VASTU-SASTA V L. II

Hindu Canons of Iconography & Painting

[ With an anthology of Pratimä-lakṣaṇa and Citra-lakṣaṇa as well as an outline history of Indian painting, archaeological and literary ]

Dr. D. N. Shukla

M. A. (Sansk.); M. A. (Phil.); Ph. D. (Sansk.); D. Litt. (A. I. H. A.);
Sahityacharya, Sahitya-ratna and Kavyatirtha

Sanskrit Dept.
Gorakhpur University
Gorakhpur

Price Rs. 36-0-0

Other publications on page 22 (d)
Dedicated
to
Lord Brahma

Who has very scantly been treated for his cult-images and cult-shrines, perhaps due to some curse—vide p. 179—which evidently reflects the popular mind, nevertheless he is the ideal god who can inspire humanity for perpetual endeavour—the Sādhanā, the struggle for that Creative Power (which is another name of Humanity) with unabated vigour, unblemished wisdom and unsophisticated living.
FOREWORD

I deem it a privilege and also my duty to write a foreword for Dr. D. N. Shukla's book on Hindu Canons of Iconography and Painting, which forms Vol. IX of the Bhāratīya Vāstu-sāstra Series. The series was planned out by Dr. Shukla himself, and he has already published five Volumes of it. Of these as many as four are in Hindi, the fifth one on Hindu Canons of Painting being in English. This shows the bulk and magnitude of the work already done by him, and he intends to follow it up by bringing out Volumes on Hindu Canons of Architecture, which will constitute the remainder of the series. It has been possible for this comparatively young scholar to do so much work of this highly technical character, for he has combined in him a very intimate knowledge of Sanskrit with a first hand experience about the architectural, iconographic and pictorial remains of ancient and medieval India. This is a combination rarely to be found among scholars engaged in the pursuit of similar studies, and I am sure he will be able to throw much further light on this branch of Indology. I have long been acquainted with the progress of his work, and I can say without any hesitation that he has all along been sincere and conscientious in his scholarly researches. His treatment of the various topics connected with his subject has always been critical, and his appraisal of the views of previous writers has been fair and just. I have no doubt that the Government of the Uttar Pradesh and the Government of the Indian Union will extend to him their full patronage in the matter of the publication of his further researches.

It should be emphasised in this connection that he is not only advancing the bounds of our knowledge in this fascinating branch of Indology, but he is also enriching the technical side of Hindi literature by writing many of these books in the Rāṣṭrābhāṣā.

In fine, I can only observe that the present work on the Hindu Canons of Iconography and Painting is one of considerable merit, and I am sure it will receive attention and appreciation from the world of scholars, which it so thoroughly deserves.

J. N. Banerjea
Carmichael Professor of Ancient Indian History and Culture,
Calcutta University
INTRODUCTION

This work—Vāstu-śāstra Vols. I & II—Vol. II being published first, originally conceived as one of the series of a ten-to-fourteen-volume project, under the general caption ‘Bhāratiya Vāstu-śāstra’ instituted by me some years back, can now be said, a complete English version of my D.Litt. Thesis—“Foundations and Canons of Hindu Iconography (both sculptural and pictorial)”—the two parts i.e. Canons of Iconography (I) and Canons of Painting (III) wherein could also be submitted, along with my already published works—Pratimā-vijñāna, Pratimā-lakṣāṇa and Citra-lakṣāṇa.

The author, primarily a student of Vāstu-śāstra, when got enchanted with this fascinating lore of Silpa-śāstra, has to say a word on the wide scope of Vāstu-śāstra where Silpa-śāstra, the science of sculpture, and the canons of painting (the Citra-śāstra) are also included in its broader purview.

The English word ‘architecture’ does not and cannot denote and connote fully the Indian word ‘Vāstu’ (śāstra or kalā). In India the Science of Architecture—the Vāstu-śāstra has at least five main branches: the Canons of Town-planning; the Art of House-building (both secular and religious—secular being the residential houses of middle class people (House-architecture) as well as the palaces of kings (Palace-architecture) and religious being the abodes of gods—the temples—(Temple-architecture); the Canon of icon-making—Iconography (and also the art of sculpture, the rich heritage of India); the essential characteristics of Painting—Citra-lakṣāṇa and the art of the construction of the machines (mechanical devices) as well as the articles of furniture etc.

Fortunately this full-fledged scope of architecture is fully represented in the pages of the Samarāṅgaṇa-Sūtradhāra of King Bhoja-deva of Dhārā, one of the greatest literary luminaries of India and the greatest patron of Art and Literature. The writer, a student of this magnificent book with the magnificent title, written by a magnificent king, while working for his Ph.D. Thesis—“A study of Bhoja’s Samarāṅgaṇa-Sūtradhāra, a treatise on the science of Architecture”, naturally conceived the idea of pursuing this subject further up and this has resulted in bringing out about five Volumes—Bhāratiya Vāstu-śāstra (Vāstu-vidyā evam Puraniveśa) dealing with a succinct outline history of Vāstu-vidyā and the ancient town-planning—both the rise and
growth of the different and manifold types of towns and the Canons of Town-planning; the Prāśāda-vāstu (only one part is so far printed under the title ‘Hindū Prāśāda ki caturmukhi Prāthabhūmi’) and the three volumes already mentioned above—Pratimā-vijñāna, Pratimā-lakṣaṇa and Citra-lakṣaṇa.

The very high opinion of the renowned indologists like Dr. J. N. Bānerjea, Carmichael—Professor of Ancient Indian History and Culture, Calcutta University, and Dr. V. S. Agarwal, Professor of Art and Architecture in the University of Vārānasi, and the felicitations received from so many other quarters as well as the patronage from the Uttara Pradesha Government and the University Grants Commission in the shape of subsidies and grant for publication of these researches, have also encouraged me a great deal to go ahead in my humble pursuit to make an attempt to open up a little fringe of that vast vista of vision—the India’s past.

Now when the Volume on Iconography, the ‘Pratima-Vijñāna’ came out, it attracted the notice of that silent savant, the renowned Buddhist and Pāli scholar, Professor C. D. Chatterjea, Head of the Department of Ancient Indian History & Archaeology, Lucknow University, who liked this work very much, especially the angle of the treatment and he suggested I should now work on ‘An anthology of Pratimā-lakṣaṇa’ making an advancement on Sri Rao’s work. I took his advice to my heart and dedicated myself with heart and soul and added another volume to the subject. Later on a third volume, ‘An anthology of Citralakṣaṇa’ was also added and thus all these may be said to fittingly comprise the full subject of Indian Iconography.

Thus my iconographical studies comprised of the three volumes—

1. Pratimā-vijñāna.
2. Pratima-lakṣaṇa and
3. Citra-lakṣaṇa—constitute the four main pillars, on which the grand edifice of Hindu Iconography stands. These are the Background of Indian Iconography—the Institution of Worship (vide the 1st part, the ‘Pūrva-Prāthihkā’ of the ‘Pratimā-Vijñāna’ in full ten chapters and 169 pages); the Canons of Iconography (vide the 2nd part, the ‘Uttarapṛthihkā’ of ‘Pratimā—Vijñāna, the last seven chapters as well as the first Khandha of Pratimā-lakṣaṇa); the essential characteristics of Indian icons (Brāhmaṇa, Baudha and Jain—the exposition of which having been made briefly in the body of the Uttarapṛthihkā (Chapters 8—10) are fully and exhaustively shown corroborated from the original sources of Purāṇas, Āgamas, Śilpa-texts and other miscellaneous digests and anthologies (cf. the ‘Sources of Hindu Icono-
"graphy"—the and Chapter 'Pratimā-Vijñāna'—Uttarapṛthikā and gathered together in one volume (vide 'Pratimā-lakṣaṇa, II Khand of eight paṭalas i.e. the parts) and lastly the Canons of Painting, the 'Citraḷakṣaṇa', forming an essential part of Hindu Iconography (the Citrajā images being very highly extolled in the religious digests like Haribhakti-vilāsa of Gopālabhaṭṭa).

Happily my Ph. D. Thesis, on account of its high merit (a pioneer work and the contributions which I could make there being regarded as so high that the award of Ph. D. Degree was the least credit for such a scientific and conscientious labour) was singled out by the University of Lucknow for seeking a substantial grant from the University Grants Commission, for its publication in an extended investigation. This gave me an added impetus to take considerable pains to make a fuller survey in such a manner of this subject as to evolve out a comprehensive work dealing practically with all the main branches of Hindu Iconography as already pointed out below; hence the emergence of this book.

This is, in short, the history of this work. Now let me come to the exposition of the subject-matter and contributions which I have been able to make in this very important and difficult branch of ancient Indian lore.

The subject of Indian Iconography is one of the most fascinating branches of Indology. It is not a pure art, it is applied theology, religion and philosophy, all embedded in one. Iconography, the science of image-making, forms one of the principal topics of Hindu science of the Vāstu—Architecture (cf. writer's Hindu Science of Architecture—the scope and the subject-matter of architecture) and the religious origin of Indian Architecture is well known. Naturally, therefore, Indian Iconography, unless studied in its background of the religious beliefs of the people; its treatment is only half done. It is from this broad cultural stand-point that the writer has devoted as many as ten chapters, a Daśādhyāyī, to the exposition of this background—the Institution of Worship.

Again Iconography in India is not an end itself, it is only an aid by means of which the spiritual life, the religious craving and the pious dedications of the multitude of men in India were ennobled, satisfied and completed. Art for Art's sake may be a good dictum only so far as it aims at the development of the Art. The art when divested from the life in its spiritual inspiration and religious aspirations, becomes a dead art. The so-called sensibility, the aestheticity or emotionalism as aroused by the creations of art, unless they aim at something higher and something nobler, are too not things of cultivation from
Hindu view of life. It is from this fundamental background that studies on Indian Art—iconography, sculpture, architecture and painting should be taken up. After all, all these arts and sciences, thoughts and beliefs are only the different pillars, on which the great bridge of Hindu Culture has been built under which the sublime and divine current of life is flowing from the times immemorial. This current, though disturbed, is still flowing and the bridge of Hindu culture shows no sign of decline.

We know that the religious life of Hindus has had many transformations. The key-note of this religious life in India has been the quest of the object beyond this perceptible world. The life Divine, has always captured the life worldly. In the Rgvedic times the centre of the quest was manifold objects of natural phenomena, conceived as gods and goddesses, having their threefold divisions, those belonging to earth, midair and the sky. The cult of prayer (singing hymns of the Rgveda) was the first attempt to win over these divinities. Later on, the cult of sacrifice was in vogue (cf. Yajus-Samhitā, Brāhmaṇas and Kalpa-sūtras). Still later, the paraphernalia of sacrifice, the complicated ritual requiring manifold articles and involving a good deal of expenditure, both monetary and temporal, could not last long. Hence centre shifted from the external quest to the Internal Ātman. This is what we learn from the Āranyakas and Upaniṣads.

In the Sūtra period, however, the problem was how to reconcile both these ancient institutions of sacrifice and meditation as arose and developed in the Brāhmaṇas and Upaniṣads. An orientation, therefore was felt necessary, to co-ordinate both the elements and the result was the rise of the Purāṇas, Āgamas, Tantras and the later systems of Indian philosophy and religion.

Despite a genuine effort on the part of the great thinkers of the past, however, a want was there. Both these institutions of complicated ritual and the philosophical or mystic meditation were not suited to the mass of huminity, the simple unsophisticated people, the ordinary run of men, forming the bulk of the population. Hence religious reform was undertaken and this could be accomplished only by a sage like Vyāsa, the celebrated author of Purāṇas. The Purāṇas gave the popular religion of Bhakti, the germs of which had already been there in that fountain head of Vedic lore itself (cf. Śvet. Up.).

Now with the dawn of the devotional movements, the propagation of the image-worship as advocated by the Purāṇas and the Āgamas aiming at the new orientation of the religious life of India after the sacrificial cult of the Vedas, a powerful impetus was provided for the erection of
the temples and places of pilgrimage in every part of India giving rise to so many sacred places—dhāms, mathas, tirthas and sacred shrines and temples all over India. Side by side this architectural upsurge, the corresponding and consequent necessity of the installation of the images of gods, more especially those of the two famous gods, Śiva and Viṣṇu, of the Hindu Trinity, was felt. Thus the origin and development of Architecture was synchronous with the origin and development of sculpture. It was with this background that almost all the treatises, all the manuals of architecture, both architectural like Viśvakarma-Prakāśa, Samarāṅgaṇa-Sūtradhāra, Aparājitaprachchā, Mayamata, Mānasāra, Agastya-sakalādhikāra, Śilparatna and a host of others and non-Architectural like Purāṇas, Āgamas, Tantras and Pratīṣṭhā works, etc. have devoted a good many chapters on the treatment of sculpture also.

Without going into the details of the subject-matter dealt with in the respective parts—vide the Introductory Chapters, it may be brought home to my readers that the arrangement of this work is comprised of as many as five parts: The ‘Introductory’ part deals very briefly with the foundations of Hindu Iconography (which has been treated in details in my Hindi work Pratimā-vijāṇa and gets compensated here also cf. the part II. ‘The Icons and Iconology—an exposition of Pratimā-lakṣaṇas’). The first part deals with the canons of Iconography, systematised under suitable scientific headings bringing not only a good deal of new material, but also including some new elements for the first time, a reference to which may be seen in the Introductory chapter of this part. The second part dwells at length, with the Icons and Iconology—the exposition of Pratimā-lakṣaṇas in as many as eight chapters treating all the Indian images—Brāhmaṇa (Trīṣṇī, etc. Brāhma, Vaśā, Saiva Gaṇapatiya, Devi, the Sun—Adityas, Navagrahas—and the Dikpāla ones and those pertaining to Yakṣas, Vidyādhāras, Kinnaras, Nāgas, Vasus, Pitṛs, Ṛiṣis and Bhaktas, etc.), Baudha and Jain, along with the background of their respective sectarian cults as well as their artistic (iconographic) evolutions and developments. The third part deals with the pictorial art (and iconography), the citrajā-images, the treatment of which under scientific art canons along with an outline history of painting, both from the archaeological and literary sources, may be taken as a first systematic attempt in the contemporary studies, to which detailed introductory remarks may be seen in the Introductory Chapter of this part. The fourth part is the compilation of the sources from the representative works belonging to all classes of literature—Purāṇas, Āgamas, Silpa-sāstras,
INTRODUCTION

Pṛtiṣṭhā works, etc., etc., bringing quite a good deal of material so far remained unworked by my predecessors, under three sections, Pratima-vijñāna, Pratīmā-lakṣaṇa and Citra-lakṣaṇa. Thus all these parts really represent only two divisions: the first, the exposition, the second, the sources. The unique feature of this compilation is its emergence of a modern manual on this art in Sanskrit.

Now, in the last, a very brief indication of the contributions, which I can claim, and the new path I have trodden, has to be made for the furtherance of the further studies, otherwise it is not very happy to sing one's own hymns of praises.

Not many a savant have contributed to the real genesis and development of this most fascinating branch of Indology—Hindu Science of Iconography. The first and foremost honoured place goes to that renowned South Indian writer, Sri T. Gopinath Rao, the celebrated author of the ‘Elements of Hindu Iconography’ in four volumes (Vols. I and II with parts I and II each). Rao’s treatment of the subject, to some extent, remained confined to mainly the South Indian images. Sri Brindavana Bhattacharya’s “Indian Images” a pioneering attempt to treat Indian Iconography from the cultural point of view, was in a way a complementary to Rao’s work inasmuch as it confined itself to the exposition of the North Indian images. A good many other scholars, notably Smith, Coomarswamy, Kramrisch, Gangoli, Foucher, Grundwedel, V. & B. T Bhattacharyas and so many others were also famous contributors to this side-branch of Indian Art.

The next stage in the exposition of this subject begins from the monumental work of Dr. J. N. Banerjea, the Development of Hindu Iconography, where marshalling of the material connected with archaeological data, especially the epigraphic and numismatic one, which has been a long desideratum was its greatest contribution. The recent studies of Sri Śivarāmamurit, (cf. monographs like geographical and chronological background of Hindu Iconography; Sanskrit literature and Art, etc. etc.) have added a new angle to the contemporary artistic studies in India. An explanation, therefore, is needed how far does this work of mine, on the same subject of Indian Iconography, make an advancement on the studies of previous scholars? I may, therefore, submit with all my humility, the following few facts for the consideration of the world of scholars interested in this fascinating branch of Indology:

Being conscious of my limitations, attempting any far reaching advancement from the historical and archaeological point of view, I have chosen to treat this subject from the cultural and the literary
(the Śāstric) points of view. This is the main contribution of this work. A detailed treatment on the Foundation of Indian Iconography in as many as ten chapters (vide Pratimā-Vijñāna—Pūrvapīṭhikā) is the first systematic attempt to present all the allied topics connected with the background of Hindu Iconography—The Institution of Worship. Some of the topics like the bearing of image-worship on art and iconography in India as well as many-sided development of Indian icons in relation to the manifold religious sects and sub-sects together with the rise of Tīrthas both natural like Dhāms, Kṣetras, Khaṇḍas, Araṇyas and the man-made temples under the royal patronage in both the main parts of India—the South and the North, are some of the notable introductions to this foundation of Indian Iconography. The treatment of the rise and development of religious movements like Śaivism, Vaiṣṇavism, Sāktism, Saurism, Gāṇapatyism, neo-Buddhism (Vajrayāna etc.) and Jainsim and an outline of the mode of worship, the Arcāpaddhati, etc. are also a new presentation in this study of mine. Thus Arcā, Arcyā, Arcaka, Arcā-paddhati, Arcāgṛha etc. et al all these topics of the Pūrva-pīṭhikā of Pratimā-vijñāna have an intimate relationship towards the exposition and the foundation of Hindu Iconography.

The second contribution, which I can claim, is the systematic presentation of the canons of Iconography in which the materials of the authoritative compendia like the Samarāṅgaṇa-Sūtrakṛtā and Aparājita-pracchā have been included for the first time in the modern studies on Indian Iconography. Further again, in the canons, a good many new topics like the aestheticism, (the Rasa and Rasadṛṣṭis), Installation (Pratiṣṭhā, Pratimā and Prāśāda—both ritualistic and artistic) and a new interpretation of the Doctrine of Mudrās along with a notice of the principal texts on the sources of iconography and a brief outline of the sculptural sources and a valuable hint at the furtherance of these sculptural studies in future—all these may be viewed as an advancement in furtherance of these studies.

The third major contribution which the author can present to the scholarly world in this realm of Iconography is the preparation of a systematic anthology of Pratimā-lakṣaṇas in about ten thousand lines wherein, not only the traditional lakṣaṇas of the different deities are presented (vide II Khaṇḍa with eight parts) but the canons of iconography are also included (vide its I Khaṇḍa). The presentation of the material of the recently discovered texts like the S. S. and the A. P. as well so many other texts should also not go without credit.

The fourth notable contribution of this work is the equal prominence given to the pictorial art in the studies on Hindu Icono-
graphy. A critical and systematic treatment of the Citrajā images from the Sāstric point of view is the first attempt, and the compilation of the Citra-lakṣaṇa is a pioneering attempt in which all the principal literary sources like V. D., S. S., A. P., Ab. C. (Mānasa-\līśā) and S. R. have been fully exhausted under as many as 22 headings. Thus the Hindu canons of Painting based on as many as five principal and four subsidiary texts is the pioneer attempt systematised under the principal canons of art—vide Pt. III of this work and the separate edition under the title.

Lastly, though not least in importance, is the cultural background, the key-note of this work, which has served as a beacon light in exploring the depth of this very vast ocean of Vāstu-śāstra, which is unfathomable at many places, unaccessible and dark, though full of mysterious gems and for the successful crossing of which you need a ship of wisdom:

अप्रेषेञ्य दुर्लोकः गुडऩयः बहुविस्तरम्
प्रभापीत समाक्षृय य प्राशो बास्फुलिन्धि तरेतुः

Further again, it would not be inappropriate to say that the exposition of such a technical science as Iconography also in Hindi, the national language of India (for the enrichment of which great enterprises as well as big projects are being undertaken by the Provincial and Central Governments and the Universities and the University-men should also not lag behind) for the first time is itself a landmark in the contemporary linguistic and literary national renaissance of our independent motherland.

Now I must remember my gurus. Prof. Iyer had prescribed, for my Ph. D. Thesis, Bhoja's Samarāṅgaṇa-sūtradhāra, a voluminous work dealing practically with all the principal topics of this technical branch, the Vāstuśāstra, and that gave me a life's task, first a study of this work, now a critical and comparative survey of the whole field of this most technical branch of Indology—vide my Bhāratiya Vāstu-śastra series—about a fourteen-volume-project. I, therefore, express my profoundest gratitude to him. For devoting a greater attention (than originally planned out) to these iconographical studies, I am specially indebted to Prof. C. D. Chatterji, and this has brought for me a first distinction in the University of Lucknow—the award of the D. Litt. Degree, from the Department of Ancient Indian History and Archaeology—vide my Thesis on the subject and the very high opinions on the work by illustrious savants of India like Mahāmāhopādhyāya Sri V. V. Mirālī and Dr. J. N. Banerjea, to both of whom I must express my
heart-felt gratitude for their very apt appreciation and future encourage-
ment. To the latter I owe a special debt of gratitude for the ‘Foreword’
of the work. Sri T. Gopinath Rao, Dr. P. K. Acharya, Dr. Bhandarkar,
Dr. Kane, Dr. J. N. Banerjea, Sri Brindavan Bhattacharya, Sri B. T.
Bhattacharya and so many other noted indologists who preceded me
on this (and allied) branch are my real gurus, but for whose monu-
mental works, this comprehensive survey would not have been possible in
such a short time. I, therefore, offer my sincerest obligations to them.
I shall suitably remember my other benefactors in the first volume of
this work when it sees the light of the day by that Sustaining Grace
which is the Real Author of These Researches. Before I finish I must
thank Pt. B. N. Jha, the Vice-Chancellor of Gorakhpur University, for
his very high appreciation of my work and writing out a short intro-
duction to my ‘Hindu Canons of Painting’, forming an integral part of
this complete volume as published separately.

In the end I take this opportunity to express my heart-felt thank-
fulness to Prof. Kali Prasad (Dean, Faculty of Arts, Lucknow University),
the Hon. Librarian of Lucknow University Tagore Library and his assis-
tants for a very generous accord of Library facilities without which the
completion on of this work on my going over to Gorakhpur University
could not have been possible.

Buddha-pūrṇimā, 2015 vik (May 1958). D. N. Shukla

ACKNOWLEDGMENT

This work Vāstuśāstra Vols. I & II (II being published first)
being an extended study of my Ph. D. Thesis—“A study of Bhoja’s
Samarāṅgaṇa-Sūtradhāra Vāstuśāstra, a treatise on the science of
architecture, sculpture and painting”—is Lucknow University Approved
Research Work for the publication of which (being singled out as a
work of outstanding merit) the University Grants Commission has
given a grant of Rs. 6,000/-, which the author most gratefully
acknowledge.

In this connection the Uttar Pradesh Rajya must also be re-
membred for its subsidies enabling the author to contribute more than
four volumes in Hindi in his projected plan of 10 to 14 volumes on this
branch of Indology.
## CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Subject</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td><strong>Introductory</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Foundation of Hindu Iconography—the Institution of worship</strong></td>
<td>23–42</td>
</tr>
<tr>
<td>II</td>
<td><strong>Worship and its antiquity</strong></td>
<td>24</td>
</tr>
<tr>
<td></td>
<td><strong>Image-worship—its development, i.e.</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Pañcāyatana, sectarian cults like</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Vaishnavism, Śaivism, etc. and forms</td>
<td></td>
</tr>
<tr>
<td></td>
<td>and modes of worship</td>
<td>25–29</td>
</tr>
<tr>
<td>III</td>
<td><strong>Bearing of Devapūjā on Art and Iconography</strong></td>
<td>30–38</td>
</tr>
<tr>
<td></td>
<td><strong>Part I Canons of Iconography</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Introductory</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Part I and its subject-matter and the method etc.</td>
<td>45–48</td>
</tr>
<tr>
<td>I</td>
<td><strong>Study of Hindu Iconography—the sources:</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>A. Literary sources like Purāṇas</td>
<td>49–75</td>
</tr>
<tr>
<td></td>
<td>Agamas, Tantras and Śilpa-śastras</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B. Sculptural sources</td>
<td>71–75</td>
</tr>
<tr>
<td>II</td>
<td><strong>Classification of Images in general on different bases</strong></td>
<td>76–80</td>
</tr>
<tr>
<td>III</td>
<td><strong>Icono-planning and Iconometry in relation to a perfect iconography</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(i) Icono-planning</td>
<td>81–93</td>
</tr>
<tr>
<td></td>
<td>(ii) Iconometry</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(iii) The merits and demerits of the images</td>
<td>92–93</td>
</tr>
<tr>
<td>IV</td>
<td><strong>Iconoplastic Art</strong></td>
<td>94–116</td>
</tr>
<tr>
<td></td>
<td>Different classifications of materials</td>
<td>94–99</td>
</tr>
<tr>
<td></td>
<td>(i) The Clay</td>
<td>99–101</td>
</tr>
<tr>
<td></td>
<td>(ii) The Wood</td>
<td>101–103</td>
</tr>
<tr>
<td></td>
<td>(iii) The Stone</td>
<td>103–108</td>
</tr>
<tr>
<td></td>
<td>(iv) The Metals</td>
<td>108–112</td>
</tr>
<tr>
<td></td>
<td>(v) Precious stones and Ivory</td>
<td>112–113</td>
</tr>
<tr>
<td></td>
<td>(vi) Mixed substances and other substances</td>
<td>113–115</td>
</tr>
<tr>
<td></td>
<td>(vii) Factors developing this art</td>
<td>115–16</td>
</tr>
<tr>
<td>V</td>
<td><strong>Mudrās—Poses and Postures</strong></td>
<td>117–132</td>
</tr>
<tr>
<td></td>
<td><strong>Doctrine of Mudras reoriented</strong></td>
<td>117–119</td>
</tr>
<tr>
<td></td>
<td>Classification into three broad divisions and their significance and role in iconography</td>
<td>119–122</td>
</tr>
<tr>
<td>I</td>
<td><strong>Hasta-Mudrās</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(i) 24 Asamyuta Ḥastās</td>
<td>120</td>
</tr>
</tbody>
</table>
CONTENTS

(ii) the 12 Samyuta-Hastas (iii) the 21 Nṛtta-Hastas 120–21
Representation in art:
Abhaya, Varada, Dhyāna-yoga, Samādhi, Jñāna, Cint, Dharamacakra, Kapāvalambita or Kapāsam-hasta,
Kāṭaka or Simha-karna, Daṇḍa or Gaja-hasta, Sūci,
Tarjanī etc. and Vismaya, Kāyotsarga and Bhūsparśa 122–27
II Poses of the Body—nine attitudes 127–30
III Postures of the legs—Vaiśnavam, Samapādam, 130–32
Vaiśākham, Manḍalam, Ālidham, Pratyālidham
along with Abhaṅga, Trihaṅga and Atibhaṅga
IV Mudrās (continued) 133–54
Reoriented doctrine of Mudrās taking objects, seats,
Draperies, and Decorations etc. also as Mudrās 133–34
I. Objects—weapons and implements 134–42
A. (i) Weapons—25 āyudhas tabulated; 36 āyudhas of
the Aparājita-pracchā 135–41
(ii) Implements and other symbols—enumeration and
association 141–42
B. Musical instruments (as improvised weapons) 142
II. Seats (i) Āsana 143–44 & (ii) Vāhana 144–45
III. Abhūṣaṇa—Drapery and Decorations 145–54
A. Costumes—Drapery 146–49
B. Ornaments of various limbs;
ṣodāsabhūṣaṇas of the Aparājita-pracchā 151
C. Headgear i. e. Mauli (Mānasāra) 151–54
The ideology under-lying these mudrās 154
VII Iconographical aestheticism and the Installation of
the images—Prāśāda and Pratimā 155–65
A. Iconographical aestheticism 155–57
B. Installation (i) Ritualistic: its different varieties,
 Punah-pratiṣṭhā and Jirṇoddhāra etc. 157–58
(ii) Architectural—sculptural and iconometrical
Appendix A 164–65
Appendix A 166–68
Part II—Exposition of Pratimā-lakṣaṇas

Introductory 170–71
Appendix to page 24, Pt. II, Ch. VIII—D. Buddhas 172
I. Trimūrti etc. Brāhma-pratimā-lakṣaṇa 173–88
Trimūrti 172–76 Caturmūrti 176
Paśca-mūrti 176–77 Dvimūrtis 177–79
Brahmā 179–88
(i) Historical resume—Vedic etc. 180–81
(ii) Iconographical accounts 181–84
(iii) Iconological implications 184–85
CONTENTS

(iv) Illustrations (a) Independent images 185 (b) Reliefs 186
(a) Brahmā's shrine and parivāra-devatās 186-88

II. Vaiṣṇava-pratimā-lakṣaṇa 189-231
Introduction 189-90
Vedic 190-91 ; Epic and Purānic 191-93; Pañcarātric 193-95
Pratimā-lakṣaṇas—seven-fold icons 195

1. The ordinary Viṣṇu-images 195-97
2. Extraordinary forms of Viṣṇu 197-206
   Anantāśayī 197-99 Vāsudevas D. & M. 199-203
   Trailokya-mohana 203 Viṣvarūpa 203-4
   Vaikuṇṭha 204-5 Ananta 205
   Yogesvara 205 Lakṣmīnārāyaṇa 205-6

3. Dhruva Beras 206-8
   Introduction 206-8

(a) Standing attitude 208-9
   1. Yagasthānaka 208
   2. Bhogasthānaka 208-9 (c) Reclining attitude 210-11
   3. Vīrasthānaka 209
   4. Abhicārikasthānaka 209
   5. Yogāsana 209
   6. Bhogāsana 210
   7. Viśāsana
   8. Abhicārikāsana
   9. Yogasayana 210
   10. Bhogasayana 211

(b) Sitting attitude 209-10
   1. Viṣṇavayana
   2. Abhicārikaṣayana
   3. Yogasana 209
   4. Abhicārikaṣayana

4. Daśāvatāras—The Ten Incarnations 211-21
   Introduction &
   Different lists of Avatāras 212-14
   1. Matsya 214
   2. Kūrma 215
   3. Varāha 215-16
   (i) Girija
   (ii) Sthāṇu 216-17
   (iii) Yānaka 217
   (iv) Lakṣmī-Narasimha 217
   4. Narasimha 216
   5. Viṣṇa 217
   6-8. Three Rāmas
       (i) Paraśurāma 218
       (ii) Rāghava 219
       (iii) Balarāma 219
   9. Kṛṣṇa 219-20
   10. Buddha (See Buddhist Iconography)

11. Kalkim 220-21
5. Caturvimśati-mūrtayah 221-23
   Introductory
   The twenty four Mūrtis tabulated and commented 222-23

6. Minor Forms of Viṣṇu 223-27
   Rao's classification and comment on it 227-24
Puruṣa 224 Vyāsa 224 Hayagrīva 224–25
Kapila 225 Dhanvantari 225 Dharma 225
Yajña-mūrti 225 Dattātreya 225 Varadrāja etc. 225
Garuḍa—art-motif and iconographical description and illustrations thereof 226–27

7. Āyudhapuruṣas 227–29
Introduction 228
Sculptural forms, the underlying theology of the ten Āyudhas 228–29
Vaiṣṇavi Dvāraṇatī 229–30
Vaiṣṇava-vividha-pratimā-pūjana-phalam 230
Vaiṣṇava-lāṅchana-rahasyam 230–31
Viṣṇu-shrine (the Āyatana) 231
Viṣṇu’s eight Pratīthāras 231

III. Śaiva-pratimā-lakṣaṇa 232–86
General introduction 232–33
Śaivism—its schools, the sects, etc. 233–37
(i) Āgāmānta school 234
(ii) The Pāṇḍava and other schools 234–35
(iii) The Aghora or the milder forms of Śaivism—the Kasmīr and the Lingāyata 235–37
History of Śiva 237–39
Pre-Vedic—Śiva-Pāṇḍava 237
Vedic—Rudra-Śiva 237–38
Epic and Paurāṇic 238–39
Linga-worship 239

Two broad divisions of Śaiva icons—Lingas and Rūpas

Lingas 240–48
Its meaning 240
Its divisions and sub-divisions—niśkaṇa, sakala and miśra- 240
Niśkaṇa—Shāvara and Jaṅgama 240

Cala-linga—six-fold classification according to substances, they are made of 240–41
Acala Lingas—the different varieties 241
The Svāyambhuva lingas 241–42 The Gāṇapa 242
The Daivika 242 The Ārṣa 242
The Mānasāra’s classification of liṅgas 242–43
The Samarāṅgaṇa’s treatment of the Liṅgas 243–44

The Mānuṣa liṅgas
1. Aṣṭottaraśata-liṅga 245 3. Dhāra-liṅga 245
2. Sahasra-liṅga 245 4. Mūkha-liṅga 245
CONTENTS

The different criteria of the classification of Mānusā-
lingas
Sarvadesāka 246 Sarvasama 246
Vardhamāna 246 Śaivādhika, etc. 246
Bāṇa-Liṅgas 246–47
Liṅga-piṭhas and kinds of Piṭhas and Piṭhanāla 247–48
Rūpas—anthropomorphic forms 248–282
Introduction and the treatment of the Samarāṅgana 248–49
The different categories of Śaiva Icons 250
I. Śaṅta, II. Ugra & III. Miscellaneous—the 18 forms
The 18 liṅgodbhāva rūpas 250–51
I Śaṅtas:
1. Sādhāraṇī Mūrti 251–52
2. Asādhāraṇīs
   Sadāśiva 252–53
   Mahāsadāśiva
   Duḍāsaṅkāla-sampūrṇa Sadāśiva
   Pāṇḍupata and Rudra-Pāṇḍupata 253–54
3. Saumya and Śaṅta Mūrtis
   Ardhanārīvara 254–55 Gaṅgādhara 255–56
   Kalyāṇa-Sundara 256–57 Viśavāhana 257
   Candraśekhara 257 Sukhāsana, etc. 257–58
4. Anugraha murtis
   (i) Viṣṇunugraha 258 (ii) Nandīśānugraha 258
   (iii) Viṣṇuśvānugraha 259 (iv) Arjunānugraha 259
   (v) Candesānugraha (vi) Rāvaṇānugraha 259–60
5. Nṛta Mūrtis
   Introduction to 108 modes of Śiva’s Dance and its
   significance in the words of Dr. A. K. Coomaraswamy 260–62
   Nine Nṛta Mūrties, Description and illustrations 262–63
   Other modes and their representations 263
6. Daksīṇāmūrtis
   Introduction 263–64
   (i) Vyākhyāna-daksīṇāmūrti 264 (ii) Jāna-dakṣīṇā-mūrti 264–65
   (iii) Yoga-dakṣīṇāmūrti 265–66 Viṇāḍharadakṣīṇā-mūrti 266
II. Aśāṅta or Ugra Mūrtis 266–278
   Kāmāntaka 266–67 Gajāsurasamhāra 267–68
   Kālāri-mūrti 268–69
   Tripurāntak and its 8 aspects 269–72
   Śarabheṣa 272–73
   Brahma-sīraśchett-mūrti 273
   Bhairava, Svacchanda Bhairava and 64 Bhairavas 274–75
CONTENTS

other aspects of Samhāra—Virabhadra, Jālandhara,
Mallāri Śiva, Aghora and Mahākāla etc. 276-78
Kaŋkāla and Bhikṣāṭana Mūrtis 278-79

III. Miscellaneous aspects
Ekādāśa Rudras 279-80
Vidyēśvaras 280
Mūrtyaṇṭakam 280-81
Iśānādayah Paṅca-Mūrtis 281
Maheśa or Mahādeva 281-82
Śīvāṇaṇas
Nandi 282-83 Kṣetrapāla 284
Caṇḍeśa 283-84 Ārya etc. 284-85
Secrecy of the Śaiva-emblems 285-86
Śīvāyatanam 286
The aṣṭa-pratihāras

V. Gāṇapatya-Pratimā-lakṣaṇa 287-300
Gaṅeśa 287-292
History 287-89
Rise of the Sect and its popularity 289
Iconography and Icons (16 varieties) 289-291
Illustrations (early and early and late medievals) 291-92
Secret and sacred meaning of Gaṅeśa’s attributes 292-93
Senāpati Kārtikeya (Skanda) 293-300
Introduction 293
Early evidence of Skanda’s evolutionary iconographical, archaeological and literary traits 293-95
Iconographical accounts of the three main aspects and the associated meaning of other forms 295-96
1. Kārtikeya 296-97
Kumāra and Kārtikeya 297
Symbolic significance 297
2. Skanda 297-98
3. Subrahmaṇya—his other 10 aspects 298-99
Subrahmaṇya’s Shrine, his Parivāradevatas and Dvārapālakas 300

VI. Devi-Pratimā-lakṣaṇa (Śāktism) 301-324
Introduction 301
Śāktism—as Yāntricsim, Tāṇtricism and Advaitism 301-303
Its history—pre-historic and historical 303-304
Devi-cult: (i) Vedic and (ii) post-Vedic—Epic, Paurāṇic and Philosophic 304-305
Devi-Pratimā-lakṣaṇam—the Devi Icons 305-6
CONTENTS

The three main aspects 305–6
Sarasvatī 306–308
Her Tāntric ritualistic association in the Aparājita-prachhā 306
Her early accounts—Vedic, etc. 306–7
Her iconography and illustrations 307–8
Lakṣmī 308–13
Introduction to her different aspects 308
Numerousness of archaeological (Numismatic and Glyptic) data providing for her historical evolution 308–9
Literary data—Vedic and post-Vedic, and coordination between representations and literary descriptions 309–310
Iconographical accounts and illustrations thereof of (i) Mahālakṣmī, (ii) Lakṣmī, and (iii) Śrī or Gaja-lakṣmī 310–313
Bhūdevi and other Vaiṣṇavi Devis 314
Durgā 315
Introduction to her main aspects 313–14
Mahākāli 314–15 Kāli and Bhadrakāli 315
Durgā 315–16 Nava-Durgās 316–17
(Aγamīc, Paurāṇic and Aparājītic tabulation & Nava-durgā iconology and its iconographical representations) 316–17
Mahiṣāsura-mardini and Kātyāyanī—iconography & illustrations 317–18
Kauśiki—Samarāṅgaṇa’s contribution 318–19
Caṇḍikā and her aspects and her aṣṭa-pratihāras 319
Gaurī—manifold aspects 319–20
(i) Dvādaśa-mūrtis 320–21
(ii) Paṇca-lālīyā-mūrtis 321
Gaṅgī-shrine and her aṣṭa-dvārapalikās 321
Other Śaivī aspects of Devī—a commentary 321–22
Maṭrkās—sapta or aṣṭa 322–23
Jyeṣṭhā 323–24
Śaivī Devis (tabulated) 324
VI.
Saura-Pratimā-lakṣaṇa—Sūrya, Ādityas, Navagrahās, Dīkpālas and Āśvins 325–41
Sūrya and Ādityas—introductory 325
History—Vedic 325–26
Saurism of the post-Vedic age 326–27
Foreign influence on the Sun-worship in India 327–28
Dvādaśādītyās 328–29
Navagrahas 329–30
Sūrya-pratimā-Lakṣaṇa 330–331
(i) Northern tradition 330–331
(ii) Southern tradition 331
Illustrations (general) 331–33
5 types (earlier, early and medieveal, Southern and Northern types compared 333
Dvadaśādityas illustrated 333–34
Revanta 334
Nara-graha-illustrations 334
Iconography behind the Sun and Navagraha images 334–35
(Surya and Viṣṇu compared) 335
Sāura-āyatanā—the sun-shrine 335
Saura-prathihāras 335–36
Dikpālas—introductory 336
History—Vedic, Buddhist and Jain 336–37
Dikpālas tabulated 337
Indra 337–38
Agni 337–39
Yama 339
Niṛṛti 339–40
Varuṇa 340
Vāyu 340
Kubera 340–41
The Āsvinīs 341

VII Other miscellaneous images—Yakṣa-Vidyādhara-Vasu-Marudgaṇa-Pitṛgaṇa—Munigaṇa (Ṛṣis) and Bhaktas etc. 342–55
The demi-gods and demons—tabulation and the S. S.’s contribution 342–43
Yakṣas 343–45
Vidyādhara, Gandharvas and Apsarasas 345–47
Gandharvas and Kinnaras re-interpreted—vide the Mānasāra text 348
Nāgas (i) History 347–49
(ii) Iconography 349–50
Vasus—the eight Vasus 350–51
Asuras 351
Piśācas, Vetālas and Bhūtas 352
Marudgaṇas 351–52; Śādhyās 352
Pīrs 352–53; Ṛṣis and Munis 353–55
Bhaktas 355

Some observations on the concretised concepts, like Artha, Kāma, Diśas, Jvara, Vedas, Sāstras, Dharma, Jñāna,
CONTENTS

Valrāgya, Vyoman and Aiduka 355

N. B.—The paging of the VIII Chapter is afresh as it was a later addition. N. B. Sections I & B. may be taken as B. & C.

VIII Jain and Buddhist Iconography 1–38
Section B. Jain Images 1–14
Foundation of Jain Iconography 1–2
Antiquity of image-worship among the Jainas 2–3
The Arcā of the Jainas 3
The Arcyas of the Jainas—the gods and goddesses, two classifications 4–5
Origin of Jain images 5–6
Places of Jain pilgrimage 6–7

1. Tīrthankaras 7–8
Characteristics of Jain images 8–9
Jina-iconography 9–10
24 Tīrthankaras with their lāṃchanas etc. (tabulation) 10
Evolution of the Jina-icons 11
Jain Quadruple 12

2. Yakṣas and Yakṣinīs (tabulated with vāhanas) 12–13

3. The 16 Śrūta-devis or Vidyā-devis 13–14

4. Dikpālas 14

5. Other miscellaneous images 14
(i) Harinegmeśa (ii) Kṣetrapāla 14
(iii) Gaṇeśa, Lākṣmī, Sāntidevi and 64 Yoginīs 14
Illustrations 14

Section C. Buddhist Iconography 15–38
Religious and philosophical background 15–18
Buddhist Pantheon—rise and development 18–20
Buddha images in general—introduction 20–21
Paurāṇic accounts 21
Iconographical 21–23
Vajrayāna Buddhist Images 23–34

14 categories 23

1. (a) (i) Dhyānī (Divine) Buddhas 23–24
(ii) Divine Buddha-Śaktis 24
(iii) Divine Bodhi-sattvas 24–25
(b) Mortal Buddhas 25–26
(c) Maitreya, the Future Buddha 26

2. Mañjuśrī and his 14 forms 26–27

3. Avalokiteśvara and 15 principal forms 27–28

4. Emanations of Amitābha 28–29

5. Emanations of Akṣobhya 29–30
CONTENTS

6. Emanations of Vairocana 30
7. Emanations Amoghasiddhi 30
8. Emanations of Ratanasambhava 30-31
9. Emanations of the Five Dhyānī Buddhas 31-32
10. Emanations of the Four D. Buddhas 32
11. Emanations Vajrasattva 32
12. Pañcaraksā-maṇḍala 32
13. Tārās 32
   Secret Iconology—Vajrayāna-view of the Vajrayāna-
   Buddhist Images 34-35
   A peep into the Buddhist Art 35-37
   Stūpas 35
   Triśarāṇas 36
   Gandhāra Art 36
   The Mathurā school of Sculpture 36
   Famous monasteries—Odantapuri, Nalanda & Vikrama-
   sila 36-37
   Cave temples, Ajanta, Ellora etc. 37
   Bengal school of Sculpture 37
   Nepal and Tibet 37
   Illustration—centre-wise 37-38
   Appendix A—Pt. I p. 86 & 92—continued 356-8

Part III

CANONS OF PAINTING

With an outline history of Indian Painting, Archaeological
and Literary 359-500

(N. B.—"Contents" on page 361 may be deemed redundant—they
apply to the first edition of the 3rd part separately published under
"Hindu Canons of Painting")

Introductory 362-64

I. The Principal Texts on the canons of painting—the
   Citraśāstra 365-76
   The five principal and four subsidiary texts besides
   other references 365-66
   1. Viśuddharmottara 366-68
   2. Samarāṇa-sūtradhāra 368-70
   3. Aparājita-praccās 370-71
   4. Abhilāṣitrātha-cintāmani or
      Mānasollāsa 371-72
   5. Silpa-ratna 373-74

N. B.—Subsidiaries
   being—Citrałaṣṭha
   of Nāgajaţī, Sivatattva-ratnākara,
   Sārasvata-citra-ka-
   rmā-sūstra and
   Nārada-silpa 374-76

II. Painting, its aim, origin and scope 377-84
   General introduction 377-78
   Its aim 378-80
   Origin 380-83
   Scope 383-84
CONTENTS

III Elements, constituents and types 385-89
Elements 385
Constituents 385
Types: 385-89
Various classifications:
(i) Satya 385 (i) Viddha 386 (i) Rasacitra 387
(ii) Vainika 385-86 (ii) Avidda " (ii) Dhūlīcitra "
(iii) Nāgara 386 (iii) Bhāva 387 (iii) Citra "
(iv) Miśra " (iv) Rasa "
(v) Dhūlī " Dr. Raghavan's observations 387-89

IV The Vartikā and the Canvas 390-96
Vartikā 390-91
Different Backgrounds.— Kudya-bhūmibandhana, paṭṭa-bhūmibandhana and Paṭṭa-bhūmibandhana 391-92
1. The Mūral backgrounds 392-94
2. The Board Canvas 394
3. The Cloth Canvas 394-95
Abb. G.'s technique on the topic 395-95

V The Āṇḍaka—measurements and Proportionate measurements 397-406
Introduction 397
The S. S.'s prescriptions
A. Āṇḍaka-Pramaṇa 398-99
B. Kāya-Pramaṇa 399
C. Different forms i. e. Rūpas 399-400
The V. D.'s prescriptions 400-403
The Mānasollāsa's Pictorial Iconometry 403-406

VI Plasters and Ointments 407-410
Introduction 407-8
The Brick plaster and Clay plaster 408-9
Ointment—Mṛṭukābandhana & Sudhābandhana 409-10

VII Colours and Brushes, shades and other delineations 411-420
Colours 411-18
Primary colours 412
Secondary colours 412-14
Colour substances:
(i) Sudhā (ii) Sindūra, (iii) Hiṅgula (iv) Nīla (v) Ḥarihāla 414-15
Use of gold and other metals (Patha-vinyāsa and Rasakriyā) 415-18
Brushes
The five types 418-19
Vartanā, the delineations 419-20

VIII. How to paint—Conventions in Painting 421-29
N. B. See the chapter for details—they are too numerous.

IX Painting and Aesthetics 430-37
Introductory
A. Eleven Rasas 431-32
B. Eighteen Rasadṛśīs 432
Commentary 332-33
The art of painting is based on the art of Nāṭya—the V. D. 433-34
Aspects of Poetry in terms of pictures—Dr. Raghavan 434-36
The application of Rasa-theory to Citra (Ibid) 437
The application of Dhvani theory to Citra (Ibid) "

X Styles of painting in relation to Colours, Patras and Kaṇṭakas 438-42
<table>
<thead>
<tr>
<th>CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Patras</td>
</tr>
<tr>
<td>Kaṇṭakas</td>
</tr>
<tr>
<td>Styles</td>
</tr>
<tr>
<td>XI Painting &amp; Painter</td>
</tr>
<tr>
<td>Characteristics of Indian painting with</td>
</tr>
<tr>
<td>a critical and comparative estimation with the</td>
</tr>
<tr>
<td>Western Canons</td>
</tr>
<tr>
<td>Painter—his qualifications</td>
</tr>
<tr>
<td>Painters of India</td>
</tr>
<tr>
<td>(Here end the Canons, we now go to their</td>
</tr>
<tr>
<td>representation in the monuments)</td>
</tr>
<tr>
<td>XII An outline History of Indian Painting</td>
</tr>
<tr>
<td>Introductory</td>
</tr>
<tr>
<td>Section A. Archaeological evidence of early</td>
</tr>
<tr>
<td>records of Painting in India</td>
</tr>
<tr>
<td>A. Pre-Christian (1) Prehistoric</td>
</tr>
<tr>
<td>(2) Historic</td>
</tr>
<tr>
<td>B. Post-Christian—Introduction to Buddhist,</td>
</tr>
<tr>
<td>Hindu, and Mohammedan</td>
</tr>
<tr>
<td>The Buddhist period—Ajanta, Sigiriya, &amp; Bagh</td>
</tr>
<tr>
<td>paintings</td>
</tr>
<tr>
<td>Ajanta</td>
</tr>
<tr>
<td>(i) Situation</td>
</tr>
<tr>
<td>Cave X</td>
</tr>
<tr>
<td>(ii) Groups and Pds. 454-55, X</td>
</tr>
<tr>
<td>(iii) Themes</td>
</tr>
<tr>
<td>Cave I</td>
</tr>
<tr>
<td>Cave XVI</td>
</tr>
<tr>
<td>Cave II</td>
</tr>
<tr>
<td>Cave XVII</td>
</tr>
<tr>
<td>Cave VI</td>
</tr>
<tr>
<td>Cave XXI</td>
</tr>
<tr>
<td>(iv) Patronage</td>
</tr>
<tr>
<td>(v) Materials &amp; Technique</td>
</tr>
<tr>
<td>Adherence to the Art Canons and a general</td>
</tr>
<tr>
<td>estimation</td>
</tr>
<tr>
<td>Sigiriya</td>
</tr>
<tr>
<td>Bagh</td>
</tr>
<tr>
<td>Hindu Period</td>
</tr>
<tr>
<td>Introduction</td>
</tr>
<tr>
<td>Rajput Paintings</td>
</tr>
<tr>
<td>Character &amp; Characteristics of Rajput Paintings</td>
</tr>
<tr>
<td>Mughal Paintings</td>
</tr>
<tr>
<td>Introductory</td>
</tr>
<tr>
<td>Mughal Miniatures</td>
</tr>
<tr>
<td>Portraiture under the Mughals</td>
</tr>
<tr>
<td>Modern Schools</td>
</tr>
<tr>
<td>Section B. Literary evidence of Early Indian</td>
</tr>
<tr>
<td>Painting</td>
</tr>
<tr>
<td>(i) Vedic literature</td>
</tr>
<tr>
<td>(ii) Pali Buddhist Canonical literature</td>
</tr>
<tr>
<td>(iii) Epics (iv) Purūpas and (v) Silpaśāstras</td>
</tr>
<tr>
<td>Kāvyašas</td>
</tr>
<tr>
<td>Kālidāsa</td>
</tr>
<tr>
<td>(i) Citra-sālas; (ii) Citraśāras</td>
</tr>
<tr>
<td>(iii) Portrait pictures (iv) Backgrounds</td>
</tr>
<tr>
<td>(vi) Process (vi) Materials (vii) Colours</td>
</tr>
<tr>
<td>(viii) Bodily poses and postures of legs</td>
</tr>
<tr>
<td>Bāṇa-bhaṭṭa</td>
</tr>
<tr>
<td>Introductory</td>
</tr>
<tr>
<td>Types of Pictures</td>
</tr>
<tr>
<td>Backgrounds</td>
</tr>
<tr>
<td>Materials</td>
</tr>
</tbody>
</table>
CONTENTS

Methods of painting on various surfaces 483-85
Colours—primary and their varieties 485-86
Varieties of mixed colours 486-87
Sriharṣa 487-90
Letter-painting 487
Types of Pictures 487-88
Process and colours 488
Anatomy—face, nose, chin, ear, eyes, neck, hair
nitamba, gulfa, heel, fingers, etc., etc. 488-90
other poets—Bhavabhūti, Harṣadeva, Daṇḍī, Māgha,
Rājaśekhara, Dhanapāla, Someśvaraśūri etc. 490-92
Book Illustrations 492
Appendix A Quotations from Kāvyas 1-8

Part IV

Pratimā lākṣaṇa & Citra-lākṣaṇa

(i) Pratima-Vijñāne 1-67
(ii) Pratimā-Lākṣaṇe 68-293
(iii) Citra-lākṣaṇe 294-332

N. B. The detailed contents in Sanskrit may be seen
on pages 1-8 of the Pratimā-lākṣaṇa.

OMISSION

The author craves the patience of his readers for the III Volume
completing this survey of this subject in English which will be entirely
devoted to the illustrations of not only the images and paintings but
also to those pertaining to the subject-matter of the Volum I Hindu
Canons of Architecture (Science of Engineering, Town-planning, Building-houses—residential ones, royal palaces and the abodes of gods,
the temples etc.). Hence this omission may be forgiven. Index may be
deemed compensated with the exhaustive contents.
Publishers

Vāstu-Vāṁmaya-Prakāśana-śālā
Shukla-Kuti Faizabad Road, Lucknow.

Other Publications of the author

1. Hindu Canons of Iconography with an anthology of Pratimā-lakṣaṇa
   Rs. 27—0—0
2. Hindu Canons of Iconography without the anthology of Pratimā lakṣaṇa
   Rs. 18—0—0
3. Hindu Canons of Painting with an outline history of Indian Painting, archaeological and literary.
   Rs. 9—0—0
4. भारतीय वास्तु-शास्त्र—वास्तु-विज्ञा एवं पुर-विवेख
   मूल्य 8.15
5. हिन्दू प्रलाद की धनुकंची पृष्ठ-पृष्ठ
   " 3
6. प्रतिमा-विज्ञा
   " 15
7. ग्रंथ-लक्षण
   " 12
8. चित्र-लक्षण
   " 3

Printers (1) Prem Printing, Press Lucknow
(2) Shukla Printing, Press Lucknow

N. B. Nos. 1–3 are separate editions of this work to suit the students of Archaeology and Iconography also.
INTRODUCTORY

FOU DATIO S
OF
ICO OGRAPY
(The Institution of Worship)
INTRODUCTORY

It has already been remarked that any study of Iconography in India must say something about the purpose of Iconography. We know that the vast varieties of icons as found in the different parts of this land of ours were the objects of worship, hence something about worship, its antiquity, origin and development together with the different forms and different modes has to be dealt with in order to form a complete picture. Again we know that this institution of worship had undergone different transformations with the predominence of the different cults in India. In those days of Vedas and Vedāṅgs in the sacrificial cult, the worship centred round the sacrificial altar and it had become such a mighty institution that the gods, to whom the offerings were made, were made subordinate to the Yajñā—the supreme power in the hands of the Aryans of those days. Yajñā, itself became the supreme deity—Yajñā-Nārāyaṇa. Later on, in the days of the Upaniṣads and Āraṇyakas, the centre of attention from an external deity shifted to the internal Ātman—a manifestation of the all-pervading Paramātman, the Supreme Soul.

Again with the rise of Buddhism and Jainism, the heterodox religious movements in India, antagonistic to this sacrificial cult, made a profound change in the minds of people and they propagated a new way of religion, a new gospel of God and godliness. To undo what the Buddhism had done, the rise of a Brahmanic religion—a neo-religious movement in the shape of Paurānic dharma, so powerful and so vigorous that the erection of temples and the installations of the deities in them found the greatest impetus. It is here that the image-making art found a natural atmosphere for development.

Naturally, therefore, a bird’s eye-view on the different religious systems—advocating the different modes of worship in their different cults is a necessity for a fuller presentation of the subject-matter in hand. This is only a bare indication of the Pūrva-Piṭḥikā of the Pratimā-vijñāna (the Hindi work) duly incorporated here in this work as well—cf. Pts. Introductory and II of this study. It is the foundation stone on which the edifice of icons is to be built.

N. B.—This theme of ‘Foundations of Iconography’ has been treated in exhaustive details in my Hindi work ‘Pratimā-vijñāna’ and here in this work only a bare outline is given; nevertheless it has been compensated to some extent in Pt. II—the Exposition of Pratimā-lakṣaṇas so far as the evolution of the cult as associated with a particular deity is concerned,
CHAPTER I

WORSHIP AND ITS ANTIQUITY

As mentioned in the introduction to this subject, that an exposition of Iconography must have two angles of investigation—image-making as an art and image-worship as an institution. The former presupposes the latter, rather the former is an outcome of the latter. The word Icon derived from Greek word Eikon signifies an object of worship. It is associated with the rituals relating to the cults of different divinities. Similarly the word Image derived from old French and Latin Imago has got the basic connotation of ‘likeness’. This latter word has got a parallel in such Sanskrit words as Pratikṣṭha, Pratimā, Bimba, etc. But the denotation of these words was not restricted to the images of divinities alone. The word ‘Pratimā’ in the Pratimā-Nātaka of Bhāṣa denotes the statues of the departed royalties. In Mahābhārata (Śṛṇjaya Parva), similarly the word Pratimā (cf. Āyasī Pratimā of Bhīma) denotes the figure of a person. But here in this treatment the word Image or Pratimā is restricted to the figures of the divinities—the gods and goddesses together with their accessories Yakṣas, Gandharvas, Piśācas etc. It is from this limited or technical denotation and connotation of the word Pratimā, Pratikṣṭha, Bimba etc. that in a systematic investigation into the sculptural traditions behind them, they must presuppose a cultural tradition before them.

The story of human civilisation is the story of man’s mode of living, dressing, eating and thinking. Man as a rational animal haś been thinking of himself, his Creator, his guardians and his benefactors. Cosmologically and mythologically (cf. ‘Śahadevādhikāra’ the S. S. Chap. VI) man has never forgotten that he was once one with gods—the perfect beings. Humanity in its perfection is nothing but another name of god-hood or godliness. Unavoidable separation of mankind from gods gave an impetus for the cultivation and dedication of a life fit for the attainment of union with them. This has been the fundamental craving of humanity that was responsible in giving rise to such lofty doctrine as Ātman Doctrine or the Doctrine of Brahma-realisation, the attainment of true Knowledge, the realisation of the ultimate Reality etc. of the Upniṣads. What do all these things mean? They mean only one thing—that man was once separated from his ‘self’, the higher self, wants to unite with it. His quest has been on, from times immemorial. The different institutions of ritual and
religion, the worship and homage, yogic practices and penances—all have one aim—to propitiate the gods whose anger has brought mankind to such a miserable state. They are forsaken and deserted as it were, and now want to know the path leading to immortality, which is all blissful and where there is no pain and no misery, no death and no birth. The great Religions of the past, the great Teachers of the past, the great Scriptures of the past, have all taught one thing—the Dedication of the life to some higher end, free from the petty cares of paltry life, the life of godliness, the life of devotion, fervour and the life of spiritual realisation. But frail as men are—how can such high and lofty principles of advanced metaphysics and philosophy be translated into life, woven into the texture of living? After all, all are not learned, all are not expected to possess the same intellectual acumen, the same discipline of mind and spirit. The Ātman doctrine, and the doctrine of Brahma-realisation may be true to the learned, what about the ignorant?, the mass of humanity, whose only knowledge is the knowledge of eating, drinking and covering their bodies. How to cover their souls—that was the problem and has been the problem. On this, the ancient seers, the leaders of men and thought, not only in India but also elsewhere have pondered over and have given a code of conduct, best suited to this mass of humanity. This code was the code of worship. The forms and modes of worship have differed in different times and climes; but the fundamental inspiration has been the same.

To put it in one word—worship as an institution is as old as the civilisation of man itself. It was a life-companion throughout the ages. Hence the scholarly discussions and controversies of this institution may be of an academic interest, but from the broad cultural point of view (the key-note of this book), the worship through some symbol or other, was of a very hoary antiquity.

The objects of worship or the symbols of worship have been different in different periods of human civilisation. In India, however, the objects of worship other than gods and goddesses are fairly well known and of a very long tradition and even today they are woven into our daily religious life. Even today we pay our homage to certain trees and deem them as sacred. The Asvattha, the Nimba, the Nyagrodha, the Bilva, the Āmalaka are sacred trees and we pay our homage to them some way or other, according to their days in Hindu Calendar. This is tree-worship. The worship of rivers is very common in India. The river Gangā is the sacred-most. The Holy Gangā—a very bath in it, is a sanctity. Before taking a plunge in it, we first pay our homage to it. Every significant family event or social event such as Yajñopavita or
marriage or birth of a child, requires Gangā-pujā. Similarly other rivers too are our objects of veneration. Every devout Hindu in his daily bath remembers these rivers (cf. the couplet Gange ca, Yamuna caiva, etc. etc....). Many a mountain has been our object of worship from times immemorial. It is mountains from where we have derived the worship of Śāla-grāmas and Bāna-liṅgas, later on, deemed representatives of Viṣṇu and Śiva respectively. Animal-worship, the worship of cow, Bird-worship (cf. Garuḍa etc.) are also of hoary antiquity.

The sum and substance of this symbolism in worship is the fundamental fact of being grateful to an object which some way or the other has been conducive to the well-being of human life and its primary necessities. Man has always found in Nature, his protector and the greatest benefactor. The trees, the rivers, the mountains, the sun, the moon, the stars and animals like cow, etc. have all been the benefactors and protectors of man and hence objects of veneration and worship. The hymns of the Rg-veda are the earliest testimony of paying homage to the natural objects.

Now granted that worship as an institution has been the very breath of man from the very birth of civilisation, the question which agitates the mind of men these days is: At what period of history in India did the worship of the images of gods and goddesses arise? This is the subject of inquiry and investigation of the present chapter.

We have already seen the all embracing principle of life—the communion with Nature. This formed the first religion of man in India. The religious life of the early Vedic Aryans, naturally therefore, revolved round the glorification of the natural objects—typified as gods and goddesses and their glorification in prayer and oblations was its outcome. Their anthropomorphism formed the basis of Iconology which in its return gave rise to Iconography. Hence Iconography presupposes Iconology—description of the vedic gods and goddesses as having hands, feet, arms, dress, chariots, vehicles cannot be regarded as mere poetic imageries. They may be viewed as the material images of the divinities. Therefore, they may be considered as the progenitors of the images as described in the early Purāṇas, Āgamās and the Silpa-śastras.

In India the cultural chain is never broken. The cardinal truths of life and conduct as incorporated in the Vedas in their characteristic style and symbolism also handed down in the Purāṇas, though the outward appearance seemed different. The Vedic representations of gods were also the Pauranic representations of gods. In the times of
the Vedas and the Vedāṅgas, the mode of worship was mostly characteristic of individual worship—a daily performance centring round the Fire, the Agniḥōtra etc., among the high class Āryans. Thus even in the prayer-worship of the Vedas as well as the ritualistic worship of the Brāhmaṇas and the Sūtras, prominent element was the gods to whom offerings were made, and rewards desired. Worship, through the agency of prayer or ritual, was confined to the higher strata of society. What about the masses? In the aboriginal form, the worship may be having any symbolism of a tree or a river, a mountain-slab or the mountain itself, a bird or an animal, but later on, there was an admixture of the peoples, Āryans and non-Āryans, something was taken and something was given. This is always the case in the history of cultural life of mankind. No culture is isolated, or pure: all are composite cultures and admixtures of one another. Hence to my mind in the early Vedic age, image worship i.e. the worship of gods in images, could not have been prevalent—here I agree with other scholars. But as time passed and Āryans and non-Āryans—aboriginals, abandoning their rivalry and animosity became united in more than one ways, religious life of the then India branched off in two equally powerful channels—the ritualism of the upper class and the popular religion, characteristic of image-worship, of the masses. Thus Image-worship formed the very pivot of the popular religion in India. If we accept this synthetic cultural truth, we need not worry ourselves with academic discussions and scholarly controversies centring round the topic of the antiquity of Image-worship in India. I have purposely avoided entering into this controversy. From the dawn of civilisation, the Dvandva has been the fundamental factor of evolution of the world and the humanity at large. The mythological accounts of Devas and Asuras, the historical accounts of Āryans and non-Āryans, the philosophical accounts of Saguṇa and Nirguṇa, genealogical accounts of Rājas and Prajās, to mention a few of these, show that there could not have been one universal code of life and conduct. Naturally, therefore, this image-worship must have been running parallel even in such remote ages as the times of Vedas themselves or prior to them, as is evident from the finds at Mohenjo-daro and other ancient sites. This latter surmise has very ably been brought out by the eminent indologists like Marshall (vide his ‘Mohenjo-daro & Indus Valley Civilisation’) and others. Moreover, we should not forget that the costly paraphernalia of a Vedic ritual, as advocated by the Brāhmaṇas and Sūtra works, and the high religion of the Upaniṣads revolving round the Ātman and Parmātman, the Absolute, the Brahman, could not have been a practical acceptance of the masses. The highly idealistic and pantheistic conceptions could not have become of easy comprehension and practical adoption by the man in the street, the
WORSHIP AND ITS ANTIQUITY

ignorant, the Ajñas (cf. quotation a head). Hence image-worship, in my opinion, was a grand religious and philosophical solution of the difficulty of conceiving a limitless Absolute from the practical point of view and the conveniences thereof. A reconciliation of Vedantic or idealistic philosophy of the Upaniṣads with the image-worship, representing polytheism, has been strikingly effected in the National Religion of this ancient country.

N. B.—As already hinted at, in the introductory Chapter of this part, this topic has been dwelt at length in the writer's Pratimā-vijñāna, from all the three angles namely from the fundamental basis of cultural inter-mixture (already expounded above), the literary sources and historical interpretations from the archaeological data—the Monumental, the Epigraphic & the Numismatic. Those interested in the latter two, are referred to, to read the Pratimā-Vijñāna. Dr. J. N. Bannerjea's masterly dissertation in marshalling the material connected with archaeological data (vide Development of H. I. Chapters II to V) is also referred to, for reference.
CHAPTER II

IMAGE-WORSHIP—ITS DEVELOPMENT

Image-worship—its forms and modes as well as its development in relation to the different and divergent religious trends and beliefs, form the subject-matter of the present chapter.

Before the rise of Buddhism or more correctly before the Christian Era, the image-worship, the pivot of popular religion, had attained the status of a national religion of Hindus. The dictum "Ajñānām Bhāvanārthāya pratīmā parikalpita" no more held good. Pratīmā as an aid to higher meditation and contemplation was fully accepted even among the yogīs and jñānīs. Patañjali's Yogānuśāsanam is a testimony to this fact. We know that every institution in India for its codification and universal acceptance must have a philosophical background and a mythology in order that it could have a popular appeal among both the classes of men, high and low.

During the rise of Buddhism and Jainism, a great set-back was experienced, rather a terrible blow was felt, by the adherents of Vedic religion. Not only the common run of men and women, even the kings and princes, nobles, merchants, commanders and craftsmen all alike had their leanings to the New Dharma-chakra of Bhagvān Buddha. The vedic religion with its great super-structure of sacrificial cult, the high and abstruse Upnīśadic doctrines of Yoga, meditation and contemplation etc. also could not have been within the easy reach of ordinary people—the common people with limited knowledge. Naturally, therefore, a revolt was unavoidable. It was a critical juncture in the religious history of India. It is at these moments that men's minds become alert, hearts are searched, the soul re-discovered. A sense of Pseudo-greatness was prevailing as an outcome of the Aryan supremacy in India among the custodians of the Vedic Dharma. This revolt from the Buddhism and Jainism together with a natural internal revolt from their own kith and kin, the seers of Upnīśads, the great teachers of the Upnīśadic lore, denouncing the cult of sacrifice and teaching the Ātman doctrine and focussing their attention more on the self than non-self, simply opened their eyes and gave an extraordinary impetus to a new orientation of Vedic Dharma. The old Testament was to be remodelled, reformed, reoriented to satisfy the urge of the time and was made a popular vehicle of faith in the worlds above. It was
at this supreme hour of crisis that a Vyāsa was wanted. If a Buddha
could give a new religion—a religion of middle-path to the world, a
Vyāsa also could do something to save the old tradition.

Bādarāyaṇa Veda-Vyāsa rose to his height of intellectual, mental
and spiritual power and put all the Vedic lore in a popular language for
ready acceptance of the masses. The Purāṇas were written. The
Avatār-vāda, the main theme of the Purāṇas was promulgated. The
Triad,—Brahmā, Viṣṇu and Maheśa were glorified as great gods. By
accepting Buddha as an incarnation of Viṣṇu Himself, the Purāṇas, this
way, as it were, completely devoured the hetrodox Buddhism from the land
of its inception. This catholocity gave a death-blow to Buddhism.
Paurāṇic Dharma was a land-mark in the character of worship also.
From individualistic sacrificial performances, the congregation at
Tīrthas was a collective worship among the Hindus. The rise of
Tīrthas, the construction of the Temples and the installation of Images
therein, were some of the broad features of this New Testament.
Though the main theme of the Purāṇas was the glorification of the
Hindu Trinity—Brahmā, Viṣṇu and Maheśa, the great god Viṣṇu
however, captured the imagination most. The religion of Purāṇas
gave rise to a principal cult of Vaishnavism. What Purāṇas did mainly
on this part of India—the North—the Uttarāpatha, the Āryavarta
proper, the Āgmas did for the glorification of the god Śiva and thus the
South became the stronghold of Śaivism. And the Śakti-worship—the
greatest living cult in India got its codification from the Tantras. Thus
these three branches of religious literature, the Purāṇas and Āgmas and
Tantras, gave rise to the three powerful sects of Vaishnavism, Śaivism and
Śaktism. They had their philosophy, their metaphysics, their mythology
and ritual too. It was from these fountain-heads that image-worship
as an institution of religion and the image-making as an art got the
encouragement for their development.

The image-worship got such a stronghold in the minds of men that
even the great philosophers and monist-yogis and sanyāsīs too took to
it. Side by side, with religious advancement, the philosophical advance-
ment did not lag behind. The rise of six Systems was pre-Christian and
their development must have been synchronous with the rise of
religious movements. But it is interesting to know that no ancient
system of philosophy in India is known to have ever pronounced
Iconolatory as unphilosophical. Philosophers among co-religionists of
India, strongly advocated this system. Even the hetrodox Mahayanis,
the pioneers of introducing philosophy into Buddhism, encouraged image-
worship. Śākaračārya, the great monist that India could produce,
was an image-worshipper himself. I have already written that the Upāsanā, or the practical side of Hindu religion, has necessitated this form of image-worship from time immemorial. We know the Nirguṇa Brahma, the Absolute beyond all subject and object cannot be easily an object of worship. Hence the Saguṇa Brahma was an outcome through this agency of Upāsanā, mental operation concerning Brahma with attributes:

सगुण-ब्रह्म-विषयक-मानस-व्यापार उपासनम् (—I. I. p. xvii)

The following lines of Rāmopaniṣad also set this idea:—

चिन्मयस्वभवितवस्य निष्कलस्वाभाविरिण।
उपासकानां कार्यायं ब्रह्मो रूपकल्पना॥

Thus the image-worship embraced practically all strata of society without any reservation and it developed to its fullest stature to envelop the whole religious life of the people from birth to death. The Gaṇapati-pūjana, the Śakti-pūjana, the offerings to the nine planets—Navagrahas and a visit to the temple of the Īṣṭa-Devi these are all a matter of routine in any rite or performance, social, religious or otherwise. Hence this powerful sway, it exercised in the life of the people in India, is not a matter of dispute.

With this generalisation we are now better fitted to understand the forms and modes of worship as a consequence of the great development, the image-worship, had attained in the religious life of India. All the leading sects—the Vaiṣṇavism, the Śaivism, and the Śāktism had their different codes of worship and not one but many volumes are needed to describe this great institution of Pūjāpaddhati. As the Śūtra-works codified the institution of Sacrifice, the ritual of image-worship gave rise to many learned Paddhatis. Here I shall be content to speak of those popular forms which were universal in character. The sectarian cults could never become the universal code of conduct in relation to worship.

THE PAŃCAYATANA

The five principal gods formed the nucleus of the image-worship in India. This is called Pańcayatana. It was in vogue in the time of the great Śankara. The Pańcayatana-gods are:

1. Viṣṇu & His different or ten Avatāras.
2. Śiva & His manifold forms.
3. Durgā and the various Śakti-forms.
4. Gaṇeśa &
5. Sūrya.

The Śrīṃti-muktā-phala corroborates this institution and says:—

आदिवर्मनिबन्धकं विष्णु गणनायं महेश्वरम् ।
पञ्चवस्त्रपरो निधं महृद्यः पञ्च वृजयेत् ॥

It is also a fact that all these gods could not have equal homage from every one. Some one of them became a focus of greater attention, and naturally it gave rise to sectarianism, centering round a particular deity like Viśṇu or Śiva, Durgā or Gaṇeśa. Dr. Bhandarkar has brought out a learned exposition of all these religious sects in his eminent work cf. ‘Vaisnavism, Saivism and minor religious systems’. But even when a particular god is deemed supreme in a particular sect, this institution of Pañcāyatana can be moulded in accordance with the five principal deities into five Pañcāyatanas. Dr. Kane in his History of Dharma-Śāstra has given the following chart of all the possible five Pañcāyatanas:—

<table>
<thead>
<tr>
<th>EAST</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Viṣṇu Pancayatana</td>
<td>Siva Pancayatana</td>
<td>Surya Pancayatana</td>
<td>Devi Pancayatana</td>
<td>Ganesa Pancayatana</td>
<td></td>
</tr>
<tr>
<td>sankara</td>
<td>Gaṇeśa</td>
<td>Viṣṇu</td>
<td>Surya</td>
<td>Sankara</td>
<td>Ganesa</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Viṣṇu</td>
<td>Sankara</td>
<td>Surya</td>
<td>Devi</td>
<td>Ganesa</td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>I</td>
<td></td>
</tr>
<tr>
<td>Devi</td>
<td>Surya</td>
<td>Devi</td>
<td>Ganesa</td>
<td>Devi</td>
<td>Surya</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>5</td>
<td>4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WEST</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Viṣṇu-Pūjā OR VAISNAVISM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The God Viṣṇu in order to save world from the abyss of Adharma and to uphold the integrity of Dharma has assumed ten principal incarnations (cf. Bhagavad-Gītā—Yada yada hi dharmasya etc. . . . . . .).
The Daśāvatāras of Viṣṇu are: Matsya, kūrma, Varāha, Niśimha, Vāmana, Paraśurāma, Rāma, Kṛṣṇa, Buddha and Kalki. Again the rise and development of Vaiṣṇavism gave rise to so many further manifestations of Viṣṇu, a detailed notice of which has been taken ahead in connection with Vaiṣṇava Images.

Vaiṣṇavism as a religious cult was Ekāntika Dharma or the religion of a single-minded love and devotion to One. In its background stood
the Bhagavad-gītā. It soon assumed a sectarian form and was called the Pancaśātra or Bhāgavata religion in which some of the teachings of the Upnīṣads and a few general doctrines of two kinds of philosophy, the Sāmkhya and Yoga were also embodied.

It may be noted here that this cult of Vaisnavism had exercised a powerful sway over the minds of people right from the 5th Century B.C. to the 17th Century A.D., through a great line of Vaisnava teachers, philosophers and saints, among whom, names of Rāmānuja, Mādhava or Ānanda-tīrtha, Nimbārka, Rāmānanda, Kabira, Tulsīdāsa, Vallabha, Caitanya Nāmadeo and Tukārāma are a popular knowledge. All these teachers taught Vaisnavism in their respective ways and formulated their own systems. “The points of contact between these various Vaisnava systems are that their spiritual elements are essentially derived from the Bhagavad-gīta, that Vasudeva as the name of the Supreme Being stands in the background of all, and that spiritual monism and world-illusion are denounced by them equally. The differences arise from the varied importance that they attach to different spiritual doctrines; the prominence that they give to one or other of the three elements that were mingled with Vāsudeivism; the meta-physical theory that they set up; and the ceremonial which they impose upon their followers. The Bhagavadgīta was supplanted in later times by the Pancaratra Śamhitās and the Purānas such as the Viśnu and the Bhāgavata and other later works of that description. These occasionally elucidated some of the essential doctrines, laid down the ceremonial and brought together a vast mass of legendary matter to magnify the importance of their special teachings and render them attractive” Dr. Bhandarkar Vaisnavism etc. p. 101.

N. B. For fuller details the reader is referred to writer’s Pratimā-Vijñāna, where in the outline history of Vaisnavism, some innovations have been put forward for the first time in the estimation of this great and powerful religious upsurge affecting and ennobling the life and deeds of millions of people in India.

ŚIVA-PŪJĀ OR ŚAIVISM

No Deva-pūjā is so old and so famous in India as that of Śiva. Historically it is as old as the Indus Valley Civilization. It has undergone different modifications and manifold adaptations in the different times and climes in the different sectarian sects of Śaivism itself. The Āgamas and Tantras made the Śiva-pūjā a very complicated scheme.

Śiva-pūjā from the point of view of iconographical interest, as we shall see, is of two kinds—one is symbolic—the phallus as an emblem i.e.,
the Linga-puja and the other is anthropomorphic as of others. Śiva in sculpture is Pancatūnda (five-faced) and these five mouths are: Śadyojāta, Vāmadeva, Aghora, Tatpuruṣa and Iśana.

The great Śiva-devotee Bāna, it is said, founded as many as fourteen crores of Śiva-lingas which later became famous as Bāna-lingas. They are still found in the sacred rivers like Ganga and Narmada. Kūrmapurāṇa has an elaborate account of Linga-puja, its origin and development. The Vāmana-purāṇa has given the glorious descriptions of the famous ancient sites where the Śiva-lingas were founded. The famous Dvādaśa-Jyotir-lingas (the Twelve Ever-shining Lingas) are:

<table>
<thead>
<tr>
<th>Name</th>
<th>Place</th>
<th>Name</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Mahākāla</td>
<td>Ujjain</td>
<td>8. Viśveśvara</td>
<td>Kāśi</td>
</tr>
<tr>
<td>3. Tryambaka</td>
<td>Nāsika</td>
<td>9. Somanātha</td>
<td>Kāthiṣyavāda</td>
</tr>
<tr>
<td>4. Dhṛṣṭeśvara</td>
<td>Iḷḷora</td>
<td>10. Vaidyanātha</td>
<td>Newparli</td>
</tr>
<tr>
<td>5. Nāgānāth</td>
<td>Ahmadnagar</td>
<td>11. Mallikārjuna</td>
<td>Śrīśaila</td>
</tr>
</tbody>
</table>

The Bhimā river.

N. B.—Now the paucity of space and the digressive nature of the scheme forbids me to elaborate any further on the remaining schools of worship—Śaivism, Śaktism, Gāgapatyism, and Saurism. I better, therefore, give Dr. Bhandarkar’s brief Resume on these as the material is simply too bewildering and too exhaustive to be done full justice in a limited space here. The reader is referred to, to read the writer’s Pratīmā-Vijñāna for sufficient details and estimation thereof, of not only all the schools of Śaivism like Pāṇḍavatās, Kāpālikas—Kālamukhas, Lingāyas, Pratīṣṭhānīvādins, etc., but also an outline history of this great religion, its rise and development, as well as the ritualism of the sects and worship of liṅga together with a formidable analysis of all other sects in separate chapters devoted to them.

"The fearful and destructive phenomena of nature led to the conception of, and belief in, the god Rudra the terrible howler, accompanied by his groups, or Gaṇas, called sometimes Rudras or Rudriyas, who were minor howlers. This god, when propitiated, became the auspicious Śiva, the beneficent Śaṅkara and the benignant Śambhu. The conception gradually developed further, until Rudra became the god of wild and awful scenes, such as cemeteries, mountains and forests. Of the beasts and savages that dwelt in these last and of the thieves and outcasts that resorted to them, he became the lord. Subsequently he developed into the god who pervades the universe, dwells in fire and
water, in all beings and in herbs and trees and was the supreme Ruler of all. When he rose to this position, he became the subject of Upaniṣadic speculation, by meditating on whom and seeing whom everywhere in the universe, a man attained blissful serenity.

But the awful and wild side of his nature was not effaced, but went on developing; and when religious schools such as that of the Pañcarātras came to be established, one with Rudra or Paśupati as the god to be adored was set up sometime after. Its founder was a human being, who came to be known as Lakuṭin or Lakulin, the holder of a club, and Lakuliśa or Nakulīśa, the lord, the holder of the club. Pañcarātra was the title of the work attributed to him, and his system came to be known by the name of Paśupata. Two extreme schools were developed out of this, and also one which was more moderate known by the name of the Śaiva. Traces of these schools have been found from about the second to twelfth century of the Christian era. But the repulsive nature of the two extreme schools and the wild and fantastic character of the other two led to a reaction, and in the beginning of the ninth century we have the first Kaśmira school; and about a hundred years afterwards was founded another. These are very sober in their doctrines and practices, and may be considered to have been influenced by the school of Śaṅkara, though an escape from his severe spiritual monism has been provided for, so as to allow an individual existence to the delivered soul. A further reform was effected about the middle of the eleventh century by the Lingāyata school. The philosophical doctrines of this school amount to this: that God as infinite intelligence and joy is the creator of the world and the instructor and redeemer of mankind, and that the individual soul attains to a unity of blissful experience with him by gradually estranging himself from the world, pursuing a course of devotional worship, abandoning himself to God and seeing Him in everything. This philosophy seems to have been influenced by the tenets of the school of Rāmānuja. The spirit of the Lingāyatas was, however, combative, and they set up for themselves a community distinct from that which owns its origin to the Brahmanic system. All the while, however, during the existence of these schools the general worship of Rudra-Śiva has prevailed among ordinary people regardless of the doctrines of these schools.

Śiva was associated with his consort Pārvati or Umā. She too had a beneficent and majestic character as alluded to, in the KṚU. But just as an aboriginal element contributed to the formation of the character of Rudra-Śiva, so an aboriginal element of a more distinct nature came
to be combined with his consort, and she became a terrible goddess that had to be appeased by animal and even human sacrifices. But since the lustful nature of man is very strong in him, that goddess under the name of Tripurasundari (the beauty of the three cities) or Lalitā (sportively graceful) became the creator of the world, and was also worshipped with debasing and sensual rites; and thus came in, the school of the Śāktas, who looked forward to an identity with Tripurasundari as the goal of their existence. Gaṇapati as the leader of a host was, of course, connected with Rudra-Śiva. That idea became mingled with the idea of Vināyaka, an evil spirit that possessed men, and thus the combined god Gaṇapati-Vināyaka became an object of worship on the principle that an obstructive and evil spirit should be first propitiated before beginning an action. Thereafter he became the special god of six minor sects, one of these, holding doctrines as debasing as those of the Śākta-cult. Skanda was more closely connected with Śiva as the lord of one of his gaṇas or groups; and afterwards came to be believed to be his son; and his worship prevailed for several centuries from the time of Patañjali down wards and has not become obsolete even at the present day. The sun was a god worshipped in early times and his cult did not disappear, as his orb was daily visible. But he became the object of sectarian worship sometime later. About the third century, however, of the Christian era, another cult of the sun was introduced from Persia. It took root on Indian soil and prevailed for a long time in North-Western India, a good many splendid temples having been erected from time to time for his worship. A special caste of priests of the name of Nāgara was associated with the cult, and the masses of the Hindu population adopted it as if it had been indigenous to the country”.

N. B.—In the writer’s Pratimā Viṣṇu, all these sects, Śāktism, Gīnapatyism, and Saurism, have been presented with fuller details. The Śāktism has been dwelt upon, with a new angle, where in the Śaivism and Śaktism have been shown to meet in poets like Kalidasa (cf. his memorable Mangalācarana in the Raghuvaṃśa). With this general introduction to Devārca, in relation to the different and divergent religious trends and beliefs—the five principal schools of worship, we may now take up the remaining question of the forms and modes of worship. This is what is called the Pūjā-paddhati, so
much elaborated in Pūjā-Prakāśa and in works like Raghunandana’s, Hemādri’s, Isanaśivagurudeva’s and of a host of others.

We know Deva-pūjā contains certain items and stages in the whole procedure. These are called Upcāras (ways of service). They are usually stated to be sixteen, tabulated as hereunder:—

1. Āvāhana
2. Āsana
3. Pādyā
4. Arghya
5. Ācāmanīya
6. Snāna
7. Vastra
8. Yajñopavīta
9. Anulepana
10. Puṣpa
11. Dhūpa
12. Dīpa
13. Naivedya or Upahāra
14. Namaskāra
15. Pradakṣiṇā &
16. Visarjana or Udvāsanā.

A good number of learned anthologies and Pūjā-paddhatiś have taken an elaborate notice on the different forms and modes of worship and the reader is referred to Pratimā-Vijñāna Chapter IX of the Pūrva-Piṭhikā for details.

It may be remarked here that these upacāras are not altogether an innovation in relation to the image-worship as elaborated in the medieval digests. The names of some of these upacāras occur even in Asv. Gr. (IV.7.10 & VI.8.1) in relation to the Brāhmaṇas invited at Śrāddha. Dr. Kane (History of Dharmasastra p. 730) says, ‘Farquhar is not right when he says in his outline of the Religious Literature of India p. 51 that the sixteen upacāras are so distinct in character from the sacrificial cult as to betray alien origin. When image-worship became general, items offered to invited Brāhmaṇas were also offered to the images of gods. It was a case of extension and not of borrowing from an alien cult’.

This is only a bare outline of the forms of worship. A detailed exposition of the different forms and modes in relation to different deities is out of question here—see Pratimā-Vijñāna for details.

N. B.—Something ought to have been said here of Buddhism and Jainism also as has been done in Pratimā-Vijñāna, Chapter 8 of the Pūrva-Piṭhikā, but has been reserved for the two chapters of the 3rd part of this book wherein Buddhist and Jain Pratimākeśas are dealt with.
CHAPTER III

BEARING OF DEVA-PŪJĀ ON ART AND ICONOGRAPHY IN INDIA

A brief notice of Hinduism as related to the worship of images in all its diverse sects and sampradāyas has already been taken. In other ancient countries, say Greece, the image-making was contemporaneous with other arts, e.g. poetry. In Greece the origin and development of art of sculpture saw also the rise and progress of poetry by its side. Hence it is unusual to suppose that India should prove quite an exception to this human tradition. Art and Iconography are co-related subjects. In India origin of art is religious in character—this we have seen in case of art of Architecture. Iconology wielded a tremendous influence on the artist of India. Indian art is a thing by itself. It is one of the many manifestations which represent, in all the consumption, the spiritual life of Indians. Sri Brindābana Bhattāchārya (Indian Images p. xx) says, "that the whole of the Vedic period, with its civilised condition of society and developed state of arts, wanted only in the art of sculpture, another aspect of 'fine arts' is probably as unfounded a fact as it is unconceivable". Naturally, therefore, I am also inclined to suggest that the image-worship and iconography in India went side by side.

The Vedic representations of gods were really the progenitors of the Pauranic representations of gods. The origin of images, I believe, lay in the imagery of the ancient seers of India—the Rsis of the Vedas. Tvastā, the Divine artist must not have remained idle. For the purpose of prayer addressed to gods, natural and spontaneous and manifold conceptions of the Divine in the shape of the Mantras contributed to the fertile field for the images to grow. The seeds of iconography do not lack rather found in abundance in the semi-philosophical hymns of the Vedas. Brindāvan is very apt in his remarks, (see I.I. p. XVI): "The representation of the gods and goddesses as conceived in the Rgveda have assumed such a definite, well marked and solid form that for their permanence, they immediately needed the help of the sculptor to translate them into stones and metals. It is, indeed, inconceivable that such definite pictures of the divinities clearly drawn in three dimensions as found in the Rgveda could have long existed in the minds of the Rsis. Hence the forms, which the Rsis and poets conceived in abstraction, were expressed in the works of the sculptor".
Whether this antiquity of the iconographical tradition is true or not, it is a fact that in the days of the Purāṇas and these days must be pre-Buddhistic, Image-worship, Iconology, and Iconography existed side by side. The Purāṇas bear the testimony. There was an intimate connection between this new form of Hinduism—a neo-orientation of Vedic Dharma and the Iconography. We all know Hinduism inclines to a belief in the divine forms of Avatāras and in the sanctity of Tīrthas and Rivers. These tīrthas have formed the nucleus of the religious activities of the people—erection of temples, installation therein of the images of gods and therefore, these tīrthas have become living museums of images and statues. It is there that a study of Iconography along with a study of religion can be profitably started and finished. Fergusson's remarks are worth quoting (cf. History of Indian Architecture—N.Ed. Vol. I, page 36.)—"By the aid of Photography, anyone now attempting the task would be able to select perfectly authentic examples from Hindu temples of the best age. If this were done judiciously and the examples carefully reproduced, it would not only afford a more satisfactory illustration of the mythology of the Hindus than has yet been given to the public, but it might also be made a history of the art of sculpture in India, in all the ages in which it is known to us".

With this general background of the intimate relationship of iconography with religion, we can now proceed with this topic in detail. Image-worship is much older than the actual monuments in stones and metals which are available and, therefore, the absence cannot be attributed to the use of stones and metals in sculpture in comparatively a later date. Architectural and sculptural traditions in India, I believe, in this respect, are on par. The early architecture was wooden, the early sculpture may have been made of sand or clay or of any other material than stone. We shall see in the next chapter that the Vāstu-Śāstra literature both architectural and non-architectural speaks of as many as eight or ten materials—clay, wood, copper, iron, silver, gold, stone, precious stones etc. of which the images of gods and goddesses can be made. Even now in private or individualistic worship of Liṅga—the use of sand or clay is a matter of daily routine. This may be a tradition of very high antiquity. Therefore, absence of an image made of stone or bronze belonging to the hoary past should not be deemed as proof of the absence of the iconographical traditions in that period. I have maintained that recorded Purāṇas presupposes a floating Paurānic tradition, the evolution of which must have taken centuries. Similarly, the bearing of Deva pūjā on the art must take centuries before an evolved art must have come to the surface. All the sculptural monuments
which we possess are deemed as finished art, an art of perfect and very much developed form—a creation of a high water-mark in the genius of craftsmanship of the Indian artists.

In its infancy this art must have been simple and undecorative. It must have been a symbolic art. But as time passed, the simplicity gave way to more refined specimens and later on to an unwieldy exuberance, the examples of which do not lack in the finds in our possession. All this evolution from the simplicity to complexity in art is indicative of the fundamental truth of evolution characteristic of any art anywhere and everywhere. Spontaneous outbursts of Vedic poets (seers), the simple poetry of Vālmīki and Vyāsa and even Kālidās could stand no longer, as the evolution went further and further, the poetic art declined and by the Eleventh or Twelfth Century, it was not poetry but a play of words, jugglery or verbosity. Similarly it may be said of the iconographical art too. Even Deva-Vājīa, in its earliest form being very simple—a prayer only, got complicated into ritual. Similarly the Deva-pūjā, so simple in its early form, got complicated in the Tāntric system. Even today worship assumed an intricate and unwieldy contention. What are these Śodaṣopacāras? They all show one fundamental truth that art and literature in their infancy are simple and as time passes they become unnatural and full of effort.

With this general introduction to the subject-matter in hand, let us now see how Art and Iconography were affected in India by this hoary institution of Deva-pūjā. Art primarily stands here for architecture and sculpture. Indian architecture and sculpture being predominantly religious in character, are the best illustrations of artistic creations in which the religious influence in the shape of devotional movement has been the sole instrument in bringing out all these monumental temple-buildings. Even the Buddhist architecture (the stūpas, the caityas, the vihārās, the caves etc., etc.,) was an outcome of this religious upsurge, when the devotion to the Lord (The Great Buddha) was more predominant than the devotion to the tenets of Buddhism. Similar is the case with Jainism. In case of Brahmanical temples, if it were said, barring a few finds and fields of Town-planning and Palace-architecture all the ancient buildings are religious in character, we are not far from the truth. Hence we can very well understand the implication of this bearing of Deva-pūjā on Art. The history of Indian architecture is the history of devotional architecture in India. The Vedic altar, the more ancient cult of worship, was the progenitor of Hindu temple and Hindu temple, the Deva-bhūmi, both as a finished product of art as well as a sacred spot (the bank of a sacred river, lake or tank or the mountain, its
peak, slope or valley or the sacred forests where innumerable Kaṇḍas, Āvartas, Dhāmas, Maṭhas, Ayatanas had risen and were located) the Tīrtha-bhūmi, made sacred by some hoary tradition, are all the outcome of this institution of Deva-pūjā.

Now after this very brief indication (for details see Pratimā-Vijñāna-Purvapiṭihikā Chapter 10. देव-पूजा का स्वाभाव पर प्रभाव) a word may be said on the bearing of Deva-pūjā on Iconography. This subject has got many sides. Iconography includes all the traditions, mythological, literary (i.e. canons) and artistic. Apart from the Hindu Triad, the supreme Trinity of Brahmā, Viṣṇu and Maheśa, there are a good many individual forms, incarnations and appearances of these three, besides innumerable other deities whose icons were praised and sculptured. Similarly, artistic creations, as prescribed by the Śilpa-śastras vary with various forms and varieties. All this gave rise to an unwieldy lore in the Śastra and innumerable varieties in the monuments.

We know that Indian art is predominantly religious in character and this religious upsurge came in the wake of the Devotional Movement as was first enunciated and inculcated in some of the Upnīṣads themselves. Later on, the influence of this upsurge was so powerful, its urge was so keen that not only divergent and different religious sects arose in the Brahmanical fold itself, viz. Saivism, Vaisnavism and so many others but also a good many sectarian cults developed in the heterodox religious schools like Buddhism and Jainism. As the most popular element of this side of religious life being Deva-pūjā, naturally, the service of art was most advantageously employed for innumerable creations in stone. They varied in rich sculpture of icons and images. The Buddhist art and the Buddhist images are our proudest possession. So is the cāse with the Jain and Brahmanical art. All this is the outcome of the Deva-pūjā. Before concluding the chapter, a pertinent point need still to be expounded. Vicissitudes in the history of gods and goddesses, the entrance of Tantric ideas into the worship of the Hindus as well as the Buddhists together with the creation of new images consequent upon the sectarian rivalry—these three factors also contributed a great deal in the exhuberant growth of Indian images.
PART I

CA O S
OF
ICO OGRAP Y
INTRODUCTORY

After a very brief exposition of the background of Hindu Iconography—the Institution of worship—let us now take up the Canons of Iconography, the science and art of image-making. Here the first and foremost thought goes to the different iconographical sources that we have to take into our account. There are primarily two principal sources, the literary and the artistic. Both these traditions, the Śāstra and the Sthāpatya must be purviewed before the scientific canons are to be expounded. Accordingly this topic of the sources of the Study of Hindu Iconography will form the subject-matter of the first chapter of this part.

Thus equipped with the traditional lore on the one hand and the traditions of the art as evolved in the different centres, scattered over all the parts of this great land, on the other, we would be better fitted to attempt a classification of images, the subject-matter of the second chapter.

In the third chapter, we shall discuss those Canons of Iconography which are particularly related to Icono-planning and Iconometry. Iconometry, the Canons of Measurement and the different standards thereof, was a very rigid institution in India. No deviation from the prescribed formulae was allowed. The Pramāṇa was the life-breath in the icono-plastic art and we shall discuss it at length. The S.-S. has only echoed the time-honoured tradition of the rigidity or non-flexibility of the prescribed Canons of Pramāṇa when it says:

“प्रमाणे स्वाधिता: देवा: पुजाहृत्स भवति हि” Ch. 40. 134

‘Gods and goddesses become fit to be worshipped only when they are set up with correct proportions’.

Adherence to the Canons of Measurement was the only criterion, to evolve out a beautiful image—शास्त्रमान्यो धर्माणि स रम्यो नाल्या एव हि’. Thus it is evident how the rules of proportionate measurements in carving out an icon were essential in Indian Iconography.

As regards Iconoplastic Art, we know that in India the manufacturing of icons was neither a trade nor an industry by itself, it had a sanctity alround. Sculpturing and modelling of images were not done
in haphazard fashion. Image-making was as sacred as any religious ceremony or ritual. It was undertaken under a proper discipline of mind and body. We still hear that the sculptors of Khajuraho temples were the 'yogis'. Only yogi-sthapatis, fully initiated not only in the art and science of sculpture, but also in the morals of mind and wisdom, the Prajñā and Śīla (cf. writer's H. S. A. Vol. I 'Sthapati and Sthāpaka') could have produced the marvels of art and have earned the laurels of the world.

Further again, it is our common knowledge even today that sometimes, rather often times, the worshipper himself was an image-maker. The temporary lingas made of clay, sand, rice, curd, etc. used to be shaped then and there; hence such productions were a part of daily routine in Indian life, the Sandhyā-vandana, the morning and evening prayers and oblations. Therefore the Iconplastic art of India was not confined to stone-sculpture or wooden models or burnt-clay images or the paintings on the canvas of wall, paper and cloth alone. Moreover, icons being the cult-objects, the stations of the adherents of the cults varied from a king to a beggar. Naturally, therefore, substances of the image-making also differed. The Dhatuṣā or Ratnakā class of images could adorn the palace of a king or the family-chapel of a wealthy merchant. Varāhmihira's dictum regarding variations in the dresses and ornaments of the images taking after those prevalent in a particulars part of the country, could equally hold good in the manufacturing of images, in accordance with the tastes and conveniences of the people worshipping them. All this gave rise to innumerable varieties of the substances which we shall presently see in the chapter 4, ahead.

In studying Hindu Iconography, after we have taken into our account, the different sources of the manuals and the monuments, we have classified the Indian images accordingly and have also determined their proportions of measurement and the manifold substances, there is still something very important to be said before the Pratimā-lakṣaṇas of various deities belonging to different religious sects and sub-sects, are attempted. This is the Doctrine of Mudrās, the symbolism in Art, very intimately associated with Cult-Icons in India.

This topic of Mudrology has been attempted with some innovations here. It is said that Mudrās are characteristic of Buddhist and Jain images only. This has been refuted here and it has been held that what are called mudras in Buddhist Iconography like Varada, Vyākhana, Yoga, and Śānta, etc. are also characteristic of Brahmanical images like those of Brahmā and Yogic forms of Śiva.
Furthermore, the different and manifold Rūpa-Samyogas (Bh. V. S. Vol. IV.—Pratimā-Vijñāna chap. 6, pp. 227-238) like seats, conveyances and emblems of weapons, musical instruments, birds and beasts, etc., so exuberantly depicted in Brahmanical Image, are nothing but Mudras, the symbols. It is through this symbolism of Rūpa-samyoga, the images unfold not only the very life and doings of the deities but also their role in imparting spiritual message, wishing peace and prosperity of the people and giving them protection from fear and want. I have accordingly discussed all the items of Rūpa-samyoga in two separate chapters, 5 and 6.

In India, the Art of Architecture, the Vāstu-Kalā, of which Iconography is an essential subject (vide 'the Scope and Subject of Architecture'—II. S. A. Vol. I and also Bh. V. S. Vol. I), is both mechanical and fine. A fine art presupposes the arousal of an aesthetic experience and aesthetic experience is based on the sentiments, the Rasas and Rasadṛṣṭis. According to Hindu view of Poetics and Dramatics as well as the science of Fine Arts, an aesthetic experience is not only a pleasure to the senses, it is not only tuning up of heart and mind, it is something more, rather much more. It is elevating the soul. This is the spiritual background and it is in accordance with this fundamental tenet of aestheticity in India, that writers on Aesthetics have likened an aesthetic experience to the experience aroused in Brahmi-Realization—Brahmānaśā-svāda-sahodarabh. Raja Bhoja, one of the greatest exponents of the aesthetic school of Sanskrit Poetry and Drama (cf. his Śṛṅgāra-Prakāśa), has had the credit to introduce and expound this side-branch of Iconography, the Rasa-citras. The treatment of the aestheticity in the sculptural and pictorial images (vide the S. S. ch. 82) is a unique distinction of the Samarāgāṇa-Sūtradhāra in the extant manuals of Vāstu-Sāstra. The author has, therefore, very briefly expounded this new element of Hindu Iconography, in a subsequent chapter.

A finished image like this must be given a place—a proper place to be set in or inscribed into. This place is not the secular abode of mortals. It is the sacred Garbhagṛha of a Prāśāda or Vimāna, the Hindu Temple, where the Principal Image takes its place and the outer walls of the superstructure of the temple are adorned by the hosts of major and minor images (cf. the varied rich sculptures on the temples of Khajuraho, Bhuvanesvarī, etc., etc.). Thus Pratimā, the Image and the images and the Prāśāda, the Temple and its superstructure both are intimately connected with each other. Their relationship is so intimate according to Hindu view of life that they may be likened to, as body and soul, respectively. It has, therefore, also been allotted, one separate
chapter to complete a broad outline of the edifice of the science and art of icons—the Iconography.

Let us now come to the Pratimā-lakṣaṇas. It is for the first time that necessary information on this very vast subject has been sorted out and gathered together in single chapters, devoted to the three principal iconic cults, the Brahmanism, Buddhism and Jainism. The interpretation of the Pratimā-lakṣaṇas of a particular deity in a critical and comparative estimation, is one of the special features of the treatment of the Brahmanical Images. Besides to avoid unwieldy lakṣaṇas, only tabulations are given of the sub-varieties of different categories of icons. Another feature of the Pratimā lakṣaṇa is an appendage of an anthology of Pratimā-lakṣaṇa in one of the appendices in the end.

It may be pointed out that among the three chapters, devoted to this topic, the chapter on Brāhmaṇa-pratimā-lakṣaṇa, is naturally larger and more exhaustive for the simple reason that the author is primarily a student of the texts of Vāstu-Śāstra (particularly the S. S. and the A. P), where only Brahmanical images figure (though Aparājīta-Pracchā touches on the Jain images also). For the sake of completeness however, a bare outline of Budhist and Jain iconography is also attempted and I am sure it may serve a very useful purpose.
CHAPTER I

STUDY OF HINDU ICONOGRAPHY—THE SOURCES

Study of Hindu Iconography provides a study of religion—this we have already seen. As a matter of fact, Iconography is an outcome of the religious life itself. The religious view of life in India was not theological in character. It embraced all the aspects of culture. Naturally, therefore, iconography is only a branch in the broad cultural history of this land. Materials for the study of iconography are of manifold data. The archaeological data has been well investigated by the eminent scholars, like Fergusson, Havell, Coomaraswamy and so many other stalwarts in this fascinating field of Indology. The Epigraphic and Numismatic data also come under the former and it has been done full justice to, by J. N. Banerjea, in his 'The Development of Hindu Iconography' in which the learned author has devoted two long chapters showing the bearing of this data on the study of Iconography. Again the literary data so abundant and exhaustive in the Purāṇas and Āgamas and so many texts of Vāstu-Śastra, has also been made use of, in his monumental work the 'Elements of Hindu Iconography' by T. Gopinah Rao. But it may be pointed out that this class of material supplying the traditional and Śastraic information on the iconographical tradition has not been properly studied. Much water has since flown and a fresh attempt is called for. Therefore, there is still plenty of material, which can be utilised by not one scholar but a body of them to correlate and corroborate both the existing monuments and sculptural representations provided by the texts.

We on our part will take ourselves to the main literary sources in which some of the medieval texts like the S. S. and the A. P. are more helpful, the iconographical contents of which have been studied by the writer, for the first time, in contemporary iconographical studies. Some passing remarks will also be made on the artistic traditions, the different centres of Indian art, the open books of Indian Iconography. But the latter theme is a very difficult subject. It has not been studied properly and hence it provides a vast field for student-researchers to take up the subject. Every temple-site, be it Bhuvanesvara, or Khajuraho in the North or Rameswaram and Minaksi-Sundaresvaram in the South, is full of iconographical details. The sculpture worked out there and depicted on the temple-walls is itself a fascinating field of enquiry. All these need thorough examination and correlation to evolve out the different styles of Sculpture and Iconography as we have done in the field of Architecture.
Let us now take up the literary sources—

A. Literary Sources

Iconographical literature may be divided into the following seven sub-divisions:

1. Purānas
2. Āgamas
3. Tantras
4. Śilpa-śāstras
5. Pratīṣṭhā-paddhatis
6. Dhyānas
and 7. Sādhanās.

Before we take up all the literary sources one by one, I must raise a very pertinent problem regarding these sources whether they rise from one fountain-head or they are independent to one another. Unity in diversity is the key-note of Indian culture. Iconography, only one stream of this broad current of Indian culture, cannot be an exception. Hence, though it is very difficult to maintain, it may be said that rise of these different sources from a single primordial source is not impossible of solution. The Vedic lore is the primordial source from which all these currents have flown. The story of the course of a river is the history of inter-mixture of so many side-currents in it. Naturally the sacred course of Vāstu-vidyā (of which Iconography is a part) flowing from that fountain-head of Kalpa, when reaches the ocean of Purāṇas, assumes an enormous current of many confluences. The marked confluence, like that of Gangā and Yamunā at Prayāga, is clearly perceptible here also. The Aryans and Dravidians both had their own art-traditions. Viśvakarmā and Maya are regarded as ancient progenitors of this tradition of Vāstu-vidyā. They are also the founders of the two famous schools of Indian Architecture, the Northern or Aryan and the Southern or Dravidian Schools.

Here we have to just make a few observations about the origin and development of these manifold sources. In our opinion, all these sources really owe their origin from the Stuti-mantras, the Hymns of the Vedas from which the Dhyānas of the different deities were conceived by the poets, the religious teachers and the devoted bhaktas. The Pratīmā-lakṣaṇas as given in the text of both the classes of works—the Architectural-proper like the Śilpa-texts and Non-architectural ones like the Purāṇas, Āgamas, Tantras etc., are only a dictation, as it were, stereotyped statements, the Canons. The spontaneous outbursts of the devotional fervour of the image-worshippers composed in the highest mystic state of mind and heart, were the starting points in the evolution of the most essential characteristics of the images of gods and goddesses, the cult-deities and the objects of highest veneration and devotion. These Stutis or Dhyānas, therefore, are still kept secret in the different religious
sects, the various Sampрадायakas, the central seats of the religious sects-like Vaiśnavism, Śaivism, Śāktism, Jainism, Buddhism etc. etc.

The primeval sources of Hindu Iconography, therefore, lay hidden in these Maṭhas and temples. For the artistic—the sculptural traditions of India, if the temple-sites are our open books, surely some of these sectarian temple-organisations—the Maṭhas can also unfold to us, a very brilliant account of iconographical sources to be reconstructed in their historical perspective and evolutionary processes.

It is therefore also a very profitable branche of Indian iconographical researches to be undertaken in right earnest to advance these studies further up. For the present, it is not our purpose to dabble with this side-branch of Hindu Iconography. It is pointed out only to direct the further studies on this most fascinating branch of oriental knowledge, one of the richest possessions of our religious and classical heritage.

Again there are clear references (cf. Bh. V. S. Vol. I. p. 19) to ancient Ācharyas by such names as Brahamā, Bhṛgu, Bṛhaspati, Vaiśṭha, Nārada, Nandiya, Parāśara, Bhardvāja, Agastyā, Kāśyapa etc. etc. as many as twenty-five, most of whom are all Vedic Rṣis. They should not be deemed either as a mere exaggeration or simply a myth. The celebrated commentator of Vārāhi Bṛhatamskritā, Utpala, quotes the authority of Vaiśṭha and Nagnajit (cf. Br. S. 57.17). Again among the Śilpa-texts a good many treatises pass by the authorship of such sages as Agastya (Sakalādhikāra) Kāśyapa (Amsumadbhedā), etc. etc. Hence all this unmistakably shows that Vāstu-sāstra was one of the auxiliary limbs of the primordial knowledge, the Vedas and these so many sages propounding the ancient lore, were themselves the Vedic Rṣis. Thus the common supra-source of all these sources is not very difficult to understand.

We have already seen that the origin and development of Architecture (temple-building) was syochronous with the origin and development of Sculpture (the manufacturing of icons—the cult-objects, the images of the deities to be enshrined or installed into the temples). This clearly speaks why such literary sources like Purāṇas, Āgamas, Tantras, Prātiṣṭhā-paddhatīs on the one hand, and the Śilpa-texts on the other should have devoted a good space to the subject. Both these classes of works belon to the two different schools of Indian Architecture. Thus it may not be incorrect to say that the literary sources of iconography can be broadly sub-divided only into two groups, those belonging to the Dravidian school and those to Aryan one.
The seven above-mentioned divisions of the literary sources, however, is more convenient. We may not abandon it and so go by it. This is more so important as it shows strides of development of iconographical literature as well. Let us now take them one by one.

**Puranas.**—The wealth of architectural details in Purāṇas is simply exuberant. Casual references are frequently met with in all the eighteen or nineteen great Purāṇas. Among them some nine Purāṇas have treated the subject more systematically.

Now the architectural details of these Purāṇas can be broadly classified into two groups, the one dealing with architectural-proper—the buildings, the secular (residential houses) and the religious (the temples) and the other with sculptural rather more correctly iconographical themes. This latter material is abundantly found in the Purāṇas like Matsya, Agni, Skanda, Garuḍa, Linga, Bhaviṣya and Viṣṇu (particularly in the Viṣṇu-dharmottara).

From the point of view of our purview of the subject and also from the development of the lore, Mastya, Agni, and Viṣṇu-dharmottara may be taken as representative Purāṇas, reflecting high strides that Hindu Iconography had reached in them. We may therefore leave other Purāṇas and concentrate ourselves on the three of them only and briefly mention their contents.

**Matsya.**—Matsya is considered to be a very ancient Purāṇa. It is regarded older than Agni and Viṣṇu. Its architectural contributions are of a very high order. Iconographical details are described in as many as the following ten chapters:

<table>
<thead>
<tr>
<th>No.</th>
<th>Subject</th>
<th>Chapter</th>
<th>No.</th>
<th>Subject</th>
<th>Chapter</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Devārcāṇukirtne</td>
<td>kathanam</td>
<td>5.</td>
<td>Piṭhikā-kathanam</td>
<td>262</td>
</tr>
<tr>
<td></td>
<td>Pramāṇa-kathanam</td>
<td>252</td>
<td>6.</td>
<td>Linga-lakānām</td>
<td>263</td>
</tr>
<tr>
<td>3.</td>
<td>Ārdhanārīvarādī-Pratimā-svarūpa-</td>
<td>8.</td>
<td>Adhivāsana-vidhi</td>
<td>265</td>
<td></td>
</tr>
<tr>
<td></td>
<td>kathanam</td>
<td>260</td>
<td>9.</td>
<td>Pratiṣṭhā-prayogah</td>
<td>266</td>
</tr>
<tr>
<td>4.</td>
<td>Prabhākarādī-pratimā-</td>
<td>10.</td>
<td>Devatā-mānāṃ</td>
<td>267</td>
<td></td>
</tr>
</tbody>
</table>

Iconometry is a special feature of this Purāṇa. Icono-plastic art along with other iconographical details are more or less traditional, but among Śaiva icons, a distinct departure in the Purāṇa is of anthropomorphic forms of Śiva having so many varieties like Ārdhanārīvara, etc., and the Lingodbhava-mūrtis which as we shall see are a special feature of the Āgamas. The composite images like Śiva-Nārāyaṇa are also described in it.
Other deities having an honoured place in this Purāṇa are Brahmā, Garuda, Kārtikeya, Gaṅeśa, Kātyāyanī, Mahiśāsuramardini, Indra and Indrāni. Proportionate measures of an image in Tāla-measurements are its special contribution.

Agni.—Among the Purāṇas, the architectural and sculptural details of Agni-Purāṇa may be considered to be the most elaborate. Out of sixteen chapters devoted to the Śilpa-śāstra, Iconography has had the lion-share of as many as the following thirteen chapters:

<table>
<thead>
<tr>
<th>No.</th>
<th>Subject</th>
<th>Chapter</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Prāṣāda-devatā-sthāpana</td>
<td>43</td>
</tr>
<tr>
<td>2.</td>
<td>Vāsudeva-pratimā</td>
<td>44</td>
</tr>
<tr>
<td>3.</td>
<td>Pinḍikā-lakṣaṇa</td>
<td>45</td>
</tr>
<tr>
<td>4.</td>
<td>Śāligrāmā-mūrti-lakṣaṇa</td>
<td>46</td>
</tr>
<tr>
<td>5.</td>
<td>Matsyādi-daśāvatāra-kathanam</td>
<td>49</td>
</tr>
<tr>
<td>6.</td>
<td>Devi-pratimā-lakṣaṇa</td>
<td>50</td>
</tr>
<tr>
<td>7.</td>
<td>Suryādi-pratimā-lakṣaṇa</td>
<td>51</td>
</tr>
<tr>
<td>8.</td>
<td>Catuḥṣaṭi-pratimā-lakṣaṇa</td>
<td>52</td>
</tr>
<tr>
<td>9.</td>
<td>Linga-pratimā-lakṣaṇa</td>
<td>53</td>
</tr>
<tr>
<td>10.</td>
<td>Linga-mañādi-kathānam</td>
<td>54</td>
</tr>
<tr>
<td>11.</td>
<td>Pinḍikā-lakṣaṇa-kathanam</td>
<td>55</td>
</tr>
<tr>
<td>12.</td>
<td>Vāsudevādi-pratishṭhā-vidhi</td>
<td>60</td>
</tr>
<tr>
<td>13.</td>
<td>Laksāmi-pratishṭhā-vidhi</td>
<td>62</td>
</tr>
</tbody>
</table>

This tabulation clearly speaks of the exhaustiveness and the richness of the material. Practically all the deities of the Pañcāyatana have been described from the iconographer’s point of view. Among the Vaiṣṇava Icons, apart from the Daśāvatāra-Mūrtis, some extraordinary forms like Vāsudeva have also found place. The details on Śālāgrāma are most elaborate and not to be found elsewhere. As many as two dozen varieties of Śālāgrāma are described (cf. the tabulation above vide—Brahmaṇical images). Similar details and varieties thereof, are described of the phallic emblem of Śiva.

Visnudharmottara.—After Matsya and Agni, iconographical details of Viṣṇudharmottara are the richest and the most complete. A special feature of the Purāṇa is its elaborate treatment on painting. In the third part of this Purāṇa, the first forty-three chapters deal with the Theory of Painting and the last forty-two deal with Iconography proper. The former details will be looked into in the third part of the work—the Painting. Here let us peep into the contents of the last forty-two chapters dealing with the science and art of image-making. About one hundred deities having an iconic form are described here. Such an elaborate treatment will not be found elsewhere and it indicates the zenith of Hindu Iconography, which had taken strides of development all round, in which not only the traditional Pañcāyatana class of deities were fit for cult-objects, but only Dikpālas, Nāgas, Yakṣas, Gandharvas, Navagrahas, Ādityas, were admirable ones, but also Vedas, Smṛitis, Daśānas, Purāṇas, Ithāsas as well as all the aliment like Fever, virtues like Fame, Prosperity, Devotion, Strength,
Knowledge and Renunciation, etc., etc. too were spoken of as having an iconic form and tradition. "Directions are given with regard to the making of Lingama, Vyoman and Aiduka. Whereas the first symbol is widely used, the more complex forms of Vyoman and Aiduka are unknown hitherto as actual objects of worship. Both of them seem to be the remnants of an aniconic cult, the plastic equivalent to some degree of the graphic yantras. Their geometry strongly contrasts with the florid features of the anthropomorphic forms. Yet a connection is established, between them, the yantra and the anthropomorphic image, by the minute description of the lotus on which the worship of the gods should be performed"—Kramrisch. A complete list of these icons described in the pages of the illustrious work is given in the writer's Pratimā-Vijñāna and the reader is referred to, for an interesting reading.

Brhat-Samhita.—It is a semi-Purāṇa and hence from its characteristic Pauranic lore and also from the relative antiquity, its iconographical contents are very important. The contents, though succinct and brief and to the point, nevertheless bespeak of sound judgment and authority. It is one of the most authoritative and representative treatises on Hindu Iconography. Its value is more enhanced as the Pratimā-lakṣaṇa and other iconometrical and icono-plastic details are not simply erudite, they have the character of a practical artistic tradition and its canons are represented in some of the master-pieces of Indian Art—both in Architecture and Sculpture of ancient India.

B. S. has only four chapters on Iconography: the Pratimā-lakṣaṇa the 50th; the Vanasampravesādhyāya (i.e. for collection of the material—the wood, etc. from the forest for manufacturing the images, etc.) the 59th; Pratiṣṭhā-vidhi—the installation-ceremony, the 60th; the Pañca-mahā puruṣa-lakṣaṇa (i.e. the standards of measurements to be adopted in moulding and shaping of an image) the 69th. In the chapter on Pratimā-lakṣaṇa, the following gods and goddesses have been dealt upon:

1. Dāśarthi Rāma
2. Vairocani Bali
3. Viṣṇu (Dvibhuja, Caturbhujā and Aṣṭabhuja)
4. Kṛṣṇa-Baldea (Nandā in the middle)
5. Pradyumna
6. Śāmba
7. Brahmā
8. Kumāra (Skanda)
9. Indra (with his elephant, the Airāvata)
10. Śiva (Vāmārdhe Girisūtā)
11. Buddha
12. Arhata-devā
13. Ravi
14. Linga
15. Matṛs
16. Revanta
17. Yama
18. Varuṇa
19. Kubera
20. Ganeśa (the lord of Pramathas.)
Agamas.—The Āgamic material for the reconstruction of Hindu Iconography has very ably been utilized by Sri Gopinath Rao, the celebrated writer of the 'Elements of the Hindu Iconography' (in four volumes). Therefore all these details need not be repeated here. In my 'Out-line of Vāstu Vidyā, Vol. I. in the series of Hindu Science of Architecture, with special reference to Bhoja's Samarāṅgaṇa-Sūtradhāra and Bhuvana deva's Aparājita-pracchā, I have tried to evaluate their contents in greater details. Incidentally, however, I may repeat a few remarks here also. The Agamas, like the Purāṇas, deal with architectural subjects, their contributions to the Śīla-Śastra are, however, more extensive and valuable. Some of the Āgamas deal with very technical matters, which are not met with in the Purāṇas. Some Āgamas, to all intents and purposes, are but architectural treatises. The Kāmikāgama, for instance, devotes sixty chapters out of a total of seventy five, to architecture and sculpture, and its treatment of the subject can hardly be surpassed by that of an avowedly architectural treatise”—Acharya.

The number of Āgamas is greater than, Purāṇas. They are twenty eight (while Purāṇas, only eighteen). The principal Āgamas dealing with iconographical subject are Kāmika, Karṇa, Suprabheda, Vaikhānasa and Amśumadbha. Their special feature is the laudation of Śaivism and Śaiva icons. The Tālamāna is their chief contribution to the canons of Iconometry. Purāṇas excel in Iconology, Āgamas beat them in Iconography. Their iconographical prescriptions are a common property of the artisans of the South. Thus they were hand-books or guide-books of Art. Let us locate their most important chapters dealing with Iconography:—

Kamikagama

<table>
<thead>
<tr>
<th>No.</th>
<th>Subject</th>
<th>Chapter</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lingalakṣaṇa-vidhi</td>
<td>62</td>
</tr>
<tr>
<td>2</td>
<td>Ling-Pratiṣṭhā-vidhi</td>
<td>64</td>
</tr>
<tr>
<td>3</td>
<td>Pratimā-Lakṣaṇa-vidhi</td>
<td>65</td>
</tr>
</tbody>
</table>

Karnagama

<table>
<thead>
<tr>
<th>Part (I)</th>
<th>No.</th>
<th>Subject</th>
<th>Chapter</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Linga-lakṣaṇa-vidhi</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Pratimā-lakṣaṇa</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Strīmāna-daśa-tāla-lakṣaṇa</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Kaniṣṭha-daśa-tāla-lakṣaṇa</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Navatālottama-lakṣaṇa</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Mrṣṭsamgraha-vidhi</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Subject</td>
<td>Chap.</td>
<td>No.</td>
</tr>
<tr>
<td>-----</td>
<td>------------------</td>
<td>-------</td>
<td>-----</td>
</tr>
<tr>
<td>13</td>
<td>Pitha-lakșana</td>
<td>7</td>
<td>16</td>
</tr>
<tr>
<td>14</td>
<td>Śakti-lakșana</td>
<td>8</td>
<td>17</td>
</tr>
<tr>
<td>15</td>
<td>Mrtašamgraha (again)</td>
<td>11</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>repeated</td>
<td></td>
<td>19</td>
</tr>
</tbody>
</table>

**Śuprabhedagam**

1. Linga-lakṣana 33. 4. Śakala-pratīsthā-vidhi 37.
2. Sakala-lakṣana-vidhi 34. 5. Śakti-pratīsthā-vidhi 38.

The *Vaikhanaśaṅgama* has two chapters on sculpture. The ‘Pratimā Lakṣaṇa (Patala 22) deals with the general description of images; and the other ‘Uttama-daśa-tāla’ (p. 43) gives the ten-tāla-measure.

The *Amsumadbhedagama* need be distinguished from the architectural-treatise (Śilpa-Śāstra), bearing the title Amsumadbhedala, the authorship of which is attributed to Kāṣyapa. It has a single chapter ‘Uttama-daśa-tāla-vidhi’ (Patala 28) on the ten-tāla-measure. The other Āgamas also contain a good material but the multiplication is not necessary here.

**Tantras.**—Mantras and Tantras represent two streams of Indian religious lore and point out to the two sources of the composite Hindu civilization and culture. From the primeval Veda-Trayī of the Aryan, the rise of Catur-Vedās with the inclusion of Atharva-Veda, the primordial source of the Tāntric knowledge, a distinct admixture of Aryan and Non-Aryan elements of Hindu culture, was then an established fact. Mantras are Védas and Tantras the secret formulae expounded and elaborated in the Sectārīṇ Samhitās. Naturally, therefore, worship in India had two distinct forms—the Vaidikā and Tāṇtrikā. A third type the Miśra also arose—vide Bh. P. 27. 7. ‘Vaidikastānitrīkā miśraḥ iti tribidhō makhāḥ’. While sacrifices, offerings in fire, were characteristic of Vaidikī Pūjā, Tantric-cult and its ritual developed Yantra-devices and so many other complications as well (cf. Pratimā-Śīnjāna ch. 7). The Miśra, the mixed one, may be classified as Pauranic worship where Upacāras are a special feature.

The word Tantra also means a Śastra and it naturally, therefore, is associated with religio-philosophical systems of a particular sect, Śaivism, Vaiṣṇavism or Śaktism. Those propounding the āśutras of Śaivism are called the Āgamas; others of Vaiṣṇavism and Śaktism the Pāñcarāstras and Saptarāstras respectively. As time passed, Tāṇtrās
however, came to be entirely associated with the Śakti-cult—Śāktism—and a brief resume of this cult along with Tantricism may be referred to, in writer’s Pratimā-Vijnāna ch. 7.

Now Tantras as an iconographical source are really of very far-reaching importance. These unfortunately have not yet been tackled and studied properly. Many medieval religious digests have been based on Tantras. A very interesting work of this character is ‘Tantra-Sāra’ of Kṛṣṇānanda Āgamavāgīśa. It contains extensive quotations from various Tantras like Rudra-yāmala, Brahma-yāmala, Kubjikā-mata, Śāradā-tilaka and others; many of these contain dhyānas of Tāntric gods and goddesses, which help to explain their iconographical features.

The list of the Tantras is also very formidable [Vide ‘Hindu Science of Architecture Vol. I (Hindi) p. 22]. Tantras like Hayaśīra is full of iconographical material and a critical study of this great work can throw a flood of light on the different branches of Brahmanical Hindu Iconography. Its chief contribution is its non-sectarian treatment.

Silpa-Sastras.—Now comes the turn of the ilpa-Śāstras. The number of this class of architectural-proper treatises (Purāṇas, Āgamas, etc. being non-architectural treatises) is very great. We will have, therefore, to take only the representative ones into our account here with one or two exceptions. We know—vide Vol. I. ‘An outline of Vāstu-vidyā’—that there were two schools of Indian Architecture, the School of Maya, the Southern or Dravidian School, and that of Viśvakarmā, the Northern or the Āryan or Nāgara School. The respective texts of both these schools are already tabulated—vide Hindu Science of Architecture Vol. I. (Hindi), Page 21. Among them the following will be briefly looked into here as they are representative works on this side-branch of Architecture showing phases of development of the iconographical art:—

Southern. Northern.

1. Mayamata
2. Mānasāra
3. Kāśyapiya-Amśumadbhedha
4. Agastya-Sakalādhiikāra
5. Śrīkumāra’s Śilpa-ratna.
2. New Viśvakarma Vāstuśāstra
3. Samarāṅgaṇa-Sūtradhāra
4. Aparājita-Pracchā
5. Rūp-maṇḍana.

Mayamata.—It is an ancient treatise and the most authoritative text on the Drāvida Vāstu-Vidyā. A detailed critical examination of the treatise and its author has been made in Vol. I of these studies. Its iconographical details are limited to linga-icons and they are very rich,
Manasara.—Mānasāra is more complete a treatise and it is regarded as the most standard, rather the fountain-head, of all the Śilpa-texts, by Dr. P. K. Acharya. This contention of the learned Doctor is no more tenable and a detailed examination is attempted in the Vol. I ‘Outline History of Vāstu-Śāstra’. ‘Of the seventy chapters of the Mānasāra, the first eight are introductory, the next forty-two deal with architectural matters, and the last twenty are devoted to sculpture, where sculptural details of idols of deities of the Hindus, the Buddhists and the Jains, statues of great personages and images of animals and birds are given.’ These are:

1. Trī-mūrti-lakṣaṇa-vidhāna .......................... 51
   (The Triad—Brahmā-Viṣṇu-Śiva) .......................... 51
2. Linga-lakṣaṇa ........................................ 52
3. Pīṭha-lakṣaṇa-vidhāna .......................... 53
4. Śakti-lakṣaṇa-vidhāna .......................... 54
   (the female deities) ........................................
5. Jain-lakṣaṇa-vidhāna .......................... 55
6. Buddha-lakṣaṇa-vidhāna .......................... 56
7. Muni-lakṣaṇa-vidhāna .......................... 57
8. Yakṣa-vidyādhara-vidhāna .......................... 58
10. Vāhana-vidhane—H a m s a-lakṣaṇa .......................... 60
11. Garuda-lakṣaṇa-vidhāna .......................... 61
12. Vṛṣabha-lakṣaṇa-vidhāna .......................... 62
13. Simgha-lakṣaṇa-vidhāna .......................... 63
14. Pratimā-vidhāna .......................... 64
15. Uttama-daśa-tāla-vidhāna .......................... 65
16. Madhyama-daśa-tāla-vidhāna .......................... 66
17. Pralamba-lakṣaṇa-vidhāna .......................... 67
   (The Plumb-lines) ........................................
18. Madhu-cchiṣṭa-vidhāna .......................... 68
   (The casting of the image) .......................... 68
19. Aṅga-dūjaṇa-vidhāna .......................... 69
20. Nayanomilana-vidhana .......................... 70
   (The chiselling of the eye) ..........................

N. B. There are some more chapters having their intimate bearing on this subject viz. Ratha-lakṣaṇa (43), Simhāṣṭha-lakṣaṇa (45) Kalpa-vṛka-vidhāna (48), Abhiseka-lakṣaṇa and (49), Bhūja-lakṣaṇa (50). Here in the last chapter the subject of decorations of the images, especially the headgear, is described.

It may be remarked here that a study of the contents of these chapters on Iconography will reveal that the scholars have not given their serious thought to a very specialized treatment of the sculptural art as is expounded in the pages of this one of the most popular texts on Śilpa-Śāstra. Even Dr. Acharya, one of the two pioneers (the other being, Rama Raz cf. his Essay on Hindu Architecture) did not care to reveal the marvel of the sculptural art.

Mānasāra represents that period of Indian sculptural traditions when correct Proportions were the essence of Art. It is from this fundamental angle that this work has treated not only sculpture, but
also architecture. The very name ‘Mānasāra’ (the essence of Measurement) is the key-note of the treatment of the subject. To me, Mānasāra is neither a Rṣi—the author of the work—not a title without significance. It is proportions—the different and detailed canons of Measurement that are life and breath of this work. The so-called barbarous Sanskrit, in which it was written as contended by scholars, was the Sanskrit of the artisans of India as handed down through oral transmission by the Ācharyas of the Science—the Śhāpakas. Naturally it got corrupted. My study of the work convinces me of the distinct character of this work when finished art had to rigidly follow the canons of measurements.

Agastya-Sakaladhikara.—This treatise is exclusively on sculpture (‘Sakala’ means an icon). Its author is the hoary sage who had aryanzed the Dravidian country. He is frequently cited as an authority on architecture. The text being in the line of the Āgamic tradition of worship and the object of worship being the great God Śiva, only Śaiva icons form the subject-matter of this treatise. The following chapters will show this bearing:

(a) 1. Mānasamgraha
    2. Uṭtama-daśa-tāla
    3. Madhyama-daśa-tāla
    4. Adhama-daśa-tāla
    5. Pratimā-lakṣaṇa
    6. Vṛṣabhā-vāhana-lakṣaṇa
    7. Tripurāntaka-lakṣaṇa
    8. Kalyāṇa-sundara-lakṣaṇa
    9. Ardhanārisvara-lakṣaṇa
   10. Pāśupati-lakṣaṇa
   11. Bhīšatana-lakṣaṇa
   12. Candeśīnugraha-lakṣaṇa
   13. Dakṣiṇāmūrti-lakṣaṇa
   14. Kāladahana-lakṣaṇa
   15. Mṛt-samskāra
   16. Varṇa-samskāra
   17. Upapītha-vidhāna

(b) 1. Māna-samgraha-viśeṣah
    2. Uṭtama-daśa-tāla
    3. Madhyama-daśa-tāla
    4. Somāskanda-lakṣaṇa
    5. Candra-śekhara-lakṣaṇa
    6. Śula-māna-vidhāna
    7. Rajubandha-samskāravidhi
    8. Varṇa-samskāra

N. B. These a, b, c, denote the different compilations in the different manuscripts; Chapt. 15-18 apparently missing.

Agastya’s and Kāśyapa’s treatises, to all intents and purposes, are identical and so both of them cannot be deemed representative. Between the two, Kāśyapa’s work is not only more authoritative, more copious and complete, but also much more popular among the artisans of the South. It is their hand-book and, therefore, it is really the
representative work. I have written a few words on Agastya's work, for
my veneration to the hoary sage.

Kasyapya-Amsumad-bhed. — Amsumad-bheda of Kāśyapa is
one of the largest text on Vāstu-Śastra. It deals with sculpture more elab-
orately than the Mānasāra. It has devoted as many as thirty-nine chapters
to sculpture in place of some twenty chapters of Manasāra. As this
treatise is the follower of the Āgama by name, and the Śaiva-icons being the
special attention in the Āgamas, the Śaiva-icons are predominant here
as well. Its delineation on the Tāla-measure is another speciality. The
following chapters reveal this fact:

1. Sapta-mātrikā-lakṣaṇa .. 46
2. Vināyak-lakṣaṇa .. 47
3. Parivāra-vidhi .. 48
4. Linga-lakṣṇodbhāra .. 49
5. Uttama-daśa-tāla-p u r u ș a-
māna .. 50
6. Madhyama-daśa-tāla-puruṣa-
māna .. 51
7. Uttama-nava-tāla .. 52
8. Madhyama-nava-tāla .. 53
9. Adhama-nava-tāla .. 54
10. Aṣṭa-tāla .. 55
11. Sapta-tāla .. 56
12. Pitha-lakṣṇodbhāra .. 57
13. Sakala-Sthāpana-vidhi .. 58
14. Sukhāsana .. 59
15. Sukhvāsana .. 60
16. Candrasēkhara-mūrti-
lakṣaṇa .. 61
17. Vṛṣaṭva-vāhana-mūrti-
lakṣaṇa .. 62
18. Nṛtta-mūrti-lakṣaṇa .. 63
19. Gaṅgādhara-mūrti-lakṣaṇa64
20. Tripura-mūrti-lakṣaṇa .. 65
22. Ardhnaārīśvara-lakṣaṇa .. 67
23. Gajahā-mūrti-lakṣaṇa .. 68
24. Pāṣupati-mūrti-lakṣaṇa .. 69
25. Kaṇkāla-mūrti-lakṣaṇa .. 70
26. Haryardha-Hara-lakṣaṇa 71
27. Bhikṣaṇa-mūrti-lakṣaṇa 72
28. Cāndeiānugraḥa .. 73
29. Dakṣiṇā-mūrti-lakṣaṇa .. 74
30. Kālahā-mūrti-lakṣaṇa .. 75
31. Lingodbhava-lakṣaṇa .. 76
32. Vyaśa-samgraha .. 77
33. Śūla-lakṣaṇa .. 78
34. Śulapāṇi-lakṣaṇa .. 79
35. Rajjubandha-lakṣaṇa .. 80
36. Mṛṭ-samśkāra-lakṣaṇa .. 81
37. Kalka-samskāra-lakṣaṇa 82
38. Varna-samśkāra-lakṣaṇa 83
39. Varna-lepana-medhyā-
lakṣaṇa .. 84

Silparatna

Silparatna of Śrikumāra is a later medieval southern text on
Vāstu-Śastra. This is a highly useful work on Iconography and is very
comprehensive, dealing with practically all classes of icons—Śaiva,
Vaiṣṇava, Śākta and others belonging to Pañcāyatana groups, along
with the images of miscellaneous deities as we have seen in Viṣṇudhar-
mottaram. The Silparatna, from the point of view of the historical
development of the art, is the fourth representative work on the southern
or Dravidian Style of Architecture and Sculpture. Mayamata,
Mānasāra, Amśumadbhedā and Śilparatna, all these four texts of the Drāvida Vāstu-vidyā epitomise the four stages of development of the art. In its infancy the art was symbolic, the worship, for which the service of the art was employed, too was symbolic. Naturally therefore the worship of the phallic emblem and the manufacturing of the linga and its pedestals were the initial stage of development. This is what Mayamatra portrays. Now apart from the linga-pūjā and linga-icons, the worship of other deities, particularly the Triad—Brahmā, Viṣṇu and Maheśa and the icons of this famous Trinity, along with their vehicles—Hamsa, Garuḍa, and Vṛṣabha, were in vogue. This was the second stage of development, as is manifest in the pages of Mānasāra. The third stage was a bit fanatic and its adherence only to a particular god, viz. Śiva, become an established canon, both in art and religion. This is what we understand by the perusal of Agastyā’s, or Kāśyapa’s works. This antithesis brought a synthesis as a natural course, as is evident from Śilparatna, a work of broad catholicity and tolerance, depicting the universal reverence not to one class but to all the classes of deities and their icons.

Śrīkumara lived at the close of the 16th century and compiled this work on the authority of the vast Śilpa-literature at the instance of Deva Narayana, ancient ruler of North Travancore, as is evident from textual quotations. Thus it is not far from the truth that Śilparatna is the culmination of Drāvida Vāstu-Vidyā and Dravidian style of arts, mirroring exuberant growth of Gopura-Architecture of towering height and magnificent imposure as well as the fullest development of Hindu Iconography in all its ramifications having no particular sectarian bias, the characteristic feature of the earlier texts like the Sakalādhikāra and Amśumad-bheda. The only criticism against this renowned texts is its copying the material verbatim from the Āgamās. A perusal of the Pratimālakṣaṇas (cf. The Appendices ahead) will convince us of this fact.

Let us now give the tabulation of the chapters (vide Ś. R. Pt. H) to support this estimation made above:

Chapter I—It is titled ‘Bimbādiśadhana-vidhi’. The chapter deals with the preliminary matters like astronomical calculations when the work of fashioning the phallic and the collections of the material, etc., are to be undertaken. Further details are the seven-fold classifications of icons, examination of the stone to be employed in linga and its defects (Śilā-duṣṭa). Then are described the different varieties of linga-in accordance with their substances—precious stones, iron (the eighfold) wood, clay, miśra, lekhiya, sand; and in the last is described the Linga-pīṭha.
Chapter II—entitled ‘Linga-lakṣaṇa’ firstly (i) deals with Suhkāsanādi special varieties of Lingodbhava-Mūrtis, then are described—

(iii) Linga-vikalpa—the generic (ii) Sarva-sama-linga ones (vii) Sarvatobhadra, etc.

(iii) Linga-Pramāṇa (viii) Linga-Piṭha and the

(iv) Lauha-Linga-vidhi avoidance of chhāyā-doṣa

(v) Linga-bhedā (ix) Other details of linga and

(x) Bāṇa-linga-vidhi.

Chapter III—entitled ‘Lakṣaṇodhāra-vidhi’, deals with the further details of Linga-constructions, along with their pedestal, the yoni, etc.

Chapter IV—entitled ‘Pratīmotshedha-vidhi’ deals with the different heights of the idols of different categories and incidently touches the Tāla-measures.

Chapters V to XV—all deal with the different varieties of the Tāla-measure—beginning from the Utama-daśa-tāla, ending in Čatuṣ-tāla.

Chapter XVI—entitled ‘Kriṣṭakaṭakādilakṣaṇa’ deals with the ornaments, hand-poses, drapery and weapons, implements, etc. and the list is as follows:

Kriṣṭa. Urah-sūtra. Śara.
Kejūra. Skandhamālā. Śaṅkha.
Yajñyopavīta Bastram—the clothes. Padma.
Dhanu. Nāla.

Chapter XVII—entitled ‘Śūlāsthāpana-lakṣaṇa’, delineates upon the installation of the Śūla, the characteristic emblem of the chief deity. It describes it in connection with both the male and the female deities.

Chapter XVIII—‘Rajjubandha-lakṣaṇam’, is also technical in prescriptions of the moulding out the icon.

Chapter XIX—‘Mrlepana-vidhi’—deals with clay-coating, etc.

Chapter XXI—'Vāhana-lakṣaṇam’ describes the animal-vehicles like bull, horse and elephant.

Chapter XXII—is devoted to the Śaiva-icons and deals with the following varieties of Śiva-images:

Vṛṣārudha.        Bhikṣātana.      Śripaṇcākṣari.
Gangādhara.       Dharma-vyākhyāna- dakṣinā-mūrti.  Śaivāstākṣaram.
Tripurāntaka.     Ṣaiva-purāntaka- dakṣinā-mūrti.  Dakṣināmūrti.
Kalyānāmūrti.     Viṇāḍhara-dakṣinā- mūrti.  Aghora & Kinnasaraśiva
Ardhanārīśvara.   Viṇāḍhara-dakṣinā- mūrti.  & Sadyojāta, etc. etc.

Chapter XXIII—deals with Vaiṣṇava icons in the following heads:

Aṣṭākṣari.    Kārtavīrya.     Śrīrāmaśādakṣari.
Gāyatrī.      Śripaṇcāmṛtām-.  Rāmadhyāna.
Śudārśanam.    Tadbheda.      Aṣṭādaśakṣarībheda.
Nṛṣimha.       Āvahanti.     Vāsudevādi catuṣkam.
Vidāraṇa Nṛṣimha. Puruṣasūktam. Kesava etc.
Varāha.        Dvāvīśmantaṃkṣarī. The weapons and their
Caturakṣari.    Vīmaṃsantyakṣarī. places in worship
Dhanvantari-    Tadbheda.      Aṣṭādaśakṣari.

Chapter XXIV—deals with the different forms of Devi-Murtis especially Durgā the presiding Goddess of the Śaktas:

Mūladurgā.      anadurgā.      Tripurā.
Bhuvaneśvarī.   Trailokya-mohini.  Tripūtā.
Śrī.            Svaṃvārā.       Śūlīṃ.
Kālī.           Vaijraprastāriṇī  Annapurnā.
Chapter XXV—deals with other miscellaneous deities and they are:

- **Indra.** Bijaganapati. Kāma. Trivikrama.
- **Agni.** Heramba. Virabhadra. Matsya-mūrti.
- **Śaṁardhi.** Subrahmaṇya. Garuḍa. Prabha.
- **Yama.** Śāstā. Pitṛs. Kūmāra.
- **Varuṇa.** Śaktigaṇapati. Śaptṛṣis. Asuras.
- **Soma.** Ardhanārīśvara. Vāmana. Veṭālas.

Mahāgaṇapati. Sūrya.

Chapter XXVI—entitled ‘Bimba-doṣa-lakṣaṇam’ describes the defects of the Image both of a male and female deity from head to foot.

Chapter XXVII—entitled ‘Piṭāda-lakṣaṇa’ gives details of the pedestal on which the image is to be placed in all its parts in accordance with the different styles and shapes and other architectural and sculptural canons on this important iconographical subject.

Chapter XXVIII—entitled ‘Pratiṣṭhā-vidhāna’ deals with the installation of an image and the connected ceremonials as well as the digging up of the pits—the kunḍas, etc. etc.

Chapter XXIX—entitled ‘Īrṇṇapoddhāra’ is an ancient institution both in connection with temples and their idols and the procedural details are described here at greater length.

Chapter XXX—entitled ‘Lingga prāśaḍa-karaṇa’ is a new problem for an iconographical treatise. An Ārṣa or Pauruṣa or Śvāyambhuva i.e. a linga rose by itself or founded by a Rishi, or a man or if found out in a forest, it has to be installed in a proper temple. The details are given how to do it.

Chapter XXXI—entitled ‘Manuṣyālāya-lakṣaṇam’ is not clear why the topic of the secular architecture cropped up here. The whole of the 2nd part of Śilparatna as edited and published in Trivindram Sanskrit Series is devoted to Iconography. The chapter on house-architecture, therefore, seems to be an interpolation or a misarrangement.

Chapters XXXII, XXXIII and XXXIV—are also of non-iconographical character, as they deal with the different kinds of wells (vide XXXII); seats (Āsana) cuts, fans, conveyances and yantras like jala-yantra, Ikṣu-yantra, Nādi-yantra, etc. (the subject matter of XXXIII); the rules of the wages of the artisans, vide XXXIV and the last XXXIV incidently again deals with dhanu, etc.—the weapons,
Visvakarmiya-Silpa.—Let us now take up the northern or Aryan texts. Amongst them first and foremost consideration goes to the treatises going by the name of Viśvakarmā, the Architect of the Devas, and the founder Ācharya of the Aryan Vāstu-vidyā, having got it from Brahmā, the Creator of the universe. In Hindu mythology Brahmā and Viśvakarmā go together. From the architectural point of view the couple is complementary to each other. Brahmā is the Sthāpaka Ācharya, Viśvakarmā is the Sthapatī Architect. One conceives, the other executes. Every creation is a planning before-hand. Creation too is a pre-planned act—the Mānasī Stuti. Even today before building-operations are started, the planning—engineering or overseeing—is an essential pre-requisite. Origin of the Vāstu-Śāstra from the Primordial Being, the Pitāmāha, is a very interesting story and the readers are referred to the Vol. I. of these studies.

Though Viśvakarmā’s work is the most popular treatise, there seems to have been more than one title to his work—Viśvakarma-prakāśa, Viśvakarma-vāstu-śāstra, Viśvakarmiya-silpa, Viśvakarmiya-silpa-śāstra. The one designated as Viśvakarma-prakāśa and published by Venkateshvara Press, Bombay (1952 samvat), is devoted purely to astronomical-cum-astrological and architectural matters; while the other bearing the title Viśvakarmiya-silpa, is chiefly sculptural. Dr. Tarapada (cf. A study of Vāstu-vidyā) takes both these treatises separately and thinks of them belonging to the two different schools of Vāstu-vidyā—Nāgara and Drāvida. In my opinion it is not right. In my own view the two versions form in fact the complete treatise, and this contention is supported by Dr. Acharya (H. A. I. A. P 169) also.

A special feature of this latter compilation namely Viśvakarmiya-silpa is that it is written in Tāntric style, having Śiva as its narrator. The contents are classified under the following 17 chapters:

(i) Viśvakarmotpattih karma-viṣeṣa-bhedena vyavahṛta-takṣaka-vardhakyādiṣabda-vyutpattisca.
(ii) Satyādi-yuga-jāta-naroccata-pramāṇam, yajñīya-kāśṭhena prastareṇa va deva-pratimā-nirmāṇe māṇādi.
(iii) Takṣakasaya garbhādhānādi-samskāra-kathanam, garbhotpatti-kathanādī ca.
(iv) Śiva-lingādi-pratiṣṭhārtham sabhā-nirmāṇādi
(v) Graha-pratimā nirmāṇa-pramāṇam, ling-pīṭha-nirmāṇa-pramāṇādi ca.
(vi) Ratha-nirmāṇa-vidhi-kathanam.
Study of Hindu Iconography—The Sources

(vi) Rāṭhu-pratiṣṭhā-vidhi.
(vii) Brāhma Māheṣvāryādiṣu mvarūpādi-varṇādi.
(ix) Yjñopavītaka-kṣṇam.
(xii) & (xiii) mukuṭa-prakārādi.
(xiv) Sthāvarāsthāvarāsimhāsana-nirmanā-prakārādi, punarvive- sena kirti-lalāja-peṣṭikādi-nirmanā-prakārah, Devatayāh mandarasa ca jīrṇoddhāra-prakāra.
(xv) Linga-mūrti-mandira-dvārādi-kathana.
(xvi) Pratimā-mūrti-mandira-dvārādi-kathana.
(xvii) Vighneśa-mūrti-mandirādi-nirmanādi-vidhi.

New Visvakarma-Vāstu-Sastra.—This is a newly discovered manuscript in the Sraravati Mahal Library Tanjore. It is expected to come out very soon. It contains as many as eighty-seven Chapters Vīde Śīlpatamāra January, 1939. A detailed analysis of its contents has been attempted in the Ist volume of these studies—Hindu science of Architecture.

Samarangana-sutradhara.—It is a medieval treatise by the pen of the renowned King Bhaya of Dhar, the most celebrated patron of art and literature who ruled over Malava in the 11th century A. D. The S. S. is a landmark in the development of Hindu Science of Architecture. It has not only consolidated the floating architectural lore of this whole sub-continent in one single treatise, evolved out ornamental style of its own, the Lāṭa style, the Gujarata school (though it does not speak of it by this name), but also it had prepared the ground for the evolution of a composite All-India-Hindu-Style. This is one great contribution to its credit. Further again its delineations on practically all the branches of Vāstu-Sastra e.g. Preliminary matters like engineering and overseer etc., the Regional planning and the Town-planning along with the selection of the site and examination of the soil; Secular Architecture—the Civil Architecture (the residential houses for common middle class people, the Śālia houses and Palace Architecture) ; Religious architecture—Temple-architecture ; Sculpture (Iconography) and Painting (both religious and secular (cf. the medieval tendencies in this branch of artistic traditions)
and the Arts like Yantra-ghaṭaṇā—construction of machines and the Śayanāsana—the construction of household furniture, are its unique features not to be found elsewhere. In the 1st volume of these studies a detailed examination of this great text has been already made, as a matter of fact the whole study in about a dozen volumes is primarily based on this renowned standard text.

Now coming to its treatment of the subject of Iconography it may be remarked that it is neither exhaustive nor copious in comparison to its treatment of the subject of Architecture both secular and religious, nevertheless, it has introduced some new elements in its iconographical prescriptions not to be found in other texts. The Rasas and Rasadṛṣṭis, the Mudrās, the Canons of Pictorial Art—are some of the novelties of the text and we shall presently see all these treatments of the text in their respective chapters aforesaid.

Aparajita-pracchā.—The A. P. is also a medieval treatise like the S. S. and it is in a way contemporary of the Samarāṅgaṇa-sūtradāhāra, though the S. S. is decidedly anterior to it (vide the 1st volume where a detailed discussion on the date of this work is attempted). Though not so standard a compendium as the S. S., the Aparājita-pracchā of Bhuvana-devācārya, to some extent, is complimentary to the S. S., as its delineations upon the sculptural details having the background not only of the Purāṇas and the Pañcarātra-texts but also of the Āgamas and Tantras, betokening the influence of the Dravidian canons of Indian architecture and sculpture as influenced by the Śaivite traditions and Āgamic and Pañcarātic ritualism and metaphysics, show. The writer has attempted a detailed introduction along with an outline of its contents chapter-wise to this important and representative treatise of the Northern school of Indian architecture and sculpture in the 1st volume of these studies and therefore a repetition here is not desirable.

It may be noted that while the S. S. is more and solely wedded to the Nāgara school, Aparājita’s leaning towards the Dravidian one, is its special characteristic. Like the Samarāṅgaṇa, the Aparājita is not a confluence of the two streams where a Sangama of All India Composite Hindu style has taken place. Both the streams are running parallel here.

With this general estimation of the work, let us now come to its iconographical contents. The iconographical details of the Aparājita are not only exhaustive and extensive enough but here are described practically all the important classes of deities, Śaiva,
Vaiṣṇava, Brāhma, Gāṇapatya, Saura and Śākta—the whole of the Pañcāyatana. Not only the Brāhmanical images but also the Jain ones are included in the broader purview of this magnificent treatise. Other details like Iconometry and Iconoplastic art, would be examined in their proper places ahead. Here a brief analysis is attempted of all the icons described in this illustrious work.

I. Saiva Icons—A. The Lingas.—Sutras 196-207 and pages 505-32.

The theme of Linga—its origin, its importance as a cosmic principle and other allied topics of worship as well as the manifold classifications etc. is very elaborately dealt with, in as many as twelve chapters, under the following headings:

2. Lingārcaṇa-vidhi—the worship of Linga.
4. Aṣṭalohamaya-linga-nirṇaya—metallic icons of eight-fold varieties.
5. Dāruja-linga-nirṇaya—Wooden Lingas and their nine varieties, and the different species of the wood fit to be employed and their individual characteristics.
6. Śaila-linga-hastāṅgula-pramāṇa-nirṇaya—stone-lingas, their proportions and their thirty-three varieties.
7. Śaila-ghātyādi-nirṇaya—a detailed description of the different parts of the Linga and their nomenclature, etc.
8. Linga-parikṣā—Examination of Linga, its substances, the śuddha Linga, the auspicious and inauspicious signs, the defects—those resulting from Śalyas (the wounds) and the Maṇḍalas (the rings).
9. Vyaktāvyakta-Pārthiva-linga-nirṇaya—the clay images of linga, the two general classifications—Vyakta, the manifest and Avyakta, the non-manifest. Among the Vyakta varieties follow the two divisions of those made of burnt-clay and those of unburnt one. As regards the Avyaktas, they are the traditional and time-honoured the five-fold Īśāṇādi. In the end Bāṇa-linga also is touched upon.
10. Bāṇa-Linga—the history of its origin and the Tṛtiyāvrata (the 3rd day of both the fortnights of a month) as initiated by Pārvatī, the consort of Śiva.
11. Bāṇa-Linga.—the theme is continued—origin, etc. and varieties.

12. Piṭhikā-lakṣaṇa.—the characteristics of the pedestal of a linga and its ten varieties.

**Saiva Icons—B. the Anthropomorphic Forms**—sutras 208 and 213.

1. Nandiśvaralakṣaṇa, along with the lakṣaṇa of Caṇḍanātha.

2. Ekādaśa-Rudra-lakṣaṇa—the Eleven Rudras beginning with Sadyojāta and ending in Mahādeva along with Dvādaśa-kalā-sampūrṇa-Sadāśiva;

3. Then follow the icons of Gaṇeśa, the Gaṇapatī and the composite mūrtis like Harihara-mūrti, Dhanvantari-Suṣeṇa, intermingled with Śvāmikārṇīkya and Vaidyanātha.

4. The Sutra 213 describes various classes of icons such as Dik-pālaḥ—Indra, Yama, Agni, etc. and the Pratīhāras of Śiva and their assignment in their respective quarters; at the end of this Sutra are given Tripūrāṅkaka-lakṣaṇa as well as some other composite images like Ardhā-nārīvāra, Umā-maheśvara, Kṛṣṇa-Śankara, Hari-Hara-Pitāmaha, Hari-Hara-Hiraṇyagarbha, Candra-Arka-Pitāmaha, etc.

**II. Brāhma and Saura Icons.**—Sutra 214.

Aparājīta's classification of Brāhma Images is a bit innovation. Varieties like Kamalāsana, Vīraṇci, Pitāmaha, etc. are told in accordance with the different Yugas, the Ages. Later follow the Sun-images along with the nine planets, the Navagrahas.


Introducing the Vaiṣṇava Icons, the author of the Aparājīta, first takes up the preliminary matters intimately related to the Viṣṇu-images, especially the Vaiṣṇava Dhruva-Beras what are known as Śthānaka, Śayana, etc. forms, i.e. Urdhvāsanārca-parikara and the Śayanārca-parikara, together with the five-fold Arches in connection with Vāhika-krama, the external ornamentation pertaining to the Central Image, in a Viṣṇu-Shrine. Then are described the four Primary forms—Vāsudeva, Saṃkarṣaṇa, Pradyumna and Aniruddha, along with their trikas, the triads—thus completing the twelve primordial forms. The sutra 218 incidently describes the Dvārāvatī, its five chandas—Padmī, etc. and
then, its different varieties and their linking up with the aforesaid four primary forms. Afterwards are taken up the Kṛṣṇa-icons, the primordial from—the Vāsudeva and other forms, such as Ādi-varūha, Vaikūṇṭha, Viśvarūpa, Ananta, Trailokyamohana, Keśava—Jala-sāyi. In the end are taken up the Viṣṇu-pratihāras.

N. B. The Sutra 220 enumerates eight Pratihāras, the Gatekeepers of all the principal deities—Brahmā, Sūrya, Gaṇeṣa, Gaurī (i.e. Dvārapālikā) Caṇḍikā and Viṭa-rāga, the Jina.

IV. Devi Icons. —Sutra 222-23.

The Sutra 222 describes 12 images of Gaurī and then takes up the Panca-lahyā-mūrtis (‘Laliyā’ means the nomenclature beginning with letter ‘L’). They are described Nava-Durgā-mūrtis, beginning with Mahālakṣmi and ending in Hara-Sūddhi. In the Sutra 223 are described other Devi-mūrtis such as Cāmuṇḍā, Kātyāyani and the Saptā-Mātrīs.

V. Jain Images

After this famous Pañcāyatana is elaborately dealt upon, the author does not forget the Jain Images which are more or less improvised on the Brahmanical images. Among the Jain images the twenty-four Tīrthankāras, along with their Śāsana-devas, the Yakṣas and the Śāsana-devikās, the Yakṣīṇīs are only delineated upon and others like Śrūta-devils or Vidyā-devīs, etc. are left out as unimportant. As regards the Buddhist images, the author perhaps could not cherish them being alien not only in conception (cf. the Yābyum of Tibbet) but also anti-Brahmanical and so are ignored altogether.

Rūpa-mandana—It is a historical treatise from the pen of Maṇḍana or Sutrādhiṣṭa Maṇḍana of Malava. It is also an important work on Iconography. The word Rūpa or Bimba or Bera all signify icons. Maṇḍana is stated to have been in the employ of King Kumbhakarna of Medapatī and husband of Mirabai. According to Tod, this king ruled over the country of Mewar from A. D. 1419 to 1464. It is, therefore, post-Samarāṅgāṇa and mirrors some of the later phases of development of Hindu Iconography. Hence its position as a representative treatise may not be disputed.

‘Several works attributed to Maṇḍana, the son of Śrīkṣetra, both of whom flourished in Mewar during the reign of Mahārāṇī Kumbhā are of a great importance in this respect. Maṇḍana, a reputed artist
of his age, had his own statue as well as those of his two sons, Jaita and Saita, carved in relief inside the diva-j-stambha raised under the orders of the said Maharana, his Patron, in honour of the great god, Samiddheśvara Śiva, whose temple was erected by Rana Mokal near by Chitorgarh. Maṇḍana is said to have composed or compiled several works on art and architecture, two of which are specially connected with our subject. These are Devatāṃurti-prakaraṇa and Rūpamaṇḍana.'

It may be noted that the Devatāṃurti-prakaraṇa draws mainly from South Indian works like Mayamata and Śilpa-ratna. The borrowings from Purāṇas are also there. Dr. J. N. Bannerjea regards Rūpamaṇḍana as more authoritative and therefore it may be classed as a representative work. It may however be noted that Maṇḍana is a great borrower. A persual of the Pratimā-lakṣaṇas will convince us that he has simply verbatim taken from mainly the Aparaṣita-pracchā.

Now as regards the Paddhati-class of works and the Dhyānas and Śādhanās, a tabulation need not be attempted here for want of space as well as for brevity’s sake. It may be noted however that these Paddhatis having an abundant iconographical material are also very important in elucidating the growth and strides of development of this side of religious trend—the ritual of image worship—and the corresponding religious art, the Iconography. There are a good many of them and among them Hemādri’s Caturvarga-cintāmaṇi and Gopālabhaṭṭa’s Haribhakti-vilāsa are very important. The Vrat-khaṇḍa of Hemādri’s monumental work contains numerous extracts dealing with the iconographical features of a really formidaable host of gods and goddesses belonging to the panteon of different Brahmanical cults. Gopala Bhatta’s work as the name indicates, is chiefly a Vaiṣṇava treatise. Both these works are also remarkable for their mentioning of the sources from which they quote—the Purāṇas and Pañcarātra works. Similarly, paddhatis like Īśāna-siva-gurudeva’s and Mantra-mahodadhī, etc. are also of sustaining interest.

The Dhyānas are scattered practically in all religious digestes. The Śādhanās are a special class of works belonging to Vajrayāna-Buddhism, (Vide Śādhanā-mālā) fully made use of, by Bhattacharya in his Indian Buddhist Iconography. ‘An anthology of Pratimā-lakṣaṇa’, appended with this work, will give due space to these Dhyānas and Śādhanās.

B. SCULPTURAL SOURCES

With these observations on the literary sources (the Śastrīya) of
Hindu Iconography, let us very briefly introduce the sculptural ones (the Sthāpatya) the second line of investigation. I have purposely used the second word, the Sthāpatya, to hint at its wider field of enquiry. It may include not only the stone-images, wooden ones or the clay icons, but also the images on the coins and the seals and so many other terracotta figures and figurines as found in the remotest past. To put it in one word all that goes by the name of Archaeological data can be easily included in the broad scope of sculptural traditions of this country where the services of not only the stone-mason, wood-carver and the potter but also those of the metal-caster were employed by the numerous religious-minded people of India. Among metallic images (those of gold, silver, bronze etc.) the images on ancient coins and seals presuppose the flourishing metal-casting art of India. Hence all these data provide a fascinating field of enquiry to reconstruct not only the sources of Hindu Iconography but also its rise and development.

Dr. J. N. Bannerjea in his monumental work ‘Development of Hindu Iconography’, has very ably utilized the archaeological data of inscriptions, coins and seals in relation to the development of iconic cult and the iconography. As regards the sculptures (the stone images) found in the different parts of the land, mainly on the temple sites and cities, these have not been satisfactorily studied from this angle, though some purvaśāryas like Smith, Havell, Brown, Kramrisch, Gangoli, Bhattacharya, to mention a few of them, have treated this subject in their own way. But as the writer is more concerned with the canons of the art rather than the monuments, these artistic studies unless coordinated with canonical ones, are only half done. In our opinion it provides a very vast field of research and study and scholars interested in this very paying branch of Indology may take up this study not only from the point of view of the monuments but also from canons as well. The author has set up this ideal, though it is not very easy to correlate the sculptures with the canons and so the present work may suffer from initial limitations. Nevertheless raising of certain problems in this field is itself not devoid of value.

This problem of the synthetic study i.e. correlation between the monuments and the literature on the subject may be proceeded with historical chronology—the different periods of Indian history presenting evidences both in the literary sources and the the monumental remains. We may begin with Vedas. As already hinted before, the anthropomorphic descriptions of the Vedic gods and goddesses are material descriptions very valuable in forming their coherent pictures. This
iconology therefore may be considered to be the progenitor of the later iconography as set out in both the sources of Art and literature. The descriptions of Indra, Sūrya, Viśnu, etc. as given in the Rgveda are full of iconographical features. All these early Vedic iconographical elements will therefore have to be valuated ahead when the Pratimālakṣaṇas of individual gods and goddesses are attempted.

After the Samhitās, Śūtras also provide a valuable field of enquiry to reconstruct an early iconography. Many gods and goddesses have been described therein. After Śūtra works Mahābhārata and Rāmāyaṇa are our very rich literary sources, which also need be studied from this angle. Both these great works throw a flood of light, not only on the early traditions of image-worship in relation to the yakṣas and gods and goddesses but also give a valuable hint at the early arcāgṛhas—the caityas, etc. Before the full-fledged temple envoled in brick and mortar with its characteristic grandeur of superstructure, early preimitive shrines in the shapes of caivaras and caityas were very much in vogue. The Mahābhārata has a further importance in this respect as it has laid down vivid descriptions of some of the popular gods of the time, like Skanda (A. P. Skandavanśa) from where we can reconstruct an early iconography. All these early literary sources like Samhitās, Śūtras and epics, unfortunately cannot be shown correlated in the monuments as the finds in our possession do not warrant this. In this direction the archaeological material like terracota figures and figurines found in the early excavations on the sites like Mohenjodaro, Harappa, etc. do give some clue towards this reconstruction but that has still to be worked out satisfactorily before a proper evaluation is attempted.

After Mahābhārata, the different periods of ancients Indian History, like Śuṅga, Kuśāṇ and Gupta are clear enough from where we can start in reconstructing the correlation between the manuals on the one hand and the monuments on the other.

With this general introduction to this line of investigation, for completeness' sake let us first take a bird's eye view on the principal schools of Indian sculpture as well as characteristic features of the sculptures of various periods before we give our own lines from which these studies should be taken up. In this connection, the first thing to be noted in this historical point of view is that the early art is simple and free from the cramping influence of artificial rules, and are notably realistic; a desire on the part of the artist to copy nature as faithfully as possible is plainly visible in his work—Rao. The arrangement of the different limbs particularly the chest and outline of the
whole body are remarkably natural in earlier sculptures. The drapery too is very effective and natural. In later sculptures however, there is a marked tendency of decorations and arrangements too deviate from a natural simplicity and seem to unwieldy effort. The later tendency is also represented in the iconographical prescriptions of the later Vāstu-texts, notably the Āgamās.

Viewing broadly, writers on this branch have classified Hindu sculpture in four different schools, representing four different regions of India. “The first comprises what Mr. V. A. Smith calls the Mathura school. The second school is represented by the sculptures of the early Chalukyas of Badami and also those of Pallavas of Kanchi. All the three groups comprised within these two schools are marked by the same characteristic simplicity and elegance combined with much naturalism. The South Indian Sculptures of a later period corresponding to the re-established dominancy of the Cholas and Pandyas are but the continuation of the Pallava style, and may therefore be conveniently classed with it. The third school of Indian Sculpture is the later Chalukya-Hoysal school, which is distinguished from the other schools by its extremely florid sytle of ornamentation and delicate tracery in details (e. g. Chennakesava: stone Belur). In this school convention naturally holds a dominant place; and we notice a striking similarity between figures representing the same subjects, although they may be found in different and distant parts of the country; the same kinds of ornamentation, clothing, head-gear, posture and grouping may be observed in the same subjects in a uniform manner. The fourth school, which resembles closely the third in respect of ornamentation and grouping, is chiefly represented by the sculptures of Bengal, Assam and Orissa. It is at once recognized by the human figures therein possessing round faces, in which are set two oblique eyes, a broad forehead, a pair of thin lips and a small chin.”—Rao.

Having this classification of Hindu Sculptures with their general characteristics in view, I am prompted to remark that all this is very elementary in the faithful and the fullest estimation of Hindu sculptures. Much needs be done in this realm of Indology where an integration of the prevalent faiths, the dominant creative urges as well as the exuberance of particular local or regional styles are given due consideration before a proper elucidation of this vast field of sculpture can be tackled with some satisfaction.

Here we may raise certain problems as starting points to fathom
the unfathomed (though not unfathomable) ocean of Indian sculpture or better would be the analogy of the vast firmament with innumerable shining devas, devīs, sages, apsarās, gandharvas, kinnaras, yakṣas, nāgas, animals, and birds and hence for a comfortable flight, we need some device for our aerial sojourn.

The first question is: Can we investigate these scattered icons and other sculptures and gather them together in groups or styles or orders on the basis of the aforesaid integration as we have been able to do, to some extent, in case of the architectural remains? The answer may be in negative. As already pointed out that the background of Hindu Iconography is the institution of worship and this institution has had manifold transformations with the rise of different and divergent cults and sects. The rise of iconography, therefore, in our view, is synchronous with the cult-rituals. Granted that there were only five principal religious schools—Śaivism, Vaiṣṇavism, Śaivism, Buddhism and Jainism—developing their own Theology, Philosophy, Mythology and Rituals and in accordance with them for a proper evaluation of the sculptures associated with these religious trends, we have to go back to sacred sites. Naturally therefore, all the iconic sculptures scattered far and wide in the different temple-sites to mention a few of them—Khajuraho and Bhuvanesvara in the North, Madura, Srirangam, Ramesvaram, etc. in the south can conveniently be grouped into two or three groups as the affinity is bewildering and evolution too is a result of inter-mixture of one another. Similarly the Buddhist and Jain Sculptures can be studied even though apparently heterodox they are really very much influenced by the Brahmanical influences.

Temples and temple-sites or temple-cities are our open museums. For a proper sculptural analysis—its origin and development as well as their grouping—there can be no better way than to devote a good deal of our attention to these sites and attempt a comparative estimation. The affinity between Bhuvanesvara and Khajuraho is remarkable; so is the case with Madura. The other sites too will unfold some another vista of vision. Therefore in my humble opinion, the study of the temples of India is still incomplete. The pioneering lead from this angle has already come from that gifted and talented lady, the author of Hindu Temple (two Volumes), Dr. Stella Kramrisch. We hope such volumes can be prepared on one single temple. Let us wait for the day when such specialised undertakings are forthcoming.
CHAPTER II

CLASSIFICATION OF IMAGES IN GENERAL

As the previous pages of this work maintain that the Iconography was intimately related to religion, and religious creeds and sects being many, the natural corollary was that the different religious creeds both heterodox and orthodox gave rise to different sets of icons and images. Furthermore we have also seen—vide the last chapter (Sources of Hindu Iconography)—that this religious upsurge is fully represented in the pages of the literary texts. Hence here in this chapter I shall try to give the classification of images in general and incidentally dwell at length on the variety of Hindu images of gods and goddesses as found not only in the sculptures, but in the canons of the Śāstras, so that this equipment may provide a connecting link between them in the next chapter in which the images as described in Samarāṅgaṇa-sūtradhāra and Aparājita-pracchā as well as other sources which have been taken notice of.

Now before proceeding with the classification we have to take into consideration one fact of fundamental importance that each sculpture of an ancient date has a religious history behind it. The religious history of India in the pre-Christian and post-Christian periods is memorable in giving rise to so many faiths or cults, though they are all, as if they were, branches of one great tree. The Buddhism, Vaiṣṇavism Śaivism, Jainism, and the Sāktism together with Saura and Gāṇapatiya cults, to mention only the principal ones, are the illustrations. A good many minor sects also arose in their respective folds, some of which assumed the character of a school itself. The Mahāyānism and Hinayānism in Buddhism, schools of Śvetāmbaras and Digambaras in Jainism are notable examples of this fact. Similarly, Vaiṣṇavism and Śaivism too had their minor schools of thought and ritual. All these varieties in the religious life of India as a consequence, increased correspondingly, the varieties of sculptural representation in the realm of National Iconography of India.

Thus it is evident that the classification of images is not a simple thing. Classification can start only from some angle or other, naturally, therefore, there emerge various classifications, a brief notice of which I am going to take here. The classification of images can have various bases and these have been found currency in various treatises of modern scholars.
CLASSIFICATION OF IMAGES IN GENERAL

A. Centres of Art

We can classify images from the point of view of centres of art:—

2. Magdha 5. Dravidian

But this classification is not scientific, it is only an explanation. Because though the images may belong to the different centres, they may be of the same style and hence there would be overlapping.

B. Religious Basis

1. Vaidic—i.e. those based on the conception of the Vedas.
2. Paurāṇic 3. 4. 5. 6. 7. Purāṇas.
3. Tāntric 4. 5. 6. 7. Tantras.

But this also falls too short of a complete classification of Indian Images. What about the Buddhist and Jain Images? Though Buddhists and Jains too had their mythology, i.e. the Purāṇas and Tantras, but their images were quite different from those of the orthodox Hindu deities.

C. Sectarian Basis

1. Śaiva 2. Vaiṣṇava and 3. Saura images—it is also not broad enough. It only refers to minor faiths or sections of a principal school. Therefore, a good many scholars advocate three broad divisions of Indian Images:—

1. Orthodox Hindu or Brahmanical Images.
2. Buddhist Images.

But this classification too needs some modification. There is vast difference and divergence between the Paurāṇic images and the Tāntric images, both in Hinduism and Buddhism alike. Hence unless it is modified like the following, it may not be a systematic and scientific classification:—

2. Buddhist Images. (i) Paurāṇic (ii) Tāntric,

Rao, Gopinath, T. A. in his ‘Elements of Hindu Iconography’ however, gives a somewhat quite different classification of the Images. As his treatment is confined to the Hindu or Brahmanical images, it is more acceptable than any so far advanced, though it may be pointed out that in several works on Šilpa-śāstra, Brahmanical and Buddhist as well as Jain images have been treated side by side (cf. Mānasāra). Of
the different bases—hitherto not taken into account—of the classification of Hindu images, Rao takes up the following ones:—

**A. Basis as portability.** Images are divided into three classes on the basis of portability or otherwise:—

1. Cala—Movable.
2. Acal—Immovable and

Now movable and immovable images again can be classified into five categories as per Bhṛgu’s Vaikhaṇasāgama.

Gopinath Rao has adduced from it the following four categories of movable images:—

1. Kautuka Beras . . for worship.
2. Utsava Beras . . to be taken out on festive occasions.
3. Bali Beras . . daily service of offerings.
4. Snapana Beras . . for bathing.

These are made of metal and are easily portable.

**B. Basis as Posture.** Now the immovable images, called Mulavigrahas or Dhrūva-Beras, are generally made of stone to be permanently fixed in the central shrine, and they are invariably large and heavy images. They are classified into the following three categories:—

1. Sthānaka—Standing.
2. Āsana—Sitting.
3. Śayana—Reclining.

Here the basis is posture and a particular point of attention is that images of Viṣṇu alone can have all these three postures, *i.e.* reclining posture is not admissible in any other god except Viṣṇu. Again in case of Vaiṣṇava images, each of these three kinds of images are further subdivided into the following four varieties:—


Thus the Vaiṣṇava Dhrūva-Beras are classified into as many as twelve varieties as per the tabulation below:—

1. Yogasthānaka 7. Virāsana
2. Bhogasthānaka 8. Ābhicārikāsana
4. Ābhicārika-Sthānaka 10. Bhoga-śayana
5. Yogāsana 11. Vira-śayana
6. Bhogāsana 12. Ābhicārika-śayana

The first variety is meant to be worshipped for the spiritual realisation, the second for the worldly prospects, the third for the military prowess and the fourth, that is the last, for the purpose of inflicting
defeat and death on the enemies and this last variety is not auspicious
and is fit for setting up only in forests, on mountains, marshy tracts, etc.,
as they are not fit to be installed in the temples built in towns and
villages.

C. Basis of Sculpture.—Sculptural basis presupposes the different
and manifold substances as well as modality of the icons. It is with this
fundamental angle that our texts of Vāstu-sāstra (cf. Mayamata, Šilpa-
ratna, Samarāṅgaṇa, Aparājita, etc. quoted in Pr. Laks. pp. 10-14)
have classified an image into three broad divisions, viz. Niśkala, Sakala
and Miśra. Niskala is linga, the non-manifest; Sakala is Bera, the
fully manifest, and Misra—the manifest-non-manifest—the mixture of
the first two, e. g. Mukha-linga.

From the point of view of art, these images can have another
classification into :


Citra—fully sculptured. It is also called Vyakta i.e. the images
in the round, with all their limbs worked out and shown.

Citrārdha.—is half represented, say up to the chest. It is Vyakta-
avyakta—manifest-non-manifest and is also called half-relief.

Citrābhāsa.—refers to images painted on walls and clothes and
such other suitable objects.

D. Bhāva or Sentiment.—There is yet another basis for the
classification of images. It is Bhāva, the sentiment: Raudra—the terrific—or Śānta or Saumya—the mild. It is particularly represented in the
Śaiva Images.

These are some of the bases from which the images are classified.
In the Samarāṅgaṇa-Sūtradhāra and other texts (vide P. L. pp. 10-14)
however, the criterion of classification of images are the substances—
the different varieties of which shall be dealt with in a subsequent
chapter (cf. Iconoplastic Art) of this part.

This in short, is the contemporary treatment of the classification
of images in general. A critical examination (vide Pratimā-Vijñāna
p. 196-7) however would reveal that all these classifications so far
advanced are faulty; for instance, classification proceeding from the
basis of religion—Brāhmaṇa, Baudha and Jain—is too wide and very
general classification and in an iconographical analysis, it is of no help.
Brāhmaṇa images themselves vary in accordance with the various
cults and cult deities also vary with reference to the particular objects, forms
and modes of worship. Similar have been the transformations in relation
to Buddhist and Jain images as well. Naturally this classification may
be helpful for a catalogue of images, but for our treatment which aims
at dealing with the characteristic types of images and their gradual development, this is not very helpful.

Similarly the classification of Indian Images having basis of the art-centres, Gandhara, Mathura, etc., is also faulty. Many of the images belonging to the two different centres tally one another not only in stylistic details but also in conceptual analysis. Thus this division commits the fallacy of overlapping each other. Further these divisions of art-centres do not claim sufficient exclusiveness from the point of view of art. 'Interchange of artistic styles has for all ages obtained among the ancient artists. It may be shown that Tibetan style of sculpture and the Dravidian style influenced each other and are identical in several ways. Similarly the style of the Mathura artists was deeply affected by Gandhara style. Needless, therefore, to multiply the defects of this classification'.

In consonance to the spirit of the cultural background (in which art and religion both are integrated) the following five-fold criterion or basis of the classification of Indian Images may be adhered to:—

1. Dharma (religion) 2. Deva, the deity, 3. Dravya the substance, 4. Śāstra—the canonical literature, and 5. Śailī, the style.

The first criterion is broad enough to include all the images, Brāhmaṇa, Baudha and Jain. The Second one may be comprehended into the five principal classes of gods—Brāhma, Vaiṣṇava, Śaiva, Saura, Gānapatya, etc. The Śakti forms, i.e. the female images of the consorts of the gods, can be coupled with their companion gods. As regards the Buddhist and Jain images, they are nothing but an improvisation or extemporation of the Brahmical deities. They have sprung up from the same channel, but with a coloured water (except the Buddha image) that colour being the Yab yum of the Tibetan Tantricism. As regard the different varieties of Buddha's images they can very easily be included in Daśāvatāra images of Viṣṇu. So is the case with the Jina images also.

As regards the 3rd basis, the criterion of Substances, enough has to follow on this topic. The Śāstra and Śailī have been already taken into account. Thus the sum and substance of advancing this classification is to impress on the readers the desirability of such a classification of Indian Images which takes into its account all the above-mentioned bases.
CHAPTER III

ICONO-PLANNING AND ICONOMETRY IN RELATION TO
A PERFECT ICONOGRAPHY

While introducing this part, it has been already pointed out that image-making in India was a very sacred institution. Though an art, it was a ritual as well. Similarly the complete adherence to the prescribed laws of image-making, was also an essential pre-requisite before iconography could be undertaken. It is in accordance with these two fundamental backgrounds that in evolving out a perfect iconography, let us first say something on both these pre-requisites—the Iconoplanning and Iconometry,—the subject matter of the Chapter.

Icono-planning.—The word icono-planning is a new coinage in the contemporary studies on Hindu Iconography. According to Hindu view of life, every creation is a pre-planned act. Even the Creation of the Universe is first Mānasī Sruti. Therefore an image-maker, a mortal, however, adacious he is, while creating an image of the immortal (cf. ‘Amarāh nirjarāh devāh’) must undergo a discipline of mind and body both. The ancient studios were neither a factory nor a shop. They were either temple-sites themselves or a sacred secluded corner—a family chapel as it were—in the house itself.

With the intellectual, practical and the moral equipment of an ancient Sthapati (vide B. V. S. Vol. I “Sthapati evam Sthāpatya”—ch. 6) who was not only an architect but also a sculptor or image-maker, an equipment of a rigorous discipline of concentration like that of a Yogi was also a sacred tradition of Art in ancient India. The S. S. has very aptly hinted at this artistic sacrament of the past. The S. S. says (vide P. L. p. 9; and also other texts M. P. and A. P. pp. 9-10): ‘The wise image-maker should commence the immage-making, observing complete Brahmacarya and having fullest of control over his senses (jītendriyah). During these sacred operations, he has to continue the ‘Japa’ (counting of beads with a sacred formula of a mantra) and ‘homa’ (the offerings in fire—sacrifice). He has regularly to live only on the remains of the sacrificial offerings (the haviṣyāṇna). He has to abandon sleeping on the cot and should sleep on the ground only…….’

The Matsya also corroborates this procedure of self-purification of an image-maker. The Aparājita-pracchā, however, goes further and has very brilliantly brought out the philosophical or metaphysical
implication of the concrete image being nothing but a symbol of the Abstract Absolute. The sculptor has to meditate upon the deity whose icon he has to carve out, with the mantras as hinted at in the text [P. L. pp. 9-10 (iii) अो पृो]; the image-maker has not only to make his various instruments fit for the job, but also with the Japa-mantras, he has to bring in, the power of the deity in question, into his or her icon.

This preliminary procedure is a step towards the planning of an image-maker and the image both. To carve out or mould or shape or paint the image of a deity, requires a perfect ‘Yoga’ (the ‘citta-vṛtti-nirodha) and this yoga can be attained only under a proper discipline of body and mind—the regulations both in the mode of living and ways of doing. Only under a proper concentration, an artist can conceive an image. Conception follows conceptualization. Both these conception and conceptualization have a meaning, a purpose. This is the transformation of the Divine, the Absolute, the Nirguṇa God into a concrete god—Sagūṇa. We know that the sculptural productions of the Indian artists had a deeper meaning. The Indian images used to be wrought and fashioned for the purpose of worship. Brindāvana has very aptly said: ‘And in order that the worshipper might, without much effort, meditate upon them, might think that his dearest, his saviour, his object of reverence has come before his eyes, might forget his own individual identity and identify his own self with the image of god, the artists of India have tried their fullest to render the image as impressive and imposing as could be possible in a sculptural art. They believed with the devotee that ‘God comes near the worshipper if the images were made fine.’

Haya-śīra-paṅcarātra (also cf. ahead Pt. III—Pictorial images), has clearly put this ancient tradition:

"आभिभूषण विभावानं देवं सानिध्यमूच्छितं"

Further this conceptual process of the image-maker has a further meaning and purpose. As the seeds of Hindu Iconography are to be found in the semi-philosophical hymns of the Rṣis—the Dhyānas, Stutis and Mantras, and as the Nirguṇa Brahma, the Absolute can not easily be an object of worship, spontaneous springing up of Upāsanā (सुपुर्णविषयकप्रमाणस्वभावार:) was the most natural outcome. Image-worship, therefore, was a historical necessity. Images were found to supply the readiest means of fulfilling the needs of Upāsanā. ‘Prayer in the Hindu sense, chiefly, means meditation on the divine. The steps leading to it, as systematically treated in the practical side of the Yoga-philosophy,
may be shown to co-ordinate with the stages of Iconolatry'. And Śukrācārya, one of the greatest Ācharyas of the science of Indian Architecture and sculpture has rightly echoed this ancient tradition in the following lines:

ध्यानयागस्य संसिद्ध्यः प्रतिमालक्षणं स्मृतम्।
प्रतिमा-वाक्रो मयः प्रभास्यास्तः भवेत्॥

Thus in relation to icono-planning, the first thing enjoined by the text, keeping in the old tradition, both of the culture and the theology of India, is that the icon-maker, be he a sculptor or carpenter or a mason or a painter, he must attend to some of the ethical and religious discipline.

The iconographer must be adept in the śāstras and endowed with insight and lead a life of perfect Brahmacārya and the Śamyama (control over his senses). Before taking up this sacred task of giving a mūrti, the manifest form to the amūrti, the non-manifest one, of the gods—the presiding deities of the destiny of mankind, he should perform the sacrifice and then start japa in order to purify himself of all the secular impurities, so that his hands may be in complete union with the spirit and the mind. A code, indeed of rigorous discipline, is prescribed. He cannot even sleep on a cot, must sleep on the ground specially spread over with the Kuśa grass.

Iconometry:—Thus equipped spiritually (the mental equipment gained by the perfect study of the Śāstras and physical equipment consisting of the practical experience gained beforehand), the sculptor starts his work of image-making. Now in fashioning the image the artist has to follow the rules of measurements as given in the śāstra (the subject-matter of the Iconometry of this chapter), the strict adherence to which is a matter of supreme importance. But even the code of measurements is there, the materials not wanting, what are the models set before him. After all an artist cannot fashion out an image just from his own imagination, though the element of imagination is very necessary, the model is indispensable for any such creation of art. This model can be got from no where than from the man himself, the maker. It is here that the Maker and the maker meet. It is here that irony is most remarkably exhibited and the metaphysical truth of the identity of the supreme soul with the individual souls is realised. Varāhamihira’s dictum regarding the display of the drapery and the decorations of the images in consonance with those prevalent in a country among men
and women themselves, perhaps needs some addition that the forms of
the images too must conform to the forms prevalent among the mankind.

The conception of gods as anthropomorphic in nature and their
representation in the mythology and art as mortals, was not peculiar to
India. It was so in other ancient countries too. This affinity between
the mortals and immortals, as hinted above lies deeper. The gods
become gods only when they assume the human forms (cf. the Doctrine
of Incarnation) otherwise the God, the Absolute, has no form. This is
the underlying philosophical and mystic truth which has led men from
very early times to endow the gods with human forms, human dresses,
human decorations and even human emotions and passions. The
innumerable illustrations of this fact in all the classes of ancient litera-
ture, Vādīc, Paurāṇic, Epic, where the denizens of the heavens appear
for all practical purposes, as mere men, living their lives of joys and
sorrows, though there was a time when the mortals and immortals were
one and living only a life of joy alone (S. S. Sahadevādhihikārā, Chapter
VI).

Thus the model of the image is the model of the man himself.
Therefore, the proportions of height, length, breadth, girth, together
with various limbs of the body of the image to be fashioned out from
head to foot, correspond to those of the standard types of men. Icono-
metrical measurements of the images of the gods to be fashioned out
in sculpture and painting are akin to those of men. Our Sāstras
believe in five different types of men and Samarāṇa-Sūtradhāra
has assigned a separate chapter to this subject (cf. Pañcapuruṣa-
Stṛlakṣaṇa, the 81st chapter) wherein the author has not only
described the five different types of men but also five different types
of women. These five different types of men and women serve the
models for the iconographer in fashioning out the different deities, gods
and goddesses together with their accessories—the dami-gods and
their opponents, the demons.

Five types of men, according to Samarāṇa-Sūtradhāra, are
Hamsa, Śašā, Rucaka, Bhadra and Mālavya. The māna, that is the
height of the first type, namely the Hamsa is eighty eight aṅgulas and by
increasing the measurement of Hamsa by two aṅgulas we get the height
of Śaśā, and similarly increasing again two angulas in each of the
remaining types we get the following chart of the proportions of all
these types:—

1. Hamsa .. 88 Aṅgulas 3. Rucaka .. 92 Aṅgulas
2. Śašā .. 90 ,, 4. Bhadra .. 94 ,, and
5. Mālavya .. 96 Aṅgulas
This standard of measurements of the Samarāṅgaṇa-Sūtradhāra however, does not tally with that of the Brhatstamhitā, which is so much talked of in the contemporary critical works on Architecture and Iconography. Perhaps this variation is due to the fact that all the measurements as given in the text are for the images in paints and the images that are painted must be of lesser size than those carved out in the stone or made of the wood or the clay. The Aparājita-pracchā is conspicuous by the absence of any mention in it of the standards of measurements. It however has a chapter on Tālamāna and that too in relation to the Citra-images cf. सू.२१२ “चित्र-प्रतिमा-ताल-निर्णय”

According to B. S. of Varāhamihira (belonging to the Gupta period), the height as well as girth of the self same five types of men is 96, 99, 102, 105 and 108 aṅgulas, respectively. It may however, be pointed out that the standards of measurement of the length of the five principal types of men as given in the text is the middle of the path canon, and the text which is missing might have added something more to relate these measurements to the traditional ones as ordained in so many other books. Or are these standards of measurements influenced by the secular tendencies of medieval art when the royal statues and the statues of great men, men of letters and artists (cf. the statues of Maṇḍana and his sons) came to the sculptured? Again as elucidated by Utpala, the famous commentator of the B. S. on the authority of Parāśara, a hoary sage and one of the earliest authorities on Vāstu-śastra, these standards of Varāha-mihira appear to apply to mahāpuruṣas alone and so are most suited to the standards of the divine beings.

The B. S. itself lays down some of the characteristic signs of the best type of men viz. Mālavya in the verse—Mālavyo nāganaso.... etc., etc., which supports this conclusion. Dr. Bannerjea also (cf. p. 312) supports this very conclusion that the physical features of Mālavya, as enumerated by Varāhamihira, contain several of the major Mahāpuruṣa-lakṣaṇas, which are also characteristic signs of a Buddha or a god.

As pointed out, the iconometrical chapters of the S. S. are very corrupt, we do not find in full the relative nomenclature and the proportionate measurements of the height, etc. of the five principal types of women as promised in the very first line of this chapter:

पञ्चानां हस्मुखानां देशवन्यादिकं नुपादम।
दिम्बनीप्रमुखानां च स्त्रीणातिद्भुमेद पुनः पुनः॥

Here Hamsa and other four companions are clear in the text, but the Daṇḍinī and other companions are not clear. Vṛttā, Pauraśī,
Balākā and Daṇḍā, four types of women could only be reconstructed (see the detailed measurements in the appended charts Appendix A).

In the Viṣṇudharmottara also, the five-fold varieties of women-models have been hinted at, but there too the whole picture is not clear, nor the nomenclature of the five varieties are mentioned. It only says: (vide Pr. Lākṣ. p. 311)—As five models of men Hamsa, etc., have been described, similarly there are five varieties of women as well. The height of women (when she is with her companion) should not exceed the shoulder of the man. Her waist should be thinner by two aṅgulas and it should exceed the waist of the man by four aṅgulas. Her breasts of course should go after her the uṣas and should be made fine.

With this introduction to the five principal standard measurements as illustrated in the five principle types of men Hamsa, etc., we may now say something more on this iconometrical theme. As Iconography and Iconometry are related subjects and complementary to each other, a working knowledge of the Iconometry is indispensable to draw a iconographical picture in its fullest of structure.

The 75th Chapter entitled ‘Mānotpatti’ gives the units of measurements together with other allied canons of iconometry. We know that there are two different kinds of units of measurements in the traditional measure of length. They are absolute and relative. The following table shows the relation between the various quantities used in the absolute systems as prescribed by the Samarāṅgaṇa-Sūtrādhāra:—

| 8 Parmāṇus make | I Raja |
| 8 Rajas make | I Roma |
| 8 Romas make | I Liṅga |
| 8 Liṅgās make | I Yūkā |
| 8 Yūkas make | I Yava |
| 8 Yavas make | I Aṅgula (also Mātrā, cf. 9th Chapter), 2 Aṅgulas make | I Golaka or kalā |
| 2 Golakas or Kalās make | I Bhāga—part. |

This is the Mānāṅgula-measurement employed in connection with Iconographers' art, while for the Architect in planning out a building, a village or town or a street or road the measure called Hasta is employed, a notice of which has already been taken in connection with the Town Planning in Vol. I of the study. This Hasta measure has been dealt with fully in the text (S. S. 9th Ch.).

In the relative system there are as many as three types of Aṅgulas—Mānāṅgula, Mātrāṅgula and Dehāṅgula (or Dehalabdha-aṅgula). The
first is what is described above. Dr. Bannerjea (cf. D. H. I. p. 316-7) doubts
the applicability of this type of aṅgula as the unit of measurement by the
iconographers of ancient and medieval India, as the width of eight yavas
(barley corns) placed side by side is far thicker than the same of
the unit which was adopted by the artesis in measuring different sec-
tions of images. And higher units of length-measurement as used in
Śilpa-texts, such as Kiṣku (i. e. 24 aṅgulas making one kiṣku), Prājāpa-
tya (25 aṅgulas) Dhanurghtha (i. e. 26 aṅgulas) Dhanurmuṣṭi (i. e. 27
aṅgulas) and Daṇḍa (i. e. 4 dhanurmuṣṭis) have no place in iconometry.
Though derivatives of aṅgula, i. e. māṇāṅgula, they are employed in
such architecutral planning as streets and towns, etc.

The second type, the Mātrāṅgula was most suited and it was
adopted by the image-makers in fashioning out the divine images. This
is arrived on the basis of ‘the length of the middle digit of the finger of
either the sculptor or the architect or of the rich devotee who causes a
temple to be built or an image to be set up’—Rao. There is yet another
manner in which the Mātrāṅgula was reached, and it is referred to, by
Dr. Bannerjea (p. 317), as laid down in the Śukranitiśāra (IV. 4. 82).
This is the fourth part of one’s own fist.

Now as regards the third type of aṅgula, i. e. the Dehalabdha or
Dehāṅgula, which was really the principal basis of the various kinds of
image-measurements, it may be pointed out as per the commentary of
Utpala, commented by Dr. Bannerjea (pp. 317-18) and also translated by
him as to how this angula was derived: ‘First, the height of the block
of wood or stone out of which the image is to be made, leaving aside
that portion of it on which the pedestal is to be shown, should be divi-
ded into 12 equal parts; when one of the latter is again divided into 9
equal parts, each of these sub-divisions is equivalent to the aṅgula unit,
thus the height of an image is 108 aṅgulas; lastly the length and breadth,
of the face of the image should be 12 such aṅgulas, i. e. the aṅgula of the
image itself’. Further critical details as initiated by Dr.
Bannerjea, may not be taken up here. In regard to this aṅgula,
however, one significant remark which need be made is that the different
names are given to certain lengths represented by two or more dehāṅ-
gulas up to twenty-seven; a knowledge of which is very helpful in under-
standing the texts on this topic—vide P. L. pp. 14-15—the Māṇagaṇanam,
a tabulation of which is given in the appendix ‘A’.

Again in order to understand the canons of iconometry as prescribed
in the texts (vide P. L. p. 15), it is necessary to know something about
the meaning and usage of certain technical terms denoting the different
ways in which the images used to be measured.
The iconometrical measurements as laid down in the ancient text like Māricci’s Vaikhānasāgama (P. L. p. 15) are sixfold: Māna, Pramāna, Unmāna, Parimāna, Upamāna and Lambamāna. “Māna is the measurement of the length of a body; pramāna is that of the breadth, that is a linear measurement taken at right angles to and in the same plane as the māna; measurements taken at right angles to the plane, in which the māna and pramāna measures have been noted, are called unmāna, which obviously means the measure of thickness; pramāṇa is the measurement of girth or periphery of images; upamāna refers to the measurements of inter-spaces, such as, for instance, that between the two feet of an image; and lastly lambamāna is the name given to measurements taken along plumb lines.”

Dr. Bannerjea, however, notices some difference in meanings in relation to a comparative study of the early texts both iconometrical and general, and this discussion may be seen in his book (pp. 314-15). The last measure namely the lamba-māna has very ably expounded in the Mānasārā—vide P. L. pp. 26-30. These terms however have several synonyms tabulated in the Appendix A.

Now with this introduction to the angular-measure, let us come to the Tāla-measure, the more popular measure in the Āgamas and other Dravidian texts, like Mānasārā, Sakalādhikāra, Amśumadbhedā, etc. But before we do so, it may be noted that besides the smaller unit known as the dehāṅgula there are other larger relative units of length, which are called Prādesa, Tāla, Vitasti and Gokarna. “The distance between the tips of the thumb and the forefinger, when they are stretched out to the utmost, is called Prādesa; that between the tips of the thumb and the middle finger, when they are also so stretched out, is called the Tāla; that between the tips of the stretched out thumb and ringfinger is known as the Vitasti; and that between the stretched out thumb and little finger is called the Gokarṇa.

Leaving aside all others (i. e. prādesa; etc.) we have to concentrate on the tāla, the most widely used term of measurement in Āgamic texts like Suprabhedāgama and Śilpa-texts like Mānasārā and Śilpa-ratna. These tāla-measures vary from Uttama daśa-tāla to ekatāla—vide P. L. pp. 16-18. Bimba-māna, a manuscript in the British Museum No. 552-558 (mentioned by P. A. Mankad—editor of Aparājīta-pracchā—vide his introduction p. CXXXVII) has a wider range going up to 12 tālas. The Aparājīta-pracchā (cf. Sutra No. 225, 4-25) has, however, overtopped all the above texts and here the range of the tāla-māna extends up to 16 tālas, a comparative tabulation is given in the appendix A.
It may be noted that tāla-measure is not altogether a new thing—
angula is its constituent. The Vaikhānasāgama has laid down that a
tāla is constituted of 12 aṅgulas and has its various synonyms such as
Vitasti, Mukha, Yama, Arka, Rāśi and Jagati. In some texts Vitasti is
more common while in others Mukha—vide Matsya purāṇa (Ch. 258. v.
19.) Again in this relative measure of Tāla-māna, the different varieties
pertain to a single tāla itself, e. g. uttama, madhyama and adhama dāśa-
tāla, uttama navatālas, satryāṅgula nava-tāla, etc. etc. Except
Matsyapurāṇa, no other Purāṇas or the Śilpa-texts of purely Nāgara
school like the Samarāṅgaṇa-Sūtradhāra give their iconometrical pro-
portions in tāla-measure. It is a characteristic of Āgamas and the
Dravidian texts like Mānasāra and Śilparatna, etc. Dr. Bannerjea makes
a significant remark—p. 326—“Thus it is quite likely that the tāla of
different measurements was a cor.p.readic late feature in the iconome-
trical system of India. The earlier method of arriving at the smaller
and higher units was a much simpler and practical one”.

The subject of Tālamana, however, cannot be so lightly passed on.
It is really a very fascinating branch of Indian Iconometry as it opens
up a wider field for research in which anthropologists, ethnologists and
other workers in allied sciences can co-operate.

In the hierarchy of relative superiority of the Devas, Devīs, Daityas,
Dānavas, Gandharvas, Yakṣas, Kābandhas and Kūṣmāṇdas, etc., etc.,
the assignment of tāla-measurement in accordance with the superiority
and inferiority (vide the tabulation already referred—appendix ‘A’) is
itself an indication that this topic has got some deeper meaning and
purpose. Moreover these tāla-measures as prescribed in the Indian
texts of Iconometry should not be deemed as mechanical rules. They
are apparently so. Their practical utility is not devoid of aesthetic
principles. Mr. Hadaway, a metalist of repute, rightly observes,
“Hindu image-maker or sculptor does not work from life, as is the usual
practice among Europeans, but he has in place of the living model, a
most elaborate and beautiful system of proportions, which he uses
constantly, combining these with those of observation and study of
natural detail. It is in fact, a series of anatomical rules and formulae
of infinitely practical use than any European system which I know, for
the Indian one treats of the actual proportion and surface form, rather
than the more scientific attachments of muscles and articulations of
bones”.

A word need be said on the Lamba-māna, one of the six categories
of measure as already spoken before. Among the Śilpa-texts, Mānasāra
has got a full chapter on this topic of Pralamba-lakṣaṇa—vide P. L.
pp. 26-30—and its canons on this category of iconometrical measure are more or less common to those prescribed in the Āgamas and I better give the following reproduction from Rao’s book (Vol. I Pt. 2—Appendix pp. 29-32)

“For measuring lengths along plumb-lines an instrument called the lamba-phalakā is employed. It is a plank, two aṅgulas in thickness and measuring 68 aṅgulas in length and 24 in breadth. All round the plank a margin of 3 aṅgulas is left. A small hole, just a trifle larger than a yava in diameter, is bored in the centre of the margin along the length of the plank; this hole is meant for the madhya-sūtra. Other holes are bored for the puṭa-paryanta-sūtra (nāsā-puṭa-sūtra), netraparyanta-sūtra, karna-paryanta-sūtra, kaksha-paryanta-sūtra, and bāhu-paryanta-sūtra, in places marked on the accompanying diagram of the Lamba-phalakā. Through these are suspended by strings, which are one yava in thickness, small plumquets of iron or clay. In the case of reclining figures the sūtras are strings stretched horizontally in front of the figure which is in the process of modelling. In the case of the sthānaka-mūrṣi, the madhya-sūtra which is suspended from the śikhāmaṇi (crest-jewel) set in front of the kirta (crown) of the image, should pass through the middle of the forehead, between the brows, the middle of the nose, the neck, the chest, the abdomen, the private part and between the legs; it should touch the body at the tip of the nose and the middle of the abdomen. The distance of the top of the crown behind the madhya-sūtra is 6 aṅgulas; that of the middle point of the chin 4½ aṅgulas; that of the middle point of the chin 4½ aṅgulas; that of the hikkā-sūtra, 4 aṅgulas; that of the middle of the chest, 2½ aṅgulas; that of the navel, 1⅞ aṅgulas; that of the root of the penis, 2 aṅgulas; that of the middle of the thighs, 3 aṅgulas; that of the knee-joint, 8 aṅgulas; that of the shin bone, 16 aṅgulas; of the total length of the great toe a portion measuring half an aṅgula is to be in front of the madhya-sūtra, while the remaining portion of it measuring 2½ aṅgulas is found to be behind the madhya-sūtra. The bāhu-paryanta-sūtra, which is also known as the aṅga-pārśva-madhya-sūtra should pass through the middle of the side jewel of the crown, the head the sides of the ear, the upper arm, the elbow, and the middle of the knee, the foreleg and the foot. The other madhya-sūtra which is hung behind the middle of the back, should pass through the middle of the back of the crown, the head, the nape of the neck, the back-bone, between the two glutials, and the heels. The vaktra-bāhya-sūtra should pass by the side of the head, through the extremity of the mouth, side of the cheek, end of the chin, side of the śrōṇi, and the middle of the thigh and the foreleg.

All the six sūtras mentioned above should be suspended as far below
as the pitha or pedestal on which the image is made to stand, whereas other sutras, which are required for taking the measurements of particular limbs of the body may be suspended as far as the lower extremity of those limbs.

The nasas-puta-sutra is also called the drigantari-sutra, that is, the line that passes through the inner margin of the eye near the nose. This sutra also passes through the extremity of the mouth and is the same, therefore, as the vaktra-bahya-sutra. The antarbhujavadhi-sutra is the same as the kaksha-paranta-sutra and is also sometimes called the anga-parava-madhya-sutra, a term which means the line which is to pass through the middle of the side of the body. The sutra, which passes through the back of the head and is known as the shrah-prishtha-vasana-sutra, is also the outer limit of the back hands of a figure with four arms.

Different names are found given to the same sutra, according as the sutra is viewed from the front or the side of the Lamba-phalaka; for example, the kaksha-paranta-sutra, when viewed from the front of the Lamba-phalaka, is seen passing just in front of the arm-pit and is therefore called the line that forms the limit of the arm-pit; the same sutra when viewed from the side is seen passing just in front of the bluja or the upper arm; hence it is called the line which forms the inner boundary of the upper-arm or antarbhujavadhi-sutra.

If the image is a seated one, the six sutras should be suspended as far as the pitha on which it is seated. The distance between the two knees in a figure seated with crossed legs, as in the yogasana posture, is equal to half the total height of the corresponding standing figure, that is 62 angulas."

Now with this criterion of measurement in hand, Samaranga-Sutrarahara's prescriptions of the different classes of measurements in relation to gods, demi-gods and men can be seen in the charts worked out ahead (cf Pt. III—"Painting").

Thus this is the standard of measurement of the body of the gods. Now after this, the text proceeds with the different varieties of the forms of the gods, demons and men etc., together with the enumeration of the species of elephants, horses, lions, serpents, hens, etc. etc. and this I believe, is altogether an innovation in this work. In the ancient paintings the motifs centered round the celestial beings, i.e., Yaksas and Apsaras and the natural sceneries, but with the advent of the Mediavel trends in the art, the motifs from animal kingdom also fascinated the
artist. A detailed tabulation will be found in the subsequent Part III—‘Painting’.

Now comes the theme of the proportionate measurements of the different limbs of the image in relation to its fashioning of the whole. In the 76th Chapter entitled ‘Pratima-laksha’ the author, therefore, has given the proportions, first in relation to male figures of all the different limbs beginning from the eyes, ears, nose, nasaputa, cibuka, lips, srk, nose and their allied members, together with the forehead, cheeks, neck, chest, naval, genetic organ, uru, knees, legs, feet, finger nails as well as the hands, fingers; also all the other limbs and sub-limbs have been duly represented in the proportions of their respective measurements. The charts (vide Appendix A) will show these proportions in their broad features.

Lastly it may be pointed out that in the Aparajita-pracchā, the canons of iconometry are related to the proportions of the Prasāda itself. The Sūtra 209—vide P. L. p. 30-31—prescribe the proportions of the image in relation to the Simā, the Garbha and the door of the temple as well as the hastāṅgula also. The Simā-mānodbhavārcā again is described of three orders—the superior, the middle and the inferior—as per their respective dimensions. Similar proportions are laid down in case of Garbha-māna and also Dvāramānodbhavārcā. Lastly it also touches upon the Āsana (the Sitting) the Sayana (the reclining) and the Sthānaka (the Standing) images in relation to their standards of measurements.

Now with this much of a very brief exposition of the two ancient institutions of Hindu Iconography, namely, the Icono-planning and Iconometry, a word may be said here of the virtues and defects in relation to a perfect image or its imperfect counterpart. The S. S. has a credit to summarize the defects of the image in one of its chapters (cf. the S. S. 78. 1-9 and P. L. p. 35) in the most scientific manner nowhere else to be found in the extant manuals, though Silpa-ratna also has a long description (cf. ch. 26 and also P. L. p. 35-40) but it is not wholly iconographical, much of it is anatomical in relation to the different kinds of men, women, etc. Thus the defects to be avoided in the evolution of a perfect image as laid down in the text are as follow:

The Merits & Demerits of the images (S. S. 78.).

A—Demerits
1. Aśliṣṭasandhi
2. Vibhṛānta
3. Vakra
4. Avanata
5. Asthita 13. Kubja
7. Kākajāṅgha 15. ??
8. Pratyangahīna 16. Āsanahīna
9. Vīkaṭa 17. Ālayahīna
11. Udbaddhapīṇḍita 19. Āyasapīṇḍita
12. Kukṣistha 20. ??

B—Merits

1. Suśīṭasandhi 8. Suvibhakta
4. Akṣata 11. Subha
5. Apadiga 12. Nigūḍhasandhikaraṇa
6. Avivarjita 13. Samāyati
7. Apratyangahīna 14. Ṛjusthita
15. Pramāṇaguṇasamyuta

N.B.—The absence of the defects like those in (A) are the virtues in (B).
CHAPTER IV

ICONOPLASTIC ART

In my Pratimā-vijñāna, I have taken up the topic of Iconoplastic Art first and Iconometry afterwards. That order has also been adhered to, in the compilation of Pratimālakṣaṇas, where in the 1st part, i.e. Khaṇḍa a new compilation in regard to the different canons of Iconography has been made and while classifying the different and manifold classes of an arca, the image, it was but natural to take up the classification of the substances of which the images were wrought. Here however in this work a departure has been made to take up the Iconometry first and Iconoplastic Art afterwards. It was so necessitated because the author wanted to introduce a new canon, not so far taken up by any other contemporary writer on the subject, viz. the sacred institution of Icono-planning. Icono-planning is not only a ritual but also a scientific prerequisite before fashioning an image out and therefore any planning, if it is scientific, must start with the correct proportions as handed down in the Śastras. It is in accordance with this new element of the exposition of the different canons of Hindu Iconography that Icono-planning and Iconometry have been taken together.

Now comes the turn of the Icono-plastic art.

As already hinted at, the Mūrtiṣṭhānas i.e. the materials of which the icons are made, now may be dealt with in detail. Samarāṅgana-Sūtradāra’s classification of the materials of the images is sevenfold, the details of the materials and their respective efficacy is laid down hereunder:—

<table>
<thead>
<tr>
<th>Icons made of</th>
<th>The Rewards gained</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Gold</td>
<td>Health</td>
</tr>
<tr>
<td>2. Silver</td>
<td>Fame</td>
</tr>
<tr>
<td>3. Copper</td>
<td>Progeny</td>
</tr>
<tr>
<td>4. Stone</td>
<td>Landed property and victory</td>
</tr>
<tr>
<td>5. Wood</td>
<td>Longevity</td>
</tr>
<tr>
<td>6. Lekhya</td>
<td>Wealth</td>
</tr>
<tr>
<td>7. Lepya</td>
<td></td>
</tr>
</tbody>
</table>

According to the great strides in the propagation of the Paurānic, Āgamic and Tāntric worship in the orthodox Hindu religion of the post-Christian period as well as the adoption of the cult in later Buddhism and Jainism (Mahāyānism and Neo-Jainism), the corresponding development of the iconoplastic art was but a natural consequence.
At many places in the previous pages of this study, I have pointed out a number of times that the architecture in India got the greatest impetus for its evolution and development from the religions of the land, naturally, therefore, when so many temples were built, so many tirthas founded, so much emphasis laid on the worship of the images in the powerful and everexpending tradition of the Bhakti Cult, iconographer’s art too took the greatest strides in its development. The services of the wood-carver, the potter, the stone-mason, the painter, the jeweller and the metal-caster were utilised by the numerous religious minded people of India and more especially the ruling princes, the greatest patrons of art and literature through their benevolence and munificence. They gave active encouragement to this art and all this led to the tremendous development in the domain of architecture, sculpture and painting in India. Thus the previous thesis—the Architecture in India was Dharmārāya or Rājārāya—is equally true here as well. The sculpture and painting both were side-developments of the art of Architecture which in the broad sense of the Vāstu, includes them in its scope (cf. Scope of Architecture, H. S. A. Part I).

Now coming to the subject matter, namely the materials, the dravas of the arcās, the images or the icons, it may be pointed out that the different authorities give different classifications of materials more or less of the same nature; but a thing of special notice here in this classification of the Samarāṅgaṇa-Sūtradhāra is that in its sevenfold classifications (cf. the opening sentence of the Chapter, 76:—

प्रतिमानामय ब्रम्हो लक्षण प्रवमेछ च ।
सुवर्णोपण्यतासाध्यमालेखानि शक्तिं श।
चित्र चेत विनिदिष्ट्र प्रयूमचर्याँ सम्पन्ना । सो धो० ७६-१

Here the latter part of second line being corrupt, Mahāmahopādhyāya T. Gaṇapati Śāstrī, the editor, has suggested the correct rendering of this in the footnote as ‘लेप्यानि’ Now taking this rendering, Sri J. N. Bannerjea in his Development of H. Iconography remarks: ‘This list is practically the same as that found in the Bh. Purāṇa as noticed above, with this difference only that it omits reference to clay images while mentioning pictorial representations twice under the heads Lekhya and Citra’. But the text being quite vocal on the point that the materials are sevenfold ‘प्रयूमचर्यां सम्पन्ना’ how can this rendering be helpful to so reconstruct the text in the light of the univocal statement? I, therefore, suggest that ‘Lekhāṇi’ should be read ‘Lepyāni. This rendering is in keeping with the Lepya constituents which are elaborated in more than one place of the text (cf. Chapters 72 & 73). In the Lepya class
of materials, the most predominant constituent is the clay and, therefore, it can pass for the ‘Pārthivi’ variety of the classification of Bhavīṣya Purāṇa, the affinity of which with that of the Samaññag-Śūtradhāra’s classification is hinted by the learned writer. Thus the correct rendering would be:

प्रतिमायाय ब्रूमो लक्षण द्वयमेव च।
सूक्ष्मायः श्वयः सर्वस्रव्याहृतेः विश्वासिति।।
विश्व देवति विनियमिते द्वयमयाहु संपूर्णा। स० स० ७६-२।

Again this Lepya variety, as will be evident from other classifications just to be noticed, forms one of the varieties and hence the S. S. instead of Pārthivi category speaks of Lepya in which the ingredient of clay is so fashioned as to make it not a vulgar or primitive form of clay mouldings, but rather a scientific formula of what is known as Stucco.

After the establishment of the correct rendering of the text, let me take some other texts where the classifications of the materials throw a good deal of light on the development of iconography and the iconoplastic art in India as hinted in the previous paragraphs of this chapter. From this angle, the classification of the materials as we find in Gopāla Bhatta’s ‘Haribhakti-vilāsa’ which is an anthology of an encyclopaedic nature giving detailed information regarding both the traditions of the Purāṇa and the Pañcarātras are more helpful. Gopāla Bhaṭṭa supplies two sets of classifications. According to the first images of the divinities are classified into four broad divisions:

1. Citrājā—painted on canvas, wall or cloth.
2. Lepyajā—made of clay.
4. Śastrotkṛṣṇajā—carved by metal instruments.

According to the second classification, there are seven different varieties of these images in relation to the characteristic materials of which they are made of:

1. Mrṛṇmayī—made of clay
2. Dārujā—made of wood
3. Lohajā—made of iron and other metals
4. Ratnajā—made of jewels
5. Śailajā—made of stone
6. Gandhajā—made of pastes like sandal, etc.

Śukranītisara’s classification is more informative and it needs to be quoted: Pratimā Saikati Paśṭi Lekhyā, Lepajā ca Mrṛṇmayī Vārkiṇī
Pasanadhatutha shirā jīneyā yathottara (IV. 4. 72). Here the last statement says that each successive material is more durable than the preceding one and the metal images are the most permanent among them. Further, this list contains certain new materials which have not been taken into consideration so far. They are sand and the piṣṭa (the substance ground and then mixed with water into a dough). This piṣṭa evidently refers here to such a material as rice powder mixed with water, the ladies of these provinces call it Piṭhā (from Piṣṭa-Piṭhā). Besides these materials as quoted from Šukra, there still remain some more materials. T. Gopinath Rao in his ‘Elements of Hindu Iconography’ mentions the following three other new materials namely: 1. Brick 2. Kadi-Šarkara and 3. Danta (Ivory). Among these the first and the last—brick and ivory—are clear. What does this Kadi-Šarkara mean? Does the word Karkara stand for Šarkara? If so, it means little stone chips. Śabda-Kalpadrum assigns this meaning. Sri Rao also says, (ibid) that the main ingredient in the preparation of Kadisarkara is lime stone, i. e. lime stone chips—perhaps stone chips. “Almost all the Dhruva-beras, that is, the images set up permanently in the central shrines of Indian temples (Hindu, Baudha or Jain) happen to be generally made of stone. There are a few instances of such principal images being made of wood; the most famous instance is in the temple of Jagannatha of Puri. The figure of Trivikrama in the central shrine of the large Viṣṇu temple at Tirukkoilyilur, (South Arcot district, Madras Presidency) is also made of wood. Brick and mortar or Kadi śarkara images are also occasionally met within several temples; in the famous temples at Śrīraṅgam and Trivandram (Anantaśayanam) the main central images are understood to be of this kind. Metal is rarely employed in the making of Dhruva-beras. This material is almost exclusively used for casting utsava, snapana and bali images. Instances are not unknown in which precious gems such as sphaṭika (crystal) padmarāga, vajra (diamond) vaidūrya (cat’s eye) Vidruma (coral) puśya and ratna (ruby) are employed as material for images. The palace of the king Theebaw of Burmah is said to have contained a large ruby image of Buddha. The temple at Cidambaram has a sphaṭika linga which is about nine inches in height and has a pinḍikā (base) of as many inches in diameter” (Rao E. H. I. pp. 49-50).

All these substances have been differently spoken of in the different texts—vide P. L. pp. 11-14—and therefore a detailed notice is called for; but before it is done, a passing remark may be made about the iconic substances as described in the pages of Aparājita-pracchā vide śūtra 197 and P. L. p. 13-14. The Śūtra (i. e. the Chapter) in question is entitled the ‘Liṅgārcaṇa-vidhi’ and so the substances of which the
different species of Ling-icons are made, have been enumerated here along with their efficacy as well as the worshippers. The following tabulation will show at a glance the different substances and the merits thereof:

<table>
<thead>
<tr>
<th>Substances</th>
<th>Worshippers</th>
<th>Merits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vajramaya, made of Diamond</td>
<td>Indra</td>
<td>Surarājatva</td>
</tr>
<tr>
<td>Svarṇamaya, Gold</td>
<td>Kubera</td>
<td>Dhanadatva</td>
</tr>
<tr>
<td>Rūpyamaya, Silver</td>
<td>Viśvedevās</td>
<td>Viśvedevātva</td>
</tr>
<tr>
<td>Pittalātmaka, brass</td>
<td>Maruts</td>
<td>Pavanatva</td>
</tr>
<tr>
<td>Kāmsyamay, the bellmetal</td>
<td>The Eight Vasus</td>
<td>Vasutva</td>
</tr>
<tr>
<td>Śīśakodhhava, the lead</td>
<td>The Piśācas</td>
<td>Emancipation</td>
</tr>
<tr>
<td>Sūryakāntamaya, the mani by the name</td>
<td>The Āditya</td>
<td>Sūryatva</td>
</tr>
<tr>
<td>Candrakāntamaya, —do—</td>
<td>The Moon</td>
<td>Overlordship of the stars</td>
</tr>
<tr>
<td>Prabālakamaya, Coral</td>
<td>The Mars</td>
<td>—</td>
</tr>
<tr>
<td>Indranīllamaya, the mani by the mane</td>
<td>Budha-Mercury</td>
<td>—</td>
</tr>
<tr>
<td>Puṣparāgamaya</td>
<td>Jupitor-Brhaspati</td>
<td>—</td>
</tr>
<tr>
<td>Śaṅkharamaya, Conch-shell</td>
<td>The Venus-Śukra</td>
<td>—</td>
</tr>
<tr>
<td>Kṛṣṇa-nilaja, the mani by the name</td>
<td>The Saturn, Śanaiścara</td>
<td>—</td>
</tr>
<tr>
<td>Vaidūryamaya, made of cat's eye</td>
<td>The Comet-Ketu</td>
<td>—</td>
</tr>
<tr>
<td>Ġomedhiya</td>
<td>The demon Rāhu</td>
<td>—</td>
</tr>
<tr>
<td>Śuddhasphaṭikaja, Pure crystal</td>
<td>The Arhatas.</td>
<td>—</td>
</tr>
<tr>
<td>Haimavata, the Stone (the Mahālinga)</td>
<td>Brahma, Himself</td>
<td>—</td>
</tr>
<tr>
<td>Haimakūṭaja—the Virūpākṣa</td>
<td>Viṣṇu—the janārdana—</td>
<td>—</td>
</tr>
<tr>
<td>Aṣṭalohimaya, (cf. the metallic All the goddesses icons)</td>
<td>Yogiṇīs.</td>
<td>—</td>
</tr>
<tr>
<td>Dhyānaja—the Divyalinga</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Ratnaja, made of precious stones</td>
<td>The Kings.</td>
<td>—</td>
</tr>
</tbody>
</table>

**N. B.**—(i) In the end the text takes up the different varieties of the Śailaja lingas which is of eightfold colour, viz:—

1. Śveta—the white    efficacious for Brähmaṇas
2. Padma-varṇa—that of lotus   ”   ”   Kings.
3. Kumudābhā—that of lily   ”   ”   the Vaiśyas
4. Mudgābha — efficacious for the Śudras
5. Pāṇḍura — gives health
6. Māṣikaniḥbha — ,, victory
7. Kapotābha — ,, Wealth and prosperity

(ii) Further follow other varieties of substances. The Pārthiva is of two kinds pakva and apakva; the Kumkuma, the Karpūra, the Kastūrī, Mātulinga, Karbhāra and other species of fruits, are also deemed suitable substances for making linga-icons. It is however enjoined that one who worships a fruit-icon, has to abstain from eating it.

From all these generalizations, it follows that the principal substances of which the images were made, are sevenfold: the clay, the wood, the stone, the metals (eightfold what is called aṭalohamaya), the precious stones (of manifold species), the ālekhya (the paints) and the miśra, the mixture of two or more substances. Let us therefore dwell at length upon these one by one.

The clay.—The substance of clay, though primitive, is also the most up to date. The ancient guilds of architects, though principally four in number, we are well acquainted with the genealogical accounts of so many other artisans like Kumbha-kāra, the potter, the Śvarṇa-kāra, the goldsmith, etc. who too were in the geneology Viśvakarmā and thus the potter can very well be regarded as the maker of clay images. Even today the clay-images of so many gods and goddesses especially those of Gaṇeśa and Gaurī on the national festival of Diḷāvalī are manufactured in large numbers by these potters. Some of the clay-image-manufacturing centres of Uttara Pradesh, like Mirzapur, are producing very nice images of not only divinities but also of great personages, birds and animals.

The clay-images can be classified into two broad divisions the terracotta figurines abundantly found in the excavations of the most ancient sites like Mohenjo-daro and this shows this institution of clay-images was as old as the Indus Valley civilization. The second class of Clay-images are what we understand by the Lepyajā ones, a detailed procedure of their manufacture is a special treatment of the Samarāṅgana (vide the S.S. 73; also Citra-lakṣaṇa pp. 305-6,). This latter class of clay-images can also fall under Miśra class of the sevenfold substances in which ingredients of the clay compound are a mixture of so many other substances like sand, husks of corns, the hair of the horses and the cows, the bark of the coconut, as well the stone-
chips, etc.—cf. the S. S. 73. Both these crude and refined varieties of clay-images have been in vogue from times immemorial.

The Śilp-texts like Śilpa-ratna (vide Pr. Lakṣ. p. 12) have described clay-images in two categories, the ānāmārtika, i.e. apakva, the unburnt clay-images and the pakva, the burnt-clay ones. The process of the ānāmārtika class of images as described in the Śilpa-ratna is as follows: the clay got from such sacred spots as a tīrtha, or a kṣetra or the mountain or garden or any sacred site and having a colour either white or red or yellow, or even black, should be powdered and then be mixed with the powders of barley, wheat, māśa-beans and the guggula. All this mixture should be made liquid with the juice obtained from specified trees as well as the oil and the kapilāpañcagavya—the fivefold mixture got from the Kapilā cow—her dung, urine, etc. etc. and then all this compound should be well shampooed for a fortnight and then the image could be moulded and it should be kept up for being dried up for the period of a full month.”

Now as regards the second variety of the burnt-clay images, the only difference is that they are burnt in the fire, other details are common.

Before we conclude this category of clay substance, the attention of the reader may be drawn to a very advanced prescription of the clay-compound as laid down in the Haribhakti-Vilāsa—the 18th (quoted from such a sacred and authoritative scriptural text or Hayaśirṣa-paṅca-rātra). The following lines give a detailed information on the scientific and the most advanced clay-compound:

मृत्तिकापर्यायं पूजयत् संयोगस्वरूपम्।
नदीतीर्थवाय चतुर्ग्रहमेव च दुः।...
पाण्यं कर्क राजोर्षिणि समभागम्।
मृत्तिकायं प्रयोज्याय कर्पायणं प्रपीडङ्गेत्।...
खराबणालोभनाय सम्भौतीशृद्धकुमारः।...
कोटज्ञरमिन: स्तन्दैवदृश्य-कीर्ति-चूतानिधिः।...
आलोकष्य मृत्तिकां तैत्तिरिस्य चाँगे चाँगे पुनः।
मासं व्यःविज्ञं कृत्वा प्रतिमां परिकल्पयेत्।

Here in this prescription the ingredients include some new materials like stone-chips (पाण्य-कक्षरा) iron-powder, etc., besides those expounded above.

Dr. J. N. Bannerjea’s remarks on this compound are worth quoting (vide D. H. I. p. 210). “This mode of the preparation of clay, however, shows that the material thus prepared was used for making images far
more durable than ordinary clay ones, some of its constituents being powdered iron and stone. This compound is much similar to the material known as stucco which was so copiously used by the Hellenistic artists of Gandhāra from the third to the fifth century A.D. if we are to understand that lime stone is meant by the word pāśāṇa, than the similarity becomes greater. This seems to be the substance which was so frequently used in making many figure sculptures on the towering gopuras of many of the South Indian temples."

The Wood.—The wood is the primeval substance from which the creation was conceived. The Rgveda (X.81-4) bears the earliest testimony to the material of wood out of which the god Viśvakarmā could have created the universe. In my ‘Hindu Science of Architecture’ Vol. I. Pt. III cf. ‘Secular Architecture’, the origin of the first human house was described to have sprung up from the branches of trees, the sākhās—the Śālā-houses. Naturally both in architecture and sculpture the earliest material used was the wood. The architectural ornamentations in palaces and pillars of the early medieval period, owe their origin to the wooden motifs of the earlier times. Wood was the principal material by which the ritual implements were fashioned out. Moreover from the point of the economy and convenient procurement, wood was the most handy material. It is therefore now an accepted fact that the earliest images must have been created out of wood. On account of the perishable nature of wood there is extreme paucity of the early finds of images. All the early texts like Brāhatsamhitā and others have given prominence to the collection of wood from the forest for the purpose of making images (vide Vanasampravesādhyāya). There are detailed and minute rules for starting to the forest under auspicious constellation, selection of the trees and avoidance of the unfit ones. All these rituals and the scientific procedure of selection of wood is a common discourse of practically all the manuals. The text like Mānasāra and the Samarāṅgaṇa have these expatiations on the wood not in relation to the construction of images; but in regard to the house-construction. Thus the Mānasāra—vide Chapter on Stambha-lakṣaṇa, the 13th—deals at great length with this topic of Dārurasāṅgrahaṇā—the collection of the wood from the forest, in relation to the architectural constructions. The S. S. also (vide its chapter on Vanasampravesādhyāya, the 16th) delineates upon this theme of Dāru-āharaṇa only in connection with the architectural constructions. All this shows that wood as a material employed in iconplastic art of India was only an early institution. In the medieval and later medieval times this art must have taken high strides and naturally the stone was the most popular sculptural material. Nevertheless the early sources like the Brāhatsamhitā and Purāṇas like Bhaviṣya, Matsya and Viṣṇudharmottara, etc. do show that the wood
was the most frequently used material for image-making from very early times.

With these general remarks on the wood as a material for icono-
plastic art, let us dwell a little more at the more important items of its
selection from the trees as enumerated in the Śilpa-texts. The S. S.
has an elaborate code of selection. You have first to ascertain the age
of the tree. The young ones and old ones are to be avoided. Same is
the case with the defective trees. The trees inhabited by insects, etc.
are also to be avoided. Those grown on the places like cemetry, the
high-ways, the hermitages etc., should not be disturbed. The following
lines from the S. S. are a beautiful and by far the most scientific code
of selection of the trees:

पुरस्मात्मामाधवहँद्वैराध्वमोद्भवान् ।
शैलोपवतीमालाविप्रमचलनमहमनान् ॥

कद्र्वभमलिभणास्वनागिपति ।
तथोददातान्।

व्यावृतान् स्थिरोगीपु संभुतान्तथा द्वे दुमान् ॥

सम्बिक ।
संलक्षण दृष्टान्तः वर्णमेत्विनालिहकारम् ॥

विजातिविट्ठ्या वस्तुन्त्रान् वालान् वृक्षांसिंह सप्तरखम् ॥

शताक्ष श्रीरी वर्णां सारदावराय: ।

स्मृतम् ।

गृहीयान् गोविषाणेव ।

सार्दर्यादितावरः ॥

व्यासः परिपामन निर्विर्यवं यथा नृपाम् ।

श्रीकं तद्रु दुमाणाः च स्पात्तथा द्रव्यप्रसतः ॥

भवुरा: सुपिरास्ते रुष: सकालाक्षः खरस्तः: ।

तस्मादानास्तिज्ञा वृक्षास्तथा विदेशोद्वोधिनः: ।

बन्धन रुक्षानवप्पुत्तानू हुःस्थितान्तिपः च दुमानू ।

बर्जयेद भगवशाल्यास्त्र देवशाखाबन्धिताः ॥

अन्तरविषेदनानू ।

विदुम्भात्तेतस्वितिद्वितां धन्याः ।

गृहीतुरुपुक्कलविद्वितानु।

सम्भुतानेको अस्तानु मुद्रिष्ठातिलिङ्गारूपाना ।

संस्काराविशालिस्त्राददत्तु हुःस्थितान्तिपः पद्यादः ।

लूतात्त्वास्तानु वन्यस्तिक्षुप्पुप्पुरानू गजस्तानु ।

वृक्षोविवेशस्वन्त्वनेत्विश्वालिस्तानाध्यायः: ।

अकाले पुषपरिन्देन रोगीरीपः च दृष्टितान् ।

बामब्बुत्तानुकृताना व्यजेवन्यान्पितूद्वारान्।

खद्दरः श्रीकान्तः सालो मुक्तः शाकिष्ठास्तः ।

संज्ञानी नावयान्यायकः कद्रो रोहिष्ठानः।

विकारसः देवदारशः श्रीपरिपा कार्यादितानयः।

कुड़ुम्बवानामी प्रोक्ता पुष्टद्वा जीवद्वितायाः ॥
**N. B.** These verses are a repetition in this work. They are translated and commented in the writer's 1st volume of this work to be published afterwards. It is necessitated only to bring home to the reader this very rich statement on the selection of the trees for the structural and sculptural purposes in this illustration work.

The Aparājinga-pracchā, sūtra 200 (vide Pr. Lakaś. p. 122-23) has some innovations to offer regarding the dāruja - icon of a linga or for the matter of any image. It first gives the names of nine lingas like Makarendu, etc. and then enumerates the trees like Candana, Devadāru, etc. as the fit trees, the wood of which should be employed; in the end it directs that a wooden icon of linga should not be made in lesser proportions than sixteen aṅgulas. It further prescribes that a wooden linga should be installed only in a wooden temple the nilaya—‘दर्शिते दर्शनं दर्शनं’ etc.

**The Stone.—** The stone is the most popular and widely and universally used material for sculpture, not only in India but all over the world. The ancient Greek Sculpture is predominantly rather mainly fashioned out of the stone. India is rich with a large varieties of stones found in the different reputed centres.

A special feature of the Vāstu-texts, where the examination of stone is dwelt upon, is an elaborate procedure of its manifold tests—Śilāparīkṣā. These tests are both ritualistic and scientific as well. The earlier texts like Bhaviṣyapuruṣa, Bṛhatamsmita and Matsyapurīṭa have special preference for wood. The Viṣṇudharmottara, however, lays down elaborate rules not only for the selection of the proper wood to be employed in making images, its expatiations on the examination of the stone are also very elaborate and they more or less closely follow those enjoined in connection with Dāruparīkṣā. Dr. Bannerjea (cf. D. H. I. pp. 217-18) has taken full notice of the chapter on Śilāparīkṣā (the 19th) of the V. D. He has also given the extracts from Haribhaktivilāsa (the 18th) as taken from Haya-Sirṣapañcarātra and has duly translated and commented upon them. There are however, some other texts like Śilparatna and Aparājinga-pracchā which also have very rich discourse on this topic, a detailed notice of which will be taken here for the first time. A succinct summary of the contents of the first two texts will however introduce the topic and may be complimentary to the exposition of the matter from the S. R. and A. P.

The sum and substance of this Viṣṇudharmottara's Śilāparīkṣā is that in the procurement of the Śilā for image-making the Sthapati, the sculptor, should go under auspicious stars. The colour would vary
according to the devotees belonging to the four castes—white, red, yellow and black stones are recommended for the Brāhmaṇas, Kṣatriyas, Vaiśyas and Śūdras respectively. It is further laid down that stone preferred should be of one colour. It should be “smooth, imbedded in earth, without any grains of sand in its layers, good to look at, washed by spiring water or merged in water, shaded by trees and hailing from sacred Tīrthas, of good length, breadth and thickness (āyāmapariṇahādhyām)... etc.”—Bannerjea’s translation. The further text prescribes various modes of testing the selected stone. They are, called Śīlālepas. The details of Śīlāparikṣā as laid down in the Hari-bhakti-vilāsa are more or less in the line of those of the V. D. Here though they are more ritualistic, nevertheless embody certain very scientific statements. Its details of the different types of stones are worthy of mention. These are “yuvā (youthful), madhyā (of middle age), bālā (very young) and vrddhā (old) of which the first two only are to be used for images (these refer to the geological age of particular varieties); stone of masculine, feminine and neuter gender are to be distinguished with the help of their characteristic signs such as their ring and their glaze. The main image should be made of masculine stone, the pedestal of feminine, while the pīṇḍikā (lowest base) of the neuter (Pumlingaiah pratimā Kāryā strillingaih pādapiṭhikā i pīṇḍi- kārtham to sā grāhyā diśtvā ya āṇḍa-lakṣaṇā)”—Bannerjea’s translation. The further text goes on with the different varieties of the pedestal and they may not be enumerated here as they are common to what will follow when linga-icns along with their pedestals are taken up ahead. With this general introduction to this substance of stone to be used in making images as gathered from the V. D. and H. V. let us now concentrate on the contents of S. R. and A. P.

After the ritualistic details in connection with the procurements of the proper stone, the Śīlparatna (vide chapt. I 22-30) makes a modification of the ancient rule of caste-wise colour of the stone that a devotee belonging to any caste can have any colour he likes—sarveṣṭamaṇḍhavā sarvāh śilah syuriti kecān. Then are enumerated the merits of the fourfold colour of the stone—white bestows emancipation, red the victory, yellow the wealth, the black the prosperity (dhānyam). Śīlparatna also collaborates the recommendation of Hari-bhakti-vilāsa that the masculine stone should be used for the image proper, the feminine for its pedestal or altar and the neuter for the base—the lowermost part. Any deviation from this rule according to the text brings misfortune to the nation as a whole:
The Aparājita-prachā has got a very elaborate procedure for the selection of a proper stone for sculpturing a linga icon. The Sūtra 203 entitled 'Linga-Parikṣā' (the contents reserved here and not quoted in the Anthology) may be quoted here to bring home to the reader this great ancient Indian institution of very meticulous care in the selection of a proper kind of stone for image-making.

शाणाविष्ठा गिरता कृता च रक्षादिशिः; कमाच।
प्राणिवर्तणं याति ताबकरुणाहिष्कणं।
शुद्ध ततु निरीक्षेत तत्रस्मिनिच्छां युभादाश्रयम्।
तस्म विन्हात्रूक्तमः च प्रवक्ष्याति च नामति।
पदाकारं स्वतंत्रं च शल्यात्र बलवनिच्छां।
हर्षाकृति ध्वजाकारं जविताकृति पार्बत्यम्।
सत्यमकरुणार्य वल्क्ष्णकृति तथा।
अर्थांवनाकृति तथा चां जोतुर्वाहाकृति।
वज्रवनाकृतिं च द्रव्यांम च चाराकृति।
बुपाकृति। लिङ्गाकारं सायोमानसंयुतम्।
स्वपितस्यादानां शुचु पुष्पौविवर्गकृतम्।
बहुनि यजु द्रव्यते लिङ्गु सिन्हि स्मृति।
पूर्वोपर्यायमेवं द्रव्यते लिङ्गु सिन्हि।
राजा भूवीमनिन्निभवच वर्षे भवे भवाय सह।
द्रव्यते पर्वते यजु हस्कितिक्षराकृति।
राजा सेनावर्णु कुर्या त्यासाधिकार न नसयम्।
समुद्याचित्रसंकाय वन्दलाकृतिकं तथा।
राजा भवातः राजस्मिनिर्दिशन्त्रवे च।
गोव्रज्ञापिषितं चौंच निमानासिध।
सुखं वर्षेयन्ताः शानितप्रवर्तकम्।
इत्यद्युड़वन्निधिक च नेववर्णोपासिध।
तुलकि विप्रस्य सुखद्रव्य रक्ता राजो विश्रीयते।
स्वप्स्य पीतिका रेखा रूपं शुद्धयस्य श्च।
अविच्चोर्या भवेद्रेका पुष्पोविरूपाचिन्ति।
विच्चोर्या विन्हुसंयुक्ता वर्जनीयाः प्रयत्नः।
वद्भासाकृतिश्रयं गूप्त्रकाकृतिस्य।
वंद्यानात्तैतेवं कौशिकाकृतिर च।
कीटस्यां पतिरस्य द्रव्यस्य द्रव्यस्य वर्ष॥
अधिमं तद्विज्ञानीयाः प्रयलनेन विवर्जयेत।
चिन्हु सुषुप्तं तत्रां लाभकर्मानि श्रद्धा मिद्यु॥
आधात विशिष्ट श्रेष्ठ वामार्थ सिद्धितम्।
वेशनार्थः दुर्घटे यत् बिशुलो भेजलिनितः॥
तत्कालेऽऽ पूजयेनित्यं सर्वकाम्यावर्षादोऽपि
प्रासादो वा इति बापि नन्धावर्तस्तवाद्रृतव्रूपम्॥
रघु भन्या पुष्पमाला लिवा च दर्शनं तथा
कलसं च वाह कार्त मायुरस्तव पवित्रकम्॥
वस्मु परमेण कुण्डलं च तारकात्मकं तथा
कुण्डलेऽर्तिति विवेशय लाभन्तं शोभनं खलु॥
शोभे सुवे बूहे पते श्चसुः श्रेष्ठो विसुलिनि भन्या
छर्पुषु कामरे वृंगः रामलामः निश्चितिस्तु॥
हारे वदन गंगे च वृंगः स्वरस्तीके विबजन्यस्तवा॥
लाभन्तं सरस्तवाणे शुभं बायुङ्गवायुऽभन्याम्
बायुङ्गवायुऽन्यम्भेद्रे वाक्यां च वधा विष्णु॥
अकारंत उकारस्य एते आभो अंब्रतता
ग्रजवद्वं व ब्रजवः यथा तत्र च दृश्यते॥
एतेऽव दृश्यमानेऽपि षडयणमयस्य भवेत्॥
आकारं दृश्यते यथा अकारं वा तथा च
अः अः च दृश्यते यथा उव्रह्यपर्यंत्या॥
नरसुद्धारार्थकं आः आनेम्यां च प्रकर्तिताः॥
एतेऽव दृश्यमानेऽपि अनन्तीयस्य भवेत्॥
(उकारार्थं उकारस्यं) अनुमायितः संस्तः
श्रमोन्नतिरुत्तमं श्रीं तित्ते तित्तुः हुमद्वम्
कारारस्य लकारस्य छजवालस्या॥
शास्त्रकारः विशेषं यहाः सकारस्य मुनाध्ववः॥
एतेऽव लाभन्तं विस्तारं सर्वकाम्यास्य साधकम्॥
कवितामुि लाभन्तानि शास्त्रोपरमतः श्रुनु
श्वासीनमां संयुक्तं लक्षणों विचारिणता॥
... तत्समील्लेकं च वृंगं मण्डलं यथा दृश्यते॥
वापम तत्र जनानीयताः जीववाल्यं विचारणम्॥
मार्बुवाभमं मण्डलं स्वातू हृदयसं कारणं भवेत्॥
पदं गोष्ठीं विज्ञानीयावत् रूपं विचारादुः पुजुभवम्॥
कथिते मृत्युकोषाः श्रैं श्वासं तु हुक्तकालाशः।
किम्यकोभे च खर्जुः अतसीये निपित्सिकाः॥
भस्मांस्य स्मृतस्याः श्रैं बालस्य श्रेणिरस्मात्॥
विविधवेत्रार्थं विचारादुः स्वोरतमभिन्निनिविन्निनिविन्निनः॥
भस्मांस्य इत्यं? प्रशोः श्रेणिरस्मात् नरोत्तमाः॥
इतिविविषयं तित्तुः जूतिर्देशाष्ट्रं विवर्जितेऽहः॥
Here in this extract the first line very briefly indicates the procedure how to purify a ling-stone at the mountain. Further, the lines 2-15 describe the signs on the stone-slab both auspicious and inauspicious Padmākāra, Svastika, Śaṅkhābha, Cakrasannibha, Chatrākṛti, Dhvajākāra, Triśūlākṛti, Matsya-makara-kūrmābha, Govrīabhākṛti, Vajra-khadgākṛti, Daṇḍābha, Cāmarākṛti, etc. are the auspicious signs and are said to be conducive to the well-being and prosperity both of the Sthapatis, the sculptors, and the Sthāpakas, the priest-representatives of their patrons, the donors, the Yajamāns. Similarly Samudra-vicisāṅkāsa and Maṇḍalākṛṭika—these two signs are also hailed very auspicious. Indrāyudhanibha line is good for all casts. Then follow the colour-signs and they are traditional, white, red and yellow and black good for Brāhmaṇas, etc., the four castes respectively. The text is emphatic about the unbroken line as auspicious, otherwise (i.e. broken and having dots, the bindus on it) inauspicious. The further signs as enumerated in the text as in-auspicious are:

- Bankabhasākṛti
- Grāhrākākṛti
- Valayādyākṛti
- Kauśikākṛti

as well as it lays down that its colours indicating those of kīta, sarpa pataṅga etc. are also ināuspicious.

Further text takes up the lāṅchanas—the wounds of the slab. If the āvarta, i.e. the maṇḍala, the ring takes the right direction, it is good, if otherwise (i.e. left) is bad.

Other lāṅchanas, enumerated as good are as follows:

- prāsāda
- ratha
- nandyāvarta
- aṅkuśa
- rambhā

- puspamālā
- śivā
- darpaṇa
- kalaśa
- hāra

- akṣaśūtra
- pavitraka
- vastrayugma
- kuṇḍala
tārakākṛīka

Now follow a very interesting code of lāṅchanākṣaras, the syllables of the Lāṅchana—vide the lines 21-28. The import of these lines is certain vowels-consonants-like signs if seen on the slab are enumerated as inauspicious and others as auspicious. Now in the end follow the Śalya-doṣas and Maṇḍala-doṣas.

The Maṇḍala (ring on the slab) is indicative of the life underneath it and the following tabulation will be interesting to bring home to the reader this ancient conjecture of the wounds of the slab:

<table>
<thead>
<tr>
<th>Mānjīṣṭha</th>
<th>Maṇḍala</th>
<th>Krṣṇa</th>
<th>Snake</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harita</td>
<td>Karkara</td>
<td>Kapila</td>
<td>Mouse</td>
</tr>
<tr>
<td>Pita</td>
<td>Godhā</td>
<td>Śyāma</td>
<td>Krkalāsaka</td>
</tr>
</tbody>
</table>
N. B.—The 1st word is the name of the colour, the second the name of the animal, etc.

Now after the selection of a proper kind of stone free from all the blemishes, a meticulous care in the examination of which was a matter of deep religious faith and artistic craftsmanship, something ought to have been said of the proportions also. Accordingly as regards the actual proportions in carving out the entire image and its various sections and sub-sections, they have already been discussed in the previous chapter, the detailed instructions of which abound in practically all the texts on Iconography.

The Metals:—Images made of metals fall under the category of cast-images. Metal-casting also might have been a very ancient institution in India. Bronze-images abound in our ancient sculptural heritage (cf. ‘South Indian Bronzes’—Gangoli). The beautiful bronze Buddha of the early Gupta period, found at Sultanganj and now in the Birmingham Museum and Art Gallery, as well as the gold-plated bronze image of Mañjuśrī recovered from the Balai Dhap mound, close to the ruins of Mahāsthāna and now in the Rajsahi Museum, are sufficient and unique specimens to prove that the Indian artists were quite adept in the art of metal-casting. The evidence furnished by the early coinage (the uninscribed and inscribed cast-coins of the pre-Christian period—some of them belonging to as an early age as the 2nd and 3rd century B.C.) also goes a long way to prove that this art was as old as 5th Century B.C. Despite the paucity of a large number of ancient remains, the surmise that “the metal-casters’ art especially in the fashioning of divine images, remained throughout at a highlevel”—is amply borne out by the medieval bronze statues and statuettes from Nālandā, Kurkihār, Jhaverī (Chittagong) and other places of eastern India, and Chamba, Rajputana, etc. of north India and the bronze images found at Nagapatam, and various other parts of southern India.

All this early and medieval archaeological evidence of the metal-casting art is also corroborated in the Śilpa-texts. The ‘Madhucīhita-vidhāna’ Chapter in the Mānasāra (a work of Gupta period as contended by Dr. P. K. Acharya) and detailed instructions as given in the Pañcarātra religious-texts, like Hayaśīrṣa, etc. in regard to the prepara-
tion of the clay to be used in besmearing the wax-model are a sufficient testimony of this icono-plastic art of metal-casting. The medieval texts like Abhilāṣitārtha-Cintāmanī (also Māṇollāsa of King Somesvara of the western Cālukya-line of Kalyāṇī, 12th century A.D.) and Śrīkumāra’s Śilpa-ratna, give detailed instructions on the metal-cast-images. Further again, this metal-casting was both solid and hollow. Regarding the latter, there are clear evidences in as an early literature as the Rgveda itself (vide quotations in Pratimā-Vijñāna—‘Sūrmayam, Susṭirāmiva, etc.’). The Manusmṛti also corroborates this ancient institution as pointed out by Dr. Bannerjea (cf. 217).

It may be pointed out here that the casting of large-sized metal-images was an elaborate process and required a good deal of expense. Naturally therefore, metal was rarely employed in the making of Dhruva-beras. Gopinath Rao’s remark ‘this material is almost exclusively used for casting usava, snapana, and bali images’ is thus quite significant and true.

Now with this general introduction to this ancient art of metal-casting, let us proceed further with the texts (as quoted in the Pr. Laks. 34 (a) & (b)). Metals as enumerated in the Vāstu-texts (cf. Śilpa-ratna—Pr. Laks p. 11) are eight-fold and they are designated as ‘Aṣṭalohamaya’. This aṣṭalohamaya-bimba comprises within itself that made of gold (sauvarna) silver (Rājata), bronze (Tāmra), brass (Paittala) bell-metal (Kāmsya) iron (Āyasa) lead (Saisaka) and...? (Trāpuṣa).

The text further lays down the respective merits of images made of these metals—the gold-image gives bhukti and mukti both, the silver image bestows strength, the bronze and brass bless with sons, bell-metallic image offers health and longevity, but the last three are instrumental in bringing about death, emnity and uccātana, etc. The text therefore is emphatic enough to instruct us to use only the first four metals called the ‘Mukhya-lohāni’ and avoid the last four called ‘Piśācalohani’. We shall see ahead—vide linga-icons, that the different texts like Suprabhedāgama, among the Āgama texts and Aparājita-pracchā among the Silpa-texts, also keep intact this tradition of the ‘aṣṭalohamaya’ metallic iconplastic art.

Now the question is what was the process of making this class of cast-images? There are as many as six texts (1. Karna-gama, 2. Suprabhedāgama, 3. Viṣṇu-Samhitā, 4. Mānasāra, 5. Abhilāṣitārtha-cintāmanī and 6. Śilparatna) which have expatiations on this art. Amongst these, the 1st two (K. A. and S. A.) merely testify to the use of bees’ wax in metals-casting, the fourth, i.e. Mānasāra, though devotes a complete chapter (see Pr. Laks. p. 34) as hinted before, for describing
the method of casting of images in metals, is chiefly concerned with the ritualistic side of the subject. Now remain the three texts, a glance at whose contents is necessary. The Viṣṇusamhitā mentions briefly thus:

लोपे सिक्षामयोभार्य कारयत्वा मूदावृताम्।
नृत्तन्दिनि संशोध्य विद्ययान्तर्ग अ धुन: ॥
कुर्सली: कारयेत् यलात् सम्पूर्ण सवलाय धनम् ॥

*i.e.* ‘If an image is to be made of metal, it must first be made in wax and then coated with earth; gold or other metals are purified and cast into (the mould) and a complete (and fully solid—sarvatoghānam) image in thus obtained by capable workmen.’—Rao’s translation.

The more important and fuller textual testimony of the process of casting metal-images comes from Abhilaṣitārthacintāmani and Śilparatna (as quoted in Pr. Lakṣ. pp. 34 a & b). Both these texts are remarkable in giving to us both the methods of cast-images—solid and hollow. The former lays down rules of solid-cast, the later of the hollow one. A brief notice of both these quotations is necessary to acquaint the readers with this skilled art of ancient India.

Sri S. K. Sarasvatī has the credit to point out, for the first time, the passage of Abhilaṣitārthacintāmani—vide J. I. S. O. A. Vol. IV. No. 2 p. 139 ff—‘An ancient text on the casting of metal images’. Dr. J. N. Bannerjea (D. H. I. p. 213-4) has also utilised this text as translated by Sri S. K. Sarasvatī. The text [cf. Pr. Lakṣ. p. 34 (a)] first refers to the preparation of the image (i.e. the model, evidently made of wax though not expressly said so here) complete with all the details, according to the navatāla measurement; then instructions are given about the placing of wax-tubes on its back, shoulders and the neck or crown and besmearing it with refined clay in three layers. Rules for the preparation of the clay are given in detail. The clay coatings should be made in regular intervals and be carefully dried up in the shade. The textual injunction to be noted is that the amount of wax used to prepare the model should be weighed in the very beginning by the wise artist. . . . . Then the particular metal out of which the casting is to be done should be measured according to certain proportions; if the image is to be made of brass or copper, the metal should weigh ten times (or eight times according to a variant reading), if of silver, twelve times, and if of gold, sixteen times, the weight of the wax model, according to the specific gravity of the metals. Then the measured metal should be encased in a coconut-shaped earthen crucible . . . . , and the wax from the clay-coated mould should be melted away by heating the image in fire. The crucible with the metal within ought to be so heated
that the latter may form a liquid mass, then after puncturing the top of the crucible with an iron rod, the whole molten metal should be carefully poured down the mouth of the tube. When the molten metal has congealed after cooling down, the clay coating should be broken up very carefully. Any superfluous metal and tubes adhering to the fully fashioned metal image should be filed away with a cāraṇa (a file?), and lastly the whole should be brightly polished......—Bannerjea. This is the technique of the solid cast.

Now comes the turn of the last text Śilparatna[Pr. Lakṣ. p. 34 (b) ] prescribing the technique of the hollow cast and it is being translated by the present writer for the first time, a perusal of which should convince the reader of the efficacy of this art handed down from the hoary past.

Let a wax-model be prepared first, of an image (either a ‘Bimba’ or a Liṅga’); then a sufficiently strong clay coating be overlaid and dried up, wax should then be removed. In that model then liquid iron or any other metal—gold or silver or bronze, etc.—is filled up. Now I am going to describe the technique of this casting for the benefit of workmen. There are five types of clay compounds to be used for a coating in a cast-image: ‘kaṭhinā’ (hard); manda-kaṭhinā (medium-hard); mṛḍvī (soft); mṛḍutarā (softer) and mūgākaranayogā (clay fit for making a crucible—cf. writer’s ‘Hindu science of Architecture’, where the architectural connotation of this word is expounded for the first time). Of these the first type is prepared of ordinary clay or that got from ant-hills (nākūja) and it has to be made fit for besmearing, by thoroughly mixing it with finely powdered brick-dust, pure water and extracts of arecanut or betelnut husks and it has also to be beaten down by a stone-pestle to make it hard. If, however, the second variety, i. e. medium hard, is desired, the above compound should be mixed up with cowdung. Further again if the third type of clay compound is aimed at, it is constituted by finely powdered dust of earthen pots (i. e. ground in a grinding stone) mixed with clay in proportion of one to four. If cowdung is added to this compound, the fourth variety is constituted. Lastly, the fifth is made by mixing charred husk, earthen pot dust and desiccated (i. e. pounded up by pestle) cotton cloth all in equal proportions and all finely powdered.

Whatever a variety of an icon is desired to be cast, its model should be prepared in a bit lesser measurements so that the different clay coatings may not go out of proportions. After the first coating is made and it got dried up the further coatings should be applied in such a way that the image is fashioned by and by and got hard also.
Now in the end, to make it soft, it should be besmeared with an essence of cow dung. Thus prepared (the model) a wax-plate, along with the desired metal in proper proportion with all the characteristic signs of the image (aimed at) should be overlaid. As regards the ornaments and other decorations or symbols they may be cast either by a wire of the wax itself or by tānta (tintinisāra); or again by a bamboo-fibre (venu-sara). Thus carved out with all the characteristic symbols as well as the weapons also, it should now be made well glossed and again a liquid clay coating of the softer type be given in more than one succession. When got dried up, it should be again besmeared with the soft variety of clay compound and be left for being dried up. Thus made hard enough it should now be tied up with black iron plates; again a claycoating of the hard variety should be given in such a proportion with which it may endure—this coating process may be continued in succession. On the minor limbs of the image the iron-line (loha-paddhati) is the rule. Thus dried up, it should be put on the furnace which is duly lit up with fire and the model covered up with the firelogs.

Now when the colour of the image takes up the colour of the flower of Kūṃḍa (a kind of pumpkin gourd) as is visible through the iron-pouring hole, it should be taken down from the furnace and be placed with its mouth upwards, in a pit dug in the ground. Now is the time when the iron-liquid already melted in a crucible should be brought quickly and be poured in the mouth gradually, so that the whole interior is filled up with the substance. After this, the model in the hole is covered up with the dust and when in time it is cooled down all the coated clay should be removed by the sharp iron sticks by and by. It should then be smoothed with the proper implements.

Metal images fall under the category of cast images, the pākajā class, which again also include the terracotta figurines that have been discovered in untold numbers from various parts of India belonging to the remotest past. Many of the terracotta objects as found in the Indus valley sites also stand for the images of gods. ‘Mackay expressly tells us that the numerosness of such finds shows that they were manufactured in the factories of image-makers of these regions’—Banerjea. Similar is the conclusion of the excavations in the historic sites of Vaiśāla, Bhiṇa, Śrāvasti, Kaūśāmbi, Somapur (Pāūpur), Pundravardhana (Mahāsthāna), Banaras, Patna, Nālandā etc.

Precious stones.—Now comes the turn of the precious stones as one of the principal substances of image-making. The Ratnajā class of images are said to be made of as many as eight kinds of precious stones
vide Šilparatna (Pr. Laks. p. 11) They are Śpāṭika (crystal) Padmarāga (Lapislazuli), Vajra (diamond) Nīla (sapphire), Hiraṇya (Gold) Vaidurya (cat’s eye), Vidruma (coral) and Puṣya. Aparājita-pracchā, however, (Pr. Laks. p. 128) enumerates more than a dozen precious stones and gems of which the linga-icons were to be fashioned.

Regarding the evidence of the ratnajā class of images, Rao supplies it (E. H. I. Vol. I. pt. I. pp. 49-50) with the remark that instances are not unknown in which the precious gems are employed as material for images. The palace of the king Theaba of Burmah is said to have contained a large ruby image of Budha. The temple at Chidambaram has a śpāṭika liṅga which is about nine inches in height and has a pindikā (base) of as many inches in diameter. Dr. Bannerjea further supplies us an information on the subject particularly in regard to the crystal by his remark “That crystal could be very skilfully handled and fashioned into beautiful forms, is proved by the discovery of the excellently carved crystal bowl with fish handle among the relics of Budha inside the big monolithic chest at Piprawa”

As regards the technique and craftsmanship in fashioning the images out of the precious stones, details are wanting in the texts of the Vāstuśāstra. Dr. Bannerjea (ibid pp. 224-25) observes “As regards the ratnajā class of images, little or no details about their manufacturing technique are to be found in the general body of the iconographical literature for the obvious reason that these images, being expensive ones, were seldom in demand by the common class of devotees, and even when a few wealthy ones were in need of them, the highly skilled jewellers and ivory carvers of ancient and medieval India were never handicapped for lack of instructions in meeting their wants.”

Ivory.—In ancient and medieval India, art of ivory construction was also in great vogue and it was one of the finest manifestations of Indian skill in artistic creations. Naturally, therefore, this art was also at the disposal of the worship and its object. Hence danta (ivory) was also reckoned as one of the precious materials of which the the images were made. It may be pointed out that the ivory-images may be included under the broader class of Ratnajā images—vide A. P. sutra 128 and Pr. Laks. p. 128.

The sixth member of the seven-fold substances (clay, wood, stone, metals, precious stones, Miṣra (the mixture of two or more) and the ālekhya-the painting) is what is described by Šilparatna (Pr. Laks. p. 12) as Miṣramayam and the text defines it in relation to a ling-icon that after a wooden śūla, a pike i. e. a shaft is overlaid with iron-plate
(loha-patta) it should be adequately besmeared with clay and then be kept for being dried up. This suggests that the ingredients of this miśra material may include any number of substances.

While dealing with clay, it had already been pointed out that the clay images and sculptures, used to be fashioned out with ingredients of more than one substances. Śri Gopinath Rao has mentioned Kadi-śarkara also as one of the substances for making images. In my opinion, Kaḍi-śarkara images, fall under this category of miśra-material. The main ingredient in the preparation of Kaḍiśarkara according to Rao, is limestone, the others are not pointed out by him. Dr. Bannerjea has enlightened us further on the basis of a textual evidence from Hayaśiṣa-paṇcarātra, as quoted in Gopālabhatta’s Haribhakti-Vilāsa (the 15th one) that this clay compound in which some of the constituents being powdered iron and stone, is much similar to the material known as stucco, which was so copiously used by the Hellenistic artists of Gandhara. Again while introducing the Miśra or mixed material of the Śilparatna, mention has already been made of a śūla or pratimā-śūla. This is also corroborated in the following passage from Haribhakti-Vilāsa:

स्वाप्पेत्र प्रतिमासूलं रतनन्यासस्य भोपरि।
शुल्कम खादिरादैनं प्रजीयानां प्रकल्पयेत्॥
विसोत्सरातू शूलं कुयादु पञ्चविशते॥
प्रतिमाश्लुलमानेन कुवा संस्पाप्पेत्र कुष:॥

Matsyapurāṇa also refers to mixed material:

शैले दैवत्वं ददातु पाथवेव पाथवेवे तथा
दानले दाहसां कुयाद्रम्येव मिथा स्वेत च ॥

Dr. Bannerjea takes this miśra compound as falling under this very category of stucco or kaḍi-śarkara. Karkara and Śarkara denote the same thing—little stone chips, (perhaps limestone chips). Rao further informs us, “Brick and mortar or Kaḍi-śarkara images are also occasionally met with in several temples; in the the famous temples at Śrīraṅgam and Trivindrum (Anantaśayanam), the main central images are understood to be of this kind.”—E. H. I. Introduction p. 49.

Under this mixed material also fall brick and mortar images and Rao refers to one such image of Mahāśadāśivamūrti found by him in Vaittisvarnkoil (Tanjore District), which is a rare representation of brick and mortar image. The Vāstuśāstra description of Mahāśadāśivamūrti (cf. Mānasāra) that this form should have fifty arms and twenty-five faces (also Pr. Lakṣ p. 137) is corroborated in this find. In the 25 faces of this figure, each of the five aspects of Śiva—Vāmadeva,
Sadyojāta, Aghora, Tatpuruṣa and Iśāna are represented, by five faces. As regards its sculptural skill, Rao remarks: "the heads are arranged in tiers in arithmetical progression, thus the topmost tier has only one head, the next one below has three, the next five and so on till the last tier has nine heads" Dr. Bannerjea further observes (D. H. I. f. n. p. 288): "Reference may be made in passim to the similar arrangement of heads of the multi-headed Avalokiteśvara figure belonging to the Vajrayāna pantheon of Tibet and Nepal. One such eleven-headed standing figure has been illustrated by Grundwedel in his 'Buddhist Art', p. 203, fig. 148.

Lastly though not least in importance is the Ālekhhya as one of the most popular media of divine representations. Such images are said to belong to Chitrajā class; a detailed exposition of the pictorial art as well as a critical examination of the śāstric canons as found in the texts like the Samarāṇīgana-Sūtradhāra, Aparājita-pracchā, Mānolāsa (or Abhilaṣitārtha-cintāmaṇi) and Śilparatna etc. are reserved to the 3rd part of this work, hence repetition is unwarranted here.

A further reference ought to be made, for the sake of completeness, to various other modes of representing the deity. The Śilparatna (Pr. Laks. p. 13) mentions some of the materials like sand, cowdung, piṣṭa (piṭhā—prepared in rice powder) gola, (wooden ball) fruits and butter. The linga-icons, made of these materials, are said to be moulded temporarily and abandoned daily. The text is emphatic on the avoidance of any other paraphernalia, such as their piṭhikā, trikhaṇḍāna or śirovartana, etc. as well as any consideration of the time, the muhūrtā or the adhivāsa, etc. The deity may be fashioned then and there and after paying one's homage, it may be abandoned in waters.

With this, a bit detailed exposition of the individual iconic substances, the truth must have been brought home to the reader that iconplastic art of India was not only varied and rich but also popular inasmuch as it was meant to satisfy the demands both of a king and a beggar alike. The memorable Gitā verse 'तत्र गुर्ज फलं तोष्ण' holds good here as well. Dr. Bannerjea simply echoes time-honoured truth when he says "The service of the wood-cutter, the potter, the stonemason, the painter, the jeweller and the metal-caster were utilised by the numerous religious minded people of India in greater or less degrees. In fact, the divine images and their worship had come to be the most potent factor in the lives of the majority of the Indians as the simplest manifestation of the inner religious experience as inculcated in Bhakti." The Purāṇas like Viṣṇudharmottara make emphatic declaration that in
Kali Age there is no better way to pay homage to gods than in their images.

In the end a word may be said to the several factors which ‘collectively contributed to the phenomenal rise to importance of this practice and the consequent development of the iconoplastic art in its various phases’. The first and foremost of them according to Dr. Bannerjea, was undoubtedly the wide prevalence of sectarianism in India in the centuries of Christian era. In the writer’s Pratimā-vijñāna, a detailed exposition of these manifold sects has already been attempted and Dr. Bannerjea’s dissertation on the theme (D. H. I. pp. 32 onwards) is very valuable information and the reader is referred to, to read all this. The phenomenal rise in the number of divinities and new errants in the orthodox hierarchy comprising not only the Brahmanic pantheon, but also the Buddhist and Jain ones, is another factor in the exuberant upsurge.

Another factor which contributed to the development of iconographer’s art in this country was undoubtedly her contact with the foreigners, especially with the Greeks, in the centuries immediately preceding the Christian era.3

‘The evolution of the Tantras and the gradual canonisation of the modes for icon-making were also important factors conducive to the development of Indian iconoplastic art.’ ‘The last though not least, important factor contributing to the development of Indian religious art, was certainly the systematic patronage which was given by the ruling powers of early and medieval India’, the instances of the munificence of Emperors like Aśoka and the Imperial Guptas, Chalukyas, etc. are a common place history.
CHAPTER V

MUDRĀS—POSES AND POSTURES

Iconography is both a science and an art. An art must express life in all its manifestations. Images and sculptures, the finest productions of art, naturally therefore, must express life. An ideal art like iconography must not only express life, but should also ennoble life by means of its appeal, not only to the senses, but also to the spirit. Early Indian art being religious in character has always adhered to this spiritual side of artistic appeal. The very aim of Indian Iconography being the fulfilment of the want of worship of the gods and goddesses; and worship is nothing but a homage to the loftiest of virtues and highest of thoughts and noblest of acts that are understood to be possessed of, by these divinities; therefore they needed, in the anthropomorphic representations of gods and goddesses, to be expressed through some medium of art. How to do it? It was through the symbolism of Mudrās that the artists of India have done it and have done it creditably. The symbolism of Indian art is its chief characteristic which gives to it a unique distinction in the artistic history of the world.

The sculptural art in other ancient countries like Greece and Rome never cared with this symbolism. An image, if carved out beautiful, perfect in proportions and complete in artistic details as well as material craftsmanship, that was all that could be aimed at. 'The bodily culture and the improvement of its form engaged the sole attention of the Greek artists'. But here in India, this was not all. Art and Iconography are correlated subjects. Iconography, in fact, forms not only a part of cultural art but cultural life itself. Indian Iconography, as pointed out previously, has developed out of the womb of Iconology. This iconology is one of many manifestations which represent in all the consummation, the spiritual life of Indians. This iconology again was an outcome of man’s reflections on nature and its manifold processes. Naturally therefore all these reflections had to pass through a mental process of personification, abstraction or generalization as well as recollection and representation. Therefore it is with this fundamental background of human mind that we have to view the Indian art which was rooted in the spiritual advancement and religious craving and its satisfaction of Indian people.

Our canonical and iconographical literature not only directs the Indian artists to express in art ‘certain symbolic representations of the
nature of a particular god or goddess but to show, through their chisel work, extremely subtle poses of the image, to show unmistakably the various moods, either grim or mild or meditative or grave or some other kind, in which deities were to appear before the worshipper. This presumably led to the psychological foundation of Indian art. It is from this cardinal angle of Indian art that Indian Images possess such a variety of expressive postures not only of the face but of the whole body—the hands and feet, etc. All these peculiarities of Indian art have thus a tradition both in manuals and monuments alike. There is no better designation of this element of Indian Iconography than the word ‘Mudrā’.

All the poses and postures both of the hands and the feet, together with those of the body, I have placed under Mudrās. Anthropomorphic representation of the gods being itself a symbolic phenomenon, everything connected with its details should also be taken as symbolic. The word Mudrā conveys the sense and significance of all this symbolism. The seats, conveyances, the dresses and the ornaments, all are symbolic in nature so far as they are related to the anthropomorphic figures of gods and goddesses. Therefore, these latter topics, seats, etc. have also been placed by me under the heading of Mudrā (cf. the VI Chapter—Mudrās—continued).

Again we know that these ‘Hasta’ poses which are so much talked of in the manuals on Iconography, really owe their origin to the institutions of dance and drama. Bharata’s Nāṭyaśāstra treats this subject of ‘Hasta’ poses in relation to the different dancing modes for not only the production of the rhythm, so essential in the art, but also for the conveying of the expressions latent in the physical manifestation of the art. It is the mute expression of some of the noblest and highest ideas of poetry and philosophy on the part of the ‘Naṭa’, the dancer, to bring home to the spectators, the ‘Sabhyas’, the ‘Sahṛdayas’, the ‘apperception’ by means of which they too identify themselves with this apperception leading to the appreciation of the true meaning of the art with all its sentiments, emotions and underlying message.

Further again the imagination and the imitation are the foremost factors in any symbolic representation. They are more so in the fine arts. Vṛṣṇudharmottara’s accounts regarding the origin of painting (cf. Part III Ch. 2, verses I-g) from the science of dancing also corroborate this truth that observation, imitation and imagination are essential in any symbolic expression, be it painting or dancing.
It is with this background that the technical Mudrās—hand poses, and the postures of legs—are intimately associated with the figures of gods and goddesses both in painting and sculpture, where the aim of the artist is to provide the mute gods and goddesses, a vehicle of expression through the medium of poses and postures. This suggestiveness, the most vital element in the art, brings life in any artistic expression. Moreover, gestures have played a great part in the development of human civilisation from the linguistic point of view. With the tremendous advancement in power of speech, a rational endowment to mankind, the use of gesture sometimes, in the expression of ideas with more clarity and emphasis, has been in vogue from time immemorial and it is still a civilised sign of an orator, a public speaker, or a lecturer in the class room. A mere gesture with a hand or any other limb of the body suggests volume of ideas otherwise unexpressed or expressed imperfectly. Hence the hand poses, the poses of the body or the postures of legs, in which the art traditions of ancient India make their images express themselves, were long stereotyped here.

Coomarswamy observes (cf. Coomarswamy and Gopalakrishnāyya—The Mirror of Gesture, page 24) “Such motions must have been elaborated and codified at a very early date, and later on we find that the art of silent communication by means of signs, which is in effect a ‘deaf and dumb language’, and just like the American Indian hand-language, was regularly regarded as one of the ‘sixty-four arts’ which every educated person should have knowledge of”. “He refers to Jataka number 546 (J. Text, VI pp. 364) where Bodhisattva judges the suitability of a woman for being his wife by communicating to her through the medium of a particular hand sign (hattha-muddā); she understood it correctly and replied to him with another of her own. (J. N. Bannerjea, D.H. I. p. 247).

With this general introduction to this subject, I may now proceed with their elaboration in the text of the Samarāṅgaṇa-Sūtradhāra which has treated this subject very systematically by devoting three separate chapters to the technique of poses and postures, the depiction of which in the domain of art, both sculptural and pictorial, has been a living tradition in India.

These Mudrās according to the Samarāṅgaṇa-Sūtradhāra may be classified into three broad divisions.

1. Poses of hands (vide Patākādi 64 Hastas, the 83rd Chapter).
2. Poses of the body (vide Rjvāgata, etc. Sthānas—79th Chapter).
3. Postures of the legs (vide—Vaiṣṇava etc. Standing postures—the 80th Chapter).

This broad division of the Mudrās, to my mind, comprises the whole kingdom of the Mudrās. Sri R. K. Poduval, however, distinguishes between 'three broad divisions of Mudrās, viz. Vedic, Tāntiic and Laukika, (cf. his "Mudrās in art"). All these have been ably examined and dealt with by Dr. J. N. Bannerjea in his learned book the 'Development of Hindu Iconography'. Dr. Bannerjea has also done a singular service to the advancement of this particular branch of Indology by a study of these Mudrās in relation to their illustration in monuments. Let us first take the Hasta Mudrās:—

I. Hasta Mudrās

Poses of the Hands.—As regards the poses of the hands, the Samarāṅgaṇa Sūtradhāra divides them into the three varieties, namely:—

1. The Twenty four Asamyuta Hastas beginning with Patakā, etc.
2. The thirteen Samyuta Hastas beginning with Aṅjali etc.
3. The Twenty-nine Nṛtta Hastas beginning with Caturaśra etc.

All these are tabulated hereunder:—

(i) Group—24 Asamyute Hastas

1. Patākā 13. Sarpaśira
2. Tripatāka 14. Mṛgaśīrṣaka
5. Arāla 17. Catura
6. Śukaraṇḍa 18. Bhramara
7. Muṣṭi 19. Hamsavaktra
8. Śikhara 20. Hamsapakṣa
10. Khaṭakāmukha 22. Mukula
11. Sūcīmukha 23. Uṛṇanābha

(ii) Group-13 Samyuta Hastas

1. Karkata 7. Dola
2. Savasti ka 8. Puṣpapatuṭa
4. Utsanga 10. Gajadanta
5. Aṅjali 11. Avahittha
(iii) **Group—21 Nṛtta Hastas**

1. Caturāsra
2. Viprakīrṇa
3. Pādmakośa
4. Arala Khatakāmukha
5. Āvīdha-vakraka
6. Sūcīmukha
7. Recitahasta
8. Uttānavaṇcita
9. Ardhaścita
10. Pallava
11. Keśavandha
12. Latāhasta
13. Karīhasta
14. Pakṣavaṇcicaka
15. Pakṣapracyotaka
16. Garuḍapakṣa
17. Daṇḍapakṣa
18. Ěrīdhamānḍali
19. Pārvamānḍali
20. Uromaṇḍali

It may be noted that all these hastas though more true in drama and dance are really characteristic of the peculiar poses in which some of the renowned forms of Lord Śiva (cf. Nṛtta-mūrties) are represented in Art. Dr. Bannerjea’s observation (p. 248) that these have no practical application in Iconography is not fully correct. The standard manuals like the Viṣṇu-dharmottara and the Samarāṅgaṇa-Sūtradhāra have given an honoured place to these in relation to their iconographical expositions. Sri R. K. Poduval also bases his studies on ‘Mudrās in Art’ on an early Sanskrit text ‘Bālarāma-bhāratam’ written by King Bālarāma Kulāsekha Vānci Bhūpala of Travancore. The real significance, however, as hinted at previously and pointed out in my ‘Pratimā-Vijñāna’ (p. 240) is that among the Śilpa-texts, it is unique distinction of the S. S. that it has devoted 3 chapters on Mudrālogy and one chapter on Aesthetics in relation to the canons of painting. Both these are very important topics in dance and drama, where सांवस्यं and सवस्यावस्यं are aimed at, and as per the Viṣṇudharmottara’ dictum (Bk. III Ch. 2) that the science of painting is dependent on the art of dancing, the S. S. too has echoed this fundamental truth of the intimate relationship of the art of dancing and drama with that of the Mudralogy in art:

हस्तेन सूचयश्यते प्रतिपद्यते।
समीर इति द्ृष्टे सवचिनयवद्वशताः।
आःः के चैव विद्येन साधनमथवते।

... ... सत्सामाजयविश्वमाहितः।

and so conclusion is that what is true in Painting and the Citrajā images, is also true in sculptural images, in the considered opinion of an aesthetician of repute, king Bhoja of Dhārā, the celebrated author of the S. S.
Now it may be pointed out here that sometimes in the texts on Iconography, the words ‘hasta’ and ‘mudrā’ are spoken of as synonymous, for example ‘abhaya-hasta’ and ‘abhaya-mudrā’ ‘varada-hasta’ and ‘varada-mudrā’, etc. Sometimes again the word ‘hasta’ denotes an emblem and a posture both, e.g. ‘padma-hasta’, ‘pustaka-hasta’, etc. would mean a hand holding a lotus and a book respectively; whereas the word ‘śūci-hasta’ would literally mean a hand holding a sewing needle; but really it denotes the pointing pose. The word ‘daṇḍa-hasta’ may stand for both, the emblem as well as a specific gesture. Further again, the word ‘mudrā’ is also used in a restricted sense of a hand pose, e.g. jñāna-mudrā, cinnmdrā or vyākhyāna-mudrā—all these denote the peculiar posture in which the palm with fingers is shown.

As regards the word ‘hasta’, Dr. Bannerjea, observes that it is generally used in cases where the whole of the arm along with the hand is shown in a particular pose (cf. daṇḍahasta, gaja-hasta, kaṭi-hasta, etc.). But as per the writer’s observations before, the word ‘mudrā’ in Indian Iconography, should be taken in a wider sense to denote the whole kingdom of symbolism associated with the images of divinities.

A reference has been made to R. K. Poduval’s three broad divisions of mudrās (cf. his ‘Mudrās in Art’). His contention is that he has recognised as many as 64 mudrās in Art and 108 in Tantra. Among the 45 Tāntric Mudrās as reproduced by Poduval, such as aṅjali, vandana, vainayakā, etc., etc., Dr. Bannerjea’s observations (D. H. I. p. 249) are worth quoting; ‘A careful analysis of these names show that some are connected with the deities to be worshipped, while others with the worshipper, a third set again symbolising the upacāras used in worship’.

Without entering into further discussions whether Poduval’s contentions are satisfactory or otherwise, let us see how many hasta-mudrās are found depicted in early art of India. The following tabulation will suffice to supply this important information as gathered from Bannerjea’s work.

The following hasta-mudrās are depicted in early representations of the Indian divinities and their attendants:

1. Abhaya
2. Varada
3. Aṅjali
4. Dhyāna or yoga
5. Jñāna 10. Gaja or dāṇḍa
7. Dharmacakrā 12. Tarjānī

Abhaya.—It is also known as Śāntida (cf. Br. S. ch. 57-vv-33-5) the hand turned towards the visitor, (i.e. turned to front) with fingers raised upwards. Its early illustrations are Mathura Buddha figure of the Kushan period; Śiva-Viśvāmitra figure (on the coins of Dharagoṣṭa); King Brahmadatta in illustration of Mahākapi Jātaka at Bharhut. ‘This is one of the commonest mudrās in which one or other hand of the Brahmanical, Buddhist and Jain images is shown, and it stands for assurance of fearlessness, tranquillity and protection given by the deity to his worshipper’—D. H. I. p. 251.

Varada.—It is also another of the typically common mudrās in iconographic illustrations of ancient and medieval India, symbolises the bestowal of boon or benediction by the god on his votary. Utpala, the celebrated commentator of Br. S. explains this mudrā as the pose in which the palm with fingers pointing downwards is shown inside out. The antiquity of this pose goes as far back as the age of Indus Valley civilization (cf. Mohenjodaro seals containing figures of a god seated in yoga posture and Harappa terracotta human figurines). Sri M. S. Vatsa has described several such Harappa figures—vide ‘Excavations at Harapa’, p. 294, pl. LXXVI. Kubera (Kupiro Yakho) is also depicted in Bharhut with his hands in this pose.

Dhyāna—Yoga—or Samādhi-mudrā:—‘It is that particular pose in which the palm of the right hand is placed in that of the left and both together are laid on the crossed legs of the seated image’—Rao. Our early literature abound the description of this yogic posture (cf. Bhagavadgītā VI. 13; Sāmaññaphalasutta; Kumārasambhava Canto. III. 47). Regarding its illustrations in the early art Dr. Bannerjee says (D. H. I. p. 253-54): “The earliest approach to the Dhyāna-mudrā of the texts, as explained by the quotation from Rao, is to be found in the figure of a deity seated on a lotus seat, appearing on certain copper coins of Ujjayanī, that can be dated in 2nd-3rd century B.C. In Gandhara some of the numerous Buddha figures are shown with their hands in this pose; its association with asceticism (tapas) is characteristically emphasised in the figures of Buddha
practising asceticism in the collections of the Peshawar and Lahore Museums. The red sandstone figure of Pārśvanātha from Mathura, now in the collection of the Lucknow Museum, shows the Jina seated erect with his legs crossed and his hands in Dhyāna-mudrā; it belongs to the early Kushan period. Many images, Brahmanical, Buddhist and Jain, of the Gupta period, show this pose, two Yogāsana-Viṣṇu figures in the Mathura Museum characteristically portraying it”.

Jñāna-Mudrā:—Rao says, ‘the tips of the middle finger and the thumb are joined together and held near the heart, with the palm of the hand turned towards the head’. Bharhat railings typify this pose as an early example in Ajakālaka Yakṣa and other representations. The front right hand of the figure of Nārāyaṇa in the Nara-Nārāyaṇa relief at Deogarh, is its Gupta period illustration. Dhyān Buddha figures of early period also illustrate this. It may be remarked that this mudrā is particularly associated with Śiva’s Dakṣiṇāmūrti and unfortunately its correct representation in early art is yet to come to light.

Cinmudrā:—It is described by Rao thus—'the tips of the thumb and the forefinger are made to touch each other, so as to form a circle, the other fingers being kept open. The palm of the hand is made to face the front'. 'The hand in this pose is usually raised upwards near the breast and it appears that this is the exact counterpart of jñāna-mudrā'—Bannerjea. This mudrā is adopted when an explanation or exposition is being given, hence it is also called Vyākhyāna-mudrā and Sandarśana-mudrā. Illustrations:—1. The extreme right section of a large panel in the cave temple of Ramesvara at Ellora depicts Subrahmaṇya teaching his father Śiva the significance of Om; the right hand of polycephalous god is shown in the Vyākhyāna pose, a rosary being shown in the palm; 2. The two-armed figure of Nara in the Deogarh relief just referred to, shows his right hand in the same pose, a rosary being also placed in the hand. 3. ‘One of the earliest representations of a teacher expounding his lessons or doctrines is to be found at Bharhat where the sage Dīrghatapasi is shown in the attitude of instructing his pupils’—Bannerjea.

Dharmacakra:—It is characteristic of Buddha images alone. It symbolises the first preaching of the Law by the Master at Sarnath, ‘thus figuratively speaking, setting thenceforward the ‘Wheel of the Law’ in motion. It is also used in the representation of the Great Miracles at Śrāvastī. The Gandhara images, in the opinion of
Dr. Bannerjea (D. H. I. p. 256) could not give an authentic representation of this pose. ‘But in the truly Indian images of Buddha from the Gupta period onwards, the Dharmacakra-mudrā is invariably presented in the manner shown in Fig. 4, Plate III of this book’. Dr. Bannerjea further remarks—‘this hand-pose is nothing but the combined representation of jāna and vyākhyāna-mudrās, the left hand being in the former and the right in the latter’.

**Katyavalambita—or Kaṭisamsthita-hasta**:—It is the pose in which the arm is let down so as to hang by the side of the body, and the hand is made to rest on the loin, indicating thus a posture of ease—Rao. This is the most popular and commonly met mudrā in the artistic remains. Coomarswamy takes it as the iconographic pose par excellence in ancient and medieval India. Dr. Bannerjea has a long list to represent this pose, a tabulation of some of the more famous ones is given below vide—Early Indian coin-devices:

1. Śiva on some coins of Wema Kadphises,
2. Śiva-Viśvāmitra on Dharghoṣa’s silver coins
3. Śiva-chatreśvara on some Kuniṇḍa coins.
4. Lakṣmī on the unique coin with the legend ‘Pakhalavadidevata’,
   i.e. Puṣkalāvaśi-devatā grouped by the numismatists in the Indo-Scythic series.
5. Durgā Simha-vāhini or Ekānamśa on some copper coins of Azes, identified by Dr. Bannerjea on the authority of the Brḥatsamhitā’s description of this goddess-Ekānamśa.

‘The standing images of Buddha, the Nāgas and various other divinities, of the early Kushan and subsequent periods found at Mathura and adjacent places very frequently display this attitude; the Katra, Anyor and Munkuwar images of seated Buddha also show the same pose’, Bannerjea.

**Kaṭaka—or Simhakarna-hasta**:—It denotes that particular pose where in ‘the tips of the fingers are loosely applied to the thumb so as to form a ring or, as some what poetically expressed by the latter name, so as to resemble a lion’s ear’—Rao. It is specially suited to figures of goddesses and is very common also. Sirimā devata at Bharhut is one of its earliest representations.

**Danda-hasta or Gaja-hasta**:—‘It has got the technical sense of the arm thrown forward (sometimes across the body), appearing like a straight staff or the lolling trunk of an elephant’. The palm in this pose
'seems to be in Vaināyakī mudrā', Bannerjea. It is finely illustrated in the well-known Naṭarāja images of Śiva. Nṛtya-Gaṇapati, Kṛṣṇa Kāliyadamana, dancing Cāṇundā are also some of the more famous figures representing this pose. Bharhut sculptures of the Apsaras also depict this pose.

Sūcihasta:—It has already been briefly noted.

Tarjāni-hasta:—It is a very suggestive hand-pose where the projected finger of the right hand points upwards (in the sūci, it usually points downwards, the hand being held down), 'as if the hand is warning or scolding another' (Rao) 'In Vajrayāna Sādhanās', remarks Bannerjea, 'Marīcī and several other goddesses are very often described as 'tarjānīpāśa-hasta'—which means that the nose which is meant for chastisement, is placed in the same hand which is shown in threatening pose. Bharhut coping stones again illustrate this pose also in a Jataka relief. (cf. Gahapati Jataka, the house-holder Bodhisattva is represented in this attitude). Dr. Bannerjea has corrected Barua in his observation of Sudarśanā Yakṣipā in Bharhut, who also is depicted in a pose similar to tarjānī.

Vismaya-hasta:—It indicates astonishment and wonder 'In this pose the forearm is held up with the fingers of the hand pointing up and the palm turned away from the observer'. 'The relief illustrating the Cāndesānuvaṁgūramūrti of Śiva in the Kailasanatha temple at Conjeevaram belonging to the Pallava period' is an example. A railing pillar relief of the Saka-Kushan period in the collection of Mathura Museum, depicts a male figure in this attitude. Dr. V. S. Agarwala and Upadhīyāya have rightly identified this figure as the young hermit Rṣyaśṛṅga and they observe 'This mudrā is indicative of astonishment (vismaya) and reflection (vitarka). The eye balls are turned upwards and the whole expression is one of deliberation in which an awareness of the immediate surroundings is absent. Satisfaction beams on the face'. Dr. Bannerjea comments: The story of Rṣyaśṛṅga is often narrated in the Brahmanical and Buddhist literature and the most suggestive moment in it is that in which the young Brahmacārī beholds a maiden for the first time; the artist has chosen this moment and has very effectively portrayed the pleasant wonder of the unsophisticated youth when sex-consciousness dawns in his mind'. A Kumārasambhava passage (III. 41) describing Nandī guarding the entrance of Śiva's place of meditation has also been taken by 'Dr. Agarwala to illustrate this pose. Dr. Bannerjea gives a further artistic illustration of this pose in the bronze image of Hanūmān belonging to the temple of Shermadevi in the Tinnevelly district of
Madras State. A Bharhut relief (victory of Buddha over Mara) also depicts this pose. 'Exactly the same posture is shown on similar figures appearing in the scene of Buddha's birth in numerous reliefs from Gandhara'.

The two more mudras—Kāyotsarga and Bhūsparśa—characteristic mainly of the Jain and Buddhist images, respectively may also be referred to now. The former pose is usually adopted in the representations of Jinas. In it the hands are shown hanging straight down the side of the body without the least bend in any of the limbs; this is described by Varāhamihira as Ājānulamba-bāhu, i.e. ‘the arms long enough to reach the knees’—this is one of the characteristic signs of great men and divine beings.—Bannerjea.

The bhūsparśa, on the other hand, is particularly associated with Buddhist iconography. In this pose, the left hand rests on the lap with palm outward and the right with the palm inward touches the seat below. ‘This pose illustrates the story of Buddha's calling the earth as his witness for testifying to his right to sit on the Vajrāsana under the Bodhi tree, which was challenged by Mara, just prior to his enlightenment’. Gründwedel has remarked that ‘certain hand postures attached themselves to particular legends and the position of the hands in the chief figure becomes an indication of the legend' (Buddhist Art', p. 177). This observation is mainly applicable to the two, viz., the dharmacakra and the bhūsparśa mudrās, both these were principally connected with Buddhism and in the developed Mahāyāna Iconography they were the typical hand poses of the two Dhyāna Buddhas viz., Vairocana and Aksobhya, respectively. ‘The nearest of the latter pose in Hindu Iconography is to be found in the two-armed figure of Nara in the Deograhra relief already noted, where the god is seated in the ardhaparyaṅka fashion on a raised seat with index and the middle fingers of his left hand touching his seat; but unlike the Buddhist mode of representing the mudrā, we find here the palm of the hand turned outwards’.

II. Poses of the Body.

The various positions in which the figure may appear have been variously named in various texts. For example in the Viṣṇu-dharmottara Part III (Dr. Kramresch’s translation page 13-14) there are nine leading attitudes in which the figure is made to appear and they are:

1. Rīvāgata—the front view;
2. Anṛju—the back view;
3. Sācikṛta Śariā—a bent position in profile view;
4. Ardhavilocana—the face in profile, the body in three-quarter-profile view;
5. Pārśavāgata—the side view proper;
6. Parāvṛttā—with head and shoulder belt, turned backwards;
7. Prāthāgata—back view with upper part of the body partly visible in forlorn profile;
8. Parivrṛṭta—with the body sharply turned back form the waist and upwards; and lastly,
9. Samānata—the back view in squatting position with body bent.

The complete list of these sthānas in which the figures of gods are to be shown according to the authority of the Viṣṇudharmottara itself (cf. J. N. Banderjea's D. H. I. also p. 267) is: Rjavāgata, Anrju Madhyārdha, Ardhārdha, Sācikṛtamukha, Nata, Gaṇḍaparāvṛttā, Prāthāgata (?) Pārvāgata, Ullepa, Calita, Uṭṭān and Valita. This enlargement is perhaps due to the law of 'fore-shortening, (kṣaya-vṛddhi)

It may be remarked here that a perusal of these Sthānas gives an impression that these do not fittingly represent my classification of the bodily poses. They are in a way, a mixture of the bodily poses with those of the postures of the legs and feet. “The above poses are characterised by the postion of legs and feet which are varied by a series of motions like Vaiśakha, Āliḍha, and Pratyāliḍha,” (ibid 267).

The Samarāṅgaṇa-Sūtradhāra also classifies these Sthānas in nine different attitudes and these are:—

(b) 6. to 9. The fourfold Parivrṛṭtas,
(c) together with twentyfold Vyntaras. Thus according to the Samarāṅgaṇa-Sūtradhāra, these poses consist in these varieties of bodily poses, the first principal varieties among them being only five (cf. 1 to 5) and the second and third i. e. (b) & (c) are Parivrṛṭtas and their antras—inter-poses.

It may be brought home to the reader that there are three principal texts of Northern India—Viṣṇudharmottara, Samarāṅgaṇa and Aparājīta-pracchā, where these poses have been done justice in their technical exposition. The Samarāṅgaṇa-Sūtradhāra (ch. 79—Rjavāga-
tādīsthāna-lakṣaṇa) is the complete account and this chapter of full three hundred thirty-eight lines, when translated will throw a good deal of light on this most complicated and technical canon of Hindu Iconography. In the present dissertation, however, this translation is left unattempted for the simple reason that the text at many places needs emendations and unless a proper concentration on this side of study is also made, the result may not be very satisfactory. I, therefore, propose to do it in a subsequent volume in the series of ‘Bhārtīya Vāstuśāstra’.

As regards Aparājitapracchā, it does not make any innovation on the topic except that its delineations on the Dhruvaberas or the principal types of Viṣṇu images viz., Sthānaka (standing), Āsana (seated) and Śayana (reclining) are full of innovations, taken into account a head in connection with Viṣṇu icons.

Now remains the Viṣṇudhammottaram-passages on this topic and I am taking liberty to use Dr. Bannerjea’s translation and the comments thereof. As already pointed out before, that these poses (tṛṇāgata etc.) are characterized by the position of the legs and feet which are varied by a series of motions like vaiśākha, ālīḍha and pratyālīḍha (poses peculiar to archers—तत्र वैशाखमालीढ़ प्रत्यालीढ़ चन्तनाम्), citragomūtrikā-gata and viṣaṇa (peculiar to welders of sword and shield), kalita, khalita (valita ?) āyasta (āyata ?), and ālīḍhaikapāda (peculiar in turn to the holders of a spear, a tomara, i.e. an iron club, a stone and a bhīṇḍipāla, i.e. a small javelin or dart) and savalgita (in a sort of gallop—pose peculiar to the persons who hold a wheel, a trident, a mace, a kuṇapa, i.e. a kind of spear). These varieties of the positions of legs and feet are in addition to the two principal groups of standing poses, viz., sama and ardhasama or asama (cf. III group ahead) which mean ‘well-planted’ and ‘in motion’, respectively:

समस्याः पालवः तुमिष्ठतानि चलानि च।
समाससमपदयन्त द्रिष्ठिः परायन भवेत्॥

Samapāda is also known as the stance which is ‘pādabhūyiṣṭha’ (feet firmly and squarely planted ?), while the other type (i.e. asama or ardhasama) should be (known) as maṇḍala (in rotatory motion):

तद् गतवः पद्यृपिष्ठ चनान समपदं स्वस्त्॥
मण्डलवः द्रिष्ठियेण स्वातः..............॥

‘One foot firmly planted, the other shown in moving posture, is really the ardhasampāda or ekasampāda’—cf. the description of the standing pose of a female figure vide V. D. Bk. III Ch. 39, 49-50.
One of the legs (should) be in Samasthāna (straightly planted), the other in the vidgala (does it refer to the manner of showing one by crossing the other firmly planted leg?..............), the body should be shown in a graceful manner, sometimes held by supports, charming with its grace and dalliance, with the front part of, the loins being broad and spacious, with one leg firm and well adjusted.

III. Postures of the legs

The third variety of the Mudrās as described by this text has been termed by me as postures (not poses) of the legs. In a previous chapter under the general classification of the images, one of the classifications consists of three varieties in relation to the Dhruva Beras of Viṣṇu images namely Sthānaka (standing posture), Āsana (sitting posture) and Śayana (reclining position). Accordingly in the representation of the male Sthānaka mūrties, six different standing postures are adopted by the author of the Samarāṅgaṇa-Sūtradārīka and they are:—

1. Vaiṣṇavam
2. Samapādam
3. Vaiśākham
4. Maṇḍalam
5. Āśādham
6. Pratyāśādham

The text also offers three postures in relation to representation of the female-sthānaka mūrties—‘vide S. S. 80-13.

1. Vaisnavam.—It is so called because the presiding deity, to whom this particular pose is most favourable is Viṣṇu. The distance between the two legs should be of 2½ tāla and one of the legs to be shown as poised and the other tryaśāra, a bit bent in a triangular position, both the thighs being a bit bent down (80. 3-5).

2. Samapādam.—Its presiding deity is Brahmā. It is also called Samabhaṅga—this denotes the equiposed body where ‘the right and left of the figures are disposed symmetrically, the Sūtra or plumb line passing through the navel, from the crown of the head to a part midway between the heels’ (Tagore). “Thus”, says J. N. Bannerjea, “the weight of the whole body is equally distributed on both the legs and the pose is firm, erect, there being no bend in the body. This posture is illustrated in many Indian images which are shown in this attitude, the most typical being the early and late figures of the Jain Tīrthankaras”. Śirimā devata and many other Vyantarā-devatās on the Bharhut railing stand in the samabhaṅga attitude. Early Indian coins and seals such as varieties of Śiva on Ujjayini and Audumbara coins; Mahāsena on Huvishka’s coins; Gaja-lakṣmi on Bhita seal also illustrate this pose.

3. Vaiśākha.—Here the distance between the two legs is 3½ tāla—one leg being aśāra and the other pākṣasthita. This posture is known as
Vaiśākha after the god Viṣakha, who is the presiding deity of this posture. As already pointed out this posture is peculiar to the anchors.

4. **Mandalam.**—Its presiding deity is Indra. The distance between the two legs being 4 tālas—one leg tryaśra, the other pakṣasthita and the waist and the knee being identical (..................). It has already been noticed and explained above (cf., V. D.'s definitions and Bannerjia's translations thereof).

5. **Ālidha.**—Rudra is its Presiding Lord. In it the distance of the stretched up right leg and its left companion between each other is five tālas.

6. **Pratyālidha.**—It is the reverse of the Ālidha. The right leg was stretched up in the former. Here it is bent up and the left one is spread, instead of being bent down.

"Ālidha-pāda, which is sometimes loosely called ālidhāsana, denotes that particular mode of standing in which the right knee is thrown to the front and the leg retracted, while pratyālidha-pāda is just its opposite; both these attitudes are adopted in shooting arrows and one of the earliest depictions of these poses is to be found in the two arrow-shooting figures of Uṣā and Pratyuṣā, goddesses of dawn, accompanying Śūrja, in a pillar of the old stone railing at Bodhi Gaya" (D. H. I. P. 266). Dr. Bannerjia has given a very good representation of praty-ālidha pose of a figure appearing on some punch marked coins among the Purneahoard—Śiva appearing on the Sirkap bronze seal of Śivarākṣita and some copper coins of Maues also approach this posture. Hindu goddess Tārā as per the descriptions of Tantrasāra of Āgamavāgiśa also assumes this pratyālidha attitude. Some Yakṣīs of Bharhut and Mathura railings are also depicted in this pose. A good many medieval and modern images of Kṛṣṇa in several of his līlāmūrtis are also shown in this pose.

In the end a word need be said about poses technically called Ābhanga, Tribhanga and Atibhanga. A.N. Tagore (vide his 'Some notes on Indian Artistic Anatomy') has very brilliantly brought out the implication of these poses. "Ābhanga is that form of standing pose, in which the plumb line or the centre line, from the crown of the head to a point midway between the heels, passes slightly to the right of the naval"—Tagore. Its early representations are: Śiva on some Ujjainī coins and those of Wema Kadphises as well as on a square copper coin of Maues and a few coins of Huvishka portray this picture. Similar are the examples like Umā, Skanda-Kumāra and Viṣākha, on some coins of Huvishka, etc. These are some of the famous illustrations.
The tribhāṅga pose has been described by Tagore as one in which ‘the centre line passes through the left (or right) pupil, the middle of the chest, the left (or right) of the navel, down to the heels. The lower limbs, from the hips to the feet, are displaced to the right (or left) of the figure, the trunk between the hips and neck, to the left (or right) while the head leans towards the right (or left).’ This pose is so called because the number of the bends in the figure is three and so the name is quite appropriate.

Dr. Bannerjea observes; ‘The pose may not be as common as the other two, but it is also used in the iconographic art of ancient and medieval India, especially in the representations of goddesses and other attendants of principal deities. Rṣyaśṛṅga on the Mathura railing—and the goddesses on certain copper coins of Azes, tentatively identified by me as Durgā . . . are undoubtedly depicted in the tribhāṅga pose.’

Now remains atibhāṅga. It is really an emphasised form of tribhāṅga, ‘the’ sweep of the tribhāṅga curve being considerably enhanced. The upper portion of the body above the limbs below are thrown to right or left, backwards or forwards, like a tree caught in a storm’. This type is comparatively rarely represented in Indian art and is used in the depiction of dynamic action of the divinity; several ugra (terrific) forms of Śiva and Śākta deities and various krodha-devatās of Vajrayāna Buddhism are usually depicted in this manner”—Bannerjea (D. H. I. P. 266).

Something ought to have been said here of the Dancing Poses, intimately associated with Naṭarāja Śiva; but they are reserved for exposition ahead.—Śaiva Icons—the Nṛtta-mūrtis.

Before closing the Chapter two more ‘mudrās’ may be only hinted at here. The first is the mode in which certain figures were depicted in the iconographic art of ancient and medieval India. It is the flying one and as it is intimately associated with Gandharvas and Vidyādhāras, it woned be taken ahead—Pratīmā-lakṣaṇa Pt. II—‘the Gandharvas’. As regards the second it is conventional representation of the clouds in the early and medieval art. It is also associated with these celestial figures—the gandharvas and vidyādhāras, who make their aerial sojourn through the firmament and therefore its indication or representation has formed an important topic of the iconographer’s art. The V. D. has prescribed the canon (vide its discourse on the Painting—Book III) and it will be taken up in its proper place vide Pt. III—the Pictorial Art.
CHAPTER VI
MUDRĀS (continued)

(Objects, Seats, Drapery & Decorations)

This chapter is in continuation of the last chapter. While in the former we have dealt with the Mudrās in their subjective, i.e., mental and spiritual attitudes manifesting themselves in the bodily poses. Here in this chapter they are being treated from an objective point of view. To the various attitudes in which the hands of images are shown as many as three chapters have been devoted in the text and their notice has already been taken of, in the previous chapter. Similarly there are a good many other technical terms usually employed in the description of the images such as the postures and poses which the bodies of the images are made to assume, these too have been taken notice of, in the previous chapter (cf. the standing postures and poses of the body). But there is a multitude of terms which denote the costume, ornaments and headgear in which the images are represented together with the objects which images of gods are shown to bear in their hands, such as weapons, implements, musical instruments, animals, birds, etc. These need be taken notice of for the sake of completeness of the topic, though no separate chapter is devoted in the Samarāṅgaṇa-Sūtradhāra for their description. Aparājitaprachā however has a unique distinction to devote some Sūtras to this side of iconographical treatment. Śilparatna and Mānasāra are also credited to have taken up this subject (P. L. p. 50-55).

In the previous chapter I have maintained the thesis that Mudrās should not be taken only to denote the poses of the hands, body and the legs and feet alone, but they are also the symbolic representations of the characteristic emblems of the divinities. In this sense all the symbols characteristic of a particular deity can stand for mudrās. Mudrās as poses of the hands, etc. and current in literature are more intimately connected with the Buddhist images. The Brahmanic images being full of their characteristic emblems, like dresses, ornaments, seats, and conveyances have not been shown with so many intricacies of the mudrās as they are generally understood, by the Indian artists.

It may, however, be again remarked that as per the thesis of the writer taking mudrās in broader sense, it is obvious that in orthodox Hindu literature, the mudrās are symbolic reproductions of the characteristic emblems of the divinities and not, generally speaking, the
peculiar positions of the hands and fingers or feet and body as those of Buddhist and Jain figures. 'The reason why mudrās are less important in orthodox Hindu art may be explained by the presence of their substitutes in a great number of weapons and attributes held by Brahmanic deities.'

This contention is borne out by the following quotation from Tantra-sāra:

Ekōṅdvibhūṣaṇam daśamuhūra: vibhūṣaṇam mahāpaścāya: 1
śaṅkucarṇādānapām—vṛkṣaśālaśaṅkumukhā: 1
... ... ... ... śivasm daśamudrākara: 1
līnaṁpravādāśvāla: maṅgāḥlokaślokaḥ: 1
sūryasvāla: pādāśva: sajanuṣa: gāṇeśita: 1
lalimāsvālācchāne lalimā bāhavādihāsa ca pujaṇe 1
ahamala dātā bīaḥ vāṁśa-vuṣṭakmuḍrākara: 1
saṃtiṣṭhātāḥ saṃta bīṣṭāya bhūjādujāne 1

Thus nineteen mudrās are known to be of Viṇu—some of them are śūnkhā, cakra, gada, padma, śrīvatsa, kaustubha, vanamālā etc. Śiva has ten mudrās sacred to him, i.e., the lingam or the phallic symbol, the trident, the rosary, dāmaru, etc. Śūrya or the sun has one mudrā, namely the lotus. Gāṇeśa has seven mudrās, some of which are the tusk, the goad, the axe, the rice-ball etc. The mudrās for Sarasvatī are the lute, the book and the rosary. Similarly the mudrā for Agni is seven flames—I. I. p. 46.

The symbols or mudrās in the broad sense of the term (which I have introduced) are accessories to the main figure—the conductors, as it were, between the image and the idea. Thus the observation of the elephant in the image of Indra brings back the whole idea of Royalty of which an elephant used to be a fundamental emblem. The bull, in India, is a symbol of Dharma and was thus used as the vehicle of Śiva, the great yogi. Symbolism in India is the key note of its culture and philosophy.

It is from this broad standpoint that we have bestowed upon our gods and goddesses the following weapons and implements.

I. Objects

A—Weapons and Implements.—The weapons and the implements that are generally mentioned in the manuals of Iconography in
relation to the description of the images of gods are tabulated as hereunder indicating also their association with the particular gods or goddesses:—

(i) Weapons

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Weapons</th>
<th>Gods &amp; Goddesses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Cakra (Sudarśana)</td>
<td>Viṣṇu</td>
</tr>
<tr>
<td>2.</td>
<td>Gadā (Kaumodakī)</td>
<td>&quot;</td>
</tr>
<tr>
<td>3.</td>
<td>Śārṅga—the bow</td>
<td>&quot;</td>
</tr>
<tr>
<td>4.</td>
<td>Triśūla (or Śula)</td>
<td>Śiva</td>
</tr>
<tr>
<td>5.</td>
<td>Pināka</td>
<td>&quot;</td>
</tr>
<tr>
<td>6.</td>
<td>Khaṭvāṅga</td>
<td>&quot;</td>
</tr>
<tr>
<td>7.</td>
<td>Agni</td>
<td>&quot;</td>
</tr>
<tr>
<td>8.</td>
<td>Paraśu</td>
<td>&quot;</td>
</tr>
<tr>
<td>9.</td>
<td>Ankuśa</td>
<td>Gaṇeśa</td>
</tr>
<tr>
<td>10.</td>
<td>Pāśa</td>
<td>&quot;</td>
</tr>
<tr>
<td>11.</td>
<td>Śakti</td>
<td>Subrahmaṇya</td>
</tr>
<tr>
<td>12.</td>
<td>Vajra</td>
<td>&quot; (also Indra)</td>
</tr>
<tr>
<td>13.</td>
<td>Ṭaṅka</td>
<td>&quot;</td>
</tr>
<tr>
<td>14.</td>
<td>Musala</td>
<td>Balarāma</td>
</tr>
<tr>
<td>15.</td>
<td>Hala</td>
<td>&quot;</td>
</tr>
<tr>
<td>16.</td>
<td>Śara (arrow)</td>
<td>Kārtikeya, the war lord (cf. S. S. 77. 27-28).</td>
</tr>
<tr>
<td>17.</td>
<td>Khaḍga (Sword)</td>
<td>&quot;</td>
</tr>
<tr>
<td>18.</td>
<td>Musṛṇṭhi</td>
<td>&quot;</td>
</tr>
<tr>
<td>19.</td>
<td>Mudgara (club)</td>
<td>&quot;</td>
</tr>
<tr>
<td>20.</td>
<td>Kheṭa (Shield)</td>
<td>&quot;</td>
</tr>
<tr>
<td>21.</td>
<td>Dhanaṇḍ (bow)</td>
<td>&quot;</td>
</tr>
<tr>
<td>22.</td>
<td>Patākā (Flag staff)</td>
<td>&quot;</td>
</tr>
<tr>
<td>23.</td>
<td>Parigha</td>
<td>Durgā</td>
</tr>
<tr>
<td>24.</td>
<td>Patūsa (spear)</td>
<td>&quot;</td>
</tr>
<tr>
<td>25.</td>
<td>Carma (skin shield)</td>
<td>&quot;</td>
</tr>
</tbody>
</table>

Aparājīta-pracchā, among the manuals of Northern texts, has a unique credit of describing as many as thirty weapons—vide Śūtra 235 (Pr. L. pp. 42-43). The number 36 (sattrimāṭi) of the weapons (Āyudhas) is perhaps traditional like No. 16 of the ornaments (Ṣoḍāśa-
Ābhūtaṇas). These Āyudhas of the Aparājita are tabulated as here-under:

1. Triśūla 13. Daṇḍa 25. Śīrṣaka
2. kṣhurikā 14. Śamkha 26. Śarpa
3. Khadga 15. Cakra 27. Śrīga
6. Dhanuṣ 18. Śakti 30. Pustaka
9. Aṅkuśa 21. Musala 33. Śruk
10. Ghaṇṭā 22. Paraśu 34. Padma
11. Riṣṭi 23. Kartikā 35. Patra and

N. B.—A glance at these will show some of these so called āyudhas (Nos. 12, 24, 25, 27, 30 to 36) are really symbolic objects placed in the hands and they may be called improvised weapons.

Śilparaṅa, another text of repute belonging to the Southern group of Śilpa manuals has also described certain weapons (Chap. 16. pp. 54-66; Pr. L. p. 45) like dhanuṣ, śara, taṅka, mṛga, cakra, śamkha, damaru, kamaṇḍalu, padma and nāla—some of which, as remarked, are only improvised weapons.

Now some remarks need be made about these weapons and their presentation in art:

Trisula.—It is a weapon par excellence of Śiva. Its sculpturing or iconography presupposes the same material, of which the image bearing it, is made. The Śilparaṅa is emphatic enough to impress that “वदू द्रष्येण हुल्ल विन्द्रं भृवर्यायुः वर्षरेतु”

According to A.P. it has four principal parts, the daṇḍa, the two pākṣas and the śakti, in the middle. The pākṣas, the blades are enjoined to be sharp enough to terrify and śakti-part should be overlaid with ‘kaṇṭakas’ and it should a bit higher than the two blades. As regards the daṇḍa, its staff, the proportions of its length and thickness (or width) is ten to one respectively.

Dr. Bannerjea holds that triśūla or śūla and paraśu in some instances go together in their early representations—the coin devices (cf. Pl. I, Figs. 16, 19, 21 and Pl. VIII. Fig. 10—D.H.I.). There are however some coin devices which illustrate independent position (cf. Pl. I, Fig. 15; Pl. VIII Figs. 16-18 and Pl. X. Fig. 4—D.H.I.).
Ksurika—Kṣurikā as described in the text is nothing more than what we possess and use it in the household. It is said to be of seven types—Kaumārī, Lākṣmī, Śamkhinī, Tundukā, Pāpīṇi, Subhagā and Lākṣā. Their proportions vary from six to twelve aṅgulas. Its mūṣṭi should be of four aṅgulas in length and in its upper part it should be well beaten and its bottom to be in the shape of barley and of course it is to be studded with a wedge. The text warns the sculptor to avoid its ill proportions otherwise misfortunes are the outcome.

Khadga—Means a sword and various names are used to denote swords particular to different deities, the sword of Vāsudeva-Viṣṇu is Nandaka, while the one placed in the hand of the consort of Pradyumna is Nistrimśa. Its sculptural varieties and the proportions, there of, as given in the A. P. are 50 aṅgulas, the superior variety; 48 the middle or medium and 46 the inferior one. The sword having its edge like corn barley is called ‘Yavaka’. Regarding its shape instruction is: पालिकोच्च यव्व कुञ्जताकाकास्तु प्राहस्फुक्ष।

Khetaika—Brhatsamhitā (ch. 57, v. 40) alludes this weapon in the description of the consort of Śamba, the son of Vāsudeva-Kṛṣṇa. The S.S. allots it to Kārtikeya (ch. 77). It is a shield either round or oblong in shape; it is primarily a weapon of defence and used to be made of wood, metal or skin. On account of its being made of hide it is very often named carma in iconographical texts.

It is also a kind of sword and the A.P. describes it, in the proportions of Khadga; only its diameter is to be bigger by two aṅgulas than that of the Khadga. Like Khadga it can also take three varieties, the superior, etc.

Khaṭvāṅga—Rao describes (E.H.I.) it as ‘a curious sort of club, made up of bone of the forearm or the leg, to end of which a human skull is attached through its forearm’. Dr. Bannerjea comments (D.H.I.p. 302): ‘This description shows how hideous the weapon was, though in some of its late medieval representations, this character is somewhat subdued by the replacement of the osseous shaft by a well-carved and ornamented wooden handle; this weapon is peculiar to the awe-inspiring forms of the Devi and her Consort Śiva, such as Cāmunda and Bhairava.’ This latter refinement is also indicated in corrupt lines of the A.P. describing this weapon—द्रमद्वन्तिविनिःपितः.’
Pradyumna (Manmatha, Kāmadeva—the same as Māra in Buddhist mythology) is floral (he is also called Puṣpadhanvā) and having arrows five in number (Pañca-sara). Manmatha, the God of love, is, sometimes (especially in the mediaval period), endowed with a sugar-cane bow'.—Bannerjea.

A.P. (after describing the bow) classifies the arrow as of three-fold variety (cf. Pr. L. p. 44).

कुम्भके कुम्भके वाण्य पूर्वकेण तु पुरक्षेत 
रेवके रेवके वाण्य त्रिकोण्य शरस्वतम्

Pāśa and Aṅkuśa—The former is a noose or lasso used in binding one’s enemies. It is sometimes shown in the form of a snake (nāgapāśa). Rao observes: ‘It is represented in sculptures as consisting of two or even three ropes made into a single or double loop. The latter, i.e. amkuśa, an elephant goad, is a weapon consisting of a sharp metal hook attached to a wooden handle’. This description as given by Rao is corroborated by A.P.—‘तत्र महानिधिकर्म वाण्य पाणि प्रकृतिसमानान्यम्’

Ghaṇṭā Rīṣṭi, Darpana and Daṇḍa—The first weapon will go after the bell, riṣṭtikā is four-bladed, darpana looking glass, is a mirror, and daṇḍa, the staff, takes the proportions of a sword—A.P.

Śaṅkha Cakra and Gada—The Śaṅkha is described as daksināvarta, Cakra cārayuta, gadā after the dimensions of the sword—A.P. According to Śilparatna (P. I. p. 45), śaṅkha and cakra are of equal proportions, i.e. of 12 aṅgulas in vistāra. A detailed notice, however, will reveal that these are very important weapons associated with the most popular gods of Hindu pantheon (as already pointed out).

Śaṅkha—is an ordinary conchshell specially associated to Viṣṇu images. It is known by the name of Pañcajanya (said to have been made out of a bone of the demon Pañcajana, killed by the god). In Bhagvadgītā (Canto I) is given a vivid description of the various śaṅkhas used by the principal warriors assembled in the battle-field of Kurukṣetra, and one that was blown by Hṛṣikeśa—Vāsudeva-Kṛṣṇa—was this pāñcajanya as recounted by Saṅjayya. In ancient India, these conch-shells were used to be blown, on the battle-field, to inspire the soldiers and strike the terror into the hearts of enemies. Rao’s observations on its sculptural varieties are worth mentioning: ‘The conch represented in sculptures is either a plain conch, held in the hand with all the five fingers by its open end (pl. I. Fig. 1) or an ornamented one, having its head or spiral top covered with a decorative metal cap,
surmounted by the head of a mythical lion, and having a cloth tied round it so that portions of it may hang on either side (Pl. 1 fig. 2). There are also tassels or pearls hanging on the sides. Curiously enough a śaṅkha of this description is shown, so as to be held between the first two fingers which is indeed a difficult task to perform. In a few instances, attached to the lower end of the śaṅkha, there is a thick jewelled ribbon, which is made to serve as a handle (Pl. 1 fig. 3). Sometimes this ornamental variety of śaṅkha is shown with ‘jvālās’ or flames of fire on the top and on the sides.

Cakra—is also characteristically Vaiṣṇava weapon. It is also carried by Durgā. It ‘is a wheel, the one par excellence held by Viṣṇu, being Sudarṣana and the Pañcarātra texts like Alīrbūḍhnya Samhitā elaborate the latter. In art it is represented in two ways either as a cart wheel... or an ornamental disc, sometimes in the form of a full-blown lotus, petals serving at the spokes’.

Gadā—or the Indian club or mace is usually represented as thicker than the daṇḍa or the ordinary cudgel. Dr. Bannerjea remarks: ‘In the very early representations of this weapon found in some Indian coins and seals, no distinction is probably made between these two weapons’. The mace held in the hands of Viṣṇu is known as Kaumodakī (cf. Śīśupālavadha canto. III).

Vajra and Sakti—Vajra as defined in the A.P.—‘शूलवदित्यस्मकविशाल्य शूलन’ is not quite clear. As regards Sakti, it is said to be having a blade in the shape of half-moon and it is 12 aṅgulas in measure. Vajra, a thunderbolt, is particularly associated to Indra (and also Śiva). ‘It is made up of two similar limbs, each having three claws resembling the claws of birds, and both its parts are connected together by the handle in the middle’—Rao. Dr. Bannerjea observes: ‘Vajra seems to have been represented in early art in two different ways: one is club-like appearance, narrow in the middle and wider at both ends (cf... in the upper right hand of Śiva on a coin of Huvishka) and the other is a double-faced weapon ending in projecting prongs at its both ends (... a vajra of this variety, shown behind its personified form on whose head the right hand of Zeus—Indra is placed’.

Sakti—is a spear, the special weapon of Skanda—Kārtikeya—and Durgā. ‘It consists of a metallic piece, either quadrangular or elliptical in shape, with a socket into which a long wooden handle is fixed’—Rao.

Mudgara and Bhursundi—The A.P. defines a mudgara as capable of holding in hand in its uppermost part and its measure is 16
angulas; bhraṣṇḍi, on the other hand is two hastas in length and in equal measure...

As per the S.S.'s description of Kartikeya, both these weapons are particularly favourite to this god of war.

Musala and Parau—The former is defined as 20 angulas in measure of length and 4 angulas in breadth; the latter resembles the half-moon. Musala is the wooden pestle, 'an ordinary cylindrical rod of wood capable of being used as an offensive weapon; it is usually associated with Saṅkarṣaṇa—Balarāma. Paraśu is the battle axe'. Rao says 'The earlier specimens of this arc light and graceful. The paraśu of the archaic type consists of a steel blade which is fitted in a turned, light, wooden handle. The handle is sometimes fixed in a ring which is attached to the blade of the axe. Sometimes, however, the blade is fixed in a hole bored in the handle. The latter form consists of a heavy club, closely resembling the gadā, into which the head of paraśu is fitted.'

Kartikā, Kapāla and Śirṣaka.—Kartikā and Kṣurikā take equal proportions; Kapāla is the head bone while Śirṣaka as a weapon is nothing but the head (the killed and separated one?) of the enemy.

Sarpa, Śrīga, Hala and Kuntaka.—Among these Hala is of particular mention. 'This is the ordinary Indian plough, probably extemporised as a weapon of war'—Rao. It is called also sīra, lāṅgala etc. and is particularly associated with Saṅkarṣaṇa—Baldeva. Sarpa is defined in the text as 'three-hooded snake.' Śrīga is the horn of the cows etc. and Kuntaka, the spear, is of five hastas in length.

Now the last seven (of the ṣaṭṭrimaṭṭrāyudhaḥ) the pustaka (said to be sculptured in yugmatāla), akṣasūraka (the rosary for japa) Kamandalu, (pādonah?), Sruk (of 36 angulas), padma (resembling the flower lotus), patra (unfettered and tremulous—mukia and lola) and lastly the yoga-mudrā (padmasārdha-yugma-hastā) are really not weapons, but symbolic objects like implements and other objects held in the hands of the deities, a consideration of which is to follow as the second item under this heading.

But before we close this item a word on Agni and Taṅka—the two weapons among the 25 weapons tabulated above remains to be said: 'Agni shown as a ball of fire is placed in one of the hands of Śiva-Naṭarāja; it may also be depicted as a torch serving the purpose of an incendiary weapon. The earliest representation of agni as the sacrificial fire (a pot with flames issuing out of it) is found in the scene of the miracle of sacrifice
(performed by Buddha for the conversion of Kāśyapa), carved in the eastern gateway of Sanchi (in medieval Indian art, it is shown in the illustration of the marriage of Śiva-Pārvatī, the Kalyāṇasundara-mūrti of Śiva). Ṭaṅka—a stone-mason’s chisel, is really an implement, but could also be used as offensive weapons in early times.

(ii) ** Implements & other Symbols**

<table>
<thead>
<tr>
<th>No.</th>
<th>Name</th>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Srūk</td>
<td>Brahmā</td>
<td>Sacrificial implements in the shape of ladles, the usual emblems of Brahmā.</td>
</tr>
<tr>
<td>2.</td>
<td>Sruba</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>3.</td>
<td>Kamaṇḍalu</td>
<td>&quot;</td>
<td>A special characteristic of Brahmā though Śiva, Pārvatī and other deities too are associated with it. Also of Sarasvatī, the presiding goddess of learning.</td>
</tr>
<tr>
<td>4.</td>
<td>Pustaka</td>
<td>&quot;</td>
<td>A rosary of beads either Rudrākṣa or Kamalākṣa. It is also made of corals crystals, rubies and gems, etc. Also of Sarasvatī and Śiva.</td>
</tr>
<tr>
<td>5.</td>
<td>Aḵṭamālā or Aḵṭasūtra</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>6.</td>
<td>Kapāla</td>
<td>Śiva</td>
<td>(i) It is a symbol of Śiva (cf. Kapālabhṛt, one of his names).</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(ii) It is a cup made out of a human skull, to drink out of which is one of the various rites of a Tāntṛika Sādhanā.</td>
</tr>
<tr>
<td>7.</td>
<td>Daṇḍa</td>
<td>Yama</td>
<td>A Staff—the Sceptre of Yama. A symbol of authority and punishment.</td>
</tr>
<tr>
<td>8.</td>
<td>Darpaṇa</td>
<td>Devī</td>
<td>&quot;</td>
</tr>
<tr>
<td>9.</td>
<td>Paṃda</td>
<td>Lakṣmī</td>
<td>&quot;</td>
</tr>
<tr>
<td>10.</td>
<td>Śrīphala</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>11.</td>
<td>Amṛtagnhaṭa</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>12.</td>
<td>Modaka</td>
<td>Gaṇeśa</td>
<td>&quot;</td>
</tr>
</tbody>
</table>
N. B. The other objects in hands, as hinted by Rao, are animals and birds but they are seldom placed on the hands of the images of deities; rare instances being of a goat or a ram, a deer and a cock. The first three are associated with an extraordinary Śiva figure and the last one with Skanda, Kārtikeya.

B. Musical instrument (as improvised weapons)

1. Viṇā or Vallaki
2. Veṇu
3. Damarū
4. Śaṅkha (Pāṇcajanya)
5. Ghanṭā
6. Meḍaṅga
7. Karatāla

Some comments on these musical instruments are necessary to complete their picture in artistic representations:

Vina.—Dakṣiṇ-Śūrya of Śiva is also shown with a Viṇā in the left hand, the right one being made to play upon it. Dr. Bannerjea writes (D. H. I. p. 303): Viṇā, in the Śuṅga art of Central India, is shown as a stringed instrument like the Greek harp or lyre; the harp-like Viṇā appears for the first time in a Bharhut railing pillar, it being placed in the hand of a devatā, probably the prototype of Sarsvatī, the goddess of fine arts and learning. Another mode of depicting it is the long stringed instrument, somewhat similar to modern 'sārāja' shown in the hands the medieval and modern figures of Sarsvatī and Viṇādaradakṣiṇ-Śūrya of Śiva.

Venu or Murali.—is the bamboo flute and usually placed in the hands of some youthful figures of Kṛṣṇa of a comparatively late period, Murali of Kṛṣṇa was one of the most popular lyrical themes in medieval poetry; the celebrated Hindi poet Sūradāsa has simply immortalised it in signs 'Murali-mādhuri'.

Damaru.—It is a small kettle drum played by the hand and is intimately associated with Śiva, being his characteristic emblem.

Sankha.—described as a weapon of war (cf. 36 Āyudhas) is really a musical instrument. Ghanṭā is a common bell usually placed in one of the hands of multi-armed image of Pārvatī. In the S. S it is also associated with Kārtikeya.

Mrdaṅga—a big drum wide in the middle and narrow at the ends, is sometime shown as being played by the divine attendants. Karatāls are a pair of metal cymbals struck against each other with hands to keep time with music. They are usually associated with the accessories.
II. Seats

(i) Asana.—We have seen the Mudrās, that is, the poses of hands and fingers together with those associated with body in general and legs and feet in particular. This is one sense in which Mudrās can be taken into consideration. The objects like weapons and implements and other improvised weapons (musical instruments), the object of hands together with the seats can also pass for the Mudrās in their broader sense of the term. The weapons and implements have already been taken into consideration. Let us now come to the seat (the Āsana). It may mean either sitting posture or the object to sit upon. We are familiar with Yogic Āsanas, where it signifies a variety of modes of sitting assumed in the performance of meditation and mental concentrations. “Iconographically, the Āsana refers to particular position assumed by the deities, male and female, in their sculptural representations. Āsanas are in fact physical postures of the legs and feet just as Mudrās are postures of the hand and fingers. Symbolism of the Āsana in the representation of the divine images is illustrative of the fact that all forms of Hindu worship are governed by the practical side of Yoga philosophy. The principal Āsanas which are met with, in the authoritative texts (cf. Ahirodbudhnya Samhita) Chapter 30), are:—1. Cakrāsana 2. Padmāsana 3. Kūrmāsana 4. Mayūrasana 5. Kaukuṭṭāsana 6. Virāsana 7. Svastikāsana 8. Bhadrāsana 9. Simhāsana 10. Muktiāsana 11. Gomukhāsana.

J. N. Bannerjea says (vide D. H. I. p. 269-70), “It should be noted that in the above list, some can be understood to mean the particular animal or object whose name is associated with them. Thus Kūrmāsana in one context may mean that it is the tortoise which serves as the seat of a particular god or goddess” (cf. the river goddess, Yamunā, who is Kūrmasanā) while in another would indicate that type of sitting pose in which “the legs are crossed so as to make the heels come under the gluteals”. Similarly other Āsanas too can be interpreted. These are only the principal varieties of the Āsana as found associated with the images of the deities. The Nirukta-tantra (Śabdakalpdruma) refers to innumerable Āsanas (as many as 84 lacs). Some other Āsanas not listed here though seen in the representation of the deities in sculpture or painting are:—


We have taken Āsana so far only in one sense (some of them however, illustrate both the senses). In another sense, the word Āsana can
also mean a seat or even a pedestal. For the pedestal, however, the word पिठा is frequently used. T. A. Gopinath Rao refers to five different kinds of seats as mentioned in the Suprabhedā-gama viz. Anantāsana, Simhasana, Yogāsana, Padmāsana, and Vimalāsana. According to Chandra Jāna, Anantāsana is a triangular seat, Simhasana is rectangular, Vimalāsana hexagonal, Yogāsana octagonal, and Padmāsana circular. According to Sri Bannerjea, these are the detached pithas which were used on particular occasions for seating the images, e.g. worship, offering, witnessing amusements or invocations.

The principal असानाः associated with Indian images, are quite popular for their लक्षणाः, the Pratimā-lakṣaṇa p. 40., may be consulted. Something, by way of their representation in art, remains to be said here.

Kurmāsana. —Dr. Bannerjea gives the earliest illustration of this sitting posture in seated prototypes of Śiva-Paśupati on some Mohejodaro and Harappa seals.

Padmāsana. —is the most commonly depicted pose in sculpture.

Virasana.—is represented on an Ujjainī coin and also on a Bharhut relief. The Aihole figure of Viṣṇu depicts the Sukhasana. A gold coin of Śaṅkaka in the Indian Museum, Calcutta, depicts Śiva (seated on his mount) also in this pose. An āsana called Utkūṭikāsana, is illustrated in some images of seated Kevala Nṛśingha and of Lakulīsa, the so called founder of Paśupata sect. Seated figures of Maitreya in medieval Buddhist art illustrate Paryāṅkāsana. The figure of Ambikā, on the reverse side of some coins of Chandragupta-Kumārdeva type sits on her lion mount in this manner. The Vajrāsana is said to, be particularly depicted in Buddhist images (cf. Vajrāsana Buddha) Dr. Bannerjea remarks ‘One of the commonest types of sitting modes is the Ardha-par-yankāsana known also as lalitāsana or lalitakṣēpa. Many Brahmanical, Buddhist and Jain deities who are profusely endowed with ornaments are often depicted in this pose’. A word now remains to be said of Pretāsana. It is really a yogic āsana, in which the whole body lies rigid like a corpse. Its representation, in the art, however, is quite different and is literal e.g. Čāmuṇḍā, one of the seven Mothers described as Pretāsanā, is seated on a dead body.

(ii) Vahana.—Āsana and Vāhana are allied topics in the Hindu Iconography; what are called Āsanas may be taken as Vāhanas also. We have already noticed that some of the Āsanas described by the authorities like Ahirbudhnya may be taken in the sense of Vāhanas, viz. Kurmasana,
crocodile as Āsana which in its turn becomes Vāhana also. According to Hindu mythology, gods are supposed to have their respective vehicles, e.g. Brahmā Hamsa; Viṣṇu Garuda; Siva bull; Durgā lion; Ganeśa mouse; Kārtikeya cock; Indra and Rudra elephant; Śítalā the ass; Lakṣmi the owl; Gaṅgā the crocodile, etc., etc.

It may be remarked here that among the renowned texts on Vāstu-śāstra, Mānasara has a unique distinction to have devoted as many as four chapters on the most popular vehicles—Hamsa, Garuda, Viṣṇu and Simha, of the most popular gods and goddesses—Brahmā, Viṣṇu, Śiva and Pārvatī—vide Pr. Laks p, 40-43. It gives vivid and glorious descriptions of these so called Vāhanas, really deified into worshipful animals.

III Abhusana—Drapery and Decorations.

There are three manuals of note which have treated the subject of Abhusana in connection with the general canons of Iconography. These are Mānasāra, Aparājīta-pracchā and Śilparatna. The relevant portions of these texts have been gathered together in the writer’s ‘Pratimā-lakṣaṇa’, also appended with this work (cf. pp. 46-55). Amongst these, Mānasāra has devoted two chapters dealing with ‘Mauli’ and ‘Bhuṣaṇa’—the contents to be utilised ahead [cf. (c) headgear]. The second text, the Aparājīta-pracchā, of Bhuvanadēvācharyya, has unique distinction to have treated very systematically all the traditional sixteen ornaments. Sodābhūṣaṇas, the sixteen types of ornaments, are also as famous as Sattrimāti-āyudhas, the thirty-six types of weapons (already dealt with). The third text, Śilpa-ratna, however, restricts its treatment to the general description of both the ornaments as well as other items of dress and decorations as well as weapons and implements, etc., etc. under the general heading ‘Kīrtīdilakṣaṇa’ the 16th Chap. All these contents as incorporated in Pr. Lak. (46-53) will be briefly made use of in the following exposition.

It may be noted at the very outset that according to Varāhamihira’s dictum “देशांनुसाराश्च यथात्समासायुष्मानः स पुष्पविसंगमस्य” तथा “न देशांनुसाराश्च पुष्पविसंगमस्य” the varieties of drapery and decorations were largely dependent upon local influences. Besides we have another dictum of Bharaṭamuni (cf. Nāṭyaśāstra):

भूपणानां बिकल्पं च पुष्पविसंगमाश्चयम् ।
नात्म्यविश्रम प्रवृत्तामि देशानुसारेऽप्रयोगम् ॥

The types of the dress, including ornaments, are to be determined by the class of representative people to whom it should fittingly be apportioned. “Thus we find the kings wear the royal costume, the warriors the
military dress, the ascetics the hermit’s robe, the ladies have their own dress especially rich in ornaments and gems. Iconographically, Viṣṇu (whether as Vāsudeva or Nārāyaṇa), Indra, Kubera and others, who represent ideal royalty, put on gorgeous royal dress. Śiva, Brahmā, Agni and others, who represent ideal asceticism, put on the requisite robe of a Yogi. Likewise, Sūrya, Skanda and others who particularly typify martial activities, are dressed in military costume, in arms and armours, Durgā Lakṣmī or Kali and other female deities are attired in sculpture; in various ornaments and jewels as fit for ladies of a high social standing (I. I.). Similarly the colours of dress were such as would match the complexion of a particular deity. Thus Viṣṇu, who is of a bluish colour, had, in representation, a yellow garment (Pitāmbaramādhāri). Similarly, Sūrya, Brahmā, Lakāmī, who are of fair complexion, are robed in red clothes.

With this introduction, let us make a survey of drapery and decoration associated with the representation of the images of the Hindu divinities. These may be broadly divided under three heads:

A. Costumes.
B. Ornaments.
C. Headgear.

A. COSTUMES

(i) Drapery—Śilaparatna (P. L. I. p. 55) enjoins that in the allotment of different kinds of vastras (the clothes), kauśeya (made of silk), kārpāsa (made of cotton), the cīra (?) and carma (the skin), the sculptor has to use his own discrimination. “The early Indian artists attained much success in the treatment of drapery which, in the case of male figure is made up of a loin cloth (dhoti) whose folds were very tastefully arranged in parallel rows in the early and medieval periods and long scarf thrown loosely on the upper part of the body. In the early figures of Maurya—Śuniga period and even sometimes afterwards, the excess of the long loin-cloth is gathered together and shown hanging in a long tapering fold or folds in front. This form is common to both the male or female figures (cf. the figures of Parkham Yakṣa and Besnagar Yakṣinī in H. I. I. A., Pl. III Figs. 8 and 9). Thus there was not much difference in the dressing of male and female figures in early Indian art especially in the lower part of the body. But the long scarf shown on the upper half of the male figures is usually absent in the female, the upper part of the latter remaining mostly uncovered”—D. H. I. p. 293.

Again a point of special importance is that a few figures men in early art of Sanchi and Bhañnut, there is a close covering of the whole
body, from the neck to the feet. On this Dr. Bannerjea’s learned comment is worth reproducing: “This is one method of representing the ‘udicāya veṣā’ named by the authors of iconographic texts while describing such figures as Śūrya, Citragupta and Dhanada (cf. Hemādri’s Caturvarga-Cintāmaṇī); Varāhmihiya characterises it fully as ‘gūḍham pāḍāduro yāvat’ in his description of the Śūrya figures. In the extant images of Śūrya of an earlier date, the costume worn by the God is exactly similar to the dress worn by the Kushan kings like Wema Kadphises and Kanishka (cf. the sculptural and numismatic representations of these kings with the Śūrya relief at Bhumara). The mode of presentation of costume changes in the latter sculptures and varies mostly in details according to the different localities they belong. In the case of some late medieval figures great care is bestowed by the artists on the carving of the garment; thus the ‘sāri’ i. e. the cloth worn by women, which is shown round the body of the figure of Pārvatī, one of the pārśva-devatās (deities shown on the side niches) of the Liṅgarāja temple at Bhuvanesvara, Orissa, is an example of the highest skill in carving”—D. H. I. p. 293-94.

Images are also dressed in different other materials such as cotton and silk, clothes and the skin of the tiger or deer. The Cotton and silk clothings are dyed in various colours. Rao remarks ‘The tiger’s skin is worn over the silk or the cotton clothing, while the deer skin is thrown over the body’. There is yet another manner of wearing the deer skin—it is in the Upāvīta fashion as illustrated in Deogarha relief (cf. Nara and Nārāyaṇa).

Again we know some deities have their particular colours—the great Viṣṇu is pitāmbara, Balarāma is niḷāmbara, Devīs like Durgā raktambara and other famous gods like Brahmā are śuklāmbara. Therefore some of the sculptured images are even painted so as to show the intended colours of their chiselled costumes.

As regards the wearing of Yajñopavita, the sacred thread invariably worn by the Ṛṣis, is also found on the images of the gods from the Gupta period onwards. It is contended that in the earlier images it is not usually to be found; e. g. the Gudimallam Lingam, one of the earliest known sculptures, does not show Yajñopavīta.

(ii) Other articles of dress usually associated with figures of gods and goddesses are:

1. Hāra (Necklace)  
2. Keyūra (arm-ornament)  
3. Kāṅkaṇa (bracelet)  
4. Udarabandha  
5. Kaṭibandha  
7. Bhujaṅgavalaya (cf. Śiva) 12. Jālaka
8. Yajñopavīta 13. Vana-mālā
10. Skandhamālā 15. Udicyaveśa

Some remarks are needed to explain and illustrate some of these various articles of drapery and decorations. Some of these are ornaments as well as dresses.

**Hara**—though usually regarded as an ornament, can stand for a dress also. It is to decorate not only the neck but also the breast. It has many varieties, some of them being simply superlatively sublime, like Kaustubha, Vajayantī and Vanamālā, associated with grand image of Vāsudeva-Viṣṇu. It is also called Niśka and Graiveyaka. The earliest form of neck ornaments to be found in the representations of Śiva-Paśupati's prototype in Mohenjo-daro and Harappa. Rgveda (33rd hymn) describes Rudra as wearing a beautiful niśka. Brhatsamhitā describes Sūrya as 'pralamba-hārī'; here hāra means a torque or a necklace. Śiva is also described in some texts as hārāhārārāpito Harah—loaded with the weight of haras.

**Graiveyaka**—a broad necklace is represented almost invariably in the figures of Yakkhas adorning their neck and breasts in Central Indian Art. Dr. Bannerjea remarks: "In many cases the these necklaces are adorned with jewel-pendants and the jewel par excellence adorning the breasts of Viṣṇu is Kaustubha (cf. Brhatsamhitā's description of Viṣṇu as Kaustubhamanībi bhuṣitoraskah".

The breasts of Viṣṇu, Buddha and Jinas are also characterised by Srivatsa mark. It is a sort of hairy mole, one of the 'Mahāpuruṣa-lakṣaṇas'; Utpala explains it as a 'romāvarta'. Rao says, 'In sculpture this mole is represented by a flower of four petals arranged in the form of a rhombus, or by a simple equilateral tangle, and is invariably placed on the right side of the chest'. According to Dr. Bannerjea Gupta seals represent this mark and its variants.

Now the long necklace, the Vanamala, a garland of woodland flowers, is peculiar to Viṣṇu-Vāsudeva. It is defined (cf. Śabda-mālā) as:

\[
\begin{align*}
\text{ग्राजापुज्जिनी मायां सर्वत्रूक्समौषूजनकला ।} \\
\text{नवयं स्वयंकन्दासयं वनमालेनि कीतिता ॥}
\end{align*}
\]

There is a great variant of this long necklace or garland universally
known as Vaijayantī-STALL. It hangs from the neck below the knees and is peculiar to Viṣṇu, Rao says:

"The Vaijayantī is a necklace composed of a successive series of groups of gems, each group wherein has five gems in a particular order; it is described in the Viṣṇu-Purāṇa thus:—"Viṣṇu’s necklace called Vaijayantī is five-formed as it consists of the five elements and it is, therefore, called the elemental necklace. Here five-formed points to five different kinds of gems, namely the pearl, ruby, emerald, blue stone and diamond". Viṣṇurahasya also says, "from the earth comes the blue gem, from water the pearl, from fire the Kaustubha, from air the cat’s eye and from ether the Puṣparāga".

No as regards the other items of dress, they are Kucabandha and Udarbandha. Both these are flat bands, the former to keep the breasts in position and the latter the protruding belley, characteristic of male figures (cf. Parkham and other Yakṣa figures). Katībandha, Mekhala and Kancidam may also be taken as another set of drapery and decorations. The Besanagar and the Didarganj Yakṣīṇī figures are represented in these decorations. Dr. Bannerjea remarks ‘In medieval reliefs, both of the north and the south, they are far more elaborate’.

Another very peculiar kind of dress current both in sculptures as well as the iconographical texts is the avyanga, the waist-girdle peculiar to the Sun images of the north. Br. Sam. supports it. It is said to be based on the Avestan ‘aiviyaon’ the sacred wooden thread girdle which a Zoroastrian is enjoined to wear round the waist.

B. ORNAMENTS

We find an excessive fondness on the part of the Hindu artists for displaying ornaments on the images of gods and goddesses from the very early times. Practically all parts of body had their various appropriate ornaments. This excessive display according to some modern critics like Grundwedel has hindered very considerably the development of the human figure. But the case is not so, because we never aimed at the development of the figure so much as at the development of the symbolism behind it. The ornaments in which the Indian images are found (or said to be) decorated can be classified as per the following tabulation:

(ii) Ornament of nose—Vesara (cf. Kṛṣṇa and Rādhā)


(iv) Chest Ornaments: 1. Śrīvatsa, 2. Cannavīra, 3. Kuca-bandhas—they are also a class of ornaments together with the costumes.


(vi) Ornaments of the leg ankles: 1. Maṇīra.

(vii) Ornaments of the upper & lower arms Kaṅkaṇa, Valaya, Keyūra, Aṅgada etc.

Now after this tabulation some remarks are necessary to expound their association with their deities and their representation in art.

Ear ornaments.—Their very names indicate that they were made of conces of coconut or palmyra-leaves or even thin gold leaves (metal, ivory or wooden piece) in the shape of the mythical ‘makara’ (a crocodile like animal), cut sections of conch-shells, jewels and (metal, ivory or wooden piece) fashioned like a cobra, respectively.—Bannerjea. Among these, as already pointed out, some of these are particularly associated with particular gods, but nakra-kundala and ratna-kundala can with equal appropriateness be used to decorate the ears of the divinities of both sexes. Viṣṇu, Sūrya and Baladeva are described, (cf. Br. Samhitā) as ‘Kīrtā-kūndaladhārī’; ‘Kūndalabhūṣitavadana’; and ‘bibhrtī-kūndalamekam’; respectively.

Aparājita-prachā (vide Pr. Laks. p. 52), however, associates Kundāla only in the image of Vāsudeva and it also directs that in this type of Vāsudeva-kundala, all varieties of gems studded with the grains of diamond are to be applied.

Nose-ornament—Vesara.—is not to be found in early Indian images.

Neck-ornaments.—as tabulated above, have been already expounded in drapery. They are both ornaments as well as dresses.

Chest-ornaments.—like Śrīvatsa, etc. are already explained (vide costumes). ‘Here a word on canna-vīra is called for, ‘Channavīra’, according to Rao, is a kind of flat ornament, a kind of jewelled disc, meant to be tied on the makuṭa or hung round the neck by string, so as to lie over the
chest'. But Rao is not quite sure about his explanation; the ornament is mentioned very often in the iconographic texts. 'An ornament made of two chin-like objects worn crosswise on the torso, one in the upavītī and the other in the prācinavātī fashion (the latter is just the reverse of upavītī) with a flat disc, may illustrate Channavāra; this is sometimes found on some late South Indian sculptures of Viṣṇu or his incarnary forms (cf. Rao, op. cit. Vol. I. pl. LV. Figs. of Rāma and Lakṣamāṇa) and other images'—Bannerjee. Dr. Bannerjee has found the representation of this ornament in the Taxila museum (torso is decorated with it). Besnagar Yakṣīṇī and Cukakokā devatā in Bharhut pillar also seem to be decorated in this ornament.

N. B.—Reference was already made (p. 144) of the gṛdasabhūṣaṇas of the Aparājīta-pracchā. Its complete list of these sixteen ornaments (Pra. Laks. pp. 48-52) is as follows:

**Sodasabhusanas**

1. Hāra
2. Padak
3. Śrīvatsa
4. Kaustubha
5. Patrābharana

**Three fold mukuta**

6. Śekara
7. Kīrtā
8. Āmalasāra
9. Kaṃtha
10. Vāhu-bala
11. Kuṇḍala
12. Navagraha-kaṅkāna
13. Rāmacandra Khadga
14. Āṅgulikas
15. Kuṇḍala—Vāsudeva
16. pādamudrikas.

**C. HEADGEAR, i.e. MAULI**

Mānasāra describes as many as twelve types of headgear both crowns and head dresses which along with the association of the respective deities are tabulated hereunder:

<table>
<thead>
<tr>
<th>Sl No.</th>
<th>Variety</th>
<th>Gods</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Jaṭā</td>
<td>Brāhma, Śiva (Rudra) and goddess Mānomanīni.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Mauli</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Kīrtā</td>
<td>Viṣṇu and his forms (Nārāyaṇa, etc.)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Karaṇḍa</td>
<td>Other gods and goddesses.</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Śirāstraka</td>
<td>Yakṣa, Nāgas and Vidyādhara.</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Kuṇṭala</td>
<td>Lakṣmī, Sarasvatī and Śāvitrī.</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Keśabandha</td>
<td>Sarasvatī and Śāvitrī.</td>
<td></td>
</tr>
</tbody>
</table>
8. Dhammilla Other Goddesses.
9. Alaka Other Goddesses.
10. Cūda Other Goddesses.
11. Makuṭa Brahmā, Śiva and also Viṣṇu.
12. Paṭṭa For kings and queens, etc.

(a) Patrapatṭa (b) Ratnapatṭa (c) Puṣpapatṭa.

It may be noted that in the above tabulation the 3rd, 4th and 5th denote different types of crowns, while the rest so many different modes of dressing the hair. The jaṭamakuta, consists of matted locks of hair, done up into the form of a tall crown on the centre of the head. It is very often adorned with jewels, a crescent and skull (cf. Rudra-Śiva, who is also named ‘Kapardi’ (meaning one whose matted locks wave spirally upward like the top of a shell). Dr. Bennerjea observes: ‘Some Buddha figures of Saka-Kushān period at Mathura have the Kaparda type of jaṭamakuta on their heads.

As regards Kirīṭa-makuta specially appropriate for Nārāyaṇa, according to the Mānasāra ‘is a conical cap sometimes ending in an ornamental top carrying a central pointed knoli’—Rao. ‘This type of headgear was not worn, however, exclusively by the God Nārayāna-Viṣṇu; it could also be worn by Śūrya and Kubera. Varāhamihira not only describes Viṣṇu as Kuṇḍala-kirīṭadhārī (wearing ear rings and Kirīṭa crown), but also says that Ravi should be wearing a makuṭa (makuṭadadhārī) and Kubera should be ‘Vāma-kirīṭi’

Karanda.—makuṭa is shaped like conical basket with the narrow end shown upwards. This is the type of crown peculiar to most of the other gods and the goddesses and is indicative of subordinate status according to Rao.

Sirastraka.—an elaborate turban invariably associated with Nāgas, Yakṣas, Vidyādharas, is depicted in the early Indian art of Sunga period.

The items nos. 6th to the 8th (cf. tabulation above) as hinted already, are different modes of dressing the hair. They are appropriate to different goddesses like Indirā and Sarasvatī.

There is still another very famous head dress called Kākapakṣa (mastaka-pārśvavaye keśaracanā-viṣaṭah). It is only style of doing the hair like those in very young boys. It was being used by Eastern Indian artists in the in the representation of youthful Kṛṣṇa and other divinities from the late Gupta period onwards. Dr. Bannerjea illustrates this mode in some figures of Kṛṣṇa at Paharpur.
There are yet two more mudrās which though not ornaments proper but may be called ornamental decorations. They are ‘Prabhāvali’ and ‘Śīrascakra’ which are characteristic features of Indian images in general. Both these are halos, round the whole of the divine body and from the artistic point of view they really serve the purpose of the stele or the back slab.

Prabhāvali.—the larger halo, is an ornamental decoration, usually elliptical in shape. It is sometimes endowed with a number of jvalās or projecting tongues of flame. Dr. Bannerjea remarks (D. H. I. p. 298)—“The prabhāvali sometimes contains the emblems special to the god to whose image it serves as the background; while in the case of some principal types of Viṣṇu images (dhruvabarās) the ten avatāras are carved on it. In early and late mediaeval Hindu images of northern and eastern India, it commonly depicts a scheme of decorative carving on it, thus, in a fully complete stele, the order of arrangement of the motifs from the pedestal (pīṭhikā) upwards is first the leogryph (lion upon elephant gaja-sārdūla; sometimes the animals bear sword-bearers on their backs), then the ‘makara’ transom, above it the hybrid couple (Gandharvas) playing on lute and dancing, a little higher up the flying garland-bearers (mālādhāri Vidyādharas) among the clouds and lastly the Kirtimukha finial. This last motif consists of a grinning lion face with protruding goggle eyes and fangs, just placed in the top centre of the prabhāvali, sometimes chains of jewel garland issuing out of either corners of its mouth. The ‘Kāla-makara’ motif in Indonesian art seems to be an adaptation of this Indian motif.”

Śīrascakra.—is the smaller halo-circle. Art critics like Grundwedel hold the view that these halos owe their origin from the Greek nimbus. Dr. Bannerjea, however, holds that origenally, it belonged to the astral deities. According to Rao Śīrascakra ‘should have the form of a circle or a full blown lotus, eleven angular in diameter, and should be away from the head by a distance equal to a third of its diameter. This halo circle is attached to the back of the head of images by means of a rod whose thickness is equal to one-seventh of the diameter of the śīraścakra’. 

As regards its artistic representation, Dr. Bannerjea says—‘In Gandhara it is almost invariably plain; in the Śaka-Kushān art of Mathura it shows a scalloped border, while in the Gupta period though retaining this feature, it is endowed with more ornamentation. But several images of the Hindu divinities in the Gupta period are represented with comparatively plain nimbus. In the medieval sculptures different types of Śīrascakra are used to decorate the figures, the commonest of them taking the shape of a lotus flower in full blossom;
another common variety is parabolic in shape, with two concentric layers of gable decorations at its outer end. Varāhamihira describes the image of Sūrya as having a prabhāmandala shining with jewels (rātnojjvalaprabhāmandalasca’) D. H. I. p. 296.—The medieval bronze Viṣṇu image from Rungpur show separate prabhāmandalas attached to their heads which in case of stone or wooden images is carved on the back of their heads in the same piece.

Now in the end a word about the ideology underlying this custom may again be repeated. These manifold mudrās of multiple hands and abundant decorative items were regarded by writers like Smith, etc., as monstrosity of the Indian iconographic art. A deeper examination, keeping in view the philosophy and symbolism of Indian culture, will however give quite another estimation and this estimation of the Western critics like Smith and others will seem misconceived (cf. Coomarswamy’s observations in this regard—Dance of Śiva). Dr. Bannerjea also holds: The idea of symbolising the manifold activities of the deity, in however imperfect manner, undoubtedly lies at the root of placing in these multiple hands the variety of objects noted above. In the developed concepts about the numerous members of the Hindu pantheon, particular activities were associated with the individual units among them. It is no wonder then that one or more of these objects came to be regarded as special to different gods, though it must not be forgotten that the same objects could also appear in the hands of other deities in secondary role. The mythology at the root of divinities also determined the allocation of the objects.
CHAPTER VII

ICONOGRAPHICAL AESTHETICISM
AND
THE INSTALLATION OF THE IMAGES—PRĀSĀD
AND PRATIMĀ

This is the concluding chapter of this second part—'Canons of Iconography'. Practically all the principal canons of Hindu Iconography relating to the classification of Indian images, their code of manufacturing—planning, measures, substances—etc.—together with their symbolic manifestation as are conveyed through manifold mudrās both bodily poses and external symbols like weapons, seats, implements as well as the drapery and decorations, have already been taken into consideration. Now remain the two very important topics of this canonical exposition. These are aestheticism in Indian iconographical art and the installation of an image in its abode, the garbhagṛha, of a Vimāna or Prāsāda, the Hindu Temple. Both these are taken up for the first time in an iconographical dissertation in contemporary writings.

A. Iconographical Aestheticism

Iconography is both a science and an art. For an artistic perfection of an image, it has to be accomplished in such a way as to arouse in us the aesthetic experience akin to one as we get from poetry and music. According to the Indian aestheticians, the main purpose of a poetical composition is to arouse pleasure, the 'Āsvāda' what is called 'Rasāsvāda', in the readers. And this rasāsvāda is extolled as 'Brahmānanda-sahodara'. It is from this fundamental standpoint of Indian aestheticism that we do not have tragedies in our dramatic literature. The Indian view or more appropriately the Hindu view of life is one of the unbounded faith in the eternity, a profound sense of optimism and a sublime outlook of life, coloured by the numinal existence and heavenly bliss, both the Svarga and the Apavarga. Naturally therefore, all arts, be it poetry or music, painting or dance, are to be viewed from this lofty idealism of aestheticism.

In nearly all the phases of Indian art the Rasa (or impassioned feeling) has played a very prominent role. The Indian belief is that the supreme being is Rasa-svarupa (cf. the Indian theory of Rasa-Brahma-Vāda). Again image-worship, for which icons used to be made of the manifold materials with manifold symbols, to be
worthy of desired end, has to be done in a manner of an accomplished art, viz. dance and drama where there is an identification of the spectator with the Naṭa, the actor. A similar identification is essential between the worshipper and the worshipped. This is possible only through the arousing of rasas, the aestheticism, in art. The sculptural monuments in our possession do corroborate this dictum and there we find a number of different ‘Rasas’ which the artists endeavoured to dwell upon in their dry stones and metals. Brindavana’s observations (vide I. I. p. xvi), in this connection are worth quoting: ‘The images were so wrought by the Indian artist as to manifest one or more of these Rasas by their pose and appearance. The artists believed that when the mind, feeling and temperament of a devotee would come in an identical line with those of the worshipped, the realization of one’s prayer could only then be expected. Thus they furnished various images expressing not one but a variety of Rasas just according to the needs of the worshipper. Nor should we carelessly err in assuming that an image conveys one single feeling in its pose. As in a man, so in an image may be discernable a mixed feeling, the result of an interaction of multiple feelings, either of similar type or even of opposing types. As an illustration the expression of love and sublimity is regularly to be noticed in the images of Hara-Gaurī or Lakṣmī-Nārāyana, more particularly in the Anantāṣayā group. The feeling of laughter but without repugnance or sarcasm may easily be excited in us as we look at the pot-bellied image of Gaṇesa, dancing with his elephant nose or of Kubera, the god of wealth. . . . The mood of anger together with the sympathetic protection (varabhaya) has been emphatically expressed in most of the Tantrik images which as a rule, represent the energetic principles of the universe.

In them more vividly than in others, may be witnessed a mingled feeling of fear, wrath, repugnance, wonder and sportiveness. Indeed, it ought to be plainly said that without a trained eye in this direction, it is as impossible to appreciate the remarkable success attained by the Indian artists in the composition of those images as it may be to estimate rightly all the standing monuments of Ancient Indian Culture’.

Thus aestheticism in art becomes instrumental in producing the भाव्यक्षित: and this भाव्यक्षित: is dependent on the rasas or rasadṛṣṭis cf. the following lines of the Samarāṅgaṇa:

रसानामवृक्षामृ ।
दृष्टीमात्रिनम् तक्षणम् ।

तःपर्यता यत्विचरे भाव्यक्षित: प्रज्ञायं ॥

Here citra can stand both for the pictorial images as well as the sculptural ones. Hence according to the S. S. it is the supreme achievement of the image-maker or the sculptor to see to this side of aestheticism in art—the ‘bhāva-vyakti’. This aestheticism is really one
of the major contributions of Indian canons of Art as propounded in the texts like Viṣṇudharmottara and the Samarāgnāna-Sūtradhāra, to give a distinct and unique character. The oft-quoted aphorism ब्रह्माण्डसहस्रारः रसः is not without significance and high meaning. It aims at ennobling life. Even birds and beasts, the so called brutes, when characterized with the different sentiments in accordance with the different situations, if go higher up, men and women, when imbued with it they simply become divine. Further more this aesthetic element in Indian art pre-supposes the ideal of ‘Beautiful’ in its real perspective. The beautiful is not only to be viewed in anatomical perspective, but also in the inner manifestation, the sole criterion of the beautiful, the ‘Sundara’ from the Hindu view of life. Beautiful internally, in its turn, presupposes the truthful,—the ‘Satya’ both internally and externally and the art which is both Satya and Sundara, that alone becomes the beneficent the ‘Śiva’—the Supreme Ideal of life. It is this ‘Good’ of the humanity at large that the Indian seers have always aimed at. Any creation unless it is conducive to the well being of life, unless inspiring to ennable it and unless high enough for creative urge, it is not worth the ideal. It is from this fundamental angle that aestheticism in iconographical art is to be viewed and purviewed. With this introduction to this subject, it may be wounded up here to be resumed in its more appropriate place—the canons of pictorial art—the subject matter of the 3rd part of this work—Pt. III.

B. Installation

This topic of installation is a very popular topic in the innumerable religious digests of the Paddhati class literature and it has to be surveyed both ritualistically and artistically. The present work may not bother with the too many details of the ritualistic treatment of the subject. Pratiṣṭhā and Utsarga—these are some of the most important topics of Dharmśāstra literature both of early and medieval period in Indian history. The Sūtra works the Smṛtis both have expounded this topic in minutest of details. A few words, therefore, need be said on Pratiṣṭhā.

Installation or ‘Pratimā-pratiṣṭhā’ according to ‘Īśānaśivadevagurupaddhati’ a standard digest of Paddhati class of works, a medieval compendium, is five-fold:

1. Pratiṣṭhā
2. Pratisthāpana
3. Sthitasthāpana
4. Uṭṭhāpana and
5. Āsthāpana

and all these are connected with both the ‘Sakala’ and ‘Niśkai’ images (cf. Pr. Laks. p. 66)
Pratistha—A ling-icon when first installed on the Brahma-silā and is made to rest on the pīndikā the base or pedestal, is called Pratiṣṭhā—I. S. G. P. (Pr. Laks. p. 66).

Prastithapana—or Sthāpana type of installation is related to the Bāna-lingas, the Arṣa-lingas, the Svayambhū-lingas.

Sthitasthapana—on the other hand is connected with those linga-icons which are made of precious stones, gold etc. and having only one pīndikā.

Uttapana.—is concerned with jirṇoddhāra institution of images i.e. any image when broken or demolished or got defunct and is to be reinstalled, it falls under this type of Pratiṣṭhā.

Asthapana.—Lastly āsthāpana is enjoined to be adopted in case of the Sakala classes of images, the fully sculptured images in round, such as those of Viṣṇu and Śiva etc.

Now Pratīmā-pratiṣṭhā presupposes the foundation of the temples and dedication of wells, tanks, parks, etc. for the benefit of the public—the true import of the ancient institution of Pratiṣṭhā and Utsarga. It may be remarked, however, that the early dharma-sūtras, though speak of images and temples viz: “�ष्टातौ भावपूर्वं भागार्कमदेवमेव तत्तत्त् प्रतिष्ठानम् अव्यत्यास्वामस्ततव्” etc. Par. Gr. Parīśṭā, it strikes one as somewhat strange that none of the principal Grhya and Dharma-sūtras contain any procedure of consecrating an image in a temple, while in the Purāṇas and some of the digests much space is devoted to the topic of devatā-pratiṣṭhā. The Matsyapurāṇa in chap. 264 and the Agnipurāṇa in chaps. 60 and 66 deal with devatā-pratiṣṭhā in general. There are special chapters in the Purāṇas on the consecration of the image of Viṣṇu or Śiva or the Linga.

The worship of God can be done in two ways, viz. without any outward symbol and with a symbol. The first is achieved by a prayer and offering oblations in fire; the second by means of images. The worship of god through the medium of images for which pratiṣṭhā is essential, is again two-fold done in one’s own house and in a public temple. The latter is, according to many works, the best and the completest, since it allows of celebration of festivals and the performance of the varied items or modes of worship (upacārās). The establishment of images in temples is again of two kinds viz. calārcā (where the image can be lifted up, moved to another place) and sthirārcā (where the image is fixed on a pedestal or is not meant to be lifted up or moved). The consecration of these two differs in certain details.
"The principal matters to be attended to according to the Matsya-
parāṇa (264-66) are: the auspicious time for the consecration of
an image, the erection of a maṇḍapa to the east or 'north of the temple,
the erection of a vedāthrein, erection of four loī āṇas (arched gates) for
the maṇḍapa, placing two auspicious jars at each of four gates filled
with scented water and herbs and covered with mango leaves and white
cloth, raising of banners all round the maṇḍapa worship of lokapālas
(guardian deities of quarters), erecting another maṇḍapa for bathing
the image in, bringing the image and honouring the artisans, drawing
tines on the image or liṅga with a golden needle to represented the
lustre of eyes, the selection of a qualified sthāpaka or ācārya and of
from eight to 32 other priests (called mūrtipā); taking the image or
liṅga to the maṇḍapa meant for bathing the image, bathing the image to
the accompaniment of music with paṇcagavya mixture, with mṛttikā
(loose earth), with holy ashes and water; rendering it pure by repeating
four mantras (viz. samudra-jyesthāh, āpo divyāh, yāsām rājā and āpo
hiṣṭhāh, which are respectively Rg. VII. 49. 1-3 and X. 9. 1); offering
worship after the bath to the image, with sandalwood paste and
covering it with a garment (with the verse 'abhi vastrā' Rg. IX. 97.
50), placing the image in a standing position with the mantra 'uttīṣṭha'
(Rg. I. 40.1); placing the image in a chariot with the verses 'ā mūraja'
and 'rathe tiṣṭhan' (Rg. VI. 41. 31 and VI. 75. 6) and entering it in the
maṇḍapa with the verse 'a kṛṣṇena' (Rg. I. 35. 2); placing the image
on a bed on which kuśa grass and flowers are strewn with the face (of
the image) towards the east; placing a water jar (called nidrākālaśa)
having gold in it and a piece of cloth at the mouth towards
the head of the image with the mantras 'āpodevir' (Tai. S. VII.
3. 13. 1) and 'āpo asmān' (Rg. X. 17. 10); placing under the head
of the image silken pillows, sprinkling honey and clarified butter,
and worshipping with mustard with the verse 'āpyāyasva' Rg. I.
91. 16 or IX. 31. 4) and 'yā te rudra' (Tai. S. IV. 5. 11);
offering worship with sandalwood paste and flowers and tying a
band (pratisara) on the right hand (of the image) with 'bārhaspatya'
mantra; placing a parasol, chowrie' mirror, jewels, auspicious herbs,
household utensils, fine vessels and seats by the side of the image with
the verse 'abhi tvā' (Rg. VII. 32. 22); honouring the image with the
presentation of various foods and condiments with the verse 'tryambaka-
yajāmahe' (Rg. VII. 59. 12); placing four priests and four door-
keepers in the directions, viz. a priest knowing Rigveda in the east and
so on and each of the four priests is to repeat from his own Veda
several hymns and verses e. g. the Rigvedin priest should recite Śrīākṣīta
(Rg. I. 165), Pavamāna hymn (from Rg. IX. 1), Śāntikādhya (Rg.
X. 16), then a hymn to Indra. Then the ācārya is to perform homa
towards the head of the image with Śāntika mantras and offer into the fire 1000 samīlhas (fuel sticks) each of pālāśa, udumbara, aśvattha, apāmārga and śaṃ trees and then touch the feet of the god; preparing nine kuṇḍas each one cubit square and offering into them one thousand samīlhas each time on touching the navel, the chest, and the head of the image; remembering the eight forms (inṛti) of God viz. the earth, fire, the sacrifice, the sun, the water, wind, moon and ākāśa, and offering homa to these with vaidika mantras; placing auspicious jars near each kuṇḍa; bathing the image at every watch and offering incense, food (naivedya), sandalwood paste; offering bali to all beings, and dinner to brāhmaṇas and persons of other castes at one’s desire; celebrating a festival at night with dances, song and music; this may go on from one day to seven days (it is called adhvāṣana); then the temple building is to be sprinkled over; finding out a place for the image either to the north or slightly to north-east in the temple; a stone in the form of a tortoise is to be placed on the temple floor; preparing a pīndikā and bathing it with paścagavya with mantras; then raising the image with the mantra ‘uttir-ṛtha’ (Rg. I. 40. 1), bringing it in the inmost chamber of the temple and placing it on the pīṭha (pedestal), offering it arghya water, pāḍya water, madhuparka; then the nyāsa (depositing) of eight kinds of jewels, viz. diamond, pearl, lapis lazulis, conch, crystal, puspapāśa, indranīla and nila in the eight directions from the east, also of eight kinds of grains viz. wheat, barley, sesame, madga, nīvara, śyāmaka, mustard and rice and also eight fragrant things such as white and red sandal-wood, garu, uśira etc. Nyāsa of all these is to be made after repeating om and the purāṇika mantras (with ‘nāmo namah’ at end) of the eight guardians (lokāpālas) viz. Indra, Agni, Yama, Nīrti, Varuṇa, Vāyu, Soma, Īśvara, and also of Brahmā (9th) and Ananta (10th); raising the image and fixing it in the scooped up portion of the pedestal with the mantra ‘dhrūvā dyaury’ (Rg. X. 173. 4); placing one’s hand on the head of the image and contemplating on the well-known form of the deity that is established, whether Viṣṇu, Siva, Brahmā, the Śun; repeating appropriate mantras (viz. those of Rudra, Viṣṇu, Brahmā, the Sun in the case of the respective gods whose image is established); establishing deities near the principal image of the god’s dependants (such as Nandī in the case of Siva); invocation (āvahana) of the principal deity with its attendants with purāṇika mantras; bathing the image with curds, milk, clarified butter, honey and sugar and then with water in which flowers and scents are mixed up; repeating the following mantras again and again viz. ‘yāj-jaigrato dūram-upaiti’ (Vāj. S. 34. 1), ‘tato virād-añjñayata’ (Vāj. S. 31. 5), ‘sastrasasīrṣa’ (Rg. X. 90. 1), ‘yeneclam bhūtan’ (Vāj. S. 34. 4), “Natvāvām” (Rg. VII. 32. 23); touching fourtimes
with water the feet, the waist and head (of the image); giving gifts of clothes, ornaments etc. to the ācārya and to the poor, the blind and the distressed and to others that may be gathered to see; filling with sand any aperture in any direction in which the image appears to be unstable and performing propitiatory rites for the guardian of that quarter and making gifts suitable to each lokapāla; celebrating a festival for three, five or seven days.

The general procedure of consecrating an image has been given above at some length from the Matsyapurāṇa in order to convey some idea how in the first centuries of the Christian era the consecration of images was done. It will be noticed that mostly vedic mantras were employed though a few purāṇika mantras also occur. In medieval digests like the Devapratisṭhātattva other elements were added from Tantra works. Special attention may be drawn to the fact that in the above procedure the word prāṇapratisṭhā does not occur in the Matsya. Raghunandana (in Devapratisṭhātattva) quotes Devipurāṇa to the effect that prāṇapratisṭhā is done after touching the cheeks of the image with the right hand and that without this vivification a mere image does not attain to the position of a deity worthy of worship. In the Devapratisṭhātattva, the Nirṇayasindhu, the Rājadharmakaustubha and other works the prāṇa-pratisthā is based on the 23rd chapter (paṭala) of the Śāradā-tilaka (verses 72—76). The mantra is also given.

The Devapratisṭhātattva (p. 505) quotes the Ḥayaśīrṣapaṇ-carātra to the effect that generally a brāhmaṇa should officiate at the consecration of an image of Viṣṇu, but a kṣatriya can officiate for a vaisya or a śūdra yajamāna and a vaisya may do for a śūdra yajamāna, but a śūdra cannot officiate.

In the Matsyapurāṇa, the Agnipurāṇa, the Nṛśimhapurāṇa, the Nirṇayasindhu and many other works there are descriptions of the consecration of the images of Vāsudeva, of a linga and other deities, which are all passed over here for want of space. In these works following Tantric practices three kinds of nyāsas, viz. Mātrakāṇḍyāsa, Tattvanyāsa, and Mantranyāsa are referred to. The Mātrakāṇḍyāsa consists in repeating the letters of the alphabet from a (including ‘am’ and ‘ah’) to I (in the form of a kārāya namah svāhā) and offering an oblation in fire. The Tattvanyāsa consists in repeating ‘Āmatattvādyā namah, svāhā’ and the same formula as to Āmatattvādhipati, Kriyāsakti, Śivatattva (or Viṣṇutattva), Śivatattvādhipati, Icchāsakti, Vidyātattva Vidyātattvādhipati, Ādhaśraśakti. The Mantranyāsa is as follows, taking a mantra of certain letters for a god (e. g. one of 12 letters as in
THE INSTALLATION OF THE IMAGES

"om namo bhagavate Yasudevaya") one has to repeat each letter in the formula "om omkāraya namah svāhā".

The Dāhmasindhu III (pūrvārdha) sets forth a brief procedure of the consecration of images in which only one priest is required (vide pp. 333-34). In modern times also the procedure of devatāpratīṣṭhā contains numerous elements and is extremely long".—Kane's H. D. Vol. II pt. 2.

Bṛhatāsamhitā an astronomical-cum-architectural treatise has very succinctly described this Pratimā-pratīṣṭhā—vide ch.60. The special notice of this work in this connection is that the adhivāsanā and pratīṣṭhā ceremony of the images of Viṣṇu, Sūrya, Śiva, Mātrgyānas, Brahmā, Buddha and the Jinas, they should be installed by a Bhāgavata, a Maṅga, a Pāśupatta, one well-versed in the worship (of the Śakti), a Brāhmaṇa, knowing the Vedas well, a person of Sakya race and a Digambara Jain, respectively as per the following verse:

विष्णुमिच्छिल्ल गणांसु नविनम् सम्मो: मस्मभिज्ञानं।
मातृवणिप मण्डलसक्तिविवेको विज्ञानमुज्ज्वलिः॥
शाक्यब्रह्मा श्रविहितस्य दानमनसस ननान् जिनानं चिह्ने ।
यम् यं देवसुताधिता: स्वविभिन्न तैस्तस्तप कार्याम् फिक्स ॥

Further more it also enjoins to give awards not only to the Brāhmaṇas, etc. but also the sthapati—vide the verse (i.e. Vardhiaki cf. Utpala’s Commentary).

The Samarāṅgana Śūtrakṛta also corroborates this vide vol. 1 Hindu Science of Architecture (Pt. III Preliminary matters). Isānaśīvavedagurpadhāti also gives similar directions vide IV Chapter, XXXIV, 4.

Now a word on Punah-pratīṣṭhā (Re-consecration of image in temples) and on Jīrṇoddhāra (rehabilitating old or dilapidated temple and its image, etc.) each, may also be said and I cannot do better to than quote Dr. Kane (the eminent author of History of Dharmasastra in several volumes) here also.

"Punah-pratīṣṭhā:—(Re-consecration of images in temples). The Brahmapurāṇa quoted by the Devapratīṣṭhātattva and the Nirpayasindhu says ‘when an image is broken into two or is reduced to particles, is burnt, is removed from its pedestal, is insulted, has ceased to be worshipped, is touched by beasts like donkeys or falls on impure ground or is worshipped with mantras of other deities or is rendered impure by the touch of outcasts and the like—in these ten contingencies, god ceases to indwell therein.’ When an image is polluted by (contact
with) the blood of a brāhmaṇa or by the touch of a corpse or the touch of a patita it should be re-consecrated. If an image is broken in parts or reduced to particles it should be removed according to śāstric rules and another should be installed in its place. When an image is broken or stolen a fast should be observed. If images of metal such as of copper are touched by thieves or cāndālas they should be purified in the same way in which polluted vessels of those metals are purified and then they should be re-consecrated. If an image properly consecrated has had no worship performed without pre-meditation (i.e. owing to forgetfulness or neglect) for one night or a month or two months or the image is touched by a śūdra or a woman in her monthly illness, then the image should have water adhivāsa (placing in water) performed on it and it should be bathed with water from a jar, then with pañcagavya, then it should be bathed with pure water from jars to the accompaniment of the hymn to Puruṣa (Rg. X. 90) repeated 8000 times, 800 times or 28 times, worship should be offered with sandal wood paste and flowers, naivedya (food) of rice cooked with jaggery should be offered. This is the way in which the re-consecration is effected”.

“Jinodhāra (rehabilitating old or dilapidated temples, etc.). This subject is closely connected with the preceding topic and is dealt with in the Agnipurāṇa, chap. 67 and 103 (about liṅgas); the Nirṇayasindhu (III. pūrvārdha p. 353), the Dharmaśindhu (III. pūrvārdha p. 335) give an extensive procedure following the Agnipurāṇa. This is done when the image in a temple or a liṅga is burnt, or reduced to particles or is removed to another place. The Agnipurāṇa (103. 4) says that if an image or liṅga is carried off by the strong current of a river, it may be re-consecrated elsewhere according to the rites prescribed in the śāstra. According to the Agnipurāṇa (193. 21) a liṅga that is reputed to have been established by the asuras (like Bāṇāsura) or famous sages or by gods or by those who were expert in Tantra should not be removed to another place, whether it be worn out or broken, even after the performance of prescribed rites. The Agnipurāṇa prescribes (chap. 67. 3-6) that image of wood when extremely worn out may be burnt, one of stone may be thrown into water, one made of metal or of a jewel (pearl etc.) should be thrown into very deep water or the sea after carrying it covered with cloth in a cart to the accompaniment of music and on the same day another of the same dimensions and substance should be installed after the purification of the image is effected. When the daily worship of an image had been stopped of set purpose or when it is touched by śūdras and the like, purification can be effected only by re-consecration. Re-consecration can be done even in intercalary months or when Venus is too near the sun to be visible. When a temple
or a well or a tank is breached or when a garden embankment or a public hall is injured, one should offer four oblations of clarified butter with the four verses ‘idam Viṣṇu’ (Rg. I. 22. 17), ‘mā nastoke’ (Rg. I. 114. 8), ‘Viṣṇuh karmāni’ (Rg. I. 22. 19), pādosyai (Rg. X. 90. 3), and then a dinner may be given to brāhmaṇas.

The procedure of jīrṇoddhāra is given at length in the Nirṇayasindhu, the Dharmasindhu and other works. Vṛddha-Hārita IX. 409-415 also deals with re-consecration. Śaṅkha-Likhita quoted in the Vivādaratnākara and other works says that when an image, a garden, a well, a bridge (over a moat or river), a flagstaff, a dam a reservoir of water are breached, they should be repaired (or raised), re-consecrated and the person guilty of breach should be fined 800 paṇas. When worship was stopped, some authors prescribed re-consecration, while others prescribed only prokṣaṇa as laid down in the Devapraśṭihatattva (p. 512) or Dharmasindhu (III pūrvārdha p. 334).”

It may be remarked that the jīrṇoddhāra or Punahpratiṣṭhā has been regarded for a long time as great acts of religious merit in India, rather more meritorious than the establishment of new shrines and construction of new images. Many are the historical instances which corroborate this ancient institution. Archaeotopical caskcts, inscriptions and the historical accounts (cf. H. Thsang testimony of Bodhi tree restoration).

Śilpa-ratna, a śilpa-text of renown which is credited to treat this subject also simply echoes this time-honoured tradition when it says:

दोपय तपुत्वे बिभक नेक ल्या यं कदाचन्।
बाहुच्छेदे कर्नक्षे पालच्छेदे तर्पचे च।।
तर्पच सुधिते सिन्धरसंस्थव गचे।
बैल्यं जाते वस्य ततु ल्या यं प्रायशो भवेतु।।
अञ्गल्यादिपरिच्छेदे बसनेन शस्यते नुभ:।

After ritualistic details regarding the installation of the Image in its abode, the temple, let us say a few words one same of its architectural details.

These details are based on the canons of Iconometary. The height of these images which are meant to be enshrined in temples had to take proportionate measurement with doors of temple. Thus Varāhamihira (Br. Samhitā ch. 5) tells us that the height of the pedestal of the image should be three parts of the height of the shrine door less eighth part, when the latter is divided into equal parts, and the height of the image should be twice that of the pedestal. Dr. Bannerjea
(D. H. I. p. 324) considers this formula a bit complicated and he therefore cites another authority (cf. Haribhaktivilāsa): ‘it says that the measure of the height of the door (shrine door) should be divided into 8 equal parts, two of these parts should constitute the height of the image and one part of it divided into three parts, the height of the pedestal which should be neither too high nor too low’.

Matsyapurāṇa’s prescription in this connection is also note-worthy: It says (vide Ch. 258. V. 23) those images that are to be enshrined in temples should measure not more than 1/16th part of the whole height of the temple; one should make an image up to this height (this is the superior class) or less than it (of medium class or inferior class) according to his means; but on no account should the image be more than 1/16 part of the full height of the shrine.

This is true in case of the principal image in a temple. The host of other images that are carved out on the temple, they too are guided by the canons of iconometry and those relating to the laws of its architecture. Prof. Kramrisch says (H. T. p. 311): ‘As far as the proportions are based on number (i. e. Navatāla, etc.) so are their isocephalous rows on the upright walls of the temple. akin in their vertical rhythms to those of the groups of mouldings coherent in their proportion and forming a broad band on the socle (adhiṣṭhāna) of the temple; on its walls similar though narrower belts of architectural profiles alternate with the belts of images; though the limbs of the latter are more richly interlaced, their proportions in the vertical are as pure, and also allow for modifications as those of the many variations of the zones of architectural mouldings. Thus the images do not only come forward from the walls, but are part of them also in their proportions’.

Apart from this very brief indication of the intimate relationship of the Prāśāda, the Hindu Temple and the Pratimā, the enshrined Deity, there is still a good deal of scope to treat this subject, but exegencies of space forbid me to do it here. This theme however will form a principal dissertation in the 3rd vol. of this work ‘An outline history of Indian sculptures along with their illustrations in Indian Art’. Many a symbolic sculpture on the different parts of the temple, the door, the window, etc. and other representations like the Face of Glory, Kārtimukha, Šārdūla, Lioness typifying the Śakti, the Power along with a host of images around which may be taken as images of Immanent Breath and Symbols of Re-integration as well as the state of being a couple and lastly ending in Āmalaka, the highest point of the microcosm and the lowest one of the macrocosm, paving the path for the Puruṣa to emerge and the mortal to converge on it, to get united with Him,
APPENDIX A

(i) Māṇagaṇanam—vide Chap. III p. 87.

'A distance of one aṅgula is called Murti, Indu, Viśvambharā, Mōksha and Ukta.

A distance of two aṅgulas is called Kalā, Gōlaka, Aśvinī, Yugma, Brāhmaṇa, Vihaga, Akshi and Paksha.

A distance of three aṅgulas is called Rīṇa Agni, Rudrāksha, Guṇa, Kāla, Śūla, Rāma, Varga and Madhyā.

A distance of four aṅgulas is called Veda, Pratishṭhā, Jāti, Varṇa, Karṇa (or karana), Abjajānana, Yuga, Turya, and Turiya.

A distance of five aṅgulas is called Vishaya, Indriya, Bhūta, Iṣhu, Supratishṭhā and Pṛithvī.

A distance of six aṅgulas is called Karma, Aṅga, Rasa, Samaya, Gāyatrī, Kritikā, Kumārāṇana, Kauśika and Ritu.

A distance of seven aṅgulas, Pāṭāla, the Muni, Dhātus, Lōkas, Uṣṇik, Rōhinī, Dvīpa, Aṅga and ambhōṇidhis.

A distance of eight aṅgulas is called Lōkapālas, Nāgas, Uraga, Vasus, Anushṭup, and Gaṇas.

A distance of nine aṅgulas is called Bṛihatī, Gṛihas, Randhras, Nandas and Sutras.

A distance of ten aṅgulas, is called Dīk, Prāturbhāvā, Nādi, Paṅkti and . . .

A distance of eleven aṅgulas, is called Rudras and Trishṭup.

A distance of twelve aṅgulas is called Vitasti, Mukha Tāla, Yama, Arka, Rāi and Jagatī.

A distance of thirteen aṅgulas is called Atijagatī
A distance of fourteen aṅgulas is called Manu and Śakvarī.
A distance of fifteen aṅgulas is called Ati-śakvarī and Tithi.
A distance of sixteen aṅgulas is called Kṛiyā, Ashtī and Indu-Kalā.

A distance of seventeen aṅgulas is called Atyashti.
A distance of eighteen aṅgulas is called Śmrīti and Dhṛiti.
A distance of nineteen aṅgulas is called Atidhṛiti.
A distance of twenty aṅgulas is called Kṛiti.
A distance of twenty-one aṅgulas is called Prakṛiti.
A distance of twenty-two aṅgulas is called Akrūri.
A distance of twenty-three aṅgulas is called Vikṛiti.
A distance of twenty-four aṅgulas is called Śamskṛiti,
A distance of twenty-five aṅgulas is called Atikṛiti,
A distance of twenty-six aṅgulas is called Utkṛiti.
A distance of twenty-seven aṅgulas is called Nakshatra’—Rao’s version.

(ii) Sixfold iconometrical measurements and their synonyms—vide p. 88.
Māna—Āyama, Āyata, Dirgha.
Unmāṇa—Bahala, Ghana, Mitī, Utechchhāya, Tuṅga, Unnata, Udaya, Utsedha, Uchcha, Nishkrāma, Nishkṛiti, Nirgama, Nirgati and Udgama
Parimāṇa—Mārga, Praveśa, Pariṇāha, Nāha, Vṛiti, Avṛita and Nata.
Upamāṇa—Nīvra, Vivara and Antara.
Lambamāṇa—Sūtra, Lambana, and Unmita.

(iii) Tālamāṇa—vide p. 89.
The Uttama-daśa-tāla (of 124 dehaṅgulas) is prescribed for the images of the principal deities—Brahmā, Vishṇu and Śiva.
The Madhyama-daśa-tāla (of 120 dehaṅgulas) for those of Śridevi, Bhūmidevi, Umā, Sarasvatī, Durgā, Saptamātrīkās, Ushā and Jyeshṭhā.
The Adhama-daśa-tāla (of 116 dehaṅgulas) for Indra and the other Lōkapālas, for Chandra and Sūrya, for the twelve Ādityas, the eleven Rudras, the eight Vasus, the two Aśvini-devatās, for Bhṛigu and Mārkaṇḍeya, for Garuḍa, Śeṣha, Durgā, Guha or Subrahmaṇya, for the seven Rishis, for Guru, Ārya, Chaṇḍesa and Kṣetrapālakas.
The Navārddha-tāla for Kubera, for the nine Grahas (planets) and certain other celestial objects.
The Uttama-nava-tāla for Daityaśa, Yakṣeśa, Urageśa, Siddhas, Gandharvas and Chāraṇas, Vidyese and for the Aśṭamūrtis of Śiva.
Sa-trayaṅgula-nava-tāla for such persons as are equal to the gods in power, wisdom, sanctity, etc.
Nava-tāla for Rākshasas, Asuraś, Yakṣhas, Apsarṣas, Astraṃūrtis, and Marudgaṇas.
Ashṭa-tāla for men.
Sapta-tāla for Vētālas add Pretas
Shaṭ-tāla for Pretas.
Panch-tāla for Kubjas or deformed persons and for Vighneśvara.
Chautustāla for Vāmanas or Dwarfs and for children.

Trītāla for Bhūtas and Kinnaras.

Dvitāla for Kuśmāṇḍas.


(b) Aparājita pracchā's overtopping the other texts—the largest Tāla-measure—vide p. 88.

N. B.—The Rūpamaṇḍana being a copier, can not have this credit cf. these comparative estimates—Mankad's version.)

Objects in विषमान सुप्रभेदायम् अपराजितपुरं रूपमंडन 20 अंगुलās

1 ताल बन्धुका (?) कृष्णां (a kind कृत्तिवस्त्र-जलचर प्रासवक्स 1

2 ताल स birds मल्ल विद्वंग कुंजर 2

3 ,, Kinnaras किलर कुंजर किलर (?) 3

4 ,, शुद्ध चूत तुंगा किलर 4

5 ,, गणेश बामन-विवन्दहर किलर सुरव्य-चूकर-बामन 5

6 ,, ब्याख्र गणवर्ग गणानाथ-यक्ष गणानाथ 6

7 ,, गण राक्षस-सुगर मानव मानव 7

8 ,, मुनिक्र (नरनारी) दिब्यमांद्रमनुष्ठ विष्योपित: पारवलीवी 8

9 ,, दानव शक्ति अन्यदेवास सदेवेवास सदेवेवास 9

10 ,, देवीमुनिन्द्र-जुड़ इश्वरादि चतुर्मूर्ति राम, विष्णु, वैरोचन, राम, बलि, बह, जिन 10

N. B.—Representation and magnification of भूष त as prodigies may be regarded as a later development.
PART II

ICONS AND ICONOLOGY

Exposition of the Pratima-laksana
INTRODUCTORY

Something has already been said in the ‘Introduction’ regarding this part. Here a little more may be added to bring home to the readers not only the angle of the treatment; but also the introduction of the new elements in Indian icons and their iconology. Regarding the former, it may be said that the exposition of the Pratimā-lākṣaṇa, does not only confine itself to the objective treatment of the icons alone as such, but their individual evolutions in relation to their cult-ideology, artistic developments (i.e. iconographic evolutions and associated comminglings) and a critical analysis of their sway over Indian life as a whole in the cultural context of this great sub-continent, have also found a place in this treatment. In this survey a good many new propositions have been advanced and theories propounded, explanations and interpretations put forward to attract the attention of the scholars to these new factors whose estimation has been a long desideratum. A few instances, in this connection, may be cited:

A reoriented classification of the varieties of the principal deities, like Viṣṇu or Śiva has been put forward. Similarly the relative importance and ideology and their bearing on our cultural traditions, affecting deeply the Indian life as a whole, of some of the varieties of these principal deities, classed as minor or miscellaneous forms by Śrī Rao, have been reoriented and re-established. Vāsudeva-Viṣṇu, Ananta-līlā Nārāyaṇa, Sadāśiva, Mahāsādāśiva and Dwādaśa-kalā-sampūrṇa Sadāśiva are some of the many such notable examples, found dealt with, in this new angle. A good many images though described in the manuals and said to be unrepresented in the monuments (the rich sculptural heritage of India) have also been resurrected. A very striking example is that of Simhadhārī Lākṣmī, described in Hemādri’s Caturvarga-cintāmaṇi but said to be unrepresented by Śrī Brindavan Bhattacharya (cf. I. I.) in Indian sculpture, has been pointed out here to have been represented alright—vide Khajuraho sculptures. A bold assertion on the basis of the indigenous texts and their ideology regarding the Buddha image has been made to bring home to the readers that the evolution of Buddha image is not cent per cent a foreign contribution. It is fundamentally Indian and accordingly a new critique of Gandhara art has been advanced. A confusion prevailing among the scholars regarding the characteristic traits of Gandharvas and Kinnars has been cleared—vide the correct interpretation of the Mānasāra text describing
these demi-gods. This is only a bare outline of this critical and comparative angle of treatment, an appraisal of which can be made only after fully going through all these eight chapters, full of ideas and innovations. This brief indication only aims at enkindling a curiosity in this fascinating study of immortals.

Regarding the latter, i. e., introduction of new elements, a peep into the very first chapter will convince my readers that some of the most intimate subjects of dessertion in any study of Hindu Iconography, so far remained insignificant, have been given their due. Symbolism in India has been its life breath. Symbolism, therefore, in Indian art is its soul. Accordingly all the principal deities have been treated from this angle also in the last—the secret and sacred significance of the icons and their manifold rūpas, etc. what is termed here as 'lāñchana-rahasyam' which is an invariable concomittance in practically all the eight chapters. Similarly a principal image must have his shrine—the āyatana, and his parivāra-devatās. This too is an essential theme invariably adhered to in the treatment of all the principal deities. Needless to multiply other so many new introductions based on an intimate study of the new sources like the Samarāṅgaṇa and the Aparājita-pracchā and the reorientation of the older texts like the Mānasāra.

Thirdly the subject of Hindu Iconography regarding the different icons and their iconology has been treated here as an integrated whole. It is why that all the three branches of Indian Iconography—Brāhmaṇa, Baudhia and Jain—so far taken as independent evolutions—have been treated here from the broad cultural stand-point in which they are only the side-currents having their rise from a fountain head—the spirit of India,
Five Dhyānī Buddhas with their characteristics—Vide Chap. VIII p. 24

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Colour</th>
<th>Mudrā</th>
<th>Crest</th>
<th>Vāhana</th>
<th>Skandha</th>
<th>Position</th>
<th>Vijamantra</th>
<th>Season</th>
<th>Rasa</th>
<th>Varga</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Red</td>
<td>Samādhi</td>
<td>Lotus</td>
<td>Peacocks</td>
<td>Samjña</td>
<td>West</td>
<td>Hariḥ</td>
<td>Griśma</td>
<td>Amla</td>
<td>Ta</td>
</tr>
<tr>
<td>2</td>
<td>Blue</td>
<td>Bhūsparśa</td>
<td>Vajra</td>
<td>Elephants</td>
<td>Vijñāna</td>
<td>East</td>
<td>Hum</td>
<td>Śīśira</td>
<td>Kaṭu</td>
<td>Ca</td>
</tr>
<tr>
<td>3</td>
<td>Yellow</td>
<td>Varada</td>
<td>Jewel</td>
<td>Lions</td>
<td>Vedanā</td>
<td>South</td>
<td>Trām</td>
<td>Vasanta</td>
<td>Lavaṇa</td>
<td>Ta</td>
</tr>
<tr>
<td>4</td>
<td>Green</td>
<td>Abhaya</td>
<td>Viśvavajra</td>
<td>Garuḍas</td>
<td>Saṃskāra</td>
<td>North</td>
<td>Khaḍa</td>
<td>Varṣā</td>
<td>Tikta</td>
<td>Pa</td>
</tr>
<tr>
<td>5</td>
<td>White</td>
<td>Dharmacakra</td>
<td>Discus</td>
<td>Dragons</td>
<td>Rūpa</td>
<td>Centre</td>
<td>Oṃ</td>
<td>Hemanta</td>
<td>Madhura</td>
<td>Ka</td>
</tr>
</tbody>
</table>
CHAPTER I

TRIMȳRTI, ETC. AND BRĀHMA-PRATIMĀ-LAKṢAṆĀ

Trimūrti.—The reason why Trimūrti icon is first taken up is not very difficult to understand. It represents not only historical background of the evolutionary processes of the later (i.e. Paurānic) sectarianism, but also keeps up intact the lofty idealism of Upaniṣadic monism, already initiated by the Rṣī in the Rgveda when he proclaimed ‘Ekam sad Viprah bahudhā vadaṇṭi’. Trimūrti and other compound mūrties, though regarded as representing syncretistic tendency, in the opinion of scholars like Dr. J. N. Banerji, as a reaction to the morbid sectarianism, really represent, in a nutshell the truth of the Vedic Henotheism and Vedāntic Monism.

Hinduism misrepresented as polytheism, really stands on the solid bedrock of the Advaita, the Brahma, the ultimate reality. The Vedāntic monism is both an idealism of the highest order as well as the Realism of the most practical utility. It is here that Ethics and Metaphysics meet. Therefore the Trimūrti conception is the essence of Hindu culture, religion, philosophy and the world at large. We cannot have a better lakṣaṇa of Trimūrti than one quoted by Gaṅgeśa in his Śabdātavavaiśevyavaiśevyavaiśevya (cf. Pr. Laks. P. 70) that the Trimūrti, though apparently having different forms, really has one form and it is one monistic principle governing the three-fold work of the Universe, the Creation, the Preservation and the Destruction.

The Viṣṇudharmottara also echoes here this concept of Trimūrti (vide Pr. Laks. p. 70). The existence of the Universe is guided by three-fold principle of Energy or Quality - Rājasa, Śāvika and Tāmasa. Accordingly here Brāhma aspect or form or face represents the creative activity, Vaiṣṇava one maintains and sustains the universe, while the Śaiva aspect simply destroys it (to create a vacuum for further creation).

As hinted above, the idea of Trimūrti is not Paurānic alone. It is as ancient as the times of the Vedas themselves. The Vedic triad Agni, Sūrya and Vāyu or Rudra, really got developed into the Paurānic Trimūrti of Brahmā, Viṣṇu and Śiva. Brahmā represents Agni and the later texts both Purāṇas and the Vaiṣṭuśāstras (notably the Saṁarāṇ-
guṇa-Sūtradhāra) corroborate this truth by directing the image-maker to make the Pratimā ‘annual-pratimāh’ akin to the flamed fire. Viṣṇu is a solar deity in the Veda—everybody agrees to it. He is accordingly reckoned as one of the Dvādaśādityas in the Mahābhārata. The praises and exploits of Viṣṇu in the hymns of the Rgveda are all for Viṣṇu as a solar deity and hence his affinity to Sūrya cannot be disputed. As regards Śiva, his prototype in the Vedas is Rudra—Rudras or Rudriyas in the Rgveda or more correctly in the Yajurveda, are in intimate association with the Marud-devas, the wind-gods, represented as working havoc, bringing storms, spreading calamities and diseases, etc. and therefore the development of Marud-Rudra into terrific-cum-beneficent Rudra—Śiva—is not difficult to understand.

With this background of Trimūrti conception, let us peep into the depth of its meaning. It represents in the nutshell the whole fabric of the Āśramadharma—the three fundamental stages of life, childhood and youth as well as the three periods of Āryan life, the Brahmacarya, the Gārhatiśya and the Sanyāsa. Brahmā’s features are exactly those of a Brahmacārī. He holds a Kāpanḍalā, puts on Kāśāya cloth, carries the Vedas, all of which are requisites of a young Brahmacārī.

The appearance of Viṣṇu is the ideal representation of a householder, enjoying, working and flourishing in the world. His dress, ornaments, attendants all speak of his life of the world. Thus he has been the ideal god to be worshipped by the kings. The image of Śiva, in like manner, represents the life of an Indian Sanyāsi. He wears, like the Hindu ascetic, tiger’s skin, bears a trident and has Jaṭā or clotted hair—the true sign of old age and indifference. Like a Yogī, he is half naked and devoted to spiritual contemplation—Brindāvana, I. 1. p. 5.

Metaphysical interpretation of Trimūrti is already hinted at. Mythological accounts of the triad are quite well known—Brahmā created the world; Viṣṇu preserved the creation throughout by maintaining the life principle and removing the destructive elements in various incarnations; Pralāya or dissolution of the world was brought about by Śiva or Rudra.

As regards the illustrations representing this form of icon, there is a great paucity of monuments representing this image. The celebrated ‘Trimūrti’ illustration of the famous elephantas cave is held by Rao as an unmistakable representation of Maheśamūrti, and he has adduced strong arguments to prove his contention and substantiate it on the possible grounds. Another sculpture of Chittoragārh in Udaipur State, Marwar is also not ‘Trimūrti’ but Maheśamūrti as contended by
Rao, ibid p.335. Śri Brindābana Bhattacharya, however, cites two examples of Trimūrti image in the Peshawar Museum and the four-headed lingam in the Indian Museum.

Trimūrti, according to Viṣṇudharmottara, Pūrva-Karṇāgama, etc. (Pr. Laks. p. 187-188) is also one of the eight Vidyeśvaras (special forms of Śiva). Amāsambhedāgama describes Trimūrti (Ekapāda), Ekanetra and Ekarudra alike. The main features of this Trimūrti sculpture according to this text are: From the right to left of the erect figure of Śiva should be seen emerging those of Brahmā and Viṣṇu, respectively. Both these should be sculptured with their respective characteristics. Rao says, 'Another way in which Trimūrti may be represented is this: Brahmā and Viṣṇu may be sculptured as issuing from either side of a large linga. Thirdly, they may be represented each of one separately with all their characteristics and as standing side by side on three separate padma-piṭhas. Fourthly, there may be three shrines in a temple each separated from the other and in these there may be set up in the middle shrine a linga and in the right and left, shrines for Brahmā and Viṣṇu, respectively. Fifthly, in a temple consisting of these contiguous shrines (triforium), they may be set up as in the previous case. The central figure may be also Nṛtta or other forms of Śiva.

This is the traditional and time-honoured conception of both of the iconology and the iconography of Trimūrti representing Brahmā, Viṣṇu and Śiva as one.

There are, however, certain texts notably Aparājita-pracchā which not only describes trimūrti of Hari, Hara and Pitāmaha, but also that of Candra (the moon), Arka (the sun) and Brahmā (common), as well as Hari, the Sun (also Viṣṇu), Hara and Hiraṇyagarbha. The former has not yet found representation in sculpture, but the latter is fully depicted in it. It is, therefore, very curious and also remarkable that some of the uncommon types of icons are either the result of the uncommon conceptions or vice-versa. The association of Śūrya with Hara and Hiraṇyagarbha in the Trimūrti sculpture have some background in peculiar conditions of the religious beliefs of the Hindus. The close connection of Śūrya with Viṣṇu or Viṣṇu as Nārāyaṇa is wellknown. Accordingly a good many Trimūrti sculptures depict this synchronism—cf. six-armed composite image found at Madhia in the old Panna State in Bundelkhand region representing the Trimūrti of Śūrya-Śiva-Brahmā. The three-headed and eight-armed standing Śūrya in Cidambaram temple also illustrates this. 'A somewhat similar composition, but a seated one, is carved on the west face of the small shrine
dedicated to the sun-god in the southern corner of Limboji Mata's temple at Delmal (northern Gujrat). 'Another eight-armed seated image of this type is carved on the western side of the central Bhadra (structure) of the Śiva temple called Dula Deo at Khajurāho'.

Caturmūrti—Aparājita Pracchā—Also describes Caturmūrtis of Hari (the sun as well as Viṣṇu), Hara and Hiraṇyagarbha, which may be illustrated in the representation already pointed out above—cf. Limboji Mātā's Temple—Vide Trimūrti illustration and Burgess's remarks (Ar. Survey of W. India Vol. IX Arch. Antiq. of N. Guj. p. 88-9) satisfy this composition: In one figure the four divinities, Viṣṇu, Śiva and Brahmā or the Trimūrti—with Śūrya, appear blended or shall we rather say it represents a Vaiṣṇava Trimūrti with Śūrya-Nārāyaṇa, as the central figure, seated on his Vāhana, Garuḍa.

Pañca-mūrti: Though we do not have any partimālakṣaṇa in the texts of this composite icon, we do find pañcāyatana sculptures and images in accordance with a clear cut tendency of this most tolerant, and universal institution advocated by the Śrūṭis like Manu and Yājñavalkya and fully practised by the bulk of people called Śmārtas. Accordingly the Pañcāyatana worship must have some symbol (iconic or aniconic) to satisfy this most prevalent urge of ordinary run of men having equal adoration to all the principal deities of Hindu Pantheon. This was really a great and grand syncretistic tendency at work. 'Five stones or symbols, believed to be permeated by the essences of the five chief deities, are: (1) the black stone, representing Viṣṇu; (2) the white stone representing Śiva's essence; (3) the red stone representing Gaṇeśa; (4) the small piece of metallic ore representing the cîsh of Śiva; (5) the piece of crystal representing the sun............All five symbols are placed on a round open metal cîsh, called Pañcāyatana, and are arranged in five different methods, according to the preference given to any one of the five deities at the time of worship'. (Religious Thought and life in India, pp-411.12).

'The Pañcāyatana Pūja of the Śmārtas is also illustrated by many extant early and late medieval temples of India, in which the central shrine housing the principal deity is surrounded by four smaller shrines on the four corners of the quadrangle containing the figures of the four other deities'. Dr. Banerji has given certain notable illustrations of this religious culture found depicted in stone—a fairly large number of medieval sculptures: 'A pañcāyatana Śivalinga, originally found in a part of Bihar and now in the collection of the Indian Museum, which is being illustrated here, characterises in a very interesting manner the religious belief of a medieval Śaiva of Eastern India belonging to the
order of Smārtas. It is inaccurately described in the Museum record
as a Caturmukha Śivalīnga, but it really shows the four cult deities,
Gaṇapati, Viṣṇu, Pārvatī and Sūrya on the four sides of the central
Śaiva emblem, all of which taken together symbolise the five Brāhmanical
Hindu cults. 3

Dvīṃūrti.—We have already noticed (though rarely) the iconogra-
phical presentations of caturmūrtis and Pañcamūrtis, etc., the Dvīṃūrtis,
however, are very popular. Among them, the most famous Haryardhā-
mūrti or Hari-Haramūrtis are very well known. The different Śaiva-
dvīṃūrtis like Hara-Gaurī, Umā-Mahiśvara, Ardhanāriśvara etc., etc.,
may also be classed dvīṃūrtis but as they form a class by themselves in
the Śaiva icons, they may be passed on here to be taken up in their
proper place. It is, therefore, proposed to take only the most famous
forms of Dvīṃūrtis here.

Haryardharmūrti:—Vide Pr. Laks. p. 71 is enjoined to be sculptured
according to Uttarā Karṇāgama like this: The Maheśa part should
exactly be the same as in the Ardhanāriśvara form, the other half of
it, the Vaīṣṇava counterpart however is enjoined to take only two arms
with Śaṅkha and Kaṭaka, dressed in Pitāmbara and decorated with all
characteristic ornaments. Suprabhedāgama, however, prescribes Hara,
clad in tiger's skin, Viṣṇu, of course, in Pitāmbara, though hair would be
in Jāṭā, and in Kṛṣṭa respectively. Śilparatna however adds the bodily
pose also—both of them to assume Samapāda standing posture, other
characteristics are also mentioned, the emblems, etc. vide Pr. Laks. P. 71.

It may be remarked that sculptures found representing the image
show Hari always on the left and Hara in the right, as we shall presently
see. A word, therefore, on history and culture of this composite
image may be first said here. The historical, or more correctly the
Paurāṇic, account of the origin of this composition is very popular. Viṣṇu
was Mohini, the beautiful female form assumed by him while distributing
nectar churned out of the ocean by the Devas and Asuras to deprive
the latter of their share of it, by bewitching them with her beauty;
Śiva fell in love with this aspect of Viṣṇu. Now as regards the broader
culture which this composite icon represents is the emphasis on the
reconciliation between the two major cults of Vaiṣṇavism and Śaivism.

Dr. Banerji has illustrated this icon in many of the Indian sculp-
tures: One of the earliest stone reliefs representing this composite
divinity is to be found at Badami....The clear line of demarcation
between the left (Hari) and the Right (Hara) halves is emphasised by
the treatment of the crown (the right part of it shows a Jāṭāmukuta
while the left part a kīrṭamukūṭa), the two different ear-rings (a sarpa-kupāla in the right ear, and a nakra or makara kūḍāla in the left ear)... and the presence of the bull-faced Nanda and Pārvati on the right hand, and that of the slightly pot-bellied dwarfish Guraḍa and gracefully standing Lakṣmī on the left.

There are some other dvimūrtis spoken of, in the Śāstra, but unrepresented in the sculpture and vice-versa. Aparājitapracchā gives a description of Kṛṣṇa-Sankara dvimūrti which is uncommon. The Kṛṣṇa half (in the left) is said to have mukṭa, makara-kupāla and cakra; while the Śaṅkara counterpart (in the right) is directed to have jatābhāra, kūḍāla, akṣamālā and triśūla. So far as our knowledge goes this description is not illustrated in the sculpture. Further discoveries should be made in this direction and its representation may come to light; because the Aparājita is a medieval treatise and the exuberance of medieval sculptures has not yet been well investigated. A good many images still remain unidentified. This description of this standard manual gives us a sufficient clue for our further studies in the vast store-house of medieval sculptures adorning renowned temple-sites of Northern and Southern India.

Two very interesting dvimūrtis of Mārtaṇḍa-Bhairava and Sūrya-Brahmā are represented in our sculptural heritage and Dr. Benerji observes: 'But a very unique saucer-like image in which Sūrya and Śiva are the constituents is in the collection of the V. R. S. Museum, Rajshahi, which has been tentatively identified as 'Mārtaṇḍa-Bhairava' by K. C. Sarkar. It is a three-faced and ten-armed image of the 12th century A. D. found at Manda (Rajshahi), containing the usual accessories noticeable in a well-developed type of Sūrya figure of this part of India. Its central face is placid, the side ones being fierce; its front two pairs of hands are broken, but the full blown lotuses in one pair are visible; the back hands, which are preserved, carry, from the right side onwards, a khaṭvāṅga, a triśūla, a śakti, a nilotpala, a dāmarū, and a sarpa, flames issuing from its heads and shoulders (the Śivaite characteristic of most of these emblems should be noted). The dhyāna-mantra of a particular variety of Sun (Mārtaṇḍa) appearing in the Śāradātilakatantra conforms to a great extent to its iconographic features and the text says that such a variety of the Sun god is 'half' (a part) of Śiva (Ballaḥbārdha). 'A composite representation of Brahmā and Sūrya can be recognised in the beautiful image of the 11th century A. D. acquired from Mahendra (Dinajpur, Bengal) and now in the collection of the V. R. S. Museum. It is similar in many respects to the usual two-armed Sūrya figures of this period, but its
notable difference from them lies in the fact that the number of its arms is six. Its natural hands hold the usual full-blown lotus flowers, while the four additional hands show varadamudrā (with lotus mark on the palm), akṣamālā, abhayamudrā and kamaṇḍalū. The Dhaṭrī aspect of the Sun god, the first in the list of the Dvādaśādityas, as described in the Viśvakarmāvatāra śāstra, holds lotuses in its two natural hands, a lotus garland (or a fillet of lotus seeds) in its (back) right hand and a water-vessel in its (back) left (Dakṣiṇe pauśkarī mālā kare vāme kamaṇḍaluh; Padmābhyaśam sobhitakarā sā Dhaṭrī prathamā smṛtā).

This North Bengal relief has no doubt much in common with the Dhaṭrī aspect of the twelve Ādityas but the increased number of its solar features and rosary and water-vessel (two of the well-known emblems of Brahmatā) in two of its hands, bring it in line with the groups of syncretistic icons being noticed here. Dhaṭrī is no doubt one of the Ādityas, but Dhaṭā or Vidhātā is also one of the synonyms of Brahmatā Prajāpati, and both these characters appear to be symbolised in this interesting sculpture (PL XLVII, Fig. 3).

In the end may be also cited another important dvimūrti of Nara-Nārāyaṇa or Hariṛṣṇa. The V. D. has given its laksṇa—vide writer’s Pr. Laks. p. 70 (wrongly classed with caturmūrtis under Trimūrti). ‘It is stated therein that the image of Nara should be of grass colour and have two hands; it should me made to look powerful. Nārāyaṇa should possess four arms and be of blue complexion. Both of them should be seated under a badara tree. They should be clad in krṣṇa jina and wear the jaṭa-maṇḍalas. As regards Hariṛṣṇa, they should be shown as seated in a chariot having eight wheels, with their legs crossed. The story of Nara-Nārāyaṇa is related at many places in the Mahābhārata. Its representation in sculpture however is still to be found out.

**BRAHMĀ**

Though one of the members of the Trinity, Brahmatā as a God of temples and images is not significant. Instances of a separate temple dedicated exclusively to Brahmatā are very few and far between. Contrary to this however the accounts in the Śilpa-śāstras and those in the Purāṇas are full of his glory and glorification as well as dedication and worship. Brahmatā, the creator of the Universe, and the foremost among the gods, could not fascinate the minds of the masses, perhaps due to the (curse) as the Padmapurāṇa (Srṣṭikhaṇḍa 17) shows that the worship of Brahmatā had declined at that time, owing it is said to the curse of Śāvitri. There is no Brāhma cult as we have the Vaiṣṇava and the Śāiva cults with a large number of adherents,
Brahmā, the cosmic creator is a god of a very regulated function. He is neither a showerer of boons nor a player of magic. He could fascinate few. Even the Brāhmaṇas who could have been his adherents and worshippers could not tide over the times and tendencies. Viṣṇu a grand god captivated the minds of Kings, Śiva was very popular among the masses. Kings and beggars both adored him. Hence both these gods became popular gods. Accordingly with rise of Bhakti their images became the time-honoured traditions and the practices thereof.

A historical resume.—With this very brief introduction to the first member of the orthodox Brāhmaṇical triad, let us peep into the history of Brahmā, the accounts of his rise and growth as well as decline and fall.

Vedic.—The creator gods described in the Vedic texts are Viśvakarman, Brahmaṇaspati, Hiraṇyagarbha, Prajāpati and Brahmā—vide R.V.X. 81; 82; 72; 121 and vide S. B. XI 2. 3. 1; X. 6. 5. 9; and Prajāpati among them though invariably connected with creation is also associated with Sacrifice as its presiding deity—vide S. B. III 2. 4; XIV. 1. 6.

Smṛtic.—The most concrete concept of Brahmā had come to be developed in the Mundaka Upaniṣad where he is described as the first of the gods as well as the creator of universe and the preserver of the world:

‘ब्रह्मा देवानां प्रथमः संब्रह्मव विस्वव्य कल्लिभुजनस्व गोपता’

The Manusmṛti completed the glory of this great god by proclaiming that the Svayambhū Lord was born in the golden egg as Brahmā:

तत्सिन्नं ज्ञेय स्वयं ब्रह्म संवलोकर्पितमानः

A very notable point in regard to Brahmā’s position in the Smṛti is the appellation Nārāyaṇa which echoes the Prajāpati’s conception in the Brāhmaṇas like Śatapatha.

Epic.—Now the concrete god Brahmā was known by such names as Prajāpati, Dhātā, Vidhātā, Pitāmaha, Viśveśa, Saṛṣṭi, Lokavṛddha, Suragurua, Lokabhāvana, Lokēśvareśvara, Lokādinidhanēśvara, Ādideva, Bhutāman, etc. (Epic Mythology—Hopkins), in the two epics which in their earlier sections though keep intact his greatness, also give his gradual decline in their later sections thus paving the ground for Purāṇas to neglect him altogether.

Pauranic.—Brahmā in Purāṇas is singled out as easily susceptible to grant boons even to Asuras which wrought the wrath of the gods and brought the two great gods Viṣṇu and Śiva to annihilate these
Asuras for the good of not only the gods but also of mankind at large. Matsya, Bhāgavata and several other Purāṇas concocted the myth of Brahmā's incestuous love for his own daughter and the already alluded curse of Sāvitrī in the Padma, brought decline of the Father not to be deemed fit for dedication of temples and the consequent worship. One of the early Purāṇas, the Mārkandeya, paints him helpless to defend himself from the demons Madhu and Kuśtabha from whose clutches he is saved by Viṣṇu's timely intervention. The account's of Liṅgodbhava-mūrti, whose Bhairavi form is sometimes described as Brahma-śirās-chedakamūrti, points out Brahmā's passion for telling lies.

All these later accounts are an evidence to the historical evolution and revolution inasmuch with the decline of Vedism, the repository of the Vedas himself (as Brahmā is conceived), had to face a fall. The other details of the life and deeds of Brahmā may be summed up here in the words of Rām; “It has already been stated that Brahmā was born in a golden egg and was therefore known as Hīranyagarbha; that he sprang up from the waters and the ether; that he took the form of a boar and lifted up the earth from the ocean; that he took the avatarā of a fish; that he was born from the lotus that issued from the Navel of Viṣṇu; that he was the father of Dakṣa and other Prajāpatis (patriarchs); that he disputed the superiority of Viṣṇu over himself and that when, in connection with the dispute, Śiva appeared between them in the form of a pillar of fire, he (Brahmā) went up to search for its upper end and failed to do so; that he was born to the Rṣi Atri and his wife Anasūyā as one of the aspects of Dātātreya; that he served as a Charioteer of Śiva when the latter attacked the Tripurāsura; and that he acted as purohita (officiating priest) in the marriage of Śiva and also of Subrahmaṇya; and many other things have also been mentioned about him”

Iconographical accounts:—As hinted above, the iconographical accounts of Brahmā are however, fully exhaustive and practically all the treatises describe him. The Pr. Laks, p. 72-75 may be purviewed where lakṣaṇas of Brāhma-icons from as many as twelve works are gathered together and let us summarise them one by one to evolve out a perfect figure of Brahmā from both the points of view of iconology and iconography.

Brāhatsamhitā, one of the earliest iconographical texts describes Brahmā only with three of the many attributes—Kamandalu-kara—holding a ritual water vessel in one of his hands; caturmukha (having four faces) and Pañkajāsanastha (seated on a lotus). Another ancient text of Kaśyapa quoted by Utpala (as referred to by Dr. Bannerjea—D. H. I,
p. 516) adds two more attributes associated with this god—daṇḍī (having a staff) and Kṛṣṇājīna (with the hide of a black antelope skin as his upper garment). Both these accounts paint Brahmā as a Brahmacārī.

The Matsya, one of the earliest Purāṇas, elaborates the iconic representation of Brahmā as developed by its time. It makes him ride on his mount of swan, bestows four hands with the additional attributes of srūk and srūvā (the sacrificial implements) besides the usual staff and Kamaṇḍalu. It also gives place in Brahmā icon to the Ājyasthālī and the Vedas on the sides as well as Sarasvatī and Śāvitrī on the right and left respectively. The Agni further elaborates him into a god having a big pot belly—Bṛhadjatharamandalah and having long moustaches—Lambakūrca. Dr. Bannerjea (D. H. I p. 516) observes: Yet it is curious that in none of these elaborate accounts there is an explicit reference to his face or faces being bearded, though the Rṣis who accompany him in a Brahmayatana (a Brahmā shrine) are described as bearded...... This is, however, not right. Perhaps the learned Doctor has not seen this iconographical prescription of the Agnipurāṇa where he is bearded alright. He is not only bearded but also Jaṭāyuktah (with matted hair—a characteristic sign of Śiva). Again as the Agnipurāṇa is regarded as a later Purāṇa, all the later images of Brahmā have bearded faces, perhaps due to this prescription; otherwise most of the earlier ones being shown without this trait. This is also supported in other medieval texts like Aparājita-pracchā and Rūpamaṇḍana (see ahead).

Viṣṇupurāṇa gives him his lordly conveyance of a chariot drawn by seven swans—'saptahamsaratasthitam'.

As regards the accounts of Āgama texts, the Amśu and the Suprabheda, etc., they too elaborate these aforesaid attributes with some innovations, viz., the Amśu describes Brahmā as Haritālasamaprabha, Jaṭāmuktuṣaṃyukta, pīṅgalakṣa, sarvabhūṣaṇa, clad in white garments and decorated with white garlands, etc., etc., Other details are more iconometrical than iconographical.

Mānasāra has a distinctive attribute so far not evolved by other texts. The four-faced Brahmā is described as Aṣṭalocana having eight eyes. Silparatna, another southern text, has some further innovation to add. Here he is said to be sitting on long brush like grass—lambakūr-coparisthitam—perhaps meaning thereby a Kuṣāsana (kuśas are a long grass like brushes).
In Samarāṅgaṇa Sūtradhāra this god finds first place among the
gods described at length from iconographer’s point of view. His figure
should be that of youth, that is he is to be sculptured as a Brahmacārī or
student. He should glow with a lustre akin to that of fire, and thus he
is represented as of red colour. He should be represented as having pot
belly with white flowers and covered with white turban. His uttarīya
(the upper garment) should be of the black antelope, other clothes
being white. He should have four hands. In both of his left hands
there should be a Kamaṇḍalu (a pot) and a staff. In one of his right
hands he should hold a rosary, the other one should be in Vardhamāna
Mudrā—the benefictory hand pose. His waist is girdled by a Mauṇī
Mekhālā.

This account of Brahmā as given in the Samarāṅgaṇa Sūtradhāra
more or less agrees with those given in the Purāṇas, though the latter
are more copious and traditional. As we have seen, Matsyapurāṇa
describes Brahmā riding on a goose or sitting on a lotus seat. Again
according to it, in his right hand will be Śrūvā and Sruk, the two
sacrificial pots instead of rosary and benefictory pose (cf. the S. S.). In
addition to this, the plate of ghee and the four Vedas should be shown
on his sides. He is attended on the left by Śavitṛi and on his right by
Saraswati.

The description as given in the Agni tallies more with that of the
Samarāṅgaṇa Sūtradhāra. Here he is represented as having a pot
belly and clotted hair and long moustaches or a beard, and holding
in the right hands a rosary and a Śrūvā and in his left hands a
Kamaṇḍalu and a plate for ghee. Another important element of
representation of Brahmā, left out in these accounts and given in the
Viṣṇu Purāṇa is that he should be seated on a chariot drawn by seven
swans. The descriptions as found in other works are more conspicuous,
but they all belong to the later treatises like Rūpamaṇḍana and
Śilparatna. The paurāṇic accounts are more or less similar.

Aparājītāpracchā’s iconographical accounts of Premēṣṭhī Brahmā
are related to his four-fold forms—Brahmā, Pitāmaha, Vīraṇī and
Kamalāsana—in conformity to the four-fold Vedas, the Rg, etc., the four-
fold Yugas the Kṛṣa, etc. and the four-fold Varṇas, the Brāhmaṇa, etc.
The attributes though traditional also support Brahmā having a beard
(समांतरक्षेत्रिकः) in consonance to this developed trait of medieval
iconography of Brahmā and the sculptures illustrating thereof as per
medieval character of this text itself.
Rūpamāṇḍana, the last text quoted in Pratimā-lakṣaṇa p. 75, verbatim describes Brahmā in Aparājīta terms. The cent percent copying of Rūpamāṇḍana from the Aparājīta-pracēchā has already been pointed out before, vide Chap. I ‘Sources of Hindu iconography’.

Further details of the attributes, etc. held in hands may be seen in Rao’s book—H. I. Vol. II pt. 2. p. 504-5.

**Iconological implication** :—Now before giving the representations of Brahmā’s icons in our sculptural heritage, let us say a few words on the Brāhma-Iaṅcchana-rahasya—the secret or the mystery of the attributes of Brahmā’s icons. Thus in conception and form, Brahmā is a vedic student, sacrificer and creator. “Metaphysically” says Brindāban, “he represents the Rajogūṇa or the active power. That is why he has red colour (cf. the S. S. Analārī) which is supposed to be peculiar to the creative power. He has four heads in reference to the four quarters of his works. His śakti or female phase is his own daughter Saraswati or Vāc, possessing creative power of imagination and invention. Yajña or sacrifice, is full of Kamaṇā or desire and creation :—‘सोप्रामाणय अहू वुस्त्यं प्रजायवद्’—‘I shall be many’. Mythologically from his four mouths the four Vedas are said to have issued.” (Indian Images page 19).

The Viṣṇudharmottara has however gone deeper and says: “Through (the preponderance of) rajas the colour is reddish, hence Brahman, greeted by all creatures and the best of the gods should be known as resembling that tip of the lotus. Rgveda is (his) eastern face, Yajurveda the southern, Sāmaveda the western and Atharva (Veda) the northern. Those that are the Vedas are these faces and the four quarters are the arms. The world’s movable and immovable are verily (sprung from) water, and Brahma holds these (primeval waters); so the Kamaṇḍalu (water vessel) rests in his hand. Kāla (Time) is indicated in the hand of Brahma by the rosary, because Kala (Time, Death) is called so on account of seizing (kalana) all creatures. All sacrificial is propogated by work white and non-white (i. e. pious and impious). Therefore, the garment of the lord, the skin of the black antelope, is white and not white (i.e. matted). The seven regions are known as bhūh, bhuvah, svar, mahāh, janaḥ, tapas and satya. These regions are the swans in the chariot of Brahman, the great god. Oh best of kings! let the pericarp of the lotus, which took its birth in the navel of Viṣṇu, be known as Meru. Oh king, everwhere steadiness is the result of meditation, and hence Brahman assumes (the meditative position) by means of his corporeal lotus seat.
Of the (Supreme) Soul, one should think the best position as devoid of form. For the sight of the worlds, He exists with eyes closed in meditation. The medicinal plants which help the sustenance of the earth should be known as the matted locks of Brahmā, the high-souled, who moves everywhere. The repositories of Vidyā (learning) which (act) as revealers of the world, should be known as the various ornaments of that great God.

This form of that incomparable (soul) that pervades the whole world has been described to you. Thus the Pre-eminent One of the world occupies the whole world with his body”—Kramresch’s Translation.

Illustrations:—Without going into details which may be looked into—Rao’s and Banerji’s work, the following tabulation of the images of Brahmā in Indian sculpture and bronzes as found in the various parts of India exhibiting the general natural characteristics of the country to which they belong (cf. the dictum of Varāhamihira ‘‘वैशालीकुप’’ etc., may be interesting from the point of view of illustrating the Brahmā icons:

A. INDEPENDENT IMAGES:

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Place</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Šiva-temple-Aihole.</td>
<td>Padmāsana, with all attributes.</td>
</tr>
<tr>
<td></td>
<td>(ii) Aihole—stone.</td>
<td>Seated on a swan surrounded by Rṣis.</td>
</tr>
<tr>
<td>2</td>
<td>Sopara—Thana distt.</td>
<td>Sthānaka-murṭi, pot-bellied along with usual Āgamic attributes.</td>
</tr>
<tr>
<td>3</td>
<td>Nāgēśvaraswamin temple—Kumbhakonam.</td>
<td>Like Sopara with the difference: without a beard.</td>
</tr>
<tr>
<td>4</td>
<td>Karanchi Museum—Sind.</td>
<td>Bronze—only with two hands.</td>
</tr>
<tr>
<td>5</td>
<td>(i) Madras Museum Calukya Hošāla school.</td>
<td>Sthānaka and bearded with usual emblems.</td>
</tr>
<tr>
<td>6</td>
<td>Hoysalesvara temple Halebidu.</td>
<td>Sthānaka under umbrella and Prabhāvalī, ornamented also.</td>
</tr>
<tr>
<td>7</td>
<td>Gaulēsvara Siva-Temple at Tiruvorriyur.</td>
<td>... ...</td>
</tr>
<tr>
<td>8</td>
<td>Šiva-temple at Tiruvadi.</td>
<td>One of the finest pieces of sculpture of South India.</td>
</tr>
<tr>
<td>9</td>
<td>Mathura Museum.</td>
<td>A good many of them.</td>
</tr>
<tr>
<td>10</td>
<td>Rajasahi Museum.</td>
<td>Seated on a viśvāpadma in a Lalitaksepa pose.</td>
</tr>
</tbody>
</table>
B. Reliefs—"Some of the earliest representations of Brahmā are found in the Buddhist reliefs of Gandhāra; his figure is used there either in the Nativity scene of Buddha or as one of Buddha’s acolytes. He is invariably shown in them as having profuse dishevelled hair, beard and moustache, being dressed in the garments of a Brāhmaṇa, one of his two hands holding a water-vessel. Such figures are, however, not hieratic for they are presented from the unorthodox Buddhist point of view. The later Jaina representations of Brahmā either as a Yakṣa attendant of the Jina Śītalanātha or as one of the Dikpālas are endowed with a great deal of hieratism, even perhaps more pronounced than in their originals in the Brahmanical pantheon."

In regard to these illustrations of Brahmā in Indian sculpture, Dr. Banerji’s following observations are worth quoting: "Many of the images of Brahma that have been just described are of a subsidiary character, having been used either as Āvaranadevtās or as accessory figures in the shrines of the major cult deities. His figure also appears in ‘relief compositions’ associated with Vaiṣṇavism and Śaivism, some of which have already been noted. The god is seated on a lotus, the stalk of which issued from Nārāyaṇa-Viṣṇu’s navel, in the Anāntaśayana reliefs; in the Lingodbhavamūrtis of Śiva, Brahmā is shown first as soaring upwards along the side of a ‘columnar Śivalinga’, and then as standing by its side with his front hands in the Namaskāra mudrā; in the Tripurāntakamūrti of Śiva, he is shown as the charioteer of the great god, and in Śivas Kalyāṇasuṇдумūrti, Brahmā is shown as the officiating priest in the marriage ceremony of Śiva and Umā. In the Ekapāda-Trināḍi of Śiva or its Vaiṣṇava counterpart, Śiva or Viṣṇu occupies the central position, Brahmā being invariably shown as a lateral accretion in the attitude of bowing to the central deity."—D. H. I. p. 519.

Brāhma-shrine (The Āyatana):—This side topic of Brahmā’s iconography may also be tackled here both from the stand-point of Śāstra as well as that of the Sthāapatya, the monuments. "In a temple exclusively dedicated to Brahmā, there should be set up in the central shrine that aspect of his, named Viśvakarmā. In this form Brahmā has, as usual, four heads and four arms; in his hands there should be the aṅgāmālā, a book, a bundle of kuśa grass and a Kamanḍalu; and he should be seated upon a swan. The following parivāra devtaś are required to be set up in the eight quarters beginning from the east and going round clockwise, namely Ādiseṣa, Ganeśa, the Mātrikas, Indra, Jala’āyī, Pārvatī and Rudra, the Navgrahālas and Laksñmi respectively". This account as given by Rao from the Rūpamaṇḍana is fully corroborated in the Aparājita-pracchā—vide Pr. Lakṣ. p. 76.
**Parivāradevatās.**—These are the Dvārapālakas of the temple of Brahmā and the following table (cf. Rao's book page 507) of all these eight guardians of gate also gives the articles held in their hands.

Objects held in the

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Name</th>
<th>Right hands</th>
<th>Left hands</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Satya</td>
<td>Padma</td>
<td>Sruk</td>
</tr>
<tr>
<td>2</td>
<td>Sadharma</td>
<td>Pustaka</td>
<td>Daṇḍa</td>
</tr>
<tr>
<td>3</td>
<td>Priyodbhava</td>
<td>Aksamālā Padma</td>
<td>Āgama Daṇḍa (Pustaka)</td>
</tr>
<tr>
<td>4</td>
<td>Yajñā</td>
<td>Daṇḍa Āgama</td>
<td>Sruk</td>
</tr>
<tr>
<td>5</td>
<td>Vijaya</td>
<td>Aksamālā Gadā</td>
<td>Khetaka Danda</td>
</tr>
<tr>
<td>6</td>
<td>Yajñabhadora</td>
<td>&quot;  &quot;  &quot;  &quot;    &quot;  &quot;</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Sarvakāmika</td>
<td>Pāśa Aṇkuśa</td>
<td>&quot;  &quot;</td>
</tr>
<tr>
<td>8</td>
<td>Vibhava</td>
<td>Daṇḍa Aṇkuśa</td>
<td>Pāśa  Padma</td>
</tr>
</tbody>
</table>

"All these eight Dvārapālakas should be represented as of terrific nature with their beards. There should be mukūṭas on their heads. A large number of Rṣis also with moustaches and jaṭās, carrying in their hands the Aksamālā and the kamaṇḍalu, should be seated in the temple of Brahmā and be meditating upon him." It may, however, be pointed out that in the Aparaśījāparacchā, they are not represented as terrific but gambhira—calm and meditative—vide Pr. Laks. p. 76.

It has already been pointed out that the temples exclusively dedicated to Brahmā are very few; nevertheless there was a Brahmā cult otherwise Varāhamihira (cf. Pt. I chapt. IX 'Installation') would not have given an equal injunction to the installation of the image of Brahmā by only those who were well-versed in the Vedic lore. Dr. Banerjee, however, remarks: 'The analogous references by the same author to the Bhāgavatas, the Pāṇḍupatas, the Magas, etc., being only entitled to install the images of Viṣṇu, Śiva and Śūrya, may suggest that these persons, 'well versed in the Vedas', were the exclusive worshippers of Brahmā. But if there were such a sect at all, they did not enjoy any great importance. This hypothesis is substantiated by the Purānic stories connected with such Śaiva icons as the Liṅgodbhavamūrti; Brahmā was cursed by Śiva for telling a lie not to have any cult of his own. Separate temples enshrining Brahmā are very few and far be-
ween, and mention may be made here of early medieval and later Brahmā shrines found at Dudahi and Khajurāho (Madhya Bharat), Vasantgadh (Rajputana), Unkul (near Hubli, Dharwar district), and Khed Brahmā (Mahi Kaṇṭha). The Dudahi temple was well built having many artistic carvings; the presence of a three-headed figure of the bearded Brahmā with his swan mount on the centre of the sanctum doorway and the evidence of an inscription found there recording that the writer paid his adoration to Caturmukha (an appellation of Brahmā) and his wife Sāvitrī, led Cunningham to ascribe this shrine to Brahmā with certainty (A. S. R. Vol. X, pp. 93-4, Pl. XXXI). A small square temple of the god was noticed by the same scholar at Khajurāho which he thought to have been the oldest of the extant shrines at the place (ibid. Vol. XXI, p. 57). The Vasantgadh (Rajputana) brick temple of the god is as old as the 7th century A. D., which faces east and has a standing life-size image of Brahmā with three faces and a nimbus behind him; the figure is two-armed, the hands holding an aksamāla and kamanḍala. The interest attaching to the temple of the god at Khed Brahmā (Iidar, Mahi Kaṇṭha) is great for it was still functioning in 1906-07, when it was visited by Henry Cousens. Cousens writes that 'there is a community of Brāhmīṣus at the place who have been there for generations, who devote themselves exclusively to the worship of Brahmā; they are Audhya Brāhmaṇas (Brāhmaṇas of the north), are followers of the Šukla Yajurveda and are entrusted with the ritual worship of the shrine deity'. - D. H. I. p. 513-14.

Another example of Brahmā's temple that is still functioning is at Puṣkara near Ajmer; the big temple there is linked up with the shrine of his consort Sāvitrī on a hill about a mile distant from it. This sacred Tīrtha is frequented by Hindus of different cult affiliations, and does its existence not necessarily mean the existence of some Brāhma cult there in modern times?
CHAPTER II
VAISNAVA-PRAKSHIM-LAKSANA

Viṣṇu And Vaiṣṇava Icons. Vaiṣṇava-pratimālakṣaṇa is a subject of many-sided treatment, religious, cultural, philosophical, artistic and literary all embedded into one to evolve out not only the grand Viṣṇu Image, but also various Vaiṣṇava icons. The subject is vast, the space is limited and the studies and researches on the theme have no end. T. Gopinath Rao in his monumental work Elements of Hindu Iconography has devoted a good space to treat Viṣṇu-iconography and exhausted practically all the Paurāṇic and Āgamic accounts of the great God, constituting and forming the most conspicuous member of the Hindu Trinity. Rao at one place had made a remark: ‘The materials for the description of the images of Viṣṇu images are not so abundant as they are in the case of image of Śiva. Besides unpublished Vaikānasāgama, the Tantrasūra of Mādhavacārya and few other minor works, no authorities are available in relation to the images of Viṣṇu’. The remark of the learned and pioneer author as first pointed out by me in my thesis ‘A study of Bhoja’s Samarāṅgaṇa Sūtradhāra’.—Pt. VI.—‘Iconography’—needed modification and it was contended there that a large number of Pañcarātra Saṃhitās, notably the Sātvata and Ahirbudhīya etc. are accredited to have done a fuller justice towards the exposition of Viṣṇu images, both from the point of view of iconography as well as the religious and philosophical thoughts forming the background of the many-sided and diverse developments of Vaiṣṇava images. Happily Dr. Bannerjea has taken up this lost thread and fulfilled the vacuum in his equally monumental and erudite work, the revised edition of the ‘Development of Hindu Iconography.’ The present writer, therefore, is faced to feel some further vacuum to justify his pen where savants like Rao and Bannerjea have already paved a pakkā pāth.

As pointed out at the very outset, Vaiṣṇava-pratimālakṣaṇa is a subject of many-sided treatment. Accordingly here in this dissertation not only a coherent and connected picture of this fascinating subject will be attempted to be painted but also some of the basic cultural truths will also be expounded for the first time along with all the principal items in an iconographical exposition of one of the
five principal deities forming the most prevalent religious practice of the Hindus—the Pañcāyatana. As iconography is a related subject in which apart from its background the institution of worship, the ritual and the art of its practice (the enshrinement of the image etc. and the dedication of the temple etc.) also play an important part; an attempt, therefore, will be made not only to treat all this but also to present a classification of Viṣṇu images in such a way as to present a more systematic and popular account to enable even a non-technical reader to appreciate and enjoy this most technical branch of our ancient lore.

Now before we do so, let us glance at the shining firmament from where Viṣṇu was first seen by a mortal eye though inspired with immortal insight (the Rṣīs); thus presenting a brief history of the God who though first a solar deity, became the household god both of kings and beggars alike. Viṣṇu Vasudeva or Nārāyaṇa Viṣṇudeva and Daridranārāyaṇa—all were evolved on this very earth. Thus the history of Viṣṇu, in a word, is the history of the advent of the high heaven on the mortal grounds. The solar origin of Viṣṇu, the Nārāyaṇa engulfment of Vasudeva and the manifold incarnations on earth all depict this truth in a nut-shell.

Vedic: Viṣṇu Vasudeva, a Vedic god and his Vedic accounts are well known. He is mentioned in all the Vedas. His position in the Vedas if not that of the supreme deity, was nevertheless on a footing of equality with the other gods. He is, therefore, identified with the sun and is said to have measured the seven regions and to have covered the whole universe by means of three steps. These germs of the solar origin of Viṣṇu as found in the Vedas are fully evident from the explanation offered to his ‘tripūḍa’—the three steps indicating the different position of the sun at rising, culmination and setting; and also the manifestation of the god being manifest in threefold form, as Agni on earth, Indra or Vāyu in the atmosphere and Śūrya in the sky. These three steps, later on, in the Purāṇas evolved out the dwarf incarnation, the Viśvanātvā or Trivikramāvatāra. In the Śatapatha, this trait of Viṣṇu became fully explicit (cf. writer’s Pratimā Viśṇā p. 74). The special character of Viṣṇu as Preserver god and deliverer of mankind was also outlined there as per the Śatapatha Brāhmaṇa’s account (16-1-1; cf. Pr. Viṣṇī. p. 74).

Viṣṇu as a grand god enjoying abundantly and becoming the model god of kings and householders is also not inconspicuous in the Rgvedic hymns—vide R. V. 1—54 quoted in Pr. Viṣṇīna, p. 74. The Ś. Brāh. includes Viṣṇu among the eight or twelve sons of Aditi. Similarly
the Mahābhārata too reckons Viṣṇu among the Adityas, the last Aditya of the 12 ones surpassing all in greatness and glory. Viṣṇu is also conceived as the Sacrifice and in this aspect he is worshipped under the name of Yajñanārāyaṇa. On this Dr. Banerjea observes (D.H.I. p. 385) :—"His gradual rise to importance in the late Vedic period, however, was primarily due to his having been identified with Sacrifice"—cf. the later concept of Viṣṇu as Yajñā-Nārāyaṇa.

There are clear cut references in the later Vedic literature which provide sufficient background as germs of the growth of later Viṣṇavism, the cult which was not only a mere religious movement of the Ekaṇtikadharma so splendidly propounded in the Bhagavadgītā itself, but also a grand philosophy and metaphysics revolving round Vāsudeva, the Adihāvāra Lord, all pervading Almighty. The ‘Paramam Padam’ propounded in the Rgvedic hymns referred above was expounded in the Upāniṣads like Mait (6.13) and Kaṭha. (3-9) as Brahmapada which in its turn turned into the Goloka, the Vaikuṇṭha in the later religious literature, the Purāṇas etc. Thus out of the three major developments in the history of Viṣṇu, Viṣṇu as Vāsudeva, Viṣṇu as Nārāyaṇa and Viṣṇu as Vāsudeva Kṛṣṇa (cf. also writer’s P.V.ch.5), the evidence of Ve.lic literature provides sufficient material to reconstruct his Vāsudevism itself. Weber had truly remarked, while establishing his hypothesis of Vedic Trinity of Agni, Vāyu and Śīrya : "By the side of Vāyu, the wind stands his companion Indra, the lord of the light, clear heaven; and with him again Viṣṇu the lord of the solar orb, stands in a fraternal relationship. This close relation of Viṣṇu to Indra is far from being estimated by the author in its full significance Viṣṇu owes to Indra his blue colour, his names Vāsava and Vāsudeva, and his relations to the human heroes, as Arjuna, Rāma and Kṛṣṇa, which have become of great importance for his entire history."

Epic and Pauranic-Narayana Vasudeva : Now when we come to the post-vedic period of religious history of India, that is, in the days of Itihāsas and purāṇas the supremacy of Viṣṇu was fully established and his place in the Hindu Trinity was fully recognised as the supreme protective God.

The references, which we get in the older historical document of great importance (that is the Mahābhārata), are clear enough not only to bring into the forefront the Bhāgavata cult centering round Nārāyaṇa-Vāsudeva, reaching its culmination in the Pañcarātra system of philosophy, metaphysics and ritualism—vide Bhī. p 65-66; Āśva p.53-55; Śā. p.335–346 and the Nārāyaṇīyopākhyāna etc. etc. but also
very important religious and cultural reaction which remains hitherto unexplored. It is a religious and ethical tendency akin to that of Buddhism which brings the whole development of Vaiṣṇavism as a similar reaction to the Vedism especially ‘Bṛāhmaṇism. This reaction as a revolt to Bṛāhmaṇic Theology and complicated Ritual of sacrifices involving also killing, the hīṃsā of animals (the Yajñapaśus) was first perceptible in the last treatises of the Vedic lore, the Āraṇyakas and Upaniṣads themselves where the quest of the reality, from the external gods propitiated and won through the agency of sacrifice, was shifted and promulgated into the internal Ātman. So for this remained perfectly orthodox, nevertheless, it also provided another channel for the heterodox religious systems like Buddhism and Jainism to raise a hue and cry against the old dogma in which their followers attained no small measure of success. This made a profound change in the life and beliefs of the time. Hence in order to keep up to the eternal promise of the great god Viṣṇu—‘Dharmasāṃsthāpānārthāyā sambhavāmi yuge yuge—the great thinkers, the religious teachers and the wise custodians of the ancient culture reoriented the old religion in such a way as to bring it at par with the time-honoured basic foundations of these reactionary movements, that is, to do away with the hīṃsā and prescribe a religious code of pious living and to adopt the leader as one of the incarnations of one of the most prominent gods of Hinduism—the great Viṣṇu. To substantiate this hypothesis, the references in the lore, though few and far between, nevertheless give a sufficient ground to hold on. The Mahābhārata Nārāyaṇiyopākhyāna refers to the Pañcarātra system. Pañcarātra is also referred as Sātvatadharma (Ait. Br.8.3.14) and it is supported by the Mahābhārata itself. The Śatapatha describes ‘Pañcarātra satra’ with a very important characteristic of the absence of hīṃsā in it. Further in the following passage of the Mahābhārata—

यथा नारायणो नाम देवदेवः सनातनः ||

तस्य शो मानवेश्वरीद्वारादेवः प्रलापचारम् ||

the supremacy of Nārāyaṇa which is hinted at later on, in its various pages of the Nārāyaṇiyopākhyāna brought him in the forefront as an Adhīśvara Lord as fully examined by such a well known scholar as Dr. Bhandarkar—vide his Vaiṣṇavism etc.: “This shadows forth the rising of Nārāyaṇa to the dignity of the supreme soul, who pervades all and in whom all things exist”. The whole thing does not end here. The identity of Nārāyaṇa and Vāsudeva was established beyond doubt, a special reference of notice is that there (that is in the Mahā.) Nārāyaṇa is said to be the son of Dharma and the Vāmanapurāṇa (6) makes him
the son of Ahimsā as well. What a grand idea, Dharma's fatherhood and Ahimsa's motherhood to produce such an extraordinary son to pen down the father of Ahimsā the Great Gautama Buddha in the sanctity of its philosophy and the popularity of its religion.

This digression may be permitted in order to bring before the readers a new element of the rise and development of Vaiṣṇavism otherwise as already pointed out, enough has been said on this fascinating history of Vaiṣṇavism in even such works as are treatises on Iconography.

Thus God Viṣṇu the most influential member of the later Brahma- pical triad, Brahmā, Viṣṇu and Śiva—the Creator, the Preserver and the Destroyer, as developed in the Purānic age as full Incarnation of Brahma, the Almighty, became the pivot of so many Vaiṣṇava cults revolving round this triple personality as enunciated in the preceding paragraphs. This is also supported by a significant remark of Dr. Bannerjea (D.H.I. p. 38): 'But this Viṣṇu (i.e. of the Epic age and the Purānic age— writer) round whom one of the major Bhā-Janical cults grew up, was really a result of the syncretism of the three god—concept—the man god Viṣṇu-Kṛṣṇa, the Vedic sun-god Viṣṇu and the cosmic god Nārāyaṇa of the Brahmāna's.

Pancarātric: Now before we take up the iconographical descriptions, the topic in hand, a few words on the Pañcarātric concepts of Viṣṇu may not be out of place as they too have contributed in now small measure towards the rise and development of Viṣṇu iconography, the abundant representations in our sculptural heritage as scattered in all India. This is what Dr. Banerji also says: 'Viṣṇu-Kṛṣṇa, the Sātvata parts of hero, was really at the root of the Bhakti cult that came to be designated as Vaiṣṇava at a comparatively late stage in its growth, its earlier names being Ekāntika, Bhāgavata, Pañcarātra, Sātvata etc. This Kṣatriya chief with some of his relations, Sankaraṇa (his elder brother), Pradyumna (his eldest son by Rukminī), Śamba (his son by Jāmbavaśī) and Aniruddha (Pradyumna’s son) came to be deified by his followers and admirers. In that cult that grew around him, he and his relations were at first assigned the position of the hero-gods, the holy Pañca-vīras of Viṣṇi clan (cf. the Mora Well inscription and the Viṣṇupurāṇa passage already noted in Chapter III); but shortly afterwards Śamba was eliminated from this list of deified heroes by the theologians of the cult, and the remaining four (Viṣṇudeva as the fountain head, the three others being his successive emanatory forms) were regarded as typifying the different aspects of the one great god Para Viṣṇudeva. The systematisers of the cult-tenets did not take much
time in transforming the Vīra concept about the central deity and some of his relations into the Vyūha or emanation concept; to this was added the Vibhava or 'incarnation' concept of the principal cult-god Viṣṇu identified with Viṣṇu and Nārāyaṇa sometime before the beginning of the Christian era. According to the reoriented ideology of the cult, the one god Viṣṇu-Viṣṇu-Nārāyaṇa could be conceived in fivefold aspects or forms; these were 'Para'—the highest, 'Vyūha' the emanatory, 'Vibhava' the incarnatory, 'Antaryāmin' the inner controller of all beings and 'Arccā' the images (named as Vighrahas or the 'very bodies') of the god. It is with the last aspect of the god that the students of iconography are directly concerned; this aspect really illustrates the first three, 'Para' 'Vyūha' and 'Vibhava' forms of the the Lord. The fourth or 'Antaryāmin' aspect does not fall within the purview of the iconographer for the god as such resides in the heart of all and regulates their actions:

"वर्णम पार्थिवम महामायम् संस्कृतिति | नामयुर्व वर्णभूतानि यन्नार्थावधि मायया ||" (मीता १२-६)

The further details may be seen in writer's 'Pratimā-Vijñāna pp. 75-77.

Again something about the part played by the Pāṇcarātrins in dissemination of the practice of image-worship in ancient and medieval India may also be said in the words of the learned Doctor: The images worshipped by them were principally anthropomorphic, occasionally theriomorphic or therio-anthropomorphic, and the Pāṇcarātra theologians exulted in endowing their god and many of his various aspects with human traits. They even went to the length of personalising the weapons and emblems of the god of their choice and representing them in human form as Āyudhapuruṣas. There was some difference between them and their Šaiva counterparts in this respect, for the Šaiva devotees came to worship their god in his principal emblem, the Śivalinga, which was almost invariably enshrined in the main sanctum of the shrines of Śiva from a very early time......The Pāṇcarātrins or the Vaiṣṇavas, on the other hand seldom (if at all) enshrined a mere emblem of their god in the main sanctum, the aniconic emblems like the Śilagrāmas being given a subsidiary position in the public shrines or worshipped in private chapels of the individual householders. The Nārada Pāṇcarātra (Bhāradvāja Saṁhitā Pariśiṣṭa III, 57-8) tells us that 'Hari is to be always worshiped in images; but when these are wanting, then alone other objects are to be used for this purpose. Of these objects again, Śilagrāmas are the best, for Śilagrāma stone is the celestial form of Hari'.
Dr. Banerji has corroborated these injunctions of the Śastra by the finds representing this Vaiṣṇava tradition—vide epigraphic and numismatic data of the archaeological evidence reproduced by him (ibid 395.)

Pratima-laksana: Now coming to the Viṣṇu images and their iconographical description or the pratimā-lakṣaṇas, it may be pointed out that the present writer has systematised these images in as many as seven categories or classifications—vide Pratimā lakṣaṇam—pp. 77-109; and accordingly we shall dwell upon them one by one. The seven classifications as proposed are:

1. Ordinary forms or the mūrtis.
2. Extraordinary forms or the mūrtis.
3. Vaiṣṇava Dhruva-beras.
4. Incarnatory—Daśāvatāras.
5. Emanatory—the twenty four mūrtis.
6. Partial incarnations.
7. Āyudha-puruṣas etc.

1. The ordinary Viṣṇu images: The word ordinary does not mean insignificant. This title only signify the common iconographical descriptions and the representations thereof as are found both in the texts and the monuments. We have seen as many as twelve textual descriptions of Brahmā. Similarly Śilpaśstra manuals, while describing Viṣṇu in general give a general description as was stereotyped in the Purānic lore. From this point of view there are seven descriptions as sorted out and quoted in the Pratimā-lakṣaṇam pp. 77-79. Accordingly in the Brhatārṣhaṅka (one of the most ancient texts on Iconography) the description of Viṣṇu image is of general nature, which refers mainly to the number of hands of the god, (8, 4 or 2) to the marks and ornaments (like śrīvatsa, Kaustubhamāṇi etc.) on his body, his colour (like that of ataśi flower) as well as the colour of his dress (the pitāmbara), the weapons and attributes held by hands. These weapons and attributes are to vary in accordance with the number of hands i.e. when eight-armed his right hands should show a sword, a mace, an arrow and abhaya mudrā, while his left ones should hold a bow, a shield, a wheel and a conch shell; if he is four-armed, his right hands should have an assurance pose and a mace, the left hands holding a conch shell and a wheel; in a two-armed Viṣṇu, the right hand should be in the abhaya pose, the left one holding a conch shell.

Catur-bāhu Viṣṇu of the B. S. is represented in one of the earliest extant four-armed Viṣṇu in the Relief No. 2320 in the collection of the
Late Paṇḍita Rādhā Kṛṣṇa of Mathura and the Udaigiri cave (facade of Chandragupta II)—the two-armed Viṣṇu is represented in colossal standing image found at the Rupavas (Fatehpur Sikri). The eight-armed Viṣṇu figure from Conjeevarām, reproduced by H. Krishna Śāstrī in his South Indian Gods and Goddesses (p. 17 Fig. 11), as well as the Badami figure just mentioned i.e. Stone—an eight-armed Śrīnaka Viṣṇu, show that the emblems in the eight hands fairly correspond to those enjoined by the Brhatāṇāhita.

The Viṣṇudharmottara description of Viṣṇu though similar to a great extent, puts forward some innovations. It is not a Śrīnaka mūrti. It is Āsana, i.e. sitting on the mount of Garuḍa. It further bestows four faces to him which is unusual—these being ‘saumenduvadana’ (east), ‘Nārasiṃha’ (South), Kāpila (west), Vāraṇa (North)—other attributes are common. Sri B C. Bhattacharyya had indentified a Viṣṇu image of this description at Banaras (Cf. I. I.)

The Samarāṅgaṇa-Sūtradhāra seems to follow the Viṣṇudharmottara, but it too adds an innovation by hinting at some of the incarnatory forms. In the accounts of the image of Viṣṇu as given in the Samarāṅgaṇa-Sūtradhāra, as regards the form and colour, he should be represented as Vaidūrya-saṅkāśa i.e. having the colour of the Vaidūrya-mañjñi and wearing yellow garments (piṭāmbara). The epithet Śriyāvṛta may be interpreted either as having a hallow of lustre or having his wife Śrī by his side. He may be sculptured as having two hands, or four hands or eight hands Śankha, Chakra and Gada should be shown in his hands. As regards his other manifestations and the incarnations, the author of the Samarāṅgaṇa-Sūtradhāra mentions only Varāha, Viṣṇu, Naraśimha, Dāsarathī (the son of Daśaratha) Rāma and the powerful Paraśurāma (the son of Jamadagni). Special guidance given by the text is that the figure should be full of lustre and it should glow with splendour, characteristic of this God. This account, though very meagre in comparison with others given elsewhere, is nevertheless suggestive of all the principal elements of a Viṣṇu image.

The Aṃśumadbhedāgama and Suprabhedāgama (vide quotations in Pr. Laks. p. 78), the southern texts emphasise the company of Śrī or Śrī and Bhūmi both.

The Mānasāra, a standard manual of the Śilpaśāstra belonging to the south elaborating the iconometrical and decorative elements, echoes the same thing, the company of Śrī and Bhūmi. The Śilparatna’s description is also remarkable in regard to the concept of Viṣṇu as Śūrya-Nārāyaṇa—other attributes more or less are common.
This general form of Viṣṇu as described in the typical quotations gathered together from the various sources (in the Pr. Lakṣṇa not being characteristic of any special varieties, incarnatory or emanatory or what are called the Vaishnava dhruvaberas, etc., may not be illustrated from their representations in sculpture as they are too numerous to be managed here. Dr. Banerjea, who has specialised the iconography as presented by Bṛhatasmithī, however, takes its description of Viṣṇu to be representative of a Sthānaka-mūrti—vide his observation— study myself have described a number of two, four, and eight armed sthānaka-mūrtis of Viṣṇu found in various parts of Northern and Eastern India and belonging to different periods (from the early centuries of the Christian era to the medieval times), which conform partially to the description given in the Bṛhatasmithī (already quoted) and other later texts—which in my opinion, is partially true.

II. Extraordinary forms of Viṣṇu: Among the extraordinary forms that are grouped together under the Aṣṭadiśa-mūrtis in the Pr. Lakṣṇa pp. 79-86 the followings may be taken as more representative:


Anantasayi or Jalasayi—Though treated by Rao as one of the minor forms, but it is an extraordinary form of the Lord betokening some of the traits of his (Para aspect) so well elaborated in the Pr. Aṣṭadiśa-rātra system. Accordingly this form must be treated as fittingly as it deserves. The four texts describing this form as quoted in Pr. Lakṣṇa p. 79-80 are Padmāpatī, Viṣṇudharmottara, Aparājītacaritra and Rūpamanḍana. The V. D describes: Vajra said: Describe to me the form of Padmaratha, the lord of the worlds, wherein Brahmā, the god of gods, was born from the lotus-face. Mārkaṇḍeya replied: Śeṣa, looking like a snake, with a head to be seen with difficulty on account of valuable gems and a number of hoods, should be represented lying in water. There the god of gods should be shown asleep with four heads. Our lord (of the earth) one of his legs should be placed on the lap of Lakṣṇa. The other should be placed on the flank of the Śeṣa. One of his hands should be extended over the knee. Another hand should be placed on the navel and a third should be under the head of the god. And the remaining one should be holding a sprout of the Santalī (tree). Oh descendent of Yudha, on the lotus containing the entire earth (and) sprung from hjs
navel-pool in front of the goddess (Lakṣmī), Brahmā should be shown. Clinging to the Lotus-stalks should be Madhu and Kaṭābha. Then near the snake there should be weapons in human shape (i.e. Ayudha-puruṣas—personified weapons). Oh leader of the Yudāva chiefs thus has been described to you the image of that great God—Kramrisch’s Translation.

The description of the Padma is practically the same with the emphasis that while Pitāmaha is to be shown seated on the nābhikamala, Madhu and Kaṭābha, the two demons are also shown as nālalagna. The Aparājitapracchā on the other hand adds some very significant attributes supporting the thesis of the writer as pointed out above. They are the representations of seven Kumbhas full of nectar; nine Nāgakulas; Garuḍa with folded hands; seven Lokas forming the Parikara; Daśāvatasras and accessories of the Lord—Keśava, Trivikrama Dāmodara and Adhokṣaja. Rūpamaṇḍana has one further attribute—the presence of Bhūmi also along with Śī fold near the head, while other descriptions mention only Śī who should be shown near the feet.

Thus as per the description of the Aparājitapracchā, this is really a grand image and must be fittingly classed as an extraordinary form rather than a minor one of Viṣṇu. Brindāvana has got the first distinction to have realised the important character of this form and I am reproducing his observations here, “It is a composite image. In it, Viṣṇu is sleeping on the coils of the snake Ananta or Śeṣa whose seven-hooded heads form a canopy over him. According to Mūrti-Lakṣaṇa (cf. Hemādri’s Vratakalpa p. 122,) he should be attended by Lakṣmī at whose lap should be one of his legs. One of his hands must rest on his left thigh, another should support his head. On the lotus springing from his navel will be seated Pitāmaha. Attached to the lotus-stalk should be two demons, Madhu and Kaṭābha. The discus, club, conch etc. should be placed beside him. The figure like others admit of three explanations. One refers to the Ādhyātmika or metaphysical, another to Ādhibhautika or physical, and the other to Ādhidāivika or mythological worlds. According to the first, the Ananta-Śayā group represents the creation, Ananta or Śeṣa being Primary Nature, (Ananta, Vrata, Viṣṇupada and Ākāśa are all synonymous cf. Amarakośa; Viṣṇu being intelligence and Brahmā standing for Puruṣa or Jīva. In the language of the Śaṅkhya philosophy, Ananta is Prakṛti, Viṣṇu is Mahattatva and Brahmā is Ahaṃkāra. At first there was eternal Space full of darkness (Tamomaya) from which sprang up intelligence or light (Cīnmaya) whence was born the world including man. Physically the creation may be explained as the gradual evolution, from Proto-atomic Matter, of the
Sun, which has in its turn created the Solar system. Now this Proto-atomic Matter is represented by Ananta, the Sun by Viṣṇu and the world by the padma including Brahmā.

Mythologically, Nārāyaṇa (cf. Manusmṛiti) residing in water is said to have slept on the serpent Ananta in the Primordial time. From his navel came forth a large lotus, the earth with its seven islands, forests and seas. In the midst of its petals was born Brahmā (cf. Varāha, Vāmana and Matsya Purāṇas). The meaning and purpose of his emblems are clearly given in Varāha-purāṇa. The conch was meant for the destruction of Avidyā or illusive knowledge, the sword was for killing of ignorance. The discus was the symbol of the circle of Time. The club was for the destruction of an impious king. It is also stated in the Purāṇas that just after creation, Brahmā was threatened by an attack of two demons, Madhu and Kaitabha but was rescued by Viṣṇu who destroyed them and thus received the name of Madhusūdana” Viṣṇu’s conception as Saviour of the world and Destroyor of the Evil is well known. It may be noted here that Mahābhārata also suggests that all the creation proceeds from Viṣṇu in meditation lying over the Ṣeṣa.

As regards its illustration, the panel from the south façade of a temple at Deogarh, Jahnsi district, shows the Anantaśayī Viṣṇu with practically all the details of the pratimā-lakṣaṇa elaborated above. A terracotta representation found in Bhūrargaoon (Kanpur, U. P.) brick temple of c. 5th century A.D. also fully depicts the illustration. A statue of the same figure of colossal size being 12 ft. long has been described in Cunningham’s Arch. Sur. Rep Vol.XI. p. 52. It may be noted that in the South this type of Viṣṇu image is known there under such names as Raṅgasvēmī, Raṅgamūhā (cf. Śīraṅgam temple); and the principal figure in many of its Viṣṇava temples, is very common; while in the north and the east it is rarely found.

Vāsudeva. Vāsudeva a special variety of Viṣṇu left out by Rao (as he takes him to be Vāsudeva-Kṛṣṇa as is evident from his observations ahead and taken up by Dr. Banerji in conformity with the tenets of Pañcarātra doctrine of Vyūha), is reckoned here as representing the Asādharāṇa-mūrti. It has two aspects Divine and Human.

To my mind, the grandest, the sublimest and the most fascinating figure, fittest for sculpture and painting both, is this variety of Kṛṣṇa and Viṣṇu both, the Nārāyaṇa-Vāsudeva and Kṛṣṇa-Vāsudeva. The Mahābhārata passage ब्रह्मुत्तर्नामः नाम—etc. is already quoted which says, Nārāyaṇa is the eternal and primeval form of Viṣṇu whose one
form, the human form, is known as Viṣṇudeva. Etymologically he is Kṛṣṇa, the full incarnation of Viṣṇu in Dvāpara. "As king and statesman, as warrior and hero, as friend and supporter, as guide and philosopher, and as teacher and religious reformer—particularly as the expounder of all comprehensively monotheistic religion of love and devotion to God conceived as Viṣṇudeva his achievements have been so great and glorious that among the incarnations of Viṣṇu, none receives more cordial or more widespread worship than Kṛṣṇa, (E.H I. p 200). All the characteristics of grand Viṣṇava image are the characteristics of Viṣṇudeva. Viṣṇudeva image is in a way the consummation of the metaphysical development of all powerful Viṣṇu into supreme Brahma. Purāṇas like Kūrma (ch.48) and Viṣṇu (Amśa.I Ch.2) have hinted at this metaphysical implication. "The emblen held by the figure of Viṣṇudeva are symbolic of his transcendental nature. The discus represents the eternal circle of time, the circular paths of the planets, the cycle of existence, anything that has a circular existence. The conch is the symbol of sound (वर्ण ) which is attribute of Śiva, the abode of Viṣṇu. The lotus is the type of his created power. The club is symbolic of the power to destroy the enemies of world. In sculpture, he is represented as the supreme God to whom all other deities, including Brahmā and Śiva are only subordinates. His image is attractively beautiful, majestic and placid" (I.I.p.11).

Reference has already been made of the Pāñcarātra tenets as examined by Dr. Banerjea cf. the Doctrine of five-fold aspects or forms of Viṣṇudeva-Viṣṇu-Nārāyana and I am taking liberty to quote them: "Para’ stands for the highest aspect of the god, the supreme cause and the final resting place of everything. His divine will (icchā) is projected towards his consort Śrī-Lakṣmī, who in her dual aspects of ‘matter’ and ‘action’ (bhūti and kriyā) receives it and due to the close combination of these three powers (Icchāśakti, Bhūtiśakti and the Kriyāśakti) six ideal Guṇas (attributes) are brought into being. They are Jñāna (‘knowledge’), Aiśvarya (‘Lordship’), Śakti (‘ability,’ potency), Bala (‘strength’). Vīrya (‘virility’) and Tejas (‘splendour’). "The totality of all the six Guṇas along with the three pairs resorts to and makes up the subtle bodies of Viṣṇudeva, Saṅkarṣaṇa, Pradyumna and Aniruddha, which are called the four Vyūhas (the Caturvyūhas or the Caturmūrtis). But the P. pīcarātrins speak of a chain of emanations,—Saṅkarṣaṇa the possessor of Jñāna and Bala, emanating from Viṣṇudeva in whom all the six Guṇas are manifest, Pradyumna having Aiśvarya and Vīrya from Saṅkarṣaṇa, and Aniruddha with Śakti and Tejas from Pradyumna. The concept of
the Caturvyuḥas seems have been first formulated in the second century B.C for Patañjali seems to refer to it”.

It is in accordance with this fundamental background, that the iconographical descriptions as given in the texts (vide Pr. Laks p 80-84) embody all these traits as well as the varieties of emanations, which later on were developed by Pāñcarātrins into manifold incarnatory forms (cf. Doctrine of Viṅgha) of Viṣṇu to be examined ahead.

Among the six texts describing this image (ibid) the descriptions as found in Viṣṇudharmottara may be taken as typical and it may be used here. ‘He has one face, four arms and is of placid form, good to look at. He is adorned with all (suitable) ornaments, of the colour of water-laden cloud, shining with a neck with auspicious lines like conch furnished with the best of kuṇḍalas (ear-ornaments), provided with a good covering. He wears armlets, has fastened bracelets round the armlets and is decorated by the Vanamāla, supports on the bosom the kaustubha jewel and on the head the kīrtī. Other details are: the lotus over the head with charming pericarps; earth in the form of a woman shown between the legs, her gaze at the god and the god’s look at her are characteristics of their relationship; yajñopavita, śaṅkha, cakra (lambodara as śyudhapuruṣa) carrying cāmara in hands, gadā (tanumaḍhyā sulocanā woman) also carrying cāmara etc., etc.

As regards Saṅkarṣaṇa, the text says that he should have the appearance of Viṣṇudeva but with a white body and a blue dress. In place of gadā, the pestle, of cakra, the plough should be shown in śyudhapuruṣa-forms.

Pradyumna too should have the appearance of Viṣṇudeva but he is green like dūrvī-sprout and wears a white garment. In place of wheel bow in that of club the arrow along with the plough and spear—all personified.

Now Aniruddha should be sculptured with a body of the colour of the lotus-petal and wearing a red cloth. In place of wheel should be carma of course personified—and gadā should be replaced here by sword, dhvajā and pa.ṅkā are also to be shown.

Lastly Śāmbo should also find a place in this grand Viṣṇu icon. He weids g.ḍā clad in red clothes and shining in the lustre of a lotus.

The descriptions as found in the Agni (Pr. Laks. p. 80) conforms to this, except that it does not elaborate the emanatory forms of Saṅkarṣaṇa etc. Para Viṣṇudeva might according to the Agnipurāṇa
be also sculptured as a standing image. In this case there should be on either side the goddesses Śrī and Puṣṭi, carrying respectively a padma and a viśāl. The figures of these goddesses should not reach a higher level than the hip of Vāsudeva. In the prabhāmāndula, ornamented with the figures of elephants and other animals, two flying figures representing two vidyādhāras, carrying each a flower-garland, should be sculptured. The pīṭha on which Vāsudeva and Devī should stand be made to have brilliance of gold. V. A Smith (see fig. 150 p. 207) has illustrated this form.

The Vaikhānasāgama lays down (Pr. Laks. p. 81) that the image of Daivika Vāsudeva should be seated on a sīśhūsana with Śridevi and Bhūmidevi on the right and the left and it should have four arms with usual attributes. On the right and left there should be images of the gods like Brahmā etc. In addition to them there should be by the side of Balarāma, the standing image of his consort Revatidevi, on the left of Aniruddha, his consort Uṣṇī, on the side of Pradyumna his consort Rūḍhī, and on the side of Śāmanda his consort Indukaī.

The Aparājīta-pracchā’s description of the grand Viṣṇu image is a bit uncommon. It allocates the manifold emanatory forms to the respective yugas—Vāsudeva belonging to the Kṛta, Kṛṣṇa (perhaps Saṅkarṣaṇa) to Tejas, Pradyumna to Dvāpara and Aniruddha to Kali—and varṇas Brahmāṇa etc. respectively. Its further innovations are to be noted in regard to the allotments of the usual Vaiṣṇava weapons (cf. Pr. Laks. p. 82-83), and of the colours, white like pure crystal, red, yellow, and blue like atasi flower to Vāsudeva, Saṅkarṣaṇa, Pradyumna and Aniruddha respectively. It further enumerates so many names of Vāsudeva-family, Keśava, Nāṁgyaṇa, Mādhava, Trivikrama, Viṣṇava, Śīdhara, Ṭriṣṇikēśa, Padmaṇībha Dūmodara perhaps to be shown as accessories. It then lays down the ‘trikas,’ of all these four primary forms and in the end enumerates the twelve mūrtis emanating from Vāsudeva—vide ibid p. 83 under ( ० ) with the definite allocations of their respective weapons. All this seems to be confused visualisation of the complicated Pañcarātra concept of manifold Vyūhas and sub-Vyūhas. The author has already remarked that this text was very much influenced by the medieval theologians, the Pañcarātrins and Āgamavādins. Needless now to further elaborate the descriptions of Śīparatna and Rūpaṃnadana.

Manusa Vāsudeva.—Now as regards Maṁsa Vāsudeva, it may be briefly noted as per the description of Vaikhānasāgama (Pr. Laks. p.84) that this image should be in accordance to the madhyamadasatāla measure of 120 aṅgulas, only with two hands with śankha and
cakra; Rukmini and Balarama with his plough and musala on the right; Pradyumna with the sword and kathavalambara pose on the right of Bala and further right Caturavana Brahma; on the left Aniruddha with sword and shield and on his right Samba with stick and abhaya pose and further left gada—all should be shown standing.

Thus all these descriptions convey to us the grandeur of a superlative order and should we therefore not reckon this figure as extraordinary form of Vishnu, divine in essence, human in lila, having great gods like Brahma and Isvara, Bhudevi etc as attendants, wearing a high metre called kirti and a long garland called Vanamala reaching down his knees?

As regards the illustrations they are numerous and may be seen in all the museums of Northern India—Mathura, Nagpur, Calcutta, Rajshahi, Rangpur. The finest specimens as pointed out by Sri Brindavan are at Banaras, Gorakhpur and Nagpur. A seated image of Vasudeva may be seen at Garhwa. This type is undoubtedly rare.

Of the other extraordinary forms of Vishnu, the details may be purviewed in the writer’s Pratimalakshana; only a brief notice can be made here for the want of space.

Trailokyamohana.—According to the Aparajita-prachara (and also Rupamaandana which is verbatim a copy of the former), this image of Vishnu is almost similar to that of Vaikuntha described ahead, it should also have four faces and be made to ride on the back of Gauranga. But the number of hands are to be sixteen; in six of the right hands are to be placed respectively the gaca, the cakra, the ankuasa, the bana, Sakti and the cakra; the seventh right hand is to be in the varada pose; in seven of the left hand should be placed similarly the mudgara, the pusa, the dhanush, the saikha, the padma, the kamanjalu and the shringa (a horn); the remaining right hand and left hand are to be held in the yoga-mudra pose. The faces should be in order those of a man, of Narasimha, of Varaha and of Kapila.

Visvarupa: According to the Bhagavata, this is also an incarnatory form of Vishnu. The image of Visvarupa should have twenty arms; one right hand and the corresponding left hand should be held outstretched as patiktahasta; another of the right hands and its corresponding left one should be in the yoga-mudra pose. In seven of the remaining right hands should be held respectively the hala, the saikha, the vajra, the anku, the bana, the cakra, and a lime fruit, and the tenth right hand should be in the varada pose. In the left hands
should be held the daṇḍa, the pāśa, the gadā, the khadga, the padma, the śrīga, the musala and the akṣamālī. It may be pointed out here that the A. P. does not bestow four faces as the R. M. enjoins, on which Dr. Banerjea’s observation of its partial illustration in a relief depicting Viṣṇu in the collection of V.R.S. Museum (no. 14:2) Rāja- sahi, may be improved upon illustrating fully the A.P.'s prescription. This twenty-armed deity with various emblems is the Viṣṇu in the aspect of Kṛṣṇa, so beautifully described in the 11th canto of the Bhagavadvīpa.

Vaikuṇṭha.—Vaikuṇṭha or Vaikuṇṭhanātha should have four faces and eight hands, and be seated upon the mythical kite Garuḍa. In the right hands, the gadā, the khadga, the Bāṇa and the cakra should be held, and in the left hands the śāṇkha, the kheṭaka, the dhanuṣ and the padma. Of the four faces, the front one facing the east should be that of a man, the one to the south should be that of Narasimha, the one to the west that of a woman, and the face to the north should be that of Varāha.—Rao. “The Viṣṇudharmottara (Bk. III, Ch. 85) calls, this composite icon in which four or rather three other aspects of the god are rolled into one as Vaikuṇṭha. In another context (Bk. III, ch. 47, 2-17) the same text explains the real nature of and the esoterism underlying it in a very interesting manner; the four faces of the god of gods are regarded to typify bala, jīva, aśvārya and śakti associated with Vāsudeva, Saṅkarṣaṇa, Pradyumna and Aniruddha, the esoteric significance of the attributes, ornaments, garments etc. is laid down and lastly, it is observed that ‘with such a body, the God, the greatest in the universe, sustains the whole world’. The text also allocates the four faces in this way; the front or the eastern (human) face is that of Vāsudeva, the right or the southern face (lion) is that of Saṅkarṣaṇa, the left or the northern one (boar) is that of Pradyumna, and the back or the western one (kāpila or raudra—the terrific) that of Aniruddha. The lion and the boar faces are thus primarily associated with the Pañcarattra Vyūhas and not with the Nyāsa, and Varāha incarnations, though the latter might have helped to some extent the formation of this concept. It is curious that Saṅkarṣaṇa in whom jīva is particularly manifest and who according to the Mahābhārata was the expounder of the Śātvata Vidhi (VI. 65, 40.—Śātvatam vidhīmahāya gītāh Saṅkarṣaṇena vai) should have a lion face, and Pradyumna, in whom aśvārya is the predominant guṇa, a boar face. Aniruddha’s association with frightful demonic face on the back of Viṣṇu Caturmūrti may be explained by the fact that his attendants Āmoda and Pramoda, carrying śaktis partake of the nature of Dhanada (Kubera, the lord of, the Yaksas) and
Śiva. Aniruddha is also regarded in some Pañcarātra texts to represent Ahaṅkāra (Śaṅkaraśana and Pradyumna, in this context, stand for Jīva and Manas respectively), and that may also explain his connection with the uncoy Yakṣa-like face on the back.”—Banerjea. The representation of Vaikuṇṭha in Badami stone is a good illustration.

Ananta.—Ananta has several forms and is conceived to be endowed with almost all the divine powers (śaktis). The image of this deity should have twelve hands and four faces, and should be seated upon Gaurūḍa. One of the right hands should be in the varada pose, and the remaining five should carry the gadā, the khadga, the cakra, the vajra and the aṅkuśa; in the left hands should be held śankha, the kheṭaka, the dhanuṣ, the padma, the dāṇḍa and the pāsa. The image of Viṣṇu conceived as the Infinite Being should not be confounded with the serpent Ananta forming an accessory to certain Viṣṇu images. This is the description of Ananta as given in the Rūpamaṇḍana, as utilised by Rao. The Aparājita-pracchā (from which the Rūpamaṇḍana has taken verbatim) however enjoins that these four faces should be of man, man-lion, śrīmukha, and boar.

Yogesvara.—This form as described, in the digests like Siddhāntasārāvalī is rarely represented in sculpture. The Dhruvaberas of Yogasthānaka or Yogāsana Viṣṇu however are fairly represented. It is nevertheless reckoned by me as Aśīdhāraṇa-mūrti and Bhāgavadtīmati echoes its conception. It may be remarked here that a Yogasthānaka-mūrti, the 12th century A.D. stone image of Viṣṇu hailing from Sarisadaha, 24 Parganas, Bengal, (now exhibit no. 2592 in the Indian Museum) as given by Dr. Banerjea (D.H.I. p. 403) illustrates a good many traits of Yogēśvara Viṣṇu.

Lakṣminarayana.—"According to Viṣvakarma-prakāśa, as the name indicates Lakṣmī-Nārāyaṇa is Viṣṇu as Nārāyaṇa in the company of the god Lakṣmī. The goddess is generally on the left of the god. The right hand of the goddess should be thrown round the neck of Nārāyaṇa, whose left hand in turn should be made to embrace the goddess round her waist. In her left hand Lakṣmī should hold a lotus. The naturally beautiful and youthful figure of Śiddhi, decorated with ornaments, should stand near Lakṣmī and Nārāyaṇa with a cāmara in her hand. Below and slightly to the right should be the image of Gaurūḍa. The Āyuṭha-puruṣas representing the śankha and cakra should also be made to stand by the side of Viṣṇu. In front there should be seated two upāsakas or worshippers consisting of Brahma and Śiva with their hands in the required aṅjali pose. The former of these divine worshippers of Viṣṇu should wear a broad belt round the waist,
and the latter should wear the yoga-pāṭṭā and carry a skull. Such is the Lakṣmi-Nārāyaṇa group of images as described in Sanskrit authorities.” Rao has given a beautiful illustration in a piece of sculpture found in the Kappe-Chenigārya’s temple at Belur.

III. Dhrusva Beras

Dhrusva Beras of Viṣṇu are the third categories of Viṣṇu images very abundantly found in the South. Rao has worked out from the Āgamic sources—the Vaikhānasāgama—all these images with their principal 12 types in his pioneering and monumental work Hindu Iconography Vol. I. Pt. I Dr. Banerjea, however, treated these images from quite a different angle. It is from the ideology of Pañcarātrins that he has critically examined the Vaikhānasāgama account of the Dhrusva Beras of Viṣṇu. This fundamental angle may be put in his own words: “the Viṣṇu images have to be divided into three groups of Para, Vyūha and Vibhava, the Dhrusva Beras described in Vaikhānasāgama, an early Pañcarātra text most probably symbolising in a way the first group.” The Vibhava groups fall under Incarnations, the Vyūhas represent Viṣudeva along with the chain of emanations first 4, later 24 cf. the Caturviṃśatī mūrtis. Thus the three principal types of Viṣṇu images Dhrusva Beras, Daśāvatāras and extraordinary ones illustrate respectively these three aspects—Fara (highest), Vibhava (incarnatory) and Vyūha (emanatory).

The principal varieties of Dhrusva Beras as we have seen (cf Pt. I chapt. 2) are twelve and they are Sthānaka, Āsana, Śayana, subdivided into Yoga, Bhoga, Vīra and Ābhicārika, making up twelve and are intended to be worshipped by devotees with different desires and objects in view.

It may be remarked here that some of the Viṣṇu-temples in the South have central shrines built in three storeyes. The Vaikūṭha-purrumal temple at Conjevaram, the Kudal-alagar temple at Madura, the temple at Tirukkottiyūr and the temple at Mannarkoyil in the Tinnevelly district are examples. In the three-storyed central shrine of such temples each storey is occupied by an image of Viṣṇu, the standing, sitting and reclining images being placed in the lowermost, middle and uppermost storeys in order.

It may further be pointed out what Bannerjea says ‘Vaikūṭhasāgama mode of grouping the main image of Viṣṇu as standing, seated, and reclining would very well be applicable to all such images, for most of them are shown in one or other of these poses. The other basis of classification into Yoga, Bhoga, Vīra and Ābhicārika groups, however,
is only occasionally followed in the north and even in the south of India. Even when Viṣṇu is depicted seated in Yогāsana with his ‘natural’ (front) hands in the Dhyānmudrā, he is lavishly decorated with ornaments, and sometimes accompanied by both or one of his consorts (Śrī and Puṣṭi or Sarasvatī according to the north Indian convention, or Śrī and Bālī according to the south Indian custom) indicating that such images fall under both the classes, yoga and bhoga. Rao himself could not illustrate the vīra and abhicārika varieties from south India. A plausible explanation of the paucity or complete absence of the last two varieties can be suggested. As the second of them was certainly of an inauspicious character, such a one was most probably not preserved after worship. Rao says: The abhicārika form which is worshipped for the purpose of inflicting defeat and death on enemies is looked upon as inauspicious and is unfit to be set up for worship in temples built in towns and villages (op. cit. Vol. I, pp. 20-1). These were set up and worshipped in forests, mountains, marshy tracts, fortresses and other such places (vanagirijaladurge rāṣṭrānte śatrudiāmukhe). One Abhicārika sthānakamūrti was recognised by me in the black chlorite Viṣṇu figure of the early medieval period originally found in Chaitanpur (Burdwan district) Bengal and now in the collection of the Indian museum, Calcutta. The Bhoga varieties are the most numerous ones, and the reason for this is obvious; the acquisition of wealth and prosperity is the desire of the majority of such worshippers. Rao observes; ‘The bhoga form is the form best fitted to have the temple thereof constructed within towns and villages as it is conceived to be the giver of all happiness to its worshippers and has therefore to be worshipped and prayed to by all sorts of men and women belonging to all conditions of life (Ibid Vol. I, Introduction, p, 20). Vīra varieties of Viṣṇuite icons have not been found by me during my close study of the principal types of numerous Viṣṇu images in the different museums of India, as well as early and medieval temple reliefs in north and south India’—D. H. I. 398-99.

In accordance to the iconographical measurements, however, these can be developed into as many as thirty six varieties of images:—First, the different Dhrūva (according to Rao ‘immoveable’ or permanently enshrined) types of images are divided into four broad varieties, yoga, bhoga, vīra and abhicārika by name on the basis of particular results to be attained by the devotee after worshipping them; then, each of these groups is subdivided into three classes according to the ‘attitude’ in which such images are shown—sthānakā (standing), āsana (seated), and śayana (recumbent); lastly everyone of these twelve sub-groups is
divided into three classes as uttama, madhyama and adhama, according to the number of accessory figures that cluster round the central deity.

With this introduction to the Dāruve Beras of Viṣṇu now let us take them one by one. The details may be avoided here as Rao has already exhausted them. It may, however, be pointed out at the very outset that but for the Vaikhānasūgāma, quoted in Pr. Laks, pp. 86-89, no other text on iconography describes these so called Vaikhāna Dhruva Beras, a distinct class by itself. It therefore shows some regional bias which has given not only this distinctiveness to Viṣṇu image but also was instrumental in the rise of a distinct temple architecture (notably the superstructure housing all the three principal varieties of Dhruva Beras in its three storeys) characteristic of that region (cf. the South Indian Viṣṇu temples). As regards their origin and development, they may be viewed as a later manifestation of the early medieval period. The incarnatory images of Viṣṇu were conceived much earlier than these Dhruva Beras and Dr. Banerjea also supports this contention: "The difference between the two lies in the fact that we have some evidence regarding the existence of the former in the later Vedic texts, whereas there is none about the existence of the later in them" D.H.I.p. 383.

Again these watertight descriptions in the Vaikhānasūgāma are not fully or even partially corroborated in the monuments. Accordingly Dr. Banerjea’s significant observation (cf. below in the introduction of these images) may be remembered.

Resuming the lost treat, we may now proceed on with the individual forms as per the descriptions following.

(a) *Standing attitude*: (1) Yogasthānaka: of dark colour, has four arms, back right with cakra, front one in abhaya or varada pose; back left holding śaṅkha and the front one kātyāvalambita-hasta. Accessories:—Bṛgu and Mārkaṇḍeya or Bhūdevī and Mārkaṇḍeya kneeling on the right and left respectively. The figures of Śiva and Brahmā with their emblems and attributes to be shown on the walls of the central shrine. Its uttama, madhyama and adhama varieties result, as pointed out before, in the presence or the absence of the accessories—absence of Brahmā and Śiva madhyama and also pūjakamuni adhama. Its one good illustration is at Mahabalipuram stone, others are too many to accord with the exact laksanās.

(2) Bhogasthānaka: colour and arms are as in Yoga; on the right is golden-yellow Śrīdevī and on the left dark-colour Bhūdevī with their emblems; Bṛgu and Mārkandeya figure kneeling. The images
shown above the central figures of Viṣṇu are Māyā, Śaṁkhādinī, Kāmīni and Viśājīni; divine musicians—Tumburu and Nārada; Kinnara-Yakṣa-Vidyādhara pairs; Rṣis—Sanaka and Sanatkumāra and the luminaries the Sun and Moon. Sculptures of Śiva and Brahmatā on the shrine wall figure as in Yoga. Its Madhyama variety results in the absence of the Yakṣas etc. and adhama in the absence of Rṣis and luminaries also. Its illustrations are at Tiruvottiyur and Tāḍapatri stones and Madras Museum bronze.

(3) Vīrasthānakas: carries śaṅkha and cakra as usual in two hands; others not specified. Surrounding images are Brahmā, Śiva, Bṛṛgu, Mārkandeya, Kiśkindhu, Sundara, Sanaka, Sanatkumāra, Sūrya and Candra. The details of madhya and adhama may very easily be inferred.

(4) Abhicārikasthānakas: type may have either four or two arms. Its complexion dark with faded countenance. This image is to be clothed in black and is not to be surrounded by any divine beings or human votaries as in the previous cases.

Rao says: ‘If a temple for this type of Viṣṇu has to be built, it is said there should be no beauty or symmetry in its construction and that it should be situated in the quarter as known pāśācapada. The ceremony of installing the Abhicārikamūrtis should be conducted in the dark half of the month under such inauspicious asterisms as the Ādṛā nakṣatra and at night in a cararāsi’. “The unique Abhicārikasthānakamūrti of Viṣṇu found at Chaitanpur (Burdwan) already referred to by me, may now be described. The central deity is almost fully in the round, its head and shoulders are encircled by a halo and its right and left hands are placed on the heads of Gaḍādevi and Cakrapuruṣa; its front right and left hands hold a lotus-bud and a conch-shell. The figure is very sparsely ornamented, curious string of amulets round the neck replacing the usual hīra and vanamāla; the loin-cloth devoid of any artistic arrangement is treated in a very uncouth manner; the elongated and drawn face, the big protruding eyes, the muscles and bones shown prominently and the partially emaciated belly—all these features correspond to a great extent to the Vaikhānasūgama description of the Abhicārikasthānakamūrti of Viṣṇu. It is one of the most unique types so far discovered, and R. P. Canada’s description of it as an inferior specimen of the Gupta period requires comment and modification. The black basalt image is of c. 7th century A. D.”—Banerjewa.

(b) Sitting Attitude: (5) Yogāsana: is of white complexion, with four arms, jaṭā-makuta on head, āsana padmāsana or Brahmāsana and
front hands in yogamudrā. This aspect is enjoined to be without śaṅkha and cakra in the hands. The colour of the clothes may be yellow and white both. The image is shown wearing a yañārapavīta on the body, kuṇḍalas in the ears, keyūras on the arms and a hūra round the neck. Its eyes have to be slightly closed. Accessories and images are as usual and need not be detailed here.

The Siddhārtha-Samhitā, as quoted in Vācaspatya-kośa, however, enjoins for the placing of weapons like a large-sized gadā, the sudarśana-cakra and the pāñcajanya-śaṅkha, contrary to the injunctions of the Vaikhaṇaśāgama and curiously enough that a Yogāsana raling from Mathura (Mathura Museum, No. 379) satisfies this description (see details in D.H.I.P. 405-6). The Yogāśanamūrti found in the Kalleśvara temple at Bagali in the Billary district of Madras belonging to the later Calukyas also conforms to this description of the S. Samhitā. Another illustration of Yogāśanamurti belongs to Khajuraho which also presents innovations contrary to the descriptions of the Pratimālakṣaṇas, nevertheless one of the finest examples of medieval art of central India in the opinion of Dr. Banerjea (cf. D.H.I. p. 405).

(6) Bhogāsana is seated in śiṃhāśana with his consorts Lakṣmī with kamala and Bhūmi with nilotpala on the right and left respectively. Other descriptions are practically the same as in Yogāśana (see Rao for details) with the addition of the Kalpavṛkṣa being sculptured on the wall.

The illustrations of this aspect are found at Badami stone (cave III) of A.D. 578, which has an innovation of placing the figure on Ādiśeṣa; Kailasanatha temple at Conjeevaram where it is seated on simhāśana alight; at Ellora stone (Rāvana ki khūi) and also on a pillar in the Varadapparama temple at Dadikkombu near Dindigul in the Madras district belonging to the Nāyakas of Madura.

(7) Viśāsana is also seated upon śiṃhāśana, Lakṣmī and Bhū in association with it as kneeling; draped in black clothing and itself of coral red colour; four hands with characteristic attributes, especially the Simbakarṇa pose in the left and the accessories as usual. Its illustrations are rare. An example however of this aspect is available among the sculptures in the temple at Aihole.

(8) Ābhicārikāsana seated on the seat known as Vedikāśana with blue complexion and the black garments, eyes uplifted and with no attendant deities around.

(c) Reclining attitude. (9) Yogaśayana—with only two hands, about a fourth of the body somewhat raised and the remaining lying
flat upon the serpent-bed, the right hand placed near pillow touching the kirita, the other in the kaṭaka pose, the image adorned with ornaments, the colour a mixture of black and yellow, the accessories as usual with additions of sapta ṛṣis standing in añjali pose.

Its illustrations as given by Rao are: Mahabliparam Stone, Trivandrum Ivory and Aihole Stone. As already pointed out this aspect is very popular in South. Dr. Banerjea has given two well known figures, one in terra-cota and the other in stone which illustrate the north Indian type of Śeṣaśayānā śūḍi—vide D.H.I. p. 406-7; and the reader is referred to their exposition there.

10. Bhogaśayana—is of dark colour and may have two or four hands with Śrī near shoulders and Bhū near feet. Its finest illustration is to be found at Deogarha Viṣṇu shrine.

11. Vīraśayana—has to hold śaṅkha and cakra to justify its Vīra aspect. Other details are not very important and are common except among accessories should also figure twelve Ādityas and five Āyudhāpuruṣas. Its representation is simply rare.

12. Abhiccārikaśayana—(lastly) should be lying on the floor, the bed, of course, consisting of the serpent with a hood having only two heads and with the body coiled into two turns, with no attendants; complexion blue, arms two or four, clad in black clothing, appearance faded and should be shown in full slumber and therefore lying flat on the serpent.

IV DAŚĀVATĀRAS—The Ten Incarnations

The fourth category, as pointed out before, of the Vaiṣṇava icons is what are called the Daśāvatāras, the incarnatory forms.

Incarnations of Viṣṇu are of three kinds:—1. Avatarā 2. Āveśa and 3. Aṅśa. The first is the complete incarnation represented in Rāma and Kuṭa. The second is a partial, more or less a temporary one as is illustrated in Paraśurāma, who retired to the mountains, handing over the divine power to Rāma at his advent in the world after his mission, the suppression of the haughtiness of the unruly Ksatriyas. Thus in case of Paraśurāma, it was not a life-long endowment. It was only a temporary possession. The third or the last is characterised by a portion of the power of Viṣṇu as illustrated in the Śaṅkha and Cakra, the parts and aspects of Viṣṇu’s power who when ordered to be born among men as embodied beings to improve them in their ways, become saints and achieve the purpose of their mission.
The following ten incarnations of Viṣṇu are commonly accepted and recognized by tradition the early references are to be found in Ś. Br. and Taittirīya Samhitā:

1. Matsya 6. Paraśurāma
2. Kūrma 7. Rāghava Rama
3. Varāha 8. Kṛṣṇa
5. Vāmana 10. Kalkin

It may be noted here that the Mahābhārata list and that of the Vāyupurāṇa, are conspicuous for the absence of Buddha in them. The following tabulation will bring home the point:

*Mahābhārata* (cf. Nārāyaṇīya, section 389,104)  *Vayu Purāṇa*

1. Hamsa 1. Yajña
2. Kūrma 2. Narasimha (celestial
3. Matsīy 3. Vāmana
4. Varāha 4. Dattātreya
5. Nṛśimha 5. Unnamed?
7. Rāma (Bhāgavata) 7. Dāśarathī
8. " (Dāśarathī) 8. Vedavyāsa
9(a). Baldeva and

"The Bhāgavta-purāṇa, however, enumerates the Avatāras thrice; in the first recounting (1.3.6—22), the number is 22 (tabulated ahead), in the second, (11.7.1ff), 23 and in the third (xi.4.3ff), 16. The first list contains the following names:

1. Puruṣa 12. Dhanvantari
2. Varāha 13. Mohini
5. Kapila 16. Paraśurāma
6. Dattātreya 17. Vedavyāsa
7. Yajña 18. Rāma
10. Matsya 21. Buddha and

The accounts of the Varāha and the agni contain the stereotyped ten; but those of Matsya fundamentally differ. There apart from the
Nārāyaṇa, Narasimha and Vāmana (probably celestial ones), the list of the remaining seven is:

1. Dattātreya
2. Māṁdhūṁ Ṛṣita
3. Paraśurāma
4. Rāma
5. Vedavyūsa
6. Buddha and
7. Kalkin

which perhaps satisfies the story that Viṣṇu was cursed to be born among men for seven times, by Bṛ́gu for killing his mother.

Sri Gopinath Rao says "Some Hindu authorities do not consider Buddha to be an avatāra of Viṣṇu and substitute in his place Balarāma, the elder brother of Kṛṣṇa, as an avatāra. The V. Dharmottara gives the description of Haṁsa, Matsya, Kūrma, etc. According to Hemadri, Haṁsa is an addition and Kṛṣṇa is an alternative of Balarāma. Now the relative origin and the assignment of the divine-mission accorded to these different Avatāras are fully described in the Purāṇas and are well-known popular accounts of Hindu Mythology. Thus the incarnations of Viṣṇu are innumerable and these so far mentioned are only a few types. All these show philosophically the universal character of the god as all-pervading and all sustaining. These avatāras are like rivulets flowing from one inexhaustible lake. Ṛṣis, Manus, gods, sons of Manu—Prajāpatis are all his portions. Here it is enough to say something about this great tradition of Hindus, forming the very pillar of the high edifice of our religious life. The philosophical idea of incarnation is given in the oftquoted Gītā verse—Yadā yadā hi dharmasya etc. Cosmologically if we take into our account all these incarnations, we find that the first four are cosmogenic in nature. Manu says that in the beginning of the world, there was nothing but water. The fish was the first representative creature in the process of evolution of the world. After water, mountains came out in the course of creation, and they are represented by the Kūrma-vatāra. The recovery of land from the waters as a next stage in the evolution may be represented by incarnation of Varāha. The Nṛsiṁha incarnation can also account for the evolution of the animal and man kingdoms on earth. These varieties of Daśa-avatāras again, as I have already pointed out, contain certain sub-varieties also, e. g. Vṛāhavatāra in sculpture comprises three different conceptional types namely, Bhūvarāha, or Ādivarāha, Yajñavarāha and Pralayavarāha. Similarly, Nṛsiṁhavatāra has also so many sub-varieties. The sub-varieties of Kṛṣṇa—Navanītha-ṛṣita, Veṣu-gopāla, Govardhanadhara Balakṛṣṇa, etc. etc. are a common property both of the sculptors and the painters.
Reference has already been made to the Pañcarātra ideology from which all these forms Para what I have termed as Asūdhāraṇa, Vyūha (emanatory) and Vibhava (Incarnatory) etc. are to be viewed. Accordingly the doctrine of “Vibhavas” (vi-bhu-al, i. e. the act of becoming in a special manner) belong to Pure creation (Śuddha-Sṛṣṭi) to which the Vyūhas also belong; these incarnations, however, may not only be of the composite god Viṣṇu himself, but also may be of his Vyūhas, sub-Vyūhas and Pārśadas (companions) or even of his attributes or emblems.” It is in accordance with this ideology that we shall have an occasion to treat these Vyūhas (24 mūrtis) and emblematory forms separately ahead. Let us therefore concentrate on the evidence of the early and late Pañcarātra Samhitās (namely the Sātvata and Ahirbudhnya). Both these enumerate as many as the following 39 incarnary forms:—

1. Padmanābha
2. Dhruva
3. Ananta
4. Śaktyātman
5. Madhusūdana
6. Vidyādhīdeva
7. Kapila
8. Viśvarūpa
9. Vihaṅgama
10. Krodātman
11. Baḍavāvaktra
12. Dharma
13. Vāgiśvara
14. Ekāṁavāśāyin
15. Kamaṭheśvara
16. Varāha
17. Narasiṃha
18. Pīyuṣaharaṇa
19. Śrīpati
20. Kāntātman
21. Rāhujit
22. Kīlanemighna
23. Pūrijātahara
24. Lokanātha
25. Śaṅtātman
26. Dattātreya
27. Nyagro ḥaṅgāyin
28. Ekaṅśagatanu
29. Viṣṇanadeha
30. Trivikrama
31. Nara
32. Nārāyaṇa
33. Hari
34. Kuśa
35. Parāśurāma
36. Rāma Dhanurdhara
37. Vedavid
38. Kalkin
39. Pātālaśayana.

Here is the curious assortment; we can no doubt recognise the time-honoured ten avatāras; but a particular point of notice is the inclusion of Vāgiśvara and Lokanātha belonging to the Mahāyāna Buddhist pantheon (cf. Section C. ahead).

With this introduction to Daśāvatāras or multi-avatāras of Viṣṇu, let us now proceed with their individual forms in brief details.

Matsya—Accounts of this avatāra are found narrated in the Bhāgavata and the Agni. The Mahābhārata (Vana.) also describes it. In the Agnipurāṇa the origin of Matsyapurāṇa is also incidently dealt with there. Among the first four therianthropic incarnations of Matsya, Kuśma, Varāha and Narasiṃha which all may be taken as cosmogenic in character, the Matsya comes first representative creature being an aquatic animal. In representation it is either in purely theriomorphic manner or as a hybrid form of which the upper half is human and the
lower half animal—vide Pr. Laks. 90. Hemādri describes it as Śṛṅgi Matsya. Merutantra bestows usual attributes on the upper portion—the Viṣṇu. At Garhwa, this aspect is represented in sculpture. At Vāraṇāsi an image of this description was discovered by B. C. Bhattacharya.

Kurma.—also takes both the forms as pointed out in the Matsya and in sculpture it is followed by some human figures churning ocean with a rod representing the Mandara mountain on its back. Reference to this incarnation goes back to the Śatapatha where it is stated that Prajāpati took the form of a tortoise. Thus God Viṣṇu in his Fish incarnation, it is said (cf. Bhāgavata) rescued the Vedas and the nuclei of the universe from destruction in deluge and in his tortoise one, he supported the mountain Mandara, used by the Devas and Asuras as the churning rod when they churned the ocean to obtain the ambrosia.

Varaha.—This incarnation has found a bit bigger treatment both in the literature and the sculpture as well. The Taittirīya Āraṅgayaka mentions that the earth was rai-ed from the waters by a black boar with a hundred hands. The latter accounts abound in the Purāṇas like the Bhāgavata,—the Viṣṇu, the Linga and the Garuḍa.

The boar incarnation is also represented mainly in the two preceding principal modes, theriomorphic and hybrid—the hybridity lying only in the head alone, all the rest of the body shown as human. Rao says that the sculptured figures comprise three different conceptional types of the avatāra, namely (i) Bhūvarāha, Ādi-varāha or Nṛvarāha (ii) Yajñā-Vaṛāha and (ii) Pralaya-Vaṛāha. It may be pointed out that purely animal forms of this aspect are also represented in the sculptures found in the different parts of Northern India. "In some such images the body of the Vaṛāha is covered with tiny human figures, and the Earth goddess is shown hanging by grasping one of the tusks of the animal. The first feature refers to the myth that Devas, Asuras, Rṣis and others took shelter in the body of the Avatāra, while the second one shows that it had just rescued the goddess from the nether regions by its strong tusks."

(i) Nṛvarāha.—The lakṣṇas as collected from the different sources—vide writer’s Pr. Laks. P. 90—may be purviewed there. As regards its illustration, the earliest one is represented as carved on the facade of the cave No 4 at Udaigiri. It is, in the words of Banerjea, ‘the most striking form’. Similar relief representations at Badami are also brilliant expositions. The Mahabalipuram composition is also remarkable for some innovation as per the observation of the learned author.
of the D.H.I. p. 415: 'The God lovingly holds up Prthvī with his front two hands and wistfully looks at her with his boar face; there are many attendants shown in different attitudes in the relief. The Pallava artist has taken more care to emphasise the aspect of loving re-union between the god and his divine consort (Prthvī) than to lay stress on the forceful physical act of her deliverance by him”.

(ii & iii) Yajña and Praîaya — Two other types of Varāha-avatāra, Yajña-and Praîaya-Varāhas, are mentioned by Rao on the authority of the Vaikhānasāgama; in the former the god is shown seated in lañītāsana on a lion-seat, accompanied by his two consorts Lakṣmī and Bhū and in the latter sitting in the same pose he is attended only by Bhūdevi.

The Yajña-Varāha has got a grand sacrificial ideology about it—vide the Pādma and the Vāyu Purāṇas. In them it is stated that the sacrifice (yajña) is as a whole symbolised by the boar, and that its various limbs represent the limbs of the sacrifice—see details in Rao’s.

Narasimha.—is a popular Avatāra of Viṣṇu as the stories connected with its origin are also a familiar account. The Kūrma, the Vāyu and the Pādma Purāṇas give the glorious accounts of this incarnation.

All the general lakṣaṇas (cf. the Matṣya) give the Narasimha image a human shape with four or eight hands and the face of a lion. He should be represented as disembowelling the demon Hiraṇyakaśipu with his nails and the images found in the sculptures fulfil this trait.

There are two main varieties of this aspect (i) GiriJa-Narasimha and the (ii) Srīnu Narasimha. Rao has also added two more (iii) Yānaka Narasimha and (iv) Lakṣmī Narasimha. Let us take them one by one.

(i) GiriJa Narasimha.—The conception underlying the name is that the lion comes of a mountain cave. It is also known as Kevala Narasimha which form, as Rao has pointed out, is often designated as Yoga-Narasimha.

(ii) Srēnu Narasimha.—is really the main type and is abundantly illustrated in the sculptures. The very epithet is significant.—‘The god came out of a column when it was broken in anger by the demon Hiraṇyakaśipu, a great hater of Hari (another name of Viṣṇu). His son, Prahlāda, was a great devotee of the god, and Hiraṇyakaśipu after vain efforts through persuasion and severe persecution to dissuade him from his devotion to Hari asked him where his god was? Prahlāda answered that he was every where, even in the crystal column before them. Hiraṇyakaśipu kicked at it, and out came the god in the peculiar form, felled the demon on his thighs and killed him outright.
Many reliefs depicting this theme have been recovered from various parts of India and a large number of them represent either the combat between the god and the demon or the killing of the latter by the former. The Ellora and Dadikkombu sculptures (Rao Op. cit Pls. XLIV and XLV) illustrate the former type, while Garhwa, Paikore (Birbhum Bengal) and many other north and south Indian sculptures in stone and bronze represent the later. E. B. Havell remarks about the Ellora relief: "The sculptor has chosen the moment when the terrific apparition of the man-lion rushes forth to seize Hiraṇya who, taken unawares and with the mocking taunt still on his lips, makes a desperate effort to defend himself;" he speaks highly about the technical strength and imaginative power manifest in the treatment of the subject (Indian sculpture and painting, 2nd edition, pp. 53-54 Pl. XXIII). Rao rightly observes about the relief that 'the master touch of the work of the artist may be seen in the way in which the interlocking of the leg of Narasiṁha with that of Hiraṇyakaśipu is carried out.'

(iii) Yānaka Narasiṁha.—In this aspect Narasiṁha should be seated upon the shoulders of Garuḍa or upon the folds of Ādiśeṣa and over the head of Narasiṁha there should be the five-headed hood of Ādiśeṣa held like an umbrella. The figure should be adorned with ornaments. It is not represented in actual sculpture—so uncommon conception.

(iv) Lokaśmi Narasiṁha.—is a peaceful variety of Narasiṁha which represents the transformation of the historical truth of this fierce aspect of Viṣṇu into a peaceful one—a true characteristic of the God as God of love. Its beautiful illustration in Bronze is in the Madras Museum.

Vāmana and Trivikrama.—The fifth avatar of Viṣṇu has two aspects in sculptures illustrating it, one the dwarf (Vāmana) and the other the huge colossus (Vīrāṭrūpa) about to take three steps as described in the writer's Pr. Laks. p. 94, separately. Both these aspects have clear Vedic affiliations, for the whole mythology about Vāmana grew out by stages of the Ādivy Viṣṇu's attributive epithet of Trivikrama. "The Śatapatha Brāhmaṇa version of the story about the agreement between the Devas and the Asuras during their fight for the lordship of the universe that the latter would only grant to the former that portion of it which would be covered by the recumbent figure of Viṣṇu belongs to the intermediate stage in its development. It is expressly laid down there that when Viṣṇu, the dwarfast among the gods actually lay down, his body covered the whole of the universe, as he was identical with sacrifice, and the Asuras had to part with it according to the previous stipulation." 'In the Purāṇas and other texts, the
whole story was further elaborated, and Viścana’s son, Bali, the grandson of Prahlāda (a great devotee of Hari like his grandfather) the Dwarf Brahmācārī, Vāmana, Śukra, the spiritual instructor of the Daityas, and others are introduced to heighten its effect. It should be noted, however, that the Vedic ‘three steps’ play a prominent part in the developed mythology, for Vāmana asked for only that portion of the earth which he could cover by pacing three steps. When Bali granted this request the dwarf was suddenly transformed into a colossus; covering the whole of the universe with two steps, and placing his third step on the head of his devotee, he sent him down to live in the nether regions”—D. H. I. p. 417-18.

The iconographical texts enjoin “the Vāmana should be Pāñcatāla in measurement, two-armed, holding an umbrella and a staff and should appear as a teen-aged Brahmācārin, while the Trivikrama Viṣṇu-rūpa should be four-or eight-armed with right or left foot firmly planted, the other leg thrown upwards as if to attack the heavens. The Vaikhānasāgama elaborately describes the latter form, and mentions the names of a large number of accessory figures making up the whole composition: the cauli-bearing Vaiṣṇava and Varuṇa, Sūrya and Candra, Sanaka and Sanatkumāra, Brahmā washing the upraised foot of Trivikrama, Gaṅgā, Namuci and other demons, Jāmbavāna playing on a drum, Garuḍa, Lastly Bali with his wife Vindhyābali granting the land to Vāmana”—D. I. p. 418-19.

Illustrations: Rao has given as many as the following eight representations:—

(1) Trivikrama stone, Rajim, Raipur Dist., C. P.
(2) Mahabalipuram: Panel fully satisfying the Vaikhānasāgama’s lakṣaṇa.
(3) Sculpture panel stone in Cave III. at Badami.
(5) Stone: Nugehalli.
(6) Bellur—Chennakesavaswamin temple (Mysore state).
(7) Image at Naglapuram in N. Arcot. (Madras).

Ramas.—The next three incarnations, the human ones, are three Ramas—Bhārgava Rama (Parāṣurāma, Rāghava Rāma and Balarāma. The first represents the Āveśāvatāra (possessed temporarily), as his avatarhood left him no sooner did Rāghava Rama (Dīṇaśartha) appeared on the scene. Parāṣurāma’s account symbolises the militancy of Brahmāṇas against Kṣatriyas. He is said to have destroyed the unruity Kṣatriyas as many as twenty-one times. In sculpture he is shown with his battle-axe as his very name indicates.
Rāghava Rāma's story is household knowledge in all parts of India. The great Tulsīdāsa simply immortalised this avatāra in his monumental epic—Rāma-cartita-mānas, which has been giving edification to the multitude of men in the North. It also appealed to the imagination of the people of India of all parts and all ages, for he typified not only the Indian ideal of manhood, but also became the symbol of popular Bhakti cults as preached by saints like Ramanuja, Kabira and Tulsi. Regarding his illustrations, Dr. Banerjia observes, 'In the Daśavatāra reliefs of the early and late mediaeval periods, Rāma is almost invariably depicted as two-armed, his hands holding a bow and an arrow. Separate cult images of him in stone and bronze of a comparatively late period are known; in these he is usually shown accompanied by his queen Śītā, his devoted brother Lākṣmanā and his faithful ape-servant Hanūman. Scenes from the Rāmayana are very frequently found illustrated in the early and late mediaeval temple walls not only in India; but also in Indo-China and Indonesia' D. H. I. p. 421.

Balarāma.—is a Vaiṣṇava deity and he has found an independent treatment in the Samārāṅgaṇa, I therefore must say something about him. Balarāma is also known as Samkaraṃa in literature. He is regarded the eighth incarnation of Viṣṇu and belongs to the family of Viśudevā or Kṛṣṇa—his step-brother. Metaphysically Balarāma represents the destructive power or Kīla and means Śeṣa—the serpent. The Samarāṅgaṇa represents him with a banner formed of the palm (śalaketu), wearing a long garland of woodland flowers and in blue garments. He is to be sculptured with four hands, in one there should be shown plough (śira) and in another the pestle-club (musala). Adorned with a high diadem and glowing in a hallow of lustre and prowess all round, he should be shown with his consort—Revaṭī. Another specification is: he should be shown as very intoxicated and yet of mild disposition. In these epithets practically all the characteristics of the god have been fully brought out. Though there are independent treatments of Balarāma and Kṛṣṇa in the works of iconographical interest, Balarāma is rarely worshipped independently as a god. The glory of the younger brother, as it were, has thrown the elder brother into the shadow. His image, therefore, is worshipped though occasionally in association with that of Kṛṣṇa.

Kṛṣṇa.—The Life history of the great god is fully told in Harivaṃśa (a Mahābhārata supplement) and the Bhāgavata and other Purāṇas. The stories connected with his childhood and youthful days provided the greatest fascination to poets like Jayadeva, Vidyāpati, Śūra and Mīrā to compose lyrics and melodies of the highest order for the singing
of Bhaktas. Mānasa Vāsudeva Kṛṣṇa’s lākṣaṇa—Pr. Laks. p. 90, has already been commented upon and therefore we may proceed further. His illustrations in sculpture also take many such episodes representing his life in full, sportive plays, amorous days and marvellous deeds and slays.

In Mathura Museum (No. 1344) a fragmentary relief of early centuries (2nd and 3rd) is regarded as one of the oldest representations of Kṛṣṇa-janmāṣṭamī. A series of reliefs on the door jambs found at Mandir (Māṇḍavyapura the ancient Capital of Marwar) represent a good many Kṛṣṇa-yaṇa scenes. A Deogarha relief is remarkable for its pastoral character in which the infant Kṛṣṇa is being caressed by Nanda and Yaśodā, other reliefs on the Deogarha temple walls illustrate many other episodes. Badami caves (II & IV) and Paharpur basement reliefs, are some of more striking ancient Kṛṣṇa sculptures.

As regards his images, they are too numerous to be described here. Kṛṣṇa-iconography or Kṛṣṇa icons may be taken up as an independent subject for further studies and researches. The South Indian images of Kṛṣṇa as enshrined in the Vaishnava temples correspond fully to the Vaikhānasāgama prescription—company of Rukmiṇī and Satyabhāmā, his two consorts along with the Vaishnava emblems like cakra, etc. These images are called the mannar (mannannar) meaning one who resembles a king and king he was among the avatāras of Viṣṇu. Rao has also illustrated some of the most captivating figures of this god—Navanīta Kṛṣṇa, Gaṇa-Gopīla or Veṇu-Gopla, Pārthasarathī, Kāliyāhi-mardaka, Govardhanadhara, etc. In fact Kṛṣṇa’s images like Vaṭapatraśīyin (ivory, Trivandrum) and Bālakṛṣṇa (Marvel cf. Rao) are also represented. Rao’s remarks are significant when he says: ‘Kṛṣṇa alone among the avatāras’s of Viṣṇu is worshipped as a child a youth, etc. froms fit for exhibiting the various kinds of bhakt or love, as for instance, that of a mother to her child, that of a wife to her husband, and that of a friend for a friend, and that is what the Vaikhānasāgama text—vide Pr. Laks. P. 93 says: ‘क्रष्णस्वरूपेण्यमानि वन्न श्रायति तस्मात्स्वरूपमेवत्ये’ ‘the forms of Kṛṣṇa are so innumerable that they cannot be described; therefore worshipper might sculpture Kṛṣṇa’s image in any form he chooses to conceive him’.

Buddha:—This form will be taken in Section III—vide Buddhist iconography forming an independent treatment of this work.

Kalkin:—Lastly a word on the last avatāra yet to come, remains to be said. Kalkin according to Hayaśīrṣapañcarāstra and the Agni- purāṇa (which follows the former in many respects) may take both a
two-armed and a four-armed figure. The V. D. and also the Agni—Vide Pr. Laks. p. 99, describe him a powerful man, angry in mood, riding on horse back with a sword in his raised hand. In the Daśāvatāra slabs, these features can be recognised. An independent illustration is rare. B.C. Bhattacharya had made a significant remark—vide I.I. p. 15 that 'His figure must be distinguished from that of Revanta, son of the Sun, whose figure, resembles the former in appearance except that it is followed by dogs, musicians and other attendants. He also cites an illustration discovered by him at Banaras.

V. CATURVIMŚATI • MURTAYAH

The next group of Vaiṣṇava icons, the fifth classification, is this group of Twenty Four Images of Viṣṇu. They are an outcome of the Pāñcarātra ideology of Vyūha, primarily four, later developed into twenty-four, in accordance with Viṣṇu Sahasranāma, being most auspicious and adorable. Though according to the Pāñcarātra tenets, the Vyūha, the emanatory comes first and Vibhavas (the incarnatory) next, and this order is also in keeping with their antiquity I have however reversed the order in keeping with the prominence and importance that Daśāvatāra images have in the minds of people having full sway over the minds of the image-makers and their donors. The glory of these Vibhavas and their glorification by the devout bhaktas cannot but give a consideration to the relative superiority of these incarnations influencing to a far greater extent the lives and acts of the bulk of Indian people adoring them and getting religious and spiritual edification.

The God Viṣṇu possesses a thousand names—the Anuśāsana-parva of the Mahābhārata contains these Viṣṇu-Sahasranāmas. Among these thousand significant names of praise relating to Viṣṇu, twenty-four are most important and are daily repeated in Viṣṇu-worship. Sri Rao has mentioned that corresponding to these 24 names, images are found sculptured in the Vaiṣṇava temples situated in the old Hoysala land where they are more frequent. All the figures are very much alike, standing with four arms and adorned with kirtī-crowns and other usual ornaments. As regards the various emblems, there is no hard and fast prescriptions. Various authorities prescribe various emblems to these figures. Here it is enough to tabulate these twenty-four images (the Lakṣaṇas—vide Pr. Laks. pp. 99-101), with their emblems and the Śaktis:
### The Twenty-four Murtis

<table>
<thead>
<tr>
<th>Murti</th>
<th>Emblems</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keśava</td>
<td>padam, gada, śankha, cakra</td>
</tr>
<tr>
<td>Nārāyaṇa</td>
<td>śankha, cakra, padma, gada</td>
</tr>
<tr>
<td>Mādhava</td>
<td>gada, padma, cakra, śankha</td>
</tr>
<tr>
<td>G-śvinda</td>
<td>cakra, śankha, gada, padma</td>
</tr>
<tr>
<td>Viśnu</td>
<td>gada, cakra, padma, śankha</td>
</tr>
<tr>
<td>Madhusūdana</td>
<td>cakra, gada, śankha, padma</td>
</tr>
<tr>
<td>Trivikrama</td>
<td>padma, śankha, gada, cakra</td>
</tr>
<tr>
<td>Vāmana</td>
<td>śankha, padma, cakra, gada</td>
</tr>
<tr>
<td>Śrīdhara</td>
<td>padma, śankha, gada, Medhā</td>
</tr>
<tr>
<td>Hṛṣīkeśa</td>
<td>gada, padma, Harsā</td>
</tr>
<tr>
<td>Padmanābha</td>
<td>śankha, gada, padma, Śṛddhā</td>
</tr>
<tr>
<td>Dāmodara</td>
<td>padma, cakra, śankha, gada, Lajjā</td>
</tr>
<tr>
<td>Samkaraśna</td>
<td>gada, padma, Lakṣmī</td>
</tr>
<tr>
<td>Vā udeva</td>
<td>padma, cakra, Prīti</td>
</tr>
<tr>
<td>Pradyumna</td>
<td>cakra, gada, Rati</td>
</tr>
<tr>
<td>Aniruddha</td>
<td>gada, śankha</td>
</tr>
<tr>
<td>Puruṣottama</td>
<td>gada, padma</td>
</tr>
<tr>
<td>Adhokṣaja</td>
<td>padma, cakra, gada</td>
</tr>
<tr>
<td>Nṛśingha</td>
<td>cakra, śankha, padma, gada</td>
</tr>
<tr>
<td>Acyuta</td>
<td>gada, cakra, Dayā</td>
</tr>
<tr>
<td>Janārdana</td>
<td>padma, gada, cakra, śankha</td>
</tr>
<tr>
<td>Upendra</td>
<td>śankha, padma, gada, cakra</td>
</tr>
<tr>
<td>Hari</td>
<td>gada, cakra, padma</td>
</tr>
<tr>
<td>Śīkṣāṇa</td>
<td>cakra, gada</td>
</tr>
</tbody>
</table>

N B—The first row indicates the Murti, the second the emblems in front right had, the third the in the front left one, the fourth those in the back right, the fifth those in the back left and the sixth the saktis accompanying them.

Here in this connection the following comments of Dr. Banerjea on Rao’s remarks are worth quoting: “Rao observes about their images, ‘All these twenty-four images are very alike; they are all standing figures, with no bends in the body, possessing four arms, and adorned with the kirīṭa-crown and other usual ornaments; each of them stands upon a padmāsana. The difference between any two of these images has to be made out by the way in which the śankha, the cakra, the gada and the padma are found distributed among their four hands. It is worthy of note that the number of possible permutations of four things taken four at a time is exactly twenty-four; and the order in which the permutations of these four articles, among the four hands is to be observed, is in passing, as in a circle, from the upper right hand to the upper left hand, thence to the lower left hand, and from there lastly
to the lower right hand”—E.H.I. But this chief criterion of differentiation is liable to be misinterpreted and is prone to lead to confusion in naming the individual icons of the order. Rao’s remark that the circle begins from the upper right hand of the image is not clear; for the Rūpamaṇḍana text which is taken by him as a reliable one in this matter expressly lays down that ‘such images should be known (as holding these emblems) from their lower right hand onwards’ (Eṣṭu mūrtayo jūṣā daksinādhaḥ karat kṛmāt). The Agnipurāṇa begins the description of these images with this couplett: Om rupah Keśavah padmaśankhacakraṇadaḥ harah Nārāyaṇah śankhapadmagadācakri pradaḵṣiṇam. The last word pradaḵṣiṇam in this couplet and the slight variations in the order of the emblems contain the most important indications in this description. We are to understand from these clues that a lotus, a conch-shell, a discus and a mace are held by Kṛṣṇa in his lower right, upper right, upper left and lower left hands, respectively; Nārāyaṇa’s hands in this order, on the other hand, will hold a conch-shell, a lotus, a mace and a discus. Various Purāṇas like the Padma, Agni (Viṣṇu-dharma-uttara, however does not seem to contain any description of this group of Viṣṇu images) and such comparatively late compilations as Caturvargacintāmaṇi, Rūpamaṇḍana and Devāmūrtitiprakaraṇa contain mnemonic descriptions of this group of Viṣṇu images. There are differences in these texts and there is no way of ascertaining their relative correctness”—D.H.I. p. 410 l1.

VI. MINOR FORMS OF VISNU

These represent according to this treatise the sixth group of Vaiṣṇava icons.

Sri Copinatha Rao has taken notice of the following varieties of the images of Viṣṇu as his minor forms. They are:

- Puruṣa
- Harihara-Pitāmaha
- Hayagrīva
- Raṅganātha
- Kapila
- Vaikuṇṭha
- Ādīmūrti
- Venkaṭeśa
- Yajñamūrti
- Trai-lokyamohana
- Jalaśayin
- Viṣṇu
- Vyāsa
- Ananta
- Dharma
- Jagannātha
- Dhanvantari
- Viṣvarūpa
- Varadarāja or Ṛtra-Nārāyaṇa
- Dattatreya
- Lakṣmīnārāyaṇa
- Karivarda
- Manmatha

As already pointed out that some of these like Vaikuṇṭha, Trai-lokyamohana, Ananta, Viṣvarūpa, Lakṣmīnārāyaṇa, Jalaśayin, etc. are really not minor forms but the extraordinary ones, in a way illustrating the Para aspect ideology of the Pāṇcarātras and a detailed exposition of these forms has already been made—vide below ‘Asādhāraṇa-mūrtis’, the 2nd group of Viṣṇu images.
As regards the really minor forms or manifestations like Puruṣa and Kapila, etc., their detailed exposition from the Lakṣaṇa-stand-point (Vide Pr. Laks. pp 101-3) may be passed over for want of space and only some important illustrations may be cited here with some remarks.

Puruṣa—according to the V. Āgama is an āvaraṇadevataā.

Kapila.—is the divine form of Pradyumna, when got free from worldly desires and he takes the form of a sanyāsin.

Yajñamārti.—is also an āvaraṇadevataā. His image should have two heads, seven hands and four horns. He is given three legs also instead of usual two. His conception as incorporated in the Rgveda and its commentary in Yāska’s Naurkta, helps us to understand the significance of this aspect.

Vyāsa—as per the V.D’s account, should be accompanied by his four disciples—Sumanta, Jaimini, Paila and Vaiśampāyana also.

Dhanvantari—should be sculptured as a handsome person carrying in both the hands vessels containing amṛta.

Dattātreya—Vide Pr. Laks. p. 101 (where he is given the first place in this group) has a nice story related in the Mārkaṇḍeya Purāṇa to make him fit for homage cf. Rao’s. Rao observes: ‘There are three ways in which Dattātreya is represented in sculpture’. The first manner of representation is to have Brahmā, Viṣṇu and Śiva standing side by side and its illustration at Hoysaleswara temple at Halebidu satisfies this mode. The second manner represents as Viṣṇu in yoga posture and Badami stone illustrates it. The third way of his representation takes a human form with three heads, four arms and attended by four dogs of different colours (representing the four Vedas) and by a bull.

It may be further remarked that the V. D. lays down that Dattātreya should be sculptured almost exactly like Vālmīki. The Rūpa-maṇḍana describes him under the name of Hari-hara-pitāmaha—vide representation at Halebidu. The idea underlying this concept evidently is that Dattātreya is an incarnation of all the three deities of the Hindu Trinity, although he should be regarded as Viṣṇava avatāra.

Hayagrīva—the accounts of this aspect are interesting. The god Viṣṇu had to assume this form half horse and half-man to destroy the Rākṣasa, Hayagrīva—vide the Devī-Bhāgavata. The V. D. (cf. Pr. Laks. p. 102) enjoins that the feet of the god should be placed in the outstretched palms of the goddess earth. With complexion white, the colour of the clothes blue, face of a horse, possessing eight arms
carrying usual emblems (in four) and the remaining four placed upon the heads of four Vedas, the figure should be duly adorned. The god Hayagrīva is looked upon as the god of learning—vide the couplet:

शानान्नमयं देवं निर्मलसन्निविषादितिः।
श्रापवं सर्वविद्यानि इवप्रभुविज्ञानमेव॥

Stone: Nuggehalli satisfies the laksana.

Dharma—is a protector god—vide Brahaddharma-purāṇa, where Brahmā, upon his creation of the Universe, was looking for him who instantly sprang from his right side. He had four legs and resembled a bull. Dharma is said to possess four legs in the Kṛtyayuga, three in Tretā, two in Dvāpara and only one in Kali. The limbs of Dharma are said to be Satya, Dayā, Śānti and Ahimsā (cf. introductory remarks on the character and characteristics of Vaiṣṇavism). The Sanskrit word viṣṇa means dharma and so dharma was perhaps associated with a bull.

According to the Āditya-purāṇa—vide Pr. Laks. p. 102, the figure of Dharma should be white in colour and have four faces, four arms and four legs, be clothed in white garments and adorned with all ornaments, should carry in one of the right hands the akṣamālā, and the other right hand is to rest upon the head of the personified form of Vyāvasāya (industry or more correctly the duty—dharma truly signifying duty). One of the left hands should keep a pustaka and the remaining left should carry a lotus and be placed on the head of a good looking bull.

Now as regards other remaining minor forms of Viṣṇu as described by Rao, like Varadarāja or Karivarada we know the well known story of Viṣṇu delivering Gajendra; beautiful illustrations—Stones: Mysore and Dadikkombu and Dr. Banerjea has taken notice of a relief on Gupta temple at Devgarha illustrating this aspect in a striking manner when the whole episode is brought before the eyes—vide D. H. I. p. 426-27; Raṅganātha, a type of the Yogaśayana-mūrti whose temple at Śrīraṇi-ga-ma is one of the three most famous and sacred temples of the south the other two being Venkatesa at Triputi and Varadarāja at Conjeevaram and occupies the foremost position on account of its great antiquity and historical association with Śrī V. iṣṭavāva teachers and saints. Venkatesa; Pandharinatha or Vithoba, Jagannatha (at Puri) and Manmatha (whose image is identical with Pradyumana, with special features—carrying a bow of sugarcane with five flowery arrows, in the company of his friend Vasanta—personified spring and his flag-bearer (with the face of a horse carrying the makra-banner) as well as the wives Prīti and Rati etc.) may be passed over for want of space and only one more minor
form that of Garuḍa—vide Pr. Laks. p. 102-3 remains to be dealt with. He is in a way a transition-link between the sixth and the seventh (cf Āyudhya-puruṣa is ahead) groups of Vaiṣṇava Icons and so he may now be taken up in some details.

Garuḍa— is really the celebrated mount of Viṣṇu as Hanumān of Brahmā, Bull of Śiva and Śūrha of Durgā. With the onslaught of the vigorous Vaiṣṇavism, his mount came to deified in such a similar vigour that he became a god himself—one of the incarnations of Viṣṇu—cf. Sātvata list. Naturally Garuḍa sculpture became a fascinating motif of Indian art going as far back as Gupta period and the germs of iconology are there in the Rgveda itself (I 164, 46). His another name is Tārkṣya more popular in the epic and Purānic literature though also occurs twice in Rgveda itself (I 89, 6 and X 178, 1). In the Mihālāhārata is a story—vide Ā. li. chāpa. 48-50 of Garuḍa’s Amṛta-haraṇa cf. also the Sātvata-list—the 18th in which Amṛta-haraṇa is an avatāra of Viṣṇu)—vide details—’Epic Mythology’—pp. 21 ff.

Dr. Banerji has made a forceful and nice study of the Garuḍa motif in Indian art which developed the Garuḍa iconography of the medieval period. The inner side of the middle architrave of the eastern gateway of Sanchi presents Garuḍa a huge patriot like bird; the Hellenistic art of Gandhara represents Garuḍa as a huge eagle, decked with ornaments; and Garuḍa’s exploits of the serpents—vide his depiction as carrying up to the sky a nāga and nāgini either with his long beak or his big talons (cf. the Drama ‘Nāgānanda’ written by King Śrī Harṣa)—all represent the early evolution. The Gupta icons represent the intermediate stage in the evolution of Garuḍa motif—vide numismatic data—Gupta coins illustrating the hybrid Garuḍa.

Iconographical descriptions collected from the texts like the V. D. the Śīkatavānidihi, the A. P. and the Ś. R. give the developed motif of Garuḍa and the following summary of Dr. Banerjea’s satisfies these accounts: ‘Textual descriptions of the developed motif may now be noted. The Śīkatavānidihi and Śīlparatna as quoted by Rao, describe a two-armed image of Garuḍa; but the latter text also refers to another variety of Garumāna which is endued with eight arms, the hands holding such objects as a water-vessel, a mace, a conch-shell, a discus, a sword and a snake, the feet of his rider Viṣṇu-Kṛṣṇa resting on the two front hands; the two-armed image of Garuḍa is designated as Tārkṣya in the Śīlparatna. The Agnipurāṇa describes the images of Trailokya-mohana and Tārkṣya as eight-armed, with cakra, khaḍga, musala and aṅkuśa in the right hands, and śankha, śārṅga, gadā and
pāśa in the left; Lakṣmi and Sarvasvatī holding padma and viṅgā respectively are to be placed on either side of this type of image. The Viṣṇudharmottara enjoins that Tārkṣya should have a nose like the beak of a bird, four arms, a face with round eyes, the breast, knee and legs like those of a vulture, and two wings; his back hands should hold an umbrella and a jar full of nectar and his front hands should be in the añjali pose. When lord Viṣṇu is riding on him, the back hands of Garuḍa (or Tārkṣya as he is named here) instead of holding an umbrella and an ambrosia-pot support the legs of his master, he should be shown slightly pot-bellied (kincillumodbodara) and should be decorated with all ornaments (Bk. III. ch. 54, vv. 1-9). It is curious that it is only according to the Śilparatna description of the eight-armed variety of Garuḍa that he holds a snake in one of his hands; the Śrītattvanidhi, however tells us that his head should be adorned with snakes (murdhnā ca phaṇimaṇḍitah) and one of his epithets according to the lexicons is phaṇiphaṇabhṛt (holder of the hood of the snake). The association of Garuḍa with snakes is emphasised in the epic and Purānic myths, and is also illustrated in his earlier and mediaeval representations”—D.H.I. 532-33.

As regards illustrations in the extant images of the medieval sculptures they can be broadly divided into two classes—one as Viṣṇu’s mount and the other as bird-man either serving as the capital of a column or is placed in front of a Viṣṇu shrine. The former is represented in a Garuḍa capital in the collection of the Indian Museum and the latter may be seen in noted Viṣṇu shrines. Garuḍa as a standing human being with just as suggestion of tiny wings behind his back, holding a small snake in his hand (satisfying the epithet phaṇiphaṇabhṛt) is represented in Viṣṇu-Yogāśana—Mathura Museum (D. 37). Rao cites two illustrations—one Stone : Badami; the other wood : Pallur. The former represents him as the mythical bird-man with a flabby belly (cf. the V. D’s one epithet of him ‘kincillumodbodara’) the latter illustrates the mythology of the forcible abduction of Vibhāvasu and Supratīka (the elephant and the tortoise) by Garuḍa.

VII Āyudha Purusas. The treatment howsoever brief of the Vaisnava images would remain incomplete if an incidental mention of the Āyudha-puruṣas, the Āveśvāvatāras of Viṣṇu and other gods is not done. The weapons and emblems, such as Vajra, Śakti, Daṇḍa, Kaṭāgā, Pāśa, Ankuśa, Gadā, Triśūle, Padma, Cakra, & Dhvaja, which are generally found in the hands of the images of Viṣṇu, Śiva and other gods, are personified, under the name of Āyudha-Puruṣas and are also con-
critised as images. As per the Pr. laks. p. 103-4 we find (as Rao says): “Some of them are represented as males, some as females and some as eunuchs. For instance, the Śakti and Gadā are worked out as females; the Ankuśa, the Pāsa, the Śūla, the Vajra, the Kaḍga and the Daṇḍa as male; and the Cakra and the Padma as eunuchs”. It may be remarked that these weapons have all a symbolic meaning underlying them. The Viṣṇupurāṇa, Kāmakāgama and Varāhāpurāṇa all have elaborately treated this symbolism. The fact is, according to Hindu view of life and life in all its aspects, physical, ethical and transcendental, is a grand symbolism. The whole cosmos is nothing but a play of symbolism, another name of Māyā in both of its aspects—cosmological and philosophical. The following tabulation of these weapons with their symbolism as per the above-mentioned sources would be interesting:

<table>
<thead>
<tr>
<th>Weapon</th>
<th>Symbolic representation</th>
<th>Weapon</th>
<th>Symbolic representation</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Śaṅkha</td>
<td>Ahaṅkāra</td>
<td>5. Asi or</td>
<td></td>
</tr>
</tbody>
</table>

As regards their sculptural forms, it is required that they should be made according to the aṣṭatāla measure and have a pair of eyes, head adorned with the karṇḍamakuta, and two hands held over the chest in the aṅjali pose, their emblem or weapon shown over the crown worn on the head otherwise placed between the hands. The following tabulation will bring their characteristic forms:

1. Śakti  red, seated on vṛka
2. Daṇḍa  black (with red eyes), fearful
3. Pāsa   snake with seven hoods
4. Dhvaja yellow, mouth wide open
5. Gadā   with large glittals (with cāmara also—V. D.)
6. Triśūla black with handsome brows
7. Śaṅkha white with pretty eyes.
8. Bāna   red with pretty eyes,
9. Dhanus red with bow on his head
10. Cakra round eyes, drooping belly

In the end Sudarsana cakra, the cakra Par excellence of Viṣṇu needs to be dealt a little in detail—vide Pr. Laks. p. 104-5, and there according to the Śiṣparatna and Sudarśana-sataka, the Sudarśana is described as eight—or sixteen-armed Viṣṇu placed inside a ṣaṭkopaṇa-cakra (two interlacing equilateral triangles in the midst of a rayed
disc—Banerjea). The other details are the placing of Vaiṣṇava weapons, cakra etc. in eight hands, hair standing out in 20 jaṭās like flames of the flaming god of fire, body resplendent as the sun enlightening all the quarters of the Universe; look terrific; face with tusks. The Sudarśana-sātaka bestows 16 hands holding all weapons and the other details being common. The Viṣṇudharmottara description is different—vide tabulation below a male figure with round eyes and a drooping belly; it is to carry a caurī, and is to be adorned with various ornaments. It is also to be carved on such a manner as to indicate that it is showing a desire to gaze upon Viṣṇu; the left hand of the god should be made to rest upon the head of Cakrapuruṣa—Banerjea's version.

Ahirbudhnyasamhitā, a Vaiṣṇava document of great importance, has described these Āyudha-puruṣas in detail, expounding the cult theology as well as the ideology underlying it. In it Sudarśana is defined as the original thought of Para Brahman when it, of its own accord, conceived the idea of expanding into space and thus bringing into existence the universe. This thought of the Supreme Being which is indestructible is called 'Sudarśana'. Sudarśana, the great Viṣṇu emblem is really 'ripa-jana-prāṇa-saṃhāra-cakram.'

Now as regards their illustrations, Dr. Banerjea observes: "Cakra and gadā in human form are found as early as the Gupta period; śaṅkha and rarely padma are also anthropomorphised in the Viṣṇuite reliefs of the early and late medieval periods of Eastern and Northern India. Various other emblems, such as vajra, śakti, daṇḍa, khaḍga, pāśa, aṅkuṣa, trisūla, etc. are also personified in late iconographic books; but they are seldom shown in human form. The earliest representation of an Āyudhapuruṣa, however, seems to go back to the Indo-Scythic period. Vajra appears on some copper coins of Maues as a man behind whom is carved a double-pronged thunderbolt, just in front of Zeus-Indra whose right hand is placed over his head"—D. H. I. p. 537. Other illustrations as given by. Rao are: Dadakkumbo Sudarśana cakra: Bronze—as occasionally set up as a main image in a shrine attached to certain Vaiṣṇava temples. A Viṣṇu-cakra found at Sharishadah (twenty four Parganas W. Bengal) now in the collection of the Asutosh Museum, Calcutta University, is deemed by Dr. Banerjea, as unique sculpture representing the device.

Vaiṣṇavī Dvārāvatī: The conception of Dvārāvatī in relation to the Viṣṇu-iconography is a unique prescription by the author of the Aparājita-pracchā—vide Pr. Laks. p. 105-5. It is epitomising the evo-
lutionary conception of Viṣṇu as the Adhīśvara Lord, with the paraphernalia of his parikara, the different Pañcarātric (the most developed Vaishnava ideology) manifold aspects of Para, Vyūha and Vibhava. It is thus also a developed iconography aiming not only at a mere icon but giving an iconology and iconography both to the shrine, the temple or the residence of the god. Dwāravatī in relation to Viṣṇu’s Kṛṣṇa-incarnation is really a symbolic city of gods, of heaven, of bliss and the abode of the supreme Brahma—the Vaikuṇṭha. Needless to delineate upon all the characteristics of this kingdom of Viṣṇu, a perusal of these lines will convince the reader, the underlying ideology and the grand and glorious manifestation of Viṣṇu, as king among gods and men alike.

Valṣṇava-vividha-pratīmā pūjana-phalam: As per the A.P.’s ideology—vide pr, Laks. p. 107, details are available of the fruits or rewards accruing from worshipping the different icons of Viṣṇu by the devotees belonging to the different castes and also professing the different vacations and a perusal of this passage emphasises an idea which also hints at the universality of the cult and its adherence by the multitude.

Valṣṇava-lāñchana-rāhasyam.—Before we take up (as is our usual method) the āyatana and parivāras etc., associated with the principal images, the subject matter of the respective chapters, the secrecy of the emblems (already hinted above) may be taken into our account in order not to loose sight of the true genius in which our artistic traditions are built upon. The Viṣṇudharmottara—vide Kramrisch’s translation, unfolds this secret. Dr. Banerjea has beautifully summarised this section of the V. D. and I am taking liberty to reproduce it:

“The transformation (Vikṛti) of the whole. Universe is idealised by the concrete form of Lord Viṣṇu, the Kaustubha jewel on whose breast is nothing but knowledge (Jñāna), the Vanamālā (the long garland hanging down from his neck) is the principle which binds the whole universe; his garment stands for avidyā (ignorance, illusion encompassing the world), and his mount Garuḍa of quick and powerful motion is to be known as mind present in all rational beings (वस्तु राशिः पद्माचारा जनयते।); his eight arms stand for four major and four minor quarters, and his four faces (this is an evident allusion to the four-faced Caturmūrti of the god, which illustrates the concept of the unified primary Vyūhas typify knowledge (Jñāna), strength (bala), sovereignty (aśvarya) and power (śakti). The discus and the mace in the two hands, assignable to Vāsudeva symbolise Puruṣa and Prakṛti, the ploughshare and pestle in Śaṅkaraṇa hands indicate
Time and Death, the bow and arrow in the Pradyumna hands symbolise Yogic fire with which the Yogi hit their supreme target, and of the sword (Nandaka) and shield in the Aniruddha hands, the latter represents the cover of ajñāna (lack of true knowledge) necessary for the creation of the world, while the former stands for renunciation (vairāgya) which sever all ties. The sage Mārkaṇḍeya narrates to his interlocutor Vajra in this manner the "form of that formless (Being) with which the highest and the most pre-eminent of the universe covers the whole of it and supports it."

**Visnu Shrine (the Ayatana).—** The Aparājitapracchā (verbatim reproduced in Rūpamāṇḍana with minor modifications with the copier's ingenuity) describes the enshrinement of the parivāra-devatās in a Viṣṇu shrine in the following manner: Nārāyaṇa in the east, Paṇḍarīkākṣa in the south, Govinda in the west, Madhuśūdana in the north, Viṣṇu in the Aśāṃya (koṇa), Janārdana in the Agneya one, Padma-nāgaha in the Nārttya (koṇa) and Mādhava in the Vāyavya one; the centre should go to Keśava-Vāsudeva, with his fourfold parikara, Jalasāyi and Daśāvatāras along with Lakṣmi in the left and Śeṣa and Kūrma, Śūkara etc. also finding their proper places.

A detailed prescription of the Parivāra-devatās in the different āvartaṇas is a special feature of the Āgama texts like the Vaikhānasāgama and it has been taken notice by the celebrated author of E. H. I., Sri T. Gopinath Rao and it has to be seen there.

**Viṣṇu's eight Prathīhāras.—** Lastly the shrine and the enshrined deity must have also the Prathīhāras, the gatekeepers or the guardians of the gate and they must also be dealt with, howsoever briefly. According to the A. P. the following eight pratiḥāras of Viṣṇu, in dwarfish forms, with their respective emblems are prescribed, which procedure is usual to almost all the principal deities in this text:

1. Candra
2. Pracaṇḍa
3. Jaya
4. Vijaya
5. Dhātā
6. Vidhātā
7. Bhadra
8. Subhadra
CHAPTER III
SAIVA-PRATIMA-LAKSANA

Iconographically, mythologically and also philosophically the position of God Śiva is simply supreme and to some extent bewildering and astounding. He is the most ancient god who found homage and worship in that distant past which the scholars have termed as pre-Vedic, the age of Indus Valley Civilisation. Even today he is the most glorified god. His phallic emblem is the common property of the whole of India—every street, every corner in a town or a village, even forests, mountains, bushes, rivers, and tanks abound in the phallic images of Śiva. He is the most popular and universally adored deity and, therefore, he has found the greatest number of adherents, devotees, sculptors, builders and patrons for the propagation of the worship of this great god whose honoured place in the Hindu Trinity is well-known to everybody.

There is no dearth of material for the study of the philosophical background, or the religious sectarianism or the iconography or the sculptural monuments in case of this deity. The voluminous Āgamas and Tantras abound in descriptions of the beliefs and sects revolving round this central god.

Indian Sculpture for the major part is a Śaiva Sculpture. Indian Architecture (which is mainly temple-architecture) too may be said to be predominantly Śaiva Architecture. The innumeral liṅga-icons and the greater quantity of Śaivite shrines, some of which like those at Bhuvaneśvara, Khajuraho, Ellora, Rāmeśvaram etc., are all to testify this remark of mine. Thus it is evident that it is not very easy to dwell upon Śiva-iconography along with its background, the institution of worship developed as a great religious and philosophical upsurge—the Śaivism remixed into manifold sects like Pāṣupata, Kāpālika, Vīra-Śaiva and Pratyabhijñā etc., in a limited space devoted to it here. It therefore requires to touch only those fundamentals which are very essential to understand the different currents of ideology underlying this god-concept.

It may be remarked here that from the standpoint of ideology Śiva-iconography is a bit difficult to treat. The clear cut traits of
Vaiṣṇavism, the clear cut Viṣṇu-images like Dhruva-beras or Avatāras are neither very difficult to understand nor very complicated to be dealt with. Here the case is different. The god-concept revolving round this most fascinating, bewildering, nevertheless, most beneficent and auspicious name Śiva is a composite concept as is evident by so many associated and developed concepts like Pralayaṅkara (saṃhāra-kāra) being especially associated with the act of Saṃhāra (destruction) or Pralaya (absorption) in the Hindu concept of Trinity; Sraṣṭā and Sthitī-kāraka (generally attributed to Brahmā and Viṣṇu); Anugraha or Prasāda-kāraka and Tirobhāva-kāraka (the doctrines of Pāñca-kṛtyas expounded in Śaiva tenets), as well as Yogī and Śāstropadeśṭā along with the concepts developed round the epithets like Paśupati, Bhūtapaṭi, Mahādeva, Uṣṇapati, Māyin Dūhrjaṭi, Kapardin, Kṛtvāvasas, Nīlakaṇṭha, Trinetra, etc., etc.—vide Śiva-Sahasranāma in the Mahābhārata, XIII. 17, and therefore, Dr. Bannerjea’s observation: ‘this god concept in its developed phase arose out of the commingling of many such concepts current among different branches of the same ethnic stocks’ is significant and supports my thesis—vide Pratīmā-Vijñāna, p. 91-100; where I have propounded that Śiva is as much an Aryan as non-Aryan (or Dravidian) god. Śiva, therefore, from this standpoint, the key point of any cultural analysis, may be taken to truly represent India and its culture as a whole. He is a god of kings and beggars alike. He is an adorable deity whose adherents are equally found in all the castes and in all groups and people of diverse professions. The mythological exploits, the philosophical concepts and the Tāntric evolutions all taken together have given a mass of literature and a complicated ritual, fully shadowed in the representations of his images in sculpture.

With this general introduction, let us deal with the so-called history of ‘ajamā, anādi,’ Śiva from the so-called modern scientific point of view.

The history of Śiva has got two main angles—one religious and the other iconological. The former what is termed Śaivism is not very much directly related to our present study and it has already been worked out by a good many scholars, notably by the pioneer writer, Dr. Bhandarkar. I have also presented it in its salient features, of course with some new elements, in my Hindi work Pratīmā-Vijñāna. Nevertheless for a link it has to be succinctly dealt with here also.

Religious history of Śaivism takes its rise from the fundamental fountain notion that there were two principal sects of Śaivism, those
having the sanctions of the Vedas and those as outside the Vedas or opposed to them. This latter class the Veda-Vāhyā sect really provides the non-Aryan elements in the composition of Śaivism and supports my thesis that Śaivism is a composite religion in which both Aryans and non-Aryans (i.e., Dravidians) have played there full part. This is fully corroborated by the legends in the Purāṇas—vide the Varāhapatīṇa’s account (E. H. I., Vol. 2., pt. 1, p. 1-3) where the origin of the Pāśupata-Śāstra (one of the four principal schools of Śaivism) is laid down, the earliest references to which are found in the Atharvaśīraś Upnīṣad—vide Pāśupata rites.

Āgāmānta School: Later on arose the schools of Śaivism as per the necessity for the foundation of a cult along with its philosophy (or metaphysics) and ritual. These were evolved out in the Āgamas. The Śaivism as evolved out in the Āgamas was called Āgāmana or the Śuddha Śaiva sect. These Śaiva-āgamas flourished to the south of the Vindhyā ranges and were characteristic of that region. This also supports our view hinted below.

In due course with the influence of North and philosophical teachings, especially the Vedānta Doctrine of Monism, this god provided a fertile field for the Vedānta Śaivas to come forward who base their philosophy on the Vedas and the Upanīṣads. It would be interesting to know in this respect that the Āgāmānta Śaivas considered Vedas as inferior to the Āgamas for they assert that the former came out of Śiva as unconsciously as His breath (वन्य निःश्वासिते बेदे) whereas the twenty eight Āgamas were personally and consciously dictated by Śiva:

[Śrāvaṇa pāthaḥ śravaṇaḥ gatā cha girijānāt|
maṁ cha bhavadeśas śravatāntarāmānunāt]

It may further be pointed out that one great peculiarity of these Avaidika Śaivas is their dīkṣā, and this dīkṣā, the ritual of initiation, distinguishes it from the prevalent religious practices of the day. The different dīkṣās are elaborated in Rao’s work (ibid 10-17) and also noticed in the writer’s Pr. Vījī. p. 130-4. Thus two principal schools of Śaivism—the ghora and a-ghora (The milder form) arose: The ghora form of Śaivism may be taken up first.

The Pāśupata and other schools: A reference has already been noted to the rise of the school, the most ancient school having its sway in that very early period of Indian history, the Indus Valley Civilization—vide the images of Pāśupati Śiva. The other important schools of ghora type are known by the names of Kāpālikas, Kālamukhas etc.
Rāmānuja included the Kālamukhas, the Kāpālikas, and the Agamānta Saivas in Pāśupata school and Rao remarks:—There is some justification for Rāmānuja including all the four under one name, the Pāśupata religion, for all the four sectarians called the Jñātman, Paśu and Parmātman, Pati. In the latter times the Pāśupata sect is known as the Lakulīśa Pāśupata or the Pāśupata sect founded by Lakulīśvara, who was considered as an incarnation of Śiva himself.

The tenets of the earlier Pāśupata system with those of the one propounded by Lakulīśa are identical and so in keeping with the assigned date of Lakulīśa i.e., 2nd century A.D.—vide Dr. Bhandarkar—Lakulīśa must have to be regarded as the organiser or systematiser of the system and not as its actual founder—vide Dr. Bannerjea’s article—(Proceedings of the Jaipur Session of the Indian History Congress, pp.32).

The great drive he gave to the pre-existing worship of Śiva-Paśupati according to the already accepted tenets was continued afterwards; his four immediate disciples, Kuśika, Mitra, Garga and Kaurāṣya, are traditionally regarded as the exponents of the four sub-sects branching out of the Pāśupata system.

Without going out into details of these sub-sects (already taken notice in the writer’s Pr. Vijñ. p. 101-109), it may be said that all these sects represent the extreme or ghora type of Śaivism and their apparently unsocial and outlandish practices appear to be reminiscent of the terrific aspect of Rudra-Śiva and a very powerful sway that it exerted in the culture of India. When Śiva-inconography rose to its height, these ghora forms proved to be a bed rock on which many a ghora-icon—the ghora or ugra—mūrtis of Śiva came into vogue—the subject to be delineated ahead.

The Aghora or the milder (Saunya) forms of Śaivism: Reference has already been made of the Śuđha or the Ágamānta Śaivism which represents the earliest form of the milder form of Śaivism. Its distinction from the Vedānta Śaivism is also pointed out. As we have already noted the immense influence that the Pañcarāta Saṁhitās wielded on Viśnū iconography (cf. the ‘Para’ ‘Vyūha’ and ‘Vibhāva’ doctrines and the consequent rise of extra-ordinary or the highest, the ramanatory, the incarnary forms of Viśnū and his images), similarly Śaiva Ágamas did on Śiva-iconography. The Yoga-dakṣipā, the Jñāna-dakṣiṇā mūrtis of Śiva illustrate in an esoteric manner different sections of the philosophy of this school—vide cāryā, kriyā, yoga and jñāna, the four parts or stages of a well-regulated religious life.

Kasmīra saivism: The other highly philosophical school of Śaivism representing this moderate or milder form of Śaivism is what?
called Kashmir Śaivism. It is also known as Trika as it also deals with Pati, Paśa and Pāśu. ‘But the followers’, say Dr. Banerjea (D.H.I P. 454) ‘if this monistic form of Śaivism were not much concerned with the worship of Śaivite icons...’ Nevertheless in my opinion the ideology underlying Sadāśiva or Mahāsadāśiva mūrtis or Dwādaśa-kalā-sampūrṇa-Sadāśiva mūrti (cf. the Aparājītapraccchā) may most probably have come from the tenets of this philosophical school of Śaivism.

Līṅgāyata or Vīra Śaivas—though themselves very modern (12th century A.D) the sect of Līṅgāyatas or the Vīraśaivas simply sends us to that hoary antiquity of workshop when much of it was aniconic. They did not go for image-worship, but the worship of the ‘Īśṭa-līṅga’ which they used to carry on their body, (and hence known as līṅgāyatas), comprised the chief act of divine worship by the followers of the sect.

This brings us to the līṅga worship and līṅga-icons. It is really very difficult to determine whether worship of Śiva in iconic form or aniconic one prevailed first. Scholars show their leaning towards the acceptance of the hypothesis regarding the earlier phase of Śiva-worship in phallic emblems. My contention, however, is different. As per my thesis of this god-concept being a composite concept in which Aryans and non-Aryans both have contributed; it therefore behoves us to surmise that aniconic conception, the phallic worship was not deified symbol of any particular god. It was just a primitive way of worship. Like tree-worship, river worship, animal worship, the phallic worship was also conceived and was in vogue in by gone ages. Later on when wild, terrific and similar conception centred round Rudra Pāśupati in the Vedic age or even earlier—the Indus valley period, this god was taken to be the most suitable deity for the association with this form of emblem. Stories were concocted, mythologies made, philosophy evolved and this primitive emblem was saddled into the highest tenet of the religion and philosophy known as Śaivism. The various concepts and classifications in which Lingas are conceived and classified are a testimony to prove this hypothesis. We shall have to say something in this regard—vide Līṅga-worship and Līṅga-icons. For the present, let us dwell a little further on the early history of Śaivism and Śiva.

As already pointed out that this religious angle of the historical analysis of Śaivism does not help us very much in analysing Śiva-iconography though indirectly it did create a field for full growth, naturally the study of Śiva from iconological standpoint must give us sufficient clues in the formation of the background directly connected
with the evolution of iconography coming out of it. Let us therefore say a few words on the god-concept in its historical perspective.

Pre-vedic—Śiva-Paśupati: At the pre-historic Indus valley sites of Mohenjodaro and Harappa, a good many seals that were discovered by the archaeologists, represent a prototype of the historic Śiva-Paśupati. A detailed analysis and interpretation thereof may be seen in Banerjea’s book (p. 159-60; esp. f. n.) where he says, ‘Marshall is justifiably sure about the divine character of the figure, and from its peculiarly distinctive attributes such as three faces, the Yogic āsana, its association with animals, as many as five or six in number, its deer-throne and its horns, he concludes that the figure is a prototype of the historic Śiva-Paśupati’. Marshall makes the interesting remark about the representation of the Indus valley divinities of the remote past that ‘the people of Mohenjodaro had not only reached the stage of anthropomorphising their deities, but were worshipping them in that form as well as in the aniconic’; for the highly conventionalised type of the image of what he justifiably describes as the prototype of Śiva Paśupati, ‘its stylized details and the fact that the kindred image portrayed on the faience sealing is being worshipped by the Nāgas clearly point to its being a copy of a cult-idol’ (D. H. I. p. 175-6).

In this connection I may be permitted to have a little digression. Not only the figures carved out on these seals and amulets etc. may be regarded as the images of the cult deities—here scholars agree—vide above observations of Marshall; but the question I may pose: How do we interpret a good many reproductions of mythical scenes on these so-called pre-historic objects? Dr. Banerjea may say ‘that they might also have contained the germs of different mythologies of later period’. I must most humbly differ. It means that the Purāṇas and the relative accounts of these deities described therein owe their origin from these representations as reproduced on these objects. Why not have the courage to realise the true import of the Purāṇa and say that history goes as far back as Indus-valley period atleast. They can go in my opinion as far back as the first history of man, mankind and world at large began. The Vedic departure as noticeable in the god-concepts and the ideology underlying in them may be accounted as the commingling with other peoples, they may be called Aryans or Iranians or Dravidians. It has always been so. The stream of the civilisation must get confluenced at stages of its onward journey.

Vedic:—We have seen the prototype of Epic or Purāṇic Śiva in the pre-Vedic civilisation. His Vedic counterpart was Rudra. The characterisation of Rudra as enunciated in the Śatarudrīya in so many
epithets of the god, like Giritra, Kṛttivāśa, Kapardī, Aghora, Nilagīva, Gaṇapati, Bāhma, Śītikāṇṭha, Śaṅkara, Śaṃbhu etc. etc. may be taken corresponding to many mythologies elaborated and narrated in the Epic and Purānic literature.

As regards the name Śiva, occurring though in the Vedic texts of earlier strata, as one of the attributive epithets of several gods and not of Rudra in particular, however, passed for a proper name in the later Vedic literature (cf. the Śvetāśvatara Upaniṣad —Śiva as one of the various names of Rudra). A special mention of the Rudra-concept of Śiva, in the Vedas, may be made of his identification with Agni and he is also said to have given birth, by his contact with Pṛṣṇi (the Earth) to the Maruts (the winds). This identification is also implied in his epithet of ‘Kapardin’ as R.G. Bhandarker points it ‘the epithet Kapardin or ‘the weaver of matted hair’ is probably due to his being regarded as identical with Agni, the fumes of which look like matted hair.’ As regards the later Vedic period, the Atharvaveda presupposes the rise of Rudra to the position of the supreme god, for it assigns various such epithets to him as Bhava, Śarva, Paśupati, Ugra Mahādeva and Iśāna. The Śatapatha and Kaushitaki Brāhmaṇas add Aśāni to this list thus making their number eight (inclusive of Rudra), each four of which typifying his two aspect, ghora (terrific) and saumya (peaceful). Thus Rudra, Śarva (arrow-weilier), Ugra and Aśāni characterise his destructive aspect, while Bhava, Paśupati, Mahādeva and Iśāna, his beneficient one. Such well known names of Purānic Śiva as Śambhu and Śaṅkara indicative of his beneficient nature occur as so many epithets of Rudra as early as in the Śatarudrīya which also contains epithets descriptive of the dark and fierce aspects of the god.

Epic and Purānic—In the Mahābhārata (Vanaparva—vide Skandajana) the identity of Agni and Rudra is kept intact. The Śiva sahasrānasāmas provide additional elements in the exuberant growth of Śiva-iconology and its complementary iconography.

In the Purāṇas Rudra Śiva emerges as the supreme god, one of the three members of Hindu Trinity. In some of the accounts as we shall see soon, he is often found to claim superiority over Viṣṇu and Brahmā both. It is therefore needless to go into details here (see them in Rao), The Viṣṇu and the Mārkaṇḍeya (the birth of Ekādaśa Rudras) Purāṇas may be purviewed for the history of Rudra. The different names of Śiva—Mahādeva, Dhūrjaṭi, Niśākantha, Śītikāṇṭha, Trinetra etc. etc. themselves have been worked out there illustrating many mythologies associated with him.
It is needless to dwell in detail on the possible date of the complete emergence of the cult centering round Rudra Śiva, as it has been in vogue in that bygone age we call Indus valley civilisation. Apart from the archaeological data several literary data like Pāṇini’s Sūtras; Patañjali’s commentary, the Mahābhāṣya; the Br. Saṃhitā of Varāhamihira etc. etc. and some of the inscriptive data regarding Lakulīśa, the founder or systematiser of Pāṣupata sect of Śaivism are all indicative of the fact that Śaivism has been a very ancient religion giving edification to the multitude of men belonging to different times and living in different climes.

**Linga-worship:**—Before we begin the pratimālakṣaṇa, a world may be added here on the liṅga-worship, the progenitor of liṅga-iconography and its sculptures. The liṅga-worship is a very ancient institution as old as tree-worship. There is a belief among scholars (cf. “Primitive symbolism as illustrated in Phallic worship” by Hodder M. Westrop) that this phallic worship was common to so many countries and not characteristic of India alone. Liṅga-worship had assumed an enormous importance in the cult of Śaivism. Śiva’s worship in a number of anthropomorphic forms will be taken into account ahead but liṅga-worship in the symbol of liṅga is the most universal. The chief image in central shrine of a Śiva temple is always a liṅga. Thus the antiquity of liṅga-worship can be established from a good many historical data. The literary data of the Vedas and Puruṣas is a popular knowledge. The archaeological data including the numismatic and glyptic representations of the emblem as well as some of the early sculptural finds (cf. Gudimallam lingam) in our possession is also sufficiently strong to prove its hoary antiquity. The hatred of the orthodox Veddits towards the Śaivas might be traced in the Ṛgvedic references to the Śiṣṭa-devas which phrase unmistakably may be taken to point out a great antiquity of liṅga-worship, which was not only contemporary of the Vedic culture but also may be anterior to it—vide so many inferences and references to phallicism prevailing amongst the early Indus people. All these data have been worked out in detail by Rao and Banerjea and this may be seen there. The present writer has also done some justice in his Hindi work the ‘Pratimā-Vijñ. pp. 98-100.

With this very brief outline of Śiva-cult (see the details in Pr. Vijn, Chap. VI) forming the background of Śiva-iconography, let us now proceed with the Śaiva-Pratimālakṣaṇas, the subject matter in hand.

Śaiva icons have been broadly divided into two sub-divisions of liṅg-icons—the liṅgas and the human forms—Rūpa-pratīma. Both
these divisions are again classified into manifold classifications as we will presently see.

LINGAS

Its meaning: The very etymological meaning of the word: ‘लिङ्ग गल्प्पुििठि भूतिौििि’ etc. Pr. Laks. p. 110, gives us the philosophical idea of the emblem—‘all the animate and inanimate world get into absorption in the time of cosmic Dissolution, the true function of this Power associated with Mahēśvara, the third member of Hindu Trinity and this emblem, being the Final residue becomes the instrument of Recreation as well’—सूति-पृिििि पृिििििििि etc. The Aparājitapracchā further elaborates this conception by which Śiva and Śakti both are typified into this cosmic emblem. In the union of both the whole creation emerges. The two main parts of the Linga—the upper and the lower are said to represent the Sky and the Earth, in whose lap the whole creation is evolved and they are Śunkarā and Uma respectively. This interpretation fits in with the tenets of Śāmbhavadarśana which recognises the combined aspects of both these Primordial Principles forming the ultimate Reality. The Bhāgavata and the Linga Purāṇas also corroborate this meaning of Linga.

Its divisions and sub-divisions: According to the texts like Mayamata and Īśānaśivagura-deva-paddhati (cf. Pr. Laks. p. 110), Ling is broadly of three kinds: Niśkala, Sakala and Miśra. Linga proper is Niśkala, Sākāla is Bāra or Pratīṇā, the full image (hence rūpa-pratimā), the second broad division of Śiva icons which is ‘liṅgodbhavaiva’ and Miśra is mixture of both what is called Mukha-linga.

Now this Niśkala Linga, the Linga proper is of two varieties, the sthāvara and the jaṅgama, or acala and cala. The latter variety is consisted of the six main types in accordance with the substances they are made of. Accordingly the criterion of the classification of the Lingas in the Sāmārāgaṇa-Sūtradhāra is the different substances of which these are made (cf. the classification of image8 below Pt. I Ch. II. These substances are:

1. Mṛtt (earth);
2. Lauha (stands for all metals—iron, copper, brass, silver and gold together with lead etc.);
3. Ratnas (gems of various kinds—pearls, corals, cat’s eyes (vaidūrya) quartz, crystal, topaz (puṣyāraṅga), emerald and blue stone and maṇis like Sūrya-kāṇta and superior stones like Sphatika etc.)
4. Dāru (Timber obtained from such trees as śantī, madhūka, karṇīkāra, tiṇḍukā, arjuna, pippala, udumbara, and milky trees (cf. jack—Rao) khadira, candana, śāla, bilva, badara and devadāru etc.);

5. Śīlā: “The stone lingas included in the class of caḷa-liṅgas are perhaps those small ones which are worn on the person by the people of the sect of Śaivas known as the Jaṅgamas, Liṅgavantas or Lingāyatas or Viśva-Śaivas”—Rao;

6. As regards the sixth variety of this class of lingas, the kṣaṇika lingas—the temporary ones, they are made then and there for pūja and after the pūja is over, are cast away. Their materials are: sīkāta (sand), uncooked rice, cooked rice, riverside clay, cow-dung, butter, rudrākṣa seeds, sandal paste, kūrca grass, flowers, jaggery and flour.

It may be remarked here that no separate Piṇḍikā-pedestal is needed with Brahmā and Viṣṇu bhāgas marked separately in the Cala-lingas. Similarly the lines to be marked on the Acala-lingas need not be worked here.

The Samāraṅgana-Sūtradhāra also mentions the different rewards which these different varieties of the Caḷa-lingas bestow upon the worshippers.—Vide Pr. Viṣṇ. p. 200.

Acala Lingas. The classification of the asthāvara lingas may be tabulated in the following manner according to the principal authorities—vide Pr. laks. p. 110-111 and Rao’s:

<table>
<thead>
<tr>
<th>Suprabhedāgama</th>
<th>Kāmikāgama</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Svāyambhuva</td>
<td>1. Svāyambhuva</td>
</tr>
<tr>
<td>2. Pūrṇa</td>
<td>2. Daivika</td>
</tr>
<tr>
<td>3. Daivata</td>
<td>3. Ārṣaka</td>
</tr>
<tr>
<td>5. Āśura</td>
<td>5. Mānuṣa and</td>
</tr>
<tr>
<td>7. Ārṣa</td>
<td></td>
</tr>
<tr>
<td>8. Rākṣasa</td>
<td>Makutāgama</td>
</tr>
<tr>
<td>9. Mānuṣa and</td>
<td>1. Daivika</td>
</tr>
<tr>
<td>10. Bāṇa</td>
<td>2. Ārṣaka</td>
</tr>
<tr>
<td></td>
<td>3. Gāṇapa and</td>
</tr>
<tr>
<td></td>
<td>4. Mānuṣa</td>
</tr>
</tbody>
</table>

The Svāyambhuva Lingas—as the name indicates—are those that rose up and came into existence by themselves and had existed from times immemorial. These are above the rules of the iconographical prescriptions, their jīrṇoddhāra too is not very elaborate to be attended upon. According to our sacred geography every village possesses a linga of
this type; otherwise for its stereotyping our texts point out sixtynine places possessing these lingas—vide the list given in our Pr. Vijn. p. 276-77.

The Daivika-lingas—are recognised, according to the Makuṭāgama, by their characteristic shapes. They may be of the shape of a flame or resemble a pair of hands held in the āñjali pose; they may have rough exterior with elevations and depressions, deep hollows and scars resembling ṭaṅka (chisel) and śūla (trident). The Daivika lingas do not possess the brāhma or pārśva-sūtras’—Rao.

The gāṇapa lingas—are those that are believed to have been set by Gaṇas. They are of the shape of the fruits of cucumber, citron, woodapple or palm’.

The Ārṣa lingas.—also as name indicates, are those that are set up and worshipped by Ṛṣis; they are spheroidal in shape, with the top portion less broad than the lower portion; in other words, they are like an unhusked coconut fruit.

Both these, the latter two like the Daivika ones are without Brahmaṅṭratas. The Kiraṇāgama informs us that all these four types, Svāyambhuva, Daivika, Gāṇapa and Ārṣa have no shape (rūpa) and recognised only by their characteristically respective shapes. Before we take up Mānuṣa-lingas and Bāṇa-lingas, let us dwell a little more on what the two most representative texts, the Mānasāra and the Samarāṅgaṇa say on this subject.

Mānasāra’s.—classification of Lingas is the most scientific account to which the scholars have not given their thoughts. It takes all the bases in its account as per the following tabulation:

(i) According to sectarianism—Śaiva, Pāśupata, Kālamukha, Mahāvṛtta, Vāma and Bhairava;
(ii) according to shape—Samakarṇa, Vardhamānaka, Śivāṅka and Svastika;
(iii) according to the height—Jāti, Chanda, Vikalpa and Ābhāsa;
(iv) according to the breadth or width—Nāgara, Drāviḍa and Vesara;
(v) according to the origin—Svāyambhuva or Udhhūta, Daivika, Mānuṣa, Gāṇapa and Ārṣa;
(vi) according to purpose—Ātmārtha (personal) or Parārtha (public) worship;
(vii) according to Installation—Ekalinga or Bahu-linga;
(viii) according to substances or materials—Vajra or Sauvarṇa etc. etc. and
(ix) according to time (duration)—Kṣapika (temporary) or Sthira (permanent).

Samarāṅgaṇa-Sūtradhāra has devoted a separate chapter, a big chapter of more than three hundred lines to it. The treatment shows as if it is in continuation with the temple-architecture, because after all what is a temple? It is only a house where a deity is to be housed and what is that most prominent a deity which in the mind of the Śaiva king Bhoja living in the vicinity of Mahākāla at Ujjain could be? It is the phallic emblem of the most popular god Śiva. It may, also at the very outset, be pointed out that the whole of this chapter is corrupt, and it is difficult rather impossible to have the most authentic information on this most elaborate theme of Phallic emblem, its varieties, the materials of which it is made, the pedestal and the other accessories to be placed side by side, in the Prāsāda, the Śiva-temple. Nevertheless there are still a good many verses providing lingas their reconstruction of the whole picture and more so when the traditional lore incorporated in other books is there for our guidance.

The treatment of the Linga, the emblematical phallus of Śiva in the Samarāṅgaṇa Sūtradhāra (Ch. 70) is unique in some respects as it introduces a novelty by its descriptions of the Lokapāla-Lingas like Āgneya, Aindreya etc. which is not found elsewhere. The classification of Lingas from the point of view of the materials of which they are to be made, though traditional, is unique in the sense that it gives the relative merits of each and every material. In works like Mānasāra and others, various classifications have been given (see details in the Ency. H. A. page 441-42), but the text does not bother about the traditional accounts. Classification of lingas etc. here has only a threefold criterion, firstly the proportions of the measurements in relation both to the temple, the Prāsāda and the worshipper; secondly the materials of which they are to be made; and thirdly the agency by which they are founded on all quarters (perhaps to indicate the universal character and the overlordship of the God Śiva whose emblem it is). Other details like the varieties of the pedestals of the Phallus, their proportions of measurements and the parts and other accessories we shall presently see. Let us first have a bird’s eye view of the general nature and classification of the Lingas. The different sources give different classifications, but a unique feature of the classification of the Samarāṅgaṇa Sūtradhāra is its inclusion of (rather parti-
cular emphasis and extraordinary praise it has bestowed upon as already referred to the Lokapāla-lingas like Aindra, Aṣṇeya, Yāmya, Vāruṇa, Vāyavya, etc. etc. Similarly it has some other innovations to add in the traditional classifications of the Acala lingas such as Prījāpatya, Bṛāhma, Śāmbhava etc. etc. There are still some more varieties, particularly of Mānuṣa lingas, such as Aṣṭottara-śata-linga, the Sahasra-linga and Dhārk-linga etc. The first and second varieties are obtained by carving out the 108 or 100 lingas on the Pūjā bhāga of the Linga-proper. We shall presently see all this.

Linga by its symbolism, requires Pīṭha as its component part. It is also called pīṭīkā. They can have any number of shapes. In Samārāgāṇa Śūradhāra they are designated into several classes like Prīthvī, Pāvakī, Pūrṇa, Bhābhavati, Trapākṣi, Candrarakā, Samvartika, Nandikā etc. etc.

Next details about the Lingas are the parts of its pedestals, like Mekhāla, Prāṇāla or Nīla and Bṛahma-śilā and the installation of the images of Brahmā and Viṣṇu in the vicinity of the Linga in the central shrine of a Śiva temple. Brahmā is to be installed in the left while Viṣṇu on the right of the central Linga.

Now with this brief outline of the Lingas, we have also to admit what Dr. Banerji remarks about these so many types of Śēvarā Lingas like Svāyambhuva etc: ‘Students of iconography are not much concerned with most of these classes, the last two only of the second list, i.e. Mānuṣa and Bāṇa lingas being necessary for our study’. Accordingly these may now be taken in a bit more details.

Manusa lingas:—The mānuṣa or man-made lingas form the largest group of the Šhira-Lingas and are made up of three parts known as Brahma-bhāga, Viṣṇu-bhāga and Rudra-bhāga. The first is the square lowest section, the second the octagonal middle one, while the third or the topmost one is generally cylindrical. Rudrabhāga is known also by the name of Pujābhāga, for the offerings of water, flower and other objects are usually put on its tops; the two other sections are inserted inside the pedestal (pīṭhikā) and the ground. It may be noted that on the Rudra-bhāga of all the Mānuṣa lingas are carved certain lines called brahma-sūtras and the tops of the lingas technically known as Śirovartana are fashioned in a number of forms. This is a device to demarcate the nut from the shaft. These tops are of several kinds—five according to Mayamata—vide Pr. Laks. p. 111 (under लिप्पि निकेश: लिप्पि गा:) i.e. umbrella-shaped, the cucumber-shaped, the egg-shaped, the half-moon-shaped and the bubble-like.
As regards the brahma-sūtras, it is the tracing of certain lines on the Linga. These lines are also called lakṣāṇoddharaṇa, maṇirekhā, pārśvasūtra etc. With a technical device of two parallel vertical lines being joined at their tops by a curved line whose curvatures resembling that of the top or śiraṣ of the linga, the śirovartana of the linga is accomplished. This device gave rise to as many as the following five technical varieties:

1. Aṣṭottarāśata-linga—here 108 miniature lingas are required to be carved on the pūjā-bhāga of the Suredhya-linga 4×27 by the incision of parallel horizontal and vertical lines and by chamfering the edges of the resultant criss-cross sections.

2. Sahasra-linga—is obtained by 11×91 horizontal and vertical lines on the Ādihya-linga i.e. 1001 in the same manner as expounded above. Dr. Banerjea remarks: Multiple representations of the emblem are regarded as very pious by a Śaiva devotee, and sometimes 108 Śivalingas designated by 108 of the numerous names of Mahādeva are installed in concentric rows of separate shrines.

3. Dhāra-linga—is one, the pūjabhaga of which has round it vertical fluted facets ranging from five to sixtyfour in number, ‘the number of the vertical flutes according to the Suprabhedāgama being five, seven, nine, twelve, sixteen, twentyfour and twentyeight.’ The flutes on such emblems served the purpose of draining the water poured on their top, which then was ejected through the nāla projection of the pāṭhikā. It is enjoined that this variety is cut on the Sarvasama-linga.

4. Mukha-linga—is distinguished by others in that it bears one or more human faces sculptured on it. These faces from one to five correspond respectively to the five aspects of Vāmadeva, Tapuruṣa, Aghora, Sadyojaṭa and Iśāna of Śiva, the last one being represented on the top of the Linga, other four in the four directions. The Ekamukha type of Mukhalinga has a nice illustration in the Lucknow Museum Ex. No. 42, other illustrations are also met—cf. D.H.I. p. 461. The fifth variety Śaiveśṭya Linga may not be delineated upon.

The Mānuṣa lingas are grouped under different heads in the Āgamas and the Śilpa-texts like the Mayamata and the Mānasāra on the basis of different criteria. The criterion of the different ways of modelling the Rudrabhāgas resulting in the above types of Mānuṣa-lingas is already seen. Another method is based on the measurements of the three sections of the emblem, the names varying as their proportions differ and a brief notice of them may also be taken.
Sārvadeśika lingas—are those whose measurements depend upon the length of the side of the central shrine—different proportions of the lengths are fractions such as three-fifths, five-ninths or half of the length or the breadth of the central shrine.

Sarvasama—is also called Sarvatobhadra in which all the three sections, brahmā, Viṣṇu and Rudra bhagas are equal in length.

Vardhamāna lingas—(or sureḍhya) take of the proportions of the three sections as 4, 5, 6, or 5, 6, 7, or 6, 7, 8, or 7, 8, 9, prescribed for the 4 castes respectively.

Śaivādikā lingas—took these proportions in the above manner: 7, 8, or 5, 6, or 4, 4, 5, or 3, 3, 4, fit for the four castes respectively.

Similar proportions are laid down for the other types like Svastika (Anāḍhya), Trairāṣika, Āḍhya etc. etc.

As regards the width of these lingas, the rules are not wanting. Divide the total length of the linga into 16 equal parts; the width of Āḍhya, Anāḍhya, Sureḍhya and Sarvasama lingas, should be six, five, four and three parts respectively.

Similar proportions are also laid down in case of the Nāgara, Drāviḍa and Vesara (sub-varieties being Jayada, Pauṣṭika. Sarvākāmika) types also and they need not be pursued here.

Bana-lingas—are a special variety of lingas as they are neither human nor divine (i.e. Daivika etc. or Mānuṣa etc.). They may be deemed as natural, nevertheless have a vivid mythology about their origin—vide the A. P. 205 where its sanctity is associated with the falling of the Tripuras of the great demon Bāṇa in the midst of the two sacred rivers Gangā and Narmada.

These, therefore, may be taken as representing the aniconic Śaiva tradition as Śālagramas and Śrīcakras do in case of Vaiṣṇava and Śaṅkta ones respectively. Like Śālagrāmas, Bāṇa-lingas are also, fished out of a particular river bed, the former from the Gaṅdakī the latter from the Narmadā. Rao says, ‘These bāṇa-lingas are said to be found in Amareśvara, on the Mahendra mountain, in Nepal, in the Kanyāārthā and Āśrama near the same place. It is considered that each of these places contains a crous of bāṇa-lingas, and that there are three croues of bāṇa-lingas in each of the following places of Śaiva pilgrimage, namely Śrīśaila, Linga-śaila anālīgarta’.

Regarding their iconographical developments, the Aparājítapračchā—vide Pr. Laks p. 129, prescribes as many as 14 varieties which
concern with their particular shapes beginning with 'ekāśra' upto 'caturdaśāśra' resulting from the worship offered by different deities and getting different rewards. The details may be seen in the Pr. Laks. ibid.

**Linga Pīthas.** In connection with the Mānuṣa lingas, their pīṭhas may also be described just here. Linga and their pedestals stand in the relationship of Ādhārādheya—Pīṭha, the Ādhara, Linga, the Ādheya. The Pīṭhas or the Pīḍākās can have any number of shapes: square, oblongular, octagonal, elongated octagon, hexagon, elongated hexagon, duodecagon, elongated duodecagon, 16 sided regular or elongated, circular elliptical, triangular and semi-circular in the plan. In a square pīṭha, the length of one side of it may be twice the length of the pujābhāga or equal to the total length of the Linga. Various varieties result in the various proportions in which they are divided and sub-divided—vide Rao’s book p. 100 (Vol. 2, Pt. I). Rao further informs us that the length of a side of the pīṭha may be equal to three times the diameter of the Linga or equal to the periphery of the pujābhāga or equal to the periphery of the Viṣṇubhāga. Similar details are enjoined in regard to the height of the pīṭhas—vide Rao’s book (ibid).

**Kind of Pithas:** As these pīṭhas are made of one, two or three slabs of stone placed one on the other and shaped with various kinds of ornamental mouldings arranged in tiers one over another, they have different varieties according to the number and form of the different kinds of mouldings—vide the Mānasāra.

<table>
<thead>
<tr>
<th>Pithas</th>
<th>Mouldings</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Bhadra-pīṭha</td>
<td>1. Upāṇa</td>
</tr>
<tr>
<td>3. Śrīkara-pīṭha</td>
<td>3. Kumuda</td>
</tr>
<tr>
<td>4. Vikara-pīṭha</td>
<td>4. Padma</td>
</tr>
<tr>
<td>5. Mahāvajra-pīṭha</td>
<td>5. Kampa</td>
</tr>
<tr>
<td>7. Śrīkāmya &quot;</td>
<td>7. Paṭṭikā</td>
</tr>
<tr>
<td>8. Canḍra &quot;</td>
<td>8. Nimma and</td>
</tr>
</tbody>
</table>

According to the Hayaśrīṣa and the Aparājitapracchā, the following is the list of the pīṭhas:

<table>
<thead>
<tr>
<th>Hayaśrīṣa</th>
<th>Aparājitapracchā</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sthaṇḍilā</td>
<td>1. Sthaṇḍilā</td>
</tr>
<tr>
<td>2. Yaksī</td>
<td>2. Vāḍī</td>
</tr>
<tr>
<td>3. Vedī</td>
<td>3. Pakṣī</td>
</tr>
</tbody>
</table>

247
Piṭhā-nīla.—The upper surface of the piṭha has a water sprout to allow a free flow of water and it is called nīla.

We have already seen that stones employed in the construction of the lingas and their piṭhas should be masculine and feminine respectively—vide Chap. V. ‘Iconoplastic Art’.

RUPAS—ANTHROPOMORPHIC FORMS

In sculpture Śiva is found in two forms—the human and the phallic emblem. Accordingly I have devoted two sections. Lingas have already been dealt with. The present section will examine his human forms as described in the Āgamas and Tantras ably, made use of by Sri G. Rao in his Elements of Hindu Iconography. But to make this account in keeping with the Samarāṅgaṇa’s whose accounts of the image are in the line of those of the Purāṇas, first I shall deal with the Paurāṇic accounts of this god as found in the Samarāṅgaṇa Śūtradhāra.

There are two main aspects of the Śiva figure treated in the Samarāṅgaṇa Śūtradhāra, one of mild disposition (Saumya) and the other of fierce disposition (Raudra). In the former disposition his figure is represented as having clotted hair shining with moon (candrāṅkika-jaṭah) with blue neck (nīlakaṭṭha), having an extraordinary crown, I believe it to be one formed with matted hair and the moon hence extraordinary, having three eyes glowing with the lustre akin to that of the moon herself. The number of hands in his figure may range from two to thousand. In his mild form however the number eight is the limit. A more important weapon in his hands according to the Samarāṅgaṇa Śūtradhāra is the Paṭṭiśa. His figure must have serpents all over the body and is clothed in the skin of an antelope. Now as regards the fierce form, the text prescribes as many as thousand hands, but more usually eighteen hands, twenty hands or hundred hands. In this figure for the upper garment, the skin of a lion instead of an antelope is recommended. Again it is to be surrounded by gaṇas. The teeth are represented as sharp and coming out. There should be a garland of skulls. The crescent moon on the head is common to both the forms and so is a glowing lustre. His chest has to be bulging and
bursting i.e. robust, he has to look terrible, ugra-dāśanah. This form is especially suited to places of cremation, smaśāna and forests. Further the text is more informative regarding the hands in the different locations. In the capital, the figure of Śiva is to be shown with only two hands, in a town (pattana) with four hands, and when his figure is to be set either in the midst of a forest or in a cemetery, he may be shown with twenty hands. Another point of interest brought out by the work is that the mild and fierce forms of the gods vary with the location and so is the case with this deity. He is of mild form if placed in a mild locality, say town or village and he is of a fierce form if placed in fearful surroundings, (for references see Pr. Laka). His companions are kimpuruṣas, the pramathas and the gaṇas, etc.

This account of the Samarāṇa Śa Pratima Ā Śastra is a bit copious as it is full of all details. It is more elaborately treated in other sources, the Pūrṇas and Pāñjapaddhatis like that of Hemādri. The only attribute most common in the figure of Śiva left out in the work is the bull, his vehicle. Again the other attribute left out in this account is that of having five faces in some of the varieties. All these, together with so many other attributes are following soon. The most striking illustrations are the dancing Śiva, Haragaurī, Umāmeśvara, Ardhanārīśvara Harihara and Bhairava, (so popular and terrible, a form of Śiva, rather the Pūrṇarthā (cf. Śivapurāṇa).

"Metaphysically, the Śiva form represents Goodness (Śivam) and the state of Guṇātīta or being above the attributes. His bull has been regarded as Dharma. His other form, the Rudra form, may be taken as the destructive power of the Universe. Time destroys everything and Śiva is identified with time whose symbol is a serpent, catching the tail with its mouth and thus making a wheel without a beginning or an end........His wild dance is the dance of the spheres, the dance of the ultimate dissolution of the world........His trident, the skulls and also his cobras are the very symbols of destruction" (I. I. p. 23). Similarly Śakti or energy and Śakti-mān or the Being are symbolised in Umā-Maheśvara. The ultimate unity of time and space is symbolised in Harihara form, Hara-Śiva representing time (Mahākāla) and Hari-Viṣṇu representing space.

The mythological accounts centring round his two marriages, his companions, his third eye which burnt Cupid are all well-known. He was a great yogī, and his third eye is the jñāna-netra or the eye of intuition or "direct vision".

Śaivism as a very powerful cult of religion and philosophy has given rise to varied iconographical representations of this god, a
detailed notice of which has been taken by the learned author of the ‘Elements of Hindu Iconography’.

In my Pratimā-Vijñāna (pp-262), these rūpas of Śiva have been been arranged in the seven general classes which have to be improved upon here reflecting, of course, the two broad divisions (as already hinted above) of Śānta (the Śiva and Aśānta (the Saṃhāra) aspects in which this deity has been conceived from the times immemorial:

<table>
<thead>
<tr>
<th>Śānta</th>
<th>Ugra</th>
<th>Miscellaneous</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aśādhāraṇa.</td>
<td>2. Bhairava</td>
<td>2. Mūrtyaśṭaka</td>
</tr>
<tr>
<td>2. Saumya-Śānta.</td>
<td>3. Kaṅkāla and</td>
<td>3. Īśūnādi Paṇcāmūrtis</td>
</tr>
<tr>
<td>4. Nṛta and</td>
<td>4. Aghora</td>
<td></td>
</tr>
<tr>
<td>5. Dākṣiṇā.</td>
<td>5. Rudras.</td>
<td>5. Śiva-gaṇas. and</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Śiva-bhaktas</td>
</tr>
</tbody>
</table>

Now before we take up these groups one by one, a special mention is required to bring home to the readers, the fundamental superiority of the Līṅga as the characteristic representation of Śiva. All these groups of images really result from the Līṅga itself i.e. ‘Rūpara-pratimā Līṅgodbhavaia’—vide the Śīparatna quoted in Pr. Laks. p. 133, and according to this authority, the great Śāivas have proclaimed the following 18 types of Līṅgodbhavas which in their turn really engulf all the aforesaid groups of Śiva icons:

1. Sukhāsana.
2. Skandaṃsahita
3. Candrasekharā
4. Vṛṣavāhana
5. Nṛṭtamūrti
6. Gaṅgādhara
7. Tripurārī
8. Kalyāṇasundara
9. Ardhanaṃśāvāra
10. Gajāḥī
11. Pāśupata
12. Kaṅkāla
13. Bhikṣāṭana
14. Ardhanārīyaṇa
15. Cāṇḍesvāraprasāda
16. Dākṣiṇāmūrti
17. Kāḷārī and
18. ?

Rao Gopinatha, however, takes Līṅgodbhava as a special class of Śiva image which is also supported by a story given in the Līṅga, the Kārma, the Vāyu and the Śiva Purāṇas. Śiva is said to have appeared in the form of a blazing pillar of immeasurable size to quell the pride of Brahmā and Viṣṇu. “The mythology connected with this type of Śiva image, a combination of the god’s human as well as his columnar form (he is also called Sthāṇu) relates how Brahmā and Viṣṇu were at one time disputing their individual claims for the creation of the universe. Śiva suddenly appeared before them in the form
of a blazing column of fire. Brahmā and Viṣṇu tried respectively to find its top and bottom, but they failed. Brahmā, however, falsely asserted that he had succeeded in his effort for which falsehood Śiva cursed him never to have a cult of his own. Viṣṇu confessed his inability to find the ground of the column; Śiva, who had in the meanwhile become manifest in it, blessed him to have his own cult almost equal in importance to that of himself. This theme undoubtedly evincing a sectarian bias, was very much popular with the Indian artists of the early and late mediaeval periods. Rao has illustrated three reliefs in illustration of this theme, from Conjeevaram, Ellora and Ambar Mangalam. The Chola sculpture being illustrated here is from the Bṛhadisvara Temple of Tanjore; it depicts the story in the usual but a summary manner. The worshipping figures of Brahmā and Śiva on either side of the flaming pillar as in the sculpture from Daśavatāra cave Ellora are absent; but the four-armed Candraśekharamūrti of Śiva with paraśu and mṛgā in his back hands, the front ones being in the abhaya and kaṭyavalambita poses, is beautifully carved inside an elliptical cavity on the surface of the column which is decorated with a festoon design on its top. Brahmā is shown flying up in its top left corner, and the boar-faced Viṣṇu is depicted burrowing down below. The South Indian reliefs of Lingodbhavamūrti are usually of the Ellora and Tanjore types. The motif is not very common in Northern India but reference may be made here to one very interesting sculpture illustrating the theme, which is now in the collection of the Rajputana Museum, Ajmer. The long slender column on which Śiva’s figure is depicted has the figures of Brahmā and Viṣṇu depicted on its sides in the act of soaring upwards and coming downwards respectively, and there are some accessory figures clustering round the central object; Brahmā and Viṣṇu are again shown as respectful attendants of Śiva. (J. I. S. O. A., Vol. IX, Pl. X). The emblem itself enshrined in the main sanctum of many south Indian shrines looks like a huge column of a very wide growth (cf those in Bṛhadisvara temple, Tanjore, Kṣitilinga at Śiva-Kānchhi, Jyotirlinga at Tiruvanamalai etc). It may be incidentally suggested here that the erection of columns or upright stones to commemorate one’s ancestors, was a funerary practice common not only to the people of ancient India, but also to many other ancient nations of the world. It appears that this practice had also something to do with the growth and development of the phallic cult in India’— Dr. Bannerjea (D. H. I. p. 463–64)

SĀDHĀRANĪ MURTI

Now catching the lost thread the Śādāhāraṇī here does not mean an
ordinary image. It means the popular conception of the image of Śiva as is also very popular in sculptures. The best description of this type of image is already taken into account—vide the S. S.’s lakṣaṇa (Pr. Laks. p. 136). The Mānasāra and the Viṣṇudharmottara (ibid 135) also bring out practically all the characteristics associated with this popular form.

ASĀDHĀRANĪ MURTIS:

In this class are grouped Sadāśiva, Mahāsadāśiva, Pāśupata and Raudra-Pāśupata—vide Pr. Laks. p-135-37. Sadāśivamūrti and Mahāsadāśivamūrti are remarkable for their high and abstruse philosophy. The whole philosophy of Śuddha-Śaiva school of Śaivism is contained in the posing of these two mūrtis of Śiva. Rao says “Sadāśiva is the highest and the Supreme Being, formless, beyond the comprehension of anyone, subtle, luminous and all pervading, not contaminated by any qualities (guṇas) and above all action (karmas)” This abstruse conception of the Sadāśiva-mūrti has fortunately been idolised in material form—vide sculptural representations to be noticed ahead. “Mahāsadāśiva is conceived as having twenty five heads and fifty arms bearing as many objects in their hands. The five heads of Sadāśiva representing five aspects of Śiva (Pañcabrahmas) are each substituted by five heads making on the whole twenty five which stand for twenty five tatvas of philosophy.”

Sadāśiva: The Kāmikāgama (Uttara)—vide Pr. Laks. p. 136 states that the colour of Sadāśivamūrti should be of white colour and be standing upon a Pañcāśana. There should be five faces and the heads be adorned with jaṭāmakuṭas, whose jaṭās are required to be of brown colour. Sadāśiva should have ten arms; in the five right hands there should be the śakti, śūla, khaṭvāṅga, abhaya and paraśu and in the five left ones, the bhujaṅgama (a snake), akṣamālā, ādamrū, jālotpala and a fruit of mātuluṅga. Or, Sadāśiva may be conceived as having only one face set with three eyes which represent the Icchāśakti, the Ṛkṣa- naśakti and the Kriyāśakti; with the Candra-kaḷa (the crescent moon), which stands as a symbol of Jñāna (Wisdom), tucked up in the Jaṭāma- kuṭa and adorned with all ornaments and yajñopavīta. Manonmanī, the Supreme goddess should be standing by his side’. The illustrations given by Rao depict this description of the text in good many details. Dr. Banerjea has also illustrated this figure into two such reliefs, one hailing from the extreme east of India and the other from the extreme west and his comments are worth reproducing: ‘The five faces primarily represent the five aspects of Śiva, which are Sadyojāta, Vāmadeva, Aghora, Tatpuruṣa and Īśvara, which in their turn are associated with
five different Sadāśivatattvas or Śādāśivās known as Śiva, Śivaśākhyā, Amūrttaśākhyā, Mūrttaśākhyā, Kartṛśākhyā, and Karmaśākhyā. The esoterism of Sadāśivatattva, to symbolise which these icons were made, is not clearly understandable from the images themselves, but their Āgamic description is partly followed in these sculptures.

As regards Mahāsadāśiva, the Mānasara (Pr. Lak. p. 137) states that Mahāsadāśiva should be represented with twenty-five faces, having on the whole seventy-five eyes and fifty arms. The heads should be adorned with jaṭā-makuta and the ears with kuṇḍalas and there should be a number of snake-ornaments (sarpalaṅkāra). One of the hands should be held in the abhaya and another in the varada pose respectively. A representation such as this is rarely found portrayed in sculpture; one instance is found in Vaittīśvarankoyil (Tanjure distt). made of brick and mortar. In this, one other peculiarity is also observable, namely the heads are arranged in tiers in arithmetical progression. The topmost tier has only one head, the next one below has three; the next five and so on till the last tier has nine heads. Only those heads which are on the borders of the triangle of heads could be adorned with jaṭāmakuṭas and they alone are actually ornamented with these in the sculpture. Surrounding the image are two flower garlands so put on as to represent a sort of prabhāvati. Out of the large number of hands, one is held in the abhaya and another in the varada pose.—Rao’s version.

Aparājītapaṭচ (Pr. Lak. p. 137) describes this aspect as Dhānyaśakā-champūrṇa-Sadāśiva, which is not only unique in the ideology but also remarkable for its representation in some of the medieval reliefs of Bengal—vide Haridasa Mitrā’s elaborate article on ‘Sadāśiva-worship in Bengal’. Dr. Banerjea also supports it by his remarks: ‘The Sena kings of Bengal whose ancestors hailed from the South (Karnata country) were devout worshippers of this aspect of the god and they used the figure of their chosen deity as their real-device’.

As regards the Pāśupata and Raudrapāśupata mūrtis reckoned here as extraordinary forms, they may not be dwelt at length for exigenciés of space. It may however be pointed out that Raudra-Pāśupata, as its name indicates may not be taken as illustrating the terrific nature. It is really the characteristic aspect of Śiva from the standpoint of the iconology of the image forbidden to go for its terrific iconography—vide the Amśumadbhedāgama:

“परमस्थु रूपमणि’ तु प्रतिमां तु न कार्ययत’”

It is perhaps with this background that Rao takes both these forms.

SAUMYA AND ŚĀNTA MURTIS

Among these the following may be described in brief:

Ardhanārīśvara—goes to the very core of the primordial aspect of creation as is supported by the Śiva-purāṇa’s account. The story is: Brahma first could create only Prajāpatis and felt uneasy at the slow progress of the creation—only males and unless there were females too, how could creation proceed? He therefore contemplated on Maheśvara who appeared in the Ardhanārīśvara form and at this composite form of Maheśvara, Brahmā realised his error and prayed to the better half of Maheśvara to give him a female to proceed with the creation and request was complied and the creation went on afterwards very well.

Another iconological concept of this figure comes from the Mārkaṇḍeyapurāṇa where the sage says that Rudra and Viṣṇu are the creators of the Universe and they form the Ardhanārīśvara aspect of the former deity. Here the allusion is to the Haryardha form of Śiva already expounded—vide Dvimūrti—Viṣṇu, the Mohini. That the male and the female principles are inseparable and ever found together in cosmic evolution is the real import of the Ardhanārīśvara or Haryardha forms of Śiva—cf. Kalidasa:

“अजग्निपितरौ बन्धे पवन्तिपरमेश्वरौ”

Here the iconology of combining the primeval parents of the universe, Pārvatī and Parmēśvara, Śiva and Śakti (cf. Śāmbhavadarśana—vide writer’s Pr. Vijn. p. 122) is provided for symbolising this aspect in sculpture.

Thirdly this form also characterises the idea of cult syncretism in a remarkable manner; for they apparently emphasise the union of the principal cult deities of Śaivism and Śaivism and the germ of this syncretic ideology are found in the Paurāṇic accounts themselves—vide Bhrāgī’s single-minded devotion only to Śiva and his adamantine impi- dence not to pay homage to the consort of the Lord whereupon he had to assume this form to save the honour of the goddesses, ‘but’ says Dr. Banerjea, ‘such was the pugnacious tenacity of this sectarian sage that assuming the form of beetle, he cut a hole through the compositebody and circumambulated the Śiva part only’, to the great wonder and admira-
tion of even Pārvatī, who became reconciled upon the pious ṛṣī for his steadfastness to his vow.

The iconographical descriptions of this most fascinating form of Śiva, the Saumya and Śānta are gathered together from as many as eight texts—vide Pr. Laks. p. 137-40 and the sum and substance of these is: As the name indicates this form should be half man and half woman—the right Śiva and the left Pārvatī. The emblem like Jaṭāma-kuṭa, crescent moon, sarpa-kuṇḍala and an eye on the half of the forehead and other characteristic signs which are enjoined to be shown on the right half and on the left counterpart are (see Rao) karuṇḍa-makuṭa, the tilaka-mark (contiguous with the eye of trinetra Śiva) and the valīka-kundala etc. The Aparājītaprachā also places Gaṇeśa on the left along with kamaṇḍalu and darpaṇa while on the right kapāla, trīśūla and aksāśūtra.

Illustration.—A good many Indian sculptures depict this form. Regarding its antiquity, Dr. Banerjea observes 'The iconic motif of Ardhanaśīvara however was evolved at a fairly early period, long before such explanatory myths came to be fabricated and glyptic and sculptural evidence regarding the existence of such motifs in Northern India as early as the Kushan and Gupta periods, has been cited in chapter V. of this book (supra pp. 181-82).

Rao has given as many as eight photographs of the sculptures found at different parts of India:

1. Stone panel-Badami.
4. Bronze-Madras Museum
5. Stones—Darasurams.
6. Tirucechangattangudi.
7. Conjeevaram and
8. Madura.

N.B: Dr. Banerjea illustrates this composite form of relief from the Brha-\nāśīvara Temple at Tanjore.

Gaṅguḍara—is another very popular and charming figure of Śiva belonging to this group. The story associated with this aspect is a popular account and is related in the Viṣṇu and the Bhāgavata Purāṇas and the Rāmāyaṇa.

According to the Pr. Laks, p. 140-141, this image is directed to be standing with the right leg planted vertically on the earth and the left slightly bent. The front right hand placed near the chin of Umā with the left front arm embracing her, the back right being lifted up as high as ṛṣipā or the crown of the head and holding a jāta, on which the figure of Gaṅgā is located, the back left carrying a mṛga. On the left of Śiva, Umā should be shown in a state of mental uneasiness (feeling
of jealousy with Ganga). Bhagíratha, in accompany with a number of rśis, praising Śiva should also be shown on the left. Rao has given the following five illustrations:

(1) Stone panel: Elephanta, the most remarkable presentation.
(2) Stone panel: Trichinopoly.
(3) Bronze: Śiva temple at Vaidyēvarankoyil (Tanjore)
(4) Stone: Kailāśa temple, Ellora.
(5) Stone: Kailāśanathasvāmin- temple, Taramangalam.

Dr. Banerjea has added another illustration in a relief hailing from the Gaṅgāikondacolapuram temple which is a very faithful presentation of the iconographical account given above: ‘Śiva releases Ganga pent up in his matted locks by stretching a coil of his jaṭās with his back right hand, while caressing with his front right hand his principal consort Umā (the river goddess Gaṅgā became his other wife) as if to pacify her jealousy for her co-wife (the expression and attitude of Umā seem to emphasise this)—D.H.I. p. 486.

Kalyāṇasundar—is the third most famous and fascinating figure of Śiva belonging to this group. It depicts the marriage of Śiva with Pārvatī. The story is given in the Varāhapurāṇa. It is really a grand composition in which Brahmā, Viṣṇu, Yakṣas, Gandharavas, Aṣṭadikpālas, Mārīkṣas, Vidyēvaras etc. etc. should also figure. The details may be seen in the Pr. Laks. p. 141-44 and they need not be delineated here.

Its illustrations are found in good many a number and belong to several parts of India. Two most notable examples hail from Elephanta and Ellora. The Elephanta relief is a sublime product of Indian artistic genius. The commentary of the Ellora one by Dr. Banerjea is reproduced here—vide D.H.I. pages 485-86: ‘Śiva holding the hand of Pārvatī (Pāṇigrahaṇa, an act obligatory in the Hindu marriage ceremony) occupies the centre of the composition with Brahmā (the officiating priest) seated before the fire to his left, Indra (?) standing behind Brahmā, Viṣṇu, (the giver of the bride) and Lākṣmī standing behind Pārvatī on the proper right corner; in the two parallel rows above are shown hovering in the sky on their respective mounts the Dikpālas (Varuṇa on makara, Indra on an elephant, Agni on a ram, Yama on a buffalo, Vāyu on a stag, Iśāna on a bull and Nīrtti on a man can be recognised), the Vidyādhara couples, the Śādhyas, etc.
The artist has chiselled out this crowded composition with great feeling and grace, thus creating a noble example of the early mediaeval art of Deccan." Other examples of this composition are: Bronze: Tiruvorriyar; stone panel: Ratanpura (Bilaspur); and two stones: Madura.

Vṛṣavāhana—is another popular aspect of Śiva very nicely depicted in sculpture and is held in high veneration. This image is considered very auspicious and sacredmost during ten days festival in any Śiva temple in the South. Here Śiva is seated upon the bull, his vehicle, Vedaranyam, Taramangalam, Mahabalipuram representations very well fit with the descriptions given in the texts—vide Pr. Laks. p. 145-46. The Aihole sculpture of Vṛṣavāhanamūrtis of Śiva is also another good illustration. This representation may be classed with Āsanamūrtis of Śiva and one of the earliest āṣana type of image as illustrated in the ‘three-faced four-armed Śiva seated on his mount Nandī in the Sukhāsana pose is an intaligo in the Perse collection, now in the Indian Museum’.

Viṣṇuḥaranaṃūrī—of Śiva may be deemed an anugrahamūrti and its story points out one of the greatest feats of the Lord who became Nīlakaṇṭha—swallowing the dreadful poison that emerged from the ocean, when it was churned by the Devas and the Dānavas for obtaining ambrosia from it.

Candraśekhara—and its three allied forms, the Kevalamūrti, the Umāsaḥitanamūrti and the Āliṅgaṇamūrti, are also some of the very popular representations in the south Indian sculpture. In all these figures the prominent characteristic is the presence of the crescent moon (Śaṅkāra-śekhara) on his Jaṭās and represent the Saumya, the pleasant form of the Lord in a characteristic manner. For the laksānas see the Pr. Laks. p. 147-150.

In the Āagmas—vide Suprabhedaṅgama, is described an interesting story which explains the association of the manifold emblems of Śiva's image, the snakes on his body, the black buck and the parasu in his hands, the Apsmārapuruṣa or the demon under his feet, wearing of the skins of the lion and the tiger and placing of the moon on the forehead—vide Rao's Vol. II Pt. I p. 113.

The other types of Śiva images conforming to his group are: Sukhāsana, the Umāmahāvāra (or Hara-gaṇī) and Somāskanda—vide Pr. Laks. (ibid). The following tabulation of their illustrations will suffice for the present account here:
Kevala Candraśekhara:
1. Bronze: Tiruppalattarai
2. Wood: Onkkur (Travan.)
Umāsaḥita
1. Bronzes: Agaram-Settur,
2-3. Tiruvorriyur and Madeour

Āliṅgana
2. Bronze: pattisvaram.
3. „ Marudantana
4. „ Kovilur
5. „ Angur (Bellary)

N.B. As the above three varieties belong to one type, the Candraśekhar; similarly the following four belong to one type, the Sukhasana.

Sukhaśana (Umāsaḥita) Umāmahēśvara
Somāskanda
2. Bronze: Treasure Trove found in Nellore.
1. Stone: Bagali (Bellary)
2. „ Aihole.
3. Ivory: Trivandrum S. A.
4. Stone: Haveri (Dharwar)

ANUGRAHAMURTIS

Anugrahamūrtis of Śiva are another set of Saumya or Sānta aspect of Śiva in which are included among his votaries on whom he bestowed his grace, such great names as the great Viṣṇu himself, the extraordinary son of Śiva, the great Vighneśa, the mighty and haughty Rāvaṇa, his attendant, the dwarf Nandī, the great hero Arjuna and a famous bhakta Caṇḍeṣa.

Viṣṇuvaṅgraḥa: Viṣṇu obtained through the grace of Śiva the Cakra and the circumstances thereof are narrated in the Śivapurāṇa and also alluded in the Mahābhārata: Unable to conquer certain sur as Viṣṇu prayed to Śiva for the grant of Cakra which was in Śiva’s possession. In his pūjā, he employed a thousand lotuses. One day finding a flower missing from the quota (which Śiva had secreted to test the devotion), Viṣṇu at once plucked one of his eyes and offered it in its place. This pleased Śiva tremendously and he presented the Cakra.

Nandīśaṅgraḥa: Nandikesvara, an important adjunct to the family of Śiva, was graced by Śiva to prolong his tenure of life. An interesting account of this and his subsequent anointment as the lord of gaṇas etc. is given in the Purāṇas and the Agamas.
Vighneśvaranugraha: 'In this aspect of Śiva, Vighneśvara seems to have been blessed by Śiva immediately after, he was restored to life by placing on his shoulders the head of an elephant'.

Arjunānugraha Or Kīrātārjunamūrti: Arjuna was presented by Śiva with the powerful weapon named Pāśupatāstra to fight successfully against the Kauravas. The account of the gift of the weapon is narrated in the Vanaparva of the Mahābhārata. It is also nicely adapted in the Mahākāvyā, the Kīrātārjunīyam by Bhāravi.

Cauḍesānugraha:—represents a modern episode of a south Indian village: 'In the village of Seynlar on the bank of the river Manni in the Chola country there lived a pious and learned Brāhmaṇa Yajñāda of the Kaśyapagotra. He had a son by name Vicāraśarman of great intelligence. Once on seeing the brutal cruelty meted out to the cows by a cowherd, this pious lad took upon himself the duty of tending the cows of the village. From that day the cows became happy and began to yield much more milk than their udders could hold and naturally this extra milk was used for a better purpose of bathing the lingas made of sand with intense piety for Śiva. The denounced and demoted cowherd found a fine case for denouncing this devoted boy making a complaint of the wastage of milk on sand mounds. Even the father of the boy could not discern the high purpose to which his son had dedicated and he kicked the mound of sand, whereupon the son woke up from his reverie and cut off with axe the leg that kicked the object of his worship. This was the moment when Śiva, pleased with this great devotion appeared on the scene with Pārvañi and graced the boy. Śiva told the boy that in his intensive love for himself (Śiva), he even went to the extent of cutting off the leg of his father, and promised him that thenceforth he would be in loco-parentis to him, embraced him and made him the head of his gaṇas and steward of his household under the name of Cauḍesā.—Rao

Rāvanānugraha: Rāvana having gone to defeat Kubera was returning after achieving his purpose. On his way he came to Śravāṇa, the place in which Kārttikeya was born. He ascended the hill, from the top of which he saw a much more pleasant garden whither he drove his Vimala Puṣpaka. But when it neared the place it would not move any further. At this place Rāvana met a tawny-coloured, monkey-facced and powerful dwarf, by name Nandikeśvara, one of the strong adherents of Śiva who on being asked why the car was unable to move further, told Rāvana that Mahādeva with his consort
Umā was sporting on the mountain and had prohibited all, even the gods, from crossing that way. In great anger Rāvaṇa asked who that Mahādeva was and laughed contemptuously at the monkey-faced Nandikeśvara. Nandikeśvara, who was no other than a form of Śiva, grew incensed at the insult offered to him by Rāvaṇa and cursed that he should be destroyed by monkeys like himself in appearance and strength. Not being able to proceed further and being cursed by Nandikeśvara, Rāvana determined to pluck up the mountain Kailāśa, from its very roots, threw his ten arms round the mountain and began to lift it up. He was able to move it so that those that were on it trembled and Umā actually began to shake out of fear and clung to her lord. ‘Śiva, learning the real cause, pressed the mountain firmly as of old and also pinned down Rāvaṇa underneath it. Rāvaṇa seeing his own miserably helpless condition, and advised by his counsellors to propitiate Mahādeva, wept for a thousand years singing hymns in praise of Śiva; the latter was at last pleased with Rāvaṇa, whom he presented with a sword at his request and let him return to Laṅkā. Because he cried, he was given the name of Rāvaṇa.

With this account of the iconology of these anugraha-mūrtis, as regards their pratimā-lakṣaṇas, they may be looked into the Pr. Laks. p. 151-53, under ‘अनुग्रहमूर्तिः’. An omission (cf. Rāvaṇanugraha) in the Pr. Laks.) is regretted.

Illustrations: Two of the commonest Anugrahamūrtis of Śiva represented in sculpture are Rāvaṇanugraha and Caṇḍeśānugraha, the former is depicted in Kailāśa (Ellora) panel in a remarkable and magnificent manner and the latter is feelingly depicted with supreme skill in the Gangaikondacolapuram sculpture by the unnamed Chola artist of the 1st quarter of the eleventh century A. D. Other illustrations given by Rao are:

Visvanugraha                  Kirātarjānamurti

NṛTTA-MURTIS

Śiva, according to our tradition, is a great master in the art of dancing. Each science is represented by a god Śiva represents Nṛtyaśāstra. He is the Āchārya and the Actor both. Bharata’s Nātyaśāstra mentions as many as one hundreded and eight modes of dancing. The Śivagagas also state that Śiva danced in as many as one hundreded one modes. They, however, as we will presently see, could not discriminate more than nine such modes from iconographical stand-
point. It is however very curious that all the one hundred and eight kinds of dances are sculptured on either side of a Gopura in the Naṭarāja temple at Chidambaram with their descriptions in Sanskrit as they are found in Bharata’s Nāṭya-śāstra, engraved below each one of them.

It may be pointed out that the Nāṭya-mūrtis have a special significance in iconography. We have already seen Pt. I Chap. V. p. 121, that the knowledge of iconography depends on the correct understanding of the rules of Citra (both sculpture and painting); a true mastery in the latter again is unattainable without a knowledge of the art of dancing, which again is supplementary to one’s full acquaintance with the science of Music. It may be further pointed out that in all Śiva-temples of importance, a separate place is allotted to Naṭarāja which is known as the Naṭana-sabhā or simply Śabhā. The most important of these sabhās is Chidambaram.

As already hinted at before that all the modes of dance are not represented in either Śiva’s iconography as given in the Āgamas and Śīpa texts or icons as found in sculpture. Accordingly only a few of them i.e. nine are described—vide Pr. Laks. p. 159-162 These represent such dances as Nādānta or Tāṇḍava, Lalita, Lalāṭatilaka, Kaṭisama, Talasamphoṭita etc.

“The Nādānta dance mode of Śiva Naṭarāja shows him with his right leg firmly planted on the back of the wriggling Mūyalaka (Apasmāra-puruṣa, the evil personified), his left leg raised high up in a slant, his front left hand in the dola or gaja-hasta pose pointing to the raised foot, the front right hand in the abhaya-pose, the back right and left hands carrying a kettle-drum and a ball of fire respectively; the whole composition is placed on a well-decorated pedestal where the ends of the circular or elliptical prabhā (tiruvasi in Tamil) meet. The Tamil texts called Unmai-vilakkam explains the symbolism underlying this cosmic dance of the great god in this manner: ‘Creation arises from the drum: protection proceeds from the hand of hope (the abhaya pose in the front right one): from fire proceeds destruction; the foot held aloft gives mukū’. Thus in a way it practically embraces all the five-fold activities of the Lord (pañcakṛtyas mentioned above), the tiruvasi round him symbolising the act of obscuration (tirobhāva). The French savant Romain Rolland describes it as an example of supreme synthesis: “All is harmonised. All the forces of the life are grouped like a forest, whose thousand waving arms are led by Naṭarāja, the master of dance. Everything has its place, every being has its function, and all take part in the divine concert, their different
voices, and their very dissonances creating, in the phrase of Heraclitus, a most beautiful harmony”.

Dr. A. K. Coomaraswamy has got a unique distinction to have brought out very brilliantly the significance of the Dance of Śiva: “The Cosmos in His Theatre... He himself is actor and audience”. “The Essential Significance of Śiva’s Dance is threefold: First it is the image of his Rhythmic Activity as the Source of all Movement within the Cosmos which is represented by the Arch: Secondly the Purpose of his Dance is to Release the Countless souls of men from the snare of Illusion: Thirdly, the Place of the Dance Chidambaram, the Centre of the Universe is within the Heart”.

Let us now very briefly take into our account the different Nṛttamūrtis as described in the Āgamas and the Śilpa-texts—vide Pr. laks. p. 159-62.

Nine Nṛttamūrtis—1. Measure Uttama dasatāla, the front left hand daṇḍa-hasta or gaja-hasta; the back left with agni; the front right in abhaya pose, on the forearm which is the sarpa-valaya; the right leg slightly bent and placed upon the back of Apasmārapuruṣa, the left leg lifted up, turned towards the right and kept across it. On the head—Jaṭāmakuṭa adorned with flowergarlands, snake-jewelled ornaments, a grinning human skull and the crescent moon; jaṭās standing horizontally or arranged in a circle; the body shown with a yajnopaviṭa, and urassūtra; chest smeared with saffron paste and the rest of the body with ashes; rings on all fingers except the middle one, on all toes except the middle one and anklets on the ankles; with Pārvatī standing on the left of Naṭarāja—this description refers to the figures of Nāṭāja commonly occurring everywhere in Southern India.

2-4. The second, the third and the fourth varieties of Nṛtta are not very different from the first. In the second Gaṅgā is shown standing on the jaṭās flowing on the right side of Śiva with hands held in añjali pose. In the third, the left foot on the Apasmāra and the right one lifted up. In the fourth a jaṭābhūra or jaṭāmaṇḍala in the form of a circular disc is required to be shown.

5. In the fifth mode, Śiva is eight-armed with his characteristic weapons and poses, right leg to be lifted straight up to the crown of the head and the left somewhat bent, to be placed on the Apasmāra.

6. In the sixth variety of dance, Śiva is sixteen-armed with manifold emblems and poses, the legs as in the fifth. The figures of Pārvatī and Śkanda are to be shown on the left,
7. In the seventh, Śiva is eight-armed, three-eyed with out-
spreading Jaśamāṇḍala and with Devī on the left.

8. In the eighth form, there should be substituted six hands in
place of eight. Rao remarks that the images of the fifth and the sixth
forms of the Nṛtta-mūrtis should possess only two eyes, whereas all
the rest should have three eyes.

9. The ninth form should have four arms with the usual
emblems. Here the left foot is required to rest upon a pīṭha instead
of the Apasmāra. The great toe of the right one is also to rest upon
a pīṭha.

N.B. (i) Rao says, these do not really represent nine varieties of dance
as described in the Nāyaśāstra. We find the dance of the common form of
Nāṭarāja to be what is technically known as the bhujangatrāsa mode of dancing.
Besides these nine varieties of Nṛttamūrtis described in the Apasmadbhadā-
gana, we meet with several different images of Nṛttamūrtis in actual
sculpture.

Illustrations (a) Rao has illustrated with five representations of
this common mode, the first one of the dances, the Bhujangatrāsa, as
referred to above in the following specimens:

   Rāmeśvaram

(b) As regards the other different modes as described above,
a few representations are: Tenkasi: Stone illustrating the sixth mode;
Tiruchchengattangudi illustrating the ninth one.

N.B. (ii) Now as regards the few modes of dance of Śiva met with in
sculpture as hinted above, are the following as described by Rao on the

Kaṭisama illustrated in Stone Panel Ellora.
Lalitam illustrated in " "
Lalīṭa-tilakām Stones: Tiruchchengattangudi, Conjeevaram,
Tenkasi and Taramangalam.
Caturam: illustrated in Stone Badami and Bronze, Tiruvarangalām
and Nallure (Tanjore).

Talasamphoṭita: Stones Kailāśanaṭhaswamin Temples, Conjee-
varam and Chengunnur (Travancore).

DAKSINĀMUṬTIS

Dakṣiṇāmūrtis in continuation to Nṛtya-mūrtis are significant as
Nāṭarāja was the greatest exponent-teacher of the science and art of
dancing. Here too the great god is associated with this very aspect. Dakṣiṇāmūrti is so called because Śiva was seated facing South when he taught the sages Yoga, and Jñāna. Rao remarks: 'This aspect of Śiva is always invoked by students of Arts and Sciences. The great Śākṭācārya among several celebrities has sung the praise of this aspect of Śiva, which is as remarkable for its peacefulness as the Nrūtamūrti is for joyfulness.'

Dakṣiṇāmūrti is viewed in four different aspects namely as a teacher of Yoga, of Viṣṇu of Jñāna and as also an expounder of other Śāstras (Vyākhyaṇamūrti). Of these the last one is most frequently met with in temples and is taken up first here.

Vyākhyaṇa-dakṣiṇāmūrti: The iconographical descriptions from the different texts as collected in Pr. Laks. p. 162-64, enjoin upon the iconographer to represent this aspect as seated in a secluded spot on the Himalayas, under a banyan tree, on a seat covered with a tiger's skin or on a white lotus (padmāsana). The sitting posture as recommended should be Viśāsana. The other characteristics include front right hand in Jñānamudrā or the Sandarśana-mudrā; the front left in Varada; agni and akṣamālā in other hands; head adorned with jaṭās embellished with flowers of dhattūra, serpent, kapāla and crescent moon. In the middle of Jaṭābhūra smiling Ganga is made visible. The complexion is pure white, person adorned with ornaments, ears with kundalas and a garland of rudrakṣas hanging round the neck. Surrounding the great teacher are to be shown rśis eager to learn Śāstras. He should also be adored by kinnaras, devas and others.

Dakṣiṇāmūrti-Upaniṣad and Sūtasamhitā give the esoteric meaning of this aspect: Jñāna is dakṣiṇā and since Dakṣiṇā is ever in front of Śiva and gazing at him in the aspect of Dakṣiṇāmūrti, he is called Dakṣiṇāmukha. The Apsara is the personification of ignorance, the book is the symbol of wisdom, the akṣamālā representing tatvas, the wide spreading banyan tree symbolising Māya, Vṛṣabha, Dharma and the kamalāsana the symbol of Om.

Jñāna-dakṣiṇāmūrti: There is not much difference between the Vyākhyaṇamūrti and Jñānamūrti—vide Pr. Laks. p. 164. Here the back right hand and the back left one are shown holding the akṣamālā and the upṭala flower respectively. Similarly the front right hand is shown in Jñānamudrā pose while its left counterpart in the abhaya or daṇḍa pose. Hence illustrations are common to both.

Illustrations: Rao has reproduced eight photographs illustrating these aspects in which the Stone Panel at Deogarh illustrating, in the
eyes of Sri Rao as Jñāna-dakṣiṇāmūrti, is now proved to be wrong, the figures really stand for Nara and Nārāyaṇa, in the examination of Dr. Banerjea. Others may be tabulated as follow:

Jñāna-dakṣiṇāmūrti:
1. Śiva temples at Avur and Tiruvorriyur.
2. Suchindrum S. Travancore.
3. Kaveripakkam
4. Tiruvengavasal, etc.

Dr. Banerjea has found also a North Indian representation of this aspect. 'A terracotta plaque of the late Gupta period found among the ruins of an ancient Śiva-temple at Ahicchatrā (Bareilly Dist. U. P.) appears to depict the reposeful ascetic form of Śiva as Jñāna-Dakṣiṇāmūrti. The four-armed god seated in the Ardhaparyanka pose holds a rosary in the back right hand and a vase with foliage in the left; the lower right hand (broken) seems to have been either in the jñāna or vyākhyāna pose (if it was in the latter, the figure should be called Vyākhyāna-dakṣiṇāmūrti), the front left hand resting on the thigh.'

Yoga-Dakṣiṇāmūrti: It is sculptured in three different ways:

(i) 'In the first the two legs of the image should be crossed as in the Svastikāsana, while the front right hand should be held near the chest in the Yogamudrā pose and the front left hand should rest upon the lap in the characteristic yogic posture. Other details are as usual.

(ii) In the second mode of representation the left leg should be bent in the utkūṭikāsana posture and surrounding the body of the figure and its left leg should be a yogapāṭha.

(iii) The third form requires the two legs bent and crossed in a more or less vertical position, and round these and the body is passed a yogapāṭha to keep the legs in position. The front two arms are stretched and kept resting on the knees.

Illustration: Gauḍīśvara: Stone Tiruvorriyur, Kailāsaṇāsthavāmin temple at Conjeevaram and Śiva-temple at Nanjangodu present a few good illustrations of this aspect. Dr. Banerjea’s observation on these sculptures is worth quoting: 'Such images from different regions of the South illustrated by Rao are mostly hieratic with little artistic merit of their own; but three such images from Tiruvorriyur and Viṣṇu-Kānci (Conjeevaram) illustrated by Rao have a character of their own. In one of the Viṣṇu-Kānci sculptures the god’s bent left leg kept in position by a yogapāṭha rests on his right thigh, his back right hand holds an akṣamāli (akṣabalayas are also on his arms as ornaments) and the front left hand is in the vitarkamudrā; the god is sitting under a banyan tree on a raised seat, below which are two
deer; sages cluster round the god listening to his preaching of
the dharma or yoga. The front right hand of the four-armed god from
Tiruvorriyur is in the vitarkamudrā, and the legs are locked in the
padmāsana pose. These compositions not only remind one of the
Buddhist composition of the Master’s Enlightenment and First sermon,
but also prove that the author of the Bhāgavata-purāṇa must have had
some such Śivaite reliefs in his mind when he described the visit of
the gods to Śiva seated in his mountain abode Kailāsa.

Viṣṇūdhara-dakṣiṇāmūrti: It presents Śiva as a great teacher of
music, both instrumental and vocal. The description—vide Pr. Laks.,
p. 166, of this aspect requires the left leg of the figure kept in utkūṭṭika
posture and the two front hands holding Viṣṇū. Other details are
as usual (cf. Vyākhyānamūrti). The measurement of the Viṣṇū is also
prescribed.

Illustrations:—Rao illustrates this aspect from Bronzes: Madras
museum and Vedarangam where the god is standing. Dr. Banerjea
illustrates it in a fine sculpture from Orissa (Puri) ‘which depicts the
four-armed god Śiva as playing on a Viṣṇū (it is broken, traces only are
visible) the four-armed ithyphallic god is gracefully seated in the
ardhapaṛayaṅka pose on a raised seat, holding the musical instrument
in his front two hands; the bull Nandī listens to its master in rapt
attenton, with its head raised towards him’.

ĀŚĀNTA OR UGRA MURTIS—SAMHARA ETC.

This group having the aspect of destruction, the primary function
of this great member of the Trinity has the following representations
in sculpture having each a vast mythological account about them.

Kumāntaka-mūrti:—The circumstances under which Śiva is said
to have destroyed Kāma, the god of love are well known. The
Kumārasambhava of Kālidāsa has made this episode simply immortal.
The Linga-purāṇa gives elaborate account of this story.

The iconography of this mūrtis as given in the three Agamic
texts—vide Pr. Laks., p. 166-7 requires the figure of Śiva in this aspect
exactly similar to the figure of Yoga-Dakṣiṇāmūrti, before which the
figure of Manmatha should be sculptured as having fallen down at the
mere glance of the deity. There are a good many directions regarding
sculpturing the figure of Kāma: his height ranging from one to seven-
tenths of that of Śiva, he should be shown decorated with golden orna-
ments and in complexion, golden yellow, carrying five flowery arrows and
the bow made of Ḣḷṣu and in the company of his dear consort Rati and-
his companion Vasanta. The names of the five arrows as given in the Āgamas are interesting: Lambinī, Tāpiṇī, Drāviṇī, Mārīṇī and Vedīṇī—vide U. Kamika; Kāraṇāgama calls these: Tāpanī, Dāhanī Viśvamohinī, Viśvamadantī and Mādanī. The companions mentioned in this text differ from the U. Kāmika. Here they are Mada, Rāga, Vasanta and Śiśira-ṛtu.

Illustration:—regarding its representation in sculpture, Rao is silent; but Dr. Banerjea has contributed it from the Gangaikondacolapuram temple relief which illustrates this aspect full of suggestions, though only partially illustrating the iconography of the texts. His observations, however, are worth reproducing. 'Here also the theme is worked out in three unequal niches. The left one contains the figures of Kāmadeva who assures his wife Rati clinging to him in fear and wonder (her left hand is in the vismayahasta pose) with his head inverted; the right one contains the figures of Pārvatī and her attendant diffidently approaching Śiva with their hands in the aṇjilalimudrā. The god is shown in the central niche seated in the lalitakṣepa pose (that he is not depicted in Yogāśana suggests that he has been already disturbed in the act of his dhyānayoga) and is about to burn the god of love with a glance; but the serene contemplative look on the face of the god seems to show that the sculptor has intended here to present the god just before he had burnt Kāma to ashes by his angry look'—D.H.I. p. 488.

Gajāsurasāmphāramūrti: This aspect of the god has an earlier association with one of the names of Śiva (cf. the introductory portion of this chapter)—Kṛttivāśa (one that has a skin for his garment)—in the Śatarudrīya section of the Yajurveda which was the nucleus of the elaborate story of Gajāsurasāmphāramūrti in illustration whereof so many images of Śiva, in which he is shown as using the hide of the slain elephant-demon as his outer covering, were made. In the Kūrmapuraṇa, this story is elaborated in relation to the origin of the Kṛttivāśeśvara Linga in Kāśi. It is said that Śiva came out of the Linga when an asura, who assumed the shape of an elephant came near it to disturb the meditations of the devotees and killed the elephant and made its skin his upper garment. The Varāhapuraṇa and the Suprabhadrāgama give different versions.

The iconographical prescription of the Aṅgumadbhedāgama—vide Pr. Laks. p. 167 (also Śilparatna ibid agreeing to it) in relation to the sculpturing of this image requires four or eight arms of Śiva: "If there are only four arms, one of the right hands should hold the pāśa, and the other the skin of the elephant, while the two left hands should
hold the tusk of the elephant and the skin respectively. If on the other hand, there are eight arms, three out of the four right hands should carry the triśūla, the damaṇū and the pāśa and the fourth hand should be holding the skin of the elephant; one of the left hands should be held in the vismaya pose, another catching hold of the the skin of the elephant and the remaining two carrying a kapāla and the tusk of the elephant respectively. The left leg of Śiva should be planted firmly on the head of the elephant; while the right one should be bent and lifted up above the thigh of the other leg. The tail of the el-phant should be visible over the makaṭa of Śiva and the artist might arrange on either side the position of the four legs of the elephant in any artistic manner which suggests itself to him. The skin of the elephant should be so arranged as to look like prabhāmanḍala to the image of Śiva. The image of Śiva should be adorned with all ornaments and have the garment made of silk and tiger's skin; the colour of Śiva in this instance is deep red."—Rao.

Illustrations: Rao has given five illustrations: The one hailing from the ornamented façade of the Amṛteśvara temple (Mysore) has sixteen arms which is unusual; The second: Bronze comes from the Śiva temple at Valuvur, the reputed place in Tamil country associated with this destructive act. It is eight-arm-ḍ and is a remarkable piece of artistic work. The third is found at Darasuram in Tanjore and is eight-armed, on which Dr. Banerjea observes: 'It depicts the irate god engaged in a vigorous dance of fierce ecstasy on the elephant demon's head after killing him who had given so much trouble to the Ṛṣis; part of the hide of the Asura is spread aloft by the god using it as a sort of cover; the Devī stands at the lower right corner as the only awe-struck spectator of the divine act of retribution.' The fourth hails from Tiruchchengattangudi and the fifth from Hoysalesvara temple at Halebidu, this last one also has sixteen arms. It may be remarked here that all these pieces do not completely conform to the textual prescriptions, the ingenuity and discretion of the artist have an upper hand—vide allotment of sixteen hands, perhaps to heighten the saṃbhāra aspect of the god and the other deviations as pointed by Rao—E. H. I. Vol. II Part I p. 155.

Kālārimūrti: Originated to make Mārkaṇḍeya, the son of Ṛṣi Mrkaṇḍu free from the clutches of Death, the Kāla and ever remain a lad of sixteen, who was destined to die at the age of sixteen. It is why tradition counts Mārkaṇḍeya also as one of the Cīraṁjñīvis (immortals). This beautiful episode of anugraha in the disguise of destruction, is perpetuated in stone and colour in many a temple in the South. The
descriptions as given in the texts—vide Pr. Laks. p. 168-70, say that the image of Kālārāmūrti is to have its right foot placed upon a padmapīṭha and the left being lifted up so far high as to reach the chest of the figure of Yama, which figure is complementary in this composition. According to the Kāmikāgama, it is represented as a lingodbhava- mūrti—Śiva coming out from the Līṅga which is being worshipped by Mārkandeya.

Illustrations:—Rao has reproduced five illustrations of this image: Stone Panel: Daśāvatasra Cave in Ellora, which fits in with the lingodbhava account and the second sculpture also hails from Ellora—Kailasa temple and is similar in detail with the former and the illustration (i.e. third) hailing from a bronze image given by him also accounts this character.

The two other illustrations hailing from Pattiswaram (Tanjore) and Tiruchchendattangudi both represents quite differently. Rao observes: Śiva is standing with his left leg resting upon the body of the fallen Yama, and is kicking him with the right foot on his chest. He carries in his hands the śūla with its head turned downwards, the paraśu, the mṛgā, and the kapāla. Mārkandeya stands to the right of Śiva with hands in the āsijalī pose praising Śiva.

Dr. Banerjea has given another illustration from the Bṛhadisvara temple Tanjore proper depicting in a characteristic manner the theme in three niches, the central one being much bigger than the two side ones where the learned Doctor has also pointed out the sculptor’s artistic suggestion—the actual punishment by the god not being shown and the god is shown here engaged in cesthetic dance evidently after he has saved his bhakta by severely punishing Kāla for his audacity. This remains me of the description of Tripurāntaka-mūrti as given in the Aparājitapraccnha (to be taken up ahead—vide Tripurāntaka) which depicts the god as dancing ‘तृत्वत्तम’ in that destructive aspect and so the thesis that all these saṃhāraṇārtis really represent anugraha, the grace which beautifully befits with Śiva’s real trait, Rudra-Śiva—terific-cum-beneficent Śaṅkara.

Tripurāntaka:—as the name indicates is reminiscent of Śiva’s having killed three asuras who dwelt in three forts built of metals and used to torture the suras and rṣis. The Mahābhārata (Kṛṣṇaparva) has given an elaborate account of these asuras, the three sons—Vidyumnāli, Tārakākṣa and Kamalākṣa of the great demon Tārakāsura who had got the boon from Brahma after performing great penances that they should occupy three castles where from they should move as they
desired and after a thousand years the castles should unite into one and should be only destructive with a single arrow. Now when gods were tired of them, they approached Brahmā for their redress. Brahmā told them that only Mahādeva could wield such an arrow and so they should approach him. ‘Mahādeva then demanded one half of their powers to add to his own strength as otherwise, it was impossible to kill those strong demons. They consented and parted with a half of their strength. Mahādeva now became stronger than all other gods and hence came to be known by the name Mahādeva, the great god. The various gods served Mahādeva in other capacities also. Viṣṇu became his arrow, Agni its barb and Yama its feather. Mahādeva made the Vedas his bow and Sāvitrī his bow-string. Brahmā became his charioteer. With the three barbed arrow consisting of Soma, Agni and Viṣṇu, the castles with their inhabitants were destroyed by Mahādeva.

It may be pointed out that this Paurāṇic account has a striking nucleus in the Vedic literature. The commentary of the Vājasaneyya Samhitā, the Śatapatha Brāhmaṇa, the Aitareya Brāhmaṇa and the Taittārīya-Samhitā all give some account or the other where the three āsuras built three castles and were killed by either Agni or Indra or Rudra and most curiously the process too is similar for all practical purposes—vide T. Samhitā account of the arrow consisting of Agni as the wooden shaft, Soma as the iron, Viṣṇu as the point and Rudra the wielder.

The iconographical representations of this aspect of Śiva has found in more than one or two ways. There are as many as eight mūrtis Tripurāntaka-murtyasātakam—described in the Aṃśumadbhedāgama—vide Pr. Laks. p 170-73. Before we take up this aṣṭaka, let us first describe its general form as met in a renowned and authoritative text of the Vēvakārmā school of Śilpa (the North Indian school of Architecture and Sculpture), the Aparājītapracchā (Pr. Laks. p. 170). It lays down that in sculpturing of a Tripurāntaka-murtī it should be bestowed upon one face, ten arms, lion-skin for the lower garment, deer-skin for the upper one; it should be clad in red clothes and be shining in the lustre akin to that got from a crore of āmūs—“koṭi-ūrya-sama-prabham.” Other details are the placing of the usual emblems and weapons. He should be decorated with a garland of skulls, adorned with the crescent moon over his forehead, carrying khatvāṅga, khetaka, khadā, kapāla, triśūla, śara, sārūgā, pāśa, āṭvāsa etc. He should also be decked in kuṇḍalas, and be shown dancing in circle. (cf. Naṭarāja Śiva and a mention of this aspect there)
As already pointed out this image has found a detailed treatment in the Āgamas. The Aṇḍa and the Śilparatna describe all the eight varieties of Tripurāntaka. As remarked by Rao, 'there are not many points of material difference between one form and the other'. The common features of the eight forms of the Tripurāntakamūrti are that they are all of red complexion, have one face, three eyes and have the Devī on the left side. In this aspect Śiva is guided by a passion composed of the satva and the rajo guṇas,' E H I. Vol. 2. Pt. I, p. 170.

Avoiding details we may give some interesting features of the Āgamic accounts of these manifold mūrtis of Tripurāntaka Śiva.

I. Tāṇka and kṛṣṇa-mūrga, the hand-emblesms along with the figure of the Devī form the additional constituents of the Mūrti already described from the Aparājīta’s accounts. Ten arms are not bestowed here. The Kāmikāgama is content in giving only four or even two hands to this aspect.

2-5. Nothing new only placing of the foot on Apasmāra-puruṣa, the devil never to be forgotten by the Āgamas, or the position of the legs in a particular bend is required. In all these five forms only not more than four arms are enjoined to be bestowed upon.

6-8: In the sixth form Śiva can have 8 arms with the usual attributes; in the seventh ten arms are conceded (cf. the Aparājīta’s bestowal) and the accounts of the eighth form are more interesting. Here Śiva is to be represented as driving in a chariot. ‘In the chariot there should be a part called the Mukula, which is not quite intelligible. It is stated that this mukula should be tied up with a rope, and Brahmaḥ, the charioteer should be seated in the middle of this mukula, with a bamboo stick in one right hand and kampūḍalu in the other; and padma-pāśa in one left hand and the kuṇḍikā (a kind of water-vessel) in the other. Below the mukula there should be standing a white bull. This bull is Viṣṇu who got down from the arrow temporarily to steady the chariot which was giving way under the feet of Śiva; and after steadying the chariot, Viṣṇu returned to the arrow. The chariot should be shown as sailing in the air.’

Illustrations: Sri Gopinath Rao has given four illustrations of this aspect. Amongst them the two sculptures are found in Ellora, one in the Daśavatāra Cave where ten-armed (cf. the 7th form and the A.P.’s general description) Śiva stands in the chariot(cf. the 8th form) and the other can be seen in the Kailāśa-temple there where too the chariot and its charioteer Brahmaḥ may be seen (cf. ibid). Here the
figure is only two-armed. The third illustration hails from the Kailaśa-
nātha temple at Conjeevaram where besides Śiva being seated in
the āśīravī in the chariot, he is sculptured in eight arms and as
in the previous case here also Brahmā is driving the chariot. The
last illustration as given by Rao is from the Sundaresvara temple at
Madura. It is a beautiful sculpture of the modern times found in the
mandapa in front of the central shrine.

Dr. Banerjea (D. H. I. p. 487) gives another illustration from the
Chola bronze in the Bṛhadisvara temple Tanjore. It is a striking
example of this aspect, full of suggestions, the attitude being pratyā-
līḍha which is a characteristic attitude of an archer (cf. the chapter
below on Mudrās) and the great god has to function as one.

Śarabheśa—as one of the saṃhāra-mūrtis has been challenged
both by Rao and Banerjea as a new entrant in the Brahmanical
iconography. Both allude to the sectarian prejudice to which a
number of new mūrtis owe their origin and creation. But should we
not think that this manifestation of Śiva was a historical necessity for
curbing the ferocity of Narasiṃha, the man-lion incarnation of Viṣṇu?
This is a curious combination of man, bird and beast. The accounts
are: Viṣṇu in his Nṛsiṃhāvatāra destroyed the asura Hiraṇyakaśipu
who was causing great annoyance to the gods. Even after the destruc-
tion of the asura, Viṣṇu did not abate his terrific attitude, which
was causing damage to the inhabitants of the world. They approached
Śiva for succour and Śiva promised them his help. He at once assumed
the form of a śarabha, an animal with two heads, two wings of
resplendent beauty, eight legs of the lion with sharp claws, and a long
tail; making dreadful noise the Śarabha approached Nṛsiṃha, caught
hold of him and tore him up; the skin of Narasiṃha he wore as his
garment and the head was worn on his chest or as some accounts have
it, on his mukūṭa as an ornament. Viṣṇu came to his proper sense
and retired, after praising Śiva, to his own abode, the Vaikuṇṭha.
Śiva came thenceforth to be known as Śarabheśamūrti or Siṃha-
ghna-mūrti.

Śarabheśamūrti is described in the Kāmikāgama as follows: ‘The
body of Śarabheśa is that of a bird of golden hue; it should have two
wings which should be uplifted; Śarabheśa has two red eyes, four
legs resembling those of the lion resting upon the ground and four
others with sharp claws kept lifted upwards and an animal tail;
the body above the loins should be that of a human being but having
the face of a lion which should be wearing upon its head a kirīṭa-
makuṭa. There should also be side tusks and on the whole a terrific
appearance. Sarabheśa is to be shown as carrying, with two of his legs, Narasiṁha. The figure of Narasiṁha should be the ordinary form of a human being with the hands held in the aṅjali pose—Rao’s version.

The Śrītattvanidhi gives as somewhat different description. It requires that the figure of Sarabheśa should have thirty-two arms with the characteristic weapons etc.

As regards its representation, only one illustration was given by Rao—vide a bronze image found in the Śiva-temple at Tribhuvanam in the Tanjore district and Dr. Banerjea points out to another illustration from the Darasuram temple relief depicting the Śarbheśamūrti of Śiva and the following observations from the learned Doctor are worth reproducing: ‘The curious chimæra-like figures of Śiva as Sarabheśa and Viṣṇu as Narasiṁha are no doubt carved with great vigour, but the weird and grotesque theme lacks any grace and refinement. The reason is obvious, for the whole motif owes its origin to the feeling of unmitigated sectarian rivalry and bitterness. The sculptor faithfully carries out the behest of the rankly sectarian Śaiva mythmaker, and thus has no scope for producing a noble specimen of art. The grotesqueness of the whole relief is only very partially relieved by the elegant carving of the tiny figures of the human admirers on the top and the pose of hapless abandon in which Narasiṁha is shown’—D. H. I. p. 488.

Brahmaśiraschet-mūrti: is another aspect which also represents another great saṁhāra. Its accounts in the Varāha and Kūrma Puruṣas materially differ. The former associates with Brahmā’s creations of Rudra and naming him Kapāli, who cut off the fifth head of his originator because he was insulted by the bad name. Unfortunately the cut-off head was not leaving Rudra and so Rudra came to his senses and requested Brahmā for the way to get rid of it. He was asked to lead a Kapālikā-life for twelve years and consequently at the end of this period he arrived at Vārāṇasi, where this Kapālikāmonyān took place. Even to day the place is famous for its ancient sanctity. The ārma-puruṣa’s account may not be delineated upon for want of space.

Śrī-tattva-nidhi—vide Pr. Laks. p. 174 prescribes the figure of this aspect of Śiva to be of white complexion with three eyes, four arms and a jaṭāmakuṭa and kuṇḍalas in the ear and one of the hands carrying the skull of Brahmā. It should be draped in the garments made of tiger-skin.
Bhairava, Svacchanda Bhairava and 64 Bhairavas: Bhairava according to the Śiva-pratima is the pūrṇa-rūpa of Śiva. He is so called because he protects the universe (Bharaṇa) and because he is also terrific (bhūṣma), he is also known as Kālabhairava for even Kāśa, the god of death trembles before him. He is Āmardaka because he kills bad persons, and Pāpabhaksaka because he swallows the sins of his devotees. Bhairava is the lord of the sacred city of Kāśi.

As regards the description of the general form of Bhairava the V. D.'s description is typical. According to it Bhairava should have a flabby belly, round yellow eyes, side tusks and wide nostrils and should be wearing a garland of skulls. Other characteristics are: adorned with snakes, with dark complexion and elephant hide for garment, arms carrying weapons. He should be represented according to it as rightening Pārvaṭī with a snake, to be true to his name (not leaving even his beloved wife).

The illustration tallying this description of the V.D. to a great extent may be seen in one of the finest Bhairava figures hailing from Khiching ably commented by Dr. Banerjea—D.H.I. p. 481. It is a representation of graceful aspect of the deity. Another illustration of the many-armed Bhairava hailing from North Bengal (and now in Asutosh Museum) is representative of the terrific aspect—'all the features help to create an atmosphere of unmitigated terror'—Banerjea.

Svacchanda. Though Svacchanda is one of the 64 forms of Bhairava, the conception of Svacchanda-Bhairava is unique as we find in the Aparājita-pracchā's description of him (Pr. Laks. p. 174). The special characteristics of the formation of this figure are: bestowal of weapons and attributes (some of which being caṣaka, pustaka, poison sarpa, modaka, parrot, yonimudrā etc. 50 attributes including weapons) in his 50 hands and the two hands placed on the head. Thus five-faced, three-eyed and fifty-armed (all in motion), seated on padmāsana, is really a unique figure.

Another special feature of the formation is the employment of 21 Tāla-measurements in this extraordinary form of icon which has beaten practically all records of iconometry. It is also said there that there should be all the 8 Bhairavas on his sides. Though Bhairavamūrtis generally are north Indian representations in sculptures, it is difficult to say whether this aspect and concept of Bhairāva is any where illustrated. As the A. P. being a representative text of the northern school of architecture and sculpture, its author must have found some such tradition in vogue and therefore it is pointer to us to find out the illustration of this aspect in our varied and rich sculptural heritage.
Other special forms of Bhairava are Baṭṛka Bhairava and Svaraṅkarṣaṇa Bhairava. The characteristics as laid down in the Pr. Laks. p. 175-76, of the former are: ‘The particular type of Bhairava usually found in Northern India goes by the name of Baṭṛka (youthful) Bhairava. He is nude, terrific in appearance with protruding fangs, rolling and round eyes and his hands hold such objects as a sword, a khaṭvāṅga, a śuḷa or kapāla; he usually wears wooden sandals, and is often shown accompanied by a dog.’ Rūpamaṇḍana’s (ibid p. 176) description is characteristic of placing manifold weapons on his eight arms—one of which is also to carry flesh. Instead of riding upon a dog (as some texts say) here the dog is by his side.

Its illustration as given by Dr. Banerjea hails from Vārāṇasi which has got a character of its own. The illustrations (Stones at Pattisvaram, Indian Museum, Calcutta, Madras Museum and the Museum of Royal Asiatic Society of Bombay) do not really illustrate the descriptions in full viz. the absence of eight arms etc.

Now the latter i.e. the Svaraṅkarṣaṇa according to the Śrītattva-nidhi (Pr. Laks. p. 176) should have an yellow-coloured body, with four arms and three eyes and should be clothed in yellow garments. He should be adorned with all kinds of ornaments and be praised by all gods. The appearance of this aspect of Bhairava should be one which suggests perfect happiness coupled with masterful authoritativeness. He should be carrying in his hands a vessel filled with gold and precious gems; a cāmara and a tomara and a large śuḷa should be resting upon the shoulder.

Sixty four Bhairavas:—Bhairava has eight different forms:

1. Asitāṅga group  
   Asitāṅga  
   Vṛṣāṅkaśa  
   Māṛtiṛaṇḍa  
   Modakapriya  
   Svacchanda  
   Vighna-santuṣṭa  
   Khecara  
   Sacaśrācara

2. Ruṛ group  
   Ruṛ  
   Kroḍadamśtra

3. Caṇḍa group  
   Caṇḍa  
   Pralayāntaka  
   Bhūmi-kampa  
   Niḷakaṭṭha

4. Kroḍha group  
   Kroḍha  
   Piṅgaleśaṇa  
   Abhraiṇa  
   Dharāpala  
   Kuṭila

5. Unmatt-Bhairava  
   Kulpālaka  
   Muṇḍapāla  
   Kāmapāla

6. Kāṇaṇa  

7. Bhiṣaṇa  

8. Saṃhīrṇa

Each one of these forms is divided further into eight subordinate forms forming an aṣṭaka which in its turn makes up aṣṭaṣṭaka—sixty-four in all. The following tabulation will make them clear:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Asitāṅga</td>
<td>Jaṭādhara</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vṛṣāṅkaśa</td>
<td>Viśvarūpa</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Māṛtiṛaṇḍa</td>
<td>Virūpākṣa</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Modakapriya</td>
<td>Nārāṇaṇadharā</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Svacchanda</td>
<td>Vajrākṣa</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vighna-santuṣṭa</td>
<td>Mahākāya</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Khecara</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sacaśrācara</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ruṛ</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kroḍadamśtra</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Unmatta group</td>
<td>Hasticarmāṃbaradharā</td>
<td>Dakṣiṇa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------------</td>
<td>----------------------</td>
<td>--------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unmatta</td>
<td>Yogīśa</td>
<td>Mukhara</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vātukanāyaka</td>
<td>Brahmarākṣasa</td>
<td>Āsthira</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Śaṅkara</td>
<td>Sarvajīna</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bhūta-veṭāla</td>
<td>Sarvadeesa</td>
<td>Sāmāra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trinetra</td>
<td>Sarva-bhūtahṛdhisthita</td>
<td>Ātiraktāṅga</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tripūrāntaka</td>
<td>7. Bhiṣaṇa group</td>
<td>Kālāgni</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Varada</td>
<td>Bhīṣaṇa</td>
<td>Priyaṅkara</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Parvatavāsa</td>
<td>Bhayahara</td>
<td>Ghoranāda</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Kāpāla group</td>
<td>Sarvajīna</td>
<td>Viśālākṣa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kāpāla</td>
<td>Kālāgni</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Śaśibhūṣaṇa</td>
<td>Mahārudra</td>
<td>Dakṣa-saṃsthitā</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*N.B.:* (i). Some names like Viśālākṣa, Sarvajīna, Yogīśa and Kālāgni are repeated.

*N. B.*—(ii). The first group is said to be of golden complexion carrying the triśūla, the ḍamarū, the pāśa and khaḍga; the second of pure white adorned with ornaments set with rubies and carrying an aṅkuśa, a pāśa and a viṅga; the third of blue colour carrying agni, śakti, gadā and kuṇḍa; the fourth of smoke colour and carrying khaḍga, khetaka, a long sword and a paraśu; the fifth also of white colour and carrying the kuṇḍa, the parigha and bhiṃḍi-pāla; the sixth of yellow colour and carrying the same weapons as in the previous group; the seventh of red colour, weapons the same and the eighth are of the colour resembling the lightning and carrying the same weapons as in the previous group.

*N. B.*—(iii) According to the Tāntric texts, these 64 Bhairavas are the consorts and guardians of 64 yogīns.

*N. B.* (iv) The representation of one of these 64 Bhairavas Ātiraktāṅga, may be seen in Stone panel, Ellora.

Other aspects of Sāmāra include *Virabhadra, Jalandhara, Mallārī-Śiva* and *Aghora-murtis:*

*Virabhadra*—is a well known Paurāṇic account as to how this form was assumed by Śiva at the time of the destruction of the yajña of Dakṣa, the father-in-law of Śiva and the father of Saī who had insulted his daughter and son-in-law in not calling them to the yajña and giving their due. Śī burned herself to vindicate her honour and Śiva
destroyed the yajña in this aspect of Vīrabhadra. There are different versions of this story in different sources like the Kūrma, the Varāha, the Bhāgavata and may be seen in Rao’s book.

The Śrītātvamādhyā—Pr. Laks. p. 177, gives the description of this figure with usual attributes, a special characteristic being the placing of Bhadrakāli by the side of Vīrabhadra and on the right side the figures of Dakṣa with goat’s head, two eyes, two horns etc. (also to be shown). Vīrabhadra is to be shown standing on a pair of sandals.

The illustrations hailing from Madras Museum (Bronze), Tenkasi (Stone) and several Vīrabhadra reliefs in association with Sapta-Mātrikās may be seen as good representations of this aspect in Indian sculpture.

Jalandhara-hara-mūrti—is also a composite image like Vīrabhadra. Its origin is related in the Śiva-purāṇa: “The fire that emanated from the forehead of Śiva at the time of the destruction of the three castes of the Tripurāśuras was let into the sea where Sindhu joined it. This rose up as a child and was named Jalandhara. His subsequent exploits and the killing by Hara are the details not entered into here for the exigencies of space.

Like Jalandhara, Andhakāsura-vadha-mūrti is also a well known account in the minds of people who have some acquaintance with Durgā-Saptaśatī Daśāvatara cave Ellora illustrates this figure characteristically. Other illustrations hailing from Elephanta and Kailāsa temple Ellora (stone panels) are also remarkable for their beautiful and forceful representations. The Mallāri-Śiva is a local account at Mahākāla Ujjain and only a passing reference was needed here.

Lastly Aghora-murtis (one of the fivefold primary aspects of Śiva) may also be only touched upon to realise their greatness in the Tāntric Upāsanā. This aspect requires consecrational rites to be performed for the initiation into the worship of Aghora. The 14th date of the dark fortnight of the Bhādra-month is known as Aghora Caturdaśī. It is said that those who worship Śiva in this aspect of Aghora on this day will be taken to Śiva’s abode.

Iconographical description—vide Pr. Laks. p. 178 mention three important varieties: Aṣṭābhujāghora, Daśabhujāghora and Dwātrīṃsati-bhujāghora mūrtis. Their details are simply aghore—full of weapons, naked, black in complexion, adorned with snakes and scorpions, covered with cīdā-bhasma, terrific appearance with side-tusks and surrounded by demons and goblins. The third variety of the figure of this aspect
is also required to be standing upon the severed head of Kāla—vide the Śivatattvavārtanākara (cf. Pr. Laks. p. 179).

Rao has given two illustrations both hailing from South. Śiva temples at Pattīsvaram and Tirukkalukku typify the representation to a great extent.

Mahākāla with Mahākālī—are also reckoned by Rao as another aspect of Saṃhāra. It is associated with the origin of Māhākāla at Ujjain where after killing the asura named Dūṣaṇa, Śiva assumed a form of a Jyotirlinga with the name of Mahākāla and stayed away there.

KANKĀLA AND BHĪKSĀṬANA MURTIS

Both these go together. We have already seen the Brahma-śirașcherti-murti in the śaṃhāra aspect of Śiva. Here both these represent the expiation of the sin of that Brahma-hatyā in which as per the injunctions of the Dharmaśastras prescribed therein, one of the items being the begging in the severed kapāla of the killed. Rao says: 'The images of Kaṅkālamūrti and the Bhikṣāṭanamūrti are generally found in all Śiva-temples of importance throughout Southern India and all Śaivāgamas contain more or less detailed descriptions of these images.' The Pr. Laks. as gathered from the Aṃśu; the U. Kāmika, the P.u. Kāraṇa, the Śilpa-ratna etc.—vide pp. 179-84, are an evidence corroborating the above statement of the learned author of the E. H. I.

Kankālamūrti—Here he carries on the prongs of his trident the skeleton of Viṣvakṣena, the gatekeeper of Viṣṇu, who was killed by Śiva for his refusal to admit him into the presence of Viṣṇu. The special features of this figure, apart from the usual poses and attributes, are: the back left hand with kaṅkāladaṅga, placed horizontally on the left shoulder; a dagger made of gold, with a silver-handle tucked up in the girdle round the loins of Śiva; women, goblins, surrounding in various moods, dancing, singing, one of the bhūtas carrying on his head a large vessel for storing food received in alms. 'Of the women who surround Śiva some should appear to be completely possessed of irrepressible love for him, some eager to embrace him, some others blessing him, while still others singing in his vessel-food ladled out from another with a spoon. Out of love for Śiva the clothes of the women should appear slipping down their loins. There should be hosts of rṣīs, gandharvas, siddhas and various other rājas everywhere around Śiva, with arms crossed on the chest in the aṣṭajalipose. The god Viṣṇu should sweep the streets before Śiva, Varuṇa should sprinkle them with water, the other
devas should sprinkle flowers on him, the rishis should praise him by repeating the Vedas, Sūrya and Candra should carry umbrellas over his head and the celestial musicians Nārada and Tumburu should sing songs to the accompaniment of musical instruments.'

Bhikṣaṭana-mūrti—has the general features of the former in addition that he is quite naked here and the left hand is carrying a kapāla—other details may be seen in Rao's.

'The suprabhedāgama adds that the kapāla held by Śiva is that of Brahmā and the kaṅkāla that of Viṣṇu; herein the Paurāṇic story of the murder by Śiva of both Brahmā and Viśvakṣena, an aspect of Viṣṇu, is accepted and followed'—Rao.

A number of photographs are reproduced by Rao to illustrate these figures and they all belong to South India. The following tabulation will be interesting:

<table>
<thead>
<tr>
<th>Kankala</th>
<th>Bhikṣaṭana</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Bronze: Tenkasi.</td>
<td>2. &quot;Tiruchengattangudi</td>
</tr>
<tr>
<td>4. &quot;Kumbhakoṇam</td>
<td>4-6 Bronzes: Tiruvankadu</td>
</tr>
<tr>
<td>5. &quot;Tiruchchengattangudi</td>
<td>Valuvur and Pandananallur</td>
</tr>
</tbody>
</table>

MISCELLANEOUS ASPECTS

Among the miscellaneous aspects, Rao has grouped firstly Sadāśiva and Mahāsadāśiva mūrtis, secondly Paṇcābrahmās or Īśānādayaḥ, Mahēśamūrti, Ekādaśa Rudras, Vidyēśvaras and Mūrtyaśtaka, but here I have not only changed the order but have taken away the first group, the Sadāśiva and Mahāsadāśiva to represent the extraordinary (aśādhāraṇa) aspect of Śiva cf. below and shall close Śiva icons with Maheśa or Mahādeva, the fully manifest Supreme Śiva. Accordingly let us first begin with Ekādaśa Rudras.

Ekādaśa Rudras: The names of these Rudras are given differently in different texts. Let us tabulate them and see the difference:

<table>
<thead>
<tr>
<th>Amśu. Āgama</th>
<th>Viśvakarmapra</th>
<th>Rupamanḍana</th>
<th>Aparajitaḥpr.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mahādeva</td>
<td>Ajā</td>
<td>Sadyojāta</td>
<td>Tatpurusa</td>
</tr>
<tr>
<td>Śiva</td>
<td>Ekapāda</td>
<td>Vāmadeva</td>
<td>Aghora</td>
</tr>
<tr>
<td>Śankara</td>
<td>Ahirbudhnya</td>
<td>Aghora</td>
<td>Īśāna</td>
</tr>
<tr>
<td>Niḥalohita</td>
<td>Viṣṇapākaṣa</td>
<td>Tatpurusa</td>
<td>Vāmadeva</td>
</tr>
<tr>
<td>Īśāna</td>
<td>Rēvata</td>
<td>Īśāna</td>
<td>Sadyojāta</td>
</tr>
<tr>
<td>Viṣṭa</td>
<td>Hāra</td>
<td>Mṛtyuṁjaya</td>
<td>Mṛtyuṁjaya</td>
</tr>
</tbody>
</table>
Bhima Bhurupa Vijaya Kiraŋkaśa
Devadeva Tryambaka Kiraŋkaśa Ahirbudhnya
Bhavodbhava Sureśvara Aghorāstra Virūpakaśa
Rudra Jayanta Śrīkaṇṭha Bahurupa
Kapalika Aparajīta Mahādeva Tryambaka

N. B: The list of the Aparajīta and the Rūpa are similar to a great extent. Now as regards their iconography, the details can very easily be gathered for their pratimā-lakṣaṇa—vide Pr. Laks. p. 184-87 and they need not be detailed here. All these details relate to the number of hands and their attributes. Their representations in Indian sculpture cannot be said to have been non-existent as both Rao and Banerjea are silent about them. During my visit to the different north Indian and south Indian temple-sites, the varied and rich sculpture at Khajuraho did give me an impression that of some of these Rudras are represented there. Similar representations may be found elsewhere also.

Vidyēśvaras—form the next group of the miscellaneous aspects of Śiva. These are philosophical aspects duly noticed by Rao and need not be dealt with here. They are eight in number. Only their names and colours as per the following tabularion will do here:

<table>
<thead>
<tr>
<th>Name</th>
<th>Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ananteśā</td>
<td>blood-red</td>
</tr>
<tr>
<td>Śūkṣma</td>
<td>white</td>
</tr>
<tr>
<td>Śivottama</td>
<td>blue</td>
</tr>
<tr>
<td>Ekanetra</td>
<td>yellow</td>
</tr>
<tr>
<td>Ekarudra</td>
<td>black</td>
</tr>
<tr>
<td>Trimūrti</td>
<td>crimson</td>
</tr>
<tr>
<td>Śrīkaṇṭha</td>
<td>red (variety)</td>
</tr>
<tr>
<td>Śikhāḍi</td>
<td>dark brown</td>
</tr>
</tbody>
</table>

N. B. Their detailed descriptions may be seen in Pr. Laks. p. 187-88. It is said that 'in conjunction with the Śaktis, Vāmā, Jyeṣṭhā, Raudrā, Kālī, Kalavikaraṇī, Balavikaraṇī, Balapramathanī and Sarva-bhūtadamanī, the Vidyēśvaras are made by Parama Śiva to create the universe.'

Mūrtyaṣṭakam—is the the collective name of the eight forms of Śiva, the Aṣṭa-mūrti beautifully conceptualised by the great poet Kālidāsa—vide the Maṅgala in the Abhijñāna-Sākuntalam and these are: Bhava Sarva, Īśāna Paśupati, Ugra, Rudra, Bhīma and Mahādeva.

All these are the representative lords of the various tatvas in conjunction with their female aspects, the eight forms of Jyeṣṭhā—vide the Śiddhānta-Sārāvalī and the commentary on them, all to be taken in Śākta Images. It may be noted that both Mūrtyaṣṭaka and Pañca-Brahmā or Īśamādayah, to be just taken up, really represent
the same principle, the presiding overlordship of the tatvas. As regards their lakṣaṇas, all are not described individually. The V. D. only hints at their general characteristics of crescent moon, jaṭamaṇḍalā, three eyes and usual weapons. The P. Karṇāgama gives them their respective colours—white, black, red, slate (kṛṣṇa) pale, pink, dark brown, coral red and deep blue.

Īsānādayah Pañca-mūrtayah: ‘The five aspects of Śiva known collectively as the Pañchabrahmās, and whose individual names are Īśāna, Tatpuruṣa, Aghora, Vāmadeva and Sadyojāta, as we have already said, are emanations from the Niśkala Śiva (the formless, unmanifested Parabrahma of the Vedāntins and Vāsudeva of the same state of existence according to the Vaiṣṇavagamas).

The general characteristics of these figures according to the V. D. —vide Pr. Laks. p. 189 are that leaving Īśānas the other four are white, yellow, black and red respectively. Other details can be gathered from the Pr. Laks. p. 189-90.

As regards the illustrations of these aspects the Mūrtyaṣṭaka, the Vidyēśvaras and even Ekādaśa Rudras, Rao says, “As far as it is known, there do not exist any sculptured representations of the groups, the Ekādaśa-Rudras or the Mūrtyaṣṭaka, at least in any one of the South Indian temples and I do not know if in Northern India these are found any where”. I think we can get some representations of these miscellaneous aspects of Śiva in the Śiva shrines of the North as I have pointed out in the case of Ekadaśa-Rudras. This investigation still needs to be taken up.

Maheṣa or Mahādeva: with this account of the different Śiva mūrtis, let us end them with the Maheṣa or the Mahādeva, the fully manifested Supreme Śiva who is the cause of creation, protection and destruction. ‘By his side there should be the figure of Śakti also. It should have three eyes, and four arms. On the head there should be a kaṇṭha-mākuṭa and on the person all ornaments appropriate to women. The waist of the figure should be slender, and the pelvis broad; similarly there should be two well-developed high breasts on the chest. Two of the hands should each hold a nīlotpala and an aksamālā, while the other two should be kept in the varada and abhaya poses. The figure must be clothed in silk garments and must be standing on the same seat and under the same prabhāvali as Maheṣa on his left side’.

Rao has given four illustrations of these figure: (ī) Stone from Śiva temple premises at Mecheri near Kaveripakkam; (ii) the second is
the celebrated ‘Trimūrti’ of the Elephanta Cave wrongly called Trimūrti, unmistakably representing Mahēśamūrti (cf. Rao’s arguments pp. 382-83); (iii) the third hails from Belgaum district; and (iv) the fourth comes from Chitorgarh, in Udaipur Marwar.

N. B. It may be remarked here that the Elephanta Trimurti rightly challenged as Mahēśamūrti is called by Stella-kramrich as Mahēdeva of Ehlphanta, corroborating our identification of Mahesa with Mahēdeva—vide Pr. Laks’s heading. Dr. Banerjea however takes it a composite image in which instead of the five or four faces of the Lord, one is that of her consort—vide his observation: ‘But none of these scholars appears to have understood the real nature of the face on the right, which is undoubtedly feminine in character. A carefully study of the reproduction given in this book will convince any one that the demure and downcast eyes with the finely drawn brows, the distinct pout of the lower lip, the receding chin, the jewelled curls tastefully arranged on the forehead and other features not only differentiate it from the other two faces, but also characterise it as the face of a female figure,—D. H. I. p. 476.

ŚIVAGANAS

After Śiva in his manifold aspects is described, his personal gānas too may be taken notice of, however briefly. These are Nandī, Caṇḍanātha or Caṇḍeśa and Kṣetrapāla. A passing reference will also have to be made of the deceased Śiva-bhaktas whose images too should figure in a Śaivite shrine.

Nandi: In North Indian temples he is represented as a bull. He is squatted on a raised pedestal facing the entrance door of practically every Śaiva shrine. A good many temples (one of which being writer’s own Rudreshvara temple at his birth-place, built about half a century ago on the style of Khajuraho and Bhuveneshvara by his uncle Pt. Rudradhara Shukla) represent Nandi, the bull placed just near the Śivalinga. This placing also serves a great purpose—‘शिवस्थितिः प्रदक्षिणा’—you simply cannot have the whole of the circumambulation of the deity, because Nandī is seated in the middle. This placing of Nandī is fully corroborated by the Maityapurāṇa’s injunction about him: ‘देवभवत्वाक्षराद्’ which can be done only when he is set up like this.

The sculptural tradition of Nandī’s shape and his allocation in the temple proper are both corroborated in a medieval text, the Aparājitapracchā which describes Nandī or Nandīṣeṣvara in a bull-form and gives all the relative measurements of the figure—vide Pr. Laks. p. 191-92 (iii). As regards its illustrations they are too numerous to be given here. Every Śiva shrine must have a Nandī.
I have introduced these gaṇas (Nandī being the supermost) as Śiva’s personal attendants. Contrary to this Nandī under a high title of Adhikārānandin is represented as a bull-faced human being or as a duplicate of Śiva, in a good many south Indian temples. This is another tradition associated with Nandi and it has got a good many mythological accounts in the Purāṇas themselves. These different accounts of the origin of Adhikāra-Nandī are found—vide the Śiva-mahāpurāṇa, the Linga-purāṇa etc. The Bhāgavata also mentions him. The Rāmaṇya of Vālmiki represents him as having the general appearance of a monkey and with a body of a fierce dark brown powerful dwarf. (cf. the accounts of Rāvaṇanugraha). Kālidāsa describes (cf. kumarasambhava, III. 41) him as keeping guard over the entrance door of Śiva’s abode at Kailāśa with a golden staff resting against his left fourarms and silencing the gaṇas with a finger of his right hand placed in his mouth.

Dr. Banerjea therefore takes up these designations and comments, ‘when these designations began to be attributed to him he was conceived more as one of Śiva’s attendants than as his mount, and unlike Gauruḍa, he was usually fully anthropomorphised though hybridity in his representation was not unknown.’

It is keeping in with this background that a north Indian text, the V. D. also bestows a human form and describes him as such—vide Pr. Laks. p. 191 (ii). He is described there as three-eyed, four-armed wearing a tiger-skin-garment, holding a triśūla and a bhinḍipāla (a kind of javelin) in two of his hands, one of the front hands being placed on his head, the other being in the tarjāṇamurdā.

According to the U. Kāmika, however, he is to be represented as holding a battle axe and an antelope (in his back hands), (his right hands) being in aṭājali mūrdā in the act of bowing to the Lord, his body being besmeared with ashes, (his head) being brightened by crescent moon, Gaṅgā and snail-shell-like jaṭās. ‘The male figure usually placed into the entrance door of many Śiva temples of Southern India corresponds to the second description and thus, as has been observed by Rao, resembles to some extent Śiva in his Candraśekhara-mūrti aspect; the difference lies in this that the front hands of the former are folded in obeisance while those of the latter are in the varada and the abhaya poses.—Banerjea,

A very good illustration of Adhikārānandin may be pointed out in the figure hailing from Śiva temple at Valuvur and precisely illustrates the U. Kamika’s prescription of him.

Candeṣa or Candaṇāṭha—is another important Gaṇa whose images are very common in the south Indian temples. We have already seen
Śiva’s anugraha upon him making him a lord of his gaṇas. The accounts are copious and detailed. A good deal of the temple-iconography has also been detailed in the Āgamas—vide Pr. Laks. 192 (i)-Uttarakāmika. The image of Caṇḍēśvara may be set up as Svatantra (in a shrine unattached to any temple) or paratantra (as one of the parivāradevatās of a Śiva temple). In the former case surrounding the central shrine there should be eight parivāramūrtis named Rudrabhakta, Rudracāṇḍa, Caṇḍapa, Mahābala, Vīrya, Taikapāṇi, Īśasevaka and Rudrakopāja. In front of the temple as his Lord’s; a Nandī should also be set up alone with two gatekeepers named Caṇḍānuga and Caṇḍabṛṣya. Such is the glory of Caṇḍēśa consequent upon the anugraha of the Lord. In the latter case i.e. paratantra, his shrine should be facing the south and be situated on the north-east corner of the first prākāra of the Śiva-temple.

Avoiding the details of iconographical accounts, the Āgamas—vide Pr. Laks. p. 194 (ii) say that Pracaṇḍa, Canda, Vikrāntacaṇḍa, Vibhucāṇḍa Vīraçaṇḍa and another whose name is not given came from Pañcabrahmās. The stewardship of the house of Śiva was bestowed upon them each in the order of the Yogas. This again supports my calling them personal gaṇas in opposition to the Gaṇas in general, the Gaṇeśa or Kārttikeya whom a separate chapter has been devoted.

The illustrations hailing from seated stone Tiruvorriyur; standing bronze Marudantanallur represent the figure of Caṇḍēśa in a characteristic manner.

Kṣetrapāla.—is an Āgamic (Jainas too, have patronised him cf. ahead) deity whose shrine is laid on the outskirts of a town or village for its protection from evil deities and bad men. The Amśu. Āgama—vide Pr. Laks. p. 195 describes him in these aspects; Sātvka, Rājasa and Tāmasa with their different and manifold emblems. The image of Kṣetrapāla should always be made standing one with three eyes, it may possess 2,4,6 or 8 arms.

It may be noted that Kṣetrapāla is not other than Bhaīrava—cf. Aghorāśivācārya’s dhyānashloka:

दर्शनम चोमस्वच्छ यहरवाचिन्हारिघिसम् 
षवानवाई ज्वलकेशि देवपालि महायम्हद् \| 

The illustrations given by Rao hail from Ajmer and Halebidu (both Stones).

Ārya or Śāśṭa and Śivabhaktas.—A word may be said on these as well. Rao rightly says 'The deity Ārya, Śāśṭa or Hariharputra, so
well known to the Drāviḍas, is not familiar to the inhabitants of northern India; even in the Drāviḍa country he is favourite only of the Malayālam people. It may be interesting to know that Malayalis consider him as the guardian of the land and as such eight mountain-tops along the western ghats are surmounted by eight temples of Śāstā to protect their country. What Subrahmaṇya is to Tamilnad Śāstā is to the Malayalam country. The Śrī Bhāgavata recounts the Mohinīrūpa Viṣṇu at the time of churning the ocean and the consequent quarrel between the Devas and the Asuras for distributing amṛta and how Hara fell in love with this form. It is from their union that Ārya or Śāstā (rightly also called Hariharaputra) was born. The Sup. Āgama distinctly mentions that Śāstā was born of Mohinī. With this brief account, the iconographical ones—vide Pr. Laks. p. 196 (i, ii, iii) are easy enough to conceptualise the figure and so avoiding the details, its illustration in sculpture may be pointed out. Rao has given four such illustrations among which three are bronzes hailing from Sastankottai, Valuvar, and Tiruppallattairai and the fourth found at Tirupparaipayuro is stone.

The tradition of giving a place to the images of Śiva-bhaktas or Viṣṇubhaktas is characteristically of the South Indian temples. The figures of saints and renowned Ācāryas are as adorable as those of the presiding deity. Rao has given a detailed account of these bhaktas—Śivabhaktas and Viṣṇubhaktas both and that may be looked into there.

Secrecy of the Śiva-emblems—Now in the last three more topics remain to be dealt with in very brief—the Śivalaṅkana-rahasyam, Sivāyanam and its aṣṭa-pratīhāras. Regarding the first the V. D. is very helpful to expound the true genius of the different and manifold emblems of great Śiva. The following tabulation of its account will be interesting—vide Pr. Laks. p. 198;

(i) Sadyojāta—etc.—five faces represent five gross elements as well as individually known as Mahādeva (eastern); Bhairava (Southern), Nandivaktra (western) Umāvaktra (northern) (cf. Dr. Bannerjea’s thesis on the so called Trimūrtti sculpture at Ellora) and Sadāśiva (the 5th one on the top also known as Īśāna).

(ii) The three eyes of the eastern face (Mahādeva) are the sun, the moon and the fire.

(iii) The ten arms (two to each face) stand for the ten quarters and their attributes like club and citrus in the hands allotted to Bhairava, symbolise death and the “seed” (paramāṇavah) of the whole world: the shield and trident in the hands allotted to Nandivaktra (the eastern or
the central one that is behind the Mahādeva) symbolise the manifest unmanifest matter; the mirror and the lotus assigned to the Umāvakra (the northern) symbolise pure knowledge and renunciation—cf:

ब्राह्मणे निर्मले शानं वैराम्य्यः ॥

(iv) The matted locks on the head represent Brahmans; the ardha-candra is known as aiśvarya (divine essence).—Vāsuki represents divine anger, characteristic of the destructive aspect of the lord, destroying the three worlds at the Pralaya. The large and spotted Vyāghra-carma (tiger-skin) is Desire (extensive and variegated); the bull is the Divine Dharma having four feet, the Ideal State of the kingdom of Dharma;

‘इष्टे हि भगवान् धर्मः सः तथाविद्यार्थ: प्रकृतिः ‘

As Prakṛti which brings forth the Universe is all white, so Mahēśvara’s colour is likewise all white.

Śivāyasana.—According to the A.P.—Vide Pr. Laks. p. 199 is of two types—Ekadvāram and Caturmukham. In the former the allotment of the deities is: Gaṇapati (in the left), Pārvatī (in the right), the Sun in the Nairṛtya, Janārdana in the Vāyavya, Saptamātrīs in the South, Śaṅti-grha in the Saumya and lastly Jalaśāyin in the West; in the latter Snānagrha and Umā along with Mahālakṣmi and Bhairavī in the left, Somadvīra in the right, Rudra in the middle, Mātrī in the South; Brahmā, Viṣṇu and Rudra (repeated) are allotted in the back; the moon and the sun in the karna? Skanda in the Āgneya, Vighnaraṇāja in the Īśāna and Dhumra in the Īśānagocara. What is the implication of this detailed prescription is not fully borne out in the monuments, the sublime temple architectural heritage of India.

The Aṣṭa-pratihāras.—The following eight Pratihāras with their characteristic emblems and attributes like mātulugā, nāgendra, ḍamaṭū, śūlā etc. etc. are assigned in a Śiva-shrine—vide Pr. Laks. p. 199.

Nandī    Heramba    Durmukha    Śīta and
Mahākāla Bhrūgī Pāṇḍura Aśīta.
CHAPTER IV
GANAPATYA-PRATIMA-LAKSANA
GANESHA & SKANDA

The title ‘Gaṇapatya’ is significant in more than one ways. Firstly, like Śaivism and Vaiṣṇavism, Gaṇapatyaism was one of the religious or more characteristically a bhakti-cult with a good many adherants. Secondly, Gaṇeśa and Kārtikeya though both being intimately connected with Śiva (being his sons and also the commanders of his army) they both should have been treated in conjunction with him. The gaṇapatis like Nandī and Gaṇeśa were, as I have mentioned below, were really only house-hold gaṇas, the personal ones and so they have found a place in Śaiva-iconography. The same thing cannot be said of Gaṇeśa and Skanda. They assumed a distinct and definite role of their own and were deified as Adhīśvara and independent lords—vide their cult-theology and metaphysics, and naturally therefore their accounts must be dealt with in a separate chapter.

GANESHA

History: Before we take up the Purāṇic account of Gaṇeśa, as one of the principal gods, let us say a few words on his history. The evolution of Gaṇapati Gaṇeśa passes through the primitive folk-gods and goddesses what are called the Vyantara-Devatās in early Jain texts. This is what Dr. Bannerjea also holds: “One of the five recognised rāhmancal Hindu cults viz., that of Gaṇapati retained to a great extent in the iconic type of its central deity its primitive form.” Accordingly it is held by him that the images of Gaṇapati appear to be basically connected with the two groups of Vyantara-devatās namely Yakṣa and Nāga [the full list of these devatās (i) according to Jains being: Piśācas, Bhūtas, Yakṣas, Rākṣasas, Kinnaras, Kimpuruṣas, Mahoragas (Nāgas) and Gandharvas; (ii) Buddhists adding Devas, Asuras, Garuḍas; and (iii) Brahmaṇas still going further, add Kumbhāṇḍas, Kandhas, Daityas, Dānavas, Apsarasas, Siddhas, Sādhyas, Vidyādharas, Pramatās, Gaṇas etc.] and says: “the characteristic iconography of Gaṇapati may be sought in the facts that he combined in him some of the characteristic traits of both the Yakṣas and the Nāgas. Coomarswamy pointed out long ago that Gaṇeśa was undoubtedly a Yakṣa-type and an elephant-headed Yakṣa
is to be found in an Amaravati coping. The tundila (poi-bellied) trait of the Yakṣas is prominent in Gaṇeṣa and he possesses the head of a Nāga in the sense of an elephant (Nāga meant a snake as well as an elephant).

Dr. Bhandarkar (cf. Vaiṣṇavism etc.) also traces the beginnings of the worship of Gaṇapati to the veneration paid to such 'imps and evil spirits' as Śīla, Kaṭaṅkaṭa, Uṣmita, Kuṣmāṇḍarājaputra, Devayajana and others as mentioned in the 'Mānava Gṛha-sūtra' and the 'Yājñavrkalvya-Smṛtu'. They are collectively described in these texts as well as in the Mahābhārata as Vināyakas, who were prone to possess men and women, make them failures in life and put obstacles in their performance of good deeds, hence 'Vināyaka-Śánti' is one of the important injunctions of these early scriptures—vide details in Dr. Banerjea. He therefore observes, 'that the main characteristics of Gaṇapati-Vināyaka as the 'King of obstacles' (Vighnarāja), the 'destroyer of obstacles' (Vighna-vināśana) and the 'bestower of success' (Siddhidātā) after proper propitiation can be traced to the traits of the 'imps and evil spirits'—D. H. I., p. 355.

Another important element, in the Gaṇapati-iconology and the consequent iconography thereof, is the word Gaṇapati itself, literally meaning the leader of gaṇas who in their turn were associated with Rudra-Śiva cf. Marutgaṇas. This also throws light on his association with Śiva who was himself described as Gaṇeṣvara (cf. the Mahābhārata). As regards his association with Skanda and his being elephant-headed it may be traced to the Mahāpāriśadas of Rudra—vide Skandabhīṣeka (Ch. 45), Śalyaparva of the Mahābhārata, where they are mentioned as attendants of Skanda, bear the faces of animals and birds among whom elephant is one Dr. Banerjea, therefore says that the Śiva-temple at Bhumara (C. 6th century A. D.) contained the figures of many gaṇas with faces of animals and birds on its walls. As regards the tradition of a special veneration being paid to Gaṇeṣa by traders and businessmen it may be traced back to the early medieval period—vide inscription on Ghatiyala pillar (D. H. I., p. 356-57).

As regards the Paurāṇic accounts, the origin of this god is very interesting but the different Purāṇas give different accounts and they may be seen in the originals or in Gopinath’s work. The earliest known references to Gaṇeṣa are found in the accounts of Aitareya-Brāhmaṇa (I. 21). Here Gaṇapati is identified with Brahma, Brahmānaspati or Brahaspati. Muir says "The art of writing was usefully employed in the early ages of philosophy. Lists of words apparently submitting to a general principle of classification, or having
the same sense, were drawn up. These lists formed Gaṇas which were appreciated. Gaṇapati, the lord of gaṇas, was a name of Brahma-Gaṇapati. It was gradually recognised as knowledge itself. It was Brahma. It was the Veda. Prātiṣṭhikhyas gave gaṇas; Yāska's treatise is a collection of gaṇas (E. H. I.). We all know that when Vyāsa composed the Mahābhārata, he employed Gaṇesha as his amanuensis who wrote to the Vyās's diction using his own tusk as his stile. The accounts of the origin of Gaṇesha found in the Purānas are dissimilar to each other. Gaṇeśa is the same as Vighneśvara. In some he is considered to have been born solely to Śiva, in others, solely to Pārvatī and in some to both Śiva and Pārvatī. He is also held in the accounts of Brahmapaivarta to be Krṣṇa in another form. He is identified there with Parabrahman and with Brahmataspati or Brahma-Pratapati. Hence all these accounts are not only dissimilar but confusing too. Any how the popularity of this god is evident from the numerous shrines everywhere in every village and town. In every temple even under the trees, the figure of Vighneśvara is invariably seen.

Rise of the Sect and its popularity: Dr. Bhandarkar doubts if there was an early rise of the Gaṇapatyā Sect; but the reliefs depicting the elephant-headed and pot-bellied divinity undoubtedly go back, in the opinion of Dr. Bannerjea, to the early Gupta age. Gaṇapatism as one of the five principal sects, was flourishing with its manifold subsects before Śaṅkara, as substantiated by Anandagiri, his biographer, who mentions as many as six subsects of this sect and also contends that those belonging to these subsects were the exclusive worshippers of the six different aspects of Gaṇapati, known as:

1. Mahā-Gaṇapati,
2. Haridrā-",
3. Svarṇa-",
4. Santāna Gaṇapati,
5. Ananitata-", and
6. Unmatta-Ucchiṣṭa Gaṇapati.

As regards its popularity even Buddhists and Jains seem to have held him in high esteem and paid their homage. The appeal of this god with peculiar iconography even spread outside India, and his images of the medieval period have been found in Indo-China, Java and other places.

Iconography: It is curious that this good has not found a place in the Samarāṅgaṇa-Sūtradārah. Rājā Bhoja though himself a great Śaiva and lived in the vicinity of that well known Jyotir-linga, the Mahākāla at Ujjain, yet he has missed this extraordinary son of Śiva while Kārtikeya, his brother, has found a place. His absence is rather conspicuous. The only plausible explanation may be
inferred to the unsatisfactory text of this portion of this work, otherwise very elaborate text on other branches of Vāstu-śāstra. Let us, therefore, not forget him. He is the first god to be remembered. Accordingly, he is the god whom the pious Hindu “invokes when he begins all sacrifices and religious ceremonies, all addresses even to superior gods, all serious compositions in writing and all worldly affairs of moment.” He is named by various names such as Gañapati, Ekadanta, Heramba, Lambodara, ŚūrpaKarṇa, Gajānana, Guhāgraja and they have vivid mythological accounts behind them. Thus so far we have been busy with the mythological accounts of this god, as regards his iconographical accounts, it may be said that all accounts—vide Pr. Laks., p. 200-204, give him an elephant head, a pot belly and a dwarfish form. Similarly the symbols of an axe or a goad and a lotus in two of his hands and Modakas are also common in all descriptions. Usually he has four hands, and three eyes. According to Tāntric accounts (cf. Sāradā-Tilaka—E. H. I.) however he has eight or more hands. Purāṇas provide him a mouse for his vehicle and a serpent as his holy thread. Rarely he is seated on a lion also (cf. Heramba’s description in Silparatna—vide Pr. Laks., p. 202 (ii). The Āgamas also describe his consorts, Bhāratī and Śrī—vide U. Kāmika (ibid p. 201). Vigneśvari, Buddhi and Kubudhi are also mentioned as his consorts.

A most typical north Indian description of Gañēśa is found in the Aparājita-pracchā—vide Pr.-Laks., p. 200(ii): His prominent traits here are: elephant-head, four arms with svadanta (his own tooth) in the right, paraśu in the left, lotus and modaka in others, three eyes, one tooth; himself mahācanda, thread of a serpent, his head—the kumbha as red as sindūra, body as red as kuṅkuma and seated on his mount, the mouse—such a figure is bestower of siddhis and fulfills of all desires.

This is a general type of Gañēśa-image. He has many other types, the most common being what is called Vināyaka and is typically described in the U. Kamika. Pr. Laks., p. 200-201, the additional details of which are: colour of a nīlanārūha (blue lotus), seat of lotus or mouse, akṣamāla, yellow kaṇčuka, kirīṭa-mukuṭa and company of his consorts etc. etc. which many be seen in details in the Pr-laks., p. 200.1.

Rao Gopinath (cf. his Elements of Hindu Iconography) has described a good many varieties of forms and figures of Gañēśa in detail, a tabulation of those figures is made as hereunder:—
1. Bāla-Gaṇapatī
2. Tāruṇa—
3. Vīra-Vighnēśa
4. Bhakti-Vighneśvara
5. Śakti-Gaṇeśa
   (i) Lakṣmī-Gaṇapatī
   (ii) Ucchiṣṭa
   (iii) Mahā & (iv) Urdhva
   (v) Piṅgala
6. Heramba Gaṇapatī
7. Prasanna Gaṇapatī
8. Dhvaja
9. Unmatta-Ucchista
10. Vighnarāja
11. Bhuvaṇēśa
12. Nṛttā Gaṇapatī
13. Haridrā
14. Bhālacandra
15. Śurpakarṇa
16. Ekadanta

In my Pr. Lākṣaṇa, however, I have adopted a bit dissimilar arrangement of these manifold forms to give the relative importance of these images from the point of view of not only of their character in the cult-ideology but also their representations in sculpture. Now avoiding details of these individual lākṣaṇas (which may be seen in Pr. Laks., p. 200–214) of these different forms, let us now take their illustrations into our account. It may, however, be more fitting if, before we give the illustrations of these various iconological representations of Gaṇeśa as mostly found in South, an out line history of evolution of Gaṇeśa-iconography from the archaeological evidence may be given first. This will also contribute to minimise the doubt of Dr. Bhandarkara regarding an early antiquity of the Gaṇapaty as a principal cult. The following early, early medieval and late medieval sculptural representations may be seen to realize this evolution:

**Early Illustrations (Gupta Period):**

1. Amarāvati: Relief of Gaṇa-Garland-bearers. Suggestive and not developed.
   Brick temple:
4. Bhumara Siva-temple: A seated figure Full hieratic form is developed.
5. Another relief Gaṇeśa with his consort looks like a caricature of the early Umā-Maheśvara reliefs.

7. Udaigiri Bihlsa (Chandragupa Cave). With trunk, modak-bhāda, Ithyphallic but so far mouse is absent.

**Early and late medieval:**

1. Java Four-armed, seated on lotus, ornamented, with ākṣamāliṇī.
2. Khitching
(Mayurbhanj
Orissa)
Finest examples of standing images with practically all attributes. Dr. Banerjea remarks: "...and all such details demonstrate in a remarkable manner how such an apparently grotesque iconic type could be converted into an elegant piece of sculpture by the anonymous artist of a corner of Orissa," D. H. I., p. 360.

3. Orissa (the same locality)
Nṛtta-Gaṇapati, eight armed.

On this archeological evidence, illustrating the growth of Gaṇeśa-iconography, Dr. Banerjea makes a significant remark, 'If we compare these naive forms of Gaṇapati with the late and developed renderings of such varieties as Śakti or Lakṣmī, Gaṇeśa, Umamatt-Ucchiṣṭa and Heramba-Gaṇapati etc. described and reproduced by T. A. G. Rao, we can not but have a correct understanding of the process by which the hybrid iconographic type of pre-eminently a folk god was endowed with its much embellished later hieratic form—D.H.I. p. 361 The five-faced, ten-armed figure of Heramba Gaṇapati hailling from Rampal near Dacca is a fine illustration of the Lakṣaṇa.

Catching the lost thread—the illustrations of the manifold forms of Gaṇeśa-image—some of the illustrations are already hinted at, in the preceding examples and comments thereof, nevertheless, a brief tabulation may be useful:

3. "" "" Nanjangodu (Mysore).

N.B.—Two pretty images of Gaṇeśa—both ivories (Trivandram School of Arts) one representing Prasanna, another the Kevala are modern specimens of a remarkable craftsmanship.

Secret and Sacred meaning of Gaṇeśa's attributes—A few words may now be said of Ganesa's lāṇchchanas (as is our usual practice). The Brhamavaivartapurāṇa explains the meaning of the very names of Gaṇeśa in an esoteric manner, for example Ga in Gaṇapati stands for wisdom and ṹa for the Mośka, pati, the Parabrahma; Ekaḍanta all-powerful Supreme Being (danta—strength—all-powerful); Herambā: means the Protector of the week (he—helpless, ramb—protection)
and the waving the ears of Gajānana are emblematic of the winnowing away the obstacles of devotees. As he leads the good in the path of Righteousness he is Vināyaka; Vāmanapurāṇa adds that he was born without a nāyaka or sire, he is Vināyaka. His capacious belly capable of containing thou sand of modakas represents Gaṇeṣa as ākāśic part of Śiva. As regards his elephant-head, B. C. Bhattacharyya observes, “Ontologically, the image of Vināyaka conveys the idea of kingly auspiciousness, as the elephant-head is an emblem of royalty and has connection with victory and success of any kind. In one word, with all his attributes he typifies the true Indian royalty (cf. Mahābhārata “Rājaiva karīva bhūtānam rājā caiva Vināyakah”). Indra the Celestial King, has Airāvata, the elephant as his emblem and vehicle and it is worthy of note that the head of Gaṇeṣa is the head of that elephant” (I.I. 25-26).

SENĀPATI KĀRTIKEYA (SKANDA)

Skanda (Kārtikeya) is associated with Gaṇapati Gaṇeṣa in many ways—Gaṇeṣa is his elder brother (gubāgra) and both are lords of army, the former the lord of Śiva-gaṇas, the latter that of the whole army of the gods and thus a god of warfare holding the portfolio of defence in the kingdom of heavens. This trait of the god was fairly old from the standpoint of history. Youdheyas, an ancient Indian military tribe had adopted him as their spiritual and temporal ruler. In the Gītā, Lord Kṛṣṇa says सेनानिनाम रक्तव्र which is also very remarkable to substantiate this point. His worship in India was in full vogue in Northern India at a fairly early period—vide Bilsad stone pillar inscription of the time of Kumāragupta I (415-16 A.D.). Hence scholars contend that though no separate cult developed around Skanda, he had entered the orthodox Hindu pantheon at a much earlier date than Gaṇapati.

Early evidence of Skanda’s evolutionary iconographical traits. The numismatic and glyptic data as very ably studied by Dr. Banerjea vide D.H.I., p. 140-46, give a very interesting record of an early history of the god. Without going into details which may be purviewed in the learned Doctor’s marshalling of these evidences, we may briefly notice some of the most characteristic developments which have served and illustrated the traditional iconological and iconographical manifold forms of this god. He was a favourite deity of some of the Indian kings like Kumāragupta (Gupta dynasty), Devamitra of Ayodhyā (c. 1st century, A.D.) and Vijayamitra (cf. their coins) and of the tribes like Youdheyas already mentioned before. Rohitaka (modern Rohitak) the country of the Youdheyas, the āyudhāya Kṣatriyas, also known
as Mattamayūrakas, was the specially favoured residence of the god as we know from the Mahābhārata passages (II. 32, 4-5). This evidence throws a flood of light on the North Indian association of this god whose exuberant representations are a south-Indian heritage under Subrahmaṇya. The emblems as found on the coins like 'Cock on top of post' (Devamitra's coin)—vide also cock-capital of the Lal Bhagat Column; the ākṣi (spear), and six heads (cf. Ujjaini coins) along with inscriptions on some of the terracotta scals (Bhīta excavations) remarkably representing him the tutelory head of a kingdom, a type of theocracy—all these are enough to throw a flood of light on the high veneration in which this god was held by the princes and people alike in North India. His vāhana (the peacock) has also an early origin from the historical remains—vide Bilsad stone inscriptions of Kumāragupta I. On the reverse side of some of his coins, Huviskha has a unique history in this case, who had this god reproduced under various names such as Skanda, Kumāra, Viśākha and Mahāsena. Dr. Banerjea, delineating in detail, upon the iconography of these coins, comes to the conclusion, 'If these coins prove anything they prove that there were three gods—or rather three aspects of the same god viz., Skanda-Kumāra, Viśākha and Mahāsena'. Skanda Kārtikeya's association with Sūrya (cf. Gāṅgeya Subrahmaṇya and the injunctions of the Viśvakarma-Śilpa and the Bh. Purāṇa regarding Skanda as an attendant deity of Sūrya) is substantiated in the monuments—cf. Lal Bhagat Column, the figure of Sūrya on its carvings.

Side by side with this archaeological evidence, the historical literary evidence is also there to prove an early antiquity of the worship of Kārtikeya under the names of Skanda and Viśākha—vide Patañjali's reference on Pañini sutra (V.3.99).

As regards the Paurāṇic accounts which are still called myths or mythological accounts found in the two Epics they cannot be detailed here for want of space. The birth of Kārtikeya is given at some length in the Bālakāṇḍa of the Rāmāyana. Rao says that another account of the same sources describe the birth in another way. Here in the latter account Gāṅgā is associated (cf. Gāṅgeya Sub.) with him. The Vana-parvan of the Mahābhārata has still another account which associated him with Devasena.

Dr. Banerjea makes a very brilliant comment on these confused accounts of both these epics and it is worthy of reproduction here:

"But if a careful analysis is made of the myths associated with many of these names, the fact that stands out prominent is this that there
were many allied god-concepts that were at the root of the later unified idea of a deity by the name of Skanda-Kārttikeya. This hypothesis is born out by the very confused account which is given in the two epics about the origin of the god, and, as in the case of Gaṇapati, his parentage has been differently accounted for in different contexts. His association with the hybrid-shaped and animal-headed Gaṇas or Pārśadas, said to have been lent to him as a favour by Śiva, in many texts described as his father, a close connection between some of his followers and those of Kubera, and lastly, a clear parallelism between him and the lord of the Gubyakas (cf. one of his names: Guha, and the Agnipurāṇa injunction quoted above that the shrines of the Yakṣa, i.e., Kubera and Guha should be made in the northern sectors of the towns) leave little doubt about the folk-element greatly underlying his composition. His association with war was also fairly old, and this is explained by his being adopted as their spiritual as well as temporal ruler by the Yaudheyas, an ancient Indian military tribe living on their weapons (āyudhajīvī Kṣatriyas). In the Bhagavadgītā (Ch. 10), the Lord is made to say that he is Skanda among the warriors (senānīnāmamaham Skandah). In debating the parentage of Kārttikeya the great Epic refers to one tradition that identifies him with Sanatkumāra, the eldest born of Brahman (XII. 37, 12). This tradition can be traced to the Chāndogya Upaniṣad passage (VII. 26) where Sanatkumāra, the instructor of Nārada in Brahmacārya, is described as the same as Skanda (Bhagavan Sanatkumarastam Skanda ityācakṣate). This epic tradition about Skanda’s identity with Sanatkumāra, the great sage god, traceable to the Chāndogya was at the root of the development of another aspect of the latter, viz., that of the ‘instructor god’ well known in south India. Here also a parallelism between him and his brother Gaṇapati is to be marked. Skanda was also the god par excellence of thieves and robbers as is substantiated by the evidence of one of the early Sanskrit dramas, the Mṛcchakāṭika by Śūdraka. Many of these aspects however, as in the case of elephant-headed and pot-bellied divinity (Skanda is also sometimes described as ‘goat-headed’, Chāgavaktra when he is called Naigameya) appear also to have been transferred to him from the various traits of the great god Rudra-Śiva”—Banerjea (D. H. I. p. 362-63).

Iconographical accounts—vide Pr. Laks. p. 205—215, give numerous aspects, but the three aspects are typical and they may be dealt with herein. (1) Kārttikeya, (2) Skanda and (3) Subrahmanya. Even such epithets of him as Senāpati, Senāḷi, Kumāra, Śaktidhara, Śaravaṇabhava, Tārakāri, Krauṇcabhettā, Śikhivāha etc. etc. which
originally aimed at the iconological evolution of the complete icon, later on were regarded as the different and distinct aspects of him and the lakṣaṇas got incorporated in the texts. Without going into their detailed lakṣaṇas, a review of their associated meaning may be delineated upon in the words of Rao: "Most of his epithets have reference to the circumstances of his birth. Śiva cast his seed into Agni who being unable to bear it cast it into the river Ganges, hence Skanda is called Agnibhu and Gangāputra. The seed was then transferred to the six Kṛttikās when they went to bathe in Ganges, each of whom therefore conceived and begot a son; all their children became combined in one being having six heads and twelve arms and eyes. Hence he became known by the names Kārtikeya, Saṃmukha and Śaḍānana. According to another account the seed of Śiva was cast by, the river Ganges into a thicket of reeds (Śara) and the boy who came out of this thicket of grass came to the known as Śarajnanmani. Subrahmaṇya pierced the Krauṇḍa mountain and hence he was called Krauṇḍa-bhēttā. He commanded the force of the Devas against the Asura Tārakā whom he vanquished and killed. Therefore he got the names Devasaṃpati and Tārakāri. He is called Guha because he lived in a receptacle for six days before he was fully formed. Because he was born from the discharged seed (akanda) of Śiva he was known Skanda"—Rao's version. His figures like Brahmasūtā and Ballī-Kalyāṇa-sundara etc. undoubtedly have some historical associations and they will also be treated.

Kārtikeya. This God has found very copious and elaborate description in the S. S. and therein we find all the emblems and symbols associated with this god. "Now the sculpturing of Kārtikeya is being told. His figure is to be represented like the morning sun, clothed in red cloths and himself having a fiery red colour. His form though youthful, may be made tending towards childhood. It should be beautiful, auspicious and pleasing to look at. His face is full of smile, splendour, grandeur and his head is adorned with variegated, and beautiful crowns. He should be shown with a garland of the muktāmani. He can have either six heads (Saṃmukha—his one of the names) or only one head. He should be shown with his śakti, the very embodiment of his prowess. As regards the location of hands, the number varies with the variation of the places; he is to be adored in the town with twelve arms, in kheṭaka with six arms and in the village with only two arms. In the twelve-armed form, his five right hands should carry the śakti, his weapon, the arrow, the sword, musṛṭhi and mudgar, the hammer and the sixth one should be shown in spreading pose. Similarly in the five left hands should be shown bow, flag of victory, ghaṭā, the
bell, kheṭa and cock and the sixth one should be shown in samvardhana pose. Thus equipped with the weapons of warfare, his figure is especially suited to be in the midst of a battle-field. This is one aspect of this god—the god of war—the commander of the army of gods. The second is the mild disposition. In the mild disposition his figure is to be shown full of play and sports, with goat, cock and peacock etc. This form of Skanda is most suited for the town. In the kheṭakas he is to be shown with six hands, glowing with lustre akin to that of fire along with sharp weapons as described above and wearing the garlands. In village he should be given only two hands. In that case, the right hand is to hold śakti and the left the cock. In this account of Samarāṅgaṇa Sūtradhāra the only thing which is missing is the traditional account found in the Purāṇas, the the company Devasena or Kumarī, his consort.

Symbolic Significance of Kārttikeya’s Image: Thus the image of Kārttikeya or Kumāra signifies the idea of youth and spirit. The very name Kūmara (one of the synonyms) indicates strength. His vehicle—the peacock and his attendants all symbolise energy and strength. In the Purāṇas he is known as the god of war and the General, commanding the army of the gods. He belongs to the family of Śiva, his son born to Pārvati for the destruction of the demon Tāraka the theme immortalised by that celebrated poet Kālidāsa in ‘Kumārasambhava’.

The figures of Kumāra and Kārttikeya are practically similar; the A. P. however bestows a jackal-conveyance—शिकारस्त्र; other attributes being six heads, twelve arms, three eyes and a youthful appearance. The V. D. an earlier text than the A. P. and the S. S. gives a simple description of Kumāra with clear-cut attributes—six-headed, decorated with śikhaṇḍaka, dressed in red garments, having peacock of a noble breed as his conveyance, with kukkuṭa (cock) and bell in right hand, victory flag and the spear in the left ones.

Skanda—Vide Pr. Laks. p. 207—212 has been treated under several aspects like general from, six-headed, the five-fold Skanda and multi-armed and multi-coloured Skanda.

Regarding the general form, the B. S. gives only a rudimentary figure, evidently two armed and his main cognisance is a peacock बाबिलिन्; he holds a śakti and is youthful in appearance. The Āgamas (cf. the P. Kāraṇa, the Supra, the Amśu, and the U. Kamika,—vide Pr. Laks. p. 207—210) and Tantras like the Kumāratantra have elaborated him into multi-variety-figure with multi-variety attributes.
Let us peep into them. There are elaborate injunctions regarding the variations in the attributes and attitudes in a two-armed, four-armed or eight-cum-multi-armed figure. It is laid down that if a figure is seated it should have only two arms, if a standing one, four; and lastly, if it is seated upon a peacock, it may have six, eight or twelve arms. Further, Āgamas also mention the appropriate forms of the images of Skanda that should be set up in temples erected for that deity in towns of different kinds (cf. Hindu Science of Architecture ‘Types of Towns’).

The Amśumadbhedāgama (Pr. Laks. P. 208) distinguishes as many as four varieties of Skanda-Saṃmukha, two, four, six and twelve armed. Dr. Bannerjea is right in correcting T. G. Rao, the celebrated author of E. H. I.—vide the interpretation of the text under review viz, the word bhānu-hastakam, which means twelve-armed—see for detailed exposition—D. H. I. p. 365 ft. n. (2).

Now as regards the multi-arms and multi-colours of Skanda as expatiated in Kumāratantra, in the seated variety, the sitting posture, is recommended for representing the yoga (dhruva) beras, the standing posture for the bhoga (utsava) beras and the figure seated on vehicles for dhyaṇa-beras (images meant for fixing one’s thoughts upon and meditating). Again, the image with two arms is said there to be Sātvika, one with four arms Rājasika and one with more arms than four Tāmasika in nature.

Subrahmaṇya: is the most popular fiom of Skanka Kārtikeya in the South. He is almost exclusively a South-Indian deity. There is not a village, a town, a garden, a mountain-top and other odd places which do not possess a shrine for Subrahmaṇya. The pratimālakṣaṇas of the general form of Subrahmaṇya, however, describe him under such names as Skanda, Kumār, Saṃmukha, Guha etc. etc. already noticed before. In the Āgamas however a good many varieties of Subrahmaṇya are described under the following aspects—vide also Pr. Laks. p. 212-13:

1. Jñāna-Śakti,
2. Agnijāta,
3. Saurabhaya,
4. Gāṅgeya,
5. Guha,
6. Brahmaćārin
7. Deśika,
8. Bālaswāmī,

Among these Deśika-Subrahmaṇya represents an interesting episode in the life of the son and the father. This is the aspect in which Subrahmaṇya taught Śiva his own father, the significance of the sacred syllable Om. The Mānasāra, a South Indian text an Śilpa has given a description of the disciple Śiva’s Śiṣyabhāva-mūrti in which Śiva is
required to be seated in front of his teacher Subrahmaṇya cross-legged in jñāna-mudrā pose. A reference to the evolution of this aspect from his identification with Sanatkumāra, the great sage-god is already made below (cf. ‘instructor god’).

Other aspects:—as already pointed out below—include Brahmaśūstā and Vallikalyāṇa. The former is the aspect in which he put down the pride of Brahmā by exposing his ignorance of the Vedas; and the latter aspect recalls his marriage with Vallī, the South Indian queen of this Commander-god, and is represented and illustrated in the fashion of Kalyāṇa-Sundara-mūrti of his father Śiva, with Brahmā as the priest and Viṣṇu, the dātu of the kanyā. In Ellora there is a Deva-senā-kalyāṇa-sundara-mūrti representing the marriage of Subrahmaṇya with Deva-senā where Devasenā ‘occupies the place of Pārvatī Indra replaces Viṣṇu as the giver of the bride, but Brahmā retains his office of the sacrificing priest, the bridegroom here being Subrahmaṇya. As Śiva is said to have a South Indian princess Minākṣī as one of his beloved consorts, so the South-Indian consort of Kārtikeya was Vallī or Mahāvallī, who is sometimes shown keeping company with the god and his more orthodox consort, Devasenā, in some stone reliefs and bronze sculptures; such images can also be called Vallī-Kalyāṇa-sundara-mūrtis Other aspects may be left out to be purviewed in the Pr. Lakṣāṇa.

Illustrations:—A host of illustrations of this popular god from the South Indian Sculpture have been reproduced by Rao, but before they are presented here, some historical evolution of Skanda-Kārtikeya’s representations in the North may be pointed out first. Accordingly as we have already noted in the introduction of this section on Skanda, the earliest iconographic types of the god have been determined with their representations on the coins etc. ‘But’ remarks Dr. Banerjea, ‘many reliefs of medieval period (8th.-11th centuries A. D.) found in different parts of Eastern India usually depict the two armed god in a standing pose with his mount shown by his side.’ The 10th century figure of Kā. tikeya (belonging to Puri temple, Orissa as a Pārvavadev- atā) is a typical example. Dr. Banerjea says, ‘If we compare this sculpture with the many south-Indian bronze and stone images illustrating the various aspects of Subrahmaṇya reproduced by Rao (op. cit. Vol. II, Pls. CXXI-CXXIX), we can not but be struck with the hieratic stiffness and heaviness of the latter, though a few of them, especially the earlier ones, are not devoid of some grace and beauty. The Aihole figure of Tārakāri Subrahmaṇya (Pl. CXXVIII a), the Ellora Subrahmaṇya (Pl. CXXIV), the Tīrupparankunram Deva-
Señă-Kalyāṇa-Sundara mūrtī (Pl. CXXIX) and the Tiruyorriyur bronze group of Subrahmaṇya with Mahābalī and Deva-Sena (Pl. C XXII) contain evidence of the South-Indian artists', skill in carving and bronze-casting”.

Now coming to the illustrations, given by Rao, some of them may be tabulated as hereunder:

1. Velūyūdha.—Subrahmaṇya—a private collection.
2. Kumāra.—Śiva temple at Tiruppalatturai.
3-4. Subrahmaṇya with Devasena and Vallī—two stones—Kumbhakṣam.
5. Subrahmaṇya Ellora—a composition with many figures.
6. Śīkhivāha : Stone Kumbha-koṇam.
9. „ Bronze, Nallur,

Subrahmaṇya’s Shrine and His Parivārādevatās and Dvārapālakas.—
According to the Āgamas, Subrahmaṇya’s shrine may be constructed on all sides of the town except the east. These may be independent, the svayam-pradhāna, or attached to some others, such as that of Śiva. The temples of Subr. are to be adorned with either peacocks or elephants in the corners of the Vimāṇa where generally Gaurḍā or Nandī is seen in the temples of Viṣṇu or Śiva respectively.

In the independent shrine of Subr. there are required to be set up 8 parivārā-devatās namely Yakṣendra, Rākṣasendra, Pīṣacendra, Bhutarāt, Gandharva, Kinnara, Daityanāyaka and Dānavādhipa to be placed on the 8 cardinal points of the prākāra. Besides these parivārā-devatās the temple of Subrahmaṇya is required to have 8 śarīra-pālakas or bodyguards. They are named Saṁmukha, Śaktipāṇi, Kārtikeya, Guha, Mayūrāvāhana, Senāni and Śaktihastimān. The Kumāratantra mentions much larger number of parivārā-devatās, 8, 12, 16 or 32. In the 1st. group are included, elephant, Śāstā, Brahmā, Saptamātṛṣṣ, Jyeṣṭhā, Durgā, Kṣetrapāla, and Sumitraka. The other groups include practically exhaust all the prominent gods, goddesses, sages etc. etc.

As regards the Gate-keepers,—vide Pr. Laks. p. 216. They are only two and called differently in the two texts. Śudeha and Sumukhī in the Kumāratantra and Jaya and Viṣaya in the U. Kāmika.
CHAPTER V

DEVĪ-PRATIMA-LAKSANAM

(Śāktism)

The modern hypocrisy, 'woman as better-half of man' has its real counter-part in the ancient Indian conceptions of Śakti, the universal energy embodied in the Supreme Goddess, call Her Durgā or call Her Lakṣmī. The Deva, left alone is a useless entity, man left alone becomes a devil's workshop. History bears the testimony: Brahmā the creator, after he had created the Prajāpatis, could not proceed with his creation without the female counterpart; hence Maheśvara, the Āśutoṣa, instantly, appeared in the Ardhanārīśvara form, on the spot to correct Brahmā for his error. How creation could proceed without a female member, the more important member of the duality of man and woman, god and goddess? Hence after a brief survey of the gods has been done, let us peep into the secret chambers (very secret and sacred indeed) of the goddesses, the embodiment of motherhood. We know that there are three principal sects of worshippers in our country — Vaiṣṇavism, Śaivism and Śāktism. While Vaiṣṇavas worship Viṣṇu, Śaivas Śiva, the Devī is worshipped by both, though the supreme honour according to them is reserved to the Deva—Viṣṇu or Śiva. There is however, a very powerful sect of Śāktas according to whom the Devī is the supreme deity and they assert that even absolute Brahma of itself can achieve nothing without the cooperation of this Goddess, the Supreme Energy. Śāktism, in its bare outlines has already been taken notice of, in my Pratimāvijñāna, with certain daring propositions and interpretations, here too something must be said.

Śāktism— is both an aniconic and iconic cult Śaktism as a religio-philosophical system, unlike Śaivism and Vaiṣṇavism, had built its superstructure on its fundamental trait of aniconism. It, therefore, in its rudimentary form may be called Yāntricism, in developed Tāntricism and in fully evolved Advaitism. We know that the Śāktas believe in Kuṇḍalini Śakti, inherent but dormant in man. It has to be awakened through mainly two processes, viz. (i) Yogic discipline and (ii) initiation of it in certain mantras and raised by stages from Mulādhāra, the lowest, lying cakra in the human-body, to the highest of the cakras, the Śaḍāmūla or the Ājñācakra, passing through the intermediary cakras of Śvādhiṣṭāna, Maṇḍapura, Anāhata and
Viśuddhi, representing in the mechanism of the human body, the six respective regions, the anal and the forehead (the lowermost and the topmost), the region, just above the sex-organ, the naval, and the heart and the throat (the intermediaries). The effect produced in each of the the six centres mentioned above are often depicted diagrammatically; and the diagrams may convey to the initiates some concrete idea of the internal psychic result attained by the practice of yogic breath control and mental concentration. These diagrams are called by the names of cakras and yantras. A cakra is defined in the Tantras as a figure consisting of angles and petal-like parts; that which consists of angles alone is called a yantra. The yantras generally consist of triangles cutting each other or straight lines crossing each other so as to produce a number of rectangular spaces and terminating in trident-like projections. Certain letters called bijākṣaras or seed-letters are associated with these cakras and yantras and are written down invariably in specified parts thereof. The bijākṣaras may be imagined to be something like code words, whose significance is known to the initiates. The worship of yantras is common throughout India; perhaps the most important of these yantras is Śrīcakra.

These Yantras like Śrīcakra etc. generally engraved on some metallic plate, preferably one of gold, are objects of worship. In many of the South Indian temples we have Śakti-pīṭhālayas, which contain inside them the plate on which Śrīcakra is engraved. This is by the way the medieval tradition, nevertheless keeps in tact that hoary association of the real Śakti-Pīṭhas, the renowned seats of Śakti-worship (to be taken up ahead). Śaktas also offer yantras (engraved upon some metal and rolled into a cylinder and encased in another metal) to be worn on the person which are believed to be efficacious for many a cure and also for warding off evil effects. This is how I call Śaṅkṣṭām a Yāntricism also—vide, the Śaktas (in the words of the author of the Bṛhatamsamhitā) as the maṇḍalakramavīdīs, well-versed in the skill of yāntric devices. The great Gītā itself supports the universal law of the Universal Energy on this analogy of Yantra:

इस्वरः सर्वभूतानि इदेशेऽकाल्य प्रज्ञाति ।
भ्रामयन्त सवर्भुतानि वन्याक्रमानि माण्या । ॥

As regards the second aspect of Śaṅkṣṭām as Tāntricism, this is but its another name. The former is a name from the stand-point of its fundamental principle, the latter from that of its theology and philosophy or metaphysics. Accordingly, while the former, as already pointed above, represents the first aspect of the awakening of the Kuṇḍalinī Śakti through the Yoga, the latter represents that of the initiation in
the Mantras which in their turn require a conceptualistic or concretist image of the Devī (cf. Tripura-Sundarī or Lālitā or Her various manifestations like Mahākāli, Mahālakṣmi or Mahāsarasvatī and their numerous forms) as aid for the correct performances of the Dhyāna-yoga. The Devī and its six limbs (ṣādaṅgas—the Kavaca, the Kālaka, the Aragalā along with especially the three Rahasyas—Prādhānīka, Vaikṛtika and Mūrtirahasya) are well explained in the Devīmāhātmya of the Mārkandeya-purāṇa. Dr. Banerjea has very beautifully and succinctly brought out the implications of this Devī—vide D.H.I. p. 496—(I have also worked it out in my Pr. Vijn.)—"True it is, that to a pious devotee of the Śākt cult, the Śakti is really the formless absolute principle immanent in the whole universe as the supreme and all-pervading consciousness (cf. the M. P. ch. 85, 34—Citirūpeṇa yā kṛtānametadvāpya sthitā jagat, but the great goddess also assumes various forms of pacific and terrific character (saumyāni yāni rūpāni...āni cātyantaghorāni). In the Prādhānīka-rahasya of the Caṇḍī we are told that the great and primary goddess Mahālakṣmi, in whom all the three guṇas are manifest, has a four-armed concrete form—with all the characteristic attributes in her hands and she is the fountain-head of all the emanations—Mahākāli, Mahāsarasvatī etc. along with their consorts Brahmā, Viṣṇu etc.—cf. Prātimī-Vijñāna p. 120–23 for the details. It may be also remarked that the various early forms of the goddess such as Mahiṣāsura-mardini, the Matṛkās, Cāmuṇḍā and others are also fully referred in the Markandeya-purāṇa—the Devī Section.

Tāntricism as unfolded in the above quotation is nothing but the Advaitism pure and simple. It is fascinating. It is absorbing and it is appealing to the multitude of men, unlike that of the Vedāntic monism (more to follow ahead).

Its History:—With this a very brief exposition of the main elements of Śaktism, let us say a few words on its history. This history can be divided into two main phases of its existence and evolution—(1) prehistoric and (2) historical. Śaktism, as we have seen is the worship of the female principle which can be traced not only in India, but also in many other ancient countries of the world, to a very remote past. The cult of the Mother-goddess among the Indus people is now an established fact as per the findings of the eminent archaeologists like Marshall and Mackay. Dr. Banerjea has very ably worked out the thesis in his learned book—D.H.I. p. 166–69. This worship of the goddess was in aniconic form, truly substantiating my thesis as presented above. Its rudimentary character is beyond doubt. Both Mother and Father aspects are represented in the ‘ring-stones’ and phallic objects found in
these excavations. Ornamental stone-rings and discs of the Maurya, and Śuṅga periods also corroborate this conclusion. Dr. Banerjea, rightly remarks, ‘These very ancient finds can profitably be compared with the cakras a.d yantras (as already outlined above—writer) of more modern time, which were utilized by the Sāktas in the ritualistic worship of the Great Mother.’ The plants and vegetations associated with the nude female figures found depicted on these ‘ring-stones’ represent the developed aspect of the goddess as ‘Śākambhari’ cf. the Devimāhātmya of the M. Purāṇa. Other scenes realistically represent other aspects also. All these details in the words of Dr. Banerjea, fully prove that the moorings of the Śakti-cult in India go back to many centuries before Chirist.

As already hinted above that this cult was in vogue in many other ancient countries. Accordingly Marshall (M. I. C. Vol. I, p. 48) has drawn our attention to a number of female figures of terracotta etc. discovered in Balucishtan as full-length images and refers to the wide belt of the ancient world from the Indus to the Nile, in which these figurines have been found—‘effigies of the great Mother-Goddess or of one or other of her local manifestations’. From all these archaeological evidences of ring-stones and phalli found in abundance in the Indus as representation of Yoni, the female organ of generation, as symbolising motherhood and fertility as well as realism of the latter (cf. Guḍimallam, the earliest stone phalli of the historic period), an inference of the prototype cults of Śaivism and Śāktism is the only plausible hypothesis.

Vedic.—Devi-cult is not a Purānic growth. Its clear-cut germs are found in the Vedic literature. In the Ṛgveda, the Vāk Śūkta is remarkable for giving the grand ideology. Dr. Banerjea also contends that “in the sublime conception of Vāc, outlined in the Devi-sūkta (R.V.X. 125) is to be found one of the greatest at the same time simplest expositions of the concept of divine Energy or Śakti inherent in every thing—in gods, men and animals, nay in the universe itself. This hymn as well as the hymn associated with Rātri (Rv. X. 127) came to occupy a very prominent position in the Śēkta ritual of subsequent times. Thus the developed Śakti worship of the epic and Purānic times was not a little indebted to these goddess concepts, the very idea underlying the word Sakti being based on the central theme of the Devi-sūkta.”

The Vājasaney Samhitā (III, 53), the Taittirīya-Brahmaṇa (1. 6. 10, 4–5), Taittirīya Āraṇyaka (X. 18) also refer to such names as Ambikā, Uṃā, Durgā, Kaṭā etc. the goddesses associated with Śākta cult. Implied reference to the Saptamāṭkās can be adduced from the
Muṇḍaka Upanisad (1. 2. 4) where Kāli and Karāli are mentioned as two of the seven tongues of Agni. G. Sūtras like Śāṅkhārya and Hiraṇyākṣīn also refer to such names of the Devī as Bhavāṇī, Bhadrakāli and Durgā.

Epic, Paurūṇic and Philosophic: Regarding the former the evidences of the Mahābhārata (cf. the two Durgā-Stutis, IV. 6 and VI. 23) and the Āryāśīva in Harivāmana (III. 3) depict the cult-picture in its principal elements as well as its principal stages of growth (cf. writer’s Pr. Vijn. p. 120 where 5 stages of its development are worked out). As regards the latter, an outline of the Devimāhātmya of the Markaṇḍeya-purāṇa (the representative ideology of the Paurūṇic Śāktism) has already been worked out by the learned author of the D. H. I. p. 492-93, where from the various Devi-stutis he has adduced the conclusion how they reveal in a striking manner some of the multiformous strands that contributed to the formation of the concept about the composite cult goddess as the Defender, as the Universal Divine Power and the Embodiment of the power of all gods. The same author further elaborates that the Mother aspect of the Devi is very clearly emphasised in jaganmātī or Jagadambā concept so well developed in the Paurūṇic Durgāstutis, and the Vedāntins’ concept of Māyā also forms a characteristic trait of the goddess as the Mahāmāya or Great Māyā. The Śāṅkhya of the Pruşa and the Prakṛti is also ideated in the system of the Śāktas in which Śiva representing the former (Pruşa) always remains passive, while the great Devi, endowed with dynamic activities, symbolises Prakṛti. Thus all these and so many other abstract ideologies gradually came be to be symbolised by the Devi, the supreme deity of the Śāktas, who resides in the macrocosm and in the microcosm.

Devi-pratimālakṣaṇam—the Devi Icons: Let us now come to the topic in hand, after we have devoted this introduction to their background. The Devis are innumerable with a vast mythology behind them, representing the different and distinct manifestations of the Śakti, the Universal Energy. As a matter of fact the devas themselves are noting but the representations of these manifestations. Śāktism as a grand metaphysics of Power or Energy has no parallel to match it. It is a sublime idea of the guiding energy which is at the root of the universe, which is motivating force of it and which sustains it. In consonance to the conception and principle of Triniti, the three goddesses are suprermost, the others are their manifold manifestations. These three are Lākṣmī, Sarasvatī and Durgā. As among the Devas, Brahmā has found the first honour of our treatment; similarly let us
begin with Sarasvatī whose association with Brahmā, though mysterious, nevertheless is an established tradition.

Sarasvatī—as a goddess in the Śākta ritual is very little known. The association of Durgā or Kālī or Mahākālī, Lakṣmī or Mahālakṣmī, and Lalitā etc. with Yāntric rites is more popular. The Aparājitaprachā, however, has devoted a separate chapter to the worship of Sarasvatī along with Bhairavī, the cult-deity of the Tāntrikas and the ritual which has been propounded there—vide Pr. Laks. p. 217 is akin to the one that is explained above—the maṇḍala, the saṭkoṇa, the great eight-petalled lotus (त-द-ल-महा-पद्म) and the direction of the worship of the Devī in her six-fold aspects what are called the Saḍdūtikās symbolising what is called Kāmākhya sitting in the middle on the lotus, representing the creative aspect, the Pṛthivī Śakti with attributes like aṅgamīśā, vipā, pūṣṭaka and a kamaṇḍalu with her blue neck, white arms, white body and adorned with a crescent moon and being called under names—Mahāvidyā, Mahāviṇā, Bhaṛatī and Sarasvatī. Further the most curiously the mantras of the worship as given in the ritual—vide Pr. Laks. p. 218 fully characterise the Śākta mantras.

This exposition of Sarasvatī in relation to the Tāntric ritualism was necessitated first in keeping with the priority given to the Aparājitaprachā's description of it. Now before we proceed with her other iconographical description, a few words may be added here of the historical background of the goddess.

In the Vedas, the name of Sarasvatī occurs not in relation with a goddess but with a sacred river associated with Vedic culture and learning. But her Vāgdevī-aspect (the chief and the most popular aspect in which she is held) can be traced back, in Rgveda X., where this aspect was assigned a unique position as the very embodiment of Śakti or the energetic principle. Sarasvatī’s relationship with Brahmā is well known. In sculpture her image is found either as detached and single or in combination with Brahmā and so her vehicle seems to be either a swan or a peacock. B. C. Bhattacharya therefore remarks ‘But as in older descriptions, so in an ancient image, her vehicle appears to be totally absent.’ ‘Should such an image at all come to light, the vehicle would mean that the river Sararvatī teems on its bank with pea-fowls of several descriptions. The connection of the goddess Sarasvatī with the river Sararvatī is not too obscure to be traced with any definiteness.’ Dr. Bannerjea also supports this observation and says, ‘The river Sarasvatī on
the banks of which vedic lore and learning developed seem to have played some part in the development of her concept.

Iconography—As regards her iconographical accounts she does not have many forms. Her association with Brahmā cf. Mānasāra—vide Pr. laks p. 219-207, where she has also been described not only in her association with Brahmā but also with that of Sāvitrī is already stated. As many as 6 texts are quoted (ibid p. 218-220) and according to the Amśumadbhedāgama she is seated upon a white lotus, is of white complexion and is draped in white clothes. She has four hands with Akṣamāla and Vyakhānamudrā in right hands, and a book and a lotus in the left ones. A number of sages should be shown surrounding her and standing and worshipping her. She wears a yajñapavīta and has the jaṭā-makuṭa on head.

Viṣṇudharmottara, however, has a different account: it makes her standing on a white lotus and substitutes the kamaṇḍalu in the place of the lotus in one one of the left hands and viṇā in the right for Vyākhānamudrā. This is a more common figre in Northern India. The Skanda-purāṇa—vide ibid p. 219 (iv) describes the goddess in a different way and provides for her the attributes as we have seen in the Aparājitā above—forehead adorned with the crescent moon, neck yellow and having three eyes. The Mānasāra—ibid (v) in its long description of Sarasvatī bestows no many ornaments, complicated drapery and the additional attributes like mirror, kuṇḍikā etc. etc. The Ruṣa-maṇḍana—ibid (vi) also gives her grand iconology of Mahāvidyā along with her characteristic attributes.

Presiding deity of learning and devotion, the goddess Sarasvatī is also the spirit of all fine arts. The book is the symbol of Learning and flute that of Music and Fine Arts. Her attributes of akṣamālā and kamaṇḍalu signify the austerity with which the learning is associated. Devotion, meditation and sacrifice are the three characteristics of Learning.

Early Illustrations: An early iconic form of Sarasva ṭ is the handsome figure carved on a railing pillar at Bharhut. Dr. Banerjea cites one of the earliest figures of the goddess Sarasvatī with a manuscript as her emblem as unearthed from the Kankali Tila, Mathura, belonging to the 2nd century A. D. Smith holds it to be belonging to the Śvetāmbara sect of the Jains. A later sculpture (10th century A. D.) hailing from Khitching (Mayurbhanj, Orissa) is like the one found at Bharhut where the folk elements predominate which is one of the characteristic features of many goddesses in whose icons folk-elements had more to contribute (Dr. Banerjea’s opinion).
Among the medieval illustrations of Sarasvatī with fully developed iconographic representations, Dr. Banerjea offers two more very interesting specimens, one found at the Brhadīśvara temple at Tanjore and another in the collections of Dacca Museum and regards the features of the latter as typifying the sculpture as of one of the fully developed hieratic forms of Sarasvatī.

Rao has also given some illustrations of Sarasvatī, one of them belonging to the Hoysala sculpture—stone: Halebidu which represents her as Śakti of Śiva, the Devī of the Śāktas. Others hail from Halebidu, Bagali, Gangaikondacolapuram and Gadag (all stones).

Lakṣmī:—According to the three major cults—Brāhma, Vaiṣṇava and Śaiva, I am proceeding with the three Major Devīs and their different and manifold forms and aspects, of course, with due difference to the tenets of the Śāktas. Accordingly Sarasватī whose association with Brahmā is fully known is already dealt with and given first priority and now the goddess-worship associated with the cult of Vaiṣṇavism may be taken up. Let us now therefore deal with Lakṣmī, Śrī-Lakṣmī, Gaja-lakṣmī, and Bhūdevī along with other goddesses like Śīlā (cf. the Dāśarathī Rāma incarnation of Viṣṇu); Rukmini, Satyabhāma as the consorts of Kṛṣṇa (another incarnation of Viṣṇu). Subhadra though the sister of Kṛṣṇa, is also associated with Viṣṇu-worship (Jagannātha temple at Puri). All these must be purviewed here to present this side branch of the Śakti-cult.

The story of Lakṣmī is the story of the great ‘Udyoga’ the effort of the Suras and Asuras as well as of the māṇavas to obtain her for their respective glory and prosperity. Heaven was heaven only with the presence of Lakṣmī, the neither regions without her would not have been the favourite abode of the great Viṣṇu, even our houses and household, without her, the grha-lakṣmī, are devoid of any charm. We are familiar with the churning of the ocean, the Ratnasam, by the suras and the asuras only to obtain this the best of the ratnas. The history of kings is the history of Rāja-lakṣmī; even the very struggles for the existence of man is the story of man’s endeavour to obtain lakṣmī, the wealth, the progeny, the cattle and the corn—चन, चान्य, पशु, लाभ, विजय, etc. These are all associated with Lakṣmī in her dynamic and Universal aspect of Mahālakṣmī (cf. the Śākta-tenets—vide the Mārkandeya-purāṇa, already taken notice of) who is the supreme energetic principle which is the creator, the preserver and also the annihilator of the world. This metaphysical aspect of the goddess, along with her mythological accounts has already been hinted above and it is needless to go in details for it. A few words, however, are needed to say
something on the wider prevalence of her adoration in India, as per her numerous representations on the early coins and seals found on the various archaeological sites. This numismatic and glyptic data of the archaeological evidence is really simply fascinating and it is a great credit to Dr. Banerjea that he has devoted two long chapters to study these early types of Brahmanical deities in his monumental work—D. H. I. A study of the archaeological data convinces us that in the evolution and development of Śrī-Lakṣmī folk-elements played a great part in shaping her ideology and form. The close association of Lakṣmī and Kubera (the lord of Yakṣinīs, some of whom are said to have been the prototype figures of this goddess) with the treasures (not one but many; sometimes eight and so the later conception of Aṣṭamaṅgalā) is illustrated in many of her early types of figures as represented in the early Buddhist art of India. Let us therefore study this side investigation along with the literary data. To begin with the literary data may be taken first.

**Literary data:** In the opinion of Dr. Banerjea, the concrete concept about Lakṣmī is only traceable from the late Vedic period onwards. In Rgveda and other Samhitās, Śrī or Lakṣmī is not described as such. It is only in the Śatapatha Brāhmaṇa that she is mentioned in an interesting but curious account: “The Satapatha Brāhmaṇa says that Prajāpati got tired in creating beings, and Śrī came forth from him while he was in this condition... Her beauty and resplendence made the gods envy her, and they wanted to kill her; but Prajāpati dissuaded them from this as she was a female, and asked them to take away all her attributes from her, sparing her life. Then Agni, Soma, Varuṇa, Mitra, Indra, Brhaspati, Saviṭṛ, Puṣana, Sarasvatī and Tvaṣṭṛ took from her food, kingdom universal sovereignty, noble rank, power, holy lustre, dominion, wealth, prosperity and beautiful forms respectively. Then on Prajāpati’s advice, she after offering ten sacrificial dishes to the ten divinities had everything, restored to her (XI. 4, 1 ff.). The inner significance of this story is not difficult to understand, and the goddess embodies all the major good things coveted by man”—Banerjea’s version. A late supplement of the Rgveda, the Śrīṣūkta gives a glorious account of Śrī-Lakṣmī and the word Lakṣmī also occurs in the very first verse.

In the Mahābhārata and Pūrṇas, the churning account of her origin is a familiar story. In this greater epic her association with Kubera and Yakṣas is also stressed—vide II. 10, 19; III. 168, 3. and
this brings us to study her early types as associated with or developed from the Yakṣas and Yakṣinīs from the Archaeological sources.

**Archaeological:** The figures of Yakṣinīs and devatās of early Buddhist art of Bharhut, Sanchi, Bodh Gaya, Amaravati and other places, are characterised by the identical traits with which Śrī-Lakṣmī is described by the texts—vide Pr. Laks., expatiating on her iconography such as well-dressed, decked with various ornaments, having such physical traits as fully developed breasts, a narrow waist and heavy buttocks which features are indicative of radiant and healthy motherhood wherein lies the real beauty of a female. Her other attributes like, padmaśthā, padma-karaṇa, and being bathed by two elephants (cf. her popular aspect of Gaja-Lakṣmī) are also abundantly depicted in them. Needless to multiply all these traits which may be seen in the learned dissertation by Dr. Banerjea. We therefore propose to go ahead with her iconography.

**Iconographical**—accounts of Lakṣmī may be studied under three heads of Mahīlakṣmī, Lakṣmī and Śrī or Gaja-Lakṣmī as following:

**Mahīlakṣmī**—in the Caṇḍīkalpa is described as Saṁrājamardini (cf. the destroyer aspect of the Śakti as represented in many of the manifestations like Mahiśāsuramardini etc.). Her attributes include the familiar weapons in the hands of Durgā—paraśu, kuṭiśa, daṇḍa, saṃkti, asi, carma, ghanṭā, śūla, pāśa, etc. along with wine-cup in her hands which number as many as eighteen which also support the above thesis. Dr. Banerjea, on the other hand, comments on the form of the goddess as really illustrating one of the primary aspects of the principal cult-icon of the Śaktas, which stand for the supreme fountain-head of all divine power and the expatiation on this ideology has already been made below.

There are two other quotations—vide Pr. Laks p. 220, one from the Viśvakarma-śilpa and another from the Mānasāra. In the former this goddess has been most curiously localised at Kollapur (western Dacca) as holding a pot and a club in her right hands and a shield and a wood-apple in her left ones. The famous image of Mahīlakṣmī in that famous temple dedicated exclusively to the goddess (and so a famous place of pilgrimage) illustrates this representation; but there is also a linga-emblem on her head which again supports her Śākta-form. As regards the Mānasāra’s expatiation of this form, they abound in decorative elements—excessive drapery and ornamentation—vide Pr. Laks. p. 220 (ii).
Lakṣmī:—as we know, is also known by several other names such as Śrī, Padmā, and Kamalā and so many of her traits characterise her full of lotuses—seated on a lotus, holding in each of her hands a lotus and also adorned with a lotus-garland. Among the various lakṣaṇas of Lakṣmī—vide ibid p. 221, the one quoted from the Amśu, may be taken typical. “According to it the colour of Lakṣmī is to be golden yellow. She should wear golden ornaments set with rubies and other precious gems; in her ears there should be jewelled nakra-kuṇḍalas. The figure of lakṣmī has to be like that of a maiden who has just attained age and should be of a very handsome appearance, with pretty eye-brows, eyes like the petals of a lotus, a full neck and a developed waist. She should wear a bodice and be adorned with various ornaments on the head. In her right hand she should carry a lotus flower and in her left hand a bilva fruit; she should be draped in beautiful clothing and her back should be broad and attractive. The waist zone should be a broad belt of artistic workmanship and should heighten the effect of her natural beauty”—Rao’s version. The description of the V.D. (ibid iii) is a mixture of Mahālakṣmī and Gaja-Lakṣmī according to our systematisation. It, however, gives an important injunction regarding the allocation of her arms; her figure should have only two hands when she is by the side of Viṣṇu. But when she is worshipped in a separate temple, she should have four hands and be seated upon a lotus of eight petals, placed upon a Simhāsana.

This brings us to Hemādri’s description of, Simha-Vāhinī Lakṣmī—who represents a Śaivī Lakṣmī (to distinguish her from Vaiṣṇavī aspect—thus two types emerge). In this she is to be sculptured with four hands, with the symbols of a lotus with a stalk, keyūra (armlet), a bilva and a śaṅkha along with an amṛta-gaṇa by her left side and be seated on a lion-vehicle. Here the word ‘simhāsana’ though usually may be interpreted as sitting on a simhāsana-seat, but a sculpture from Khajuraho illustrates the goddess Lakṣmī sitting on a lion. Hence B.C. Bhattacharya’s observation (I. I. p. 37): ‘No image of this description has yet come down to us’—may stand refuted. Further again, the V. D. describes Śrī as of dark complexion—कलोक्तिका and provides other attributes of the exuberance of lotuses along with that of मंजरीकोस-पद्मजुल्ला which is to be noticed ahead in the Gaja-Lakṣmī aspect of her. According to the Ś.R. on the other hand she should be represented as blooming with white complexion. It adds another attribute of being attended by two maidens—who are waving the cīnāras near her. The represent
tation of such a figure of Śrī may be partially illustrated from those that are given by Rao: Śridevi; Stones: Mahabalipuram and Ellora.

Lastly according to the S. S. the figure of Śrī, a form of Lakṣmī, the spouse of Viṣṇu should be represented in the first stage of youth, her face looking like the full moon, complexion white, the lips red like bimba and she is smiling beautifully, wearing white garments, most handsome, decorated in the extra-ordinary (divya) ornaments. Her left hand should be on her waist and the right hand holding the lotus flower, such beautiful, pleasant and smiling figure of Śrī form of Lakṣmī Devī is ordained to be sculptured and painted by the S. S. Hemādri however, as we have seen adds, one symbol more (cf. गजोळिक्ष्ममत्स्तुला?) —she is bathed by two elephants, pouring out water over her head from jars.

Etymologically the very name of Lakṣmī and Śrī symbolise the universal beauty and prosperity. ‘Her symbol, the lotus, is an excellent emblem of beauty, that delights, the human sight, the moral sense and the intellect. The two elephants, showering water over her from either side is a grand sight of royalty and prosperity. Mythologically she came out of waters and thus in sculpture, her inherent love for water and aquatic objects, is adequately shown in her shower bath and water-lotuses and her conch. She is said to be the prosperity of heaven, the fortune of the kings on earth and the ideal in every home.

Gajalakṣmī—another very charming variant of Lakṣmī is reckoned by me as another form of Lakṣmī though amalgamated into Śrī- Lakṣmī by the Pûrva-sūris, like Rao and Banerjea. In this form the only most conspicuous element is the presence of two elephants pouring water on her. Reference has already been made to the Buddhist art of Bharhut, Sârchi Bodh Gaya, Amaravati and other places which depict this type of Lakṣmī in a characteristically developed iconography—‘either standing or seated on a lotus usually coming out of a pot—bhadragnaṭa, holding lotus in her hand, surrounded by blooming lotus flowers and spreading lotus leaves, and being bathed by two elephants’. In this connection Dr. Banerjea makes an illuminating observation on this motif of the early Indian art: ‘In many medieval temples, specially of Orissa, this motif, often described as Gaja-lakṣmī was carved in the centre of the alcitriave over the doorway of the main structure, whatever might have been the cult-affiliations of the shrines. Separate niches in medieval temples were also assigned to the goddess, where she was elaborately depicted’.
One such composition belongs to Ellora where the goddess bathed by
two elephants is seated on a lotus in a lotus pond along with other
celestial attendants and Dr. Banerjea comments on it: ‘What is of
unique interest in this beautifully carved gigantic relief is the presence
of two Nāgas below the lotus-seat of the goddess...’—D.H.I. p. 375.

Other illustrations of Gajalakṣmī as commented by Dr.
Banerjea are those hailing from Khitching (Mayurbhanj Orissa) and
two stone and one bronze sculptures in the collection of the Madras
Museum which in the opinion of the learned Doctor represent how the
symbol-cum-image has developed into a full-fledged image of Gaja-
lakṣmī and he concludes: ‘These two Kāveripakkan sculptures and
the Tanjore bronze to be dated in the early medieval period demon-
strate in a very interesting manner how close was the relation between
the aniconic symbol and the icon itself and how in this case at least the
latter was supposed to evolve from the other (cf. also Sivaramamurti’s
article ‘Goddess lakṣmī and her symbols’ J. U. P. H. S. 1951).

Bhūdevi and other Vaiṣṇavī Devis: Bhūdevī the goddess of Earth
is also conceived as a consort of Viṣṇu probably in association with
his boar incarnation. In the Āgamic descriptions—vide Pr. Laks. p.
222-23 (i) she is said to be of a light green colour resembling that of
tender sprouts of the paddy plant. Other attributes being karaṇḍa-
makūṭa and a yellow dress. Another (ii) description gives her dark
colour and she is enjoined to wear red cloths. The V.D.’s description
however, is most typical and symbolises her in her true colours. Here
we have it stated that her complexion is white, that she has four arms
and carries in her four hands a ratnapātra (a vase filled with gems),
śasya-pātra (a vessel containing vegetables), oṣadhi-pātra (a vessel
containing medicinal herbs) and a lotus respectively. She should be
seated upon the back of four diggajas or elephants of the quarters.
This description is evidently that of the Goddess Earth when she is
set up independently as svayampradhāna object of worship and
represent fully poetically all the characteristics of the earth, as the
producer of plants, gems etc. Accordingly Brindavan rightly remarks:
‘The image in question, symbolises the earth and its various products
useful to man, of which a pot of gems gives him wealth, a pot of
grains nourishment, a pot of herbs health and a louts material for the
growth of aesthetic sense.’

Durgā: According to the three major Mahādevīs—Mahākāli, Mahālakṣmī and Mahāsarasvatī, the last two have already been
described and now comes the turn of the Mahākāli or Durgā and her
various and manifold forms. This aspect, as already pointed out,
many a time, is associated with Rudra-Siva, the Maheśa, the lord of all lords. The Durgā-saptāśati (cf. the Cauḍikalpa of the Mārkaṇḍeyapurāṇa) is a glorious account of this goddess full of meaning of mythology and metaphysics. Accordingly the image of Durgā or Cauḍi or Mahākāli is the image of embodied energy. Brindavan rightly interprets: She is the type of central energy and all her symbols and attributes emphatically signify the true meaning of representation. All the gods gave their best weapons to her, which she bears and her vehicle the lion, the king of beasts, is another symbol of energy. The fight with the demon in which she is engaged is the fight between the higher force and the lower force, with the resultant subjugation of the latter by the former' (I. I. page 37).

Though all these three goddesses are only the three distinct forms, representing the Rājas, the Sāttvika and the Tāmasa attributes or guṇas of Prakṛti, of the Devī of the Sāktas who is the supreme source of all divine as well as cosmic evolution, it is worthy of note that her association with Śaivism is more marked than that with Vaiṣṇavism (cf. the worship of Lakṣmi). The mutual affinity of Śaivism and Śaivism is beyond doubt. Hence in iconography she is represented as the consort of Śiva either by the side of Śiva or as an independent image. Accordingly in the former position her representation is often simple, two hands with the characteristic emblems of Śiva, though sometimes with six arms or ten arms carrying the same weapons as Śiva. Again she is sometimes sculptured as embracing Śiva with characteristic poses. Rao says, 'If Śiva is conceived as Sadā-Śiva, the Devī associated with him is Manommāni; and she happens to be Gaurī, when she is associated with Naṭarāja or other Mūris of Śiva. The independent image has numerous forms as we shall see presently. Let us now proceed with these different forms or aspects of the Śaivī Devī. Sri Rao proceeds from Durgā and her nine forms; I have chosen to begin with Mahākāli in keeping with the Śaīkta tenets of the Cauḍikalpa.

Mahākāli's dhyaṇamantra from the Cauḍikalpa—vide Pr. Laks. p. 223, is significant for her fierce, ten-headed and ten-armed form being prayed by no lesser a person than Brahmā himself (who had sprung up from the navel-lotus of the great Viṣṇu who was asleep) for destruction of Madhu and Kaśyapa, the two simlic evils of the divine kingdom and mankind at large.

According to the V. D. (ibid) she is jet black in colour and has tusks in her mouth. Besides the characteristic weapons she wears on her head a garland of skulls. The Kāraṇāgama describes her black
in colour resembling the rain cloud and having a stout body and eight arms.

Rao has given two illustrations of Mahākāli: Bronzes: Madeyur and Madras Museum which partially depict the prescribed canon.

Kālī and Bhadra-Kālī: Kālī, Mahākāli and Bhadrakālī really represent one aspect. The Bh. P. describes Kālī as having two hands, one of which bears a skull and the other a branch of a palm tree (karpikā). Her face is tāmra-rakta. Kālī as Kālarātri as described by Hemādri (also vide Pr. Laks.p. 240) is represented as sitting on an ass and her body besmeared with oil. This form might have evolved into the image of Śītā of modern time. Kālī or Kālarātri is the goddess of Night, chaos and destruction and has a great bearing on the Tāntātric form of worship. The representation of Kālī in sculptures also depicts her dancing on a dead body.

Bhadra-Kālī on the other hand, has 18 hands and a handsome appearance (cf. the V. D.)—vide Pr. Laks. p. 224. She has three eyes and her emblems of hands may not be enumerated; but some of them are characteristic of the Saumya and Śānta aspects of the deity which have some meaning from her very name, the bhadra—auspicious. She is described as seated in a chariot drawn by four lions—is it not something very fascinating and a grand image? This description, however does not fit in with her representations in sculpture.

Durgā: In the Devi-mahātmya, the Devi herself has narrated her different forms like Nandā, Rakta-Cāmuṇḍa, Śatākṣi, Śākambhari, Durgā, Bhimā and Bhrāmarī. There in regard to her Durgā form she says, ‘In the fortteenth yuga of the Vāivaśvata-manvantara I shall protect all the beings in the world with such vegetables as are necessary, for the maintenance of life and relieve them from the famine. People would then call me Śākambhari (which aspect has already been hinted at as represented in many of the early types of figures on coins and seals —writer). In this form of mine I shall kill an asura named Durgama, and shall thenceforth be known as Durgādevī.’ Rao’s translation.

According to the Āgamic laksāṇas—vide Pr. Laks. p. 224 (i), (ii) and (iii), ‘the goddess Durgā may have four, eight or more hands, should have three eyes and be of dark complexion, she should have a handsome look with a well developed bust, stout thighs and big hips and be clad in yellow garments. The head should be adorned with a karaṇḍa-makuṭa and the body decked with all ornaments. The front right hand should be in abhaya pose and the back one should carry the cakra. The front left should be in katāka pose and the back one
carrying the śankha. She is either padmāsaṇā or mahīṣāśīrṣāsaṇā or simhāsaṇā. Her breasts should be bound with a snake along with a red bodice covering the upper portion of her body. The Supr. Ag. calls her 'the dear younger sister of Viṣṇu' and informs us that she came out of the Ādiśakti. According to this text, she is either aśṭa-hastā or caturhastā, in the former carrying the characteristic weapons śankha, cakra, śūla dhanus, bāṇa, khaḍga, kheṭaka and pāśa in her hands (cf. the Dhyāna 'Kālābhārabhām etc. the Durgā-sapatāśatī). The V. D.'s description includes an interesting but befitting emblem, the lunar sign, the candra-bimba in one of her hands. She is eight-armed and seated on her mount, the lion all right.

Durgā's illustrations can be traced back to a very hoary antiquity. Her representation in Indus valley remains is also cognizable. Numerous early Indian seals and coins exhibit this motif in a variety of representations. The South Indian sculptures cf. Durgā: Stone, Mahabalipuram is partially illustrative of the above laksāṇa; but Durgā panel in the rock-cut temple of Varākasvāmin in Mahabalipuram is a good illustration of her eight-armed form standing erect on the head of a buffalo. Some medieval reliefs from Bihar and now in the collection of Indian Museum, in the opinion of Dr. Banerjea show the development of Durgā-motif in a characteristic manner (cf. details—D. H. I. p. 501).

Navadurgas: Rao says, 'no less than nine different forms of Durgā are mentioned, but the Āgamic list does not tally with that of the Purāṇas; and the Aparājita has its own list. Without going into details the following tabulation will suffice:

<table>
<thead>
<tr>
<th>Ādīśaṃkha</th>
<th>Paurāṇic</th>
<th>Āparājītīc</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Nīkaṇṭhī</td>
<td>Rudra-caṇḍā</td>
<td>Mahālakṣmi</td>
</tr>
<tr>
<td>2. Kṛṣṇaṁkarī</td>
<td>Pracaṇḍā</td>
<td>Nandā</td>
</tr>
<tr>
<td>3. Hara-sidhī</td>
<td>Caṇḍogrā</td>
<td>Kṛṣṇaṁkarī</td>
</tr>
<tr>
<td>4. Rudrāṇīṣa-durgā</td>
<td>Caṇḍa-nāyikā</td>
<td>Śivadūtī</td>
</tr>
<tr>
<td>5. Vana-duraṇā</td>
<td>Caṇḍā</td>
<td>Mahāraṇḍā</td>
</tr>
<tr>
<td>6. Agni-durgā</td>
<td>Caṇḍavaṭī</td>
<td>Bhrāmarī</td>
</tr>
<tr>
<td>7. Jaya-durgā</td>
<td>Caṇḍa-rūpā</td>
<td>Sarvamaṅgalā</td>
</tr>
<tr>
<td>8. Vindhya-vāsinī-durgā</td>
<td>Aṭicaṇḍākā</td>
<td>Revatī and</td>
</tr>
<tr>
<td>9. Ripumārīṇī-durgā</td>
<td>Ugracanḍākā</td>
<td>Harasidhī</td>
</tr>
</tbody>
</table>

N. B. Navadurga really represents one composite figure impossible to be sculptured and so only symbolic in character. Surrounding one central image four images are to be set up on each side. On the
authority of the Skanda-Yāmala, the Bh. Purāṇa—vide Pr. Laks. 225
bestows 18 arms upon the central figure and 16 ones on the side-images
with their characteristic emblems and weapons. These pārśva-devīs
take their names as given in the Paurāṇic list above. Other details
relate to their respective colours and vehicles, the central figure on
lion and the side ones on chariotes. Rao says ‘Durga is often wor-
shipped in the form of nine figures, one of them being set up in the
middle and the remaining eight in positions corresponding to the
eight points of the compass. They are all seated figures having a lotus
as their seat. Instead of actual figures, we may introduce in their
respective places their tattvākṣaras, in the yantra’. Thus it is a
Tāntric device. It is neither fit for representation in sculpture nor it
is illustrated as one. Dr. Banerjea, however, illustrates a Navadurgā-
motif as found depicted in an image hailing from Bengal (a village in
Dinajpur district) where, ‘the central figure of Mahiṣāsuramardini is
eighteen-armed while eight other sixteen-armed miniature replicas of
the same type are grouped round it.’

As already pointed out that the Śaivī aspects of the Devī are too
numerous to be managed here in their individual descriptions, hence
they need be sorted out and be shown in a tabulation, but before we
do so we cannot leave certain important forms, both of the Ugra and
the Saumya types. Accordingly let us dwell at some length on
Mahiṣāsuramardini, Kātyāyanī, Kauśikī, Candikā and Gaurī or Pāravī.

Mahiṣāsuramardini and Kātyāyanī represent the goddess Durgā in
almost identical aspects, having ten arms carrying characteristic
weapons and emblems and engaged in the fight with Mahiṣāsura and
killing the buffalo-bodied asura. Purāṇas like the Varāha, the
Vāmana and the Paśupata, abound with the detailed accounts of the
destruction of Mahiṣāsura and the last-named source takes this destruc-
tion as allegorical: Mahiṣāsura standing for personified ignorance J
and the Devī killing him, Jñānaśakti. Rao observes that this story
indicates the substitution of the buffalo-totem-worship by a form of
goddess-worship among certain early primitive tribes of the country.
Accordingly this aspect of the goddess is one of the remarkable moiṣs
in the earliest representations (cf. the sealing of Mohenjodaro and
their interpretation by Mackay in regard to the parallelism between
the antiquarian representation and this developed motif, and reliefs
hailing from Chandragupta cave façade at Udaigiri, Bhilsa) and
therefore as we have already remarked that the moorings of the Šakti-
cult in India go back to many centuries before Christ.

The Pr. Laks. of Kātyāyanī as gathered from the different sources
like the Maya-dīpikā, the A. P., the Rūpa, the Mānasāra and the
S. R. may be purviewed in the writer's book (ibid p. 227-28); but their *illustration* in the sculpture is a fascinating theme very brilliantly worked out (esp. the Mahiṣāsura-mardini aspect) by Dr. Banerjea in his erudite work D. H. I. p. 497-503. And without going for his details the following illustrations representing the evolution and development of her iconic motif may be tabulated:—

(i) Stone relief of the Gupta period unearthed at Bhita depict two-armed figures of the Devī engaged in combat with buffalo demon;

(ii) The beautiful brass image of the four-armed goddess hailing from Chamba (8th. Century A. D.) depicting this motif, is remarkable for her standing attitude exactly corresponding to the description of the Devī-māhātmya:

एकुक्त्वा समुदयता साहुद्वा तै महाकुरम्। पादेनाकथ्य भुजै च शुभायामिताभवतु॥

(ii) Reference of Udayagiri Cave—ten-armed figure, has already been given and it is reckoned as one of the best specimens of Gupta art. But so far the mount of lion is absent;

(iv) Gangaikondacolapuram representation shows the mount also though the attitude shown is in lifeless manner;

(v) Mahabalipuram and Ellora panels are two of the remarkable specimens illustrative of the changed mode—lion mount and divine on-lookers;

(vi) Aihole and Haripur (Mayurbhanj Orissa) sculptures bring a new stage in the representation—from the ferocity to the sublimity and to put it in the words of the learned Doctor: ‘The early Cālukyan artist appears to lay stress on the easy and effortless grace with which the divine act of retribution was carried out, while the Orissan sculpture portrays with success the dynamic vigour underlying the act’.

**Kauśikī.** It is rather curious that this name Kauśikī though not so unfamiliar in the general literature is remarkable for its absence in the works of iconographical interest. In the innumerable goddesses described in ‘The Elements of Hindu Iconography’ by T. A. Gopinath Rao, this goddess does not find a place, nor she is described in any of the contemporary works. The details of the description of this goddess as found in this text of the Samarāṅgaṇa-sūtradhāra tally with those generally associated with the Goddess Durgā, as she is one of Durgā’s forms (cf. Durgā-saptakṣat). The text says that this goddess Kauśikī should be represented as riding on the lion and the vehicle of lion is associated with Durgā which is a popular knowledge. In her hands (the number of hands not mentioned) should be shown trident, paṭṭíṣā.
and parigha, the flag of victory, khetaka, a tiny sword, bell made of
gold, and she should be wearing the yellow and kausaya garments and
assuming a terrific form. A further specification of this figure (though
only a conjecture as the text is corrupt) is that this goddess in all prob-
bability is the same as Nava-Durgā as it is surmised from the text which
directs that all the eight forms of this great goddess should be shown
(S. S. 77-84) or is it the Aṣṭamaṅgalā form of Durgā, the milder
disposition—the most common figure of Durgā in Northern India?

Caṇḍī—represents another terrific aspect akin to that of Kātyā-
yanī or Mahiṣāsura-mardini. The V.D.—vide Pr. Laks. p. 228—describes
her handsome, youthful and of golden colour (yet looking angry) with
thin waist, broad eyes, beautiful breasts and lovely neck. She is one-
faced and twenty-armed carrying the characteristic weapons etc.
Curiously enough it further describes her as fighting with Mahiṣāsura
illustrating the more aggressive pose of Mahiṣāsura-mardini herself (cf.
the accnt. below) where the three-pronged śula pierces the upturned
neck of the human demon issuing out of the decapitated trunk of the
animal and this is how the Haripur sculpture (cf. below also illustrates).

Quite contrary to this fierce yet handsome representation of the
goddess, the Rūpamaṅḍana—vide Pr. Laks. p. 229 describes her as the
skelton goddess of which Kṛṣḍodari is the typical form—devoid of any
flesh, with stomach emaciated, clad in a tiger’s skin, adorned with the
ornaments of serpents (or those of bones—cf. the Agnipurāṇa). The
text bestows upon her 16 arms and represents her killing Caṇḍa and
and Mūndā, the two famous asuras and thus the text here confines
Caṇḍikā or Caṇḍi with Cāmuṇḍā—vide the Durgā-sapatā-śātī where
as Durgā killed the two aforesaid demons, she received the name of
Cāmuṇḍā. Kṛṣḍodari is said to be a goddess of female and pestilence.
Candi or Caṇḍikā in this aspect of Kṛṣṭodari is not rare in Indian
Museums.

p. 229, has given a great prominence to this goddess by allocating to
her shrine the following eight gate-keepers with their characteristic
features:
1. Veticala  5. Dhūmraka  7. Rākṣah and

Gaurī: represents the milder type of Durgā and as we have closed
the primary aspects of Śiva with Maheṣa so we do it here with Gaurī
or Pārvati, the two primordial parents of the Universe ‘विविधो वर्णने’.
Gaurī images are represented in different forms and under different
names, such as Umā, Pārvatī, Tōtalā, Tripurā, etc.

Avoiding the details of her Pr. Laks. especially of those gathered from the Mānasāra where her form is given too much of drapery and decorations, a speciality of the South Indian images and image-makers, let us first concentrate on her general iconology and iconography.

Gaury-Dvādaśa-Mūrtis: The Aparājitapracchā has given a glorious account of the Gaury-mūrtis in keeping with the tenets of Śaivism and all these 12 forms are reckoned there as Śiva-sāsanā—vide Pr. Laks. p. 230 (iii). A special feature of the general description of Gaury is her association with an iguana or alligator what we call godhā i.e. seated on godhā-Godhāsanā is remarkable for its motif on which Dr. Banerjea observes: ‘The association of the mother-goddess of some of these (i.e. Taxila) discs with alligator or alligators is also of unique importance and interest from the point of view of the developed Śakti cult in India’. And he cites a good many illustrations representing this association of Godhā cf. the medieval Pārvatī images of Bengal (cf. also the godhā playing a prominent part in the mythology of the goddess Candi and Kālaketu in the medieval maṅgala-kāvyas of Bengal); the Umā-Maheśvara relief of southern India and the 12 armed Mahiśasura-mardini figure on the Chandragupta cave facade at Udaigiri Bhilsa.

Dr. Banerjea takes the same theme again cf. ibid p. 501 and has illustrated the development of this motif in a very unique bronze figure of the Devī at Nalanda and accordingly he remarks (ibid). ‘The iconic motif of Pārvatī associated with iguana has been found in other parts of India, and many sculptures from Eastern India (specially Bengal) illustrate this aspect of the goddess’. This motif along with the Mahiśasuramardini was so popular that these migrated to Indonesia as the medieval replicas of such images are found there.

Dr. Banerjea (ibid) also associates this animal-lizard with Śri one of the six varieties of Gaury—Umā, Pārvatī, Śri, Rambhā, Tōtalā and Tripurā, on the authority of the Rūpamaṇḍana, a later Medieval text, but I may point out to the learned Doctor that this association of iguana with Gaury under the appellation of Śri is much earlier described in the Aparājitapracchā belonging to the 11th century A. D.—vide Pr. Laks. p. 231 and the copier-author of the Rūpamaṇḍana has taken it verbatim from the A. P. as his usual practice, so many times pointed out before.

Catching the lost thread of the dvādaśamūrtis, the following list
may be seen:—

1. Umā  
2. Pārvatī  
3. Gaurī  
4. Lalitā  
5. Śrī or Śrīyottamā  
6. Krṣṇā  
7. Hemavatī  
8. Rambhā  
9. Sāvitrī  
10. Triṣaṇḍā  
11. Toṭalā and  
12. Tripurā.

N. B.: As regards their general features they are too easy to be purviewed in the writer’s Pr. Laks p. 231.

Gaurī-pāṇica-lālīyā-mūrtis: are a unique gift of the Aparājita. They are perhaps nowhere described nor happen to be represented in sculpture. ‘Lālīyā’ means the name beginning with ‘L’ and they are Lālīyā, Līlā, Līlāṅgī, Lālitā, and Līlīvārī. They have also found each a characteristic description—vide Pr. Laks p. 231.

Gaurī-Shrine: Like principal gods, the A. P. provides for Gaurī a special shrine where images of other deities are to be set up in a particular manner: Mātrī in the south, Śrī in the Saumya, Śāvitrī in the west, Bhagavatī Saraswati in the back kaṇṭhas, Gaṇeṣa and Kumāra in the Īśana and the Agneya directions and the centre goes to the fully decorated and adorned with pāḍalas the image of Gaurī, the beloved of Maheśa (cf. her typical association with the great god, the very half portion of him).

Gaurī-aṣṭa-dvārapālkās: The same text (the A. P.) completes her glory and grandeur by allocating to her shrine the eight maiden-doorkeepers—the guardians of the gate of Gaurī-shrine and they are named with their special emblems—vide Pr. Laks. p. 232, as following:

1. Jayā  
2. Vijayā  
3. Ajitā  
4. Aparājitā  
5. Nibhaktā,  
6. Maṅgalā  
7. Mohinī and  
8. Stambhinī.

The Devi-icons associated with Durgā, the Śaiva aspects of the Devī do not end here and a reference to them ought to have been made here and now; but keeping with the order of the Pratimā-lakṣaṇa (cf. “द्वीपेद्वभूमिवेद्य” they will be referred to in a tabular form in the end. Let us first take up the last main images of the Devī, the Sapta or Aṣṭa Mātrīs.

Reference has already been made to the three fundamental pillars of the towering edifice of Devi-iconology which have sustained the whole fabric of this sublime structure of Śāktism through the ages. It is firstly all pervading principle of Energy, the fountain spring of Śāktism—vide the sublime conception of VĀG outlined in the Devī-
Sākta (Rg. X. 125) and, in the Devī-māhātmya of the M. P. chitirādikā the formless absolute principle immanent in the whole universe as the supreme and all-pervading consciousness; secondly the Defendent and Protector Agency (cf. Gita’s Doctrine of Avatāra-vāda)—vide the Nārāyaṇi-stuti “हेतुं यदा यदा बाल्या दानवत्था मात्रयति”; thirdly the Mother-aspect of the Divine Agency, which illustrates to my mind, in these Mātris, whose association with the Dīgalagods is also representative of the the pālana or bharāṇa aspect as hinted above. This is what may be termed as the social point of view (as opposed to the metaphysical or philosophical and physical points of view as referred to above) from which these Mātri-goddesses should be viewed. They are the motherhood of the family and society. This is what the Brahma-Vaivarta-purāṇa enunciates and elaborates:

गुरुः पत्नी राजपत्नी विमत्वस्ती च या सत्ता ।
पत्नी च भाववाद्योभिमत्वस्ती च तद्रस्व: ॥
प्रभुं पिन्होस्त्रोप्रभृः पत्नी स्वपन: स्वकल्यकः: ॥

It is with this background that we have developed one of our maxims ‘मातृने पद्धति' These Mātris have a vivid mythology behind them. It is Andhakāsura-वृष्टान्तa in the Purāṇas, in the context of which these Mātris are said to have sprung up to help Lord Śiva in his struggle with the demon and the consequent victory over him.

Sapta Mātrikās. These seven goddesses represent the embodied energy and prowess of the seven famous gods—their male-counterparts as their very names indicate. The Varāhapatraṇa states that they are eight in number adding Yogeshvarī also to their sevenfold list. The Varāhapatraṇa further represents them with the eight bad mental qualities.

The following tabulation will show at a glance their names, their male counterparts and together with their association with the above-mentioned mental qualities:

<table>
<thead>
<tr>
<th>Name</th>
<th>Male</th>
<th>Mental attributes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yogeśvarī</td>
<td>Śivā</td>
<td>Kāma or Desire.</td>
</tr>
<tr>
<td>Māheśvarī</td>
<td>Maheśvara</td>
<td>Krodha or anger.</td>
</tr>
<tr>
<td>Vaiṣṇavī</td>
<td>Viṣṇu</td>
<td>Lobha or covetousness.</td>
</tr>
<tr>
<td>Brahmareṇī</td>
<td>Brahma</td>
<td>Mada or pride</td>
</tr>
<tr>
<td>Kaumārī</td>
<td>Kumāra</td>
<td>Moha or illusion.</td>
</tr>
<tr>
<td>Indraṇī</td>
<td>Indra</td>
<td>Mātsarya or fault-finding.</td>
</tr>
<tr>
<td>Yaim or Cāmunḍā</td>
<td>Yama</td>
<td>Paisūnya or tale-bearing.</td>
</tr>
<tr>
<td>Vāraṇī</td>
<td>Vāraṇa</td>
<td>Asūyā or envy.</td>
</tr>
</tbody>
</table>
The stereotyped number seven of the Mātrīs does not hold rigid. Even in the Devimāhātmya it comes to nine. (cf. D. H. I. pp. 504-5). Dr. Banerjea rightly observes: ‘It appears that side by side with the common concept about the stereotyped number of the Mothers or Śaktis of seven or eight gods there existed a belief about the Śaktis of other gods or their aspects. In the subsequent ritual literature of the Hindus, the names of as many as sixteen Mātrīkas with Gaurī in the beginning are mentioned’.

As regards their illustrations it has a hoary antiquity, the Nālandā seals depict them. Varāhamihira refers to the worship of the Mātrīgānas (the Saptamātrīkās) as the chief manifestation of the Śakti-cult—vide Brh. Samh. 59. 19. These are often carved in relief on a rectangular stone slab in order of Brahmanī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhi, Indrāṇi and Cāmuṇḍā, with the figures of Vīrabhadra and Gaṇesha on either side, which satisfies the Aparājita’s injunction about it—vide Pr. Laks. p. 235. The author of the Rūpamaṇḍana (the copy of the A. P.) changes the order with his characteristic ingenuity—placing Bhairava (or Vīrabhadra) in the beginning and Gaṇesha in the end.

Sri Gopinath Rao has reproduced the Saptamātrīkā—group representation from stones: Ellora, Belur and Kumbhakoṇam which illustrate them very characteristically.

Separate reliefs of the Mātrīkās and their guardians are also common and Dr. Banerjea has made an illuminating study of some of them as represented on the sacred tank at Puri (Orissa) known as Mārkanḍeyya Sarovara, where on one of its banks these separate images are sculptured. Besides these stiff hieratic sculptures (as the learned Doctor comments) from Puri, the four-armed Vaiṣṇavī with Garuḍa beneath her seat, hailing from Khiching (Khandiya Deul) is regarded by him a real object of art. The two separate Cāmuṇḍā reliefs, both hailing from Jajpur i e. Virākṣeta (Orissa) are also regarded by Dr. Banerjea as the remarkable specimens of iconographic art.

The individual pratimā-lakṣaṇas of all Mātrīs are avoided as they partake them of their consorts cf. the injunction of the M. Purāṇa itself.—ग्रन्थ दैवत्र यहूद यथा मृणावहनं तत्रैवाय तत्स्थितं: etc. and the writer’s Pr. Laks. pp. 232-239 is full of them for further purview.

In the end of this chapter, as promised a tabulation of the various forms of the Śaivī aspect of the Devī has to be made; but before we do so a very peculiar Devī under the name of Jyeṣṭhādevī may also be touched.
Jyeṣṭhā—is a folk-goodness and her worship was as old as Boddhāyāna-grhyasūtra—vide its chapter on her worship—where apart from her several names (viz. Kapilapati, Kumbhī, Jyā, Hastimukhā, Vighnapārṣadī, Nirṛti) she is described as ‘having lions attached to her chariots and tigers following her’. The Liṅgapurāṇa accounts of her origin (see Rao for details,—E. H. I. vol. 1. pt. 2. pp. 395–98) is very interesting where she is said to have come out of the ocean while it was being churned. The worship of Jyeṣṭhā was a very popular practice in South, though quite extinct now. In North Śītalā may be regarded as her counterpart. Jyeṣṭhā is also known as Alakṣmī and it is perhaps to this trait that the orthodox Śaivāgamas have high expatiations on her—vide the Siddhāntasārāvalī of Trilocana Śivācārya and the commentary on it, fully taken notice of, by Sri Rao E. H. I. ibid pp. 398–400.

As regards her iconographical details—vide Pr. Laks. p. 243–49 where five texts are quoted—her peculiar traits are : daṇḍa in the right and rope on the left; the emblem on her banner is the crow and, her vāhana is the ass (cf. Śītalā). The V.D. describes her in two principal aspects, Raktā and Nīlā. Both of them are seated figures having their feet touching the ground. It calls her Viravadītā—praised and propitiated by heroes.

Though the worship and the cult of this non-Āryan goddess, is obsolete in the South, her images are still found at so many places. The Madras Museum and Kumbhakonam sculptures are interesting illustrations.

The Śaivī Devīs—The manifold forms of Durgā, as promises may now be taken and some of them are:

<table>
<thead>
<tr>
<th>Nandā</th>
<th>Balavikārṇikā</th>
<th>Śvetā</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ṛmbā</td>
<td>Balapramathinī</td>
<td>Bhradā</td>
</tr>
<tr>
<td>Ṛmbikā</td>
<td>Sarvabhūtadamanī</td>
<td>Jayā &amp; Vijayā</td>
</tr>
<tr>
<td>Māṅgalā</td>
<td>Māṇonmāṇinī</td>
<td>Ghaṇṭākārṇī</td>
</tr>
<tr>
<td>Sarvānāgalī</td>
<td>Vārunīcāmūndā</td>
<td>Jayantī</td>
</tr>
<tr>
<td>Kālaratri</td>
<td>Raktacāmūndā</td>
<td>Diti</td>
</tr>
<tr>
<td>Laliṭā</td>
<td>Śivadūṭī</td>
<td>Aruṇadhātī</td>
</tr>
<tr>
<td>Umā</td>
<td>Yogeśvarī</td>
<td>Aparājītā</td>
</tr>
<tr>
<td>Pārvatī</td>
<td>Bhairavī</td>
<td>Surabhi</td>
</tr>
<tr>
<td>Rambahā</td>
<td>Tripurabhairavī</td>
<td>Kṛṣṇā</td>
</tr>
<tr>
<td>Tōṭā</td>
<td>Śivā</td>
<td>Indrī</td>
</tr>
<tr>
<td>Tripurā</td>
<td>Kṛṣṭi</td>
<td>Annapūrnā</td>
</tr>
<tr>
<td>Bhūtamūrti</td>
<td>Siddhi</td>
<td>Aśvārūdhā</td>
</tr>
<tr>
<td>Yoganidrā</td>
<td>Riddhi</td>
<td>Bhuvanesvarī</td>
</tr>
<tr>
<td>Vāmā</td>
<td>Kṣamā</td>
<td>Bālā &amp;</td>
</tr>
<tr>
<td>Raudri</td>
<td>Dīpti</td>
<td>Rājamātaṇḍī</td>
</tr>
<tr>
<td>Kalavikārṇikā</td>
<td>Ratī</td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER VI
SAURA-PRATIMA-LAKSANA

SURYA—ADITYAS, NAVAGRAHAS AND DIKPALAS

Surya and the Adityas:—Sūrya, the Sun is the fifth principal god associated with Pāñcāyatana-worship which may be regarded as the sublimest and the most universal composite bhakti-cult in India. Sūrya is a principal god in the Vedas. His worship, therefore, has been in vogue from very early times. The history of this god presents some interesting inter-ethnic and international back-ground also. The sectarianism under the name of Saurism revolving round this celestial luminary is also a fascinating story. Before we come to all this, let us begin with his Vedic accounts.

Vedic:—In the Vedas a good many solar deities have been extolled. Apart from Sūrya, the most concrete of them, his other various aspects are Savitṛ, Pūṣan, Bhaga, Vivasvat, Mitra, Aryaman and Viṣṇu which gave rise to what are called Dvādaśādityas, the twelve Ādityas in the Brāhmaṇas (cf. the Ṣatapatha), the Epics (cf. the Mahābhārata) and the Purāṇas (so many) and the early Śilpa-texts like Viśvakarma-śilpa. The hymns of the Ṛgveda under the above-mentioned solar gods like Savitṛ, Pūṣan etc., simply symbolise the whole fabric of the universal activity and energy remifying into the fundamental elements of life like the energy to work which Savitṛ, ‘the stimulater of everything’ वर्षस्य प्रविष्टिः—विनिर्भ, was accredited to give; the safety of the cattle and their pastures was assigned to Pūṣan, the beneficent Sun and the distribution of riches and wealth was the function of Bhaga. Similary Vivasvat the first sacrificer was conceived as the ancestor of the race; ‘his Avestan counterpart, Vivan-hant, was the first mortal who prepared Haoma (Vedic Soma)’. Mitra’s luster was not confined to Indian horizon, it simply illumined the whole of Assia. He was an Indo-Iranian god and his Iranian cult did penetrate into India and reacted on north Indian Sun-worship, which we shall presently see. Viṣṇu the great Epic and Pauranic Preserver God was first a solar deity as Vedas reveal. ‘Ṛgvedic hymns to Sūrya contain many epithets which had a hand in influencing many of his traits in the post-Ṛgvedic age. In some he is described as ‘the beautiful-winged celestial bird Garutmān’ (divya suparṇa Garutmān), while in one verse (R.V., VII, 77, 3) he is described as ‘a white brilliant steed brought by Uṣas’; from such
descriptions originated the concept of Garuḍa, the mount of Viṣṇu, and Tārkṣya, the horse-mount of the Sun-god himself. Nay, the idea of the god riding on a chariot drawn by four or seven horses so frequently found in post-Vedic texts and illustrated in early reliefs has already been well formulated in Rgvedic hymns; he is more often described there as 'moving on a car drawn by one, by several or by seven fleet and ruddy horses' (I.115, 3-4; VII, 60, 3; VII. 63, 2, etc.). The elaborate story current in the epics and the Purāṇas about Sūrya's marriage with Viśvakarmā's daughter Saṃjñā, her desertion of him after leaving with him her shadow (Chāyā) for her inability to bear his effulgence, Viśvakarmā's attempt to reduce this in order that his daughter might endure it, had its origin in the Vedic myth about the marriage of Saranyu, the daughter of Tvṣṭṛ, with Vivasvat, the Sun-god'—D.H.I. p. 430-31.

Saurism of the Post-vedic age:—Rise of Saurism might be synchronous with the rise of the Bhāgya-cult in the Mahābhārata. The greater epic (II. 50, 16) describes him Deveśvara 'lord of gods', the germs of which were already sown in the Rgveda itself when it had proclaimed to the world: दृष्टि व्रत करतां जगत्स्थलस्यपरम। The sway and the supremacy, the Sun has always exercised and extended over, is evident from the very ancient Smārta-tradition of Sandhyopāsana, in which a prayer to the sun in Gāyatrīmantra forms a principal constituent. This prayer is symbolic of men's desire to attain unblemished wisdom, the strongest ship to cross the ocean of Samsāra. The Sun has been a favourite god of the repentent sinners who always prayed for their redress. The immortal poem of Mayūra, an eulogy to Sun in hundred stanzas and the prologue in the Mālti-Mādhava by his contemporary Bhavabhūti are some of the classical illustrations of Sūrya's supremacy and his cult of worship. If Viṣṇu could captivate the kings, Sūrya his Vedic pioneer did not lag behind, as some of the ancient rulers of India were exclusive worshippers of the Sun God. Mahārāja Dharapajja, one of the Maitrāka rulers of Valabhi, and some of the Puṣyabhūti rulers of Thānesvara like Rajyavardhana, Ādityavardhana and Prabhākarvardhana were 'Param-Āditya-bhaktas' the most devout worshippers of the Sun.

As many as six branches of the sectarian cult of Saurism are a proof of the popularity of this cult, an adherence to which in north and south India goes back fairly to an early age. The sun was regarded as the author of the world by the Sauras. The six sub-sects as hinted above of this great cult may be briefly mentioned.

Among the six classes of devotees of Sun, all bearing a mark made by red sandal, wearing a garland of red flowers, and repeating the formula of eight
syllables, (i) some worship the orb of the sun who has just risen as, Brahmadeva, the creator; (ii) others the sun on the meridian as Īśvara, the destroyer, who is also regarded as the originator; (iii) some regard the setting sun as Viṣṇu, the protector and consider him as the cause of the creation and destruction also and as the highest entity worship him. (iv) There are some who resort to all the three suns as a triple form; (v) others observing the vow of regularly seeing the orb, adore the supreme soul as existing in it with golden whiskers and golden hair. One section of this class is devoted simply to the vow of the observation of the disc, and they see the orb, worship it in the 16 ways, dedicate all their action to the god, and do not eat without seeing the orb; (vi) The devotees of the sixth class imprint the orb on their forehead, arms, bosoms with a heated iron piece and meditate on the god in their mind continuously.

**Foreign influence on the Sun-worship in India:**—The North has always been the stronghold of the foreign influences right from the Aryan influx to the Mohammedan invasion, only the British could successfully penetrate even to the remotest of the South. Accordingly the Iranian cult of Sun-worship also affected the north. Hence the earlier mode of sun-worship as prevalent in India branched off into two main forms, the representative character of which is fully evident in the artistic remains. "That its north Indian form was much reoriented, by the east Iranian mode of sun-worship is fully proved by many literary and archaeological data. The story of Śamba's leprosy and his cure from this fell disease by his worship of the Sun-god according to the approved east-Iranian (Śākadvīpī) manner is elaborately narrated in many Purāṇas such as Bhaviṣya, Varāha, Śāmba, etc. Reference is also made in many of these texts to his having caused to be built a big temple of the god at Mūlāsthamapura (modern Multan in the West Punjab) on the banks of the Chandrabhāgā. There was actually a big sun-temple at Multan, a graphic description of which and the image enshrined there is given by foreign travellers like Hūn Tsang and Arab geographers like Al Edrisi, Abu Ishak al Ishtakhri and others. Some of the Purāṇas also refer to the installation of a sun-image known by the name of Śāmbāditya by Śāmba at Mathura. The close association of the east Iranian form of sun-worship with the reoriented cult of the god in Northern India is further emphasised in the Bṛhatāsamhitā; it is expressly laid down there (Ch. 59, V. 19) that it was Magas (the indianised form of the Magi, the sun-worshipping priests of Iran) who were entitled to install ceremonially the images of Sūrya in temples. Alberuni knew this fact for he has recorded that
the ancient Persian priests came to India and became known as Magas."

This Iranian influence on the reoriented Sun-worship in India is fully born out by the representations of Sūrya in the Indian Sculpture particularly belonging to the North. It is the udīcyaveśa along with the wearing of a waist-girdle called viyanga (cf. Br. Samhitā) or Yavīyanga (aryanga)—vide the V.D., which is the indianised form of Iranian Aiwiyaonghen the sacred waist-girdle of the Iranians. The extant Sūrya reliefs of the Kushan, Gupta and late Gupta periods illustrate this trait. Dr. Banerjea has made a good study of these icons and he significantly observes that several extant art motifs of the Gandhara region and especially those hailing from Mathura and belonging to the early centuries of the Christian era help us to trace the development of the new and reoriented Sūrya icons of the Gupta and post-Gupta periods, the illustrations of which will be tabulated ahead.

Dvādaśādityas: Now before we proceed with the prātimālākṣaṇa of the Sun-image proper, let us briefly notice the twelve Ādityas and their prātimālākṣaṇas as collected from the representative texts—vide Pr. Laks. p. 245-46. Mention has already been made of their early references in literature which proves how ancient they are. Different accounts of their origin are given; but Rao says: ‘The most commonly accepted meaning of their name is that they are all so-called because they are the sons of Aditi and in the Purāṇas, they are all evidently solar deities.’ These twelve Ādityas are said to preside each a month of the year. Their names are given variously in various works; and a good many of them agree in naming them in order as Dhātṛ, Mitra, Aryaman, Rudra, Varuṇa, Sūrya, Bhaga, Vivasvan, Pāśan, Saviṭṭ, Tvaṣṭṛ and Viṣṇu, the last one surpassing all in lustre. Some of these names like Mitra, Aryaman and Bhaga are illustrative of the identity between their Iranian counter-parts—Mithra, Aryan and Baga or Bagho of the Parsis.

In regard to the images of each of these twelve Ādityas in five principal texts—vide ibid., Sri Gopinath Rao on the authority of the Viśvakaram-śāstra (the last text quoted in the Pr. Laks. p. 246) has tabulated them in the following manner especially in regard to their hands and objects:

<table>
<thead>
<tr>
<th>No.</th>
<th>Name of the Ādityas</th>
<th>Back Right Hand</th>
<th>Back Left Hand</th>
<th>Front L.H.</th>
<th>Front R.H.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dhātṛ</td>
<td>Lotus garland</td>
<td>Kamaṇḍālu</td>
<td>Lotus</td>
<td>Lotus</td>
</tr>
<tr>
<td>2</td>
<td>Mitra</td>
<td>Soma</td>
<td>Śūla</td>
<td>Do.</td>
<td>Do.</td>
</tr>
<tr>
<td>3</td>
<td>Aryaman</td>
<td>Cakra</td>
<td>Kaumodaki</td>
<td>Do.</td>
<td>Do.</td>
</tr>
<tr>
<td>No.</td>
<td>Name of the Ādityas</td>
<td>Back Right Hand</td>
<td>Back Left Hand</td>
<td>Front L.H.</td>
<td>Front R.H.</td>
</tr>
<tr>
<td>-----</td>
<td>--------------------</td>
<td>----------------</td>
<td>----------------</td>
<td>------------</td>
<td>------------</td>
</tr>
<tr>
<td>4</td>
<td>Rudra</td>
<td>AkṣamāliŚ Śrī</td>
<td>Cakra</td>
<td>Lotus</td>
<td>Lotus</td>
</tr>
<tr>
<td>5</td>
<td>Varuṇa</td>
<td>Cakra</td>
<td>Paśa</td>
<td>Do.</td>
<td>Do.</td>
</tr>
<tr>
<td>6</td>
<td>Śūrya</td>
<td>Kamanḍalu</td>
<td>AkṣamāliŚ Śrī</td>
<td>Do.</td>
<td>Do.</td>
</tr>
<tr>
<td>7</td>
<td>Bhaga</td>
<td>Śūla</td>
<td>Cakra</td>
<td>Do.</td>
<td>Do.</td>
</tr>
<tr>
<td>8</td>
<td>Vivasvan</td>
<td>&quot;</td>
<td>Garland</td>
<td>Do.</td>
<td>Do.</td>
</tr>
<tr>
<td>9</td>
<td>Puṣan</td>
<td>Lotus</td>
<td>Lotus</td>
<td>Do.</td>
<td>Do.</td>
</tr>
<tr>
<td>10</td>
<td>Saviṭṭṭha</td>
<td>Gadda</td>
<td>Cakra</td>
<td>Do.</td>
<td>Do.</td>
</tr>
<tr>
<td>11</td>
<td>Tuṣṭṭha</td>
<td>Sruk</td>
<td>Homaja-KaliŚŚ Śrī</td>
<td>Do.</td>
<td>Do.</td>
</tr>
<tr>
<td>12</td>
<td>Viṣṇu</td>
<td>Cakra</td>
<td>Lotus</td>
<td>Do.</td>
<td>Do.</td>
</tr>
</tbody>
</table>

On this Dr. Banerjea makes a significant observation correcting Rao of his oversight: "but in his table all of them are shown as four-armed. The text quoted by him, however, explicitly says that two of them, Puṣan and Viṣṇu are to be shown as two-armed." As regards their illustrations, something would be said ahead as usual in the end.

Navagrahas: Śūrya is both an Āditya and also one of the Navagrahas. The other eight Graha are: Chandra, Bhauma (Maṅgala), Budha, Brhaspati, Śukra, Śani, Rāhu and Ketu. The following chart will give a succinct sculptural representation of all these Navagrahas as tabulated by Sri Rao in his E. H. I. (p. 322-3) on the authority of Rūpamaṇḍana:

**Navagrahas:**

<table>
<thead>
<tr>
<th>Name of the deity</th>
<th>Colour</th>
<th>Weapons etc.</th>
<th>Right Hand</th>
<th>Left Hand</th>
<th>Seat and Vehicle</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Śūrya</td>
<td>White</td>
<td>Padma</td>
<td>Padma</td>
<td>Caeriot with 7 horses</td>
<td>All the deities</td>
<td></td>
</tr>
<tr>
<td>Soma</td>
<td>&quot;</td>
<td>&quot;</td>
<td>Kumuda</td>
<td>10 &quot;</td>
<td>&quot;</td>
<td>nine</td>
</tr>
<tr>
<td>Bhauma</td>
<td>Red</td>
<td>Daṇḍa</td>
<td>Kamandalu</td>
<td>A goat</td>
<td>should</td>
<td></td>
</tr>
<tr>
<td>Budha</td>
<td>Yellow</td>
<td>Hands in Yogamudrā</td>
<td>Sarpūsana</td>
<td>be</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guru</td>
<td>&quot;</td>
<td>AkṣamāliŚ Śrī</td>
<td>Kamanḍalu</td>
<td>Hamsa</td>
<td></td>
<td>be</td>
</tr>
<tr>
<td>Śukra</td>
<td>White</td>
<td>&quot;</td>
<td>&quot;</td>
<td>A frog</td>
<td>adorned</td>
<td>with</td>
</tr>
<tr>
<td>Śani</td>
<td>Black</td>
<td>Daṇḍa</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td></td>
</tr>
<tr>
<td>Rāhu</td>
<td>Smoky</td>
<td>&quot;</td>
<td>&quot;</td>
<td>A sacrificial pit kīrti Śrī (kuṇḍa)</td>
<td>and</td>
<td></td>
</tr>
<tr>
<td>Ketu</td>
<td>&quot;</td>
<td>Arms folded as in the aṇijali attitude.</td>
<td>The lower portion of the body of Rāhu kuṇḍa should be that of a naś.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


snake.
The worship of Navagrahas has been a universal feature in association with any sacred ceremony or any important ritual. The Yājñā-valkya-Sṛṣṭi assigns to Navagraha-pūjā, an important place, for the attainment of desires. Regarding their representation, it enjoins that the figures of these nine planets should be made of copper, crystal, red sandal (wood), gold (in the case of Budha and Bṛhaspati), silver, iron, lead and bell-metal respectively; or these figures should be drawn on canvas in their respective colours or in maṇḍalas made of scented paste, the last being the lepyāja variety.

Surya-pratima-laksana—(i) Northern tradition:—From the persual of the texts—the Br. S., the V. D., the Agni, the M. P., and the A. P. and R. M., i.e. (i) to (iv) and (viii) and ix)—vide Pr. Laks. p. 246–48, two types of the Sun-images emerge. In the first (cf. the V. D.) the Sun is seated on a lotus, has two hands holding lotuses, moving in a car drawn by seven horses; and the second (cf. the Agni and the Matsya) also includes the charioteer, the legless Aruṇa who is driving the horses. Here the sun is attended by two male and two female figures. The two female figures are his queens—Niṣṭhūbhā, also called Chāyā on his right and Rājīṁ also called Prabhā or Suvarcasā on his left. In the front of these females are the males—the one on the right is called Piṅgala or Kuṇḍī holding either sword or writing implements and the one on the left is called Daṇḍha holding a sula (staff). Here in the latter, the Sun-figure is also said to be wearing an armour.

This last trait brings us to the description of the Sun-images as found in the Br. Samhitā and in another passage of the V. D.—vide ibid, conforming to the Iranian influence on north Indian images of the Sun as already pointed out before, and accordingly the Br. Saṃhitā would enjoin that ‘the god should be dressed in the fashion of a Northerner, (his body) from the feet up to the breast being covered. He should wear a crown and hold two lotus flowers by their stalks. His face should be adorned with ear-rings, he should wear a long necklace and a viyāṅga; …his face should be covered with a cheek plate’. ‘The Viṣṇudharmottara of a later date containing fuller details, says that the god should have four arms; he should be covered with a coat of mail and he should wear a Northerner’s dress; his waist girdle is known as yāvīyaṅga (avyaṅga); the staff-carrying Daṇḍi is to be shown on his left, and the pen and inkpot (here palm leaf) bearing Kuṇḍi on his right; a lion standard is to be placed on Śūrya’s right side, and his four sons, Revanta, Yama, and the two Manus, should stand by him. Other attendants of the diety according to this elaborate description are his four wives, Rājīṁ, (Rī-(Ni)-) kṣubhā, Chāyā
and the goddess Suvarcasā; the chariot drawn by seven horses should be driven by Aruṇa'.

Thus in the former we do not find any mention of the chariot, the horses and other attendants of the god, while in the latter there is an elaborate description of the accessories and the main characteristic of both these descriptions is the avyanga-girdle and boots which emphasise the foreign origin of the type of image consequent upon the reoriented cult on the Iranian model.

(ii) Southern tradition:—Now as regards the pratimā-lakṣaṇas as found in Southern Śilpa-texts like the Amśumadbhedāgama—vide Rao's notice E.H.I., Vol. I pt. II p. 306-7: 'the figure of the Sun-god should be sculptured with two hands, each holding a lotus. The hands should be so held up as to cause the fists holding the lotuses reach the level of the shoulders. His head is to be surrounded by a halo (kān-imaṇḍala) and his person should be adorned with many ornaments; on his head there should be a karaṇḍa-makuṭa and a garment worn by him should be red in colour. He should wear a pair of ruby ear-rings (kuṇḍalas) a der his chest there should lie a hāra (necklace). He should wear on' one cloth and the body should be covered (with a coat) as in 'in northern India.' The fabric of this coat should be so delicate in texture as to make portions of the body visible through it. There should also be a yajñopavīta on his person. The figure of Śūrya should be made to stand on a padma-pīṭha by itself or should be placed in a hexagonal chariot drawn by seven horses fully caparisoned. The chariot should have only one wheel and be shown to be driven by the same Aruṇa. On the right side of Śūrya there should stand Uṣā and on the left, Pratyuṣā. A second authority mentions four consorts to Śūrya; namely, Rājñī, Suvarṇī, Suvarcasā and Chāyā, while a third says that one half, taken vertically, of the body of Śūrya should have the shape of a dark-complexioned woman, probably indicating the sun inspite of his being the god of light, is inseparably wedded to night and its darkness.'

'The Śilparatna states that on each side of Śūrya there should be a dvārapālaka, named Maṇḍala and Piṅgala respectively.' Śilparatna chooses puṣparāga or ruby, of which the kirīṭa of Śūrya should be made.

Illustrations of the Sun images in consonance to the aforesaid introduction and the descriptions fall in as many as 5 types, earlier common types, early mixed types, (cf. the Iranian influence), medieval seated types, medieval standing ones and lastly the southern representations,
(i) Earlier types—again can be sub-divided in those of aniconic and iconic. The former used to be represented in symbols like a wheel, a round golden plate, a lotus flower etc. Dr. Banerjea has investigated into these earlier representations of the Sun—vide D.H.I. Chap. IV, and has illustrated it in the punch-marked and cast-coins (cf. the coins of Uddehika and the Pañcāla mitra chīṣḍ like Sūryamitra and Bhānu-mitra). As regards the latter i.e. Sūrya in human form it is represented in the ancient remains of Bodh Gaya, the Buddhist cave at Bhațja, composition of Sūrya carved on one face of the many-sided column found at Lala Bhagat and the Sūrya relief in the torus frieze of the small cave, Ananta-gumpha among the Khandagiri group of Jain cave shrines near Bhubanēśvara Orissa, where the motif of representations is more or less identical and their affinity to each other is remarkable. The typical of them (cf. Bodh Gaya) may be described in the words of Dr. Banerjea—ibid p. 432. ‘The god is seen riding on a one-wheeled (ekacakra) chariot drawn by four horses on a ‘upright’ of the old stone râiling (prâchânāsilâprâkāra) at Bodh Gaya. He is attended on either side by a female figure shooting an arrow, and they are the earliest reliefs standing for Uṣā and Pratyuṣa personifying the different aspects of ‘dawn’ driving away darkness; the demons of darkness appear to be personified by one male bust on each side of the relief. The Ṛgvedic description of Sūrya as riding a chariot drawn by one, three, four or seven horses seems to have been the basis of such representation.’

Thus the earlier reliefs (as says Dr. Banerjea), of Sūrya hailing from different corners of India, Western, Northern and Eastern, seem to prove that the iconography of this motif was to a great extent the same everywhere in these widely distant regions and it was utilised by devotees irrespective of creed.

(ii) Early types typify the remodelled motif of the Sun images in Northern India in a peculiar way due to the reorientation of the Sun-cult influenced by its Iranian form. These as already indicated, hail from the Gandhara region, especially from Mathura of the Gupta and post-Gupta periods. Apart from the Gandhara sites and Mathura Museum exhibits (see details in D.H.I. p. 434), the Sun-images of the early Gupta period as found in Sūrya relief at Niyamatpur and Kumarpur (Rajshahi Beagal) as well as Bhumara (Nagod Madhya Bharat) along with fine marble sculpture of Sūrya found at Rhair Khaneh (Afganistan) now in Kabul Museum and several others as noticed by Dr. Banerjea though take former model, are also representative of the developed innovations.
(iii & iv) Medieval Sūrya reliefs usually fall under two categories, one showing the god standing in the company of his attendants, the other showing him seated in padmāsana, the former outnumbering the latter. The former group is illustrated in an early medieval Sūrya image from Khiching in which besides the lotus-carrying two-armed central figure of Sārya dressed in udīcyaveśa also keeps up the earlier tradition of his accessories like Daṇḍī, Piṅgalā, Uṣā, Pratyuṣā, Aruṇa, and seven horses (shown in the relief). The latter are very often profusely ornamented (cf. Dacca History of Bengal for such elaborate Sūrya reliefs). This brings us to the fifth type, the Southern representations in which this is the prominent characteristic.

(v) Rao has made certain generalizations of the Southern types of Sūrya images comparing them with the Northern types and some of them may be enumerated here cf. D.H.I. p. 446—(f. n.):

“The South Indian Sūryas have their hands raised to the level of their shoulders, and the lotuses held by them are only half-blossomed; their legs and feet are always left bare; the northern Indian images have generally their hands at the general level of the hips or the elbows, and are made to carry full-blown lotuses rising up to the level of their shoulders, and they wear boots: Aruṇa and the seven horses, almost invariably present in north Indian varieties of Sūrya, are very often absent in their south Indian counterparts, and the number of attendants in the latter is very small (Daṇḍī, Kuṇḍi or Piṅgalā, the arrow-shooting goddesses, the several consorts of the god, etc. are almost invariably absent, especially in the Tamil districts).”

One of the earliest extant Sūrya images of the South Indian variety satisfying the above generalizations belongs to the Parasaraśvara temple at Gudimallam (near Renigunta in North Arcot).

Dvādasādityas illustrated:—As regards the illustrations of the Dvādasādityas it may be remarked that separate images of these are very rare; they are usually shown carved on the sides and top of detached frames (most probably set up behind the image of the Sun-god) or on the prabhāvalī of the Sūrya-image. The architectural frame in the Junagadh Museum shows two-armed figures of Sūrya carrying lotuses in separate niches, three on either side and five on the top (eleven in all). Barring the central figure on the top, which is shown seated with Uṣā and Pratyuṣā on either side, all the other ten are shown standing and attended by other female companions. Four of the Navagrahas, probably Śukra and Śani and certainly Rāhu and Ketu, are also placed on the top. The eleven Ādityas together with the missing central figure of Sūrya would make up the requisite number.”—D.H.I. p. 437.
Revanta:—Dr. Banerjea has also taken notice of another solar deity, Revanta, one of the sons of Sūrya whose worship in Eastern India seems to be of some significance (cf. ‘Ṭīrthatattva’ of Raghunandana). Purāṇas like the Kālikā and the Mārkaṇḍeya and the Viṣṇudharmottara along with the Brhatsamhitā describe him and Dr. Banerjea has pointed out a remarkable illustration—the Ghatnagar (Dinajpur) black basalt image (now in the collection of Rajshahi Museum). It may be pointed out that the images of Revanta are often mistaken for those of Kalki and Sri Brindavana Bhattacharya rightly remarks: It is remarkable however, that the former differs from the latter by the clear representation of attendants such as dogs, musicians etc.

Navagraha-illustrations: Dr. Banerjea observes that the extant Navagraha reliefs containing their separate and group representations often depict them in different manner. Stone slabs with the figures of these ‘grahas’ usually standing and rarely seated, were used as architectural pieces in medieval temples of different parts of India. This medieval convention did undoubtedly serve as prophylactic measure for the safety of the the temples. In Indian sculpture the three illustrations as noticed by the learned Doctor are a late ‘Gupia fragmentary sandstone relief from Sarnath, (now exhibit No. 1536 in the Indian Museum) showing only four grahas which was eight-graha-composition—Ketu being a latter addition; the Kankandighi sculpture (now in Asutosh Museum, University of Calcutta) which, though a nine-figure composition (having Gāṇeśa in the beginning) is remarkable for the absence of Ketu and the twelve-spoked wheel—the Navagrahakakra found in the ruins of Khiching where not only Ketu but also a central deity like Dhūtā or Viḍhātā also figure.

Iconology behind the Sun and Navagraha images: We are familiar with the earlier Viṣṇu as a solar deity in the Vedas. The later tradition reversed the position and Sūrya was reckoned as Visnuite image. Brindavan echoes this tradition when he says, ‘Iconographically the representation of the sun resembles that of Vāsudeva in general appearance and in many details. It is noteworthy also that the Sun is one of the forms of Viṣṇu, and probably the image of Sūrya in his Rājaśī mūrti [The Anantaśīḥ and Balarāma (Śeṣa) mūrtis are his Tāmasī (full of Inertia, Sleep) and Vāsudeva, his Sāttvīkī (full of intelligence) forms] or form of activity. The moving car, the military dress including the boots, the shooting rays, all indicate a great spiril of animation. I propose the following points of similarity between the images of Vāsudeva and Sūrya:
Sun:
Prabhā Sarvasvatī or Satyabhāmā
Chāyā Lakṣmī or Rukmiṇī
Kuṇḍī Brahmā
Daṇḍa Īṣa
Four hands Four hands
Lotus-seat Lotus-seat

Another point to be noted is that the seven horses here represent physically the seven rays of the Sun "Vibgyor" (violet, etc.). Aruṇa (literally meaning 'red colour'), the charioteer, represents the crimson morning rays of the Sun".—I. I. p. 17-18.

Similarly the development of Navagraha-images also presuppose an iconology resting with some of the principal gods of the pantheon who are supposed to preside over them as per the following tabulation of their affinity:

1. Candra from Varuṇa "जलप्रत्यतिदृष्टम्"
2. Maṅgala "" Kārtikeya "कन्द्रिदिवशत भौमम्"
3. Budha "" Viṣṇu "नारायणाधीनं विष्णुपनःसिद्धिदृष्टम्"
4. Brhaspati "" Brahmā "ब्रह्मिद्रिश्वतम्"
5. Śukra "" Śakra or Indra "शकाधिद्रिश्वत ध्यायितः"
6. Śāni "" Yama "यमाधिद्रिश्वतम्"
7. Rāhu "" Serpent "सर्पग्रस्तिद्रिश्वतम्"
8. Ketu "" like Maṅgala भौमच सत रूप रूपम्: काय्य विज्ञानात

Brindavan, therefore, concludes, 'The attributes of water lilies etc. in the case of Candra as indicating his aquatic nature, those of Śakti etc, in the case of Maṅgala indicating his war-like character, those of Viṣṇu, in the case of Budha signifying his nature of intelligence, the symbols of Akṣamālā, book etc., in the case of Brhaspati indicating his nature of penance and meditation, those of treasure, etc., in the case of Śukra indicating his kingly nature and those of staff, etc., in the case of Śāni indicating his destructive nature, and so on, have a special reference to the iconic development attempted above"—I. I. p. 33.

Saura-āyatana—the Sun shrine: The Aparājita-pracchā—vide Pr. Laks. p. 251, enjoins the placing of Soma and other gods in the following manner: On the east there should be Soma; on the south-east, Bhāuma; on the south Brhaspati; on the south-west, Rāhu; on the west, Śukra; on the north-west, Ketu; on the north, Budha; and on the north-east Śāni.

Saura-prathīrās or the guardians or the gate-keepers of the Sun-shrine as given in the Bhaviṣya-purāṇa in an esoteric manner may be
summarised thus: those at the first gate are called Dharma and Artha: at the second Guruja and Yama; at the third, Kubera and Vinayaka; and at the fourth Raivata and Pinjdi. Raivata or Revanta as we know, is a son of Surya, while Pinjdi is said to be Siva.

Digpalas—Digpalas and Lokapalas are the same. They are eight in number corresponding to the eight quarters of the universe assigned to each of them for the guardianship. They are: Indra, Agni, Yama, Nirtti, Varuna, Vayu, Kubera, and Isana. Sri G.N. Rao remarks: “It might be noticed that all these deities held prominent positions in the Vedic period, long before, Vishnu and Siva of the modern Trinity, became supreme in Hindu Mythology; and the former are now obliged to be content with the more modest situation of the guardianship of the quarters of the universe. It, therefore, becomes necessary to trace the history of the degradation so to speak of these deities from the exalted positions held by them during the Vedic times”.

It may, however, be pointed out that this stereotyped number of eight is neither full nor uniform in far earlier texts like the Mahabharata and the Manusmriti, where they are also addressed as Lokapalas. In the former source (VIII. 45-31 f.) it appears their number was at first four—Agni, Yama and Bhagvat Soma (cf. the conspicuous absence of Kubera in it) and Hopkins correctly observes that the grouping of Agni, Yama, Varuna and Indra seems older than when Kubera is substituted for Agni, (cf. Ramayana’s enumeration of these).

Vedic—Barring Kubera and Isana who may be regarded as laukika devatás or folk-deities—vide Patañjali, the other six like Indra, Agni and Vayu, etc. were all Vedic deities of considerable importance and eminent position. Agni, Indra and Vayu constituted the Vedic Trinity in the Rgveda. In the later Vedic texts like Atharva-veda this omission of Isana and Kubera and substitution of Vishnu and Brhaspati is significant; it only enumerates six digpalas, the adhipatis—Agni, Indra, Varuna, Soma, Vishnu and Brhaspati. In the Krṣṇa Yajurveda (T. Samhitā V. 5-10) only six regents are mentioned, the names almost the same except here Vishnu is substituted by Yama. The Gobhila Gṛhyasūtra, however, furnishes a valuable background for the rise of later ten Digpalas as developed in Jain mythology. There it is laid down in connection with the building of a house that ten offerings are to be made to ten regents namely Indra (E), Vayu, (S. E.), Yama (S.), Pitara (S. W.), Varuna (W), Mahārāja (N.W.), Soma (N), Mahendra (N. E.), Vāsuki (downwards) and Brahmā (upwards in the sky).

Buddhist and Jain—Regarding Buddhist tradition of the Digpalas, Dr. Banerjea observes: “In Buddhist mythology too we find a group of four divine beings associated with the principal quarters, and the
Sanskrit Buddhist texts give us a stereotyped list of four; they are Dhiṣṭarāṣṭra, the Gandharva king (east), Virūḍhaka, the king of the Kumbhāṇḍas (south), Virūḍhaka, the Nāga monarch (west) and Vaśirmāvaṇa, the Yakṣa king (north). They are the Catur-Mahārājas of some Buddhist texts, and Pāṇini seems to have had them in his mind when he referred to their bhaktas in one of his sūtras (cf. supra, p. 85)².

As regards the Jain tradition, a hint has already been made above. There are two traditions of Digambaras and Śvetāmbaras in Jainism and accordingly there are two corresponding traditions in ritual, mythology and iconography. While the former accept the stereotyped list of eight, the latter follow Gobhila Grhyasūtra’s ten, incorporating Brahmā and Nāga to be lords of the upper and nether regions.

With this brief introduction, before their individual pratimālakṣāṇas and illustrations are noticed, let us tabulate them collectively as per the Aparājita-pracāhā’s description of them—vide Pr. Laks. p. 254(ii).

<table>
<thead>
<tr>
<th>Dikpāla</th>
<th>Vehicle</th>
<th>attributes in hands</th>
<th>quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Indra</td>
<td>gaja</td>
<td>vara, vajra, aṅkuśa &amp; kuṇḍī</td>
<td>E.</td>
</tr>
<tr>
<td>2. Agni</td>
<td>meṣa</td>
<td>„, śakti, mṛṇāla &amp; kamaṇḍalu</td>
<td>S. E.</td>
</tr>
<tr>
<td>3. Yama</td>
<td>mahiṣa</td>
<td>lekhanī, pustaka, kukkuṭa and daṇḍa</td>
<td>S.</td>
</tr>
<tr>
<td>4. Nirṛti</td>
<td>vānara</td>
<td>khaḍga, kheṭaka, kartṛ &amp; arimastaka</td>
<td>S.W.</td>
</tr>
<tr>
<td>5. Varuṇa</td>
<td>makara,</td>
<td>vara pāśa, kamala, &amp; kamaṇḍula</td>
<td>W</td>
</tr>
<tr>
<td>6. Vāyu</td>
<td>mṛga</td>
<td>vara, dhvaja, pāṭkā &amp; kamaṇḍalu</td>
<td>N. W.</td>
</tr>
<tr>
<td>7. Kubera</td>
<td>gaja</td>
<td>gadā, nidhi, bijapūra &amp; kamaṇḍalu</td>
<td>N.</td>
</tr>
<tr>
<td>8. Ṛṣaṇa</td>
<td>viṣa</td>
<td>„, triśala, nāgendra &amp; bijapūraka</td>
<td>N. E</td>
</tr>
</tbody>
</table>

**Indra:** One of the supreme Vedic gods meaning kindler, born without a fellow and as one without a rival, weilder of Vajra, encompassing the sky and waters and reaching up to heaven, was the fixer of the earth and the luminaries and constituted the Vedic Trinity of Sūrya and Agni. This is a modest picture of his position in the Vedas. The question whether he had any cult of his own is not difficult to answer. He could not captivate the minds of the upper class people in the later times, but the artisans and workers did glorify him. There was a very old practice of adoring Indra on a particular day of a month and carry a procession in his honour. This is known as Śakradhvajotthāna—the raising of the banner of the lord Indra. The Samaraṅgana echoes this tradition—vide its chapter on this hoary institution. The Śilappadhigaram, a Tamil epic also describes this tradition. Another negative allusion to his worship comes from the life and deeds of Kṛṣṇa, who stopped his worship on earth. It was on this score that Indra had caused havoc in Gokula by sending down torrents of rain, and Kṛṣṇa had to lift
up the whole of the Govardhana mountain to save the people. In
the Purāṇas he was the leader of the gods in churning the ocean
and got white elephant Airāvata from it. In the Mahābhārata he is
said to be the father of Arjuna. He, as we have seen, is also classed
as one of the twelve Ādityas and now was relegated to this lot of
being one of the Dīkpālas. One important thing about him is his
prominence in Buddhist and Jain religious lore and the subsequent
association in their iconographic representations.

Avoiding details of the other texts quoted in Pr. Laks. p. 254-55,
we may describe him in brief (cf. the S. S.). The accounts, as given
in the Samarāṇgaṇa Śītradhāra regarding these Dīkpālas, however,
is very meagre. All the names are also not mentioned here. It
describes (Ch. 77. 42-48) only Indra and Vaivasvata and Agni and
the further text being corrupt, the other names are missing. In their
places, sages like Dhanvantari and Bharadvāja and Prajāpatiś like
Dakṣa etc. are only hinted at. Now without going into details, the god
of gods, Indra, mythologically is the lord of Heaven and his friend the
lord of Hell, Yama, the son of Vivasvaṇ Sūrya (Vaivasvat) should not
be left out without some words on them incidently describing others
as well. He is thousand-eyed, holding Vajra—the thunder-bolt, strong
and poweaful. Dressed in forehead, a high didem (Kīrīṭa) and
catching the club in his next hand, he should be represented in white
garments with a long thread hanging from shoulder to the waist. A
particular specification given by the text is remarkable for his
conception. He should be shown in royal splendour with his
Puṣhita, the prime minister. Indra, the god of kings, is an emblem
of royalty, himself being the king of gods.

Illustrations: The earliest ones are to be found in Buddhist relief
compositions of Gandhara and Mathura (cf. his basket-like head
dress). Other notable illustrations may be cited from the stone reliefs
in the Paharpur basement and Chidambaram stone. The latter is a
fine south Indian example of the four-armed figure of Indra seated
astārīde on the back of the elephant.

Agni—was also an important deity in the Vedas and with Indra
and Sūrya, formed the triad of that period. He is accredited with
triple existence, as fire on earth, as lightning in the atmosphere and
as the sun in the sky. The Vedic description gives him two heads,
four horns, three feet and seven arms. Later on he was identified
with Rudra and Śiva and is, therefore, considered to be the father
of Kārtikeya. The most detailed description of Agni from the
iconographer’s point of view comes from the Viṣṇudharmottara—vide
Pr. Laks. p. 256, in which he is bearded, four-armed, four-tusked,
three-eyed, riding a chariot with smoke standard drawn by four parrots and driven by the wind, having his consort Svāhā on his left lap, holding flames, trident, rosary in his hands. The Āgamas, on the other hand characterise him as having four arms, three eyes, red jaṭās, with the front hands showing varada and abhaya, the back ones holding sruk and śakti. The Purāṇas like Agni and Matsya give Agni, a goat as his vehicle. The Āgamas on the other hand provide him ram for his vehicle. His colour is described differently in different texts—red, molten gold, or yellow.

As regards his illustrations Rao has given two reproductions one from the Śiva temple at Kandiyur in Travancore and the other from Śiva temple at Chidambaran. It is almost similar to the first except that instead of the faces being those of goats as in the first figure, they are human in this case and a bull (not a ram as required by the Āgamas) is his vehicle.

Yama.—is the son of Vivasvat and Saranāyu, the daughter of Tvāṣṭṛ, with a twin sister named Yamī, whose incestuous offer of marriage was rightly resisted by Yama. He was the first man who died, reached the other world and showed the path to that world. Rao says that he is nowhere in that Vedic period represented as a punisher of sins. In the later days he is also known as Dharmarṣa. He is said to be the father of Dharma, the eldest of the five Pāṇḍavas. He is very elaborately described in the V. D. in which “the four-armed god is seated on a buffalo with his consort Dhumorṇa on his left lap, his right hands holding a staff and a sword and the left ones a trident with flames and a rosary, a furnace with flames issuing from it being shown on the top of the staff (it might thus stand for a khaṭvāṅga); Citragupta dressed as a Northerner (udīcyaveśa) holding a pen and a leaf in his hands on his right and the fierce looking Kāla (Time, the destroyer) holding a noose in his hand on his left, are his characteristic attendants reminding us of the companions of Śūrya, Kuṇḍi or Piṅgala and Daṇḍi. According to the S. S he is represented glowing with lustre akin to that of his father the Sun. He should wear gold-ornaments and be shown in yellow garments having a hallow like that of the moon. Sculpture No. 39 on the south basement wall of the Paharpur temple has been identified by Dikshit as Yama.

Nirṛti—the lord of the south-west, is a Vedic deity like Yama and Indra and he is regarded there as a god of evil which fact is kept in tact in the Purānic tradition in a bit modified form—vide the V. D’s. description of Virūpākṣa and characterising Nirṛti as his wife—Kāla (Time) is Virūpākṣa and Mrtyu (death) is Nirṛti. His illustr.-
tions are very rare, one hailing from Ahobilam as reproduced by Rao is very interesting. Here this dikṣāla is riding on the shoulders of a man. Another illustration as given by Dr. Banerjea is a relief in the collection of Rajshai Museum where too he is naravāhana. Rao has given another illustration from Chidambaram.

Varuṇa—is characterised by his famous noose (pāśa). As regards his vehicle, according to the B. S it is a goose; according to the Agni, it is a crocodile, while the Matsya makes it a deer. The V. D. also includes the figures of Gangā and Yamunā on their respective mounts to be shown on the right and the left in the image of Varuṇa, himself riding a chariot drawn by seven swans, who stand for the seven seas, in accordance with his conception as the lord of Waters. A beautiful figure of Varuṇa which is a side-piece of the Rajarani temple at Bhuvanēśvara, may be illustrated here.

Vāyu—should be a youthful person of powerful constitution, of black colour and possessing two or four arms. His eyes must be of red colour and his garments, white. He should have a wavy-curved brow and be adorned with all ornaments. In his right hand it is stated, there should be a dhvajā (banner) and in the left a daṇḍa. It might also mean that the right hand should be held in the paṭāka-hasta pose. Some authorities prescribe the aṅkuśa in the right hand of this deity. His hair should be dishevelled and he may be seated either on a simhāsana or on a deer; the latter is more often met with in sculpture as the vehicle of Vāyu. He should also appear to be in a haste to move very quickly. The Viṣṇudharmottara states that the colour both of the body and of the garment of Vāyu should be sky-blue and that he should carry in his hands the cakra and the dhvajā. Vāyu should have his mouth open. To his left should be seated his consort. Dr. Banerjea says that in early medieval temples of prominent cult-gods, Vāyu, shown as riding on a stag and holding a flag in his hand, occupies his allotted corner in the outer side of the structure.

Kubera—literally means a person with deformed body. The story of Kubera is differently told in the Rāmāyaṇa and the Varāhapurāṇa. In the Buddhist and Jain literature and mythology the association of Kubera is a common feature. In the former accounts he is also the lord of Yakṣas (this is also the Hindu tradition) and is the husband of Hārīti. He has also the name of Vaiśravaṇa and Jambhāla. Kubera as a Vyantara-devatā has been fully noticed by the learned author of the D.H.I. (cf. Chapter IX). Kubera’s conception goes back to the Atharva Veda. Patañjali’s Mahābhāṣya also alludes to him many a time. As regards his pratimā-lakṣaṇa he is usually two-armed, holding a club or mace in one of his hands, accompanied by two nīdhis—Saṅkhā
and Padma and has either a nara (not ordinary mortal man but some mythical anthropomorphic type) or a lamb for his mount. The V. D. describes him also as apīcyaveṣa and kavaci with four hands carrying not only the weapons like shield and mace but also a jewel and a pot. His fangs and moustache and his consort Ṛddhi seated on his left lap are other traits according to this text. According to the Āgamas (the Amśu) the two nidhis Śaṅkha and Padma are to be shown in the form of two personified spirits नीधिः पद्मस्वरूपम् and therefore the Suprabheda is justified in describing Kubera with terrific features. The Śilparatna truely characterises him as a friend of Hara, riding a chariot drawn by men etc. and accompanied by aśṭa nīdhis and Guhyakas on all sides. The R. M. makes him ride on elephant also. This brings us to his representation in Indian sculpture, especially the Kubera and Hāritī compositions of the Hellenistic art of Gandhara where these traits are illustrated. In the medieval and later medieval representations—vide the famous temples, this potbellied god is shown squeezing the neck of a mongoose vomiting jewels.

Īśāna—is the eighth Dīkpāla. He is Śiva and the V. D. describes him as Gauriśvara who is no other than Śiva and as Dr. Banerjea rightly remarks that it is curious that this conjoint aspect of Śiva and Uma should stand for one of the Dīkpālas.

The Aśvinī: lastly a word on Aśvānīdevate may also be said here. It is curious to note that though the sculptures of these twin-gods are not found in extant monuments, they have found a place in the Pratīmā-lakṣaṇa of the Samarāṅgaṇa. A number of Āgamas also contain the accounts of the figures of Aśvins.

The origin of these gods is not a matter of settled opinion as different versions found in different sources attribute different origins. Etymologically (cf. Nirukta of Yāska) they are so called because they pervade everywhere. Sri Rao says: “Who these gods were the commentators of the Vedas are not able to answer. Some say these were personifications of heaven and earth, others of day and night and yet others, of the sun and moon.” One thing, however, is certain that they are regarded as physician-gods and are possessed of wonderful therapeutic power. The Paurāṇic accounts are also dissimilar. Among them, according to those of the Varāhapurāṇa, these gods were born of Śūrya and Saṃjñā as a Stallion and Chāyā respectively.

Now as regards the details of their figures, it is enjoined by the text (Samarāṅgaṇa Sūtradhāra) that both should match each other. They should be shown wearing garlands of white flowers and be dressed in gold ornaments.
CHAPTER VII
OTHER MISCELLANEOUS IMAGES

YAKSA—VIDYĀDHARA—VASU—MARUDAGANA—PITRGANA
MUNIGANA (ṚŚIS) AND BHAKTAS ETC.

It may be noted that almost all these are described by Rao under a general head ‘Demi-gods’. I would however prefer to ‘Demi-gods and Demons’. Accordingly in continuation with gods, the demi-gods and demons must also be taken into consideration. Among the Demi-gods, Sri Rao (E. H. I. p. 549) includes:—

1. Vasus
2. Nāgadeva and Nāgas
3. Sādhyās
4. Asuras
5. Apsarasas
6. Piśācas
7. Vaiḍūlas
8. Pītiṣ
9. Ṛṣis and Munis
10. Gandharvas and
11. Marudāṇas.

But Nos. 4, 6 and 7 should, in my opinion, be treated not as demi-gods but demons. Mythological and historical accounts both corroborate their antagonism to the gods and, therefore, anti-devas can not be the minor forms of the devas. These demi-gods, the Yakṣas and Kinnaras and Apsarasas have furnished very fascinating motifs to sculpture and more particularly to painting in India from very remote times. No ancient monuments, whether they are cave-temples like those of Ajanta or devotional temples like ancient and medieval temples, scattered throughout the length and breadth of this country are without the figures of these celestial beings, the most pleasant companions of gods. The exhibition of this tendency on the part of the Indian artist is superb. The Samarāṅgaṇa Sūtradhāra has devoted a good deal of description to demi-gods and their antis—the demons.

Though the descriptions of these demi-gods and demons as found in the text are not very copious, the special contribution of this text is the prescription of their relative size in sculptures and paintings. It lays down the following sizes in descending order:

Dānavas
Dāityas
Yakṣas

Gandharvas
Pannagas or Nāgas
Rākṣasas,
N. B. (i) As regards the Vidyādharaś, they should be smaller than Yakṣaś.

(ii) The Bhūta-gaṇas, however, should be shown superior to Piśacac (or Rākṣasas) in every respect—fatter and more cruel.

As regards their dresses, ornaments and other emblems, the text lays down that Piśacas and Bhūtas should be represented rohita (of red colour) ugly and red-eyed. They should be shown in a variety of forms in unmatched dresses and ornaments, serpents hanging over their heads, and of terrible appearances. They should be represented dwarfish in size with a good number of weapons. A further direction is that they should be shown wearing sacred threads and with their armours and śāṭikās on. Another rule is that they should be given a didem (kirīṭa) on their heads. In the last it lays down a general recommendation that a skilled sculptor or painter should bestow the dress, the ornaments, the emblems, the weapons, etc., according to the particular conception in which they are held in the sculptures (S. S. 77. 61–62).

Yakṣaś: With this general introduction from the iconographer’s standpoint to these demi-gods and demons there is still a good deal of scope for their individual delineations. Before we do so by taking them one by one, we have to say something first on Yakṣaś, an important class of demi-gods or what the Jains would call them, the Vyantara-devatās. This omission in the above list has to be accounted for.

It is really strange that in early sculpture, the Yakṣaś are the most prominent and conspicuous figures. Their exuberance in Indian art is indicative of their popularity among the people. Like Dikṣṭaśas they form an integral element in all the three branches of Indian Iconography—Brāhmaṇa, Baudha and Jaina. All the ancient Buddhist sites and Hindu temple-sites are fully represented with their pictures. With this predominance of Yakṣa-sculpture in monuments, their insignificance in the manuals is a bit disturbing. This is what Dr. Banerjea also laments: ‘It is a fact however that iconographic texts systematised at a comparatively late date seldom contain any explicit description of the Yakṣa images. T. A. G. Rao has collected several texts descriptive of such iconographic types as Vasus, Nāgas (Nagadeva), Śūḍhyās, Asuras, Apsarasas, Piśacas, Vetalas etc., from various sources, but no mention of the Yakṣa type is made by him (op. cit. Vol. II Appendix B, Pratimālakṣaṇāṇī, pp. 271-79).’

There are however two texts, the Mānasāra—vide Pr. Laks. p. 262 and Hemādri’s Caturvarga-cintaṁaṇi which do describe them howsoever in an insignificant manner. But before we take up their icono-
graphy, it is required to account for this conspicuous absence. Yakṣas according to our early tradition going back to the age of Atharvaveda were ‘Itarajanāḥ’ or ‘Puṇyaajanāḥ’. Dr. Banerjea observes that ‘the association of the Yakṣas and their king Kubera with riches (he is also called Dhanapati, Nidhipati) and one of their principal appellations, Guhyakas, mainly indicative of concealment may also be traced to the Atharvaveda.’ References in post-Vedic literature (cf. Patañjali’s Mahābhāṣya etc.) and the early Buddhist and Jain literature to Yakṣas simply abound. All these copious references may be purviewed in Dr. Coomaraswamy’s work ‘Yakṣa’. The Mahābhārata alludes to their shrines as well. In all these sources, Yakṣas are nothing better than the folk-deities. Naturally with the rise of the institutions of worship of the gods and goddesses, prominence and recognition could be afforded only to those whose glorification was sublime, acts marvellous, deeds lofty, iconology edifying and who belonged to the higher strata of their own. That is why they are neglected in the iconographical texts, their main aim being the description of cult-deities. The Yakṣas were not cult-deities in the sense we could give them this honour. They were folk-deities, worshipped, adorned and admired by the primitive dwellers of the land and in the aristocratic Bhakti-cults of the Aryans, they could not have been better placed. Jainism and Buddhism, the two religious upsurges of India, rose on the backing of the common, unsophisticated people and therefore the glorification of Yakṣas in their religious lore and iconography was a natural corollary.

Now coming to their Pratimā-lakṣaṇa—vide ibid, according to the Mānasāra they assume a purely human appearance and are adorned with the crown by the name of Karṇḍa. They are also stated here as chowry-bearers of other gods which fact is fully represented in Buddhist and Jain iconographical representations. They possess dark, blue and yellow complexions and benevolent disposition. According to Hemādri on the other hand, (who bases the characterisation of the Yakṣas on the basis of the Mayasamgraha), the Yakṣas should be made tundila—pot-bellied, two-armed, holding nīdhis in their hands (cf. their historical association with Kubera, the Lord of riches and the treasurer of gods or the God Śiva) and be shown fierce (due to) drunkenness, their lord Vaiśravaṇa should hold a club in his hand.* It is very interesting that Hemādri also mentions in this connection, the names of Yakṣas as Siddhārtha, Maṇḍibhadrā etc. etc. along with their king Dhanādhīpa Kubera. The ‘tundila’ aspect of the representation of Yakṣas is fully borne out by their abundant illustrations
in Indian sculpture. Another aspects in which the Mānasāra’s prescriptions apply are the headgear and the consequent embellishment of other parts of the body and they are also profusely illustrated. There is yet another trait of Yakṣa-representation in Indian sculpture, the association of trees which is also significant from the standpoint of primitive culture in which tree-worship was in great vogue and later on this primitive trait was not only associated with Yakṣas and their worship but also got transformed into the tradition of Sthala- Vyākṣas, as associated with many higher cult-deities like Śiva or Viṣṇu. As regards their illustration, they are too numerous to be done justice here. This is Dr. Banerjea’s speciality and I do not want to encroach upon the learned Doctor’s domain. The reader is referred to read D.H.I. Chapter IX.

Vidyādhāras, Gandharvas and Apsarasas—will go together. According to the Mānasāra—ibid, and like Yakṣas, Vidyādhāras also assume a purely human appearance and are adorned with Karṇāḍa and their colour is stated to be dark, red and yellow. They are a kind of fairies possessed of magical powers. There is yet another trait, left out so far and filled up by this very text and the V. D., as associated with the Vidyādhāras. It is the flying mode. The former—vide Pr. Laks. p. 262 ‘पुरुष: युध्यादा च’ etc. three lines—gives here this flying posture and Dr. Banerjea’s commentary on the first line is worth reproducing: ‘The first line most probably describes the flying pose in a very characteristic way; it means “with plough-share like legs (shown) in front of the back”. This appears to be a very significant mode of describing the flying posture which is depicted in the late Gupta and mediaeval reliefs by the legs flexed backwards near the knees, the feet resembling the handle of the plough, and the knees, the metal plough-share it-self.’ As regards the latter text i.e., the V. D. the flying couples of the Vidyādhāras are made to carry swords in their hands:

कृंद्रमाण्यः व्याप्यवतात्याय विद्याधरः नु च
सप्त्तीकारः ने कार्य्य मात्याल्यासः प्रारिः ||
कः श्रस्त्याः ने कार्य्य गामने वाच्रा मुष्कि ||

It may be remarked here that these with flying mode as is usually adopted in the representation of the garland-bearing and flower-throwing attendants or accessories of the principal cult-deity as illustrated in the early Buddhist monuments of Bharhut, Sanchi, Amaravati etc. and the Jain caves of Udaigiri and Khandagiri, near Bhuvaneswara in Orissa, are usually divided into two main groups: the first are hybrid in appearance (their upper half bearing human with wings attached to the shoulders, their lower one bearing bird-like), while the second are
entirely human even without the appendage of wings. According to
iconographic terminology says Dr. Banerjea, ‘The former are the
Gandharvas, the latter being Vidyādhāras’.

This classification is based on a wrong interpretation of the
Mānasāra text by the learned author cf. his D.H.I. p. 351-52. The
last four lines in the Mālinī metre—vide Pr. Laks. p. 262 under
‘ब्रजविद्वाचपरः’ are really the description of the Kīnnaras and not of
Gandharvas as Dr. Banerjea understands. Further, contrary to the
learned Doctor’s observation (cf. ‘But the Mānasāra does not seem to
distinguish between the two’—p. 352.) both these do differ—the Gan-
dharvas are like Yakṣas and Vidyādhāras take entirely human ap-
pearance while the Kīnnaras are characterised by the hybridity as just
pointed out and so they are surely distinguished by the Mānasāra.
Here Dr. Acharya, the author, on the Mānasāra also agrees with me—
vide ‘Hindu Architecture in India and abroad’—p. 148. ‘The descrip-
tion of the Kīnnaras is contained in a Mālinī stanza at the end of this
Chapter.’ (After Yakṣas, Vidyādhāras and Gandharvas are described—
writer.) ‘The legs are like those of an animal, the upper part of the
body is that of a man, the face is like that of Garuḍa (the bird of Viṣṇu),
and the arms are provided with wings. He is adorned with a diadem
and red lotus, has the beautiful hue of a flower, and holds a lute (Viṣṇa).
These are the characteristic features of the Kīnnaras’. It may be
noticed that the body of the Kīnnara as a combination of the bodies of
a man, an animal and a bird rightly gives the idea of hybridity as
associated with above mentioned sculptures of the renowned sites.
The association of Viṣṇa and other musical instruments perhaps gave
the impression to many a scholar to class them Gandharvas. This
contention of mine is also supported by the description of Gandharvas
as given in Mayasāṃgraha quoted by Dr. Banerjea himself—ibid p.352,
and the learned Doctor rightly says ‘The Mayasāṃgraha does not at
all refer to the hybrid form of the Gandharvas (Kīnnaras are not
described here), but gives a general idea about them in this way : ‘The
Gandharva, handsome in appearance, should be made as conferring
boon on his devotees, wearing a crown and ear-ornaments, holding a
club, and engaged in playing on a lyer.’ Thus the general description
of Yakṣas, Vidyādhāras according to this text is applicable to Gan-
dharvas also who are celestial choirs and celebrated as musicians
—vide The Mānasāra which says :

‘भैरवस्तुचरा वज्रा विद्वाचरारुच मारागः ।
गीतवचालितते गान्विकैतिषति कहते ते ॥

Yakṣas are attendants of the devas which fact is an important
corroboration in the monuments, but what is the implication of Vidyādharas as weight-lifters or load-bearers? The association of music—vocal and instrumental (Vipā stands for the latter) with the Gandharvas is also borne out fact.

Further Rao Gopinath also has something to add and he observes on Gandharvas: 'In the Atharvaveda they are said to be a class of gods, hairy, like monkeys or dogs; they assume at will handsome appearances to seduce the females of this earth. Therefore they are invoked so that they may not indulge in this sort of wrong act but live with their own wives. The Gandharvas are believed to be deities who know the secrets of the divine truths and reveal them to the world. As we have already seen they are included in the class of Pañchajanas and Sāyaṇa links them with Apsarasas: according to him they are the males of a class of divine beings whose females were the Apsarasas. In the Atharvaṇa Veda, the Gandharvas are said to be 6333 in number.'

Gandharvas again represent the modern free lovers and one of the eight system of marriage is the Gandharva system, where the alliance is not a religious sacrament, but a sort of contract which lasts till both the parties agree. Now as regards the Apsarasas they are so called because they are said to have sprung from the waters when the ocean was churned for obtaining ambrotia (amṛta). They are believed to be celestial nymhps with no one as their particular husbands and that they were courting human heroes as they ascended the heaven. The apsarasas are said to be seven in number and the names of the most important of these are given as Rambhā, Vipulā, Urvaśī and Tilottamā.

In sculpturing the images of the Apsarasas they should be represented as having slender waists, large gluteals and well developed busts. They should all look very pretty with a smiling countenance and adorned with all ornaments and draped in silk garments. They must be standing erect (samabhaṅga) on bhadra-pāthas. Thus these two divine beings called Gandharvas and Apsarasas go together whose king is Citraratha who is invariably mentioned so in both the epics.

As regards their illustration something has already been said above. More should be seen in Dr. Banerjea's work, the D. H. I.

Nāgas—(i) History: After these four celestials are taken into accounts, let us now turn towards the netherlands where Nāgas and Nāginīs are believed to have been residing. The exuberance of Nāgas and Nāginīs in Indian art is a proof of the wide prevalence of the
snake-cult in India. The practice of adoration of the serpent is very primitive in India and it has some Vedic association also (cf. Rigvedic Athirbadhuya). In the later Vedas especially in the Atharvaveda, various snake-gods are mentioned and they are mentioned in association with Gandharvas, Apsarasas, and the Putyajanah, the Yakshas etc.—(VII. 8. 15). Their names like Tiraścīrāja are also mentioned. Epic Tārṣya and Dhiṛtraśtra (the Nāgarāja of later Brahmanical and Buddhist texts) are also mentioned. In Gṛhyasūtras ‘Sarpabali’ is one of the many house-hold rites and its performance as an annual rite—prolonged for no less a period than the four months of the rains, is reminiscent of the popular Nāga-worship in many parts of India and Dr Banerjea observes: ‘The custom of worshipping the Asṭanāgas (Vāsuki, Takṣa, Śeṣa, Ananta and others) and the snake-goddess Manāsī during the rains and especially on the Nāga-paṇcami day (usually falling in the month of Śrāvaṇa) even now current in Bengal seems to be the popular counter-part of the Sarpabali of the Gṛhyasūtras.’

As hinted before that the references in the early Buddhist and Jain religious texts also support the wide prevalence of the Nāga-cult. In Cullabagga (V. 6) four tribes of serpent-kings are mentioned. Various Nāga-chiefs like Muca (j) linda, Kāliya etc. are said to have paid respects to the Buddha on different occasions and many early reliefs illustrate these themes. The Nāgas are believed to have been born on the Paṇcami tithi of the bright half of the Śrāvaṇa and the whole of India offers Pūja to the Nāgas on the day—the Nāga-paṇcami. In the Mahābhārata and the Varāhapurāṇa, different accounts of their origin are given along with an account of Kṛṣṇa’s encounter with Nāga Kāliya of the Mathura region and the victory over and severe chastisement of the serpent-chief, the inner significance (as pointed out by Dr. Banerjea) of the whole story being the suppression of the primitive Nāga-cult by the newer and more generally accepted Kṛṣṇa-cult of the Mathura region. As regards their association with the Buddhist fold Rao says, ‘In historical times, portions of India were inhabited by a race of men who went by the name of the Nāgas and they are said to have formed the majority of persons who joined the newly started Buddhist religion.’ It was why a candidate for admission to the Buddhist order was often asked whether he was a Nāga or not (Crunwedel ‘Buddhist Art’ p. 44). It may be (observes Dr. Banerjea p. 347) presumed that the question was put to ascertain whether the particular person was primarily an adherent of the Nāga cult or not.’ Incidentally an important reference to Nāgas (so far not
pointed out by these savants) is their craftsmanship in the art of Architecture and Sculpture (cf. ‘Nāga style of Indian architecture’ in the writer’s ‘Hindu Prāsāda’ p.95 and Hindu Science of Architecture Vol. I Section Temple-architecture—the Origin etc.).

(ii) Iconography: There are as many as six sources from where we can reconstruct the iconography of the Nāgas. In the Mayasamgraha Pr. Laks. p. 263-64, where after describing the characteristic colours and other peculiarities of the famous Nāgas like Takṣaka, Karkoṭaka Padma, Mahāpadma, Śaṅkhapāla and Kulika, the text gives some of the common traits of the iconographic type like two tongues and arms, seven hoods with jewels on their heads holding rosary of beads in their hands and endowed with curling tails. Their wives and children are said to bear either one or three hoods.

In the Aṣṭāmudadhṛtīgama—ibid, the description seems to apply to Nāgadeva and not Nāgas in general. The image of this deity is endowed with three eyes, four arms, beautiful countenance, red colour karāṇḍa-muṣṭa, padmapīthā seat, abhaya and varāda poses, a five-headed cobra over the head of Nāgrāja—all these attributes simply portray him a deity rather provide for us to determine the iconography of the Nāga type as is illustrated in Indian sculptures. Similar is the case with the description as given in the V. D. (Book. III ch. 65 verses 3-8) where Nāga Ananta, an incarnation of the Lord Viṣṇu (cf. Saṅkarṣaṇa or Balarāma) is in the mind of Purāṇakāra,—vide the following traits: four-armed, endowed with many hoods, with the beautiful earth goddess standing on the central hood; in the right hands of the god are to be placed a lotus and a pestle, while his left hands should hold a ploughshare and a conch-shell—these attributes on the hands supports the above mentioned remark.

The last lākṣaṇa from the Śilpratna ibid p. 264 (iii) however helps us to a great extent to determine the textual iconography of the Nāgas as we find them represented in the art. Here ‘the Nāgas are human in shape from the navel upwards, their lower part being serpentine in form; they have encircling hoods on their heads; the hoods may be one, three, five, seven or nine; they should have two tongues and should hold a sword or shiled in their (two) hands’.

Of the two earliest figures of the Nāgarāja found in the Bharhut railings, that of Elīpātra on the Prasenjit pillar satisfies the description of Ananta (see details in Banerjea’s). These as well as similar other figures in the early Buddhist art of Central India, Gandhara and Amaravati represent Nāgas in a peculiar way making obeisance to the Lord (the Buddha) and as if hiding their hybridity. This is the Buddhist
way of representing them. But the Nāga-images found in the Mathura region as well as that of Dadhikarṇa Nāga in Lucknow Museum and one hailing from Chargaon are real cult-objects and belong to the early Christian era, in the last of which the duel nature of Nāgadeva (i.e. where the seven hoods are ‘part of a complete serpent whose coils are plainly visible both at the front and the back of the sculpture’) is characteristic again of the modified representation of Baladeva cf. the implication in the V. D’s lakṣaṇa of Nāgarāja Ananta. Further—vide a general observation of Dr. Banerjea—“Most of the Nāga and Nāginī figures of the Gupta and later periods are shown in the role of accessories to the higher cult-gods, especially Viṣṇu. Their hybrid iconographic type is retained; but when the figures cf Ādi, Śeṣa or Ananta Nāga are shown as so many seats or couches of Viṣṇu seated or lying down, they are usually represented their original form of huge polypephalous snakes with many coils. Śeṣa Nāga or his consort in the Varāha reliefs are shown, however, according to the conventional hybrid form, their upper part being human and lower serpentine. But shown singly, the Nāga appears as a human being with snake hoods attached behind his head.” This motif is beautifully represented in khiching.

Vasus—are another class of demi-gods, who form an important composition of 33 gods in the Ṛgveda—8 Vasus, 11 Rudras, 12 Ādityas and Heaven and Earth. Their origin is discussed at length in the Śrī Bhāgavata ‘that in the sixth Manvantara, Dakṣa had by his wife Asikni sixty daughters. He married them to Prajāpatis. Dharma obtained ten daughters of Dakṣa, of whom one, Vasu begot the eight Vasus’.

The names of eight Vasus along with their characteristic attributes of hands may be seen in the following tabulation (reproduced from Rao’s). ‘The general features of the images of the Vasus are that they should have each two arms, two eyes, and be of red colour; they should be clad in yellow garments and be adorned with karaṇḍa-makutas. They should have side tusks, terrific look, sinuous brows and fine hair. As in the case of all other images these should also be adorned with all ornaments. They may either be seated or standing and should be carrying in their hands the khaḍga and the kheṭaka respectively; The Suprabhedāgama among the Śaivāgamas, and the Viśvakarma-śāstra agree in stating that the colour of the Vasus is golden yellow and the latter prescribes beautifully embroidered red garments for the images of these demi-gods. The Viśvakarma-śāstra gives detailed descriptions of each one of the Vasus. According to this authority the images of the Vasus ought to possess four arms. In the following
table are given the various articles carried in their hands by eight Vasus:

<table>
<thead>
<tr>
<th>Vasus Name</th>
<th>Right Hand Front</th>
<th>Right Hand Back</th>
<th>Left Hand Front</th>
<th>Left Hand Back</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dhara</td>
<td>Padma</td>
<td>Akṣamālā</td>
<td>Hala</td>
<td>Šakti</td>
</tr>
<tr>
<td>Dhruva</td>
<td>Kamalākṣamālā</td>
<td>Cakra</td>
<td>Kamaṇḍalu</td>
<td>&quot;</td>
</tr>
<tr>
<td>Soma</td>
<td>Padma</td>
<td>A rosary of pearls</td>
<td>Ankuśa</td>
<td>&quot;</td>
</tr>
<tr>
<td>Āpa</td>
<td>Hala</td>
<td>Šakti</td>
<td>&quot;</td>
<td></td>
</tr>
<tr>
<td>Anila</td>
<td>Ankuśa</td>
<td>Akṣamālā</td>
<td>Šāṭti</td>
<td>Upavita</td>
</tr>
<tr>
<td>Anala</td>
<td>Akṣamālā</td>
<td>Sruva</td>
<td>Kapāla</td>
<td>Šakti</td>
</tr>
<tr>
<td>Pratyuṣa</td>
<td>Khaḍga</td>
<td>Ankuśa</td>
<td>Kheṭaka</td>
<td>&quot;</td>
</tr>
<tr>
<td>Prabhūśa</td>
<td>Daṇḍa</td>
<td>Kapāla</td>
<td>Ankuśa</td>
<td>&quot;</td>
</tr>
</tbody>
</table>

N. B. Notice the fact that the back left hand has uniformly the Šakti, which has been made the inseparable concomitant of the Vasus.

Asuras: The Asuras and Rākṣasas are very old demi-gods. They are often mentioned in the Vedic period. The Nirukta says that the word Asura implies a cloud that sprinkles water. The dark mass of cloud was evidently personified into a wicked being which required to be chastened by Indra to pour down rain. The Asuras are included in the Pañcajana which, according to the Nirukta was composed of the Gandharvas, the Piṭṛs, the Devas, the Asuras and the Rākṣasas; but Śāyaṇa enumerates them as the gods, men, serpents, Gandharvas including the Apsarasas and the Piṭṛs. From the Taittirīyasaṅhitā we learn that the earth once belonged to the asuras and the gods had only a very small place on it. The gods asked the asuras for more upon which the asuras desired to know how much of the land they would require. The Devas replied "as much as this she-jackal can go round in three steps". The asuras consented to grant this request of the Devas and Indra asumed for the occasion the form of a she-jackal and stepped round the whole of the earth in three strides. There is a very interesting account in the Śatapatha how gods became distinguished from and superior to asuras (see Rao's).

Pisacās, Vetalas and Bhutas etc.—are already taken notice of, cf. introduction to his chapter.

Marut-ganas:—In the vedic period the Maruts are said variously to be the children of the earth under the name of Priśni and Rudra and as children of the ocean they are said to behave like sons to Indra. Rudra and Priśni are said to have begotten these in their assumed forms of a bull and a cow. Generally they were very friendly to Indra and with their help strengthened him against Vṛtrāsura. Only in a very few
instances they are described as having abandoned Indra and left him to kill Vṛitra single-handed. The Maruts are the gods of the tempest and as such are sometimes included in the thirty three gods and sometimes counted as outside this number; in some places they are said to be thrice sixty and in others as only twenty-seven in number. They were the favourite deities of some ṛṣis who have sung high praises about them. In these they are extolled as having spears resting upon their shoulders wearing anklets, golden ornaments and helmets, seated upon resplendent cars drawn by spotted deer and carrying light in their hands; they are ever engaged in gathering rain clouds and compelling them to discharge their contents. Divested of the poetic element and viewed in the ordinary sense, the Maruts are gusts of wind personified; they are as fleet as deer and are really ever busy in gathering rain-clouds and helping Indra, the god of the atmosphere.

‘The Amśuṣumadbhedāgama contains a description of the images of these Maruts. They should all be of handsome looks, dark in complexion, and possessing two arms, and standing upon padmapīṭhas. They should be draped in white silk garments, adorned with all ornaments and flowers and should have luxuriantly growing hair on their heads.

Sadhyas:—‘According to the Nirkuta the word Śādhyā means a ray of light. The gods who abide in the sky and absorb water and other liquids are said to be the Śādhyas. They are said to be adorable even by the gods. The Śādhyās are twelve in number and are named, according to the Agnipurāṇa, Māna, Manta, Prāṇa, Nara, Apāna, Viśravān, Vinirbhaya, Naya, Dānsa, Nārāyaṇa, Viṣṇa and Prabhi. These are said to be the sons of Dharma and were great souls (mahātmās). The images of Śādhyās should be represented as seated upon Padmāśanas and as carrying in their hands the akṣahāmīlā and the kamaṇḍalū.’

Pitrs:—‘Hiraṇyagarbha Manu had Mārīchī and other sons; the sons of these latter are know as the Pitṛs or Pitṛ-gaṇas. Mention is made of seven such gaṇas and they are as follows:

(a) Viśvā’s sons were the Pitṛs of the Śādhyas and were called the Somasad.
(b) Mārīchī’s sons, those of the Devatās and were called the Agniśvātta.
(c) Atri’s sons, those of the Daiyās, Dānavas, Yakṣas, Gandharvas, Uragas and the Rākshasas and were called the Bṛhaśad.
(d) Kavi’s (Śrāvachārya’s) sons those, of the Bhrāhmaṇas and were called the Somapa.
(e) Āṇgiras' sons, those of Kṣatriyas and were called the Havirbhujas.

(f) Pulastya's sons, those of the Vaiśyas and were called the Ājyapa, and

(g) Vaśis̄ṭha's sons, those of the Śūdras and were called the Sukalins'.

In giving the description of the Pitṛs, the Āgamas state that they are three in number and that they must be seated either on the same wooden seat or on a bhadrapiṭha; the three pitṛs are the father, the grandfather and the great grandfather. These must be sculptured as old but good looking and strong people of yellow draperies, draped in yellow garments and wearing each an yajñopavita. On their head must be the keśabandha and they should be adorned with all ornaments: their body should be smeared with ashes (bhāsmā). They should have nice teeth and have with them a walking stick and an umbrella. The pitṛs should have only two arms of which the left one should be kept stretched out on the knee of the bent left leg; the right hand should be held in sūci-hasta pose. The Viṣṇudharmottara states that the pitṛs should be seated upon kuśāsana (mat made of kuśa or on spread out kuśa grass) and that they should carry the piṇḍapātra or the vessel to receive the rice-balls offered to them by their living descendants.

Rsis and Munis: "The word ṛṣi, according to the Nirukta, means the rays of the sun and these are said to be seven in number. By an extension of meaning the term came to be applied to the ṛṣis, the seers; just as the sun's rays spread everywhere and disclose the existence of all things, the seers or the ṛṣis are able to perceive everything. Again, the Śatapatha Brāhmaṇa considers the ṛṣis as breaths and derives the word ṛṣi thus: "In as much as before all this universe, they, desiring the universe, were worn out (aṛṣan) with toil and austerity therefore they are ṛṣis". Later on, the ṛṣis were regarded as those who had reached the other end (pāragas) of jñāna and samāna. The origin of the ṛṣis according to the Nirukta is as follows:— Brahmā took some dirt from his body and sacrificed it to the fire. From the flames there emanated the ṛṣi Bṛhaspati (fired in the fire). After the fire subsided, another ṛṣi arose from the live charcoal (aṅgāra) and was therefore called Āṅgiras. A third ṛṣi was predicted to be born after the two former ones from the same fire and was called Atri; the name Atri is also capable of meaning not-three and hence that the number of ṛṣis was not going to stop with three and that some more were to be born from the kuṇḍa (fire-pit). When the agni was removed and the kuṇḍa dug
out a ṛṣi came into existence from the place where the kuṇḍa stood. He was known as Vaikhānas. The Brahmāṇḍapurāṇa gives a slightly different account of the birth of the ṛṣis. Marici was born first; at the time of the yāga he was born Kratu. A third came into existence saying aham tṛṭiyah, I am the third, and was hence known as Atri. Then again a fourth with thick hair was born and was called Pulastya; a fifth with flowing hair and called Pulaha was next born. From the heap of coins and other dakṣīṇas (presents) placed in the yāga-sālā (sacrificial ground) was born another ṛṣi and he was called Vaśiṣṭha. All these were the mind-begotten sons of Brahmā and it is from these all other beings including the Pitṛs were generated’.

‘The ṛṣis are grouped into seven classes. Vyāsa and others are called the Mahārṣis; Bhela and others, the Paramārṣis; Kauva and others, the Devarṣis; Vaśiṣṭha and others, the Brahmārṣis; Suśruta and others, the Śrutarṣis; Ṛtuparna and others, the Rājarṣis Jaimini and others, the Kāṇḍarṣis’.

The names of the seven ṛṣis differ from Manvantara to manvantara.

‘The āgamas give the names of the seven ṛṣis differently; thus, the Anūśumadbhedāgama has Manu, Agastyā, Vaśiṣṭha, Gautama, Aṅgiras, Viśvāmitra and Bharadvāja; whereas the Suprabhedāgama enumerates them as Bhṛgu, Vaśiṣṭha, Pulastya, Pulaha, Kratu, Kaśyapa, Kauśika and Angiras; and the Pūrvakaranāgama, Agastyā, Pulastya, Viśvāmitra, Parāśara, Jamadagni, Vālmiki and Sanatkumaṇa. We have perhaps to understand that each of these authorities gives the names as they obtained in different Manvantaras’.

‘The images of the ṛṣis should be sculptured as either seated or standing on a padma-pīṭha; they must be shown as peaceful old people with flowing beards reaching up to the chest, with jaṭāmakuṭas on their heads, yajñopāvitas, and with their foreheads marked with three streaks of vibhūti (bhūma or ashes). They may have in their hands a walking stick and an umbrella or they may keep the right hands in the jñāna-mudrā pose and rest the left arms on the knee of the left leg which must be bent and resting upon the seat. They should be clothed in garments made of barks of trees, which should be held in position by kaṭāśūtras: their upper wear should be white clothes’.

Mānasārā recognises the following seven sages: Agastyā, Kāśyapa, Bhṛgu, Vaśiṣṭha, Bhārgava, Viśvāmitra and Bharadvāja. Regarding their iconographical colours etc. it lays down that Agastyā should be sculptured bright blue (śyāma); Kāśyapa, yellow (pīta); Bhṛgu dark or
black (krṣṇa); Vaśiśṭha red (rakta); Bhārgava brownish (piṅgala); Viśvāmitra also red (rakta); and Bharadvāja, yellow (hāridra, lit. turmeric coloured). They are represented in a purely human shape, being two-armed and two-eyed. They wear yellow garments and the sacred thread (yajña-sūtra) and are distinguished by the matted hair of the ascetics (jaṭājaṭa). In their two hands they hold a staff (daṇḍa) and a book (pustaka). Of Agastya, who is mentioned first among the seven sages, it is stated particularly that he is corpulent (bṛhatkūṣṭi) and hump-backed (kubjākāra). Of these seven sages, Agastya is measured in seven-tāla, Kāśyapa and Bhṛgu in eight-tāla, and the rest in nine-tāla.

**Bhaktas:** In keeping with the Āgamic tradition (cf. the U-Kāmika—vide Pr. Laks. p. 197 and the Śaiva chapter below p. The Mānasara has got a credit to treat the Bhakta-iconography in conformity to the Bhakti tenets of Śrīmadbāhūgavata etc. Accordingly here in this text ‘Devotees are divided into four classes according to the four stages of holiness and are called Sālokya (dwelling in the same world viz. as the deity), Sāmipya (dwelling in the vicinity of the deity), Sārupya (being in conformity with the deity) and Sāyujya (being united with the deity). The first is the result of devotion (bhakti), knowledge (jñāna), and renunciation (Vairāgya). Knowledge combined with renunciation leads to Sāmipya. Sārupya is produced in the worshipper by meditation alone, and Sāyujya is attained by true knowledge (of God). Further details related to their iconometry—navatāla (l. 112 equal pts.) applied to the 1st class, adhana daśatāla (116 pts.) to the second, madhyama ibid to the 3rd and the uttama one to the last.

Now in the end some observations are needed on concretised concept like Artha, Kāma, Diśas, jvara, Vedas Śāstras, Dharma, Jñāna, Vairāgya, Vyoman and Aiduka—vide Pr. Laks. p. 267-69 (cf. also Pt. I. ch. 1 and Pr. Vījū. p. 182) which are described as images in the Viṣṇu-dharmottara, which reflect the most powerful sway of iconological developments of the the time when virtues, ailments, knowledge and renunciation, scriptures and philosophies, Pūrṇas and Itihāsas etc. etc. too come to be deified and images evolved. Avoiding the details of their iconography (which are understandable from the Pr. Laks. ibid) some remarks on Vyoman and Aiduka may be made. It is said that by worshipping Aiduka and Vyoman the worship of the world should be regarded as accomplished. The form of Aiduka consists of a combination of various stereometrical figures, the Lingam and the figure of the four Lokapālas. Vyoman consists of cubical and spheroid parts on which is established an eight-petalled lotus with the Sun god in the centre, and the Dikpālas in their proper places.
CHAPTER VIII

JAIN AND BUDDHIST ICONOGRAPHY

Section I—Jain Images

Foundation of Jain Iconography: In the Pratimā-Lakṣaṇa, Jain images and Buddhist ones have been both assigned only one paṭala (chapter). Accordingly here also they would be treated in one chapter. Before we take the Jain iconography, let us just try to know its foundation, the institution of worship which Jains evolved. This institution to which the Jainas were wedded presupposes in its turn the general tenets of Jainism—its philosophy and its ethics. And so while taking all these into our consideration, naturally, the most logical question which crops up is to say a few words on the rise of Jainism itself—its antiquity and evolution.

It may be asserted at the very outset that Jainism is not any new religion in India. Originally it was only an off-shoot from Hinduism. It may have been a reaction to some of the most intolerant institutions like Yajñaa and its implied animal sacrifice and unwieldy paraphernalia difficult to be adhered to by ordinary run of men. Religion in India has always been a way of hearty doing rather than a belief of the mind. Those who stood for a new gospel must have been the pioneers of simple, sacred and pious life which characteristic has never left Jainism. Now when this pure and serene original spring began to flow into many a channel and required newer and newer land, naturally, the mud of dogmatism changed its colour. It acquired a new dogma, its own philosophy (metaphysics) and ethics. Vedism (the fountain head of Yajñaa) was the first target. Anyone questioning the authority of the Vedas was regarded and discarded as heretic. The Jainas and the Baudhas both, who questioned the Paramount Authority of Hinduism were labelled as heterodox. The Jainas accepted the challenge—promulgated their own religious tenets, formulated a philosophy of their own and worked out an ethical code for their daily routine—collective as well as individual life. Thus heresy was supreme.

As it is an introduction to Jain iconography, we are not going to dwell at length at Jain religion. It is enough to point out here that as Buddhists evolved their own Scriptures in place of Vedic scripture
so did the Jains. These are called Aṅgas and Sūtras. The most important characteristic features which gave the Jainism a stamp of their own, were the extremity of tenderness shown towards an animal life—Ahimsā and the Saint-worship (i.e. the worship of the Tīrthankaras who were regarded superior even to gods). The latter element of Saint-worship simply humanised Jainism.

Avoiding other details in regard to the religious views of the Jains their conception of Mokṣa, unlike the negative concept of Nirvāṇa of the Buddhists (cf. the doctrine of ‘Śūnya’—vide Monism of Śaṅkara), rests on the positive significance implying absolute purity and freedom from the snares of Karma.

In metaphysics, Jainism recognises a pluralistic realism which is very much influenced from and is akin to the Nyāya-Vaiśeṣika theory of Hindu Philosophy. The Doctrine of Syād-vāda (may be or may not be) or the seven methods of predication (sapaṭa-bhaṅgi-nyāya) gives Jain philosophy a scientific and a rational approach by which knowledge is characterised as a synthetic approach.

It is in the realm of their ethics that foundation of temples and worship of the Saints come and that is what is directly related to our subject. The ethical organisation of the Jains like that of the Buddhists, prescribes a code of religious conduct both for the Monks and the Laity—vide the five-fold vow (practically the same as we have in our Yoga-Daśana—ahimsā, asteya etc.). The Monks are Yatis, the Laity, the Śrāvakas. The former can do away with worship, the latter are enjoined as a rule, to visit a temple and pay their homage to the Tīrthankaras by worshipping them.

Antiquity of Image-worship among the Jains—the question is no more controversial, antiquity of Jainism may be still a problem but its image-worship is not a problem. Worship as a historical examination is preposterious; it should always be examined from the broad cultural standpoint. Worship in some form or other was the life-companion of man; it may be aniconic or iconic. In the rise of Jainism, the rise of worship must have been first aniconic—vide the early archeological evidence of stupas (i.e. 7th. Century B.C. stupas built in honour of Supāraśvanātha) and the Ayāgapaṭhas etc; etc. There are so many evidences for the iconic traditions among the Jains—vide inscriptions (Hathigumpha) proving the antiquity of the image-worship and a good many illustrations of the images themselves—cf. Khandagiri and Udaigiri caves, fully illustrating this evidence and they are all a testimony to do away with this question. Kaṭṭila mentions Jain
deities Jayanta, Vajavanta, Aparājita etc. in his monumental work. Antagada Dasa and other Jain scriptural texts which are not later than Mahāvīra's time, also corroborate the antiquity of image-worship and dedication of shrines and temples. Let us, therefore, say a few words on the mode of Jain image-worship by which it is characterized to see if there are certain innovations or modifications from that of Hindu image-worship.

The Arcā of the Jains:—the mode of worship among the Jains is neither very elaborate nor very complicated. It is very simple—Pradakšinā, Praṇāma and Puṣpa—three 'Ps' will do. The more elaborate will consist of jala-pūjā, candaua-pūjā, akṣata-pūjā and naivedya-pūjā to be followed by Ārti—the pañcopūciras will do (cf. the 16 upacāras of the Hindus—vide Pr. Vījū chap. IX). Three other important features of Jain ritual and worship are: 'Śārayikā' reading (the reading of spiritual books), keeping fasts (which characterises their rigour of asceticism) and pilgrimage. 'Besides the image-worship of the Tirthankaras and some subordinate deities, the worship of the Siddhacakra (which is invariably kept in a Jain temple) has found a firm hold on the Jain devotee'. Later on Jain temple-worship also got complicated in conformity to their religious order. Jain temples became the centre of their religious activities. They were their churches—worship, recitation and ceremonies (like Samavasaraṇa—special decorations) all added to this development bringing them on a par to a Hindu temple.

A few words need be said here on the Digambaras and the Śvetāmbaras (between which Jains had divided themselves on differences of certain doctrinal schisms) in relation to their different modes of worship. In Pāja, the Śvetāmbaras use flowers, sweet, etc. The Digambaras substitute them for dry rice, spices etc. While the former decorate the images of the Tirthankaras with earrings, necklaces, armlets and tiaras of gold and jewels etc., the Digambaras leave their images naked and unadorned. Thirdly, the Digambaras bathe the images with abundance of water but the Śvetāmbaras use very little of it. Fourthly the Digambaras may bathe and worship their images during night, the Śvetambaras do not even light lamps in their temples, much less do they bathe or worship the images. The fifth difference relates to the use of pañcarāmāṣa in washing the images, the Digambaras do it, and the Śvetambaras would not. This is what the orthodox Jainism stands for. In neo-Jainism, two new (comparatively modern) sects known as Lunkās (452 A. D.) and Sthānaka-vāsis or Dhundiās (1653 A. D.) arose who stand for absolute opposition to image-worship.
The Arcajas of the Jains — Classes of Jain gods and goddesses:— On the authority of the Jain texts the classifications of Jain deities may be purviewed:—

(A) Earlier classifications—vide earlier Jain literature:—

I. Jyotisii
   9 planets

II. VImanavasi
   (a) born in Kalpas
      (1) Sudharmā
      (2) Īśāna
      (3) Sanatkumāra
      (4) Mahendra
      (5) Brahmnā
      (6) Lāntaka
      (7) Śukra or MahāŚukra
      (8) Sahaśāra
      (9) Anata
      (10) Prāṇata
      (11) Ārana and
      (12) Acyuta.

   (b) born above the kalpas—anuttara-vimāna each with an Indra to rule over:—
      (1) Vijaya
      (2) Vijayanta
      (3) Jayanta
      (4) Aparājita &
      (5) Sarvārtha-siddha

III. Bhavanavasi
      (1) The Asura —
      (2) Nāga —
      (3) Vidyuta —
      (4) Suparṇa —
      (5) Agni —
      (6) Dvipa —
      (7) Udadhi —
      (8) Dkvāta —
      (9) Ghanika— &
      (10) The Kumāras
      (1) Naisarpa
      (2) Pāṇḍuka
      (3) Piṅgala
      (4) Sarvaratna
      (5) Mahāpadma
      (6) Kāla
      (7) Mahākāla
      (8) Mānava &
      (9, 10) Śaṅkha

IV. Vyantara
      (1) Piśācas
      (2) Bhūtas
      (3) Rākṣasas
      (4) Yakṣas
      (5) Kinuaras
      (6) Kimpuruṣas
      (7) Mahoragas &
      (8) Gandharvas

V. Navavidhāna
      (1) Naisarpa
      (2) Pāṇḍuka
      (3) Piṅgala
      (4) Sarvaratna
      (5) Mahāpadma
      (6) Kāla
      (7) Mahākāla
      (8) Mānava &
      (9, 10) Śaṅkha

VI. Viradevas
      (1) Mānabhadra
      (2) Pūrṇabhadra
      (3) Kapila &
      (4) Piṅgala
(B) The three-fold classification of Ācāra-Dinakara, consists of (i) firstly the Prāśāda-devatās, such as those installed on pedestals, in fields, in a cave or on a platform (catvara) or in a temple or they belong to the liṅga (symbolic) or Svayambhu type etc; (ii) secondly Kuladevīs or Tāntric goddesses such as Caṇḍī, Kaṭṭhēśvarī, Vyagrarājī etc., and (iii) thirdly the Sampradāya-devatās such as Ambā, Tripurā, Tārā etc.

N. B. (i) : “...it is clear that a great many Tāntric goddesses have found a room in the Jain pantheon. We came across the names of the goddesses of clearly Tāntric nature such as Kaṇḍī, Kālī, Mahākālī, Caṃmuṇḍā, Jvālāmukhī, Kāmākhyā, Kāpālinī, Bhadraśāleśvarī, Durgā, Lalī, Gaurī, Sumanāgālī, Rohinī, Sulakṣatā, Tripurā, Kurukullā, Chandrāvatī, Yamaṅgaṅgā, Krāntimukhā etc.” J. I. p. 23. Further as we shall see in the Jain literature we find the incorpora- tion of the famous Śīkta goddesses, the 64 Yoginīs in Jain pantheon and therefore, “this predominant Tāntric element in iconography seems to be represented by the Śvetāmbara sect, who like the Mahāyāna Buddhists, developed by assimilation and invention, a Tāntrika system of their own.”

N. B. (ii) Besides the above-enumerated deities “there are divinities recognised and worshipped by the Jainas, who would not come under any of the above-mentioned categories and they are: (1) the 16 Śrūta-devīs or Vidyā-devīs; (2) the 8 Aṣṭamātṛkās; (3) the Mothers of the Tīrthankaras; (4) Kṣetrapāla; (5) Bhairavas; (6) Śrī or Lakṣṭī Devī and (7) Śānti-devī. Thus the cent per cent Brahmanic influence on their pantheon and iconography is beyond doubt.

With this introduction to the Arcā and the Arcya, let us now turn to the Jain images, their origin and characteristics, before we take up the main images of Tīrthankaras and their accessories.

Origin of Jain Images—As for the secular enjoyment and the cherishment of the memory of our dear and beloved ones, the pictorial images—the paintings have served an age-long tradition, similarly the growing idea of an image of a god or prophet a religious teacher or saint is to remind a believer of his life and deeds and to inspire him for virtuous acts. This applies to all image—or relic-worship. Hence the adherants and the followers install image in the sacred places associated with their lives and deeds. These places thus become the places of pilgrimage and sacred sites of hallowed memory, dedicated adoration and pious liberality and severe asceticism. This was also true to the origin of Jain images. When their Jinas
departed, their statues were set up in a temple for daily and congre-
gational worship. In the worship of the Jinas, a notable feature is
the recitation of Kālīyānakas or the auspicious moments in the life of
the great ones from the body of the Jain Kalpasūtra. The great
antiquity of this custom itself proves the relatively great antiquity of
Jain images. In Jain iconography, besides these Tīrthankaras, as we
have seen that many Brahmanical divinities were silently assimilated into
the Jain pantheon. It was perhaps due to the ideas of auspiciousness,
prosperity, wealth, kingly splendour or so on, very much associated
with Brahmanical deities like Gaṇeśa Śri, Kubera and Indra that
they too found a direct outlet in the Jain Sculptor’s art. All these
images are fully represented in the Jain sculptural heritage as scattered
throughout India specially at those places which are intimately
connected with Jainism.

Places of Jain pilgrimage: Rise of Jain images are synchronous
with the rise of the centres of Jain pilgrimage, the sites associated
with the lives of the great Jain Prophets. In fact, the Tīrthankaras
made their Tīrthas—vide the tradition contained in the following
stanza:

अन्नविष्कालमुक्तानामविजैतामः ||
श्रवणे दुष्यथर्ज्जु नदीशु नगरेशु च ||
धामाविश्वचिस्तेषु सुझुत्थुसिङ्गेशु च ||
श्रवणे वा मनोक्षु कार्याविनिमित्तम ||

‘The phenomenal incidents in Jain literature are known as
(a) Garbha or Conception, (b) Janma or Birth, (c) Jñāna or Enlight-
enment, (d) Nirvāṇa or Death—or collectively Five Kālīyānas. Besides
these, free choice was given to build Jain temples on sacred places,
on the sea-side or at any fine place or locality’. Brindavan Bhattacharya
accordingly says (J. I. p. 29) that ‘as a consequence, we
actually find Jaina temples under a Jain community scattered over all
parts of India. Vimala sheh Tejapala and Vastupala on Mt. Abu in
Rajputana and temples on the Mt. called Parasnath in S. Bihar are
noteworthy in Jain architecture. The caves in the rock, on which the
fort of Gwalior is built, contain many interesting Jain sculptures.
Other sites of temples and sacred places of the Jinas are: Mathura,
Śatruṣāya Hill in the Palitana State, Girnar in the Junagarh State in
Kathiawar, the Indra and Jagannath Sabha caves, Ellora, Khajuraho
in C. I., Deogarh, Gadag, Lakunadi in Dharwar, Sravaṇa Belgola.
At Sravaṇa Belgola, there is a gigantic statue of Gomateśvara. Other
Jain cossitis are found Karkala and Venur in South Kanara. Nearly
all the Tīrthankaras obtained consecration and perfect knowledge at
their native places though Rṣabha is said to have been a Kevalin
i.e. one possessed of the highest knowledge, at Parimāla, Neminātha, at
Girnar, and Mahāvīra (the last) on Ṛṣūpālikā river. Twenty of them attained final release on Sammetaśikha or Mt. Pārśvanatha but Neminātha enjoyed this bliss at Girnar, Vāsupujya at Campāpur in E. Bihar, Mahāvīra at Pāvēpurī and Ṛṣabha himself at Aśūpada, which is identified with the famous Satruñjaya in Guzrat. Eighty-four images of Jains are known to have been installed at different places of Jainism.

**Tirthankaras.**—or Jinas according to the Śilpa-Ratnākara—vide Pr. Laks. p. 270 are only the manifest aspects of the Supreme Brahma—Arūpa assuming Rūpa. They are Viśvarūpa, Jagat-prabhu, Kevala, Jñānamārtti, Viśārāga and in their incarnatory forms they take only two arms, one face and are seated on bhadra-padmāsana attitude, meditating upon Prabrahma. These are also the characteristics of the great Hindu gods, the Yogiśvara Śiva or Yogāsana Viṣṇu or Padmāsana Brahmā. The question, therefore, would arise what are the distinctive features of a Jina or Tirthankara? In the Jain literature a Tīrthankara means a prophet. ‘A Tīrthankara is he by whom was shown the broad fording-place of virtue, the best of all, reaching which men overcome sorrow’—Śāmantabhadrā—vide Bṛhatatasvayambhūstotra. Tīrtha thus would stand here for Dharma, and who expounds it is Tīrthankara. This is the view of the elders—the Digambaras. According to Śvetāmbara view ‘Tīrtha’ means a ‘Sagūha’ and one who founds it like a Buddha or a Christ is Tīrthankara. This order as we have already seen is consisted principally of two principal divisions of Sādhus or Monks and Śrāvakas or the laity, but if we include the women folk, it comes to four in number.

Tīrthankara is also called a Jina (from which word the name of the religion is Jaina) meaning conqueror of the enemies such as lust, anger etc. And according to the Jain tenets these ‘Jinas’ are four-fold: (i) Nāma Jinas, (ii) Sthāpana Jinas; (iii) Dravya Jinas i.e. Śreṇīkas and (iv) Bhāva Jinas (who have attained samavasarāṇa). Thus the Tīrthankaras or the Jinas are really a very sublime and noble iconological evolution not only in art but also in the religious history of India. The number 24 associated with these prophets of Jainism is simply fascinating. It brings home to us the imagination of those reformers who wanted to found rather supplant a new religion on some of the basic and universal teachings of Hinduism—rigorous ascetism of the Āraṇyakas, the Upaniṣadic Monism and the Epic and Paurāṇic Bhāgavatism in imitation to Vaiṣṇavism. If there are Ten Incarnations or Avatāras of Viṣṇu, let there be 24 incarnations or Tīrthankaras of Jina, who are all Jinas. Hence from the historical
documents, it is difficult to support as Jain scholars maintain, the authenticity of all these 24 Jinas as enumerated ahead and consequently a great antiquity exceeding all anterior limits of the Vedic age. Thus, whether real or fictitious, one fact is certain that these Tirthankaras represent truly Jain elements and their origin is not due to any extraneous influences. In this connection, it is to be noted that while Buddhism formally admitting a number of Buddhas makes singularly prominent the Buddha or Gautama Buddha, the Jains on the contrary render many of their Tirthankaras appear in the forefront. A modern temple of the Jinas would show a gallery of images of many of their Tirthankaras to whom equal respect is offered in their daily worship—J. I. p. 37.

Characteristics of Jain Images—In the Jain pantheon, the Tirthankaras have been given the highest position. They are the Devādidevas (cf. Hemachandra's Abhidhāna-Cintāmaṇi) in comparison to other gods and goddesses (borrowed from Hinduism) who are only Devas or ordinary gods. Accordingly B. C. Bhattacharya rightly remarks: 'In Iconography also, this idea of the relative superiority of the Jinas has manifested itself. In the earliest sculptures of Jainism, the Tirthankaras prominently occupy about the whole relief of the stone.'

Jain iconography has a distinct bearing on its temple-iconography. The images in a Jain temple are arranged in order of precedence. There is one Mūlanāyaka, he may be either Rṣabhanātha, Supārsvanātha, Pārśvanātha or Mahāvīra surrounded by other Jinas, who hold a less dignified position according as the temple-cult is associated with him. This predomiance of a particular Jina is due to the situation of the temple in a place sanctified by him. For instance in the temple at Sarnath believed by the Jains to be the birth-place of Śreyāśanātha, we find his image in the position of a Mūlanāyaka.

A Jina-image is also accompanied by so many other deities and accessories. Among these deities figure the devatās like Lākṣmi, Ganeśa and Indra add among the accessories would come the Yakṣas, the Yakṣinīs and the Gandharvas. Other characteristics of a Jain-sculpture are what are called Lāhanas—vide Pr. Laks. p. 270 and they are:

The presence of the following eight Prātiṣṭhāryas:

1. Divyataru or Aśoka or the particular tree under which the Enlightenment was attained—cf. Buddhist analogy;
2. A throne-seat,
3. Trilinear umbrella and a lion seat,
4. Aura of a beautiful radiance,
5. Divya-dhvani
6. Showers of celestial blossoms,
7. 2 chowries and
8. Heavenly music,
N.B. 'The heavenly dundubhis consist of five musical instruments. These are the Pañcicamaññabda viz.

(1) Śrāga, the horn; (2) Tammata; the drum;
(3) Śaṅkha; the conch-shell; (4) Bherī, the trumpet and (5) Jayaghāta, the cymbol'—J. I. vide Appendix 'A'.

Brindavana further remarks that each Tīrthankara is recognisable by a cognizance or cinha usually placed below his images. There are also certain symbolic ornaments which mark out a Jain representation distinctly from a Buddhist counterpart. These are svastika, mirror, urn, cane-seat shaped like an hourglass, two small fish, flower-garland and book. These symbols are our safeguards from misinterpretation of a Jain image.

Another noticeable feature of distinguishing one Jina image from others is their representation of their particular way of sitting or standing attitude. Among them Bhāsha, Nemi and Mahāvira agree in the fact that they attain release when seated on the lotus-throne, while other Tīrthankaras pass away in the Kāyotsarga-posture (that of a man standing with his arms hanging stiff with the body)—J. I. p. 29.

Jina-iconography: Among the three texts quoted in the Pr. Laks. p. 271—vide (ii) according to the Br. Samhitā, the chief characteristics or essential marks of a Jina figure are long hanging arms (cf. Mahāpurusālakṣaṇa); the Śrīvatsa symbol, the mild form—pṛṣāntamūrti, the youthful and beautiful body and the nudity. This is also corroborated by Vasunandī's Pratiṣṭhāśāra-saṅgraha, a Jain document—vide Pr. Laks. ibid (iii). The Mānasāra and the Aparājītaparacchā among the Silpa-texts are accredited to have described the Jain images also. And accordingly the former text after dwelling at length upon the varieties of alternative iconometric measurements of the Jina-iconography sums up in a couplet:

निर्माणस्वर्गविनिर्माणविनिर्माणम् मनोहरम् ।
वर्णविनय रूपेन्मयं श्रीवसलालक्ष्मयम् ॥

which is exactly what the B. S. or the P. S. S. describe. Regarding their bodily features, the text further says:

दिनिर्मुख च दिनेन्तरं सुखवातारं च शैष्टकम् ।
स्फलितसचेतरस्तं च वीतस्वामित्वं तथा ॥

Again according to this text the Śrīvatsa symbol should be marked in gold and the image is to be attended by Nāgada and other sages, besides the Yakṣas, Vidyādharas, Siddhās, Nāgendras and Lokaśālas.
Now avoiding too many other details, let us tabulate all the 24 Tīrthaṅkaras with their āśāchas, and Śāsanadevas and Śāsanadevis together, as per the two new texts, the Aparājita-pracchā and the Vāstusārā of Thakhura Peru:

<table>
<thead>
<tr>
<th>No.</th>
<th>Tīrthaṅkara</th>
<th>Symbols</th>
<th>Śāsana-devis or Yakṣiṇīs Śāsana-devas or Yakṣas</th>
<th>A. P.</th>
<th>V S.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ādinaṇṭha (Rṣabha)</td>
<td>Vṛṣabh Cakraśvarī</td>
<td>Cakraśvarī Vṛṣavaktra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Ajitaṇātha</td>
<td>Gaja Rohiṇī</td>
<td>Ajitabalā Mahāyakṣa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Sambhava-nātha</td>
<td>Aśva Prajñāvatī</td>
<td>Duritāri Trīmukha</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Abhinandana-nātha</td>
<td>Vānara Vajraśrīḥkhaṇḍa</td>
<td>Kālī Caturānana</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Sumatiṇātha</td>
<td>Krauṇca Naradatta</td>
<td>Mahīkāḷī Tumburu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Padmaprabha</td>
<td>Padma Manovegāṣ Ṛṣyāmā</td>
<td>Kusuma</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Supīrśav ātha</td>
<td>Svastika Kālikā Śīntā</td>
<td>Mātaṅga</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Gandraprabha</td>
<td>Candra Jāliśāmālinī Jvīśā (Bṛharūṭī)</td>
<td>Vijaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Suvideṅītha</td>
<td>Makara Mahākāḷī Sutārā</td>
<td>Jaya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Śītalanātha</td>
<td>Śrīvatsa Mānavī Ašokā Brahmapā</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Śreyāṁśanātha</td>
<td>Gaṇḍaka Gaṇḍī Mānavī Yakṣeṣa (Śrīvatsa)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Vāsūpiṣyā</td>
<td>Mahiṣa Gāndhārī Pracāṇḍī Kumāra (Pravarī)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Vimalanātha</td>
<td>Varāha Vṛṣṭā Viditā (Vijaya)</td>
<td>Saṃmukha</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Anantanātha</td>
<td>Śyena Anantamati Aṇkuśī Pāṭīla</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Dharmanātha</td>
<td>Vajra Mānasī Kandarpā Kinnara (Pannagā)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Ś nātha</td>
<td>Mrga Mahāmānasī Nirvāṇī Garuḍa</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Kunthanātha</td>
<td>Cl Ṛgga Jayā Bṝ̄ṅ Gandharva</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Aranātha</td>
<td>Nandyāvarta Vijaya Dhāriṇī Yakṣeṣa</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Mallinātha</td>
<td>Kalaśa Aparājītā Vairocyā Kubera</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Munisuvrata</td>
<td>Kūrma Bahurūpa Naradatta Varuṇa</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Naminātha</td>
<td>Nīlotpala Āśūmuḍūṇī Gāndhārī Bṛharūṭī</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Neminātha</td>
<td>Śahkha Ambikā Ambikā Gomeda</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Pārvanātha</td>
<td>Sarpa Padmāvatī Padmāvatī Pārvā</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Mahāvīra</td>
<td>Siṃha Siddhāyikā Siddhāyikā Mātana (Vardhamāna)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The A. P.—vide Pr. Laks. p. 271 (the Mānasāra also hints at it) has bestowed upon the Tīrthaṅkaras their respective colours and
accordingly Candra-prabha and Puṣpadanta (?) should be sculptured as white; Padmaprabha and Dhārma as red; Supārśva and Pārśva Nāthas as green; Nemi as black; Mallī as blue and the remaining ones as golden.

Evolution of the Jina-icons:—A word may also be said here on the evolution of Jina icons illustrating the different phases of the Jain iconography as found in Indian sculpture. This development of Jina-images may be viewed in three stages of development of (i) Pre-Kushan (ii) Kushana and (iii) the Gupta;—corresponding to the three stages of iconology in which they were conceived namely simple images (of course with certain symbols), without any characteristic lāṅchana the developed paraphernalia of an-image for worship and thirdly endowed with lāṅchanas together with the accessories and Cānhas etc. The earliest historical representation of the Jinas was found in the Ayāgapataḥ (the tablets of homage) discovered at the Kankali Tila of Mathura. Three of them show the Tīrthankara figure seated with hands laid in the lap. Some of the Jain Āṣṭamaṅgala-symbols such as a pair of fish, a svastika etc. also figure here, but there is hardly any specific lāṅchana characteristic of a particular Jina by which we can recognize him. One tablet, however, shows the figure of a Jina, which by its mark of snake-canopy, we can identify as that of Pārśvanātha’; Brindavana, therefore, concludes (J. I. p. 47): ‘The representation of Jinas in these Ayāgapataḥ of pre-Kushan age, as may be proved from the script of the inscriptions on them, appear to be the earliest in the stages of Jain iconography. Thus we can infer that in the first stage of iconic development Jinas had no lāṅchanas or distinctive marks, the Pārśva figure had the invariable symbol of snake-canopy and some of the Āṣṭamaṅgalikas had been very primitive in their growth’.

The second stage of Jain iconography is illustrated in the varieties of the Jinas of the Kushan school which may be said to be of three types: first in which the Jina figures form a part of a sculptured panel; second in which figures are represented as images of worship and third show figures in the middle of Ayāgapataḥ. In these ‘the image-type’ of Jinas have some noticeable peculiarities such as seated figures have no attendants on sides but have a devotional scene on the pedestal; standing figures are nude and are attended by two Gandharvas. Dharmacakra symbol in its simple representation is also found on the Kushan images.

The Gupta period showed a marked development in the iconographic characteristics of a Jina figure. Not only do we see in such images, the particular Lāṅchanas incorporated but miniature figures of a Yakṣa, and a Śāsanadevatā invariably included. Other marks such
as a trilinear umbrella, a drum-player surmounting it, a pair of elephants on two sides of the umbrella and a Dharma-cakra symbol attended by a pair of either bulls or deer form parts of a Jain sculpture.

‘In no sculpture of Kushan age hailing from Mathura, the Tīrthaṅkara figure is seen attended by either a Yakṣa or a Yakṣīṇī, but in the Gupta onwards, it was a stereotyped canon with the sculptors.’

**Jain Quadruple**—In place of Hindu Trinity the Jainas have also a remarkable representation in art. It is popularly known as ‘Caumukhi’ and has a further name of ‘Sarvatobhadra-Pratīma.’ The most important of the Tīrthankaras are represented here on the four sides with their characteristic symbols.

**II. Yakṣas and Yakṣīṇīs**—Yakṣas as a class of demi-gods had existed in popular belief and in literary traditions of the Hindus much earlier than the rise of Jainism. Hence their association with Jain images is an interesting characteristic not only of the Jain pantheon but also of the Jainas themselves. Kubera, the lord of Yakṣas and king of Alakā and the treasurer of the Devas is a popular knowledge. Brindavan therefore observes: ‘The Yakṣas are, in Indian tradition, regarded as the presiding spirits over wealth and therefore it is easy to see why Jains who represent a merchantile class specially endeared themselves to the cult and appropriated them specially among the class of their Dundhi-devas or highest divinities.’

In Indian sculpture the representation of Yakṣas as Vyantaradevatās was the most favourite with the sculptors and was also very fascinating to the public. A host of their images are found on every site of renown. In Jain images their association is two-fold—firstly as attendants to their masters, the Tīrthankaras and secondly as time passed and the Yakṣa-cult obtained greater veneration among the Jains we also find their detached independent images in the ancient ruins.

‘According to the Jain belief, Indra appoints one Yakṣa and one Yakṣīṇī to serve, as attendants, each Tīrthaṅkara. The Yakṣa would be on his right side and Yakṣīṇī on his left. Thus they also came to be called Śīsanadevatās or attendant spirits. According to Hemacandra, a Yakṣa originates from the particular religious spirit of a Jina ‘परंपरेष्ठम्’ तत्तत्तेन।’ Hence we can take in all probability, that the Yakṣa was the leader of the disciples and Yakṣīṇī was the first female convert. Again ‘as Yakṣas and Yakṣīṇīs were leader-disciples of the Jinas, they had been chosen from the rich merchantile class and some of them had represented as bankers. In actual images, we find them decorated in red jewels and characterised with the symbol of money-bags etc.’
With this introduction to this important element of Jain iconography—the association of Yakša-images with the Jina-images, let us briefly tabulate their vāhana-lāṅchana as an essential characteristic of their images (other details may be seen in the Pr. Laks. p. 272-4). Their names have already been mentioned in the Tīrthaṅkara-tabulations below and therefore in the following only their respective vāhan-lāṅchanas find place in serial order on the authority of the two important iconographical texts—the A. P. and the V. S.:—

<table>
<thead>
<tr>
<th>Vāhanas of the 24 Yakṣas</th>
<th>Vāhanas of the 24 Yakṣīṇīs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aparājīta</td>
<td>Vāstusāra</td>
</tr>
<tr>
<td>1. Vṛṣa</td>
<td>gaja</td>
</tr>
<tr>
<td>2. Gaja</td>
<td>gaja</td>
</tr>
<tr>
<td>3. Mayūra</td>
<td>mayūra</td>
</tr>
<tr>
<td>4. Haṃsa</td>
<td>gaja</td>
</tr>
<tr>
<td>5. Garuḍa</td>
<td>garuḍa</td>
</tr>
<tr>
<td>6. Mṛga</td>
<td>mṛga</td>
</tr>
<tr>
<td>7. Meṣa</td>
<td>gaja</td>
</tr>
<tr>
<td>8. Kapota</td>
<td>haṃsa</td>
</tr>
<tr>
<td>9. Kūrma</td>
<td>kūrma</td>
</tr>
<tr>
<td>10. Haṃsa</td>
<td>kamalāśana</td>
</tr>
<tr>
<td>11. Vṛṣa</td>
<td>vrṣabha</td>
</tr>
<tr>
<td>12. Śīkhi</td>
<td>haṃsa</td>
</tr>
<tr>
<td>13. ?</td>
<td>śīkhi</td>
</tr>
<tr>
<td>14. ?</td>
<td>makara</td>
</tr>
<tr>
<td>15. ?</td>
<td>kūrma</td>
</tr>
<tr>
<td>16. Śuka</td>
<td>varāha</td>
</tr>
<tr>
<td>17. &quot;</td>
<td>haṃsa</td>
</tr>
<tr>
<td>18. Khara</td>
<td>śaṃkha</td>
</tr>
<tr>
<td>19. Śīṃha</td>
<td>gaja</td>
</tr>
<tr>
<td>20. ?</td>
<td>vṛṣa</td>
</tr>
<tr>
<td>21. ?</td>
<td>&quot;</td>
</tr>
<tr>
<td>22. ?</td>
<td>puruṣa</td>
</tr>
<tr>
<td>23. ?</td>
<td>kūrma</td>
</tr>
<tr>
<td>24. ?</td>
<td>gaja</td>
</tr>
</tbody>
</table>

III. The 16 Śrūta-or Vidyā Devis—are also an important class of Jain images, their names and laksāṇas in many respects, correspond to those of the Yakṣīṇīs. Brīndavana says: "Of all the conceptions found in the Jain Iconography, none is so original as the conception of the Vidyādevis or the goddesses of learning" to which the present writer most respectfully would differ. They are a combination of so many Hindu goddesses modelled on the Yakṣīṇīs by the Jains. The Jains make a special ceremony of Sarsvatīpūjā (Sarsvati heading the 16 Śrūta-or Vidyā-devis) on the Śukla Pañcami day of the Kārtika month called by them Jain-Pañcami.
Without going into their details of the vāhanas, the lāñchanas—the weapons etc., (which are easily understandable in the writer's Pr. Laks. p 274-75) let us only tabulate their names:

5. Apratīcakrā 10. Gāndhārī 15. Mānasī and
16. Mahāmānāsi

IV. Dīkpālas. Like the majority of Hindu gods imported into the Jain pantheon, the Dīkpālas were a direct out-taking. They are also called lokapālas and are also worshipped as Vāstu-devatās. Brīndavana says that one Śvetāmbara text makes them functioning as Kumāras, who differ very little in nature from the gods of quarters.

A very succinct description of these Dīkpālas has been made by me in my Pratīmī-Vījāna and the reader is referred to read them there. The names of the ten Dīkpālas however may be enumerated here along with their overlordship of the directions:


V. Other miscellaneous deities—have also a tradition both in worship and art among the Jains and a few words may be said on them. Only a few among them may be mentioned here:

Harinegamaśī or Naigamēṣa—is represented in sculpture as a male figure, either with the head of a ram or antelope or a goat. He is accredited for granting the boon of child-birth. He is not altogether a new Jain origin. His affinity with Daśa Prajñāpati is beyond doubt.

Kṣetrapāla—is a Bhairava and seems to be the master of the Yoginis. His iconology is bewildering. He has 20 hands with many weapons, matted hair, a snake as his holy thread and he rides on a dog.

Gaṇeśa, Lākṣmī, Śāntī & Yogins—Gaṇeśa & Lākṣmī are equally adorable among the Jains; but the conception of Śānti Devi is really unique among the Jinas. As regards the Yoginis they are a Tantric influence from which no cult could escape.

Illustrations: In the end the following tabulation of more famous Jain images in Indian sculpture will suffice for our present study:

Jain Quadraple

<table>
<thead>
<tr>
<th>Choummukhī</th>
<th>Yakṣa and Yakṣīṇis</th>
</tr>
</thead>
</table>
| Ṭīrthakāraś | Gomukha & Cakreśvari—Ganda-
| Ṟabba—Mahet ancient Śrāvasti | wal, Gwalior |
| District Gonda | Kubera—ibid |
| Ajjitanātha—Deogarh | Cakreśvari—Deogarh |
| Śāntinātha—Fyzabad Museum | Mahāmānasi—ibid |
| Nemināth—Gwalior | Rohini—ibid & Fort Jhansi |
| Parśvanāth—Jogīnakāmath | Ambikā |
| Rohatak | Gommedha & Ambikā |
| Mahāvīra—Nagpur, Raipur & | " |
| Indian Museums | " |
| " | Sruṭadevi |
| Lucknow Museum | Gomukha & Cakreśvari |

Kṣetrapāla

Gandawal, Gwalior
SECTION B
BUDDHIST ICONOGRAPHY

The Religious and Philosophical Background:—Before we proceed with the salient elements of Buddhist iconography, a few words on its background, the institution of adoring the ‘Buddha’ and the consequent rise of religious and philosophical thoughts to systematise this practice in a religion which originally was averse to all such complications of theology, ritual, dogma and philosophy. The lofty ethical foundations of the pristine Buddhism could not remain isolated. An edifice of grand superstructure of imposing lustre shining with so many popular lights was a historical necessity. A religion divested of popular appeal cannot captivate the minds of people for long. Consequently after the Buddha was gone, Buddhism could not remain uncoloured with the side-currents of Brahmanic (more particularly the Tāntric) religious usurpations of the day, the adoration of the images (cf. Paurāṇic Dharma) and the cultivation of the Śākta practices (cf. Tāntricism).

The Buddhist iconography may be said to be rooted in the speculations of the Mahāyāna, especially its sub-branch what is called Mantra-yāna itself, but it was due to the Vajrayāna and its consequent philosophy of ‘Mahāsukhāvāda’ that it got a fertile field for strides of development. Now to fully appreciate the rise of Vajrayāna, we have to go back to the teachings of Buddha himself. In doing so a brief historical survey of Buddhism becomes a necessity.

‘The ethical system of Buddha was based mainly on the Sāṅkhya but profoundly modified by his own speculations. The boldness of the speculation, the grandeur of the moral idea set forth, and the strictness of discipline gave this system an attractive and engaging character’.

With the death of Buddha things changed and dissensions crept in between the two powerful parties later on called Elders and Youngers and it was at Vaiśālī that they parted company never to be reunited and founded two distinct camps of their own.

Those who stuck to Ethics and moral discipline were called the Theravādins and those who trifled with Ethics and discipline but stuck to metaphysical and altruistic doctrines were called the Mahāsāṅghikas. One point of difference is very marked, ‘the Youngers were all Lokottarvādins and believed in the superhuman character of Buddha. But schisms bring forth further schisms, and in the course
of a century, the two parties split up into eighteen principal sects, beside a number of minor ones—Bhattacharya.

Without going into the details of the doctrines like Śūnyavāda and the teachings and views held by the great Buddhist scholars like Nāgärjuna and Āryadeva who propounded these abstruse philosophical ideas in the fold of Mahāyāna, it may be pointed out that the bedrock of Śūnyatā of the Mahāyānis could not satisfy their hankerings and so Maitreyanātha, after some generations after Nāgärjuna, added Vijñāna to it; and founded what developed later on, the Yogācāra system. The things did not end here. There were controversies between these two speculative doctrines of the Śūnyavāda and in the 8th century a new doctrine of Mahāsukhavāda became a historical necessity for the edification of people, to rationalise their leanings towards something tangible, something concrete and something edifying. All these doctrines were conceived in relation to the ultimate reality after ordinary Nirvāṇa. Some took it Śūnyatā, others Vijñāna and a good many Mahāsukha. It is, as already said, from the doctrine of Mahāsukha, that the Vajrayāna, a system rich in iconographical ideas, and a school fascinating to the multitude, orginated. It may however be remembered that this Vajrayāna was a school within the Mahāyāna itself and the so called two principal schools of Buddhism, the Hīnayāna and Mahāyāna really resulted in the condemnation by the latter of the two original Yānas, the Śrāvaka and the Pratyeka which the great Buddha himself had patronized. Thus there were three Yānas—Hīna (the Śrāvaka and the Pratyeka), the Mahā and the Vajra (a sub-yāna of the latter). The Mahāyāna, in its latter onslaughts again assumed two shapes, Pāramitāyāna and Mantra-yāna, the latter fully accepting the theory of Mahāsukha, dilates upon its various stages of the development in which the Śakti, the embodiment of Karuṇā plays a predominant part. It is thus nothing but a great influence of Hindu Tāntricism, another name of Śāktism.

Advayavajra, who flourished in the 11th century, has not only a unique credit, in the opinion of Bhattacharya, the learned author of the 'Indian Buddhist Iconography', in throwing light on the distribution of the four principal schools of Buddhist philosophy namely Saivāstikāvāda, (Saurāntika), Vāhyārthabhaṅga (Vaibhāṣika), Vijñānavāda (Yogācāra) and Śūnyavāda (Mādhyamika) into the three Yānas of the Hīna, the Mahā and the Vajra, but also accredited to have composed a short treatise propounding the theory of Mahāsukha under the title, the Mahāsukhapratikā, a stanza from which not only characteristically explains the elements of the Doctrine but also gives the background of
Buddhist iconography:

शृङ्खलातोषितो बीजं बीवाल " विभ्रं ग्रजायते ।
विवेचने स न्यासबिंधुस्तमस्तमःस्तम्यः प्रतीक्ष्यज्ञान ॥

i.e. from the right perception of Śūnyatā comes 'Bīja'. From Bīja is developed the conception of an icon and from that conception comes the external representation of the icon and therefore Śri Bhattacharyya rightly remarks that the entire iconography of the Buddhists proceeds from a correct understanding of the doctrine of Śūnyatā. The Tibetan yab-yum conceptions were an outcome of the dual conceptions of Śūnyatā and Karuṇā, both of which were conceived and represented, but which ultimately proved to be one and the same.

With this a very brief introduction to the philosophical background of Buddhist iconography, let us pursue it further in its evolution. That is how did this conception of Mahāsūkha creep into Mahāyāna-Vajrayāna? The tackling of this question brings us to the fundamental differences of the Hīnayāna and the Mahāyāna. The pivot of distinction between them lies in the question of Nirvāṇa. The Hinayanist whether a Śrāvaka or Pratyeka always would strive for his own emancipation or Nirvāṇa, the Mahayanist on the other hand takes, just the opposite view. He stands for the emancipation of all and makes Karuṇā (Compassion) his motto. Both differ in the divinity of Buddha and his order of superiority in relation to the Dharma and Saṅgha. For the former Buddha comes first and Dharma or Law and Saṅgha come next, the latter changes the order into Dharma, Buddha and Saṅgha, to whom Dharma or Prajñā is eternal and the highest object and Buddha is only Upaniṣad or means of obtaining that knowledge, which is diffused into the masses through him. ‘This idea’ says Bhattacharya ‘bears a close resemblance to the Hindu conception of the Mantras, which are supposed to be eternal of which only a glimpse was obtained by the Vedic Rṣis.’ As regards the nature of Nirvāṇa there arise a baffling controversy resulting in many schools in Mahāyānism itself, the two principal schools amongst which being Yogācāras (the Viśuddhavādins) and the Mādhyamikas. Buddhism, we know, was a mass religion and therefore as already pointed out that these abstruse philosophical teachings of Viśuddhavāda in relation to Nirvāṇa could not become fit for easy grasp of the masses. The priest found a great deal of difficulty in making the masses understand the meaning of Nirvāṇa, to the attainment of which every Buddhist strives. Nirvāṇa, which was Śūnya, was said to be Nirātmā, that is, something in which the soul is lost — ‘The Bodhicitta merges in Nirātmā and there remains in eternal bliss and happiness, (Mahāsūkha-vāda). The word ‘Nirātmā’, it may be noted,
is in the feminine; the Nirātmā is therefore a Devī, in whose embrace the Bodhicitta, remains. The masses well understood the significance of Nirātmā, and the feminine aspect, an outcome of Mahāsukhavāda, in the doctrine of Nirvāṇa, gave rise to what is known as Vajrayāna—Bhattacharyya.

In the word ‘Vajrayāna’ ‘Vajra’ is another name of Śūnya. It is so called because it cannot be destroyed, cannot be cut, cannot be burnt (cf. the Ātman Doctrine of the great Bhagavadgītā) as laid down in Advayavajra-sampradāya:

इदो तारमणीयं व प्रचेदैवानेवत्तमादद।
श्राद्धं भविनाशीं ह शून्यतं बज्रमुन्नते \|}

This conception of Vajra too was not of an easy comprehension for the masses and so the position of the priests, the Vajrāchāryas became very much magnified. The Dhāraṇīs were composed for the recitation of the masses to obtain merit. These Dhāraṇīs were later on shortened into mantras and Vajramantras all meaningless to the multitude; but one thing was a solace to them, it was the origination of the manifold deities from these mantras, the Vījamantras. ‘The votaries’ says Bhattacharya, ‘who could not worship their gods in accordance with the prescribed procedure (Sādhanā) were, promised by the gurus perfection only through the muttering of the mantras.’ Later on the falling upon the Tantras, their ritual and practice was a natural consequence which in the hands of these uninitiated and sophisticated priests and the public alike brought the popular Buddhism to the level of very thinly-vield ‘Kāmasāstra’. With all their faults the Vajrayānists did contribute towards the evolution of a popular Buddhism which has left a legacy of rich, varied and extensive pantheon, on the fascinating foundation of which, Buddhist iconography and its art flourished in India especially in Tibet. The puerly Tāntric gods were invariably accompanied with their Śaktis, who in sculpture take four positions—a separate seat or the same seat or the lap of their consorts or they are in actual embrace. The more soibre amongst the Tāntrikas adopted the first three positions, while the last was the be all and end all of those who stood for thorough-going form of worship of their gods in the embrace, in union with the Śaktis, or as the Tibetans describe it in yab-yum.

Buddhist Pantheon. This brings us to the Buddhist Pantheon both in the realm of art as well as in that of the literature. The rise of the Pantheon always presupposes image-worship, both iconic and antyiconic. We shall have an occasion to see its representation in art in the last
and so here we have to confine ourselves with the rise of the pantheon in literature and other accounts. Much of the information for reconstructing a chronological rise of the pantheon is gathered from the accounts of the Chinese travellers like Hsuân Thsang and It-sêng. We know Buddhism in its original shape, was too simple a religion to accommodate image-worship. Buddha was definitely against it. After his death, deification started first with the symbolic objects like Stūpas and Trīśaraṇas, the former has been an object of adoration even just after the life-time of Buddha. Similar is the case with the three jewels, which came to be represented, later, both in symbolic and human form. Again the rise of Buddhist pantheon is synchronous with the rise of Mahāyānaism and its offshoots of development. Indrabhūti’s time (cf. 700-750 A.D.) is regarded as the emergence of a full-fledged Buddhist pantheon, the germination of which no doubt goes back a few centuries earlier—vide the work of Aśvaghoṣa, Nāgārjuna and Āryadeva. The Sukhāvatī-Vyāha, or Amitāyus-Sūtra which was translated into Chinese in the 2nd century, mentions Amitābha Bodhisattva and Avalokiteśvara and in its smaller recession of the 4th century, Aksobhya as a Tathāgata and Mañjuśrī as a Bodhisattva are also mentioned. In the accounts of the Chinese travellers beside these, other important names also come to light—Maitreya (Fa-Hien); Hariti, Kṣitigarbha, Padmapāni, Vaiśravaṇa, Śākya Buddha, Śākya Bodhisattva, Yama along with many Buddhist saints like Aśvaghoṣa, Nāgārjuna, Asanga, Sumedha and others as deified Bodhisattvas and a good many previous Buddhas (Hiuen-Thsang) and Caturmahārājikas and several Hindu gods (It-sêng).

The next stage in the development of the pantheon starts from the works of Śāntideva of Nalanda Monastery (650. A.D) where besides new names of Gagangaṇja, Mañjughoṣa, Siṃha-vikrīdita, Tantricism also began to wield its influence where Dhārnis for Cūṇḍā, Trisamaya-rāja and Mārici are given.

The third stage that is the stage of complete emergence of the pantheon begins from the times of Indrabhūti (750 A.D.), the king of Udāliyana, who made Uḍḍiyana (Orissa) the main centre of Vajrayāna-Tantra-yāna. His work Jñānasiddhi gives probably the first account of the origin of the five Dhyāṇa Buddhas and their Sākṣis along with a number of deities as emanating from them. Later on the conception of Ādi Buddha also originated by the first half of the 10th century at Nalanda. He was regarded as the primordial Buddha from whom the five Dhyāṇa Buddhas were said to have taken their origin. Homage
to Ādi Buddha is conceived in shape of flame, which the priests of Nepal considered eternal, self-born and self-existent. It is said in the Svaśrayaṃ-bhū-purāṇa, the scripture of the Kālacakraṇā (a later development of Vaj. ayāna) that Ādi Buddha first manifested himself in Nepal in the shape of a flame of fire and Mañjuśrī is said to have erected a temple over it in order to preserve the flame. This temple is known as the Svaśayambhū Caitya.

Now a word on the iconographical representation of Ādi Buddha, the highest deity of the Vajrayāṇa and also originator of the five Dhyāni Buddhas, may also be added here. When represented in human form he begets the name of Vajradhara and is conceived in two forms single and yab-yum. It may further be remarked that the conception of Ādi Buddha became controversial among the Vajrayāṇists themselves. Some considered Akṣobhya and some others of the other Dhyāni Buddhas as the Ādi Buddha and so these differences also were brought to bear upon their representations in sculptures.

This third stage of the development of Buddhist pantheon coincides with the strides which Vajrayāṇa was taking on its marvellous march of progress in Mahāyāna. The works like ‘Aṣṭa-saṅhasrika-prajñāpāramitā’ bearing a large number of miniature pictures of Buddhist Tāntric deities and the compilation of the Sādhanamālā containing the dhyānas of more than 400 principal and minor deities (11th & 12th centuries) corroborate this tremendous influence of Tāntricism. The Śidhas simply made it a popular practice of the day. The four great centres or Pithas, the sacred spots of Vajrayāṇa as mentioned in the Sadhana-mālā: are Uddiyana (Orissa), Kāśmīryā, Śirihāṭa and Pārnagiri. The Śirihāṭa is recognised as Śīr-Śaila cf. so many references to it in the literature—vade Pr. Vṛj. P. 136-8 Kāśmīryā is well known. Pārnagiri is unidentified.

Buddhist images two groups—general and sectarian:

After we have purviewed in a very brief manner the religious and philosophical background of the Buddhist iconography, we are now in a better position to describe the Buddhist images. But before we do so, there is one very important point to be born in mind that from the broad Hindu point of view Buddhist images should be viewed into two distinct groups, one representing the general form of Buddhism in which Buddha figures figure prominently and there is no hierarchical development, and the other is that particular upsurge where Vajrayāṇa-Tantricism played a remarkable part and was not only instrumental in bringing about an exuberance in its consequent emergence of Buddhist Pantheon and iconological and iconographical conceptions and forms, but it also simply changed the very form of the
pristine character of Buddhism, a religion without a god, without an icon, without a dogma and without a philosophy.

Accordingly let us deal first with the Lord Buddha, adopted by the tolerant Hindus as an Incarnation of the Lord Viṣṇu himself, (as promised by me at Vaiṣṇava-Pratimā-Lakṣaṇa, Chap. III p. 220). In this section of Buddhist Pratimā-lakṣaṇa, Gautama Buddha is our first adorable deity. Buddhists, the bigoted Vajrayānists could be fanatic enough to degrade him to a secondary position—vide their first homage to Ādi Buddha, Vajradhara in the imitation of the Hindu view of metaphysics and mythology. We, the detached reviewers of the broad Indian cultural currents, cannot forget him who not only gave a new religion to the world but also contributed immensely to the thought-currents of Hinduism itself of which Buddhism should be considered only a side-current like Śaivism and Vaiṣṇavism.

Paurāṇic accounts:—(leaving the Agni and the Bhāgavata) of Buddha are not only confusing, but also in a way antagonistic—vide the Viṣṇupurāṇa— which says many hard things against Buddhism and Buddhists and there are also very interesting accounts in it regarding Buddhists being naked which perhaps in the opinion of Dr. Banerjea is a confusion between the Jina of the Digambara Jainas and the Buddha of the Buddhists. It is said there that because they have discarded the authority of the Vedas which are really the real coverings of man and mankind, they are nagnas (see details in Rao). It also designates Buddha as Māyāmohā which is common in other Pūrāṇas as well and describes him as ‘naked with shaved head and a peacock-tail in his hand’. The Bhāgavatas taking the authority of the Bhāgavata-purāṇa came to regard him as one of the incarnations of their god, who according to them incarnated himself in the world as Māyāmohā (the Arch Deluder) to cause confusion among the Dāityas by preaching false and anti-Vedic doctrines among men and thus cause their destruction.

Iconographical Accounts:—vide Pratimā-laksanas, p. 98-99 can be relied upon from the five principal Hindu texts, the Br. Saṁhitā, the Agni and the V.D. Purāṇas, and the two Śilpa-texts, the Mānasāra and the Rāpa-maṇḍana. According to the first (B. S.) Buddha should have the palms of his hands and the soles of his feet marked with lotus, he should be placed in form and his hair should be very short (Sunīca; a variant reading is sunīta meaning “well arranged” both readings would suit a Buddha image—Banerjea) He should be seated on a lotus-seat and should appear as the father of the whole world. The Agni calls him Śaṅtātmā and bestows upon him lamba-
karṇas (i.e. his lobes of ears must be made pendant) and fair complexion and enjoin his hands to be in varada and abhaya poses. The V. D. further adds some more marks. According to it the body should be covered with the kāśāya, the yellow garb of the ascetics and on the shoulder there should be a piece of balkala (cīvara) or clothing made out of the bark of certain trees. It designates him as Dhyāni (cf. Dhyāni Buddhas in the Vajrayāna pantheon). The Rūpa-maṇḍana’s description is nothing new. It simply gives him a red colour that may be taken as full of lustre. As regards the description of the Buddha-images in the Mānasāra, it is said there that these figures, which may be either erect or in the sitting posture, are placed on a throne (Siṃhāsana) and are distinguished by the Aśvattha (holy fig) tree as well as by the Kalpa-vṛkṣa (mythic wonder tree), the latter, as we have seen, is represented in connection with other divine beings as well; but the aśvattha or ficus religious is characteristic of Buddha as the Bodhi tree, under which he attained enliement (Bodhi), belongs to that species. Another peculiar mark as has been duly noted by the author of the Mānasāra, is uṣṇīṣa or protuberance of the skull (uṣṇīṣojaivalamaukika). For the rest, the appearance of Buddha is purely human. He has a full face, a long nose, smiling eyes and elongated ears. His body is fleshy, his chest broad, his belly round and his arms long. He wears a yellow garment (Pīṭḥabaradhara) and his complexion is white—Acharya’s version.

The Buddha image as described below has an abundant sculptural representation and it is only a perverted wisdom of eminent historians and archaeologists to attribute its origin to foreigners. Man and mankind is indivisible. The Aryan race is a pointer to this great truth. Those who came to India became Indians, imbibed the indigenous culture and gave something of their own also. This intermingling is the essence of culture, the essence of the dynamic character of culture and is also characterised by the freshness of outlook, ideas and institutions. Gandhara art, which is accredited to have produced Buddha images for the first time, was no doubt flourished on the indigenous-cum-Greek inspiration, but nevertheless its setting was perfectly Indian and Buddha images therefore are cent per cent authentic representation of the iconology as elaborated below. Apart from Gandhara art in which innumerable Buddha images are illustrated, there is no dearth of Hindu sculptures representing Buddha. The Daśāvatāra reliefs throughout India include Buddha and Rao says that throughout the Chalukya and Hoysal countries Buddha is seen to have been invariably included among the ten avatāras of Viṣṇu and his image is always found wherever these avatāras are portrayed. Dhyāna attitude and Yoga-
mudrā are the prominent traits of his representation. It may be pointed out (cf. also Jain Tīrthaṅkara) that even educated people sometimes fail to distinguish a Buddha from a Jina, the latter also being characteristically represented in these two prominent traits, the Dhyāna attitude and the Yogamudrā. The most distinguishing features of the images of Buddha are the clothes worn in the upavīṭha fashion and the knot of hair on the top of the head. The Jain images are completely divested of clothing and are stark naked and are characterised by Śrīvatassa mark on the right side of the chest.

Vajrayāna Buddhist Images

With this brief introduction to this first group of general Buddha images let us now turn towards the Vajrayāna Buddhist images. The following tabulation, of this group of images as ramified into so many divisions will be briefly adhered to in accordance to our arrangement in the Pr. Laks. pp. 277-93 as systematised from their descriptions in the Sādhana-mālā, the standard treatise of the sect.

1. Buddhas, their Śaktis and Bodhisattvas and mortal Buddhas
2. Mañjuśrī and his 14 forms.
3. Avalokiteśvara and his forms
4. Emanations of Amitābha
5. of Akṣobhya
6. of Vairocana.
7. of Amoghasiddhi.
8. of Ratnasambhava and Godesses.
9. Emanations of the five Dhyāni Buddhas
10. " of the four "
11. Emanations of Vajrasattva
12. The Pañcerakṣa Maṇḍala
13. The Tārās
14. The Independent deities: Gods

1. The first group includes firstly the five (or say six—vide Vajrasattva's inclusion also) Dhyāni Buddhas or Divine Buddhas along with their Śaktis and Bodhisattvas; secondly the mortal Buddhas along with their Śaktis and Bodhisattvas and Maitreya, the future Buddha.

(a) (i) Dhyāni (Divine) Buddhas are.
1. Amitābha
2. Akṣobhya
3. Vairocana
4. Amoghasiddhi
5. Ratnasambhavā
6. Vajrasattva.

and they represent the first hierarchy of gods in Buddhist pantheon. All other gods emanate from one or the other or five or four of them collectively and they invariably bear the effigies of their masters on their head. The first five Divine Buddhas owe their origin to the theory of the eternity of the senses according to Āryadeva—vide Pr. Laks. p. 277 (the very first verse) or to the eternity of the five Skar dhas, the elements (—vide ibid). As regards the last or (the sixth) that is Vajrasattva, he is a later incorporation and is generally believed to be the priest of the five Dhyānis. A more rational view would be to take the first five of them as representing the five mudrās which
Lord Buddha made sacred on memorable occasions; as is evident from their representations in the art. All of them closely resemble each other, the prominent difference being the positions in which the hands are held and the vāhanas on which they ride. Both these traits signify mūdrās (cf. the writer’s thesis below in which these Vāhanas are also included into the broader connotation of Mudrās—vide the Chapters on Mudrās). Every Dhyānī is always represented in a sitting posture on a full blown double lotus which attitude is known as the Dhyānāsana (cross-legged). The other attributes being bare head, curly hair, eyes half closed in meditation (dhyāna). These are dressed like a monk. As regards their allocation in the Buddhist shrine, the Stūpa (the Buddhist Universe), they, except Vairocana and Vajraśattvāvaya are generally represented on the four sides of it facing the cardinal points. Vairocana being the deity of the inner shrine often remains unrepresented but sometimes he is seen between Ratna and Amogha. Now without going into further individual details (which may be seen in the Pr. Lakṣ, p. 277 and Bhattacharya’s book—‘Indian Buddhist Iconography’) their tabulation may be seen in an appendix to this page in which numbers from first to fifth represent Amitābha Akṣobhya, Vairocana, Amoghasiddhi and Ratnasambhava respectively:

(ii) **Devine Buddha-Saktis** are also six:

1. Vajra-dhvātvīśvarī  
2. Locanā  
3. Māmaki  
4. Pāṇḍarā  
5. Ārayatārā and  
6. Vajraśattvātmikā,

and they are affiliated to the six Dhyānī Buddhas and are represented (not very widely and rarely in full form) in the Stūpa (only in their symbols or the yantras on a slab in a niche) occupying the corners intermediate between the four cardinal points. They take mostly lalitāsana on a full blown lotus with emblems of lotuses and the characteristic poses of abhaya etc. Their colours and the vāhanas partake of their consorts.

(iii) **Divine Bodhisattvas are**

1. Sāmantabhādra  
2. Vajrapāṇi  
3. Ratnapāṇi  
4. Padmapāṇi  
5. Viśvapāṇi and  
6. Ghaṭāpāṇi

and they are the functionary gods in the Buddhist pantheon. The Divine Buddhas are conceived as engaged in peaceful meditation and voluntarily restrain themselves from the act of creation, which task is assigned to their Bodhisattvas. In the Gandhara School of Sculpture there are innumerable Bodhisattva-images which fact clearly speaks of the fact that as the word ‘Bodhisattva’ in earlier times was synonymous with Sangha or the Holy Order, every
Buddhist of the Mahāyāna Buddhism was entitled to be called a Bodhisattva. It is illustrated in the remains of the aforesaid sculpture. Buddhist philosopher-monks like Nāgārjuna, Aśvaghōṣa, Maitreyadeva, Āryadeva and the like were all represented as Bodhisattvas.

The Buddhist religious texts say that the duty of the Divine Bodhisattvas is to do the work of a Mortal Buddha during the period between the disappearance of one Buddha and the coming of the next. 'Thus' says Bhattacharya—vide I. B I. p. 8: 'Gautama Buddha has disappeared and at least 4000 years after his disappearance Maitreya Buddha who is now in the Tuṣita Heaven, would descend to earth. During he interval Padmapāṇi Bodhisattva or Avalokiteśvara is doing the duties of a Mortal Buddha and thus he will continue so long as the Bhadrakalpa or the cycle of Adiśeṣa, a continues.'

As regards their iconographical traits they take both standing and sitting attitudes on a full blown lotus and usually as holding in each hand a long stem of the same plant on which is placed the crest of his Dhyāni. Each is covered by a robe, the upper part is covered by a scarf. The hair is cut short, on the head is a jewelled tiara which bears in the centre the effigy of that Buddha to whom the Bodhisattva owes its existence'—Bhattacharya. A characteristic illustration representing them in bronze, hails from the UVahal at Patan in Nepal.

(b) Mortal Buddhas:—are conceived on the pattern of the Hindu Incarnations. We know only one Mortal Buddha. Both the Mahāyānis and the Hinayānis on the other hand conceive many of them and also conceive a Mortal Buddha possessing a good number of auspicious marks (22 major and 80 minor ones) along with a number of mental qualities—10 Balas, 18 Āveñika Dharmas and 4 Vaiśāradyas. Their list according to the Hinayana is 24 and the Mahayani are confused about their Mortal Buddhas known as Tathāgatas. Among them 7 are well known and are tabulated as here under along with their Šaktis and Sattvas:

<table>
<thead>
<tr>
<th>Mortal Buddha</th>
<th>His Šakti</th>
<th>His Bodhisattva</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Vipaśyin</td>
<td>V-paśyanī</td>
<td>Mahāmati</td>
</tr>
<tr>
<td>2. Śikhī</td>
<td>Śikhmālinī</td>
<td>Ratnadāra</td>
</tr>
<tr>
<td>3. Viśvabhū</td>
<td>Viśvadhārā</td>
<td>Ākāsagaṇija</td>
</tr>
<tr>
<td>4. Krakucchanda</td>
<td>Kakudvaiḥ</td>
<td>Śakamaṅgala</td>
</tr>
<tr>
<td>5. Kanakamuni</td>
<td>Kāṇṭhamālinī</td>
<td>Kanakarāja</td>
</tr>
<tr>
<td>6. Kaśyapa</td>
<td>Mahīdharā</td>
<td>Dharmadāra</td>
</tr>
<tr>
<td>7. Śakyasimha</td>
<td>Yaśodharā</td>
<td>Ānanda</td>
</tr>
</tbody>
</table>

N.B. Only three names are familiar—Śakyasimha, his wife
Yaśodharā and his favourite disciple Ananda and so are historical, others may be treated as Paurānic (if not legendary).

(c) Maitreya, the future Buddha—though not yet born, he is represented alright (cf. Gandhara Sculpture and a colossal image at Uddiyana). He is at present passing the life of a Bodhisattva in Tuṣitā heaven and would descend to the earth full 4000 years after the disappearance of Gautama Buddha for the deliverance of all sentient beings.

2. Mañjuśrī—and his manifold forms represent the second group of Buddhist icons. His accounts are both historical and legendary; though the latter may also be regarded as significantly real. His place in the pantheon is of a very high order, one of the greatest Bodhisattvas and he is conceived in various forms. He is specially glorified in the Svambhūpurāṇa, especially in relation, as hinted below, to the Ādi Buddha and his sacred Svayambhū-keesra in Nepal. He is conspicuous either by his early representations or the early references in the literature. His name occurs for the first time in Sukhāvatī Vyūha. According to the Svayambhūpurāṇa Mañjuśrī belonged to China and was a great saint. One day receiving a divine intimation that the Self-born Lord, Ādi-Buddha has manifested himself in the form of a flame of fire on a lotus rising from the lake Kālihrada in Nepal, he forthwith started for the place to pay his homage. He was also accompanied by a large number of his disciples, his two wives and king Dharmākara of China. When he reached his destination, he experienced difficulty in approaching the god, so he cleaved asunder, with his sword the barrier-hill and the opening was made from where water rushed through it leaving a vast stretch of dry land behind to make a path accessible to the Lord. That dry land is the Nepal valley and that Bhāgmatī is still called Kot-bar or sword-cut. Mañjuśrī then got a temple erected there for the enshrinement of the Flame and himself also began to live there on a hillock where he also got a monastery built to house his disciples. This monastery came to be known as Mañjupattana. King Darmākara was made king of Nepal by him. Having accomplished all this, he returned home and soon obtained the divine form of a Bodhisattva leaving his mundane body behind.

Mañjuśrī’s position in the pantheon is unique in regard to his independent existence. It is not only controversial, but also dubious if he can be regarded as an emanation from Dhyānis as a rule. Being a historical personage he was regarded as a Bodhisattva in the same way as Aśvaghoṣa or Nāgārjuna; hence his affiliation was not so easy
to propound. Nevertheless some considered him to be an emanation of Amitābha, others of Aksobhya, still others of the group of the five D. Buddhas.

As regards his iconography Bhattacharya says:—"Ordinarily Mañjuśrī carries the Sword and the Book in his right and left hands. In representations we sometimes find these two symbols placed on lotuses. He is accompanied sometimes by Yama, or by his Śakti alone; sometimes by Sudhanukumāra and Yamari and sometimes again by the four divinities, Jīlinikumāra also called Suryaprabha, Candraprabha, Keśinī and Upakeśinī. Though the last four are required to be present with Arapacana, they are found represented in other places also."

His 14 forms:—are tabulated as hereunder and the other details of iconography may be gathered from the Pr. Laks. p. 278-9; also writer's Pratimā-Vijñāna p. 301:

<table>
<thead>
<tr>
<th>I Emanations of Amitābha</th>
<th>III Emanations of the five D. Buddhas</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Vaiśravaṇa</td>
<td>7. Vaiśravāra</td>
</tr>
<tr>
<td>2. Dharmadāru-Vagiśvara</td>
<td>8. Mañjuvara</td>
</tr>
<tr>
<td>II Emanations of Aksobhya</td>
<td>9. Mañjufajra</td>
</tr>
<tr>
<td>3. Mañjughoṣa</td>
<td>10. Mañjukumāra</td>
</tr>
<tr>
<td>4. Sidhaikaśtra</td>
<td>IV Independent Forms</td>
</tr>
<tr>
<td>5. Vajrānaṅga</td>
<td>11. Arapacana</td>
</tr>
<tr>
<td></td>
<td>13. Vādirī and</td>
</tr>
<tr>
<td></td>
<td>14. Mañjunaṅgā</td>
</tr>
</tbody>
</table>

3. Avalokiteśvara:—is the most popular god of the Mahāyānis. He is famous as a Bodhisattva and is said to have emanated from the Diyaṇi, Amitābha and his Śakti, Pāṇḍarī. As his master, Amitabha is the presiding deity of the present Bhadračala, Avalokiteśvara is assigned the work between the period of the disappearance, of the Mortal Buddha Śākyasimha and the advent of the future Buddha, Maitreya. He is famous for his unbounded and universal Karuṇā and has refused Nirvāṇa, till he sees all the sentient and insentient beings emancipated. This universal Karuṇā of this great Bodhisattvahas found a universal love for him among the Buddhists all over the world. He is characterised as the best of the Sangha, the Jewel of the Buddhist Church or Saṅgharātana.

Avalokiteśvara according to the popularity noted below is characterised by one hundred and eight forms, a tabulation of which is given in my Pratimā-Vijñāna. p. 312. "The Macchandar Vahal,
one of the numerous Viññāvas in Kathmandu has paintings in many
colours of one hundred and eight variations of this Bodhisattva on
wooden panels surrounding the temple on three sides. The paintings
appear to be at least two hundred years old, and they bear inscriptions
in old Newāri, giving their respective names”. The Sādhanaṃśāla
gives altogether 31 Sādhānās which describe him in a variety of forms
under the name of Avalokiteśvara or Lokeśvara. Among these
varieties the following 15 are more prominent. All except the last
of these varieties bear the figure of the Dhyāni Amitābha on the crown
as Lokeśvara is his emanation; the 15th, Vajradharma is said to bear
the figure of the five Dhyānīs. The details of their respective attributes
may be seen in my Pr. Vijñāna p. 302-3; and Pr. Lakṣ. p. 280-82; for
the exigencies of the space only their tabulation will suffice here:

Fifteen Forms of Lokesvara:—

6. Paḍmarṇaṭeśvara 10. Māyājālaṃkara

N.B. (i) Padmanarṣeśvara (6) has got 3 rūpas—see details in
I.B.I. p. 41-45 and Pr. Vijñ. p. 303-4; Raktālokeśvara also has 2 rūpas,
ibid.

N.B. (ii) Further a notice of the Hindu gods conceived as
Vāhanas (cf. 7) is remarkable for the perverted and zealous iconolatry
of the Buddhists.

4. Emanations of Amitābha:—are the 4th group of Buddhist
icons as classified ahead. These include both gods and goddesses:
the former are only two in number: 1. Mahābala and 2 Saṭapaṭika
Hayagrīva both of which are unrepresented in sculpture and the
latter are comprised of the following goddesses:

1. Kurukullā:—(i) Śuklā (ii) Tarodbhavā (iii) Oddiyāna and
Aṣṭabhujā, the last of which is characterised by a maṇḍala of 12
surrounding divinities

2 Bhāruti and 3. Mahasitavati—amongst these Kurukullā is the
most important and popular goddess to whose worship no less than
14 Sādhānās are devoted in the S.M. Mahasitavati is also known as
one of the Pancarakṣās or the five Great Protectors. Sri Bhattacharya
remarks that none of these goddesses are found represented in
sculpture and bronze, though paintings are exceptions.
Thus the total number of gods and goddesses as emanating from the Dhyāni Amitābha are 18 gods (14 forms of Avalokiteśvara, two forms of Mañjuśrī and these two) and the three goddesses, all twenty one.

5. Emanations of Aksobhya:—are plentiful and are consisted of gods as well as goddesses. Among the Dhyāni Buddhas he has the largest emanations, because he is the earliest to enter into the pantheon. His blue colour is taken to represent his terrific nature and so it is associated with the terrible deities in the S. M. and with the gruesome rites in the Tantra. Sri Bhattacharya says “The deities emanating from this Dhyāni Buddha have generally the blue colour and they are usually terrible both in appearance and in deeds. Excepting perhaps Jambhāla all other male emanations of Aksobhya have terrible appearance with disordered face, bare fangs, three eyes, protruding tongue, garland of heads and skulls, the tiger-skin and ornament of the snakes.”

(A) Gods:—Let us begin first with gods, which are seven as tabulated here under (see details of iconography Pr. Vijn. p. 305; Pr. Laks. p. 283-86):


N.B. Heruka has 3 forms—Dvibhuja, Trailokyakṣepa and Catur-bhuja; Vajradaka also has 3 upas—Samvara, Saptākṣara and Mahāmāyā and Yamari principally of two forms—Rakta and Kṛṣṇa, his latter form being varied again into three (cf. I.B.I p 71-73).

(B) Goddesses:—emanating from this Dhyāni are not all terrific in nature, some of them like Prajñāpāramitā, Vasudhārā and Mahāmantrānuśārīṇī are of generally peaceful forms. No less than 11 goddesses (for details of iconography see Pr. Vijn. p. 306. Pr. Laks. p. 386-88) emanate from Aksobhya and they are:

3. Ekajāṭā  7. Mahāmantriṇu  10. Vasudhārā and
4. Parṇaśavari  saṅgīrī  11. Nairātmyā

N. B. Jāṅguluṭi has three entirely different forms—two with one face, four arms and one with three faces and six arms. Ekajāṭā too has four different varieties, the fourth variety of which is known as Vidyujñālakarāṭā, who is said to have originated from the sweat of Buddha; Prajñāpāramita is also characterised by two forms under Śitaprjñāpā-
6. Emanations of Vairocana:—are all feminine. We know Vairocana is the lord of the sanctum of the temples and so all his emanating goddesses reside therein. Among the five goddesses emanating from this Dhyāni, Mārici is the most important and popular and who is believed by some as the consort of Vairocana. Without going into the details (which may be seen in Pr. vijn. p. 306-7; Pr. Laks. p. 288-9) these five goddesses along with their sub-forms are:

1. Mārici
   (i) Aśokakāntā
   (ii) Ārya-Mārici
   (iii) Mārici-picuvā
   (iv) Udbhayavarāhānanā

2. Dashabhujāsita M. mardini
   (vi) Vajrāḍhātiśvarā M.
   5. Vajrāsvāhi—3 forms
   4th is Āryavajravāhi
   rāhi

3. Šitātapatrā

4. Mahāśahasrapra-

7. Emanations of Amoghasiddhi:—like those of Vairocana are also entirely feminine in character. Among the seven goddesses (cf. Pr. Laks. p. 289 and Pr. Vijn. p. 307 for details) tabulated hereunder, Parpaśavr is repeated (cf. Em. of Aks.),

1. Khadiravañjī Tārā
   4. Dhanada Tārā
   7. Vajraśrṅkhalā

2. Vaśyatārā
   5. Parpaśavarti
   N. B. Taras so

3. Sadbhujā-sitātārā
   6. Mahāmāyūrī
   common.

8. Emanations of Ratnasambhava—are very few as he is comparatively a late arrival in the pantheon. In the Sādhana-māla only two male and two female deities are affiliated to this Dhyāni Buddha. The two male deities which have been affiliated to Ratna-sambhava are Jambhāla and Ucchūśma-Jambhāla, the latter being regarded as a terrific form of the former.

Jambhāla was known long before the Dhyāni Buddhas were ushered into existence. Jambhāla like Kuber was connected with wealth and is said to distribute gems and riches to his devotees and so for such a deity who could have been better fitted than Ratnasambhava ‘born of jewels’ to become his sire. Now the characteristic features of Jambhāla (here in this emanation cf. his another emanation from Akṣobhya) are firstly that he carries the mongoose (the receptacle of all gems and jewels) in his right hand and the citron in the left and secondly he is associated with Yakṣas (who are also connected with wealth, being the guardian of treasures and the attendants of Kubera the Hindu god of wealth). He is represented single as well as in yab-yum, in the latter he is accompanied with Vasudhāra, his consort.
and so when represented in this union he sits on the moon under which is the double lotus of eight petals, which in their turn are occupied by the eight Yākṣas—Miśrīhādra, Purṇābādrā, Dhanada, Vaiśravaṇa, Kāmilā Civi-kūṇḍā, Suhkendra and Carendra and they in their turn are also in conjunction with their Yākṣīs—Citrakāti, Dattā, Sudattā, Āiyā, Subhadri, Guptā, Devī and Sarasvatī, all of them partaking the appearance after Vasudhārā.

As regards Ucchusmā-Jambhāla, he stands in Pratyālīḍha attitude with his left leg stretched forward on the forehead of Kubera while the right tramples upon his two legs. He has a terrible appearance with protruding belly, bare fangs and the ornaments of snakes. He holds the kapāla full of blood, against his breast and looks eagerly towards it with his three eyes. 'A unique image has been described by Rai Bahadur Daya Ram Sahni in the Museum Catalogue under No. B (e) 1. In terms of the Sādhana the image should bear on its crown either the image of Akṣobhya or of Ratnasambhava, but neither of them is to be found. It is Amitābha, who is there. We cannot, however, reject the identification on this ground only: for dressed in celestial garments and ornaments, the Hindu God, Kubera, lying flat on the ground, is pressed down by the two heavy legs of Ucchusma and vomits out all the jewels he had in his stomach'—Bhattacharya.

Goddess—emanating from Ratnasambhava are Mahā-pratisarā (who is also the first of the Pañcarakṣā group) and Vasudhārā, the consort of Jambhāla.

9. Emanations of the Five Dhyāṇi Buddhas—bear the images of only Vairocana, Amitābha Akṣobhya, Ratnasambhava and Amoghasiddhi on the crown (leaving Vajrasattva out, who is a later interpolation).

Gods—Besides several forms of Maṇjuṣrī and one form of Avalokiteśvara, two gods only are said to emanate from a combination of the five Dhyāṇi Buddhas. The first is Jambhāla (also regarded as an emanation of either, Akṣobhya, or Vajrasattva), and the second is Mahākālā.

Jambhala—may be left out and let us concentrate on Mahākāla, whose epithet of 'pañcabuddhakṛśtinam' signifies his sires alright. 'He may have one face with two, four, or six arms, or eight faces with sixteen arms. He is one of the many terrible deities described in the Sādhanaṃśa with ornaments of snakes, canine teeth, protruding belly and garments of tiger-skin'. Images of Mahākāla abound in Nepal, the birth-place of Tāntric-Buddhist images. In variation of his arms, he has four varieties two-armed, four-armed, six-armed and sixteen-
armed; in the last of which Mahākāla should be surrounded by seven goddesses, three in the three cardinal points, (fourth being occupied by himself) and the other four in the four corners (see details in I. B. I. p. 121-222.

Goddesses—emanating from a combination of the five Dhyānīs are:
1. Vajratārā 2. Sitaśrā, 3. Prajñāpārimitā and Kurukullā. The first has a mandala constituted by eight goddesses occupying the four cardinal points and the four corners. (see ibid 124), a one with the guardians guarding her gate. The third one i.e. Kurukullā is called here Māyājālakrama.

10. Emanations of Four D. Buddhhas—only one Vajratārā.

11. Emanations of Vajrasattva—are also insignificant—only one god and one goddess, the former being represented by Jambhāla (cf. his varied associations) and the latter by Cunḍā.

12. Pañcarakṣā Maṇḍala—is constituted by Mahāpratisarā, Mahāsāhasrapramardini, Mahāmantrānusūríni, Mahāmāyūrī and Mahāsītavatī and are called Pañcarakṣā deities. Originally they are affiliated to the five Dhyānīs and when worshipped in the Maṇḍala their forms differ to same extent. These deities are very popular with Mahayānists as every monk keeps a copy of the Pañcarakṣā manuscript. Except Mahāsīhasrapramardini, all the remaining four are peaceful in appearance, and the order of the Maṇḍala is as follows: the middle goes to Mahāpratisarā, who is sarva śukla; to her east should be Mahāsāhasrapramarindini who is blue in complexion; to her right i.e. south is Mahāmāyūrī who is yellow in complexion; to her west is Mahāmantrānusūrini who is also of white complexion and lastly to the north is Mahāsītavatī who has green complexion.

13. Taras—the Tantric goddesses play a prominent part also in the Buddhist pantheon. They are classified firstly as ordinary Tārās and extraordinary ones, basis being the colour of all the varieties they assume. The former group is consisted of Green Tārās and White Tārās and the latter (i.e. extraordinary) is composed of Green, White, Yellow, Blue and Red Tārās. Let us tabulate all these seven groups:

I Ordinary Tārās.
(i) Green Variety.
1. Khadiřevasī 2. & 3. Vaśya and Ārīya
4. Mahattārī and 5. Varada
(iii) Yellow variety.

(ii) White Variety.
6. Aṣṭamai āhaya and 11. Jāṅguīū
7. Mṛtuvuṣa canā 12. Pāṇa śavari
II Extraordinary Tārās
(f) Green Variety
1. Durgottārīni (iv) Blue Variety,
2. Dharada 13. Biṣukuti
4. Pāṇa śavari (v) Red Variety
(ii) White Variety
17. Kurukullā.
14. Independent Deities—are (cf. the classification of the 14 groups of Buddhist images) the last group comprising both gods and goddesses. It may be said here that these independent deities are so called because they are independent of the sires and how can Hindu god-s, like Gaṇapatī, Sarasvatī etc, be assigned to a peculiar siredom of the Dhīānis? Bhattacarya says: ‘In the Sādhanaamālā there are six male gods who could not be assigned to their sires. This number is increased by one if we include Paramāśva, another form of Hāyagriva without crest, who emanates from either Amitābha or Akṣobhya. Not knowing to whom Paramāśva may be assigned he is dealt with under the independent deities. If we add Namasaṅgīti from Dharamakoṣasāmgraha of Amṛtānanda, the number rises to eight.’ Accordingly the following gods in the Buddhist Iconography are known as independent ones:

(a) Gods

1. Gaṇapatī  
2. Vighnāntaka  
3. Vajrāhuṅkāra  
4. Bhūtaḍāmara  
5. Vajrajvālānālārka  
6. Trailokyavijaya  
7. Parmāśva and  
8. Nāmasaṅgīti

N. B.—Bighnāntaka is closely associated with three other gods, Padmāntaka, Yamāntaka and Prajñāntaka, who are generally represented as guardian of the gates in Maṇḍalas. Vighnāntaka is represented in various forms. The name is significant as the word ‘Vighnā’ or ‘obstacle’ refers to the Hindu god, Gaṇeṣa. Accordingly he tramples the prostrate figure of Gaṇeṣa under his feet. As to the origin of this god there runs a Nepalese legend ‘that at a certain time an Odiyāna Paṇḍit was performing certain Tāntric rites on the bank of Bāghmaṭī river near Kāṭhamāṇḍu in order to obtain a particular siddhi (perfection). Gaṇeṣa, it is said, being strongly opposed to the idea, began throwing dangerous obstacles in the way of the performance of the rite. The Odiyana Pandit without seeing any succour invoked the god Vighnāntaka, the destroyer of all obstacles and lo! Vighnāntaka instantly appeared in a terrible and fierce form, armed with many destructive weapons. He gave a hot chase to Gaṇeṣa, who was by this time, flying in terror, and in no time overcame the latter.’

Godesses:

1. Sarasvatī  
(i) Mahāsarasvatī  
(ii) Vajraṅgū  
(iii) Vajraśāradā  
(iv) Āryasarasvatī  
(v) Vajrasarasvatī  
2. Aparājītā  
3. Vajragandhārī  
4. Vajrayogini  
5. Grhamārakā  
6. Gaṇapatīhṛdayā and  
7. Vajravidāriṇī
N. B. Sarasvatī a Hindu goddess has been modified here by the Buddhists under so many forms. Aparajitā also being one of the popular Śaivī Devīs, has become here a very interesting Buddhist goddess. She tramples upon Gaṇa and one of her hands is raised in the attitude of dealing a slap and her parasol, according to the Sādhana is held by important Hindu gods. Here end all the 14 groups of Buddhist icons, let us now take up their iconology.

The Secret Iconology—A good many noted Mahāyānists were great scholarś. They were not only great philosophers but also Pandits of the day. Their leanings towards Tāntricism simply made Mahāyāna immortal. Tāntricism in its pure form is the sublimest of philosophy, loftiest of metaphysics and the strictest of discipline. But when it became the property of the common men, it got degenerated. A word therefore is needed to be said on this high philosophy or the Vajrayāna view of the Vajrayāna-Buddhist images. All their gods are symbolic. A deep spiritual significance is attached to the colour, the weapons and āsanas. ‘For instance in Sāntikavidhi or propitiatory rite the god will take the white or yellow colour, in Paśṭikavidhi or protective rite the yellow colour, in Vaśyavidhi or bewitching and Ākāraṇa or the rite of forcible attraction, the yellow, green or red colour, and in Ucāṇa (destruction of dwelling houses) and Māraṇa (destruction of enemies), the god will be generally blue. ‘The āsanas have like-wise a spiritual significance: The Vajraparyāṇa attitude signifies meditation, the Ardharyaṇa and Lalitāsana signify serenity, the Alīḍha heroism, the Pāryāṭalīḍha destruction and loathsomeness, and the dancing attitude in Ardhapatrapāṇa signifies wrath and horror.’

The conception of yab-yum in its pristine form is simply very lofty. It has been very ably worked out by Śri Bhattacharya—vide I. B. I. p. 163-67, and I am taking liberty to reproduce its some portions here to bring home to my readers the real genesis of Buddhist iconography: ‘The Tibetan yab means the honourable father, and yum the honourable mother. Therefore the word yab-yum means the honourable father in the company of the honourable mother. A yab-yum image has a deep spiritual significance. It signifies that the god, the embodiment of Śūnya represents perfection having attained Śūnya (Karunā) and therefore the highest stage of Nirvāṇa.’ Accordingly the conception of Śūnya in Vajrayāna took the concrete shape of a god and a goddess—vide its representation in Heruk and Nairāṭma “The god Heruka, the embodiment of Śūnya, carrying weapons, the embodiments of Bodhicitta also of the nature of Śūnya is embraced by Nairāṭma, whose essence is also Śūnya, carrying
weapons also of the nature of Śūnya. Thus void with void commingles. This is the highest state—the Anupādhiśeṣa Nirvāṇa.” “The yab-yum figures representing Śūnya in the form of Heruka in the embrace of Śūnya in the form of Nairātma, were held up before the masses as ideals, and they readily attracted them and helped them in their conception of a bright and definite spiritual prospect.” “The perfected Bodhicittā in the embrace of Śūnya or Nairātma as represented in yab-yum figures is likened by Saraha as salt and water. As salt can not be taken out from water, so the two yab-yum figures are eternally united into one. This is what the Buddhists call “Advaya” where all conception of a duality ceases. This is Heruka represented as single.” Buddhists of the Vajrayāna considered Śūnya as the Ultimate Reality, and they believed that the host of gods and goddesses including the Dhyānal Buddhas are Śūnya in essence”. “The whole of the Buddhist Tantric literature is full with ideas of this kind; for instance in Advayavajra we find—“The divinities are manifestations which are naturally non-existant. Whenever there is manifestation; it must be Śūnya in essence.”

श्वैतिष्क देवताकर: निःस्वभावो स्वभावतः ||
वर्दौ वदा भवेत् श्वैतिष्क शा तथा शून्यताकर: ||

The innumerable gods and goddesses of the Vajrayāna pantheon thus are all manifestations of the Śūnya. And Śūnya being identified with compassion, conceived as manifesting itself in different forms, the result was the emergence of different divinities carrying different weapons and shown in different Mudrās. Secondly the Rasas or sentiments also played in the manifold conceptions of gods and goddesses. Thirdly the number of deities increase also in accordance with three Kāyas, the four Ānandas, the five Skandhas, the ten Jñāmitas and so on.

A peep into the Buddhist Art—is now necessary as promised by me in the beginning. Howsoever summary a treatment of Buddhist images we are now no more novice in the matter and therefore we can well appreciate this artistic heritage of India, inspired by Buddhism both by its early phases of evolution and its later developments.

Stūpas—a reference has already been made to the Stūpas and the tradition of enshrinement therein, of the Dhyāni Buddhas and their Śaktis. Stūpas, though falling in the domain of architecture, really represent the aniconic form of worship in Buddhism. Aniconism has always preceded before iconism. Stupas therefore may be taken as the first representation of this universal truth,
Trīśaraṇas—are the next evolution of the Buddhist aniconism-cum-iconism. The three jewels—Dharma, Buddha and Saṅgha—came to be represented both in symbolic and in human form. Nepalese Buddhists were the first to conceive the Holy Triad in human form. "When represented in art, Dharmara shows the Aṅjali against the breast in the first pair of hands and carries the rosary and the double lotus in the second; Buddha shows either the Samādhi or the Bhūmisparāśa Mudrā; and Saṅgha, a male divinity shows the Dhammacakra Mudrā in the first pair of hands and the rosary and the book in the second pair."

Gandhāra Art:—Historians and archaeologists like Foucher held that the Graeco-Buddhists carved out the first statue of the Buddha in Gandhara. "The intermixture of the Greek with the indigenous plastic art gave rise to what we now call the Graeco-Buddhist Art, popularly known as the Gandhara School of sculpture. Buddha was the chief object of representation in this art; the events and stories from his life were represented; many of the Jātaka stories of his previous births were also represented. At Taxila, Peshawar, Sahri-Balhol and numerous other places in the North-West Frontier Province, heaps of stones have been unearthed bearing innumerable images of Buddha in different attitudes (Āsanās) and different gestures (Mudrās). Besides Buddhas images, we meet with the images of Jambhāla, Maitreyā, Hārīt, the Indian Madonna, and her consort, and other Bodhisattva images in the Gandhara Art, besides numerous other things." The beginnings of this school may be assigned to the 1st century B. C.

The Mathura School of Sculpture—in relation to Buddhist images may be taken as the second phase of the development in Buddhist art. Vogel has characterized the mixed character of this school ‘in which we find on the one hand a direct continuation of the old Indian art of Barahut (Bharaut) and Sanchi and on the other hand the classical influence derived from Gandhara.’ ‘This school also produced numerous Buddha and Bodhisattava images, the image of Kubera, the scenes depicting the four principal and the four minor scenes of Buddh’s life generally, including other scenes also. The Yakṣas and the Nāgas which are the common property of the Hindus and the Buddhists, are to be frequently met with in this art.’

The famous monastaries—of Odantpuri, Nalanda and Vikramāśilā were centres of the Vajrayāna exuberance where a large number of the pantheon was represented in art. The Excavations at Nalanda have brought innumerable images belonging to the higher form of
Tantra which have been unearthed there and they exhibit this exuberance in a remarkable manner. Other monasteries especially the Odantapuri, Uddiyān or Orissa may also simply open a vast vista of vision through which we would be seeing a galaxy of gods and goddesses, as we see in case of Hindu temples and their rich and varied sculptures.

Cave temples—like Ajanta, Ellora and many a south Indian site also are remarkable for the monuments of art, where the art remains uninfluenced to a considerable extent from Tāntricism.

Bengal School of sculpture—in relation to Buddhist images is also significant as its influence on Java monuments is now an established assertion.

Nepal and Tibet—may be said to be the cradle and death of Vajrayāna, the former in regard to its great contribution in the domain of creative conceptions and beautiful specimens of art, and the latter in the sense of its mishandling Tāntricism and this simply debased the whole pantheon.

Illustrations—may be seen in the authoritative books of Buddhist art. Here the following tabulation centre-wise of the images described below would suffice. (*N.B. D. Bu. stands for Dhyāni Buddha; D Bo. for Divine Bodhisattva; Ava. for Avalokiteśvara; Mañju for Mañjuśrī; E. for Emanation; Ak. for Akṣobhya; V. for Vairocanā; Am. for Amoghasiddhi; R. for Ratnasambhava; Fl. for five; & fo. for four).*

A. Aniconic:

<table>
<thead>
<tr>
<th>Stupas: Three celebrated Stupas.</th>
<th>Vajradhara yab-yum</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Simbhu Nepal</td>
<td>Akṣobhya</td>
</tr>
<tr>
<td>(2) Baudha</td>
<td>Vairocanā</td>
</tr>
<tr>
<td>(3) Kathe Simbhu</td>
<td>Amoghasiddhi</td>
</tr>
</tbody>
</table>

The Buddhist Triad.

| 1. Dharma 1. B. L.               | Ratnasambhava     |
| 2. Buddha Fl. III                | Vajrasattva        |
| 3. Sangha                        | (single & yab yum) |

B. Iconic:

| Bodhi Tree. Amarāvatī          | Sāmantabhadra      |
| Bodhia’s Uṣṇīśa—Bharhut        | D. Bo.             |
| Buddha’s foot-prints           | Vajrapāṇi          |
| Wheel of the Law               | Ratnapāṇi          |
| W. | Padmapāṇi                     |
| B. | Viśvapāṇi                     |
| | Nāmsangīti                    |
| | Vāgīśvara                     |
| | Dharmakāra                    |
| | Arapacanā                     |
| | Mañjī.                        |
Simhanāda (3) Ava. (iv) Vikramapur Dacca
Saḍakṣarī " Khasarpana Ava.
Lokanātha " Parṇaśavari E. Am.
Hābhala " Jambhāla E.R.
Padmanarttesvara " (v) Nalanda
Hari-hari-hari-vāhanodbhava , Buddha in different Mudrās
Raktālokeśvara " Vajrapaṇi
Māyājālakrama " Māñjuvara Mañj.
Sukhāvatī " Yamāntaka E.A.
Yamāntaka E.R. Vajraśāradā
Pratyaṅgirā " Aparajitā
Jambhāla E.R. (vi) Dacca Museum
Vasudhāra " Arapacana
Mahākāla E. Fi. D. B. Heruka B.B.
Vajrārā E. Fo. D. B. Khadiravānī Tārā E.V.
Mahāpratisarā E.R.
(ii) Indian Museum
Vajrapaṇi (vii) Banglāyā Śāhityaparīśad
\{ Seven Mortal Buddhas
\{ with Maitreya
Vajrāsana Buddha Vighnāntaka
Mahārājalīlā Mañj.
Mahāpratisarā E.R.
Manjuvara (2) " Mahāpratisarā E.R.
Saḍakṣarī Group Ava. (ix) Bhirhūm (Bengal)
Khasarpana " Mañjuvara Mañj.
Ekajātī E.A.K. Saḍakṣarī Group Ava.
Parṇaśavari " (x) Mahoba
Nairātma " Simhanāda Ava.
Aṣṭabhuja Māricī (2) " Lokanatha "
Uṣṇīsavijaya " Khadiravānī Tārā E.V.
Khadiravānī Tārā (3) E.V. (xi) Magadha
Vajrārā E.F.D.B. Simhanāda Ava.
Prajñāpāramitā " (xii) Bodh Gaya
Mahattarī Tārā Trailokyavijaya
Aparajitā (xiii) Orissa
(iii) Sarnath
Sidhaikavīra Mañj.
\{ Saḍakṣarī Lok. with (xiv) Lucknow Museum
\{ Saḍakṣarī Mahāvidyā Aṣṭabhuja Māricī E.V.
\{ and Mañjdhara (xv) Java
Saḍakṣarī Mahāvidyā Ava.
Lokanātha " Buddha in different mudrās
Nilakaṇṭha " Arapacana
Ucchusma Jambhāla E. R. (xvi) British Museum
(xvii) Leiden
Prajñāpāramitā E.A.K.
APPENDIX A  Part I p. 86 & 92

CHART NO. 1

PROPORTIONS OF THE DIFFERENT LIMBS OF THE MALE FIGURES

(VIDE THE S. S. CHAPTER 76)

PARTS OF THE BODY.

<table>
<thead>
<tr>
<th>PART</th>
<th>MEASUREMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Length</td>
</tr>
<tr>
<td>(i). The Ear</td>
<td></td>
</tr>
<tr>
<td>The middle of the eye and the ear</td>
<td>5 Angulas</td>
</tr>
<tr>
<td>The ears and the eyes</td>
<td>Equal in dimensions-in length &amp; twice the height.</td>
</tr>
</tbody>
</table>

N. B. The further text 7th & 8th & 9th verses being corrupt, no authentic interpretation is forthcoming till the correct manuscript is available—it, however, gives a clue for the dimensions of the ear.

Kāṭapippalī | 1 Āṅgula | 4 Yavas |
| The lakāra in the middle of the pippalī and the ādhāta | 1 Āṅgula | 1 Angula |
| (Its depth in the middle being 4 Yavas). |             |             |

The ear-hole at the root of the pippalī | 4 Yavas. |             |

Stāṭikā | \( \frac{1}{2} \) Āṅgula | 2 Yavas |

Pīyūṣī (in the middle of the Lakāra and the Āvarta) | 2 Āṅgulas | 1\( \frac{1}{2} \) Angulas |

Āvarta (The external lines of the ear) | 6 | (It should be vakra & vṛttāyata, crooked and elliptical). |

The Mūlāṃśa, i.e., the space at the root of the ear | \( \frac{1}{2} \) Āṅgula in girth. |

Ditto (in the middle) | 2 Yavas | " " |

Ditto (further up) | 1 Yava | " " |

Uddhāta (the middle of the Lakāra and the Āvarta) | 3 Yavas | " " |

The upper expansion of the ear | One Golaka & 2 Yavas. |

The middle one | Twice the Nala. |

At the root | 6 Mātrās. |

Taken as a whole | 2 Golakas in girth. |

Nāla (the hind) | One Āṅgula in girth. |

Nāla (the frontal) | \( \frac{1}{2} \) Angula in girth. |

The two soft nālas-komala nālas | 2 Kaśās in girth. |
(ii). The Chin
   The lower lip (adbhara) 2 Angulas in length.
   The Upper lip 1 Angula
   Bhājī ½ "
   Angula in height.
(iii). Nose 4 Angulas in length.
   Nose sides 2 Angulas.
   The two Nāsāpuṭas ¼th of the lips.
   i.e. Nose holes
   Their sides: Equal to Karvīra.
(iv). Forehead 8 Angulas & 4 Angulas (in breadth).

N.B. (i) Thus the text lays down that right from the chin to the end of
   the hair as well as cheeks etc., the total dimension of the
   head—the Śiras comes to 32 Angulas.
(ii) The text further on being corrupt, the dimensions of 18 Angulas
   and 24 Angulas are difficult to make out.
(iii) The proportions of the chest and the navel go after those of the
   neck, similarly those of the penis are said to be two parts,
   the thighs and the legs (from ankle to the knee) are equal
   and the knees (jānunī) 4 Angulas.

(v). Feet. 14 Angulas in length.
   The toes of the feet. 6 Angulas in breadth.
   4 Angulas in height.
   5 Angulas in girth and
   3 Angulas in length and
   1 Angula plus 3 Yavas of height.
   The Fore-finger (Pradeśinī) 5 Angulas & 3 Angulas.
   The middle finger Less by one-sixteenth of
   Pradeśinī.
   The Anāmikā, the third
   finger. Less by one-eighth of the middle
   one.
   The Kaniṣṭhikā. Less by one-eighth of the
   Anāmikā.
   The nail of the toe. Three-fourth of an Angula.
   The nails of the fingers.
   (vi). The girth between the legs. 18 Angulas in girth.
   (From ankle to the knee).
(vii). The girth between the knees 21 Angulas.
   The bone of knee. One-seventh of its girth.
(viii). The girth between thighs. 32 Angulas.
The Text, in relating to the different proportions of the limbs of the female figure lays down that the measurements of male figure hold good also in case of the female ones. According to the statement of the verse 52 53, the general proportions of the female figures (in relation to chest, legs and thighs etc.) are at par with those of the male ones. It, however, further makes exception that their chest should be wide in 18 Angulas and their waist 24 Angulas. The verses (the latter part of the 52nd to 54th ones) give certain numbers of measurements and also indicate three different standards, the inferior, the middle and the superior.

N.B: The whole chapter seems to be incomplete and corrupt as the fullest picture of the proportions is not forthcoming, nor is it systematic and clear as we find in other texts on the topic.
PART III

CA O S

OF

PAI TI G

[With an outline History of Indian Painting—Archaeological and literary]
# CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Subject</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dedication</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Contents</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Preface</td>
<td></td>
<td>5</td>
</tr>
</tbody>
</table>

*By Pt. B. N. Jha, Vice-Chancellor, Gorakhpur University*

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Subject</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introductory</td>
<td></td>
<td>6—8</td>
</tr>
<tr>
<td>I</td>
<td>The Principal Texts on the Canons of Painting—Citra-sāstra</td>
<td>9—20</td>
</tr>
<tr>
<td>II</td>
<td>Painting—its aim, origin and scope</td>
<td>21—23</td>
</tr>
<tr>
<td>III</td>
<td>Elements, Constituents and Types</td>
<td>29—33</td>
</tr>
<tr>
<td>IV</td>
<td>The Vartikā and the Background (the canvas)</td>
<td>34—40</td>
</tr>
<tr>
<td>V</td>
<td>The Āḍāka Measurements and the Proportionate Measurements</td>
<td>41—50</td>
</tr>
<tr>
<td>VI</td>
<td>Plasters and ointments</td>
<td>51—54</td>
</tr>
<tr>
<td>VII</td>
<td>Colours and Brushes; Shades and other Delineations</td>
<td>55—64</td>
</tr>
<tr>
<td>YIII</td>
<td>How to paint—Convention in Painting</td>
<td>65—73</td>
</tr>
<tr>
<td>IX</td>
<td>Painting and Aesthetics</td>
<td>74—81</td>
</tr>
<tr>
<td>X</td>
<td>Styles of Painting in relation to Colours, Patras and Kāṇṭakas</td>
<td>82—86</td>
</tr>
<tr>
<td>XI</td>
<td>Painting and Painter</td>
<td>87—91</td>
</tr>
<tr>
<td>XII</td>
<td>An outline History of Indian Painting</td>
<td>92—136</td>
</tr>
<tr>
<td></td>
<td>Section I. Archaeological Evidence</td>
<td>94—118</td>
</tr>
<tr>
<td></td>
<td>Section II. Literary Evidence</td>
<td>118—136</td>
</tr>
</tbody>
</table>

**Appendices**

| A. Quotations from Kāvyas     |                                                                       | 1—3    |
| B. Illustrations             |                                                                       |         |
| C. Citralakṣaṇam             |                                                                       | 4—94   |
INTRODUCTORY

In my Ph. D. Thesis, 'A study of Bhoja's Samarāṅgaṇa-Sūtradhāra', a treatise on the science of Architecture, the VIII part was devoted to the canons of pictorial art as could be expounded mainly from the pages of this renowned text which has a unique distinction to have treated the subject of Vāstu-śāstra in all its branches—Town Planning, House building (Secular architecture, both common houses and special ones, i.e. the palaces etc.), Temple building (Temple architecture) and Iconography (both sculpture and painting) as well as the art of the construction of machines (or mechanical contrivances) among the extant manuals, the authoritative primer-texts on this most technical ancient lore.

A very high opinion of the expert examiners and their praises of this Ph. D. Thesis encouraged the present writer to carry on the extended study of his Ph. D. subject under an extended title—Hindu Science of Architecture. Thus this labour of mine has resulted into two volumes, one comprising the exposition of Engineering and Architecture (Town Planning, House Architecture, Palace Architecture and palace decorations, Temple-architecture, etc., along with a brief outline history of Vāstuvidyā with special reference to the position of the two medieval texts of Vāstuśāstra—the Samarāṅgaṇa-Sūtradhāra of King Bhujdeva of Dhāra and Aparājita-Pracchā of Bhuvanadevācārya), the other is chiefly devoted to Iconography and Painting. Accordingly in the latter (being published first)—vide the last two parts, 'The Canons of Iconography' and 'The Pratimālakṣaṇas'—we have already travelled a good deal of distance in the far off shining lands of the Shining Ones and now in this third part—The Hindu Canons of Painting (being published both as an independent treatise and forming an integral part of the second volume of 'Hindu Science of Architecture').—I have made an endeavour to treat the subject in a manner hitherto unattempted.

Thus this extended angle just hinted at above, brought me in closer contact with practically all the principal texts dealing with this side-branch of Vāstu-śāstra, the Citra-vidyā. A study of these texts inspired me first to work out a compilation of the Citralakṣaṇam, under as many as twenty-one headings, exhausting practically all the canons which the ancient masters had evolved. It is expected that this compilation simply not only mirrors the ancient canons of pictorial art, but also gives us a valuable information on the development in this fascinating domain of Indian art.

The present dissertation will, therefore, mainly confine itself to the exposition of the material of the compilation under scientific headings of the pictorial art and an attempt will also be made to make use of the contemporary studies and exposition thereof, by some of the noted exponents of Indian art. The first and foremost honoured name among them goes to Dr. Kramrisch who took the pioneering lead in studying the pioneer work on the subject, the Viṣṇudhamotharam Pt. III (vide her translation of, and Introduction to, the said treatise). Other scholars, to whose works references are made, are Percy Brown, Dr. Raghavan, Sri Sivaramamurtty and Dr. Moti Chand, and the writer takes this opportunity to express his profound sense of gratitude as the works of these scholars have helped him to treat this very difficult subject in a most scientific and lucid manner to enable even a popular reader to understand and appreciate our classical heritage, India's past.
It would not be a vain claim to remark that it is for the first time in the contemporary Indological studies that a systematic presentation of this technical subject, the Hindu Canons of Painting, is being presented before the scholarly world for their sympathetic evaluation of the efforts, the present writer has been making for so many years to fathom the vast ocean of the Vastusāstra—vide his publications under the general caption ‘भारतीय वास्तुशास्त्र, of which Citralakṣaṇa is an important channel.

With this general introduction to this work, let us say a few words on the different topics dealt with in the different chapters ahead. Here at the very outset it may be pointed out that this work may be viewed from two broad angles, the canons (the subject matter of the first eleven chapters) and the monuments, the representations thereof, the theme of the last chapter ‘An outline history of Indian Painting’) the latter including the exuberance of the pictorial references in the Kāvya literature which according to the dictum, ‘Literature is the mirror of society’, represents the popular cultivation of this fine art in public and palaces alike.

Let us begin with the subjects of the first eleven chapters forming the body of the major portion of the work.

According to our angle of treatment, the first and foremost consideration has been given to the principal texts on Painting such as the Viṣṇudharmottaram, the Samarāṅgaṇa-Sūtradhāra, the Aparājītaprachā, the Abhilaśītārtha-Cintāmaṇi (or Mānasollāsa) and Silpratna, wherein a brief review of all these works along with two more (as per Dr. Raghavan’s article) has been attempted, thus laying the foundation of the Citra-śāstra.

The second chapter deals in the first place with the position that painting occupies in the scheme of fine arts along with its aim. Secondly it dwells at length upon the origin and scope of painting. Origin of painting is traditional, but the scope is functional and a new light has been thrown on both these topics in the light of my studies of Aparājītaprachā. Its metaphysical implication which being truly Indian, has brought painting in the realm of mysticism and the whole creation becomes nothing but a play of Citra, the magic or Māyā of the Divine Agency. All this is not only very interesting to read but gives a wider meaning of the art touching the very core of the problem where philosophy and science or art meet, a true genius of Indian culture.

Elements, constituents and the types of painting form the subject matter of the third chapter. Here the varieties like Dhūlīcitra, Rasa-citra, Bhāvacitra, etc., have been explained in keeping with the different explanations advanced by the scholars like Coomaraswamy and Raghavan.

In the fourth chapter, an interpretation of Vartikā, distinguishing it from paint brushes, what are called the Kūrcakas in the Samarāṅgaṇa, is attempted and the manifold backgrounds or surfaces of the different types of pictures have also been worked out. These are the first accessories in the technique of painting.

The fifth chapter is devoted to pictorial ‘pottery’ and its complementary, the iconometry—the Aṇḍakā-measurements and the proportionate measurements.
Aṇḍakas in pictorial technique and the conventions thereof are a contribution of the Samarāṅgaṇa, though hinted at also in the Viṣṇudharmottaram. It would, therefore, seem an innovation. Aṇḍaka-measurements really aim at the drawing of the model of a picture characteristic of the picture to be drawn out and so Aṇḍakas are really an index of the picture and a matrix of its perfection. The writer has made an attempt to expound this technique from his own light as there was no light forthcoming.

The exposition of plasters and ointments is made in the sixth chapter, and the seventh chapter deals with the most important canon of painting—the colours and their delineations—the light and shade through the principle of Kṣaya and Vṛddhi. An attempt is made here to fully classify the various tints in the light of not only the canonical texts but also other sources, notably the poetic works of poets like Bāṇa.

Now the theme of the eighth chapter—How to Paint?—though traditional in character—vide Viṣṇudharmottaram’s prescriptions on it—would, however, be found more lucid as per the tabulations worked out to present the whole picture picture-like.

The ninth chapter dealing with aestheticism in Indian pictorial art is unique in the respect that here an artist simply begins to work on poetry. The technique of the poetry of picture can only be prescribed by a great aesthetician and King Bhoja, the author of Samarāṅgaṇa, has got this distinction. A perusal of this theme will unfold the magic of this magnetism elevating the brutes playing in the company of the Sahādayas, the men in that of gods, and gods simply sharing our sorrows and joys. This is the marvel of the art unravelled in the pages of the Samarāṅgaṇa. Accordingly the exposition of the pictorial rasas and rasadṛṣṭis, along with the suggestive elements therein, are all worked out here.

In the next chapter, some innovations regarding the styles of painting from the standpoint of its decorative elements as found in the different regions of this land as well as in its cultivation in the different centres of art, have been presented and the terms like Patras and Kaṇṭakas in accordance with these styles are also explained.

The last chapter of the canonical treatment has been reserved for the painting and the painter to complete the divine and sublime course of painting and to bring it on the feet of its master.

Now a word may be added on the last chapter treating the history of Indian painting. Here too innovation is put forward to treat this subject not only from the archaeological sources, the different picture sites, our rich heritage; but also from the literary references as found in Kavya-literature as initiated by Sri Sivarāmamūrti (vide his articles in the Journal of Madras Oriental Research). Thus this chapter simply epitomises the creative efforts not only of the great works of the art-painters but also of the great silpins, the great kavya-writers and so here both the painter and the poet meet.
CHAPTER I

THE PRINCIPAL TEXTS ON THE CANONS OF PAINTING

(CITRA-ŚĀSTRA)

The canonical literature on the science and art of painting can be gathered together from the following five principal works, which, while dwelling at length on the manifold subjects of Śilpa-śāstra or Vāstu-śāstra and the allied matters, also deal with the canons of painting:

1. Viṣṇudharmottaram part III—the Citra-Sūtram
2. Samarāṅgaṇa-Sūtradhāra
3. Aparājita-pracchā
4. Abhilaṣītīrtha-cintāmaṇi (or Mānasollās) and
5. Śilparatnam.

N. B. (i) These texts have been arranged in chronological order. It may however be pointed out that there is yet another very important and famous text by the name of ‘Citralakṣaṇam’, credited to have been written by Nāgamaṇi, one of the earliest expounders of the ancient Indian Vāstu-vidyā. It is however not found in its original Sanskrit—its Tibetan version is the only source from which we can gather information on the subject.

N. B. (ii) Further again there is another text ‘Śiva-tatva-ratnā-kara’ of Bāsava’s Rāja (VI. 2), a late seventeenth or early eighteenth century compilation of Kāvya origin. Besides these texts there are innumerable references to paintings in general literature which also add much to our knowledge of this subject and the traditions of Indian Art. Dr. Coomarswarmy has made a valuable collection (cf. One hundred references to Indian painting and further references to painting in India, Artibus Asiae, IV, pp. 41f. and 126f.; also “Transformation of nature in art”, Harvard University Press, 1924, Chapter III and Bibliography) in this direction; and the rich collection of these references, as gathered together from Brahmanical, Baudhāya and Jaina literature, present a good deal of material for our study of this technical side of Indian painting.

In this connection reference may also be made to Sri Śivarāma-mūrti’s [A passage on Painting in Potana’s Bhāgavat, Journal of Oriental Research, VI. (1932) pp. 184-187; Painting and allied arts as revealed in Bāna’s works, etc. VII (1933), 59-82; Kālidāsa and painting, ibid. 160-185; Śri Harṣa’s observation on painting with special
reference to Naiṣadhiya-caritam, etc. 331-350; The artist in ancient India ibid. VIII, (1934), pp. 31-45. His other monographs like ‘Sanskrit texts on Indian Art’—Mirrors of Indian Art; and ‘Geographical and and chronological background of Indian Iconography, etc. etc.] and Dr. Raghavan’s [‘Some Sanskrit texts on painting’, Indian Historical Quarterly, IX (1933) pp. 898-911] articles are also very interesting from the point of view of our present dissertation of the canons of Indian Painting. All these will be taken notice of here. Let us first begin with Viṣṇudharmottaram.

Viṣṇudharmottaram.—It is a supplement or Appendix to Viṣṇupurāṇa. It is the earliest text dealing with the technique and theory of Indian painting. “Part III of Viṣṇudharmottara gives the fullest account hitherto known of the various branches, methods and ideals of Indian painting”—Kramrisch. Scholars like prof. Stella Kramrisch contend this work to be of the 7th century A.D.—vide her Introduction to the Translation of the V.D. Pt. III.

This chronological estimation of this text is not very sound. Painting as a science and art of India is very very old. The earliest finds in our possession and the various references in the early literature all corroborate to the fact that canons too must have developed long long ago and therefore this date of the V.D. falls too short in our chronological estimation of the Purāṇa. Nagnajit’s ‘Citralakṣaṇa’ is a pointer in this contention of mine. Nagnajit, being a Nāga king of hoary antiquity, a contemporary of the Brāhmaṇas (vide writer’s ‘Hindu Science of Architecture’—an outline history of Vāstu-vidyā) must have compiled his work on the basis of the prevalent art canons. The doctrine of ‘Ṣāḍāṅga’ in the pictorial technique of ancient India, as referred by such an early pre-Christian Āchārya, as Vatsyāyana, the celebrated writer of Kāmasūtra, is also an ample testimony to prove that pictorial canons in India had developed long ago. A complete Vāstu-Śāstra or Śilpaśāstra must say something on this most fascinating branch of the art, having a universal appeal both to the princes and the priests alike. All this shows that the V.D. must also be as old as its component, the Viṣṇupurāṇa, a treatise which cannot be placed further up than the golden Gupta Age, 2nd to 4th century A.D.

Avoiding any further controversy over this chronological side of the work, let us come to its contents and the treatment of the subject.

The Citra-sūtra of Viṣṇudharmottara is consisted of the following topics, though seemingly different nevertheless allied subjects, are woven together:
१ विक्रममुक्तिव्रीणाद्वैतानित्तिर्गुणजनने देवनाथसिद्धिन्तुरुद्धरस्यन्यन्त्र ।
२ प्रसादलक्ष्योत्सवाकेशवमुनिस्तवाकृतिन्ययाचार्यान्गणं नन्दम्।
३ श्रीङ्गाश्वांशीवर्ष, श्रीङ्ग पक्षाग्रहणः एकान्याधिकारान्यन्त्र ।
४ नारदनृलोक्यात्मसंपादिनः श्रीकारणप्रसंगविनम्।
५ वैण्डसमसधिविद्वेनु मुख्यानार्थिवंडम् ।
६ अनुव्रतमन्म् ।
७ लक्ष्मीदत्तावधिकाङ्क्तां नारदकीर्तिव्यवहारिव्यवहार ।
८ श्रीवस्मांचालनकान्तस्य श्रीशिवलिंगश्रीमद्रामविवणम्।
९ वैण्डश्रीसमसविद्वेनु पुष्पानार्थिवंडम् ।
१० अनुव्रतमन्म् ।
११ इत्यविविधतांचालनान्तः।
१२ श्रीश्रीसमसविद्वेनु पुष्पानार्थिवंडम्।
१३ अनुव्रतमन्म् ।
१४ इत्यविविधतांचालनान्तः।
१५ श्रीश्रीसमसविद्वेनु पुष्पानार्थिवंडम्।
१६ अनुव्रतमन्म् ।
१७ इत्यविविधतांचालनान्तः।
१८ श्रीश्रीसमसविद्वेनु पुष्पानार्थिवंडम्।
१९ नारदनृलोक्यात्मसंपादिनः।
२० श्रीवस्मांचालनकान्तस्य श्रीशिवलिंगश्रीमद्रामविवणम्।
२१ वैण्डसमसधिविद्वेनु मुख्यानार्थिवंडम्।
२२ श्रीश्रीसमसविद्वेनु पुष्पानार्थिवंडम्।
This tabulation of the topics will reveal that the text touches practically all the points pertaining to the technique and conventions employed in Indian pictorial art. Proportions of human figure, types of men, different varieties of hair and eyes, various poses of body, method of preparing the painting-canvas, the plastered wall, etc., conventions regarding the representations of gods, men, landscapes, seasons etc., all these are some of the basic principles of this fine art which have been dealt with in a masterly manner in this treatise.

We know that arts like Architecture and Sculpture for their rise and development had the religious inspiration in their background. Naturally pictorial art too owes its origin from the religious craving of the man. The Citrajā-images, as already pointed out, were very highly extolled in the religious digests. A complete science of Indian Iconography therefore gives a proper place to the treatment of pictorial canons as well. Royal patronage and the Palace culture, however, were responsible for the development of these arts on the secular basis also. Viṇuddharmottara, therefore, also mirrors this side-development which culminated in its full-fledged code by the time, i.e. 11th century, when the Samarāṅgana-Sūtradhāra was written by king Bhojadeva of Dhara, one of the richest documents on the canons of ancient Indian painting. Accordingly the V.D. deals not only with religious aspect of Indian painting, but also, and to a far greater extent, with its secular employment. Prof. Kramrisch remarks: “Painting in ancient India, especially in the Gupta period, was of great importance in the life of the citizens. The interest taken in pictures varied with the education of the spectator. The masters praise the rekliās (रेखा) (delineation, and articulation of form), the connoisseurs praise the display of light and shade, women like display of ornaments, to the rest of the public richness of colours appeals”. Vātsyāyana’s Kāmasūtra is also a brilliant testimony to the fact that with the rise of cities, the ideals of citizenship and the culture of the citizens also rose to an extent that the artistic culture and refinements were one of the chief characteristics of civilization.

Samarāṅgana Sūtradhāra—At many places in this study I have indicated the special contribution of the Samarāṅgana-sūtradhārā in
devoting a good many chapters to this most fascinating branch of fine arts, the painting. Among the Archā-dravyas, the substances of which the icons are made or the images are carved out, is included also the Aksheya the Citra, the Painting, by means of which beautiful images are drawn on some background.

It may be noted that in the Samarāṅgaṇa-sūtradhāra as I have criticised it at several places, the portion of the text on sculpture is neither exhaustive nor elaborate. That is, in the text we neither get a complete traditional account of images of the divinities and statues of great personages along with a detailed code of canons such as we find in Āgamic works and Śilpa-sāstras like Mānasāra, Śilparatna and works of Kaśyapa and Agastya, nor any code of metal-casting, the details of which are found in the contemporary anthology—Mānsollāsa of King Somesvara. Both these drawbacks have been fully compensated by its treatment of the painter’s masterpiece, the different kinds of paintings, both religious and secular. Hence I am content to take notice of the pictorial art of making images—both religious and secular—according to our treatise, which in accordance with the time-honoured tradition of the medieval art (i.e. latter part of the medieval renaissance), has devoted a good many chapters to the art of painting, which as I have hinted in the very first part of this study, forms a major contribution of this work on architecture. Moreover the architectural works belonging to both the schools as noticed in the Introductory part of this study do not contain any treatment of the topic of pictorial representation of the images of gods. The treatises like Śilparatna are comparatively very late, or rather modern. Among the pre-Samarāṅgaṇa treatises on architecture, there are however a few works which have dealt with this topic in detail. The first place must be assigned to Viṣṇudharmottara which gives a detailed account of the rules of painting and is of unique importance in this particular branch of art. It is a representative work of ancient Indian painting.

Now with this background I may proceed with the detailed account of the pictorial art as furnished by this notable treatise on the art of painting which I have, at many places, cited as an authoritative compendium of medieval architecture and if both the early and later parts of the medieval period of Indian History may be taken as the harbingers of a renaissance in the domain of art and literature, this treatise is certainly an epitome of that social upsurge which gave birth to stupendous works of art and architecture, the famous monuments, already noticed (cf. "Temple Architecture") which are our pride.

The very first point of importance in our consideration of the canons of the painting as enjoined by this work is that though some of
the topics such as the canons of the proportionate measurements, the nine poses of the legs, the different varieties of the hand poses numbering as many as sixty-four, the different varieties of the forms in which gods, goddesses and the demi-gods, the immortals and mortals alike all fall under this broad heading of Painting and they are treated as such; though to my mind all these may be deemed a common property of both sculpture and painting as well as other arts of icon-making. In the S. S. however some innovation have been introduced for the first time in the extant manuals of purely Śilpa-character, viz. the Rasas and Rasa-drṣṭis, the dancing poses of hands, etc. and the detailed technique and conventions of the prevalent pictorial traditions of the time.

It has, thus devoted a good number of chapters on painting exclusively, a detailed notice of which will form the subject matter of the proceeding chapters. For general acquaintance, however, a tabulation of the contents will suffice for our present angle of this discourse:

विषयांविषयां:

अङ्कां: ६ देवगुणालगुणपानम् ७८
१ विचार्योऽदेशः: ७९ अश्रापारसिद्धांश्यनयाः ८०
२ सूतिभवनम् ७२ बैत्र्यावदिष्ठानलक्षणम् ८०
३ लेखकालंकारिकाः ७३ ९ वृत्तचक्रपनचीलक्षणम् ८१
४ अपपकाशानम् ७४ १० रसाविद्यालक्षणम् ८१
५ मानोपलति: ७५ ११ व्यक्तिचलुगतिकृतलक्षणम् ८२

Aparajitapraccha.—It is also a very important text on Vāstu-śāstra. It is contemporary to the Samarāṅgaṇa-Sūtradhāra and a detailed notice of this work from the point of view of a critical and comparative estimation, may be seen in writer's Hindu Science of Architecture. It has a unique distinction to have expounded some of the current trends of the time in the depiction of the pictures, like natural sceneries, especially the animal kingdom, the birds and beasts, as well as the pleasing phenomena of the plants and the trees, leaves and flowers. It has also given a valuable record of the six styles of this art (Nāgara, Drāviḍa, Vesara, Kaliṅga, Yāmuna and Vyantara), as cultivated in so many centres of art in the great land of ours. The following chapters must give a peep into the pictorial treasure house of this magnificent work:

२२४ विषयांविषयां: ... ५७५-५७६ जीववृत्तम् ... ५७६
२२५ परस्मािश्वतिकृतवृत्तम् ... ५७७ पराकारादिविशेषलक्षणम् ... ५७६
लालमानम् ... ५७७ २२६ वृत्तचक्रपनचीलक्षणम् ... ५७७
भुक्तालिकालोकलक्षणाः: ... ५७८-५७९ २२७ सरस्वत्यज्ञ गृहसिद्धांश्यनयाः ५७७
प्रतिमाः ... ५७८-५७९ २३० सरस्वत्यज्ञ गृहसिद्धांश्यनयाः ... ५७८-५९०
Now a perusal of these contents of the Aparājīta, will convince us that Patras and Kanṭakas as well as the detailed delineation on the Vartanā as well as the manifold motifs both of the animal kingdom and the celestial one, etc. are some of the special introductions of this text in realm of this lore. We shall have an opportunity to describe all these details in the respective chapters ahead.

**Abhilasitartha-Cintamani.**—or ‘Boon-stone of all desirable knowledge’ is a compendium of encyclopedic nature, treating all kinds of topics both religious and secular. It is said to have been compiled by the Cālukya King Someśvaradeva, who flourished in the 12th century A. D. Its Prakaraṇa III, is devoted to the description of architecture, picture-drawing and painting with minutest details, iconography and pleasures of domestic life. The topics on painting going by the name of the Ālekhyakarma is consisted of the following topics:

**Prasādāvalēlayakām**

<table>
<thead>
<tr>
<th>लेपद्युम्भ</th>
<th>श्रीवा</th>
<th>मुखो</th>
</tr>
</thead>
<tbody>
<tr>
<td>वर्तिका</td>
<td>अत्रुपी</td>
<td>हस्तलेख-आगुलेखादि-विष्णू:</td>
</tr>
<tr>
<td>लेखनी</td>
<td>वक्ष्यद्व</td>
<td>हस्ततःलि—परिमाणमः</td>
</tr>
<tr>
<td>आकारलेखनम्</td>
<td>मछ्यभाग:</td>
<td>अजूःतिपाविनः</td>
</tr>
<tr>
<td>चुदवणी:</td>
<td>नामः:</td>
<td>हस्तनयः:</td>
</tr>
<tr>
<td>मिष्टवणी:</td>
<td>श्रीवा:</td>
<td>आजुःधानितलकणमः</td>
</tr>
<tr>
<td>सर्वविट्ठ-</td>
<td>कृपि:</td>
<td>सावर्चितलकणमः</td>
</tr>
<tr>
<td>सामायबिधि:</td>
<td>वर्तरथमः</td>
<td>विलिकरणलकणमः</td>
</tr>
<tr>
<td>चेतुबादि-</td>
<td>जटरथमः</td>
<td></td>
</tr>
<tr>
<td>स्वानितलणमः</td>
<td>मुखः</td>
<td></td>
</tr>
</tbody>
</table>

Translation:

Now a perusal of these contents of the Aparājīta, will convince us that Patras and Kanṭakas as well as the detailed delineation on the Vartanā as well as the manifold motifs both of the animal kingdom and the celestial one, etc. are some of the special introductions of this text in realm of this lore. We shall have an opportunity to describe all these details in the respective chapters ahead.

**Abhilasitartha-Cintamani.**—or ‘Boon-stone of all desirable knowledge’ is a compendium of encyclopedic nature, treating all kinds of topics both religious and secular. It is said to have been compiled by the Cālukya King Someśvaradeva, who flourished in the 12th century A. D. Its Prakaraṇa III, is devoted to the description of architecture, picture-drawing and painting with minutest details, iconography and pleasures of domestic life. The topics on painting going by the name of the Ālekhyakarma is consisted of the following topics:
In the Mānasollāsa, though the text is almost identical, it, however, shows some variation as well. The following brief tabulation will be helpful to reconstruct the whole treatment:

<table>
<thead>
<tr>
<th>वर्ण:</th>
<th>हिंदुमण्डलम्</th>
<th>मणिवन्ध:</th>
</tr>
</thead>
<tbody>
<tr>
<td>तिलंग:</td>
<td>कुंसम्</td>
<td>वंच:</td>
</tr>
<tr>
<td>केशम्:</td>
<td>कुंतुबन्द्रे</td>
<td>पुण्डर्याग:</td>
</tr>
<tr>
<td>बलदम्</td>
<td>बियहचो</td>
<td>त्रायुक्त:</td>
</tr>
<tr>
<td>ब्रह्मेश्वर:</td>
<td>कुली</td>
<td>अष्टेकुक्ति:</td>
</tr>
<tr>
<td>नारायणम्</td>
<td>जागुरी</td>
<td>साराश्रृंचन:</td>
</tr>
<tr>
<td>ने:</td>
<td>ज हुमुन्सम्</td>
<td>इतिहसोक्रिष्टि:</td>
</tr>
<tr>
<td>कपोली</td>
<td>गुलो</td>
<td>त्रावाचार्यसूत्रीसाति-</td>
</tr>
<tr>
<td>कपडी</td>
<td>पादी</td>
<td>हुतिलवणम्</td>
</tr>
<tr>
<td>नारायणम्</td>
<td>पादावेल:</td>
<td>ह्यचिन्हवःणम्</td>
</tr>
<tr>
<td>गोदी</td>
<td>पादलखा:</td>
<td>गजचिन्हवःणम्</td>
</tr>
<tr>
<td>भोजनी</td>
<td>कुकारिका</td>
<td>विद्वादोदिवसःदा</td>
</tr>
<tr>
<td>सूतकल्याणी</td>
<td>केदारादलम्</td>
<td></td>
</tr>
</tbody>
</table>

Thus it is evident that it deals with both painters and paintings as also with the methods of preparing vajralepa (adamantine paste), painting brushes, pure and mixed colours. In the Abhilaśātṛtha-cintāmaṇī (also cf. Mānasollāsa) very interesting details are given on pictorial painting, which is dependent, in the first place, on the three principal lines, called the plumb-lines and they are named here as Brahmasūtra and the two Pakṣasūtras, the side lines. Its Iconometry is very scientific and a detailed notice may be seen in a subsequent chapter.

Abhilaśātṛtha-Cintāmaṇī's unique prescription of the metal-casting images has already been expounded, vide Iconoplastic art Pt. II. Its expatiations on the technique and convention of the pictorial art especially the perfect delineations of the form—the divine and human both—in all its limbs and sub-limbs as well as the anatomical perspective of the whole picture in relation to the different kinds of pictures and the explanations of the various technical terms are some of the very valuable contributions of the work. It is worthy of note that the author, the King Somesvara Bhūlokamalla of the western Cālukya line of Kalyāṇī who came to the throne in 1124-25, proudly describes himself as Citravidyā-virañci, the creator or master of the art of drawing and painting.
Śilparatna is a rare work on Indian art. It is divided into two parts, the first part consisting of 46 chapters, deals with the construction of houses, villages and other allied subjects (cf. Hindu Science of Architecture, where a detailed treatment of the textual matters is attempted), while the second part contains 33 chapters and treats of iconography and kindred topics. It is, however, very remarkable that this text treats painting—the Citra-lakṣaṇa in continuation to the secular art—the 46th (i.e., the last) chapter of the first part and not along with the religious art, the iconography. This shows the medieval tendency of the pictorial art with which this work must have been fully influenced. It was natural also as it was compiled from the early sources of Āgamas, Śilpa-texts in the later medieval period, by Śrikumāra, a Keralite, well versed in Śilpa-vidyā as is evident from the following verse of the text (cf. Chapt. I, 6) at the instance of Devanārāyaṇa of Travancore State who flourished in the later part of the 16th century A.D. and who was a great patron of learning and entertained in his court the famous Nārāyaṇa Bhaṭṭa, a great poet and grammarian:

ब्राह्मण कार्य व तेजोःप्रमहमनकावरणे वत्र बीरे
तस्य श्रीदेवनारायणंकावरणेनामभावाकरोऽहम् ।
मन्दोऽवश्यकोऽहाणावरणपुश्तरस्यमयोऽह ।
पूर्वंमेधयः
संशयत शील्परत्न प्रलिखितमश्रूणा प्रक्रमे तत्केरण ॥

The 46th chapter of the Śilparatna (Pt. I) entitled ‘Citra-lakṣaṇa’ gives all the salient canons both of the technique as well as the conventions of the painting which had been evolved by the time and were current in its day. Its expatiations follow more or less the line taken by the Abhilaśīṭārtha-cintāmaṇi (already taken notice of), of course, with proper modifications and expansions. Its prescriptions on the different modes of Svarṣa-lekhāvidhi, are very rich indications of the pictorial art which had attained some of the most refined and embellished traits of the craftsmanship.

As already pointed out the text treats painting as an accessory to architecture of human and divine dwellings—cf. the very first line of the chapter:

एवं सर्वविमानानि गोदुरादीनि वा पूनः ।
मनोहरतरं कुष्यनानाचर्चितिचित्रितम् ॥

It then takes up the scope of the painting in which all the animate and inanimate figure. Then follows the types of painting and incidentally hints at the non-scope of painting, what is termed by it, as ‘Citra-
bhāsā'. Afterwards are dealt with the backgrounds—the Citrabhītta (vs. 15-23)—and its preparation. Then is given the technique of the colours and colouring as well as the most popular and appealing objects of painting (26-39). It further takes up the Citra-lekhanavidhi and incidentally dwells at length on the brushes, etc. (the three-fold lekhani) as well as the traditional ṭīvāgata, etc., nine poses along with proportions of measurements of all limbs and sub-limbs. The verses 111-142 are a beautiful and a very reasoned account of the colours, their varieties, compounds and mixtures, etc. together with the use of gold in them and the technique of its application. In the end (143-147½) are given the three famous types of painting—the Rasacitra, the Dhūlicitra and Citra (proper).

Dr. Raghavan ("Some Sanskrit Texts on Painting" I. H. Vol. X. 1933,1) has found the exposition of the pictorial art-canons in two more Silpa-texts—the 'Sārasvata-Citra-Karma-Śāstra' and the 'Nārada-Silpa' and I better give his own resume of these ancient manuals on painting:

"Now I propose to notice the contents of two works treating of painting which are still in manuscript form. The Sārasvatācitracitramahā-śāstra is a manuscript on Citra available in the Tanjore Library (Burnell 11076). It is on Citra and not on painting alone. Citra, as is known from the Śilparatna does not mean picture alone. It means exactly what the Tamil work 'Bomai' means. It means Citra, sculpture or complete figures in stone, metal, etc., Ardha citra, 'half-visible reliefs on the walls, and Citrabhāsa, 'semblance of a Citra', viz. the monodimensional drawing on a flat surface like wall, plank, cloth, etc. It is sculpture, etc. which are Citra par excellence. This classification is also given by the Sārasvatācitraśāstra. It means first Citra, Ardha citra and Citrabhāsa,—Citra in भातु, दाह, तिला, तल and लीह and Citrabhāsa on wall or plank of wood. Then it speaks of Māna of man and women and these go up to chapter X. It then takes up the Māna of Mūrtis. In the 39th chapter, it speaks of मूलेव्य, smearing the walls with mud and of मूलेर्य, smearing the walls with cunam. The 40th chapter deals with Varpa Samskāra. From such works as this we learn that painting and iconography and sculpture came to be related and that the canons for the latter two were also the canons for painting—a fact which we realise also on seeing the rather modern paintings on the walls of almost all the South Indian temples.

Another work of the Śilpa Śāstra, which treats of painting and is not available in print, is the Nāradasilpa which I propose to examine now. A
manuscript of this work is available in the Adyar Library, Adyar, Madras. Two chapters of this work are devoted to painting, one to the architecture of Citra-Śāla, 'Art gallery', and another to painting itself. We all know that besides the houses and temples, a place called the Citra Śāla in the palaces of kings contained pictures. We hear of this Citra Śāla of the king's palace in the Mālavikāgnimitra of Kālidāsa. But the hall for pictures and its architecture are nowhere else described in works of Śilpa except in the Nāradaśilpa. From this work which describes only the public Citra Śāla of the city, we also come to know that in ancient India, apart from the Art gallery in the palaces, there were also public Art galleries in the city. The Naśadha, X. 35 and Kādambarī mention public Art galleries of the city.

Chapter 66 of the Nāradaśilpa is called विश्वासलक्षणकरण and it describes the nature of Citra Śāla. The work is written in a very difficult, affected archaic prose style and consequently very few sentences are clear enough to be quoted here. Nārada quotes an earlier authority Uśānara, according to whom the Citra Śāla must be in the centre of the city, in a place like the meeting of four streets or in the middle of the Rāja Vithī, 'king's highway'. The building may be of the shape of a Mardala, (a kind of drum) or Māṇḍalika (circular) or mace-like (dāndikākṛīka). It has many doors, main and smaller entrances (dvāropadvāraka). It may have one or many faces. The courts within must be each in two parts (dvīdiviḥbhāṅgaṇa). This perhaps means that one hall on the side of the wall is to be enclosed for pictures and the other half for the floating spectators. There are inner halls, pials to rest on and stairs leading to the upper storey. The pillars may be 32, or 16 in number. One hall for pictures runs across and there is one in the centre. The one in the centre seems to be in a very raised place with steps leading to it. In the front or on the eastern side there is a 'special hall' (Vaiśeṣika Śāla). The whole building shall have windows, and beautiful canopies and shall be, in all other ways variously decorated. Again Nārada says that the Citra Śāla must have many pials and many seats on all sides with Upā-Śālas or minor halls resembling out-houses. The building is like a Maṇḍapa, with dome and kalaśa at the top. It is not that the same hall must have all these details but one may adopt some and another some others. Certain Citra Śālas, for instance, have stairs on all sides and have the halls for picture only in the upstairs. The Citra Śāla has a great mirror within and glass chandeliers. Sometimes the front of the building is beautified by constructing it like a small Gopura. In such halls pictures done in various brilliant colours, of Devas, Gandharvas, Kinnaras, men in sport, persons possessing greatness and of importance are exhibited.
Chapter 71 of the Nāradaśilpa is devoted to the decoration of painting विनिसंगतितिर्चनाविविधकयनः. Pictures are not only for the joy of the gods and the presiding deities of the buildings, the Vāṣṭunāthas, but are also for beauty according to Uśānara. Nārada gives a new kind of classification of pictures, not found in other works, and it is from the point of view of the places where the pictures are drawn. Thus he says that pictures are of three kinds—of the floor, of the wall, and of the top, i.e. ceiling (भौम, कुष्यक and ऊर्ध्वक). These again are classified from another stand point into two kinds, permanent and temporary (शास्त्रवतक and तालकालिक). The latter is the Bhauma i.e., the picture of the floor; Kolam, the Dhūli Citra and Rasa Citra of Someśvara belong to this class. Nārada says that this variety is drawn in front of the house, on the door-step, on the pials and everywhere in the house on the floor. Birds, snakes, elephants, horses, etc. can thus be drawn. These themes are still drawn in our houses.

The pictures on the walls—Kuḍyaka, or, on the top—Urdhvaka, are of Devas, Gandharvas, Yakṣas, sages, great monarchs, animals, wrestlers, warriors, etc. Nārada says that the pillar-tops and sides of the pillars can also be decorated with painting.

The two good features of all pictures are given by Nārada as fine lines and observation of anatomy rules, अवियमरंखा and अविष्टसृष्टिपति. He gives rich decoration as another good feature and here we are reminded of the Vi. Dha. which says:—कित्रयो यूपणमिल्लनि.

According to place, says Nārada, the appropriate jātis of beings, Daiva, Gāndharva, Yākṣa, Kainnara, Vaidyādhara and Mānuṣa, must be chosen. Nārada speaks also of animals and birds in various postures as themes to be drawn in the eastern or southern sides. He says that, before painting Sudhā must be applied to the walls and if the ground is planks or wood in the cases of beams and pillars, it must be smeared with some herbal juice to make it durable. The Citras on wood and metal which refer to carved images, etc. and to which the name citra applies pre-eminentely, are also mentioned by Nārada along with the references to painting or carving, on umbrellas, handles of chowries, swords, etc."

CHAPTER II

PAINTING, ITS AIM, ORIGIN AND SCOPE

The Sanskrit word Citra is generally rendered as painting, but it means just ‘image’. We have already seen (vide Classification of Images Citra, Citrādhva and Citrābhāsa, the three-fold classification of images on the basis of the sculpture, as fully sculptured, half represented, and non-manifest ones. Here in this part of study, therefore, the Citra would be used in the limited sense of painting. Painting is what we understand by the term Ālekhya. It is one of the nine or ten varieties of materials of which the images are made. The Ālekhya images, in my opinion, from the point of view of general currency and use, are second only to stone images. The other principal variety is of the metal images. Thus three classes of images, stone images, metal images, and those painted on some background like paṭa or paper are more popular than others.

Again as the universe of discourse in relation to Iconography—the Sculpture, being a limited one in this Study, i.e. excluding from its purview the secular images and concentrating on only religious ones, this stand point however, would have to be modified here in this part, because the Samarāṅgaṇa Sūtradrāhāra does provide for secular norms of painting in its treatment on the subject. This is the unique feature of this work (see also Vol. I, Part III—House Architecture—the Secular Architecture) not to have lost sight of the secular trends in art, characteristic of the upsurge of the medieval tendencies in art and literature. This leads us to the twofold general scope of painting.

Suprabhedāgama says, “पटे पटे कृप्ये बा वित्तमभव:” Thus both the mural paintings and the painting on cloth and board were in vogue from the early times in India. T. Gopinath Rao in his Elements of Hindu Iconography (page 53) says: “The very name Chitrābhāsa applied for painting is suggestive of the fact that the principles of light and shade also were well understood pretty early by the Indians. This word Chitrābhāsa means that which resembles the Chitra or solid natural images. The appearance of solidity comes to a picture painted on a flat surface only when light and shade are properly disposed in the picture. From the several instances of ancient paintings found in India, it is easy to form an estimate regarding the great progress made by Indians in the art of painting in the early times. The Frescos of Ajanta and wall paintings in the temples on the Malabar coast of the Kerala State which later havenot as yet attracted the attention of scholars disclosed a notable advance made in India in this difficult art of painting.”
Painting, as hinted at, before (cf. ‘The Iconoplastic Art’ Chap. IV) being in the scope or Iconography, should have been treated as such; but painting has a unique place in the ancient Indian arts as its employment was not restricted to religious purposes alone; its aim for secular employment has been in vogue from times immemorial, as would be evident soon from the fascinating stories of its origin. But before we trace its origin, let us introduce its aim a little more in the scheme of cultural and artistic traditions of this ancient land.

Its aim.—A text like Viṣṇudharmottara (forming the component part of the Viṣṇu-mahā-purāṇa) itself unequivocally eulogises painting having its both religious and secular use. It says (vide Citralakṣaṇa, p. 4): citra, the painting is the finest or fine arts. We can get all kinds of merits accruing from Dharma, Artha, Kāma and Mokṣa. It is the first of the auspicious things in one’s house. It is as superior as Sunneru among the mountains, as Garuḍa among the birds and as king among men.

Samarāṇa-Sūtradhāra also (ibid) gives it the first place among all the fine arts. It is simply the mukha, the representative of all arts, the spokesman, the leader as it were. In a word it has the greatest appeal to the hearts and minds of people, as from it are derived nothing but joy and sensibility of the highest order.

The employment of painting purely from the point of view of religious merit was also of a hoary antiquity and it might be as old as image-worship and iconography themselves. A sacred text like Hayasindrapaṇcarātra bears an ample testimony in its following quotation that the pictorial representation of divinities was as time-honoured as through any sculptural or any iconoplastic medium:

यावेिति विष्णुक्षणिणि सुरुणाशीहु लेखयेत ।
तावद्वुरुसहस्याणि विष्णुरोके महीयहेतु ॥
लेखयेचिच्छे हरिनित्यं संविधानुपैति हि ॥
तस्मात् सर्वार्पलेन लेखयचिरतं सकेत ॥
कालाकृपणभावाचिरविश्व यस्मात् स्तुतं सिद्ध ॥
अतः संविधानायति शिवानां जनार्दन: ॥
तस्माचिच्चवचिरे गुरुं समुं शतगुरुं शुचे ॥
विचिसं पुष्पदीककाव्य सविभासं सविभासम् ॥
हृदयं विष्णुप्यते पार्जनकोदितस्वाधिचे: ॥
तस्मात्सुक्ष्माविभिन्नं श्रवणमें श्रवणमें ॥
पदतः पूरजीवस्तु देवो नारायणम् प्रभु: ॥
— हृदयोपचारानामात् —
‘Speaking of artistic representation in relation to religion, the Viṣṇudharmottara points out their mutual limitations:

“Vajra said—The Supreme Deity has been described as devoid of form, smell and emotion and destitute of sound and touch; so how this form can be (made) of Him?

Mārkandeya replied—Prakṛti and Vikṛti come into existence through the variation in the form of the Supreme Soul. That form of Him which is scarcely to be perceived is called Prakṛti. The whole universe should be known as the Vikṛti (i.e. modification) of Him, when endowed with form. Worship and meditation of the Supreme Being are possible (only when He is) endowed with form . . . . The best position of the (Supreme) Soul (however) is to be imagined without form. For seeing the worlds (He) possesses eyes closed in meditation . . . .”

This concession being made, life in its entirety becomes fit for artistic representation, and the realm of imagination is as close within the reach of the artists, as nature that surrounds him, for tradition guides him in the one case and observation checks and inspires him in the other.’—Kramrisch’s translation.

Painting, the Citra, goes to the very core of the universe, its creation, maintenance and also destruction. Citra is wonder and it is through this ‘Wonder’ that we can conceive of the Samsāra. If there is no wonder, (where there is an element of doubt and the doubt, being the child of ignorance, absence of true Knowledge, is characteristic of Samsāra) and knowledge dawns, it leads to emancipation, the Mokṣa, the Release from this Samsāra, which is nothing but full of sufferings. This basic truth of the life Divine and the knowledge Supreme, has been very brilliantly brought out in the pages of the Aparājita-pracchā (cf. the quotation in the Citra. Laks, pp.4-5). It says: All this three-fold world, the complete universe, both animate and inanimate, has arisen from the root of the Citra. Brahmā, Viṣṇu, Maheśa and all other gods, men, nāgas, the sun, the moon, the earth, the trees, the thickets, creepers and other plants, the manifold species of animals, śvañja, jārāyujā, etc., etc.—all the 84 lacs of jīvayonis are an outcome of the miracle of the Citra. The whole earth in its geographical foundation—mountains, oceans, continents—is a result of the Citra. Innumerable colours are Citra. Human body, its limbs, sub-limbs,—as well as the different organs, are Citra like the different channels of waters. For those initiated in the wisdom of knowledge of Brahma, all this universe is nothing but a reflection of that Supreme Soul; like that of the moon in the water. Day and night, time and space, seasons and years, yugas and kalpas—the
whole existence from the primeval creation is nothing but a play of the Citra. It is like juggler's play full of curiosities, wonder and amuse-
ments. Needless to multiply the play of the Citra, the Aparājita-pracchā
very beautifully summarizes:

कृपा जले जले कृपे विचित्रवृत्तस्तया 
तुहाविप्रवग्न विवेक चिन्ते वित्ते तस्मिन च।

Now let us come to the origin of painting as narrated in the
ancient texts.

Origin—This general scope of painting hinted at in the preceding lines
compels us to say a few words on the origin of painting. I do not think
that any particular factors gave rise to painting. Painting, being one of the
fine arts and the cultivation of arts, being intimately associated with the
culture and civilisation of a people, it must have originated with the
rise of human civilization itself. The secular origin of painting can be
traced as far back as Vātsyāyana's Kāma-sūtra which leads us to this
inference (cf. pages 32, 44 Banaras edition.) that every cultured man
had in his house a drawing board, and a vessel for holding brushes
and other requisites of painting.

About the origin of the science of painting, we get the following
story in Citralakṣaṇam: In olden days there was a pious king named
Bhayajit. Under him, all the subjects were happy and prosperous.
Once a Brahmin came to him crying “Oh! King, there is certainly sin in
your kingdom, or why my young son will die untimely? Please get my
son back from the other world”. The King accordingly demanded the
return of the Brahmin's son from the god Yama, on whose refusal a
fight ensued. Yama was defeated. Then came Brahmā, the creator,
who told the King: “Life and death follow karma. Yama has nothing
to do with them. You rather draw a picture of the Brahmin’s son”.
The King did so. Brahmā put life to that picture and told the King:
“As you have conquered the nagna pretas (naked ghosts) you will be,
henceforth, known as Nagnajit, you could draw this picture of the
Brahmin’s son only through my grace. This is the first picture in this
world. You go to the divine Śilpin Viśvakarman, who will teach you
everything regarding Citravidyā.”

Thus, according to Citralakṣaṇam, the science of painting (Citravi-
dyā) arose in this world. We, however, get a different story in the Viśnu-
dharmottaram as to the origin of this science. The rules of cita were
evolved by the sage Nārāyaṇa for the good of the world. It is said by
the sage Mārkaṇḍeya: The two sages Nara and Nārāyaṇa were engaged
in penance at their hermitage of Vadarī. While they were thus
engaged in practising penances, the apsarasas came to cause hindrance to their penances. Roaming amorously and culling flowers they were seen by Nārāyaṇa, who could easily discern their purpose. Taking the juice of a mango tree, which excites amour, he created the auspicious nymph with charming limbs by making a picture of her. The damsels, beautifully drawn, created through painting, in that very moment, was endowed with large eyes. No goddess, no gāndharvī, no wife of an asura and no nāga damsels, no woman like her was (to be found) in the three worlds. Having seen her, all the ten apsarasas went away in shame.

It is therefore, said that the great sage Nārāyaṇa for deceiving the apsarasas, created the most beautiful woman Urvaśī taking the juice of a mango tree. By means of the science of Citra she was endowed with beautiful form and became the best apsarā. The great sage having thus created (the art of) citra, with its rules, made the immovable Viśvakarman apprehend it.

Thus we get two different versions as to the origin of Citra-vidyā. One ascribes the origin to Nagnajit and the other to sage Nārāyaṇa. In these legends however is hidden some basic truth which also should be interpreted as the correct origin of painting. In either legend the origin of the art of painting is seen in the outlining of a human figure for the purpose of creating living human form. Prof. Kramrisch calls this reconstructed origin “magic and non-aesthetic.” But nevertheless in these accounts are hidden the elements of observation-cum-imitation and imagination going to the very roots of the origin of painting and according to the V.D. there is yet another very powerful element that forms the fundamental fact in elucidating the origin of painting. “But not only the two-fold origin of painting in observation and imagination was theoretically known to the authors of the various treatises; the Viṣṇudharmottara, moreover, introduces its chapters on painting with a discourse, where Mārkaṇḍeya instructs king Vajra, that without a knowledge of the science of dancing the rules of painting can scarcely be understood. In another passage, the observation of nature and of the rules of dancing are indicated as the ultimate resources of the painter. This does not mean that the positions of dancers have to be painted. None of the nine positions of the treatise on painting in the Viṣṇudhar- mottara coincides, with any of the 101 positions explicitly described in Bharata’s Nāṭya-śāstra. What is meant by the derivation of painting from dancing is the movement in common to both these expressive forms; it asserts itself in purity through dancing, it guides the hand of the artist, who knows how to paint figures, as if breathing, the wind as
blowing, the fire as blazing, and the streamers as fluttering. The moving force, the vital breath, the life movement (cetanā), that is expected to be seen in the work of a painter, to make it alive with rhythm and expression. Imagination, observation and the expressive force of rhythm are meant by the legends of the origin of painting, to be its essential features"—Kramrisch.

With this general account of the origin of painting, it may be pointed out that we have already quoted the religious merit of the paintings (cf. Hayaśīra P.); their secular use also has been in vogue, since a very early age. The Jātaka literature, Sanskrit Dramas and Kāvyas like Ratnavali, Raghuvamśa, Abhijñāna-Śākuntala, Uttara-Rāmacarita, to mention only a few of them, bear testimony to their secular use. In them from the picture gallery (citrāgāra) in the royal pleasure grove of Prasenajit, king of Kośala, to those many portraits and landscapes painted by artists of the royal and the servant class alike, there mention is made.

The motif of decorations, a characteristic feature of Indian architecture (cf Aprayojya-prayojya the 54th Chap. of the S. S.) was very much related to the paintings both secular and religious. Paintings had a diverse use from early times. For the instruction of the child and communication with the illiterate paintings are but a model method.

"Paintings in ancient India, especially in the Gupta Age, was of great importance in the life of the citizen. The interest taken in pictures varied with the education of the spectator. "The masters praise the rekhās (delineation and articulation of form), the connoisseurs praise the display of light and shade (Vartanā), women like the display of ornaments, to the rest of the public, richness of colour appeals".—Introduction to Vīṣṇudarmottara—Stella Kramrisch.

Now with this account and its interpretation of the origin of painting, it may be pointed out that this subject can be viewed from three angles, namely the origin of the Art, the origin of the Śāstra and the antiquity of its culture.

As regards the first angle the above accounts may suffice. Regarding the second, it may be noted that nothing is conclusively known of the earliest texts on this Śāstra, but a clue of its hoary exposition is already there in the V. D. itself. It admits in several places that it is but repeating and compiling from older sources. These being lost to us, the Vīṣṇudarmottaram represents the earliest exhaustive and authoritative account of the theory of painting.
Now as regards the third angle, here too there are a good many clues in ancient Indian literary and artistic monuments. Painting, being a fine art, is ornament of a town, hobby of townsmen and a civilized trait of citizenship. That every cultured man had in his house a drawing board and a vessel for holding brushes and other requisites of painting, is corroborated by the Vātsāyana's Kāṃsūra. Science of paints and its art for cultivation were prevalent in the earliest of Buddhist period. The King Prasenajit, Kramrisch observes, could boast of a picture gallery where the Bhikkhunis were forbidden to go. Similar are many literary evidences corroborating this fact Kramrisch observes: "From the great Hall built by the Bodhisat according to the Mahā Ummagga-Jātaka—painted with beautiful pictures and the subterranean palace of the same Jātak, with its stucco-coated walls, bearing paintings of the splendour of Sakka, the Zones of Mt. Sumeru, the sea, and the ocean, the four continents, the Himavat, the lake Anotaita, the vermilion mountain, the sun and the moon, the heaven of the great kings with the six heavens of sense and their divisions, to the picture gallery (citrāgāra) in the royal pleasure-grove of Pasenajit, the king of Kośala, where many people used to go, amongst them the Bhikkhuīs, who were forbidden to do so—to those many portraits and landscapes painted by artists of royal and servants class alike, as mentioned in the Ratnāvalī Raghuvanaśa, Śakuntalā and Uttara-Rāma-charita—we see an unfading delight taken in the magic and the sensuousness of painting”.

We are all familiar with Ajantā paintings, our proudest pictorial ancient heritage dating as far back as first century A.D. There is however a more earlier instance of Indian painting found on the fresco in Jogimārā cave of the Ramgarh hill within the confines of the Surguja State.

Scope.—Now as regards the scope of Painting, some hint has already been got from the Aparājītapracchā's origin of painting where it speaks of the whole paraphernalia of heaven and earth as forming the subject matter of painting. The Samarāṅgaṇa (Cit. laks. p. 7) however gives a more reasoned and scientific account of the scope of painting when it says that paintings can be obtained on all the time-honoured backgrounds, the board or the cloth or the wall and all these canvases require, to begin with the varis, outlines, mouldings (the kṛtabandhas), the proportions of the portrait, etc. (lekhāmāna), the colouring substances, shading and delineations, etc. together with the nine positions of legs and feet as well as innumerable poses or mudrās of the hands. This is in a way the technical scope of the art. There is however, certain time-honoured traditions of the motifs of the pictorial art as painted in the
pages of these manuals and a perusal will give us a vivid picture of the objective scope of painting. This includes not only the celestial kingdom but also the kingdoms of men, animals, birds and beasts together with the natural phenomenon of day and night, seasons and years.

The Aparājita-pracchā (Cit. laks pp. 7-8) again goes many steps further when it includes the sun, the moon, the stars, the seas, the clouds etc., etc. also in the broader purview of the painter’s art. It considers painting a very capable medium of presenting the dance, drama and other pleasing performances of the court.

Śilparatna (Cit. Laks. p. 8) completes the scope of painting by saying:

ब्रजसा स्थावरा वा ये सत्ति भुवनत्रये ।
ततत्त्वभवत्तस्यां करण चित्रमूच्यते ॥

Now in the end may be hinted at, a very important allied topic of this scope which is the non-scope Citrāviśayas (cit.laks.p.9) and the Śilparatna is emphatic that only those things are worthy of painting which are auspicious and enjoined by the tradition—the scriptures. Subjects of painting are those full of beautiful and auspices stories and arousing in us pleasing aesthetic experience and enkindling our sensibility. The scenes like the battlefield, the death, the naked plays of the tapsvīs, etc., etc. are not worthy of paints.

In this connection the Samarāṅgaṇa-sūtradhāra’s prescriptions regarding the ‘yojyāyoja’ on the house-walls is a beautiful expatiation on this topic and the reader is referred to, to read writer’s Hindu Science of Architecture, Pt. III—Secular Architecture. There a list of the items worthy of painting and vice versa is given.
CHAPTER III
ELEMENTS, CONSTITUENTS AND TYPES

This chapter (and its items) may be said to expound the items numbering 4th, 7th and 5th of the ‘Citralakṣaṇa’ respectively.

Elements—As regards the elements of painting, it may be pointed out that Yaśodhara on Kāmasūtra of Vātsyāyana quotes these essential parts of the Ālekhyā in the following Kārikā:

युग्मस्य प्राचारणि नायण्यं भावोजनम्।
सादृश्यं विभिकामधुं इति चित्रं च प्रक्षुर्कम्।

‘Namely, varities of beauty, proportions, representation of sentimental grace, resemblance, colours and reliefs’—These six-fold elements of painting as presented by Yaśodhara, in my opinion, are from the point of view of the objective treatment of the art as finished work i.e. from the spectators’ point of view; but from the artist’s point of view, Samarāṅgaṇa-Sũtradārāma, presents in the following eight-fold parts as an essential code of the paraphernalia of the pictorial art which may be taken as the constituents or the limbs of painting:

Constituents

1. Vartikā — Paint-bush
2. Bhūmibandhana — Canvas (Background)
3. Lekhya — Drawing
5. Varṇakarm — Colours
7. Corrupt — —
8. — —

Types—Without going into details (as these eight-fold elements have to be taken later on in their respective sections), I now say a few words on the types of painting. Viṣṇudharmottara distinguishes the following four types of pictures:—

1. Satya—true, realistic (i.e. Loka-Sādṛśya) that is in a oblong frame.

2. Vānika—though literally mean lyrical (derived from Viṇā, lyre) they may be taken in for those in square frame. The V. D. describes it with so many qualifications वीषाणु, सामान, सुकुमार, सुभूमिक, चन्द्रस्क, सुसमूर्ण all of which
aim at a beautiful portrait with the consummation of skill and perfection of high order. Dr. Motichand, however, takes it as a very common decorative motif what is called ‘Meander’ (Barada Mutān), Sanskrit Gomūtrikā, wavy pattern. The motif is derived from the bullock urinating while passing on his track. The act produces a wavy pattern on the track. In the Viṣṇudharmottara, III, 41, 3, this motif seems to have been mentioned under the name of Vaṅika, which is derived from Veṇī Coiffure. The entwined meanders are of the same shape as the coiffure twisted in basket pattern, in which the curves (Khāṇā) are filled with floral designs. In dohri bel or double meander two meanders cross and the interspaces in ascending and descending loops are filled with flowers and leaves—‘Mughal Painting’.

3. Nāgara—pertaining to the citizens i.e. gentry pictures in round frames—a special characteristic of which being less of ornamentation.


According to Samarāṅgaṇa-Sūtradhāra, however, types of painting emerge from the types of the background. Accordingly the background on which the images are to be painted consists of Paṭa, i.e. board; Paṭa i.e. cloth and Kuḍya, the wall. Thus the types of painting according to this text are mural paintings and those drawn on cloth and board. This shows the great advancement achieved in the art of painting in its times.

In the Mānasollasa or Abhilaṣīṭārtha-cintāmani, however, the types of painting are classified as five-fold (cf. Cit. Laks. p. 6):

1. Viddha citra
2. Aviddda citra
3. Bhāva citra
4. Rasa-citra
5. Dhūli-citra

Viddha—The exact copy of an object as we find in reflection, is called ‘viddda’ and it corresponds to what is called ‘satya’ in the V.D. Where ‘loka-sādṛśya’ is aemed at. Here it is ‘darpaṇa-sādṛśya.

Avidha—is not so much opposite to ‘Viddha’; but here only resemblance will do. It is, as it were, painted acciently and so only outline-drawing will do.
**Bhāva**—variety of *citra* is one that expresses the *Rasas* like Śṛṅgāra etc. It may also be called ‘Rasa-citra’ in Śilparatnā’s terminology (cf. ahead).

**Rasa-citra**—here rasa means ‘drava’ or coloured solution.

**Dbūlī**—citra is characterized by bright colours.

The Śilparatnā on the other hand restricts its classification of the varieties of pictures only to three. First it takes the word *Citra* in the wider sense of the term i.e. image which is, as we have already seen is *Citra* (sarvāṅgadrṣya-karaṇa), Citrārdha i.e. half-relief and Citrābhāsa’, the painting and then gives the following three-fold classification of the pictures:

1. Rasa-citra—is one where a very look at the outline and its colouring and shades etc. indicate the Śṛṅgāra etc. rasas.

2. Dbūlicerita is what is described in Mānsollāsa (cf. before) and is already taken notice of.

3. Citra—proper here is what is called the Satya in the V. D. and the Viddha in the Mānasollāsa.

Dr. Raghavan has a very illuminating observation on the kinds of pictures treated in the texts—vide his paper Some ‘Sanskrit Texts on Painting’—I.H.Q. Vol. X. 1933 and I better close this chapter with his remarks on this topic:

“Coming to the four kinds of pictures given in the *Viṣṇudharmottara*, सल्य, दैविक, नागर and भिन्न, I am of opinion that none of the first three kinds has been correctly or adequately explained by Dr. Coomaraswamy.

*Vaiṅika* can never be explained by taking stand on Viṅā which may mean ‘lyre’ and thus can, in due course, lead one to ‘the lyrical.’ Similarly *Nāgara* cannot be explained by Vātsyāyana’s *Nāgaraka*. Even the Nagara style met with in architecture does not help us in this connection. *Satya* cannot be interpreted as a Sāttvika picture. One can as well derive it from Sat and say it is the picture of the Upaniṣadic Brahman. My impression on reading the *Viṣṇudharmottara* is that even to its author the exact import of these names was not clear. The text seems to have been written after a cut in the flow of tradition of the artists who were using these words as Paribhāsās. Otherwise one would not, in differentiating types of pictures on the basis of prominent and noteworthy features, mix with these such trifling features as the along or square nature of the frame, as the author of the *Vi. Dha.* does. The
names Vaiṇika, Nāgara, etc. remind me of similar Paribhāṣās of the Nātyaśāstra, viz., Jarjara, Kāśīki, etc. which even in Bharata’s text are explained very unsatisfactorily with the aid of grammar and verbal resemblances.

It must also be noted in this connection that none of the other works dealing with the types of pictures, speak of these four kinds mentioned in the Vi. Dīr. The Abhīṣitārthamāṇi gives five varieties of picture: विद्ध, अविद्ध, भावचित्र, रसचित्र, and वूली-चित्र. Of these the Bhāva Citra’ stands by itself and is of the greatest importance. It has been explained above that ‘Bhāva Citra’ is the picture depicting emotion. The ‘Rasa Citra’ and ‘Dhūli Citra’ go together. The ‘Dhūli Citra’ is the Tamil ‘Kolam,’ done with white flour on the floor and in front of our houses. In the month of Mārgaśirṣa, Tamil girls vie with each other in the villages to draw the biggest and the most intricate ‘Kolams’ in front of their houses and then decorate these ‘Kolams’ at various points with pumpkin flowers. On more festive occasions, in the houses, temples and Tambalams (i.e. brass plates used in our houses) for Nātājana, these ‘Kolams’ are done with various coloured powders. These Citras are naturally short-lived. So it is that Śrī Kumāra calls them ‘Kṣaṇika’. Since these are drawn more especially on floor, Nārada calls this variety of Citra as ‘Bhauma’ i.e. ‘of the floor.’ Śrī Kumāra describes them thus (cf. cit. laks. p. 7)

‘पुलियल्लकणि. . . etc.’ Silparatna, XXXVI śs 144, 145.

‘Rasa Citra’ is another variety of ‘Kolam.’ One must not be misled by the word Rasa in ‘Rasa Citra’ and take it with ‘Bhāva Citra.’ The word Rasa here means ‘drava or coloured solution. The Abhī Cint. thus defines it—स्रावः: वर्णक:; लेख्या रसचित्र विचलकणि:—

This kind of ‘Kolam’ is also drawn in some Tamil houses. White flour-solution and red Kavi-solution are employed, and are called in Tamil as ‘Mavukkalam’ and ‘Kavikkolam.’ The former is drawn in waving lines. Thus ‘Rasa Citra’ is also a kind of ‘Kolam.’ While cūrṇa or powder is employed in ‘Dhūli Citra,’ ‘drava or solution is employed in ‘Rasa Citra’. The Makara and other coloured designs drawn on the cheeks and bust of damsels according to the Kāvyas also belong to this category of ‘Rasa Citra.’ Therefore it is held by Śrī Kumāra that like Dhūli ‘Chitra’ and Citra (i.e. Sculpture), etc. the ‘Rasa Citra’ also is not for the walls.

सुष्का चवलिते भित्रो नैव यूक्यादिवं सुखीः’

Ibid., ś 143.
Thus Painting and half-visible reliefs, Citrābhāsa and Ardha Citra are the two that are done on walls. These facts are not taken into consideration by Dr. A. K. Coomaraswamy. Consequently, he connects (Ashutos Mukerjee Commemoration Volume, Part, I, p. 50) the Vaiṅika of the Viṣṇudharmottara with the ‘Rasa Citra’ of Śrī Kumāra and says that both are identical. Surely Rasa also means emotion and emotion is associated with Viṣṇa from which is derived by him the Vaiṅika type. But when one sees the clear definition of Rasa Citra given by Someśvara from whom Śrī Kumāra borrows his knowledge, one will be best assured of the fact that Rasa Chitra is another kind of ‘Kolam,’ related to the Dhūli Citra, the word ‘Rasa’ here meaning drava.

The Viddha and Aviddha types of pictures of Someśvara stand together. They are thus described by Someśvara:—

\[
\begin{align*}
\text{सादृश्यं लिख्यते यत्तु दर्पणे प्रतिविम्बवत्} & \quad \text{तत्र विभिन्नविभस्तवकृतमादियो बुधः।} \\
\text{आकर्षिते विभवार्थिते यदा तृत्तियं लिख्यते} & \quad \text{आकारांतत्त्वसत्त्वे तद्विभिमिति स्मृतम्।}
\end{align*}
\]

Viddha is thus a perfect portrait-like realistic picture, looking verily like a reflection of the thing in a mirror. The description is also borrowed by Śrī Kumāra in his Silparatna. Someśvara’s definition of Bhāva Citra, is reproduced verbatim and that of Viddha with a slight change by Śrī Kumāra. The text as printed in the Triv. edn. is somewhat corrupt and I give it here with my emendations:

\[
\begin{align*}
\text{सादृश्यं लिख्यते यत्तु दर्पणे प्रतिविम्बवत्} & \quad \text{तत्र विभिन्न (विध) मिति विभवार्थ नालाकाराचितकम्।}
\end{align*}
\]

The definition of the Viddha stops with the third foot and the fourth foot describes another picture called Nāla. What is Nāla? It is the Aviddha of Someśvara. Both Nāla and Aviddha are described as ‘Ākāramātraka.’ Aviddha is something like a Memory-sketch drawn by an artist giving only just those few lines which are enough to show the likeness of the object portrayed (ākāramātrasamapattih). Now I am disposed to think that the Satya of the Viṣṇudharmottara is the Viddha of Someśvara. Satya and Viddha are two names of realistic picture with complete Sādṛṣya [Sādṛṣya which stands for Realism and is the one feature which emphasises the fact that Painting is also an ‘Imitation-Art’, is mentioned often in the Viṣṇudharmottara as one of the excellences of Picture which the artist must try to secure.]—.
CHAPTER IV

THE VARTIKA AND THE CANVAS

The principal topic of this chapter is the preparation of the background on which the paintings are to be drawn. Vartikā is not a paint-brush in the technique of painting. It is an implement (like a brush) for plastering the background, wall, board or cloth and the like canvases. Hence, before the technique of the background is described, a word on the Vartikā, its accessory implement is essential. As already referred to the eight-fold constituents or limbs of painting, the Vartikā is one of them. The Vartika is not the same as Vartanā, as understood by Dr. Motichand (cf. ‘The Technique of Mughal Painting’ p. 45). The Vartanā is the process and the Vartikā is an implement. Vartikā may be translated as crayon and the use of crayon for making the first sketch was known in ancient India.

‘Vartikā or crayon is referred to in the commentary of Samyuttanikāya (II, 5). It was used for painting on panels as well. In the Daśakumāra-carita (Wilson’s ed. p. 92) Varṇa-vartikā is referred by which the hero drew on the prepared panel. . . . . . . In the Prasanna-Rāghava, a drama by Jayadeva, crayon is known as Śālākā.

The Mughal painters used sometimes charred tamarind twig (imli kā koyalā) as crayon to draw the first sketch. Since the introduction of pencils, however, the practice of drawing sketches with charred twigs has been given up’—Motichand.

It may be noted that in drawing pictures as many as three implements or brushes were used and these are Vartikā, Tūlikā and Lekhanī. The first outline of the picture is to be drawn with vartikā and then for colouring it or giving shades and other allied delineations, tūlikā and lekhanī were used.

According to Manasollāsa, Vartikā is a sort of colour stump (cf. Cit. laks. p. 30 वत्तिका and states :

कन्यलं भक्तिस्वरुपं मूर्द्ध्वा कणिकाहृतम्।
वत्ति कुल्य तथा लेखत्व वत्तिकानाम सा भवेत्॥

which corresponds to what the S. S. has described as will follow. The Abhilaśitārtha-cintāmaṇi (cf. Cit. Laks. p. 30) as already hinted at, in the above paragraph, takes this opportunity to distinguish between
three types of paint-brushes which are required to be used one after another. The first is Tūlikā, the colour pen for line-work and the second goes by name of Tindu. Both these are to be made of a strong and hollowless bamboo of the thickness of the little finger with two nodes with the modification that for the Tindu, you have to place at its tip a small copper pin with a grain's length of it protruding. The third is Lekhanī for applying colours.

The Vartikā preparation is an elaborate technique. Firstly it consists of procuring suitable clay (The S S. 72. 1-3), the clay must be of a special quality collected from the Gulmāntara—the midst of the thickets, the lotus beds, the banks of a river, the caves of the mountains, the interiors of a vāpi or a forest, the roots of a tree, the corn fields, etc. Special care is to be taken that it is saltish, durable, smooth and whitish in colour. Secondly, the suitable clay collected from one of these places (though as per the first line of the 4th verse of Chapter 72, ‘the different clays procured from the different places have successive merits’), should be ground enough into levigated powder (kalka). With it should be mixed a certain quantity of powdered rice and its proportions vary in various seasons—one-seventh in Summer, one-sixth in Autumn (Śīta or Śīśira), one-fifth in winter (Śarad) and one-fourth in rains. Thirdly, regarding its length, it should be noted, that it too varies with its uses: in apprenticeship the student-painter requires to mould it into only two aṅgulas of length; but if it is to be used in the delineations upon the Kutha and cloth it is three and four aṅgulas, respectively.

On Vartikā and brush we shall say something again (vide Chapter VIII of this part). Let us now come to the topic of the background. The preparation of the background, on which the pictorial representations are to be drawn by the artist, is the first and the foremost of the canons of painting. This technique of the art is technically known as Bhūmibandha (after which the title of the 72nd Chapter of the S S. goes). It forms an integral part of the training of a painter.

The different types of the paintings require different backgrounds. The mural paintings, the paintings drawn on the board, or those painted on cloth—all these naturally require different backgrounds. Correspondingly the following three varieties of the background emerge and the technique of their preparation needs to be expounded.

1. Kuḍyabhūmi-bandhana—preparation of the background for paintings on the walls.
2. Paṭṭabhūmi-bandhana— preparation of the background for paintings on the board.

3. Paṭṭabhūmi-bandhana— preparation of the background for paintings on the cloth.

Before proceeding with these different canvases of the different types of paintings, something about the technique of the Bhūmibandhana, in general may be said. It has been pointed out many times that this portion of the text being horribly corrupt in some places, it is difficult to give an authentic presentation. Nevertheless an attempt is made to interpret the true import of this technique. The text says (72. 3.) that on some auspicious day with auspicious constellations all the three members of this sacred task of painting, namely the painter (Kartā), the patron (Bhartā) and the master the Śīkṣaka, the Āchāryā Guru, should first observe fast and then offer worship to the Vartikā, already prepared for the task of preparing the background. A particular kind of seeds like those of the Brihi should be ground into a levigated powder. It should be then moulded into a ball (piṇḍa) and got dried up in the sun and then it should be rubbed for full seven days all round after it has been boiled up with water to get it freed from husks, etc. This is one process of the technique which is called Kharabandhana as opposed to soft one, the former. The peculiarity of this latter process is that the powder so obtained should be used in plastering the Vartikā by the brush made of hair (Romakūrca). This general background is also called Śīkṣikābhūmi, the background for apprenticeship.

1. The Mural background It is the preparation of the plaster for the walls serving as background for the mural paintings. The first thing in this process is the levelling of the wall and then milk, the kṣira, procured from any of the plants like Śnuhitvāstuka, Kūṣmāṇḍa, Kuddāl, Apāmārga or Ikṣuka and it should be kept lying for a week and with the mixture of the liquids of any of the trees, like Śimśapa, Āsana, Nimba, Triphalā, Vyādhighāta, Kuṭaja, etc., a compound should be used in sprinkling the wall already levelled up. After this, another process consists of plastering the wall with a clay compound of soft mud mixed with the liquids of Kakubha, Māsa Śālmalī and Śṛphala together with a portion of sand. This plastering should be done in the thickness of an elephant’s skin. The third process in this technique consists of giving another coating of the Kadi-śarkā—powder of the limestone chips—which makes it fit for paints to come out on the surface and light and shade also well delineated.
"At Ajantā, our earliest source of information about Indian fresco paintings, the ground was prepared by a mixture of clay, cowdung and pulverised traprock applied to the walls and thoroughly pressed in. Rice-husk was also added to the above mixture. The thickness of this first layer varied from one-eighth of an inch to three-quarters of an inch. Over this a coating of cunam was applied (cf. Griffiths, the Paintings in the Buddhist Cave Temple of Ajanta Vol. I p. 18). This method was also followed at Bagh (cf. Asit Kumar Haldar "The Paintings of Bagh Cave" Rupam 1st October, 1921 pp. 13-15).

In the eleventh or twelfth century frescoes in the temple of Br̥hadisvara at Tanjore a mixture of lime and sand was used for preparing the ground (cf. S. Paramasivan, "The Mural Paintings in the Br̥hadisvara Temple at Tanjore"—an investigation into the method and Technical Studies in the Field of Fine Art).

The method of preparing wall surface for frescoes in the Mughal period may be termed what the Italians call fresco-buono. The modern method of preparing surface for fresco painting at Jaipur is so similar to that followed by the Mughal artists that we give a summary of the method below.

The advantages of lime plaster as ground are many. The plaster is durable and is not affected by damp except when attacked by saltpetre. It is also held good for external decoration in Northern India where the climate is dry.

In the modern Jaipur method, lime used for preparing the ground is at first perfectly slaked. It must remain under water for a week or more. After this, sand, double in proportion to the unslaked lime, is added. This mixture is thoroughly ground. This plaster can then be used on rough stone or brick walls. The plaster is applied in thin coating after wetting the wall. It is thoroughly pressed into the joints and crevices and beaten edge-ways with thin strips of wood till it becomes slightly dry. Then it is again wetted and another thin coat applied. This process is repeated again and again till the plaster is at last a quarter of an inch thick. Then it is carefully levelled and allowed to dry.

The marble lime for the final coating on which the painting is done is carefully prepared. It should be perfectly slaked and for that it is kept under water for months, sometimes even a year for the best works. Curd (dahl) is mixed with the lime in proportion of
half a seer of curd to half a mound of dry lime. The mixture is stirred well and allowed to stand overnight. Next day the water is strained and fresh water added. This process is repeated for a week when the lime is ready to be used.

Only such part of the surface is wetted which can be painted in a day. A mixture of some ground plaster and fresco lime is prepared to the consistency of the cream and applied to the surface in two or three coatings rubbed well with a flat stone. After this two or three coatings of fresco lime are applied rubbed over with a flat stone. When these coatings are a little dry the surface is polished with an agate burnisher to impart it a beautiful sheen (cf. E. B. Havell, Indian Sculpture and Painting)—Moti Chand (M. P. pp. 13-14).

2. Pattabhumibandhan—The board canvas. As regards the technique of the background of the board, it is enjoined thus: Let the Vimbha seeds be gathered and their nuts separated and purified or in their absence let Sālī grains be procured and having been powdered they should be cooked in some pot and with this liquid the board should be plastered to make it suitable for the drawings of the pictorial representation.

3. Patabhumi bandhan—The Cloth canvas. The aforesaid technique of the board holds good here. The text says in the last but one verse of the chapter (cf. 72) that the process of the Paṭa holds good in that of the Paṭa also.

"Cotton cloth seems to have been fairly widely used for the purpose of painting in Ancient India. Thus in the Samyutta Nikāya (II, 101-102, and III, 152) use of the strips of cloth (dussa-paṭa) along with well polished panel (suparimāṭṭha phalaka) and wall (bhittī) is mentioned for the purpose of painting. In the Viśuddhimagga (355) of Buddhaghoṣa canvas (paṭa) is the ground or support of painting. In the Mahāvamsa (XXVII, 18) the representation of a palace drawn with cinnabar on cloth is mentioned. In the Maṇjuśrī-mūlakalpa painting on cloth is mentioned. The cloth is to be woven by a pure virgin. An elaborate ritual is prescribed in this connection. The Kāmasūtra mentions ākhyānapaṭa, which seems to mean a scroll containing the representation of a story. The Kavya literature is full with references to canvas painting. It is mentioned in the Dūtavākyā of Bhāsa when Duryodhana describes a canvas picture depicting Draupadi being dragged by the hair. In the Pañcadasī Mādhavacārya while discussing the four modes of higher self incidentally compares them with
the four conditions of a canvas painting. The canvas is washed (dhauta), burnished (ghaṭita), drawn upon (lāṅchita) and coloured (raṅjita)— Moti Chand M. P. pp. 9-10.

"In the modern paintings on cloth embodying, very ancient traditions may be mentioned the paṭa paintings of Bengal and Purī in Orrissa. In older paṭas of Orissa we find that the cloth on which the painting was done was of even surface which was coated with a thin layer of plastic clay which was carefully pounded and usually mixed with cowdung and then beaten to thin paste. When dry, the surface was rubbed till it became smooth, and it was then ready for painting. This procedure is still followed by the paṭa painters of Bengal and Orissa.

The Vaiṣṇavism of Vallabhācarya has given rise to another form of paṭa painting within hundred years or even more. Śrīnāthavāra in Udaipur State, Rajputana, is the chief place of pilgrimage of the Vaiṣṇavas and also the centre of Vaisnavite art. The portrait of god Kṛṣṇa on small pieces of cloth in olden times were in great demand by the devotees. Much bigger paintings on cloth were and are still turned out representing various episodes from the life of Kṛṣṇa and are generally used in the Vaiṣṇava temples as tapestry curtains known as pichvāl. The priming is not the cowdung mixed with clay as in Bengal paṭas but thin coating of safedā or zinc-white. Paintings conforming to pichvāi but dealing with the episodes from the lives of the Jain Tīrthaṅkaras were also produced in Gujarat in the eighteenth and nineteenth centuries"—ibid.

With this a bit detailed textual exposition of the three different backgrounds in relation to the three main types of Painting as given in the S. S. (cf. Cit. laks. p. 9-11), let us dwell a little more at this topic of the background as given in other texts like Abhilaṅṭārtha-Cintāmanī (also Mānasollāsa) and Śilparatna (cf. Cit. laks. p. 11-12)

The Ab. C. directs that in the preparation of the background of the wall for mural paintings first we have to white-wash the wall and see that it does not show any wounds (i. e. crevices ect.) and then prepare a lepa, for its polish. The technique of its preparation is : let a new buffalo skin be obtained and it should then be got wet in water so that it becomes as smooth as the butter. Afterwards it should be cut into śalākā like pieces and when they are dried up, they may be used in plastering the wall with Vajralepa, duly mixed up with certain proportionate formula of clay, sand, powder of conch shell and metallic substance obtained from the mountain Nilagiri.
It may be noted here that the text also enjoins that this Vajra-lepa is to be kept in a pot with a little quantity of water and heated up to make it liquid and in this liquid is also to be mixed up some quantity or white clay and then it has to be used as coating for the wall, in three layers, each layer being allowed to dry before the application of the next.

The Śilparatna’s prescription does not go after that of the Mānasollāsa as is contended by the scholars that Śilparatna copies Mānasollāsa verbatim. It gives in this connection some very important contents in the preparation of the background of the wall and emphatically directs that this ointment, in which an ingredient of lime is an essential constituent, must not be used on the background of the board.

Now let us see what are the special features of this preparation as given in the Śilparatna. In this preparation the main ingredient is ‘Sudhā’ a special quality made of the ash-powder of the conchshell etc. Its quantity in proportion to one fourth should then be mixed up with gula-toya i.e. watery preparation of molasses along with the drops of the decoction of mudga mung pulse and sand. Powder of ground banana fruit duly heated in the Kālägni should also be mixed with it. It then should be placed in Droṇi-pot and be left for three months to be dried up. Afterwards it should be powdered again on a slab with a slab, pouring gula-water as long as it does not become as smooth as butter. Thus prepared this plaster should be applied on the wall duly made fit for the purpose, by the brushes of coconut fibre.

Now these surfaces developed into manifold classes—the human body; implements, vessels, weapons, article of dress; objects of furniture, including books; boats and ships and other panels and so many other things prepared especially or entirely to be painted on.
CHAPTER V

THE ANDAKA MEASUREMENTS & THE PROPORTIONATE MEASUREMENTS.

The 74th Chapter of the S.S. entitled "Aṇḍaka-pramāṇam" is unique in the respect that it has practically exhausted all the possible scope of the Aṇḍaka-measurements, which in its turn represents the scope of the painting itself (vide II Chap.). Further more these prescriptions of the Aṇḍaka-measurements are a unique feature of this text. Such an elaboration in any treatise on the paintings (including Viṣṇudharmottara) is not to be found. Further again all these Aṇḍaka-measurements are characteristic of pictorial images and, therefore, they are unique for their innovations in relation to existing canons of paintings. Again it may be noted that the very first line of this chapter (74th) promises us body-dimensions—Kāyapramāṇa also, which are described in the subsequent chapter entitled "Mānotpatti" (the 75th) and hence both these chapters read together, give all the required proportions. (cf. also Cit. Laks. p. 16)

Now the question is: What does this aṇḍaka mean? Its architectural meaning is cupola. This I have already indicated (vide Temple Architecture). Its meaning in Iconography, i.e. painting, in my opinion, is the model, a bare outline, a mark, as it were. Before a picture is painted on any background, it must have an outline. Or Aṇḍaka is the same as is now called 'Badāma' in shape of the dry fruit(?). As the aṇḍaka of a temple indicates its character (very important element of Architecture) so the aṇḍaka in Painting is also its index of the picture to be painted.

Various kinds of aṇḍakas are described. The author first takes the Mukhāṇḍaka and Vṛttāṇḍaka and then proceeds with other aṇḍakas Alasāṇḍaka etc. The first 4 lines being corrupt, it is difficult to reconstruct the authentic measurements of the Mukhāṇḍaka. Regarding the Vṛttāṇḍaka, the text lays down its proportions as consisting of Trikoṭi and its shape to be oval as its very name indicates and the Alasāṇḍaka in proportion of only half of the Golaṇḍaka. The following table will show at a glance the respective sizes of the aṇḍakas in relation to the different species of the beings, men, women, children, gods and demi-gods.
### A—Andaka Pramana

<table>
<thead>
<tr>
<th>No.</th>
<th>Species</th>
<th>Length</th>
<th>Breadth</th>
<th>Descriptions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Men</td>
<td>.. 6</td>
<td>.. 5</td>
<td>In likeness of a coconut fruit</td>
</tr>
<tr>
<td>2.</td>
<td>Women</td>
<td>..</td>
<td>..</td>
<td>In the likeness of the circle of the moon.</td>
</tr>
<tr>
<td>3.</td>
<td>Children</td>
<td>.. 5</td>
<td>.. 4</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Rakṣasas</td>
<td>.. 7</td>
<td>.. 6</td>
<td>Half of the Golakas in excess to the proportion</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>of the Mānuṣāṇḍaka.</td>
</tr>
<tr>
<td>5.</td>
<td>Divine beings</td>
<td>.. 8</td>
<td>.. 6</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Divya-Mānuṣa</td>
<td>.. (6\frac{1}{2})</td>
<td>(5\frac{1}{2})</td>
<td>Half of the Golakas in excess to the proportion</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Pramathas</td>
<td>.. 5</td>
<td>.. 4</td>
<td>In the proportion of the children’s Aṇḍaka.</td>
</tr>
<tr>
<td>8.</td>
<td>Yātudhānas</td>
<td>.. 7</td>
<td>.. 6</td>
<td>(cf. Rakṣas).</td>
</tr>
<tr>
<td>10.</td>
<td>Gandharvas</td>
<td>.. 8</td>
<td>.. 6</td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>Nāgas</td>
<td>.. 8</td>
<td>.. 6</td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>Yakṣas</td>
<td>.. 8</td>
<td>.. 6</td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>Vidyādhāras</td>
<td>.. (6\frac{1}{2})</td>
<td>(5\frac{1}{2})</td>
<td>(cf. (6) above).</td>
</tr>
</tbody>
</table>

It may be further pointed out that all these individuals can have for their respective Aṇḍaka measurements all the principal three categories of Aṇḍakas, namely Mukhāṇḍaka, Vṛttāṇḍaka and Alasāṇḍaka. As the text has not given these absolute proportions in every case, I have left them out for the fear of an incoherent picture (likely to emerge).

Now the body-dimensions (Kāyā-Pramāṇas), already referred to in the introductory para of this chapter, may be taken up.

There are two different kinds of units of measurements, namely the absolute and the relative. “Of these the first is based upon the length of certain natural objects, while the second is obtained from the length of a particular part or limb of the person whose measurement is under consideration. The following table gives relation between the quantities used in the absolute system:—

8 Paramāṇus make 1 Raja   8 Yūkās make 1 Yava  
8 Raajas " 1 Roma   8 Yavas " 1 Āṅgula  
8 Romas " 1 Liksā   2 Āṅgulas " 1 Golaka or kalā  
8 Liksās " 1 Yūka   2 Golakas or " 1 Bhāga, karās.  

(S.S. 45. 1—3).
With this table of units of measurements, the following table will give at a glance the respective bodily proportions in relation to the different beings:

**B—Kaya Pramana.**

<table>
<thead>
<tr>
<th>Individuals</th>
<th>Proportions</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Length</td>
<td>Breadth</td>
</tr>
<tr>
<td>1. Devas</td>
<td>30</td>
<td>8</td>
</tr>
<tr>
<td>2. Asuras</td>
<td>29</td>
<td>7½</td>
</tr>
<tr>
<td>3. Rākṣasas</td>
<td>27</td>
<td>7</td>
</tr>
<tr>
<td>4. Divyamānuṣa</td>
<td>..</td>
<td>..</td>
</tr>
<tr>
<td>5. Men</td>
<td>..</td>
<td>..</td>
</tr>
<tr>
<td>(a) Purusottama (superior)</td>
<td>24½</td>
<td>6</td>
</tr>
<tr>
<td>(b) Madhyama (Middle)</td>
<td>23</td>
<td>5½</td>
</tr>
<tr>
<td>(c) Kanīya (Inferior)</td>
<td>22</td>
<td>5</td>
</tr>
<tr>
<td>6. Kubjas (Humpbacked)</td>
<td>14</td>
<td>5</td>
</tr>
<tr>
<td>7. Vāmana (Dwarf)</td>
<td>7½</td>
<td>5</td>
</tr>
<tr>
<td>8. Kinnaras</td>
<td>7½</td>
<td>5</td>
</tr>
<tr>
<td>9. Pramathas</td>
<td>6</td>
<td>4</td>
</tr>
</tbody>
</table>

Another unique feature of this text in this connection is the prescriptions of the various forms in relation to all the kingdoms, divine, mortal and animal. A few of these specimens are tabulated as hereunder:

**C—The Different Forms. i. e. Rupa**

<table>
<thead>
<tr>
<th>Species</th>
<th>No. of forms</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Gods</td>
<td>3</td>
<td>Sūraja</td>
<td>Kumbhaka</td>
<td>..</td>
<td>missing</td>
<td></td>
</tr>
<tr>
<td>2. Divyamānuṣa</td>
<td>1</td>
<td>Divyamānuṣa</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td></td>
</tr>
<tr>
<td>3. Asura</td>
<td>3</td>
<td>Cakra</td>
<td>Mut</td>
<td>Tīrṇaka</td>
<td>..</td>
<td></td>
</tr>
<tr>
<td>4. Rākṣasa</td>
<td>2</td>
<td>Durdara</td>
<td>Śakaṭa</td>
<td>Kūrma</td>
<td>..</td>
<td></td>
</tr>
<tr>
<td>5. Men</td>
<td>5</td>
<td>Hamāa</td>
<td>Śaśa</td>
<td>Rucaka</td>
<td>Bhadra</td>
<td>Mālavya</td>
</tr>
<tr>
<td>6. ?</td>
<td>2</td>
<td>Meṣa</td>
<td>Vṛttākara</td>
<td>..</td>
<td>..</td>
<td></td>
</tr>
<tr>
<td>7. Vāmana</td>
<td>3</td>
<td>Piṇḍa</td>
<td>Sthāna</td>
<td>Padmaka</td>
<td>..</td>
<td></td>
</tr>
<tr>
<td>8. Pramatha</td>
<td>3</td>
<td>Kūṁmāṇḍaka</td>
<td>Karvaṭa Tiryak</td>
<td>..</td>
<td>Missing</td>
<td></td>
</tr>
<tr>
<td>9. Kinnara</td>
<td>3</td>
<td>Mayūra</td>
<td>Kurvaṭa</td>
<td>Kaśa</td>
<td>..</td>
<td></td>
</tr>
<tr>
<td>10. Women</td>
<td>5</td>
<td>Balākā</td>
<td>Pauruṣṭ Vṛttā</td>
<td>Daṇḍā</td>
<td>..</td>
<td></td>
</tr>
</tbody>
</table>
11. (a) Elephant 4 Bhadra Manda Mrga Miśra
   (in relation to the place of birth).
   (b) Elephant 3 Hilly ṛiverine Belonging to desert.
12. Horses
   (Rathā) i.e. 2 Pārasa Uttara .. ..
   Vehicular.
13. Lion 4 Śikharāśraya Bilāś- Gulmāśraya Trnāśraya
   (belonging to the peaks) (belonging (belonging to)
   of the mountains to thickets to the peaks)
   (caves), forest).
14. Vyāla 16 (varieties)

1. Harīna (Deer)
2. Grdhraka (Vulture)
3. Śuka (Parrot)
4. Kukkura (Hen)
5. Simha (Lion)
6. Śārdūla (Tiger)
7. Vṛka (Wolf)
8. Aja (Goat)
9. Gaṇḍaka (Rhinoceros)
10. Gaja (Elephant)
11. Kroda (Hog)
12. Aīva (Horse)
13. Maḥiśa (Buffalo)
14. Śvāna (Dog)
15. Markatā (Monkey)

N. B.—In the Vīṣṇudharmottara, also, these different motifs of gods, demons, men and animals are a common property, but they are only hinted at and not elaborated there.

Now with this presentation of the Andaka measurements, as regards the other proportionate measurements, it may be pointed out, at the very outset that these are really a common property both of the pictorial art and sculptural one. A detailed exposition of this theme has already been made before vide 'Iconoplasting and Iconometry' Pt. I Chap. III and therefore they need not be taken up at all here.

From the point of view of the picture-drawing, however, there are certain conventions in the proportionate measurements which have to be observed. These are very brilliantly presented in the pages of the V. D.
and I am taking liberty to use Prof. Kramrisch translation of these passages of the text. (cf. also Cit. laks p. 19-21):

"All kings should be (made) endowed with the marks of mahāpurushas and all sovereign rulers should be (made) with webbed hands and feet. And a circle of hair should be drawn auspiciously between their eyebrows. On the hands of kings should certainly be drawn three beautiful auspicious lines slenderly curving and resembling the scratches (made) by a hare.

The hair should be represented auspicious, fine, resembling the deep blue sapphire, adorned by its own greasiness and with the undulation of that essential requisite. (The different) classes of hair are the following: (1) Kuntala, (loose) hair, (2) Daṅśīnavarta, curled towards the right, (3) Taranāga (wavy), (4) Simhakeśara (mane-like), (5) Vardhara (parted), and (6) Jaṭatasara (matted).

An eye should be of the form of a bow or (like) the abdomen of a fish, or like a petal of the blue lotus (utpala), or of the white lotus (padma), a fifth, (oh) great king, is said to be of the form of a grindstone. An eye of the form of a bow should belong to women (in general). An eye of āvās (in width) is called by the name of fish-abdomen. A blue-lotus-petal-eye is traditionally said to be 6 āvās and a red- or white-lotus-petal eye is 9 āvās in measurement. So an eye of the shape of a grind-stone should be 10 āvās. The measure of a āvās should be calculated proportionate to the measurement of an āngula, which has its own standard.

. . . The eye assumes the shape of a bow when looking at the ground in meditation. (An eye) of the form of a fish-abdomen should be painted (in the case) of women and lovers. An eye of the shape of the blue-lotus-petal is said to be of the ever-calm. An eye of the lotus-petal shape befits the frightened and crying. An eye of grind-stone shape is in its place with the angry and woe-stricken.

Sages, ancestors (i.e., manes) and gods, (oh) lord of men, should be made glowing and with ornaments consistent with their own colour and outshining (lit. robbing the splendour of others who are lustrous). (Oh) best of kings, that is verily beautiful and devoid of crooked lines (which is) done as aforesaid with these measurements, suitable, un-reproachable, in positions with various rays of light (स्वान्तरस्त्रा) on them, within (appropriate) boundaries (lit: fixed grounds, (स्वर-भृमितम:) by the exertion of (the arti's) own intellect, after he has carefully considered (everything).
Mrkkaneya said: The eye (becomes) charming (when it is) like the blue-lotus-petal (upalapatrābha), red at the corners and with black pupils, smiling, gentle and ending in long eye-lashes, (oh) best of men. The hands of gods, (oh) king, should be conducive to the welfare of the people (i.e., represented in a benevolent attitude). The eyes (should be) wide, with black pupils, adding beauty to the divine face, beautiful to look at, charming to the mind, smiling and with ends like those of blue-lotus petals, with eye-lashes bent at the ends, of equal size, gentle and (with the white) of the colour of cow’s milk.

The face beautiful all over should be fully developed: (it should be) well finished, benignant, marked with all the auspicious marks, not triangular and not crooked. One who wishes good to the people should discard (a too profuse employment of) large circles, triangles and other (geometrical shapes) when representing gods. (Oh) perpetuator of the Yadu race, the gods should be represented according to the Hamsa-measure. They should have hairs on their eye-lashes and eye-brows only; their body (however) should be entirely devoid of hairs. Those who live in heaven have always smiling faces and eyes, and look like (youths) of the age of sixteen. They should be drawn wearing auspicious strings of garlands and ornamented by crowns, earrings, necklaces, bracelets, ornaments of the upper arm, long girdles reaching up to the ornaments on the feet, and sacred threads with ornaments for the head. Their shoulders should be broad. (Oh) tiger among men, they should be represented with beautiful loin-coth on the left, reaching below the knee; the right knee (however) should be shown. The linen scarf which the gods wear round the upper part of their body should (also) be executed beautifully. The halo should be drawn round their heads, proportionate to the measurement of the head and the colour of the halo-circle, (oh) great king, should resemble the colour of the deity. In their case, all upward look, a downward look and also a sideward look should be discarded. The same applies to a too small, to a too big, to a depressed (looking), to an angry and to a harsh eye. It is said that upward look causes death, downward look causes sorrow, sideward look causes loss of wealth, too small eyes cause death, too large eyes cause sorrow and so do the depressed (looking) eyes, (oh) best of kings. A harsh look causes loss of wealth and an angry look causes tear. (The image of a deity) should not be done with either shrunk or inflated abdomen or with wounds (on the body, oh) perpetuator of the Yadu race. (It should not be) bent, of a rough colour, with an open mouth, or with limbs short of or exceeding (appropriate) measurement, (oh) descendant of the Yadus. (It should not fall) short of or exceed (the prescribed) measurement, (oh) ruler of the earth. A shrunk abdomen is conducive only to starvation and fear, and inflated abdomen causes
death. A body with wounds causes death, one that is too short brings about loss of wealth, one too long causes sorrow, and one with rough colour induces fear. A halo in the east causes loss of wealth, in the south death, in the west destruction of sons, and in the north fear (i.e., it ought to be behind and round the head). A nimbus short of measurement leads to destruction and one exceeding the appropriate measurement bespeaks ruin to the country. A rough (image) is said to cause death and an angry (one) destroys beauty. Even when (duly) invoked by the best of Brahmins, the gods never enter images short of (Sāstric) measurements and devoid of the marks (lakṣaṇas of divine form); (but) demons, ghosts and hobgoblins always enter into them, and so a great care should be taken to avoid shortness of measurements, (An image) possessed of all the beautiful marks is said to be excellent from every point of view. It adds to wealth, crops, fame and the length of life, yet when devoid of (those) marks, it destroys wealth and crops, (oh) best of kings; the gods always should be made beautiful, having gaits (like one of the following) animals, (viz.,) the lion, the bull, the elephant and the swan. Blessed is a work of art (endowed) with all (the Sāstric) marks, (as it brings luck) to the country, to the king and the maker, (and is as the gods) long for it. An image, therefore, should be properly made by all men with great care, (endowed) with all (the Sāstric) marks”—pp. 40-42.

In the end a very important thing in relation to the iconometry of painting, is a detailed code as given in the Mānasollāsa which is very ably worked out by G. K. Shrigondekar, the editor of the text—vide Introduction p. 7-10—and it is being reproduced to complete this topic with fuller details and better material:

**Pictorial Iconometry.**—“In the Mānasollāsa, very interesting details are given on portrait painting, which is dependent in the first place on the three principal lines, called the plumb lines here named as the Brahmaśūtra and the two Pakṣaśūtras. The Brahmaśūtra is the line which begins from the Kcānta (forehead where the line of hair begins) and passes through the middle of the eyebrow, the tip of the nose, chin, chest and navel to the middle of the two feet. This line, therefore, marks the centre of the body from head to foot.

The two Pakṣaśūtras are usually six angulas away from the Brahmāśūtra on either side. They start from the Karṇānta (the top of the ear) and pass through the chin, the middle part of the knees, the outside skin and the second finger near the toe to the ground.
The five attitudes.—With the variation of the distance between the central and side lines five different positions of the subject are obtained, in the same manner as the front, profile and three quarter positions are obtained in Western Art. The five positions are named in the Mānasollāsa as Rju, Ardharju, Sāci, Ardhākṣi and Bhittika. Rjusthāna is the front position in which the distance between the central plumb line (Brahmasūtra) and the two Pakṣasūtras, i.e. side lines, is six aṅgulas on both the sides. Ardhaṛjukasthāna is that in which the distance from the Brahmasūtra to one Pakṣasūtra is eight aṅgulas on one side and four aṅgulas on the other. The Sācīsthāna is that in which the distance from the Brahmasūtra to one Pakṣasūtra is ten aṅgulas on one side and two aṅgulas on the other. The Ardhaṅkṣikasthāna is that in which the distance from the Brahmasūtra to one Pakṣasūtra is eleven aṅgulas on one side and one aṅgula on the other. Bhittikasthāna is that in which only the Pakṣasūtras are seen while the Brahmasūtra disappears.

Later the table for measuring lengths is given (with some additions cf. those given before Pt. II) :—

| 8 परमाणु = 1 शस्रेण्य | 8 यबस = 1 अब्जुल OR ग्रामा |
| 8 शस्रेण्य = 1 बालाप्र | 2 ग्रामा = 1 गोवक OR किल |
| 8 बालाप्र = 1 लिखा | 3 ग्रामा = 1 अध्वर्भकला |
| 8 लिखा = 1 युका | 4 ग्रामा = 1 भाग |
| 8 युका = 1 यब | 3 भाग = 1 बिसतिल OR ताल. |

The whole body from head to foot is nine Tālas in height. The face from Keśānta to Hanu=1 ताल.

| प्रस = 4 अडु गुल | प्रस to हुद्र० = 1 ताल |
| हुद्र० to नाथभ = 1 ताल | नाथभ to मेह्र = 1 ताल |
| करा = 2 तालस | जानु = 4 अडु लस |
| बजु = 2 तालस | चरण = 2 अडु लस |

Thus according to Brahmasūtra the height of the body is 9 Tālas, the Mauli (crown of the head) is 4 aṅgulas from the Keśānta; thus the real height is 9 Tālas and 4 aṅgulas, i.e. 9½ Tālas.

Vertical measurements.—Next come the details of vertical measurements:—

1. First is the Mastaka-sūtra, i.e. the line of the crown.
2. Four aṅgulas below is the Keśānta (end of the front hair) sūtra. This goes round the head three aṅgulas above the Kārnāgra.
3. Two āṅgulas below is the Taṇanoddeśa-śūtra. This goes through the Śāṅkhamadhya, one āṅgula above the Karṇāgra and one āṅgula above the occiput.

4. One āṅgula below is the Kacotasāṅga-śūtra which goes from near the eyebrows, the upper end of the ear to the Śṛṣṭakūrma (occiput).

5. One āṅgula below is the Kanīnikā-śūtra which goes by the Apāṅga, the upper end of the Pippali and above the pit of the back of the head.

6. Two āṅgulas below is the Nāśāmadhya-śūtra. It goes through the high portion of the cheeks to the middle of the ear.

7. Two āṅgulas below is the Nāśāgrasūtra. It goes through the cheeks, the root of the ear, the Keśotpatti-pradeśa and the back.

8. Half an āṅgula below is the Vaktramadhya-śūtra. It goes by the Śṛṅkā or Śṛṅkāikā.

9. Half an āṅgula below is the Adharoṣṭha-śūtra. It goes by the joint of the chin to the back of the neck.

10. Two āṅgulas below is the Hanvagra-śūtra. It goes by the neck to the joint of the shoulder.

11. Four āṅgulas below is the Hikkā-śūtra. It goes from below the shoulders and the tops of the hands.

12. Seven āṅgulas below is the Vakāḥsthala-śūtra. It goes by the red part of the nipples and the arm-pit joints to the back-bone.

13. Five āṅgulas below is the Vibhrāmasāṅga-śūtra. It goes below the nipples, the part between the breast and the back-bone, the upper part of the elbow joint to the middle of the back.

14. Six āṅgulas below is the Jāṭharamadhya-śūtra. It goes by the end of the biceps to the back.

15. Six āṅgulas below is the Nābhi-śūtra. It goes by the loins to the top of the Kakundaras (buttocks).

16. Four āṅgulas below is the Pakvāśayasūtra. It goes by the middle of the Nitamba (hips) above the Sphiks i.e. fleshy part of the buttocks.

17. Four āṅgulas below is the Kāṅcīpada-śūtra. It goes by the middle of the buttocks.

18. Four āṅgulas below is the Liṅgaśirah-śūtra. It runs by the root of the thighs to the expanse or curving of the buttocks.
19. Five an-gulas below is the Liṅga-ra-sūtra. It goes from below the buttocks and enters the fold of the buttocks.
20. Eight an-gulas below is the Īru-sūtra.
21. Four an-gulas below is the Mānasūtra, i.e. Urumadhya-sūtra.
22. Four an-gulas below is the Jauumūrdha-sūtra. These three sūtras should go round both the thighs.
23. Four an-gulas below is the Jānvadhah-sūtra. This also should go round the knee.
24. Twelve an-gulas (one Ta-la) below is the Śakrabasti-sūtra.
25. Ten an-gulas below is the Nalakāntaga-sūtra. It runs from the top of the ankle to the top of the heel.
26. Two an-gulas below is the Gulphānta-sūtra.
27. Four an-gulas below is the Bhūmi-sūtra.

The total length of the Brahma-sūtra amounts thus to 108 an-gulas. The author next gives elaborate iconometrical details of the different parts of the body for all the five (rju, etc.) attitudes of images’.

As regards the rules for painting on walls, the Mānasollāsa gives them in the first four Sthānas, omitting the last or the Bhittikasthāna as no part of the face is visible there on the Bhitti (wall). Further this text does not recognise any other Sthāna besides these five.
CHAPTER VI

PLASTERS AND OINTMENTS

At the very outset it may be pointed out that plasters and ointments are quite a different material in painting from colours and paints. The former are related to the preparation of the background where Vartikā is employed as an accessory implement (i.e. brush-like), the latter is an ally in drawing out the picture.

Art is nothing but a great technique not only to represent nature in life movements but also to tap its resources for its own benefit. Natural resources when tapped and fashioned in an art-craftsmanship, give birth to Fine Arts like painting, architecture and sculpture.

The art of painting not only draws its inspiration from nature but is dependent on it for its materials. The naked backgrounds, bare surfaces of walls, the rough boards and the like, unless decorated, plastered and painted, can neither arouse our sensibility for appreciation, nor enkindle our aestheticity for any sentimental outbursts.

Hence in the technique of painting, the plasters and ointments together with the delineations of colours and shades have a fundamental importance. In the remote times, the arts like painting had much of their charm in objective presentations rather than in the subjective representations— their counterparts in the modern paintings. For every detail—the preparation of the background, the preparation of the plasters and ointments—they had to struggle hard before they could fit with a canvas so laboriously prepared and with a brush so difficult to be shaped into one. In the S. S. in the Chap. entitled "Lepyarkarma", the 73rd, is elaborated another set of the essentials of painting—namely the preparation of the clay suitable in the plaster and ointment and the process of their preparation together with the varieties of the brushes and their use in the delineation of the details of the pictorial art.

Plasters and ointments, really should have been taken up, with the backgrounds (cf. chapter III ‘Vartikā and Backgrounds’) as it is for their preparation that plasters and ointments were used in ancient India, but the reason, why they are separately taken here in this chapter, is the fact of giving an individual entity or character and importance to them as they form an essential constituent being one of the eight-fold limbs of Painting, i.e. 3rd one—it should be read ‘lepya’ and not ‘lekhyā' as
'lekhana' is the 7th limb of painting—vide the S. S. 71.15. (cf. also the 3rd chapter ‘Elements, Constituents and Types of Painting’).

**Brick-plaster**—In the V. D. (Pt. III Chapter 40 verses 1-10, also Cit. Laks. p. 13) brick-plaster is preferred to Clay-plaster of the S. S. (to be taken notice of, ahead). “Brick powder of three kinds has to be mixed with clay, one-third part (in amount of the brick powder). Having mixed saffron with oil, (one) should mix (lit. place) (with it) gum resin bees’ wax, liquorice, molasses and mudga preparation in equal parts. One-third part of burnt yellow-myrobalan should be added therein. Finally the astringent made of the Bel-tree (Feronia elephantum), destructive (of all injurious agents) mixed in proportion of two to one should be added by an intelligent artist and also a portion of sand, proportionate to the amount of the whole. Then the artist should drench (this mixture) with moist split pulse dissolved in water. The whole of this moist preparation has to be kept in a safe place for one month only. After the moisture has evaporated within a month, a skilful artist should put this dried (yet still damp) plaster on the wall, having carefully considered everything. It should be plain, even, well distributed, without ridges or holes, neither too thick nor too thin. Should it (look) ill done after having become (quite) dry (due to shrinkage), then it ought to be carefully smoothed by coatings of plaster made of that clay (as mentioned before) mixed with resin of the Śālā-tree (Shorea robusta) and with oil. (It is further made) smooth by (repeated) anointing, constant sprinkling with water and by careful polish. Oh lord, when this wall has promptly dried, it does not go to ruins anywhere even at the end of a hundred years.”—Kramrich’s translation p. 47-48.

**The Clay Plaster**

According to the S. S. the clay for the purpose of ointment and plaster should be procured from the auspicious places like vāpī, kūpa, tadāga, lotus beds, drghikās, the roots of the trees, the banks of the rivers, thickets, etc. These are the sources from which this clay ought to be procured. These various clays are of different colours and are declared auspicious for the respective castes. This clay should be free from gravels and then the liquids obtained from the trees like Śālimal, Māśa, Kakubha, Madhūka, Triphalā, etc. and they should then be mixed with the clay along with also a good quantity of sand too in it. Then afterwards, the hair of the horses or the hair of the bullocks and also the skin of the coconut, i.e. fibres, also husks of the grain, form a constituent of the compound. The quantity of the sand and the clay should be in equal measure. All these compounded into a levigated powder (Kalka) should
be distilled into some suitable cloth (i.e. what we call kapadachāna). Other details are difficult to be obtained as the text (9 to 11 vs.) are corrupt. My surmise, however, is that this compound is directed to be boiled in order to make it a fast ointment.

This Lepya, in its various compounds, a typical technique of which has just been hinted at, to all intents and purposes, was the substitute for the modern paints of various colours. Mixture of liquids of different varieties in different kinds of soils along with other ingredients stood good for the paints of old and they were more durable and faster than what we have these days. Mention of the Vajra-lepa (cf. Mānṣollāsa) in connection with the iconplastic art had already been made. All these lepas, vajra and otherwise really belonged to the one and same category.

Ointment.—According to the A. P. (Cit. laks. p. 14-15) in the preparation of the Clay-plaster or rather more correctly the Ointment by means of which not only the background is furnished with a befitting medium of the picture, but also the image itself is done up with (Cit. laks. p. 14-15), there are so many other ingredients besides the clay. These are the butter and milk of a kapilā cow, the atasi flower, the powder of barley and wheat grains, the barks of milky trees and guda-samyuta bakula along with the Indravrksa—all these to be well powdered and mixed with the powder of the interior of a stone and then all this levigated powder (kalka) be again ground with the oil of atasi and water and when well ground it assumes an ointment like kajjala. This, then, should be transformed into handfuls (piṇḍas) in the quant ty of musṣi, and be left for being dried up in the sun. When got dried, it becomes as hard as vajra. This is what may be termed as Mrttikābandhana.

There is, however, another variety of the plaster or ointment as dwelt upon in the A. P. It is Sudhā-bandhana. This is prepared through the white stone pebbles duly being burnt down for a period of ten days and then liquids, obtained from trees like Bilva, be poured into it and then be left over for a month or at least a fortnight. With this stucco plaster, the text directs us to proceed with the painting of an image (other details under Cit. laks p. 15 are not wanted here).

Apart from the V. D. the S. S. and the A. P. there are yet two other texts (i.e. Śilparatna & Abhilaśitārthacintāmaṇi) which have also a rich prescription on this topic. Some clues on the topic in hand have already been got (vide the last chapter 'The Vartika and the Background') and so here only a few words may be added.
We know that plastering walls and painting them white is one of the preliminaries of wall-painting. *Abhillasitarthacintamaṇi* (Cit. laks. p. 11-12) gives a fine surface as essential for a good picture and requires a smooth wall to be carefully white-washed without a scratch or blot. Three coatings of white mud and vajralepa account for this smoothness of surface.

The Śilparatna’s prescription of the ointment to be applied on the wall-surface is called ‘varṇa-lepana.’ It directs that on a wall already white-washed, an ointment, consisting of the powder of conch shell, sukti, etc., white clay duly mixed and shampooed with the liquids obtained from the trees like kapittha, nimb, etc., etc., should be prepared. This ointment should be applied gradually in two or three successions. It gives three varieties of the ointment. One is already described. The other results from the bark of trees like Sākotaka or Ketaki. The 3rd is prepared from the Sudhā-cāṛga (lime powder) duly powdered in ‘ulukhala’ and got mixed up with the liquid of kerabal-fruit. Thus the text says:

एवं चवसलिते मित्रो दर्पणोदरस्विते ।
फलकाशी पदार्था वा चिन्ति० किस्मानाधरने ॥

एवं चवसलिते मित्रो दर्पणोदरस्विते ।
फलकाशी पदार्था वा चिन्ति० किस्मानाधरने ॥
CHAPTER VII

COLOURS AND BRUSHES; SHADES AND OTHER DELINEATIONS

Colours

Let us now proceed with colours. Our text does not give any detailed information about colours. Viṣṇudharmottara, the most representative treatise on painting, gives two sets of colour-varieties (vide Chapters 27 and 40). The first set consists of five primary colours—red, white, yellow, black and green and the second one white, yellow, black, blue and colour of the myrobalan. Bharata-Nātyaśāstra’s classification of five primary colours tallies with the former set of Viṣṇudharmottara. Śilparatna, a latter treatise of great repute, mentions white, red, yellow, soot and syāma (dark, blue or black) as primary colours. “The Abhilaśītārtha-cintāmaṇi (cf. Mānasollāsa) knows as pure colours, white made of conch shell, red (prepared from red lead or from alaktaka juice, i.e. lac or from red chalk—gairika) green-brown (haritāla), i.e. sulphurated arsenic, and black from kajjvala (soot, used eye-black).

“The mixing of these colours is left to the ingenuity of the artist. He may coat them with lac and resin. Colouring substances are: gold, silver, copper, mica, deep coloured brass, red lead, vermilion, tin, yellow, orpiment, yellow myrobalan, lac, indigo and some kind of iron oxide”—Viṣṇudharmottara, Part III, Chapter 40. In Śilparatnam (cf. Ch. 46 vs. 119-130) prescriptions for the preparation of these vegetable and mineral colours are given. “Red chalk for instance ought to be ground on stone and left covered with water for a day, red lead also ought to be ground and covered with water for half a day, red arsenic, however, should be made into powder but it should not be covered with water. Then the colours should be ground once more and again put into water for five days. Afterwards, they should be mixed with the exudation of the Nimba tree, then at last they are ready to be applied on walls and pictures”.

With this general introduction to the colour-scheme of the ancient treatises, just referred, let us now proceed with the subject in detail.

The topics on colours in the pictorial art as arranged in the Citra-laṅkaṇa (pp. 35-39) are: the primary colours—the Mūlaraṅgas or the Śuddhavarṇas; the secondary ones or compound colours—the mixtures of one another—the Antaritas or the Miśra-varṇas; the substances from
We know that plastering walls and painting them white is one of the preliminaries of wall-painting. Abhilaṣitārthacintāmaṇi (Cit. laks. p. 11-12) gives a fine surface as essential for a good picture and requires a smooth wall to be carefully white-washed without a scratch or blot. Three coatings of white mud and vajralepa account for this smoothness of surface.

The Śilparatna’s prescription of the ointment to be applied on the wall-surface is called ‘varṇa-lepana.’ It directs that on a wall already white-washed, an ointment, consisting of the powder of conch shell, śukti, etc., white clay duly mixed and shampooed with the liquids obtained from the trees like kapittha, nimb, etc., etc., should be prepared. This ointment should be applied gradually in two or three successions. It gives three varieties of the ointment. One is already described. The other results from the bark of trees like Sākotaka or Ketaki. The 3rd is prepared from the Sudhā-cūrṇa (lime powder) duly powdered in ‘ulukhala’ and got mixed up with the liquid of kerabal-fruit. Thus the text says:

एवं धवलते भित्रो वर्ण्योद्वरसमेतम।
कणकाकौ पद्वदेवं विचर्खलनमार्गेतु॥
CHAPTER VII

COLOURS AND BRUSHES; SHADES AND OTHER Delineations

Colours

Let us now proceed with colours. Our text does not give any detailed information about colours. Viṣṇudarmottara, the most representative treatise on painting, gives two sets of colour-varieties (vide Chapters 27 and 40). The first set consists of five primary colours—red, white, yellow, black and green and the second one white, yellow, black, blue and colour of the myrobalan. Bharata-Nāṭyaśāstra's classification of five primary colours tallies with the former set of Viṣṇudarmottara. Śilparatna, a latter treatise of great repute, mentions white, red, yellow, soot and śyāma (dark, blue or black) as primary colours. "The Abhilaṣitārttha-cintāmaṇi (cf. Mānasollāsa) knows as pure colours, white made of conch shell, red (prepared from red lead or from alakta juice, i.e. lac or from red chalk—gairika) green-brown (haritāla), i.e. sulphurated arsenic, and black from kajjvala (soot, used eye-black).

"The mixing of these colours is left to the ingenuity of the artist. He may coat them with lac and resin. Colouring substances are: gold, silver, copper, mica, deep coloured brass, red lead, vermillion, tin, yellow, orpiment, yellow myrobalan, lac, indigo and some kind of iron oxide"—Viṣṇudarmottara, Part III, Chapter 40. In Śilparatnam (cf. Ch. 40 vs. 119-130) prescriptions for the preparation of these vegetable and mineral colours are given. "Red chalk for instance ought to be ground on stone and left covered with water for a day, red lead also ought to be ground and covered with water for half a day, red arsenic, however, should be made into powder but it should not be covered with water. Then the colours should be ground once more and again put into water for five days. Afterwards, they should be mixed with the exudation of the Nimba tree, then at last they are ready to be applied on walls and pictures".

With this general introduction to the colour-scheme of the ancient treatises, just referred, let us now proceed with the subject in detail.

The topics on colours in the pictorial art as arranged in the Citralaksana (pp. 35-39) are: the primary colours—the Mūlaraṅgas or the Śuddhavārṇas; the secondary ones or compound colours—the mixtures of one another—the Antaritas or the Miśra-varṇas; the substances from
which colours were made—the Raṅgadāvyas—and the use of the gold in
colouring as well as the technique in their shading and delineations. All
these topics may be taken one by one.

**Primary colours.**—According to the V.D. as already referred
before, there are only five primary colours and Ab.C. however men-
tions only four. Indian texts on painting generally give only four
colours as primary ones exceeding the Western list by the addition of
white. It may however be pointed out here that blue and black are
different. Black is well known. What is the nature of blue? Ab. C.
gives it: ‘केवलै च या नीली संवेदिन्द्रवर्णम्’

‘This colour is, therefore, different from kajjala (for kṛṣṇa) and is
absolutely essential for preparing secondary colours. These five colours
are kept in separate cups so that they might be used as pure colours or
mixed to produce secondary colour tints’.

The Aparājitapracchā, also recognizes only four colours, but it has
an innovation. Here colours are related to the different styles like
Nāgara and Drāvida, etc., taken up in a subsequent chapter ahead—
vide “Styles of Painting” Chapter X.

**Secondary Colours**—result from compounds or mixtures of one
another. There is a very rich description of the varṇas in the Ab. C.
(Cit. Laks. p. 37 under तिर्नक्रमण: ) and this expatiation, along with those
found in other texts like Śilparatna and Śiva-tatva-ratnakāra, etc. have
very ably been utilized by Śri Śivaramamurti (vide his article ‘Paint-
ing and Allied Arts in Bāna’s Works’ J.O.R. vol. 7, 1933’) and it is
worth reproducing here:

“The texts on painting like the Citraśūtra in the Viṣṇudhar-
mottara, the chapters on painting in the Abhilāṣṭārthacintāmaṇi and
the Śiva-ratvaratnākara and the Citralakṣaṇa chapter of the Śilparatna,
etc. give a list of the various tints got by mixing primary colours. It is
remarkable that Bāna has set at naught the limited colour variety of
these texts and given out in his catalogue of innumerable tints that deep
and close study of nature which had enabled him to grasp the extreme
subtlety of difference between tint and tint. In spite of the limited
number of colours stated the texts on painting are not unacquainted
with subtle differences in the same colour. The Śilparatna gives three
gradations of red—Sindūra for light red, Gairika (mountain-born) red
(mineral chalks) for a middle tint and Lākṣa (lac) juice for a deep
colour. The Abhilāṣṭārthacintāmaṇi and the Śiva-ratvaratnākara tell
us that vermilion is for reddish brown, and red lac or sap, red sanders
and mountain-born chalks are for crimson tint. They echo Bāṇa’s statements. White and black give the grey of smoke; blue and white the colour of the pigeon similar to the Rājāvarta and the hemp-flower. Red mountain chalk and conch powder give a peculiar pale red (Dhūmracchāya). Darada (vermilion) mixed with white gives the pale red of the red-lily while Alaktaka (red lac or sap) combined with white gives the colour of the sun’s horses. The difference is very slight here. Pure indigo (Nilī) of the colour of the blue lily gives a green tint when mixed with yellow pigment. Red lac with lamp-black gives a dark brown and with blue the colour of the Jambū fruit. The tints got by mixing primary colours—like smoke grey, pigeon colour, the different varieties of red, brown, green and the colour of the Jambū fruit are clearly given by Bāṇa. The variegated hue to which he refers is given by the Śilparatna as a convenient colour for artists; but according to Śrīkumāra it is got by mixing red, black and yellow in equal proportions. Red and yellow give the colour of Bakula flowers which Bāṇa describes as Dhusara (tawny). This is the same as flame colour. There are also other varieties of red given in the Śilparatna. The green of the parrot’s wing described by Bāṇa as not dissimilar from that of the plantain leaf is got by a mixture of Haritāla (yellow) and blue; and the purple of the Jambū fruit so cleverly described by the parrot in the Kādambara is the result of the union of red lac and blue. The yellowish white of the inner petals of the Ketaki flower noted by Bāṇa is the type of white got by mixing Haritāla and conch-powder as laid down in the Abhilaśītarthacintāmaṇi. The rosy colour of the pigeon’s leg in the Kādambara is the ‘Gaura’ type of rosy white in the Śilparatna, which is the same as the Saurāśvasadrśaprahvā (colour of the sun’s horses) of the Abhilaśītarthacintāmaṇi and the Śivatattvaratnākara, though the ‘Gaura’ of these books is slightly different from that of the Śilparatna being got by mixing red and yellow instead of red and white. The piṅgala type of yellow, that Bāṇa states as the colour of honey, is not the result of a mixture of white and yellow in the proportion of one is to two that the Śilparatna gives. It is a tawny colour—more red than yellow—something like Piṅjara which is defined by the Haimakośa as Pitarka. Bāṇa gives the Piṅjara type of reddish brown as the colour of ripe paddy fields, a really true observation; and this colour is lighter than that of honey which has a greater proportion of red. This might be the same as the Atirakra of the Śilparatna with yellow and red in the proportion of one is to two. The variegated colour of deer, tigers, peacocks, tititries, etc., as given by Bāṇa is quite in accordance with the rule of the Abhilaśītarthacintāmaṇi and the Śivatattvaratnākara that
holds the use of different colours for the effect of the animals absolutely necessary. It might be two colours or three or more.”

N. B.—The textual quotations in the footnotes are avoided as they are already there in the Citra-lakṣaṇa, appended in the end.

**Colour Substances**—as described in the V. D. are manifold—a workable list however (Cit. Laks. p. 35) is kanaka (gold), rajata (Silver), tāmra (Copper), abhraka (mica), rājāvanta (an inferior diamond of Virāṭa country what is called Lājawar’ in eastern districts like Gorakhpur), sindūra, trapu, haritāla, sudhā, lākṣā, hingulaka and nīla. Loha is also mentioned as a colour substance.

We can divide colours into two broad classes—natural and artificial. Dr. Motichand observes: “The natural pigments comprised of certain elements, compound minerals and vegetable extracts; and the artificial, all manufactured salts or the pigments owing their colours to vegetable or insect dye-stuff.” (Mughal Painting p. 18).

Now leaving aside the order of the colour-substances as tabulated above, let us say a few words on some of the more important colour-substances:

**Sudhā.**—The V. D. III. 40-2 enjoins the use of lime (Sudhā) for white.

**Sindūra.**—In the preparation of red pigments many substances, such as red stones and red clays, red ochre (gerū) hiraunjīl, etc. are used and orange lead, i.e. sindūra is also an important colouring material in it.

**Hingula**—also goes with sindūra. It is vermillion or crude cinnabar or sulphide of mercury. It is called ‘igur’ in Hindi. That sometimes outline was drawn in vermillion is referred to in the Mahā-vamsa (xxvii. 18).

**Nīla**—Indigo and Rajavarta, the blue par-excellence, are prominent among blue-pegments.

**Indigo (nil)**—“This colour was manufactured in India in antiquity and largely exported to Greece and Rome. It is also mentioned in the Viṣṇudharmottara, III, 40, 26, as one of the colouring materials. The colour is extracted from certain plant known in modern botany as indigo-ferae. In the beginning it seems to have been largely used for dyeing cloth but later on, specially in the painting of the Akbar school, it was used as a colour.
Ultramarine azure (lāzwardī).—The ultramarine azure was used in Indian pictures from ancient times, though lapis lazuli from which this colour was produced is not a product of India. The blue par excellence in Ajanta paintings is ultramarine. This, however, came from outside the Deccan, probably from Persia. Ultramarine is also used in the illustrated palm-leaf manuscripts of the Prajñāpāramitā from Bengal and Nepal from the tenth century onwards, and also in the illustrated manuscripts of the Kalpasūtra and Kālakārīyatāšī belonged to the period between the twelfth and sixteenth centuries”—Mughal Painting, pp. 24-25.

“Now reverting to the use of the azurite and lapis lazuli in Indian painting we are aware that the rājavarta was known as a colouring material in the Viṣṇudharmottara, But this blue must have been a very costly material in ancient times. Now a question rises about the so-called deep blue used in Ajanta painting. I do not think that it is ultramarine but quite possibly the azure. Even the deep blue of Jain miniatures seems to be azurite. In the Mughal painting, however, real ultramarine azure has been used in costly paintings to denote sky. Sometimes the blues of garments are painted with azurite; the exuberance of blue in calligraphic panels also points it to be azurite than real ultramarine. In Pahārī painting the excessive use of azure is apparent. But in spite of all this there is no separate mention of azurite anywhere either in Sanskrit or Persian. It seems possible that azurite and lapis lazuli in Mughal painting went under the same name”—ibid, 26-27.

Haritala— is one of the popular yellow pigments and Rāmaraja—yellow ochre also yields brownish yellow. “Orpiment (hartal) was used in illustrations of the Buddhist palm-leaf manuscripts of the Pala period and in the miniatures of the illustrated manuscripts of Apabhramśa or Western Indian style. The use of orpiment in Jaipur painting and Rajput painting as such only reminds us that the Rajput school, though greatly influenced by the Mughal school retained some of the earlier traditions intact. I have not seen orpiment used in Mughal painting; its yellow par excellence being gogilī or peorī”—Motichand.

As regards the green pigments, something has already been gathered from Ab.C. cf. Sivaramamurti’s article. “Orpiment or sulphide of arsenic (hartal) mixed with indigo yields a green known as zahari in the terminology of Mughal painters”—Motichand.

Use of Gold and other Metals— Metals were widely used both in sculpture and painting. Gold, the metal par excellence, has been a
hobby of the grand painters, because it trailed with itself the suggestion of power and grandeur, gleaming lustre and its disinclination to tarnish. Lavish use of gold in order not only to delineate the details of costume but also to make painting attractive has been time-honoured tradition through the ages.

"It is not known since when the gold-leaf began to be used for decorating images and paintings, but it is certain that in the early centuries of the Christian era gold-leaves were being used for decorating the stucco images of the Buddha in Gandhāra. The Viṣṇudharmottara Purāṇa also mentions gold as a colouring material (Viṣṇudharmottara, III, 40, 25), but we do not find the use of gold in the paintings of Ajanta, Ellura, Bagh or Badami. In the illustrated Jain manuscripts of the fifteenth century, gold, however, is profusely used. It seems, therefore, quite possible that the use of gold as a colouring material and also border decoration was introduced in India from Persia where the method of decoration with gold was first introduced by the Timurides in the fifteenth century. In the sixteenth century this method of decoration extended from Bokhara to various Persian centres. It came to India from Persia, where its use became general. The use of gold was not only confined to the embellishment of the manuscripts but was also extended in the binding of albums and for the decoration of calligraphic panels"—Motichand.

This observation about of the antiquity of the use of gold in Indian paintings is open to controversy. Dr. Motichand on the basis of archaeological evidence, i.e. absence of the use of gold in the paintings of Ajanta, Ellura, Bagh and Badami, traced its influx in India from Persia. This, I contend, is confusing the artistic creations with the canons of Art. All this pictorial heritage of India as illustrated in the cave monuments is a direct outcome of the religious upsurge of the time. Painting, a palace-culture, must have been more refined and grander in the courts (with the use of gold in it) and simple yet sublime in the religious establishments like the cave-temples as referred by the learned Doctor. In pictorial canons of the V.D. (belonging to the early Gupta period) if the use of gold is there, its artistic representation in pictures must have also been there which unfortunately are lost to us. All the principal texts headed by the V.D. echo this tradition of the old. Hence in my humble opinion the scholars should reconsider this point and revise their opinions.

Now as regards the other metallic substances, used as colouring material are rajata (silver), tāmra (copper) trāpuṣa (tin) Abhrak (mica),
and also loha (iron) as already referred to, in the above list. All these metallic elements were used in the form of powders applied to the painting mixed with binding medium.

A word on the technique of the use of gold as gathered from the ancient texts like the V.D., Ab. C. and S.R., may be also said here; before the topic of delineations of shades and brightening of the picture with the colours and metallic substances may be taken up.

The V.D. explicitly mentions the use of the gold, but as regards its technique, its prescription is general, taking perhaps all the metallic substances cf. the word 'लोहानाम्'—Cit. Laks. p. 35 last but two lines—and accordingly it hints at two-fold technique of the use of these metals:

1. Patra-vinyāsa, i.e. gold leaves or leaves of any other metal; and

2. Rasakriyā—used in the form of the liquid transformed by heating it up with the mixture of Abhraka along with other ingredients such as compā-kutha and vakula-nirīṣa. (N.B. kutha is the same as 'kvatha' in the physician’s Materia Medica and as regards the ‘nirīṣa’ it is a kind of exudation or gum of some tree.)

The substance of the prescription of the use of gold as found in the Abhilaśārthacintāmaṇi and Śilparatna—Cit. Laks. p. 36 (वर्णंद्र श्वर्णयोगः) and p. 38 (श्वर्णलेखविक्रियः) is as follows:

"Gold-leaf should be divided into finest leaflets, and then ground with a well smoothed stone; afterwards it has to be mixed with water and with a small amount of sand. When this paste is well ground it should again be put into water so that all dirt may rise to the surface. The gold paste should then be pressed, mixed with vajralepa and applied with suitable brushes. There were nine brushes for every colour. When dry, the artist should rub it slowly with a boar-tusk until it becomes bright. Then again he may place over this very fine gold leaves and rub them with hard cotton.

It may be noted here (cf. Cit. Laks. p. 38) that though two methods of the use of gold are described in the Śilparatna; practically there is no difference in them except the minor details because in the
exposition of the ‘vidhi’ the texts particularises the aid of vajralepa which is already there in the first ‘vidhi’.

Brushes

The Samarāṅgana-Sūtradhāra under Vilekhā-lakṣaṇa (73. 12-21) gives a variety of five-fold brushes. They are technically called Kūrcaka, Hastakūrcaka, Bhāsakūrcaka, callakūrcana, and Vartanī (?) Each of them has been provided with a particular shape of their points and they are tabulated as follows:—

**Types** | **Shapes**
---|---
1. Kūrcaka | Vaṭāṅkurākāra — points like those of the sprouts of Banyan tree.
2. Hastakūrcaka | Āsvatthāṅkurākāra — „aṅ Āsvattha tree
3. Bhāsakūrcaka | Plākṣa-Śūcinībha „an Indian fig tree.
4. Callakūrcana | Udumbarākara „another variety of an Indian fig tree.
5. Vartanī | —

_N. B._ K. P. Jayaswal (cf. “A Hindu Text on Painting”—Modern Review XXXIII, page 734) however, mentions that there were as many as nine brushes for every colour.

This information supplied by our text is limited to shapes. What about their sticks (Daṇḍa)? From the corrupt line (73.22) it may be surmised that these used to be made of bamboo (cf. Vaṅavodāṇḍaḥ).

Abh. C. (also Mānasollāsa) (Cit. Laks. p. 29) prescribes for the preparation of the paint-brush what is termed as Lekhāni, to bring the hair of a calf and they should then be bound up with the aid of lākṣā (lac) on the tip of the tūlikā. This lekhāni is of three kinds—Shūlā, Madhyā and Sūkṣmā. The first is to be used in the application of paint-plaster or ointment (लेपन), the second in the drawing out the outline (अक्रम) and the third in the finishing up the minutest of lines (सूर्यं लेखा) Śilparatna, however, follows Ab. C. in this respect with some additional innovations of the three-fold lekhāni to be varied to nine for each of the three primary colours like this: In shape the lekhāni is
of three kinds—Sthūlā etc. (cf. above vide Abh. C.) but in use it is to be sub-divided again into nine for each colour. It also gives variations in the hairs with which the three varieties of the lekhanī is bound up on their tips. The S. R. prescribes the hair of calf-cars only for the Sthūlā (cf. Abh. C.) for the madhyā and the sūkṣmā, the hair of the stomach of the goat and those of the tail of the hog are preferred respectively.

**Vartanā—the Delineation**

One of the principal elements in the production of pictures is what we have called it Vartanā, the display of light and shade along with the equally important element, the Rekhā, the delineation and articulation of form. Both these elements are very much dependent for their fuller representation upon a set of three other accessories in the pictorial art. They are technically called Kṣaya and Vṛddhi—decrease and increase,—the science of fore-shortening, the fundamental norm in painting without which neither delineation and articulation of form nor the display of light and shade can be fully represented. Equally important is the law of proportion, the Pramāṇa, also. Dr. Kramrisch remarks (cf. the V. D. Translation—Introduction, page 14) “Fore-shortening (Kṣaya and Vṛddhi) and proportion (pramāṇa) constitute with regard to single figures, the working of observation and tradition. The law of Kṣaya and Vṛddhi was as intensely studied by the ancient Indian painter as was perspective by the early Italian masters. Pramāṇa, on the other hand, was the standardized canon, valid for the upright standing figure and to be modified by every bent and turn”.

Now catching the lost thread of the Vartana, according to Viṣṇudharmottara (cf. Ch. 41), it is stated to be three-fold: 1. Patraja—cross lines, 2. Airika—stumping—and 3. Vinduja—dots.

The painter draws an outline in yellow and red colours as a rule. Both Viṣṇudharmottara and Bharata’s Nātyaśāstra concur in their view (cf. ibid p. 17) that “the painter should think of the proportionate size of the thing to be painted, and think of it as having been put on the wall. Then calculating its size in his mind, he should draw the outline making all the limbs. It should be bright in prominent places and dark in depressed places. It may be drawn in a single colour where comparative distinction is required. If depressed places are required to be bright, jet black should be used.”

As regards modelling to produce the effect of roundness or curvature, bright colours are used until the deep darkness is produced—vide Śivatatva-ratnākara.
Mixture of colours—thousand of them,—cannot be described in full in any treatise. They are always left (the tradition agrees to it) to the imagination of the artist. Great emphasis is laid by the ancient masters on the light and dark shade of every tone. Again it may also be noted that for every phenomenon the brush with paints are not needed. "The colour has partly descriptive and partly suggestive significance". For example take sky or the atmosphere, Viṣṇudharmottarā illustrates this phenomenon in both descriptive as well as suggestive colours. In the former, the sky is to be represented in blue colour of blue lotus and wearing a garment of that colour, if represented as a statue, it should carry the sun and the moon in its hands (cf. V. D. Part III, Ch. 62, verses 1-2). In the latter however, taken in a naturalistic and descriptive sense, it has to be painted as almost without any special colour.

In the end it may be pointed out that proficiency in painting really depends on how a painter can delineate light and shade. Light and shade also go with the depths and heights as is evident from poets like Kālidās who simply paint the picture in their similes and Utpreksās (cf. Kumārsambhava lines):

"उमीतिः तूलिकयेय चित्रं
कुन्तिमलकं नवयोवनेन,

Dr. Raghavan Comments:—

"Her body in girlhood was like an unfinished picture which when worked out with fine brush, attained the waken state as it were from the sleeping or blind state. The word विभक्ति here is important. It means the effect of light and shade; and this is given as one of the necessary good qualities of a picture in the Viṣṇudharmottarā:

"स्वारं प्रमाण्युज्वलं मधुरत्वं विभक्ति"

There are yet two other important topics under delineations and they are Landscape painting and the delineations of Rasas and Rasadrṣṭī to be taken in the subsequent chapters.
CHAPTER VIII

HOW TO PAINT—CONVENTION IN PAINTING

This is very important theme of the pictorial art canons. How to paint is to be answered both from the point of view of Realism and Idealism. All Fine Arts, Poetry, Drama, Music and Painting, etc. are guided by the loftiest of Idealism and highest of Culture as well as noblest of themes and sublimest of Conventions. Conventionalism in the art, therefore, is its life-breath, which in its turn is guided by Realism and Idealism both. Realism does not mean photographic fidelity. Similarly Idealism cannot be a monstrous torture of Realism. Idealism is Realism perfect and graceful. Realism has always been the ideal not only of Painting and Sculpture but also found fully represented in Poetry. In Śiśupālavadha (III.51) even the live cat is taken for statue—so marvelous is the work of Sculptors. Another type of this highly realistic representation is to be found in ‘Raghu-Vamśa (XVI.16) where lions spring fiercely to kill the mighty elephants painted on the walls of bathing houses on the banks of Sarayū only to discover that they are merely lifeless drawings and nothing more. Similar examples of such extraordinary realistic treatment in painting and sculpture can be multiplied from both the literary and archaeological sources to prove this realism in Indian art. We have already noted (cf. ‘Types of Painting’) that every Picture and especially a Viddha Citra (i. e. a portrait) should be like a reflection in the mirror.

Further again “Light and shade or rather Chiaroscuoro as it is technically called in the artists world, is a factor to which considerable attention has been paid by our ancients. This is an outcome of the desire to faithfully represent the volume or the third dimension on a plain surface like the board or the canvass. This was done either with a single colour, i. e. monochrome or with different colours as we have it given in the Abhilaśītārtha-Cintāmaṇi and Śiva-tātvaratnākara:

पूर्ण-प्रतिभेतः पञ्चालोपालितः यथा।
उष्णवर्षे प्रोक्ते स्वामे स्वामलं निम्नदेशतः।।
एकवर्णपि तं कुपारस्तत्तम्यविशेषतः।

The oldest authority on this point is the Mahābhārata where the possibility of highly realistic representation by means of light and shades
in pictures is referred to in the verse quoted by Kṣemendra in his Kavikaṭhābharaṇa to show Vyāsa’s knowledge of various arts including painting.


dr keś ṇe vīvānīcchaya yatha bhagvato vāyasvya—
‘abtaḥya-vāi tathāyaṁ daśaśaśwīr bhavasya:।
same niṣāpṛatānīv vīvānīsāvādī jana:।’

Following it Hemacandra repeats the quotation in his Kāvyānuśāsana. Dhanapāla has a passage in the Tilakamaṇjarī where he talks of light and shade in colours bringing out the effect of relief. The use of the word ‘Dinakaprabheva Prakāśitavyaktonnatavībāga’ is significant especially when it shows us that the painter of ancient India had observed the play of light on forms and the effect of light and shadows thereby. There are other passages from Sanskrit literature talking of the directions and forms of shadows, etc. that bear testimony to the very keen and accurate study of nature in ancient India; and with all this mass of evidence for it, it cannot be so easily said that Chiarosculo was a sealed book to our forefathers. A look at the frescoes of India from any quarter, Ajanta, Bagh, Sittannavaśal or Tanjore would reveal how well the principles of perspective and foreshortening were mastered. The talk of īśayavṛddhi in the Śilpa-texts is actually shown in practice on the walls in these places.

From the foregoing pages it is evident what was the ideal of our ancients in the pictorial world. Their attempt was at realistic treatment. Of course there are conventions in all spheres and as such certain conventions are there in painting too. Representation of the three worlds being the aim of the artists of our land, and the forms of the divine ones, etc., being beyond the reach of our mortal eye, canons and descriptions regarding their forms, etc., laid down by seers had to be strictly followed”—Śivarāmamūrti J. O. R. Madras Vol. 8. 1934.

Thus treading our path through the mist of realistic representations of the old, we reach the door of treasure house of the Conventions. We have already heard some of the painting Conventions like īśaya and Vṛddhi, etc. Why should we adopt them? Impossibility of working of a hair beyond an indication of it, and a total inability to represent eyelashes and colour in sculpture, the impossibilities of representation of volume—the three dimensions—in painting are some of the time-honoured factors which gave rise to Conventions in this fascinating pictorial art. There is yet another very powerful purpose of the Conventionalism in painting. It is to raise it as high as the Dhvani Kāvya
in poetry. Where there is no suggestiveness, only a play of words, etc., it is termed as Adhama Kāvya; Suggestion, the vyāngya elevates it high, and makes sublime. "The most detailed delineation in a picture where nothing is left to suggestion and where finish goes to a point of vulgarity is never so desirable as suggestive sketch full of idea and thought provoking". 'Convention' therefore in the context of painting 'is that particular suggestion that softens a picture and at the same time gets recognised being understood to connote a certain meaning by a large number of spectators' just as in Alaṅkāra we talk of Vyaktāvya- kta Kāminikucakalaśa as very beautiful and suggestive and bring it in as an illustration of Vyāngyakāvya we have the Vyaktāvya suggestive picture with healthy conventions as the real force in art.

We have a lot of references in sanskrit literature where particular conventions denote particular states of emotions. The mudrās and sthānas, etc. of Nāṭya are other methods of expressing the same states and emotions. And as the method of suggestion in Citrāśāstra is not very different from that in the Nāṭya-Śāstra as stated in the verses:—

यथा नूतन तथा चित्रेः चैलोक्षणानुगतः स्मृतः।
दृष्टिपरशः तथा संभवो अज्ञयोगवशसः।
करारशः के महा (तत्) नूतन पूर्वोक्ता नूदस्ततम।
त एव चित्रे विजेत्य नूतन चित्रं परं मतम।

Viṣṇudharmottara.

We have to take into consideration both the arts.

All this realism and idealism in relation to conventionalism was introduced here to bring home to the reader the ancient technique—how to paint pictures—the subject-matter of this Chapter. We have already taken notice (vide 'Scope of Painting') of the very apt declaration of the author of Śilparatna to the effect that representation of the three worlds is the aim of the artists of our land—ज्ञातः स्वाभाविकवै ये सति

भुवनाचै। तत्तत्त्रभावतत्स्यं करणं चित्रमुक्तः।—and the forms of the divine beings as well as the visualizations of so many things of the objective and the subjective world being beyond the reach of our mortal eyes, canons and descriptions regarding their forms and ideas as laid down by seers had to be strictly followed. Thus with this introduction the question: "How to paint?" gets answered in conventions of the pictorial art.

In the Viṣṇudharmottara there is a separate and full section titled Rūpanirmāṇa (also cit. laks. pp-24-29) which is the most representative
expiation on this most important theme of the painting. This, therefore, has to be taken notice of in full. It has already been translated by Prof. Kramrisch and fully used in his own way by Śri Śivarāmamūrty also, vide his article ‘Conventions in the art of Painting’ J. O. R. Vol. VIII 1934, and the present writer will make an attempt to study it in tabulation so as to present it in a more coherent and systematic way.

It may be noted at the very outset that conventionalism in Indian pictorial art was fully guided by the proportionate visualisation also. It is, therefore, that in the representation of Daityas, Dānavas, Yakṣas, Kinnaras, Devas, Gandharvas, Rṣis, Kings, ministers, Brāhmīns, etc., separate pramāṇas of each class based on separate calculations like Hamsa, Bhadra, Rucaka, etc., and the special distinguishing characteristics are given. Let us see all these as tabulated hereunder:

**Objects**

<table>
<thead>
<tr>
<th>Rṣis (Sages)</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>lustrous but weak and emaciated, with matted hair and skin of the black deer, as the uttarīya</td>
<td></td>
</tr>
</tbody>
</table>

| Devatas and Gandharvas           | with Śekhara-mukūṭa                                     |

N. B. 1.—The text seems to be corrupt. Sri Śivarāmamūrty translates it as not devoid of crowns and having a Śikhara. But I would take Śekhara for Śikhara. Thus the meaning would be: these should be shown not in crowns proper but in one of their varieties—the Śekhara crown.

| Brahmaṇas                        | full of splendour cf. Brāhma-teja (ब्राह्म वर्णित:;) and wearing white garments. |

| Ministers, Atrologers, Royal priests | adorned fully and in a gaudy fashion with all sorts of ornaments and with turbans and not crowns. |

| Daityas and Dānavas               | with terrible aspect—fearful face, with globular eyes, frowning eye-brows and with a gaudy apparel. |

| Gandharvas, Vidyādharas           | handsome with garlands and ornaments, having swords in hands and flying in the sky or moving on the earth with their wives. |

N. B. 2.—The text says that w’ves of Kinnaras, Nāgas, Rākṣas, Yakṣas, greatmen, Piśācas, Vāmanas (dwarfs), Kubjas (humpbacks), Pramathagaṇas and kings are to be painted appropriately to the measurement of their husbands which in case of first three is Rucaka-pramāṇa and the fourth in Āṣapramāṇa and the rest according to their natural measurements.
Kinnaras (i) with the face of a horse and a human body; be completely decked with jewels, lustrous and carrying musical instruments. (ii) with a horse’s body and a human face.

Rakṣasas terrible, with fierce eyes, hairs all flying up dishevelled.

Nāgas like gods with an addition of hoods on their heads.

Yakṣas fully ornamented.

N. B. 3.—The Pramathas of gods, and the Piśācas have no special pramāṇa.

Gaṇas of gods —having faces of various creatures, wearing varied dresses, carrying different weapons engaged in multifarious sports and activities.

N. B. 4.—All Vaishavagaṇas are one type except for four differences—one class, Vāsudevagaṇa, resembling Vāsudeva, Saṅkarṣaṇagaṇa resembling Saṅkarṣaṇa and gaṇas of Pradyumṇa and Aniruddha resembling them both—all possessing the valour of their lord, clear like moon, and dark like blue lotus or the marakāta gem with the lustre of sindūra.

Veṣṭegaṇaś with gaudy apparel in Śṛṅgāra and in
(prostitutes) Rucaka-pramāṇa
Kulastriyah full of modesty and in Mālavya (Ladies of pramāṇa with ornaments, but not
the house) gaudy.

N. B. 5.—The wives of Daityas, Dānavas and Yaksas are beautiful; others according to their forms.

Widows —greyhaired in white clothes, devoid of all ornaments.

N. B. 6.—Dwarfs, humpbacks, old ladies and beautiful damsels are to be in the retinue of princesses.

Kāñcukī —old

Vaiśyās and in Rucka and Śaśaka pramāṇa, wearing
Śūdras dresses according to their castes.

Commander-in-chief very proud, mighty with a ponderous head, broad chest, prominent nose and chin, lusty shoulders, browny arms, thick neck, gigantic in proportions, with three
distinct wavy wrinkles on his brow, a broad waist, with his look upwards.

**Warriors** — knitted brows.

**Armed foot-soldiers** over-bearing look, gaudy dress and haughty bearing, of Karāṇṭaka type, armed with swords and shields.

**Bowmen** — bare knees with excellent bows, wearing slippers on their feet.

**Horses and Elephants**

**Warriors on them** — generally dark in colour, with ornaments, their hairs in Jūṭa-ṭasara fashion.

**Horse-riders** — in northern fashion.

**Bards** — with gaudy apparel, veins visible on their neck with sight upwards.

**Heralds** tawny and looking sideways.

**Warriors with clubs** like Dānavas.

**Pratikāra** (door keeper) with demeanour, neither too proud nor too calm, holding a staff, sword hanging by his side.

**Merchants** — with high turbans.

**Musicians,** — wearing gaudy dress.

**Dancers, Critics of Instruments**

**Respectable townsfolk** with silvery hair, decked with auspicious ornaments, dressed in clean raiment, courteously disposed, affable and sweet-tempered, good-looking by nature.

**Workmen** engaged in duty.

**Wrestlers** haughty, terrible, and tall, with a body of large proportions, thick neck and a closely cropped heavy head.

**Bulls, lions, etc.** with the natural background—meadows and forests, etc., respectively.
CONVENTION IN PAINTING

N. B. 6.—Sādṛṣyakaraṇa, i. e. faithful delineation being the most important canon of pictorial art these above depictions relate to the objects generally not seen by the painter; otherwise faithful representation is the rule.

N. B. 7.—The text lays down that people born in different countries are to be painted according to the form of their features, colour and apparel, and further directs the painter to carefully ascertain land, occupation, position and work, seats, couches, vehicles and dress, etc. before discriminating and painting them properly.

Rivers having bodies, with Vāhanas holding Pūrṇakumbhas and knees bent.

Mountains With Sikharas at the top of the head.

Earth With islands in her hands.

N. B. 8.—ढीरपालां च करेःकालिं तथा सूमण्डलं शुभम्—this line is unintelligible to Sri Śivaṛamāmūrti and Dr. Kramerisch some how suggests earth with the islands for hands—I however would interpret Earth as a goddess in whose hands are shown the islands.

Oceans Bearing jewelled jars, with mountain peaks as their hand. Sri Murty however takes it ‘with śikhara mudrā’—the word pāṇi in sense of hasta, i. e. mudrā is not current, nevertheless substance not unwarranted with water as their hollow and for their symbols of weapons (and not) they should be a bit depicted on their heads. ‘A sign of water (wavy lines) is to be depicted about the lip of their weapons’, Murty—is not acceptable to me at least.

Nidhis in general is represented in pot (kumbhas)

(treasures)

Śāṅkhāniṣṭhī in drawing of Śaṅkha

Padmanidhi ” Padma

N. B. 9.—Other varieties of Nidhis as found in lirature are Mahāpadma, Makara. Kacchapa, Mukunda Kunda, Nila and Vara—nine in all.

N. B. 10.—The text directs us that ‘all objects to be drawn’ (i. e. कार्य)—and not ‘activity’ as taken by Mr. Murty—should conform to the forms, their mūrti. Thus the divine ones should be specifically marked off by an akṣamālā and book.
Thus for the objects taken as Dr̥ṣṭya and now the text passes to the Dr̥ṣṭya objects:

‘अत: परं प्रवक्ष्याभि रूप यवस्य दृश्येत्’

- **Sky**— Colourless, full of birds
- **Heavens**— full of stars
- **Earth**— Three fold.—(i) Jāṅgala—wild
  (ii) Anūpa—arid or marshy
  (iii) Miśra—?
- **Mountain**— With chains of rocks, peaks, dhātus, trees, waterfalls and snakes
- **Forest**— full of trees, birds and beasts
- **Water**— with a number of fish, tortoise, swans and other aquatic animals
- **Town**— with picturesque temples, palaces, markets, streets, beautiful royal highways
- **Village**— with roadways, with some gardens and groves on either side
- **Forts and Fortresses**— with their proper sites (bhūmiviveśa)
  (and not suitable background as Mr. Murty takes it) along with a rampart wall and battlements (high as mountains and not mountains in addition)

- **Āpano bhūmi**—having all sorts of Wares (bazaars)
- **Āpānabhūmi**—full of men drinking wine
- **Gamblers**— devoid of upper garments and the loosers and winners among them as sorrowful and full of joy, respectively.
- **Battle-field**— with four-fold army (chariots, elephants, horses and footmen) Warriors furiously fighting and blood flowing about the corpses of the dead ones.
- **Burial ground**— suggested through funeral—piles of logs and dead bodies.

- **Mārga (way)**— with caravans fully loaded
- **Night**— (i) general
  suggested with moon and stars, thieves stealthily approaching and people fast asleep (another epithet is ‘पिलिकातीलवकास’
CONVENTION IN PAINTING

which is not intelligible. Dr. Kramrisch translates it as those engaged in worldly pleasures. I would however emend it as दस्तिलौकङ्काणम् (उलूक+समूहायंब्वण) thereby meaning as ‘also shown ulūkas (roaming about)’

(ii) first half with Abhisārikās

Dawn with red streak, dim lamps and cock’s crow

Day with men drawn in active work

Sandhyā with Brāhmaṇas engaged in contemplation

(Evening) Darkness with people (and not thieves as Mr. Murty takes it) moving to their houses

Moonlight with the bloom of kumudas, the blue lilies and

(Jyotisna) closure of lotus petals.

Sun with the depiction of the fatigued people.

Spring with trees full of blossoms, cuckoos and bees and people gay and happy.

Summer with perspiring people, animals under the shade of trees and buffaloes bathing in mud and dried up lakes.

Rainy season with overhead clouds (full of water,) the rainbow, the lightening, birds hiding in trees and lions and tigers, etc. in their dens.

Sarat season with trees full of fruits, fields of ripe corn and sheets of water full of swans and lotus.

Hemanta with a misty atmosphere and barren earth with dew-sprinkled surface.

Śisira with joyous crows and elephants, shivering men and a dewy atmosphere.

N.B.—The text says that only a look at the fruits and blossoms of trees as well as the mirth and joy (or otherwise) of the people—in short a look at the world around, should give the picture of the seasons.
CHAPTER IX

PAINTING AND AESTHETICS

Not only the Rekhā—the delineation and articulation of form—and the Vartanā—the display of light and shade—constitute the essential elements of pictorial art, but the skill in the colouring (the essence of painting) is also the most predominant factor in the representation of the Citra-images.

The expressionism of colours visualises a temperamental attitude and is concerned with the wide range of emotions, which in their turn give rise to what are called Rasa-citrās, the pictures of emotions. Śrī Kumāra (cf. Silparamata vs. 145-7) considers these rasa-citrās as a group by themselves. They are distinct from the realistic paintings which are resembling what is actually seen in nature and look like a reflex in a mirror.

According to Bharata (cf. Nātya-sāstra ch. VI, vs. 42-43) "each rasa (emotion) had to be painted in its expressive colour, the śṛṅgāra (erotic) was of śyāma hue, the laugh-exciting (hāsa) of white colour, the pathetic (karuṇa) of grey colour, the furious (rudra) of rudd colour, the heroic (vīra) of yellowish white colour, the fearful (bhāyāma) of black colour, the super-natural and amazing of yellow colour and the repulsive loathsome (vibhatas) of blue colour".—Kramrisch’s Trans.

The author of the Samarāṅgana-Sūtradhāra, himself a great aesthetician (cf. his authorship of Śṛṅgāraprakāśa) and a king of very refined talents and sentiments, must have had this traditional background of the intimate relationship between aesthetics and the painting that he has devoted a full chapter on this topic in connection with the exposition of the pictorial art.

In the 82nd Chapter, entitled “Rasadrṣṭi-lakṣaṇam” at the very outset he proclaims, “Now (after I have described the canons of painting in detail) I shall describe the Rasas and the Rasa-drṣṭis, because the Bhāvavyaktih—the manifestation of sentiments in pictorial images (citra) is dependent on the rasas and rasa-drṣṭis (tadāyattā).

Then follows the exposition of the eleven Rasas and eighteen Rasa-drṣṭis most particularly suited to the science of painting in relation to
their delineation in pictures and images. The following table will show both these groups at glance with their characteristics:—

**A—ELEVEN RASAS**

<table>
<thead>
<tr>
<th>Physical</th>
<th>Mental</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>manifestations</strong></td>
<td><strong>manifestations</strong></td>
</tr>
<tr>
<td><strong>1. Śrāgāra</strong></td>
<td>Motion in eye-brow lovable look.</td>
</tr>
<tr>
<td><strong>2. Hāsyā</strong></td>
<td>Apāṅgas, the outer covers of the eyes are blossomed; the lips flashing.</td>
</tr>
<tr>
<td><strong>3. Karuṇa</strong></td>
<td>Cheeks wet with tears, eyes closed up in the excess of sorrow.</td>
</tr>
<tr>
<td><strong>4. Raudra</strong></td>
<td>Eyes Red, the forehead swelled up, the lower lip being bitten up by the teeth.</td>
</tr>
<tr>
<td><strong>5. Premā</strong></td>
<td>Horripulation all over body (as a result of gain in riches, progeny and seeing near and dear ones.)</td>
</tr>
<tr>
<td><strong>6. Bhayānaka</strong></td>
<td>Eyes perplexed and simply confused, cowed down for the fear of the look of the approaching evil (enemy).</td>
</tr>
<tr>
<td><strong>7. Vīra.</strong></td>
<td>—</td>
</tr>
<tr>
<td><strong>8.</strong></td>
<td>—</td>
</tr>
<tr>
<td><strong>9. Bibhatsa</strong></td>
<td>—</td>
</tr>
</tbody>
</table>
10. Adbhuta

Pupils of eyes paralysed and gratified both on account of an extraordinary spectacle or scene.

11. Śānta

Happy look throughout. Absence of change and attachment.

B—EIGHTEEN RASADRSTIS

N. B. Each one of them is related to some principal Rasa enumerated above and indicated below:

1. Lalita Śṛṅgāra
2. Hṛṣṭā Premā
3. Vikasitā Hāsya
4. Vikṛtā Bhayānaka
5. Bhṛkuṭi —
6. Vibhramā Śṛṅgāra
7. Saṅkucitā ”
8. —
9. Ěrdhva-gatā —
10. Yogini Śānta
11. Dīnā Karuṇa
12. Drṣṭā Vīra
13. Vihvalā Bhayānaka and Karuṇa
14. Śankitā ”
15. Kuṭicitā Bhayānaka
16. Jihmā —
17. Madhyasthā & Śānta
18. Sthirā —

Without going into details it may be remarked—that all these rasas and rasa-drśtis are not a copy of the Kāvyāśāstra. They have been modified in their lakṣaṇas to suit the sentiments characteristic of images in paints. While in poetry the Bhāvas are of secondary importance—the rasas supermost, here in painting, it is the bhāvas the physical and mental manifestations, which play the supreme role.
Two important points in relation to the aesthetics in the pictorial art still need to be expounded. Firstly all these rasas, though characteristic of only human beings—men, women, and children and in their likeness the anthropomorphic forms of the gods and demi-gods and demons—they have an application to all sentient creations—"Maṇuṣaṇi Puraskṛtya Sarvasaṭveṣu Yojañeyt"—82. 13. This statement goes to the very core of the art and shows that if birds and animals in paints could be shown manifesting the sentiments, it is really the master-piece, the supreme achievement of the artist. It becomes a new creation, a superior creation to that of Brahmā, the Primordial Creator Himself. If it is through the symbolism of Mudrās—hand poses, bodily poses and the postures of the legs—the mute gods speak to us, giving their vent to the sublimest of thoughts and noblest of expressions, these so-called brutes can also become our co-sharers in the aesthetic experience. It is neither extra-ordinary nor supernatural about it. It is the marvel of the art. If poetry can create an idealistic world full of beauty and bliss alone, the painting, her sister must also follow the suit.

The art of Painting is based on the art of Nāṭya.—Another point to which the attention of the reader is re-invited is the intimate relationship of painting with the art of dance and the science of Music. The following lines from Viṣṇudharmottara are quoted to illustrate this fundamental background of painting (from Dr. Kramrisch’s translation p. 31.):

Mārkanda: Without a knowledge of the art of dancing, the laws of painting are very difficult to be understood. Hence no work of (this) earth (Oh) King should be done even with the help of these two, (for something more has to be known).

Vajra: Please speak to me about the art of dancing and the rules of painting you will tell me (afterwards) for (Oh) twice-born one, the rules of the art of dancing imply (those of) the art of painting.

Mārkanda: The practice of (dancing) is difficult to be understood by one who is not acquainted with music. Without music dancing cannot exist at all.

The author of Samarakṅaṇa-Sūtradhāra fully conversant with this tradition, after he has dwelt at length on the Rasadarṣis, has very beautifully brought out this implication in the 33rd and 34th lines of the 82nd Chapter:
Thus a perusal of the sections on painting in the Viṣṇudharmottara and in Bhoja’s Samarāṅgaṇa-sūtradhāra, etc., will show how Citra is based on the canons of Nāṭya. The authors of these texts find it possible to treat of Citra only after treating of Nāṭya. For Citra is only one scene of Nāṭya and Nāṭya a succession of citras. The Viṣṇudharmottara says that Citra is as much the art of imitation (anukaraṇa) as Nāṭya. The poses, the hands of dance called Nṛtyahastas, the Rasadrśṭis—these are studied elaborately in Nāṭya and this study is absolutely necessary for, and is fully utilized in, painting. Says the Vi. Dha—

विना तु ० नृत्यशास्त्रम चित्रसूत्रम तुधुविदयम्।
यथा नूत्ते तथा चिन्ते नृतौ कन्यातुकृति: स्मृता।
द्रश्यमच तथा भावा अन्नेपाठः नाम सर्वशः॥
करार्क ये महानूले पूर्वपुरा नृपसत्म॥
ते एव चित्रं विजेयम् नूत्त चित्रं परं मतम॥

i.e. what the hand poses have implicitly expressed (cf. manifold hand-poses, like Varada; Vyākhya, Jāna, Yoga—Mudrās and 64 Hastamudras, together with nine-fold bodily poses and a good many of the leg-postures), the rasas and the rasa-drśṭis make that explicit. Thus the images are bestowed life movement through this symbolism of gesticulation, the very essence of dramatics and aesthetics, both put together (Sarvābhīnayadarśanāt). Therefore, this delineation of the rasas and rasa-drśṭis and their representation thereof constitute the fundamental background both in Āgīka—(Drama) and the citra (Painting) arts. The science of painting is dependent on the science of Aesthetics (Dramatics included.)

Aspects of Poetry in terms of Pictures.—Dr. Raghavan has contributed a very exposition of subject in his own way—vide ‘Some Sanskrit Texts on Painting’ J. O. R. Madras Vol. XI 1934 and I am taking liberty to reproduce some portions here of that article to convey a fuller picture of this vital side of pictorial art: “Vāmana, among other Alankārikas, was a keen student of pictures and his Kāvyālambkāra-sūtras and Vṛti describe some aspects of property in terms of picture. With much insight, Vāmana says that the essence of
poetry is style (रत्नपत्र्वाक्यस्य) and compares this Rāti to the linear beauty, the lines of a picture.—एवं तिस्वयु रेषा सिंहव चित्र चाव्य श्रृतिनितम्—As style is the soul of poetry so are lines that of picture. On seeing this remark of Vāmana we are reminded of the Viṣṇudharmottara which says that the masters praise the lines.

Vāmana again returns to the same metaphor of which he seems to be very fond of and says in his Kāvyālaṅkārasūtra-vṛtti, III, 1.

यथा विकृत्चवले रेषा चतुर्विंचयपिण्डः ||
तत्सौ चापिप ग्रामः समस्तं गुणगुणमिलता ||

Another reference to painting in Vāmana speaks of colour. The Viṣṇudharmottara, after saying that the masters praise the lines, remarks that some others praise ‘colour’ (वणां रंगमितर जना:).

Vāmana says that ‘aujjvalya’ is that quality of the colouring of a picture which makes the picture always look new and fresh. ‘Aujjvalya’ is brilliancy which ensures the life of a picture. Otherwise the picture fades and looks very old. This quality is borrowed by him in poetry and he says that poetry looks brilliant and preserves that brilliancy by the quality of ‘कांक्षा’ in the words chosen.

श्रीर्वलं कांक्षा: || Ibid., III, 1.25.

ब्रत्सयु उज्ज्वलं नाम वणं अस्ती कांक्षितं || तदमः पुराणस्य संपूर्ण अनुवादः श्रीर्वलं कांक्षितिरस्माह्नुमु गुणविनिर्देशः ||
पुराणगच्छस्याठः तेन नवांग कथावचः || Ibid., III, I.

A similar idea of an old picture is visualised by Rājaśekhara, the dramatist, in a fine description of Nature in the fading evening twilight and approaching darkness in the prologue to his drama, Bāla-bhārata or Pracanda-pāṇḍava. He compares Nature at dusk to an old picture dulled by smoke.

‘कितोक्तमः कतापकलन्यामयानि मनात् भुवोधामुराण चित्रवचनात्यं जग्नयात्’

Vāmana in his Kāvyālankāra-sūtra (I. iii. 30-31) compares drama to picture and calls drama as literature par excellence, because of its likeness to a picture.

सद्यौं दशरथपरं नायकादि त्रैयोः तद्भवं चित्रफलं विशेषसाक्षात् ||

Bhaṭṭa Tauta, as has been quoted by his pupil, Abhinava, in his
Abhinavabhāratī, says that Rasa-realisation or emotional response is easily and excellently got only from a drama, for abhinanya or acting makes the thing live before us in drama. That is, there poetry attains the visual state when one can realise through the eye what one can only imagine otherwise. It is because of this quality that drama is called picture by Vāmana,—a series of pictures seen before our eyes. It is because of this quality also that drama is called Rupa (बरसंवाच्याचित्तिन् रंग दृश्यताय) — श्यक्तं तद्भवेद रंगं दृश्यतात् रूपकारित्वम्—गृहोऽपि.

Vāmana briefly compares Riti, the essence of poetry, to lines (rekhā) which are the essence of pictures. This sūtra is quoted and further explained by Ratnasvarā in his commentary on Bhoja’s Sarasvatīkaṇṭhābharanā:

यथा चित्रस्य लेख अक्षरवस्त्रवाणिवोन्मीलनम्, तथा रीतिरिति द्रितिये विस्तरः।

Rājanāka Kuntaka, another great Alankārika, in chapter III of his Vakrokti-jīvita says while speaking of the poet’s beautiful speech:

मनोलकलकलेपणस्यच्छायामधवः पृष्ठेः।
चित्रस्यवस्यवस्यवि हि रमणेष प्रलयम्।।

The stamp of beauty on a poet’s utterance is totally different from the materials of poetry, viz, the words and thoughts. It is the result purely of the great powers of the poet, constituting his genius. This is like the beauty of a picture which is born of the genius of the artist and is separate from the plank or wall on which the picture is painted or the colours employed. Kuntaka here refers to two surfaces, wall and plank, to the rules for lines, anatomy etc., given in the Citrasūtras, to the colours and to the ‘chāyā’ or ‘kānti’ or ‘aujalya’ of which Vāmanā spoke. The following is Kuntaka’s Vṛtti on the Kārikā given above:

फलकमलेखायामसुता भिन्नः, उल्लेखः चित्रस्यवस्यवान्याप्रत्येकः रेखाविनिवृत्तां वर्णं रुपकं विगुणविवेयाः; श्रायां कारितः। तदविद्यम् तारार्थप्राप्तस्य चित्रस्य चिन्मलकारकाकलाप्यस्य भविताय चिन्मलकारकाकलाप्य सकलमहत्तपदार्थं श्रायां चित्रस्यवस्यवान्याप्रत्येकं युक्तम्।—Ibid., p. 154.
The application of the Rasa theory to Citra.—It follows from the above-mentioned fact that Citra is based on Nātya, that the critics of old applied the Rasa theory of Nātya, and Kāvyā to Citra as well. As a matter of fact the Rasa theory applies to all arts. So it is that, while speaking of the kinds of pictures in the section on Painting in his Abhilaśītārthacintāmanī (Mysore ed.), king Someśvara speaks of one type of picture called Bhāva-citra:

शुच्चारिविसो यथ दस्तानादेव गम्यते
भावचिवं तदाभ्यां च विभावंकुक्षरकारकम् ॥

Jayadeva, author of the Candrāloka and his commentator, Payagunda Vaidyanātha, apply the Rasa theory to Citra.

कामे नातिरे च क्रांचे च विभावंकुक्षरकारकम् ॥
आभावाधिकान्तान दशः स्वयं भ्रारी रतः स्सूतः ॥ VI-3

The application of the Dhvani theory to Citra.—The application of the Rasa theory of drama and poetry to picture means that in pictures also Rasas are to be depicted by conditions which rouse them, viz., the objects of emotions, the excitements of emotions, the effects of emotions and the minor emotions which can be called fleeting feelings and which are accessory to the major emotional mood. This means the application of the Dhvani theory also to Citra. It certainly means so. For, in an artistic presentation, it is the suggestion that forms the very life of that artistic expression. This can also be proved by taking the canons given by the Viṣṇudharmottara for depicting things like evening, etc. A perusal of the verses in chapter 24, which show, how mountains, sky, earth, etc. must be depicted, will prove the truth of this statement. The subjects, e. g., gamblers should be suggested by depicting them as bereft of their upper cloth—‘उत्तीयकिशोरेश्च शूलासाक्ताग्रवद्येन्’—; A highway must be suggested by portraying a caravan of camels, etc. carring articles of transport (दुक्त समारूहारे: माणां सारं वद्यं वेत्;) The night must be suggested by drawing a thief walking stealthily, by an abhisārikā hurrying to meet her lover in her secret meeting place and so forth. Rather it is in picture that this principle of Dhvani, which, according to modern English critics, is “symbolism” in poetry, applies excellently. For here, in picture, there is no scope for the word which can name the subject depicted. In poetry, it is a fault to give anything by its name. To call Rasas by their names, which will never rouse up those Rasas, is a flaw of poetry, called the स्वाभविभावच्छेत्र of Rasas. Thus the title of a picture forms a very little part of it. If one does not avoid this flaw, his poem comes to the state of that picture which can be known only by its title or that frame which has the title of the picture within.
CHAPTER X

STYLES OF PAINTING IN RELATION TO COLOURS,
PATRAS AND KANTAKAS

Enough has been said on the colours—Primary, Secondary as well as their Compounds, etc.—in the previous chapter. Here something about the styles of colours or clouring and of the patras and the kaṇṭakas is to be said. It is something quite unknown if there were also styles of Painting like those of Architecture or Sculpture. Aparājita-pracchā, however, has this distinction to propound this theme in at least three of its Sūtras (i.e. Chapters)—vide Sūtras Nos. 227-229.

Before something is said about the styles of painting in relation to these three very important accessories in the pictorial art, viz. colours, patras and kaṇṭakas, let us have a working knowledge of all these elements. Colours have already been taken notice of—vide Chapter VII. Let us therefore confine ourselves to the remaining two here.

Patras, in my opinion, in relation to Painting, are the delineations of the natural scenery, characteristic of a particular region. As flaura and Fanna of a particular country or region have different varieties of their own, naturally they carved out for themselves a style of their own. In painter's art delineations of nature both in the background as well as in the forefront making it conspicuous for the sake of suggestions, have formed a tradition in the literature and an important convention in the technique. As paintings are manifold—landscape, portraits, both divine and human, the images of beasts and birds, the symbolic representations of the sun, moon, the sky, the clouds, etc., etc.,—some technique has to be evolved out, to present all this in a picture of limited size, with limited resources. These patras, though literally mean 'leaves', have some symbolic and suggestive implication having a wider denotation and connotation both. It is from this angle that this treatise, Aparājita-pracchā, in its Sūtra No. 227, has taken up this theme.

The query of Aparājita in connection with the origin of Citra-patra begins with a list of the manifold patras like dīna-patra, ṛtu-patra, jalapatra, sthala-patra, nara-patra, megha-patra, nāgara-patra, drāvida-
patra, vyantara-patra, vesara-patra, kālinīga-patra, yāmuna-patra, śīsu-patra, svastika-patra, vardhamānī-patra, sarvatobhadra-patra, etc.

Now in reply to this query of the son-disciple (Aparājita, one of the four, rather the youngest, Mānasa sons of the great Viśvakarman) the father-Āchārya Viśvakarmā—relates the origin of these patras, incidently hinting at the different styles of the painting, sculpture and architecture also. These according to the text are:

1. Nāgara,
2. Drāvida,
3. Vyantara
4. Vesara,
5. Kālinīga and
6. Yāmuna

and the story is:

“The churning of स्तोराण्व by gods and demons brought forth, along with several other valuables, a charming tender-limbed divine tree सुलब्ध with variegated पत्र, पृथ्व and पतल. The नागम style of architecture came into being in the eastern, द्राबिड, in the southern, and वेसर in the northern branches of that सुरलस, respectively. नागम puts forth leaves in वसंत (spring), द्राबिड in श्रीम (summer) and वेसर in शरद (autumn). In a general way, नागम style is prevalent in पूर्वदेश, while द्राबिड owes its origin to कपाटक and वेसर to the north. नागम being बिहर, is white in colour; द्राबिड being ब्रह्म, is red; while वेसर is बैश्य and green.

*Forms of leaves of नागम, द्राबिड and वेसर are तरल, कठकोन्द्रव and अंकुचित. The distinguishing कठक of these styles are व्यास्त (resembling the nails of a tiger), मक्कनिचक (resembling thorns of बदरी and तेलको) and तल (resembling a flower of अंगस्य plant), respectively.

“In face of such documentary evidence, differentiating वेसर, द्राबिड and नागम forms of architecture from one another, in the matter of देश (geographical distribution), जाति, वर्ण (colour) पत्राहुति and कठक (mouldings), it is certainly an unsound attempt to theorize that नागम is nothing more than वेसर and that modern writers have ousted वेसर out of existence, in favour of नागम.”—Mankad

All these styles, rather जातिस, i.e. Citra-jātis, gave rise to innumerable other varieties and sub-varieties of patras, for example दिना-पत्रां are
of fifteen varieties. Similarly other varieties are enumerated in the text, an enumeration of which may be seen in the quotations (Cit. Laks. p. 31-33). The styles-wise patras have already been hinted at above. A special feature of the varieties of patras is that as they are related to have sprung up from the different parts of that Mahā Tāru, the Sura-Tāru, they fittingly corresponding to their genealogical account like the ten-fold Śākhodbhava (rising from branches) patras and sixteen-fold kandaja (resulting from Kanda—the root). Other varieties are also similarly accounted for (see Cit-laks.)

Kantakas—are mouldings and they are stated to be of eight-fold variety, having their individual or respective shapes:

1. Kali  
2. Kalika  
3. Vyāmiśra  
4. Citrakauśala  
5. Vyāvarta  
6. Vyāvṛtta  
7. Subhaṅga and  
8. Bhaṅga-citraka

The first is like the flower of Agastya-tree, the second takes the shape akin to the tongue of the Varāha, Vyāmiśra is said to be in shape of a bud of flower showing its keśara in the middle. Citra-kauśala is to be recognized in the shape of a ukāra, while Vyāvarta resembles the nails of a tiger and Vyāvṛtta assumes the shape of a Kalaśa. Lastly the remaining two—bhanga resembles the thorn of vadaraphala and subtanga in shape of krūtika?

It may be remarked here that whether patra-painting had any historically authentic basis from the standpoint of styles or not, it was remarkably a flourishing house-hold pictorial art among the cultured ladies of ancient India. Bāṇa, among the Sanskrit poets, has said enough about this patra-racana or Patra-vicchiti, a common hobby and a pleasant occupation among the beautiful damsels of the time. A single illustration from Bāṇa’s writings (of. H. C. p. 143; Kā. p. 143)—

"द्वैतव्यवस्थितत्वाजु स्त्रीभिकोषातुवृक्षि च चित्रवस्त्तीमिद्धिचित्रपललता लेखकूलाभि: ”

etc., etc. ‘Adepts in drawing designs of creepers and flowers they run their fingers bathed in colour dexterously over whitened pots and plates....., etc.’—can convince us that patra-painting and its handmaid, the kaṇṭaka-delineations were in a very advanced state betokening a high stride that this side branch of pictorial art had taken in ancient India,
So much about the canonical presentation of the styles of painting, a few words may also be added, of historical heritage of Indian painting. We know that in India three distinct styles or schools of Painting arose and reached the culmination of their artistic craftsmanship—the Buddhist, the Hindu (the early and the medieval, the latter being the Rājapūta) and the Mohammedan or Mughal. In this connection it may be said that early Hindu painting is devoid of any historical information in our possession to classify it into different schools or styles. Similarly the classical frescoes of Buddhist painting too cannot be said to have any different and distinct schools or styles of their own. "But the historian, Taranath, throws some useful, although confusing, light on the Buddhist art of painting in India which may be considered at this stage. He refers to three styles of early Buddhist art, which may be described as the Deva, the Yaksha and the Naga styles. The Deva style was practised in the country of Magadha (an area corresponding approximately to modern Bihar) for some centuries after the advent of Buddha—from the sixth century B.C. to the third century B.C. He relates that in the former days human masters, who were endowed with miraculous power, produced astonishing works of art. It is expressly stated in the Vinaya-agama and other works that the wall paintings, etc., of these masters were such as to deceive by their likeness to the actual things depicted".

"The Yaksha style flourished about the third century B.C., as Taranath associates it with King Asoka. In spite of efforts to locate a race of Yakshas; it is clear that the author treats these as a community of supernatural beings, people who were demi-gods and whose art was of a miraculous order. The Naga style was practised in the time of Nagarjuna, a writer and philosopher who lived at the beginning of the third century A.D. by 'Naga artisans.' Traces of the Nagas, an early race who lived under the protection of snakes, are to be found in India from Kashmir to Madras. The Stupa of Amravati, erected about the second century A.D. on the Krishna river (Madras State) shows many traces of the influence of Nagas, who appear to have been great architects and artists. From Taranath's criticism of the work of all these three styles we are left in no doubt as to its general character being essentially realistic, for he proceeds to sum up his description by the statement that 'the works of the Devas, Yakshas and Nagas for many years deceived men by their reality'.

"After the third century A.D., Taranath remarks on an appreciable decline 'it seemed as if the knowledge of art had vanished from among men'. A revival took place later, and the author then gives an
account of some of the Buddhist schools of painting. The three main schools were the Middle Country, the Western and the Eastern. Geographically the Middle Country school of painting corresponded substantially to the Uttar Pradesh of the present day. It was founded by a great painter and sculptor, of the name of Bimbasara, born in Magadha in the reign of king Buddhapaksha, whose date is presumed to be about the fifth or sixth century A.D. Taranath remarks that the painters of this school were very numerous, and the styles resembled the early works of the Devas. Bimbasara may be therefore regarded as having effected a renaissance of the ancient style of painting, as this existed some ten centuries previously. The Western school may be located in Rajputana, as the principal artist was Srigadhar, born in Marwar in the reign of King Sila. This monarch was probably Siladiya Guhila, of Udaipur, who lived in the seventh century A.D. The paintings of this school much resembled those of the Yakshas. The Eastern school flourished in Varendra (Bengal) under the kings Dharampala and Devapala, in the ninth century, and the style was that of the Nagas. Dhiman and his son, Bitpalo, were the most famous artists of the Eastern school, and they both appear to have been equally proficient in painting, sculpture and metal work”.

“Subsidiary schools or styles of art were practised between the sixth and tenth centuries in Kashmir, Nepal, Burma and Southern India, but according to Taranath, they were mainly inspired by the productions of the three principal schools referred to above”—I. P. p. 39-41.

The medieval Indian painting, however, is an exception and it does give us some historical information about the different styles of Mughal and Rajput paintings. Percy Brown observes: ‘Indian painting is classified by Indian connoisseurs, partly geographically, but mainly by the terms of its technique. Each school or local development is identified by its Kalm, a word translated literally as ‘pen’, but meaning ‘brush’ The different styles of painting are therefore referred to as of the Delhi, Deccani or Kangra kalm, etc., according to the character of the brush work. Only an expert or hereditary painter can be sure of the distinctions between pictures of different kalms, as some of these are very fine, but it is not difficult to define a broad classifications of the more important styles.

‘Rajput painting is divided into two main Kalms, the Jeypore and Kangara; Mughal painting has many kalms, as this art with local variations was practised in many centres. In this way, we have the Delhi, Lucknow, Deccani, Irani, Kashmiri, Patna, as well as a Mughal type of Jeypore kalm”—I. P. p. 12.
CHAPTER XI

PAINTING AND PAINTER

Painting is as high a fine art as poetry or music. The art of painting being dependent on the art of dancing, has already been expounded; and these arts, especially poetry and music, have a philosophy of their own and so the painting, their beloved sister or brother, cannot remain uninitiated in that high domain of heaven and the lofty peak of idealism. It is the most difficult art and can be finely executed only by a painter not only expert in hands—the craftsmanship, but also fully drunk in nectar of divine intuition. Painting is as much a Sadhana as Music, both requiring an exercise of mind and body (i.e. the hands) alike.

The origin of painting as related in the texts like the V. D. and the A. P. simply symbolise the truth hinted above. The employment of Rasas and Rasa-dasha, the symbolic representation of the different poes and the execution of the dramatic motions, etc., etc., all these elements in painting also point out the same fundamental truth. Accordingly painting can not only inspire us for nobler ways of living but also can depict the highest of morals and loftiest of ideals. It would have been worth having, if we could give here an account of some of the famous paintings of the world executed by the immortal painters, but digressive nature of the theme prevents us to do so. Every one knows the paintings of Ajanta, depicting some of the great episodes of the life and doings as well as the renunciation and enlightenment; death and doom of that great Buddha, which were a source of moving inspiration to the multitude of men and women living in those caves as Bikkhus and Bhikkhunis—monks and nuns. Mahabhinibhrama is a grand painting. Exploits of Mara, the plays of the celestial nymphs, the display of flowers and creepers and depiction of so many other allied motifs and motions as well as life and scenes are remarkable even today not only for our great admiration for them but also for a great inspiration from them.

Cultivation of Fine Arts has been common in all the great civilisations. It is said that all civilisations meet one another on the common plane of art. Nevertheless their artistic creations do differ in some fundamental respects. The two fundamentally different civilisations of the world are Oriental and Occidental or the Eastern and the Western
ones. Indian art, be it painting or music, architecture or sculpture, is a class by itself. India's culture being more spiritualistic than materialistic, naturally all her arts are imbedded in its philosophy. Indian artist is a philosopher first and artist afterwards. Percy Brown has attempted some distinguishing characteristics of both these eastern and western ideals of painting and they are worth reproducing here.

"As the painting of the West is an art of 'mass', so that of the East is an art of 'line'. The western artist conceives his composition in contiguous planes of light and shade and colour. He obtains his effect by 'play of surface' by the blending of one form into another, so that decision gives place to suggestion. In Occidental painting there is an absence of definite circumscribing lines, any demarcation being felt rather than seen. On the other hand, much of the beauty of Oriental painting lies in the interpretation of form by means of a clear-cut definition, regular and decided; in other words, the Eastern painter expresses form through a convention—the convention of pure line—and in the manipulation and the quality of this line the Oriental artist is supreme. Western painting, like western music, is communal, it is produced with the intention of giving pleasure to a number of people gathered together. Indian painting, with the important exception of the Buddhist frescoes, is individual—miniature painting that can only be enjoyed by one or two persons at a time. In its music, in its painting, and even in its religious ritual, India is largely individualistic."—Brown.

How to paint? What are the rules of painting? What are different elements, constituents and types of painting? All these we have taken into our account. For completeness' sake let us say a few words on the merits and demerits of painting as we get them from the Viṣṇudhara-mottaram (cf. Cit. Laks. p. 43). Let us start with the demerits so that their absence may result in merits.

'Indistinct, uneven and inarticulate delineation, representation of the human figure with lips (too) thick, eyes and testicles (too) big, and unrestrained (in its movements and actions)—such are the defects of Chitra (pictorial art'). "Bad seat, thirst, inattentiveness, and bad conduct are the root evils (in the painter) that destroy painting".—V. D.

As regards the merits, the text lays down, "sweetness, variety, spaciousness of (back) ground (bhūlamba), proportionate to the position (sthāna) (of the figure) similarity (to what is seen in nature) (and) minute
execution are mentioned to be the (good) qualities of Citra. (Oh) best of men, in works of citra, delineation, shading, ornamentation and colouring should be known as decorative (i.e. as the elements of visualisation). The masters praise the rekhabās (delineation and articulation of forms), the connoisseurs praise the display of light and shade, women like the display of ornaments, the rest of the public like richness of colours. Considering this, great care should be taken in the work of Citra, so that (oh) best of men, it may be appreciated by everyone”. “In a work of painting, the ground should be well chosen, well covered, very delightful, pleasant in every direction and its surface (lit. space) should be well coated (lit. anointed). A painting should be then very beautiful when a learned (artist) paints it with golden colour, with articulate and yet very soft lines with distinct and well arranged garments, and lastly not devoid of the beauty of (proportionate) measurement”.

Painter—Rājaśekhara’s account (cf. Kāvyamīmāṃsā) of the different types of poets are well known. Unfortunately we do not have that kind of account of the painter in ancient Indian literary texts. It might have been missed by me, nevertheless it must be very meagre indeed.

The Mānasollāsa of King Someśvaradeva, who himself was a master painter both in the technique as well in the performance, i.e. execution is accredited to have not lost sight of the painter and the very statement about the qualifications of the painter, worthy of the name, as contained in the following verse:

प्रमल्यांत्र्यकैलाः सुश्रवंशराषवः ।
विधिनिर्माणकुशलः पत्र-लेखन-कोषविदः ।
वर्णपूर्णदक्षस्व बीरणेच ह कृत्यमचः ।
चित्रकृते-कल्पिताचर नानासतयो-द्रवम् ॥

emphasises not only all the basic qualities of the painter but also the basic requisites of the pictorial art as well; and it says—“Only those painters can execute painting full of rasas and rasadī&rsquo;ts, the sentiments and emotions to satisfy the royal pleasure, (and the royal pleasure in the present context must be superlatively high as the king has boasted himself to be Viraṇci of Citrāvidyā) who are fully initiated in the visualization of the theme and experts at the line, adept in the execution skilled at designs of patras, dexterious at colours and masters of delineations of light and shade,”
A good many references to the painters of ancient India, the Citrācāryas are found in the works of poets like Bhavabhūti (vide chapter XII—Section B. ahead.), but that is too meagre to give any historical account of Indian painters. Indian painting is largely an anonymous art. It is a notable fact that the first Indian painter mentioned by name was a woman, Citralekhā as our Epics and Purāṇas tell us.

"Of the Indian painter, as an individual, little is known. The artists of other countries of the East appear as actual characters, their names and systems of working and living, their personal aspirations, their eccentricities and very failings, have been handed down to posterity. It is possible to live with them and share their joys and sorrows. As an example, the Japanese painter was above everything else a Bohemian, indifferent to the ordinary conventions of society, his existence depending entirely on the course of his art. But the story of the Indian artist, if such the meagre records can be called, presents nothing tangible. The painter, whether Buddhist, Rajput, or Mughal, walks through the pages of history a somewhat elusive being. Only his pictures remain to prove that he was a man of no little character, and absorbed in his work. In these productions a certain personality is discernible, but of an abstract nature, difficult to focus as an actual individual in relation to this art.

"There is sufficient evidence, however, to enable us to visualise the early Buddhist painter as an artist-priest, learned in his religion as he was in his art. His system of work was probably that which prevails in Buddhist Tibet at the present time. When it has been decided that a certain building is to be decorated, or a piece of sculpture executed, artists are sent for from the leading religious institution, and these are retained in the monastery as part of the sacerdotal establishment until the commission is completed. For the time being they become members of the local brotherhood, and are lodged and fed as part of the priestly staff. The sculptor belonged to the same group as the painter, often one individual being master of both crafts. When the work was finished, these artists either returned to the central monastic institution, or travelled to another religious edifice which required their artistic services. Living in this way on the spot, and forming for the time a part of the community personally concerned in the building being decorated, their interest would be a real one, and their work would accordingly represent a genuine feeling of reverence for the edifice with which they were so intimately associated,"
"On the other hand, the Rajput painter was one of the people, a member of the guild of craftsmen which formed an essential portion of the Indian communal fabric since Buddhist times. With the metal worker, the stone carver, and the weaver, he was one of the village system, in ordinary life the decorator of their homes or the embellisher of the palace of the local prince. When not employed in these capacities he was preparing pictures of religious subjects, so characteristic of the later Rajput schools. A simple and unsophisticated craftsman, he is best described by applying the words of Vasari with regard to Andrea del Castagno's first instructor: 'One of those country painters who work at a small price, who was painting the tabernacle of a peasant, a matter naturally of no great moment.'

"The Mughal painter, living in a different atmosphere was another type. He formed one of the retinue of the court, and in a sense was a courtier. In the direct employ of a king or noble, he carried on his work according to the commands of his patron. He was probably not a paid servant, but on the production of a good piece of painting he was given a substantial present"—Brown.

Here end the Canons; We now go to their representation in the Monuments.

—Vide Chap. XII
CHAPTER XII

AN OUTLINE HISTORY OF INDIAN PAINTING

The present writer, being a student of the canons of ancient Indian Architecture—the Vāstuśāstra—in the broad scope of which Sculpture (Iconography) and Painting besides allied subjects of Town-Planning, House Architecture and Palace Architecture (the secular architecture) as well as the Temple architecture (the religious one) along with arts like construction of mechanical contrivances, the Yantras and the construction of house-hold furniture—Śayanāsana, etc., etc. are also included—deems it therefore, necessary to treat this outline history of Indian painting not only from the archaeological standpoint but also from the point of view of innumerable references abounding in the literature, the Kāvya literature. Great and eminent poets like Kālidāsa, Bānabhāṭṭa, Śrīharṣa, to mention only a few of them, were great ‘Painters’ in their own way. Their poetic painting shows full grasp of not only different canons of pictorial art but also the technique and conventions of painting as were prevalent in their days. I, therefore, propose to take up this subject from two broad angles, namely, the monuments, i. e., the archaeological evidence and the literature, i. e., the literary references.

It may be pointed out at the very outset that but for the viewpoint of this synthetic correlation between the monuments of our pictorial heritage on the one hand and the manuals of the art and the references in the literature on the other, we do not claim any original contribution in the study of both these spheres, as a good many savants have written enough on them though not in a way we are doing. Thus the presentation is mine and the material theirs.

Now the problem is: which to begin first. From the chronological standpoint, both these streams, though may be said as flowing parallel to each other, the contention that literature comes first would not be disputed. Prehistoric, Vedic and primitive Buddhist records are a testimony to an early character of Indian painting both in the literature and the monuments. The paucity of refined and finished specimens of the artistic heritage stand in the way to pass any judgment of the early archaeological evidence. Contrary to this, painting was a highly cultivated art as is evident from an appropriate story, going back to
the Epic Age of Indian history. (Usā's dream and Citralekhā's skilled attempt at the portraiture of the dream).

Similarly considerable documentary evidences (cf. Vinaya-Piṭaka etc.) indicate that for some centuries before Christ, painting in India was comparatively advanced from of aesthetic expression. The age of Vātsyāyana is pre-Christian and the celebrated writer of Kāmasūtra is very well acquainted with the art-canons of pictures. Kauṭilya, the greatest diplomat and socio-political thinker of our land was also well acquainted with the art canons. Similarly, the poets like Bhāsa, Kālidāsa, Aśvaghoṣa, Bṛha and Śrīharṣa and famous writers like Varāhamihira, etc., some of whom were pre-Christian and others, though post-Christian belonged to the early and medieval centuries, had also drunk deep in this fascinating art tradition. Side by side with this historical evidence of the earlier character of literary references, an equally early age of the archaeological specimens may also not be doubted. The paucity of archaeological remains going as far back as pre-Christian period is unfortunately standing in our way to make any bold assertion in regard to the pre-Christian early Indian paintings, but nevertheless we can have the satisfaction from the corroborations in literature that the cultivation of this art in shape of beautiful pictures was the time-honoured tradition of ancient India. It is a recognised fact that pictures were a great aid in popular education as well. 'As permanent or temporary decoration, on the floors, on the walls and ceilings of private houses, palaces and temples and on the streets paintings instructed and enlivened the mind of the public. Even religious teachers used painting as the most popular means of communication, that could be understood by the illiterate and the child.'

'There is a class of Brahmanical teachers known by the name of Nakha. They make a (Portable) framework upon which they cause to be drawn a variety of pictures depicting scenes of good and evil destinies, of fortunes and misfortunes and causing the labels to be inscribed....'—Kramrisch. What are these Yamapaṭhas? They too had this use of popular education. And if Dance and Drama can claim a hoary antiquity for their origin and development, Painting, their beloved and charming sister, must be also as old as their brothers. Drama is called Rūpaka which requires something Rūpya and so as we have already seen (cf. 'Painting and Aesthetics' the IX chapter) that Drama is nothing but a succession of pictures. If there were moving pictures of men and women, divines and mortals, surely there were stationary pictures on some background, it may be the board, the paṭa, the cloth. the paṭa or the wall, the bhīti. Man being a rational animal, in his progress of civilisation, was sure to adopt the artistic means for the
development of culture and refinements around both in the ways of
doing and the ways of thinking. This is the essence and also a meaning
of civilisation as well as a pragmatic approach to life from the times
immemorial. All this gives us full liberty to begin with any of these two treat-
ments being taken either first or afterwards. For the popular appeal,
we therefore propose to take up the pictorial heritage of India from the
archaeological stand point first.

SECTION A

ARCHAEOLOGICAL EVIDENCE OF EARLY RECORDS
OF PAINTING IN INDIA

This evidence from the historical point of view can be divided into
two broad groups—pre-Christian and post-Christian.

Pre-Christian:—The former can again be sub-divided into two
groups of:

1. Pre-historic and 2. Historic.

A. PRE-CHRISTIAN

1. Pre-historic:—Among the pre-historic records, the followings
may be mentioned that have come to our notice in the archaeological
survey.

(a) A group of caves in the Kaimūr range of Central India in the
caves of which there are primitive records of hunting scenes crudely
drawn on their walls.

(b) Excavation in the Vindhya Hills:—These provide with the
examples of the latter Stone Age. Percy Brown remarks (cf. Indian
Painting p. 15) "Near the latter (i. e. Vindhya Hills—writer) were also
gathered rubbed specimens of 'ruddle' (haematite), together with
palettes for grinding down this pigment, in fact several indications of
the existence in this locality of a neolithic art-studio".

(c) Another range of hills, east of Mand river near the village of
Singhanpur, in Raigarh State, Central Provinces—illustrate a very good
record of an authentic example of early Indian painting. Here a series
of caves depict a number of rude drawings, in a red pigment which may
be of very remote antiquity. "These drawings depict human beings and
animals and are accompanied by what appear to be hieroglyphics.
—Brown.
Animals characteristically drawn are: a stag, an elephant and a hare of course with a considerable spirit. A very graphically depicted hunting scene is also here, 'where a number of people are endeavouring to secure a huge bison'. 'A similar incident on the same wall evidently depicts a buffalo badly wounded with spears, and staggering in its death agony, surrounded by the exultant hunters'. All these give us a sufficient clue to conclude that the primitive artist 'had a natural gift for artistic expression, as proved by the facile manner in which he interpreted his ideas by means of these effective haematite brush forms'.

(d) In cases of Mirzapur, U. P., are discovered a group of early paintings bearing traces of haematite drawings of a highly interesting nature. Here too hunting scenes are usual features. Chase of wild animals such as rhinoceros and the sambar stag realistically rendered.

2. Historic.—Among the historic records of painting before pre-Christian period of Indian history in the field of archaeological survey are: The Jagimara cave-walls of the Ramgarh Hill in Sirguja in C. P. These frescoes are presumed to have been executed about the first century before Christian era. At first sight they present a somewhat incoherent collection of brush-forms in red and black paint, daubed on the roughly prepared surface of the rock by a very uncultured hand. This unattractive effect proves on closer inspection to have been brought about by a subsequent clumsy restoration of the original work, a crude but well-intentioned effort, which has almost succeeded in obliterating the old design. The scheme includes a series of concentric panels depicting a variety of subjects—architecture, animals and figures—which, although much defaced, are similar in style to the plastic art of the same period. Borders with repeating patterns of fishes, makara and other aquatic monsters enclose these panels, but the story which these paintings appear to illustrate has not as yet been identified'.

'The other rock-cut halls and chambers were originally also adorned with frescoes is more than likely, but the devastating influence of the Indian climate has been responsible for the destruction of these mural painting.'—Indian Painting, p. 17.

B. Post-Christian.—As regards the post-Christian historical records of Indian painting, they simply abound in our classical heritage and may be classified as:

1. Buddhist
2. Hindu and
3. Mohamaden

These are, broadly speaking, the religious divisions.
The dominant characteristics of all these schools of paintings have been very brilliantly, though succinctly, expounded by an illuminating writer, Percy Brown—vide his ‘Indian Painting’ pp. 8-9—and these are worth reproducing here:

“The Hindu painting has come to be referred to as Rajput, on account of its association with Rajputana and the Hill Rajputs of Punjab, while the Muhammadan art is referred to as Mughal, as it owed its existence to the encouragement it received from that dynasty. Buddhist and Rajput painting was symbolic in signifying the spiritual life of India; the dominant note of both was religion, and the chief feature was mysticism. As a contrast to this, Mughal painting was frankly secular, and in character realistic and eclectic.

The aim of the Buddhist artist was to visualise the ideals of his creed, to illustrate by pictorial parables all the beautiful sentiments of the Buddhist religion. These were designed to appeal to the higher feelings of the spectator, so that, sustained by their supreme charm, the littleness of his own personality vanishes, and he becomes exalted and absorbed. The Buddhist frescoes no doubt attained this object, and by their sheer artistry elevated the individual into the actual realms of the higher beings, thus bringing him to the feet of the Master himself.

Rajput painting, while aspiring towards the same high ideals, covered a larger field. Apart from its delineation of the great religious dramas of Hinduism, in its domestic character it reflected the beliefs and customs of the common people, thus producing an artistic folklore of unusual interest. Its chief aim, however, was to present the innumerable graphic aspects of their religion to the people in a portable and popular manner, literally, for household use. This resulted in a school of miniature painting, which is an outstanding feature of the pictorial art of India.

The painting of the Mughal school exhibits the same technical traits as the Rajput art, but is distinguished by a widely different intention. It rives after no spiritual conceptions, but embodies a genuine statement of fact. Some of the illustrative work deals with the mythical, but the Mughal miniatures are, in the main, material. Religion played no part in the artistic productions of this school. It excelled in portraiture, and in this field it subconsciously went beyond the representation of superficial facts, often recording the innermost character of the sitter in a very natural manner.”

Here in this chapter, however, the universe of discourse being limited, we shall confine ourselves only to the two schools, what are termed by writers as the Buddhist and the Hindu schools. The Rajput paintings,
though cannot be regarded as specimens of early Indian painting, they do mirror some of the art-constructs of Painting as elaborated in the early, medieval and later medieval treatises of Śilpa, e.g. the Vīṣṇudharmottara, of early Christian centuries, Abhilāṣṭārthaka-Cintāmaṇi of 11th century A.D. and the Śilparamaṇa of 16th century A.D. The subject is vast and present survey, therefore, will take notice of only prominent illustrations in regard to both the early and medieval phases of these two schools. For the sake of completeness, however, a very brief notice of Mughal Painting and the Modern Indian Paintings may also be taken. The post-Christian early phases of Indian painting from archaeological point of view, are entirely Buddhist.

The Buddhist period.—The purview of this period extends from A.D. 50 to 700 and it was the harbinger of the classical period in the history of Indian Painting. The influence of the New Gospel not only pervaded the entire indigenous country but the whole of the East. "Ceylon, Java, Siam, Burma, Nepal, Khotan, Tibet, Japan and China all testify, by the remains of their magnificent examples of sculpture, painting and architecture to the artistic impulse of the Buddhist creed."-Brown. "Wherever Buddhism prevailed, skilful religious artists were found"—Taranath. [The origin and growth of this school was spontaneous and natural.] "Buddhism is essentially graphic—the early history of the cult lends itself to illustration by the brush more than by the pen—and the original traditions were largely pictorial] Pictorially illuminated scrolls and the temple banners (tanka) of Nepal and Tibet were some of the popular media to spread the gospel of Gautam into distant countries. The spread of Buddhism in China in A.D. 67 and Japan in the 7th century etc., etc., was remarkable not only for the growth of Indian pictorial art there but also attracting people for travellings and pilgrimages in India from these countries, especially from China. [Thus this phase is not purely Indian, it is Eastern as a whole.] The present dissertation will, however, delimit its purview to the Indian examples of this School which are illustrated on the following three sites:

1. Ajanta
2. Sigiriya in Ceylon, and
3. Bagh.

Ajanta paintings.—These paintings are a marvel on earth (one of the eight wonders of the world), the pride of India and the art of supreme perfection alluded to be executed not by ordinary mortals but by humans beings. Ajanta’s situation is secluded, beautiful and romantic, calm and quiet with a beautiful environment full of picturesque sites, the most suitable atmosphere for the most exuberant play of creative genius
of an artist. And when the artist, in this particular context, happens to be a priest also, the creations are simply superlatively sublime, inspired, devoted and superbly executed. The story of Ajanta paintings is the story of man's endeavour to depict the divine in terms of mundane matters and materials. It is here that we find the service of the Art most purposefully employed. In India the artistic expressions of the race found the glorious manifestation when it was exclusively dedicated at the feet of gods and goddesses. The majestic and marvellous temples, beautiful sculpture and the exquisite images are all rooted in the spiritual craving of the people of Inndia.

Situation.—The rock-out temples of Ajanta are situated about four miles south-west of the small village of Faradpur, which is 35 miles by road from the nearest railway station of Jalgaon on Central Rlys. Formerly called G.I.P. in the former dominion of the Nizam of Hyderabad, which is now the Andhra. 'Here in a lonely ravine, excavated in the face of an almost perpendicular scarp of rock, is a series of caves, twenty nine in number and only approached at the present time by a rough jungle path.' These excavations sweep round in a curve of fully a semi-circle and are some 100 feet above the small stream which runs at the bottom of the glen'. Apart from the gigantic halls, pillars, statues, sculptured facades, the chief interest lies in the painted frescoes with which the walls are adorned.

Groups and periods.—Though all the caves bear signs of having been originally decorated with paintings, the ravages of time and other vicissitudes have been responsible to obliterate a very large portion of them and now (1910) frescoes are found in only six out of the sixteen caves thus embellished. These are cave Nos. 1, 2, 9, 10, 16 and 17.

It may be pointed out, however, that these paintings cannot be regarded as the result of a single undertaking. They, therefore, may be said to resolve themselves into a number of distinct groups, representing various styles or periods, and accordingly Percy Brown (Indian Painting, page 30) classifies frescoes of Ajanta as a whole into the following periods of time:

1. Cave 9 and 10 Circa A.D. 100.
2. Pillars in Cave 10 " A.D. 250 (perhaps later)
3. Caves 16 and 17 " A.D. 500

N.B. These intervals of time in these periods should not be taken as intervals in painting, is it rather the devastation of the painting itself
belonging to these intervals.] Hence dearth of painting, as alluded by Taranath, is not convincing to me.

Themes.—The subjects throughout are exclusively Buddhist (except one or two scenes depicting contemporary historical episodes) and are all associated with the Jātakas, a collection of stories recording the previous incarnations of the Buddha. These comprise the most ancient and most complete collection of folklore now existent and are the main themes illustrated by the Buddhist artists all over the East, whether in colour or in stone".—Brown. The following table of these paintings of Ajanta as ranging in the different periods of time will furnish the themes of the art:

Cave I
3. A Bhikṣu at a palace door.
5. A place scene: not identified.
7. A palace scene: Dancing girls: Mahājanakajātaka (?)
8. Rājā going out to attend the sermon of hermit: Mahājanka-jātaka (?)
9. A place scene: Rājā going out on horse back: Mahājanaka jātaka (?)
10. Shipwreck: Mahājanakajātaka (?)
11. Lustration and Renunciation: Mahājanakajātaka (?)
12. Four heads on a salver: Story of Amarā Devī (?)
15. A Bodhi Sattva.
16. The Buddha in various attitudes: Miracle of Śrāvasti (?)
17. Offering of lotus flowers to the Bodhi Sattva (Vajra-pāṇi).
19. Frescoe in the right aisle: not identified.
20. A palace scene: not identified.
21. A court scene: Persian embassy (?)
22. A Bacchanalian scene (Khusrau and Ṣīrin?) and decorative motifs.
23. A Bull fight.

Cave II
1. Arhats, Kimناس and other Mythical Beings adoring the Bodhisattva.
2. Votaries bringing offerings and Adoring the Buddha.
3. Indra and the four Yakṣas
4. Flying figures, floral designs and other artistic motifs.
5. The exile of a lady.
6. The story of the golden goose: Mahāhainsa jātaka.
7. The Yakṣas and Yakṣinīs.
8. The birth of Buddha.
9. Votaries bringing offerings.
10. "    "
11. Dragons, geese and other decorative motifs.
12. The Buddha in various attitudes.
13. The Bodhi Sattva Maitreya.
14. The Buddha in various attitudes.
15. Cherubs, floral designs and other decorative motifs.
16. The Bodhisattva (Avalokiteśvara)
17. Votaries bringing offerings.
18. Votaries bringing offerings to the Bodhi Sattva (Padmapāṇi?)
22. Pūrṇa bringing offerings to the Buddha: Pūrṇa Avadāna.
23. A palace scene.
25. A Bodhi Sattva in a teaching attitude.
27. Nāgas, Gaṇas and other Mythical beings.

Cave VI
1. The Buddha in the teaching attitude—First sermon (?)
2. Dvārapālas and a female votary.
3. Temptation of Buddha.
4. A Bhikṣu
5. Dvārapālas and pairs of male and female figures.
6. Miracle of sāvāstī.

Cave VII
1. The Buddha in teaching attitude—First sermon (?)
2. The birth of Buddha.

Cave IX
1. A Nāga king with his attendants: Jātaka not identified.
2. A group of votaries approaching a stūpa: not identified.
3. A monastery.
4. Two scenes from the life of the Buddha.
5. The animal Frieza: Mythical herdsman: not identified.
6. The Buddha in various attitudes.

Cave X
1. Arrival of a Rājā with his retinue to worship Bodhi Tree: not identified.
2. The royal party worshipping a stūpa: not identified.
3. The royal party passing through a gateway: not identified.
4. The Shyāma: (Sāma) jātaka.
5. The Ṣad-Danta (Chhadanta) jātaka or the story of six tusked elephant.
6. Figures of the Buddha.

Cave XI
2. Figure of the Buddha and Bodhi-sattva (Avalokiteśvara).

Cave XVI
1. Scenes from the life of Buddha: The Tuśita heaven (?)
2. The Suta-soma jātaka or the story of the lioness who fell in love with Sudāsa the king of Benaras.
3. The Demons in front of a monastery: not identified.
4. The Mahā-ummagga jātaka: The murder of a child and other episodes.
5. The dying princess: The deserted wife of Nanda (?)
6. The conversion of Nanda.
7. Mānuṣī Buddhas.
8. Flying figures (Apsarasas?) and the Buddha in the teaching attitude.
9. The Buddha in the teaching attitude.
10. The elephant procession.
11. The Buddha preaching to the congregation.
12. Scenes from the life of Buddha: offerings to Buddha, visit of king of Magadha and Buddha in the streets of Rāja Grha.
13. Scene from the life of Buddha: The first meditation and the four signs.
15. Conception.
16. Scene from the early life of Buddha.

Cave XVII
1. Rājā distributing alms: not identified.
2. Palace scene; not identified.
3. Indra and Apsarasas.
4. The Mānuṣī Buddha and pairs of Yakṣa and Yakṣīṇī.
5. Apsarasas and Gandharvas adoring Buddha.
7. The Bodhisattva Avalokiteśvara and the Buddhist litany.
8. A yakṣa with a female attendant.
9. The royal hunt scene: not identified.
10. The wheel of Samsāra (?)
11. The mother and child before Buddha and other Buddhist deities.
12. Buddha preaching to the congregation: First sermon or the Great Miracle (?)
13. Floral designs and other decorative motifs.
15. The Hasti jātaka or the story of benevolent elephant.
16. The bestowal of the royal sword.
17. A court scene: not indentified.
18. The Hamsa jātaka or the story of Golden Goose.
19. Śardūlas, Apsarasas, and the Buddha in teaching attitude.
20. The Viśvantara or the story of prince devoted to alms-giving.
22. The Mahākapi jātaka II or the story of the benevolent monkey.
23. The Suta-Soma jātaka or the story of the pious king of Indraprastha prevailing on Sudāsa to give up cannibalism.
24. Buddha preaching in the Tuṣita heaven, with two other scenes.
25. The mother and child before Buddha.
26. The Great miracle of Śrāvasti.
27. The Śrābhā jātaka or the story of merciful stag.
28. The Mātrpoṣaka jātaka (?) or the story of elephant with blind parents.
29. The Matsya jātaka or the story of fish who saved its kinsfolk from certain death.
30. The Shyāma (Sāma) jātaka or the story of young hermit who had blind parents.
31. The Mahiṣa jātaka or the story of benevolent buffalo and mischievous monkey.
32. A Yakṣa or Royal Guard.
33. The Siṅhala Avadāna.
34. A Toilet Scene.
35. The Śibi jātaka or the story of the Rājā who gave his eyes in alms.
It may be remarked that no system of joining or 'piece-surface' is observable in the old Buddhist paintings of India. Further, to hold the moisture properly for the purpose of applying the pigments, the layer of plaster should be at least a quarter of an inch thick. This intonaco, or final coat, in the Sigirya paintings is a quarter to half an inch thick; at Ajanta it is as thick as an eggshell. One of the earliest paintings, in Cave 9, was executed on a plaster ground one thirty-second of an inch thick, applied directly on the rock and polished like porcelain. In hot climates, this intonaco should ordinarily be thicker in order to allow for evaporation due to abnormal drying character of the atmosphere. In the case of the quasi-frescoes of the Etrurians, which date before the Christian era, the dampness of the rock was enough to keep the stucco skin moist, and so allow the necessary infiltration of colour from the surface. The coating of plaster on which the Egyptian and Mesopotamian paintings were executed was too thin to have itself to true fresco treatment. The method employed by the artists of these two countries was that of tempera, the same process which, it is suggested, was utilised by the Buddhist painters of India. Tempera, or fresco secco, is a method of lime painting on a plaster surface that has been allowed to dry. This dry surface of plaster is thoroughly drenched the night before with water, to which a little lime or baryta water has been added, and the wetting is renewed the next morning. On the dampened surface thus obtained the artist makes his painting with the same pigments as used in fresco buono, but mixed with lime or baryta-water, or with a little slacked lime. Compared with true fresco, tempera is heavy and opaque in its results, while, although of great durability, as is exemplified by the ancient Egyptian wall paintings, it has not the chemical permanence of the fresco buono. The pigment of the buono sinks into, and becomes incorporated with, the plaster, and thus forms actually part of the ground composition, while the secco can never be anything but a layer of pigment lying on the top of the prepared surface of the wall. There is certainly considerable evidence to show that the early Buddhist mural paintings were not, as a whole, true fresco, as this process is ordinarily understood, but it is quite possible that it was a modification of this method, devised and put into practice by artists of the period. On the other hand, the opacity of the colours in some respects as well as their impermanence in others, besides the composition of the prepared ground, tends to support the theory that the so-called frescoes are, after all, mural paintings executed in tempera.”—Brown

(iii) Process—the colours and the Brushes.—“The ground of these ancient paintings having been prepared, the artist then proceeded
to sketch out his composition in a bold red line-drawing on the white plaster. Although this first sketch was evidently drawn in by an experienced hand, it was subsequently corrected in many places with a strong black or brown line when the final drawing was added. The system is so similar in this particular respect to the process employed by the early Egyptians that it may be considered identical; in this case also the first red outlines were drawn or traced by the painter, and afterwards checked by the master-artist with a vigorous black line. After the Buddhist painter had drawn out his scheme in red, he proceeded to apply over this a thinnish semi-transparent terraverte monochrome, through which his original outline could be seen. This system of underglazing is very similar to that practised by the Italians in their early fresco work. Over this preliminary glaze, the Indian artist worked in his local colours—reds, yellows, browns and blacks—suggestively laid in with solid brush strokes—the flesh not unlike some examples of modern French paintings. Afterwards came a 'strengthening of the outlines with blacks and browns, giving great decision, but also a certain flatness; last, a little shading if necessary. There is not very much definite light and shade modelling, but there is great definition, given by the use of contrasting local colour and of emphatic blacks and white's (Herringham).

We have no knowledge of the kind of brush that the Buddhist painter used, but the composition of some of his pigments has been ascertained. The true fresco painter is limited in his palette, as the pigments have to be capable of resisting the decomposing action of lime, and must consequently be extracted from natural earths. But it is possible that the Indian artist, like the Egyptian, was allowed a wider range of colours on account of his particular process appertaining more to the temperate method that of fresco. He was, therefore, able to use purples, pinks, greens, which would have been destroyed by fresh lime. The various shades of red at Ajanta and Bagh are ferruginous in origin, while the green pigment seems to be entirely composed of a finely powdered silicate containing iron. The white is largely sulphate of lime, no zinc, baryta, or lead being detectable. The blue has all the appearance of ultramarine and the yellow is believed to be orpiment, a natural arsenic sulphide.”—Brown

**Adherence to the art-canons and a general estimation.**—The chief characteristic of the art of Ajanta, lies in its adaptation of line, the Rekhā which the masters, the Āchāryas, praise—Viśudharmottaram. Percy Brown observes: “The art of many countries owes much
of its effect to the masterly employment of simple outline. What could be finer than the linear draftsmanship on Greek vases, or the expressive drawing of Holbien; but no art relies more on this quality than the Buddhist frescoes. The painter knew how to qualify and gradate his outline so as to give it every degree of expression. Not only do these frescoes represent his visualisation of a rounded object translated into line, but his actual treatment of this line is so subtle and experienced that by its varying quality and sympathetic utterance it embodies modelling, values, relief, foreshortening and all the essential elements of art. It is doubtful whether any artist has equalled the Buddhist painter in his capacity for analysing the complexities of the human form and then rendering in his picture what is essential by means of a simple line. Strong, confident and emphatic in its meaning, this method of artistic interpretation was utilised with consummate skill, by the painters of this classic age. An excellent example (Mahāhamsa-jataka) illustrating this characteristic may be studied in Cave 1 considered to be one of the latest of the excavations. On the left of the shrine is a figure, presumably Bodhisattva Avalokiteśvara or possibly illustrating 'The Great Renunciation', where the Prince Siddhārtha departs from his palace previous to seeking Buddhahood. This figure is large—over life size—stooping slightly and holding in the right hand a blue lotus flower. It is in its expression of sorrow, in its feeling of profound pity that the great work of art excels; and in studying it the observer realises that he is face to face with a noble being bending under the weight of a tragic decision; the bitterness of renouncing for ever a life of bliss is blended with a yearning sense of hope in the happiness of future."

This is one of the most representative of all the frescoes of the Buddhist period. Here the line (Rekhā) and modelling of form, as well as the principles of Kṣaya and Vṛddhi, are all profoundly followed and deeply worked out.

Not only the form has been well executed; the scheme of colour employed in Ajanta painting is also remarkable, not only from its technique but also from its superb perfection as Brown remarks: "Time and other causes have destroyed much of the delicacy of tone and tint once displayed in these paintings, but enough remains to enable a reconstruction to be made of the colour motif, as this may have appeared fifteen hundred years ago. Then the depth and volume of the colour would have been a joy indeed, as the brilliant blues (cf. the V. D.—Rājavanta' blue par excellence—writer) and greens against the dark rich purples appeared in their full strength, and the flesh tints
and brightly-hued costumes glowed in the picture. Low-toned and blackened surfaces alone are all that remain of this once gorgeous effect, and from these indistinct monochromes it is necessary to recreate the original colour scheme.'

The Vartanā, the delineation of light and shade of the canonical treatises like the V.D. was the rule of these paintings at Ajanta. Representation of group of figures as a light mass against a darker background was the usual practice.

To illustrate the colour scheme of Ajanta, a typical example may be illustrated from one of the frescoes in Cave No. 17, the subject of which is the Mahā Hamsa Jātaka. Brown remarks, "the colour scheme of this fresco is a very charming one, and typical of the Buddhist school at its best". In this picture the lightly toned figures are grouped against a dark-green atmospheric background, shading almost to black down below. Over this, small objects in broken colour are painted so that the effect though strong is not exaggerated. The lower part of the picture is mainly a scheme of harmonious green, relieved by passages of white and soft red. In its details this fresco is executed in the firm but delicate method of the style, the draperies, jewellery, flowers, and other accessories being most daintily rendered. Apart, however, from its colouring, this picture is a typical example of the Buddhist school in its most dramatic mood.'

Regarding the other canons, enough is the corroboration in the representation of these paintings at Ajanta. This is the treatment of gesture, one of the great achievements of Buddhist artists especially in the expression of action of the hand—what we term as mudrās in Nāṭya and Citra. With this symbolism of hands, the figures are not only full of animation but are made to express a 'finer language' of their own. "A scene in Cave 1, representing an incident of court-life is remarkable on account of the suggestive actions of the hands. The gift of bestowing actual speech was denied to the painter, but all that goes to form a spoken language is seen in the gestures he gave to his figures. The subtle turn of the wrist, the flexing of a finger, the two hands firmly brought together, the opening of the palm, and innumerable other graceful combinations, all have their meaning, deprecating, affirming or supplicating according to the needs of the story illustrated. Where no actual expression was required the same pleasing treatment is discernible, such as the hand waving a fly whisk, holding a flower, or carrying a vessel, each depicting a refinement of drawing which has rarely been excelled. The hands of the musicians presented an excep-
tional opportunity for the artist in this connection, a maiden beating
time with the karatāl, or cymbal, suggesting a regulative chiming by a
play of the fingers that can be clearly felt.'

Now as regards the other remaining sites only a few words may be
added here for want of space and the nature of the treatment of this
chapter.

**Sigiriya in Ceylon.**—The frescoes at Sigiriya are regarded
earlier than those at Bagh. The date of these can be determined as
subjects denote that they were executed during the reign of Kaśyapa,
which lasted from A.D. 479 to 497. 'They are, therefore, contemporary
with Caves 16 and 17 at Ajanta, some of the scenes of which bear a
resemblance to the Ceylon example. They are contained in two
irregular rock-cut chambers, and comprise a series of representations
of some twenty females, three-quarter-length figures, arranged singly and
in couples, in the latter case apparently a royal mistress and her maid.
They are not presumed to have any religious significance, and the
Buddhist opinion is that they are portraits of King Kaśyapa’s queens.
The pose of these figures is singularly graceful, while the actual brush-
work indicates a considerable knowledge of modelling and technique.
On the whole, while these examples do not exhibit quite the skill of
the best work at Ajanta, they are nevertheless very charming works
of art.'—Brown

'In draftsmanship generally the Sigiriya fresco is freer and loser
than the Ajanta work, but denotes the same masterly knowledge.
The line is an equally impressive and confident sweep of brush, but has
been applied with an abandon that is startling in its impulsiveness. The
entire scheme proclaims the work of an artist of strong individuality,
especially in the boldness of the handling. In the modelling of the
figures, this is particularly noticeable, the brushwork being as spo-
taneous as the chisel marks on sculpture'.—ibid.

**Bagh**—'With regard to the paintings at Bagh, no
inscriptions or similar data are available to indicate their age, nor
is there any information as to the history of this territory
during the period these are supposed to have been
executed. In a straight line these caves are but a hundred and fifty
miles from Ajanta, but as the great Narbada river runs between, it is
more than probable they came under the sway of a different ruler,
who, however, is unknown. But the frescoes in these excavations bear
no little resemblance to the work in the later caves at Ajanta so that
they may be referred to the sixth or seventh century. It is possible,
however, that the painting is not all of one period, but so much of it is destroyed that this is difficult to determine. Originally this group of caves contained a very extensive and important collection of paintings, one of the largest of the excavations, a hall of over 90 feet square, having the roof, walls and columns covered with frescoes; but now only crumbling fragments remain. The subjects are not entirely of a religious order, the majority of them being of secular nature but nevertheless they are associated with some aspect of the Buddhist ritual. For instance, one scene clearly identifiable, illustrates a performance of the hallisaka, a musical drama which is being enacted with considerable freedom. The licence generally displayed in the paintings of this group suggests a popular phase of Buddhism, which that religion apparently tolerated in India during the period of its decline.

Hindu period.—The survey of this period from the point of view of the present dissertation will mainly confine itself to literary sources—the subject matter of the II section. Here only a very brief notice may be taken of the pictorial heritage as handed down in the medieval period A. D. 700 to 1600. These consist of the several paintings on palm leaves of probably the twelfth century from Bengal; some Jain book illustrations from the fifteenth century; remains of Brahmanical frescoes at Ellora which may also be of the 12th century or earlier and few other miscellaneous fragments of the earlier medieval and medieval period on the one hand and the Rajaputa paintings of the later medieva period on the other.

The earliest example of the Jain style is to be found in the palm leaf MS. of the Niśītha Curṇi in the Jain Bhaṇḍār at Pātan, written in the A. D. 1100 in the reign of Siddharāja Jaysimha. The first period of palm-leaf MSS. lasted from A. D. 1100 to 1400, and from this period have come to us the illustrated MSS. of the Aṅgasūtra, Triṣaṣṭi śākā-puruṣa-carīta, Śīrī-Neminātha-carīta, Śrāvaka-praṇikramaṇa-curṇi, etc. In the school period lasting from 1400 to 1500 the illustrated MSS. of Kalpasūtra and Kālakācārya-kathā and Siddha-Haima were painted.

With the introduction of paper for writing and painting the new era of illustrated Jain MSS. came into being. Innumerable copies of the Kalpasūtra and kālakācārya kathā were produced in the 15th and 15th centuries besides these Jain MSS. illustrated, MSS. on Hindu erotic as Vasanta-vilāsa and Rati-rahasya, also a few copies of Bālagopālastuti and Durgā-saptasaṭi were produced.
In these manuscripts drawings are in oblong panels. The outline is picked in red, and the colours employed are gold, yellow, black, white, red, blue, green and pink. In draftsmanship no attempt is made at round the line, angularity prevails everywhere, and the connection of representing an eye protruding in empty space is followed.

Paucity of historical remains may be explained in over-exuberance of this art in Ajanta and sister arts like sculpture and architecture had to be attended now. 'The sculptural triumphs of this age, when reformed religion of Hinduism was the motive power, are to be seen in the great monuments of Elephant, Ellora and Borobunder in Java. But of painting contemporary with these splendid examples records are extremely rare'.—Brown

The art, however, did not die out. It simply moved to the border countries the two adjacent countries of Eastern Turkistan and Tibet. Khotan in Eastern Turkistan and Tibet bear a testimony of the cultivation of this art which is decidedly on the pattern of Ajanta. The explorations of Stein and Le Cog have simply marvelled the world with their findings, having a direct bearing on the progress of Asian art during this period. The frescoes and the painted banners (the prototype of the temple banners of Tibet) of Khotan as well as the pictorial evidences in Tibet where the walls of the monasteries and temples are largely decorated with frescoes illustrating various aspects of Buddhist religion and their temple banners what are termed as taṅgakas which 'are also fresco paintings in a sense, being tempera paintings on canvas, the ground being prepared on the same principle as that employed in mural art'.—Brown

'In Khotan, therefore, at an early date, and in Tibet at a later period, it may be possible to discern in the wall frescos and pictorial scrolls the course that Indian painting pursued during this medieval period. The process of time, in the case of Tibet, has transformed and conventionalised the art, but nevertheless there are evidences that it owed much of its character to the influence of the original Indian Buddhist school of painting'.—ibid

**Rajaputa paintings.**—Rajaputa school and Mugal school of Indian painting run parallel to each other. They rose in the same period, while the former continued till 1900, the latter died out a century also with the downfall of the Mughal power and prestige. Indian Painting, is essentially Hindu in expression, and in many
AN OUTLINE HISTORY OF INDIAN PAINTING

...ident of the classic frescoes of Ajanta with a different urge and a...order of things consequent upon the disappearance of Buddhism and revival of Hinduism. This was the change in faith and practice and naturally therefore increased interest in mythological literature, the dramatic nature of temple processions, feasts and festivals—all served to stimulate the aesthetic sense of people as is evident from the emergence of new trends and developments in the realm of sculpture and architecture. Percy Brown puts it very lucidly: "But the trend of this artistic feeling found its chief expression in the field of industrial arts, sculpture and architecture, rather than in that of painting. The manufacture and embellishment of the many varieties of ceremonial implements and utensils, the innumerable attributes and accessories of the gods, the temple fittings and furniture, all provided steady and constant employment to the hosts of artisans who flourished during this period. Architecture also received a substantial impetus, as in course of time the two great sets of Vishnu and Shiva gradually evolved, and temples to these religious systems were being raised in all parts of the country. These buildings were lavishly adorned with the most elaborate sculptures, representing human and superhuman forms. The new theology brought with it the worship of a personal god, and a development of anthropomorphism which is reflected in every aspect of the life of the people. Painted pictures, which largely sufficed for the simpler ritual of the Buddhists, did not satisfy the craving of the Hindus for an actual 'graven image'—a realistic embodiment of their chosen deity. As a consequence, the plastic arts predominated, while painting proportionately declined. Nevertheless that natural conservatism, which is one of the characteristics of the Indian people, was a means of protecting the pictorial art in certain localities, and there are proofs that the traditions of painting were maintained, although somewhat indistinctly during these long years of religious reconstruction. Transforming influences were at work, but the original handicraft still lived, and was carried on in spite of the spiritual and political changes to which the whole country was subjected. And this is the art which eventually emerges out of the darkness of the Middle Age."
AN OUTLINE HISTORY OF INDIAN PAINTING

capitals like Delhi, Agra, Lahore became the centre of their activities.

'But the most virile offshoot of Rajput school manifested itself in a group of small States in the Punjab Himalayas, where a distinct style of painting is observable. This work is alluded by experts as one of the 'Kangra Kalm', as the leading State, that of Kangra. "The Kangra Kalm, or Pahari school, is one of the most interesting facts in connection with the history of painting in India. In a remote and isolated group of valleys, far removed from any of the great cities of the plains, there lived and flourished for some centuries a community of artists, whose work became known only after the art had almost died out, and when the construction of roads and railways had opened it up to the communica-

The work of the Pahari painter was almost entirely executed for a local demand and was produced under the patronage of the reigning princes. At the order of these chiefs the artists painted portraits of the neighbouring aristocracy in large numbers and also long series of pictures illustrating the mythological and religious writings of the Hindus. Portraiture was, however, the special features of the Hill Rajputs, and it is noticeable that most of the features are drawn in exact profile. In Chamba, one of the most artistic of these States, the Raja was often depicted in company with his Rani and heir apparent, a domestic scene not noticed elsewhere."—Ibid

At the close of the 19th century, the Pahari art showed signs of decline and its real end coincided with the great 'Dharmsala' earthquake which came with a tragic suddenness in the early morning of April 4, 1905, and struck most of the district out of existence leaving nothing of the prosperous town of Kangra, but maunds of ruins.

Character and characteristics of Rajput Painting:—With this much of introductory remarks to the Rajputa school of Painting let us now briefly survey the paintings themselves. These paintings reveal all the religious fervour of the Ajanta frescoes, "but in place of the passiveness of the Buddhist religion, it is founded on the restless energy of the Hindu pantheon. This is its fundamental idea, but it also embraces every aspect of Indian National life, and delves deeply into the fascinating folk lore of the country. From this it will be seen
how Rajputa painting is largely a folk art, produced naturally by the people for their own pleasure and edification. It is a reflection of the simple life of the Indian villager, his work and play, his religious ceremonies, his home life and above all it mirrors, the picturesque atmosphere of his creed. His art therefore resolves itself into two broad divisions, on the one hand representations of the everyday life of the ordinary Indian and on the other pictures of that mythological and religious world which was the delight of his fancy and at the same time the bedrock of his existence.”—Brown

The former division comprises what may be called the familiar scenes of bazar. The carpet weaver, the cotton printer, the embroiderer, the goldsmith etc., etc. The representation of the ordinary scenes of the road—the mid-day rest, the camp fire by night or the lengthy sojourn in the Serai—are another from of genre in which the Rajputa painter further excelled.

In the latter course, come the Purānic and Epical themes, Pārvatī and Śiva, Rādhā and Kṛṣṇa, along with their accessories and so much of the Rajapat painting is epical taking its themes from Rāmāyana and Mahābhārata. A large proportion of the pictures were mainly Vaishnavee in purport. “Krishna, therefore, in all his varied characters, in every act and deed, is the central figure in much of the Rajput art, and some of the best works of the School gather around the story of this versatile deity.”

Another field in this division, are the realms of Śaivism and there are many pictures dedicated to this aspect of Hinduism—a typical example is ‘Sandhya Gāyatrī’ dance of Śiva.

We have already hinted at the two distinct styles of Rajaputa School of Painting—Jayapura kalm and Kangra kalm. In the latter, apart from the representation of local Rajas and Ranas, etc., miniature paintings illustrating the group of Indian musical composition, known as Rāgamālā are the most conspicuous where season, hour, emotion and music fused as painting. “In other directions too, the Rajput painters worked in conjunction with the sister arts, such as poetry and the drama and many of the pictures of this school depict subjects taken from the Indian classical writings. Figures of ideal types, as for instance, the Nayakas or hero-lovers, were designed by the Pahari artist of the seventeenth and eighteenth centuries, and denote that this art had its romantic aspect. In the majority of the examples, however, the “Lover and the beloved”
take the form of Krishna and Radha, respectively, romance, passion and religion being symbolised in the person of these popular divinities."

—Brown.

**Mughal Paintings**—Rajaputa paintings, as already noticed, are democratic and in the main, mystic, the Mughal art may be defined as aristocratic and genuinely realistic. Mughal paintings begin with Akbar. 'Abul Fazl, whose observations in the Ain-i-Akbari on the state of painting at this period are exceedingly valuable, refers in the most emphatic manner, to Akbar's personal interest in the painter and his art. This sympathetic attitude of the great monarch eventually led to a number of artists from other countries making their way to the Mughal court to carry on their art under the patronage of the emperor. Trained mainly in the Persian or allied schools, these pointers appear to have been welcomed by the royal connoisseur, and speedily entrusted with commissions. In Abul Fazl's list of artists of this period may be noticed Farrukh the Kalmak, Abd-al-Samad the Sherazi, and Mir Sayyad Ali of Tabriz, a selection which indicates the geographical source of inspiration of early Mughal painting. Later a few artists from Samar-kand figure at the court of Jehangir, showing that this intimate connection with the art of Iran was continuous.

From this it will be understood that fundamentally the Mughal school of painting was an exotic, just as the Mughals themselves were aliens in India; but in the same way as that race has gradually become absorbed into the people of Hindustan, so Mughal painting has come to be regarded as an integral part of the art of India. For, side by side with these foreign artists, worked the indigenous painters of the country, the excellence of whose native skill was speedily utilised by the observant emperor. Such Hindu names as Basawan, Daswanth and Kesudasa, famous painters at the court of Akbar, prove the liberal view that was taken of art at this time.‖—Brown.

A record of the names of some 40 artists, known to have lived during the reign of Akbar, will serve to indicate the flourishing condition of the art. But it was left to the Emperor Jehangir to develop Mughal painting to its fullest extent. Under the succeeding rule of Shah Jehan Mughal school showed the first signs of deterioration. Under Shahjehan, architecture reached its zenith, but painting began to decline. With the advent of Aurangzeb, the bigoted ruler, the decadence was complete until it died a natural death in the last years of 1800 A. D.

**Mughal Miniatures**—Miniatures and portraits both formed the bulk of Mughal paintings. Scenes from actual life, hunting and fighting, battles and sieges, historical episodes, durbars,
...thological stories, zoology and botany are some of the main themes of these creations.

Being Persian in origin, there were so many undercurrents of development such as Iranī kālm. But when integrated into the indigenous genius, so many indigenous kālms, like Delhi, Lucknow, Patna, Kashmir, also were the offshoots of its progress.

Portraiture under the Mughals.—Origin of portrait painting goes back to the Epic age when Citralekha painted the Youth of Uṣa's dream. It is related that during the lifetime of the Buddha, when Ajatsatru desired a portrait of the Master, he allowed his shadow to fall on a piece of cloth, and then this shape was filled in with colour. This suggests an early employment of the silhouette which as a progress may have some connection with the portraiture of the Mughal artists, who almost invariably depicted the features in exact profile. The favourite incident in the ancient legends of the country of the almost miraculous gift of certain people in 'seizing a likeness' has already been referred to. There is also some evidence that portraiture is to be found in the Buddhist frescoes, an example being the paintings at Sigiriya, in Ceylon which are presumed to represent the features of King Kasyapa's queens. If the scenes in Cave I at Ajanta really depict Khusrw Parviz and King Pulakesin, these may also be regarded as within the sphere of portraiture."—Brown

The commonest examples of portraiture, although not necessarily the best, are those of the rulers of Mughal dynasty. Members of the royal line are almost always distinguished by a golden halo, besides other insignia of their high degree. As a rule the artist confined himself to a representation of a single figure standing on a green sward carpeted with flowers, with a background of blended colours in which a pleasing shade of terra-verte often predominates. The rich brocades and cloths of gold which formed the usual costume of the Mughal aristocracy, presented the artist with excellent opportunities for brilliant schemes of mosaic colouring, and he further heightened his glowing effects by picking out the accessories with burnished gold. Occasionally the diaphanous draperies of the hot weather were introduced, through the transparent folds of which the form of the limbs is seen. The figure is frequently represented as a dark scheme against a light neutral-tinted or almost colourless background. A few portraits, however, are painted against a flat background of very dark green and occasionally black, evidently the work of an artist of some originality.
AN OUTLINE HISTORY OF INDIAN PAINTING

No light and shade or cast shadows, as ordinarily understood, are observable, only a delicate toning and modelling are introduced to bring out the relief. The picture relies on its rich colouring, sympathetic outline drawing, and decorative treatment for its artistic effect.—Ibid.

The majority of the portraits of the Mughal school represent the figure in almost complete profile. ‘The larger portion of the miniatures of the Mughal period, which have been handed down to us, have as their subject a representation of some individual who had an actual existence before or during this great dynasty. Kings and jesters, queens and dancing girls, princes and ascetics, saints and soldiers, courtiers and grooms, authentically named likenesses of all sorts and conditions of people are depicted and collectively form a national portrait gallery of which few countries can boast.’

Modern schools.—After the decline of the Mughal dynasty in A.D. 1760, a number of centres of painting continued through decadence to pave the path for Abanindra Nath Tagore to work for an aesthetic revival in the modern times for uplift of this fascinating pictorial heritage of India. These were, Delhi, Lucknow, some of the retreats of Punjab hill States, Punjab, Lahore, Amritsar, Patna, Bengal, all belonging to the North and in the Daccan where the painting progressed on lines somewhat different from the North, were the strongholds of Aurangabad and Daulatabad, Hyderabad and Nekonda. “Further south there are records of the art, which, on the one hand may indicate that it had a separate existence, while on the other, tradition associates it with the painting of Northern India. Taranath makes a brief reference to painting ‘in the south’ and mentions by name three artists, Jaya, Parojay, and Vijaya, who had many followers. The date of these is unknown. At a comparatively late period we find the art resolved into the two separate schools of Tanjore and Mysore.”

‘Nevertheless the art was approaching the final stage of its downward course and that its degeneration was almost complete. This state was not an unfavourable one for an aesthetic revival. The advent of a new spirit may quicken it again into artistic life. And in the last decade of the century, signs of this spirit are observable—for a small but earnest group of Bengali painters, grasping the situation, have joined themselves together with the intention of endeavouring to resuscitate Indian painting and of rescuing it from the degradation into which it had drifted. The leader of this art movement is Abanindra Nath Tagore, a member of a talented family, which has distinguished itself in other fields of learning. Around him has gathered, by virtue of his keen artistic instincts and magnetic personality, a small
school of young painters, whose work is already producing considerable effect. The first step taken by these reformers has necessarily been retrogressive one. They contend that the recent art of the country, in assimilating, as it had been doing, the elements of the Occident, is pursuing a doubtful course, and that a return journey must be made, back to the point where it began to lose its traditional character. Its members, therefore, have sought out the old historic painting of the past, the frescoes of Ajantā and Sigirinya, the religious banners of Tibet, and the miniatures of the best artists of the Mughal and Rajput schools, and on the results acquired from a study of these and other masterpieces of Oriental art, the new movement has been founded."

The subjects they have selected are largely illustrative of divine philosophy as this is presented in the classical literature of country. Scenes are taken from the writings of Kālidāsa, the Rāmāyaṇa and Mahābhārata, the Gītā and the Pūrāṇas, and incidents of ancient Indian history. The pictures are almost invariably small, as were the folio paintings of the Mughals to which they bear some similarity; it will be realised, therefore, that in the formation of this school, a practical effort has been made to bring about a revival of Indian painting, in the style in which this art was practised during its best periods.

There are certain notable names and famous personalities of modern Indian painters whose work must be valued only after the time has tested it.

SECTION—B

LITERARY EVIDENCES OF EARLY INDIAN PAINTING

The very fact that there was literature, there must have been painting also. Muses of Fine Arts (Literature and Painting included) did not arrive one after another. They descended on Earth together and so the origin of painting must be synchronous with the origin of poetry, music, drama, sculpture, architecture; etc., etc. Moreover, the cultivation of fine arts started with the rise of civilisation, the rise of cities and citizenship. One of the most material form of a civilisation is its ways of living as well as those of doing (bodily and mentally both, and hence thinking also comes here). If the savages could work sculpture and build branch houses, prepare implements, paint the caves-walls (their refuge) and do many other things, painting and allied art must have been the time-honoured companions in the progress of civilisation throughout the ages.
Vedic Literature.—The earliest literary documents the Vedas also offer a clear clue to the conceptions of pictorial art in a good many hymns. In the Upanisads—"Let a man with firmness separate the spirit, the inner soul, from his own body, as from a painter's brush a fibre"—this expression which is curiously technical one, may indicate that the early painters did not employ hair for the manufacture of their brushes but might have made them of fine vegetable fibre.

Similar references may be found abounding in so many other scriptural texts. In the Chāndogya (VI. 4) "Red, white and dark neither designate nor describe, brilliance, wateriness and solidity. They are one with these qualities. They are spoken of as 'Rūpa' intrinsic form. This intrinsic quality invests with substance the colours in paintings."

Pali Buddhist canonical literature.—An instance of early illusions to the art of painting, the Vinaya Piṭaka, a Pāli Buddhist work has already been referred to (cf. Pleasure House of King Pasenada i.e. Prasenajit containing picture-halls cittāgāras adorned with painted figures and decorative patterns.) Its date is pre-Christian (3rd or 4th century B.C.). In Samyuttanikāya P. III p. 132 V. II, paintings of male and female figures on wooden boards, walls and cloth are discussed. This is the earliest known reference to all the three time-honoured backgrounds of painting. Similar instances can be multiplied from several other early works on Buddhism among which the Jātaka literature is very very informative on this score.

Epics.—In the Rāmāyana, no description of a palace or lofty superstructure of vimāna, saudha or prāsāda is complete without reference to the pictorial decoration. Pictorial halls are a familiar paraphernalia of a palace establishment. In the Mahābhārata also these references abound (cf. one hundred, etc. Coomaraswamy). A Tibetan historian in the seventeenth century of the name of Tārānāth, in a summary account of Indian Buddhist art from the earliest times to the author's day, ascribes a great antiquity to all the crafts of India, 'dating even from the remote age prior to the disappearance of the Teacher (480 B.C.). He specially alludes to the superlative excellence of the earliest wall paintings, which he attributes to the gods. This work was subsequently carried on by the 'Yakṣas' (punya-Yanas), literally 'the good people', divinely inspired artists employed by Asoka (250 BC) and next by the semi-human Nāgas, under the control of Nāgarjuna (circa A. D. 200).

Purāṇas—Reference to paintings in Purāṇas simply abound and the Čitra-sūtra of Viṣṇudharmottara, forming supplement or Appendix
to the Viṣṇupurāṇa, is Paurānic par excellence compendium on this art—a detailed notice of which has already been taken.

Śilpa-Śāstra.—Śilpa-Śāstra is of hoary antiquity. It is one of the auxilliary sciences of the Vedas themselves. Śhāpatya is an Upaveda as Gandharva Veda is one. Some of the Āchāryas of the science are Vedic Rṣis and a reference to them has already been given in the first chapter, vide Dr. Raghvan’s quotation—some Sanskrit texts on Painting. Among the other notable treatises important mention has also been made in the writer’s ‘Hindu Science of Architecture’ treating this subject.

Kāvyas.—Here the interesting reference forming the bulk of the section will be coming forth from the classical Sanskrit literature—the Kavyas of Kālidāsa, of Bāṇabhata and Śrīharṣa, etc.—and without going into details of comments on them, they are being arranged here with short tabulations of the topics to facilitate a general understanding of the reader not acquainted with Sanskrit. It may, however, be further pointed out as this class of literature itself is simply very very vast and there is no dearth of pictorial references in practically each and every class of work Mahākāvyas, Khaṇḍakāvyas, Dramas, Campūs, Kathās, Ākhyāyikās, Prose-romances, Historical Kāvyas, etc., etc., therefore, a very judicious selection has to be made and only representative writers are to be selected to bring home to the reader only subject-in-hand namely wide appeal of the art and its culture as well as its training among not only the refined citizens of the day but also among the eminent writers, poets, and story-tellers. Accordingly Kālidāsa, Bāṇabhata and Śrīharṣa may be selected, as they represent three broad periods of Indian history, early, early medieval and medieval and these were also the three broad periods of the development of Sanskrit Kāvya literature—adolescence, youth and maturity. For completeness’ sake, however, a brief reference will also be made to the other classes of classical literature unattended in this general purview.

KALIDĀSA.—Let us begin with Kālidāsa, the sweetest bard of India’s mellifluous tongue, a typical cultured citizen, Nāgarka (as Vātsyāya- na would have him) and an expert in the three well known arts—dancing, painting and music—as evident from his three dramas (where equal prominence is given to each of them). ‘The Mālavikāgnimitra opens us a leaf of the chapter on Dancing. Painting is given sufficient importance in the Śākuntalam. The music of today is preserved for us in the Vikramorvaśīyam’. As the universe of our discourse being delimited to the Fine Art of Painting, let us, therefore, see what Kāli- dāsa says on Painting.
Sivarāmamūrty's significant remark in this connection is noteworthy—(cf. his paper 'Kalidās and Painting'. J. O. R. Madras Vol. VII 1933): “From the Citraśālās, decorations of houses with picture, portraits and imaginary pictures drawn on board and painting of creepers on the human body, the colour decoration of the elephant, down to the comparatively insignificant border decoration of garments, there was nothing so trivial as not to give scope for the expression of the enthusiasm of the time for this noble art. It was not the professional artist that was the only store-house of this knowledge. Painting was a part of the polite education of the day and was freely practised by both sexes. Portrait-painting appears to have been very popular; memory and imagination were also given stimulus by paintings being executed even in the absence of models. The latter Kālidāsa styles Bhāvagamya citra.”

Now a very brief tabulation of the references of painting from Kālidāsa's works is summarised here. The numerals indicate the quotations to be arranged accordingly in the appendix.

Citraśālās.—All the three kinds of Citraśālās—the Royal Art gallery (1), the Public art gallery and Private Picturehouses (2) are mentioned in Mālavikāgnimitra, Raghuvamsa and Meghdūta.

Citrācāryas.—They are referred to in Mālavikā (3). The references to Citrācāryas abound in so many other dramas and Kāvyas like Uttara-Ramacarīta of Bhavabhūti, Tilakamaṇḍarī of Dhanapāla, etc. ‘Like the Natyācāryas, they appear to have held some important place in the royal courts of the old’—Sivarāmamūrty.

Pictures.—Portraits (4) were more prominent. ‘The portraits of Agnimitra—not one, many perhaps—in different postures, hung everywhere on all sides in the big hall of the Śamudragrīha’ (5). References to Bhāvagamya Citra (6) are many, viz. the painting of Yakṣa and Yakṣiṇī in Meghdūta and that of Śakuntalā and her companions by Duṣyanta in Śākuntalam. ‘The high relish achieved in the field of painting is best exhibited in the words of Sānumati:

‘अहूँ राज्यविनिर्मितिकिन्युषुन्ता ! जाने मे सकी अभ्रतो वर्तत इति; अभिन चतुः’

As regards perspective and landscape a very beautiful illustration will be found in Abhi S. Act VI, (7), where Duṣyantā describing a grand scenery introduces the landscape as background in the portrait, h h visualises of Śakuntalā. “Natural scenes were favourite themes with the artists of India. Animal painting was also quite common. The realistic pictures of elephants painted on the walls of mansions in Ayodhyā are an example of it. In the Vikramorvaśīya we have a reference to a
monkey in a picture. This animal was a favourite subject of study at the time and the monkeys of Ajantā given such a prominence by Dr. Vincent Smith in his History of India are sufficient evidence for it. Of conventional pictures the Saṅkha and Padma painted near the doorway of the Yakṣa’s mansion are examples’.

**Backgrounds.**—The slab of लामालिख्य (8) may stand well for a board where we have a rough sketch in mineral chalks—something like a pastel drawing—on a stone slab. Similarly Raghu. (9) gives us some idea of the fresco or wall-paintings of the day. “Portrait painting on board and canvas was very common and we have types of it in the pictures of Indumati, Daśāratha, Šakuntalā, Mālavikā, Agnimitra, Irāvatī, Urvaśi, the drawings of dancing girls executed by Agnivarna’s and the like. Pratālekhana, i.e., painting of creeper designs on the body of both man and beast generally the elephant in the latter case—is very often stated. In the lines…..

रेखां द्वारस्थापनविधिमेव विन्याप्ते विशेषां परीक्षिता
भक्तिभेदैशिव बिरचितं मृत्युष्णं गमस्य॥[भेष श्रीमत्]

we have a description of Sindūra-painting on the elephant’s body’.

Drawing designs on the arms and cheeks of both the sexes was a common practice as is evident from Raghuvamśa (10).

**Process.**—One of the most popular pictorial ornamentation in those prosperous days was Pratālekhana—drawing lines with a dark colour on a light background and the background was generally white sandal paste smeared lightly over the body—and our poet fully mirrors this process in the Raghu. (11). Again the background process as well as the paste in this process varied also, i.e., Šuklāguru for the background and Gorocana and Dhāṭurāga for drawing the lines. Further again from the Šākuntalam (12), we get an evidence that the most important factor in drawing a picture is the conception of it what is called here ‘Manasaśakti’. The use of Vartika in drawing the picture is also there—vide Agnivarna’s sketches of his amorous dancing girls. Kumārasambhava (13), further provides a very valuable information of the final touches in picture-drawing what is technically called ‘Citra-unmīlan’ like ‘nayanonmilana of an image (vide Mānasāra) and it was done with a very delicate brush known as Tūlikā.

Delineation of light and shade in colours known technically as chiaroscurō is also illustrated in Šākuntalam (14) and in this connection Sivarāmamurty’s significant observation is worth quoting: ‘The general notion of some art-experts of today that artists of ancient India were ignorant of chiaroscurō can easily be dismissed by the volume of evidence
from Sanskrit literature. We have, for instance, Dhanapāla, the author of Tilakamaṇḍari, talking of light and shade in colours—cf. description of चक्रवर्तिनेन राजगौरिरेण चंद्रा चंद्रतस्वयंवर्षिणेऽव नुवाब विनतकर्मिनयोऽत्वाधिकत्वस्य मित्यद्यत विबंधयाय—तिरामूलके ।

For light and shade we have such an ancient authority as a statement of the Mahābhārata :

अत्याच्युतपि तथायति दर्शयति विचारण्यः। समतिन्मानोपंतानीय विचारकर्मचिच्छयाः।

Śākuntalam further informs us some of the most important fundamental and advanced rules of the technique of pictorial art like Rckha—

′त्यापि तथाय लावण्य रेखाया किंतूचंदनतुम्′

′Vartikāṇipuṇataḥ; (15) a powerful dexterous welding of the pencil or brush; 'Vartikocchāvaśa' (16), a loose sweep of the brush, etc. were simply on his finger-tips.

Materials.—All the artists’ materials were known to Kālidāsa. Colour-brushes are already referred to in Śākuntalam; there is also a reference to Varnikākaraṇḍa (17), a colour box to preserve colours in it.

Colours.—The latter half of the Kumārasambhava (18) bears an evidence that four mountain-born colours, red, yellow, black (blue) and white were taken by the poet as the primary the colours, compound colours or diversity of tints by mixtures were also known. "The favourite colours of Kālidāsa’s time appear to have been water-colour of the type of tempera. The Meghdūta (19) has a verse in which the clouds are described as slyly sneaking away in the form (guise) of smoke through the window apertures of the lofty mansions of Alakā being ashamed of their conduct in having caused damage to the beautiful pictures printed there by allowing water particles to settle on them. In the Śākuntalam we have another reference. The verse रेखायांत्रिकतिनेत्रव दृश्यते मलिनः।

abhuḥ कर्मविलंगत्वा तत्सुपर्वायलक्ष्यवाचालः।

shows that the colour is easily spoilt by water; and this accounts for the lines in colour being blurred by the perspiration of the fingers, It is this same idea that Bāṇa echoes in his Kādambari when he writes—

′अनूवेशयतस्यज्ञेवरमयधीतेव चित्त्वया लिखेक । चित्रमुद्रिन्यया।'

thus pointing out the continuance of the same colour (tempera) even in his day. Further the 'Vartikocchāvaśa' caused by tears settling on the picture is possible only when the colour is a kind of tempera. A better elucidation of the nature of colours is to be had from Daṇḍin’s Daśakumārṣacarita wherein he tells us that they are a kind of 'Niryāsa Kalka'. 
Niryāsa is a kind of exudation or gum of some tree and ‘Kalka’ is a viscous preparation obtained from substances or drugs ground or powdered. Colours are mixed with glue or Vajralepa for additional strength and the process of such a preparation is given in almost all the works of Śilpa. The Vajralepa is a medium of animal origin. The Niryāsa stated by Daṇḍin is of vegetable origin. Media of both kinds appear to have been used for water-colour and tempera.” “By the use of the phrase—

Kalidasa tells us that colours are fresh and beautiful when new, and to maintain this freshness for a longer duration has been the endeavour to every great artist. This is sought to be achieved by a proper use of durable colours as opposed to fugitive ones that fade or disappear after a time”.

“It is this question of proper choice of pigments that induces the artist to study that particular branch of knowledge in art-chemistry of colours—a result of great experience. Any way the fading of pictures by sheer age is inevitable and it is all the more hastened by dust, smoke and such other spoiling agencies. It is of this that Rājaśekhara speaks in his verse in the Bālabhārata when he refers to pictures being dimmed by time and smoke:

निर्याससरससस्मिलधिरिण कुबेरनं कामोगीः करै—
मातिनात्ति रविबिम्बम्बमवसरसास्ताचलं चुम्बति ।
क्रिं च सतोलसकलपकलसममायमानं मना—
खूमस्मापुराणचित्ररचनाहि जगश्रायते ॥

Bodily poses and postures of legs, etc.—One of the fundamental canons of art-painting and sculpture (iconography) is the depiction of various hand-poses, the poses of the body and the postures of the legs what are called the mudrās and sthānas. They simply bring life and animation in the picture. Besides the conventional poses (20) referred in his works Kālidāsa has the knack of creating some very charming yet complex poses like Kaṭṭhasūtra, Kaṭṭhāsīla, etc. (21), found depicted in the paintings of Ajantā.

A painter must be fully conversant with anatomy of human body and Kālidāsa was a master anatomist—vide the descriptions of physical features of Dilīpa, Pārvatī, Mālavikā (22).

A word on propriety in painting, that is, how to paint a particular subject, may also be said. This technique is also fully borne out his
works, e.g., the ornamentations and dresses in case of hermit girl Śākuntalā (23) and other types of women like Abhisārikā (24) and Virahini (25) as well as swan designs in the garments of a bride and a young king Atithi, (26) etc., etc. Kālidāsa was also fully conversant with the conventions of representations of superhuman beings. Airāvata, the divine elephant with four tusks (27) Yakṣas as youths (28) Siddhas always in pairs, with Viśāc in their hands (29), kinnaras with the face of a horse (30).

The place of painting in the cultural life of ancient Indians, i.e., the manifold purposes which this fine art used to cater to the service of men and women are also recounted by this greatest of great genii of India. Mālavikāgnimitra (31) gives out the picture as coming the to rescue of a lady in love to see the portrait of her lover in portrait maintaining her bashfulness. Pictures were also very useful in giving the wider knowledge of the world. Śākuntalā could be depicted in polished ornaments by her hermit girl companions sheerly because of having observed them in pictures (32). Pictures of beautiful princesses were sent round to princes to win their hearts (33). The most universal element of the utility of the pictorial art is the pleasure ‘Vinodasthāna’ what is acclaimed by Duṣyant in the Śākuntalam (Act. vi.).

In the end a word may also be added on the philosophy of fine arts, which perhaps nowhere better hinted at than in the Śākuntalam in the following verses:

“पयरतापु न चत्रे स्यायरितये सततदत्ता ।
तत्कालस्वतिष्ठाना स्यायत निर्मितन
” really meaning अध्यात्म न; चिन्ते तत्तद्ववाया स्यायत किर्तने (स्यायत ‘किर्तने’ in the sense of क्विलेक meaning that whatever is not beautiful can be made different in picture—Mahāmahopādhyāya Kuppuswāmi Śāstrī’s interpretation—cf. Śivaramamurthy’s paper ‘Kālidasa and painting’ J. O. R. Madras Vol. 7. 1933.

“Kālidasa holds the view that a good deal of Samādhi (34) or concentration is the first requisite for producing a good picture. Fully aware of the nobility and greatness of the fine arts, he, in a general way, gives out that they shine properly only when imparted to the proper person (35)” —Śwarāmaivmūrū.

Bāṇabatta: The celebrated prose-writer, the author of the celestial Kādambari and magnificent Harṣacarita, Bāṇabatta, for whom it is an eloquent tribute to have exhausted everything worth describing in three words—वेणोलिच्छवि जयत्सर्वथेऽ—has equally excelled all in his mastery
of the pictorial art, the scope of which, as we have already seen, is the
depiction of all the three world (cf. Śilparatna वृम्भस्वावर् एवत्)
It was, therefore, not in vain that as a youth he moved in the company
of friends and companions of various professions including an artist and
a sculptor अवश्यकत्व बैसा समान: सनुवः सहस्यायति—विख्रविकृतर्णम्...पुत्रकःकृतसः
मार्क्कत्  : H. C.

Every palace and mansion described by Bāṇa is full of citraśālā or
art gallery. Every city abounds in picture galleries. The big
citraśālā were built in the style of Vimāna and this characteristic of a
Citraśālā has a tradition in the Śilpa-texts. Narada śilpa (cf. first
chapter and Dr. Raghavan’s observations on ‘Sanskrit Texts on Paint-
ing’), describes a citraśālā building as ornamented by a small gopura
in the front and having Śikhara-kalāṣas, etc., thus satisfying the descrip-
tion of ‘Vimāna’ given by Bāṇa (1). As regards the decorations of the
palaces, reference is made in H. C (a) to great Śilpis being invited from
various countries to do the job before the marriage of Rajyasri, and
they also received the usual honours and rewards as per the time
honoured tradition of the texts like Samarāṅgaṇa-Sūtradhāra (cf.
H. S. A. Vol. I—Preliminaries before the building operations).

With this general introduction to the status of pictorial are in the
times of Bāṇa, let us proceed with the canonical knowledge of the poet
in relation practically to all the canons, the types of pictures, the back-
grounds, the materials and the process (including sketch, colour,
anatomy and pose, etc.).

Types of pictures. —We are familiar with the universal scope of
painting, as echoed in Śilparatna perhaps got from Bāṇa—vide Kā (3),
the town illustrating the picture of the universe, the Royal household
displaying the manifold and wonderful features of the inmates of the
three worlds through pictorial lines (pictures in art galleries) and picture
houses are adorned with paintings of leaves (foliage decorations) and
birds of various hues.

On the special occasions like delivery of a prince child (queen of
Tārāpīḍā) and marriage of a princess (Rājyaśri) expert painters from far
and wide used to be called to work on the walls (4).

This was the mural painting. Now come the portraits. Departed
souls (5) (Prabhākarvardhana) were painted on a suitable surface.
Yamapata are another set of pictures and were in vogue in ancient
India. This is borne out by numerous references in Sanskrit literature.
It was held an ominous picture and Bāṇa echoed it when Prince Hariṣa is hurrying to meet his father and he sees it as one of the various omens that perturbed his mind—vide H. C. (6). Kāmadevaṇa was still another variety of pictures, a popular picture of the bed-room—vide Kā (7). Cupid’s picture had almost an exclusive privilege in the Vāsabhavana—vide H. C. (8). Palace walls had paintings of Cāmaragrāhinīs, H. C. (9). Chowries being an important insignia of royalty, Cāmaragrāhinis were common in royal households. Other pictures adorning the royal mansions were the portraits of princes (10) both defeated princes and renowned ones of other royal houses. ‘Another picture of the aristocratic household is the Cakravāka painted usually to amuse women in the harem,’ H. C. (11).

**Backgrounds.**—Bāṇa was conversant with all the three pictorial backgrounds Paṭṭa, Paṭa and Bhatti—the wooden board, the canvas and the walls of buildings. “It was not an uncommon practice in India to draw and paint creepers, dragons and such things on the body to heighten the beauty of the particular spots which on that account fromed the ground. This practice was not restricted to the human body alone. Majestic elephants of royal courts were profusely decorated with designs of creepers. Drawing and painting on vessels is an age-long custom in our land. Another and a more natural ground is the floor or the bare ground, giving ample scope for clever women to draw fine free-hand-drawings in colour powders. All these are too well known to Bāṇa and what is more, he is very well aware that any ground is alright for a good drawing provided one has cleverness of execution; and the stone salb that served the purpose of a canvas or board when neither was procurable to gladden the heart of a lover by a picture of the beloved one is not overlooked.” (12).

**Materials.**—Bāṇa refers to separate brushes for separate colours and the most popular brushes of the poet’s day seem to be Vartikā, Kālājana-vartikā and Kūrcaka (13) (cf. also the Ś.S’s prescriptions Chap. 77) (exclusive brush for applying black), Varṇaśuddha Kūrcaka (for the use of white). The third variety of the brush, tūlikā (in the sense of Lekhani of the Śilpa texts) used for final touches was also known to him, H. C. (14). The alābu or gourd in the present context (used by Bāṇa) might have been used in those days for stocking colours and other essential artist’s requisites.

**Method of painting on various surfaces:**—The H. C. (15) gives us somewhat elaborate accounts of how walls were made fit for pictorial decorations perfectly tallying with those prescribed in the Śilpa manuals like Ab. C. and Śilparatna (vide ‘Vartikā and background’, Chap. IV).
Bāṇa also more often than not talks of highly polished walls mirror-like in their splendour. The walls of the palace of Villāsvati are perfectly white and are resplendent with fresh pictures painted on them.

The surface prepared, the artist has to visualise the picture he was going to paint. What Bāṇa calls it Samkalpalekha, which is what Kālidāsa has called Bhāvagamayacitra. Then come the general proportions—the Sūtrapātalekha—called by Bāṇa (Āmbhasūtrapātalekha) (16). ‘These sūtras or lines like Brahmsūtra, Pakṣasūtra and Bahissutra vary and fall at particular points on the canvas cutting particular parts of the from according as the sthāna or pose is front, profile or three-quarter-view and so forth’—Śivarāmamurti. Thus we are convinced how Bāṇa was perfectly conversant with the technical language of the artists. The word Citronmilana (17) (cf. Kālidāsa’s. जमीलित etc. used by Bāṇa convinces us of the unbroken tradition of the high skill of our artists in the pictorial art. When the artist simply infuses life in to the picture, what is called ‘unmilan’ it becomes our object of highest admiration.

Process of the types of pictures like those painted on cloth or on board slightly differs as per the dictum of Śilparatna:

and so the portraits generally were drawn on what Bāṇa calls citra-
‘सुलने न कल्ल्याणिसर्वे कलकारिणि’
phalakas (18) Kadambari (19) refers to so many other types of pictorial decorations, the elaborate drawing of the floor, drawing designs of creepers and flowers (vide also H C 20), etc., etc. as mainly accomplished by housewives. Clever artistic work on pots and plates, picture decorations drawn by women muslins and silks, flowery drawings of human figures on the canopy and curtains reflected on the glossy cheeks of Queen Yaśovat asleep on her Royal couch are also borne out by the abundant references in Bāṇa’s works. Miniature drawings on human frame was a favourite pastime in India. Women used to adorn their faces and breasts with lovely drawings of undulating creepers and quaint dragons in which the curvavature of the line and the colour of the form were marvellously exquisite. Śivarāmamurti. Accordingly this is borne out in many of the references in Kā. (21) ‘In his sports, King Tārāptya’s white upper garment gets a print of the dark foliage painted on the breasts of the ladies of his harem with Kṛṣṇā guru paste. The King questions his queen, on another occasion, why she did not adorn her breasts with drawings of creepers. The wonderful person that comes from the moon to take away the lifeless body of Pundarīka has his shoulders marked with crimson of the creepers painted on his beloved’s breasts. Thus there are two materials for painting on the body: Kuṅkuma and Kṛṣṇā guru to which a third Kastūrī which is to be mentioned presently is to be added. Generally sandāl
paste served as the ground paint in such cases. Not content with painting themselves the women went to the extent of even decorating dolls with such drawings. Thus we have one of the maidens in the palace of Kādambarī exhorting one of her companions to paint the breasts of a doll. That even youths delighted in this, of decorating the body with paintings, is proved by the reference in Harṣacarita of young Dadhīca smelling sweet with creepers marked on his body with Kastūrī. The artistic figures of swans painted with Kastūrī on the border of the fine fabric covering the shoulders of King Śūdraka show the highly developed aesthetic taste of the time.—Śivarāmamūrti.

Colours: Bāṇa is fully conversant with the five primary colours of the Śilpa texts like the V. D. and as regards secondary ones, they have an inexhaustible store of our poet's works. On every page you will find mention of some colour or other. The following tabulation will give a vivid, interesting and informative colour-scheme of Bāṇa:

Primary colours and their varieties: In these varieties the subtle differences are noteworthy:

Varieties of white (21);

1. Haritālaśaila white. 7. Ivory white.
2. Swan " 8. Foam, "
4. Sinduvāra a different pattern of white. 10. Conch. "
6. Campaka "

Varieties of red (22);

1. Bandhūka flower, 5. Sindūra,
2. Kuṅkumpiṇjara, 6. Mandāra flowers,
3. Kusumbharāgapatāla, 7. Māṇijāṭha,
4. A bunch of Ghātakī flowers (Blood red), 8. Piṇjara,

Varieties of green (23);

1. Parrot green, 3. Emerald green,
2. Plantain leaf, 4. Dark green (Tamāla type).

Varieties of Gray (24);

1. Smoke colour,
2. Ass skin colour, 4. of pigeon's neck, 5. Śaphara's belly.

**Varied of brown (25) ;**
3. of the red palm fruit, 4. of the red palm fruit,

**Black.—**Its various degrees and grades (26) ;
1. Light black of buffalo, 2. The darker shade on the 3. The pitch dark night
   face of the Golāṅgula resembling the wing of monkey and
   bird cāsa.

**Varieties of Śāra of Śabala—The versi-coloured hue :—**Our tradition recognised a separate variegated hue. A number of colours variegate the rainbow and the bean seed (of mottled colour) also. Two tints yellow and black account for the variegation in the tiger's skin and white and blue for that in the eyes (27).

**Varieties of Mixed colours (28) :**
1. Grey of smoke from blue and white. 2. Green from yellow and blue, 3. Purple from red and blue.

'Īnā's knowledge of the infinite variety of colour in nature and his singling out the beautiful natural tints of flowers and fruits so often chosen with great delicacy by expert artists for the execution of excellent still-life compositions is remarkable. Some of the descriptions in Īnā's works simply represent the commentaries on Citra-śāstra especially those noteworthy paragraphs wherein colours, all from nature, play the part. The following descriptions illustrate the truth of the statement :

(1) Jambu fruit  (5) Colour picture of a country (janapada)
(2) Amalaki fruit  (6) Multi-coloured nature of the ground
(3) Forest fires  (7) Colour imagery in the description of Elephant Gandhamādana
(4) Colorific nature of the forest

Thus these descriptions of Flaura and Fanna illustrate Īnā's artistic insight. Anatomical knowledge (29) of Īnā was also remarkable. He.
however excels equally in the beauty of the limbs and its opposite ugliness—vide his descriptions of Drāvida Dhārmika, the Śabaras, Bhairovacārya and his disciple. Bāṇa also gives us lakṣaṇas of some demi-gods (30). Technical descriptions of the animals like the horse and the elephant are of popular knowledge. Bāṇa is quite aware of the tremendous potentialities of pose. ‘As an expert in pose Bāṇa knows enough of Aṅgabhaṅga. There is a variety of Aṅgabhaṅga in the limbs of the Vāraviḍānis surrounding Harṣa. With a definite knowledge of Aṅgas and Pratyaṅgas he gives the names of separate bhangas like the Grivabhāṅga mentioned by Kālidāsa—one such is the Madhyabhāṅgabhāṅga (31). A aesthetic conversant with the principles of Nāṭya (dance) Bāṇa informs us of a charming pose—Karaveṇikā (32), in which two women stand with their hands interlocked.—Sivarāmamūrti.

SRIHARṢA.—A profile writer, an erudite scholar and a great poet as Śrīharṣa was, it is but natural that his Naiṣadhiyacarita, a Mahākāvya teeming with encyclopaedic learning, must present a sufficient evidence to his knowledge of pictorial art, fully advanced by his time, the medieval Period of Indian history (11th or 12th century A. D.). Paintings on various mediums on diverse grounds is the traditional depiction, but mosaic decoration of the floor and a host of similar innovations are our additional information on the subject.

Letter painting.—The art of examining the form and shape, the peculiar characteristics of the letters of the alphabet from a decorative point, may be seen in his descriptions—N. C. (X) 85-86—where the letter ‘OM’ is taken up and its various parts, i. e. the two dalas, the bindu and ardhaandra are compared to the eyebrows, the tilaka, and vīṇā-kona (lute-bow) of Damayantī, respectively. Verses (X) 85-86 (1) give us the shape of ग and the visarga which are compared to eyebrows, the tilaka, vīṇākona and to the rounded breasts of Damayantī (who was still a Bālikā) cf.

श्रुतिव्रहालवस्य वालिकाकुशुष्यमः। नेत्रवत्क्षणसर्पस्य स्विसर्ग इति स्मृतः।।

Types of pictures.—There are double portraits on the same canvas—the miniature portraits on board or canvas as well as bigger ones on the wall. The princes who come to Damayantī’s Svayamvara amuse themselves by gazing at the pictures of the beautiful princess executed on the walls of the various mansions in the city (2). The themes thereof are the important incidents from the life of Damayantī. Pictures describing life incidents appear to have been common in ancient India. Kālidāsa, Bhavabhūti and Rājaśekhara also give out their representations.
There were also picture stories from contemporary life. Group pictures were also not wanting. As regards the pictures of general character like the paintings of women near the doorway, etc., are amply illustrated in N. C. (3). We are familiar with the dictum of the V. D. forbidding painting of pictures for one's own use and accordingly Bhāmi got a typical pair of lovers, painted by Kāruvāra (4).

Śrīharṣa, a gifted genius of a very bold nature and freedom loving scholar is credited to have violated the rules of painting, gone astray from the conventions as set out in the standard Śilpa-texts like Śilpa-ratna (though later than Śrīharṣa nevertheless echoing the tradition) which forbids naked tapasvīlā in the human dwellings vide N. C. XVIII (5).

Process.—In drawing of the outline of a picture the first thing, to go through, is fixing up the general proportions by preliminary indicative lines what are called the sūtrapāṭa-lekhā and Śrīharṣa makes mention of the artistic device of determining sketch in VII and XV (6).

Even preliminary to Sūtrapāṭa-rekhā is the Hāstalekha, or the experimental sketch and this is mentioned by Śrīharṣa thrice—twice in VII and once in XXI (7).

Colours.—After the sketch is laid out, colours take their turn. Śrīharṣa gives only four primary colours (8). As regards the variegated hue ‘citra-varṇa’, the mosaic floor that Śrīharṣa mentions in VIII (9) satisfies it. According to Śrīharṣa propriety of colouring—colour to be laid in its proper place in a picture—is the first pre-requisite (10). That is, for the effect of one colour over the other, the contrast, the balance, the tone and such other details, it is an essential prescription. Touching and blending may be attended also in due course.

Anatomy.—‘Of the so many factors that constitute a picture the one thing that is dealt with at great length by Śrīharṣa is anatomy and that too feminine, i. e. of the woman. It is the description of Damayanti’s beauty that lends itself as a proper medium for the artist poet’s detailed delineation of anatomical rules. There is nothing of the brawn and the bone in it. The graceful portrayal in verse of the delicate curvatures and subtle beauty spots that make up the lovely form of the princess is all that we get from the pen of Śrīharṣa. This in fact is the true and correct anatomy of the Indian artists”—Sivaramamurti.

Let us now refer to Śrīharṣa’s anatomical details (11) in a tabular form, of the important limbs and sub-limbs, the facial description showing the very minute observation and artistic insight of the poet.
Face.—(i) Lips with lines is compared to the Bandhúkapūṣpa VII. 37. 41.

(ii) Nose.—like Tilapūṣpa VI. 36. wherein, front and threequarters view are both fully comprehended.

(iii) Chin with a dimple VII. 51. is a beautifying factor.

(iv) Ear.—its curvature proceeding and vanishing in the cavity—VII. 62.

(v) Eyes.—Compared with deer—VII. 53. Sivarāmamūrti observes: “The width and beauty of the eye of the fawn is proverbial. But the one thing to be noted in this comparison is that Śrīharṣa closely observes and dismisses the long streak proceeding from the root of the eye nearest the nose of the deer as unworthy of the beauty of King Nala and tells by means of a clever pun that this streak distinguishes the eyes of the fawn from his.”

(vi) Neck.—Its rotundity and extreme grace being enhanced by the three lines, the creases—III. 66.

(vii) Hair.—‘Damyanti’s long tresses are given as black and curly, while Nala’s locks are extremely fine and of a thick growth’—VII 21 and 67.

OTHER PARTS:

(i) Nitamba.—Resembling as a wheel (VII. 89) and nails resembling moons are conventional but—

(ii) Gulpha.—Ankle should not be prominent in the artistic insight of Śrīharṣa VII 98.

(iii) Heel.—Fully developed is a mark of beauty—VII. 102.

(iv) Fingers.—Lovely only when they are long and wiry—VII. 105.

With these bits of references and illustrations thereof, the pictorial depth in the Naṅadhīyacaritam, let us close this in the words of that gifted and talented art-critic in our Indological Researches, Śrī Śiva rāmamūrti, who is really the pioneer to have taken up these studies from quite a new angle in the contemporary studies in Indian culture and literature:

“Śrī Harṣa has some artist’s notes in his diary, so to say, and this is best brought home to the reader’s mind by a peep into the XVIII canto of Naṅaṇḍha. Here the palace of Nala is penned in all its glory. The mosaic floor is noteworthy feature (cf. स्तवस्तपं सतिनिघ, etc). We have the usual Citraśaḷa of the royal household. (12). Here we have perhaps the
lengthiest description of the Citraśālā in Sanskrit literature. The subjects of frescoes and the pictures in the gallery are all given out in detail.

"Inventive skill accounts for originality and variety of design (13). The designs like Makara (a figure something like a quaint dragon) are given a prominent place in Patrabhaṅga (14). Designs of letters, that form a feature of the two interesting branches of artistic science, Illumination and Calligraphy, is indicated sufficiently as has been noted before. This art of lettering is today an important force and the greatest forte of the artist designer and poster worker and serves best for advertisements. Old scripts are explored and hunted and new fantastic types created; books are every day coming into field on the subject and we have such books as ‘Alphabets’, ‘How to letter’, ‘The art of Lettering’, etc. We have the Black letter and the alphabet of the twelfth century serving very well the purpose of decorative artists. No wonder the Nāgari script is specially chosen by Śrīharṣa as a typically artistic letter lending itself to design.

"Little need be said of pose. It is an all-accepted important factor in a picture. Śrīharṣa knows technicalities of various poses as is evident from his references to such minor details like the Vṛkṣādhīṛṣṭha and Latāveṣṭitaka (15) types of embraces described in the Kāmasūtra. The commentary explains these two as two different varieties of graceful embrace. For the fine pose described in the verse:- ‘कराका स्थापितं करारामयं करारामयं’ we have the nearest approach in the figure of Madālasā in Ravi Varm’s charming picture of Madālasā Āṭudhvajā.” In the end let us close this account with his personal experience of a genuine artist (16).

Other poets.—Like Kālidāsa, Bāṇa and Śrīharṣa, other poets can also be worked out from this angle. The pioneering lead has already come from an eminent scholar and so to tackle up the subject, there is no dearth of guidance. Paucity of space forbids me to dwell at length on this topic, nevertheless a few words may be added on the stray references to pictures by other writers like Bhavabhūti, Sṛ Harṣa, Māgha, Someśvarasūri, Rājaśekhara and Dhanapāla. These names are only barely touched here and it does not mean they exhaust the list.

Bhavabhūti’s Uttara-Rāma Carita gives us a very vivid knowledge of the principles of perspective which for the landscape artists was an essential pre-requisite. The picture of Iṅgudīpādapa near Śrīga-
berpura; of the Gangā; of the Vaṭavṛkṣa called Syāma on the way to Citrakūṭa; of the Praśravaṇa mountain in all its glory; the picture of parleying of Śūraṇa with Paṇcavaṭṭī as background; of Pampā lake and its surroundings—all show that painting natural scenery was a common feature implying knowledge of perspective.

Śrī Harsadeva—is accredited with three very popular stageable dramas—Ratnavālī, Priyadarśīka and Nāgānanda. We have seen Bāṇa’s alābu for holding colours and Kālidāsa’s varṇikākārṇḍaka, a box for holding brushes; Śrī Harṣadeva speaks of ‘Samudgaka’ cf. गृहेष्ट-मुद्य-चिन्तनकक्तविक in the Ratnavālī hinting practically at all the accessories of painting, colour box (Samudgaka), picture board (phalaka) and brush (vartikā).

Daṇḍī.—In his Daśakumārācarita corroborates this meaning of Samudgaka as colour box—vide ucc. II. p.99—मणिसमुद्यकालवर्जनतित्रितमद्वयस्य etc. where also are given some very important clues of the technique of painting like ‘Niryāṣa’ and ‘Kalka’ (already explained in the body of this book) (cf. also ‘Vartikā and Background’ chap. IV). These are related to the elucidation of the nature of colours also—cf. under Kālidāsa.

Māgha.—Is a versatile genius and his knowledge of the different branches of learning is a jealous tribute. In the 3rd canto of Siśūpāla-vadhā, there is a reference to the Ālekhyā-karma though not elucidating directly any pictorial technique or convention, nevertheless, he simply voices forth the opinion that too shining and too smooth a surface is not always quite convenient for drawing a picture:

वस्त्रमातिकंशदय | गृहेष्टु विषयातुमालेक्ष्मप्रभावनतः |
चक्रवृक्षः ब्रह्मायत्तिष्ठा सारोविचित्र इव रत्नभिषितोऽ || विशेषः ३३-३६

Rājaśekhara—also evinces his great interest in this art. He seems to be fully conversant with the chemistry of colours. In his Bālabhārta, there is a reference to a particular aspect of this side-branch namely the causes for dimming the colours cf. चिय्याधार्य, etc.

Dhanapāla.—The author of Tilakmaṇjarī shows his mastery of light and shade, the dexterity of only expert painters:

राजनीतिरिव, इत्यादि. . . . . . . . .

He also refers in some of the passages of his Tilakmaṇjarī, to Citropaḍhyāyas and townsfolk well-versed in the theory of painting as critics of art and pictures.

Someśvarasūri’s Yaśastilaka Campū also abounds with pictorial references giving an evidence not only of his depth of knowledge
of the art but also that of the flourishing condition of this fascinating art. A very advanced, popular and interesting side-development of the pictorial art has been Patrālekhana, i.e. painting of creeper designs on the body of both man and beast. In Kālidāsa's Meghduta, we have already seen a description of Śindūra painting on the elephant's body. In Somadevasūri's Yaśastilaka is a passage describing the bhūti of the elephant consisting of Bāhktuccheda—Drawings of festoons (flags), conch, discus, swastikā, Nandyāvarta and the like make up the elephant's artistic decoration. This information is rare.

In painting of the bodily limbs (so popular in ancient India among the ladies), fingers and nails must have been more popular in the Aṅgaprasādhana served as Śṛṅgārāṅga and Śrī Śūri does refer to it, simply echoing the practice:

अन्वेषणकरियाहि प्रसाधनार्थकरियाहि | य. त. प. 463

Needless to multiply the further references to other poets and their works. Coomaraswamy (as already referred to, cf. Chap. I) has also gathered many allied references in his monograph 'One hundred references to Indian Painting and further reference to Painting in India'—Artibus Asiatici IV, pp. 41 and 126—and there is still a very fine scope for further researches in this hitherto unattended branch of profitable learning.

Book Illustration:

In the end a third current of pictorial tradition may also be touched just to point out universal cultivation of this art and its appeal thereof "तित्वं हि समस्तानां मुख्ता लोकस्य च प्रियम्". It is the Indian pictorial art as developed in Book-Illustrations. Its vogue though quiet common in other parts of India, Western India, however, may be credited to have taken higher strides in this direction as per the finds in our collections, a reference to one of these (cf. Illustrated Jain Manuscripts) has already been made. 'Gujarat possesses a large number of illustrated manuscripts mostly Jain which are preserved in the bhandāras at Ahmedabad, Patan and other places. The pictures found in these works appear to be the outcome of a special technique which obtained in Gujarat long before the advent of Mughals. The examples reproduced in the works of Dr. Coomaraswamy and in the copiously illustrated volume of the Jainachitrakalpadruma furnish ample evidence of the existence of such a school'. Hirānanda Sāstrī's monograph 'Indian Pictorial Art as Developed in Book-Illustrations' has brought out all these evidences to prove this exuberance in the development of India Painting and the reader is referred to glance at this work for necessary and interesting information.
APPENDIX A

(Quotations from Kavyas)

WORKS OF KĀLIDĀSA:

1. “विचित्रशालां गता देवी प्रत्यगर्भरागां विचित्रशालामानं वर्षालोककं तिष्ठति”
   Malavika, I.

2. “विचित्रशालां ललितनिता: सम्रापणं सचित्रः . . . प्रासादस्वाम तुलिवृक्षम्” Megha.

3. “विचित्रशालामानं स्थापितं ललितनिता” Mal. I.

4. (i) तेनास्ती परिणमिता: समा: कथनत्वातात्वाविविधचुतुस्वस्तेन सूतोऽि
   सादृश्यप्रतिकृतिमात्रे: द्रियाया स्वप्नेतृ सर्णकसमायमोलस्वैस्च।
   Raghu. VIII. 92.

(ii) ‘बाणापमाणो बलिमानिष्टमालेश्वरस्य नितिविवेश’ Raghu. XIV. 15.

5. ‘सिंहः ! प्रजनः भतारं, यः पापवतः. बृजः: दृष्टि:।’ Mal. IV.

6. ‘परस्कृत्वा विरहन्तु वा भावमयं लिखन्ते’ Megh.

7. कामी सैकतलीनहसिन्धुरा सौतोहा मालिनी
   पादातामाकसं निषिण्हरिणां गौरीगुप्ता: पावनः।
   शालालम्बितबलकलस्य च तरोनिताविनिन्यायः
   श्रहि: कृणामुगः वामनवतं कण्ठूर्णमानो मृगीम्।
   Abh. VI

8. त्वामालिन्य व्रजन्यकुपितां धातुरागेिशलास्याम्
   आतामहः वे चरणपितं वायजिन्ध्रभिमु खड़म्।
   अवतर्यस्तुमुद्ररुपचरितौ ब्यटाराजुद्वते मे
   बृहस्तिर्मित्रपि न सहेते साक्षम नी क्षतात:।
   Megha.

9. चित्रित्रिया, तलावीयां: केरणुरचितमृगालम्बः।
   नखास्खु उपायलिनिविखतनामः सर्वविस्तिर्नं बहिन्ति।
   Raghu. XIV. 16.

10. हरे: कुमारोषी कुमारिविकम्: गुरुदिवसास्तानककपशापुः।
    गुरुमुन्ने वर्षिप्नविषयाय मात्रामयमयेन सर्वत्रिविहिन्नेन मित्रस्वामानी।
    रहवे: महेराप्रयास्य न महोदये स्यं सहिताविन्यासिकृतारणा:।
    चकार वार्षिकमुरारामवान गण्डक्षाली: प्रशिक्ष्णप्रबलधास:।
    R. III. 55.

11. तव: प्रकोष्ठः हरिवचनाविख्याते प्रमथामानारंगविलापिताम।
    रघु: शाश्वताध्युमेन पत्रिणा शारस्तंयामलनाथदिवसः।
    R. III. 59.
12. विषय निवेद्य परिकल्पनात्सबंधन श्रृंखलाविशेष मनसा विद्विषा हुवा नु।
स्त्रीघरसुहासनार प्रतिभा सा ये पारा श्रवणमुनि स्वतः बुद्धव तथा:।
S. II. 9.

13. उपभावितं तूलिकेवं विचरं सुपराणुभिमिश्रित्यवर्गविन्दम्।
ब्रह्मात सतारहरुकर्षयोंभु विविहारं नवनीतेन।
K. I. 32.

14. 'स्वातीवेद मृत्तिक्षार्णकप्रदेशे'।

Abh. VI

N. B. As regards 15, 16 and 17 cf. Abh. S. Act. VI

18. पीयसिस्तरकसिति: सुराचलश्रवणत्वर्तवर्गार्जार्मर्मवर्गम्।
अद्यनंबुधिक्षुरावमुनि वर्णार्जुर वृत्तवादितैरः
Kum.XIV. 31

19. नेहा नीति: सतारहरुकर्षयोंभु श्रवणकिदायोपमुस्ताय।
ब्राह्मणस्वप्न इव जल लम्बुक्षल्लाछोजालमार्ग:।
बृहस्पतिरावन्त्व अर्जुर निष्काणि।
Megh.

20. (i) भृजुवत्सिध्यु: किदायोर्तचर्चामुच्युत्रूस्यातः।
आज्ञामार्जार्ज्जन्यिन्य अर्जुरत्स्वेय स विनियमनः।
Raghu, XIII.51

(ii) 'स दक्षिणामुक्क्षिनमेव मुच्यु: नरानन्तकौतिनवन्त्वः।
Ku. III.

21. तस्य निर्मित्विहरिषमात्सर: कश्चुमन सर्वत्र शरीं:।
अद्यनं बुधिक्षुरावमुनि ।
Raghu. XIX.32

22 (ii) व्यायोनको वृहस्पत्य: साधा श्रवणमहुर्मुहुः।
आत्मविनिमयं वेद्य श्लोको वर्मं विविवाहित:।

युवा युवायश्यवहुरंस्तः कपालबः: परिणस्करः।
वुधु: प्रकथामुक्तु गुरुौ रस्मपाल्यस्ती नीतिस्वरूपं
Raghu. III. 34

(ii) वृहस्पतिः च न वातावरवृहस्पत्यस्तैः।
श्रवणकिदायोंविक विश्रुतलवम्यमुस्ताय इवास्यतः।
Kumara. I.35

(iii) दीपश्चिन्य लहरिमुक्तिविवर्तनम् वास्त नवांवंसंस्य:।
सचिवाल्य निबिद्धविश्वसनमुर: पावन: प्रमुणो इव।
सचम्: पाणिमितो नित्यमब: जचन्य पावनवरालालः।
छद्म: नतीमुयंस्यवृहस्पतिः शिल्पम: तथास्य बुधु:।
M. II. 3.

23. राजा—ववत्स! अन्ये, शाकुन्तला: प्रसादवन्त मित्रेष्वतजय विद्मृत्व-मस्मात्वः।

विवेकः—किमचिन्ता?
सालमसी—वनवासस्य तौरुकार्यस्य च वत्स सदृशे भविष्यति।

राजा—हुँ न कमाण्तिततवां च तथे शिरोयमाणणविलिमिकृपसत्रम्।

न वा शत्रुतेन शरीरिवकोणमो मृणालसूर्य रचितं स्तनाते। II Abh.VI

cf. also

'इयमविकरमनावा वत्कलानावपि तवै निं मिलव हि मधुरापां मण्डन नाहुलीनाम्'  

Adh. I.

24. 'संख्या, रोचते ते मेयां मुकामरणाभिषेको नौलाङ्गुवकर्षार्थभित्तिकवेशः'।

Vik. VII.

25. वेणोवृषत्वत्रकालाकालिहोलस्तपम, सिन्धु: 

पाण्डुव्रया तरशात्तश्चविशिष्टोक्तर्भ:।

सोभिां ते सुंग विद्वानस्तयाय वरुणानव।

कांतिध्वेस्वत विचिना स तवेकोपाधः। II Megha.

26. (i) त्वमु तत्वपरिवर्तनेव तव कदाचिदेवे यवः सोऽनभोत।।

वधुलक्त प्रमृत्तसलिहण्यांगाजिन शोभिषिकिन्द्रोधिः। II Kum. V. 67.

(ii) आमुकारणः सूत्रो हृशिष्वहुकुलवनः।

आतीतवित्तप्रेक्षः स राज्य-वीव्ववः। II Raghu XVII.25.

27. सुराजः इव दत्तेश्वरयासािरालेय इव पप्पुन्वम्यत्वयोर्षुविन्दायः।।

हृरिहरिव युगीप्रेषिद्विभृत्स्वस्वहृतीयः: पतिरतनपितों तैशवकाये चतुथिः। II 

Ragh. X. 86.

28. 'वित्तेशानां न च खलु बयो योवाद्यवर्दिल,'  

Megh.

29. 'वित्तेर्लिजलकरणाभिवेदीभिमलांगः,'

30. 'न दुर्वाहठोणिरोधाराति भिन्निति मन्द्रां गतिमववमुऽः।'  

Kum. I

31. संख्य इव तत्र संभ्रममुकु्रिण्यां भव्युपदलोक्ती न विुत्तुणास्य 

यथाय विशिष्टविश्वंगतवदशीतो भतरी,  

Malavika. IV

32. अथे। अनुवरुक्तसूपणोऽभ्य जनशिच्चत्तकर्मरिपवेनाः ज्ञुः ते आमरणविचित्रोऽं 

करोति।  

Abh. IV.

33. प्रतिहरशार्याणाय उत्तिष्ठतिर्वातः समविकारांवतः शुद्धसंरक्षायः।।

अधिभविन्दुर्मात्रायेवाद्याः  शून्यः प्रथमपरिश्रीतो श्रीनाः राजकायः। II  

R. XVIII. 53.
WORKS OF BANABHATTA

1. ‘युरासुरविद्युगन्यवदबिसाधरायत्सिद्धिविद्यानिद्धिविचारशालामः...दिव्यदैवतमन्यायः...मिर्विस्तः’
   Ka.99.

2. (i) ‘सकलदेशादिविद्यानिद्धिविचारशालामः’
   H. C. 142.
(ii) ‘सत सुरविद्युगन्यवदबिसाधरायत्सिद्धिविद्यानिद्धिविचारशालामः’

3. (i) ‘चित्रेशाखादिविद्यानिद्धिविचारशालामः’
   Ka. 176.
(ii) ‘आलेखसुभद्रीवर युरासुरविद्युगन्यवदबिसाधरायत्सिद्धिविद्यानिद्धिविचारशालामः’
   Ka 241.

4. (i) ‘प्रत्यशिविज्ञानमेंचित्रेकुलस्योद्योग्यविचारशालामः’
   Ka. 136.
(ii) ‘नामिकमकरकरघनालिखितमानमुक्तालिखितम’
   H. C. 142.

5. ‘चित्रेशाखाकृती काव्येष्यनामन नराणे’
   H. C. 175.

6. (i) ‘प्रविठनावः...चित्रवित पठे...कथयत युरासुरविद्युगन्यवदबिसाधरायत्सिद्धिविद्यानिद्धिविचारशालामः’
   H. C. 153.
(ii) ‘युरासुरविद्युगन्यवदबिसाधरायत्सिद्धिविद्यानिद्धिविचारशालामः’
   H. C. 138.

7. ‘वासवने मे धिरोधानिहित: कामबेवपा: पादनीः’
   Ka. 536.

8. ‘प्रविठना च दारुपालदिविज्ञानिहितविद्याद्विविचारशालामः’
   H. C. 148.

9. ‘सुविदा वासवने चित्रविज्ञानमुक्तालिखितम्योदिचित्रविज्ञानमुक्तालिखितम्’
   H. C. 127.

10. ‘अलेखशाखादिविद्यानिद्धिविचारशालामः’
    H. C. 136.

11. ‘दिव्यदैवत्युरासुरविद्युगन्यवदबिसाधरायत्सिद्धिविद्यानिद्धिविचारशालामः’
    Ka. 446.

12. ‘अन्न च स्तार्यागामययत्वा...चित्रविद्यादिविज्ञानित्युरासुरविद्युगन्यवदबिसाधरायत्सिद्धिविद्यानिद्धिविचारशालामः’
    Ka. 262.

13. (i) ‘हृदयेकुलसुभद्रिवर युरासुरविद्युगन्यवदबिसाधरायत्सिद्धिविद्यानिद्धिविचारशालामः’
    Ka. 455.
(ii) ‘वर्णमालुकानीकरिवर युरासुरविद्युगन्यवदबिसाधरायत्सिद्धिविद्यानिद्धिविचारशालामः’
    Ka. 527.
(iii) ‘इन्द्रकुलसुभद्रिवर युरासुरविद्युगन्यवदबिसाधरायत्सिद्धिविद्यानिद्धिविचारशालामः’
    Ka. 246.
14. ‘अवलंभानातूलिकालाकृति’
   H. C. 217.

15. (i) उद्योगिता बिनविज्ञानतत्त्व चर्चा कलावल्लाकृति प्राशासनकार्याणि पुकारकर्मम्।
   H. C. 142.

   (ii) ‘उद्योगीकृति’ सुराभीरक्ष्मे रिवरीहितीमा श्रवणकर्मकर्मत्त्व चर्चाएवचारतिलकोकृति प्रारम्भाणि।
   ibid.

16. ‘वत्सलेयोजनाभसुतपातरेखा’
   Ka. 466.

17. (i) ‘हृदायोजनाकालिकाज्ञाचकीर्तिका’
   Ka. 455.

   (ii) ‘प्रतिकृति तद्दृशीलतत्व चित्रनिर्वाचनारसरसरीमयीयसविद्या’
   Ka. 548.

18. विशेषत्तात्मिकता विविधत्कृते विभिन्नप्रमितिविस्मृति।
   Ka. 172.

19. उष्णतत्त्वा ……….परिश्लेषण समाचिनितं।
   Ka. 143.

20. ‘विविधवर्गनास्पादिन्यायानुसारिणीसमाजशास्त्र च’ समद्वीपसात्त्विरिविविच्छेदम्।
   H. C. 143.

21. (i) हस्ताक्षरीयाणि विवरणेः।

   (ii) (a) हस्ताक्षरोपण धर्माय रथयोजनायोत्सना

   (b) हस्ताक्षरोपण धर्माय रथयोजनायोत्सति।

   (iii) अभिवद्विषाणित्वारणसारकुमुदपाण्ड्रः।

   (iv) काणिकार्योपरिच्छेदा वीराकृति।

   (v) विकल्पजनित्वविनिर्विशिष्टायम् चयपाकाव्यायम्।

   (vi) दक्षिणार्पणस्यादेश सशक्तवाय।

   (vii) (a) पीयुषरमणपद्मपाट्यम्

   (b) श्रीमानकीर्तिकपाट्यम्।

   (iii) विकासकृतकामप्रेमपाठ्यां रज:सङ्कातम्।

   H. C. 70

22. (i) तत्त्व चाचर्यर्धिविधे विकासविनयवाचनराज्यः—H. C. 29

   (ii) कुमुदज्ञातित्वविष्णुद्वश्य चर्चाषुपादस्य—H. C. 31

   (iii) कुमुदप्रकाशवतवलं गुप्तकन्या-सौरितम्—H. C. 32

   (iv) विशेषतुलिपि-सरिष्योर्पर्कितिमानकक्षोराचारविशेषतम्—H. C. 47

   (v) लोहितावस्मानवाचनचिन्तविश्वसतीम्—ibid.

   (vi) मानसस्त्राणवतीति विरुपाक्ष्यां।

   (vii) बालातपयोजना इव रज्यः। Ka. 105.
(viii) पारारचिपादपत्तरागः Ka. 94.

23. (i) (a) शुक्लारितः कलसीवनः Ka. 42; (b) हारीरितः H. C. 22.
   (ii) भक्तारितानं कलसीवनाना—Ka. 379.
   (iii) तत्त्वातरमालस्यामेव—H. C. 28.

24. (i) कृष्णाजिनेन नीलपाष्णभासा ... चूमपटलेनेव—Ka. 72.
   (ii) राजालोमयुस्तानु Ka. 52.
   (iii) वनवेतामासावनं तदशं ... तपोवनामिहोत्नध्येश्चामु—Ka. 52.
   (iv) कपोतकसाँक्षुरै ... तिमिरे—H. C. 145.
   (v) वशकरोदीष्टरे राजसः H. C. 21.

25. (i) गोरोजनाकपिलेुष्टः—Ka. 126.
   (ii) हरितालकपिलपवहेयुष्विवेवजीवतितिः—Ka. 393.
   (iii) सन्ध्यामुन्मतांसे परिनतातालकलिचि कालेवेकमुदेरे—H. C. 15.
   (iv) भूमीरीचः क्रमेरकक्षापिला: पासुवृहधः H. C. 162.
   (v) गोष्णुमावामि: स्वरुपुपीरविचित्तः—H. C. 94.

26. (i) जर्नाहिंमच्चििमलीभिि समसि—H. C. 81.
   (ii) गोलाशुं तकसीलकालकालोमि नीणसिम्युवारवण्यं वाजिनि—H. C. 23.
   (iii) चापकतिंिि समसुिि—H. C. 16.

27. (i) 'आधमनकुनियसीति मुक्तमानानमवकुलसमुलीमिकारसम्' H. C. 19.
   (ii) 'आधरणमच्छालचालमानानतीमुवनु: सहसंिि' H. C. 71.
   (iii) 'वाकविराररामानानकरककीिंिि' H. C. 94.
   (iv) 'सबलशालुि तर्ममपविडिते' H. C. 232.
   (v) 'तिरयस् नीलवलासुशुकाराम्' H. C. 79.

28. (i) (a) 'कृष्णाजिनेन नीलपाष्णभासा त्यस्तुण्णानपीतेनात् निपतता चूमपटलेनेव परोपरूतूति:' Ka. 72.
   (b) 'सरस्वतीपि शाप्ता विक्षिप्तेदोमुखी धवलकृष्णाचार्यं वृद्धितुरुति पालवति' H. C. 13.
   (ii) बाकुलकुलकाकामधारिि कनकशालाकारितमतंतरस्वयम्युकृष्णभाष्याः—Bhumapatnayu: वाणिज्यालादिकेश्चाणाश्चतुष्णममासम्' Ka. 21
(iii) ‘अामतकोकलिओनचन्यस्विनीयलाप्तः कथायमुद्रः प्रकामामापीलो जम्भू-फतरसः’
     Ka. 36.

29. ‘चवः कुरूक्ष्णीण्वांशं वराहः स्कन्धपीठ महिः प्रकोणववं यािप्रि:
पराक्रम कृतिरिमानमयं ..... ..... ....... माधवगुप्तम्
     H.C. 140.

30. ‘सच्च एव कुत्तली किरोडो कुष्ठली हारी केदारी मेलली मुद्गरी लोधी च
सुत्तवाच विद्याधरम्
     H.C. 115.

31. ‘देवताप्रणामेषु मध्यमामभुजो नातिविष्तस्ययकः’
     Ka. 335.

32. ‘अज्जम्भज्जलनाययोण्यधित्ततान्तानक्षेणकामिः’
     Ka. 75.

NAISADHYA-CARITA OF SRIHARSA

1. (i) भूवी दलम्यां प्रणवम्य वस्तस्तिता भालतमाप्तम्।
तस्माद्विषेप्यविधिमात्रिविनवायातनकोणातः। प्रणायेत।
     X. 85.

(ii) द्रिकुपली वृत्तमाप्ततिलया करारज्जु की जननेष्वरनाम।
क्रीयं मन्याण सिमतथा कहियः काभे तदीये निरसामित याः।
     X. 86.

2. ते तक भस्मिकाप्रतिक चित्रे विश्राणो पौर्णः पुरी लेखितानि!
निराकल नियुदद्विसयं रिभों च तत्स्वनांस्यकारस्तिलासः।
     X. 35.

3. पुरि पवव ब्राह्मणवति तत्र चित्रीकुतान्त्यभवान्वेयवो।
नभरि पो भिंमीरसकारि स्त्रिया महीयुज्ञामामरणप्ररभाम।
     X. 31.

4. प्रियं प्रियं च विजगणजयियवी लिखाँचिळोतामुहिमित चावपि।
इति सं द भाववेन श्वेतं तनयस्य च स्वस्य च स्वयमीहते।
     I. 38.

5. (i) भिनितिविनिवितातिबिलकम् यत्च तस्पूरविविङ्गस्यकः।
पराश्वनन्ति तारिरुत्तमस्यस्तहस्ततमनोमुः।
     XVIII.20.

(ii) पुपकाण्डविचविचायतं तयो गौतमकलकामिन।
पारदारिकस्वरसानं देवाभूतः वद्यन्तम्भवितु।
     XVIII. 21.

(iii) नीतमेव करल्यपाररगमतीयं मुनयस्प्योष्यम्।
असरःकुचिेवासलब्धास्वाध्या वक्षचय यत्च विधित:।
     26.

6. (i) गौरवोप पदश सुमा कदाचित्कर्त्यमवर्त्यस्य सबरमस्याम।
हस्तीव मद्ये ओषधे विलाहाय रोमान्यमेशकर्षोमस्या।
     VII. 83.

(ii) अपाश्मान्यस्य तदिमुच्चकुदीर्दीपि राजानिताजनजने य।
अपंि सूत्रं तवये दीर्घयय वय:विन कयस्युं बन्धुचने।
     XV. 34.

7. (i) पुजारःश्च श्वायमिर्वभावामस्य विधातामुच्चक्रियाः।
वेष्य भवाम्यास्व परंत्रावस्थं य तस्ये यस्तस्यजस्य प्रवदगुः।
     VII.15.
(ii) अस्त्रौत सर्पायं भवत्करस्य सरोजसुष्टेन्द्रम हस्तलेखः।
इत्याः पायता हृताणुधारायं किं हस्तलेखिहृत्वा तथा।। VII. 72.

(iii) हस्तलेखमसूजतः कब्रु जनस्थानरेणकम्मस्त्रा भवयतः।
राम रामस्थानीहस्तलेखः प्रथमेऽव विधाता।। XXI. 69.

8. (i) विदुरपारम्पर, राग, तमोमैयश्चितम, तनिवपीयितम वर्षः।
वस विद्वा बलु तदुपरक्षरस्याणिविकरी नस्याण्वितविता।। IV. 15.

(ii) पीतावदाताभणिनीलभसनां वेधोपधेहाकरणर्यमीणामि।
गोरोंचनाचन्दनकुशः मण्वाताभणिविहेलोपनात्मकानी।। X. 97.

9. व्यस्म भविष्यस्त राजयमदरायराय यदं द्विगातः।
कैवर्यभिज्ञंकोश्चं देहाराौभूताय सौभूरस्य।। VIII. 3.

10. सितिष्ठाप्तमहत्तमस्वर्गांतं न कथं चिथ्रमयो विभ्रः या।
स्वरमेद्यधृं या कथं कलितान्तमुखार्य न वा।। II. 98.

11. cf. N. C. VII. 21, 33, 36, 37, 51, 62, 66, 67, 70, 89
98, 102, 105 and 106.

12. कुशशिल्तु कनकनिम्मिताखिलः व्यापि यो विमलरत्नः किल।
कुशशिल्पिविचित्रभालिकः व्यापि वास्मयाभिषेधंज्ञाणिकः।। XVIII. 11.

13. स्तनश्वे तन्त्र परं तन्त्रं पूर्वो यदि रापत्ययं तेषवमय।
अन्तस्याः रिवि विचित्रिनीतां पते-रसीतां बलव सामानतिम।। III. 118.

14. द्वैवेरे काशरनकालवस्त्र धीष्णास्यसीमाकुक्तर्णस्य।
तद्वै ज्वर स्वमन्त्रकृतस्य विशेषः मण्यान्वितविनिभिः।। VI. 69.

15. कमोद्वातः पीतावदाभणिनीनारं वृजाविशेषं विभ्रुपी किमस्याः।
अपि अभिदेवं भ्रूंभृतराजः वासो नालिकेश्वदिक्षणभी।। VII. 97.

16. सत्तादुपनुदार्यनिस्मात्यायनन्वितविशेषं वयम्।
शीशः य चौहु बुधग्नारो जरायतिकी विचित्रकार्य शिल्पिराटः।। XVIII. 12.

Appendix B—Illustrations—Could not be given due to the paucity of funds in this edition.

Appendix C—vide चित्र-लक्षाम—ahead.
PT. IV

वास्तु - शास्त्रम्

शिल्प-शास्त्रां चित्र-शास्त्रांज्ञच

१. प्रतिमा - विज्ञानं
२. प्रतिमा - लक्षणं
३. चित्र - लक्षणं
प्राकृतयन्य

विद्यार्थिय तथा स्वतंत्र विद्यालय के छात्र अथवा छात्रालय के छात्राओं को ये प्रादेशिक प्रवास सरकारी समन्वय निदेश 

प्रासाद: प्रवासी वन्यजीव निदेशक के सफरमूल्यता वर्ग के सम्बन्ध में ये प्रवास।

(१९५६ जनवरी) प्रास: विद्यार्थिय या छात्रों के समस्त एवं स्वतंत्र विद्यालय के छात्र तथा स्वतंत्र विद्यालय के छात्र

सम्प्रति: चर्चा बनाए रखने के लिए, तत्काल योग्य है।

प्रधान: प्राप्त होने वाला अध्यापन ही।

विद्यार्थिय या छात्रों के समस्त एवं स्वतंत्र विद्यालय के छात्र

सम्प्रति: चर्चा बनाए रखने के लिए, तत्काल योग्य है।

प्रधान: प्राप्त होने वाला अध्यापन ही।

शुक्लोपाद्य-द्विजेन्द्रनाथस्य
विषयानुक्रमणिका

प्रथमो खण्डः
प्रतिमा-विचारान्तः ९-६७
१. प्रतिमा-निम्नावणिकमाविचि: ९-१०
२. प्रतिमा-प्रकारणि—विचित्रेषां १०
३. विम्वेितेि सिम्बिद्वेि:—प्रतिमा-
क्रमाणि तत्क्रमेिराविशेष ११-१४
४. प्रतिमा-मान-लक्षणम् १४-१६
५. प्रतिमा-निम्नावणि मानाधाराणि
धीम-धीमस्क-लक्षणम् १६
६. तत्क्रमाणि तत्क्रमविशेष १६-१८
७. मानद्वूषणां प्रतिमा-विचारान्तः
(प्रतिमाविचारान्ताविशेषानि—
द्विधा) १८-२३
८. प्रतिमा-विचारानि मध्यन्त्रावि-
विचारान्तः २३-३४
९. प्रतिमा-विचारानि सोचा:तस्कराल्पः ३५-४०
१०. प्रतिमा-रूप-संसारोऽि
(टूटानि:)
(अ) आत्मानानि ४०
(ब) शास्त्रानि—संसागहवेयमः ४०-४१
(न्यायमक:—विद्वेदाविशेिा: ४१-४५
(क) अनुसूचित्वाणि ४६-४५
(i) मोति-लक्षणम् ४६
(ii) सूचना-लक्षणम् ४६-४५
(iii) योजकाभाराणिं लक्षणम् ४६-५२
(iv) विरोधविविधान्तम् (आपूर्ति-
विचारानि तस्करालिति) ५२-५५
११. प्रतिमा-मुद्रा: ५५-५६
(i) अस्त्रयुक्त-संसार-नृत-हस्ताभिषेकः
६५ हस्त-मुद्रा: ५६
(ii) वैण्डाविद्वेषु स्वाभाविकमुद्रा: ५६-५७
(iii) अवतारान्वितस्यानि
लक्षणम् ५६-५८
१२. प्रतिमा-निर्यातितः (नकोत्सीमी-
लक्षणम्) ५८-६१

द्वितीयो खण्डः
प्रतिमा-लक्षणम् ६०-२९३
प्रथमो पत्रः
वैण्डाविद्वेषु प्रतिमा-
लक्षणम् ६०-७६
(सूवृति-लक्षणोऽि
(अ) त्राहा-विष्णु-महेषवरः ६०
(ब) हरि-हंसितांसह: ६०
(व) त्राहा-कृष्ण-सूवृति: ६०
(थ) हरि-(सूवृति) हरि-हिरणमयम्: ६०
(ण) नरनारायणाहिरण्यस्य: ६०
(ड) वैण्डाविद्वेषु प्रतीति: ६०

द्वितीयो पत्रः
वैण्डाविद्वेषु प्रतिमा-
लक्षणम् ७६-१०६
१. सातारणार्थ: ७६-७९
२. असातारणार्थ: ७६-८६
(i) अनलीमिति नारायण: ७६-८०
(ii) नारायणवामुद्वेय: ८०-८२
(त) अत्मविविधान्तम् ८२
(ज) वादुविविधान्तम् ८२
(झ) अनिःसातारणार्थ ८२
(iv) अनत्त: वादुविविधान्त: ८२-८४
(२)

विषयः
(iii) मातृगृह वायुदेशः
(iv) चौलकामोहः
(v) विद्वन्द्वः
(vi) बंकुञ्जः
(vii) अनन्तः
(viii) योगेश्वरः
(ix) लक्ष्मीनारायणीः

३. वैष्णव-दार्शन-धौलवेराणि

१. योगावलम्बकमृतः
२. मोहस्यानकमूलः
३. श्रीरामकृष्णमूलः
४. अम्बाजारककरणमूलः
५. वागसंभवमूलः
६. मोहसत्तममूलः
७. श्रीरामस्यमूलः
८. अम्बाजारकस्वरमूलः
९. योगसत्तममूलः
१०. मोहस्यानमूलः
११. श्रीरामस्यमूलः
१२. अम्बाजारककरणसमूलः

४. वैष्णववैद्यतारामः

१०. रस्मादः
२. भूमिवासः
३. वराहः—प्रलययज्ञः
४. नरसिंहः—केशवस्य-श्रीकान्तः
५. वानस्पतिः
६. विश्वेष्टः
७. नासिकः—वनवीनमहागृह-पार्वत्यार्थमध्यनागापलकालिः

१०. वैष्णव-श्रीराम-वानस्पतिः

६. अनन्तः

विषयः
०. आयुःसुखवा

७. आयुःप्रसूति

१. वैष्णव-प्रतिमा

६. विष्णुकृती

७. विष्णुविद्यासमुं गुरुविल्यासमुक्षे

८. विष्णुकृती (विष्णुकृती)ः

तृतीयो पटलः

(६) प्रतिमा: तृतीयो पटलः

१०. वैष्णव-प्रतिमा-कल्यङ्कम्

(विज्ञातिः रूपातिः)

११. वैष्णव-प्रतिमा-लक्ष्यांकम्

१२. वैष्णव-प्रतिमा-विज्ञानम्

१३. वैष्णव-प्रतिमा-विज्ञानम्

१४. वैष्णव-प्रतिमा-विज्ञानम्

१५. वैष्णव-प्रतिमा-विज्ञानम्

१६. वैष्णव-प्रतिमा-विज्ञानम्

चलालिवेदन दिखलिवेदन पलायने—

प्रदर्शनपुरसृंग क्षणिकलिङ्ककः

१६. गुरूमालिकिङ्कणम्

१७. गुरूमालिकिङ्कणम्

१८. गुरूमालिकिङ्कणम्

१९. गुरूमालिकिङ्कणम्

अवय-विस्तरेः मातृगृहमः चतुर्विदिनशतः

स्व-विस्तरेः चतुर्विदिनशतः

वरा-चौलकम्

वरा-चौलकम्

लोह-चौलकम्

लोह-चौलकम्

बाण-चौलकम्

बाण-चौलकम्

प्रभेदेः आधारप्रतिमा-मेदता

आधारप्रतिमा-मेदता

वर्णमालिकिङ्कणम्

वर्णमालिकिङ्कणम्

अवय-विस्तरेः मातृगृहमः चतुर्विदिनशतः

स्व-विस्तरेः चतुर्विदिनशतः

बाण-चौलकम्

बाण-चौलकम्

मुख्यतमः

मुख्यतमः

(लिखितप्रतिमा)
विषयः
साधारणासाधारण-सीमयोगान्तता-शास्त्रप्रेमेण
साधारणी शृवः
असाधारणी च
सारविवर्ण: १३६
श्लोकसम्बन्ध: १३७
महाविवर्ण: "
पालपत्र: "
राज्यविवर्ण: "
अन्यायू सीमायु साधारणु च
अर्थातोरवर: १३७-४०
गजाघर: १४०-४१
कालाविपक्ष: १४१-४४
बृजाल्प्रभा: १४४-४६
विष्णुपाध्याय: १४६-४८
चन्द्रशेखर: १४७-४८
केवलमूल: १४८
सुवापनमूल: १४८-४९
उम्मा-हितमूल: १४९
आलिङ्ग-मूल: "
उसामेरवर: १५०
लोकात: १५०-५२
अनुसंहारमूलसुध: विवण्युग्म: १५१-५२
विवेचनासुध: १५२
अर्जुनासुध: "
न्दिरानासुध: १५२-५३
नृत्तमूलसुध: 
प्रथमालस्य नवमी यावतः १५३-६२
बलिनामूलसुध: 
व्याख्यानविलितामूलसुध: १६१-६४
शास्त्रदिवितामूलसुध: १६४
योगदिवितामूलसुध: १६५-६६
वीणाविविधामूलसुध: १६६
अर्थातोगमूलसुधयथा: १६६-६७
कामालकमूलसुध: १६६-६७
वि. ईशान: ६. मृत्यु: १८६
७. विजय: ८. किरणाय: १८७
९. अधोराज्य: १०. श्रीमहादेव: „
११. महादेवव्रत: „

विदेश्वर: (१) स्वरूपम् (ii) नामांति च „
१. बनना: २. निमूना: „
३. सूक्ष्म: ४. श्रीमहादेव: १५७
५. शिवोत्सव: ६. शिवमूर्ति „
७. एकनेच: ८. एकलपरा: १८८

मूल्यः (१) स्वरूपम् (ii) स्वरूपवर्णविच: १८९

ईशानादय: पञ्चमूर्ति: „
१. ईशान: „
२. तत्त्वज्ञ: ३. अभोज: १६०
४. वानिक: ५. सर्वोदय: „

महेन: महादेवो वा १९०-१९१

शिवस्य गणादय: १९१-१९७

नर्ती १९१-१९२
चण्डो: १९२-१९४
क्षेत्रपात: १९५-१९६
आयु: शाता वा १९६-१९७
शिवदत्त: १९७

शीलाभ्रमस्तरयम् १९८-१९९

शिवायत्तम् १९९

शिवायत्वनामस्तत्तपतीहारा: „

चन्दर्षों पतल:

गायपत्यप्रतिमालक्षणम्

अ. गणपति: गणपा: २००-२०१

गणपति: २००

बिनायक: २००-२०२

करणपति: २०२

श्रेणी: „

क्रूर: „

बालपति: „

लक्षणकर्तम्: २०३

महत्त्वात्सपिया: २०३

वीरविवेचना: „

शासकाणार्ज: „

हवजगारापिसि: „

पिजुनायणार्ज: „

चल्तराजगारापिसि: „

लक्षस्यायन्तरतम् २०३-४

महागण्य: २०४

मुनेवाक्यायन्तरतम् „

दृढागण्यार्ज: „

अवश्यकक्यार्ज: „

उपवधारायन्तरतम् „

उत्स्मत्वस्यायन्तरतम् „

हृददार्जिणायन्तरतम् „

गणेशायन्ततन् „

गणेशायन्ततहारा: २०५

ब. सेनापति: कारिकेय: २०५-२०६

सेनापति: २०५

कारिकेय: २०५-२०६

सेनानी: २०७

कुमार: „

हाथ: २०७-२०८

सामाजयक्यात: २०८

स्थायिकुप्रव: २०६-२०६

पञ्चविश्व: हाथ: २०६-२०७

बिभवविश्वापः: बिभवविश्वापः २०६-२०६

नवमहाय: २९२

शासनानिधिनयम: „

अवविजतनयम: „

सौरमयुगयम: „

पविश्वयम: „

हाथयम: „

व्रतविश्वयम: „

शाक्तिभाषा: „

महावाहन: „
विषयः
शरणमयः
तारकारिः
ब्रह्मास्तः
बलीकल्याणामुवः
बालस्वामी
कौम्भेत्ता
शिष्यावः
सुभ्रापतिनामः
सुभ्रापदर्पणको
पचमो पटलः
देवी-प्रतिमा-लक्षणम्
सरसविन-ध्यानम्
सरसविनमुपहः
सरवनी
महालक्षणः
लक्षणः
श्रीः
शूर्मः
दुर्लक्षीयः
महाकाली-ध्यानं लक्षणं
काली
भद्रकाली
दुर्गाः
नवदुर्गाः
कंठंदुर्गाः
वनदुर्गाः
अनंदुर्गाः
जयदुर्गाः
दिनेश्वफ्यसनी पुराणं
दिनपुराणी पुराणं
कालवती
कीर्तिधारा
चन्द्रिका
चन्द्रकांश्यासतीहारः
शिष्यः
गौरी
गौरी-दाता-सूर्यः
गौरी-प्रवृत्ति-सवलीय-मुक्तिः
गौरीतुष्यः
गौयंधिनम्
गौयंधिनोपदार्पणः
सप्तमातः
सामापातः
जाती
माहेश्वरी
शैली
कौमारी
वाराही
इंद्रायणी
चामुण्डा
वासुकी चामुण्डा
रक्षामुण्डा
देवीभद्रामिदुः
नवा-पूर्णमाता-पूर्णाश्रमः
वामा-देवी-कल्याणिकाश्रमः
वामा-शिव मन्दिरः
सर्वभूमि कालराजः ललितः
सर्वभूमी मनोमनी बच्ची
शिवमुक्ति-सिद्धी-पादवर्कः
क्षमा-दीपित-शिव-भद्रायणः
जयाव-विजय-वनंदकारीः
जयती विद्यालयः
अपराजिता-सुरमित-कण्याः
इंद्रायणी-सबूतनामः-जालः
राजमातृश्री-अत्यान्ती-मूर्मणः
ज्येर्षता
पञ्चो पटलः
सौर-प्रतिमा-लक्षणम्
आ. सूर्यदिवसः
विषया: प्रृष्ठा: २७७
विषयवभिषिक्त: 
मानुष्यवाद: २७० 
गृहस्थ: 
मानुष्यवादवाच्य: 
मानवविविविवाच्य: 
सवीतान्तरत्वस्वत: मनु:भोक्षण: 
तस्य चतुर्दशाफिरण:—
१-२. वाक्य, भर्मसम्बलायेस्वरस्च २७५
३-६. मनु:धीर-सिद्धर्मकीर्ती-वलयक्ष: 
 मन्नयश: 
 ७-१०. वालीवर-मनु:धीर-मनु:धीर- 
 मनु:धीराचार: २७९
 १२-१४. अधिन-शिवरक-वाजिरात- 
 मनु:धीराचार: 
 ६०। "वीर्यसाल अवलोकितदेव:— १५४०
 १५. झड़ीर-शिवरात-शास्त्र: २७०
 ५-६. लोकानाथ-हालाहल-पत्रसत्त्व: 
 २८०-२८५
 ७-९. हरिरिहरिविवास्तूत्तन-वैली- 
 क्वशाख्यारी 
 २८१
 ९-१०. रक्तलालकेश्वर-मायाजालकमी 
 "
 १२-१४. निवासकृत-पुरातितस्त्रूण-अंतसत्त्वत: 
 शुक्लाचार: 
 २८२
अभितारामभिविविविव: देवी देव्याच: 
 महाविवासपातायुक्तवर्यावेशी २८२ 
 शुक्लातीरीर्मात्रात्त-उत्तितर्यामेध: 
 कुरु:कुरु, भूकुरु, महासितवरी 
 च देवय: २८२-२८५
अभ्रोम्याभिभिविविव: देवय: 
 १२. चव्ववपण:; विमुख: शाक्या- २८३ 
 लिङ्गुत्तस्त्र द्विविव: हेंक: २८४
 १६. चुक्कपात:; संभव-सवातास्वर-महा- 
 मायाद्रेष्टेन: वस्त्राकाश: २८४-२८५
 ५-६. हल्लोव: रमानु: प्रतेद्रर्माय: 
 यमारिष्ट: २८५
 ७. सामायोज्ञाम्याभिप्रेतवरी 
 द्विविव: जम्बल: २८६
विषया: पुष्प: 
अवेश्याविभिविविव: देव्याच: 
 १. महाचीताय, नाताली च २८६ 
 २. सामायोज्ञाम्याभिप्रेतवरी 
 जम्बल च २८७
 ४-६. वर्णवती-प्रसारित्रिपत-वध- 
 चबाचा: 
 ७-९. महामत्सुस्तिरि महाप्रत- 
 ज्ञर: च २८७-२८६
 ९-११. वव्याय वेंला-सुमुहारा-नेरा- 
 भाषाच: 
 २८७
वैरोचनाभिभिविविव: देवय एव 
 १. असोककालायंथुप्पामेरेद्व- 
 मारवी 
 "
 २-३. ज्ञानमपथिक-सितारमणे 
 परमहिता च २८५-२८६
 ४. महापालिकामणि वव्या- 
 राज्या च २८७
अमोघिविभिभिविविव: देवय एव 
 १४. खविरच नीवस्त्र-प德拉-भन्त- 
 तारपा 
 "
 ५-७. वर्णवती-महामालूरी, वव्य- 
 शुकुरा च 
 रतनामभिभिभिविविव:- 
 देवी-जम्बलीन्तूरभानो २८० 
 देवीयु च-महाप्रतिसरा बुमुहारा च 
 २८७-२८५
पचव्यात्विभिभिविविव:- 
 देवी-जम्बल-महाकाली 
 देवयच-२-वव्यायरा 
 प्रसारित्रिपत- च २८०-२८६
 ३-४. मायाजालानु:कुरु:कुरु शित- 
 तारा च २८९
 चतुर्थ्यानिविभिभिभिविविव:
 चतुर्तारकमायम: 
 "

विषया:

वजसत्वाविशेषेषु

पृष्टा:

१. अभासः

२. चुंबनः

पञ्चरक्षामणियानुरूपेद्वृत्ताः

महायतिरायायः

तारारः

सामाग्रिकः

विषयां

स्वतन्त्रदेवता:

१-२. गणपति-विज्ञानकोनः

हुकुमः

२९१-२९२

४-५. मृत्तिकामः

वाज्यवालामलाकः

२९२

६-७. वैलोक्यविज्ञान-परमासूनः

संगीतायः

२९२-२९३

स्वतन्त्रः

देवक्षणः

१-३. सरस्वती, अपशाजिता, वाज्य

गावारीः

२९३

गणपतिमणी-ग्रंथमार्गः

गणपतिहृदयः-वजसत्वाविशेषेषु

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपतिहृदयः

गणपति...
प्रतिमा-विज्ञाने

१. प्रतिमा-निर्माणप्रक्रमविचि:

(i) स० ग० ३०

बिज्ञानी संस्कृत स्थान स्वयं स्वयं निर्मित: संस्कृतीमितः।
पूर्णवत्त कालेवास: शास्त्रिः शुक्लमुनिः।
प्रयोगो नियताचार: देवताध्यायात्करः।
रज्ञानाद्वृक्षे विविधं कम्य समाचरेत्।

(ii) स० ग० ३१. ६-८

प्राचीन विक्रमा प्राङ्गन भ्रमणारो विकृतिधिः।
हिति विक्रमाध्यायारो ज्ञानमपरायण:।
ध्यायी वर्णप्रथुः (कुलाचरणेन तस्तत् न?।)

(iii) स० ग० ३२६. २९-३३

सुवारस्त: प्राङ्गं शुक्लान्धर: सुनिः।
हिति विक्रमाध्यायारो ज्ञानमपरायण:।
षुष्यमिथिक प्रदेश: तु कुशीलं सुनिः।
हसे मे गाढ़े मुनेद्विभिषिक्षितसिद्धं: हुमें।
कार्यमिथिक पूर्णमान्याश्वायभिविञ्चितम्।
उत्तराभिमुखो विश्व कर्मसंबांकरे धृतिः।
अति आयाद्व नरनेष मेघास्मत भ्रमणेयत्।
गोमयोगेति मनः कर्मसुब्रम समारभेतु।
अन्निर्मिथिति मनः ठिककारां च संसूचेतु।
प्रज्ञालिङ्गसाधनं ठिककारे सर्वसंबुधम्।
अभूमीश्वरे इति नरनेष पुनः पतिति ठिककाराम्।
सिद्धिनां भोजयेत वस्त्राल्पकारासंतु:।
श्रावणानु भोजयेत शुद्धीत तपस्वनामाम्।
शुद्धि दान: तत: कुष्ठादेवो भाज्यप्रसंस्थाः।
समाप्वेत कर्म तत: क्लेश पञ्चमोक्षत्वान्।
यथा देवस्थ यथा मूलितित्वेऽवत: हुःस्मुः।
उभारसां देवनां अन्नवाहकु।
व्यञ्जयात्मनु लोके यथा रश्य कर्मविधामयम्।
तस्मात: मनः मनो हस्तो बीजः स उत्तेरे।
हस्त: सदाचिबो देवो हंसः सब्रवृजः हुरिः।
भ्रमा हस्तो यम: सुराओनिः सब्रवृजतम्।
(1) 

2. प्रतिमा-अक्षरांगी-बिब्यमेहा:

(1) सवा ३२. १-२

निश्चल सकलं मित्र लिङ्गं चेति विधा मतम्।

निश्चलं लिङ्गुपक्षं सकलं ब्रेमुखते।

मुखलिङ्गं तपोमयं लिङ्गमहक्षतिसिद्धम्।

विम्भृति: शारीराः विशेषमृतस्वरूपः।

ब्रजब्रजमहतिवन्दन्तः नामभिः।

दृष्टे देतसभास्तातो निम्ततं कप्ततेंधुना।

(2) लिङ्ग २. ६-१२

अध्व विवग्नु दु: विविधं निश्चल सकलं तथा।

मित्रं चेति च तद: बिब्यमणं च वलं तथा।

विचारलक्षणं संयोगं ततावशः प्रदस्यते।

निश्चलं केवलं लिङ्गमध्यवर्तिकादितम्।

तवेव विचारमाध्यदृश्यं लघुविचारकम्।

प्रतिभासं तथा लघुमुन्मादिकेम्सु दुः।

सकलं विविधं नाकं मित्रलक्षणलक्षितम्।

मित्राः मुखलिङ्गं स्वातन्त्रछिन्नभिः।

विद्विकुम्भप्रतिवृत्तिद्वादि सर्वमुक्तावलितः।

कृत्वा प्रतिलिङ्गं बिब्यमणं परिभोजितम्।

पीठकोपरं संतथापं प्रविष्टं वालेव वृत्तिः।

सौंच च पारिषं शैलं सच्छं जवलं सुभम्।

रत्नं दारणं लोहं च चैतरं जयभध्म।

धातुत्वं दितिभूतं पदार्थं तत्वचालचालम्।

लिङ्गं गंभी्रप्रतिभभग्नं लघुत्वं तत्वचालवम्।

तालमानांकुलेश्वरं तथा मानांकुलेश्वरं।

यज्ञमानलोकस्मानेन वलं नविनं स्मृतम्।
३. द्रष्टांने विश्वेदेन विम्बांने—प्रतिमाव्यावाहिणी तत्त्वात्मेदाश्च

(१) विनामुळे १. २०-२१ विश्वामत्र। मणिमयं लाहूँ दाहम्यं तथा।
गुणवत्त संशयं कन्देवं विम्बं संशयं दात्वां मृत्युम।

२ विलाम्यम
विश्वामत्र। शूकिला प्राणया पीठार्थ स्नेहिला तथा।
नूपुष्कलिका पादशिलार्थमिहिले मता।

३ रत्नमयम्
स्फटिक पद्मराणं च वज्म नीलं हिरणमयम्।
१.२१-३८ बैंड्यं विद्वृं मुखं रलकम्यं तथार्थं च।
स्फटिकं सूर्यकान्तं च त्रिभुवनकालिनिति विषयं।
स्फटिकः रेताच्छेदः। स्फटिकः रेताच्छेदः। कमात्।
नयमं—विनामुळे कामं तथार्थमयमुः पुर्णं जयं मुखम्।
लभते श्येन्द्रशालिनां कमलोध्यसार्थनात्।

वहरावत्ति—मणिमयं च दिवाकरस्य मर्यमा युक्तात् विद्वृं
बोधिसेतुदुःखस्व वं मर्यं ततू युज्वान गुरूः।
वज्म देश्युग्रोविवाकरस्य नीलं च गोन्यकः
राहुलेन्द्र वहर्षक वृत्ति वसं। केतोऽविनामुः बैंड्यं।

रत्न-नव-दोषाः—रत्नानादिमी हर्षां दोषा। सामान्यतः नव।

रेखासिंहुः कलङ्केऽ कामविभोत्तसः।
तुषारामसरङ्गाश्रित्य चलाहा रलेऊः वर्जेत्।
रेखा विनुः कलङ्केऽ चासः। कामप्रद्ध दातत्वे।
ब्रह्मतो दविका चावाश्रिता। सत्यतुणाश्रिते।
निम्नस्त्रकात्मकं चेति दोषा। रत्नममानसः।
श्लोकपुस्तकमिष्का न स्पातः रलेऊः वर्जेत्।

४. दाक्षमयम्
सौऽ्यं राजसं ताष्ठं श्रीशं कांस्त्याभ्याम।
१. ३६-४४ दैसं नापुष्कलं चेतं लोसं विम्बं तथार्थं।
गुणमुक्तिश्वेतं हेमं बिकुंद्रीं रीवं यु पुष्कलम।
तासं पुष्कलं विवातं लोसं स्वातुः तु पौशलं।
आयुरार्म्यं कांस्त्याभ्यामं भारतं स्वृतम्।
दैसं नापुष्कलं चापर विकेषोवितार्णाविदिः
मुद्धवलोहानि चवार्थिः कमाविनि चुपाविनि यह।
पिशाचवलोहावानि कांस्त्याविनि तेजचन।

५. बालमयम्
चन्द्रं वेददाहाः श्रोतिश्रोऽविताः।
१. ४२-४४ विश्वरामसरार्म्युः चवार्थिः वषुलतं।
पद्मं काणीकां तविम्बां नन्यं नयम्।
कमात् दारख्लिफः विवेयस्त्रवं युष्माः।
(i) भौ पू 131, 2-3
अर्थ सप्तविधा प्रोक्ता भक्तानां शुभवृद्धिये।
काव्यवी राजसी पारिवो शैलजा स्मृता।।
वाक्य चालेखकां चैति सृजत्वात्स्यानि सदा द्वै।

(ii) भौ पू 130, 4-7
प्रतिमा सैकसी पैठी लेखा लेखा च मूर्तमयी।
वाक्यि पारिवातातुरा सिखरा लेखा यशोरथाः।।

(iii) भौ पू 76, 1-3
मुर्वणुण्डोऽथाचा स्वभावाः स्थित्।।
विचं चैति विमिरजयं व्रमणे च सत्त्वा।।
मुर्वणुण्डोऽथात् चित्रात् शैलय व्रमणे।।

(१२)
(१३)

पुरा चाराधित विज्ञ चम्पिन्त्रितम्या।
लिङ्गं भवै स्वरूपेः स सम्पानं परमा गतिम्।
शक्तिनाराधित्वेव देवो लिङ्गं वज्रमयं स्मृतम्।
गुरुवारपद्य प्राप्त रमभक्षिकुस्तिमाः।?
बन्दराधित्वेव देवो लिङ्गं स्वर्णमयं तथा।
नम्भारामेण अनस्तं च चंभोणि नाश्व सजयं।
विश्वेदैवाराधित्वेव लिङ्गं स्वयम्य स्मृतम्।
प्राप्त: स विश्वेदेवलं चर्वोनि नाश्व सजय:।
माध्याराधिति देवो लिङ्गं विश्वालमकम्।
पनन्त: स्य मानौरोति चंभोणि नाश्व सजय:।
आराधितोजस्वरुपेनविज्ञं कास्यमयं स्मृतम्।
नम्भारामपद्य प्राप्त चंभोणि नाश्व सजय:।
मारोप्यादिग्रंहिणं: स्वरूपम्: लिङ्गं पुरुषारितम्।
शताद्विन्त लक्ष्मी: प्राप्ता देवपद्य तथा।
तथा व्यावहारिण्यैव लिङ्गं व पितुलात्मकम्।
आराधित्वेव तत्तत्त्वे मुक्तं प्राप्तः चर्वोनि:।
शाकरोकुमारविज्ञं तु गैत्रायंशिशियं पुरा।
मुक्तं प्राप्तार्ज्ज्य संवज्ज्य विज्ञं तदयमनीचितम्।?
ततः पालल जयम् तु समभापतः: कुलप्रभम्।
दीपं बल्लथमित चिरत्व ज्योतिःमयंश्वमाध्यमम्।
हुनानस: पवं प्राप्तं सम्भेवःसूक्तं तथा।
मवयकालमय लिङ्गं मात्रिनेन पुरुषारितम्।
मवयकालं पवं प्राप्तं स्वरोणि नाश्व सजय:।
चतुर्वारितमय लिङ्गं सोमेन च पुरुषारितम्।
प्राप्तं नाश्वाराधिपियं स्वरोणि नाश्व सजय:।
प्रवालकालमय चिरत्वं पुरा मध्यवृज्ञितम्।
बुनेवाराधितं लिङ्गं मिद्वित नित्यमयं पुरा।
पुष्परामयं लिङ्गं वनस्पतिमुक्तिमृत्व।
मुक्ते वै सभूमयं मनसा कृष्णीवस्तिम्।
केतुनास वै बृहस्मयं गोमेघिणं च राहुः।
आहृतं: पूजितं लिङ्गं युग्मस्किरिक्जं तथा।
महालिङ्धं लैमवतम: ब्रह्मणा स्वयमचितम्।
हेमकृते विषुवाक्तं तम्मनार्जिणपुज्यितम्।
देवीभवेच समस्तार्जितविपप्रस्तोमयं तथा।
स्म्रे: क्षेत्रार्जिश्च निजशालकर्मचितम्।
( १४ )

वंगिनीमित्कायनां जू श्रेष्ठरुपें च भौतिकम्।
शीलों गायिक निन्दा खरोज रतन तथा॥
यथार्थसमाकार च प्राप्तोति मनसि स्वतंत्रम्।
निन्दा देवो रतन च मुनिकामानेरस्वरे॥
वादुध्व शान्तिः पूण्य ज्ञानमुरुक्तिकलितम्।
शीलों च प्रवाहाः शोभांनुमदाहितम्॥
श्वेत च पदवर्ण च कुमुदाभास च मुसरकम्।
पाण्डुरं माधवनः कपोतां च शुभांभम्॥
श्वेतवरा भवनलं राजाः पदवर्णः॥
क्रूरः कुमुदवर्णाः मुहुर्गाः: सूतजातः॥
श्वेतर् स्नायुः चैव साध्वियनुशन्तैः।
आरोपों पाण्डुर्वरण स्त्राः माधविके विजयः स्पृयः॥
कोणे चार्युविधाव्य मुहुर्गाः सुप्रभाः: सिद्धः॥
पुष्पामयं पालिबि स्वादिश्वाय तन्मयं नदेतः॥
पद्माकार्रेणुकामिः: सुदुच्छः विकृतितम्॥
सौराण्यं कुश्कु मवालेकः: कामदं तथा॥
कसुङ्काढः कलिः कुशः मुक्तिकामादिभोरम्॥
मातुलिङ्कधमं पूर्वं मुक्तिकामेहस्य रायण्यम्॥
मध्यं कर्त्तरस्राणां पृविं शीघ्रं भवेत्॥
सतानविंदं पूर्वं लिङ्कं सर्वफलोऽवम्॥
वद्वकोलोऽवमं लिङ्कं तै: फल्योपिष्टते॥
विज्ञायनाम्य वापिः नियोगः: मुहुर्वितम्॥
नवसानक्षमः पूर्वं सत्रलिङ्कं च द्रव्येत्॥
उक्तं भविष्यति मनव पुष्पं लिङ्कस्य दर्शनम्॥
पद्मवार्णं समुक्षांयं लिङ्कवश्चतिर्यन्तयम्॥

४. प्रतिमा-मान-लक्षणम्

मान्यत्वम्

(१)महरिषि प्रोक्त अव किवानिदिशिवायगाविशेषम् जीवनं विधिवदेतो। मान्यतः लम प्रोक्तः व्रतं

वैस्म श्रद्धेयव्यक्तम् किवानिदिशिवायगाविशेषम् जीवनं विधिवदेतो। मान्यतः लम प्रोक्तः व्रतं

गोर्वा अपि ज्ञानं कर्तव्यं दशा: परमार्थशीला मित्रमित्रं मनवशाश्वत: जीवनं विधिवदेतो। मान्यतः लम प्रोक्तः व्रतं

रत्नौ रक्षितं ज्ञानं कर्तव्यं दशा: परमार्थशीला मित्रमित्रं मनवशाश्वत: जीवनं विधिवदेतो। मान्यतः लम प्रोक्तः व्रतं

सुकुशलं ज्ञानं कर्तव्यं दशा: परमार्थशीला मित्रमित्रं मनवशाश्वत: जीवनं विधिवदेतो। मान्यतः लम प्रोक्तः व्रतं
( १५ )

वर्णांम् नानां मना। मान च सूर्येविबधवम्भरामोक्षाकोमितेकाभीक्षुणम्। कनलोकादिविवृद्धयुग्मः। निविडगृहितसायनः। विविधसायनः। इति अन्यान्यकालविभागम्। वेद-प्रतिपदाभिज्ञानां राजनुगायतिः पुरुषोत्तरः। नारायणानामकादिविवृद्धयुग्मः। नारायणानामकादिविवृद्धयुग्मः। अरुचिस्वरूपः। अनिधिस्वरूपः। नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादिविवृद्धयुग्मः। किंतु, नारायणानामकादि
5. प्रतिमा-निमित्तेण मानाधारणां पञ्चपञ्चरुष-रत्नी-लक्षणम्

6. तालमाणं ताल-नियमम्

(1) मरीचि-प्रांकत्

प्रथम देवनां तालिविधानम्। देवस्यांतः दशालम्। तर्कव ब्रह्म-
शकु र्योः। भृषुत्प्रथमस्वर्तमोऽच मध्यम दशालम्। इन्द्रादि-
निकालानामाज्ञितस्व्रयोऽद्विविद्याभवतामकादाश्रीप्रामाढवसुसामुष्ठानमेऽन्तरस्थिततया-शकुष्ठम्। विद्यासुर्यवादिप्रयोऽक्षोक्षेत्रपुरस्त्रायार्यामर्यादयमेऽदशाल-
लम्। योगाद्वितीयाध्यायेवात्स्याद्वितीयोऽन्तरानेत्यस्यानयोऽपिदमायुक्तम्। देवकालुमुजानां सत्यकु र्षिल
वन्दा कालम्। निदारणामयायमुर्तिः च नवालम्। मयायामपान-
तालम्। वेतलाङ्गा सप्तालम्। प्रताताना दक्षालम्। कुण्डलानां
पञ्चालम्। वामानानां चतुस्तात्तालम्। भूताना भिन्नराणा च
प्रताताना कुब्जापन्या दहितालम्। कन्यारामकालान्तालम्। तैयं स्थ्रंकुः
लमायममच्छद्धितानमिति। जनविश्वसनमर्यादानमुर्तिः। नवालानमवाजालम्।
(१७)

शत्रुवनिधाकारणम् मध्यम दयालाम्। पार्श्वाविभिन्नताः नमस्मरम्

dvaitaḥ ।

अनिपट्योदेशिनिवङ्गाः मित्र प्रदेशम् अनिपट्योद्दालाम् मित्र

नानाम हृद्याभिमानाः मित्र विस्तरतः हृद्याभिमानाः मित्र

गोकणम्। मानवाः लेन चतुर्विशालस्य। चिन्हकः पञ्चविशालस्य लेन

प्राणपतिः पञ्चविशालस्य लेन वनुप्रेमः। सत्सत्तामस्य जूस ल जनमुपत्तिस्तथाचूऽ

घुरूऽ दण्डितन दण्डेन ग्रामादीत्त विवासं कार्येन।

(ii) निलाप ४.३७-३९

उत्तम दयालाम् चतुर्विशालस्य। अनिपट्योदेशिनी विश्वासिकारणम्।

अथम दयालं तु हृद्याभिमानां जूस।

नानां नुस्त्रमेवः तु वेदावाहिनिः।

उत्तम नवतालान बिवैशिष्ट्यं जनमुपत्तिस्तथाचूऽ

उत्तम दयालान्म ब्रह्मविभूषणमहस्वरः।

उत्तम दयालान्म तथैव बौद्धपण्डितवर्ती।

उपा भौमिक्षेव दुःखः लक्ष्मीपञ्चाः च मातरः।

उत्तम मार्गाणि ब्रम्हस्वामिस्तथा।

वेदावाहिनि चतुर्विशालस्य। अनुस्त्रमेवः च विभूषणमहस्वरः।

महविभूषणमहस्वरः।

उत्तम नवतालान्म विस्तरतः लोकविभूषणम्

उत्तम नवतालान्म च विभूषणमहस्वरः।

उत्तम नवतालान्म च विभूषणमहस्वरः।

उत्तम नवतालान्म च विभूषणमहस्वरः।

उत्तम नवतालान्म च विभूषणमहस्वरः।

उत्तम नवतालान्म च विभूषणमहस्वरः।

उत्तम नवतालान्म च विभूषणमहस्वरः।

उत्तम नवतालान्म च विभूषणमहस्वरः।
(iii) अ ० पृ०२२५.१४-२५

(५) मानव-पूर्वकं प्रतिमा-विघानम्

(१) मरीच-प्रो  अ—अवात: प्रतिमालक्षणं बद्धे। बेदस्य सत्स्मानं पूर्वमेव पररेष्य कार्येत्।

(२) पृ० २२

अभ्यस्तत्वः लाभात च चतुर्विघानम् अवस्था दयालूम् ज्ञातः न कष्टाद्।

इति एव। नामक्रयाकारं विविधप्रभुत्वम् नीतिविवेकम् विन्यस्य अर्थात् प्रकृतिरिवमानवः सूचनां उपदेश्यात्।

यथा च ो मध्यप्रथमीव चतुर्विघानः लेखानां गृहीत्वा परितारारम्भे।

तस्मात् अभ्यस्तत्वं नेष्टविघानां नामक्रयात् दयालूः ज्ञातः न कष्टाद्।

इति एव। नामक्रयाकारं विविधप्रभुत्वम् नीतिविवेकम् विन्यस्य मध्यमविकारणमिति सूचनां उपदेश्यात्।

यथा च ो मध्यप्रथमीव चतुर्विघानः लेखानां गृहीत्वा परितारारम्भे।

तस्मात् अभ्यस्तत्वं नेष्टविघानां नामक्रयात् दयालूः ज्ञातः न कष्टाद्।

इति एव। नामक्रयाकारं विविधप्रभुत्वम् नीतिविवेकम् विन्यस्य मध्यमविकारणमिति सूचनां उपदेश्यात्।

यथा च ो मध्यप्रथमीव चतुर्विघानः लेखानां गृहीत्वा परितारारम्भे।

तस्मात् अभ्यस्तत्वं नेष्टविघानां नामक्रयात् दयालूः ज्ञातः न कष्टाद्।

इति एव। नामक्रयाकारं विविधप्रभुत्वम् नीतिविवेकम् विन्यस्य मध्यमविकारणमिति सूचनां उपदेश्यात्।

यथा च ो मध्यप्रथमीव चतुर्विघानः लेखानां गृहीत्वा परितारारम्भे।

तस्मात् अभ्यस्तत्वं नेष्टविघानां नामक्रयात् दयालूः ज्ञातः न कष्टाद्।

इति एव। नामक्रयाकारं विविधप्रभुत्वम् नीतिविवेकम् विन्यस्य मध्यमविकारणमिति सूचनां उपदेश्यात्।

यथा च ो मध्यप्रथमीव चतुर्विघानः लेखानां गृहीत्वा परितारारम्भे।

तस्मात् अभ्यस्तत्वं नेष्टविघानां नामक्रयात् दयालूः ज्ञातः न कष्टाद्।

इति एव। नामक्रयाकारं विविधप्रभुत्वम् नीतिविवेकम् विन्यस्य मध्यमविकारणमिति सूचनां उपदेश्यात्।

यथा च ो मध्यप्रथमीव चतुर्विघानः लेखानां गृहीत्वा परितारारम्भे।

तस्मात् अभ्यस्तत्वं नेष्टविघानां नामक्रयात् दयालूः ज्ञातः न कष्टाद्।

इति एव। नामक्रयाकारं विविधप्रभुत्वम् नीतिविवेकम् विन्यस्य मध्यमविकारणमिति सूचनां उपदेश्यात्।
\[ \text{(아직 번역되지 않은 텍스트입니다.)} \]
( २० )

पञ्चाङ्ग ला, अनामिकातथवाचिका, चढ़के नवबधिकाराय, कनिशकाङ्ग च तद्वाचिकस्थान ।

अथ प्रमाण वक्ते । उरशीपालूकेकालस नवाङ्गल, दिपाविमोतिसामस, पृथक्केशालं द्वारके ल । (पुस्तक विश्वास) चतुस्ताशालें मूख, डिच्चवाचिकस्थानल नाह घरसः पृष्ठः कणिशको वनस्थानो शुभोमध्यनेकाशालें केशालात शुभोमध्य यति ल (अत्तरकांग चार्चित निर्विश्वेषमायम्)। मध्यमयाश्वास्तिकः ल, प्रीयवाचिस्तार नवाङ्गल, प्रीयवाचिस्तार बाह्यिकन चतुरज्ञानसंधानयुक्त ल। कविशाराण चतुस्ताशालें ल, द्वारकेचित विषमस्थानल ल स्तनोपरं चतुर्स्ताशालें (द्वारके)। मध्यादयं पोषकाशालें, अश्विनिविष्कारसंधानयुक्त ल, कविशाराण विषमस्थानल ल। अजुमुखाखि विषमस्थानल नियाचिकां नयोदशान्य गम्य। अल्मोहस्तिकारे

केदारशालें ल, जानुविष्कारे नवाङ्गल, चढ़के मुखमयान्य जल जश्वाचिकारे सत्य ल, नतकाचित्तारे सारुण्डः ल, अजुप्राकारे चतुरशालें ल, पादविष्कार सारुण्डः ल सार्वभावे

जोनें, पाणिष्कारे सार्वतिमाने, (पादशाले) प्रतिश्चितारे। अजुखे अयस्मा चतुरशालें ल, तर्जनी तद्वाचिक, तद्वाचिकारे चतुरशालें ल, तर्जनी तद्वाचिकारे चतुरशालें ल, कविशाराण विषमस्थानल नियाचिकां नयोदशान्य गम्य। अल्मोहस्तिकारे

केदारशालें ल, जानुविष्कारे नवाङ्गल, चढ़के मुखमयान्य जल जश्वाचिकारे सत्य ल, नतकाचित्तारे सारुण्डः ल, अजुप्राकारे चतुरशालें ल, पादविष्कार सारुण्डः ल सार्वभावे

जोनें, पाणिष्कारे सार्वतिमाने, (पादशाले) प्रतिश्चितारे। अजुखे अयस्मा चतुरशालें ल, तर्जनी तद्वाचिक, तद्वाचिकारे चतुरशालें ल, कविशाराण विषमस्थानल नियाचिकां नयोदशान्य गम्य। अल्मोहस्तिकारे

केदारशालें ल, जानुविष्कारे नवाङ्गल, चढ़के मुखमयान्य जल जश्वाचिकारे सत्य ल, नतकाचित्तारे सारुण्डः ल, अजुप्राकारे चतुरशालें ल, पादविष्कार सारुण्डः ल सार्वभावे

जोনें, पाणिष्कारे सार्वतिमाने, (पादशाले) प्रतिश्चितारे। अजुखे अयस्मा चतुरशालें ल, तर्जनी तद्वाचिक, तद्वाचिकारे चतुरशालें ल, कविशाराण विषमस्थानल नियाचिकां नयोदशान्य गम्य। अल्मोहस्तिकारे

केदारशालें ल, जानुविष्कारे नवाङ्गल, चढ़के मुखमयान्य जल जश्वाचिकारे सत्य ल, नतकाचित्तारे सारुण्डः ल, अजुप्राकारे चतुरशालें ल, पादविष्कार सारुण्डः ल सार्वभावे

जोनें, पाणिष्कारे सार्वतिमाने, (पादशाले) प्रतिश्चितारे। अजुखे अयस्मा चतुरशालें ल, तर्जनी तद्वाचिक, तद्वाचिकारे चतुरशालें ल, कविशाराण विषमस्थानल नियाचिकां नयोदशान्य गम्य।
(२१)
मारेरो, शेष तन निम्न, अज्ञाता शताब्दीमूलवोर्माहम्यफ़्र्त्रस्तुः नमः, 
अज्ञात्य नीतमयो मूलसम्बन्धवत्रस्तुः नमः (एकाद्वार वा नीतावरप्रादः ?) 
कृपया कार्यार्थेण मूलवोर्माहम्यस्तुः नमः, मध्यमाण्य- 
स्त्रो धर्मस्तुः, तथाव पद्ध्याय्यात्वस्त्रि प्रथारेत्राः । तद्भवत्कर्म ग्रात ।
वद्युर्रेत्राः, दशिने कस्त चक्षुस्मस्त्रा रेत्रा संवेत्त ।
उपवेष्टन्न त्रिवण, अतरार्थँ धर्मस्तुः, उपवेष्टन्न विश्वाम्यध- 
वर्गस्त्रीः ल, तिबिष्यो तर हृदयमात्वस्त्रि शिरेण्यस्त्रां संवेत्तमधुस्तुः लमः 
(?)। (भीतलस) भूतकुण्यावा सार्वज्ञाः नामायां सार्वकाय्यविद्वारा- 
न्तार्थमात्रा नाणवाः वर्गस्त्रां चापव। भूतला हिन्नवेलस्थिता 
धर्मस्तुः ल नेतृर्ताः, भ्रमाकार्य्य स्थिताः लायाः वादिणी, अधिक- 
मण्डलसुवर्मापर्यो अस्त्रमण्डलस्त्रां पद्ध्याय्यात्वस्त्रি कर्तारमधुस्त्रां च 
वद्युर्वमतेऽऽयो शीता नवमुस्तुः । अव्वभिष्यविद्वारा त्रिवण, भिस्मोऽचन (?) 
विश्वाम्यधविद्वारा लमः, अव्वभिष्यविद्वारा न्तार्थमात्रा च 
वद्युर्वमतेऽऽयो शीता नवमुस्तुः । तद्भवं कर्तारमधुस्त्राः ल नेतृर्ताः। 
पद्ध्याय्यात्वस्त्रि शिरेण्यस्त्रां संवेत्तमधुस्त्राः ल नेतृर्ताः। 
वर्गस्त्री चतुर्यं शिरेण्यस्त्रां संवेत्तमधुस्त्राः ल नेतृर्ताः। 
वर्गस्त्री चतुर्यं शिरेण्यस्त्रां संवेत्तमधुस्त्राः ल नेतृर्ताः। 
वर्गस्त्री चतुर्यं शिरेण्यस्त्रां संवेत्तमधुस्त्राः ल नेतृर्ताः। 
वर्गस्त्री चतुर्यं शिरेण्यस्त्रां संवेत्तमधुस्त्राः ल नेतृर्ताः।

(२४)

पोड़शाप्रतिमाधीनां विश्वविभवसंवतः ।
उज्जीवात्सादवर्णं मातं संस्वप्यतेद्वदुनः ॥
लिङ्गमानवसाधु विश्वमूलबेरवर्षकालनवभातः ॥
उत्तमं मध्यमं चारंगमेघाहिविशालकवे ॥
हर्षतारकशादु द्वारशायस्यिथापनावर्गः ॥
हस्तमानवशादु गायः तालमानततावतासाकः ॥
वज्रनान्तशालास्वरलिङ्गश्रुतवृत्ति ॥
तथा ॥
मातं जलधामानं मानादादेष्वद्वदुः ॥
लिङ्गमानाविश्वमानं भोगमोक्षार्थमेवदमः ॥
हस्तारितशायानां योगनमृष्टं श्रविसिद्धः ॥
अः लं पुन्नवालस्य नक्तुपन्त्वः वशाविवलु ॥
तस्मात्मूललिङ्गविशायानं मानात्मूलामुष्टिः ॥
लिङ्ग भवः जात्वा मानुषः च द्विधा संबंधः।
स्वःसूक्ष्माः तु सिद्धान्तः ज तत्त्वः।
परिसमाहे यथा स्वृत्वेते विस्तारः मानवस्यः।
मानुषिलङ्कुषः तु तत्त्रविरामः त्वः।
विस्तारे परिसमाहे तु पद्भव: देह गुहाते।
एव लिङ्गसत्रियोत्पत्तः पीठानः त्वः।
लिङ्गसूक्ष्माः वाह तत्त्वाहमस्य भवेत्।
केचिन्तुभयामाः तु भोजवाय विद्वानधिते।
तस्यस्मात् वृद्धः: स्थानोऽथ देशस्यालक्षभः।
अथवा तस्यस्मात् लोकशृतत्तारलक्षभः।
नवमेकादशम्य जैन द्विचित्र्य कार्य हीनकर्मः।
एव लिङ्गसुविदाण्योत्पत्तः विशुद्धविशालकुष्ठः।
सूक्ष्मसम्य वापिनस्य नेतान्त वा दुर्योगकर्मः।
हन्तं बाहुसीमांत सतनां दृढ़कर्मः।
नाम्यन्त मेशासुमांत नवानाः चोत्वारवादः।
नयं कौकुलोपक्ष कर्मवित्त न संस्तिः।
शुद्धायुक्तस्मात् हुतं नवनवादः भेदेत।
तदेव नवानाः स्वाधिनतत्त्वविधकर्मः।
एवं गर्म्यहुमेहवादास्माः प्रक्षिप्येनै।
आसात्सिलूतै सावत् गर्म्यहुमेहवादाः।
शुद्धायुक्तस्मात् वाह विस्तारे: चायामेव एव देवालक्षभः।
तालादिवाचीन्द्राः वाह तत्त्वोऽधिकमः।
स्म वा धाराधार्य कर्मः दस्यानां नवोदितमः।
अविश्वाविदाय जैन चावसुकुषः दृढः ततः।
प्रत्येकः नदिः कुला नवानाः मुद्दितमः।
हस्तदिवादवस्तानाः हुतानाविविधकर्मः।
नलादिवादवस्तानाः नवदलादिविविधकर्मः।
सुचनादि नवमुद्धमुत्तत हुमेहवादनवोदितमः।
कोऽद्वमुद्धसम्य वापिनस्य नेतानां च पुत्रान्तकर्मः।
हन्तं स्त्रियाशिमाः सतनां हुद्धवादनकर्मः।
नामभेदाविधानाः स्वालकुषः नवोदितमः।
पुण्यावेश्विस्ताराः तीथ्यात्वोऽद्विमात सन्यस्येव।
तनाः सिद्धां: प्रत्येकः: तदुद्धवादास्मात्।
अशुभावावेश चोत्वारज्ञसस्य विद्वानधिते।
तदेशार्थी: वृद्धः: स्वाधृत्स्वाधिनतत्त्वविधकर्मः।
सकलः चोत्वार्थीताः गर्म्यहुमेहवादात्मकः।
अंशकः मानमेवसद्गुणमुच्य्ये।
बल्लेश्वर संग्राम ग्यायतिन्यात्मकम्।
शुभोपयोगत ऋषिकं बेरं तालखवाहारी।
इव वेरागुल्ले प्रोकं मानात्मकलमूँ च! चतुरारंपमत्रम्।
द्विश्चन्तव्राजस्य वचनं वैधानिकितल्ले प्रत्येकम्।
मधयं मुनिवाच्चन्तयं पद्मवाच्चन्त लाभवम्।
तन्त्रत्वं लक्षणं प्रोकं तदहत्वाच्चन्त लं भवेत्।
चक्रवाकत श्रद्धमार्मय बालवं विनोदव्यः स्वार्त्।
प्रजाविषेष्याः तत्त्वं स्वादुः चतुर्ध्वायाचारं विभवेत।
नाय नन्दे गुणां बाह्यवनवेदयुः।
भारुपक्षातिपद्धार्म्ममुनिनिविषयं कमात्।
देवश्रयवं व्ययं योतिष्ठ नवं चारणम्यकम्।
दरिद्र दारायं च श्रीकर विजयाद्वृः।
मुक्तिसृंहरिच्च मोगस्तु बार्ष्याभावहृः।
कृतित्वा पुनः विष्णु त्वारं च तत्त्बम्।
सिद्धिर्विजयं विष्णु श्रीकरं च बार्ष्यान्वितकम्।
भोगः च शुभान्वं च वसुरायायार्योऽभकम्।
मुदितं सीताकं विष्णु दशभाय स्वपन्नं फलम्।
आर्यं सर्वहरं पुण्यं व्ययं सर्वहरं सुखम्।
आयामिकां व्ययं हीरं सर्वकुपलं सदा।
यत्रं शुभमुक्तं चैव देवाहीरं तदुपपणम्।
पूर्वं व्ययं समेतं तत्र दोषों न विलोक्ते।
व्यूजः सिद्धो बुधो हस्तीस्वरं वेषं चुम्भोमय।
जम्म्वलं चतुर्पिद्धिसिद्धपदातन्नरुस्माकम्।
नामनाधिनं च गणनैस्तु विशीत्वते।
कर्त्ते राजायाधाराय स्वरं निर्द्विमानलकम्।
तृतीये सीनसज्जाय पूर्ववेद्वम्।
गुणार्थ्याय नामस्पूर्तत्वं आदिद्वारं प्रति।
तस्तरोत्तरं छन्दः ग्रन्थायज्ञप्रार्थी गुणांशकम्।
व्रज szer, पदान्तम्। राक्षसायां शूष्णं भवेत्।
रजः सर्वदुः ग्रहं माधवासुरं वर्ज्येत्।
एकते तद्वेद्यं वा संयुक्तांस्तं विनाशकम्।
शुभायां गुणमेव शूष्णमुद्धिनिवासनम्।
तव दीपो मुनानिकं तन्त्र दीपों न विच्छन्ते।
नेयांविकुण्ठम्। वायुः सर्वदेशकं भवेत्।
( २६ )
तस्मासप्रस्थलितं विद्वानं अत्माय प्रक्षयेत।
तन्मासप्रस्थलितं लम्बानोच्छन्नमाळार्यं प्रयोगेतथु।
कुमारीवादिव सचेवं चोत्वचिल्पिनिवितं।
अन्योमयमयोऽसः प्राप्तं चोत्वचिल्पिनिवितं।
ब्रह्माचिल्पिनिवितं शदायं ब्रह्मस्ते जिनकस्य च।
अन्येषां च प्रतिमातेऽमः मानन्तु संप्रेषणम्।
एवं तु छोट्वचिल्पिनिवितं श्यावरमक्षादिवितम्।
सचेवं च देवतेऽवीतं शुभस्तादन्ते चाचाचाचाचाच।
मानसुष्मिगुरु सम्प्राप्त्वलस्तेन ववाहतेऽदुम।
वेशायामस्य वाचि विपादस्य चायस्मेव वा।
आशा तिर्युचितं प्रोक्तं तत् दूर्मिळ्ळिविशालक्षणम्।
वेशायामस्य च जैव चतुर्विद्वधगुरु च वर्णम्।
एवं प्रलम्बलिकालक्षणं चतुर्विद्वधगुरु च।
तत्समं चास्यं कुर्णद्वां पं्तं मान्याद्वादिनं च।
चतुर्विद्वधगुरु च विपादस्य च दिपाककारणायः।
आतन्योपरि श्याव्य मध्ये वदेऽविनिष्पितेन।
वायायायायायाः वायद्वादशाः प्रवेशुर्ज्जु च।
पावतारं ग्राहमुक्ताः कारपेत धर्मनं तु।
फलकं चासान्तं चैव मानसुकं व्रतार्येन।
कुर्णविद्वधगुरु च पादोपत्रं प्रलम्बलिकालक्षणं।
व्यस्तां ननुकारां वृद्धं पाण्याकालं वा।
तन्स्येन चृतिरं कृत्यां वर्णवेण्यमितिवितं।
फलकं च योगस्तव्रं चतुर्विद्वধगुरु च।
पुराणप्राप्तवः तु कायाद्वीपं प्रस्तुतयेत।
स्वानके चासान्तं चाचि पवन्तुरुत्सुनदीरितिम्।
मुखान्तं हिंदविभानं व्यालंबं संज्ञातीत्त्वम्।
तत्स्मातपूर्वकः पावतारं तु रक्षणं चवर्णम्।
नव्युत्प्रभुवितो छोट्वचिल्पिनिवितं प्रस्तुतक्षणम्।
कजारायं द्वयं सूर्यं लम्बवेदं हस्तरुत्कारम्।
एकमा पुण्यकथे तु सूर्यं हस्तरुत्कारं।
चतुर्विद्वधगुरु चतुर्विद्वधगुरुं पवन्तुरुत्सु।
अन्यथा पुण्यमा वेधः सवं सचेवं च नायस्मेव।
पुण्याने सुकुटानां च कुटायो वातुपाठकं को।
लम्बवेदसूत्रस्मात्तुमेववेदकाशान्ताः।
परहस्तो पुण्याने सूर्यं हस्तवाच चतुर्विद्वध।
चोत्तवेदं तु सचेवं च नायवेदनां च प्रक्ष्यायेतु।
स्थाने के द्रश्याम  स्यालमयेनुल विचयणः ।।
शिखायणी तु मौल्ये मध्ये मौहिमध्ये ।।
मौहिमध्ये तु पद्द्वति तु लिपायति तु मध्ये ।।
द्रष्म्योपकाय तु नालामये हनुमध्ये ।।
हिस्साया मध्ये चावं तथा हुमनमध्ये ।।
तस्यायो नालामये च में द्रमणेच तथैव च
उधरुलोभोमये च ज्ञातवोमये तथा ।।
नलाकायं परमपरमये नालामये तथा ।।
तलमृणरुपं मातामयेव द्रष्म्योमये तथा ।।
एवं तु लम्बेवलुकिनायेयं स्पष्टेद्वृशः
सुमाणिच्छायामाणी स्याद्वर द्रष्टं द्राधायणं ।।
सुनामीमीमेलानं रसामानातां भद्रवः ।।
सुन्तं ललामयं तदु द्रष्टं द्रष्टं द्रष्यं तः भवेत् ।।
हिस्सायं तु स्यालमयं द्रष्टं द्रष्टं पद्धपं ।।
तस्यानुरुद्धवानं च द्रष्टं द्रष्टं चार्यारात्मकम् ।।
तद्दुच्छामङ्गीमानं द्रष्टं द्रष्टं तु हिस्सायाः ।।
तस्यानुरुद्धवानं द्रष्टं द्रष्टं तु गुणायणं ।।
स्थाने क्रमेने बापी स्थानेत्युच्छ विश्लेष्यतः ।।
पाद्वशून्यद्वयं कार्यं द्रष्टं तद्विविष्याः ।।
तस्यानुरुद्धवानमानं द्रष्टं तदु द्राधाकरम् ।।
सुन्तं च ज्ञातस्य तसार्वस्ववाच्छज्ञातानं ।।
तस्यानुरुद्धवानं च द्रष्टं द्रष्टं पद्धपं ।।
सुन्तं नलाकायं ज्ञातायं परमात्मानं भवेत् ।।
समाहितं स्थानकु रुरार्कायमेरुवात्सं भवेत् ।।
पाद्वशून्यद्वयं कार्यं द्रष्टं चायामानं ।।
तलमृणरुपं मातामये द्रष्टं द्रष्टं पद्धपं ।।
तस्यानुरुद्धवानं द्रष्टं द्रष्टं चायामानं ।।
नलाकायं मातामये द्रष्टं द्रष्टं चायामानं ।।
ज्ञातस्य ज्ञातस्य द्रष्टं द्रष्टं पद्धपं ।।
ज्ञातानुरुद्धवानं द्रष्टं द्रष्टं चायामानं ।।
उधरुलोभोमये द्रष्टं द्रष्टं चायामानं ।।
उधरुलोभोमये द्रष्टं द्रष्टं चायामानं ।।
हस्तं तु नम्बं चुरार्माणात्मिन्येपे ।।
श्रोतरं वर्मं पार्वेनं च द्रष्टं द्रष्टं पद्धपं ।।
प्राकोणस्तम्बनं द्रष्टं द्रष्टं पद्धपं ।।
अथवा द्रष्यमानं वापि महिमाध्यं दशायणं ।।
मध्यांके लै च पार्वत ख द्रव्यतार द्रमात्रकम् इ
एवं तु इतिवङ्कोनान्न स्थानाः कालसंपाई वा
ञ्चायकामां कुरुपल्ल्वसातशास्त्रकाम्
जातौपकारकायत्तलसंक्रमेशुरिन्जायकामिति
मानवेज्जयानुवाहाः तु बाहुवाहां तु तलसंक्रम
बाहुवानुवाहस्य चैव सुभाषस्वयान्नास्वत
मैदानं नुमुखसापार्क द्रव्यतार तु श्रीजुनाम्
श्रीणिकृप्यार्पयां तु चातर तु श्रीकृप्यार्रम
प्रकोपायताल्र चैव पववासी उपरि विचारणसं
हार्मारसाधनम् चैव चैव पार्वत्यायतेन
तज्जातिपुस्तके तस्य द्रव्यश्रीलोकम्भकर्मव च
तद्युत्तालम्भायायान्न द्रव्यतार द्रामात्रकम्
सर्वार् देवदेवीलोकम् प्रोक्त तदसंक्रम
पूवेत्र च मध्यसर्वत्र तु पुवृशस्य प्रतिपुस्तक
तदेव मित्तयमध्ये मोलिशुमतमध्यमध्ये
तलसंक्रम धरमं मध्ये धरमं मध्ये तु लम्भे
जगन्म न्युमोर्ग्यमध्ये बोलद्वारमध्ये मध्यमध्ये
पुवृशस्य नुवुपस्य मध्यमध्ये द्रव्यातर्त्रमध्ये
एवं तु च भर्सुरं स्वतालम्भायत्रविहिंहायते
कण्याः सुपरिवर्ताय पार्वतायायमध्यमध्ये
पुवृशस्य मध्यमध्ये चैव पार्वत्यायतेन
पिपलीवाहानुवाहेऽत्र तु लम्भातुमध्यमध्ये
उखानानोरु यथायाथे तत्साधनानमध्यमध्ये
कश्चैवतालम्भायादाने चार्जुलालम्भकम्
शक्तिनां कर्तिदेवे तु लम्भे चतुरीसकारे
बाहुस्य मध्यमध्ये बाहुस्य कट्ट च भुपाांप्रके
एवं तु कार्प्रेत्र स्वतालम्भेयसिंहायित्वम्
परस्यसम्य परस्यसम्य परस्यसम्य चार्जुलालम्भकम्
सर्वाः पशु ज भुज कृपाषुरूपायरूपा यमुहिते
धर्मान्नमध्यमाः सामान्यमिति विचारे
सर्वाः देवदेवीलोकमान्ननिमोपायते
आम्भुजान्तसमध्ये तु चातरं महं विधा भवेत
विशंभोद्यमामां स्वतालम्भायान्नमितिदाताम्
उर्वरीवक्तायाय चैव लम्भातु मध्यमध्ये
नारिकायस्य मध्ये तु विनिमिर्याभीत्यायायात्रे
यथावतुकुरुस्यायान्न नारिकायस्य यथोत्तमवत
यथात्तत्त्वोशुक्ष्यमध्ये पार्वत्यायतेन प्रलम्भे.
एवमभज्ञसुत्र स्यात् समभज्ञमिहोत्ये।
उष्णीशय तु यथापाश्चर्य ललात्स्य तु पार्वते॥
सत्यस्य तु सत्यस्य कथायें॥
नामवचोदस्तत्वया ज्ञाता यथोत्तर गुणाद्वारवें॥
एवं तु सत्यैव तु सुवृत्त समभज्ञमिहति स्यात्।
उष्णीशय पुरुषार्थवें तु यथोक्तं नेत्रभवे॥
स्तनपाश्चोदमचे जानुज्ञाता च मध्या॥
तद्युग्मायोऽयोग्यैंयोग्ये द्रष्टर्तयु गुणाघु लम्॥
जातुयोग्यतर्य चावत्मां युक्तो योक्तियेत्॥
उम्भूलब्रोमध्ये द्रष्टर्तयु द्रष्टर्तयु गुणाघु लम्॥
अर्जुनप्रायोऽयोग्यैंयोग्ये द्रष्टर्तयु द्रष्टर्तयु गुणाघु लम्॥
आर्जुनानात् भोग्तं समभज्ञमहोत्ये॥
तस्तावज्ञान्यात् ज्ञातैंद्वीयमध्ये द्रष्टर्तयु द्रष्टर्तयु गुणाघु लम्॥
पाणियानं पुजुतां वरुण्यं ज्ञातानात्तयु कम्॥
एवं तु समभज्ञं स्यात्वत्भज्ञमिहोत्ये॥
पाणियानं धराज्ञात् तथावतार्ज्ञात्वोर्भर्षकें॥
तदुव्रोमध्ये विलक्षण्यं द्रष्टर्तयु भवेत्॥
त्ज्ञानुद्वोमध्ये द्रष्टर्तयु द्रष्टर्तयु गुणाघु लम्॥
उम्भूलहरस्मध्ये सार्वहर्ज्ञात्वोक्तार्यु कम्॥
एवं तु सार्वात्त्व यथावशि यथावशि यथावशि।
एवं निम्नमुद्वं तु द्रष्टर्तयु मानमुच्यते॥
दुर्योधन तदलीमानं द्रष्टर्तयु च द्रमाक्तयु॥
तत्तदेव द्रष्टर्तयु तु धन्यं लम्॥
तत्तदेव द्रष्टर्तयु तु धन्यं लम्॥
तत्तदेव द्रष्टर्तयु तु धन्यं लम्॥
तत्तदेव द्रष्टर्तयु तु धन्यं लम्॥
तत्तदेव द्रष्टर्तयु तु धन्यं लम्॥
तत्तदेव द्रष्टर्तयु तु धन्यं लम्॥
तत्तदेव द्रष्टर्तयु तु धन्यं लम्॥
तत्तदेव द्रष्टर्तयु तु धन्यं लम्॥
तत्तदेव द्रष्टर्तयु तु धन्यं लम्॥
तत्तदेव द्रष्टर्तयु तु धन्यं लम्॥
तत्तदेव द्रष्टर्तयु तु धन्यं लम्॥
तत्तदेव द्रष्टर्तयु तु धन्यं लम्॥
तत्तदेव द्रष्टर्तयु तु धन्यं लम्॥
तत्तत्वर्तितादर्शनीयमिदौपूणां/संसारतत्वमुक्तम्

सर्वं द्वारा द्विन्द्रित् स्वतंत्रत्वस्
कार्यावर्तमध्ये भूतित्वात्मकफलप्रदाम्
अभावस्था वासुकिभवति विपरीतं दैवं विपलकारभवति
तस्मातादिरुत्तरेऽविवादाय वृत्तावर्तमं सर्वं
एवं प्रोक्तं वासुकिविपलकारभवति.

प्राकाराः तत्तत्वात्मणियां शालामणि
मूलांश्रृं भूपतिनि व लिङ्गेऽ
देवानाः कार्यावर्तमध्यमृ

(iii) वृ. पृ. २०९
प्रात्मादानोज्ज्वालाः प्रमाणंदर्शितविभावोदिता
सीमागम्यधारामां दुर्गांहता ज्ञ लोकभिः
अभावस्था सीमा पुनःस्वर्ग धनासनं तृतीयात्मकम्
हस्ताक्षरुस्माप्ति च श्रावानिमां जगत्कन्तकम्
सीमार्थं च पद्मोदं हस्तादुर्लक्षातः
इत्युत्तमकालेन सिद्धता श्रावान त्रिभस्मातः
पायोज्ज्वालां वधानं च पद्मोदं स्वाम तथा
पद्माश्रयं च पायोज्ज्वालां हस्ताविभावतीकारभिः
विश्वस्ते पद्मोदं विभासां प्रकल्पेछेत्
सत्वोदयामां वधानां वधारियारंशकः
अपांतां शतां भु विभासां प्रकल्पेछेत्
सीमास्वरुपोज्ज्वालामां ज्ञाते तथोत्समाः
मध्यमा द्राक्षराविवाहोता अथांशोनां कनिष्ठिका
व्यक्तविश्वासमेशतुः सत्यामेव त्रिभस्मातः

—इतिदीर्घायोगराम्याः
वस्तुर्विश्वेषते शेषे दशशा प्रविष्टछिन्दे
ज्ञानविशेषे दृढं सिद्धे शेषे गतंगुरू सतमुः
गतंगुरूविशेषीकर्षणं हर्षां करयां सुभोभानाः
व्याख्या मध्यमा च पद्मोदोना कनिष्ठिकाः

—इतिज्ञामुनमस्
धारास्वरूपाः स्वयं हर्षाः सर्वं शोभानम्
उद्विभावोत्सव शुभरूपां प्रक्षे मानसम्भवा
तत्समाप्तिरुज्ज्वले द्वारे धारामां विभोविद्यम्
पद्मार्करोज्ज्वते शकाः अवचविभावतोभा मुनाः
शास्त्रमां पुरुसमां शकविश्वपूर्वीकाः
सिद्धमाना च केवलां प्रमाणं सुक्तः स्मृतम्

—इतिधारामानोज्ज्वालाः
(२१)

हस्ताक्षरोऽतकमेण अर्थं प्रामाण्यमानं।
तस्यानुश्रवं उक्तस्य ध्वजसंपादनसम्बन्धं।
द्वादशी चैव दिश्युद्विद्धेन्द्रक्रेवदशत्।
पवान्दित्वुद्विसतान्त सनातनतंच्चकोद्धरता॥
एतस्मात्माज्ञातं ज्ञेयं विशीलितकमात्र।
त्वेऽविश्वास्यं सम्पदा दर्शिष्योऽनं कन्यसी।
उक्तमूर्खोऽप्रमाणं सत्यस्था लेकान्तकं।

न्यूना न्युनार्थिकारं सर्वार्थं प्रमाणार्थितिः सम्बन्धेनृ।
हस्तपादादिब्रह्मज्ञानं केण विभक्तितता।
हस्तार्थं नुवर्णपर्यंतम अक्षरं न कार्यात्।
वच्छंकं ततो विद्यतात्त्यं बृह बुधविनुक्तमात्।
किरुतां रङ्गार्थमेवकाने कथम लब्धितं।
विशेषांशः कनिष्ठोऽनं ज्ञेयं तद्विस्मितमात्।
हस्तार्थं कथार्थां विशेष्ठं सामस्चाद स्वितम् हि।
एवात्संहस्ताव्यं खंगतां यथार्थं कर्मवशा।
भौतिका भौतिकं अप्रामाण्येन तस्मात्स्मार्थम्।

तर्कसत्तत्त्तिभासां विभेद्वभागम्।
स्वाभावाक्स्मनमेव भावं च ग्राह्याक्षर्मेव।
अभोक्तार्थं सक्तानेत्रेकाः वैल्यक्त्वोऽभेत।
नवतातः स विशेषः व्यवहारं प्रतिविषयं।
नवताने ततो तूच्छो मस्तोत्थं चुरुर्ज्ञोऽऽ॥
विश्वातृतोत्थलायमकोऽऽणान्त्यमत्तं।
उप्युतमहाक्षरलस्तरं च तत्त्वं मेव अवश्ये।
तातो ललाटां गतानं सर्ववैभव मुखं गमः।
आप्तमहाक्षरमः च ललाटम्म प्राप्तमहाक्षरम्।
नेतृबुधि च कत्त्वं नात्मकं चतुर्ज्ञं नां।
भौतिका बौद्धत्वा तस्मातार्थं विनवान्त्तर्म्।

अथोऽ यथः प्र्यक्षमिः सत्यानुक्तमं सार्थं च भेदे।
बौद्धार्थं तत्र इत्याक्षरं गतनमभाजानं गमः।
बौद्धानुक्तमं सत्यसुगुरं तथा त्वेऽविद्याक्षरं बुध।
बौद्धानुक्तमं तस्मात नाभिः उदरं चुरुर्ज्ञं मनः।
बौद्धानुक्तमं गतानं सर्वस्य काौर्यात्त्यमत्तं।
प्राप्तमहाक्षरलस्तरं मेधं वृत्तमिव चुरुर्ज्ञम्।

... ... ...
चतुर्विषयाक्षरं च सत्यस्मात्त्वकर्मणं जानुभवं चतुर्ज्ञ।
नामाद्वर्तमम मनव: सत्यानुक्तमं चतुर्ज्ञ।
उच्छय: कार्यरतैवं मस्तात्त्व मनवाय।
(३२)

वसूलशिराज्ञू लो मम्वो विस्तरं घुणु सम्प्रति ॥

चन्द्रोपमं ललाट्य स्माहिष्ठरायं चाण्टमानकः ॥

आयामे द्रुपज्ञू से मे विस्तरे चाज्ञू सायते ॥

नासोद्व च भवेवान्नर द्विमान्य नवनास्तरम् ॥

सारंग्ज्ञू ला च नासा स्यालुन्ति: स्याद्यवचतारा ॥

निर्धारारुद्वसी स्त्रेज्ञुर्तिरचाज्ञू ला तथा ॥

पिन्नती शुद्धितुपर्या च पिन्नती* च तुर्ज्ञू ला च ॥(सिंहका)*

हुकु द्रुपज्ञू लामामे गण्धो वृत्तो गद्दिज्ञू लो ॥

द्राक्षराज्ञू से विस्तरे कण्या चैवक्रमज्ञू लम् ॥

कण्वसाब्द द्विमान्य च तलुव्यो चिन्त्यती भवेत् ॥

अज्ञू ग्हाज्ञू लुमायामे कण्या और लक्षणावनिवतः ॥

हुकुकेशार्वायों से मारं घुर्जार्ज्ञू लम् ॥

ग्रीवार्ध्यं र्यार्याधृते च तुर्विश्वसानमानका ॥

अवटार्ज्ञू लो तथा स्त्रीवी स्तनोदब्धाराज्ञू ले ॥

कसाराखान विस्तरिन्यायों पोद्धार्ज्ञू समस्तिम् ॥

प्रकोपप्रश्नञ्जूमणिवन्नश्चाज्ञू लायास्थाप्यम् कश ॥

सार्वश्रुं ल कृताः र्खमा लम्बंतरका ॥

तर्प्तो तानामिका च होता च स्याज्ञुप्रवेषः ॥

अनामिका वन्ययङ्गूहिनीसा सा स्यायिनिग्यका ॥

अज्ञू ग्हाज्ञू श्याच्युतार्यों नालाक्षेत्राः च तरोध्यककम् ॥

लयणाक्षार्ज्ञू ले च तित्तीयं कुयांकर्तरः तथा ॥

अव्यवाटरेज्ञू ग्हाज्ञू तर्प्ती पद्धवानरः ॥

मार्यादालिमालता: सत्य पत्रावन्यवालतारः ॥

मिर्ज्ञकालिसा सर्वाः निम्ना अर्थे गुणुलकरः ॥

पर्याखन नवास्त्रास्त्वास्काः सर्वाः विनिर्गताः ॥

सार्थिवस्य चाज्ञू ग्हाज्ञू पर्यां च नभा: स्तुताः ॥

कुलरेखा च कर्तव्या अज्ञू द्वमुक्तते ॥

कलिफलकालाह्नायतमायुरेक्षा समारिताः ॥

मध्यमा च तथा रेखा धरेया तद्धवः ॥

अज्ञू च सम्मन्वेऽः स्माशाहे सार्वश्रुं लम् ॥

गंगादेवी सावः संत्यतो च मनोहरोः ॥

विशामाज्ञू तकं चैव कथा: तथाग्नाथातरम् ॥

सार्वश्रुं ल गुरुस्वतकम् कण्ये चैवक्रमज्ञू लम् ॥

चतुर्दशा चाज्ञू लो मणिः नामयुक्तच गद्दिज्ञू लम् ॥

अव्यान्वाज्ञू ल नामेद्युलं चोप्तस्तिकम् ॥

पर्कालार्ज्ञू न आज्ञा र्यन्याये च सूचिताः ॥
विम्बानां तु मूर्निन्द्रियां सम्ययं वब्यवेधुना।
शंभ वाकान्त चेवं कालुक्कं महाप्रतमं।
वालं च सश्रं चेवं तत्त्वद्वययोऽपितं पद्मकम।
अगस्यं काष्ठं चेवं भूमोत्रोतमंणि।
गैलवस्मि क्रियं श्रीता। कश्तां दिवरवत्त्वकम।
तत्तरवस्मातरं कुर्ष्यनु यद् संपदायस्म।
तत्तवर्त्तिपरं युज्यं स्वतं निल्मवेदं।
अतुलं तत् तततेतु ग्राहं दोषो न विन्यते।
विवकसां च विवेधं। विवस्तयं। प्रबोधकं।
वृद्धस्वेतं मयावेतं लघुदा चेवं मनोविनं।
मानवन्मानक्त्वम् मानसारं बहुधुत।
प्रद्धं च माननाथेव विवस्तोत्पधो सयवं तथा।
आदिशरं। विवालमुच्यं। विवस्तकाध्यपेत्तवं।
वास्तावोषों महात्मां। वास्तुविद्यालखितार।
पारासरिकन्यः चेवं कालपुर्णो महाभिव।
मैत्यांशं। वित्तककाठेवं। साधकारसंहत।
भजैभुचयित्र। लोकशं नौकाशं सिद्धिवित्तम।
तेन ऋषयं श्रौतं काद्विवित्तं। संध्या।
तानु। गोवितमीवं। वित्तिनं। सत्त्रं योगम।
शुचनुसेव्यं धन्यं सत्वमातुभु कारणेत।
( ३४ )

ഭാവാനം സ്നാനം സൂക്ഷ്മത സൂക്ഷ്മത

നാഥനാരായണ ഗാന സ്വപ്നരാധയ്യാം‌നിവർ

മാസിൽ ഈ ഗോപേശ്വരി സംബന്ധം കാരണം മാത

യായാം തായ സ്വപ്നരാധയ്യാ വർണ്ണം‌ ന

യന്നിമലികിലുടീനം പുറംവംശാംഗം‌ ശാന്തിസംബന്ധം‌ മാത

തമാഴം‌പ്രഭാവം‌ തദ്ദേശം‌ പൂർണ്ണ‌ വിശേഷിത

ഭാവം‌ പ്രതിപാദികു പ്രമാണം‌ ച

ഇടിയ്യനം‌ പ്രതിപാദികു പ്രമാണം‌ ച

യായാം പ്രതിപാദികു പ്രമാണം‌ ച

പഠിം ഏകം ചതുരാമ‌ സ്വാമി‌ പഠിം പഠിം‌ യായാം‌ പഠിം‌ ച

സ്ഫൂറിം‌ രാത്രിയം‌ ജ്ഞാനാനം‌ പഠിം‌ ച

ആരാധികം‌ പഠിം‌ ചതുരാമ‌ സാമാന്യ‌ കലാം‌ പഠിം‌ ച

ബാം‌പഠിം‌ ചതുരാമ‌ സാമാന്യ‌ കലാം‌ പഠിം‌ ച

പഠിം‌ ഏകം ചതുരാമ‌ സാമാന്യ‌ കലാം‌ പഠിം‌ ച

മഹാഭാവ‌ പഠിം‌ ഏകം‌ ചതുരാമ‌ സാമാന്യ‌ കലാം‌ പഠിം‌ ച

ധിർഢ്‌ ലഭിക്കം‌ ബാം‌ സ്വാധീനം‌ പഠിം‌ ച

പുരുഷനാരായണ പഠിം‌ ചതുരാമ‌ സാമാന്യ‌ കലാം‌ പഠിം‌ ച

പുരുഷനാരായണ പഠിം‌ ചതുരാമ‌ സാമാന്യ‌ കലാം‌ പഠിം‌ ച

പുരുഷനാരായണ പഠിം‌ ചതുരാമ‌ സാമാന്യ‌ കലാം‌ പഠിം‌ ച

പുരുഷനാരായണ പഠിം‌ ചതുരാമ‌ സാമാന്യ‌ കലാം‌ പഠിം‌ ച

പുരുഷനാരായണ പഠിം‌ ചതുരാമ‌ സാമാന്യ‌ കലാം‌ പഠിം‌ ച

പുരുഷനാരായണ പഠിം‌ ചതുരാമ‌ സാമാന്യ‌ കലാം‌ പഠിം‌ ച
(२४ वि.)
(२५ वि.)

नवतालप्रमाणेन नवप्रेण समन्विताम्

महामायान कारणेतुमुद्भितं विश्लेषणं।
सर्वोवयस्मपूर्णों फिंदुज्तलीतां स्वतः\निम्यासं।

यत्तोक्तरायुप्पूर्वः कारणं वाहिनेय स्योऽद्वितियः।
तत्प्राप्तकथ्योऽत्र कथामांकुपृयाज्ञासः।

हेमपुनचनिच्छे दीर्घं तपयं मदनीः\नरसम्।

स्थाप्यापवस तत्तदः सर्वेस्मातिस्ततु युवा।

मयी तुपयंटि कुष्ठा कारपरं शायणं: क्षतम्।

तयिँ निगुणं शत्यं तथा संयोज्योमुद्याः।

पेश्येनन्धांमेकं तुम्बलः च विलासिताः।

वाराणी तदनं तेन लिम्पेतमन्ततः।

सन्त्रायं: स्थाययमो लेपः छायायं कुष्ठोपयणः।

दिनवज्ञे व्यतिते तु निरीयस्यार्धाः पुनः।

तत्तम्यानुस्मरे तात्तम्यादिष्टे लेपः इत्यते।

नालकर्यं सुखं त्यस्य सर्वालकयमूढः।

शोषेऽन्तस्यापलः युक्तिमित्रं श्रीमांकः।

किंयंकरं तीलपेदवावच्छम् विन्यासः।

रीठवा तात्तम्यं रीठमेण हृदय वा कार्येन्तः।

सर्वायुप्पूर्वः तात्तम्यं रीठमेण च कल्पेवः।

रजतं ठाटवरमूणं हेम स्थावुः पौड़ोपरमः।

मुूः संबेदवेदवेदवते यदीष्टे कन्यकाविकः।

नालिकेयरकः मूणं पुर्ववर्तिक्रोपः।

बहुः प्रतापः तांत्रः किंयं किंसात्ताः।

मूणं ऐतरीपप्राप्तवाल्याकरोणहत्तविन्नतः।

रीविरतर्भं च रसं तत्र नवमुः राजस्वेर्गः।

तपवा सिरिवयमिती रजतं रसं बुजेरुः।

सुखवः रसं यातं वाचकः प्रक्षमः।

प्राधान्यमेण सममायः रसं लोकालकः।

संबेदवः दूः धूः तत्त्वं सुमन्तं समुपचरेतः।

तात्तवा कालक्रमवस्त्रव्यायं वातं प्रक्षलितं व्यस्तं।

संबंधुः धूः तत्रूः मूणा नमियल मयातः।

रः तु नालकक्रमेण सिवेदित्तवायाः।

नालकारकमेष्टं सुपूर्णं विक्रेताः।

स्वोऽद्वेषः समीपस्य पापं कारणं तापस्यात्।

शीतलं च यात्रां प्रतिनिधिः स्वभावतः।

स्वोऽद्वेषमृत्तकं वर्षं विदवेशः लपुष्टकः।

यवा इत्यमशी साध्या यथा मदनतन्त्रिता।

जाये तावृणी साध्यश्रवणाङ्गकोणिं।

यज्ञ कामशिवं पदये सारस्तत्त्वाते।

नालकं छेदेत्त्वः पदचुपुत्त्वतां नवेत्तुः।
मधुचिल्लेश्वर निर्माय सकलं निश्चलं हृ ता।
बद्वा मृदा दृढः गुजकमुचिल्लेश्वरं वहीः सृष्टिः।
तत्र लोहाङ्ग्रेर भवेऽवधेऽबुद्धसमस्य।
अय तत्रक्रियाय वदेऽ कर्मार्थिताय तु॥
कठिना मन्दकठिना मृदी मुदुतारा तत्त॥
सृष्टिकरणसुभोभित पवधा मृतिका स्मृत्त॥
पूवऽकान नाकणं वाच मृत्तमादाय वलनः।
मृत्तमादायं संसेवकता यथायुक्तं विनम्रतेऽतु॥
पुण्यास्मात् पुण्यासेवार्युक्त युस्मात्।
कर्षिदु गोमयसुमृदुतः स्पष्टमन्दकठिनां पुतः।
सुपुण्यभूसंसुब्राह्मणं तत्तवादंस्मृत्तिकां।
पेपणाः पेपणेष्वृ या सा मृतिकाः काविता पुरा॥
तदेव गोमयवुटा मृत्तमा मुदुता स्मृत्त॥
तुपाखां नाश्चानुक्रणं संप्रकाश्च प्रतिशिक्तिका।
काविवाचारपुर्वे समं मुलापुर्विताः।
एवं मुधाप्रसाध्याय कर्षिता सानया दुव्सु॥
यंकिताभिन्नितत् ततु विनम्रमृत्तिक्षणं॥
हलवा द्वितीयवा शुकके तद्वत्सा लिप्तत् पुनः।
अते गोमसारिणं स्वप्नमा शलक्ष्याः पुनः।
हलवा तत्ममं मधुचिल्लेश्वरं पुरोवाहान्वितममु।
हंद्रभृणं ततु सवद् हलवा तेन सर्वकांमु॥
सूचिनाति सवर्णं मधुचिल्लेश्वरं तन्नुमा।
हलवा तिनंपिणिसारणं स्वःसारणं वा तथा॥
हलेन मुदुतारायं सुनिःसतं कार्येष्वद।
पुनविलेख्यस्मृत्तमादायं मुदुतां कमात्।
शुकंततत्सत पुरुस्तित्वा मृदा संहोवायतित पुनः।
कठिनेन पुनस्तद्रः हलनायसपवानिर्दिम।
बद्वधा यथाबल वचनावल कठिनेन विलेपतेऽतु।
आपूवच्छ लेपेयतेऽतु तेन यथातिथि यथाबलम्॥
अन्तःनन्त्रववाच्यालाने स्थलोपनिधित।
एवं शुकः पुनर्षववाच्यात्य वलितः।
मधुचिल्लेश्वरं विनिहयायं त दुव्सु कालेरभितममु।
यदा क्रमाष्ट्रायाञ्च वचनान्तरं।
लोहाङ्ग्रेरभिरस्त्रर दुव्सु तस्य ततु तदेव हृ।
अवधारं पुष्यः स्वः विनम्रविष्योवभूतेऽतु॥
सूचिनामातिरं लोहं श्रीमादाय वलतः।
निधिय तन्नुक्तं मद्धवमां शुद्धंन्तस्येत्।
परिष्ठा बहिरणादाय कर्षितितत्तित पुनः।
तीर्थातिरं तर्समे द्वार यथा क्रमातु॥
सुन्तत्तं कार्येत् तदैथितिः प्रदर्शनमधवकोः।
एवं तदक्रमकुन्यायानें कर्षिदु बुध॥
यथा ये चेताहुण्ड विश्वं मधुचिल्लेश्वरं केवल॥
हलवा मृत्तेष्वमातिरं प्रवृत्तं कर्मश्चरू।
(९)

प्रतिमा-विघाणे दोषा: तत्परत्व

(१) सू० ७४६ १३-१२ अयं वैषयानी रूपाणि कृपाणू सुम्भृत्तिविदितममु।
यथासंत मार्गस्तहत्वायोऽप्रभावाणं सिद्धार्थांगोऽपि
अशिल्पसमं प्रभावां कपः चावनानां तथा
अिष्टवातुगा खो चाकार्ण्य तर्थव च।।
प्रत्यज्ज्वलितमं विकटं समो प्रत्यत्तां तथा
ईष्टानं देवताम प्राङ्गो हितायं नैव कार्येद्वू।।
अशिल्पसम्या मरणं भ्राता वर्षानिभण्म्यू।
बनं कलूं दिवावस्यतवा वनम: श्रेयमु।
निष्काश्यत्वा पुस्तार्थत्व याथाविभण्मू।
भयंघ्रवतवा द्विवृद्धू च न संवय:।।
देवतानां देवतरेव गमनं सततं काम्रहु।।
प्रत्यज्ज्वलितम् निलं नार: स्वाधानपत्यतव॥
विकटाकार्यं श्रेयं भयं दारणमुर्वया
अभोधुभि विदिरोऽयं (तथा) यापार्षणम् (च ?)॥
एवं गैतरादेशयां वर्जयेतु तां विनिततः।।

विन्द-दोषा:

(२) शिल्पः २६
मांसवण्याः स्वरूपसमता भ्रमितस्या।
संगृहः प्रतिमा वन तत्स्थः: पुखिनो नरः।।
स्वेदनवर्षेदुसिद्धस्व शूलापि: स्वतिकोपश्च।
द्वंड्भदु भजन्तेव त्रैवह दृश्यसंविशथः।।
(अगुल्यः:) प्रौऽन्तास्यसुवेदु मवतितु युक्तव: नवदा।
पादाङ्गः चामितन्यम् प्रेमविद्यनिविभेदः।।
समि: तत्वशेषस्य नारोज्जयमुर्तममु।
वाणियां तु दीर्घांब वहुविलक्तकरो भवेदु।।
अङ्गः युक्तिः: शुक्ला विद्व: दुःखमानिः।।
भवेद्वां युक्तिः ज्ञातस्य युक्तिः चास्वदलाविन्।।
लास्थः च युक्तिः च विवाहिरहितस्य तथा।।
मांसाहृः: गुड्गुहम्मतः कर्मः श्रुतस्मातः।।
भवेद्वां च ज्ञातस्य युक्तिः चास्वदास्वदः।।
विवृत्तिः शुरूयुक्तायः समेदो हृद्यपाण्डः।।
रोमस्ति: ज्ञातस्य युक्तिः चास्वदास्वदः।।
श्रीवैद्यस्या च रेखा हृद्याङ्गः शानिः यदि।।
( ३६ )

सारळभोमत्वं लक्ष्म तत्परं नारायणं संध्यं।
क्रमायु वृत्तं प्रस्ताविते ज्ञनं र्हतच्यं त्वरोमके।
सिद्धयादथोपमे ज्ञनं भगवानं परिकोतिते।
कान्तं भवेदार्जा मुखज्ञानोपिनि तादृशः।
ज्ञनं च भैरवं गत्स्य सौंदर्णी साम्राज्यभजनं।
स्वाज्ञानं द्वीपमन्त्या भाविते प्रवाहं। सर्वं।
स्वाज्ञानं द्वीपमन्त्या भाविते। नरा दृश्यणाभिनं।
इति तु बिभें सत्त्वं तथा वृत्तं च जातुयोः।
मामले च समे शब्दीद्रीष्टे मुक्तराधित्यानी।
किंचिद्वृत्त्युक्तेः तु भ्रेतां संवर्त्त्युक्ते।
रुप्तं कार्तिकराकारी रोमभिन: परिवर्जिती।
सुनारपणी निर्विकरी नातिस्पृहाची नातिकृत्या भी।
सुबद मांसं दशकृतं च दत्तात्रेयकस्मिन्नं हि।
लघुव दुःखेऽ ज्ञेयं शुरुस्कमः नैव संध्यं।
सुभृमृद्रतिञ्जाकारिन्तेच्छ खण्धितव।
कामसत्वं स्थताम् कालकेत्: ....... ......
कर्क्षोङ्गकारिन्त्वं शक्तिलं सुपाप्तम्।
सेनानं जननं हुस्यं स्पृहं पुजार्थानास्वदम्।
(अः पु: ) बृहविकरं ईश्वरेश्वरं दक्ष्यंतिनानातम्।
मणीं सोपते सिनग्रं धनचकीर्तचनेसम्।
मुच्यं सभिनं भेदकस्तहि मध्या विषेषित:।
ईश्वरं समुद्रं त्यात पाण्डे नभीनतात।
मणीं च मलिनछाये दारिद्रयमुक्षायते।
मुक्तांगसयोः सामे राजराजसम्पाद्यवाती।
लम्बोद्वं स्वयोऽस्मैव शुभमूले शतांजीविन:।
एकं एकं यदा शुभकालवं स्थानमर्यं जनात।
वृषभसूतीर्षयम्रि मायेनामुक्तांं।
अमोकम विलम्बमर्यं सामभिद्यं प्रकारिणी।
दिल्लिणवर्मी शक्ता बामाश्वेष्टकारिणी।
लम्बबर्दे भेदार्जे बुझोभोः संदिग्धे।
क्रोद्दर्दे पुनः कामी दुःखभागी महोदरे।
योद्दर्दे भेदित्वस्तवेच्छ बुझोभोः।
पर्वते परित्ययं तथा निम्नोदिर्गुप्तेः।
कल्यको शक्तमूलं: श्रीकणिकतं बुझोभे।
आयं: स्यात् भिवशियुक्तेः पुर्वं चनुज्जलिभुते।
शुद्धगी शनिरी पार्वती: निर्भरत्नायं च ब्रह्मां।
सिनधु विशालमुहुर्तमुरशेब राजलक्षणम्।
सिराय विषय निबन्ध काश्मेद विपास्यम्।
संसो नेत्रशुकुष्की भूपा लम्बिता अपेक्षात् गताः।
अदृशयी तत्त्वानाशाली विषयो दुःखार्दः स्मृतः॥
उच्चकक्षमाउक्ता अनुभावविवर्ध्योः॥
समतंत्रवच तत्तुस्थो निर्देशनो निमंकायः॥
दुःखी विषयकारःव्याख्या पुनर्वस्य लक्षणम्॥
अस्तन् मासस्य पृष्ठ मनवंको शुभावहम्॥
निर्मलं विपरीतो वेदूःक्रियादिवर्णाणम्॥
उधरेर विषयसंन्यासेऽपरं च तत्वाविविष्योः॥
सुधिलक्षो हिरुलचाबसी निभतीका हुः हाती॥
रोणो बलिसंयुक्तो निमंत्री हुःक्षायितो॥
वाहू करिकराकारी रावाणातुःक्षिप्ता॥
धुसांक्षिप्तं स्वादिशदो, विमभो विन्यातो॥
शायाणं पीवंरं च मध्ये निमं नागाधिपिः॥
तथं शुभदमाश्याय विम्यातं विनाशाक्षुलः॥
उत्ते दानशीलवस दुःखे दारिकायं भवेतु॥
विषयो गुः तद्रूप तदरूप अध्यापिषतकम्॥
हस्तायाः लयो तीळघिदाकानीं नरःभृतः॥
बृंदृशयाः विशेषाः हरणाः दारिकायापिनं।
मदवशाः विशेषाः हरणाः कहरे ववेतु॥
पुरूः श्यामाहिंसीः कपःप्रीतःः अस्मातिः।
शुषक्षीतो विनिष्काश: समात्रं संयोगं संबंधः॥
अभिन्नां गुरुं रूपं सिनधुं च दाम्युं प्रवरयते॥
आरक्तं विषयं कुर्च स्थुलराममणीरहंमानम्॥
पूर्णवेधसमाकारं बननं तवलोकममसंभवं॥
विनिष्ठ: स्थुलरमवदनं समानं बर्तुलं सुभम्॥
चतुरात्मकं बुद्धं त्रिनम् स्थत: सुविषयः॥
भीतास्यं पापकारी व्यावेस बदनलक्षणम्॥
रक्तं रिसथा शुभा जिह्वा पापी यथायामणमिश्रः॥
स्थुलजिह्वा तत्खत: कपालिकृतत्त्वं च॥
कुःकन्त च कपःपीताधरं तत्र शना दुःखद्रव सदा॥
सुवर्ष रक्तवर्णं च तात्रु दुःखतरं मतम्॥
लभ्यांस्तस्यं सुः: पायिनं: शुषक्षणमां काः।
शुषुकान्त: सुःकृं प्रोक्तादिराः: शुषकलस्यः॥
बन्धुवा भन्दा नासा चूर्या दानिणाधिकः॥
( १५ )

समालः ... ... ... जुनिनो मानवा समूहः।
शङ्खः कणो महाभागः रोमकणः शताभुषः।
विस्तीर्णकणः धनिनः सिन्हः शस्त्रः।
कृत्यः हरिकणः: स्थः सुभगः स्वामिनः।
समालः बिनन्नः नासा भावप्रदायिनः।
धनिनः पदमपतः रक्तात्मकः आर्यः।
महायः महुषिनः अग्रात्मकः महः।
गम्भीरतेनः धनिनः स्वालकः तत्समः।
शुभः स्वामिनः नुसा नीलोत्पत्तिनः।
अधोद्विस्त्रचोद्विस्त्रचः: सततः दु:खदा नृत्यः।
पार्वत्यः जुडः समुद्रः: शुभः ब्रह्मः।
जिवः: स्तु: भारभारं अभारभारं महाकालः।
नितः स्वः निर्गतेनः शु: पापः मार्गर्तीचः।
भूकः अस्तत्त्वायुताविरागः सुखी।
भूकः समित्ययः नितः वालेनुत्तवः नानो।
जलालदेववेशः बनित्य बनित्य नरः।
निम्नायः संस्कारार्थः स्वः स्वः अवस्थयः।
केदारकः जातः सिन्हः कृष्णः कृष्णः।
अचारार्थः: मुखभुङ्गः: निर्गतीमहः।
एकपुनः बहुभिविमृतिपिनः।
स्वः भिषाः भिषाः भिषाः भिषाः।
एक्केन भवेहोभया राजा द्रामया तु पर्यऽहः।
भविनः: स्वः सुभुम्भः: सर्वः दु:खभाजः।
सिन्हः शुकः शुकः: गमः शुकः:।
गमावनुकः: योः नरः स महः।
केदारमहः पूर्वस्वेतवराहविन्यः।
समानः स्वः स्वः स्वः: सुभूम्भः।
अजुः द्विधान्यः: स्वः स्वः स्वः।
अनुपूरवमानः पुषः पुषः।
निर्देशः: करेकाशिष्ठमानः स्वः स्वः।
अस्तिनार्थः: भिन्नबिभिन्नार्थः: द्वारिकः:।
मणिबद्धार्थः: रेखासिद्धः: करतः गतः।
राज्यकारणभिन्नः: सामुद्रभिन्नः।
मौनमुनः: सतः: मौनमुनः: सुखी।
आकारः जायते पाणी: रेखः वक्रः।
शंभासितप्रशिष्टिविषाणपुजापरमाश्रयदिनमः ||
श्रुतो भवेत् जायते नासित संवायः ||
गवायो दामकापि: स्वस्तिकाः कृतिमिर्यन्ती ||
श्रोतुमुखुपु: अमोतारामकृतिमिर्यन्तु: ||
अनुरुपस्मुकारानामः: स्युतानामः: पुजवानु: भवेत् ||
तत्रवस्मुकारानामां: कन्यां जनवति भुवम् ||
प्रेमस्नेतीनवत्र श्रात्तेन स्यु: शात्तीनवत्रः ||
पुजानामिर्यस्मुकारानामः: पापमतादु: मन्यमुः ||
अर्थां वृष्टिकाः मानवा धनवतिः: ||
नवा वल्ल रोमकेश्वरायोमचक वा: पुखवदिः: ||
सम्भवादु: शून्यिनवत्र: कस्याच्छरयोपत्तमः ||
अष्टो पुजवानु: सा पत्तु: सन्तानवचनावतु: ||
अनुरुपस्मु: सम्भवकाच दौसः यस्यः: प्रेमस्नेतीनवत्रः ||
संहवातां च यत्र व्यावहारार्याणाः ||
दौसः स्यात्रमध्यमः यस्यः: सबः बच्चानु: च चरणामु: च च ||
पुजवानु: स्मु नित्यं सा कन्या नित्यं बुधः: ||
परिवर्त स्वप्नवन्योत्साहः ||
अन्नोः च पुलवी यस्यः: सा दासी सयुव्याहतमः ||
अस्त्रधीरो रोमशी वा यस्यः: स्यातां पुलवीपिः ||
भूतो तत्त्वा शुक्लितानि विबोधे सार्पे पुरुषः ||
अवस्थायां सिद्धसंस्कारं: सुढूळ पुजवामिर्यदिनमः ||
लिखिता: स मुष्क्या: कन्या: यथा: पुरुषोऽविपो नित्यामिर्यदिनमः: दूस्त विनमरी शास्त्रेऽस्त्रियाः: ||
विधाय वत्तियोपेतं दूस्तं: युधमोऽपिधानमः ||
सती सुरवती शास्त्रादु: रोमिविश्वस्तमः ||
श्रीवा रेषात्योपेता विम्बाकारां वरीश्रावधः ||
श्रीवा घुलपवतां: वर्षी बरिदा हृदयव तयाः: ||
कुत्रेऽनामाः स्वितेमाः निम्नदीपेताः जायते पुनः: ||
श्यमधुमिः: सहिता: कन्या: विषमवि: च या: ||
रामाय भवेत्: भूरोऽश्च तथोऽन्नताः: ||
विधाय दलहा यस्या: विरला: स्योपथागमिः: ||
पुत्रादाय परिवेष्या सर्वस्त्रियै: पराः: ||
विद्विरयां संकाशभ्रुपु: समाशिनिः: ||
श्रुताकुशी नीति रमसो यस्यं: संपकदारी वदः ||
पातें गाले ललाते वा वाहतो लाम्हुदागिन्ता: ||
हसिलमतंचिकाः चापि जनवेशु प्रथमः सुलमो: ||
(४४)

हस्तविद्या राजी नमःकेरे तपस्विनी।
कुंभिना बहुकेरी स्मार्त सामृद्धमतिमृदृश्यम्।
कोष्ठकमलिकारारे नीला वर्षातिशृङ्खळ
तौरं स्वस्तिकं चक्कं केरे बाहुल्यपति वा।
स्या विभायते स्त्रीणामालिकम् लम्बेत् सा।
पदमेरा केरे वामे या विरती वराढ्या।
इस्यादि लक्षणं युक्तं चिह्नं चैव निरुपयतम्।
युक्तं तत्त्वं सर्वं तत्र ... ... ... देविद्म।

१० प्रतिमा-रूप-संयोगः

अ आसनानि

पद्मासनम्
अष्टमूले वामपावं पुनःविरुपिणं पदम्।
वामीरी स्थायित्वसहु तु पद्मसनमपरं स्मृतम्।

कौकुटासनम्
पद्मसनमविभवः जावतरिविनिसूलि।
करो भूमी निवेदयेतु अण्मस्यः कौकुटासनम्।

बीरासनम्
एकादेशयक्षमिन् विन्ययोरी च सर्वितः।
हतरस्मिन्नद्वाय नीते वीरासन्नवाद्यतम्।

णोगासनम्
अथ णोगासं वशः यदु हुळ्ळा णोगासं भवेत।
उत्त्योः पादतलवङ्क्षे स्वाभः वशः कणोगासं।

बाणीदासनं प्रत्याविकसास्वः
भूतवामयं पदपावं सत्यजातुसुदक्षिप्नम्।
विनिर्विव्यासतः वदासि दक्षिणं प्रकरितम्।
एस्येव विकर्षते प्रत्याविकसं प्रकरितम्।

कूम्भसनम्
पूर्व निविश्चे सुङ्काम्या हुळ्ळकमेण समाहितः।
एस्येकूम्भस्य प्रकटं योगिशिवकरे परसु।

सिलसनम्
सीविविव्या: पाद्येरोपनुभीक हुळ्ळकमेण निवेद्य तु।
करो ज्ञानोपनिधायोली प्रवधाय निबिलाहुः लोकः।
नासायणस्तनन: वायुतस्कुःकजुस्तुः:।
एस्येसिलसनं प्रोक्तं सबेदिवासप्रवृतितमः हति दिवः।

ब वाह्यानि

अथ वाहे निस्मृतानि वाह्यानि तु कल्याणम्।
हृदस्यं लक्षणं चैव चैव गतस्य तु कल्याणम्।
वृहस्पति लक्षणं सिलस्यं लक्याणम्।

हृदयः
सिद्धं वञ्चलाकारं पादः च रक्तवर्णंयुक्तः।
माथः ६०

तौब्र्यं हेमवर्णमं कुषाणुः ब्रह्मवाह्यम्।
( ४१ )

सर्वे सामपि चुरीतां दोलमान च कल्पयेत ।

... ... ... ... ... ... ... ।

एवं हसे पुक्षके पतपुष्कम्

पूर्वे चीरे स्यामपकानवल्या ।

लम्बं कुशियारुस्तपारं:

सर्वं मंरमिनाम संभूम्य ।

देवानं भुतिशिलानां तृणपाणाम्

हुम्यं देशे प्रस्तरे चोतरोध्वं ।

कृत्वा च: सर्वं देशे

युक्ता सुभाषिणकाहं सुख्यम् ।

वित्तुङ्गराजमानं च लक्षणं वक्ष्ये ।

.............................................. ।

नातिका शुक्तुष्णं पदार्या

हंसकाम्यादिवकुतुष्ण।

शैतलं द्वीरपि वक्त्युष्णक

श्यामवचनांतियुष्णप्रके ।

अत्तरापिविश्वापविविषयको।

उद्धरुकः साक्षुर सकरण्यकः

वर्षीलसमर्तमण्डलं कुतम्

तपस्येनिमं गमयं भवेत् ।

पन्चवर्षसमवितिपवकुः

अङ्करस्तिक्षिनिष्ठा, मोतम् ।

कुष्म्णं: सहितगमने भिषि

सहितसितायानवमिति स्मृतम् ।

सुभिन्द घाढः क्षीरवणाहुः च

वामे कण्यं पद्मवणाभयुपमन् ।

सवे कण्यं नम्भपादमेष

सुकुमारण्म वहारकारोकः ।

सुदिक्षरको लम्बे वतुष्णस्यप्रमु ।

वास्तक्षणं वा सहितक्षणसुतम् ।

अत्यन्त्युक्तवणां बामप्रकोऽः

हिरण्यवणं तार्यक्षण कथकः

केशरतिभियुष्णं तु ताण्यं कण्य: विलेधत: ।

केशालाक्षणांशहेरान्ति श्यामनीलभस्यसक्मम् ।

भित्तिकुत्तुर्यां च तदुद्रयं कूपांतकः

पञ्चवर्षस्यं भित्तिपकासुककुकुकियो।

हस्यालिकोत्सुङ्गालं प्रकृत्यादिकारणयोः ।
पीतबर्णमिति प्रेषित तत्संभाजनानुकात्मकम्
रसतर्थं तु पादात्म स्वतंत्रत्निभिः भवेत्तु।
धिशुकारं च वर्णं च द्विवाको तुकावन्ति भवेताम्
स्थानं चास्वनं बापि विश्वेतु भयं भाष्यते।
सवांतुकुरसुरुकवं ग्रामे स्त्रायं स्वस्वतः
एवत्तत्त्वसिद्धः स्मार्तसाधृरिचेरेनुषु।
अभिज्ञानविक्रामायेष ताक्षसूर्यं विवेषयत।
पारं स्त्रानं कुपरूपं वर्णं चास्वनं भाषात्।
सवांत्वं स्वरूपं स्त्रानकालमदंश्रुतिकरम्
जयं तु निबिन्मधोहस्ति क्षताद्वशलिम्
शैवं च शिवश्च च संयुक्तं पचवर्णंपुकं।
नारिकोंकु च जिज्ञेषु तु कुकुटकहस्तिरोजुबन।
रसतर्थं तु पुष्पमाय पचमायं तदारामम्।
वर्णं चोरबव्रं च न प्रभुदत्तानामस्तकम्।
सतान्त्वपूर्वत्तांसु रूपवर्तपरं भवत।
मुद्रामेव तेतरसीमाते नामस्त निरूक्षणम्।
क्षणिकालं संख्याय पुज्यन्त्रत्नविलं।
विनांगो निविदते बाधिः निमात्वा वा निमाक्षे।
निरं निर्मलं संपूर्ण भाषानां न संख्याय।
पुःश्रुण्यायं खेतस्तु रात्रिः च कारोधेः।
मुद्राते पुपंस्वपन्तमेव हंस्ती च यत्वनाम।
शिलामूर्णमेव वापि दास्ते कर्मरूपया।
एते: जैनतेथं च वर्णसंस्कारस्ये सं।
बुधभस्त ललापं सम्यक्त्वं ब्रजिनापुरा।
वातोविभवमेव स्त्रायेतु पीरे वास्यपीते वा।
विमाने मण्ड्ये बाधिः चारोपरि परिश्येतु।
दारुज्ञासं चेत्ति विद्यां स्मायमेव भवेत्।
काण्यं: द्विभागं स्त्रामु निविष्यं वृषभोदयम्।
"..." "..." "..." "..." "..."
स्वेततर्थनिः भवभ्रं जुलिपुरुषवत्।
वेदापारसुरैरसपुरायोः।
स्वेतस्तमस्मानोहस्तम्।
बुधभस्त ललाप सम्यक्त्वे ब्रजिनापुरा।
वातोविभवमेव स्त्रायेतु पीरे वास्यपीते वा।
विमाने मण्ड्ये बाधिः चारोपरि परिश्येतु।
दारुज्ञासं चेत्ति विद्यां स्मायमेव भवेत्।
काण्यं: द्विभागं स्त्रामु निविष्यं वृषभोदयम्।
"..." "..." "..." "..." "..."
स. आयुधा—पञ्जिणिशादायुथस्य (अ ५० २३५)

नामांक: आयुधानामति वशये नामसंब्वयाभिष तद्वत।
विशूलखुनिकालास्वेदता: खुद्वाखुतकं घुतुः।
वाणपावायांकाा चप्पारिदित्वाद्वाद्वादपका।
खुनिककं गदाक्षायाविश्वर्मणापुवः।
मुखः परसुचैव कलिका च कपालकम्।
शिरः सप्तशुक्रं च हुलः कुलस्तायेच च।
पुष्करकाध्यागंधकुवः: पद्मपन्छः।
योगमुद्रः तथा चैव पञ्जिणिशामकाणि च।

१. विशूलः
पोशालायं तद्व कुत्ता पदेन नाभिन्ततकम्।
तदृशैं चोभयपनारी भोगणफळो प्रस्तवत्तो।
पञ्जिणिशामकविद्धविनरण चक्कराकुतंकम्।
उभयाः: कपटोपेति मध्ये शुक्लव उस्ततः।
दस्यास्फोिव दण्डः पुशुत्त्वं चैक्षणिकम्।

२. कृतिका
पञ्जिणिशामकाणिं वशये यथाभिन्त परमेवरशः।
कोवारीं चैव तस्मिन शरणि तदन्तत्तां तथा।
पारसी शुभग लाक्षा पद्धुलादिकोश्वः।
द्वारङ्कताक्षसु लामण्डलमां प्रशस्ते।
आत्महिनामः मद्यविवेच सम्भविनानार्थायम्।
हुपारभं बंधितानां शूलायः मृदुपुर्नंभवः।
चतुर्दश ला भवेन्द्रसिद्धां द्वापर लतागिता।
चौधिकारो यवानारो जडनारो च कीलकम्।

३. खःगः
श्रवं भागाधिकः लं स्वामिध्र्यम् तुलिनिनताः।
तदौ द्वितीयम् कनिष्ठ स्पातु विविधः खःग उच्चते।

...... कुशामुष्ठिः ताति कोमयंस्वताः।
पालिकाः यथा कुर्याताकाशस्तुपाकम्।

४. बेष्टकम्
कुशीयारो यथासी द्वापर लम्प्यं तत्त्वातिकः।
तदद्वा पुनःस्वेभ्वे यज्ञामध्यकनिष्ठकम्।
उत्तमः चातर्ते तु कुशाधिकः लेभेत्।
हस्ताभारवर्धम् कुर्याँ वृत्ताकारं तु वाभासम्।

५. खःगः
...... वरिष्टुः त्रिनेत्रातात्वाब्दायिम्।
केतातां सुगृहः च सुमुखः विभुप्तिः।

४-६. बुधूर्वाणः
हृदुपर्याङ्कुशः ल मध्यं मध्योर्ध्वं च घृह्स्ततः।
निन्तः चोभयतः: कुर्यां गुरु गुणाधरे तु कुणैिः।

...... गुलुः मध्येदेशे चविमोनेपुष्पसेतमृ।
सतास्ततमुख्यदस्तां वायणं पुष्पं अद्र्यन्।
कुमारसे कुमभेतेदु वायणं पुर्ण्याणं तु पूर्णेऽऽऽ।
रेभं रेभेदु वायणं विविधं शरणायणम्।

५-६. पार्षदकुशः
मकरहितिकं वापि पार्षदं ग्रन्धेन्मकुशलम्।
अंकृठं चांकुशाकारं तदलामानामाबूतं।

१०-१३. बन्धन-रिथितं
वस्त्रसं बन्धुकाहितं कुलज्ञात्तुर्हातारा च रिथिता।
वर्णं वर्तनारः च दशं: स्वामलक्ष्मानाद।

१४-१६. शाख-चकक-गदायः
शाखः च द्विपाणार्वकेशधनं चार्यातुः लयः।
शाखा च चात्माना स्पातु पुर्णातां अंकेदानेत्रम्।

१७-१५. बश्च-शाक्ति
बजः शूलद्वयं दीव्यमेकोविद्वात्सूत्तभ:।
अवमुखविभारापम् प्रक्तिः स्वादु व्रतदायकः।

१५-२०. मुख्य-मुखुण्डी
हस्तभाषांकोष्ठततस्तस्तमुगः: बोधवकाशः लः।
मुखुण्डी सुमार्दोरस्य दिहस्तातायाऽः।

२२-२२. सुनण्डरश्रूः
विशंकाजः च वृषमणार्षायन क्षीरस्वयंभुव।
अर्थविवेचनं: परमुपतद्वयं भस्मयमः।

२३-२५. कार्यक-कापल
कार्यकार्यकामानां च त्रिसमागुः।
विरोधिन्यकं कापल्या स्पाचिर्तरं निरुपवार्यं।
( ४५ )

२६-२९ सर्वुज्जाल-हस्तकानिन
३०-३२ गुलामालास्त-कम्भुकुटु-शुचयः
३४-३६ पद्म-नव-योगुष्ठः

विना २६, ५४, ६६५

सप्तमान्तश्रवणी श्रवण स्वाद्यवादिनम्।
हृदं हलानकं: कुशोतु कुलं बै पन्थशहस्तकं।
पुत्रतं युवालास्त स्मातु जायमालायस्वरुपकम्।
कम्भुकुटुश्च पादोऽन: कुशो वधवशाशुरु न।
पद्मं च पद्मससकं तृत इंतक च लोककम्।
पद्मामाथजुमहस्ता योगुष्ठा तथोऽस्यः॥

यद्रोण प्रत्यविचल स्वविचल तेनविचलमारस्यः॥
शामीः लाभं च नवसत्तापुष्णान्तः॥
साम्वूष्ण विहीनं वा नवचा भन्योवयम्।
पूर्णामुक्तस्तु नाहस्यास्यास्यरोऽन्तयात् कुशो ॥
अन्तर्वाचः वा ज्ञानी च पृथिवीे वा युगाभिः।
बिती आप्रविभागी वा वासानसभिस्तु मुळतः॥
बाधायमास्यायामुणोऽन्तु रज्जुदौष्टुमाहस्तम्।
विनवसिहितं वाय वा बालेन्द्राकारमेव वा॥

एकाधाराः प्रकार्याः तद्विगुणं तु च वा
कृत्यार्थाः निमाननं परिणाहं शास्त्रमणं तु॥
आस्यायामं पन्चमामृं तत्तारं चैव तत्ततम्॥
आस्यादस्यि सत्वं पुष्च वस्त्रविनवन्ततम्॥
पञ्चाममुक्तस्तु वायस्मेऽपते व्यासामाविभारेत।
पुष्चलादिनविभागीकं नामयागां च बिस्तुम्॥
दक्कोऽन्त्यास्यायां कुयत्युक्तय बहिमुखम्।
मुनि बहिमुख स्वाय चुप्तं नाथस्य तथाः॥
ढायाः स्तम्यायां तस्यमच्च युक्ततस्वरेत।
ढायाः ललितां सत्यां शास्त्रं शास्त्रं तच्च च॥
हम्मीः ताेवास्यायामुणोऽन्तु चुप्तार्थात्तिस्वराः॥
सद्व्युनाधिकम्या व्यासायामुणु वाच्यततम॥
विनवसिहितं च चम्पुवानातिसुतस्य।
नवाभिः पुष्चात्तिस्वराः त्वस्तरायां वित्तायकं॥
उचं चक्षु: कुस्तोऽन्त्यायामुणोऽन्तु तृणां च॥
पद्मास्य तालस्पुष्चाः विगुणवित्तां च धौरा चृते॥
मुने पुष्चमलिखतो त्विततीयो वाधनास्यात्तिस्वरम्॥
अन्ताः पुष्चांगममस्यमुपुत्रात्तिस्वराः ततः
विन्यासा परितामणाः। प्रत्यविचल स्वविचलम्
नामं स्मितात्तिस्वरां वाच वित्तरस्याचलाणास्वराः॥
अन्ते हृदयितानमारावयुक्तिभोपलास्यामरस्य,
( ४६ )

द. आभूषणानि

ञ. मोहलस्यानि

मानो ४९. ४-१७

देवानां सूपतिः नाम मोहलस्यामुच्चते।
जतायथानिक्रियोऽर करणं च शिष्टस्थानम्।।
कु तलं केशवां ं च धर्ममन्वलकुडङ्क्तकम्।।
मकुटं व (त)मित्र[च] क्षणं तव दासकारसानात्।।
पवपर्वेण रत्नपर्वेण दूषणपर्वेण विधा मनम्।।
पितामहः संवर्गं जाताकुटं योगकम्।।
कर्त्तिरदौलेश्वरं नारायणं योगकम्।।
कल्याणं देवतां नाम करणमकुटमभववितम्।।
जतायथानिमीतिमया मूहलस्यामुच्चते।।
सरस्वत्याय साविन्या: केशवां च कुलमस्य।।
श्रावस्तिः सर्वाधिकारीं करणमकुटमभववितम्।।
कर्त्तिरदौलेश्वरविमुक्तः सार्वभौममस्य चाचाराजस्य योगकम्।।
नरेत्रस्य करणं स्त्रापालिक्षणमयं शिरस्नमुलकम्।।
चक्रवर्त्याविमुक्तः सार्वभौमकम्।
पवपर्वेण पवपर्वेण रत्नपर्वेण च विशेषके।।
पाण्डलोकोऽवशः पुष्पपर्वेण च गोविवेकं।।
पायं च यहा पुष्पमार्गः प्रक्रियतमुः।।
चक्रवर्त्यावविमुक्तः कुलस्यां मकुटं भवते।।
अधिराजस्य नरेत्रस्य महिष्यः: केशवांमयम्।।
पाण्डलोकोऽवशः पुष्पमार्गः पाण्डलोकोऽवशः।।
अतेऽसं महिष्यां च धर्ममन्वलकुडङ्क्तकम्।।
प्रादानकार्यव्रह्णां महिष्यामालकुडङ्क्तकम्।।

ञ. भूषण-नास्तिकम्

मानो ५०.१-१४

देवानां सूपतिः नाम भूषणानां तु वक्ष्यम्य।।
कमालाविनयं सम्पर्कं संयोगपुष्टेभवतु॥
पवकल्यं विशिष्टकरणं च मित्रकम्य॥
एवं च (तथा) हृदयं मोक्तं कृपादविः युष्णः॥
देवानामितं सबर्मां कपिलं (लप) सर्वं तु योगकम्॥
पवकल्यं विना सवर्मां सार्वभौममस्य योगकम्॥
रत्नं सिंहं च योग्यं स्वादिशीवानजनं सर्वोऽग्नः॥
अन्यों भूषणां नाम मित्रकरणं च योगकम्॥
पववलिः (लपिभिः) लक्रुतिकरणं पवकल्यामितं स्तुतमुः॥
पुष्पवलिः च (लपिभिः) चाचारस्य सवर्मरत्नलक्रुतमुः॥
एतदु चिन्तकल्यं तु नाडाकर्मरत्नलक्रुतमुः॥
पववलिः कु लक्रुतिकरणं योगकम्॥
पववलिः संग्रहं मित्रकल्यामित्य स्तुतमुः॥
हारोप्रीवेकुप्रकटकदे शुप्रितम्
वांडवतयोधम्(स)च सन्धोर(र)मालावलम्बनम्
प्रकोटः बलवं चौवेव मणिवषःकलपकम्
रत्नाङ्गु लयकाशे विना मध्याङ्गु लीयकम्
मध्ये चोरश्रव्यं स्वात्सर्वग्यं स्तनभूतकम्
यस्सुवर्गदिवायवेकणुः स्वातु मनातुः
पुरुपःश्चवर्षः तु यज्ञसुः तु कथणम्
कौटसुमाआवं स्वात्सूहस्तिमति स्वःः
बलस्वे च हारं स्वात्सूप्रीवेकुप्रकतकम्
वांडवतः तु वलवं दाम कपाळदानकम्
वांडवतम्(सु)लावल्मं स्वात्सुप्रकटकान्वितम्
बांडवतम् सध्ये तु केसूरक्कान्वितम्
तदूः सुः कुतुः कणः मकरशुणानम्
कौटसुणुः तु संसूक्तः कौटश्रुष (प्राते) सापाकाः
मेढःाः परिकाः स्वातमभेज सिंहवक्षः
अथवा रत्नश्रवण्यं स्वात्सायाम्बेदव्यविनिमेषम्
सिध्यः(रीः)च वन्नामस्तः तु मध्ये दामचलावितम्
पीताम्बरवः व नलकाल्पसमनम्
अथवा गानुपायं चर्मभीरं च वाससम्
जेद्वादिववोपेत माधवालाधिशुः
बिहाय तर्भतीं सवेर(वेळ) ज्वं वेर(वेळ) ज्वं लीयकम्
ऋष्ट्व कां प्राहारः पारवंन्वित(सु)लयमनम्
मध्ये दाम(स)च लरवतं व्यास्चवर्गीयमिति स्वःः
इत्युक्तं सुषणं देवविशेषं (वानं) च कवितर इति स्वः
कु रेण (तित)सदा विश्वयोवनमाला विश्वयणम्
अधिराजमन्राव्यम्(ग्रीया)विनासोपपरिरतनी
अनेष्यं सर्वसुपानां केतूरक्कथं विना
सर्ववामिति देवानं गुप्तस्योपदेशके
शुकज्वारककोपेत माधवः पारसुमिँतसदुः
कणं विश्वणं कु त्वासिकराधिशुःक्षणम्
अथवा वर्णावतश्च श्रेष्ठ तु पूर्ववद्भास्य
अश्वाष्टुपाणिमसुकां बड्ड्युपणःमय्यते
तीपश्च व्यञ्चनं च दर्पणवे स्वः
पाणिमनुपायावतो दोलया लघुर तथा
मूरपानां च तुलामारुदुलाक्षणमुच्यते
बस्करसम्प्रवेशायं परं च कणंवक्षणम्
(४८)

मुगन्धिभवियालस्य शुक्रस्यापि च पञ्जरम्।
चातकस्य चकोरस्य मरालस्य च पञ्जरम्।
पारावतस्य नौक च नीलकण्ठस्य पञ्जरम्।
तितिरेखा कुलाय च खण्डरोटस्य पञ्जरम्।
कुकुटस्य कुलाय च नदुकवस्यापि पञ्जरम्।
चटकस्य गोथरस्य पञ्जरं व्याप्रपञ्जरम्।
सर्देवान लर्णाय वद्येव विचित्राय संक्षेपः। क्रामात्।

मेखलोध्वं कवितृवं हारोविः। स्मालयः।
मुक्कावलानि सर्वाणि छुट्टाकर मवानी च।
पण्ड्यमात्रकृर्कृराघ्रे हृद्य तीव्रक्रियाश्।
वेश्वराटे कवितृम् च वद्यक्रमसमुद्रः।
एकु मुक्कासामालानि छुट्टरलानि वानि च।
अथवा चाहिदात्मकाः वाराहरमलस्यनकः।
शंखा वेञ्चुरद्वीप मुक्कानाः योग्यं इत्या।
निर्वचनवर्गनिर्वचनवर्गस्य सुरदविल।
सुरवेयं च मणिसिवं च धातृवं च भृतं।
वायुशुष्काः यदा तानं लब्धेतानि भूतिः।
पुराणः (रलानि) सिम्ब्लपईणं नूरार्व हुर्तं।

पदकं सांस्कृताणि सर्वत्रालीपलंतम्।
भूतः ॥ मरकतं चायं तथा चायं सप्तकम्।
कौटिपोज्यः। प्रोक्तो गांवार्ग एव च।
चलनरो मणिः। प्रोक्तः। सर्वं दुःखप्रणाशणः।
पञ्जराव सावित्रेयसेनं गुरुतेव च पञ्जरिव।
तमल्यसं महादिवं मरकं चुरुकलम्भस्य।
मणिसयं पूवतो देवों दहिभीचसबभस्य।
विद्वानसस्मितः। यूक्तमयमहाभक्तितम्।
वृवयते ततु मणिसयं दलितं दिस्मितितम्।
पपादागिन्म। क्वादिन दीपकानु स्वाभकम्।
वपरं समहादिवं मणिसयं श्रह्यवलम्भस्य।
सुरस्यं कुफंचलवच्चं दहिभीचशुरुस्य।
तमल्यस्य तु कौर्यो शार्वतं शाल्कसुज्ज्वने।
दलितोत्पाराविः। नीलं वै वचवतु क्रमात्।
तन्मथे निलिथी च वचं शक्तम् वलम्भः।
पद्मातां चुरुं दशोतिरथं नालकपकम्।
विचित्रतमक्षुत्तमं पदवाहिकायमीतितम्।
दशवस्तृधारस्यं च भक्तिः। विचित्रततशः।
स्तुनं महथूलः स्वायु हृदयानवकारकम्।
3. श्रीमतम्

श्रीस्वर्ग संप्रवृद्धिम् सत्य विषयोऽः वल्लभम्
चतुर्थस्य सम्बं द्वादशार्धविम् चतुर्थस्य रमणं कलिकोऽः
बाणप्रकृतिः दिशायं च चतुर्मीमेवतिभिः
कोणप्रदेशे विद्वारित्तिवस्य सुद्रम् वरकम्
विपिेसम्बन्धेऽपि वुजीवीररासिकणीः
तनमष्ठे च महारत्नं सर्वलक्षणसुरस्य
तस्या: पञ्चेऽं विवर्णमण्डपेऽनि सहस्रस्य
सृष्णालन्निम्बित्वां जनं जीविष्णुप्रित्वम्
वर्तमा कथिता सा तु कथमिते देवुष्मा चुनः
केष्पार्कर्तमध्यमेश्वर्मेव च चोपायणं किषपतु
सीताकालिन्ते तस्योपरि सुधानेति सदासितम्
बर्णुकुमुरसिद्धे धूम्यागमं गद्गदासितम्
तस्या: पत्तवल्ली पुजारालक्षुद्धम्
कोणस्यानेयु वृंदावणूलक्षुद्धकं विन्दुश्रीकम्
बचका:णेयु सवर्षु नितपेतते परिभो च्यातु
प्रेममः स्वरूपा: सङ्गीतस्यापि परिभोजनसाधनतः
केशवार्तर कतिक्रस्व बच्चस्यापि तथा कराः
वर्णुकुमकं बर्णे विप्रकृतान्तजितः
(इत: पर्य भवदी: ग्रन्थः)

... ... ... ... ...

4. कोष्टम:

तद्रक्षतामुणालं च कपिकलमभृतितम्
मध्यमुस्य समस्याः प्रथितिविरा: चतुर्थम्
विकृतानेयु सिस्तवं बाणो वरकण जलस्य
महारत्नार्कीलाश्च चतुर्मीस्य चतुर्थस्य
अदृश्य कोणप्रदेशु गुजारावल्लक्षोविदितः
समस्याः च च विशेषख्यातापि विन्दुश्रीकम्
समस्याः च च विशेषापिर्माणिं विभिन्नमिति विभिन्नमिति
विचारप्रगाहस्य च गुप्तकम्
दुर्गं भागावस्तीया भिङ्गापङ्क्त्वामे भेजतः
उपाध्यायं च च नुकुलं विभाविताः
दृश्यं च मृदुवचं च सृष्णालक्षारस्यस्यामः
इतिभेदु: च महोद्भवः परिवत्तितेन सुधाम्
इतिस्मृतिरस्यायः सीम्यकार्तिर्वचनामिति:
६. शेखरमु०
शेखरमु० शिखरचारम ज्ञातबियुक्तिम्।
तत्रधो च महाराजनां कर्जं वै श्रद्धकर्मम्।
प्रकते वास्तववेदी सातारामूलकरितम्।
दलिणे पपरण्यां च पुष्पास्त्रवपुणः कुलम्।
त्रिविष्णु: श्रुः: लगमयं सूर्यविश्र अभिजितम्।
संदेशार्यो मध्यपत्रे श्रेणीयुक्तकर भिन्तः।
पपरा एवं मणिमिरिततीलारिबिभिन्नः।
पूर्वालाहीरकर्णं: समस्ता श्रिविल र्यं।
पत्रवल्लित त्रिकलप्ते च वणिका कलिकृत्यं।

७. करीटमुक्त: अतोक्ष्यामि सुकुटं तथा शुरुकाविन्धम्।
पटं शिविरामां च श्रुःश्रवणकसंश्वरम्।
श्रुःश्रवणाय चवाहिर श्रीणी च बृह तद्युतः।
श्रुःश्रवणं तत्स्तरं तदुपरं च श्रुःश्रवणम्।
श्रुःश्रवणं च बृह कार्यानं भूतिर्मृत्त विलालिल।
हृदाक्षेण समायोज्य पत्रवल्लितमिन्धमि।
तत्रधो च पत्रवल्लित सोमकालमिन्धमि।
भृत स्वरस्ति समुद्रमुक्तं च करीटकर्मम्।

८. आमलासारमु०
बाज्येवमालसारं च मुकुटं देवुकरसम्म।
अवधनांवपल्लिक्षु पुकाराबोधकाविन्धम्।
पपरंकर्मचार्यं विवयं सर्वस्तिवारिजितम्।
खचित्वर हृदाक्षेण: सर्व वृह्यमणिमाणग्री।
मुक्ताकालमन्यं श्रेष्ठबुद्धानं च सदा।
वचनवृहणमयमीत्वेव रक्षामन्नीतोऽक्षात।
एते पञ्च महापुण्य उपयुक्तिश्रवरः.
पञ्चरत्निमंद दिवंग्य सवयमेव सदाशिवः.
समस्तेऽम द कोणेयु कर्षतं लघुनं तथा.
बार्यन्तः समाते च पत्रवचली विराजिता.
विवेमस्थ महानीलं कोणज्ञ खसितं सदा.
महानेः सुत्त्कारतं मूलमये च पुष्पकम्.
परोपकारतं च रत्निन्य वाणि वुष्णानि तानि च.
प्राहाणि सुत्रधारणं मुकुटार्थं नूपस्य च.
मुकुट दिव्यरूपं च सिरस्युपरि धायते.
सुप्रभूमिमित्रिनां च खायेयं दुष्कटं न हि.

१०. कण्ठः
कष्टाभरणकं श्रेयं सुतसतिलमं शुभम्.
तन्मध्ये पपराणं च सुरूपेतं समघ्रमम्.

११. बालवलः
tतो बालवलं वधे सवमसीभयदायकम्.
मधेयेवे मरकतं परिधो सवर्तलयकम्.
हरकैं खसितं सवं चिन्द्रमुद्रिवारजितम्.
विसपमस्ततयेषु माणिक्यमाणिकादिकम्.
उपाध्ययस्य प्रांतं च ? पपरागमः सिद्धम्.
कोलम लितं नालं हरकैं खसितं तथा.

१२. कुशको
कुशकले मुकुटं चैतर्मेघार्थं निकं सदा.
मुकालयमयी वलनी चामीकरं तस्यान्तरे.
एषं शरतं सबरं हरकं शरेयेश्वर।
पपराणं तर्य मध्ये दिव्यकारितं सुपेतसम्.

१३. नवदुककिक्षम्
प्रोज्यं च कंकणं बालोनवत्तलमं शुभम्.
हरकं पपराणं च महानीलं च मौलककम्.
मरकं बिढुमं शुमं गोमेन्द लघुनं तथा.
एर्मस्वच महादिव्या प्राहार्च च यथा प्रभा।
यद्वस्ते कंकणं दिव्यं शुद्धरत्नं समापुतम्.
तत् नेहे महाप्रदा न भवितं कदाचन।
गाजंमं निकवे शुद्धं दिव्यं ग्राहितम्.
महारतं तस्य मध्ये माणिक्यं वामदिकणे।
परिधे हरकं चैव लताक्रारणिवशिष्टम्.
हरकं महामात्र निम्न शुद्धमेव सिद्धमि।
नवदुककिक्षवर्यं मध्यदशाकेशसम्।
कररं . च तस्मि करालकृष्ण उतमः।
१३. रामचन्द-खङ्गाम्
रामचन्द्र प्रवक्ष्यभाषा हस्तकामक्षिप्तस्य सदाः
तत्त्वं च महाद्विविष्य माणिक्य सुर्यसंनिलिम्
अञ्ज्ञापां विचित्रो गमेश संस्कृत च हीरकोपायणः
कणांविचारपपुष्टं सर्वं च पत्रपन्विन्यं विचित्रः
कलितं कलिकाधिकरं चामीकरं करत तथा
इति खङ्ग महाद्विविष्य सर्वंपापप्रणालयम्

१४. अनुगीतिका:
(i) अनुगीतिकम्
मस्तके मध्यत : कुष्ठेऽधिमोऽ हीरको तथा
मूणालवणवद्वूर धारे ब्रजानु लिंगकम्

(ii) गुलाज्ञ लिंकम्
मरक्तं पयारां च हीरकं च दिक्षोतारे
हिवेदवारमकं नाम युगलं च तदुक्ताते

(iii) टीका-निरुपययम्
सोमकान्तितवदा मथे मरक्तं दलितं सचिवम्
माणिक्यमुलते देवे उक्तं निरुपयम च तदु

(iv) अंकुषम्
मरक्तं युगराजाः माणिक्यं मृतिकं तदीयां
हीरकं च यवा मथे आज्ञां उत्तप्त साधारणि

(v) अंब्रज्ञ लिंकम्
कनिष्ठाः मुतां च शक्तिसय इति प्रभा
मूणालवणवद्वूर तदर्ज्ञानिलं क्रमम्

(vi) वृजवाचा
अर्योत्तमः सिवंते च च च च च चाङ्गे प्रधायुषी तथा
सा विशेषाय वृजपारा इत्र कालं । बुद्धिरभाषा

(vii) अंब्रज्ञ लिंकम्
शुद्धानं मणीसवं नष्टो नित्यषा हेमंसुग्रहः
तस्य तुषरलेन सौ व येन चाङ्ग विकासंशालत
सर्वरत्नमं रिववं पूरिताः हृदकृत: कप: ।
कुर्वन तद्विद्विराज्ञानमुद्वेदेवे उद्वद्वतम्

१५. कुंडलम्

१६. पादमुद्रिकाः
पादाङ्ग लिङ्ग सर्वाङ्ग सुज्ञिका रतनवानिताः
यः कुणास्यमया सूर्यसलादी श्रद्धेश्यम्

टि०-१
रतनां पादमुद्रिकायलस्य
पादेण पादमुद्रिकायलस्य घोरे देवनिमितां
स पतन्त्रको घोरे राजविश्वस्त्रा भवेत

टि०-२
आम्बरणविज्ञ
बनेचर जवाचर उमकोशिपत्तुकाः
कुणामाज्ञान नेषु उदिग्ध्वज्ञितं चिराम्
किरितादिदल्पाणम् (शिल्प १६. १–५)

अ. आवृत्तिकथाः
अर्थेन्कुज्ञसि मुनिमित् परस्परेक्लोणीपृष्ठेत् के,
कोटीं मुकुटोपलं विचरवेदस्तानु ले सर्वत: ।
(५१)

इत्यादि भैरवभूति समत्वदिवंदिनकरण्मैत्रानुविनः ।
मणिपुरे पिरी भाषान्तराणुकारोरं कीर्तितं हरे ॥

शुरुकीर्तिरं विश्वरूपेण विनयसन्तति भैरवायंकाश ।
अष्टोपपमं वा कमलोपमं वा छन्दोपपमं वा क्रियोपपमं वा ॥

युमसंस्था जटा कापिया उमयोः पानवंयोः प्रचक्ष ।
द्वादशान्तरासम्य अर्थाकाराः तनुकृतः ॥

एकविषयः लालं तु जसदिच्छुमासुभृतम् ।
अधोजाता दीर्घतमासमाधृविख्यातितथा ॥

कामान्युंशा तु कष्टव्या तद्वेहः समान्तरः ।
किरीटकाशुलपरीणां जटानाहुरोरुः ॥

जटाकुलुतः तु च विघुरवाशुलः तु वा ।
एकबिकाशुलः वायु कुषुंदीयादशाधुम्म ॥

सप्ताशाशुलः वायु पोकशाशुलसेवं वा ।
केशालांतरकुटालं तु लालोटे पद्धस्यमुखः ॥

मुखात्वासस्यहुः संकुलस्य विश्रालकम्म ।
तुलोर्वं वा निषदं वा वाचस्योऽथं प्रक्षर्वेषोऽथ ॥

तत्साम्यान्तरवं जीवकांतनमुरुवालकम्म ।
युत्सुविशिष्युत्सम्यां भारवं भूज्ञावेदम् ॥

शम्भव जटायं कष्टव्या पूर्णता जग्नः प्रमाणणः ।
शालूशालाता वायु पोहशास्यान्तुः ॥

हुस्यम्भलिसुकुतः प्रोक्तस्वीकाशांतितथा ।
फिरीटकारमुटू कृष्ण केशं वा तन कपयेतु ॥

सुधार्वं कमाल भीण करणकुलस्य तु ।
अप्रस्थ युक्ताकारं करणस्य प्रकोपेतु ॥

विरुक्तसाधुपुलस्तु करणेष्व किराकितम् ।
कारणसम्पुर्णाः कायमन्यतृत सर्वं वयादृशम् ॥

विज्ञानन्यायां भातृ पारस्यस्य विन्यासेतुम ।
वर्ष वृत्थनं प्रोक्तं धृतायं वायु चारणव्य ॥

मकरं कुण्डलं वायु मिर्हुकुण्डलमेव ।
जागुरुकुण्डलं वायु धृतुकुण्डलमात्रकम्म ॥

कुण्ठलं व्यासं च तु चं व तलदाकारं भेदतः ।
वृत्त्वकुण्डलबिशिष्टारस्तं ज्ञातवं भेदवः ॥

वेदाचार्य सं तु ततुं व रमायणामुक्तेश्वम् ।
हिद्वगुण्डोपरिशुद्धु उपप्रीतीं तु वनमथं ॥

रख्यात वायु रत्नं वा इर्स्युपस्तरणं तु वा ।
नानाधित्रिविश्रितं तु वैनेियं वा यथोचितम् ॥
( ५४ )

कष्टकं बलगोपेत्तं प्रकोष्ठं तु प्रकल्पयेतु।
कणविष्ठाङ्गकं सिंहरीणां हलवं वर्त्तं तु वा।
अष्टवं बलप्रस्तवं धनं दिनययं तु वा।
धनिगुणविभारं नातार्हविविधतमु।
युगलं युगलं ततो प्रकोष्ठं प्रकल्पयेतु।
केवः सार्धादृशं हलवतत्वां नाभवक्षांनमाविविधतमु।
एकाकारं तु केवः सार्धादृशं साराः।
नातार्हतसामायिकतं शैवाभमवापि वा।
पन्‌पुर्वितसंपुक्तं बालुस्येष्य प्रकल्पयेतु।
पन्‌पुर्वितसंपुक्तं तु केवः पुर्वसंपुक्तं नातार्हतसामायिकतं।
तत्तदुर्विदामथानां सार्धादृशांतु तु वा।
विचतुदप्पप्रमाणं वा पन्‌पुर्वितसंपुक्तं नातार्हतसामायिकतं।
तद्वधाराः तु ततद्वधाराः पादोन्हिगुणं तु वा।
हि गुणं वापि कर्त्तव्यं तद्वधारांतः क्सेत्तु।
माध्येऽंरु वलो योशा अरूं ला मुनिकार्हितं।
मुनिकार्हितसंपुक्तं वृत्तं यवस्थानानिवितं।
रल्लितविविचित्रमा वा तत्तदुर्विदामथानां सार्धादृशाः।
माध्येऽंरु लावः ने चुच्छकोर्वसंम भेजतु।
अन्तर्नाथनिदिकनिहर्धातासुतुमुहसातु विक्षिता।
ईश्वरं विक्षितमाङ्गुणं तृण बहिर्मुखं।
तथेऽव वर्तं द्विता मणियवधानं पुनः।
मध्याङ्गुणं लावः मममालम्यं भेजिय।
तेऽव च सिन्दुर्णक्षिप्तं नतमथ्यातं यदि।
मध्याङ्गुणं वारं वक्षं तु तुलपात्तं तथा।
अन्तर्नाथमालम्यं हस्तमूलों समपितम।
यदि तल्पकं भोकं मणियवधानं तुवादाहसं।
एकिविभावः वारं बाहां कर्त्तव्यं बृहस्तम।
हिककाशुपः मध्यमामुष्यानं करम्।
बहिर्मुखं कर्त्त्वं सा द्वारचकारिविविधं।
बक्षौ लावामालम्यकं चतुरं तथामययो।
फिकित्वा कनिष्ठा सा द्वारचकारिविविधं।
तथा सुचिन बिक्षिप्तं कर्मेऽवस्मोऽपि।
तज्जवायं तदा तत्र योगेश्वरुणां साक्षिकम्।
अर्पुणानिदिकनिहर्धातासुतुमुहसातु।
किष्ठकाशु कनिष्ठा सा तत्स्म्यजतरा क्सेत्तु।
यशोप्रेमीं सर्बंश्यः यवाष्टोत्स्वनामिवतयः।
उपेशीं निवृत्तश्चुद्धमुसुसृतसमवित्तम्।
एकेश्च श्रूं सर्बसृतोपवीतसनामिवतयः।
कामकल्याणपरिरुपति नामवधो ध्रुवक्षुलान्ततः।
यशोप्रेमींतदेहं तु नाबर्धसिन्धवसवेशं।
अपरे वंचमार्ध्यं यज्ञसूर्य निवद्धेयेतु॥
उहः उरस्वयं समानमयं सत्त्वानादेशा जनाते॥
यशोप्रेमींतवकार्यः स्कन्धोपभोगेरपि।
पावप्रस्येव योगसङ्कीर्तिमेव विभुः।
हिर्मकां भद्धुः लायस्वत लीलोपायम्बेदस्त।
वैदेह्यार्मस्यायं लेदार्मविततानकम्।
यवत्य धनं तत्सह साबलायणहिरण्यम्।
कण्ठाकुदवस स्वातमतमालां प्रकटयेत्।
हुमावळित प्रसिद्धा सा स्यात्मालां च करारयेत्।
नानायुक्तमयी स्वग्नेयेस्वा सा सम्ब्रमृतताः।
कृप्तादितत्विभिः सुरायसं प्रति यवं घनम्।
काठिसन्योपरिशाप्तु रत्नवित्तिवादावरेत्।
भेड़वातः हृतमायाः पौषपात्मानुकामकम्।
तारो तारावं तु जुः धनमवाजः च स्वूम्भ।
ततोदानमाम्बायान्त मुक्तादामादिय लम्बवेत्।
पादो जालकसंयुक्तो गुलावस्तान्तवं च।
जालकाबधूवं तु यवदयेनान्वितम्।
तत्सुमाजालकावः निपन्नभवानकमकम्।
विययं जालनां तु व्यासतुल्यं तुरुत्तानम्।
यवानां धनं शोषं गाहनयो भक्तयेत्।
गाढ्युक्तं तु वृत्ताभन्तः पापाणसंसुतम्।
गाढ्युक्तं च वान्तवरं न करारयेत्।
भुजन्नवलं यत्र प्रकोष्ठादियं रोचते॥
तत्रवेदसपीश्वाहं सपां स्पातदायकम्।
तत्त्वापयुपरं स्वातं फणं भावेज्ञातामकम्॥
सप्ताकृतं लं तु बिस्तारं धनं चौकाण्डूं फणं।
अतिरेकातः विपिनेन गुर्वेन कुर्वाणुः लोचने॥
कृपयाः कृष्णदासस्वरायेशस्मादिकं पुनः।
भूजन्नवलं स्वरत्वं युक्तं सर्वस्य बुधमानः॥

वासनिः
(५६)

य. प्रतिमा-मुद्रा:

(१) पताकादिविवर्षिण्यं हस्तमुद्रा: (स०स० ५३)

२४. असंघुत-हस्तः पताकादिविवर्षिण्यं हस्तमुद्रा: (१० तृतीय: कांतिरीमुखः)
   अर्थचित्रः शरीरवल्लभारः शुकुंडस्यश्यामः
   शुकदेवः शिखरस्वच्छः कांतिरमुखः
   सुचः शरीरस्यास्त्रः मुखायमः
   कांतिरः कांतिरापात्स्य चतुरो भ्रमरस्यः
   हस्तायों हस्तपास्य सन्तवाहुः नालाविहः
   श्रीमान्मानस्यमूढः इश्येन चतुरनिवितः
   हस्तायं चिह्नितस्याः वशः तः क्षणः चोपलः

२५. संघुवस्तः त्रिवन्द्रः कविमुः संयुक्ता नामवापीः
   अर्थसूचकः कपोतस्य कर्षः: स्वतिकस्वषः
   ब्रह्मसः वर्षमानस्यपुरस्वस्यमुखचिहः
   महोः पुष्पमुःत्वमः कर्षः गजवस्यः
   अर्थसूचकः शमांतिनाश्वरशः वर्षमानस्यशापः
   अर्थसूचकः कपोतस्य कर्षः: स्वतिकस्वषः
   ब्रह्मसः कांतिरापात्स्यः हस्तः: संघुवस्तः

२६. मृत्तिकाः (२५)
   वशः नृत्तानां मधुमयीरमीलीः
   चतुरोः तथ्योः तुम्लभः स्वामिकोः विप्रकोः
   (पश्चिमांश्याधारी) चाथ्यराशः तुम्लाकुः
   प्रावित्तृत्वःः मुखमुःचिन्तनस्यः
   अर्थसूचकःः तुम्लभः तथा तथा तथा तथा
   पालवस्यःः करोः चाथ्यराशः तथा
   तत्रः च ममात्याल्पकमणिनी ततः
   पालवस्यःः तद्वकामा तथा
   अन्तःः करोः श्रेयसः तथा
   मुखमणिनीः तद्वकामा तथा
   ततःः चाथ्यराशः
   वशः नृत्तानां मधुमयीरमीलीः

(२) पद्मदण्डी:—बौद्धादिविवर्षिण्यं हस्तमुद्रा: (स०स० ५०)

अथायाः (चुः)
   बौद्धादिविवर्षिण्यं हस्तमुद्रा: (स०स० ५०)
   यानी शालवन चुः नुस्का र तत्त्वान्वित केपे विनिवच्छषणः.

(२७)

१. क्रमप्रायतिविद्यावलिकम

स० २० ७९
(६२)

परोदवळपावं? व्यतिरूळ बौद्धमन्त्री॥
क्रुद्धातिरिक्तपावविमात्रावलिकोर्डेशः।
अति व्यतिरूळ तुः स्थानकान्यपराणि अधि।
अथ वहे स्थाननिव्यं मन्योगमुनागतम्।
क्रुद्धातिरिक्तस्तावाली तपस्या मूल्यामानः॥
काश्यपपराक्षकिवावं च तु तपस्यामानः।
व्यवस्त्राप्रस्तावं पूर्ण तस्मिन् चालोकः॥
अङ्गिणिवालासंस्कृतं तु क्रुद्धातिरिक्तस्तावाली।
क्रुद्धातिरिक्त द्वृत्त पूर्ण तदावथं भ्रुवः॥
स्त्रां अवस्यास्वस्यं च पादकुश्य तिर्योगमः।
भ्रुकेवाण्योप्यं च ईशोप्यं तु मानं॥
आङ्गिणिवाली नाम अपःं च द्वितीयकम्।
सङ्केतकवं त्तीतेऽः तु द्वितीयकम्।
उपव्यं च द्राक्षरः: द्राक्षेमुखः (वृत्त) व्यवस्त्राप्रस्तावम्॥
क्रुद्धातिरिक्तस्तावाली तस्मिन् द्राक्षरः॥
सङ्केतकवं पराक्षकः पराक्षकव्ययोगमः॥
उपव्यं द्राक्षरः भ्रुकेवाण्योप्यं भ्रुकेवाण्योप्यं।
इति पादवर्णं ब्रह्मकालिकनम् नवमं विन्दु।
पिपलकादिकादिष्टतं च बालोचस्वक्षमन्यं
क्रुद्धातिरिक्तस्तावाली नाम चालोकः॥
उपव्यं द्राक्षरः: द्राक्षेमुखः प्रतिप्रस्तावम्॥
पदानां द्राक्षरः च अपःं च व्यवस्त्राप्रस्तावम्॥
पूर्णं प्रतिप्रस्तावम् सूचिं क्रुद्धातिरिक्तस्तावाली॥
लालानिवालासंस्कृतम् च चिरुक्षकालिकाम्॥
मेंः च गुरुशुर्यं च वचस्यं प्रतिप्रस्तावम्॥
क्रुद्धातिरिक्तस्तावाली नाम चालोकः॥
उपव्यं च द्राक्षरः: द्राक्षेमुखः व्यवस्त्राप्रस्तावम्॥
क्रुद्धातिरिक्तस्तावाली नाम चालोकः॥
अघरेत्तां गतं सूचिं ह्वन्त्रागमानकेश्वरं च।
र. प्रतिमा-निर्णयति:

नयनोपीतवन-लक्षणम्
मान ७०

देवानामपि देवीति भक्ताति नेत्रभोजयः।
विज्ञानामुद्वारलयम् वस्तवताति यथारमम्।
स्वपति: प्रकृति: प्रारत: स्थापति: जीवमिलिते।
तस्मातीतिस्यारमस्ति: सहु कुपाण्यु संसा दम्।
एवं चिथिक वाच्यमेति वस्तवतिः इत्ययपि।
वर्ताव०तितोत्सु द्वारदी: कदृः नाढः सवेदः धुवम्।
किं सुप्रभयनि नमस्मनथकारायुः।
उदहिते तु सहोताः यथा गच्छिति समत्तत:।
तथेववस्तुस्थानारिः लोकमर्य अनस्य च।
अन्तिहितं रागस्तु ध्यायनं न संशय:।
अकृष्ठा नयनोपीतवनं चतुरौगो भवेदः धुवम्।
तस्मातु नयनोपीतवनं वस्तवतेः।
हम्मे वा मण्डे शापि स्वपतिस्थापकाभी।
स्वप्पनालुप्यकारेः कुपा क्तवर्यु श्रापणम्।
पवातु सुभुहृः च कुपा क्तवर्यु नस्तवणम्।
प्रासाद्वामेति च चौद्र चोते वात दक्षिणे।
नयनोपीतवनं यागयमण्डपं कल्पयेसुकृषी।।
नवहरस्तो वषाहरस्तो फलवा हस्तस्यापि वा।
चतुर्दशस्माकारं तोऽपयस्मभेंव च।
हादस्तमभेंव वा खूट वात प्रपात्यकम्।
चतुविखु चतुहारं चतुतोरणसंहुः।
तनवच्छयं मधे तु वैंद कुपायु चोवत्तुः।
तदैव बाविनकुतकं स्वादः गोम्यालेपम् भवेदः।
मीरानामवस्तुवर्द्ध नानाकरीयं संसुलम्।
पावादाः समलक्षितः कालीन्दुपुण्यः।
परितवाच्चेबेंद्वेस्तु तु रम्भामाल्पारलक्षम्।
पुष्पमाल्पारलक्षम् राजास्वारलक्षम्।
पक्षातु विलिनः प्रास: कुपायु नयनोपीतवनं।
बैंधाकारपि च वात दक्षिणे वात नेन्ते।
कल्पवेस्तुर्गिए वात वादः (नव) पीढमापिः वा।
तौलौः स्वाप्पनेव मिब्र्व सुकुमारलक्षम्।
तौलौः शुद्धाल्पाकम् स्वारकम् मण्डलः स्येतुः।
तौलौः स्वाप्पनेव द्वैपानेव नेन्ते तू स्पितम्।
लोमेतार्जातिः कुपायुः कुच्छरलक्षम्।
बैंधाकारपि श्लायेन सुप्रभयनि बुधः।
( ६० )

पञ्चविवादां वात. कल्यगलिहेंतब वा ॥

दर्शरास्तीयं पर्वतां सुदुकुलवर्षया ॥

नालागुप्त व लाज्ञेः प्रोहवेच्छौभगाभकर्मम् ॥

नवकुञ्जमेष्टि नामवाणि पञ्चविवादतिभिन्नारा ॥

विशिष्टविवादासः पुरुरोहिनिवेसनं भवेत् ॥

शुद्धतोषेण समस्यां तत्वकोपरि विविधितत्वैः ॥

मध्ये प्रवासकुसमस्या वस्याः कामाशास्तमक्तः ॥

संयज्ञवेण्यां संवाष्ट्रा सकूर्णविषयपलबव् ॥

सनिष्कालके० श्वेत्युपगुप्तमहजुकुम्भम् ॥

उपेक्षापुरि स्थाप्य चोरवंचनाचमक्रमयम् ॥

पश्चात्तु विविधिभि: प्राप्तः पादमार्गानं भवेत् ॥

विविधवस्ताचमनं कुयोत्सलंत्वलिकरणं कहातः ॥

श्रीयादीनां व देवाणां दत्तवनात्मनवपकः ॥

प्रणादिनामापनः कामाराधापेतुः ॥

पुपोपिनं वदंत्वां मध्यकुमस्य मध्ये ॥

आराध्य गन्धमुखेश्वरमुकुमस्य विवादाविविधम् जोपेत् ॥

पुरुषवंशव्रजित्वालोरानं वा निब्धेते ॥

पुपोपिनं द्वारामाखुलादि निब्धेते ॥

द्वारेशुन्दुरायादौ गीतिविद्वत्वालोऽभय: ॥

वदवें स्थाप्तिः प्राप्तः घुमुकुमस्य कहात: ॥

सामवेद्यानुवलक्षणस्यकम्भोत्वालोक: ॥

शुद्धतोषेण सब्ध्यां पञ्चविवादतिरेव वा ॥

हृदलेष्व बीममुखप्यां स्वाहांतः प्रणावतकः ॥

विषमां गायचामोगानेन पृष्ठां चाविद्रव्यां च कारवेत् ॥

अलकाप्राया बुद्ध वियावेच्छौ वियावेच्छौ विविधाने ॥

पुर्णशाधि वाचनम् ब्रह्मणः सस्त विद्वा: ॥

रत्नावृत्त: ततः कुयाद्व गन्धमुखैविस्तवेच्छौ ॥

स्थाप्तिः प्रोहवेच्छौ विषमां सर्वस्म्ज्जलोपिन: ॥

पुपोपिनं द्वारातु पवजानुवलक्षणाय गायानमातन: ॥

आराध्यमुकुमस्य विवादाविविधमाराध्य "बन " गायिनमातन: ॥

नववेण्यां गोयान्त्रिक्षय विषमां नेत्रमालिकोत्व: ॥

सर्वादिलिकणहृदलेन स्वाकेस्वमक्षित्वात् ॥

श्रीहरिराजां सम्बन्धाय सामस्यां चुनमेव चुनमेव ॥

स्थाप्त: चोरवानुवलक्षणांशाय समुपविद्वात् ॥
पश्चातः स्वर्गेष्येन पवसाज्येन तेषात् ।
ततः प्रज्ञायावत् कुञ्जान वस्त्राज्ञानकरः सह ॥
पायं वत्वा जनाश्चारिणिः दशंबेतुः ।
स्वपपतिरविषेषाः जागतप्पव्याः ॥
शेतानुवेष्यान् लिप्य नानवस्त्रोतरीवस्त्राः ।
स्वर्णयोजनां चास्ये एव दूसरः कर्म तथा तरे ॥
अन्यप्रमाणिन्या वाचणी धारेयाः परिचाराः ॥
छुद्रावमारसंयुक्तत ् समज्ञानौहरणी ।
हर्षप्रदिब्ध यास्त्राध्यायनं वाणीः । सह ॥
तस्मां च समाधिः सवलेखनामिष्टे ॥
अथैरेन सवकुमारान जतेनीपाठादि पृथविरुः ॥
एवं कुमात्परिशिष्यं तत्सवृतं समस्तेरुः ।
नानासुन्रेण संयुक्तात् नानापुष्पिन्तकमुः ॥
वात्मानूपपनमालिय वासोस्मरणौन्नितमुः ॥
बुधवीर्यो ददायूः पश्चानुत्तरगतादिष्ठाणिः ॥
सुवादिवाप्रवर्तेत मातुकारां व्यसेतुः ॥
पाराशिर्भपयंता परिज्ञाणादि बाङ्गां न्यसेतु ॥
अस्त्रोदिकालकोः सर्वा तथा ज्ञानं विद्यसेतुः ॥
कुपार्जिश्वरेण करणांविच सिद्धेयसेतुः ॥
पश्चातः मूलमन्त्रेण समुद्भानपराणः ॥
आराध्य गन्धपुष्पाश्च बुधवीर्य ददातुः ॥
पश्चातः तामुचवादीन संवेद्यानि विद्यसेतुः ॥
ब्राह्मणवाक्षः प्रक्षेप कुञ्जानुत् स्वरतिष्ठानिः ॥
नूतनात्मविमुद्धवत्त वासोऽविमलिंविलम् ॥
नवनोनीलनः प्रवृत्त पश्चातः प्रासादलकिः ॥
लक्षणोदारप्पज्ञनमुदयं रेखया विशेषेद् ॥
प्रतिमा लोकां ज्ञानं प्रक्षेप तथा रल्लुः विवेषेतुः ॥
शिलालिङ्गम् तु विद्यानां वस्त्रकल्स्वरयाने ॥
स्वामन वाहनेवेकुतु िस्तवमिनां यायसः ॥
पदमरागः तु तस्माच वषां बेचनाये न्यसेतुः ॥
प्रवाशं चालिकोऽयं तु महानील वमे तथा ॥
बैरवं यस्यसंन्यासः सर्वखं परिचमित्वः तथा ॥
वाष्पगो फूलमरागः सोऽस्यतः तु कुष्टे करः ॥
हर्षस्वरसः तु बेचे तु विवेषेतु विढ्ठिविलमः ॥
स्पर्शित: स्पर्शिकृष्णेश्वर स्वामिवास: स्थिर्यलिंगकम।

एवं तु रत्नविनिमय देशमुखे यथोऽवत्तु॥

हृदकर्मकमलये दीपवल तरं स्वात्॥

कर्मलघुवाद्विवेधवतानं च सचेष्टं॥

विविषात्मुखे सकलवर्षे च चलुक्यमोहवं च।

हि शरीरमिति चाचितमुखः मानसार्जु नूराणे॥

'पितामहंद्रमुखः: समस्तः॥

वेदान्तं शास्त्रवर्णं पुरोविदम्

तस्मातामुखेऽद्वार हि मानसार्जु

वाणं कृतं लोकित्वान्येनमेव॥

ल. प्रतिमायं रसोमेषः—रस-चित्राणि

अ. रसः

रसायनमुख कसायो दृष्टीते चेत वक्षणम।

सौभुज ५२.१-१४

तत्तवतरे चतुष्क्रे भावन्यक्ते। प्रवाहस्ते॥

श्रुतार्थस्वरूपः रामायणी महाभारतः॥

बीर (ब्रह्मवायु क?) च बीमसतावर्णः तथा॥

शान्तविनार्थशेषोऽयुक्तं सर्वायुरं विवाहने॥

निशयुः केषवार्णं सवायमान् वक्षणम॥

सशुकः कृतं प्रतिक्षे च ग्रहणात्॥

वेदान्तनिधित्वं कर्म च भूषणः स्मृतु॥

बिकारिततिलिपिमाळम् मुँदु च शुद्धिताचारः॥

लीलाय वहितो वचस्तं श्राव्यो रस उच्चयते॥

असुधितकल्पलीलं शोक्रक्षाचित्सेवः॥

चित्रस्तापरंचुक्त: प्रोच्चि कर्णो रस:॥

निमाणितलाभान्त: सर्वालुक्तुकेतान:॥

द्वारस्वरूपोऽय: स श्रीनां रस उच्चयते॥

अयोध्याभुतोनिश्चितस्वरूपः परिवर्तनायः॥

सम्मातुलेकः दृष्टं केसाः स उच्चयते॥

बैराधिनिर्विश्वसनां कुलोऽक्तात्तीत्यः॥

हृदं सन्तोमाणाचार रसो श्रीगो भयानक॥

(अष्टकाल्लभायेत्र?) श्रुतसुकुमरीतानः॥

मेयैवैवर्णस्वरूपः स श्रीरक्तुरस: स्मृतु॥

(इव्युताश्चतचतुरसः स्त्रियात्र) स्तितित्वानः॥

(५०—हः बैराधनतस्मोऽयेऽस्वरूपायेऽछुन्तः)

अस्माव्यं विलेखायत्वमाः हि जावेऽरस:॥

अयवस्तर: परस्परं भूमितविविश्यातः॥

अरागाध विषयेयूह्यव: स शाल्तो रसःस्ततः॥
इत्यते विश्वसंयोगे रसा: श्रीक्ष्टा: सच्चाना: ।
मानुषाणि पुराक्षय सर्वसंलेखे योजयेत् ।
अयु दुष्टीरूपं अस्ति दुष्टि विषयता विषयता।
भ्रुकृति विषयमं चं भं चं वसंकृतिः (छवितनानीव?) ।
केश्वराता योगिन्यस्य द्वीपा दुष्टि च बिख्ला जाव ।
स्वाभिभेदताधिभाषा (विषयाय?) जिन्ता च ।
ब्रम्हच्यः तथा नक्षेति यथाधिवेष्टे बाध्यादर्शनं दुष्टि।
एता दुष्टोऽव लक्षणमेतात्मात्मसंयते क्रमः ॥
विषयते (विगलवसमर्थषे?) कठालं किविष्ये ।
स्नायारस्तीदृष्टि दृष्टिरं दृष्टिरं स्वप्नितिति विष्योऽय ।
पियं अते महता ऋषिपद्योमाध्यविषयतापञ्चः ।
(भ्रुकृति?) जाता दुष्टि दृष्टि: समायात् ॥
विषयतनयनमात्रात् विषयतापञ्चन्यनगणन्तता।
दीपाकारारुपातः हास्यरसे स्वादु विषयताः दृष्टिः ॥
विषयता श्रीलिपिकारि (?) योक्तमया अर्थतात्त्वका या च ।
श्रेणी (विषयाकारे: सारेन्द्र? ) भयानका दृष्टि: ॥
श्रीभौतिष्ठारातात्त्वकपरिणाम: मन्दस्यान् ।
दृष्टिश्रृंगश निकृष्टे तु भ्रुकृति: परिकृष्टि: ॥
सत्यस्य दुष्टिक्षच सशैव व्यक्ततातः सोम्य।
(विश्ववेदज्ञताः?) दृष्टि: स्वादु विषयताः नाम ॥
मन्नथमदेव दुष्टि स्थसरसोपमीतान्तिपुरुषम् ।
गुरुत्सुकान्तसुन्तमा संकृतिताः नाम दृष्टिकर्षयात् ॥
विविवरण विनिवृत्त तात्त्विकार्यविनिवृत्ति ।
श्रीभौतिष्ठारातात्त्वको योगिनी नाम ता दृष्टिसत्तले विशेषस्योज्यनातु॥
अर्थस्थोत्सर्गुद्धता किन्नितु संविधतारकाः ।
मन्दद्वारार्थी सत्ता शोक सोन्यतिभिरभियते ॥
संस्कृत सारेन्द्रे यस्मा: किल्पिता तथातः ।
सत्यसुदृढ्यती दृष्टि दृष्टिश्रृंगशात्तात्त्वकम् ।
स्नायारुपातम या शिविला मन्दद्वारार्थी ।
(काम?) प्रविष्टतार च दुष्टि धातु नाम या स्मृता॥
किन्नितत्तला किल्पितान्तिपुरुषाः सत्यागायसा ।
दृष्टि चकितार च श्रीन्नुमा दृष्टिरूपदेवते ॥
आनिन्नित्तिपुरुषमा या पुनःसुन्तक्षणता तथा ।
\\
तारे च दृष्टिश्रृंगशातृष्टिश्रृंगशातृष्टिश्रृंगशात् ॥
लभ्यतारुपान्तित्तके शोकमेवशील ॥
विनीता गुूर्तितारा च बिख्ला दृष्टिश्रृंगशातृष्टिश्रृंगशाताः ॥
(१४)

शुद्धार्थे शुद्धार्थे प्रसन्ना रागवान्विता।
त्यक्तार्थे च विवधे मध्यस्था दुस्तिचकृते॥
समतार्थे समुपदा सम्भुरेण भविष्यती॥
(उपागरे? किंवा धिर्मेव दुस्ति:प्रकृतिता॥

ट०—प्रतिमाक्कलां भावाभिनविषेषे रस-परिपाक-चारविकाराः समारज्ञाणे यथा
हुलेन सूचयत्रथ दुस्ति: च प्रतिपावयनु।
वसूजरू हृते दुस्तेषु सर्वाभिन्नवर्गावतू॥
आयुक्ते चैव चिनेन च प्रतिमासावनमुखे॥
(मवेद्वायत? स्त्रस्मायोपितवर्षार्धाशितमु।
प्रोक्तं रसानामिद्वमनै लक्ष्मणे
द्वारे च संजंक्त्यां तदेते (वे?तु)।

विजय चन्द्र लिखतां नारायण
न संघष्य यात्र नन्दकाविष्ठ्रु॥

शुद्धार्थानुसारक्रमीरोदीभयानकः।
बीभतासुभुक्तासुर नवविचारस्व: स्निता॥
तत् यक्तितालवल्लक्षामापुर्वर्द्धनु।
विद्वानवेशेनर्वर्षे रुगारे तु रसे मवेद्व॥
यक्तिबक्षनामप्रभुविशेषतिकदवर्णनम्।

बुधा च हुले सत्कृष्ण तत्स्यादासशकरं रसे॥
यायाविचारप्रसादयथावविकृष्णसामविदः
अनुकृत्तमकं तत्यविलिवेशस्त्रावर्षे॥
पाश्चक्रिुक्रितोक्षविषययथा न युग्ममस्।
दीप्रजीवस्यापरशुकं रोदरिः भवेव॥
प्रतिमासापरशुर्वविद्येषुरसशस्त्रावनम्
सर्वस्यादिकुटिवादीर वीरसेवकुमुदस्॥
हृद्गुर्जवणोम्ममत्तिल्लवपापाकादि
यतु॥
हस्त्यादु भवातकरसे प्रवोके चित्रकर्मणः॥
स्पष्टानграничत्व धातेरणानसनामृ।

वचनः चित्रवर्धे तद्विभासरसे भवेव॥
यदा चित्रः सीतोरमात्मचतुरं तात्पर्यमुक्तान्तमृ।
प्रदान्ति चान्योग्यं तद्वृत्तसर्वायमृ॥
यहात्तीयकृत्यान्तापाल्यानबन्धनमृ।

तपदिविचिन्तयूः तलु शाले रसे भवेव॥
शुद्धार्थानुसर्यावस्था लेखनीया गृहेषु ते॥
परेशाः न कर्त्तव्या कविचिदिवम कस्यविभित्तु॥
वेदबैवविभन्न कर्त्तव्या रसाः सवः नूपालने॥
राजब्रजमिनि नो कायाः राजाः ब्राह्मणेनुभुः ते।
समावेश्यमु कर्तिचायाः राजाः सर्वस्यागुः।।
वर्जिलसा सभा राजो देववेशम् तथेऽवः।।
युद्ध समावेशमाणामायु: स्वार्य: सर्वस्यागुः।।
भवमुख्यांक्रः न विशेषादिविडं वेषस्यमुः।।
निधिपुत्राणामानुराणिशिवहस्तन्त्वतीकृताः।।
निधिपुत्राणाराजानुपायो गहवलः।।
हुनमांवः सुमुख्याः ये लोके श्रुत्तितत:।।
विशेषाया राज्यो गुहुयु सततं नूणामः।।
विचरकम् न कर्तिचायामाणाः स्वगृहः नूपः।।
श्रीवश्यं स्वूलसेराल्लामिनमयक्ष्मेरः।।
वर्जितस्य संलक्षिताः विचारायाः: प्रकृतितत:।।
स्थानप्रमाणाः भूलभोः मृगरत्वं विमलतः।।
सादुः श्रवणि च भुनाणस्थितं स्मृतमः।।
स्थानान्ति गतरस्त: शुमुख्यां तन्मयलोमसमः।।
श्रेष्ठाराहेतु वा स्थानवमस्त: प्रकृतितमः।।
संस्तिवच च भूलभो विमलतः तथा नूपः।।
इस्तिवः च मारुपः सजीवः इव द्वैयते।।
सत्त्वस्य इव यत्वस्य तत्वस्य शुमलस्यः।।
हृदा ताँते सार्वथेऽस्वत: शुमलस्यमकः।।
पुर्वं प्रकृतिकृतेऽवः सुमुख्यांसुवहन्ते।।
प्रतीतं च तिने स्मार्याने प्राप्तते: कष्टचतुः।।
शास्त्र: सुके देवेश्वरितं हि मनुजापिन।।
विन्यमावहयति वित्रूहस्वस्य चाकर्षणतः।।
निर्णयं चतिं चोकस्य निरङ्गस्पशांत: शुमुः।।
श्रुतयो प्रथमाऽपि प्रकृति जन्यस्मुपि।।
इक्षुवातः श्रीनिवासाः हृदि प्रेमाति गृहेवः।।
न हि श्रुत्यमिवानि यतस्व सिद्धं प्रतिनिधित्वः।।
………………… दकर्णः चाप्यनलऽक्रमः।।
शाल्पविद्वः च दुःस्य च य: करोति स चित्रविदः।।
हरस्वानिशिवायूहः वै बीजन्यस्वरादित्वः।।
भागुपत्याः तिने स्वत: तित्तु: चित्रविदः।।
श्रुत्यस्य च श्रेष्ठायुः सूतस्य च तित्तु: चित्रविदः।।
निम्नोद्भिर्मयामाः च य: करोति स चित्रविदः।।
दुःस्य दु: व सवेतामात्रस्यम् प्रशस्यते।।
सम्प्राक्षेतास्यायां फिच्छे यलादिवर्भेतः।।
भवाशींचं तथैवोषयः सातापुरः सराशिप।
सुवर्णरूप्यतामांदि तन्नं सोहेतु दलवेतु।
सिलवासिः सोहेतु। प्रतिमाकरणं भवेतु।
भनेत्रेव विध्यानेन यथा विनिमयावछति।

ट०—प्रतिमातुं वर्णविन्यासीति यथा शुक्लनीतिसारे —
विध्याधरणवस्त्रावरं दिख्याधिकारं सदा।
वेतीतारं-कल्याण-परारणों सुमित:।
प्रतिमां-कल्याण-परारणां यथा कल्याणं समृता।
वेता समृता सारिकृः तु पीता रक्ता तु राजकृः।
तान्त्री-कल्याणां तु कल्याणमुता यदि।
स्त्रियां राज्ञी राजकृ रैतीकी वा कल्याणं।
स्वाभीवात्सितः तास्त्रां स्मृताधिकं।
सोहेतुतामेऽवि वाचि यथोहिः वर्णमुता स्मृता।

व. प्रतिमा-प्रतिच्छापनम्

व. प्रतिमा-प्रतिच्छापनम्

व. प्रतिमा-विप्रिपः

व. प्रतिमा-विप्रिपः
मण्डपमध्ये स्थिततमलपालस्तीवः सिद्धवासस्कृतः।
भ्राततनखालीयापालां न्येश्वरतिमायः।
पृथकात्त्वेऽरुपात्वथीयारूपस्थितः कथायनले।
मुनिलोकस्मिनः सबोपौर्णिमिनः कुशालामिनः।
द्रव्यमोहसुपर्यंतवत्वखिरसंसरसामग्रिते।
पय्यरस्सु च मुनि: सर्वकामवृद्धितीर्थेव ऊँचे।
पूर्वचिन्हको स्नातां सुषुरंस्तनाम्बिभुषण सदुपाले।
नानातुर्विनिनादः पुण्यात्तेषदिनिवः।
ेण्यां दिनोग्रिनः मनः। प्राधिनोग्रिनः निनोग्रिनः।
णः किर्रमः किर्रमः। बौद्धमुखः।
यो देवः संस्कारस्तन्त्रस्त्रानुव्याप्तः। पिता।
अभिनिमित्तानि मया नाचारनी निर्विशेषः।
भूमा। कुलोपस्यो मुनिभुक्तिकिलस्मिन्नः।
होऽः स्मृतिलोपो च प्रगाध्याणं बाधुयं नालयं।
स्नातामुपर्यंतवत्वः स्वर्गतः सुरितान् कुसुमाकारः।
प्रतिश्रृः स्वस्तीकारः स्थायां स्थापकः कुरुः।
सुचनं सुनुवंसीतां न्यायिणः स्वर्गेऽभिवधवायः।
सैन्यसनः दितेन कालं संस्थापनं कुरुः।
भयाचरः कुकुलमस्तनः नेतृने। पाराधिकृताः।
क्रिया बाह्र महुतं समुपयो ब्राह्मणांशम् सार्वाक्ष।
क्रिया दिरघस्यकं बिनितलिपिप्रदका श्वभाः।
स्थापकः एवजातस्यस्तस्यतीनः बिनेवत्तोभज्ञायाः।
काय्याः सागी भारती न परस्त च स्वर्गाः।
विश्वासा विश्वासानुपूर्वः सर्वः शाश्वः। सामस्किर्ताः।
मातृ यापमि संगदलमस्य बिप्राशिन्नुभुः हुष्णः।
शान्तानु सविबिद्याम शालयामस्य नामानि जिनानां विदुः।
यं देवमुपाचिन्ताः स्वल्पिन्यं दृष्टस्य कार्यं किल्यं।
जगवने सितां नित्यां विनिर्माणस्य च जीवमायस्य।
ब्रह्म अरी द्विवचरं स्मुद्रसुपरितिप्राथ्यादेभुः।
पार्श्ववचरयुक्तेऽरुपात्वथीयारूपस्थिते पिताः।
विकः दितेजाकः देवानं स्पास्यं शस्तमु।
सामायिन्यं समस्तां बोकानां भिलम् मया शस्तमु।
अविवासानसंिनिवाने साहिचे वृष्णेऽ विनस्तरातु।

समाहः: प्रयमो खण्डः।
हीतीये सङ्गेः

प्रथमे पल्ले त्रिमूल्यांवद-ब्राह्म-प्रतिमा-लक्षणम्
हितीये " बैवाण-प्रतिमा-लक्षणम्
तृतीये " शौच-प्रतिमा-लक्षणम्
चतुर्थे " गाणपत्य-प्रतिमा-लक्षणम्
पञ्चमे " देवी-प्रतिमा-लक्षणम्
षष्ठे " सौर-प्रतिमा-लक्षणां दिस्यालास्यः
सप्तमे " यक्ष-विद्याधर-भवत-मुनि-वसु-सहदेवण-पितु-गणादिना प्रतिमा-लक्षणम्
महामे " जैन-प्रतिमा-लक्षण बौद्ध-प्रतिमा-लक्षणाचः
द्वितीयो खण्डः

प्रातिमा-लक्षणम्

★
प्रथम पदलः

त्रिमूत्यादि-ब्रह्म-प्रतिमा-लक्षणम्

(1) ब्रह्म-विष्णु-महेश्वरः

(2) हृद-हर-पितामहः

(3) चग्गाक-पितामहः

(4) हृद-(सूर्य) हर-हिरण्यमयः

(5) नर-नारायण-हृद-कृष्णः

(विष्णुपूर्णपरः)

'एक्षुदातिरिप्ति मित्रवक्तिपिति या जगाधनन-पालन-अभ्ये'
ब्रह्मी तु राजस्वी सूर्यिस्तिस्य सर्वप्रभावती
साविकी ब्रह्मवी भवाया संसारविरापिती
तामसी च तथा रोद्री भवाया संहारकारिपी
एकरितमारुकः एकदेवनिवासरामः
पदमुक्तं च चतुःब्रह्मं सर्वलक्षणसंतुमः
वनसुरवं विशूर्वं च गदां जैव सुरं व वक्ष्ये
कमण्डलं च खंडवाजः च खं ब्रामुधं तथा

tथो—वर्णजित-पुज्ञायाः ब्रह्म-विष्णु-महेश्वराः त्रिमूत्यादिवर्तमाणं अवेयाशापि
त्रिमूत्यः चतुरुःसिद्धापि संकीर्तितातिरिप्तः

पदमुक्तं च चतुःब्रह्मं सर्वभवन्यौवितमः
कमण्डलं च जात्वं भण्डुमुक्तामयो: एक्षुदातिरिप्तः
मणिविसूल्वकं कर्मां युधलक्षणम्
सर्वभरतन्त्रोऽन्तः च सर्वकामसंविष्णुः
चतुःब्रह्मं च चान्दवाकः चतुःविद्विन्यायम्
वज्रवामारो मुखःकारः एष-धत्तं दिवाकरः
ब्रह्मवाजः विश्वादहस्तो ईडो विषाण्यः
कमण्डलं च चान्दवाकः च स्त्रियातिरिप्तः
बाहे तु सर्वसिद्धात्वं च शान्तचकर्तरो हृदिः
एवं विवर्ण्य प्रकृत्वेऽम च सर्वकामविशालः

नर-नारायण-हृद-कृष्णः

(विष्णुपूर्णपरः)}
( ६१ )

ह्यें-मृत्ति-लक्षणम्

(१) ह्यें-मृत्ति:
अर्धवारीवरो छोटे ह्यें पृथ्युत ढँज़ा।

(२) उत्कर्ष ६०।
��्मेक्षुस्त्रा मद्धम्यार्य विश्ववाचिरत्र च।
भुजा युग्म्वुत शायक कष्टकत्त्र संयंत।
पीताम्बरसम्बन्धेश स्वर्यमस्य सवन्त।
ह्येंभर्च्छें भ्रवतःविभागः वैव समाचरते।

(३) सुप १५।
पीताम्बरवर्व किंवु व्याधवमय्वम्बर हर्षू।
विभुं किरोडसुदुष्ट कशुरा कु त जडावधिर्व।
ध्यावर्य हरिज वै वा शायक युक्तकविषाय।
ह्यर्वचिरवं अंकें विसशानमस्त: परस्म।

(४) पुंजाः
ईतर्यार्य पूर्ववस्तुक्ति विच्छेस्वं महुर्तं नवेतु।
वामे तु विभुं जोति भास्यकन्तकोचलम्।
स्वि नलकल्पल करणं करिक शायक हृष्टकत्त्रं।
वर्धित्वार्यार्यार्ये भूपतिनििणावहवह।
वह्रस्याअति तथा यथव अन्नेश्वरकालस्य।
ह्यर्वचिरवं प्रस्तुतं सुस्वासनमव श्रृष्ट।

(५) फिल्स २९।
अपः वचे हरिहरुः सुपितेः सम्पादकपूः।
दोखिने लब्धय्व वामे फलकं तुष्टसुधुंसुधुम्।
परः दोखिने वामेश्व शुक्ला हृ तिरस्तकः।
दोखिने हरिरुः कु त्वा गर्वन्यायचरिार्ये।
कामावल्मारावल्समाभुष्यमालक्यतमुष्मास।
दोखिने श्वापूर्वप्रिावादावे शीतलनेत्रकम।।
किष्णराकातसत्तच्छविन्यासं दोखिने लक्ष्यार्ये।
विसच्यासमायुतत्तत्त्त्तव तथ्य लघुमुख्यते।
ख्यातः दृशतांतः तु तमारसत्तैं ततैं नमः।।
सुदूरुः चकितस्तुः पपाहातिरिापि थो।।
विसच्याविशालसूक्ति सप्ततमासेवभािक।।
विसच्यास्य नालस्य वितस्ता परिवीतिम्।।
चक्कारात्रिभािकं चक्काराविरोञ्जःय।।
अप्रस्टलयनुष्टि विसच्यास्य नालस्य।।
शृङ्गाङ्भः सुः तु चक्कारामध्यतिसत्तत्तं।।
स्मात्तुः गुणावल्समाभवन्य पुष्पमाला हृ स्वसकत्त।।
सर्वार्थसत्तदेवानसा देवीहेमस्यवरभरस।।

(६) झिन च०
ढते हरिहरुः वचे सर्वपाकनाशनमृ।
दोखिने शायकहरुपार्याथिः विश्वायव वामेश्व।।
बाह्रेन्दुमुख्यते: कायमं जताभारस्तु दोखिने।
(७२)

नानातन्त्रम् इवम् किरीटे बामभागतः ॥
दलिन् सर्पराजन् शूपितं कर्ष्यालितेः ॥
मकरकारक दियं कुण्ठल वामकण्ठः ॥
बद्री दलिणौ हस्तो हितीयस्यगृहृदयः ॥
कर्मणि बामभागे तु शाखं चक्षुदामधरी ॥
दलिणे ब्रजं कार्ण द्रीविचमधमं गुणम् ॥
पीतवमरम् संवयं जग्नं सध्यालितेऽि
बामपादः प्रकर्त्यो नानातन्त्रिवृष्टिः ॥
दलिणार्कि प्रां प्रकर्त्येऽभुजेवनममिष्टिः ॥
शीतांवेधं कार्यशिवाभागे विचकार्यः ॥
अतसीवपस्ननाशी विष्णुवर्मिनः विचयः ॥
कार्यं हृद्द्वस्यापि दलिणार्कं सर्वविवावः ॥
बाममधुः वृष्णकेशश्वतनीलाकृतिः कमातू ॥
बरनिशूलकामस्याघारिनः बाहवः कमातू ॥
दलिणे ब्रजनः पाषवं नाहे निर्मणराट ॥
(२) क्रण-शहुर-पृ०:
बृज पूर २१३.२५-२६
क्रणारे मुकुट कुष्ठात जटायां च दलिणे ॥
कुण्ठल दलिणे कार्ण बामे मकरकुण्ठलम् ॥
अब्जालां त्रिभूतं च चकं वं शाखं च ॥

(१) २५ सं ५७.६१ 'श्राहा कमण्डलकरण्यतुमुखः पश्चिमासनस्यर्षः'
(२) कं पूर
'श्राहा कमण्डलकरण: श्राहा कमण्डलकरण: श्राहा कमण्डलकरण: श्राहा कमण्डलकरण: श्राहा कमण्डलकरण: ॥
'हंसानाह: कृपाकारस्यलिन्य कमलासन: श्राहा कमण्डलकरण: श्राहा कमण्डलकरण: ॥
'बामे वंदनर्धं तदानुक्रमुः कर्ष्याभागे ॥
(३) बृज पूर
'बृज पूर बृज पूर बृज पूर बृज पूर बृज पूर
(४) पूर बृज
(vii) सुप्र ४४
चतुर्मुखं चतुर्वांगं कम्भडकङ्क्षारिणम्।
रत्नरत्नजाटापतं कुर्ज्य बहाण्मुखजलम्।
सावित्री वामपावं तु सवलज्ज्वसंस्युताम्।
एवं चतुर्मूँ दुःखाधिग्रास्तं नुभुम्।

(viii) मानो ५१
चतुर्मुखं चतुर्वांगं हिपांव वाढलोचनम्।
अष्टकर्णसमायुकं ततुर्चकाशिन्त्वा।
उत्तमं दशातान्त मानवक्ष्मावरकम्।
स्थानं बालनं बादिव सार्वधर्मत्वात्।
वर्गभयस्तं च जातामुक्तमिदम्।
कुणिका बावालाल च यामो वामं कर्मात्।
सुकुलसुधारं वापि सारोदशाविविधम्।
मकरलघुशंपं दुःखं कुण्डलं वाच कर्मयो:।
यहाृतीहिरीढापि भाषादोहरेन्द्रस्य।
हृदरोपवतसुखं वाढलावलमविविधतम्।
केशुरकुमारोपदेशं कुण्डलं मणिभधिम्।
काफऱ्यसंतुकं वाहङ्कारकाप्नितम्।
किसुत्राविनियंत्रः स्यालीयत्व चलनसंयुक्तमुः।
रसायुक्तीयको हस्ती पादं जालसरलकमुः।
ललोऽहुः पृथितिलकं स्यालचंदनायकमेव च।
सवास्तुः हेमस्वर्ण स्यालकावतं च कृष्णरुक्कः।
पादवृंधोऽऽहुः दशिनेत्रं तु सरस्वती।
वामपावतं तु साविकी सरबरामणयूपितमुः।
एवं पितामहं श्रीवतं तु याज्ञवल्क्यवर्द्व दृष्टं।

(ix) शिल्प २५।
लिङ्कचन्दगुलं देवं चन्द्रवधुं सुभ्रष्मणमुः।
र्षण-कुष्णि-संशयं तत्त सम्बूहोपरि सिथतमुः।
क्रमणिनधरं गौरं शुचलाभविररजितमुः।
दिष्टं वर्षं हस्तं तजायांसु(स्यंख्त? )धारणमु।
कम्भलुकं वायं तथायं संगुंर्लु (वृं) चाः।
विभाणं चन्द्रुरो वेदानं पुरस्त्रहस्व पिन्नेतु।
वादें पावतं तु साविकी दशिनेत्रं तु सरस्वती।
अिअस्थालों पुरिनाभो महिषीवशं (महुर्णिवशं) सम्यन्त:।
हेमस्वर्ण लिङ्कचन्दगुलं स्यालचविच्य कमलातनमुः।
सस्त्रां सर्वोपकारां महापणं परिकारयत्॥

(१) सौ २० जून १७३।
भ्राह्मात्मवः प्रतिम: करला: सुमहादुर्तिः॥
स्यणन्तः स्पूर्तुपण्यच वेदत्रेंधेनस्तेत;॥
क्रमणिनंगरीयवशं शेतवासािटटनुनुलं।
दश: कम्भलुकं वायं तथायं संगुंर्लु।
असुत्वत्वसरसः (वृंच) मौन्यं मे खर्शणम पूर्त:॥
का(ना?या?)ववाच्ययास्तु जगद्व दक्षिणापणिना।
एवं दृश्ये तु लोके (क्षे) क्षेमं भवित सत;॥
विहाणाः ( ये !) वश्चने सर्वोपकारं संध:॥
वदा विहाणा दीनां वा क्रमा रौद्रा क्रोधारी॥
विहाणोर्वाँ भवेद वर्णाः(!) सा नेष्टभद्रावनी।
निहृत्ति कारखं रौद्रा दीनहस्य च शिल्पमु।
क्रमा ख्या(चित्र: ) विनाश च कुरत्यत् कारभदुः सदा॥
क्रोधारीं तु दुविमां विहाणा चानपायताम्॥
एततु मोहाः परिश्रय करत्वा सा सुखोभासः।
श्राहणाः (वा?या!) विधानां: प्रयोगोमें यावने सितता॥

(xi) म ५५ २१४।
कथेवादिसिद्धवेद सदा क्रमाधिपुरुषवेबन:॥
विषाणवेबने च चन्द्रवक्षास्तुस्वः॥
श्राहण पितामहस्वेबन मिर्जतव: कमलाननः॥
एककस्य यथा प्रोक्ताः सृजत: स्यालविद्धवेन:॥
कमलासनः — अश्वसुर्न करे दले पुलिंदस्योंक्रोचतः हिषता ।
पुलतं वामसुते च तस्याभरतकमण्डलः ॥
कमलासनमूर्तिः स्त्रालुस्वर्याविहितादः ॥
कलो युगे महेषचीवं कतु कप्रवराविद्यु ॥
वरिष्ठः — अश्वसुर्न पुलतं च पुलिंदस्यों कमण्डलः ॥
वरिष्ठः - स भवेस्वूर्तिः हापरे सुखदायिनी ॥
पितामहः — कमण्डलुपलिंदसुर्न श्रुतावश पुलतं तथा ॥
पितामहूप्त मूर्तिः स्यातु नेतापाः सुखदायिनी ॥
श्रुता — पुलतं चासूर्न च श्रुतावश कमण्डलः ॥
श्रुता — स भवेस्वूर्तिः कृते तु सुखदायिनी ॥
श्रुता सुतुर्वकः सुभावः कर्षंसरिशकुण्डलः ॥
किरोटमालायोभायु सामसंपाकादः ॥
तत्काल्चचन्दनामयो मणिदलाहरोऽज्ज्वलः ॥
मुताकाभकेऽपुरुसस्वमयार्ज्ज्वितः ॥

(xii) रूपः क्षेत्राविष्टेन क्रृताविष्टेन मेवेन ॥
विप्राधिवर्णेन चतुर्वकः चतुर्वृद्धिः ॥
दक्षिणागः — करालस्तोत्र जयमालाः तथा शुचम ॥
पुलतं कमण्डलु धर्ते सकुचां — कमलासनः ॥
अश्वसुर्न पुलतं च वते पर्यं कमण्डलुः ॥
चतुर्वृद्धिः तु सामिन्द्रो ओकारियाण गृहे सिध्यता ॥

श्रागः — लालचन्न-राहस्यम्
अर्थः रजसावर्ण तेन पदव्रस्सिभः ॥
श्रागः देववरो श्येस्वस्मृतस्मकः ॥
श्रागः पूवबदः यजुर्वेदस्तु दक्षिणाम ॥
परिचं सामस्त भवावर्णमयोतरम् ॥
नेत्राय भवाय ऋषिन्यातो वा जंगलिदया ।
आप एव जगत्वं स्तव्वरं जजुमण्डलम् तथा ॥
तारं चारं भवाय श्रागः तेन हृते कमण्डलः ॥
अस्मालम्ब विनिविश्च कालस्तु श्रागः करे ॥
कलनात्स्तवभूतानां काल इत्यमिच्छयते ॥
यस्मि सिस्तीयते स्वयं शुक्लायुक्तेन कमण्डा ॥
शुक्लायुक्तेन कर्षां वर्णः क्षणाजिनिः विभोः ॥
भूतोकशूक्स्मुः भूवलोकः भूवयो भूतोऽविष्णुः ॥
जनस्तपस्व सर्बं तस्पलोकः श्राक्षितातः ॥
नेत्राय भवाय श्रागः परस्मिन्नः ॥
विविधानमौ समुन्त्रं यत्रमण स गद्धीभूजः ॥
(७९)

मेःस्तु कणिका तस्य विजेया राजस्वम।।
सर्वं पावित्रपैके ध्यानवस्थितः दिष्टतमः।।
प्रायस्वने भगवानिनः पावित्रे तु।।
आलमः परस्म धाम शुभ्रन्न विचित्रवेदुः।।
वृक्षद्वारे जगतामाले ध्यानसम्मिलीतेश्चः।।
त्रयोपस्वयमिति राजवृहद्यान्तरभावम्।।

(य) ५० १२१ ७-१०

आनेयां तु गणेशः स्वामात्सुत्सानं च दिस्ये।।
नैन्दुमेन्तु सहस्रां जलायी च भाषे।।
उपायकृति वायो गार्ताच्छेवोरसशिथतः।।
ईशाने तु विम्बाकेभिर्प्राच्या तु धर्मीर्थः।।

(इ) ५०

जटिला: सम्भूवः शाला आसीनः ध्यानतपरः।।
कमण्डलवश-पुत्राणां संपुस्का अक्षयस्मृत्वा।।
विच्वकाकृति चतुर्विंशमाला च पुतकं।।
कं वा (कुण?) कमण्डः चतु पर्वतान्त्रो हंसवाहः।।
आनेयां तु गणेशस्वामात्सुत्सानं च दिस्ये।।
नैन्दुमेन्तु सहस्रां वारुणां जलायीप्तम्।।
वायो वार्तात्सृतो प्रहार्त्योऽर्ते व्यस्तः।।
ऐशाचे कंकलिते अर्च्या तु धर्मीर्थः।।

(स) ५० २२० ५-६

श्रीह्योगृहक्षत्रिप्रतीहारः

पुष्पकारनसमीत्रः शुके शुकौर्जवलः।।
परं पृष्ठ पुलकं दंडः वामे स्वासत्तत्त्वामकः।।
शस्त्रप्रस्योऽपि हिंसने भयंको भयेतुः।।
अहावपास्मावः दंडः वामे चैव भ्रमोधवः।।
दंडामस्मुक्तं फलकं यস्तः स्वास्तविहारः।।
अशुर्यं गदा खेटं दण्डो विज्ञानामकः।।
अथोहस्तापर्योऽतिं फलवशः यस्मिनः।।
अथाधाराः अवश्यः स्वरः स्वास्तविहारः।।
दण्डांकुशपालप्रभविष्यति।

इति प्रतिमा-लक्षणे प्रथमो पटल: समाप्तः
द्वितीयो पर्चे:

वैष्णव-प्रतिमा-लक्षणम्

(१) ३० ५५
कामवेदीकर्मको भववान्तपदुपूज्यो दिबुज एव ब्रविष्णु।
शीतवार्द्धीकत्वत्वा: कौलिश्वरपूज्यावतस्तरकः।
अतसीसुकुमारस्य: पीताम्बरविनयस्य: प्रसन्नमुक्त:।
कुष्टलक्षरीटवरारी पीताम्बरस्वस्वलस्वमुक्त:।
खर्कुणादारपणाधीकिताद् शास्त्रविद्युर्वर्तकः।
वामकरेशु च कामुकलकेतकश्च च श्रेयसूः।
अथ च चतुर्मुखामध्यात्ति शास्त्रविद्युर्वर्तकः।
दशक्रापावः तेषो वसादृशस्य च च च।
हि विष्णुस्य तू शाश्वतकरो दशक्रापायगहनोद्रत्व श्रेयसूः।
एवं विष्णु: प्रतिमा कर्त्तव्येऽभूतिशचविंद्रभृः।

(२) ५० ५५
देवदेवेऽ तथा विष्णु: कार्ययेव गहवविष्णु:।
कौलिश्वरपूज्यावतस्तरकः सबोभरणशारिणः।
सज्जामुदस्मयायः पीताम्बरविनयायः तथा।
मुखानि चालय स्वलारे बाह्यों विष्णुवातः।
सोभ्येनुवर्तवर्म्येन पुरुष नारसिंहु तु विश्वामृ।
कार्यमिलि पश्चात: च वत्तम तथा बाराहुतर्मु।
तस्य दशक्रापायहै: बाणारिशुमालामृ।
परं सीरवारिश्वरपूज्याय च वनमालिनः।
कार्यानी विष्णोनिः भृवः वामहस्वोजनानवातः।

(३) ५५ ५५
विष्णुवेदीकर्मको: पीताम्बर: विष्णुवाचः।
वाराही वामनगच स्वाभीको भयानकः।
कार्यार्जुने दारार्जुने जाम्बनाद्वन्त:।
विष्णुौवेदीकर्मको: ब्राह्म चतुर्विवेदीर्भिदम्।
श्रेयसू: दशक्रापायो च विनयार्जस्यः।
कार्यानी विष्णु: भृवः वामहस्वोजनानवातः।
(iv) अंशों

विषय: किरोटमुकटकोटिभूषणविसृष्टि:

पीताम्बरस्त्रोत्सवांशुभसमाधिविवाहोऽसमाधिविवाहतः

भगवान् दिशा उपेन कारक् वामसहस्तकम्

परस्परे तु बामे तु शाखा च दिशां

पद्मस्थलीप्रकाशाः प्रस्थवामनिमित्तः

आशीत् बहुभोजते तापि सच्चास्ये श्रियानितः

संयुक्तः केवलो वापि कर्तवें शिष्यपुरुषिन्म्

(v) सुपुरुष २४

शाखापक्षेऽबेन पीताम्बरन हृदिम्

श्रीदीपितसिह्यते बेन सर्वस्माणं संयुक्तम्

विष्वते वायु समारोहपि श्रियानित वापि कार्येत्

(vi) मान

चुःशुः स्वतं ते किरोटमुकटांविनः

पीताम्बरवरे युक्तः श्रमवस्त्रं श्रीदीपितोऽनुितम्

सर्वशाखः स्वयं कुञ्जगृहः श्रीसल्लायम्नम्

उत्सवशालनः चाँद्रवतन् च सार्वेदत

कटकं वा गदार्ढं चोथ्यांमापिलमेव वा

अधवा वर्तंहत श्रीसल्लायम् वाबामसहस्तके

शशापि तमांदुः स्वयं सये सापे सुषुषु

वापे बामहते तु पारंपारिध्वारणम्

तत्समं श्रीपतिः स्वायत्तविमुक्तांकः

प्रसन्नदानम् तुज्जस् नासि दीपितोऽनुितम्

हराक्रियांवसयुक्तः यथासूपोत्सवीरकम्

र्पनदरवर्ष्णः स्वादु बाहुमाचार्यांपुष्यितम्

कटकं कठिरुजः च चकृष्ण रत्नुपुष्यितम्

र्पनाः अयुपकः स्वादु पादावनिमुप्यितम्

तत्राकांस्य च वलास्त स्वायत्विमुप्यितम्

सिरस्थंकिरुक्त: पूड्ये उक्तः सवाज्ज्ञोऽसमाधिविवाहोऽसमाधिविवाहतः

इत्यं तु विज्ञानुितः स्वादुशिरुक्तः तु पालकः

त्रि(श्री) पूर्विण दश्याय बामे स्वाच्छर्गज्जः भेषिताः

कुर्याकाव्य विषया वापि विसृष्टि एव न

(vii) शिल्प २३

अकाशांक किरोटमुकटकोटिभूषणविसृष्टि: दीपिताः

कोशुभाषः शालवस्त्रि चारुपीताम्बरं च

नामार्गश्चुबिचिमारणतत्वम् श्रीदीपितोऽनुितम्

बचने दीक्षाग्रुहुदारां विष्वतः सुकुदम्म

ध्येयः, तदा सवितुमुकटलमध्यवती

नारायणः सरस्वतिज्ञातसंनिविष्टः
( ७४ )

केशुरावान् सक्रिकुञ्जलकर्ता किरिती ।
हरी विषयमधवसुद्रं तत्श्रवण ।

dvctvo bhrxravai poleum।

धृतवाज्ञ+चक्रवार्यजगदाकुलोऽति सितपिपातम् ।
बलवाज्ञवहारकिरिताभरः गतवदुभिमें प्रणयभानि सदा ।

dvctvo bhxaravai poleum।

भद्रत्वोजनपरिगतविनिलामनन्दनकर्मवस्यस्यः ।
वोबिख्यातः रथवाज्ञवर्द्धभवः गदायक्षकं रवः ।

dvctvo bhxaravai poleum।

भवन्नीशिविधानराजनिगतः रघुनिभुम् बो मुकुन्दः ।

असाधारण-मूर्त्तिः

अश्रम-वाय, जलशायि वा नावायि:

(i) प्र ५० पु ६०

देवचेतसु कर्त्त्वः चैपुषुलो ख्रिख्रिकः ।
एकाराश्चकर्त्त्वः च लक्षमुक्तः ज्ञागतः प्रभोः ।
तथा परालकः कर्त्त्वशैवप्रभानक्षिप्तः ।
एकः करोदध्य कर्त्त्वः सन्धिजनानिः प्राप्तिनः ।
कर्त्त्वो मूर्धंतेवस्यस्तत्ता तत्स्पीतः करः ।
नामभंशमृतवं कुशारिनः पितामहः ।
नाले लम्बौति तु कर्त्त्वो मद्यस्य मुखकेभीं ।
श्यांकशनवार्यां दृष्टिनः परितो न्येवेत् ।

(ii) ब्रृ ५० पु ६०

जलमध्यगतः कार्यत्वेशपतनगततः ।
फणुकुमरवात्माभरतलुयनिर्विश्रिष्टः ।
देवचेतसु कर्त्त्वस्य सुनुस्त्रुभुजः ।
तथापरपरः कर्त्त्वथपोषभोवुप्प्रेयीः ।
एकारोज्ज्ञकर्त्त्वः लक्ष्मुक्तस्य सुगतः प्रभोः ।
तथापरपरः कर्त्त्वस्य जानो प्रसारितः ।
कर्त्त्वो नामिवेशस्यस्तत्ता तत्स्पीतः करः ।
तथावायः करः काण्यो देवस्य तु विरोधः ।
सन्तानममजरी धारो तथावायापरो भवेत् ।
नामीतार्थ सम्भूते कमले तत्य यादवः ।
सर्वपूर्वीमयो देवः प्राणपाँकः पितामहः ।

(iii) श्रृ ५० पु ६०

नुरुपादरीण्य भृत्षुमःस्य कार्यन्यावस्थाणि तथा समीपे ।
एततवाणवे युधिष्ठिरोऽवलोक्त देवस्य हर्षं परमस्य तस्यः ।

श्यामः शेषपयंको हर्षं तुस्येन घ्रृतः ।
वाप्ततालस्वया यामे तमामनि घृ भृतोहुः ।

वरताः पूर्वमुद्धुः कस्मुक्तस्यवासमुः ।

शेषश्रेष्ठं हृदयं घृतोहुः कस्मुक्तस्यवासमुः ।
एकः विरोधी हृदयश्च। कुक्तक्रमस्यविषयः ।
गदा वै बामसे हस्ते उच्चे जैव सुरक्षितम्।
क्षिरोद्यताः किशोरोद्यताः बन्मालाभिमुखित:।
हरकेवृत्ततुमुखः कुष्ठाल्यमालविजयकः।
माला तुल्य: सत्य फण: सुकुटाते व्यविरेतः।
भृतामृता: सप्तकुम्भा नववालपञ्चकायः।
लक्ष्मी: पावते सम्मा ताह्य: करपुन्तानवः।
नामा च सामवेयसे काममनोनिशान्तः।
सप्तलोकाः परिकाः क्रमेण परिक्रियतः।
दशावताराः कर्त्त्वतः: मन्नरोत्चमाविक्रमः।
एवं चिंच: प्रकतंवीयो विविधः जलालविरः।
साहायिसे केवल: कार्यमित्रंकममाचारी।
अधोऽजस्तत्वाय स्वातु नामकृतः प्रस्थते।

नारायण-वासुदेवः देविको वासुदेवी वा

(४) शृङ्गः

(५) विश्वामः

(५०) पुः
(६१)

यशोपरियों कर्त्तव्य नामविदेयमुनामदम्।।
उत्सुककमलं पाणी कुरुद्रिवस्य दक्षिणी।।
बामपाणिगतं शाल्या शाल्याकारं तु कारयेतु।।
दक्षिणे तु गदावाली तदुपान्या सुलोचना।।
श्रीरुपारिणी मुखा सर्वभरणसूचिता।।
पश्चिमी देवदेवीं कायं चामररारिणी।।
कुरुद्रिवस्य विनयस्तं वेदहस्त तु द्विपणम्।।
बामभागपतत्वः कायं लम्बोदरस्यो।।
सर्वभरणसंपुक्तं बृत्तिविभारिणेषु।।
कर्त्तव्यस्मातन्त्रकरो देवभीमाणत्त्रः।।
कुरुद्रिवस्य वामं विनयस्तं तथा युर्मिनः।।

संक्षेपः
बामुदेवस्ज्वलेण कार्यसंक्षेपः: प्रमुः।।
स तु भुक्ततमु-कायं नीलवासा यद्यृतम्।।
गदावाणे च मुखान बलक्षणे च चाल्याम्।।
कर्त्तव्यी तदुपान्यी तु नृत्तिः रूपसंयुक्ती।।

प्रमुः
बामुदेवस्ज्वलेण प्रभुमृत्वः तथा भवेतु।।
स तु भुवांशु पुष्यामोहितवासा विभीनये।।
चक्षुयाने भवेच्छायों गदास्याने तथा धरः।।
तथाविचाय तो कर्त्तव्यी यथा मुखानलृङ्गो।।
चापाणवेचः कायं: प्रभुमृत्व सुधरणः।।
राजसिद्धांतिगणान्यामवेतसा बवेलकठः।।

अनिष्ठः
एतदेव तथा रूपमानिष्ठस्य कारयेतु।।
पदपातामवुयो रक्ताक्करधरम् तु।।
चक्षुयाने भवेच्छायं गदास्याने त्वरितव् ।।
चम्म स्माचकरहणं प्राप्तं: बल्यो विभीनये।।
चक्षुयाने स्वरूपाणि भिन्नतौः शुद्धशेषः।।
रथायायुवक्षणं चक्षुयाने वायव।।
वामपावस्यांतः कायं देवानां प्रबर्ता व्यवः।।
सुपलायुवता राजानुः यधिकस्याते यथेऽत्तम्।।

अनिष्ठात्मकी
कर्त्तव्यास्मातिन्द्रोपि खड़णसंचरः: प्रमुः।।
साम्बः: कायाः: गदाहस्तलरुपस्य विशेषतः।।
साम्बाविन्द्री कर्त्तव्यी पदानी रक्तावस्थाः।।

(iii) ३४ भाषा नैविकवादुदेव विन्याससारे समाससारं चतुर्ग्रं शंकाचक्षरं श्रीमृद्धा
सहितं तथा देवस्य दक्षिणायांमयं: पूर्वतात्तत्वाद्विततमपान्यं दशिः
देवी रेवतीं प्रभुमृत्व बलक्षणो रोहिंशांतिहितस्यां साम्बसे-
नृत्तिः च सह्य व्याप्तेऽस्य। ऐतर्यां कौशिकबिबं पूर्ववत्।।
(२) थो २१७
अ. वासुदेवम्

अयातः समप्रवचयामि बिष्णुमूर्तिः लक्षणम्।
सूत्तनो वासुदेवाया गुरादिवर्णभेदतः।
कलो युगे वासुदेवस्त्रेलवायं कृपा एव च।
प्रयुक्तो १. दानरूपं चैव बृहस्पतिं हस्तं कलो युगे।
वासुदेवो भवेदिग्न्ये करे संस्करणः शुभः।
प्रयुक्तस्तवं तथा । कलो युगे शुभेच्छा बृहस्पतिः।
शुद्धस्वरूपो यों छवर्कारं तु मस्तके।
दक्षिणे च करे शङ्कुस्तवः यथात्रात् गद्व युमा।
नामे नामो तथा चक्रमधः पथं सुरोभनम्।
स्वायामभवसूतिः स्व युज्ञि यो श्रवस्त्रवतः।
रत्नईं नेयं च सुमुखं चैव मस्तके।
दक्षिणांग्रं च करे शङ्कु स्तवः य दश्योऽस्तवं।
लोकाभावं तु भवेतु पथं तस्यायस्तवं सुरद्वानम्।
सांस्कृतिका भवेदिग्न्येतः श्रवस्त्रवतः वरद्रदः।
पीतवरणं महतंः श्रवस्त्रवतः प्रमुखीकृतमस्तके।
दक्षिणांग्रं करे शङ्कु तस्यायस्तवं सुरद्वानम्।
नामे कौमालकी नामो तथायथः पसृं च तथा।
प्रयुक्तस्तवं संबन्धायते स्तवस्तवामनां यन्त्रमः।
अतिलीपुण्यसंकाशाः बलेनुकृतमस्तके।
दक्षिणांग्रं गदा । चैव तस्यायस्तवं सुरद्वानम्।
वामोघवेहे शङ्कु च तस्यायथः पसृः वद्रदः।
अनिन्दम्यं सूतिः स्यातु शूद्राणां वरदायिनीं।
केवलो नारायणस्तवं माथो वासुदेवः।
निबद्धमो बाहमुखः श्रीरः प्रवद्मात्मः।
हँसिकेवः पदनामो दामोदरादिनिशकः।
दक्षिणांग्रं आयं दक्षिणांग्रं पुनः तस्तवः।
वामस्यौभ महम्भवानः नारायणः प्रदन्तिकः।
अयातां स्वभूतिनां शब्दभेदः करकमातूः।
नारायणेऽन कुर्बींत मूर्तिः विश्वासः।
पपशास्त्रोऽचरणां केवलो वासुदेवेऽनः।
शङ्कुस्तवामतः नारायणेऽन तस्यायथः।
गदाचके शङ्कुस्तवेर वासुदेवाऽनः।
सांस्कृतिका नेयं शेतक्रच्छ तत्मैव च।
चक्रं गदा पापाहूः गोविन्दे पापर्वः।
गदाचके शङ्कुस्तवेर प्रयुक्ताः स्तवस्तवामतः।
चक्राणं पदनामो तथा स्वयम्भूः।
सांस्कृतिका नेयं भेदा विश्वासः।
(५३)

स. श्रुवमाविद्यम्
परं गदा चक्रांको रूपे शैविकवे तथा।
शक्रशक्रादापो बामने बलिबनाने॥
परं चक्रं गदा संखा श्रीपरे श्रीनिवेतने॥
प्रवुधस्य चयो भेदा विनुिद्वस्मसुद्भवाः॥

य. अविन्द्विन्द्रयम्
गदा चक्रं पय्यांको हुप्पीके उदयः॥
शंखपदे चक्रने अभनाने ब्रह्मोऽद्भवे॥
पपाश्चल्लवाचकं दामोऽवर उदयः॥
अनिकस्य भेदाचर पुराणशास्त्र प्रवोधिता:॥

र. अन्या: बायुद्वेषजा:
ढावा मूल्यः
बायुवा:सम्ब्रह्मसमायम् मूर्तिवः बायुद्वेषजा:॥
संकरणद्रच प्रवुधमोऽनिकस्य स्मायम्॥
अरोहस्य: कुण्यातिकवरस्य पुष्पोऽतः॥
तावश्च वाणिज्यपिन्दा जयतो नारसिंहः॥
जनवर्तनो गोवर्तनो हृदि: कुण्यात्स्यव च॥
परं गदा शंखचके तथे बायुभोजः सदा॥
परं कुण्यातिके शक्तिकेषकम्बवः॥
ढावा मूल्यः शंखदे तथा च पुष्पोऽतः॥
परं दशंको ध्वजः गदाः चित्तुं च ताब्यवेष्ये गृहः॥
गदा परं चक्रणसंक्षूर्तेः बिनुिद्वस्मेते॥
उपेन्मूर्ति: शंखोऽप्ने चाचरं च पथकम्॥
अश्चर्कस्य वर्यभयां वायूवासः परिवेष्टिते॥
जननतन्त्रमित्रवाने रितुस्वर्यभिमाने॥
चक्रणसंक्षूर्तां नारसिंहे तथैव च॥
परं चक्रं श्वः भूरे च जनार्दने॥
गोवर्तने वायुवर्यसंक्षवथज्ञे गोवर्तने॥
श्वः पपामे हृदि: बेन मृदुशायके॥
श्वः गदा पपामे कुण्यात्स्यव तथैव च॥
श्रीकुशलचन्द्रमेदेवेः ढावामूल्यः॥
(v) रूपः
बायुद्वेषसंक्षः: प्रवुधस्यानिश्चक:॥
व्यंकरणमीतीकः: कमारकल्याणादिवः॥
पृथ्वी हिताभिभलिभां छवामच कुष्टिवधतः॥
् नुमणम् च बायुद्वेषसंक्षः कुर्वमिद्य कमातु॥

(vi) शिल्पः २२
विभावय व्यस्तस्यनित्यज्ञीकरत्तापात्मकान्नीभाराचे-रायकां नारशाक्षुरोहिष्ठुदिन स्त्रियनिर्मिति:॥
सापाल्ले निर्मितस्य तं निर्मितस्मवः पूवयाकीश्वराय मन्नी विश्वोद्यस्वयम्बपन्नरपरं मुक्तिदं बायुद्वेषः॥
(84)

मानुषो वातुदेवः वै भृत

ब्रह्मवास्कुब्जीनां प्रमुखानिनरङ्गः
स्फटिकस्वरुपानीरोलाभा वर्णसतो माताः
चतुर्व्यंजनावभान्तरङ्गमायाश्चार्यः
किरीटेकृतगुरुरिशब रीताम्रपर क्रमः

वैकृत्यमोहनः

(२) अर्द्ध २१९

स गोष्ठामुक्त: तांत्रिकवाद्म महाबलः
गदाव ज्ञानान्धो वाणं: शिवतापः तथा कमातु
वरदर्शेत अहतेवृ हसस्यभाग वाधिभुगु च
मुद्गर: पाधाराङ्ग: च श्लो: परं कमङ्कु
हृद्रो: वामेपु अहतेवु योगमुल्ल करः
नरास्यो नारायणहाय: सुकर: कपिलाननः
ढिरत्वाचिकसंघु: कार्योपैक्षमोहनः

(२) कृष्ण

मुदानि पूर्ववात्सापात्यं वैकृत्यमोहनः
स गोष्ठामुक्तान्तरामूर्त: प्राय वामुमुम्जा
गदाचकाशु: वाणं शिवतापः तथा कमातुः
कक्षाधु गुटुर: पाधाराङ्ग: अञ्जुणकु ठिककः
हृद्रो: वामेपु अहतेवु योगमुल्ल करः
नरं च नारायणं च सूक्षं कपिलाननम्

विवक्ष: (i) अर्द्ध २१९

विवक्षी नारायणस्मृतिकारकः
तथ्य चासुकम्कं वचे भुजानं विबाससत्यथा
पताका हलांबोऽ च ब्रह्मचकुमुसारस्थानः
चक्रं च बीजपुरं च वरो दस्सरेरुः च
pताका दण्डपाधोऽ च गवाणांजुः तरंगुः च
Pद्दर्म त्रृणं च मुसललं वायमुजेपुः च
cरुपुमेये योगमुल्ल बैनीयसारस्वतः
नररुष्नारायणस्मृति श्रीमुकः सूक्राननः
(२५)

स्पष्टा विद्यवस्य जग्वर विद्यमूली महोदायः।
शास्त्रविविधृतिसङ्कुच्य: कर्त्यव: सर्वकामः।

(२७) रूपः

विद्याय हस्तकृतां विद्यमूल्य सुमुखः।
पताका हस्तकृतां च वाच्यां हः शास्त्रात्वः॥
चः क वीजुर्वः च वरोऽद्विष्णवः॥
पताका वाणिज्याः च गदादर्णीर्द्यात्वः॥
युज्ञी मुखमयः च कमाल्यमृदुभावः॥
हस्ताद्यो योगयुक्त चौऽन (?) ग्राहोपरिष्ठः॥
कमाल्यमृदुस्सिद्धान्तवराहमुखःवन्मुः।

बैकुण्ठः

प्रवचनम् मौकुण्ठ सोडळबाहुस्वर्हानः।
गदादर्णीर्द्यात्वः कर्त्यवः शास्त्रितिचर्चः॥
गदादर्णीयी बाणिज्याः दलितेऽवशत्वतत्वः॥
शृः केटो धनः पायां वामे चारजन्मतुत्तवः॥
पुरतः पुरयाकारं नारसिःसः दलितः॥
अपरे श्रीमुखाख्याम पाराहास्यस्वतःवषः॥

(२८) रूपः

बैकुण्ठतु प्रवक्षणम् सोडळबाहुस्वर्हानः।
ताध्यायः संस्कृतत्वः कर्त्यवः शास्त्रितिचर्चः॥
गदादर्णीयी बाणिज्याः दलितेऽवशत्वतत्वः॥
शृः केटो धनः पायां वामे चारजन्मतुत्तवः॥
अपरः पुरयाकारं नारसिःसः दलितः॥
अपरे श्रीमुखाख्याम पाराहास्यस्वतःवषः॥

अनन्तः

अनन्तो अनन्तसः यतः अनन्तान्तः।
अनन्तविविधृतिसङ्कुच्यः कर्त्यवः सर्वकामः॥

अनन्तो अनन्तसः यतः अनन्तान्तः॥
सुपुर्णकेतुरात्वः कर्त्यवः सर्वकामः॥
गदादर्णीयी चौऽन च वार्तांशुस्वरात्वः॥
शृः केटो धनः पायां वामे चारजन्मतुत्तवः॥
शृः केटो चौऽन च वार्तांशुस्वरात्वः॥
नारसिःसः श्रीमुखः सूक्ष्मानः॥
तेबजुक्वःनमः कारीं अनन्तां नाम नामः॥

(२६) रूपः

अनन्तो अनन्तसः हस्ताद्यो योगयुक्तः॥
अनन्तविविधृतिसङ्कुच्यः कर्त्यवः सर्वकामः॥
गदादर्णीयी बाणिज्याः चारजन्मतुत्तवः॥
शृः केटो धनः पायां वामे चारजन्मतुत्तवः॥
योगेश्वर: पप्पातसमाली: किविशियिलित्तोचन:।
(i) खि ५ सं ० योगाङ्केव दत्तूरोपतिः स्वेतपप्पोपरि शिष्यः।।
बामवाणिगो हस्तावतुतानावकामागो।
तत्रक्षायपालः पद्दश्चाहः।।
क्षणं कर्षणे तस्य नाथ्याः।।
तदानुभाय स शिष्यः।।
योगावामी स शिष्यः।।
पुष्प्यो मोधापिलिगिनिः।।

(ii) द७ ६ ० अयादिनूतितिचिन सक्षे।। अन्नदीतोरसः समाहीं दलिरण प्रसारेः
वामवाणुकृतव द्विगहस्तमनकालूः न्यस्य वामं बामवाणूः
प्रसारेः चतुर्वृथु श्चरसकर्षणेः फणांभिः पश्चात्मविवृत्ति
प्रवालविरयमंगृहितं कुत्वा दलिरणोऽभूः वर्मे मारणेष्वरे
मेकानानुवेदित्याचार्य्यवः दलिरणे ब्रह्माणे वर्मे श्चरूः च कुत्वा
तद्वृत्तूः च कुत्वा प्रतिमठोऽक्षनः प्रतिद्वद्वारेत् कारयेत्।।

तदमीनारायणी
लक्ष्मीनारायणी कायां संयुक्तो दिव्यहृदयः।।
दलिरणस्या विभ्रोवृत्तिलस्मीरूतिः वास्तवः।।
दलिरणः कष्टवशोरुः वास्य हस्तसर्गमिकृतः।।
विस्मृताधिकृतोऽस्मीः कुस्मिकाप्राप्ततत्ततः।।
सर्वोपवसमृयः सर्वलघुरुपितः।।
मुख्येनस्कोऽपलोक्या कुष्योपसनूतः।।
सिद्धः कायां समीपस्या चामरप्राप्तिः युभा।।
कर्तवयं बाहुः सये देशोभायगं वर्ता।।
श्चरसकर्षणेः तस्य ही कायाः पुष्पी पुरुः।।
वामनोऽहारक्षुकिररुपिणयुभवः।।
उपाध्याय समीपस्योऽमोऽहारिवारकः।।
रशानां योगपद्यं च शिखामञ्जिमांसिवः।।

(iii) शिल्प २९
हस्ते विचतू सर्दिकिणयाज्ञवालराज्ञिः विचा्
पदादशीं कनकलयं मेवविवृहिलासम्।।
वामोऽज्ञवत्तमविरलक्क्यालेश्वपरापोऽ
देविकृति सुरुवनुः।।

(iii) शिल्प २५
करुः शिखारदरपरत्नायपानुः पप्पवप्रमं
दोषिविहितः सुहरिततरः मेवविहुलमिरमम्।।
गार्हिकान्तादिश्वाखानिः पुपरीकालकम्बोऽ
रेशिकृत्ति सुरुवनुः।।

३. वैष्णवव्रान्तारम् नामानि—(विष्का)

४. योगस्थानकसृति: देवेऽ स्यामाद्विचगुये जयोऽहाररमधयकरदलिगण्यः
वर्तं कपिलवस्तमवामहस्त दलिगणे चेनकाजुनालीं सूभूः तथा
( २३ )

बामे माकोंद्रे तबेहे वसुमुख बनाहत वा दक्षिणे भिसिलर्ष समांत 
चुऱूँ तळसामविकांकर्षणावर धरणकालावर विविधतत्त्व हूँ बृहाणमुत- 
रामनियमुखचरूर भिसिलर्ष श्वेतां बुऱ्युँज मुगरसुधरमभें- 
कटाक्षविशेषत हुँ सूत्र दापिल्ले अनियमिते दिनतःखेळणे काराः ॥

ढौो—बृहाणुऱ्णायं हृन्यं मध्यमम्। पृज्ञकमुनिमियं हृन्यभाषमम्।

२. भोगस्वात्विकमूलि: द्वितीय भोगस्वाभां क्षतपुर्णं श्वामां शंकरशिवम- 
रामदर्शिनिधित्वतकथयविविधतिसंहस्यवामहुँत तथा बृहोऽ, 
दक्षिणे श्रीदेवीं दामां दृश्यविद्याग्नां विचिनकुक्षद्वैता- 
बापां धृतकम्लविद्याग्नां प्रारतिवा देव विचिन- 
तमिक्ष विष्टां भामे धृरिणी श्वामां प्रसारितविद्याग्नां शृृण- 
तलवामहुँत शृऱ्णविद्याग्नां विचिनकुक्षद्वैतविद्याग्नां देवं 
विचिनतमिक्ष विष्टां कारणेयतु। देवयोऽऽसः पारि विपरीतां वा 
कारणेयतु। दक्षिणे मुख दशिण्यं गुष्टिहों। बलभौक्तिकमार्शीम 
सप्तवामहुँत दक्षिण मुखिनिहतविद्यायर भामे पुराण सामन 
ज्ञानानीयं सप्तदिण्यं ( दामोस ) विवस्तवायर 
कारणेयतु। एवमासविला हृती समुद्रो वा कारणेयतु। भिसुन सवृभागे 
मायावनश्वादनीष्ठे काबिनीय्यानीष्ठे तुम्बूनादायः फिनर- 
मियमुखायं विश्ववाचार्यायं सनकसनकुमारायं सुबेंद्रायां 
युक्तमुत्तम भोगस्वानकम।

ढौ—तुमुनुतारायं विश्ववाचार्यायं हृन्यं मध्यमम्। 
सनकसनकुमारायं शाक्यप्रकल्पनायं पृज्ञकमुनिमियं हृन्यभाषमम्।

३. बृहस्वात्विकमूलि: तृतीय बृहस्वाभां देवं श्वामां त्रिमुखं धवलकं दक्षिण- 
वायुः बृहाणुऱ्णायं पृज्ञकमुनिमियं सनकसन- 
कुमारायं सुबेंद्रायं युक्तमुत्तमम्।

ढौ—प्रृज्ञकमुनिमियं सनकसनकुमारायं हृन्यं मध्यमम्। 
अविद्वारायं पृज्ञकमुनिमियं हृन्यभाषमम्।

४. आधिवाकर- 
श्वानकमूलि: चतुऱ्यमाहांभावास्तवानं देवं द्विमुखं चतुऱ्युँज वा धमवर्णं श्वाम- 
वर्णं धुकवर्णं शुक्लवर्णं तत्तत्त्वाभावान्वितसृज्ञेन बृहाणी- 
देवविविलमेत पौषाधम आहान्यं तत्त्वाभावाने शब्दं च चराचरी श्वा- 
सन्ति विस्मायं च षारणानीयं वा कारणेयतु।

५. योगनाथमूलि: अः योगणानं ववः। देवेण श्वेतां दीपवासं चतुऱ्युँज जटा- 
मौर्य श्वेताचे सामाजीयमविशिष्टदिण्यापादसवान्वितसवामापाद 
श्रृण्यं ज्ञानमार्शी सनकसनकुमारी सप्तवामहुँत शृऱ्णविशिष्टमोहिमविद्यात्तोत्तर व भिसिलर्ष दक्षिणे बृहाणमुऱ्ण च त्रिमुखमुऱ्णे च यशस्वितीय सनकसनकुमारी
कोशुकादुःखितवामभाग्योभूगुमाकांक्षेपो तथा महीमाकांक्षेपो वा कार्येत्तत्तमः योगासनम्

दितो—चन्द्रविद्याम् नस्तकसनकु मुरारामां हि भयं मध्यमम्।
भूगुमाकांक्षेपम् हि निन्यमम्

६. भोगासनमूलः: देव सिद्धिसने समाकृत श्यामावृः चतुमृः शंकाचकरभमाधमास्तिक्षितसालिनम् सामायमाहस्त भ्रातिर्देविदानुभर्तितार्कितविभिन्नितविशेषमाकांक्षेपार्थिवम्।

७. भोगासनमूलः: देव सिद्धिसने समाकृत श्यामावृः चतुमृः शंकाचकरभमाधमास्तिक्षितसालिनम् सामायमाहस्त भ्रातिर्देविदानुभर्तितार्कितविभिन्नितविशेषमाकांक्षेपार्थिवम्।

८. भोगासनमूलः: देव सिद्धिसने समाकृत श्यामावृः चतुमृः शंकाचकरभमाधमास्तिक्षितसालिनम् सामायमाहस्त भ्रातिर्देविदानुभर्तितार्कितविभिन्नितविशेषमाकांक्षेपार्थिवम्।

९. भोगासनमूलः: देव सिद्धिसने समाकृत श्यामावृः चतुमृः शंकाचकरभमाधमास्तिक्षितसालिनम् सामायमाहस्त भ्रातिर्देविदानुभर्तितार्कितविभिन्नितविशेषमाकांक्षेपार्थिवम्।
( ५९ )

नामुम्बू-समालीन्य ब्रह्माण पञ्चायतानु गस्तं विप्रम्यस्यं संपद्यं-हवारंभयुक्तानै भाववलक्षणि शिवाकान्त्विशिष्टस्य पावसः ब्रह्माण वामे श्राण्डे च समालीन्ययेच कार्येत् । एवं कुमारेच योग-शाखाम्।

टि०—सार्धीनिष्केष्यां च बिना मध्यमम्। पूजकमुनिम्यां मुख्तभाषाम्या श्रीनिवासम् विज्ञायते।

१०. भेष्यवन्मृत्त: धित्यीय भेष्यवन्मृत्तं देवेन्द्रयं स्थायण भूपतां जतुभूमं ज्ञात्ववधायं बाह्रधायं बाह्रधायं हस्तं दलितमुपतां निवासम् मुख्तभाषायन्त्र किंतुकाष्ठायां वामे श्राण्डे प्रत्ययं दलितं प्रसार्य शामिकुण्ड्य शायं कार्येत्। थिरःपावेन थिरः देवेन्द्रयं देवस्थानकाल=xट्ट्टां सम्प्रदायिनेन्यां कर्माणं पावसाया माहिरदेवीं वामांतः ग्राम-सर्वांं हुलेन दलितगोलालस्तु वासानं कर्माणं कौशिकाधिपिणेन फार्धादें वामे भूंण्डे दलितेन भिक्षाययां चारीयं ब्रह्माण वामे श्राण्डे च दलिते ब्रह्माण वामे भिक्षाययां निवासायां पावसाया मुख्तभाषायन्त्र समालीन्यं श्रमुकाल्यं भ्रात्रिविधातज्ञं अनन्तस्य विनिवाहाविद्वंद्वयों च फार्धादें। नामिनीं समालीन्यं ब्रह्माण तद्वित्ये पञ्चायतानु गहवरपरिशिष्टान्धिपिणेन भाषकरमुनरे निवासकर्मे तथा भालुकियो तुम्भुस्तार्यं दलिताेविस्वावनावतोऽकालस्त्वं प्रसारसं कार्येत्। एवतुम्बे भेष्यवन्मृत्त।

टि०—तुम्भुस्तार्यं लोकार्थवेश विना मध्यमम्। पूजकमुनिम्यां मध्यमम्। प्रसारसं विनायकम्।

११. वेष्यवन्मृत्त: दुर्ववन्मृत्तं देवयं स्थायण जतुभूमं ज्ञात्ववधायं बाह्रधायं हस्तं दलितमुपतां निवासम् पावसाया मुख्तभाषायन्त्र सूयुम्भान्यं बाह्रधायं बाह्रधायं हस्तं दलितमुपतां निवासम्। नामिनीं समालीन्यं ब्रह्माण पञ्चायतानु गहवरपरिशिष्टायां श्राण्डे चारीययेन सम्पत्तिन्यानु भ्रात्रिविधातज्ञं अनन्तस्य विनिवाहाविद्वंद्वयों च कार्येदिति। एवतुम्बे वेष्यवन्मृत्त।

टि०—क्राणुदिवयेदिबेरसोज्यमुन्निम्यसं सन्नकालकालं बिना मध्यमम्। प्रक्राण-मुनिम्यां सन्नकालकालां पूजकमुनिम्यां श्रीनिवासम्।

१२. भाषाधारिक-शार्मनृत्ती: शेयवन्मृत्तं लक्ष्यस्थितीं द्वित्यं दिल्लिमुपतां हथियानवेल्यं दलितमुपतां निवासम्। देवयं श्राण्डे जतुभूमं ज्ञात्ववधायं हस्तं दलितमुपतां निवासम्। नामिनीं मध्यवन्मृत्तं श्राण्डे चारीययेन सम्पत्तिन्यानु भ्रात्रिविधातज्ञं अनन्तस्य विनिवाहाविद्वंद्वयों च कार्येदिति। एवतुम्बे भाषाधारिकम्।

टि०—सूक्ष्णकपालं मध्यमम्। प्रक्राणं बिना सन्नकालकालस्त्वं।
(९०)

४. वर्णवद्वारातः: (झादातरातः: भो)

१. मत्यावतारः: ‘मत्यावतारिणं देवं मत्यावकारं प्रकल्पयेत्’।

२. कूम्बितारः: ‘कूम्बितारिणं देवं कमःकुतिमातिविशेषे’।

३. वराहः: नराज्ञी वाचा काश्य भूवरहृषो गावधिमृत।

(i) अः ।

दक्षिणे वामके श्यं लक्ष्मीः पदपंचे वा।।

श्रीवामकुंड्रस्य तु श्यामलोकी चरणामुः।।

वराहस्यपानाद्रायं भवाविष्टतत्र भवेत्।।

(ii) वि ।

ऐवथसंनिपठत्व वराहः भवावभाव हितं।।

ऐवथसंनिपठत्व ददायंस्मुनःबुद्धं।।

नूराहोऽस्य कार्यस्योपरिनि: प्रमुः।।

शेषस्तगुः: कार्यशार्करत्त्वभिवितः।।

शाश्वायोऽक्षुटःनराजी देवीराजवायरः।।

कर्त्तःसीरझुसली कर्मोक्तस्य यावं।।

सर्पभोगः कर्त्तः: तथेऽव रविताज्जस्ति।।

शालिडस्या संयस्यान्तस्तुः: भगवान्भवेत्।।

वामालोकी तत्व्यो योऽवःस्य सुखारः।।

नसकरपरा तस्य कर्त्त्वः हिमजीताः सुः।।

गस्वतेषु: भगादेवी तत्व शब्धकरो अः सृजेः।।

परे तस्य करः: कार्याः पदचक्रादावः।।

हिमद्विधारशेष्यकोद्वृहुतकर्तरस्याव।।

मुलोऽहलितः नायकः सुमुखो भगवान्भवेत्।।

मुलोऽहलितः नायकः हिमद्विधारः सुः।।

ऐवथसंनिपठनाय स निरस्ताचरमः।।

नूराहोऽस्य कार्याः श्यामन्याति:।।

समग्रोऽक्षुटः: सुवन्धदायनं:।।

नूराहोऽवराहत्व कर्त्तः: क्षमाविद्याः।।

(iii) गः ।

आविवताः चरुरुःशाखाकारः सस्माभिनिमयः

नागेन्द्रश्रामण्यातितिविक्षेपायः तत् हृति: महोऽद्यास्तुः

दस्तिन्हस्य देवोः पारागुःशेषं वामहस्येत्तामुःकुम्भः

मुक्ते देवीं ज्ञातः हृता तां महोऽपान्त्तक् श्रापात्तीतिविक्षेपायः

पुष्पाम्बरायराः यथामायस्य किंद्रियं समीक्षं श्रीराहृंसं कृष्णं

सम्भिरयवराहस्य देवस्य स्वतंत्र: वा पञ्चावतैस्म मानेन कार्येत्।।

(iv) गः ।

स्वामायोऽस्य कुर्ताः लुहणाली। हिमागतः।।

हिमायाः मास्तं कुर्ताः लुहणाली। हिमागतः।।
भाषा विशेष तुष्ण नाली? ग्रीवास्याने सार्थकद्रिकम्। ।
विवृत्तिस्हिता ग्रीवा सार्थकद्रिकविचित्र।
सततकार्याणां: स्नम्भ: पादपतुमबिल:।
एवं पुष्टिविद्य: कार्यो दिवरशाक्रस्थः।
सार्थिवंशांस्माप्तारोपारी च दिवमार्गः।
विभागम् पिण्डं कार्यं भागं स्वावलयेकारं।
भागार्थवश्चाप्तारोपारं भागापाधा खुरी मता।
दिवमार्गं वाक्यं कायं साध्यस्यापि अनुमेयं च।
आनुभागं चार्थ-भागं सुषिदिका? (वश्चित्र)प्रवाहस्मारिक।
पिण्डभागाने बाहुमये एकभागं त्वरोदरं।
चुनुम्भी च हों कुशी सुवृत्त जटरं तथा।
पुजकरं भागापादों पाद्य का कोशपालिका।
पुजकरं समविस्तारं वृत्ताकारं सुवृत्तिकारं।
पुजकरं दिवम्यं च वसं बनतं चंद्राद्याविनयतं।
भागार्थवश्चाप्तारोपारं भागापाधा मस्तकं परे।
सपादाभागं: कण्येष्य स तत्रार्थं स्वरूपं।
कण्येयं: समधृते तु भागार्थ दृष्टिरं च।
गजनेन्द्रप्रसादा कार्यं मस्तकं गमनम्यनं।
सत्तपुत्रयोंपरं: भागं पंडतं बुधका।
उपसत्तायो वामापादीय: स्वयं कदम्।
सततकस्य: भागापाधे पुरेष्य मेलिन्द्रकहः।
तस्यरसंपत्त: कुमृति शैलोपषं सजानं।
पुज्ज्ञ्यविविष्यसविद्वायः वै शेषसम्भवं।
कायीम्यार्थस्तु कृमो वै तस्सम्भव। जलपुष्ट्य।
एभवादि प्रकप्तन्यमुक्तत भौकरमाननक।
बंद्राप्रो वै लक्ष्मीवं दंडाय दशिष्यं। करं।

( v ) रूपः
सत्तपर्वोऽथ: सन्तवर्योऽथ: गदांचुरुः।
बिन्नचंद्रणामैं वराहासः दंडायायो दुःखामूः।

(vi) शिल्पः २५
नूरवराः प्रवक्त्वाखं सुक्रार्य्योऽथ: ठोम्भितम्।
गदापाधिः भागायं दंडायो नमुद्वतामूः।
बिभागाने कोष्ठे वाणे सिस्मयोकुण्डलोऽन्नामूः।
नीरोपद्धारं देवोमुरुपरिष्ठातनक्षेत्रेऽवै।
दक्षिणं कठिनं स बाहुं तस्य प्रकियं वै।
कूम्पुत्सेः पदं बौद्धमयमार्गान्तः नूर्बिल्लिखितेऽवै।
अथवा सुक्रार्याः महाकायं सन्तवर्योऽथ: विविष्यं लिखितेऽवै।
तीतकार्यंदंडायायो अस्यस्यन्यं काठीरं रोमकम्।


(७२)

वराहेदेव: वडवे प्रलयवराहे वामपादे सामाकुञ्चन दक्षिण प्रसाये
हिंसासने समासीने नीलांग शंकोत्तरमयबद्याचिक्षुरस्थूलूभिा
प्रतिनिधित्वावहुते पीताम्बरार्थ सत्यभरणोदृश्यते कारिकिता तथा
दक्षिणे देवी महां पांडे वामामुकुन्त दक्षिण प्रसायोंसीना
श्यामां सत्यभरणोपनिधानात्मकस्वरामाननिहितदक्षिणां
कराणे किषिंद्रे सत्यीत्व विस्मयेत्तुल्लोकानां कार्येदुत।

ब. यज्ञवराहे: वेदेरां मुकुंज संत्वानं वंशवानं वामपादे
सामाकुञ्चन दक्षिण प्रसाये हिंसासने पीताम्बराचर सत्यभरण-
शृंगित कारिकिता तथा दक्षिणे देवी विषये हेमांगा वामादं सामा-
कुञ्चन दक्षिण प्रसायोंसीना पर्यायकमाहुतासने निहितदक्षिणां
ह्यां वामावराहे महां देवी सत्यपायमानं दक्षिणादं
माकुंचन वामां प्रसायोंसीनात्मकस्वरामाननिहितदक्षिणह्यां
कराणे किषिंद्रे सत्यीत्व विस्मयेत्तुल्लोकानां कार्येदुत।

ग. नरसिंह: वेदेवे मुंक सिहुव्यायनंत्रणकारं तथा
मूर्खपीडात्तलानं सत्यभिति
राजत्रुः नारसिंहे देवी सिहासने पार्दे
दक्षिणे प्रसाये वामामुकुन्त दक्षिणे
चलुबृंज शंकोराधमें रक्षाकामां
रुक्मिणि पूवे दक्षिणकरमयभे ध्राणे वाम
कटपयनिविविन्तुस्थ्यां वा कार्येदुत।

च. केवलनरसिंह: (१) वेदेवे मूर्खका
मूर्खपीडात्तलानं सत्यभिति
राजत्रुः केवलनरसिंहे
चलुबृंज नुसिंहदेव श्रीपारीपरिहारादु हो पारी व्रमदेवमें
स्वस्योलक्षितोनामायुतीमधो वस्त्रेणाद्य सत्यभरणां
संस्करणं चतुर्भुजं शंकोराधमं सत्यभरणामो जान्युरिपत्त्रासारितीच
कार्येदुत।

शिशु संसूः असिंहे देवी प्रसायमये
शब्दभावान्धकां चतुर्भुजमणिभि वा।
(१३)

अाकाशलम्बिनी बाहु कर्त्तव्यों तथा दक्षिणेन।
समीपे कलपीकर्षणं वामे शंखं समीपत॥
उद्धविष्णुं बाहुमयाम् दक्षिणे पञ्चुं न्येतु॥
चाम वादी गदायाम् तिलकित्वचित्रविद्यार्द॥

व. स्वीक्षा-नारदसिंहः

अथ श्रुत्यनारदसिंहं संपाधायविद्वाने वामपादमाकुल्यां।

(i) वै० वा०
प्रसाद्य समसानं चतुष्पुजं खंशकर्षनरक्षकं दक्षिणं वृतितवितामहत्।
सदास्त्रणसंयुक्तं धीश्वनंदेर्कणं संगात्मकं
हन्तां भक्तां रक्ताययम् स्वच्छनंयं कार्यत्।।
(२) तथात्वं भगवान्यं पार्वतीव्यहितसिद्धान्तः कौमुखं पश्चात् बन्धमाणं
च कार्यत्।।

(ii) वै० पो०
नरसिंहो विवृततत्वो वामसाधनवः।
सखे दारयनाली स्मृतकनकायार्द॥

(iii) वै० ध०
य एवं महवानीव्रणरसिंहवुधः।
भाविनिर्या एतो कः परमाङ्कवर्णः॥
पीतस्त्रकित्रियः कुशमध्यः कुस्वरः।
सिखानो नूदेवही नीलवासः प्रभावितः॥
आंवितस्थायसंस्थास्वविमरणणुस्वितः।
(४) ह्यालामालासारससुषो ज्वालाकसरमण्डः।
हिर्यकर्शनोर्वेषः पादयर्कारः खरः।
नीलोतलाभं कर्त्तव्यं देवतायुगस्तथा॥
हिर्यकर्शनयुद्धसत्तमालं विवृतुषः।

(iv) पौ०
नूसिहस्तस्वायोतिनत्त्वशालाः कुटिलस्वरः।
ह्यान्यरस्त्यासुस्तविधार्य हर्दयः॥

(v) शै० २५
नूसिहस्तांक्ति वर्जे होत्तिः हुषुकुस्माधू।
मुजस्तस्रमामूकं कस्त्वनोपनसामालिता॥
हिर्यकर्शनवः देयं दारास्तां नवानुः॥
हरिवर्धिः पीतस्त्र खुजक्षेत्रधार्याम्॥
तस्मात्मानान्तं निबक्ष्य बाहुयुगमेत विभ्रतीः॥
मध्यस्वतां बाहुयां दक्षिणे चक्षुषोऽ॥
कौमुखको गाढं शंकं बाहुप्रयाति वामतं।
नीलोतलविष्णुं कत का बहस्त्रस्वामः॥
तन्त्रां बनस्त्रज्ञाना नालाक्षेपेः लिङ्कः॥

स. याकनरसिंहः

अथ याकनरसिंहं वीरकर्श्नोपरिमाणश्रेयोपर्यः
वै० वा० समासीं तत्कथे: पञ्चभि: न्यमोलि चतुष्पुजं खंशकर्षनायः
(१४)

सवामिरणवृत्ती त्योत्यन्। अथसाखामिरिगत्सामिरवा 
मुद्रायेवकं भवानलं कैठ्य तानुप्य नूरिकं स्थूलणं कार्येषु।

५. वामनः (i) श्रे ५० ‘दह दशक वामन: स्पायथवा स्यस्माच्यतुपुत्रः’
(ii) बी ५० कृत्यं वामनं देवस्तुट्टैंत्यपि विभवसे।
पीनंग्राहक कृत्यं दह चालंयकाव्यं।
(३) बी ५० अथवा वामनं प्रक्ततामिन्ति विन्यय तद्दशकं कौरी- 
सायं विशंखुवत्सायं रोटिरान्त्यविभन्नतामान्युस् वालाः 
वालां ब्रह्मचर्यस्मिनं कार्येषु।

(४) कुरु ‘वामनससिद्धश्वामी दह दह वनामुरणावासु’
(५) शिल्म २४ कुणं:भुजुर्वतं। व्यायामशी भुजकमण्डगु।
कुण्डली विशेषवा युक्त: कुमारकारी महादरं।

६. धिष्कं: 
(i) बी ५० अथा धिष्कं: समाधिमितिविवेकः प्रोक्तो लोकेनु विषयंनायायु च 
प्रसास्तस्वरूपः यहवानन्तरित्वाक्यमार्गः नामिनां स्वर्गोकालिन्- 
कामाण्ड नामांतः वाचवेनाऽहस्तं भवेनु। एत्यु यथाभाष्यं निश्चितस्य 
पूर्ववचनार्थिततालिविवेकः देववन्दनानु चुरुठोऽ चाल- 
शुरो दिन्यवहस्ते चक्रार्धदायो स्वहस्तवहस्ते च दिन्यवह- 
हस्तेन चक्रान्तवहस्ते शालन्यरमणवहस्ते वालान्त 
दिन्यश्यायास्त रक्तावस्य रक्ताख्यवहस्ते वानरमाण्ड 
रक्ताख्यवहस्ते सवामिरणमुलितः, ततुष्के 
कल्याणहिमवाच्यश्वामिन्त। पार्थवीवेन्यज्ञावेन 
चामराधायौ तूलास्ते दिन्यश्यायके वाने निशान्तनां तथा जयं 
सततसन्तुन्तुमारी च पृथावः भवार्थप्रायवर्थाय 
मे आद्यं भवार्थप्रायवर्थाय 
अत: च वामनसमुदायेन कार्यक्षते। धिष्कं:स्वरूपः 
कौरीत्व विन्यय तद्दशकं खनेयस्मिनं कार्येषु।

(ii) बी ५० श्री दनमहादेवस्त्वाय वायुंकंविविमस: 
धिष्कं:समाधिमितिविवेकः।
दनकार्यवाचः कायंश्लक्ष्यम् गड़मवा। एव
श्चार्ताकार्यवा च भवार्थप्रायसू।
निद्रेस्ते न कार्यधार्यस्य नामो तु पूर्ववहस्ते।
एकाळोत्सिन्यां कार्यः देवो धिष्कं:स्वरूपः भवार्थप्रायसू।
(१५) ३५ ० तिलकमदनमूळं कदं बामपाटें मेलियोऽ॥
आचकाशं त्रितीयं साक्ष्यं नभस्त्वस्यम्॥

७. शास्त्रस्य रसः जामकारणम् मथभव्यालोकितं सत्सिद्धांतां जूं मधुरं रसायम् श्येषत्वा श्रेष्ठवर्णार्यं दलिताद्भुतस्वरूपं भुव्वरस्वरूपं वश्यं दलिताद्भुतस्वरूपं सार्वभौमस्वरूपिणयेकं कारितत्। कोणेकं तदृः विश्णु च स्वरूपम् च वा कारितत्।

(ii) ऋषि ४०
रामस्वयं भुक्तस्वल्यास्थं धर्मं परस्पराहितवः॥

(iii) वि ५०
कार्यमुः भाग्यों रामो जाताध्वंस्कुँदयः॥
हस्तेश्वरं परशुः कार्यं दण्डार्थवस्तु सुभवः॥

(iii) ऋषि ५०
जातिजनिधरं रामो भाग्यं परसुः दत्तवः॥

२. शास्त्रस्य (i) ४० सत्तिरे यतः
दसरक्तत्तत्स्य रामो विश्वश्वे वैरोचनं शतः विश्वम्
हृदयाङ्ग्या केष्मा: प्रवर्तितं परिमण्याः॥

(ii) ऋषि ४०
रामस्वयं भूधरी कदं बुधी शुभो वा मिठुरवस्तुः॥

(iii) वि ५०
रामो दलितायं कार्यं रावणल्यानाहितवः॥
भलों लक्षमणश्च वशुभवं शताहस्व महापुरवः॥
तथेऽव स्वं क्षेत्रम् किंतु मलिन्वितविचारः॥

(iv) ऋषि ५०
अव शास्त्ररसां सत्सिद्धांतां जूं समं दिनुं तिथिः ध्वीण शम्भूरास्तवं
दलिताद्भुतस्वल्यास्थं धर्मं निरोधां विषयः श्यामां श्यामां
कीर्तिराचार्यार्थविमं कारितत्। देवस्व बाहुव्वाम्
परशुः सार्वभूतो नामां नामां विश्वमहादुश्चारम् शुभवचनिभिन्नमञ्चारणम्
सब्बर्षभूस्वरूपं धर्ममल्लवम्बूः करणिण्डकामुक्तिपिताश्वमहस्त्वे
नीलोत्पल्यां श्रापविशेषेऽव तथार्थविनिमं कारितत्। देवस्व
दलितायं पार्थवः वै विविभिष्ममयी विग्रहोत्कर्त्तो वैकस्मविशेषेऽव
कारितत्। वाक्यन्तिवेव क्षेत्रम् कार्यात्तवतमां वातावरं वा
दलितायं वै विविधांडिककात्त्र्युः । उबुलुक्तात्तवं वृजवर्णं
समन्धार्यविमं भूमीं रामवः रावणचार्यं सुवर्णं श्यामां श्यामां
समणान्नाहितवः कारितत्। हृदयाङ्ग्यं भुलो विविधार्थमित्व
विभिन्नेऽव देवस्व दलितायं हृदयाङ्ग्यं बावलं स्वस्तवं च
विविधां विविधांडिककात्त्र्युं नैकारितत्।

अवाभो शास्त्रं पंतिकमहामुखमुखुरामिभुववं वा श्यामां
रक्तार्यं बुद्धादिकवर्णमंकवं श्रीवलस्वं दिनुं तिथिः
हृदयाङ्ग्यात्तवं निरुक्तवलस्स्वरूपं धर्ममल्लवम्
विश्वविभिष्मिती: माप्प्यं पुत्रमुल्यात
स्वातांतरित रामस्वल्यामांदिन्त्वित्वा, रामेऽवारो वैं वैं
कार्यायं किंतु मलिन्वितविचारः॥
ददिक्षणद्विषप्राप्तिता 

दिनियां ग्यतं तां तां तां काव्यां कुक्कुल्लकांकावः पाद- 
मुद्रयकोंकीटकारताऐवः करणिकामुकुटतवातां वा सोता- 
चालवैपन्यालस्त्वर घोंमिदु, तीतामयोनिः ततोऽ बैनेहीपितम। 

बामे सीमिततरा रक्तां तवकाम्बरं डिबुँधः तमाललमुक्कुशलीपत्यावशंस- 
पदकस्तुकोशकोलस्तूतो तैलां वर्णितिः अयाः शक्ताकर्मीः 
न्यस्त रमावतः सीमिति तां तां तां सक्षमाः तत्वादनन्ताम। 

दिनियां भरतद्वायस्मातो रक्ताद्वीरोद्धशकोलस्तूताशरापख्यान- 
क्षेत्रं रो भ्रुजायतं मुक्कुशलीपत्यावशंस- 
वामे शारुस्त्रोऽऽमात्रं रक्ताद्वीरोद्धशकोलस्तूतो भृत्यां तत्वादनमुक्कुशलीपत्यावशंस- 
निम्नानेलोऽभ्रुजायतं मुक्कुशलीपत्यावशंस। 

दिनियां पुरुसोत्तमस्मातः श्वेतजस्त्वरं वर्णितस्थरितो 
हिम्भुः सीमितेनाल्यं पिताय तां तां तां वस्त्रं विशिष्यात्वानवतानव। 
तीताय वार्ताविवाहानने शुभतयाः दण्डनाडां महानादरस्यं 
वामे यमास्त्र अत्वातः काव्याकर्मीः हुदुमां काव्याकर्मीः 
मानुं शब्दस्फुरत्यक्षां स्पन्दितमितम। 

दिनियां शरं नः पुः समाभास्मातो 
श्वेतस्माहां विनेनारु प्राप्त्यापथोऽद्वाल कार्यानुरणं 
विराहि धर्मस्तु तामाने वायुस्त्वत शास्त्राकर्मीः शरं महारश्ममायों 
तीताय काव्याबिनिमितम। (अस्ते: बहुवेद्विन्मानम—प्रथमवति) 

(५) कपो 

(६) शिलमः 

'रामाश्रोरुपुष्कुशधाम:'

बैठेहीसहित सुदुःसतते हैं महामण्डे 
मध्ये वुळकामाने मनीमधे बीरातो वुळविदम। 

प्रत्ये वाचित्य प्रभृजन्वाते तवतः मुनिमः: परं 
थाब्यांतर भरताविवः: परिवृत्त रामं भजे धामल्लम्। 

रामं रतस्म्यक्कुशलयं भेष्यूर हरा विशिष्या 
सीतावं व्रजामामाममस्तिः शिवातुम्य। 

मुरारादिसमस्तवाराण्येः: संस्थायामान सदा 
विश्वामित्राकाव्याबिनिमित्यं: संस्थान्यामान भजे॥

बामे वृहिमुता पुस्तक हुदुमान पत्तालुः वुमिष्यातुः 
शुद्धोः भरतच्च पाविङ्गोम्याल्यादिकवये वस्त्रोः। 

सुभावं विनेश्याय वुमुद्या भाग्येन्नाते 
मध्ये नीठकरोएस्वलविश्वामने रामं भजे धामल्लम्। 

बैठेहीसहिता जातुजुळ्या धामामायास्विनेयाः 
वामेन स्तुष्टचुकुलू हुदुमान बामे करानुम्नमा। 

तत्रं द्वितियापापिता विनुहा विमुद्या श्रीमयुः 
रामो भास्कितेबितो लस्तु मे साम्राज्याधिपति।
8. चलागः बलदेवो हृदपान्निधविधुलोचनवर्ग कर्तव्यः।

(i) पृ ५० विक्कुरुक्तेऽगतं शंकेन्द्रसूर्यायार्थव्रुपः।

(ii) पृ ५० गदाधराः च रामो वाण्य चतुरुम्भः।

(iii) वि ५० मीरापारिवेशः कायो मुललो चैव कुण्डलिः।

(iv) वि ५० अभ्य बलदेवरामः सदतालमिति द्रुमुः बिनं दशिनान्हतेन मुखाः सुयानं हतां द्वे वाण्य र्तवस्त्रं द्रुमुः-कुःतां दशिन्य रेतायदेवो पापितः जङ्कतव्रणों पुणाम्यर्तां दशिनेन हस्तेन पचाण्यो प्रसारितवामहस्तामेव कारयेत्। तदृथूः कौतुकं बिन्यं चतुरुः वा कारयेत्।

(v) पृ ५० वल्लुः शुभः श्रीमः श्रीमातसात्केतुमहाबुधः।

10. क्रमः व्यायमः

(i) वि ५० उदयगिरिदात्रे श्वसामयस्तम्भाम्

(ii) वि ५० क्रमस्य लक्ष्मणः। मध्यं दसातलमिति सवितारतं कायः द्रुमुः द्वेषामं र्तवस्त्रं च दशिनेन हस्तेन चाडातिप्रवर्याय महस्तायों च हस्तेन हस्तेन कर्तव्यस्यार्थः।
वेधी शब्दांशः वक्तपपोणी कारणोभित्तिः। दशकरणोपकारणोऽसंविद्यमान। नवनितानत्संविद्यमान। यह सत्यालव्यक्तिर्रूपमिः। यह सत्यालव्यक्तिर्रूपमिः।

पावरसरैः:

राष्ट्रवर्क नामवत्वस्वरूपादिभवर्कस्वस्वरूपात्।

नमनोपालः:

रक्तवर्णां दशमूलस्वरूपादिभवर्कस्वरूपात्।

कालियादिमकः:

एवेश कानियादिमकादिभवर्कस्वरूपादिभवर्कस्वरूपात्।

११ बृहतः:

(१) बृहत तिलकः प्रकृतीमूलस्तुतीकालवर्तमानोऽसंविद्यमान।

(२) अवृहत्तिलकः शास्त्राद्यं शास्त्राद्यं शास्त्राद्यं।

(३) विद्वानोन्मानोऽसंविद्यमान।
(१८) कठकी

(ii) विप्रोतर: श्रृंखलाकर: कठकी क्रिस्तेतुदार: किया क्रिस्तेतुदार: किया  

(iii) बैंकर कोंडकर: श्रृंखलाकर: कठकी क्रिस्तेतुदार: किया क्रिस्तेतुदार: किया  

(iv) कठकी

कठकी सन्याजनावा होरेरतरा इसे  

५. जनवियातमूर्तमा:  

(i) पुरुष (पता)  

श्रृंखलाकर: केशवाश्यो गदाधर:  

नारायण: पश्चिमचक्राहुर: नामाद:  

तामरान्तरक्रमात्यो परमेश्वर गदाधर:  

गदाधरश्रृंखलाकर: नामाद:  

श्रृंखलाकर: नामाद:  

सन्याजनावा होरेरतरा इसे
नमस् गदारिश्च भुजामुखोन्निर्धारितः विनिविहयः ।
सरिकोकोविष्णवंचयं मनमन्त्युर्ये ।
चक्रवर्मन्नामेव नमः श्रीरस्वरूपः ।
हुः पैकेवासरिगदायः भुजानिर्मित्वभूतः ते ।
साम्बादश्चलाचारपापानमस्वूर्तः ते ।
दामोदरः श्रीरश्च गदारिश्च भुजामुङ्केवातः ।
श्रीरस्वरूपः नामसमर्पयतः ।
सरिकोको गदारिश्च वायुदेव नमोऽस्तु ते ।
श्रीरश्च गदारिश्च भुजामुङ्केवातः ।
नमोऽन्निसहायः गदावश्रीरस्वरूपः विनिविहयः ।
साम्बादश्च गदारिश्च भुजामुङ्केवातः ।
नमोऽन्निसहायः गदावश्रीरस्वरूपः विनिविहयः ।
नृसिद्धान्तवेतः पश्चादश्च भुजामुङ्केवातः ।
पञ्चारितः श्रीरस्वरूपः नामसमर्पयतः ।
गदावश्रीरस्वरूपः नामः श्रीरस्वरूपः ।

केशापः कमलं कम्बुः धरे चं गदामपी ।
नारायणः कमुःप्राणवचःकरौः भवेत् ।
मात्रवस्तुः गदाः चं श्रीः वहितः पञ्चासोः ।
गोविन्दः धरे चं गदाः पचं च कमुः।
विन्दः कोभाकः पचं पाथवत्यं सुडवर्तः ।
भ्रुवानस्तुः चं श्रीः सरसिं च गदाः ।
भविक्रकोमुक्तवचःक्रांभिविन्दमि इः ।
श्रामवश्रीः मृणामः दाराञ्जनलकः ।
श्रीरस्वरूपः वायुः गदाः श्रीः वधितः इः ।
हुः पैकेव गदाः चं श्रीः धरे चं चारयेतुः ।
पञ्चायनः पाठवत्यं पचं चं गदामपी ।
भ्रुवानस्तुः चं श्रीः गदाः पचं चं सुडवर्तः ।
संसारः गदासुरसर्वःक्रमः भुजामुङ्कूः ।
बामुःपदीः गदासुरसर्वःक्रमधरौः मितः ।
पञ्चासोःभुजामुङ्कूः गदासुरभिन्नः पागितः ।
अन्तिहृतः तस्य भुजासुरसर्वःक्रमधर्मः।
पञ्चासोः चं पश्चादश्रीः गदाः धरे चं ।
अन्तिहृतः भुजासर्वः पञ्चासोः मितः ।
नरविन्दः कुरः गदासुरसर्वःक्रमधरौः ।
श्रामवश्रीः मृणामः दाराञ्जनलकः ।
(२०१)

जनाईंभोगुँ चक्रं कन्तु कौलीयकाः कर्तव्।
चेष्टात्तव्यं शाख्यं गदा चक्रं कुङ्कुमयम्।
हरिकर्षितं कन्तु चक्रं तामारसं नामयम्।
कृत्यं करं पश्चात्तव्यं गदा चक्रं सुदर्शनम्।
एतास्मू सूचियं कव्यं वित्तायं कर्तनकामयः।
धारणेवदविवरणस्यपद्येनैव वर्षम्।

ढिल—अपराजित-पृष्ठाय: चुज्जिकातूलगति नामिनि यत: नैसिमानि अत
अत्साधारणमूलितु चातुर्देशमेवं देवता सिद्धवेयः।

६. अन्या:चैण्वम-मूर्तिः—अंशावल्तार: शून्यमूर्तिः इत्याः

१. वर्णविह: मन्त्राऽमुः मणिमण्डलं चुृज्ञांनामकानिवद्वीकाम्।
लक्ष्यावलिमे व्याख्यातिमे नवानानाछिद्विदीर्धवाचारलकालमेवः।
व्याख्यागुः करतरिते कर्तः संदर्भानो
बालुक्ष्यतावरकर्मणि वाक्यावधारान्तः।
व्यावहारारुपस्थापनवाचारंमामिनिवतारो
तलाप्रेण साधितावधः पापः न: ऋत्विवासः।

२. पुत्रः। प्राच्या पूर्वः प्राच् मुखः शेषः च्या च मिन्नां नैमिनिनां संयुक्तः
३० आ० पुत्रसं पुरुषार्थमयं परं पूर्वः वर्षमययमिति।

३. कपिल आकाश्या कपिलं महामुखः श्रेष्ठाहेवाहेवति विज्ञानोपकृष्टमिथ्यः।
(१) व० आ० काव्यसिद्धान्त रामेनां काव्यविषयमात्रयवचारंवचारं
रत्नवासस्वस्यवृत्तियुक्त कपिल सुनिबंधं सुवर्ण वेदविण्यमिति।

(२) व० व० प्रसुम्न विविदः वैरामण्डलकाळिनी वाणार्थस्वत:
मधोऽ सुर करक: काव्यरसस्वस्यमात्र: परः।
दोरूपं चार्यं तत्स्म शाख्यं च भवेनुः।
पश्चात्तकस्वविद्यत व्यासालिपिकोलनः।
कर्तव्यं कपिलः देवो जातायमनविभः।
वायुस्वरूपीनांस: पवाख्यं करण्ड:।
शुद्धानिनिनां राजसः समवयोपतितकसः।
विमुखस्वरूपमात्तिकाविभिन्नतः प्रसुः।
वाराम्भवेसे महाभागोऽयवात्मकत्रस्वस्य परसं परं तत्वः।
व्यास्तवार्त्ते मुक्तस्य गोप्तः साख्याप्रमात्ता पुरसः पुरसः।

४. यज्ञारायण: नैश्चिन्तम परिशिष्टस्वत्वाये जयस्वः सुन्नाये विशिष्टस्वत्त:।
३० आ० श्यामचयावर्धनेऽसुवर्णस्वपनविरुद्धः
रत्नवासस्वस्यवृत्तियुक्त स्थितिवायामस्वस्यवाहायस्य योगोऽयेव संवेदनये
पुर्वः सर्ववेदन्तुमिति।


( १०२ )

५. व्यास:
बि ४०

कुशः कुश्यतुन्वयाः विज्ञलोकितंज्ञात्तपः।

सुमन्तुम्पर्निर्थि: पैतीतो वैयामयन एव च।

तत्स्य विज्ञायाः कर्त्तव्याश्चत्वार भविष्यावश्चकः।

६. भवनवीरः:
बि ५० ५०

धन्यवर्तिरिसुकर्तिययस्मुःः भ्रमवर्षान:।

कर्त्तव्यवत्तथायाः सामृःः कलयो भवेवतः।

७. हृदप्रीवः:
बि ६० ६०

मृत्तिमान्यूपश्वीमहत्त्वसरस्यपरस्यत्सः।

नीलाम्बरःः कायोः देवो हुमसिरोः पर।

विवारात्त्वनापनेन देवो हुमविरोः।

कर्त्योगतंमुःः देवस्तलेभ्रूः चतुष्पृंच्छ।

श्फुर्त चत्रं गवं पथं स्वारकारं कर्त्येद्व बुधः।

शालायानः कराःः कायं बद्वानां वेद्वारारिणामः।

देवन मृृण स्वाम्यस्यमर्णारंश्चारः।

८. प्रमः:
आ २४ २४

चतुष्पृंच्छकर्त्त्ववदचतुष्पृंच्छस्यस्यमः।

सर्वाभिवर्तावृट्वेती थमःः कायो विज्ञानता।

द्विःः] चास्यमाला च तत्स्य वामेः च नुवःकमः।

मृत्तिमान्यवस्यास्यः कायोः द्विगममणारः।

वामांगाः ततःः कायोः वृषः परमसुवान।

कायोः प्रवकरी मृृण विवस्तीति तु तथा तयः।

९. गङ्गः:
(१) बि ६० ६०

तात्विकः मरकत्प्रवःः कौशिकाकारानासिकः।

चतुष्पृंच्छकर्त्त्ववदचतुष्पृंच्छस्यस्यमः।

गुरुवोश्चारतःः पद्मायविषृष्टः।

प्रभासवत्सानौरवःः कलापेन विराजितः।

वर्गेः तु गुरुःकर्त्ताःः कर्त्योस्तत्तपः कर्त्येवतः।

कार्याः तु कार्याःः तथा विराज्यात्तमः।

यदायः भवाचार्यःः धर्मकर्मयानवरदोरः कर्त्रः।

एत्यन्ते तु कर्तर्थः देवपादसरः हुनौः।

किलिकोपास्वरःः कार्यास्वभारणस्यृः।

(२) श्रीमः:
(१) बि ६० ६०

उपेक्षा: पारितः: परस्पः गुडःकेशः: हृतालयः।

स्वयान्तुद्योः भृती मूना च निमण्डितः।

स्वयान्तुद्योः नरस्वीत्वाः नरानाःः।

हिवःः पल्लुतस्तं कर्त्ताःः विनवाताः।

छत्रेयां न चतुष्पृंच्छ न कर्त्ताःः देवपादसरः हुनौः।

किलिकोपास्वरःः कार्यास्वभारणस्यृः।

(३) भृोऽ २५ २१९

वैनेकः। प्रवश्यामिः प्रमाणः स्वामिसविभः।

विज्ञानेनान्तःः कायोः नामःः च विद्याकः।

मुःः चाचाचाचार्यःः सायं नतां स्वाताद्वस्तवतः।

नंदालोकःः कायोः अर्था भायास्तस्ततः।
(१०२)

पण्यपदस्तता हिरण्युत्ता नतो अथा ?
गृह्ना नामितमेन याब्दत बहुस्यो उृत्त प्रेमतः।
पादो जातुकन्तिबिवत्त अर्जिता वाहतंशय वृक्षः।
करुपुतक्यायां च कार्यं च भायतमकम्।
नरशुपुसाकारः घुड़िंद्रितोपनाशिनः।
भजोऽपूर्वभुपस्तो मुकुटाक्ष कुशलशः।
तलकारुणयेनादः पादो जातुकोदरयः।
पादपादायः भववेर्य पश्चोिष्भुमोहितः।
श्रीवने वृष्णम् स्थायं विपिनोपश्रे च पवित्ररुटः।
श्रीवनोऽस्य सर्वं चैवं स्वथवासं हृदेऽ पचः।
स्वयं च भवेतु य्योम भवेत् पादानुप्पत्ता तथा।
अर्जिताः पादपादायः पादपादायः पादानुप्पत्तामुच्छितः।

(iv) व्याख्या

आज्ञानुरूपमेवाय (च) हिमप्रवणमेवाय सातकावण्यथा कस्मात्
हिमप्रवणमेवाय भूमरुपमेवाय मूर्त्तिः काव्याम्।
अव्याक्तावण्यथा हिमप्रवणमेवाय पिल्ले नौकायः
नामात्।

cपायां विविधप्रज्ञानं विविधप्रज्ञानं विविधप्रज्ञानं
निभायमेवाय विविधविविधप्रज्ञानं विविधप्रज्ञानं
पायां च।

7. आयुघ-पुरुषाः—आयुघपौर्णमूर्त्ताः

(i) द० कार्याः

दशायुघप्रदिष्टाः तु बच्चे क्षणपूर्वकम्।
वर्ष दश्विभिः च दश्विः च खाृण पाषाण तद्भालः।
गदा निरूपं पर्यं च चर्च चेत्ति दशायुघम्।
एकवक्रेण द्विवसन्तचार्यां च करणमुकुटान्वितम्।
कु तां भुतिद्रुपोतेन हिमाहु द्वारं च सविल्लमणम्।
श्रवणकालानावतोऽवेण समाचरेत्।
जाये शक्तिगदे त्रेये बच्चे नुः।
लेशा।

स्वप्नसुन्दुर्यं गुस्यात्रस्वकल्पषयासवेशतः।
तालावशःपुष्पादः तु च गुस्यात्रस्वकल्पषया।
कल्याणेवाद्यां बिव्हासस्य गोघंतामयान।
लेशा सूच्ययुगम कायास्मथा मुकुटपरीणः।
हस्तयोगिनः वाप्न वामेतरकर्षकीया तथा।
परिस्कर्वम् शान्ति यद्य तस्मान कल्याणेद्ध मुकुटम्।
(i) पूरा कारण

(ii) पूरा कारण

(iii) विशेष

(१०४)

वर्ष शास्त्रीय दशक च खड़ा धारण तथा शास्त्रीय धारण। नील निकृष्ट बलके च भूमि वैत दसादूरभन्दा।

अतः अत्यधिक विद्वान अध्यात्म वैचारिक वित्त नीतिविज्ञानोपकल्पिता।

तत्समस्वप्नावध्येन साधनोपकल्पिता।

नीलकं परार्ष च उपारं च वापत्रां दुर्बल।

अराधना वै रात्रि च वै वास्त्राः दुर्बल।

जाते विज्ञानवेदना विद्वान वित्त च।

संसार: पुरानतिर व्यायः कैशितास्त्रमूर्तिः।

(११५)

शत्रुत्व वारोपिताकार लोहिताभूमि वृक्षाभिषो।

वणोदि, पुरुष सुप्रवेश, प्रोत्र लोहितालोचन।

काम्यस्वरुप पृथ्विस्वरूप वर्णशोधिता।

वास्तवत्त्वाकारस्वरूप पुष्पवस्तुत।

व्यक्ति पुरुष, पीठो व्यापकता योगस्वाभाव।

चिन्ता चिन्ता स्त्री पुरुषविज्ञानसंस्था।

विवृत्ति पुरुषो विद्वान वृहद्यायक्षेत्र:।

बालोस्वरूप पुरुषो विद्यविज्ञानस्वरूप:।

हेतुविवेचना (?) सा स्त्री सविद्वासामान्य:।

शास्त्रार्थो विद्वान रत्नाधो विद्वानलोभ:।

निलस्वरूप परस्पर विद्वान पृविज्ञानावृत्त।

पारस्परिक परस्पर तामन्त्र दु:हृद्यान्यासामान्य:।

चतुर्वेदो ज्ञानविज्ञान अपवर्धित:।

चतुर्वेदो ज्ञानविज्ञान अपवर्धित:।

शुष्कणकालवास तत्पर हृद्यान्यासामान्य:।

(११६)

सुदर्शनदृष्टिः च जारी परमात्मार्थमिनाृ शुल्कप्राप्तता शास्त्री।

(१२०)

(२०२)

(२१६)
( १०५ )

शके कुले कृपाण परशुरामसहायसङ्कृष्ठं दण्डवस्ती गहनं कृष्णपार्वी हरलमुणगदार जयोलांच नेनान्तः।
कोणस्वावरश्ये शब्दानलसम्भारातिरिहि—
क्षिप्तेजोमजमानी नरकविजयिनो जूम्भतां संपे व।

वैण्णवी द्वारावती

अतृण २९९

द्वारकाय:प्रवक्ष्यानि छन्दान्ति नक्षीत्रानां।
अनुवा:त्यक्तकं कथितानि कं दृष्टाम्।
पश्चिमी विजयास्थः श्रीतुः चैव शालिकी।
भोमत्वः च विजेयः पर्वताव द्वारिका भवतः।
पश्चिमेश्वरः श्रीतुः च त्यजायं वियजाय सः।
श्रीतुः भापः च शालिका च कलो भुवः।
चतुःसने नवये प्रशस्तता च महोः।
तालच्छदाच्छद्दशः सः पञ्चमी स्वामगोऽतः।
सः च भापः वियजः वायुवैस्यः पश्चिमी।
प्रवेशस्य श्रीतुः निरक्षास्य शालिका।
भोमत्वः च न नेवते सब्दृष्टानुसारः कामदा।
भर्मदीक्षामोनाणाः प्राप्तेहृतव ईरितः।
चतुःसने धे दशरथा प्रविष्णाते।

द्रियाणामं भिन्तित्सुतः यमः: यज्ञभा ईरितः।
सः भा: निःसरः स्वामी।
मामोरत्रामाणस्तः भार्चुपोऽः सुभोमजः।
चतुःसे समे भोमत्वः स्वा: उद्भवः।
प्रवेशस्यानि वायुवैस्यः: पुरवदितु मुखः एवः।
सः च भापः: स्वामगोऽतः निरक्षास्य सोऽपश्च।
प्रवेशः: सुभोऽर्द्वतः वधानिगमः।
कोवेरीमुङ्गेहान्ताः सृष्टिः महाभारतः।

एकपीतसमाभावाचाराः हराः: स्वतः।
प्रक्ष्यामामतिविश्वायाश्च: कृणां जयोऽतः॥
भर्मदीक्षामोनाणां लभ्यते: कृणाश्चन्ताः॥
कृणान्देशस्तः दृष्टिः: द्वारकादिः समस्ताः॥
यथा प्रजा बिना राजा पुरभी हृन्नास्तु योऽविधः॥
द्वारिका कृणाहीनां तु बिना कृणां न शोभाते॥
एकायः कृणासुरायः च लभ्यायः च द्वारिकः॥
समस्तप्रमुखादेशाय: बिना कृणां न पुरभाकः॥
हाले कः भवसा वापि द्वारिकां यस्तु कार्येतु।
वर्हमालापरं ध्वायरं कणापुरे कुषाकृति ? ।
प्रायुच्योमकुस्यास्यां पवित्रायाप्यथुगृहे ।
आदिदेविद्ध्यामाणः तस्तो हीरास समस्तका ।
विरामित्वातुस्मी तासां कथयमर्थ विशेषत: ।
पौर्णे वा त्रिपाणे स्तुन्: स्याहातुदेवकः
आदिमुल्लबभागेन वाराहस्य तथोऽयः ।
देवभानमीति स्त्रां भूष्मानां च कथयते ।
कठिनामित्वतात्त्वम् पूवं भूतवर्ध—देशवतः ।
बाकुष्ठो विस्विधानसत्सिरयोगभोजः ।
ऐति कस्यसनातवः केशाः न्यान्तस्वलोप्पिष्ठ ।
प्रासादेव देवरत मद्ये मण्ड्रेये गर्भन्यपतः ।
उतुमुखरोष्य प्रसमा बैज्ञा जलपीठका ।
बेदास्य बेदिकालां जलपदुस्य निर्गमम्
वाहुदेवादिकाणेन स्याहेवेच्छुरो गृहिः ।
नूपनामार्धरो देवः सङ्क्षमाल्यातुलेनपः ।
शुभवभवतपतावककश निष्क्षोभीवीकः ।
चतुः परिकरस्तथा: कार्यः परिकरस्तथा: ।
शिवभवादिकीतिकायकुकृता प्रायुक्ती वायुत्ववकः
रक्षामार्धरो देवो रक्षमाल्यातुलेपनः ।
रक्षतथवपताकशक् वाहुविपीतवकः ।
रोहित्यादिकीयगुणनतो दक्षिणामुखः ।
चतुः परिकरस्तथा: कार्यः परिकरस्तथा: ।
पीतामार्धरो देवः पीतमाल्यातुलेपनः ।
पीतवभवपताकका पीतयोग्यवीतवकः।
रत्नाभिवसिनायुतः प्रायुम्न: परिकरस्तथा: ।
चतुः परिकरस्तथा: कार्यः परिकरस्तथा: ।
नीलामार्धरो देवस्यात्सिरयपरिमन्नन: ।
नीलामार्धपताकका नालमाल्योपवीतवकः।
उहादिनिदिकायकुक्तोनिविद्ध्वन्द्रोतारमुखः ।
चतुः परिकरस्तथा: कार्यः परिकरस्तथा: ।
शेषाः पक्की प्रक्षेत्याः केशावादिकुमुतः ।
पश्चातः मण्ड्यकस्य मध्योत्तमावायः केः ।
बाकुष्ठो दक्ष्यी स्याध्यो बालितो विस्वोपकः ।
मूलमभ्यम मध्ये तन्त्राद्वीपयथोऽहृती: ।
मण्ड्यकस्य तिकः प्रिबोऽत कर्त्तन्त: सर्वकामदेशः
एकृति निखण: कार्यः परिस्तो मध्यार्धः ।
वैश्णव-विविध-प्रतीमा-पूजन-फलम्

वैश्णव-लाल्ल-छन्न-रद्द्वस्मम्

वै. भ. १०६

श्रृङ्गार हरे: श्रीप्रसाद सवर्णरागारम्।

विभागः बलाण साराण कोतुम विमल हरि:।

कृष्णा दीप्ति विभिन्न च वनमाला प्रकृतिता।

यथा सवानिवं बदन जगद्यक्षरचरम्।

अविवा वसन्त तस्य संसार परिप्रेक्ष्यनी।

विवा नुवत्वा विनिदिष्टा कृष्णमाननुभवः।

अकालविवा मुख्यस्य लविवा परिकृतिता।
न कृप्या न तथा शुक्ला तेन विग्ययुक्तमा ॥ अन्तरांग विषमाय शुच्ययकनकोपमम् ॥
मयतु गहोऽियं सिंगधो सत्वदुत्रासम् ॥
तस्माच्छिन्नतरं नासित तथचू बलवतरम् ॥
विवादस्तो भर्मशावशो विदिशातत्वा ॥
बाहुवाळी विनिदिष्टायशय देवस्य शाश्वेणः ॥
बलं ज्ञातं तन्येवस्य शक्तिरव युज्यतम ॥
विजेनं देवदेवस्य तथाः बकुरचरुटपयम् ॥
वायुदेवश्च भगवानाय शक्तिः प्रभुः ॥
प्रभुः श्रुत्वामृतस्नात्व बलादाः परिकृतितम् ॥
श्री श्री भुजी च विजेन्यो प्रतिकृत्यं महान्वनः ॥
अयुद्विष्य कर्योलाल्यो सूर्यार्तियो ॥
संध्विष्यं कर्योशस्य मुरालालुस्ते ॥
प्रदुमस्य तथा श्रेष्ठो भापाशायो महामुखः ॥
विनिदिष्टयाः विजेन्यो चर्मशचश्च विनवयणः ॥
हृदयस्थति श्रेष्ठो सूर्याशर्मसाधुभी ॥
एते च वायुदेवस्य करे चाकारेय मते ॥
कालं च वाज्ञालं विनुं मृत्युं च मुसलं तथा ॥
तावमा संकर्षणो चं चार्यविवर्तम ॥
प्रदुमस्य करे ॥ शाश्वेणं च यतस्मुतम ॥
श्रेष्ठं तु परम मद्यं ताम्यं धीर्याचर्यं योतिनः ॥
श्रुत्वमपरिवत्त्यश्रयं करे चर्मं महामुखः ॥
वायुदेवः श्रेष्ठेण गाम्बुर्ध्वर्णयजनम् ॥
ब्रह्मण नन्दकं च श्रेष्ठं धुता ॥ वै तेन बनतम् ॥
नन्दतिः योगिन्या पसमातान्नदकं स्मुतम? ॥
एतिदि स्थानप्रतिमस्य रूपं यथैररतं सर्वज्ञक्षयस्य ॥
एवं चार्यरेण गतस्मयमविभिन्नविदेखः स गंगार्धान: ॥

विनिदिष्टातनम् ॥

वृंिण्डे नारायणं देवं पुष्परीकांच दस्यां ॥
पहिच्छमे चेच गोविन्दमुन्ये नमक्षुदमनम् ॥
विविधादिष्टिष्टिष्यावाने चाभर्म्यां तु जनादेवम् ॥
नैष्ठले पदानं च वायुवे माधवं तथा ॥
मवे तु केवलं स्वाध्यायेन वायुदेवस्त्रोभयस्य: ॥
संकर्षणं प्रदुमन्यं भातिशवं यथाकमम् ॥
अष्ठामेव तथा प्रतिको दशावतारसूक्तम: ॥
शुक्लस्प्रक्रमं स्वाध्यायं संभवायमयमु: ॥
विषयोरुप्त प्रतिहारा:

(i) दश रूप २२१
प्रतिहारारूपन्तो लक्ष्ये हावटी चैव चलुविधवम्
तद् नृकम्यं च लक्ष्ये भवनेव यस्य मादाम्
बामनाकारपाश्च कल्यःः
तर्पणोऽत्मः
तर्मी वाचवने च मद्वस्य प्रथमो वरः
चाब्दिबनात्मकारपाश्च नाश्यास्येन्द्र च चाब्दिकः
वासे चन्द्रः च कल्यःः
पद्ध लल्लः लेटकाहास्य गदा चैव चाब्दिकानम्
अयोध्यि विविष्यः पपायायोऽव विलोमः
तर्मी वाणचापि च गदा चैव प्रदिकानम्
भाषा गदा चापयोऽर्वाता च तयोऽत्मः
तर्मी पद्धशुः च गदा चैव प्रदिकानम्
मद्वस वाणापाश्च नाश्यायेन चैव सुमकः

(ii) दश
प्रतिहारारूपन्तो लक्ष्ये दिशां च चतुर्यां कव्यातः
बामनाकारपाश्च कल्याणपवाद्यमः
तर्मी वाचवने च चण्डो दण्डे दयकानमः
वामे स्वायः प्रचण्डोऽन्त्रास्यास्ये दिशायेन घुमः
पद्ध लल्लः खेटकः च करारिविन्दुः च वियः
विलोमे पपायायोऽवस्य च कनायायेश्वरः
तर्मी वाणचापि च गदाः भाषा तु सूः
वाणायेन तैरादीविवाहाता वामदवियः
तर्मी कमलं दश्रां गदाः भाषा कमादवणः
वाणापाश्च नाश्यायेन सुमकः कनायायेश्वरः

द्वितीयो पदलः समाप्तः
तृतीय पाठः

शैव-प्रतिमा-लक्षणम्

(विज्ञ-प्रतिमा: रूपप्रतिमारथ)

विज्ञ-प्रतिमा:—विज्ञलक्षणम्

लिखितपादस्ति: तर्क गण्डर्ति पुस्तानि संहारे निखिलं यतः।

(1) गृह ब्रह्माण्ड

(2) ब्रह्म प्रथम

१९६१—६२

(.......

शाकां विज्ञमित्यादि: तिति:स्वाजलतहारिका।

तत्सम्भे सर्वभूतानमयानालिख्जुषुधोति।

उच्छवोऽविज्ञमित्यादि: पृथिविको तस्म पीठिका।

उम्ने तु पीठिका श्रेया श्वेतोऽविज्ञुषुधोति।

लिख्जुषुध भावबध्यलक्षणभिधवा देघ्वा तु पूर्वे पुनः

प्रवेषें लघुकादिभेदव्यतः तत्त्वी चार्किवमो।

व्याप्तिपः च सुन्दरः च सवत्वः पेय: कारास्तु: पुनः।

प्रोक्तं मात्रकं पुरुषवसिन्ध्वं भारामुखवाह्रसैन्यं

(2) का ब्रह्माण्ड

अतः परं प्रवक्षकम सर्वभूतत्वमुखणुपुष्पमम।

स्वार्यं ज्ञेनं चैव र्रिविवचलिख्जुषुधोति।

विलाममं तु यथरामसविभव्यधरमेमतृम।

तथेऽविव मुकुटमम्मकं स्वार्यं निख्जुषुधोति।

वेधायनांगम्म सर्वायम्म ज्ञेनं निख्जुषुधोति।

(3) भ्रमाण्ड

निम्नकं सकलं मिर्जुषु चैवति निघ्वा चततूम।

निम्नकं लिख्जुषुधुकं सकलं स्वार्यं चेतोइस्तृते।

मुखलिख्जुषु मनोभिर लिख्जुषुधुतपि: निभृत:।

ब्रह्मवृत्ति: शारीरभा विश्वमूर्तिस्वभुर्मकः।

छस्वेदश्वात्त्वत्वत्वत्वमात्रेऽस्तु नामन्यत:।

दृष्टो देवसमाह्याः निम्नकं तथ्येकंतुः।

(4) हृद्याण्ड:

वच तिख्जुषु निघ्वा चैवति निम्नकं सकलं चत्ताय।

मिर्जुषु चैवति च तलिख्जुषुधुकं च चल्ल निघ्वा।
(१९१)

लिखितकं केवलं लिखीं सकलं प्रतिमा स्मृता ॥
विश्वासं मुखलिङ्गं स्यामिज्ञलालकल्लस्वप्नम् ॥
शैलं रात्रं तथा लोहं दशरं मालिकं पुनः ॥
क्षणं केवलं प्रौढः स्यामिज्ञलाङ्गु तु निविष्णुम्॥

विक्रमानिवासं (श्रि) सम्प्रतिवर्त्तं भक्तरूपः ॥
शैलं पारबुतं चौथं कालं (ल) मुखं महादेशं (ब)तथ।
वामं छ भैरवं चौथं लिखीं स्थास्य नाम पदविपत्तम् ॥
समक्रं वर्षभगीं विमानं लिखीं स्वरतिकं तथा ॥
एततचरुरिवं लिखीं विनाशीं च शोभकं ॥
समक्रं भूरुपणं सूदणं वर्षभानम् ॥
बैशायं च विमानिकं परेणां स्वरतिकं भवेषु ॥
विनाशं सर्वलिंगं च कूदोंजपों न विहाते ॥
विमानिकं स्वरतिकं मोक्षं लिखीं सूदण स्वरत्कम् ॥
स्वरतिकं च विमानिकं वैशायनामः मोक्षयम् ॥

...
...
...
...
...

स्वयमुद्धरं सर्वं सङ्गं वस्त्रस्य संस्थापतुमा ॥
उद्वृत्तं देवंकं चौथं मानुषं सागरं तथा ॥
देवन्तं चौथं लिखीं स्वयमुद्धरितं कृतितं ॥
तां क्षणम् (पर) स्वयमुद्धरं स्वयमुद्धरितं कृतितं ॥
देवमेवं स्यामिज्ञलं लिखीं देविकं लिखीं सूदणवते ॥
मानुषं रावणं लिखीं मानुषं चेति कठयते ॥
कन्येयं (लोक) रावणं लिखीं चारविवेचं कथयते ॥
शैलं सङ्गं लिखीं गणं चेति कथयते ॥
उद्वृत्तं वैलिङ्गं च (कुदली) देविकं रसरथं कथयतं ॥
मानुषं वैलिङ्गम् गणविलिङ्गं सागरं ॥
गृहं गृहं च विनाशितकार्यं किरदेष्टं ना ॥
उद्वृत्तं शाप्तरांकं ब्रह्मारं (क) देविकं ॥
मानुषं (नौपम) सागरं स्यामिज्ञलांकरं रसरथं कथयते ॥
उद्वृत्तं वैलिङ्गं सागरं स्तुतं स्यामिज्ञलाकारं वासं वासं ॥
अन्यथा सर्वलिंगं स्यामिज्ञलां कृदं कथयतं ॥
देविकं हिंदूस्मार्कं मानुषं सूदण वासं कथयतं ॥
उद्वृत्तं च वैलिङ्गम् ब्रह्मारं (र) गणविलिङ्गं ॥
पुरुषविलिङ्गविलिङ्गं सतीं कथयतं ॥
एवं परस्परं लिखीं स्यामिज्ञलामोक्षं कथयतं ॥

लिखितिवेशः —लिखितवेशः:
(१) मदन ३३

शिरसीं वर्त्तमुनां लिखींसां कथयते कथयः ॥
छायामा बनवामा कुक्कुलकाष्ठाबं चस्तुवा माः॥
(१९२)

बुधवारसुज्ञा: पाण्डवोहिष्टा बर्तना मुनिमः।

प्रवेशे पोवऽनमाणेश्वरूपिन्यं विहरिणयुक्तेऽपि।

सलम्बस्योघामानुभौयांशोऽपि पास्या: कमशः।

षट्यामानि विद्यार्थि च चत्वरीरूढः प्रवेशाज्ञानम्।

समालिङ्गे व्रतमें देवाचरिकलङ्के तूतीयं स्थातु।

व्यंजनः वेडुकां तत्प्रकाशः वेष्यमानसु।

सक्कुरमणयं वायूयं स्वाधृति: तत्त्वात्।

उज्जवलार्थ सारं अर्थम् व्याक्षेत्रमाणं हु।

संविधानं चैत्यस्मायायावत्तात् लिङ्गायाम्।

विषितं वातनमाणं अयोक्तं चाहिरोपयुनानि जुः।

लिङ्गायामानुष्ठाते तेषा भरुपातु: तेन सार्थमः।

हस्तरूपिन्यं वर्षेवं विधिमानम्: कमशः।

अते मध्यमलिङ्गे चेष्टेऽपि लिङ्गं तत: सिद्धोमानम्।

लिङ्गानां विधानसंपत्तमुखं: संलङ्क्या चारणे।

कुन्तो महत्त्वपूर्वतं सदार्थार्थानानविधातुसूदाय।

स्वस्यावधि च संविधानपितवर्तमा लिङ्गायामानुष्ठात।

कर्तव्यवेदुर्वनास्वित्वं सोवारामीशायितम्।

अच्छाललक्ष्मेः वर्षो: वेष्यतं माय वेष्यसिन्छेऽवर्णति।

स्मृताच्चारवेणी न कर्तव्यः: प्राणाय: सूचत: कमात।

देवस्य नूतिनाशिकं शास्त्रं सवम्बाणे च रलने।

ढयते विधि: व्यातो भारालेष्टुता तत्त्वतः।

ढतुजे चतुर्वते च च सूतिस्यां तत: दर्शे।

वेष्यवनाशिकं प्रोक्तच च चाललेष्टुता च पावते।

शीर्षे धारोपरितः च तु निरस्ततसः शक्तितः।

कर्तव्यवेच्छा सुदुर्भारां मन्मः भानुपुलवः।

मूर्तादेव चैत्योहानायामयो वेष्यसुमालकेः।

रतनं: सार्थसाधारणं च बुध्वीरायजस्यति।

सुविशेषं विध्यमानं: कर्तव्यः शास्त्रसाधारणे।

सुरागारिता नाय: बाहां द्वारमाणि सूचकमेः।

विध्यम राह्यायाम कुलरुद्दिशेषेऽपि।

अब्धनं भैरव्यं शेषं भारुभीष्ठाशृणस्यते।

नाहुपते विध्यम धैर्यार्थं: ह्यं।

अवलोक्तं शेषं: ह्यं वरुषां वर्षसयो:।

उद्धमनुष्ठातं कर्तव्यं लिङ्गं सुरागारितमुः।

तत्त्वो तावतूपस्यकं कर्तव्यं तत्त्वनास्यकमुः।

विध्यमं सार्थसाधारणं पादोपादायास्यामंहेमुः।
( २१३ )

ब्रह्मविद्यान्त धीरे शपादाद्विनिरेशि।
अनानुभावं च भोजनमयभूता च वन्यते।
विभक्तः नवभागं स्वात्तेऽसाधारणाः "पितामहः"।
ब्रह्मविद्यान्त श्रेयं माहेश्यं सार्थसपाकम्।
इंद्रमयचं कर्त्त्वभन्दावऽज्ञातः।
मुखे मथे तथापि च विस्तारयामः समम्।
सततं: सदृशं चैव लिङ्गं च सततं: समम्।
विवक्तं बद्रिमानं श्रीरुपमं नन्दिवर्धनम्।
दत्तायुः समसलिङ्गं कर्मो नमूदेशः।
वामुदेशिकं लिङ्गं सदेनष्टं अहिमान्त:।
इशुवाहुगमायम् पुरुषु कृतं च लिङ्गकम्।
सदेनष्टं विवक्तं पट्टनं वधानकम्।
इशुवाहुं च श्रीरुपं सुक्रंवे नन्दिवर्धनम्।
विवक्तं रजतिनायाम् शेषं? (विवं) चन्द्रांश्च चतुष्पति।
स्त्रियानिते विष्णु: चेष्टं ब्रह्मण उच्चते।
समस्तानं हि लिङ्गानां ब्रह्माणी चुरुषकः।
कर्णसूत्रायुक्तानि विष्णुराष्टतरानि भवेत्।
ब्रह्मदिश्यानां लुपं वृंरकारसङ्गमः।
पुरुषाभावः चळवतं: स्यादर्डायो वृत्तसङ्गक:।
विभक्ताः पायं लिङ्गस्य तदन्त्युक्तार्थवेदः।
विभिन्नतरः तेव्रं लिङ्गानां पन्नवयं भवेत्।
छलाकारसम्मानं सार्थसपास्यं परस्यं।
शुपुरामं वेदमस्ते दिभागं कुकुटावस्मभमं।
विभक्तं विलिङ्गविभासे शैलकारामध्यवचनमन्।
सार्थसपास्यं तुवं श्वादर्शं बुधुदुक्तिः।
तस्वयं समस्तत्ववेदं श्वात्स्यावशेष:।
समयवेदं तथावति यशौ राज्यमेवं च वचे।
मयिन्द्रां च दुर्भिष्ममयिन्द्राणि प्रजाश्रोऽ॥
ढळवति त्वमस्ते सर्वनामार्थो भवेत्।
पूर्वाहुतथिरांगाचलां मयिन्द्राणि प्रजाश्रयोः।
अन्यायं च तथावति भवेत्।
सत्तिर्विशेषसिद्धिकालाधिकारिको भक्तः।
गौर विलुक्तं? (च?) बुधिकार्यामिर्गावतः।
विवक्तं चावहिङ्गं भूतिमुखितमयवेदेत्।
कुशीः वुषुफोर्तासङ्गमः छन्योपमः मयिन्द्राः।
व.लेखदर्धिन्ति कुकुटावस्मै च विप्रादिवर्णकमातू।
भेदः सर्वसमाधानं क्रमायं भवेत्।
से यो भवेत् मयिन्द्र: स्युरेवदृश्यो भूतिमुखितम।
(११४)

विश्वास विश्वविद्युलिङ्ग विद्वान्त्वयित्वनानां
क्रिया तत्त्व कार्यो विशेष उपरीत इत्यादिकां कांति

इत्यादिकां निःश्रीयमानो विशेषार्थः न बोधित्

पृथ्वीयहमश्च विशेषमेव विशेषार्थः यादाना।

नामाकाण्डम्

(२)

(३४)
ग्रहणारं विवाहीकः पूनणाकेभ्या व न।
विषयकं करणं तिरुणं साभ्रं च तिरुणं तु वा।
पीठसिद्धार्थोऽसुखसन्नतिः स्वाध्वराध्वसंभोगिर।
स्माणानं स्वाध्वराध्वसंभोगिः तत॥
सर्ववासं पीठानं वज्मातं वृत्तिस्तुवस्तुम॥
विजयं स्माघमस्माहते सर्वसपद साध्ववेव वा।
चुटुंचं च वस्वसं पदवं वाहसाराधकम्॥
हृदयां च स्वूत्तं च तेषामेववातार्थिः॥
प्रत्येकाः च चुटुंचां निर्भेयि धै॥
सर्वाः यान्ति लिङ्गश्रेणि चाहुः पीठं च संज्ञकम्।
सायतनात्वातन्नाति निर्ज्ञातानं विभिन्नि धै॥
प्रत्येकाः च निर्भेयि सर्वाः समातु।
भदरीं च वचं च वर्षा तेतहस्युंज।
सीतकं पूज्याः च महावर्षं च वैयमकं।
श्रीकामाध्वामिति इश्वरा नामनीता नव पीठिका॥
स्त्रान्निममाच्छितु प्रस्तुतं ते लिङ्गश्रेणेः सूचिते॥
पीठिकानामवङ्गानं कदशो वशयोत्पन्ना॥

गुहुनितोषेचारणांसवेन विभेचन व ।
विभेचन च।
वि: प्रज्ञावि त्रिपितं जन्मं युगांनु विभवोऽव श्रृंगः पल्लुः काणागमः ॥
कम्यं द्वायं क्षेपं वार्यमुखः साध्रं श्रीवं पूर्ववर्तं क्षेपोऽव ॥
द्वायं पदार्धां स्नेहवाच्यमानं ततं सामायं मस्तीं तु कृष्णम् ॥
प्रत्येकाः भुक्तीश्वरानं परं श्रीसौभाग्यारोप्योपोद्दाशयः॥
हृदयां द्रुतार्थं, लब्धनानं, कुमारांनं छुटुस्त्रभरसः प्रहृत् ॥
पत्रं च वृत्तं च दलं च पदृं स्थाप्तं पप्परीं गृहविरुङ्कम् ॥
प्रहोतादिः साध्वासं गुणांचं जन्मं निम्वं पञ्चकं तत्क्रियं ॥
पदार्धां निम्बं साध्वासं तु भागं वचं निम्बं कम्यं पूर्वबल्वात् ॥
असं पदयां निम्येष्टं तदुः क्रमेऽव महाभोगवाहा पद्द्विक्षिपायमागः॥
एततुः पीठं वशयर्थं वि नामन सामायं ततु सर्वतिज्ञोऽव शस्त्रम् ॥
पिष्कियाभद्विधेष्वेवाधिकाराः: साध्रव्यवाच्यांचेश्वाधिकाराः॥
अर्थात्वार्थावाश्रयाः जन्मवर्ण निम्बं पदार्धं पञ्चकं तत्क्रियं ॥
निम्बं पदार्धं पञ्चकं (क्ष) अयपदिः ततु आविदारीक्रियम् ॥
विवे नीमविश्वासं रमावणं विवे नीमविश्वासं रमावणं विवे नीमविश्वासं रमावणं ॥
निम्बं पदार्धं पञ्चकं च वचं सन्धिपर्यथ ।
हृदयां द्रुतार्थं, लब्धनां, कुमारां वचं सन्धिपर्यथ ।
श्रीकामाध्वामिति विभेचन चारणां साध्वास्यं वर्णं श्रीकामाध्वामिति विभेचन चारणां साध्वास्यं वर्णं ॥
(१९९ )

बाम्बौँपूंदार्ण्यकाव्यकारकार्यां: पदवार्ण्यकार: खुंड निम्नमत्स्मृत।
पूर्व निम्न वर्षुंग्य तु निम्न गुंड निम्न पीठमय देवांग ||
तिक्रम्यां लक्ष्मुः च सार्धे चार्धे वेदवर्ण्यसाधुिंधुक्ताम्यां।
बाय्वद्वृंदावन्यकारकार्यां: क्रमेण जनम निम्न पुत्र तत्रकलेल्म ||
जनम निम्न पुत्र निम्न तद्वतुं बृहत्व देवतां कलस्यमुवित्त।
पुत्र निम्न तस्मातिवाचलमुक्त नामां चौद्यम वर्णसंपत्तकं स्वात।
बल्ल सूर्य सुगुःनाम्न तदवेव श्रीमि श्रीठ समावधुकण्डग्यस्वात।
ढ़:ढ़म्यः चन्द्रनेरर्वायर्मार्गाः: सार्वाः चार्धे सार्वाः सार्वाः।
अध्ययनः निम्न तु क्षम निम्न पध्य भृद्धल्भ बृहद्यम्य।
भुगच्छ पध्य तस्मिन्यलम्यपटट्टे श्रीकाम्य ततलबुधुः समेतत्तम्।

भार्या

प्राक्ष्मयापथ्यापितानकारन।

तान्यापम्यन्यान्यानान युक्तव।
वायवान्त वायवास्यो मयाधित्त प्रवेशस्मृत।
निम्नम सार्वाधीनाम ज्ञानां परिबल्पेतु।
पीठवयाण्यात्मामः च चुरुंगुणेकसे वा।
निम्नम मुलविस्तारं प्रणालय प्रकल्पेतु।
मुलाव विपादं वा विरागीकामे मेव वा।
प्रणालयात्राय विस्तारं निपादं न धनं समस।
गजोत्सतो वागर्मार्गा गोपुराकामे मेव वा।
मुखार्जस्मु स्वस्यात्मां स्वातू बाहुनिल्ममुकम।
इत्तर्वववाक्तविवुद्ध: पीठमध्य तदवेद हि।
नास्तव वामे प्रकालम्य सार्धा वा वायवच।
अग्रवट्टव विस्तारं स्वचुमुक्त सामान्ततम।
सपादं वाध सार्धा वा निपादं वा यथाब्रमण।
तत्पुर्व धनं स्वातुं नास्तु साध्वेदं बुः।
क्रमायो रामायुर्मा स्थरातु दिवस्य परिबल्पेतु।
धिव्याभागम: पीठार्ग विश्वक्यमद्वल्मभव।
उपरथ यत्व चेतियसे सर्वसमुपुण्य अवलु।
व्यक्तरचर्णम्य श्रक्यादु दारस्मुक्तम्।
पीठायासन्त्रितिकारणसम: ओष्ठवं दारस्मुक्तम्।
पीठार्ग दारस्मुक्तगुणे वेषे नास्ते बुः।
पुष्पकेश लाल्कं घोंठं नितिविशिष्टं पुभम।
एकाभिन्नकेश लाल्कं विषेक्यमोयक्याङ्कन।
बुः गहित स्थविः भगवान तनिहारितं।
वउँमुर्मर पीठानां सधितरक्षोपायमेके।
नामप्रथम प्रत्येकम्य ज क्षण सन्द्रवं न स्वत्वेदु।
(११९)

युज्ञीयादुः दशिणे वाके दीर्घे दीर्घे यथार्थम्।
विकावः वापनेकं वापोगता मुक्ततो वसेवुस्।
रिक्षामसमयस्वा सेव्या ब्रह्माशिवा परा।
पुराणसङ्गीताणाटोऽपि वयोस्येषी तु भाजिते।
पूर्ववस्थावर्मयासा सद्यसार्थोऽपि वरा।
धामार्थीवर्मनं हीनं तत्योऽपि तु पूर्ववर्मा।
अभ्यं युज्ञायकमभिन्नताः आदिविन्द्रस्तरः।
अध्यां कर्मस्या। प्रोक्तं स्वयायामविन्द्रताः।
धामार्थीवर्मनं तेषुवें पूर्ववर्मस्वस्ता भवेत्।
आकृतिचं बहुभागम् संस्थां तु यथा तथा।
रिक्षायसमि ब्राह्मणः यथां यथां यथाभवतेः।
स्वयायां तु वातावर्गं वस्तूरं रिक्षामुलवः।
न्यस्तस्ततुमुः स्त्रिया विशेषः तत्त्वद्विमृत्ततः।
न्यासानास्ति तु वर्माणं विन्द्रमिवः। विन्द्रः।
पीठमान्यानानानांतर्भवानं सच्चे विन्द्रः।
सच्चस्तसा: प्रायोऽलम्। प्रायाविवर्त्तेऽपि तु।

(२००)

रिक्षायसमि पीठे युज्ञस्व तु प्रभापतः।
ब्रह्मां चैव बिश्वान्तं विवुः: पीठमुज्ञस्वः।
प्रणालं तु बिभणेन लक्ष्यान्यंशं तथा।
विशा विमभक्तम् वै मध्याये अध्यात्मांः।
स्तन्ते तु पादशेत् मध्यायामसोऽर्थौऽर्थः।
पुषुले पीठसम्मानं भेषात् भर्गमः। भर्गमः।
मेक्षलाषार्थासुभागम रात्रं। (खालं) युज्ञस्वः परम्।
धामायतरं तत्समासे वै सार्यमथानिश्च।
कर्मांज्रोह्यां ज्ञानानस्ति वै स्पर्ध्योऽसम्भवम्।
मेक्षमान्याः: कार्यं तावेत् पीठे तु कामदम्।
उज्ञः बैचव पीठस्य रिखाका प्रविभाजिते।
एकाश्च भूतपि: कार्यं विभागा कर्णपट्टा।
मागाः मुखमत्त्रा च विभागा। लक्ष्यान्यशतः।
सन्तास्य पट्टं मांसा भागायाहत्याकंडुः।
सार्याणां कर्णं स्पाधिकान्न युज्ञस्वः।
सार्याणापि: प्रसादस्ति: कर्त्तं च विकृयकांक।
भूवं तु सन्तासङ्गीत्व संवागं सन्त्रानस्वपन्नः।
अर्थं तु मुखमान्यां च बृहस्पतिः च कर्णकम्भ।
स्ते: भूम्यस्यार्थाभिमानं। कर्त्तं सद्याध्युतीः।
(११५)

यावहीं मेरेलिङ्गहँ तावान् नीत्वत्य विस्तरः।
उभा तु पीठका नैया लिङ्गू शाङ्कर उच्चते।
स्त्रूतानीकं न कलेव्युमाताः शाङ्करस्य च।
स्मृतांत्रिक हृदे दोषः कुक्ते राधूविनाधम्।

शुभदिका (श्वभिन्न) तथा वापी वधी वेदी तवेच च।

शाङ्कर्पूर्णचन्द्र च वधी वपाठितस्तयाः।
अर्धचन्द्रा निकोणा च विङ्गाय वदापीठिकः।
आसां तु रुपसंवायां कथ्यामिन कीत्यो ले।
शुभदिका चतुर्था च एकेर्यञ्जया युता।
ढिनेकला भवेदाली यथी चैव विनेकला।
पुत्रवधावता चैव बुद्धी सवांवेशोभणः।

शीतेनतः प्रमलेन वर्ध्या वदा बुधः।
कायाः च महेश्वराकार मेकलाभिन्नकुलः।

महेश्वर सा तु विङ्ग्या गणणां बुधवितः।

पूर्णचन्द्रसमाकाराः महेन्द्रस्मिष्कला।

सा विङ्ग्या पूर्णचन्द्रा सदां सततं प्रणवः।
चतुर्था च पुष्ण वधी मेकलातुष्मोषितः।

श्रेयाङ्गा भवेत पदा किलक्ष्णश्च तु सूर्यतः।

सत्यम्भुमुकारः अर्धचन्द्रा तु सा मेकनः।

निकोणा चोथौं हस्तव वधूत्या च सदृशी मेकनः।

स्थाना चोरःपूर्वकः प्रवहस्ता सख्यानन्तितः।

लीक्ष्यावेंद्रभागेन बाह्र्यांसङ्गमितः।

मेकलाग्रंहनमनः खात चैव प्रगातः।

वाचस्तु तु पादीमें तु कारेर्यच्चव श्रेयुमानः।

प्रमाणादिकं कार्यं प्रणलं चोरः तथा।

पूर्णपूर्णभागन किलकां तदन्त्व कार्यदेवः।

विन्यासस्त्रप्रागेन सूलाध्य च तदन्त्रः।

जलभागविहानं तद्विदिशसुहोमानः।

ददाति शुभदिका चैव यथा धामः च मुक्तस्यः।

गोमहियान्वदा वधी यथी सवांवेशंसमस्य।

महेश्वर नित्विद्वदला पूर्णचन्द्रा तु शालितः।

वधी वशुंविनानाघ्यां पदा सौभाग्याविपी।

पुनः दशाद्विन्द्रस्य निकोणा शानुतासी।

वदयं योजनात्भवं तु पीठिकास्त्र कस्तितः।

कृष्णनिलोके दार्शणे दासाः तयः।

पाणिविद पाणिविद कायां सोह्रे सोह्र्योत्तमः।
रतने भावतु शस्त्रा रतना तु विशेषतः
नामायानि सहस्त्रीत कलामा भैरविग्रहे।
याब्रह्मवशः भवेलिङ्गं तावान्त पीठयां विस्तरः।
मानातिष्ठकं न तु विशेषतं उभयः शुष्करस्त च।
उमा तु पीठिका श्रेयं तिष्ठं शुष्क उच्छये।
एष्मेव समाश्वानं पीठिकानम् तु विलक्षणम्।।

चलाचलप्रभेदेन द्रव्यभेदेन फलभेदेन दशनुपरस्तरः कणिकलिङ्गक्षणम्

(i) सुआः
कणिकां चौथ मूलोहरणं वारं तथा।
शैलं चौथ विभेदः। पद्मेभव लिङ्गुपाचितः।
शिलायं तु वद्वृंभविविभुर्जून हृद्यम्।
नितृत्तं पुनः प्रकरणस्थानं श्वेतं लिङ्गुपाचितः।
श्रेष्ठायां वतो हस्तां प्रकारं गुरुः प्रकारं धिवचनं पुनः।
दाष्टक्षेथ नास्तां भ्रमणं प्रकारं लोहं स्तुतः।
सारणम् रतनं चौथ शैलं तु च तुष्टिकम्।
रतनं लोहं चौथ बाणालिङ्गं चलं स्तुतः।
शैलं च चार्यं प्रकारं गुरुः प्रकारं यथा।
कणिकानां फलं बश्रे सैक्यं मोक्षाक्षिणाम्।
ततteredतिः विश्वायां नागस्वरुपं स्तुतः।
नवरीमूखं मिलायां स्वादोमं रोगायाम्।
नवयाती नरसेवां चदरां भा वर्णान्यम्।
नेव वीमायां कार्यां कृपा मुक्तायां स्तुतम्।
आयुष्यरूपेण वृद्धं गुलिमित्वार्याविष्टः।
वधेत पुञ्जादेव प्रकरं भार्यां क्षणमानां फलं मेवः।
स्तिस्यं चौथ लिङ्गां न प्रमाणं न च विशेषः।

(II) मात् ५२

यद्य यद्य इत्येऽक्ति तदस्मये श्वेतश्वेतो श्रवणसम्पूर्वम्।
नवरत्नश्च संयुक्तं स्वादोमं प्रकाराययेऽ।
वल्लादेशः गतिः तदधवानमत्व स्वामकम्।
वैधेत (अ) तु लिङ्गः भार्या नवरत्नाभेदः।
एककं चौधिनः बुधमित्राचक्षुश्चकक्षुकम्।
व्यक्तिकीर्तिये चारं रतनानं उत्तितं कथये।
एकं वा ब्द्वारं वा नवरत्नश्च संयुक्तम्।
लिङ्गः यथा श्वेतं स्वादोम पीठे रतनानं बोधितः।
स्तिस्यं केवलम् स्वाम पीठे वा कार्ये वृद्ध।
श्वेतलिङ्गकीर्ति चारं लक्षणं पूर्ववोशेवः।
(१७०)
आचार्यंहोत्तेन वा लिङ्गं विलयस्य नाहास्तु गुलाक्तु वन्यमुखिण्यायोऽस्मात्।
बयोवतीलिङ्गायत्वं फलं वृणे यथाविधि।
नदीपर्वतवतिलिङ्गानां कैलासरोपणं भवेत्।
इह लोकस्य गुणधर्मं सृष्टिमुद्गितस्यकर्मम्।
रत्नविलिङ्गं पुस्तकायं फलं गुणज्ञानदायकम्।
स्वतंत्रत्वस्य मनोऽस्मिन् फलं स्वरूपार्थकम्।
स्वातः सदृशं तत्ततः मुखताविल्लिकसम्बन्धं वा भुदः।
कऽन्तु मानागचाराक्षाय सारणिवर्तितम्।
तोऽये वा मण्डले(प्रत्येक) प्रथमे वा उ(यो) तत्त्वज्ञानं वा।
सिकिंचे वाच हस्ते वा चाचत्वेऽवर्गे पुनरूपत्वः।
मोक्षे के वाच सिकिंचे वा गोमेते वा सार्वज्ञः।
सत्त्वं सुवर्णं स्वेच्छालिङ्गं सोक्तं तत्त्वातिकं भवेत्।
सत्त्वं विलिङ्गं सर्वः यथाविधि विलयस्यकर्मम्।
इह वक्तमस्य पर्वं के लोकं भूयाधिकम्।
अपाके वसे रत्ने अथं तत्त्वं सन्ततिमुद्गिते।
प्रत्येके लोकं लिङ्गं सीतकान्यत्वं भवेत्।
कालाथर्णम् शास्त्रे विस्थापिताय संस्कर्तः।
यात्रां विलिङ्गकालकुसंततु चापुकानगानां श्रावविचारवाद?।
लोकंआच्छात वा यमात्तु गुणसिद्धकेतु॥
निश्चितं वलनेत्तु स्मरनरूपं न वेलमुखः।
वेष्टे मसुरस्य वशेत्वे वशेत् तदविचित्रे॥
पवर्गं गहस्य क्षीरशिला सोमाप्रयाय तु भीतितो।
पुराणमार्गार्थीली यातीरस्मुद्गकृतम्॥
थुले सुहोत्तुलते लेवे सुरूपकान्यत्वं।
तात्त्वकं स्फार्तिकं चर्चकामं दुनार्थको॥
मणियं + + + भवुकावयायः पुलकः सर्वं।
सत्त्वं सुलभापितं भोजः विचारसिद्धान्तम्।
कौतुकं सारस्ततु? विलिङ्गसारस्याधित्वततामाम्।
वैश्वतस्य सहस्तरां रक्तकालस्तरम् हितं।
शुद्धसिद्धिपुरुषं तस्मात् + + ज्ञातिसंस्कर्तम्।
फलं सम्बाहु गुणाद्विप्रयायं मणिज्ञातिम्॥

gृंग्यविद्यालिङ्गक्षेत्रम्

(१) ४०६०
(२२१)

(२३०) २३४

(२) कालस्य

रत्नवीजसम्मानुस्तं पक्षेन लिङ्गः समाचारेत्। ।
श्वेतां च सृजमाराय पयक्षेतलविवृत्तम्। ।
यवागों कृप्या च पयोवृत्तविवृत्तनास्ति। ॥
बिमलेन लुप्तवेन चूर्णिन्यालोको दृष्टं। ॥
भूवेष्टक संरेष्टं तथा गुणवृत्तकर्षणं। ॥
पञ्चनिविर्गसंस्कृतम्य लोकप्रकृतिबद्धम्। ॥
एतेकां संविषया तुष्यं मूर्ति गृहीत देविकं। ॥

dवनवस्य प्रवर्ण्यांभि विबानं परं गुरुभम्। ॥
पवं चैवमस्थवं वा पवित्रं विविष्यं स्मृतम्। ॥
तवापरं प्रशंसानां आद्यं श्रीवल्लदहम्। ॥
तदविश्वचयुपगों च कश्यामस्तवान्ति। ॥
श्रेष्टां नीति तथा रक्तां मृत्तिकां च समाहरत्। ॥
तवा गोरूपवृत्तं तु मार्जिकं चूर्णिज्वेदः तु॥
काष्ठाय घृटं च श्वेतं पञ्चवींरं च बुढंवम्। ॥
गुरुं च गुरुं लेख्यं सैयं वृत्तिता च राशिपेशु। ॥
वास्यविलायस्यां पहिर्मित: लालाक्रियानकामविक्रमः। ॥
प्रतिवेदार्यं वर्णधृष्टं च वस्ताधिकं तथा। ॥
तत्स्यु कार्यशेखरं लिङ्गं विविष्यान्ति। ॥
वनामध्यामिं कुलाचारं दर्शिबचारानुस्मर्दुम। ॥
अवय्वस्यामिकं लिङ्गं कामकामसहृदुम। ॥
पुजामात्रानामो तु दययो निर्गम्यानुमः। ॥
लोकासीहृदशैववं श्रेष्टां लिङ्गः तु कामदृष्टं। ॥
पार्श्वलिङ्गामामुकं तत्तद्धा तस्मातानं तत्कुरू। ॥
लिङ्गाचारं पुपामानं तद्विभक्तं द्रादशाङ्गमं। ॥
पन्तसिकृतिकोंच्यों वक्तं वै द्रादशाङ्गमुलम्। ॥
लकारं द्रपः लं शोकं भूनेत्रं द्रपः तथा। ॥
नासिका द्रपः ला अवताराध्या चैवकाछा: ली। ॥
 शाशवाच्छति: कान्तेशा ह्रंगका द्रपः लामादा। ॥
 कान्तेशा: पुष्पकां द्रपः ला नासिकाप्रदः। ॥
 द्रपः ला अयतनं तेष्य तङ्गानं नेनुनानात्मभृतं। ॥
 नासिकानां च वृहि: दृष्टं भूलका चापः लागता॥
 द्रादशाङ्गमुलविश्वारेच कणविवीकांकाछा: ली। ॥
 भूमोलेऽस्मौस्मौस्मौ चैव उभयं कणं समातत:॥
 जदायुक्तसंयोगं शाशाकाछकिलबंधसस्मृतं। ॥
 दृष्टं तत्त्वं कुष्ठलीक्षितं दिव्यांश्रयङ्गशिविनं। ॥
(122)

शिष्यमत्वकमण्डलम्
प्रासङ्गिकमलिंकुण्डकर्मिण्वर्गीयमरणप्रभम्।

१. चंडोजातः
सतस्मायःश्रमणज्ञकमुक्तेस्वरम् ज्ञानावसायरसिवि।
अब्राह्मानिविष्णुः स्तुतिपरस्तर्याविचयेऽयौः।
बंदौवः सहस्रं कलाकारःविष्णुः परम्पराम्।

२. बामदेवः
गौरीः कुकुः मुपलः तसतिकः व्यावहरणकः
भृविसयात्तात्त्वशस्त्रस्तुतिसतिषि मार्गां सारणालः।
निःशिल्पवति भारद्वारः प्रहारिण्व नीलावलाशिययम्
बंदौ दृष्यायाश्रमणश्रमांचकश्यः वर्गः हरस्त्वोत्सरः।

३. अरोरः
कालार्जरमहाशाबद्धातिरितिम् व्यावहारिकः
भृलेपुलितातिरितिकः सुश्वरः वास्तुचक्रकुः रूपः।
सत्तोत्तरवालुकलितिशिवः कलाविनोमाचरम्
बंदौ देवकालिनीश्रमणस्तूनिं भृविस्ततिसतिषिम्

४. तत्तुजः
सङ्गतिसिद्धान्तात्त्वविशेषस्तुतिलोकवशिष्णम्
गामाविश्वकथितिः सुवृत्तिः सुवाचनः प्रथा यस्तावाचारः

बालेश्वरुलितितिलिपुष्करःभागवानविषययम्
बंदौ विषयः गड़सुलिपुष्करः तत्तुजःरसायनम्।

५. ईशाः
व्यावहारिकः श्रमणः च बर्तमानः श्रवणशास्त्रविषयकः
तत्साहः रसायनरतिः स्थितिः सवः गोभिः।
बंदौ तात्त्वकालिनेभास्तास्वरूपः सुश्वरः

शालींकानुमस्य
(१) यूणा आः
(२) कार आः
(३) बुध २००

बालविज्ञानम्
(१) पूर्व आः
(२) कार आः
(३) बुध २००
( १२२ )

लोहज्ञि ज्ञेयम् (i) सुश्रुतम्

(II) भृगुपतिन्धर १९९
(१२४)

सोमराज : महाराज राजा नाटकम्

वृत्तान् तथा ध्वनिज्ञानोऽन्तरः विज्ञानं नवमं भवेतः

विज्ञानाकुण्डकिनं दु: पापुपक्षी जनान्तरः?

कुणादाय चार्यनः तच्चैर्कालः लातः

अध्यात्मसत्करं दु: परिपत्रणं संख्या।

एकस्य कः तत्त्वेः तु विज्ञानं मुक्तवातिमू।

वचनां वर्षं जयं च वचनं च जयावहं

विजयं भारुरां साधनस्तिकालः गुलातिरं

अद्भुतः पुनस्लेवमभिन्नानां विदाविभि।

पुनः स्वाजः तमभेदोऽन्तरः विज्ञानं मुरुच्चमानसः।

मनोहरः श्रीमुखमयः चत्रेऽगो महृत्तमः

आनंदः च वृत्ता व्राहं श्रीपुरुषमः निन्द्वधवः

हस्तान्तरितिज्ञानं मुरुलुक्तानि भीमः।

ब्रजः ताराः तरो विर्भिविज्ञानां कथिता कमालः

चतुः परिपत्रणं विज्ञानं मुरुशान्तिपुलमध्यं

हस्तं विज्ञानं द्राक्षोतरवस्थानि च।

अद्भुतोमलायानि च निजानं तु भ्राणकम्

सन्योगिनामऽपरस्ते सर्वकारणां — साधकम्।

हैमं रोकः तथा तापः कांस्यं च पितां गः तथा।

केशु नागः समवः स्वाजाणलोकः तोषकम्।

हस्तं च वाणी लोकाहिः धातवः परस्तितितः।

कामातिन् च कार्पीच अद्भुतोमलायानि च।

लोकाहिः च कतं च पुष्येच सर्वकारणः

सन्योगिनामऽपरस्ते सर्वकारणां — साधकम्।

लोकाहिः द्वितीयाकारायम् मान्यान् कामातिन् तथा।

पुनः ज्ञानं च विधा ब्रह्मवृत्तान्तः

ब्रह्मवृत्ताद स्वमेः विज्ञानं हद्दशाते वज्ञायत:।

कार्यस्वामसत्यायाम एकां ज पृष्ठकम्

सत्यार्थाः मध्ये बाह्यः च राजसः विदः

सत्यार्थां सीतां पीठाऽपाल्लोऽ हं प्रद्वर्णम्।

अद्भुतः लम्बं विज्ञानं पुरुषं च चक्रावतयः।

सत्यार्थां महाराजेऽपाल्लोऽ भविष्यत:।

इदं ब्रजः तथा द्वितीयस्य व भूमिकामाः।

महासामाज्याः निर्मात्रं विज्ञानं वेदाः

अद्भुतां च च भवार्थात्माभिमाणं पृष्ठिकम्।
(१२५)

शैलजल्लिङ्गम्

(२३) मृत् आऽ

(१) मृत् आऽ

शिवापि च सुविद्यया जातिेद्वातिरिक्तेत्
शेषता रक्ता तथा पीता क्रणा चेति चतुर्विचा
गोरीरक्षत्वर्णमा भाषणां प्रशस्यते
वपाबोधुकुनाता नूपां प्रोक्तेऽते कमात्
रजस्वलसंघं तेव्यानं तु महस्थयते
भैषज्यमुखसंकलिता श्रद्धां तु समृद्धिः
वनं तु दिबो दुःखा सर्वसंपक्की स्मृता
ता चोकरणःकिलाः तथा चार्क्ष्यः रक्षामयः
अभिदम्यात्मका या वृन्देताः प्रयत्ति
दिव्यं स्वाममुखं पूर्बं दैवा गणं तथा
आहुरं सुरलिङ्गं च आर्था रात्रिसंगं तथा
भृगुं बाणिङ्गं च लिङ्गं नवविंभेति भोतु
पताका असंताकरा सदासाक्षातिरेव च
आवं वा मुक्तां वा पातलासावलान्ति:
सत्यतलसानं प्रोक्तं लिङ्गं स्वाममुखस्य तु
दिव्यं स्वाममुखं पूर्बं मुग्धोत्साहमेव
दैवतं गणं प्रोक्तं मध्यमोमेव च
आहुरं सुरलिङ्गं च आर्था चवायोमेवमुखम्
भृगुं लिङ्गमेवं मध्यमं लघमं भेलु
बाणिङ्गस्य वृन्देताः लालं तु विसर्जयेत्

dैविकं चार्क्ष्यं चैव गणं मानुं तथा
एवं चतुर्विंचं लिङ्गं दैविकं लघमं च्युतं
दीपकारं सर्वलिङ्गं निम्नोत्साहमावितम्
रेखकोटसंडुक्तं तद्दसुरलिङ्गमकितम्
वयोऽतुस्तं धारा करार्जलिङ्गमाकिति
वहासुतिम्या ते दैविकं लघोम्येति
कूशाद्यमस्य फलाकारं मानुं तुच्युताकिति
वृषःक्षणाकारं कपिलस्य फलाकिति
तालीतलवकारं गणं मानुं च्युतं भोतु
(१२६)

मूलं स्थूलं भवेचित्तं नालिकेयकलाकृति।

विज्ञानसङ्गमात्रां ब्रह्मणविचारायत।

ढारं वा गर्भमानं वा हृद्मानमात्रां वा।

शिवालीयमेत्रां ब्रह्मणविचारायत।

(३३) का० आ०

स्वयम्भूवर वाणिज्ज्ञं दैविकं चारितं।

गणपं मानुषं लिङ्गं धर्मकारं ज्ञानविचार।

वर्षादेवोविभिन्नं लिङ्गं स्वयम्भूवर्षादेवः।

विवेचं संस्कृतं वर्षादेव वाणिज्ज्ञं वर्षादेवः।

धृष्टं च स्थायितं देखकार्यमुक्तिप्रविषयं।

गणेन संस्कृतं लिङ्गं गणपं तदुच्छिन्ता।

मानुषं मनुजीविवः स्थायितं तद्वर्षादेवः।

संस्कृतं वर्षादेवं जीवविधिकं च स्वरूपितं।

साध्वेदिककल्पः सः सदाविद्योपविषयं।

धारालिङ्गं च शैवेचित्तं मुखकार्यमुक्त्वर्षादेव।

लिङ्गं च वर्षादेवं स्थायितं तद्वर्षादेवं।

(४४) लि० नि०

अश्वात् राममधवायं जीवलिङ्गव्रूपायं।

हृद्मानं नवारं लिङ्गवर्षादेवं हृद्मानं।

उत्तरं वृत्तं प्रकर्षमं प्रस्तावनात्मकं।

सुधंहस्तायायायं पादवृद्धयं विहस्तकम्।

कृत्यं च विन्यासं पादवृद्धिरुक्तमात्।

मध्यमानं च लिङ्गानं पादवृद्धिः नव कीर्तान।

युगहस्ताधिकारं च विहस्तकारं।

आयामं सतहस्तं च नवहस्तानमेव।

उत्तमं लिङ्गानं पादवृद्धाय यथाकामं।

विभिन्निश्चितोऽयं पदस्पर्शकारं।

पादवृद्धाय भौऽणं शौऽणं विहस्तानां समुंजुऽव।

संघातसः यथांश्रेष्ठं लिङ्गानं पादवृद्धिः।

हस्तादि नवहस्तानं गृहस्तिअवस्थनं सं० अभिवाहनं।

वे चां भवेचित्तं भां च संवारधवनायकम्।

पादुकां महतेचित्तं महतेवं पारतरम्।

ईश्वरं चोरं शिवं शातं वे मनोऽहारकम्।

(व) अ० ध० २०१

(सदामकं) वामदेवमोरकम्।
रस्तावार ज्ञूण (i) गुण आ

(१२७)

tतत्तुर्भं तत्त्वाणं मुनुज्ज्वयं च विजयम्।
किरगाश्चमोराश्रवं श्रीकर्तकं पुष्पवर्षनम्॥
पुष्परीकं सुखवनायमुसायों विलेवबरम्॥
भिनेनं भवणं नाम (घोर) महाकालं नामस्यत॥
तत्त्वायं सायतु पारम्पर्या हर्षादिकं नवान्तकम्॥
पाराभवं दृष्यशा च पुनः पञ्चपितासं संख्या॥
भिनकेन्द्रियलक्षणः तथा इश्वरुलब्धितः॥
तत्त्वायं बुक्कुन्हुथा तु विगताविकं शतम्॥
एकाकालाष्ट्रणुमुख्यं तिर्जुलं संवादितम्॥
पांडरीकेयिकं चैव शतावधमुखान्तम्॥
अकालवेदेशानगुरुपर्वताय रक्षा वुद्धिस्वर्णम्॥
एकोनमुखान्तकत्वम् — वस्तिवपांताय मृतम्॥
तत्र श्रुत्त्विकृतं न पूर्वमानविकल्पनात्॥
दिष्टाबर्शियुक्तरचतुर्दशाविवाचनम् ।

dुर्गाप्रामणिकों भ्रमामें दशम्वेतः।
चर्चेशस्यायां संवादितचतुःसतम्॥
इति भाश्चालणसित्रज्ञातां मानं संवाच समीरिताः।
मौतिकं च प्रावणं च वैकृत्य स्वर्णिकं तथा।
पुष्पं सर्वकं नैवं रक्षणं संस्कृतिलितम्॥
नौहर्विनाछवितं न जिज्ञासां रूपिकं रक्षणम्॥
वाधाप्रामणां न स्वर्णिकं देखेत्॥
स्वायांसुविपिनावर्मणीयपरमम् करियेत्॥
स्वर्णिका दियु दख्विया भिमानिर्देव पीढीका।
तथवायांसुविपिनावर्मणीय परमम् क्षिप्पवाः॥
एकाकालाः समारम्बः च बुक्कुन्हुलम्॥
वर्णां तिर्जुलावर्मणोद्वारां विषया॥
अत: उच्चं प्रवद्धयम् रस्तावालिकवल्लध्मू।
रस्तकं दातुं चैव लोहाकाष्टविनिभिमितम्॥

tभाषानुमृत्तमूं च प्रमाणं यस्य याववहस्।
यथाक्रम विवाचारं प्रापं विति ? (प्रासत) प्रुक्कु पुनर्कु॥
मुखाप्रामणाभोद्यवन्त वहानितं संख्या ?।
वेयां विविताविताभाव पवायकविनितम् ?।
भवानोज्ज्वला संकेत अकालवेदेशान्तम् ?॥
सत्त्विजुवपयथारणु च देवमारम्बः ॥
एकादशानुमृत्तास्मि वृद्धि नवान्तापुरणवस्ते॥

tवधानान्तुभम् कथावामययपरिणयित्वा॥
सिंहं शरीरं जंयं जिज्ञुआं नुसामं च जयवहस्॥
विभाज्यं भारुं भों लब्धं नयं नवं मतम्॥

बिधानमन्मानांनि लिङ्गायुक्तांनि वै नवः।
ब्रह्मुग्रकुदयमात्रः लिङ्गां वर्षेत रमः।
एकादशुधूलोज्यवेः चथे लिङ्गायुक्तो दयकसमसमुः।
भद्रमन्मानायं शारस्वद्वद्धम्वा चतः कमात्।
मनोहरं श्रीमुखायं सूक्तेतो महादेवसमुः।
आनंदः च सुवन्द्वायं श्रीपुण्यं नन्दवन्द्वनमसमुः।
इति भद्रमन्मानांनि लिङ्गायुक्तांनि चायकः।
अर्धुग्रकुदयमात्रः च पुनर्मानानि पुरवयुः।
रत्नान्तः तु नामानि कथितार्थयज्ञस्तितिसवर्त्तीन्द्रः
लिङ्गं कर्त्तव्यं सूर्यकामसमुः।
ब्रह्मुद्दृश्यकालां नुण्यामेवपुण्यातिरिच्छ्यायः।
मणिमीलकम्पार्निरकरावतेवप्रवालः।
सर्वकालोत्तरोऽवतः।
महानीलः सुरीवर्षः सरिष्यकृचः सीत्युः।
परमेश्वरः विशिष्टाधिरिति रत्नाधिष्ठातः।
शारस्वद्वद्वयायं च लिङ्गं कुण्यता सामदम्।
समोनिमानसंनुक्तः च अर्धकामस्वदम्।
किता योद्ध च कर्त्तव्यं चातुरज रत्नं तथा।
धर्मकामः चार्यकामः च चार्यमानवताकामः।
त्रिनिम्नाि कामानि लिङ्गोद्यामानभिवेतः।
यादुवन्यं भवेलिङ्गं तातुवन्यं च पीठकम्।
धर्मकामं च तदुष्ण धर्मवेषं स्यात सुपुर्वजितम्।
नौसरकतं लिङ्गं पीठक श्रेयविशेषः।
अवंकारं तु तत्साम रुजितं चार्यस्तिते।
केवलस्वं यथा वर्षां इमांकामं च नामतः।
इमांकामं संसारोति यथास्तित्वाने रतः।
कामलाहिंसिद्धं संसारोति यथास्तित्वाने रतः।
कामलाहिंसिद्धं संसारोति यथास्तित्वाने रतः।
भारुमार्गिण्याः च वेष्विनीताविरागः।
भारुमार्गिण्याः च वेष्विनीताविरागः।
कामलाहिंसिद्धं संसारोति यथास्तित्वाने रतः।
कामलाहिंसिद्धं संसारोति यथास्तित्वाने रतः।
इमांकामं संसारोति यथास्तित्वाने रतः।
कामलाहिंसिद्धं संसारोति यथास्तित्वाने रतः।
कामलाहिंसिद्धं संसारोति यथास्तित्वाने रतः।
कामलाहिंसिद्धं संसारोति यथास्तित्वाने रतः।
भारुमार्गिण्याः च वेष्विनीताविरागः।
भारुमार्गिण्याः च वेष्विनीताविरागः।
कामलाहिंसिद्धं संसारोति यथास्तित्वाने रतः।
कामलाहिंसिद्धं संसारोति यथास्तित्वाने रतः।
इमांकामं संसारोति यथास्तित्वाने रतः।
कामलाहिंसिद्धं संसारोति यथास्तित्वाने रतः।
कामलाहिंसिद्धं संसारोति यथास्तित्वाने रतः।
कामलाहिंसिद्धं संसारोति यथास्तित्वाने रतः।
भारुमार्गिण्याः च वेष्विनीताविरागः।
भारुमार्गिण्याः च वेष्विनीताविरागः।
(१२९)

अतः परं प्रवक्ष्याति बाणलिङ्गायार्य लक्षणाम् ।
पूज्वाराधिकाये सत्यं सत्यं चिविरारितः ॥
(एकस्यादि सप्ताहो धारीसर्वाचार्यां नित्यसंधनशक् नरसिद्धि) ॥
एकस्यादि द्वितीयशनास्मात् सत्यं लक्षणाम् ।
एकादशं स्वयं देवसिद्धां धूलप्रदीवितः ॥
उद्देश्यार्धं हि यतस्तं ध्याणं निविद्यं तथा ।
ब्रह्माणि चार्चितं लिङ्गं तथा वेदांसंहस्तक्षम् ॥
पञ्चाश्च लोकपाठीश्च पद्यं निष्केर्षतुना ।
सप्ताहो वपशेनादय वाप्पादानं वसुभिमस्याः ।
नवाधृतिवाचं च दशायं हुन्न विषाणिनः ॥
एकादशां विषाणाः सूर्यं दिवालक्षम्भः ॥
ब्रह्माणि वाप्पादानं सर्वस्य शाकायं शर्कस्याः ॥
एकादशं चतुर्दशां विधित च यथाकामः ॥
एकादशं स्वप्तिः लिङ्गं गुणं च पृथिवीति ततः ।
मुच्छते सर्वपाठीये सर्वस्यार्थक्षमेष्ट च ।
द्रष्ट्वन्तं च तथा लिङ्गं स्वप्तिः भक्तिततोः ॥
मोदते विवक्षण क्षयं स गोइवार्षितकः ॥
व्यक्तं च तथा लिङ्गं पूजितं च मुखापुर्वः ॥
अवक्षेत्राणांमृतां च लभते नानां संवेयः ॥
पुनर्मेघः गुणं गुजारे व पूजितं ।
अन्नमयासनान्यायकाः स्त्राणिः सः भक्तिताः ॥
सुतापक्षाविशेषः पञ्चाश्च तथा ॥
स्तः वाप्पादायो सवाचार्यां वसुभिमस्याः ॥
सप्ताहो बाणिज्ञां तु सत्योदयानसप्त लभते ॥
अपदायं तु यदां लिङ्गं पूजितं पृथ्वीति ततः ॥
गुप्तस्वप्पादानं लभते शाकातास्तमाः ॥
नवाधृतं तु यदां लिङ्गं पूजितं च प्रयत्तः ॥
स मुक्तः सर्वपाठीये सर्वस्यार्थस्तमाः ॥
सप्तकृत्यनिन्दणां निष्केर्षतुना शाकाताः ॥
विविधोः दशायं च लभते नानां संवेयः ॥
एकादशार्थं च तथा सर्वाद्वियनानार्थः ॥
द्वाराधृतं तथा लिङ्गं गुजारेन्द्रमेष्टः ॥
स्वयमेष्टानस्तम्भां लिङ्गं तु अविचारं च सर्वथा कृपः ॥
पृथ्वीनिधीतिः च प्राप्यल्लो नानां संवेयः ॥
चतुर्दशार्थं लिङ्गं तु सर्वाधिक देवार्थिश्वः ॥
दशानिधेनक्षेत्राणं च फलं प्राप्नोति मानवः ॥
अचलकुम्भेदु मानुषाचलकुम्भेदु—

आयुर्विज्ञानकुम्भेदु:
लिखितयामे विकारागे चवुऱ्यतरसः कमातु।

(i) कऽ आऽ
सांस्कृतिकरस्तः सुरेंद्रनाथके हिजः।
आचार सर्वसम लिखूँ विशिष्ट परिक्रियातः।
लेखः समयस्वरूपांशः प्रत्येक नवाचा संलगः।

(ii) सितेकऽ
सांवीचायसुतायसस्मुचरणोत्तरात्मक्रियायमः।
दलब्धकुम्भलनविशेषवाणीगृहसत्संवर्धकः।
दैः चेतेकः रसायनज्ञानवानिविशेषसः।
राजाबाबुसुरेंद्रसर्वांनामके लिजः सिद्धकुम्भकः।

समन्वितः
आचरं तु सर्वोत्सवः तीतीयं वर्षमानकः।

(i) मयः १५
शिवाजिकः तीतीयं स्थायतुः स्वस्तकं भवेतुः।
अध जन्मावरणां सर्वोत्क्रियाकः।
सुरबद्धश्वाऩां धूऱ्यं वर्षमानम।
वन्दितमः विजः शाखामाज्ञानवर्षकभवः।

(ii) बे आऽ
लिखितयायेन विभागेन तु एकांकं चतुरयकः।
मध्ये व्यापमं तु वर्षवं बृहत्तमापंवर्षकमः।
समन्वितः त्यांतः विचारामकं तु राशिबद्धम।

(iii) पूऽ आऽ
चतुर्रथदर्शभावादन्तः समवेत तथा।
तदृष्टः चृतमेव स्वानुभावः सर्ववस्त्रसमस्म।
समन्वितः प्राकृतेऽव्यवहारामनः अनु।

वर्षमालकुम्भः
भाषुऱ्यतः तथायामे सर्वांचं चतुरयकः।

(i) बं२आऽ
विष्कारायामन नवांण बृहत्यकरः।
बद्वद्वस्तुभावां बा प्रकटस्तुभाविकः।
बुधग्रहः ग्रहः बा वर्षमाणे चतुरविहः।

(ii) पूऽ आऽ
चतुर्यृपेदयः तु प्रकटस्तुभाविकः।
बद्वद्वस्तुभावां सत्यायामाणव्याविकः।
वर्षमानमितिः प्राकृतेऽव्यवहारीनामस्मातः।

(iii) पूऽ आऽ
चतुर्योत्सिद्धि चायामे सर्वांचं चतुरयकः।
अद्वितीयमाणे नवामाणे बृहत्यकः।
वर्षमानमिति लिखूँ विशिष्टकमः।

(iv) मयः १३
वेदयुतस्तात्त्वार्थां भूतवर्षभूयकः।
बृहत्यकः बद्वद्वस्तुभावां तत्त्वायामाणविभावः।
(१९२)

शेषाविचरकत्वम् ्
लिङ्गायतम् दशांशे तु गुणांशे चूँचुँचकर्मम्।
बस्वथें चैव ततुर्गम युगाश्च प्रभाविताकारणम्॥
शेषाविचरकिंवित स्थास्यवधानान्वय कारणः।
ब्रह्मवेदवरोहो वा पनत्वश्चवितकर्मम्॥
पुष्पदीपांकृतियो शेषाविचरक्त्वम् चूँचुँचकर्मम्॥

(ii) पूर्णाः
सप्ततिहाराणम् तु पनत्वश्चवितकर्मम्।
ब्रह्मवेदवरोहो तु गुणालङ्गाणशक्तिः॥
एवं विधानिः प्रोक्तं दिहारिनां कामेषुः॥

(iii) सुप्रारतः
आमर्ग दच्चाकृतिा चूँचुँचक निर्माणः॥
प्रस्थार्थम् च निर्माणेन चूँचुँचेन वृत्तकर्मम्॥
शेषाविचरकिंवित स्थास्य भूमितमेवतिप्रवृत्तम्॥
सप्ततिहाराणम् तस्मातः पनत्वश्चवितकर्मप्राप्तिः॥

(iv) मयः
ब्रह्मवेदवरोहायां ततो ब्रह्मवेदप्राप्तिः
उक्तमां दिहारिनां तपस्वितां तपस्वितां विधानादिशिपिः।
सप्ततिहाराणम् तिघामां सप्ततिहारानुविधितम्॥

स्वस्तिककलितः
लिङ्गायते नवोंगो चूँचुँचक प्रभागः।
बस्वथें तु गुणाशेषे ब्रह्मवेद्युतुष्टकर्मः॥

(i) अर्थातः
नवाच्च लिङ्गायते सद्यं मध्यं गुणांचकर्मम्।
बृंहे गुणाशेषे दैविक षूरेवेश्वत्स्त शस्ये॥

(२) द्वैप्यविकसनम्
पन्तधाररस्तःतायां नवाच्च द्वादशाधराकः॥

(i) सुप्रारतः
धारानिर्मिताः निरस्तकलितविविषितः॥

(ii) पूर्णाः
धारानिर्मिताः जवोंगो खृस्तां तु प्रजापतिः॥
पादाच्चमिकर्मृत्तं धारालिङ्गः प्रशास्तकर्मम्॥
अथो ब्रह्मवेदवरोहों कृष्णां द्वाराधिकारः॥
कर्मं भोगाधारार्थ मोगारी लभते सुखम्॥
एतत् दिवज महाप्रजाः ! सवीकारप्राप्तम्॥

(iii) विषयः
पवौंसमलिङ्गः च धारालिङ्गः विकल्पितम्॥
बस्वथे द्विरुचिय तनूः परिकल्पेते॥
वृत्तान्तस्य तु शिवाय धाराधिगुरुः॥
सवीकार शिक्षानां धारालिङ्गः विध्या मतम्॥

(२) मृणेद्धारायाम् वा कलायं गुणार्थ तस्मादूच्छ तद्भावास्मद धारायः॥
एवं पुरुषाचार्यास्मात्रस्तु योक्तं धारालिङ्गेइव विधायीः॥

सहस्रलिङ्गः
(२) द्वैप्यविकसनम् विध्या महाकालिकितम्॥

(i) कार्तिकः
एकक्षरिकानुविधिः विषयायामेव भवामितिनितिः॥
(१३२)

(२) मय० ३२ गृहालागे सर्वांगमधिकरे धाराविष्कारः पद्मपालकमेव।
एकक्रमावतं चाँपप्रमर्ताातालोहं त्रेंखाया लिङ्गमः।

(iii) शिष्य ० सर्वांगमधिकरे धाराः: स्तुः पद्मपालकम।
पत्तयोनीकारासातसमातसायाताः।
एकक्रमान्तः तु धारायं पठवविष्कारसंस्थया।
कृष्णाभासां निर्ज्ञानं स्वातांत्रिकः सत्यसमक्षः।

० आतमशिवाचिकधर्मः
इत्यवान्द ज्ञानोऽय वन्मयवचन गुणाङ्गकमः।

(i) का ० आतमशिवाचिकधर्मः
पद्मचापाभवनांतः तु वुज्जंगाभये युगध्वने।
गृहविष्कारं शान्तं सर्वविष्कारः।

(ii) पूर्व का १० अर्थे मूले च मध्ये च प्रमाणं सर्वसमस्याम।
धारामण्डः वन्मयाः हुलं व वहवागमुंडः।
समातसातसायाः संस्थयाः तुम्मृः नवसमागिर्मकम।

(iii) मय० ३३ रसमूनिवसुभागे वुज्जंगाभवने।
परिचयं नांतोऽ ज्ञानः तु बुः।
तिरिरियं गुणायमृतं तिरिरितुः।
झाण्डादर्शभागे तत्तः (तत्तः) ज्ञातियं स्वातः।

(iv) शिष्य ० ३६ लिङ्गोऽचे तु नव्रोऽ वदस्तुवुज्ज्ञानकः।
ब्रह्मविष्कारः ब्राह्ममानवः कामानाहाः।
लिङ्गः ज्ञानिकान्तां भविते सर्वसभे तु तत्तः।

(v) बीरं ० अर्थे नवध्वा हुलं व वहवागमुंडः।
पद्मचापाभवनांतः तु वुज्जंगाभये।
० आतमशिवाचिकधर्मः लिङ्गः।

(१) का ० आतमशिवाचिकधर्मः
मुख्यपद्मवमस्य ततो बहः सर्वांगमानवसभनम।
पुजाामण वस्मस्य द्विस्वपनां भजेतमाता।
अयोध्याज्ञानां तत्र तु गुलमेंकः प्रकर्तितम।
धारानां चतुर्वृत्तं निवेशं चाचवकसमक्षः।
चुऽदिशु चतुर्वृत्तं निवेशं प्रकर्तितम।
कुत्ताबककौकौकौः तु मुखमानवे कुत्ताबकम।
मुक्तेनौनौकनौऽत्र तु नयोध्यायमाण लोके तु।
सेविन्द्रमृताः शतानां सावसाङ्गिक वहमृदः।
सत्तामृतां भूमिविस्मितं कारयेदुः निर्माणनिवव।
प्रतिमालक्ष्योपलितम् भाग्येश्व समाचार्ये।
शेषं लिङ्गमवदारां कार्येलक्षणानिवव।
बहः सर्वांगमानवे तु भोवः पीठस्थे अभुः।
(२१३)

(२) रूप

सुकृतभूषण त्रिवेक्ष्यं स्थायिकर्षणं चतुर्विलयम्।
लवणे च तच्चकर्षणं तद्विलयं नष्टविलयम्।
समुद्रं च तच्चकर्षणं तद्विलयं नष्टविलयम्।
पद्मस्यपुराणं वियत्तं चुंबं कुलकर्षणम् तयांगारे।
ग्रहणं तत्रः स्यायार्थ्ये शीततापानिनिश्चितम्।
सयो ब्राह्म तथा गृहीतं तत्पुरूषं च तुपुरूषम्।
जगत्म च तवेश्वरं योगिनामस्योपचरयम्।

रूपप्रतिमा

तिरं—रूपप्रतिमा लिङ्गोऽजैनेति।

लक्षणम्

(१) लिङ्गोऽजैनेति।

(२) अ० आ०

(३) द० कामिनोऽजैनेति।
(१२४)

(iv) मूळ आठ

ब्रह्मविवेचनेन वा हंससुकर्षस्यः

लिङ्ग कृतीवेचां, ब्रह्मा हंसस्यं तर्ये वेचं

विष्णु वराहःकृतं तु लिङ्गकर्मः प्रकाल्ये

हृद्येवंतुलंसमतः ब्रह्मचित्रः पाल्ये

लिङ्गमये तु कर्तव्यं पूर्ववचनंशेषम्

अर्द्धे तत्र पाल्ये तर्ये महुः यथा

(v) कारो आठ

भागां पत्तु हिङ्गस्य सुतां विभजन्ति

कण्क्ष योगानंक त्यक्तवा मूले चैव तथा भवेत्

सम्ये कार्ये दीमांसचन्द्रेशर्पुलिताम्

अजस्वीण विभवाकां दौ नमस्तुल्वानुकूलको

शर्मां विभवलिङ्गां शारागामुस्वानायेन

लिङ्गोऽवाद्येव समसयस्ततासुरे सर्वनामनम्

लिङ्गां सद्द्वाल्येवां मानवनेव कार्यनम

ब्रम्स्त्य हिन्दुस्तनेव हंसस्यं तु कार्येत्

हृद्यवाणिः श्रीस्तिति कार्ये स्तुर्तां

कार्ये दिन्वीशरस्यम्

ब्रह्मां दिन्वे भागे जात्वं तु न दुर्योगम्

पूर्व लिङ्गोऽवाद्यं ज्ञात्वचन्द्रेशरुष्यते

(vi) शत्या

धर्म लिङ्गोऽरुभवं वच्ये लिङ्गकालस्यः सम्बन्धः

नलकां पाल्यस्य-तलं लिङ्गं बुद्धसामायुम्

चन्द्रेशवर्तस्य कार्ये तु द्रव्याः

हृद्यां तु धंसस्येण धुर्यं गो वामपाल्यः

लिङ्गु-रामपेण दलिताः त्यन्यायः

हृद्येवंतुलंसमतःश्रीस्तिति रक्तवयामुनिभो परस्य

पौर्णमाणी परं लिङ्गमये लिङ्गः श्युमस्य

नलकारसि स्यां पाण्ये लिङ्गोऽरुभवस्य

धर्मस्यते तु जपाजर्वालस्य

लिङ्गकालस्य मध्ये तु चन्द्रेशवर्तालं

लिङ्गायत्त्रश्च वच्यायस्य बाणार्यां

प्रस्त्ये वाराहंत्य पदं लिङ्गायत्त्र

वर्तालस्य बाणार्याः

(vii) श्रीत्वा

लिङ्गकालस्य मध्ये तु चन्द्रेशवर्तालस्य

लिङ्गायत्त्रश्च वच्यायस्य बाणार्याः

ब्रह्मचर्यं चेरं स्वप्नस्य दयामोगतो हृदिः

भामन्नित्य वास्तवते तुर्यस्त, स्वप्नस्य शर्मः

हृद्याः सत्वोऽशिष्यत् कल्याणांस्यस्य लिङ्गायत्त्र

वज्रगीतिः शुक्रकाः वकल्यां जाज्ञामवस्थराः शहर्वकाः विवधायाः

प्रियानं विनाशावधिकारं तु वृक्षायाः

तु अमरं श्रीलक्ष्म्याणि कल्याणांस्यस्य बुद्धिमुक्तायाः

श्रीमाननेत्र शुक्कारं वकल्यां जाज्ञामवस्थराः शहर्वकाः विवधायाः
ऋषिनि भूमिः
चतुःस्वम् निविन्तं च जटामुक्तमण्डितम्।
व्याघ्राशमर्वर्गे जानुपरिच्छचे च समालक्ष्यतम्।
नीलावध्वरसि च संयुक्तं रत्नवर्णांऽशेषमितम्।
हरोप्रीववशक्ति कपालमालालय्य।
कर्तरत्वकश्च स्यादु ह्यवस्तमय्याधिपि वा।
पञावरं च वनं वा रलोरनिक्रियः।
कर्क्क कष्टिस्वरूपं स्वल्केः वृत्तिमानिन्तम्।
वाहुमुखाविन्दमेव सर्व्रश्रणयूपितम्।
वासे द्रु लम्बपरं स्यादवासे मकरुक्षलम्।
आचमनहर्तं सद्वं वर्तं वामहस्तक्षे।
अपरे वासस्यो तु हरियाद्रक्षारणम्।
सहुकट वामपातेऽदु च जानेवरसम्वितम्।
दक्षिणे चारण्युभयक्ते नागं गज्जा जटान्तरे।
दुर्वसिभम् सुकुमरः सुकुमरं स्यायमुक्तान्तरे।
मध्ये चारित्वकः स्थाललाटे चैनेनमुख।
स्रीवस्य वामपातेऽदु कालकूटसम्बितम्।
यथा-व्रजपतिरं संवर्त्तात्मकाः।
स्थानं भारसं वचि पारं मुनियोतिम्।
एवं तु कर्ममुः स्यादु वामभागे तु पारं वती।
उतमं वेदवेदेन भारवेत्वमासकम्।

(1) मानो

(2) विषयं पूर्वं देववेदें बुधाभवे तु कार्येतु॥
तस्य दक्षनापणं कार्यं पदवं यायवनलम?॥
सत्वां च सौम्यपणं दक्षिणं विकर्त युक्तम।
कपालमातिनं भिषमं जगसंहारकरं।
विनिर्वयणं च सत्तां चरं स्यं हुतं वित्तं।
जटाकलापे महति तस्य चन्द्रकला महेतु॥
तस्योपरिरहादानं च पदवं तु कृत्येत्।
वाहसरस्तं च तथा वायुक्तं तस्य कार्येतु॥
दशमाहस्तथा कार्यं देववेदो महेश्वरं।
अधामालं च विवृत्तं या शर्यशाचयतम्॥
तस्य दिवसाहस्तेऽपि कल्पनानि महाभुज।
वामेव मातुविलामुच च वामदासः कष्टदुमुः॥
तथा च वसं च कर्त्तं देववेदस्य तृतिति।
वणित्वं च कर्तव्यस्य वर्णस्वसूद्वस्र्नमाः॥
( ११६ )

असाधारणीय च
संदर्भ:
(i) काळ आठ

बन्धार्थविषयमेंः श्रीमान् नीरालक्ष्मीः सुप्रसिद्धः

विचित्रविवेकः शामृथिनिवारतमस्मारः

दोषसंहारामें चतुर्विंशती युक्ती वा बौधार्यविशिष्टः

पद्धतिविवर्धस्तव वस्मातिज्ञसंबोधः

स्वर्णलक्षमस्मृत्याः नेत्रभिस्मात्मृयुः

एवविविधपंक्तिस्तोत्तरे यज्ञ शोकप्रवर्ते हरः

परात्त भवेदु वृक्षार्दशस्य च नास्य च

यदार्कोऽस्माते वा विन्ध्येषु मण्डवेरः

एव नस्तदान कार्यः कारकस्य दुराेमवः

आददवस्मृणिः दोष्णाः निर्वाना वा समिः

शतमाहः कन्ताचिद्रा सहस्त्रभुजः एव च

रीतिभौगणिः गणविन्दः

सिद्धांचमोत्सरः

तीशस्वर्गविद्यमानः

शिरोमलाविविमूलः

बन्धार्थसीमाःः श्रीमान् नीरालक्ष्मीः सुप्रसिद्धः

भ्रमणं विवर्ततुः कर्तव्यः श्रमणस्योऽहस्वरः

द्विभुजः राजवेणां तु पत्ताने स्मार्चुः जः

कर्तव्याः विबिश्वासः यमानार्थस्च

एकोऽधिः भरवानः भ्रकः स्माने दिवलितः

रीति वो विन्ध्यार्दश्च निविवानां भवेदु बुधः

उदवः यथा भवेदु भारुणस्ववाहः स्मान्यादाः

स एव श्रीनिवारतमेति ततेक्षिस्नवतं पुनः

तथार्थसंहिरो निर्लः रीरो नरस्त्र मज्जः

स एव सीमो भयति स्याने सीमो ध्यातिः

स्मानाचैतन्य सार्बणि जात्वा कित्सुखविद्यमि

प्रमेयः सहितः कायः शास्त्रः लोकविवेकः

एतदुः यथावतः करितं स्मानां चित्रुस्मृतः

सद्यात्मापत्ये बल्लोरे तल्लक्षणपुरस्सरः

इत्यहितादिति कुल प्रवृष्टिस्थीतिः

बद्धार्थविद्यमानः बल्लोरे प्रदानस्य पद्धतिः

मूलाभोक्ताजुट्टें वधात्मकसम्बन्धतः

अमयः च इन्द्रां तथा विधिः

बद्धार्थः दशमागमयेवैहृत्त प्रकः

मूलाभोक्तां च भास्मातां च हृद्यं नीरालक्ष्मीः

बौधार्थः वा साधनसोऽहृतं सुस्मानकम्

अचार्यायास्विधानात्मकः लु वा

इद्यात्मानविश्वात्मकप्रकाशयोऽवधृष्टेच्छन्नम्
(११७)

(ि) श्रुति
पश्चापसति ज्ञातिवृत्ति। दशमधुरिक्याँ श्रुतिः। कलावण्यचकितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।

(ि) श्रुति
पद्धति ज्ञानसंसार योगाकनककणम्।

(ि) श्रुति
पद्धति श्रुतिः। कार्य श्रुतिः। प्रतिमोदितम्।
(ii) हृ भावः

(iii) शु आः
(१९१९)

(िव) पृष्ठ ३० कारो

सबबले कुजुटामार्मासमध्य तू दर्शितम्।
उमार्ष वायमार्य है सिन्नतिकल्पकाल्।
नयनार्थ लघुते संस्कृतं बल्लार्थकाशे।
दशकें कुण्डल कणन वायमार्य तू प्रकाशम्।
कुदिलं पालिका वामे ठुड्रा मयो च दशकें।
उत्साह वायमार्य है केवल्कटकाव्य श्रेष्ठम्।
उपशामु तु लघुते कुण्डल बहु (बहु) कारधरं तू ना।
अध्यक्ष दशकें शब्दोपवाचाच च कालितम्।
उस्मार्ष कपिस्यात् विचवस्चं स्तरिं चर्चम्।
नुपुराण्कुल बामे सत्वांत तू कृष्णात्।
आमक्षेत्र तथा कार्यालयानवार्थ यन्त्।

(व) पृष्ठ ३१ थ०

अर्थ देशवस्तु नारी त कर्मवा सुधारणाम्।
अर्थ तु पुस्थ् कार्यकाल्पकालांशुर्वित:।
ईशवासं जटासूर्वं कर्त्तव्यं च नार्थध्वनितम्।
उस्मार्थ तलकं कुर्मूः सिन्ननमवलकं तथा।
अस्तमोङ्कुतितमभूम्तदुः अर्थ कुहु कुहु ध्वनितम्।
नागीपरीतितं चार्मानं हार्षितम्।
सामार्थ तु लघुते कुर्मूः धन धन धन धन धन।
उस्मार्थ तु क्रमवें सुवस्वम: च वेल्लितम्।
मेल्लां दायेयेतत्र वचवेल्लितम्।
उश्मार्थ भेषाण्यं समस्माणवतम्।
पार्थ च देवदेभस्य समस्माणेऽस्तितम्।
शायतान स्तूतं वायममहतेन विश्वितम्।
विश्वूलमद्यूयं च भूष्योपस्वर्योपस्वर्यम्।
दर्पणं चोरलं कार्यं मुखोपास्ययोऽः।

(ै) सिद्धा्०

अर्नारेशर्वं वाने सुस्वतं दशितानसुः काम्।
कुर्मांत वायमार्य तु सर्वभरणध्रितम्।
उस्मार्ष पार्वतीहं दशितानसुः महेश्वरम्।
अभारं परसु परस्ते तपस्य भूमम्।
बुधवास मृत्यु विश्वम्भरकौपिरं चारु सुन्दरम्।
दवाराश्च तल्ल संस्कृतं च तु बुधु अस्मिन्त स्वर्तम्।

(२) सिद्धा्० सं०

अर्नारेशर्वं देवः कथ्यते कर्मान्वित:।
दर्पणं पुनःवार्तार्म वामं योऽवितं वन्य:।
नित्रेषु दशिते हस्ते वायमार्य च दर्पणम्।
उल्लं वस: प्रकुल्लं केतुः द्रवर्तनविते।
कष्णं तु कलधिके नागं वामे कर्षणं तु शुक्लहरम्।
जतमारः दक्षिणं स्यादवशमनाधार्मिकः।
कुतलासनकर्मात्रामायायोगोत्तर विकृष्टखरस्त।
लक्ष्मीत्रोच्चत्स्वर्गमेव तिलकारं प्रकटयेऽति।
विशालं कलधिके कवः वामं पीनपयोपकरम्।
हीनाधिरथस्वर्गमेव दक्षिणं जगन्नसिंहलम्।
वामे लक्ष्मीत्यस्वर्गमेव किन्तु त्यामाकाभिमयम्।
वामस्य दक्षिणं पांडः पदस्योपरश्चाद्यन्त।
तस्याऽरं च तथा वामं नृपदिश्यकं लिखेऽति।

अतिरीक्षतं वक्ष्ये उमानंदाधार्मिकः।
वामां छै छतं कुर्माकर्मेऽ वै शापनकम्।
वालिकावकर्मकं तु दक्षिणं शुक्लं तथा।
मुक्तां च माझिन्या जतामारः च दक्षिणं।
वर्तं च त्रित्यो जुं श्वामारंगुमृष्टम्।
पुरां दक्षिणं भागे कपालकथमेकसम्।
विश्वं धार्मिकं च तु तहितन्त्राकरसिंहः।
वामरं जयां च गणिष्यं वामस्य दक्षिणं।

गाज्ञायंति:
(i) श्रो नाम

(ii) वर्ष कामिन

(१४५)
( १४१ )

तदन्तरं तु हिंदुशमाभज्जेन समनिवित्तम्।
हृदंशेष्यर्वणेश्य कैत्यं मुनितुज्ज्वात॥
देवस्य वामपायं तु देवीं कुमारस्तव्यायाम्।
कुणालः भृगृर्वयं देवं नाम्प्रस्तत्तमतीस्मद्याम्॥
गाञ्जः वास्तवायस् विश्रयाधिविन्योनम्।
वल्कालाम्बरं संयुक्तं हृदंस्तकक्षत्रास्मातिलिम॥
द्विनेष्या च द्विग्रं तमेवं गजनाधरं भवेदू॥

(iii) पुरा कारो

चतुर्दश्च विनेष्यान च कपदेमुक्ताद्विनम्।
अभयं दक्षिणं हस्तं कदं कामसंपनम्॥
कपड़ेह्युस्तेन सुहोत्त जालस्वायुस्तम्।
वामदक्षिणं हस्तं तु हस्त्वामछल्लं सुपुरुःस्तम्॥
अभयं पूर्वेष्यस्त रक्षाधिविन्योपास्मस्तम्।
तथा वामे भवानी च तु दर्शयेत्वा नामस्नाताम्॥
बान्नां वापि नामस्नातं भाषाधिविन्यात् स्मारकं॥
प्रसादकुलक्षरेन मुनिग्यों जलं सुभाषाज्ञेती।) हस्तकाम॥
द्विसृणु च द्वितेष्यान च वल्कालाम्बरसंयुक्तम्।
एवं गजनाधरं भोगं स्मृतं जयाभानुस्त्रुपं स्तु॥

(iv) शिल्पो

गजनाधरां वाक्रे स्वंनमुखालक्ष्मे।
सुव्यां दशिणं पादं बामपायं तु कुम्भ्वंस्तम॥
विशिष्यं स्वामविठ्ठिएं स्वं तलापाव्यालमस्तम॥
दशिणं पूर्वेःस्ते तु वर्णं दशिणेन (वामेन)। तु॥
देवीमुदालाथं वेत्रेव देवीमालिज्य दास्येधु।
दशिणामित्येनोगुल्लोहं वामास्माष्ट्यमकम्॥
सुखोज्ञानं वेत्रेन गजनाधरं वामेन मृगमुखेत्॥
देवस्य वामपायं तु देवीं विरहितातनान।
सुव्यां वामपायं तु कुम्भ्वंस्तं दशिणं बनेत्॥
प्रसायं दशिणं हस्तं वामहस्तं तु पुष्पकुसृण॥
स्वर्यंपरसंयुक्तो स्वामल्लजासंयुक्ती।
भृगृर्वयं दशिणं तु पाखो मुनिवारशिन्यो।

कल्याणमुनाव्युपस्ति॥

(i) अर कारो

अयं वाक्रे विशिष्येन कल्याणमुनाव्युः ततः॥
सुव्यां वामपायं तु दशिणं कुम्भ्वंस्तं भवेत्॥
दशिणं पूर्वेःस्ते तु गौरीवक्षिण्यात्स्तपूक।
वर्णं वामपायं तु प्रकाश्यात्यस्ततः॥
दशिणे मृगेः वामेन वृक्षं कुल्लं स्त्रयं तर्य।
अद्वादन्तुज्ज्वलतां स्वर्यंवरणमुष्टिम्॥
( २० प्राचीन )

(२०) कामिनी
युक्ता  देविकशुभदकरामामपि  संगुता ।
देवोच्चदशाभागाभागाविकाराधावि ॥
भागाभागणुस्वामार्गितापि  किंगमजगुनालितापि ॥
गृहीतस्तत्वरुपशु  हस्तार्थ धूमाया  ।
ततुदकुमिक्षुनाशोपि  विश्वथुरूप  उवाचहृ ॥
तद्वस्तु राजस्य  हस्तं  धाराधवसस्य  कन्तितमु ॥
हरेस्तत्वमार्य  वधामाल अपि  कारायत ॥
निद्धुःक्षमा चतुर्वाहु  जटामकुरवर्तमव ॥
हतमामुख  प्रभुः  तु  कुह्युक्तसाधारनमु ॥
मौहावर्षानवपि  सोपिया दरीयकम् ॥
वाम्मेतरकावुवृजी  कामपत्वास्त्रारको ।
वराभयकरी  पूवी  स्पातां  तो  ददिक्षेतरी ॥
सूर्यपालिकाः (सूर्यपालिकाः)  वेतानवी  तु  काकामुखी ।
हरुस्तत्वकस्थानां  तथा  पन्नस्तत्वस्थानां ॥
देवस्तमाविनान  द्राबिसत्तमाविनान  को  भवेतु ॥
अनिद्वृह्य  विश्वकर्मान्तरसे  बलितथा  ॥
मेषवैकाशोऽत्र  द्रोहस्तान्ततरसैंके  ।
हरावशास्त्र  लविस्तारदन्तथा  तत्र  सताविज्ञानक्ष ॥
प्रवाज्ञास्गुप्तो वामिनि  कण्डमध्यस्तत्वकम्च ॥
संक्ष्रिष्टांरवाणावस्तीवाद्वा  प्राप्तमहावनमानाम ॥
ब्रुपुःपेत्रे  विनेत्रच  च  हारकेरुद्दर्शितसन ॥
मेषवैलवर्त्तम  च  ग्रीववा भएय  ।
बसुरुः:  कुण्डकर्ष खट्टी  वक्तको  हारक्षरकर्ष  ॥
कित्रथ  नित्यर्द्वृह्य  गक्ष  कार्य  दस्तापार्य  ।
तु  कित्तक्षरकम्च  न  ॥
वर्ण वामहस्तं  तु  कण्णारघुहस्तकम्च  ॥
देवस्त  दशहस्तं  तु  देविहस्तं  तु  संयुतमु ॥
नास्तत्त्वार्थां  चार्यायां  हिन्द्रस्वस्तमां  तु  वा  ॥
पीतोः:  पीतगाण्डां  च  पीतस्तत्वस्वत्वादमु ॥
दिबावहुःक्षमा  वितेत्रो  च  सविभण्डारयुतितामु ॥
कुह्युक्तातन्त्रां  वेतोः  कुशीद्वेश्वस भवये ।
देवस्तत्वामानां  तु  विभवेष्टु  हारवाशु  गुलमु ॥
श्रुतां  च  नवांशं  च  बस्त्वां  वक्षैनमुक्तमु ॥
अवायम  तद्भरः:  प्रकाशं  तथा  बाहुस्तत्वितमामु ।
विभुक्तां  वर्न कवः नक्तां लक्ष्यायाम भ्रष्टितमामु ॥
विश्वबत्तिकम्च  वापि  तदवर्कट्टीनमुक्तमु ॥
सप्तभागोऽत्र  च  रक्षाश्रृष्टिनमुक्तमु ॥
( १७४ )

अजायामिन्द्र तत्त्व जतुर्मिन्द्रक्षमाताः।
अनिवार्याक्षमात्र प्राकृत्त तस्मात्त्व विद्वृत्तं भवेत्।
देशिलुक्ष्यभिभवे स्वपन्नक्षणपारच लक्षणं ध्येयं।
नागस्मिन्द्रमह बाहुं केस्युककावलो।
शोभामांबसंस्निय भोजनी च विजुगा तथा।
मेक्ता अविवृत्तक्षणी उमापालबन्धायता।
एवं लक्ष्यामाख्यातात विण्युपमसंहयते।
कर्तिरुषुकुंटपोपन कांतिस्वरोदर्षकस्मम।
केस्युककावल जैव यज्ञस्वरसमिवतम।
समायुनसमायुतं पीताम्बरस्त्रायुतम।
सहकुसार्कोपितेऽशीताय वचासि स्तिष्यतम।
शंभुवधरं कुष्ठं हुसृढ़ेण धारिणम्।
जलभारोसुद्रं किनविहुने समायुतम।
विण्युपमं समाख्यातं श्रद्धारुपमं श्रुण।
चतुर्भुजेण (पुष्कर) चतुर्भुजं कमणक्ववषारिणम।
यहसुरान्तरीरं तु जारामकुस्तस्युतम।
सम्रहस्तेवभारं च वामहर्षे कमणक्वस्युतम।
शुवं दक्षिणहर्षे तु पताकार सात्वस्युतके।
अमुजातनकासीं न्यायाण होमसंलुकम।
एवं देववाहमुदिरस्तस्युतम सहितं श्रुण।
अर्थकक्त्वोरूपवर्द्धं लक्षणं सर्वमाज्ञ्यतम।
सुस्तेत्त बामपादं तु दक्षिणं कुम्भितं भवेत्।
दक्षिणं पूर्वहस्तं तु गौरीवक्षणहस्तपुंशक।
बर्तं यांहस्तं तु परस्तत्रवे तथा।
दक्षिणं पूर्वजं कामे तथा कुष्ठमूर्त्तं परं।
जारामकुस्तस्युतं सर्वभारणसंलुकम।
देवं ग्रामकवियापेः देवश्यक तिवारेत।
तत्र श्यामामिनं देवी प्रागावसामानवसंलुकम।
उस्तं वामहर्षे तु भूलादक्षिणायस्तकम।
शामोङ्गस्तेत्त शवाक्षरं जनशारणसंलुकम।
पार्वतीमुनि।
श्रीवृंदस्वरमिन्द्रस्विताः।
हस्ताम्यं संस्तुन्ते गौरीमुष्क करवरे।
देवाणि कार्येत्तुकः तथ श्रीमं प्रजापति।
शामोङ्गस्तो स्तनसिमात्म प्रजेयास्स्यंदं तथा।
चतुर्भुजं च चतुर्भुजं सर्वभारणसंलुकम।
प्राणप्री देविवेदायो देवी देवश्यक दक्षिणे।
(१४४)

वृषभवानमूलिकः
(i) अ० आ०

ब्रह्मसमग्रहणम्

(ii) र० कामि०
(१४९)

तत्त्वज्ञानोऽनुगमः नामसूतस्मं संबोध	
तत्सैवा दशस्य श्रवणकर्तरणकरणम्।
अस्य स्वदेशः गौरीयुक्तो वा उपर्युक्तप्राप्तः।
वादवचन्तितितिविकर्षित्वस्य नानास्ति:।
संयुक्तो वा बृहाश्चक्ष्ववें मुहितः संबोधः।
पुष्पस्यैव वृष्णः: कार्यो देवजातस्त्रकोऽपि:।
मेध्यस्तो नामितसूक्ष्णकरणस्य सर्वं तु पूर्वम्।
बृहाश्चक्ष्ववें वक्ष्ये वृष्णम प्रश्नविस्तरतः।
उमास्त्री कि स्वयं वृष्णं फलवस्ते।
सुपुरस्युपायर्वं कर्तव्यं वुष्णविस्तरः।

(iv) शिल्प

dशिस्तं सुपिष्टं पार्वं बामपाध्यं तु कुलिलितम्।
वृष्णस्य मस्तकोऽकृतं तु स्वस्तीक बामकर्पम्।
तत्स्य दशिस्तं तु बृहाश्चक्ष्ववाहतम्।
कालक्षेत्रं विपरीतादेवं मद्धे वृष्णविस्तरतम्।
लोहां दान्तं वापि बक्षिणं प्रकाशपेनूः।
पहुँचत्वादिश्चेदेव ठींकुण्ठीमुं व्यस्तेऽः।
जटामकुटस्यं तं जटामांद्रं तु लम्बिततम्।
जटाबंधनर्दिर्शादी वापि केल्पिताल्पवातः।
सर्वभोगस्युपायं रक्ताभं रक्तवाससम्।
बामपाध्यं तु वा देवो दशिस्तं वा विबेशतः।
सुपिष्टं दशिस्तं पार्वं बामपाध्यं तु कुलिलितम्।
जस्वलं दशिस्ते हस्ते बामहस्तं वृष्णविस्तरः।

प्रिष्णप्रसूति:।

(i) सन का०

अवातस्वरं वक्ष्यामि विषादप्रसूतिवर्जयम्।
केल्पितादि विन्यामवर्गं वा किळिक्षणकारकात्रम्।
जटाबंधनर्दिर्शादी वापि केल्पिताश्चक्षुस्तम्।
शिल्पादेओ गौरीं वृष्णिकारणिः दशिस्ते।
कपालं बामहस्ते च वाम गौरीसंतानम्।
बामपाध्यं तु शायनं लम्बितं संवादाक्षरः।
महोत्स्वं महावीरं कालकुटस्यवाप्तम्।
कष्टमये महात्माकालमयं गौरीपाणिप्रतिहतः।
व्याध्रणम्बर्धर्षं किळिक्षलावधिपुरुषम्।
वृष्णविस्तम्बर्गपेन्तं सर्वभोगसूक्ष्यितम्।
पंचोपनिष्टं व्यास्या भ्रात्रिष्टं साधकोऽस्मातः।

(ii) श्रीतत्त्वः

एकवेगः तिनयणं जटामकुटस्युपायम्।
वुष्णवाहस्तं सुपूर्वं वृष्णविस्तरणम्।
दशिस्ते गर्वं धूलिता पानोयपुक्तमेवसम।
चक्षुशालसूति:

(i) द६ कामो

(२४७)

बरंद बामस्वते तु सर्वात्भ्रातांसुवुतम्।
देवस्य बामपावेऽ तु 'देवे' चैव तु कार्येत्।
व्यामर्दितेऽन्विन्धऽ्य विभवसः
समवापसवध।तुकुतुम्बासहिनिक्षमं।
कार्ये निरीक्ष बिखरतमध्यामः
चित्राद्वृत्तारोभदुस्तिदशी।

पीलस्क्र दिनयानर वाद्विषताभक्षरकार्याम्।

इत्युवार्ताप्रवासं तु वदये लक्षणपूर्वकामणः।
आपाय च प्रियारीनः कुमारिक्षास्मा गुदः।
चतुर्मुखज्ञातनेतरेऽ गुद्धा च समाप्तस्यानको स्मितः
वरानसमाप्तपूर्वकर्परलवः।
बरंद बामस्वते स्माधयमं दक्षिणे करे।
बरंद दवि तं कुमारंप्रायसहक्रिकं।
कालमुखस्तकरो दापि कठिनो वा विकृत्तेः
मृगत्वुक्रांकरावन्धी दोक्तीमात्तज्ज्वनिर्भरतः।
मृगत्वुक्राण्व च दुर्बिकुम्भको वा मृगासुः।
पराङ्गुसेवामिषाः च मृगासुः।
रलपत्रिकवर बापिः शक्तिप्रविकरिपाः।
पद्मपत्रिकवर बापिः शौचित्त वामक्रियकम्।

सब्ये मुकर्विवायस्वतुकुरःकृत्यकमः।
पृथत: कर्णपर्यंत केशवधिविलम्बम्।
पावव्याहविवा विलासम्।
हारुणीवंतुस्मे तथा कर्णवायुविनिर्भरतः।
ब्रस्तर्च्च प्रकर्षीम् भुजा: केशुरस्वयमः।
सुप्रवह्नयेपातस्पर्शरलोपंशिविभित्तः।
मुक्तादासविनिव्यक्तipersसत्वं सपिनधृष्टिम्।
कारये कठिनोपेभुवेज्ज्वलसु पुष्करकालिकतिः।
ज्ञानोत्तरोत्तरोपेंद्रोत्तरोत्तरस्वयमः।
समस्तरायास्वाक्षरियमाननामिनीभिः।
संपुष्पकस्मिनिर्भक्तं: पाववनालकसंगुतः।
चक्षुशाले एवं स्वाहेश्वरी व सहिौ न तथा। सापीहिमित्रप्रीतिः वा देवनालिक्षुतः।
तायासिक्षं वेद्यास्वामिनिर्वासनं तु वा
आत्मानुक्ततो वा व्यास्मिरिक्षुतो अभिन्नतः।
कृपामातः तु तं देवं मूर्तं परशुरारिणम्।
कृत्यविमार्थे देवं कर्त्त्वं च चन्द्रशेखरः।
(१४८)

(iii) पौर कार
बिज़ूक और विखण्डुक और बिमा कुविन्दूल्लहरम।
भौतपत
अंधवर रहुलत सोम्यमहाकामां
विपुलवदनिर्यण चन्द्रविभवधिमतिम।
हस्तुतुसम्पाद्यानणं विद्वानोऽ
हृद्धिणपर्सुपुःणं पदपोजङ्गङ्गसमसम।
स्वाभाम चिन्तेन्त्र हिमेषु चिन्तेष्युः सम्यासचविन्यवाद्यतुतुज्ञाताध्विष्टम।
सस्ये तु नीलोतपलचारस्त देवस्य वामसिस्यतपपीढ़ाम।

केवलमूलकः
अभिं दासिण वर्धन्ते वर्धन्ते वामपुर्णः।
(i) समन भार
वर्धन्ते वामहस्तं तु अभोमुखः प्रकल्पयेत्।
तलसूलं कवस्युक्तं सेवनार्थं तु तदकरे।
अङ्कवक्रम तु वर्धन्ते पृथ्वी नाभिसमोदुष्टम।
आर्यानं रजसं भारं कल्पयेद् हिगस्तम।
तरीरो यदुस्ते ती तव्वऽ दातिणे करे।
हृदिणी व बाहुणकणं बामस्तुर्युस्तेन्तु व।
जटामकुदंसुकं कुष्ठिणा हस्तार्युस्तेन्तु।
वामेनुषुज्ञरं वायु प्रवालसुदुधर्मभम।
विनेत्रं सोम्यवदनं सवभरणणुर्णम्।
पीताम्बरं तथा देवं श्रावाची नलाभाति।
उभयोऽपि: पालबयोरेजसस्मारं तूसमभय्यम।

(ii) सियम
केवलं गौरिसिहिमालिजुः च जिघा भयेत्।
केवलं सम्पादं तु स्थानं परकल्पयेत्।
अभिं दक्षिणं हस्तं वर्धन्ते वामपुर्णं।
हृदिणी बामहस्तं तु तव्वऽ बो दक्षिणं करे।
जटामकुदंसुकं दक्षिणेष्युक्तं दुष्टम।
वामेनुषुज्ञरं वायु प्रवालसुदुधर्मभम।
विनेत्रं सोम्यवदनं सवभरणणुर्णम्।
पीताम्बरं देवं वर्धन्ते नलाभाति।
उभयोऽपि: पालबयोरेजसस्मारं तूसमभियम।

मुखासमूहः
(i) पौर कार
छुङ्जुक्तिनेत्रं च जटामकुदंसुकं।
अभिं दक्षिणं हस्तं वर्धन्ते वामहस्तकरम्।
कृष्णार्युस्तुकं वामसिस्यताध्विष्टम।
सापं दक्षिणं पायं वामसाधं तु लक्ष्मः।
उमासाहित्यसावं सूक्ष्माग्रीविचारणम्।

(ii) सियम
सारं राजसं भारं भद्रभीतो वर्धिस्वरम।
वामालिज्ञानामुं शायोरेष्युनेत्रं दक्षिणालिज्ञानं तु लाभेव।
(२४९)

जागरत्रं (?) तु सुखासीमं प्रवालसुविष्णमरम्।
चिन्तेत्र तु प्रसारस्य संपर्र साधसुपक्षणं॥
व्याधाज्ञवरोपैस्य तुकुलवसनानबतेतम्।
दलिन्ने पक्षं वासे कुण्यं हस्ते सामुद्भुतम्॥
अभमं दलिन्ये वासे कटसे सिद्धस्मिरस्तु।
दलिन्ये मकराश्च वा कुंडलं तिलेवे वा॥
पोषक्प्रक्षलितं वामकणं विशेषयतः।
अत्यः कर्णुवाग्ने बुलकुषलं न्यस्ते।
अहामहाश्चतुर्वक्तं नानाबरणपुष्पितम्।
यजोपवीतसंयुक्तं समराखश्रवणात्मतम्॥
एवं सुखासं प्रोक्तं राजराजुकुङ्कवस्य॥

उपासहितमूलितः:
केवलं लेखमात्यात् वामे गौरीसमायुतम्।
तदुगौरीसहितं क्षामं भीमपीठकेवकं वा॥

(१) ॥ ६० ॥ आ० ॥

(२) शिर०

(२) शिर०

अलिन्जूमूलितः:
तदेव स्मृतसंयुक्तं देवीवेशि परस्तरस्।
देवो वरदहस्तन्त देवी वै...परवृत्तम्॥
...स्तनाभ्यं वामपालमालिन्जूं कुभ।
पारस्मृतसातुरो बाममायुमालिन्जूं तु वा॥
देवी तस्मातन्त्रं भामोपदेशिणपापस्वितः॥
किंतु भृगुपरि स्त्राव्य पुर्णं वामकः भृजत॥
अथवा प्रामदेववेशि देवास्तु दलिन्ये करे।
रक्तोलवं परितापायं वामहं अविविता॥
एवं मालिन्जूकृतं च ब्रह्माभामभ्यं करियंतु।
सर्वभूमिर्यसंयुक्तं भामगंगमणिदण्डम्॥
चब्रेष्टथरमात्यात् बृहारुदमचित्।

(२) शिर०

(२) शिर०

देवो वरदहस्तन्त देवीं ततःस्माभिष्ठातामु।
स्तनाभ्यं वामपालमालिन्जूं कुभ।
पारस्मृतसातुरो बाममायुमालिन्जूं तु वा।
देवी तस्मातन्त्रं भामोपदेशिणपापस्वितः॥
किंतु भृगुपरि तथा वासे पुष्प्यता करे।
अथवा प्रामदेववेशि देवी रक्तोलवायिता॥
करे तु दलिन्ये वामहस्तमात्रं प्रतिमेव।
एवं मालिन्जूकृतं तु ब्रध्वा भार्यवणं फलमेव॥
एवं पञ्चविंश व्रोक्तं चब्रेष्टथरमणिदण्डम्।
(१५०)

उमामहेश्वरः
(i) बि० झ०

पुर्ण स्नातन कारतुमेली विद्वानोपिनी।
अष्टवंश नूतन अंतास्थार्थमृतम्।
द्विपां द्विपुणां देवीं सुभाष्य गुप्तोन्द्रम्।
वामपाणि नू देशभव्य देवास्थानो नियोजित्व॥
दक्षिण नू तर सामस्तक्षर विभूबितम्।
देवस्तु दण्डाणि पाणि स्वभू देशभव्यक्येवत॥
वामाणि तथा देव्या वर्णं दासपेक्षुखम्।

(ii) रूप०

उमामहेश्वरः वर्णे उमंगा सह श्रानकर्।
माधुकुम्ब मिश्रुलं च चते दक्षिणे करे॥
आविश्कर्षामहस्ते नागेन्द्र द्वितीये करे।
हर्षकर्षे उमारस्तो वर्णं द्वितीये करे॥
अरस्तात् वृथा कुमारं च गोपालसरम्।
भज्जितिर्दति तथा कृतिकांमिः नृत्यसर्वमितम्॥

सोमस्त्रन्द्रः
(i) उ० काम०

वर्णां सोमस्त्रमुसुसतण्डपरम परम्।
तलवणसमा तज्जेशानी प्रकरणते॥
चतुर्दशवंननुशक्त जटामुक्तसहस्रं।
सवभवणसंयुक्तो वर्धाभावहस्तक॥
कृपापरपुरुषोत्पच्चयमेत्तरकरानितिः।
अवस्यसत्करणस्तम्नस्वतिकानकुण्डल:॥
संप्रौद्यः प्रवानाहि श्वायास्वालाच।
सालम्भद्यादेन वामे गौरि च संयुतः॥
सर्वबक्षणसंयुक्तसर्वभरणसृष्टिः।
बामे देव्या समाहुक्ततव्याप्रसिद्धया।
सलोमस्त्रो एव स्यासामस्त्राकादिनुक्तमेव।
देवबलशान्तकाशागानाय द्रिष्यागतः॥

(ii) च० आ०

बिधातभागीं कृशीं स्वभूत तन्मयमे गुहे।
विनेतस्विमाबाहुच करण्डक्षुटनितः॥
कर्णोपक्षिपिण्येन सर्वांगनभृतिः।
दक्षायिकस्तावः प्रभारिकरोमयाः॥
विकस्तपश्चकृत्वा वाच्य नृचस्रस्तुतीः।
देवाक्षिपियस्व वापि निष्क्षुञ्जकरोयाः॥
बातीनो तथा स्पष्टति वापि स्वयंस्वद्विक्रमप्रकृतिः।
स्वयंसवहरिलक्ष्यव एवं स्यात्सुमसानः॥
सोमे च सोमस्त्रन्द्रे च पृथ्वी लक्षणं मतम्।

सहस्रते हृद मावीं सुतिम्यवद्वेशलाम्।
विमुखं पद्याल्पति नू मकुंभरणान्तिताम्॥
(१५१)

कटकाश्यपर शाने रत्नार्थबापि श्र।
उमाबाहस्तान्तभ भान बै मध्यवस्थ तु॥
कणी शूलसमाप्तक ज्ञानीसमाप्ततम ॥
उमायकरोपंधरे सकद ते बलकपिणाः ॥
आसन स्थानक भापि वरदे कलकाशिवलम ॥
क्रुद्धा सुजातानं यत्रु पूर्ववर्तपरमवरम ॥
देवस्य मुखमन्वीक्ष्य क्रिषि गोरी तु कारायेत ।

अय वशः बिकोशेष सोमास्कन्दवर्त परम ।
सुजातानं शया भोकृं न तथा देवी विशीर्यते ॥
देवस्य वामपाल तु पावती च वहासने ।
शायदैस्य वार्त पाव वामपार वल्लवेऽः ॥
वरदे वामहस्ते तु दक्षगणे चोलान करे ।
हर्षस्यामिना देवी सर्वभरणमुिषिता ॥
रक्षावर्धरा हारामकुटोज्जलिता ।
वामोगारो पीठे तु वामहस्तल न्येऽः ॥
प्रस्तुतस्य पुरस्थास्यमेवं करोऽः ।
देवीदेवेशस्यमेव्य वस्त्रयेतनमूऽ।
केशान्तेव वाधिकोपेत कर्मकुटोज्जलम ।
उभयोहैतस्य पुरथ वामो बलसेव वा ।
कठः वाच तदर्शे सिद्धकपिणाय वा ।
प्रथमपुरूषं दस्यरथे वामो पुरोक्तवः ।
कठिनुमयं ननं वाखुस्नमुिषितम ॥
आछीं वा स्वहृ पाच नूटं वा स्वस्माचर्येऽः ॥
नूठाने बदेव फलवाहिनासम्य्यभ्र शृणुकम ।
अथवा वामहस्ते तु फलं यस्तबु भस्तर्येतु ।
वन्यमाणविवाहनेन स्कन्दसूऽ समाधिरे ।

अनुप्रहृतिषु

विष्णुनुसृषः

(३) उ० कार० ।


(१५२)

पदार्थां समस्मायः हिरणा नेम्पूर्जितम्।
प्रभामणः समस्तम् सिरस्त्रसायमपुरुः।
एवं वल्लकः चिरशेषेण प्रतिद्वं ग्रंङ्गुभ्रुः।

(ii) उः कामः
नन्दीशालुयुष्ट्वें
तद्विपुप्रसारः।
हिला नन्दीश्वरं तस्मिन्विषेण तलव्यायामितम्।
सच्चाण्डलिः च शाल्लुर्गापरः।
कार्येदेव एव स्थायच्छचानो विन्युविन्तम्।
कार्येदेवभन्न्यमप्रसारः।

(iii) भीतवः
विष्णुस्वरूपः सिरतोपण्डजलिकिरी देवस्य पादाम्यः
सस्तथायास्मात्तुमालयाम्यास्म स्त्राज्ञानं कोर्णत्तेन।
यस्तस्मै दयाय परः पशुपति पदाय इत्यायाः
दक्षुः कुष्मण्डः वरं च दक्षत चक्रवर्त्तं तं भसे॥

नन्दीशालुयुः:
नन्दीश्वरप्रसादे तु विषेशः कपिले दिव्यः।

(१) उः कामः
दिनेन द्विष्णुः शाल्वः कुष्टप्रियगुप्तमासितस्।
सुत्विकोणत्त्वें ज्ञानसुतकं नामितम्।
आन्त्वरुसः कुष्टप्रियगुप्तमासितस्।
नन्दीश्वरप्रसादः तु कार्येदेवभन्न्यमानः।

विष्णुस्वरूपः
उः कारः
विष्णुस्वरूपः विष्णुस्वरूपः परम्।
सच्चाण्जलि शाक्तः कुष्टप्रियगुप्तमासितस्।
सच्चाण्जलि शान्तार्
कार्येदेवभन्न्यमानः।

नन्दीश्वरप्रसादः
विष्णुस्वरूपः विष्णुस्वरूपः परम्।
सच्चाण्जलि शाक्तः कुष्टप्रियगुप्तमासितस्।
सच्चाण्जलि शान्तार्
कार्येदेवभन्न्यमानः।

अर्जुनानुः
वीतवः
चतुर्भुजः विन्यम् च ज्ञातवकुष्टसंयुक्तम्।
सच्चाण्जलि शान्तार्
कुष्टप्रियगुप्तमासितस्।
उपविविविविलुक्तः सच्चाण्जलि शान्तार्।
वामे गौरी षाख्रेण मद्यमेण ज्ञातवकुष्टसंयुक्तम्।

अर्जुनानुः
नन्दीश्वरप्रसादः
अर्जुनानुः विषेशः च बाणेश्वरसमुपरः।
(१०८३)

(i) अ० आ०

उत्साहितवचार थामे फिकिमलातनम।।
शिथले तमूभव बवर्त तदासं वर्द्ध मभवु।।
चर्मे तू कठके बवर्त न समूहस्वैति।।
हुवेदे जातिमयंत्र जनावक्रमण।।
नामिन: तदायु पुज जजु हासिंवतंडिस।।
केरीकेलेराबिक काश्मर्मूत्तिन किला सुभा।।
सुगेपारारूपः स्मारन विख्यातामुलितिफळे।।

(ii) निम्न०

चवेदेनातुन्नात् केवलमारणश्वासवरेन्।।
वाम (भ?) फितिन्तत्त चार्य दलित तमूब्य विनाम।।
तदास्ते तर्क दलित वामे तू कठक(कठक?) स्तिता।।
वर्षाधारीन विख्यात तदास्त वहीरवेत्तरम।।
हुवेदे चालिसिम्पुष्टतादेशो भक्तिसार्ये।।
आदनाधस्वतव्यान्नो भक्तिमान ब्हर्मसार्ये।।

नृतमृतंशु

प्रथमा

(१०८) आ० आ०

नृतमत्तम्यात भें तेनाही नव उत्चते।।
उत्तम दस्तालेन सबीमु भरिक्यामेव।।
अध्यकुवा लघेतूर्यसुभेस्वेव प्रकाशतेतु।।
ततापुस्वप्पथ्याः घुमाः लुमुदलतम।।
तसमाचरवाल्यं सादानीसांभिकलाः सुम।।
तस्माटकराख्यातं सातापतिसाङ्ख्यं तु वा।।
हिकापुरसमीमः यत् तदास्ते समधमावके।।
तदानतत्तमथे वा मध्याः लाउपके।।
मध्यपण्ड्योक्त्या लवनं पात्रसंयुक्तम्।।
पात्र विनाक्षणा लवनं पंजावां विस्तृते।।
दलिणे पृव्रूपसातु काल्प्रव्या विशालाः सुकु।।
तस्माहिंसकेहि हत्ते मणिबलिः बहाक्म।।
अष्टविवेचित्राः वा विशालाः लुमेव वा।।
दलिणे पृव्रूपहस्त सु अभय परित्यागेदु।।
तस्मासाहाः काल तु हिकापुरसमीमः।।
अभमेय प्रकोपमथे मुहंश्वत स्वसेत।।
प्रकोपमध्यान्तत्य सपार्य तस्य वैष्णमः।।
तदाः अश्वपरिक्षणाः फणामुक्तिपुलं भवेत्।।
सताः लिचविद्याः तु ध्येयं चाकृतं भवेत्।।
पुरूषस्तातस्मीमः तु निजायकस्वस्वतमः।।
मुहंश्वत्त: हृदेवं कल्येक्यकवितमः।।
उद्धूपाश्वेश्वरः जान्मात्माभिनुसतमः भवेत्।।
(१५७)

मुबकारिणीजगतार्थ पक्षम शतर एष था।
हर्षम्वायुपति चित्र। इत्यदेह। पाब्धमोत्तमा॥
जटासर्व पुष्पमाल्यपिरचकृत्य विशेषतः॥
नाग चौवाकुपर्यं च चुद्ध र(चुसूर)कुरुमं तथाः॥
हृतस्ताशिवं चौव वारी करोटी राजकृष्णविलम्बम्॥
भूषणमं कुसकु दक्षिणकोम्बुधकोकरम्॥
सिन्हुरालाक्षे, होरस्तम्भमालमालविलम्बम्॥
भस्मोद्विलिततांवशेष, किचिदःस्वहितातात्वसम्॥
पाबीकोपत्रमुचुकुरूयुमसमिवभ्रमस्य॥
वा भ्रामलाम्ब्रान्तमेश्वतिस्वरूपावश्रामसान्तः॥
पावी नुरुसुरकृती स्वर्भवणमूलितः॥
हर्षम्वायुक्तुपातस्यव राजकृष्णकश्चीलः॥
मथ्यागुजा विवर्ज्ञमुलु भेषणसु मुख्रिकानिवितः॥
विविद्वेददत्तपास्य न्यस्ता। नूतन कुमारमहेष्वरः॥
वामपातो तत्तवुष्णु नितर्यं नितरिणामुगुम्॥
शोभूतस्वात्तरक्षे लघमामार्देष्येति॥
भस्मोद्विलिततांवशेष: स्वरूपावश्रामसान्तः॥
वा भ्रामान्तमेश्वतिस्वरूपावश्रामसान्तः॥
पावी नुरुसुरकृती स्वर्भवणमूलितः॥
चर्मवक्रवेदस्यव राजकृष्णकश्चीलः॥
तन्मुखं तु समुद्रवम्या वश्रामसान्तः॥
वा भ्रामान्तमेश्वतिस्वरूपावश्रामसान्तः॥
तन्मुखं तु समुद्रवम्या वश्रामसान्तः॥
वा भ्रामान्तमेश्वतिस्वरूपावश्रामसान्तः॥
वा भ्रामान्तमेश्वतिस्वरूपावश्रामसान्तः॥
वा भ्रामान्तमेश्वतिस्वरूपावश्रामसान्तः॥
वा भ्रामान्तमेश्वतिस्वरूपावश्रामसान्तः॥
वा भ्रामान्तमेश्वतिस्वरूपावश्रामसान्तः॥
वा भ्रामान्तमेश्वतिस्वरूपावश्रामसान्तः॥
वा भ्रामान्तमेश्वतिस्वरूपावश्रामसान्तः॥
वा भ्रामान्तमेश्वतिस्वरूपावश्रामसान्तः॥
(144)

वाज्यकृतमणिभिः स्रोतानयः हुंदि भूषितः।
सिद्धो द्विवणपादेन बामेनोपरिवर्तिता॥
कुभितात्तमानाहिः सुमसारितसकरः।
अभिकामुखविश्वाभ्रमरीकुतसतः॥
आभकदिश्चिमणीयसुकलतद्नम्नुरवृधोभितः।
वामदिशिवणामिकतानकुक्षिणः॥
द्वारामनकरस्येन भुज्जनोत्तक्षणेन च।
वामापकरस्येन वाढ्यनादः दशक्षेन तु॥
हिष्डेन तस्मायुति उपवेलेन समुदः।
श्रीराजनिष्करः अहिविराङ्गे तन्मङ्गुप्रूषः॥
नायासंस्मायसकावस्यपरिपारे स्थितः॥
मूर्खोऽनलााजरस्य नास्तादस्यरस्थितमु।
नामेदशिवणेऽगुरुभ्रं गुरुः अभ्रवेले।
नलातस्य नृस्तातु भ्रमण्यमिति कौतितमु॥
हिन्दुसुचुक्षमावथां भ्रमण्यमिति कौतितमु॥
ओषिवामकोभुगक्षणं तत्तुमिह संबत्तमु॥
सुरुगुणयुक्तो श्रमेङ्काङ्ग्जु स्थितिः स्मृतमु॥
प्रोज्याजनात्मकं भानुविन्धयन्यामकः॥
नान्यकारशालखं सन्ताठिकदशाङ्ग्जु लमु॥
नान्यकारशोभनात्मकेचचराविशवाङ्ग्जु लमु॥
प्रोज्यासितः कुलिरस्ताङ्ग्जु उदाहरः।
सूचातु स्मृत्तिस्तु रथवांकृ तत स्मृतमु॥
उरांप्रकाशस्रुतं सताठिकदशाङ्ग्जु तु॥
सूचातामामास्य तु नवमाचुद्वाह्रमु॥
सूचातु वामकक्ष्यत्सु पञ्जाबङ्गुगुस्व उदाहरः।
पृशातान् दसक्रष्य तद्व्राग्य स्यायिष्यते॥
सूचातु वामबाङ्गर्ष्य ध्यान्गुश्यमस्युतमु॥
अयात्यप्रकारणं दुस्त्रङ्गातोपिष्यते॥
कौनिकान्तं समूहंः तद्नासुपादानतः।
नामेशच वक्तानामात्मकेश्वरं क्षमक्षमत्वमु॥
सुिदवा यथिनिश्यते सूचातु सःध्यसुतमुः।.
सूचातामुखं पञ्जामाणं कण्डः भ्रमणकरमु॥
बाङ्गर्ष्य निधियमानं वामामार्णं तु करायमु।
सम्प्रदायेऽध्येयमानं स्यातु भूमिववाङ्गु गुणेन च॥
कर्तिताविराङ्गमु स्यायत्वं पञ्जामार्णः।
विहिष्णुक्षेत्रं वामामार्णं वेदुगुप्तमु॥
(१५६)

सुतांकुशपुर्ण मुख नेत्रं कण्ठस्स्वयंमानकम्।
बांजान्ते तु विषार्कं स्थापितं विधकानकम्।
मुखपुर्णं क्षेत्रमुच्यायो आङ्गिः स्थायुमानकम्।
कदंपा च वेदरां स्वायंबोधरकुपालं श्रेष्ठं।
पदात्रे सुखमानं स्वदेवं तुषा समाधिषयेतु॥
स्थिताकवलयं विधातितादसरसामुख्यम्।
तद्याविजात्वाहोऽविषकुकुटिष्ठतत् परिश्रितम्॥
आपीसमुच्चयं वामजानोद्धरणं मतम्॥
तद्ग्रामघाताभभावं अञचलं नवमानकम्॥
तज्जागोद्धरणहस्तस्य मणिबन्धारं मुखः॥
तस्मादभद्धहस्तस्य मणिबन्धो रसायुणः॥
तस्मां बाढ़क्षुदमाल्लात्तल्लात्तलसंपरं मतम्॥
तद्ग्रामघाताभभावं तलोष्णं स्वस्ताध्वंस्मेइरुः।
सत्ताधारकुशपुर्ण विधास्स्तरस्य कूपरः॥
भूजान्तं सारिन्द्रहोल्लोच्छन्ति वर्णः। वधागुलोच्छन्ति।
विधास्यं कोलकारस्य विधाबिष्टादुविभूङ्गः॥
पूर्वायमकृः हस्तं कण्ठस्स्वयंगुलोच्छन्ति।
सारिन्द्र वस्त्रकायमः सूतीस्तु मुखविन्दुः॥
कोलकृः मध्यविधा: परितलः स्वविन्दुः॥
एकजिख्लासमायुः गम्भीरविन्दुः॥
बाढ़क्षुदमा मणिबन्धांतं गुनुनिलङ्गयप्रम्॥
अनुस्थारोत्सवं भानुः भुनिद्वस्तनाध्वानकतं॥
वेदस्य वक्रस्तानमेन स्वायंवरस्मानकम्॥
वक्रवर्मां समारस्य सुवगक्षावस्तानकम्॥
वक्रस्तानस्मानुश्रुधा तु सत्मानमुसायुः॥
चतुःस्तास्य कक्षवधमपोऽरहणं ज्ञातंः॥
उण्णोमरात्य पदवं विभाष्येतु॥
उण्णोमरात्य पदवं विभाष्येतु॥
कोलकृः भृः भृः कितबः॥
केशानासुखपुर्णयलमश्यामगमिति स्मृतम्॥
गलमाङ्गुः प्रोक्ताकथयाः: कर्णं वच्चते॥
पड़ुपुलत्र इतिह भृकुशोऽस्मित्वा क्षिप्युमयातः॥
तर्कं तस्मादभद्धयत्यं वधागुलोच्छन्ति स्मृतम्॥
तस्मातु मेधागुलाः कीष्कबालुसंक्रमातः॥
ब्वायमः तु सन्तां जानुस्यहेऽविस्तंकः॥
ज्ञाताद्वस्तु सप्तांशः पालोपेयं र्हं मात्रः।
शुभुवशेषः श्रीनीवशेषः उपवनत्रस्त्रानुभूः॥
( १५३ )

व्यांमै वाम्हत्से तु तस्मय मूर्ता तु दिश्येण।
आवृत्ताबस्त्रशा भज्ञैः सत्यपावविरोधौः।
देवस्य बक्ष्मार्गमेव जाहृ्यायाम उच्चाते।
हिमुर्जा च हि (हि?) नेषा च कर्मदमुक्तातिन्ता।
सर्वभवगुणसायता हृताम्बलितात्तिन्ता।
नृद्वेकाबंधायः प्रजावाचे तांताराणां कार्येतुः।
गजाभ्रमणमया देवस्यायुः च विविषितः।
प्रभावकारिः विस्तारिः विलालिधकालागुणमुः।
सत्ताधिश्रुतायामान्तः विशालकिंवरः।
एकावधारपर्यन्तमानेऽर्णाधिकारिः
हृष्टान्तमुच्युतवायः तु बलचन्त्रस्तु सर्वचा।
तद्वातावस्यानं तेजः कर्पेतांशिष्यानतः।
क्षुद्दामृतमृतिः वाभुः भद्रकालीम्यायि।
भजन्माभार आश्मातो मुग्धर्षिततत्वः।
भजन्मार्तकस्य विषेषः कवित्वप्रविष्ट हि।
उद्वृत्तम् तलम् कुसलितजत्तुलाशं कमात्।
हि विषयाः वा विमार्षाः वा तयुमाणम्यायि।
भजन्मलितम् क्षात्तुरुपूर्वः हिहृतस्ते।
भजन्मासवस्याः विशेष्यस्तवान् चोपस्ते。
उद्वृत्तम् दिश्यं पादं वामपदं तु वा न्येतुः।
स पादी वेशमय्यस अवयपादतालविन्तः।
चतुर्मूः जोताहस्तो वा नानाविद्यास्वभूमितः।
सिद्धानिधियोऽभाभवोऽहिन्दिबं स्तेवचरः।

( i ) सूर्य आर

नृत्ताधीशौऽधिकार्णमावुताभिसांस्मालितातमूः।
पाः भुपुर्णस्तो जातु जाहृ्युपुणामोद्यतामूः।
प्रसारं वामहस्तं च द्रुपव द्राक्षरिः।
अमवं देवस्य हस्तं जेवं द्वायकाचितातमूः।
कणाकृतमातुरस्य यस्मातो ध्रुवम्यान्त्येतुः।
सत्ताधिश्रुतायामान्तः वु बाहुसेरामतुसुन्तुः।
पाः वामस्य मनस्मार्थारपां सर्वत्रिकोमलितातमूः।
धुर्पूर्णस्तु कोरेटि च गुणवृद्धिकार्यः।
क्षिताः पञ्चाभास्वभावोऽपि 
सभोऽपेतंत्वं बाहुसेरामतुसुः।
नृत्ताधिश्रुतायामान्तः वु बाहुसेरामतुसुः।

(iv) पूजाकार
(१५७)

मिलित्वेचे तु खुदुर्मयचन्द्रमातिवतम्।
दसिणे तु जाधाये तु जाध्वीमहिवन्दिताम्।
पर्ष तु वामकण्ये तु दसिणे नककुण्डलम्।
सर्वभरणसंगतुमुखुर्मवितमाविनिमितम्।
थ्यासाविनाम्बरोपेत् पादधिकृतपिण्योभिमितम्।
जगत्सारितं वामे दसिणे भवायनवतम्।
इम्रं सम्भवस्ते तु बश्वम्ब वामहस्तके।
वक तु दसिणे पादसप्तमारोपिर स्वमतम्।
इम्रं वामाद तु पादाय दसिणातुमम्।
ललामयं दले तु हिघा सारांचं क्रमम्।
ततस्मात् लम्बयेतुस्तु दलानासापद्वंतकात्।
दसिणाक्षरेष्टु गुरुक्ष्य सध्यमादेव पातितम्।
तत्सूक्तवयं योंच्च कलस्तुम्क्तुलम् अघेतु।
तत्सूक्तवयोरोऽद्वं जानिवृत्तौ भावात्मकम्।
तत्सूक्तविज्ञानीं श्रीवा श्रुत्तुमिति स्वतः।
तत्तुमालामके श्रीवा सुमावण्डकुम।
तत्तुमालाहिज्ञानं नामेश्वरं चाच्छुम् अघेतु।
तस्मात्मन्मुक्तृलात्मासामागिनांति स्वतः।
बामा रात्रिकिष्ट्विका सुतास्तास्तामक्तुलम्।
तत्तुमालकसादस्थु अनुक्तु तु दशाम्बुलम्।
दशिणे वाहुसोभातात्मकासूत्रस्य समवभभु।
(यवद्यसमापुकं विधवं श्रुलेच्यो कृतितम।)
यवद्याधिकं विधवं श्रुलेच्यो कृतितम।
हिम्बादप्रस्थु मारारस्य दोषीवास्तु तु बामके।
यवद्यसमापुकं सा वास्तामक्तुलम्।
नामेरविज्ञानं कृतितं भारामिति स्वतः।
नामेवभं तु कुशो च तारं नयोवशाखुलम्।
वर्दारमिच हस्तं दोषं चेति कृतितम।
शारातं पाकोलेखं विस्तारं तु गुणाश्रुलम्।
निलिखास्मासमापुकं काल्पेत्तरमध्यमे।
वाहोद्रव गणिवन्याचं चरुकित्वदात्मकं ल भवेतु।
डगकोपेतहस्तं तु सुपीवतातिति स्वतः।
मानुषांकटस्योऽवश्येष्ठ्रागवात् संयोक्तस्युष्टते।
वाहोद्रव गणिवन्याचं तनुविन्दाप्तुलम् भवेतु।
वामादिवेतृतीव जागर्धव नामेस्तु समुच्छसी।
वामाद्रे: पार्श्वकाष्ठक ब्रह्मश्चाजुगैत्तियस्ते॥
वसमं विदितं विशेषं तत्त्वार्थीं जैत्यानांतः।
चतुर्भुजवाणिं सुं द्यानं गौरिं कीर्तितम्।
मिनिकांब्रजानीमाणं च द्यानं गौरिं कीर्तितम्।
मन्यतं द्यानं गौरिं च सुं द्यानं गौरिं कीर्तितम्।
तस्य कूर्त्यं सदां धारणं नयेत्।
ब्रजं नानाकामुलं द्यानं गौरिं च सुं स्वयं।
नम्नस्य वामसूस्त्रवं मध्याः पापूयं ज्ञातं।
वामवाहुदोर्मचं शारीरवातिरं नयेन।
विरंकायमानेवं अस्मां तरः कुष्ठ।
भुजस्तलामणेऽनुरुपेन सारे नवतिरम्।
तत्त्वेऽव वामसूस्त्रम् तु वै श्रीमन्तो नुरुपणस्य।
भूजं ब्रजवाहुमेवं तु निर्क्षातमयं अष्टु।
वृत्तमंजरातिविं तंतादी नव सम्बन्धे।
मानुषश्चवां भवं तु ज्ञं नृतं स्वयं।
हींकालमानमुश्च ब्रह्मद्वाहस्तः श्रावकम्।
तद्वस्तत्तलम्भे वा कथ्यं मध्यमाङ्गं विक्रमे।
तन्त्राध्यायं वाच बहिः प्राज्ञां तु ता।
पारं विनायकं कुञ्छित्वा दृश्येऽव धरणं।
दिव्यं विस्मिः स्वयं च श्रीमन्तो पूर्वुक्तस्य।
अभये प्रकोपसये तु भूज्ञं उल्लोकं नयेत्।
ढोलामां वडासंहस्तं कुञ्छित्वा चोरिसयम्।
ख्यातदेल्य्यानामोदिनित्रेषख्यानं वृत्तम्यं वाल्लुं लम्यं।
सुविकृतं वाजायं नास्तानाविचित्रतम्।
करोदकाभिषेकारुपकुलयेष्वेव भूज्ञोऽऽः।
भूषितं मुक्तं कुञ्छितं दस्येऽवेष्येः।
सिन्धुरालङ्कारक्षत्रमातासनाविचित्रतम्।
भस्मधुलितस्वारं किचिद्विहस्ताततं।
योहन्नीवाचिवेत व्यास्त्वभम् चारितम्।
विजितं कूर्तं पापमप्रमारोपितं हितम्।
चतुस्तालिनं कर्त्वेत्वा व्यासप्रमारं प्रमाणाः।
श्रीमोक्षवाणं तत्त्वं चिरं कुञ्छित्वा भूज्ञोऽऽः।
पादी प्रविकृतं हृद्यायं व्यासेवालदीवाचितम्।
व्यासे वै वामसूस्त्रवं दिव्यं विस्मिः।
सम्यावध्यात्मं कुञ्छित्वा पापमप्रमारं विशेषतः।
( १६० )

पत्रपीठमः कुमारकलावं लसमुह्यस्यम् ।
तत्वनुःचरिताः प्रभासपनलसंस्कृतम् ॥
रविमण्डलज्ञस्य तु प्रभासपनलिनम् तु ॥
तत्र नामेक्षुयुणादेवो भाषुकविविधाना कुरः ॥
एवस्माराह्मणं नृत्तं सर्वोपकलितार्थम् ॥

ञ्चित्याः
(i) अः आः

(ii) विष्णुः

ञ्चित्याः
(ii) विष्णुः

चतुर्याः
(i) अः आः

(ii) विष्णुः

पञ्चमी
(i) अः आः

(ii) विष्णुः

षष्ठी
(i) अः आः
स्तन्दोभयकराम्या लु मातुस्तनकादाहाहतम् ।
एवं गौरी समीश्बैवं भीतातितस्तेहस्वयम्यातुः ॥
अभयम ढगी चैव वचं शुल्क वचीवः ।
पार्शं टड़कः तथा दण्डः नागः वै दक्षिणे करे ॥
अभयं शून्यपायं च खड़गः ढमकः व्यजस्तम् ।
वेतालं सूचिहृतं च दक्षिणेष्वलकः भवेतुः ॥
स्यामानुकरं ढोलः वा मे चैव गजस्वलम् ।
अनलं भिषुनं चैव वलयं केतुशः च ॥
पतंगं बेटकपालं च पायपामवर्कहस्तकः ।
अनलं गजाहस्तमां बेटकं विस्मयं तथा ॥
पतंगं चैव कपालं च शुरुका सूरविमेव ।
वाचां तथ्यवण्डे स्वायं केवसं पञ्चममुनुसवत् ॥
पादी पञ्चमस्तुः स्पातः यत्तवतिविशिष्यते ॥
पठनं होरसंभायतं सदामं शुष्णं सुवत ॥
द्वीरस्वंध्वंसुतं वामे गौरीसमायूतम् ।
स्तन्दोरो भयाकरायं मु मातुः स्तन्दोरोवरायः ॥
निरोचितः वा करारां तु बामाहंगृंहतानम्य्यतिम् ।
एवं गौरी निरोचितः गौरीस्तास्तिस्तेहस्वयम्यातुः ॥
अभयं ढगी चैव वचं शुल्क तवधं च ।
पार्शं टड़कः तथा दण्डः नागः वै दक्षिणे करे ॥
स्यामानुकरं ढोलः वा मे गजकरोपस्तम् ।
अर्जः (न?) लं भिषुनं चैव वलयं केतुशः ।
पतंगं चैव कपालं च बामपामवर्कहस्तकः ॥
पादी पञ्चममृतस्य बिशिष्यतिविशिष्यते ॥
त्रितेन्च चाप्तहतं च सुविक्रियावटदुरुतम् ॥
कुहस्तं बामपां तु अपस्यारोपितश्वितम् ॥
उढः दक्षिणं पार्शं चाप्तहतं चाप्तसुमस्तम् ।
अभयं शून्यपायं च ढगी सुदूरं दक्षिणं करे ॥
कपालं चाप्तस्तुः च तथा बिशिष्यहस्तकम् ।
गजहस्तपनं हस्तं स्यामास्तमुनुसः तथा ॥
मन्तत्तमः द्वाराः स्वातः वामे गौरीसमायूतम् ।
सतातः मृत्तमाश्वायां जगदीतिविशिष्यकम् ॥
ततेव ढगुषोपति ढगी च दमः तथा ॥
शुल्क दक्षिणार्बस्तु तु कपालं विस्मयं तथा ॥
गजहस्तपनं वामे चैव मृत्तमाश्वस्तमस्तम् ।
पञ्चमस्तुः च मृत्तमाश्वस्तमस्तुः स्मृतः ॥
वनमी
30 अस्त

1. व्याख्यानविक्षणाःपूर्वः
(i) चु ना कामिन

(१६२)

नेन्द्रयमिति स्वालं देशार्तं तु निनेनक्रमः।
चतुर्भुजं निने च जोमकुटसंस्करणः।
अर्थं दमं नयो में वामेश्वरैगुणहस्तिस्वः।
अपस्मारं विना कोष्ठ वामाधिकं रुद्धिवत स्थितमः।
तत् ज्युसिस्वरं पीठ स्वायंरकानिन्दितः।
तत् ज्युमुख्यं युक्तं चुन्तं युक्तं तु लम्बवेदः।
वनमं नृत्तमायातं गद्यापरम रक्तम्।

दक्षिणामुलतिः

अथ वस्थे विवेक्षण दक्षिणामुलिक्षणम्।
लम्बवेदिकलं पादं वामाधोभवंकालक्रमः।
सवऽवंचे विवात्वः वामपादं तु शायतेन।
नतककरिकमं स्वयाच्युताः ज्ञसमविवतम्।
दक्षिणां युवस्थं तु ज्ञानमुखः तु वर्णेतः।
दक्षिण युवस्थं तु अक्षमालयं यहं।
वर्णं वामहे युवस्थं ज्ञानस्य निर्देशः।
वामजानूरिप्रिडानतः वर्णं केहूः वर्णेत्।
वामे तु पर्यंते तु वोः वा व्यामेव वा।
अष्टिबंधकः सवऽवंकररवं सवऽवंनिन्दितम्।
विकीपिकरतः वापि जयायम्णकान्येव वा।

... स्वविशीतः वा जयाकुटेवेदः।
चतुर्भुजं जातिज्ञेनस्तु कुमेवनुकवल्पः।
सवऽवंचे विकरिकलमामागापमेव वा विकर्षितः।
व्याख्यानमस्तोऽरुपि विवाहस्वरहररातु वा।
उत्तरायणारसिकवादः विनानिलकोयोवितकः।
विकीपिकरतः वापि जातिज्ञेनस्तु एव वा।
पाठिकावनीवापि सकरोक्तं सुयूः।
चुः रामन्त्यांपैकृत्यभिन्नः निम्लकः।
पाठिवनसमोपेतो गद्यांगिकृतिविसंगुन्तः।
अभक्तत्वज्ञनः शैलाधरव यितः।
व्याख्यानमस्तोऽरुपितम स्वितः बीराननोजयवा।
लम्बवेदिकलं पादं तज्ञानः युवस्थं सार्थम्।
वामाधिकं निन्दितम् कुर्यां सवऽवंस्य तु सुभ्राः।
सवऽवंनिन्दितमेतो वामहस्तुकलः।
भवाना नामसंयुक्तो वामहस्तक्लीमिरितः।
वर्णं ते विज्ञानीयाजानायुपमणिविन्दुः।
(१६२)

दण्डहस्तो यदा स दुःखा नरकोऽर्थ जानुसिद्धि तम।
बिकसत्प्रभुस्फुटस्थितज्ञात्वत्सादिनी सत्ताज्ञेयः।

प्रहस्तवस्य चालामारोपवस्थनमिचः।
पश्च वा चौतत्त्व साप्त बामा तु कहयेतुः।
कदः की ती प्रकटवेय सचिनसमाजनः।

नासा प्रदृङ्गुः नानात्ततो तथा स्वातंत्र्यं।
सहितेयूः देवपुष्कार्यत प्रलक्षः।
तत्त्वकालसमोपतिमधुसूलयोगितितः।

शुल्काधिको संस्कारः भवमहाराजसंस्कारः।
कौशिकः कायपञ्चासरीतिभ्रम त्यतिवर्णः।

रक्तवण्यः भर्तर्जो भृगभवानवागः।
एषामेकवर्त वधा त्रयं वा पातर्कौश्येवः।

व्यासानुयसिनिश्च स्वादृष्टिमूर्तिचतो भवः।

चहुँदुः निवें त्रिपिंदामय्रमार्नितमः।
आवृत्तालकः भ्रजः शायकः कुरुसामुन्तमः।

सदा (नदे) शबिण्यः रश्तुः पुरस्कव गामहस्तकः।

सत्वकः सामाला च व्यासं व गामहस्तकः।

पातायणे शुद्धिपावः तु किचिदुःसुरभिमासुः।
कामवास्त्र नलसंघुर्तं कारोपुष्कः।

श्रवनस्य शरीर रक्तसंद्रपः कदः मणिनवकः।

हिन्दुकमाहं समारध तर्क्ते मणिनवकः।

हिन्दुकमाहं समारध तर्क्ते मणिनवकः।

अस्तत्व तु गुरुस्त्रयं विश्वामितोजः।

एवं ब्राह्मणसूर्यः तु गुप्तः ध्रुवः।

दलेण मूढः प्रतिपादवन्त जितासुः पंच दशोऽभागः।
बामे तु पुरस्कवितारग्रामः ब्राह्मणमुखः सुचारः।

समस्ये प्रश्नालिता वर्णाध्यायं भिनब्बिन्दूः।
भिनब्बिन्दूः प्रश्नालिताध्यायं वर्णाध्यायं।

भाषनमूल: प्रतिपाद्यन्तं तत् दशलाकृतिमुद्दहत्वन्तः।

(२०) यादणि धर्मसिद्धीशयां कुर्याव्यर्थोऽवरुः।

लब्धवस्यविधि पादं बामाः धृतेऽवर्तकश्रमः।
समस्ये विशाराग्रामः बामाः तु शाययेतुः।

दलिविधिभिः पादं तु शाययेतुः कुर्याव्यर्थोऽवरुः।

बामाः प्रतिपाद्यन्तं तत् दशलाकृतिमुद्दहत्वन्तः।

(३०) वामाः प्रतिपाद्यन्तं तत् दशलाकृतिमुद्दहत्वन्तः।

(४०) धार्मिकां निर्देशायां दशं चेत्त्वृत्ती न्यस्यस्यः।
ब्रम्ह रुपकरे तत्र वाप्पू वा मूमेव वा ।।
विकृति मूलवेज हापि ज्ञातान्तरकुम्भम् ।।
जामिवद्वृत्तिवा ज्ञातान्तरान्निर्दितम् ।।
शुद्धशालाकक्षां शुद्धशालाक्षितम् ।।
ब्राम्ह शुद्धशालाय च नाम च विरसं स्वतं ।।
दिशिनेनुकलादृशयं सर्वंहरणमृगितम् ।।
सत्यवतोत्तरो च नित्यावपोत्तरम् ।।
व्याख्यामोबोदोत्तरं गसरे वल्लकाविलम् ।।
संदर्भं कर्मान्तरं च हुमालयं च विचापयेत् ।।
नारो जमादनिरव विशिष्टो दलपवर्चके ।।
भार्यानाः वरसकत्वपरस्यो वामपवर्चके ।।
ंयदेवं निहाराहेतु सेवं भक्तिसंयुतः ।।
अपस्तारोपरिवर्त्तु नम्भपादतिल न्येषेत् ।।
तरं वामस्वाध्यायमूल: स्वावेद् साप्तुभवद्र: ।।
तदेव बीणाहौः त ब्राम्हमुद्रामयावितम् ।।
वाम प्रसारितं तत्र ब्राम्हजन्मानूषपरं ।।
दिशिणे स्वपरे नम्भमालो वामेज्ञमुलसम् ।।
शुद्धशेतस्यनं वर्णं श्रेष्ठं पूर्ववदचरेत् ।।
सामसूतिरितं क्षातं सर्वार्पणार्पणम् ।।
अतवा पूर्वहस्तायो नाममुद्रामयावितं ।।
वाम प्रसारितं वात्वा वाममुद्रावर्णयात् ।।
अपरे दिशिणे तवमकालमुलालम्यत: ।।
अन्युमुनितिरितं क्षातं सर्वार्पणार्पणम् ।।
अन्योपाध्योपर प्रच्छं चित्र! स्थिरितवर्यं: प्रक्षयेवते ।।
शामसूत्रां हृदि स्थाने न्यथायमुखः करस् ।।
वर्त वामहस्तम तु मेधाठोपपरि र्वसेत् ।।
अपरे दिशिणे चायामालावर्म वामहस्तके ।।
नासाम तु सर्वाध्यायपरिवर्त्तु सुचन्देहकौ ।।
अपरे तु ज्ञातामूल: अद्वितिसेवितं परस् ।।
योगमूलितिरितं क्षातं व्यापे दु:व्यविश्वितम् ।।
लम्बधि सिंहः पांव वाममुकृतिकालम् ।।
योगपत्तिनं बुध्य वेदेष्ठ चोकुटिकाविस्मादम् ।।
प्रसाणं वामहस्तं तु वाम्मान्तपरि ब्रज! ।।
प्रभावत: कृतं केष्ठं सोपेच्यं योगमृति वै ।।
अन्योपाध्योपरि स्थिरितवर्यं: प्रक्षयेवते ।।
(१६९)

योगपद्धतिकर्मोपयोगतं ज्ञातमये द्विजोतमत ॥
प्रसारं पूर्वसस्तरी दौ जानुपरि सिद्धांपि ॥
अपरे दर्शने चाशमाला नामे कमण्डलमु ॥
जदाग्निमलं तत्तथां वैद्यनादशाहमु ॥
नौलक्रियासमास्तमु शाश्वकृतेतुदुसिनिममु ॥
अपरे वाचयेवुर्द नानास्कर्मवृत्तितमु ॥
हर्मलाकर्णलालाय दुव्ववृर्ते विराजतम् ॥
एवं नवनेमेवं दस्यनामृतितवच्चे ये ॥

व्यासानसहितस्वयं संस्कृतस्य समास्यु ॥
तत्राकर्मिपादयोगे सदातुनिच्छलोचनः ॥
प्रभुः द्रामहस्तस्याग्रोमृतिर्यथं मनः ॥
अष्ट्रुकृतचर्कलामाहतावयुक्तमितार्थिकः ॥
उद्वृत्तं तस्य जानर्वं दण्डकृष्णं वरस्वरूपः ॥
सत्सदौनुपूर्द्यार्थश्रवण आभां चेव पूर्वन्तु ॥
नानामुसस्तु संकीर्ण नानायामलेस्तु संवर्तः ॥
नानामुससीस्वयं सिद्धिविवाचस्रेष्ठरि ॥
भूतश्च विहलरसंग्रहीः पुषोधितेऽध्वंति ॥
शैलं कुण्डलं ततःस्य बद्वशतु शाहलः ॥
फलधारुचनाविनाशाधी नानायामलेस्तु ॥
तम्मले दर्शनेम व्यायामिषणं कृते (ह) पया पुनः ॥
रोशनपायमेते वैशिष्ट्येव व्यायामेतरं च ॥
असोसीतो सुनिपीतस्य कौशिकाहिनिकरारोदात ॥
विविधं नालस्वादिस्पर्शस्तु परितिंशतः ॥
आगमाहृतेवोऽर्थवरः: परस्येन दीर्घिते ॥
एवं सु दक्षिणामुसस्तु भवेद्वः ॥
असोसीते न वर्तवेद्वीपिनसस्तु न वा ॥
बद्वशशविवितो न वा भूतशान्तिवृत्तेऽव ॥
भूतश्च मन्वायस्व बो दक्षिणामलेस्तीतः ॥

अन्योन्यहितं ततं सम्यकर्षितविवाचाः प्रकार्यपेतात ॥
ज्ञानमुद्रां हृदि स्थापं त्म्यस्तमर्मस्य कर्म ॥
वर्तं वामहस्तं तु मेधिकोटिष्ठि यथेऽत ॥
अपरे चोत्तवं चाष्टमालं पूर्वविशेषरेतु ॥
नानामां स्वं समीक्ष्य स्वामान्यं देहाचारेतु ॥
सुविकीर्णजनामुद्रां योगमूलितिति स्वतंत्र ॥
समप्रेतिं पार्यं वाममुकुटिकालस्य ॥
समकथं योगपद्धतेन द्वेषोदिकाविवाचकरि ॥
(१६६)

प्रसारं बामहस्तीं तु बामजानमुरिस्तत्तमः।
एतारं योगमूर्तिस्याक्षेपेऽपूज्वतवाचरेऽत।
उपूर्वस्य समाधिस्य स्थनोऽस्मावद्याविणकस्मः।
योगपालकः पौराणिक विद्येपत।
प्रसारं पूर्ववर्त्त्वो दौ जानुपरिन निदाधितः।
अप्युर्यो दशिणे दातामां भासे करणवत्।
जनांगण्डसंस्युतं करोऽधार्यम्भुवसंहरस्मः।
नीविद्वयसमासुक्तं शाख्यकुमेवदु सङगिनमः।
योग्मूर्तिविदध्वेशायं केवल ारघिबकारेऽत।
तेवश वामपादेनोक्तिकाससंस्युतमः।

बीणारवरस्फितांसुतः:
(i) अल्लंकः

पूर्ववहस्त्याक्षेपणापुरूषु युक्तवा हिजंवतः।
केवलं भाविनयघ कर्त्त्वमेतद्विमाणवरे सङ्केत।

(ii) उऽ कामिः

उद्धवंधोमधकपको तथा सर्पकरावधीं।
मीणा तु दशिणे वधवर्त्त्वसु करोऽधिष्ठितः।
केवलं केवलं वोवधेश्वत्वम् विनिष्ठेवतेत्।

(iii) दौ वाराः

केटकं दशिणं हर्षस्थरोधिसु तद्वच्चते।
बामहस्तं तु कटकमूर्द्वावकृतं तद्वच्चते।
तत्रां निवेद्यथे।
बामहस्तस्य कटकं सवस्यस्तत्तत्त्वपरि।
खवाच्छा विमानः तु कटकोऽधिकु युवाद्विज्वः।
पुराणामतिः प्रोक्तं विस्तः तु दिमाणकरमः।
वा (वा?) अवक्तं तु प्रपातवीयमुखकृ ते तद्वच्चकर्मः।
एतेवं विशेषं तु शेषं पुरोकतवद्वमैवेदु।
दशिणामूर्तिर्यं स्वाक्षरः मन्त्रणाभिः।
तेवश वामपादेनोक्तिकाससंस्युतमः।

(iv) विल्लंकः

पुरूःवहस्तते बीणा वेदसीणवरं सम्बनाः।

अशालंप्रमूलान्तु संहरतमृत्यों यथा।

कामातकमूतः:
(i) उऽ कामिः

अंगे तु दशिणामूर्त्यगुणगितस्य मन्त्रथमः।
कुतलेशु पतितं दृष्टिपालवानें व तत्त्वापि।।
नक्षत्रं वरासं देवोबचकाशास्त्रभाग्यः।
मन्त्रयोगोंवशयाद्वस्य स तु हेमिवशिष्टः।
पुष्यकुमेवहस्तः: पुष्ययज्ञवसन्तु:।
प्रबंधकेतजावज्ञवकारः कृ (र?) तिसंस्युतः।
देवभागवतसाधारस्यमितिमधुसांतिसिद्धः।
लम्बनी तापिणी चैव चेविणि ारिविणी तथा।
(१६७)

(२) सूर्य आरा

(३) पूर्व कारा

गजासुरसंहारमूर्ति

(१) अर्जुनारा
(१९७५)

उद्दास दलित वर्त मिर्वातुल्टिङ्क भवें ।
पांव दिविवारीवा तु गजहामतविज्ञाते ।
झंगडेवशुमादेवक शम्भोवर्म भयायनिता ।
झंगडात्तिमं कथ वर्थमणबुद्धितम ।
पांव च गजरम्बं च दशपास्तक्षेत्रे ।
गजस्य शुहुः चर्मं च वामपात्वं करङ्गे ।
शूचि दर्मकं पांवं गजरम्बं च दलिते ।
झंगडात्तुः कपालं च पांवं चर्मं च वामेत ।
शम्भोविं व्यवस्तालु गजरस्तमिंगे हि ।
मुक्तिमविरविद्रान्तु गजपुष्चं प्रकल्पयेतु ।
पांववार्मोगिपांतु तु यजामुक्तेऽतु कार्येतु ।
प्रभामण्डपत्योगिस्य गजरम्बं प्रकल्पयेतु ।
व्याख्यामोरोपोंदु हुक्लवणणाभितम ।
सर्वनिर्मणयुक्तमिरकप्रभा निवितम ।
शुद्रवत्त वामपातु तु गजरार्कं मस्तके ।
उद्दास दलित मां पांवं करपुरुत्वमाचर्ये ।
गोरी शंकरं समुद्रवं शम्भोवर्मिं भयायनिता ।
व्याझ्रा शुलागंगों च गजरस्ततं च चर्मं च ।
दलिते वामारुः कुर्थां तु कपालं खेकं दुपुः ।
चत्वारं च गजरम्बं च कर्नितितु ।...........वामारुः ।
वर्त कवये विशेषणं करलाहूस्तिणिलक्षणम ।
देवस्य दलित वर्त म पर्यायपीठस्यितम ।
प्रथमनुन्नुमुक्तस्युः दलितमिलस्तावः ।
वामपात शुद्रवत्त तु गजरार्कं तलमुखुपुष्चं ।
अंगुरुस्नुमुक्तस्युः कलस्य शुद्रवत्तभ्य व्यस्तेऽरुः ।
दंपारस्य च विनेवर्न च जटामुक्तमणिंतम ।
चन्द्रवर्त वस्मायुक्तमण्डस्ततमणिंपि ।
दलितेऽ पूवहस्तं सु शूचि कर्णातिदुपुष्चं ।
दलिते परहस्तं तु शूचि वर्तं तथा ।
वामे पुष्चं नामिस्तोमान सुद्रातो पुष्चं ।
वामे खवरहस्तं तु विस्तं परिकल्पयेतु ।
हिष्कूमुस्तस्तं तक्लकं तु लम्पारस्तं शुचि ।
उणीशास्त्रं समुद्रस्य विस्त्यान्जालमणिंकः ।
कर्णातं मणिंत्यात्तं सुद्रहस्तसमात्तकः ।
चन्द्रवर्तवस्मायुक्तस्यितस्तमणिं शृणु ।
शूचि परहस्तं वचं च शृणु कर्णातिदुपुष्चं ।

कालारस्यारुः
(१) एष आरुः
(१९९)

((ii) दौ कामो)

विसम्य खेतकं पार्श्व सूचीकृत्तं तु बामके।
विद्वृत्तं निभायं सर्वभरणसृष्टितम्।
कालहासूर्यिजः प्रत्यथतुतातिकं उच्चयते।
हिरण्यं र ध्रुपां च सदृशं पादपार्श्विनम्।
करण्डमुकुटोत्तमसुपुष्पाराशिकोपितम्।
महाभयसमाध्यं सपालहुर्दार्जिनितम्।
बिन्धिष्ठा पात्रं द्रुत्स्वा शायवेदुर्वर्ज्जुतकम्।
कालहासूर्यिमेयं तु प्रायं भित्रोष्ठुमवत्त्व मित्योः।

कुलमन्तराभ्यमात्रेण अप्रकाशीमित्तराणुः।
ततोदवृत्तस्वर्तिकं धर्मश्रियंतवायस्यत्वानामांकं।
दसहरान्तस्युत्त्रो वा बामहस्तस्य सूचिकं।
दसहरान्तस्य धर्मश्रियंतवाय धरण्यं।
कालस्वप्नमृतदर्शनं कालदेहास्यविश्वितं।
शूरं हुण्डोढं भोक्तं कालकं (त? ) भवथवेयं वा।
कार्यं तु पञ्चमं भुविष्णु (दु? ) तयुतां तु तुम्बेश्वरम्।
धुतवरं क्ष (उपदर्द? ) ततवरं च तथा लोहितपूर्वेश्वरम्।
ध्रुवपाकारं केवल विकीर्णचरित्वात्तराम।
दंडुकरालवरं द्रक्षुरुक्षोवितम्।
देवस्य (त? ) नामाभास्यं नवतालेन कारंपूर।
कालकलिपुत्रं तापी कार्ये कालकलालाबालु।
भवथाय इत्यादिकारिजनितोऽपितं नर्तें।
कालान्त (लं त? ) विष्णुमानावतं धन्योदयोत्ति कवितेव।
त्रिभ्रजी दितुकास्यविष्णूमुखों भूष्मविश्व:।
ब्रह्मवाहनामतः प्राशं मार्क्खंयं धितं त्र कं।
कर्तव्यं काल को भू (भूि? ) ततस्मुक्तो न हुरेन दु।
मार्क्खंयं माने मुक्तो वा बलिवत्तु वा।
अपस्वरिरारोऽथ—वरणेन गुरू न वा।
कालारितेयमात्मातीतम सम्मात्तकं उच्चते।

(iii) बौ बारो

दशिनेन तु करे शूरं वामे सूचिकृत्तं तु मुङ्गे।
पार्श्व कालस्य दुवेः नस्तावं (स्येव?) पादस्तेयस्मे।
कालानाराहिनं प्राक्षं तिन्तर्पादित्वमः परम्।

(iv) पूरा कारा

चतुर्दशं भिन्नेनं च जातिकृत्तं सृष्टिम्।
उद्दूतं दशिनं पार्श्व वामवार्तं तु कुलितम्।
अप्रकाशितेऽपि दीर्घनास्यविश्वेश्वरम्।
दंतिणेन तु करे शूरं तुम्बेश्वरस्य तु बामके।
परः दंतिणेः हस्ते नागपार्थं तु बामके।
(१६०)

अथोऽपूर्वं भज्ज्यचावं दृष्टिव राज्यदेहके।
\[अपरेऽनु दिन्हत्ते उ जयमय्यति कीर्तितर।\]
\[दीर्घं कर्मां तु द्वापरं तु यन्त्र भजेतु।\]

cालारिं कारणीयेर ततां बांधवो मनाक।
\[पुर्वम मनात्तु कालयायणमहम्मक।\]
\[दिन्हण दिन्हत्ते तु शुं गाण्तमुद्दर्जम।\]
\[दिन्हण परहहते तु परशु ददर्ज तु या।\]
\[वामे पुर्वकर्त नाम्सुतानां सूचिमिषवेत।\]
\[वामे तु परहहते तु विस्मयं परित्यथेत।\]
\[उष्णीपांत सुमुखात्तु पवस्यवनामिकायः।\]
\[पुर्व नरधूव्रं च शदां दिन्हणहस्तके।\]
\[विस्मयं खेंटक पानं सूचिहृत्त च वारके।\]
\[पुरुस्तथुतम प्रवाह तु सर्वभरणवणुमतम।\]
\[वासात्ततु कार्येवकां द्विन्हं पालस्वतकं।\]
\[कर्णमण्डलोपेत शवं क्ष्रवत्तं विक्षणनम।\]
\[अमुक्षाःसामायकं महामयमाणिवतम।\]
\[हृद्यामब्लिक्षुस्त्रं विकीर्णेविध्रवं युन।\]
\[एकवक्रं दबावुं नूल्यं तिपुराणकम।\]
\[सिहरमपरीस्थाणं मुगचमोत्सरीकेस।\]
\[रक्तास्तरवर्धं देवं सूर्यकाठिससमभधं।\]
\[कार्यालायमयुणं त्वादशा कुक्तवेशरम।\]
\[ध्वनु हर्षेक्षितकरं ध्वनिखंगकाकलकम।\]
\[विमृष्णितो कण्ठं च शारांतुविनाथिरिम।\]
\[पाशंकुमरं देवं कुक्ताम्याभ्युद्हेतम।\]
\[हरं संस्थायं नुशं वन्याकारसरिवतम।\]
\[तिपुराणकमूलाविस्तकम।\]
\[तिपुराणकमुलस्तु लक्षणं वक्ष्यते।सुना।\]
\[दिन्हण सुरिवत्तं पार्थ बामपार्थ तु कुलचतम।\]
\[दिन्हण पुर्व्यस्तोचेष्वं नामितावसालकम।\]
\[सिहरणं तु तदस्त बाणस्यं तु पीढिषतम।\]
\[बाणायमं तु तासत्तयं धार्लं तु विरुपेष्टे।\]
\[कृतिकंपरीणां देवेशष्यं कर्मं तु।\]
\[वामहते पुनर्वृत्तं कथानां तत्रहरूवकम।\]
\[पूर्णमंजुष्टु नास्य स्यामधायां नमाययो।\]
\[बाणपादेणुस्तु वृत्तं वसंगविशिष्टम।\]
\[बाणात्मकमृताः रज्ज्याः नाः तन्तुला।\]
(२०) कामी

पुराणस्वाभावकांत म्हणे तत्त्वां लगव ने ।
चतुर्वेद्य जस्तीनीन्वत्र कठामकृतस्थुत ।
समभाग (भाषे?) गुतस्थिमक श्वापकेन समन्वित: ।
सभ्य्यार्यमकरकुण्डलेन समन्वित:।
कुण्णापरशुसंस्थं परहत्तथाविनिवृत्त: ।
धनुवौणुपेहलेवतरामवरुकित:।
परहलोकितो वाथ लिहस्तिन्युवरातः कः ।
कुण्णालक्ष्यां वाथ बामभागे न पार्वीम ।
एवं हल्का पुरारि क गामत्वा कार्यतः।

(३०) कारो

चतुर्वेद्य बिनेनां च कठामकृतस्थुतम ।
स्तोत्रभरस्मसुलन सिद्धात्वरसमाप्तमुः।
परं दु बामकणे न दलिते कुण्णालितम ।
धनुवौणुमायुक्ते कुण्णापरशुसंस्थुम ।
उर्वीलमायुक्ते सम सूद्धार्यकृतु: कुप ।
धूपिवाहनक्रेत्यां कार्यतैः विकालवः।

(४०) आा

धनुवौणुमायुक्ते कुण्णापरशुरारिणम ।
उमयाव सहिते देवं हल्का लतु: धनुरालकितः।
अपाट्यम प्रवक्षणम निरुरातकमतिनम ।
दलितनु सुहितं पादे बामपादे तु कुण्णान्तम ।
दलिते पुराेव पुराेव नानिविश्वासानके ।
सिरहीणे तु तंदस्ते बाममध्यमनिरीक्षितः।
बामपादे धनुवौणु मालाक्तिक्षम समुरुपते।
कार्ती परहस्ती दो टकोलणामुगारिती (गामती?)।
टकोलणे दलिते बामे कुण्णाराजकृमेव हि।
जठामकृतस्थुतम सर्भमरणाभिषिक्तम ।
प्रवासस्त्रूपरहां बामे गौरीसामायुतम ।
इदं प्रयासाचाचां द्वितीय सु तत्त परम।
(১৭২)

(দ্বিতীয়)

(১) অ আ
(২) রিল

(চতুর্থ)

(১) অ আ
(২) রিল

(পঞ্চম)

(১) অ আ
(২) রিল

(ষষ্ঠ)

(১) অ আ
(২) রিল

(সপ্তম)

(১) অ আ
(२६९)

एकवेत्ताम् कुरुहऽयोरिपि विभूत्वतः।
भिरिष्क्षः क्रेण जातु वामपादले पुः॥
पुरस्ततष्ठस्यायवर्षे विपश्येत यमोपतितम्।
रथं तु मुकुलते मुकुलं रजुना वृत्तम्।॥
मुकुलाम्पतते ब्रह्मा चतुर्वंक्षश्चतुपुंजः॥
तस्य दिशन्दस्ती दौरे बेणुदण्ड कमण्डलम्।॥
कुशिका पप्पदले च बामहस्तल्लोघतम्।
रथस्य मुकुलार्पात्रान्यर्थ विशेषत्वायकम्।॥
रथं वतनायणं कर्त्येऽकल्प्वितमः॥
भिषुरस्तकाध्यात्मान्यं भेदं विनोतम्।
प्रवाकानुसरं तत्सत्तुरस्तहस्तितम्॥
वर्षांतर्लिङ्गमेकवर्षेन विनेरकम्।
तस्य वामेश्वरमादनी नागुलकविविधम् पुरुषः॥
समान्यलक्षणं वर्णं भिषुरस्तकमूलि:॥

शास्त्रेऽः

dास कामि०

शरभ्रश्रिक्षा तु बहे लक्षणपुविकामः।
पद्यार्थां सुवर्णां पश्चा समस्मितं॥
क्षरंवस्मात्मातुरतं रत्नेषुभयंस्मितम्।
पारिस्त्रहयउपायस्य समस्मितं॥
सुतीशाल्यसंयुक्तस्य श्रीविक्रियान्तितम्।
दिव्यवाक्षः संयुक्तः सुविक्रियान्तितम्॥
कन्तरोशेन्त्रावरं दिव्योऽपितंशम्युक्तम्॥
विशाले भीमवंदे च भीमविक्रियासमुतः॥
हरसं नरहों दु: जगस्तहुणाऽद्वितम्॥
कृताज्ञातिपुिरते निर्बृंहन्तमात्मातुम्॥
नरादेः तद्धवस्यं विष्णुं पचदेश्याम्॥
पादभयामभवस्थाभ्या कुतिस्वाभ्या च तस्य यु दुः
गणानिमुलं देवं कारवेष्ठतर्वदस्यर्मुः।
महामिशसमा० नारायणमपार्वर्मुः ।
द्रविशाल्वणमुलकतु । सूपसोमानःगोलन्चनमृः।
व्रीकालहितां । सुतीवणवणणमाणितमृः।
श्रवर्केकं महाबद्धं । नारायणसुप्रसिद्धमृः।
वञ्चमुद्धपभवं । चं शक्रिकं दश्यापुरं। यथा।
वञ्चवक्ष्ट्राणपर्यंतमलारसिद्धकमुः।
वञ्चकेच मुले चापी दितिं दिचवण: करे:।
वर्दं पारास्तर्व ॥ गदं बाणाध्यो तथा।
करणं कोडवणुः। च केष्टे नागं। च पञ्चकमुः।
कपालं पुरस्तं कुं तु द्रुपदेशकरामयुष्मुः।
हलं वामे दधाम ṣः च भोवणं। करुणदुः॥
व्रीकालां । महासिहं बटायन्त्रनिपितमुः।
गौरवण बिनेत्व । च जगदमुलीविराजतिमुः।
तात्रुकं कुंडलं सवयामुखयोश्वन विवरामुः।
वषाणचरणंयशरं । चुबु कजस्यंवतिमुः।
वञ्चं पञ्चकोविं च चं ब्रह्मरोठ्ठिकमुः।
शरे शृणुहस्तं । च शेषे पूर्वकोलक्तुः।
भेजवमूलं:।

भेजवमूलं:।

स्वद्यंवरं:।

अभंवं: ॥२२६}
(१७५)

स्वच्छरश्चरश्च माने तालानां लंबकिर्मितः
तत्सतालंस्तु गुणवत्ते ब्राह्मणेाः
वदकोऽकं गुणरामणिः दिवश्वासश्चतदयम्
प्रथमपदोऽति नवायां जदायुस्तं दिवतवकम्
हिन्दीमयं कुतौ तस्मा विवयोऽनि: स्वयंविदितः
सप्तवक्राणिः तस्तोंधे तालमेंक दिवोलम्
..सिरो विवायहुत्सवकं पीवा चापार्धो गुल्ला मता
..ब्राह्मणायाभिवेदस्वरुपो गुहं तु: विनतिः
..शून्यवा क्षमेषाच्छा गुफः: पञ्चाङ्गं गुल्लस्य
..पञ्चाङ्गचिन्न नलक: सालाङ्गे नुत्साहच्छेवः
..अवभीमानं तु कपितं तिर्यकं च श्रुणु सम्प्रति
..शुचं पूर्वोक्तकोनेन हितालं चव्यं मध्यकम्
..दसाङ्गुलं तनुवाऴो बाहुं: प्रहार्यं विस्तरे
..वदुस्व तथा चात्मी कमतो बाहुवस्तरं
..नानाविवर्तितं: कार्यमय्यत्वाविश्वासितिः
स्नियः नत्तमानं कार्यविषयस्य
..शून्य: कुलामानं कार्यविषयस्य
..हितालं ज्ञानविषयस्यस्तहम्यं सार्वमानकम्
..कामित्रहं तत्ताथवं च चतुर्विश्वासितिः अः
..तोंगो? मात्रं तथां गुणं शेषः: साधृः गुल्ला मता
..प्रहारणे: गुल्लस्य: स्वादश्चुतस्विच्चु मिलयम्
..ब्राह्मणः गुरुवर्तमां ब्रुविताणितकामः
..पूर्वोक्तकं स्त्रायुं करं कुमारं प्रयत्नः
..ब्राह्मणेश्वरः
..पालाङ्गुलं कुमारतुवरोऽम: शूलवं गंगाधरम्
..योजों तैत्तिकपाणिः कुमियुच्यु प्रदविन्यम्
..अन्तरुत्तै: सुप्रमाणसं केवेद्यं भेदवस्य तु
..नम्बोदरं तु कर्त्तं कुत्तिण्यं बृत्तिभुजलोकस्यम्
..देव्याकरात्रवदनं फूललासारः वत्ता
..कपालम् (मा) लिन रीढः सर्वस्मर्युपणम्
..स्वानेन आस्यनतं च देवों पवेत्तार्धिनीम्
..सुजलाम्बूसङ्गा जबां गुजारांराज्यम्
..बहुभवाविभावोऽत्वं सर्वाविभावश्चारम्
..हृदसाहल्याकाशस्त्रभा लीक्षणवैश्वर्णीः
..सार्वोक्तप्रमजं रूपं भृगुस्य धार्मिकातिः
..विकीर्णाविकेतजं त्रिनेन्त रक्षतरुप्रस्मयं
..शुलं कपालं पाण्डवं च चेमन्त्तं दथलं करे:।
नानाविषयः पितावेदेव नानाहनमान्वितम्। द्वारामुखं च नित्यं वादुकं भैरवं स्वेतं॥

(ii) कुषं

खलवाशुमातपातः च शूरं च दवरं कर्ते॥

दमसं कुपल्लं च वरदं भुजगं तथा॥

आत्मवर्धनमोत्सवारसेवः समन्वितम्॥

ध्यात्मा जयेत्सुरसुङ्कं सर्वनादानान्नुपातु॥

स्वर्णिकोर्णमैवरः पीतवर्णं चतुर्द्वौं ब्रह्मेनं पीतवात्सामसम्॥

तथाव्यवस्थांमपविषयमनुष्ठितवापुराक्षकम्॥

अंतःहितमहाशुल्कासेरं तोमरोद्हम्॥

सत्तत किचिदेविन्दुक्तयं भैरवं सर्वतिन्द्रेः॥

नानामरणोसाधुमात्मनमुदचुल्फिधम्॥

मदोपनस्तं सदानंतं सर्वदेवानमस्कृतम्॥

एवं ध्यायेच सत्तृः स्वर्णाक्षणमेधसम्॥

ब्रह्मास्ते रहः

हं धर्मं प्रवचनयमहाशुरुः राजस्वेतेषत्॥

श्रीतत्त्वं

अपस्त्राकारिदं पुर्णं भैरवापान्नमान्धरम्॥

पुष्पविपुष्पवितैं ध्याने ध्येयं सरं: पुष्प-पुष्पक॥

प्रवमास्तकम्

वातावरंकं सुवर्णं विश्वलं डम्बं तथा॥

पांश नायिन दशानं च ध्यायेत्राक्षुसुषुम्ने॥

द्वितीयस्तकम्

अप द्वितीयंकं ध्यायेतदमालामाण्डकुः॥

दवानं पुष्पं बीणां सुखेत्तममण्डमणम्॥

त्र्योगस्तकम्

ज्ञानां विमंग गदों कुत्तं दवानं नीलवर्णं॥

ध्यायेतुतुते शुभदान्त्यं शुभज्ञाद्यत्ते॥

छुर्णस्तकम्

खंडं खेटं पहुचं च दवानं परसुं तथा॥

पुष्पवर्णनिःप्रेतं ध्यायेत्रादरातु॥

पंचस्तकम्

कुत्तं खेटं च परिच्छ भिन्नपातः तवेद च॥

पञ्चमास्तकमनेत्रदं वैते स्यास्तुनीहस्म॥

छठस्तमास्तमलस्तकानिति

पीतवर्णमुखोरत्मन्त्रमं च तदस्मादा॥

कुलांतिकं समं दोष्टं पराामस्तमादानकम्॥

अष्टाद्ध-मैरवनामानि

असुतास्तृशो बिशालातो बालानां शोभाक्षिपः॥

स्वच्छन्दो विभासनि: लेखरं सवर्षरः॥

हस्तं बोद्धवंस्वचं तपेवं च ज्वात्त्रः॥

विद्वंतों विष्णुपं नानाधिवरं: परः॥

वच्चहतो महाकावचक्षस्वचं प्रव्यालङकः॥

भूम्भक्षणां नीलकं कविण्डकुपलानः॥

मुष्कवाल: कामपाल: कणों: च पिण्णुले क्षणः॥

अश्रुपूर्वरामपाल: कृत्तिलो मतिनायकः॥
श्रद: पितामहायाथवामुनिनां श्रवणांकः।
शुकुरो श्रवणेवतीलालिनयोहर्मुनारातकः।
वरद: पर्वतावासः कपालः शरीरसूष्पणः।
इतिहिर्मम्यारवर्धो योगीयो श्रवणासः।
सवेजः सवेदेवेशः सवेदमहामिथ्यतः।
श्रीपादवः सप्तहः सवेदस्यतथेघः।
कालानिर्दः महारोहो दलितो गुरुरोपासः।
संहरस्त्रांतिकासः: कालानिर्द श्रवणः।
श्रोतानां विस्ताराकायो योगियो द्वारसंहितः।

अन्यसंहरासूतिः:

श्रीमण्डः सूतिः:
चतुमुः सेवेय गुरुः जदामकुंडस्युतमः।
दलितो खड़ाच्छायो वामो चाप्य गारी जर्मः।
दद्विकारकवर्धो भोमः भूरवान्यायः।
रुषामलासम्रायसः पारुकोपरि सुषिक्धः।
महाकालिमायसः करार्य ह्रुद्यः विन्येतः।

रुणावरसः सुतिः:
वीरस्य दक्षिणे तु दक्षिणायणमस्यितः।
अजवकर्ता विनयान स्खुः दविभविषितः।
नमकाराभासः विप्र स्वाब्धवप्रायानः।
अथ वचेन विभोयम वीरान्वेशवर्धः भूरुः।
महापालकदीपभः सवेदपादनवायानः।
वीरभ्रमितसः दश्यवहः परमः।
चतुमुः सेवेय निवेदः ज्ञालाभको सुदविषितः।
रुषामलासः भोरः शिस्ते महामालाभविषितः।
बुद्धिकारणः चेव नामाशोपवायितः।
नुपुरः विमलः तद्यातौ पारुपूणातिः।
नीलकण्ठः च व्यस्तः च उदकज्योतः।
खड़ाच्छायस्यविषेण करालं भविष्यतानः।
रक्तवर्णसमपुर्व्योपविष्यतवेजः।
एवं व्याला विभोयम भ्रतिष्ठां धार्मिकः।

जगन्नरहरुसूतिः:
श्रीतवः ।
रक्तमुग्रुषः प्रिन्तुः ज्ञानेन विनेत्रः।
पर्वेनामुः सर्वलंकारोप्यायः।
पारसः प्रते योगियो गमनानभवः।
दक्षिणे समपुर्व्यो चाप्य पूण्यकपण्डः।
सुविदेशनस्यबः गज्यास्त्रयसंहितः।
कांपुष्क्षस्यस्युतमः हासरतुविस्तः।
मल्लारिकित्रि:

इ मो

धिमुझूं च त्रिनेत्र च फिरीफटकालनम्।
सवौन झौलसंवृक्तं कश्चे खड्गमस्मितं।
हृताऽचित्तुदोपत्तहेतु चकं दंभं परम्।
मुखमनःगम्यस्त्रोजितताधिपर्वतं।
विमलवर्षकलावः मुद्रेन्तीवराकम्।
अनुन्ताधिकस्तु: कुंडलं चारहस्तं
प्रकटवनषोभानंर्विनिततानंहृतं।
अभिनवमणिमपत्ताराकाभयमालं—
विविहिकसुमुच्छितः शोभवसमलक्षवधम्।
सफळपवनसुन्दरवंदवसुगयायरामं
करुणसमनवारः पूर्विधिकरमम्।
त्रिभुजवभन्में सीताकुमारीवासं
दनुबद्धनदर्षः प्रसून रत्नमहस्यकम्।
मुखार्जीणमुद्धुपृमुः पन्नरुक्षमभूषं
विद्वतुरकलिकोत्तरपारावन्धम्।
वितत्वारपेन्म हरसंभृताः परिसुतमित्वारः
विनाविसारस्ते: नाराजसनारायणे।
कन्तुधरित्सरम् न शास्त्राणाधिरामं
कलनममग्नेणां नीरः मल्लारितेषु।
श्री बधे विद्वोषेण सवसलीकावयम्।
सवसयुद्धजयं च व ब्रह्मवानविीलम्।
महापातकदोषणस्य गृहव्यवहितानारम्।
विविहिकस्याधिरं च व सवसयुद्धन्वारं च
परमसंहितासमस्य लगभगशरीराय।
अवग्रहास्तन्त्रवेण भीमस्य स्थापनम् बलयेत् श्रुणु।
त्रिनेत्रात्मभुजः भीममुखयुद्धकालयनम्।
कालेशस्य थोरं रत्नस्यमविशम्।
ज्वालास्नाबायुद्वतः क्राकुनयमययायम्।
अर्धचन्द्रकृति भर्म ललातोपरिनित्वम्।
भूजामां विरिष्कृतिविरूपं भंतालं हथ्योत्क्रमा च।
दर्मां च कपालं च खेताखं खड्गमेव।
रत्नवर्तकरोपेतेऽर्भं रत्नयुद्धमविशमृ।
रक्षारक्षसुवर्त्तं खड्गमालिबिमषितम्।
विरोधाविलित्त्वम् नागायस्यसोनितम्।
बृहिष्काम्यस्य कथे कालानिष्ठेश्वरभ्रमृ।
एः व ध्यायते। महाघोरं हाविशालक्षणाविशमृ।
श्यामराज नाचार्य

(१) पारस

प्रथम रौठोपरिय च समीपे बुधवार तथा.
संकल्प्येतेव विषय विधानां श्रवणार्यां.
परमेश्वरं डारम् क्षणके ज्ञातवर्तमानै
सूर्यं क्रमगतत्वभारी दशतिमश्यामै.
विषयानं भाष्यास्य नृत्यां रसज्ञातमानी.
अहंशृद्धितस्वाभीवं तपश्चोरुपस्यमासी.

(२) ललितानंद

महाकाव्येन च ललितानंदः कल्याणिकीतिब्धप्रमणः.
श्यामराजकुमारी च मद्यायबलोन्याः.
ब्रह्मचार - वचनं पूर्णं पिबलन्वदरसारसमणः.
ग्रन्थालीसं च नश्यामामन्त्राज्ञायापाण्याः.
सिद्धान्तं समावेशः कल्याणकल्यास्याऽक.
कालमृदुसङ्कूलाः क्रृत्यस्वलोकामःक.
ललितानंदसक्तमर्गः ललितापुस्तनायुक्तः.
विवधविधिः भक्तिवाचाराः दीर्घवीर्यतंत्राः.

द्राक्षरर्द्राक्षरमूर्तिः

शिवतारणं

एवं लक्षणं सदासंकरं द्राक्षरर्द्राक्षरस्वार्थम्.
जटामकुड़स्वर्यं मनेरू च श्रवणोहरः.
अब्राह्मणं कह्यं च तथं द्वितीयं तथा.
द्वारामिश्रबालि च गां वर्षं क्रमकी.
शान्तमुद्रः कुंडहस्तमुद्रः साधकालिकाम्.
ब्रह्मचारं परमं पूजां वचनं निरंतरे.
वर्षं च वाक्यं स्वयं तांगं युद्धमणः
नागमणे मूर्यं भयं भयुभावं कल्पितकम्.
रलं च कूमुदं कुसं मुखं पुनरः पुनरः तथा.
एतदादुरं वनं वानं ब्रह्माला - विष्णुपाठ.
कालकुण्डस्य विचरितस्य स्वरूपं यतं.

cक्षणमिश्रकालमुर्तिः

(१) अस्वार्थ

अव क्षणमुद्रास्तु ज्ञातं यक्तेश्वराः.
पादी तु पादस्ये ये वामपादं तु स्वितात.
गमनपेठया वामपादमिश्रक्षणमुद्रात.
शुद्धवेतनमभवं वर्णं सविभारणमुविपम.
रतकेन्द्रकुमबद्वाश्च जटामकुड़मविद्यत.
श्रुध्वरुपाधायं च वाक्यं भक्तिविवेकराः.
हृदस्यं वक्तस्वाध्यं गुप्तदर्शनेवेकराः.
मित्रत्वानन्त्वानन्तरस्वास्तोऽविविदितम.
नेव्युद्धवारसंयक्षमंगमयं स्वरूपं यतं.

(१५०)

कस्मौ कुण्डलसंयुक्तो बामे लाञ्जळनं तु वा।।
पूबःतंद्रयोविमि डकाकसत्ख्य महारकम्।।
दक्षिण हुरिणोवाकु व्यापितः सिद्धस्वरूपः।।
वामहस्तेऽतु विश्रु च कुण्डलासिष्ठ च धारयेतु।।
तबस्याध्यात्म निमासं द्वियां द्विकारिविषतम्।।
कुण्डलास्यामिनिभक्तारस्यानि द्रष्टवेद्यानम्।।
दण्डे कुण्डलास्यार द्रौ रजयु न धनयु द्वयुच।।
केतुकिल्लिणिमेधियांम सिद्धाल्पिवरं तु वा एतत्कुण्डलासनाम तु वामसङ्गोपरि नासेन।।
अेकमभूर्तेजायाभिसंसित िवादराध्यतः।।
बिलापावपुत्रं भूतं वामांः गमनानिवितम्।।
दक्षिण लांबं तु वामास्ते निस्हायाकृतिजावयम्।।
किश्चित्राप्रकाशितं पोनिसुमुक्तात्तत्वासना।।
साधार्मनसस्येन जायास्वरूपपरंशका।।
व्यक्तमंबूखोपेनं तु कुण्डलासनिवितम्।।
दक्षिणे किल्लिपत्रे तु छिरिक जेव सत्येयेतु।।
उभयोपाध्याप्यांतः नानातागवृवितम्।।
कुण्डलिभिरवनवर्भिरविक्षिप्तापाराधितः।।
हुर्यस्यज्ञानमुक्तेनसंश्वालतमनासितः।।
आश्चर्यावतर्मानानां सेवित तैः सुखितम्।।
बीचीसस्त्रायेः द्रव: पर्वतः गो नामपनम्।।
पुष्यबुटिकतः देव: अरुपः स्नोवाचारः।।
अरुप्युपसामायविवच स्तुति कुण्डलास्यादेवे।।
चर्मवर्त्त च कांस्त च कन्यां सुधिरं तवः।।
श ध्वनिसमाप्तं पुष्यवाच्यां महर्यंवे।।
तुम्बुहन्ति द्वाधेशाच गेयकर्म सत्यमण्यम्।।
छठः चूल्वा रविवर्त्तधारासाधनाविमोखितः।।
पादे पादुसंयुक्तं चतुर्भिन्नसत्यविषतम्।।
समजसूरा शालं च गमनीन्त्यामीवरंवरं।।
आस्त्यशुरिकं सौम्यं कपयुसुको ठोवलिम्।।
क्ष्मामायेः सितं कुर्यं कुर्यंं तं श्रियमादुम्।।
सत्यकार्त्तिका वामे दक्षिणे कन्यकुण्डलम्।।
दक्षिणुस्ततं पादं वामार्यं तु सुखितम्।।
समज्ज्वृत्तं वार्ति कार्तिकसुभविज्जीतम्।।
प्रहारः दक्षिणे हस्ते ढूकां बामे तु पूवियोः।।
सत्यमच्छ्वाकेन तु कुण्डलाज्जा ायमं महेत्।।

(ii) द० कामिो
वाम करे परे विषुभायकान्त कालध्वंकलम्।
उभयोदोषयोगीः स्कालमूलोपरि विषन्तम्।
नानागाधिनारुकतं नानासूतसमाकलम्।
स्वस्य भूतसूर्यस्त स्वविकारण संयुम्तम्।
नानारूपसूर्यतेरूस्मृतेः परिवारितम्।
नेरकायाह्लादकायित्वपूर्णसूर्यवाकुः।
योपिरत्वनानवेदी छ्वृधा। मसक्रावस्यमहितं।
सत्तमूलयवस्धशाखा। बालदनसमुत्पादः।
आशीर्वादविनिधं काहिवता कारिकावधि छन्नोभुवकः।
योपितं। देववाकाययस्तनानन्दनान्निनीमकः।

(१५१) पूः कार्तोisease (iii)

चनुङ्च विनेत्र च कार्दमकुदावितम्।
पादे पाँडकसंयुक्तं किन्हिब्रह्म गमनोमुखम्।
सर्वभरणसंयुक्तं यजुमृतीपावितः।
शापः तु वामकरः। तु दलस्त्र च कुण्डलम्।
कौमवज्रावधे कुपोषोषिनः शूरिकाः।
ममहः वामहते तु प्रहं दशिणे करे।
काँडलमध्यतः तु विक्षुर्दशस्त्र सूलकलम्।
वामे त्वप्रहस्तिनः संहृतीव तु कल्पीत।
उभयोदोषकारः तु अमकोपिरि विन्यसेतु।
कृष्णामुखस्तः हस्तः दशश्वामपरहस्तकलम्।
नानागाधिनारुकतं किन्हिब्रह्मानावितनम्।
बालवाणधे भूम्बे बामे तु कार्येतु।
भिक्षादानन्नुम्ब्रतीभिमान्निताभिस्माकुलः।
नानाभूतसमयुक्तं नानालीलामनवितम्।
नकाकायसंयुक्तः तु वर्दं चेति कौतिकसम्।
हृद्याभिस्मलं च हस्तयास्यास्याम्बिनितं कुजः।
काँडलवचारिणः हस्तं कर्तं चेति कौतिकसम्।
काः कुण्डलुः तु तस्याः गृहम दोम्यिलनस्याः।
विष्णुस्त्रवमं बापि साधनामुखस्त्रेव वा।
कार्येद्वृत्तस्माति। पञ्चतालेन। बुधांवनः।
देवस्तनमोचिनः वा कासोचिनः वा।
यारिंशक्ये दीमानुभो। पात्ववोरिपाः।

(१५२) शिल्पो disease (iv)

काढङ्कुलतितः वचारे पादयोः पाण्डकाचितम्।
मुस्तितं बानारं तु गमनोपश्वापकम्।
पाण्डविन्नमस्तुः च करोत्विन्नमस्तुः।
शुद्धानेत्रानं चाहै सर्वायं भूपितम्।
(१६२)

रत्नकप्रकुक्कबाद्यां जदामकुटमणिग्रहतम्।
छुूूरूरुष्यां नायं च वामें दरोगुणरुवरम्।
किषिंतकालपितातन्त्रकणां विभरिषितम्।
दक्षिणं हरिणीयक्षे म्हागितं लिङ्गमण्येत।
वामहत्ते च दश्य तु कंज्ञालस्य च भारंगत्।
तदस्यायुक्तमिन्निमां हिभिांदं दिक्षार्थितम्।
कृष्णधयामनिमारसायमाने दराकेष्वनम्।
दश्ये कंज्ञालपदी द्रौ रश्मुना मन्येद्वरः।
केतुदण्डेन नेवारयां निर्यान्तां हर्षियं तु वा।
एवं कंज्ञालक्ष्य तु वामस्यकोपरः स्नेतेत।
बलिपधातुस्तेन्त्र सृंगै वामेश्वरं गमणान्येतम्।
दक्षिणाश्च तु तलाश्चं निधाया कृतज्ञार्या।
किषिंतकापितं योनिसंयुतानत्वाशसा।
संभ्रान्तमनसोपतं जायासकस्तवनेकश।
व्याजसमस्मिरोपतं दुकूतवाराणितम्।
दक्षिणेण कापिणाश्च तु शूरिकाचारं च भास्येतु।
शूरिकासृंगै भृम्पिर्काश्च रूपायेसमिन्तः।
यशकिलविरघ्वीरस्तेन्त्र पूर्णितं नुमु।
वामरकंसद्राम्यां वीजितं रस्सुरिधे।
अप्पाला सुविधालार्य तु सर्वलोककारकस्म।
कंज्ञालमोचनार्य तु स्यात् कंज्ञाकारिभः।
अस्व बहयं विशेषणं भिक्षणमहद्वरसम्।
पारी पादकसुपुष्टी बामपाद तु सुस्वितम्।
मृपदुःख सत्यं तु पार्वं तु समस्रोषकुम्।
ललामस्यमास्वरं नवाण्डी वा यवाग्ने।
पारी पादकसुपुष्टी पादकार्ष्ट्यो तु वा।
सुविकोण्यान्त्यारां जदामिष्णेवं वा।
सुस्वितान्त्र वाय कग्नवं नातानाम्।
वलानाभुर्युक्तन्त्र करोऽध्येकुक्तरम्।
सर्वभरणानुषुकः कुदरुविवर्ज्ज्यम्।
सुदृढ्यतान्त्र वर्णो नानानागविनिवितम्।
दक्षिणे पूर्वस्तेन्त्र तु मृणस्यापाणितं भवेत।
बामे तु पूर्वस्तेन्त्र तु वर्ध स्यालसाल्लुक।
दक्षिणे परस्तस्ते च हस्यं च भवेदु मिज।
बामे तु शिक्षितस्य च कर्ष्यं च विविषानल्लुक।
सिद्धस्योत्तरीति च नागेन कटिबंधितम्।
(१५३)

( ii ) अ. कामि

( iii ) शू. आा

( iv ) कारो आा

( v ) शिल्प
(१५४)

वामे तु शिशिरिन्द्ये तु सत्यवृंथोत्तरीयकम्।
श्वत्योपवीतीत तु करो नागेन वैदितस्म।
नीलकण्ठ दितुप्रस्फुट पप्पीघोपरि सिंघम्।
कः क्रमालूकायत्वः गुरू विवेचनः।

रुद्रः

एकादशः—सङ्करम्

(०० भाषा)

खुल्लस्वर्धराहः सुखवरणः। प्रकीर्तितः।
सपादधानाकायसः पप्पीघोपरिशिवः।
सर्वाभिषयाः पुत्राः सर्वपुरुषीर्वः।
अभयः परस्परः सबसे कृत्यः वर्णनायामेः।

नामानि

महावेंत्ययः द्रशः शार्कारी नीलाञ्जीतः।
ईशानो विषयः भीमो देवबृहो भोभः।
कपालो दितुप्रस्फुट एकादशः। परः।
अरुणेशागहितः विशेषाय वसुवः।
हुरस्व विशंकः घामकः सुरेशः।
धरा एकादशः सोलः वर्णनवारंभः।

१. अवः

अर्थ गदाधर्यकायै बाहुतोष्कान्तिवातः।

(२) विश्वः

अनान्यम् महावेंत्यः धरसः शूलमाकुमः।
कपालः सर्वः सुकुमः च सुद्रशः।
अधिकः भि च लोकः कारान्तः।
सर्वान्तः लोकः भि च तर्फः।

गद्रः च परमद्वारः चतुः। लक्षिनकु विषयः।

२. एकादशः

एकादशविषयः विशेषतः विषयः स्वामहः शरमः।
चरः दलः चूलः सुकुमपरः लोकः।
विशेषारः लोकः च तर्फः।
परः च कारान्तः सोलः।

अतिकृष्णसंपत्ति कुले यजनासदः।

(२) श्रीतः

व्यासकोटिविवर्णः विशेषः। भीताप्यमहः।
हस्ते देशस्मृतीं सन्तानशः सारायकः।
सबोधित्वस्वामकारम् जयोऽहार्या शरणामः।
सत्तात्त्विनामणः परिवर्तः भृंगः।

हस्तमादिचिन्तनम् भुया क्रियाक्रियाः।

होवे लक्षणः सुपुरां सर्वः।

द्वितीयाः—एकादशविषयः सुकुमः। रत्नः।
अधिष्ठन्तः

विद्वन्त

अधिष्ठन्तः गर्भां जुग्नं कारति उभयशुद्धरार।

शूलाएकः शासनमालातः कनोध्बः कर्त्ते कमातु।

तोमरः पथिः संगर्षं करातः दक्षरार्यस्यम्।

शक्तिः परशुराम् नन्द कर्मकायं रूपयो।

भिष्कारार्यमार्यम् तेषु घोरं दक्षरार्यस्यम्।

परशुराम् एष्टते दक्षरार्यस्य घोरं दक्षरार्य्यम्।

चण्डकापालकः चेति वालोधातिकरण्यं।

शेषं शब्दााः जातिः रर्धुः तर्जंतीव ठघुम।

परशुराम् परशुराम् रर्धुः तर्जंतीव ठघुम।

भण्डारकः चेति बालोधातिकरण्यं।

विद्वन्त

विद्वन्तः रहेन वणेण भगवं शुलािकरण्यं।

चण्डकापालकः चेति वालोधातिकरण्यं।

संस्कृतकरण घोरं नायं दक्षरार्यशम्।

विद्वन्तः भण्डारकः चेति बालोधातिकरण्यं।

विद्वन्तः रहेन वणेण भगवं शुलािकरण्यं।

चण्डकापालकः चेति बालोधातिकरण्यं।

विद्वन्तः रहेन वणेण भगवं शुलािकरण्यं।

चण्डकापालकः चेति बालोधातिकरण्यं।

विद्वन्तः भण्डारकः चेति बालोधातिकरण्यं।

विद्वन्तः रहेन वणेण भगवं शुलािकरण्यं।

चण्डकापालकः चेति बालोधातिकरण्यं।

विद्वन्तः भि शुलािकरण्यं।

विद्वन्तः रहेन वणेण भगवं शुलािकरण्यं।

चण्डकापालकः चेति बालोधातिकरण्यं।

विद्वन्तः भि शुलािकरण्यं।

विद्वन्तः रहेन वणेण भगवं शुलािकरण्यं।

चण्डकापालकः चेति बालोधातिकरण्यं।

विद्वन्तः भि शुलािकरण्यं।

विद्वन्तः रहेन वणेण भगवं शुलािकरण्यं।

चण्डकापालकः चेति बालोधातिकरण्यं।

विद्वन्तः भि शुलािकरण्यं।

विद्वन्तः रहेन वणेण भगवं शुलािकरण्यं।

चण्डकापालकः चेति बालोधातिकरण्यं।

विद्वन्तः भि शुलािकरण्यं।

विद्वन्तः रहेन वणेण भगवं शुलािकरण्यं।
(१८६)

(३) अः २० टूस २१२

शहंसोभामोहर नतुरूपावीशान एव हि
मृगुष्मयदश विवेषः किरणासोभाराकशः।
श्रीकेशवरावः महादेवः श्रीरामाकादश स्मृति:

१. वामदेव:
शुक्रांस्मारकं देवं शुक्रामायामुलेश्वरम्
शुक्रोशीरः श्रुतवदः शुक्लवासोपवीतिनम्।
जामारसामपुरकं वालनुकलसेवरम्।
विनोचनः सौम्यमुखः जनुकुकुचनमुरितम्।
दिखोदेवं महाकायं नवोवनमिश्रितम्।
महामुखः महािशाहु बरदाधवाणिकम्।

२. वामदेव:
रक्तालाक्ष्यं देवं रक्तवशयवीतिनम्।
रक्तालकारिणीं रक्तनेत्रं रक्तमायानुलेश्वरम्।
जामां उत्तरं न वितेऽवं श्रुतमातिकम्।
महारक्तं महावाहुं शुलकर्षिप्पाधिरामुम्।
रक्तास्य रक्तायं रक्तवशयवीतिनम्।
सर्वोऽऽुकुलसुभृशतम्।

३. उषार:
कराळवर्णः विकारत्वं सर्वसीरः विनोचनम्।
मुखमालाभरं देवं सर्वकुकुचनमिश्रितम्।
शुक्रांस्मारकं देवं सर्वहारोपवीतिनम्।
गोवं कलिदुर्वं च गले वृजिकमातिकाम्।
नीलोकतलवायमभवसेवपमिश्रितम्।
भुजृजुष्मीतिलेष्मु श्रावकर्षिप्पाधिरामुम्।
श्रवण कर्वाच न पायेने पुरी कृति।

महावीरः महालामण्डलावाहुं महालक्षमु।
नििसीरः तासयतं निबद्धो यतं कृतान्।
श्यामस्तुतिप्रतिक श्रुतारां च त्वृतमम्।
बिंगुलं कलमं हाँगं दशम्वृवीरमिश्रितम्।
करेशु मे दशिनये श्रुतमযजुस्तमम्।

४. तदुरवः
पीताम्बररं देवं पीतशोभावीतिनम्।
मातुर्णिज्ञं करे वामे अश्वस्यं च दशिने।

५. ईशानः
गुणस्पर्शस्मारकं जन्मान्वितमिश्रितम्।
विनोचनं शुल्कर्षिप्पाधिरामुं करे श्रुतमातिकम्।

६. सहृद्योजी सुरुस्त्रजयः
कपालाकोतं हवें दशं श्रुतमातिकम्।
व्याधिवर्तं श्रुतं नागन्त्रोवितमिश्रितम्।
(१५७)

भिडूल चावसूत्र च विभवति दलितणे करै ।
कनालं कुणिलका बाँधे योगमुद्रा करवये ॥

१०. बिजयः
एकवर्त नितनं ज धारा फुड़कते स्वरं ॥
बृहत्तलाटकपोलं कस्मुखीं सुभोमयमः ॥
चतुर्झं महावापं शूलपुड़कुड़कर्ममः
दिवधुधरं देवं वदाधियपाणिकमः ॥

५. किरणाकः
चतुर्झं महावापः युक्तात्म सृष्टापाणिकमः
पुतानान्यहस्तं च वरदाशं धिरवनमः ॥

६. अघोरस्तः
वज्रलंककस्फळं खड़गहस्तं निरिद्धनमः
महाकोनकरं देवं मायाकुलमहासमः ॥

१०. श्रीकण्ठः
निरन्तरस्वनवर निवर्षोपवितरिनमः
निरवहं महास्त्य निवर्षस्वसमनिवित्तम:
चतुर्झं चं वधवसं स्वरं तुहारपुवित्तमः
खड़गं खुंडं यां खानानुरक्तवेलस्तमः ॥

११. महादेवः
भिलोचनतुड़हः शुभवाहः सुकर्णः
दक्षण पाण्या पृथ्वी वंगामुतसं मिति
पुतानान्येकुपस्तवः महादेवो यथोजितः
महाविवृद्धयूः च श्रद्धाभकादः समृतः ॥

विचित्त्वयः

(i) वि् ४०—स्वरूपम्
विषमः जतिलस्वभास्वारञ्जिन्यूपाळिहरिः
पुतानान्यकरस्त्रयं विचित्रस्वाच्छं शुक्का: ॥

(ii) पु् ५० एव
अत्यन्त्र स्थमनितल्य सूक्ष्मः श्रीकण्ठ एव च
विचित्रस्वाच्छं वेठक्रशं एकस्वर्तं ते क्रमात् ॥

स्वरूपम्
अन्ते शास्त्रांत्र श्रुतिविद्ववतातस्मचैवनेत्रः
एकस्वरूपमुंतत्व श्रीकण्ठच विचित्त्वमः
प्रद्धविचित्त्वया होते निधनवाच चतुर्झं जनः
अयं बरसुपेलकात्तुपूलवहस्तमुः
रक्षकुर्दुस्तः नोिश्च पृथ्वी च दुहुः
अवैष्ण भियाज्ञनवहस् कमादीवेशवायतमः ॥
जातामुदद्यं नुक्ता उपविदस्मिन्तनतः
स्वयं स्वसं युक्ताद्यशान्तक्त्वसमनिवित्ताः
विचित्राक्षितरेवं च स्वरं विचित्राक्षितस्याते ।

६. अन्तः
अ ४ १०


( १८५ )

२. निवृत्त (१) अ० आ० (२) द० काम०

एकहर्षिन्द्राधीश निवृत्ति चे वा कार्यस्तु।
रक्तवर्णिन्द्रनेर्षिन वरदामध्यस्तः।
कुणापतिनेर्षिनवस्रूपः जटामुक्तमशिवः।
अद्यतनेर्षिनस्तथः पादवर्णधिनिः समन्वितः।
दांस्योत्पोषयाच्छेद पारस्योयस्यार्थिः।
काकेन्द्रेनवाहुः तु ब्रह्मविष्णुवकार्यकृ।
स्मीमण्डलवर्णां ब्रह्मविष्णुवकार्यकृतं कल्यंतु॥
क्षत्रियःजलिन्द्रगर्भपायुक्तो च वा मति।
अयश्च निविदान्यन्त्र रायोस्योत्पर्वतो कृतः।
अयश्च ती गृहक्षेत्रत्वाणिकविवर्तमार्गशिष्याः।
अयश्च सत्यमेव व लिङ्गः पृथ्वार्तसिवस्वैः।
तत्स्य सप्त्यवस्ययो च ब्रह्मविष्णु तथा मति।
पृथ्विमन्दिरहमास्या व निस्मृतमः।
सरस्वतिमन्दिरद्वितीयः वा ब्रह्मविष्णुविवर्तमार्गशिष्या मतः।
पृथ्वीमार्गशिष्या वा परिवारक्षिलस्वैः।
भिक्षुक्कारणा वापि एकाभासरविष्यतः।
नृत्युपालयंविदेशः वा स्थानोन्यस्तु सम्मेव।
एवं लक्षणमार्गशिष्य विविधविष्णुविज्ञातः।

३. सृष्टमः

सृष्टम् नीलिनिभावाः हेमवर्णः परः।
बघुपुर्वशिवनेवरः स्वर्भरणभूमिः।
अमरबोधपूर्वकः द्रुतवर्णरस्तः।

४. श्रीऽृष्टमः

अभियवर्षपूर्वकः पूर्ववर्णः परः।
रक्तवर्णमात्स्तु: पञ्चपीठपरिशिष्यः।
श्रीऽृष्टम् होऽमाक्षणाः नायकवर्णसिद्धतः।

५. विशिष्टमः

विशिष्टम्: त्वेत्तथात्वकविभस्मपार्थिवः।
श्रीऽृष्टम् स्वर्भरणवस्तुविशस्मवायुवर्णाविशमः।

६. विष्णुविद्यानिर्देशः

विष्णुविद्यानिर्देशः श्रीऽृष्टम्: द्रुतवर्णविभस्मपार्थिवः।
विष्णुभूमिः स्वर्भरणवस्तुविशस्मवायुवर्णाविशमः।

७. एकनेवः

एकनेवः द्रुतवर्णविभस्मपार्थिवः।
श्रीऽृष्टम्: द्रुतवर्णवर्णस्त्वर्णसम्मिलितः।

८. एकनेवः

एकनेवः कुम्भोत्पातः कुम्भोत्पातः।
(१६३)

mṛtyunjayam

(i) विशं दशं—नामानि
शर्यो भीमो महादेवो ॥४: पशुपतिभवः
उत्र ईश्वरेन इवद्वै पुत्रमहाविवशिष्ठमः

स्वरूपम्
सुमाग्रः क्रूरावरणामासं जटामुक्तमणिपतः
विनेता वर्णविनिश्चितविविलक्षणायः

(ii) पूर्ण कारो—नामानि
भवदश्वःसपणाः स्पष्टपुष्पकरस्तथा

स्वरूपम्
श्रुंगः जातिकन्दनाः जटामुक्तमणिपतः

वणः
शुक्ल द्वार च रक्त च क्रूरेण गोपीरस्तविम्
कार्तिकी विधुम नील महादेवान् तु वर्णकम्

तेपु केशन
अप्पारोहितास्वव बुमुनामाकानि ॥४: ॥

१. शर्यां
श्रव्णतुष्टं भवश्वास्वर्गविघण्यमुष्टिः
अः अः
जटामुक्तस्मुक्तस्मु खुन्द्रेषु समिनम्
बभयवर्षदेवपति: खड़पेरत्वभारितः
वचनोपरायानं स्वानकवस्वर एव तः

२. भीमां
भीमश्वरतुष्टां रूढश्वविघण्यमुष्टिः
अः अः
जटामुक्तस्मुक्तस्मु बाह्यरत्नसम्भवः
बभयवर्षदेवपति: वधुदृष्टस्वरसंकृतः
सातवपतिः श्रव्णसर्वत्रः चापास्तु च वारके

३. पशुपतिः अः अः
पशुपतिः शर्यत्वस्त्वस्त्रायुऽधिकोत्सम:

४. महादेवाः अः अः
भवश्वविघण्यमुष्टिः
अतिरत्नसम्भवरविघण्यमुष्टिः
बभयवर्षदेवपति: शुन्यासरावोऽभवः

ईश्वरादय: परंपुर्वनः

५. ईशानः
(१) कृष्ण (२) कारो
वेदाभिभवेद्जुन्द्विनिः
स्विभूस्तवही विवामोऽवर्मकामोऽवर्मकामां
स्विभूस्तवही विवामोऽवर्मकामोऽवर्मकामां
(१९२)

२. तत्त्वज्ञानः

(२४) सूतः

पीताम्बरस्तत्तुस्थः पीतयस्यसविवीतवनः।

(२५) सूतः

मांगृहांश्च करे वामेश्वरानां दत्ताय तथा॥

(२१. कारः)

प्रतीच्छबुद्धिएकाभावः विद्यार्थीभौतिनौरापाणः।

चतुष्पुरूषस्थलानितेतेनः प्राच्यां दिष्टारूपः रक्षतु मामजस्तमः॥

३. अध्यायः

(२३) कुष्ठः

दंडुकारणवद्वं सर्वशीर्य निर्लोचनम्।

(२४) कुष्ठः

शंभमालाधरं देवं सर्वकुष्ठमणितः।

भुजंकस्यरुपः सर्पश्रापनानितः।

वौऽ वस्ते करिषुष्मः च गौऽ वृश्चकमालिकाम्।

वै लोपनात्माभः असाधारणानिनः।

पिल्जः विलाजितः लघाङ्कः तलावः॥

तथः। प्रुत्वत्रकः पादकोस्तस्य नूऽः।

अध्यायः कुष्ठः कुष्ठकालोप्तश्चारः।

महाबीयः महोत्स्वरुपस्वधागः महाबलः॥

शस्यान्तः रिपोस्तः निवेद्यो यतः युतः।

शद्वागः च कपालः च केशः पशा एव च।

वामस्वतः वात्स्यायनः वातस्तुन्तं।

विशुद्धः परः। खङ्गः दण्डश्वरात्मिनः।

सश्राप्येतानि चत्वारिः दिलाशुः करः॥

(२१. कारः)

कुष्ठकेताकुष्ठः रागावः — कपालकारणुणाधः।

चतुष्पुरूः नीर्षविशिष्टमेवः पायाधरोद विशार्यस्यामः॥

४. वामद्वः

(२५) कुष्ठः

रक्ताम्बरः देवं रक्तविशिष्टमेवः।

(२६) कुष्ठः

रक्तश्रीधरं रक्तश्रीधरं रक्तमालयुन्तं॥

ज्ञानशब्दः खूऽतानिन्तं तुऽज्ञातानिनकः॥

वामद्वः महाबीयः खङ्गः केतादिमाणः।

सर्वालः कुष्ठपंसूंतः रक्तकुष्ठपंसूंतः॥

(२४. कारः)

वरामक्षलोकस्तुः हृः — स्वरूपकिरङ्गकमालस्याभः।

मिलास्त्वन्दवचरुःः को मां पायारुचीचयः दिष्टारूपः बामद्वः।

५. शर्याष्ट्रः

(२५. कुष्ठः)

शुकाम्बराः देवं शुकाम्बराष्ट्ववनः।

(२६. कुष्ठः)

ज्ञानशब्दः खूऽतानिन्तं तुऽज्ञातानिनकः॥

मिलास्त्वन्दवचरुःः कुष्ठकालोप्तश्चारः॥

(२४. कारः)

कुष्ठकेताकुष्ठः सर्वनाशायामिः।

(२५. कारः)

श्वेतकालोप्तश्चारः।

(२६. कारः)

महाबीयः महोत्स्वरुपस्वधागः महाबलः॥

पल्ल्वः पल्ल्वः नैवेद्याधितीमः॥

चतुष्पुरूः चतुऽसी बनुऽत्र चतुऽस्वमः॥
( १९९ )

नूरिन्हिदाद हि सारयुं दयाब्रहुकम्।
गुर्दश्रेष्ठिरस्वाथा सुर्यकोटिनमप्रभम्॥
चन्द्रांशुभिमशीतं व सबोभरण्युपितम्॥
शुकलाम्वरसरं देवं शुलवशोभितिनम्॥
अभयं शुलपरस्तु वजं खड्गं च विविषों।
केषकाऽऽ्शायां च रश्यं बरवदामके॥
हुयदित्व महेशं तु शकतेरसु लक्षण श्रणु॥
चतुर्भुजा च निरुष्थान च सवलश्वारस्तुगुम्॥
जितभरतरत्नीतीष च मधुक्षाम्यं न्युनोलताम्।
दक्षिणे चोरपोलेता वामहृतं सज चरम्॥
बराहवहता वै हूक्रूवलनामितातम्॥
करणमुक्तोपेतारेववरसय तु यामके॥
पीठे चैकासने युक्तां तत्सामायणे विस्तारम्।
चन्द्राकारिन्त्रीतीकाशा जनम्श्चलकारकम्॥
कारयेरवरदैवेः वामादीना श्रणुव्य हि ॥

शिवस्य गणादयः

नन्दी

(1) ६० कामि०

विश्राणां परशु अश्रुं करतले ईश्वरामाणाशलति
भस्मोद्धृतितराण्यं वशित नारायणयं कङ्कितवलम्।
परियारस्वृद्धितक प्रस्थत: वेष्ठे गणेशिनिदर्भि
वहोऽश्रुधुमृगितकृत्त्वं ग्रहं ग्रहितदेवं भजे॥

नन्दी कार्यविवेचनस्तु बचते वृक्षसम्पूर्णजः॥

(2) वर ६०

सिन्दूरप्रकाशलो व्याधर्मपरिच्छदः।
त्रिभुवनसंन्याला च कर्योक्तस्य कार्येत्।
निरोगार्णुवृष्टियां नु तर्पितं तथा परम्॥
आलोकायां कर्त्यं दुरालामिनं जनम।

अयातः संप्रवभायेन निदेकवर्त्तकम्।

tय स्ववशास्त्रानं कार्याहि तु सम्ब्रहित॥

(3) आ ४०

चढायां विषुभागांत ग्रहमेतस्य चोर्धुरयाम्।
पाणिविको अन्वेष्ठेतः करिष्ठः पावेनायित।

तद्धुर्युं च विन्ध्येषु भागे पञ्चत्मिरेत् च।

tय भ्रमर्मणी तत्वमायोस्मतः भवेत॥

दुवान्यां च भवेत् वधकारमायो चोर्धुरकृत:॥
वधोस्मां मस्तकस्य भोगसुवीचारणं च वावयनी॥

tशुरुं तथातु तु विस्तारे विश्वारुपपूर्वकः॥

श्रुद्धाराख्यात्तमायेन कर्णः पादेशाभित्रः।
भाषानं भवेदायो ग्रुठ सम्बलतः सह।

अग्निभमो मस्तकाच्छ पुष्टसन्न्यं च भावितम्॥
( १९२ )

तिभागातकः पृष्ठ तिभागः गृहु कुस्मयः।
डैभाग्यमुक्तिसदरः च परमालकुत्तुमम् ?॥
अर्थभागः अर्थ च ? सुरिका चागशास्त्रः।
पुच्छपुल्लवं भागपालवं कुस्मित्वर्धनः।
तत्तुमांगायं पुछं भागं कायाचार्मसः॥
तत्तुतम च सोतसाहाय पार्श्वं धर्मसिद्धं रूपः।
घर्णाचार्यं धर्मस्थानाकारसूचिवारः॥

tukja धर्मस्थानाकारसूचिवारः

वाक्यसंस्कृते द्विविधः च मानसविधिः।
मानसविधां तु कर्त्तः भूतसमीम् तुणिका॥
বুধব নোত্তীশ্য: কায়ে বিভূষামানারূপঃ:॥
ধারণ জ্ঞানু করিস্যাং যাবৎ যাহস্য দুঃ॥
গুহানিকিষতস্তাং অ পুঁর যোগস্থানাতक॥

বিলোমে কৃষ্ণঃ পীড়াপাতস্যাঃ সহকারः॥


tukja हृदयाक्षुब्धृष्टिः स्वस्थां मुक्तिदायिकाः

छण्डेस्यवापणः वचनं तत्त्वश्रुतपरः॥


(१) २० कामिन
( १९३ )

श्रीकृष्ण

इत्ययङ्गुल्यः परिवारः

एते चेवे तथा महाकायः कृता-जलितवादनशिखना।

दरकुष्णनीति यो च चिन्तािशाशनस्थिशना।

कृतिवाकोलिफ़ितः यशो चण्डकपारस्तु वा।

इन्द्राय तद्वर्धनू पीत वा पूर्वतो वृष्ट।

बलसीधिधार्शीशालं पूर्वलक्ष्यवेच्छतु वा।

द्रास्त्वो द्वारपालो द्रिकरी दण्डङ्घरकर।

चण्डालुपाध्यायमूलयो नष्ठो वा देवकावयः।

इत्रैविलालिनिः कायं पूर्ववेलङ्ग्विह्वतः

धधेक दशालश्न दस्यालामेन वा।

प्रतिमालक्षणप्रोपत्तमानेनायासिंधुयः।

बदरपालनक्षणनायो दुर्गोविश्वायः।

व्यालज्जोपबोधी च नुसाडुपपीणगम्हान।

कालकलकलामाशो च जीतलचन्द्वेशरः।

चतुर्विक्षणकुलमित्रालोमामालामदिवृतवान।

कस्मिन्तु वायुः स भागुराक्षतोक्षोऽहः।

अयस्य शालकुणामस्तुपन्थितशतरीणः।

चन्द्रविमाधिकः कृतिवासी चीरानसियतः।

पिनाकामोचवाणिः च व्यभिङ्गातिहयः

वरामयन्त्रायायाम्यत च परिमिद्वद्यः।

अयस्य द्रिपुखिलस्वरस्यकारस्योक्त्रयन्त्रः।

चटमुकुलतुः वा तुस्यनितमुर्भः।

स्थानको वासनाश्च वा शयाचायाध्वालः।

सलमनन्त्रसास्तु बामहरस्तु जजुः।

बरहस्तोज्यवा स चांदविदर्घ्नस्तुः।

बामकर्तरः प्रांकुष्णकोलिब्रजसङ्घोऽहः।

शालकवस्मसमवश्च्योक्त्र्यत्वरास्तु वा।

उद्धुतस्यमुक्तधातुग्माः द्वाराय।

एवं च चण्डनायस्तु चारविस्त्तत्त्वमाण्ड।

ब्राह्मणभाषायाः पादस्यूलवेन तु।

समुंतुर्ज्ञमुतु वा कार्येवशालिंगायुपालः।

किशोरिभूति देशे किन्तु सर्वावन्धाधिक्ये।

कृतेनमन्त्रमहस्तस्यालामृत्तवेश्यायं रस्युमोक्तः।

ढाप्रेस तु चतुर्वेशः कलो तु द्रिकरो मतः।

अयस्येशु तु सर्वं विभागो नामितं।

अयस्य चण्डनायस्तु देवस्य तु सहितो न वा।

णा देशी यथामया हस्तक्षिपिलविशिष्यता।
(ii) मौ० आ०

( १९४ )

(iii) पौ० कार०

(iv) श० पृ० २०८
(१९५)

(१) अोआ०

अंगपालः

(२) मु०आ०

अंगपालः

(३) प० कार०

अंगपालः
(१९६)

कपालसूली हिमबुझि । 
चतुर्भुजः कमलकेऱ्पणाच्या वामे च दलितः। । 
अरिन्देशुर्येच खट्टालो भवमन्दिरसूले कमालः। 
रक्तपाया राजसूलः । 
सुमुखसृष्टिः (क्या?) दक्षकेशः द्वारावर्णः। 
नानाधरः लिंगरोमनाभूभिः निक्सत्वाः। 

आयण भाषा वा ।
(i) अ० भ०

(ii) म० आ०

आयणश्रवणुते जरवत्स्वरिष्टिनेशः । पदवर्णसिद्धः। 
हिरण्यकृतकलसणको । द्वूतिवसनान्निवशः। 
अभायरदेशः । खड़ेठकत्राशः। 
सुरिभण्डः पथापीढ़े तु आयणसिद्धः प्रकाशाये। 
अथात्संस्काराभिः धारयुक्तपुरुषमोऽभ्रमः। 
श्रास्ता सर्वस्य लोकस्य तस्माधारतेति चोश्चः। 
समुद्रायेह खोजे परिगुहामूलतः तथा। 
हरिभक्षुः स्त्रीपाता मोहिनीनाम नामातः। 
लो मोहिनीमात्र दुष्टवा संगोहितम कदाचन। 
जातस्वयं महाभासः सेषाभ्रोचवतीश्वरः। 
हैरेण्य हिमसूल दुर्गा सर्वभूतार्गहतमातः। 
हिमावर्णसृष्टिः तेषां शुचलस्यपराक्षितम्। 
हिमानुकुटमेपधपः कौड़स्य सर्वस्तितादेहः। 
मदनवाणीश्रवणः पोनोरसाम्यये। 
सर्वार्थदर्शणसूलः पावर्योविवशयाशः। 
वामे हमारकृ प्नस्य तद्भवं विकृतः स्तूपातः। 
हिमसूल दलितः हस्ते चक्रात्तेवत्रसरम्। 
फलरलवहस्तं च मुनिमातिकः स्तम्भवयः। 
सूताकारः बृहद्विन्दः नीलालक्षस्मृतिम्। 
शास्तुच स्वरम्य इन्द्रम् स्वारस्य श्रद्धुनी रक्तवः। 
मोहिनीनामकमध्यातः हिमाविष्फकसंरक्षिनः। 
पीतालमध्यादिवता वामविवशयादामः। 
वामच्छ जामुकांतः तु द्राक्षेषु स्तिं हस्तः ।
मण्डलीमुक्तारवेशः बघवण्डः युवः। 
सिन्धनीलावनमकमछात्रसूलतातुर्थवः। 
गजवाहके पुक्त्त्र्यालिताः सवितालसनी। 
नीललश्ववृक्षभवानामी वा चजुमूङ्जः। 
रक्तचूकड़ः वापि सर्वेश परिधितः। 
जानी योगासानानीऽ देशाधायीऽ परिश्रमः। 
तोभांतोरीभक्तिस्याज्ञानस्रोतारासारिलः।
लीलाविगतभावी स्वामःसुभावी सुखासनः।
वामोऽपि बिन्नश्च वामचालतुलयः॥
आद्याज्ञानितेऽधिसु तु शर्क्षालक्षणयः॥
वच्चामि विचारवाचकात्स्तत्रित्वा भोगोप्पवाचाम्॥
वामाणा श्रवणा वैद्यकामुखः वा बुद्धिरालखः॥
श्रवणां वा गुरुवैक्षोपासनाभिन्नको नूरोववः॥
शिवाभक्तंस्मोपेता जीवन्तो वा मूतामुन्तो वा॥
शष्णा प्रतिकृत्ति कुम्भा प्रतिष्ठायां सवर्थवेंदु॥
स्वयःशानं पराः च स्ववद्व च स्वायं मरणः॥
श्राकादी वा नयोदीरु पुकारित्वाप्रस्त्ववः॥
वने जोपवने शृण्य पर्वते वा मनोरसः॥
स्थानवविश्व च कर्त्तव्यं स्वाध्यात्मान्य मर्यादम्॥
देवालयालसालाय तत्र कलिप्मन्दिरे॥
परिवारसमपेतं सवर्थः धान च प्रकौतितम्॥
देवालयादी सच्चवं मानिकामण्डालाधिपु॥
परिवारबिहीनं यत्जित्तं ज्वितमथवेऽ॥
तदर्थं शिवलिङ्गं च प्रतिमा वा शिवस्य तु॥
स्वयःशानवस्य च मूर्तिप्रतिकृतिः तु च वा॥
कुर्माण्यार्दिकविमुक्तं निलावेशकवलसुभि:॥
शृणु लोङ्गतुथ्या वार्ष्ण मूलब्ध च मणिः॥
अवधिन्त्र मथवाभासं नियतिरिक्षितस्मृ॥
लिङ्गु शेषार्धानांवस्य प्रतिमा च तथवः॥
तवुद्वालमेवसे कर्त्तव श्याधु हिरीतमाः॥
मूर्तिप्रतिकृति चोक्तामात्लादीन कार्यः॥
आसनन्त्र श्यामनक शृण्य वाहनारूढ़मेव वा॥
आसनेः स्थानकं वायामुद्दाहनं तु वा॥
अपस्तालक्षावेशद्रुपुमयं वा विश्रीवात्माः॥
श्याधास्थाबुक्तः सवमास्त्रं वा स्याध्रकम्॥
आस्तान्त्रार्थविश्वारायंत्र तद्वद्वद्वकुतितः॥
प्रतिमोक्तप्रकारणं प्रापुक्तविज्ञानं नवेतु॥
शवशी वा बद्रकेशी वा मुण्डकोजिज्ञायथा॥
अभिमुखस्तु नूरवेवतु कीर्तिरुक्तास्विनः॥
यवेदपुरुषोऽवः वा समकारापुरुषोऽवः॥
सवस्वमानसंपन्नसारेवमर्याद्युपितः॥
गायका नृत्युक्तः वा गृहका वा यमेन्तकः॥
दिनंदिणेनयुतुरुपेण मूषणिपुरवितः॥
एवं लक्षणमालायं प्रतिष्ठायं निगमयते॥
( १९५ )

शैवलाञ्जनरूपस्य

विष ४ ०

सशोधां वामदेवमित्रों च महाभुज।
तथा त पुराणं अंग्लोशाय वर्णम मुखम्।।
सशोधां नहीं प्राक्षा वामदेवं तथा जलम्।
तेजस्विन्होर विलां वामलसतुष्ण मतम्।।
ईशाने च तपाकाशस्य वर्णम मुखम्।
विभागंनाथ वक्यमभि शम्भोवर्धनपञ्चकम्।।
महावर्षमुंडे श्ये पूर्वं शम्भोमाः तावशः।
नेत्राणि श्रीणि तस्याः सोमसुखद्वाताः।।
दिण्यं तु मुखं रोटे भेरवं तत्प्रकृतितम्।
पश्चात्मम यथां मां तथा निर्वक्तं तमुच्छे।
उपम वक्तः च विजेयं तस्य देवस्य चौतर्म्।
सदाविज्ञायं विजेयं वाचनं तस्य पश्चात्मम्।
विकल्पानामि सवर्णि वामदेव विविधमम्।
महावर्षमुंडे भूमिस्तः स्वाजारे रुसुम्।
निक्षोक्तः तथा वायुरोज्यं चाप उच्छये।
सदाविज्ञायं श्रीमानां गुदुरात्मन!।
दिदीयो दल भूजास्त्र विजेयं वदवं ग्रति।
महादेवकरे श्रेयं तथापरान्त करमण्डलू।।
सदाविज्ञायं श्रेयं चापवाणु महाभुज।
माधवर तदास्प विनाक्षेत्र विकादतम्।।
नेत्रं तु पूर्वभंजेकं व्याख्यानं रिपुबद्धन।
दशन्वर्ण मातुलुङ्टच कर्योभेजस्व तु।।
मृत्युरंन्द्री क्षिप्रविष्ठा मातुलुङ्टं तथा करेः।
जगदीश्व सबस्य च रजाजनरामणवः।।
नै: पूर्णं बीजलं तु मृतक्षः करे स्वनुमुन्त।
चर्मूपले करे ज्ञेयं निम्नमो यथान्ति।।
पूर्वभेघ च ते प्रक्तं बन्धव्यक्तं मया।
विनक्तिपुष्पमांहलं शुल्लिं व्यक्तता गतम्।।
सत्यं रजस्तमसचेव विशालयं नूपोऽवम्।
दपयोऽधमः श्रेयं तथा देवयाः कर्मवे।।
आद्वी निम्नं शामं तरायं च तथोऽलमू।
महादेश देवस्य व्याख्यात ब्राह्मणं जतं।।
ऐश्वर्यं तु तता चार्दी नृपिनाय शामोऽ प्रकृतितात।
जैवाश्चायशमन: तोथो वामसुक्तनमित: स्वः।।
तुष्णा विवालाना चिद्रा च व्यास्त्रम प्रकृतितम्।।
(१९९)

शिवायतनम्

evam gnapathajacob daksinena parvati sthita
taabh bHASkara bhavayam cha jagadinasam
dakshimya matsurisambhaa daksinasya hi karahey
taabhya shatavargya kuryah parvam jagadinasam

daksinena sthananah kuryah samadhara tu daksinena
madhe taddrata taddatriyam matsurisambhaa daksinena
evam devi matsurasimhama va bhavah tu yathaa
brahmavirochana tu shreyah paadavesha tu karahey
tadatvasya dhistwah caryam hamsaye svatah eva va
evaiva bhidgajas tu vyavaharan gocare

śivāyatanena jñāsāvādāhara:

maurulīśau cha naśaḥ bhumah bhūmavat cha
tadvi maucarūpi bhavah: svarbhirvam sutvat
dakshayān a pārayal aham bhūmatRAYastu daksinena
tastrī mālasulambha va gatah bhumi kara
dakshimya hi mūrtayān daksinena sthit

gadāvahūntva āhār āhāre nitya vāmahe
dho vā daksināndra brahmyān daksinam: prabhu:
tesw̮lum yam bham bhumāh bhumavat bhūmatRAYastu
dakshimya ha bhavah tadbhūma bhuvacaritam

dakshimāravāh kāreyu: sa pāruṣānām tadbhūman daksinena
dakshayān a pārayal aham bhūmatRAYastu

tastrī mālasulambha āhāre nitya vāmahe bhūmatRAYastu
dakshayān a pārayal aham bhūmatRAYastu

तृतीयो पदल: समान्त:
चतुर्थों पत्र:

गणपत्यप्रतिमा-लच्छण

अ. गणपति: गणेशः

(i) बौ षौः प्रमाणाविषयो गणानुष्टृतम्: प्रलम्बनंतः कुदार्हाकारो व्यासः। एकविषयाण्यो विविधमुलकस्य दुरीतस्वरुपमः।

(ii) अगो वृत्ताः गजानं चतुर्वेदं व्यंशम् पुरुषस्वरूपमः। एकदम्यं महाश्रणं व्यालकोपीकारसः। स्वदत्तं दश्याणे हस्ते परशुं चाङ्गरे करे। उत्तरं चोंबंबाति वामे तस्याद्वः मोक्षं सिद्धम्। चिन्होत्सरं कुम्भं च कुञ्जकारणविश्रुतम्। क्षयावर्ष वृष्टकार्तं सिद्धं दर्शनं सर्वकामदानं।

(iii) ऐतः दत्तं च परसं पशं मोक्षांकं गजाननं। गणेन्द्रो वृष्टकार्तं विभाषणस्वरूपकामं।

बिनायकः

स्थानं बासं बापं पप्तपीते विशेषां।

(i) अर्ध आरः स्वदत्तं दश्याणे हस्ते बामहस्ते करिष्ठकम्। मोक्षं गजहस्ते तु अथवः दश्याणे परे। बामहस्ते तु पारं वा गणं वामासामालिका। ब्रिन्देनं चतुमुँं वहैं दुकुलवस्वामितम्। आभृं भं समस्यं वा स्थानं तु प्रकर्ष्येतु॥

आसनं लघुखं चेतु बामवां तु वायेयं। बामेरस्यवसाहतः पुरुषस्वरूपसः। विशृष्टमुकुटविवर्णं कलर्वत्स्यं विभेषणः। व्यालकोपीकारो स रितिवृष्टिर्भाष्टितः। सर्वारिष्टस्वरूपसक्तीं महाकाशो महोदयः।

(ii) अर्ध कामि

गजवक्रो गणादीवशो भूतकर्ष्यो महोदयः। नागमन्यापीतस्तु विनिपिधोरं जनमुः॥।

नीलामिन्यान्तरस्तु चतुर्वेदं धिक्कः॥। अवविवामावस्थं भवेत। पप्तश्च सिद्धः॥।

स्वदत्तं परसं कुञ्जकारणस्वरूपमः। लक्ष्यं चाङ्गां वा बामपावोंध्यसत्तमः॥।

रक्तस्थिरं भापं श्यामां संक्रमणं।
(२०१)

पीतकुलकंतत्वोऽवशं दिरीत्यकुलकंतत्वः।
स्मुत्तमयोपितो च सर्वभारणशृङ्खलम्।
स्मृतेऽशुक्राणां देवं ब्राह्मण कालकुः।
स्वतं ब्राह्मणं देवं गणेः कर्येत्ततः।

नवितविराजतं नेत्रेवेत्रायामश्वभिषेकः।
Pदास्यां वापि पीठं सुविकल्पमयाधिकं वा।

इत्यातानिवेदनं वापि भवादिपरिवर्धितं।
ेवं स्वाल्पवालं विच्छिन्नहस्वात्मविवशिष्यवा।

गणेशो भरतीश्वरां बालिज्वमुः युतोऽस्यं।

शत्रुचक्ष्या युतो देवी यद्दि तत्त्वम् कथयते।

आयूर्वीणमात्रेन रतनयुक्तादिविवशिष्यम्।

स्मायर्थं तथा शक्ति भारस्यात् विगम्यर्थम्।
उत्साहः नित्यस्तत्र देवी सर्वभारणशृङ्खलां।

विगम्यर्थं सुवद्ग्यं भुज्रस्वस्यविवशिष्यम्।
विकेष्वरीति विकशात् सर्वभारणशृङ्खलां।

पावाहस्तां तथा सुवद्ग्यं दक्षरूपं कर्षणं तु।

सुकुलं बन्धवप्रेयं वित्यपथमनन्यायकम्।
बलुचुः चन्द्रितेऽनं च पावाचक साधरं विघुम्।

इतिज्जायेत वामेन देविपुष्पकम्।
स्वतं पुष्करणार्थं ज्वरमिविश्वतश्च हे हिजः।

एवं सम्प्राय तन्मयं: प्रतिष्ठातार्भवेदितः।

अयातं: संस्कृत्यांमि विनेन्द्रायापनन्तरम्।
आदी तदवादुपासपथ चौद्वारं हिमवनः।

करणकच गणेण रेजेत समष्कामकरोऽवल:।

युक्ताण्डा तु तं गुड्डम्भी तवाकारायमाहम्।

करणारात्ति चीमः तदवाक्षरां मूलम्।

तत्त्वं तु गर्भम्भवनां तत्तमकालो तवादिः।

महांद्रध्वसं हस्तेयो देवाः स्वभारणशृङ्खलां।

स्मायर्थं स्वाल्पं वापि कार्येष्विधाननायकः।

विवाहयोक्तेन कातक्ष्या गजवक्षेत्रां बुढ़ाः।

स्मायर्थं चाकामला च तस्य दविणहस्तं।

पारं बोधकपूर्णं च परशुश्रेष्ठं वामात्।
( २०२ )

दलतस्वास्त्र न कर्त्ताओ बाहेर रिपुनिघटन ! !
पादरीवहङ्गः पाद एक आसनपाओ भवेत् ! !
पूर्ण मोक्षपाथे च करार्थ तस्य कारणेत् ! !
कम्बोद्धरस्थथा कार्यस्तायकार्य्य यादव ! !

व्याधिचर्क्रियकर्त्स्थितीयोपत्तियान् ! !

(v) शिल्पः

विनायकस्व वस्त्रामाम मूर्तिः चित्राबोधिनीसः ! !
गजवक्रः जिमेत्र च चतुराहु महादरम् ! !
भर्मेकदस्तलांसुल्लभं तल्लल्लभं समातिलेत् ! !
नागपीवीतिः कुचं पीवस्त्रवाहिः चप्रापाणिकम् ! !
भवदत्तवर चैमन्यस्मायलस्यसुतम् ! !
दिविष्य चित्रिकृतम रूपान्तरस्थल्ल्लखी कृ ! ! (!?) ! !
पादबो बुढःशुल्लविभायमश्चाद्वकान्तितः ! !

व्याधिचर्क्रियकर्त्स्थितीयोपत्तियान् ! !

बीजगणिति: रक्तो रक्तां रगां रगां गमुनमुनलनलस्तद्वां रक्तां —

शिल्पः नेत्रस्य कर्त्तिहितवीभिभक्तिकर्तर्यो बीजपुराणिताः ! !
हृत्यारकालुप्पाषांशु शरायकवर्यो नागारकारोहिंसुयो

dेवः पवासों यो भवतू नतुरो भूलये विश्वराजः ! !
हरस्यः

वरं तथायः वरं दलं दलिन्यो च परस्वधः ! !

(i) रूपः

बाहेर कपालं वाणाधारां कीमोदवर्यो तत्सा

भारयत सरसरीम्भः पत्थवक्रं च गिरोधनम् ! !
हरस्यः मूपाकाल्लुव कुयोधरीयकायकाम्यः ! !

(ii) शिल्पः

सिरोपरि स्थितं देवं पत्थवक्रं गमानतम् ! !

dेववाहु नित्रोत्न च जल्लुनमस्त्रम्यः ! !
प्रासादभागातारं पारं पूर्णतमवक्रम् ! !

dेवं स्वतं स्वपुश्तेन स्वियतं चापि मुहृदः ! !
कर्तरं चालायुंनं च परस्यें मुहुर्यं तथा ! !

dेवं चालायुंनं च शक्तेऽविशेषत् देवं लम्बरवर शुभम् ! !

पीवस्त्रं च तुम्मुखण्यं गिरोधनितम् ! !

(iii) क्रियाः

अध्यादर्द्वहृंपति पादाङ्कालामाला—

पराशुमद विश्वियुल्लुपरंमोदकं च ! !

dेवधुंदुर वरसिंहः पसस्त्वालमुक्तः ! !

कनकाचिरवणः पातु हरस्यनामाः ! !

वर्यतुः

लम्बरवते नित्यायं पाषाङ्कूः शान्तः परस्यः ! !

बालतिः भृत्यमयस्मायामकालुः निमीतिः ! !

बाल: अतिरक्तो गजमुखः द्रुद्रो रत्नमूलितः ! !
( २०१ )

चतुर्दश चित्रकृति सृष्टिभाषी कर्मये।
हास्यं कल्यात्तं दीर्घं दीपलमुग्धविभिन्नम्।
एवं ध्याया जपेन्मयं बालायं गणनायकम्।

(ii) कियांक० करस्थकदलीछुूःसनसुकपितकम्।
बालसूर्यभाषार्करुपे बालवणातिष्ठतम्।

तथाणणपरित्वः

पाणाङ्कुशापुराणकितवः जम्बुवलं तिलानेणुमुखः स्वहस्तः।
कियांक० चत्रं स द्वायः स्तरोदितान्माणं भयायस्तुयंग्रंगणेः।

वास्तवविशेषः

नालिकेरामस्वदलीगुलपांवधारणम्।
कियांक० शरणसुङ्गासुरं भजे भक्त्वणातिष्ठतम्।

बीरविशेषः

बेतालावाहितवरकामुः कलेक्षणः।
कियांक० बद्ध्वास्तुपारंग्नादाः कुशनागपालनः।

शूलं च कुत्रार्तुधवमुखः हृतां।
बीरं गणेशमरण सतां समराम॥

शब्दतपणेः

आविष्कार देवां हुरिता निर्प्रणां परस्परस्वदुष्टकटिनिवेशाः।

(i) कियांक० सर्पस्तरण पाषाणसुरं बहुतां भयावहुः शक्तिनागमीङ्गे॥

(ii) म० म० विषणां कुशावलशुरः च पारं
द्वान्तं कर्मेन्द्रं पुष्करेण।
स्वपल्या गुरुं हेरसुमुखास्वराङ्कं
गणेः समुद्धिनेत्रामीङ्गे॥

व्याजनाश्रितः

यः गुरसुकामुग्धशिल्पश्रुङ्गीः
कियांक० निवर्त्समाकर्तुषुणांमिन्त्वरणम्।
तः चोरमाणन्तजुपुः वजीभमानं
त्वां संसमर्दं व्याजनाश्रितं। स स्वयं॥

पिङ्गलाणपरितः

पक्षचूर्तफलकथमण्डः ग्रीमिस्मारतिलमोऽधः। सह॥
कियांक० उद्धवस्तुङ्गोहतं ते नमः शीरसंहपुषः देशपिङ्गलः॥

उल्लिख्याणपरितः

लीलां धार्मिकं बीणावालिकुमुखास्वरकम्।
(i) कियांक० दच्छमुचिक्षांतांगः सम्बोधनं बीरसेवक च॥
(ii) म० म० शरं भूंतु: पाषाणसुरी स्वहस्तद्वारान्तरसरस्वस्थम्।
विबस्तपत्या सुरप्रवृत्तमुचिक्षात्मवासुमावगदेवः॥
चतुर्भुजं रक्तानं निनेत्रां पाणाङ्कुश्वी मोक्षपालिनां॥
कर्मद्वारां सरस्वथर्मसुन्तमुचिक्षाग्निवाद्याङ्गी॥

विर्याणपरितः

पाणाङ्कुशुः घर्षन्मस्वदलाः चाक्षुषाहुः।
(ii) कियांक० बिच्छनं बिहुण्डतनसवं रक्तवर्णं विनायकः।

लक्ष्मीपरितः

विभावणनकुष्कीपुरुषकमलं माणिकयुक्ताकुत्ता।
(i) कियांक० न्यायं कल्यात्तं च बाणकलिकाकोटस्तरो निसरः(?)॥
स्वामीं रक्षसरोड्हृण संहितों बिन्दुदेवनांतिके (?)
गौराजुः कर्तवादिव्यसंकलो लक्षणगणों महान्

(ii) म०

दत्ताथे चाकबर्तन वधानं कर्ममपवत्नं विनेच्यम्
धृताज्ञायासिद्धिःतत्त्त्वसूच्या लक्षणगणं कन्याममीर्द्ये

महागणेशः

विश्वाणोरवक्रः नयूककोगः दत्तेमुखार्जसंसम

किरणको

विद्धाणो मणिकुमारशालिकसिद्धं राज्यं च वद्यावनित्वं
गौराजुः सिद्धार्जित्वकृत्याद्वा देवता सनातनालिके—
श्लोणोऽस्मानमतां गौराजुः नियं गणेयों महान्

मुख्यभाषणपत्रीः

श्रेयस्वयमसेन्द्रमुखार्जशवनन्

किरणको

पालाकुः कलमहन्यारिकासनायः

पाणियान्यः

परिसमावृत्तप्रणायी—

विहेनार्जो विजयें निमीवीगीरः

नृत्तकण्यपत्रीः

पालाकुः कुयापुकुड़रकोलचं च चब्बट्टं वधाय...महानुपत्तकम्

किरणको

पीताम्बरं कल्यैवहस्तं भजाम्य नूतनं गणेयं

क्रयागणेशः

कलंकाराशालिकणोऽन्नमुखार्जस्यान्यायं

किरणको

दत्तात्र्यरोद्धकामः कन्योज्जवलाः

ालिक्जुमाहकरसातिराकाः

देवता बिन्दुदेवमुखार्जसंसम्बलद्

प्रसन्नगणेशः

उदयदिनिस्वरहरण निजहस्तपथे

म०

पालाकुः कुयामहवरान्त्वं जमास्यम्

रत्नाम्बरं सकलबुः बहुरं गणेयं

थायेश्वरसनाममिलाता भरणारितमाम्

उन्मलनबिनायकः

चतुर्मुख रक्ततुः बिनेत्र पालाकुः मोदकनारायणो

म०

कर्तेदेशान् सरसीवस्तुमुखमुखिष्टत्वमेवामीः

हरिभद्रगणेशः

म०

पालाकुः मोदकमेकदत्तं कर्तेयान्यं कन्यानस्यम्

हरिभद्रश्वात्रतिम्बेव बिनेत्रेन पीताम्बरं राजनिष्ठमेवामीः

गणेशायतनम्

(i) 

आधूं तु गणकणण च सिद्धं दयावन् दक्षिणे।
दीर्घ पृष्टकणणोऽवृष्ट वृष्टि को बालचंद्रम्।
उत्तरे तु सदा गौरी याम्ये चेवं सरस्वती॥
परिच्छे यशराजस्तु बुढः पूर्णु तु संस्मृताः।

(ii) 

वामाः गणकणण तु सिद्धं दयावन् दक्षिणे।
पृष्ठश्वासत्वात्थोः च धृत्रिः को बालचंद्रम्॥
उत्तरे तु सदा गौरी याम्ये चेवं सरस्वती।
परिच्छे यशराजस्तु बुढः पूर्णु संस्मृताः॥
( २०५ )

गणेशप्रतीहारा:

(i) ॐ पूर्व

शिवचन्द्र विनयराजसंघ सुखकृत्रो बलावनवर्मेः

गजकं गं गोकुलः सोयफळसम्बन्धावः

संहृत सु बामनाकाराः सोकलः पुष्यानाना

तर्जनी परशु पर्वतं दगड़ो हस्तेष्विनिद्राङ्कः

तर्जनी दगड़पसवे स भोगविनाराजः

पूर्वद्वारोमभाणे सर्वदिशिस्वनिशतः

तर्जनी कझाकऱ्डो तु दगड़ो हस्तः सुकृतः

तर्जनी दगड़पसवे बलवांशच समीपितः

तर्जनी वाणिज्यपारी च दगड़वक्षयकः

तर्जनी दगड़पसवे गोपः परिचर्मितः

तर्जनीस्वप्नः शाश्व दशरथसेव स सौभागः

शशास्त्रपुस्तकर च समथः भवेद्वेकजायः

द्वारकाली सर्वविद्वत्ता स्वाध्या विभिन्नविनायनः

द्वारकाली च भविष्यारुपाद्य भावातिविच्छेदः

संहृत सु बामनाकाराश्रीमायाश्च परस्परानाना

(ii) ॐ पूर्व

तर्जनी परशुः प्रफ्रानिज्ञो दश्वहृतः

तर्जनीदघष्ठपसवे स भवेद्वेकजायः

तर्जनी खड़कऱ्डो तु दश्वहृतसुकृतः

तर्जनी दघष्ठपसवे दक्षिणे बलवाभूष्टः

तर्जनी बाणिज्यपारी च दगड़ो गजकं

तर्जनी दघष्ठपसवे गोकुलः पद्ममेः मृतः

तर्जनीस्वप्नः शश्वान दश्वहृतः सौभागः

तर्जनीदघष्ठपसवे स चैव शुभदायकः

पूर्वद्वारादिकः संहृत प्राच्याधिकार सर्वस्यतः

ब. सेनापति: कार्यके के:

सेनापति: नौभंगात्यविवेकः द्विद्रवयनकं दमुखां दर्शनसंगः

(१) कृ ५ तौ वामारुपः सुविषयतायामसरसिन्दुरूलुगृहालिकाश्च उष्णायः

उरुचिवलोकनाधिकरणे विश्रामकरतवसीतेः तद्विपुलः

(२) भ्रमण ५ एकवर्गं द्विवन्यमं श्रवणकारणम् श्यामाभवनसंगहम्

संघारसंपुंक्तं रामासरसे जयस्वप्नः केतापदसमृद्धभवनसंगहम्

कार्यके के: वरदभवनशीको वामहृत्युपायेः च

(२) कृ ५ तौ दशस्त्रमवाहिनः हंसमन्यमयत्रेः च
( २०६ )

तत्त्वार्थविमानम् साधुभिः पूज्यमां,
कमलवदनपट्टि कारिकेव नमामि इ।

(ii) श्रीतर्षो

ञिनेन दशहस्तं च मस्तके विश्वारिणम्।
शक्तिः शूलं तथा चक्रवर्तकं बलवनम्।
वर्धेत तोमरं पार्वेन शान्तं च बाहमेन।
मूर्तावाहनां च स्वरूपन्युविभिन्तम्।
बालवद्यांतीकां च कारिकेव विवासववजम्।

(iii) स० स४०

कारिकेवस्य संस्थानमिवदानीभिवदीयते।
तत्त्वार्थविमानो रक्तसारसः। पावकस्मरमेष।
ईश्वराजकृतः कान्तो मुखयः। विन्यासम:।
प्रसारविधः कृष्णानंजने:। शुभः।।
विमंगासुपुकृतं च। मुखतामाणिविभूषितः।
पञ्चमको वैष्णवकुण्डो वा शक्तिः रोचितमाः देवता।
नगरे द्राक्षरूपः सेते पाल भवेत्।
ग्रामे भुज्ञंहोपेत: कर्तंभः। गुणमिश्रणः।
शकित्वशाक्तितथा शाङ्गो मुख्यो मुख्यरूपः।
हस्तेऽपु द्विखण्डेश्वरानुवस्यानं के:।
एव:। प्रसारितवचः। पञ्चमो हस्तः। प्रकृततः।
वनु:। पतकका चण्डा च लं:। कुकुरकल्पः।
वामहस्तेऽपु पञ्चमो तत्र संवर्णः। कर:।
एवामुच्चास्पदः। संप्राश्चर्यो विविधयते।
अथवा तु विधातवः। श्रीदानीविनिवयतः।
छायाकुकुटकुब्जः। विशिष्युक्तो भोजनः।
नागरेऽव सदा कार्य:। सकृतः। परजयप्रभः।
सेते तु विधातवः। पञ्चमः जलस्नमः।
तथा। तीर्थावस्तुसः। श्रावामिनिलकः।
ग्रामभविष: व्रताः। कार्ये। कार्तिचूर्तिसमन्वितः।
दक्षः। ऐ भवेप्रतिवाम: हस्ते तु कुकुटः।
विविधस्य:। गुणाहारः। कर्त्तावोत्तित्वानहुः।
एव। पूरे। सेते च ग्रामे। विनुः।
कार्तिकेव खुपछानाः। शास्त्रकोऽविदः।
अविविदः। कार्याः सेते प्रामेन पुरोहितः।
कार्तिकेयस्य संस्थानमेनदन वलने कार्येऽवः।
पञ्चवक्ते। द्वारासुर:। लोचनस्यसंगमः।
विश्वारं खामें च कुमारं कुमारप्रतितिम्।
( २०७ )

लर्य शक्तिन्ध खड़ा च अक्षुण्ण दण्डमेव च।
अल्पसूक्ते पदेतानि वामकेतु मुखेशु।
सुखु धनः पास्केतं वरदशकम्पवलुम्।
दक्षिणेन मुखेश्वरस्त्राणि पद्मभेदेऽऽ च।

सेनानी:
अभयमितिनं अचार्यं शिक्षिताः च।
कुञ्ज तां वरदकुणिकापाणि पपुद्वो गदां च।

dशक्तिमुच्यपश्चाद्वादशामहस्ती—
हिद्रनाशकमलेऽव देवसेनायमिहो।

कुमारः
कुमाराण्यमुखः कार्यदिशास्करविवीणः।

(i) विशेषतः
रक्तश्रवरः कार्यं महुर्वैवाहाः।
कुकुटश्च तथा पद्धा तत्सा दिविश्चर्यः।
पताका धौजयति च शाक्ति कार्यं चाबायो।

(ii) श्रीतवः
चतुर्घां जैकुबुध्वः करण्डमुक्तसम्बन्धम्।
शालिक चायत सदैव संबंध वरदवथोऽत्र॥

(iii) कुञ्ज ताः
सम्बृहे निश्चितसारसामध्यानां
वामहे प्रभकुकुटस्तवे त्वम्।
वल्लीपति विवृद्धलोचनपुष्पाणां
कल्याणदाननिर्वर्त्ते कल्ये कुमारम्।

स्कन्दः
स्कन्दः कुमाररूपविवक्तिवरो बहुकुटुष्णः।

(i) पूर्व काः
रक्तश्रववरदशुः स्तोतकालो बालाकारसिंहः।
शिवङ्गममो श्रीवा भमसांवनः भयक्तोऽर्त।
शालिकस्तु विलयतीत्यकमः प्रसारितः।

(ii) पूर्व काः
रक्तश्रववरदशुः स्तोतकालो बालाकारसिंहः।
शिवङ्गममो श्रीवा भमसांवनः भयक्तोऽर्त।
शालिकस्तु विलयतीत्यकमः प्रसारितः।

(iii) कुञ्ज ताः
कल्याणम् प्रणमतां कमलाशाम्।
स्कन्दः मुख्यमन्यमेकवक्ष्मू।
(२०५)

कार्यानिर्देशमात्र कार्यबद्धदाम कौशलविरुद्धविशेषनवितांतस्मृति

सामायिककः

(३) सूची आ०

अध्यात्मस्वाभ्यांम्य स्मृतस्मृत स्थापन परमं
तस्मोद्वृत्ति समासनं श्रुणु पूवं गजाननं।।
वेदवागेशप तां दुव्या तंद्रमहमस्मृतसम्बन्धां।।
सती चावंपुरवला सुता हिमवतस्तथा।।
गिरिधारांतः तः दुव्या तत्तता पररती भवेत्।।
आविश्वस्तः तः दैवतस्मार्थितो यतः।।
रति बलिस्तु संग्रामः किंत्र द्वरणेऽ च तु॥
तस्माणविद्वानरोभवतो नान्द इत्यपि कौशितः।।
पद्धुतिकारां स्थापनां तृणमुकस्वामिभीते।।
तेनेव काणिकेरस्तु बलाणां हितकेरस्यते।।
प्राचार्य विभिन्नक्रियार्थ प्रतिमां तदनेतरम्।।
विलामुर्द्वायोऽवृत्तः नवताले नान्देतु॥
हिस्स्ती वा घुसादीर्तवाहुरापि वा।।
हिमुभज्ञे पदाधिकं तु वचनं शक्तिं तथावरे॥
अभयं वर्णे पूवं नचसोदिर्यति स्मृतसम्बन्धां।।
खंडनेत्रकृतमूयेत तु पाण्डः पाण्डः तथापत्तकम्।।
आसां स्थानां वापि यानं व विविधं तथा।।
आसां हिमुभज्ञे प्रोक्तं स्थानं स्थाचुतुः वरोः।।
वाचवतिस्युं न कुणांस्त्वपानं परिवारिकोऽ॥

स्कंदं पदार्जाश्यमुव्वेसताः स्मृतस्मृतम्।।
दार्शनिमुप्तस्वप्नम् स्वर्गभमरमुष्कितम्।।
सर्वव्याससुपुक्तं पूवर्षेत्रन किंत्र विधानं।।
विधामेधः च सहिते नुकलवयामिनिभे तथा।।
सर्वव्याससंस्कृते हिमुभज्ञे पर्थारिकोऽ॥

-कम्बः-पण्डितः

(१) सूची आ०

अनि वावे विशेषेण प्रवृत्तम् तु कालगमः।।
पुनरालोकः स्वकम् च स्वकम् कुरुस्वतर्येव।।
हिमुभज्ञे वा चुतुः पूवं भावास्तकम्।।
शरीरं वाणं च खंडः च चन्द्रं पाण्डः प्रसारितम्।।
स्वयं वामः तु पिन्वः च शेत्तं कुकुटं तथा।।
वाणुवृंचः हृले चन्द्र भावास्तक्तनृद्वयम्।।
खंडः हनुमणं तथार्थं व शरिरं शक्तिबिंवणपाल्यः।।
शेत्तं चाक्रियम् सर्वक्रियां तु कालगमः।।
कुकुटं जैत्यम् शक्तिबिंवणं तु कालगमः।।
( २०९ )

(२) इत्यादि कुकुट पालन संविदिक्षिणके।

अवागुरकु तु तत्तवमूलाः प्रकाश्यतनु इत्यः।

(३) शिल्पा

वर्देम्येनाकालेः शरविपिणमवर्त श्रीमुनाराधिकः

षड्वकृत्तेश्वरसौर्यें मधुरिनितनमाविलम्बेण्याशाम्।

शवित वा नारण व्यजसपि च गर्वां चार्मणं सम्भवहस्ते

चार्मणं वच न्याते वस्मक्षणं वर्ण मुनमण्येवधानम्।

(४) अंतत्

शाक्तिः शारणं प्रभुं वचनं मयास्वरवाहनम्।

तस्यादियव्यस्ताः बालध्वनिपूर्वकाः।

स्थानीये शेषदोषे वासि कुमारे तिस्तयते यथा।

मुनानु द्राक्षा कुर्वीत खर्वृद्ध चतरो मुनानु।

ग्रामे वसे द्रवाहुस्यपारिक्ष्यनीयो विभाषणे।

प्रत्ययः सकः

२० कामोः

(५) विवेकः

ईशाने कुल्लोक्षकन्दवर्णे वेदकर्मणं वर्तम्।

अपमं वधापवे स वहः दिव्यवेश तु वा।

शाक्तीसन्त्याः स्थानं तस्म धीमेव वा।

वेशस्वस्य सन्स्रोतं च प्रभूसः।

द्विवेकादिरिमित: कुमानविदविलास्योदित:।

स्वविदविलास्यं सर्वत्र विवाहस्य सुचितम्।

यथान्यं विभाष्यातो... ... ...।

पद्मयनं: सकः

२० कामोः

(६) गुरुः

दिव्यवशय दिनेत्रवशय वृक्षीपरस्मयमूः।

पद्ममूः स्वयस्ताराध्यायमित्वं दवतस्यकरं।

बालस्य प्रतिपालयाः प्रामस्यबाराहिबूः।

द्विन्दुः यह सुभोतपश्यात्विलास्यविभाषणः।

कृपयाद्वृत्तस्यस्यप्रांत: कर्त्ताधिकारः।

स्त्रात्मयोः सातस्तुक: पर्यंतेपु बनाविद्युः।

चुनुः वद्विः बन्धुस्य स्यं च कर्त्ताधिकारः।

वর्तुः जयार्ग्यायस्य कर्त्ताः पन्निण्वितनुः।

तककु त्तेशु वल्यस्य वा हृदायाक्षिकरद्वः।

वर्तुः कु त्तेशु वल्यस्य वा हृदायाक्षिकरद्वः।

द्विन्दुः दिव्यवशयाः शास्त्रं पद्मोपास्तकरः।

(७) तीर्थः

देवरस्य तस्य तस्य कुल्लोक्षकन्दवर्णे वेदकर्मणं वर्तम्।

अपमं वधापवे स वहः दिव्यवेश तु वा।

शाक्तीसन्त्याः स्थानं तस्म धीमेव वा।

वेशस्वस्य सन्स्रोतं च प्रभूसः।

द्विवेकादिरिमित: कुमानविदविलास्योदित:।

स्वविदविलास्यं सर्वत्र विवाहस्य सुचितम्।

यथान्यं विभाष्यातो... ... ...।

पद्मयनं: सकः

२० कामोः

(८) गुरुः

दिव्यवशय दिनेत्रवशय वृक्षीपरस्मयमूः।

पद्ममूः स्वयस्ताराध्यायमित्वं दवतस्यकरं।

बालस्य प्रतिपालयाः प्रामस्यबाराहिबूः।

द्विन्दुः यह सुभोतपश्यात्विलास्यविभाषणः।

कृपयाद्वृत्तस्यस्यप्रांत: कर्त्ताधिकारः।

स्त्रात्मयोः सातस्तुक: पर्यंतेपु बनाविद्युः।

चुनुः वद्विः बन्धुस्य स्यं च कर्त्ताधिकारः।

वर्तुः जयार्ग्यायस्य कर्त्ताः पन्निण्वितनुः।

तककु त्तेशु वल्यस्य वा हृदायाक्षिकरद्वः।

वर्तुः कु त्तेशु वल्यस्य वा हृदायाक्षिकरद्वः।

द्विन्दुः दिव्यवशयाः शास्त्रं पद्मोपास्तकरः।
( २१० )

विविधबांधुःच विविधवर्णस्व स्नानः

कृते तृती

व्याधरसन्ततिमें संवभाषपावं व्यवस्थेतु।

गौरीरक्षणसंध्यायः कल्यङ्गयुथः संवादान्तः।

गोत्तिम गतवत्तीम साया स्यातंस्यवच्युः।

इति लक्षणादुक्तः पुरे वा नगरेण वा।

वस्त्रान्नत्रः पद्भुंजाकोलोकरणादिवतः।

पट्टाणसवर्क्कणाः वा वहिमालिंभदिवतः।

सङ्केतकसत्त्रयं स्वयम् कुटं सर्वाव।

रक्तामवसमायति वाचाचनांसम्बः।

कर्णदकुटोपेनेतो नेत्रवथमाविवतः।

शिवत च मुखां खडः वर्षं पारसावभेय वर्णः।

दिव्याणुजस्यां वधं कुमः कः खेतं तथा।

भूरं च ध्वजं चेतवमुक्तः वर्णं वर्णः।

सांपको तो मयूरस्वयमात्त्रयमामुः।

प्रामाणाः स्थापनीयाः प्रतःस्तावाः च सङ्केतः।

एवं पश्चाधिशः स्कर्त्र्वभाषामास्थानेतः।

ह्यपरे स्थान वाक्यं सर्वं स्वच्छं वा सत्यं।
शयो वामेपि चक्रो च शाशु वै कुकुटे तथा।  
ध्नुर्दंडे हल्ले चैवं विप्लवव्यवहाराय!  
शालित च मुखः लहः चक्रो पाष्ये तथाभयम्।  
ब्रजो धनुशः लंतमहोऽउल्लं वरदं तु वा।  
शालित लहः व्रजे पद्य कुकुटे प्रासदधके।  
वरामयसूक्ष्माणां स्वधेतेषु तू वा॥  
व्रजे शालित च दर्शे च चक्रो पाषाधः वुल्लं गदाम।  
शुूलं च चरणशः च वरदान्यसूक्ष्मान्।  
शालित चचम्मतिः शूलं विशिष्टाभयेतिकायुः।  
चक्रो पाषाधः कुकुटे च वरदं द्वादशैः करे॥।  
वाणां चन्द्रमुणं शान्तं प्रतिवेषं मिलोष्टम।  
एवं विधानं पद्वत्वमकायं वायु कल्यंतेत्।  
कुकुटमां द्वादशाणां सर्वाभयेऽप्रभुः।  
आसन् स्थानं चापि यात्रां विविधं स्मृन।  
आसन हितं चोत्ततं स्थानं च चतुर्थं जमं।  
हितं हितं चामुत्वः ख्यातं ध्यानमहम्।  
योगं भोगं च यानं बेरे तु निविधं गुरुः।  
आसनं योगेरं स्वातू स्थानों भोगेरकम्।  
यात्रां यानबेरे स्वागताराविकं सतः।  
सातिकं हितुरं बेरे राजसं स्याचत्तुमभुः जम।  
तामसं द्वादशमुखे स्वाध्यायनाविचारं।  
पीतं वा रत्कपणं वा स्यामयमण्मायिः वा।  
सकन्दं पद्यासमश्वं वा महुसाहेबं वा।  
गजेन्द्रायानं वापि शाक्येकासहितं तु वा।  
शालित विनापि कर्तव्यं सोपवीतं पुरुषोत्मम्।  
खर्जरीवस्यमापुरं पादपुरसूक्ष्मदृश्यं।  
पदकर्मवृत्तं कालं नानावृक्षाकरं तु वा।  
मन्दिरसं बालबेरं सोमाभावं सुमर्श्येन।  
करणंकुटोपं सर्वाभयेऽप्रभुः।  
शालित इत्यवृत्तं वापि शाक्येकासहितं तु वा।  
शालित विनापि कुतुं योगेरं तदारीषितम्।  
देवयोगेऽमद्रेखं वृत्तं कृत्व कृत्यं नुष्टत।  
करणं वास्य सीमां हेतुं बालुकज्ञेन।  
ह्यर्कालं वा सनातनं वा कल्यंतेऽप्रभुः।  
मधयमं दशातलेन देशर वा परिकल्पयेत्।  
महत्वल्लमाणंति वद्येण स्याममन्दर्मतात्मनम्।
( २१२ )

सुनुराणिमिनुकातिवदनं केवूरहाराविड़ि—

(१) कुंता

सिन्हाराणिमिनुकातिवदनं केवूरहाराविड़ि—

दिव्यरामेशिवृृधिततुं स्वराणिमिनुकातिवदनं

अम्बोजायकथितकुकुंटधर्मं रक्तांशुराणिमिनुकुलमणिमिनुकुलसम्प्रगमिनि भूमित्रिप्राणायोगततम्

एकरुणं दित्रावः कृत्वा भावविहयतम्

तरणारकणारुपं मुख्यमुखायतमहे॥

(२) भीमतवर

चतुर्भूजं द्विनेशं च स्वेतपालसिरोशतम्

कुकुंटधर्मविज्ञान धर्मं वर्ण करे॥

किंचार्कराधिविकुकुंटधर्मविज्ञानारुपं

भेदालस्पर्धावेत स्वामियतमस्वरूपानेनात्मये॥

भानातिकसुलुकात्मकः

एकरुणं द्विनेशं च जटामुकस्वरूपम्

कुकुंटधर्मविज्ञानारुपं हेमलक्ष्मिनीतिम्

चतुर्भूजं वैष्णवभाँविन्तकुकुंटधर्मविज्ञानम्

दिव्यभानुमुक्तिर्में हनुमान्वनीतिम्

दिव्यालिकाजानेन बाणाविज्ञानस्वरूपम्

भिन्नातिकसुलुकात्मकः

कुकुंटधर्मविज्ञानारुपं चाप्तायुं च स्वामियतमस्वरूपम्

खुल्लाजानाल खड्कं च स्वस्तिक दस्तियानं करे॥

कुकुंटधर्मविज्ञानारुपं च स्वामियतमस्वरूपम्

दिव्यालिकाजानेन बाणाविज्ञानस्वरूपम्

शिरोमेंसुलुकात्मकः

चतुर्भूजं श्वामातस्नमं भूजामकलासनम्

कुकुंटधर्मविज्ञानारुपं च स्वामियतमस्वरूपम्

खुल्लाजानाल खड्कं च स्वस्तिक दस्तियानं करे॥

कुकुंटधर्मविज्ञानारुपं च स्वामियतमस्वरूपम्

पत्त्वमुलमं च चन्द्र शीर्षेयस्वरूपम्

गाजवेशसुलुकात्मकः

एकरुणं द्विनेशं च भाविर्मिनुकुलसम्प्रगमिनि

कुकुंटधर्मविज्ञानम्

नीलोतलधर्मं बन्द मराठमल्लवयम्

परंतु पूर्णकुलं च स्वस्तिक च भाविर्मिनि

अवरणं कुकुंटधर्मं गाजवेशस्वरूपम्।


( २११ )

गुडसुब्रह्मण्यः
चतुौषधि च हेमरलकिरिरितिनम् ।
शून्यं ब्रज ६४ं सम्ये वरामयकमन्ये ॥
द्वेषस्वरूपं देवं सुंया रल्लोगृहस्थम् ॥
जायसा वामपात्रं तु कल्याणोऽविषयं ॥
पादमुखं तृतिद ध्याया गुहयुं समावेदे ।

श्रीतल्लो
भृगुवारसुब्रह्मण्यः
श्रीतल्लो
त्रिन्द्र इगुंजां बालसुतृधरं प्रभुमुः ।
श्वभागे दण्डहस्तं वर्जयापहस्तकम् ॥
स्वायस्वायायां तु सिरं वा कुलिन्यं तु वा ।
शिवशापहोपविदां मौर्यकीर्तिनसंतुम्भसः
ज्ञेयेऽपरिवाराण सक्तपिपोपर सिवतम् ।
सिवरूपं देवं भ्रात्छारिण्यमाथे ये ॥

देविकसुब्रह्मण्यः
पञ्चमुं चैवदवन्त करणंकुटालितम् ॥
श्रीतल्लो
शिवरहस्तादृं साय अपालारं शुभम् ॥
मूर्तिसाहनान्तः वरामयकरामुकाम् ॥
हेतुवं भिक्षुद्वध्यायोपहुँदकस्य देविकम् ॥

शक्तिकरः
एकास्य इगुंजां च मक्यं दक्षणे करे ।
कु ० त ०
करणं श्वायान्त्रिकीतिवृत्तं शाविरे भजे ॥

गजवासः
एकान्तं इगुंजनं बरकोकुली च
कु ० त ०
गजवासे भिक्षुद्वध्यायो导हं च ।
विभ्रात्मानिवर्तस्तु तपनावताभं
निचि नममिति गजवासमित्सास्तु ॥

धर्मार्थः
शक्तिचन्द्रा ध्वजसरिजे जुकुरु शाववाणीः
कु ० त ०
तं कु रो बाण वरसामयं कामुकं चोद्वहतम् ।
पीत सौम्ये बिरत्निन्यं देवसंख्रुः
वाणकं पूजय धर्मार्थं वामुः भावयमि ।

(१) श्रीतल्लो
पञ्चमुं चैवदवन्त बालसुतृधरं प्रभुमुः ।
सविभिवरसंयुक्तं सिहृः दशतं भजे ॥
त्रिनेत्रेण भवितोड़े लुप्तवाण्युकामुकम् ।
हर्षं श्रेण्यं च वर्षं च कुकुट्थवन्धारिण्यम् ॥

(२) तारकारः
वरसामुखुभवजे च कत्को चाबकवर्भसं
कु ० त ०
मभयपायणखंडिमुः वसलकिरितस्माभ्यम् ।
हेतुवं भिक्षुद्वध्यायोरङ्कोटिस्तिनेः
भजस तारकारप्रत्र भविनायकारणम् ॥

(२) श्रीतल्लो
एकवकुंछ त्रिनयं गजगोपीपरि सिवतम् ।
श्रमुः सायं वर्षं तारकार वामितर्य दशम् ॥
( २१४ )

शेषक चालमाळा च कुक्कुट चामहस्तके।
तारकारि भजे स्थान...

बाम करे च युग्ल करुणक्षिपे च
सावेजसुकुमरसम्यं देवं विशाखम।
बल्या युतं वनजलोकमेकवक्ष
बन्दीमें वनजसम्भावासितारमें।

हस्तद्रोणमालाभमारस्थपि युतं कुक्कुटः
श्रीविष्णुरूपब्रह्माणि निःस्यस्तुवाचविविधोऽहमांतेन वृक्षम।
सवील झुरुक्कुलव जलकलापुष्ठा विणुमति चारणां
बल्लीकलापणूरूपी सकलसुरणणस्पतिश्रमान्न प्रकोपं।

पाथवथिकस्तुनुतां पधकारणिभेमक्कुलं च।
बालवुद्धकरमरससनु बालमुन्नतमुल्लं प्रणासोधिसं।

अभवशिक्षणाणी शक्तिवाणी च संवे
वरदकुविवाचाप शेषके च चारादेने।

dश्तमसरतानांकर्वं चावथाणुं
कमलवदयपक्का कौञ्जफेरारोधे।

चतुभुज विवेकं च स्वतं विद्यासनांपरि।
वरदामयसंहुकुमर्षवाणेश्वरकामकर।

मृगुरवाहनावहं नस्येन रघुण्यमुक्षम।
कौञ्जफेरकरण्नं कौञ्जफेविस्वरुपं।

विपुलभ्रमेकमुक्षं विमुख
वक्षाविलवरदामयपाणिः।

देवलोकितपुराणविविधं नौमि दशमवं विकाशाखी।

दाशरथमृग्यस्यां गुरुवाम् कुक्कुटकामकर।

शुबंकुसंहितं देवं द्राक्षां सुप्रीतम्।

बतुपुं जयुदराजं यजस्युनुं संयुक्तः।

वरदामयसंहुकं कमलाधारामिः।

नकलुकातसूक्तं करणमकुकुटसानतः।

हारकेरुकनकरकर्तिरथविश्रृवितम्।

रत्नविलिममुपाणं दश्रोतरसातुराः।

पातुपुराणसुकुलं सर्वभरणश्रृवितम्।

सबलवणसंहुकं तुषारं शाकारणसमें।

महावलीदेवतानावकं सुरस्यधियतं।

इत्यं रूपं यज्ञसित्यं सर्ववलीकृष्टावहुं।

चतुभुज बालबेंश्रणं कालमसम्यं।

शक्तिकृकुकटस्यं च वरदामयसंहुकं।
(215)

विद्वन्मिनि विद्वन्नरुक्ति, रविनेश
शंकरवासमामयमयवागदा च।

ब्राह्मणापूर्वविशीत्वरूपः
खेतरस्वयकः शयमुख नमस्ते॥

पुज्यकालिन्विवाहाः वित्वायनं रत्नाकरद्रवणभुते
श्रीमिन्त चर्म च खड़गशृणुविशिष्टायीति धनुशङ्कराम्॥

पाथं कुष्कुतम्भुकुश च वरदं दोभवधानं तथा
ध्यामेश्वरसतिसंग्रं शाश्वपरं सकं शुराराधितम्॥

लोकाफळोकाद्राधिकर्षणं ब्राह्मणोप्रथितद्विकां
भृत्यवस्तृक्कोदीवसारमपि शर्म लम्बतावृहवकायम्॥

हृदस्ताय चेताराम्यं वृत्तमया कुलिन्यं शतकोषमस्ववां
सर्वां वृद्धारुकतं भजत सुपुरिपालकं बाहुलेयम्॥

चरुपुष्यं चैवकृत्र्य विनेत्रभयं वरम्॥

पाराशुकुशाध मच्छ ज्वालासंज्ञाशिखंधकम्॥

इत्यत्तुरत्ववृहुष्य
रक्तवृहुष्यस्मिन्नम्॥

चरुपुष्यादिभवं शिविकास्माचरेतु॥

सुख्यान्यायनां

उ ० कामि ।

गुह्यस्वप्नें वक्ते तत्त्ववर्णपुरस्तरम्॥

पुरावेदमं बलाधो यमेः वा मच्छमें तयोः॥

तेजस्ते वर्णे वायी सोमेश्वर्वा भवेत्॥

अन्तराल्यवं तथा विश्वामहेश्वरेऽवा॥

अव्यदेवातायेश्वरभवम् पर्वतोपरी॥

पर्वतस्यान्तिकं वापि नास्त्यान्वितकेश्वरयाः॥

राज्वायनिकं वापि गुप्तानेऽगुह्ये वा॥

प्रासादमर्मपादीनां देयों गुप्तस्वस्ववादिशः॥

कुमारालय हृदक्ष्मकालायनलक्षितः॥

अर्थकालितिविहकारन्त्वविस्तासंगुलः॥

वेतायं नवहस्तोपर्व विस्तारो नम्यते द्विजा।॥

दिक्यवस्तस्यमकरपुष्पवर्धम। केवला व तदालयः॥

ब्राह्मणकालपादस्य संस्कृतकायां हंसकोणयुक्तः॥

गजकोणोस्वम च स्पातः केवला वा गुह्यालयः॥

एकभूमादित्यान्ततरे विस्तारांनिबिदः॥

शिवार्थीमार्गस्य शुत्र्गंधकविष्ठयाननति॥

वृहुष्यस्तिरस्य प्रतिध्वनिधात्रामयम् समायुतः॥

स्थानसंस्थापनानां। प्रायुक्तविधिना सह॥
सुब्रह्मण्यद्वारपालकः

(i) कृति

( ii) कामि ०

चतर्यः प्रतेष: समाप्तः
प्रश्नो प्रश्नः

देवी-प्रतिमा-लक्षणम्

शाक्त-प्रकरणम्

दिति ब्रह्म-वैद्य-श्रवण-प्रतिमालयमानुसरनम् शाल्यान्तर्केशसरस्वत्वा एव
प्रथम लक्षणं दीयते।

1. ध्यानम् या तुवेशुद्द्वृत्त्वारास्वरूपं या चुन्वस्वत्वा वृत्ता
या वृत्तावर्णादिविक्षितकरं या शेषपारंस्ता।
या ब्रह्माविस्वालिनीगृहु: सब शतनाता
सा मां पातु सरस्वती भगवती निषेष्यायाम्॥

2. " दिल्लो देवीं कुन्देदुर्गामृतकरकलसेरकोटिर्भवं
युद्धवाधामालारकसितकरं पुत्रकालान्तरस्वत्वा
मधुरक्षुद्रान्वितान्विषेयत् निभुननमितांकाव्रीमृत्तिः
तत्त्वात् वायुमयम् तत्तिष्ठं यानुदयकरिः मातुकां विश्वायिनः॥

3. " शालां शालानीर्देवियुविमनस्मालेश्वरीचन्द्रकके
युवार्थनाथायुजुरितवृक्षान्तशंकासिनिमिकाम्
मधुरक्षुद्रान्वितान्विषेयत् निभुनां भारतवजालेकराम्
सक्षात्यायाम् सरस्वतीं भगवतीं वद्यते मनोक्षुद्रितम्॥

सरस्वत्याचनम् गृहे चोल देवाचे वेदिका वत्सितमाः
तत्स्यां पूजानेत्रां वायणीं (वायवें) चैव पृष्ठोम्॥

भद्रं सम्भवं हर्वा सूरयंकर्णवज्ञाग्रतम्।
तम्म्ब्रजस्वलतः कुमारं दारापि च बुद्धिनम्॥
दारापिः प्रपुर्वतं क्षेत्रपालास्तो नृभि:।
पूज्यास्ताज्ञानदिक्षाला कमतव्र प्रविधाम्॥
मधुपरं चाष्ठलं तन्मेवे कर्षिकां तथा।
पतन्तरं च मैत्रयम्: कुलदेवमार्क कर्षिकः॥
तत्केरांस्थारम्भं कर्षितां तितादिकः।
स्वेतरसालक्रमणं पुनर्येष स्थिरः॥
ब्रह्मानं श्रेयस्याम गहुतिकार्यं मयम्॥
तथ सच्चे भवेष्यति: पृथिवीं सुष्टितक्षिपका॥
कामान्ते निम्मीयुता ब्रह्मपालस्ता स्वितता।
अकालाः तथा वीणा पुर्वकं च कमण्डुः॥

नीलकण्ठी श्वेतभूजा श्वेताञ्जी चंद्रेश्वरा।
महाबिधा महामाणी भारती च संस्कृती।
समृया मन्त्र: कुला शोरणाला वशुद्ययम।
वस्त्राचे (वेसमान्ते) पीठाकायुक्त विद्यानिदिविभूषितम्।
मुर्दिमाकैकैव्यासपरेणप्रियदीनेयु च।
कार्यक्षेत्रमन्त्रा प्रायोगिक्षित च धीमता।
श्वेतवन्दनाचरे स्नायू चुंबे लगेत दिते पुनः।
श्वेतस्तुमुळा विश्वमानये स्वारणातितम्।
चुंबन्वन्दाळुं अन्तर्वेदा तु स्थापयेत्।
निरोधिषेतु बाध्येवी प्रसीद परंपत्विर।
अर्थविवेक ततों देवी पुपार्जनमध्याप्रियेत्।

चउ मन्त्र:

"एक हं श्रीमती पादार्थम्। त्रिम हं उपकृत सबै हों पादार्थम्।
त्रिम हं स्त्रिकृतेष्व पादार्थम्। त्रिम हं सर्वस्व पादार्थम्।"

शुलमान्त्र:

आ हं श्रुत्याय नमः। त्रिम हं दिखलेचा स्वाभा।
त्रिम हं दिखाय चुंबे। त्रिम हं कवचाय हुं।
त्रिम नेत्रहयाय बौद्ध। त्रिम हं अंग्याय फूट।

इश्य्यकः:

आं गणपते नमः। आं बं नृतमनाय नमः।
आं जी दिशुस्वाही नमः। आं यं दशापालय नमः।
आं जी श्रुतमालय नमः। आं कं कलचित्तीय नमः।
आं हं शारदीय नमः। आं रारी सुधय नमः।

शारदीय नमः

आं हं या आं हं हं शुभवीर नमः।
आं हं हं नमः। तित जापादयान
आं हं वेद वेद विवाहानिनि नमः।
सारस्वतजयः १०००००।
होमः। कुवाक्षेत्रखं पुष्पकं ब्रह्मायथः।
होमः। १०००२ तित अयः स्त्रायु सारस्वतः।
विजितस्तु पायक्षेत्रव विनायं रूपायाकरः।

सरस्वती श्रुत्याय श्वेतपानानिचितः।
जटामुकुटस्वरूपः। शुद्धविश्वाय सितामहः।
मुन्नीतिस्वरूपः। श्रुत्याय वाम्रायु च दलिते तु कर्तवः।
तुलकं पुष्परिकं च नितं च चारुरिकं।
श्रुत्याय तुतास्वरूपः निमित्तस्वेताय वरः।
एवं वरणस्वरूपः। बाध्येवी विश्वेताय।"
( २१९ )

(ⅱ) पृ. ५० का।

ब्रह्मतपासानीनां शुचिवर्णां चतुर्मृग्यां।
जाटमुकुटसंस्थां मुक्ताकुण्डलमण्डिताम्।
कशोपवर्तीनां हारसुक्तामरणःपूर्विताम्।
हुःकुलवसनां देवोऽनेत्रवर्षसम्बन्धिताम्।
सूर्यार्द्धिः दशिः हसते वामहस्ते तु पुर्तकम्।
दशिः वामासाला च करक वामकरे करे।
वामीवाकलिताराश्चता...

(ⅲ) वि. ६०

देवी सरस्वती कायां स्वाभिरकुलनीति।
चतुर्मृग्यां चा कर्त्तव्या तयाय च समुषिता।
पुर्तकं वामासाला च तस्या दशिरक्षित्तयोः।
वामयोग्यशं तथा कायाः समष्पं च कष्ठकः॥
समपराप्रकृतिः च कायाः सौम्यसेवी तथा।

(ⅳ) स्क. ५०

जटाजुट्ठरं शुक्तं चन्द्राभ्यक्तालेश्वरं।
पुर्तकरकसमासीनां नीलप्रीवा निवृत्तना॥

(ⅴ) मान

पापीषोपरिः स्थापित्वा देवीं प्रायासासनाम्।
शुद्धस्विरसंख्यां शुचिभरसूक्ष्माः॥
चतुर्मृग्यां द्वितैः द्वित्तिः केदारनाथं च सौर्जिनीं।
शुद्धस्वितामुण्डलोपेताः ग्राहकुण्डलमण्डिताम्॥
लाटें भ्रमरकं स्थापितकुण्डलेभी वा।
कस्मिन्द्रष्ठं मौक्षेन कर्णावधिभरलकक्तम्॥
हारायणभिसोत्तरता शुचिकालातिलविशिष्यी॥
केकरुकरकां ब्राह्मणं प्रकृतिवस्त्तयाः।
मणिवनस्त्रकक्तां च सौर्जिकुपप्रमेयं च॥
मध्याकुं वेण सब्बें मुलतौ रतनाकु।लीयकं।
नीवीं च लम्बनं बींग मौक्षिकपुस्पुष्कितकाः।
पादज्वालामुक्तज्वालामुक्तोपरि मूलणोम्।
पादज्वालस्युक्तां पादरत्नाकुं लीयकं।
मौक्षिकोदारंसमुप्पुक्तां सर्वलक्ष्मारसूक्ष्माम्।
पुर्तं सभो सदशं पुर्तकं वामहस्ते॥
दशिः परहस्ते तु चामासालावधारणीम्।
कुरुक्षेत्र कामहस्ते च चार्येषु सरस्वती॥
अथवा ढिमृयुः कुद्रिकुत्तलं मुक्तं भवेत्।
दशिः वर्षें हस्तें वामहस्ते च पद्रकम्॥
कर्षणकुटें वाणि दृश्वाणारकु।भोभितम्।
पीताम्बरं वयारलं मुक्तामरमेघं च॥

(२२०)

कर्णः स्वयंतात्त्वं सूत्रयुक्तं पुष्म्म्नाम्।
विद्याबं द्रापावनं सर्वोदरणशुचिनियं।
पितामहं शास्त्रं तु स्वानं च चासनं तु वा।
वामभागं तु साधितां शैवरत्नाभापि वा।
श्यामाज्ञज्ञकणमेवं वा हिंदुं च हिंदेकर्मं।
स्वानं च चासनं वापि करणमुक्ताविनायम्।
अथवा केशवस्यं वा करणं मकरकुण्डलम्।
कूलावचरबत्रं वापि पीताभिरमधवापि वा।
सर्वोदरणशुचिः च वर्धं च वामहस्तकेः।
दक्षिणं पोतपं कुलरघं श्रापुत्रविशेषेऽव।
सरस्त्रीं च साहित्यं दशालेन कार्येऽव।

(६) ६५०

एकनकुष्ठं चदुरहंसं चुप्रुदेन विराजितं।
प्रभामणशुचिः चुप्रुदेन शौचालिनिविच्छेदः॥
अक्षराश्रोणिपुस्तकं महाविवाहं श्रीकीर्तित।
वराहाः पुत्रकं च सरस्त्रीं चुप्रुदेन्॥

महालक्ष्मीः

ऋतिनिम्

च० २०

कोलापुरं विनार्यम् महालक्ष्मींवच्चये।
कक्कोपदस्तव कायं श्वरभरणशृष्टित॥
दक्षिणां कारे पात्राध्यं कौमांडकी ततः।
बामाध्यं क्षेत्रं च वर्धं श्रीमतं च वर्धं।
विनाशी मस्तके लिङ्गः पुजायणि विसृष्टये।

(१) विश्व

रक्तावर्जं नीठत्सवधं देवी मपासना भवेत्।
चतुर्मुखं चविनेत्रं च मुक्तं कुलवं भवेत्॥
प्रसवापनं देवीं चुप्रुदकाव्यनविविभाम्।
पीताभिरमधवाण॥ रक्तमुक्तम्युक्तमरणाम॥

(२) मान

विश्वालाक्षमयं कुष्ठकाज्ञकाणं स्वातांत्र्यम्।
दक्षिणं विनासं दिविंशं वामस्तकं।
अपरे दक्षिणं परं चाक्षरामालाभापि वा।
वामे नीठकीर्तं नाम रक्तपायुम्भृतं तु वा॥
पीताभिरमधवाण॥ भोग्यं कर्मालिविद्याम्।
अथवा रक्तपदं स्वातांत्यतः कणयोः।
मकरं कुण्डलं वापि कणयोः वर्षंदामयुक्तं॥

(२२०)
(२२१)

हारोप्रीवसुपुष्करः सुपुष्कराः सुमुखसणमुक्तः।
कुञ्जस्तेनस्मि रतनः हृदमुक्तेषुरुपोङ्गोः।
रतनानि डूबीरेऽस्मावत्वर्णरतोहराधीयकुमः।
केदरकटकस्त्रणां लघुपरिवर्मसुपुष्करां।
प्रकृतिकोणवल्यं रतनं करस्तं मौनिशस्य।
रतनेन कठिनवरं स्मावत्वदामात्म्यसुपुष्करां।
रतनेन च वर्णेण कुञ्जस्तेन स्मावत्ववेदः।

नवकारानां विलयस्मि स्मावत्वरतानि (ल) शौभिष्टमः।
भूतकुञ्जस्तेन पाव्यो चोर्योऽश्मावत्ववेदः।
पाव्युभरसुपुष्कराः लीरताः सुपुष्कराः।
वाहुसूत्रादि संसूतं सर्वांनिष्पित्वां।
अथवा हिर्मुखं चौब चाहुर्दङ्गः व च विभिन्नमुः।
दश्यन्ने रतपायं स्मावत्वेत् प्रस्माहुस्वत्वः।
ेन्द्रियार्थ वर्णविशेषः स्मावत्ववेदः।
एवं प्रोक्तां महालक्ष्मी स्मावत्ववेदः।

(१) अष्टो आरोः

लक्ष्मीः पचारस्तातीतथा हिमुखा कारणकथा।
हृदमुक्तेषुमुक्तकुञ्जः कण्मणिकं।
सुपुष्करः उद्भवः वुज्ञिध्वादुपाणित।
रतनध्वी वीणागमा च कण्मुक्षेत्रश्रवितस्तती।
सन्तोषः मण्डलं वध्वायोऽर्क्षक्षकस्तात।
अष्टोः दश्यन्ने हृदस्त्वाः सर्वमधुस्वधितेः।
सुमुखः विद्विभिन्नोऽश्मावत्वचिद्विषता।
मेघासन्त कठिनवरेष्य महाभारणकुष्णिता।

(२) पूर्णकोः

पञ्चपञ्चास्तातीतथा रताभास्वपनित।
हृदमुक्तज्ञः लक्ष्मणं कण्मणिकं।
चन्द्रश्वमालमुखी विधानववेदः।
सुपुष्करः उद्भवः वुज्ञिध्वादुपाणित।
रतनध्वी वीणागमा च कण्मुक्षेत्रश्रवितस्तती।
सन्तोषः मण्डलं वध्वायोऽर्क्षक्षकस्तात।
नागस्तातीतथा कण्मणिकं।

(३) विषयं

हरेस्ततोऽपे कर्त्त्वः स्मावत्कामुखसुपुष्करः।
दिव्यकुष्णाधरस्मि स्मावत्कारणसुधितः।
गौरी शुक्लामद्रा देवी कृपेश्वरशांति शुभः।
भोजस्तविशेषः कार्त्तिकं कमलं वर्णवाक्षणः।
अष्टपत्तः महाभागः। कण्मणिकायं तु संस्कृतः।
(२२२)

बिनावकवादातीतेन देवी कायम महामुखः।
बुधप्राच्यं करे कायम तस्या त्रि कामं गुरुम्।
दत्तिं गार्गेयते ! केसुरप्राणतरिष्टितम्।
वा मामृतपतं: कार्याण्या राजन्! मनोहरः।।
तस्याच दृष्टि करो तावेष बलवाखु धरी द्विज।
अवजितपतं कायम लत्तुः कुञ्जरत्मम्।।
देवाश्रय मल्लके पयं तथा कायम मनोहरम्।
सामायम् लघुमु कुरूवः दिनुसं च द्वितेशकाम।
रस्यपाघोर्तृती हस्तस्त वर्तकरणीष्ठिर्म।
वेष तु पूर्ववत्कुर्यौ देवोपावयेव विश्वेनवः।
ऐरावतवर्म कृष्णादाराजेष्विभीः।
सवैष्णामात्रे द्वारे मध्यर्ज्ञं तु पूजनेतु।
अथवा विवृपावशेष तु लक्षणविधेयमुच्यते।
दिदृष्टा च द्वितेशा च करण्डकुटाबन्धिताम्।
अथवा केसुरवर्गे स्त्राणायस्तीष्टावहस्यकाम।
दत्तिं हस्तस्त च विरोधार्थतयम् भक्तेन।
स्वान्त्र चातानेन वापि स्थानेऽपि विवृपावशेषे।
कुरूङ्गं सवैष्णातीनं मध्यमदत्तातकेः।
सवैष्णारण्यं देवम्यं द्वितेशानिर्मयम्।।

श्रीं:

पदा स्था पदाहस्तं च गजोलकाजग्नस्युत।।
श्रीं: पदमालिनी चौब्रा कालिकाहिरवेशं च।

(१) विष ४०
(१) सौ ४० ७७

शिष्यः

अविवृतुपुराणाः गुणभा विब्रह्मी वाहुवसनी।
सवैष्णामात्रे कार्यान् दिवायां दृष्टिमतीताः।
कटिदेवानिर्विशेषं वासुदेवने शौभाना।
सप्ति नामानव दशिनेन श्रृङ्खलस्तयम्।
संवृम्भयः: प्रसन्तस्याय प्रयमे श्रीनेन स्वतस्त।
ग्रियं देवी प्रवश्याम्य नखोन्यालालदानीम्।
स्वाजानां चासुकं गौराज्जुं मृणालाग्रामम्।
सौमनं विवृपाशिरौ(?) मनसुद्धिनवार्णम्।
श्रीमां दत्तिं वाणिज्य बामे पयं तु विवृतीम्।
पयं पदार्ज्ञ समासानं स्वेतवस्यवित्यस्याम्।

tचुरवत्राध्यायशी च भुजखण्डवित्यस्याम्।
चार्मे बौज्य्यानां च योगिद्वायं पालशेषायेँ।
समास्स्वामानं च भुजखण्डालिपकरः।।
टौ० श्रीम: वैष्णवी शक्तिष्ठितेऽहा: च ब्रह्म वत्सः।।

भूमि:

स्वाजानारिनिभासूमितीलकसम्बन्धिता।
करण्डकुटाबन्धिता सवैष्णारण्यं शृङ्खलस्त।
पीताम्बरप्रति श्रीं प्रसन्तद्वैरिनीः।
(२२३)

(२) पृ ० कारण

श्यामराद्विनीरनामा भारतीविषयकमलोचनाः।
हैवमन्नोपीयीतता च त्रिभुजा च द्रिश्येरका।
सर्वभरणसंवुत्त करणकुरुक्तानिन्त्या।
रक्ताम्बरकर च वेघ दनहुतोलपलाप्निन्त्या।
सर्वधारानित्येऽऽपासुः सदिशांतरस्याः।

(३) विषय पु

तुलसीदेवी महोम कायबे प्रवाहरणशृद्धिः।
तुलसी तुलसीमद्रवचनं च सारचनदानिन्त्या।
रत्नपारं दस्यं धर्मं पारामोङ्मविषयकृतम्।
पर्य वर्ते ु च कालश्च्यु मूर्ति यादवमन्दनः।
एव भवानि च तुलसीदेवी पुरुषान्तरां तथा।
सर्वधारानित्येऽऽपासुः सदिशांतरस्याः।

(४) मानम्

एव पर्य: शंक्रिताः प्राक्तातु दहोमाणितर्हिेपाये।
द्विुमुक्तः च द्रिदेवाः च करणकुरुक्तानिन्त्या।
लक्ष्मीकं ममुपेरु मुखस्तु तु च व्यासः।
स्थानमु चारणे वाच विन्नुमीतरस्यस्याये।
दिविरे चोलस्य दूका वामभागं तु लक्ष्मणम्।
अवशय वर्ते वामे श्यामराद्विनु च विन्नुमितम्।
मानवेऽऽ दस्यं तु दर्शनम्।
सकरकुरुक्तानित्येऽऽपासुः सर्वरणान्तरस्या।

दिवम्—विन्नुमितम् तुलसीदेवी प्रवाहरणशृद्धिः।

तुलसीदेवी व्याप्यकृत तुलसीदेवी द्वारा कमलोचनाम्।
तुलसी मारयताः पप्पनवारियामधुरुपुमाम्।
किरतियाः कुपकुंडलाः बिन्नुमितम्।
पर्यत्तिपुलितेऽऽपासुः पालनलिन्यवर्युः।

महाकाली

महाकाली श्रेी चक्करद्वेष्च च नामकरणपञ्चमूः।
सुण्डिनी शिरस्याः।

ध्यानम् २००

ध्यानम् २०० चम्बलम्

लक्षणम्

(१) कारण आरा

लक्ष्मीकं करणकुरुक्तानित्याः।
अवश्याः शरदावश्वमणिरात्मा।

(२) विषय घर

श्रवणस्याः दशतांश ब्रह्मचर्याः।
वर्ते च ब्रह्मचर्याः।
तुलसी देवी देवी प्रवाहरणशृद्धिः।
साहित्यकृत्वा च दशतांश ब्रह्मचर्याः।
काली

(i) बॉ चौँ
(ii) दौँ चौँ

नमुक्ताली

वि० व०

इन्हँमा ततः काली तात्त्वरत्ननिभानाः।

कालाकर्षितकाहस्ता विभेया भयनासिता।

‘काली करारलुभा च बश्वावशोधता भवेत्’

अष्टादशभुजा कायिः भद्रकाली मरोहरा।

आलिङ्गवासस्थाः न चतुर्विदने चरये विभव।

अशमाला विशुल्का च सक्षुतंपदनं यादव।

बाणाचार्ये च करते च शास्त्रपंव तथ्यांच।

सुक्रवुभी च तथा कायाः तथोदककमण्डलू।

दशा सती च करते च कृष्णांजलितावताः।

हस्तानां भद्रकालयास्तु भवेच्छयात्तरः करः।

एकोव्येच महाभागः। रतनाणात्तरः भवेत्।

चतुर्वेद्य जा विमेषते च ता स्वाच्छायामिना वर।

सीम्या पीताम्बरोपेना पीतोक्षणसन्ताः।

करणमृकुटोपेता सुवर्मारणसूर्यविंश्काः।

अमरं दलिण हस्ते कठकं वामहस्तकं।

परहस्ते तु सोऽस्य। तु चरं वामे तु शाकुसुचक।

समापदिशः चैव पवपीतोपरि स्थिता।

नामेश्रेण यस्तें यथा रात्रिकृकवारिणि।

एव इत्यादि समाहिता विभुव्यक्षणसुचयते।

आदिष्टुलस्मुद्ध्रा दिव्यप्राणानुजा दुहाई।

शाकुसुचकरा वेदी च तुलस्यकवारिणि।

खुंडावटोः पुण्यता चुसुंधसदावायुता।

चतुर्वेद्य सः वा कृष्णविश्वाससमस्ताः।

स्वामवर्ण युवदना महिष्यय दिवरिस्थताम्।

सिद्धांशुं च वा कुंवरीः वाससमस्ताः।

(224)

(iii) पूर्ण कारः

तलाटोवनं तस्यान्तालं च सिङ्कारणिः।

शायिवशष्ककरीं च शुकुं तकरकंकरम्।

सनककुष्णलं रतनमण्डलं करणमण्डलं।

करणवासतसाकर्षु चूलिकापालिकाविन्तम्।

चतुर्वेद्य जसमायुक्तांन्यायंपर्यन्ताः।

शुल्कशृङ्ख्य धरां चरं दलिणेवं करें।

पारालंकानालंगं शाकु वामकरेत्वा।

चतुर्वेद्य सः वामे तु शाकुं वर्धस्तकं।

चरं वि. समयांसः च दलिणे तु समायुः।

हिन्देऽत्र सौम्यवना महिष्यय शिवस्टयं।

दुर्गायास्त्वाकृतिः श्रीश्रायाकृतिस्य।
(1)

(2)

(3)
( २२६ )

खड़ों दमखकं खोंट विचारी पानपांचकम्
अमरों च तथा नाम आमयेदुङ्केलासे
अस्तुत्रं तथा वचं बटां पांत्य तपोलसम्
सर्वं भुकमाजुङ्क्लया सर्वविचारिनामसे
रथं निवें खड़वाज्ञ्ज पानपांच च विचारी
रेवातीति तदा नाम सर्वविचारिव्यायनी
कलंकरुङ्ग्र खड़ुङ्गरच दमः पानपांचकम्
हसित दरिति खाता सर्ववा सिद्धेऽकोः

कृदंवात्तुरी
का० आ०
वनुप्पपी
आम्ना०
अग्रितुप्पी
शा० तिं

विश्ववासी दुर्गानी
शा० तिं

रिपुमारिणी दुर्गानी
शा० तिं

कायावानी
(१) मयंदी०
खेतकं नूणाद्रं च पाषाणं कुमारे वं।
षणं च परसुं चार्द चामरे संविधानवेतु॥
अवस्तामहिं विबादार्बिन्द्ररकं प्रदेशंयेतु।
विरर्देशदीक्षवं तद्वहनवं खण्डपारणंकु॥
हुर्दी शूलेन निषिद्धं निर्यंदपानभुवयेनम्।
रक्तरक्तीकालां च रक्तविश्वारितेष्वनम्॥
वेदतम नागपालेन सूर्यनीयमणानम्।
सपा धारंतकेन च दुःखाता दुःखातानं।
तेजः प्रतापं नित्यं नुपारं मुरारिकीणी।
शुल्कुपो वनस्पतीं बायो दलितावल।
आपूर्वेतकपदार्षसं वं वामटे वामटे कुमार॥
अवस्तामहिं विद्रोहवं विरर्देशकं च पालयो।
विबादार्बिन्द्रपारं तु महिष्यपरिप्रवर्धितम॥
पालयाय पायो च वामपाय महावेतु॥
तथा ज्वरिषाकं च देव्ययं रक्तवाससम्॥
गुर्दिवला चैव केशाश्रे नागपालेन तद्यवरी।
हुर्दी शूलेन निषिद्धं महिष-कुलस्रो शुद्धावल।
वेद्यालु वाहनं सिंहं संलोको महिषपरिः॥
कालावती नामिनी च वाल्लिना चैव भावेय व हि।
कालियः ततो वन्ये धार्तरास्ता महामूलाम।
तेजः प्रतापं नित्यं नुपारं मुरारिकीणी।
श्रीभावस्थानसंस्थाना महिषासुरसूदी।
द्वीती बिलालं बज्ज च चं बायं च शालिकाम॥
खेतकं पूर्णार्यं च पाषाणं कुमारे वं।
षणं च वामतो वध्याद्रिस्वरूपं ज्वरकरी।
अवस्तामहिं तद्वहनवं प्रदेशंयेतु।
विरर्देशदीक्षवं तद्वहनवं खण्डपारणंकु॥
हुर्दी शूलेन निषिद्धं निर्यंदपानभुवयेनम्।
रक्तरक्तीकालां च रक्तविश्वारितेष्वनम॥
वेद्यालु दलिणं पायो समं सिंहपरिः वितं।
किंवदृढ्यवग्नं तथा वामपाय गुरुं महिषपरिः।
षुमुं भो द्वितीयं च व्यासवण्डुभुवनं।
कीर्तिमुक्तरकं च सप्तमयं श्रवैर्मणि।
(२६४)

उँचौलालित वामवर्त वा करपूर्वकः।
बामेचा चारनकरे गर्भां च पीताम्बरस्वरं भवेदः।
एव कार्यादनी श्रीकुंकुलकल्लेवत्।
बक्षे कार्यादनी देवी शिवनारायणश्वातां।
बाहु भिन्नाभिर्मुखेपि कता जटामकुलमणिद्वाम।
लोचनतयसंयुक्तां वेषुकुलशेराम।
अतसीयुक्तसकाशात्मकदीर्दलक्षणाम।
पीनोदतकुवामोजां तवृत्यचन्द वर्यमिताम।
श्विरिजस्वासंस्थानां महिष्यामुरद्वीम।
विशृष्ट दिक्खो खर्जू शतिः चक्षुरं (?) तथा।
श्विरिजकामुक्ति वामे पालामुच्यावसंकस्थाम।
छाप्त च परशु चापि चारस्ति समालिखित।
अस्ततन्महिर चास्थापित्रां समालिखित।
शिक्षाद्वित समृद्धेन खसेक्लिश्वातिरिम्।
हृदि शुलेन निमित्त च शिरायणविश्रुद्धम।
प्रववद नागापाणन भुविंड्रैणवनेताम।
नामस्वच्छ विविष्कणत दानवं दास्यं लिखेतु।
दशानं चरण देवयास्ति हुष्टुं अतिभितम।
उत्तुरुण्तित्त वाम महिष्ययोगिय सिद्धतम।

gृहीतसूत्रपरिषपाठिका?
pट्टिसद्विक।
विविधणा बेदकोपेतलधुधायं च पाणिना।
षोट्यं मेका च सोभीं दण्डी धोररुपायी।
कोशाकी पीताकोणवन परीवार्त्क।
लेखो?' विसात्वा: शुलाम्बरविः।
श्रीमोमाभाव श्रुतकुमालातलबिद्वस्ते।

निगमते ह्यो चत्वौ हुभिमा सा सुदितं।
विनेत्रा योंतमेधा च कुंठा जोभ्रश्वेतीत मता।
हुमेत्वा विद्वापाली चालीयीपथोविः।
एकवकुल तु मुप्रीवेन बाहुविवाहितंप्रत।
शुलाम्बरश्रुतवाच्यां वायाशककितपाय।
अभमं गमं जैव छातिकं दिर्घं करो।

dहर्तविकरकम्पो विभ्रती सा सदा सुभा।

नाम पाया तथा खेत कुठाराश्रुभकाम।

षोट्यं जमदारवरुन मुर्गर वाम एव च।

तदनं महिष्यवेद्यमुक्त। परितमस्तकः।

शास्त्रोदयति करस्तवर्तमणीवासंव्याहं: पुमान्।
(२२९)

बूलभिलो वमद्रस्तो रक्तभूमिरीवेच्यां
विजेन लाञ्चमानसः 'वाष्ट्रीरानीं गोळे भूमिः
वायुध्राक्षरसांसिंहाः च समवायमध्याभलोकायुष्रे
चण्डी चोट्टवर्तने च चाणेः रिवानाविनी
चण्डका कृपाका च पिंडः केथा कृपाकारे
रक्ताश्री भस्मेन्त्रा च निर्माणा विष्णुतानां
व्याधिसर्वनार्दनाना भुजा भधर्मासिनाः
कपालमातिनी कृष्णा वायुका भभावी
विज्ञान बोट्टे खंडः धनुः पाण्डुः भवे शरीः
कुठारो दच्चुरं वष्ट्रा शंकरसंकं गदा वचीः
वज्रो मुन्दर इलित्तेण्याभ्यासायायूज्वूः
बाणेश्वरास्युक्ता च मुन्दुभिभायतीती}

चण्डकाया अन्नो प्रतीहारः

बृम्मे पृ० २२०

गोरी

(१) विंशो

बरवांमहतः सा दिभुजः अभेले सबा
अत्सहामो च पवं तस्यार्धश्च कम्पणः
गोरीं सतिश्चतितरः कर्तव्यः कमलासिना
सुसांकलिताः प्रसीं गोरीलक्षणामुच्चते
दिमोजः च हिनेनां च कुमाकस्यने स्थानं ले ता
करणः केशवमः बा कुटाल मकुटे मगेन
दक्षिणः चतुर्विंशः बामे बरद स्थायामेव बा
वर्षा लम्बहस्तः स्याः गोरीलकारवः भवेद्

(२) मानो
( २३० )

dुकूतलनोपेतां फीताम्बरधराते वा।
दीवेंद्रादु विशालाक्षी स्वामवना मद्दूवाराम्।
स्तनतत्रोतु खण्डवन वितीयां वर्मेश्वराद्वच भवेत्।
कटिं चोंह बिषाल्क व्यामध्यक्षाचीतरसंबलवु।
विषालान्नसं तुम्बूवु तुज्जुवु बसितानन्नसं।
जंतरेखालसं स्थापू भवारुवालवन्नक्षम्।
तत्वता फालपट्टल भान्त प्रसात्यावं तुम्बूवु।
कणुपृष्ठवर्च वाम स्थापमृत्यु तुम्बूवु।
शारोपराशंबंवतां बाद्मालावबमुण्डः।
कटकं कटुंवरं स्थापोमुरुवविद्वानावर्तमातम्।
कटकांकुंभोरियों स्वामस्मृत्तकोलरवाणमेव च।
प्रकोण्डवलं जाव वत्तभबिन्नक्षम:।
मुण्डः कटकाहङ्किनी पावानुवर्युतम्।
सुम्रज्जु समुक्तव्याल्लवा कुष्ठिन्तांक्षुलीरक्षम्।
दविणे कुष्ठिचतं पादं वामपादं तु लवम्बनम्।
pुष्पं च वर्दं स्वामे हस्तं वामेभव चालस्व।
दविणे वसातकं पादं वामावतंकरात्तक्षम्।
कुष्ठिचतं वामपादं स्वाद मुरिणे कुष्ठिचतं तु वा।
pुष्परुक्ष लम्बवर्दं स्वातवनंकं च श्रवरामिकम्।
माद्वेदज्जुमां च बाध्यं दश्रालकर्तु।
सुप्रस्थस्म पावानुवर्युतम् तु विष्णुवाणं तु वामके।
स्वामष्ठन्यक्षरे गोरीं तथा जन्ममेव च।
गोरीं चा पार्वतीं चं बचव दो... दो... दो।
गोवायौंङ्क सम्बाचवामिम प्रमाण मोतिलक詹姆斯।
बाधाव्यावभव सर्वं भौतिकाव्याकुलबुम्।
बाधायाव्यावङ्क मुख्या श्रीवा स्वादज्जु लत्यसम्।
अष्टाद्युली नली बुली हिंसका? व च चुंजुगुलुण।
इंताङ्दुगुलिका नामब्रह्मं च चुंजुगुलुणम्।
विभाजन्यमस्मुक्तं पुष्पं विद्वान्नसं तथा।
विभाजन्यमध्युला ज्जया जातु स्वादज्जुगुलुणम्।
ज्जयामाने सत्ता: भाद्रभूतं तु जानुक्तु।
चतुरुप्तवा दिनेता च सबोमकाण्वुकिता।
गोवांप्रोपरिध्या च कर्त्त्वा सर्वकास्व।
उच्चा च पार्वतीं गोरीं लक्ष्मा च भित्रोमहम्।
कृपणा हृदयाँति रम्मा साविन्यां च तत्वेष च।
तिष्ठा तोताला जाव विजुएं द्राब्दीवि मद्दा।
एवं ह्रासश्चुर्यक्ष कुर्वऽ'हि शिवचारासी।
अक्षशुर्च चाम्हस्वपर वर्ण्यक्ष कमण्डलः।
एवं मंगलभूतकर्षणेऽपि तस्मिन विदर्शिरसः।
अक्षशुर्च शिवसंशोऽदौ गणाधारः कमण्डलः।
पश्चात्त्व चातिनकुञ्ज पार्वती परवेदोदभवः।
अक्षशुर्चमाययमयमयं तद्वफुलः कमण्डलः।
गोयमृत्तिकमण्डलः चैव कतिपय शिवचारासी।
सुलक्षणवीणात्मकः तथेऽव कमण्डलः।
लक्षिता चैव तथाम सिद्धार्थणेविण्यता॥
अवपायायवर्येऽगोसिकारसनसिवतः।
भियमृत्तितु तदामु गृहसः पूवऽर्थ्यायः भिये सदा॥
अक्षशुर्च कमण्डलः हृदये शुद्धरङ्गलः।
सम्भे पत्थरात्मनकुञ्जानां क्रृणान्ती नम श्रोतन्ता॥
हिमवानः शैलराजसः परस्य विस्मेतिः।
पदर्पणसमस्या विवाहे तु महेश्वरी॥
कमण्डलवेदने छास्युष्कः अन्नु कुखः गजस्वरायतः॥
तथा भागस्यमुपत्तिः च महाभासः नाम तु कामदा॥
अक्षशुर्च पुष्करः कजे तद्वस्तः कमण्डलः॥
चुतुरक्रमः तु साविनी धनियमाणां गृहै रैष्टिः।
अक्षशुर्च वस्त्रवक्ती तदवस्तः कमण्डलः॥
विषण्डा (श्रीशण्णौ) युध्ये पूवः सर्वकामफलस्वदः।
अक्षशुर्च तथा दण्डः संकृतं चामरं तथा।।
देवता ध्यानार्गीवाधिद्वी पालना विषयाशिशि।।
पाशकुषारायणः धनेष्या?वच चतुरुङ्कः।।
विषुः नाम सुपूर्ज्या वननिर विदर्शिरसः।।

ब. गोरी-पञ्च-ललिता-मूर्तिः।
ललिता.: पञ्च वक्ष्यामि शश्त्रभेदः प्रभेदिता।।
ललिता.: पञ्च वक्ष्यामि शश्त्रभेदः प्रभेदिता।।
ललिता.: पञ्च वक्ष्यामि शश्त्रभेदः प्रभेदिता।।
ललिता.: पञ्च वक्ष्यामि शश्त्रभेदः प्रभेदिता।।
ललिता.: पञ्च वक्ष्यामि शश्त्रभेदः प्रभेदिता।।
ललिता.: पञ्च वक्ष्यामि शश्त्रभेदः प्रभेदिता।।
(२३२)

(iv) कृपा कौरीमूर्तियः

अथ गौरीः: प्रवद्यापि प्रमाणं शौकिनिषिणयः
चतुर्मृत्सा निवेशा च सब्वांसरणशृष्टिः
अतसुशुभाकुटे थते वर्णं च कम्पदलयः
उमानाम्मी भवेन्नुमिर्निद्वता निदर्शनिपि
अतसुज निवं देवं गणाध्यक्ष कम्पदलसः
पश्चात्वेव निर्माणे व शौमितसा पार्थिवी सृष्टः
अतसुज तथा पप्रम्र च वर तथा
गौरासानाबिष्टाः शूरितः हृ हृ पूजः निधये सदा
कम्पध्वस्तः सुं च विश्राणा व्यक्तमः शः
गाजनिर्विष्टः रङ्गाः कर्तव्या सवःकामदा
चुलालसुभमः च विश्राणा श्वेतामः समसः
तोतला कथिता चें व शब्दपप्रणालिःनी
नायिकाशब्दः चैवभावद वर्णे कर्मः
जितुरा नाम संसूर्या बन्ध्या निवेशरपि

गोयांवत्तमः
अ० ३० १२४

गौरीः: सम्प्रद्वर्धिः देवतानामः
दैः श्रावः: निधया गौरीः सावित्रीः परिवः निधुः
हे पृथ्विभूतेऽवृत्त मद्यात्र तत्रस्तः
गणेऽ च कुमारः च लोकाः च नादिगोर्वाः
कृष्णलाम्यमः लकः त्वां सवःभिर्मुष्टिः
मध्ये देवीः प्रशिष्ठायः मद्येशस्य श्रवणे निधया

गौरीः:
अष्टद्वारापालिकः:

जया च विषया बैव आजिता च चाराजिता
निमठाना मृखला चौँ गोहिनीः सत्त्वाम्मीः तता
अम्बाकुबूतापालाचः दंडः प्रविष्टिः जनः
स्वापासः शरसानं निवासा ता श्रवीतिः
अम्बाकुबूतापालाचः दंडः निवासा त्वाः
अम्बावानामः मोहिनीलेख नामः
शरसां निवासः सः भवेतुः सत्त्वाम्मीः तता
गौरियिनने शास्त्रा अन्तः शुद्धिरपालिकः
अधातसप्रवद्यमानः मातृः स्वापनं दर्मः
नेतृत्वस्य वातायनः मुहः चापि निमित्ताः
ब्राह्मणीः द्रव्यमधुनिमाहितास्वरूपामासः
कुमारवचनः कौमाणीतिः विष्णुवद्विष्टिः तता
ऋषिननां तु कावराही समानीः तु हुनायुधः
शाखादीशे मादिकुट्याचारिकूत्तमलुषिपिणीभृः
वुधिकीयज्ञाताः शयमेवः चतुर्मृत्युः पामः
(२९६)

कपालसूक्ष्मं च। चामुख्यं कार्येत्तत: ॥
वर्तमानसहस्तस्तु तत्तदायुधारिण: ॥
तत्रासभमनुष्ठता वाहनत्वसंयुता: ॥
चतुर्मूखं जाग्निव सर्वाश्च निनातिसनंसिद्धं ॥

वधृष्टमहुर्विवणूता तत्तदृश्यं च शस्त्रं ॥
वरीरवस्थो विनिधकरण तदृशैवचिंडक सिद्धं ॥
यस्य देवस्य यदृप्य यथा भूषणावाहनम् ॥
तदनेव हि तत्तचिंडकसुरार्योद्युमयो ॥
हसुकलितामान्येः सावलखवनं कमण्डलुः ॥
आयता श्रद्धा: शक्तिः हुमाणो साभिन्देयो ॥
माघेवरी वृषाध्वनव निदुण्डब्रह्मारिणी ॥
महार्गकायं प्राप्ता च चन्द्रेशविनुसरण ॥
कौमारी शक्तिहस्ताच मयूरवनरामता ॥
गंगुमयायो दैलयामिका गुहरूपयि: ॥
तथाव वैश्वेन्द्री शक्तिगृहरोपरि संस्थाना ॥
शकृष्ठनमुदाशाः बड्डहिस्ततास्यायायो ॥
यथाबालामस्तुतुवः रूपं या विभ्रतो हुरे: ॥
शक्तिसारायणो तत्र बाराहिं विचली तदनु: ॥
नारसिंही नृसिंहस्य विभ्रतो सन्दुरवं बुधुः ॥
प्राप्ता तत्र द्रापियप्यन्तवसंहितं: ॥
ब्रह्मस्तु तथेतवेवी गजराजोपरि सिद्धं ॥
प्राप्ता सहस्तनयनं यथा शक्तिपूर्वस न ॥
तत्: परिवृतात्तसर्वारिणां वेददशनितमभ: ॥
हथनामुरारस्वोंः मम प्रीत्याद चन्द्रकाम् ॥
ततो वेदीपूर्वोजयो विनिधक्तात्तिलोकभाषण ॥
प्रभुं का शक्तिस्तुप्रायः विवाहार्तिनिनादविनो ॥
बाराही वैक्री कौमारी चामुख्यी मैरवी तथा ॥
माघेवरी बृहस्थो वैह ब्रह्माणी सर्वाशः ॥
एततस् सर्वाशः सर्वतलेन न चारेभेऽतु ॥
गंगामिऽपरि स्थाय्या चाकेन सर्वाशः ॥
दयेन दक्ष्येण पादातु वामपादामल्लबेऽवेतु ॥
चतुर्मूखं जाग्निव विनिधकर वस्त्रभिरंगुषिणोऽभुः ॥
बामुख्यी वैह व्राणी सा च शक्तिसर्वाशः ॥
ब्रह्माणी वैह क्राणी जाग्निवुकुटमिल्लेऽतु च ॥
बाराही पीतवंक्री वैस्तु किरोदमुकुटमिल्लेऽतु ॥
कौमारी करणण्याली तिं करीटिनी वैण्यी तथा
चामुण्यी जटामुण्यी तिं भैरवी पिबातालका
शुंल मद्युण्यांसे बेंग पूणे चापरसुंगणे
कपालं पूणे हुसे च पाशं चापरहुसे
एवं तु बाणमुद्द्वृत्य चामुण्यी भैरवी उभी
चामुण्यी क्षयफरणोभा भैरवी रत्नवणी
केवचं तु भैरवी पूरें वरदाम्बुलतकः
शुंलं दमसं चैव सव्यावासेवकं
सत्संभवरसं पाशं कुचतो रत्नकुल्लेनि
चामुण्यी च विरोममला सव्याभरणयूपसिनी
क्षणान्तवरसं क्षणलम्बकूल्लेवरसी
बेंगबंशी चैव बारासी नस्यवणा विदोषमिनी
चं च दलणे वस्ये दशस्म वामकरेवत्रे
पूरें च चायदुः कामे दलणे वषयमुभी
पीताम्बरं च संरक्षता सव्याभरणयूपसिनी
हेंं तु वेण्यी प्रीणा बारासी दलणे हतमू
वामहसे परे पासं दलणे लभ्यं करे
वदरं वामहसे तु सव्याभरणयूपसिनी
पीताम्बरसं चैव कौमारी रत्नवणी
वदरं चाभयं पूरें कामे तु दार्हस्तकः
दलणे च कपालं स्वाच्छसंति च सामहस्तकः
सव्याभरणकरसं चैव सव्याभरणयूपसिनी
कौमारीलक्षणं प्रोक्तं रहुणी च चतुरुप्ती
सत्संभवरसं च कुवितकालाकालपुकः
बामलबामपूरें तु चाराम्बः बर्णकमूः
सुदुतशतान्त्रयुतां सव्याभरणयूपसिनी
एबुमुक्ता तथा बारही दस्यी वेंतवणी
वदराम्स्तती च पूरें च बामदवणे
कामे च हरिणं सवे पस्तं परहुसे
चम्बरवरामुकः सव्याभरणयूपसिनी
वामे तु शक्तपं स्वादवामे करणकुंडलमू
श्रीगणेशणं प्रोक्तं चामुण्यी वामकणे
शक्तपं स्वामे तु शक्तकुंडलसंहुताः
अन्या वय्य सवे तु ग्रामकुंडलसुपणमू
हरोप्रीवसंहुतां केरुकिकावितामू
भधण्यनांनवयादिसवरलापे.सुरीयः
(२३५)

वालुक्त्याविविशेष्यां सा कालान्विताः।
उल्लता सर्वाक्षरोऽसर्वाक्षरणे।
भूपीतपरे देवोऽहितोऽहितविहा।
तुधीर्वा तारकं देवोऽस्थानं।
माधवणम् च ततो ब्रह्मापिषुण्योऽस्वास्तं।

वैदेशिकां कारकेत्तत् वीणाहसं सत्यतनम्।
गणनायं तत: कुयाः तु गजवक्रृः महोऽक्षमू।

प्रवक्ष्ये युज्यम् तत: श्रवणं अऽक्षरामे।
कण्या कपालोऽमा च सुपुर्वाक्षराक्षुऽक्षमाः।

निर्मिता क्रृरुपां च ब्रह्मवण्डा दशनीज्वला।
अश्मूर्वं च खड़गश्च धन्या चैव कमलं।

मघिबपत्या शूरकर्मणा बाराही सर्वान्तं।
गणानं चालस्वं दण्डः पासः कमलं।
हृदी देवीं च लङ्काओऽब्रह्मवण्डा द्रेता तथा।
अश्मूर्वं च शतितत्त्व दाशध्रुवं: कमलं।
मूर्वश्रं च कौमारी यशवक्त्रा च क्रस्किता।
अश्मृती प्रस्तरं च तत: चैव कमलं।

नडुवंकृत्वा ब्रह्मणीं हसारुक्ता च कामदा।
वरचक्षुः शाङ्कमपरे कुष्टलाभावाश्रेणं।
गह्यात्संस्कारं च वैण्यीकी सर्वान्तं।

नुप्पश्राकूलक्ष्णं: सत्याङ्गा मातुजालिं।
वदाकररीतंदुःक्तं देवताज्ञाच च महेव्वरी।

चतुर्वक्ता चतुर्वाष्ट्रंका हेमसिन्नां।
देविणंभवयुतं च वरदं चालामालका।
रत्नपापाश्रीं च हस्यावलक्षमेकुकामू।

जदानकुक्तस्यकं पीविावररं ब्राम्माः।
ब्रह्मणीं होममाध्यातां ब्रह्मवृक्षमाध्यतां।
चतुर्मूः च विखीम्यानी तत्तकालम्यान्विताः।
ब्रह्मवहस्ता च कमल्यावामालिका।
हस्यवशा हस्यावः जदानकुक्तारिणी।

रत्नपापाश्रीं ब्रह्मणीं ब्रह्मविं।
तन्त्र ब्रह्मीं चतुर्वक्ता।
हस्यवशा हस्यावः जदानकुक्तारिणी।
बरं सूक्ष्म तु सूक्ष्म धस्ते दक्षावृक्षे कमात।
वामे तु पुज्वक कुण्डी विष्टेती चालामाल्या।
(२१६)

(iv) रूप

व्याप्यी हृद्माण्डा साधस्वृतकम्पण्युः।

लघुं तु सुभक्षन धनं तुवेत्यहृद्माण्डा शुभा॥

२. महेश्वरी

(i) ढो आः

पुलामण्डला सवे बोधे वरदसमुत्ता॥

युमालासमायुक्ता जटामकुटसुंबवता॥

ईश्वरेयोपरा होया शिवा महेश्वरी समुत्ता॥

(ii) पूर्व कारः

शिवेश्वरी शुलबवणा च शुलपाणिवः वधवा।

वरदमयहस्ता च साधस्वृतकराणिता॥

जटामकुटस्ती सम्भोमूः शणोऽस महेश्वरी॥

(iii) विशेषः

महेश्वरी दुष्पारुणा पर्यत्त्कः विलोचनः।

पुण्येश्वुः हत्वा न वेशुः शुभक्षणेऽवः॥

षड्युगा वररा दशे शुष्क द्रष्टमक तथा।

शुलवचारम्य बोधे संब बोधे महानुभुः॥

(iv) रूपः

महेश्वरी भक्ताय वृत्तभावसंशयता।

कपालवूलकमान्थसे वरः तुम्भुः जाः॥

३. वैणण्वी

(i) ढो आः

सुस्तना चार्चवदना श्यामाभा च सुवोचनः॥

पीताल्परसना देवी किरीटमकुटस्तीमतिः।

राजवृंट समाविस्त गहड़वचवाहिनी॥

वैणण्वी पीठमा देवी (?) विवण्वुपुन्यः।

(ii) पूर्व कारः

पचपर्वविवाहःशी श्यामवर्णः महाबलः।

शशुकचन्दनपथा वरः चूत्तोत्ततः॥

बचाकथम्पुरुक्तता वैणण्वी विवण्वभूणी॥

(iii) विशेषः

वैणण्वी तारत्यमा श्यामा धृष्टमुः समाविती।

वरदा गदीनो दले विभ्यती चामुबुलक्षमम॥

शशुकचामवास्ये सा बुध्ये विलस्मुभुः॥

(iv) देव पूर्वः

सुविल्धा वैणण्वी कारः शशुकचन्दनपुः।

वमालासमायुक्ता पीतवर्ता सुवोचनः॥

वैणण्वी विवण्वुत्ती गहडोपरि संसिद्धः।

चतुर्भुजंति वरदा शशुकचन्दनाधरा॥

४. कौमारी

(i) ढो आः

चतुभुः जा तिनेशा च रक्तवर्तसमिविता।

सविनिरसंस्तुः वाणिकायम्याहुः कु्ती (?)॥

शशुकुकुटसंहस्ता च वरदायुपाणिनी।

मयुरच्छायाः स्वाभुरुस्दुमाणिता॥

कौमारी वैति विवण्वाता सप्तकामलअर्द॥
( २३७ )

(ii) पू० का०
कुमारस्वामिनी कन्या वर्णवाहनकेतुभिः।
वासिकावध मकुटाः सत्कांक्रुयापारिरूप।
रक्तवर्ण महाविलय हारकेयसुभूषणः।

(iii) बि० ४०
कीमारी रक्तवर्ण स्वात्र पुड़वक्रमा साक्षीलोचनः।
रिविवर्ध्यमुपूर्वस्या बरदा शक्तिवारिणी।
पताका विशेषी दश्यो पार्श्व बाणं च दक्ष्यो।
वामे चाप्पप्पो घण्ठों कर्ममुक्तुं लवः।
पर्यन्तु विभ्रंख तीर्थां तदवस्त्रभावान्विता।

(iv) द० पू०
कीमारी चैव कर्त्त्वा मुरुरातिनविन्ततः।
विद्येशी कालचुंघ च रक्तमाळ्या सकुकुटा।

(v) रू०
कुमारस्वामिनी कीमारी मुरुरातिवाहना।
रक्तवर्णवरा तद्रुत्ववातिकादावरा।

5. बाराही
वराहकुमारस्वामिनी प्रत्यामुदयसम्भवः।
(i) अ० ४०
कण्डमकुटेन्तता विद्वानंरणाबिन्ता।
हृंग च बरदं सब्बें वामें अभमणातिके।
कल्पद्रव्य समाधित्व गजवंजलबाहिनी।
बाराही चैति विभ्रातां नाम्ना सर्ववात्व्रदा।

(ii) पू० का०
कुण्डा पीताभरा शांत्सु शर्मसंपतकरी नृपाम।
पवित्रालप्पुआरजस्ता पावतूरसुवर्णाम।
सचेत्वभवेन चैव मुहल्ल वर (द) महयके।
बाराहुक्रुणा बाराही ममोषुणमूषणी।

(iii) बि० ४०
कुण्डवर्णां तु बाराही सुकुलस्या महोगवरी।
बरदा दश्मिनी खड़ूंग विभ्रंख दलिवे सदा।
खेडपापाभायावभ दीव स्वच्छ चापि लब्धुपुर्णा।

(iv) द० पू०
'सुकुलस्या कपालेपुष्क भिन्नाति दश्याबिनिरूप।
बाराहीं तु दश्मिनी महोगपरी सहायता।
बाराहुद्व्री देवी लहर्मात्रियिणी।
गदाचरवरा तद्रुत्ववातितानी।

(v) रू०
लोकानां च हितायाय सर्वव्याविधिवानिनी।
बलुभुजा भिन्नता च रक्तवर्णां निरोदिती।

6. इन्द्राणी
(i) अ० अ०
शतिवर्जनरा चैव वरदभाविणी।
सर्वभावसुवर्णुता गजस्वाबाहिनी।
इन्द्राणी चैति विभ्राता कल्पद्रुमसमाभिता।

(ii) पू० का०
वज्रहस्ता गजाकुटा लोकतन्त्रसुवर्णुता।
वद्यालुस्रापं गजवंजलबाहिना।
(६२५)

(iii) बि ० व ०

वर्दभमध्यस्यम्बावतीहृदेष्टी प्रकुक्षिता।

ऐण्ड्र वहुत्वदूक्तीमय हेमाभ गवतस्विता।

वरदा सूत्रणी वस्त्र विचवयूष्टि तु दिरण।

वामे तु कलं पाण्य सवम्य तद्व: करे।

(iv) दे ० पु ०

ऐण्ड्रु सुरवरास्यवा गंजराजोपि सित्वा।

वज्राकुग्रावर देशि हारकेचुरवृष्टि।

(v) रू प०

इद्याणी चेत्स्तदुकी वच्यसूलसद्वर।

गवासनकाठ देशि लोकाहुथदुन्निता।

७. चामुण्डा

रूमुण्डा त्रिनेत्रा च दक्षतरणिवाकुण्डिक।

(i) अ ० भार्

कपालसूलहला च वर्दभमध्यपाणिन।

विरोमालोपवीता च पापपीपोपिर सित्वा।

वाघचमदवरभा वत्कुष्य आमभिताल।

चामुण्डीलकण्ण हुवमेकवरे च तत्सम्म।

वामादरिचत्त्वसवास्यवापदाचलमितः।

(ii) पू ० कार्

शीर्षरिच्छूणघनेष्टा च कुम्भकु ण्डिरक्रिका।

रिंजाना वाघचमदुमः वधो वस्त्रधिकंतव्य।

काली कपालमाला च शवाबुद्धा कुम्भकर।

कौविकारोहिष्टी वासी चामुण्डा ग्रुवदेवका।

मांसखण्डसुंकुपक चालव वामपणिभापुः।

शुलाही दक्षणे चौब वधदीविकरस्तः।

वाघचमदः भावा काली हिन्द्रो शशानुकुण्डी।

(iii) बि ० व ०

चामुण्डा श्रेलगा रक्ता विशुलतस्याभ्यूषण।

दवूद्भा क्षणेहि च गाताः भीमरुपिणी।

दिर्बाहुः शामुकुस्विच मुसलं कवर्च शरम्।

अङ्कुशं विभवती खड़ृं दक्षणे लघ वामत।

केत पाश चवदेव खुटारे चैततिक विभास।

या च वण्डशालिनी देशि च चामुण्डलकण्ण धुपु।

(i) अ ० प० २२३

निरांना कृतरूपा च उत्तरासा कुम्भकर।

कपिला चोर्बंकेश्वी च नीलांशी रक्तशिरन।

स्वरंतरदंपूः च विभुविनांगन।

द्राक्षारिकहरुः च चक्रं गाढ़ा च मुदुर्गः।

दुर्बिकणी कपालमालाकुतिक विभछाति तथा।

शवार्जा तु चामुण्डा अक्षे च वण्डागलमिक्षे।
(239)

वारणी चामुण्डा

वि  वि

चामुण्डा कथिता चैव सचिनस्वलक्ष्मु

रक्तचामुण्डा

रूपः

खड़ंग पारंच च मुसलं लाघुलं च विभिन्त सा। आश्यात रक्तचामुण्डा देवी योगीश्वरीति च। अनया व्यामतस्मिन् जगत्सावराजङ्गमम्। इस्मयः पूवेद्वेदभस्ति स व्यामोगी बहारकश्चू। अच्छीते यह इह्मा निम्नं रक्तचामुण्डपुस्तकम् (?)। तसं सा परिचर्क्रे सी पति प्रियमवाज्ञा।

देवीमेदमवेदमुः

नन्दा

वि  वि

नन्दा भागवती देवी भार्गवाजीभविता। वर्मालाखुशाध्वनि विभ्रमी च चतुमुःवा।

भूतमाता

वि  वि

वाराणसी विशालाकी कृतरावणिनिमान। विहृता विभ्रमी विहं च तत्र तु दस्यके।

योगिनिः

वि  वि

निद्रा तु शयनारुका सुभोम्या मुकुवेश्चन। पानप्रदता चेयं विहुषा परिकृतिता।

भारा

भूतस्य चटिला श्या विलीखायाममः। कपालशायहस्तोऽग्रा वामा वामकसामः।

रौद्री

प  पू

रक्तस्या तथा रौद्री कपालचमरीकरः। शेषपूर्णः तु विश्रेष्ठा रुणासुखा सुभोगः।

कलबिकणिका

प  पू

नीलास्मा महामदीव विकर्णः कलखलिका। कपालशायहस्तस्यं मयुज्य युज्यः।

बलबिकणिका

प  पू

वाद्वर्णः विशालाकी कपालं जमालकामः। विमला शानिता भूरेव वलपूर्वः विकर्णः।
( २४० )

बलग्रामवनी तात्त्विक स्वादत्वग्रामवनी शुभम।
भ. पू. कपालपालिका बेंगल सर्ववातुक्षरकरी॥
अङ्ग. वि. वा. ढ. भ. अन्नवका अल्पका कुमुदवण्णमा पथार्थ्यां बोधितांत्विकाणी॥
संहाराबद्धकार्या यथा स्रुवितश्च दर्पणेत्हि॥
(वाममुः दर्पणेन वर्णणम् वर्णमयवस्तुर्वम् देवम् तु केरे स्रुवितश्च वर्णमयवस्तुर्वम्या॥
खल्लेट वदर्शा र्प्रार्थ्यां करंतिवंचाः प्रार्थ्यां च चतुर्वृजः॥
मजुला
दू. पू. सिद्धान्तत्वत्वां वेनी ग्राममुक्तेश्वरितां॥
सूल्लक्षुभरर च वर्णमयवस्तुस्युभु॥
दर्पण शर्क्षेत च खल्लेट वदर्शा शिवा॥
तुरुष लक्ष्मिणे तुरुष लक्ष्मिनं बचार्थिणी॥
सबीभाषरमभृत्ती सवीभोभासाठ्यताः॥
सर्वमजुला
(i) वि. वा. (ii) शा. ता।
मथुराः प्रत्यक्षत्वस्य सछास्य सर्वमजुल।
अध्यात्मश्च कर्त्तव्य वेदम् श्लोकधारीस्यरं॥
हेमास्य कल्याणि रक्षणवर्णवानं माणिक्यवृत्तिकं श्लोकस्य वर्तमानं द्वारिष्टकाल्यं ह्यं विचः॥
भोजनाः सबीभाषरमभृत्ती सवीभोभासाठ्यताः॥
कालिरि: एकेंद्री पाणिपरी निर्भरश्चतः॥
विश. वा।
कंपितां कंपितां तेलामयां वाकरिताः॥
बामपालवकल्लोलतारुक्तत्वभूमणा॥
बर्म-मूलवर्धरा कृपणा काल्यानिरम्यकुरी॥
ललिता
वि. वा।
श्रुतमुद्रकरावर्ती विभ्रमी वामपार्वत:॥
वायमेन फलाभिजीहस्तां ललितीर्वा सुरुवणां॥
वजयुज्ज्वलन्त्वाः अर्थाण्वयं च महोदवरी॥
कर्तालस्वर्णी सूरवदमनी सवर्षीविका॥
ललितमनी
(i) विश. वा।
ललितमनी
(ii) मान।
(२४१)

dकीक्रण स्वरितकं पार्थ । वामपार्थं तु कुष्ठिन्यतम् ॥
पुरातो वामहस्तार्थं विशरस स्वरित निव्यसेतु ॥
शेषं तु पुरुषवृद्धि देवीं च शौचवर्तं वामानांध्यम् ॥
तदेव प्राप्तस्ति च वामे रक्तस्तव्यार्थिणीम् ।

dकीक्रणे वामपार्थां च कुष्ठिीवर्तकं पुरुषानं ॥
एवं मनोकर्मणां शाश्व स्वाप्येर्यविषयम् के ॥

तथैवालंकी सुषुकं शुककाय विवेषतः ॥
बहुवाहुवतं देवी सृजगे । परिविविषता ॥
कावलसरसीनी भीमा तथा खट्टाध्रारिणी ।

(ि) म० पृ०


dकीक्रण तु कर्त्ताय श्रृगालवद्यत्वं शुभा ॥
आलीक्कमंसंस्थानं तथा रायंश्चुकु मा ॥
अमोक्कालार्थार्थो देवी खट्टिसुकु मा तया ॥
चतुर्वत्तु कर्नमस्तव्यार्थार्थार्थो कार्यं तु मामियः ।

(िि) श्रीस्वर


वामपार्थां रत्नान्तरं तु शृकरं च महाध्रास्तव्यार्थार्थार्थो देवीं ।
परं खट्टाध्रोऽवर्तिः च महाध्रास्तव्यार्थार्थार्थो देवीं ।

योगेश्वरी

(ििि) पु०


विष्याते दक्षिणे हुस्ते वामे फण्टा च खेडः करम् ॥
खट्टाध्रोऽवर्तिः च तु देवी योगेश्वरी मना ।

िेरी

(िििि) नृ०


विष्याते दक्षिणे हुस्ते वामे फण्टा च खेडः करम् ॥
खट्टाध्रोऽवर्तिः च तु देवी योगेश्वरी मना ।

िेरीिेरीि

(ििििि) ति०


उद्कुमधुसुखवितार्थार्थार्थार्था निरमितानी

िेरीिेरीििेरीि

(िििििि) ति०


हस्ताक्षरे दक्षिणे बिजनेवरिकर्तीनर्यविषयं

िेरीिेरीििेरीििेरीि

(ििििििि) ति०


विष्याते दक्षिणे हुस्ते वामे फण्टा च खेडः करम् ॥
खट्टाध्रोऽवर्तिः च तु देवी योगेश्वरी मना ।

िेरीिेरीििेरीििेरीििेरीि

(ििििििि) ति०


उद्कुमधुसुखवितार्थार्थार्था निरमितानी

िेरीिेरीििेरीििेरीििेरीि

(िििििििि) ति०


हस्ताक्षरे दक्षिणे बिजनेवरिकर्तीनर्यविषयं

िेरीिेरीििेरीििेरीििेरीििेरीि

(िििििििि) ति०


उद्कुमधुसुखवितार्थार्थार्था निरमितानी

िेरीिेरीििेरीििेरीििेरीििेरीििेरीि

(ििििििििि) ति०
( २४२ )

कश्मा

शशा तु सुयुक्ते कायम योगपद्टातारयिका

देव  पु े ०

पद्मास्मिनायारा वरदोषषात्पाणिका ॥

दीर्घा—देव  पु े ०

शुलमेलशसु मयः प्रशान्ता योगसिद्ध्यता ॥

रति:

टेशोहिका प्रकरितया दीर्घे वनस्पतासनयितः ॥

देव  पु े ०

कमलीया रति: कार्यं वसन्तोत्यन्तरात्रुष्णस ॥

देव  पु े ०

नूय्यामानाः शुमाः देवी समस्ताभरणीयभुता ॥

देव  पु े ०

वीणावाड़नीला च मंदकूपो रचिताः ॥

देव  पु े ०

वन्द्यासावृक्षरा च स्रवस्या योगसिद्धाः ॥

संगीता—देव  पु े ०

‘देवीता पूर्णःनुसुन्द्रा देवेनपञ्चसनयिताः’

प्रस्तासा सुभद्रा कलभ्या प्रभासनयविनिः ॥

देव  पु े ०

पीलोलकलहस्तसा शूनयासावावरिणी ॥

देव  पु े ०

जयं न विजयं कुपपाषपायातारामीयुः

देव  पु े ०

वरोहात च सिनहश्या सक्तमोक्षायिनीः ॥

देव  पु े ०

चण्डकर्णोऽद्वितीयो च जयती

देव  पु े ०

‘चण्डकर्णी प्रकरितया यण्डोऽशिरोलावरिणी’

देव  पु े ०

जयती सुप्तरी कायाः कुलासुलाविवाहारिणीं

देव  पु े ०

खेतं कुक्तश्रस्तसा च पूजनया सुभावितिः ॥

देव  पु े ०

दिवितीयेनुवात देवी सदा पूजया महामुरे ॥

देव  पु े ०

वन्द्यावरित्य देवाः सवयं महामुरे ॥

देव  पु े ०

जनालोकपलनकर्मा चौहस्यनिन्दःशिरिः

देव  पु े ०

‘अनंतावनुद्वणोद्वयध्विनतया वसन्तायि’

देव  पु े ०

पवनपुषोकरकर्मा चन्दनेन सुभाविता ॥

देव  पु े ०

अपराजिता

(१) देव  पु े ०

अपराजितच्चै कल्याणं सिन्हाकूचम महामला

देव  पु े ०

पिनाकेशुर्कारचाँवं खंडशेखरावरिणीः

देव  पु े ०

दिनेवरुपुलातामारां कृतवाणियकाद्वयन ॥

(२) नार  सो

नीलोत्पतिनिमां देवोऽन्मुद्रितलोकयचनाम ॥

देव  पु े ०

नीलोत्पतिनियोऽसुन्दरैव सिमाना मीतरत्रयाम ॥

देव  पु े ०

वरामयकराभोजं प्रणताविनािविनिः

देव  पु े ०

पीवामयरोपेताः सुपुष्पन्तीविनिः

देव  पु े ०

वरसाकाःवर्षति सोइमां परस्मयमन्यन्ति

देव  पु े ०

शालकनादाभिभस्यर्वसा विलोचनाम ॥

देव  पु े ०

मंगलं रे देवीं व्याहे त्राये राजस्वरीस्यातमेन ॥

देव  पु े ०

मुर्दिन:

विन  च

कृणा

मात  पु े ०

सुरभिग्नंसुकृची देवी सुप्ना सर्वस्पर्शणा

देव  पु े ०

वासुर्मित्ते तथा कुणी बिनािणाः सूर्यिणीभुव्यताः

देव  पु े ०

अष्टतुष्ण च कुणीं च हुदयाः पुत्रामिनिमथस्याः

देव  पु े ०

पुष्यानिक्रिकात्मयस्याः कृणाः तामुचार्येयेतुः ॥
( २४३ )

ईद्राशी

इद्राशी दिनभूमि देवी पीतवर्षपितामाः
बामतृते बद्धचराः विन्यसानवर्णवामाः
ईद्राशी सहस्वती नानालक्षारभूपितामाः
प्रववर्णाम्भोजामपरारोगेयावितामाः

अस्पृणाः

बप्पाम मायितमपाराय मुद्रसम्भवितिः वि भृती पाणिपधे
बिन्यार्यम्: प्रणाण भृत्रमणवलये दलिते राष्ट्रवर्षमाः
रक्ताज्ञाः पीनसुक्रस्तन्मरविन्दनताराहिः ठिन्नेत्रा
वन्दे पुरुषेऽविविभिन्तिनितिविवर्णामत्मसाधनमण्डल्पाणाः
सिन्दुरारभा ठिन्नेत्रमुदात्तसिद्धिशीले खेरार्षCho
dक्तवर्षां पीनीकुदुस्तनादामभिन्नविविन्तमचीवबारमथायाम
नानालक्षारणुकुकां सरस्वतनवामिन्दुसंकल्पूर्विति
देवी पाणिकुशाचायमंदयन्वरकरामप्रेपुराः नमः

वाला

वाला जपायूमस्तः द्वारा फुलप्रपाधसविश्वः
त्र्यो गुरूः को वसन्तहरस्ता नु वालिकाः
राजस्मात्रोः
राजस्मात्रोः शेषमार्गी श्रृङ्गरथैः तुर्वतन्त्रितम\nअर्ज्ञस्तैलम् च राष्ट्रवर्षस्यकास्
बीणामात्स्वर्णः न दलितोढुस्तिस्वालकां
तीव्रितककुक्कल्किकां तीव्रवाचसम
बिन्यापूर्णैः च मात्रेः प्रनमामढ़स्य

अक्षराथ्या

अस्वाहळाः कराये नवजनकरमाः वेद्विद्ये श्यामा
भौत बामेंपि चैवें खलिनतगुणायागावधा सुसाया
देवी निम्न प्रकथा शाहार्विचिलसेतापाया ठिनेत्रा
द्वारारागावधा सकलमुखांक्षिप्तिः नियमे०

भुवनेश्वरी

उधराक्षस्नावलमाः विज्ञनवपापितसुचिस्वादनाः
महाः चरं न्यूनामितमालं ठिनेत्रां विविधमितस्यकुकुलाः परस्परस्माः
हरस्ववकारस्यमिताणाऴल्बस्यसुमृतामराष्ट्रवान्या
माध्यां पाणिकुशाचायमांध्यवरकरां भावे भौवनेश्वरी

वेढ़ा (१) अष्ट्राः

वेढ़ा दिनभूमिजनस्कृताः लम्बोच्चा तुकुल्नाकिः
लम्बानालता कुमो नीले वा रक्तवर्षसी
उत्तर्व दलिते हुस्ते पीठे वा मकरस्यवः
भौपीठित्वा बापि द्विपां चैव लक्षितनि
सर्वभरस्युक्तम् वाचिकायम्यमकुकरी (?)
कारक्कवजनांमुक्ताः सालका तिकालिता
तस्या दलितपावेऽतू बुधोऽैः बुधवाहना
कु भूमिजो दलिते हुस्ते दष्टे वामे तु सुभकम्
(ii) सूर अरु

(iii) पृथ कारो

(iv) विश वर

(v) मो पृथ

पञ्चमो पटल: समाप्तः
षणो पर्यं: 

सौर-प्रतिमा-जलाणम

सूर्यदिन: दिग्पालश्र

(1) अे अे

ङ्ग्रुः पण्ड्र्क्षाच रसरणासने निष्ठता:।

रसमणङ्गलंसुमः करण्डमकुटालित:।

रक्तामलरासवं सवैंमवरणसृष्टिता:।

छन्नीरसमायुक्त: भास्करा द्रवशा इमे।

बैद्यो विवर्षाच्य मार्गंधो भास्करो रवि:।

लोकप्रकाशकश्रैव लोकसाही विविखत:।

आदित्यदच्य तथा सूर्य: अंधमान्स्व विविखार:।

एते वै द्रावशादित्याचोलमादिकमानित:।

(2) पूरे अे

अंधमा चेन्नादुरुणो पूवा विषुभृगास्तव:।

अजस्यो वचन्यथ स्त्रो धाता इति स्मृता:।

विवर्षाच्य पर्यायस्वादित्य द्रवशा स्मृता:।

ढ्युम्बुषा: पपहस्ताश्च रसरणासने स्थिता:।

रस्मणङ्गलसृष्टि: द्रवशा स्मृतातः लोकसाही:।

(3) पूरे का

बैतलो विवर्षाच्य मार्गंहो भास्करो रवि:।

लोकप्रकाशकश्रैव लोकसाही विविखत:।

आदित्यदच्य तथा सूर्य: अंधमान्स्व विविखार:।

एते वै द्रावशादित्या एवमाकृतिलक्ष्यते:।

ढ्युम्बुषा द्विनागारे पपस्वा: पपहस्तकाः।

रस्मणङ्गलसृष्टिष्ठ प्रभासमणीमण्डित:।

उपवर्तमायुक्तास्वाभिरमणसृष्टिता:।

(4) अे अे

बहुस्सूर्यस्मानः सहस्सूर्यस्वत्वा पर:।

धाता तपस्सूर्य सविस्तार भवतितमान:।

रविच्याच्य पर्यायगतथा मित्रोम विषुकृ:।

मेघादित्यसंस्कार: भूमिद्वारतिकावर्तमान:।

ञ्ज्ञानो रस्ती मनाप्रकट: पीत: पण्ड्र्क्षस्वत:।

कपिस्त: पीतवर्षाच्य शुकामो धवलस्यत:।

बूढ़ोऽनीत: कमालायस्वतय: केसराप्रभागः।

इंडा सुपुष्मा विवर्षाचिरिस्सुमां षड्मिनी:।
भ्रंणेणि महाकाली कपिलव प्रवोधनी। नीलाम्बरे बनाता च अमुराध्या च शक्ति:।
पुष्यु बलस प्रवस्यार्धि सूय्येवेनांसु च जय।
यावत्प्रकाष्यङ्गस्मृयां जायते सूय्याधिकर्षा।
द्वितिष दोक्षरी माला करे वामे कपिल:।
पथायं शोभितकरा का भाई प्रभस्या स्मृया।
शुण्य बामकरे चायनासदीसं लोम एव च।
रेत्री नाम विनयना कुवेण्यायबित्ते:।
प्रभाशे तु चरे चरे तथा वामे च कौमूण्डी।
सूर्याः संबवृंहुः पत्थरप्रक्रङ्ग्याः।
कामंशुदिर्वश्यातो माला चायवन्या भवेत।
शतस्याः दक्षिणवश्य वामहस्ते सुदर्शनः।
समुद्धमक्ष्यमाल्यात च कपिलस्य चुमा जय।
वय बामकरे माला निन्दुवृं दक्षिणः स्मृये।
व्यवस्थासूतिजयः स्त्यायश्वलाशछलक्ष्यं।
पूर्बाश्यकी भवेस्तुतिद्विजुः पचासनम्भ्रमः।
स्वाप्पास्वह्या ब्रह्मा सवर्ध्यान्यान्तं।
द्वितिषे तु गदा वस्य वाम च चैव सुदर्शनः।
पाषाणं तु साविको मूर्तस्यार्थावधी।
सुर्यु च द्वितिषे हस्ते वामे होमायालक्ष्यम।
मूर्तस्याः सबलस्य स्त्यायस्यप्रक्रङ्ग्याः।
सुदर्शनकरा सबो पप्पहस्ते तु अबन्त:।
एषा स्याहुः त्वस्यी मूलतिहितार्थवातेः।
थाता भिन्नोऽस्मा रूपो वस्यस्य एव च।
भगो व्यवस्थानु पुष्या च सहिता दक्षिणेणृ।
एकादशस्या त्वद प्रणुण्यादिच्छृप्ते।
नासालालात्यज्ज्वरूपन्वाणिगो चोरवति रव:।
कुप्पुशीच्येरसः सुर्या पापारोऽवालुः।
विभ्रार्ष्यकरसः पाणिः पापके मुकुटारोऽरी।
कुण्डलमूलसावन्तवन्तः प्रलम्ब्यारोऽयप्रियस्व।
कमलोद्यरातिमुखः कर्जक्षकुम्बस्यस्माणस्यः।
रत्नोद्यःग्नार्माक्षेम्यक्षेम्यक्षेम्यक्षेम्यक्षेम्यक्षेम्यत:।
सीम्या तु हस्तमात्रा वसुधा हस्तद्रयोपच्छुता प्रतिमा ।
श्रमसुभिकाय बेवरितुन्हुस्तामानायाम् ॥

(ii) विस० ध०
पादानमः पपकरः पपगमर्दलबुधिः ।
सत्वावरसर्वसंश्च हिमुजज्जच सदागंतः ॥

(iii) अस० पु०
सस्त्रावे जैकाचैः रथे सूर्योऽदिपास्तुकः ।
मपीभाजनलेख्याः विभ्र्यकुण्डी तु दृश्येन ॥
भागे तु पिज्जुः द्वारि दण्डभृत रवेणेणः ।
वाल्लवजनवारिणीः पालवं राजी च निश्चयः ॥
अर्थवाचसमाचुः: कारे एकस्तु भास्करः ।

(iv) म० पु०
रवि: कार्यशुद्धमशु: सिद्धरक्षणमुर्गः ।
उदीश्वरस्वाकारस्वाभामभूषितः ॥
नुन्द्वरल्लहार्देवः: कवचनानिन्सुतः ।
कर्त्तव्या रथः चालः पानीयिनः संज्ञातः ।
रसमपस्त्य: द्रव्यवा वामदविश्वस्तपः ॥
ढ़ैः संदामासः स्य्रवुपायविता शुमाः ।
हठस्मस्तारी दण्डः कार्यस्य वामः ।
दृश्ये पिज्जुः भागे कार्तिक्यस्वारिण्यः: ।
आपीश्वरेष्व तात्वययाि माव ।
त्वोहूः विश्रिये विपर्वस्त्री कारोऽवासीः: ।
लेखनीप्रभः कारौऽपिज्जुकचारिण्यः: ।
चर्मुखस्य देशवत्या यलाविश्विये ।
सिद्धो व्यवस्थकर्त्तिवसत्या सुर्यद्वाव वामः ।
चत्तरस्तात्वा कर्त्तिवसत्यास्तः पाश्य: ।
देवतवरः यमस्वरः मुद्दितयमेव ।
प्रहराजो रवि: कायोऽप्रहः परिवारितः ।
राजी सर्वों छाया च तथा देवी युक्तचारः ।
बलसर्वथाय कर्त्तव्याः पत्यस्तर परिवारिवः ।
एकचैः च सातार्के पड़ोऽव रथोऽत्सः ।
उपविन्तस्तु कर्त्तव्योऽपि देवोऽप्रहारिणः ।
अद्विते: पुज्यभावस्याविद्वत्तं चौधिये ।
ईश्वरस्वायमभागे तु गणचन्द्रृतिरस्य स्मृतः ।
हिमुज्ज पपहः सु कर्तव्यं युक्तकः ।
कर्णदुपकारितेः सविभाग्न्युक्तिः ।
मकुटप्रहुः तारः प्रभागः चम्ममुयमः ।
उपास्च प्रशुःपेतो स्वाभास्वमेव तु सचिवे ॥

(v) सु० आ०
(२४०)

अर्चना: चायेत: कृत्वा पद्मकु रुतु: तत्वनृत्तकः।
सत्यात्मकावर्मन्यं भास्वरं पापनाशनम्।
क्रत्वापायास्यं हि आस्वरं तत्र कल्यंयेव।
पूर्वोंसत्वलिबिनः सर्वमार्गितं परिक्षपेतु।
एकवधस्तावतासरार्थमहारथम्।
कृत्वा तु स्वयंपेत्सु कृत्वा कालस्मृतिपिणम्।
तदः वामस्त्यायम् नारीकपसन्भवस्तम्।
कृत्वा तु स्यंपेत्सम्मुखसंरीरवस्यमृतिलम्।
आदुक्षिणतयुक्तं तु श्राममण्डलसंस्यतम्।
मुकुटं वा बिवाहात्मनंसः सुमुकः।
हरिमायलस्वयं काष्ठकारिणिवस्त्रिग्रहः।
एकव्यस्तं धियोदित्यः स्वयं सक्तिकरामुकः।
रघुपेत्सं बना बायं केवलं प्रभस्तिवत्म।
पावी सुकटकी तस्य धियं द्विगुणेन दिनयतम्।
आतितिहिकमहावरणसः। सत्यास्या सूर्यमण्डलम्।
सत्यावण्यां महातेजा दिवायु: प्रभुवधारः।
सप्तामस्तुरजातीः सर्वरज्ञुमुनित्वते।
एकस्य रघु: तत्र संस्थतायादातांहरूः।
पाणिक्वकः युज्व्रोपेत: पाणिक्वकिरितकः।
रघुसंरचर्यः रघुस्तुम्भस्वेताः समहरुः।
भूलोकार्यः: कार्यः प्रश्रेष्ठां च वास्तवायोः।
धनप्रज्ञाननातीः स्थुलोस्त्रेत्रकारणीः।
आदिविद्याय वर्णधामिः पूर्व: ...
रघुवाण्यो महातेजा: वातप्रधोपरिस्थतः।
सर्वव्यालयसुधितः सर्वभयासुधित:।
हिमसु तद्विद्धस्तुक्रुद्धसः स्वयंपुजःधूकः।
तेजोतु लवन्यसं मथ्यस्यो रघुवाससः।
इदमाविद्याৎ स्वालु सर्वप्राप्तस्यावः।
सवव्यालयसुधितः सर्वभयासुधित:।
हिमसु वैद्धवक्रुद्धसः स्वयंपुजःधूकः।
वदुः तेजसो विम्बो मथ्यसं रघुवाससः।
आदिविद्या विवेदं रघु: कुपवाद्यमण्डसः।
आदिविद्यप्रवाहः:—नवमहा:नवप्रग्रहमृत्तिकः
सामायकस्याम्: तेजस्वानो महाविद्योः: हिमसुः पचब्रह्मसः।
(i) ४० गूँ: कुपिकाभ्यासामालीः: कुपवाद्यमण्डसः।
(२४९)

(२) अ ४० पृ ०

वाङ्केल्पावान्तापातिकवाणिज्यादि: कुंडकपामालिक:।
कुः: कुंडकपामाली स्याहितिक्रियापूर्वायुवाच्चिन:।
अर्थाचक्षुरो राखे: केलु: खडगी च विप्रूपतः।

(३) ह ५०

वेतस्थानो भवेस्थानो रक्तो खुःकारकस्तवा।
कुर्चन पीतवर्णामस्तालयूरुप गुरोस्तथा।
गोवीरघवल: गुः: कुण्यवर्ण: वानस्चर:।
राजमचिन्नो राजधानी: केलु: सवा भवेत:।
सभ: कमलहस्त: स्यात: कुः कस्मकमण्डलु।
योगासनस्थान वुःः: खुःमालास्याकमण्डलु।
अर्थः कमण्डलुपुः: शान्तिश्वकमण्डलु।
अर्थकायः: दिखलेन सेलुः: कर्पुःसङ्क्रामणः।

सप्ततासवर्या अदिक्षयच्याध्याय: दशस्त्रः: स्मृतः।
मेघास्वादिज्ञारकस्तव: दुः: सत्प्रसन्नसङ्क्रामः।
हंसालः गुरुः सिवातुः गुःः: वदुःृवाहतमः।
शान्तिः च महिषाकरः राहुः दुः कुण्डमयागमः।
सत्पुःसङ्क्रामः केलुः शान्तिः विद्वान्तरकामः।
किरीतस्वातांशोमालः: सम्भोवरणपुष्पितः।

(२) म ५० पृ ०

वेतस्थानः: कुः रक्तः: दुः: पीतो गुरुस्त्रः।
कुर्चनस्वतर्पनः: कुःः राहुः चास्यः केलुः।
पपाधुः स्वेताभ्यः: कुः दशः: कमण्डलु।
पीयासनः: कुःःः देवो गुरोः चासः कमण्डलु।
प्रकः: कमण्डलुः शान्तिः शष्यकमण्डलु।
अर्थकायःसङ्क्रामः राहुः: केलुः: कर्पुःसङ्क्रामः।

सप्ततासवर्या अदिवर्षस्याध्याय: दशस्त्रः: स्मृतः।
मेघास्वादिज्ञारकस्तवः: हंसालः गुरुः सिवातुः खुःः बाल्यसङ्क्रामः।
शान्तिः च महिषाकरः राहुः: कुण्डस्त्र: मध्यमः।
सत्पुःसङ्क्रामः केलुः: शान्तिः विद्वान्तरकामः।
प्रहः: किरीटिनः: क्यायः रक्तकुःसङ्क्रामः।
सुप्रस्तावमते स्याहितां बल्बलापणादित: कमातुः।
कुः जीवस्तम्यशुः: केलोः बाल्यसङ्क्रामः।

१. सभामः

(१) म ५० पृ ०

चन्द्रस्वतवः: कार्याम्बेताम्बरः: प्रभुः।
चुःवन्दुः हेतुस्वरोपरणुः।
कुः च सिद्धोः काव्य तथा देवस्य हस्तवः।
कार्यरूपदित्वातः क्रमेत्तद्यापलोऽतु वहः।
वामे शोभा तथा काव्य: श्रेर्णीप्रतिमा मृदुः।
(२५०)

(ii) वि० घ०

(iii) अ० आ०

(iv) शिल्‌न०

2. भौम:

(i) वि० घ०

(ii) म० प०

(iii) शिल्‌न०

3. बुध: (i) वि० घ०

(ii) शिल्‌न०

4-५. देवगुरु-गुज०

(i) वि० घ०

(ii) शिल्‌न०
(२५१)

बर्दी सावसूत्री च कषम्पलुप्तरी तथा।
दण्डनो च तथा बाह्री विश्वाभी परिकल्पतु।

६. शास्त्रपञ्चः
क्रियावासास्त्वा क्रियाशारे: कारयोक्तिसातानन्तः।
दण्डात्मकालसंस्युक्तः: कर्मित्यमूषणः।
कारणिनसे रचे यार्यस्तवाचार्यधुः।

(ii) वश्च आः
शास्त्रपञ्चः क्रियावर्णः विद्वजसितात्वासातः।
कर्णपुक्तोपेतस्वास्त्वभरणमृषणः।
दण्डं दक्षिणहस्ते तु वर्ण वासमुच्यते।
स्वात्मन धम्मपीठे तु वास्तवत्वचरसङ्गुः।
ईष्टापुरी झापे ईष्टव्सववत्रसूत्रः।

७. राजः
(i) वश्च ऄः
कम्बलं पुत्तकं कार्यं भुजेनकेन संयुक्तम्।
कर्णेकं तु कुष्ठार्च शस्त्रशृष्टं तु दक्षिणामु।

(ii) विश्वः
सिद्धासनानां राजं करवलान्त दिक्षेतु।
वर्णं खण्डसंस्युक्तं धंडपूलाचरं कम्बलः।

८. केतवः
भीमवर्च तथा रूपं केतो: कार्यं विश्वान्तः।
(i) विश्वः
केतवं चाल्यं कर्तवः वदा राजस्तुज्ञामाः।

(ii) विश्वः
ृष्णं विद्वजसितात्वं वर्द्धारं गदाधराः।
गृहः पुस्तकमाथ्या लेखनोऽवलुः केतवः।
गृहः फिरीन्त: कार्यं विद्वानमापायः।
रूपकुण्डलके उपहारारम्यमृषणमृषणः।

सौरमायतनम्

अष्टोऽ रूः
अनेकां तु कुक्ष स्वान्तो युध्यां यो विशिष्टः।
नैवैवै राजस्तोत्स्वानं परिचे चैव भागवः।
वायो भैरवस्तुम सौरयां अवृ तसम्ब च।
ईशाने च शानं दायदु राज्यां चैव तु च नामः।

सौरप्रतीहारः

(i) मात्रौ
भूमिस्व विद्वानं क्षमनायकपिवं ज्ञातिः।
राजस्तोरास्मात्त्वे निवेद्यय विद्वानं सहः।
मथा वह समानमपं पुरं वैविध्यकारित्वम्।
एप्य कार्यान्तिकसूत्रं युध्येता बालैवसः।
ते तु बुधवर्या कुवा भवास्तायाम श्रीमेक्षणः।
आदित्यं मय्यामनासे तपस्यं हनुमयताः।
लक्षमात्रां विश्वासायं प्रवर्तकं भवायमें।
अस्माति: विद्वानं न इव विद्वानं दिवाकरम्।
(२५२)

शंभूसिद्ध तत्त्वांको वामपादवेण रर्बेस्रस्यतः।
दश्न्यायकसंजातु वर्षालोकस्य स प्रभुः॥
उक्तिः स तदांकण लव प्रजावण्डनायकः।
श्वेत्तित्करो यस्मात्सर्वार्थं दश्न्यायकः॥
लिखते यः प्रजानां च सुहृतं वच्चं दुःखतमः।
अन्न्वेकण्टानपकृ तो पिन्हीरत्वात्स पिन्ही।॥
श्रवणवीरा वार्षिक सृष्टिस्य पार्क्ष्योहर्मयोऽस्त्रीः।
प्रश्रवङ्गसमुपपशो लेन तावशिवी शुरी॥
द्वाराय्यो स्मृती तस्य राजः संघठा महाभवी।
कारितिकेयस्मूहो राजा संघठवापि हरसमुतः।॥
राज्वीरीयी स्मृती चावतंक्वस्य प्रत्यः॥
पुरस्नानपतितवेन स यस्मादिपति सदा॥
तस्मात् कारितिकेवतु नाममा राजः हीत समूहः॥
सुरुती तो समुती बाहुःवस्य स प्रवर्षसमुतः॥
गण्डावीति रहस्तस्मात्माय्यांतः सब्जातः॥
प्रथमः यद्येवेदुः परमावस्तः समाधितमः॥
ततैः संरिष्टी देवी लोकपूज्यो द्रीवोलामः॥
हिलोयां तु कथयायमप्रृज्ञ्वतः व्यास्वताः॥
पविप्राप्ताविधिः नामा स्मृती ताब्यायापिद्विः।
वर्णस्य शब्दवचनः यथः कलमाच्य ऊष्ट्यवेदे॥
पन्थावेशिति यः पावी ग्रहः परस्य्वतितः॥
सिद्धो दश्न्यात्सत्सत्यं दण्डहस्तसमन्वितः॥
उत्तरेण स्तिरोक्ष्येण कुर्वेष्ट्रा स्वाच्छः विनायकः॥
कुवेऽरो थनवे भयो हस्तिस्यो विनायकः॥
कुक्षाया कुप्पता शयम् कुर्वेवरमंजायत्॥
कुबेरः कुवर्वरस्यासा नामा धनदस्स्मृतः॥
नामकस्सर्वस्तबानां लेन नायक ऊपमः॥
विविभिः नयते यस्मातः स तु तस्मादिनायकः॥
रेवतस्चेष्ट दिन्दिशेतः तो रेवते स्वरस्तवायोऽति॥
ततो दिन्दिशेयाओऽद्दो रेवस्तवायो रेवः॥
पुजुं गण्डावीति यस्मात्सर्वार्थोक्ष्यं समस्तवः॥
रेवतस्तवार्था धारुरैवतालेन स स्मृतः॥
दिन्दिशावस्य भै धारसिद्धिवध्यो निपास्वतः॥
वब्यैः सदा दिताः तेन दिन्दिशे प्रकृतितः॥
हृद्येते प्रवर्तः प्रीतोता धारवयो नाममुःस्वयः॥
एषां संहोतो भूस्मस्यां वो निग्नापामि दे॥
अर्धशती ते ततो कृपया दश्नायकापि पिञ्ज़ला।
त्तेऽदृश्वनार्तो जैवाः राजस्थानो ततस्मृतोऽ॥
रेवाधचव विहिनभैं हेवेते प्रभुवा मया।
अध्यायेऽ समास्थातास्मृतकारस्वप्नया मया॥
ङ्गली च पिञ्ज़लचव छानवाहो नन्दकस्तथा।
चिन्हो विचिन्हो झार्यः किरणासा सुलोचनः॥
सर्वे तेऽ पुराणारः कालवः शापितचेत्ता॥
अभो स्वाधु बलुंदः स्वसुवेदिगं ममातुः॥
तर्जनी किरणशचव ताम्रचुप्पड़क वंडकः।
ङ्गली नाम तथा वामे कृष्ण पिञ्ज़लकस्वः॥
शाहत्रध किरणस्यासाः ताम्रचुप्पड़क वंडकः॥
ङ्गली वृजः तर्जनीदण्डः पिञ्ज़लः पूर्वविनणे॥
तर्जनीः हे वस्वनार्तावतन्वं हंति स्वमुः॥
तर्जनीः दण्डसप्ती वंडकः वंडकस्य दंडकस्तथा॥
हे तर्जनीः पपदण्डः वामातिवममः स्मृतः॥
तर्जनीः दण्डसप्ती विचिन्हो वंडकः वंडकः॥
तर्जनीः किरणो वंडकः किरणास्तथास्य च।
तर्जनीः दण्डसप्तीः प्रशीतः सुलोचनः॥
इश्वासी च प्रतीतः परंदिवमनदासः।
तर्जनीः वेदोमया निलं सुयवेदसूतश्वातः॥
तर्जनीः वस्वनार्ते वस्वनार्तेभवविकुंडः।
तर्जनीः किरणासाः स्ववस्तु धारयेतुः॥
तर्जनीः दण्डसप्तीः प्रतीहारससुलोचनः॥
चतुर्दशं दण्डः संस्थायमः विशालवेते प्रबधिषेण॥

दिशापा: लोकार्थम: वा

(२५३)

सामान्यनक्षिपाम्

(१) स० श० ४५०
(२५४)

(२) अर ३०

समूपणिज्ञनबद्धन: पीतवासा जुकक्षणः ।
विन्दमः मुक्त: कायः वराङ्कगविभूवितः ।
रेक्षा सुर्यमः सुङ्ग: कार्यः बलवान्।
क्षत्रियसंरेखः प्रजानीवस्तः ।
दलाभाः सदृशा: कायः कायः रूपः ।
अस्तिवमार्गः जलमाः कायः तक्षणाक्षमीमार्गः ।
बर वचाराः श्रो चाव कुड़ी बर चरैसुः ।
गजाभुः सहस्रास इत्यर्थै वै पूजायः ।
सिद्धतः ।
वराः परित्यस्तमिच्छ समञ्जालकसङ्गः ।
वचाराउँजनिभो देवो भेषाभुः हुसः ।
लेखाः पुत्रक धरे कुकुट दण्डेव च ।
मुमामहिष्याभुः यमः कुषणाः हृतः ।
हर्षुः च सेटक नृत्ते कर्मः चैवारिस्तमक्षमः ।
कंद्रालमः मुख्यः कुषणः वानाभाः च निर्मितिः ।
बर भनाः च कमलः कर्तिविलक्षणः ।
कर्मवर्यो महाराक्षाः वरणः पशिचतः तथा ।
बर भनाः च वर पताकाः च दयावहः ।
मुगाभुः हृद्विशः पननो वायुविक्षतः ।
गद्यां निधि बीजपुरः कर्तिविलक्षणः ।
गजाभुः प्रक्षर्वविक धनाश्रोतरे तथा ।
बर च निशालो च नागेन्द्र बीजपुरकमः ।
वुधाभुः कर्तिविभृतो धृताः च चवाहः ।
श्यमणख्वः हृद्विशः च रक्तामवर्तमां ।
किरीटकुकुटाशिवाः सविभवणमुष्कवतः ।
शतिविभविन्द्वः तु सपयाश्रोतेः च भूषतमः ।
विवासोत्सर्वः च ववे शास्त्राशास्त्रवतः ।
हिन्दुः सोम्यवर्मनः सहामासनिधिः ।
श्यामाः माया च प्रक्षर्वविक गजाभुः वासपी ।
इन्द्रमेव समाज्यसमविन्यो च प्रवस्यैः ।
इन्द्रमेव तु महादायविवन्द्रो वचाराः हृद बहुः ।
श्यामाः मु गजाभुः मस्त्रोणसंस्तमः ।
ववपाणिभवेन रसिधुमक्षोज्ज्वलालिलः ।
लांडोस्थाओजपीन्द्रोपरस्तः ।
प्रसादवनस्मास्वरूपः रक्तामवर्तमां ।
किरीटकुकुटाशिवाः हृदार्क्षार्दिभूवितः ।
पृष्ठितारोगजाभुः देवराजस्वाभिः ।

(i) अर ३०

(ii) पृष्ठ ३०

(iii) पृष्ठ ३० कार०
(२५५)

(४) दिस० स०
मुरारजं प्रवश्येचि मैरावतकमाधित्तम्
किरीठकुण्डलसिरं भुज्यसमन्वयतम्
कुलिनं दिव्येन पाणी सारिण्ये चाहिण्या
दिव्यसर्पविपुण्डरिकं विश्वंशिनांशुकुमरांतम्
विज्ञानमधुरायणो स्त्रियों पाणिनम चाहिण्ये
सिद्धान्तस्मयथवा लिङ्गदुर्य पराहस्युतम्
इश्वराणी भावहस्य लिङ्गेन्दूलभारिणीम्

(५) बृज० स०
खुमलकुलविपयो द्विपयो सहस्यसय वच्चागिनिं च
दिव्यसलादसंस्करं त्रिवीतमपि औषधि दिश्रहम्

(६) बिस० घ०
ञुदंदते गोलो चक्षु: दुहतं: कार्यसुसरवर:।
वामोतज्ञता कार्यं तस्म भायां धृती नूँ।।
नीलवस्त्रा सुवर्णासमा सर्वभिस्मादात्तथा
दिव्यसलादकस्थाय: कर्त्तव्याच: विद्वृत:।
शक्तिस्वदृश्वं कार्यं हिष्मम: च च च: शाची।
पदार्धुत्रो तिर्यावित्वयो नामन्त्रिति सर्वसंस्युतम्
वामेन शावेणृष्टगतं हिष्मी स्वसंस्युतम्
वामेन शाधया: करेन कार्यं रम्यं सत्तानमाल्यवान्।।
विकर्षणं प्रतिश्रिवस्त्तं देवराजस्य करायते।।

(७) बृज०
वरं वराङ्कुशो संव खण्डों धते करेतु मः।
गजार्क: सहस्त्राला इत्य: पूर्विधारिणिः।।
अभिन्:।
वच्चिहः वच्चिहः तु रक्तवर्ण चतुर्वर्णम्।

(८) स० आ० ४१
वरदार्मिकसे च च च च च च च च च च च
दातान्विद्वायपरे बामेन दक्षिणे तु खुर्च धरम्।
एकान्तं तिर्यकं च रक्तकेयोंविभेदं च।।
इत्या चालंभमाहार्दवं रक्तां रक्तलोचनम्।
दिक्षाभिमुख्यागारिकं युलं गंगिचुबं धरम्।।

(९) स० ३० कार०
अर्थचन्द्रानातिनो श्रव्यं हुवावः।।
प्रजाचन्द्रनाथमष्टमपर:।।
ङ्गुवालकिरसुषुष्मवर्णवं च विरोहः।।
स्वाध्यायसंस्कराः तदन्तः गुंजालोचनम्।।
अत्कालाः च शाक्तिवर्ण दिव्यार्कविशेषेन।।
व्यायामार्कुशं तीक्षं पार्श्वेऽवं मुखानमपत्तम्।।
मेघाकुंडलं च कुण्डलों योगपोष्ट्यं बृंजवक्तम्।।
दासिने तु दिनं स्त्राः लघुस्तुलालमणिभाति।।

(१०) निस० स०
बल्हस्वर्णं वक्षयमि शुद्धाकाशनुप्रस्मम्।।
अर्थचन्द्रानातिनं रसस्वभिमारितितम्।।
(२५६)

लोहिट चा प्रकृतीत बालाकी समतेरीत।
युक्त योगवीत लम्बू तनधेरीतम।
मेघाबृहस्पति देवं भुजाधिकंमवितम्।
दलां च चालसूत्र स्वस्त करेक करे कमथे।
स्वाकारे दृष्टा शास्त्रां लेख्या मान? विवृतिता।
कुण्डस्यो हात विनत्स हुयवाहो विचाराणि।
ज्ञालाप्पमन्तराशिये शोभानाति महाधुतः।

(iv) वि ० ४०

रक्त अदाधरं वाहः कारणेऽवासमण।
ज्ञालापालकुलं सीम्य रिनेः शमुज्ञारिणम्।
चुवाहु चतुर्दश्रूं देवेः वायुसाधिरिष्यम्।
चतुर्मस गुहाणेः स्थूलांचिह्वरे सिन्धुम्।
वास्मोहं गता स्वाहा यथास्थै वायूं चतुर्दश
रत्नार्थकरा देवी बहुतिरिष्यर्हतायोः।
ज्ञालार्थिषु तत्त्वः लव्यांचार्यं च वामके।

(v) रूपः

वरद: शिवतिहस्तस्तं समुदालकमण्डलः।
ज्ञालापुरन्निनों देवो मेघयुक्तं हुताशनः।

वैवर्त: यमः

द्रममजु: कुण्डवाणस्तु खजूः वेंकवारिष्यो।
करालहंदुवरमो रत्नाल्युगलेन्द्रः।

(i) अ ० आ ०

रत्नवस्त्रवरोपचर किरीटमकुटाविन्वतः।
दीपालितसूरपालस्त महाश्रेष्ठस्वरूपः।
यमस्तेवं हि पार्वस्वरी तपस्वी चोक्रवक्रः।
चिन्हगुणः कस्तिशंब्रव द्वारापार्ते तु संस्थिताः।
कुण्डवाणामिमो तो च लक्षवस्त्रवरास्तु।
पीठार्थिष्यति मूलतंहर्विन्ने युगेष्ठते।
नीलजोहिरस्वत्रुरविध: हो चामरपुत्रे सिरवी।
पुःः संस्थितो विवरी यमम्बरमसामायुः।
यमाप्राप्ताने दिवो महानरविहलेः वा।

(ii) तृ ० आ ०

यमं सुध्रवस्तुं तु महाप्राप्तसंकरुः।
करालं कालस्य च फलालस्यशिका।

(iii) पृ ० का

द्रपाणिन्महादीपः कलाम्वनसरसः।
महाकिस्तिक्षुः दीपालितमलोचनः।

(iv) शि ० स ०

विवृतेऽरं प्रवस्वमम्नी नीलाल्युगमस्वंगविन्दुः।
दशम पारं धुकुरमायः प्रदीपमितिर्मलोचनः।
महासिद्धान्तमें विनासस्यशापः वा।
मूलुना निल्युक्तम् पार्वेयोषयोभितम्।
(२५७)

(५) वि ४०

करालः: किकक्षिं झुरायुरायेरसतथा।
भृमिभ: भागिभिं स्वयमानं निरतस्तरम्।
सजन्तलालः स्वध्यायसभायकारामर:।
महिपस्वरं कर्यवादस्वभावरणानं यम:।
नौलोकायाम भृमिभिः वामिस्थापने च कारसेतुः।
भृमिभिः धिमुन्य दामानं यम: कार्यवर्यतुरं जः।
दण्डवेद्गुणानुमोऽकारः यमः दशक्षिणेऽः।
व्यात्त्वत विशुद्धा कर्त्तव्या त्वमामाना च वायके।
दण्डोपरिः मुखः कारः व्यात्त्वमानाविष्णुणम्।
भृमिभिः दशिष्यो उस्तो वमपुतः कालो भवेऽतुः।
वासे तस्यः धरे कारः मातुलवः सुवर्ण स्मृति।
पाषाण दशिष्यो तस्य विष्णुपुरः तु कारेऽतुः।
आपीत्ययेव श्वारकरः धिमुन्य सीमय वर्णम्।
विशालो लेभनी पत्रं तस्य धरे प्रत् तु कारेऽतुः।
वासे पाधारः कारः कालो विदुःक्षारः।

(६) रूप०

लेखनी पुत्र: हः धरे कुबुक्ष दण्डेबर च।
भास्करमात्राचारः यम: कृष्णास्वरोऽपि सरसः।

निर्क्ष्यति:

(१) अऽ आऽ

खः द्विषणहस्तेन वमहस्तेन वेदकम्।
पीतस्वरः रोदः करारः च वमपुतः।
सवारणसत्वं नानापूर्णस्तु क्षतम्।
रकुलस्वयमसवः: पीतस्वयमसवः:।
मध्यस्वयमसवः: भक्तिरहस्यसवः:।
नानापुरुषस्वयमसवः: भक्तिरहस्यसवः:।
समज्ञसम्पर्कस्वयमसवः: भक्तिरहस्यसवः:।
अप्रसरेरः सम्पुर्णस्तो निर्क्ष्यत विशेषः।

(२) गुऽ आऽ

खः वेदकम्यं निर्क्ष्यतिसमवर्षयं क्षमूः।
करालं विभार्दरः सिद्धार्धं द्वेषन्तकम्।

(३) पूऽ का०

राजसः विभावः: पीतस्वयमानधवः।
निर्क्ष्यतिसमि सृष्टितास्तिः: खः वरः स्वर्णाः।

(४) वि० स०

राजसः संबरवयः: नौगः स्वर्णाः।
निर्क्ष्यतिसमः सृष्टितास्तिः:।
कालेश्वरसमास्तिः खः वेदकम्यानरायणम्।

(५) वि० धि०

विशालो विशुद्धास्यं: प्राणुविन्दृष्टवर्षतन:।
अध्येक्तो खरस्वयमः दिव्यवन्ध्विषणतन:।
कृष्णः कृष्णस्वयमः: कृष्णास्वररस्तवः।
(२५५)

सर्वोपर्यँत नंदकांश दुर्दंशयमायोऽधरस्ततथा॥
भावान्वितत: कर्त्तव्या देवी न्यायात्मकस्तत:॥
कृपाणांशुः कृपाणवदना पालयहता तु कामतः॥
ध्रुवं च खेतकं हृस्त: कलिकामूः बौद्धवस्तकम्॥
कं दुश्यमरालवर्तमान ध्वनारूढःश्रवः॥

(i) अ ० आ ०

सर्वविश्वाससुपुरुषः तदाधृतमुक्त:॥
पीतवस्तरवर्तस्मातः महावलसमितिः॥
वधुसमस्मातुपथो मकरस्यास्वानन:॥

(ii) सू ० आ ०

वधुस्सन्समुक्त: पालशस्त्र: महाविन:॥
केसु दुस्मातुपथ शरीरी पीतवस्तरासस्थोऽभि:॥
असीतो वा सीतो वापि मकरे संहत:॥

(iii) पू ० का ०

शापूःदेशपथवर्त: पालशस्त्र: महाविन:॥
केसु दुस्मातुपथ शरीरी पीतवस्तरासस्थोऽभि:॥
असीतो वा सीतो वापि मकरे संहत:॥

(iv) वि ० घ ०

सपाहस्य रथे कार्यां वधुस्तो यादसां पति:॥
निवधवैलवृंसिकाः: देवतामयवस्तरस्थाः॥
किंवलस्मात्स्थितो मुक्तावदर्विषय स्थित:॥
सर्वावरणान्तरानुत् महाविनेववधुस्तं:॥
बामभागर्त: केवलं मकरं तस्य कार्यतु।
ढंवं तु सुचितं मूलनं भायिः सर्विस्तृतवधुस्तं॥
बामाद्रोहान्तः कार्यां मथे तु दिर्भुजा नुषु।॥
उत्तरं कार्यस्यामेकं दिव्यं देववृत्तमुः॥
पद्यनार्थ ज्ञाते कार्यां देवविद्यस्मथियोऽः॥
शापूः च रस्तापत्र न बामकोतस्य कार्यवेदः॥
भागे तु दिव्यं गंगा मकरस्य सचाराः॥
देवी पत्थरः कार्याः बामगीरी वरानाः॥
भागे तु यमुना कार्याः कृषिसंस्था सचाराः॥
नीलोत्पलान्तः सोया वीलीराजस्विष्ठाः॥
बरं पानी अवलं कुण्ठी हस्तेविभ्रयताच्छल य:॥
नकाशं: स कर्तव्यो वधु: पविचारितः॥
हिमसुमधु महाविनेवस्त्रायाहो बुद्धसमिति:॥
धर्मं वि दिव्यं हस्तेन बामहस्ते तु दण्डांवः॥
कृष्णनार्थसांकोषी बाय: देवतामयविषयमतः॥
नामाभासस्मुक्तं केशाध्य: केवलं सुविभौमयकोषी:॥
सिद्धान्तोपरिट्ठतः श्रीदामाग्रामोऽविशत:॥
भूमिलं वधुविन्यं तु मुगाहं चुत्वब्रजमुः॥
शीलाः अक्षरं धर्मां चल्लां विद्विभुतांगमुः॥

(v) रू ०

बायुः

(i) अ ० आ ०

(ii) सू ० आ ०
(iii) पूरे का

(iv) शिल्पसंज

(v) वि.ि.ि.

(vi) रूप

धनव:

(i) अि आि

(ii) सुि आि

(iii) पूरे का

(iv) विि संि
(२६०)

(५) हि ५०

समन्तालं मुहाकृतं चिन्तकर्मणि लेखिले।
कत्रयं: पचायत्रां वर्तसर्वा नरवाहनः।
चार्मीकारां वर्दसवांभरणभूषितः।
लम्बादरंगङ्गवंसर्वांभिलोचनः।
आराध्यवेशं: कवचं हाराभारी मनोहरः।
देशं व दण्डं धर्मं तस्य कत्रयं शम्भुसंज्ञितः।
बामेन विभवं वार्यं मौलिस्तापारिमितं।
बामोत्तरः नागः कायमं चूर्वः देवशेषः।
देववर्गं व वारं दिभुमिजयायं दविष्णमः।
रत्नवान्धवं कुर्मां रिहुतपूर्णः।
गदायकां च कार्यं तस्य दविष्णवहस्तः।
तिहारकल्पः केलं तिधिकामिकः वार्यः।
गुरुपदिविनीः कायां सर्वं निविस्विन्यान्तः।
जापाणजणेन्द्रानं वदनं तस्य पारस्वः।

(५) कृ ५०

गदानिधीं ब्रीजपुरकमण्डलः। कृतः।
ग्राउः त्रिकर्त्यं: सोमैर्या नरवाहः।

(१) नौ ५०

ईशा:
ईशों वं दिभुमिजयशलसवामविशेषमश्रृतिः।
जटामुकुटसुंख्लयशलसवामविशेषमश्रृतिः।
शुकलयोपवितरं शुकलयोपांश्च।
स्थितं।
पुरुं दक्षिणदृश्यते सु करायं वामहस्तः।

(२) पू ५०

ईशानं तु चवयुं धर्मं तु जटाधरमः।
शुल्कां वृपासंहदं वर्दायामविशेषमकः।

(३) पू ५०

वृपासंहदं महाराजो धवलं: पिष्कू केश्यमः।
विजुलपाणिरोहाणविशेषम्: लोकवाञ्च।

(४) हि ५०

ईशानं संप्रवधातम: वारदेशगुरुयमः।
शुभं वृपासंहदं वालेरुकृतशेखरमः।
जटामुकुटसुंख्लयोपांश्च।
शुकलयोपांश्च।
विजुलपाणिवर्दं व्रम्मसामविशेषमः।
सागरजयोपांश्च।
लोकवाञ्च।
विखेटविशेषं देवं चित्रकं चित्रकोविवि:।

(५) कृ ५०

वरं तथा विशुंजं भन्ते नागेनः ब्रीजपुरकमस्य।
विभ्राणो वृपासंहदं ईशानो धवलवृत्तिः।

समाप्तं: षण्ठो पटलः।
सत्यमोऽपलबः

मूर्त्यन्तराणि

यक्ष-विघ्नस्मरणियोऽवक्षणस्मरणियो नातथेऽवः श्रीमानमानिनां अभिनवस्थ्रितानि

(i) बृहोऽर्थोऽर्थमानस्वामी

(1) तथावत्त्वस्मात्मात्मानिनां वनग्राह्यमात्मात्मानिनां

(2) तन्निन्द्रावत्ननिनां वायुविन्यासनिनां

(3) तस्मिन यक्षविमोचनाथां बृहस्पतिर्जनानिनां

(4) तस्मिन वायुविन्यात्मकार्यायामानिनां

(ii) दृष्टीमात्मानिनां वायुविन्यात्मानिनां

(iii) दृष्टीमात्मानिनां वायुविन्यात्मानिनां

(iv) दृष्टीमात्मानिनां वायुविन्यात्मानिनां

(v) दृष्टीमात्मानिनां वायुविन्यात्मानिनां

क्षणैर्प्रार्थितानि

विषयं विभक्तं विनिर्देशं नामोऽत्तर्कितं

स्वविभाजना निबन्धोऽत्तर्कितं

स्वविभाजना निबन्धोऽत्तर्कितं

स्वविभाजना निबन्धोऽत्तर्कितं
वामयोः पुत्रांके कावरः वर्धित्वे तथा नृपः
एकसन विस्मिन पाषां वामे चायस्य यावरः
नारोपुत्रः प्रकल्पयं सुपर्व बायस्वर्जनम्
तवोशच नामवी ओऽये रूपसंपत्ताहार्षितः
मध्य कपुपुस्तःऽद्वा रूपसंपत्ताकिति
आहार्षितः कविता लोके धर्माख्यातियम्
रत्नाभाष्करः कावरं च चायस्य वायुक्लाम्बः
सुदुशासरविवधानः कायोः लोकस्य शुभदार्यकोः
शुल्कमालावाहर्वर्ती जायस्य दस्युऽभूपिती
यथविभायाभारासः लक्षणः वद्यशेषस्याः
हिह्रुपं च हिनेन्द्रं च करणहस्तकुटाभिवतम्
चरणामयं मण्युतं राजासाकारवद्रु भवेत
स्वामिन्द्रं च पीपुं च यक्षाणं वर्णमेव च
स्वामिन्तं च पीपुं च वर्णं विषाधम्
स्वामिन्द्रस्य नवतालेन कार्येत्
देवस्यानुजरा यथा विषाधम्
गानादि योग्यादिनम् गणविवः
देवस्यानां नमस्ते
निहवि राजसा प्रत्याशबोधके यथे तु नेत्रकम्
योगेव च चायमारपेशव सुराणा विद्वशारिणः
स्थानं च चायस्य चेव यस्य विषाधमरोपानाम्
देशकं स्वस्तिकं पार्व वामपावं तु कुष्ठितम्
चायारावृतं हस्तं च चायाधिभितबेधं च
eवं तु यथार्थम् स्वादुः विषाधमरामातनिविवतम्
पुर्वतः प्रवृद्धावोऽ च लाव्वालाकारी एवं च
जायाधितो हस्तोऽ गोपुरोद्वृष्टिहस्तकोः
eवं विषाधमः प्रेक्षा: सर्वभीमवर्षुपिता:।
तुष्टं वा वैश्विन्तं च विशाल्यानं स्वानंकं तु च
भीति विमाग्रोवादतं गन्धवासनेन कथयते
चरणं पुस्मानं चोख्द्वकायं तु नारायणं
बदन ग्रह्मावब बाल्यकी च पश्चातुपुत्रोऽ
मुकूर्तं कलारुपं पर्याक्ष्यायं वर्णम्
परितः कृषोविवीणकं तु स्वकुप्तम्
घरो नुतः कामस्य आयातबन्धयुक्तवर्षस्य एवः च
अनितः प्रशुपश्च च प्रभावस्य तथेऽवः
वसवचाराख्यातिवेते रक्तवर्णं विशालवः
पीतामवर्त्ताकस्य आसीणोऽ वा स्थितोपिवा
नामा:
(i)मव०

(ii) पू० आ०

(iii) पू० कार०

(iv) विदव०
( २६४ )

बालकरणो महापदो मसले कृपणसुवर्णम्।
दैमाग्रधिनागरावतु सितरेशपरं गदे।
शुकलिः रक्षतेरोद्वर चंद्राविक्रमस्तकः।
हिन्दुज्ञ वादुवितकायणमणिषमिवतः।
असुभावस्यास्य लुफ्तकापुण्यस्यंगुराः।
एक्सोमागायिन्योगा वा। हत्त्वातास्युवादः।
(ii) बॉ आऽ

त्रिनेघ नमुं सोमः द्वारम् सितवाससम्।
अभयवर्तोपेत परस्ते सु नागवृषः।
कर्णमुक्तोपेत नाम प्रचण्फात्मितम्।
रथभारणस्यसु कृष्ण प्रपीठोपि गित्वम्।

(iii) शिल्पः

नागानाद वदयै द्रुम नामेष्वच्च नराधितः।
सप्तांगस्याभाग मस्तके गोमम्पलद्वम्।
एक्षः प्रणाधि वार्ष नश्च वा सप्त च नव।
हिन्दुज्ञाते हस्याणाया: वनगचकर्तेऽहः।

असरसः

रम्भा च विपुला चैव उवसी च विनोरसमा।

(i) दृऽ आऽ

मथ्यासास्यावुकः: पीनोहम्मस्यनसमा।

(ii) शिल्पः

हुकुमवनचास्यवः: पीनोहम्मस्यनसमा।
बच्छ वाकाववणाविसोमम्यवः विचचास्यहारास्यनसमा।
नागाल्नांस्यास्युकः: भप्प्रवाभारिनितमा।
समन्तमास्यास्यवास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्यास्याद्वृत्ति विश्लेषणार्थः

पिण्डः

उपवर्णकायाः प्रामाण्यस्माद्विग्रहः।

शिल्पः

हुकुमकोणिकरोजराश्चः प्राचारिकरोजराश्च।

वेतालः

कविश्च द्वारे वाद्याभिः।

शिल्पः

भूतपिताराधयोः सूऽ सूऽ।
( २६५ )

(१) बीमा

(२) तात्विकनिष्ठानि

(३) लोकतान्त्रिक

(४) नियमाधिकीर्तिक

(५) विश्वासयुक्ति

(६) अधिकारवाद

(७) राज्यवाद

(८) विश्वविद्यालय

(९) संस्कृति

(१०) आदर्श

(११) भाषा

(१२) प्रकाश

(१३) पितर

(१४) वित्त

(१५) सामाजिक

(१६) आर्थिक

(१७) सांस्कृतिक

(१८) राजनीतिक

(१९) विश्वास

(२०) अधिकार
( ২৬৬ )

সত্যমঃ

(i) আ০ আ০

(২) মু০ আ০

(৩) পৃ০ কার০

(৪) মান০
(237)

भक्ता:
मानो

अर्थ: वि० घ०
काम:
वि० घ०

दिशा:
वि० घ०
ज्वर:
वि० घ०
वेदान्त:
वि० घ०

साहसृणि
वि० घ०

बबौचासपि मुनीनां वस्मृयोवरियकः।
वद्यष े सत्यहस्तेन े वामहस्तेन पुरीकः॥
अचार्य यिनं विना सचि हस्ति सदृशी मुनीनामः।
अत्यारायणतुष्कर्दादस्मि स्थानायं तु वा॥
कलुता वक्ते सर्वभक्तानां नवं रमायुः॥
पारं चुनुवचं प्राक्तं तद्राजामानु गृहते॥
प्रयम्न सालोकप्रमथ द्वितीय मायात्मृष्वते।
साधुपन्ध्य श्रुतिवं स्थानातुसुपि तु च चुनुवचं॥
भिन्ताहारं च गौरयुक्तं सालोकसीमयितं।
जातं गौरयोगुक्तं सामीयथापितं कलुते॥
केवलं धारासुपुत्रं सार्वप्रभृतः निश्चयम्।
चुडालासामायुक्तं सार्ववं परमार्धबंवू॥
तत्स्मनवतालिन सालोकारां प्रभुते॥
अभासवतालिन सालोकारां च निहितस्म॥
मय्यस्मनवतालिन सार्ववं मानयतुथिनो।
तत्स्मनवतालिन सार्वस्माण च कथितेः॥
स्वयं: कान्तुस्तु रूपेण धनदश महायम।
कान्तेवस्तु कर्त्ताणां रूपेणान्तिमो मुखः॥
अब्ज्जान्तं न कर्त्त्वं: वाड्यमायवृत्तः॥
चापाणकरसैव मदार्जनतालौशः॥
रत्नं: प्राक्तत्वा शक्तिः सारिकसहस्तीवीर्यवतः।
चतुरलस्म कर्त्त्वं: पतन्यों कामोज्जरः॥
केतुचम महर: कार्यं: परमार्दमुखो महान्।
कृषि कहिलेनां निर्त्र वापेन कार्यतु॥
दिशा तु तथा पार्श्व तस्या: सज्जितर्वं प्रभुतु॥
बादुवेदस्तत्वा बामे से कारसेका तथा सुतः॥
कार: कारालवदनं निश्चयद्व सवत्वाणं।
पाशाः स तत्त्वं: सर्वविषय सहारमान।
ज्वरप्रासाद: कर्त्त्वथासर्वदाय वर्तलिकाधिकारं।
भस्मसहरनो रोदित्र्वदाहतुष्टः॥
सामवेदस्तु कर्त्त्वं: किं तु धेतु: प्रभु।
अवहा देवहरणे बेवा: कार्यं विचारण।॥
श्रवेदस्तु समुद्रस्त्रहास्तर्वेदस्तु वासवः।
सामवेदतत्त्वा विषु: समुदरस्त्रावर्षो भवेतु॥
सिशा प्राकारितस्वरा करलो द्रह्म प्रकटित:॥
सर्वदृश ध्वाक्रणम निष्काम वशन: प्रभु॥
झल्लो विपत्तिमायान्तिण्यतिं भवायापि।
( २६५ )

धर्मजानन्द साम्राज्यात: २० वि ३०

मीमांसा समाजातील म्हणासाठी समीरण: २०
धर्मसंध सांविद्यांत गुरूंच। तथा मुळ: ।
इतिहास प्रजाक्रिया अतुल्य शतक: ।
आयुर्वेदस्थान साक्षातेची ध्वन्नतरी: २०
फलंबंद महीनेची नृत्यासत्र महेश्वर: ।
शाक्तिपण: पालुवरात खेड़: पाळुवर तथा ।
पालुवरात युद्ध चाँगवावर कापि लो मून: ।
धर्म्यात्मात सर्वांग सर्वाध्य: प्रकृतित: ।
कलाकारण सर्वांग कामदेवो जगद्गुरु: ।
अव्यानं यथा शास्त्रामुद्रेन वर्णमृत सर: ।
स चैव देवता लघु धार्मिकात्मक देहते ।
धर्मसंग्रह स्वरूपमृत शास्त्र च परत: ।
बैरामस्य व धर्मः तत्त्वचतवस्य मे वद ।
बुद्धसंग्रह साधनादिशिल्लितस्यताम्बः ।
सर्वोभ्यायायत्वतो शम: कार्यां विज्ञाता ।
दक्षिणे धार्मिकाला च तथा चार्देल्गुरु ।
सूतिमात्राय हस्यस्तु कार्यां दक्षिणायण: ।
बालमाणट: कार्य: छुळ: परमेश्वरानु: ।
कार्यां धर्मकरो मूनी स्वरूपस्योच च तथा तयोः: ।
धार्मिकाला स्पृण: काल: पुळकं बागमं स्पृणम: ।
यशः सच्चं तपोवनी तस्य वच्छन्त्रबुद्धितः ।
देवकाली तथा शीर्षं बुद्धिस्स्वाय भुजःरमृत: ।
श्रुति स्मरित: सदाचार वस्वं च स्मरणारम्भ: ।
तत्त्वं देवसाय धर्मः श्रीं पदावलुप्तम् ।
सर्वाभिधकाचु वहुलस्तु जानवास्तव कलिते ।
अवब चास्य कर्त्त्वा: परम्परिवः चतुर्दशः ।
कालांशमी चूँचिते वुपिद: अढळा किंवत मर्त: ।
बुद्धिश्चाह च दुनियास्त्र विशेष्टदुर्दशी ।
हृदयायतीन धर्मस्य सर्वांग कार्यातीन हे: ।
कार्यां: सहा सिरुक्षण सर्वांशेष्टीविनाश दुमूळणाच ।
धर्मस्थित: स्वाच्छद चैक एव भागममत्तविवेद्याय: ।

विषम
वि ३० गौ"
सम्मचर्चु तु मध्यभाग गृहीतितम्।
भद्रीङ्ग तत्त्वो भागं तत्त पथं निवेष्येतु।
श्यामपद्व तत्त्वमेव कथितायाः विवाकर्मस्।
प्रेमं कल्याणेत् विवाहलंश्च दश्यारित्वम्।
भद्रीङ्गमभस्तानु गुष्ठे न परिकल्पिते।
अतरितं तत् सम्भवुष्ये भागं ततो विखुः।
तव सम्भवितत: सवे भवठ्ठि निर्वशोल्लम्।
सन्यासमय योम कपितं ते महामृत्युः।
तस्य सम्पुन्नं तस्या सवर्फत्कामान्तः निरुक्तः।
ऐश्वेकरनिश्चयं श्रणुः गवतो सम।
ऐश्वेकपूजनासूर्या इत्यश्च वज्ञतो भवेदुः।
भद्रीङ्ग बुध: कृपामिकाय: शोभूपूर्वेत्।
चतुभिर्मिवशेष्ठ यथादिदमरित्वम्।
तस्योपरिष्ठङ्गवर्त: भद्रीङ्गः तु कार्येण।
तस्योपरिष्ठङ्गवर्त: तालुकिष्ठमितितम्।
तस्योपरिष्ठङ्गवर्त: दुःखप्रयं विज्ञानता।
तेतु तत्तापि कर्त्तव्यं लिङ्गरेखाविराज्जितम्।
तस्य मध्ये धुधुं विष्टं चुरुङ्गा तु कार्येण।
तस्योपरिष्ठङ्गवर्त: भूमिकासु वश्योश्च।
तस्योपरिष्ठङ्गवर्त: तथवामलातर्कम्।
तस्योपरिष्ठङ्गवर्त: धुरचिंद्व: कायं राजसंवुधुः।
समायचन्द्रमध्यस्यचन्द्रक्रेण विचारिता।
भूमिका यह मया प्रोक्ता तत्ववामलातर्कम्।
भूमिमते तथा श्रेयश्चता राजस्तु शुद्धवेशः।
दिवं भवेकारो देवो वृत्ता विश्चित्व: पितामहः।
चुरुङ्गा तु या विधिः स च देवो जनादेवः।
गुणापेष्य विज्ञेयं भद्रीङ्ग तत्था।
गुणावानिमित्तिप्रायं शैवाक्यं समाचारसम्।
अपवामला युगानां तु लिङ्गोपरि तथा गुप।
दोक्कघातवः कर्त्तव्यं: शुल्कवास्थविशेषम्।
विहङ्गो बुतरापपुर्वः विहामहारः यादवः।
कुमेरच भवेतेजः: सुर्यवेशवर्ता: शुभः।
सवे कवचिन: कायं: शून्यानार्यमुपितः।
विहङ्गाः विज्ञासाहिः शाक्यावं गणेशवर्तम्।
पुदाङ्ग: विज्ञानाहिः समं सुवननायकम्।
विहङ्गाः विज्ञासाहिः रषः यासामात्पितम्।
प्रजाराज: विज्ञासाहिः कुर्वेन धनवं प्रभुम्।

समाप्तस्पतिमो पुत्रः
शेषमो पत्रः

जैन-प्रतिमा-लक्षणं बौद्ध-प्रतिमा-लक्षणं

अ. जैन-प्रतिमा-लक्षणम्

जिनस्वरूपम्
श्री रत्नो

शरणं रूपमापणं विस्वरूपं जगत्यमुम्।
केवलं आनुवृत्तिम् वीतरामं जिनेवरसम्।
हृद्युज्ञः चक्रवर्तुच्च बदरपास्यस्वितम्।
लीलामानपरद्रव्यज्ञं जणुचुंबुम्।

जिनेवरणं सामायबलाह्न्यानि

विवेषः सुरूपमुद्रुविद्वृत्तिमिरासंवज्ञविभिवोऽयी।
आत्मारण-चामर-गुम्मे वस्य विभातित च मण्डले।
वशोकः उपदेत्वसंभञ्जिनिनिधरमासानं।
समास्यसं उदरालं च सत्याविगत्वे जिनेवरणाम्।

जैनलक्षणम्

(१) मानो

सुगर्तज्ञनकादिनं कल्यणं मानपृवेक्षम्।
स्थायिरं ज्ञयं चेष्व लक्षणं वचक्षेषुऽपि।
हृद्युज्ञं च हृदीत्रं च मुखदारं च शीर्षकेन।
अज्ञा रुद्यादं सुस्वर्तलं च च अस्वामेव च।
समाप्ति अखाकारं स्पष्टकल्पाद्वित्यं च तथा।
आश्रयं च विति शीत्यं च पपासं तु संहन्तुम्।
आज्ञुकं च आज्ञाभावं योंसं तत्त्वारामकं॥
व्यक्तस्वरुपं च स भूमिष्ठेऽणं करी।
स्थानं च आश्रयं वापि सिद्धेनान्दोपरि न्यस्तेत।
उपरेतं तु नियृढं कुष्माण्डकऽत्तारयो भवेत्।
तद्धचं कल्पतुः: स्थायिरचेष्वपरः सह॥
नारायणसं तद्धचावेवावेशस्तुकानाति: सह सेविता॥
महाविद्वा विराजत्वं च चक्षुस्य सुपरिता॥
नायोग्यातीती च विकापास्वरूपि सह सेविता॥
व्यक्तस्वरूपं च समायं वामरोक्तथेविता॥
व्यक्तस्वरूपं च समायं वामरोक्तथेविता॥
स्वात्मकऽत्त्यं च गीतस्वास्मिनं तथा॥
सिद्धाभिषेक सुन्नवध्वः जिनं चाहं तु पार्वकर्म॥
एकत्रिकऽपरस्वत्वं (श्रेणं) पथावें व्यस्तम्॥
उतमं वस्तालेन देवाःः सह मानवेत्। चतुर्विश्वातिनुपर्युं वस्तालेन कर्त्ये।
निरामरणस्वं सनीर्वथाः मनोहरसृ।
सर्ववर्ष:-यहे रीतिविधिः श्रीवस्तमार्गमम्।
ह्वरे चण्डे महाराजे चुक्यत्वचापसवथके।
एवं तु जिनमस्वायुं शेषमाधवः उज्जवलत्।

(ii) बृह स०

आजानुलम्बाःः शीतलाःः भ्रातस्मृतिश्च।
दिग्वासास्तरस्यौ रुपवांश कारोऽहृताः देव।
अर्थः बिच्छव विशेषस्य कर्त्यं लक्षणानिवितम्।
अज्ज्वादस्तुसंस्वायं तरणास्त्रिगृहस्य।
श्रीवतसृष्टिरक्तं जानुचापकरकार्यम्।
जिनः जानुप्रमाणे साताःः लक्ष्यायमं।
कल्याणिरोहिनीः च दस्याशिवार्जितम्।
ऊँ च्च्च्चः प्रकाशं देखा समाप्तयं च धारयेत्।

(iii) प्रस स०

तीर्थुकाःः ग्रेसाराम्यः प्रवक्षयाति नस्कृविश्वातिविष्कान्।
नामवर्णः लाञ्छनाय देवीयादिकारम्।
अष्टब्रह्मचारिते च सर्वचाराधिनन्तनः।

राष्ट्राय: सुकूलस्य महिनापाकस्य च।
पुनि सत्याः सुकूलस्य निमंत्रार्थिनेन्द्रमः।
पार्वतीनाथो वर्भमान्ततुविश्वातिर्हृताम्।

तेषां वर्णःः
चतुर्मार्ग: पुपवतः: स्वेती च कौम्भसम्भवः।
पदार्थाः चर्मनायो रक्तोत्तरनिम्न सतु।
श्रीपालो: पार्वतीनाथ: हरिदुर्याः प्रकृतितत्र।
नेमिच्छ द्वामार्गः: स्वाहार्यो महिः: प्रकृतितः।
केयः: संबोध्या स्मारकान्तिकाचार्यनन्दसम्राहः।
वाग्निन कथिताये लाञ्छनानि तत्: गृहु।

" लाञ्छनानि
वृूपो गवाहस्य: कौम्भपदकस्त्तिकः।
चन्द्रो: मकरिवीलस्त्र गण्डरो महिप्रस्तया।
शृङ्गः: शाखान्तस्य व्यस्तम: गृह आक्षः।
नर्यावतः चलतः: कृतः: नीलावस्य घाकः।
स्मरः: सिद्धार्थस्वादेहितं लाञ्छनानीरिततिः।

ब. र१ दासनदेवविकः
(पदिः)
चतुःविश्वातिच्छल्लो ब्रजाचार्यसन्देवविकः।
चन्द्रेश्वरेऽरोहिणिः च प्रवत्ते व ब्रजाल्प गृहु।
नरदता मनोबेगा कालिका व्यालामालिका।
महाकाली मानवी च गीत गाय्यालिका तथा। बिराट तारिका चैतन्यार्थपतित्व मानवी।
महामात्सरी च जया विजया बापाराजिता।
बुद्ध च वामपुर्द्दामित्र च पदार्ती तथा।
सिद्धभिकृति देवस्तु बुद्धविषयतर्ह्यामु।

जनेस्वारी षट्पदा द्वारकामुख रसकायािद्वािं।
मातृविज्ञामये चैव तथा पदासनासिद्धि च।
गहडोपरसांथा च जनेस्वारी हेमसर्विका।

रोहिणी चबुद्धुज वा देवत्वणां श्राब्जचकाम्यवरा।
लोहासना च कर्त्त्वा राधाकुंडा च रोहिणी।

प्रदाती प्रजावती देवत्वणां पद्मुजा चैव संघुता।
अम्बवरदफल—चन्द्रा: परशुरत्नमु।

बच्चस्थायला नगापारसामस्यां वर्ण शुभावह्यो।
चबुद्धुजा तवयोगिता विषयता बच्चस्थायला।

नरदता चबुद्धुज चच्चवास—फलानि वर्ण तथा।
शेतिहरितमालाद्वारा कर्त्त्वा नरदतिका।

मनोबेगा चबुद्धुजां स्वर्णवणालिकारण बर्म।
अंवशाहुसंस्था च मनोबेगा तु कामदा।

कालिका कृणाकिंत्वारुरिसूल—पासारुकुडाकुराकरा।
कालिकायर्तदारस्य महिष्यशा च कालिका।

व्यालामालिकी कृणाचबुद्धुजां चबट्टा विनयुवं च फल बर्म।
पदासना बुद्धकुंडा कामदा व्यालामालिका।

महाकाली चबुद्धुजा कृणावणां वजगावराम्याया।
कृणार्वा च महाकाली स्वर्णारितप्रदानिनी।

मानवी चबुद्धुजा स्वायाय्वन पासारुकुडाकुरारम्।
कृणा कृणाकिंत्वारुकुडाकुराकरा।

गोरी पासारुकुडाकुरारम्: कनकाभा चबुद्धुजा।
सा कृणाकिंत्वारुकुडाकुराकरा कायां गोरी च शालिता।

मानवारी करवरे पदकरे नकाझा तैमब च।
स्वायाय्वन कृणार्वी स्वर्णारितगथारी नामिका जबेलु।

बिराटस्थाय ध्यायायं बद्रुधुजा द्वी वर्णी बद्रुद्रेटको।
खनुवणो बिराटस्थाय ब्योगवायानाया तथा।

अनन्तमिति: चबुद्धुजा स्वर्णवणां खनुवणों फल बर्म।
हस्तानासननमिति: कर्त्त्वा शालिताद्वारनी।

मानसी पद्मुजा रक्तवणां च त्रिपुलं पासारके।
करधर्मे फलवरे मानसी ध्यायाय्वनाय।
(२७३)

धामानसी
चतुष्को सुवर्णेषा त धामानसी। चतुष्को सुवर्णेषा परमात्मा।

जया
ब्रजस्वल वंश यज्ञवंश जया।

विजया
सिद्धानां कृतं भुवनेषा वनकातुष्पुरैः।

अपराजिता
खड़गस्यो तंत्ररी धमावणो चतुष्को।

बुध्वपा
हिमुजा स्वर्गवर्णे खड़गस्यो च विजयधर्षार्मी।

चामुण्डा
रत्नामत्वमूला शुद्ध शंकौ मुहुङ्गपाशको।

अश्विनी
हस्त्रो तम्भस्यं हिमुजा कठमनो च।

पदावती
पश्चिमाणं पदबर्ते रत्नरणो चतुष्को।

सिद्धार्थविज़ा
हिमुजा कन्तका च पुरुषो चार्यं तथा

सं २४ शासनदेवः
(यवतः)

वृक्षकोऽऽ महायवस्तुमुकश्चुदुरातनः।

पुष्क्रः कुमुदमुखपक्ष मात्रको विजयस्थापः।

पशुः ब्रह्मणं तिंग्न्यं कुमारस्य वर्षः।

पापमूः पानालयः किम्ब्रो गहस्तः।

परन्वितः वियः कुंकुमेऽ सोमेऽ पार्वतीः।

यामावत्वितिविषतः क्षणमात्यायांकम्।

अधिवर्ग पुष्क्रस्वर्गवर्णे कपयाम अस्तान्।

ब्रजविश्वः मात्रा पाश्च वासुकिर्म्भ चतुष्कोः।

विश्वबिश्वः वृषभस्य सुभासनांस्यतः।

महायवः
ध्यामोउद्वाहः विश्वार्थातः कल्याणा वृषभव च।

फिजुकः
मुंगस्यधिनेन्द्रवेष्ठव विवेकः ध्यामावणः।

चतुरातुकुमुः
परमर्थाभिभास कर्म्भ च संन्यायस्य।

कुमुदमात्रकः
कुमुदायेऽऽऽ मात्राः हिमुजाः संस्मरतः।
( २४ )

विजयवधी
पशुपतपाणिनः कपोते विजयः स्थितः।
शनिः नरपति लक्ष्मणं जयः कुमारस्वरूपः।

ब्रह्मशेशि
पारशुरामो श्रापयवरा श्रमा स्पार्श्ववाहः।
निशुलाकर्मचरयं यज्ञेवर्तो शूकसङ्करः।

कुमाररघुमुखि
चन्दनाङ्गकर्मचरः कुमारः शिविराहः।
पशुः प्रवधो बनो चन्द्रवर्णेः फलं वरः।

कविरपतलाय
कविरपतलायः पारशुरामो श्रवणेः चन्द्रवर्णेः फलं वरः।

गृहसन्ध्वधिं
पारशुरामो स्मारकसः गृहः स्मारकसः।
पद्माकर्मचरः स्मारकसः।

यशोदकुवेरी
यशोदकुवेरीः घोषसंवधारी बनुवर्णः फलं वरः।

वरणात्मकानि
पारशुरामो बनुवर्णः घोषसंवधारी चन्द्रवर्णं फलं वरः।

पावः
पावः बनुवर्णः फलं वरः।
सर्पः स्वाधिः कपिलः शान्तिमयें।

मात्रः
फलं वरोधः द्रिष्टुज्ञो मात्रः हृदितस्विपतः।

गोमेषः
? ………... …………………...…….

यशस्तन्त्रित्वादित्त्वन्न्तं भादितः करमात्रः

लांक्ष्यालिनि
चामरेत्रव्यक्तवणतशिशः पुत्रवरिणम्।
जानं ज्ञातसः योगरीवीनां लांक्ष्यालिनि च।

ढौ—जैंपनारमिर सम्प्रदाये दर्श्विपालूः (ढौ—अन्तिम-मम-निर्धारित-वर्ण-वानु-कुशेर-ईसान-पादालाकीवर्तानादेव-उत्कर्षोकाशीवर-रहुः-देवरवीचीमूः) नव-प्रत्यूषाः,
सर्वस्वां योगिनिनान्वति लक्षणां भव् इति वरण दीर्घमाधिकमित्वान्न्तं नमस्ते निवन्तं निवन्तं निवन्तं
किंतु न निवन्तं निवन्तं निवन्तं। यद्यपि वियादेवीनां (सूत्देवीनां वा) कोष्पालर्वू च लक्षणं दीर्घते। तथाहि—
पोषणविवादिवेत्
प्रभम रोहिणी श्रेयः प्रतिविर्याः पुरुषः।

पित्र रत्नाका नामानि
वायद्विश्री समाप्नालक्षणं चन्द्रेवर्ती तथेऽवस्त्रे हि॥

नरदता च वाजी च महाकाली च गौरिका।

गावाचरी च महात्मा विज्ञानव्य च मात्रशी।

ब्रह्मणात्मका वियादेव्या शुभफ्रकः।

१. रोहिणी लक्षणानि
सुरिमहाबलानुसः गोरिकाः तु रोहिणी।

२. प्रमोः
प्रभातं च वेदवाणी च महानतः।

३. वरदश्रुः
वरदश्रुः श्रुः वरदश्रुः श्रुः।
२७५

(४१)  वज्राकुंजी

(४२)  चक्रबली

(४३)  नरदता

(४४)  काळी

(४५)  महाकाळी

(४६)  गोरी

(४७)  गायबारी

(४८)  मांवाला

(४९)  मानवी

(५०)  वैरोट्या

(५१)  अष्टुता

(५२)  मानसी

(५३)  महामासी

लेखपाल:— ३५ नमे: क्षेत्रप्रादेशः कृत्यगिरीकाळूनबरकुंजकोरकाळूनसरकारकपिलवयां विशिष्टमन्त्र-

(१) आ० दिल० श्रवण वर्षरकाली जटाजुमधणिसमीरा बालकीहो तिकलांनी विषिष्टक्रकटक्य-मेखलापाकितहाराय नानाचढंशाय सिद्धचंभरणारे श्रीतसाराय कुकुरहानाय शिवोषस्त्राय च।

(२) नृ०० दित्य० क्षेत्रपाल स्त्रांतूजळकालामानसंध्वरम्में विकलोकनं पाठुकांकितवः नमून कामचारिणं पाठुकः मुद्रारापालकम्मकानितक्षण-पाणि श्वानाजुमी शिवाजिकांतवांपाणि श्रीमद्भटांता दक्षिणस्वामी ईशानानितं दक्षिणासुमेष्वर प्रतिष्ठाप्यम्।

मणिमाण्डक्षेत्रपाल: तलका शुल्कबदमासां श्वासंगः। त्वस्तरपर्यं युक्तं भवामुखवः। दी०—जैनानां शासनवेदः कल्पना विलक्षणम्—

शासनवेदः श्री चुंडबिंदिकारेश्वराणि।
( २७६ )

(i) प्र० क०
सिवपाणिकरी भूनावू धीमाती शारिजेत्वा।
(ii) शालिजेत्वा नवस्वरूपा
कमलासाना धातुरुपा वरदाःधू न्तुकलिस्त्वः
करारांकुणिणकामकांडविवाहविकराम।

जिनायतनमः

व० पृ० १२१
जिनालयं प्रवृद्धयामि जिनेन्द्रभवनम् तथा।
आयस्यं ततो विषयं जितायतनायरामः॥
जिनेन्द्रस्य तथा बलश्च देवश्च जिनमानः॥
तीर्थंकुराणः सर्वपापतीतात्मामवरतिनामः॥
केवलेः पर्यवेचयं पदमाणाविविशतः
पृथिवीं च ततुश्चित्वं जिनानवं व द्वारस्त्वः।
जनसमुज्जपणशिवानांनिधारणोऽभूतः॥
अथ० ये पुष्यदेशेऽषु नीलापुरे नगरेऽषु च।
प्रामाणिकश्च वेदेऽषु समुद्राविजनेऽषु च।
अथ० ये मनोपुरे कार्यार्जितमितरमेः॥

श० रत्नः
जिनालयान्ते जिनमूर्तिनां स्थापनतिरः
नेमितरा महिनास्थवर बीरो वैराधाराः॥
वरोऽया मस्तिरे स्थाये दुःखाः न गुः मतः॥
कपालमिष्टिन्तिनितः स्थाया दक्षिणतः सदा॥
चतुरंतिस्तानांस्यां सर्वमानुषिर्मितः॥
चतुरंतिस्तिश्वस्तुने जिनानां च द्वारस्त्वः।
मूलानाको भवेश्चतु तथ्य स्थाने सरस्वती॥
जिनालयेण जिनं तुवांते तुवंतसरस्वतः॥
सरस्वती जिनर्वेक्ष द्वारोऽतः। कर्मः॥

जिनेन्द्रस्याष्टी प्रतीत्वः

अ० पृ० २२०
इश्वर इश्वरश्च महानं विज्ञेन्द्रः॥
वरणेष्ट: पदकश्च सुनामः मुरुंधुभिः॥
इश्वरी च प्रतीत्वः वैरागिकाणात्वः॥
पृथिवीं च ततुश्च देवश्च इश्वरः॥
फलं वज्राकेशहरी दण्ड सद्द्रेष्टस्य इश्वरः॥
ढोः वतो फलश्च च महंत्रोऽस्य विजयः॥
नदायुः न दुःखितां पश्चातविवाहस्य मानः॥
वरणेष्ट: पदकश्च सर्वं शारीरिकः स्मृतः॥
स्वात्मानिकाणाः नित्यहृतः: शुभोऽदरः॥
सर्वात्मानिकाणाः सुनामः मुरुंधुभिः॥
इश्वरः च जिनेन्द्रस्य प्रतीत्वः वैरागिकाः॥
नगराणी पुरे प्राम् सर्वप्रत्यप्राणाः॥
व. बौद्ध-प्रतिमा-लक्षणम्

बुद्रा: बुद्रारोत: बोहिवस्त्वाठच

पञ्चथ्यानिन्दुतानासाविवेचः...चलुवरोतनो बुद्रो अवयो वचयुपर्यः।

द्राराविष परमाद्विस्तु पदनसत्वचरो मुखम्।

कायः ब्रह्मेको राजा वचसत्वांच मानसम्।

पञ्चथ्यानिन्दुतः:

जिनो वैरोचणो व्याको रतनस्माय एव च।

अंगिनांमां विम्बिद्वेद्विषययः प्रकृतिः।

वषोः: अमौष्ठा ितः: पीतो रतनो हरिनेंचको।

वीथ्यौः—वदरी—ध्यानं मुद्रा अभम-धूम स्पूर्ती।।

१. अंगिनां:—४ ५ सं०—पत्रिवम दले रावनन्दिलोपर रक्त-होः—कारसङ्गहो रक्त-वषोःःगतातः: पञ्चथ्यानिन्दुतानासाविवेचः...चलुवरोतनो बुद्रो अवयो वचयुपर्यः।

२. अवर्म्योः:—४ ५ सं०—नील-हुः-कारिणिणिणिभुज एकुमुः भूमपयुद्राधरो भव-पवन्यौः...हृदय विषमिः: सुमुखुः अर्थे वाविष्णुविराष्टिः सन्तवमावाः...‘दिशारसद्वास्तः कटुभुति-आकारसाध्यत्वः' आः: वचयुपर्यः हुम, अस्य जात्मकः।

३. वैरोचणः:—४ ५ सं०—ाङ्कारः: बुद्रारोत: वैरोचणः: शूकस्रमिवध: बोहिव-श्रीमुद्राधरः: रुपसन्वयमावाः...हृदय श्वुतुबिजुतः मुद्रावर्तिः करण्विवर्षिः...‘ओ आः: जिनिनिभुः हुम ध्यान जात्मकः।

४. अमौष्ठ:—४ ५ सं०—उत्तरवले ध्यामसिंहारः (ध्यामवर्णोमोक्षिदिवः बिवस्ववचिनिवस्युद्राधरो समकारसन्वयमावाः वन्ध-कुतु-रूपः)...तित्तिसारसम्मकः: पव-ग्रीतिवुद्धुः: अस्य अनुस्यः: 'ओ आ: प्रजापत्तु हुमिति।'

५. रतनस्मायः:—४ ५ सं०—विकारदले सूर्यमण्डलोपरि आ-कारः: पीतवनो रतनसवभो रतनसवर्तुस्वर्तुस्वराधरो रूद्रनासवभविषुमन्दराः...बस्युः-हुः-लबनायाः...‘ओ आ: रतनसुः हुमः' जात्मकः।

६. व्यज्ञाणीचरः:—४ ५ सं०—व्यज्ञाणीचरः इकारसवम्म...हृदयुः एकुमुः वच-वचविषयाः: मनसिन्धवां कायाविन्धनाः: शरु-विन्दुविजुतः: महावायासम्म।

टिकी १—ध्यानुर्धः: व्यज्ञाणी: आविषुः वा सिंहिः लेह दियुवः वाहिनिनतम्व—

१—वचारसिंहः: १—लोचनः २—मामसोः ४—पाद्यः ५—आर्यातः

६—व्यज्ञाणीचरः सूर्यमण्डला व्यज्ञाणीचरः वा व्यज्ञाणीचरः वा व्यज्ञाणीचरः वा व्यज्ञाणीचरः।

टिकी २—दियुवः वाहिनिनतम्व च १—सामग्रे: २—वचारसिंहः: ३—रतनपाच्याणि: ४—विश्वपाणि: ६—वाहिनिनतम्व सूर्यमण्डला व्यज्ञाणीचरः वा व्यज्ञाणीचरः वा व्यज्ञाणीचरः वा व्यज्ञाणीचरः।
(२७२)

२८२—मानुसंस्कार—२—पित्ताचायी ३—पितृस्वरूप ४—कुंभकन्त ५—कन्तलक्ष्मी ६—विकल्य ७—शास्त्रयोगी ८—सततालक्ष्मी ९—वा० नवरात्र मानुसंस्कार—पितृस्वरूप २—सिद्धांतकाल ३—विद्वान ४—कुंभकन्त ५—कन्तलक्ष्मी ६—विकल्य ७—शास्त्रयोगी ८—सततालक्ष्मी ९—वा० नवरात्र मानुसंस्कार—

गीतम चुंमने:—जॉर्जवायदो ७५ दिमुख शक्ति माणुसंस्कार—पितृस्वरूप २—सिद्धांतकाल ३—विद्वान ४—कुंभकन्त ५—कन्तलक्ष्मी ६—विकल्य ७—शास्त्रयोगी ८—सततालक्ष्मी ९—वा० नवरात्र मानुसंस्कार—

धनोत्तर तरुणे:—सिद्धांतकाल ३—पितृस्वरूप ५—कुंभकन्त ६—कन्तलक्ष्मी ७—विकल्य ८—शास्त्रयोगी ९—सततालक्ष्मी १०—वा० नवरात्र मानुसंस्कार—

प्रयोग विभागीन:—सिद्धांतकाल ३—पितृस्वरूप ५—कुंभकन्त ६—कन्तलक्ष्मी ७—विकल्य ८—शास्त्रयोगी ९—सततालक्ष्मी १०—वा० नवरात्र मानुसंस्कार—

सर्ववस्ते विधान:—मन्त्र: प्रकाश: विधान:—तस्य चुंमने: प्रकाश: ।

अमिताभस्वरूपी:—१. वाहु:—दिमुख झाड़ी में सिद्धांतकाल ३—पितृस्वरूप ५—कुंभकन्त ६—कन्तलक्ष्मी ७—विकल्य ८—शास्त्रयोगी ९—सततालक्ष्मी १०—वा० नवरात्र मानुसंस्कार—

२. वा० नवरात्र मानुसंस्कार—पितृस्वरूप ५—कुंभकन्त ६—कन्तलक्ष्मी ७—विकल्य ८—शास्त्रयोगी ९—सततालक्ष्मी १०—वा० नवरात्र मानुसंस्कार—

अमिताभस्वरूपी:—१. मन्त्र: प्रकाश: प्रकाश: ।

२. मन्त्र: प्रकाश: प्रकाश: ।

३. मन्त्र: प्रकाश: प्रकाश: ।

४. मन्त्र: प्रकाश: प्रकाश: ।
५. वयानज्ञ—वयानज्ञां माध्यमण्डूपर्वं पीतवर्ण पड्वःं मूलभुजां आरूपे-पुरतास्तोतरकारणं कालकुंकुमसंगुंरें दिवंगतावेण खुंग्रबंधणं वामुपालितेर्वर्ये वरसायत:पुनर्पल्लव श्राश्योपविशिष्टव्यायवस्थाविष्टिनं प्रस्तावारं वोऽवस्थावर्तं महाश्राव्यूर्ति पवित्रे ।

६. नामसन्ध्रित—रत्नगोरं पयःध्रोपरं वधवर्ष्युनिवर्णं प्रश्नसमुं रस्तं पवित्रं नीळसं बाणे खुंग्रमृ इत्या निमुळं हस्तानुपद्यवेण वायायों प्रशांच्छपनेपर्यों रल-किरितं द्वारावृक्षाणोत्स्वं गृहविंदुमतारं कुमारं कुमाराभरणसृपिततमालं विभाष्य सदृशार्धाविषयं कुंजकामकर्मणीलितामालं विचिन्तयेतु ।

पञ्चध्यानिवुद्धसमझगतिविश्वेत्—७. वागीस्वर—पञ्चध्यानिवुद्धसमझगतिविश्वेत्।

८. मन्नुपर्व—उक्तकालशत्रुर्वर्तं पञ्चबोरकुमार धर्मस्मृतिमामासमुक्तं प्रशापारिमतामितिनीलोकनांगिरिं सिद्धवं लितवेते सर्वां श्राव्यूर्तिमं अनुवादिते ।

९. मन्नुपच—कुंजकुमारसंसूतिरीलिततमालं ।

सुजड़सशालित्स्वामिवाधरास्त्रकृ ।

खुंग्रबाणमुश्वापनीलोकपरिवहः ।

विशवदलाचनवर्तो वायात्तिहः ।

१०. मन्नुकुमार—मन्नुकुमारं निमुळं पड़भूमं कुंजकुमारं चारखं सिद्धकिरित्यं वनं सत्यवर्ष्युं खुंग्रबाणवर्तं दिवंगतकारणं अनुसारितुपुरुषकलितयुक्तो बाणानामकरणं साग्रांत्यकुमाराभरणसृपिततमालं नागाध्यायमादगोर्वयत्वविष्य तथात्तमालं पुरुषित्न ।

स्वतन्त्राविष्करित—११. अनगणन—बाणकारिततुपुरुषकं रत्नकारकुमाराभरणसृपितरस्तमनुनाम वर्ण-वरतनावलं गुणकलेकं आरुकिततपर्वं बर्षूकारितत्वनुमाणं वायायधिश्वानी-निभेश्वारित्वाभ्यारं श्राव्यूर्तिमहं -स्वर्ष्यूतं वर्षवर्तं श्राव्यूर्तिमहं कारस्थितिमयु बुद्दीसमज्ञकेतु ।

१२. रिखरक—सदुर्दर्शसन्तितिविश्वेतु । काराविशिष्टकिरित्यं विविधयं वतरिणं कुंजकुमारं पञ्चबोरं कुमाराभरणं श्राव्यूर्तिकरं खुंग्रबाणवर्तं वागीस्वरमालामानं चारखं व्यापेत ।

१३. बावारात—स्वर्णं वोऽवस्थावर्तकरितां शादूळ-लुप्ङ्ङितं व्यायामात्रकुलपानिमपपुर्णं नागाध्यायमः ।

द्वीरे नांपुर नांपुर खुंग्रसमसं सौरव्याब्यकरणं रत्नस्वर्णमणोपकारिविशिष्टवार्तानां कुमारसमज्ञकेतु ।

१४. मन्नुष्याः—पञ्चध्यानिवुद्धसमझगतिः ।

माण्डूपर्वं पद्मधूम यवन्त्यन्तर्वर्णं समापितः ।

………………..निमुळं पद्मधूम यवन्त्यन्तर्वर्णं समापितः ।
(२५०)

बोधिसात्व: अवलोकितेश्वर: लोकेश्वरो वा—नस्य पत्थरामहापाणि

१. षड्यां लोकेश्वरः—आरामां लोकेश्वररूपं सच्चारत्मकायं ध्वस्तवर्गं चतुष्पूर्णं बामात: पदचरं दलितं असूम्यं, अपराधं हुलां खुलां सुंदर शान्तिसम्बं ध्वस्तवर्गं।

२. विहनानं—श्वेतं जटामुकुटं त्रिबेदः तरंगविहर्यं भववर्षय्यं ज्योतिः सतिरोगशयं विस्तारितं वामेनात्मानं ध्वस्तवर्गं महाराजानीयं वामेनात्मानं ध्वस्तवर्गं।

३. खसर्पणं—आरामां भवसत्तं ध्वस्तवर्गं हिमकरुणीवर्तितेश्वरं देहसुष्कज्ञानुकुटमं भोजकरुणीवर्तितेश्वरं विवेचनात्मकायं ध्वस्तवर्गं सर्वानुकुटज्ञानुकुटकरुणीवर्तितेश्वरं विवेचनात्मकायं ध्वस्तवर्गं सर्वानुकुटज्ञानुकुटकरुणीवर्तितेश्वरं।

तस्य पूर्वशरणं धक्ककपत्रं शुचनकुमारः। तत्र तारा ध्वस्तवर्गं धक्ककपत्रं शुचनकुमार: धक्ककपत्रं शुचनकुमार:। सर्वानुकुटज्ञानुकुटज्ञानुकुटकरुणीवर्तितेश्वर:।

पतिच्छे भक्तीं हृद्याय उत्तरे। तत्र भक्तिः अचूतः हृद्याय जटाकलापिणी बामेनात्मानं हिमकरुणीवर्तितेश्वरं धक्ककपत्रं शुचनकुमारं शुचनकुमारं शुचनकुमारं।

४. लोकनाथं: पूर्ववतं कुम्भस्य लोकनाथं शान्तिभम।

५. ह्वालाहः: ह्वालाहः।
(२०१)

प्रथमांश्य सिंतः नीतवद्विषं वामसोहितम्।
शशाद्वाद्वतेः गृहन कपालकुटोऩकरसं।
जटातःशब्दान्त सम्मकु सवंस्यगृहणभूषिनम्।
सितारविश्वतिरमां भूगोलसमुदरसं।
प्रसंसुं समेतस्वरूपः व वामस्यम्ब्राह्मणाः
वर्तमं दिल्ल्येपाधिः हिमातिये चात्मात्मिकम्।
तृतीये शारवतं च वामे चापि तथा।
हिमातिये सितपर्यं च तृतीये सत्तमेव च।

(५) पन्नतेवरः—पन्नतेवरानायेवयोविश्वतिरस्मिन्तदरकारामां सविभाष्यते।

(६) पन्नतेवरसामायां भावेतु। सत्वममच्छुनिनां विभूमेकमुखः रक्तसं

(७) पन्नतेवर्गरक्तमेकमुखः जटामुक्तः विभूमेकमुखः सवंस्यसुनिः

(८) हेणिनहीरिवाचनोऽहुः—हेणिनहीरिवाचनोऽहुः भमवखोमायविश्वतिरस्मिन्त

(९) जैतेववाचनः—जैतेववाचनः वर्तमानोऽहुः विभूमेकमुखः जटामुक्तमेकमुखः

(१०) मायागामः—मायागामस्मिन्तदरकारामां सविभाष्यते।
चापरे वंद्याकालसंकल्पवर्णम पमुक्तदेि साईमुङ्मालालाबहुतारोि तप सबवांज्ञ- सुन्दररामाय शहित प्राकालयम् ।

१२. नीलकण्ठः—महानं नीलकण्ठम् उळाचार्यादित्मुक्तम्न् अभितांशोंपञ्चतिंक्रमीति—विरं: ज्ञातं राजसुवरपरिशिवं रुक्मालाबुधमभिं महाशमस्थि महाप्रचारितं नारायणपरिशिवं गायणानं विक्रमादित्याधि निराधारं नीलकण्ठ नीललंकापरिशिवं राजसुवरमहावर्णम्। ेसस्य विभागादि देशावर्णम्।

१३. प्रतिष्ठापितः—विद्यामुक्तिततुस्करम् बहुतं वर्षगाथाकरकरक शुल्कवर्ण पद्ममला वर्गामालाकरक धारणे, नाम प्रयद्युक्तस्निद्धारियं च रतनाधिश्रुयमिति ब्रतसुवराद्विह्रणं जगमुक्तिन ज्ञातं निराधारं चतुर्वपि सबवांज्ञानं श्वेत विभागादि देशावर्णम्।

१४. सुभाषीसोऽपि—मुक्तविषये विमुक्तविषये पलक्षम्: दले मुक्तं: वर्गक्षेत्र्यमालावर्णम्। भामेशु धनुमलाबोधकारणि लक्षतासन: कमूलोपरि वालासिद्धिवतारा-पवारालासनि: परिवृत्: उपरि जैयः।

१५. वचनम्:

उत्तिशतर्वं रक्तवर्ण तु पदमामुक्तस्य तिम्। प्रमुक्तकु मुक्तकर्षः हर्षवर्णपुस्तलोकदिम्।


अभितांशों विभागादि—देवी देवयावम्

१. महावर्णः—नाशामकृतं पद्ममला सबवांज्ञानं दशणमुज्ञाम् लक्ष्मणाभिमत्वादि रतनाधिश्रुयम्।

२. सप्तरिङ्गमुक्तियुाः—रक्तवर्ण महायानम् िनिनां कपीलमुक्तदुरीक विश्वनादस्त्रिंक्रमी देवता वनबहुतरेषैं भूमिभावां नीलं गहप्रजग रहीमालाबुधमभिं: क्रियेन वायुवर्त्यां अद्धनापुस्किर बाध्यवातारीक च महामेहनिन्तं सबवांज्ञानं सकलवनसुरं तत्रजयं गुहोरेषैं।

३. कुलेश्वरः—(१) गुलेश्वरम् भागवतमथिषुक्तश्रृङ्ग्रामस्य ब्रह्माचारण्याणां विभागादि देशावर्णम्।
(२५३)
राजितानायुज्ञोपोषाचित्रकासेतुकां श्रृंगारादरसोऽपेता किल्ला-लक्ष्यापारिपालनस्थानालाभावस्थापनमार्गस्वरूपः मालोकालां श्रीरामपथ्वर्तव्याकल्पनात्मकोपरि रत्नश्यामस्तवस्यां कुञ्जकेरुर-कुण्डलमुखगुल्लकारणविवेकसतानिमित्तानं नीलामलनाभकाराः पीयूषवनातिकुहुपहरां रत्नाल्पककाग्नातिकदलोपवृषिकां भुजलपनागुणातिकहराः मूनालवयमाङ्गलप्रसंगतुरुपीरत्नश्यामलक्षणवृषिकां शुमारविकल्पककेशुरुपी शुमारवृषिकां लखव्यान्त्वशिरवृषिकां कवादाच्याच्यां भावदेवाः।

(२) तारोजुगः—रत्नवण रत्नपपुन्नासनां रत्नपदांशुकोकोरियां रत्नभ्रमवलयां रत्नालौंकरेरिहरिताः चतुर्वीती सये भवप्रकाश्य निहिते समापूर्तितार्यं सये रत्नापारं वितीये रत्नालौंकरेराम अभितात्वताल्यामुक्तां दुकुलपवस्थंगुल्लाविवेकारुझस्थलस्थित-सपनीकामदेवोपतिरि श्रृंगारश्यामनित्रात्मकधारिणी नयेप्रत्येकार्यांकिनीकां ह्यातुकिलकान्तां भावदेवोऽभावताः।

(३) उद्ययालकु—निर्ध्वमवाली स्त्रयोत्तमवेंद्रां पवृष्टपरिवारोरां वपारां मुनालवासालुक्तनिराम अक्षेलारे पन्नासनहारमां ईंकुम्बा-कल्पाल्यार्यां ललितज्ञाः चौकोऽकिलपल्लकाकेशुरुमेवासानुपरकासुपायाः अध्यात्ममानिनातानां चालालवयं वर्णाणीरेण्यां पितामहानामकां अभितात्वात्मकुकां चतुर्वीतिहुमेश्वरातिकुहुपहरारूपितरकतुकूषमुखुर्गारानं वर्णाणीरेण्यां शुमारविकल्पककेशुरुपी शुमारवृषिकां विचित्राच्याः।

(४) अभ्युब्धः—कुकुस्तपां भवादेवताः अभ्युब्धां रत्नवण रत्नालौंकरेरमानं रत्नालर्वं रत्नालौंकरेरमानं वचारियुक्तिनिवारण दुकुलपवस्थानिभाशिकां प्रयथकर्षणेन नैलीकालवासाधरार्यां अविश्वास्तददलिताः अक्षेलारे अठारूपितरकतुकूकां वर्णाणीरेण्यां शुमारविकल्पककेशुरुपी शुमारवृषिकां विचित्राच्याः।

४. भुजुकः—चतुर्वीति केलूकुं तितीयत्र निरीक्षण नवयोगन वरदास्तुकल्लक्षणार्यं विशिष्टकामकण्ठकुकांकर्मात्मको अभितात्वात्मकिता प्रयथकर्षणां भवादेवताः भावतः।

५. भासितविवरेत्—महानिरविवरे चतुर्वीति नवयोगन रत्नालौंकरेराम अवस्थास्तुकल्लक्षणार्यं वर्णाणीरेण्यां वर्णाणीरेण्यां शुमारविकल्पककेशुरुपी शुमारवृषिकां विचित्राच्याः।

अध्यायान्वितविवेच्येताः—

१. चण्द्ररोपः—श्रीचण्ड्ररोपशाः भगवन्तस्माधिकारणात्मनेिकेशुरुपी शुमारविकल्पककेशुरुपी शुमारवृषिकां विचित्राच्याः।
( २६४ )

दिनें केकारां वंद्राविकाराल्महापोरबबनरय रतमोलिन दंप्रानिपिडितार्थं मुणद्माला-विरक्षमाररतसुमुखीय दशिणघं खड़गघं तुजनीवाद्वहिद्वयमहरं तितसंनोजिकोविं
व्याधिर्चार्मिततवन नारायनविहिततभरणं सूखिलतम्भारणं मीयुपुत्रविहितशालिं घुलर्चार्मिततवन बितिस्त्या...अोयोयमुक्तिं ध्ययातु।

२. हेस्कः
शघवमुहप्यः नरचर्मसुबाससम।
(i) फ्रीमुः
भमोडःसितागां च स्फूर्दचं च दशिणगम।
चलपताकादवां वामें रसकरोकटम।
शतात्तुमुण्डालाभिः कृत्तहारसनीरम।
ईघुष्ठुकारालस्य स्रकतेन विजातिनाम।
पिज्जोयकेवलस्यमुप्यकुं कर्णयुक्तम।
अश्वाधारणीयों न दिः चितरः वच्चवपालकम।
धुङ्गादायिणं ध्ययातु अणायानविनारणम।

(ii) शकतपालिक्ष्तः
दंप्रोल्कवमद्ग्रीमुण्डलाताम्बिपितम।
बभवायणं महामांस श्रीहेच्च नमायंगो।

३. उदकपालः—हमायिरो धीरस्ंश्चाकः नीलवर्णो महावुः। अस्वाधार-णमुहप्यः नुव्यस्वमालिकिष्ठिनं मुकुटं अलोकयाेरिंगमु एकवाङ्चं जलमूः च
वामें खड़गपालं दशिणं कल्लुदंकरं प्रजाविदितं, वामे चित्रेष्णां मला चषम
कुलकेशी सब्जम्बरहिता देवीं चुव्वली मुहुः। एवमु आतमां ध्ययाता...।

४. वस्तुकः
लघुद्वं क्वावासां चन्द्रां मूर्यभं घारेम्।

(i) सम्बरः
पण्युदा मुणद्मालां च विशवाजी नितोचवः।
आलीहपादविवाकरो विलासविविधानी।
समेतं कालाद्विनाबो व्याकरणमभुव।
वास्यपीतं भुवं वच्चवायवालितेः।
बिरोक्तो वच्चवाराही वच्चवायकु रंगकामलमु।
खेत्राभुषणेकता दितयां मूलद्विगुरी।
पञ्चमुरा मुकोकेशी विशवाजान्तो क्वादश्री।

(ii) सप्ताहः
वशपुरं मिसुमुं व्यंचं साब्जल्लणितितम।
व्यङ्जनाशीतितंसुकमुं अलकायुदं भ्रम्मु।
वच्चवायसामपणं नरचर्मसिंहारिणम्।
वामें कपालकादवाजिष्ठिणं दशिणें करे।
कपालमालामुकुटं विशवायजास्वरम्।
वर्ध्मयुक्तं चैव पण्युददेहसुर्यम।
नीलपीतहस्तिनकारं व्याधिर्चार्मितान।
आलीहकान्तसुवंस्थमृतकालात्तिकम्।
यथा नायस्य तथा वच्चवाराहार्षिः भुवाधिवः।
देवीं जातु समावेशं परमानन्दसिंहुः।
हेस्की अर्थमृत्तिका द्वितीया वच्चमेत्वी।
(२५४)

तुम्हारा घोरता च चतुर्थी वचनास्तरी।

पञ्चमो वचनभोजी चंद्रशी स्वादु व्यवस्थकनी।

नीला पीता रक्त हुरिता बुधा सिता देव्यः।

मुनि-पेयके पवित्रोद्धर बिनेवर्षच दिगम्बरः।

रणविषमवचनः च हुरसेतरकर्दः।

दशाना नरममणि प्रेतसूवंपरि सिवता।

कपालमालमकुटा आलोकसनधिता।

वद्यरमवा सन्ध्या देव्यः सवर्या यथाखचम्ब।

सहभागांव्रे देव्यं चतुरुपेक्षौ दम्मुः।

अंध्रे सप्त तथा देरी चतस्रो दिसु चापरः।

पूवःद्वे वचनाकिन्नी नीलवणः नीलपतितसहरुतवन्तः वचनपाललभावः द्वाराधिनेवमुः।

दशिगंद्वे रत्नाकिन्नी पीतलसहरुतवन्तः रत्नच्छारितिकूलप्रकाशनिविद्वाराधिनेवमुः।

परिवर्तन्त्वे पद्माकिन्नी सितवणः सतिनीलसहरुतवन्तः विश्वकमलवरकपालचारप्रमृः।

उत्तरद्वे विवाहाकिन्नी हरितवणः हरितपतितसहरुतवन्तः नीलव्याकालसहस्तराभम्यः।

५. इसम्योः—आयंहयंका विशमणु उपमनिन्योः नीलपतितसहरुतवन्तः

तरखड़ सर्पामरणः लक्षितोपकारप्रचणः रक्तच्छारितिकूलप्रकाशनिविद्वाराधिनेवमुः।

विश्वकमलवरकपालचारप्रमृः विश्वदलवमलुक्तः प्राम्यमित्वाद्वमलुक्तः।

६. यथा—(१) द्वाराधिनेवमुः—आयंहयंका विशमणु उपमनिन्योः

रक्तच्छारितिकूलप्रकाशनिविद्वाराधिनेवमुः नागामरणः विशमणु उपमनिन्योः

विश्वकमलवरकपालचारप्रमृः प्राम्यमित्वाद्वमलुक्तः।

भवति च द्रिष्टं विद्यनायामलकालप्रदत्तं

मदविवाहां स्वव्याहारचृतमणीका महसुभवत ।

समुद्रयो विश्वविद्यवावारवर्षवातस्मथमुः।

(२) कृत्यमार्यः—

कोष्ठविहिकापतः मयस्व शुकलाहेतः।

कोष्ठपरकर विद्यवतः विश्वविद्यविस्मितः।

स्वामिविद्यावावारवर्षवातस्मथमुः।

कोष्ठविहिकापतः—पिंजूरमामस्कृतः।

फणिरवृः विद्यवतः मुयालवविस्मितः।

मुयालवविस्मितः मयस्व वायुमामस्कृतः।

व. यथा—प्राय्यकयालपदयानां एकमृतिल्पिनी वालवणः

निरक्षणकरे वार्षिकानि

दाननीलवणः वामकः

जरीपांश्च हुः

यथा

एवम्युग्म्य स्वामियारः विश्वविद्यवावारवर्षवातस्मथमुः।

सूर्यस्य महिशसरः मावेद्यः।
७. अं. जम्मू—जम्मूलं निमुळं श्रृंगुमुळं अकोमधतामुकृतिं दिस्तणिमःसू: मातु-
तुक्कां तुकावाणाबं प्रथमवारे मुळजेक्षू बानागावक्षिल्पक्षालिंकृतमथवास्मां ज्यायं ।
वचारस्निलकामुङ कत्याशमाता सिग्ध्यां ।

८. उच्चफाळजम्मू—वामानं भाग्यं उच्छुं पञ्चद्रवंकुमारकृति वर्षके निवासपर्यं चन्द्रोपरि वर्षकालमिश्रितं रत्नमुक्तिं मुक्तदलमुक्तिं निवारस्निलकामुङ लतां दिभेन चरणेन चरणां वामानस्वस्त्तमृत रत्नमुक्तिं निपरालारकृति नामकुत्तिं वनिर्देशादरकामकरे स्वरभुवनालक्षणग्रंथम् पुंङचुङ्काला करारवर्तनं रत्नादूतं तथाचे स्वपुरंकृतीलिंगि पिंची-
वर्षकेषां शूपवंदुतीलीककोममुक्तिनिरविशिष्टतं ।

अकोमधतामुं ता: देशवर्षके ।

(३६६)

१. महाराणा

(१) साठ माहो ।

प्रायोलोपां वरोः मुद्यावपालनमिताम ।
खल्लम्बोदरां भीमं नोलीणराजिताम ॥
अमरांकुमा विवर्या भोगालसामसुराम ॥
सूचावर्ति वालां नागास्तकस्तमृताम् ॥
रत्नधाबुङ्कर्णवेच व्याख्येम्माणूङ्कर्णवेच ॥
नवयोवनसम्मां फल्च्छमुक्तिनिमिताम ॥
लतिज्ञां महाभीमां संप्रस्तोक्तभीणाम् ॥
खृष्टकृतां वधे वालातिरिवालायाम ॥
पिंचीवृक्षकां व्यावहार मौलाकोममुक्तिपान ॥
प्रायोलोपां वरोः मुद्यावपालनमिताम ।
खर्ची लम्बोदरां भीमं व्याख्येम्माणूङ्कर्णवेच ॥
नवयोवनसम्मां फल्च्छमुक्तिनिमिताम ॥
चजुङ्कां वरोः लोलिज्ञां महाभीमां व्यवहार ॥
खृष्टकृतां समायुक्तां स्वयंवरभुवं याम ॥
कालोनरम्यसंप्रस्तोक्तभीणानुवाचिताम ॥
पिंचीवृक्षकां व्यावहार मौलाकोममुक्तिपान ॥
नवयोवनसम्मां फल्च्छमुक्तिनिमिताम ॥
लतिज्ञां महाभीमां संप्रस्तोक्तभीणाम् ॥
खृष्टकृतां वधे वालातिरिवालायाम ॥
पिंचीवृक्षकां व्यावहार मौलाकोममुक्तिपान ॥

(२) तार साठ।

नवयोवनसम्मां फल्च्छमुक्तिनिमिताम ॥
लतिज्ञां महाभीमां संप्रस्तोक्तभीणाम् ॥
खृष्टकृतां वधे वालातिरिवालायाम ॥
पिंचीवृक्षकां व्यावहार मौलाकोममुक्तिपान ॥

२. अं—हार्दिकू—हार्दिकूरूपं सवर्शुलाः चुटुङ्कांमेकुमुळा जटामुकृतिनां
सुक्तसमृतां वितरणालक्ष्मा सरूपितां सुखलस्त्रीलिंगिनां अपरिवर्मिनां
भीमां बादलविभक्तियां वितरणात्मी श्वराण निवलिंगिकां विवर्मिनां
संस्कारमेकां सवर्शुलाः श्रृंगुमुळा प्रसंस्कारमेकां सवर्शुलाः
( ૨૭૭ )

ફકવયાં સ્વીકારવામણ દિવાલિત: પંઝાં સ્વચ્છયાવસાભારતણું કુમારી લંકાધ્યાનો મહત્વાનુષંગ અથવા પ્રયોગકાલમાં હેયા: ...........

૩. એકજગત- ક્રમવાર: મતા- માંગી આધારભૂતતા: કટલી.

(i) સામાયિક

એકવારન: વિનેદારા વિશેષજ્ઞ વિશેષજ્ઞો પ્રવૃત્તિ સર્વાધિકારક મહાનગરી સર્વલોકપદ્ધતિ સર્વસમુદ્રચાર મહાનગરી સર્વલોકપદ્ધતિ સર્વસમુદ્રચાર મહાનગરી સર્વલોકપદ્ધતિ સર્વસમુદ્રચાર મહાનગરી સર્વલોકપદ્ધતિ સર્વસમુદ્રચાર મહાનગરી સર્વલોકપદ્ધતિ સર્વસમુદ્રચાર મહાનગરી સર્વલોકપદ્ધતિ 

(ii) વિશ્વલાંખલાકપદ્ધતિ-દરદાલુમાં મહાનગરી વર્ષાતમક પછી વિશ્વલાંખલાકપદ્ધતિ-દરદાલુમાં મહાનગરી વર્ષાતમક પછી વિશ્વલાંખલાકપદ્ધતિ-દરદાલુમાં મહાનગરી વર્ષાતમક પછી વિશ્વલાંખલાકપદ્ધતિ-દરદાલુમાં મહાનગરી વર્ષાતમક પછી વિશ્વલાંખલાકપદ્ધતિ-દરદાલુમાં મહાનગરી વર્ષાતમક 

૪. પદ્ધતિ- માનદી પનેરણી, વિસ્તૃત પદ્ધતિઓ વહેલાગણી વિસ્તૃત પનેરણી વહેલાગણી વિસ્તૃત પનેરણી વહેલાગણી વિસ્તૃત પનેરણી વહેલાગણી 

૫. રેખાપદ્ધતિ- રેખાપદ્ધતિ રેખાપદ્ધતિ રેખાપદ્ધતિ રેખાપદ્ધતિ 

૬. ભારતી ભારતી ભારતી ભારતી 

૭. મદાને મદાને મદાને
५. महात्माजी — महामायजी कुण्या पहुँचूनेसारखा तपस्याच्या अवरोधसाठी रक्षकांनी अवरोधाकाभ्यांसाठी सामर्थ्यांसाठी व्यायामात जीवनाच्या दृष्टिकोणात ठरूनेच अतिशय उद्योगी समाजावरून रमणीय उपलब्धींचा निर्माण करून

६. व्यायामजी — व्यायामजी कुण्या तपस्यात चतुमूळ जा तपस्यामध्ये दशकांना निर्माणाची अवधारणा राहेरी दृष्टिकोणांच्या साबितीत व्यायामात जीवनात विरुद्धात जीवनाची रबरता या तपस्याने तपस्यात

७. व्यायामजी — व्यायामजी कुण्या तपस्यात चतुमूळ जा तपस्यामध्ये दशकांना निर्माणाची अवधारणा राहेरी दृष्टिकोणांच्या साबितीत व्यायामात जीवनात विरुद्धात जीवनाची रबरता या तपस्याने तपस्यात

८. व्यायामजी — व्यायामजी कुण्या तपस्यात चतुमूळ जा तपस्यामध्ये दशकांना निर्माणाची अवधारणा राहेरी दृष्टिकोणांच्या साबितीत व्यायामात जीवनात विरुद्धात जीवनाची रबरता या तपस्याने तपस्यात
३. सिलातप्पादराजिता—सिलातप्पादराजिता भगवती निम्नलिखित पद्मचुँा प्रतिमयुः 

४. महाराजार्जनी—महाराजार्जनी भाषाम्य यथात्; मुख्यमेकुमुः पद्मचुँा 

५. वक्तव्यार्धी—वक्तव्यार्धी दार्शनिकमुस्य धिनुका 

अमोहसिद्धार्थविवेच्—देवा एव

२. वक्तव्यार्धी दार्शनिकमुस्य धिनुका 

३. वक्तव्यार्धी दार्शनिकमुस्य धिनुका विद्युत्स्यमकर्मस्वकर्म 

४. वक्तव्यार्धी दार्शनिकमुस्य धिनुका विद्युत्स्यमकर्मस्वकर्म 

५. वक्तव्यार्धी दार्शनिकमुस्य धिनुका विद्युत्स्यमकर्मस्वकर्म 

६. महाराजार्जनी—महाराजार्जनी भाषाम्य यथात्; मुख्यमेकुमुः पद्मचुँा 

७. वक्तव्यार्धी दार्शनिकमुस्य धिनुका विद्युत्स्यमकर्मस्वकर्म 

८. महाराजार्जनी—महाराजार्जनी भाषाम्य यथात्; मुख्यमेकुमुः पद्मचुँा 

९. वक्तव्यार्धी दार्शनिकमुस्य धिनुका विद्युत्स्यमकर्मस्वकर्म 

१०. वक्तव्यार्धी दार्शनिकमुस्य धिनुका विद्युत्स्यमकर्मस्वकर्म
(२९०)

रत्नसम्भवाविभविश्व

देवी—जम्भल: उद्भुत, दच्छमणालस्वः। देवी—प्राप्

१. महाप्रतिष्ठान—प्रतिष्ठान सुप्रसिद्धीनिहृतस्य स्तुतयुक्तरत्नतुलस्य जी निमेना—

मद्यमविशा लिखितानुमुखे: द्वाराच्छिन्नोविवचारार्थिणी वाभमुखे: पाण्डपञ्चायथाचारिणी

पञ्चचतुर्दशने ललितारोपिष्ठाना नामार्थारणविभूषणिः विभाष्य।

२. भूरुपारण—रीत्वं-कायपरिणाताहि सुप्रसिद्धार्थीं सीतापन्नावर्तकार्यात्मात्स्य दश्यन्ते

सम्यक्रीणान्तिन्युवलक्षणसाध तिरिणो बरदायु अनेकस्थितीयनिर्विताः विश्ववधाशा-

सन्तानाः रत्नसम्भवाविभुविष्योत्तमः।

पञ्चचन्द्रानिविविश्वविश्व देवी देव्यश—

१. जम्भल: पूर्वबंधुत।

२. अ. महाकाल—धीरभक्तारत्नमकारस्य सुमुखमुखवृत्तीं कृत्यवर्त्य विनयमन महाराजाः कतु-

कपालधारितिविविशावामुखे सुव्यवस्थापन्त इटोध्विनिः लक्षेयंगति पञ्चचतुर्दशने देवता-

भीमस्वरूपाकारमुखोपारणीमेवादि खंडःण्व खंडुंधिपुरुपालस्यां लटिट्टिन्त नियमयाः।

ब. भूरुपारणमहाकाल:—अलसां भगवत्त भोखमुखस्याकारमुखे भावयेतु अष्टबद्धमाः

चतुरविभविनिः बचितर्वर्त्य बंप्रारम्भाः दशितकारक्षितिवर्णयज्ञवृत्तीं कुशिते चत्वारिणात्मकर्तमत्तराना योगेन

दाननां कृपायम्य भुजाश्रीलोकेभीमा दीनोऽदोवी-होमी-सृतिमुखे महारािर्विनिरकायान्य

पञ्चचतुर्दशनान्तिः नरसुपालसाधारण महाबध्यात्रमुः।

१. वचनार्थे

मातुरुमध्यश्च तारेवेभि निर्पायेत दीनोऽदोवी

अष्टबाहुः चतुर्विभविन्त्य स्वर्तव्यक्तिवृत्तिताः।

कनकवर्णिनां मिष्ठां कुमारितवश्योवश्यामः।

पञ्चचतुर्दशस्य विभुषणां चतुर्विभविनेकालम्।

तदलोकान्तविभवाणाः सर्वत्रस्मारामवषामाः।

विश्वविवशासीनाः रत्नरामविभववषामाः।

वचनाशालक्षणाः स्वर्तव्यक्तिवृत्तिताः।

वज्राय व्यक्तिवश्योनां वाचयेद्य स्वनवषामाः।

पुरब्धोऽदोवी तु सर्वस्मारामवषामाः।

अवकारावरिष्यां घुपामकसुकुलमाः।

हिमाण्यकारकाभं स श्रीवश्यमणीपिताः।

दिम्बोऽदोवी तु कृत्यवर्त्य मुखप्रयोगम्।

पुष्पाखाकरकाभं स्वर्तव्यक्तिवृत्तिताः।

प्रक्षेर्वाही पारस्मारामवषामाः।

पीतवर्णां महामुखां चन्तककुलामुः।
(२९१)

उतरे गम्भीराः सु गम्भीरकायकुलाम्।।
रक्तवर्णिनां लेविः भावियेद गार्भमण्डले।।
हारावलालसतो व्यायामकुंतियादि प्रभेदत्।।

पूर्वव्रतार्वेव वचारं कुःकर्षितवर्णां हिमुज्वा वचारं कुःकर्षितवर्णां विकर्षितवर्णां कुःकर्षितवर्णां वचारं कुःकर्षितवर्णां। दलितव्रतार्वेव पीतवर्णां विकर्षितवर्णमेकुःकर्षितवर्णां हिमुज्वा वचारं कुःकर्षितवर्णां। परिवर्तनार्वेव बचारर्वेव रक्तवर्णां हिमुज्वा विकर्षितवर्णां बचारर्वेव रक्तवर्णां। उद्योगार्वेव वचारं शंकाः शेषवर्णामु पवकर्षितवर्णां हिमुज्वा विकर्षितवर्णां बचारर्वेव रक्तवर्णां।।

२. प्रजापारमित पूर्ववर्तमानाः
३. मायाजालेक्सकूसुमला कृष्णकूसुमलाः

४. चितार्व—तासामारात्मो तु हुता वान व बस्तिताधीयात्मकाठीताः नाना लक्षणाः मुख्यस्तो वानारोषेत्वाणां दत्तानुष्ठुति चित्रात्मकतां तस्योत्तराय सर्वस्तवान्नामे चित्रात्मकतां परिपूर्णताः वानारोषेत्वाणाम कामोकालस्वरूपे विकृतप्रभा चायात्। तथा दक्षिणार्वेव मारीचिकीं पीतां चन्द्रसात्मो नीलायांहरि हिमुज्वा वामन रक्तारोकलस्वरूपाः दक्षिणे सितारामर्वेव रक्तारोकलस्वरूपाः बामार्वेव महामायुरीं निवक्षुग्यामां हिमुज्वा वामन च मधुरपिक्षार्वेव दक्षिणे चामरायाः च विचित्रस्ये।

चन्द्रध्वर्णिनुवधांविभोवेषु—वज्रतारैकमान्म
वज्रस्तवार्भविःवियोऽस्—१. जम्मालः

२. जग्या च—आयध्युत्त्वां सरचनानभामेकुलाः
चन्द्रध्वर्णीं वर्धविभावोज्जलाः पवासान्नाः

पण्ड्ररामण्डलीयांसु देवतामाः

१. महाप्रतिद्वारा
२. महासाहिप्रभाती
३. महामायुरी
४. महामायुरी
५. महसिनतीति वेदीनामेव परिणामनम् लगाण पूर्ववर्तमानाः

तारा:

सामान्याः—हर्षिताः; चुलस्वायत्व। विकृतप्रभा—हर्षिताः, शुक्लाः, दिक्षिताः, नीलाः, रक्ताः चेति तत पीतता यथा—

हेम्वाणाः महापारां तारावदेवीं महाभद्रं सुन्दराः सुषुंदराः सुवृद्धिमय्याः सुवृद्धिमय्याः सुवृद्धिमय्याः सुवृद्धिमय्याः।

स्वर्णदेवता:

१. गणपति—गणपति गणाति रक्तवर्ण गदामकूटिः रीरिः सर्वमिथांतिः

( २९९ )

५. नामांसपीत:—एकक्रुः: शेतवर्यः: धान्यनव: स्वेरानन: जटामुकुटार: नाना-
लक्ष्मीलक्ष: पश्युवर्दङ्गुक्त: प्रथमाभ्यां स्वेदनावीर्यां हुष्यापदेवे अब्यमुरामवयः,
द्रामां नुक्कुटोपरि हिताभ्यामिन्द्रो: वातुद्वियेन विजषयोपः खंडः: सधूवामचुः
भू जामां तर्थवामुः: सध्यवामस्वामीभ्यां पात्रस्थामुतुपुस्तिः पद्धत्वयामां
सप्ताध्यामसुः: वातुद्वियेन सध्यवष्टमः द्वारां: कमलोपरि चालान:।

स्वतन्त्र देव्यवर्च

१. सरस्वती—धार्शायरस्ती—भागवती महासरस्तीमुणिभिचिन्तयेतु: शरविन्युर्जारकारां
सितकमलोपरि चन्द्रमणल्स्यं दिव्यकपणें वर्दू वामेन स्वालसितस्तरिओऽस्मे वृष्णीमाति-
कल्यांवर्षेषु शिवतन्त्रदक्षुनुसरस्वरां सुधाराजपुर्योमिन्द्रणं नानारत्नलक्षार्वोः
द्वारवर्षांहेतु नुक्तुमकुलवदनरोढळोतु: स्कृददलवगस्वत्वह्वास्वीमितोऽक्षणयः।

२. अपरिजया—अपरिजया पीता द्रृष्णिकमुखी नानारत्नोपोकयम् गणपतिसमाकार्त्ता चेतादातायानिधिजनक्षरां मूर्तिपतनारजनीकुदवसिष्टतावासुः अतिभव्यक्तराज
करारोत्रमूः: अस्वामार्फिनोः: श्रवाहितुकुण्डेति देवातपायारित्युपचितः चेतिः।

३. वज्रगणवारी—वज्रगणावारी क्षणां पशुमुः द्राक्षा बुधवासु अवश्यप्रज्ञालेकी प्रत्याली-
षया अेछालकालवदना प्रतिमेण जीनेऽत्रा दिव्यकपपुरुः पुष्यायकं वधवचन्दराष्ट्राः
विलुप्तवाणाकारिः। बामप्रमुः पुष्यायकं द्रोहवान घुस्याः: परशुपायादर्भविः। प्रभमुः खण्णा,
अपराणां मृत्युदिनः पवचारांतः विस्तपपुसूचिसिः चेतिः।

४. भार्यापनी—भार्यापनी वयथ्योपिनी तवहस्तब्रह्मकारिणां पीतवर्षां वायमेव
स्वामार्फिनितस्यमदकालमहस्तिकायां दिव्यस्वैविन्युविन्युवामवाठ स्मृतिविन्युवमोहः
अर्थोनितविन्यवाटम् बासपुर्यां प्रतारितविन्यवायां शह कुक्तिविन्यायां चार्वयतः।
क्षणापिनिलीतामुस्वराचरण समुखे पुरविषादै, अपरे उमविः: पार्वतियोपिनीविन्युवे विश्वादित
इति भाितिः। बामालाऴिजनायो: ज्यामांवशस्वर्णीपीतप्रज्ञालेकी पार्वतियह
स्वामार्फिनितविन्यवाति दिव्यस्वैविन्युविन्यवाति प्रतारितविन्युविन्यवामाति
समीरसेतारामुः सुखक्रीयो भावयतेः। उमविः: पार्वतियो: उमविः: योगियो: स्मृते वातारिको
अतिसयकृत्वा दमावानां भावयते।

५. गृहमारुका—गृहमारुका विनुस्न्यवेत्तितात्तात्त्वा पद्मुः, दलेच्येचुष्यचुः-वचः
दः। बामेचमलचमल: समाप्त: चेतिः।

६. गणपतिप्रदा—एकुखु: हि:भुः वर्दा अभयं नृत्यायान।

७. वज्रविदारिणी—वज्रविदारिणी पशुभुवाः दलमुः, दलेच्येचुष्यचुः-वचः, दलेच्येचुष्यचुः-
वचमुः, बामेच्येचमलचमल: अभमन्यु: प्रतारितायान।

समान्तोऽसमानात:।

समान्त प्रतिमा-लक्षणम्
विषयानुक्रमणिका

विषया: (तृतीयखण्डस्य) पृष्ठांकः

1. चिन्तनविद्या  २९६
2. चिन्तोत्सव:  २९७
3. चिन्तन नूतन गीताय  
4. पड़ो सिंह  २९८
5. चिन्तनार्गिरिणी  २९८-२९९
6. चिन्तोत्सव: विषयावली: वा  २९९-३०१
7. चिन्तामणि  ३०१
8. नृत्यव्याप्ति चिन्तामणि  ३०२-४
9. चिन्तनकर्म  ३०५-६
10. चिन्तनकर्म  ३०६
11. चिन्तनकर्म देवादिनां दयोप्रमाणादिः- 
   अ. चिन्तनकर्म  ३०७
   ब. हृदयादि-पन्तिकुलम-स्त्रीवाक्यम्  ३०७-१०
   स. चित्रकर्मम् सूर्यवस्य-प्रमाणम्  ३०७-१०
   य. चित्रकर्मम् सूर्यवस्य-मानव-स्त्रीवाक्यम्  ३११
   र. तेनेव सामाजिकनवणम्  ३१२-१२
   ल. चित्रकर्मिणी देवतादेवायुवर्णनम्  ३१२-१३
12. नानावर्णा: गुप्तकार्किरणार: दृढ्यात्मकानिर्माणकाय- 
   अयोध्यमंत्रित्वकर्माणि सदेशः  ३१३-१६
13. विवेक देवनूपितानंतर्विवेकद्वारानां स्तरांविद्यामानों निर्माण- 
   देवनूपितानंतर्विवेकद्वारानां स्तरांविद्यामानों निर्माण- 
   देवनूपितानंतर्विवेकद्वारानां स्तरांविद्यामानों निर्माण- 
   देवनूपितानंतर्विवेकद्वारानां स्तरांविद्यामानों निर्माण- 
   मन्दिराल्प्विचारनिर्माणाय राष्ट्रियन्यात्मकम्  ३१६-२१
14. वशेष-लक्षणम्  ३२१-२२
15. चित्रलीला  ३२२
16. चित्रलीला-विवे:  ३२२
17. अ. बहुचतावधिः:  ३२३
18. चिन्तनकर्मम्पति:  ३२३-२५
19. काल्पनिकान्तम्  ३२५-२७
20. चित्रकर्मिणी वर्णमेकः-मुख्यगतिः श्रीवालम्  ३२७-३१
21. चिन्तन नूतन गीताय  ३३१-३१
22. चित्रलीला  ३३१-३२
23. विषयाणि  ३३२
Canons of Painting
विच्छेदने

(१) विच्छेदने
कलामां प्रवरं चिंतं युग्मकामांसं संस्कारम्
मञ्जुष्यं प्रथमं चेतनमुः यह प्रतिसिद्धम् ॥
यथा सुमेहः प्रवरो नागाना यथाकथा
गाहः प्रथानः ॥
यथा नराणं प्रवरः दशीवा—
स्तथा कलामांसं संस्कारम् क्रिया

(२) सूर्य ३२
‘चिंतं हि सर्वविद्यानां मुख लोकस्य च प्राप्तम्
चिन्तमूलोऽफवं सर्वं ज्ञानं सचारावर्तम्
श्रवणं ज्ञातं ज्ञेयं सुवर्णवन्दी च मेधिनी
चिन्तमूलोऽफवं सर्वं जगत्यावर्तज्ञालम् ॥
वृक्षमुखमलावल्लाघूः—घुडग्नापुरराजः
सर्वं चिन्तोऽफवं वल्ल भूवरा दोषपारागः
चतुर्दशीवितक्षणम् जीवंगोतिनिर्देशतः ॥
चिन्तमूलोऽफवं सर्वं संगार्दीपारागः
स्वेतवस्तीपीतक्षणम् वर्णं वै चिन्तोऽफवं
तानो च न नक्षेत्रादिद चिन्तनमूलप्राप्तसम् ॥
भगवनु महरथरथ पवयलीवं परार्थम्
आसवं च सर्वमिंद्र श्रवणेऽसुसुधान्तमाम
पश्यन्ति भावप्रसैव जहे चण्डमसं यथा
लब्धितमयं सर्वं पर्यन्त ब्रह्मविनः ॥
विद्वन्त विश्रवातत्रस्ता लनान्यान्तरम् सम्भवेतु
आविच्छिन्तमयं सर्वं पश्यन्ति ब्रह्मचर्या ॥
विद्वशतेर्थसंगरं संसारे मृदिकोऽफवं
चिन्तनभिमं सर्वं दिनं रामवस्तीवै च
निषिद्धस्तं च पलं घटोइ यामः पश्चात् एव च
साज्वं भ्रूतप्रवं दल: संबुवार्तिकः ॥
चिन्तनभिमं सर्वं संस्तसधुषायद्विकम्
कल्पाविकोऽफवं सर्वं सुधार्थां सर्वनमाणाम
ब्रह्मचारिनां सुषुल्मपूर्तिः निहितार्थिता तथा
लेभं चिन्तनभिमं क्रिया नामालं चिन्तनमिनामाम ॥
( २९७ )

ब्रह्माण्यादिविगणा: सर्वं तदृश: पित्रमहायम:।
आत्मा चात्मस्थ्रवर्णेण चित्रावतु सून्दरिक्रमणी।।
आत्मस्तविन्दर्व पश्येदु दृश्यमानं चरावर्म:।
चिन्तावतरे भावं च विनानुमबवर्णवर्म:।।
आत्मां च चित्रं पश्येदु यद्यप्य जलचन्द्रमा:।।
तद्विजन्तमयं सर्वं चितविप्रवतमयं परम:।।
ऊँवृजुतमयं: शाश्वं वृजुं चित्रमयं तथा।।
चितविद्याचालयं चैव चन्द्राकेचवनारस्मकं।।
सूर्यपीठोपवया शकितं संलग्ना ब्रह्मार्गश्च।।
लीलामना चन्द्रमये चिताक्तु सृष्टिक्रमणी।।
चिन्तावतारहरुं तु कृपितं च परातुरस्म।।
यतस्तु वर्जिते चिन्ते जगत्यावरजन्मम:।।
देवं देवी श्रीव: शकित: शयां व यथवर्षजरस्म।।
चित्रयुपिन्दं श्रेयं श्रीमये च श्रीकम:।।
कृपो चजें जर्जं कृपे विविध्यापूतस्तम।।
तद्विचित्रमयं विश्व चित्रं चित्रं विश्वे तदेव च।।
अत: पर प्रवद्यायिते चित्रं निर्मात्व:।।
उर्वरीं सुजतं: पूर्वं चित्रसूत्रवत्तूमतस्म।।
नारायणेन मुनिना लोकान्ते हितकामग्या।।
प्राप्तानां वाकतारं देवस्तृंपी महामुनि:।।
सहकारसं गृहुं उथ्यं चके बर्तियवम:।।
विग्वीण सा ततो जाता रूपयुक्ता विरावरा:।।
यथा उपास्वा वैकित्यम्: सर्वं जयुमता देवयोगविश्व।।
एवं महामुनि: ततः चित्रं क्षणसृजुमतं।।
प्राध्यामास स तदा विश्वक्रमणमन्यूतम:।।
यथा नूतन तदा चित्रं चैलोकयातुपूर्वः स्मृतं।।
दुन्दक्षर तथा भावं अकोपज्ञानं सर्वव:।।
करावले ये महामुने पूर्वकोटा गुप्तसतम:।।
त एवं चित्रं चित्रं नूतन चित्रं चित्रं मर्मं सतम:।।
नूतनेन प्रमाणेन चित्रव्यक्तं तन्त्रव्यक्तमात्: श्रेयु:।।
देवताधृतिनिवीणे कथयस्व समाप्त:।।
पवस्त्रभीमात्र नितं शास्त्रस्ताक्तिः विन्धैः।।
चित्रपूर्तम न ज्ञाति यस्तु सम्प्रद्युनिराधिष्ठ।।
प्रतिमावक्षणं वेषु न शाश्वश्लेष्यं काहिन्ति:।।
चित्रपूर्त मानावक्षणं भुविन्यसचित्वे बलि:।।
चित्रमर्मचिद्वारा वेशि बालव्याय यतः:।।
(२९५)

विना तु नृपवासः सन्तुच्छसि सुदुर्विद्मृ।
जगते न रिवृत्ता कार्यं द्यौरिक्ष्य यतो तृषी।
नृपावासः समाचारेण सन्तुच्छसि विद्मृत्त्वम्।
नृपावासः सवानः व्रतर बैठिश्च यतो हिंज।
आतोष्ण यो न जानाति तस्य नृषी हि हुर्विद्मृ॥
आतोष्ण बिना नृषीविध्यते न कसोचन।
आतोष्ण तदं हि वर्णं नृपावासः विद्मृत्त्वम्।
तन्निमुनिविद्धे बैठिश्च नृषी भार्षंस्वर्तम।
रुपेष्ठा: प्रभानानि लाब्धं भार्षोऽजनम्।
सादोष्ण वर्णाकाभुजः इति चिन्ता पद्ध्रकम्॥
सत्यच जैनिकम् चेत तार्क भिक्षुमेव च।
चिन्ता चतुर्विध्यं प्रोटतं तस्य कह्याति सक्षात्मु॥
गरिकुर्योक्षाकाशुवं चिन्ता चतुर्विद्यात्मु।
दीर्घिङ्ग सपमानं च सुधारमणं पुष्पभिकम्।
चुरुक्ष्णं सुसम्पूर्णं न दीर्घं तोह्याकाशुत्तमं।
प्रभाणं स्थानल्मभाद्रं जैनिकं तविनाह्यते॥
दुःशोधितसत्वं बुद्धीं तन्निमोक्षानम्।
चिन्ता तं नागरं श्रेष्ठं स्वल्पमात्यविशयणम्।
विनमिन्ह समाध्यांतं सामान्यं मन्त्रोऽदित।
वसेनयातानि सत्यानि शाक्ष्ये नैव भार्षीत्मु॥
तत्त्वादानुसारेण लेखनीयानि कौसीदेः।
सादोष्णं लिखयते यथै दये श्रितेम्बर्तवम्।
तत्त्वं विद्मृतस्य हृदवर्तकमन्यो चुपः॥
आदर्शिके लिखात्मीति यथा तुद्द्रिञ्च लिखिते।
आदर्शिके तात्विन्यन्ति सर्वदिनविद्मृतम्।
प्रभृत्तारिदनसं तद्दीर्घमन्त गमने।
भाविन्तं तद्धन्यातं चिन्ता कौतुकताकरम।
सद्र्शिकेष्टलेखं रसाचिन्तं विचरणे।
वूकालिन्याँसं दृष्टिचित्तं विनुद्रिञ्च।
लुप्पमाणं तथा विद्मृतमिव भावचताकरम।
रसालिमातं भोक्तं मानसोकासूपसं।
निमितं चिन्तालखेदेष्टं चिन्ता लोकनाराकरम।
सुरोककल्मदेवेन चिन्ताबिद्मिनिर्येत।
चिन्ता लक्षणसंधुः लेखियति भार्षपित्यः।
तत्त्वं तु चिन्ता श्रेष्ठं तस्य मेदोइनान्यायः।
सत्यसुद्दृष्टकरणं चिन्तामिनिमिनियते॥
निमित्तादी लक्षणानापथं यथा प्रदृष्टयते॥

(ii) मानसोः

(iii) शिल्पः
( २९९ )

tarwarvidhagalu yatho teyog vinibhavantu.
vidhamaamasthitayatan pauru: vidhyavide:.
rasachchitna tatha drutachchitna chitrasthit maya.
edutayananvagatau churunmaltva pravaca pravaca.
anschatu: sthathilke ramhe aaranyakini vinibhavantu.
abhrachairvaidyatan chitrakara: durataata:
sadnya pramaprame prashravantu.
tarwarvidhata vinibhavat nalamakarmanvagata.
sthupaadhravatavo yathar worries.

.................

pattata pate va kudaya va yava vidhav samvab.
vate: krtavatasa lekhana ramana tatha bhavantu.
varnamaytram duhato yadu yadashi karanakam:
amanomavatnavatan eva navasthavibhastthaya.
hastaan vrasa vinibhavata.

dibhataan manuvangata dibhavamaanupajvanam.

bhavata: vindranaanu kumbhavamanyoavitam.
vidhavakratvatmanitam ruvantaamaneva.

bhuurvamalataavavasita bhavat.

shuranaanu vibhavanaanu chantama prishthivivritam.

shirodhanaanu visaha bhrujavatians vuurmukram.

manvanthar radojanawalinaa vishwulaya.

rupavatnayatrau satiarna rajyopavita.

dasimaniyakaran (vidhavat denote) karan.

karanapaksanakaranam vibhavana? jana.

makaravatmanishta anathaya jhokavinay.

vicaravinibhavamasthitam anututatam cha.

.................

prashravanAvat evab Avat evakara.
lakshanam pravachanaanam eva.

bhuvadanta vibhuvanata samyaktvam.

vidhavatmayanakram bhavam.

chitram prashravat kuryakarana.

kautamanavakara? cha.

bhuktiirakrittanavatgarbharyuktavat.

sarpaparivritthavat prasatta.

bhavamasthitam aatva.

(ii) ३० दू १३३
(३००)

भूकुटि: स्वादू बटकरमाँवस्वकथः केवलराजूः।
कममध्ये पराबली हुस्यवाद: सिद्दोत्समः।
सिद्दोवायं गजवयालस्वयं तनाविकमः।
वृजवायं भेषवायं लुक्ष्यायं च सीकरमः।
माहिं सुषक्ष्यायं कोठ्यायं च व्याकरमः।
हंसशुकुंडलमालुरं विपली सर्पवालकमः।
इति योपाय आलानि उत्कृष्टि मुख्येऽद्विते।
शरीरं हि महार्भं हुस्तपादपुष्पविकमः।
ध्वनसन्नभि: रूपभमेकाकारं: स्मृतमः।
तुष्टिं निविभः चैव लतिं कुण्ठज्ञता तथा।
गमितालविद्यालयोऽवृत्तं परिवर्तकमः।
उद्धर्यं भिष्मसुवर्चा च ध्वनिः च महोजुपमः।
नासाः समाज्यां लोकं च पदकालसमः।
द्रिष्टोकाशी साहूस्य रूपाणि विभवानि च।
सैवायं: समाप्तं च भारी: च प्रस्तुतिकमः।
पृष्टिरवात्मीयोतरं रहोविवव्या च महायत:।
नवयश्याकाः स्थवर्यविभज्जध्यानेन।
छात्रसाृण्या तामाद्विभि: सहोतिवस्मावः।
बुधशुमालपत्रुवस्ती: रचमस्तम्भा महोऽद्विते।
सर्जसुवनुङ्गादानि वेदवानि विभवानि च।
नगरागुपुरनाधिवेशां च दुष्टं: कमः।
प्रायकोगोपृवत्तानि सवाणि मद्यवानि च।
सब्जीकोदन्तं पूवं लक्षमेचन्द्रविकमः।
चित्रमायसोजुद्वान: सर्वं दुरायुतरोत्चमाः।
मेघाभिनयस्यसम्प्रत्या आदिरस्यचैव चन्द्रमा।
प्रायवाणाथा: सर्वं अधिवालफळुता:।
चिक्कुशालायिका तथा इत्यादा: सुप्रविवणम्।
जातिस्वरवरास्तावाः अतंकः ध्याताचर्च च।

(.......

सभादी च विनोदवां युक्तं नूतनात्मविकमः।
एवमादि समस्तं च चित्रमायसाहाय लल्लिते।
तथा चित्रमायस स्पर्शं। ईश्वरं सुभाचर्चम्।
जन्ममा वा स्वाभावो वा ये सति स्वजन्मः।
तत्तत्त्वभावस्तेषस्मां करणं चिन्त्यविके।
बल्लकारात्कामायेः विश्वमोहन्तंगुमारमायेः।
देवनाः वा मनुनां वापि मृगाः नागाः विद्वानेः।
लताबुशाविकाननाथ नागनाथ वा सागरनाथः।
श्रीश्रीमान्नाथ ने नागरायणं मनसा बाथ निविष्टतानृ।
आलिचेत किखेरीनिमा शुभतुलीकुलागनके।
स्वस्थ्यजिनः शुभानीः शुभाता शुभातुलुणः।
(चित्रविषयम्) नन्दलालप्रकाशमाणं समार्थक्षेत्रं।
बहिर्निर्देशबाही सर्वायं यथा जुल्लीत ज्ञातवः।
सुमझिलकोपेतं मनसूवतायिनियुतम्।
संज्ञायं समस दुःखे देवानुप्रसारस्वप्नः।
नमं तपस्वीलोकों न श्रुण्यः श्रुणायानायः।
श्रव्याधीन तत्र श्रव्यं श्रव्यचरं निवर्तरक्षितं।
स्वाभाविकलोकायार्बुदीपरमाणुकालविख्यत।
नानावरणाविअवि रमणं न सुनन्त नाशिकं तवचितं।
तत्त्वं शिष्यार्धार्धसर्वाभावसम्बन्धविख्यत।
नित्यं निरतिनिवर्तस्वरुपः भूतं कुञ्जरं सर्वदा।
अस्तस्य द्रुतस्वरुपमेव चित्रं विपरीतकालस्मु।
न लेखेतु तत्र लिखितकं दृष्टिस्वरुपः।
तस्याज्ञानार्थिनित्यनों रमणं सर्वाणि विस्ताररतः।
वातिका प्रथमं तेषां द्वितीयं शृगिरदनात्मः।
लेखे दृष्टीं श्वायुं राशिकर्मणि हृति हृति हृति पद्यमेवः।
पद्यमेव वर्णकमें रसायं परं रत् रसायं वर्ती नामः।
सप्तमं …………………… …………………… …………………… तालाभमः।
7. चित्राञ्जनिः सौ सौ ७६
8. शृगिरदनात्मः विचरितिः (i) सौ सौ ७२
इदानीसङ्क्षेपस्यामो वेदाध्यायन्त्रित्वामम् ॥
पश्चाता चैव कुटार्थं + + + + पत्र एवं च ॥
तत्रत्र तिय (किंतु?) सूचिविवर्तो निगटाते ॥
पुष्पनहाराश्रेष्ठां मायुष्यविवेशस्य ॥
कृतोपवासोऽभिकथा च कर्त्तो भत्तरथ शिष्यक: ॥
अनेकवर्षं कुषुम्येनाच न कृपया: ? ॥
नानाधूमः सुरसिद्धिचन्द्रविवाहेत ताम् ॥
(वसुसुतलमुद्राभिसत्तलेचं सर्वं सम्म ॥
नवलामालामुः च वृद्धिन्न्तद्विशाल्यपराखिया ॥
लिङ्करुपणीविविशाल्यकर्तशहंं नव: ॥
अनुतंत्रमिम्पः च कुण्यादि वाहु: विलिती सम्म ॥
सुविकतं जलवाहाः? सम्ब्रान्तांवित्रीयमः ॥
हृद्या सूचिभाष्यां वििचताः पशुदति वन्धननमाचरते ॥
(सुचिभाष्यांतिक:?) श्रीहिन्दुसुप्रवित्तामम् ॥
संपु (हस्तय? हा) तीर्थसम्मव चिन्तयार कर्त सम्माचरते ॥
तेन पिण्डं प्रहुस्वति शोपेय्यर्च तमातपे ॥
अपस्यर् कल्पयद्य च (अथवास्यपंक्तुय? ॥
एक्षेत्र (चतुर्कालं) सत्तवारः च भावंस्यर्दुः ॥
हलेवं संयूतसु पत्थरं यथोऽनु च जात्यते ॥
अवथा चिन्ता पासामी सर्ावस्यनमाचरते ॥
पूवङ्गितत्त्व चलकपु नियोग वन्धनस्य चिन्तये ॥
पञ्चमांलग्नमाणे श्रीमकोलेगु शायते ॥
शारस्यवषय सारं सोंतवरा (समामम्?) ॥
वर्णकाले हि भागेन प्रदर्शितं निश्चयः ॥
पञ्चमांलग्नमाणे श्रीमसं् + + + + + + ॥
बन्धनस्य च प्रकुट्तं पूवङ्गितविविचन लिती ॥
लेपयद्य रोमकोेचक चुकर्युक्तमुद्यात ॥
तोयेः हस्तं (भावश्री?) प्रदर्शनां विवक्षणि: ॥
वर्णियोऽवं हृतं श्रीमकोविविचनमन्यः ॥
बन्धनं कुषुमः स्वयं यथावतं कथमभवुनाः ॥
स्तृहोस्तुकृकार्यमर्ककहलोमामुपाहरं ॥
श्रीरम्यस्यस्यांपार्म्येन्तुरकस्य च ॥
(तेषांनं बण्मुक्ते?) संतोनविन्ताश्रये ॥
श्रीरामनिम्किन्नानां श्रीलब्धाध्याचितायोऽनु ॥
समाहरुः यथालां (वथसा?) कुटजस्य च ॥
कशयाः (का?क्षा) रघुकेतृ सामुलाभ्याणं च ॥
पूसं कुषुमः समं हृद्या कथायेः: परिषिद्दे ॥
चिक्क (ण? ण?) मृदामाय स्वल्पायाणविज्ञाम।
(मानुषा?)स्वांडिगुणात् (न्य) स्वे शोदयेदु वालुकामुदा? हुम्म।
कुकुमस्य रस द्रायामापणां शालमरीप।
श्रीकलाना रसं तदृत्व द्रायालु कालानुपसस्।
पुरबकालानुशारेण यत् प्रकोटं वन्नं विषेः।
तत् सर्वं सततातुष्टं कुडकामिन नम्ब्र कुप।
कुडकामिनायामु वृष्टं हरितम्मेघायामात।
(विशेषः प्राप्तिविषेः तोक्तु कुर्यादसवसः)।
विभुं विमालं स्त्रिमवं पार्शुं मुसुं स्तुतम।
पूर्वोदितं समावय विशिष्ट वटवक्रराम।
तत् कुडिप्रत्या सूमुवा स कल्कं कुर्यादु विच्छेदः।
पूर्वात्मकम्सर्वानं च निर्भायस्वर्च प्रदायेत्।
(विवक्ते) यदि वा द्रायालु कटकरायाया समम।
श्रीनं बारा (तौ) लेपेत्वा कुडप्रयांशतनमः
हलेन हरितम्मेघं प्रदायालु कटकरायाम।
जापेते विभिन्नानेतु कुडप्रयांशतनमः।
साम्पत्तं कर्मविषयां पुलुमनिविश्वनः।
विभवाब्रह्मानि संगृहिता त्यक्ता लेपं मल कुपः।
एवं विशाल्यं विपपथायां यदि वा शालितशुल्नः।
लेपान्यत्रं श्लक्ष्णं पिडुमा पार्थ्र विपपथे।
पुलुमायं बलेन विधिनानेतु बरेत्।
पुरावंतिनार्यायवां विचाय कटकरायाम।
तीथेन तत् द्रवीख्यात पदमालेखेत् तथा।
अहेतु विधिना वाण्विण्वकर्ममित्व जात्तेः।
विधिनाथनेतु वा कुर्यादु पदार्थं श्रुतमन्तनमृ।
(प्रवाकविकाविनणुण्यायिस?) सम्मन्वितम।
नियोजितुः द्रायालु निर्मति: कटकराम।
पदार्थं श्रुतमन्तनं हिर्विषं: क्षामयं: प्रबतत:।
(गोमेथेन कटकरेत् श्रीलद्वंदनायरस?।)
कटकराया युग्मवारसालीनम् कूपाक्रेन च।
यथा पदुः तथैव स्यं श्रुतमध्यं पटेदूर स।
(ii) मानसो, अर्थवः
मुख्य निर्मितं विभिन्न श्लंकं क्षतिविष्णुविज्ञाम।
लेपाविशेषकर्ममित्रं लेपेत्रं प्रचताम।
मानसं त्वमाय त्यं निमित्ते सुभाषं विशिष्टाय।
स्वाभीवायायानि याविच्छेदकार्यानि मुखं।
तत्कल चिकित्सौपुरुष शताक्ष: परिवर्तिते।
याते सधारणस्थानात् कालित्यमानवु:।
वच्चलेपी मयाद्यात्: चिवे सर्बथेत।
तं इत्वा मृत्युसकारे तोषं किवा प्रत्यावेत्।
सततो देवतां वाति सर्वथेऽपूतः तद्वन:।
भिधायथयाप्रभाणेन यथा वर्णों न नभवति।
आदाय मृतिकां श्वेतां वच्चलेपेन मिथ्येतु।
तथा लेनं प्रकुर्वीत शुक्मीती निखारत:।
कारण उपरूपसतापितं वच्चलेपसभवितम्।
आदाय भिदितकां लिम्बेश्वरतला शक्तितां नरेतु॥
वातु तीलगरी जातं श्वेतं चन्द्रसभवितम्।
सनान्नैव निल्यं निलायं परिनिर्वितम्।
भिधिसं वच्चलेपेन समादायं क वारिः।
लिम्बेयमुद्िलेपेन स्वच्छमल्लं शान्द्रतानाम:।
(iii) निल्यं
किपीतु कुक्कुलयं तत्त्विधित लेपेदयवा पुनः।
दश्व्य वास्ताविकं काठास्तुरिं यतू सुथा हि सा॥
स + + वृष्ण + + चन्द्रवाहुमुद्रवाक्यवाचवे:सह ।
गुलतोलेन संपितेषु तत्वाँ चालुकानितम्।
+ + + + प्रभाणं हि सुपवानवभावतः।
कालिन्ययकविनीलमधुपितं हु योजते॥
तत्प्रस्थिद्व भ्रमणं हि तु ठुलेवात्स्यं स्वतं।
श्रीणा लिहिताभियमरथ गंगे साधने पुनः।
पेपेपे दुष्पद्वि लिहिता दुष्पद्वि गुलबारिणा।
नारमीतिविवाहित यात्रु तात्रु सुपेष्टत।
अर कु क्कुलाविकं सम्पुरं संकोण्य समां नयेत्।
नारकेरलचाल्यः: सुपुरं निल्यलोकं:।
पुनस्तद्गुलतोलेन सिलिका तीलवा दिलास्यकम्।
पवनातु तस्तु सुपारिष्टं तस्तु दर्श्यं निलीप्येत्।
दर्श्यकारिवालालिदं सर्वनिल्यलयित्व:।
लौही दालमयो वाय लल्लणवुप्धा मद्विन्ध॥
तवद्वीपमुद्रासागेन निमोऽतविनाविजितम्।
लिहिता पद्म पुणं सम्प्रदायं मन्ये पुनः:रामातु॥
नारकेरलचाल्य चुंडोयसभवितम्।
ध्येये तात्रसु: वायुः तुयां चत्वारिशेव हि॥
फल्कारी लक्षणं निन्त्यं वर्णं निलिप्येत्।
सुपालेपो न कर्तुपरिवर्त्याचत् फल्कारिदु॥
.९. लेखकम् वर्णलेखाया

(२०५)

(१) वि ५ घ ०

विमाकरेः फिकारण चाहें शिप्तवा मुदस्ततः।
गुणेण समेकुरचाटुः मुक्कः गुह्मः।
कुलम् तैलसुन्दरकः हर्वा दस्यान्तमधालकः।
विमाकरेण निमोत्थाया गुह्मायास्त्रृण्येनुतः।
विलेक्षणं इनामत्रं तद्रिद्धियं मयकं कुम्भः।
बालाकां ततो दशायासुन्दरेण दुधिमाणः।
तत्: श्राक्षारोपेन धार्मिकनिश्चित्ते तमः।
परिवर्त्या सम्यः तदभास्मात्रं निधापेयेत्।
मारें नामसामायः गतमुमूढः यल्लतः।
दशारवेष्यं निमुः: शुक्लः कुङ्कः बिमुशः तु।
दशकः समं दशमद्रियं निमोत्तितवात्वा हङ्गमः।
न चातिष्ठानं यात् न चातिष्ठानाः।
यदा शुकः मवेश्वरायुः तद्रिद्धियात्मकः।
तथा मुदा संब्रेसः तैवभागावियुक्तः।
हलस्यातुल्लायेऽप्रयोऽने लेभः: श्लष्मणः।
मुङ्कः हुष्ठः क्षरेण सिन्धुः मारेरवल्लतः।
सदः: शोपुमुयायातः कुङ्कः तम्मुनिेवर।
अष्टि संख्यासमानः न प्रणाशेवः कहृतविदः।
अनेन्द्र प्रकारेण हितिवर्णेषुकः।
कृत्वराहिण्त्रयुः विशिष्या मथिप्रमः।
कुङ्कः शुकः तिबी शाले रूपः च गुणसुङ्कः।
विवेचनायेन विशेषेण समवेत्तता यतात्मवत्।
हलस्यातुल्लायिवुः तु स्वरस्तः वायुः प्रणामः।
तद्विदात् यथायाः सुकः मुङ्कः गुह्मः।
श्रावः शुकः देवसाध्यायी विन्मकः समाचारेऽतु।
स्वेतकः दक्षिणाभिविकित्तिकाम्यात्मकः।
आलिङ्ग स्याप्ये शिलायमनि श्यामः कः।
तत्सुः रमणः श्रीपक्षास्ताणातुरूपः।
स्यामः गौरीः तथा तस्यज्ञाचः स्याणां प्रधाने।
स्याप्ये लक्षणं श्रोतं यात्माया नृप विस्तरेऽतु।
लेखकम् समूलः नेमालकः कुङ्कः।
वापीकपत्तालकाः पश्चिमः दीपिकास्तु।
वुष्प्रूतः नदीहीः गुरुमयः तत्त्वे च।
गुरुत्वानामकमति श्रेष्ठायुः कार्यात्मकः।
तत्सां वर्णः: सिता श्रीप्राशिकः गौरे एवं च।
क्रियावेषेऽति तेन निष्टः: दशहा विश्राधियु करतु।
(३०६)
(इन्द्रांशी?)मृत्तिका प्राक्षा। स्नूपपाणाणवर्जिता।
शालोम्बाधकुङ्कमथुरतिनीडुकस्मू
रस सिलिपेत् तत्सां प्रथिया नमकाष्टाना।
कामकु (चनका?) भिले सटाबोमानि वाजिनः।
गवां रोमाणि वा दायायातिकेश्रय (क?ब)कलकमू।
भूढ़ा संयोज्य मृत्तिकायादि दयादि वा तुलुणारुपान।
वालुका यतविस चारिया ततविसंययमादृव।
भागद्रय वृद्धताका (ध?ध्या) कार्पूराणि नमकाष्ट।
तदेवकाले मृत्तिकां तुलुणयुगेर नियेत्।
पूवीताणि स (मि?दि) धाय तुलत्र कर्तवर्क मारम्।
क (र्थ?र्क) विधाय (क?) चोरेरण नृत्त तलादिभिदितमृ।
तेन निराकारानुक्रेन रुपयोदाकरमारुतः।
कटाक्षकर्या लिपेतु कर्चक्षेत विचारणः।
मृत्तिकाकाव्यसंग्रहात्लेप (क) मध्यस्यन्ते।
(स्वायत्तसंग्रहात्लेप (क) मध्यस्यन्ते) लस्कारणुगिने।
पुरुषं पवेत निविष्संग्रहानृकारमारुत।
अनेकं समायुक्तं) कहुँ: स्थानितानासमृ।
लेखकम् प्रवक्ष्यसामु युकुं युकुम्बेव हि।
श्वेतं रक्तं तथा पीतं मृत्तिका च समाहरेतु।
कापिल्यं नु च वृद्धं दीर्घमस्तीमाधमेव च।
वयं वृद्धस्यं तु वाणं च बुकुघृतमृ।
दीर्घकृतावर्तम निंध्रं बुकुं युकुष्मुलमृ।
वेदकृत्वां प्रेयसीयां मासं वा पशुपारिक्षकमृ।
पापणग्रहांबृतं नु च सूधं कृत्वा समासम।
पटलं उदरेवलेपं (कलकं) मद्यवैहलविरिम।
प्रतिस्वादचारितें सुपारितं कलकालिमृ।
पिण्यावस्थानु कृष्ण मात्रानान्तपरे: शुक्लापितामु।
आस्त्रोति वेदसमं: आतं: सिलिपाकष्म।
अस्तु स्फुतिते पिण्यं तपस्याविविविज्ञ पिण्येः।
सुपर्वायाच सब्बार्मिव बन्धं धर्मं तथा।
नृक्ष्यवाच्च बन्धवाच्च वर्जितमाणाणि धारनकोष्म।
चुंबत्तवादि मृत्तिकाय: आतादि सिलिपः।
तथा वरेण्यकामथे आहारानि मृत्तिकायः।
समस्त ज्वालामयो योहदुद्वा निविष्रंक्षकमृ।
मृत्तिकाकणसमु तत्वा स्वैरामकारस्यकमृ।
पिण्येकृतिविसादेयं: च नासं वा यथाविष्कर्तमृ।
शिलालोकार्यकृतः च महेश्वरस्योऽल्पः।
विचार उच्चार्यात्मा स्पर्शेन प्रतिच्छ।
अवैधप्रदेशः कार्यां महापूर्वकार्य ज्ञातः।
सार्वभौम विविधस्तत्राः हस्तपादस्तमितः।
सुकुवेः स्वच्छं गुरुः लोकः स्थूले स्वामुखकः।
बिनेऽवः च बिनान्ते व देशालेखमुलेखम्।
सर्वःैैं विक्ष्राब्धम् च सुमद्ये च समद्रस्येव।
शीरः कार्यालमखण्डकाभिनवणसंयुता।
वर्णः रसविवेष्याः च मरियां च समुद्रेऽति।
अज्ञातं ज्ञातं ज्ञातं ज्ञानं ज्ञानं ज्ञानं ज्ञानं।
विस्मरणयाब्धुः करृतः शब्दां विचारकोपायम्।
स्वभावःैं श्रवण्यार्थश्रवण्यावस्थदिवः।
कमातृ। भूत्ता ग्रहणः गतवर्तः बदयानिष्ठमा।
योगिनः करावः करावः ग्रहणः ज्ञानः निविदः।
हर्षेयस्याः स्मृतः शुद्धार्मायामहनः।
मालसुपुष्पो भरत्याः कर्त्तौ शातिमिश्रित्कर्मः।
भैरवः भैरवः देवः सर्वदेवार्धितः।
कमातृ। शास्त्रसम्वाम्यनुसयः च सुभावणः च तेजः।
अष्ट वद्यमावां संहृपातः सर्वां वर्णार्थम्।
संस्कृतः च विशेषेष्य तेष्योऽयों तर्कः तर्कः।
शिष्यवर्णः शीतवर्णः रसवर्णः च क्रजराखः।
एतानि शुद्धवर्णः श्यामवर्णः तर्कः तर्कः।
सुरापिञ्जकुच्छपायः धर्मः वर्णमालिनेतः।
श्रुतिप्राधिकः वाच िश्चमुद्राः (?)चूर्णिभी।
कपिलसिन्धुवर्णाद्वितीया राजरक्षोपविदितः।
मन्दालेक्षेत्रः भिन्नः फलक च यथार्थि।
शाकोटकल्पम यथा केतकीहस्तलोपकिता।
यदा सुर्यायतः यदि तदवृष्टयाः विशेषेष्य।
अमराविलुः गतः सुभावणा निविदेऽति।
विनयः पुनः पुनः सम्मुदरस्य महामाति।
केरबालफलोदेन सिद्धः त ज्ञानेऽति।
तुहिश्चुद्धमाणः सम्मालोढः गाष्ठेऽति।
पुनः हृदोत्समाणः शुभोपरिः विशेषेष्यं।
हंदे तु फलकादी न शब्दं शार्यं मुद्राविद्यं।
एवं तद्विपरीत्वेऽस्त्रोतेऽस्त्रोतेऽस्त्रोते॥
३० पत्राद्वारे फलकाशुकमार्गार्थमार्त्य लेखेतु ।
पुराणलोकतापोरसूद्द्वान स्वप्नमोगियुप्स्तकान ।
तुल्योत्तमदेवतापि योजेतु । पेपाणाल ।
पिश्वा तेन बिद्वैयभु शोषेतु । कित्वैलेखनी० ।
अथ श्रुतनाथमार्थकारणां कवितमेश्वरकटान ।
कायमनाथास्यमार्थागति जालिशामध्यविवरणां ।
अष्ट (मयोपिरलिपल्या तीर्कारा संबंधकाळे ।
तारका ।) ब्रह्मांलेखान्तः तथान्तः (स) समायति ॥
तातः (तु) ब्रह्मांलेखान्तः गोल (क) स्वरतमविचु ॥
लेन गोलकलेखन (को) मानोन्माने तु कारतेतु ।
मुखाण्डकथा विस्तारात (भ) पदक्षेप सम्भवत ।
विनिग्रहवः कु ल (क)मिति नमतु ।
(भावाणीकाव्य  ब्रूखःः स्वरुपाथिभिस्वर्णवेधकण्यः ।
गोलार्थमयिकः कः (पुवर्वेश्वरतिचितकः) ।
इत्यौगोलकमार्थमादलस्मादः धूलवते ।
ब्रह्मवर्धाद्विधानः तदबहुस्मुकः (?) भवेतु ॥
पुत्रा पदा (दातेतु) मानव विस्तारात पञ्चगोलकमु ।
विनिग्रहकालेखान्तः नालिकेरकलोगमु ।
(हस्सोभि:म्हाचतुति) तस्म गोलकारान्तः विभवेतु ।
आलपदानमदामेन रोदन लादेव तु ॥
श्रुपलक (न) विस्तारात सन्ति पलकमु ।
राशाध्वाणकृकु रुपाचर्यमण्डलस्मादः ।
(हस्सोभि: मतेतु) तस्म गोलकारान्तः विभवेतु ।
देवाणीक प्रभाणेन तदाल्पक्षेत्र कीति: (को) ॥
श्रुपलक (न) विस्तार गोलकारान्तय विद्यमान ।
बृहातां समासौ विद्यमाणकमिति स्मृतमु ॥
अवसादिकद्वितीयार्थ विद्यमानगुणकारणोऽतः ।
गोलकारान्तः (को) कहाँ मानुषभासतः ॥
पञ्चगोलकारान्तः कित्वैलेखनी० ॥
मुक्तां मानुषः कुलाः । ...............विनिकते ।
कित्वैलेखनी० गोलकारान्तः (को) कहाँ मानुषभासतः ॥
राशाध्वाणकारान्तः यात्रा यात्राश्रमकारण ।
(२०९)

दानवाणशंक्र कुंवर्दिव देवानां बदनोपमम् ॥
गनं दानवाणशंक्रं तदनात्मकं भवेत् ॥
विद्याधरां विबेलोऽदिवातुपुरमशंक्रम् ॥

अयमानसमुपपित्वायाब्यस्थिते ॥

देवानां भूषण रावणी सुरजो + + कुमारो ॥

रघुनाथायाब्यस्थिते शारीरं दिव्यानुपुरुषं ॥

असुराणां नित्या रूप ब्रह्मचार्यरूपं तथा ॥

कुंवरं: यष्ट्यत: कृपणे(त्रिदिशा: ईति)जत: शरसंपानं पुनः ॥

पुराणं रूपाणि पञ्चे स्यूस्तायुक्तं यथायमम् ॥

(हूः: सासुप्रत्यक्षों महतामालाभ एव च ॥

कुलश्रविविधिः केतों में वृत्तकर्त्तव्य? ॥)

वामनाशिकिषा श्रेयोऽपि: सपिप्राधा: सन्तपक: ॥

(कृष्णमाणवं चेरतिर्यकं + + + च सत: ? ॥)

मुृः: कुक्त: काश: धिनिकिषयिवः सचेतृ ॥

(वालकार्पीमेलुः + + + शंक्रा: तथा ॥

वष? (?)पुज्य्यां भ्रातृलाभः समस्तास्तिकिषयिविभि: ॥

भाद्रो मन्नो मृगी मिथ इति हस्ती चतुरिधि: ॥

जन्मतिनिविष्य भ्रातुगिरिवसुप: अधमम् ॥

हिविधा भाषिणो रथयां: पारसारारुत: ॥

तिरामधुर्यां तिरामधुर्मभुक्तायथ: ॥

(तथाः: तोडाय निदिष्टत हरियो मुःकः: तुकः ॥

कुक्तोऽयाः: सिरहारं तुमुक्काजरणश्चिरोरातः ॥

कोवितवं:हिष्यवातोऽसृकः: खर इत्यमीः ॥

[एसामिकामासं या यामानैः कृतवशारणी ॥

वायव्याः सौम्यिकमुक्तं अभिप्रार्थिमहः ॥

मन्त्रमधुर्मभ्यां: शिष्याः सुकुमरोऽचः ॥

पुम्पुर्णोऽतुहार: गजेन्द्रमधुर्मभुक्तः ॥

तुरुःतिरिवहारः लम्बाश्चेत्यर्चः तोडः ॥

हुःतो भ्रात्रोवर मालव्यो रूपः: शारकस्तथ: ॥

विलेशस्य: पुज्या: पुष्या: ॥ १५ ॥

उदाहरणामातुप्यवर्त्यासि सर्व: श्रेयोऽदिवात: ॥

स्वेच्छाश्चुर्मुलालेन शस्त्रमण्डिकं भवेतु ॥

प्रमाणं नुपु: हंसस्य मुद्रस्य तु ब्रह्मदिकं ॥

चतुरिधिकं श्रेयं मल्लस्य तथा नूत ॥

शालं षो र्षिक्षकोऽसं दोशानं शालकस्य च ॥

द्राक्षाः भ्रात्रशस्त्राताः इत्यमिकायोऽदिवा: ॥
अश्वेशकन्तचुतुर्मृगां पादेशायां प्रकृतित।

ढौँ च ताली तथा जल्ले पातुळ्ये च जानुनी।
जल्लातुल्ली तथा चोंडे नाभिस्तालं सु मेहदात।
तावच नाभिस्त्यां हृद्याकंकाखसं वच च।
कण्डस्तालिनिभ्यां स्थायाभं च बदवे भवेदु।
तालयलङ्गमयुक्तं ललाटोपरि मस्तकम्।
सत्ये मेहुः तु भिन्ने यमविति दैवित्य प्रकृतितम्।
तामः प्रोक्तः करी वजनव्य ्सप्तवर्षज्जूऽली॥
प्रवाहु तावदेवोकंकालं वलषोर्वमयास्तकम्।

एद्यापमः प्रोक्तः मानं हंसस्य पाठिवः।
अनेनामात्सरिणः लेखापानिः कल्यंतय।
आयामपरिशाधारीम् सामतः सवं नरदिपिः।

सामायितं मुख्यं मानं प्रोक्तं मयं हंसनराविश्वस्य।
प्रवाहुमां च मयोध्वचारनं मासात्यतं श्रुणं राजाविषः॥

स. विन्यासमणे नृत्यं कथाम्रमप्रमणं तदंलुकां मध्यवर्त्तचालिवर्णनम्—वि ३०।

अश्वेशकन्तचुतुर्मृगां मध्यवर्त्तचालिवर्णनम्—वि ३१।

अश्वेशकन्तचुतुर्मृगां मध्यवर्त्तचालिवर्णनम्—वि ३२।

अश्वेशकन्तचुतुर्मृगां मध्यवर्त्तचालिवर्णनम्—वि ३३।

अश्वेशकन्तचुतुर्मृगां मध्यवर्त्तचालिवर्णनम्—वि ३४।

अश्वेशकन्तचुतुर्मृगां मध्यवर्त्तचालिवर्णनम्—वि ३५।

अश्वेशकन्तचुतुर्मृगां मध्यवर्त्तचालिवर्णनम्—वि ३६।
य. बिन्नकर्मणं प्रस्तुत‌मानेन स्त्रीणा निन्यानं

र. तेनेव साधर्मानांवर्जिणाम्
मल्योदरामवति कार्य नारीणः कामिनाः तथा। नेत्रमुलस्यप्रवाहं निविकारस्य शस्यते॥
वत्सरस्य वदतस्चैव पपाशतिमभेदत्।
कृद्दश्य ब्येदनानस्य नेत्रं शाराहितब्रमेतु॥
एक्ष्यः चितरशचैव देवताः नराविधः।
स्वप्रभामणः कार्यं चूतिमन्तःस्तैव च।
मुण्डनस्तिष्ठसा तेजः परेऽसा नृपस्तः।

सम्यधवाः क्रमिः स्वस्तिः स्वभिः योहकं छोदतामणममुखपनिनित्वं च।
स्मानेतेककिराणः स्वरधुमतिः काम्यं तदेव सुधामारसित्वेत्रसमुः।

ल। चित्रःक्रमिः देवतामेत्राः यं यं वर्णसमुः पिते धी।

नेत्रमुलस्यप्रवाहं रक्तातः कृद्दशाराकरमवः।
प्रवश् दीर्घपदभांम् मनोऽर्जः नृपस्तः।
देवताः कर्ते रजाः प्रागहितकर्ते भवेत्।
सम्म गोंधीरवणाः सिंध्यम् जिज्ञासप्रभा।
प्रसन्नम् पदनेत्रां भर्जाः प्रित्यदर्शने।
कृद्दशाररे विधाले च नयने भोलुष्कः।
चतुराः सुसमुखौ च श्रवणाम् शुभलावणाम्।
अतीतोपक्रमविक्रमः च अधिकारमुखौ भवेत्।
दीर्घमयजनमका बिकीर्णायोपणः यान्त् च।

वार्यां निःस्तिः तान्त देवानां प्रजामु शिवमिन्यश्च।
कार्यं हृदस्मामणवेष्ट मेष्ट यद्युक्तेष्ट।
तेषां च लोकद्वीपयम्भावः व मृदुः। चुवौः।
अतः शोषः गायं देषा: सुधासुम्बाजितः।
दिर्घवार्षिकाराश्रयं कर्त्तव्यं चविद्विषकः।
प्रसववनम् निःस्तिः तथा च विमतवस्थयं।

मुक्ते: कृष्णश्चैवः केम्बृजैस्वैतः।
सुभितातेऽवत् कर्त्त्वत्: श्रवणामुद्याहितिः।
श्रोतसुपूर्वः महत्ता पादाबरणमचित्तिः।
महोपस्वर्यस्तास्तच सावतंसास्तः प्रवः।
जनवहोलमिन्नाः कार्यं: शोभिनिः कदितास्।
वामे मनुष्याद्वृं: बक्ष्यां जानु दश्ये। तथा।
अंधकार्यं च तथा कार्यं देवताः मनोहरसम।
प्रभा च तेषां कर्त्त्वा गूढः मूद्यं: प्रमाणवकः।
मण्डलाना महाराज देवताळुकूः कार्यार्थ।

उँचां दृष्टिर्दृष्ट्र्दृष्टिसिद्धेष्वरे तेषां विजयवतुः।
हिन्दिका वा दीना वा कृष्टा रक्षा तदेव च।
उँचायु मुरणायोपमा शोभाययः प्रकाशिता।
( १५८ )

तिर्यग्धनविनाशाय हीना भवति मृत्युः।।
अंगिका शोककरती दीना च नूपस्थम।।
रूपा वनसपत्यस्य यथात्स्तु भवितवचिनी।।
शालोदरी न कर्त्त्वा न कायः चासविकोदरी।।
सुखता च न कर्त्त्वा तथा मदुःकुमाराः।।
हीनाविकरक्षणो च रूपस्याः तर्भवः।।
विवृत्तेन च वक्त्रेण नता च युधग्नः।।
प्रभाण्हनेन रज्जुःस्य श्वासिकं प्रविष्टः।।
शालोदरी अन्तृपता मरणायाधिकोदरी।।
सबता मरणायोक्ता हीना रघुनाथविनी।।
अंगिका शोककरती रूपस्याः सन्तापः।।
विवृत्तेन च वक्त्रेण कुलनाशकः महेवः।।
प्रभण्हासमर्यासाय दलितेन च मुक्तः।।
परिचरेन सुतपनी च चोरसमविस्त्रुः।।
प्रभण्हाना नाशाय अंगिका देशयातिहिनी।।
असलक्षणा मरणायोक्ता जुज्जुः रघुनाथविनी।।
प्रभण्हानां प्रतिमां तथा लक्षणवृत्ताम्।।
आवाहितामव वित्रेन्द्रेवथिती विसोकसः।।
आवश्यकता तु तां नित्यः विषाचा दैर्यमालवः।।
तथासाधवः प्रस्थलेन मान्होत्तरिन्वितवेव।।
चिन्तनवाचारं सुखुल्लेन प्रवृत्तं सर्वनृमुच्छते।।
आयुः च सन्धिः च घनयाभिवर्धनम्।।
तदेव लक्षणापेक्षा बनसाधविनाशनः।।
देवा नरेश कर्त्तव्यः होभावसः सर्वेद तु।
मूर्धद्रुष्परमाणाना हृसाना गतिनिः समः।।
सलक्षणं विनिमुक्तत्वं धर्मं देशस्य कुतुबुदुःस्वाभिप्रय।।
तस्मात्यवियशः संवध्यं तक्षायं नर्मेवलिपर्यंताय।।

१२. नानावर्जष्टुः गुणाकारबिहाराः क्रघ्नागतसाचीकृतेवेद्वनाकोपभेदः।।
सहिताशिष्टमार्गकोनो नव भेदः—
गुणाकारबिहाराणी नानाकर्षणचराणि च।।
नव स्थानानि रूपाणि शुपुं तत्पुष्युवर्जसः।।
ऋष्टप्राग्यं भेद्वुपुर्वमोऽवु तदविन्दरम्।।
साधीयकुशारीरं च स्वत्त्विवितोत्तमम्।।
ततः पारसाध्वं नाम पुरावश्मनन्तरम्।।
पुछागतमधः कायम्बुः समानगम्।।
एतायनेक्षेपाधि नव स्वानाति भूषिते।
एकक्षेपेऽत्त सवत: भृणु मे नृप लक्षणम्।
तानामःमुखेशावादी भण्तमार्गनार्थवितम्।
सुमक्षम् सुचरः ज्ञु सुदक्षमवत्सकम्।
सुपुर्वं सप्तर्शेषकालभृषितम्।
ज्ञुवेदल्दन्वशीशुकार्येऽत्र नृपान्तु।
मुखस्यायायावतोशीणं वर्णसं उदये तथा।
कंपाः च स्वक्ष्वेददायकः कष्टतव क्षयमाता।
नासुपुष्टमानस्च च गुरुऽस्त्राचः च बुधभत्।
धार्यं सत्त धिमायं च यस्य गायमे च च।
कालाधिम् पुरं स्वातं स्वपत्नम्भोगादितम्।
एवदेवाः नामसंतमेकवरणानिन्यातम्।
यत्तिमयमयूषेवाहनेन नेत्रहारिः सुवर्णनम्।
सुकुमारं सुपवारं क्षीणं सथपुज्ञोशोभस्य।
अध्यधृतुलाते च वायधयव द्राशनुक्षितम्।
महाकाक्षवेशस्य च क्षणकोणोशोभस्य।
कलामुख्युक्तिः संहितां समयनेव न च।
च्छायामपतं कालेन न चावल्लकुपापनम्।
स्वकारिकत्वाः नृप सारीहरामहायम्यते।
अयं नेत्रं भुग्नं यथं युतमवधृवे तथा।
भजों लालाभासचार दृश्यानां सामेव च।
मात्राः जैकतो सुपरं दूरमचक्षुत्तथपुः।
मात्राः कण्येश्वरः यथाविषालयं हुः।
उदराः सुपरं लिंगं न मायाविशेषतम्चकुस्लम्।
अध्यधेये च कती अन्यवं दवान्निकतम्।
अध्यधेये च परिययिकारेयमदिना॥
छ्यायांमात्मिति प्रोक्तं पवित्रेऽन्तदेव तु।
यस्यवापोवचाये पारस्य दक्षिणं सधस्यव च।
क्षणतमयध्वाराः तद्रक्षम्पुरगितस्य।
एकालमेकम्भुएश्वरानाम। ललाभतुः॥
एहं वृत्तं यदय्य स्वाच्छिपुकारं विश्रोहर्मुः।
गृहीतमालाभावस्यमुद्राविगुणानिन्यातम्॥
पार्शवगत्तित्तति प्रोक्तं लस्यप्रसिद्धिनित्तितम्।
अपाकुम्भे कलाधिमिति कण्येष्वरे तवेच् च।
उपस्नाभ्यांत्तिः कालास्य क्षयसत्तम।
व्रज्ञाय: कृपतादवेशितु इत्यतः॥
द्वितेन द्वितेन बालवा यथाभायं कृषोकतम।
अनुप्रामाणिन्ना तितीशास्ने च।
( நூறு )

துறுத்துவம் பரம்பரை சித்தர் வித்தியாசம் மனிதருடன் வந்ததை, பொறுப்புகளின் போல புனர் பிள்ள்ளியரே செய்யல் சுற்றிட்டு செய்யல் சுற்றிட்டு செய்யல்.

சுற்றிட்டு செய்யல் விளக்கங்கள் மற்றும் வெளிப்படையுடன் புருந்து புனரும் பிள்ள்ளியரே செய்யல் சுற்றிட்டு செய்யல்.

சுற்றிட்டு செய்யல் விளக்கங்கள் மற்றும் வெளிப்படையுடன் புருந்து புனரும் பிள்ள்ளியரே செய்யல் சுற்றிட்டு செய்யல்.

சுற்றிட்டு செய்யல் விளக்கங்கள் மற்றும் வெளிப்படையுடன் புருந்து புனரும் பிள்ள்ளியரே செய்யல் சுற்றிட்டு செய்யல்.
(२१६)

नाने मण्डलरत्नें पृथ्वालामधास च ॥
पारावांस च बिल्ले पक्षियां च चलतीं तथा ॥
उत्तर चलते चैति स्थानाति तु जयोव्या ॥
कायामुकेतकर सवर्ण नामस्वर्णांतः नूतः ॥
मण्डलारुपृण शैशार्यालोकालिकः कृमः ॥
समासार्थेंमोऽपादः पुनः भविष्यति च ॥
समासमहत्वम् च द्विन्धिं द्वाकां भवेतुतः ॥
तदुर्गवा पद्धतविधाः व्याख्यां समवं भूतम् ॥
मण्डलश्च द्वितीये स्पर्शवानात्मकम् यात्र च ॥
तात्त्वकसमार्थेंसाही विविधां च चलतीं च ॥
हवैशाल्मालां प्रत्यालोऽद च धननवाम् ॥
विविवृत्तामुखतम् विषयं ब्रह्मचर्याम् ॥
चलतिं खवितायस्तनांखृतकङ्कपद्धतम् ॥
शांकितामर्पायणाभिमित्यालदिविधारिण्याम् ॥
सवलिमां चरुकुलस्तथातानयां धविशारिणाम् ॥
एकपादसम्यतां द्वितीयमेव तु विद्वानम् ॥
सरीरं च सतीलं व्यासस्वर्णेभीषयतुद्वृत्तम् ॥
वीतिविवृत्ताकालः विषालजयनः वस्तः ॥
सिरर्कृपादिविवासं सतीसूयं विनिवृत्तुप: ॥
समामहनस्तु जनोदनौशभाकालस्य भावस्वक्षारात्विवाम् ॥
इति प्रविद्यात्मकता युगः कार्य समाप्तिक्षणेव ॥
१३—चित्रं देवता सूतीमहताहकस्य देवदातादीनान्तः साधुसः सपर्यासदुरार्जः निर्माणेवतिविषयाः
नुस्सश्चनागननागनकश्चतिगरस्त्राह्नेहति सिद्धश्च सदीयमूः सुभद्रकार्त्त्वात्स्तूष्ट्विविदिचन्द्राकारश्च नक्षत्र धर्मालिनिमित्तमान्—विद्वान्—

यथा देवस्थाना चित्रे कल्पने: पृथ्वीस्वर ॥
एवंक स्वरको लोक कलंके पृथ्वीस्वर तात ॥
ज्ञानयस्य सर्वगति देवमयं सहस्त्रानां: ॥
महाराजभाषें महादया सांवसपुर्णचित्तोऽहीः ॥
कार्तिके महाराजानें नागस्य नरकेव ॥
ज्ञानयस्य कल्पना जटाजुपोशं शक्तिः ॥
हुण्णिवेंद्रस्तरस्य खुद्दृष्टीस्य अखाते: ॥
देवताचार्य विष्णु भुक्तेन विविदितः ॥
कल्पनांस्य महाराज विग्रहं च रूढः ॥
महात्मनेत्रि महाराज सांवसपुर्णचित्तोऽहीः ॥
स्वर्णाधिकारसुशुद्धिनेत्रिविविदितः ॥
भुक्तेन विग्रहं च रूढः सांवसपुर्णचित्तोऽहीः ॥
देवमयं दानवानां कल्पना भ्रकृतिमुखः ॥
बर्त्तााःतक्वदा कायाः भौसवकु रङ्गचैव च।
तेयामभुद्वतो वेयः कर्त्तव्यः: पुरुषोपि भो त।
श्रव्यशास्त्रा: कर्त्त्वशास्त्रा विषयमार्गा नूः।
सपत्तीशाश्च ते कायाः माध्यमश्चार्थार्थिः।
ह्वङ्गास्त्रा ते कायाः गाने बाय वा मुखः।
माध्यमश्चार्थिः किन्नरोराधिकाः।
श्रव्यशण्यामश्च यथा: कायाः नात्रविध।
शास्त्रामश्चार्थि: प्रथां नात्रविधा हस्यविच्छ्रा।
नूः वेवशाश्च वधुक्ता च कथाये परिकीर्तितः।
अश्वश्चार्थः कर्त्तव्यः सर्वोऽर्थार्थिः।
गीतवाचाः समानुक्ता शृवतिनमस्थिरवेल।
उक्ता राक्षसाः: कायाः विकलापः विभीषणः।
देवाकाराश्च कर्त्तव्यः नागः: फणविश्वाजितः।
सालकः: स्मृतः सब् वेदायात्समिहिता मया।
हुः ध्वाणः: कायाः: प्रमाणेन विषयाजितः।
पिठाचात्रः तथा कायाः: प्रमाणेन विषयाजितः।
नानातस्मुखः: कायाः देवतामाः तथा गणः।
नानावेशा महाराज नानायुधराक्षसः।
नानाकौशिकाधिकाः नानाकौशिकाराक्षसः।
एकनामानुः कर्त्तव्यः वैवेद्यानात्तथा गणः।
तथापि तेषा कर्त्तव्यः भेदकार्यः एव च।
वाच्येवसमाः: कायाः वाच्येवसमाः: शुभः।
संवर्गाणश्च सार्वशहस्त्राश्च तथा स्मृतः।
प्रवेशनां निःश्रवण तथवाण: सर्वशहस्त्राः।
तत्रावधाः: स्मृतः: सब् तदायुधराक्षसः।
नीलोत्पत्तिरावधामानत्रधराक्षसः।
तथा मरक्ताकरः: लश्नसुस्वस्थक्ष्रामः।
श्रव्यशण्यामश्च तु मानिते वेष्यः: कान्तिता नितिमयः।
वेष्यानामुत्तम वेष्यः कायाः: शुःशास्त्रसम्बन्धः।
माध्यमामतः कायाः लवज्ञात्वः: उत्तमत्रः।
नामुत्तम बेष्यः सालकःराक्षसः।
देवमयानवयवतः: कायाः पर्योये मनुष्यस्वः।
मात्रः स्वेत कर्णम्य तथा कायाः नारायणः।
( ३१५ )

पिखाचारां च पत्योषषि कार्यस्तुमेतूसंतुति: ।
विभूत कार्युर कार्या रिवय: पतितसंतुति: ।
शुक्लवर्तीपरीथाना: सर्वश्चारवर्तितम: ।
कुम्भा धामकिभानु तथा रूपवती भवेतु।
राजस्रीवा परवर्ती वृढ़: स्वातकहुकीः पुनः ।
शब्दकर्ष्य तु मानेन बैक्ष्मानं बिधोपते ।
शालकर्ष्य तु मानेन शुंदानं तर्यव च ।
यथा जात्कुरुशे वेयेन मन्येश्वर ।
देवविद्येविता कार्या: परिवर्णितम: सदा ।
महाशिरा महारस्को महामोऽसो महाहु: ।
पीतस्तुभुधीवऽ: परिमाणेन कर्पितः ।
विनतः कुरुक्षरत्स्वतः योमुडिनमहत्तिकः ।
दुप्तिचन्द्रविदा कार्या: सेवायः पितःसः ।
योधा कार्या महाराज प्रायो अकुटोकृष्णा: ।
क्रिभुदृढः वेयारसं च कार्यार्चो देवदशीणः ।
अकुटोतापच कार्या आकृष्णः पद्मतः ।
खण्डचम्रवरा: कार्याः कणिकाभवुर्धराः ।
बरबाणघरा: कार्याः नागज्वलधर धनवन: ।
नागुदृढः वेयादं सोपानकास्तयेव ते ।
यात्रोकलमाण: कार्याः: कुज्जुरास्तुरात्मवः ।
हुस्त्यारोहुस्तु कार्या मुहः: श्यामास्तु वर्षत: ।
वैशेषिक जूटदहरे: साक्षुरास्तःपव च ।
उदेश्वेवातः कार्यास्तु गाययः तु साविन: ।
उद्यत्तेन तु वेयाण कार्यम विद्वनस्तथा ।
विराद्वस्तक्षत्तच: तर्यवोपक्षुदयः ।
आळ्टानाकार्षरु कार्यम: कपिला: केकरेवत: ।
किष्किष्काहस्यहुः: प्रायसो दण्डपाय: ।
न केकरान्न कपिलास्तुः अब्द्यास्मालस्येतु।
नागुदृढः वेयादं न च शालेन शस्येत ।
पार्थवद्युंन खण्डां प्रतिहरस्तु वर्षवानु।
सूवेदित्वित्तिरस्तस्म: कार्यम: विनिजस्तथा ।
गायना नात्तात्त्व: च च बाध्यविद्युतपायः ।
उद्यत्तेन तु वेयाण कार्याद्वे मनुषुवतम: ।
आसामशंतता: कार्याः भूमिकापशुपिताः।
पीछानपदा: ा: गुमवस्त्वभूम्याः।
प्रसूतप्रवणा: प्रहर: स्वभावविनिर्दिष्टम: ।
( ९१९ )

स्वकमोपस्करकर्मः कार्यः कर्मकरो जनः।
प्रशान्तः पीनागत्रकश्च पीनस्वित्तिरीरोऽचारः।
उत्तरशः शीतक्षेपशः मल्लः कार्यालछोऽध्वः।
बुधः केशरिपाठतः भवाभायः सर्वजालः।
यथानौनिवेद्यः लोकः दृश्यः नाराधिपः
एतदेवब्रमुवषमवृद्धान्तः तवेत्तिरतः।
दृष्टः सुशुद्धः कार्यः सर्वभावमविशेषः।
ब्रह्म साधुमयकरः प्राधान्यं परिवर्तितम्।
बुधः रूपं यथेऽवेशं वर्णं च मनुष्योऽतमः।
देवेऽदेवे नरः कार्यः यथात्सलसमुद्रः।
देवं नियोगं स्वायं च कर्मं बुधो च यतः।
आसनं धामं यानं इशोऽसे कार्यं नाराधिपः।
सरितं साधरीशाणं वाहनानं प्रदेवसैः।
पूर्णकुलविभारः कार्याञ्च नामितज्ञानवः।
श्रीलालां शिखरं सूर्यन दर्शये मनुष्योऽतमः।
श्रीपाणं च करेः कार्यं तथा सूर्यपलं दुरस्मिन्।

………………ः राजसम्बालिकररणः।
रत्नाकरकरः कार्यः सागरा मनुष्योऽतमः।
समुद्राणां प्रभासवहः संमलं तु प्रवर्ष्येत्।
आपुराणां च नरिष्वांक्षितमूर्यविनं दर्शयेत्।
निष्कर्णां दर्शये कुलमभानु शाक्ष्यं दर्शयेत्।
पर्यं पदस्य राजेन्द्रश्च शीताणामसऽपत्तः।
कार्याकारवः कार्यः स्वदेहनुद्द्वाः पुष्करः।
विपालां दर्शये क्रिञ्चुप्रमाणाणां च गुरुगौम्।
अतः पर्यथा रूपं यथास्य दृष्टः।
शाकारः दर्शये क्रिञ्चुप्रमाणाणां खामासऽकुलम्।
तथेऽव दर्शये जनविनिर्देशः विदम्।
मृग च जातिलानुपितंस्य स्वः स्विस्तः गुरुः।
पवं सु दिताणां शिखरभविन्नात्रेश्य।
निष्कर्णां च जनविनिर्देशः दर्शये दृश्यमण्डलम्।
वनं नानाविशेषः क्रिञ्चुप्रमाणाः स्वयंदेश्यः।
केषां च दर्शये क्रिञ्चुप्रमाणाणां मेलसऽकुलम्।
पदार्थाशकः महाराजः तथाभिज्ञलाः भुः।
देवताविद्याभिप्रेतः प्राणावपसमभिः।
नानां दर्शये क्रिञ्चुप्रमाणां राजमार्गः शोभाः।
वदन्यः दर्शये ध्रुवं क्रिञ्चुप्रमाणाः।
सब्रिमायण दुर्गाणं कतिि दर्शनं तथा। राजस्मिन्विविवेषो वास्तरकपवें।
पप्पयुक्तास्तु कर्तव्यास्तथापांणसमयः। आधानबुधः कर्तवया पानुर्कान नारकुलम। निश्चितबिहिनानं इव शून्यः कारंशवेतु।
धिताधिकसकमायुकाः काण्डके धार्मिकसहस्रम्।
जसु रुवुषवनोफळां धर्मीरणमानः प्रदर्शनं।
मूलाभयवर्तकां रणभूमिः प्रदर्शनं।
वितासुणासंसुकतं दमानं च तथा नृपं।
युवसं सब्राह्मन्यार्यां राजा सारं प्रदर्शनं।
सब्रनासुङ्क्ष्याः तथा वितासुणा किकाः।
आसारस्तश्च राजत नृपदेवसंघमानः।
प्रभुवे दर्शयत्व च तथा जैवमित्रानः।
सास्यो मनसान्द्रिमुष युवारो शतसस्त्रुः।
वर्षन्याय: करताय वाराणस्या।
द्वितियानमभुधाः कत्वं रक्तं सद्यं गतस्यां प्रदर्शनं।
तस्य दर्शनं कार्य वासं संपर्फऽनं रः।
कुमुदानां बिकायेः च ज्योत्सनां च दाने प्रदर्शनं।
दर्शायेत्तरस्यं स श्रावं कण्याकरवानः।
सदस्वामानस्या दण्डित वृद्धायः प्रदर्शनं।
प्राणिनां किलवतालानामतिनां भिबहोरम्।
वृद्धसंस्याः पुरस्तः: कोविलामेंद्रांकते।
प्रहस्येऽवशनार्यां वस्तं च प्रदर्शनं।
कलानाः: कार्य नरेव्रीमां मृगविहारात्माति।
महिस्यं: पञ्चमसन्तस्या शुद्धकर्मायायम्।
विहँसे भूमि संतलिनाः: सिद्धवद्वर्गे हारती।
लोकयाचन्द्रनां नं मत सेन्द्रासनावृपणाः।
विहृदिवेदोऽवर्तनैः कताः प्राणवेशस्या।
सन्ताहृदुंसज्ञातः वर्त्तनस्य वेकुदधाराम्।
सहस्वचछलिल्ल्यां शरवं नु च तथा विसेतु।
सम्ब्रवसविलस्यां तथा लून्वसुबुधारम्।
सनिधारितस्य च हृदयं दर्श्येहुः।
हृद्धेदकमेंद्राः शीतार्तेऽजनास्यं कुलम्।
शिसिरं तु विलेख्याभिमिष्टनिर्धारितस्याः।
बुधाणां गुप्तवल्लम: प्रणिनां मदतथा।
अऽलुतं दर्शनं कार्य लोकांनुष्ट्या नारायण।
(२२२)

रसभावास्त्र कर्त्तव्या यथायथः सुचिकृतः।
यथायथमं तु युत्सनाति नृत्यातिहासवः।
शुक्कं बर्ततत् वस्तु चित्तं तमस्यम् स्वरूपः।
सुप्राकृतिमधूम श्रेष्ठत्वं चार्दीनम् तथोत्तमः।
यथादेवं यथाकालं यथाविदं यथावयः।
क्षिप्रमाणं भवेद्वनं दिशःरत्नमोऽन्त्यः।
इति विषाणुध्वजबिकलितः करणातिति विलाससाधितवः।
लिखितमेवाह्योत्पत्तिः सर्वारुः वृषभदिनितकाविदमः।

(१४५. विलेखालकणम्)

विलेखालकणं समपितानामभिदीयते।
कूक्शं कूक्शकेनान्ति द्वितीयं हस्तकूक्शकरम्।
तृतीयं भाषकृतादेशं वज्रं चलन्त्वृक्षकरम्।
(वर्तन्त्वसमवत्त्वं कूक्शमायकृतीकरते)
लेखकर्मिणि स्वरूपस्तमनामवः।
जल्पवर्णमाणितमिह सलवन्तितो।...।
कूक्शं थार्येव श्रीमन् वृषभवर्णरोपिमभि।
...।...।...।
तत्काशं कूक्शिकं।

वस्त्रलेखं विलेखालकणं खर्कृतैर्वर्णपि च।
कूक्शोऽ (येतियापि) विलेखको विलेखालकणं प्रस्तुते।
तथरूपं: कूक्शं: अब्धोऽविलेखालकणं स्वतं।
आचारी वटायुः रक्षयोऽस्तवस्याल्युः कुराभृतति।
प्रकाशिनितेक्षणोऽविनितार्थ्य: कूक्शोऽक्षेत्रं।
उद्वस्या रूः रक्षयोऽस्तवस्याल्युः परिश्रृङ्खितः।
स्थलं लेखा न कुर्नितं वटायुः रुपानितार्थः।
स्थलस्त्रेण न कुर्नितं प्रकाशितं रसेऽनं च।
अत्यथा रूः समाप्पेण यत्र विक्रमशहीकरतः।
उद्वस्या रूः कुकारो लेखकर्मिणि शस्त्रं।
क्षेत्रं: स्थानादाति दण्डोऽविनािवृः + + + वृश:।

(२२३) मानसो, अन्वित)

वर्षकारं समुद्रं नृत्रोपायाय यत्रतः।
तृतिकारं न्येतनानि नानााणितमन्त्रम:।
लेखनी नाम सा ब्रोमका सा चांचं नितिवा भवेतु:।
स्थूलं मद्यं तव सुखम तया सिर्वं नितिवे।
स्थूलया लेखनं कार्यं तितरगाहित्या तया।
अव्र्क्षं मद्यं कुदाकपाल्यविनित्वम:।
सूक्ष्मया च तया सुखमं लेखां कुर्नितं कोवित्।
लेखनी तितिवा श्रेयं स्थूलं सूक्ष्मं च मद्यं।
तासः सुक्ष्ममात्रं वा विक्रममुखवचं स्थूलमू:।
(१२२)

अ, ३० पिल

बर्तिका
मासों, अ, ३० पिल

(१५)

यत्य पुष्चे तद्अणाकामार्थ वाल वदुः लम्।
कर्तवयां निम्नस्ते श्रुतङ्गुऽनोभार्थश्रुतं लोकस्मान्।
यं वाकार ए शुदुः तत्म सयोचेतस पुनः।
सप्तां कर्करोत्त्वम् मारवरम् परे।
विष्णुपुष्चे सुमधामरोम् हुणक्रमम्।
तन्नता लाखा वाच द्वार्तकतियकुम्।
बधातु लेखनैः समकू प्रतिवर्षण विचार विकर्ता।
आद्व्युः च विचार स्वयं सूक्ष्मा मध्येपति सा पुनः।
प्रत्ययः नवचा चबं प्रतिवर्षण युः लेखनी।
अथ मध्यमलेखना पीतवर्षरसन तु।
विलंकुलेखाहिौंगे विकिलोपाज्ज्यमयी।
मार्जेत् विलंकुलेखां तो पुनः सृष्टक्षमालिखेत्।
रक्षपरं निको चाबृ समकू प्रति लिखेत्य।
पद्माविचारं विचित्वं च तस्मां भिंतो लिखेऽक्रृः।
नामायशरसूरुः तस्म सुवर्ण स्वर्णकवितम्।
कथिपपाणारणाहीं भागमात्राश्च।
धनवेयुपस्मुरुः तत्त्वं नित्यं परिकल्पतेत्।
तद्यो ताम्रार्ध जंको धर्मान्त विविधिनिवेषत्।
ताम्बमार्तं भिंिं कु परिन्नुमरितं नुपैः।
क्षेत्रजल सत्सिम्बेय भृगुविता कविकाव्यम्।
वट्टिं कृत्वा तव लेखसः बर्तिका नाते भवेत्।
यत् लेखा गता वाम तत् तस्म नवस्यान।
सामाज्यं सम्प्रदालिष्यं तत्तदकारुमवेयेत्।
मन्दौ किन्नित्वालाबधुः पेयदित्वा विलोकां च।
शुद्ध Особापैः मूहत सन्नायास्ये।
ताहावाँ सारस्तोमश्च पक्षुविविषिचितम्।
पातान्ते विनित्विधि पुनः कुप्यावृं विभिन्नौ।
एतं पुनः पुनः कृत्वा बाबसोंतं भवेत्।
तस्मां नव्यूः द्वारावान सममालिष्यं शोपेते।
श्रीपातपेनु विनिधिवदु सूर्यो महामति।
आलोकाय शुद्धगोपेनु श्रोवेष्यज्ञिनिचित्वम्।?
एवं एवं समानीयं रसें धातुंपद्यं क्रमात।
निर्दारस्ते समुद्रस्ते शोपेष्यक्षेत्रेऽवेष्मेव विह।
अव तेन तस्मानिष्य वर्णानेष्यविश्लेषिताम्।
विनिश्चित प्रज्वलेदु दीपं घटमादयं मृगसम्मम्।
शुद्धकोमेश्वरेऽणं समृष्ठोदरस्य विन्दुए।
(३२३)

लद्वीपपरि दीपस्य संपुष्कं चिन्ते पुनः ॥
तत्र दौष्ट्रिकोऽजूं च कस्य कदाहे तद्वीपदी ॥
आलम्य सम्पणादाय मूढ्यादी चिलं किले ॥
मद्ये दिव इति इत्यत चूळोपरि पुनः स्वयं ॥
शुद्धमुत्स्वं संपुष्कं च बधुः चोपेये पुरुष: ॥
एवं पुनः च चोपेये निम्बनिविन्वतः स्वयं ॥
समलं चोपेये परशायान्वयनं पेघेये ॥
श्यामापं तु ग्राममु च चोपेये पुनः ॥
पुनः कर्तिभर्नियुस्तोऽसमं चोपेये पुनः ॥
वित्तः वर्त्तमानः क्षेत्रः पनाहारिकविदुः ॥
पञ्चकुशी रेश्यांमि कर्तिभ्रात्र च वर्त्तमानः ॥
अतीव कधिका सुधा तथा हरिवर्त्तनाः ॥
तथा च सभामाणाः च कधिका विनं वर्त्तनाः ॥

अत: परेष प्रबलाधि विचारिषा नित्यसामन ॥
शाक्षीरलोकवानकायं चित्रासारायणविहि ॥
अवछिन्निमलिताः सा च इद्याक आवाकितः ॥
रंगकीणक्षुङ्काया च गृहोत्तमाय लोणिका ॥
अति सुमा च कर्त्त्वमा दीपादलाक्षाध्रुवपाव ॥
गोयः संस्मृतं तु तांकामये तु प्रक्षिपते ॥
तदन्वरोत्रं च सुमवत्तेऽनु गालयेतु ॥
भाणः तु तां तां धिरं मूढ़ेनना चाने: धाने: ॥
तथा दूढ़रसाकारं वध्येपसमं भेदेतु ॥
तेनाथ महंतेप्रमुच्छितकाशुमयुवक: ॥
पवायो सुमन्तो ह्यात्त्वेन प्रलोहे ॥
पुष्कर्णमेवेन तु कर्त्तव्यं चिन्तेहेतुः ॥
हि ३० पवचारनादिरेख: लुष्टः ॥
विचारः पवसुधाभावः सुपुरसस्नारेण: ॥
स्यात्त्वं कधितं वृत्तमुक्तस्वतं स्वर्यादरिविहिम ॥
पचारति: कथं देव चित्रसुरसुध्र्व: ॥
कथास्य ससादेन परं चित्रं च कीर्तिश्च ॥
दिनपत्रं कथं प्रकटमुत्पत्रं च कीर्तिनवेन ॥
चतुर्दशकृम्बेन परं धौड़ोपर्याप्तेन च ॥
जलपत्रं स्वतपत्रं नरसंहो गढ़मावः ॥
नेष्टपत्रः च च वध्येपसव परस्तरं ॥
नागाः भाविक्ष्मे पनं च्यलतं भेदः स्तत: ॥
कलिज्ञः यथामुनं परं कीर्तिकु चैत्यस्वल्पायाम ॥
विचित्रपत्रं च सकलं स्वतितं स्वर्यादनकम ॥
सविंयोभ्रक्कारं कामसवं परेश्वर।।
पस्मारणिः चायक्ष्यं पीढ़ारस्तक्केशवं।।
तत्तुत्तोष्णवं सैंवं लक्षणोयावसंहं कह्मकां।।
पत्त्वाशानाः सं सारं सुरसद्वादिकोऽवभव्यं।।
कामसवं पपादेन पत्त्वाशानारिसारकं।।
शुनु वतत महाभाग लमेसं प्रकोटिहतम।।
पथोऽपि ति च वशये च। शुनु बाह्यावसायम।।
क्षीरोद्यवंके पूर्ण मथ्याने सुराः।।
तत्त्वादृशं महाबुधो नामं सुरवस्वव।।
नारायणसमाकियाः। नारायणुपस्माकुत।।
नारायणवक्समुपुत्रो ललिताघो भविष्यतः।।
सुगणामोहद्वृत्तः।। नारायणप्रतिहितं।।
तद्रथ्योऽपि। सवं देवदेरवापिसावतं।।
परस्परं देवदेववत्या बुक्षायं बुक्षुत्व।।
असुरादुमं मनवशे देवदस्यं विवशा अपि।।
शाखास्पोऽजुञ्जवस्तुविद्यं मध्यत ऋषंवयं।।
मातः। पवलसमारों दिवामेहे।। पररतस्म।।
नागरं जुरवसाववाः द्राविंद सतिः जुञ्जुवम।।
अपरे व्यति बायं बेलायं वा तथोऽपि।।
कालिंजुञ्जुवत्रशवं शाखास्परं च यामुस्म।।
पझालुतुतमित्रेदुशं पवलसं समुहस्तः।।
नारायणस्योगेन तथा विशेषताम।।
दिनस्तोहुमुर्वसलंसं सब्बशालों दायावचिं।।
नावं भद्रं जयं रितता पूर्णं स्यातं पवलस्मीं तथा।।
पञ्च पवलस्त तथा पञ्च मातां तु यथा यथा।।
नावायं विथुपरं च भद्रायं सकलं तथा।।
स्वितलं तु जयावचश्च रितताय वर्मातकम।।
पुराणाः। सविंयोभ्रकं पवलसं परिकृतांतम।।
षूटकादं दायावचनस्यपञ्चवस्मुञ्जवं।।
जयं च विजयं च उदगतं पवलस्यं।।
सविंयोभ्रकं भववशे पवलस्यं च प्रकृतिततः।।
षूटधाराः च दायावचं पवलसं पवलसं तथा।।
पुष्पराणि पवलस्यकायाः पुराणं तथा।।
प्रियं भियोद्भवायं च रलगमें लेजीमः।।
सविंयोभ्रकं महोत्साहं पवलसं दायावचशं।।
वस्ते नागरं पवं भ्रविंग्रीतमकं तथा।।
(३२५)

वर्षापूर्व व्यत्यासां वेदं च सर्वसंक्रमू।
हेमन्ते श्रीव गाटीजन्यां यामुनं तिघिरोपमुः।
प्रदुःखपुर्वप्रमाणं सर्वार्थं शुभादिः च।
तथा शालोकुपूर्वं पत्रमुत्तं दशाविवं कन्याल।
शालोकुपूर्वानि वत्तैवं कन्यादिः तु शोकदा।
तथा चाकारप्रमाणं लक्षादप्पादिकादिः।
पुरातनमां कविः कारां पञ्चव तानि च।
हंसपर्यं तक्षपर्यं मस्यांपर्यं च कुर्मकम्।
पश्चापर्यं तथा श्रीव पञ्चकं जलम् भवेत्।
श्वलं खण्डजाकारं ग्रामाद्वृकाविकम्।
नरात्माविवं परं नरपर्यं च पञ्चमम्।
गाजपदभवपर्यं जाणुः पवनं तथा।
सिद्धानादिपर्यं क्रमे पञ्चपर्यं तु पञ्चकम्।

अनेकार्थपर्यं च मेघपर्यं तच्च च।
पञ्चालारस्तथा चैते कथिताविराजित।
पुनः स्थानेतु सखं पत्र तत्र प्राणी योगवेत्।
स्थानेनु हारपर्यं सा भवेत्।
भोवारणार्येऽऽच्च तत्र पर्यं तु सपेत्।
हारकेरकङ्कणामस्तुत्राविरिः: समेः।
प्रणाले भवेति नलामि हलोहलामि।
नालामरस्ते भेजनामृतम्: शुष्कान् च प्रवतः।

अधात्: संसारभावात् कप्तां तु लक्षणम्।
अष्ठो ज्ञातिकमण्डलानु: कप्तका अभिवान्:।
कलिंक्ष कालिकव्यव: व्यामिक्षिबचकोऽवः।
क्षार्वा व्यव: व्यावृत: तुष्णाः: गंधविचकथः।
असितपुष्पकथा: संसैतु कलिकथकः।
बराहद्वंद्वाक्षः: कलिकथेऽति साधितः।
ब्रह्माण्डो मृगश्रृङ्खलाप्रकाशसिद्धसमेतः।

उकरार्थसदृशं च भवेतेऽच्चकोऽवः।
व्यावृतो व्यामा: समेत: कलिकथेऽति:।
भंक्तिमिवदर्तवं तुष्णाः: कलिकथित:।
नागां व्यामानवर्धं ग्राणिवत्वं शाखास्तन्ततः।
वर्षापूर्वा चाकारास्त: कप्तका: समेः।
अष्ठो वर्षापूर्व: श्रीवारसमेतः।
उकरार्थ: कालिन्यं यामुनं: गुप्तावेत्।
उत्त्त: अष्ठिविभागारा ब्रह्माण्डसिद्धसमेतः।
कण्टकालों तथाकार: कहिता: पूर्वमेव च। बेदात्मां पदं छूँवा कण्टकात्मनोदगतम्।
ब्रह्मस्थाने सवेदु बिनुबोधावतं वातित:।
लक्ष्यात्मकस्यार्याणे बिनु: स्याध्वरोशमः।
तद्युः भ्रमगम्य च नृतमार्च चन्द्राठाति।
ब्रह्मस्वाधयुतं च दलिनोजुवाकारकम्।
कलिकोजुवां बाराहस्यमभवम्।
तस्योपवायोत्क्रममः त तद्धीतायां कंठकपमम्।
अग्रसुधर्मवणु: अपरातं: कणिकाकृत्ति:।
तस्या यावस्त्रयातिन मवथी पद्मादं तस्या विवादादि पादादि कण्टकादि।
युज्यति विनामि पादादि कण्टका।
चक्रीकोलरात्रिं कारिकं कलिकोजुवं बाराहकणिकोजुवम्।
अवाचार: पुनः पृष्ठ कलिकं मिनुमुनवत्।
कंठकोदरस्यस्ये तु कलिकं जीववृतकम्।
लावस्थमः।
रोमस्वामोत्सवकामं एवं विविषिणोजुवा।
चक्रे जीवधृ वेद्यातुं कथ्यते।
रेखालिंगं मानसानि चतुरायां: प्रकृतितं।
पादायज्ञानि वर्षिणि नवीरोस्य च विविषिणं।
मुञ्जा च विषितारामाय राेजस्वयम्य बोधकम्।
अर्द्धोऽर्द्धोऽर्द्धोर्द्धो रससुमुखवन्।
तेतो इत्यूः इत्यूः इत्यूः वारुधोऽर्द्धो वर्त्तातातिः।
आकारं ।
प्रक्षतत्वोद्वृवं तथ।
जीववृत्तार्थं क्रमं पदार्थं प्रक्रयते।
पनवस्यालकाोणमः चालनं बलविक्षकम्।
अहो भज्जोऽद्वष्ट: भज्जस्मृत्तार्थं रुपकम्।
शुक्लश्याममार्गं बदरेक्षकाः।
पलायनस्वर्त्तां द्रारिणं प्रक्षतत्वोऽवलम्बिते।
कवित्रि: भिष्मवाच्चिक्रयाः वक्षिष्ठवाविष्ठत्तमः।
मुनिपुष्पस्माकारं वेशरं प्रक्षतत्वोऽवलम्बिते।
उच्च्यति व्यलरं प्रक्षतत्वं भज्जोऽद्वष्ट:।
उकारकण्टकाकार: कालिणीं प्रक्षतत्वोऽवलम्बिते।
सुधीरं विरलभुस्य १०५५ यथा वृत्ताः।
राजदर्शण

( ३२७ )

पुष्पगव्यक्तीकोण  यामुन  पदमुखते ।
लक्ष्यं कोमलं  भलूचिकरे  गर्भसमभवम् ।
सुहुमारवांकारुः  व्याधवसस्यायुः ।
तरं नागरं  चौभ सहित व्यन्तरे ।
आकुमुखं  बेसरं  च  भलूचको भवेतु ।
पुनिशिशवपत्यसत्यम्  याय  ।
अनावककुलकृतं  हृदिवं  कथको  द्रवम् ।
उदितं मुनिं वरेः  कथकाणां  तु निर्गयं ।
० ० ०  देशाजातकलखें बाध्यक प्रायेण ।
पत्राकरी  वर्णनेऽवः  जीतेन्द्र-चौदितमः
मूलरज्ञः  स्मृता:  पञच हेवं:  पीतो विलोमतः ।
कृष्णं नीलकं मक्कखं शतयोग्मतः:  स्मृता: ।
पूर्णरब्रजविभागेन  माधववना ।
स्ववुःस:  क्र: रवेन  वातावरणकोणं  सहविषः ।
नीलेष्विश्वनिकृत:  पालाः  इति  शस्यते ।
स  छुट:  श्रेष्ठीयवः  नीलाभ्यिनिकं  एव  च ।
एकाधिकं  च  भविष्यवीणामधुरुपत: ।
श्रेष्ठाधिको च  न्यूनो च  समानशेषित  स  विशा ।
न  एकस्तम्भनाः  वर्णरूपं  विकल्पते ।
तत्र  द्वाकुरा  पीत:  कान्तस्वरहित:  शुभा: ।
मुरुगणामप्रकृतव:  कर्त्त्वाथुः  नृप ।
नीलं  पाण्डुरस्मृतसं  विविक:  सोट्यनेका: ।
अन्योपायानि  न्यून  समानशेषित: ।
तेन  नीलोल्लनिभा  माधववनुप्रभा ।
क्लीयवेदवर्भू रम्या  यथागरोबिनीशलयानृत।
लाखया  स्वेतया  नुकता  नासरीवित्त: ।
रधाता  रक्तोर्द्धावर्त्यामछविभेषित:  शोभ: ।
सापि  नामावधानान्याभ्याणिकरुपते  कृतूः ।
रज्जुग्राभी  कनकं  रजनी तालमेव:  च ।
अन्धक्र राजवन्त:  च  निसूर:  बुधग्र: ।
हृदरत्नं  सुभा  लाखा:  तथा  हिङ्गं:  लकं:  नृप ।
नीलं  च  मनुजश्रेणि  तदाय:  सन्तनेकव: ।
देवें  देवते  महाराजः  कायोस्त:  स्तम्भनायुता: ।
लोहानां  पञचवास्यं  भवेदापि  रत्निक्रिया ।
संकर्तं  श्रीहविश्वसमधकं  द्रव्यं:  भवेत् ।
एवं  सत्वति  लोहानां  लिखे  कर्मीष्यता ।
(३२४)

अन्नकार्यणं प्रोकतं स्नेहक्रामणं।
चम्कायोऽव बुधवा निर्यासस्मतस्मातुऽवेदत।
सर्वायमेव रज्ज्वाणं सिद्धोऽविनोऽवतृते।
मालव्यात्मारस्तम्भः संस्तत्विनं भिनमुदारश्च।
पौर्ण जलावचिन्तं न नाशवेत तिष्ठत्येकारायणं बलसराणं।

(ii) ब्र. पृ. २२९

सेवाजातिकेतस्वायं वर्णभेदक प्रथमते।
पूर्वोऽभ्यं नागरं च कणिकं द्रविडः स्नुतम्।
व्यतरं विविधमं चेकरं च चोलरं तथा।
कालिकिण्यं यामुं सर्वं तिष्ठतं लस्मिनं।
देवस्मातिनं कान्त्विनं कुलवस्त्तानं कुलोद्धामतम्।
नागरं विविधायः: स्वरः द्रविडः धातिरिवस्थाय।
व्यतरं भैरव्यातित्रं बेष्यां च न तयेह्य च।
कालिकिण्यं स्वरं धातिरिव धातिरिवस्थायं।
कुलस्मातिनं स्वरं कुलस्मातित्रं स्वरभेदकम्।
नागरं व्यतरं व्यतरं द्रविडः द्रविडः रात्रविभक्तय।
व्यतरं पीतसंकाणं हृद्यं तु बेष्याम्।
हृद्यं च कालिकिण्यं यामुं सर्ववेदकम्।

(iii) मानसो, व.००५

तत्तत्र्वतुसुण्डरवर्णिणि पुष्पपीयशस्त्र चिन्तकः।
एषारस्तारञ्जालु लक्षितितितिरिनाविनं।
भिभिभन्यु: सलेनु: पुष्पवर्णं: महुवज्यते।
व्यवस्थानं सामस्तं द्रविडः प्रथमते।
भिभिभन्यु: प्रयोक्तं: चिन्तकः कालिकिण्यं।
गौरवंभु: नीङ्गु: हृद्यं तु द्रविडः पुष्पये।
गौरवंभु: नीङ्गु: हृद्यं तु द्रविडः पुष्पये।
थूरेण तीण्डारेण बलस्थं तु द्रविडः हृद्यं।
पाण्डुरं बिखुव्यं बलस्थं तु द्रविडः हृद्यं।
पूर्वतं वर्णवर्तनं भावाकारम् हृद्यं द्रविडः।
महुवञ्चा धातिरिण च च यामुं न ज्ञातयि।
रोमराजितं कुष्टं रेखं नामविधायं।
कार्यस्मातिनं सुष्मालमिन्द्रः पवित्रयोग्यं।

वर्णं स्वरं योग: शिलायां वर्णितम्।
कुलं कांस्यमिव पाण्डुरं गात्येनस्मान्युः।
किशेन्द्रं तोऽं वनालोंधं निर्मितं रश्च।
वालकारिणो वात्तिरं तावकुहिरि वा।
वालकारिणो हृद्यं च वात्तिरं सह।
आसक्तं तदमलं हृद्यं बालाकारचिरं रश्च।
शुद्धवर्णी:
पुरवेक्रः पचातु तत्रस्तोतिस्वज्ञभुमुः।
उज्ज्वलं भोसते स्थाने ध्यामतु निःस्तेण्यत।
एकवण्डेपत्वं कुण्येरतातरवेदत।
अपनेजुह्वलो वर्णं चन्द्रशाततलं श्रेयत॥
भाषवण्यं कुष्येदु मिथो वर्णं प्रस्तुयत।
भाषवण्यं कुष्येदु मिथो वर्णं प्रस्तुयत॥
श्रद्धेतु पुरवेक्रः योऽयेदु दर्शवत् तथा।
रण्याणवल्करसं लोहिते नैरिकं तथा॥
पीतेतु हर्षतालं स्यात्कणें कज्जलमैथ्यत॥
शुद्धा वर्णं इति प्रीतात्यश्वाररिच्छतसंययः॥

भिववणी:
भिभञ्जु वर्णंतो वद्ये वर्णसंयोगसम्भवान्।
दर्शं शाक्षुसम्मिळं भवेकोकनन्द्वचिं॥
अतनं शाक्षुसम्मिळं सौराष्ट्रवृक्षं भवेत्॥
नैरिकं शाक्षुसम्मिळं शूच्छावं निरूपितम्॥
हर्षतालं शाक्षुयं घोरात् सदुभासम्॥
कज्जलं शाक्षुसम्मिळं शूच्छावं निरूपितम्॥
नीली शाक्षुनं संतुक्ता कपोताम् बिराजते॥
राजावर्तसं एवव्यक्तिशुष्कतीस्मः॥
केवलवं हि या नीली नीलिन्दरसम्प्रभा॥
हर्षतालेन भिभचे वेज्जयते हर्षत्च्छवि॥
नैरिकं हर्षतालेन भिभिर्व गीतां प्रजेतु॥
कपज्जलं नैरिकोपेतं स्वायम्यं निरूपितम्॥
अलवतेणेन संवृषङ्गं कपज्जलं पारंतं भवेत्॥
अलक्षं नीलिकायुक्तं कर्मणं भवेत् स्वपुहलम्॥
एवं शुद्धदेश भिभासः वर्णेषु प्रकाशिता॥
(३३०) 

अध्वानःप्रकारणः वर्णविषयः प्रकृतियोऽवः।
मुद्रकते तु सिन्द्रर्य गौरिकां स्थानकर्ते।
अतिकर्तते तु संयोज्यं वर्णं लघुऊँसं विद्यं।
मनोभाषाः पौताप्यं तलोभ्यं तूर्वमुक्तावम्।
गौरिकां तु विलापुक्ते दस्मकं शुद्धेतुः।
ततुः कौशं नुहस्तीः संगहेशमुद्धारितम्।
दिवायं पेपयेत् तदनु भस्त्रं जलमिनितम्।
निर्ज्ञं चूर्णितं तत् शेषाः सुत मनोधिलाम्।
दिवायं चमात्रं ते पुनःसन्तोयपमिनितम्।
दिनेकं पेपयित्वा स्थमयं पानेन सूक्ष्मेत्।
एवं निकरिन्दिनाधं नवंसतव शुद्धितः।
समयं लेपिन्दरक्रिकाम् समाचारेऽवः।

स्वर्णेश्वरिनि: प्रथमा

अथ स्वर्णं पेपणार्यं वसीध्रुः सदा मुद्दः।
वस्मा लक्षणीश्वरं शुभभाम्त् शुभमतर्यं पुनः।
किरिन्दिनाधं समाधिकृतं सुद्धार्यप्रजितम्।
पेपयेत् पेपणीहस्ते मुखायमाद्याः सुदर्शीः।
जाते सुरनिष्ठे तलापंते काणस्य जत्ते सहः।
अलोकोवाप्तं पुष्कं सिकात शुद्धः पुनः।
स्थमयं जाते स्वर्णस्य शुभमस्तुल्यत्वाय बुधः।
युज्यतो बल्लेगेन सहः।।।।।।।।।।।।.

द्वितीया

तत्तुकतितेविवाहं विदीपस्यो विज्ञेविद्धम्।
बरादकेञ्चू मुखेन चुच्चे परिसवः पुनः।
यावदस्य समाहारात्त तात्मानं ववास्ये पुनः।

अथवा बल्लेपेन स्वर्णमात्रं विन्देयत्वा।
विन्देतु तत्र तत्रायुः यथायुनिति विचारस्यात्।
अलं शुभमा श्वर्णमुद्धारितः पुनः।
कर्पोचुच्चे समार्यं प्रकाशिकतियामिनितम्।
एवं पुष्कं: स्वर्णेश्वरिनिन द्धधा सुचुः।

बच्छेपः

महायथप्रथमावयां तत्तोऽपेन पालेयोः।
तवनीतिभावात्ति गालिकः यदा तदा।
गुलिकाचत: तत: कायं वर्णस्य महात्मणे।
बच्छेपयां स्वर्णम वायाः वितवास्यक्तावम्।
किर्पित्वेन्द्रतिक्षाणि संस्थायीः सुप्रभेन्द्रिः।
कर्पोचुच्चे। विन्देव तथं तथं पुष्कं युज्यते।
श्रवणे प्रयोगार्थ प्रज्ञानज्ञाने न्यायायः कप्योऽवः।
सिंह सक्तेन संयुक्तं गौरवेष्वयं हि तुष्यायने।
( ३२१ )

( षू०  )

( षू० ० )

( षू० १ )

( षू० २ )
सुनित्वविस्पत्तसूवर्णरिखं विद्रान्यायादेलरविनियोगेश्वम्।
प्राणजोभवामन्यीहृद्यावं शुद्धं मयेच्छविवति विनम्रम्।

२४ चित्रकारः

(१) स० स० ०

(२) मानसोऽ ६० चित्र

प्राचंभैसिसकस्त्वते: सुम्मभज्ञाविधारेः।
विबिधिमाण्यकुशाः: पञ्चलक्षौकिनवीः।
वर्णपुरणद्रविचा बोरणे च शुद्धाम्।
चित्रकृत्यंश्विक्यास्तं नातारस्मगुत्तावम्।

ग्रन्थकृतं मृण्यसमापनस्वतः:
शुचलाम्र्क्षरां वेदीं शुचलाम्र्यविस्मृतीमात्।
नमस्कुलेष्टवेदि तां दृढियां वहु ममहे।
महाकालोऽ महालक्ष्मीं दृढियां तां शुमाहे।
तत्स्या एव प्रसावाई फलें किमिथि पारेये।
प्रत्यषोपां विन्यासं वास्तु-सागर-सुततरम्।
कर्तुं वें यथायतं: तदपि तदद्वममहे।
अथवा शुष्प्रसाइः सबेंकेतहानम्।
स्वदीयं वसु गौविन्द शुभमेव समये।
अथवा पूर्वजानं वें शुचलाम्र्क्षरेववसाम्।
प्रसावाई भद्रेव-निरव-बाजरवषघ च।
कर्तुं किमिथि पारोऽहं विजान वास्तु-भाग्वसम्।
प्रतिमालक्ष्यामेवतः नवीं किमिथि अलित व।
तन्त्रजसकारीयानं न्यत्सागरत्व विवधानः।
चतुर्दशविद्वयम्याहुयविकारस्मिनं शुपवये।
वं सबं पठाति नातिहल्यं दर्शं धम्म-सारस्माम्।
सम्प्रति तु पठिश्यति जाना-विजान-सागरम्।
वास्तु-सागर-प्रकाशेषस्मन पुत्यकाँति चतुर्दश।
तेतर्विवं पञ्चमं भौतं शेषमेव प्रवचये।
शुमं शूचधुमं शूचधुमं शूचस्मालक्षतम्।
शुमं शालं शुमं बाणं शुमं विजानवैवमवम्।
महोस्मितुं वें मद्यमन् प्रसावोर्समनं वास्तुवास्तवेः।
तदविकल्य जीवातं सबं व्यक्तं वें भविष्यति।

समाप्तोऽनितम्: खण्डः।
समाप्तं चित्रलङ्कणम्।
BIBLIOGRAPHY

Enough has been said about the important works consulted. They are all inferred invariably at their proper places. More important ones have been specially indicated in the Introduction, more particularly in the respective introductories of all the five parts. Here therefore only the works forming the sources are being mentioned with their abbreviations. Iconography being a very vast subject, practically all the source-literature—Samhitās, Brāhmaṇas, Upnīṣads, Epics, outstanding works of eminent Sanskrit poets like Kālidāsa, Bāṇabhaṭṭa Śṛiharṣa etc. etc. have also found a prominent place in this exposition.
12. शरमतन्त्रम् श् ४० ३०. महालक्ष्मी-रतनकोषः म ५० रतन ५०
13. बुधकेमेकालयम् ख १० ३१. शिवतल-रतनकोषः शि ५० २०
14. सिद्धिनिहिंयः लि २० नि २२. लक्षितोपाध्यायम् ल ३० २०
15. जीरोणारात्मकम् जि ३० ३२. सर्वत्रात्मकहस्तम् म ५० म ५०
16. दचावेकन्तकम् ४० ३४. तुलसी-माहातम्यम् ह ४० म ५०
17. दुधरानत्मकम् च ५० ३५. पारचराकम् पाचराक ५०
18. राजमात्राकृष्णकलम् र ३० म ५० ३६. ईशानशिवगुप्तवर्गजयति: ईि ४० प ५०
16. विपुर-कुदरास-फलयम् वि ५० ह ५० ३७. अभिसरंहता च ५० स ५०

२. दि १०—बौद्ध-प्रतिमा-लब्रण-संकलने साधनमालाया: मामद म ५०
१. म ५०—जैन-प्रतिमा-लक्षणि जैन-मन्नमेवु आचारी-दिनकरातीनं तु साधनय नीतिदेव विशेषत: अपराजित-पुज्या बालसुकरचेच तिम बौद्धकारको।

४. विश्व-लक्षणे

१. विश्वप्रभुमोक्षतरम् वि ४० ४. मानोनिलासः मानो ३०
२. समसामृत-सूत्त्रार्थ-वालित्र-वालिन्यम् त ६० ५. आत्मनिशिवाय-विनात्मानं: च ३० ६०
३. अपराजित-पुज्या ख ५० ३०. शिलपरस्तम् फि ५० ४०

पुस्तक-प्राप्ति:

१. हुि-कुटि, गैजाबाद रोड, लखनऊ
२. मोर्चिलाल बनारसीदास, दिल्ली तथा बड़ानासी
३. विश्वविद्यालय प्रकाशन, गोरखपुर
४. बालकुव्य, हजरतगंज, लखनऊ

(नयन प्रियी कुके लेख ४४)

N.B.—Calculating all the pages this would be 878.