

PRATIMA KOSHA

A Descriptive Glossary of Indian Iconography
in Six Volumes

Vidyalkara

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T **TANKA**
TAKSHA(KA)
TAKSHAKA
TANḌU
TATTVA
TATTVEŚA
TATPURUSHA
THATĀGATA
TANTRA
TARUNA-GANAPATI
TARJANĪ
TĀṬANKA
TĀNḌAVA
TĀMASA-MŪRTI
TĀMRA-GAURĪ
TĀRAKĀRI
TĀRĀ
TĀRĀVATĪ
TĀRINĪ
TĀRODBHAVA-KURUKULLA
TĀRKSHYA
TĀLA
TĀLA-MĀNA
TĀLIKĀ
TIRASKARINĪ
TIRU-NĀNA-SĀMBHANDHAR
TIRU-NĀVUKKARASU
TIRU-NĪLAKANTHAR
TIRUPPĀNA
TIRUMANGAI
TIRUMŪLAR
TIRUMALIŚAI
TILOTTAMĀ
TIKSHNA-KĀNTĀ
TIKSHNOSHNIŚHA
TĪRTHANKARA
TĪRTHA-BERA
TĪVRA
TUMBURU
TUMBURU-RUDRA
TULAJĀ-BHAVĀNĪ
TULASĪ
TUSHṬI

TEJAŚCHANDRA
TONḌAR-AḌI-PPOḌI
TOTALĀ
TOMARA
TRASA-RENU
TRI-KANTAKĪ
TRI-NETRA
TRI-PATĀKĀ
TRI-PUNḌRA
TRIPUTĀ
TRIPURA
TRIPURA-TĀNḌAVA
TRIPURA-DAHANA-MŪRTI
TRIPURA-BHAIRAVĪ
TRIPURA-MĀLINĪ
TRIPURA-SUNDARI
TRIPURĀ
TRIPURĀNTAKA-MŪRTI
TRIPURĀRI
TRIBHANGA
TRI-MUKHA
TRIMUKA-GANAPATI
TRIMŪRTI
TRI-VIKRAMA
TRIVIKRAMA
TRI-ŚŪLA
TRYAMBAKA
TRAIPURUSHA
TRAIRĀŚIKA
TRAILOKYA-MOHANA
TRAILOKYA-MOHANA-GANAPATI
TRAILOKYA-MOHINĪ
TRAILOKYA-STAMBHINĪ
TRYAMBAKA
TRYAKSHARA-GANAPATI
TVARITĀ
TVASHTR
DAKSHA
DAKSHINĀ-KĀLI(KA)
DAKSHINĀ-MŪRTI
DANḌA
DANḌA-DHARA
DANḌA-NĀYAKA

D

DANḌA-NĀYIKĀ
DANḌAPĀNI
DANDĪ
DATTĀTREYA
DADHI-VĀMANA
DANTA
DARPAṆA
DAŚA-TĀLA
DAŚA-BHUJA-AGORA
DAŚA-BHUJA-GANEŚA
DAŚA-BHUJĀ-DURGĀ
DAŚABHUJĀ-DURGA
DAŚA-BHUJĀ-MAHĀPRATISARĀ
DAŚA-BHUJA-MARĪCHĪ
DAŚA-MAHA-VIDYA
DASĀVATĀRA
DĀNA-PĀRAMITĀ
DĀKSHĀYANĪ
DAŚĀYUDHA
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DĀMODARA
DĀRUKA
DĀRUJA-LINGA
DĀRU-MŪRTI
DIKPĀLA(KA)
DIGAMBARA
DIGAMBARĪ
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DIVYALINGA
DĪPA-TĀRĀ
DĪPA-LAKSHMI
DĪPA
DĪPTA-ŚŪLA
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DURGĀ
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DURGOTTĀRINĪ-TĀRĀ
DEVA(TĀ)
DEVASENĀ
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DEVI
DEVYARDHA
DEŚIKA-SUBRAHMANYA
DEHA-LABDHĀNGULA
DOLĀ-HASTA
DAIVIKA-VĀSUDEVA
DAIVIKA-LINGA
DRAUPADĪ
DEVĀRA-DEVATĀ
DVĀRA-PĀLA(KA)
DWARAPALAKA
DVI-BHANGA
DVIBHUJA-ANNAPŪRNĀ
DVIBHUJĀ-GANAPATI
DVIBHUJĀ-LAKSHMĪ
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DHANUS
DHANVANTARI
DHAMMILLA
DHARANENDRA
DHARMA-CHAKRA-LOKEŚVARA
DHARMA-CHAKRA-MANJUŚRĪ
DHARMA-CHAKRA-MUDRA
DHARMA-DHĀTHU-LOKEŚVARA
DHARMA-DHĀTHU-VĀGĪŚVARA
DHARMA-NĀTHA
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DHARMA-ŚĀSTĀ
DHARMAORNĀ
DHĀNYA-LAKSHMI
DHĀRĀ-LINGA
DHĀRINI
DHŪPA-TĀRĀ
DHŪMĀVATĪ
DHŪM(R)ORNĀ
DHENU-VĀGĪŚVARĪ
DHAIRYA-LAKSHMI
DHAIRYĀKARSHINĪ
DHYĀNA-PĀRAMITĀ

N

DHYĀNA-MANTRA
DHYĀNI-BUDDHA
DHRUVA-BERA
DHVAJA-GANAPATI
DHVAJA-TĀRKSHYA
DHVAJĀGRA-KEYŪRA
DHVAJOSHNIŚHA
NAKULA
NAKULĪ
NAKULIŚA
NAKULEŚVARI
NAKRA-KUNDALA
NAGNA-ŚABARI
NAṬA-RĀJA
NANDA
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NANDI(KEŚVARA)
NANDINĪ
NANDIŚĀNUGRAHA-MŪRTI
NAMINĀTHA
NAMMĀLVĀR
NARADATTĀ
NARA-NĀRAYANA
NARASIMHA
NAVA-GAURĪ
NAVA-GRAHA
NAVA-TĀLA
NAVA-DURGĀ
NAVA-NĀRASIMHA
NAVĀRADHA-TĀLA
NĀGA
NĀGA-DEVA
NĀGA-PĀŚA
NĀGA-YAJNOPAVĪTA
NĀGA-RĀJA
NĀGINĪ
NĀDĀNTA-NRTYA
NĀBHI-SŪTRA
NĀMA-SANGITI-MANJUŚRĪ
NĀRASIMHA
NĀRĀYANA
NĀRĀYANĪ

NIRRTI
NIGARBHA-YOGINĪ
NITYA-KLINNĀ
NITYA-NĀTHA-LOKEŚVARA
NITTYĀ
NIDRĀ
NIRBHAYĀ
NIŚĀCHARI
NISHPANNA-TĀRĀ
NĪLA-KANṬHA
NĪLA-KANTHI
NĪLA-TĀRĀ
NĪLA-PĀTĀKA
NĪLA-MĀDHAVA
NĪLA-SARASVATĪ
NĪLĀ
NĪLOTPALA
NŪPURA
NRTTA-MŪRTI
NRTYA-GANAPATI
NR-VARĀHA
NR-SIMHA
NETRONMILANA
NAIRRTI
NAIGAMEYA
NAIRĀTMYĀ
NYAGRODHA-PARIMANḌALA

INTRODUCTION

This is the third of the five volumes that have been planned to be brought out by the Kalpatharu Research Academy, Bangalore. The volumes follow the Sanskrit alphabetical order (akaradi) to facilitate translation into Indian Languages. The entries include not only the classical Hindu gods and goddesses, but also divinities worshipped by Jaina (both Digambara and Svetambara divisions) and by the Buddhists of Nepal and Tibet (Mahayana and Vajrayana). All iconographical terms (including measurements, postures, varieties, ornaments, weapons, etc.) are also explained and illustrated here. The details given in the volumes have been derived entirely from the Silpa-Sastra and Agama manuals such as Brhat-Samhita, Manasara, Kasyapa-silpa, Karanagama, Saktagama, Isana-siva-gurudeva-paddhati and the Vaishnava texts like Sadhana-mala for (Mahayana deities) and Rupa mandana (for Jaina images). Most of these entries have been illustrated by line-drawings of images in temples, basadis and museums. Topics of marginal interest (eg. temple construction, image making and worship rituals) have also been included here.

The second volume, which was published last year, covered the consonants of the first two groups (beginning with 'ka' and 'cha'). The present volume covers the groups of consonants beginning with 'ta' and 'tha'. Among various synonymous names of gods and goddesses, the better known ones have been selected for providing detailed information, while cross-references have been indicated for others.

Many of the illustrations in the volume are reproduced here with the kind courtesy of the Director, All India Handicrafts and Design development Centre (Government of India), Bangalore. I am indebted to him as well as to the design artists of the centre, Sri Appukuttan Achary, Sri K.V. Bhandari and Sri. M.S. Raman. The other line-drawings appearing here were prepared by myself. The Superintending Archaeologist of the Archaeological Survey of India, Mid-Southern Circle, Bangalore, has kindly allowed me to consult the valuable library of the Survey Office, for which I remain grateful.

I am indebted to Daivajna K.N. Somayaji, Director of the Kalpatharu Research Academy, Bangalore, who has provided me an opportunity to prepare these volumes of Pratima Kosha for the Academy and has extended to me all co-operation and courtesy in this work. I am grateful to M/s Payonidhi Printers Pvt. Ltd., who have printed this book neatly.

Bangalore.

S.K. Ramachandra Rao

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The authour is grateful to the Director, Regional Design and Technical Centre (All India Handicrafts Board), Bangalore, for permission to reproduce the Drawings in their collection:

The Drawings on pages 15, 55, 57, 62, 83 (2), 88, 111-117, 122, 122, 123, 128, 129, 137 (2), 138, 139 (2), 149, 157 (2), 158 (1), 159, 160, 182-185, 197 (1), 200, 225-227 were made by Sri Appukuttan Achari.

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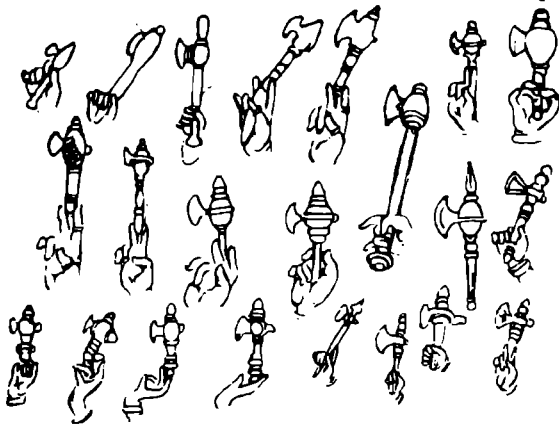
All illustrations have been made from actual sculptured icons in stone or bronze from temples or from Museum collections.

PRATIMA-KOSHA

ENCYCLOPAEDIA OF INDIAN ICONOGRAPHY VOLUME III

ṬAṆKA

Hatchet or stone-cutter's chisel (grāva-dāraṇa) is one of the weapons held by Śiva and his attendants as also by other gods and goddesses with a fierce aspect. The iconographic model is an artistic stylization of the original weapon used for cutting stone.



Ṭaṇka

ḌAMARU

A folk or tribal musical instrument belonging to the percussion family used extensively in the countryside by acrobats, street-dancers, priests and shamans, especially of the Tāntric persuasion. It is a sort of kettledrum, but very diminutive in size, and held in the hand. It is made of two inverted bowls (guṭikā-dvaya) of wood or clay, joined at the bottom and the open ends being covered with parchment or membrane. Strings with beads at their ends are attached to the slender middle portion (kshīṇa-madhya, where the two inverted bowls are joined). When the drum is turned on the hand, a rattling sound is produced in rhythmic patterns, as the beads strike the membrane on the open ends alternately.

It is usually held in the right upper hand of the dancing Śiva (see NAṬARĀJA), and a variation of this instrument (having one end open and the other covered by parchment or membrane, and the sound being produced by using a thin strip of wood which is rubbed against the membrane) can be seen in the hand Bhikṣhāṭana form of Śiva (see BHIKṢHĀṬANA MŪRTI and ŚIVA).



Ḍamaru

ḌĀKINĪ

It is a group of female spirits or imps, who attend on major goddesses of the fierce aspect like Kālī and whose function is to assume terrible forms to instil fear in the hearts of enemies and devotees alike (dāyā, bhaya-dānāya, akati, kuṭīlam vrajati). However, they can also be benevolent spirits and guide the devotees along the right path. In Vajrayāna, the ḍākinīs are specially invoked for assistance in spiritual practice.

Ḍākinīs are classed among Yoginīs (see YOGINĪ) of the tāntrik cults. There is an ideology of yoginīs presiding over the eight groups of letters, beginning with 'a', the initial letter of the Sanskrit alphabet. The first group beginning with 'a' and comprehending all the vowels is represented by Ḍākinī; the third (beginning with 'ka'), by Rākinī; the third (beginning with 'cha') Kākinī

and so on. Each of these goddesses is regarded as the concrete form of the seed-syllables (mātrkā-sthūla-rūpinah).

The legendary origin of the minor goddess with this name who is worshipped by Indian tāntriks is ascribed to Śivadūti. When Śiva, in indignation, beat the ground with his matted hair, Śiva-dūti sprang up to devour the whole world. However, she retired to the Blue Mountains for austerities and she was persuaded to come out when gods and men were tormented by the demon Ruru, a descendent of Hiraṇyākasha. Śivadūti gave a laughter of derision, and from this laughter burst forth Ḍākinī and Śaṁkhinī who wrestled with the hosts of demons, while Śiva-dūti attacked Ruru (see SIVADŪTI).

A tāntrik goddess of wide popularity, Chhinna-mastā is represented as flanked by two attendants, Ḍākinī and Varṇinī. Chhinna-mastā herself is called Parā-Ḍākinī (see CHINNA-MASTĀ). Another deity of Vajrayāna of Chakra-saṁvara-tantra lineage is Vajravārāhī who is also called Ḍākinī (see VAJRA-VĀRAHĪ).

A ritual known as Piṭhori-devī-vrata, performed during the dark night (amāvāsyā) of the Indian month Śrāvana involves the worship of yoginis. One of the major yoginis invoked on the occasion is Ḍākinī.

According to Śrī-vidyārṇava-tantra tradition, Ḍākinī is a goddess, seated on a lotus with sixteen petals; she has four hands holding trident (triśūla), cup (pātra) filled with sweet rice-pudding (pāyasa) or blood (rakta), the magical cudgel known as Khaṭvāṅga, and shield (charma). She is three-eyed, and she wears a garland of severed heads. Her body-colour is given as red (rakta). Her worship is done for pacific (saumya) ends or for violent (ghora) purposes. In the former case, she is visualized as drinking pāyasa, while in the latter she is imagined as drinking human blood.

In the Tibetan lore, the Ḍākinīs (mkHah-gro-ma, pronounced khadoma) represent wisdom (dāka, jñāna) and are helpmates to the spiritual practitioners. Five goddesses of wisdom are recognized: Buddha-Ḍākinī, Vajra-Ḍākinī, Ratna-Ḍākinī, Padma-Ḍākinī, and Karma-Ḍākinī.

Each of them is believed to have a hundred thousand attendant-Ḍākinīs, all with extraordinary faculties and powers. Iconographically, a Ḍākinī is shown as a bewitching fairy, well-decorated and two-armed; usually she stands in an ālīḍha posture (see ĀLĪḌHA). The Ḍākinīs are said to be guardians of dharma. The tāntrik adept looks upon a specific Ḍākinī as his wise sister, and looks for periodical guidance from her; she is his guardian angel and patron-fairy.

ḌĀMARA

An attendant of Śiva and guardian of the holy precincts (kshetra-pāla), he is included in the forty-nine classes of Kshetrapāla (see KSHETRA-PĀLA). He holds a hatchet (ṭaṅka) in his hand. Vārāhī-tantra (sixth chapter) enumerates six Ḍāmaras: Yoga-Ḍāmara, Śiva-Ḍāmara, Durgā-Ḍāmara, Sārasvata-Ḍāmara, Brahma-Ḍāmara and Gandharva-Ḍāmara. Associated with Ḍāmara is the goblin, who invariably accompanies him, and hence the expression 'bhūta-Ḍāmara'.

ḌIMBHA

A name of Ucchhushma-jāmbhala (see UCCHHUSHMA-JĀMBHALA) in his fierce aspect.

ḌOMBĪ

One of the eight forms of Gaurī (see GAURĪ) incorporated in the Vajrayāna pantheon, and popular in Tibet. She is represented as two-armed, holding a banner (patāka) in one hand, and assuming the gesture of tarjanī (see TARJANĪ) in the other. She wears round her neck a garland of severed heads. She is multi-coloured in body (viśva-varṇā).

The other seven forms are also two-armed, and the tarjanī gesture is shown in one of the hands. The body-complexion and the weapon held in the other hand vary: (1) Gaurī (fair-complexion; goad); (2) Chaurī (yellow-complexion; noose); (3) Vetālī (red-colour; Khaṭvāṅga); (4) Ghasmarī (green; warbell); (5) Pushkasī (blue; water-pot); (6) Śabarī (white; mount Meru); and (7) Chāṇḍālī (dark-colour; pot of fire).

ḌHĀLA

Broad shield, used in warfare, to cover the entire body (ḍhaukate āvṛṇoti śarīram), it is seen in the hands of divinities like Vīrabhadra, Annapūrṇā and Durgā.

ḌUNDHI

More properly Ḍhunḍhī (from ḍhaudha an-veshaṇe, "to seek out, to search"), it is a form of Gaṇapati (see GAṆAPATI) worshipped in Vārāṇasī, especially on the fourth day of the bright half of the Indian month Māgha. His worship is said to secure for the pilgrim the full benefits of the visit to the holy place (kshetra- siddhi). It is customary for all pilgrims to have a look at this Gaṇapati before they visit the main shrine of Viśvanātha; hence the name TAKSHAKA

Ḍhunḍhi, the one who is sought after (dhundhyate bhaktaiḥ)



Ḍhunḍi Gaṇapati

TAKSHA(KA)

The word, derived from the root 'taksh' (meaning "to reduce by cutting, paring or planing"), generally denotes carpenter (takshṇoti kāshṭham). The expression is as old as R̥gVeda where it signifies the work of a cartwright (rathakāra) ("takshaṇ-ratham", 1, 3, 1). But the word is often employed to refer to any craftsman or sculptor, working in stone, wood or metal. In early literature, it is synonymous with Tvashtā as creator and all-maker (Brahma, Viśva-karmā), and as the maker of all things with form (rūpa-kṛit) (see TVASHTĀ).

In the geneology given in purāṇic works, Taksha (ka) is the son of Manu by the daughter of Nala. He is one of the four legendary master-craftsmen, who were progenitors of all the craftsmen in the world. From the four faces of the primordial "all-maker", these four master-craftsmen known as Śilparshis emerged: Viśva-karmā in the East, Maya in the south, Manu in the West and Tvashtā in the North. Viśva-karmā married the daughter of Indra and begot Sthapati (chief architect and designer); Maya married the daughter of Surendra and begot Sūtra-grāhī (master of measurements and planning); Manu married the daughter of Nala (another celebrated craftsman), and begot Taksha (ka) (sculptor, skilled stone-cutter and carpenter); Tvashtā married the daughter of Vaiśvānara, and begot Vardhakī (joiner and carpenter).

Another account makes Taksha (ka) one of the five sons of Vardhaka, who was the son of Sanātana (viz. Maya), who in turn was the offspring of Viśvakrmā (see TVASHTĀ for details)

TAKSHAKA

One of the eight legendary dragons (nāga, serpents) (see ASHTĀ- NĀGA), residing in the netherworlds (pātāla) or in the forest known as Khāṇḍava. Friend of Indra, Takshaka was one of the sons of Kadrū from Kaśyapa (grandson of Brahmā and son of Marīchi). He is famous as one responsible for the death of the pious monarch Parīkshit (grandson of Arjuna), and as one who received the spirit of the folk-hero and demi-god Bala-rāma (see BALA-BHADRA) in the nether-worlds (cf. Mahābhārata, Mausala-parva, 4, 15).

Takshaka is represented as one of the ornaments on the body of Garuḍa (see GARUḌA). He is also worshipped in stone-effigy in some of snake-shrines of Kerala.

TANḌU

A door-keeper and attendant of Śiva in Kailāsa, he is reputed to have taught the art of dance to Bharata (hence the name of a dance-form, tāṇḍava).

TATTVĀ

The word (literally 'that-ness', 'such-ness') means truth, reality, principles of existence and metaphysical categories. In the context of iconography, the Śaiva-āgama texts and Pāñcharātra texts deal extensively with this philosophical problem in so far as it relates to image-making, contemplation and worship. The Śaiva-āgama position in this regard, for instance, has been adequately and excellently summarized in Bhoja's Tattva-prakāśa, which has been ably annotated by Śrī-Kumāra and Aghora-Śivāchārya, the latter on the basis of Mṛgendrāgama (for details cf. S.N. Dasgupta: A History of Indian Philosophy, Vol V, pp. 159 fn). The Pāñcha-rātra texts like Isvara-saṁhitā, Ahīrbudhnyā-saṁhitā and Pārameśvara-saṁhitā deal with this problem with a Vaishṇava outlook; and Madhva's Tantra-sāra which prescribes deities for meditation on the basis of tattvas, also followed the Pāñcharātra tradition.

The tattva-ideology in all these texts is heavily indebted to the Sāṁkhya doctrine of twenty-four (excluding puruṣa) or twenty-five (including puruṣa) tattvas. But the Śaiva-āgama enumerates and describes as many as thirty-six tattvas. The basic tattva in Śaiva or Vaishṇava texts however is but one (Śiva or Viṣṇu); and all other tattvas are derivative and secondary in character.

In the Śaiva-āgama tradition, the categories of reality (tattva) are broadly regarded as three-fold on the basis of 'kalā' (meaning limbs, forms, aspects, members): (1) nishkala, formless, transcendental, suble and undifferentiated, called Śiva-tattva; (2) nishkala-sakala, both subtle and gross (sūkṣma- sthūla), with and without form, transcendental as well as immanent called Sadāśiva-tattva (also called Prabhava) with five pure emanatory aspects (śaktis; parā, ādi, icchā, jñāna and kriyā, to be explained later); and (3) sakala, gross and immanent, with forms and aspects, called Maheśa-tattva (Vātulāgama, 1, 15-22, śivas sadāśivaś chaiva maheśas tridhā).

The most important category in this tradition is Śiva, the supreme and exceedingly subtle tattva, all pervasive and devoid of boundaries. The word Śiva is irregularly derived to suggest fulfil-

ment of desires of devotees (vaś kāntau). The category is described as chid-ghana, pure consciousness which has assumed substantial form, involving the ability to know and the ability to act (chaitanyam drkkriyā-rūpam iti chid eva ghanam deha- svarūpam yasya sa chidghanah). It is, therefore, that the category became responsible for creation, maintenance and dissolution of the world, as well as for binding the individual souls and liberating them. These five aspects of phenomena are collectively called 'pañcha-kṛtya' of Śiva: sṛṣṭi, sthiti, pralaya, tirodhāna and mukti.

On this basis, the categories are three-fold: Pati (the Godhead Śiva, including his energy or Śakti, cf. Bhoja; Tattva-prakāśa, śiva-śakteh pati-pādārtha etc.), Paśu (the individual souls, subtle or 'anu' in form, but dependent upon the Pati category), and Pāśa (the five bondages which afflict the individual soul and prevent him from reaching the Godhead). The Bondages are: (i) malam (stain, which is beginningless and nonspiritual, which is responsible for our present physical forms and our surroundings, and which serves to obscure our power to know and the power to act), (ii) māyā (some sort of substantive entity, which is the material cause for the phenomenal world, and which is the original and primal cause of bondage, and which has products known as 'māyeya'); (iv) māyottham akhilam jagat (entire phenomena which has arisen on the basis of māyā); and (v) tirodhānakarī śaktih (the power to bind and veil). These five are called in Bhoja's Tattva-prakāśa, 'ārtha-pāñchaka' (or five objects).

Another classification of categories is in accordance of purity or otherwise (śuddhi). There are three main groups: (i) the pure categories (śuddha-tattva), consisting of Śiva and his energy (Śakti) together called 'Śiva-tattva', and three other categories (together called vidyā-tattva) that have evolved from this tattva, viz. Sadāśiva, Īśvara, and Vidyeśvara (or śuddha-vidyā); (ii) the pure and impure categories (śuddhāśuddha-tattva) seven in number, which include māyā (the veiling power), kāla (time), kalā (action), vidyā (knowledge), niyati (destiny), rāga (attachment) and puruṣa (person, pure in himself but stained by the above categories); and (iii) the impure categories (aśuddha-tattva), which include

avyakta (the unmanifest equipoise of gunas), budhi (consciousness which is individuated), ahaṁkāra (ego), manas (mind), jñānendriyas (five faculties of perception viz. vision, audition, olfaction, gustation and tactation), karmendriyas (five faculties of action, viz. speech, prehension, locomotion, elimination and reproduction), tanmātra (five primary elements, earth, water, fire, air and ākāśa) mahābhūta (four gross elements, viz. excluding earth), and pṛthvī (earth).

Altogether, the list has thirty-six categories. Trilochana-śivāchārya's Siddhānta-sārāvalī regards the first two categories (Śiva and Śakti) as 'śiva-tattva' (the principle of Godhead), the next three (Sadāśiva, Īśvara and Vidyēśvara) as 'vidyā-tattva' (the principle of knowledge) and the rest of the list (from māyā to pṛthvī) as ātma-tattva (the principles of individual existence).

In the three-fold classification of categories based on kalā (meaning forms, members, aspects, details), already given, the first (viz. nishkala) is known as 'tattva', the second (viz. sakala-nishkala) as 'prabhava', and the third (viz. sakala) as 'mūrti', the groups consisting of one, five, and twenty-five categories respectively (altogether making thirty-one categories in this enumeration). The five categories included in the second group are in the nature of pure emanations from the first group (hence called 'śiva-sṛṣṭi'). From the supreme, subtle, all-pervasive and inscrutable Śiva emerges the transcendental energy (called parā-śakti), as the one, thousandth part of Śiva. As one thousandth part of this transcendental energy comes forth original and primal energy (called ādi-śakti). In the same manner, the volitional energy (icchā-śakti) comes from the primary energy, and from that the energy of knowledge (jñāna-śakti), and from that the energy of action (kriyā-śakti).

These five emanative energies are also called 'śāntyatīta' (the original source enabling the individual souls attain the sat-chit-ānanda of Godhead), 'śānti' (for it pacifies mala, māyā and karma), 'vidyā' (for it serves to understand māyā), 'pratishthā' (for it establishes the puruṣa category in the welter of inert matter), and 'nivr̥tti'

(for it facilitates the individual souls to experience the effects of their actions).

The doctrine of tattvas in Śaiva-siddhānta has another dimension to the emanatory forms. From one-tenth part of the transcendental energy (parā-śakti) arises the first Sadāśiva-tattva (the third in the list of thirty-six categories), also called Śiva-sādākhya or Vāmadeva. It is in effect Śiva, pure and all-pervasive subtle light, without form (nishkala). From one-tenth part of the original and primal energy (ādi-śakti) arises the second Sadāśiva-tattva, also called 'amūrta-sādākhya' (formless) or Īśāna. It is like an effulgent pillar of light, whose brilliance is like unto the light shed by a crore of suns arisen at once. This pillar is technically known as 'divya-liṅga' (divine symbol) or 'mūla-stambha' (primal pillar).

From a tenth part of the volitional energy (icchā-śakti), the third tattva comes into being, and this has a concrete form (hence called mūrta-sādākhya). It is visualized as a brilliant pillar of fire with flames rising from the top of it. It is also imagined to assume a human form with one face, three eyes, and four arms, showing in the normal hands the gestures of protection (abhaya) and boon-bestowal (varada), and holding in the extra-hands axe (paraśu) and antelope (mṛga). This is sa-kala, also called Brahmā.

From a tenth part of the energy of knowledge (jñāna-śakti) evolves the fourth tattva, called 'Kartṛ-sādākhya;' (so called because it is the ability of the doer to know what he is doing) or Īśvara. It is visualised as a 'divine symbol' (divya-liṅga) of immeasurable dimensions and perfectly translucent, on top of which is a human form of Śiva, four-faced, twelve-eyed, eight-eared, eight-armed, and two-legged. The eight arms hold spear (śūla), axe (paraśu), sword (khadga) and the gesture of protection (abhaya) (in the four hands to the right), and noose (pāśa), serpent (nāga), bell (ghaṇṭā) and the gesture of boon-bestowal (varada) (in the four hands to the left).

The fifth tattva springs from a tenth part of the energy of action (kriyā-śakti); it is called 'karma-sādākhya' or Īśa. It is the divine symbol (divya-liṅga) on a pedestal (pīṭha). Śiva here is visualized in the iconic form, perfectly white in colour like

unto the jasmine (kunda) flower. He has five heads, each facing a direction, called Īśāna (facing east), Īśvara (facing south), Brahmā (facing west) and Īśa (facing east), and Sadāśiva (facing upwards).

The rituals of worship, installation, consecration and so on are relevant only for the Īśāna aspect; the other aspects are meant for contemplation by ascetic adepts and occult practitioners. Each of the faces has three eyes, and a jaṭā-makuta on the head. The icon in this aspect has ten hands, holding spear, axe, sword, vajra and gesture of protection (on the right side), and serpent, noose, bell, fire (agni) and goad (aṅkuśa) (on the left). The figure is imagined as standing on a lotus (padmāsana), splendidly attired and well-decorated; the face beaming with a smile, and peaceful of countenance (see ŚIVA).

From one-thousandth part of karma-sāda evolves the maheśa-tattva (also called 'mūrti', short for 'sakala-mūrti'), the aspect of Śiva directly involved in creation, maintenance and dissolution of the universe, and becomes manifest to the devotees in different sportive forms' (līlā), twenty-five of which are enumerated. The basic form of Maheśa is one-faced, three-eyed and four-armed. There is jaṭā-makuta on the head; and the hands carry the gesture of protection, axe, antelope and the gesture of boon-bestowal (in clock-wise direction). The icon is shown as standing on a lotus (padmāsana). The sportive forms may be seated (āsina), standing (sthānaka), mobile (yānaka), pacific (saumya) or ferocious (ugra).

The twenty-five sportive forms (see ŚIVA) are grouped into four types according to the tattva-ideology: creation (sṛṣṭi), maintenance (sthiti), disappearance (tirodhāna) and grace (anugraha). From the Maheśa-tattva, Rudra evolves; and from the right side of Rudra, Brahmā takes shape, and from the left Viṣṇu; from Rudra's eyes sun and moon, from his forehead Agni, from his nostrils Vāyu, and from his faces the four Vedas. Gaṇeśa emerges from his navel. All the sages and gods, all the mountains and rivers, and all details of the phenomenal world came out from the different limbs of his body (see ŚIVA).

It may be mentioned in connection with the three energies (of volition, icchā; knowledge, jñāna; and action, kriyā) as emanatory categories, that the basic ideology is that of the three guṇas, viz. sattva, rajas and tamas, the concatenated effect of all three being knowledge and action. When impulses to knowledge and action are equipotent and balanced, it is designated as 'icchā-śakti'. When, however, the knowledge element is more prominent than the other, it is jñāna-śakti and when the action element predominates, it is 'kriyā-śakti'. (see ŚIVA-SIDDHĀNTA).

TATTVEŚA

The doctrine of tattvas as categories of existence forms the basis of the Pāñcha-rātra, Bhāgavata and other Vaiṣṇava systems. The commonly accepted number is, as in Sāṃkhya, twenty-four (cf. Mahābhārata 12, 11840 and 14, 984), although some texts enumerate twenty-three (as in Bhāgavata, 3,6,7, ff) and some twenty-four (as in Mahābhārata 12, 11242; and Harivaṃśa, 14840). When the list has twenty-five tattvas, it includes Puruṣa as the Godhead, immanent in all the other twenty-four tattvas. Each of the tattvas (excluding Puruṣa) has an aspect of divinity presiding over the functions specific to that tattva, and this aspect is known as 'tattvesa' (or tattvābhimāni-devatā, the deity of that category). And immanent in each tattveśa, prompting him or her to discharge functions relevant to that tattva, is a form of the Godhead (bhagavad-rūpa). Thus there are twenty-four forms of the Godhead, recognised in this tradition as Viṣṇu, encompassing the universe of tattvas (see CHATURVIMŚATI-MŪRTI).

The twenty-four tattvas are (1) the unmanifest and undifferentiated ground (avyakta); (2) the individualized consciousness (buddhi or mahat); (3) ego as individual identity and awareness (ahaṁkāra); (4) the mind (manas); (5-9) the five organs of cognition (jñānendriyas); (10-14) the five organs of action (karmendriyas); (15-19) the five basic elements (tanmātras); (20-24) the five gross ingredients of the material world (mahābhūtas). Tantra-sāra provides this list, accommodating the tattvesas (the presiding deities) and

the bhagavad-rūpas (forms of Godhead) in the tat-tva:

1. avyakta (unmanifest): the presiding deity is Lakshmī (Rāmā); the form of Viṣṇu in Keśava.

2. mahat or Buddhi (individualized consciousness): Brahmā, Vāyu and their consorts Sarasvatī and Bhārati; Nārāyaṇa

3. ahaṁkāra (ego): Garuḍa, Śeṣha and Rudra with their consorts Sauparṇī, Vāruṇī and Pārvatī and the eight consorts of Kṛṣṇa; Mād-hāva

4. manas (mind): Indra and Kāma with their consorts Śachi and Ratī; Govinda

5. śrotra (ears): the guardians of directions (digdevatā); Viṣṇu

6. tvak (skin); Āhaṁkārika-Prāṇa; Trivikrama

7. chakshu (eyes): Sun (Sūrya) and Moon (Chandra); Madhūsudana.

8. nāsikā (nose): the Aśvins; Śrīdhara

9. jihvā (tongue): Varuṇa; Vāmana

10. vāk (speech): Agni; Hṛshīkeśa

11. pāṇi (hands): Dakṣa-prajeśvara; Pad-manābha

12. pāda (feet): Jayanta; Dāmodara

13. pāyu (organ of elimination): Sūrya named Mitra; Saṁkarshaṇa

14. Upasthā (organ of reproduction): Svayambhū-manu; Vāsudeva

15. śabda (sound): Bṛhaspati-prāṇa; Pradyumna

16. sparsa (touch): Apāna; Aniruddha

17. rūpa (form): Vyāna; Purushottama

18. rasa (taste): Udāna; Adhokshaja

19. gandha (smell): Samāna; Nṛsimha

20. pṛthvī (earth): dharā-śani; Kṛṣṇa

21. āp (water): Varuṇa; Hari

22. tejas (fire): Agni; Paraśu-rāma; Upendra

23. vāyu (air): Vāyu; Janārdana

24. ākāśa: Gaṇeśa; Achyuta

TATPURUSHA

Also called Purusha (in some texts like Pūrva-kāraṇa, 65, 1-6 and Mrgendra, 'charyā'), this is one of the five aspects of Śiva, described as the five 'faces' (pañcha-mukha), representing the five quarters or directions. Tatpurusha is the eastern 'face', Aghora the southern, Vāmadeva the northern, Sadyojāta the western and Īśāna the north-eastern. These five forms are said to be emanations of the absolute, formless and unmanifest Śiva (nishkala). Each of the forms has distinct and characteristic iconographic details (see PAÑCHA-BRAHMA). Each of them is also said to have five faces and ten arms, holding sword, shield, bow, arrow, water-pot, rosary, spear, lotus and gestures of protection and boon-bestowal (according to Viṣṇu-dharmottara).

Tatpurusha, however, has four faces and four hands (according to Kāraṇāgama and Śrī-tat-tva-nidhi), and holds in the hands the gestures of protection and boon-bestowal (varābhīti), book (vidyā) and axe (kuṭhāra). He is three-eyed, according to the same texts, and is lustrous like burnished gold (pradipta vidyut-kanakābhāsa). He is white in body colour (according to Viṣṇu-dharmottara), or golden yellow (according to Śrī-tat-tva-nidhi). He faces East, and represents the air-element (vayus- tatpurusham', Viṣṇudharmottara 48, 2). Rūpa-maṇḍana describes the deity as clad in yellow garments (pītāmbara-dhara) and as holding in the right hand rosary (akṣha-mālā) and in the left the mātuluṅga-fruit.

In the context of the scriptural distinction between Rudras and Śivas (see ŚAIVĀGAMA), Tatpurusha is classed among the Rudras (along with Aghora and Īśāna), in contradistinction to Vāmadeva and Sadyojāta (who are Śivas). Rūpa-maṇḍana enumerates Tatpurusha among the eleven Rudras (see EKĀDĀŚA- RUDRA). Among the celebrated twenty-eight Saṁhitā texts of Śaivāgama (see ĀGAMA and ŚAIVĀGAMA), five are said to issue forth from Tatpurusha, and are classed under Rudra-bhāga: Raurava, Mukuṭa, Vimala, Chandra-jñāna and Mukhabimba (texts

numbered sixteenth to twentieth in Mrgendragama, 'charyā section).

The Vaṭulāgama (7th, Brahma-paṭala) gives "Om Hēṁ Purushāya namah" as the formula specific to Tatpurusha. This form of Śiva has four aspects (kalās): Nivṛtti (withdrawal), Pratishṭhā (foundation), Vidyā (knowledge) and Śānti (tranquility): their complexions being red, black, white and yellow respectively; and residential quarters being east, west, south and north respectively. The principle governing this form (tattvabrahma) is Īśvara, and the seed-syllable for the form is 'ya'.

The gāyatrī for this form is "Tatpurushāya vidmahe (representing Śānti, according to Prapañcha-sāra-saṁgraha), Mahādevāya dhimahi (Vidyā), tanno Rudrah (Pratishṭhā) prachodayāt (Nivṛtti)

TATHĀGATA

Name of Buddha, the perfectly enlightened one, and the saint who is utterly emancipated from phenomenal involvement. But it also signifies the incorruptible, inexplicable, immutable, and eter-



nal dharma from which the human Buddha emerged (tathā āgata) and into which he passed (tathā gata), without suffering any change or loss. In the Mahāyāna ideology, especially in China,

there are three adorables: (1) Śākya, the human Buddha who descended among mankind in order to communicate the eternal and absolute dharma, (2) Amita, the immeasurable and unfathomable principle of dharma (tattva); and (3) Tathāgata, the means for the preservation and propagation of this eternal dharma.

In Vajrayāna, the definitive and early text which crystallized the esoteric thought-complex is named after the Tathāgata aspect of the Buddha. It is called 'Tathāgata-guhyaka' ('the secret teaching concerning Tathāgata), and is more popularly known as Guhya-samāja-tantra, as the text deals with the esoteric (guhya) integration (samāja) of the body, speech and mind aspects of Tathāgata. The Tibetan practices include the preparation and worship of 'Tathāgata-maṇḍala', a mystical diagram wherein several emanative and representative deities are arranged.

TANTRA

The word is as old as Rg Veda, and has been used there in a vocational context. Derived variously from the root 'tan' ('to spread out' vis-tārayanti) and 'tattri' ('to help coordinate the family', kutumbadhārane), the word has several meanings: loom, warp (tantu-vāya), doctrine (śāstra), system (siddhānta), book (grantha), prescriptions (iti- kartavyatā), rules (niyamādi), and so on. Śabara employs the word in the sense of "what is performed but once serving many purposes even as a lamp lit up in the midst of students" (Pūrva-mīmāṃsā-sūtra, 11, 4, 1, yat sakṛt-kṛtam bahūnām upakaroti, yathā brāhmaṇānām madhye kṛtaḥ pradīpah). The expression is also used to refer to two ends being accomplished by one act (ubhayārtha- prayojika).

Generally, however, the word refers to a system of thought, a body of practices or a collection of books, all pertaining to a single tradition. In the early employment of the expression, there was nothing to suggest esoteric or mystical ideas or outlandish practices, although at a later date tāntrik tradition stood out independently of, and even antagonistic to, the Vedic tradition. There was also an attempt at reconciliation of the two traditions, recognizing at the same time that the

tantra was a means of procurement of mundane satisfactions here and now while the Veda was concerned with the hereafter ('sarva-kāma-pradam puṇyam tantram vai veda-saṁmitam', Vārāhi-tantra).

The tantra is primarily a collective expression for practical discipline, derived originally from numerous folk practices and tribal cults, and therefore its philosophy was never crystallized or systematized. Indeed the need was never felt, for the instructions were oral and their relevance situational; they also varied according to the attitudes, needs, inclinations and abilities of the practitioners. The practical aspect of the Tantra teaching was adapted to Śaiva, Vaishṇava, Śākta, Buddhist and Jaina ideological frameworks. Thus, we now have tāntrik traditions which are regional and sectarian.

But some basic ideas appear to prevail alike in all these traditions: the idea of energy (śakti); correspondence between the structure of the universe and that of the individual (brahmāṇḍa-piṇḍāṇḍa-sāmarasya); the tripartite division of volition (icchhā), cognition (jñāna) and action (kriyā) in spiritual practice; the serpentine form of human energy dynamics (kuṇḍalinī); the role of the several psychic complexes (chakra) the dichotomy and integration of male and female aspects (Śiva- śakti, Puruṣa-Prakṛti, yab-yum, yuganaddha); the supreme importance of the master (guru) who provides initiation (dīkṣhā) and guidance; the role of mind-control (yoga) and attainment of supernatural power (siddhi); the value of mystical formulae (mantra); mystical diagrams (yantra); esoteric postures (āsana) and gestures (mudrā); the visualization of divinities (devatā) for spiritual and material benefits; the classification of practitioners into sāttvika, rājasa and tāmasa types; and collective worship (maṇḍala-pūjā). The employment of sex imagery with mystical overtones is also common, as also the use of an enigmatic language (sandhā-bhāṣhā, 'mystery language' or 'hidden saying').

The tantra means more frequently a book or collection of texts, expounding a tradition of spiritual practices and secret teachings. Not infrequently the two terms 'tantra' and 'āgama' (see

ĀGAMA) are used interchangeably. Sometimes tantra as literary material is looked upon as four fold: Āgama, Dāmara, Yāmala and Tantra. Tantra is also sometimes distinguished from Āgama in the sense of being Śākta in sectarian affiliation while Āgama is Śaiva or Vaishṇava.

The tāntrik texts in general are said to focus attention on seven details (according to Vārāhi-tantra): (1) creation (sṛṣṭi); (2) dissolution (pralaya); (3) worship of gods (devatānām archanam); (4) spiritual practices for normal satisfaction (sāadhanā); (5) magical practices for occult and violent purposes (śaṭ-karma); (6) accomplishment of mystical formulae (mantra-puraścharaṇa); and (7) methods of contemplation (dhyāna-yoga). But they also treat of various matters incidentally, like description of holy places (tīrtha), purificatory rites, legends (purāṇākhyāna), duties of a king (rāja-dharma), the character of the times in which we live (yuga-dharma), propriety of transactions (vyavahāra), philosophical implications, mystical diagrams, rituals concerning initiation (dīkṣhā) and consecration (abhisheka), caste arrangements (varṇasaṁsthāna) and stages of life (āśrama).

The texts are important for us here, as most of them contain sections dealing with iconic representation of divinities both for worship and for contemplation. The preparation of the images (bimba, mūrti), their consecration and installation (pratishṭhā), worship rituals (pūjā-vidhi), appropriate formulae for visualization of the deities in iconic form (dhyāna-śloka), and the observances relating to the worship (niyama) are dealt with in most of the tantrik texts, and elaborately in some of them.

Although the tantra is characteristically an approach to Śakti, and therefore properly described as Śākta, there are tāntrik texts purporting to extol Śiva, Viṣṇu or Śakti in particular. Accordingly, they are described as Śaiva, Vaishṇava or Śākta tantras. In the texts belonging to these persuasions, tantras which are Buddhist or Jaina in orientation are referred to as 'upatantras' (viz. secondary or derived tantras); and it can be seen that they heavily involve Śaiva or Śākta presuppositions.

The tāntrik works which are Saiva include pure Śaiva, Pāśupata, Kālagamana Kāpālika outlooks. They are twenty-eight in number, according to traditional reckoning (see ĀGAMA and ŚAIVA-ĀGAMA). The Vaishṇava-tantras are traditionally one hundred and eight in number, grouped into two major divisions, Vaikhānasa and Pāñcharātra (see ĀGAMA, VAISHṆAVA-ĀGAMA, PĀNCHARĀTRA, and VAIKHĀNASA).

The Śākta tantras, which indeed are tantras proper, are given as sixty-four in number. The list given in Mahā-siddha-sārasvata includes: Sid-dhiśvara, Mahā- tantra, Kālī-tantra, Kulārṇava, Jñānāmava, Nīlātanta, Pheṭkāri-tantra, Devyāgama, Śrī-krama, Siddhi-yāmala, Matsya-sūkta, Siddha-sāra, Siddha- sārasvata, Vārāhi-tantra, Yogini-tantra, Nityā-tantra, Gaṇeśa-vimśini, Chāmūṇḍā-tantra, Muṇḍa-mālā, Haṁsa-māheśvar, Niruttara-tantra, Kula-prakāśaka, Gāndharvakalpa, Kriyā-sāra, Svatantra-tantra, Sammohana-tantra, Tantra-rāja-tantra, Lalithā-tantra, Rādhā- tantra, Mālīnī-tantra, Rudra-yāmala, Bṛhat-Śrī- krama, Gavāksha-tantra, Viśuddheśvara-tantra, Mālīnī-vijayatāntra, Samayāchāra-tantra, Bhairavi-tantra, Yogini-hṛdaya, Bhairava-tantra, Sanat-kumāra-tantra, Kulachūḍāmaṇi-tantra, Bhava-chūḍāmaṇi-tantra, Kāmākhyātāntra, Kāmadhenu-tantra, Bhūta-ḍāmara, Mahā-kālatāntra, Brahma-yāmala, Viśva-sāra- tantra, Kulāmṛta-tantra, Kubjikā-tantra, Kālī-vilāsa-tantra, Mahā-chīna-tantra and Kulod-ḍiśa- tantra.

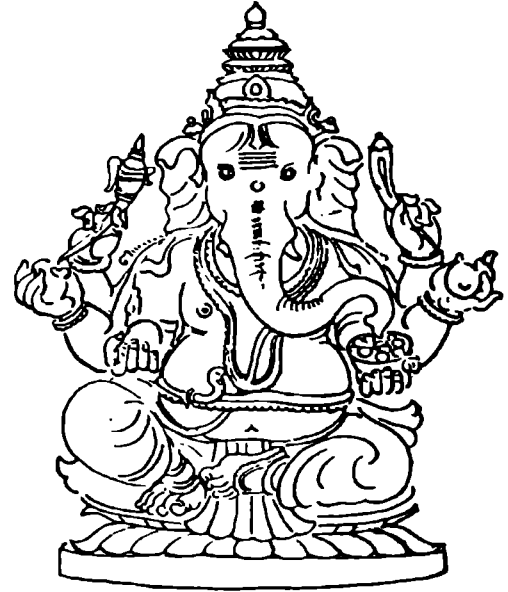
Āgama-tattva-vilāsa adds to the above list other tāntrik texts like Vīra- tantra, Kumāri-tantra, Tārini-tantra, Kālī-nārāyaṇi- tantra, Bālātāntra- Vāmakeśvara-tantra, Piṅgalā-tantra, Chintāmaṇi-tantra, Trailokya-sāra-tantra, Trīśakti-tantra, Rāja-rājeśvari tantra, Māha-moha-svarottāra-tantra, Trailokya-mohana- tantra, Mantra-rāja- tantra and Tārāṇava.

Most of these works have astonishingly been preserved in manuscripts in the families given to tāntrik practices and are being studied to this day; and quite a few among them have also been printed.

Besides these major tāntrik texts, there are numerous major works, subsidiary in nature and

explanatory in intent, which are widely used by the tāntrik practitioners all over the country as guide-books. Important among them are Vishṇu-dhar-mottara (which is reckoned as a purāṇa), Tattva-bodha, Tārā- pradīpa, Bhakti- mañjari, Prayoga-sāra, Kāma-ratna, Kriyā-sāra, Tantra-chūḍāmaṇi, Śāradā-tilaka, Siddhānta-śekhara, Tantra-kaumudī, Mantra-tantra- prakāśa, Puraś-charaṇa-chandrikā, Sāra-samucchaya, Deva-prakāśini, tantrāraṇava, Krama-dīpikā, Tārā-rahasya, Prapañcha-sāra, Tantra- ratna, Tantra-sāra and Ratnāvali.

TARUṆA-GAṆAPATI



One of the thirty-two forms of Gaṇapathi (see GAṆAPATI), it represents Gaṇapathi as a youth. In this form, his body-complexion is that of the early morning sun (viz. red, 'taruṇāruṇābha'), and he has eight hands, holding in them noose (pāśa), goad (aṅkuśa), sweet-cake (apūpa), wood-apple (kapittha), rose-apple (jambū), tusk (sva-danta), paddy-corn (śālī) and sugarcane stalk (ikshu)

TARJANĪ

A hand-gesture (mudrā), in which the fore-finger is raised upright to indicate a threat or admonition (tarja bharstane); the other fingers are folded over the palm. This is usually a posture of the right hand in the representation of some gods



or goddesses in their ferocious aspect (like Durgā, Śiva, Subrahmaṇya). The posture of the hand can also be seen in the images of door-guardians (dvāra-pālakas) and of Nandi (the attendant of Śiva)

TĀṬAṆKA

An ear-ornament, circular in shape, usually seen on the icons of goddesses. Also called Tāṭaṅga, it is tribal in origin, and originally consisted of small-sized palmyra leaf (tāṭa-patra) rolled and inserted into the hole made at the lower end of the ear. Later, the ornament was stylized. The description of the folk goddess Mānasā, for instance, emphasizes the 'tāṭaṅka' as her principal ornament and also mentions that she belongs to the wild hunter clan (Kairāṭi), (dhyāna-śloka, given in Śabda-kalpa-druma).



TĀṆḌAVA

Vigorous and masculine dance, performed by Śiva (see NAṬARĀJA), and taught by his atten-



TĀṆḌAVA

Urdhva-tandava (pallava-sculpture from Kanchipuram)

dant Taṇḍu to the progenitor of art in India, Bharata (and hence called Tāṇḍava). This is distinguished from Lāsya, which is essentially a feminine and delicate dance-form, and which is said to have been first performed by Pārvatī ('tāṇḍavam Nīla-kaṇṭhah, Śarvāṇī lāsyam'). The story is that during a session of sandhyā-tāṇḍava, Śiva taught 'tāṇḍava' to his attendant Taṇḍu, and Pārvatī taught 'lāsya' to her devotee Ushā, daughter of the asura Bāṇa (cf. Abhinaya-darpaṇa).

The distinction between them is described in texts as one of 'aṅga-hāras' in dance where rhythm (tāla-laya) is of primal importance (viz. nṛtta). The basic element in all dance is synchronization of the movement of hands and feet, technically called 'karaṇa' (hasta-pāda-samāyoga). Where a number of 'karaṇas' combine, it is called 'aṅga-hāra' (altered inclinations of the major and minor limbs of the body). It involves postures, turns and steps. When the 'aṅga-hāras' are vigorous, swift and excessive, the dance is known as tāṇḍava; when however, the 'aṅga-hāras' are delicate, graceful and more suggestive than explicit, it is 'lāsya' ('madhuroddhata-bhedena tad-dvayam dvidham punah; lāsya-tāṇḍava-rūpeṇa nāṭakādyupakāraṇam').

There are many varieties of tāṇḍava. Agastya's Bharata-sūtra enumerates as many as

108 varieties. The Āgama texts of the Śaiva persuasion describe only fifteen of them. Important among them are said to be but seven:

(1) Kalita (Lalita)-tāṇḍava: graceful dance signifying creation of the universe (sṛṣṭi). Śiva in this form has eight arms, holding in the extra hands hand-drum (ḍamaru), trident (triśūla), noose (pāśa), skull (kapāla), fire (agni) and bell (ghaṇṭā). Of the two normal hands, one assumes the gesture of protection (abhaya), and the other arm is stretched across in the manner of elephant's trunk (gaja-hasta).

(2) Umā-tāṇḍava: signifying preservation (sthiti) of the universe. Śiva here has six arms, holding in the right hands hand-drum (ḍamaru), trident (triśūla) and the gesture of protection (abhaya), and in two of the left hands skull (kapāla), or according to another account a staff crowned by a bunch of peacock feathers, piṅchadaṇḍa, and the gesture of wonderment (vismaya); the remaining arm is held in the posture of 'gaja-hasta'. The left leg is planted upon the apasmāra-purusha (see APASMĀRA), and the right leg is stretched toward left. Pārvatī is shown standing on the left, witnessing the dance.

This form is sometimes known as Gaurī-tāṇḍava but some texts (like Maya-mata) describe Gaurī-tāṇḍava as 'bhujaṅga-lalita', very similar to Ānanda-tāṇḍava to be described later. Maya-mata prescribes that Nandi must be shown on the right and Viṣṇu on the left; it is more usual, however, to have Pārvatī instead of Viṣṇu on the left. One of the hands holds a serpent (nāga), and the locks of hair are spread out in several strands

(3) Sandhyā-tāṇḍava: so called because the dance was performed in the eventide (sandhyā) before a large gathering headed by Pārvatī. Kāraṇāgama prescribes that gods must be shown as providing musical support to the dance: Brahmā keeps time with cymbals (tāla), Viṣṇu plays on paṭaha, Sarasvatī plays on lute (viṇā), Sūrya and Chandra play on the flute (veṇu), Nandi and Skanda beat the drums (mṛdaṅga). Tumburu and Nārada sing songs. According to Maya-mata, Vighneśa, Kāla and the seven mātṛkas also must be represented in the group witnessing the dance. The dance is performed in the shade of an aśvat-

tha-tree, according to Maya-mata and Śilpa-saṁgraha. There is no apasmāra-purusha in this form. This dance signifies protection (rakṣhaṇa), another aspect of preservation (sthiti).

(4) Saṁhāra-tāṇḍava: signifying destruction or dissolution of the universe (saṁhāra). Śiva in this form is three-eyed and eight-armed, sometimes sixteen-armed: When eight-armed, he holds in his right hands the gesture of protection (abhaya), trident (triśūla), noose (pāśa), and hand-drum (ḍamaru) and in his left skull (kapāla), bowl of fire (agni), the gesture of wonderment (vismaya) and the gesture of gaja-hasta. The left leg is planted upon apasmāra-purusha, and the right leg is raised. To the right of the dancer is Nandi, and to the left Pārvatī. When sixteen-armed, he holds in eight of them the same weapons and gestures as in Kalita-tāṇḍava; and in addition he holds Vajra, hatchet (ṭaṅka), cudgel (daṇḍa), snake (nāga), disc (valaya), sword (khaḍga) and banner (patāka). One of the hands is in the kaṭaka-posture. Śiva wears round his neck a garland of skulls (kapāla-mālā).

(5) Tripura-tāṇḍava: signifying disappearance or absorption (tirodhāna) of the universe. Śiva here has sixteen hands and only two eyes. His hands carry the same weapons and gestures as in the previous variety. Pārvatī is shown to the left of the dancer and Skanda to the right (see TRIPURA-TĀṆḌAVA).

(6) Ūrdhva-tāṇḍava: signifying the principle of grace (anugraha). Śiva in this form lifts one of his legs bolt upright (hence called ūrdhva), and the other leg is placed on the apasmāra purusha (see ŪRDHVA-TĀṆḌAVA).

(7) Ānanda-tāṇḍava: signifying the combination of all five aspects of Śiva (pañcha-kṛtya, viz. sṛṣṭi, sthiti, saṁhāra, tirodhāna and anugraha). This is the most frequently represented form, and is expressive of divine ecstasy (ānanda). He has here four hands, the two normal hands being in the posture of protection (abhaya) and the posture of gaja-hasta (right and left respective ly). There is an iconic representation of Gaṅgā (Gaṅgā-bhaṭṭārakī) on the braided hair, and the locks of hair are spread out in nine strands. Pārvatī (called Śiva-kāmi or Ūma-parameśvarī) is shown





TANDAVA FORMS



PRADOSHA TĀṆDAVA



TANDAVA-FORMS (Bronzes)



SANDHYA-TANDAVA



SANDHYA-TANDEVA (from National Museum
New Delhi)



TANĀVA-FORMS

on a separate pedestal. Sages Patanjali and Vyāghrapāda may also be shown (see ĀNANDA-TĀNDAVA). Siva dances with his right leg planted on apasmāra-purusa.

Besides these seven forms, there are other two which are frequently represented in sculpture. Kālikā-tāndava form was said to have been assumed in a dance-contest with Kālī at Tillai (modern Chidambaram).

Śiva here is two-eyed and eight-armed. In the three hands on the right side, he holds trident (triśūla), noose (pāśa) and hand-drum (ḍamaru); and the remaining hand is held in the gesture of protection (abhaya). The three hands on the left side hold skull (kapāla), fire (agni) and bell (ghaṇṭā); and the fourth hand is held in gaja-hasta posture.

The other form is known as Bhujāṅga-trāsa (or trāsita): there is on the body of Śiva a huge serpent, Kārkotaka which seems to frighten Śiva and engage him in a dance pose (see BHUJĀṅGA-TRĀSA). (see NĀṬARĀJA).

TĀMASA-MŪRTI

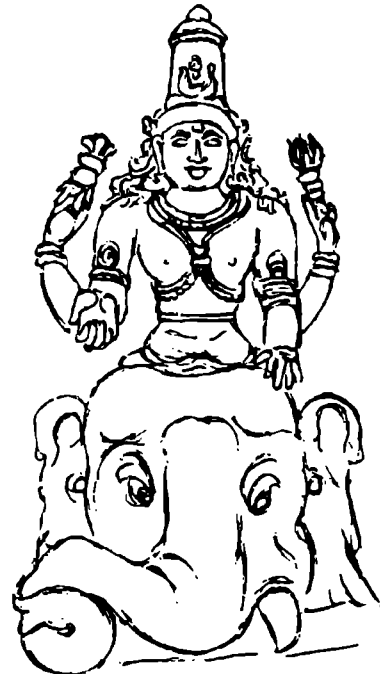
A classification of icons is based on the assumed temperament and function of the divinities they represent. If the icon shows the deity as pacific, as standing or sitting in perfect equipoise, and as having two or four hands carrying weapons and gestures which are symbolic, then the icon is sātṭvika. If on the other hand, the icon is shown as setting out to protect the devotee, or in love and in the act of embrace, and if the icon has eight hands carrying weapons of warfare then it is rājasa. If, however, the icon is shown as fierce, angry and violent and has hands more than eight in number, carrying weapons of destruction, then the icon is tāmasa. The posture of the tāmasa icon may be atibhanga or ālīdha or yanaka. All ugra and samhāra murtis belong to the tāmasa-type. The ābhichārika-mūrti also is tāmasa, while vīra and bhoga-murtis are rājasa; and yoga-mūrti is sātṭvika. In the classification of icons into uttama, madhyama and adhama, the uttama images are sātṭvika, the madhyama ones are rājasa and the adhama are tāmasa.

TĀMRA-GAURĪ

The form of Pārvati, worshipped in the well-known pilgrim-centre Gokarṇa in Karnataka. The legend narates how, when Brahma was engaged in deep contemplation, his two palms came together, and out of them issued forth a female form. Brahmā directed her to wander about in the sky and look for a suitable place for propitiating Śiva. As she was doing so, the reddish (copper-coloured) mountain (tāmra-parvata) in Gokarṇa caught her fancy, and she alighted here and settled down to an ascetic life. Siva (Mahābaleśvara, the presiding form of Śiva here) rewarded her devotion by marrying her on the fourteenth day of Āśvina-vadya. She is also said to have transformed herself into a river at this place. Her iconic form is two-armed, holding in her two hands a balance, to ascertain which place is holier, Gokarṇa or Vārāṇasī.

TĀRAKĀRI

One of the sixteen well-known forms of Subrahmanya (see KĀRTIKEYA). He is represented in this form as the foe and vanquisher of the asura named Tāraka. The story is related in Matsya-purāṇa (Chapters 145-159). Son of the daitya Vajrāṅga, Tārakāsura is said to have performed severe austerities and secured the boon of invincibility from the extant gods. Then began his evil

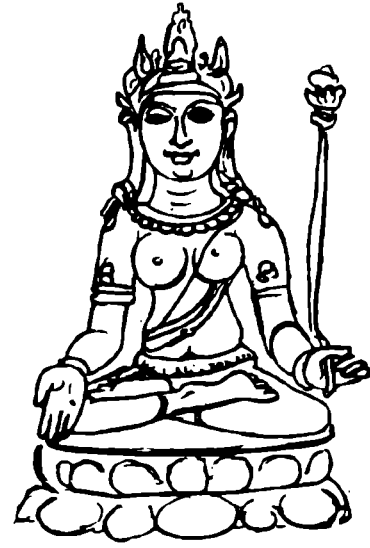


career. He drove the gods from their abodes, banished Indra from his capital, dispossessed the chief of the gods of his eight-headed horse, snatched the wealth from Kubera, robbed the mighty sages of their Kāmadhenu, and struck terror into the hearts of all the denizens of the earth and heaven; the Sun sank in fright, the moon hid himself, the wind was too scared to move, and the fire lost its brilliance and heat. The gods thereupon went to Brāhmā and sought his help. He reassured them that a son who would be born to Śiva would kill Tārakāśura. Accordingly, the seed of Śiva was borne first by the fire-god (Agni), and then nourished by the Kṛttikās on the banks of the river Gaṅgā on a bed of Śara-grass ('sarid-vare śara-kānane'). When the baby-boy took shape, he was lustrous like a thousand suns. He was named Kārtikeya. Even as a baby of seven days, he engaged Tārakāśura in a fierce battle, and killed him ('sa sapta- divaso bālo nijaghne Tārakāsuram'). The gods hailed the boy-hero as Tārakāri.

Kārtikeya-Subrahmaṇya in this form is described in Kumāra-tantra as resplendent like a million solar orbs (aruṇa-koṭi-sannibha). He has twelve hands, the six to the left holding (from bottom upwards) the gesture of boon-bestowal (varada), goad (aṅkuśa), flag (dhvaja), shield (kheṭa), bow (chāpa) and vajra, and the six to the right holding (in the same order) the gesture of protection (abhaya), noose (pāśa), discus (chakra), sword (khaḍga), ploughshare (muśala) and Śakti. His body-colour is given as red like the rising sun. In a variant form, he is one-faced, three-eyed and six-armed. In his right hands are held the posture of protection, sword and Śakti, while in the left hands shield, rosary and cock (kukkūṭa). He may also be shown as sitting on the back of an elephant (Śrī-tattva-nidhi). Alternately, he rides a peacock.

TĀRĀ

A tāntrik deity of great popularity in India, China, Tibet and Mongolia, she is worshipped under many names and in many forms. She is decidedly Indian in origin, although her original home was the Tibetan frontier. One of her sādhanās in Sanskrit contains a mention that it was



recovered from Tibet (bhṛteṣhu uddhṛtā) by Nāgārjuja. The word Tārā (a variant of which is Tāriṇī) means "one who ferries us across (the sea of suffering)".

Śrī-vidyāṇava-tantra mentions eight forms of Tārā: Tārā, Ugra-tārā, Mahogrā, Nīla, Sarasvatī, Vajrā, Kāmeśvarī and Bhadrakālī. But the sādhanā texts identify Ugra-tārā with Nīla-sarasvatī (one form and not two forms as given in Śrī-vidyāṇava-tantra) and Eka-jaṭā (see EKAJAṬĀ). While Kāmeśvarī and Bhadrakālī were forms widely worshipped on the Indian mainland, Ugra-tārā had decidedly a Vajrayāna overtone. Even the indigenous tantrik texts like Śakti-saṅgama tantra and Tantra-sāra indicate that this deity is an emanation of the dhyāni-buddha, Akshobhya (whose miniature icon is borne on the deity's crown).

Tārā is usually depicted as one-faced, two-armed and three-eyed, and dark-green in body-colour; she holds in her hands lotus flowers. The dhyāna-śloka for the ten-syllabled mantra of Tārā given in Tantra-sāra describes her as: dark-green in complexion (śyāmavarṇā), three-eyed (trinayanā), two-armed (dvi-bhujā), holding an excellent lotus flower in each hand (varapaṅkaje dadhānā), a laughter lighting up her countenance (smara-vadanā), decorated with brilliant pearls (smara-mauktika-bhūṣhaṇā), wearing on her feet the gem-set sandals (ratna-pādukayor nyastapādāmbuja-yugā), and surrounded by female

spirits in many forms and many hues (bahu-var-
nābhir-bahu-rūpābhir-āvṛtā śaktibhih).

Tārā is also represented as the feminine and spiritual consort of the Buddha (Buddha-śakti), signifying the ability of the Buddha to take the devotees across the sea of saṃsāra. Texts like Ad-
vaya-vajra-saṃgraha describe her as the eman-
ation of the dhyāni-buddha, Amogha-siddhi, who
belongs to the Buddha family, known as Karma-
kula, which is symbolized by green colour and is
said to represent the emotion of jealousy (īrshyā-
rakta). There is also a maṇḍala specific to this
dhyāni-buddha, and Tārā is located in the north-
eastern corner of the lunar orb which is signified
by the maṇḍala (aiśānyām chandra-maṇ-
ḍalopari); she is dark-green in colour (śyāma-
varṇā), and carries as her emblem the dark-blue
lotus (śyāma-nīlotpala-chihnā). She is described
as the very form of the air element (vāyu-dhātu-
svurapā). She takes her form from the golden-
coloured seed-syllable 'Tām' ('kanaka-śyāma-
tām-kāra-parinātā). She is here called Tāriṇī, and
described as belonging to the karma-family.

Tārā is more popularly imagined as the con-
sort of the great bodhisattva Avalokiteśvara. And,
therefore, she accompanies several forms of
Avalokiteśvara like Loka-nātha, Kha-sarpaṇa and
Padma-narteśvara. Lokanātha (see LOKĀ-
NATHA) is usually represented as solitary, but
sometimes he is accompanied by Tārā (to his
right) and Hayagrīva (to his left). Tārā in this case
is pacific in aspect (saumyā) and two-armed, car-
rying blue lotus in one hand, and assuming the
posture of boon-bestowal in the other (varadot-
pala-karā). As a companion to Khasarpaṇa, she is
represented as charmingly young (abhinava-
yauvanā) and pleasantly ornamented
(nānāñkarā-vatī). She holds in her left hand the
lotus stalk, and her right hand is engaged in
making the lotus flower blossom forth (dakṣiṇa
kareṇa vikāsayantī).

In the eight-petalled maṇḍala⁴ of the two-
armed Padma-narteśvara, the petal to the south
is occupied by Tārā, who is two-armed and carries
in one of the hands the palāśa flower, and in the
other lotus. Other divinities accompanying Tārā in
this maṇḍala are Vilokinī (on the petal to the east),

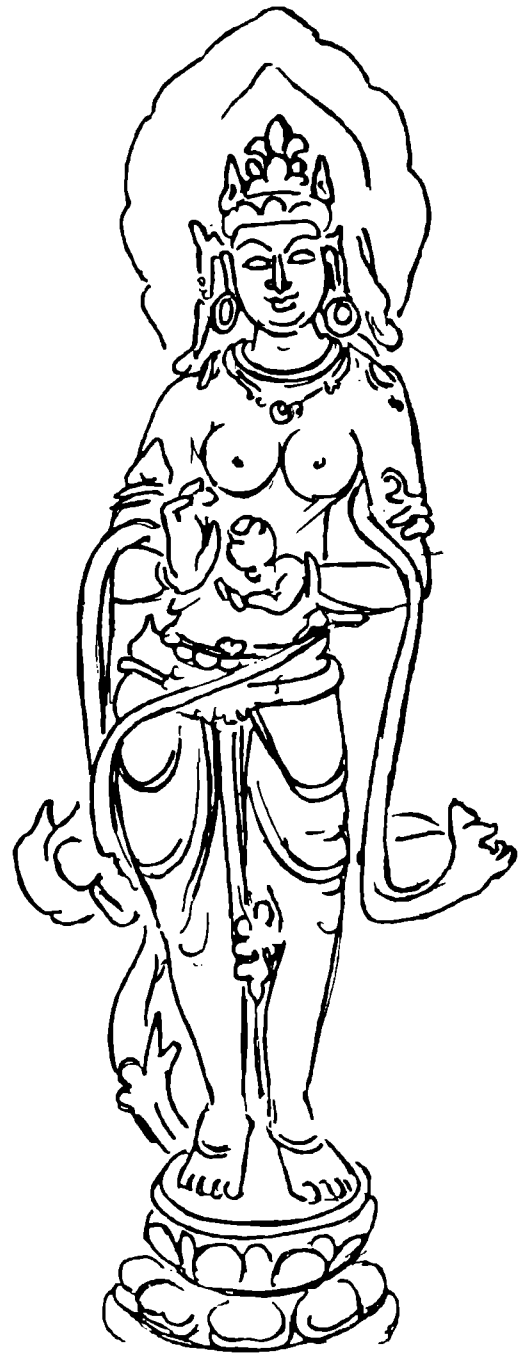
Bhūriṇī (west), Bhrukuṭī (north), Padma-vāsini
(north-east), Viśva-padmeśvari (south-
east), Viśva-padmā (south-west), and Viśva-vajrā
(north-west).

The forms of Tārā distinguished by their
colours are also specified for the five dhyāni-bud-
dhas and their Śaktis: (1) Śubhra-tārā (white) for
Vairocana and Vajra-dhātviśvari (located in the
centre and representing the ākāśa-element); (2)
Nīla-tārā (blue) for Akshobhya and Lochanā (east,
air-element); (3) Pīta-tārā (yellow) for Ratna-
saṃbhava and Māmakī (south, fire-
element); (4) Rakta-tārā (red) for Amitābha and Pāṇḍarā (west,
water-element); and (5) Harita-varṇa-tārā (green)
for Amogha-siddhi and Tārā (north, earth ele-
ment). Tārā as the śakti of Amogha-siddhi has al-
ready been mentioned. Nīla-tārā is sometimes
identified with Eka-jaṭā, Pīta-tārā with Vasudhārā
and Rakta-tārā with Kurukullā (see EKA-JAṬĀ,
KURUKULLĀ and VASUDHĀRĀ).

There are also varieties in each one of these
forms (based on colours). The white Tārā has
varieties like Mahā-māyā, Mr̥tyu-
vañchanā, Chatur-bhujā, Shaḍ-bhujā, Viśvā-mātā,
Kurukullā and Jāṅgulī. The blue Tārā has forms like
Eka-jaṭā and Mahā-china-tārā. The yellow Tārā
forms are Vajrā, Jāṅgulī, Parṇaśabari, Bhrukuṭī,
and Prasanna-tārā. The red Tārā has only one form,
and that is Kurukullā. The green Tārā has the following
forms: Khadiravaṇī-tārā, Vaśya-tārā, Ārya-tārā,
Mahattari-tārā, Varada-tārā, Durgottariṇī, Jāṅguli
and Parṇa-śabari.

In China, Tārā is worshipped as Kuan-Yin
(Kwan-Yin), and is regarded as an associate of
Avalokiteśvara. In Japan, she is adored as Kwan-
on and as a companion to Amida (Amitābha, an
aspect of Avalokiteśvara), or as his manifestation.
In these two forms Tārā is sometimes represented
as a male deity and sometimes as a female deity.
In both forms, however, Tārā is a deity of compas-
sion, mercy, healing and solicitude for the
devotees. In Tibet, Tārā is represented by the
famous mantra, "Om Maṇi padme hūm", which is
an invocation for Avalokiteśvara.

More frequently described in texts and more
often worshipped by the tāntrik devotees in India
and Tibet is the form of Tārā known as Ugra-tārā



TARA (from Achuta-raja-puram, from Orissa)



TARA



TARA

(identified with Eka-jaṭā, Vajra-yogini, Nīla-sarasvati, Maṇimekhalā and Sāmudri-devī in Śrī-Laṅkā and Siam). Śakti-saṅgama-tantra has a dhyāna-śloka which describes Ugra-tārā as four-armed, three-eyed, dark-complexioned (śyama-varṇā) and adorned by a garland of severed heads (muṇḍa-mālā-vibhūṣitā). Her hair is let loose (mukta-keśī). She carries in her hands sword (khadga), lotus (indīvara), skull-cup (kapāla) and short knife (kartṛkā). She is seen in the act of bestowing boons (vara- dāna-parāyaṇā). And she is in the pratyālīḍha-posture (cf Śabda- kalpa- druma, Vol. II).

Another dhyāna-śloka prescribes that she must be seated on a lotus (kamalāsanā) or on a corpse (śavāsanā); and that there must be a canopy of serpent-hoods on her (nāga-phaṇa). It is also suggested that on the crown of her head, the deity Akshobhya should be shown.

Tantra-sāra, while agreeing with the above iconic description of Ugra-tārā, adds that she is short in stature (kharvā), that her belly hangs forward (laṁbodarī) and is exceedingly terrible in appearance (mahā-bhīmā). Her hair, according to this account, is tawny red, terrible and one-strand (piṅograika-jaṭā). She is to be shown as fresh and youthful (nava-yauvana-saṁpannā), but her mouth is open showing the horrible fangs (ghora-daṁṣṭrā) and with her long tongue lolling out (lalajjihvā). She is seated on a white lotus in the midst of all-pervading waters (viśva-vyāpakatoyāntah-śveta-padmopari-sthitā), or she is visualized as seated in the centre of a raging fire burning a corpse (jvalachitā- madhyagā).

Another version of Ugra-tārā is Mahā-china tārā. The description of this goddess is given in extracts from Mahā-china-tantra in Sādhana-mālā texts (cf. IBI, pp. 189-190). It is almost the same as the above account concerning Ugra-tārā in Tatra-sāra. The additional details are: her body-colour being that of the blue lotus (nīla-niraja-rājitam), her loud and horrible peals of laughter (ghorāṭahāsa-bhāsurā) and the aspect of uncontrollable glee (suprahr̥ṣṭā), standing upon a corpse (śavārūḍhā), red and round eyes (rakta-vartulanetra), her braids of hair being decorated by eight serpents (nāgāṣṭaka-vibhūṣitā). And she as-

sumes the pentad of tāntric signs (pañcha-mudrā-vibhūṣitā): maṇi (jewel on head), kuṇḍala (ear-ornament), kaṇṭhikā (necklace) ruchaka (bracelet) and mekhalā (belt), representing the five pāramitās: striving, forbearance, generosity, virtue and insight, respectively. She stands in the ālīḍha posture.

There are some other forms of Tārā which are popular in the lands where Mahāyāna Buddhism prevails. Ārya-tārā may be one-faced, or two-headed. She is white in complexion, seated on a lotus in relaxed posture (lalitāsanā); or she may ride a lion (Dharmakosha-saṁgraha). She is two-armed, the right hand assuming the gesture of boon-bestowal (varadam), and the left hand being placed on the chest in the gesture of protection (hṛdi abhayam); and both hands supporting a blue lotus flower (hasta- dvayenotpalam dadhānā).

In another variant form, the right hand is placed on the thigh in the gesture of boon-bestowal (savya-bhujam jānupradeśe varadam), and the left hand holds the stalk of a blue lotus flower (vāme sanāla-nīlotpalam). She is bedecked with all ornaments, and a bejewelled crown adorns her head ; her breasts are high and heavy (samuttuṅga-kucha-yuga); and she is clad in colourful garments (vichitrāṁbarā). Some texts prescribe that her complexion must be dark-green, and that she must be shown as youthful, and sitting in ardha-paryāṅka posture. On her crown must be represented the dhyāni-buddha, Amogha-siddhi, in a miniature icon.

Vajra-tārā is also one-faced and two-armed. The right hand holds a lotus together with noose (sa-pāśam kamalam). She is white in body-colour, and she sits in an easy posture on a lotus (padme saralāsanā). Aśoka-kānta-tārā is one-faced and two-armed. She is lustrous with precious stones on her body (ratnojīvalā). The two hands are joined in the gesture of offering flowers in supplication (pushpa-mudrā); two lotus flowers with stalk are held by the hands, the one oriented to the right having numerous petals and the other (to the left) being a network of nine jewels (nava-ratna-jālikā). Prajñā-pāramitā, the best known

Mahāyāna goddess, is also considered as a form of Tārā (see PRAJÑĀ PĀRAMITĀ).

In Indian tāntrik lore, the feminine deities are broadly grouped into two families: Kālī-kula and Śrī-kula, the former emphasizing the wisdom-approach (jñāna-mārga) while the latter the ritual approach. Tārā is included in the Kālī-kula (along with Kālī, Rakta-kālī, Bhuvanā, Mardini, Tripurā, Tvaritā, Durgā and Pratyāṅgirā). The deities included in Śrī-kula are Sundarī, Bhairavī, Bālā, Bagalā-mukhī, Kamalā, Dhumāvātī, Mātāṅgī, Madhumatī and Svapna-vatī.

In the folk context, Tārā is said to preside over diseases; especially Ugra-tārā. Some iconic forms involve a cup held in the right hand, signifying all the diseases of the three worlds ('jāḍyam nyasya kapālake trijagatām hantya Ugra-tārā svayam', Tantra-sāra).

TĀRĀVATĪ

Sometimes also called Tārā, she is the yakshini of the eighteenth tīrthankara, Ara-nātha of the Jaina pantheon. She is called Tārāvati in the Digambara tradition, and is described as golden coloured (hema-varṇā), and as riding upon a swan (haṁsa-vāhanā). She is four-armed and carries in her hands snake (sarpa), vajra, deer (mṛga) and gesture of boon-bestowal (varada) (Pratisthā-sāra-saṁgraha). The Svetāmbara tradition knows her as Dhārāṇī (sometimes also as Vijayā), dark blue in body-colour (nilāṅgī or kṛṣṇa-varṇā), seated on a lotus (kamalāsana) and four-armed. She carries in her hands the Mātuluṅga fruit, blue lotus (utpala), lotus (padma) and rosary (akṣa-mālā) (Hemachandra: Trishashtīśālākā-puruṣa-charita).

TĀRIṆĪ

Another name for Tārā (see TĀRĀ), she is distinguished by a special form, where she is seated on a corpse (śavāsīnā), with a garland of severed heads round her neck (kaṇṭhāvalī-nṛ-karoṭi-parilasat), three eyed, and dark in body-colour like gathering clouds (navāmbhoda-śyāmā); she is four-armed, carrying in her hands skull-cup (kapāla), sword, (asi), blue lotus (śyāmotpala), and short knife which is

beautiful to behold (ruchira-kartrī). She has large breasts (pṛthu-kucha), and is fierce-looking with teeth showing (prakaṭa-rada-bhīmā) (cf. Karpūra-tāriṇī-stotra by Mahā-Kāla).

In the ideology that associates the ten incarnations (avatāra) of Viṣṇu with the ten great feminine Vidyā-devis of Tantrik tradition (dasa-mahā-vidyā). Tāriṇī corresponds with Rāma, with son of Daśaratha (like Dhumāvātī with Matsya, Bagalā with Kūrma, Bhairavī with Varāha, Chhinna-mastā with Nṛsimha, Bhuvaneśvarī with Vāmana, Sundarī with Rāma the son of Jamadagni, Kālīkā with Kṛṣṇa and Durgā with Kalki),

TĀRODBHAVA-KURUKULLĀ

A variety of Kurukullā (see KURUKULLĀ), she is represented as red-coloured (rakta-varṇā), and seated in vajra-paryāṅka posture. She is also shown as standing, trampling upon two minor divinities, Rāhu and Kāmadeva (see KĀMADEVĀ); She has always a smile on her face (hasan-mukhā). She is four-armed and carries in her hands the gesture of protection (abhaya), bow (dhanus), arrow (bāṇa) and lotus (kamala). She wears on her crown the miniature icon of Amitābha-buddha.

TĀRKSHYA

Name of Garuḍa (see GARUḌA), as the son of Tṛksha (another name for Kaśyapa).

TĀLA

The iconometric unit in Indian sculpture based on the 'hand measurement' or span of the artist or the patron (hasta-mānam cha tālam yajamānodayena cha). It is usually taken as the distance between the tip of the thumb and the top of the middle finger, fully stretched out (Brahmāṇḍa-purāṇa, 7, 97 and Suprabheda, 3, 22.). Synonyms of tāla are 'vitasti' and 'mukha'. The latter expression refers to the length of the face from the top of the forehead (viz. excluding the cranium) to the bottom of the chin. According to Brhat-saṁhitā (58, 4) the length and breadth of the face are each twelve angulas in one's own measure ('svair aṅgula-pramaṇaih dvādaśa vistīrṇam āyatam cha mukham') although there is a ref-

erence to the view of Nagnajit, an ancient authority, that the length of the face is fourteen an-gulas while the breadth is only twelve aṅgulas. ('vistṛṇam dvādaśa mukham, dairghena cha chaturdaśa').

The measure of the face (or span) is sub-divided into twelve equal parts, and each part is designated as an aṅgula ('dvādaśaṅgulitālam cha vitastir mukham eva cha'). Tāla is generally defined as the equivalent measure of twelve aṅgulas (see AṅGULA) ('tālam vai dvādaśaṅgulam', Nārāḍiya-saṁhita, 13, 128). However, there are three separate bases for the measure known as aṅgula:

(1) The standard unit (called mānāṅgula), being the length of a prescribed number of paddy or barley grains. Texts like Brhat-saṁhitā (57, 1-2) start with the basic unit of a 'speck of dirt' (rajas, also called trasa or ratha-reṇu) which is composed of eight 'atom's (paramāṇu, described as a mote in the sun-beam filtered through a lattice, and which is imperceptible for the normal eye and also indivisible) and build up a scale:

8 paramāṇus make 1 rajas (speck of dirt)

8 rajas make 1 vālāgra (tip of a single hair)

8 vālāgras make 1 līksha (egg of louse)

8 līkshās make 1 yūka (louse)

8 yūkas make 1 yava (barley corn)

8 yavas make 1 aṅgula (of superior variety)

(7 yavas making 1 aṅgula of middle variety and

6 yavas making 1 aṅgula of inferior variety)

12 aṅgulas make 1 vitasti (distance between tips of the fully extended thumb and the little finger)

12 aṅgulas make 1 kishku (fore-arm or cubit)

The further measures like prājā-patya (25 aṅgulas), dhanur-graha (26 aṅgulas), dhanur-muṣṭi (27 aṅgulas) and daṇḍa (4 dhanur-muṣṭis) are not used in iconometry. Even the kishku is used for architectural purposes; and the 'daṇḍa' is used exclusively in town-planning.

(2) The relative measure (known as mātrāṅgula), being the length of the middle digit (parva) of the middle-finger of the right hand of the sculptor or the patron.

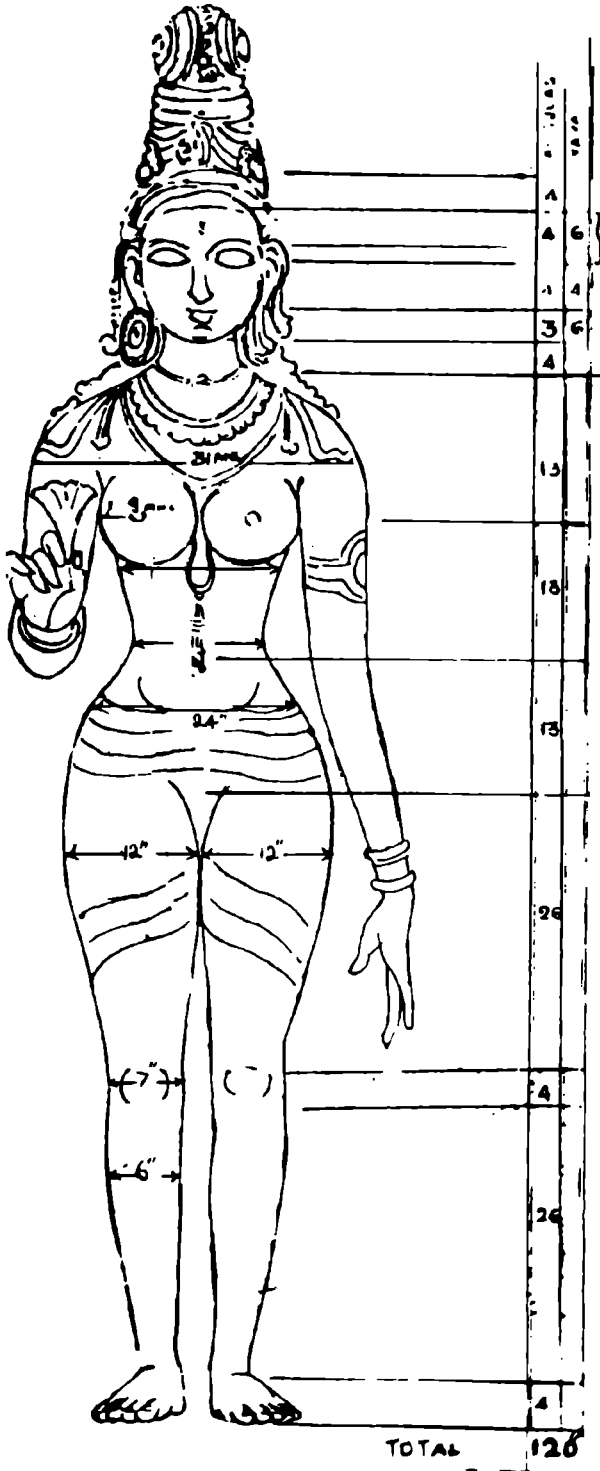
(3) The measure (called mūla-berāṅgula) obtained by calculating the total height of the icon (pratimā-prāmaṇa). Texts like Brhat-saṁhitā (57) indicate that the finger's length (or breadth) of the icon itself is to be taken into consideration for ascertaining the dimensions of the face, and then for fixing the total height of the icon ('pratimāyāh svair ātmīyair aṅgula- pramāṇair mukham vadanam dvādaśaṅgulāni vistṛṇam vipulam āyatam', Comm).

It must however, be noted that the length of the face is not a fixed measure, nor is it a standard, it varies according to the particular tāla-scale (see TĀLA-Māna) that is adopted. In the ten-span (daśa-tāla) of the 'normal' variety the aṅgula would be the (1/120)th part of the icon's total height, and the length of the face would be twelve of such aṅgulas. If, however, the variety is 'superior' (uttama), the aṅgula would measure (1/124)th part of the icon's total height; and if 'inferior', it would only be (1/116)th part. The length of the face would accordingly vary.

TĀLA-MĀNA

Analogous to gaṇya-māna used in architecture (height of the building from the ground-level to the pinnacle, 'janmādi-stūpi- paryantam gaṇya-manam ihocyate', Mānasāra), tāla-māna is used in sculpture. It is a system of measurement based on tāla or 'span' (see TĀLA), providing a scale of proportions between the several limbs of the icon, and also between the several limbs and the total height of the icon. This system is designed to facilitate differentiation (in form as well as status) between icons representing several deities, major and minor, principal and subsidiary.

The system is said to be based on the measure of the face (mukha- māna) (viz. height from the top of the forehead to the bottom of the chin) which provides the scale for all the other limbs of the icon's body (Matsya-purāṇa, 258, 19, 'mukhamānena kartavyā sarvāvayava-kalpanā').



More usually, however, the handspan (hasta-māna) is taken as the basis (see TĀLA).

Bṛhat-saṁhitā (68, 7) classifies the human beings in terms of their height (and other relative proportions) into five types:

1. haṁsa... 96 aṅgulas in height
2. śaśa... 99 aṅgulas in height
3. ruchaka... 102 aṅgulas in height
4. bhadra... 105 aṅgulas in height
5. malāvya... 108 aṅgulas in height

(for aṅgula, see AṅGULA and TĀLA).

The first type, corresponding to the 'eight-span' with twelve aṅgulas in each (aṣṭa-tāla measure, to be explained later), is said to be represented by the average man, the man below average being about 84 aṅgulas. 'The last type (viz. mālavya) is said to be the 'best' (pravara) (cf. ibid., 57, 30) and it corresponds to the 'nine-span' (nava-tāla) measure (cf. also Matsya-purāṇa, 145, 10: 'āpāda-mastakam nava-tālo bhavet tu yah; saṁhata-jānu-bāhuś cha devatair abhipūjyate'). Iconographic representation although based on this five-fold division of human beings (pañcha-manushya-vibhāga), stylizes the measure to suit the deities. For the icons meant for worship or adoration must not only be well-proportioned but must be impressive in aspect (ramya). It must, however, be noted that the iconometric prescriptions are applicable only to icons meant for worship or adoration, and not to other images. In other cases, the artist is "free to follow his own art-

instinct (Abanindranath Tagore, Some Notes on Indian Artistic Anatomy, p. 3).

Mastyā-purāṇa (258, 26-29) contains an account of the iconometric proportions of the 'mālavya' type mentioned above, and this may be taken as an illustration. "The entire icon must be viewed as consisting of nine parts, in terms of the icon's face-length (being equal to one part) ('pratimāmukha- mānena navabhāgān prakāpayet'); the neck then will be four aṅgulas in height ('chatur-aṅgulā bhaved-grīvā), and the chest (bottom of the neck to the bottom of the breast) one part (viz. measure equal to the face-length, or a tāla) ('bhāgena hṛdayam punah'). The navel must be located below this part, and the space between the bottom of the chest and the navel must be equal to one part (nābhiś tasmād adhah kāryā, bhāgenaikena śobhanā'). From navel to the top of the phallus must be one part ('nābher adhas tathā medhram bhāgenaikena kalpayet). The thighs must be equal to two parts ('dvibhāgenāyatāvūrū), and the height of each knee-patella must be four aṅgulas ('jānūnī chatur-aṅgulā'). The height of each leg below the knee and above the foot must be two parts ('jaṅghe dvibhāge'), and the foot must be two parts ('pādaḥ tu chatur-aṅgulaḥ')".

The total height of the icon in the above account would be 108 equal parts of aṅgulas (viz. the total height being nine times the length of the face, which is called a tāla, equal to twelve aṅgulas); and this is regarded as the superior variety of 'nava- tāla'. The significance of the number 108 is the distribution of the pādas of the nakshatras among the rāśis (zodiac). There are twenty-seven stars (nakshatras, Aśvinī etc.), each of which has four quarters (pādas); and there are twelve zodiacs (rāśi, Mesha etc.), each of which has nine pādas (each pāda representing two stars, and one quarter of the next star). Thus there are altogether 108 pādas for the 27 stars distributed among the twelve rāśis.

By a variation of this standard height of the superior man (of the mālavya type), several scales of proportions are obtained. And the texts enumerate ten (or twelve) varieties, beginning with one-span (called eka-tāla) and progressively

increasing by one span till the ten-span (daśa-tāla) or twelve-span (dvādaśa-tāla) is reached. And in each tāla, there are three sub-varieties: 'superior' or big (uttama or pravara), 'normal' or midling (madhyama or sama), and 'inferior' or small (adhama or nyūna).

In the ten-span scale of proportions, for instance, the total height of the icon would be 120 aṅgulas (each tāla representing 12 aṅgulas, and there being ten spans in this scale or the height of the icon being ten times the length of the face). This would be the 'normal' or 'midling height'. When four aṅgulas are added to it, the 'superior' variety is got, and the height in this case would be 124 aṅgulas. When, however, four aṅgulas are deducted from the 'normal' height we get the 'inferior' variety, the height of which would be 116 aṅgulas. Thus, there are altogether thirty tāla-measures, when ten varieties of tāla in their three sub-divisions are recognized.

Different tālas are prescribed for representation of different deities and their entourage. The following list is illustrative:

1. eka-tāla (12 aṅgulas in height): for leogriph heads (grāsa or śimha-lalāṭa), headless trunks (kabandhas), and tortoise-incarnation of Viṣṇu.

2. dvi-tāla (24 aṅgulas in height): for birds like swan, dwarfish spirits like Kūṣhmāṇḍa, and for fish-incarnation of Viṣṇu.

3. tri-tāla (36 aṅgulas in height): for attendant spirits like bhūtas and celestial musicians like Kin-naras; and elephants.

4. chatur-tāla (48 aṅgulas in height): for dwarfs among human beings and goblins.

5. pañcha-tāla (60 aṅgulas in height): for boys, hunchbacks and gaṇa-spirits; also for Gaṇapati, bull (vṛṣabha), pig (sūkara) and Vāmana.

6. ṣaṭ-tāla (72 aṅgulas in height): for disembodied spirits (pretas) and tigers; Gaṇeśa, Varāha and Kumāra.

7. sapta-tāla (84 aṅgulas in height): for vampires and evil spirits that drink blood and haunt (vetālas).

8. *ashta-tāla* (96 *āṅgulas* in height): for sages and other human beings, male or female.

9. *nava-tāla* (108 *āṅgulas* in height): for gods like Indra, and demons (*asuras* and *rākshasas*).

[The superior human beings like the Buddha who are godlike are prescribed to be made in *sat-tryaṅgula-nava-tāla*, viz. 111 *āṅgulas*; the *daityas*, *yakshas*, *nāgas*, *siddhas* and *gandharvas* in *ut-tama-nava-tāla*, viz. 112 *āṅgulas*; and *grahas* like *Sūrya* and *Chandra* and demigods like *Kubera* in *navārdha-tāla*, viz. 114 *āṅgulas*]

10. *daśa-tāla*: (i) the inferior variety (116 *āṅgulas* in height): for the eight guardians of directions (*dik-pālakas*), the twelve solar spirits (*ādityas*), the eleven *Rudras*, the eight *Vasus*, the seven sages, and *Kārtikeya*;

(ii) the midling variety (120 *āṅgulas* in height): for goddesses like *Lakshmī*, *Bhū*, *Parvatī* and *Sarasvatī*

(iii) the superior variety (124 *āṅgulas* in height): for gods like *Brahmā*, *Vishṇu* and *Śiva*.

There is a variant list which says that all human beings must be represented in *sapta-tāla*, all goddesses in *ashta-tāla*, all gods in *nava-tāla*, and major gods like *Vishṇu*, *Brahmā*, *Rudra*, *Rāma*, *Siddha* and *Jina* in *daśa-tāla*. Some additional *tāla* measures are also recommended:

11. *ekādaśa-tāla*: for *Skanda*, *Hanumān* and *Chandī*

12. *dvādaśa-tāla*: for *Narasimha*, *Bhairava* and *Vetāla*

13. *trayodaśa-tāla*: for wicked giants (*rākshasas*)

14. *chaturdaśa-tāla*: for *daityas* and *dānavas*

15. *pañchadaśa-tāla*: for *Rāhu*, *Chāmunda* and *Bhṛgu*

16. *shoḍaśa-tāla*: for fierce goddess (*ugradevatā*), and great *dānavas* like *Mahishāsura*, *Hiraṇya-kaśipu* and *Rāvaṇa*.

Texts like *Aparājita-prcchā* prescribe as many as 21 *tāla* measures for increasingly fierce icons like *Svacchanda-bhairava*, (21- *tāla*)

Suprabheda (34, 30-34) has a slightly different prescription:

1-*tāla*: for *Kūshmāṇḍas* and *piśāchas*

2-*tāla*: for fish (*matsya*)

3-*tāla*: for *kinnaras*

4-*tāla*: for *bhūtas*

5-*tāla*: for *Gaṇeśa* and *Vāmana*

6-*tāla*: for *gandharvas*

7-*tāla*: for *rākshasas* and *asuras*

8-*tāla*: for sages and superior humans (*divyam ārsha-manushyāṇām*)

9-*tāla*: for Śakti and gods other than those indicated for the 10- *tāla*

10-*tāla*: for the four major gods (*Īśvarādi chaturmūrtm*), viz. *Śiva*, *Vishṇu*, *Brahmā* and *Kārtikeya*)

The height of the icon in any of these *tāla*-measures is to be decided upon in one of the eleven ways (viz. taking as basis any one of the following factors):

(1) *līṅga*: the dimension of the main image to be installed in the sanctum; if it is a *līṅga*, the part of it that is exposed for worship (*pūjāṁśa*):

(2) the height of the sanctum (*garbha-grha*);

(3) the height of the entrance-door (*dvāra*);

(4) the height of the basic altar or dias (*adhiṣṭhāna*);

(5) the height of the column supporting the sanctum (*pāda*)

(6) the measure of cubit (*kishku*), the distance between the elbow-joint and the top of the middle finger when stretched out;

(7) the measure of span (*tāla*), any one of the varieties mentioned above;

(8) the height of the major priest or patron (*yajamānodaya*);

(9) the standard measure of angula (*mānāṅgula*);

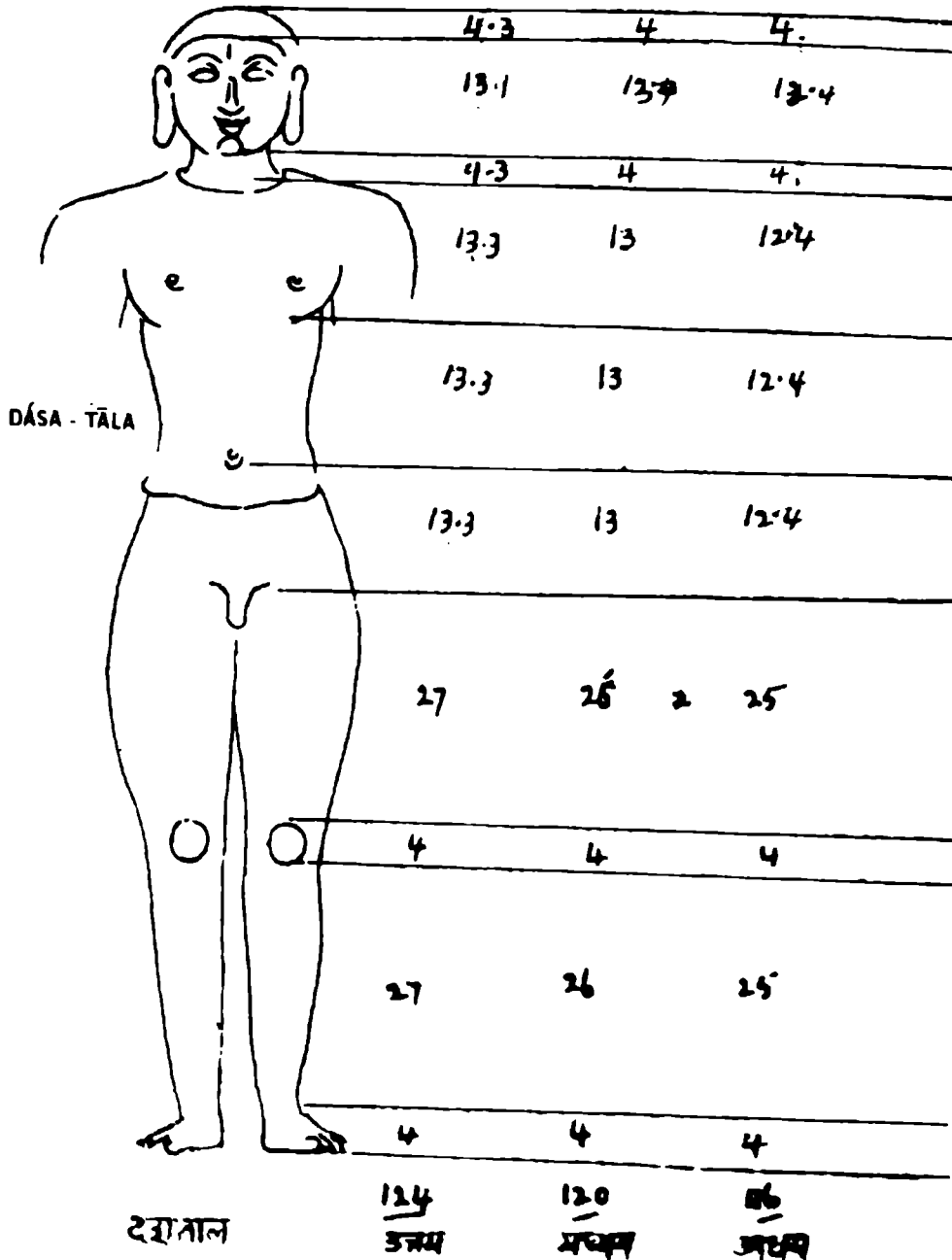
(10) the relative measure of aṅgula in terms of the main icon (mūla-berāṅgula).

For details cf. Śukra-nīti-sāra, ch.4; Bṛhat-saṁhitā, ch.58; Sakalādhikāra, "tāla-prakaraṇa", ch.22; Matsya-purāṇa, ch.258; Nāradiya-saṁhitā, ch.13; Hayaśirsha-pāñcharātra, Suprabhedha, ch.31; and Kāraṇāgama.

The relative proportions of the various limbs of the icon are illustrated in the three varieties of each tāla measure in the following tables:

1. DAŚA-TĀLĀ

The *uttama* (superior) variety is suitable for major deities like Brahmā, Viṣṇu, Śiva, Daṭṭatreya, Buddha, Jina and Vasudeva. The *madhyama* (normal) variety is for the feminine counterparts of Brahmā, Viṣṇu and Śiva, the devīs like Jyeshthā, Bhū and the seven mātṛkās. The *adhama* (inferior) variety is for gods like Kārtikeya, Sūrya, Chandra, Yama, Indra, Chaṇḍeśa, Kṣhetrapāla, Śāstā, Vīrabhadra, Agni, and the great sages like Bhṛgu and Mārkaṇḍeya, according to Kāśyapiya-śilpa.



Limbs	Uttama (Tot.ht.: 124 angulas)		Madhyama (Tot.ht.: 120 angulas)		Adhama (Tot. ht. 116 angulas)	
	Āṅgula	Yava	Āṅgula	Yava	Āṅgula	Yava
Height of crown of head till the hair-line	4	3	4	2	4	0
Hair-line to bottom of chin (length of face)	13	1	12	6	12	4
Height of neck	3	7	3	6	4	0
From neck to heart	13	3	12	6	12	4
From heart to navel	13	3	13	0	12	4
From navel to top of phallus	13	3	13	0	12	4
Length of thigh (from pubis to knee)	27	0	25	6	25	0
Length of knee-joint	4	0	4	0	4	0
Length of lower leg (from knee to angle)	27	0	25	0	25	0
Height of foot (from ankle to ground)	0	4	2	4	0	4
Total	124	0	120	0	116	0

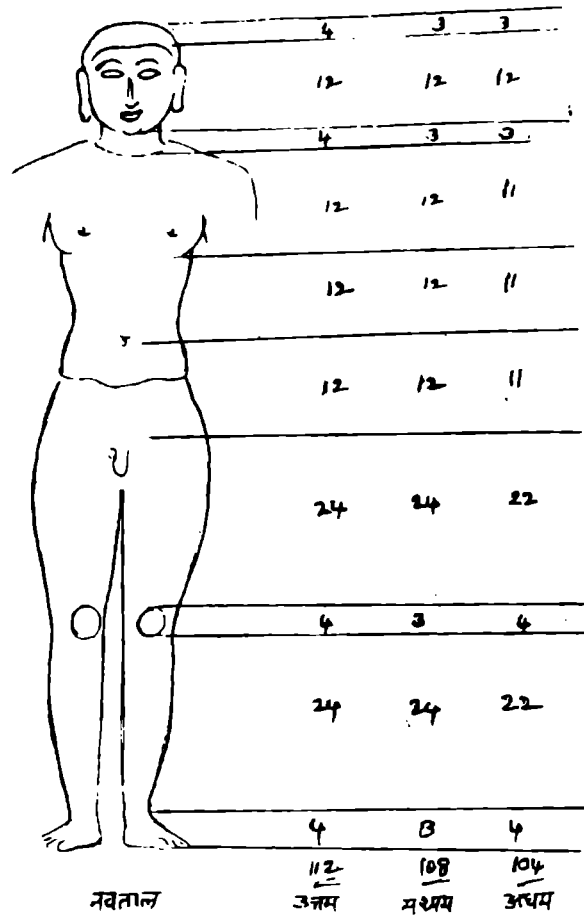
(cf. Sakalādhikāra, Chaps. 2,4,5)

II. NAVA-TĀLA (Nine-span measure)

The *uttama* variety is suitable for minor gods, all goddesses, the guardians of directions (*dikpālas*), *Garuḍa* and so on. The midling variety is for mobile icons (*asthira-mūrti*), and for representation of *yakshas*, *apsaras*, *maruts* and *vidyādhara*s. The inferior variety is for the saints who are worshipped, *siddhas*, *gandharvas* and *asuras*.

(the first number refers to *angula*, and the number after the point to *yava*)

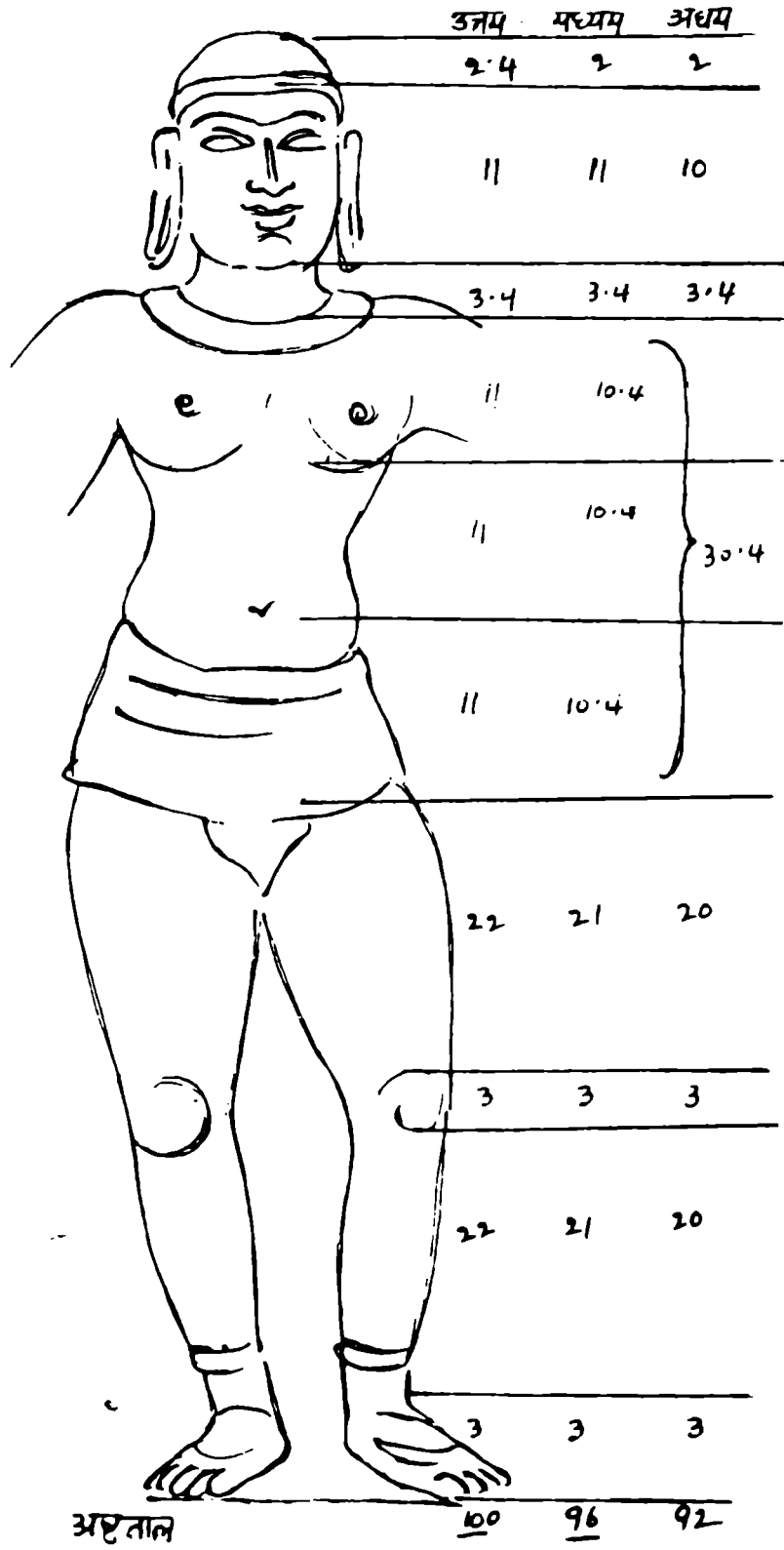
	<u>uttama</u>	<u>madhyama</u>	<u>adhama</u>
Crown of the head	4.0	3.0	3.0
Hair-line to bottom of chin (length of face)	12.0	12.0	12.0
Neck	4.0	3.0	4.0
Neck to breast (chest)	12.0	12.0	11.0
Breast to navel (belly)	12.0	12.0	11.0
Navel to pubis (loins)	12.0	12.0	11.0
Thigh	24.0	24.0	22.0
Knee-joint	4.0	3.0	4.0
Lower leg (shank)	24.0	24.0	22.0
Foot	4.0	3.0	4.0
Total height	112.0	108.0	104.0



III. ASHTA-TALA (Eight-span measure)

This measure is suitable for human heroes and saints.

	Uttama	Madhyama	adhama
Crown of the head	2.4	2.0	2.0
Face-length	110.0	110.0	10.0
Neck	3.0	3.0	3.4
Neck to breast	11.0	10.0	
Breast to navel	11.0	10.0	30.0
Navel to pubis	11.0	10.0	
Thigh	22.0	21.0	20.0
Knee-joint	3.0	3.0	3.0
Lower leg	22.0	21.0	20.0
Foot	3.0	3.0	3.0
Total height	100.0	96.0	92.0



ASHṬĀ - TĀLA

IV. ṢAPTA-TĀLA (Seven-span measure)

This measure is suitable for bhetālas, vampires etc.

	Uttama	madhyama
Crown of the head	1.0	3.0
Face-length	8.4	
Neck	4.0	3.0
Neck to breast	7.0	10.0
Breast to navel	11.0	10.0
Navel to pubis	11.0	5.0
Thigh	22.0	18.4
Knee-joint	2.0	3.0
Lower leg	22.0	18.4
Foot	2.0	3.0
Total height	88.0	84.0

V. ṢHAṬ-TĀLA (Six-span measure)

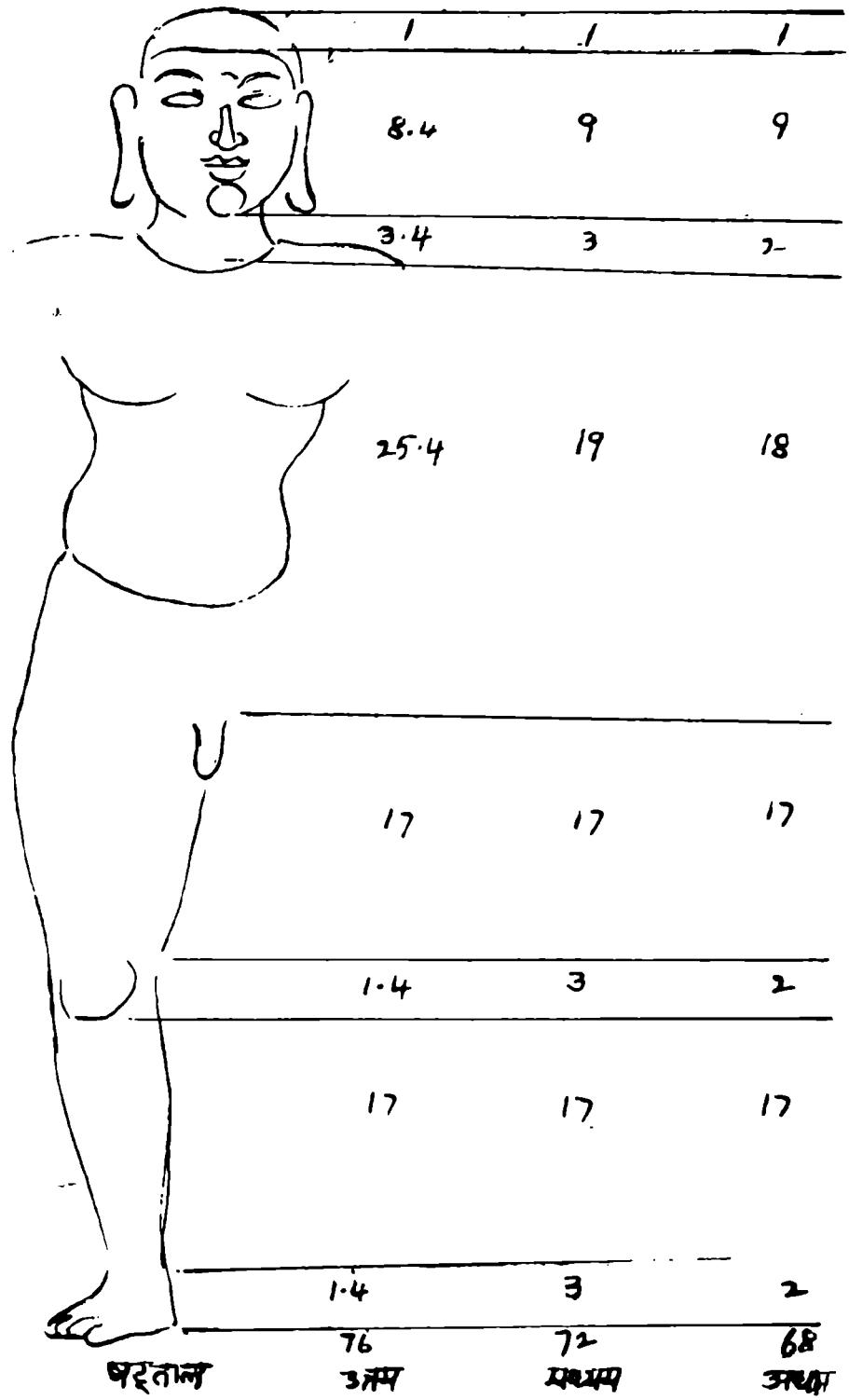
This measure is suitable for pretas, Gaṇeśa, Varāha and Kumāra.

	uttama	madhyama	adhama
Crown of the head	1.4	1.0	1.0
Face-length	8.4	9.0	9.0
Neck to breast	8.4		
Breast to navel	8.4	19.0	18.0
Navel to pubis	8.4		
Thigh	17.0	17.0	17.0
Knee-joint	1.4	3.0	2.0
Lower leg	17.0	17.0	17.0
Foot	1.4	3.0	2.0
Total height	76.0	72.0	68.0

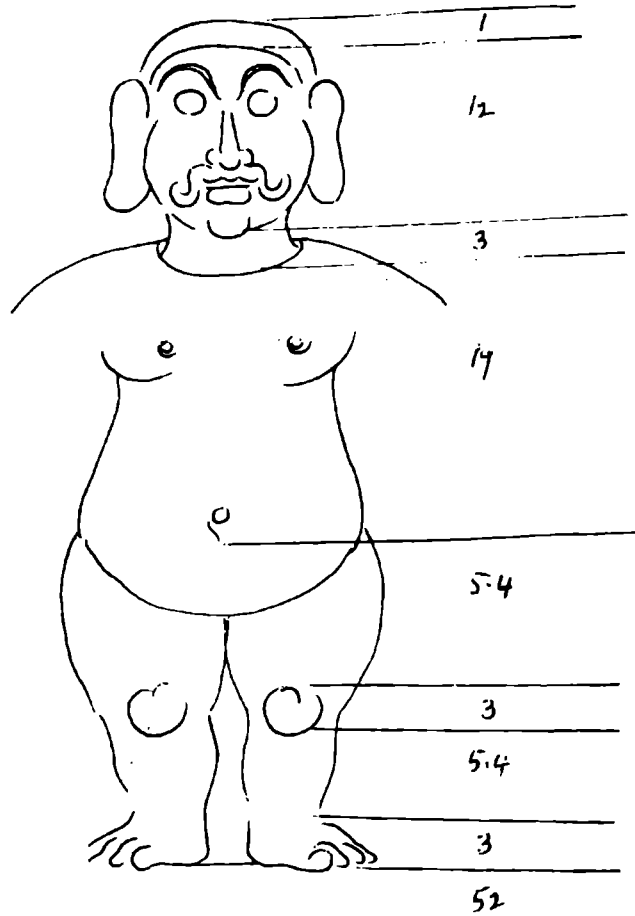
VI. PAÑCHA-TĀLA (Five-span measure)

This is suitable for boys, hunchbacks and gaṇas, also for Gaṇeśa, bull and Vāmana. Only the proportions of the superior variety is given.

	Uttama
Crown of the head	2.0
Face-length	8.0
Neck	3.0
Neck to breast	6.0
Breast to navel	
Navel to pubis	16.0
Thigh	14.4
Knee-joint	3.0
Lowerleg	3.0
Foot	3.0
Total height	64.0



SHAT - TALA



UTTAMA-CHATUS-TĀLA

TIRU-ÑĀNA-SĀMBANDHAR

TĀLIKĀ

One of the four guardian-goddesses of Durgā, according to Yogāvalī, her body-colour is given as white and her emblem is lock or cymbals. Other three guardian-goddesses are Kuñchī, yellow complexioned; Kapāṭā, red-complexioned and Paṭa-dhāriṇī, blue-complexioned.

TIRASKARINĪ

A minor form of the Mother-goddess, she is visualized as blue-complexioned (nīlāṅgī), riding a blue-colored horse (nīla-vāji- samārūḍhā), and holding a sword in hand (khaḍga-dhāriṇī). She is distinguished by her power to make all living beings forget themselves in sleep (nidrā-nimīlad-bhuvana).

One of the four celebrated Samayāchāryas of Śaivism in South India (other three being Appar, Sundara-mūrti and Māṇikka-vāchagar), who demonstrated four approaches to Godhead (service by Appar, friendliness by Sundarar, filial affection by Tiru- jñāna-sāmbandhar, and knowledge by Māṇikka-vāchagar). Born in the village Śīrkālī in the Chola country (near Kum̐bhakoṇam in Tañjāvūr district in Tamil Nāḍu), he is reputed to have been breast-fed by goddess Pārvatī herself, as a result of which he became a fervent and inspired devotee of Śiva. He is counted as an important 'nāyanār' in the list of sixty-three (see ARAVATTU- MŪVAR).

Along with Appar and Sundara-mūrti, he was responsible for the fine devotional hymns in Tamil called 'tevāram' ('garlands for god'). Of the seven principal 'tevaram' hymns, the first three are com-

positions of Tiru-jñāna-saṁbandha (the next two being composed by Appar, and the remaining by Sundara-mūrti).

His date of birth is given as 629 A.D. He was a close friend and associate of Appar (also called Vāgiśa or Tiru-nāvukkarasu).

TIRU-NĀVUKKARASU

Better known in the Tamil country as Appar (or Vāgiśa-nāyanār), he was a senior contemporary (having been born in 600 A.D.) of Tiru-jñāna-saṁbandha. He was a native of Tiruvāmūr (in South Arcot district). He was converted to Jainism before he became a Śaiva saint. He visited all the places of pilgrimage sacred to Śiva. He is reputed to have had a vision of Śiva in Tirunallūr (see also APPAR).

TIRU-NĪLAKAṆṬHAR

One of the better known among the sixty-three Śaiva saints (see ARAVATTU-MŪVAR). He is associated with the famous shrine at Chidaṁbaram (Tillai). He is said to have been born in a potter's family in Tillai. In the story given in Periya-purāṇam, he was married to a lady who was a great devotee of Śiva. One day he returned home, after visiting a prostitute, and his wife indignantly forbade him to touch her. Since that moment, he gave up all longings of the flesh, and became an ascetic although living as a house-holder. Śiva appeared before the saintly couple as Śiva-yogi and bestowed on them emancipation.

TIRUPPĀṆA

One of the pantheon of twelve Vaishṇava saints hailed as ālvārs (see ĀLVĀR). He was born in Uriyūr and lived in Śrī-rangam. He is said to be the incarnation of the Śrī-vatsa mark on the chest of Vishnu. He is known in Sanskrit as Yogi-vāhana, and his Tamil poem Amalanādi-pirān is popularly recited in the Vishṇu temples in South India.

TIRUMAṆGAI

Known also as Parakālan, he is another of the pantheon of twelve Vaishṇava saints known as 'ālvārs' (see ĀLVĀR). His date is given as around 776 A.D. He is worshipped as the incarnation of

the bow (called Sārṅga) of Vishṇu. He was a fighter, scholar and poet, besides being a devotee. Among his poems in Tamil, Periya-tirumōli, Śrīya-tiruvandādi, Periya-tiruvandādi and Tirunedum-dandaham are well-known.

TIRUMŪLAR

One of the sixty-three Śaiva saints, he was born in a cowherd clan near Tiruvāḍudurai. His scholarly composition known as Tirumantram is celebrated.

TIRUMALIŚAI

Known in Sanskrit as Bhakti-sāra, he is said to be a contemporary of the first three ālvārs (about 770 A.D.). Born in the village Maḷiśai, He was brought up by a hunter; but he became a scholar and devotee. His two works Tiru-vandādi and Tiru-cchanda-viruttam have become popular.

TILOTTAMĀ

An apsaras (heavenly damsel) celebrated for her incomparable charm, which is explained as due to the involvement in her form of the most excellent but tiny part of every precious object in the universe ('tilam tilam samāniya ratnānām yadvinirmītā; tilottameti tat tasyā nāma cakre', Mahābhārata, 1, 212, 17). She is variously described as the daughter of Pradhā (wife of Kaśyapa, who was the son of Marichi, and who in turn was the son of Brahmā) and as created by Viśvakarmā, at the instance of Brahmā, to provoke the demons Sunda and Upasunda to fight with each other and thus destroy themselves.

TĪKSHṆA-KĀNTĀ

Name of Durgā, especially in vogue in Assam; the deity is said to be an incarnation of goddess Kāmākhya. In Guwahāṭī, she has a temple, where the icon worshipped is four-armed, carrying in the hands sword, flywhisk (chāmara), chopper (karṭī) and skull-cup (kharpara). A form of Ugra-tārā, she is described as red-eyed (tāmrānetrā, hence also called Tāmreśvarī); she is clothed in black-coloured garment (kṛṣṇa-vāstrā) with a tiger's skin (vyāghrājina) at the loins. Her breasts are decorated with garlands of

snakes (nāga-hārāpita-vakshahsthalā). One of her legs is placed on a corpse (preta) and the other on the lion. She is sometimes worshipped as Maṅgala-chāṇḍī. She is identified with Dikkara-vāśni of Kālikā-purāṇa. She has a variant and milder form known as Lalita-kāntā (also worshipped as Tāmreśvarī-devī).

TĪKSHNOSHĪSHĀ

One of the eight 'ushṇīśha' goddesses of the Vajrayāna pantheon. While the word 'ushṇīśha' normally means a 'crown' or 'headgear', it also means a symbol. The ushṇīśha-goddesses symbolize the eight directions (four cardinal and four intermediary) (see USHṆĪSHĀ). They are two-armed, seated and well-ornamented. They also wear splendid crowns. They are located in maṇḍalas like the Durgati-parīśodhana (cf. Nishpan-na-yogāvalī).

Tikshṇoshṇīśhā is the seventh in the series of eight goddess (see USHṆĪSHĀ for their names), and is located in the north-western direction (vāyavya). Her body-colour is sky-green (nabha-śyāmā; in her right hand, she holds a sword (kṛpāṇa), and in her left, a scriptural text (pustaka).

TĪRTHAṆKARA

The word (from 'tīryate anena') generally means a 'ford-maker', the ford (tīrtha) being some place in a deep and dangerous river which will allow a person to wade across to the other shore in safety. The relevance of the imagery in religion is to the saints who have discovered such fords in this ocean of transmigration ('taranti yena saṁsāra-sāgaram iti tīrtham'). The expression 'tīrtha' also means 'dharma': the tīrthaṅkara (or tīrthakara) is one who makes or shows dharma ('tīrtham dharmam karoti prakāṣayati'). More specifically, the word refers to the four-fold order of devotees (Saṅgha) who owe allegiance to a saint, the four groups in the order being monks (sādhu), nuns (sadhvī), lay male devotees (śrāvaka) and lay female devotees (śrāvikā). The basic meaning of the word occurs here in an extended sense, the teaching (pravachana) and as distinguished from it, 'the order'. The originators of these orders are known as tīrthaṅkaras; (tīr-

tham pravachanam, tad-vyatirekād eva saṅghas tīrtham; tat- karaṇa-śīlatvat tīrtha-karah,' Bhagavati-sūtra 1, 1,30).

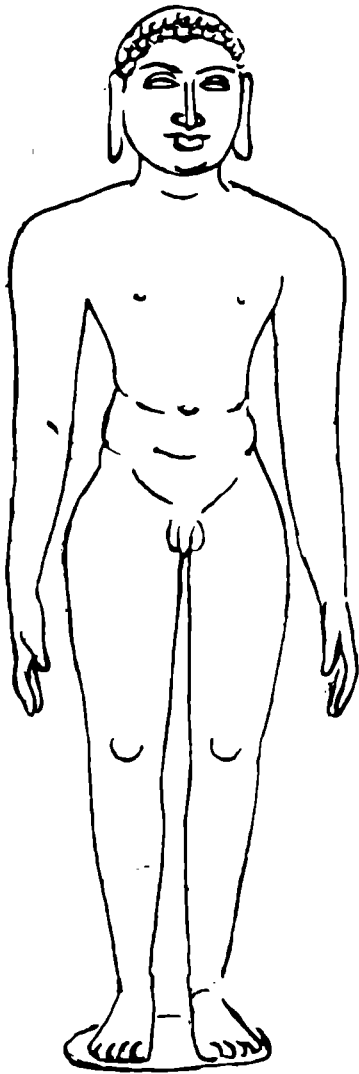
It is usual for a tīrthaṅkara to be called a jina, although there is a technical difference between the two expressions. A jina is a hero or victor, one who has fully conquered the internal enemies like anger and hatred ('jayati nirākaroti rāga-dveshādī' ūpān arātin'). While all tīrthaṅkaras are jinas (belonging to the class of 'nāma-jinas'), not all jinas are tīrthaṅkaras (as for instance 'dravya jinas' and 'bhāva-jinas', see JINA). Jinas are those who have renounced the world, engaged themselves in severe austerities and got rid of the karma-defilements completely. The number of these jinas is countless. But the jinas in the fourth aspect of time are known as tīrthaṅkaras.

In the philosophical context, a tīrthaṅkara is described as a soul (jīva or ātmā), which has successfully accomplished sixteen bhāvanas, and got rid of the ghāti-karmas (which obscure the real nature of the soul and bind it, viz. jñānāvaranīya, darśanāvaranīya, mohaniya and antarāya-karma), while the tenure of the aghātikarmas (vedanīya, āyushya, nāma and gotra-karmas, which will fall off gradually and automatically when once the ghāti-karmas are got rid of) continues. Out of the aspect of 'nāma-karmas (the karmas which are responsible for individual existence), the tīrthaṅkara arises and the continues his mortal career until the āyushya-karma (the karmas which engenders the life-span) is exhausted, when along with āyushya-karma, the other three karmas (nāma, gotra and vedanīya) also disappear. The passing away of a tīrthaṅkara thus signifies the total annulment of karma.

When the first group of karmas (viz. ghāti) is eliminated, the soul becomes divine (deva) and worship-worthy (arahanta). It then acquires 'internal glory' (antaraṅga-lakshmī), viz. the acquirement of a divine and phantom body full of effulgence, and 'external glory' (bahiraṅga-lakshmī), viz. the honour of a 'samavasaraṇa' audience. Devendra and a hundred other Indras assemble and construct for him an assembly-hall (samavasaraṇa-maṇḍapa) in the heavenly firmament (ākāśa-nagarī). Not all the arahants (ie.

jinas) will be thus honoured. It is only the tīrthaṅkara that merits it. He then preaches to the audience the immutable dharma. And the gana-dhara (the principal disciple) first receives it and then spreads it in the world in the form of religious scriptures.

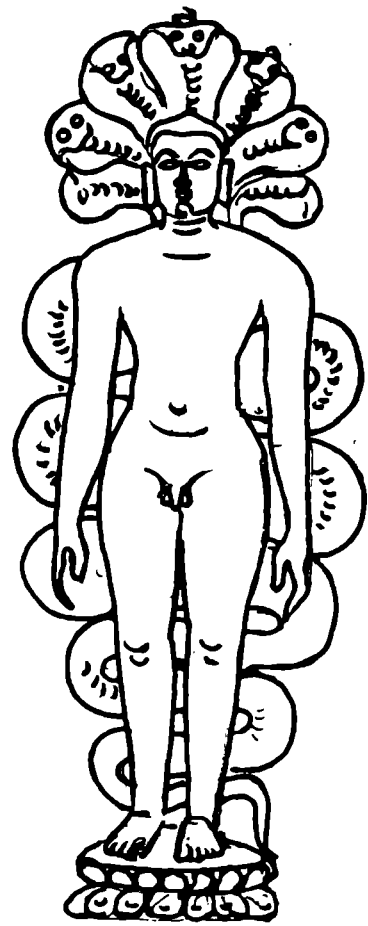
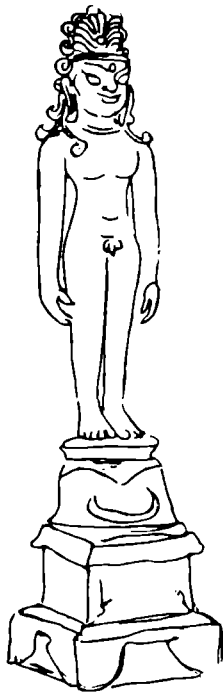
The tīrthaṅkaras continue to reside in the world, and out of compassion, expound dharma (dharmopadesa), till their āyushya- karma is over (viz. as long as they live), when they become utterly pure and achieve the four-fold infinity (ananta-jñāna, ananta-darśana, ananta-vīrya and ananta-sukha). Subsequently, they have no body



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at all, but continue only as 'jñāna', and it is as 'jñāna' they pervade the three worlds.

The tirthaṅkara receives from gods and men five sacramental honours (pañcha-kalyāṇa), marking five great events in his mortal career: (1) garbhāvataraṇa: descent from the heavenly regions into a human womb, cleaned and specially prepared by Indra and other gods whereupon the prospective mother has sixteen auspicious dreams; (2) janmābhisheka: Saudharmendra and other gods come down a second time, nine months later, and consecrate and honour the new-born baby; (3) parinishkramaṇa: when, in youth, the future tirthaṅkara renounces worldly life and sets out on a career of austerity and penance, the gods come down again and honour him; (4) kevala-jñāna: when as a result of his austerities he obtains manah-paryāya-jñāna and as result of his endurances the kevala-jñāna, he becomes a pure and perfect soul (jina, arahant);

The gods then construct for him an assembly-hall (samavasaraṇa- maṇḍapa, constructed by Kubera at the instance of Indra). In the center of the hall is the consecrated area called Gandha-kuṭī, in the midst of which is an apartment known as lakshmi-maṇḍapa. Above that is a three-tiered seat, on which is laid out a lotus with one thousand and eight petals. The tirthaṅkara sits on the lotus (without, however, touching the lotus, but leaving a space of four fingers breadth between his body and the top of the flower), and teaches with a resonant and divine voice;

and (5) parinirvāṇa: when the tirthaṅkara comes to the close of his mortal career, he engages himself in śukla-dhyāna and lays down his body. The gods honour him for the fifth time on this occasion.

The tirthaṅkaras, who have appeared in the present period of time (vartamāna), are twenty-four in number. But there have been twenty-four tirthaṅkaras in the past, and there will appear in future other twenty-four tirthaṅkaras.

The twenty-four tirthaṅkaras of the past are:

(1) Nirvāṇa, (2) Sāgara (3) Mahāsādhū (4) Vimāla-prabhā (5) Śrīdhara, (6) Su-datta, (7) Amala-prabhā (8) Uddhāra, (9) Aṅgirā, (10) San-

mati (11) Sindhu, (12) Kusumāñjali (13) Śiva-guṇa (14) Utsāha, (15) Jñāneśvara (16) Parameśvara, (17) Vimalaśvara, (18) Yaśodhara, (19) Kṛṣṇa, (20) Śānta, (21) Jñānaprabhā (22) Śuddha-mati, (23) Śrī-bhadra (24) Ati-krānta, and (25) Śānta.

The twenty-four tirthaṅkaras of the present are:

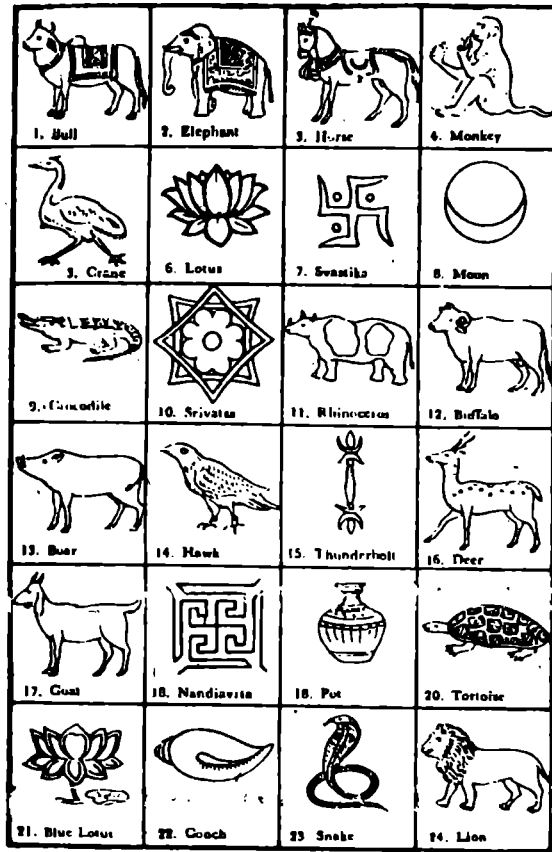
(1) Vṛṣabha (Ādi-nātha), (2) Ajita, (3) Śaṁbhava, (4) Abhinandana, (5) Sumati, (6) Padma-prabhā (7) su-pārśva, (8) chandra-prabhā (9) Pushpa-danta (Suvidhi), (10) Śītala, (11) Śreyāṁsa, (12) Vāsūpūjya, (13) Vimāla, (14) Ananta, (15) Dharma, (16) Śānti, (17) Kunthu, (18) Ara, (19) Malli, (20) Muni- suvrata, (21) Nami, (22) Nemi-nātha (23) Pārśva-nātha (24) Vardhamāna (Mahāvira)

The twenty-four tirthaṅkaras of the future are:

(1) Mahā-padma, (2) Śūra-deva, (3) su-pārva, (4) Svayam-prabhā, (5) Sarvātma-bhūta (6) Deva-putra (7) Kula-putra (8) Udaṅka, (9) Prosh-ṭhila, (10) Jaya-kīrti, (11) Muni-suvrata, (12) Arā-nātha, (13) Nishpāpa, (14) Nishkashāya, (15) Vipula, (16) Nirmala (17) Chitra-gupta (18) Samādhi-gupta, (19) Svayambhū, (20) Anivṛttaka, (21) Jaya, (22) Vijaya, (23) devapāla and (24) Ananta- vīrya.

Each of the tirthaṅkaras, having had a human career and divine involvement, has (i) a place of birth (ii) father, (iii) mother, (iv) characteristic colour (varṇa), (v) distinguishing emblem (lāñchhana), (vi) a gaṇadhara, (vii) yaksha, (viii) yakshini, (ix) specific tree under which perfection was obtained (kevala-vṛksha), (xi) the place where he passed away, and (xii) the traditional length of his earthly career (āyushya). These details concerning the tirthaṅkaras of the present period have been given below:

1. Rṣhabha: (1) Sāketa, (ii) Nābhi-rāja (iii) Maru-devī, (iv) golden-yellow, (v) Bull (vṛṣabha), (vi) Vṛṣabha-sena, (vii) Gomukha, (viii) Chakreś-varī, (ix) Bāhubali and Bharata (sons), (x) nyagrodha, (xi) Sammeta-śikhara, and (xii) 84 lakhs of years ago



2. Ajita: (i) Sāketa, (ii) Jita-śatru, (iii) Vijayā-devī (iv) golden (hema), or śyāma (dark), (v) elephant, (vi) Siṃha-sena (vii) Mahā-yaksha, (viii) Rohinī, (ix) Sāgara-chakri (x) saptaparnā, (xi) same as above.

3. Sāmbhava: (1) Śrāvastī, (ii) Jitāri, (iii) Sushena, (iv) golden-colour, (v) horse, (vi) Cāru-shena, (vii) Trimukha, (viii) Prajñapti (Duritāri), (ix) Satya-vīrya, (x) Sāla, (xi) and (xii) same as above.

4. Abhi-nandana: (i) Ayodhyā, (ii) Sambara, (iii) Siddhārthā-devī, (iv) golden-yellow, (v) ape, (vi) Vajra-nābhi (vii) Yaksheśvara (viii) Vajra-sṛṅkhalā (ālikā), (ix) Indra (x) priyāla, (xi) and (xii) same as above.

5. Sumati: (1) Sāketa, (ii) Megha-prabha (-ratha), (iii) Maṅgalā-devī, (iv) golden-yellow, (v) red goose (krauñcha or chakra-vāka), (vi) Chāmara, (vii) Tumburu, (viii) Purusha-dattā (Maha-kālī), (ix) Mitra-vīrya, (x) Priyaṅgu, (xi) and (xii) as above.

6. Padma-prabha: (i) Kauśāmbī, (ii) Dharāṇa (Susīma), (iii) Sushmā-devī (iv) red-colour, (v) red-

lotus (raktābja), (vi) Vajra-chāmara (vii) Kusuma, (viii) Manovegā (Śyāmā), (ix) Yama-dyuti (x) chhatrābha-tree, (xi) and (xii) same as above.

7. Su-pārśva: (i) Vārāṇasī, (ii) Su-pratisṭha, (iii) Pṛthvī-devī (iv) blue or green, (v) Svastika (vi) Bala, (vii) Vara-nanda (Mataṅga) (viii) Kālī (Śāntā), (ix) Dharma-vīrya (x) śīrisha (xi) and (xii) same as above.

8. Chandra-prabha: (i) Chandra-puri, (ii) Mahā-sena, (iii) Su-lakṣhāṇā-devī, (iv) white, (v) crescent moon, (vi) Datta, (vii) Vijaya (viii) Jvālā-mālīnī (Bhrukuṭī), (ix) Dāna-vīrya, (x) nāga-keśara, (xi) and (xii) same as above.

9. Pushpa-danta (Suvīdha): (i) Kākaṇḍī, (ii) Sugriva-rāja (iii) Ramā-devī (iv) white, (v) dolphin (kari-makara), scorpion or makara (according to different accounts), (vi) Vidarbha, (vii) Ajita (jaya), (viii) Maākālī (Sutārī), (ix) Simandhara, (x) nāga or mallikā, (xi) and (xii) same as above.

10. Śītala: (1) Bhadrā-pura, (ii) Dṛḍha-ratha, (iii) Sunandā-devī, (iv) golden, (v) aśvattha-tree or kalpavṛksha (or śrī-vatsa), (vi) Anagāra, (vii) Brahma, (viii) Mānavī (Aśokā), (ix) Simandhara, (x) Bilva, (xi) and (xii) same as above.

11. Śreyāṁsa: (1) Siṃha-pura, (ii) Vimala-vāhana (Vishṇu), (iii) Vimalā-devī, (iv) golden-yellow, (v) rhinoceros (gaṇḍaka) or double-headed eagle (bheruṇḍa), (vi) Kunthu, (vii) Īśvara, (viii) Gaurī (Mānavī), (ix) Trivipishṭa-vāsudeva, (x) turnbura, (xi) and (xii) same as above.

12. Vāsu-pūjya: (i) Champā-pura, (ii) Vāsu-pūjya, (iii) Vijayā-devī, (iv) red, (v) buffalo (mahisha), (vi) Dharma, (vii) Kumāra, (viii) Gāndhārī (Chandī), (ix) Darpiṣṭa-vāsudeva, (x) Pātālīka (according to Abhidhana-chintāmaṇī) or (according to Uttara-purāṇa), (xi) and (xii) same as above.

13. Vimala-nātha: (i) Kapila-pura, (ii) Kṛtavarma, (iii) Suramyā-devī, (iv) golden, (v) boar (varāha), (vi) Mandara, (vii) Shaṇmukha, (viii) Vairoṭī (Vidita), (ix) Svayāmbhū-vāsudeva, (x) jāmḃū, (xi) and (xii) same as above.

14. Ananta-nātha: (i) Ayodhyā, (ii) Siṃha-sena, (iii) Jayaśyāmā-devī (Lakṣmī-mati), (iv) golden-yellow, (v) bear (bhallūka or ṛksha), (vi)

Jaya, (vii) Pātāla, (viii) Ananta-mati (Aṅkuśi), (ix) Purushottama-vāsudeva, (x) aśvattha, (xi) and (xii) same as above.

15. Dharma-nātha: (i) Ratna-pura, (ii) Bhānu-rāja, (iii) Suvratā (or suprabhā)-devī, (iv) golden-yellow, (v) vajra-daṇḍa, (vi) Arishta-sena, (vii) Kinnara, (viii) Mānasī (Kandarpī), (ix) Puṇḍarīka-vāsudeva, (x) dadhi-parṇa, (xi) 10 lakhs of years and (xii) same as above.

16. Śānti-nātha: (i) Gaja-pura, (ii) Viśva-sena, (iii) Airā-devī, (iv) golden yellow, (v) antelope (mṛga), (vi) Chakrāyudha, (vii) Garuḍa (Kīmpurusha), (viii) Mahāmānasī (Nirvāṇī), (ix) Rāja-purushadatta, (x) nandi, (xii) same as above.

17. Kunthu-nātha: (i) Gaja-pura, (ii) Śūra-sena, (iii) Śrīkāntā-devī, (iv) golden yellow, (v) ram (mesha or cchāga), (vi) Svayāmbhū, (vii) Gandharva, (viii) Jayā (Bālā), (ix) Kuṇāla, (x) tilaka, (xi) 95,000 years ago and (xii) same as above.

18. Ara-nātha: (i) Hāstināpura, (Rāja-pura), (ii) Sudarśana, (iii) Sumitrā-devī (mitra-sena), (iv) golden yellow, (v) fish (nandyāvarta), (vi) Kum̐bha, (vii) Mahendra (Yakshendra), (viii) Vijayā (Dhārīṇī), (ix) Govinda-rāja, (x) chūṭa (mango), (xi) 84,000 years ago, and (xii) same as above.

19. Malli-nātha: (i) Mithilā, (ii) Kum̐bha, (iii) Suprabhā-devī (prajāvatī), (iv) golden yellow, (v) pot (kum̐bha), (vi) Viśālā, (vii) Kubera, (viii) Aprājita, (ix) Suluma-rāja, (x) aśoka, (xi) 55,000 years ago and (xii) same as above.

20. Muni-suvrata (muni): (i) Rāja-gr̥ha, (ii) Sumitra, (iii) Padmāvatī (Somā), (iv) black (śyāma) (v) tortoise (kūrma), (vi) Malli, (vii) Varuṇa, (viii) Bahurūpinī (Nāda-raktā or Naradatā), (ix) Ajita-rāja, (x) champaka, (xi) same as above, and (xii) 30,000 years.

21. Nami-nātha (Suvrata): (i) Mathurā, (ii) Vijaya, (iii) Vaprā-devī, (iv) golden yellow, (v) blue lotus (nīla-kamala, indīvara or nīlotpala), (vi) Suprabha, (vii) Vidyut-prabhā (Bhrukuṭī), (viii) Chāmuṇḍī (Gandharva), (ix) Vijaya-rāja, (x) bakula, (xi) same as above, and (xii) 1,000 years.

22. Nemi-nātha: (i) Dvārakā (Śauri-pura), (ii) Samudra-vijaya, (iii) Ślvā-devī, (iv) black (śyāma) with tinge of lotus red, (v) conch (śaṁkha), (vi)

Vara-dattā, (vii) Sarvāhṇa (Gomedha), (viii) Am̐bikā, (ix) Ugra-sena, (x) bamboo (vetasa or veṇu), (xi) Girināra and (xii) 1,000 years.

23. Pārśva-nātha: (i) Vārāṇasī, (ii) Viśva-sena, (iii) Brahmlā-devī, (iv) blue or green (harita), (v) serpent of three, seven or eleven hoods, (vi) Svayāmbhū, (vii) Dharaṇendra (Pārśva), (viii) Padmāvatī, (ix) Ajita-rāja, (x) deva-dāru (or dhātakī), (xi) Saṁmeta-sikhara, (xii) 100 years.

24. Vardhamāna (Mahāvīra): (i) Kauṇḍinya-pura, (ii) Siddhārtha, (iii) Triśālā-devī (Priyakāriṇī), (iv) golden yellow, (v) lion (simha), (vi) Gautama, (vii) Mataṅga, (viii) Siddhāyanī (Siddhāyikā), (ix) Śreṇīkarāja, (x) sālā (shorea robusta), (xi) Pāvāpurī, (xii) seventy-two years.

[Names of Yakshas and Yakshinis in brackets are those which are in vogue in the Śvetāmbara tradition, the other names being those of the Digāmbara tradition]

These twenty-four tīrthaṅkaras of the present period of time, of whom Ṛshabha-nātha was the first (and hence called Ādi-nātha) and Vardhamāna (Mahāvīra) was the last, have direct relevance (pratyaksha-sambandha) to us, in as much as their teaching serves as the 'light of lamp' for the entire mankind. But it is only the last three in the list that appear to belong to the historical period.

Nemi-nātha was a contemporary and close cousin of Krishṇa of Hari-varṁśa; his name has been celebrated in several texts of the Vedic corpus, like R̥gVeda (named there Arishta-nemi) and references to him occur in Bhāgavata and other purāṇas. Pārśva-nātha belonged to the Uraga-varṁśa, and his followers were prevalent during the days of Vardhamāna-Mahāvīra, and his devotees continue to this day. Vardhamāna, the last tīrthaṅkara, was a senior contemporary of Gautama the Buddha, and it is in his religious dispensation that we live today. It is claimed in tradition that Mahāvīra was born exactly 250 years after the passing away of Pārśva, and that Mahāvīra died in 527 B.C., (according to Śvetāmbaras) or 605 B.C. (according to Digāmbaras).

Of the twenty-four tīrthaṅkaras listed above, the first was the promulgator of all cultural values and social norms in this world before he became an ascetic; the sixteenth (viz. Śānti-nātha) was an emperor (chakravartī) before he renounced. Five of the tīrthankars (Vāsu-pūjya, Malli-nātha, Nemi-nātha, Pārśva and Mahāvira) were not married when they took to ascetic life; there is, however, some controversy about the marital status of Mahāvira. All the other saints were householders until they turned to the life of austerity and spiritual perfection.

The iconographical representation of all of the tīrthaṅkaras is almost identical: identical in posture and bearing, and different only in the emblems (lāñchhana) by which they can be differentiated (for details, see JINA). The emblems have been indicated in the above list of tīrthaṅkaras. In stone images, the emblems are carved just beneath the lotus-seat (padma-pīṭha) on which the image stands or sits. In the cases of two tīrthankaras, Supārśva and Pārśva, especially the latter, the images are shown with a canopy of three, five or seven-hooded serpents. Sometimes, the tīrthankara icons are distinguished by characteristic yakshas and yakshiṇīs (see YAKSHA and YAKSHINĪ).

Otherwise, the tīrthaṅkara icons are uniformly two armed, two-eyed, graceful, charming, but nude and unornamented, tranquil in aspect as if absorbed in deep meditation; they are relaxed in posture, giving an unfailing impression of 'being at-one-ment with themselves; the gaze is invariably withdrawn and compassionate (śānta-prasanna). The whole body breathes an air of spiritual absorption. They are shown neither as old nor as very young; but they are youthful in appearance. Nails or hairs are not shown; and the mark of srivatsa (see ŚRĪ-VATSA) adorns their chest (Mānasāra and Pratiśthā-sāroddhāra, 1, 62). The arms, hanging by the sides, reach the knees ('jānu-lāmbi-bhuja-dvaya', Viveka-vilāsa, 1, 130). The hair on the head is done up like a short, close-fitting crown ('ushṇīsha-yuktam', ibid), [viz. short hairs curling in ringlets on the crown of the head, except in the case of the first tīrthankara on whose head matted hair (jatā) is seen in strands falling on

his shoulders. The best measure for the image of a tīrthankara is prescribed to the 108 angulas in its own finger's measure ('jñāṅgula-pramāṇena shasṭāṅgula-śata-yutam', Pratiśthā-sāra-saṁgraha, 4, 1, 4).

Groups of tīrthankars are sometimes worshipped together. There are several shrines where all the twenty-four tīrthaṅkaras are installed together, standing or seated in a row, and worship is offered to all of them without distinction. Such shrines are called 'chaturviṁśati-tīrthaṅkara-chaityalāya'. Sometimes, four of them (usually Ṛshabha, Nemi, Pārśva and Vardhamāna) are installed in the same cell so that they face the four directions and receive the adoration of devotées from all sides (sarvatobhadra). More often, however, three tīrthaṅkaras are selected for worship in a single shrine, and they have three separate cells ('tri-kūṭa') usually in a row.

TĪRTHA-BERA

The metallic image representing the main image in the sanctum (mūla-bera), and used in elaborate ritual bath (known as tīrthotsava) in Vaishnava temples. This image is prescribed to be small in size, and made in gold, silver or copper (Nāradya-saṁhitā, 19, 88-89 'sauvarṇam rājatam vapi tāmrajam vālpa vigraham, bimḃam tu tīrthayātrātham.....'). It should have four hands, carrying in the upper ones conch and discus, and the left normal hand must be in the kaṭyavalāmbita posture (see KATYAVALĀMBITA), holding the vana-mālā garland (ibid, 90), while the right hand is in the 'svāgata' (viz. varada, boon bestowing) gesture. The texts allow the kautuka-image (see KAUTUKA-BERA) to be used when a separate tīrtha-bera is not available, and if neither of them is available the bali-bera may be used (see BALI-BERA). For details of this ritual cf. Pāñchaātra texts, e.g. Nāradya-saṁhitā, 19, 103-110.

TĪVRA

One of the four śaktis of Gaṇapati (see GAṆAPATI), mentioned in the tāntrik texts (others being Jvālīnī, Nānā and Bhogadā). At the commencement of any important undertaking, it is prescribed that the nine grahas (see GRAHA), the

seven mother-goddesses (see MĀTRKĀ) and Gaṇapati must be worshipped briefly and with tāntrik rites. The worship of Gaṇapati involves the worship of these four śaktis also. Texts like Śāradā-tīlaka prescribe that two of these goddesses must be shown nude.

TUMBURU

One of the most celebrated among celestial musicians belonging to the class of gandharvas, he is often in company with Nārada, another well-known musician. Tumburu was among the four sons of Kaśyapa, (son of Marīchi and grandson of Brahmā) and Pradhā, who were all noted for their sweet voice and pleasant singing (the other three being Bāhu, Hāhā and Hūhū). He was an orna-



ment of the court of Indra in the heavenly realms, but was a great devotee of Kubera, the lord of riches, Tumburu's songs are reputed to be heard by mortals on the full-moon nights on the Gandhamādana mountain.

Tumburu is represented among the retinue deities (parivāra-devatā) of both Viṣṇu and Śiva. In the uttama variety of the bhoga-sthānaka form of Viṣṇu, above Viṣṇu (flanked on the two sides by Bhū-devi and Lakṣmī) are to be shown, according to Pāñcharātra texts, Tumburu and Nārada as gandharvas flying in the air holding musical instruments along with a pair of kinnaras, a yaksha, a vidyādhara, several sages, and Sun and Moon. In the madhyama variety, however, Tumburu and Nārada are omitted.

In the Kaṅkāla-mūrti form of Śiva (see KAṅKĀLA-MŪRTI), he is seen surrounded by women, goblins, sages and celestial beings. Among celestial beings, the texts prescribe that Tumburu and Nārada must be shown as singing, while devas, gandharvas, siddhas, vidyādharas and sages listen.

Tumburu is the name of the yaksha of the fifth tīrthāṅkara Sumati-nātha (see TĪRTHAṅKARA, SUMATI and YAKSHA). He is four-armed, dark-coloured (śyāma-ruchi, but according to a variant account white in complexion, śvetāṅga), and he rides upon Garuḍa (tārکشya-vāhana). He wears a serpent for his sacred cord (sarpopavīta). His upper hands carry two poisonous serpents (vishapannagordhvakara). He holds in his right normal hand citrus fruit and his left normal hand assumes the gesture of boon-bestowal. This is according to the Digambara tradition. Hemachandra, however, prescribes the gesture of boon-bestowal (varada) and the weapon known as śakti in his hands on the right side, and mace (gadā) and noose (pāśa) in his hands on the left side.

TUMBURU-RUDRA

A form of Śiva described in Śrī-vidyāṇava-tantra, he is four-faced, four-armed and clothed in red garments. He carries in his upper hands khaṭvāṅga (see KHAṬVĀṅGA, right) and skull (kapāla,

left). He is accompanied by eight saktis: Vāmā Jyeshthā, Raudrī, I-ccchā, Durbhagā, Subhagā, Karālī and Mohinī.

Vishnu-dharmottara (3, 66) devotes a section to the description of the Tum̐buru form of Śiva accompanied by four consorts. According to this text, he must be shown as four-headed (chatur-mukha), fair-complexioned like moon-light (chandrāmśu- gaura), and seated on bull (upavishto vṛshe kāryah). The number of hands is not specified in the text, but it would appear to be four from the mention of skull-cup (kapāla) and two citrus fruits (Mātuluṅga-dhare kare) in the hands. To his right are Jayā and Vijayā, and to his left are Jayantī and Aparājītā. All the goddesses are, strangely enough, two-armed but four-faced (dvibhujāh kāryāś chatur-vaktrāh, *ibid.*, 6), and carry in their left hands skull-cup (kapāla). All of them play on Vīṇā; Jayā holds in her right hand a staff (daṇḍa), Vijayā a sword (khaḍga), Jayanti rosary (aksha-mālā), and Aparājītā the weapon known as bhīṇḍi-pāla. Jayā is white in body-colour, Vi-jayā red, Jayantī yellow and Aparājītā black. Jayā rides a man (purusha-gā), Vijayā an owl (kauśikopagā), Jayanti a horse (turagārūḍhā) and Aparājītā cloud (megha-gā). Seated amidst the four goddesses (who are regarded as his sisters) Tum̐buru is worshipped as one who fulfills all the desires of the devotees (bhakteshu kāmān vidadhan) and as the vanquisher of the enemies of the gods (tridrāri-hantā) (*ibid.*, 13)

Tum̐buru is the principal deity of Vīṇā-śikha-tantra (Śivas sadāśivas chaiva bhairvas tum̐buras tathā). He is a gandharva and is associated with Nārada (see TUMBURU), and he is white complexioned and two-armed; he wears tiger-skin as his garment, and is seated upon a bull, playing on the lute (vīṇā) (cf. Pratishthā-lakṣaṇa-sāra-samucchaya). Jayadratha-yāmala (1st śaṭka, chap. 5) describes Tum̐buru-Rudra as the lord (prabhu), the crest-jewel (śīrō-ratna) of all the gods, and as fierce in appearance (mahā-vyāla). His body is lustrous, surrounded by a circle of light, and resembling the golden mountain Sumeru. He resides in Saumya-dhāma, which is filled with the fragrance of countless mystic syllables (mantra).

He has four faces, coloured differently: white, red, yellow and dark-blue. The principal face is human, while the others are those of a crocodile and two swans (singing sweetly). He carries in his hands, noose, goad, trident and gesture of boon-bestowal. From the human face issues forth music of the rumbling of the storm-clouds; his ear-rings illumine his face.

The four goddesses mentioned above are regarded as his energies (kalā), and they are identified with Śānti (Jayā), Vidyā (Vijayā), Nivṛtti (Ajitā) and Pratishthā (Aparājītā), the four energies which bring the universe into being; Tum̐buru himself is the fifth Kalā, namely śāntyatīta, transcending the manifest universe. In Jayadratha-yāmala, he is described as the cosmic breath (haṁsa), seated upon a lotus with four petals; and on the petals are located the four goddesses. Jayā on the petal to the east, Vijayā (also called Jayeśvarī) on the petal to the south, Ajitā (called here Jitā) on the petal to the north, and Aparājītā on the petal to the west.

According to Netra-tantra, he is a form of Śiva presiding over the 'Vāma-śrotas', and is five-headed. Tum̐buru-Rudra also figures in Śiraccheda-tantra, Sammohana-tantra, and Nayottara-tantra.

TUḶAJĀ-BHĀVANĪ

A form of Durgā (see DURGĀ), widely worshipped in Mahārāṣṭra especially in the famous shrine at Tuḷajā-pur (Osmanbad district). She is the tutelary deity (kula-svāminī) of numerous families in this province, and how she inspired and protected the great Maharāṭṭā monarch Chhatrapati-Śivaji is well-known.

The name 'Tuḷajā' appears to be the provincial variation of Tura-jā (Tvaritā), meaning "the goddess who makes a swift appearance". The local legends relate how she appeared in Yamunāchala (viz. Tuḷjāpur) in order to protect her devotee, a saintly woman Anubhūti by name (wi-dow of Kardama) from the evil designs of a demon-king. The goddess is also known as Āmbā ('mother'), Bhavānī (consort of Bhava, viz. Śiva, or Āmbā- Bhavānī), Tukāi, Mātāṅgi (on account of

her having killed here a demon called Mataṅga) and so on

In the dhyāna-śloka of the Kalpa of this goddess, she is visualized as red-coloured in body (raktābhā), and with a face lit up in glee (ānanda-pūrṇānana). She is decorated with all ornaments and has heavy breasts. She holds in one of her hands a pot full of divine food (divya-rasānna-pūrṇa-kalaśa) and in the other lotus stalk as ladle (ambhoja-darvī-karā). She is three-eyed (trinayanā), and beloved of Śiva (Śaṅkara-vallabhā).

But this would represent her as Anna-pūrṇā, and not as Bhavānī. Other accounts in the Tulajā-māhātmya describe her differently. The actual icon in the sanctum of the temple too does not accord with the dhyāna-śloka of the Kalpa.

The iconic representation of the goddess is that of Durgā in her aspect of 'Mahisha-mardini' (see MAHISHA-MARDINĪ). She is eight-armed (ashta-bhujā), holding in her normal right hand a trident with which the head of the asura is being severed from the body, and her normal left hand holding the asura's head by the tuft of hair on top. Her other hands carry several weapons like sword, bow, arrow, discus and conch; one of the hands carries a skull-cup. Her right leg is planted on the animal form of the asura, and the left leg is placed on the ground. The conical crown on the head is said to contain an image of linga with yonipiedestal. The prabhāvalī at the back shows sun on the right side and the crescent moon on the left. It also contains a small representation of the lady-ascetic, Anubhūti, in an act of devotion (viz. standing on her head) on the left side. It is said that there is also a representation of the sage Mārkaṇḍeya. A shrine to Mātāṅgi is located at the north-eastern corner of the temple.

TULASĪ

It is the holy basil plant (*Ocimum sanctum*), held sacred by the Hindus. The plant is daily worshipped all over the country in pious households; the leaves of plant are specially sacred to Viṣṇu, more so during the recitation of the thousand names of Viṣṇu; the rosary made of tulasī beads is used for japa and also worn round the neck by the devotees of Viṣṇu; and the dried twigs of this



plant are burnt along with the fuel in the cremation of the dead body (in order to make the deceased eligible to enter the heavens). It has numerous and excellent medicinal properties. There is hardly a Hindu home where tulasī plants are not seen; and the plant is grown in a special container known as 'vr̥ndāvana', either built of brick or mortar, or made in metal; and this is prominently displayed.

There are several legends to explain the sanctity and the high regard in which this plant is held: one of them (cf. Devī-bhāgavata, ch. 9 as also Brahma-vaivarta-purāṇa, Prakṛti-khaṇḍa, ch. 15f.) relates that Lakṣmī became incarnated as the daughter of Dharma-dhvaja and Mādhavī. Because this child was incomparable in beauty and wisdom, she was called Tulasī. When, however, she grew up, she gave up worldly life, and retired to a hermitage in Badarī, and performed severe penances to secure Viṣṇu as her husband. She ultimately realized her desire, but not before she married and lived with an incarnation of Kṛṣṇa's associate (pārshada), Sudāma-gopa, as the demon-chief Śaṅkha-chūḍa, who, however, was a

resident in Goloka. The demon-chief, who was a terror to mankind, was killed by Śiva at the instance of Viṣṇu. Lakṣmī as Tulasī was rejoined by Viṣṇu. Another story (cf. Skanda-purāṇa and Padma-purāṇa) makes the goddess Vṛndā, who was wife of Jālandhara, and with whom Viṣṇu fell in love (and hence the name Vṛndāvana for the container of the tulasī plant).

The expression Tulasī is explained as one that does not have a peer (tulam sādṛśyam syati nāśayati). And in some purāṇas, the plant-goddess is said to have emerged from the ocean of milk when it was churned. The sight (darśana) of the river Narmadā, bath (snāna) in Gaṅgā and proximity of the Tulasī plant (vana-saṁsarga) are considered meritorious. Tulasī is worshipped in eight ways: seeing it (darśana), touching it (sparśana), bowing before it (namana), worshipping it (archana), planting it (ropaṇa), watering it (sechana), protecting it (pālana) and thinking about it (dhyāna).

All this is said to eradicate the sins acquired during this life and the previous one. The month of Kārtika in the Hindu calendar is especially commended for the worship of Tulasī, for Lakṣmī is said to have incarnated herself on earth as Tulasī on the full-moon day of Kārtika.

The iconographic representation of the goddess shows her as dark-complexioned (śyāmā) and with eyes like the lotus petals (kamala-lochanā). She is graceful and pleasant (prasannā) in her appearance, and is draped in white garments (dhavalāṁśuka-saṁyuktā). She has all ornaments and decoration, and is seated on a lotus (or in a lotus posture, 'padmāsana-nisheduṣhī'). She is four-armed, the two normal hands assuming the gestures of protection and boon-bestowal. In one of the upper hands she holds a red lotus (padma), and in the other a blue lotus (kalhāra).

In South India, she is frequently represented in drawings and paintings. Her sculpture, however, is not to be seen anywhere.

TUSHTI

One of the eight 'powers' (śaktis) of the Mother-goddess representing 'contentment', the

other seven being Śrī (representing 'prosperity'), Bhū (earth), Sarasvatī (learning), Prīti (love), Kīrti (fame), Śānti (peace), and Pushtī (strength). All of them are iconographically represented in some of the temples dedicated to the Mother-goddess in South India. They are four-armed and are usually shown as standing. They carry in their normal hands the gestures of protection and boon-bestowal. The extra hands carry lotus flowers (see ASHTA-ŚAKTI)

In Nāradiya-saṁhitā (28, 62-63), Tushti is one of the eight vimāna-devatās of Durgā (see VIMĀNA-DEVATĀ), the others being Jayā, Vijayā, Purṇā, Pushkala, Pushtī, Ishtī, and Prīti. They are prescribed to be worshipped in the eight directions ('ashta-dikshu sadā pūjyā').

Tushtī is also the power-goddess (śakti) corresponding to the Mādhava form of Viṣṇu (cf. Nārada-pāñcharātra, Ch. 3, where fourteen of the twenty-four forms of Viṣṇu have been listed with their śaktis) (see CHATURVIMŚATI-MŪRTI).

TEJAŚCHANḌA

An attendant of Sūrya, providing a fresh garland of flowers every morning to his master. He is sometimes shown on one of the sides of Sūrya. He is described in some texts (like Agni-purāṇa, Ch. 51) as having a large countenance (vistirṇāna) and two hands, holding in one of them a sword and in the other a lotus flower.

TONḌAR-ADI-PPODI

One of the celebrated Vaishṇava saints of South India, known as ālvārs (see ĀLVĀRS), his Tamil name is Sanskritized as Bhaktāṅghireṇu. Born in Mandaṁguḍi in the Chōḷa country around 787 A.D., he took up service in the famous Śrīraṅgam temple; his duty was to provide flowers for the daily worship. He composed fine devotional songs in Tamil, Tirumālai and Tiru-appalli-elucchi, which have become popular. He is venerated as the incarnation of the vanamālā (garland) of Viṣṇu. His iconic representation may be found in many Vaishṇava temples.

TOTALĀ

One of the six forms of Gauri (see GAURĪ) mentioned in Rūpa-maṇḍana (the other five forms being Umā, Pārvathī, Śrī, Rāmbhā and Tripurā). She is, like the other five forms, three-eyed, four-armed and well decorated. In this particular form she carries spear (śūla), rosary (akṣa-mālā), staff (daṇḍa) and white fly-whisk (śveta-chāmara). She is described as the destroyer of all sins (sarva-pāpa-praṇāśinī).

TOMARA

An iron club, which cuts and severs (tum-pati hinasti). It has the body made of wood (kāsh-ṭha-kāya), with an iron head (lohaśirsha); it has a tail-like appendage (sa-pucchavān). The head is shaped like the serpent's hood (phaṇa-vat śirsha-deśah). It is three cubits long (hasta-trayonnatāṅga, each cubit being equal to 24 angulas). It is seen held by multi-armed divinities, e.g. forms of Śiva like Ahirbudhnya and Aparājita.

TRASA-REṆU

The smallest unit of measurement in Indian iconography (see TĀLA-MĀNA). It is the single speck of dirt that becomes visible when a beam of sun's light falls through a lattice (jālāntargata bhānu, yat sūkshmaṁ dr̥śyate raja).

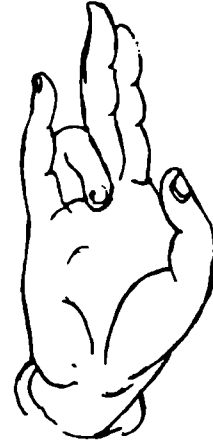
TRI-KAṆṬAKĪ

An attendant divinity and a minor form of the mother-goddess, whose iconographic description is to be found in Śāradā-tilaka. She is four-armed, and holds in two of her hands (normal ones) lamps (dīpau), and in other the two hands conch (kaṁbu) and discus (rathāṅga). She has matted hair (jaṭā) on top of her head, to which crescent moon is stuck (śītāṁśu-khaṇḍa). Her face looks fierce with terrible-fangs which reach upto her belly (vaktrair-daṁstrā-kaṛālair-udara-parigatair bhishaṇāṅgi). Her body is multi-coloured. It is dark blue below the navel (nīlā-nābher adhaśtāt), red above the navel till the neck (aruṇa-ruchi-dharā-kaṇṭha-deśāt), and white above this region (sita). The goddess, when con-

templated upon, is said to eliminate fear (bhaya-harā.)

TRI-NETRA

Meaning 'the three-eyed one', it is usually the name of Śiva, who has the third eye on the forehead. There are several other deities who are also represented with three eyes, e.g. Kubera, Bhairava, Avalokiteśvara, Gaṇapati and forms of Devī. The two normal eyes symbolize sun (sūrya) and moon (soma), while the extra eye represents fire (agni).



TRI-PATĀKĀ

A gesture of the hand (hasta or mudrā) adapted from dance models. The palm of the right hand faces the viewer, in the 'abhaya' manner but with the ring-finger bent over the palm, while the other three fingers are held upright, the thumb being close to the palm and slightly inclined towards the fore-finger. The gesture represents crown, light, flame of fire, Vaja and ketaki-flower; it indicates union of man and woman, anger, dismissal or touch of a sacred object. The hand-posture can be seen in iconic representations of Śiva as Gaṅgā-dhara, when he attempts to appease the anger of Pārvati by wiping her tear or lifting her face, or stroking the fore-locks (see GAṅGĀ-VISARJANA-MŪRTI).

TRI-PUNḌRA

Three horizontal lines on the forehead, marked by sacred ash or sandal paste, to indicate devotion to Śiva.

TRIPUṬĀ

A tāntrik goddess mentioned in Śrī-vidyār-ṇava-tantra, she is said to represent the three holy syllables Śrīm, Hriṃ and Kṛīm. She is visualized as three-eyed and seated inside a six-angled diagram (shaṭkoṇa). She is red-complexioned and four-armed carrying in her hands noose, goad, bow and arrow. Sometimes, she is pictured as having six arms, carrying in the two additional hands two lotuses.

TRIPURA

When the great asura, Tāraka was slain by Kārtikeya (see KĀRTIKEYA, TĀRAKĀRI), the sons of the asura, Tārakāksha, Kamalāksha and Vidyunmālī, performed severe austerities and pleased Brahmā. They extracted a boon from Brahmā that they live freely but separately in three cities, perfectly secure from the might of the gods. Once in a thousand years, however, the three cities would join, and the asura brothers would live together. It was only then that the asuras and their

cities would become vulnerable to the attacks of gods.

The asura brothers requested the great architect and master-craftsman Maya to build for them the three cities. Maya skilfully constructed three wonderful cities: one in gold (haimī) for Tārakāksha, another in silver (raupya) for Kamalāksha and still another in iron (āyasi) for Vidyunmālī. Each of the cities was not only impregnable but mobile: it could move, at will anywhere. The cities were guarded by the asura Bāṇa (son of Mahā-bali, who was the grandson of Prahlāda, who in turn was the son of the asura Hiraṇya-kaśipu). When the three cities joined, once in a thousand years, they were collectively called Tripura (see for further details TRIPURĀN-TAKA).

TRIPURA-TĀṆḌAVA

One of the seven well-known dancing forms of Śiva (see TĀṆḌAVA). In this form, he has sixteen hands carrying in them the gesture of protec-



TRIPURA - TĀṆḌAVA from Bādāmi Cave | Karnataka

tion (ābhaya) hand-drum (damaru), vajra, spear (śūla) noose (pāśa) stone-mason's chisel (taṅka), staff (daṇḍa) and serpent (nāga) on the right-side, and gesture of boon-bestowal (varada), bell (ghaṇṭā), skull-cup (kapāla), shield (kheṭaka), book (pustaka), fire (anala) and flag (patāka), on the left side. The normal left arm is flung across in the gaja-hasta posture.

To the left of Śiva is Gauri, and to his right stands Skanda (Kārtikeya) with hands joined in the posture of supplication (dhṛtāñjali). The left foot is planted upon the Apasmāra (see APAS-MĀRA), while the right leg is lifted up. The stance of the figure is tilted slightly to the right.

TRIPURA-DAHANA-MŪRTI

An aspect of Śiva in his sportive form as the vanquisher of Tripura (see TRIPURA and TRIPURĀRI). The form is called 'Tripura-dahana', because Śiva burnt down the Tripura with his arrow, on the tip of which was stationed the fire-god Agni.

TRIPURA-BHAIRAVĪ

One of the major forms of the Mother-goddess, worshipped in her benevolent as well as fierce aspects. The prefix 'tripura' ('three realms') is explained as signifying the destruction of the three worlds, earth (bhū), the mid-region (bhuvah) and the heavens (suvah), or the bestowing on the devotee forthwith of the three groups of human objectives: virtue (dharma), wealth (artha) and pleasures (kāma) (trīṇ dharmārtha-kāmān purati, purato dadāti iti, pura agra-gamane). The form is regarded as a variety of Bhairavī (see BHAIRAVĪ), and as identical with Kāmākhyā (tripureti tatah khyātā kāmākhyā kāmā-rūpiṇī).

According to the dhyāna-śloka of the benevolent form, she shines like a thousand rising suns (udyad-bhānu-sahasara-kānti), she wears reddish silken garments (aruṇa-kshauma), her breasts are smeared with blood (rakta-lipta-payodharā). She is four-armed, carrying in her hands rosary (japa-vaṭī), book (vidyā), and gestures of protection (abhīti) and boon-bestowal (vara). She is three-eyed (trīṇetra-vilasadvaktrāravinda-śrī). The bejewelled crown on her

head is adorned with the crescent-moon (baddha-himāṁśu-ratna-makūṭa). And she is seated on a lotus (aravinda-sthitā) or on a clean corpse (sita-pretāsanā).

The description given in Kālikā-purāṇa (Ch.77) has additional details: her breasts are large and high (pinottuṅga-stana-yugā), her face beams with smile (smita-prabhinna-vadanā), the parted lips reveal rows of blood-shot teeth (rakta-danta-chhada-dvayā), and her eyes are wild with intoxication (madirā-ghūrṇa-nayanā). She wears three garlands of skulls, one on the head, another on the chest, and the third one at the loins (tisṛbhir muṇḍa-mālābhis śirovakshah-kaṭishu cha). The three garlands represent the three guṇas (triguṇam triguṇī-bhūtaih). In Śrī-vidyāṇava-tantra, she wears a garland of three heads, the heads representing Brahmā, Viṣṇu and Rudra.

In Kālikā-purāṇa (Ch. 62), her three forms are described. All the forms however are three-eyed, four-armed, adorned with all ornaments; matted hair- braids are tied into a top-knot, to which the crescent-moon is stuck; and the body-colour is reddish like the rising sun.

The first form, called Vāgbhava-rūpa, is red in complexion, like a heap of sindūra. The two hands on the right side carry book (pustaka, in the normal hand), and flower-bow (pushpa-kodanda, in the upper hand), and hands on the left side carry rosary (aksha-mālā, normal hand) and the bunch of five arrows (pañcha-bāṇān, upper-hand). She is nude (nagnā), and she stands with both feet resting on the back of a corpse, which is placed on four other corpses (chaturṇām kuṇapānām tatpṛṣṭhe anyam kuṇapāntaram nidhāya tasya pṛṣṭhe tu sama-pādena saṁsthitā).

The second form, called Kāma-rāja-rūpa, is in lustre like a bunch of bandhūka flowers. She is youthful (nava-yauvana-sampannā). She carries in her right hands the gesture of boon-bestowal (varapradā, normal hand) and rosary (aksha-mālā, upper hand), and in her left the gesture of protection (abhaya, normal), and book (pustaka, upper). She is seated in the paryāṅka posture on a red lotus. She wears red garments (udyadravi-prakhya-vastra). She is auspicious in her aspect

(śubhā), and produces erotic delight (kāmahlāda-karī).

The third form, called Dāmara or Mohinī-rūpa, is brilliant like the hibiscus flower (jabā-kusuma). She is nude (nagnā), and she carries in her hands rosary (aksha-mālā, right upper), gesture of protection (abhaya, left normal) and book (pustaka, left upper). She has a smiling face (hasitānanā), and she wears round her neck a garland of skulls which reaches her feet (muṇḍamālām padānugām). Her hair is let loose (mukta-keśī), and she is seated in a half-lotus posture upon the chest of Sadāśiva who is prostrate like a corpse but smiling (sadāśivam hasantam tu pretavad-vidhāya hṛdaye tasya devasya hyardha-padmasana- sthitā.)

TRIPURA-MĀLINĪ

She is the presiding goddess (pīṭha-devatā) of Jālandhara, one of the fifty-one śakti-centres in



TRIPURA SUNDARĪ from Kodarībalur Igmore Museum

the country. It is here that the breasts (stana) from the body of Satī fell, as it was being carried about by Śiva (see ŚAKTI). Īśāna or Bhīṣaṇa is the bhairava associated with this goddess.

TRIPURA-SUNDARĪ

Also called Shodāśī (see SHODĀŚĪ), she is one of the ten mahā-vidyās (see DASA-MAHĀ-VIDYĀ) and worshipped extensively in tāntrik cults. Her worship takes three alternate forms: (1) iconic form of the goddess as seated upon Śiva in the mahā-padma-vana, (2) the design known as Śrī-chakra (see ŚRĪ-CHAKRA), and (3) conceptualized in terms of basic elements of existence and experience (bhava-yāga).

She is visualized as the power of effulgence of solar energy (prakāśa-śakti). When the power is of lesser magnitude, as in the case of the rising sun, she is called Bālā-tripura-sundarī (or Bālā for short), while as the heightened power of the mid-day sun she is called Mahā-tripura-sundarī (or Shodāśī).

Her iconographic form consists of four arms, three eyes, red body-colour resembling the rising sun (udyatsūrya-nibhā), and matted hair coiled up as a crown to which crescent moon is stuck. She carries in her hands noose (pāśa), goad (aṅkuśa), sugar-cane stalk (ikshudaṇḍa) as bow, bunch of five flower-darts (pushpeshu). She is bereft of clothes (vivastra), but bedecked with all ornaments (sarvālankārayuktā). She is exceedingly pretty to behold (sarvāṅga-sundarī).

TRIPURĀ

The most popular form of the Mother-goddess, associated with the creation, preservation and destruction of the world. She is known as 'tripurā' for she is of the form of bindu (prīmaeval 'drop'), bija (primordial 'seed') and nada (original sound-vibration) which are represented by the three lines of the triangle (which is her symbol). Tripurā is described in Rudra-yāmala-tantra as the supreme goddess who resides in the cosmogram formed by the prīmaeval 'drop' (bindu-chakre samāsinā deva-deva-maheśvarī) She is the concatenated operation of the three gunas (viz. sat-tva, rajas and tamas) in the universe, as well as the

conjoint functioning of the three 'bodies' of the individual being (sthūla, sūkshma and kāraṇa śarīras). Tripurā-rahasya is the well-known text which is exclusively devoted to the metaphysical, philosophical and psychological exposition of the principle of Tripurā.

Included in some lists among the ten tāntrik goddesses called Mahāvidyā (see DAŚA-MAHĀVIDYĀ), she is worshipped in several centers like Jālāndhara (Kangra valley). One of the two principal divisions of the tāntrik practice, Kālī-kula (the other being Śrī-kula), counts Tripurā among the nine forms of the goddess which are worship-worthy (others being Kālī, Tārā, Rakta-kālī, Bhāvanā, Medinī, Tvaritā, Pratyāṅgirā and Durgā). Among these goddesses, the form of Tripurā is regarded as sāttvik (while forms like Tārā and Tvaitā are rājasik, and forms like Kālī, Pratyāṅgirā and Rakta-kālī are tāmasik).

She is in worship identified with Tripura-sundarī, Kāmākshī, Kāmeśvarī, Kalyāṇī and Bālā. The story of her origin as given in Tripurā-rahasya (Ch. 30) is that Gaurī made an image of the Ādi-śakti (Ādi-māyā) in grass and mud (trṇa-mayīm) and worshipped it: Ādi-śakti, pleased with her devotions, appeared before her as Tripurā. Ādi-Tripurā. But elsewhere in the same text, it is narrated that she, integrating in herself the powers of the three principal male divinities, Brahmā, Viṣṇu and Rudra, brought forth from herself three other feminine forms, viz. those of Vāṇī (Sarasvatī), Ramā (Lakshmi) and Rudrāṇī (Pārvatī, Gaurī), and presented them to the three male divinities as their consorts. The text further says that although she is one, she manifests herself as Brahmā, Viṣṇu and Rudra for the sake of creation, preservation and dissolution of the universe.

Her iconographic description given in this text is that she is ten-faced (daśa-vaktrā), three-eyed in each face (tri-nayanā), and twelve-armed (dvādaśa-bhujā), carrying the weapons characteristic of the three principal male divinities (viz. Brahmā, Viṣṇu and Rudra). She is distinguished by the beauty of a crore of the gods of love (kandarpa-koṭi-saundaryā).

TRIPURĀNTAKA-MŪRTI

Also called Tripurāri, Tripura-dahana and Tripura-saṁhāra, this form was assumed by Śiva to vanquish the might of Tripura (see TRIPURA). The three asura chieftains, for whom the three impregnable cities were built, began to torment the gods, who thereupon approached Śiva and sought his help. Śiva attacked the asuras and killed many of them. But in the Tripura was a tank of nectar (rasa-kūpa or mṛta-sañjivini-vāpi), which revived all the dead asuras and reinvigorated them. Viṣṇu then transformed himself as a cow, and with Brahmā as the calf, went to the tank and drank off the nectarine water, leaving the tank dry and the asuras helpless (Bhāgavata, 7th skanda.)

Viṣṇu with his power provided Śiva with excellent assistance to fight against the Tripura (Padma-purāṇa, Chap. 31-34). One half of the strength of the gods collectively was transferred to Śiva. Viśvakarmā, the divine artisan, prepared the war-chariot (ratha) for Śiva out of earth. Two of the wheels in front were sun and moon, and two wheels in the rear were Aśvinī-devas. The gandharvas were the spokes of the wheels, and Chakrapāṇī was the axle. Brahmā became the charioteer (sārathi), and the four Vedas were the reins in the hands of the charioteer. Śiva used the mount Mandara (or Sumeru) as the bow; Viṣṇu became the dart, and the great dragon Ādi-śeṣha was the string. Agni, the god of fire, became the head of the dart, and Vāyu, the god of wind, the feather-end of the dart. In another account, Indra was the bow and Kubera (Vaiśravaṇa) was the arrow.

The account in Bhāgavata (7, 10) mentions that Virtue (dharma) was the chariot, Wisdom (jñāna) the charioteer, Dispassion (virakti) the banner on top of the chariot, Pious prosperity (rddhi) the horse, Penance (tapas) the bow in Śiva's hand, Action (kriyā) the arrow, and Knowledge (vidyā) the armour (kañchuka), which Śiva wore. Śiva set out at the auspicious moment of Abhijit, and with the fire-tipped arrow struck at the Tripura (when the three cities had come together after a thousand years), and burnt it down (muhūrte abhijiti īśvarah dadāha tena durbhedyā tripurān nṛpa).



57 TRIPURANTAKA



(from Kailashnatha temple)



(from Elura)



(Dārāśuram)



(from Pattadakallu)

Śiva in this form is three-eyed and four-armed. In his upper arms he carries the axe (paraśu), deer (mrga), and in his normal hands bow and arrow (dhanur- bāṇa-samāyukta). He is bedecked with all ornaments (sarvābharaṇa-saṁyukta), and draped in excellent garments (divyāmbara-saṁyukta). His left ear is adorned by 'patra', while the right ear has kuṇḍala (dakṣiṇe 'kuṇḍalāṇvitam). He wears the sacrificial chord (upavīta), and braided hair coiled up as crown (jaṭā-makuṭa). He stands in the balanced posture (samabhaṅga-yuta). In actual iconographic representations, however, his right leg is firmly planted on the earth while his left leg is slightly bent. It is common to represent Śiva in this form as having one of his legs placed on the earth while his left leg is slightly bent; placed on the head of the crouching Apasmāra (see APASMĀRA).

The dhyāna-śloka mentions that his body-colour must be that of coral (viz. reddish, 'vilasat

vidrumāṅgakam'), and that he must be shown in the company of Pārvatī ('Umayā sahitam').

TRIPURĀRI

see TRIPURĀNTAKA

TRIBHAṅGA

The iconographic mode of representing the standing image (sthānaka-mūrti) with three bends in the body-stance is called tri-bhaṅga. In the words of Abanindranath Tagore, "the centre line passes through the left (or right) pupil, the middle of the chest, the left (or right) or the navel, down to the heels. Lower limbs, from the hips to the feet, are displaced to the right (or left) of the figure, the trunk between the hips and the neck to the left (or right) while the head leans towards the right (or left)".



TRIBHANGI

According to *Vishvakṣena-saṁhitā* (11, 122-123), the head of the image tilts to the right of the central plumb-line (*madhya-sūtra*) (*vaktro dakṣiṇato bhaṅge*), and the torso inclines towards the left (*madhya-kāyam tu vāmatah*), while the hip is again to the right (*kaṭi dakṣiṇato bhāge*), in the stance which is characterised by bends in the three directions (*trishu mārgeshu bhaṅgitvād tri-bhaṅgitvam vidhīyate*), with the central plumb-line as the line of reference.

The stance imparts grace to the figure, it is commonly seen in the figure of Kṛṣṇa or of Kārtikeya as a boy, figures of several goddesses and lady attendants to major divinities. When the three bends are exaggerated, the stance is called 'atibhaṅga', and it symbolizes energetic action. "The upper portion of the body above the limbs are thrown to the right or left, backwards or forwards, like a tree caught in a storm". The fierce images (*ugra-mūrtis*) are usually shown in this stance.

TRI-MUKHA

He is the yaksha of the third tīrthāṅkara, Śaṁbhava-nātha, of the Jaina pantheon. He is so called because he has three faces, with three eyes in each face (*trinetras-trimukhah*). He has six



TRIMUKHA-GANAPATHI

arms, and in the Digāmbara version he carries in his hands on the right side staff (*daṇḍa*), short knife (*kaṭṭka*) and trident (*triśūla*), and in the hands on the left side discus (*chakra*) sword (*asi*) and goad (*śṛṅgi*); in the Śvetāmbara version, however, his right hands hold a mangoose (*nakula*), mace (*gadā*) and the gesture of protection (*abhaya*), while the left hands carry a citrus fruit (*mātuluṅga*), a garland (*dāma*) and rosary (*aksha-sūtra*).

He is dark in complexion (*śyāmah*) and he rides upon a peacock (*barhi-vāhana*).

TRIMUKHA-GAṆAPATI

One of the thirty-two classical forms of Gaṇapati (see GAṆAPATI), this form is distinguished by its three elephantine heads. In this form, Gaṇapati has bright red body-colour like the palāsa-flower (*palāśa-ruchi*) and is seated on the pericarp of a golden-hued lotus (*pīṭhe svarṇamayāravinda-vilasat-karṇikā-bhāsure*). He has six arms, and he carries in his two normal hands the gesture of boon-bestowal (*varada*, right) and the gesture of protection (*abhaya*, left). The extra hands on the right side carry sharp-pointed goad (*tikṣṇa-śikhāṅkuśa*), and rosary (*aksha*), while the corresponding hands on the left hold noose (*pāśa*) and jar filled with nectar (*amṛta-pūrṇa-kumbha*).

TRIMŪRTI

The three principal gods of the Hindu pantheon, Brahmā, Viṣṇu and Rudra (Śiva) are collectively called tri-mūrti or traipurusha. Although their celebrity goes back to the Vedic texts, they achieved popularity only during the middle ages; largely due to the prevalence of Vaiṣṇava and Śaiva sects. Till the ninth century, Brahmā received worship in common with the other two gods (as evident from numerous inscriptions like the one dated 866 AD, EI, 6, p. 102 and from the many three-celled shrines built by the early Chālukyas of Bādāmi, like the 'Viṣṇu-grha' excavated by Maṅgalīśa in 578 A.D. and the 'Vijayeśvara' shrine built by Vinayāditya (696-733 in Bādāmi).



Later, however, votaries of Brahmā diminished in number, and important and independent shrines to him were few, the most celebrated among them being in Pushkar (near Ajmere in Rājāsthān). Temples to Vishṇu and Śiva filled the country in all provinces, and numerous legends and myths concerning these two gods became popular. Brahmā was iconographically represented only in these temples as an attendant-divinity (parivāra-devatā) or as a vimāna-devatā (see BRAHMĀ).

The three gods are enumerated as responsible for creation (Brahmā), preservation (Vishṇu) and destruction (Rudra) of the world. In accordance with these functions, they represented the three fundamental gunas: Brahmā-rajās, Vishṇu-sattva, and Rudra-tamas. They were also associated with three major goddesses as their consorts: Brahmā with Sarasvatī, Vishṇu with Lakshmi and Rudra with Gaurī.

(1) Brahmā is regarded as the first of all the gods to appear (cf. Mundaka-upanishad, 1, 1), and as the creator of all the beings in the world (Vishṇu-purāṇa, 1, 4, 2). He is called Prajāpati (the 'progenitor' of all things that exist and that do not exist, *asataścha sataśchaiva yonir eshā prajā patih*, Brhaddevatā, 1, 62), and Hiranya-garbha ('golden-womb'), the unoriginated originator, (Mārkaṇḍeya-purāṇa, 46, 21, 'hiranya-garbho devādir anādir upachāratah').

Iconographically, Brahmā is represented as an aged priest (purohita), bearded, having four heads (representing the four Vedas) and four arms, carrying in his hands rosary (aksha-mālā), sacred water-pot (kamaṇḍalu), and two sacrificial ladles called srak and sruva. He is seated, officiating as a priest before the fire, or standing in a balanced posture (sama-bhaṅga). His head is crowned by matted hair coiled up (jaṭā-mukūṭa). His characteristic emblem or vehicle (vāhana) is the celestial swan (hamsa).



BRAHMĀ

(2) Vishṇu is the Vedic god of considerable importance, whose 'three strides' (tri-vikramaṇa) are celebrated in the Vedic hymns. He is so called because he spreads over everything, enters into all objects and beings (as antaryāmī), and envelops all (*Bṛhaddevatā*, 2, 69, 'vishṇater viśāter vā syād vevешṭer vyāpti-karmaṇah'). He has ten incarnations (avatāra, see AVATĀRA) and twenty-four worshipful forms (see CHATURVIMŚATI-MŪRTI), which are popular.

His iconographic representation involves dark-blue complexion (śyāma or nīla), one head, and four arms, carrying in them discus (chakra), conch (śaṅkha), mace (gadā) and lotus (padma). He wears a long and splendid garland called 'Vana-mālā', and a precious gem called 'Kāustubha' on the chest. His appearance is always pleasant and his aspect tranquil (śānta). He is usually represented as standing in a balanced posture (samabhaṅga). His vehicle is Garuḍa (see GARUḌA), and he is often shown with his consort, Lakshmi. When he is solitary, Lakshmi is represented by a mark on his chest called Śrī-vatsa (see VISHṆU).

(3) Rudra or Śiva, also a Vedic god of thunder and wind, is so called because everything 'sleeps' or rests in him, *Siddhānta-kaumudī*, 1032, 'śete asmin sarvam iti śivah', *Unādi-sūtra*, 1, 153). He was in the Vedic texts identified with Agni (e.g. *Śata-patha-brāhmaṇa*, 5, 3, 1, 10, 'agnir vai rudrah', also *Nirukta*, 10, 17). His major role was as a destroyer (cf. *Atharva-veda*, 1, 19, 3, 'rudrah saṁhartā devah'). But in later times, he became a complete god endowed with powers of creation, preservation, destruction, obscuration and compassion.

In temples to Śiva, it is usual to find in the sanctum an aniconic liṅga (see LIṅGA) representing this god. But there will be iconic and metallic representations of Śiva for purposes of procession and other rituals. When shown iconographically, he is either standing in a balanced posture (samapāda-sthānaka), or seated in paryāṅkāśana, alone or with his consort Gauri (Pārvati). He is shown with one head, crowned by matted locks of hair (jatā-makūṭa) to which crescent moon is stuck and in which the



ŚIVA

river Gaṅgā is represented. He has four hands, two of which (the extra ones) carry axe (paraśu) and deer (mṛga); the other hands assume the gestures of protection and boon-bestowal. Śiva is also represented in several sportive forms (līla-mūrti) (see ŚIVA). His vehicle or emblem is bull (vṛshabha).

There are composite images in which all three gods are represented, like Eka-pāda-mūrti (with Śiva as the principal god) and Dattātreya (with Viṣṇu as the principal god). It is usual for temples to Śiva in South India to have separate shrines for Viṣṇu within the premises.

It is prescribed that the three gods must be made in superior 10-tāla measure (viz. 124 aṅgulas) (see UTTAMA-DAŚA-TALĀ).

TRI-VIKRAMA

Associated with the Vāmana incarnation of Vishnu (see AVATĀRA, VĀMANA and VISHṆU), this is also one of the twenty-four forms assumed by Vishṇu (see CHATURVIMŚATI-MŪRTI). In popular imagination, Tri-vikrama is the dwarfish Vāmana transformed into a mighty and marvellous form filling the three realms, the earth, the mid-region and the high heavens. The background of this image is to be found in the R̥gVedic hymns where Vishṇu is said to have taken 'three gigantic strides' (trīṇi padā vi chakrame Viṣṇuh', R̥gVeda, 1, 22, 18 and 8, 12, 27; 'tredhā ni dadhe padam', 1, 22, 17 also 1, 155, 6; 6, 49, 13 and 7, 100, 4). In fact, one of the derivations of the name Vishnu is from the strides he took ('viṣṇur vikramaṇāt', Mahābhārata, 5, 70, 13), thus spreading, entering and prevailing (from the root 'viśli, viveshṭi').

The three strides of Vishṇu have become themes of legends in Śatapatha-brāhmaṇa (1, 2, 5) Taittirīya-saṁhitā (2, 1, 3) and Taittirīya-brāhmaṇa (1, 6, 1).



But the iconography of Trivikrama is based entirely on the legends recounted in Rāmavāṇa (1, 27, 12-14) Bhāgavata (8th skanda), and the puranas (Matsya 161-167, Agni, 5, Padma, 266-67). The legend has it that Aditi, wife of Kaśyapa and the mother of the gods, was sad because her children were harassed by the asuras, who were the children of Diti, another wife of Kaśyapa. She did penances (payovrata) and sought Vishṇu's help. Vishṇu was born as her son on the abhijit-muhūrta when Śrāvana was the prevailing star on the twelfth day of the bright half of the Hindu month Bhādrapada. The baby, soon after it was born, transformed itself as a young lad, dwarfish in stature (hence called Vāmana), and engaged himself in study and austerities (see VĀMANA).

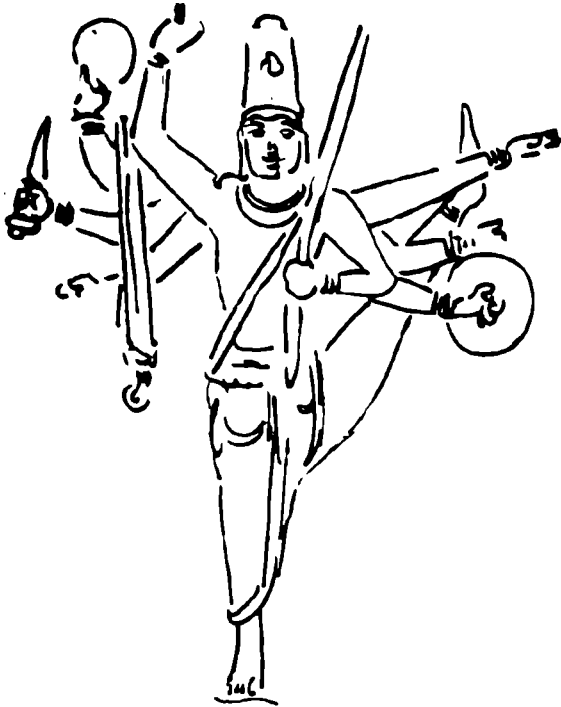
At that time Mahā-bali, son of Vairochana and grandson of Prahlāda, was the chief of the asuras. With Śukrachārya as his preceptor, he waged a war against the gods, defeated them, and installed himself as Indra. It was then that Aditi sought the help from Vishṇu. When Vāmana was born, Bali was engaged in an asvamedha sacrifice in Bhṛgu-kaccha on the banks of Narmadā.



TRIVIKRAMA from one of the cave of Bādāmi

Vāmana visited Bali, when he was in the midst of his austerities and extracted from him the promise to give as gift three steps of land. As soon as the quest was granted, Vāmana assumed the gigantic form of Trivikrama, and appropriated the entire earth with one step, the mid-region and the high heavens with another step. He had nowhere to take his third step, whereupon Bali offered his own head for the purpose. Trivikrama placed his foot on the head of Bali, and pressed him down to the netherworld (pātāla). The gods were relieved, and Indra was reinstated as the master of the heavenly region.

According to Vishvakṣena-saṁhitā (11, 179) the form of Trivikrama is a variant of



TRIVIKRAMA (from Māṁailapuram)

Saṅkarshaṇa's. While several Pāñcha-rātra texts give iconographic prescriptions of the form, the most elaborate account occurs in Vaikhanaśāgama (ch. 58). Trivikrama is identified by the form of

Vishṇu in the act of measuring out the three worlds by his steps. The act involves lifting up of the left leg to cover the worlds (prasāritoddhṛta-vāma-pādam).



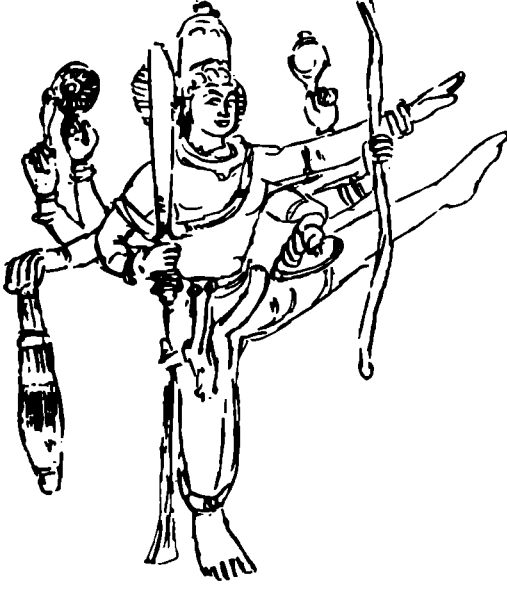
TRIVIKRAMA

There are three varieties of the Trivikrama form: (1) where the left leg is lifted up and stretched out only to the height of the knee of the right leg (jānumātram), which is placed firmly on the ground; and this signifies the act of measuring out the earth (bhūlokākramaṇārtham); (2) where the left leg is lifted up and stretched out to the height of the navel (nābhimātram), to signify the occupation of the mid-region by the second step (antariksha-lokākramaṇārtham); and (3) where the left leg is raised to the height of the forehead (lalāṭa-mātram) to signify the occupation of the heavenly region (svarga-lokākramaṇārtham).

The image of Trivikrama, which is prescribed to be made in the superior 10- tāla measure (see UTTAMA-DAŚA-TĀLA), may have eight or four arms. If eight-armed, he holds in his hands on the right side discus (chakra), sword (asi), spear (śakti), with the fourth hand held with palm up-



TRIVIKRAMA(bronze from Singanallur
Coimbatore District)



TRIVIKRAMA (from Bādāmi cave III)

wards, and in the hands on the left side conch (śaṁkha), mace (gadā), bow (śārṅga) and ploughshare (muśala, to signify that he is an aspect of Saṅkarshaṇa), with the remaining hand stretched out parallel to the leg that has been lifted up (prasārita-vāma-hastam). If the image is four-armed the upper right hand holds discus (chakra) and the upper left hand conch (śaṁkha). The two normal hands assume the gestures of protection (right) and boon-bestowal (left).

According to Vishṇu-dharmottara (85, 55-57), the image has eight hands, but two of the hands hold the conch which is being blown by the mouth (śaṁkha- saṁchumbitādharah). The text prescribes that the face must be lifted up (ekordhva-vadanah) to blow the conch, and the eyes must be wide open (vishphāritekshaṇah). The other hands carry cudgel (daṇḍa) noose (pāśa), discus (chakra), conch (śaṁkha), mace (gadā) and lotus (padma). The four-armed image, according to Hayaśirsha-saṁhitā (23, 21-23) carries mace (right upper), lotus (right normal), discus (left upper) and conch (left normal). Nāradya-saṁhitā (13, 275), however, does not specify the number of hands, but mentions 'numerous hands like the branches of a tree', and

'holding various weapons' (nānāstra-vara-saṁyuktam bhuja-rāji-samanvitam).

The well-known image of Trivikrama in Māmallapuram is eight-armed but what the hands carry are different from textual prescriptions. The weapons carried are sword and shield, bow and arrow, discus, conch and mace; while the eighth hand assumes the gesture of threat (sūcī-mudrā).

It is usual for Trivikrama, as a form of Viṣṇu, to be visualized as dark in complexion (śyāmābha, śyāmavarṇa-nibha, dūrvā-śyāma) 'like the rain-bearing cloud' (sajalāmbuda-saṅkāśa, Vishṇu-dharmottara, 85, 57). But Śrī-tattva-nidhi gives his body colour as red (tapta-hāṭaka-saṅkāśa). Vaikhānasāgama prescribes that his garment must be red in colour (raktāmbara-dhara) and that he must be decorated with all ornaments (sarvābharaṇa-bhūṣita). Nāradya-saṁhitā (13, 277) would like the image to be so represented as to evoke wonderment ('trivikramam kuryāt samas-tāścharya-saṁyutam').

While it is usual to represent this image as standing with his right leg firmly planted on the earth, while the left leg is lifted up and stretched out, Nāradya-saṁhitā (ibid) leaves the arrangement optional ('uddhṛtena tathaikena, tiṣṭhan-tam itarena va). Hayaśirsha-saṁhitā (23, 21-23) prescribes that the left leg must reach out for the universe ('brahmāṇḍagam vāma-pādam') while the right foot rests on the back of Ādi-śeṣa ('dak-shiṇam śeṣa-prsthagam'). According to Vishṇu-tilaka (6, 426-7), the right foot must be placed on the head of Bali, the chief of asuras ('mastake asura-rājasya pādam'), while the other is lifted up.

The iconography of Trivikrama is narrative in its style and significance. Around the main image of Trivikrama, several other deities and chieftains are shown. In fact, even Vāmana (who it was that transformed himself into the gigantic form of Trivikrama) is shown separately at the bottom of the panel, begging for the land covered by his three steps, along with Bali who gifts it to him ('Bali-vachana-saṁsaktam Vāmanam chāpy adhaḥ-sṭhitam', Hayaśirsha-saṁhitā, 23, 23; 'vinyasya yāchate bhūyah dharaṇīm dehi dehī', Vishṇu-tilaka, 6, 427). Vaikhānasāgama prescribes that Vāmana (with the umbrella, 'sa-

chhatram') must be shown to the right of Trivikrama, while Bali to the left. Bali is golden-coloured (hemābha) and well-ornamented. He is accompanied by his wife (Vindhyāvalī) and is shown joyfully holding with his hands the golden pot signifying the solemnization of his promise ('sa-patnikam harshena pāṇibhyām haima-kalaśam uddharantam')

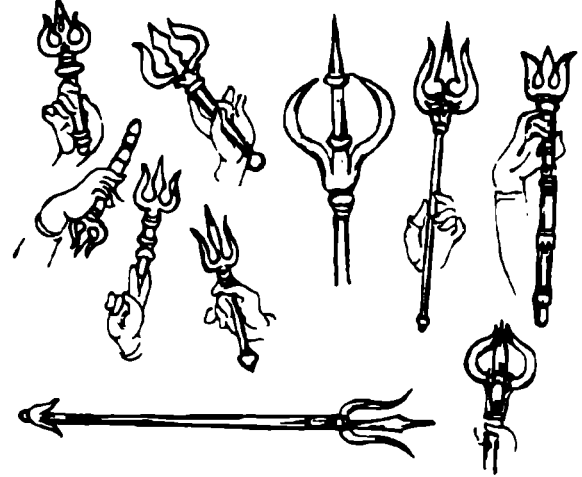
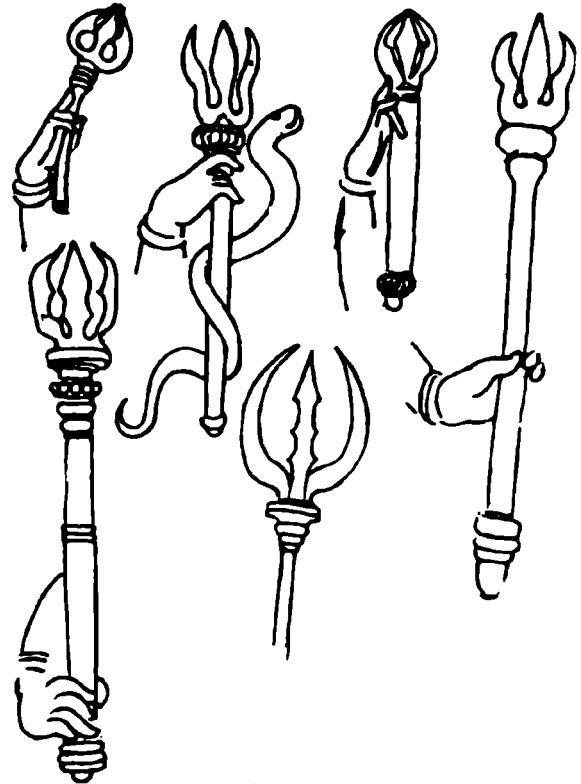
Near the right foot of Trivikrama, the demon Namuchi is also shown bowing in reverence, and near the left foot Garuḍa is shown as delivering a blow with his fist to Bali's evil-minded preceptor Śukrāchārya, who attempted to obstruct Bali's promise ('kratu-vighnakaram tam mushtinā praharantam garuḍam'). Sitting in space about the height of Trivikrama's navel is Śiva shown with hands folded in respectful homage ('nābher ūrdhvam Śamkaram prāñjali-kṛta-hastam').

Above the leg that is lifted up is Brahma shown as holding the foot by his hands and washing it ceremoniously ('prasārīta-pādasyordhva-bhāge Brahmāṇam, tatpadam pragṛhya hastābhyām prakṣhālayantam'). Also shown is the river Gaṅgā in white colour as flowing out of the foot ('tad-srotasim Gaṅgām śvetābhām'). At the back of the main image, the wish-fulfilling tree (Kalpadruma) is represented, along with Indra holding a parasol to honour Trivikrama (Indras chhatram). At the sides of Indra are the wind-god Vāyu and the water-god Varuṇa ('ubhayoh pārśvayoh chāmara-chāriṇau javana-jaleśau'), fanning Trivikrama with flywhisks. Above them are Sun (on the right side) and Moon (on the left) ('tad ūrdhve dakṣiṇe divākaram, vāme niśākaram'). Also shown in the panel are the sages Sanaka and Sanatkumāra.

TRI-ŚŪLA

Also called tri-śikhā (triple-flame) and tri-śirshaka (three-pronged), it is the trident, held in the hand of Śiva and some forms of Devi. Viśvakarmā, the celestial artisan is said to have fashioned it for Śiva out of the effulgence known as Vaishṇava-tejas got by churning the solar disc. On the same occasion, Viśvakarmā made the disc (chakra) for Viṣṇu, the spear known as Śakti

for Kārtikeya and the magic flower-chariot (push-paka-vimāna) for Kubera (cf. Vishnu-purāṇa, 3, 2).



TRIŚŪLA

TRYĀMBAKA

A form of Śiva ('three-eyed') specially associated with the thirty-three lettered magical spell of reviving the dead (mr̥ta-saṁjīvinī-vidyā). He is visualized as residing on mount Kailāsa, seated on a white lotus. He has the usual features of Śiva (viz. three eyes, matted hair done up as a crown, with a crescent moon tucked up, etc). However, he has six arms, two of which are shown pouring on his own head ambrosia (amṛta) from a pot; two hands carry the antelope (hariṇa) and rosary (aksha-mālā); and the remaining two hands hold a sacred water-pot (kalaśa) placed on his lap.

TRAIPURUSHA

An arrangement of the three male gods, Brahmā, Viṣṇu and Rudra (Śiva), installed in three separate cells of the shrine for worship (see TRI-MŪRTI).

TRAIRĀŚIKA

Also called Trai-bhāgika, it is one of the several varieties of the Mānusha class of Liṅgas (see LIṅGA). It is distinguished by the total height being divided into nine equal parts, the periphery of the square bottom section (Brahma-bhāga) being equal to eight of these parts, that of the octagonal middle section (Viṣṇu-bhāga) equal to seven of these parts, and the circular upper section (Rudra-bhāga) equal to six of these parts. This is according to Kāraṇāgama, Suprabhedā and Maya-mata. According to Śilpa-ratna (ch. 2), however, the height of the three sections are six, seven and eight parts (liṅgotsedhe tu nandāṁśe śaṭ-vasu-bhāgakaiḥ; Brahma-Viṣṇuśābhāgā-nām kramādiḥ prakīrtitah liṅgo trai-rāśikam nāma bhavet).

The shape of the top of the liṅga of this variety is prescribed to resemble either 'trapusha' (cucumber) or 'chhatra' (umbrella). Texts like Kārikāgama (1, 162) and Śilpa-ratna (2, 75) suggest that this variety is suitable for worship by the Śūdra class of devotees (even as the sama-khanda variety is suitable for the Brāhmaṇa class, Vardha-māna for the Kṣhatṛiyas and Śivādhika for

the Vaiśya class); but Kāśyapa-Śilpa (49, 111-112) suggests the Svastika variety for the Śūdra class.

TRAILOKYA-MOHANA

A form of Viṣṇu with eight arms and four heads, and riding on Garuda is called, in Agni-purāṇa, Trailokya-mohana. He carries in his right hands discus, arrow, ploughshare and noose. On his sides are Lakṣmī and Sarasvatī.

Another variety of Trailokya-mohana, mentioned in Viṣṇu-dharmottara and Rūpa-maṇḍana, is sixteen armed. The hands on the right side carry mace, discus, goad, arrow, spear and gesture of boon-bestowal, and the hands on the left side horn (śṛṅga), water-pot (kamaṇḍalu), lotus, conch, deer (sāraṅga), noose and mallet (mudgara). The remaining two hands assume yoga-mudrā.

TRAILOKYA-MOHANA-GAṆAPATĪ

A form of Gaṇapati described in Śrī-vidyār-nava-tantra. He is white in colour and three-eyed. He wears a crescent moon on top of his head. He is seated with a Śakti on his left lap. He is four-armed, carrying in three of his hands noose (śṛṅgi), lotus (padma) and jewel-pot (ratna-kalaśa); the remaining hand touches the vulva of the Śakti, who is dark in colour and who holds Gaṇapati's penis with her right hand. She is two-armed, carrying lotus in her other hand.

TRAILOKYA-MOHINĪ

One of the eight yoginīs said to have been created by Viṣṇu (cf. Matsya-purāṇa), she is also a tāntrik goddess, who, according to Śrī-vidyār-nava-tantra, is six armed and seated upon a eight-petalled lotus. She carries in her hands noose, goad, wish-fulfilling creeper, and skull-cup; two of her hands are engaged in playing on vīṇā.

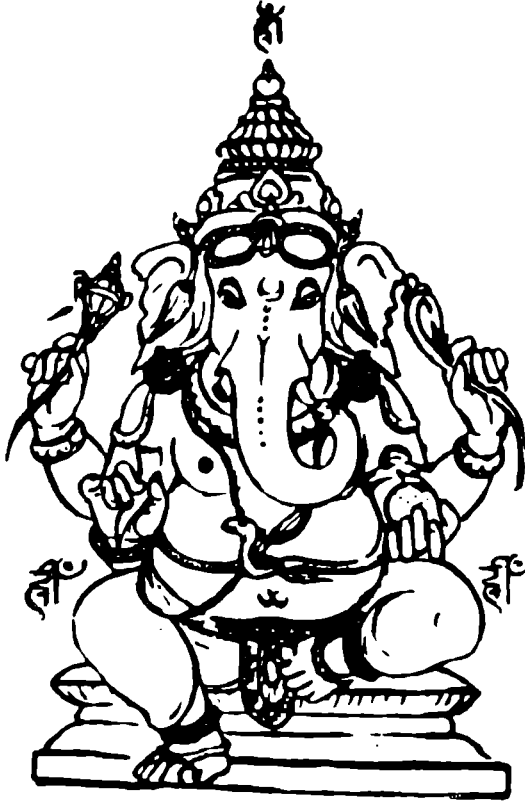
TRAILOKYA-STĀMBHINĪ

A tāntrik goddess, who is four-armed, clad in yellow-garments and seated upon a golden throne. She carries in her hands a mallet (mudgara), noose (pāśa), vajra and tongue (jihvā).

"The three-eyed one", a name of Siva. (see TRINETRA).

TRYAKSHARA-GAṆAPATI

One of the thirty-two classical forms of Gaṇapati (see GAṆAPATI), he has the usual form of Gaṇapati (viz. elephant's head, large winnow-like ears and four-arms), and carries in his upper hands noose (pāśa), goad (ankusa), and his own tusk (śva-danta) in the normal right hand and mango-fruit (āmra-phala) in the normal left hand. He holds a sweet-cake (modaka) in his trunk (pushkara). He is golden coloured (hema-varṇa), and his fly-whisk-like ears are adorned with ear-rings (kuṇḍali). The three letters distinguishing this form are said to be Hrīm Hrīm Hrīm (cf. Mahā-gaṇapati-kalpa).



Also called Aksharā in Brahmāṇḍa-purāṇa, she is described in this text as the form of Devī assumed to kill Puṇḍrekshu, the commander of the asura, Bhaṇḍa (see DURGĀ). Śrī-vidyā-ṛṇava-tantra (3rd āśvāsa, māṭrkā-nirūpaṇa section, p.50) gives Totalā, Dhātṛi and Kirātī as her variant names, and mentions that she is especially worshipped by farmers and traders ('kṛṣhi-vaṇija'). It is also suggested that she is worshipped as Piṭhori, and during her worship several yoginīs are invoked. She is identified in Tulajā-māhātmya with Tulajā-bhavāni (see TULAJĀ). As Tulajā (or Turajā, meaning one who moves swiftly), she is eight-armed and carries trident, sword, bow, arrow, discus, conch, wine-cup and the head of a demon in her hands.

In Śāradā-tilaka-tantra, she is visualized as a huntress (Kariātī), dark in complexion (śyāma-varṇā), three-eyed and two-armed. She carries in her two hands the gestures of protection and boon-bestowal. She clothes herself in leafy garments (ābaddha-parṇāmsukā). On her head is a crown decorated by eight serpents (ashtāhi-pān bibhratī), and a bunch of peacock feathers (barhi-kalāpa-śekhara-yutā). She wears ornaments like ear-rings (tāṭaṅka), arm-lets (aṅgada), and girdle (mekhalā). A garland of guñjā-seeds hangs from her neck and adorns her breasts (guñjā-hāra-lasat-payodhara-yutā).

A variant account (in texts like Jñānārṇava-tantra), which treats her as a yoginī, makes her complexion dark (śyāma) or yellow (pīta). She is pictured as a beautiful girl (bālikā, sundarī), three-eyed and clothed with sprouts (pallava-vāsinī). Her coiled-up braids of hair are adorned on top with peacock feathers (śikhi-śikhā-jūṭāvataṁsoj-jvalā). Eight serpents constitute her ornaments (nāgaiḥ kalpita-bhushaṇā): two ear-rings (kuṇḍala), head-band (paṭṭikā), necklace (hāra) and four bracelets (kaṅkaṇa). She wears a garland of guñjā seeds (guñjā-guñjālaṅkṛtā). She is four-armed, and carries in her normal hands the gestures of protection and boon-bestowal, and in the extra hands noose and goad. She is seated on a throne borne by many bears and lions (ṛksha-siṁha-nivahaiḥ pīṭha-sthitā).

She is one of the nine forms of the Goddess worshipped by the adherents of the Kālī-kula (other forms being Kālī, Tārā, Rakta-Kālī, Bhuvanā, Mardinī, Tripurā and Durgā). She is sometimes included among the ten major forms of the Goddess (see DAŚA-MAHĀVIDYĀ)

In Prapañcha-sāra-saṁgraha, she is regarded as a form of Pārvatī, and is invoked for the avoidance of snake-bites (kshvela-grahādi-haraṇa). The long iconographic description given in this text agrees generally with the description of the two-armed form given above. But she is mentioned here as wearing garments of golden colour or golden garments (svaṇāṁśuka-paridhānā). She has thin waist but large breasts (tanu-madhyā-latā, pṛthula-stana-yugalā); her body is dark-complexioned, but her lips are bright red like coral (śona- tarādharma-pallava-vidruma-maṇibhāsurā), and her three eyes are also of reddish hue (aruṇāyata-lochana-trayī). She is richly adorned with wild flowers (vana- kusumojjvalā), and on her head is a peacock as a parasol and as her banner (mayūratāpatra-ketanikā). Serpents are her various ornaments. She is youthful (taruṇī).

TVASHTṚ

Derived variously, the word means "the effulgent one" "the creator", "maker of the worlds", "the giver of forms", and "carpenter". The concept of Tvashtṛ is ancient, references to it being available even in the early Vedic literature (Rgveda, 10, 110, 9; Vājasaneyi-saṁhitā, 29, 9 and Atharva-veda, 20, 4, 35). Purāṇas have several stories about Tvashtṛ, and Tvashtṛ is identified with Āditya, Prajāpati and Viśva-karmā.

In Mahābhārata (ādi-parva, 65, 16), Tvashtṛ is one of the twelve forms of Āditya, the solar divinity, each form conceived as presiding over a solar month. Tvashtṛ presides over the month of Māgha (see ĀDITYA). It is in reality one of the names of Āditya (like the other names Sūrya, Mitra, Aryaman, Vivasvān, Bhaga, Savitṛ and Pūshan) although some lists of the twelve Ādityas do not include Tvashtṛ, but substitute him with Āmśumān (like the list in Āmśumadbhedā). In common with the other forms of Āditya, Tvashtṛ is visualized as two-armed (holding lotuses), seated

on a red lotus, clothed in red garments, surrounded by a red aura, decorated with all ornaments and wearing the karaṇḍa-makuta type of crown. As one of the Ādityas, Tvashtṛ is the son of Kaśyapa and Aditi.

Elsewhere in Mahābhārata (vana-parva, 100, 24), he is regarded as Prajāpati; and in Vishnu-purāṇa (15, 1), he is one of the Rudras. In the latter text, he is one of the four sons of Viśvakarmā (others being Ahirbudhnya, Ajaikapāt and Rudra). He married Roḥanā and begot a son, Viśvarūpa (Triśiras) by name, who was killed by Indra. Tvashtṛ's second son, Vṛtra, was also slain by Indra. Thus there are stories of Tvashtṛ's enmity with Indra. But there are also stories of his friendship with Indra. In fact, the celebrated Vajrāyudha of Indra was fashioned by Tvashtṛ from the bones of the sage Dadhichi. In Linga-purāṇa (2, 50), he is the son of Aghora-brahmā. There are also accounts that he came out of the Aghora-face of the five-faced Viśvakarmā. In the purāṇic stories, Tvashtṛ's daughter Saranyū married Vivasvān and became the mother of Yama (Vaivasvata), one of the guardians of directions (see ASHTA-DIKPĀLA) and god of death.

According to Viśva-karma-śāstra, the image of Tvashtṛ is four-armed, the normal hands hold lotuses (padma-ruddha-kara-dvaya), while the upper hands hold sacrificial ladle (sruk, right) and the sacrificial soot (homa-ja-kalikā, left).

DAKSHA

Also known as Daksha-Brahmā, he is regarded as a Prajāpati. There is an account in Kalikā-purāṇa which makes him emerge from the right thumb of the creator (even as Virāṇi emerged from his left thumb, Sanaka from his mind, Nārada from his lap and Rudra from his anger). He did penance for a long period in the Vindhya mountains, to win the grace of Viṣṇu.

He married Asiknī (sometimes identified with Virāṇī), and begot several sons and a daughter. The daughter was named Satī, and she married Śiva. But Daksha thought slightly of Śiva, and did not invite the couple to participate in the sacrifice known as Bṛhaspati-savana which he performed. His objection to Śiva participating in the ritual was

that the latter was unclean as he carried about the skull of Brahmā to expiate the sin of brahma-hatyā (see KANKĀLA-MŪRTI). Satī, however, insisted on attending the function, but immolated herself in the sacrificial pit when her father ignored her presence. Śiva thereupon grew wild with indignation and sent Virabhadra and Bhadrakālī (see VĪRABHADRA, BHADRA-KĀLĪ) to kill Daksha and destroy the sacrifice.

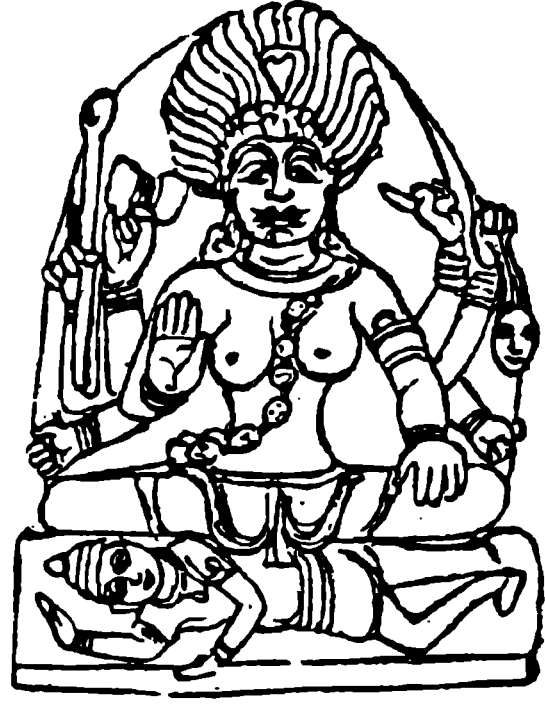
Virabhadra massacred the priests, drove away the gods, and brought the preparations for the sacrifice to utter ruin. Daksha was beheaded by the broad sword of Virabhadra. But the gods went to Śiva and pacified him, and begged him to resuscitate Daksha. As Daksha's severed head was missing in the confusion, Śiva directed Brahmā to procure some head as a substitute. A goat's head was found, and was joined with the body of Daksha, who at once got back life. He begged Śiva to forgive him. The story is given in several purāṇas, especially in Devī-bhāgavata (ch. 7).

In iconography, Daksha is represented with a human body surmounted by a goat's head (ajavakra), with horns (śṛṅga-dvaya-vibhūṣita), and standing in the posture of supplication (namaskārāñjali). He is shown with two eyes (divinayanam) and as engaged in contemplating upon Śiva (Śiva-dhyāna-parāyaṇa). He stands to the right of Virabhadra (Vīrasya daksha-bhāge), and is never shown independently. His body-colour is given as blue (nīla-varṇa)

All the twenty-seven stellar spirits (nakshatras) are said, in another account, to be daughters of Daksha, and they were all married to Moon (Chandra).

DAKSHINĀ-KĀLĪ (KĀ)

A form of Kālī (see KĀLĪ), popular in Bengal and Assam, the expression (which is more properly Dakshinā-kālī) suggests the form that is most beneficial to the devotees (dakshinā anukūlā). Haṁsa-tantra describes her as "dakshinā-mūrti Kālīkā parā-bhairavi". The goddess in this form is also called Śyāmā (viz. "the black goddess"). According to texts like Kālī-tantra, and Śyāmā-tantra, the goddess in this form is black like the rain-bearing cloud (mahāmegha-prabhā



śyāmā), or like collyrium (bhinnāñjana-chaya-prakhyā) and four-armed, carrying in the hands on the right side the gestures of protection and boon-bestowal (savye abhitim varam cha), and in those on the left side sword (kṛpāṇa) and a head just then severed (sadyaś-cchhinna-śīras). She has terrible fangs projecting out of her mouth (ghora-daṁṣhtrā), but her face is lit up by a smile (hasan-mukhī). The text also says that her tongue is thrust out (lalaj-jihvā). She stands upon the heart of Śiva (Mahākāla), who lies prostrate like a corpse in a crematorium (smaśānasthe talpe Śiva-hṛdi, śavarūpa-mahādeva-hṛdayopari samsthita). There is also an account which describes her as seated upon Mahākāla (viz. Śiva) and copulating with him (Mahākāla-surata-prayuktā).

Her long hair is let loose (mukta-keśī), and it spreads over the southern direction or on her right side (dakshinā-vyāpi-muktā-lamba-kachochayā), and she is nude (digambarā, dig-vastrā). Her forehead is marked with sindura. She has high and large breasts (pīnonnata-kucha-dvandva), and according to Haṁsa-tantra, she is adorned with all ornaments made of precious stones and bones. Kālī-tantra mentions that corpses hands form her two ear-rings (karṇāvataṁsānīta-śava-

yugma-bhayānakā), and from her girdle hang numerous hands cut off from corpses (śavānām karasaṁghātaiah kṛta-kāñchī). She wears a garland of severed heads (muṇḍa-mālā). She has long teeth (dantura) and from the corners of her mouth flow out streams of blood reddening the face (srṅkā-dvaya-galad-rakta-dhārā-visphuritānanā).

In *Haṁsa-tantra*, we find the description of her devouring again and again morsels of the flesh of the corpses with diabolical relish (śava-māṁsa-kṛta-grāsam sāttahāsam muhur-muhuh). She roars deafeningly and frighteningly (chaṇḍa-nādāti-bhishaṇā). She is surrounded on all sides by fierce and hungry wolves (śivābhir ghora-rūpābhir veshṭitā).

Her seed-mantra for worship is 'Kṛīm' (kṛīm Dakṣiṇā-kālike Svāhā), and her retinue consists of eight minor forms of herself: Kālī, Kapālīni, Kullā, Kuru-kullā, Virodhinī, Viprachittā, Ugrā and Ugra-prabhā. All of them are required to be shown as black in colour (śyāmā), wearing garlands of severed heads (muṇḍa-mālā-vibhūṣitāh), holding sword in the right hand (asi-karā) and assuming a threatening posture with the left hand (tarjani vāma-hastena).

DAKṢIṆĀ-MŪRTI

It is one of the well-known and popular iconographic forms of Śiva, and it is usually seen in all Śiva temples of South India with any claim to architectural and sculptural distinction. Curiously, however, there is no legend or myth explaining the assumption of this form by Śiva. It appears to be no more than a translation in pictorial and plastic language of the idea that Śiva is a great yogi, the very personification of liberating wisdom (jñāna) and an expounder of sciences to ascetics and sages.

The exact significance of the expression 'Dakṣiṇā-mūrti' is obscure. It is true that this form of Śiva is generally found represented in the southern quarter (dakṣiṇa) of the temple. But the name may have actually been consequent on this practice; and there is no reason given why this particular form is suggested (-although it is not actually prescribed in the early texts-) to be shown

in the southern direction. It is to be noted that if the association with the southern direction was all that the word intended, the name of the form should have been Dakṣiṇa-mūrti, and not Dakṣiṇā-mūrti as it actually is.

Sometimes, it is explained that the word 'dakṣiṇā' means wisdom (jñāna); and that this form is the embodiment (mūrti) of wisdom. There is a verse which equates 'dakṣiṇā' with 'śemushī' (which is further explained thus: 'śe', 'ignorance', 'mushi' 'to destroy', viz. wisdom), and says that this ever faces Śiva; hence Śiva is called "one who is in front of wisdom" (śemushī dakṣiṇā proktā, sā yasyabhikṣhaṇe mukham; dakṣiṇābhimukhaḥ proktaḥ śivo brahma-vādibhiḥ). But the derivation of the meaning is rather far-fetched, for wisdom is not one of the general or popular meanings of the word dakṣiṇā, nor is the word normally used in this sense.

It is again wrongly supposed that this form of Śiva represents the presiding deity of Death, because of its association with the Southern quarter (cf. Alain Danielou: *Hindu Polytheism*, Routledge and Kegan Paul, London, 1963, p. 218). None of the Āgama texts which provide accounts of this form justifies this interpretation. There is, however, a variety of Dakṣiṇā-mūrti known as 'Saṁhara-Dakṣiṇā-mūrti' mentioned in some tāntrik texts but not in any of the Āgama texts; but 'saṁhāra' here does not suggest death in the usual sense of the term; it is absorption and gathering up.

It is interesting in this connection to note that the worship of this form of Śiva is prescribed in several tāntrik texts with elaborate ritualistic details, for the obtainment of brilliance of intellect (medhā), for the easy acquisition of all knowledge (vidyā), and for several magical purposes (siddhi). *Mantra-mahārṇava* (6th taraṅga) and *Prapañcha-sāra-saṁgraha* (26th paṭala) contain not only several mantras of Dakṣiṇā-mūrti but magical diagrams for various occult purposes. One of the mantras given in the latter text is for driving away evil spirits (piśācha-nivṛtti), and part of the Sanskrit mantra has unmistakably Tamil words ('Pēṣappēṣe ōḍippōh'). It is likely that the idea and



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form of Dakṣiṇā-mūrti is South Indian in origin, and was originally tāntrik in context.

The tāntrik texts (e.g. Prapañcha-sāra-saṁgraha, Ch. 26) enumerates several forms of Dakṣiṇā-mūrti: (1) Saṁhāra-Dakṣiṇā-mūrti, having four hands carrying book, rosary, fire and the gesture of exposition (vyākhyā, signifying the destruction of ignorance, 'vyākhyām saṁhāra-samjñām'); (2) Lakṣṇī-Dakṣiṇā-mūrti, golden coloured; seated under the Nyagrodha tree in vīrāsana, and teaching the sages like Śuka who attend on him; decorated by eight serpents (aṣṭabhogī-vilasat-bhūṣam); clothed by the tiger's skin (vyāghra-tvak-pāṭa); and holding a cudgel in the left hand (vāme nyasta-daṇḍam) and hence called 'laguḍī' or 'lakṣṇī'; (3) Medhā-Dakṣiṇā-mūrti, seated in a yogic posture ('yoga-paṭṭābhīrāmam) upon the seat of preaching (vyākhyā-pīṭha nishanṇam) surrounded by many sages (munīvara-nikarais sevyamānam), holding in his hands the gesture of wisdom (jñānamudrā), rosary (akṣamālā), Viṇā, book (pustaka), and clothed in elephant's skin (kṛtī-vāṣaḥ); and (4) Sāmba-Dakṣiṇā-mūrti, holding in embrace Pārvatī who is dark in complexion (śyāmā), two-armed, carrying in one of the hands blue lotus (utpala) and is seated on his left lap embracing him (vāmororuparī-sthītām giri-sutām anyonyamālīṅgītām); and carrying book (pustaka) in the hand that embraces the devī and in the other three hands, pot filled with nectar (kuṁbhāṁ sudhā-pūrītām), gesture of wisdom (mudrām jñānamayīm) and rosary made of pearls (muktākṣamālā).

The last mentioned form is very unusual, for according to Āgama prescriptions Pārvatī is not to be shown along with Śiva in the Dakṣiṇā-mūrti form (even as in some other forms like Bhikṣhātana and Kaṅkāla).

In the tāntrik texts, the form is generally described as milk-white in complexion (kṣhīragaurā), crystal white (sphāṭika-rajata), or snow-white (kailāśādri-nibha), and entirely absorbed in thoughts (bhāva-suddha). He holds in his hands a pot of nectar (amṛta-kalāśa) a detail rarely found in the Āgamic prescriptions or the actual iconic representations), the gesture of wisdom (jñāna-

mudra) along with book (vidyā) and rosary of pearls (muktikīm akṣa-mālām).

Or, he may hold in two of his hands axe and entelope (paraśu-hariṇīm), and show with the other two hands gestures of protection and boon-bestowal (bhadrārtha-dātī).

He is seated upon the auspicious and bejewelled throne (ratna-siṁhāsane śubhe), which is placed under the banyan tree, the shade of which must be thought of as marvellously capable of eliminating the scorching heat of worldly life (saṁsāra-tāpa-vichheda-kuśala cchhāyām-adbhutam vichintya). He is seated in the posture known as 'vīrāsana' (one of the legs hanging down, while the other is folded and rests upon the seat or on the thigh of the other leg), and his face must be tranquil (prasanna), and the gaze must be settled upon the nose (nāsālokana-tatpara). The magical diagram (yantra) of Dakṣiṇā-mūrti involves an eight-petalled lotus, on the petals of which are visualized Brahmā, Sarasvatī, Śaṅkara, Saṁdāna, Saṁatkuṁāra, Śuka, Vyāsa, and Gaṇapati. Śiva in this form is the originator of the world (jagatām-ādya) and immutable (avyaya).

Most of the Āgama texts (especially Uttara-kāṁika, Ch. 51, Pūrva-kāraṇa, Ch. 11, Amṛtadhbhedha, Ch. 75, Sakāladhikāra, Ch. 19, Kāśyapa-śilpa, Ch. and Śilpa-ratna, Ch. 22) contain elaborate iconographic accounts of this form of Śiva. Four varieties are usually distinguished: Vyākhyāna, Jñāna, Yoga and Viṇādhara. But the distinction between them is rather slight in most of the details (like the posture, hand-poses, objects held in the hands, manner of head-dress and general bearing), except in the case of Viṇādhara.

But the texts do not provide the background, situation or specific significance of any of these varieties. It may, however, be assumed that the four varieties illustrate the four aspects of Śiva in his benevolent mood (saumya, as distinct from the terrific aspect like Bhairava and the Saṁhāra-mūrtis). In fact, one of the explanations offered for the name is that 'Dakṣiṇā' means favourable (anukūla) to the devotee.



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Śiva as Vyākhyāna-mūrti appears as a teacher of brahma-vidyā (unity of the individual soul with the absolute) as indicated by the hand-gesture (vyākhyāna-mudrā). In the Jñāna variety he embodies wisdom, without necessarily communicating it to others. In the Yoga variety, he is engaged in spiritual askesis as shown by the manner of his sitting (yoga-paṭṭa-bandha). And in the last variety he is shown as the first teacher or patron-deity of music, as suggested by the most ancient musical instrument which he carries in his hand.

The first two varieties are often indistinguishable. Śilpa-ratna and Sakalādhikāra specify that it is dharma (eternal and universal principles of conduct at the individual and collective levels) that is being expounded in the first variety (hence called 'Dharma-vyākhyāna-mūrti' in the first text and

'dharma-vyākhyāna-rūpa' in the second). The knowledge necessary for the final release and bliss is conveyed in the second variety by the 'voice of silence' (mauna-vyākhyā) (and hence called 'Jñāna-mūrti' in Amśumadbhedā).

In both varieties the figure of Śiva is surrounded by sages, ascetics, gods and demi-gods. According to Vishṇu-dharmottara (quoted by Gopinatha Rao, op. cit.) the form must be shown expounding or illustrating wisdom to the sages (jñānam munibhyah pratipādayantam). Among the sages, mention is made of Nārada, Jamadagni, Vasiṣṭha who are to be shown to the right of Śiva, and Bhāradvāja, Sanaka and Agastya to his left (Kāśyapa-śilpa and Śilpa-ratna); Kauśika, Kāśyapa (both dark in colour, śyāmau), Bharadvāja (red, rakta), Atri and Gautama (smoke-coloured, dhūmrābhau) (Uttara-kāmika);



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Agastya, Pulastya, Viśvāmitra and Āṅgīrasa (Kāraṇāgama). The sages must all be shown with matted hair coiled up (jaṭā-makuṭa), garland of rudrāksha berries, white garments, sacrificial chord which is white in colour, and body smeared with sacred ash (bhasma). Their height is prescribed not to reach above the chest of Dakṣiṇā-mūrti. The texts suggest that it would be alright if only one, two or three of them are shown in the panel (eshām ekam dvayam vāpi trayam vā pārśvayor nyaset).

Sakalādhikāra (19, 11) mentions that the location of Dakṣiṇā-mūrti is under the banyan-tree (vaṭa-vṛksha) on the Kailāsa mountain (viz. Himālayas). All the texts agree about the identity of the tree under which the form of Śiva should be placed. But texts like Uttara-kāmika (51 paṭala) prescribe that he should be seated on a rock under the tree (adhastād vaṭa-vṛkshasya śailād ūrdhvam). And this detail is found to be worked out in many of the extant icons. There is also the prescription that he must be seated upon tiger's skin spread over the rock (vyāghra-charmopriṣṭhāt tu). Another text (given as Vishnu-dharmot-tara in Gopinatha Rao's Elements of Hindu Iconography, 1971, Vol. II, Part 2, 'Pratimā-lakṣaṇāni', p. 140) prescribes white lotus for his seat ('sitāmbuja-stham')

The posture of the first variety is described as 'vīrāsana'. The right leg hangs below the seat, while the left leg is folded and stretched across, to rest on the right thigh or knee (laṁbitam dakṣiṇam pādān, tajjānūpari-saṁsthitam vāmāṅghrinālakam kuryat) (Uttara-kāmika, Pūrva-kāraṇa and Śilpa-ratna). The leg that hangs down may or may not rest on the Apasmāra-purusha (see APASMĀRA-PURUSHA). However, Śilpa-ratna (22) and Kāśyapa-śilpa (76-13) insist that the hanging leg must be placed upon Apasmāra (apasmāropariṣṭhāt tu laṁba-pāda-talam nyaset), who is visualized as dark in complexion (śyāma-varṇa) with his body in the posture suggestive of a snake raising its hood in play (nāga-līlā-samanvitam).

The upper part of the body of the god must be rigid and straight (sarvāṅgam-ārjavam) according to Uttara-kāmika, while Pūrva-kāraṇa allows

a slight bend (kiñchid-bhaṅga-samāyutam). The face must be tranquil (śānta), and free from emotions (kleśa-varjitam, Śilpa-ratna); and his eyes must be steady and serene (prasanna-samalochanah), or the gaze must be settled on the tip of the nose (nāsāgra-drṣṭi-yuk, Uttara-kāmika and Pūrva-kāraṇa) or on the toe of the hanging foot (pādāgre drṣṭi-pātam, Kāraṇa). According to Sakalādhikāra, the eyes must be only slightly open (kiñchid-unmilitair netraih), to facilitate contemplation (yoga-dhyānānusāriṇam)

The particulars like having three eyes, four hands, blue neck (nīla-grīva), the braids of matted hair coiled up (jaṭābandha), and moon stuck on the head are common to all iconographic forms of Śiva. About the manner of hair-dressing, varieties like braids of hair coiled up like a crown (jaṭābhāra) on the sides of the head, or hair bound together neatly (jaṭā-bandha) with a band (paṭṭikā-bandhana) are given as alternatives. It is prescribed that the dhurdhura (dhatura) and other wild flowers as well as the cobra must be positioned over the right side of the head; skull and moon over the left; and Gaṅgā in the middle.

Śilpa-ratna suggests that on Dakṣiṇā-mūrti's body must be represented 'five-mystic emblems' (pañcha-mudrā-samopetam). The idea of 'pancha-mudrā' is tāntrik: the gem on the forehead (maṇi), the ear-rings (kuṇḍala), necklace (kaṇṭhikā), bracelets on arms and legs (ruchaka) and girdle (mekhalā) symbolizing spiritual energy (vīrya), forbearance (kṣānti), generosity (dāna), morality (sīla), and wisdom (jñāna). The latter are the five virtues (called pāramitā in Mahāyāna Buddhism) to be perfected by an aspirant. On the deity, the ornaments suggest the accomplishment of these perfections. The involvement of 'pañcha-mudrā' is common in the Vajrayāna deities of Tibet and Nepal.

The left ear must be adorned by the flat ornament carved out of conch-shell (śaṁkha-patra) whereas the right ear must have ear-ring (kuṇḍala). The body-colour of the deity is in most of the texts given as white like crystal (sphāṭiko pama) or like jasmine-flower or moon (kundendu-dhavalā-prabhā). Uttara-kāmika, however, gives alternatives: white (śveta) coral-red (vidruma),

golden-colour (hemābha) or black (śyamābha). The upper garment must be white (sitottarīya) and the deity must be shown with a white sacrificial chord (sita-upavīta). Around his loins must be shown tiger's skin (vyāghra-charmāmbhara), elephant's skin or fine silken garment (divyāmbara). From the neck must hang the garland of rudrāksha-beads, but it must not reach below the chest.

The form of Dakṣiṇā-mūrti normally has four hands, but Kāśyapa-silpa (76, 5) provides also for a variety with eight hands (aṣṭa-hastam athāpi vā). The normal right hand assumes the gesture of exposition of knowledge (jñāna-mudrā, sandarśana-mudrā, same as saṁdamśa-mudrā of Bharata's dance treatise). The normal left hand may be in the gesture of boon-bestowal (varada), or it may be thrown across horizontally (daṇḍa-hasta). If the hand is in the boon-bestowal gesture, the back of the hand (varade tala-prṣṭhake), must be placed on top of the knee (vāmajānūpariṣṭhāt tu varade tala-prṣṭhake), or the wrist must be placed on the top of the knee (varadam taṁ vijāniyāt jānu-sṭha-maṇi-bandhakah); if thrown across, the elbow of the arm must rest on the knee (daṇḍam chet tatraiva kūrparam nyaset). The left hand must also hold a book (signifying scriptural knowledge, vāme cha pustakākhilāgamādyam) when it is in the gesture of boon-bestowal. When, however, it is thrown forward, the fingers must be spread out and pointed downwards (adhaṣṭād vistrīṅguliḥ).

Of the two upper hands, the right one must hold rosary (akṣha-mālā, symbolizing the tattvas), while the left one may hold fire (vahni, Uttara-kāmika), or snake (vyāla, Pūrva-kāraṇa), or a flower (padma or utpala, Amśumadbhedā). The upper left hand must hold a pot of nectar (bibhrāṇam ūrdhvena sudhā-dharām cha), according to Vishṇu-dharmottara (quoted in Gopinatha Rao, op. cit).

The variety known as Yoga-Dakṣiṇā-mūrti (or Yoga-mūrti) is distinguished by the manner of sitting, which is peculiar to the ascetics engaged in austerities. There are two varieties of this posture which are regarded as suitable for the Yoga-mūrti. One of them is the crossing, recommended in Amś-

śumadbhedā: the crossing of the legs vertically in front of the body, so that the knees are held up (uddhṛtam jānvagram) and the feet crossed and placed on a line with heels touching each other (anyonyābaddha-pārśṇīkam) and the toes facing opposite directions (anyonyāṅghri-talam). The legs are held firm by a band (yoga-paṭṭa) which goes round the body. In this variety the normal right hand which assumes the gesture of wisdom is held near the chest (jñāna-mudrām hṛdi-sthāne), and turned slightly inwards (abhyantara-mukham karma). The corresponding left hand in the gesture of boon-bestowal is held near the navel (varadam vāma-hastam medhrapīṭhopari sthitam). The upper hand on the right side carries a rosary (akṣha-mālā) and the corresponding left hand a lotus (abja) or a water-pot (kamaṇḍalu). Or, the two normal hands may be stretched out, resting on the knees (prāsārya pūrva-hastau dvau jānūpari nidhāpitau).

In the other variety, given as an alternative in Amśumadbhedā and recommended in Uttara-kāmika and Śilpa-ratna, the right leg hangs down from the seat while the left leg is folded vertically with foot on the seat and the knee facing upwards (lambayed dakṣiṇam pādā vāmam utkuṭikāsanam). The folded leg in held in position by a band which goes round the body (saṁbaddhya yoga-paṭṭena deham, yoga-paṭṭikayābaddhya). In this form, the left arm is stretched out resting on the left knee (prasārya vāma-hastam tu vāmajānūpari sthitam).

Uttara-kāmika prescribes that the Yoga-mūrti must be seated facing South on a tiger's skin spread over a bejewelled throne, under the shade of the banyan tree (tan-mūla dakṣiṇe chhāyānishaṇṇah ratnopaśobhite pīṭhe vyāghra-chamottara-chhade). The tree must be depicted as laden with fruits, resplendent with flowers, and crowded by many kinds of birds. The vicinity of the tree must be filled by bhūtas, kinnaras, siddhas, vidyādhara and sages; there must also be many animals and snakes in the neighbourhood.

According to this text, the deity must be shown in the company of sages like Kauśika and surrounded by the ancestors of Śiva-brāhmaṇa

group of temple-priests (śiva-dvija-kulasyādibhūtais tu paritah sthitah).

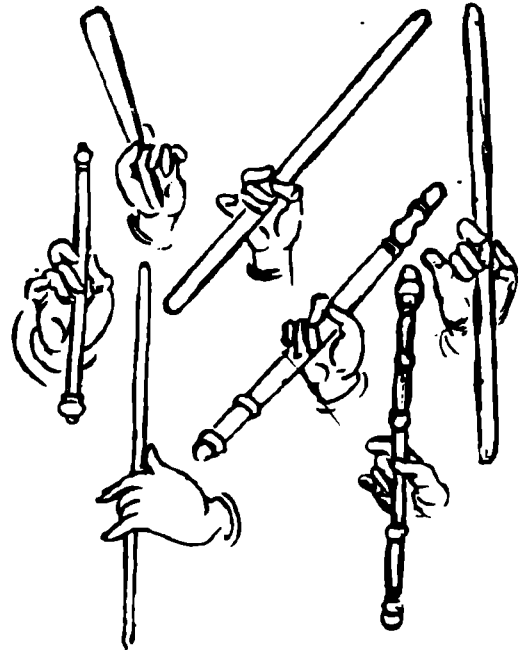
Further, the text provides for representing Dakṣiṇā-mūrti either as seated or as standing, surrounded by sages or not, under the banyan tree or without the tree, accompanied by bhūtagaṇas or not, and resting his hanging foot on the Apasmāra or not (bhūtaśtha-lamba-pādo vā).

The variety known as Viṇā-dhara (or Gāna-Dakṣiṇāmūrti) is distinguished by two of the four hands engaged in playing on the ancient musical instrument, the Indian lute. According to Amṛ-śumadbhedā and Śilpa-ratna, the deity must be seated with the right leg hanging down and the left folded and lifted up so that the foot is on the seat (utkuṭikāśana). The two normal hands are shown in the posture of actual Viṇā-playing: the right hand bent downwards and held in the kaṭaka-posture and the left hand held upwards in the same posture (kaṭaka dakṣiṇam hastam adhomukham, vāma-hastam tu kaṭakam ūrdhva-vaktrakam, Purva-kāraṇa). The left arm is held higher than the right arm. The viṇā may be actually represented or the gesture may be suggestive of the presence of the instrument. The extant bronze icons of this variety, however, do not have the Viṇā in their hand, the instrument must have been cast separately and retained as detachable. The two upper hands may hold objects similar to those of the Vyākhyāna variety.

DANḌA

A long staff, cudgel or stick, unornamented and plain, held in the hand and lifted up (ūrdhva-sthiti) in order to punish the evil-doers. While its employment is to beat the miscreant and subdue him, it symbolizes authority to punish. Hence, 'daṇḍa-dhara' (bearer of the staff) refers to a person who is empowered to punish. In this sense, danda is a powerful weapon, although alongside such weapons as spear, sword, trident, axe and arrow the cudgel does not look like a weapon at all.

There are some deities distinguished by the staff in their hands (e.g. Yama and Kārtikeya, who are both called Daṇḍa-pāṇis). According to Rūpa-



maṇḍana, three of the graha-deities carry staff in their hands, viz. Bhauma, Śukra and Śani. Vishṇu-dharmottara provides Śanaiśchara with staff and rosary. Rati (see RATĪ), the wife of Manmatha, also holds these two objects in her hands. The eight-armed Kapila (see PRADYUMNA), the eight-armed Trivikrama (see TRIVIKRAMA), the twenty-armed Saṁkarshaṇa, the twelve-armed Ananta, and the twenty-armed Viśvarūpa (see VISHNU) carry staff in one of their hands. Garuḍa is also shown sometimes as holding a staff. Many of the attendant divinities carry staff in their hands. Nandi is shown with a stick (vetra), and Daṇḍi with a staff; for they derive their authority from Śiva and Sūrya respectively to punish the wicked and admit pious folk to their presence.

DANḌA-DHARA

One of the retinue-divinities (see PARIVĀRA-DEVATA) outside the seventh enclosure in a Vishnu temple, according to Vaikhāṇasāgama. He is two-armed, sky-coloured, wearing white garments and carrying flowers in his hands.

DANḌA-NĀYAKA

The word signifies a person who wields the authority given by the Master to control, regulate, punish and reward the other attendants. Usually, it

refers to the commander of the army, like Kārtikeya who guided the army of gods to success, Vishvaksena who is the commander of Vishnu's army, or Harikeśa (son of Pūrṇabhadra yaksha) who was appointed by Śiva to lead and control his ganas in Vārāṇasī. These demi-gods are represented with cudgels held in their right hands.

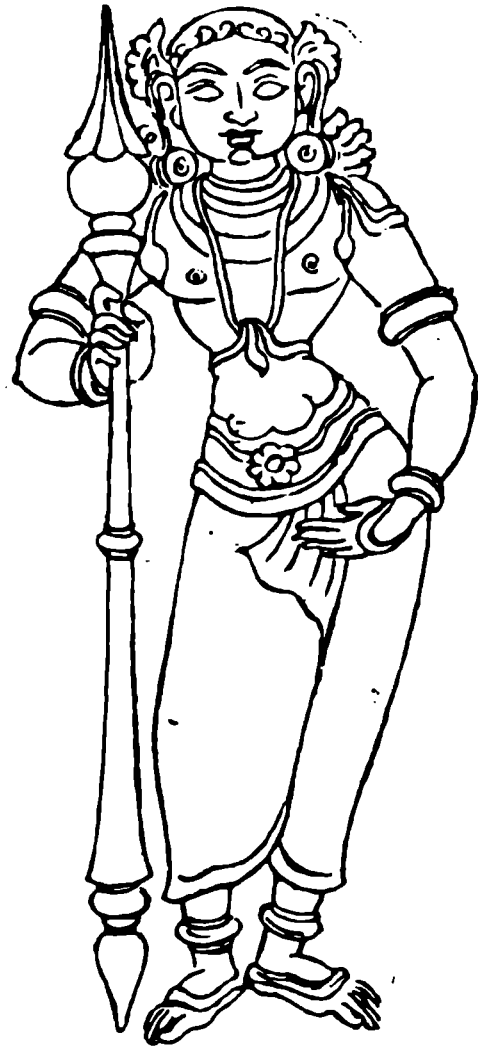
DANḌA-NĀYIKĀ

More familiarly known as Danḍa-nāthā Vārāhi (the hog-faced goddess), she is the lady-commander of the forces of Tripura-sundarī (or Lalitā). She represents the might of Śrī-chakra. Also called Pañchamī, she is regarded as the fifth of the seven 'mother-like goddesses' (matṛkā). Associated with Kurukullā (see KURUKULLĀ), she represents New-moon while Kurukullā is Full-moon; she is the illumination aspect (prakāśa) of the Mother-goddess, while Kurukullā is the deliberation aspect (vimarśa). (see for details VĀRĀHĪ)



DANḌAPĀṆĪ

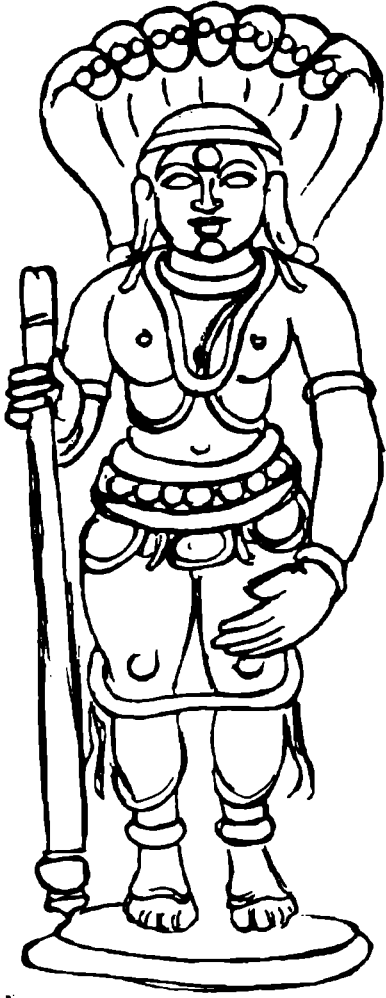
Name of Yama, the god of death (see YAMA) and also of Subrahmaṇya (see KĀRTIKEYA). As one of the guardians of directions (see ASHTADIKPĀLA), Yama presides over the southern quarters, and is visualized as dark-complexioned, two-armed and riding a buffalo. In his right hand



he carries cudgel (danḍa) and in his left noose (pāśa).

Subrahmaṇya as worshipped in the famous pilgrim-center of the South, Palāni, is represented as a young man standing, wearing only a loin-cloth strip tucked between the thighs (kaupīna) and carrying a long cudgel or staff (danda) in his right hand, the left hand assuming the posture of kaṭyavalambita (kaṭi-baddha-dāma-kaupīna-dāṇḍa-dharam, Kumāra-tantra). He is also popularly known as Danḍāyudhapāṇi.

Palāni is one of the six spots in South India sacred to Kārtikeya. The temple here is associated with the hills, about twenty miles from Dindigal Railway junction in Tamil Nadu. Legends relate



that the sage Agastya obtained two peaks as gifts from Śiva from mount Kailās (in the Himālayas) and was bringing them down to the South. Hidim̐ba, an asura, was carrying the two peaks for the sage in the form of a 'Kāvaḍi' (viz. a long pole, carried on the shoulder, at the ends of which were suspended the two peaks, one peak hanging in front of the asura and the other behind him). When the asura, for snatching some rest, put down the kāvaḍi at this place, the peaks took root and could not be lifted again. The place was originally known for the activities of the Tamil alchemist-mystics known as Siddhars. One of them, Bhogar, is said to have fashioned the icon of Daṇḍa-pāṇi from

special medicinal minerals called pāshāṇas. The liquid in which the icon is bathed is even to this day valued by the pilgrims as affording instant cure for many physical elements.

DANDĪ

Also called Daṇḍa in some texts, he is one of the two attendants or door-guardians (dvāra-pāla) of the sun-god Sūrya (see SŪRYA), the other being Piṅgala. Br̥hat-saṁhitā (57, 57) identifies him with Yama and describes him as carrying a cudgel and riding a buffalo (daṇḍī yamo mahishago). According to Bhaviṣyat-purāṇa, in order to protect Sūrya from the attacks of asuras, the gods appointed Skanda (see KĀRTIKEYA) to guard him from the left side and Agni to guard him from the right.

Skanda as the punisher of the wicked, was called Daṇḍa-nāyaka (shortened as Daṇḍa or Daṇḍī), and he was represented as holding a long stick of authority in one of his hands, and spear (śūla) or sword (khadga) in the other. He is good-looking and dressed in alien garments, while Agni or Piṅgala ('tawny red') is pictured as dark-coloured and carrying in his hands palm-leaf and stylus.

DATTĀTREYA

Regarded as a minor incarnation (aṁśavatāra) of Viṣṇu, Dattātreya (Datta, the son of Atri) is the central figure in several cults like Datta-saṁpradāya, Nathā-siddha-saṁpradāya and Mahānubhāva-pantha. His human appearance has been celebrated in several purāṇas (like Bhāgavata, 1, 3, 6-25; Mārkaṇḍeya-purāṇa, Ch. 17-18; Vāyu-purāṇa Ch. 70; Matsya-purāṇa, Ch. 47 and Brahmāṇḍa-purāṇa, Ch. 213; and in Mahābhārata (2 48, 24) and Harivaṁśa, Ch. 41) According to the accounts in these texts, Viṣṇu appeared on earth as Dattātreya to restore 'dharma' and 'jñāna' amidst mankind (viṣṇoḥ prādurbhāvo mahātmanah, Dattātreya iti khyātaḥ kṣamayā parayā yutaḥ).

The legend in the purāṇas makes him the son of the sage Atri and his wife Anasūyā. One of



DATTĀTREYA

the accounts narrates that Atri was childless, and did penance for obtaining children. When the three gods Brahmā, Viṣṇu and Śiva, appeared before him, pleased with his penance, he begged them to become his sons. Accordingly, Brahmā in one of his aspects was born as Chandra, Viṣṇu likewise as Datta, and Śiva as the sage Durvāsa. Datta became an ascetic and performed austerities for a great length of time on the banks of river Gomatī. He obtained enlightenment (satya-jñāna) and began to teach others. One of his disciples was the great king of Māhishmatī Kārtavīrya (KĀRTAVĪRYA)

He was celebrated as a great sage proficient in Yoga and magic. He is regarded as one of the seven great sages (saptarshi) in the Svārochisha-manvantara. *Bhāgavata* (1, 3, 6-25) counts him as one of the twenty-two incarnations of Viṣṇu. He is hailed as the ascetic who inaugurated the avadhūta-sampradāya in India. He is familiar to the votaries of the Datta cult as 'Śrī-guru'. He is believed to reside in the audumbara-tree.



(from Purna-Trayeeswara temple Trippanittura, Kerala)

His iconographic representation is rather recent. He is shown as Viṣṇu seated in lotus-posture, with two normal hands locked in contemplation; he has braided strands of hair coiled up as a crown, and wears on one ear the sarpa-kunḍala (characteristic of Śiva) and on the other makara-kunḍala (characteristic of Viṣṇu). He is six-armed, and in the four upper hands he carries trident (Śiva's emblem), discus (Viṣṇu's), water-pot and rosary (both Brahmā's). Alternately, he is represented as a deity with three heads (Brahmā, Viṣṇu, Śiva) and four hands, surrounded by four dogs (symbolizing the four Vedas), and a bull (which is Śiva's vehicle and represents dharma).

Vishnu-dharmottara (75. 65). however, prescribes that Dattatreya must be made like sage vālmiki in all respects (Vālmiki-rūpam sakalam



Dattātreyaśya kārayet); viz. fair in complexion (gaura), his matted hair done up as a halo round his head (jaṭā-maṇḍala- durdarśa), engaged in penance (tapasyābhirata), tranquil in aspect (śānta), and neither emaciated nor corpulent (na kṛśo na pīvarah). The text prescribes that he must be shown as surrounded by four disciples Suman-tu, Paila, Vaiśaṃpāyana and Jaimini (ibid 66).

Rūpa-maṇḍana knows Dattātreya as Hari-hara-pitāmaha (viz. the composite deity, involving the three gods). Positioned on a single pedestal (eka-piṭha-samārūḍha), and having one body (eka- deha-nivāsi), he is shown as having four heads (may be for three heads) and six arms. The hands on the right side carry rosary, trident and

mace (representing respectively Brahmā, Śiva and Viṣṇu) and the corresponding hands on the left side sacred water-pot, khaṭvāṅga and discus.

It is usual to find in the extant icons of Dattātreya the emblems of the three gods (swan, sacred eagle and bull) carved on the pedestal. Although he is in texts regarded as an incarnation of Viṣṇu, the cults over which he presides are Śaivite in nature and practice. The dhyāna-śloka given in Dattātreya-kalpa, for instance, refers to him as Kṛttivāsa, whose body is daubed with ash (bhasita-dhavalā) and surrounded by nine celebrated Nātha- siddha (viz. Śaiva) ascetics (dhyāyet parītam nava-nātha- siddhaiḥ). This text visualizes him as seated inside a bejewelled hall under the mandāra-tree, intent only in gifting gold (suvarṇa-dānika-nibaddha-dīkṣha). He is here only two armed, the right hand assuming the gesture of exposition (vyākhyā-mudrā), and the left stretched out resting on his left knee (jānu-nyasta- vara-kara-sarojāta-vāmonnatāmsa).

DADHI-VĀMANA

One of the several forms of Vāmana (see VĀMANA), an incarnation of Viṣṇu (see AVATĀRA, VAMANA), an incarnation of Vishnu (see AVATĀRA and VISHṆU), this is widely employed in worship, and has tāntrik involvements. While many Pāñcharātra texts merely mention this form, tāntrik works like Śāradā-tilaka (15, 15-60) and Prapañcha-sāra-saṃgraha (31st patala) prescribe elaborate rituals connected with the worship of this form and manuals like Meru-tantra (26, 341-342), and Mantra-devatā-prakāśikā provide iconographic particulars of this form.

The form of Dadhi-vāmana is so called because he holds curds (dadhi) in his hand. Curds are symbolic of life as creative power. The textual prescription is that this form is two-armed, and that in the left hand must be shown a golden bowl (filled with curds mixed with rice) ('dadhiyannādhyam kanaka-chashakam', Śāradā-tilaka; 'survarṇa-pātra-dadhi-bhojyam', Meru-tantra). In the right hand must be held a golden jar filled with pure water ('kanaka-kalaśam śuddha-

toyābhipūrṇam', Śāradā-tilaka) or nectar ('athāmṛtam cha', Pāñcharātrāgama).



'DADHI-VĀMANA from
an old Mysore painting

The god in this form is white in complexion, like curds, ('dadhi- vat śubham'), lustrous like full moon ('pūrṇa-chandra-nibham', Meru-tantra) or pearl ('muktā-gauram', Śāradā-tilaka). He is seated on a red lotus under a golden parasol of brilliant rays ('jvalan-mayūkha-kanaka-cchhatrād-hah puṇḍarīka-gam', Meru- tantra), or he abides in the moon or the lunar orb ('chandra- sthitam', Śāradā-tilaka; 'śītāmśumaṇḍala-gatam', Pāñcharātrāgama).

He is flanked on his sides by Śrī-devī (viz. Lakshmi) and Bhū- devī (the earth goddess) ('śrī-bhūmyādhishṭhita-pārśvam', Meru- tantra), and surrounded by all the gods ('akhilais cha suraih sametam', Pāñcharātrāgama). His lotus-like face is resplendent with a row of short curls, black like beetle ('bhṛṅga-karair alaka-nikarais śobhi-vaktrāravindam', Śāradā-tilaka). He is described as pure-consciousness (samvin-maya) and as having the relish of the highest immortality ('parāmṛta-rasa-priya).

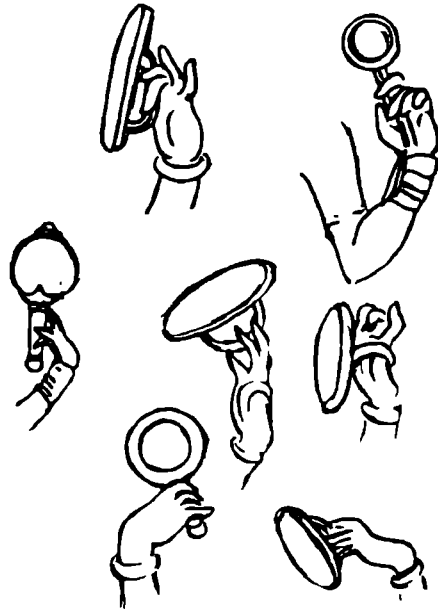
He is worshipped for the obtainment of all desires. His mantra (eighteen-lettered) is: 'Om namo Vishṇave sura-pataye mātā-balāya svāhā'. For emancipation from states of misery, the offering made for the god should be curds-rice (dadhyodana); for procuring wealth, milk-rice (pāyasānna); for good harvest, grains (dhānya) must be offered. While the offering is made, the form of Trivikrama must be conjured up in the mind (smṛtvā trai-vikramam rūpam).

DANTA

Tusk of the elephant, held in one of the hands of Gaṇapati (see GAṆAPATI for the story of how one of the tusks was broken and held in the hand). Texts occasionally refer to it as 'horn' (śṛṅga, vishāṇa). It is usually the tusk on the right side, and is held in the normal right hand with the pointed end turned upward. In sculptures in Greater India, it is represented to resemble a writing quill.

DARPAṆA

Hand-mirror, held in one of the hands of feminine deities, is also regarded as one of the eight auspicious objects (asṭa-maṅgala, others being conch, discus, banner, śrī-vatsa, bull, pair of fish and water-pot, according to Nāradiya-saṁhitā, 27, 55).



DAŚA-TĀLA

The most frequently preferred iconometric scale (see TĀLA-MĀNA) for making the images of the major gods and goddesses installed and worshipped in temples. The length of the face of the proposed icon (viz. tāla, measuring twelve angulas) is multiplied ten times to give the total height of the icon from the top of the head to the feet (ushṇisha-pāda-paryantam) (berodaya, $12 \times 10 = 120$ angulas, viz. dehāṅgulas, aṅgulas worked out relatively to the total height of the body of the image). This is taken as the normal daśa-tāla measure. But two other measures are derived from it: a 'superior' one (uttama), by adding four angulas, and an 'inferior' one (adhama or hīna) by subtracting four angulas. The normal daśa-tāla of 120 aṅgulas is, therefore, taken as midling (madhyama). The uttama-daśa-tāla would be 124 angulas, and the adhama-daśa-tāla would be 116 angulas.

cf. Sakalādhikāra (5, 26):

Vedordhva-vimśati-śatam Śata-vimśatiś cha,
vedona-vimśatir iti trividham krameṇa;

śreṣṭhāntarādhama-vibhāga mānena neyam,
pañk-tyadi-tāla-gatam uttama-madhyama-hīnam.

(vedordhva = plus four; vedona = minus four; śata-vimśati = 120; śreṣṭha = superior; antara = midling or intermediate; adhama = inferior; pañkti = ten).

The daśa-tāla measure is prescribed for icons that are worshipped for various benefits. The icon of the 'superior' variety of the daśa-tāla, when worshipped, is believed to be conducive to the union of the devotee with the deity (sāyujya), while the icon of the 'midling' variety to the attainment by the devotee of form similar to the deity (sārūpya), and the icon of the 'inferior' variety to the proximity of the deity to the devotee (sāmīpya).

The 'superior' variety of this tāla is prescribed for all major gods (masculine, puruṣa): Brahmā, Viṣṇu, Śiva, Dattātreya, Vāsudeva, Buddha and Jina. The 'midling' variety

is suitable for all major goddesses (like Pārvatī, Lakṣmī, Sarasvatī, Durgā, Sapta-mātrkā and Bhū-devī) and some forms of the major gods like Rāma and Bala-rāma. The 'inferior' variety is prescribed for minor divinities like Indra, Sūrya, Chandra, the twelve ādityas, the eleven Rudras, the two Aśvins, Guha, Skanda, Durgā, Vīrabhadra, Chaṇḍeśa, Kṣhetra-pāla, Lakṣmaṇa by the side of Rāma, Śāstā and great ages like Bhṛgu and Mārkaṇḍeya.

All three varieties, however, are also distinguished by the icons being muscular and perfectly proportioned in thickness, width and height (saṃpūrṇānāha-vipulāyata-māṃsalāṅgam), having a face which is charming, peaceful and complete with excellent qualities (śṛṅgāra-saumya-paripūrṇa-viśiṣṭa-vaktram), having eyes which are long and wide (tārāyatākṣhi) and nose which is straight, beautiful and prominent (sama-kamala-tuṅga-ghoṇam) (cf. Sakalādhikāra, 2, 76). In the case of the 'midling' variety of icons of goddesses, however, the legs are required to be shaped like elephant-trunks (gaja-hasta-samam pādām) and arms like cow-tails (go-bālākāra-pāṇikam) (ibid, 3, 24).

If the icon of a god in this measure is installed together with his consort, it is required that in case the god is in the 'superior' scale the consort should be in the 'midling' scale; and in case the image of the god is in the 'midling' scale, that of consort should be in the 'inferior' scale (ibid, 5, 24).

(For details, see TĀLA-MĀNA and UTTAMA-DASA-TALA)

DAŚA-BHUJA-AGHORA

One of the ferocious forms of Śiva (see AGHORA), this is distinguished by having ten arms (while the usual form of aghora has eight arms). Aghora in this form is blue in body-colour (nīlāṅga), three-eyed (tri-lochana), and terrible to look at (bhīṣaṇāśya); he wears red garments (rakta-vāsa), and serpents decorate his entire body (ahi-bhūṣita-sarvāṅga). He carries in his hands battle-axe (paraśu), hand-drum (ḍamaru), sword and shield (khaḍga-kheṭau), bow and arrow (bāṇa-śarāsane), spear (śūla), skull-cup

DAŚABHUJA-GAṆAPATI



(kapāla) and gestures of protection and boon-bestowal (abhaya-varau) (cf. Pāñcharātrāgama).

DAŚA-BHUJA-GAṆEŚA

The forms of Gaṇapati with ten arms, like Val-labha-Gaṇapati, Heramba-Gaṇapati and Ucchishṭa-Gaṇapati, are sometimes described as delineations of aspects of Viṣṇu or of Durgā (see GAṆAPATI). Forms with eight or more arms are generally worshipped according to tāntrik rites, and are regarded as tāmasik in character.

DAŚA-BHUJĀ-DURGĀ

While Durgā is generally represented as having four or six arms, there are varieties with eight or ten arms. The ten-armed variety (dig-bhuja) is described in Viṣṇu-dharmottara, as seated on a lion (simhārūḍhā) and carrying in her hands to the right śakti, arrow (bāṇa), spear (śūla), sword (khaḍga) and discus (chakra), and in her hands to the left lunar orb (chandra-bimba), shield (kheṭa), skull-cup (kapāla), spear (śūla) and conch (śaṁkha). A variant form of the ten-armed



DAŚABHUJA-DURGĀ (from Trippanitura temple, Kerala)

Durgā has five ferocious faces, with terrible tusks (cf. Gopinatha Rao, op.cit., Vol. I, Part II, p.339).

In some texts, this form is identified with one of the two forms of Manonmanī (the other form

being four-armed). She carries in her hands spear (śūla), stone-mason's chisel (ṭaṅka), lotus (padma), noose (pāśa) and gesture of protection (abhaya) on the right side, and fire (agni), lotus

(padma), bell (ghaṇṭā), goad (aṅkuśa) and the gesture of boon-bestowal (varada) on the left side.

Some texts like Rūpa-maṇḍana, Maya-dīpikā and Śilpa-ratna mention a ten-armed Durgā under the name of Kātyayanī or Mahisha-mardinī. According to Rūpa-maṇḍana, she must be shown in the three-bend stance (tri-bhaṅgī-sthāna-saṁsthānā) and in the act of killing the asura Mahisha. In her hands she carries trident (triśūla), sword (khadga), discus (chakra), arrow (bāṇa) and śakti on the right side, and shield (kheṭaka), drawn bow (pūrṇā-chāpa), noose (pāśa) and goad (aṅkuśa) on the left-side. Maya-dīpikā describes her as shining like the atasī-flower, youthful and decorated with ornaments; she is pleasant to look at (su-chāru-darśanā) with face like full-moon (pūrṇendu-sadṛśānanā); she has matted hair on her head (jaṭā-jūṭa-saṁyuktā). Śilpa-ratna describes her as combining the forms of Śiva and Viṣṇu (Śiva-Nārāyaṇānvitam).

DAŚA-BHUJĀ-MAHĀPRATISARĀ

One of the five-fold protective deities of the Mahāyāna Buddhist pantheon (see PAÑCHA-RAKSHĀ), Mahā-pratisarā is described as having six, eight, ten or twelve hands in the sādhanā-texts, while in sculptural representation she is generally two-armed or eight-armed. The ten-armed variety as described in the Mahā- pañcha-rakṣhā-sādhana (cf. Bhattacharya, D.C.: Studies in Buddhist Iconography, 1978, p. 83) is three faced and yellow in complexion. Of the three faces the front one is yellow, while the face to the right is blue, and the face to the left white. Each of the faces has three eyes. Seated in the ardha-paryanka posture, she carries in the five hands on the right sword, vajra, dart, gesture of boon-bestowal, and a parasol, and in the corresponding hands on the left bow, banner, jewel, axe and conch. On her crown is a tiny icon of the dhyāni-buddha, Ratna- saṁbhava (see MAHĀ-PRATISARĀ).

DAŚA-BHUJĀ-MARĪCHĪ

One of the several forms of Marīchī, a goddess of the Mahāyāna Buddhist pantheon (see MARĪCHĪ), associated with the dhyāni- buddha, Vairocana (a solar divinity).

DAŚA-MAHĀ-VIDYĀ

The expression 'vidyā' in the tāntrik lore signifies an aspect of the goddess, a visualized form of occult energy. The adjective 'great' (mahā) suggests worship-worthiness. The aspect of the goddess that is suitable for contemplation and other forms of devotion is called a 'mahā-vidyā'. And ten (daśa) of such aspects are enumerated in the tāntrik texts, and this has had such universal appeal to the tāntrik practitioner that the idea of 'daśa-mahā-vidyā' has gained ground. There is a belief that these ten aspects are referred to directly or indirectly in each one of the Tantras (ete daśa mahā-vidyāḥ sarva-tantreshu gopitāḥ).

The ten mahā-vidyās are: (1) Kālī, (2) Tārā, (3) Shoḍaśī (4) Bhuvaneśvarī, (5) Bhairavī, (6) Chhinna-mastā, (7) Dhūmāvatī, (8) Bagalā (mukhī), (9) Mātāṅgī and (10) Kamalā. Each of the goddesses has a form of Śiva associated with her: (1) Mahā-kāla, (2) Akshobhya (3) Pañcha-vaktra, (4) Tṛyāmbaka, (5) Dakṣiṇā- mūrti or Vaṭuka-bhairava, (6) Kabandha, (7) (as the seventh goddess, Dhūmāvatī, is considered a widow, vidhavā, she has no consort), (8) Eka-mukha-Rudra, (9) Mātāṅga, and (10) Sadāśiva- Viṣṇu respectively.

The first two goddesses only are regarded in some texts as strictly 'mahā-vidyā' viz. the worship of whom is restricted to adepts and advanced tāntrik practitioners. The next five goddesses are known as 'vidyās', viz. the worship of whom may be resorted to by all. And the last two are 'siddha-vidyās', viz. worship of whom must be conducted only in rites related to witchcraft and sorcery.

The ten goddesses are also said to represent feminine aspects of the ten incarnations of Viṣṇu: (1) Matsya (Dhūmāvatī) (2) Kūrma (Bagalā-mukhī), (3) Varāha (Bhāiravī), (4) Nṛsiṁha (Chhinna-mastā), (5) Vāmana (Bhuvaneśvarī), (6) Jamadagni-rāma (Shoḍaśī), (7) Dāśarathi-Rāma (Tārā), (8) Kṛṣṇa (Kālī) (9) Buddha (Kamalā), and (10) Kalki (Mātāṅgī).

Of the ten mahā-vidyās, the first three are regarded as most important ('saishā trayī vidyā'). Kālī is worshipped extensively in the eastern regions of the country, especially in Bengal. Tārā is clearly a Buddhist divinity and is likely to have

originated in Tibet (Bhota). Shodāśī (or Sundarī) is the celebrated Śrī-vidyā (worshipped under different names like Rājarājeśvarī and Tripura-sundarī).

(1) Kālī: Representing the primordial energy (ādyā-śakti), the principle of time and creative energy hidden in the dissolution or destruction of the universe (spoken of as the feminine aspect of Kāla, the spirit of time and destruction). Kālī is iconographically visualized as dark blue in complexion, standing upon a corpse (śavārūḍhā), exceedingly fierce in aspect (mahābhīmā), with terrible tusks (ghora-daṁśhtrā) but with a smile on the countenance (hasan-mukhī). She has four arms, and carries a sword in one hand and a severed head in another (khaḍga-muṇḍa-dharā). She wears a garland of severed heads (muṇḍa-mālā), and her long tongue sticks out (lalajjihvā). She is naked and dwells in the burning grounds (smaśānālaya-nivāsini). She is at once terror-inspiring and auspicious (bhayaṅkarā śivā) (cf. Kālī-tantra) (see KĀLĪ).

There are several varieties of Kālī like Sidha-Kālī, Guhya-Kālī, Bhadra-Kālī, Smaśāna-Kālī, Rakshā-Kālī and Mahā-Kālī. The cult of Kālī relies on an extensive tāntrik literature (e.g. Mahā-kāla-samhitā, Kalottara-tantra, Kālī-yāmala, Kālī-vilāsa-tantra, Kālī-kula-kramārchana, Kālī-tattva of Rāghavabhatta, Śyāmā-rahasya of Pūrṇānanda, and Śyāmā-saparyā paddhati of Kāśī-nātha Bhaṭṭāchārya).

(2) Tārā: Symbolizing sound, she is regarded as Gaurī, as the śakti of Brhaspati (the lord of articulate speech), and as the source of immutable light (hence the consort of Akshobhya). She is also one who takes the devotees to the other shore (taraty anena). She has many forms, and as a mahā-vidyā she is identified with Ugra-tārā (see TĀRĀ and UGRA-TĀRĀ).

She is visualized in Tārā-tantra as deep blue in body-colour, standing in prāṭyīḍha posture upon the heart of Śiva (who lies prostrate on the ground), laughing loudly and triumphantly (ghorāṭṭahāsa). She has four arms, carrying in the hands sword (khaḍga), lotus (indīvara), chopper (karṭrikā) and bowl (kharpara). She collects in the bowl the diseases of the three worlds and

destroys them (jāḍyam nyasya kapālaṁ trijagatām hanti) She is short in stature (kharvī) and is decorated by eight serpents (see TĀRĀ).

The cult of Tārā is dealt with in detail in classical works like Nīla-tantra, Tarinī, Toḍala-tantra, Nīla-saravati-tantra, Chināchāra, Eka-jatā-kalpa, Brahma-yāmala, Tantra-ratna, Tārā-śābara-tantra and Eka-vīrā-tantra; and in more recent works like Tārā-pradīpa of Lakshmana-bhatta, Tārā-rahasya of Śaṅkara-āgamāchārya, Tārā-bhakti-sudhārṇava of Narasimha-thākura, and Tārā-bhakti-taraṅgiṇī of Prakāśānanda.

(3) Shodāśī: Also called Sundarī, this goddess symbolizes the power of consciousness (chit-śakti), the light within the triangle of being (viz. body, speech and mind, 'trikoṇāntara-dīpikā'), and the essence of the three worlds (viz. sun, moon and earth, 'tripura'). Known by different names (like Tripura-sundarī, Rāja-rājeśvarī, Lalitā and Bāla) she has as many as fifty forms in which she is worshipped; and there are twelve major centers (pīṭha) in the country where her worship is carried on. Her worship is mainly in the form of Śrī-chakra-pūjā.

Her iconographic representation is as a girl of sixteen years who is brilliant like the fresh solar orb in the early hours of the morning (bālārka-maṇḍalābhāsa), who is three-eyed, and who is four-armed, carrying in her hands noose (pāśa), goad (aṅkuśa), arrows (śara) and bow (chāpa) (cf. Shodāśī-tantra). In Tantra-sāra she is five-faced, each face in different hue, and lustrous like a million full-moons (pūrṇendu-koṭi-prabhā). She carries in her eight hands spear (śūla), stonemason's chisel (ṭaṅka), sword (kṛpāṇa), vajra, fire (dahana), serpent-noose (nāgendra-pāśa), goad (aṅkuśa) and noose (pāśa). (see SHODĀŚĪ, ŚRĪ-VIDYĀ and SUNDARĪ).

The cult of this goddess holds more than forty texts as basic and definitive, of which Tantra-rāja-tantra, Mātrkārnava, Yoginī-hṛdaya, Tripurārṇava, Svacchanda-tantra, Vāmakeśvara-tantra, Śakti-saṅgama-tantra, Tripurā-rahasya, Lakshmi-tantra and Pārānanda-tantra are important. There are other later works which elucidate the essential tenets of this cult like Ānanda-lahari and Saundarya-lahari, Saubhāgya-kalpa-druma by Mād-

havānanda-nātha, Kāma-kāla-vilāsa and Varivasya-rahasya by Bhāskara-rāya. Subhāgananda-nātha's Mano-rāma, which is a gloss over Tantra-rāja-tantra, is also celebrated. Lalitā-sahasra-nāma is widely employed in worship.

(4) Bhuvaneśvarī: The goddess who symbolizes space (ākāśa) and combines in herself the rulers over the three realms (Sūrya over the heavenly region, Soma over the mid-region and Agni over the earth) is iconographically represented as three-eyed (nayana- traya-yutā) and four-armed. She holds in her hands the gestures of boon-bestowal and protection (varadābhīti), noose (pāśa) and goad (aṅkuśa). The noose symbolizes the ignorance which binds all beings in phenomenal involvement, and goad the principle of restraint which is the manifestation of divine power to assist the devotees. The gesture of protection and boon-bestowal are for the devotees. Of the three powers (śakti) of Godhead, Bhuvaneśvari represents the power to will (icchā-śakti), even as Shodāśī the power to know (jñāna-śakti), and Kālī the power to act (kriyā-śakti) (see BHUVANEŚVARI).

The worship of this goddess is based on Bhuvaneśvari-tantra; and Prthvī-dhara's Bhuvaneśvari-rahasya is a widely employed manual on the subject.

(5) Bhairavī: Also called Tripurā-bhairavī, this goddess presides over earth and is said to be a counterpart of Kālī as the power of destruction. If Kālī is the principle of final and universal dissolution of all phenomena (mahā-pralaya), Bhairavī is the principle of individual and recurrent evanescence of all things (nitya-pralaya); and Bhairavī represents divine effulgence that is manifest, while the unmanifest effulgence is represented by Kālī. She has several forms like Tripura-bhairavī, Siddha-bhairavī, Kameśvarī, Kamaleśvarī and Bhuvaneśvarī. Her masculine counterpart is the form of Bhairava known as Vāṭuka-bhairava, who is in Munda-mālā-tantra identified with Narasiṃha.

She is described as brilliant like the light of a thousand suns arisen at once (udyad-bhānu-sahasra-kānti), wearing silken clothes of ruddy hue (aruṇa-kshauma), three-eyed, and her face

having the glory of a lotus flower (vāktraravinda-śriyam). Her breasts are smeared with red unguent or blood (raktālipta- payodharā), and round her neck is a garland of severed heads (śīromālikā). On her head is a crown of jewels, and crescent moon is tucked in it (baddha-himāṁśu-ratna-mukuta). She has four hands in which she carries the gesture of protection (abhīti), scripture (vidyā), rosary (japa-paṭi) and the gesture of boon- bestowal (vara) (see BHAIRAVI).

The worship of this goddess is prescribed in texts like Bhairavi- yāmala, Bhairavi-rahasya and Bhairavi-saparyā-vidhi.

(6) Chhinna-mastā: Also called Prachanḍa-chaṇḍī or Vajra- vairochani, she is a solar divinity presiding over the firmament; she is identified with Indrānī of Rgveda. In the individual, she represents the Kuṇḍalinī-śakti, who emerges out of the mūlādhāra center and ascends to the sahasrāra; she manifests there, after breaking through the skull-joint on top of the head (vyapohya śirshakapāle). This is iconographically represented as the goddess cutting off her own head and holding it in her hand. Her two companions Dākinī and Varninī are said to symbolize the two principal nādis, Idā and Piṅgalā respectively.

She is shown as standing firmly in the pratyāldha posture, with the brilliance of a million suns, upon the god Eros who is associated with his consort Rati (or Kāma inclined to lust, 'ratyāsakta-manobhavopari drḍham'). She is nude (dig-vastra) but her breasts are adorned by two lotuses (hṛdyutpalālāṅkṛta). She holds in her right hand a sharp chopper (kartṛka) with which she has severed her head, (chhinnam mastam śiro yasyā) which rests in her left hand. Streams of blood gush forth from the headless body, and they are lapped up gleefully by the long tongue of the bodiless head ('sva-kabandha-śoṇita-sudhā-dhārām pibantī mudā'). She wears on her head a diadem secured there by a serpent (nāgābaddha-śīromaṇi). A garland of severed heads decorates her torso, and a long serpent hangs down from her neck. From her navel sprouts a large lotus, which turns towards the sun. (see CHHINNA-MASTĀ).

Independent literature on this goddess is very meagre, and the rituals of her worship are mainly derived from a section called 'Chhinnā' in Sakti-saṅgama-tantra.

(7) Dhūmavati: Identified with Alakshmi (see JYESHTHĀ-LAKSHMĪ), this goddess represents ignorance (avidyā) and is regarded as a widow (vidhavā). She is visualized as a figure with a long (dirgha) and crooked (kuṭīla) body, faded in complexion (vivarnā) and wearing dirty clothes (malināmbārā). Her hair is let loose (vimukta-kunṭalā), and her breasts hang down (vilāmbita-payodharā). She holds in her hands a broom (dhuta-hastā) and a winnow-basket (śūrpahastā), and her eyes are very fierce (atī-rūkshākshā) and crooked (kuṭīlekshaṇā). Her nose is long (pravṛddha-ghoṇā). She strikes terror into the hearts of the onlookers (bhayadā), and causes without fail quarrel and strife (kalahāspadā). She presides over hunger and thirst. She sits on a chariot with crow on its banner (kāka-dhvaja-rathārūḍhā).

She is the goddess who combines in herself the roles of Rudra (viz. bringing about disease and madness), Yama (viz. causing stupor and death) and Nirrti (viz. causing strife, poverty and misery). She is described as wicked (dushtā), terrible (ghorā) and sinful (pāpmā). (see DHŪMAVATI)

There is no tantrik text which deals with her worship exclusively. Her description, however, occurs in Prāṇa-toshinī-tantra.

(8) Bagalā (-mukhī): Identified with the occult power within the individual (atharvan), this goddess is worshipped exclusively in rituals calculated to make the enemy immobile and mute (stambhana). She is visualized as two-armed, holding a tongue in her left hand ('jihvāgram ādāya kareṇa'), and beating the enemy with a mace or club held in her right hand ('śatrum paripīdayantīm gadābhighātena' 'dhṛta-mudgaravairijhvām'). She is golden-yellow in complexion and wears silken garments which are also yellow in colour (pītāmbārāḍhyām). She is decorated by garlands and ornaments, and she sits on a throne on a bejewelled platform in a pavilion of pearls in

the midst of celestial waters ('madhya-surābdi-maṇi-maṇḍapa-ratna-vedī-simhāsanoparigatām). (see BAGALĀ-MUKHĪ).

Texts like Shadvidyāgama (Śāṅkhāyana-tantra), Bagalā-krama-kalpavallī and Saṁmohana-tantra deal with her form and worship.

(9) Mātāṅgī: Identified with Sarasvatī, and with the sound that is discernible by the ear (vaikharī), attended by the host of gods. She is the wild fire for the hordes of demons (see MĀTĀNGĪ).

Her worship is commended in works like Mātāṅgī-krama of Kula-maṇi-gupta, Mātāṅgī-pad-dhati of Rāma-bhaṭṭa, and Sumukhi-pujā-pad-dhati.

(10) Kamalā: Identified with Lakshmi, the goddess of prosperity and Ushas, the goddess of dawn, she is said to rule over the heavenly region. She is represented as golden-hued (kāntyā kāñchana-sannibhā), wearing a splendid crown (kirītojjvalā) and seated upon a red lotus (indīvara-sthitā). She is four-armed, carrying in the two normal hands the gestures of protection and boon-bestowal. Four elephants, each resembling the Himālayan mountain ('hima-giri-prakhyais chaturbhir gajaih') are shown pouring over her water from golden pots held in their trunks ('has-tokshipta-hiraṇmayāmrta-dharair āsichyamānam') (see KAMALĀ and LAKSHMĪ).

Several texts (like Tantra-sāra, Śāradā-tilaka and so on) devote sections for her worship.

All the ten goddesses are described in some texts as spirits of 'night' signifying mystery, fear and dissolution. Each goddess represents an aspect of the night: (1) Kālī, 'the great night' (mahā-rātri), (2) Tārā, 'the night of anger' (krodha-rātri), (3) Shoḍaśī, 'the divine night' (divya-rātri), (4) Bhuvaneśvarī, 'the adept night' (siddha-rātri), (5) Bhairavī, 'the dark night', (kāla-rātri), (6) Chhinnamastā, 'the night of valour' (vīra-rātri). (7) Dhūmavati, 'the terrible night' (dāruna-rātri). (8) Bagalā (-mukhi), the second 'night of valour' (vīra-rātri), (9) Mātāṅgī, 'the night of infatuation' (moha-rātri), and (10) Kamalā, the second 'great night' (mahā-rātri).

(DAŚĀVATĀRA)

The ten iconic forms of Viṣṇu illustrating the celebrated incarnations (see ĀVATĀRA and VIṢṆU) are collectively known as 'the ten forms' in Pāñcharātra texts. They are also called 'prādurbhāvas' (or incarnatory appearances or projections), and are described as emanatory forms of Aniruddha, the fourth Vyūha (Lakṣmī-tantra, 1, 55) (see CHATUR-MŪRTI and VYŪHA).

What these ten are, however, is not uniformly given in the early texts. For instance, Mahabharata (Śānti-parva, 'Nārāyaṇīya' section, 12, 349, 104) gives a list: (1) Haṁsa (2) Kūrma (3) Matsya, (4) Varāha, (5) Nārasimha, (6) Vāmana, (7) Bhārgava-Rāma, (8) Dāśarathi-Rāma (9) Sātvata (viz. Kṛṣṇa) and (10) Kalki. The list given in Matsya-purāṇa (47, 46) has: (1) Nārāyaṇa, (2) Nārasimha, (3) Vāmana, (4) Dattātreya, (5) Māndhātā, (6) Jāmadagnya, (7) Dāśarathi-Rāma, (8) Veda-vyāsa, (9) Buddha and (10) Kalki. This text also gives the period and purpose of the incarnations, and the 'purohitas' who revealed the divine status of these manifestations during these periods: Brahmā, Rudra, Dharma, Mārkaṇḍeya, Autathya, Viśvāmitra, Vaśiṣṭha, Jūtukarṇa, Dvaipāyana and Pārāśarya respectively. A distinction is made here between the 'divine' manifestations (the first three, 'etās tisrah divyās sambhūṭayah'), and the 'human' manifestations (the other seven, 'mānushyāḥ sapta'). Vāyu-purāṇa (98, 71f) which made a similar distinction also lists ten forms, but substitutes Nārāyaṇa with Yajña in the former group, and Buddha with Vāsudeva-Kṛṣṇa; and it does not name Māndhātā, but merely mentions 'the fifth'.

But the more popular list of ten forms are (1) Matsya, (2) Kūrma, (3) Varāha, (4) Nārasimha, (5) Vāmana, (6) Jāmadagnya-Rāma (viz. Paraśu-rāma), (7) Dāśarathi-Rāma (8) Kṛṣṇa, (9) Buddha, and (10) Kalki. One can see that the three forms in the Vāyu-purāṇa list, Yajña, Dattātreya and Veda-vyāsa are substituted by Matsya, Kūrma and Varāha. These ten forms are included in larger lists of sixteen forms in Bhāgavata, (11, 4, 3ff), twenty-two forms (1, 3, 6-22) and twenty-three forms (2, 7, 1 ff) and in several Pāñcharātra texts, of thirty-six forms (Viṣṇu-saṁhitā, Tattva-

traya-saṁhitā-bhāṣya by Vara-vara-muni), thirty-eight forms (Lakṣmī-tantra, 1, 19-25), and thirty-nine forms (Sātvata-saṁhitā, ch. 9, and Ahīrbudhnya-saṁhitā Ch. 15). (see VIṢṆU for details).

The larger lists are known as 'prādurbhāvān-tara-gaṇa', including the manifestations of Viṣṇu as inanimate, plant, animal and human forms, each with a specific purpose. The earliest list of ten forms occurs in Mahābhārata ('Nārāyaṇa' section in Śāntiparva, 12, 349, 104) and it appears to be a selection from the larger lists of thirty-eight or thirty-nine forms. The first three in the late lists (viz. Vihaṅgama, Kamaṭha and Eka-śṛṅga-tanu) appear here as Haṁsa, Kūrma and Matsya. The form of Buddha omitted in the Mahābhārata list finds a place in the larger list of thirty-nine forms as Śāntyātman (cf. Bṛhatsaṁhitā, 58, 19 and Agni-purāṇa, 49, 8, where Buddha has been described as 'śāntyātman'). The list in Matsya-purāṇa includes Buddha and omits Haṁsa (from the Mahābhārata list). But the Buddha mentioned here is described as hailing from the Kīkaṭa country and as born to delude the enemies of gods ('sam-māhaya sura-dviṣām'). The Mahābhārata list with this amendment appears to have held the ground.

The Pāñcharātra texts further make a distinction between 'primary' (mukhya-vṛtta) and 'secondary' (anuvṛtta) manifestation among the ten forms of Viṣṇu. The 'primary' forms are those which involve in full the two characteristic qualities of Aniruddha (the vyūha aspect from which all the incarnatory forms are evolved), viz. tejas ('lustre') and śakti ('power') and only partially the other four qualities (jñāna, bala, aiśvarya and vīrya), whereas the 'secondary' manifestations are derived from the conjoint operations of the latter four qualities in the main (cf. Pādma-saṁhitā, 'jñāna-pāda', Ch. 20). The four forms which are regarded as 'primary' in their manifestation are Matsya, Kūrma, Varāha and Nārasimha; and all the other six forms are illustrations of the 'secondary' variety.

The Matsya-purāṇa also gives, as said earlier, the period when each of the forms manifested itself and the purpose of such manifestation. Not



taking into consideration three of the ten forms mentioned there which are not included in the standard list (viz. Nārāyaṇa, Dattātreyā and Māṇdhātā), Nārasimha appeared in the fourth Kṛta-age of Vaivasvata-manvantara to kill the demon Hiranya-kaśipu; Vāmana was born of Aditi in the seventh Tretā-yuga of the same Manvantara ('inter-regnum of Manu') to rid the worlds from the domination of Bali; Jāmadagnya-Rāma was born as the son of the sage Jamadagni to punish the wicked kshatriyas and to defeat the designs of Kārtavīrya, in the nineteenth Tretā-yuga; Rāma was born as the son of king Daśaratha in the twenty-fourth Tretā-yuga to relieve the world of the terrors of Rāvaṇa; Kṛṣṇa (-the text mentions Vedavyāsa instead of his contemporary Kṛṣṇa-) appeared at the end of the twenty-eighth Dvāpara-yuga to restore dharma and destroy adharma; Buddha appeared in the Kikāṭa country to delude the demons, at the beginning of the Kali-yuga ('kalau-saṃpravṛtte'); and Kalki is the form yet to manifest.

As regards the forms not mentioned in this text, Matsya appeared at the end of the previous kalpa to retrieve the Vedas which were stolen by the asura Haya-grīva from Brahmā who was asleep; Kūrma appeared soon after, to support the Mandara mountain which was used as the churning rod by the devas and asuras engaged in churning the Ocean of Milk for ambroasia; and Varāha manifested in the fourth Kṛta-yuga of Vaivasvata-manvantara to retrieve the Earth which had been hidden in the depths of the waters of dissolution (pralayārṇava) by the asura Hiranyāksha.

Thus the order in which the ten forms are recounted in the standard list (viz. Matsyah-Kūrmo-Varāhas cha Nārasimho' tha Vāmanah; Rāmaś cha Kṛṣṇaścha Bauddhah Kalkir athaiva cha) is chronological; Matsya and Kūrma appeared at the beginning of the present kalpa; Varāha and Nārasimha appeared subsequently (in the first phase of time, viz. Tretā-yuga); Kṛṣṇa belonged to the Dvāpara-yuga, the third phase; and Buddha appeared at the commencement of the fourth and present phase, Kali-yuga, and will be followed by Kalki who will herald the end of this phase of time.

The ten forms are iconographically described in texts, and represented both in painting and in sculpture. There is a tradition of depicting the ten forms together in the prescribed order along the arch of the 'prabhāvali' for Viṣṇu images or in a circle in the ceiling of the temple; another tradition represents the ten forms in the girdle-belt of the Viṣṇu image. The forms are of course separately sculptured on walls and pillars of the temple-halls. They are mostly shown as having completely or partially human forms, with two or four hands.

Matsya and Kūrma are usually shown with the lower halves of their bodies in the form of fish or tortoise while the upper parts are human in form and four-armed. There is also a tradition of representing these two forms as just fish and tortoise. Sometimes fish is shown in the midst of waters, and tortoise as supporting the mountain. There are, however, few temples mainly dedicated to these two forms of Viṣṇu. The temple at Śrī-kūrmam in Āndhra Pradesh is dedicated to the tortoise form.

The next two forms are half-animal and half-human in delineation: Varāha also called Nṛ-Varāha or "man-boar" has a human body, with a boar's head, and Nārasimha ("man-lion") has a human body with a lion's head. It is usual in both these forms for the god to have four arms, two of which carry the characteristic emblems of Viṣṇu, viz. conch and discus. Both forms have several varieties of representation (see VARĀHA and NĀRASIMHA). Varāha is shown more often than not as lifting the earth-goddess in a human form (two armed and seated), and Nārasimha in the act of killing Hiranya-kaśipu, or along with Lakshmī, or alone.

The other forms are all entirely human in delineation and two-armed (excepting some varieties of Kṛṣṇa, see KṚSHṆA, and some representations of Kalki see KALKI). Vāmana is shown as a boy in a moving posture holding an umbrella in one hand and waterpot in the other. He is generally shown alone, but he may be shown with Bali, or along with the Trivikrama representation (see VĀMANA). Rāma, the son of Jamadagni is shown standing and holding a battle-axe (paraśu,

hence known as Paraśu-Rāma); and Rāma, the son of Daśaratha, is shown holding bow and arrow. The former Rāma is always shown alone, and his independent representations are very rare indeed. And seldom is he worshipped as the main deity in temples. There are a few temples known after Paraśu-rāmeśvara in the South, but they are actually Śiva temples with a liṅga in the sanctum, said to be installed by Paraśu-Rāma (see PARASU- RĀMA).

Most frequently represented forms of Viṣṇu are those of Rāma, the son of Dasaratha, and Kṛṣṇa. And the country has numerous shrines, big and small, where one of these two forms is worshipped. Rāma's iconography admits of few varieties, and generally he is shown standing and in the company of his consort Sītā, brother Lakṣmaṇa, and attendant-devotee Hanuman. Less common is the seated Rāma, and rare is the reclining Rāma (as the form adored in Darbhāśayanam in Tamil-Nadu) (see RĀMA). Kṛṣṇa's form has probably the largest number of varieties, barring Gaṇapati. He is variously shown as infant, child, boy, young man, teacher, cowherd, protector, flautist, lover, or killer of demons; alone, or with cows and damsels, or with devotees; with two or more arms; and seated, standing or dancing (see KṚSHṆA).

There are some lists of ten incarnations of Viṣṇu where the three Rāmas are counted: Rāma, son of Jamadagni (Paraśu-Rāma), Rāma, the son of Daśaratha (Śrī-Rāma) and Rāma, the brother of Kṛṣṇa (Bala-Rāma). The last-mentioned Rāma in these lists either substitutes for Buddha or for Kṛṣṇa himself (when Kṛṣṇa is identified with Viṣṇu, and all the ten incarnations are claimed to be actually his, as for instance the invocatory verses of Jayadeva's Gīta-Govinda do). When Bala-Rāma is shown as the eighth form, he is two-armed and holds a plough-share (hala, musala) in his right hand. He is in this form said to represent Saṅkarṣaṇa. And being contemporaneous with Kṛṣṇa, who is a 'complete incarnation' for the Dvāpara-yuga (pūrṇāvatāra,

Bala- Rāma can only be a partial manifestation (amśavatāra) of Viṣṇu (see BALA-RĀMA).

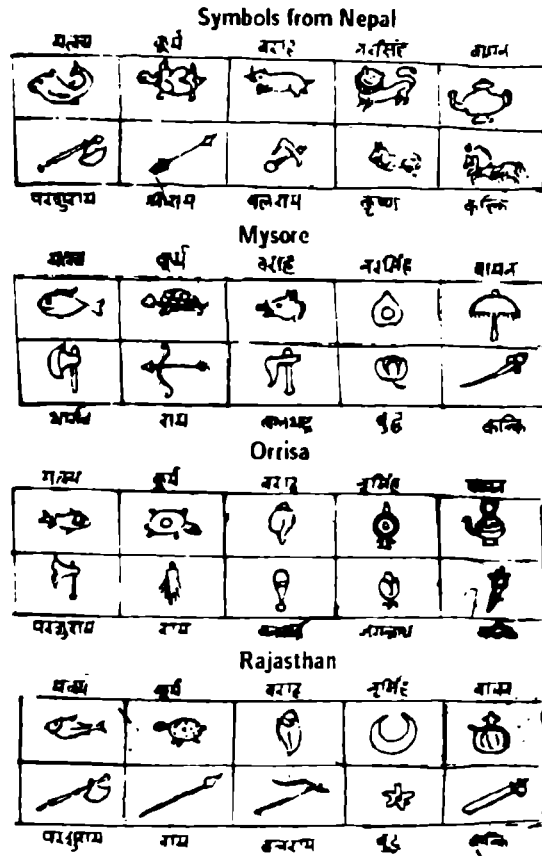
Buddha is always shown as two-armed, and seated in a meditative stance (see BUDDHA). Nāradya-saṁhitā (13, 301-302) prescribes that Buddha must be represented with two hands, assuming the gestures of protection and boon-bestowal (varābhaya-kara-dvandva) and seated in the perfect lotus posture (baddha-padmāsana); his eyes must be half-closed in contemplation (dhyānonmīlita-netra); and he must be represented and worshipped as a saint (muni). While temples exclusively devoted to Buddha are not there within the fold of Vaiṣṇava religion, Viṣṇu is not infrequently represented as a yogi. The famous shrine at Badarī-nāth has in the sanctum the image of Viṣṇu resembling Buddha. Some representations of Nara-Nārāyaṇa, Dattātreya, Para-Vāsudeva, Yoga-mūrti and Mādhava are Buddha-like.

Kalki, the last of the ten forms, is rarely represented and never worshipped independently. When represented in this form he is shown as two-armed, holding a sword in one hand and the gesture of boon-bestowal or of protection in the other, or holding bow and arrow in the hands, or as four-armed carrying conch and discus in the upper hands. He is shown as riding a horse. Sometimes, he is delineated as a standing Viṣṇu figure (with four arms, having the usual emblems of Viṣṇu), but with a horse's head; not infrequently only a horse, or with a sword standing upright on its back, would indicate Kalki (see KALKI).

Some texts (like, for instance, Nāradya-saṁhitā, 13, 306) insist that when the ten forms are not intended for independent worship they must be made only in metal and not in stone, wood or stucco (asvatantre 'pi saṁsthāpyāḥ lohair eva na chānyathā). For worship in the household, any of the ten forms must be only in brass, bronze, copper or silver.

In the Pāñcharātra tradition, the following are the details of the month, day and time of the manifestation of the ten forms:

Form	Hindu-month	Day	Time
1. Matsya	-Chaitra (śukla)	3rd	after-noon
2. Kūrma	-Vaiśākha (śukla)	full-moon	evening
3. Varāha	-Bhādrapada (śukla)	3rd	after-noon
4. Nārasimha	-Vaiśākha (śukla)	13th	evening
5. Vāmana	-Bhādrapada (śukla)	12th	noon
6. Jāmadagnya	-Vaiśākha (śukla)	3rd	noon
7. Flāma	-Chaitra (śukla)	9th	after-noon
8. Kṛṣṇa	-Śrāvaṇa (kṛṣṇa)	8th	midnight
9. Buddha	-Āśvina (śukla)	10th	evening
10. Kalki	Śrāvana (śukla)	6th	evening



DAŚĀYUDHA

Ten weapons held in the hands of the Sadāśiva form of Śiva (see ŚIVA): spear (śūla), axe (paraśu), vajra, sword (khaḍga), noose (pāśa), water-lily (utpala), bell (ghaṇṭā), serpent (nāga), fire (vahni) and chopper (kshurika). Suprabhedā (kriyā, 22, 169-185) prescribes that these weapons must be made in one-tāla measure

and must be mounted on attendants (bhūta) for being worshipped separately on all auspicious occasions, and in festivals and for being carried about ('sarva-maṅgala-kāryeshu, utsave karmaṇi').

The weapons carried by the ten guardians of directions (loka-pālas) are also worshipped: vajra, sakti, cudgel (daṇḍa), sword (khaḍga), noose (pāśa), goad (aṅkuśa), mace (gadā), trident (triśūla), discus (chakra) and lotus (padma) (to represent Indra and others, beginning with East and proceeding clockwise). Among these, śakti alone is feminine in form and all others masculine ('śaktiḥ strī-rūpam eva tu, śeshās cha purushākārā'). They are shown in human form, well-decorated and with hands joined in supplication (sarvāṇy añjali-hastāni). They stand on lotuses (padma-saṁsthāni) and carry the respective weapons on their heads (vajrādyaṅkita-śirshāni) (Suprabhedā, kriyā, 22, 195-196).

DĀNA-PĀRAMITĀ

One of the twelve Pāramitā-goddesses of the Mahāyāna pantheon (see PĀRAMITĀ) symbolizing perfection of human virtues. Dāna-pāramitā is the second in the group and represents charity. She is whitish red (sita-rakta-varṇā) in complexion, and is two-armed carrying (in common with others in the group) the chintāmaṇi-banner, and (distinguishing her) a bunch of many corns (nānā-dhānya-mañjarī), in the right and left hands respectively.

DĀKSHĀYANĪ

Name of Pārvati, as Sati the daughter of Daksha (so called because he was born from the right thumb of the primordial creator Brahmā), a prajāpati ('progenitor of the denizens of the earth and sky') and his wife Asiknī. Sati married Śiva, but her father harboured ill-will against Śiva and did not invite him or Sati for the Bṛhaspati-savana sacrifice that he performed. Although uninvited, Sati went to the sacrifice, but was ignored by her father. Mortified, Sati immolated herself in the sacrificial fire. When Śiva heard of this, he was angry and despatched Virabhadra and Bhadrakālī (see VIRABHADRA) to punish Daksha. They arrived at the sacrificial pavilion and caused ex-



tensive damage and destruction. Virabhadra beheaded Dakṣha. When the gods implored Śiva to forgive Dakṣha it was discovered that Dakṣha's head was missing. So a goat's head was procured and put on the body of Dakṣha. That is how Dakṣha is represented with a human body and goat's head. He is shown standing with folded hands by the side of Virabhadra. The story of Dakṣha is variously told in several purāṇas (e.g. Vāmana-purāṇa, Ch. 2; Devi-bhagavata, Ch. 7; and Vishnu-purāṇa, 1, Ch. 15).

Dākshāyaṇī is worshipped as a form of Durga in Māṇasā (viz. the celebrated lake Māṇasa-sarovar in Tibet), which is counted as one of the fifty sakti-centers in the country; this is the place where the Satī's right hand is said to have fallen (see ŚAKTI- PĪṬHA). Amara is the name of the Bhairava associated with her here (Tantra-chūdāmaṇi).

DĀḌIMA

Pomegranate fruit filled with a large number of bright red seeds within it (hence also called bija-pūra, rakta-bija or bahu-bija). Symbolic of the plenitude of creative energy, it is held in the hand

of some deities, principally Gaṇapati in many of his forms (see GAṆAPATI). The flower of this plant is also flaming red in colour (hence called rakta-pushpa), and is shown in the hand of some forms of Devī.

DĀMODARA

Name of Viṣṇu, derived from a detail in his incarnation as Kṛṣṇa. As a small child, his foster-mother Yaśodā secured him by tying a rope round his belly (dāma rajjur udare yasya, cf. Hari-varṇa, 63, 14, 26). In Viṣṇu-sahasra-nāma-stotra, however, the name Damodara is explained by the commentator Śaṅkara as meaning one who contains within his belly all the worlds ('dāmāni lokanamāni, tāni yasyodarāntare').

Dāmodara is one of the twenty-four forms of Viṣṇu (see CHATUR- VIMŚATI-MŪRTI), the twelfth in most of the lists (but tenth in Nārada-pāñcharātra, Ch. 3, where his śakti is given as Lajjā, a form of Lakṣmī). He holds in his four hands conch (upper right), mace (upper left), discus (lower left) and lotus (lower right) according to most of the texts, especially, Padma-purāṇa, Pālāla-khaṇḍa, Rūpa-maṇḍana and Tantra-sāra; but the order of the weapons varies in some of the Pāñcharātra texts. His consort is Indirā, a form of Lakṣmī (according to Skanda-purāṇa and Agni-purāṇa). His body-colour is given as yellow (haridrā) in the puranic accounts, but as verdant green (śādvalābha) according to Pāñcharātrāgama; the latter text gives yellow as the colour of his garments (pita-vāsa).

Dāmodara is to be worshipped in the north-eastern corner of the hall where the deity is put to rest for the night (śāyayāṃ), (even as Viṣṇu in the East, Madhusūdana in the South; Trivikrama in the West, Vāmana in the North, Śrīdhara in South-East, Hṛṣīkeśa in South-West, Padmanābha in North-West) (cf. Nāradiya-saṃhitā, 15, 31-32). A variety of Śālagrama (see ŚĀLAGRĀMA), which is large in size and has five marks of discus inside, is known as Dāmodara.

DĀRUKA

A form of Siva, according to Śiva-purāṇa (Vāyu-saṃhitā, 2, 10, 4), who has wreathes of

matted hair on his head (jaṭā-mālī), who roars with laughter (aṭṭahāsaḥ) and who holds in his hand a ploughshare (lāṅgalī).

The charioteer of the asura Mahishāsura who was killed by Durgā (cf. Devī-bhāgavata, Ch. 5). Maṇḍodarī, the daughter of the asura architect, Maya, married him. Dārūka performed severe austerities and obtained from Brahmā the boon that he could not be killed by any man or god. He began to torment the worlds, and Śiva created from the poison in his throat the dark-coloured goddess Kālī (in another account, he produced Bhadrā-kālī from the fire of his third eye), who attacked Dārūka and killed him. Maṇḍodarī, who was grief-stricken, was favoured by Śiva with a boon to be able to cause smallpox. In vengeance, she struck Kālī (or Bhadrā-kālī) with this disease. Kālī's (or Bhadrā-kālī's) face remained with the pearl-like marks which became decorative, and she became the folk goddess of small-pox (hence called in the South by various names like 'muttu', 'kari-muttu', 'māri-muttu', 'mutyālu', 'amma' all of which names indicate small-pox).

DĀRUJA-LIṄGA

The variety of the liṅga, as an image of Śiva, carved out of wood (dāru). There are details in the āgama texts about the wood that may be preferred, and the trees that must be avoided, for making the liṅga. According to Suprabhedā (33, 52-57), śamī, madhūka, arjuna, deva-dāru, chandana, rakta-chandana, śimśupa, aśoka, agaru, hintāla, khadira, bilva, rañjanaka and karpūra are to be chosen. Ajītāgama ('kriyā, 4, 16) adds aśvattha and kārañja to this list, and Kāmikāgama adds śāla, bādara, kadamba and panasa. Suprabhedā (33, 58) prohibits trees that are stricken with fire (agni-dagdhāḥ), that have dried up (śushkāḥ), that provide home for birds (pakṣhīnām tu niketanāḥ) or support for creepers (latā-saṁsthāḥ), and that grow very near ant-hills (valmika-saṁsthāḥ). Generally, however, the tree the wood of which is chosen for making the liṅga must be firm and solid (drḍha-kāśhṭha-mayam), large-bodied (mahā-kāya), dense with leaves (snigdha-patra) and grown in auspicious places (śubhadeśotthitāḥ) (Suprabhedā, op.cit.). The

trees which exude latex when cut (kshīriṇaḥ) are also suitable.

The liṅgas carved out of wood belong to the stationary type (sthāvara), and are prescribed to be not less than sixteen angulas in height (Aparājita-prcchā, 200, 10, 'śhoḍaśāṅgulato hinam na kuryāt'). The texts suggest that beginning with sixteen angulas the height of the liṅga may be increased by sixteen angulas till it reaches 144 angulas (Dīpārnava, 13, 10, 'śhoḍaśāṅgulika vṛddhiḥ śaṭ-karāntam navaiva tu', 'śaṭ-kara' means six hastas, a hasta measuring twenty-four aṅgulas, 6 x 24 = 144 aṅgulas), thus providing for nine alternative heights:

	Variety	height
1.	makara	16 aṅgulas
2.	indu	32 aṅgulas
3.	pushpākāsha	48 aṅgulas
4.	siddhārthaka	64 aṅgulas
5.	daṇḍa	80 aṅgulas
6.	paurusha	96 aṅgulas
7.	kāmya	112 aṅgulas
8.	pushpaka	128 angulas
9.	phalodbhava	144 aṅgulas

Īśāna-śiva-guru-deva-paddhati (2, 40, 35-36), however, while beginning with sixteen aṅgulas and fixing 144 aṅgulas as the limit as most of the texts do, suggests an increase only by four aṅgulas, thus making it possible to have as many as 33 types; and Aparājita-prcchā (200, 10, 12) allows 128 liṅgas within the same limits (see LIṄGA for details).

DĀRU-MŪRTI

An icon fashioned out of wood. Several āgama texts contain separate sections entitled 'dāru-saṅgraha', and deal with the selection of proper tree for making wooden skeletons (śūla) and wooden images (bimba). Wooden skeletons are required for making clay images which are plastered over (lepya-bimba), firm and well-moulded. Rules for the selection of timber for this purpose are not as exacting as those for regular wooden images (dārava-bimba). As is well-known, image for worship may be sculpted in

stone (*śailī*), carved in wood (*dārāvī*), cast in metal (*lauhī*), chiselled in precious stones (*ratna*), or made in clay (*mṛṇmayī*), sand (*saikatī*), flour (*paishṭhī*) or cow-dung (*go-maya*). *Śukra-nīti-sāra* (4, 4, 72) says that wooden images are more durable than clay ones, but less so than stone images. The material (wood, stone, clay or metal) is called 'archā-dravya' or 'mūrti-sthāna' (viz. the material or place where the worshipful image resides).

Among the trees that are recommended for this purpose are *śamī* (*Mimosa sumā*), *sāla* (*Vatica robusta*), *khadira* (*Accaecica catechu*), *śiṃśapa* (*Dalbergia sisoo*), *śirisha* (*Accacia sirissa*), *chandana* (*Santalum album*), *tinduka* (*Dioscoreo peniculata*), *madhūka* (*Bassia latifolia*), *padmaka* (*Punus cerosordes*), *sapta-parṇa* (*Astonia scholaris*), *champaka* (*Michelia champaka*), *rājādāna* (*Alstonia venenata*) (cf. *Sakalādhikāra* Ch. 22). *Vishvakṣena-saṃhita* (3, 7-12) names the following trees in order of preference; *khadira*, *deva-dāru*, *badarī*, *chandana-dvaya*, *śiṃśapa*, *rāja-vṛksha*, *bilva*, *madhūka*, *lohita*, *syandana*, *champaka*, *śālmālī*, *sāla*, *bakula*, *śirisha* and *āmalaka*.

Besides the specific trees prescribed, the general conditions that are laid down include considerations of the soil and ground on which the tree has grown, the physical condition and health of the tree, its appearance and so on. Among the considerations are the following.

1. The tree for the purpose must have grown on superior soil (*śreshṭha-bhūmi-samutpanna*); it must not have grown near an anthill, water-hole or burial ground; nor be on a highway, residential quarters or in a temple. The tree must at no time have been in the midst of a flood (*mahāmbhasodhah*). The trees on highways (*mārgastha*) and where the four roads meet (*chatushpatha-sthita*) must be avoided.

2. The tree must have numerous branches, and its top portion must be intact (viz. not devoid of the top, *śiraś-śūnya*). It must abound in leaves, flowers, or fruits. It must not be crooked in its growth, nor have many bends and arches (*vakrasamyuktāh*). The tree must not be either old or young; it must be middle-aged (*madhyama*

vayasānvitāh). The tree must be healthy, and not attacked by pests. It must not have developed cavities (*sa-roga*). The bark must not have peeled off (*hata-tvacha*), and the outer surface must not have scars and cuts (*kshata*). A tree fallen of its own accord (*svayam patita*) must be avoided. The tree trunk must be strong, closely-fibred, moist (*snigdha-sāra*), and compact (*drḍha-sāra*). No part of the tree must have dried up (*samsushka*), nor the leaves decayed (*jirṇa-parṇa*). The tree must not have been struck by lightning or damaged by strong currents of wind (*vātāśanihata*), by fire (*agni-dagdha*), or by elephants (*kuñjara-dūshita*).

3. The trees that provide food and shade for animals (*paśubhih sevita*) and for human beings (*chhāyāda*) and shelter for birds and snakes (*vyāla-pakshi-samāśraya*) must not be cut for the purpose of making an icon. Trees on which creepers support themselves (*sa-vallyāvṛtāh*) must also be avoided. Trees by the side of tanks and wells must be left alone. A tree bought by a person (*vikṛita*) is not suitable.

Some texts (like, *Kāśyapa-śilpa*, 79th paṭala, and *Sakalādhikāra*, 22nd chap) classify trees into male, female and hermaphrodite ('*strī-puṃ-napuṃsakam cheti vṛksha-bhedo tridhā bhavet*'). The male trees are suitable for making images of masculine deities and the female ones for feminine deities; the third variety is to be avoided altogether.

The 'male' trees are those which are strong (*drḍha*), weighty, thick and dense (*ghana*), grow straight, have faint odour (*alpa-gandha-samāyukta*), are full of fruits and flowers (*phalam pushpam*), have combined warmth and cold (viz. moderate in temperature, '*śītaloshṇam cha sammiśram*') and are splendid in appearance (*manohara*). The 'female' trees are distinguished by their growth on moist and cohesive earth (*snigdha-bhūmau*), softness (*ati-mārdula*), tapering character from bottom to top (*mūlād-agram kramāt-kṣiṇam*), long flowers (*pushpam pralambakam*), soft, fleshy and juicy fruits, and cold to touch. The third variety is thin at the bottom (*kṣiṇa-mūla*), and is extremely fragile (*ati-dur-*

balam); its flowers and fruits are likewise (tathaiva) (Kāsyapa-silpa, op. cit).

The texts also prescribe the manner in which the tree has to be cut and brought to the work-spot. Because no tree in the town or village could be cut, the tree at some distance from the residential quarters has to be selected. When the tree has been selected, bearing in mind the prescriptions and prohibitions detailed above, the patron (kartā) and the sculptor (silpi) along with the priest (āchārya) and others should, at an auspicious time on a chosen day, proceed to the spot, after having their baths and necessary ablutions. They should gather at the base of the selected tree (vrkshādadhastāt), and clear the spot of grass and other growths, and plaster the ground with cow-dung. The priest and the sculptor then recite a prayer to the tree (the hymn called Vānaspatya or Bārhaspatya, offered to the tree-spirit, Vanaspati or to the tree-deity Brhaspati). The prayer is given differently in different texts. In Brhatsamhitā (58, 10-11), and in Bhavishya-purāna, ('Pratimā-vidhi', 1, 131, 1-3), for instance, we read

अर्चार्थं त्वममुकस्य देवस्य परिकल्पितः।
नमस्ते वृक्ष पूजेयं विधिवत् संप्रगृह्यताम्॥
यानीह भूतानि वसन्ति।
तानि बलिं गृह्णित्वा विधिवत्प्रयुक्तम्।
अन्यत्र वासं परिकल्पयन्तु क्षमन्तु तान्यद्य नमोस्तु तेभ्यः॥

The purpose of the two verses is to inform the tree that it has been selected for making the image of a particular god, and to beseech the spirits that dwell in and around the tree to accept the offerings and worship, and repair to another tree. "O tree, we bow to thee, please accept the worship that we offer you now. O ye spirits, forgive us, and we bow to you".

Kāsyapa-silpa (op. cit. 16-17) gives the prayer thus:

एतद्वृक्षाश्रिता देवा दानवाश्च पिशाचकाः
नागगरुडगंधर्वसिद्धविद्याधराश्च ये॥
अयं बिम्बार्थवृक्षं तु हित्वा।
गच्छध्वं अन्यत्र स्वहिताय वै॥

The meaning is almost the same, but the spirits that dwell in the tree are spelt out as gods, demons, disembodied spirits, dragons, vulture-spirits, celestial songsters, adepts and fairies. The prayer is prescribed to be made in the night keeping one's hand on the tree after ceremonial worship has been offered to it. Because this preliminary ritual is performed at night, when the spirits are all awake and active, the food-offering (bali) is offered to them in the eight directions (ashtadikshu balim kshipet). The spirits that are invited to partake of this food-offering include the gods (deva), the manes (pitr), the demons (rākshasas, eight of whom are especially named: Mukhya, Mrga, Aditi, Uditā, vitathi, Antariksha, Bhṛsa and Pūshan), the dragons (nāgas), the giants (asuras), the hordes (gana), the leaders of the hordes (vināyakas) and the woodland-spirit (vanaspati). Pādma-samhitā (11, 101-104) and Purushottama-samhitā (6, 22-27) have this prayer:

कर्मणा पूर्ववृत्तेन स्थावराकारमाश्रितां।
वृणोमि विष्णुर्बिम्बार्थं सर्वसंपत्करं तव।
स्थावरत्वादितो गच्छ दिव्यं रूपमनुत्तमं।
भुंक्ष्व भोगांश्च विपुलं वासुदेवप्रसादतः।
हिनस्मि नाहं वृक्ष त्वां कितु मुन्वामि जन्मतः॥

The tree is addressed: "By your previous karma, you have obtained an existence that is stationary. But I have chosen you for making an image of Vishnu and this will be conducive to your welfare. You will abandon your present vegetative existence, and obtain an incomparable and divine form. By the grace of God, you will enjoy all the

privileges in plenty. I do not hurt you, O tree, but release you from this birth".

After the bali, a fire-ritual (homa) is to be performed at the north-eastern corner of the tree (vrkshasya- iśāne- digbhāge homam samācharet) by the patron (kartā). When the ritual is completed, water purified by the fire must be sprinkled on the tree ('agnim samudvāsyā vrksham prokshya śivāmbhasā')

Then, three spots on the tree must be marked by the priest who stands in front of the tree as it faces eastward (vrkshasya pūrva-bhāge mukham): (1) at the back of the tree (viz. which faces westward, prsthām tu paśchime), (2) on the right side of the tree (viz. southward face, dakṣiṇā), and (3) on the left- side (viz. northward face, vāma-pārśve tathottaram). The sculptor or the priest then stands facing east or north (prāṇmukho vā udañ-mukhah), and cuts the tree above a cubit's length from the ground (kishku-mātram taror mūlam tyaktvā chhindyāt tad ūrdhvatah).

The result of the first cut must be watched. If milky exudation is the result, then the wood is best suited for image-making, for it brings prosperity (lakshmyai). If water flows out, then too the wood is good, for it makes for happiness (saukhya- kṛt). If, however, red liquid like blood oozes out, then the wood only occasions ruin (vināśāya); in that case, the tree must not be cut, and another tree must be selected.

When the tree is found suitable and cut, the direction in which it falls and the sound it makes while falling are also noted. If the tree falls down towards East or North, it is good; but if it falls down in any other direction, the tree must be abandoned (anyathā-patitas tyājyah). After satisfying oneself that the felled tree is alright for the purpose, the side-branches, nodes and joints must be cut off and the log made suitable for being conveyed to the work-spot. The size of the log is to be determined by the proposed dimensions of the image to be made (iṣṭa-pramāṇataśchaivā) Īśāna-śiva-guru-deva-paddhati (2, 33, 31) suggests that the log must be so cut as to have four sides (chaturaśram takshayet).

The log thus prepared must then be covered with fresh cloth after a bath in fragrant water (snāpya gandhodakaih, nava-vastreṇa samāchhādyā), secured by fine grass-ropes (darbhāṇām sūkshma- rajjunā), decorated by flower garlands (gandha-malyair alaṅkṛtam) and put on a cart or palanquin (śakatāḍau samāropya). Thus, the log must be conveyed in a procession, the priests and sculptors all the way walking along, with their right hand touching the sides of the log, to the work-spot of the sculptor (karma-śālā karma- maṇḍapa). The log may also be carried on the shoulder (skandhe dhṛtvā).

The log must be laid down in a reclining fashion with its 'head' facing East, on an area covered by sand ('vālukā-sandhāye dāru śāyayet pūrva-mastakam'). The top of the log and the bottom of the log are determined by the original position of the trunk in the tree. The portion nearer the roots is the 'bottom', and the other end is the 'top' or 'head'. It is prescribed that while sculpting, the head of the proposed image must be carved in the 'top' portion of the log, and the feet in the 'bottom' portion. The log must then be left until it becomes dry (āśushkam lakshayet).

DIKPĀLA (KA)

The guardians of the eight directions, four major directions (dik, East, South, West, North) and four inter-directions (vidik, South-East, South-West, North-West, North-East). (see ASHṬA- DIKPĀLAKA for details, and some additional information is given here:)

(1) Indra, presiding over East, is the god of the heavens, space above, rains and lightning. He is either three-eyed or thousand- eyed. According to Rūpa-maṇḍana, his mount Airāvata has seven tusks, and Indra's body-colour is yellow or golden; he is four- armed, carrying in his hands the gesture of boon-bestowal (varada), vajra, goad (aṅkuśa) and water-pot (kamaṇḍalu).

(2) Agni, presiding over South-East, corresponds to the Vedic god of sacrifice (personified, yajna-purusha) and the blazing comet (dhūma-ketu). According to Rūpa-maṇḍana and some Jaina texts, he is full of blazing flames (jvālā-puñja-nibha), three-eyed, four- armed (carrying



INDRA



AGNI



ĪSANA

the gesture of boon-bestowal, sakti, lotus and water-pot), three-legged and four-horned. According to Śrī-tattva-nidhi, he is seven-armed, two-headed and seven-tongued, in addition to being four-horned.

(3) Yama, presiding over South, is regarded as the lord of the dead. Son of Vivasvān and Dhūmraurṇā (or Dhūmrōrṇā), he is dark complexioned (kṛṣṇāṅga, śyāma-tanu), and he rides on a huge buffalo (mahamāhisha-samārūḍha), carrying a terrifying cudgel in hand (daṇḍa-dhara). According to the Jaina texts of iconography, he is four-armed, holding in two of his hands quill (lekhaṇī) and scroll (pustaka), to record the deeds of the dead while living; and in the two upper hands he carries the cudgel (daṇḍa) to punish the wicked, and cock (kukkuṭa) to remind the living beings about the inevitable death.

(4) Nirṛti, presiding over South-West, is demonic and terrifying in appearance (krūra-rākshasa) and is regarded as the lord of devils, imps and demons. He is also identified with Kshetra-pāla (see KHETRA-PĀLA) and Bhairava (see BHAIRAVA). He has terrible fangs in his mouth (daṁṣhtrā-karāla-vadana), smoky-coloured body (śyāma-dhūmra-varṇa) and four hands, carrying in them chopper (kartṛka), sword (khaḍga), shield (khetaka) and head of the enemy (vairi-mastaka). He rides a dog (śvānārūḍha). Other mounts are also suggested: lion (sirṁha), corpse (śava), donkey (khara) and man (nara) (cf. Rūpa-maṇḍana). Aṁśumadbhedā prescribes that he must be shown with a beard. Accompanying him are seven charming damsels (apsaras).

(5) Varuṇa, presiding over West, is the spirit of water, and resides in all water-sources. He is white-coloured (śveta), or his complexion is that of the cloud (megha-varṇa). He is four-armed, carrying noose (pāśa), lotus (kamala), water-pot (kamaṇḍalu), and the gesture of boon-bestowal. His characteristic weapon is noose (and hence called pāśa-dhara). His mount is a mythical and ornamental crocodile (nakra, makara), or alternately swan (haṁsa), deer (mṛga) or fish (mīna) (cf. Rūpa-maṇḍana and Devatā-mūrti-prakāśa). On his sides must be shown the two river-goddesses,

Gaṅgā mounted on crocodile (to his right) and Yamunā mounted on a tortoise (to his left), both holding flywhisks (chāmara-dhārīṇī).

(6) Vāyu, presiding over North-West, is the god of wind and is of Vedic antiquity like Agni, Indra, and Varuna. Rūpa-maṇḍana prescribes four arms to him, carrying the gesture of boon-bestowal, 'flag-banner' (dhvaja-patāka, held in the two upper hands) and water pot (kamaṇḍalu), or alternately noose (pāśa), lotus (padma), goad (aṅkuśa) and staff (daṇḍa). His body-colour has been given in most texts as white (śveta) or smokey grey (dhūmra), but some texts would have his complexion green (harid-varṇa). He rides upon a deer (mṛgārūḍha). He may be shown with his wife Śīlā.

(7) Kubera, presiding over North, presides over wealth (dhanādhyaksha), or the nine-fold treasure (nava-nidhi-pati). He is sometimes identified with Jambhala (see JĀMBHALA). He is visualized in Rūpa-maṇḍana as white-complexioned, pot-bellied, and four-armed. He carries in his four hands mace (gadā), treasure (nidhi), pomegranate (bīja-pūra) and water-pot (kamaṇḍalu), or alternately fruit (phala), mace (gadā), sacred jar (kalaśa) and water-pot (kamaṇḍalu). Mace is said to be his characteristic weapon. His mount is either elephant (gaṇḍārūḍha) or air-chariot with man to drive (nara-vimāna). To his right is the treasure named Śaṁkha-nidhi and to his left another treasure called Padma-nidhi both pictured as dwarf-statured and pot-bellied spirits (bhūta). He is also accompanied by Vibhava (prosperity personified) and Ṛddhi-devī (progress, increase, ascendance). The latter must be holding in her hand a bowl full of jewels (ratna-pātra) and must be shown as embracing him. Kubera's consort is in some texts said to be Hārītī.

(8) Īśāna, presides over North-east and is fair in body-colour (dhavala-dyutih), three-eyed and four-armed, carrying in the hands the gesture of boon-bestowal (varada), trident (triśūla), serpent (nāga) and rosary (aksha-sūtra) or pomegranate (bīja-pūraka) (cf. Rūpa-maṇḍana). He wears matted hair done up as a crown (jāṭa-makuta) with crescent moon tucked on a side. He

wears sacrificial chord (yajñopavīta) and tiger-skin (vyāghra-charma). He rides on a bull (vṛshabha).

Along with these eight guardian-deities, two more are mentioned: one presiding over the upper regions (ūrdhva-loka) and the other over the netherregions (adho-loka), thus making ten directions, ('daśa-dik'). The former is Brahmā, and the latter Ananta.

(9) Ananta (or Śeṣha) resides in the nethermost world (pātāla), and is represented with human form above the navel, while below this region the form is that of a serpent. His face is perfectly round (chakrāsya) and his complexion is either white (sita) or black (kṛṣṇa). He is four-armed, and carries tridents in the two upper hands, and rosary in the lower right hand, the lower left hand being in the gesture of boon-bestowal (cf. Rūpa-maṇḍana). Vishnu-dharmottara (3, 65, 4), however, provides in the four hands lotus (padma), club (musala), ploughshare (sīra) and conch (śaṁkha). He is shown as surrounded by serpents (ahi-gaṇair vṛta).

(10) Brahmā is golden-coloured (svarna-varṇa) and four-armed, carrying in his hands scripture (pustaka), rosary (mālā), conch (śaṁkha) and water-pot (kamaṇḍalu) (cf. Rūpa-maṇḍana). Vishnu-dharmottara (3, 63, 2), however, gives Brahmā's complexion as Sun-like (āditya-varṇa). He is four-faced and seated on a lotus (padmāsanastha). The four faces represent the four Vedas (ibid., 3, 46, 8). He wears deer skin (kṛṣṇājina). On his left lap is seated Sāvitrī (ibid., 3, 63, 1) (see BRAHMĀ).

The ten guardian deities are invoked and honoured in the preliminary rites of worship of all the major deities and are indicated in one of the enclosures (āvaraṇa) of most of the mandalas, as a lotus with ten petals (daśa-dala-padma). The order in which they are worshipped is, as given above, beginning with the East and ending with the upper regions (prāgādi ūrdhvānta) (cf. Krama-dīpikā). The worship sequence is called 'loka-pāla-pūjā'. And the guardians of the directions or worlds are described as the attendant-divinities (parshada) of the major god or goddess that is principally worshipped. Frequently, Kubera is

substituted by Soma (in the northern quarter) in the enumeration of loka-pālas in these rituals.

The standard mode of address for these divinities includes mention of their jurisdiction, characteristic weapons and mounts.

(1) Indrāya sūradhipataye kuliśa-dharāya airāvata vāhanāya (namah)

(2) Agnaye tejodhipataye śakti-dharāya mesha-vāhanāya

(3) Yamāya pretādhipataye daṇḍa-dharāya mahisha-vāhanāya

(4) Nirṛtaye rakshodhipataye khadga-dharāya preta-vāhanāya

(5) Varuṇāya jalādhipataye pāśa-dharāya nakra-vāhanāya

(6) Vāyave prāṇādhipataye aṅkuśa-dharāya harina-vāhanāya

(7) Somāya nakshatrādhipataye gadā-dharāya śaśavāhanāya

(8) Īśānāya vidyādhipataye triśūla-dharāya vṛshabha-vāhanāya

(9) Anantāya nāgādhipataye chakra-dharāya kūrma-vāhanāya

(10) Brahmanē lokādhipataye padma-dharāya haṁsa-vāhanāya

Sometimes, the eight petals representing these gods in the mandala are coloured differently thus:

(1) Indra would be (a) yellow (pīta or kapiśa) in colour (b) he is the lord of the gods; (c) his weapon is Vajra and (d) his mount is the elephant named Airāvata;

(2) Agni: (a) tawny red (piṅga or kapittha); (b) lord of light; (c) śakti; and (d) ram;

(3) Yama: (a) black (kṛṣṇa, nīla); (b) dead folk; (c) cudgel; and (d) buffalo;

(4) Nirṛti: (a) smoky grey (dhūmra or śyāmala); (b) rakshas; (c) sword; and (d) crocodile;

(5) Varuṇa: (a) white (śveta); (b) waters; (c) noose; and (d) hare;

(6) Vāyu: (a) smoke (dhūmra); (b) life; (c) goad; and (d) deer;

(7) Soma: (a) white (śita or amala); (b) stars; (c) mace; and (d) bull;

(8) Īśāna: (a) white (śukla or śita); (b) knowledge; (c) trident; and (d) bull;

(9) Ananta: (a) white with a brilliance (kāśa or śuchi); (b) serpents; (c) discus; and (d) tortoise; and

(10) Brahmā: (a) red lotus-hue (arṇbujābha, rakta); (b) worlds, (c) lotus; and (d) swan.

Sometimes in rituals, the weapons are specially mentioned and worshipped, like 'vajrāya namah', 'śaktyai namah', 'daṇḍāya namah' and so on. The weapons too have their characteristic colours. According to *Krama-dīpikā*, the colours of the weapons in the above order are: golden (kanaka), silvery white (rajata), cloud (toyada), sky-colour (abhra), conch-white (śaṁkha), dawn-red (aruṇa), snow-white (hima), blue (nīla), hibiscus-red (jabā) and coral-red (pravāla).

DIGAMBARA

Meaning literally "skyclad", the term is applied to deities who are represented as devoid of clothes (viz. nude). Some forms of Śiva answer to this description (e.g. Bhikṣhātana-mūrti, Kaṅkāla-mūrti); the Bhairava is generally represented as naked. All tīrthaṅkaras (see TĪRTHAṅKARA, JINA) are prescribed to be shown without garments (vivastra). Images of infant and young Kṛṣṇa (Bāla-kṛṣṇa) are also shown naked.

DIGAMBARĪ

The feminine version of Digambara, the name refers to the goddesses (usually forms of Pārvatī) that are represented as nude. Especially, Hingulā-devī is known as Digambarī (see HINGULĀ). *Kulārṇava-tantra* describes Durgā as 'digambarī', and the dhyāna-śloka of Kālī describes that the goddess is "dark like the rain-bearing cloud and utterly nude" ('mahā-megha-prabhāṁ chaiva digambarām').

DIGGAJA

The mythical elephants that are said to support the earth on their backs, each one standing in one of the eight directions. Their names are Airāvata (in the East), Puṇḍarīka (South-East), Vāmana (South), Kumuda (South-West), Añjana (West), Pushpa-danta (North-West), Sārvabhauma (North) and Supratika (North-East).

DIVYALINGA

Meaning "divine sign", this is an expression in southern Śaiva-siddhānta to refer to the primordial manifestations of the divine will (to create). The doctrine of five-fold emanations is basic to the doctrine. From the thousandth part of Śiva (as the progenitor of all universe) evolved the feminine transcendental energy known as Parā-śakti. And from the thousandth part thereof emanated the masculine counterpart thereof, Sadāśiva or Sādākhya. From the thousandth part of Parā-śakti evolved Ādi-śakti (primordial energy), from the tenth part of whom came into being Amūrta-sādākhya (formless) or Īśāna. From the thousandth part of Ādi-śakti evolved Icchhā-śakti (volition-energy) and from the latter Mūrta-sādākhya or Brahmā. Similarly from Icchhā-śakti evolved Jñāna-śakti (cognition-energy), and from the latter Karṣṇa-sādākhya or Īśvara. And from Jñāna-śakti came to be evolved Kriyā-śakti (action-energy), and from the latter Karma-sādākhya or Īśa.

Amūrta-sādākhya, the second evolute, manifested itself as a brilliant pillar, filling all space with light like a million suns arisen at once. This pillar is called "mūla-stambha", because everything in the universe initially rose out of it and will at the end dissolve into it (hence called 'liṅga', līyate asmin iti). This pillar of light is referred to as 'divya-liṅga'; but it is without a concrete form (hence called 'amūrta'). Similarly the third evolute, Mūrta-sādākhya, also appeared as a 'divya-liṅga' but resembling a blazing fire with flames around it. On top of this liṅga was an anthropomorphic representation of Śiva with a charming countenance which is three-eyed and body which is four-armed (carrying in the two upper hands axe and deer, the two normal hands assuming the gestures of

protection and boon-bestowal). Hence this is called 'mūṛta' (viz. with a concrete form).

The third evolute, Karṣṇa-sādākhya, also appeared as a 'divya-liṅga', but of immense size and perfectly translucent. On top of this pillar of light was the form of Śiva with four faces, eight arms and twelve eyes. The hands on the right side carry spear (śūla); axe (paraśu), sword (khaḍga) and the gesture of protection (abhaya), while those on the left noose (pāśa), snake (sarpa), bell (ghaṇṭā) and the gesture of boon-bestowal (varada).

The final evolute, Karma-sādākhya, manifested itself as a linga on a pedestal (pīṭha), providing the prototype for all other liṅga-representations.

The three eyes in the iconic representation of Śiva represent the three primordial energies: icchā-śakti, jñāna-śakti and kriyā-śakti.

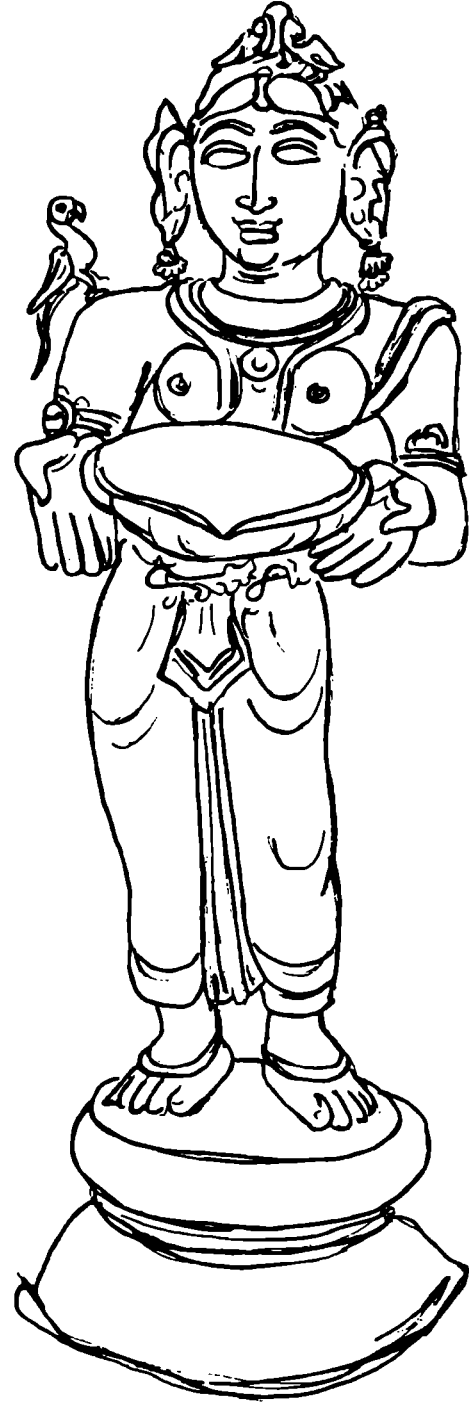
DĪPA-TĀRĀ

An attendant divinity of Vajra-tārā (see TĀRĀ and VAJRA-TĀRĀ). In the mandala of this goddess, the four directions are represented by four minor forms of Tārā, each standing on a petal of the lotus on which the goddess sits. Dīpa-tārā occupies the petal on the West (even as Pushpa-tārā the petal on the East; Dhūpa-tārā, the petal on the South; and Gandha-tara, the petal on the North).

Dīpa-tārā is yellow in body-complexion (pīta-varṇā), heavily decorated with jewels (mahā-bhūṣhā) and with large golden ear-rings that dangle and dance (chalaṭ-kanaka-kuṇḍala). She carries in her two hands poles on which lamps are lit (dīpa-yasṭi).

DĪPA-LAKSHMI

The votive lamps used on ceremonial occasions in temples or households, in the form of a lady standing and holding a bowl to contain oil and wick for the light (dīpa). The lamps are usually metallic in nature (cast in brass), and vary in size. They are ornamental and sometimes elaborately so. The feminine form that holds the light is two-armed, and both hands are engaged in holding the receptacle for the light, generally in front and sometimes on top of her head. The lady of the



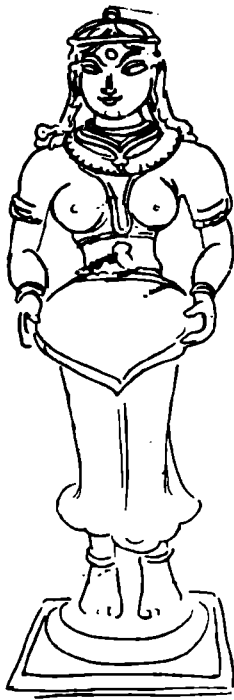
lamp is richly decorated and splendidly garbed, and she stands invariably on a pedestal which adds to the height considerably.

While the figure of the bowl-bearer is more or less stylized, the artisan's fancy and talent are noticeable in the treatment of some details like the hair (plait charmingly delineated at the back) and garments. Some dīpa-lakshmis have parrot resting on their shoulders. There may be more than one container for the light. Elaborate and expensive dīpa-lakshmis are gifted to the temples by wealthy and devout donors. There are some magnificent specimens in South Indian temples, especially during the days of the later Cholas.

The expression 'dīpa-lakshmi' was originally employed for the ornamental brass bowl to contain oil and wick, at the back of which was the figure of seated four-armed Lakshmi (facing the bowl), flanked by two elephants doing reverence (See GAJA- LAKSHMI) circumscribed by aureola (prabhāvalī). The back would serve as a handle. Usually such lamps would be hung from the ceiling on chains, or hung on a wall.



DIPA-LAKSHMI



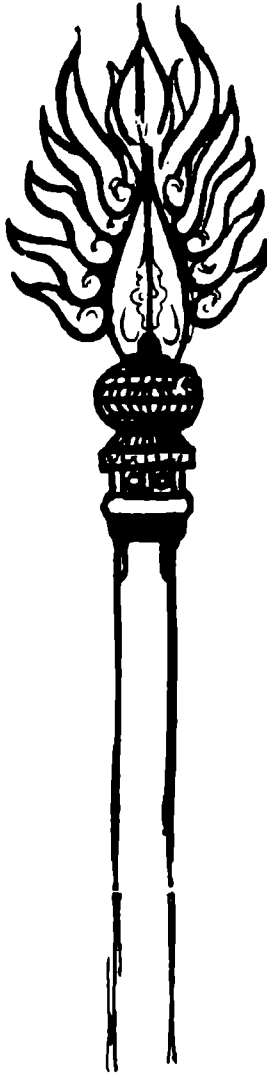
DIPALAKSHMI

DĪPA

One of the four light-deities located in the Pañcha-ḍāka-maṇḍala (cf. Nishpanna-yogāvalī, B Bhattacharya, op.cit., p. 317-318), others, being Sūrya-hastā (holding Sun in hand), Ratnolkā (holding a bejewelled torch), and Taḍit-karā (lightning in hand). Dīpā is blue (nīlā) in body-colour, nude and fierce of aspect. She stands in the pratyāṭīḍha posture on a corpse. She is two-armed, carrying in her right hand a stick on top of which rests a lighted lamp (dīpa-yashti-bhṛt).

DĪPTA-ŚŪLA

The spear (śūla) represented as surrounded by flames of fire is held in the hands of some ferocious gods and goddesses.



DĪRGHA-KEŚĪ

One of the 190 mother-spirits (mātr-gaṇa) created by Śiva during his fight with the asura Andhaka. The story in Matsya-purāṇa describes the fight of Śiva with Andhaka who attempted to carry away Pārvatī. The fight is said to have taken place in Kālavana (near Avantī). When Śiva struck the body of Andhaka with arrows, and blood fell on the ground, large numbers of asuras took shape and attacked Śiva. Thereupon Śiva created out of his own brilliance (ātma-tejas) the mother-spirits to lap up the blood of Andhaka, before it touched the ground (See MĀTRKĀ).

DURITARĪ

A demi-goddess of the Jaina pantheon, also called Prajñāpti, she is the yakshiṇī of the third tirthankara, Śāmbhava-nātha. She is fair-complexioned (gaura-varṇā) or white (śvetā). In the Digambara account, she is six-armed and her mount is a bird (pakshisthā); she carries in her hands crescent moon (ardhendu), battle-axe (paraśu), fruit (phala), sword (asi), shield (idhi) and gesture of boon-bestowal (Pratisthā-sāra-saṁgraha). In the Śvetāmbara version, she is four-armed and rides a ram (mesha- vāhanā). In her right hands, she carries rosary (aksha) and gesture of boon-bestowal (varada), and in her left hands fruit (phala) and gesture of protection (abhaya) (Nirvāṇa-kalikā).

DURGATI-PARIŚODHANA

The name of the Buddha as Śākyasiṁha, derived from being the chief divinity of the maṇḍala known as Durgati-pariśodhana (cf. Nishpanna-yogāvalī). Golden-coloured (suvarṇa-varṇa), he is visualized as seated on a lion, which in turn is located on a double-lotus (viśva-saroja-stha-siṁhopari). The 'double-lotus' seat is an arrangement of two lotuses, their bases being joined, the petals of one upward-oriented and those of the other downward-oriented. The Buddha here assumes with his hands the gesture of rotating the wheel of dharma (dhṛta- dharma-chakra-mudrah). The divinity worshipped in this maṇḍala is capable of elimination (pari-śodhana) of miserable states of being (durgati).

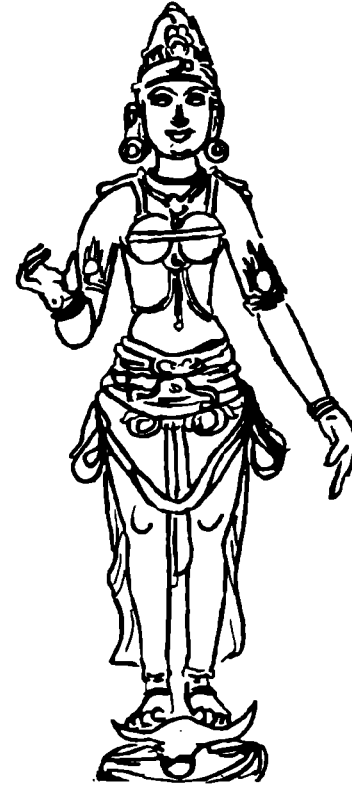
DURGĀ

A well-known and popular form of the Mother-goddess (see ŚAKTI), Durgā has temples all over the country, and is widely worshipped with elaborate ceremony once a year during the autumnal season. She is celebrated in the purāṇas, as well as in the folk-cults. A hymn to this goddess (Āryā-stava) in Hari-varṇśa (3,3) mentions specifically that she is worshipped by several forest tribes ('śābarair barbaraiś chaiva pulindaiś cha supūjitā'), and the worship of Durgā in Bengal even to this day retains the tribal element in the sequence known as 'śābarotsava'. Mahābhārata contains two hymns to this goddess (4,6 and 6,23) which have become famous.

One of the puranas, Mārkaṇḍeya, contains a long section dedicated to Durgā (Ch.81-93, 'Devīmāhātmya'), which is popularly read and recited by large sections of the population, all the year round, and especially during the 'nine-night' (nava-rātri) festival during Autumn. The work which extols the greatness of Durgā in 700 hymns



DURGA (from Mamallapuram)



grouped into 537 sections (and hence called Durgā- sapta-śatī) details the exploits of the goddess in her three major forms: Mahā-kālī, Mahā-lakshmi and Mahā-sarasvatī, representing the three-fold energy: strength, wealth and wisdom. The famous episode of the goddess killing Mahishāsurā, which gives Durgā her distinctive iconographic character, is described under the second form.

Texts like Devī-bhāgavata (twelve chapters and 18,000 verses) Devī-māhātmya, Devī-stotra, Devī-kavacha and many purāṇas project her as an independent divinity, although in popular imagination she is a form of Pārvatī, the consort of Śiva. The concept of Durgā involves her superiority over all the male divinities; and the major gods like Śiva and Viṣṇu are regarded as but her attendants.

Brahmāṇḍa-purāṇa (88, 15-19) has this story: Śiva who was fighting with the asura Tripura was getting defeated and desperate. Viṣṇu thereupon asked Brahmā to approach Śiva with the suggestion that he seek the help of the goddess Durgā. Śiva invoked Durgā, eulogized her as



DURGA (from Lepakshi)



DURGĀ from Chidambaram

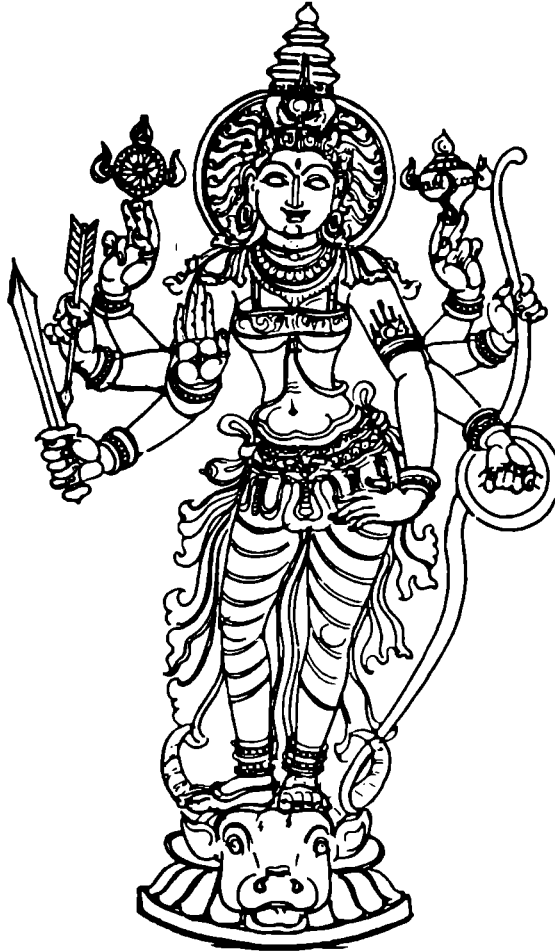
the primordial energy (ādi-śakti) and sought her grace. By the power of Durgā's blessing, Śiva was able to win the battle and kill Tripura. Some texts, (e.g. Virāṭa-parva of Mahābhārata), however, describe her as the power of Viṣṇu (hence called Nārāyaṇī), while some other texts (e.g. 'Bhīṣma-parva' of Mahābhārata) describe her as the power of Śiva. But she is never represented in shrines as the consort either of Śiva or of Viṣṇu.

The legend contained in Varāha-purāṇa speaks of a sage Sindhu- dvīpa by name who had a lovely hermitage in the Mandara mountain. A damsel, Māhishmatī by name (daughter of Virprachitti), came to the mountain with her friends on an excursion. When she saw the hermitage, she was not only fascinated by it, but wanted to possess it. In order to scare the sage away, she and her friends assumed the form of



buffaloes and attacked him. But the sage cursed them to remain buffaloes for all time. In due course the damsel Māhishmatī, who was now a buffalo, gave birth to a son in buffalo form. This son was the asura Mahisha. When the asura was growing up, Vaishṇavī (the goddess Durgā who was the power of Vishnu) had taken up residence on the Mandara mountain, and was engaged in penance. The youthful Mahisha learnt about the extraordinary beauty of the goddess through the celestial minstrel Nārada, and wanted to marry her. When the asura made an impudent approach to her, he was killed by the goddess.

The version that we find in *Vāmana-purāṇa* (Ch.17) is different. The asura Mahisha was the son of Rāmbha (who in turn was the son of Danu, the asura king). Rāmbha got him as a son after performing severe austerities and obtaining a boon from Agni that the offspring could not be



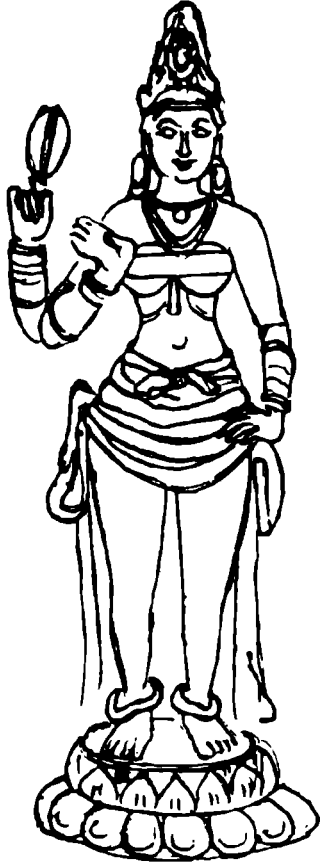
DURGĀ from Chidambaram



DURGĀ from Kāñchipuram

killed by gods or asuras. The legend here makes Rāmbha fall in love with a splendid she-buffalo in the abode of the yaksha, Mālā-vata, and beget a son from the beast. When Mahisha became the king of the asuras, he attacked the gods, drove them out of the heaven, and caused untold misery to all the worlds.

The gods thereupon combined and created a goddess out their lustre ('samasta-devānām tejo-rāśī-samudbhavām'). The flames of fire that gushed out of the eyes of the gods formed a mountain, brilliant like a million suns. Out of this mountain, Durgā or Kātyāyanī took shape as the goddess more powerful than all the gods. The gods bestowed on her their own characteristic weapons: Śiva the trident, Viṣṇu the discus, Varuṇa the conch, Agni the spear, Yama the cudgel, Vāyu the bow, Sūrya the arrows, Indra the vajra, Kubera the mace, Brahmā the water-pot, Kālā the sword and Viśvakarmā the axe. Himavān gifted a mountain-lion as her vehicle.



DURGA in DRAUPADIRATHA in Mamallapuram

When the goddess was seen by the asura Mahisha, he fell in love with her and sought to marry her. The goddess promised to marry him if he defeated her in the battle. A terrible combat ensued, and the asura was killed by the discus which was in one her hands (cf. Devi-bhāgavata, Ch.5)

Another legend (cf. Devi-bhāgavata, Ch. 7) relates that Durga, son of Taru, an asura in the lineage of Hiranyāksha, became powerful and began tormenting the gods; he had secured a boon from Brahmā that no god could kill him. It is said that she came to be known as Durgā because she killed the asura Durga by name.

There are other explanations for the word Durgā. She is so called because she is 'difficult of access' (durdukhena gamyate prāpyate iti, viz. hard to be reached or understood). The original habitat of the goddess was the top of the Vindhya

mountain (hence called Vindhya-vāsinī), which was exceedingly difficult for others to reach (durgā). The expression 'durgā' also means great sorrow, bondage, fear and obstacle (etān hanti eva yā devī sā Durgā pari-kṛitā). She is Durgā because she prevents passage into unpleasant states of existence (durgati-nāsinī).

The iconographic forms which this goddess assumes may be with two, four, six, eight, ten, twelve, sixteen or eighteen arms. She is distinguished by her mount, lion ('sīmhārūḍhā bhaved Durgā'). She is often shown as killing the asura Mahisha (mahisha-mardinī, or Mahishāsura-sūdani). Mahisha is represented as a buffalo, from the severed neck of which the human torso emerges. Alternately, she is shown as standing on the severed head of the buffalo. She may also be shown as standing on lotus.

According to Pūrva-kāraṇa (12th pāṭala), she is four-armed, two-eyed and pacific of coun-



DURGA from Payyannur Kerala



DURGA from Payynur, Kerala

tenance (saumya-vadanā). She carries in her normal right hand the gesture of protection (abhaya) and in the normal left hand the gesture of boon-bestowal (varada); the upper hands carry discus (chakra, right) and conch (śaṁkha, left). The details suggest that she is the feminine form of Viṣṇu (vaiṣṇavi-śakti, Nārāyaṇī). She wears on her head the karaṇḍa-makūṭa (see KARAṆḌA-MAKŪṬA), to which crescent moon is stuck (śaśi-khaṇḍa). Her ears are adorned by ear-pieces in the shape of crocodiles (nakra-kūṇḍalā). She stands on the head of Mashisha (Mahishya śirah-sthitā).

Amśumadbhedā (49th paṭala) makes her dark-hued (śyāma-nibha), and her garments yellow (pitambaropeta), again like Viṣṇu. But she is three-eyed, and wears red-coloured bodice (rakta-kañchuka-dhārīṇī); a serpent serves as her breast-band (nāgendreṇa stanam baddhvā). She is four-armed: while her upper hands carry discus and conch, her normal right hands assumes the posture of protection (as in the above description), and the normal left hand holds the hip (viz.

kaṭyavalāmbita) (see KATYAVALĀMBITA). She may be shown as standing in balanced posture (sāma-pada-sthitā) on a lotus-seat (padma-piṭhopari), or alternately on the head of a buffalo.

Suprabhedā (46 paṭala) describes her as an emanation of the primordial power (ādi-śakteh samudbhutā) and as the dearly loved sister of Viṣṇu (Viṣṇu-prāṇānujā). The latter reference is from the story that Durgā appeared as the child of Nandā and Yaśodā in Gokula across the river Yamunā, and was substituted by Kṛṣṇa, who was the son of Vasudeva and Devakī, great friend of Nanda and Yaśodā. Kāṁsa, the wicked king of Mathurā, had imprisoned Vasudeva and Devakī, because it was prophesied that one of their sons would kill him. Kāṁsa undertook to kill each of the children of Devakī, his sister, as soon as it was born. When he lifted the seventh child (viz. the child of Nanda and Yaśodā) to dash it on the rock, it escaped from his hands and flew into the air; there, it assumed the form of Durgā and warned Kāṁsa that his killer was growing up elsewhere. Durgā was thus the foster-sister of Kṛṣṇa. According to Bhṛgu-saṁhitā, Durgā is the manifesta-





DURGA from Kailasanatha temple, Kanchipuram.

tion of the will- power (tad-icchā-kṛpta-vigrahā) of Nārāyaṇa (hence her name Nārāyaṇī).

Suprebheda (op.cit) provides for a four-armed image or a eight- armed one. When it is eight-armed, the hands carry conch and discus (śaṁkha-chakra), bow and arrow (dhanus-sāyaka), sword and shield (khaḍga-kheṭaka), and spear and noose (śūla-pāśa). Durga may stand on a lotus-seat (padmāsana-samāgatā) or the buffalo- head, or she may ride a lion ('siṁhārūḍham vā kuryāt').

Vishṇu-dharmottara is quoted in some agama texts to provide for a ten-armed (digbhujā) image of Durgā. The two additional hands (to the eight-armed form) carry skull-bowl (kapāla) and the weapon called sakti. Kālikā-purāṇa also prescribes a ten-armed (daśa- bāhu) form. The five arms on the right side carry trident (triśūla), sword (khaḍga), discus (chakra), sharp arrow (tīkshna- bāṇa) and śakti, and the five arms on the left side shield (kheṭaka), bow that is strung (pūrṇa-chāpa), noose (pāśa), goad (aṅkuśā) and bell (ghaṇṭā, or battle-axe, paraśu).



The iconographic account of Durgā in Kālika-purāṇa includes her matted hair braided up as a crown (jaṭā-jūṭa-samāyuktā) and complexion like the atasi-flower (for other particulars, see MAHISHA-MARDINĪ).

The sixteen-armed variety of Durgā carries in her eight arms on the right side spear, noose, fire, vajra, dart, sword, discus and iron club (tomara), and in the corresponding hands on the left skull-cup, goad, mace, śakti, axe, bow, shield and conch.

Śrī-tattva-nidhi describes a form of Durgā with eighteen arms. In her right hands she carries śakti, club (mudgara), spear, vajra, conch, lotus, needle-like weapon (śalāka), dart and discus, and in her left hands rosary (sūtra), shield, bell, looking-glass (darpaṇa), bow, banner, hand-drum, noose and gesture of warning (tarjanī).

The idea of nine-forms of Durgā constituting a group (nava-durgā) is prevalent, although identification of the nine forms varies from text to text (see NAVA-DURGĀ).

Shrines to Durgā may be independent, viz. where Durgā is worshipped as the principal deity (svayampradhāna), or may be subsidiary (viz. included in the retinue-divinities, parivāra-devatā) in temples dedicated to Viṣṇu or Śiva. If the shrine is independent, it may be within the village (according to Rauravāgama) or on a mountain (according to Vaikhānasāgama). Two demi-goddesses, Ulkā-mukhī and Vijihvā must guard the door of the shrine (dvāra-devatā). The image of a lion must be installed in front of the main shrine.

And the retinue of eight attendant-divinities must accompany the goddess: Jyeshthā, Bhūmi, Moṭī, Mohinī, Prakṛti, Vikṛti, Niyati and Nivṛtti. In a Durgā shrine, daily worship must be offered thrice (during twenty-four hours), and the annual festival must be held either in the Kārtika month or during Āshāḍha. The temple to Durgā that faces the east-







DURGA from Takkolam temple



DURGĀ Sculptures from Keraia.







DURGĀ as Mahisha-mardini

em direction is conducive to worldly pleasures (bhukti) and victory (jaya): and when the temple faces West, it leads to liberation (mukti).

When Durgā is a subsidiary shrine, it must be located in the South-east (according to Dip-tāgama, Vīrāgama), or in the South (according to Kāranāgama) or in the North (according to Rauravāgama), of the Śiva temple. If it is to be in a Viṣṇu temple, Marīchi-saṁhitā lays down that it should be to the North of the eastern gate (prāg-dvārād uttare). And further, the text prescribes that the goddess must be four-armed or eight-armed, and must carry conch and discus in two of her hands. She is described as dark-coloured (śyāma-varṇā) but wearing white garments (sitāmbara-dharā). She manifested herself in the Kṛttikā constellation (kṛttikodbhavā) and her mount as well as standard is lion (simha-dhvaja-vahanā).

Bṛghu-saṁhitā calls her Vaishṇavī-māyā, Yoga-nidrā, Prakṛti, and Trayī-mayī ('of the form of the three Vedas'), and prescribes that she must be represented as four-armed, carrying conch and

discus, in the upper hands, and the normal hands assuming the gesture of supplication (añjali-hastā).

The image of Durgā, when worshipped as an independent deity, is prescribed to be made in the midling variety of the ten-tāla measure (see MAD-HYAMA-DAŚA-TĀLA). The shrine must be guarded by Jayā and Vijayā, and on the door-sides the figures of the river-goddesses Gaṅgā and Yamunā should be represented. The shrine having four entrances must be guarded by Jayā and Vijayā on the East, Raudrī and Bhīṣaṇī on the South, Śūlinī and Prabhā on the West, and Aparājītā and Jayantī on the North. All of them are virgins (kanyā), and two-armed, carrying sword and shield in their haṁds. The attendant-divinities (pārshadā) of the goddess in the shrines include the eight guardians of directions (dik-pāla), the seven mother-goddesses (sapta-mātrkā) flanked by Vīrabhadra and Gaṇapati, the great lion (mahā-simha), Śāstā, Skanda (Kārtikeya) and Chaṇḍa. Simhikā is the demi-goddess who is supposed to receive the flowers worn by the deity on the pre-

vious day (nirmālya); and her image must also find a place in the shrine.

In some texts the name of the attendant-divinities are given as Ramā (viz. Lakshmi), Umā (viz. Pārvatī), Nanda-gopā and Yṛśodā (her parents when she appeared as the sister of Kṛṣṇa), Gaṅgā and Yamunā (river-goddesses), Jayā and Vijayā (the door-keepers), and the lion. There are also two male door-keepers, Ugra-sena and Jayanta, both yakshas, the former carrying a trident and the latter a club. The devotee of Durgā, the pot-bellied bhūta, Kuṇḍodara by name is also shown in the shrine.

DURGĀ-GAṆAPATI

One of the thirty-two forms of Gaṇapati (see GAṆAPATI) described in texts like Mudgala-purāṇa, Gaṇapati here is lustrous like burnished gold (tapta-kāñchana-saṅkāśa) and eight armed. He carries goad with flames (dīptāñkuśa), arrow, rosary, and tuṣk in his right hands, and noose, bow, a creeper (latā) and the rose-apple fruit (jāmbū) in his left hands. He has a huge body (mahat-tanu) and is clothed in red garments.

DURGOTTARINĪ-TĀRĀ

A variety of Tārā (see TĀRĀ), she is classified under the Taras of Green colour (harita). She sits upon a lotus and is covered by white clothes. She is four-armed, carrying in the two normal hands lotus and gesture of boon-bestowal (varada) and in the upper hands noose and goad.

DEVA(TĀ)

The expression 'deva' or 'devatā' (for the two have the same meaning, 'yo devah sa devatā', Sāyaṇa on Rgveda, 1, 1, 1) meaning, 'god' is of great antiquity. It occurs in the RgVedic hymns in the sense that prevails to this day. The ancient authority on Vedic interpretation, Yāska, derives the word to mean 'the spirit that bestows gifts on the worshipper' (dānād), 'the spirit that illumines' (dīpanād), 'the spirit that shines' (dyotanād), or 'the being that dwells in the heavenly regions' (dyusthāno bhavati) (Nirukta, 7, 15).

He also discusses several issues connected with the Vedic gods. The gods are distinguished



from human beings on account of their 'great excellence' (mahā-bhāgyāt): their supernatural powers of eight sorts (aṣṭaiśvarya) are inseparable from their being (unlike similar powers seen in some human beings, that endure only for a while and not for all time). The powers signify that the possessors are able to assume any form at will and give expression to any power they like. In the words of Yāska, the essence of the gods itself becomes chariot, horses, weapons, and all things about the gods (ibid., 7, 4). Further Yāska asserts that the essence of godhood is one, although it is recognized in diverse ways (eka ātmā bahudhā stūyate); all the different gods that human beings approach are only so many aspects of this one essence (ekasyātmāno anye devāḥ pratyāṅgāni bhavanti).

Vedic gods are, as is well known, forces of nature. According to the Nairuktas, these forces can be grouped in three dimensions: the dwellers on earth, like the Fire (Agni), the denizens of the mid-region, like Air (Vāyu), and the residents in heaven, like the Sun (Sūrya). But they are, in fact, essentially one god who is capable of assuming many forms, distinguished only by the planes of their operations (cf. Nirukta, 7, 5, 'tisra eva devatā



iti nairuktāḥ: agniḥ pṛthivī-sthāno, vāyur vendro vāntariksha-sthānah, sūryo dyus-sthānah; tasmāt mahābhagyāt ekaikasyāpi bahūni nāma-dheyāni bhavanti api vā karma-pṛthaktavāt'. cf. also Bṛhad-devatā, 1, 69-70).

In the Vedic context, the gods of the earth are illustrated by Fire (Agni), Earth (Pṛthivī), Moon (Soma), River (Nadī) and the Lord of Speech (Bṛhaspati); the gods of mid-region by the Lord of Thunder and Lightning (Indra), Air (Vāyu), the god of Hurricane and Roaring Storm (Rudra), the divinities of Breeze and Wind (the Maruts), the god of Rain (Parjanya) and Water (Āpa); and the gods of the heavens by Sky (Dyauh), the divinity of Order (Varuṇa), different aspects of Sun like Pūshan, Savitr, Sūrya and Āditya, the twin gods Aśvinau, Night (Rātri), Dawn (Ushas) and the All pervading god (Vishṇu). Yāska tells us that these are all in reality so many names or aspects of the

one god (ekaikasya bahūni nāmadheyāni bhavanti, ibid.). He also points out that these several aspects are not independent of each other; we find that one aspect gives rise to another aspect, and that one aspect will constitute the original nature of another (ibid., 7, 4, 12, 'itaretara-janmāno bhavanti, itaretara-prakṛtayah'). Each aspect, however, symbolizes a power of the one god manifesting itself in an action (ibid., karma-janmānah).

Yāska also discusses whether it would be proper to visualize these gods representing forces of Nature in human form (ibid., 7, 6, 'atha ākāra-chintanam devānām; puruṣa-vidhah syur ityekam'), for the forces of Nature are not 'living beings' (achetanāni) as human beings are ('puruṣa-vidhah syur ity aparam, ibid., 7, 7). His own view is that the gods as forces of Nature are no doubt non-living and, therefore, do not have human forms, but that as spirits dwelling in them they may be visualized by devotees as having recognizable forms for purposes of adoration (ibid., 'api vā ubhaya-vidhās syuh').

The post-vedic gods were counted as thirty-three crores, and this number includes the denizens of the three worlds (trailokye), along with their consorts and attendants (sadārā svānām svānām gaṇais saha) (cf. Padmottara-khaṇḍa). Many of these gods were in groups, and hence called 'gaṇa-devatā', like the twelve Ādityas, thirty Tushitas, ten Viśvedevatās, twelve sādhyas, sixty-four Ābhāsvaras, two hundred and twenty Mahārājikas, eleven Rudras, eight Vasus and fifty Maruts.

The habit of recognizing groups of gods continued in the middle ages, as for instance in the case of the six-fold gods (deva-shatka) mentioned in Brahma-Vaivarta-purāṇa (Prakṛti-khaṇḍa): Gaṇeśa, Sūrya, Agni, Vishṇu, Śiva and Pārvati, or the Vaishṇava reckoning of five gods in a group attending on Vishṇu: Vishvakṣena, Sanaka, Sanandana, Sanātana and Sanatkumara.

The major gods were represented (or described) as surrounded by their retinue (parivāra): Śiva with his consort Pārvati, sons Gaṇeśa and Skanda, attendants Nandi, Chaṇḍeśa and Bhṛngi, and his own forms Bhairava, Virab-



hadra and Kshetrapāla; Vishṇu, with his consorts Lakshmi and Bhū-devī, commander Vishvaksena, attendant Garuḍa and weapons personified (Chakra-purusha and Gadā-devī); and Devī with the seven mother-goddesses (mātrkāś), attendant yoginīs and forms like nine Gaurīs.

The concept of pañchāyatana involves the worship of five gods on one pedestal: Śiva, Viṣṇu, Durgā, Sūrya and Gaṇeśa. Four gods occupy the four corners of the seat, and one god, who is regarded as the principal one is located in the centre. The pañchāyatana is known after the god located in the centre (like Śiva- pañchāyatana,

Viṣṇu-pañchāyatana, Gaṇeśa- pañchāyatana etc.) This practice is current to this day in many households.

Some gods were represented in pairs. Even in the Vedic age, we hear of Dyāvā-prthivī, Indrā-Varuṇa, Soma-Sūrya, Mitrā-Varuṇa, Aśvinau, Indrāgnī, Ushasanaktau, Agni-Soma, Agnā-Viṣṇu and so on. In the Purāṇic period, we have twin gods, like Shaṅkarshaṇa- Vāsudeva, Nara-Nārāyaṇa, and Lakshmi-Nārāyaṇa.

The country has indeed a multitude of gods and goddesses, although there is a pervasive belief among the people that god is but one, and has many manifestations. Some of these gods are protectors of fields (kshetra-pāla), others guardians of villages (grāma-devatā), still others tutelary deities (kula-devatā): Some of them are chosen gods of devotees (iṣṭa-devatā). Āhnika-tattva enumerates Sun, Gaṇeśa, Devī, Rudra and Nārāyaṇa among tutelary deities.

According to Kūrma-purāṇa, Viṣṇu is the god of the gods (daivānām daivataḥ), the holder of the trident (viz. Śiva) the gods of the dānavas, Soma of the demi-gods like gandharvas and yakshas, Vāgdevī (viz. Sarasvatī) of the demi-gods like Vidyādharaś, Hari of the Sādhyas, Śaṅkara of the Rākshasas, Pārvatī of the Kinnaras, Brahmā of the sages, and Vināyaka of the spirits known as Kūshmāṇḍas. The same text prescribes that Mahādeva (viz. Śiva) must be worshipped by all householders, Brahmā by all celibates, Āmbikā by the forest-dwelling hermits (Vaikhānasa), Maheśvara (viz. Śiva) by the monks, Viṣṇu by the kings, Agni or Āditya by the Brāhmaṇas.

Notwithstanding such prescriptions, any individual is free to select for his devotion his own 'upāsya-devatā', the form or quality of which appeals to his fancy and feelings (yā yasyābhimatā puṁsaḥ sā hi tasyaiva devatā); this god becomes his 'iṣṭa-devatā', and may be different from his kula-devatā adored by his family or grāma-devatā worshipped in the village.

Besides the major gods like Śiva, Viṣṇu, Devī, Gaṇeśa and Kārtikeya, who are worshipped all over the country and who have large shrines where people throng, there are several minor

gods or spirits who receive adoration from people in the countryside. Such spirits are half-way between gods and humans: they are less powerful than regular gods but more powerful than human beings. In this class are included yakshas, guhyakas, apsaras, vidyādhara, kinnaras, siddhas and piśāchas. Some of them are benevolent by nature, while others are malevolent and vengeful.

They are characterized by possession of power to help or harm, ability to travel in air at will or on earth, assuming whatever form they choose, and love for music and dance. Most of them do not have permanent shrines where they are worshipped, but they make their presence known by possessing the priest or devotee. They are fond of wandering about at night, and inhabiting lakes, trees and bowers. They are credited with expert knowledge of medicinal properties of plants and herbs. They are generally attendants of Śiva (see GANA).

Quite frequently, folk heroes of renown and women with exceptional character in the village or tribe are deified, and in course of time their human origin is forgotten; and the ascribed divinity endures as a natural feature. Many of the gods and goddesses who are widely worshipped today were once human beings, as legends would unmistakably show. Such gods and goddesses are usually affiliated to, or identified with, the major gods, Śiva, Viṣṇu or Devī. Their worship is confined to localities where their services or exploits are remembered and praised.

The iconographical representation of gods and goddesses closely follows the sculptural idiom of attributes and abilities (guṇa-kriyānusāreṇa kriyate rūpakalpanā). Multiplicity of heads denotes the concurrent presence of many attributes, and multiplicity of hands indicates numerous abilities. Three heads of a god signify the presence of the guṇa-triad (sattva, rajas and tamas) or power-triad (icchā-śakti, jñāna-śakti and kriyā-śakti). Four heads represent the totality of the four-fold scripture (Veda). Five heads stand for the five elemental principles, the bhūta-pentad (prithvī, ap, tejas, vāyu and ākāśa), or the five



divine attributes, the kṛtya-pañchaka (sṛṣṭi, sthiti, saṁhāra, tirodhāna and anugraha).

Each head means two arms (prāti-vaktram bhuja-dvayam) and thus the three-headed god has six arms, four-headed god eight, and five-headed god ten; and the hands represent the abilities appropriate to the attributes.

Not all gods have iconic representations. Śiva is invariably worshipped in the aniconic līṅga in the sanctum, although his iconic images are employed for other rituals in the temple. Viṣṇu is worshipped in household shrines and temples in Śālagrāma-stones, along with iconic representations. Gaṇapati is held especially sacred when worshipped in the roots of the arka-plant; and Gaṇapati is often represented by the red stone or in a turmeric piece. The Devī in the Kāmākhyā temple is worshipped in a natural fissure of a rock. In many a Narasiṁha shrine, the

sanctum houses only a small boulder or a natural stone pillar. Several folk shrines are built around large ant-hills or tree- stumps (see DEVĀLAYA).

DEVASENĀ

Also known as Shashti, the goddess is variously described as the daughter of Indra or Prajāpati (*Brahma-vaivarata-purāṇa*, Prakṛti-khaṇḍa, 1,73-74), a devotee of Viṣṇu, hermit (tapasvinī), and beloved of Skanda (Kārttikeyasya kāmīnī) (*Mahābhārata*, Vanaparvan, 3, 223). She is counted as best among the mother-goddesses, and as the most adorable (mātrkāsu pūjya-tamā). She is worshipped as the protectress of the new-

born infants (śiśūnām prati viśveshu pratipālana-kāriṇī), especially on the sixth day after birth.

Literally meaning, 'the army of gods', she is said in the epic to have been personified as a damsel of great charm. When the army of Indra was worsted in the encounter with the demons, the damsel was in great grief as she was being harassed by the demon- chieftain, Kesiṇ. Indra rescued her and on being implored to find a suitable husband for her, he took her to Brahmā who gave her in marriage to Kārttikeya.

In many representations of Kārttikeya (see KĀRTTIKEYA), he is flanked by two consorts Vallī





and Devasenā. Kumāra-tantra prescribes that Devasenā must be shown to the left of Kārttikeya: she must be standing with the left leg firmly planted, the right hand holding blue-lily (utpala) and the left dangling at the side. She is described as red in body colour and smiling of aspect. Her counterpart on the right of the god is Vallī, holding a lotus (padma) in her left hand.

There are some sculptures, as the one in the famous temple in Tiru-pparan-kuṇṇam, which show Devasenā in the act of marrying Kārttikeya (Subrahmanya), and Kārttikeya in this aspect is known as Devasenā-kalyāṇa-sundara-mūrti. These sculptures are very similar to the marriage scenes of Śiva and Pārvatī (see KALYĀṆA- SUN-

DARA-MŪRTI), except that instead of Vishṇu in the latter case, Indra is shown here as giving away the bride. Indra and Śachi are given in the dhyana-sloka as the parents of Devasenā (Śachi- sutām, Mahendra-tanayām).

In this scene, she is to the left of Kārttikeya (Senānī-vāme sthitām); she is golden-complexioned (pītam), holding a water-lily (utpala-dhārīṇī), and covered by magnificent clothes (divyāmbarāḥkr̥tā). She wears a garland of mandāra-flowers, and stands in a three-bend stance (tri-bhaṅgī). All the gods are said to worship her feet (devair-archita-pādukā).

DEVASENĀ-PATI

Name of Subrahmanya (see KĀRTTIKEYA), who led the army of gods (deva-senā) successfully against the asura Tāraka. As a result of his victory, he got the epithets Tārakārī and Devasenā-pati (commander of the army of gods). He was called Senānī (the leader of the army). The army of gods was personified as his bride (see DEVASENĀ).

DEVĀLAYA

Also called deva-kula (devula in Bengali, and devala in Kannaḍa), or devāyatana, it means a temple or building meant to house a deity for purposes of worship (cf. see ĀLAYA). The essential notion in this building is the dedication of an area for the exclusive use of the particular form of manifestation of God and his devotees.

It is derived from the model of a palace or mansion of a king, which is the property of the king; for not only is the person who owns it honoured, but the building in which he lives is also regarded as worthy of reverence. In fact, the terms frequently employed in early texts for temples are names of palaces: prāsāda, harmya, vimāna, saudha. Further, the temple is regarded as a township, with the king's palace as its focal point; hence, the temple is sometimes also called 'nagara'.

The ideology that the deity is to be treated even as a human king is treated (with deference, respect, fear, faith and affection that his role merits) was in the background of providing for the

deity a splendid home. The king and deity had several points of correspondance in the minds of people in the middle ages all over the world. While the deity provided the model for the human king, the king's palace provided the model for the deity's residence (viz. temple). Like the king having his private (secret) apartment (accessible only to his personal staff), the temple has a sanctum sactorum, which none but the deity's priests may enter. But the king must be available for his courtiers and subjects; he must let his person be seen on occasions at least by his people. Likewise, the deity is made available for the gaze of the public (darśana) on several occasions.

Even as a royal residence, accessibility in a temple is graded. Not all the devotees can enter all parts of the temple. The sanctum is the core of the temple, and admission to it is denied to all but a few; admission to the areas around the sanctum is restricted to junior priests, attendants and temple officials. Distinctions of class, official and social status, caste, privileges, cleanliness, convention and other factors determine the accessibility to the apartment immediately in front of the sanctum. While the various halls in the temple recognize the idea of differential accessibility, the temple is technically open to all people, signified by the temple having openings in each of the four directions and openings through all the intervening structures.

And periodically, the deity is taken out of the temple in a procession and shown to the people on the streets. Many of the temples have daily festivals in which procession on the streets around the temple is taken out. Occasional festivals on a grand scale invariably involve colourful processions on all the major streets of the locality (see UTSAVA).

Structural accommodation for various rituals prescribed in the Āgama texts is provided in many temples, like the ambulatory passage (pradakṣiṇā-patha) for the use of the devotees as well as for the daily processions of the deity, broader corridors inside the enclosure for processions on a vehicle or palanquin, open space with well-paved ground alround the main structure for throngs of devotees to circumambulate when the deity is

being taken round. Rituals also mean different hypostyle apartments, besides the sanctum; half-pavilion (ardha-maṇḍapa), assembly-hall (mahā-maṇḍapa or sabhā-maṇḍapa), pavilion where the representative icon of the deity is given a ceremonial bath (snapana-maṇḍapa), the hall where the ritual of public worship like the swing-festival (dolotsava) is conducted and so on.

Types of temples came to be distinguished on the bases of the appearance, elevation and accommodation. Apart from the main division into nāgara, drāviḍa and vesara, conservative texts like Suprabhedāgama mention twelve types. Some Purāṇas and texts like Īśāna-śiva-guru-deva-paddhati enumerate as many as twenty types, and the Vaikhānasāgama ninety-six types! Vishṇu-dharmottara-purāṇa rounds the number off to a hundred! Many of the texts, however, enumerate twenty types. And not only names but brief descriptions are given (cf. Brhat-saṃhitā, 55, 20-31; Viśvakarma-prakāśa, 6, 82, 107, Matsya-purāṇa, 260, 28-56 and Bhaviṣya-purāṇa, 130, 24-37).

(1) Meru (hexagonal in shape, with 12 or 16 storeys); (2) Mandara (hexagonal, 10 and 12 storeys); (3) Kailāsa (hexagonal, 8 or 9 storeys); (4) Vimānacchanda (hexagonal, 8 storeys); (5) Nandana (hexagonal, 6 storeys); (6) Sāmudra (Circular with 16 sides, 1 or 2 storeys); (7) Pādma (lotus-shaped with 16 or 8 petals); (8) Gāruḍa (shape of the sacred kite, Garuḍa, with wings and tails, 6 or 7 storeys); (9) Nandi (shape of Garuḍa but without wings and tail, 7 storeys); (10) Gajakuñjara (shaped like the back of an elephant, 6 or 7 storeys); (11) Guha-rāja (shaped like a cave, only one storey); (12) Varsha (circular in shape, with 1 or 2 storeys); (13) Haṃsa (elliptical-shaped, looking like a royal swan, with only one storey); (14) Kumbha-ghaṭa (jar-shaped, with one or 9 storeys); (15) Sarvatobhadra (square-shaped, with five storeys); (16) Mṛga-simha (round-shaped with 12 sides, with only one storey); (17) Chatuṣśāśra (square in shape, with only one storey); (18) Shoḍaśāśra (sixteen-sided, with one or two storeys); and (19) Aṣṭāśra (actogonal, with one or three storeys).

DEVI

The feminine form of 'deva' (see DEVA), the word generally means 'goddess'. The worship of 'mother-goddess', or divinity associated with the procreation of beings, motherly care, preservation, fertility, nourishment, help in times of difficulty and distress, love and compassion, is as old as the dawn of religious sentiments. In India the Indus Valley civilization illustrates the prevalence of the goddess-cult; and the earliest hymns in the Vedic corpus suggest the adoration of goddesses.

Although it is usually thought that the Vedic preference is for the male divinities, we do find in the RgVeda several goddesses mentioned and praised: Aditi (mother of the gods), Apo-devī (water-goddess), Ushas (dawn), Pṛthvī (earth-goddess), Vāk (speech), Rātri (night), Śrī (prosperity), Nishṭhigñī (Indira's mother), Urvaśī (celestial nymph), Sarasvatī (river-goddess), Sandhyā (eventide), Sinīvālī (goddess of the lunar phases, especially full-moon and new-moon), Śraddhā (faith), Gāyatrī (mother of the Vedic lore) and Sāvitrī (solar energy). The Sarvānukramanī (13th section) enumerates other goddesses mentioned in RgVeda: Indrāṇī, Godhā, Ghoshā, Juhū, Dakṣiṇā, Medhā, Yamī, Saramā, Sarva-rājñī, Lokshyā, Romaśā, Viśva-varā and Durgā.

There were also several folk-goddesses of great antiquity and uncertain origin. Many of them continue to be worshipped in the countryside, and their number is legion. Some of them are simple personifications of diseases, some are protectors of children and women, some stand for wish-fulfilment, some represent evil forces, some symbolize natural phenomena, and some are human in origin but whose human nature is forgotten after deification. Quite a large number of goddesses worshipped now were once women, but with exceptional and unusual character or achievement. They linger in the folk memory as major or minor divinities; and their worship is prescribed in the cultic context.

Some goddesses have special powers in particular endeavours, like Kurukullā helping the boat-men to wade through difficult water-stretches in safety. Korṛavaī helping soldiers to

win the battle, Śītalā curing small-pox, Manasā providing antidote for snake-poison, and Pratyāṅgirā counteracting ill-effects of magic and sorcery. Some of the folk-goddesses were local guardians of human settlements (nagaradevatā or grāma-devatā). The ancient Tamil work Silappadikāram mentions the goddess of Madurai (the tutelary deity of the Pāṇḍyan rulers) and Kāveri-pūṁpaṭṭanam (Champā-pati). Almost every town has its own guardian-goddess, often named after the town or village.

Many of these folk-goddesses were incorporated in the Purāṇas and other legendary lore in the middle-ages along with the goddesses mentioned in the Vedic corpus (especially in Atharva-veda and Smṛti texts). The bulk and variety of the pantheon that emerged is truly immense. For instance, Matsya-purāṇa (23) has an odd assortment of details constituting the nine-goddesses (nava-devyah) who are 'mothers of the world' (loka-mātā): Lakshmī (goddess of prosperity), Sinīvālī (goddess of darkness), Dyuti (light), Tusṭi (satisfaction), Prabhā (lustre), Kuhū (evil), Kīrti (celebrity), Vasu (wealth) and Dhṛti (fortitude). The purāṇic goddesses are synergetic and ambivalent in their character; they are benevolent and malevolent at once; they cause and cure numerous distresses, and each of them has acquired in the purāṇas not only iconographic forms, but also legends extolling their ability and effect.

The Vedic Aditi, for instance, is in the RgVeda little more than an idea and a symbol; but in the purāṇas she is described as a lovely woman with four arms, carrying in her hands sword, shield, lotus and trident. The folk-goddess Karṇa-piśāchī, which was in the folk context only a spirit of amorphous nature and uncertain form, was later transformed into a divinity evoked in magic to reveal secrets normally not accessible. In the purāṇas, she acquired an iconographic status, and was represented as seated on the funeral pyre, wearing round her neck a garland of severed heads and on her body dirty and torn garments.

The seven mother-goddesses (Sapta-mātrkā) are obviously creatures of folk imagination, and they find mention in such early texts like

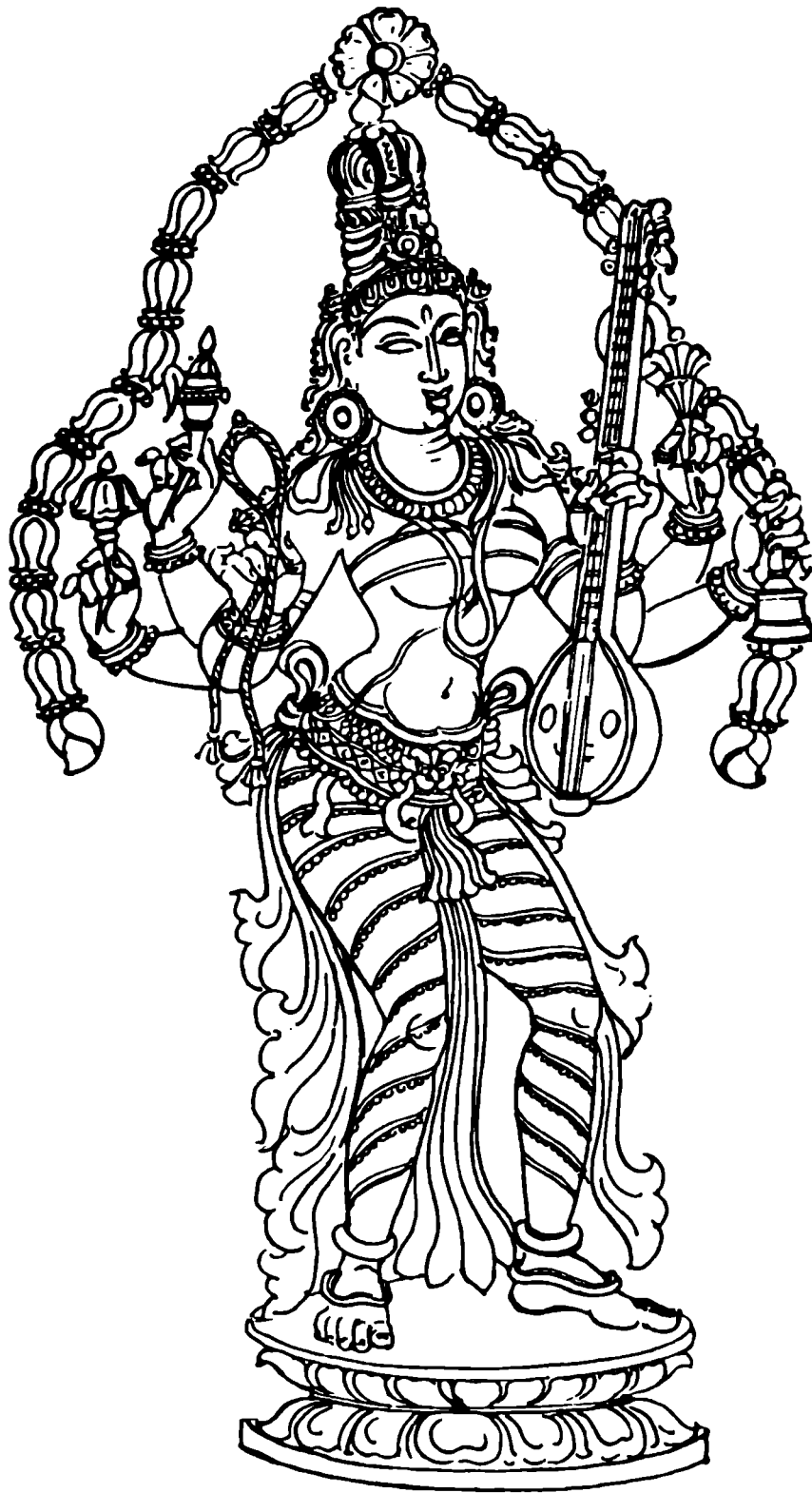


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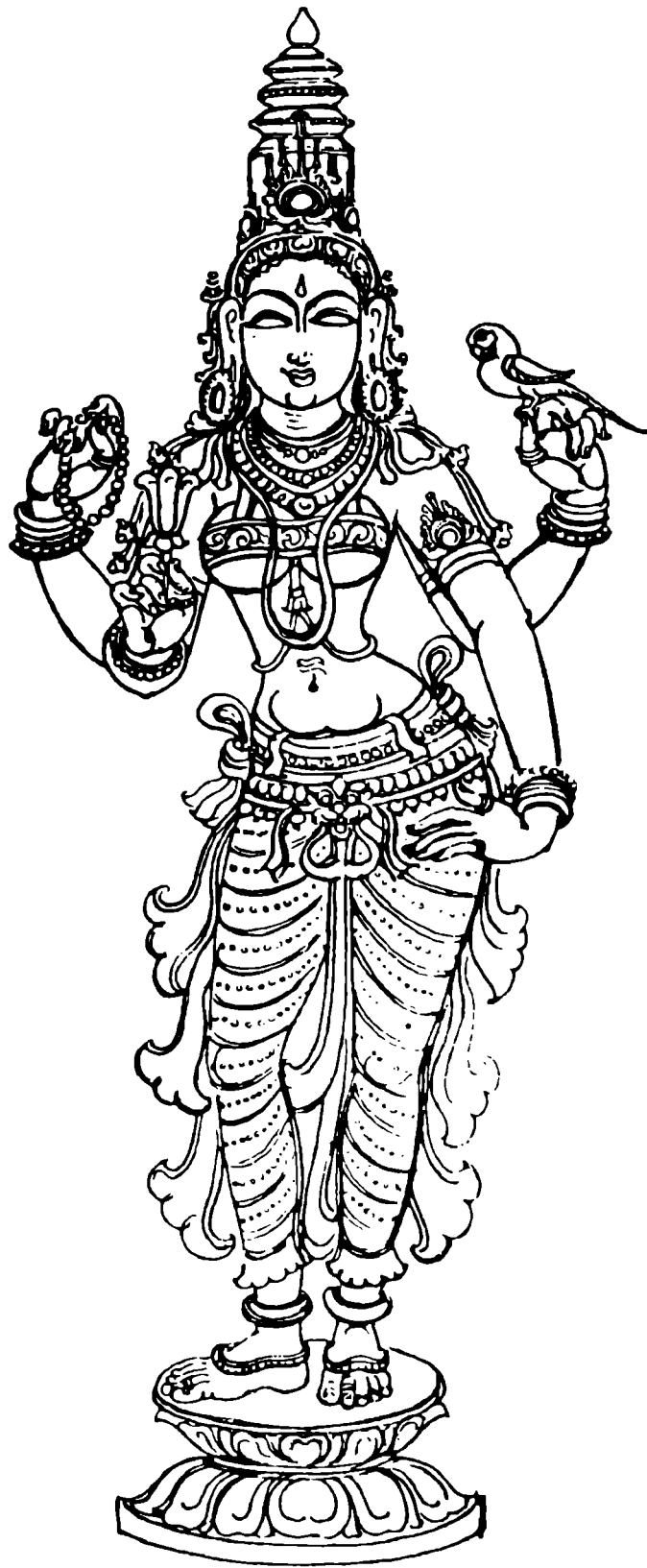
Silappadikāram and Bṛhat-saṁhitā. There are inscriptional records to suggest that the worship of these goddesses was prevalent as early as the fifth century. Likewise, the sixty-four yoginīs were also crystallized in the tāntrik cult of Orissa, Bengal and Assam.

In the worship of goddesses, it is usual to consider them in groups (like Sapta-mātrkā,

Nava-chaṇḍī, Ashta- Durgā, Pañcha-kanyā and Daśa-vidyā). And the group of three that became celebrated in the purāṇas consists of Mahā-Lakshmi, Mahā- sarasvatī and Mahā-Kālī. And they were associated with the three major gods (see TRIMŪRTI), Vishṇu, Brahmā and Śiva respectively, and they symbolized the three aspects of Prakṛti, viz. sattva, rajas and tamas. Each of the later and popular goddesses was



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regarded as basically syncretic image, of all the three (like Mūkāmbikā of Kollūr in Karnātaka).

The goddess that was extolled more than any others in the purāṇas was Durgā, who was usually referred to as Devī (the goddess). She comes in for elaborate treatment in Devī-purāṇa (128 Chapters), Mārkaṇḍeya-purāṇa (Devī-māhātmya, 81-93 chapters) and Devī- Bhāgavata (12th chapter, 1800 verses). Although in later and lay imagination, the goddess became the consort or feminine counterpart of Śiva, the early accounts always regard her as having an independent status. (see DURGĀ)

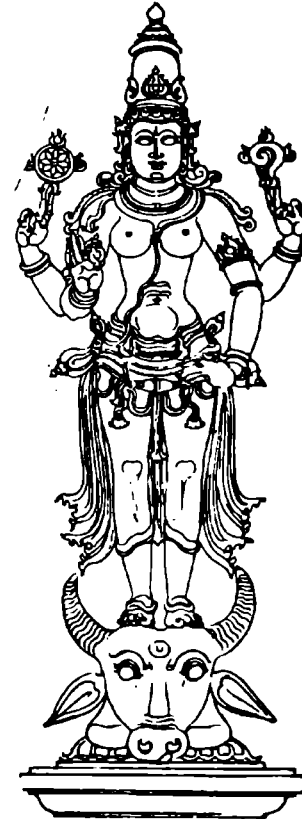
All the three major gods, (Brahmā, Viṣṇu and Śiva) are described to have derived their existence and powers only from her, and to be subservient to her in their functions. She is the 'mother of the worlds' (Jagadāmbā) and 'sustainer of the worlds' (Jagaddhātṛī). She is one without a

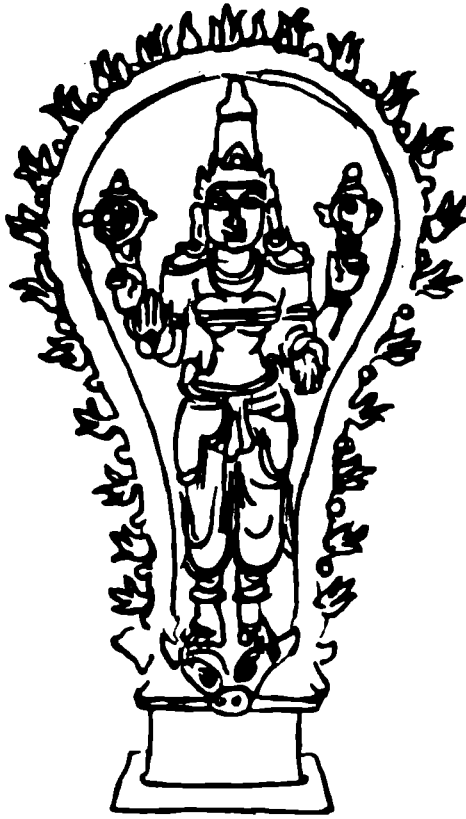
second; and everything in the universe is but a tiny expression of her inscrutable power (yoga-māyā). The two popular divinities in the purāṇic age (which age has continued in part till our own day), described as especially suited to the people in the Kali age, are the mother-goddess and the god Gaṇapati (kalau chaṇḍī-vināyakau).

The form of the goddess generally reflects the folk background, and the needs of the tribal people for divine intervention. The goddess Durgā is reputed to be worshipped by tribesmen and forest-folk like pulindas, barbaras and sabaras.

Her southern counterpart, Koṇṇavai, is described in the Tamil Saṅgam works (around the first century A.D.) as the goddess whom the warriors worshipped before they set out for the war-field. She was especially worshipped by forest-folk (kāḍavar), hunters (vaiṭṭuvar) and hill-people (kuṇṇavar).

Thus, the goddess would have many arms, carrying in them weapons of warfare, terrifying countenance, and austere appearance, and





would ride a lion or tiger. The description of the goddess in the ancient *Silappadikāram* is illustrative. She has a crown of matted hair, decorated by serpents and moon. She covers her body with elephant-hide, while a tiger's skin is tied round her waist. She has three eyes, and her neck is dark blue owing to the drinking of deadly poison. She is four-armed, and carries in her hands conch, discus, spear and sword. She is seated on a stag whose horns are fierce, or alternately she rides upon a male lion.

Not all goddesses, however, answer to this description. Some are pacific and benign. The *Tēvāram* hymns (composed between 500 to 800 A.D.) describe the goddess as a young damsel of golden complexion (*kumārī*), covered by silken garments (*kośikapattu*), and playing with a ball (*kanduka*) and parrot (*kīlī*). She is eulogized as the primordial energy (*ādi-śakti*) and as the provider of wealth and grains (*vasundharā*). But she is also the goddess who presides over burning grounds (*suḍulai-nāri*). Another version of this goddess is

pictured as performing penance on the banks of the river Kampā at Kāñchīpuram; she is called 'the creeper of penance' (mey-tavak-koḍi).

DEVYARDHA



The form of Śiva with half of his body representing the goddess (see ARDHA-NĀRĪŚVARA) is counted among the more important sportive forms of Śiva (see ŚIVA). Dīptāgama (41, 2-5), Suprabheda (1, 34, 100-104) and Ajitāgama (kriyāpāda, 36, 247- 251), among other texts, contain iconographic details of this form. According to Ajitāgama, the form has three hands, two on the Śiva side (right) and one on the Devī side (left); the normal hand on the Śiva side is shown in the gesture of protection and the upper hand on the same side carries axe. The hand on the Devī side is held in the kaṭaka posture (see KAṬAKA). On the forehead is half of the third eye (on the Śiva side 'lalāṭe chārdha-netra--yuk'). The colour of the body on the Śiva-side is red, while on the Devī-side it is dark blue ('dakṣiṇe rakta-varṇam tu vāme śyāma-nibham bhavet'). There is only one



1. DEVYARDHA

breast for the figure, and that of course on the Devī-side.

At the back of the figure must be shown the bull; but this is optional. Dīptāgama adds that of the two legs, the right one (Śiva's) must be slightly bent ('kuñchitam dakṣiṇam pādām') and the left firmly planted on the ground ('vāma-pādām tu susthitam'). The left hand, according to this text, holds a blue lily (utpala), while the right hands carry axe and antelope. Half of the crown (viz. on Siva's side) is made up of braids of matted hair ('harārdhe tu jaṭā-yutam'). Suprabheda prescribes that the form must have three bends ('kuryāt tri-bhaṅgikam'); the right side is covered by tiger's skin while the left has silken garments ('vyāghra-charmāmbaram devam pārvatim kṣauma-dhāriṇim'). The elbow of one of the arms

of Śiva rests on the back of the bull ('harasya dak-
shiṇa-haste kūrparam vṛshake sthitam').

DEŚIKA-SUBRAHMANYA

One of the forms of Kārttikeya (see KĀRTTIKEYA), popular in South India. He is represented here as the instructor (deśika) regarding the significance of the mystic 'praṇava' to his own father Śiva. The background of this form is to be traced to the identity of the sage Sanatkumāra with Skanda (viz. Kārttikeya) (cf. Chhāndogya-upanishad, 7, 26 'bhagavān Sanatkumārastam skanda ity āchakshate'). Sanatkumāra, who was the first-born son of the creator Brahmā, is documented as having taught brahma-vidyā to Nārada. That Skanda, a variant form of Sanatkumāra, taught Śiva has been mentioned in Mānasāra; and the form of Śiva in this aspect of the student has been called 'śishya-bhāva-mūrti'. Śiva, as described in this text, sits in front of the teacher in the lotus posture absorbed in contemplation (one of the normal hands held on the chest in the 'chin-mudrā) and showing great deference and humility (the other normal hand covering his mouth); the upper hands carry hammer (ṭaṅka) and antelope (haraṇa).

According to Śrī-tattva-nidhi, the form of Kārttikeya as the teacher of Śiva (Śiva-devasya deśikam), has one face (eka-vadana) and six arms (śaḍ-bhuja). Two of the hands carry śakti and one of the hands a rosary; the two normal hands show the gesture of protection and boon-bestowal (varābhaya-karāmbuja). The text does not specify what the remaining hand carries. The god is seated on a peacock, and has on his head the karaṇḍa type of crown.

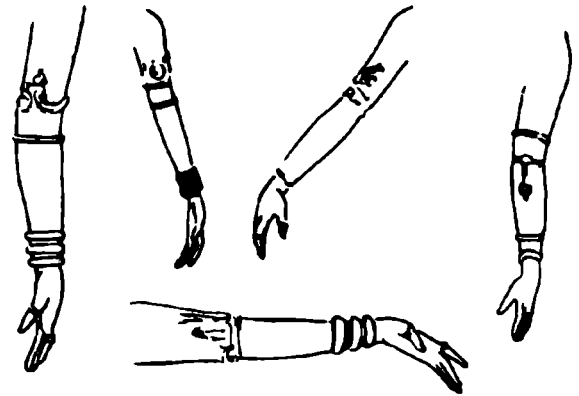
DEHA-LABDHĀṄGULA

One of the three aṅgula measures for iconometric purposes (the other two being mānāṅgula and mātrāṅgula). (cf. AṅGULA and TALĀMĀNA) it takes as the unit the finger-breadth (aṅgula) as found in the body of the icon itself. Kāraṇāgama specifies that the height of the icon must be divided into equal parts in terms of aṅgulas, and each division thereof is called 'the labdha-aṅgula', derived from the body of the icon (grhīta-pratimāyāma tatrāṅgulisaṅkhyayā; bhajet

teshu eka-bhāgam tu deha-labdhāṅgulam smṛtam). The proposed height of the icon (abhipreta-pramāṇa) is divided into nine equal parts, and each of these again into twelve equal parts; and each of the resultant divisions is called the icon's own finger-breadth (svāṅgula) (cf. Hayasīrsha-pāñcharātra: 'abhipreta-pramāṇam tu navadhā pravibhājayet; navame bhāskarair bhakter bhāgaḥ svāṅgulam uchyate'). Brhat-saṁhitā (57) takes the length and breadth of the icon's face as equal to twelve 'own-angulas' ('svair aṅgula-pramāṇair dvādaśa vistīrṇam- āyatam cha mukham').

DOLĀ-HASTA

One of the karaṇas (hand postures) in classical dance known as Bhujaṅga-trāsita ("frightened by the sudden discovery of a snake right near the foot"), characterised by the swing (dolā) of one of the arms, either across the chest or on one side. The hand in this karaṇa is seen in the forms of Naṭarāja (see NAṬARĀJA). The texts like Nāṭya-veda-vivṛti prescribe that when one arm is in the dolā-hasta, the other must be in the kaṭaka-posture (krameṇaiko dolāhastah param kaṭaka iti karaṇam); and also that the arm that is in the dolā-



hasta posture must have that shoulder slightly drooping (amśau praśithlau); and further that the hand in the patāka posture must be stretched forward (patākau tu pralaṁbitau).

DAIVIKA-VĀSUDEVA

One of the popular forms of Viṣṇu, Vāsudeva (see VĀSUDEVA) is one of the four major forms (see CHATURMŪRTI) and one of the twenty-forms (see CHATURVIMŚATI-MŪRTI). And daivika-Vāsudeva (also called Para-Vāsudeva) is distinguished from Mānusha-Vāsudeva. The former is the divine aspect while the latter is the human incarnation (as the son of Vasudeva, viz. Kṛṣṇa, (see KṚSHṆA and AVATĀRA). In the human incarnation, Vāsudeva has only two arms, holding conch and discus. But in the divine aspect he is four-armed, holding lotus (normal right hand), discus (upper right hand), conch (upper left hand) and mace (normal left hand). He either sits on a siṁhāsana (according to Vaikhāṇasāgama) or stands on a lotus-seat (according to Agni-purāṇa).

When he is standing, on his sides are to be shown Śrī (Lakṣmī), holding a lotus, and Puṣṭi, holding a lute; and the height of each of the two consorts should not exceed the level of the loins of the god. (ūru-mātroccritāyāme). And on the aureole behind the god must be shown vidyā-dharas holding garlands.

When seated, he is surrounded by Rukmiṇī, Balarāma (with his consort Revatī), Pradyumna (with Rohiṇī) and Aniruddha (with Ushā), Brahmā with four faces and four arms, and Sāmba (with Indu-karī). Balarāma carries ploughshare and pestle; Pradyumna, sword in his right hand and the left hand in the kaṭyavalambita posture; Aniruddha sword and shield; and Sāmba staff in the left hand, the right hand being in the gesture of protection. All of them must be shown standing around the seated Vāsudeva.

(see also PARA-VĀSUDEVA).

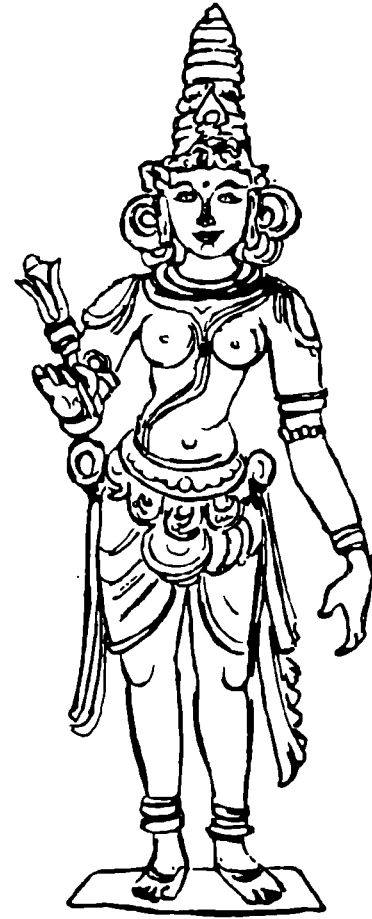
DAIVIKA-LIṄGA

Also called Daivata-liṅga, it is one of the four (according to Makutāgama), six (Kāṁikāgama) or nine (Suprabheda) varieties of immoveable liṅgas

(achala or sthira, see LIṄGA). It is distinguished from other varieties in that it is established by gods even as the 'mānusha' variety is established by human beings, gaṇapa by the Śiva-ganas, ārsha by the sages and svāyāmbhuva self-born (cf. Kāṁikāgama). Makutāgama specifies that the shape of this variety of liṅga resembles a flame of light (dīpākāram), has its body covered by depressions and elevations (nimnonnata-samanvita) and marked by scratches and holes (rekha-koṭara-samyukta); on the surface, the forms of hammer (ṭaṅka) and spear (śūla) are visible. The shape of the liṅga suggests the folding of hands in supplication (karāñjali-putākṛti); and it is conspicuous with the absence of brahma-sūtra.

DRAUPADĪ

The celebrated character in the epic Mahābhārata as the wife of the five Pāṇḍava brothers, she is regarded in the folk cults of South India as a form of the Mother-goddess. There are numerous



shrines to her in Tamil Nādu and Karmāṭaka, where an annual ritual festival known as 'karaga' is performed. The shrines also contain icons of Dhar-marāja as her consort.

Her iconographic details include two arms, three eyes, dark complexion (kṛṣṇa-varṇa), garment of variegated colour (chitra- vastraka). She is decorated with all ornaments and she is shown in the freshness of her youth (nava-yauvanā). She stands in a three-bend posture (see TRIBHANGĪ). She is pretty in her appearance (sundarī). She holds in her right hand a lotus, and the left arm dangles down in a graceful aspect (vāme laṁba-karānvitā).

DVĀRA-DEVATĀ

A list of fifteen 'door-goddesses' of the Mother-goddess has been given in Śrī-vidyār-nava-tantra (5th śvāsa, section on Dvāra-pūjā, 1-28); along with the guardians of direction (dikpālas):

(1) Padmā (the "lotus lady"), with a body of lotus-hue and eyes like lotus, and residing on a lotus, is four-armed, carrying lotuses in two of her hands, and the gesture of protection and boon-bestowal in the other two;

(2) Bhārati, lustrous like the full-moon and two-armed, carries in her hands rosary and book;

(3) Durgā, two-armed damsel (kumarī) with curly fore-locks, riding a lion, and carrying in her hands conch and discus;

(4) Dvāra-śrī, seated on a lotus and bedecked with jewels showing with her two hands the gestures of boon-bestowal and protection;

(5) twin-goddesses: Viśva-saṁkalpā and Kalpakā, seated on a conch (śaṅkhāsana-samāsīnu) and locked in embrace (anyonyālīṅgana- parau), are like unto pearl and ruby; on their countenances is shown a slight smile (kiñchit-smita-mukhāmbujau), and their heads are adorned by conch-crests (śaṅkhābhyām mūrdhni lāñchhitau);

(6) the twin-gods: Kāmbuka-nidhi, short and stout in stature (tundila), (with his consort Vasud-hārā) and Pañkaja-nidhi (with his consort Priyā),

are both of the colour of red-lead (sindūra) and hold red lotus and blue lotus (rakta-pad-motapalānvitau); they stand with their arms on each other's shoulders (bhujāśliṣṭau);

(7) Manobhava ("mind-born", viz. Kāma), red like the palāśa flower and handsome, holds in his hands the sugar-cane stalk as bow and flowers as arrows; he is the lover of Rati;

(8) Vasanta ("the spring season") who is lustrous like full-moon, and delights in the Nandana grove, is ever a source of delight (santatotsava);

(9) Vira-vighneśa (a form of Gaṇapati), short and squat, red-complexioned (pālala-tundila) and three-eyed, has an elephant-head and is four-armed, carrying in them noose, goad, and pink lotuses;

(10) Keshtreśa (viz. Kshetra-pāla) is dark in complexion (kṛṣṇa-vigraha), has three eyes, and is fierce in appearance (tīkṣṇa); he is two-armed, and in his hands are seen skull-cup and spear;

(11) Gaṅgā, who emerged from the right foot of the Goddess, is benign in appearance (saumyā) and shines like a million moons; the river-goddess, has two hands showing the gestures of protection and boon-bestowal;

(12) Kālindī (viz. Yamunā), who emerged from the left foot of the Goddess, is black in form (kāla-vigrahā) and shows with her hands the gestures of protection and boon-bestowal;

(13) Dhātā ("the preserver", viz. Viṣṇu), the lord of the universe (bhartāram jagatām) is dark-blue in body-colour and four-armed, carrying conch, discus, mace and lotus; he rides upon Garuḍa;

(14) Vidhātā ("the creator", viz. Brahmā) is red in complexion and sits upon a red-lotus or rides upon a swan (raktāravindastham, haṁsārūdham); he has four hands in which he carries sacred water-pot, rosary and the gestures of protection and boon-bestowal; and finally

(15) Dehālī ("the door-step"), the goddess who faces West is entrusted with the care of the sanctum (sva-rakṣiṇī); she is dark-complexioned

(śyāmalāṅgi); and two armed, carrying sword and shield, she rides upon a lion.

Besides the above who are intimately and directly connected with the door-way, there are also other deities mentioned in the text, who protect the sanctum and therefore called 'door-gods'. They are to be represented outside the sanctum, but in close proximity to the door-way:

(1) Varuṇa is said to guard the Western door-way. He shines like full-moon, and rides upon a crocodile; he is two-armed, carrying noose in one hand and the gesture of protection in the other.

He is accompanied by Vātuka-nātha, who created obstacles in the performance of the great sacrifice by Dakṣa. This form of Vīrabhadra is two-armed, and holds skull-cup in one hand and stick in the other; he has a serpent as his sacrificial chord. His body colour is dark blue (taruṇa-timira-nīla).

(2) Kubera, the guardian of the wealth of the goddess (paradevyā dhaneśvarah) guards the northern door-way. Ash-coloured, he holds a mace (the emblem of authority) and rides upon a man.

He is accompanied by Kṣhetra-pāla, who is three-eyed and who appears like a mountain of dark-blue collyrium (nīlāñjanādriprabhā); he has his matted hair coiled up and tied by serpents. He is ferocious-looking, with red garments, and with serpents for his ear-ornaments. Another companion is the elephant-faced god, white in body-colour, and four-armed, carrying axe, tusk, noose and trident; he is seated upon a rat.

(3) Śakra (viz. Indra), the thousand-eyed god, guards the eastern door-way; deep yellow in body-colour (supītaka), he holds vajra in his hand, and has his banner on which the elephant Airāvata figures.

His companion is Gaṇeśa, dark-blue in colour, entirely nude (digambara) and four-armed. He carries in his upper hands noose and goad. His normal right hand holds a skull-cup filled with liquor, and his left hand is engaged in stroking the vulva of the goddess seated upon his left lap; his trunk touches the vulva of the goddess

and smells it. Red-complexioned, this goddess tries with her right hand to insert the god's penis into her vulva, and holds in her left hand a lotus.

(4) Yama, riding upon a buffalo and shining like a mountain of black collyrium, guards the southern door-way. He is two-armed and carries a cudgel in one of them.

In the Śaiva-āgama texts, it is prescribed that on the right side of the top of the door Gaṇapati must be worshipped, on the left side Sarasvatī, and in the central portion Mahālakṣmī. Gaṇapati is described as dark in complexion and four-armed, carrying short axe (kuṭhāra), rosary, tusk and laddu. Sarasvatī is like pure crystal (śuddha-sphatika) and benign-looking (suprasannā); she is two-armed, carrying rosary (right) and book (left). Mahālakṣmī is golden coloured (hemābhā) and two-armed, carrying lotus (right) and śrī-phala (left).

On the right hand side of the door, Nandi is worshipped, with Gaṅgā to his right. Nandi is red-complexioned, three-eyed and four-armed, carrying flaming spear (dīpta-śūla), antelope, stone-mason's chisel (ṭaṅka) and golden rod of authority (hema-vetra); or alternately, he is two-armed, carrying rosary (right) and trident (left). He has a crown of matted hair, to which crescent moon is tucked.

The river-goddess Gaṅgā is white-complexioned, standing upon a crocodile, and two-armed, carrying blue lotus (right) and pot (left, purna-kumbha).

On the left-hand side of the door, Mahākālā is worshipped, with Yamunā to his left. Mahākālā is black in complexion (kṛṣṇa), three-eyed and fierce-looking (vikaṭānana). He is two-armed, carrying pot (right) and blue lotus left.

The river-goddess Yamunā is dark-complexioned (śyāmā), standing on tortoise (kūrma-sthithā), and two-armed, carrying pot (right) and blue lotus (left).

The other gods associated with the walls holding the door are Dīṇḍyāsāna and Muṇḍyāsāna.

The bull (Vṛshabheśvara) is located in front of the Liṅga in the hall that opens to the sanctum (antarāla-maṇḍapa).

In some texts, the gods presiding over different parts of the door are given as Pataṅga (stone slab under door, dvārādhah-śilā), Bhuvaṅga (the stone that supports the door on the right side), Abhidhāna (the frame of the door on the left), Vimalā (the right half of the door plank), Subāhu (the left half), Skanda (door-pane, paṭṭikā), Sūrya (Sun, the right door-plank), Chandra (Moon, the left door-plank) and Nava-Śakti (the nine goddesses, in the key-hole).

The iconographical representation of door-goddesses in Vajrayāna Buddhism takes a different form. The door is made up of four different aspects: the door-plank, curtain, lock and key. The pañcha-dāka-maṇḍala described in Nishpanna-Yogāvalī regards these four aspects as four divinities, all feminine. The goddess representing the door-plank is known as Kapāṭa or Kapāṭa-dharā, red in colour and holding in her two hands the curtain-cloth (karābhyām kāṇḍa-paṭam bibhratī). The goddess of the lock is Tālika, white in complexion and holding the lock in her hands. And the goddess of the key is Kuñchikā, yellow in complexion and holding key in her hands.

All the four goddesses are nude and terrible-looking. They are shown as dancing with their legs in the pratyālīḍha posture.

In some of the Śakti shrines, the attending deities (pratihāra-devatā) are also regarded as door-guardians. Besides these, there will be companion-goddesses (parivāra-devatās), who are also situated at the doors. In a temple to Gaurī, for instance, the texts prescribe that Lakshmī (Śrī), Sāvitrī, Sārasvatī and Bhagavatī must be shown as door-goddesses; and also Gaṇeśa and Kārttikeya as door-gods.

It is usual in temples to have on the door-jambs figures of the two river-goddesses, Gaṅgā and Yamunā; and also the water-god Varuṇa. On the lintel is represented Gaja-lakshmī. The door-guardians (dvāra-pālas) are also included in the category of dvāra-devatā and worship is offered to

them before the doors of the sanctum are opened; food-offerings (bali) are also made to them after the worship of the main deity in the sanctum.

DVĀRA-PĀLA(KA)

Door-guardians, always in pairs, are stationed at the sides of the main door-way of the sanctum in a temple. Their iconographic details vary according to the sectarian affiliation of the temple (Śaiva, Vaiṣṇava or Śākta). Besides the symbols of the main deity (like conch and discus in Vishnu shrines, trident and hand-drum in Śiva shrines, goad and noose in Śakti shrines), the door-guardians carry mace (gadā) or staff (daṇḍa) in their hands. The mace symbolizes ability to control and punish the evil-doers, and the staff represents authority derived from the main deity. The function of the door-guardians is to protect the temple or the sanctum.

And the daily worship in the temple involves adoration of the door-guardians also. The priest offers worship to them before entering the temple or sanctum (cf. Nāradiya-saṁhitā, 2, 29). The customary worship of the door-guardians includes clapping of the hands thrice before them (hasta-tālam trir ācharet), not only to announce the devotee's presence, but to seek the permission of the door-guardians to enter the sacred precincts.

In Vaiṣṇava temples, there will be three pairs of door-guardians: Chaṇḍa and Prachaṇḍa, at the sides of the temple; Jaya and Vijaya at the sides of the sanctum in the half-pavilion (ardha-maṇḍapa); and Pūrṇa and Pushkara outside the first enclosure. Chaṇḍa and Prachaṇḍa are awe-inspiring (bhayāniakau), grotesque (virūpākshau), and two-armed; they wear crowns and other ornaments. Chaṇḍa is red-complexioned and is distinguished by discus on his crown. Their images are prescribed to be made in eight-tala measure.

Jaya and Vijaya are prescribed to be made as four-armed, carrying in their upper hands conch and discus, symbolizing their Vaiṣṇava affiliation. Each of them carries mace in one of the normal hands, the other hand being held up in the gesture of warning (tarjanī-hasta). They have fangs in their mouths, and appear stern and awe-inspiring. Jaya is red-complexioned, while Vijaya





is yellow-complexioned. Usually, only these two are represented.

Besides these door-guardians, there are other deities who also function like guardians of the temple: Garuda (seated or standing), Vishvak-sena (four armed and seated large-bodied and big-bellied, carrying in the two upper hands conch and discus), Ānanda (yellow in body-colour), Nanda (golden-complexioned), Virasena (dark), Sushena (collyrium-like), Sambhava (white) and Prabhava (grey). Ānanda and the other four are either two-armed or four-armed; they have fierce faces with terrible fangs; they carry mace in their hands. The texts prescribe that they may be either actually represented in images, or merely imagined to be present (*dhyāyēdvā kārayēd vāpi*) (cf. *Nāradiya-siṃhitā*, 13, 329).

In the Śiva temples, there are prescribed to be the following four-armed guardian-attendants (*pratīthāras*): (1) at the eastern entrance, Nandi (carrying in his hands citrus fruit, serpent, hand-drum and *bijapura* in circumambulatory order) to the left, and Mahākālā (*khaṭvāṅga*, skull-cup, hand-drum and *bijapūa*) to the right; (2) at the southern entrance, Heramba (gesture of warning, *tarjanī*, trident, hand-drum and arm thrown across like the trunk of an elephant) to the left; and Bhṛngi (arm thrown across like elephant-trunk, hand-drum, and *khaṭvāṅga*, and *tarjanī*) to the right; (3) at the western entrance, Durmukha (trident, hand-drum, staff and *bijapura*) to the right; and (4) at the northern entrance Sita, (citrus fruit, lotus flower, *khaṭvāṅga*, and lotus stalk) to the left; and Asita (lotus-stalk, *khaṭvāṅga*, lotus flower and *bijapūra*) to the right.





During worship in Śiva temples, the food-offerings are made to the two door-guardians in the first enclosure, Dāṇḍī and Muṇḍī, and two door-guardians in the second enclosure, Āmoda and Pramoda. Kshetra-pāla is also regarded as a temple-guardian. There are also weapons



regarded as door-guardians (astra-dvāra-pāla): Dāṇḍī on the right side and Muṇḍī on the left.

The temple of Chaṇḍikā is guarded by pairs of attendants (pratīhāra) at the four entrances: (1) at the eastern entrance, by Vetāla (gesture of warning, khaṭvāṅga, hand-drum and staff) on the



DWARA-PALAKA (from Bhadrisvara temple,
Tanjavur)

right side; and Karata (hand-drum, staff, gesture of warning and khatvāṅga) on the left; (2) at the southern entrance, Piṅgalāksha (gesture of protection, sword, mace, staff) on the right side; and Bhrukūṭa (mace, staff, gesture of protection and sword) on the left; (3) at the western entrance, Dhūmraka (gesture of warning, vajra, goad and staff) on the right side; and Kukkuṭa (staff, goad, vajra and gesture of warning) on the left; and (4) at the northern entrance, Raktāksha (gesture of warning, trident, khatvāṅga and staff) on the right side; and Sulochana (or Trilochana) (khatvāṅga, staff, gesture of warning and trident) on the left.

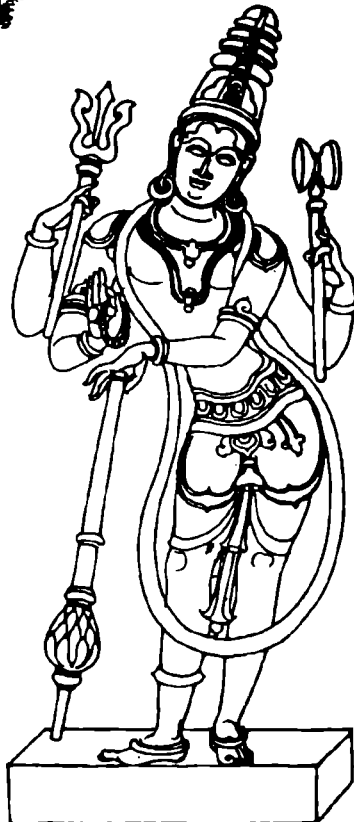
For Gaurī, the door-guardians are given differently: (1) at the eastern entrance, Jayā (gesture of protection, goad, noose and staff) to the right, and Vijayā (noose, staff, gesture of protection and goad) to the left; (2) at the southern entrance, Ajitā (protection-gesture, lotus, noose, staff) to the right and Aparājitā (noose, staff, protection, lotus)

to the left; (3) at the western entrance, Vibhaktā (protection-gesture, vajra, goad, staff) to the right and Maṅgalā (goad, staff, protection-gesture and vjra) to the left; and (4) at the northern entrance, Mohinī (protection-gesture, conch, lotus and staff) to the right and Staṁbhini (lotus, staff, protection-gesture and conch) (cf. Rūpa-maṇḍana).

In temples dedicated to Kārttikeya (see KĀRTTIKEYA), there must be, according to Kumāra-tantra (24th paṭala), eight door-guardians, all of whom are two-armed (carrying sword and shield) or four-armed (with gesture of protection and boon-bestowal in the normal hands, and in the upper hands sword and shield), dark-complexioned and fierce-looking. They are Yakshendra, Rākshasendra, Piśāchendra, Bhūta-rāṭ,



DWARA-PALAKA



DVARAPALAKAS





DWARA-PALAKA (from Brahadisvara temple, Tanjavur)

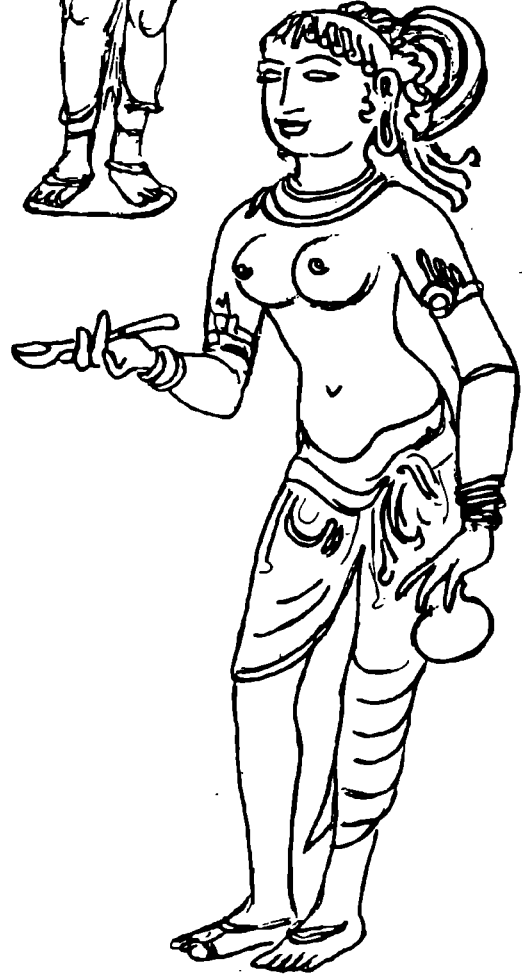
Gandharva, Kinnara, Daitya-nāyaka and Dāna vādhipa. In addition, Kārttikeya has eight body-guards (sarīra-pālakas) who bear the very names of Kārttikeya: Shaṇmukha, Śakti-pāṇi, Kārttikeya, Guha, Skanda, Mayūra-vāhana, Senāni and Śakti-hasta. They are either two-armed (with their hands joined in supplication) or four-armed (carrying in their extra-hands vajra and lotus).

DVI-BHAṆGA

The bodily stance in the standing posture with two bends, the loins (kaṭi) being the meeting



DVI-BHANGI

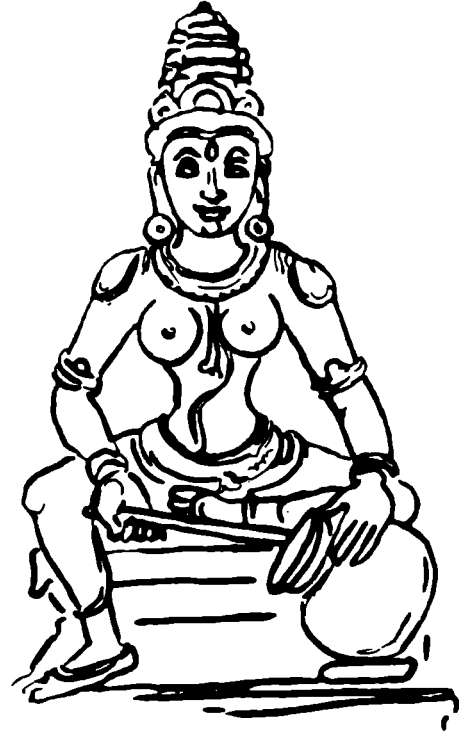


DVIBHUJA ANNAPŪRNĀ

place of the bends (see BHĀṆGA). The images of standing Durgā are prescribed to be either in this stance or in the stance of equipoise (sama-bhaṅga). In the devī accompanying a god, it is usual for the part of the body above the loins to bend towards the god. In the representation of Kalyāṇa-sundara form of Śiva, the god is often shown in the two-bend stance.

DVIBHUJA-ANNAPŪRNĀ

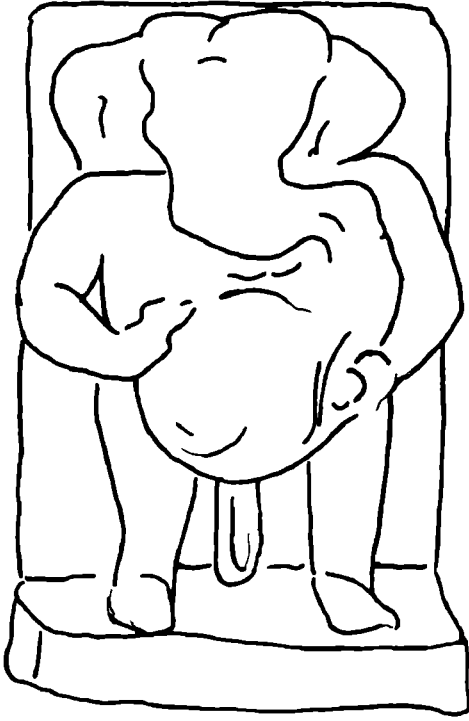
Annapūrnā, as a form of the mother-goddess (āmbikā) in her bountiful aspect is either two-armed or four-armed (see ANNA- PŪRNĀ). According to Kāraṇāgama, the two-armed variety



(dvi- bhuja) is red-complexioned (raktāṅgī) and her face is like full- moon (pūrṇendu-bimbā-pratinidhi-vadanā). She is three-eyed, and has large breasts. In her left hand she holds a bejewelled bowl filled with honey (māṇikyā-pātram madhu-rasa-bharitām) and divine food (divyair annaih prapūrṇām), and in her right hand she carries a bejewelled ladle (ratna-darvī).

DVIBHUJA-GAṆAPATĪ

The early icons of Gaṇapati, whether seated or standing, are two- armed, in conformity with the yaksha model. The icons found at Mathurā (bas-relief), Fatehgarh (standing), Bhūmāra (seated with a cross-belt of bells) and Bādāmi (by the side of the dancing Śiva with ten arms) are illustrations dating back to a period earlier than the sixth century A.D. The pre-Khmer and Khmer images, the bronze statues of Cambodia, early Javanese images, the Balinese image as Fudo, and some Chinese icons (gilt-bronze) are two-armed. The two Gaṇapati images in embrace in the Japanese Kangi-ten are each of them two-armed. The images in worship in Gokarna and Idugunji in Kārṇāṭaka, Pillaiyar-paṭṭi in Tamiḷ-Nādu, and Bikkavolu in Āndhra Pradesh, Siddha-ṭek, Mōregāum and Raṅgāngāum in Mahārāshṭra are



two-armed. The Chinese image in the Buddhist monastery at Kung-hsi-yen, done around 531 A.D., is two-armed, holding trident in the right and

and 'chintāmaṇi' in the left. The legend in Chinese characters calls it 'gaja-rāja- yaksha'.

A verse in *Gaṇeśa-purāṇa* says that the Gaṇapati icons in the present period of time (viz. Kali-yuga) should be two-armed; and the icons in the first phase of time (viz. Kṛtā-yuga) are ten-armed and riding lion; in the second phase (viz. Tretā-yuga) six-armed and riding peacock; and the third (viz. Dvāpara-yuga) four-armed and red-complexioned.

DVIBHUJĀ-LAKSHMĪ

Lakshmī, when she is an independent divinity (svayam-pradhāna-devatā), is four-armed (see LAKSHMĪ). But when she accompanies her consort Vishnu, she is represented as two-armed (hares samīpe kartavyā lakshmīr dvibhujā), holding lotus in her right hand (ambuja-karā), and the left in the gesture of boon-bestowal (while seated) or in the posture of easy swing (dolā-hastā) while standing. Or, both hands may carry lotuses. She is bedecked with all ornaments (sarvābharaṇa-bhūṣitā) and has a magnificent form (divya-rūpā). She is golden-complexioned.



DVIBHUJĀ-LAKSHMĪ
from temple at Tirunelveli

There is a variant form known as Dvibhujā-Vīra-lakshmi, when she is seated in the posture known as 'virāsana' (one of the legs tucked up and the other dangling down). She shows in her right hand the gesture of protection (abhaya) and in her left the gesture of boon-bestowal (varada). Her thighs resemble lotus petals (ūrū padma-dalākārau) (cf. Pāñcharātrāgama). Lakshmi as the



Śrīvatsa mark on Vishṇu's chest is also two-armed, and she is here called Vyūha-Lakshmi.

DVIMUKHA-GAṆAPATI

One of the thirty-two forms of Gaṇapati, described in Mudgala-purāṇa (see GAṆAPATI), this is two-headed. The dhyāna-śloka suggests that he has a bejewelled crown on his head and that he wears garlands of jewels (ratna-kirīṭa-



DVIMUKHA-GANAPATHI

mālī); his garment is red in colour (raktāṁśuka), and his complexion is yellowish-blue (hari-nīla-gātra). He is four-armed, and he carries in his hands his own tusk (sva-danta), noose (pāśa), goad (aṅkuśa) and bowl filled with jewels (ratna-pātra).

There is a form of Gaṇapati popular in Mahārāshtra, which is known as Gaṇeśa-jayantī, which is two-headed and four-armed. One of the heads is that of an elephant, and the other of a human being. An illustration of this form is given in Alice Getty's monograph, Ganesa (Clarendon Press, Oxford 1936, p.14). Sir William Jones has described this form as the "Janus of India"

DHANADA

"The bestower of wealth", a name of Kubera (see KUBERA).



DHANADA (Kubera) from Kambadahalli
(Hoysala)

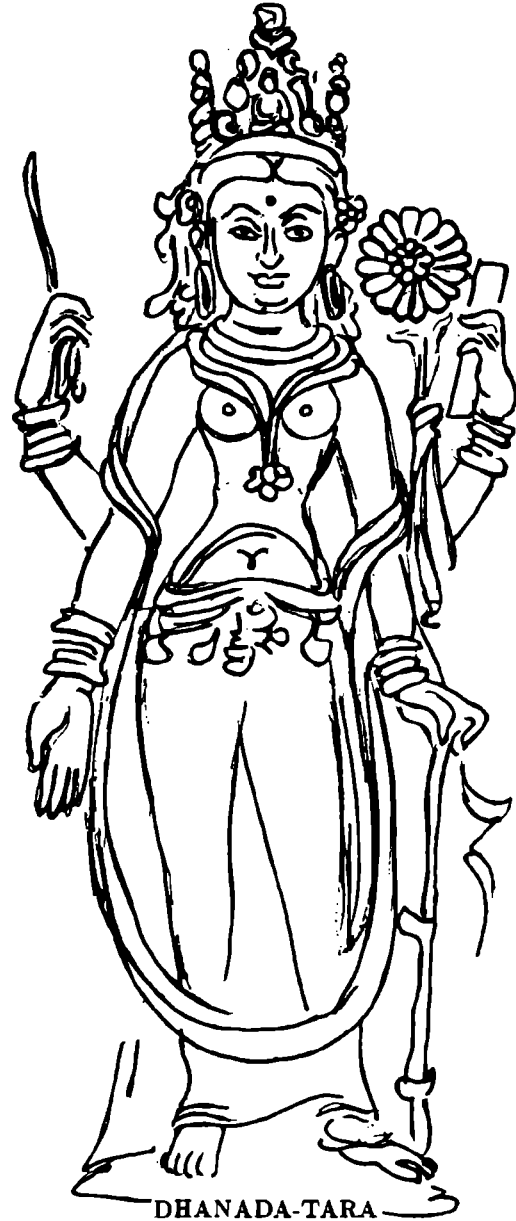
DHANADA-TĀRĀ

This form of Tārā (see TĀRĀ), popular in Tibet and China, is dark green in colour (harita-syāmā), brilliant like moon, and pacific in aspect (saumyā). The text in *Sādhana-mālā* which describes her as seated in the paryanka posture on an animal (sattva-paryāṅkasthā), does not specify what animal it is. She is two-eyed and four-armed: She carries in her hands rosary (aksha), blue lotus (utpala), scripture (pustaka) and gesture of boon-bestowal (varada). Her ornaments and clothes are multi-coloured and unique (vichitra). On her head is the small icon of the dhyani-buddha Amogha-siddhi (see AMOGHA-SIDDHI).

The mantra specific to this deity is "Om Tāre tuttāre ture svāhā". She is shown surrounded by divinities emanating from the eight syllables of this mantra.

DHANA-LAKSHMĪ

One of the forms of Lakshmi, this is distinguished by having six arms, carrying in the hands

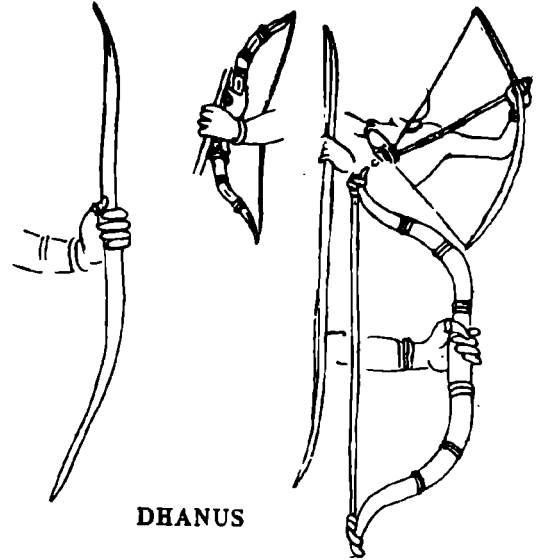




on the right side betel-leaves (tāmbūla), arrow (bāṇa) and discus (chakra) and in the hands on the other side sacred water-pot (kuṇḍī), bow (dhanus) and conch (śaṁkha). She is bedecked with all ornaments; she is youthful (suyauvanā) and golden-complexioned (svaṇābhā). She wears on her head the crown of the kirita-makuta variety, and her breasts are covered by bands and bodice (stana-kañchuka). There are some variations in this form.

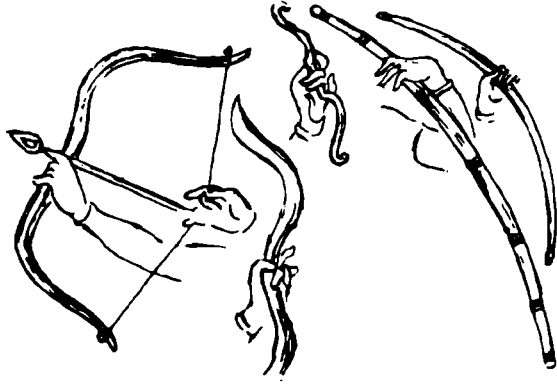
DHANUS

The 'bow' is considered as the foremost among the weapons of warfare, for it comprehends within itself the merits of all the four types of weapons: 'mukta' with two sub-varieties, Pani-mukta (thrown by hand like discus), and



yantra-mukta (thrown by a device like arrow by the bow), 'amukta' (retained in the hand and used, like sword), muktāmukta (with which the enemy is struck from a distance, like spear) (c. Dhanur-veda, dīkshā-pāda). The bow is held in the hand, but the arrow is flung at the enemy. It is both an astra (because the arrow is shot from it) and a sastra (because the bow is retained in the hand).

Two varieties of bow are distinguished: śārṅga and vaṁśa. The former is again of two types: the superior type measuring seven vitastis in length and fashioned by Viśvakarmā, which is



one of the weapons in the hands of Viṣṇu; and the inferior type, measuring six vitastīś and a half in length and used by human beings who ride elephants and horses. The śārṅga type of bow has three bends (trinata), while the varṁśa (fashioned out of cane or bamboo) is all-bent (sarva-namita). The varṁśa-bow is used by chariot-riders and foot-soldiers.

The cane having three, five, seven or nine nodes is preferred for fashioning a bow out of it; and the canes with four, six and eight nodes are to be avoided. The cane-bow with nine nodes is called 'kodaṇḍa'. The superior bow measures four hastas (a hasta being equivalent to twenty-four angulas), the midling three hastas and a half, and the inferior only three hastas.

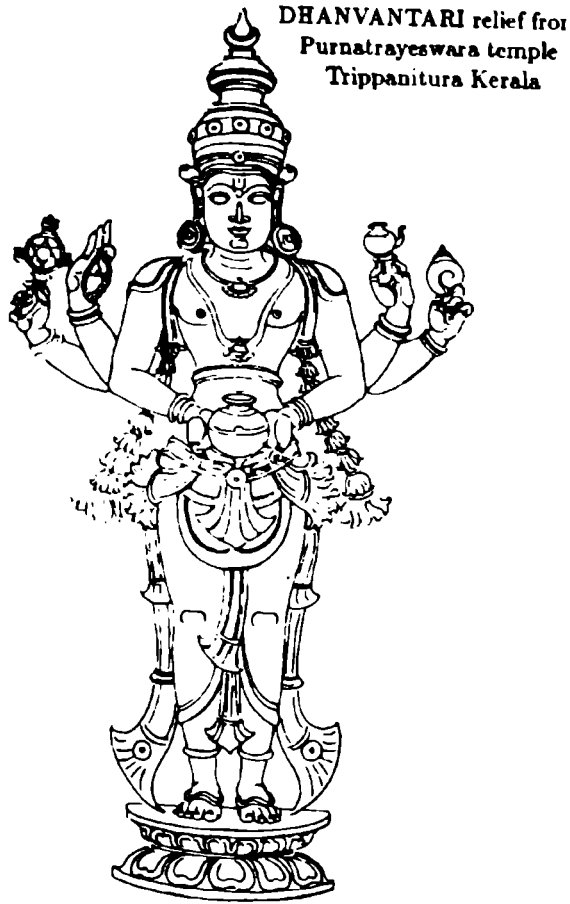
DHANVANTARI

The patron-god of physicians and surgeons in India, Dhanvantari is regarded as a minor incarnation of Viṣṇu. He is counted in Bhāgavata (1, 3, 1) among the twenty-two incarnations of Viṣṇu. However, the story in Harivaṁśa (29, 1523) makes him a devotee of Viṣṇu. He emerged from the milky ocean when it was churned by gods and demons, and begged Viṣṇu to assign a portion of



the sacrificial offerings (yajña-bhāga) to himself. Viṣṇu told him that the portions of the sacrificial offerings had already been allotted to the gods, who were all there much before Dhanvantari made his appearance. But he advised Dhanvantari to appear among human beings in his next birth, when owing to his meritorious deeds he would become eligible to a portion of the sacrificial offerings.

Rāmāyaṇa (Bāla-kāṇḍa, 45, 31) also relates that Dhanvantari emerged from the ocean during its churning. According to the epic, he appeared two-armed, holding a sacred water-pot (kamaṇḍalu) in one the and the mendicants's staff (daṇḍa) in the other. Brahma-vaivarta-purāṇa (Kṛṣṇa-janma-khaṇḍa, 51) which traces Dhanvantari's origin in the same way, adds that



even when he appeared he was proficient in the entire Vedic lore (sarva- vedeshu nishṇātaḥ) and expert in mystic science (mantra-tantra- viśāradaḥ), and that he was a disciple of Vainateya (viz. Garuḍa).

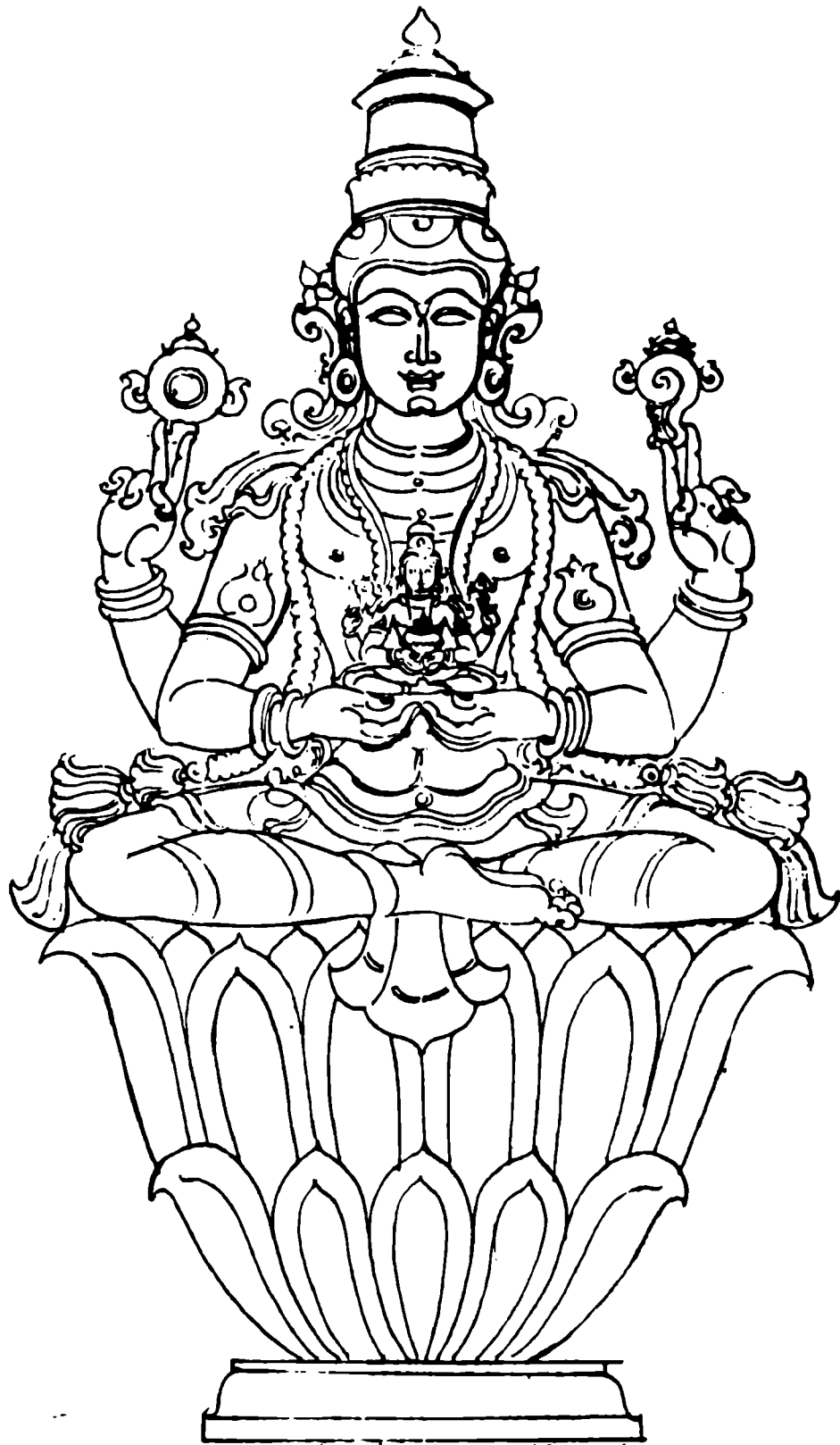
The account in Bhāva-prakāśa (pūrva-khaṇḍa, 1st section), makes Dhanvantari originally a physician of the gods in heaven. Indra, the king of the gods, once chanced to observe the misery that human beings were prone to on earth; overcome by compassion, he directed Dhanvantari to visit mankind and eliminate the sufferings. As the human beings were beset with numerous diseases, Dhanvantari appeared among them as a physician. According to this text, Dhanvantari was born in the royal household of Kāśī (Banaras) in the family of Bāhuja. He developed ascetic tendencies even as a boy and performed severe

austerities. But Brahmā with great difficulty managed to make him accept the lordship over the city of Kāśī; and since then the youth was known as Kāśī-rāja. As a king, he prepared a treatise (sāṃhitā) on medicine for the benefit of humanity (hitāya dehinām).

The lineage preserved in Vishṇu-purāṇa (4,8,4) begins with Purūravas, and goes through Āyus, Kshatravṛdha, Kāśa, Kāśī-rājā (name, and not designation) and Dīrgha-tamas before coming to Dhanvantari. Dhanvantari's son was Ketumāna, and Ketumāna's son was Divodāsa (who was also named Dhanvantari). The account in Harivaṃśa (29th chap.) begins the lineage with Suhotra, who was the king of Kāśī in the Second Dvāpara age. Suhotra's line continued with Śāla, Arshṭiṣheṇa, Kāśa and Dīrgha-tapas, who was also called Dhanvā and whose son was Dhanvantari. Dhanvantari's son was Ketumān, and Ketumān's son was Bhīmaratha, whose son was Divodāsa.

Often, Dhanvantari is identified with Divodāsa and Kāśīrāja. While Dhanvantari, god or





DHANVANTARI (from Chariot in Suchindram temple)



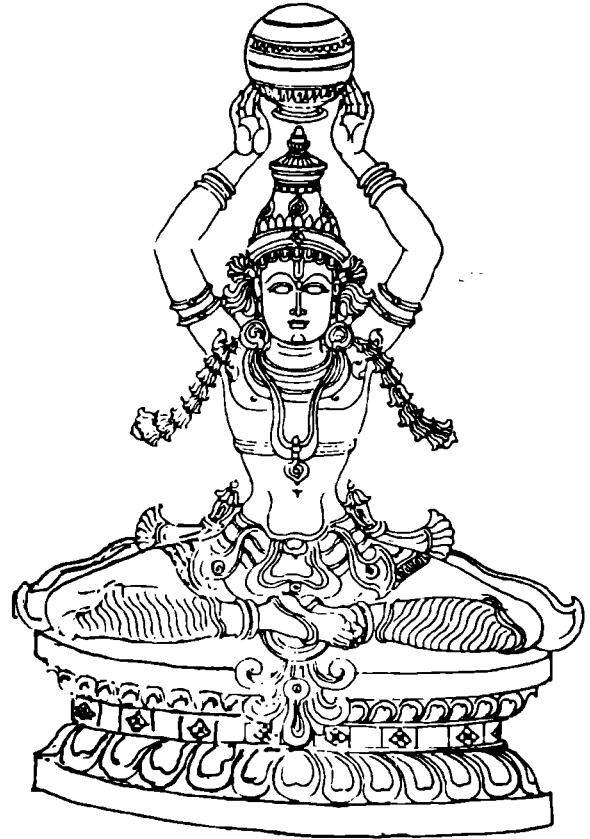


man, is of ancient celebrity, we do not find the name mentioned in Rgveda, where however Divodāsa is frequently mentioned (e.g. 1, 116, 18; 6, 16, 5 and 6, 31, 4). Divodāsa is associated with the sage Bhāradvāja, who in turn is associated with the gods of healing, the Asvins, Agni and Indra. Sāṅkhāyana-grhya-sūtra connects Dhanvantari and Bhāradvāja. Dhanvantari is said to have learnt the science and art of medicine (āyurveda) from Bhāradvāja, who in turn was taught by Indra (who was taught by the Aśvins). There is also an account which makes the sage Atreya teach medicine to Bhāradvāja. Thus the identification of Dhanvantari with Divodāsa is not altogether unfounded.

Dhanvantari, according to Vishṇu-dharmotara (1, 73, 41), is to be represented as handsome (surūpa) and pleasant-looking (priyadarśana), with two hands, carrying with both of them a pot filled with ambrosia (kara-dvaya-gatam chāsya

sāmṛtam kalaśam bhavet). But more frequently, the icons of Dhanvantari are four-armed, carrying in the upper hands conch and discus (to suggest his being an aspect of Viṣṇu), and one of the normal hands holding a leech (jalaṅka, suggesting blood-letting and surgery) and the other a pot of ambrosia (amṛta-ghaṭa, suggesting medicine). He may be shown as standing, or as seated, on a lotus.

The dayāna-sloka given in Prapañcha-sāra-saṅgraha mentions that he is dark-complexioned (kāṭāmbhodojjvalāṅgam) and four-armed, carrying conch, discus, leech and pot of ambrosia; he wears yellow silken garments at the loins (kaṭī-tala-vilasacchāru- pītāmbarādhyam). Another dhyāna-sloka makes him reside in the solar orb (ravi-bimbastha), and describes him as handsome (manoharāṅga) and with a tranquil face (prasanna-mukha-kamala). According to this text, he is only two-armed, carrying leech and pot of



DHAMMILLA

An ornamental hair-do of a woman, the braids wound round with flowers tucked in, or decorated with jewels.

DHARAṆĪ-VARĀHA

One of the forms of Varāha (see VARĀHA), an incarnation of Vishnu (see AVATĀRA, DAŚĀVATĀRA and VISHṆU), this is sometimes identified with Bhū-varāha (see BHŪ-VARĀHA),



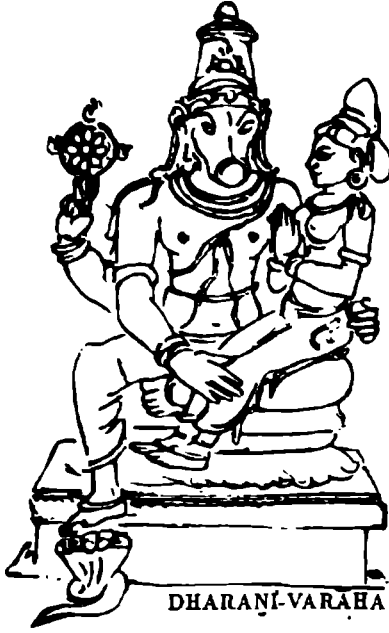
ambrosia. Still another dhyāna-śloka (also cited in the Prapañcha-sāra-sangraha describes the god as bathing himself with ambrosia holding with two of his hands pots from which the liquid is poured on his head. The devotee is to visualize Dhanvantari in this form, and as seated on his own (devotee's) head, or as situate within the lunar orb on a full-moon night.

यद्वा विचिन्तय निजमूर्ध्नि मनोहरांगं।
दोर्द्वन्द्वसक्तषट्पदवक्त्रगलत्सुधार्द्रम्।
स्वात्माङ्गयष्टिमनया परिषिचयानं।
ध्यात्वा जपेदुपरि रोगविषादशान्त्यै॥



DHARAṆĪVARAHA from Mamallapuram

owing to the two word Bhū and Dharanī being synonymous, meaning 'the Earth- goddess'. The form is distinguished by the god being accompanied by the Earth-goddess. She is seated on the left lap of the god (devasya vāmotsaṅge), who is also seated (āsine tu tathāsīnā) embracing the goddess with his left arm (ālāngitā cha hastena vāmena). She holds a lotus in one of her two hands. The face of the god must be pleasant (saumya-vaktra); and the god must be four-armed. The two upper hands carry conch and dis-

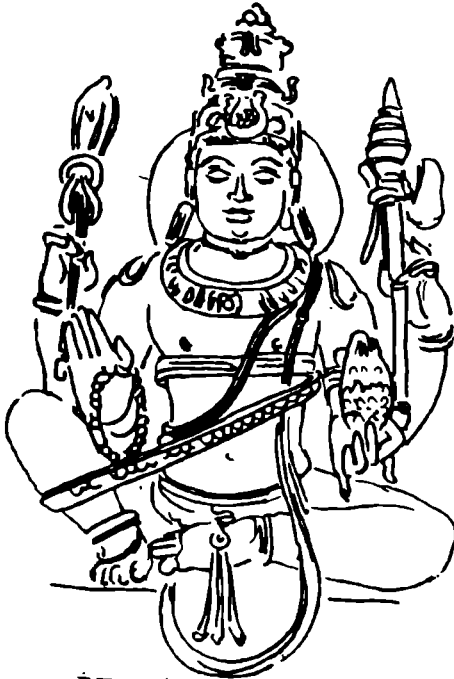


DHARAṆĪ-VARĀHA

cus (cf. *Pādma-saṁhitā*, kriyā, 17, 12-21). Varāha may be alternately in a standing posture, with the earth-goddess seated on his arm, thigh or hand.

DHARAṆENDRA

The yaksha attending on the twenty-third tirthankara (see TĪRTHĀṆKARA), Pārśva-nātha, along with the yakshini Padmāvati, is popularly worshipped by both divisions of the Jaina sect.



DHARAṆENDRA-YAKSHA

His icons are commonly found in Jaina temples, especially in South India. He is described as dark blue in complexion (*śyāma-varṇa*) and four-armed. He carries, according to Digambara accounts, the gesture of protection in his normal hand, a noose in the corresponding left hand, and a snake in each of the upper hands. The Śvetāmbara accounts make him carry mangoose and snake (*nakulāhi*) in his hands on the right side. He rides a tortoise (*kūrmārūḍha*), and has on



Pañchakūṭa Basadi Hemcha

his head a parasol of the snake-hoods (*ahiphaṇacchhatra*). According to one of the Śvetāmbara accounts, he has an elephant's face (*gajānana*).

DHARMA-CHAKRA-LOKEŚVARA

One of the 108 forms of Avalokiteśvara of the Mahāyāna pantheon (see AVALOKITEŚVARA), this form is two-armed, and stands upon a lotus pedestal. In the right hand is seen a vajra and in the left an axe.

DHARMA-CHAKRA-MĀÑJUŚRĪ

A form of Mañjuśrī, the well-known bodhisattva of the Mahāyāna pantheon, also known as Mañjuvara, this form is worshipped in Tibet, and there are numerous icons of Nepalese and Tibetan origin. Yellow in complexion, and seated in the bodily posture known as lalita (lalitākṣhepa) on a lion (sīṃhāsanastha); he has two hands which are placed on the chest in the gesture of setting the wheel of Dharma to motion (dharma-chakra-mudrā-saṃyukta). He is decorated with all ornaments (sarvālaṅkāra-bhūṣita). He also holds under the arm the stalk of the blue-lotus plant, at the top of which is a flower supporting the sacred book, Prajñā-pāramitā (prajñāpāramitānvitotpaladhārī). The Sādhana text calls him 'pañcavīra-kumāra' which expression suggests that he is an emanation of the five dhyāni-buddhas Vairocana, Ratna-saṃbhava, Amitābha, Amogha-siddhi and Akṣobhya. These are sometimes represented as small icons on the head of this form of Mañjuśrī.

DHARMA-CHAKRA-MUDRĀ

The gesture of 'turning the wheel of Dharma' symbolizes the first discourse that Gautama the



Buddha delivered in Vārāṇasī to the group of five ascetics, after the obtainment of his enlightenment. This discourse is called "the sūtra that set into motion the wheel of dharma" (Dharma-chakra-pravartana-sūtra). The gesture is also known as 'vyākhyāna-mudrā' or the gesture of the exposition of, or discourse on, Truth.

In this gesture, the hands are held on the chest and joined. The thumb and the fore-finger of the right hand are joined, and the palm is held up and shown. The same fingers on the left hand are joined, but the palm is held at a level lower than the right hand, and turned towards the chest. The two hands are brought together so that the thumbs and the forefingers of the two hands are joined.

This gesture is to be seen in many images of the Buddha and Mahāyāna deities like Prajñā-paramitā.

DHARMA-DHĀTU-LOKEŚVARA

One of the 108 forms of Avalokiteśvara of the Mahāyāna pantheon to be found in the Macchhandar Vahal, Kāthmandu (Nepal), this form is two-armed and is shown as standing on a lotus pedestal. The two hands carry a water-pot held in front of the belly.

DHARMA-DHĀTHU-VĀGĪŚVARA

A form of the bodhi-sattva Mañjuśrī of the Mahāyāna pantheon, this is frequently worshipped in Nepal. The dhyāna-śloka describes the deity as four-headed and eight-armed, with the body of reddish-white complexion (rakta-gaura). The four faces are differently coloured; the principal face (mūla-mukha) is of the same colour as the body, while the face to the right is red like saffron (kumkumārṇa), the face to the left is yellowish-red (pīta-rakta), and the face at the back is lotus-red (padma-rakta). The eight arms are in four pairs of hands: the first pair holding bow and arrow (dvābhyām hastābhyām, dhanur-bāṇa-dharam), the second pair noose and goad (pāśāṅkusa); the third pair the sacred text of Prajñā-pāramitā with a sword (prajñā-pāramitā-pustaka-khaḍga, the insignia of Mañjuśrī), and the fourth pair bell and vajra (ghaṇṭā-vajra).

On the head are braids of matted hair coiled up like a crown, and decorated with a tiny icon of the dhyani-buddha, Amitābha. He wears splendid clothes and ornaments (divya-vastrābharāṇa). His appearance is glamorous with an erotic overtone (mahā-rāga- śṛṅgāra-rasojjala). He is seated in an easy posture on the moon that is set upon 'double lotus' (the lotus on top opening upward, and the lotus below opening downwards) (lalitāsanastham viśva-padma-chandropari) (cf. B. Bhattacharya, op. cit., p.103- 104).

DHARMA-NĀTHA

The fifteenth tīrthaṅkara (see TĪR-THAṅKARA) of the Jaina pantheon, was born in Ratna-pura as the son of Suvratā-devī and Bhānu-rāja. His body-colour is golden yellow and insignia vajra-danda. He achieved spiritual perfection while seated in meditation under the dadhi-parṇa (or sapta-chhada) tree. His principal disciple was Arishta-shena and chief attendant Puṇḍarika-Vāsudeva. Kinnara is his yaksha and Mānāsī (or Kandarpī) yakshini (see MĀNASI and KINNARA).

DHARMA-RĀJA

Another name for the god of death Yama, who is also one of the eight guardians of directions (see YAMA and DIKPĀLAKA).

DHARMA-VAŚITĀ

One of the twelve Vaśitā goddesses of the Mahāyāna patheon, who are regarded as emanations of the bodhi-sattva Amitābha and who promote self-control in the devotee (see VAŚITĀ). This goddess is white in body-colour, and has two hands which are engaged in carrying a red lotus on which the sacred pot is placed (rakta-varṇa-padmastha-bhadra-ghaṭa-hastā).

DHARMA-ŚĀSTĀ

Also called Ayyappa, he is a popular folk divinity in South India, especially Kerala. His famous shrine is on the hills known as Śabari-malai. For a detailed account of this god, see under ŚĀSTĀ.



DHARMA-ŚĀSTĀ

DHARMORṆĀ

More frequently called Dhūmrornā, she is the consort of Yama, the god of death (see YAMA). See DHŪMRORṆĀ).



DHĀNYA-LAKSHMI

One of the eight familiar and frequently worshipped forms of Lakshmi (see LAKSHMI), she represents wealth in terms of corn and grain (dhānya). She is regarded as fair-complexioned and six-armed. Her two normal hands are in the postures of protection and boon-bestowal. The other four hands carry plantain-fruit (kadali-phala), sugar-cane stalk (ikshu), paddy (śālī) and lotus (ambuja). She is compassionate (krpā-mūrti), and decorated with all ornaments. She wears a tall crown on her head. Her vehicle is an elephant (gajārūdhā).



DHĀRĀ-LĪṄGA

This is a variety of the immoveable Mānusha-lingas (viz. the lingas that are set up by human beings, as distinguished from the lingas that are set up by celestial beings, daivika-līṅga, and those that appear on their own, Svayāmbhū, see LĪṄGA). In this variety, the main portion of the līṅga (viz. excluding the yoni-portion) shows several fluted facets (dhārā, stripes). The number of fluted facets is prescribed differently in different texts. Kāmikāgama permits one to a hundred facets, while Suprebhedāgama fixes the permissible number at 5, 7, 9, 12, 16, 20, 24 or 28. Kāraṇāgama, however, suggests sixteen facets as the most suitable. There are some lingas with as many as 64 facets.



DHARMA-ŚĀSTĀ

The linga of this variety is required to have its portions assigned to Brahmā (the bottom portion hidden under ground), Viṣṇu (middle portion covered by yoni), and Śiva (the top-portion that is visible and which is worshipped, pūjā-bhāga) in equal height (viz. sarva-sama). But the number of fluted facets in them vary. The usual prescription (Maya-mata, Pūrva-kāraṇa, Dipārṇava, Śīpāratna, and Kāśyapa-śilpa) is that the Brahma-portion must have four of them, the Viṣṇu-portion eight and the Śiva-portion sixteen. This means that the bottom portion of the līṅga must be



DHANYALAKṢMĪ

square, and the middle portion in octagonal shape, while the larger number of fluted facets appear only in the top portion. Many texts prescribe that the bottom and the middle portions should necessarily be four-sided and eight-sided respectively, and that the choice of the number of fluted facets is restricted only to the top-portion.

DHĀRINĪ

The yakshini of the eighteenth tīrthāṅkara, Ara-nātha, of the Jaina pantheon, she is also

called Vijaya or Tārāvati (in the Digambara accounts). According to Hemachandra, she is dark-complexioned (kṛshṇa-varṇā, nilāṅgi) and four-armed. She carries in her hands the mātuluṅga fruit, blue lotus (utpala), lotus (padma) and rosary (aksha). She is seated on a lotus (kamalāsana). According to Digambaras, she is golden-coloured (hema-varṇā) and four-armed. She carries in her hands the gesture of boon-bestowal (vara), vajra, snake (sarpa) and deer (mrga). She rides a swan (hamsa-vāhana) (cf. Pratiṣṭhā-sāra-saṃgraha).

Her corresponding yaksha is Khendra (also called Yakshendra or Mahendra).

DHŪPA-TĀRĀ

One of the four divinities belonging to the mandala of Vajra-tārā (see VAJRATĀRĀ) in Mahāyāna Buddhism. The central deity Vajra-tārā sits on a lotus, and on each of the petals of the lotus facing the four cardinal directions is a minor goddess. Dhūpa-tārā, signifying incense is located on the petal facing South. She is dark-complexioned (kṛshṇa-varṇā), good-looking (su-rūpā) and decorated with all ornaments. In her hands are held the incense-stick (dhūpa-śākhā). The other three Tārās represent flower (pushpa-tārā, East), light (Dīpatārā, West) and Sandal-paste (Gandha-tārā, North). All four of them constitute the first enclosure of attendant divinities of Vajra-tārā.

DHŪMĀVATĪ

One of the ten major tāntrik goddesses known as Mahāvidyās (see DAŚA-MAHĀ-VIDYĀ), she is seventh in the conventional list and represents ugliness, poverty, hunger, disease, famine, misfortune and cruelty in life. As a tāntrik deity, she has no literature of her own, but we find a detailed account of her iconography and worship in Prāṇa-toshini, excerpts from which are given in works like Śākta-pramoda. A variant version of her iconography is included in Śrī-tattva-nidhi.

She is visualized as a widow (vidhavā), and unlike the other nine Mahā-vidyās, no bhairava (male consort) accompanies her. She has two hands, a lean tall body of shady complexion (vivarṇā, but red in body-colour, raktāṅgi, accord-

ing to Śrī-tattva-nidhi). She wears dirty garments (malināmbarā), and her hair is disheveled and untied (vimukta-kuntalā). Her eyes are harsh (rūksha), and there are gaps in her teeth (virala-dvija); according to Śrī-tattva-nidhi, her fangs protrude and look terrifying (chaṇḍa-daṁṣhṭrā). Her nose is long and snout-like (pravṛddha-ghoṇā), and her breasts hang down (vilāmbita-payodharā). She is restless (chañchalā), and violent (dushtā). She carries a winnow-basket in her hand.

Śrī-tattva-nidhi provides in her hands skull-cup (kapāla) and sword (asi). This text also describes her as wearing a garland of severed heads (ruṇḍa-mālā), and as giving out a roar of horrid laughter (ghorāṭṭahāsa); she snatches the life of enemies (śatrūṇām prāṇa-hantrī). She rides in a chariot, the banner of which has a crow for her standard (kāka-chvaja-rathārūḍhā). She is overstricken by pangs of hunger and thirst (kshut-pipāsārditā). She strikes terror into the hearts of the beholders (ghorā, bhayadā). She causes dissensions and strifes (kalahāspadā).

DHŪM(R)ORṆĀ

Also called Dharmorṇā, she is the consort of Yama, the god of death and the guardian of the southern direction. Vishnu-dharmottara (3, 51, 1-5) lays down that she must be shown as seated on the left lap of Yama (vāmotsaṅge cha kārayet), and one of the Yama's left arms must go round her at the back in embrace (dhūmorṇā-prṣṭhagam vāmam). She has two arms, the right arm going round behind Yama in embrace (dhūmorṇā-dakṣiṇam hastam yama-prṣṭha-gatam bhavet), and the left hand holding mātuluṅga-fruit.

DHENU-VĀGĪŚVARĪ

One of the forms of Vāgīśvarī (the goddess of speech and learning), this is described in Āśvalāyana-kalpa as follows: She is of the nature of sabda-brahma, and she illumines the three worlds (dyotayantīm jagat-trayīm Śabda-brahmayīm). She is resplendent like pure crystal (śudhā-sphaṭika-saṅkāśa). Her face shines like full-moon, and she is three-eyed. She has four hands, in which she carries goad (aṅkuśa), noose (pāśa), rosary (aksha-sūtra) and book (pustaka).

DHAIRYA-LAKSHMI

Counted as one of the eight forms of Lakshmi (see LAKSHMI), she is visualized as white in body-colour and two-armed, carrying in them conch and discus (cf. Śrī-praśna-saṁhitā, 29, 157).

DHAIRYĀKARSHINĪ

She is one of the divinities (yogini) attending on the mother-goddess Lalitā (or Rāja-rājeśvarī) in the Śrī-chakra (see ŚRĪ-CHAKRA). She is stationed in one of the sixteen petals of the lotus that constitutes the enclosure immediately within the outermost square called Bhūpura. The divinities here, collectively designated 'gupta-yoginī' represent several sensory and mental processes.

DHYĀNA-PĀRAMITĀ

This is the sixth in the group of twelve Pāramitā-divinities in Mahāyāna Buddhism (see PĀRAMITĀ), representing different aspects of human perfection. Dhyāna-pāramitā symbolizes perfection of the virtue of contemplation, and is represented as a female deity, sky-blue in colour (gagana-syāma) and two-armed. In her right hand, she carries (in common with the other Pāramitā-goddesses) a banner on which the wish-fulfilling gem (chintāmaṇi) is drawn; and in her left hand she holds a white lotus (sitābjā).

DHYĀNA-MANTRA

Also known as dhyāna-śloka, it is a verse in Sanskrit which provides iconographic particulars concerning a deity. Such verses are included in Śilpa-śāstra manuals and Āgama texts, and are meant to be memorized by the sculptor or priest. They not only mention the name of a particular divinity which is sought to be invoked during worship or whose icon is to be made by the sculptor, but give a description of the form of that divinity, including such essential details as colour, bodily stance (see BHĀṆGI), number of heads, eyes and arms, weapons held in the hands (see ĀYUDHA), vehicle (see VĀHANA), outstanding decorations like the type of hair-do (see KEŚA-BANDHA) and the kind of ornaments worn, the action in which

the deity is engaged, and consorts or attendants, if any.

The verses are so composed that repeated attention to them would be able to generate clear mental images of the deities described in them. The traditional icon-maker is required to learn these verses by heart, and whenever he is called upon to make an icon, he would perfect the dhyāna-śloka pertaining to the particular deity whose icon is to be made. By repeating the selected verse hundreds of times and contemplating on the details given in it, he would wait for the visualization to occur; he should be able to close his eyes and see the deity in the iconic form clearly before the mind's eye. It is only when that mental image gets stabilized, that he should set about sculpting the icon in clay, stone, wood or metal. He should be guided only by his own mental image of the deity. The icon that he makes is an externalization of his own visualization.

The dhyāna-ślokas are also meant to facilitate the devotee to contemplate on the deity of his choice by providing the necessary dimensions of the mental picture that must be evoked. The basic assumption is that God really abides in one's own heart, and assumes the form that the mind provides. Iconographic details concern the 'sakala' aspect of Godhead (God with perceivable form), which is but a precursor to the realization of God as nishkala (formless in reality, and beyond human mind and sense-organs).

In some of the Sādhana proceedings in the tantrik context, the devotee is counselled to imagine himself as the deity ('ātmānam bhāvayet'). Prior to this stage is the apprehension of the external form ('dhyāyet'). And the sculptor is expected to make the icon suitable for both these stages ('kārayet').

DHYĀNI-BUDDHA

The celebrated group of five Buddha images constituting what is known as Tathāgata-maṇḍala in Vajrayāna Buddhism dates back to the fourth century. They represent the five primordial and eternal factors of existence recognized in Bud-

dhist philosophy. viz. form (rūpa), sensations (vedanā), perceptions (saṁjñā), conceptions (saṁskāra) and consciousness (vijñāna). It is probable that the five characteristic gestures of the historical Buddha, viz. Śākyamuni, comprehending the relevance of Buddha to mankind inspired the five different iconographic representations of the Buddha: the turning of the wheel of dharma (dharma-chakra-mudrā), calling earth as witness (bhū-sparśa-mudrā), meditative absorption (dhyāna-mudrā), protection (abhaya-mudrā) and boon-bestowal (varada-mudrā).

And the need to accommodate the large and growing pantheon of gods and goddesses in Mahayana in convenient and easily recognizable groups prompted the ideology of five 'families' (kula), presided over by a lord and progenitor (kuleśa). The five families include the three phenomenal forces, attachment (rāga), aversion (dvesha) and delusion (moha), and two aspects of spiritual discipline, pledging oneself to the goal (samaya) and obtainment of all aspirations represented by the gem of wish-fulfilment (chintāmaṇi).

The notion of the all-pervading character and ubiquitous presence of the Buddha led to the representation in the mandala of the central figure of the Buddha surrounded by his own representations in all the four directions, thus making a group of five Buddhas.

Because they owe their origin to the visualization during meditative sessions, and also because they are always shown as absorbed in deep contemplation, seated in a meditation posture, they are known as dhyani-buddhas. All of them are iconographically represented as two-armed, sitting in bound-lotus (baddha-pad-māsana) posture upon a lotus that is spread out, and with eyes expressing meditative absorption. They are generally unornamented, and are shown as ascetics. The Tibetan representations surround the figures with radiating rays of light. It is not unusual to depict the five dhyāni-buddhas in the halo around the heads of several Mahāyāna deities.

The five dhyāni-buddhas are identical in iconographic representations except the characteristic gestures, symbols, colours and locations. Each of them is imagined as having a spiritual



consort (śakti) of his own, and emanating bodhisattvas specific to him. Sometimes a sixth dhyani-buddha, Vajra-sattva by name, is also represented long with them; he is regarded as their purohita (officiant priest) and is shown as holding the ritual bell (ghaṇṭā) and vajra-symbol. He is also regarded as the collective representation of the five fundamental factors of existence (skandha) (see VAJRA-SATTVA).

The five dhyani-buddhas are said to emanate from the primordial Buddha, Vajra-dhara (or Adi-Buddha) (see VAJRA-DHARA), who is associated with the celebrated Kālachakra Tantra. The order and description of the five dhyani-buddhas as given in Guhya-samāja-tantra are as follows:

(1) Akshobhya representing the factor of consciousness (vijñāna), blue in body-colour

(mechaka), presiding over the family of aversion (dvesha-kula), and showing the gesture of earth-touching (bhu-sparsa).

(2) Vairochana in front of Akshobhya (viz. in the East) representing form (rūpa), white in complexion (sita), presiding over the family of delusion (moha), and showing the gesture of setting into motion the wheel of dharma (dharma-chakra or bodhyaṅgi).

(3) Ratna-ketu (or Ratna-saṁbhava, Ratna-nātha), located to the south of Akshobhya, representing sensations (vedanā), yellow-complexioned (pīta), presiding over the chintamani-family, and showing the gesture of boon-bestowal (varada).

(4) Amitābha, located behind Akshobhya (in the West), representing perception (saṁjñā), red-complexioned (rakta), and showing the gesture of concentration and absorption (samadhi).

(5) Amogha-siddhi, located to the north of Akshobhya, representing conceptions (saṁskāra), green-complexioned (harita), presid-



DHAYANI-BUDDHA (from Nagapatanam)



DHYANI-BUDDHA (after a painting in Ajanta)

ing over the family of pledging (samaya), and showing the gesture of boon-bestowal (varada).

Sometimes, Vairochana (also identified with Vajra-sattva) is placed in the centre, with Akshobhya in East, Ratna-saṃbhava in South, Amitābha in West and Amogha-siddhi in North. Among the five dhyani-buddhas Vairochana, Akshobhya and Amoghasiddhi are said to be Buddhist versions of the Hindu triad: Brahma, Vishnu and Śiva.

The panchakara given in Advaya-vajra-saṃgraha makes Akshobhya, representing consciousness, the chief of the five dhyāni-buddhas, and describes that his head is decorated with a tiny image of Vajra-sattva (Vajra-dhara), who is the symbol of void (or śūnyata).

The five dhyāni buddhas are also associated with the five historical Buddhas, five Śaktis, five bodhi-sattvas and five organs of the human body:

(1) Buddha (mānusha-buddha); Tārā (or Vajra-dhātviśvarī) is his Śakti; Samanta-bhadra is the bodhi-sattva that emanates from him; and he represents the head;

(2) Akshobhya: Kanaka-muni; Lochanā; Vajrapāṇi; heart;

(3) Ratna-saṃbhava: Kāśyapa; Māmakī; Ratna-pāṇi; navel;

(4) Amitābha: Śākya-muni, Pāṇḍarā; Padma-pāṇi; mouth; and

(5) Amogha-siddhi: Maitreya the coming Buddha; Ārya-tārā; Viśva-pāṇi; legs

They also have their characteristic seed-syllables from which they emerge during visualization: Om̐, hūṃ, kha, āḥ and hāḥ respectively.

DHRUVA-BERA

It is common practice in temples to have in the sanctum a stone image (or sometimes made in wood or in stucco-mortar) permanently fixed to a pedestal. This is the main or principal image, and it receives all the worship prescribed in the Āgama. Such an image is called 'dhruva' or 'achala' (meaning "immoveable"), in order to distinguish it from other metallic and portable images, which are carried about in procession within

or outside the temple premises on occasions. These latter are called 'chala' or 'asthira' ("moveable") images; they are small in size and are usually replicas of the main or principal image in the sanctum, in the Vaishṇava and Śākta temples. In Śaiva temples, the immoveable image will be the aniconic linga, while the moveable images will be iconic representation of Śiva.

The expression is especially relevant in the context of the Vaishṇava shrines, where a group of five icons (pañcha-bera) are customarily worshipped. One of the group will be immoveable, and it is regarded as the 'leader' of the group, while the other four deputize for this 'leader' in several sequences of worship, like ceremonial bath (snapana), distribution of food to the attendant divinities (bali), daily ritual (kautuka) and procession (utsava).

Texts like the Vaikhāṇasāgama mention four varieties of the dhruva-bera, in accordance with different purposes of worship: yoga, bhoga, vira and ābhichārika. The first variety is meant for the yogic practitioners, who reside in solitary retreats. Hence, the āgama prescribes that this variety of dhruva-bera must be installed outside the village in normally inaccessible places, in a forest, on top of a mountain or on the banks of a river. The second variety is for the common folk who worship God for obtaining material comforts and sensual pleasures. Therefore, the bera belonging to this variety must be installed in the residential quarters of a village or township. The third variety is worshipped by those who seek strength and valour, and the image must be installed on the outskirts of a town or village in an easily accessible spot. The last variety is for magicians and sorcerers, and for those who engage themselves in occult practices of a violent kind. The image for this purpose is prescribed to be installed outside the state-boundary in the midst of dense forests, in fortresses or on high mountains; and the temple in this case is required to face the country in which the enemies of the state abound.

Each of the above varieties has again been classified into three sub-varieties: of superior merit (uttama), of midling merit (madhyama), and of inferior merit (adhama). The first of the sub-

varieties is distinguished by the presence in close vicinity of all the attendant divinities and sages (parivāra-devatā); the second by the presence of Brahmā and Śiva only in company of the main deity; and the third sub-variety has only the deity invoked, and no other deity.

There is still another classification of the dhruva-bera. according to the Vaishṇava texts; images may be standing in posture (sthānaka), sitting (āsīna) or recumbent (śayāna). This applies to each of the four major varieties: yoga, bhoga, vīra and ābhichārika. The recumbent images are, of course, extremely rare. The famous shrine in Sri-rangam has Vishnu in this posture as the main deity in the sanctum. The standing images are by far the most common.

Elaborate rituals are prescribed for the installation of the dhruva-beras in the sanctum, while the rituals for the acceptance of the portable images are much simpler (see PRATISHTHĀ).

DHVAJA-GAṆAPATI

One of the thirty-two forms of Gaṇapati (see GAṆAPATI), this form is distinguished by a fearsome countenance (ghorānana). Gaṇapati in this form has four hands, carrying in them book (pustaka), rosary (aksha-guṇa), cudgel (daṇḍa) and sacred water-pot (kamaṇḍalu). His body-colour is moon-like (indu-varṇa) (cf. Kriyā-krama).

DHVAJA-TĀRKSHYA

The image of Tārkshya (viz. Garuḍa) is drawn on a banner which is meant to be hoisted in front of the shrine to mark the commencement of great festivals in Vaishṇava temples, for the sake of making the festival redound with success (mahotsava- samrddhyai) and for the elimination of all defects in the performance of rituals (sarva-doshasya śāntaye) (cf. Śrī-praśna- saṁhitā, 32, 24-25).

The image has a two-armed human form, equipped with wings (paksha-bhūṣita). The body is huge (bṛhatkāya), and burnished golden in hue (tapta-kāñchana-saṅkāśa). His face is benign (saumya), with a slight smile on his lips (īṣhat-prahasitānana); but the mouth has sharp fangs (tikshṇa-damśhṭra). His right leg is placed on the

ground, and his left leg is slightly bent. His hands are joined in an attitude of supplication (kṛtāñjali-puta).

DHVAJĀGRA-KEYŪRA

A Mahāyāna Buddhist deity, she is associated with the ritual banner. Bhattacharya (op. cit) notes that her images occur in two forms: three-faced and four-faced. The former variety appears to be more common. In this form, she has a body which is dark-blue in colour (kṛṣṇā); the face to the right of the normal face is red in colour, while the one on the left is black (rakta-śyāma-dakṣiṇa-vāma-mukhī). Her hair, tawny red in hue, stands erect (ūrdhva-piṅgala-keśi). A tiny image of the dhyāni-buddha, Akshobhya, adorns her head. And the ornament on the head is a band showing five shrivelled heads (śushka-pañchamunḍālankṛta- śirā). Her face is terrible-looking with fangs in her mouth (damśhṭra-karāla-mukhī). Her belly hangs down (pralambodarī); and her dress consists of a bodice of yellow cloth (pīta-vastra- kañchukī) and tiger's skin around the loins (vyāghrājina-vasanā). She stands in a pratyāṭṭha posture.

The four-faced variety has all these features, but there is an additional head on top of the normal one. The normal face is yellow in colour; the one on the right white, the one on the left red, and the one above ash-grey.

Both varieties have four arms, but the weapons carried in them differ. The three-faced deity carries sword and noose in her right hands, khaṭvāṅga with vajra stamp and discus in her left hands. The other variety carries in her right hands, sword and discus; and one of her left hands not only carries a noose but shows a threatening gesture (tarjanī-pāśa), while the other hand carries a pestle with vajra-stamp (vajrāṅkita-muśala). There is also a trident hanging from her left shoulder.

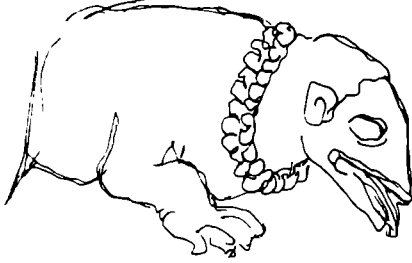
DHVAJOSHŌṢHA

One of the eight guardian-deities (uṣṇīṣha-devatā) in the Vajrayāna pantheon, he is represented in the south-western corner. He has a body of dark blue colour mixed with red (rakta- miśra-

krishna). And he carries in his two hands wish-fulfilling gem (chintāmaṇi) and banner (dhvaja).

NAKULA

Mongoose as the vehicle of Kubera, Jambhala and some other divinities presiding over treasure and wealth, are represented as



vomiting pearls, for the benefit of the devotee. It is usual for the mongoose to be shown in close proximity to these divinities, sometimes as held in their hands.

NAKULĪ

One of sixty-four yoginīs (see YOGINĪ), mentioned in Mantra-mahodadhī (43) as bestowers of success in spiritual enterprises (śaktayas siddhi-dāyikāh), her iconographic form is not clear. Probably she is associated with mongoose, as her name suggests, and has folk charms for snake-bite as her origin.

NAKULĪŚA

The male consort (bhairava) of Kālīkā at Kālī-pīṭha (identified with the deity at the Kālī temple in Kālighāt, Calcutta or with Bhadra-kālī in Tollygung, also in Calcutta). Kālī-pīṭha is one of the fifty-two centres of Śakti-worship mentioned in Tantra-chūdāmaṇi (see ŚAKTI and BHAIRAVA).

It is also the name of an incarnation of Śiva, as the founder of the Śaiva sects, Pāśupata and Lākula (see LAKULĪŚA).

NAKULĒŚVARI

She is described as the mind-born offspring of Lalitā in Devī-māhātmya. She rides upon

Garuḍa and is credited with having routed the army of Bhaṇḍāsura who attacked Lalitā.

NAKRA-KUNḌALA

A jewelled ornament in the shape of a crocodile worn on the ears, usually by male divinities (see MAKARA-KUNḌALA)

NAGNA-ŚABARĪ

Name of Durgā (see DURGĀ), worshipped by the forest-dwelling tribal huntsmen known as Śabarās, and visualized as a naked damsel belonging to this tribe. 'Āryā-stava' (Harivaṁśa, 3,3) describes Durgā as adored by sabaras, barbaras (savage aliens), and pulindas (tribal hunters). Another of her names mentioned in this work as well as in the 'Durgā-stotras' in Mahābhārata (4,6 and 6,23) is Aparṇā (meaning "one who does not have even a leaf as her garment, viz. nude), which is synonymous with Nagna-śabarī.

NAṬA-RĀJA

Name given to the dancing form (see NṚTTA-MŪRTI) of Śiva (see ŚIVA), meaning 'the king of dancers'. The earliest use of the name is in Nandikeśvara's 'Kārikās' on Māheśvara-sūtras of Pāṇini, where it is mentioned that towards the close of his dance, the sovereign king of dancers struck his hand-drum fourteen times (nṛttāvasāne naṭa-rāja-rājo nanāda ḍhakkām nava-pañchavāram). Thus did language evolve, and thus also did music (saṅgīta) originate, and the aeskesis (yoga) peculiar to the Śaivite sect.

The ideology of Śiva as a dancer may be traced to the early texts of Kashmir Śaivism. Vasugupta's Śiva-sūtras, for instance, has three aphorisms which provide the imagery of a dance presentation (3rd unmeha, sūtras 9, 10 and 11): "Śiva is the dancer" ('nartaka ātmā'); "jīva is the stage on which the dance is presented" ('raṅgantarātmā'); and "the onlookers are the sense-faculties turned inward" ('prekshakāṇḍriyāṇī'). The suggestion of Śiva dancing within the heart of the devotee travelled to the South along with the Śaiva doctrines.

In the Śaiva-siddhānta that took root in the Dravidian country, Śiva's action was said to be



five-fold (pañcha-kṛtya): creation (sṛṣṭi), preservation (sthiti), dissolution (saṁhāra), veiling (tirodhāna) and grace (anugraha). Each of these functions of the Godhead was represented in a dance form: creation of world in Kalita-tāṇḍava, preservation of the world in Sandhyā-tāṇḍava, dissolution of phenomena in Saṁhāra-tāṇḍava, veiling of Godhead in Tripura-tāṇḍava, and grace which releases the devotee in Ūrdhva-tāṇḍava, (see TĀṆḌAVA). All the five are said to be included in the dance form known as Ānanda-tāṇḍava, celebrated in the great temple at Chidambaram (formerly called Tillai or Puṇḍarīka-pura).

It is significant that the name Chidambaram (the Tamil original being Chirṛ-āmbalam) itself means "the hall (āmbalam) of consciousness

(Chit)". The other name for the place, Puṇḍarīka-pura, means "the city of the heart-lotus". And in the sanctum of the temple, the vacant pedestal is regarded as the 'ākāśa-līṅga' (līṅga of the space), which in fact is the 'mūla-sthāna' or the primary spot of worship. Nāṭa-rāja thus is identified with the dance of divine consciousness within the subtle space (daharākāśa) of the human heart. The Śaiva saints (nāyanmārs) who have sung the glory of Nāṭarāja in Chidambaram have repeatedly pointed out that Śiva danced to produce the phenomenal scene, that the dance of Śiva really takes place in the soul of the devotee in order to remove his sins and break his fetters, and that Chidambaram which is the center of the universe is actually within the heart of every devotee. In Tirukkūṭṭu-darīśanam we read: "His form is everywhere; he is the all-pervading Śiva-śakti; Tillai is everywhere, and his dance is everywhere."

The background legend of Nāṭarāja in Chidambaram has been recounted in the Koīl-purāṇam, composed by Umāpati-Śivāchārya (1290-1340).

Tillai-vanam, the forest of plants known as Tillai (or Excoecaria agallocha), the old name Chidambaram, has been identified sometimes with the purāṇic Dārukavana, where once the heretical sages were hotly debating on some ritualistic issues. Śiva in order to correct them appeared in their midst as a naked ascetic given to the vow of the wandering beggar (bhikṣhāṇa); accompanying him was Viṣṇu in the guise of a lovely maiden. The wives of the sages became infatuated with this charming stranger, and began following him. The sages in anger performed magical rites and set terrible missiles against Śiva in the shapes of a ferocious tiger (which he tore with the tip of his little finger-nail and donned its skin as his garment), a terrible snake (which he would round his neck as an ornament), a fierce antelope (which he befriended and kept as his pet) and so on.

In sheer desperation, the sages gathered all the sin in the world and gave a demonic form to it (Apasmāra-purusha), and sent it to attack Śiva. Śiva threw this Apasmāra-purusha or Mūyāḷaka (see APASMĀRA-PURUSHA) on the ground and



began dancing upon him in ecstasy. The dance thus came to be known as Ānanda-naṭana or Nādānta-naṭana.

Vishṇu, who was with him as Mohinī, witnessed this ecstatic dance, and later mentioned it to Ādi-śeṣha, who thereupon longed to see Śiva dance. Ādi-śeṣha performed penance, and Śiva, pleased with his penance, promised to dance in Tillai-vanam, when Ādi-śeṣha would be born on earth as the sage Patañjali. On the advice of Śiva, Patañjali as well as another sage Vyāghra-pāda resided in the Tillai-forest (which according to the version mentioned earlier was a part of the Dāruka-vanam), awaiting the dance of Śiva. Śiva appeared before them on the spot where the sanctum in the temple has now been erected, and

presented the ecstatic dance on the back of the prostrate Mūyalaka. The temple at Chidambaram celebrates the two sages till this day, for it was because of them that Naṭarāja appeared here.

The Chidambaram temple is a vast complex of shrines covering nearly forty acres of land. The original shrine (mūla-sthāna) containing the ākāśa-liṅga (viz. empty but all-pervasive space) is said to have been discovered by the sage Vyāghra-pāda (and hence the Tamil name of the site, Puliūr). Historical records suggest that the Pallava emperor Simha-varma II (550-575 A.D.) worshipped here, but it was during the reigns of the Chōḷa monarchs (during the eleventh, twelfth and thirteenth centuries) that the temple expanded and became famous.



NATARAJA, Symbolic of the mantra and the
pancha-kṛtya.

Of interest are the five halls in the temple: the most spacious hall supported by a thousand pillars (rāja-sabhā), the most elegant and artistic hall of dance (nṛtta-sabhā), the administrative and assembly hall (deva-sabhā), the 'golden' hall (kanaka-sabhā, in Tamil, Pon-āmbalam, originally a wooden structure covered by a canopy of gilt copper), and the sanctum symbolically standing for consciousness in the human heart (chit-sabhā).

Natarāja is represented here in two aspects: with form (sakala), viz. as iconic image of a dancer, and without form (nishkala), viz. as ākāśa-linga. The sanctum containing the latter is in reality empty, there being just a 'tiruvāṣi'

(aureole), without an aniconic līṅga or an iconic image. There is a flight of five steps to the sanctum, and the steps are identified with the letters of the famous mantra "Namasśivāya". Śiva's dance also is explained in terms of this mantra.

The dancing form of Śiva celebrated in Chidambaram has become well-known in India and abroad. Known as Ānanda-nāṭana (or Ānanda-tāṇḍava), it is said to symbolize cosmic dance. Śiva here has four hands: the normal right hand assumes the gesture of protection (abhaya-hasta), and the corresponding left arm is thrown across the chest to the right side (daṇḍa-hasta or gaja-hasta). The upper right hand holds a hand-drum (ḍamaru), and the upper left hand carries



NATARAJA from Pattadakallu, Karnataka



NATARAJA (Ashta-bhuja)

fire either directly on the outstretched palm or in a small bowl placed on that palm. The right leg, slightly bent is planted firmly on the back of the dwarf-demon (Apasmāra-purusha or Mūyalaka) who lies with his belly on the ground but with his head held up. He lies prostrate with his head to the right of Śiva and legs to the left. He carries a serpent in his hand, or his hand assumes nāga-mudrā. The left leg of the dancer is thrown across in a sweep to the right side. The left hand assumes the 'patāka-mudrā' pointing to the left foot which is lifted up. Śiva's head shows matted locks of hair braided up in a jewel-band (ratna-bandha) and adorned by durdhura and arka flowers, as well as by strands of hair flying on either side of the head. On the head are shown the representation of the river Gaṅgā, crescent moon, a grinning skull and a cobra.

Naṭarāja is said to symbolize the intergration of masculine (purusha) and feminine (prakṛti) aspects of Godhead. He is therefore described as Śiva-Śakti. This is suggested by the left ear being adorned by a typically feminine ear-ring known as tāṭanka, while the right ear has the ear-ring in the form of a crocodile (makara-kunḍala) which male divinities wear. The figure of Śiva represents purusha, and the flaming aureole (tiruvāṣi) denotes prakṛti-maṇḍala. Śiva's form is described as 'kāntā- sammiśra-deha'.

In terms of the five-fold functions of Godhead (pañcha-kṛtya), the hand-drum in the right hand (ḍamaru, in Tamil, uḍukkai) stands for creation, the spreading locks of hair studded with stars stand for preservation, fire on the left palm dissolution, the normal left arm thrown across the chest indicates veiling, and the normal right hand in the gesture of protection shows divine grace.

In terms of the five-lettered mantra (śivāya namah), the ḍamaru- hasta represents the letter 'śi', the gaja-hasta 'vā', abhaya- hasta 'ya', agni-hasta 'na' and the right foot on Mūyalaka 'mah'. Texts like Unmai-vilakkam (33, 35) provide another symbolism of the mantra (namaś śivāya) incorporated in the Naṭarāja icon: 'na' is the foot of Śiva, 'ma' the navel, 'śi' the shoulders, 'vā' the face, and 'ya' the head.

The Chidambaram temple also has sculptured panels of the 108 dance-postures (karanas) described in Bharata's Nāṭya-śāstra. It is claimed that Śiva's dance was responsible for the origin and development of classical Indian dance known as Bharata-Nāṭya. The Naṭarāja icon has incorporated into it several stylized postures well-known to dancers, like bhujaṅga-trāsita, chatura, lalita and tala-saṁsphoṭita.

Bhujaṅga-trāsita (or -trāsa) represents the lifting up of one leg with a sudden jerk, when frightened by a snake that has come close unnoticed. Agastya's Sakalādhikara (Chap. 9) recounts that at the very commencement of creation, Śiva danced, and he was surrounded by Skanda, Gaṇeśa, Nandi, the seven mother-goddesses, Kālī, Kātyāyanī and the yoginīs. He was dancing under the sacred banyan tree, when suddenly the dragon Kārkoṭaka rushed under his feet to bite him. Śiva lost no time in lifting up his foot, but continued his dance, making that a graceful sequence. Corresponding to the leg that is lifted up, the left arm also is thrown across in the form of an elephant's trunk (gaja-hasta).

It is this dance-form that has become well-known, largely because of the splendid metallic icons from several temples in South India, especially from Tiruvālaṅgādu which has become a celebrity all over the world. There is, however, another variety of bhujaṅga-trāsita dance, where the right leg is lifted up but held on the same side of the body. A beautiful stone representation of this form can be seen in the Virūpāksha temple at Paṭṭadakallu (in Karnāṭaka). His left upper hand holds a staff surmounted by bull (nandi-dhvaja) and the corresponding right hand holds the hand-drum (ḍamaru). The normal hands are in the dance-postures similar to the Chidambaram or Tiruvālaṅgādu specimens.

It may also be mentioned here that the earliest sculptural representations of Naṭarāja are to be found in the early Chāḷukyan temples at Bādāmi, Aihole and Paṭṭada-kallu (between 543 and 755 A.D.), a couple of centuries not only before the Chōḷas took up his theme for iconographical stylization but also before the Śilpa-sūtra manuals took shape.



The Śilpa texts mention that although there are 108 forms of Śiva icons in dancing postures, nine are important enough to be considered. The form described above (bhujāṅga-trāsa) is the most important of them. According to Am-śumadbhedā (65th paṭala), the icon of Naṭarāja must in this case be sculpted in the superior ten-tala measure (see UTTAMA-DAŚA-TĀLA). Besides the details already mentioned, this text suggests that there must be a slight smile shown on Śiva's face (kiñchit-prahasitānana). His chest must be daubed with red-lead powder and adorned by a necklace of beads (sindūrālaṅkṛtoraskam aksha-

mālāvalaṁbitam). All over his body must be ash (bhasmoddhūlita-sarvāṅgam). His torso is decorated by the sacrificial thread (yajñopavīta) and chest-band (uras-sūtra), and his waist by tiger's skin. His hair-do is in jaṭā-bhāra style spread out (suvikīrṇa) on both sides in five, seven or twenty-one (rudra-saṅkhyayā vā) strands. On the head of Śiva are cobra, arka and dhattūra flowers, grinning skull (hasita-śirshakam karoti); on the right of the hair-do must be tucked a crescent moon.

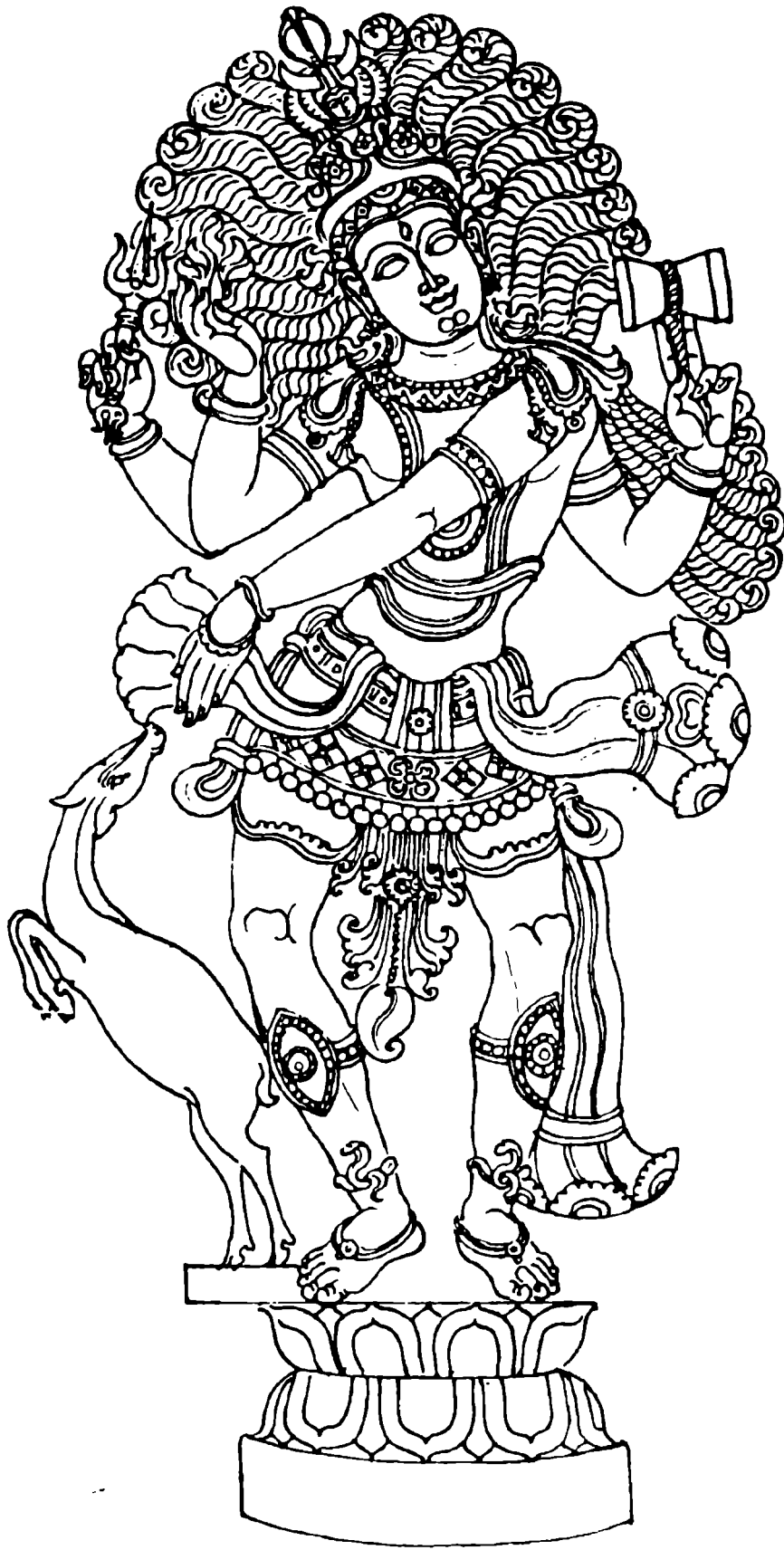
The Apasmāra-purusha beneath Śiva's right foot must be sculpted in four-tāla measure



NATARAJA (Dvadasa-bhuja)



NATARAJA (Shodasa-bhuja)



SANDHYA-TANDAVA



NATARAJA (Kal-marri-adiya-tandavam)



(chatustāla) (Pūrva-kāraṇa). He is described as dark in colour (*śyāma-nibha*). He lies on his belly, with his head to Śiva's right, and legs thrown about (*pādaṁ vikirṇakau*) to Śiva's left. His head is lifted up showing his face, even as a cobra lifts its hood (*vyāla-līlā-samanvitam*). In his left hand is held a serpent, and his right hand assumes the gesture of a serpent (*vyāla-mudrā*).

Pārvati must be shown standing on the left side of Śiva.

According to Uttara-kāmika (46th paṭala), Gaṅgā must be represented on Śiva's head on the right side, with her hands joined in an attitude of supplication (*kṛtāñjali-putopeta-jānhavyā*), and crescent moon on the left side of Śiva's head. Śiva must be shown as looking lovingly at Devī's face (*aṁbikā-mukhābhirbhabja-bhramari-kṛta-lochana*). The right leg must be planted firmly and the left must be above the ground level in a bent posture thrown across (*kuñchitāvartamānāṅghri*); and the left arm must be spread across (*prasārita-sat-karah*). The normal right hand which is in the abhaya-posture is decorated by a serpent with its hood raised (*bhujaṅgenotphaṇena*). The upper right hand holds the hand-drum (called in this text *ḍindima*), and the corresponding left hand fire. Śiva's body is described as white in complexion like cow's milk (*gokshira-dhavalā-prakhya*).

This text prescribes that Naṭarāja must be surrounded not only by Devī but by Bhṛṅgi-riti and Bhadrakālī.

If this dance-style is known as Bhujaṅga-trāsa, the text mentions that Bhujaṅga-lalita differs from the former only in the detail that the lifted leg has its foot above the level of the knee of the other

leg planted on the Apasmāra-purusha (*ud-dhṛtasya talam kuryāt sthita-jānūrdhvataḥ*), in two, three or four 'mātras'.

Pūrva-kāraṇa specifies that Naṭarāja in the bhujaṅga-trāsa form must be three-eyed and four armed; that the legs must be adorned with jingling bracelets (*kiṅkiṇī*); that in between the two left arms must hang tiger's skin (*vāma-bāhu-dvayor madhye śārdūlājīnakam nyaset*); and that the Apasmāra-purusha must be represented in the form of a demon (*bhūta-rūpeṇa*) and in three bends (*tri-vakrāyāma-mānena*). Śiva's eyes, according to this text, resemble the form of the kurārī-bird.

Aṁśumadbhedā and Uttara-kāmika provide elaborate iconometric details of the Bhujaṅga-trāsa form of Naṭarāja.

(see also TĀṆḌAVA and NṚTTA-MŪRTI).

NANDA

One of the attendant door-guardians (*parivāra-dvāra-pālaka*) of Viṣṇu, Nanda is stationed on the northern side of the door in the first enclosure (Ānanda being on the southern side of the same door). The door in the second enclosure is guarded by Vīrasena and Suseṇa, and the one in the third enclosure by Śāmbhava and Prabhava (Nārada-saṁhitā, 14, 146-147).

All of them are visualized (*dhyāyēd vā kārayēd vāpi*, Nārada-saṁhitā, 13, 329) as well-bedecked, two-armed or four-armed, and holding mace in their hands; their faces are terrible-looking with fangs in their mouths (*daṁṣṭrā-karāla-vaktrāḥ*) (*ibid.*, 13, 327-329). They are identified by

different colours. Nanda is golden-coloured (ibid., 13, 327).

NANDAKA

Name of Viṣṇu's sword. In the worship of Viṣṇu his eight weapons (āyudhāṣṭaka: conch known as Pāñchajanya, discus known as Sudarśana, bow known as Sārṅga, mace known as Gadā-devi, ploughshare or musala, lotus, sword known as Nandaka, and the garland known as Vanamālā) are worshipped in the eight directions in the third enclosure (hetir aṣṭa-dikṣvabhipūjayet, Viśvāmitra-saṁhitā, 12, 47).

NANDA

One of the names of Durgā, she is also identified as a lunar goddess (with Sinivālī, Kuhū, Rajanī, Rākā and Anumatī and Sarasvatī). According to Varāha-purāṇa, the gods established this deity on the Himālayas to fight with Mahishāsura ('sthāpya Hime girau); and Nandā is the goddess in the Himālayas as one of the 108 Śakti-pīthas, and her temple is said to be on the Dongra peak in the Gadhvāl area. Viṣṇu-dharmottara mentions that Nandā, as the form of Durgā, appeared in response to the desire of sage Bhāradvāja. She is here four-armed, and fair-complexioned; and her mount is given as elephant. She carries in her hand the gestures of protection and boon-bestowal, sword and shield.

She is one of the tāntrik deities enumerated in Śrī-vidyārnava-tāntra. Nandā is included among the Śaktis of Gaṇeśa; and she is also regarded as one of the six door-goddesses (dvāra-mātrkā), looking after the health of children (with Kumārī, Dhanadā, Vipulā, Maṅgalā ad Achalā).

NANDI(KEŚVARA)

The chief of the retinue of Śiva (gaṇa) and celebrated as his door-keeper (dvāra-pālaka), Nandī is said to be always stationed in front of Śiva (Mahābhārata, 13, 14, 275, 'purastāt chaiva devasya'); and his form is regarded as a replica of Śiva's own form (dvitīyam īva Śaṁkaram, ibid). He is identified sometimes with Taṇḍu, from whom the traditional male dance (tāṇḍava) was communicated to mankind.

He is represented either as a recumbent bull (see VṚSHABHA) or in a bull-faced human form. It is usual to find in all Śiva shrines a small stone image of a seated bull just outside the sanctum, facing the linga which is within the sanctum. In larger temples, there will be a separate pavilion outside the assembly hall (known as Nandi-maṇḍapa), housing a monolith bull of huge proportions and of elaborate workmanship, either facing the sanctum or facing the main entrance (mahād-vāra).

In many of the Śaiva temples, especially in Tamil-nādu, one also finds human representations of Nandi, with the face of a bull or a human being, and they are referred to as Nandikeśvara. But such images are not located in front of the linga in the sanctum, but find their place among the attendant-divinities (parivāra-devatā); and metallic images of Nandikeśvara are more common than stone ones. He is invariably shown as standing erect (sama-pāda) or slightly bending (ābhaṅga); sometimes with a consort (Suyāśā, the daughter of Marud-gaṇas) on his left side. His general appearance bears marked resemblance to the Chandra-śekhara form of Śiva (see CHANDRA-ŚEKHARA), with matted hair done up as a crown (jaṭā-makuṭa), with three eyes, with a tiger's skin tied round his loins, and with four arms two of which carry axe (paraśu) and black antelope (mṛga) like Śiva. However, the two normal hands of Nandikeśvara will be joined in an attitude of supplication (aṅjali), while in the Chandraśekhara





NANDIKESVARA

image they will assume the gestures of protection (abhaya) and boon-bestowal (varada).

According to Vishnu-dharmottara (3, 73, 15-17), Nandi is three-eyed, four-armed and red-

complexioned (sindūrāruṇa-saṅkāśa); he dons tiger's skin (vyāghra-charmāmbara-cchada). He carries, according to this text, a trident and a small javelin in his upper hands (triśūla-bhīṇḍipāṇau cha karayos tasya kārayet), while one of the normal hands is held over the head (śirogatam) and the other assumes the gesture of warning and punishing (tarjayantam tathā param). Further, the text prescribes that his gaze must be settled afar, looking at the devotees who are coming to Śiva from great distances (ālokaṁānam kartavyam dūrād āgāminam janam.)

Varāha-purāṇa prescribes that the images of Nandikeśvara must be placed at the southern door of the temple (dvāre tu dakṣiṇe nityam).

There are several legends concerning how Nandi was chosen to attend upon Śiva, and was made the chief of his retinue (hence called Adhikāra-nandi). They point to a human origin for this demigod. They narrate how he was born as the son of a sage and how he performed penances. The sage Śālaṅkāyana, desirous of a son, was engaged in austerities in a place called Śālagrāma, and Viṣṇu, pleased with his devotion, appeared before him; and from the side of Viṣṇu, a figure exactly like Śiva emerged. This was Nandikeśvara.

Another legend makes him the son of a blind ascetic Śīlāda who wanted a son who not only was not born in the normal way, viz. of human parentage, but also who was immortal. When Śīlāda was performing a fire-ritual outside his house, an altogether strange and brilliant lad, who resembled Śiva in all details came out from an inner apartment of the house, as if from nowhere. He was Nandikeśvara.

Still another legend makes him a sage who performed severe austerities on the Muñjavān peak of the Mandara mountain before Śiva appointed him as the chief of his attendants.

There is another Nandikeśvara, who is the bhairava of Nandinī, the goddess of Nandi-purāpītha, one of the 51 śakti-centres, where Sati's necklace fell (see SATĪ). He is also associated with the Śakti-centre of Laṅkā (where the anklet of Sati fell), where the goddess is Indrākṣhī; the name of

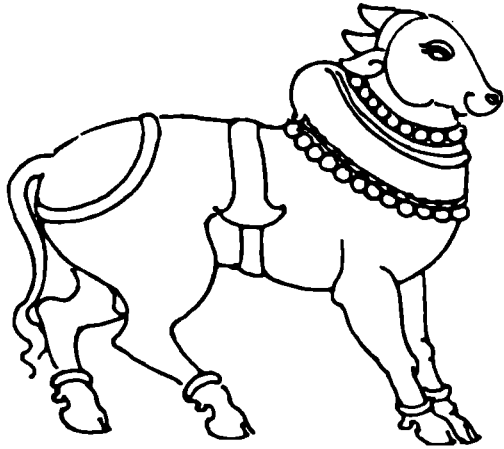
the bhairava is given as Rākshaseśvara or Nandikeśvara.

NANDINĪ

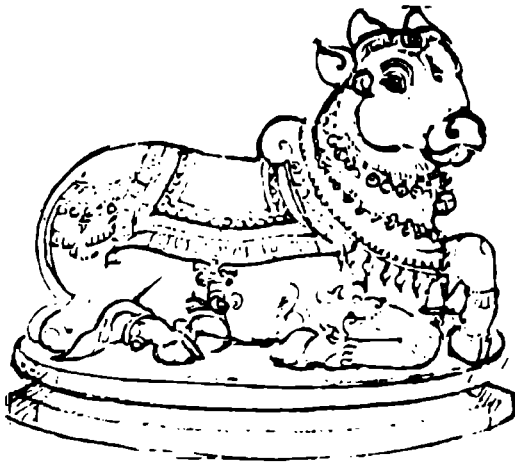
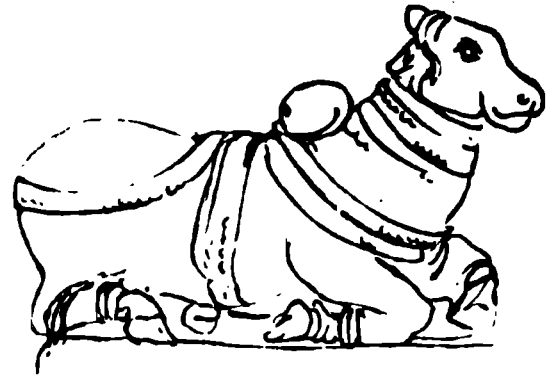
Nandinī, a form of Pārvatī, she presides over the Nandi-pura- pīṭha, the Śākta centre identified with Sainthia in Bīrbhūm district, Bengal. She is also one of the minor mother-deities (mātrkā), who were created by Śiva to lap up the blood of the demon Andhaka.

NANDĪŚĀNUGRAHA-MŪRTI

Śiva in this form is shown as bestowing on Nandi the power to rule over his host of attendants



(hence Adhikāra-nandi). The story in the back-



ground is that when the sage Nandi's life on earth was drawing to a close, Śiva appeared before him, and decorated him with a garland that was around his own neck. The sage was thereupon transformed into Śiva's own form (three-eyed and ten-armed). And Śiva gave him the authority over his attendants and devotees.

The story in Varāha-purāṇa relates that Nandi was a sage in Tretā-yuga, the second great period of time. When he performed penances, Śiva was pleased and made an offer of a boon. Nandi begged that his devotion to Śiva be firm and deep. Pleased furthermore with this, Śiva blessed him with his own form ('madrūpadhārī') and with his own lustre ('mattejah'); he was rendered free from old age and death (jarā-maraṇa-varjitah); and he was made the lord of the hosts or ganas (gaṇeśvara). Since then Nandi came to be known as Nandīśvara or Nandikeśvara. He became celebrated as the commander of all the hosts of attendants in Kailāsa (pārshādādhīpa and gaṇādhipa).

NAMINĀTHA

The twenty-first tīrthaṅkara of the Jaina pantheon, (known sometimes as Suvrata), he is said to be the son of Vijaya-rājā of Hari-varṇśa, and Vaprā-devī; he was born in Mathurā-purī. His body-colour was golden and his emblem is blue-lotus (nilotpala or nīla-kamala). His principal disciple (gaṇa-dhara) was Suprabha. His yaksha is

Vidhyutprabha, and yakshī Chāmūṇḍī (or Gandharvā). (see JINA and TĪRTHAṆKARĀ).

NAMMĀLVAR

The most celebrated among the Vaishṇava saints, he was born in Tirunagari (Tiruk-kurukai) in Tinnevely district around 789 A.D. His parents belonged to the sūdra caste, Kari and Aḍaya-naṅgai. His Tiru-vāy-moli in Tamil is a popular hymnal collection, recited in Śrī-vaishṇava homes and temples. Temples to him have been built as early as 1287 A.D., and most of the Śrī-vaishṇava temples contain images of this saint, to whom regular worship is accorded.

He is also known as Sathakopa, Parāṅkuśa and Mārar. He is believed to be an incarnation of Viṣṇu's chest-ornament, kaustuba. His compositions were propagated by his Alwār-disciple, Madhura-kavi.

NARADATTĀ

Also known as Bahurūpiṇī (in Digambara tradition) or Nara-rakta, she is the yakshī of the twentieth tīrthankara Muni-suvrata. She is golden yellow in complexion (hema-varṇā) or fair-complexioned (gaura-varṇā). She sits on a lotus (padmāsanārūḍhā), or according to the Digambara tradition, sits on a black cobra (kṛṣṇa-nāga-samārūḍhā). She is four-armed, carrying the gesture of boon-bestowal (varada) and sword (khaḍga) in her right hands, and fruit (phala, bīja-pūra) and shield (kheṭa) in her left hands (Digambara account); instead of sword and shield, the Śvetāmbara version has rosary (aksha-mālā) and pot (kuṁbhā).

And a variant account substitutes pot with trident (triśūla).

Her corresponding yaksha is Varuṇa.

NARA-NĀRAYANA

Nara and Nārāyaṇa are great seers (ṛṣhis) and inseparable companions, residing in the hermitage on the Himālayan slopes known as Badarikāśrama. They are regarded as incarnations of Viṣṇu; and incarnations of Nara and Nārāyaṇa were Arjuna and Kṛṣṇa respectively in

NARA-NARAYANA (Gupta sculpture from Deogarh)



the Dvāpara age (Mahābhārata, Śānti-parva, Chap. 384). Another account in Mahābhārata (Ādi-parva, 196, 32) adds that from the dark hair of Nārāyaṇa came out Kṛṣṇa, while from his white hair emerged Kṛṣṇa's step-brother Balarāma. According to Padma-purāṇa (Uttara-khaṇḍa, 2) Nara was fair-complexioned and Nārāyaṇa dark-complexioned.

The story given in Kālikā-purāṇa (Chap. 29) makes the emergence of Nara and Nārāyaṇa subsequent to the Narasiṁha incarnation of Viṣṇu (see AVATĀRA and DAŚĀVATĀRA). When after the purpose of this incarnation was over, Narasiṁha resolved to give up his man-lion body ('deha-parityāgam kartum sambhavad yadā') Śiva assumed the form of Śarabha (see ŚARABHA) and tore the body of Narasiṁha into two halves ('nārasimham mahābalaṁ Śarabho bhagavān Bhargah dvidhā madhye chakāra ha'). From the human half of the body arose immediately a human form of divine glory and that was Nara, a great sage ('divya-rūpi mahān ṛṣih'), and from the lion half of the body came forth another ascetic of great lustre, Nārāyaṇa (abhavat sa mahā-tejā muni-rūpi Janārdanaḥ). The two of them became responsible for all creation (sṛṣṭi-hetu).

The legend in Devī-bhāgavata (4.5, 10ff) relates that Dharma (born from Brahmā's breast) married the daughter of Dakṣa- prajāpati, and

begot four children: Hari, Kṛṣṇa (both of whom became great yogins), Nara and Nārāyaṇa (both of whom became great hermits and sanyāsins). Nara and Nārāyaṇa are said to have retired to Prāleyādri (viz. Himālayas) and performed austerities for long years in the sacred spot of Badarī (tīrtha Badarikāśrama).

The same text relates the story that the penances performed by the two ascetics were so severe that the entire world was set ablaze. Indra, the lord of the gods, was frightened, and came to the Badarī hermitage and attempted to make the two ascetics desist from their penance. Failing in his enterprise, he sent Kāma and Rati (Eros and Enjoyment) to win them over by their prowess; and along with them a whole host of celestial damsels of incomparable charm, Rāmbhā, Menakā, Tilottamā and others. They flooded the hermitage with their presence and their erotic frolics. Nara and Nārāyaṇa, however, were unmoved. Nārāyaṇa hit upon a device to put the celestial damsels to shame and drive them out. He beat his thigh and produced a damsel, whose beauty was exquisite and surpassed that of the whole host of celestial damsels. As this damsel was thigh-born, she was called Urvaśī. Looking at her, Rāmbhā, Menakā and all others hung their heads in shame and begged Nārāyaṇa to forgive them. Nārāyaṇa not only forgave them, but sent Urvaśī along with them to Indra.

The story is told with a slight variation in Vishnu-dharmottara (3, 35, chitra-sūtra). Nārāyaṇa wrote the picture of the charming damsel on the ground with the mango-juice (sahakāra-rasam gṛhya urvyām chakāra vara-striyam). Because she took form from the earth (urvī), she became known as Urvaśī. The celestial damsels who were proud of their own beauty and hoped to seduce Nārāyaṇa with their charms, ran away shame-faced. Nārāyaṇa thereupon taught the art and science of drawing and painting (chitra-lakṣhaṇa) to Viśvakarmā (verse 5).

Manu-smṛti (3,1,10) explains the symbolism of Nara-Nārāyaṇa thus. Nara means that which does not perish; (na riyate kṣīyate) and the word refers to the cosmic spirit or soul, which creates the endless stretch of primeval water (which there-

fore is called nāram); the supreme spirit that lies hidden in this watery mass is Nārāyaṇa (meaning 'abiding in Nāra').

Vishnu-dharmottara (3, 73, 2-5) provides some iconographic particulars of the twin-deities. Nara is to be represented as grass-green (dūrvāśyāma) in colour and with two arms (dvi-bhuja). Nārāyaṇa should be shown as dark-blue, like the petal of the water-lily (nilotpala-dala-chaviḥ) and with four arms (chaturbāhu). Between them is to be shown a badarī tree, laden with fruits. The text further says that the two deities must wear matted hair done up as a halo round their heads (jaṭā-maṇḍala-dhāriṇau), hold rosaries (akṣa-mālā-dharau) and don deer-skin as garment (kṛṣṇājina-dharau).

They must be shown, according to this text, as seated in a splendid vehicle of magical powers with eight wheels (asṭa-chakra-sthitau yāne bhūti-yukte manohare). The mode of sitting is also specified; one foot rests on the chariot, and the other foot rests on the knee (pādena chaikena ratha-sthitena pādena chaikena cha jānu-gena).

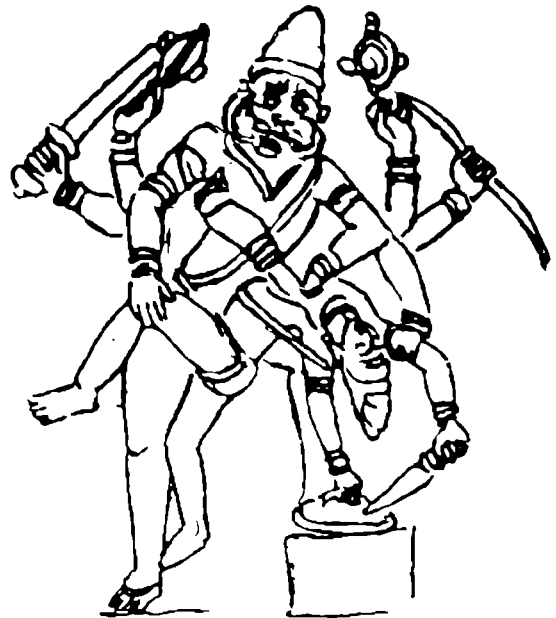
NARASIMHA

One of the ten celebrated incarnations of Viṣṇu (see AVATĀRA and DAŚĀVATĀRA), Narasimha is a widely worshipped deity in the northern as well as the southern parts of the country. While in the north he is worshipped in several Viṣṇu shrines, independent temples to him are more frequently to be seen in South India than in the north. However, the ritual of worship in the celebrated temple at Puri-Jagannāth (in Orissa) identifies the god here as Narasimha.

The reason for this incarnation given in purāṇas (as for instance in Bhāgavata, 7, 8, Harivaṁśa, 3, 41-47, and Vishnu-purāṇa, 20) is to save the world from the disastrous hold of the demon Hiranya-kaśipu, son of Kaśyapa-prajāpati and Diti; and more especially to protect Prahlāda, the devout son of this demon. Hiranya-kaśipu's brother, Hiranyāksha, was killed by Viṣṇu in his Varāha incarnation, and Hiranya-kaśipu had therefore nurtured hatred for Viṣṇu. When his son Prahlāda grew up as a devotee of Viṣṇu, the demon naturally threatened his son and subjected



him to all kinds of terrible punishments. But Prah-lāda was unswerving in his devotion to Vishṇu. Vishṇu had to appear in order to protect this young lad. Hiraṇya-kaśipu, however, had performed penance and obtained from Brahmā the boon that he could not be killed by God, man or beast, by any weapon known to man, during day or night, inside his palace or outside it. Therefore, Vishṇu had to appear as man-beast (man-lion, nara-siṃha) tear the demon's entrails with his claws (which were not weapons), during dusk



(which was not day or night) and seated upon the threshold of the palace (which was neither inside nor outside).

The legend further narrates that when Hiranya-kaśipu challenged his son Prahlāda to show Viṣṇu, whom the boy claimed to be everywhere, in one of the pillars of his palace, Viṣṇu revealed himself as the ferocious man-lion bursting out of that pillar.



description (nṛsimha- mūrtir bahudhā tatra kāchit pradarśyate). There are iconographic descriptions provided in many texts of Pāñcharatra and Vaikhānasa āgama divisions (like Pādma-saṁhitā, kriyā, 17,22041, Īśvara- saṁhitā, 4, 73-75, Parāśara-saṁhitā, 25, 10, Pārameśvara-saṁhitā,

Narasimha's iconography incorporates all the details of this legend. The deity is shown variously as emerging from the pillar, rushing upon Hiranya-kaśipu, fighting with him, tearing open the demon's belly and pulling out the entrails, having held the demon prostrate on his lap, and offering protection to Prahlāda. He is shown in all the three conventional postures; seated (āsīna), standing (sthānaka) and striding (yānaka). He is shown in his aspect of ferocity (ugra) and also in his aspect of benevolence to his devotee (saumya, varada). He is alone (kevala) or in the company of Lakṣmī, or of Prahlāda, or of both.

Thus, there are numerous forms of Narasimha in vogue and in worship. The Vihagendra-saṁhitā (4, 17) enumerates more than seventy varieties of Narasimha. Texts like Pādma-saṁhitā (kriyā, 17, 22) mention that only a few come in for



(from Kashmir)



NARASIMHA from Nāmakkal cave temple

23, 48-49, Sāttvata-saṁhitā, 17, 73-99, Śeṣha-saṁhitā, Chaps. 24, 27 and 28, Vaikhānasāgama, 58th paṭala) as well as in several puranas (like Vishṇu-dharmottara, 3, 78, Matsya, 269, 31-34 and Agni, 49,4). However, the descriptions mostly overlap. There are iconometric details given in Sāttvata-saṁhitā (24, 180-227), Īśvara-saṁhitā (17, 181-227) and Śrī-praśna-saṁhitā (13, 96-142).

Most of the varieties of Narasimha given in Vihagendra-saṁhitā appear to be little more than names. The text says that the distinction between the forms lies in the weapon that is held (chatusaptati-vigrahaṁ syād āyudhānām vib-

hedakam). But this claim cannot be sustained. Some of the adjectives merely refer to the several details of the Narasimha legend: Stambha-nārasimha (coming out of the pillar), Svayam-nārasimha (manifesting on his own), Grahaṇa-nārasimha (catching hold of the demon), Vidāraṇa-nārasimha (ripping open the belly of the demon), Saṁhāra-nārasimha (killing the demon) and so on.

Some of the forms included are little more than descriptive epithets: Ghora-nārasimha, Ugra-nārasimha, and Chanda-nārasimha refer to the ferocious aspect of the incarnation; Jvālā-nārasimha refers to the flames of fire which sur-

round the deity's head; Lakshmi-narasimha is Narasimha accompanied by Lakshmi (for purposes of pacification of the fury); Prasāda-narasimha is in the benign aspect of protecting Prahlāda (and hence the form is also known as Prahlāda-varada); Chhatra-narasimha is decorated by a five-hooded serpent serving as a parasol; Yogā-narasimha or Yogeśvara-narasimha is the form suited for those who seek salvation; Āveśa-narasimha is the picture of frenzy, while Aṭ-ṭahāsa-narasimha is the form that roars horribly and majestically strides across to destroy evil;

Chakra-narasimha, holds only discus in his hand; Brahma-narasimha, Viṣṇu-narasimha and Rudra-narasimha are the three familiar gods represented as Narasimha; Pṛthvī-narasimha, Vāyu-narasimha, Ākāśa-narasimha, Jvalana-narasimha and Amṛta-narasimha represent the five elements, earth, air, ākāśa, fire and water respectively; Puṣ-ṭi-narasimha is worshipped for overcoming evil influences; Nava-vyūha-narasimha is the constellation of nine different forms of Narasimha.

Notwithstanding the numerous varieties like those which are standing, riding Garuḍa, alone, in





company, benign, ferocious, multi-armed (two to sixteen), some features are commonly to be noticed. The differences between the forms are largely due to postures and actions suggested. But the symbolism is unmistakably one of fighting against evil.

Vishnu-dharmottara (3, 78(2), 5-7) identifies Narasimha with the Saṅkarshaṇa form of Vishṇu (Haris Saṅkarashaṇāmśena narasimha- vapur dharah), and explains that the demon Hiraṇya-kaśipu actually represents ignorance (Hiraṇya-kaśipur daityah tam ajñānām vidur budhāh) and that Narasimhā destroys it (Saṅkarshaṇātmā bhagavān ajñānasya vināśanah).

Saṅkarshaṇa in the form of Narasimha destroys the sins of the world, arising from speech, mind and body (vāṅgamānasakāya-saṁbhūtam trividham jagatām malaṁ sada pātayati). Narasimha's form in this text has been described as 'destructive of all ignorance' (sarvāj-ñāna-vināśini). Sāttvata-Saṁhitā 1, 80), in a similar vein, explains that the composite form of Narasimha incorporates pure-knowledge and the undoing of the fear born of karma (śuddha-

jñānānuviddham cha karma-saṁbhava-bhītiham).

In keeping with this symbolism and in accordance with the legends in the background, some features that are common to the various forms may be mentioned. The body is that of a human being, but the head is leonine (Vishṇu-tantra, 17,3, 'galānta-nara-rūpam mahā-simham atah param'; 'galād adhastān nara-rūpa-dhārī parata simhānana-bhṛt-svarūpam') surrounded by thick and heavy mane resembling a circle of flames (sa-sāta-skandha-samāyukta, Vishṇu-dharmottara, 3, 78(2), 3; 'jvālamākula-mukho jvālā-kesara- maṇḍalah'). His three eyes, which are large and round (vartule netre) emit sparks of fire (Śeṣha-saṁhitā, 23, 19, 'tryakshair visphuratam') and glow like fire and sun put together (Vishvaksena-saṁhitā, 21, 60, 'bibharti netrāṇi hutāśanārka- prabhāñchitāni').

The body is a mass of crystal white, resembling a big mountain (Vishvaksena-saṁhitā, 21, 60, 'śveta-parvata-saṅkāśam', 'śuddhasphaṭika-saṅkāśam'), and shines like snow, jasmine flower



LAKSHMI-NARASIMHA (Hoysala sculpture)

or moon (*Īśvara-saṁhitā*, 4, 64, 'hima-kundendu-sannibha). But it is enclosed by burning sparks of fire that emanate from the body itself (*Sātvata-saṁhitā*, 12, 74, 'jvalad-agni-sphuliṅgābhis svadehotthābhir āvṛtam'). Thus he appears curiously ferocious (*mahābhīma*, 'brhan-mūrtim su-bhīṣaṇam').

His eye-brows are knitted and twisted with fury (*Hayaśirsha-saṁhitā*, 23, 15, 'bhruvau hy ākuñchitavakre). The tongue is thrust out and is eager to lap up blood (*lelihanā jihvā*). A tall, tapering and splendid crown (*kirīṭa-mukūtojjvala*) (or a *karāṇḍa-mukūta* according to some texts) adorns the head; and the form is richly bedecked with all ornaments (*sarvābharaṇa-vibhūṣita*), especially *Śrī-vatsa* and *Kaustubha* on the chest (which are the characteristic jewels of *Vishṇu*). There is seen a serpent dangling from the left shoulder, forming the sacrificial cord (*sarpayajñopavīta*). *Pādma-saṁhitā* (17, 22-41) prescribes that *Narasimha* must be shown as wearing a red-coloured bodice (*rakta-kañchuka-saṁyukta*), while most of the texts only mention that his garments are red in

VARADA-NARASIMHA



colour (*rakta-vastra-dhara*). *Vishṇu-dharmottara* (3, 78, 2), however, suggests that *Narasimha* must wear dark-blue clothes (*nīla-vāsā*). And *Sātvata-saṁhitā* (12, 73f) prescribes yellow, and *Vishvak-sena-saṁhitā* describes the deity's body as daubed by red sandal paste (*rakta-chandana-liptāṅgam*, 'rakta-chandana-charchitam').

Most commonly, *Narasimha* has but one head. In fact, *Sātvata-saṁhitā* (12, 80) specifies this detail ('dhyayed eka-vaktram'). But *Īśvara-saṁhitā* (4, 76-81) describes a form of *Narasimha* with five heads ('pañchānana-suśobhita', 'pañcha-vaktra') and ten arms. There is a head facing each of the four directions, and the fifth head is on top and is brilliant like the blazing fire ('ūrdhvam agni-nibham mukham'). The heads facing east, west, south and north (*purvadi-chot-tarantam*) are said to shine like moon (viz. white), collyrium (black), gold (yellow) and red-coloured insect (*indra-gopa*) respectively (*chandrāñjana-suvarṇabham indra-gopa-nibham tathā*). The



YOGĀ-NARASIMHA



NARASIMHA from Sārāṅgapani temple Kumbhakonam

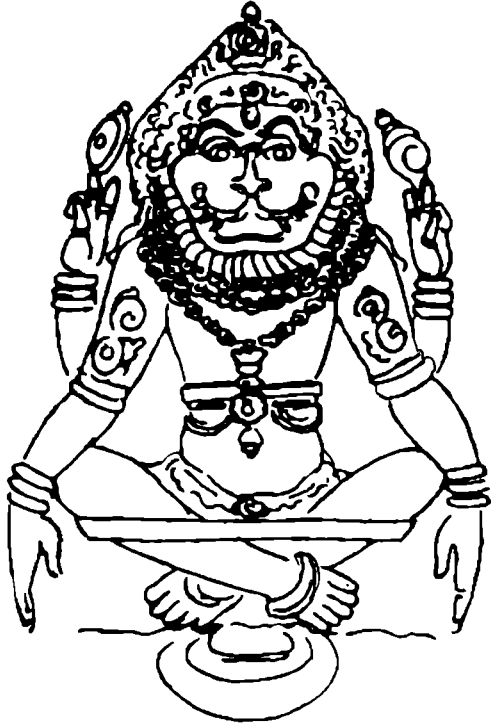


hands carry rosary, mace, lotus, conch, bow, ploughshare, discus, arrow, gesture of boon-bestowal and sword. This form of Narasimha is called Meru; it is worshipped to get rid of all diseases ('etam Merur iti khyātam sarva-vyādhivināśanam').

The Narasimha images are usually classified into two broad types: girija (or kevala) and sthūṇaja (sthauṇa) (cf. *Vihagendra-saṁhitā*, 4, 7-17). The former expression suggests Narasimha rushing out of a mountain-cave (giri) to protect his devotees; he is shown as a lone figure, seated in easy or yogic posture, bestowing boon or offering protection. The latter expression, on the other hand, signifies Narasimha bursting out of the pillar (sthūṇa) of Hiraṇya-kaśipu's palace, split into two. He is ferocious in aspect, and is shown as fighting

with the demon or aṣṭa ripping open his belly; he stands or dances, struts about or sits; but the demon is shown along with him; or to calm his fury, Lakshmi, Prahlāda or Garuḍa are also shown with him.

Vaikhānasāgama which distinguishes between Kevala-narasimha and sthauṇa-narasimha points out that the former is benign while the latter is terrific. In the former variety, the deity sits on a lotus-seat (padma-piṭhopari), with legs crossed (dvau pādau vyatyayena nyasya) or in the 'utkuṭikāsana' posture. He is bedecked with all ornaments. He has only four hands, upper ones holding discus (right) and conch (left), and the normal hands stretched over the knees (jānūparishaṭhāt prasāritau). Or, he may sit on a lion-seat (simhāsana) with the left leg bent and



YOGA-NARASIMHA (as *Vimana-devata*)

placed across the seat (*vāmam dakṣiṇam prasārya*). In this case, the right hand assumes the gesture of protection (*abhaya*) and the left hand holds the hip (*kaṭyavalambita*) or is placed on the thigh (*ūru-stham vā*).

The *sthaṇa* variety of *Narasimha* is usually in the act of killing the demon *Hiraṇya-kaśipu*, and therefore in awe-inspiring aspect. The form is frightening for the wicked (*'dusṭānām atibhīṣaṇam*). His mouth is wide open (*vikāśāśya*) and his eyes are round, blood-shot and terrible (*rakta-vṛttogra-dṛṣṭikam*). *Narasimha* in this form has many arms, eight or sixteen being most usual (*aṣṭābhīr dviraṣṭābhīr vā bhujair yuktam bhayānakam daitya-vadhānūrūpam nṛsimham sthūṇa-jam kārayet*). The demon is shown as held prostrate on the left thigh of *Narasimha* (*utsaṅge*), secured by two hands of the God, another two hands of the god pulling out the intestines from



YOGA-NARASIMHA (bronze)

the demon's belly holding them as garlands round his own neck.

Another classification is into two varieties: *svatantra* (alone) and *devī-sahita* (accompanied by consorts). In the latter variety, it is usual that *Lakṣmī* alone is shown, but there are icons where both *Lakṣmī* and *Bhū-devī* (viz. earth-goddess) are shown on his sides. This latter variety is known as *Saumya-narasimha* (*Śeṣha-saṃhitā*, 27-6). When *lakṣmī* alone is shown she is seated on his lap. This form of *Narasimha* is known as *Lakṣmī-narasimha*, and according to the description in *Parāśara-saṃhitā* (15, 160) the deity is imagined to dwell in the midst of the milky-ocean and represent reality, consciousness and bliss (*satya-jñāna-sukha-svarūpam amalam kṣhīrābdi-madhyā-sthitam*). He is bedecked with numerous ornaments (*bhūṣhā-sahasrojjvalam*), and his face is exceedingly pleasant (*ati-prasanna-vadanam*).



NARASIMHA from Ahobilam

He has three eyes (tryaksham). His complexion is white like the moon (indu-dhavalam), and his brilliance is like that of the sun (arka-cchhavim).

This text prescribes that Narasimha should be in the yogic posture (yogārūḍham), viz. with crossed and uplifted legs held firm by a band (yoga-paṭṭa samāyuktam āśanam samyag āsane, Vishṇu-tantra, 17,7-8). But there are images belonging to this variety where he sits in an easy posture, viz. with the left leg bent and resting on the seat, and right leg bent and touching the ground. Lakshmi is seated on his left lap. There is above Narasimha's head Ādi-Śeṣha with his

hoods spread out as a parasol (chhatrī-bhūta-phaṇḍram). Narasimha is four-armed, carrying in this three hands discus (chakra), bow (pināka, representing the incorporation of Śiva in the Narasimha icon), and the gesture of protection, the fourth arm embracing Lakshmi.

The presence of Lakshmi, with sometimes the Earth-goddess Bhū- devī also, indicates that Narasimha is benevolent in aspect (prasanna, saumya). Vaikhānasāgama explains that the goddesses must be shown at the God's sides for pacifying the fury (kopaśāntyartham pārśvoyoh śrī-mahyau). When Prahlāda also is present, the



MALOLA-NARASIMHA



NARASIMHA relief from Vinda-valli cave

variety of Narasimha is known as Prahlāda-varada and is included under the 'devi-sahita' variety.

In the usual Lakshmi-narasimha form, Lakshmi is seated on the god's left lap. But when both the goddesses are shown, Lakshmi is on the right side and Bhū-devī on the left. Lakshmi is golden-coloured (suvarṇābhā) and is seated with her left leg tucked up and her right leg dangling down; she holds a red lotus (padma) in her left hand. Bhū-devī is dark-coloured (śyāmābhā), and she sits with her right leg tucked up and the left one dangling down; she holds a blue lotus (ut-pala) in her right hand.

Another well-known variety is that of the Yogā-narasimha, where he is seated upon a lotus seat in the typical yogic posture, with the two legs held up, crossing each other and with the feet closed together but facing opposite directions ('vyatyastacharaṇa-dvandvam āsīnam padma-visṭāre'), and with a band securing the position of the legs (yoga-pattikā-dṛḍha-bandhanam). The form has three eyes and four arms. The normal hands, resting on the knees are stretched out ('prasārya jānunoh', 'jānvārūḍha-srasta-bhuja', or 'jānu-dvayopari prasārayet). While it is usual for Yogā-narasimha to be alone, sometimes Lakshmi

is also shown, seated on his left knee. This form of Narasimha is said to symbolize omniscience (sarva-jñāna- mayam parah) (cf. Īśvara-saṁhitā . 4, 62-66).

The form of Yogā-narasimha is involved in the Sudarśana motif (see CHAKRA and SUDARŚANA). Located in the centre of the six-angled magical diagram surrounded by a flaming circle, known as Sudarśana (representing Vishnu's discus), ('Sudarśanasya hṛdaya-visṭitam', Pādma-saṁhitā, charyā, 31, 259), the form answers to the description given above. (Pādma-saṁhitā 31, 257-260), without Lakshmi. According to Śeṣha-saṁhitā (24, 15-16), however, he has four (of eight) hands in all of which he carries only discus. On the reverse of the magical diagram (viz. behind Narasimha) will be a representation of Sudarśana

NRTYA-NARASIMHA (from Tirumalai temple)



(the personified discus) with eight or sixteen arms, standing or moving. This is known as Sudarśana-nārasimha and is said to symbolize the Viśva-rūpa aspect of Viṣṇu (Śeṣha-saṁhitā, op. cit., 'viśvarūpam udārāṅgam', 'viśvatomukham').

Varāha-narasimha is a composite form involving the Varāha and Narasimha incarnations of Viṣṇu, assumed in order to free the world from the terror caused by the two demon-brothers, Hiranyāksha and Hiranya-kaśipu. Śeṣha-saṁhitā (28, 19) describes that this form is fierce (ugra-vigraha) as well as benevolent (saumya) with eight hands in each of which a discus is held (chakra-ashta-dhara). The famous shrine in Simhachalam in Andhra Pradesh is dedicated to this form, although the above description is not applicable to the deity here.

Īśvara-saṁhitā (4, 73-78) mentions a form of Narasimha with only two hands and a prominent tail (hence called Pucchha-nārasimha). Here, the god is visualized as having the colour of red hibiscus flower (japā-pushpa-saṅkāśa) and blood-shot eyes (rakta-lochana). He has both hands pressed against the ground (karau bhūmau pratishṭhāpya), and is shown as loudly lashing the ground with his tail (āspṛṣṭya bhūmau lāṅgūlam). He is terrible in aspect (sarva-loka-bhayaṅkara) and is about to lap up the whole world of living beings and all matter (lelihan sa-charāccharam).

An account in Pārameśvara-saṁhitā (23, 48-49) would have this form of Narasimha carry the following weapons in the circumambulatory order beginning with the normal right hand (mukhyadaksha-karādikā kramāt): lotus, goad, ploughshare (musala), discus, conch, bow with arrow (saśaram chāpam), noose and mace.

Matsya-purāṇa (269, 31, 34) also describes the eight-armed Narasimha, but it insists that the demon Hiranya-kaśipu must be shown on his lap and as being killed by him ('dārayantam dītesutam', also Śilpa-ratna, 25th paṭala, 'hiranya-kaśipum dārayanti nakhāṅkuraiḥ ūror upari). The demon must be represented as vomiting blood, his entrails coming out (vinir-gatānta-jālam dānavam parikalpayet, vamaṁtam rudhiraṁ ghoram). The demon must hold in his two hands sword and shield. The disposition of Narasimha's

eight hands is described in Śilpa-ratna thus: the two hands on top are shown as holding the intestines dug out of the demon's body as a garland (tasyānta-mālā nishkṛṣhya bāhuyugmena), two hands are engaged in ripping open the belly of the demon; the other four hands carry discus, lotus, mace and conch.

Sixteen-armed bronze icons (dvir-ashta-bāhu) of Narasimha are seen in some of the South Indian temples dedicated to Viṣṇu; and there are also descriptions available in some āgama texts. The multiplicity of arms is suggestive of various weapons that increase the ferocity of the deity. The icon in this form is characteristically destructive of the demon, Hiranya-kaśipu; and hence among the sixteen arms, two secure the body of the demon on the god's left thigh, the right hand holding the legs and the left the head of the demon; two engage themselves with their sharp nails in ripping open the belly of the demon; two other hands pull out the intestines from the demon's belly and throw them as a garland round the god's neck; and one of the hands is about to administer a blow to the demon (chhapetika mudrā). The other hands carry weapons.

If this account occurs in Vaikhānasāgama, Pārameśvara-saṁhitā (kriyā, 23, 4 5-47) specifies the weapons carried in the sixteen hands of Narasimha, with no mention of the demon. In circumambulatory order (prādakṣiṇya-krameṇa), the weapons are: sakti, sword, fire, goad, cudgel, lance, axe, discus, bow, arrow, noose, ploughshare, vajra, mace, pestle and trident. Pādma-saṁhitā (Kriyā, 17, 22-41), however, prescribes the following weapons: discus, sword, axe, spear, arrow, goad and vajra (in the hands on the right side), conch, shield, mace, śakti, bow, noose and club (in the hands on the left side). The remaining two hands are placed on the knees (śiṣṭau karau sthāpayej jānūnō dvayoh). The description does not include the demon Hiranya-kaśipu. Another description found in Pārāśara-saṁhitā (25, 10) makes this form assume a standing posture (pratyālīḍha) having three eyes, fierce fangs, and tawny-red hair (piṅga-keśa).

(see also NAVA-NĀRASIMHA)

NAVA-GAURĪ

Nine forms of Gaurī (see GAURĪ). The origin of the goddess is ascribed to a legend. Gaurī, when she married, was dark in colour (as the sister of Kṛṣṇa, and as an aspect of Viṣṇu). Once Śiva playfully alluded to her dark complexion and called her Kālī (viz. the dark one). Gaurī was hurt, and retired to a jungle on top of the Vindhya mountain, and performed severe austerities, standing on one leg. Brahmā appeared before her and inquired why she was engaged in penance. When Gaurī revealed to him the reason, he bestowed a boon upon her that her complexion would be the hue of a lotus flower. Immediately, the dark skin peeled off and she became fair-complexioned (gaura-varṇā). She was then called "Gaurī". This was the form she had, prior to her becoming Kātyāyanī (see KĀTYĀYANĪ).

Gaurī is to be worshiped with nine kinds of leaves (nava-patrikā), during autumnal Durgotsava, according to Bṛāhmanandikeśvara-purāṇa. The leaves are from the following plants and trees: kadali (plantain, *Musa paradisiaca*), dāḍimī (pomegranate, *Punica granatum*), dhānya (paddy or *Coriandrum sativum*), haridrā (turmeric, *Curcuma longa*), mānaka (?), kāchu (Arum colocasia), bilva (wood-apple, *Aegle marmelos*), aśoka, (*Saraca asoca*), and jayantī (barley or *Sesbania sesban*). These are collectively called 'nava-gaurī'. They represent in order Brahmānī, Raktadantikā, Lakṣmī, Durgā, Chamuṇḍā, Kālīkā, Śivā, Śoka-rahitā and Kārtikī.

In Nirṇaya-sindhu, the expression 'nava-gaurī' is used in connection with the nine damsels who receive worship on occasions as representing the nine forms of the mother-goddess: Kaumārikā, Trimūrtī, Kalyāṇī, Rohinī, Kālī, Chaṇḍikā, Śāmbhavi, Durgā and Bhadrā. (See also NAVA-DURGĀ).

NAVA-GRAHA

The nine stellar bodies (graha) worshipped collectively at home and in temples for prosperity and welfare. Sūrya (Sun), Soma (or Chandra, Moon), Maṅgala (or Kuja, Mars), Budha (Mercury), Guru (or Brhaspati, Jupiter), Śukra (Venus),

Śani (or Śanaishcara, Saturn), Rāhu and Ketu (see GRAHA for details).

NAVA-CHAṆḌĪ

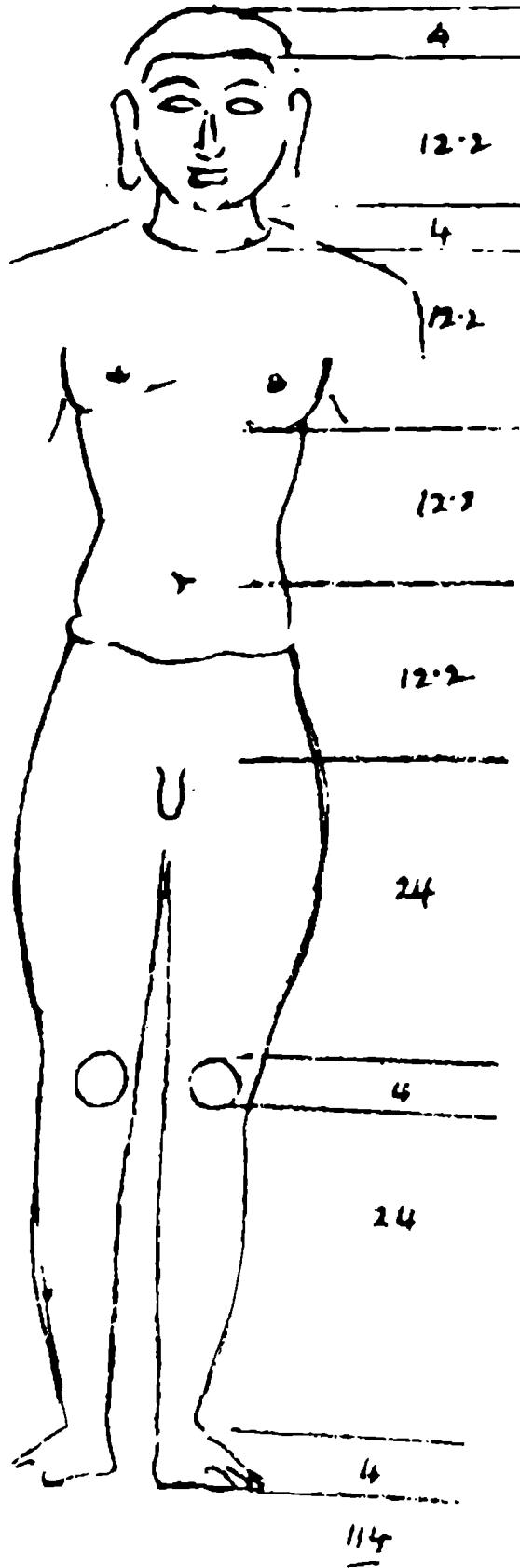
Nine aspects of the goddess Chaṇḍī (see CHANDĪ). In Skanda-yāmala, they are seated in a row with Chaṇḍī in the centre, and four goddesses on either of her sides. The eight other forms of Chaṇḍī are Rudra-chaṇḍā, Prachaṇḍā, Chaṇḍogrā, Chaṇḍa-nāyikā, Chaṇḍā, Chaṇḍāyanī, Chaṇḍa-rūpā, Ati-chaṇḍī and Ugra-chaṇḍikā. Chaṇḍī in the centre is visualized as fire-complexioned and having eighteen arms (representing two arms of each of the nine forms). Iconographic details of the other eight are not available.

NAVA-TĀLA

One of the most frequently employed iconometric measures for making the images of gods and goddesses, especially of the mobile variety and inferior status. However, Bṛhat-saṁhitā (57, 30) regards this as the best of the measures (pravara); and the images made in this measure belong to the Mālavya class. The measure reaches a height of 108 angulas (see AṅGULA) from top of the head to the bottom of the feet, taking the tāla unit (length of face or the height of the palm, 12 angulas) and multiplying it by nine (9 x 12).

The number 108 is of great significance in Indian thought and that is why this measure is preferred. Of the many involvements of this number, one is that it denotes the movement of nine stellar bodies (grahas) in twelve zodiacal signs (rāśis). Each of the zodiacal signs is said to have nine 'pādas', and each pāda accommodates two nakshatras. Altogether there are 108 'pādas' for the twenty-seven nakshatras distributed among the twelve zodiacal signs.

Matsya-purāṇa (358, 26-29) prescribes that the entire body be divided into nine equal units in height, with the face of the image as the unit ('pratimā-mukha-mānena nava-bhāgān prakalpayet'). The neck will then be four angulas in height, chest to navel another unit; from navel to the top of the genital organ one unit; thighs two



units; the knee-patella four aṅgulas; from below the knee to top of the feet two units; and the height of the feet four aṅgulas.

This measure (height of 108 aṅgulas in all) is regarded as the normal variety of the nine-tāla (madhyama-nava-tāla); the superior variety thereof being 112 aṅgulas (uttama-nava-tāla) and the inferior variety 104 aṅgulas (adhama-nava-tāla). In texts like Kāśyapa-saṃhitā (50 and 51) the superior variety of this measure is prescribed for all gods and goddesses, the eight vasus, the eight guardians of directions (lokapālakas), the grahas like Guru, Śani, Rāhu and Śukra, Rudra's eight forms (ashta-mūrti) and manes (pitṛ). The inferior variety is prescribed for demons (asuras), adepts (siddhas), celestial musicians (gandharvas) and manes (pitṛ). The normal variety is proper for mobile images (asthira) of gods and goddesses, demi-gods (yakshas), nymphs (apsaras), the hosts of winds and rains (maruts) and the class of sylvan divinities known as vidyādhara.

There is a variety inbetween the normal measure of 108 aṅgulas and superior measure of 112 aṅgulas; sa-tryaṅgula-nava-tāla which measures 111 aṅgulas (adding three angulas to the normal measure). This is prescribed for making the images of specimens of excellent human beings (mahā-puruṣa), and of human beings who resemble divine spirits (deva-kalpa-manuja).

NAVA-DURGĀ

Nine forms of Durgā (see DURGĀ) are collectively worshipped on several occasions by the Śākta devotees. Texts differ while naming the nine forms and in describing their iconographical details. In the account in Devī-māhātmya followed by Śrī-tattva-nidhi, the nine Durgās are: (1) Śaila-putrī (mounted on bull and two-armed, carrying trident and lotus), (2) Brahma-chārīnī (two-armed, carrying a rosary and sacred water-pot), (3) Chandra-ghaṇṭā also called Chandra-khaṇḍā (riding on garuḍa and ten-armed, carrying water-pot, bow, arrow, lotus, discus, rosary, trident, mace and sword), (4) Skanda-mātā (riding upon a lion, and four-armed, carrying lotus, water-pot, bell and gesture of boon-bestowal), (5) Kātyāyāni

(riding on a lion or śārdūla and four-armed, carrying sword, shield, lotus and gesture of boon-bestowal), (6) Kāla-rātrī (riding on a donkey and four-armed carrying sword, trident, noose and gesture of protection), (7) Mahā-gaurī (riding on a white elephant or on a bull, and four-armed, carrying trident, hand-drum, and gestures of protection and boon-bestowal), and (8) Siddhi-dāyīnī (seated on a lotus and four-armed, carrying mace, discus, book and lotus).

They are also described in the text. Śaila-putrī is decorated by crescent moon. Chandra-ghaṇṭā is terrible in aspect and roaring in anger (chanda-kopārbhaṭā). Kūshmāṇḍā carries a bowl filled with liquor or blood (surā-saṃpūrṇa-kalaśam rudhira-plutam eva vā). Kātyāyāni is in the act of slaying the demon (dānava-ghātinī). Kāla-rātrī is dark and hideous in appearance, cruel and excited in aspect (chanda-ātahāsini). Mahā-gaurī wears white garments (svetāmbara-dharā). Siddhidāyīnī (or Siddhi-dātrī) is surrounded by siddhas, gandharvas, yakshas, demons and gods, all of whom are to be shown as adoring her.

The list in Aparājita-sūtra is different. One among them, Mahā-lakṣmī, is six-armed, carrying trident (triśūla), shield (kheṭa), bowl of liquor (pānapātra), snake (nāga) and gestures of protection and boon-bestowal, and all others are four-armed: Nandā (carrying rosary, sword, shield and bowl of liquor), Kṣhemaṅkarī (trident, lotus, bowl of liquor and gesture of boon-bestowal), Śiva-dūtī (sacred water-pot, discus, shield and liquor-bowl), Mahā-chandī (sword, shield, trident and bell), Bhrāmarī (sword, shield, hand-drum and liquor-bowl), Sarva-maṅgalā (rosary, vajra, bell and liquor-bowl), Revatī (cudgel, trident, khaṭvāṅga and liquor-bowl), and Hari-siddhi (sacred water-pot, sword, hand-drum and liquor-bowl). This is also the list given in Rūpa-maṇḍana.

Another account given in Śrī-tattva-nidhi mentions one Durgā who is the main deity and the other eight Durgās, who constitute her retinue. The main Durgā is eighteen-armed. In her nine hands on the left side she carries rosary (sūtra), shield, bell, mirror (darpaṇa), bow, banner (dhvaja), hand-drum, noose and the gesture of warning (tarjanī); and the nine hands to the right

carry spear (śakti) hatchet (mudgara), lance (śūla), vajra, conch, lotus, collyrium-stick (śālākā), arrow and discus. The nine pairs of hands represent the nava-durgās. The eight attendant Durgās are each of them sixteen-armed. The weapons carried in their hands are the same as those carried by the main Durgā, with the exception of arrow and hand-drum. These eight Durgās are named Rudra-durgā, Chaṇḍa-durgā, Śaśi-durgā, Śalva-durgā, Chaṇḍī-durgā, Krūra-durgā, Aṇu-chandrikā, Navamī and Ugra-chaṇḍā.

A similar account occurs in Bhavishyottara-purāṇa, which quotes from Skanda-yāmala. While distinguishing between the eighteen-armed main Durgā and eight other Durgās, each of whom is sixteen-armed, it mentions that the weapons carried by the latter are the same as those carried by the former, excepting the collyrium-stick (śālākā) and arrow (mārgaṇa). The main Durgā is in the ālīdha posture, seated upon a lion (hari-sthitā), and trampling the Mahisha under her foot, and holds with one of her hands the demon by his hair (daitya-mūrdhaja-mushtikā). The eight Durgās are seated, each on a lotus, surrounding the main Durgā, in the eight directions (digbhāga). The names given to the eight Durgās here are: Rudra-chaṇḍā (who is fire-coloured, rochanābhā), Prachaṇḍā (ruddy-dawn coloured, aruna), Chaṇḍogṛā (dark, Kṛṣṇa), Chaṇḍanāyikā (blue, nīla), Chaṇḍā (white), Chaṇḍāvati (ashy grey, dhūmrikā), Chaṇḍa-rūpā (yellow, pīta), Ati-chaṇḍikā (pale white, pāndura). The main Durgā is called here Ugra-chaṇḍā, and is described as like unto a blazing fire (vahni-sannibhā) and adorned with all ornaments.

The account given in Brahmāṇḍa-purāṇa (and borrowed in part by Rūpa-maṇḍana) distinguishes between three primary forms (mūrti-traya) and six other forms: The three primary forms are: (1) Nīla-kaṇṭhī (who is Mahālakṣmī, bestower of bliss and four-armed, carrying trident, shield, liquor-bowl and gesture of boon-bestowal), (2) Kshemaṅkarī (who bestows on her devotees health and prosperity, kshemārogya-pradāyini, and who is four-armed, carrying in her hands trident, lotus, liquor-bowl and gesture of boon-bestowal), and (3) Hara-siddhī (who assures all accomplishments, 'sarva-siddhi-hetave',

and who is four-armed, carrying sacred water-pot, sword, hand-drum and liquor-bowl.

The other Durgās are: (4) Rudrama-durgā (dark in complexion, 'śyāmalinī', wearing red garments, two-eyed, riding on a lion, adorned by sun and moon, and four-armed, carrying spear, sword, conch and discus); (5) Vana-durgā (fresh-grass coloured, standing on the head of a buffalo, 'mahishottāmāṅgasthā' and eight-armed, carrying conch, discus, sword, shield, bow, arrow, spear and gesture of warning, 'tarjanī').

(6) Agni-durgā (three-eyed, moon-crested, blinding like a thunderbolt, 'vidyuddāmasama-prabhā', mounted on a lion, terrific in aspect, 'bhīṣanā' and eight-armed, carrying discus, shield, fire (viśikha), goad, bow, arrow and gestures of boon-bestowal and warning):

(7) Jaya-durgā (dark in complexion, luminous, moon-crested, three-eyed, riding on a lion, and four-armed, carrying conch, discus, sword and fire; she fills the three realms with her lustre, 'tri-bhuvanam sva-tejasā pūrayanti'); (8) Vindhya-vāsinī (three-eyed, lightning-like, 'saudāminī-sannibhā', seated upon a golden lotus, and four-armed, carrying conch, discus, and gestures of protection and boon-bestowal; a lion stands by her side, 'pārsvastha-pañchānanā'; she has a lovely face like the full moon, and her head is decorated with crescent moon); and (9) Ripu-mārīṇī (red-complexioned, terrible-looking, 'bhayaṅkarī', and two-armed, carrying in her hands trident, 'tri-śikha', and gesture of warning 'tarjanī').

Another account enumerates seven Durgās besides the main Durgā: Agni-durgā, Mahā-durgā, Jala-durgā, Brahma-durgā, Viṣṇu-durgā, Rudra-durgā and Vana-durgā. Still another account, quoted by Monier Williams, gives the names of the nine Durgās as follows: Kumārīkā, Trimūrtī, Kalyāṇī, Rohiṇī, Kālī, Chaṇḍikā, Śāṁbhavī, Durgā and Bhadrā.

NAVANĪTA-TĀṆḌAVA

Iconic representation of Kṛṣṇa as a young boy in a dance stance with a ball of butter



(navanīta) in one or each of the hands. (see KṚSHṆA).

NAVA-NĀRASIMHA

Nine forms of Narasimha reckoned in a group are known as 'nava-nārasimha' (see NĀRASIMHA). The idea is prevalent in Ahobila (30 miles from Nandyāl in Andhra-Pradesh), a place of pilgrimage celebrated to Narasimha. The main temple which is in the village known by the name of Chinna-Ahobilam is dedicated to Prahlāda-varada form of Narasimha. In the neighbourhood

of this village are nine Narasimha shrines. (1) One mile and a half to the south of the village is the image of Narasimha seated under a banyan tree, and hence the form is called Chhatra-vaṭa-nārasimha. It is said that the celestial minstrels Hāhā and Hūhū entertained Narasimha here. (2) Half a mile distant from this place is Yogānanda-nārasimha, who is said to have bestowed favours upon Brahmā here. (3) On the way to Pedda-Ahobilam (which is about 2800 ft. above sea level) on a hilly tract is Kārañja-nārasimha. (4) In a cavern on the southern side of the hill known as Garudādri is the shrine of Uhā-nārasimha. (5) The shrine in Pedda-Ahobilam is dedicated to Ugra-nārasimha (6) About three furlongs away is the shrine to Kroda-nārasimha. (7) At a distance of two miles is the shrine to Mālola-nārasimha (Narasimha with Lakshmī on his lap). (8) Three miles away, in a spot which is difficult of access, is the shrine to Jvālā-nārasimha, a form with eight hands represented in a monolithic pillar (hiraṇyastambha), from which he is said to have rushed out. The shrine is not a structural temple, but a cave. (9) Five miles to the south of Pedda-Ahobilam is a shrine on another hill, dedicated to Pāvana-nārasimha, where the god is said to have revealed himself to the sage Bhāradvāja.

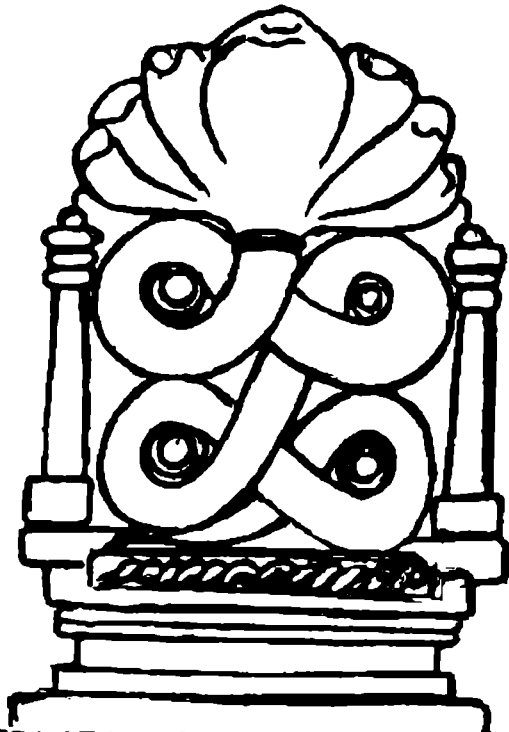
However, texts like Prapañcha-sāra-saṁgraha enumerate nine forms of Nārasimha differently: Ugra-nārasimha, Krudha-nārasimha, Vira-nārasimha, Vilamba-nārasimha, Kopa-nārasimha, Yogā-nārasimha, Aghora-nārasimha, Sudarśana-nārasimha and Lakshmī-nārasimha.

NAVĀRDHA-TĀLA

A measure of iconometry, employed to make images of Sūrya (Sun god), Chandra (Moon-god), Yaksha (Kubera), the nine Grahas and so on. It is so called because it exceeds the nava-tāla (viz. 108 aṅgulas) by half-tāla (viz. six aṅgulas), thus making the height of the image 114 aṅgulas.

NĀGA

Nāgas as serpent-spirits enjoy the status of demi-gods, and are worshipped extensively in the country, especially by women who are desirous of progeny. The most important day in the year when nāgas are honoured is the fifth day of the bright



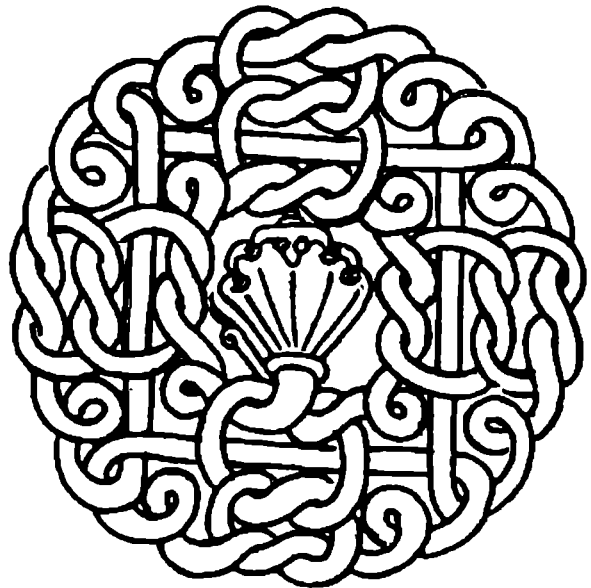
NĀGA-STONE from Kadri Hill, Mangalore

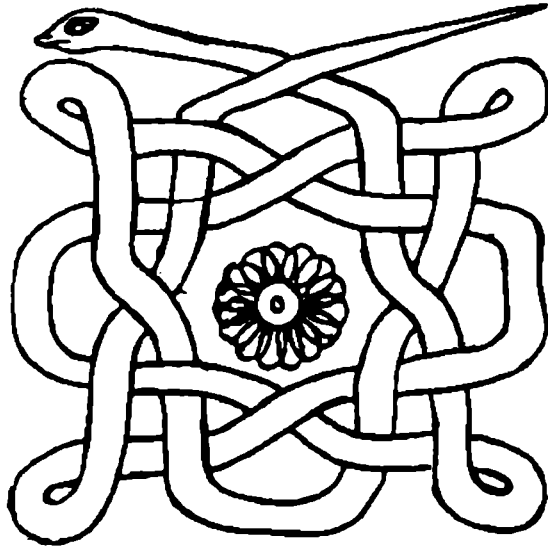
half of the Hindu month Śrāvaṇa, when the stone or silver effigies of serpents as well as the real ant-hills (where snakes are said to reside) are worshipped with milk, fruits and flowers. In Bengal, the fifth day of the dark half of the month Āshādhā is celebrated as Nāga-pañchamī, when Manasā, the deified mother of the nāgas (nāga-mātā), is elaborately worshipped. The Smṛti texts prescribe the fifth days of the months Śrāvaṇa, Bhādra, Āśvina and Kārttika as days sacred to the Nāgas. This is because the nāgas are believed to have made their appearance on earth on the fifth day of a lunar month.

The worship of nāgas is very ancient, and was prevalent in centuries prior to the modern age. Even in ancient India, nāga-shrines were built and nāga-stones were worshipped; and the practice has continued to our own day. Snakes were in popular imagination associated with tanks, rivers, mountains, trees, vallies and treasure. They are reckoned as spirits of water, and as guardians of

all wealth, hidden underground..They are symbols of sex and fertility and in many tribes, young girls are married off to snakes. In Kerala and in the coastal region of Karnāṭaka, it is usual to find gardens and forests dedicated to the nāgas; it is common to consecrate a part of the area in which houses stand for the exclusive use of the serpents (called nāga-bana or Kāvu). Nāga-slabs are installed under big trees, especially the āśvattha (*Ficus religiosa*), and worshipped daily.

Nāga is a familiar motif in temple sculpture, and in sacred drawings known as rangavallī or kolam. In the coastal Karnāṭaka, an elaborate ritual celebrated as 'nāga-mandala' takes place, where the complicated designs that are worshipped by ritual, song, and dance, represent the monarch of the nāgas (nāga-rāja). They are drawn with coloured powders, and the design involves mystic knots (granthi). In Kerala, there is an other observance, equally elaborate and involving ritual, song and dance, known as 'sarpa-bali' (offering to the serpents); here too elaborate and colourful drawing of snakes on a platform of mud from anthills (puttumannu) forms the chief attraction (see SARPA-BALI). In both the rituals, the serpent-spirits are said to participate by possessing the human devotees.

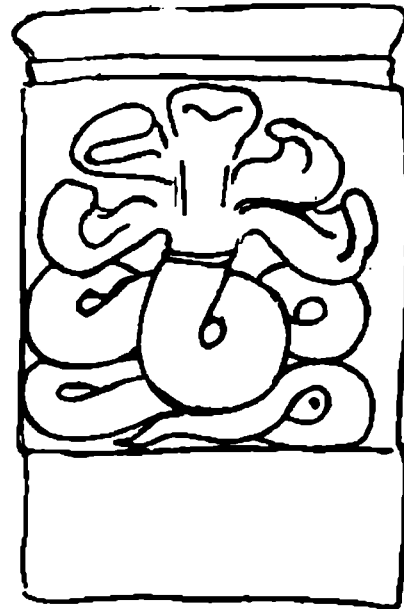




NAGA-BANDHA

According to a Purānic legend, Kaśyapa-prajāpati (grandson of the creator Brahmā, and son of Marīchi, who was the mind-born offspring of Brahmā) married Kadrū (daughter of Daksha-prajāpati), and begot eight mighty male children: Ananta, Vāsuki, Kambala, Karkotaka, Padma, Mahā-padma, Śaṁkha and Kulika (according to the account in *Varāha-purāṇa*). They had dragon-forms and they became progenitors of all reptiles on the earth. Principal among them were the snakes, who were crooked by nature (*kuṭila*), mean in conduct (*hīna-karmāṇah*), and carried fatal poison in their sharp fangs (*tikshṇāsyottha-visholbaṇāh*). They began killing innocent human beings and other helpless animals, and the creator had to banish them to the netherworlds (*Pātāla*, *Vitala* and *Sutala*).

There are several stories in the purāṇas explaining their association with the more important gods and goddesses like Śiva (as ornament), Viṣṇu (as couch), Durgā (as decoration on head and as breast-band), and Gaṇapati (as belly-band). The serpents are described as mountain-born (*nāga*), and there are numerous mountains in the country with serpent-shrines, along with



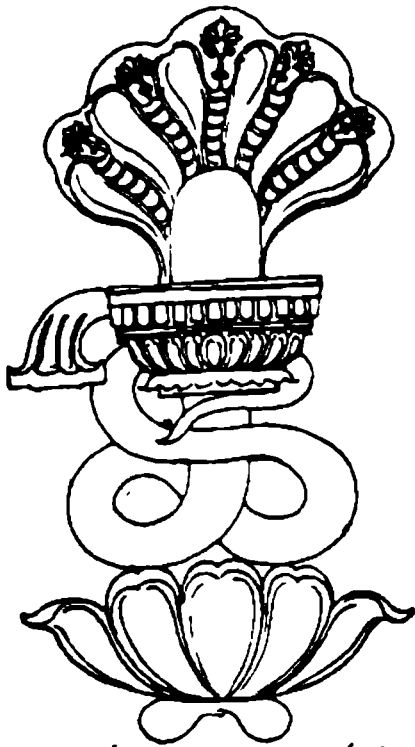
NAGA-STONE from Gulburga

temples to the mother-goddess. That the primordial serpent (*Ādi-śeṣha*) carries on its head the whole earth is a popular myth. Besides the eight serpents mentioned above, there were others who were associated with sylvan spirits and water-spirits; Maṇi-bhadra, Dadhi-karṇa, Dhṛta-rāshṭra, Kālīya and so on.

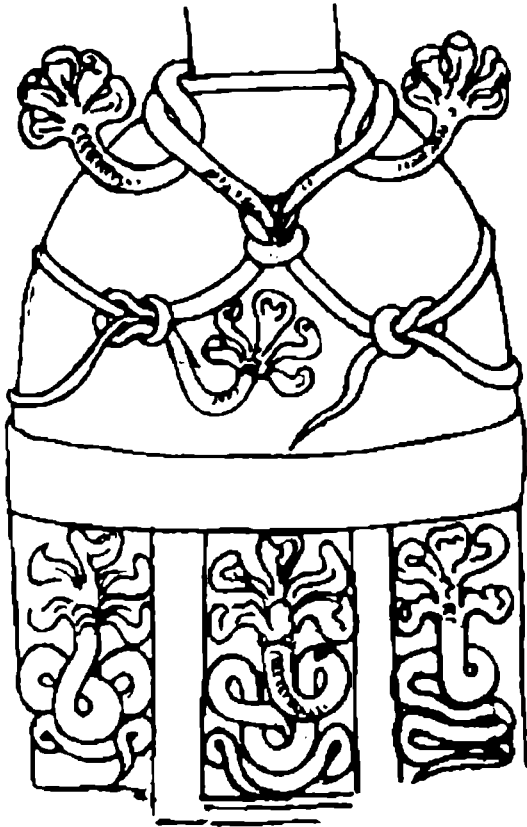
Shrines to nagas were common even in pre-historic times, not only in our country but all over the world. We have remains of such shrines in numerous sites in India. The practice of carving



NAGA-DEVA (Mysore drawing)



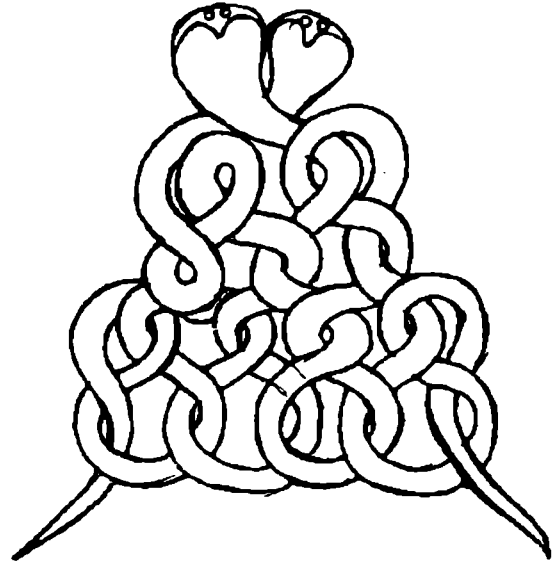
NĀGALĪNGESWARA from Śrīśailam



NAGA-BANDHA IN STUPA

snakes, singly or in pairs, on stone- slabs has been in vogue from at least the first century of the present era. The stone slabs set up to commemorate the serpent-spirit Dadhi-karṇa were common in Mathurā and its neighbourhood, during the rule of the Kushāṇa kings. The life-size stone image of Nāga and Nāginī which was worshipped in Vidiśā (in Madhya Pradesh) during the early Kushāṇa period, is now receiving worship in Raisen (in the same state). Kalhaṇa's *Rājataranginī* narrates that the serpent Takshaka was worshipped by the monarchs of Kashmir, especially on the twelfth day of the dark half of the month

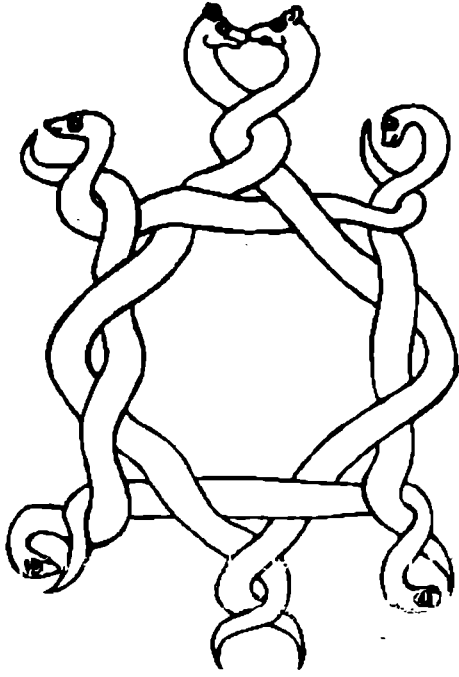
* NAGA-MITHUNA



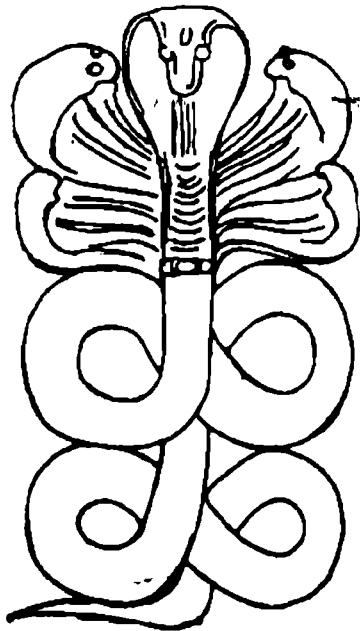
Jyeshthā, when a procession would be taken out in honour of Takshaka (Takshaka-yātrā).

While the nāga-stones are large in number and diverse in design, the common motif is the representation of nāga as a divinity (nāga-deva). There are numerous stones which contain the typical serpent form, with its head on top and the tail at the bottom; sometimes the serpent is shown as having three, five or seven hoods. There are also stone slabs which depict two entwined serpents in the act of copulation. The two serpents in this case are called nāga-nāginī.

More impressive are the nāga forms with the top portion in human form, and the bottom portion



in serpent form. If the human form is male, it is naga; if it is female, it is nāginī. Silpa-ratna (chap. 25) prescribes that the human form must be above the navel (nābher ūrdhvam narākṛtiḥ), and below the navel the form must be that of a serpent (sarpākāram adho-bhāgam). The head of the nāga must be covered by the serpent's hood (mastake bhoga-mandalam). It may be a single



NĀGA-STONE from
Banavāsi, Karnataka

hood, or the hoods may be three, five, seven or nine in number. Each of the mouths (-hoods) must have split tongue (dvi-jihvā). The two hands of the nāga must carry sword and shield (khaḍga-charma-karair yutah).

Maya-mata specifies that the nāga must have a white body (sveta-deha), shining like a pearl (sphuran-mauktika-sannibha).

Seven great nagas are described in Maya-mata. Takshaka is lustrous (su-tejāḥ), with a red-complexion (raktāṅga) and has a hood on which the svastika sign can be seen. Vāsuki has a body which is pearl white in colour. Kārkotaka is jet black in colour but has white lines on the neck (kanthe sukla-rekhā- trayāṇvitah), but has a head which is white (sirah suklah). Mahāpadma has a body which is white like conch, with a spear-like mark in black on the head (mastake kṛṣṇa-sūladhrk). Samkha-pāla is golden yellow in hue (hemābha), with a white line on the throat (sita-rekhādhara gale.) Kulika is blood-red in complexion (rakta-deha), and the shape of a crescent moon can be seen on his head (chandrārdhakṛta-mastakah).

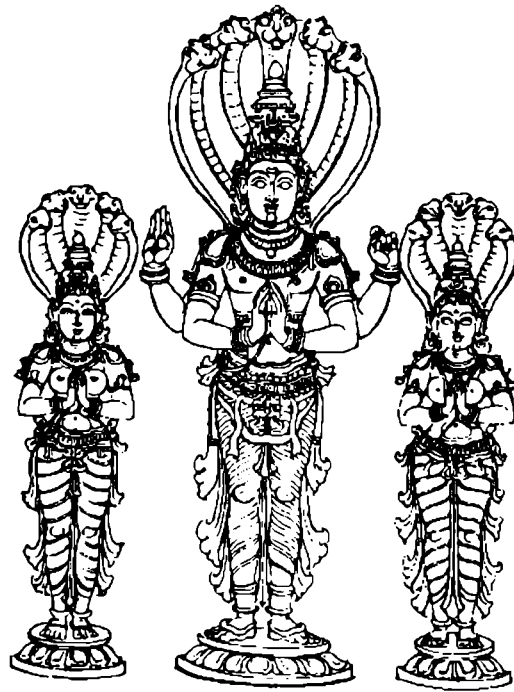
All the seven nagas have two arms, and carry in their hands rosary (akṣa- sūtra) and small water-pot (kundika); each of them has seven hoods above its head (sapta-phana-mani-samāvitah), and on each hood is a gem. The bottom portion of the body ends in the tail of the serpent (pucchha-samyutah).

NĀGA-DEVA

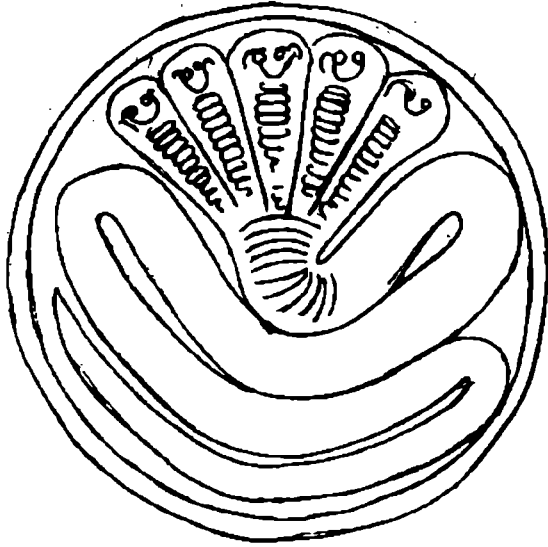
Serpent-spirit represented not as a demi-god as the naga is done (see NĀGA) but as a divinity in its own right. Amsumadbedāgama (49th patala) has an iconographical description of this god. It is entirely human in delineation, but has above its head a five-hooded cobra as a parasol (nāgam pancha- phanāvitam). The god has three eyes and four hands; the normal hands show gestures of protection and boon-bestowal (abhaya-varadopetam), while each of the other two hands holds a snake (parahaste tu nāga-dhrk). The body-colour is red (raktābham), and the garments white (sita-vāsasam). The face is benign (saumya), and the head is adorned with all orna-



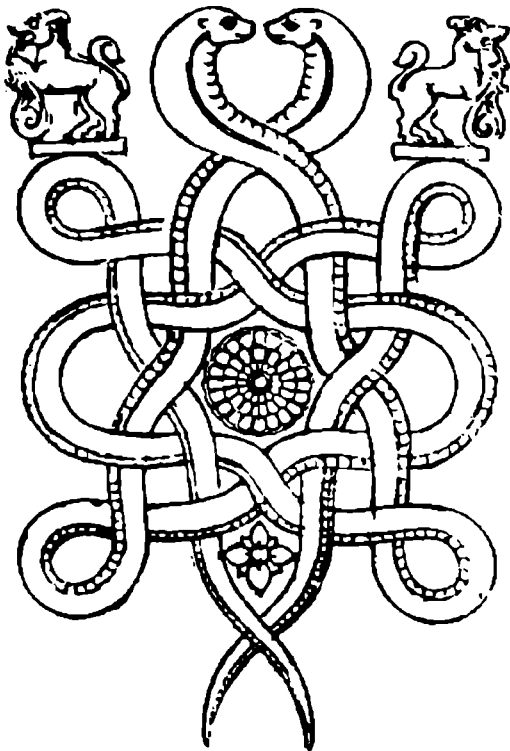
NAGA-NAGINI



NĀGINIS



NAGA (from Stupa in Sanchi)

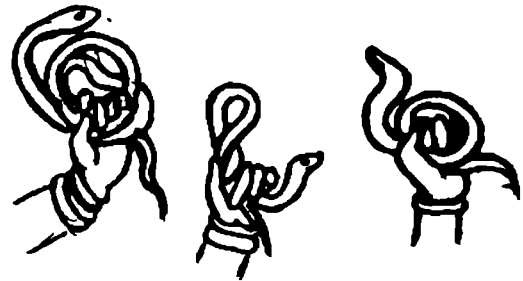


NAGA-DEVA

ments, and stands upon a lotus-seat (padmapāthopari sthitam).

NĀGA-PĀŚA

Serpent held in the hand of some deities as a noose. The texts describe nāga-pāśa as two coils

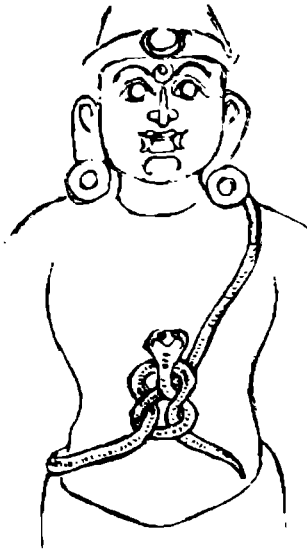


and half of the serpent (sārdha-dvāyavartanāt tu nāga-pāśa iti smṛtaḥ). This has a firm grip and no one can escape it. Durgā is said to have secured Mahishāsura with such a noose. (cf. Devī-purāṇa).

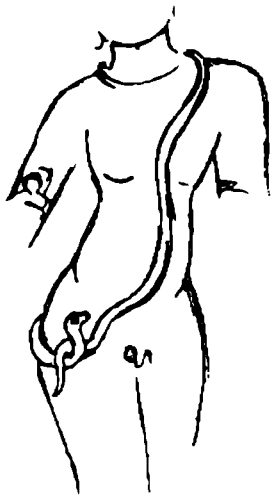
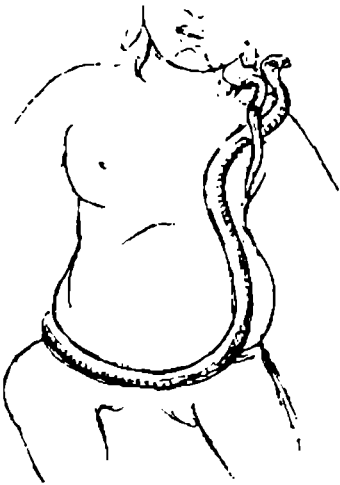
NĀGA-YAJÑOPAVĪTA

Some gods of terrific aspect are described as having serpents as their sacrificial chords across their bodies, as for instance Bhairava or

Ugra- nārasimha; some forms of Gaṇapati (see GAṆAPATI) also can be seen with such chords.



NAGA-YAJNOPAVITA



NĀGA-RĀJA

Meaning 'the monarch of serpents', the expression refers to Ananta or Śeṣha (see ANANTA, NĀGA), who is said to rule over the nether regions, Pātāla, as his kingdom.



NĀGINĪ

The female serpent-spirit, represented as having the head and torso of a charming, well-bedecked maiden and the portion of the body below as a serpent's tail.

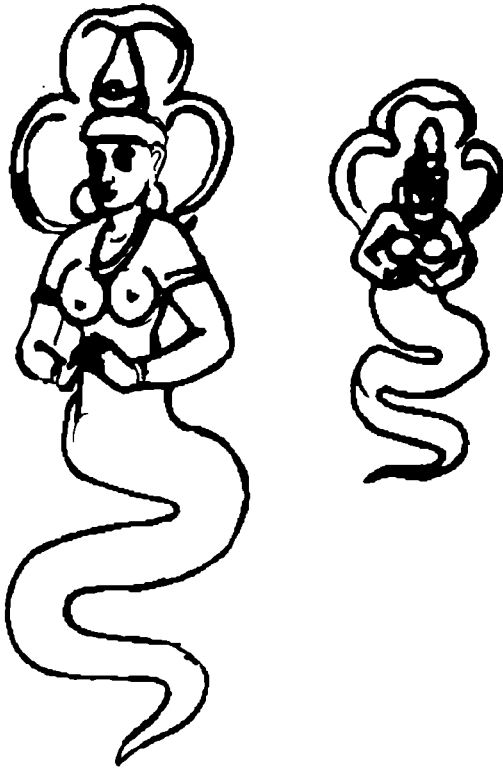
Nāginī is the counterpart of Nāga (see NĀGA). Sometimes she is represented as a single figure, and at other times she is shown with her



NAGESVARA



NAGA-NAGINI



consort Nāga, either standing by her side or holding her in embrace. There is an early statue of Nāga and Nāgini, belonging to the third century A.D. from Vidiśā, now worshipped in Raisen (Madhya-Pradesh).

NĀDĀNTA-NRTYA

The dance of Śiva performed in Tillai to favour the sages Patañjali and Vyāghra-pāda. Also called Ānanda-tāṇḍava, it has made Chidaṁbaram famous (for details see (NĀṬARĀJA, TĀṆDAVA).

NĀBHI-SŪTRA

One of the ten (or fourteen) imaginary lines passing through different organs of the body (see SŪTRA), nābhi-sutra passes through the navel (vertically or horizontally). It is in between the kaksha-sūtras (passing through the breast-nipples) when vertically reckoned.

NĀMA-SAṄGĪTI-MAÑJUŚRĪ

One of the forms of Mañjuśrī (see MAÑJUŚRĪ), worshipped in Vajrayāna Buddhism, it is an emanation of the dhyāni-buddha Akshobhya (see AKSHOBHYA), whose image is carried on the

deity's head. With three faces (the central one being red, the face to the right being blue, and the face to the left white) and four hands (the normal ones carrying the scripture *Prajñā-pāramitā* and sword, and the other two bow and arrow), the form of Mañjuśrī is seated in the Vajra-paryāṅka posture upon the moon-lotus (padma-chandropari) well-bedecked with all ornaments and endowed with the thrity-two marks of a great personage (dvā-trimśallakṣaṇa), the god looks like a youthful prince (kumāra).

NĀRASIMHA

(see NARASIMHA)

NĀRASIMHĪ

One of the minor forms of the mother-goddess (mātrkā), she is occasionally enumerated in the triad after the seven celebrated Mātrkas (see



SAPTA-MĀTRKĀ: Nārasimhī, Vārāhī and Vaināyaki (ch. Utpala's commentary on *Brhat-saṁhitā*, 57, 56).

In *Mārkaṇḍeya-purāṇa* (88, 22), we read about the emanatory energy of Chaṇḍikā (Chaṇḍikā-śakti or Śiva-dūtī), and secondary manifestations among whom Nārasimhī takes the place of Chāmūṇḍā. The same text prescribes that the saktis of particular gods assume the very forms of those gods (yasya devasya yad rūpam yathā bhūṣhana-vāhanam, tat taddeva tat chhakteh....). The mātrkas emerged to help Devī in her fight with the asuras, or according to *Matsya-purāṇa* to help Śiva in her fight with Andhakāsura (see **MĀTRKĀ**). Nārasimhī figures among the sixteen major matrkas (śoḍasha-mātrkā).

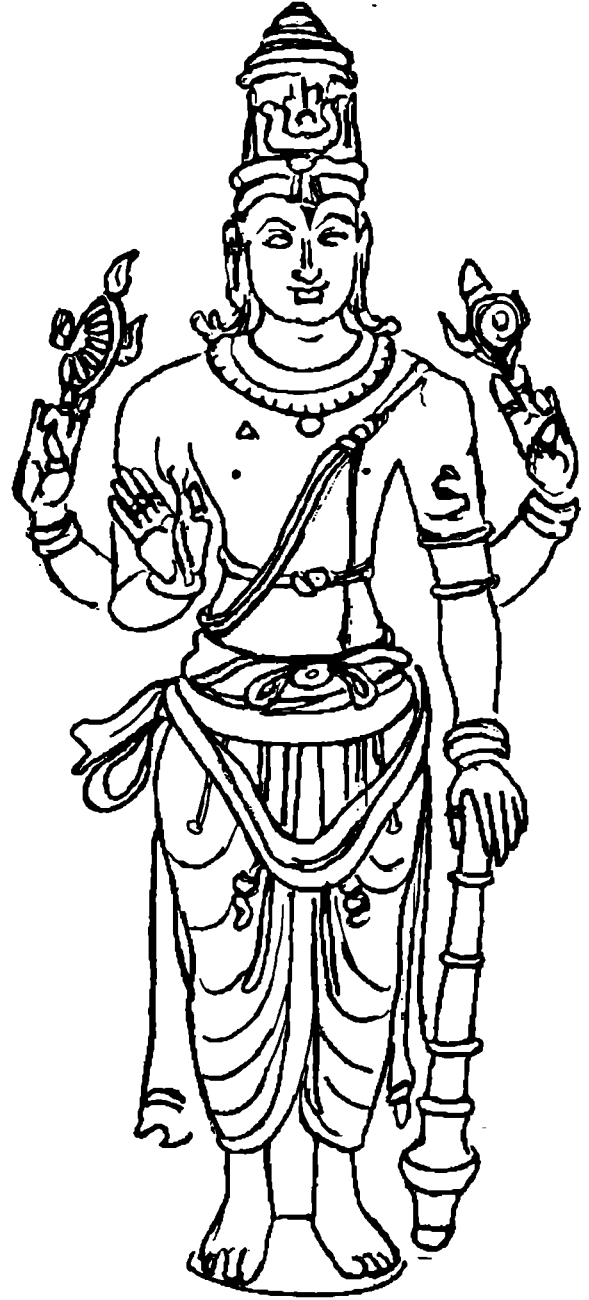
As a mātrkā she is visualized as eight-armed, carrying in her hands bell, sword, mace, vajra, shield, noose and gestures of protection and boon-bestowal. She is lion-faced and terrible-looking.

She also figures in the Vajrayāna pantheon as a yoginī; and she is worshipped in Tibet.

NĀRĀYANA

One of the most popular names of Viṣṇu, the expression suggests several meanings, of which 'residence in the water of existence', (āpo nārā itī proktā, ayanam sthānam asya), and being 'the goal of all knowledge' (nārasya jñānasya ayanam prāpya-sthānam) are frequently given. Nārāyana is distinguished as primary to the four vyūhas of Viṣṇu (see **VYŪHA**), viz. Vāsudeva, Saṁkarshaṇa, Pradyumna and Aniruddha (for details see **VISHṆU**), and also as the divine presence and source of inspiration in the heart-recesses of all beings (daharākhye hṛdi sthitah, bhāva-hṛd-bhāva-bodhakah).

While the general iconographic details are the same as those of Viṣṇu (see **VISHṆU**), there is a suggestion that the form of Nārāyana is to be conjured up in the solar orb, as for instance in the dhyāna-śloka given in *Āditya-hṛdaya*: "Nārāyana is to be contemplated upon (dhyeyah) as ever abiding in the center of the solar disc (savitr-maṇḍala), as seated upon a lotus, and bedecked with



armlets, and crocodile-shaped ear-ornaments, crown and garlands, as having a body of golden hue, and as carrying conch and discuss in his hands".

ध्येयःसदा सवितृमण्डलमध्यवर्ती
नारायणः सरसिजासनसंनिविष्टः।
केयूरवान् मकरकुण्डलवान् किरीटी
हारी हिरण्मयवपुः धृतशंखचक्रः॥

The usual description of Nārāyaṇa is that he is four-armed, the arms representing the four vyūhas, and that he carries conch, discus, mace and lotus in his hands. Other characteristic marks are the Śrī-vatsa on the chest (see ŚRĪ-VATSA), and the garland of wild flowers (vana-mālā) around his neck. He wears yellow silken garments (pītāmbara). His countenance is tranquil (śānta), and his whole bearing is one of equipoise (sama-sthiti). He is commonly shown as standing upon a white lotus (śuklābjāsana-gata).

Nārāyaṇa-hṛdaya describes his body-colour as that of the rising sun (udyad-āditya-saṅkāśa), and Kālikā-purāṇa (chap. 22) as shining like a pure crystal (śuddha-sphaṭika-saṅkāśa). It is more usual, however, to describe his complexion as dark blue like the rain bearing clouds or like the blue lily (kvachin-nīlāmbuja-chhaviḥ, Kālikā-purāṇa, op. cit.). The symbolism of blue is formlessness, like the sky. Nārāyaṇa is devoid of concrete form (nirākāra), and is apprehended only by intuitive wisdom (jñāna-gamya). It is only for purpose of meditation that the devotees provide him with a form.

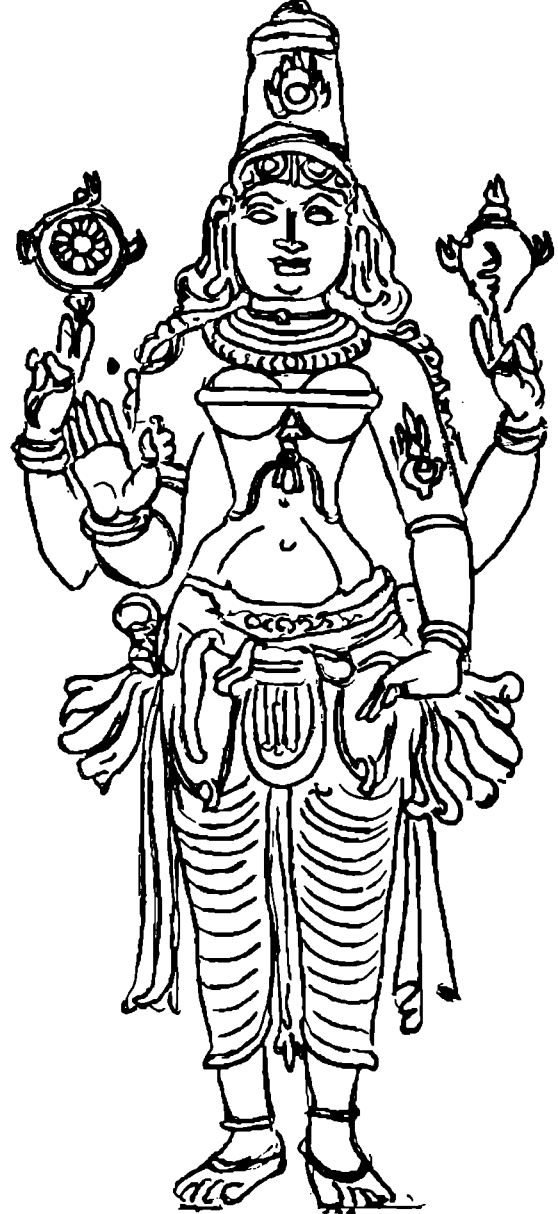
In the group of twenty-four forms of Viṣṇu (see CHATURVIMŚATI-MŪRTI), Nārāyaṇa has dark blue body-colour (śyāma), and carries conch and discus in his normal right and left hands, and lotus and mace in the extra right and left hands. The form of śakti accompanying Nārāyaṇa in this group is Lakṣmī. It is common, therefore, to speak of the pair as Lakṣmī-Nārāyaṇa, although Lakṣmī is not always shown by the side of Nārāyaṇa; she is symbolized by the Śrī-vatsa on Nārāyaṇa's chest. There are, of course, icons which show Nārāyaṇa as seated with Lakṣmī seated upon his left lap, on the shoulder of Garuḍa (see GARUḌA).

In Bhāgavata (2, 7, 6), we find Nārāyaṇa, as the son of Dharma and the daughter of Dakṣha, and as a great sage associated with Nara (see NARA-NĀRĀYAṆA).

Brahma-vaivarta-purāṇa (prakṛti-khaṇḍa, 64) speaks of two Nārāyaṇas, one two-armed (viz. Kṛishṇa, who abides in Goloka) and the other four-armed (who resides in Vaikuṇṭha).

NĀRĀYAṆĪ

The expression suggests the energy (Śakti) counterpart of Nārāyaṇa (viz. Viṣṇu), and we read in Ahīrbudhnya-saṁhitā that Nārāyaṇī is one of the names of Lakṣmī (Viṣṇu-Śakti). The same text identifies Nārāyaṇī with Kuṇḍalinī and Gāyatri



(see GĀYATRI). In Hari-varṇa (Vishṇu-parva, chap. 3), Vishṇu eulogizes Nārāyaṇī in more than thirty verses.

More usually, however, it is one of the names of Durgā. Mārkaṇḍeya-purāṇa (chap. 21-93, 'Devī-māhātmya' section) contains a long prayer of thirty-five hymns addressed to Nārāyaṇī (ending with the phrase "Nārāyaṇī namo 'stute"). She is here described as three-eyed (tryāmbakā), Gauṇī and Śivā. She is the ultimate refuge of all the worlds; she is the energy which creates, preserves and destroys; it is she who assumes the forms of Brahmā, Vishṇu and Rudra; she is in reality the seven mother-goddesses; she is Lakshmī, Sarasvatī and Durgā. It must be noted that in the Śākta outlook, Durgā is not the consort of Śiva, nor Lakshmī of Vishṇu, nor yet Sarasvatī of Brahmā. The mother-goddess is one, and she is independently worshipped. In fact, she becomes responsible for the manifestation of Brahmā, Vishṇu and Śiva, and works through them as their basic energies, Sarasvatī, Lakshmī and Pārvatī respectively. Durgā or Nārāyaṇī is the name of this fundamental and independent energy (cf. Skanda-purāṇa, Kāśī-khaṇḍa, 70).

In the reckoning of the 108 centres of Sakti-worship (śakti-pīṭha), the form Nārāyaṇī is said to reside on the Supārśva-hill (Matsya-purāṇa and Devī-bhāgavata).

NIRRTI

The concept of Nirrti as the personification of evil, sin, misfortune, misery, decay, death and destruction is as old as the Rg-Veda (10, 165,1). The expression is explained as 'unfailing misfortune' (nir niyatā ṛtiḥ ghrṇā aśubham vā). In the Purāṇic lore, the goddess known as Nirrti (who is also called Alakshmī or Jyeshthā-devī) was born during the churning of the ocean, before Lakshmī manifested herself. She was thus the elder sister of Lakshmī. When Lakshmī was offered as wife to Vishṇu, she complained that her own elder sister remained unmarried. Vishṇu thereupon got her married to the great sage Uddālaka. But when the sage took her to his hermitage, she refused to enter as the place was altogether unsuited for her. She told Uddālaka

that she would feel at home in places where dishonesty, cruelty, violence, quarrel, dirt and sin prevailed. Uddālaka bade her sit under the asvattha tree at the entrance of his hermitage until he went in and returned. He, however, never returned, and Nirrti began wailing piteously. On Lakshmī's entreaties Vishṇu came to her and comforted her. (cf. Padmottara-khaṇḍa, chap., 161) (see ALAKSHMĪ and JYESHTHĀ-DEVĪ).

Nirrti is more commonly the name of the guardian of the south-western direction (dik-pālaka, see DIKPĀLAKA). But he retains the evil character associated with the Vedic deity. He is regarded as the monarch of demons (rākshaseśvara), living upon the hill known as Raksha-kūṭa. Kālikā-purāṇa (chap. 81) describes him as dark in body-complexion, possessing a huge body (mahā-kāya) with matted hair on his head and looking like a high mountain of blackness (prāṁśu-kṛṣṇāchalopamah); he is two-armed, carrying sword in his right hand and shield in the left hand; he is accompanied by his consort Chāṇḍikā, who is described as 'rākshaseśvarī'; he rides upon a donkey.

While this description provides the basis for the iconographic accounts in the Āgama texts, there are variations in particulars. In all the accounts, he is dark in body complexion (like 'the dense cloud' 'kālamegha-samābhāsa', Śilpa-ratna), bedecked with all ornaments but terrible in appearance (raudra, karālāśya) with crooked and cruel eyes (virūpāksha), fierce fangs (daṁśtrākarāla) and huge body (mahā-tanu) and having two arms, carrying in them sword and shield (except in Rūpamaṇḍana, where he is visualized as four-armed, carrying sword, shield, chopper and severed head of the enemy). Amśumadbhedā and Kāranāgama describe that he is draped in yellow garments, whereas Vishṇu-dharmottara makes him wear black clothes (kṛṣṇāmbara-dharā). The latter text also makes him carry a stick (daṇḍa), and have his mouth wide open (vivṛtāśya) with the glistening tusks projecting (prāṁśu-daṁśtrojjvalānana). This text as well as Amśumadbhedā say that the hair on his head stand erect (ūrdhva-keśa).

The accounts differ as regards his vehicle (vāhana). Kālikā-purāṇa and Vishṇu-dharmottara make him ride a donkey (kharastha). But Amṣumadbhedā prescribes that he may be shown as seated on an auspicious stool (bhadrā-pīṭha) or on a lion (as also in Suprabhedā, 48th pātala) or on the shoulders of a man (nara-vāhana, as also in Śilpa-ratna). Rūpa-mandana makes him ride a dog (śvānārūḍha), and Kāraṇāgama gives corpse as his seat (śavāsana).

Vishṇu-dharmottara provides that Nirrti must be shown as accompanied by four wives (bhāryāśchatasrah kartavyā), and gives their names as Devī-nirrti, Kṛṣṇāṅgī (dark body), Kṛṣṇa-vadanā (black-face) and Pāśa-hastā (carrying noose in hand). Amṣumadbhedā (49th pātala) says that Nirrti must be shown as surrounded by rākshasas, and by seven apsaras-maidens. The text also describes the latter in some detail. They must be shown as exceedingly pleasant (ati-saumyā) and slightly smiling (kiñchit-prahasitāṇanā). They must have large breasts, thick thighs and prominent buttocks; their waist, however must be slight (pinoru-jaghana-stanā, madhya-kshāmā). They must be draped in silken garments (dukūla-vasanā). Their body must be smeared by fragrant pastes. They must be standing in balanced posture (sama-bhaṅga-samāyuktā).

NIGARBHA-YOGINĪ

A group of ten yoginīs (see YOGINĪ), or minor manifestations of the Mother-goddess, who were produced to help her during her fight with Bhaṇḍāsura. They are Sarvajñā, Sarva-śakti, Sarvaiśvarya-dāyinī, Sarva-jñāna-mayī, Sarva-vyādhi-vināśinī, Sarvādhara-svarūpā, Sarva-pāpa-harā, Sarvanānda-mayī, Sarva-rakshāsvarūpiṇī and Sarvepsita-pradā. They are also involved in the worship of Śrī-chakra (see ŚRĪ-CHAKRA). They are all white in body-colour (śveta-varṇā) and four-armed. They carry in their hands vajra, śakti, tomara (iron club) and discus.

NITYA-KLINNĀ

A minor form of the Mother-goddess worshipped in tāntric cūlts. The name suggests her erotic nature ('with her vulva always moist'). She is

visualized as red in complexion, resembling the rays of the rising sun. She has three-eyes, and her head is adorned with crescent moon. She is bedecked with excellent ornaments. She is four-armed, and she carries in the normal hands the gesture of protection and liquor-bowl, and in the other two hands noose and goad. She wears red garments, and is seated upon a lotus.

NITYA-NĀTHA-LOKEŚVARA

One of the 108 forms of Avalokiteśvara, this deity has two hands, carrying rosary in the right hand and scripture in the left. He stands on a lotus.

NITYĀ

As aspect of the Mother-goddess (Bhavānī) with lunar association (tithi-nityā) and worshipped in the Śrī-vidyā cult, she has two forms: one with four hands and the other with twelve hands. The former, mentioned in Śāradā-tilaka, carries noose, goad, wish-fulfilling creeper (kalpa-latā) and skull-cup. The latter, described in Śrī-tattva-nidhi, is red and resplendent like the morning sun (udyad-bhānu-sama-prabhā), and her countenance is filled with compassion (rasa-mukhā). Her six hands on the right side carry goad, scripture, flower-arrow, sword, skull-cup and the gesture of protection, while in the corresponding hands on the left side she carries noose, rosary, bow, shield, spear and gesture of boon-bestowal.

Both forms are three-eyed, and are adorned with crescent moon on the head.

Nityā is also a class of sixteen goddesses, according to the tāntrik text, Nityā-shoḍaśikāraṇava. They are Mahā-tripura-sundarī, Kāmeśvarī, Bhaga-mālinī, Nitya-klinnā, Sheruṇḍā, Vahni-vāsinī, Mahā-vidyeśvarī, Dūtī, Tvaritā, Kula-sundarī, Nīla-pātakā, Vijayā, Sarva-maṅgalā, Jvālā-mālinī and Chitrā. They are associated with the fifteen lunar days (tithi), and the sixteenth goddess is the collective representative of all the days (for details see ŚRĪ-CHAKRA).

NIDRĀ

According to the account in Prādhānika-rahasya (10), a supplementary text of Durgā-saptatī, the primordial Mahālakshmi brought into



was the personification of tamas, was called Nidrā. The same text describes Nidrā as one of the four forms which the feminine counterpart of Vishnu (in his Śrīpati form) assumed, the other three being Lakshmi (prosperity), Prīti (love) and Vidyā (wisdom) (8-31). In the manifestation as Anantaśayana (recumbent on Śesha), Vishnu's consort assumed four forms in the four directions (chaturdiśam tasyā chāturātmyam): Lakshmi (prosperity), Chintā (thought), Nidrā (sleep) and Pushtī (nourishment) (*ibid.*, 8, 36).

NIRBHAYĀ

One of the 190 matrkas that were produced to help Śiva during his encounter with Andhakāśura (see MĀTRKĀ).

NISĀCHARĪ

One of the sixty-four yoginīs (see YOGINĪ).

NISHPANNA-TĀRĀ

Included in the Vajrayāna pantheon of Mahāyāna Buddhism, she is an attendant of the eight-armed Kurukullā. Red in colour, she is seated on the petal to the south of the lotus that represents Kurukullā. Her posture of sitting is vajra-paryanka. She has four hands, the normal right hand showing the posture of protection and the normal left hand holding blue lotus (utpala), while the other two hands hold bow and arrow.



NĪLA-KANṬHA

One of the names of Śiva, the 'blue neck' refers to the terrible poison (kālakūṭa) that Śiva drank to save the world from destruction; his consort Pārvatī, in her anxiety to save her husband from the effect of the poison, held his throat firmly so that the poison may not go down the gullet; and the poison stuck there, leaving a blue ring-like scar on Śiva's neck. The poison had come up when the milky ocean was being churned for the

being Mahakālī out of her tāmasic aspect, and assigned to her some functions and names. Nidrā (sleep) is one of them (among the others being Hunger and Thirst). This aspect is also visualized as a lady resting on a couch.

We read in *Lakshmi-tantra* (5, 21) that when Vishnu lay asleep in the waters, Mahākālī who

sake of ambrosia (amṛta) that made the gods immortal.

Nīlakaṇṭha is the form of Śiva that is propitiated by those who seek to eliminate the effects of poisons. The iconographic details of this form are golden body-colour (like rising sun, bālārka-saḍṛśa-prabha), crescent moon on the head, serpents as ornaments, three eyes and four-hands. His hands carry rosary, spear, skull and khaṭvāṅga; or alternately the gestures of protection and boon-bestowal, bow and the serpent Vāsuki. He may also be represented with four or five faces. Gaurī is shown to his left.

Nīlakaṇṭha is the name of Śiva-liṅga at Kālāñjara. Nīlakaṇṭha also figures in the Vajrayāna pantheon as a variety of Lokeśvara. He has striking resemblance to Śiva in this aspect, although there are some additional details in the former. An emanation of the dhyāni-buddha Amitābha (see AMITĀBHA), he is yellow-complexioned, and wears matted hair on his head done up as a crown to which crescent moon is stuck. He sits in the vajra-paryanka posture upon the skin of a black deer (kṛshṇa-sāra-hariṇa), which is spread over a red lotus (rakta-padma). He sits in deep meditation (samādhi) with one of his two hands showing the samādhi-mudrā (see MUDRĀ) over the other hand which holds a skull-bowl filled with many kinds of precious stones. A deer's hide (eneya-charma) forms the sacred chord across his torso (yajñopavīta), and he is covered at the loins with tiger's skin. He is devoid of all ornaments (nirābharaṇa). His neck is conspicuous with a blue speck (nīla-guṭikā-viśiṣṭa-kaṇṭha) which symbolizes poison.

On each of his sides is a pair of cobras (kṛshṇa-sarpa-dvaya), which are locked in embrace at the bottom but showing their heads (hoods) crowned by jewels separately (parasparābhi-sambaddha-pucchha-samāhi-pharaṇa-visiṣṭa), with their eyes rivetted on Nīlakaṇṭha.

NĪLA-KAṆṬHĪ

One of the nine forms of Durgā (see NAVADURGĀ), worshipped for wealth and happiness,

she has four hands which carry trident, shield, liquor-bowl and the gesture of boon-bestowal.

NĪLA-TĀRĀ

Another name for the Vajrayāna goddess Ekajaṭā (see EKA-JAṬĀ), who is the female counterpart of the dhyāni-buddha Akshobhya (see AKSHOBHYA). She is distinguished by the blue complexion, and as Vairocana's counterpart by white (Śubhra-Tārā), Ratnasambhava's yellow (Pīta-Tārā) and Amogha-siddha's green (Harīta-Tārā) (see TĀRĀ).

NĪLA-PATĀKĀ

One of the sixteen Nityā-goddesses, mentioned in Nityā-shodasikārnava (see NITYĀ).

NĪLA-MĀDHAVA

(see JAGANNĀTHA)

NĪLA-SARASVATĪ

This goddess is the Vajrayāna counterpart of Sarasvatī as the patron-deity of learning and wisdom. She is three-eyed and seated upon a blue lotus; a serpent spreads its hood on her head. The sage Vāśiṣṭha is said to have recovered her cult in the neighbourhood of lake Mānāsa in the Himālayan region. The goddess is worshipped in Tibet and China, and it is probable that she was of trans-Himālayan origin.

NĪLĀ

The goddess, familiar to Pāñcharātra mode of worship as one of the consorts of Viṣṇu (along with Śrī or Lakṣmī and Bhū-devī), is described as dark-blue in complexion like the blue-lily (nilot-pala-dala-śyāmā) and clothed in blue garments (nīla-vastra-vibhūṣitā). She has four hands, the two normal ones showing the gestures of protection and boon-bestowal, and the other two carrying night-lilies (kumuda). She is bedecked with all ornaments.

In the early Pāñcharātra texts like Ahir-budhnya-saṁhitā (6, 25), and Lakshmi-tantra, Viṣṇu is associated with only Śrī (or Lakshmi) as his feminine counterpart, while in later texts like Pādma-saṁhitā and Pārameśvara-saṁhitā, he is described as accompanied by two consorts, Śrī (or Lakshmi) and Bhū (or Pushti): symbolizing energy of prosperity and nourishment. Still later, in Vihagendra-saṁhitā and Parāśara-saṁhitā, a third consort, Nīlā, was added.

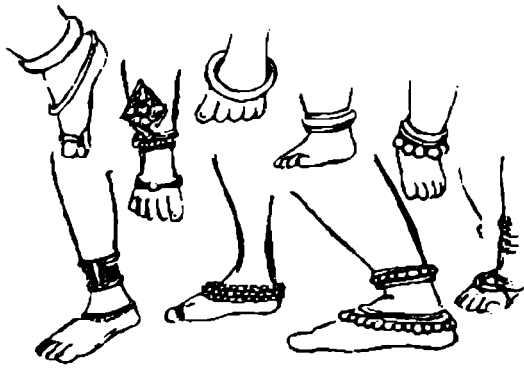
The explanation offered for the triad was that they represented Viṣṇu's will-power (icchā-śakti), energy for action (kriyā-śakti) and imminent power (sākshāt-śakti), respectively; and then their functions consisted in protecting the sattva-guṇa, rajo-guṇa and tamo-guṇa respectively (cf. also Śītōpanishad). Lakshmi's power is three-fold: yoga-śakti (creation), bhoga-śakti (enjoyment) and vira-śakti (ability). Bhū-devī's power is also three-fold: praṇava (primal sound), buddhi (consciousness) and poshana (nourishment). And Nīlādevī's power is likewise three-fold: Soma (moon, and as guardian of all vegetation), Sūrya (sun, the principle of time) and Agni (fire, representing heat and cold, hunger and thirst).

NĪLOTPALA

Blue-lotus (*Nymphaea cyanea*), which some goddesses of benign aspect carry in their hands.

NŪPURA

Ornament for the ankles or feet, usually of goddesses (also known as pāda-bhūṣaṇa, pādāṅgada, pāda-kāṭaka and mañjira).



NṚTTA-MŪRTI.

Some gods or goddesses are occasionally represented in dancing postures (e.g. Śiva,



Gaṇeśa, Sarasvatī, Kṛṣṇa and apsaras). The classification of postures is usually into standing (sthānaka), seated (āsina), recumbent (śayāna), mobile (yānaka) and dancing (nṛtta).

There are four representations of dance-deities in the Vajrayāna pantheon: Lāsyā (feminine dance, red in colour and two armed, showing with both hands dance-poses, 'lāsyābhīnayobhaya-bhujā'); Mālā (garland, red in colour and holding with both hands a pearl garland, 'karābhyām ratna-mālā-bhṛt'); Gītā (song, reddish white in colour, and beating time with both hands on two metallic cymbals, 'bhujābhyām kāṇsike vādayantī'); and Nṛtyā (dance proper, variegated

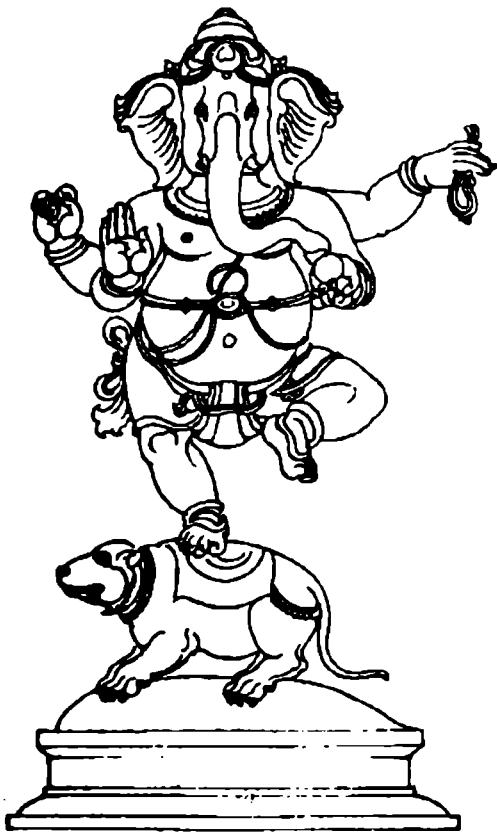
colours, and dancing holding in each hand a vajra, (sa-vajra- bhujābhyām nṛtyantī)

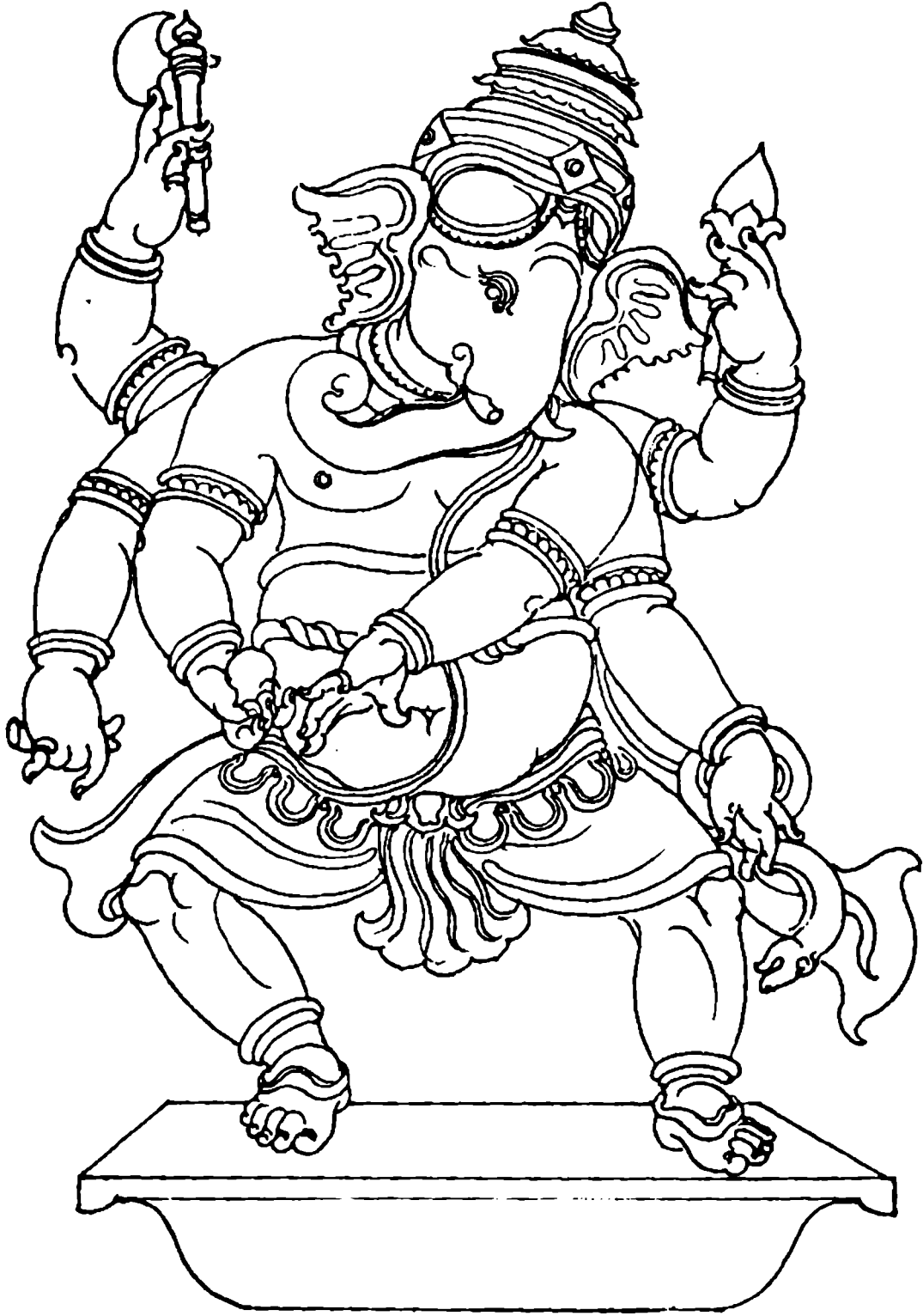
NṚTYA-GAṆAPATĪ

One of the thirty-two forms of Gaṇapati (see GAṆAPATĪ) celebrated in texts like Mudgala-purāṇa, showing Gaṇapati dancing with abandon and excitement under the wish-fulfilling tree (kalpa-vṛksha). There are numerous icons of this description, with different dance postures and carrying different weapons. There are no textual prescriptions as regards the number of hands or weapons that Gaṇapati should carry in this stance,



NṚTYA-GAṆAPATĪ







or the mode of dance that should be shown. The sculptor's imagination is all that matters.

NR-VARĀHA

(see VARĀHA, AVATĀRA and VISHṆU)

NR-SIMHA

(see NARASIMHA)

NETRONMĪLANA

The ritual of marking the pupils in the icon's eyes (signifying the opening of the eyes) during the installation of the icon in the sanctum, is an important sequence of consecration of icons and rendering them fit for worship.

But texts differ as to when exactly this ritual has to be gone through. Some texts insist that it must precede the sequence known as 'śayyādhivāsa' (the last of the eight adhvāsas, others being in order jala-, kshira, dhānya, vastra-,

chitra-ṭaṭa-, ratna-, and pushpa-adhivāsas) and after 'pradhāna- homa'. However, it is more usual to conduct this ritual after 'asṭa-bandhana pratishthā' (installation of the icon on the assigned pedestal, and fixing it with eight-fold fixatives), which is done after 'śayyādhivāsa' and 'piṇḍikāsthāpana' (see ŚAYYĀDHIVĀSA, PIṇḍIKĀ and PRATISHṬHĀ).

The ritual of 'eye-opening' is meant to secure the presence of divinity in all the limbs (bimbasya sāmṣpūrnāvayava-siddhyartham) and to enable the divine grace flow towards the devotees (bhakteshu kṛpāḍṛṣṭi-prasaraṇārtham). The principal officiant dips the golden stylus with a sharp point (śalākā) in a golden bowl containing the mixture of honey and clarified butter in equal quantities, and then traces with it the outlines of the pupils in both the eyes of the icon. There are some mantras (like "chitram devānām" and "tejosi śukram") prescribed to be recited during the ritual. This ritual, however, is not conducted for lingas.

The ritual of 'opening of the eyes' is followed by the elaborate and colourful ritual of infusion of life into the icon (prāṇa-pratishṭhā).

NAIRṚṬI

One of the ten Mahā-vidyā goddesses (see DAŚA-MAHĀ-VIDYĀ), Nairṛti is another name of Dhūmāvati (see DHŪMĀVATĪ). She presides over strife, ill-health, misfortune, sin and death. She is crooked in body (kuṭilā), wicked (dusṭā) by nature and uncouth in appearance; her hair is dishevelled and clothes dirty (vimukta-kuntalā, malināmbārā); her teeth are few and far removed from each other (virala-dvijā). She is regarded as a widow, and she rides on a crow (literally, rides upon a chariot which has crow in its mast, 'kāka-dhvaja-rathārūḍhā'); her breasts hang down (vilāmbita-payodharā); and she carries in her hands a winnow-basket and a broom. She is ever hungry and thirsty (kshut-pipāsārditā). She strikes terror in the minds of the beholders (bhayadā), and her presence excites quarrels and strifes (kalahāspadā).

NAIGAMEYA

A name of Kārttikeya or Subrahmaṇya (see KĀRTTIKEYA), and also regarded as one of his forms. More frequently, however, he is shown as a goat-headed companion (chhāga-vaktra) of Kārtikeya.

NAIRĀTMYĀ

A goddess of the Mahāyāna Buddhist pantheon, she personifies the doctrines of 'no-soul' (or emptiness, sunya). Her body-complexion is, therefore, dark blue (the colour of the sky suggesting vacuity). She is regarded as an emanation of the dhyāni-buddha Akshobhya (see AKSHOBHYA), whose tiny icon is shown on her crown.

She has her tawny hair standing erect (ūrdhva-piṅgala-keśa). Her eyes are round and

blood-shot (rakta-vartula-netra). Her face is terrible, with sharp fangs and tongue lolling out (daṁśtrā-karāla-lalaj-jihvā). She dances in the ardha-paryāṅka stance upon the heart-moon of a corpse (śava-hṛcchandra-stha). She carries a chopper (kartī) in her right hand, and a skull-cup in her left. She is adorned by five mystic emblems (pañcha-mudrā-vibhūṣitā); torque (kaṇṭhika, bracelet (ruchaka), jewel (ratna) girdle (mekhalā) and sacred thread (sūtra, or alternately ash, bhasma). She has also a garland of severed heads hanging from her neck.

The Buddha-elect (Bodhisattva) is described as merging with her, when he attains the ultimate state of emancipation (nirvāṇa) after his vow is fulfilled; in this context he is visualized as being embraced by her and enjoying the bliss of nirvāṇa. Nairātmyā is shown in the yuganaddha (yab-yum) posture, as being held in fast embrace by Heruka (see HERUKA), together representing vacuity (or sūnyatā).

NYAGRODHA-PARIMAṆḌALA

This is an iconometric standard, which is defined as the length covered by the two arms stretched across in a straight line (the line beginning with the tip of the middle finger of one outstretched hand to the tip of the middle finger of the other hand similarly outstretched, the line passing through the chest). This length (horizontal) must be the same as the height of the person or icon (from top of the head to the bottom of the foot), in the Nyagrodha-parimaṇḍala measure (cf. Utpala, on Brhat-saṁhitā, quotes Parāśara: 'ucchhrāyah pariṇāhas tu yasya tulyau śaririnām: sa narah pārthivo jñeyo nyagrodha-parimaṇḍalah'. Matsya-purāṇa also has a similar description. The idea is that when the individual stands erect and holds his arms straight across, the points where the two arms end (pariṇāha or width), and the points where the length of the body ends (i.e. the top of the head and bottom of the foot, viz. height or ucchhrāya) constitute a circle (maṇḍala).

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Kāśyapa-śilpa
Chaturvarga-chintāmaṇi (Hemādri)
Chitra-lakṣṇa- (of Nagnajit, in Tibetan, tr. Laufer)
Tantra-sāra (Kṛṣṇanānda)
Tantra-sāra-saṅgraha (Madhva)
Devatā-mūrti-prakaraṇam (Maṇḍana)
Pratimā-lakṣhaṇa
Prapañcha-sāra-saṅgraha (Gīrvāṇendra-sarasvatī)
Brhat-saṁhitā (Varāhamihira)
Mantra-mahārṇava
Mantra-mahodadhi
Maya-dīpikā
Mānasāra (ed. P.K. Acharya)
Yukti-kalpataru
Rūpa-maṇḍana (Maṇḍana-sūtradhāra)
Rūpāvatāra
Viśvakarma-prakāśa
Vishṇu-saṁhitā
Vishṇu-dharmottara-purāṇa
Śabda-kalpa-druma (Rādhākanta Deva, in 5 parts)
Śāradā-tilaka-tantra
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Śukra-nīti-sāra
Śrī-tattva-nidhi
Sakalādhikāra (Agastya)
Sādhana-mālā (ed. Benoytoshā Bhattacharya)
Suprabhedāgama
Hari-bhakti-vilāsa (Gopala-bhaṭṭa)
The Purāṇas; the Vaikhāṇasa, Pāñcharātra and Śaivāgma texts;
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