

PRATIMA KOSHA

A Descriptive Glossary of Indian Iconography
in Six Volumes

Vidyalkara

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P	PANKTĪŚA	PANASA
	PANCHA-KṚTYA	PADMĀSANA
	PANCHA-TĀLA	PANNAGA-DEVĪ
	PANCHA-PARAMESHṬHI	PADMĀSYĀ
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	PANCHA-BRAHMA	PARAMĀNU
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BANA-ŚANKARĪ
BALA-DEVI
BALA-PĀRAMITĀ
BALA-PRAMITHINĪ
BALA-BHADRA
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BALA-VIKARANIKĀ
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BĀLA-KRSHNA
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BRHASPATI
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BODHI-MANDA
BODHI-SATTVA
BRAHMA-CHARINI
BRAHMACHĀRI-SUBRAHMANYA
BRAHMA-BHĀGA
BRAHMA-PANCHAKA
BRAHMA-SIRACCHHETR-MŪRTI
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BHOGA-MŪRTI
BHAISHAJYA-GURU
BHOGA-SAKTI
BHOGA-SĀYANA
BHOGĀSANA
BHRĀHMARI

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(3) All other drawings in the book have been prepared by the author from actual sculptures and icons in temples, museums and personal collections.

INTRODUCTION

This is the fourth volume of the Encyclopaedia of Indian Iconography (Pratima - Kosha), the publication of which has been undertaken by the Kalpatharu Research Academy, Bangalore. It covers entries beginning with the letter 'pa' (in the 'akārādī' scheme, which has been followed by the volumes in this series) and ending with those beginning with the letter 'bha'. The next volume is expected to be the final volume in the series.

As the readers of the earlier volumes would have noticed, the Pratima-Kosha provides information of iconographical, iconometric and related interest concerning deities of classical Hinduism of the two divisions of Jainism and of Mahayana Buddhism of Indian origin. The information provided here is based entirely on the Silpa-Sastra and Agama texts, and care has been taken to make the information not only authentic but useful to all those who are interested in the several aspects of temple culture. I am grateful to Daivajna K.N. Somayaji, the Director of Kalpatharu Research Academy, Bangalore, for providing me with this opportunity of compiling these volumes; to Sri Poonacha, Superintending Archaeologist of the Mid-Southern Circle of the Archaeological Survey of India for kindly allowing me to make use of the Survey's library; and to the Director of the All India Handicrafts and Design Development Centre (Govt. of India), Bangalore, for kindly allowing me to reproduce some of the drawings in their collection.

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S.K. Ramachandra Rao

PRATIMA-KOSHA

ENCYCLOPAEDIA OF INDIAN ICONOGRAPHY

VOL. IV

PAÑKTĪŚĀ

A deity described as 'bhūta-nāyaka' he is installed in the fourth enclosure of a temple to Viṣṇu. His location is in the southern quarter, and he is made to face east (prāṅmukha). He is dark in colour (śyāma-varṇa) and two-armed, carrying in his hands sword and shield. He wears a tall crown. His consort is Nanditā. He is worshipped during 'pañca-pūjā' (cf. Viṃśānārchara-kāṇḍa, pāṭala 2).

PAÑCHA-KṚTYA

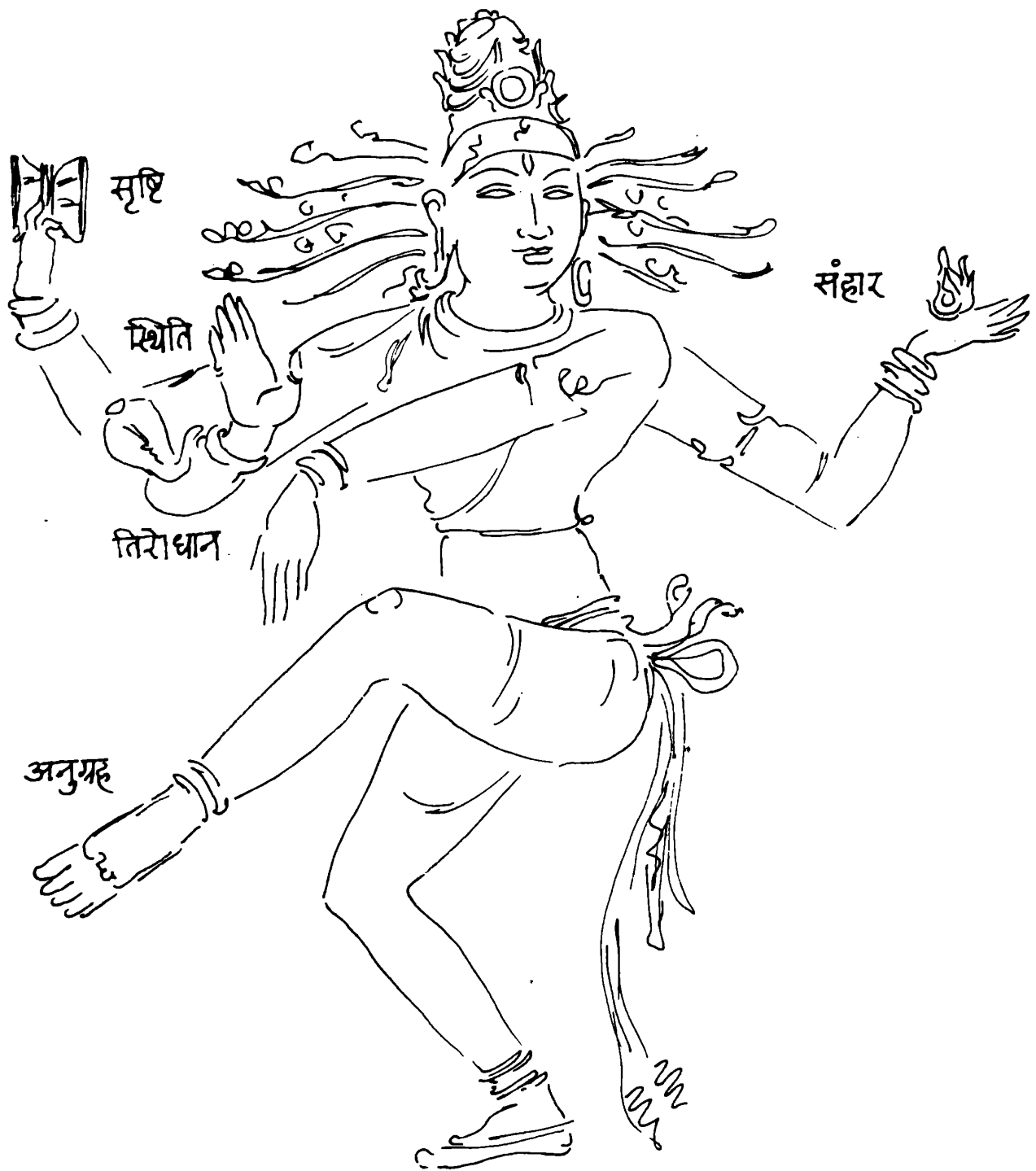
The pentad of divine operations, which is illustrated in the dancing form of Śiva (see NĀṬARĀJA): creation (sṛṣṭi), preservation (sthiti) and dissolution (bhaṅga) of the universe, obscuration of the real nature and identity of the souls (tirodhāna) and emancipation of the souls from the fetters of transmigration (vimukti) (cf. Mrgendragama, Vidyāpāda 2,3 and Kriyāpāda, pāṭala 8). The last operation is sometimes given as grace (anugraha). The concept is popular in Kashmir Śaivism as well as in Śaiva-siddhānta of the south.

In Śaiva-siddhānta, the operations are explained as expressions of the five-fold energies of Śiva (pañcha-śakti): pure consciousness (chit), supreme bliss (or freedom, ānanda), unfettered will (icchhā), comprehensive and continuous gnosis (jñāna), and power to assume all forms (kriyā).

Among the six varieties of the tāṇḍava-dance of Śiva (see TĀṆḌAVA), Kālīkā-tāṇḍava represents creation, Gaurī-tāṇḍava preservation, Samhāra-tāṇḍava dissolution, Tripura-tāṇḍava obscuration and Ūrdhva-tāṇḍava grace. The iconic representation of Ānanda-tāṇḍava in Chidambaram is claimed to symbolize all the five divine operations. Further, the five divine operations are also signified by the hand-drum (damaru, uḍukkai, creation), the gesture of protection (abhaya-hasta, preservation), fire held in the hand (agni, dissolution), the arm thrown across (gaja-hasta, obscuration) and the uplifted foot (utthita-pāda, grace) (see ĀNANDA-TĀṆḌAVA and NĀṬARĀJA).

The five operations are in the background of the five forms of the Deity: Brahmā (creation), Viṣṇu (preservation), Rudra (dissolution), Maheśvara (obscuration) and Sadāśiva (grace). They are also involved in the significance of the sacred Śiva-pañchākshari-mantra: śi, vā, ya, na, and mah respectively (cf. Unmai Viḷakkam, 36 and Chidambaram Mummanik-kovai).

The idea of Pañcha-kṛtya is also involved in the special and occasional rituals in a Śiva temple, like the Brahmotsava. The preliminary rites from collection of mud (mrtsangraha) to the hoisting of the banner (dhvajārohaṇa) symbolize sṛṣṭi; the chariot-processions (ratha-bera-yātrā) sthiti; the dance sequences (nṛttotsava) samharaṇa; the gauri-yāga (śaktyutsava) tirodhāna; and floating in water (tīrtha or uḍupotsava) anugraha.



PAÑCHA-KṚTYA

PAÑCHA-TĀLA

An iconometric standard for making images of minor deities and attendant divinities. The measure is in terms of five-tāla (see TĀLA and

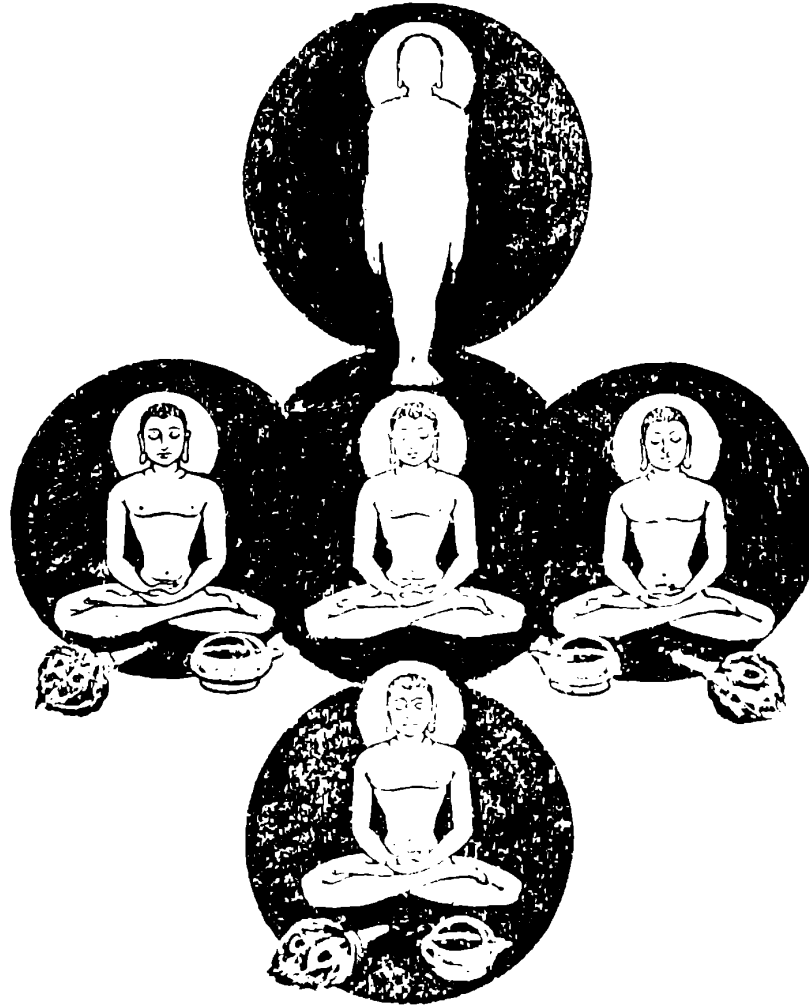
TĀLA-MĀNA), totalling a height of sixty aṅgulas (see AṅGULA). Like other tāla-measures, the five-tāla also has three varieties. The 'midling' or normal variety (madhyama, sixty aṅgulas), the 'superior' (uttama, with four aṅgulas added) and the 'inferior' (adhama, with four aṅgulas

omitted). The 'superior' variety is said to be suitable for making images of Gaṇeśa (see GAṆAPATI) or Vināyaka (according to Śīlpa-ratna), Skanda as a boy (see KĀRTIKEYA) and the Vamana incarnation of Viṣṇu (see VISHṆU and VĀMANA). The 'midling' variety is suitable for the bhūtas (see BHŪTA), while the 'inferior' variety is prescribed for infant Kṛishṇa (see KRISHṆA) .

PAÑCHA-PARAMESHṬHI

The five groups of 'supremely adorables' (viz. abiding in the highest realms of existence, parameshṭhi) in the Jaina pantheon are also known as the group of five 'gurus' (guru-pañchaka): the arhats, the siddhas, the āchāryas, the upādhyāyas and the sādhus. The pancha-namaskāra-mantra ('namokkāra' in Prākṛt and 'navakāra' in Apabhraṁśa) also

called pañcha-maṅgala-mahāśruta-skandha, which is daily recited by the members of all the divisions and sects of the Jaina community in the country, refers to these five 'adorables' who comprehend deities (deva), masters(guru) and the doctrine (dharma). The class of deities is illustrated by the arhats (who have iconographic forms which are worship-worthy, sākāra or sakala) and the Siddhas (who are devoid of any physical form, nirākāra or nishkala), while the class of masters includes the āchāryas, the upādhyāyas and the sādhus. Both classes are technically styled 'parameshṭhis', because the souls in them have achieved the supreme status by virtue of self-restraint, renunciation, penance and so on. The idea of arhat and siddha as perfected beings and the other three as eligible for perfection in due course is inherent in the Śramaṇa-tradition. They are all ascetics (sād-



PAÑCHA-PARAMESHṬHI

hus) in various stages of realization and discharging various functions.

(1) The arhats (called variously as arahantas, arihants, aruhants) are souls which are worthy of worship because they have conquered all Karma (the four varieties of ghāti-karmas), have freed themselves completely from the fetters of transmigration, and have achieved the four interminable excellences: gnosis (jñāna), vision (darśana), bliss (sukha) and energy (vīrya). They are honoured even by the lord of the gods, Indra ('arhantā bhagavanto indra-mahitāh'). They are pure souls, and they answer to the description of 'being emancipated while still living' (jīvanmukta).

When in the Jaina shrines or in households, the Jinas or Tīrthaṅkaras are worshipped, it is actually as arhats that they are worshipped. For without abiding in the arhat state, the jina will not be able to preach and propagate dharma in the 'samavasaraṇa' assembly; and it is only by preaching and propagating the dharma (tīrtha) that he becomes known as a tīrthankara (see TĪRTHAṆKARA).

The arhats are represented in their human forms, either as standing erect like a drawn sword (khaḍgāsana) or as seated in the lotus posture (padmāsana). In either posture, they are shown as perfectly tranquil and engaged in intense contemplation. They are devoid of all decorations, ornaments and garments. Sometimes the Śrī-vatsa mark on the chest distinguishes them.

(2) The siddhas (adepts or perfected souls) are the souls that abide on the 'siddha-śilā', the plane which rests on top of the world. The natural course of a soul is to rise up, but the load of Karma pulls it down. Having relieved themselves from the eight kinds of karmas and having freed themselves from all the karma-stains and effects, the siddha-souls rise to the very pinnacle of existence, from where they can perceive and cognize all the worlds and the non-worlds (lokāloka).

They have freed themselves even from the necessity of having a body. Hence they are described as 'devoid of body' (adeha, aśarīri). That is why they are represented iconically only as a human form hollowed out in a bronze sheet. They are 'formless' (nirākāra) and 'stainless' (nirañjana).

They are adored because they have completely crossed over the sea of transmigration and have gone beyond birth and death. They experience bliss which is uninterrupted and unceasing. They have achieved the highest goal of a soul (siddhāś cha siddhi-sthitāh).

(3) The āchāryas ('masters', 'āyariya' in Prākṛt) are leaders, guides and mentors of the community of ascetics. They observe the five great vows and preserve the community on the path of dharma. Indeed, they function like visible representatives of the tīrthankara (tīrthaṅkara-pratinidhi); they are the souls that help the progress of the doctrine of the Jinas ('āchārya jina-sāsanonnati-karāh'). They are competent to bestow initiation (dīkshā) to the aspirant ascetics. They are adored because they are engaged in austerities both internally and externally (bāhyāntara-tapas), they propagate the doctrine correctly, and emphasize wisdom (jñāna) and conduct (āchāra) equally.

(4) The upādhyayās ('preceptors', uvajjhāya in Prākṛt) are those who have mastered the Śruti canon (both the angas and the pūrva) and who engage themselves in teaching it to the other ascetics in the community ('pāṭhakāś chāgamānām'). They are models of right knowledge and correct conduct, and hence they merit adoration ('pūjyā upādhyāyākāh').

(5) The last group encompasses all sādhus (ascetics, 'sāhu) in the world ('loke sarva-sādhu'). Alternately, they are described as great ascetics ('muni-vara', 'pravara-yati-varah'), engaged always in spiritual practices, calculated to achieve their own welfare (sva-hita) as well as welfare of others (para-hita). They undertake the great vows (mahā-vrata) for life, and have

given up worldly life completely in order to achieve the three jewels ('muni-varāḥ ratna-traya-sādhakāḥ'), viz. perfect gnosis, vision and conduct (samyagjñāna-darśana-chāritra').

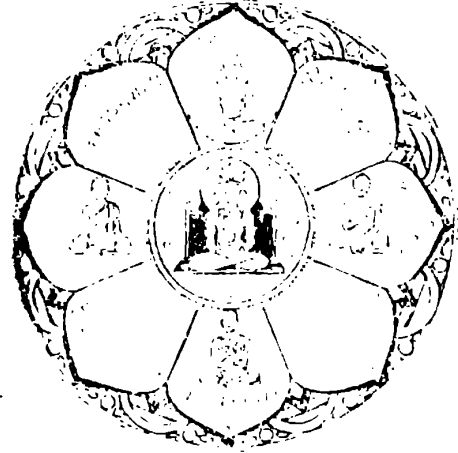
The representation of the āchāryas, the upādhyāyas and the sādhus is not as frequent as that of the siddhas and arhats; and more often it is only the arhat that is worshipped in iconic form. When, however, all the five parameshthis are represented, a mandala is involved. It assumes the form of a white lotus with eight petals (cf. Hemachandra's *Yoga-śāstra*, 8th section 'ashta-patre sitāmbhoje'). In the central cell, the arhat is shown as seated in the lotus posture upon a lion-seat. In the petal to the east (viz. on top of the central cell) the siddha is shown as a cut-out of a standing human form in outline. The petal to the west (viz. to the left of the arhat) has the āchāryā, the petal to the south (viz. below the arhat) the upādhyāya and the petal to the north (viz. to the right of the arhat) the sādhu. These three are shown with the characteristic marks of an ascetic, the fly-whisk of peacock-feathers (piñcchha) and wooden water-pot (kamaṇḍalu).

Some texts also provide different colours in which the five parameshthis are iconically represented. According to the Śvetāmbara account, the arhat is to be shown as moon-white, the siddha as coral-red, the āchāryā as golden-yellow, the upādhyāya as blue like priyaṅgu, and the sādhu as collyrium-black. A digambara account, however, prescribes the colours differently: light-green for the arhat, crystal white for the siddha, the colour of the rising sun for the āchāryā, and golden-yellow for the upādhyāya.

Along with the iconic representation, the celebrated pañcha-parameshthi-mantra is also inscribed in the mandala. In the central cell, below the arhat image or in lieu of the image, the words 'namo arihantānam' is inscribed. In the petals facing the four quarters are the other details: 'namo siddhānam' (east), 'namo āyariyānam' (south), 'namo uvajjhāyānam' (west) and 'namo loe savva-sāhūnam' (north). In

the corner-petals, the other lines of the accompanying verse ('eso pañcha-namukkāro, savva-pāva-ppanāsaṇo, maṅgalānam cha savvesim, paḍhamam havai maṅgalam') are inscribed (cf. Dhiraj-lal Shah: *Namaskāra-mantra-siddhi*, Bombay, 1967, p.179).

There are several mantras derived from the pañcha-parameshthi-namokkāra-mantra, which are used with or without iconic representations. For instance, the sixteen-lettered vidyā which takes the form 'arhat-siddhāchāryopād-



hyāyasarva-sādhubhyo namah' (or in prakṛt: Arihanta-siddha-āyariya-uvajjhāya-sāhu') or the eight-lettered mantra: 'namo arihantānam', or the six-lettered mantra 'arihanta-siddha' (or 'arihanta-sāhu', or 'jina-siddha-sāhu'), or the four-lettered 'arihanta' or the two-lettered 'siddha'. It is usual to recite these mantras in front of an icon of a tīrthāṅkara.

PAÑCHA-BERA

Five images are sometimes prescribed to be had in a temple dedicated to Viṣṇu to receive different kinds of worship or to officiate in different sequences of worship. The main image of course will be the stone one installed permanently in the sanctum (immovable or 'dhruva-

bera'). Because it cannot move out of the sanctum for answering the various details of worship, four other representative icons in metal are employed. For receiving the daily worship along with the main image, the 'kautuka-bera' is employed; and this will be an exact replica of the main image. The third image is known as 'snapana-bera', meant to receive the daily ceremonial bath. The fourth image is 'utsava-bera' which is taken out of the temple in procession on special occasions. The fifth image is known as 'bali-bera', which leads the daily ritual of providing food-offerings to the attendant-divinities within the temple-enclosure. The four 'beras' deputize for the 'dhruva-bera' in different sequences (see BERA for details).

Another account (Śrī-praśna-saṁhitā, 14, 1-5) gives the five beras as (1) Karmārchā (receiving daily worship), (2) utsavārchā (processional image), (3) balyarchā (for distributing food to attendants), (4) tīrtha-snānārchā (receiving ceremonial bath in a tank) and (5) śayanārchā (which is put to rest during night).

The Śaiva āgama texts enumerate the five beras in a different manner. The ratha-bera is used for processional purposes, especially to ride on the chariot. The Kriyā-bera receives the daily and occasional worship. The Nṛtta-bera is the Natarāja icon employed in certain sequences like āridrotsava. The Bali-bera (usually a trident with the anthropomorphic image of Śiva in front) is taken out when food-offerings are made to the attendant divinities in the temple premises. These four are iconic representations of Śiva, whereas the fifth bera is the linga in the sanctum, which endows the other beras with the authority to receive worship (hence called mūla-bera). These are known as pañcha-bera ('pañchaite pañcha-berāḥ prakīrtitāḥ').

PAÑCHA-BRAHMA

The expression is used in Śaivāgama texts to refer to the five developmental aspects of Śiva. For instance, in Vātulāgama (7, 15 ff), we have a list of five 'brahmas', each of which is a composite of five details: 'mūrti-brahma' (the

definitive form of all the five tattvas, sakala etc.), 'tattva-brahma' (composite of five aspects 'śuddha' to 'ātmā'), 'bhūta-brahma' (the five elements, earth etc), 'piṇḍa-brahma' (the five mantras composed of the Śiva- letters, viz. the short vowels), and 'Kalā-brahma' (the thirty-eight Kalās grouped under the five forms of Śiva, Īśāna 5, puruṣa 4, Aghora 8, Vāma 13, and Sadyojāta 8).

Śiva who is the inner principle of all is said to become Sadā-Śiva in order to facilitate the external worship of the devotees whose mental powers are limited ('bahir-yāgādhikāroyam kim-chij- jñānām') and to bestow benefits for the folk ('lokānugraha-kārako bhūtvā'), and when he assumes the form of Sadāśiva, he is verily of the nature of five brahmās ('pancha-brahma-tanus sākṣat') (Ajitāgama, Kriyā-pāda, paṭala 2). The five forms thus assumed by Śiva according to Suprabhedāgama (1,33, 15-18), are Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva. It is to be remembered that the principle of Sadāśiva is both gross and subtle (sthūla- sūkṣma), while the Śiva-principle is subtle (sūkṣma) and the Maheśa-principle is gross (sthūla). Śiva is 'tattva' and Maheśa is 'mūrti', while Sadāśiva 'prabhava'.

The five 'brahmas' are emanations of the Śiva-principle, representing the five aspects of Śiva. Devī-purāṇa explains that because of the 'five-brahma nature' of Śiva, Śiva is said to have five faces ('pañcha- brahmātmako yasmāt tena pañcha-mukhas smṛtaḥ').

The five brahmas are named Īśāna (representing the śāntyatīta- kalā, see ŚAIVĀGAMA), Puruṣa or Tatpuruṣa (śānti-kalā), Aghora (vidyā-kalā), Vāma or Vāma-deva (sthiti or pratishṭhā-kalā), and Jāta or Sadyojāta (nivr̥tti-kalā) (cf. Paushkara-saṁhitā, 1, 53- 55). They are also the five iconic forms (pancha-mūrti) or five countenances (pancha-mukha) of Śiva. According to Rauravāgama (74-75), Tatpuruṣa in the east is 'Karmēśa', Aghora in the south is 'Kartṛ-sāda', Sadyojāta in the west is 'mūrta-sāda', Vāmadeva in the north is 'amūrta-sāda',

and Īśāna on top is 'Śiva-sādākhyā'.

In the Pañchāgni ritual of fire-observances, Īśāna in the centre represents Śivāgni, Tatpurusha in the east represents Āhavanīya- fire, Aghora in the south Dakṣiṇa-fire, Vāmadeva in the north Kevala-fire and Sadyojāta in the west Gārhapatya-fire. Here in Śivāgni-pot Śiva is visualized as red-complexioned, five-faced, ten-armed, seated on a lotus in the lotus-posture, wearing red garments, three-eyed, seven-tongued and burning bright. He carries in his hands spear (śūla), vajra, sword (khaḍga), axe (paraśu), goad (sr̥ṇi), mace (gadā), staff (daṇḍa), noose (pāśa), lotus (padma) and discus (chakra) (cf. Viśvanātha-śivācharya's Śivāgama-prayoga-chandrikā, Madras, 1981 pp. 199-200).

Pūrva-kāraṇa (64, 6-38) explains that the expression pañca-brahma involves five categories, each of which has five details (pañcha-bhedat-vāt pañcha-brahma udāhṛtam', 64, 39). The five categories are : (1) mantra (specific to the five forms Īśāna, Purusha, Aghora, Vāma and Sadyojāta); (2) kriyā (worship sequences; āvāhana, sthāpanā, sānnidhya, saṁnirodhana and avakunṭhaṇa); (3) tattva (the primal categories of existence: Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva); (4) bīja (the five forms of the seed-syllable 'la') ; and (5) mukha (the five countenances: sadyojāta, Vāmadeva, Aghora, Tatpurusha and Īśāna).

The five aspects are called 'pañcha-brahma' also because from each of the aspects (or faces) a line of teaching (āmnāya) flashes forth ('mama pañcha-mukhebhyaḥ pañchāmnāyāḥ samudgataḥ').

From Tatpurusha the pūrvāmnāya takes shape, from Aghora the dakṣiṇāmnāya, from Sadyojāta the paśchimāmnāya, from Vāmadeva the uttarāmnāya, and from Īśāna the ūrdhvāmnāya (also called niruttarāmnāya). The last āmnāya is described as beyond words and as 'direct teaching' (tattva-bodha): it is what must be experienced (kevalānubhava) (cf. Bhairava-tantra).

We read in Mrgendragama (Kriyā-pāda, paṭala 1) that the five brahmas are symbolic of the five short vowels: a, i, u, e, and o (Cf. Vṛtti by Bhaṭṭa-Nārāyaṇa-Kaṇṭha, verse 3). They are also the sources of the five mantras (sadyojātādi) and architects of the five traditional paths (pañchādhva).

The arrangement of the five 'brahmas' for worship and contemplation involves several iconographic details. Nirvāṇa-tantra (paṭala 6), for instance, prescribes that Tatpurusha must be located in the eastern direction, must be red in complexion, and must have a charming aspect (manohara); Aghora must be visualized in the south and must be dark-blue in body-colour; Sadyojāta must be located in the west and must be white like crystal; Vāmadeva must be in the north, must be yellow in complexion and peaceful of aspect (saumya); and Īśāna must be visualized in the centre, as surrounded by the above four, or as above the four, with a complexion of all colours (sarva-varṇa). However, the description is not uniform in all the texts. Kālikā-purāṇa gives the complexion of Īśāna as blue-black (śyāmala).

Śrī-tattva-nidhi describes Īśāna on top as white in complexion and as five-faced, with three eyes in each face, and the other brahmās as four-faced. Tatpurusha (east), according to this text, is golden yellow in complexion, Aghora (south) blue, Vāmadeva (north) red and Sadyojāta (west) white. Viṣṇu-dharmottara, on the other hand, describes each of the five brahmās as five-faced and ten-armed ('pañchavaktrās sarve daśa-danda- bhūṣitāḥ'), carrying in their hands sword, shield, bow, arrow, water-pot, rosary, spear, lotus and the gestures of protection and boon-bestowal.

The body colours given in the text are white (sita), yellow (pīta), black (kr̥ṣṇa) and red (rakta).

The text explicitly mentions only four colours ('chaturvarṇaḥ prakīrtitāḥ') and it does not become clear which of the five brahmās has been

omitted. It is probable that Īśāna being the main brahmā has been isolated and that the colours mentioned refer to Tatpurusha, Aghora, Vāma, and Jāta in order ('krameṇa tu').

Kāraṇāgama (KA) and Rūpa-maṇḍana (RM) provide more complete iconographic particulars, although the two texts do not agree regarding all the details.

(1) Īśāna is white and shining (sita-dyuti, KA) like clear crystal (śuddha-sphaṭika-saṁkāśa, RM); moon is tucked in his matted hair. He carries in his hands trident, rosary, skull-cup and gesture of protection (RM). He is five-faced and is located on top (ūrdhva); he carries in his ten hands book (veda), gestures of protection and boon-bestowal, goad, noose, stone-mason's hammer (taṅka), skull-cup, drum (ḍhakka), rosary and spear (KA). Śrī-tattva-nidhi also provides the same weapons.

(2) Tatpurusha (also called Purusha) is located in the east and is four-faced with three eyes in each face; he has complexion like burnished gold (pradīpta-kanakābhāsa), and carries in his four hands book (vidyā), gestures of protection and boon-bestowal and small axe (kuthāra) (KA). He wears yellow garments and the sacrificial cord which is also yellow. He carries in his left hand the mātuluṅga fruit and in his right hand a rosary (RM, he is two-armed according to this description).

(3) Aghora is located in the southern quarter, four-faced with three eyes in each face, blue-complexioned and carrying in his eight hands small axe, shield, goad, noose, spear, skull-cup, drum and rosary (KA). According to RM, he is terrible in aspect with fangs in his mouth. He has serpent on his head and serpents for his ear-rings, arm-lets, waist-band, garlands and sacrificial cord; round his neck hangs a garland of scorpions. He is dark blue in complexion, but his eyes are tawny red as also his matted hair. He is three-eyed and wears a garland of severed heads; on his head is moon tucked. His anklets are decorated by two snakes Takshaka and Puṣṭika. He is full of energy (mahotsāha)

and power (mahāvīrya), and he frightens the host of enemies (trāsayanatam ripos saṁgham). He has eight arms carrying khaṭvāṅga, skull-cup, shield and noose in his left hands and trident, axe, sword and cudgel in his right hands. According to Śrī-tattva-nidhi his eight hands carry axe, book (veda), goad, noose, spear, skull-cup, drum and rosary.

(4) Vāmadeva is located in the north, and is reddish or lotus- hued: he is four faced, with three eyes in each face; and he carries in his four hands the gestures of protection and boon-bestowal, rosary and stone-mason's hammer (tanka) (KA and Śrī tattva-nidhi). According to RM, however, he is apparently only two - armed, carrying sword and shield. And he wears red garments, red sacrificial cord, red turban and garlands of red flowers; and his body is smeared with sandal-paste which is also red. His ear-rings are red-coloured too. He is three-eyed and his nose is prominent (tuṅga-nāsikā). His matted hair has moon tucked in it. He is decorated with all ornaments (RM).

(5) Sadyojāta located in the western direction is white-complexioned like moon, conch, kunda-flower or crystal; he is four-faced, with three eyes in each face; and he carries in his four hands book (veda), rosary and gestures of boon-bestowal and protection. (KA and Śrī-tattva-nidhi). He is clothed in white garments, and wears garlands of white flowers; his body is smeared with white sandal-paste. His head is decorated with crescent-moon. His face (which is one only) has three eyes, and is tranquil in aspect (saumya): his two hands carry the gestures of boon-bestowal and protection (RM).

PAÑCHA-BRAHMĀSANA

The cot on which Lalitā-parameśvarī (Rājā-rājeśvarī) rests is called Pañcha-brahmāsana, because its four legs are the four brahmas: Brahmā, Viṣṇu, Rudra and Īśvara, while the mattress on the cot is the fifth brahmā Sadāśiva. (cf. Devi-bhāgavata, Skandha 7) (see LALITĀ).

PAÑCHA-MUKHA

"The five-faced one", a name of Śiva who is said to have five countenances named Īśāna Tatpurusha, Aghora, Vāmadeva and Sadyojāta. These are actually the five aspects or forms of Śiva (see PAÑCHA-BRAHMA). While Śiva is usually worshipped in the aniconic linga form, he is sometimes anthropomorphically represented with having a single head or rarely with five heads. There is a legend in Mahābhārata (Ādiparvan, 215) accounting for the four additional heads of Śiva: When the lovely nymph Tilottamā appeared in order to seduce the demon brothers Sunda and Upasunda, Śiva was so charmed by her that a head sprang up in each of the four directions that she moved about.

The dhyāna-śloka of Pañcha-mukha-śiva describes the god as five-faced and ten-armed; and as having fifteen eyes that sparkle like fire (netraih pañchadaśabhir jyotishmadbhih). He is seated upon a bull, and wears elephant's hide round his loins and tiger's skin as his upper garment. He has an immense body (mahākāya), and his head has matted hair done up as a tall crown, to which moon is stuck. His throat is black in colour, signifying the Kālakūṭa poison. Serpents serve as necklaces, armlets and sacrificial cord for him. His entire body is daubed with ash. He holds in his hands on the right side spear called śakti, magical weapon called Khaṭvāṅga, trident, rosary, and the gesture of protection, and in his hands on the left side bijapūra fruit, snake, hand-drum, utpala flower and the gesture of boon-bestowal (cf. Kālikā-purāṇa, ch. 50).

The five-faced Śiva is worshipped as the fire that destroys the universe, Kālāgni. Tithi-tattva prescribes that those who commit grave sins like eating what is forbidden and having sex where it is prohibited must resort to the worship of Pañcha-mukha-śiva to get rid of the sins.

PAÑCHA-MUKHA-LINGA

While it is usual to worship lingas without any anthropomorphic involvements, some lingas are also equipped with one or more human heads

carved on the pūjā-bhāga (visible part of the linga) (see MUKHA-LINGA). The linga having five human faces is called pañcha-mukha-linga. Actually, however, four faces are present, facing the four quarters, the fifth (Īśāna) being unmanifest. Rūpa-maṇḍana explains that the fifth face is incomprehensible even to the great ascetics ('pañchamam tu tatheśānam yoginām apyagocharam'). According to Kāraṇāgama, the five faces in the linga represent the five darts of Kāma, and hence the linga is known as 'śarānana' (arrow-face).

PAÑCHA-MŪRTI

The five forms that Śiva assumes are in accordance with the five realms (bhuvanas): Śāntyatīta (Īśāna), Śānti (Purusha), Vidyā (Aghora), Sthiti (Vāma) and Nivṛthi (Jāta) (see for details Śaivāgama, Āgama-kosha, Vol. II). These forms are both 'aspected' (sakala) and 'unaspected' (nishkala) and a form is responsible for all functions in the universe (cf. Paushkara-samhitā, 1, 53- 55 'Pañcha-mūrti-mayī śubhrā nityā sakalanishkalā, mūrtis sadāśivā jñeyā sarva-kārya-pravartikā'). The five forms are associated with five mantras, which are not actually different from the forms ('vastutas tu na bhinnās te'). The presence of divinity in the object of worship is due to the conjunction of the prakṛti which is the form, and the vital force which is the mantra ('prāṇo mantram iti proktam prakṛtir mūrtir uchyate; mantra-mūrti-samayogād deva-sānnidhya-kāraṇam', ibid, 5, 102). While this conjunction is being achieved, the mantra-form (mantra-mūrti) must be visualized in the centre of the linga. In front of it Karmēśa, on one side Kartr, on the other side Mūrti, and at the back Amūrta must be contemplated; and on top Śiva must be contemplated. These five tattvas are also called 'pañcha-mūrti', and are said to comprehend the thirty-eight aspects of divinity. Then the god must be 'invoked' (āvāhana) by a five-lettered mantra, 'established' (sthāpana) by the six-lettered mantra, 'divine presence accomplished' (sānnidhya-kāraṇa) by the eight-lettered mantra, 'retained' (nirodhana) by the nine-lettered mantra, and 'worshipped' (pūjana)

by the ten-lettered mantra. (ibid, 5.107- 111, cf. also Śaivāgama-paribhāṣā-mañjari, p. 215).

Among the anthropomorphic forms of Śiva (see ŚIVA and LĪLĀ-MŪRTI), five are regarded as most significant, and they are collectively known as 'pañcha-mūrti': (1) Somā-skanda, (2) Sukhānsina (3) Kalyāṇa-Sundara, (4) Chandraśekhara, and (5) Gaṇgādhara. These five are classed as 'sṛṣṭi-mūrtis' and Vīrāgama (63, 4-5) gives a list of another five forms which are 'sthiti-mūrtis': (1) Vṛṣha-vāhana, (2) Ardha-nārīśvara (3) Kirāta-mūrti, (4) Bhikṣaṭana, and (5) Vīreśa (or Vīrabhadra). Another account lists: (1) Indu-mauli (viz. Chandraśekhara), (2) Umā-skanda, (3) Umā-maheśvara, (4) Astra (triśūla), and (5) Vighna-rāja (viz. Gaṇapati) as the five mūrtis.

According to Suprabheda, the five necessary images in a Śiva temple are Durgā, Vighneśvara, Agni, Dakṣiṇā-mūrti and Viṣṇu (Narasimha) to be installed on the northern wall (kuḍye), at the entrance (in the porch), near the kitchen, in the southern quarter and in the west respectively.

For the five mūrtis in a Viṣṇu temple, see PAÑCHA-VĪRĀ .

In the Vaikhāṇasa system of worship, five iconic forms of Viṣṇu are worshipped: Viṣṇu in the brahma-sthāna of the sanctum, Puruṣa in the eastern quarter, in the porch of the sanctum (ardha-maṇḍapa), Satya to the south, Achyuta to the west and Aniruddha to the north (cf. Khilādhikāra, 2, 111-113). Samurtar-chaṇadhikāra (37th chap.) gives a detailed account of these five forms with their consorts, door-keepers and attendants. (For details see under VISHṆU, PURUṢA and other mūrtis). Viṣṇu is dark-complexioned, four-armed carrying conch and discus and well-bedecked with all ornaments; he is accompanied by Śrī (golden coloured and clothed in red garments and carrying red lotus) and Hariṇī (dark-coloured, white garments, blue lotus). Puruṣa is crystal-white,

red-faced and red-eyed, clothed in red garments and four-armed (conch and discus). He is flanked by Jayā and Bhadrā, and accompanied by sages and gods. Satya is collyrium-hued, and clothed in tawny red garments; his consorts are Dhṛti and Paushṇī. Achyuta is golden-hued, and his garments are variegated in colour; his consorts are Pavitrī and Kṣhoṇī. Aniruddha shines like the rising sun and is draped in dark-blue garments. He is seated upon the serpent Ananta with seven or five hoods which are spread over his head like a parasol. He is accompanied by Mahī and Pramoda-dāyini, and also by the Varāha and Narasimha forms of Viṣṇu (cf. Kāśyapiya Jñāna-kāṇḍa, Chap. 34).

PAÑCHA-RAKSHĀ

A group of five female divinities of the Mahāyāna pantheon, worshipped for protection against various kinds of misfortunes, ailments and difficulties. It is probable that they were originally folk deities, later affiliated to the five dhyāni-buddhas. They are Mahā-pratisarā, Mahā-sāhasra-pramardanī, Mahā-mantrānusārīṇī, Mahā-sita-vaṭī and Mahā-māyūrī. Among them, Mahā-māyūrī appears to be most popular (see MAHĀ-MĀYURĪ). There are several texts which deal with the worship of these goddesses, either singly or collectively. When worshipped collectively, a mandala is involved in the centre of which is located Mahā-pratisarā, the other four goddesses being located in the four directions, Mahā-sāhasra-pramardanī in the east, Mahā-mantrānusārīṇī in the south, Mahā-sita-vaṭī in the west and Mahā-māyūrī in the north. The iconographic details of these goddesses given in several texts (like Nishpanna-yogāvalī, Sādhana-mālā and Vaj-rāvalī-maṇḍalopāyika of Abhayākara-gupta) vary considerably. The deities worshipped in the mandala and the same deities worshipped independently are differently described.

All of them are multi-faced and multi-armed. Mahā-pratisarā and Mahā-sāhasra-pramardanī are four-faced, while the other three are three-faced. The faces are in different colours, the principal face (viz. facing the devotee) having

the body-complexion. They are all seated in the solar (Mahā-pratisarā, Mahā-mantrānusārīṇī and Mahā-sita-vatī) or in the lunar (Mahā-sāhasra-pramardīnī and Mahā-māyūrī) orbs. They sit in the Vajra-paryāṅka (Mahā-pratisarā and Mahā-mantrānusārīṇī), in the Ardha-paryāṅka (Mahā-sita-vatī and Mahā-māyūrī) or in the līlātākshepa (Mahā-sāhasra-pramardīnī) postures. Mahā-pratisarā has chintāmaṇi on her crown, Mahā-sāhasra-pramardīnī an icon of the dhyāni-buddha Vairocana, Mahā-mantrānusārīṇī an image of Akshobhya, Mahā-sita-vatī an image of Amitābha and Mahā-māyūrī an image of Amogha-siddhi on their crowns. Mahā-pratisarā and Mahā-sāhasra-pramardīnī have the foliage of the bodhi tree on their heads, Mahā-mantrānusārīṇī the leaves of the Śirisha tree, Mahā-sita-vatī the leaves of the Chāmpaka tree and Mahā-māyūrī the foliage of the Aśoka-tree.

The goddesses have their own characteristic symbols, Mahā-pratisarā has jewel, Mahā-sāhasra-pramardīnī discus (chakra), Mahā-mantrānusārīṇī Vajra, Mahā-sita-vatī lotus (padma) and Mahā-māyūrī the begging bowl (pātra) as their symbols. Mahā-pratisarā is identified by the chaitya adorning her head ('chaityālāṅkṛta-śīraskā'), while Mahā-māyūrī is recognized by her act of applying sindūra on her forehead (sindūra-darpaṇā); Mahā-sāhasra-pramardīnī wears garlands of severed heads, and sits trampling under her feet goblins and sprites.

They have different body-colours: Mahā-pratisarā yellow (according to Nishpanna-yogāvalī) or white (according to sādhana-mālā), Mahā-sāhasra-pramardīnī white (according to Nishpanna-yogāvalī) or blue (according to Dharma-kosha-saṁgraha), Mahā-mantrānusārīṇī blue (acc. to NY) or green (acc. to DK), Mahā-sita-vatī red (acc. to NY) or green (acc. SM), and Mahā-māyūrī green (acc. to NY) or golden yellow (acc. to other texts).

When worshipped independently Mahā-sita-vatī and Mahā-māyūrī are single-faced, the former with six arms and the latter with but two

Mahā-sāhasra-pramardīnī and Mahā-māyūrī are dominantly erotic in aspect (śṛṅgāra-rasa) and youthful. The weapons carried in the hands of these five goddesses are variously given. (see for details individual entries of these goddesses).

PAÑCHA-LOHA

The āgama texts prescribe that there must be two kinds of icons in a temple: Sthāpanārchā (permanent and immovable image) and Karmārchā (movable images for various practical purposes; also called jangamārchā) (cf. Sanat-kumāra-saṁhitā, 6,17-18). The former (also known as mūla-kautuka or dhruva-bera) is usually made of stone or wood, while the latter are invariably in metal. (see PAÑCHA-BERA).

Śilpa-ratna provides eight metals for making images for worship: gold (sauvarṇa), silver (rajata), copper (tāmra), brass (paṭṭala), bell-metal (amalgum of zinc and copper) (kāṁsya), iron (āyasa), lead (saisaka) and tin (trapusha). But barring the first five, the other metals are regarded as diabolical in nature (piśācha-loha): Images in iron are used in the witchcraft-rite which is meant to kill a person (māraṇa), while the images made in lead and tin are employed for magically causing hatred (vidveshaṇa) and for driving out a person from his habitat (ucchātana).

More frequently, however, the expression 'pañcha-loha' refers to the metallic alloy containing five 'dhātus'; gold, silver, copper, lead and iron. The icons for worship are usually made in this alloy. The practical advantages are that the icon so made takes a fine polish, does not tarnish easily (as images made in copper do), and does not wear out quickly (as those made in gold do). Śukra-nīti-sāra (34, 21) explains that images were made in gold in the Kṛta-age, in silver in the Tretā-age, in copper in the Dvāpara-age, and that in the present Kali-age, this alloy is suitable.

PAÑCHA-VAKTRA

See PAÑCHA-MUKHA

PAÑCHA-VĪRA

The five heroes of the Vṛshṇi family (a branch of the Yādava clan), deified and worshipped by the Bhāgavatas since very early times, were iconically represented (archā) and housed in stone temples (śaila-deva-grha). An inscription of the second century B.C. found in Besnagar mentions the erection of a garuḍa-dhvaja column in honour of 'deva-deva Vāsudeva', one of the heroes of the Vṛshṇi family. The chieftain Heliodorus (son of Dion), an inhabitant of Texila, who erected this monument, came as an ambassador of the Greek prince Antiochus to the court of King of Vidīśā. Kāśīputra-Bhāgabhadra, he describes himself as a 'bhāgavata'. Another inscription of Ghosundi (Rājāsthān) belonging to the century before Christ mentions two of the heroes of the Vṛshṇi family, Saṁkarshana and Vāsudeva. A temple with an enclosure called Nārāyaṇa-vāṭikā ('pūja-śilā-prākāro nārāyaṇa-vāṭika') was constructed by the prince Gājāyana-pārāśari-putra who also describes himself as a 'bhāgavata'. And the two heroes to whom the shrine was built are described as 'honoured ones, unrestrained ones and lords of all' ('bhagavadbhyām Saṁkarshana- vāsudevābhyām anihatabhyām sarveśvarābhyām'). J.C. Ghosh interprets the expression 'pūja-śilā' in the inscription as a 'śālagrāma' which represented these heroes.

The Morā well inscription (assigned to the first century A.D. and found near the present Mathurā city) refers to the five heroes of the Vṛshṇi family ('bhagavatām vṛshṇinām pañcha-vīraṇām'), whose stone icons ('pratimāh') glowing and exceedingly handsome ('jvalata iva parama-vapushā') were installed in a stone-temple ('śaila-deva-grihe') as objects of worship ('archā-deśam'). (EI, vol. XXIV, No. 27.1). Dr. H. Lüders and Alsdorf identified the five heroes as Baladeva, Akrūra, Anadṛṣṭi, Sārāṇa and Vidūṛatha. On the basis of Vāyu-purāṇa, the five heroes, thus honoured, are Baladeva (Saṁkarshana), Vāsudeva (Kṛṣṇa), Sāmba (son of

Vāsudeva and Jāmbavātī), Pradyumna (son of Vāsudeva and Rukmiṇī), and Aniruddha (son of Pradyumna). These five were together known as 'heroes of a family' ('pañchaite varṇa-virāḥ prakīrtitāh'). And the same text explains that they were originally human beings but deified as deities ('manushya-prakṛti-devāh').

The bhāgavata cult had what came to be known as the 'doctrine of heroes' (vīra-vāda). Besides the five 'heroes' of the Vṛshṇi family ('varṇa-vīras'), the doctrine counted also seven 'atirathas' (Rauhiṇeya, Vāsudeva, Sāmba, Chārudeshṇa, Chakra-deva, Sātyaki and his brother) and seven 'mahā-rathas' (Kṛta-varma, Anādhṛṣṭi, Śamīka, Samitiṇjaya, Kaṅka, Śaṅku and Kunti), all of them belonging to the Vṛshṇi family. Pāṇini refers to the tribe Vṛshṇi (4.1, 114 'ṛshyandhaka-vṛshṇi-kurubhyaś cha') along with the tribes Andhakas and Kurus; and his commentator Patañjali mentions three leaders of the Vṛshṇi-tribe: Vāsudeva, Baladeva and Vishvak-sena. Patañjali also refers to Vāsudeva as the younger brother of Baladeva (or Saṁkarshana) and as the killer of Kāṁsa. He also identifies Vāsudeva with Kṛṣṇa ('saṁkarshana-dvītyasya balam kṛṣṇasya vardhatām').

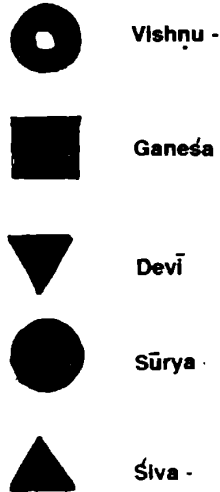
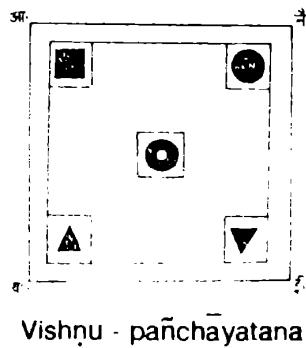
Among the five heroes, Saṁkarshana and Vāsudeva became most important and received wide-spread worship in centuries prior to the Christian era. The 'vīra-vāda' was incorporated into the Nārāyaṇa cult (Mahābhārata, Śānti-parva, Nārāyaṇa section). Saṁkarshana (identified with Śeṣha, Ananta, Nāga and Rudra) is credited with having taught the Bhāgavata doctrine (which integrates 'Vīra-vāda' of the Sātvatas and the Nārāyaṇa cult of the ekāntins) at the end of the Dvāpara age (cf. Mahābhārata, 6, 62, 42).

Saṁkarshana and Vāsudeva are said to be incarnations of the white and black hairs of Nārāyaṇa (Vishṇu) respectively (ibid; 1, 189, 3). With the omission of Sāmba, the other four 'heroes' of the Vṛshṇi family were grafted into the vyūha- framework with Vāsudeva as more important than his elder brother Saṁkarshana.

The four heroes were now regarded as emanations from Para-Vāsudeva. From Para-vāsudeva emerges Vyūha-vāsudeva (or Shāḍguṇya-vigraha; the hero of the Vṛshṇi clan), from whom Saṁkarshaṇa (viz. Baladeva, another hero of the same clan) comes forth as a secondary emanation. From Saṁkarshaṇa emanated Pradyumna, and from Pradyumna Aniruddha.

The worship of Vāsudeva and Saṁkarshaṇa, two of the 'pañcha-vīra' group, was popular in the country as early as the fourth or fifth century before Christ. Saṁkarshaṇa was frequently worshipped as a snake-god (see BALARĀMA). His cult was once more widely spread than Vāsudeva's. But in course of time, Vāsudeva as Kṛṣṇa became the popular god, pushing his brother Saṁkarshaṇa (Baladeva, Balabhadra) to a secondary position.

The Vaikhāṇasa text, Vimānārchanā-kalpa (patala 2) prescribes that the icons of 'pañcha-vīra' must be installed in the centre of the village or on its outskirts in any quarter ('pañcha-vīra-nām sthānam grama-madhye bāhye, dikshu



vidikshu vā').

PAÑCHA-ŚARA

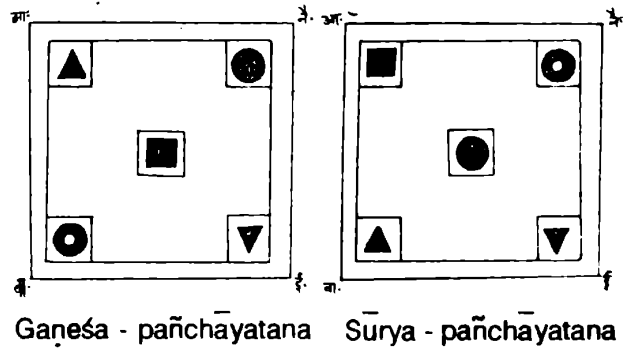
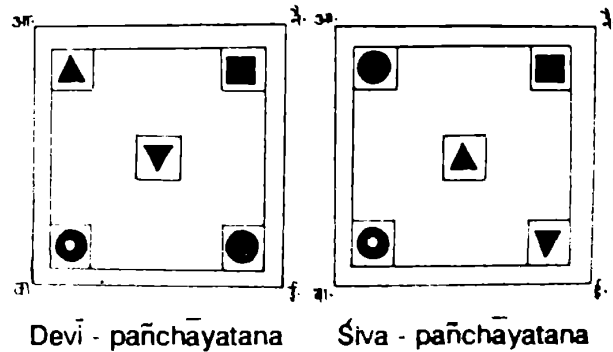
Meaning 'one with five arrows', the term refers to Kāma (see KĀMA) as his flowery darts are five in number. They are named Sammodana ('pleasurable excitement'), Unmādana ('mad-infatuation'), Soshana ('drying up of all other interests'), tāpana ('heat born of passion'), and stambhana ('the arrest of normal faculties'), which are all states of love.

PAÑCHA-ŚIKHA

A gandharva chieftain worshipped as a deity. He is described as yellow-hued and as playing on the lute (vīṇā). He has five knots of hair on his head.

PAÑCHĀYATANA

The worship of five deities together is an ancient practice which has survived to our own day. It is prescribed especially in the Smṛti manuals, and hence the practice is prevalent among the people who claim to follow the Smṛti (viz. Smārtas). The purāṇas also advocate the



worship of five deities together to procure benefits of different kinds. It is said that the *pañchāyatana* worship (also called *pañchopāsana* or *pañcha-deva-pūjā*) was made popular by Śaṅkarāchārya in the seventh century. While we do not find a reference to such worship in any of his bhāshya works, those who affiliate themselves to one or the other of the religious organizations (*mathas*) which trace their origin to him, frequently resort to this kind of worship. It is not only in the households of these people (who are commonly known as *smārtas*) that this form of worship prevails; even the Śaiva temples incorporate this idea.

The five deities worshipped together (viz. in one enclosure or on one plate, hence '*pañchāyatana*') are: Gaṇapati, Devī (Śakti), Śiva, Viṣṇu and Sūrya. This, incidentally, is the correct order of reckoning, for we find this order in the *Smṛti*-texts ('*Ganeśādi-pañcha-devatābhyo namah*'). The selection of the five deities for collective worship has a cultic background and sectarian differences. During the medieval days, when the *Smṛti*-texts were composed, there prevailed in the country the cults which preached exclusive devotion to one or the other form of divinity. Gaṇapatyas insisted on Gaṇapati being the only god meriting total devotion. Likewise, Śaivas preferred Śiva, Vaiṣṇavas Viṣṇu, Śāktas Devī and Sauras the Sun-god (Sūrya). Each cult was really monotheistic in its outlook, and identified the divinity of their choice with the supreme Brahman. But the sects had their own peculiar observances, which occasioned frequent conflicts and ill-will. This prompted the *Smṛti*-texts to prescribe and the *purāṇas* to advocate the *pañchāyatana* form of worship as the most suitable for a householder.

The pentadic worship has also a philosophical background. The five deities represent the five elements (*bhūta*) or primary ingredients of all existence: earth (Śiva), water (Gaṇeśa), fire (Durgā), air (Sūrya) and ākāśa (Viṣṇu). The human beings also are of five types in accordance with the prevalence of the element in their physical and mental constitution. The worship of the deity representing the dominant element is indicated. Thus, it is in view of the elemental

types of devotees that the pentadic worship is commended ('*pratyeka-tattva-prāchuryam vimṛśya vidhi- pūrvakam*').

Although the worship is recognized as pentadic, having five different deities on one platform, it is in actuality monotheistic. The devotee has a preference for one of the five forms of divinity either by choice (*ishṭa-devatā*) or because of initiation (*dīkṣā*). The worship is conducted to that form only, the other four forms being regarded as secondary or auxiliary (*parivāra*). The chosen deity to whom the major worship is thus offered is located in the centre of the square platform, as the 'main deity' (*pradhāna-devatā*), and the other deities are located in the four corners of the platform as 'secondary deities' (*pārśva-devatā*). The *pañchāyatana* is known after the main deity, e.g. Gaṇeśa-*pañchāyatana*, Śiva-*pañchāyatana* or Devī-*pañchāyatana*. This may also involve a sectarian preference.

In the household worship of the five deities it is usual to have different yantras representing the deities: square (*chaturasra*; Gaṇapati), crescent-moon or hexagon (*ṣaṭ-koṇa*, Śiva), triangle (*tri-koṇa*, Śakti), circle (*vṛtta*, Sūrya) and dot (*bindu*, Viṣṇu). Sometimes, however, the triangle with its tip facing up is regarded as the symbol of Śiva, whereas the triangle with its tip facing down is taken to represent Śakti. Or they are represented by five natural objects: Gaṇapati by red stone (*rakta-prastarakhaṇḍa*), Śakti by metallic stone (or ore, *dhātu-patra*), Śiva by white quartz pebble from the Narmadā river (*bāṇa-līṅga*), Viṣṇu by the black ammonite from the Gaṇḍakī river (*śālagrāma*) and Sūrya by clear crystal (*sphaṭika*). The deity may also be represented by icons (Śiva by a *līṅga*).

While the arrangement of the five deities on a common platform (*vedī*) would indicate their equal status, the location of the four deities at the corners with reference to the main deity that occupies the centre of the stage is specified in the texts. The presupposition is that the deities being on the same platform, worship offered to the central (main) deity is shared by the other deities. However, each of the deities has a '*gāyatrī*' specific to it, and the worshipper will recite the '*gāyatrī*' of the central (main) deity first

and then the 'gāyatrī' of the other deities in the circumambulatory order (prādakṣiṇya-krama).

1. **Gaṇapati:** 'tat puruṣhāya vidmahe, vakratundaḥ dhīmahi, tan no Dantih prachodayāt'
2. **Śakti:** 'tad gangā-gauryāya vidmahe, girisutāyai dhīmahi, tan no Gauri prachodayāt'.
3. **Śiva:** 'tat puruṣhāya vidmahe, mahādevāya dhīmahi, tan no Rudrah prachodayāt'
4. **Vishṇu:** 'tat keśavāya vidmahe, nārāyaṇāya dhīmahi, tan no Vishṇuh prachodayāt'
5. **Sūrya:** 'tad bhāskarāya vidmahe, prabhākarāya dhīmahi, tan no Bhānuh prachodayāt'.

The philosophical interpretation of the pentadic worship has been given in some texts. Gaṇapati, as the lord of the group of the fourteen worlds, signifies the phenomenon of bondage, which obstructs the dawn of enlightenment (hence called Vighneśvara). Śakti represents the principle of the power of wisdom (jñāna- sakti) which brings about emancipation of the devotee from phenomenal bondage. Śiva is the principle of welfare of the soul, and signifies the elimination of phenomenal bondage. Vishṇu is the preserver and Sūrya is the creator (from the root 'sū', to produce). It is well-known that Gaṇapati is worshipped for worldly success (lābha, jaya), Śakti for the liberating wisdom (jñāna), Śiva for the development of dispassion (vairāgya), Vishṇu for wealth (śrī) and Sūrya for health (ārogya).

Each of the four deities (excluding Śiva) has several variant iconic forms and one of the forms is selected for inclusion in the pentadic worship; Śiva, however, is always worshipped in the aniconic liṅga form. In the conceptual framework, Śiva has Śakti as his feminine counterpart (spouse), and Vishnu is identical

with Sūrya; and is regarded as the brother of Śakti. Gaṇapati, is the offspring of Śiva and Śakti and shares traits with Vishṇu and Sūrya. In effect, the five deities constitute a family.

PAÑCHĀSANA

Five varieties of 'seats' ('pīṭhas') used in iconic worship in different sequences: (1) 'yogāsana' (octagonal in shape, for seating the deity during invocation, 'āvāhane'); (2) 'Simhāsana' (rectangular, for seating the deity while administering ceremonial bath, 'snāne'); (3) 'padmāsana' (circular, for offering worship 'archanāyām'); (4) 'vimalāsana' (hexagonal, for offering articles of food, 'bhojanāsanam'); and (5) 'anantāsana' (triangular, for seating the deity for witnessing amusements, 'vinode').

Chandra-jñānāgama provides the forms of the above āsanās, while Suprabhedha describes the functions suitable for them. Yogajāgama enumerates the five āsanās in the following order: anantāsana, simhāsana, yogāsana, padmāsana and vimalāsana, and insists that they must be provided in the same order (kalpayed uparikramāt).

PAÑCHIKA

Also known as Pañchaka, he is the yaksha who is the consort of the more celebrated goddess Hārīti (see HĀRĪTĪ). He is described as the son of the yaksha monarch Pāñchāla of the Gandhāra country. He became later identified with Kubera (see KUBERA) or Jambhala (see JAMBHALA).

PAÑCHAYUDHA

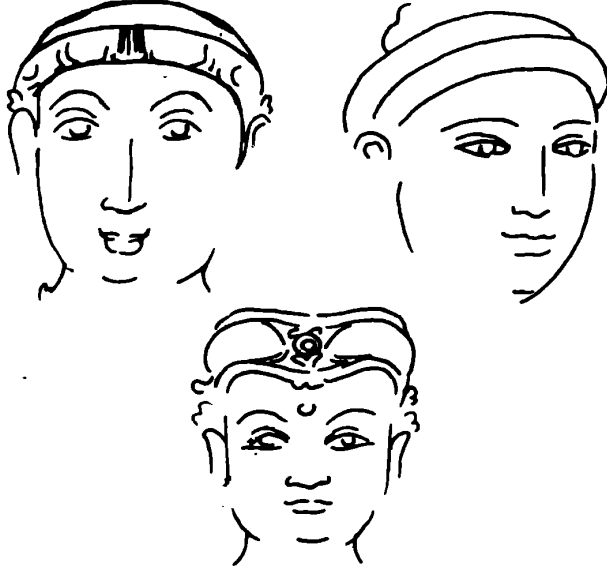
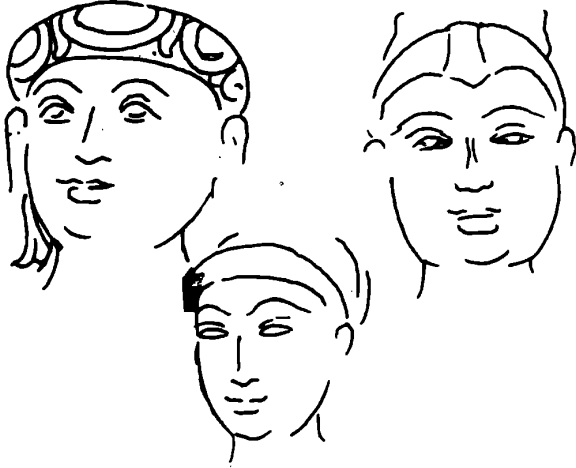
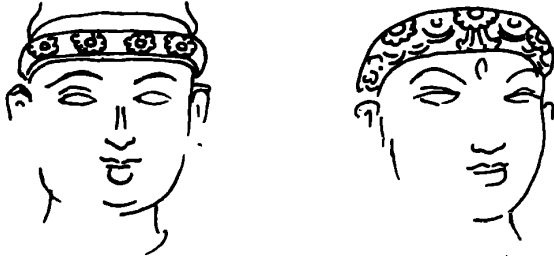
The 'five weapons' refer to Vishṇu's discus (Sudarśana), conch (Pāñcha-janya), mace (Kaumodaki), sword (Nandaka) and bow (Sārṅga). The group of weapons is occasionally worshipped in temples following the pāñcharātra method.

PAÑCHOPĀSANĀ

The worship of five deities as a group. see PAÑCHĀYATANA

PATA-DHĀRINĪ

One of the four door-guardian deities of the Mahāyāna pantheon, described as located in the Pañcha-dāka-maṇḍala (cf. Nishpanna-yogāvalī), she is said to be dark-hued (kṛshnā).



PATTA

and two-armed, she supports the door-curtain (kāṇḍa-paṭa) with her hands, hence also known as Vitāna-dharā.

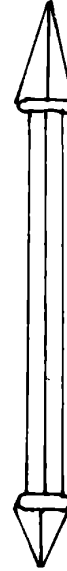
The other three deities associated with the door are Tālikā (lock). Kuñchi (Key) and Kapāṭa (door-plank).

PATTA

Head-band or turban; tiara or diadem on the crown; any strip of cloth used as a band, or an upper-cloth folded.

PATṬĪŚA

A weapon classed in the tāmasa group



PATAṆGA

A door-guardian deity in the Viṣṇu temples, located in the third enclosure. He is at the right side of the entrance, with his head hanging down (adhomukha). He is described as having a body of golden-hue (suvarṇābha), riding upon an elephant (gaja-vāhana) and having an image of a bull on his banner (vṛsha-dhvaja) (Vimānar-chaṇā-kalpa, pataḷa, 19).

PATAÑJALI

A great sage who was a devotee of Śiva. He is associated with the Natarāja shrine at Chidambaram. He is said to be an incarnation of Ādi-śeṣa, (Ananta), who along with another sage Vyāghrapāda performed penances to wit-



PATAÑJALI

ness the dance of Śiva. He is iconographically represented as half-human (upper-part) and half-dragon.

He is also reputed as the author of the great commentary (mahabhāṣya) on Pāṇini's grammatical treatise *Aṣṭādhyāyī* and of the *Yoga-sūtras*. A work on medicine (bearing on *Charaka-saṁhitā*) is also ascribed to his authorship.

PATĀKĀ

Meaning flag or banner, it signifies success, victory and prosperity. According to *Prāsāda-maṇḍana* (4, 48), a temple should not be without a banner, for the demons would reside in such temples ('asurā vāsam icchanti', 'dhvaja-hīnam

na kārayet'). When the flag rises high, the gods are pleased ('dhvajocchhrāyena tushyanti devāḥ'). A banner or flag eliminates the sins of the devotees (pāpaharī) and destroys the enemies (śatru-paksha-kshayaṅkarī).

The flag-post must not be bent (vakra), broken (bhinna) or have crevices (sushira); it must be free from insects and worms (*Kāraṇāgama*, 141, 42). It is best if the flag-post is made of bamboo ('vaṁśa-mayas tu kartavyah') or wood that is free from disease and infirmity and untouched by fire (*Aparājita-pari-prcchā*, 144, 21). The wood for the flag-post must be perfectly round (su-vṛtta) and healthy; if it is bamboo it must have an odd number of knots ('parvabhir vishamaih kāryah') (*Prāsāda-maṇḍana*, 4, 44 and *Dīpārnava*, 9, 17).

The length of the banner must be equal to the length of the flagpost (dhvaja-daṇḍa); its width must be one-eighth of the flagpost's height. *Aparājita* (144, 13-15) gives a list of names for the flagposts with different numbers of joints or knots (parva). The flagpost with only one joint is called Jayanta; with three Śatru-mardana, with five Piṅgala, with seven Śāmbhava, with nine Śrī-mukha, with eleven Andana, with thirteen Viśva-parva, with fifteen Divya-śekhara, with seventeen Kāla-daṇḍa, with nineteen Madotkaṭa, with twenty-one Sūrya, with twenty-three Kamala and with twenty-five Viśva-karmā.

The bottom portion of the flagpost is said to be Śiva, ('mūlam sadā-śivoktam'), and the top portion Viṣṇu ('agreṇa viṣṇu- daivatyam').

PATĀKĀ-HASTA

A hand-gesture (mudrā) in dance and iconography, signifying banner, victory, benediction, commencement, opening of door, protection, mansion, cloud, rejection, prohibition and so on. The palm of the right hand is shown with the four fingers held together and stretched out, with the thumb inclined towards the fingers.

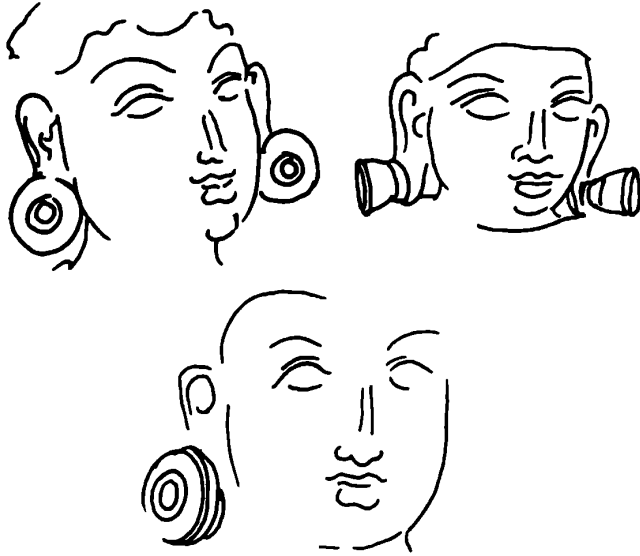
Variants of this gesture are 'tri-patākā-hasta'



(with the ring- finger in the above gesture folded and touching the palm) and 'ardha-patākā-hasta' (with the little finger also bent forward). The former signifies crown, tree, dart, fish, mirror, dismissal and lighting of face, while the latter suggests banner, tower, a pair of persons, sprout and lamp.

PATRA-KUNḌALA

Ear-ornament, circular in shape, made to resemble the palmyra leaf (patra) rolled and inserted into the ear-hole (see KUNḌALA).



PADMA-DĀKINĪ

One of the four attendant-deities of Heruka in the yuganaddha posture (known as Mahāmāyā) of the Mahāyāna pantheon. He is seated, or dances upon a lotus which has four petals in the four directions. On the petal which faces west is stationed padma- dākinī (vajra-dākinī on the eastern petal, Ratna-dākinī on the southern, and Viśva-dākinī on the northern petal). She has a body which is white in hue with tinges of red. She is four-faced and four-armed. Her faces are of different colours: red, yellow, blue and green. She carries in her hands skull-cup and bow (on the left side) and dart and viśva-padma (two lotuses joined at the bases) (on the right side).

She is shown in an angry mood, and has a fierce appearance with skulls stuck on her head, and with garlands of severed heads with blood dripping. Her tawny hair in upward strands looks like a flame of fire. Each of her faces has three eyes, and from each mouth fangs fork out.

PADMA-TĀRĀ

One of the eight Tārās (see TĀRĀ) of the Mahāyāna pantheon distinguished by the lotus which she holds in her hand (other Tārās being Dhūpa-tārā, Vaśyatārā, Pushpa-tārā, Pradīpa-tārā, Prasanna-tārā, Rājaśrī-tārā, and Shadbhujā-tārā).

PADMA-NARTTEŚVARA

A form of the celebrated Mahāyāna god Avalokiteśvara (Āryāvalokiteśvara-bhaṭṭāraka), he has several variant iconographical details. He has one face, red in colour, and has the

dhyāni-buddha Amitābha on his head which is adorned with matted hair done up like a crown. He wears numerous ornaments and is accompanied by goddesses.

There are three principal variant forms, mentioned in the Sādhana-mālā texts (cf. Benoytosh Bhattacharya: op.cit., pp 133-136). One of them shows him as only two-armed carrying a red lotus in his left hand, with the gesture of warning (sūcī-mudrā) in his right hand. He is represented as assuming a dance-stance while seated upon an animal ('narttanābhināyena... sattva-paryaṅka- nishannam'). On his left is his spouse Pāṇḍara-vāsini, whom he is embracing with his left arm (āśliṣṭām).

The second form is three-eyed and eight-armed. He is shown as dancing (tāṇḍava) in the ardha-paryaṅka posture, two of his hands assuming dance-poses, vajra, rosary and water-pot, while the remaining hand assumes the gesture of warning (sūcī-mudrā). A serpent serves as his sacrificial chord (sarpa-yajñopavīta). He is surrounded by eight female consorts (aṣṭa-devī-parivṛtam).

The third form has eighteen arms, and is shown standing in the ardha-paryaṅka posture. All the hands carry viśva-padma (two lotuses joined at their bases). On his right are Tārā and Sudhana, while on his left are Bhṛkūṭī and

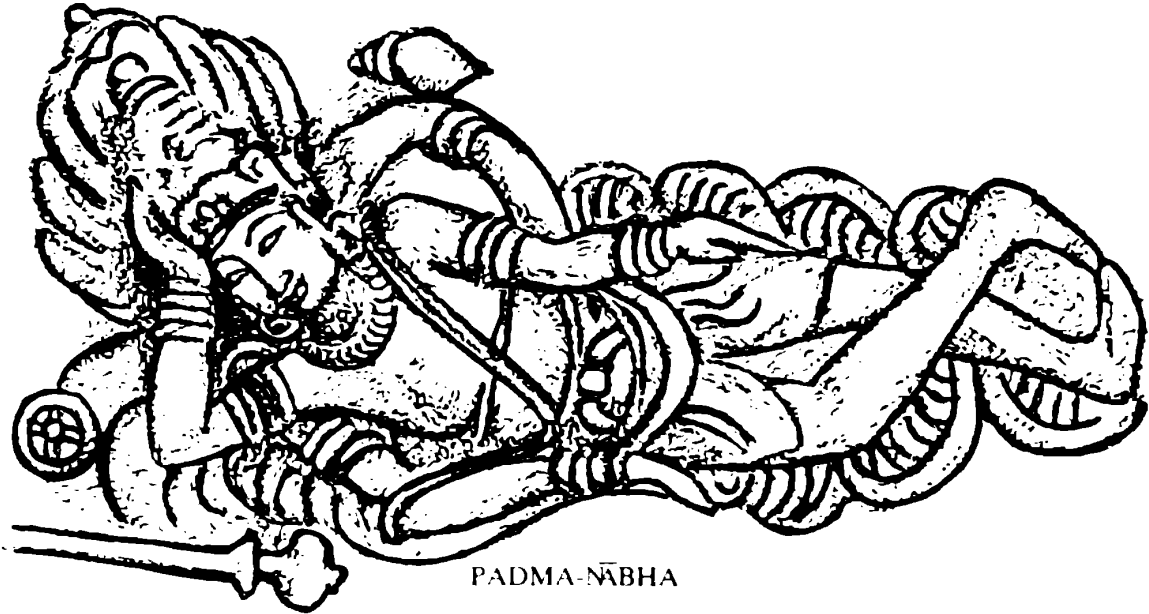
Hayagrīva. Tārā and Bhṛkūṭī are his female consorts, and Sudhana and Hayagrīva are his attendant deities ('parivāra-devatā'). He is surrounded by a host of yoginīs (yoginī-vṛnda-parivṛtam).

PADMA-NĀBHA

A form of Viṣṇu in the reclining posture (śayāna), with a lotus (padma) springing out his navel (nābhi), and Brahmā the creator seated upon the lotus. (see VISHṆU). He is shown as lying down upon the coils of the snake Śeṣha (hence Śeṣha-śayana), which is also called Ananta (hence Ananta-śayana or Ananta-padmanābha).

Viṣṇu is the only major deity who is represented in all the four postures: standing (sthānaka), sitting (nishanṇa), recumbent (śayāna) and moving about (yānaka). However, the recumbent icons are rare, the celebrated specimens being the one at Śrīraṅgam (Rāṅga-nātha) and at Trivandrum (Ananta-padmanābha).

The story narrated in Devī-purāṇa (skandha 1) makes Mahā-viṣṇu lie on a banyan leaf that was afloat on the primaeval waters when noth-



PADMA-NĀBHA

ing phenomenal had yet taken shape. He symbolized *sattva-guṇa*, and from his navel sprang up a lotus flower, on which *Brahmā*, symbolizing *rajo-guṇa* appeared. *Brahmā* performed severe austerities before *Mahā-vishṇu*, whereupon *Mahā-vishṇu* bestowed upon *Brahmā* the ability to create all things. And from the middle of *Brahmā*'s eyebrows *Rudra*, symbolizing *tamo-guṇa*, flashed forth. Thus *Brahmā* became the creator, *Vishṇu* the preserver and *Rudra* the destroyer of the universe in every cycle of existence. *Brahmā* first created with his mind the great sages and then the lords of creation (*prajāpatis*), who brought into being all the worlds and all the beings in them.

When *Mahā-vishṇu* lay on the banyan leaf that was floating on the *primaeval* waters, he was called *Bāla-mukunda*. But, when he is immersed in *yoga-nidrā* periodically at the end of an aeon, he settles down on the snake *Ananta*, which signifies the principle of Time. Then he is known as *Ananta-śayana* or *Padma-nābha*.

The recumbent image of *Vishṇu* has four major varieties: 'yoga', 'bhoga' *vīra*; and 'ābhichārika'. In the yoga variety the God has two arms, one of them held near the head. The upper part of the body is slightly raised, and of the legs that are stretched out, one is slightly bent with the knee showing prominently. The god is surrounded by sages (*Bṛghu* and *Mārkaṇḍeya*), demons (*Madhu* and *Kaiṭabha* near the feet), the weapons personified (*āyudha-puruṣas*) and attendants (*Garuḍa* and *Vishvakṣena*). *Brahmā* is shown on a lotus which emanates from *Vishṇu*'s navel. When the entire assembly is shown, it is the superior (*uttama*) category; when only the sages and demons are shown it is the midling (*madhyama*) category. And when even they are absent, it is the inferior (*adhama*) category.

The *Bhoga-śayana* type is distinguished by the presence of *Lakṣmī* near the head of the recumbent figure and of *Bhū-devī* near the feet.

In addition to the images of sages and demons, *āyudha-puruṣas* and *Garuḍa*, are shown the celestial nymphs, *Tuṁburu*, *Nārada*, *Gaṇapati*, *Chandra*, the *Aśvins* and the *dik-pālakas* as surrounding *Vishṇu* from whose navel the lotus carrying *Brahmā* has sprung forth. If this answers to the 'superior' category, the 'midling' category omits *Tuṁburu*, *Nārada* and the *dik-pālakas*. If the celestial nymphs and sages are all of them absent, then it is the 'inferior' category.

The *Vīra-śayana* type has a much larger assembly surrounding the recumbent *Vishṇu*; *Lakṣmī* as well as *Bhū-devī* are seated near the feet in this type; the demons *Madhu* and *Kaiṭabha* are shown surrendering themselves to the god; and the five weapons personified (*āyudha-puruṣas*) are also represented. In the assembly the eleven *Rudras*, the twelve *āḍityas*, celestial nymphs and *Kinnaras*, the sages *Sanaka* and *Sanandana* besides the seven well-known sages (*saptarṣi*), and *Brahmā* are included in the 'superior' category. The omission of *Rudras*, *āḍityas*, the seven sages and the celestial nymphs would answer to the description of the 'midling' category; and the further omission of the *kinnaras* and the other sages would indicate the 'inferior' category.

If in all the above types, the god is shown as only reclining, his head being held up, in the *ābhichārika* types he is lying flat as if in deep sleep. If the serpent on which he is recumbent has five or seven hoods in the other types, the *ābhichārika* type has a serpent with but two hoods in the 'superior' category and with only one hood in the 'midling' variety; and in the 'inferior' category there is no serpent at all, the god lying flat on the ground. There is no assembly surrounding the god in the *ābhichārika* type; *Vishṇu* is all alone and asleep.

According to *Hayaśīrsha-saṁhitā* (11,10-12), the god must be shown as lying down on his left side (*vāma-pārsvena śayitam*). The description of the *primaeval* waters on which *Vishṇu*

reclines on the Ananta-couch (ananta-sayana) as given in the Pañcha-rātra texts involves the milky-ocean ('kshīra-sāgara-śāyinaṃ', Parama-saṁhitā, 1,156). The colour of the god is uniformly given as blue-black (śyāmala), and the colour of his garment as yellow (except in the ābhichārika type, where the colour is black). Īśvara-saṁhitā (24, 259) prescribes that Lakshmi must be shown pressing the sleeping god's legs while Prīti fans him and Vidyā sings for him ('vijyamānam hi vai prītyā, gīyamānam hi vidyāyā'). He is usually prescribed to be made as having four hands, carrying in them (or shown separately) the usual weapons: conch, discus, mace and lotus.

Vishṇu-dharmottara (3rd khaṇḍa, chap.81) prescribes that the image of Padmanābha must be visualized as recumbent upon Śeṣha the serpent with hoods the jewels on which dazzle the eyes of the beholder ('phaṇā-puñja-maharatno-durñirākshya-śīrodharah'), in the midst of an ocean (jalamadhyagatah). He must be shown as asleep (supta). He has four-arms, one of which is stretched till the knees, and two others held near the navel; the fourth hand must be under the head serving as a pillow (śīrodhara). One of his legs is placed on the laps of Lakshmi ('lakshmutsaṅga-gatah'), and the other leg resting on the body of the snake ('śeṣha-bhogāṅka, saṁsthitah'). On the lotus that springs from his navel must be shown the creator (pitāmaha); and holding the lotus-stalk must be the two demons Madhu and Kaiṭabha. In the vicinity of the serpent-couch must be represented the weapons of the god in human form ('nṛ-rūpa-dhārīṇi...astrāṇi samīpe').

PADMA-NIDHI

Padma is the name of one of the nine 'treasures' (nidhi) of Kubera. The huge number 'ten arbudas' (1,00,00,00,000) is known as 'padma', an 'arbuda' being ten 'koṭis' (crores).

An account given in Mahābhārata (sabha-parva, 10-39) makes Brahma present Kubera (see KUBERA) with two treasures personified: Śaṁkha-nidhi and Padma-nidhi. The two are found represented near the doors of many



temples, including the Jaina shrines. They are iconographically similar to the yakshas, two-armed and big-bellied, sitting comfortably with one of the hands carrying conch (Śaṁkha-nidhi) or lotus (Padma-nidhi).

They are deities to be installed in the third enclosure of Vishṇu temples, Śaṁkha-nidhi, on the right side of the door and Padma-nidhi on the left side. Padma-nidhi's body is red-hued (raktābha) and his garments are of the colour of hibiscus (japāmbara-dhara). He holds in both hands lotuses; and his crest is lotus and he sits upon a lotus (padma-dhvaja-vāhana). The name of his consort is given as Viśuddha, and he is described as 'bhūta-nāyaka'. (cf. Vimānārchanā-kalpa, pātala 19). ('see ŚAṂKHA-NIDHI).

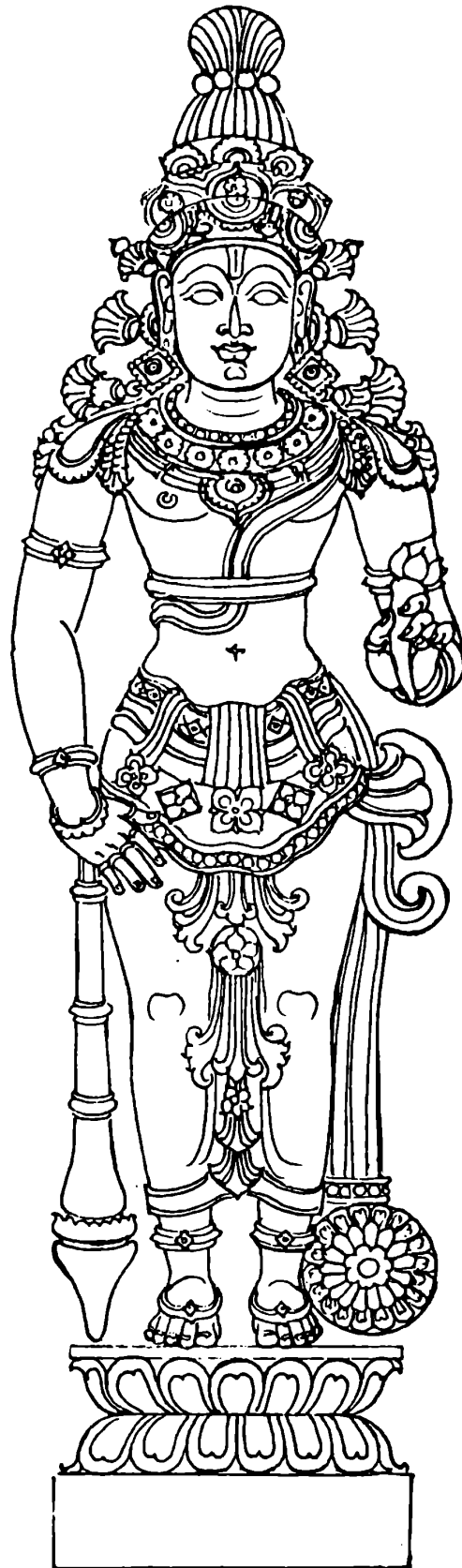


PADMA-PĀṆĪ

'The bodhisattva with lotus in the hand' is the most frequently worshipped god of Mahāyāna Buddhism, and most popularly represented in paintings and sculptures from the early centuries of the Christian era. He is more widely known as Avalokitesvara (see AVALOKITEŚVARA), by which name he is adored in Tibet, China, Mongolia and Nepal. He is said to preside over the dharma during this present



Padma-Pāṇī
(from Nepal bronze)



Vishnu as Padma-Pāṇī
(Tali temple calent)



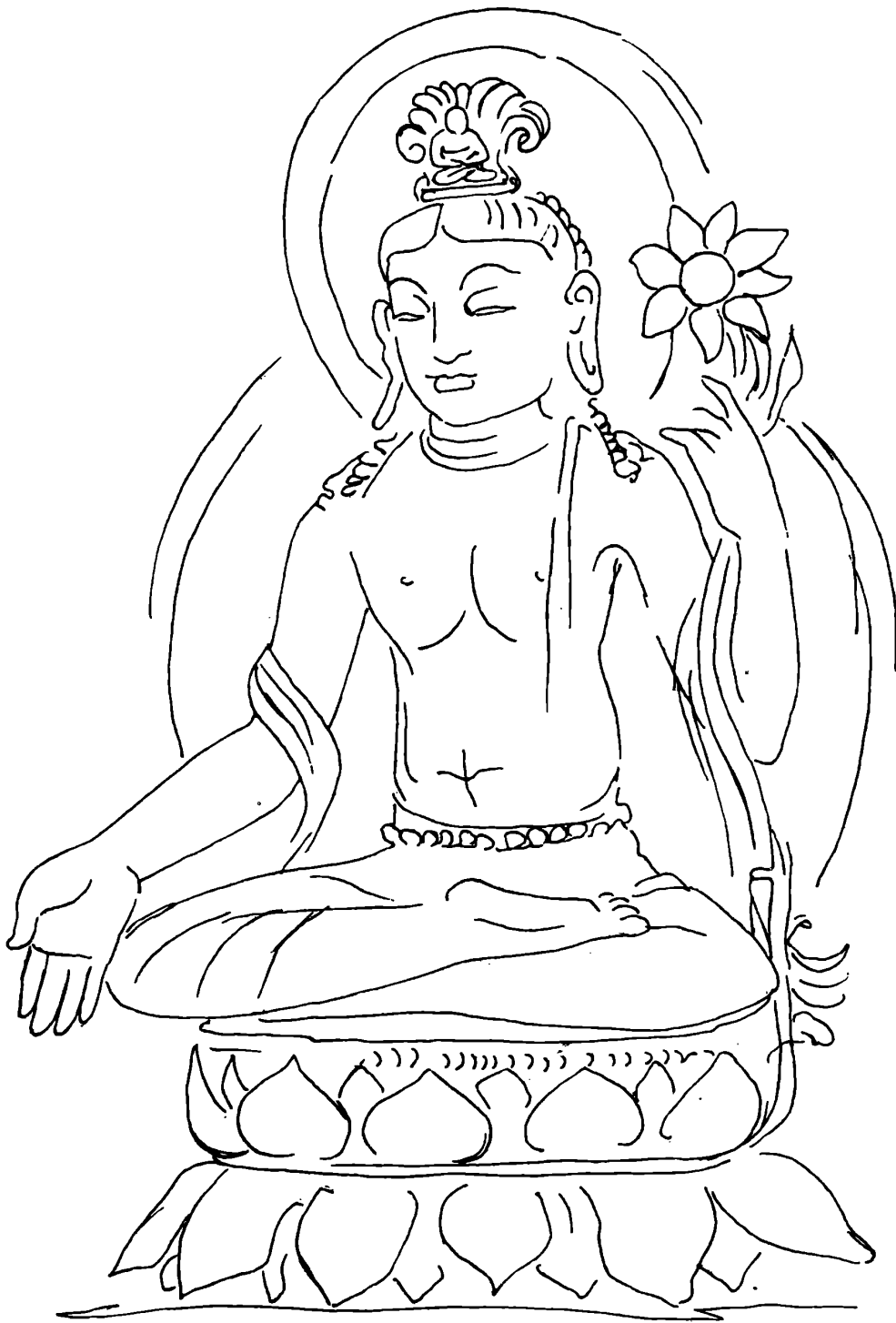
PADMAĀṆI



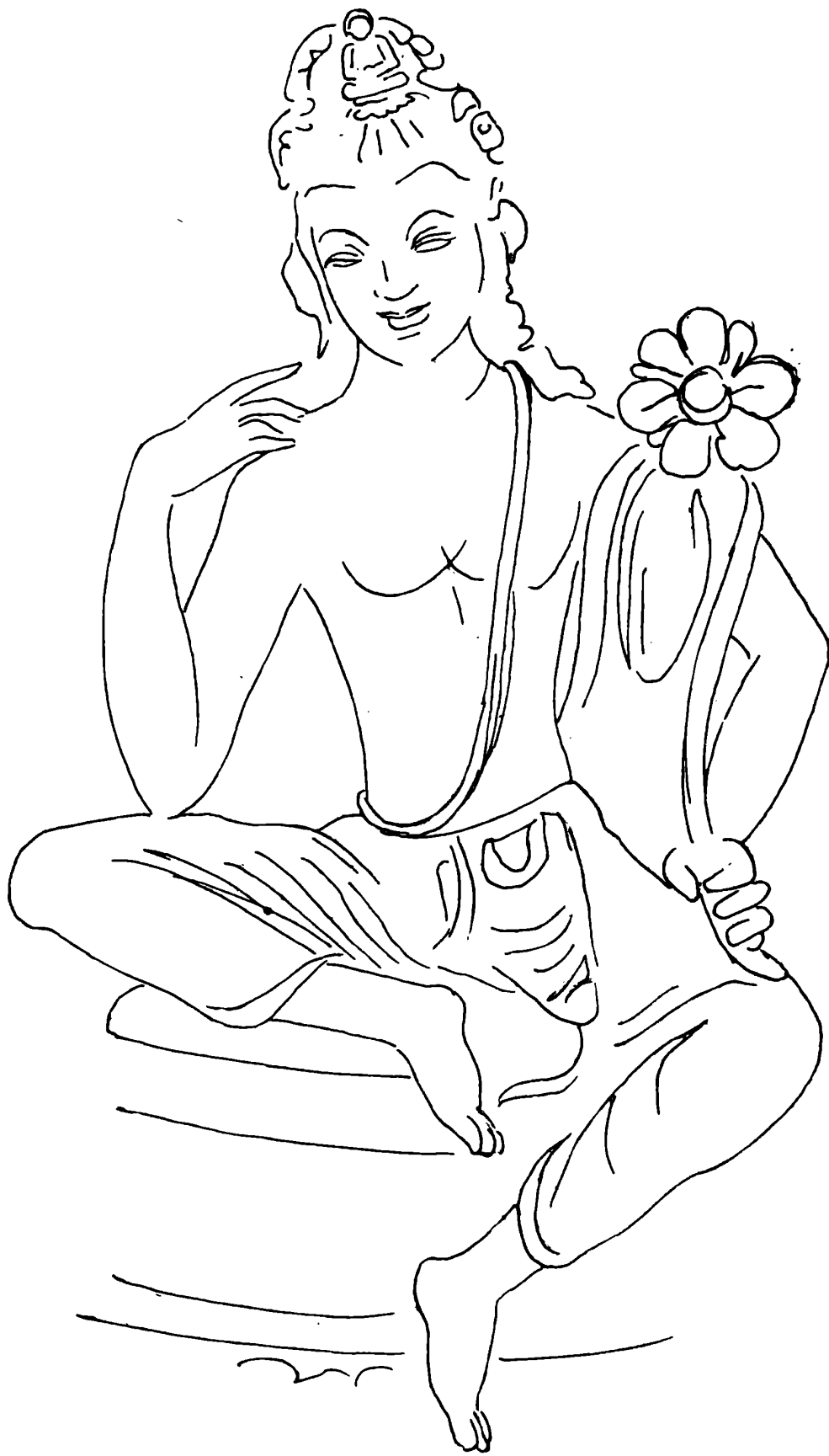
Padma-Āṇi
(Nepalesebronze)

period (extending from the death of Gautama-Buddha to the appearance of the future Buddha, Maitreya). And during this period, he assumes the form of all the gods that people worship. The text Kāraṇḍa-vyūha is devoted to an account of his career and glory.

Padmapāṇi is so called not only because he holds a red lotus in one of his two hands, but also because he embodies in himself the red-coloured 'lotus' family of bodhisattvas (padma-kula), which is affiliated to the dhyāni-buddha Amitābha, who abides in the paradise known as Sukhāvatī. The devotees of Padma-pāṇi seek to achieve this paradise (see AMITĀBHA also).



PADMA-PANI
(PAN ASIAN COLLECTION FROM KASHMIR)



PADMA-PANI FROM KASHMIR



PADMA-PĀṆI

PADMA-PEŚI

One of the energy-deities (śakti) that emanated from the body of Pārvati (see PĀRVATI), she is regarded as a yoginī and a mātṛkā. Her name is found in Skandā-purāṇa (Kāśī-khaṇḍa; 72).

PADMA-PRABHA

The sixth tīrthaṅkara of the Jaina pantheon (see TĪRTHAṅKARA), Padma-prabha was born in Kauśāmbi under the constellation chitrā (kanyā-rāśi) as the son of the ruler Dharāṇa (Susīma) and his wife Sushmā (Suśimā). He is distinguished by the red lotus emblem (raktābja lāñchhana) and by his body-colour which is red (rakta- varṇa, which trait he shares with another tīrthaṅkara, Vāsupūjya). He attained the highest state under the tree chhatrābha. King Yamadyuti attends on him fanning him (chāmara- dhāri). Vajrachāmara who is his prin-



PADMA-PĀṆI

cipal disciple* (gaṇadhara) is represented by his side. Kusuma is his yaksha and Mano-vegā (Śyāmā in the Svetāmbara reckoning) is his yakshiṇī.

PADMA-VĀSINĪ

She is one of the attendant-divinities of the Mahāyāna deity Padma-nartteśvara (see PADMA-NARTTEŚVARA), represented in the mandala pertaining to this deity, who sits upon a lotus with eight petals. Padma-vāsinī is stationed in the petal that faces north-east. Her body-colour is yellow, and she holds in her hand a red lotus (cf. Sādhana-mālā).

PADMA-SAMBHAVA

The patron-saint of the Vajrayāna division of Buddhism, adored as a guru and as a god in Tibet. An Indian Paṇḍita from Nālandā univer-



PADMA-SAMBHAVA
(FROM A TIBETAN PAINTING)



Some Forms of Padma Sambhava
(From Tibetan Xylographs)

sity, he arrived in Tibet in 747 A.D. at the invitation of the Tibetan monarch Khri-Srong-Iden-btsan (705-755 A.D). Known in Tibetan as Pema-Jungne (Pad-ma-hbyung-gnas), he became an immediate success with the masses, and was deified and worshipped even when he lived. He continues to be adored to this day by all Tibetans wherever they are, and his iconic representations are in every Tibetan shrine and household. Icons of his are made in clay or cast in metal; they are also painted on 'tangkas'. His birthday is celebrated on the tenth day of the fifth Tibetan month, as the "Guru's day"; sometimes the birthday is made to coincide with the fifteenth day (because of the association with the full-moon).

Padma-saṁbhava, the Guru-Rinpoche (Lopon), is said to have been a native of Uḍyāṇa (northwest of Kashmir) on the Svāt river; and he visited Nepāl, where he became acquainted with another great paṇḍita who made a powerful impact on Tibet, Śānta-rakshita. He became proficient in the Mahāyāna mystic lore and in the tantra ideology and practice. He was appointed professor of tantra in Nālandā, and he continued in this position until he went to Tibet. He was instrumental in the founding of the famous Tibetan monastery b-Sam-yas (763-767). Dīpaṅkara-śrī-jñāna wrote that "even in India there did not exist a doctrine such as existed in Tibet in those days (when Pad-masaṁbhava lived there and worked)". He carried out numerous reforms in the native religious practices, and reconciled the Mahāyāna faith with the Bon practices which were popular.

He is worshipped in Tibet with the mantra "Om Vajra-guru-padma- siddhi-hum". The four caves that he lived in when he was in Sikkim are now places of pilgrimage for the Tibetan lamas. He is also associated with the Mādhava temple (mahā-muni shrine) in the Hajo hills of Assam (Kāmarūpa). His hermitage at Halasi in Nepāl on the banks of the river Dudh-kusi, and the rock-cut cave where he lived for sometime (Kyil-Kor-ta-dub) near Gyangtse are also visited by the pious Tibetans. He had twenty-five dis-



PADMASAMBHAVA

ciples each of whom was a siddha and started a lineage.

Padma-sambhava is described in legends as a magician and wonder-worker; he is said to have tamed many demons thus preparing the land and the people for the reception of the Buddhist ideas and ideals. His exploits and

achievements are recounted in ballads and plays. He is visualized in two forms: pacific or mild (Zi-wa, 'śiva') and 'Indignant' (To-wo, Kro-lo 'Krodha', 'rudra'). The latter has a sub-variety 'fiercest' (Drags-po, 'bhairava'). His iconic representations occur in all the three forms; the latter two forms are tāntrik, while the first one is as a bodhisattva.

Tibetans are acquainted with eight of his 'worshipful forms' (guru-tshan-gye), each of which is a physical manifestation of his spiritual and occult powers:

(1) Guru-Padma-byung-gnas (pronounced Padma Jung-ne). He is shown in this form as born out of a lotus for the happiness of the three worlds; but he is pictured as being born in a land abounding in flesh-devouring demons.

(2) Guru Padma-sambhava, as the saviour of the religious doctrine. He is shown here as a preacher in the Sahor country.

(3) Guru-padma-rGyelpo as the prince of the three collections of the texts (tri-pitaka). The tangkas depicting this form recount his residence for five years in the God-peak cemetery in Uḍḍiyāna (Urgyān) where he was instructed by a ḍākinī (see ḌĀKINĪ) of the Vajra-yoginī order.

(4) Guru-Dorje-de-lo (pronounced Grod-tod), as the 'diamond comforter of all beings', dwelling among the heretic ascetics (tīrthika).

(5) Guru Nyi-ma-od-zer ('ray of sun'), as the enlightening sun, dispelling all darkness, and as residing in Khotana.

(6) Guru-Śākya-senge (śākya-simha) 'the lion of the Śākya clan', as the second Gautama-Buddha, doing the work of eight sages in one birth. He is regarded in this form as dwelling in Bodh-gayā (Bihār), where he not only obtained enlightenment but power over the three realms of phenomenal existence; it was here that he taught the doctrine to the aspirants.



PADMASAMBHAVA



PADMA-SAMBHAVA

(7) Guru- Seng-ge-sgra-sgrogs (pronounced *senge-da-dok*) ('the roaring lion'), as the one who propagated dharma in a roaring lion's voice in all the six worlds. This form is located in Nepal.

(8) Guru-blo-Idan-mchog-sred (pronounced *Lo-ten-chog-se*) as the master who bestowed the liberating wisdom to all creatures in the world. The form visualized him as teaching dharma to *ḍākinīs* like Gauri-mā in Kāshmir.

The prevalent idea in all these forms is that he was one of the manifestations of the Śākya sage, Gautama Buddha, and that he contains within himself the Buddha (Iama), the dharma (yidam) and the sangha (khadoma), the three jewels of Buddhism. Padma-saṁbhava is depicted in all three aspects: as Guru Padma-saṁbhava in the first, as Guru Trak-po in the second, and as the tāntrik consort of Seng-ye dong-ma (*Siṁha-mukha-ḍākinī*) in the third aspect. These three are said to be the tāntrik manifestations of Padma-saṁbhava while the eight forms mentioned above are his physical manifestations.

Guru Padma-saṁbhava is usually depicted with the typical Nālandā- cap (Paṇḍita's cap) on his head, seated in the bound lotus-posture, and showing the gesture of preaching with his right hand, while his left holds a skull-cup. Some forms show him as holding *khaṭvāṅga* (see *KHAṬVĀṅGA*) and seated upon deer-skin (*Nyima 'od-zer*), or as seated in the relaxed posture of a prince (*mahārāja-līlā*) wearing royal robes but holding a begging bowl, skull-cup and damaru, or in the yuganaddha (*yab-yum*) posture, embracing a consort. He sits cross-legged, immersed in meditational bliss, on a lotus throne, wearing monastic robes in the pacific forms. He is wrathful and assumes several violent attitudes in the other forms; and he wears garlands of skulls and is surrounded by flames.

It is said that Padma-saṁbhava created numerous incarnations of himself to combat with

the evil spirits and to comfort the pious. Some of these incarnations settled in the mandalas, while some flew into the sky. The maṇḍala (magic circle) *rDo-rje Phur-ba* (*Vajra-kīla*) which he drew on the ground evolved in due course as the celebrated *b-Sam-yes* monastery (near Lhasa in Tibet), built between 763 and 767 A.D. (according to *Blue Annals*) which was again one of his physical manifestations.

He is also regarded as a powerful manifestation of the bodhi-sattva Avalokiteśvara (see *AVALOKITEŚVARA*), as the essence of the good god Samanta-bhadra (see *SAMANTA-BHADRA*), and as affiliated to the dhyāni-buddha Vairochana (see *VAIROCHANA*). The usual representation of the 'supreme buddha-body' in Tibet has Samanta-bhadra in the centre, Avalokiteśvara to his right and Padma-Saṁbhava to his left. Sometimes Padma-saṁbhava is shown in the centre and Avalokiteśvara and Amitābha on his sides. Padma-saṁbhava is also shown with the God Haya-grīva (see *HAYAGRĪVA*), the fierce defender of religion and in the company of five *ḍākinīs* (see *ḌĀKINĪ*), who communicate mystic doctrines to the practitioners. While associated with *Mahākāla* (*Nag-po chen-po*), he is flanked by *Senge-gdong-ma* (*Siṁha-mukha-ḍākinī*) and *Pho-ro-gdong-ma* (*Kāka-mukha-ḍākinī*); such images are kept in the Defender's Room (*srung-khang*) of the monasteries.

PADMĀ

"One who rests upon a lotus" is a common name by which many goddesses are identified, among whom *Mānasā*, *Lakshmi* and *Yoginī* are prominent.

The Śākta worship involves a maṇḍala with six chakras where abide ten mother-goddesses (*loka-mātarah*); *Padmā* is one among them (others being *Gaurī*, *Śachī*, *Medhā*, *Sāvitrī*, *Vijayā*, *Jayā*, *Deva-senā*, *Svadhā* and *Svāhā*).

In *Śrī-vidyārṇava-tantra*, Padma is mentioned as a door-guardian goddess, four-armed, seated upon a lotus and carrying in two of the

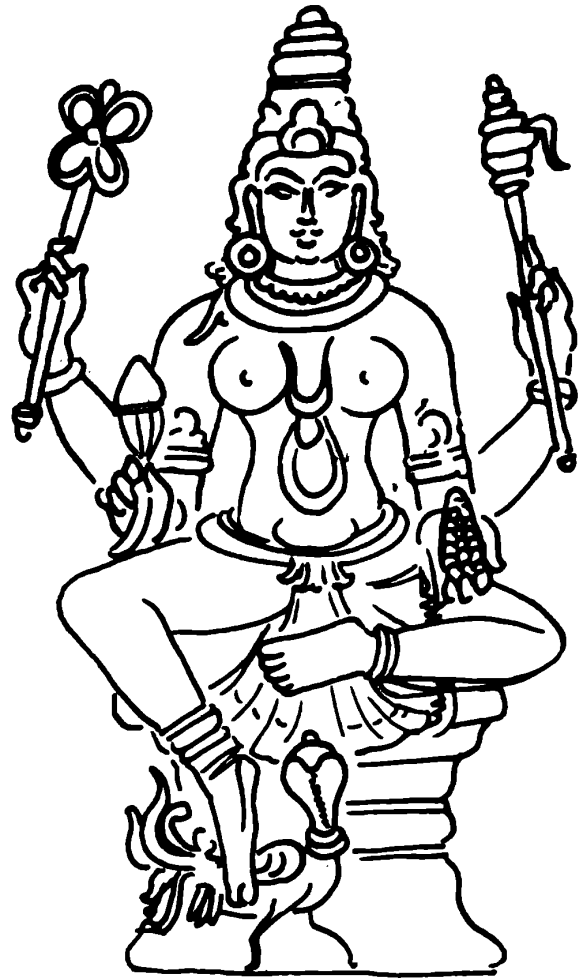
hands lotuses, the other hands assuming the gestures of protection and boon-bestowal (śvāsa 5, P.83).

PADMĀVATĪ

Name of Lakshmī, seated in a lotus posture as she emerged from the milky ocean when it was churned by gods and demons for the sake of ambrosia. More frequently, however, Padmāvatī is a popular goddess of the Jaina pantheon.

She is the Yakshinī (or śāsana-devatā) of the twenty-third tīrthaṅkara Pārśvanātha (see TĪRTHAṅKARA), the corresponding Yaksha being Dharaṇendra (see DHARAṆENDRA). Padmāvatī is frequently worshipped by the Jains, and prayers for her are numerous. There is also a Padmāvatī-kalpa, giving an account of the iconographical details and also the worship-rituals pertaining to her. There are many varieties of the Padmāvatī image described in books.

According to Aparājita-pari-prcchā (221,37) she is of red complexion, seated in a lotus pos-



Padmavati
(From South India)



Padmavati
(Jain Yakshini)

ture upon a cock ('padmāsana kukkuṭasthā') and four-armed, carrying in two of her hands lotuses and in the other two hands noose and goad. Hemachandra describes her vehicle as 'cock-serpent' (kukkuṭoraga); he gives her colour as golden (svaṃa-varṇa), and he prescribes that her right hands must carry lotus and noose and that her left hands fruit (phala, unspecified) and goad. And Rūpa-maṇḍana (6,21) specifies the fruit as pomegranate (bījapūra). Bhairava-padmāvatī-kalpa describes her as seated upon a lotus and as having three eyes; she carries in her four hands noose, fruit, goad and the gesture of boon-bestowal. The Digambara accounts prescribe that her right hands must carry the gesture of boon-bestowal and lotus, while her left hands carry goad and rosary.

There are also images of Padmāvatī with six hands carrying in them noose, sword, short spear (kunta), crescent-moon (bārendu), mace and pestle (muśala); with eight hands, carrying lotuses in addition to the above; and with twenty-four hands (chatur-vimśati-sadbhuja). In the last variety (described in texts like Jayamālā and Padmāvatī-daṇḍaka) she sits upon the 'cock-serpent' and carries in her hands conch, sword, discus, crescent-moon, blue lotus (utpala), red lotus (padma), bow (śarāsana), spear known as śakti, noose, goad, bell, arrow, ploughshare (or pestle, muśala), shield, trident, axe, short spear (kunta), vajra, garland, (mālā), fruit (phala), mace, leaf (patra), sprouts (pallava) and gesture of boon-bestowal.

Sometimes, Padmāvatī is identified by a canopy of hooded serpent upon her crown (sarpa-phaṇa). Her corresponding yaksha is in Rūpa-maṇḍana given as Pārśva, elephant-headed, seated upon a tortoise and four-armed carrying serpents in the upper arms, and fruit and mangoose (nakula) in the normal hands. Padmāvatī cult is closely associated with magical cures for snake-bite.

Padmāvatī is also a name of Manasā-devī (see MANASĀ)

PADMĀSANA

A posture of sitting with both legs crossed to resemble a full-blown lotus flower. Ahīrbudhnyasamhitā (chap. 30) describes the posture as that in which each of the feet rests without strain upon the opposite thigh with the sole turned up ('urvopari samsthāpya ubhe pāda-tale sukham; padmāsanam idam proktam'). In Haṭha-yoga-pradīpikā (1,44), it is given slightly differently: the arms are crossed behind the back and the hands hold the thumbs of the crossed feet, and the chin is pressed against the chest while the eyes gaze at the tip of the nose.

PADMĀSYĀ

A tāntrik deity with a human form but having a lotus for her face; one of the yoginīs, mentioned in Skānda-purāṇa (Kāśī- khaṇḍa, ch. 72), as having emerged from the body of Pārvatī.

PADMOSHŪSHĀ

One of the eight Ushṇīsha deities of the Mahāyāna pantheon, two- armed, well-bedecked with ornaments, wearing a crown and riding on human beings. They are located in the eight directions as guardians. Padmoshṇīsha is located in the western quarters, red-complexioned and seated in a meditative posture ('dhyāna-mudrayānvitah'). (see USHŪSHĀ).

PADMINĪ

Name of Lakshmī, carrying a lotus in her hand. Padminī is also the name of one of the four types of women (other types being śaṁkhinī, chitrinī, and hastinī): She is distinguished by eyes like lotus, small nostrils, tight breasts, slim figure, soft speech, and interest in music.

PANASA

Jack-fruit, held in the hand of Gaṇapati in some of his forms (see GAṆAPATĪ), like Taruṇa-gaṇapati and Bhakta-gaṇapati.

PANNAGA-DEVĪ

Also called Kandarvā, she is a Vidyā-devī and a snake goddess, identified with Manasā (see MANASĀ). Also the Jaina yakshinī, Mānasī, of the fifteenth tīrthāṅkara, Dharma-nātha (see TĪRTHĀṆKARA). Classed among the sixteen vidyā-devīs, she is white-complexioned and four-armed, carrying vajra in two of the hands, and a garland in one hand, the other hand showing the gesture of boon-bestowal; she rides on a swan. As a Yakshinī, her body-colour is that of coral (pravāla-nibhā), and she is six-armed, carrying in her hands red lotus (ambuja), bow, goad, arrow, blue lotus (utpala) and gesture of boon-bestowal (Pratishṭhā-sārod-dhāra). According to Hemachandra, however, she is fair-complexioned (gaurāṅgī) and four-armed carrying in her right hands blue lotus and goad, and in her left hands red-lotus (padma) and gesture of protection; she rides upon a fish

(matsya-vāhana). Pratishthā-sāra-saṅgraha, a Digambara work, prescribes that she must be represented as mounted upon a tiger (vyāghra-vāhanārūḍhā) and describes that she is interested in fine arts (śilpa-dharmānurāgiṇī). Nirvāṇa-kalikā makes her ride a horse (aśva-vāhana) (see also KANDARPĀ and MĀNASTI).

PARABHṚTĀ

One of the Jaina Yakshiṇīs mentioned in Pratishthā-tilaka (ch. 7). Her iconographical details are uncertain.

PARAMĀṆU

The minutest or lowest abstract unit in iconometry: meaning the ultimate atomic unit, it is a very subtle particle of dust (mote) that can hardly be seen, in a ray of sunlight that is passing through a lattice. A speck of dust, known as 'rajas' or 'trasa-reṇu', is imagined to be composed of eight of these paramāṇu (cf. Bṛhatsaṁhitā 57.1) (see TĀLAMĀNA)

PARAMĀŚVA

A form of the Buddhist god Hayagrīva (see HAYAGRĪVA). This is an unusual icon, with four (or seven) heads, eight arms and four legs (chatus-caraṇam, hence called 'the Great Horse'). The face that is seen first combines the sentiments of anger and love (krodha-sṛṅgāra) and is three-eyed. The face to the right is shown as indignant and violent (raudra), while the face to the left is called the 'Brahmā-face' (suggesting four faces in one, so that the total number of faces is seven). The fourth face is located on top of the other three (mūrdhni), and is that of a horse, green in colour and its lower jaw protruding in a fine gesture (lalitoddhūlitoshṭham).

His hands carry viśva-vajra (crossed vajras) in tripatākā posture, viśva-padma (two lotuses joined at the base) in the khetaka-mudrā, gesture of an order to get up (tripatākākāreṇa uttiṣṭhābhīnaya), weapon called sakti, sword and arrow, cudgel and bow. The god stands in the pratyāldha posture, with one of his two legs

on the right side upon Śachī (Indrani, wife of Indra) and Lakshmī (Śrī, wife of Madhukara) the other being placed upon Rati (wife of Jayakara) and Prīti (wife of Vasanta); and with one of his two legs on the left side upon Indra and Madhukara, the other being placed upon Jayakara and Vasanta. The gods whom Paramāśva is riding upon are deities of classical Hinduism; they are described as his 'vāhana'.

PARAMĒŚVARA

'The supreme lord', referring usually to Śiva.

PARAMĒŚVARĪ

'The supreme goddess', the term refers usually to Pārvati (see PĀRVATI) especially in her form Lalitā (see LALITĀ, hence Lalitā-paramēśvarī) as abiding in her home, the Śrīchakra (see ŚRĪ-CHAKRA), after accomplishing the welfare of the gods ('deva-kāryam susaṁpādyātha jagāma śrī-puram punah' the deva-kārya was the killing of the demons like Bhaṇḍāsura) (cf. Skanda-purāṇa, Kaumārīkākhaṇḍa, chap. 24; Tripurā-rahasya, chap. 35, and Brahmaṇḍa-purāṇa, Agastya-Hayagrīva-samvāda).

PARAMESHTHI

'The god who abides in the highest realm, beyond and above the transmigrational world, the expression refers to Brahmā, the self-born who was the creator, to a class of gurus ('parameshthi-guru' before 'parama-guru' in the guru-lineage), and to the adorable deities in the Jaina pantheon (see PAÑCHA-PARAMESHTHI).

PARA-VĀSUDEVA

In the Pāñcharātra ideology, Para-vāsudeva is the term for the transcendental Godhead (Brahman, Nārāyaṇa or Viṣṇu), abiding in the highest realm known as Parama-pada, Vaikuṇṭha or paramam-vyoma, which is all bliss, as the divinely auspicious and charming person (divya-maṅgala-vigraha) with four arms and resting on Śesha (Ananta); he is ever served by Garuḍa, Ananta, Viṣhvakṣena and other nitya-

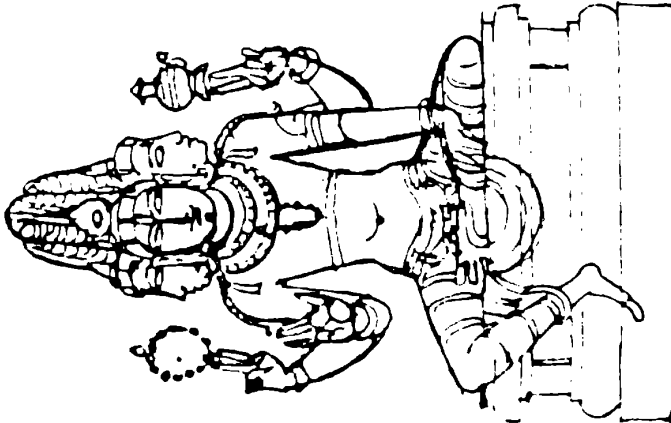


PARA-VĀSUDEVA

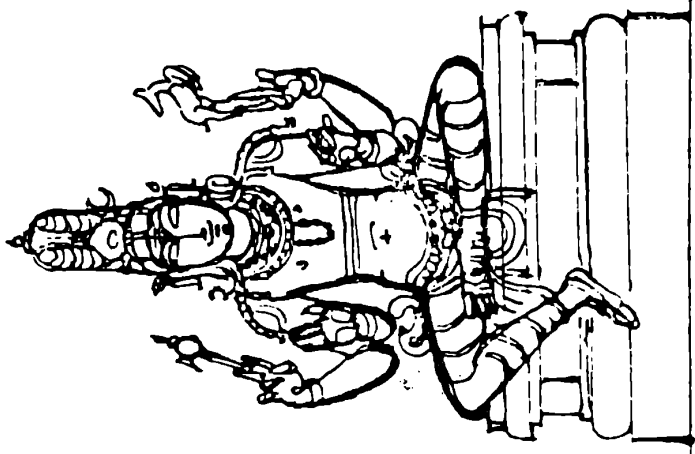
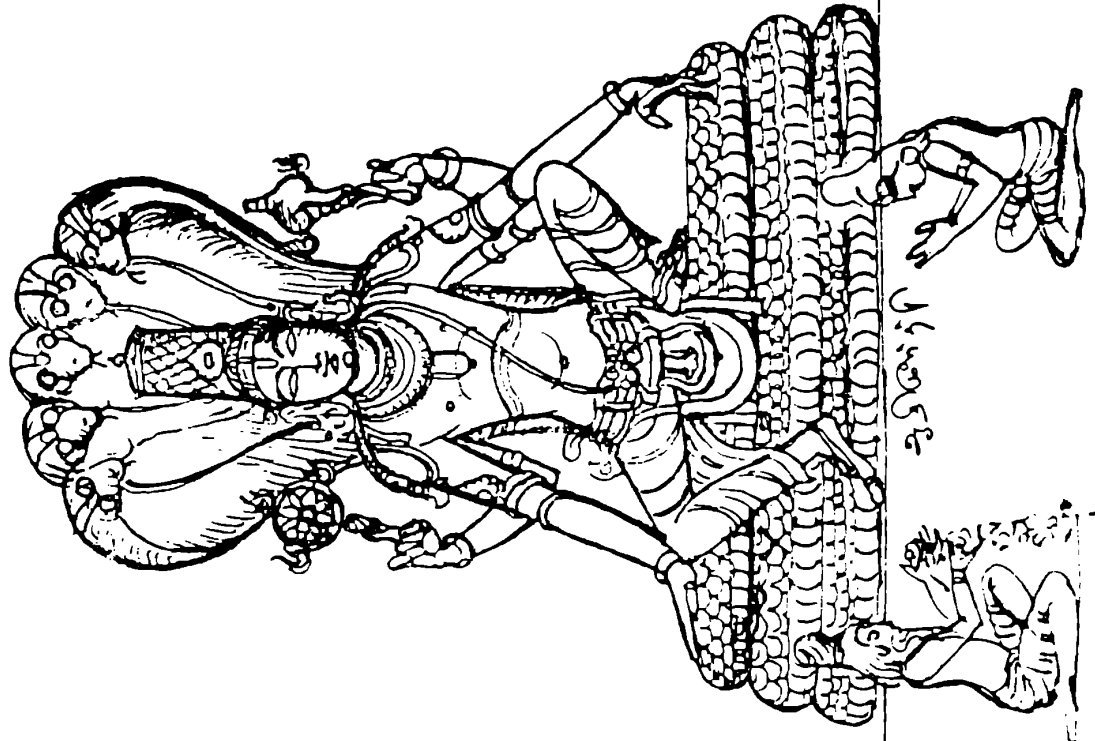
sūris; the emancipated souls (muktas) also see him in this state. He is complete with all the six ideal attributes in their entirety (shad-guṇa-pari-pūrṇa): wisdom (jñāna), sovereignty (aiśvarya),

energy (śakti), strength (bala), valour (vīrya) and lustre (tejas). He is also associated intimately with Lakṣmī (Śrī), and at his instance (viz. by the power of his will, icchā-śakti), Lakṣmī dif-

BRAHMA



RUDRA



BHRIGU

MARKANDEYA

PARAVĀSUDEVA



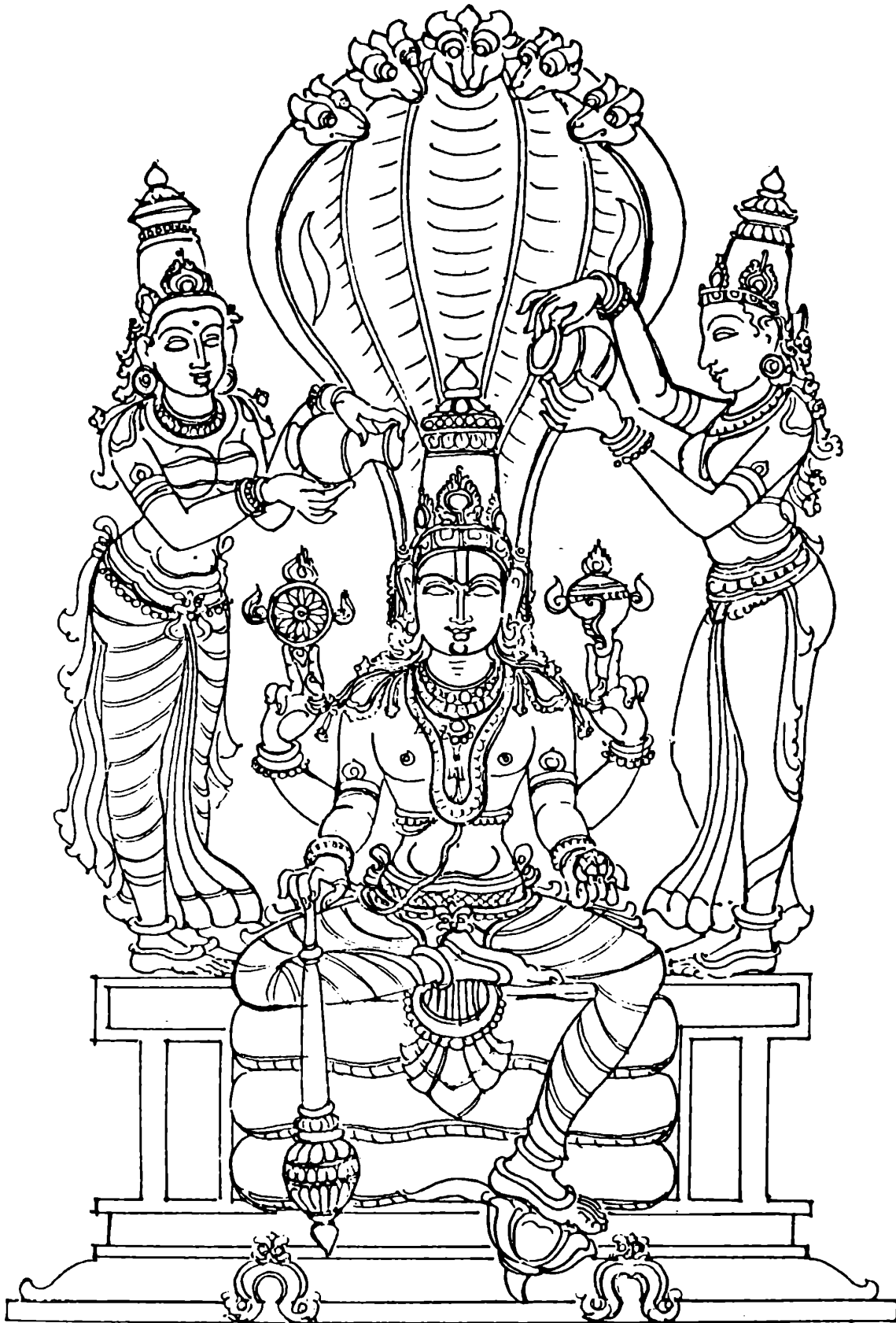
PARAVĀSUDEVA

ferentiates herself into the power of action (kriyā-śakti) and the power of becoming (bhūti-śakti). Because of these three powers, the emanations proceed (vyūha): Vyūha-vāsudeva as the purusha, Vyūha-saṁkarshaṇa as the prakṛti; Pradyumna as the manas (cosmic mind) and Aniruddha as ahaṁkāra (cosmic self-consciousness). These are various manifestations of the six divine attributes mentioned above. The one Vāsudeva is conceived in five-fold aspects in the vyūha- doctrine: the highest (para), emanatory forms (vyūha), incarnations (vibhava), Inner-controller among individual beings (antaryāmi) and iconic manifestation (archā). (see VYŪHA for details).

Para-vāsudeva is so called because he is the all-pervasive divinity (sarvatra vasatīti vāsuh,

vāsuś chāsau devaś cha) which is transcendental (parā). He is the primal source of all other divine forms and manifestations ('mūrtinām bījam avyayam', *Vihagendra-saṁhitā*); and the transcendental form is for the experience and enjoyment of all the gods and the emancipated souls. This is the aspect of Viṣṇu's body, as Godhead which is primordial and eternal ('rūpam ādyam sanātanam, viṣṇu-dehāhvayam mahah', *Pādma-tantra*).

According to *Vihagendra-saṁhitā*, he is in this aspect visualized as pure and resplendent ('mahah parama-bhāsvaram'), like a clear crystal; he is two-armed and is clothed in garments golden yellow in colour. He is complete and pervasive, free from all tendencies positive or negative. He has two phases: 'nityodita' (his



PARAVĀSUDEVA
(From Kumbhakonam)

natural and luminous expression) and 'śāntodita' (when vyūha- emanations take place). He is four-armed and carries in the hands lotus (symbolizing creation) discus (protection), conch (salvation) and mace (destruction). His characteristic marks and weapons symbolize several fundamental details of creation: Kaustubha (or the jewel on the chest) signifies the ātman, whereas Śrī-vatsa (the mark indicating the presence of Lakshmi) suggests prakṛti. Among his weapons, mace stands for the principle of primordial consciousness (mahat), conch for self-consciousness with sattva as the dominant guṇa (sāttvikāhaṁkāra), bow for the same principle with tamas as the dominant guṇa (tāmasāhaṁkāra), sword for knowledge (jñāna), the scabbard for ignorance (ajñāna), discus for mind (manas) and the arrows for the sense-organs (indriyas).

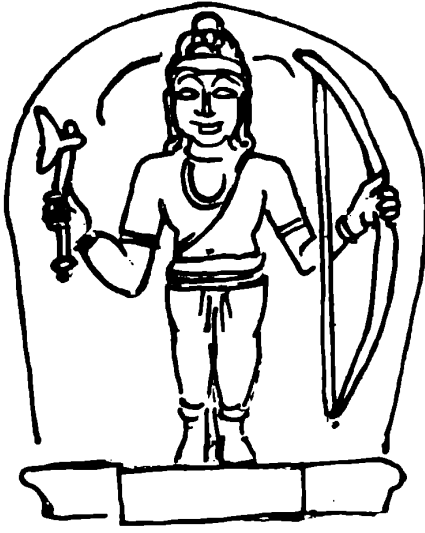


According to Ahīrbudhnya-saṁhitā (9, 31) the parā-aspect of Vāsudeva is always conjoined with Lakshmi ('devyā Lakshmyā sāmāsinam'). Texts like Pārameśvara-saṁhitā, however, mention Bhū also as associated with Para-vāsudeva ('Lakshmi-Puṣṭyos svarūpe eha nitye bhagavatī saha'). And some texts like Vihagendra-saṁhitā, add Nīlā to the pair, and explain that Lakshmi or Śrī signifies the power of will (icchā-śakti), Bhū the power of action (kriyā-śakti) and Nīlā as the direct power behind all emanation (sākshāt-śakti). Para-vāsudeva as associated with his 'consorts' possesses eight powers: celebrity (kīrti), prosperity (Śrī), victory (vijaya), confidence (śraddhā), memory (smṛti), intelligence (medhā), fortitude (dhṛti) and forgiveness (kṣamā) (cf. Pādma-tantra and Vishṇu-tilaka).

Para-vāsudeva is regarded as identical with the iconic form of Vishṇu known as Ādi-mūrti. Vishṇu is here visualized as seated in a relaxed posture on the coils of the serpent Ādi-śeṣha (Ananta) who symbolizes the primordial principle of Time (anantotsaṅge samāsinam). The serpent's hoods, seven or five, are spread over the head of Vishṇu as a parasol. Vishṇu is seated with his right leg stretched out ('dak-

shiṇa-pādam prasārya'), while the left leg is folded ('vāmam ākuñchya'); his normal right hand is placed on the coils of the serpent ('dakshiṇa-hastam anantotsaṅge nyasya') and his left hand is placed upon the left knee ('vāmam vāma-jānūrdhve prasārya'). He is four-armed, and the two upper hands carry conch and discus. His body-colour is that of coral ('pravā-lābham') and he is bedecked with all ornaments. On his right are sage Bhṛgu and the god Brahmā, and on his left stand the sage Mārkaṇḍeya and the god Siva (cf. Vimānārchanā-kalpa, pātala 59).

The Vaikhānasa texts distinguish between 'divine Vāsudeva' (daivika-vāsudeva) and 'human Vāsudeva' (mānusha-vāsudeva). The former is four-armed carrying conch and discus in the extra hands, seated upon a lion-throne, and flanked by Śrī on his right and Bhū on his left; all the gods attend on him. The latter is two-armed, carrying conch and discus, and surrounded by Rukmiṇī, Bala-bhadra, Pradyumna, Viriñchi, Aniruddha and Garuḍa. It is probable that the 'divine' form of Vāsudeva answers to the 'para' aspect of the Pāñcharātra ideology (see also VĀSUDEVA)



PARASURAMA

(From the temple at Māla)

aprākṛta-śarīra, while in the secondary (gauṇa) forms Viṣṇu only possesses the human soul in its natural body (hence called āveśa) for a purpose (Ahīrbudhnyā-saṁhitā, 8, 51). The latter may be worshipped for material benefits. Paraśu-rāma is classed in the latter group with Buddha, Vyāsa, Arjuna and Kubera.

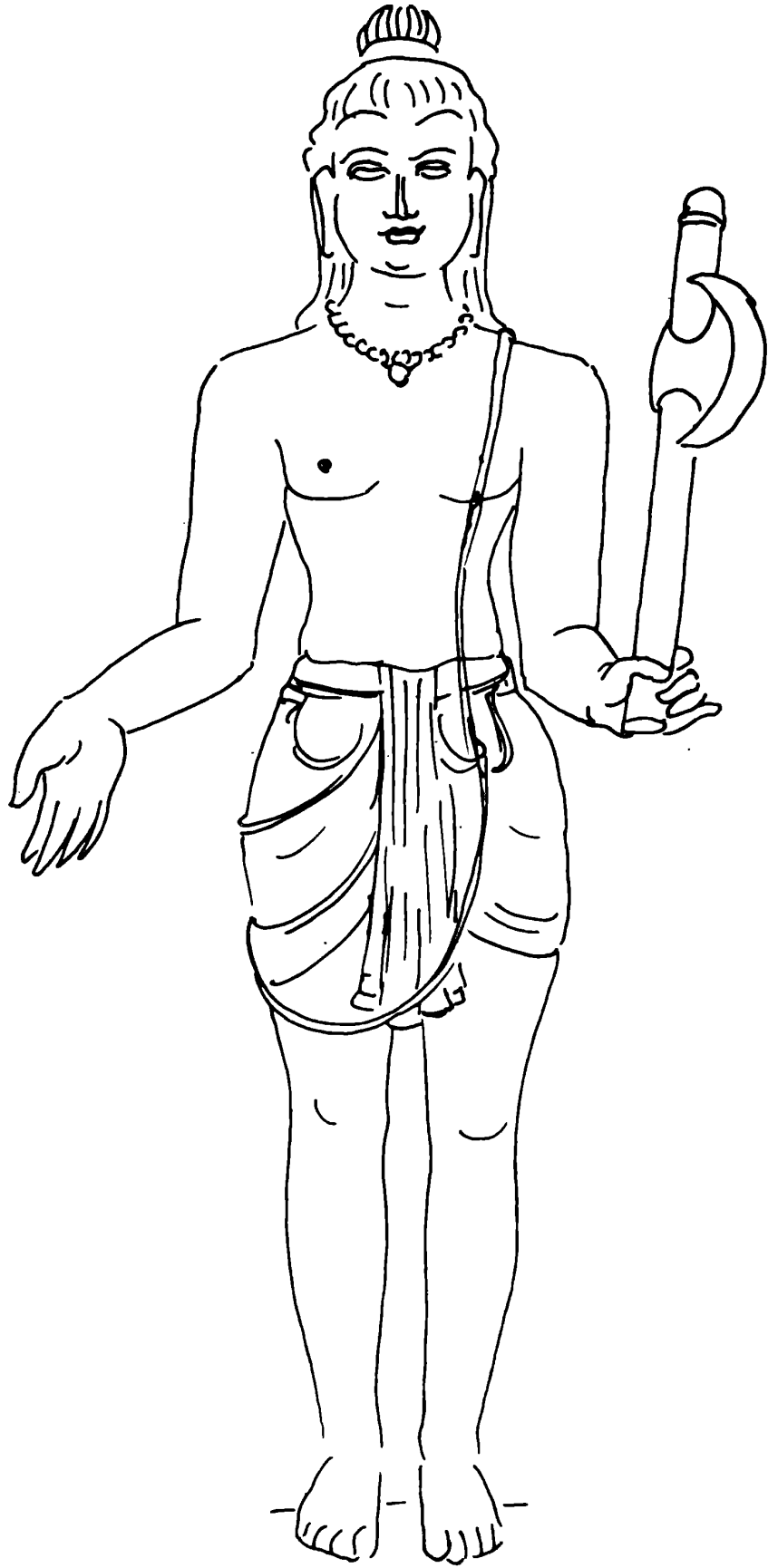
More often, however, Paraśu-rāma is included (as is done in Lakṣmī-tantra 20, 43) among the ten incarnatory forms (avatāra) of Viṣṇu, after Kṛṣṇa and before Rāma (although Śrī-praśna-saṁhitā, 19, 39 counts Paraśu-rāma after both Kṛṣṇa and Rāma). Paraśu-rāma and Dāśa-rathi-rāma (both two-armed and human) are distinguished in the texts by the flaming axe which the former carries and the bow carried by the latter ('jvalat-paraśu-dhṛg- Rāmo Rāmaś chānyo dhanur-dharah'). Sometimes, another Rāma (viz. Bala-rāma, step-brother of Kṛṣṇa), who is Ananta, is counted after Paraśu-rāma (as in Pādma-tantra 1,2, 32) among the incarnatory forms. But, according to legends, all three Rāmas were contemporaries. And even epics relate the encounter between Paraśu-rāma and Dāśarathi-rāma, in which the former was worsened by the latter.

The purpose of Paraśu-rāma's appearance is given as the vanquishing of the might of the ruling princes who had ignored Dharma and

who had been tormenting the good folk. Paraśu-rāma is credited with having toured the country eighteen (or twenty-one) times and subjugated all the princes of the land. He was born a brahmin, but he became a warrior (a Kshatriya himself to attack the kshatriyas) ('brāhmaṇah kshatriyāchāro rāmobhūt krūra-karma-vit'). The legends relate that even when he was born an axe was in his hand, and that it never left him, for the purpose of his birth was to reduce the weight of the earth by destroying the ruling princes ('bhārāvataranārthāya jātaḥ paraśunā saha; sahajah paraśus tasya tam na jahāti kadāchana').

The story given in several texts (Bhāgavata, Brahmaṇḍa-purāṇa, ch. 58, Kālikā-purāṇa, chap. 85, Padmottara-khaṇḍa, ch. 50 and Mahābhārata, 3,116) is that Paraśu-rāma was the fifth son of the sage Jamadagni (great-grand-son of the sage Bhṛgu, hence Paraśu-rāma's name Bhārgava-rāma) and Reṇukā (daughter of Prasena-jit, the prince of Vidarbha), who had their hermitage on the banks of the river Narmadā. The four sons that were born before him were Rumaṇvanta, Sushēṇa, Viṣva and Viśvāvasu. According to a story that has become popular, Reṇukā while bathing in a river was sexually excited by seeing the amorous play in which the gandharva chieftain Chitraratha was engaged with his wife. When Jamadagni discovered this lapse on the part of his wife, he ordered his sons to kill their mother. The four sons refused to obey; but Paraśu-rāma without hesitation chopped off his mother's head with his axe. Pleased with his son, the sage offered him a boon; and Paraśu-rāma immediately sought the revival of his dead mother.

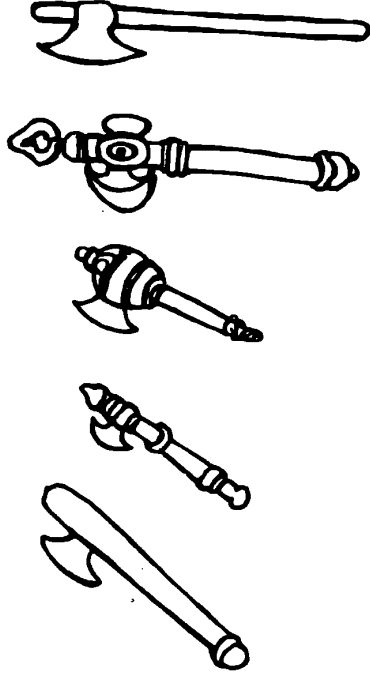
But this is not the story that all the texts recount. The monarch of Māhishmatī, Kārtavīrya by name (see KĀRTAVĪRYARJUNA), who chanced to visit the hermitage of Jamadagni, was attracted by the wish-fulfilling cow (kāma-dhenu) that the sage possessed. In his attempt



PARASURĀMA

PARAŚU

Written also as Parśu, the word means an axe (kuṭhāra) used in warfare. It is a weapon held in the hands of several male deities like Śiva and Gaṇesa. For Śiva, it is a distinguishing weapon (especially the axe fixed to a small wooden cudgel, khaṇḍa-paraśu).



PARAŚU-RĀMA

Regarded as one of the Vibhava-manifestations of Viṣṇu (see VIṢṆU, AVATĀRA), he is one among the principal vibhava-forms assumed by Viṣṇu and one of the ten incarnations (see DAŚĀVATĀRA). Ahīrbudhnya-saṁhitā (5, 50 ff) which enumerates thirty-nine vibhava-forms, mentions Paraśu-rāma as the thirty-fifth (Kṛṣṇa being the thirty-fourth and Dāśarathi-Rāma being the thirty-sixth). The commentarial work Tattva-traya, however, says that the vibhava-forms are actually only thirty-six, the other three (Kapila, Dattātreya and Paraśu-rāma) mentioned in Ahīrbudhnya-saṁhitā and Sāttvata-saṁhitā (ch.9) being only secondary forms (svarūpaveśas). The distinc-



tion becomes important in as much as it is only the principal (mukhya) forms that are worthy of worship by those who seek emancipation (mukti) because Viṣṇu appears in them with

to take away this cow by force, the sage Jamadagni was assassinated; and his wife Reṇukā immolated herself in Jamadagni's funeral pyre. Paraśu-rāma, who was a witness to this tragedy, vowed to avenge the death of his parents by killing not only the offending king Kārtavīrya but all kings in the land.

This is how Paraśu-rāma began his career of slaughtering the kshatriyas. This gruesome mission was arrested when Rāma, the son of Daśaratha, defeated him in an encounter. Paraśu-rāma retired to the southern regions and spent the rest of his life performing severe penance on the mountain Mahendra-giri. (cf. Harivaṁśa, ch.40, Mahābhārata, ādi, sabhā, vana and śānti-parvas, Brahmaṇḍa-purāṇa, ch. 83).

According to Vishṇu-dharmottara (3, 85) and Agni-purāṇa (49,5) Paraśu-rāma is to be iconically represented as a sage with an axe in his hand; he must wear on his head matted hair done up as a halo ('jatā-maṇḍala-durdaśam'), and must be clothed in deer-skin (kr̥ṣṇājina-dhara). Vaikhāṇasāgama (pāṭala 59) prescribes that he must be red-complexioned (raktābha), wearing white garments (śveta-vastra-dhara) and sacrificial chord. His matted hair must be done up as a crown (jatā-makuta). He must be two-armed, carrying axe in his right hand and showing with the other the gesture of warning ('vāmam uddeśya-karma'). The text allows that Paraśu-rāma may also be shown with four hands, as Vishṇu ('tad-rūpam viṣṇum chaturbhujam vā').

PARĀ-ĀKINĪ

'The supreme Ākinī', the name of Chhinna-mastā, one of the violent forms of Devī (see CHINNA-MASTĀ) shown in the act of chopping off her own head with a chopper. She is one of the ten Mahāvidyās (see DAŚA-MAHĀVIDYĀ), and is worshipped by tāntrik devotees. She is called Vajra-yoginī in some texts. She is also adored as the supreme goddess ('parātparā bhagavati' nāmnā parā ākinī').

A rare text 'Dhanvantarī-tantra-śikṣhā'

provides some iconographic particulars of this deity. Besides being naked and two-armed (holding in one hand a chopper, karṭṛkā and in the other her own severed head). The pure and lustrous lotus that springs forth from her navel is regarded as the solar orb. Her form combines in itself the three guṇas, sattva, rajas and tamas. Under her feet are trampled Kāma and Rati who are engaged in amorous embrace.

There is a yantra in the name of this goddess; and there are also brief manuals devoted to her worship.

PARĀ-ŚAKTI

One of the five 'śaktis' that evolve from Śiva, for the sake of creation of the pure principles (śuddha-tattvas) and for bestowing salvation upon devotees. Śiva as a principle (tattva) is totally unaspected and aniconic (nishkala); but when ready for evolving, a thousandth part of Śiva differentiates itself as Parā-śakti, the transcendental and supreme power. From a thousandth part of this parā-śakti, appears the Ādi-śakti (primordial power). Likewise, Icchā-śakti (the power of will), Jñāna-śakti (the power of gnosis), and Kriyā-śakti (the power of action) are differentiated in order. The creation is comprehended by the four powers after Parā-śakti; and these are also called 'aspects' (śānti, vidyā, pratisṭhā and nivṛtti). And Parā-śakti herself is beyond even śānti, and hence called śāntyatīta.

The Śaivāgama texts describe five sadā-śiva principles emanating from these five powers: Sadāśiva-tattva from Parā-śakti, Īśāna from Ādi-śakti, Brahmā from Icchā-śakti, Īśvara from Jñāna-śakti and Īśāna from Kriyā-śakti; and these correspond to Śiva-śādākhya, amūrta-śādākhya, mūrta-śādākhya, karṭṛ-śādākhya and karma-śādākhya respectively (see for details the author's Agama-Kosha, Vol.II, Śaivāgama).

Parā-śakti is more frequently the great goddess Pārvati or Devī in one of her many forms (see ŚAKTI)

PARINĀHA

One of the measures employed in iconometry, it means the girth or periphery of different parts of the body of the image. It is also known as Paridhi, Vistara or Viśālata. (circumference).

PARIMĀNA

The expression used in iconometry is taken to mean simply measurement (as in Brhatsaṃhita, 57, 3 and 28), measurement of width (ibid, 8 and 23) or measurement of the interspaces (ibid. 16).

PARIMANḌALA

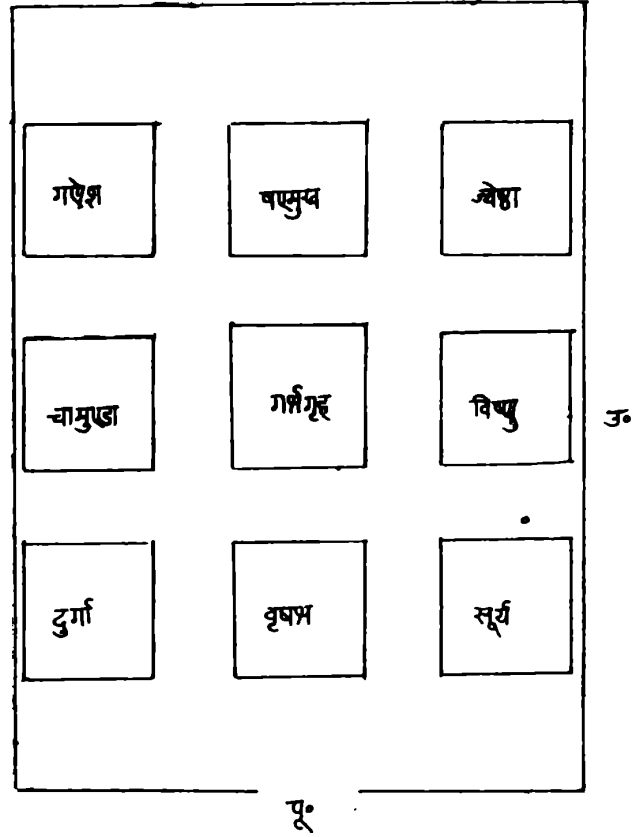
Circular shape or comprehensive measure. A frequent employment of the expression is in connection with the prescription of nyāgrodha-parimandala (see NYAGRODHA-PARIMANḌALA).

PARIVĀRA-DEVATA

Each of the major divinities (especially Śiva, Viṣṇu and Devī) are represented as surrounded ('paritah parivārāṇām') or served by several attendant-deities, known as 'parivāra-devatā'. They include the members of the immediate legendary family of the main deity (like consorts and children), the personal attendants, door-guardians (dvāra-pāla), gaurdians of directions (dik-pāla), commanders of troops (gaṇa-nāyaka, senā-pati), and the sages and devotees (bhakta).

Mānasara (32, 1-119) provides three groups of such attendant-deities for whom minor shrines may be had within a temple-complex: the first group of eight deities (parivārāṣṭaka) in the eight cardinal points of the inner court; the second group of sixteen deities ('śoḍaśam parivāram') in the second court; and the third group of thirty-two deities ('dvā-triṃśat-parivārakam') in the third court.

Dīptāgama (11,6-9) prescribes that the first



group must be located in the first enclosure ('antarhāre viśeshatah'), the second in the middle enclosure ('madhya-hāre') and the third on the walls of the outermost enclosure ('maryādā-bhittike'). Ajitāgama (kriyā, 39th paṭala), however, would have the first group in the second enclosure ('prākāre dvitīye parivārāṣṭha kalpayet'). In any case, the attendant-deities must be located around and outside the sanctum ('ādi-prāsāda-bāhye tu parivārāṇi kalpayet', Dīptāgama, op. cit.).

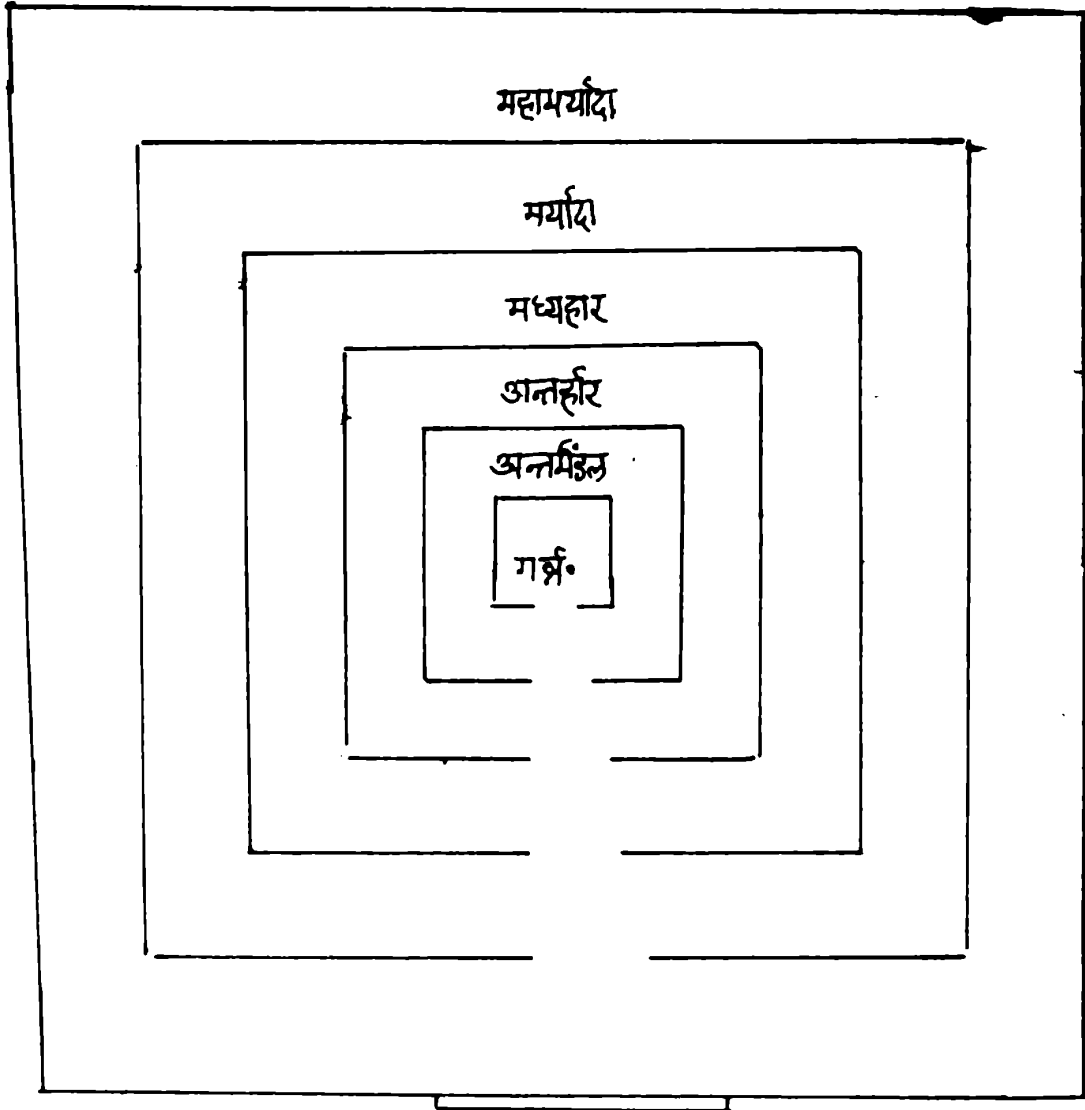
(1) The Āgama texts name the eight attendant-deities of the first group and indicate their locations as well as the type of shrine suitable for each of them. In Ajitāgama (kriyā, 39, 7-10) we get this account. In the eastern direction, or in front of the sanctum ('agre', 'purato') must be the open-hall or pavilion (maṇḍapa) with four doors for the Bull (Vṛshālāya), who is the vehicle as well as the principal attendant of Śiva. In the south-eastern quarter must be the shrine for Brahmā (or Durgā according to Yogajāgama,

17,15, 'simha-vāhinī', according to Dīptāgama, 11,15, or Agastya, according to Kāraṇāgama, 1,60, 9). In the southern quarter must be the shrine for the group of seven mother-goddesses ('mātṛ-gaṇa', along with Vīra-bhadra according to Yogajāgama, Kātyāyanī, according to Kāraṇāgama). South-west is the suitable direction for the shrine for Vināyaka (viz. Gaṇapati, 'gaṇa-nātha', vighna-nāyaka', and this should face east ('prāg-dvāram prakalpayet'). In the West, Skanda (Kumāra, Sukumāra) must be installed; but Vīrāgama (41, 3-6) and Kāraṇāgama would have Brahmā here. The

north-western direction is the place for a shrine for Jyeshthā ('kāka-vāhani' according to Dīptāgama), or according to Kāraṇāgama, for the six-headed Skanda (Shanmukha). North is the direction for the shrine of the form of Devī known as Kauśikī or for the Vishṇu-shrine (Keśava). In the north-eastern quarter, Sun (Ravi, Bhāskara) must be worshipped; but Yogajāgama would have the shrine for Chandra here.

Kāraṇāgama also specifies that shrines in the north-east and south-east must face west

Prakara



('mandiram paśchimānam'); those in the south-west and north-west must face east; shrines in the south must face north; and the shrines in the north must face south (1,60, 20-22).

According to Ajitāgama (op.cit., 11-13) the shrine to Brahmā must be square in shape (chaturasra), the shrine to the mother- goddesses rectangular, the length being twice the breadth; the shrine to Gaṇeśa must be shaped like the back of an elephant on the rear side (apsidal or dvyasra-vṛtta, gaja-prshṭha), the shrine to Guha or Skanda must resemble a house (niveśa), the shrines to Jyeshthā and Durgā must be 'nāgara' (square in form from base to the pinnacle) and the shrine to Viṣṇu must be 'drāviḍa' (the superstructure in the six-limbed form being octagonal, square, oblong or hexagonal). Yogajāgama (17, 15-18), while agreeing with the above āgama with regard to the shrines to Vṛṣha and Gaṇeśa, prescribes that Durgā's shrine must be svastika, the mothers' sālākāra, Jyeshthā's like a house (grhākāra), Viṣṇu's viṣṇu-krānta and Sūrya's nandyavarta. (see for details the author's Evolution of Mandala in Temple Architecture and P.K. Acharya's An Encyclopaedia of Hindu Architecture). This text also suggests that in the alternative, all the shrines may take the form of an open hall or pavilion ('sarveshām parivārāṇām maṇḍapākṛtir eva vā'). Kāraṇāgama (1, 60, 11-13) suggests that Brahmā's shrine must be apsidal (gaja-prshṭha) and Skanda's oval ('kukkuṭāṇḍam guhasyoktam').

(2) The group of sixteen attendant-deities (dvir-ashta-parivāra) includes the above eight and mentions other eight minor deities. Kāmikāgama (1,71, 84-88), for instance, enumerates the following sixteen: Āditya (the Sun), Supraja, Vahni (Agni), Kīmnara, the mothers (viz. sapta-mātrkas), Vibudha, Vighnarāja (viz. Gaṇapati), Śrī (viz. Lakshmi), Varuṇa,

Skanda, Jyeshthā, Durgā, Viṣṇu, Chaṇḍeśvara, Kshetrarāja and Gītāja. Ajitāgama (kriyā, 39, 24-25) has others in the list like, Chandra (the moon), Indra, Nārada, Agastya, Kīnāśa, Sarasvatī, Vyāsa, Vāgīśa, Kubera. The representation of these deities in the enclosures are quite optional, and is often dispensed with.

(3) The group of thirty-two deities surrounding Śiva (dvā-triṃśat-parivāra) is even more abstract and is very rarely represented. Ajitāgama (op. cit. 29-31) arrives at the figure by enumerating the eight maruts (Gagana, Sparśana, Vāyu, Anila, Maruta, Prāṇa, Prāṇeśa and Jīvana), the eight pramathas (Vikṛta, Vivṛtāśya, Pāvana, Gaṇa-pāvana, Pramatha, Matha-kāri, Māruta and Mahendraka), the eight Nāgas (Ananta, Vāsuki, Taksha, Kārkoṭaka, Guḷika, Śaṁkha-pāla, Padma and Mahā-padma), and the eight Vasus (Dhara, Dhruva, Soma, Apa, Anila, Anala, Pratyūsha, and Prabhāsa). The Vasus must be located in the eight cardinal directions (ashta-digāśritāḥ), the Maruts in the interspaces between the Vasus ('vasūnām antarāleśhu'), the Pramathas on the left side of the Maruts ('marutām vāma-pārśvagāḥ'), and the Nāgas on the right of the Maruts ('marutām dakṣiṇe sthitāḥ').

Śaiva-siddhānta-saṅgraha gives a different list of Pramathas: Jvara, Kuṇḍodara, Śaṅku-karṇa, Jihvā-śikha, Śikhi-jihvā, Pādāksha and Aksha-pādaka, and mentions that Preta-jihvā is the lord of the Pramathas. This text also provides that each of these pramathas must be represented as one-faced, two-eyed and two-armed.

Kāmikāgama (1,71, 84-88) has a different list of thirty-two attendant-deities: Āditya, Udaka, Gaṅgā, Vahni, Nāga, Agastya, Yama, Suśānta, Bhūteśa, Bhārati, Śrī, Jaleśa, Skanda, Durgā, Jyeshthā, Manonmani, Brahmā, Viṣṇu, Kāśyapa, Nandi, Kshetrāja, Vimalā, Gajendra,

Ananta, and the eight Vasus (or the Vidyēśvaras or the sages).

The Pāñcharātra texts contain elaborate accounts, together with iconographic details of the attendant-deities that should surround Viṣṇu in a temple in different enclosures. Sanatkumāra-saṁhitā (1, 38-53) classifies the presence of attendant-deities into three categories: the 'best' (uttama) where there are twelve of them (Kapila, Kāśyapa, Dakṣa, Rudra, Vahni, Manu, Sāvitrī, Sarasvatī, Bhṛgu, Nārada, Sūrya and Chandra), the 'midling' (madhyama) where there are six of them (the two Devīs viz. Sāvitrī and Sarasvatī, the two sages, viz. Bhṛgu and Nārada, and Sūrya and Chandra), and the 'inferior' where they are only four (the two sages, viz. Bhṛgu and Nārada, and Sūrya and Chandra).

Viśvāmitra-saṁhitā (10, 124-135) enumerates first the twelve 'power-deities' ('dvādaśa-śaktayah') in the lotus on which the icon of Viṣṇu rests: Śrī-vatsa, Vana-mālā, Yoga-māyā, Vaiṣṇavī, Vimalā, Śṛṣṭi-śakti, Ut-karṣiṇī, Jñāna-śakti, Satya-śakti, Īśānyā, Anukāmpakā and Pītāmahī. And then in the first enclosure eight 'powers' all of them two-armed and carrying the spear known as śakti and the flywhisk: Vyāpti, Kānti, Tṛpti, Śraddhā, Vidyā, Dayā, Kṣamā and Śakti (located in the eight cardinal directions, beginning with east and in the clockwise order). The second enclosure should house Varāha, Nārasimha, Śrīdhara, and Hayagrīva in the four quarters (beginning with east), and Paraśu-rāma, Dāśarathi-rāma, Vāmana and Vāsudeva in the four intermediate quarters. The third enclosure contains the eight weapons (āyudhāṣṭaka), located in the eight directions: conch (Pāñchajanya), long club (Musala), discus (Sudarśana), sword (Nandaka), mace (Kaumodakī), bow (Sārṅga), lotus (padmā) and garland (vana-mālā). The fourth enclosure houses the ten door-guardians: Kumuda and Kumudākṣa, Puṇḍarikā and Vāmana, Śaṅku-karṇa and Sarpa-netra, Mānava and Pṛṣṇi-garbha, Sumukha and

Supratishṭha. The fifth enclosure has the guardians of the eight directions (Indra and others), and Garuḍa facing the main icon in the sanctum. To the right of the main icon is Śrī (viz. Lakṣmī) and to the left is Bhūmi. Outside the second enclosure is stationed Viśvakṣena, who is regarded as the chief of the attendants (see VISHVAKSENA)

Pādma-saṁhitā (Kriyā, 22, 53) mentions eight deities in the first enclosure, beginning with Upendra (Upendrādyasṭaka), all of them two-armed and carrying conch and discus: Upendra, Sūrya, Chandra, Kāma, Gajānana (Vināyaka), Śaṅmukha (skanda), Kubera, and Rudra. The text also locates Kṣetreśa (Kṣetra-pāla, here identified with Vāstupurusha) and Brahmā. And in the second enclosure are, according to this text, the two yakshas (treasure-guardians) Śaṅkha-nidhi and Padma-nidhi, Kapila, Vīrabhadra, the ten door-guardians (Kumuda and others) and the twin Aśvins. Surrounding them are the eight direction-guardians (dikpālas), the nine planetary deities (nava-graha) and the weapons of Viṣṇu, discus and conch.

According to the Vaikhāṇasa reckoning, the sanctum is immediately surrounded by the door-guardians Maṇika and Sandhyā, the four forms of Viṣṇu: Puruṣa (east), Satya (south), Achyuta (west) and Aniruddha (north) in the four cardinal directions, and Kapila, Yajña, Nārāyaṇa and Puṇya in the four inter-directions. Viśvakṣena is also located in this first enclosure, as well as the sage Vikhanas, Śrī-bhūta (facing the door of the sanctum) and Tāpasa. The second enclosure has Garuḍa facing the sanctum, the four forms of Viṣṇu: Varāha (east), Nārasimha (south), Vāmana (west) and Trivikrama (north), the eight guardians of directions (dikpālas) and the nine planetary deities (grahas). The third enclosure has the discus-deity (chakra) facing the door of the sanctum, the four river-goddesses Gaṅgā (east), Yamunā (south), Narmadā (west) and Sindhū (north), Vighneśa and

Nāgeśa as door-guardians, Durgā, Sarasvatī, Śrī, Jyeshthā, Mahākālī, Sundarī, Svāhā, Svadhā, Māyā, Saṁhlādinī, Rākā and Sinivālī. The fourth enclosure has the conch-deity (Pāñchajanya) facing the door of the sanctum, the two yakshas Śaṁkha-nidhi and Padma-nidhi at the door-jambs, Vishṇu, Harinī, Akshata, Agni, Guha (Skanda), Mitra, Toya, Pavitra, Pavana, Vāyu, Takshaka, Śiva, Gavishṭha, and the four Vedas at the four corners (vidik). The fifth enclosure has the flag-post (dhvaja) right in front of the sanctum, the two door-guardians Turhaṇa and Balida, and in the circumambulatory order Anumati, the twelve Ādityas, the years (vat-sara), the gandharvas, the seven mother-goddesses, the sages, the five vital currents (prāṇādayah), the apsaras, Jayā and other goddesses, the two Aśvins, the seven maruts, the eight Vasus, the seven Rohiṇīs, the Vidyā-dharas, the hundred Rudras, the eleven Rudras and Kuhū. The sixth enclosure has Yūthādhipa (commander of the troops) in front of the sanctum, Nanda and Śāringa as door-guardians, and in the circumambulatory order Nārada, Prahlāda, Haleśa, Madana, the six season-deities (śaḍṛtavah), Vīpa, Yaksha, Vyajanī, Prajāpati, Kāminī, Jāmbava, Chandrabhā, Mudgala, Sundara, Asura, the Kinnara-pair (mithuna) and Tumburu. The outermost enclosure has Aksha-hantā in front of the sanctum, Śaṁkha-chūḍa and Chakra-chūḍa as door-guardians, and Aryamā, Āditya, Savitrī and Sāvitrī, Agni, Daṇḍa-dhara, Yama, Indra and Indrajā, Nirrti, Pāśa-bhṛt, Sarit-pati, Rudra and Rudrajā, Javana, Dhanada (Kubera), Soma, the Abapavatsah, Īśa, and Brahmā. The door-guardians outside this enclosure are Chaṇḍa (to the right) and Prachaṇḍa (to the left).

Bhārgava-tantra (3, 31-48) requires that the sun (Ravi) should be placed in the east facing the temple (mandirābhimukha), and the moon should be to his right. Then in the other directions Kāma (south-east), Brahmā (south), Ganeśa (south-west), Skanda (west), Durgā

(north-west), Kubera (north) and Śiva (north-east); and Kshetra-pāla is also located in the same direction as Śiva. Vishvaksena is to be stationed in the south-eastern direction (āgneyyām), and the seven mother-goddesses in the south.

Among the major attendant-deities in Vishṇu's shrine are Ananta (white-complexioned, abiding in the netherworld, mounted upon a tortoise, carrying a ploughshare, serpentine in form and carrying conch and discus, cf. Pārameśvara-saṁhitā, 11, 100-101), Garuḍa (white-complexioned, seated upon a white lotus, adorned with serpents, three-eyed, terrific in aspect, cf. Vihagendra-saṁhitā, 20, 149-150; with eight or sixteen hands, Vihagendra-saṁhitā, 3, 23-27), Vishvaksena (seated with the right leg stretched down and showing the gesture of wisdom with the right normal hand and holding a mace in the corresponding left, cf. Parāśara-saṁhitā, 19) and Sudarśana (red-complexioned, standing in the six-cornered yantra, with six arms according to Purushottama-saṁhitā, 7, 40-42 or with four arms according to Īśvara-saṁhitā 9, 105-111); lustrous and burning, with an angry aspect).

Kāpinjala-saṁhitā (12, 165-169) prescribes that Chaṇḍa and Prachaṇḍa must be shown as door-guardians, and Gaṇeśa must occupy the south-eastern corner while the group of mother-goddesses the southern quarter, Ananta the western quarter and Indra the north-eastern corner.

Pārameśvara-saṁhitā (11, 87-88) requires that Chaṇḍa and Prachaṇḍa must be located as door-guardians in the half-pavilion (ardha-maṇḍapa-dvāre) to the right and left respectively; they must be red-coloured, two armed, attired like sages (muni-veshau), wearing on their heads karaṇḍa-makūṭa, and carrying maces (gadā-dharau). Chaṇḍa must carry on his head conch and Prachaṇḍa discus. In the next enclosure Dhātṛ and Vidhātṛ are the door-guar-

dians; they are yellow-hued, two-armed or four-armed, wearing red-coloured garments (cf. Paushkara-saṁhitā, 4, 173- 174). The next enclosure must have Jaya and Vijaya, as door-guardians, who are dark like the atāsī-flower in complexion, wearing yellow garments, garlands and turbans, indignant in appearance and cruel in aspect (raudrau, chaṇḍākṛti-dharau, cf. Tśvara-saṁhitā, 9, 49-51). The outermost enclosure has Bhadra and Subhadra as door-guardians, white-complexioned like milk or jasmine flower, wearing blue garments and adorned with flowers. These eight deities are described in Pārameśvara-saṁhitā (op. cit) as the leaders of the hosts of attendants. ('ete gaṇeśvarāḥy ashtau').

Devī, in her different aspects, has different groups of attendant-deities. As Gaurī the eight attendants (ashta- pratihārīṇī) who guard the doors of her temple on the four sides are given in Rūpa-maṇḍana as follows: In the eastern direction Jayā to the left (carrying in her four hands in the circumambulatory order, noose, cudgel, gesture of protection and goad) and Vijayā to the right (gesture of protection, goad, noose and cudgel); in the southern direction Ajitā to the left (noose, cudgel, gesture of protection and lotus) and Aparājītā to the right (gesture of protection, lotus, noose and cudgel); in the western direction Vibhaktā to the left (gesture of protection, Vajra, goad and cudgel), and Maṅgalā to the right (goad, cudgel, gesture of protection and vajra); and in the northern direction Mohinī to the left (gesture of protection, conch, lotus and cudgel) and Staṁbhini to the right (lotus, cudgel, gesture of protection and conch).

In Gaurī's shrine Gaurī occupies the central position ('madhye Gaurī pratisṭhāpyā'). And to her left must be represented Siddhi (vāme siddhih) and to Gaurī's right Śrī (viz. Lakshmī). In the corners behind her (viz. in the south-western corner and the north-western corner; ('prstha-kāṇa-dvaye') must be shown

Bhagavatī and Sarasvatī. In the north-eastern corner Gaṇeśa must be located, and in the south-western corner Kumāra (viz. Skanda or Kārttikeya).

In the Chandikā form of the Devī, the eastern gate is guarded by Vetāla on the right side (carrying in the circumambulatory order, the gesture of warning or tarjanī, khaṭvāṅga, hand-drum and cudgel) and Karaṭa on the left (hand-drum, cudgel, the gesture of warning and khaṭvāṅga); the southern gate by Piṅgalāksha on the right side (gesture of protection, sword, mace and cudgel) and Bhṛkuṭa on the left (mace, cudgel, gesture of warning and sword); the western gate by Dhūmraka on the right (gesture of warning, vajra, goad, cudgel) and Kukkuṭa on the left (cudgel, goad, vajra and gesture of warning); and the northern gate by Raktāksha on the right (gesture of warning; trident, khaṭvāṅga and cudgel) and Trilochana (also known as Sulochana) on the left (khaṭvāṅga, cudgel, gesture of warning and trident).

As Lalitā (see LALITĀ), she is served by Vārāhī who is also called Daṇḍa-nāyikā, as the commander of the Devī's troops and by the seven mother-goddesses. As Mātṛkā, she has ten attendants, all of them fierce in aspect and troublesome for children and pregnant women: Vinatā, Pūtanī, Rākshasī, Aditi (or Revati), Diti, Surabhī, Saramā, Kadrū, Lohitāyanī and Āryā.

Tārā, a form of the mother-goddess, has Lochanā attending on her in the south-eastern direction, Pāṇḍarā in the south-western direction, Māmakī in the north-western direction and Śiva-hastā in the north-eastern direction. They are all seated in ardha- paryāṅka posture.

It is customary in the worship of Durgā to offer worship to the attendant-deities in the enclosures: the nine 'powers of the seat' (Pīṭha-sakti : Prabhā, Māyā, Jayā, Sūkshma, Viśudhā, Nandinī, Suprabhā, Vijayā and Sarvasiddhi-dā; Gaṇeśa, Kumāra (viz. Skanda).

Pushpa-danta and Vikartana are worshipped as door-guardians; the seven mother-goddesses (mātrkās), the eight Bhairavas (see ASHTĀSH-ṬA-BHAIRAVA), the nine forms of Durgā (Śailaputrī, Brahma-chārinī, Chanda-ghanṭā, Kushmāṇḍā, Skanda-mātā, Kātyāyanī, Kālā-rātrī, Mahā-gaurī and Siddhi-dātrī), the guardians of the eight directions (dikpāla), the five secondary forms (Āmbikā, Ashtāksharā, Ashta-bhujā, Nīla-kanṭhā and Jagadāmbikā); and the eight weapons (āyudhāṣṭaka, lotus, sword, arrows, bow, shield, spear and the gesture of warning, tarjanī) are honoured in the nine enclosures.

In another tradition, the first enclosure has Brahmā and Sarasvatī (east), Vishṇu and Lakshmī (south-west) and Śaṅkara and Pārvatī (north-west). The second enclosure has the Devī's vehicle Lion (simha) to her left and the buffalo (mahisha) to her right. The third enclosure has Nanda-jā, Rakta-dantā, Śākambharī, Durgā, Bhīmā and Bhrāmarī. The next enclosure has the seven mother-goddesses (mātrkā). The fifth enclosure personifies the twenty-four aspects of Devī (Vishṇu-māyā and so on). The sixth enclosure has the sixty-four yoginīs (Jayā and so on). The outermost enclosure has Gaṇeśa (south-east), Kshetra-pāla (south-west), Vaṭuka (north-west) and Yoginī (north-east) as door-guardians.

The Mahisha-mardini form of Durgā has Jayā and Vijayā as door-guardians (dvāra-pālikā) and Gaṅgā and Yamunā as door-decorations (dvāra-śrī). Besides Jayā and Vijayā who guard the door in the eastern direction, there are other door-guardians: Raudrī and Bhīṣaṇī (south), Śūlinī and Prabhā (west), and Aparājītā and Jayantī (north). Among Durgā-pārishadās (attendant-deities) are counted the eight loka-pālas (guardians of directions), the seven mātrkas (mother-goddesses), Śāsta, Skanda (viz. Kārtikeya), Chandra and the great lion (mahā-simha), which is her vehicle. A female lion regarded as a deity (Simhikā) receives the

flowers which have been worn by Durgā and taken out (nirmālya-dhārinī).

In the Sapta-mātrkā shrines there are eight male door-guardians (Rakshoghna and Vāha-gahana, Sumukha and Kālā-daṇḍa, Atithi and Mudita, Sakala and Śukti-karṇa) and eight female door-guardians (Karālī and Kāmukā, Subhagā and Dāhinī, Gaganā and Hlādinī, Vis-phulingī and Virūpākshī) in the four directions: east, south, west and north respectively. The latter are yoginīs. The four gates (in the four directions) are also personified and deified; they are named Pramodinī (east), Abhayā (south), Śānti (west) and Śubhakarī (north).

In her Chāmuṇḍā form, the Devī is accompanied by demons (bhūta), spirits (preta), flesh-eating goblins (pīśācha), helpmates (hākinī and dākini) and the yoginīs, who are all regarded as her 'parivāra' (retinue).

For Tripura-Sundarī (Lalitā or Shoḍaśī) the Vāg-devatās: Vāsinī, Kāmeśvarī, Mohinī, Vimalā, Aruṇā, Jayinī, Sarveśvarī and Kaulinī are attendants in the immediate enclosure. Brahmā, Vishṇu, Rudra, Śvara and Sadāśiva as 'pretas' also serve her in the form of a cot (pīṭha-devatas). Likewise the Nityās (Kāmeśvarī, Bhagamālīnī and others), the eight siddhis (accomplishments like aṇimā, laghimā and so on), and the ten mudrās (spiritual stances, Tri-khaṇḍā, Sarva-saṁkshobhinī, Sarva-vidrāvaṇī and so on) and the weapons (āyudha) are personified and viewed as attendants. The eight mother-goddesses (mātrkās, with the addition of Mahālakshmī to the Sapta-mātrkā group), the sixteen yoginīs (called nityā-kaḷā, Kāmākarshinī and so on) and the eight ananga-deities (Anaṅga-kusumā, Anaṅga-mekhalā and so on) also attend upon the goddess in the several enclosures (see for details ŚRĪ-CHAKRA).

In the worship of Bālā, a variant of the above (see BĀLĀ), the eight Bhairavas (see ASHTĀSH-ṬA-BHAIRAVA and BHAIRAVA), the guardians of ten directions (daśa-dikpālas,

see DIKPĀLA), the ten spirits (Hetuka, Tripurāntaka, Vetāla, Agnijiḥvā, Kālāntaka, Kapāla, Eka-pāda, Bhīma-rūpa, Malaya and Hāṭakeśvara) and the eight classes of deities (Vaṭuka, yoginīs, Kṣhetra-pāla, Gaṇapati, Vasus, Ādityas, Śivas and Bhūtas) are also regarded as Devī's parivāra.

Chhinnamastā (see CHHINNA-MASTĀ) has Karāla, Vikarāla, Ati-karāla and Mahākāla as door-guardians, Eka-līṅga, Yoginī, Dākinī, Bhairavī, Mahā-bhairavī, Indrākṣhī, Asitāṅgī and Saṁhārīṇī as her personal 'powers', Dākinī and Varṇinī as her associates, and Vajra, Śakti, Daṇḍa, Khaḍga, Pāśa, Aṅkuśa, Gadā, Trisūla, Padma and Chakra as her weapon-deities.

Dhūmāvati (see Dhūmāvati and DAŚA-MAHĀVIDYĀ) has eight attendants suited to her nature: Kṣudhā (hunger), Trṣṇā (thirst), Rati (pleasures), Nidrā (sleep), Nirrti (misery), Durgati (misfortune), Rushā (anger) and Akṣhamā (unforgiving).

Gaṇapati, Vaṭuka, Yoginī and Kṣhetra-pāla are door-guardians for Bagalā-mukhī (see BAGALĀ), who is attended by the eight dik-pālas, nine pīṭha-śaktis and the seven mother-goddesses (mātrkā). Among the door-guardians of Mātāṅgī, Durgā figures instead of yoginī in the above list.

Lakṣmī is surrounded by the four vyūha-forms of Viṣṇu (Vāsudeva, Saṁkarṣaṇa, Pradyumna and Aniruddha) in the four cardinal directions (dik), and by Damaka, Salila, Guggula and Kuruntaka, in the four corners (vidik); Śaṅkha-nidhi with his consort Vasudhā and Padma-nidhi with his consort Vasumatī are her door-guardians. Other attendants, eight in number, are Balākī, Vimalā, Kamalā, Vana-mālikā, Vibhīṣikā, Bhālikā, Śaṅkaṇ and Vasu-mālikā. The guardians of directions also attend on her, and sometimes the seven mother-goddesses too.

The minor gods, who serve as attendant deities (parivāra-devatā) for the major gods and goddesses are occasionally worshipped as in-

dependent divinities (svayam-pradhāna): Kārttikeya (Subrahmaṇya), Gaṇapati, Hanumān, Chaṇḍeśvara and Śasta. When they are thus worshipped, each has his own attendant-divinities.

Kārttikeya, for instance, has Yakshendra, Rākshasendra, Piśāchendra, Bhūta-rāṭ, Gandharva, Kinnara, Daitya-nāyaka and Dānavādhipa as guardian-deities in the eight directions (beginning with Yakshendra in east and in circumambulatory order). Each of them is either two-armed or four-armed. When two-armed, he carries sword and shield, and when four-armed in addition to these weapons, the gestures of protection and boon-bestowal are shown. They are all dark in complexion and terrific in aspect. Kārttikeya also has eight body-guards (śarīra-pālakas), whose names are those of Kārttikeya himself: Saṁmukha, Śakti-pāni, Kārttikeya, Guha, Skanda, Mayūra-vāhana, Senānī and Śakti-hasta. Each of them is two-armed carrying vajra and lotus, or four-armed holding the normal hands in the posture of supplication (aṅjali-mudrā) and carrying in the extra-hands vajra and lotus; one-faced or six-faced. The body-guards are also located in the eight directions.

The Kumāra-tantra, which regards Kārttikeya as an independent God, prescribes eight (above mentioned), twelve (the elephant, the sun, Śastā, Brahmā, Yama, the mother-goddesses, Varuṇa, Agastya, Durgā, Nārada, Viṣṇu and Sumitra), sixteen (with the addition of Śukra, Bṛhaspati, the moon and Bhārati, and substituting Yama and Varuṇa with Diti and Aditi and Viṣṇu with Mahālakṣmī), or thirty-two (including the eight dik-pālas, Bhr̥ṅgi, Dakṣa-prajāpati, Jyeshṭhā and others) as attendants.

Brahmā as the main god in the shrine (which is however infrequent) has the following attendants in the eight quarters. Ādi-śeṣa (east), Gaṇeśa, the mother-goddesses, Indra, Viṣṇu as Jala-śāyi (recumbent on water), Pārvati along with Rudra, the nine grahas and

Lakshmi. His door-guardians are Satya and Sādhārāṇa, Priyodbhava and Yajña, Vijaya and Yajña-bhadra, Sarva-kāmika and vibhava in the four directions (east, south, west and north respectively).

Chañdesvara, who is an attendant of Śiva (pārshada) is required to be located in the north-eastern corner of Śiva's temple. But he is, although infrequently, regarded as an independent deity (svatantra) and has a shrine of his own. Then he has attendants (parivāra) in his own right. In the eight directions, Rudra-bhakta, Rudra-chaṇḍa, Chaṇḍama, Mahā-bala, Vīrya, Ṭaṅka-pāṇi, Ṭsa-sevaka and Rudra-kopaja attend on him (beginning with east and moving in the clockwise direction.) They are all fair-complexioned but big-made (viz. with gigantic bodies): they are four-armed, carrying in the extra-hands stone-mason's hammers (ṭaṅkas), the normal hands being joined in the posture of supplication (aṅjali-mudrā). They are clothed in elephant-hide and are frightful in aspect. They are either seated in vīrāsana or standing.

The many forms of Gaṇapati (see GAṆAPATI) have different attendant-deities. But the eight power-deities' (śakti) are common to all of them: Tīvrā, Chālinī, Nandā, Bhogadā, Kāma-rūpiṇī, Ugrā, Tejovatī, Satyā and Vighna-nāsinī; and they are located in the eight directions (beginning with east). Trailokya-mohana-gaṇapati, has in addition the following attendants in the eight directions: Vāmā, Jyeshthā, Raudrī, Kālī, Kāla-padādikā, Vikarīṇī, Balā and Pramathinī (in the same order). In front of the god are stationed Sarva-bhūta-daminī and Manonmanī as guardians. While all these attendant-deities are feminine in character, four male attendants guard him on his four sides: Pramoda (east), Sumukha (south), Durmukha (west) and Vighna-nāśa (north). Sometimes ten attendants bearing different names of Gaṇapati are also offered worship. Padma-nidhi on the left and Śaṁkha-nidhi on the right are also included in the parivāra of Gaṇapati. Gaṇaka-ṛshi, the sage who visualized the mantra of Gaṇapati is also counted among the attendants. The eight

siddhis (aṇimā, laghimā and so on), the eight dikpālas and the eight mātrkāś (including Mahā-lakshmi) are also represented as constituting Gaṇapati's assembly. The rat (mūshaka) or the lion (simha) as the vehicle of the god also finds a place in the parivāra.

Hanumān who is normally an attendant of Rāma (an incarnation of Viṣṇu) (see HANUMĀN) is frequently worshipped as an independent deity, when the eight vānaras: Sugriva, Aṅgada, Nīla, Jāmbavān, Nala, Sushena, Divīda and Mayanda are located in the eight directions as his attendants. His 'power-deities' (śaktis) are Vimalā, Utkarṣiṇī, Jñāna, Kriyā, Yoga, Prahvā, Satyā, Īśāna and Anugraha. Pavana and Añjanī are door-guardians on his right and left respectively. Alternately, Kumuda and Kesarin are given as his door-guardians.

PARŪA-ŚABARĪ

A folk-goddess, especially worshipped by the forest-tribes (śabaras and pulindas), has been incorporated into the Mahāyāna pantheon as an aspect of Tārā (see TĀRĀ). Her cult is popular in Tibet, and was once prevalent in China. She is worshipped mainly as an evil spirit (Piśāchi), but capable of being favourably disposed towards her devotees. Her worship is intended to ward off diseases of all sorts and all misfortune; she is described as 'sarva-māri-praśamanī'.

In the Mahāyāna texts, she occurs in two forms, one which is yellow-complexioned and the other green-complexioned. These two forms are said to be due to her ritualistic association with Pīta-tārā and Harita-tārā respectively, the former owing allegiance to the dhyāni-buddha Akshobhya and the latter to another dhyāni-buddha, Amogha-siddhi. Both forms are regarded as three-faced, each face being three-eyed, and six-armed, carrying vajra, axe and arrow (in the three right hands) and the noose held with the gesture of warning (tarjani), bunch of peacock feathers and bow (in the three left hands). They are both dressed in leafy garments (varṇa-picchika-vasanā); and they are youthful and arrogant (nava-yauvanoddhatā).



PARṆA-ŚABARĪ

However, the colours prescribed for the three faces vary. The form that is associated with the Yellow Tārā has the main face (viz. the face in front) yellow (which is the body-colour), while the face to the right is white and the face to the left red. The other form (associated with the Green Tārā) has the main face green (which is also the body-colour), the face to the right black and the face to the left white. The yellow Parṇa-śabarī has the dhyāni-buddha Akshobhya represented on her matted hair done up as a crown and tied with flowers ('pushpāvabaddha-jaṭā-makuta'). She is seen trampling 'the obstacles' under her feet ('adho vighnān nipāṭya'), while she stands in the pratyālīdha posture on the white lotus in the lunar orb ('sita-padma-chandrāsane'). The extant icons of this form shows her trampling upon Gaṇesa, who represents the obstacles.

The green Parṇa-śabarī, has a slightly protruding belly (īshal- lāmbodarī), while the yellow one is stout (pīṇā). The green form has the dhyāni-buddha Amogha-siddha on her hair tied up to form a crown ('ūrdhva-saṃyukta-keśa'); she dons a tiger-skin as her garment. She tramples upon all diseases and miseries under her feet ('aśeṣa-roga-māri-padākṛāntā'). The

gesture of warning and threat (tarjanī) along with the noose in both forms is significant. In the first form, it is directed against obstacles, while in the second it is directed against diseases and misfortunes.

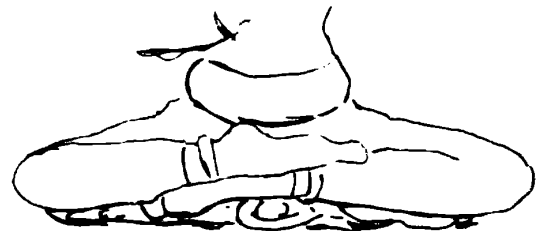
In the Indian icons of this goddess we find Hayagrīva and Śītalā associated with her. Hayagrīva displays the gesture of warning and threat, and Śītalā carries a winnow-basket and a broom. Śītalā is the goddess connected with epidemic diseases.

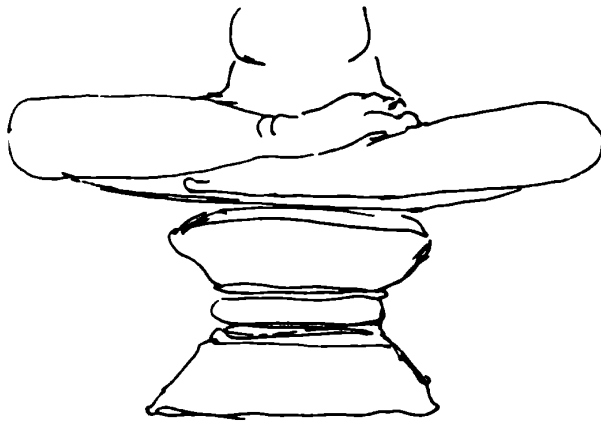
The yellow Tārā has some forms which share the character of Parṇa-śabarī: Jāṅgulī and Bhrukutī. Parṇa-śabarī is also known as-Parṇeśvarī.

PARYAṆKA

The word means a cot or a wide stool, and also a posture of sitting (āsana). The posture is also called vīrāsana, where the right foot rests upon the left thigh and the right thigh upon the left foot, so that the upper part of the body is held erect ('sthira-pūrva-kāyam rjvāyatam'). Many deities, especially the male ones, are shown in this posture.

However, the representation of a cot in iconography is rare. The important illustration is the cot upon which the goddess Lalitā (see LALITĀ) sits: the four legs of the cot are Brahmā, Viṣṇu, Rudra and Īśāna while the mattress on the cot is Sadāśiva.



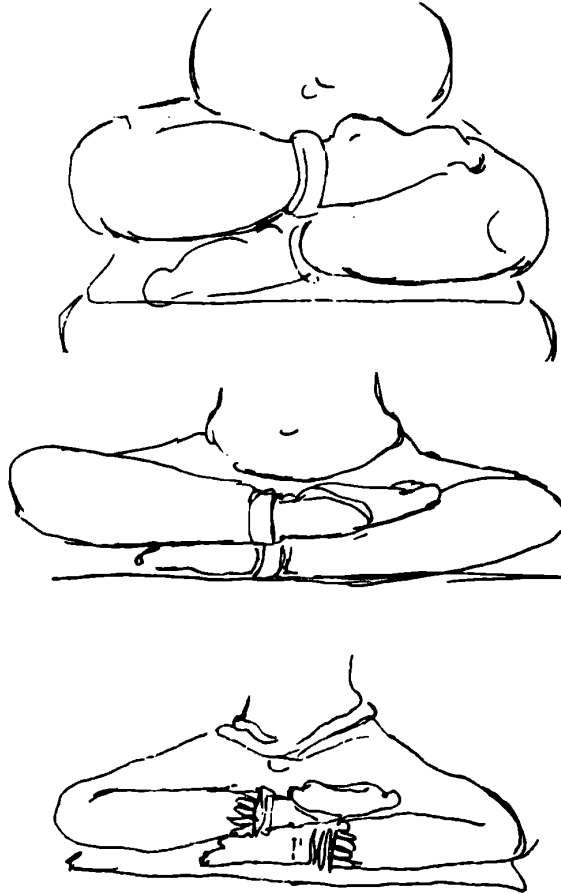
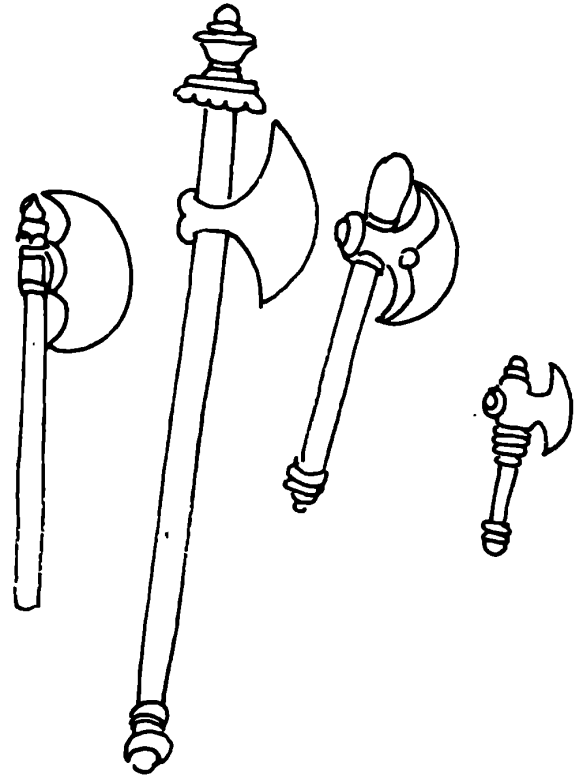


PARYĀṆKA-BANDHA

A device by means of which the back or buttocks, the thighs and the knees are tied together; usually a band which goes round the back and the knees ('vastrādīnā pṛsthā-jānu-jāṅgha-bandhanam').

PARŚU

The battle-axe (see PARĀŚU)



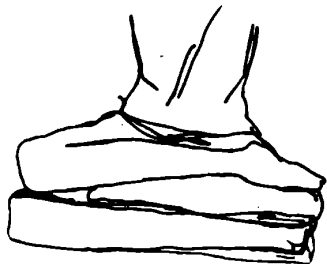
PARŚU

PAVAMĀNA

Name of Air

PAŚU

Literally meaning 'cow', the expression is used in Śaivāgama to refer to the individual soul which is fettered, as distinguished from Pati, the Lord who binds the souls (pāśayitā). It is one of the three realities (tattva), the other two being Pati (Lord) and Pāśa (bondage). (see



PARYĀṆKA

ŚAIVĀGAMA). For details see the author's Āgama-kosha, Vol. II Śaivāgama.

PAŚUPATI

'The lord of the individual souls which are bound' or 'the god who protects all creatures', refers to Śiva. According to Padma-purāṇa, it is one of the eight names (or aspects) of Rudra the others being Bhava, Śarva, Īśāna, Śiva, Bhīma, Ugra and Mahādeva. In this aspect, Rudra is the deity of the plants and has Svāhā as his consort. A story in Śatapatha-brāhmaṇa makes Prajāpati bestow these names on Rudra who had a variant form in Agni. The eight aspects of Rudra are collectively known as 'mūrtiyashtaka'.

Iconographically Paśupati, who according to Aṁśumadbhedā, must be represented like Śarva, has conch-like or moon-like complexion, and is benign in aspect. He wears on his head matted hair done up as a crown; and moon is stuck in it. He is four-armed, carrying sword and shield in the two upper hands, the two normal hands assuming the gestures of protection and boon-bestowal. He stands upon a lotus-seat (padma-piṭha).

Paśupati-nātha is the presiding god in Nepāla, which is one of the sixty-eight places possessing self-manifest lingas (svāyambhuvaliṅga).

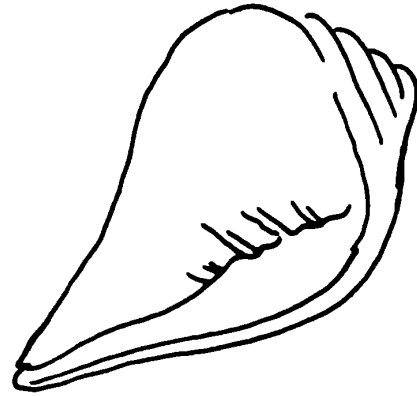
Paśupati is described in Taittirīya-saṁhitā (3,1,4, 11-12) as the lord of quadrupeds and



bipeds ('yeshām Īśe paśupatih paśūnām. chatushpadām uta cha dvipadām'). An ancient iconographical representation of Paśupati was discovered at Mohen-jo-daro (in a seal).

PĀDA-ŚILĀ

The foundation that is hidden beneath the liṅga is meant to provide firmness and fixity to the liṅga. According to the texts (Kārikāgama, 65, 152-155) its thickness must be half its breadth. This is under the ground in a depression, designed to take the "Brahma-bhāga" of the liṅga (see LĪṄGA). Nine precious stones (Nava-ratna) are inserted in the nine holes, and several medicinal herbs are also placed beneath the liṅga, which is secured to the slab by "Ashta-Bandha". The "Brahma-bhāga" of the liṅga and pāda-śilā are then covered by a stone structure technically known as "nandyāvarta", which is then elevated to the height of the Vishṇu-bhāga of the liṅga (viz, yoni or pāṇi-vatṭa). It is above this Vishṇu-bhāga that the pūjā-bhāga of the liṅga (which signifies Śiva and therefore the position the liṅga that actually receives worship).



PĀNCHA-JANYA

PĀNCHA-JANYA

The name of Vishṇu's conch. The legend recounted in Bhāgavata (10th Skandha) explains that the name is derived from the asura Pañcha-jana, who lived in a conch in the sea Kṛṣṇa, while studying in the guru-kula of Sān-

dīpanī, had to fight with this asura and kill him. The asura had abducted the son of Sāndīpanī, while he was bathing in Prabhāsa-tīrtha, and Kṛṣṇa was asked to recover him, as guru-dak-
 shiṇā. Kṛṣṇa along with his brother Balarāma went to the sea, and with the help of the god of waters Varuṇa located the asura and killed him. While he rescued his guru's son he also brought back the conch in which the asura had lived (and hence was known as Pāñcha-janya) (cf. also Vāmana- purāṇa, 4, 3, 58).

According to Sāttvata-saṁhitā (13, 32) the conch signifies ākāśa ('kham śaṁkha'); or the principle of sound (śabda as ākāśa- tattva) according to Pārameśvara-tantra (6, 278-279, 'śabda- brahmā tu śaṁkha-rāt'). Vihagendra-saṁhitā (2,25), however, interprets the conch in the hand of Viṣṇu as symbolizing emancipation (moksha) as one of the divine powers (lotus symbolizing creation, discus preservation, sword progress, bow victory and conch emancipation).

Nāradiya-saṁhitā (8, 63) prescribes that Pāñchajanya must be worshipped in the south-eastern corner of Viṣṇu's temple.

PĀÑCHĀLA

Traditional craftsmen who are skilled in five different divisions of Śilpa are collectively known as Pāñchālas. The divisions are art work in iron (ayas), copper (tāmra), gold (svarṇa), wood(dāru) and stone (śilā). The five sages Supraṇa, Sānaga, Sanātana, Ahabhūna and Pratna, who came forth from the five faces of the Primordial creator Viśvakarmā (see VIŚVAKARMĀ) are believed to be the progenitors of the five classes of craftsmen mentioned above. (cf. Brahmāṇḍa-purāṇa, paṭala 2). The five classes of craftsmen (smiths in iron and copper, goldsmiths, wood-carvers and carpenters, stone sculptors and architects) are responsible for all art and craft in the country. They have produced excellent art-pieces and utility articles in the household and in the temples. And they are responsible for the science as well as art of temple-building and icon-making.

PĀÑCHĀLIKĀ

A doll or image (putthalikā) made of cloth, ivory, wood, pith, clay or metal; it is also called śāla-bhañjikā.

PĀṆḌĀRAVĀSINĪ

A deity belonging to the Mahāyāna pantheon, she is regarded as a sakti of the dhyāni-buddha Amitābha (see AMITĀBHA). She is visualized as red-complexioned (rakta-varṇā), and seated in the north-western corner on the lunar orb ('chandra-maṇḍalopari'), emanating from the seed-syllable 'pām'. She is distinguished by lotus as her emblem (padma-chinha), and her nature is that of the primary element fire ('tejodhātu-svarūpā'), and her dominant mood is that of love ('rāga-rakta'). Her family is spoken of as that of lotus ('padma-kula'), because her source Amitābha belongs to this family.

She is also known as Pāṇḍarā, and by this name she is the spiritual counterpart and power (Śakti) of the bodhisattva Avalokiteśvara (who also evolves from the same dhyāni-buddha) (cf. Guṇa-kāraṇḍa- vyūha).

Pāṇḍarā and Avalokiteśvara preside over the present age (called Bhadra-kalpa), the age



PĀṆḌARĀ

that began with the passing away of Gautama-Buddha and will end with the appearance of Maitreya as the next Buddha. In Avalokiteśvara's form Padma-nartteśvara (see PADMA-NARTTEŚVARA), Pāṇḍara-vāsini is shown as standing to his left and embracing him ('vāma-pārśve pāṇḍara-vāsini- samāślishtam').

PĀṆDURĀṄGA

The celebrated god of Paṇḍharpur (in Mahārāstra), he is more popularly known as Viṭṭhala (said to be a corrupt form of the Sanskrit Viṣṇu). The name of the famous place is derived from the Kannaḍa word 'paṇḍarige', and the cult of Viṭṭhala was wide- spread in the southern region. The Hoysala ruler Viṣṇu-varḍhana (Bittiga 1117-1137 A.D) is credited with having been responsible for the celebrity of the shrine in Paṇḍharpur.

According to the Pāṇḍurāṅga-māhātmya section of Padma-purāṇa, Śachi (Indra's consort) once approached Viṣṇu with amorous intentions, and when Śachi incarnated herself as Rukmiṇī during Kṛṣṇāvatāra, she became jealous of Rādhā and began performing austerities. To win her love, Kṛṣṇa also stood in front of Rukmiṇī in penance. This is the posture in which Pāṇḍurāṅga- viṭṭhala is seen today.

Another legend, more popular, associates the god here with a devotee, Puṇḍalīka by name, who in his deep devotion to his aged parents, did not rise even to receive the god who came to visit him. Engaged in administering a bath to his father, Puṇḍalīka pushed a brick near the god for him to stand upon. And till today, the god stands upon this brick. The samādhi of the devotee is also to be seen near the temple.

The shrine on the banks of the river Bhīmā or Chandrabhāgā is an ancient one, inscriptional references to it going back to the sixth century; but the god Viṭṭhala is not referred to in the inscriptions until 1236 A.D. The Mahārāshtrian Saint Nāmdev is intimately associated with this

shrine. The Vārkarī pilgrims congregate here in large numbers and with intense devotion, and fulfil their vows, during the Hindu months Āshāḍha and Kārtika.

In the sanctum, Pāṇḍurāṅga-viṭṭhala stands upon a square stone pedestal (resembling a brick).

The image, carved out of black stone, is less than four feet in height; it is two-armed, both hands resting on the loins; the right hand holds a flower and the left a conch (emblem of Kṛṣṇa or Viṣṇu). On the head is a plain crown, resembling a liṅga; and on the chest is an ornament identified as Kaustubha, or as Śrī-vatsa. There are ear-ornaments suggesting the makara-kunḍala variety; and the wrists are adorned with simple bracelets. There is a strip of cloth covering the waist and hanging in front. Otherwise, the image is devoid of ornaments and garments.

PĀTĀLA-NARASIMHA

A variety of the Narasimha incarnation of Viṣṇu (see NARASIMHA), this form is seated with the left knee raised and the right resting upon Garuḍa, who is four-armed, keeping the two normal hands on the chest in an act of supplication ('hṛdayāñjali- samyutam') and carrying Ādi-śeṣha in the two upper hands ('dadhānam śeṣha-vigraham'). It is the presence of Ādi-śeṣha, whose residence is Pātāla, that has given the name to this form of Narasimha. Ādiśeṣha must be shown as spreading his many hoods on Narasimha's head as a parasol ('utamāṅgam samuddhṛtya phaṇa- maṇḍala-maṇḍitam, kalpayet tat phaṇādhashtam nārasimham'). Narasimha must be shown as placing his right foot on Garuḍa, but his left foot, bent, must be placed on the body of Ādi-śeṣha ('kuñchitam vāma-pādam tu śeṣha-bhoge nidhāya cha; āsīnam dakṣiṇam pādam viśa-skandhe prasārya cha'). The god has eight arms, the normal right hand assuming the gesture of protection and the other three hands on the right carrying discus, dart and sword, while the four hands on the left side hold conch, bow,

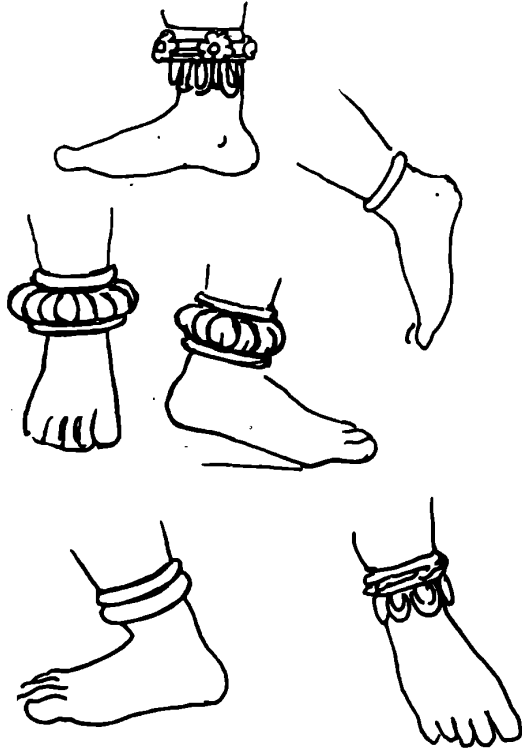
sword and mace (cf. Kriyādhikāra, 11, 52-58).

PĀTĀLA-YAKSHA

The yaksha of the fourteenth tīrthaṅkara, Ananta-nātha (see TĪRTHAṅKARA), Pātāla is red-complexioned (rakta-varṇa), three-faced and six-armed, carrying in his left hands whip (kaśā), ploughshare (hala) and fruit (phala) and in his right hands goad (sr̥ṇi), spear (śūla) and bow (chāpa) (or lotus in the Digambara account). His head in the Śvetāmbara version is adorned by the three-hooded serpent ('triphāṇa-nāga-śirah') (Pratishthā-sāroddhāra). And he rides upon a crocodile (makara-vāhana) (Pratishthā-sāra-saṅgraha). His corresponding yakshiṇī is Ananta-matī (also called Aṅkuṣī).

PĀDA-KAṬAKA

Ornament for the feet, corresponding to the bracelet for the wrists.



PĀDA-KAṬAKA

PĀDA-TRĀṆA

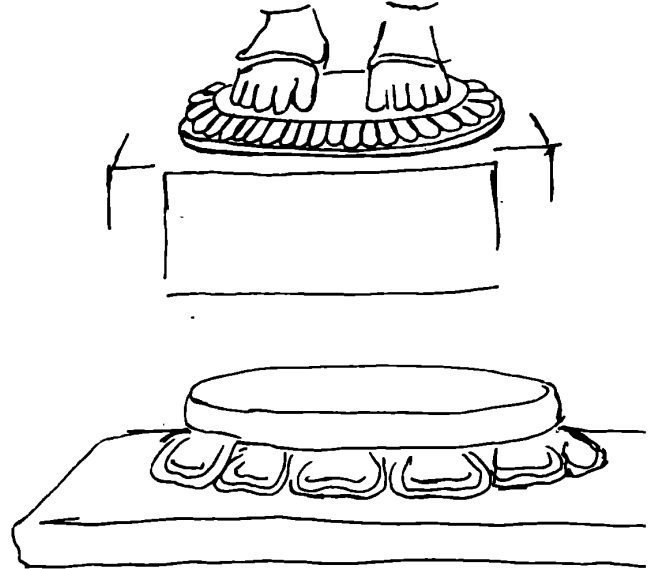
Foot-wear, meant to protect the soles of the

feet while walking, it may take the form of leather sandals with straps or wooden sandals with a knot.

PĀDA-PĪṬHA

Pedestal or foot-rest (also called pīṭhikā) for the icon. It usually takes the form of double lotus (mahāmbuja or viśva-padma), viz. two lotuses with their bases joined, so that the petals of the lotus on top will be inclined upwards and the petals of the lotus below will be downward oriented. The feet of the god or goddess will rest upon the pericarp (central circle or oval, karṇikā).

It may have a number of horizontal sections or layers, but the number is most often odd. If there are three tiers (ratha, recentrants or facets), the pedestal is called 'tri-ratha'; if five 'pañcha-ratha'; and if seven 'sapta-ratha'.



PĀDA-PĪṬHA

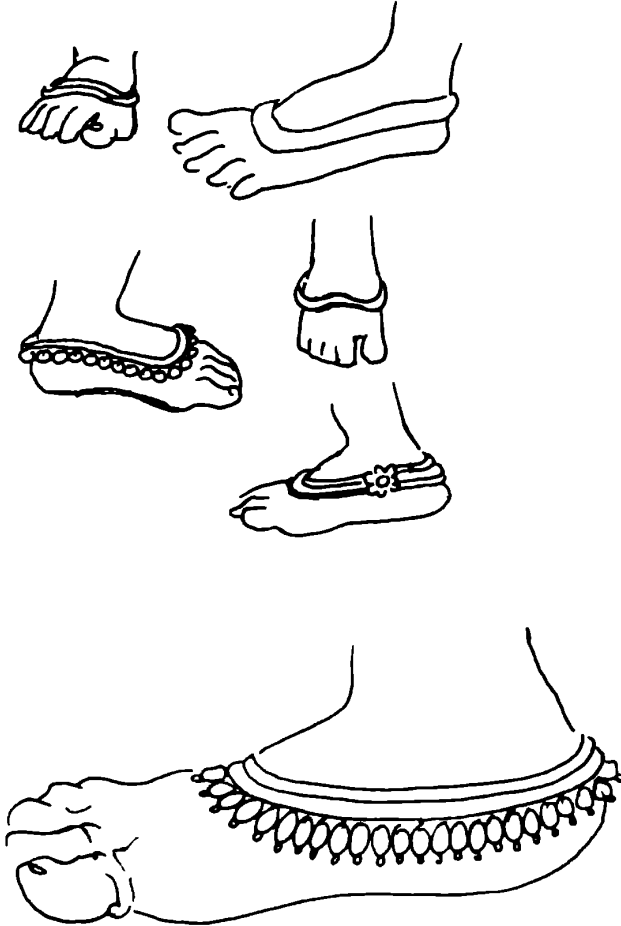
PĀDA-ŚILĀ

The foundation-slab that is hidden beneath the linga is meant to provide firmness and fixity to the linga. According to the texts (Kāṁikāgama, 65, 152-155) its thickness must be half of its breadth. This is under the ground in a depression, designed to take the 'brahma-bhāga' of the liṅga (see LIṅGA). Nine precious

stones (nava-ratna) are inserted in the nine holes, and several medicinal herbs are also placed beneath the liṅga, which is secured to the slab by 'ashta-bandha'. The brahma-bhāga of the liṅga and the pāda-śilā are then covered by a stone structure technically known as 'nandyāvarta', which is then elevated to the height of the Viṣṇu-bhāga of the liṅga (viz. yoni or pāni- vatta). It is above this Viṣṇu-bhāga that the 'pūjā-bhāga' of the liṅga (which signifies Śiva and therefore the portion of the liṅga that actually receives worship) rests.

PĀDA-SARAS

Ornament loosely covering the top of the foot; it flows upon the feet (hence called saras), below the ankles. It sometimes has small jingle-bells attached to it, so that the ornament makes a pleasant sound while the person walks.



PĀDA-SARAS



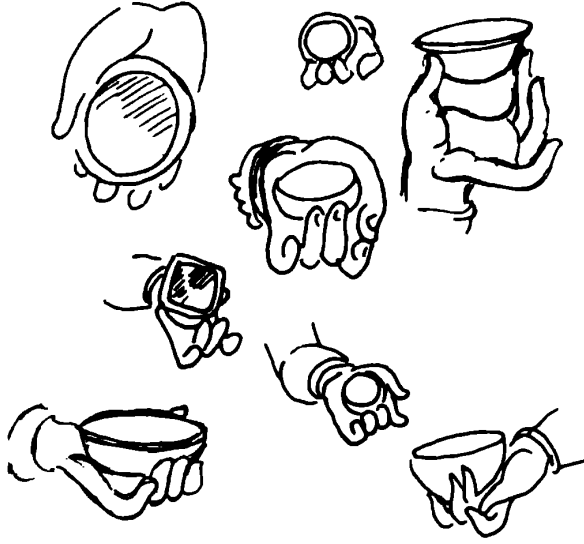
PADUKĀ

PADUKĀ

Wooden sandals, worn while walking. They may be seen on the feet of Vīra-bhadra, Bhairava, Dakṣiṇā-murti, Sudarśana, Dat-tātreya, and Bhikṣāṭana-mūrti.

PĀNAKA-NARASIMHA

The form of the Narasimha incarnation of Viṣṇu (see NARASIMHA), worshipped in the temple on top of a hill at Maṅgala-giri (in Guntur Dst. Āndhra Pradesh). It is one of the thirty-two shrines celebrated for Narasimha. The name of this form is derived from the offering of jaggery-water (pānaka) to the god. It is said that this god was receiving nectar (sudhā) in the Kṛta-age, ghee (ājya) in the Tretā-age, milk (kṣhīra) in the Dvāpara-age; and that jaggery-water (pānaka) is dear to this god in the present Kali-age ('kalau khaṇḍa-guḍodakam'). This is meant to cool the heat of the volcanic character of the hill on which the god rests. The icon here is distinguished by a gaping mouth into which the jaggery-water is poured.



PĀNA-PĀTRA

PĀNA-PĀTRA

The bowl containing liquor or blood, held in one of the hands of a fierce deity (like Kālī, Durgā, Pratyāṅgirā, Bhairava, and Vīrabhadra). It is classed among the thirty-six 'weapons' (āyudha) in Aparājita-sūtra (235), ascribed to Viśvakarma.

PĀRAMITĀ

B. Bhattacharya rightly describes the ten Pāramitā-deities of the Mahāyāna pantheon as 'philosophical deities' (op. cit. p. 323). Pāramitā is a philosophical concept meaning 'gone to the other shore', viz. perfecting of the virtues which are calculated to make an individual the Buddha. These virtues are human in character but when unremitting practice perfects them they bestow divinity upon the human being. Indeed, Gautama became the Buddha by practising and perfecting these virtues in several lives (as related in the Jātaka legends). Pāramitā is a term signifying spiritual practice as well as aspiration of the individual in the context of accomplishing Buddhahood.

In the early texts we read only of six pāramitās: dāna (generosity), śīla (morality), kṣhānti (patience), vīrya (energy), dhyāna (con-

centration) and prajñā (Wisdom). Later Mahāyāna works made the number of pāramitās ten (daśa-pāramitā), by adding to the above six: bala (power or strength), praṇidhi or praṇidhāna (resolution or commitment to help all beings attain the Buddha state), upāya-kauśalya (skill as regards the method of helping others) and jñāna (direct gnosis).

In the Vajrayāna manuals, the pāramitās were deified and worshipped, and their number was increased to twelve, by adding to the above ten, ratna (jewel, chintāmaṇi) and vajra-karma (mystic union). Not all these twelve pāramitā-deities, however, are iconographically represented, although the texts like Nishpanna-yogāvalī provide details thereof. Only Prajñā-pāramitā is widely and frequently shown in paintings and sculpture (see PRAJÑĀ- PĀRIMITĀ). All the twelve pāramitā-deities are affiliated to the dhyāni-buddha Ratna-sambhava (see RATNA-SAMBHAVA).

All the pāramitā-deities are represented as human in form and feminine in character; they are all two-armed, except Prajñā-pāramitā, who is sometimes shown as having four hands. The right hand carries a banner on which is the chintāmaṇi-jewel (symbolizing perfection or wish-fulfilment), and the left hand of each deity carries a characteristic symbol.

(1) Ratna-pāramitā is red in colour (rakta) and holds in her left hand the lunar orb on a lotus (padmastha-chandra-maṇḍala-dharā);

(2) Dāna-pāramitā is whitish red in colour (sita-rakta) and carries in her left hand clusters of several kinds of corn (nānā dhānya-mañjarī-hasta);

(3) Śīla-pāramitā is white-complexioned (śveta) and her left hand holds a circular garland of white flowers and sprouts (sa-pallava-gaurakusuma-chakra-dharā).

(4) Kṣhānti-pāramitā is yellow-complexioned (pīta) and carries in her left hand a white lotus (sitābja-dharā);

(5) Vīrya-pāramitā has a body of emerald hue (marakata-varṇā) and she carries in her left hand a blue lotus (nīlotpala-dharā);

(6) Dhana-pāramitā has a body of sky-blue colour (gagana-śyāma) and has in her left hand a white lotus (sitabja-hastā);

(7) Prajñā-pāramitā has a body which is attractively golden yellow in hue (kamaṇīya-kanaka-kāntih), and carries in her left hand the manuscript of Prajñā-pāramitā placed on a lotus (padmastha-prajñāpāramitā-pustaka-dharā). She has two additional hands which are joined in the gesture of setting into motion the wheel of dharma (kara-dvayena dhṛta-dharma-chakra-mudrā).

(8) Upāya-pāramitā (or Upāya-kaśāya-pāramitā) is green-complexioned, (śyāma) like the priyangu-blossom, and carries in her left hand vajra placed on an yellow coloured lotus (pīta-padmastha-vajra-bhṛt).

(9) Praṇidhi-pāramitā (or Praṇidhāna-pāramitā) has a body of the colour of blue lotus (nīlotpala-varṇā) and holds a sword placed on a blue lotus in her left hand (nīlotpalastha-khaḍga-dharā);

(10) Bala-pāramitā is red-complexioned (rakta) and carries in her left hand a manuscript of Prajñā-pāramitā (pustaka-dharā);

(11) Jñāna-pāramitā is fair in body-colour (śubhra) and holds in her left hand the Bodhi-tree decorated with a variety of jewels and fruits (nānā-ratna-phalālankṛta-bodhi-vṛksha-dharā); and

(12) Vajra-karma-pāramitā has a body with all colours (viśva-varṇa) and carries in her left hand viśva-vajra (two vajras joined at the base) placed on a blue lotus (nīlotpalastha-viśvavajra-dharā).

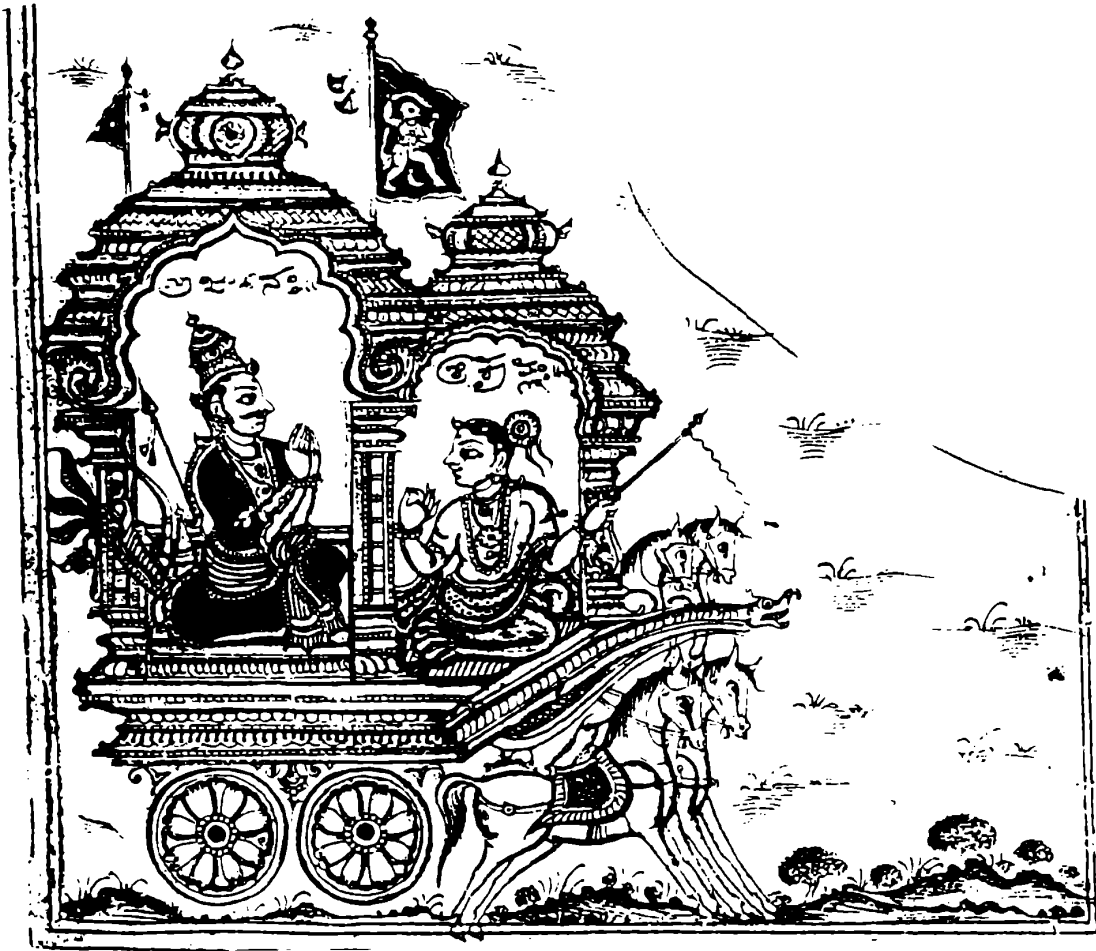
PĀRTHA-SĀRATHI

A form of Kṛṣṇa as charioteer (sārathi) to Arjuna (Pārtha) during the Mahābhārata war.

This form is celebrated for the Bhagavad-gītā that appeared on the occasion. As could be expected, the iconic representation must not only be two-armed, carrying a horse-whip and holding the reins in one hand, while the other hand assumes the gesture of exposition (vyākhyāna-mudrā), but must involve Arjuna in the posture of supplication (anjali) and the chariot in the background. Vimānārchanā-kalpa (pāṭala 79) prescribes that Kṛṣṇa as Pārthasārathi must be represented as two-armed, holding the reins of the horses and a whip (chāpa-yantra-yaṣṭi-pāśam grhitvā), mounted upon a chariot (rathārūḍham); but the right foot is firmly placed on the floor of the chariot, while the left foot is raised and placed on the railings of the chariot



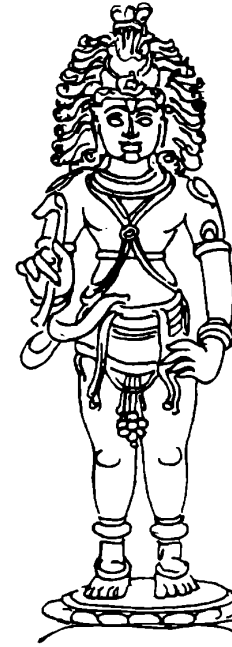
PĀRTHA-SĀRATHI
(from the Ananthapur temple, Kumbh)



PĀRTHASĀRATHI

('dakṣiṇam pādāṁ sthitaṁ vāmam uddhṛtya ratha-bhittau saṁsthāpya'). His right hand is in the gesture of counselling ('dakṣiṇa-hastena vyāsa-nirṇayaṅguli-mudrayā saṁyuktam'). Arjuna must be shown to the god's left, sitting on the floor of the chariot, joining his hands in supplication (vāme prāñjali-kṛtyādhas-sthale sthitaṁ').

The Pārthasārathi icon in the famous temple at Tiru-vallikkeni in Madras however does not answer to this description. He is here two-armed, but the right hand carries a conch while the left assumes the gesture of boon-bestowal. He is accompanied by Rukmiṇi, Balarāma, Sātyaki, Aniruddha and Saṁkarṣaṇa. It is probable that the temple was an expression of the pañcha-vīra ideology of the Sāttvatas, and that Vāsudeva is adored here as the exponent of the Bhāgavata-dharma.



PĀRTHASĀRATHI

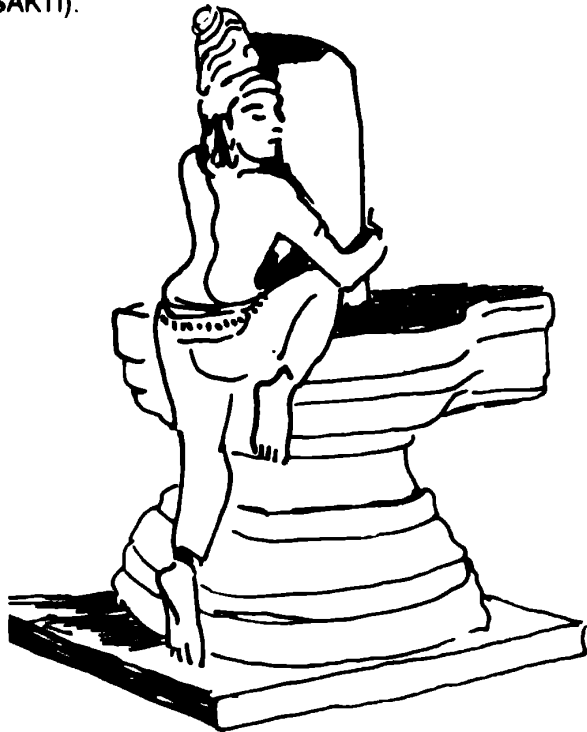
(from Viṣṇumūrti temple, Koḍipāḍi)

PĀRVATI

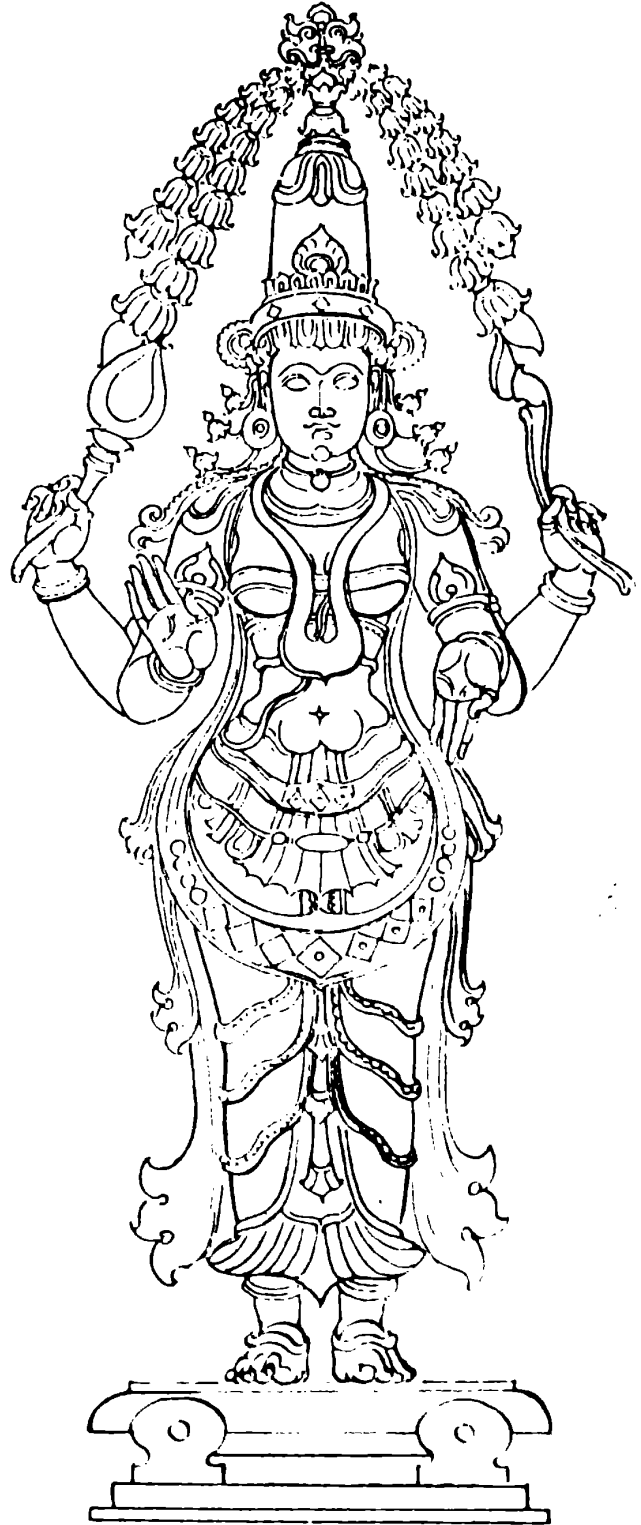
Legends describe this goddess as the daughter of Daksha-prajāpati or of the mountain Himālayas (hence the name Pārvati) and consort of Śiva; she is the mother of Gaṇapati and Kārttikeya; and she is sister of Kṛṣṇa (viz. Viṣṇu). She has numerous names, the principal among which are Haimavatī (daughter of the Himālayas), Dākṣhāyaṇī (daughter of Daksha-prajāpati), Umā (when she was engaged in severe austerities and counseled by her mother Menā not to strain herself), Gaurī (fair-complexioned), Bhavāni and Śarvāṇī (Śiva's wife), Kātyāyaṇī (born as the daughter of the sage Katya), Āmbikā (mother) and Āryā (the noble one). As the daughter of Daksha, she was known as Satī, and manifested herself as an aspect of Mahā-māyā.

She appears in many forms, benign as well as ferocious. Among her pacific forms are Gaurī, Āmbikā, Āryā, Umā, Śaila-putrī, Annapūrṇā, Śākāmbharī, Lalitā, Nārāyaṇī and Parameśvari. And Kālī, Bhairavi, Chaṇḍī, Chāmūḍā, Bhīmā, Mahisha-mardini, Durgā, Yogeśvarī (Rakta-chāmūḍā), Kapālīnī and Pratyāṅgirā are some of her violent forms.

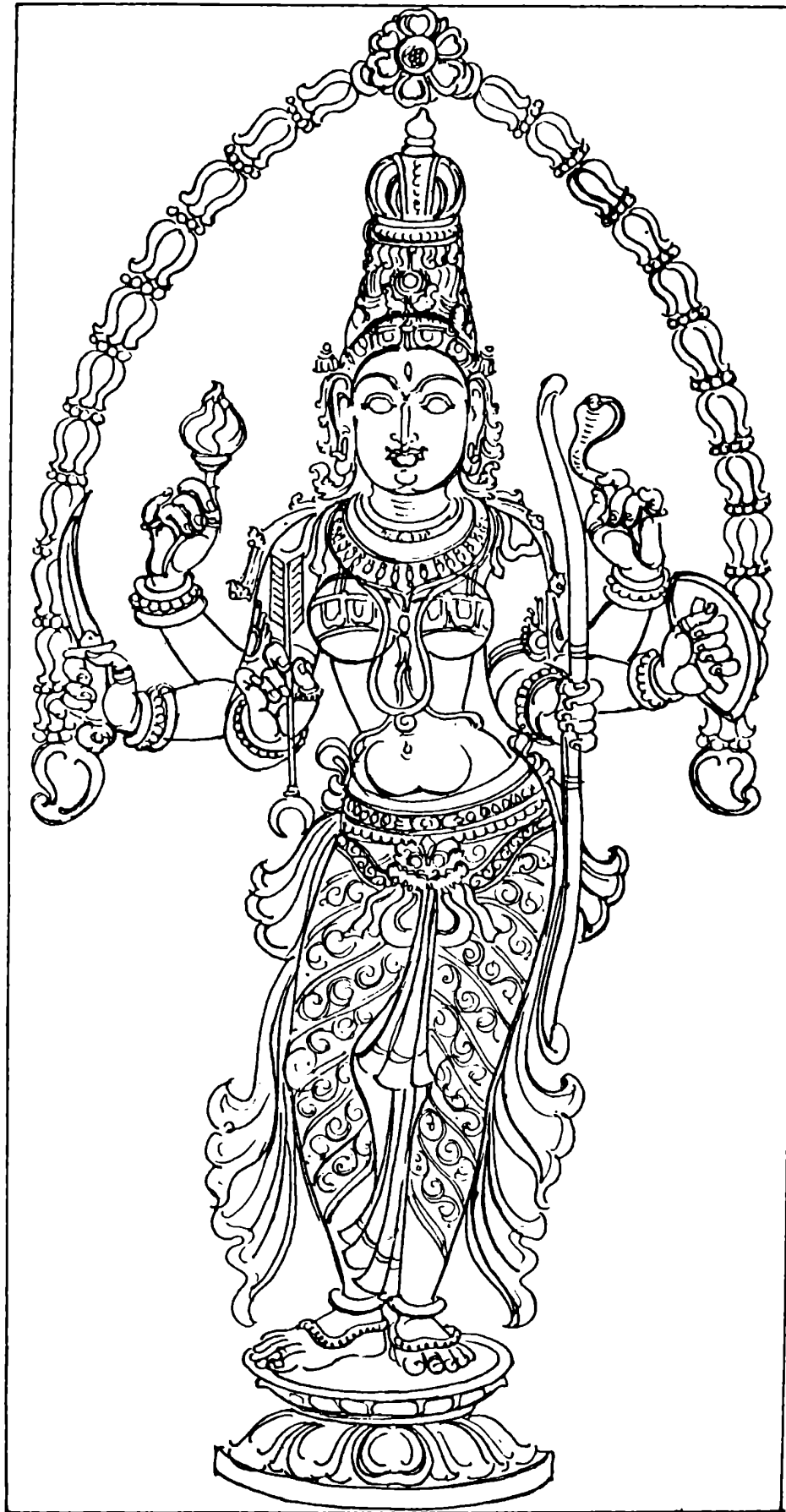
She is usually worshipped as Śakti, and hence her devotees are called Śāktas (See ŚAKTI).



Pārvati is iconographically visualized as engaged in performing austerities. Legends narrate that after Satī (Dākṣhāyaṇī) immolated herself in the sacrificial fire of her father Daksha



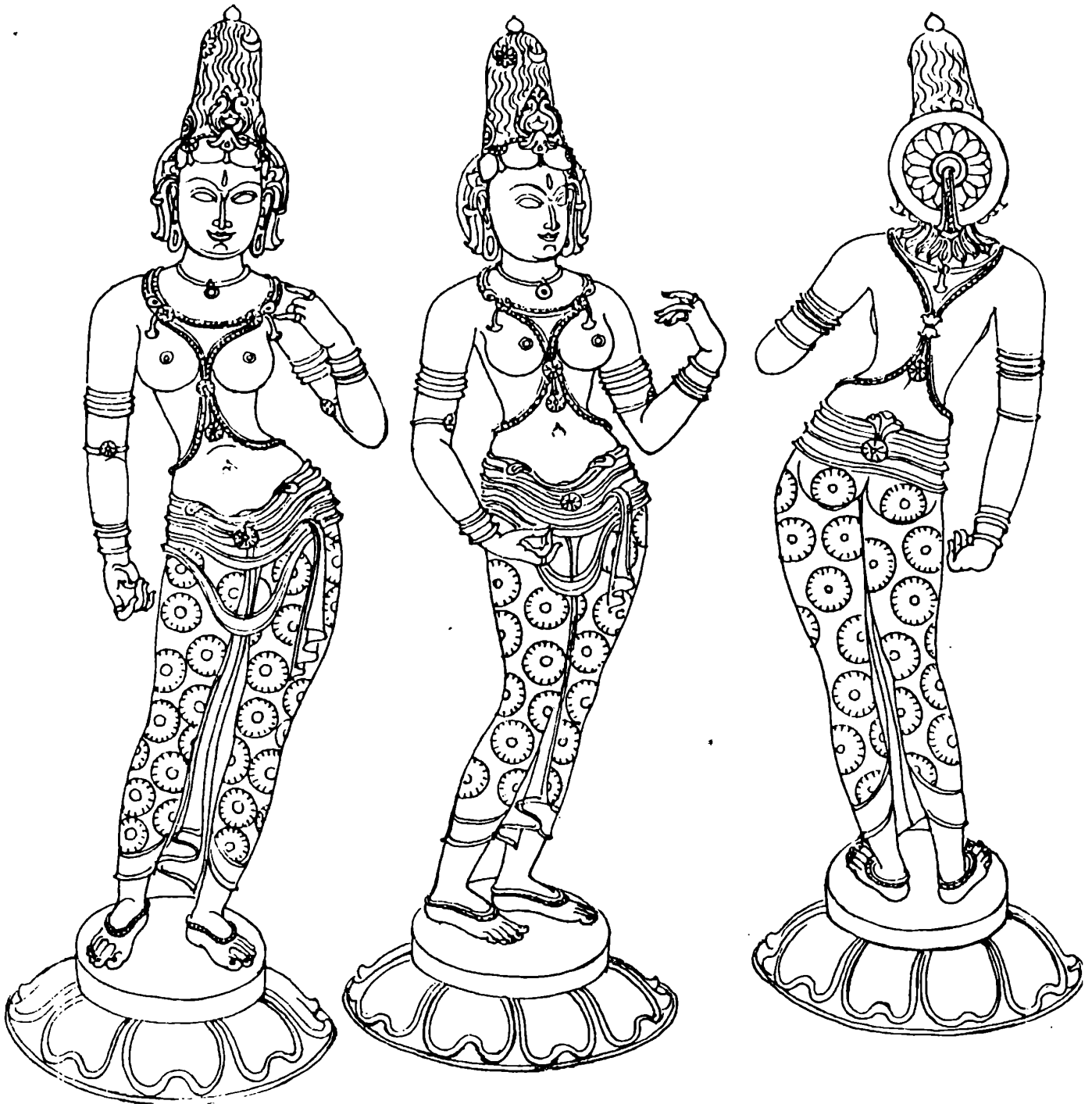
PĀRVATI



Pārvati



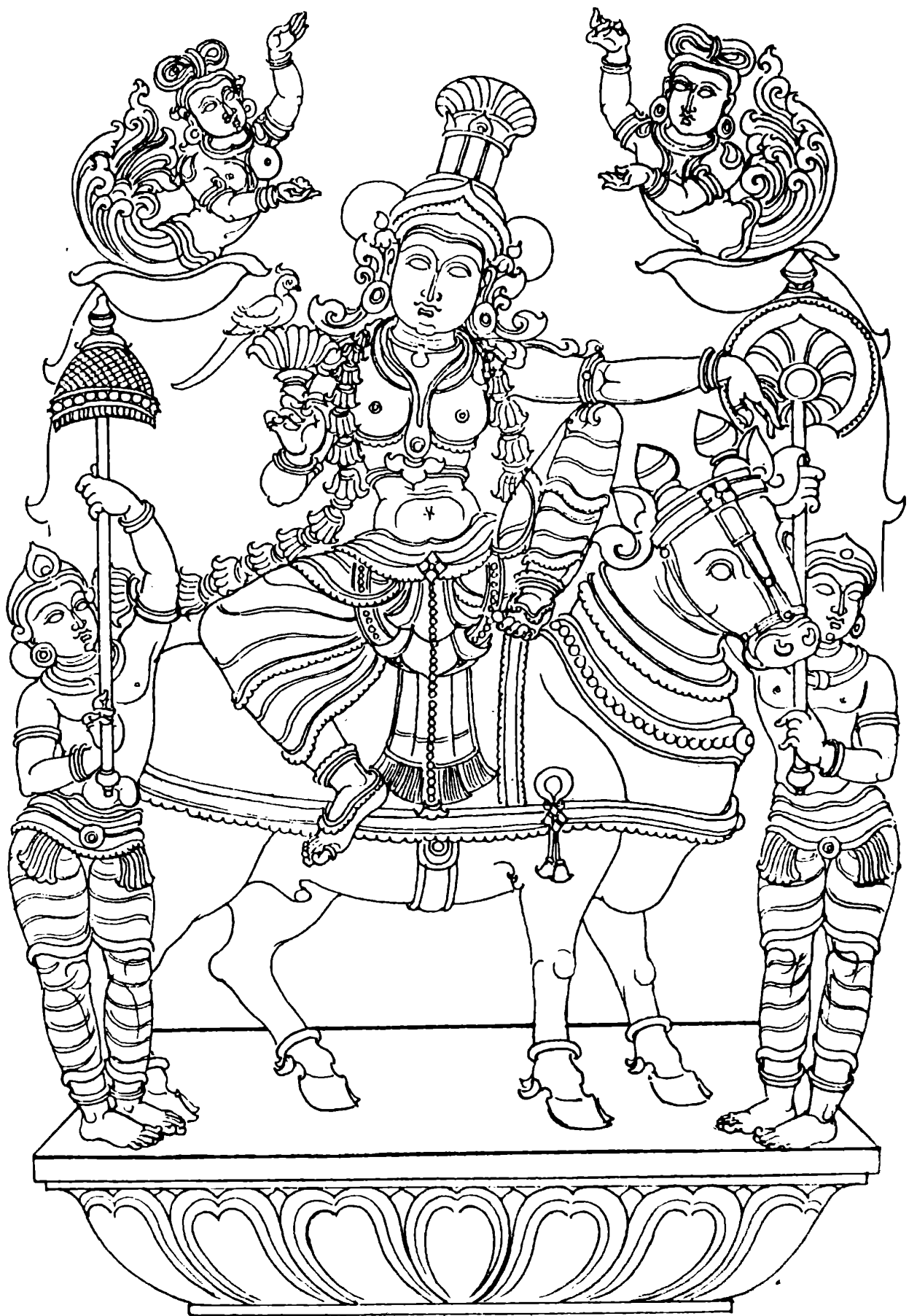
Parvati



PĀRVATI

and Śiva in grief and despair retired to the Himālayan heights for penance; she appeared as the daughter of Himālaya and Menā, and engaged herself in penance in close proximity to Śiva. The story has some variations, but this is how she became the daughter of Parvata (viz. the Himālayas). There are also legends about

her being offended by Śiva's reference to her dark complexion and her performing austerities as a result of which her complexion changed to that of a lotus petal (hence her name Gaurī). There are several images in South India representing Pārvati as an ascetic and as engaged in severe austerities.



PARAVATI

She is said to have performed what is known as 'pañchāgnivrata' (the devotee meditating in the hot season under the hot sun and amidst blazing fires on all four sides). In this context, she stands in perfect equipoise, with only two hands, holding a rosary and a holy water-pot. Sometimes she holds a sacrificial ladle (sruva) in one of the hands. She wears deer-skin as her garment; and her hair is matted and done up like a crown (jatā- makuṭa). She wears around her neck a single-stringed necklace (ekāvali). Among her attendants are Śiva himself (her husband), Gaṇeśa and Kārttikeya (her sons), the guardians of eight directions (dikpālas), the seven mother-goddesses, the nine planets (graha) and the sage who was an incarnation of Śiva, Lakulīśa.

Pārvati is also shown as being devoted steadfastly to Śiva, in icons where she is represented as embracing the linga.

More frequently, however, Pārvati is shown in the company of Śiva in icons like Kalyāṇa-sundara, Uma-maheśvara, Somāskanda and Chaṇḍeśānugraha.

Devī-māhātmya (5, 87) ascribes the origin of Kauśikī to Pārvati's body and Kauśikī is the source of numerous forms that are celebrated ('śarīra-koshād yat tasyāḥ pārvatyā niḥsṛtām-bikā, Kauśikī.....'). The seven mother-goddesses also appeared from Kauśikī.

Vishṇu-dharmottara (3, 55) prescribes that Pārvati must be shown on the left half of Śiva's body ('vāmārdhā pārvatī kāryā') and that of the four hands of Śiva, the left ones must carry looking-glass and lotus ('darpaṇendīvarau kāryau vāmayoh') to symbolize Pārvati.

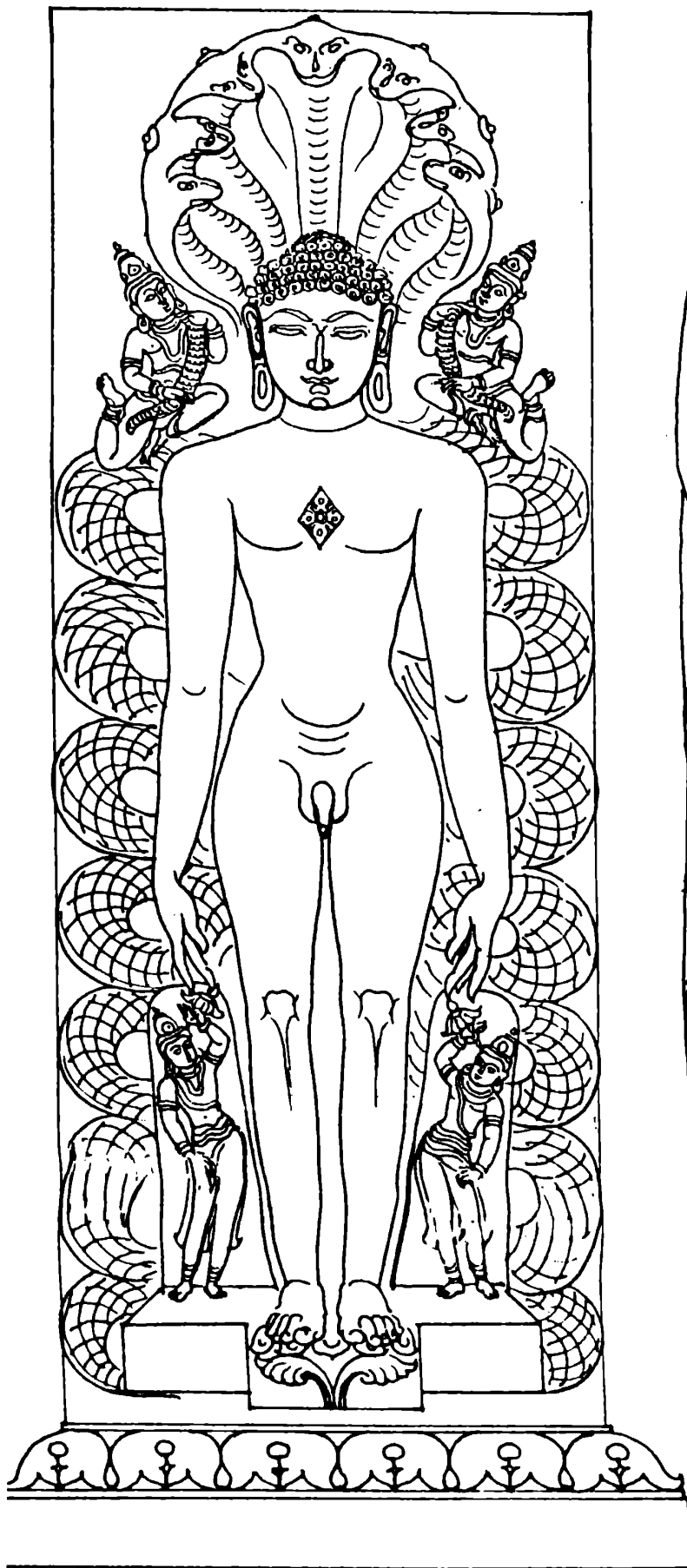
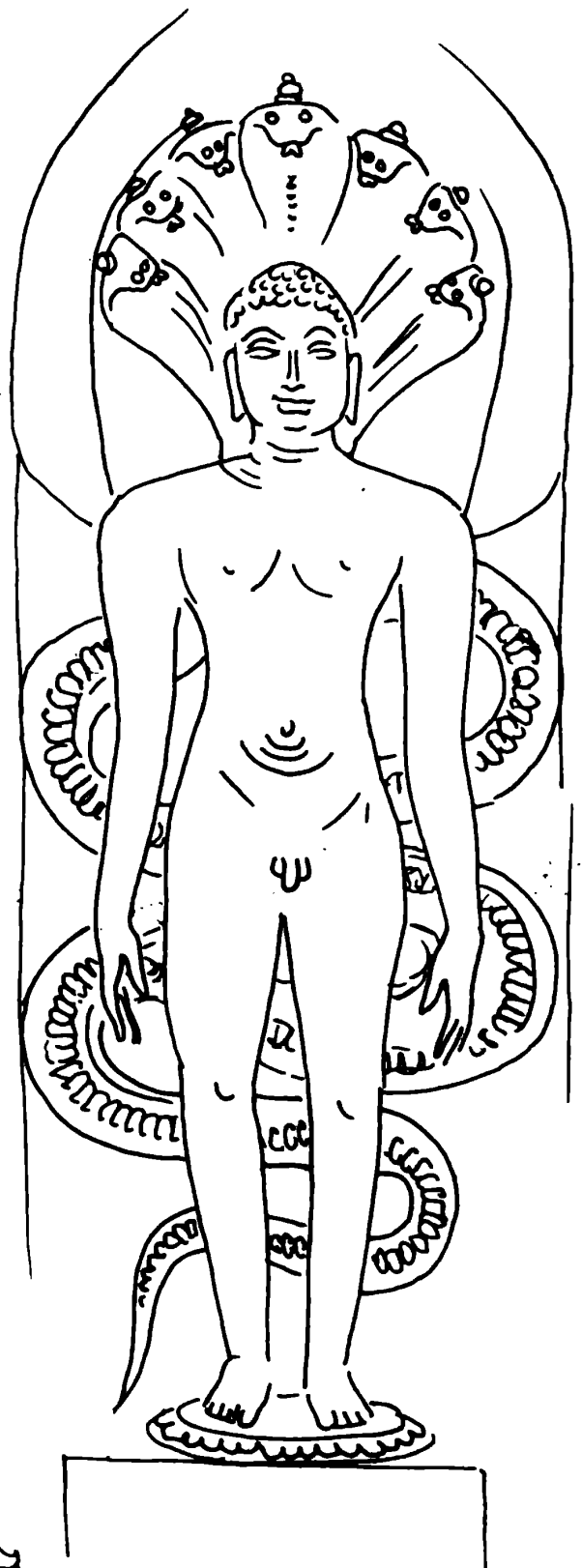
The goddess is known by the name Parvata-wardhinī as the consort of Rāma-natha (viz. Śiva) in Rāmeśvaram. Mīnākshī of Madurai is also a variant of Pārvati. Lajjā-gaurī of Lañjikeśvara (Bijapur in Karnāṭaka) is also a form of Pārvati: the story is that when Śiva and Pārvati were sporting in the nude state in the waters of a pond here, a devotee surprised them,

whereupon Śiva disappeared in the linga. But Pārvati was greatly embarrassed, and not knowing what to do hid herself in the waters. Other forms of Pārvati in South India include Akhilāṇḍeśvari (in Tiru-vanaikkāval near Śrīraṅgam), Kānti-mati (in Tiru-naḷveli), Kanyakā-parameśvarī (in several places), Tāmra-gaurī (in Gokarṇa), Deva-nāyaki (in Tañjāvūr), Nīlayatākshi (in Nāga-paṭṭanam) and Abhirāma-sundarī (in Tirukkavaiyūr). In the northern region Girijā (near Darbhāṅga), Tāmreśvarī (in Assam), Patnā-devi (in Patna), Ānanda-bhavanī (in Khāṇḍesh), Kamalajā-devi (in Bhīmā-śaṁkar near Puṇe), Kalyāṇeśvarī (in Bengal), Guptā-bāi (in Ratnāgiri), Tripureśvarī (in Udaipur), Deshā-devī and Nanda-devī (in the Himālayan foothills) are some of the forms of Pārvati.

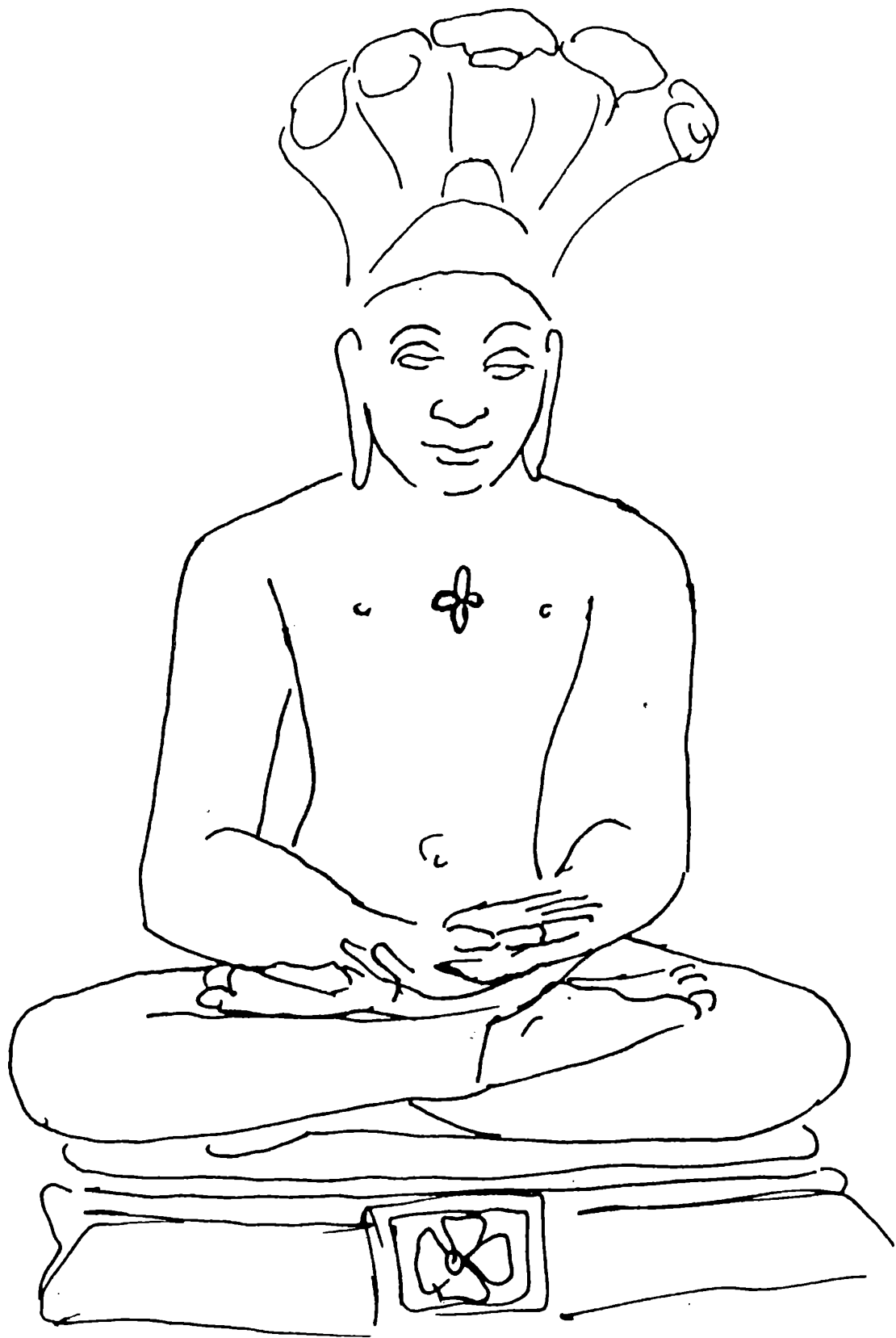
PĀRŚVANĀTHA

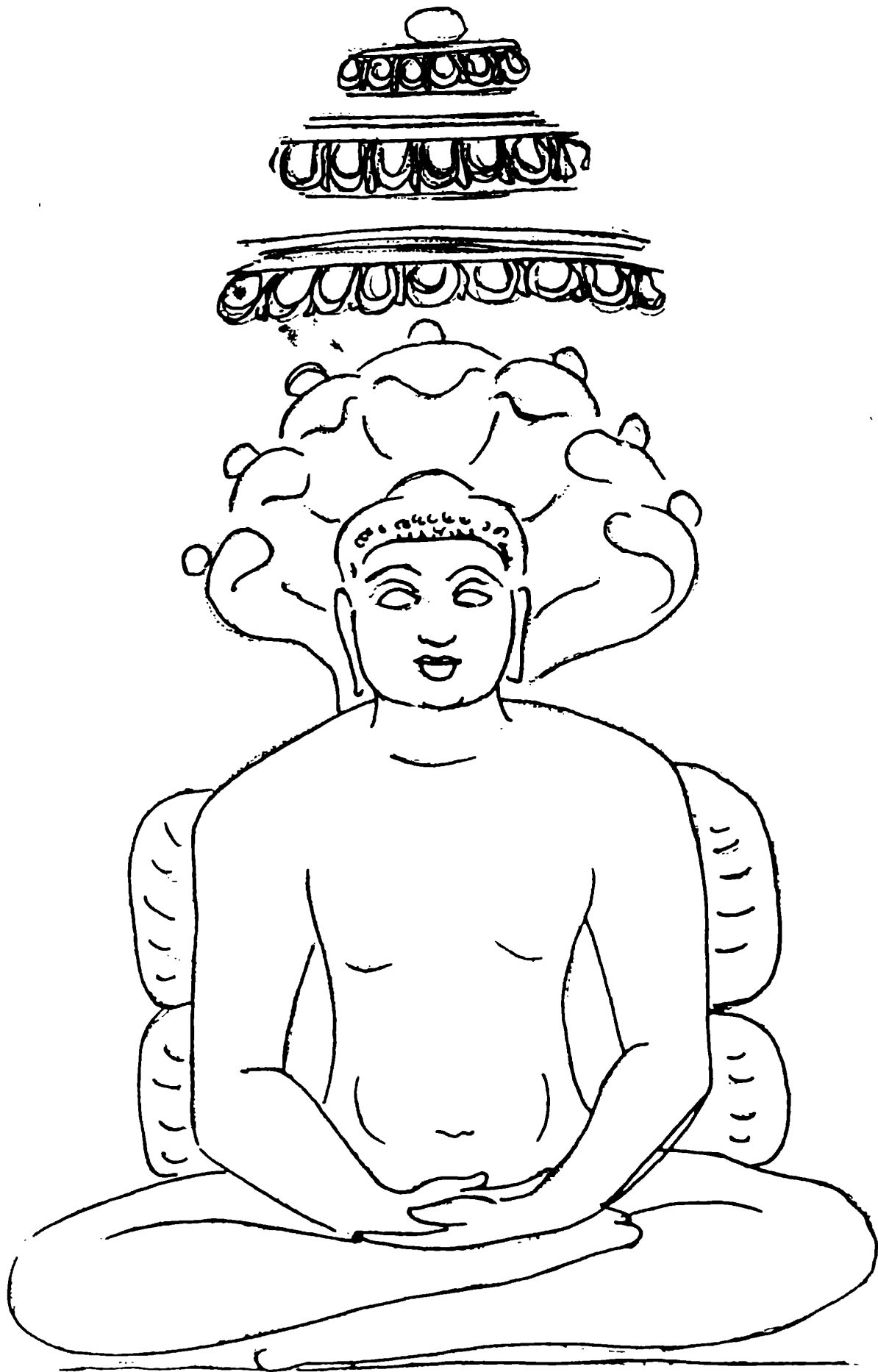
The twenty-third tīrthaṅkara (see TĪR-THAṆKARA) of the Jaina pantheon, he is said to have lived 250 years before the birth of the last tīrthaṅkara, Mahāvīra (about 600 B.C.). He is one of the four widely worshipped tīrthaṅkaras (others being the first tīrthaṅkara Ṛshabha or Ādi-nātha, the twenty-second tīrthaṅkara Nemi-nātha and the twenty-fourth and last tīrthaṅkara Mahāvīra); and there was a large following for Pārśva-nātha even when Mahāvīra appeared on the scene, and this continues till this day. There are many shrines in the country dedicated to this tīrthaṅkara, and numerous kalpas are devoted to his worship.

He was in lay-life a prince of Vārāṇasī, who renounced his wealth and worldly life to become an ascetic. He was born in Vārāṇasī, as the son of King Viśva-sena and his wife Brahmilā-devī. He obtained enlightenment under devadāru or dhātaki tree, which is regarded as his kevala-vṛksha. Svayāmbhū became his principal disciple and leader of the community after him (gaṇadhara). Iconographically, he is distinguished by the canopy over his head of a serpent with three, seven or eleven hoods. Another tīrthaṅkara (the seventh), Supārśva, also has this feature, but the texts prescribe for him the canopy of a five-hooded serpent. Serpent is

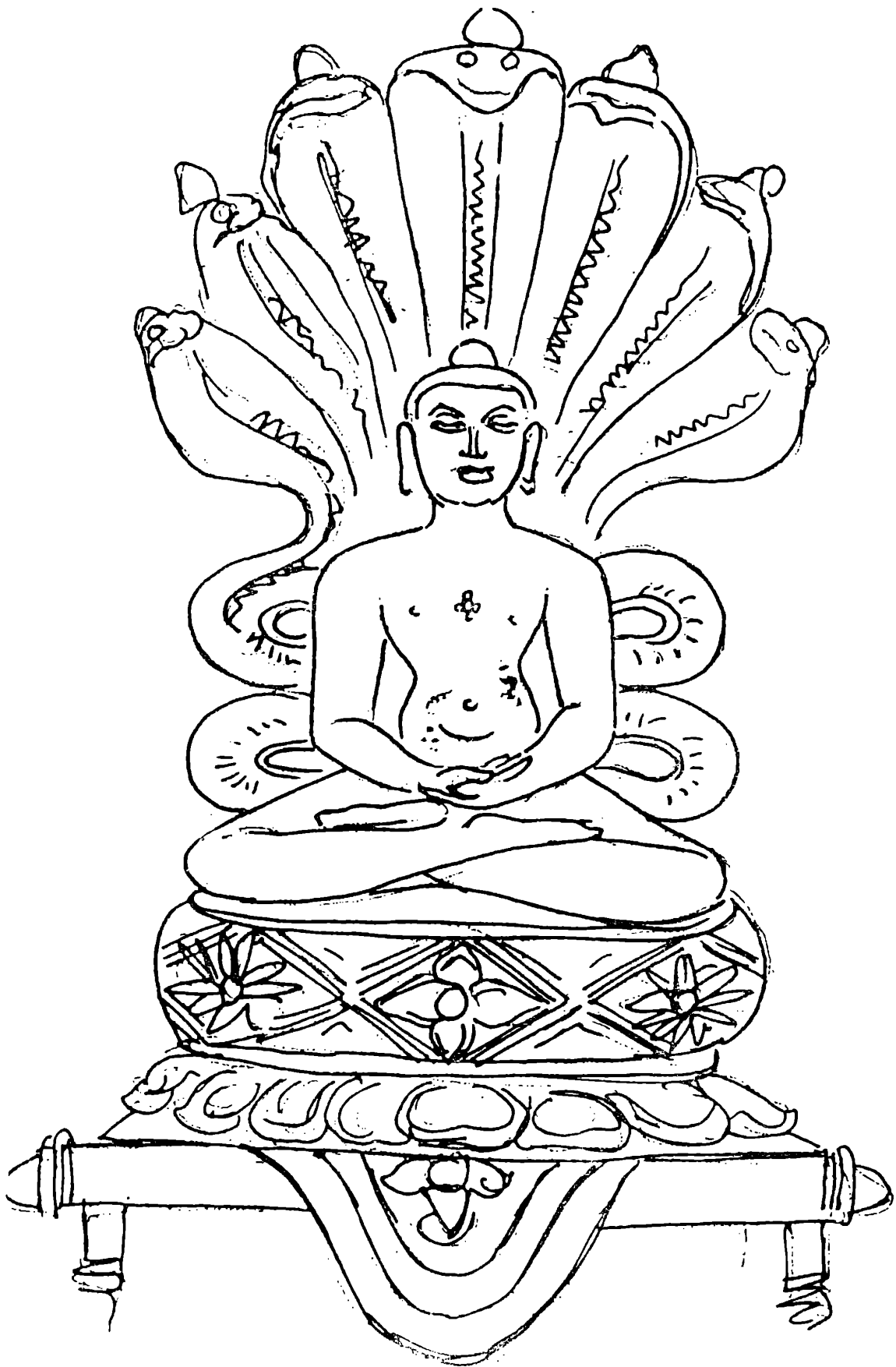


PĀRŚVANĀTHA
(from Gulharga)

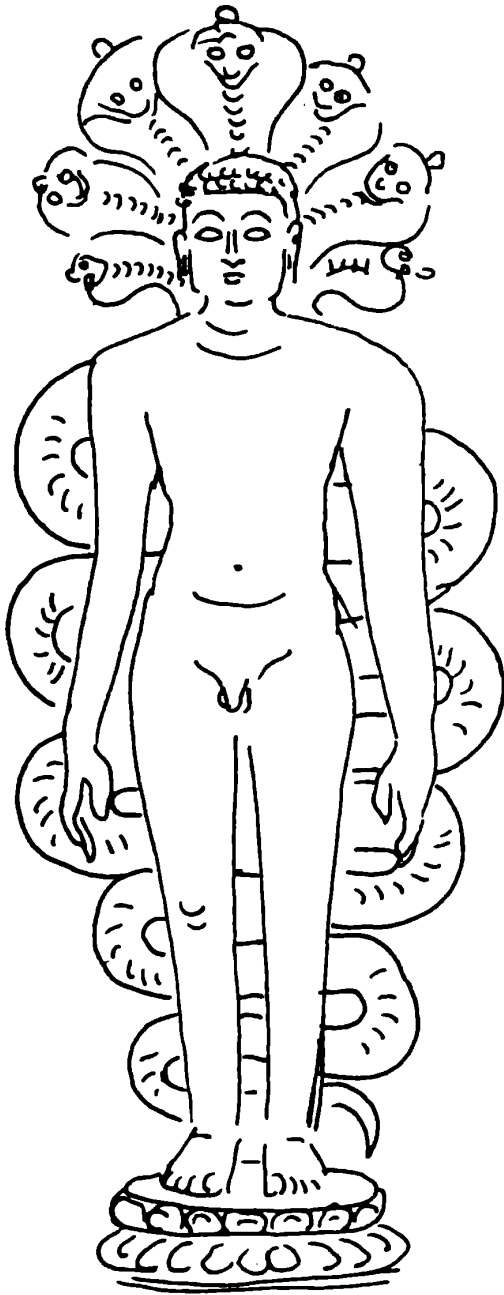




PĀRŚVA-NĀTHA
(Hoysala sculpture, stone)



PĀRŚVA-NĀTHA
(from Baroda Museum)



Pārśva's symbol; his complexion is given as green (or blue according to Rūpa-maṇḍana 'munī cha nīlau śrī-malli- pārśvau'). The king who attends upon him was Ajita-rājā. Pārśva's birth-constellation was Viśākhā.

His yaksha is Dharaṇendra (called Pārśva in Rūpa-maṇḍana) (See DHARAṆENDRA) and Yakṣiṇī Padmāvatī (see PADMĀVATĪ), both of whom are popular deities among the Jains

His icons are most numerous, as he is worshipped in Jain shrines as well as households.

He is represented like other tīrthaṅkaras in a standing posture (khaḍgāsana) or as seated (padmāsana); in both postures he is shown as tranquil and absorbed in contemplation. The icons of Pārśva are notable for the elaborate and artistic treatment of the serpent motif. There are some icons which represent him as patiently enduring all the odds and troubles (upasargas) that visited him before he attained the kevala-jñāna.

PĀRŚVA-SŪTRA

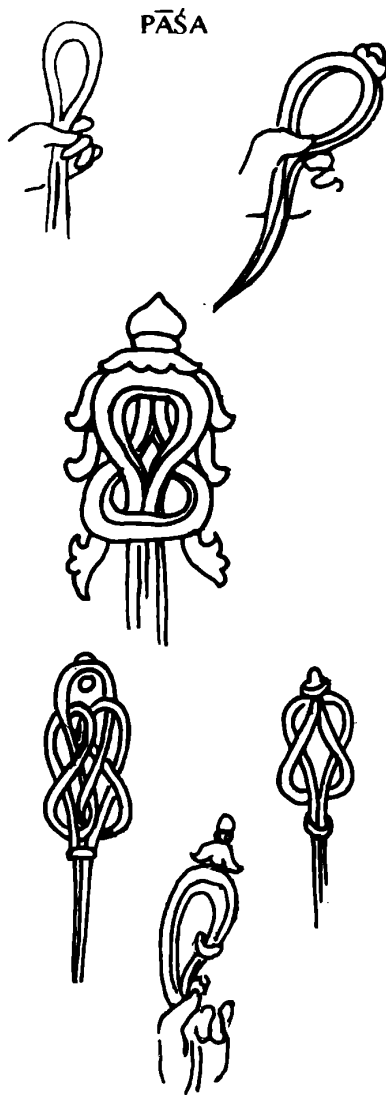
An iconometric device which draws the side plumb-line from the side of the forehead, cheek, side of the arm, centre of the thigh, centre of the knee as well as centre of ankle-joint (cf. O.C Ganguli, South Indian Bronzes p.43). One of the five 'sūtras' employed for making icons (others being Brahma-sūtra, Madhya- sūtra, Kaksha-sūtra and Bahu-sūtra).

PĀRSHADA

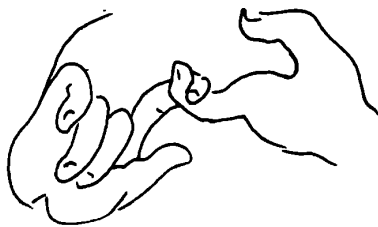
Also known as Pārishada, the term means those who are in the assembly; it signifies the followers of a deity, members of his troop (gaṇa), or attendants. It has a larger connotation than 'parivāra' (see PARIVĀRA), and includes the devotees (bhakta) and worshipping-sages (pūjaka-muni). The expression acquires special meaning as a secondary deity when used to distinguish the deity from a primary one. For instance, Gaṇapati, who is a 'pārshada- devatā' in a Śiva shrine can become a 'svayam-pradhāna-devatā' when an independent shrine is built for him.

PĀŚA

The noose (or lasso) that is found in the hands of some deities like Gaṇapati and some forms of Devī signifies the power to bind, and is always associated with goad (aṅkuśa), held in the corresponding hand on the other side, which symbolizes the ability to control. The background imagery is that of the blinding of the elephants for purposes of taming (noose) and of the employment of goad to control and regulate its movements when tamed (goad).



However, the gross form of the noose is said to be golden (viz. attractive), while its subtle form, which is of the nature of a mantra, is the symbol of desire ('pāśo rāga udīritah', Tantra-rāja-tantra, 35, 11, and 'rāga-svarūpa-pāśaḍhya' Lalitā-sahasra-nāma). 'Desire' (with its synonym āśā, icchha, tṛṣṇā) suggests the



PĀŚAHASTA

divine power to will to bring about phenomenal existence (icchhā-śakti), while its counterpart 'anger' (the subtle form of goad, 'dveshas syād aṅkuśah', Tantra-rāja-tantra, 35,12; and 'krodhākaraṅkuśojjalā', Lalitā-sahasra-nāma, op. cit.) suggests the power of knowledge (jñāna-śakti) which is brought about by aversion to worldly objects and their enjoyment (vishaya-vairāgya).

The noose is said to be the especially characteristic 'āyudha' of Yama, the god of death, and of Varuṇa, the god who is entrusted with the job of maintaining order in the phenomenal world. In the case of Yama, he is said to bind the spirits of the dead folk and to drag them away by the rope (pāśa). Varuṇa, who is also the lord of the waters is said to employ the noose or lasso to punish the offenders by binding them and holding them under the waters. The waters also signify the power of 'māyā' or worldly projection and illusion. Varuṇa uses noose as a weapon (hence 'pāśāstra').

The noose in the hands of icons is artistically treated with one or four loops surmounted by a flower or flame.

PĀŚA-PĀṆĪ

Although the name is applicable to any deity that carries noose in the hand, it specially refers to Yama, the god of death, Kāla the principle of Time and Varuṇa, one of the guardians of directions. Yama carries in his hands a cudgel (hence Daṇḍa-dhara) and also a noose or lasso with which he gathers up the departed souls and holds them until their rebirth. Varuṇa is symbolized by a noose in the western quarter during worship of Dikpālakas and worship is offered to his noose also ('pāśāya namah').

The feminine form of the name (Daṇḍapāṇī or Daṇḍa-hastā) refers to one of the Yoginīs (cf. Skanda-purāṇa)

PĀŚUPATA-MŪRTI

The expression 'Pāśupata' signifies whatever is connected with Paśupati (viz. Śiva) (see

PAŚUPATI); hence Pāśupata-vrata, Pāśupata-saṁpradāya, Pāśupata-gaṇa and Pāśupata-darśana. In iconography, pāśupata means the arrow of Śiva, even as his bow is called Pināka (see PINĀKA). This is a magical missile, which is sun-like in brilliance and capable of burning up everything that comes into contact with it. Śiva burns up the three demoniacal cities (see TRIPURA) with this arrow.

It is this arrow that was presented by Śiva to Arjuna, who performed severe penance in the Indra-kīla mountain in the Himālayan foothills to secure it. The background story relates that a demon appearing as a wild boar (Mūkāsura) was killed by the ascetic Arjuna as well as by Śiva who disguised himself as a wild hunter (Kīrāta); the two fought to establish their claims, and Śiva was pleased by Arjuna's valour and devotion. (cf. Mahābhārata, Vana- parva, ch. 37-41 and Anuśāsana-parva, ch. 14). The story is told and retold in Sanskrit and in the Indian languages; it is also the theme of numerous narrative sculptural panels in South Indian temples. (see also KIRĀTĀRJUNA)

Śiva in this form is represented as red-complexioned, four-armed, three-eyed and with matted hair done up as a crown. He holds a bow and an arrow (dhanur-bāṇa-yutam) in addition to his usual weapons: deer and battle-axe. Gaurī stands on his left side, and Arjuna to the right of him. Arjuna is two-armed and appears like an ascetic; he is in the posture of a devotee, with hands joined in supplication (dhṛtāñjali-putam).

Pāśupata-mūrti is also visualized as five-faced, ten-armed and three-eyed; his arms are strong and wide (mahā-bāhu), and his looks are frightening (bhīṣaṇa). His hair and beard are tawny brown in colour. He carries in his hands sword, shield, arrow, bow, water-pot, śakti, spear, battle-axe, brahma-daṇḍa and drum. He shines like a clear crystal (sphaṭikādyābha) and he is decorated with serpents as ornaments (nāgābharana-bhūṣita). He is the lord of all weapons (sarvāstreśa) and he is the protector from all ills (sarva-rakṣhā-kara) (cf. Prapañcha-

sāra-saṁgraha, vol 2, p. 732)

The mantra known after this icon (pāśupatastra-mantra) takes this form - "Om ślīm paśu huṁ phaṭ"

It is interesting that in the text quoted above Paśupati is identified with Khadga-rāvaṇa (see KHADGA-RĀVAṆA)

PIŅGALA

An attendant of Sūrya, he is often represented on Sūrya's side along with another attendant Daṇḍi. In the early icons of Sūrya, Piṅgala is represented as a bearded figure holding a quill and an ink-pot in his hands, on the right side of Sūrya, while Daṇḍi, carrying a staff stands on the left side. Piṅgala is also called Kuṇḍi, because he holds an ink-pot (kuṇḍa). Both the attendants wear what is described in the texts as 'northern dress' (udichya-veśa) (cf. Agni-purāṇa chap, 51).

PIŅGALA-GAṆAPATI

One of the well-known forms of Gaṇapati (see GAṆAPATI) and classed among the six Śakti-gaṇapatis (viz. the forms in which one or more feminine consorts accompany the god), it is also called Siddhi-gaṇapati in the list of sixteen Gaṇapatis mentioned in Chintyagāma, and in the list of thirty-two Gaṇapatis given in Śrī-tat-tvanidhi.

Gaṇapati has in this form six hands, in which he holds a mango, flowers from kalpa-vṛksha, sugar-cane stalk, grains, sweet cake (modaka) and battle-axe. A śakti is seen on his left; and she is identified with Lakṣmī. The complexion of Gaṇapati in this form is tawny or yellowish brown (piṅgala), and hence the name. There is also a legend that Piṅgala was the name of a demon, who climbed the branches of a samī-tree under which Gaṇapati was sitting; a branch fell on the head of Gaṇapati who took it as an act of worship and bestowed boons on the demon (cf. Gaṇeśa-purāṇa)



PINGALA-GAṆAPATI

PINḌA-PĀTRA-LOKEŚVARA

One of the 108 forms of Avalokiteśvara (see AVALOKITEŚVARA), this has one head and two hands. The name of the form is due to the bodhisatva carrying in both of his hands held near the waist a begging bowl (pinḍa-pātra, alms-bowl). He stands upon a lotus.

PINḌIKĀ

The lowermost base of the pedestal (see PĪṬHA) is known as pinḍikā, and the Āgama texts provide elaborate details regarding this part of the installed icon or liṅga. The height of the doorway of the sanctum must be divided into eight equal parts; and the height of the icon

to be installed should measure only upto two of such parts. The height of the icon is to be divided into three equal parts, and the pindikā should measure only one of such parts

द्वारोच्छ्रायस्य यन्मानमष्टधा तत्तु कारयेत्
भागद्वयेन प्रतिमां त्रिभागीकृत्वा तत्पुनः।
पिण्डिका भागतः कार्या नातिनीचा न चोच्छ्रिता॥

cf. also Brhat-saṁhitā, 56, 16)

On the pindikā rests the 'pāda-śilā' (pedestal) on which the icon is installed ('tatah pāda-śilām nyasya- upari pratimā kāryā').

It is also commended that it is best if the pindikā is in due proportion to the height of the icon for which it is meant (Agni-purāṇa, 4,2,5 10 'pratimāyāḥ pramāṇena kartavyā piṇḍikā śubhā'). The pindikā on which the icon rests (hence called 'āsana-piṇḍikā' in Sāttvata-saṁhitā 18, 18) must be placed in a pit or depression ('gatas tu nimnāvaram') in the Brahma-quarter (brahma-pāda) of the sanctum, if the icon is of the stationary variety (sthāvarārchā); but in between the daiva and manushya quarters, if the icon is mobile (cf. Nāradya-saṁhitā, 15, 15. The reference is to the division of the area of the sanctum into four quarters: brāhma, daiva, mānusha and piśācha). The length of the piṇḍikā must be equal to the height of the icon, and its breadth half the height of the icon; thickness must be equal to the breadth.

The piṇḍika usually is of stone, but if stone is not available it may be constructed in brick and lime-mortar (Rauravāgama, Kriyā, 30 55-57: 'śilābhāveshṭikā-garbham sudhayā piṇḍikām kuru'). The texts suggest that the stone chosen for the piṇḍikā must be 'neutral' (napuṁsaka-śilā): The main icon must be in masculine - stone (puṁ-śilā) and the pedestal immediately beneath the icon must be in feminine-stone (strī-śilā) ('piṇḍikāthā tu grāhyā dr̥ṣṭvā yā shaṇḍa-lakṣaṇā'). It is also recommended that the stone used for the piṇḍika must either be 'youthful' (yuva) or 'middle-aged' (madhya), and not very young (bāla) or old (vṛddha).

Texts like Nāradya-saṁhitā (15, 162-169) enumerate the various substances (grain-seeds, precious stones, minerals and metals) that must be placed underneath the piṇḍikā during the installation ceremony. Among the grain-seeds eight are uniformly mentioned: yava, vr̥hi, nish-pāva, priyaṅgu, tila, māsha, nīvāra and mahā-śālī. But if no other grain-seeds are available, śālī (paddy grains) may be used. Among minerals and metals are mentioned ratna, mauktika, vaidūrya, śaṁkha, sphaṭika, pushti, chandra-kānta, indra-nīla, padma-rāga, manas-śilā, haritāla, añjana, śyāma-sīśaka, saurāshṭra, rochana, gairika, pāda (mercury), hiraṇya (gold), rajata (silver), tāmra (copper), āyasa (iron), trapu (tin) and kāṁśya (bronze). However, muktā-phala (pearls) would be enough if no other precious stones are available, haritāla (yellow orpiment) if no other minerals are available and suvarṇa (gold) in the absence of other metals (Nāradya-saṁhitā, op. cit.)

According to Suprabhedāgama (1,36, 92-93), the precious stones symbolize the vital currents (ratnāni prāṇa-saṁjñāni) the grain-seeds the sense-faculties (subijānindriyāṇi), and the minerals are the constituents of the body (dhātūni dhātavaḥ proktā).

The placement of these substances beneath the piṇḍikā must be carried out, according to Śrī-praśna-saṁhitā (10.54), by the sculptors of the icon themselves ('ratna-lohādī-vinyāsam śilpibhiḥ kārayet'). And the chosen herbs are meant to provide fixity to the structure ('aushadhaiś cha dr̥dhikṛtya'). Rauravāgama (kriyā, pāṭala 30, 55-57) describes the rites that must accompany the placement of the piṇḍikā (like sthala-sama-karaṇa, puṇyāha, gavyābhishechana, gandhodaka-snapana, pushpa-nyāsa. pañchāsana- saṁkalpa and archana)

Different kinds of piṇḍikā are described in the Śaivāgama texts. Ajitāgama (kriyā, pāṭala 16, 9-10) mentions only two types: square or rectangular (chaturasra) and circular (vṛtta); but each of the types has five sub-varieties. The four-sided piṇḍikā may be bhadrā, yakshi (called yati in Kiraṇāgama, 3, 23, 19), vajri, śrīkara or

vijaya; while the circular piṇḍikā may be padma, chakra, vedi, saumya or ramya. Kāśyapa-silpa (52) enumerates three varieties of piṇḍika: bhadra, vedi and pari-maṇḍala; Suprabhedha (1,33) adds a fourth, padma. Kāraṇāgama has five types, Kiraṇāgama (3,23, 18-21) eight, Maya-mata nine, Kāmikāgama and Īśāna-śiva-guru-deva-paddhati twelve and Dīptāgama thirteen.

All the lists, however, have the bhadra type (called sarvaṅgabhadra in Īśāna-śiva-guru-deva-paddhati.) which is four-sided ('chaturasra bhaved bhadra') and decorated by two girdles ('mekhalā-dvaya-bhūṣitā, a girdle being the mark of the exact area occupied by the icon when installed) and the padma type (called also padma-bhadra), which is like a lotus flower, is a sixteen-sided form, shoḍaśāsra ('padmā padma-samā bhavet'). The yakshī (or yati) type has three girdles, the vajra-type has six sides (ṣaḍ-bhāgikāśraya), the śṛṅgāṭaka is triangular ('trikoṇa'). The ardha-chandra type is shaped like a bow ('dhanuh-kalpa'), the sthaṇḍila type is a square and has two girdles (dvi-mekhalā), and the pari-maṇḍala (called pūrṇa-chandra in Dīptāgama and Kāmikāgama, and soma-kānta in Īśāna-śiva-guru-deva-paddhati) is like a full-moon ('pūrṇa-chandra-vat'). Vedi is rectangular (chaturaśrāyata), and, according to Matsya-purāṇa, is not suitable for a liṅga.

Matsya-purāṇa (ch. 236), which classifies piṇḍikā into ten types ('devasya yajanārtham tu piṇḍikā daśa kīrtitā'), mentions the benefits that the different types bestow (upon the devotee): the sthaṇḍila type (which according to this text is devoid of girdles, contrary to the description in other texts, 'varjitā mekhalādibhih') betows health and wealth (ārogyam dhana-dhānya-pushkalam), the yakshī type cattle (go-pradā), the vedi type wealth (sampat-pradā), the padma type good fortune (saubhāgya- dāyini), the ardha-śaśi progeny (putra-pradā), the trikoṇa destruction of enemies (śatru-nāśini) and pūrṇa-chandra fulfilment of desires (varadā).

There is also the suggestion in the texts that if the icon is a stone one, the piṇḍikā also must

be a stone slab (śaile śaile- mayī); if the icon is a clay figure then the piṇḍikā too must be in the same material; if the icon is carved out of wooden, the piṇḍikā also must be wooden.

The expression piṇḍikā is also used for the pedestal of the liṅga (liṅga-pīṭha). A pedestal has often a device for the water to flow out (praṇāla)

(see PĪṬHA)

PITĀMAHA

Name of Brahmā as the creator and as the first parent of all creatures (see BRAHMĀ)

PINĀKA

The bow of Śiva, which is serpentine in form and nature and has the colours of a rainbow. The bow is a fierce serpent with seven hoods, from the mouths of which poison drips without a stop. To this bow is strung the terrible dart, pāśupatāstra (cf. Mahābhārata, sabhā-parva, chap. 141 and anuśāsana-parva, chap-289)

There is also a legend that once the great trident (triśūla) of Śiva slipped from his hands and fell on the ground, assuming the shape of a bow.

PINĀKĪ

Name of Śiva as the wielder of the bow Pināka. Pinākī is also one of the eleven Rudras (see ŚIVA and RUDRA)

PIŚĀCHA

Meaning the 'flesh-eating fiend' (piśitam māṁsam aśnāti), the word refers to a class of devils, demons or goblins who were created by Brahmā along with the eighteen Prajāpatis, yakshas (see YAKSHA), and gandharvas (see GANDHARVA). Manu (1,37) mentions yakshas, rākshasas, gandharvas, apsaras and asuras along with piśāchas; but his commentator Kul-lūka-bhaṭṭa distinguishes the piśāchas as inferior in status ('apākṛṣṭāḥ') because they are unclean (aśuchi) and dwell in barren countries

(maru-deśa- nīvāsīnah). Padma-purāṇa (svarga-khaṇḍa, chap. 15) describes the piśāchas as moving about in the mid-region (antariksha-chara) and as being devoid of power to ascend to higher realms, owing to their evil nature ('nordhvam vikramaṇe śaktis teshāṃ sambhṛta-pāpmanām')

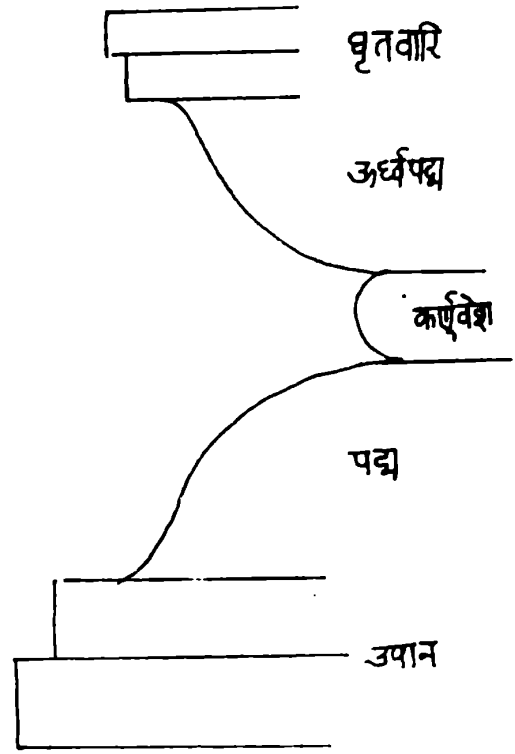
However, the purāṇas describe the piśāchas as belonging to the court of Kubera (see KUBERA) and as devotees of Śiva, especially on the mount Muñjavān. There are also legends of their pranks and their sinister inclinations. There are some piśāchas connected with tāntrik practices and skills (like Karṇa-piśācha). The iconography of piśācha is nowhere to be found.

In the Vāstu division of the sanctum-area, there is a quarter where the piśāchas are supposed to reside (piśācha-pāda).

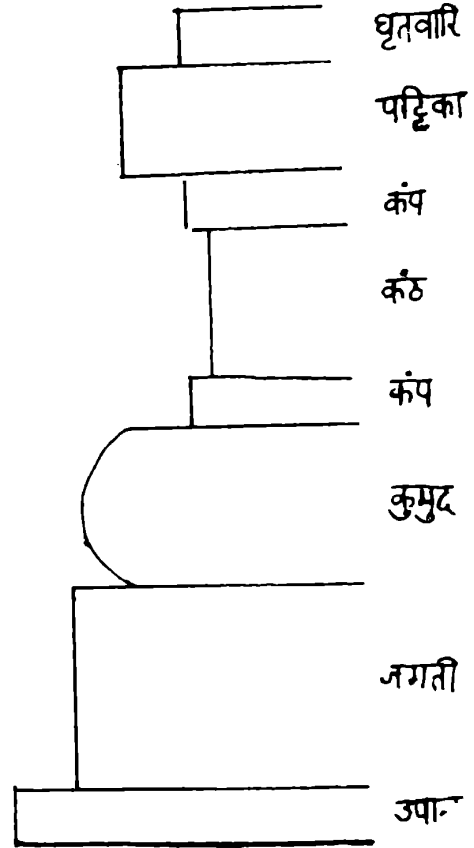
PĪṬHA

A word of uncertain origin (although often derived from the root 'pīṭh', pēṭhanti upaviśanty asmin, and sometimes explained as the corrupt form of 'pitsad', "to sit"), it has many meanings (1) any low slab, usually rectangular, a stool, a bench or a chair; (2) the pedestal of an icon; (3) the base of a column or moulding (in stambha-varga); (4) the yoni part of the liṅga, the yoni symbolizing Pārvati; (5) the sacred spot (one of fifty-one) where a dismembered limb from Sati's dead body, while being carried about by Śiva on his shoulders, fell (hence Śakti-pīṭha); (6) the platform or altar in a temple where food-offerings to the deities are made (bali-pīṭha); (7) a monastic centre of a cult (like Śārada-pīṭha). The word is also used as a synonym of 'pīṇḍikā' (see PINDIKĀ).

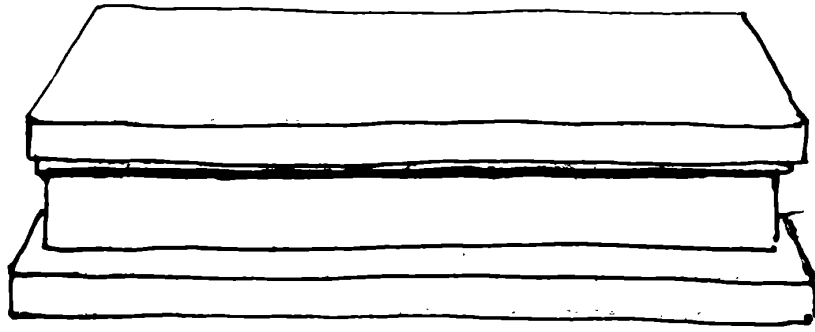
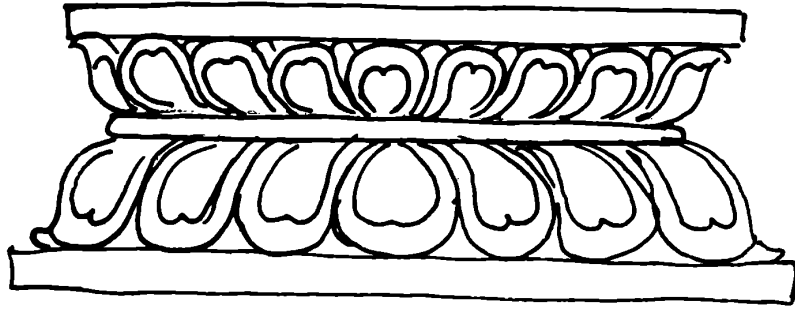
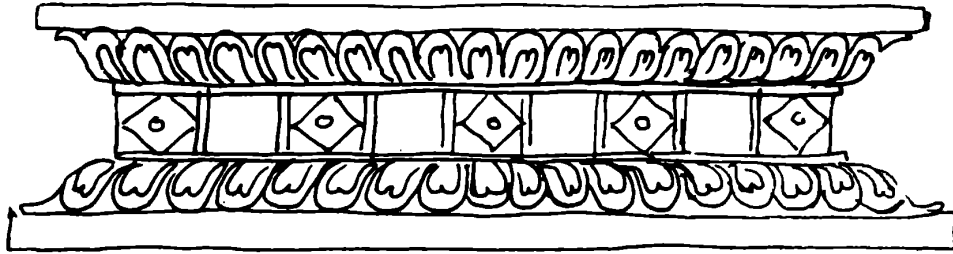
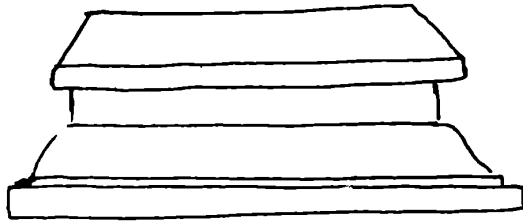
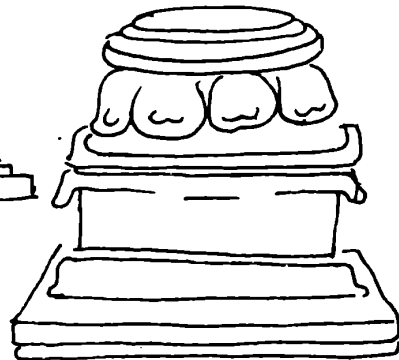
Relevant to iconography is the meaning of an icon's pedestal. Sāttvata-saṁhitā (25,171) describes the pīṭha as the resting place of the gods ('devatānām tv adhiśṭhānam') Mānasāra distinguishes between nāgara (square in shape), 'drāviḍa' (octogonal) and 'vesara' (circular) pedestals; it also speaks of four mouldings: bhadra-pīṭha, śrī-bhadra, śrī-viśāla and



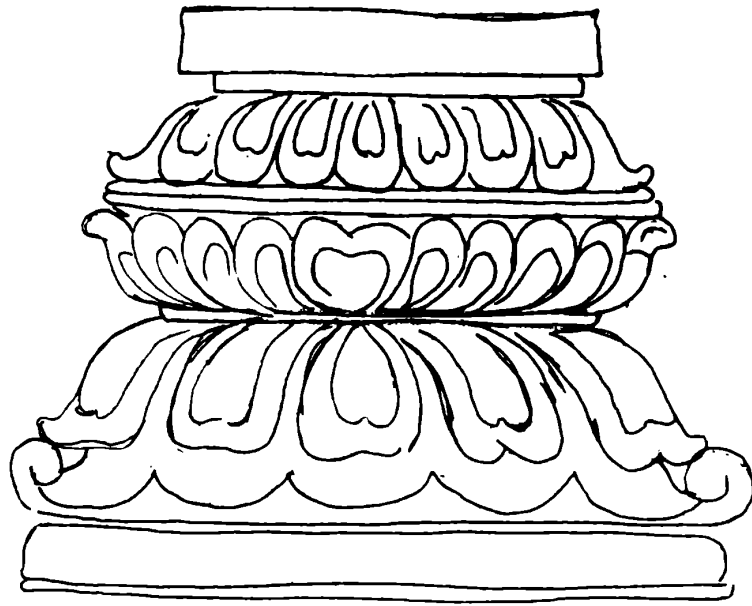
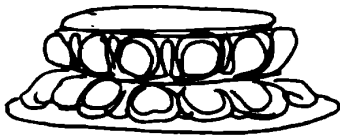
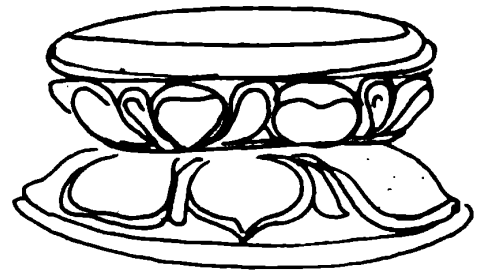
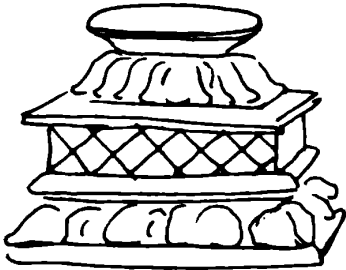
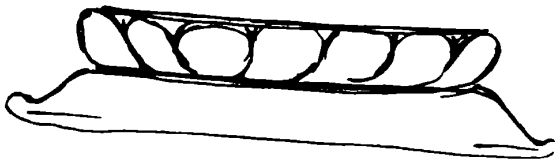
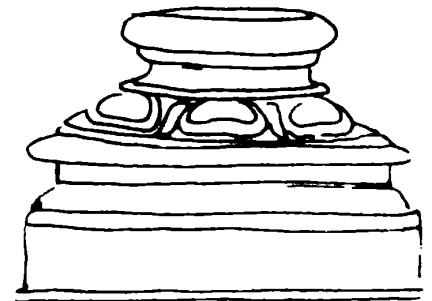
PADMA-PĪṬHA



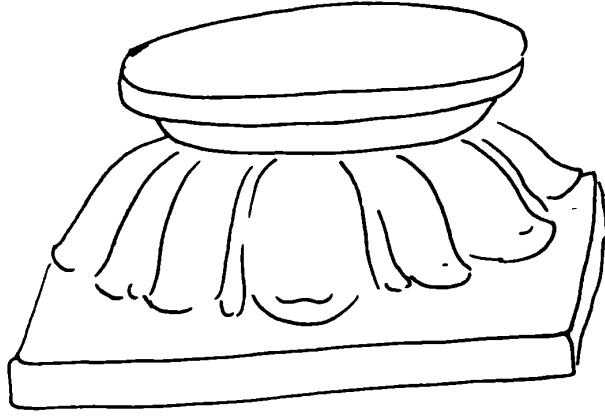
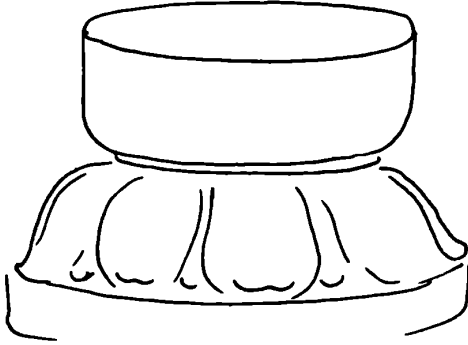
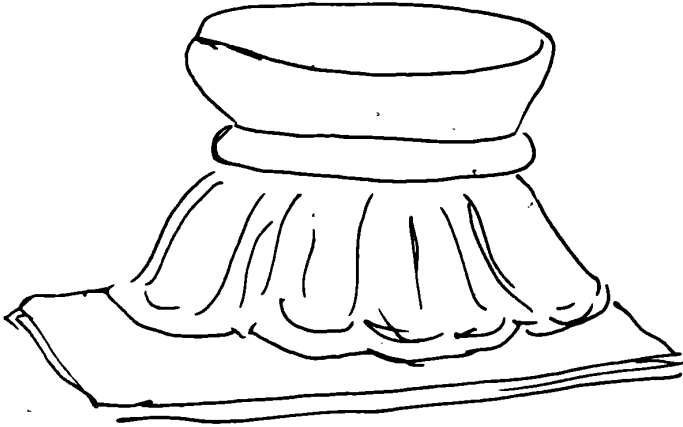
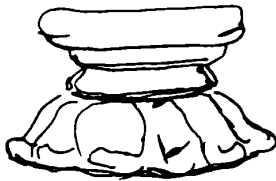
BHADRA-PĪṬHA



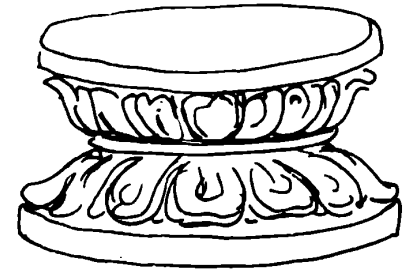
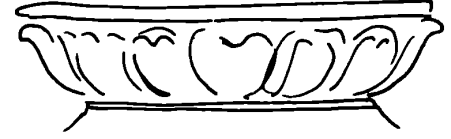
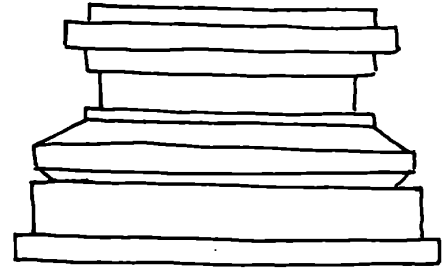
PIṬHA



पि॒ठा



PĪṬHA



PĪṬHA

upa-pīṭha (ch: 53). Most of the texts speak of the pīṭha-sthāpanā. But once the icon is made to rest on it, it becomes one with the icon ('bimba-pīṭha- śilānām tu ekatvenācharet sthitim', Sātvata-saṁhitā, 25, 224.).

The ritual known as 'pīṭha-bandha' involves the installation of a slab of stone (ādhāra-śilā), and this slab, variously known as 'kūrma-śilā', 'brahma-śilā' or 'pavitra-śilā', is independent of the icon, which is placed upon a separate seat (śimhāsana) until the moment of installation of the icon arrives (see for details PĪṬHA-BANDHA)

The pīṭha is located in the 'brahma-bhāga' of the sanctum, which is the seat of all spiritual power (Khilādhikāra, 16, 117, 'garbhālaye brahmabhāge prāṇa-pīṭham udāhṛtam'). And the

pītha is separately worshipped during the preliminary sequences (see PĪTHA-PŪJĀ). The pītha is prescribed to extend by four angulas on each side, and to be twelve-aṅgulas in height ('archā-pītha- pramāṇam syāt prati-dik chatur-aṅgulam; ūrḍhva-vedyās tu vistāro dvādaśāṅgulam-unnatih' op. cit, 118). According to Agni-purāṇa, when the icon is five cubits in height, the height of the pedestal must be one cubit (pañcha-hastasya devasya eka-hastā tu pīthikā 42, 22)

Gāruḍa-purāṇa prescribes the height of the pītha to be the same as the height of the līṅga (viz. the visible part, pūjā-bhāga). And Kāmikāgama (50, 45) suggests the floor area of the pītha to be two, three, four or five times the diameter of the līṅga shaft ('līṅga-vishkaṁbhā-mānena dvi-tri-chaturguṇah; tathā pañcha-guṇo vāpi pītha-vistāra ishyate')

If the icon is seated, then the pedestal will be square in shape ('bimbānām upaviśtānām chaturaśram tu tadā bhavet'); but if it is a standing image, then the pedestal needs to be rectangular ('chaturaśrayatam chaiva prothitānām sadaiva hi' Sātvata, 24, 238); or the pedestal may be round (vṛtta) or oval (vṛttāyata). In any case, the icon must be placed right in the centre of the pedestal. If it is a standing one, the two feet must be placed in the midmost region of the pedestal, stylistically treated as a lotus (padma-pītha) (Nāradya-saṁhitā, 13, 229 'pītha-madhya- gatam kuryāt tathā pāda-tala-dvayam').

There are different types of pedestal mentioned in the Vaishṇava texts: anantāsana, paksha-mandira, kamalāṅka, chakra-bhūṣaṇa, and chaturaśrādi (cf. Sātvata-saṁhitā, Chap. 24). All āgama works recognize varieties which are functionally differentiated, like Pāda-pītha, Bhadra-pītha, Bali-pītha, Maṇḍala-pītha, Yoga-pītha, Snāna-pītha, Vālukā-pītha and Upa-pītha. And texts like Mānasāra enumerate the different parts of the pedestal especially suitable for the Līṅga to rest upon: nāla (canal), jala-dhārā (water-chute), ghrta-vāri (water-pot), nimna (drip) and patikā (plate).

PĪTHA-PŪJĀ

Viśvāmitra-saṁhitā (14, 84) explains that because the temple is symbolic of the tatva-body of the godhead, the tatvas must be visualized in the pedestal beneath the icon.

प्रासादो देवदेवस्य प्रोच्यते तात्त्विकी पुनः।

तत्त्वानि विन्यसेत् पीठे यथा तत्त्वधिवासके॥

Sātvata-saṁhitā (11,36) goes further and says that the lotus-motif on the pedestal is actually the mind of the devotee, and the base on which it rests is the principle of consciousness, the soul; and that the formless godhead, ever blissful, is invoked to settle down on the pedestal:

धीः पद्मं तदधिष्ठाता बीजात्मा चिन्मयः पुमान्।

अमूर्त ईश्वरश्चात्र तिष्ठत्यमृतलक्षणः।

And the pedestal is to be contemplated as one's own body, the vital force of which is the foothold of Godhead ('deha-maye pīthe dhyāyed devīm asu-pradām'). The invocation of the power of the vital force (prāṇa-śakti) in the pedestal is the symbolic significance of the worship of the pedestal (pītha-pūjā)

In the worship ritual, the preliminary sequences include pītha-pūjā, after the ceremonial infusion of life (prāṇa-pratishṭhā) and six-fold placement of divinities on one's own body-limbs (śaḍaṅga-nyāsa). The pedestal is supposed to contain several deities, which are of cosmological significance. The common enumeration is of twelve of them: (1) ādhāra-śakti (the foundational energy); (2) mūla-prakṛti (primordial nature); (3) ādi-kūrma (the primeval tortoise on the back of which the earth rests); (4) ananta (the thousand-hooded dragon); (5) pṛthvī (the earth); (6) kshīra-samudra (the milky ocean, in the worship of Vishnu, ikshu-sāgara, the ocean of sugar-cane juice in the worship of Gaṇapati; but neither the one nor the other in the worship

of Śiva); (7) Śveta-dvīpa (in the worship of Viṣṇu, Ratna-dvīpa in the worship of Devī); (8) Ratna-maṇḍapa (the jewel-pavilion); (9) Kalpa-vṛksha (the wish-fulfilling tree; celestial tree); (10) śveta-chhatra (the white parasol), (11) sita-chāmara (the white flywhisk) and (12) the ratna-simhāsana (the bejewelled throne, for the deity to sit upon, hema-pīṭha or the golden throne). In the worship of Śiva, however, the details from kalpa-vṛksha (9th) to the ratna-simhāsana (12th) are omitted, and instead Kailāsa-mountain is added (cf. Prapañcha-sāra-saṁgraha, paṭala 7, p. 69)

If the above details are regarded as the limbs of the pedestal (pīṭha-gātrāṇi), the four legs of the pedestal (pādāḥ) are dharma (virtue), jñāna (wisdom), vairāgya (dispassion) and aiśvarya (sovereignty). They are located in the four corners, beginning with south-east (dharma) and in circumambulatory order (āgneyādi koṇeshu)

The negations of these four (viz. adharma, ajñāna, avairāgya and anaiśvarya) constitute the plank (phalaka) of the pedestal and they are imagined in the four quarters beginning with east (prāgādi dikshu).

Some texts add Maṇḍūkā and Kālāgni-rudra before ādhāra-śakti (1), and omit mūla-prakṛti (2), ananta (4), śvetachhatra (10) and sita-chāmara (11); ratna-maṇḍapa (8) is called maṇi-harmya. They visualize 'guru' (the lineage of the masters) on the right side of the pedestal and Gaṇapati on the left side.

After worshipping the twelve details mentioned above (from ādhāra-śakti to ratna-simhāsana), there are fourteen more abstract principles that are worshipped, one after the other. First come the three guṇas: sattva, rajas and tamas; then the four tatvas: māyā, vidyā, ananta and padma (alternately māyā, kalā, vidyā and parā); followed by the three spheres: sūrya-maṇḍala, soma-maṇḍala and agni-maṇḍala; and the four selves: ātmā, antarātmā, paramātmā and jñānātmā. These fourteen are visualized in the centre of the pedestal (pīṭha-madhye)

According to the Vaiṣṇava tradition, the central detail of all is ananta, on which an eight-petalled lotus which is full of bliss (ānanda-maya-padma) is imagined. The stalk of this lotus is consciousness (saṁvin-maya-keśarah); the leaves are the prakṛti (prakṛtyātmaka-patrāṇi).

The eight-petalled lotus is a common detail in the worship of all gods and goddesses, although the names of the deities residing on the petals (śaktis) are given differently. The usual list has medhā (genius), prajñā (wisdom), prabhā (brightness), vidyā (learning), dhī (attention), dhṛti (fortitude), smṛti (memory), and buddhi (intelligence), on the eight petals and the ninth (navamī), vidyeśvarī (the sovereign of spiritual learning), in the pericarp of the lotus. (see PĪṬHA-ŚAKTI)

The purpose of worshipping the pedestal is to prepare the mind and body of the devotee to approach adequately the deity who is represented by the icon. The several deities visualized in the pedestal have their appropriate mantras, and it is through the mantras that they are invoked in the mind and body. The texts prescribe that one's own body must be visualized as the pedestal ('tato nyasen nīje dehe pīṭham'). And the mantras also help projecting the identification of the pedestal with the icon resting upon it (Viśvāmitra-saṁhitā, 14, 112 'ādhāra-śakti-mantreṇa, bimbenaikyam vibhāvayet'). Thus the worship offered to the pedestal is in reality worship offered to the deity for which it is a foothold.

PĪṬHA-BANDHA

The ritual of installation of the icon (pratishṭhā) involves several sequences which have spiritual as well as structural significance. Suprabhedāgama (1, 36, 87-88) prescribes that the very first sequence must be to lay the four-sided Kūrma-śilā ('the base' or the 'tortoise slab') or ādhāra-śilā with the brahma-bhāga clearly marked out and with nine holes in the centre for inserting the nine precious stones ('nava-nimnam tu tan-madhye ratna-nyāsār-

tham uchyate', 1,33,118); and on that the brahma-śilā must be placed, and this must be in nandyāvarta form (hence also called nandyāvarta-śilā); the piṇḍikā must be fixed to this slab (cf. Rauravāgama, Kriyā, paṭala 28, 71)

The fixing of the foundation-slab (ādhāra-śilā) must be done by mortar ('sudhayā bandhayed dr̥ḍham), according to the Rauravāgama (op. cit. 68.); and the joining of the nandyāvarta-slab with it and the piṇḍikā with the nandyāvarta slab must be accomplished by some adhesive material ('sneha-dravyānvitam dr̥ḍham'), according to Suprabhedāgama (1,33,88). This latter text does not distinguish between piṇḍikā and pīṭha, for it prescribes the pīṭha to be directly fixed upon the nandyāvarta-slab ('nandyāvarta-śilābhis tu baddhvā pīṭham tu yojayet' 1,36,101)

When the pīṭha is thus prepared and got ready in the sanctum ceremonially, the icon is brought into the sanctum after circumambulating it in procession. The icon or the liṅga is placed on a separate platform (vedī, also called a sirīhasāna-pīṭha) in front of the pīṭha. After an elaborate worship (detailed in the texts like Kāśyapa-śilpa). On the pīṭha is spread the adhesive material known as 'asṭa-bandha' (see ASṬA-BANDHA) well heated in fire and made into a wet paste; and before the paste dries up the icon is placed on the pīṭha, in an elaborate and awe-inspiring ritual. This is followed by bathing the icon or linga on the pīṭha with mantras, worship with sandal paste and other materials and offering of rice-pudding (pāyasāna) to the deity (cf. Rauravāgama, paṭala 16, 77-82)

PĪṬHA-ŚAKTI

During the worship of the pedestal (see PĪṬHA-PŪJĀ), several deities are visualized as residing on it and around it. The area on which the icon or liṅga rests is regarded as a lotus with eight petals, each of the petals signifying the presence of a power of the deity. These powers are personified and treated as pīṭha-śaktis. Thus there will be eight major deities inhabiting the

central zone of the pīṭha, surrounding the main deity or the principal power of that deity invoked in the pericarp of the lotus. The deity in the pericarp is usually referred to as 'ninth' (navamī), distinguishing it from the other eight.

These nine deities of the pedestal are invariably invoked and worshipped before the main deity is worshipped. And their names and forms vary according to the main deity, or the particular form the deity assumes. The names are most often meaningful, and suggest the nature of the deities (or 'powers'), as for instance the usual list of powers: Medhā (genius), Prajñā (wisdom), Prabhā (brightness of the mind), Vidyā (learning), Dhī (attentive understanding), Dhṛti (fortitude), Smṛti (retentive memory), Buddhi (intelligence) and Vidyēśvari (the lady of spiritual learning). These are all aspects of the mind, and mind represents the pedestal of the deity, for it is in mind that the deity is visualized.

Gaṇapati's pīṭha-śaktis are Tīvrā (intense), Chālinī (moving), Nandā (delightful), Bhogadā (enjoyment-providing), Kāma-rūpiṇī (assuming forms as desired), Ugrā (violent), Tejovatī (lustrous), Satyā (truthful) and Vighna-nāśinī (obstacle-removing). The pacific goddesses have as their nine power-deities of the pedestal: Jayā (successful), Nityā (immutable), Vīlāsini (enjoying), Dogdhṛī (nourishing), Aghorā (non-violent) and Maṅgalā (auspicious). Mātāṅgī has Vibhūti (glorious manifestation) Unnati (ascendancy), Kānti (lustre), Sṛṣṭi (creation), Kīrti (celebrity), Sannati (obedience), Vyasṭi (diffusion), Utkṛṣṭi (lifting up) and Mātāṅgī (the deity herself). More violent deities like Bhuvaneśi-durgā has: Jayā (success), Vijayā (victory), Bhadrā (auspicious), Bhadrā-Kālī, Sumukhī (pleasant aspect), Durmukhī (evil aspect), Vyāghra-mukhī (tiger-faced), Simha-mukhi (lion-faced) and Durgā.

The pedestal deities of Viṣṇu are: Vimalā (pure), Utkarṣiṇī (lifting up), Jñāna (wisdom), Kriyā (action), Yoga (union), Prahvā (immense), Satyā (truthful), Īśā (sovereign) and Anugrahā (grace). Sūrya has his pedestal-deities: Dīptā (shining), Sūkṣmā (subtle), Jayā (victorious).

Bhadra (established), Vibhāti (manifesting), Vimalā (unstained), Amoghā (effective), Vidyutā (lightning-bright) and Sarvato-mukhī (all-pervading).

Śaiva-pīṭha has the following: Vāma, Jyeshthā, Raudrī, Kālī, Kala-vikarīṇī, Bala-vikarāṇī, Sarva-bhūta-damanī, Manonmanī, and Śiva himself as the ninth. A composite deity like Śaṅkara-nārāyaṇa is also to be invoked in the Śaiva-pīṭha, and has the same śaktis.

There are, however, some deities for whom the pīṭha-śaktis are absent. For instance, Hanumān. In the manual of worship (cf. *Prapañcha-sāra-sāra-saṁgraha*, vol 2, p. 537), it is prescribed that the god must be invoked on a general pedestal devoid of the nine-śaktis ('nava-śakti-rahite sāmānya-pīṭhe āvāhya'). But he has four enclosures with deities in them (āvaraṇa-devatās) (see HANUMĀN).

PĪTA-TĀRĀ

One of the Tārās of five colours, Pīta-tārā is yellow-complexioned and belongs to the family of the dhyāni-buddha Ratna-sambhava. She has four variant forms: Vajra-tārā (four-faced and eight armed) (see VAJRA-TĀRĀ), Jāṅgulī (three-faced and six-armed) (see JĀṅGULI), Parṇa-Śabarī (three-faced and six-armed) (see PARṆAŚABARĪ) and Bhrukuṭī (one-faced and four-armed) (see BHRUKUṬĪ). While Vajra-tārā is affiliated to the dhyāni-buddha, Ratna-sambhava (see RATNA-SAMBHAVA), Jāṅgulī and Parṇa-śabarī owe allegiance to Akshobhya (see AKSHOBHYA) and Bhrukuṭī to Amitābha (see AMITĀBHA). (see also TĀRĀ)

PĪTA-NIDHI

The door-guardian stationed in the half-pavilion (ardha-maṇḍapa) along with Rakta-nidhi (see RAKTA-NIDHI), in the Vaishnava temples. He is yellow-complexioned, terrible in aspect (bhayānaka), two-armed and carrying a cudgel. They are bedecked with all ornaments and are exceedingly strong (mahā-bala). His image is to be made in the eight-tāla measure (see AṢṬĀ-TĀLA and TĀLAMĀNA) (cf.

Nāradiya-saṁhitā, 13, 323)

PUNḌARĪKA

An attendant-deity (see PARIVĀRA-DEVATĀ) in the Viṣṇu temple, he is described as a 'bhūta-pati' who is dark-complexioned (cf. *Nāradiya-saṁhitā*, 13, 335). He is to be stationed in the first enclosure (ibid, 15, 298).

PUTTHALIKĀ

Usually a small icon or a doll, made of grass, stone, wood, clay or precious metal; it may be used as an object of worship in household or as an votive-offering.

PURAS-SŪTRA

Cord or chain made of metal, worn round the chest.

PURĀRI

Name of Śiva in his form as the vanquisher of the three cities (see TRIPURĀNTAKA)

PURUSHA

Generally meaning 'person' the word is of Vedic origin and derived from the Sāṁkhya ideology, to distinguish the principle of life and consciousness from inanimate but evolving Prakṛti (*Lakṣmī-tantra* 16, 15). In the traditional texts, the word signifies godhead, usually Viṣṇu. Etymologically, the meaning would be "the spirit that is hidden in the body" (puri śete), the spirit that fills the universe and makes it complete (from the root 'prū')

In the Vaikhāṇasa ideology it is one of the five forms of Viṣṇu (pañcha-mūrti) four of which are to be worshipped in the four quarters, Viṣṇu being in the centre : Purusha in the east, Satya in the south, Achyuta in the west and Aniruddha in the north. Purusha must be visualized as white in complexion (śvetābha), and as accompanied by Śrī (red-complexioned) on his right and Hariṇī (dark-complexioned) on his left, and by the sage Bhṛgu (coral-coloured), and others. The door-guardians of Purusha are

Śaṁkha- nidhi (fair-complexioned) on the right side of the door and Padma-nidhi (red-complexioned) on the other side. On the side-walls must be shown Sāvitrī and Gāyatrī (cf. Samūr-tārchanādhikāra 37, 12-21).

In the Pāñcharātra texts, Purusha is mentioned as one of the five 'powers' of godhead (pañcha-sakti: parameshthi, purusha, viśva, nivr̥tti, and sarva). Purusha is the power that manifests itself as the world (jaganmayi) (cf. Nāradya-saṁhitā, 15, 122)

Purusha is also the name of an attendant of Vishṇu in the third enclosure of the shrine (cf. Vimānārchanā-kalpa, paṭala 20).

PURUSHA-DATTĀ

The yakshiṇī of the fifth tīrthaṅkara Sumatī-nātha (see TĪRTHAṆKARA) she is known as Māhākālī in the Svetāmbara accounts. Tumburu is her corresponding yaksha. She rides upon an elephant (gajendra-gā) in the Digāmbara description; but in the Śvetāmbara accounts she is seated upon a lotus (padma-vāhanā). She is golden coloured (svaraṇa-ruk) and four-armed. Her hands carry the gesture of protection, discus, fruit and vajra, or alternately the gestures of protection and boon-bestowal in the two normal hands and noose and goad in the extra hands. Hemachandra identifies the fruit as mātuluṅga.

She is also called Khadga-varā in the Digāmbara accounts.

PURUSHOTTAMA

'The most superior among the purushas (viz. souls or gods), the expression signifies Vishṇu, especially the form worshipped in Jagannātha-puri in Orissa (see JAGANNĀTHA)

PUSHPA-TĀRĀ

A deity included in the mandala of Vajra-tārā, an emanation of the dhyāni-buddha Ratna-saṁbhava, she is the deity located in the eastern direction (among the deities that are represented in the ten directions viz. four quarters, four corners, the upper regions and the nether

regions). She is one-faced and white in colour (śīta-varṇā), and charming in aspect (manoramā). She becomes manifest from out of the praṇava (oṁkāra-kshara-nishpannā). She is two-armed, carrying in both of them garlands of flowers (pushpa-dāma-karākulā). She is decorated with numerous ornaments (sarvāṅkāra-bhūṣitā)

PUSHPA-DANTA

The ninth among the twenty-four tīrthaṅkaras (see TĪRTHAṆKARA) he is also known as Suvīdha. He was born in Kākandī as the son of the prince Sugrīva-rājā and his wife Ramā-devī. He obtained enlightenment and emancipation while meditating under the nāga (or malli) tree, which is regarded as his kevala-vr̥ksha. His principal disciple and leader of the community after him (gaṇa-dhara) was Vīdarbha. His yaksha is Vijaya (or Ajita) and yakshiṇī Mahākālī (or Sutrāikā). He is identified by the symbol of crocodile (makara, sometimes given as crab) or scorpion (vr̥schika) according to another account. His complexion is white.

Pushpa-danta is also the name of a serpent (see NĀGA), of a Vidyādhara, of a deity in the Vāstu-maṇḍala (in the western direction, see Nāradya-saṁhitā 14, 45), of an attendant of Vishṇu (a door-keeper in the southern direction in the seventh enclosure of the shrine, see Vimānārchanā-kalpa, paṭala 20), and of one of the leaders of the troops of Śiva ('prāsāda-vit-takah śaṁbhora gaṇeśvarah')

PUSHPA-PAṬṬA

One of the ancient modes of wearing the hair, in which it appears like a band around the head, decorated by flowers ('paṭṭa-bhāk pushpa-paṭṭam cha proktam eva purātanaḥ', Mānasāra)

PUSHPA-RAKSHAKA

An attendant of Vishṇu in the third enclosure of the shrine, installed near the place where the flowers are gathered (pushpa-saṁchaya-sthāne). He faces the western direction. He is described as gold-complexioned, wearing dark

blue garments, and mounted upon an elephant. He holds aloft a banner on which flower is depicted (pushpa-dhvaja). His consort's name is Śuddhāṅgi (cf. Vimānārchana-kalpa, pātala 20).

PUSHTI

North Indian icons of Viṣṇu have two consorts Śrī (viz. Lakṣmī) and Puṣṭi (viz. Sarasvatī). Matsya-purāṇa (258, 15) prescribes that Śrī, who stands on the right side of Viṣṇu and Puṣṭi, who stands on the left side, are both to be represented as carrying red lotuses (śrīś cha puṣṭiś cha kartavye pārśvayoh padma-samyute'), while Agni-purāṇa (chap 44) suggests that Śrī must carry a lotus and Puṣṭi lute (vīṇā) (śrī-puṣṭiś chāpi kartavye padma-vīṇa-karānvite')

However, in South India, Puṣṭi is only an attendant deity (parivāra-devatā) in the fifth enclosure of the Viṣṇu shrine (cf. Vimānārchana-kalpa, pātala 20). She is one of the 'kalās' to be invoked in the left hand of Viṣṇu, according to Nārādīya-saṁhitā (9, 327), and not a deity (devatā)

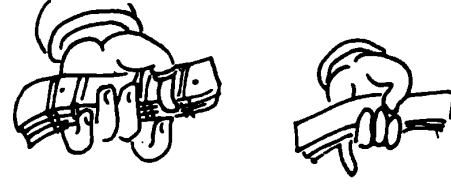
PUSHTI-GAṆAPATI

A form of Gaṇapati, ten-armed and accompanied by a consort (śakti) sitting on his lap is known as Mahā-gaṇapati. The consort when identified as Puṣṭi is known as Puṣṭi-gaṇapati (see GAṆAPATI).

PUSTAKA

Book or manuscript held in the hands of some forms of deities (like Brahmā, Dakṣiṇāmūrti, Gaṇapati, Sarasvatī, Haya-grīva, Hanumān and Vyāsa) is technically recognised as an 'āyudha' (weapon) belonging to the sāt-tvika type. It is included among the thirty-six āyudhas listed in Aparājita-sūtra (2,35) ascribed to Viśva-karma. It is usually accompanied by other 'āyudhas' like rosary (akṣha-mālā) and water-pot (kāmaṇḍalu), and gestures of exposition (vyākhyāna-mudrā). The stance in which the book as an āyudha is carried is often a seated one in yogapaṭṭa or padmāsana.

According to Viṣṇu-dharmottara (3, 77, 5) the book symbolizes scriptures (āgama) ('akṣha-mālā smṛtaḥ kālah pustakam chāgamam smṛtam')



PŪJĀ-BIMBA

An image of any deity that is meant to be ceremonially worshipped at home or in a temple is known as pūjā-bimba or bera. Some texts (like Nārādīya-saṁhitā, 28, 113) specify that the pūjā-bimba is a 'karmārchā', different from the main image, 'mūla-bera' or the stone image that is duly installed (and immovable) in a temple. The karmārchā (Karma-bimba) is a smaller and metallic replica of the main image (brhād-bimba). It is prescribed that this icon must not be smaller than six aṅgulas in height or taller than twelve aṅgulas (śaḍ-aṅgulān na cha nyūnam nādhikam dvādaśaṅgulāt; pūjā-bimbam tu kartavyam', Nārādīya-saṁhitā, 28 114) Vaikhānasa-grhya-sūtra also prescribes that the image for worship at home must not be less than six aṅgulas in height ('śaḍaṅgulād ahīnam tad rūpam kalpayitvā....')

In contrast, the main image in the sanctum is required to be made to measure up to the height of the donor (yajamāna- pramāṇam) or to the height of the sanctum's door ('dvāra-māna samam vā'). Some texts feel that the best image should be equal in height to the door (beram dvāra-samam śreshṭham'), while there are some texts which suggest that the image should be a

quarter of the door's height more (dvārāt pādād-hikam), and some others which recommend a quarter of the door's height less (pāda-hīnā.) cf. Samūrtārchanādhikāra 18, 10-11).

The pūjā-bimbās are generally classified into five types: chitra (sculpture, seen alond 'sar-vāṅgam sādṛśyam), mṛt (clay-image), kāshtḥa (wood-carving), śilā (stone image) and loha (metallic icons) (cf. Sāttvata-saṁhitā, 25,3); or into three types: chitra (sculpture in the round), which is regarded as of superior merit, ardha-chitraka (relief in stone or wood where the front portion of the image only is seen), which is of 'midling' merit and chitrābhāsa (paintings and drawings on cloth or wall), which is of inferior merit (cf. Samūrtārchanādhikāra 18, 11-12). Among the chitra, it is insisted that stone images are the best ('chitram chet śailajam bimbam uttamottamam), and that it is most appropriate for the devotee who desires only salvation (mokshārthī). The images cast in metal (especially copper) is suitable for those who desire power over others (rājya-kāmi); the clay-images are recommended for those who desire wealth (dhanārthī) and the images in wood for those who are desirous of progeny (putra-kāmi) (cf. op. cit, 18, 18-19)

The pūjā-bimbās are again classified into two groups: 'general' (sāmānya) and 'specific' (asāmānya). The former images merit to be worshipped by those who need only general welfare here and hereafter (bhukti-muktyartham), while the latter must be worshipped by those who have specific desires to be fulfilled (phalep-sūnām). Hence the two groups are also described as 'nishkāma' (unmotivated) and 'sakāma' (motivated). And it is also suggested that the former images must be in clay or stone (aśma- mṛtṁmaya) whereas the latter images may be metal or precious stones (cf. Sāttvatasamhita, 25, 9-11)

Another division of worshipful images is into those that are self-manifest (svayam-vyakta) and those that are installed by adept sages (sid-dha-pratishṭhita) or by ordinary human beings (manushya- pratishṭhita).

(For details of different kinds of pūjā-bimba and the iconometric involvements see BERA)

The texts commend the images of worship that are in strict accordance with the canonical injunctions (śilpa-śāstra-vidhi), and which are also charming in aspect. Sāttvata-saṁhitā (25, 160-167), for instance, gives an elaborate account of the need for measurement and beauty to go together. The iconometric details that the text prescribes are of course to be invariably followed, for they contribute without a doubt to the welfare of the devotee. But beauty and charm in an image meant for worship are equally important; and indeed they often occur in unison. What is iconometrically correct is also aesthetically satisfying. However, there are cases where the measurement overrides beauty, and cases where beauty pushes the measurement to the background. In the world, there are handsome people who are poor; and their appearance will strike the onlooker despite their poverty. Likewise there are ugly people who are wealthy. And there are people who are both handsome and wealthy. If the image lacks correctness of measurement as well as beauty, it is not worthy of worship. The image that possesses one at least of the two qualities may be considered as suitable for worship. But the image that has both qualities has the divine presence in it, for it is perfect.

(for further details see Bimba and BERA)

मुनिश्चितं हितं चैतन्मानमव्यभिचारि यत्।
मनोहारित्वमेकत्र रूपलावण्यभूषितम्॥
सर्वदा चानयोर्विद्धि अन्योन्यत्वेन संस्थितम्।
सुसौन्दर्यं तु मानस्य कचिदाक्रम्य वर्तते॥
लावण्यस्य कचिन्मानं समाच्छाद्यावतिष्ठते।
यथातिरूपवान् लोके दृष्टोऽप्येति मान्यताम्
विरूपोऽप्यतिविच्छादयो नारूपी नैव निर्घनः॥
एवं द्वयोर्निष्ठितं बिम्बमनादेयत्वमेति च।
आदेयमेकयुक्तं च नित्यं यस्मान्महामते।

PŪJĀ-BHĀGA

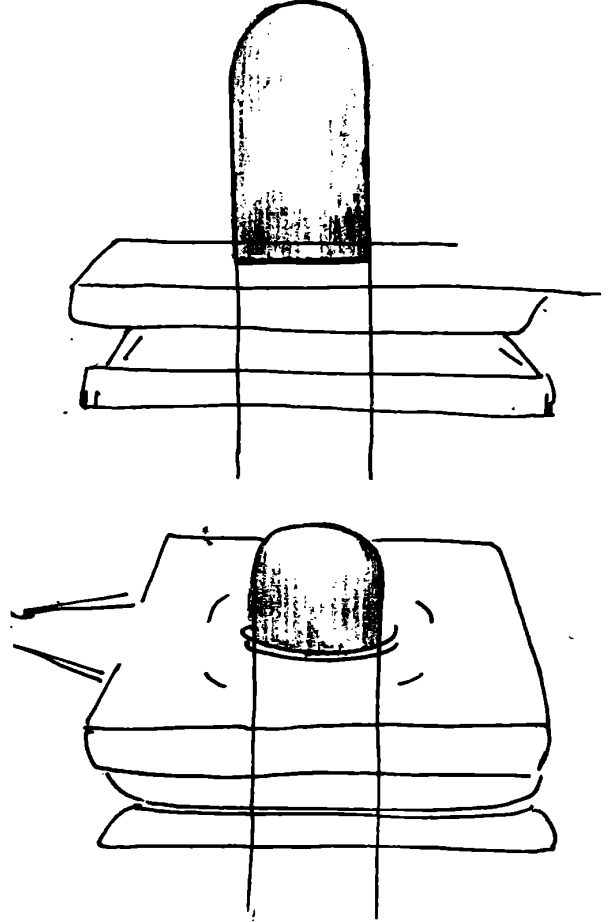
The part of the Līṅga that must be worshipped is known as the pūjāṁśa or pūjā-bhāga (see LĪṅGA). The texts divide the shaft that constitutes the līṅga into three parts: the bottom part is square in shape and represents Brahmā, the middle part is octagonal in shape and symbolizes the Viṣṇu, while the upper part is round in shape and represents Rudra (or Śiva). The bottom part (Brahma-bhāga) is hidden in the ground, the middle part (viṣṇu-bhāga) is covered by the pedestal with depression and a water-exit (pānī-vatṭa or pīṭha); it is only the upper part (Rudra-bhāga) that is seen, and this is the part of the līṅga that must be worshipped (here called pūjā-bhāga).

The līṅgas are classified into four varieties, taking into consideration the relative lengths of the three parts. If all the parts are of equal length in height (utsedha) it is 'sarva-sama'; if the middle part is taller than the bottom one, and the upper part (pūjā-bhāga) is taller than the middle part, the līṅga is 'vardhamāna' (gradually increasing); if the upper part (pūjā-bhāga) is taller than the other two parts which are of equal height, it is 'śivādhika' and if the upper part (representing Rudra) and the middle part (representing Viṣṇu) are of equal height and taller than the bottom part, it is 'svastika'. Of the four varieties, the 'vardhamāna' and 'śivādhika' varieties where the pūjā-bhāga is more dominant than the other two parts, are regarded as best, and suitable for worship by all castes ('sarva-jātyarhake mate', Kāmikāgama)

The pūjā-bhāga of the līṅga is usually a round shaft, seen above the pedestal, but may contain fluted facets on it (dhārā-līṅga) or may have one, three or four faces carved upon it (mukha-līṅga); the fluted faces may have numerous tiny līṅgas carved along them (sahasra-līṅga) (cf. Kāśyapa-śilpa. ch. 49) (see DHĀRĀ-LĪṅGA, MUKHA-LĪṅGA and SAHASRA-LĪṅGA).

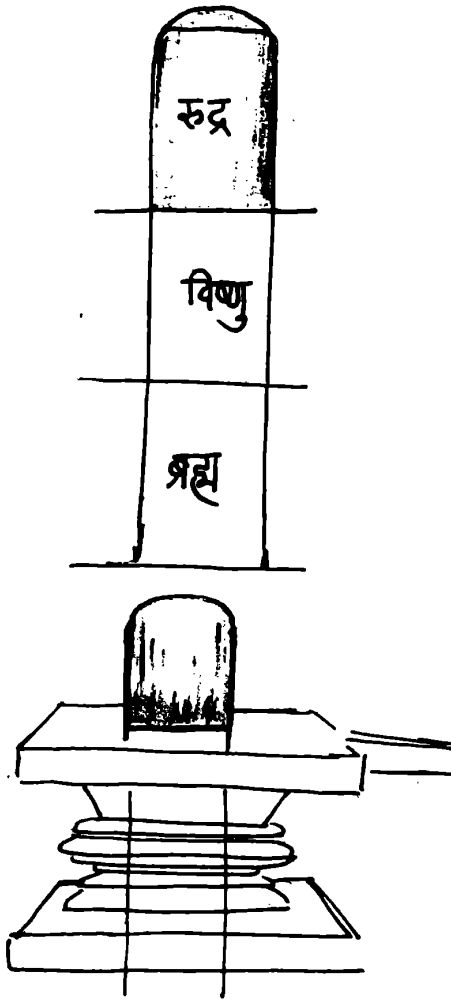
The pūjā-bhāga may sometimes have markings on them to resemble elephant's eyes, three horizontal lines to resemble tiryak- puṇḍra, añjali

सम्यङ्माने च सौन्दर्ये भक्तानुग्रहमय्या॥
मन्त्रसन्निधिं शक्तिर्वै सकला ह्यवतिष्ठते॥
सा सम्यक् प्रतिपन्नस्य बिम्बे इङ्गोचरस्थिते॥
अमूर्ता ह्लादयत्याशु ज्ञात्वैव यत्रमाचरेत्॥
मानान्मानप्रमाणानामथ सौन्दर्यसिद्धये॥



PŪJĀ-BHĀGA

trident or some symbolic lines (lakṣaṇoddhāra or brahma-sūtra). The top of the pūjā-bhāga may also be shaped in one of four ways (called siro-vartana): like a gourd (trapusha), like an open umbrella (chhatra), like crescent moon (ardha- chandra) or like a hen's egg (kukkuṭāṇḍa) (see ŚIROVARTANA and LĪṅGA).



The pūjā-bhāga is viewed as the male aspect of the linga, the middle part (covered by the yoni and representing Vishṇu) the female aspect, and the bottom part (Brahma-bhāga) neutral.

Actual worship is accorded only to the upper part, which is considered the linga proper. Therefore, the pūjā-bhāga is itself regarded as the linga ('pūjāṁśa eva nirdiṣṭo liṅga-śabdena chātra hi')

PŪJĀ-STHĀNA

The Āgama texts provide alternate footholds of the godhead where worship may be connected (pūjā-sthāna), although icons are regarded as the best. Worship is broadly grouped into two types: amūrtārchanā (worship without an iconic representation) and samūrtārchanā (worship with an icon or linga). The former includes worship in one's own heart (hṛdi), which is regarded as mental (mānasi-pūjā or dhyāna)

and offerings to a fire (agnau hutam or homa). The latter of course is iconic worship (pratimārchanā) (cf. Vimānārchanādhikāra, pata 1).

In Mrgendragama (kriyā, pata 5, 14), we read that worship may be carried out in one's own body (sva-dehe, viz. mānasa-pūjā), on a vacant platform (sthaṇḍila), in the Immoveable or moveable lingas (sthira and chala), in the vessel for water-offering (arghya-pātra), in the fire (agni-kārya) or in a painting or icon (chitrākṛti).

of all the various footholds available for worship, the icons are the best, for they can easily induce a sense of devotion (loving affection) by pleasing the eyes, engaging the mind and delighting the heart (Kriyādhikāra, 1, 13-14, 'chakshushah prīti- karanān manaso hṛdayasya cha, prītyā sañjāyate bhaktih, bhaktasya sulabho harih, tastmād etat trayāṇām eteshām bera-pūjā viśishyate')

PŪTANĀ

A deity outside the Vāstu-maṇḍala, who needs to be pacified before the construction of the building is undertaken; she figures in Vāstu-homa and Vāstu-Śānti rites.

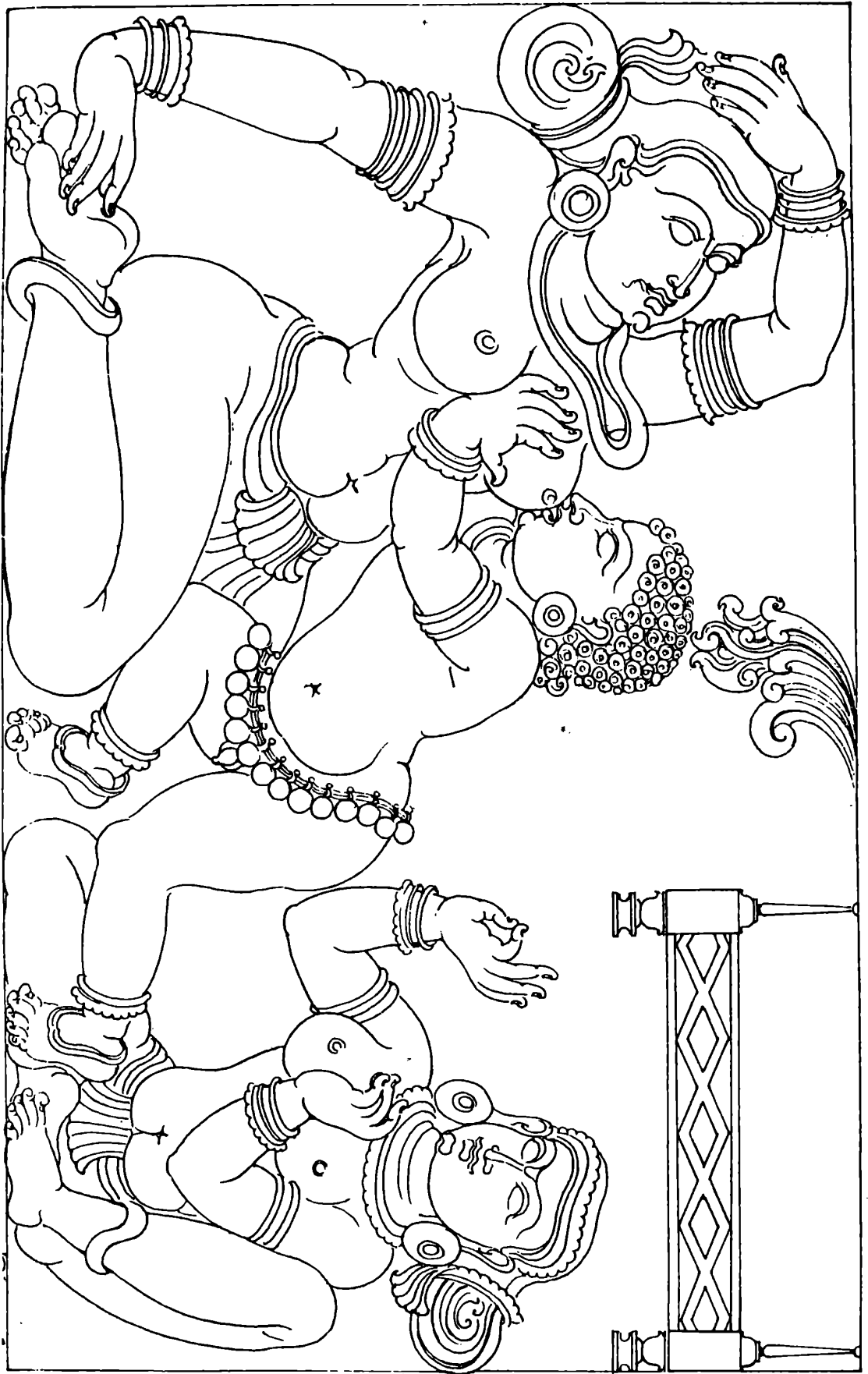
Pūtanā is the demoness (dānavī), sister of Bakāsura, who was killed by the infant Kṛṣṇa, when she tried to poison him with her breast-milk (cf. Harivaṁśa, chap. 62)

It is also the name of an evil spirit which troubles children on the third day of birth, or during the third month or in the third year. Rites of pacification are prescribed in the smṛti texts.

However, there are no iconographic details available.

PŪRNA

An attendant deity of Viṣṇu, stationed at the door-side in the half-pavilion (ardha-maṇḍapa), along with Pushkara on the other side. He is red in body-colour (rakta-varṇābha) (Nāradya-saṁhitā, 15, 216). He is a Viṣṇu-pāriṣhada, according to Śrī-praśna-saṁhitā 9, 60). and he is ter-

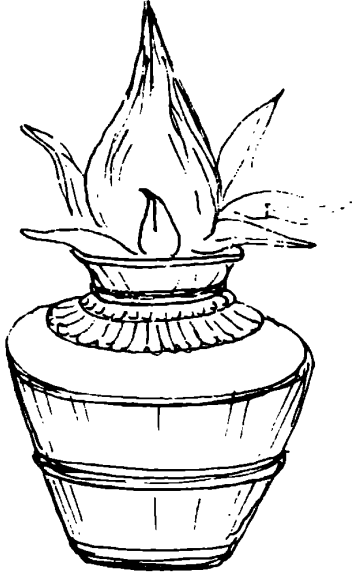


PUTANA

rible in aspect. Pūrṇa is also the name of a serpent (nāga) (cf. Mahābhārata, 1, 57, 5)

PŪRṆA-KUMBHA

'Pot filled with water' (also known as pūrṇa-ghaṭa or pūrṇa-kalaśa), is a sacred symbol of prosperity; it is sometimes included in the group of eight auspicious articles (ashta-maṅgala), hence also called bhadra-kumbha.



Sculptural representation of pūrṇa-kumbha are frequently seen in temples from very early times. They occur on walls and pillars in a variety of decorative arrangements.

PŪRṆA-BHADRA

A yaksha who was receiving popular worship during the few centuries before and after the Christian era. Even in the Buddhist works, we find references to this deity along with Manibhadra. Their worship was prevalent during the Kushāṇa and the Gupta periods. In the Mahā-māyūrī list of yakshas, these two are said to have been worshipped especially in the Brahma-vati region (although it is now difficult to

Identify this region) (see also MANI-BHADRA)

In Matsya-purāṇa (18th chap.) Pūrṇa-bhadra is described as the son of Ratna-bhadra who resided atop the gandha-mādana mountain, and as a great devotee of Kubera. His son, Harikeśa, however, preferred to be a devotee of Śiva.

Pūrṇa-bhadra is also the name of a celebrated serpent (see NĀGA)

PŪRṆĀ

An attendant-deity of the goddess Durgā (along with Pushkalā, forming a pair) (see Nāradya-saṁhitā, 28,62).

PŪRVA-HASTA

Sometimes also referred to as nija-hasta, the term signifies the two normal hands of a four-armed deity, the extra hands (viz. the upper hands) being referred to as para-hasta. But the usage is rather infrequent.

PAUSHTIKA-LIṄGA

A variety of liṅgas which answers to the description of the width being four parts of the total length of the liṅga; worship of such a liṅga is said to bestow strength and nourishment on the devotee (hence the name). If the width of the liṅga is five parts of the length, then the variety is known as Jayada (productive of victory and success); if the width is only three parts, then the variety is called 'sārva-kāmika' and is believed to fulfill all desires (see LIṄGA)

PRACHANḌA

One of two prominent door-keepers of the Viṣṇu shrine (the other being Chanḍa) he is distinguished by the emblem of conch which he carries on his head (even as Chanḍa carries discus). Both of them are described as leaders of all the door-keepers ('sarveshām dvāra-pālānām nāyakau'). Prachanḍa is white in colour (Chanḍa is red-complexioned), two-armed carrying a cudgel. He is terrible in aspect (virūpāksha) but auspicious (śubha).

His image must be made in eight-tāla measure (see ASHṬA-TĀLA).

PRACHANḌĀ

One of the forms of nava-durgā (see NAVA-DURGĀ), she is described as sixteen-armed and dark in complexion.

PRACHANḌA-CHANḌĀ

One of the names of a violent form of Devi known as Chhinna-mastā (see CHHINNA-MASTĀ and DAŚA-MAHĀVIDYĀ), who is also known as Vajra-vairochanī and Karālikā. ('prachanḍa-chaṇḍikā devī sarva-loka-hitaishīṇī'). The list of the thousand names of Chhinnamastā is actually given as 'Prachanḍa-chaṇḍikā-sahasra-nāma stotra', and the first name in the list is Prachanḍa-chaṇḍikā.

PRAJÑĀNTAKA

One of the ten dik-pālas (guardians of directions) of the Mahāyāna Buddhist pantheon, he presides over the southern direction. He is visualized as white (sita) in complexion, three-faced (the principal face being of the body colour and the other two blue and red), and six-armed, carrying in four of his hands a white-coloured cudgel bearing the mark of vajra (vajrāṅkita-sita-daṇḍa), sword (asi), jewel (maṇi) and lotus (padma), and embracing his sakti with the remaining two hands. He is also described as wearing vajra as his ear-ornaments (vajra-kunḍalī).

PRAJÑĀ-PĀRAMITĀ

The most important among the pāramitā-deities (see PĀRAMITĀ), she personifies not only the Mahāyāna scriptures in their entirety but also the enlightenment that is expected to be occasioned by them. Prajñā-pāramitā is the name of the sacred text, which was widely studied in the countries where Mahāyāna prevailed. Indeed, it evolved a class of literature with as many as nine different versions of varying extent: from a hundred thousand (śata-sāhasrikā) to a very brief 'heart' text (hrdaya). The most celebrated among them, however, is

the 'eight-thousand' text (ashta-sāhasrikā-prajñā-pāramitā), which has been described by Conze as "one of the finest and most profound spiritual documents of mankind". The theme of all these versions is 'perfection of understanding' or "perfect wisdom", which the Sanskrit expression signifies. And this has been personified in the image known as Prajñā-pāramitā.



PRAJÑĀ-PĀRAMITĀ
(From Tibetan xylograph)



PRAJÑĀ-PĀRAMITĀ
(From Tibetan seroll)

PRAJÑĀ-PĀRAMITĀ
(from Nepal)



← PRAJÑĀ-PĀRAMITĀ
(stone from Java)

The celebrity of this text (and hence of this image) is due to the belief that the Buddha himself delivered this discourse, but entrusted it to the care of the Nāgas (the dragons in the netherworlds), and that the great saint Nāgārjuna recovered it from the Nāgas. There are several sādhanās regarding this text-deity, one of them ascribed to Asaṅga, one of the architects of the Mahāyāna ideology.

She is visualized as sixteen-years old (shoḍaśābda-vapushmatī), and with high and

large breasts (pīnonnata-kuchā) and large-eyed (viśālākshī). She is variously described as seated upon an animal (sattva-paryāṅkinī) and as seated upon the lunar orb like a lotus (padma-chandropari-sthitā).

There are three variant forms of this popular deity, worshipped in India, Nepal, Tibet, China and Japan. There are some fine specimens of this deity in stone from greater India; the one from Jawa is the most exquisite representation of one of the forms.



PRAJÑĀ-PĀRAMITĀ
(from a Nepal painting)



PRAJÑĀ-PĀRAMITĀ
(stone from Nālandā)



PRAJÑĀ-PĀRAMITĀ (from a Nepal painting)

All the three forms are two-armed, seated in the vajra-paryāṅka posture, decorated with all ornaments (sarvālaṅkāra-sampūrṇā), charming in aspect (manoramā), and carrying the tiny image of Akshobhya (see AKSHOBHYA) on her

crown or matted hair done up as a crown (jaṭā-makuṭa). She is described as bestowing greatest bliss upon her devotees (paramānanda-kāriṇī).

One of the forms is white-complexioned, and hence known as Śukla-prajñā-pāramitā. She holds a red-lotus in her right hand and holds the text (prajñā-pāramitā) in her left.

The second form is yellow-complexioned, and hence called Pīta-prajñā-pāramitā. The form is distinguished by the assumption by both hands of the gesture of exposition of the text (vyākhyāna-mudrā), the text itself being represented independently on her left side.

The third form is golden in hue (hence Kanaka-prajñā-pāramitā), and in this form the two hands assume the gesture of setting the wheel of dharma into motion (dharma-chakra-mudrā). On either side of the deity, a lotus springs up bearing the sacred text.

The Javanese image, which has become justly famous, shows the dharma-chakra-mudrā, but there is only one lotus (with the text) which is on the left side.

The deity is also seen in many manuscripts, Sanskrit and Tibetan. Sometimes, the deity is shown as four-armed and seated in the lotus posture; she carries in the extra-hands rosary and book, her normal hands being in the dharma-chakra-mudrā; she is called omniscient (sarvajñā)

PRATI-KṚTI

The word (prati-rūpa, prati-bimba) means an image, a replica; and it is usually a synonym of pratimā or vighraha (see PRATIMĀ). It is a term used as early as the days of Pāṇini (cf. Ashtādhyāyī, 5, 3, 96 and 99)

PRATIMĀ

The expression popularly used for an icon signifies an image meant for contemplation. The suffix 'pra' has the sense of an especial prop or support (pra, ālambanasya prādhānyena dhyānam pratīkopastih). The icon represents the deity, suggesting the aspects of the deity that are suitable or amenable to contemplation. The icon becomes 'worship-worthy' (hence called

archā), only when divinity is projected in it; otherwise, it is just a doll or a piece of sculpture. Thus, the important role played by the icon is to a large extent due to the attitude which the devotee brings to bear. It is when the devotee attaches an especial (viz. divine) significance to it, it acquires merit. The other word for pratima is 'vighraha' which is explained as whatever is taken in a special manner (viśeṣeṇa grhyate iti;).

For purposes of contemplation, a deity is visualized as having specific characteristics (lakṣaṇa): postures, (bhāṅgi), weapons (āyudha), moods (bhāva) and vehicles (vāhana). These are in accordance with the attitude with which the worship is conducted or the deity is contemplated upon. The details which should be accommodated in an icon are given in the 'dhyāna-śloka' (see DHYĀNA-ŚLOKA) pertaining to that deity. The idea is that the icon should serve as a support (ālambana) for adequate contemplation (dhyāna); the mind should be enabled to go beyond the visible icon and conjure up the vision of the deity, which is but faintly reflected in the icon. The icon has an instrumental value, and the devotee does not mistake the icon itself for the deity; an icon only represents the deity.

However, it would be improper for the devotee to regard the icon as a mere artefact in stone or metal ('pratimāyām tu śilā- buddhih'), and treat it as such. The deity in its own abstract level cannot be worshipped, and without worship the mind of the devotee cannot be prepared and primed for communion with the deity. Further spiritual stages become precluded when the object of worship is not looked upon as a proper representative of the deity, at any rate during the worship ritual. The icon is called a mūrti because the deity is supposed to assume a concrete form for the sake of the devotee, either on its own (svayamvyakta) or fabricated by an image-maker (śilpi-nirmita).

When the image-maker proceeds to make an image of the deity, he is required to contemplate preliminarily upon the divine qualities that must

find place in the image. Sūkra-nīti-sāra (4,4,147) lays down:

ध्यानयोगस्य संसिद्धयै प्रतिमालक्षणं स्मृतम्।
प्रतिमाकारको मर्त्यो यथा ध्यानपरो भवेत्॥

An icon for worship can never be properly made without the image-maker getting into a state of meditative absorption. For the important aspect of worship is facility for meditation on the part of the devotee. It is not the physical beauty of the icon that endows value upon it, but the depth of meditative absorption which has gone into the making of it.

The icon is small when worshipped in households; some texts prescribe that the height of such an icon should not exceed the length of the worshipper's palm (from the bottom of the palm above the wrist to the tip of the middle finger) and some other texts insist that the height of the icon for worship should not exceed the breadth of the worshipper's palm, so that it can be contained in the fist without any part of the icon showing itself. And in the household, icons made of metals (usually copper, bronze or silver) are recommended.

According to Bṛhat-saṁhitā (57, 49), however, the icons which are one cubit in height are auspicious; the icons which are two cubits bestow wealth upon the worshipper; the icons which are three cubits will contribute to welfare; and those which extend to four cubits will make for prosperity.

सौम्या तु हस्तमात्रा वसुदा हस्तद्वयोच्छ्रिता प्रतिमा।
क्षेमसुभिक्षाय भवेत् त्रिचतुर्हस्त प्रमाणा या॥

The icon in a temple may be larger in size. Bṛhat-saṁhitā (57,3) prescribes that the pedestal of the icon (piṇḍikā) must be three parts of the height of the door of the sanctum less (when the height of the door is divided into eight parts),

and that the icon itself must be twice the height of the pedestal.

देवागारद्वारस्य अष्टांशोनस्य यस्तृतीयोऽंशः।
तत्पिण्डिकाप्रमाणं प्रतिमा तद् द्विगुणपरिमाणा॥

According to another authority (Matsya-purāṇa, 232), the height of the sanctum's door ('dvārocchāyasya yan-mānam') must be divided into eight equal parts (ashtadhā), and two parts thereof must be the height of the icon within the sanctum; one part must again be divided into three equal parts, and one part must be the height of the pedestal ('bhāga-dvayena pratimām; tri-bhāgi- kṛtya tat punah, piṇḍikā bhāgatah kāryā'). This would ensure that the pedestal is neither too tall nor too short ('natinichā na chochhritā').

The actual making of the icon, whether for worship in a household or for worship in a temple, must follow the canons laid down in the texts, taking as the basic measure the length of the intended icon's face and calculating the measurement of the other parts of the icon's body on this measure ('mukha-mānena kartavyā sarvāvayava-kalpanā'). (see for details TĀLAMĀNA)

The iconic worship in the country has followed sectarian divisions and differences; the major divisions are Śaiva, Vaiṣṇava and Śākta. While Śiva is principally worshipped in households as well as in temples in aniconic liṅgas (for which also there are tālamāna prescriptions, see LĪNGA), the temples would usually have the processional images in iconic form, and the bigger temples would have stone and metal representations of the sportive forms of Śiva (see ŚIVA, LĪLĀ-MŪRTI). More frequently Natarāja (see NAṬARĀJA), Dakṣiṇā-mūrti (see DAKṢIṆĀMŪRTI) and Ardha-nārīśvara (see ARDHANĀRĪŚVARA) icons may be seen in temples. Although the sportive forms of Śiva are not for regular or daily worship, they are also made in the 'tāla-māna' that the texts prescribe.

There are dhyāna-ślokas for all the sportive forms of Śiva.

Vishṇu icons are frequently represented in one of the ten incarnatory forms (see DAŚĀVATĀRA), although the independent forms like Nārāyaṇa, Keśava, Śrīnivāsa, Padmanābha and Vāsudeva are also commonly found.

The icons of Brahmā are rare; and even when they are found they are only as attendant-divinities (parivāra- devatā). The sportive forms of Śiva, the forms of Vishṇu and the form of Brahmā are required to be made in the highest tāla-māna, viz. uttama-daśa-tāla (measuring 124 aṅgulas, see DAŚA-TĀLA and TĀLA-MANA).

The forms of Devī are numerous, and they are all to be made in the immediately next tāla-māna, viz. madhyama-daśa-tāla (measuring 120 aṅgulas). The texts contain not only dhyāna-ślokas for all the major deities (Śiva, Vishṇu, Brahmā and Devī) but details of measurement suitable for them.

In temples there may be other classes of minor deities such as the eight dikpālas, the twelve ādityas, the eleven rudras, the eight vasus, the seven sages, sun and moon, Garuḍa and Śeṣha, all of whom are to be made in the tāla-māna next to the above (viz. adhama-daśa-tāla, 116 aṅgulas).

The icons of non-deities (like the nine grahas, the yakshas, the nāgas, the gandharvas, the asuras and superior human beings are made in nava-tāla; they are not worshipped, and their role is only as attendants (parivāra). (see TĀLA-MĀNA). Often, the tāla-māna prescriptions are not strictly followed in their case. (see also BERA and VIGRAHA)

PRATIMĀ-LAKSHAṆA

There is a saying that godhead is present in the sacred fire for the ritualists, in their own hearts for the contemplatives, in icons for those with little spiritual equipment and everywhere for the wise.

अग्नौ क्रियावतां देवो हृदि देवो मनीषिणाम्।
प्रतिमास्वल्पबुद्धीनां ज्ञानिनां सर्वतो हरिः॥

Even as the sacred fire has sacramental and ritualistic prescriptions about how it must be lit and tended and even as the contemplatives have to follow specific techniques of visualization of the divine form in their own hearts, the icons also must be properly made for worship, albeit by common and unenlightened people. Thus Agni-purāṇa which quotes the above verse with a slight modification, adds immediately that the icons must be made with all the required features ('pratimām lakṣhaṇa-vatim kuryāt')

Among the several alternative forms of worship available for the devout (like fire-rituals, recitation of the divine names, contemplation, iconic-worship), iconic worship (pratimārādhanā, bera-pūjā) is regarded as the best (cf. Khilād-hikāra, ch. 1). Because the icon is available for constant perception, and provides a support for continued contemplation, it is capable of generating devotion; and whatever is done without devotion is in vain. Therefore the icon is of superior value (Kāśyapīya-jñāna- kāṇḍa, ch. 55). There is also a statement to the effect that contemplation was the suitable technique in the Kṛta-age, sacrificial rituals in the Tretā-age, recitation of sacred names in the Dvāpara-age, and iconic worship in the present Kali-age.

This also underlines the importance of making the icon with proper details and in suitable measurements to be effective ('tasmād bhakti-hetutvād sa-lakṣhaṇām parama-puruṣa-rupām kṛtvā', Kāśyapīya, op. cit). The icon for worship must be such that it pleases the eyes and appeals to the mind and delights the heart ('chakshushah prīti-karaṇān manaso hrdayasya cha'); for it is only out of pleasure of this sort that devotion develops ('prītyā sañjāyate bhaktih', Kriyādhikāra 1.13). We read in Śaunaka's Ṛg-vidhāna that an image properly made should so please the devotee's heart that

he constantly worships it, attends to it and thinks of it all the time.

मुरूपां प्रतिमां विष्णोः प्रमन्नवदनेक्षणाम्।
कृत्वाऽऽत्मनः प्रीतिकरीं सुवर्णरजतादिभिः ॥
तामर्चयेत्तां प्रणमेत्तां भजेत्तां विचिन्तयेत्।
विशत्यपास्तदोषस्तु तामेव ब्रह्मरूपिणीम्॥

The need for iconic representation of the deity has been emphasized in several texts. It is impossible for any one to contemplate upon the deity without any form. If all forms are withdrawn, how can mind function at all, and where can it abide? Even if mind were to think of a deity devoid of form, the mind would easily tire or fall asleep. Therefore, an intelligent person should worship only a deity as having some form. But he must also bear in mind that there is something beyond the form. Whether for ultimate liberation or for obtaining benefits that he desires, he should stick to the form of the deity that he has chosen at all times (Vishṇu-saṁhitā, 29, 55-58)

न च रूपं विना देवो ध्यातुं केनापि शक्यते।
सर्वरूपनिवृत्ता हि बुद्धिः कुत्रास्य तिष्ठति।
निवृत्ता ग्लायते बुद्धिः निद्रया वा परीयते॥
तस्माद्विद्वानुपासीत बुद्ध्या साकारमेव तम्।
अस्ति तस्य परोक्षं तदिति किञ्चिदनुस्मरेत्॥
सर्वथाकारमुद्दिष्टं न परोक्षं तदिति किञ्चिदनुस्मरेत्॥
सर्वथाकारमुद्दिष्टं न परित्यज्य पण्डितः।
परं देवमुपासीत मुक्तये वा फलाय वा॥

And when thus the need for a form for the deity is conceded, it is recognized and projected on the deity for a purpose ('kāryārtham mūrtayas tasya'), and that is to facilitate attention and contemplation. Therefore, the best form in

this context is a human form, with which we are familiar, and we have regard and reverence for some human beings whom we adore, extol and even worship. There is a notion of 'mahā-purushas' (superior human beings), who are equipped with all auspicious marks and so stand out prominently. The deity must be visualized as a 'mahā-purusha' and worshipped with great devotion. It is then that the spiritual perfection is accomplished.

अतः पुरुषरूपेण कल्पयित्वा तमच्युतम्।

अभ्यर्च्य परया भक्त्या सिद्धिं गच्छन्ति मानवाः॥

(op. cit. 3,6)

When human forms are prescribed for deities, the details such as decorations, garments and so on must be in accordance with the country and the region in which the images are made.

देशानुरूपभूषणवेशालंकारमूर्तिभिः कार्या प्रतिमा।

The idea is that there should be nothing unusual or outlandish in the deity which may render the mind curious or averse. The details must at once please the mind and delight the heart. So that the mind will naturally incline towards the icon and the heart rests there.

The prescription that the icon must be proper and delightful (lakṣṇa-vatī pratimā) is further elaborated in the texts. What pleases one person may not please another; and beauty in one organ may not be found in other organs and it is extremely difficult to make an icon that is perfectly proper and delightful for all people. Therefore, the texts provide standard measurements, and what is consistent with them alone is considered proper and beautiful ('śāstra-mānena yo ramyah sa ramyo nānya eva hi'). Thus pratimā-lakṣṇa is a matter of textual fidelity.

The texts provide details such as māna (measurement of the length or the height of the body), pramāṇa (breadth or linear measurement taken at right angles to the same plane as

māna), unmāna (measure of thickness, measurement taken at right angles to the plane in which māna and pramāna measures have been taken), parimāna (measurement of girths and periphery), upa-māna (measurement of inter-spaces) and lamba-māna (measurement taken along plumb-lines) (etaih śhaṇmānair yutam beram kuryāt). There are also prescriptions about the tāla-māna that is relevant and proper. There is an insistence that the icon should neither exceed in any part the prescribed measurement nor fall short of them, and that it is then that the icon is said to be well-proportioned, neither lean nor fat (Śukra-nīti-sāra 14,4,2 'na hīnā nādhikā mānāt te te jñeyās suśobhanāḥ, na sthulā na kṛṣā vā pi sarve sarva-manoramāḥ'). It is necessary therefore that the image-maker is well acquainted with the canons of measurement. Correct measurements however are not alone important. The icon must have a beauty overriding the technical perfection, and this is not a matter of measurement. It is said in Hayaśirshapāñcharātra that the icon will have the divine presence only when it is beautiful to look at ('ābhirūpyiccha bimbānām devas sannidhyam ṛcchati')

Śukra-nīti-sāra (4,4,15) is even more expressive: 'it is only when the icon is perfectly shaped in all its parts and charming in aspect, that it makes for merit; otherwise it will be a waste of life and money, and will bring sorrow'.

यथोक्तावयवैः पूर्णा पुण्यदा सुमनोहरा
अन्यथायुर्धनहरा नित्यं दुःखविवर्धिनी।

According to the same text (4,4,72), an icon may be made of sand (saikatī), rice-powder mixed with water (paishtī), stucco with paint (lepyā), clay (mr̥ṇmayī), wood (vārkshī), stone (pāshāṇa) or metal (dhātūttha). The order in which the mention of substances is made indicates that each substance is more durable than the one preceding it ('sthīrā jñeyā yathottarā'). The text also includes pictorial representation (lekhyā) in the list. The substances here are known as 'pratimā-dravya' or 'arcchā-sthāna'.

Samarāṅgaṇa-sūtra-dhāra (GOS, vol II, 1,1) gives a list of seven such substances which are suitable for image-making: gold, silver, copper, stone, wood, clay painted over and drawing.

There are details which contribute to the beauty of the icon: posture, gesture, decorations and so on. The texts elaborate on each of these details. Regarding the general bearing of the deity as represented in the icon, there are four postures usually met with: standing (sthānaka), seated (asina), recumbent (satyana) and mobile (yānaka). The icons that sit in a lotus posture or stand in equipoise, with a pleasant countenance are reared as sātṭvika in character. Those that stand in a disturbed stance or sit in an ālīḍha posture, or shown in the act of moving about, with various weapons in hands which are four or six in number are rājasa, while a violent deity with terrific countenance and holding frightening weapons in its hands which are eight or more answers to the description of a tāmasa icon (see BHĀṆGI)

Weapons are also classified into these types: rosary (aksha-sūtra), book (pustaka), lotus (padma), conch (śaṁkha), ladle (sruk) and pot (kumbha) are illustrations of sātṭvika type; hand drum (ḍamaru) flute, (veṇu), big drum (bherī), lute (vīṇā), bell (ghaṇṭā) and cudgel (daṇḍa) illustrate the rājasa type; and weapons like hand-spear (paṭṭiśa), sword (khadga), khaṭvāṅga, and hammer (ṭaṅka), fire, animals like serpent, cock, mongoose and deer illustrate the tāmasa type (see ĀYUDHA)

Gestures (mudrā) are hand-poses and suggest the attitude of the deity: protection (abhaya), boon-bestowal (varada), exposition (vyākhyāna), warning (tarjani) threat (sūchi), book (pustaka), spiritual union (chinmudrā), transcendental wisdom (jñāna), meditative absorption (dhyāna or yoga), arm thrown across suggesting obscuration (daṇḍa), hip-holding (kaṭyavalmbita), wonderment (vismaya), dharma-wheel-turning (dharma-chakra) and so on (see MUDRĀ)

Decorations (bhūṣhā) like crown (kirīṭa), ear-

pieces (kaṇṇa- bhūṣhaṇa), hair-styles (keśa-bandha), garlands and necklaces (hāra), breast-bands (kucha-bandha), belly-bands (udara-bandha), girdles (mekhalā), bracelets (kaṅkaṇa), armlets (keyūra), anklets (nūpura), shoulder-tassels (skandha-mālā), waist-band (kaṭi-bandha), cross-belt (chhanna-vīra), sacrificial chords (yajñopavīta), rings (aṅgulīyaka) and so on.

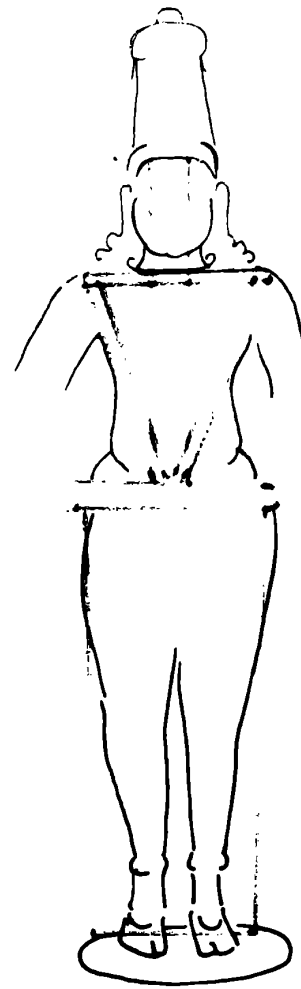
Besides these details, there are conventional prescriptions of ideal beauty like the face which should be like full-moon (pūrṇendu-vaktram), large and elongated eyes (dīrgha-vipulanayana), conch-like ears (śaṁkhābha-kaṇṇa), nose like tila-flower (tila- pushpa-nāsā), arms like the cow's tail (paśu-pucchha-bāhu), thighs like the plantain trunk (raṁbhoru-kāṇḍa), lotus-like hands and feet (padmāṅghri-pāṇi) and so on which the icon should incorporate (Pratishthā-vidhi-darpaṇa, ch. 2)

Some texts distinguish between yoga (tranquil and contemplative), bhoga (pleasant and sensuous), vīra (dynamic and valiant) and ābhichārika (with occult significance, used in magic and witchcraft) icons, and describe the characteristic features of each variety. They have different benefits to bestow upon the devotees.

Several purāṇas (like Agni, Matsya, Vishṇu-dharmottara and Pādma) contain sections which deal with the topic of pratimā-lakshana. Among independent treatises which are relevant for the study include Mānasāra, Brhatsamhitā, Sakalādhikāra, Amśumadbhedāgama, Samarāṅgaṇa - sūtra-dhāra, Mānasollāsa, Aparājita-paripṛcchā, Maya-mata, Pāñcharatra and Vaikhānasa texts, Śaivāgama works, Sārasvatīya-śilpa-śāstra, Śukra-nīti-sāra, Śilpa-ratna, Chaturvarga-chintāmaṇi, Rūpa-maṇḍana, Pratimā-lakshaṇa, Tantra-sāra, Devatā-mūrti-prakarṇa, Hari-bhakti-vilāsa and Chitra-lakshaṇa.

PRATIMĀ-ŚŪLA

The word now refers to the pike beneath the



वंशदण्ड

वक्षोदण्ड

कटिदण्ड

अरुदण्ड

PRATIMĀ-ŚŪLA

pedestal of the icon which is meant to be inserted into the socket in the base-slab (ādhāra-śilā) and fixed with asṭa-bandha (see ASṬA-BANDHA). This has relevance only for stone images, and the pike (śūla) is an integral part of the pedestal (pīṭha).

But texts like Kāśyapa-śilpa (ch. 23) use the expression for the main wooden framework which runs through the length of the intended image, as a sort of inner structure. This is applicable only for clay and plaster images. This main wooden frame has four major divisions: for the back-bone (vaṁśa-daṇḍa), for the chest (vaksha-daṇḍa), for the hip (kaṭi-daṇḍa) and for the thigh (ūru-daṇḍa) of the intended image. There will also be secondary frames for the other limbs.

The erection of the wooden framework is followed by the securing of the structure by the ropes (rajju-bandha), a coating given by ashta-bandha, the formation of the 'arteries' (nāḍis), and the plastering with clay (mrilekhanā)

PRATISHṬHĀ

'Installation' is the necessary ritual for the transformation of an image made by the sculptor into a worship-worthy icon. The ritual signifies the permanent establishment of an icon in the sanctified sanctum of a temple (or on the consecrated platform in a household) for receiving daily as well as special worship. After this ritual, it is believed that divinity abides in the icon always or until desecration takes place. In fact, the word 'pratishṭhā' is short for 'prāṇa-pratishṭhā' (establishment of the vital force in the image).

The Āgama texts provide elaborate ritualistic prescriptions for the installation of an icon in a temple (see Āgama-Kośha, 'pratishṭhā-vidhi'). Installation is the culminating ritual in the preliminary phase of temple-construction which begins with preparation of the ground ('kar-shaṇādi-pratishṭhānta'). Several purāṇas give other details of installation. According to Mat-sya-purāṇa, the months of Chaitra, Phālguna or Jyeshtha, uttarāyaṇa period, spring season (mādhava), the bright half of the month, and among the days the second, the third, the fifth, the seventh, the tenth, the thirteenth or the full-moon day is considered the most auspicious time for installation of any god ('samayah sarva-devānām pratishṭhā śubhadā bhavet').

According to Padma-purāṇa, the second day of the bright half of the lunar month is best suited for the installation of Lakshmī, the third day for Bhavānī, the fourth for Gaṇeśa, the sixth for Skanda, the seventh for Sūrya, the eighth for Durgā, the ninth for the mātṛkāś, the tenth for Vāsuki (nāga), the twelfth for Viṣṇu, the fourteenth for Śiva and the full-moon day for Devī.

Lakshmī-tantra (ch. 49, 64-47) points out that the deity is really all-prevading and already es-

tablished everywhere; when everything and all of us are indeed at the mercy of the deity, how can there be a formal installation? ('vastutah kṛṇā pratishṭhā syāt?'). Installation of the icon is, therefore, only a matter of mental construction ('bhāvam ārūḍham mānasam'). The details of the procedure of installation are meant to prepare the mind for effective worship, and to involve direction and concentration (anusandhāna). Installation is in fact a higher cognitive operation ('pratishṭheyam iti prokṭa śākshāt-jñāna-mayī parā, op It., 149)

That is also why Ārya-sapta-śatī (386) insists that there can be no worship without proper installation of the icon, and that such installation necessarily involves mantras, which are essentially mental in nature ('pūjā vinā pratishṭhām nāsīt, na mantram vinā pratishṭhā cha').

One of the Śaiva-āgamas (cited in Śaiva-rat-nākara) defines installation of an icon as invoking of an especial presence of the all - pervading deity in the body of the icon; and this is done by mantras which are mental constructs.

विशेषसन्निधिर्या तु क्रियते व्यापकस्य हि

सन्मूर्ती भावनामन्त्रैः प्रतिष्ठा साऽभिधीयते॥

In the Śaiva tradition, the pedestal (piṇḍikā, or pīṭha) is said to be 'śakti' (viz. Prakṛti) and the liṅga Śiva (viz., Puruṣa); the union of the two principles is the act of installation (Ajita-gama, Kriyā, 18,45. 'piṇḍikā tu bhavachhaktiḥ liṅgam tu paramaśvarah; tayor yah kriyate yogas sā pratishṭhe ti kīrtita; Kāmikāgama, 2,35,96 'piṇḍikāyāmumā devīliṅge syāccha sadāśivah')

Dīptāgama (21,2-6) mentions three varieties of installations, especially with regard to pedestals: (1) Paurva (where the pedestal is already fixed, and liṅga is brought to it; (2) Paunah-punya (where the liṅga is first fixed and then the pedestal is attached to it, and (3) Sahita (where the liṅga and the pedestal are together installed). In Soma-śambhu-paddhati, we have five varieties: (1) brahma-śilā-yoga (attachment with the base-slab, which is really pratishṭhā),

(2) niveśana (placement of liṅga upon the pedestal); (3) Sthita - sthāpanā (installation of liṅga upon an already installed pedestal); (4) Uthāpanā (installation following ritualistically elevating the vital content, viz. 'lifting the liṅga, liṅgoddhāra); and (5) āsthāpanā (performance of sacramental rites after the placement of the liṅga.)

Viśvāmitra-saṁhitā (ch. 14) describes installation as the ceremony by means of which the divine presence is made amenable to perception by all people ('drashtum yac chhakyate sarvaiḥ'); and it is a simple act of placing the icon on the pedestal ('pīthordhve bimbam upaveśya'), but accompanied by an elaborate ritual. Pratiṣṭhānukramaṇikā (Nallur, 1979, pp. 20-22), which is a Vaikhāṇasa text, describes twenty-five sequences of this ritual: (1) añkurārpaṇa (the beginning, symbolized by sprouts), (2) saṁbhāraharaṇa (collection of the necessary materials), (3) akshi-moksha (opening of the eyes of the icon), (4) bimbā-suddhi (purification of the icon through three immersions or adhivāsas; in the five products from the cow, pañcha-gavya; milk, kshīra; and water, jala), (5) agnyādhāna (āghāra, fire-rituals), (6) Vāstu-homa (pacification of the deities of the site on which the temple stands), (7) agni-praṇayana (further rituals with fire), (8) kumbha-pūjā (worship of the sacred and ceremonial pots), (9) snapana (administering the bath), (10) karma-śayana (adhivāsas), (11) veda-pārayana and archanā (recitation of the Vedic hymns and worship), (12) hautra-praśamsā (honouring the priests), (13) sarva-homa (fire-oblations), (14) devatōthāpanā (elevating the deity), (15) ratna-nyāsa (placement of the necessary precious stones under the ground where the icon is to be installed), (16) dakṣiṇā-dāna (presents made), (17) ālaya-pradakṣiṇā (circumambulation of the shrine), (18) bimbā-sthāpanā (installation of the icon, along with āvāhana, invocation), (19) anya-devatāvāhanam (invoking the attendant-deities), (20) puṇyāha, (21) devārchanā (worship proper), (22) brāhmaṇa-pūjana (honouring the learned and pious folk), (23) utsava (processions

and the other ceremonies), (24) snapana (bath which marks the conclusion of the ritual), and (25) maha-havir-nai vedyam (the final fire-oblations).

In Śaivāgama - prayoga - chandrikā the ritual of installation begins with formal entry into the yāga-śālā and goes through maṇḍapa- pratishṭhā (consecrating the pavilion), kalaśa-sthānapā, pradhāna-homa, the adhivāsas (in water, milk, grains, garments, painting, jewels, flowers and bed), piṇḍikā-sthāpanā (the placement of the pedestal), aṣṭa-bandhana (fixing the pedestal), netronmīlana (opening of the icon's eyes), and prāṇa-pratiṣṭhā (infusion of vital force into the icon, which marks the final sequence. Then the icon is open to the view of all the devotees, after a few ceremonies collectively known as nirikshaṇam. It is usual that immediately after the installation of the icon, ceremonial observances (utsava) are conducted.

Once the icon is duly installed, it must be worshipped according to the āgama which was followed for installation, every day. In case, worship is missed a day, next day the worship is to be doubled (dviguṇam archanam). If for three days the icon remains without worship, mahā-pūjā is to be conducted and saṁprokshaṇa (ceremonial purification) had. If the icon is not worshipped for a month at a stretch, then there is need for the icon to be installed afresh. Reinstallation is also indicated if the icon is desecrated in any manner, if the worship conducted involves mantras other than those specific to the deity installed, and if the icon suffers a physical damage or gets burnt.

There are several other kinds of installation like the installation of the shrine (prāsāda-pratiṣṭhā) and the installation of the main door (dvāra-pratiṣṭhā), besides the installation of the icon (bimbā-pratiṣṭhā), which however is the main installation. Some texts also speak of an abstract or symbolic installation as related to the icon installed: mantra-bimbā- pratishṭhā (cf. Sātvatā-saṁhitā, Chap. 25)

PRATĪHĀRA

Guardian of the door (see DVĀRA-PĀLA) and general attendant. According to Matsya-purāṇa (chap. 189), he must be tall (prāmśu), good-looking (su-rūpa), and charming (chitta-graha). Although he is stationed at the door-way (dvāhsthita), he brings to the attention of the master whatever is important. Thus he enjoys a special favour.

PRATYAṄGIRĀ

Also known as Kṛtyā, this is a ferocious (ugra) form of the mother-goddess, and is worshipped by tāntrik practitioners not only in India but in Nepal and Tibet for countering the magic spells of others (para-mantrocchāṭaṇa), for undoing the might of enemies (śatru-damaṇa, anya-parākrama-vidhvaṁsana), and for overcoming all misfortunes (sarvārishta-nāśa). Her sculptural representations are rare, although her visualizations occur precisely in the dhyāna-śloka; there are, however, some texts which include drawings of this deity.

In India, she is always one-faced and four-armed, but in the Mahāyāna texts (like Dharma-kosha-saṅgraha) she is five-faced and ten -



PRATYAṄGIRĀ

(from a Tibetan drawing)

armed; and the five faces have different colours: white, blue, yellow, red and black. In the latter tradition, she sits in a pratyāḷidha posture upon a red lotus. Pūjā-paddhati, belonging to the same tradition, gives her body-colour as white and describes her as siddhi-lakshmi (the Lakshmi of accomplishments) and Jaya- pradā (the giver of success). She is here seated upon a corpse (savopari-samāsīnā), wearing red garments (rak-tāmbara-tanu- chhadā), bedecked with all ornaments and wearing garlands of guñjā-seeds. She is pictured as a sixteen-year old damsel (shoḍaśābdā yuvatī), carrying a skull-cup and a chopper (kartṛkā). When she has ten hands, she carries vajra, sword, axe, skull-cup and goad (on the right side) and bell, khatvāṅga, noose, discus and the gesture of warning (on the left side) (cf. Dharma-kosha- saṅgraha). She holds in one of her hands on the left side, according to Pūjā-paddhati, a severed human head, blood dripping from it, by its hair (sa-keśa-muṇḍam śoṇita-śātukam).

The Indian texts usually describe her as having but one head, but this is the head of a lion (simha-mukhi); and she rides upon a lion (simha-sthā). However, one text (cited in Prapañcha-sāra- saṅgraha, II, pp. 972-974) makes her thousand-faced (sahasra- vadana) but eighteen-armed (ashtādaśa-bhujā). While the Mahāyāna texts give her body-colour as white, the Indian texts make her dark-complexioned, dark like the dense cloud (kāla-jīmūta- sannibha) (śyāmābhā according to Śrī-tatva-nidhi).

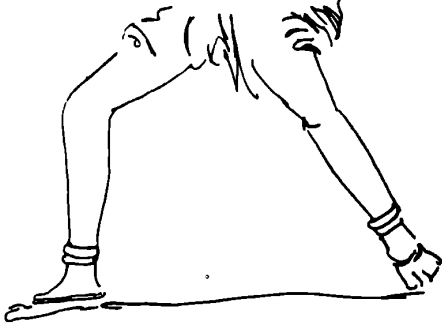
One of the dhyāna-śloka describes her as thick-necked (bṛhat- kaṇṭhā) and red-haired (rakta-kuñchita-mūrdhajā), with her hair standing erect like flames of fire (ūrdhva-keśi) or spread out in disarray (vikeśi). She has terrible fangs in her month (bhīma- daṁshtrā) and her face is thus frightening (daṁshtrā-koṭi- viśaṅkaṭāśya-kuharā). Her three eyes are red and burning (ārakta-netra-trayā). She is decorated by eight serpents (see ASHTA-NĀGA). On her head, however, is a crescent moon (bāleṇḍūjjvala-maulikā).

She is imagined to be the consort (śakti) of

Bhairava (see BHAIRAVA), and powerful enough to vanquish all foes (mahā-bala parāk-ramā; sarva-śatru-vināśinī). Śrī-tattvanidhi makes her four hands carry skull-cup (kapāla), spear (śūla), hand-drum (ḍamaru) and serpent-noose (nāga-pāśa) (see NĀGA-PĀŚA). Another text gives axe and noose in her upper hands, and goad and spear in her normal hands. Her tongue lolls out (lamba-jihvā), according to this text, and her face is bent down (adhomukhī); and she is very old (ati-vṛddhā) (unlike in the Mahāyāna works, where she is young). She wears black garments.

PRATYĀLĪḌHA

The posture in which the legs are prominently involved; the left leg is thrown forward and kept firmly while the right leg is slightly bent; it is the reverse of the posture known as ālīḍha (see (A)ĪḌHA)



PRATYĀLĪḌHA

PRATYŪSHA

An aspect of dawn (ushas) personified, and treated as an attendant-deity of Sūrya, she is represented as holding a bow and shooting an arrow.

PRADĪPA-TĀRĀ

An attendant-divinity of the eight armed Kurukullā, (see KURUKULLĀ), located in the south-western petal of the lotus which is the mandala of this goddess. She is red-complexioned and sits in the vajra-paryāṅka posture; she is four-armed carrying the gesture of boon-bestowal and the blue lotus in two of her hands, the other two hands engaged in the act of shooting an arrow with a bow (ākarma-pūrīta-śara-dharā). She has on her crown the tiny images of the five dhyāni-buddhas (pañcha-tathāgata-makūṭā).

PRADYUMNA

One of the five adorable heroes of the Vṛshṇi clan, who were responsible for the spread of the Bhāgavata cult (see PAÑCHA- VĪRA), and who were involved in the Vyūha ideology (see VYŪHA) as aspects of Viṣṇu, he was known to legends as the son of Kṛṣṇa by Rukmiṇī, and as the father of Aniruddha (cf. Bhāgavata 10th skandha, chaps 103-108). He was believed to have been produced by Saṁkarshaṇa who performed severe austerities devoted to Vāsudeva, and to have in turn produced Aniruddha from half of his body after penance (cf. Nāradya-saṁhitā, 1, 37-40)

Pradyumna is also regarded as an incarnation of Kāma-deva (see KĀMA-DEVA); and as an aspect of the sage Sanatkumāra. He represents the cosmic mind (manas), evolved out of the primordial matter (prakṛti, symbolized by Saṁkarshaṇa), and cause of ego (ahamkāra, symbolized by Aniruddha) (cf. VYŪHA).

The four Vyūha-deities are identified with the four worshipful forms (omitting Sāmba among the five heroes of the Vṛshṇi clan); (1) Vāsudeva: Puruṣa (or Ādi-mūrti, Paramahamṣa, worshipped in the Kṛta age); (2) Saṁkarshaṇa: Satya (vyoma, worshipped in the tretā age); (3) Pradyumna (Achyuta, nāda, worshipped in the Dvāpara age); and (4) Aniruddha (hamṣa, worshipped in the Kali age as Nārāyaṇa). Pradyumna's consort is the goddess of sound, Sarasvatī (śabda-brahma-mayī).

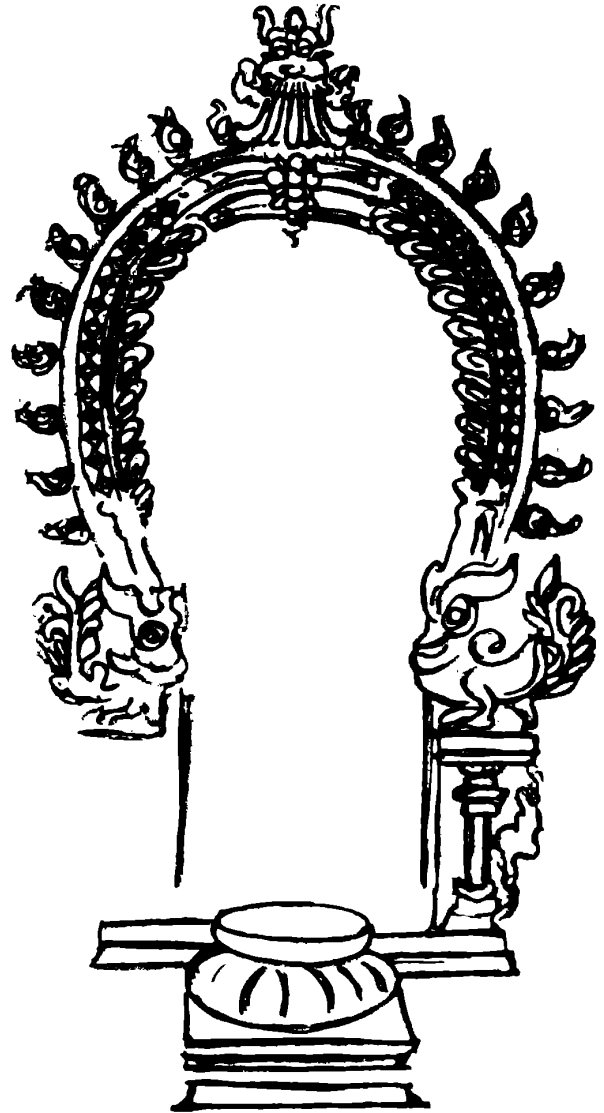
Pradyumna represents the preponderance of 'bala' among the six guṇas, even as Saṁkar-
shaṇa represents 'jñāna' and Aniruddha
'aiśvarya'.

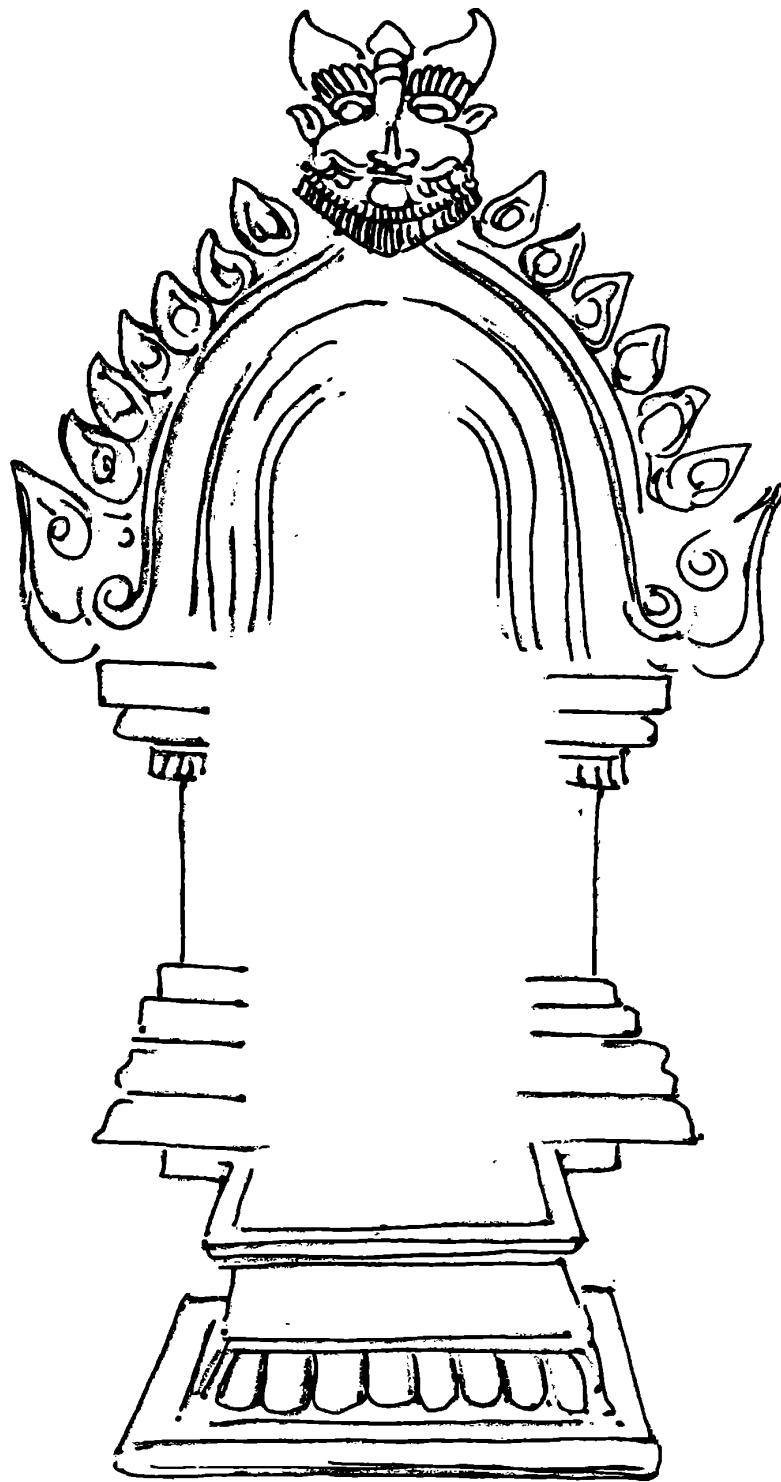
Iconographical details concerning Pradyum-
na are not uniformly given in the Pāñcharātra
texts. Vishṇu-saṁhitā (6,67) gives the body-
complexion as emerald-green (dūrvā-marakata-
prakhya), Lakshmī-tantra (38,56) as red (rakta),
Īśvara-saṁhitā (25,123- 124) as that of the
group of fire-flies in a dark and rainy night (prāṇ-
niśa-samudita khadyota-nichaya-prabhā).
Lakshmī-tantra and Īśvara-saṁhitā describe
his garments as red ('rakta-vāsasa'), while Vish-
vaksena-saṁhitā (16, 20-22) describes them as
yellow (pītāmbarā). Vimanārchana-kalpa
(pātala which is a Vaikhāṇasa text mentions
Achyuta (who is the Vaikhāṇasa version of
Pradyumna) as golden complexioned (kanakāb-
ha) and as wearing dark garments (śyāmān-
bara).

Pradyumna has four arms according to all
the texts, excepting Hayaśirsha-saṁhitā (31,9)
which identifies Pradyumna with Kāma and
provides him with only two arms. Conch and
discus are mentioned as the weapons in two of
his hands in most of the texts. Lakshmī-tantra
(op.cit) prescribes the gestures of protection and
boon-bestowal for the other hands while
Pādma-saṁhitā (kriyā, 16,38) prescribes mace
and lotus for them. Vishvaksena-saṁhitā
(16,20-22) specifies that the upper hands carry
lotus (right) and conch (left), and the normal
hands mace (right) and discus (left). Parāśara-
saṁhitā (13, 105) calls Pradyumna the be-
stower of knowledge and other gifts (vidyādi-
dāyaka) and describes him as carrying conch,
discus, sword and spear (sūla). Lakshmī-tantra
(10, 34- 36) places in the normal hands of
another form of Pradyumna bow and five-arrows
(bāṇa-pañchaka), even as Kāma is represented;
the text also provides the characteristic banner
of Kāma, makara- dhvaja. Hayaśirsha-saṁhitā
(op. cit) makes the right hands of Pradyumna
carry discus and conch while the left hands
carry bow and mace. This text also mentions
Rati and Prīti as his consorts.

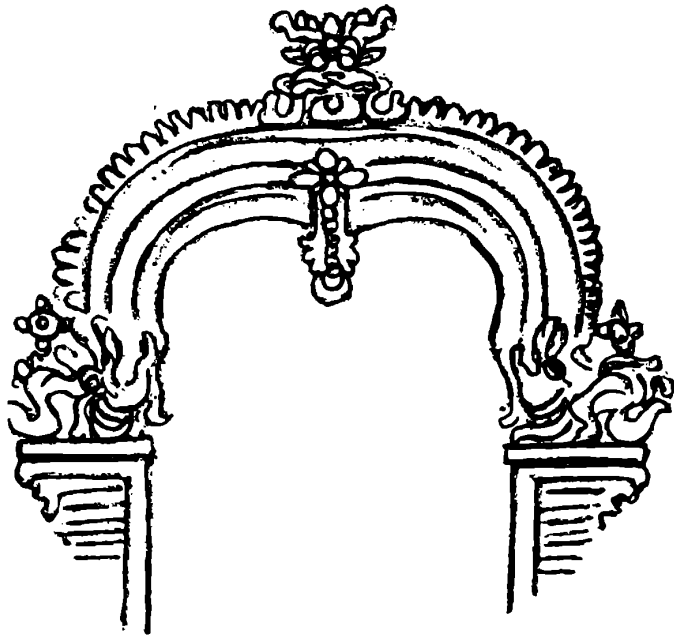
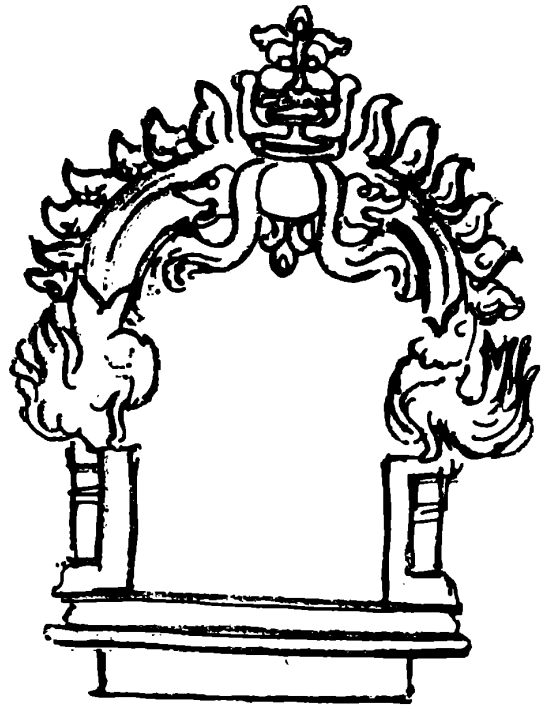
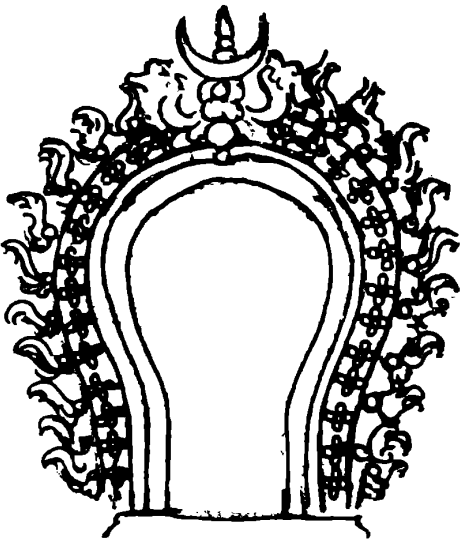
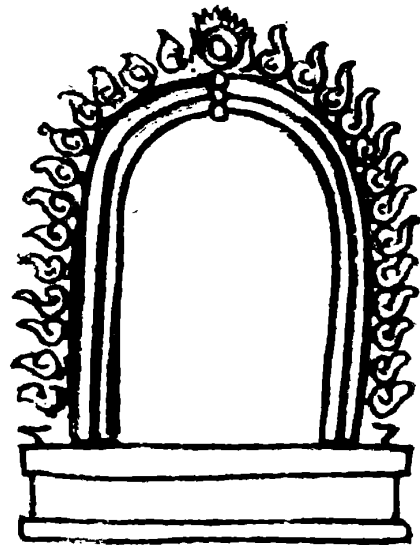
PRABHĀ-MANḌALA

Also known as 'prabhāvall', It is the arch of
effulgence surrounding the deity, the solar orb
stylistically represented in icons meant for wor-
ship. While it is not an integral part of the icon, it
adds an artistic aura to the deity represented by
the icon. It is usually elliptical in shape, some-
times but very infrequently round, and rises
above the pedestal of the icon, slightly at the
back of the icon, and encompasses the icon's
body completely, going above the tip of the
icon's crown.

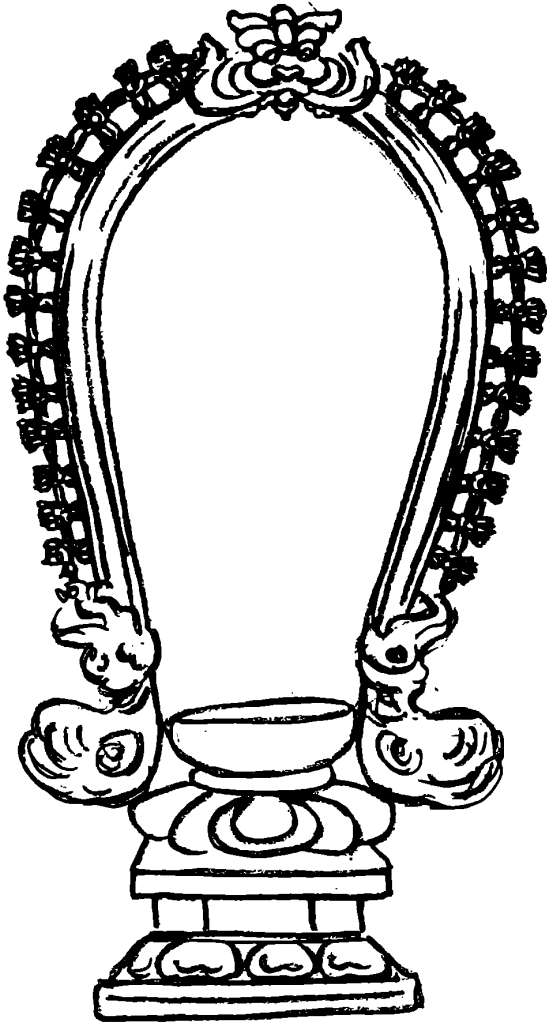




PRABHA-MANDALA



PRABHA-MANDALA



PRABHĀVALI

It is a flat strip of metal that goes round the image, with ornamental decorations on the side that faces us; the decorations may be floral (garlands) or may contain, if the icon is a form of Viṣṇu, the ten incarnations of Viṣṇu. The outer edge of the top portion shows number of projections which are which are also ornamental. In case of Natarāja's icon, the projection are in the nature of flames of fire (the tongues of fire, *jvālā*); with regard to other icons this is stylized into shapes which only suggest flames.

The arch is supported on either side of the icon by a pillar motif, surmounted by the representation of a mythical crocodile or transom (see MAKARA), from whose mouth the floral

design that constitutes the arch emerges. The bottom of the pillar may sometimes show leograph (lion upon elephant, *gaja-śārdāla*). In the centre of the arch above the crown of the icon will be an ornamental and highly stylized lion-head (*kīrti-mukha*) with mouth wide open, fangs showing and tongue lolling out; the eyes are round and protruding, and from the mouth chains of garlands issue forth on either side. The top of the lion-head constitutes the finial.

The *prabhā-maṇḍala* (or *prabhāvali*) is usually a detachable unit, placed upon the pedestal; but sometimes it may also be fixed. There are also *prabhāvalis*, which instead of being arches are flat plates, rectangular below and semi-circular above, containing however an arch-treatment.

The main stone icon in the sanctum will generally have the *prabhā-maṇḍala* carved in the stone out of which the icon is also made. But if the icon alone is carved, the *prabhā-maṇḍala* will be in metal plates with the inner structure in wood. For metallic icons, the *prabhā-maṇḍala* is separately made in metal and fixed upon the pedestal whenever it is needed. When the icon is to be administered a ceremonial bath, the *prabhā-maṇḍala* is removed.

There are no āgamic prescriptions with regard to the *prabhā-maṇḍala*; it is above all a decorative piece, and barring a few conventional details the craftsman is free to indulge in his fancy. The tantras suggest that the deity is to be visualized as seated within, or as emerging out of the solar or lunar orb (*sūrya-maṇḍala*, *chandra-maṇḍala*) and this idea has been translated here.

PRAMATHA-GAṆA

The group of attendants, 36 crores in number, who surround Śiva (*śiva-pāriśada*), and serve him in various capacities. They are reputed to be capable of assuming any form and accomplishing any task. Normally they live like ascetics in the vicinity of Śiva, meditating upon Śiva; they are free from blemishes and devoid

of sins. But some assume forms of lions and tigers and wander about; they have magical powers. Some assume the form of Śiva himself, with matted hair and moon stuck on their head. Some sing and dance, while some are fierce and aggressive.

Kālikā-purāṇa (ch. 29) narrates that these attendants of Śiva were created to destroy the huge army of boars (varāha) that attacked Śiva when he had assumed the Śarabha-form to vanquish the might of Narasiṃha. They are usually represented as bhūtas (see BHŪTA) in sculpture. They carry weapons as body-guards of Śiva, and also entertain him with their dance and music. They are all adepts (siddha), and they always attend upon Śiva, who is their sole master.

PRALĀMBA

An iconometric device for determining the exact horizontal and vertical measurements of the entire body and of the several parts of the body of the icon that is intended to be made, by drawing plumb-lines (pralāmba), which is done by dropping perpendicularly threads to which weight is attached at the end (plummet)

Texts like Mānasāra speak of five or seven such plumb - lines which are helpful. The central line starts from the crest-jewel of the crown (śikhā-maṇi) and goes down the body through the middle of the forehead, centre of the eyebrows, the nose, the chin, the middle of the neck, the centre of the chest, navel, and the tip of the penis, and then descends in a straight line to the midmost point of the pedestal between the two feet. The other four (or six) lines pass through the sides of the body, touching the sides of the face and the sides of the shoulders (and running through the knees).

The plumb-lines are also drawn through the arm - pits and through the sides of the back of the head, to make the number eleven.

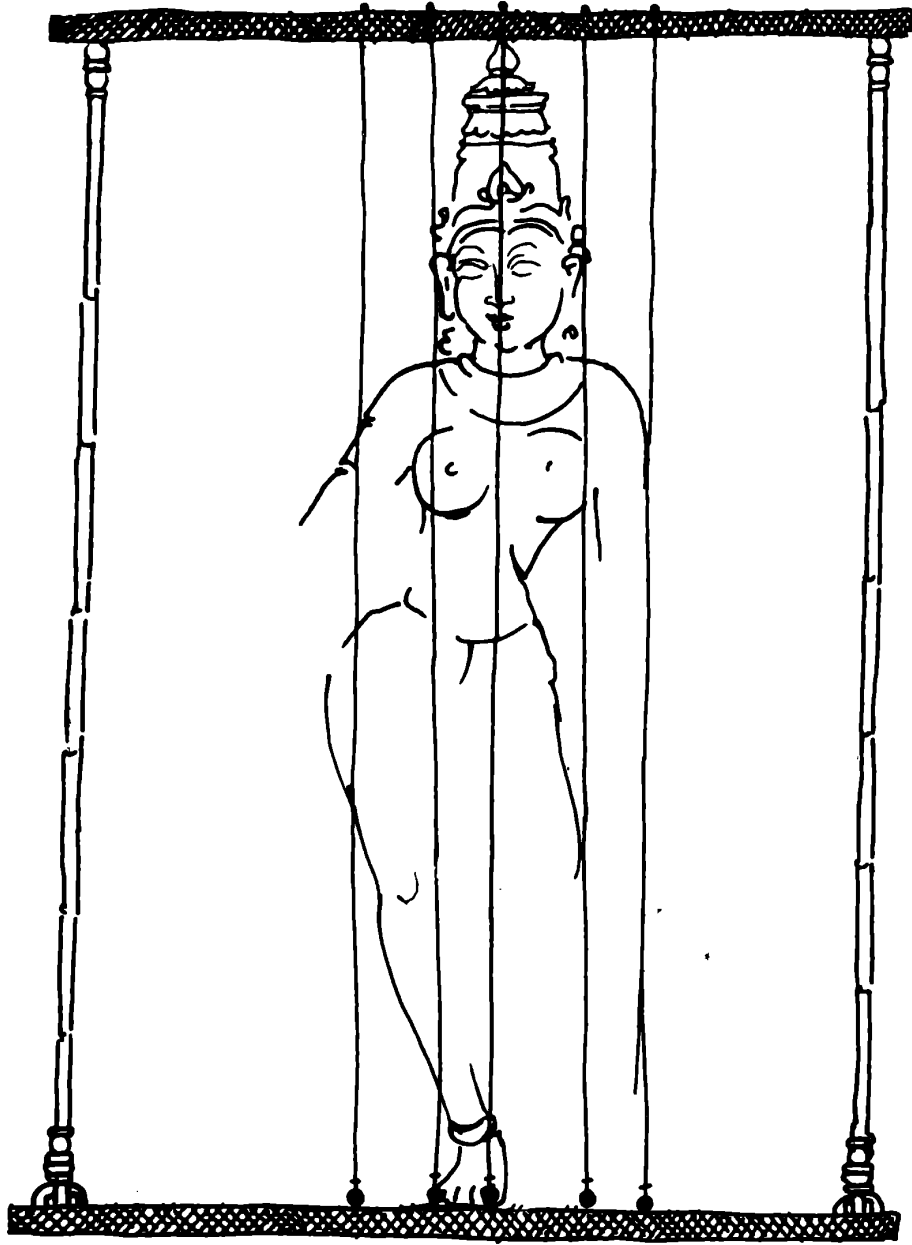
The measurements are in this manner determined for the various stances (standing in equipoise or with bends, sitting and lying down)

PRALĀMBA-PHALAKA

The instrument (plank) for making the pralāmba measurements. "This is a square plank of four, three, two or one angula in thickness with the sides equal to three-fourths or half of the length of the image. Another plank of the same size is made and used as a stool on which the image is placed. The other plank (pralāmba-phalaka) is fixed to the crown of the head of the image. The planks are kept level to each other; some holes are made in the upper plank of the pralāmba-phalaka wherefrom are suspended some strings at the other end of which are attached small balls made of iron or stone. The number of holes and strings suspended through the planks, by which the plumb-lines are determined, varies from five to eleven, according to the different postures and poses of the image"

(from Mānasāra, ch LXII, lines 6-16, Translated in P.K. Acharya, An Encyclopaedia of Hindu Architecture, J.K. Publishing House, Bhopal, 1978, p. 325).

This has reference to the concept of 'Sūtrā' which is an invaluable device in iconometry to ascertain and determine the vertical position and bilateral symmetry of the image as well as the horizontal level of the limbs. The sūtra (imaginary lines or strings) is of two types, (1) Aṅga-sūtra and (2) Lāmba-sūtra. The former deals with the horizontal level of the limbs, the location of the limbs and the relative measurement of the limbs. It has nine subsidiary sūtras: (i) akshi-sūtra (the line across the centre of the two eyes); (ii) bhrū-sūtra (the line across the crests of the eyebrows); (iv) hikkā-sūtra (the line through the depressed part in the middle of lower end of neck across the shoulders); (v) stana-sūtra (also called hrdaya-sūtra, line through the two nipples of the breasts); (vi) nābhi-sūtra (the line through the navel); (vii) medhra-sūtra (the line through the root of the generative organ); (viii) jānū-mūrdha-sūtra (the line through the knees); and (ix) jānvadhas-sūtra (the line through the calves of the legs).



PRALAMBA-PHALAKA

The Lamba-sūtras are plumb-line strings which are attached to the pralamba-phalaka, and which help in ascertaining the correct vertical levels and position of the limbs, in maintaining the elevations and depressions of the limbs properly with reference to the vertical plane, and to in preserving the three-dimensional symmetry of the icon as a whole. There are five lamba-sūtras which are indispensable: (i) puras-sūtra or pūrva-sūtra (the string in front); (ii) para-sūtra or prsthā-sūtra or para -sutra (the string at the back); (iii) and (iv) pārśva-sūtras (two strings,

each on either side of the body), and (v) madhya-sūtra (the string running through the centre of the icon's body, standing or seated).

तत्सूत्रात् तत्प्रमाणेन प्रतिमां कारयेद् बुधः।
पूर्वापरौ च पार्श्वौ च कायमध्येन संयुतम्॥

These five strings are also called brahma-sūtras, when four other strings are added to make the vertical measurements more precise

strings through the two arm-pits (kakshāntara) and strings on either side of the face (mukhāntara)

पंचभिः ब्रह्मसूत्रैश्च कक्षान्तर मुखान्तरैः।
नवसूत्रसमायुक्तं स्थानकं चासनं तथा॥

(1) The puras-sūtra is suspended so as to pass in front of the middle of the crown (ushṇīṣhe), forehead (lalāṭe), tip of the nose (nāsāgre), middle of the chin (hanu-madhyame), bottom of the neck (hikkāyām), chest (hrdaye), navel (nābhau), the generative organ (yonau), front of the space between the thighs (ūrrvantare tathā), and between the feet (pādayor madhyame pūrvam);

(2) The para-sūtra passes behind the middle of the crown (param ushṇīṣha-madhyame), nape of the neck (krkātikā), hump (kakun-madhye) back-bone (vaṁśa-madhye), the middle of the space between the two glutials (sphigan-tare) and between the two heels (pārshṇayoś cha madhyame);

(3 and 4) The two pārśva-sūtras touch the outer edges of the ear-lobes (pārśve karna-pālyanta-deśake), sides of the neck at the bottom, grīvāyā), through the middle of the ankle (gulpha-madhye syāt pārśva-sūtra-dvayam viduh);

(5) The last of the five principal sūtras passes right through the centre of the body dividing the body into two equal halves (kāya-madhyagatenaiva pañcha-sūtram pradhānakam);

(6 and 7) The kakshābhyantara-sūtras are suspended along the inner edge of the ear on each side, (karnābhyantar-gatam), and pass through the middle of the nipples of the breast (stana- chūchuka-madhyame), the middle of the thighs and of the legs (padoru-madhyadeśe) and through the middle of the sides at the waist (madhyame lambayet punah);

(8 and 9) The mukhāntara-sūtras pass

through the arm-pits (kakhāntare), along the sides of the hip (kaṭi-pārśve) and through the middle of the outer lobe of the ankle (bony projection, akshi-gulpha) (lambayed akshi-madhyame).

The five principal sūtras are also called rju-sūtra, ardharju sūtra, sāchi-turya-sūtras and sthānaka-sūtra respectively; the kakshāntara-sūtras are called bhittika, and the mukhāntara-sūtra is known as pārśva-gata-sūtra (cf. Abhilashitārtha-chintāmaṇi, 1, 189-190 and 3, 407-410).

According to Sakalādhikāra, the measurements of pralamba-phalaka are: length of the board (āyama): 40 1/2 aṅgulas, the distance between the upper-arm extremities; width: 18 aṅgulas, thickness (ghana): 2 aṅgulas or 2 1/2 aṅgulas.

प्रलंबफलकमानं प्रोक्तं शिल्पविचक्षणैः।
बिम्बस्य बाहुपर्यन्तमायामं विर्नवांगुलम्।
तारं धनं तु द्वादश गुलं अर्धगुलमेव वा॥

PRASANNA-TĀRĀ

A deity included in the Mahāyāna pantheon, she is an attendant of the goddess Kurukullā of eight arms (see KURUKULLĀ); in the lotus mandala of this goddess she occupies the petal on the east. She is also regarded as an independent deity, but as extremely fierce (mahā-ghorā).

She is visualized as having eight faces (the normal face being yellow in colour, which is the body - colour, the three faces to its right being blue, dark-blue and sky-blue in order, the three faces to the left being white like the kunda flower, red and sky-blue in order, and the face on top being smoke-coloured) and sixteen arms (the eight-hands on the right carrying sword, blue lotus, arrow, vajra, goad, cudgel, chopper and gesture of protection, and the eight hands on the left the gesture of warning, skull-cup, bow, khatvāṅga, vajra, noose, the severed head of Brahmā and jewel-pot). Each of the faces has

three eyes; and the hair on the head which is tawny red stands erect. She wears a garland of a fifty heads, wet with blood. She stands in the pratyālīḍha posture (see PRATYĀLĪḌHA).

She is perched upon the moon, which is placed upon the viśva-padma (two lotuses joined at their bases); and the solar rays illumine her (viśva-padma-chandrāsanasthā sūrya-prabhā- vibhūṣitā). Beneath her left foot is Indra, and beneath her right foot is Upendra (viz. Viṣṇu), and between the feet are huddled Brahmā and Rudra. They are all being trampled upon.

She is pictured as golden - complexioned (hema-varṇā), and clothed in garments of variegated colour. She is in the freshness of her youth (nava-yauvanā), and she is powerful (mahā-balā). She protects the entire the world (jagat-trāṇā). Although her general bearing is frightening, her countenances are smiling (hasantī) and her eyes are full of nectar (amṛta-lochanā).

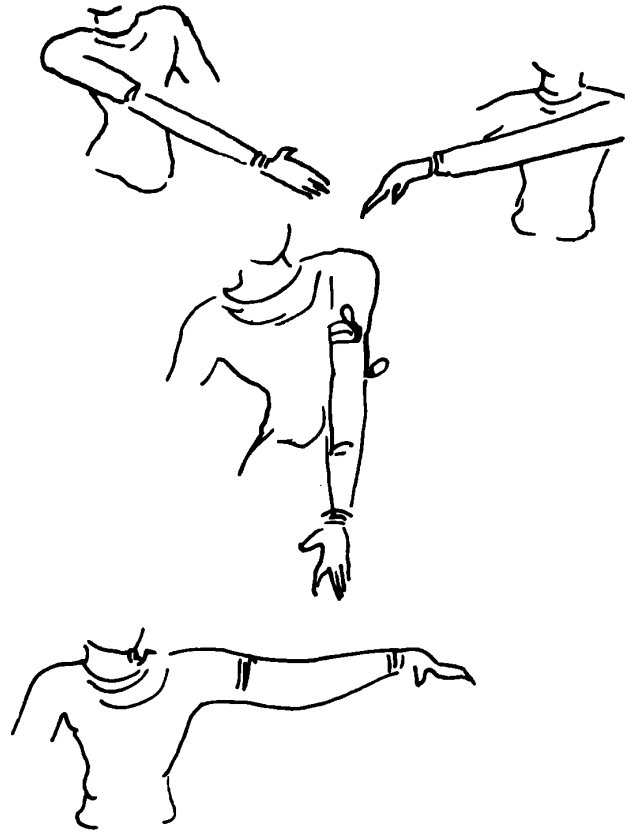
PRASĀRITA-HASTA

Meaning the extended or outstretched hand, it is one of the attitudes of the hands employed in dance and shown in sculpture.

PRAHLĀDA

A great devotee of Viṣṇu, he was born as a daitya, son of the daitya king Hiranya-kaśipu (who was a sworn enemy of Viṣṇu) and his wife Kamalā (or Kayādhū). Hiranya-kaśipu was the son of the sage Kaśyapa and Diti, and was brother to Hiranyāksha who was killed by Viṣṇu in the Varāha incarnation. Prahlāda's son was Vairochana, whose son, Bali, was the celebrated monarch (see BALI) who had an encounter with the Vāmana incarnation of Viṣṇu. Prahlāda himself was the cause of the Narasimha incarnation.

Hiranya-kaśipu wanted his son to grow up with a strong distaste for Viṣṇu, but Prahlāda was a born devotee of Viṣṇu; and naturally a struggle between father and son ensued. Prahlāda



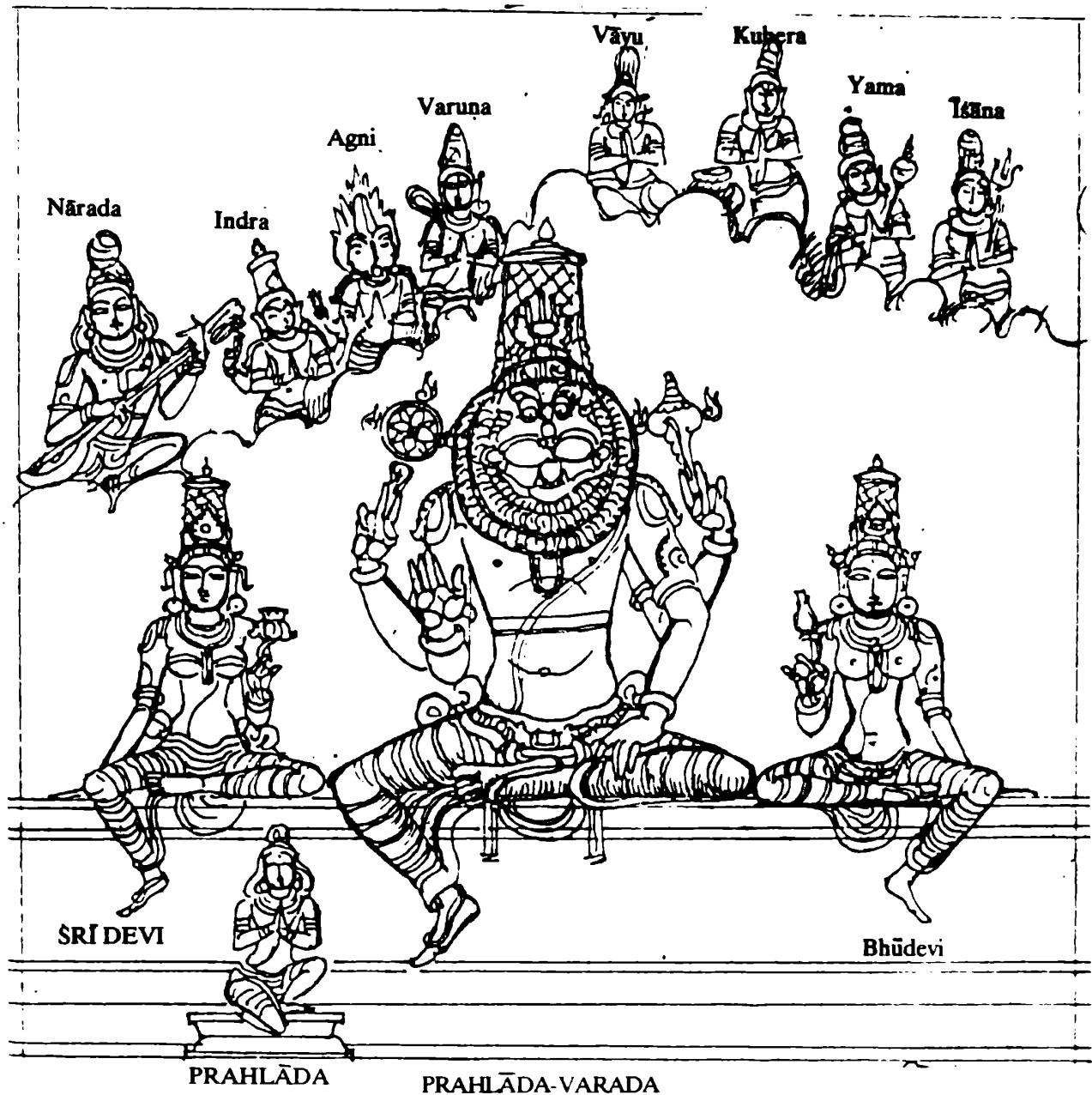
PRASĀRITA-HASTA

hlāda was ill-treated and tormented by the powerful daitya father, and to save him Viṣṇu had to appear as Narasimha (cf. Bhāgavata, Skandha 7) (see NARASIMHA).

Prahlāda is counted among the attendant-deities of Viṣṇu. According to Vimānārchana-kalpa (pāṭala 20). Prahlāda's image is to be installed in the antarāla between the sixth and the seventh enclosures of the Viṣṇu shrine, facing west. He is visualized as red-complexioned (raktābha), wearing white garments (sitāmbara-dhara). He is two-armed, carrying flowers in one hand (pushpa- hasta) and mace in the other (gadā-dhara). He has horse as his vehicle and standard (aśva-dhvaja-vāhana). He wears on his head matted-hair done up as a crown. He is represented as a devotee of Viṣṇu (Viṣṇu-bhakta).

PRAHLĀDA-VARADA

A form of Viṣṇu as Narasimha, where Prahlāda is also represented by his side. It is usual that Narasimha in this aspect is pacific



(saumya) and has Lakshmi on his left lap. Prah-lāda is shown standing or sitting on the god's right side.

PRĀKĀRA

The enclosing or surrounding wall of a temple, meant to provide safety and security for the temple-properties (rakṣaṇārthakam), accommodation for the attendant-deities and their shrines (parivārātham), elegance to the temple (śobhārtham) and strength to the structures (balārtham) (cf. *Mānasāra* 31). The enclosure also signifies the outer limits of the temple-site (mahā-aryādā- bhitti).

The main part of the temple is the sanctum (garbha-grha), which is in fact the temple proper. But in view of the several purposes that are served by a temple, and several functions that take place in the temple (both religious and social in significance), the area of the shrine is extended to include many courts, shrines and apartments. The enclosures may be more than one. The temple in Śrī-raṅgam, for instance, has seven enclosures (sapta- prākāra) and comprehended in former times the entire township within its enclosures.

The enclosure may be a plain rampart, high

and strong, or it may make provision for halls and rooms (kūṭa-śālā) on the inside. It may sometimes be an impregnable fortress, or just a fence. It is usual to have a grand entrance (mahā-dvāra) in the prākāra, surmounted by a tower (gopura) with many floors (tala or bhūmi).

Texts also classify prākāras into different types, like jāti, chhanda, vikalpa and kāmya, depending upon the number of courts and buildings (cf. Suprabhedāgama, 31, 115 ff). Brahmaṇḍa - purāṇa (anushaṅga-pāda, ch. 7, 103) prescribes that the prākāra must be surrounded by a moat allround ('sarvataḥ khātakāvṛtam'). (cf also Artha-śāstra. ch. 24)

PRĀṆA-ŚAKTI

The vital force is ritualistically infused into the icon before it is worshipped, for unless this is done, the icon will not have the presence of the deity and will not therefore be worship-worthy. The vital force (prāṇa-śakti) is personified and visualized as a goddess in her own right. The usual mantra that is recited during the sequence known as 'establishment of the vital force in the icon' (prāṇa-pratishṭhā) describes her as red-complexioned (colour of the rising sun) and three-eyed; she is seated on the lotus (the colour of which is ruddy dawn) which is like a raft upon the red sea (or sea of blood (rak-tābdhi)). She carries in her six hands noose and goad, bow and five arrows, cup filled with blood and spear. The mantra has three recensions:

रक्ताम्भोधिस्थ पोतोल्लसदरुणसरोजाधिरूढा कराब्जैः
पाशं कोदण्डमिभूद्भवमणिगुणमप्यंकुशं पञ्चबाणान्।
बिभ्राणा सुकपालं त्रिनयनविलसत्पीनवक्षोरूहाद्या।
देवी बालार्कवर्णा भवतु सुखकरी प्राणशक्तिः परा नः॥
रक्ताब्धिपोतारुणपद्मसंस्था

पाशांकुशाविभुशरासबाणान्।
शूलं कपालं दधतीं कराब्जैः
रक्तां त्रिनेत्रां प्रणमामि देवीम्॥

(Puraścaryāṇava)

पाशं चापासुकपाले सृणीषून्
शीलहस्तं बिभ्रतीं रक्तवर्णाम्।
रक्तोदन्वत्पोतरक्तांबुजस्याम्
देवीं ध्यायेत् प्राणशक्तिं त्रिनेत्राम्॥

(Mantra-mahodadhi)

PRĀSĀDA

A general word for mansion, temple, palace or big building, it signifies an architectural specimen. Mānasāra (18, 1) describes the prāsāda as fit for the residence of human beings and divinities, and mentions varieties of prāsāda, in terms of the number of storeys (one to twelve), building plans (square, rectangular, round, oval, and octangular), styles (nāgara, drāviḍa and vesara) and distinguishing features. Prāsādas as temples are classified into two varieties: the masculine (equiangular building) suitable for gods, and the feminine (rectangular building) suitable for goddesses, with the provision that the latter variety may house gods also.

The prāsāda, as the abode of a god, is said to consist of several pavilions (maṇḍapas), like deva-maṇḍapa (sanctum), śnapana-maṇḍapa (bathing place), nṛta-maṇḍapa (hall for entertainment), nandi-maṇḍapa (in a Śiva shrine, where Nandi is installed), mukha-maṇḍapa (porch), sabhā-maṇḍapa (assembly-hall) and so on.

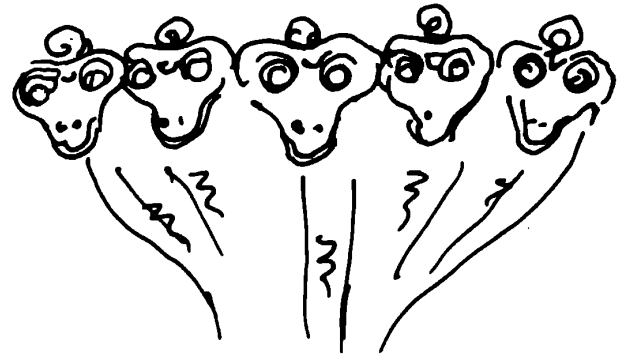
PRETĀSANA

The deity with corpse as seat' or the corpse as a seat for a deity. Some of the violent forms of Devi, especially of tāntrik nature, are described as dwelling in burning grounds (smaśāna- vāsini) and as seated upon corpse, e.g. Kālī, Chāmūṇḍā, some forms of Tārā, Bagalā and some yoginīs.

Lalitā is also described as seated upon a corpse (see LALITĀ), but the corpse in this case represents Sadāśiva, who constitutes the plank of the cot on which the goddess is seated. The four legs of the cot are also regarded as 'pretas' (Brahma, Viṣṇu, Rudra and Īśāna). The symbolism is that they are immobile and devoid of power unless the Devī enlivens them. When associated with Śakti, Śiva is what he is, all-powerful; but bereft of Śakti, he is only 'śava' (corpse).

PHAṆA

The hood of a snake spread over the head of a deity (like Padmanābha, Para-vāsudeva, Pārśva-nātha) like a parasol.



PHALA

Fruit held in the hands of some deities like Gaṇapati and the yakshas and yakshiṇīs of the Jaina pantheon. It is usually kadaī, (plantain), āmra (mango), paṇasa (jack-fruit) or dāḍima (pomegranate) in the case of forms of Gaṇapati, and matuluṅga (citrus) and bahu-bīja in the case of the Yakshas and the Yakshiṇīs. The fruit in the hands of deities symbolize the gift of fecundity, prosperity and success.

BAGALĀ

Also known as Bagalā-mukhī and Pīṭāmbarā, the deity is one of the ten great Vidyā-goddesses (see DAŚA-MAHĀ-VIDYĀ), especially worshipped by the tāntrik devotees for purposes of defeating the enemies, arresting tongues and movements (stāmbhana). She is said to be a powerful deity, although hers is not a major form of the Devī. She is described in the texts relating to her as a 'yakshiṇī' (occult deity), 'kirātī' (huntress) and 'rākshasī' (demoness).

She is visualized as seated upon a golden throne in a pavilion of red lilies in the midst of the ocean of ambrosia (pīyūshodadhi-madhyachāru-vilasat-raktaotpale-maṇḍape sauvarṇāsana - saṁsthita). She is of golden yellow complexion (hemābhāṅga-ruchi, pari-pīta-varṇā); she wears yellow garments (pīṭāmbarā), yellow ornaments and garlands of yellow-flowers (champakasrag).

She is two-armed, carrying in her right hand club (gaḍā or mudgara) with which she is beating the enemy, and holding with her left hand

his tongue (jivhāgram-ādaya kareṇa devī, vāmena śatrum pari-pīḍayanatī gadābhīghātena cha dakṣiṇena, 'dhṛta- mudgara-vairi-jivhā')

On her head is tucked the crescent moon. One of the texts mentions that she is seated upon a corpse (pretāsana)

BATUKA-BHAIRAVA

One of the eight bhairavas in the group of eight (see ASHṬĀSHṬA-BHAIRAVA and BHAIRAVA), Batuka-bhairava (also called Vaṭunāyaka) is described as red-complexioned (rakta-vigraha) and three-eyed, his red matted hair in disarray (vikīṛṇa-lohita- jaṭā). He is four-armed, carrying in his hands spear, skull-cup, noose and hand-drum (according to the Kalpa connected with him). Rūpa-maṇḍana, however, makes him eight-armed, carrying khaṭvāṅga, meat-piece (for the dog which accompanies him), noose, spear, hand-drum, skull-cup, snake and gesture of boon-bestowal. This text mentions that the dog (sārameya) which is of his own body- colour (ātma-varṇa-samupeta), attends on him, while the kalpa describes the Bhairava as riding upon the dog (śvānārūḍha). The Kalpa also mentions that he is surrounded by piśāchas (see PIŚĀCHA) and gaṇas (see GAṆA) of several types, and that he is naked (nṛivāṇa).



BADARĪ-NĀRĀYAṆA

Badari (also called Badarikā, Badarikāśrama or Badarī-viśālā) is a sacred spot in the Himālayan region on the western banks of the river Alaka-nandā. It is reputed to have been the hermitage where Nara and Nārāyaṇa (see NĀRA-NĀRĀYAṆA) lived and performed austerities and where Vyāsa also resided.

The shrine in this place is dedicated to Nārāyaṇa, a form of Viṣṇu in contemplative posture ('ādidevo mahāyogī yatrāste madhu-sūdanah'); the deity is said to be two-armed, seated in a lotus-posture (padmāsana) and showing the gesture of meditation (dhyāna-mudrā). It is also regarded as a pañchayatana-shrine, with Kubera, Garuḍa, Uddhava and Nārada along with Nārāyaṇa in the sanctum.

BANA-ŚĀṆKARĪ

A form of the mother-goddess as residing in the midst of a jungle (bana), she is a popular deity in the southern region, especially in Māharāstra and Karnāṭaka; for many families in these two states she is a tutelary deity. Her original shrine was Bādāmi, the capital of the Chālukyan empire. Skanda-purāṇa (3.23) gives the name of the forest in which Śāṅkarī manifested as Tilaka-uana ('vidyate śāṅkara-kshetram tilakāraṇya-madhyagam').

She is identified with another form of the goddess, popular in the South, Śākāmbharī, who is reputed to have nourished the people with the vegetables that grew out of her own body during a hundred-year famine (see ŚĀKĀMBHARĪ)

Bana-śāṅkarī is eight-armed and mounted upon a lion (simha-sthā). She is a form of Durgā ('durgā kāntāra-vāsinī'). She carries in her hands on the right side sword, war-bell, trident and noose; and in her hands on the other side skull-cup, severed head, shield and the hand-drum. She is decorated with all ornaments and is pacific in aspect. Her face resembles a full-moon.

BALA-DEVA

The name by which Balarāma (see BALARĀMA) is known in the vyūha ideology as the brother of Vāsudeva. He is here identified with Saṁkarshana and Śeṣha. Māhabhārata knows him as the most celebrated among the nāgas (Śeṣha-nāga), worshipped in the eighth day of the dark half of the month Kārttika. He is also closely associated with Rudra-Śiva (cf. Brahmāṇḍa-purāṇa, 23,132, Saṁkarshana-Rudra as coming out of Śeṣha's mouth at the end of every kalpa). In Mahābhārata (1,189, 3) Vāsudeva and Baladeva are said to be incarnations of the black and white hair of Nārāyaṇa-Vishnu.

(See BALARĀMA and SAṂKARSHANA)

BALA-PĀRAMITĀ

One of the ten or twelve pāramitā-goddesses (see PĀRAMITĀ), recognised in the Mahāyāna-pantheon, this deity is red-complexioned and two-armed, carrying a chintāmaṇi standard in her right hand and the manuscript of Prajñā-pāramitā in her left hand.

BALA-PRAMATHINĪ

A minor form of the goddess, with destruction of the might of the enemy as the prevailing feature. She is visualized as red in complexion and two-armed, carrying skull-cup in one hand and noose in the other.

BALA-BHADRA

Another name of Balarāma (or Baladeva) (see BALA-RĀMA)

BALA-RĀMA

Also called Bala-bhadra or Bala-bhadhara-rāma, he is in legends the elder brother (or step brother) of Kṛṣṇa, the well-known incarnation of Viṣṇu (see KṚSHNA). The story in Bhāgavata (10th skandha) has it that Ananta (the serpent-deity, Śeṣha), appeared in the womb of Devakī (wife of Vasudeva and mother of Kṛṣṇa) as the seventh child, and was magically through Māyā

transported to the womb of Rohiṇī, another wife of Vasudeva, in order to save the child from the designs of Kāṁsa. Because the foetus was 'dragged' from one womb to another, the baby born to Rohiṇī was named Saṁkarshana, and because the baby was strong and charming it became known as Bala-rāma. As the son of Rohiṇī, he was known as Rāuhineya.

Balarāma and Kṛṣṇa grew up together and participated in many exploits, which made them together famous. They were also deified together as the heroes of the Vṛṣṇi clan (see PAÑCHA-VĪRA). Saṁkarshana and Vāsudeva were deities worshipped even in the centuries before the Christian era. Patañjali, the author of the Mahā-bhāṣya, knew both the deities (2, 4,



BALARĀMA

(from National Museum, New Delhi)



BALARĀMA
(Stone, Mathura)

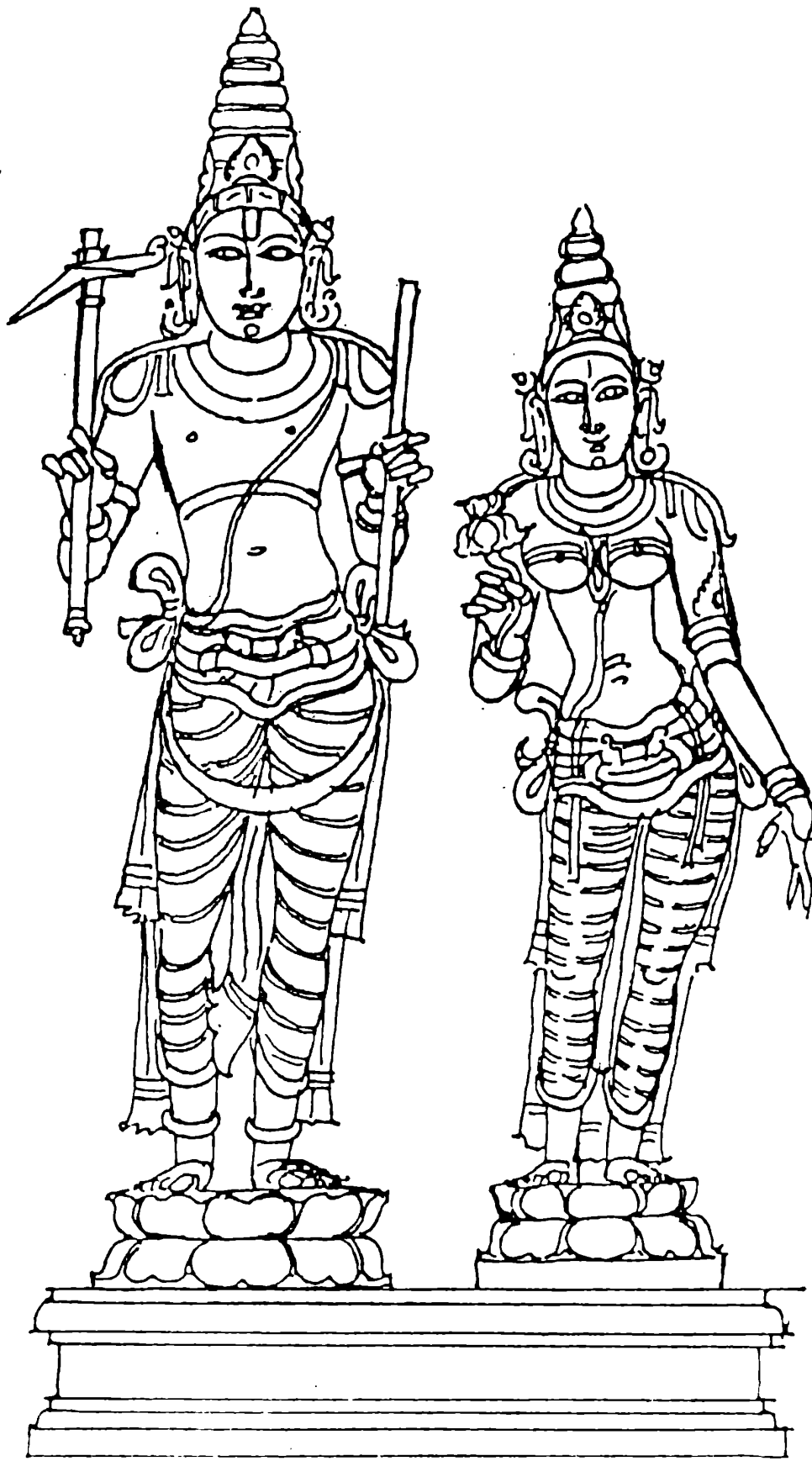
26), and he knew Saṁkarshaṇa as Rāma (1, 436), Rauhiṇeya (2, 115) and Lāṅgalī (having ploughshare as weapon, 3, 225). Inscriptions of first century B.C. speak of 'saṁkharshaṇa-vāsudevābhyam' as revered persons (bhagavat) and as lords of all (sarveśvara) (cf. D.C. Sircar, Selected Inscriptions, pp. 91-2).

Both were at one time regarded as partial incarnations of Viṣṇu, and Bala-rāma was more important, not only because he was the elderbrother to Kṛṣṇa (hence the early form 'Saṁkarshaṇa- Vāsudeva') but also because he represented the powerful Nāga- cult. And according to Bhāgavata (6, 16, 33-46) it was Bala-



BALARĀMA
(from Lucknow museum)

rāma who taught the bhāgavata-dharma according to Sātvata-śāstra (cf. also Mahābhārata, 6, 62,42, Bala-rāma is said to have expounded the Sātvata-vidhi at the end of the Dvāpara age). The stone idol of Saṁkarshaṇa-Balarāma (dating back to the second century B.C) discovered near Mathurā and now kept in the Lucknow Museum is considered to be the earliest extant image of a non-buddhist deity (cf. V.S. Agarwal, Journal of the Indian Society of Oriental Art, 1937, p. 126, plate XIV). The image has a parasol of a hooded serpent, and holds a ploughshare in the hand. During the Kushāṇa period, the worship of this god became prevalent, and we have several iconic repre-



BALARAMA

sentations belonging to this period (cf. see N.P. Joshi, Iconography of Balarama, Abhinav Publ., New Delhi, 1979).

Bala-rāma has as his consort Revatī, the daughter of King Revata (or Raivata) (cf. Vishṇu-purāṇa, 5, 25, 19). And Revatī was the goddess who afflicts children (cf. Mahābhārata, 3, 219, 28), and was closely connected with Rudra-śiva. Vishṇu-dharmottara (2, 118, 12-13) relates the worship of Bala-rāma with agricultural operations, as suggested by the characteristic weapons that this deity carries ploughshare (hala, lāṅgala) and club with which paddy is husked (muśala).

Bala-rāma is usually shown as two-armed, sometimes as four-armed. His body-complexion is given as fair (like the Kunda flower or moon, śuddha-kundendu-sannibha or like the Kailāsa-peak, kailāsa-śikharopama); but his garments are blue in colour (nīlāmbara, nīla-kaṣeya-vasana, nīla-chela-dhara). His distinguishing ornament is the golden ear-ring (kuṇḍala), which he wears only in one ear. His curly hair is tied up (udbaddha-kuntala).

He stands with his head slightly turned to the left (kiñchit- savyapāvṛtta-mauli) and over his head is a serpent with hoods. According to Mahābhārata (1, 67, 151), he is a partial incarnation (amśavatāra) of Śeṣha; and the serpent over his head is identified with Ananta (Harivaṁśa). Vishṇu-dharmottara (3, 35) mentions that the serpent here has many hoods, and the central-most hood is the charming Earth-goodness (Vasudhā). And Balarāma is said to be standing in the three-bend posture (tri-bhaṅgi), which again is characteristic of the serpent. Thus Balarāma and Śeṣha form a composite image.

When he is two-armed, he carries in his right hand 'mushala' (or musala, which signifies not a pestle as frequently given but a weapon or club with which the paddy is pounded) and in his left hand 'hala' (or lāṅgala, ploughshare). This is the usual description, but sometimes instead of 'mushala' the mace (gadā) is suggested for the right hand (cf. Agni-purāṇa, 49 'gadā-lāṅgala-

dhāri'). According to Vishṇu-dharmottara, (3, 47, 14), the ploughshare symbolizes the principle of time, and the club suggests death ('kālam cha lāṅgalam viddhi mṛtyum cha mushalam tathā'). Śrī-tattva-nidhi, which mentions Balarāma only as two-armed, makes him carry only ploughshare, but in his right hand (dakṣiṇe haladharah), while his left hand which is stretched out falls at his side (pralāmba-vāma-hastakah).

Agni-purāṇa and Vishṇu-dharmottara, however, mention a variant form with four arms. According to the former text, the extra left hand carries ploughshare (lāṅgala) and the extra right hand club (mushala), while the normal hands carry conch and discus respectively.

It is also usual to represent Bala-rāma with a wine-flask in his left hand, and as inebriated (madhu-pāne sadāsakta). He is shown with protruding eyes (madaghūrṇita-lochana). One of texts suggests that he carries the wine-flask in his left hand and ploughshare in his right ('madya-pātram cha sīram cha vāma-dakṣiṇayoh kramāt').

Among his ornaments, vana-mālā figures prominently. Vana-mālā is described variously as a long garland of wild flowers and leaves (kunda, mandāra, abja, pārijāta and tulasī), as a garland of lotus flowers, and as a necklace made up of five varieties of precious stones: emerald, pearl, blue-stone, ruby and diamond. The explanation given in Vishṇu-dharmottara (3, 35, 17) is that it represents the serpent which supports the earth ('prithivī dhāryate tena'), and the earth is suggested by the central hood ('prithivī tena kartavyā phāṇe tasya tu madhyame') of the serpent which is seen above the head of Bala-rāma.

Bala-rāma has another distinguishing feature, and that is his association with the palmyra or palm-tree (tāla-vṛksha). He is either shown under this tree, or he has this tree as his standard (tālāṅka, tāla-dhvaja). And further, some texts prescribe the tree as his standard must be three-forked, like a trident (triśūla), again bringing out his relation to Rudra-śiva.

Vimānārchanā-kalpa (pātala 21) prescribes that Balarāma must be shown as an attendant-divinity (parivāra-devatā) in a Viṣṇu shrine in the vāyavya direction, immediately outside the sanctum. He is regarded as a manifestation (prādurbhāva) of Viṣṇu.

His association with the tribal deity Ekānamśā, who is variously identified with Subhadrā (sister) or Durgā, has resulted in many sculptural representations, the most prominent among them being the icons worshipped in the Jagannātha-puri temple (see JAGANNĀTHA). We find here on the same platform Subhadrā (viz., Ekānamśā) being flanked by Kṛṣṇa on one side and by Bala-rāma on the other.

BALA-VIKARĀṆIKĀ

A minor form of the goddess, regarded as an attendant-diety (parivāra-devatā). She is of variegated colour (chitra-varṇā), and is two-armed, carrying skull-cup and rosary.

BALI

A mighty monarch of the asuras, son of Virochana and grandson of Prahlāda (see PRAHLĀDA), he ruled virtuously (on the advice of Prahlāda), but antagonized the gods and pious folk. Viṣṇu had therefore to appear as Vāmana, son of Kāśyapa and Diti, to drive him out (cf. Bhāgavata, skandha 8, Mārķeṇḍeya-purāṇa, ch. 80, and Vāmana-purāṇa, chap. 31 and 75). He came as a young brāhmaṇa boy to the place where Bali was performing a sacrifice (on the banks of the river Narmadā), and asked for a gift of three steps of land to enable him to conduct the customary fire-rituals ('mamāgni-śaraṇārthāya dehi bhūmim pada-trayam'). As soon as the monarch's approval was obtained, the dwarf boy (Vāmana) assumed gigantic proportions ('vāmanobhūd avāmanah') and covered the entire earth and the mid-region with two of his steps. The pious Bali offered his own head for the third step that was promised, and Bali was sent to the netherworlds ('sutalam, pātālam adhaśtād vasudhā-talam') where Bali was asked to rule ('baler dattam bhagavatā'). Pleased with his piety, Viṣṇu decreed that he



BALI

(from Nāmakkal cave shrine)

would be the Indra in the coming age (sāvar-ṇika-manvantara).

Bali is represented in the Trivikrama panels, by the god's side, in the act of making a formal gift of the three steps to Vāmana; his preceptor Śukrāchārya, and wife Vindhyāvali are also shown. (see TRIVIKRAMA and VĀMANA).

BALI-PĪṬHA

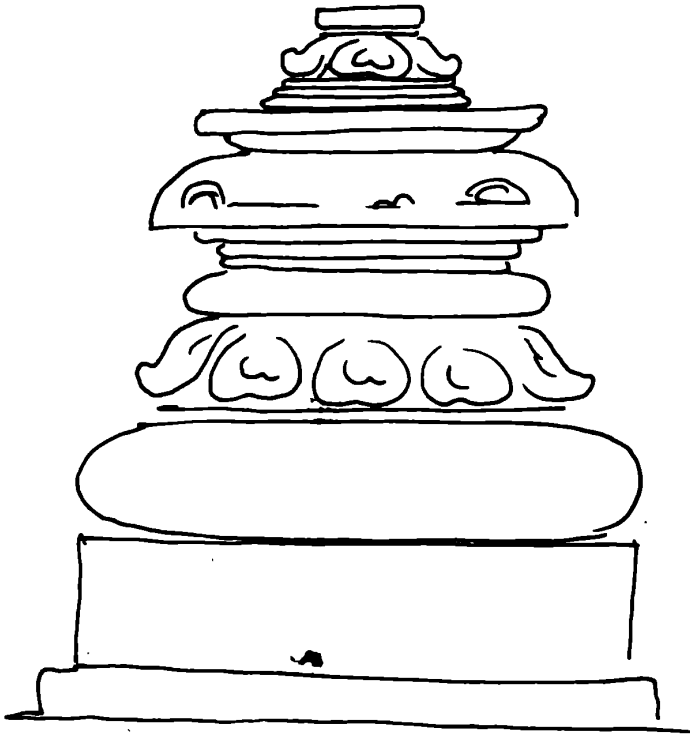
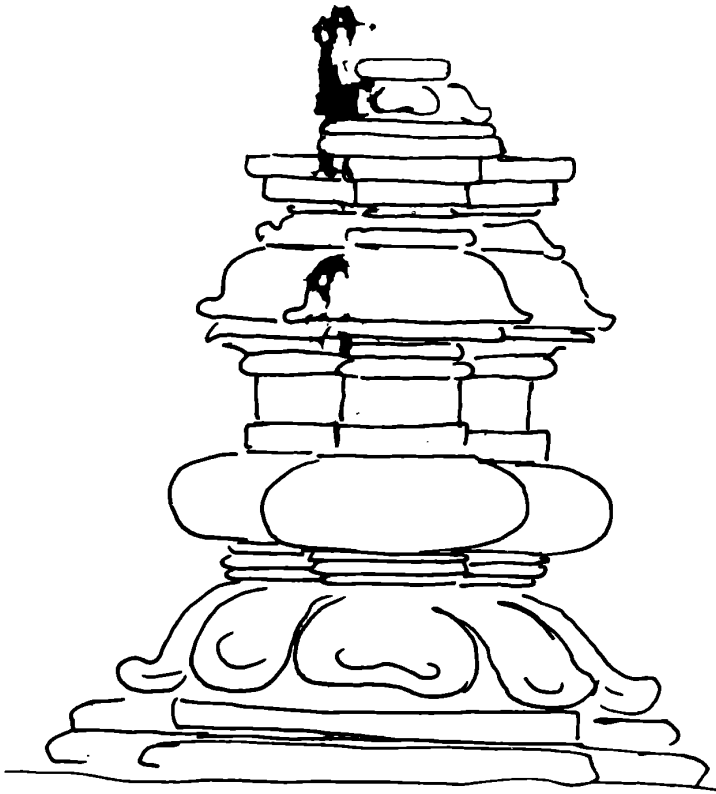
The raised stone platform (pīṭha) in a shrine, where the food offerings (bali) are made to the guardians of eight directions (dikpāla) and other attendant-deities, after the main deity in the sanctum is served with food (nivedana) ('sarveb-hyah pārshadebhyo pīṭhopari balim kshipet', Viṣṇu-tilaka, 5,308). The priests begin a procession for this purpose from the sanctum, and go quickly circumambulating the sanctum to the 'bali-pīṭha' ringing a bell. Texts like Archana-tilaka (11, 3) prescribe that the drum known as dudduka must be beaten during the procession, and that Vedic hymns must be recited. Saivāgama-sāra says that the procession must be impressive; with flags and flywhisks, musical instruments like flute and lute, white umbrella, dances by deva-dāsīs, prayers by devotees and

Vedic hymns being recited.

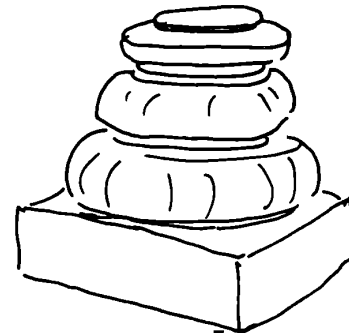
In the absence of a platform, food-offerings must be made upon a heap of rice ('pīthābhāve balim dadyāt deśikas taṇḍulopari', Vishṇu-tilaka, 5,310).

The location of the bali-pīṭha is variously given in the texts: near and inside of the gopura (viz. tower over the entrance) (Nārāyaṇa-saṁhitā, 22, Aniruddha-saṁhitā, 11, 42), or outside the gopura (Mānasāra, 32, 50; also Īśāna-śiva-guru-deva-paddhati); Kapīñjala-saṁhitā (10, 81), however, provides an option that the bali-pīṭha may be located inside or outside ('gopurasya bhaved antar-bahir vā bali-pīṭhikā'). Kāraṇāgama prefers the bali-pīṭha to be in front of the flag-post (dhvajāgre). Vishvaksena-saṁhitā suggests that the bali-pīṭhas must be installed in all the eight directions (aṣṭa-dikṣhu). There are texts which indicate the madhya-hāra (intermediate enclosure) or maryādā (final enclosure) as proper for the location of bali-pīṭha. When it is installed near the flag-post, it must be on the side of the shrine and not on the other side. Bali-pīṭha is a part of the shrine: indeed it is one of the four 'bodies' of the deity (others being the temple or vimāna, sanctum or garbha-geha and icon or pratimā), and is as important as the sanctum itself.

The bali-pīṭha must preferably be in stone (pāshāṇa). But it may also be in metal (loha), lime-mortar (sudhā), bricks (iṣṭākā) or even mud (mṛttikā) (cf. Śilpa-ratna, 43, 34, Pādma-saṁhitā, kriyā, 30, 140). Kāraṇāgama (141, 135) provides for the bali-pīṭha to be covered by metal plates.



BALI - PĪṬHA



BALI - PĪṬHA

The height of the bali-pīṭha is also a matter of divergent views. Most often, however, half the height of the sanctum is preferred. Some texts, however, mention that one-eighths of the sanctum's height is best for the bali-pīṭha; one-seventh is next best, or at least it must be one-fifths (cf. Prakirṇadhikara, 6,43).

The shape of the bali-pīṭha may be a square (chaturasra), rectangular (āyatāsra), octogonal (ashtāsra), sixteen-sided (kalāsra) or circular (vṛttākāra) (cf. Śilpa-ratna, 1,43). It must have different tiers, where various classes of attendant-deities may reside and receive food: in the bottom-most tier (viz. the first), the supporting Nāga, Kūrma and the dikpālas; in the one above it (viz. the second) the gods and the celestial nymphs; in the third, the host of maruts, in the fourth the piśāchas and in the fifth (the top-most) the yakshas, rākshasas and bhūtas (cf. Kāranāgama).

The deities presiding over the bali-pīṭha are also variously given. One of the texts describes the bali-pīṭha as presided over by Kshetra-pāla at the bottom, by Viṣṇu in the middle portion and by Kālī at the top ('mūle tu kshetra-pālaś cha madhye chaiva gadā-dharah; agre tu kālīkā proktā bali - pīṭhādhidevatāh'). Another text (Suprabheda) enumerates kamaṭha (the tortoise), Śeṣha (the supporting serpent), the eight nāgas and the gandharvas as the deities in charge of the bali-pīṭha; they are all said to reside within the bali-pīṭha ('teshām tu madhyato vāsam bali- pīṭhe'). Archanā-navanīta provides another list: Āmoda, Pramoda, Pramukha, Dur-mukha, Avighna and Vighna-kartā ('bali-pīṭhādhidevatāh').

Different varieties of bali-pīṭha are also mentioned, in accordance with the levels in the height (utsedha-bhāga), divisions in the width (viśāla-bhāga) and units (arṇśa-vibhāga) (cf. Śilparatna, 42, Pādma-saṁhitā, 30, and Vishvak-sena-saṁhitā, 35): Śrī- chhanda, Rudra-pīṭha, Sarvato-bhadra, Śrī-Vajra, Śrī-kara, Śrī- vijaya, Rudra-vijaya, Mahā-pīṭha, Sarvato-bhadra, Śrī-pīṭha and Madhya-pīṭha.

Ball is required to be offered to the attendant-deities for the strength of gods, sages and humans ('surarshi-manushyānām balim yasmāt pravardhate'); it protects the village ('rakshanār-thāya grāmasya'), for the satisfaction of the gods ('devānām toshanāya'), for the destruction of demons ('rākshasānām vināśāya') and for the increase in all kinds of wealth ('sarva-saṁpat-saṁrddhyartham') (cf. Puṇyabhottama-saṁhitā, 32, 28-29).

It is only in temple-worship that such ceremonial offer of ball is prescribed; there is no provision for bali-offering in household worship (grhārchāyam bali-yatrā-nishedhah'). In a temple, bali is prescribed to be offered thrice, or at least once. The bali-image (see BALI-BERA) is carried in procession round the sanctum thrice, twice or once (Aniruddha-saṁhitā, 18,14). When there are three circumambulations, the first one is very rapid accompanied by ringing of the bell (and is meant only for the bali-offering.); the second is accompanied by dance; and the third by music with instruments, recitations of prayers, dancing and singing (Archanā-navanīta).

BALI-BERA

One of the icons (metallic and moveable) that officiates for the main icon in the sanctum (dhruva-bera) in the supervision of the distribution of food for the attendant deities. It is carried in a palanquin (śibikā) or on one's head. Maya-śilpa (8,17) prescribes that this icon must be carried by an unmarried damsel or a prostitute ('kanyakā vātha veśyā vā bali-dhāraṇa-yogyakāh'); but, according to this text, one who carries the bali-icon must be purified physically and mentally by procedures of aṅga-nyāsa and kara-nyāsa. But it is more usual now for a priest to carry the bali-icon. The bali-icon is first worshipped, and all the bali-food is offered to this icon, before it is taken out for distribution; and after the light is waved before this icon, the bali-procession starts with the icon at the head. The food-offerings are then made to the door-guardians (dvārapāla) in the enclosures, and then the entire food for the purpose is placed upon the

bali-pīṭha ('śeṣham sarvaṃ mahā-pīṭhopari').

According to Suprabhedāgama (52), the bali-bera may be in the standing or seated posture, and must have a prabhā-maṇḍala (see PRBHĀ-MANḌALA) and a pedestal (see PĪṬHA). ('sthānakam chāsanam chāpi prabhā-pīṭha-samanvitaṃ').

Rauravāgama (kriyā, 16, 11-13) prescribes that in a Śaiva temple, the bali-bera deity must be four-armed, three-eyed and fierce in aspect (ugra-dṛṣṭi); he is visualized as red-complexioned (su- raktāṅgam) and as wearing red garments (rakta-vastra-dharam). Fangs are seen in his mouth (sandastasyādhare daṁṣṭram). He is bedecked with all ornaments. In his four hands he carries the gesture of protection (normal right hand), the gesture of boon- bestowal (normal left), trident (upper right) and rosary (upper left).

Suprbhedāgama (1,13 f) gives the same description of the bali-bera, but calls it 'pāśupata-mūrti'. There is also the prescription in several texts that the consecration of the bali-bera is accompanied by the 'nyāsa' ritual of pāśupata-mantra (called astra-rāja) on the liṅga in the sanctum.

BALI-RAKSHAKA

This is a deity which is installed in the third enclosure of the Viṣṇu shrine in the place where fire-rituals are conducted; he faces west. He is visualized as dark in complexion (śyāma-varṇa), wearing yellow garments (pītāmbara-dhara), and two-armed carrying cudgel (daṇḍāyudha). He mounts upon a chariot (ratha-vāhana), having lion as his standard (simha-dhvaja) (cf. Vimānārchanā- kalpa, Pātala 20).

BAHU-BERA

The shrine is called 'bahu-bera', where there is a multiplicity of moveable icons, all representing the main and immoveable icon (dhruva-bera) in the sanctum, and used in different se-

quences of worship. They are technically called karma-bimbās (Karmārchā), Kaubera-bimbās (cf. Vāśiṣṭha-saṃhitā, 5, 35 ff) or aṅga-bimbās (Īśvara-saṃhitā, 17, 238-248).

They may be one, three, five or six in number. The 'superior' shrine is said in Śrī-praśna-saṃhitā (14, 93) to have six of them (ṣaḍ-vidha-bimba) meant to be used in six different functions in a temple; routine worship (karmārchā), processions (utsavārchā), distribution of food to the attendant-deities (balyarchā), occasional bathing (tīrthārchā), daily bath (snapanārchā) and resting in the night on bed (śayanārchā). According to this text, the temple of 'midling merit' (madhyama) has only three icons (karmārchā, utsavārchā and balyarchā), which is used in all sequences of worship.

These, however, are distinguished from the main and immoveable icon, installed within the sanctum upon a pedestal (sthāpanārchā, 'ratna-nyāsaopari') (cf. Sanatkumāra-saṃhitā, 6, 17-18). They are also called 'jaṅgamārchā' in some texts, because they are mobile, unlike the main icon (dhruva).

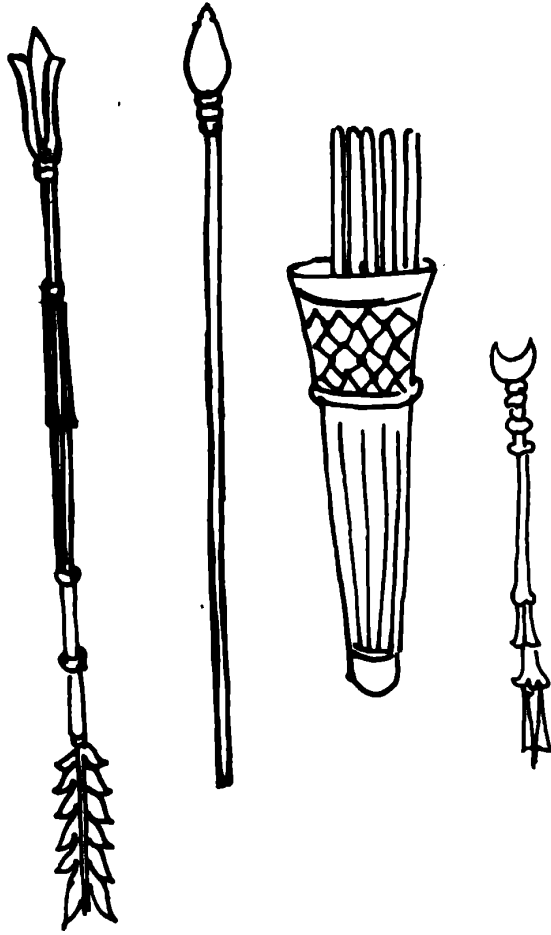
(see also BIMBA and BERA)

BAHU-RŪPIṆĪ

The yakṣiṇī (also known as Nara-dattā) attending on the twentieth tīrthāṅkara of the Jaina pantheon, Muni-suvrata, has her corresponding yaksha Varuṇa. According to the Śvetāmbara accounts, she is golden-coloured (kanaka-ruk), seated upon a lotus, and four-armed, carrying the gesture of boon-bestowal, and rosary in her right hands, and fruit (bījapūra) and spear in the left hands. The Digāmbara accounts give her body-colour as fair (gaura-varṇā), and her mount as black cobra (kṛṣṇa-nāga- samārūḍhā); she carries in her four hands sword, shield, fruit and the gesture of boon-bestowal.

BĀṆA

Arrow or dart that is shot with the help of a bow. The deities that carry bow (dhanus) in the right hand invariably carry arrow in the left, for



BĀṆA

they go together (dhanur-bāṇa).

Arrows may be made of metal, when they are called 'nārācha'.

BĀṆA-LĪṅGA

The natural (or 'self-manifest', svayam-bhū) līṅgas, which are crystals or quartz, found in sacred rivers like Narmadā are considered most worship-worthy, especially those that are four aṅgulas in height (cf. Meru-tantra, chap. 9). But not all stones found in the river Narmada are bana-lingas. Texts like *Sūta-saṁhitā* and authors like Hemādri have provided several marks (lakṣaṇas) of a genuine bāṇa-līṅga.

The legend recounted in *Yoga-sāra* (ch. 5) describes the bāṇa-līṅgas as self-manifest aspects of Śiva flowing down the heights of Kailāsa mountain into the river Narmadā, at the request of the asura chieftain Bāṇa, who was a great devotee of Śiva ('svayam samsravate girito narmadā-jale'). Being self-manifest, they always involve the presence of Śiva, and do not need ritualistic sacraments like 'āvāhana' and 'pratishṭhā'.

A test for the genuineness of a bāṇa-līṅga is that it should never weigh the same when weighed against rice-grains three, five or seven times ('trih-sapta-pañcha-vāram vā tulā-sāmyam na jāyate, tadā bāṇam saṁkhyātam'). *Sūta-saṁhitā* mentions that a genuine bāṇa-līṅga will be heavier each time it is weighed for seven times ('vṛddhim eti, na hiyate').

The bāṇa-līṅga occurs in many shapes, sizes and colours, and has different names. The Āgneya-līṅga will be rosy-coloured and warm to touch; the Yāmya-līṅga is shaped like a cudgel or like the tongue; the Nairṛta-līṅga looks like a sword; the Vāruṇa-līṅga is round in shape; the Vāyu-līṅga is smoky-complexioned and looks like the flag-rod; the Kaubera-līṅga has the appearance of a mace; the Raudra-līṅga resembles a bone-piece; and the Vaishṇava-līṅga has variegated colours.

Hemādri enumerates nine varieties of bāṇa-līṅga:

- (1) Svayam-bhū (honey-coloured, with two dark rings); (2) Mṛtyuñjaya (variegated colours, with marks resembling spear and coils of matted hair); (3) Nīla-kaṇṭha (elongated and white-coloured with a black spot); (4) Tri-lochana (white-coloured with three eye-like marks); (5) Kālāgni-rudra lustrous and dark, stout and having matted-hair-like marks); (6) Tripurāri (honey-coloured, with white marks resembling the sacrificial chord across and lotus at the base); (7) Īśāna (clear-crystal with the top tawny-brown, and marks of a trident); (8) Ardha-nārīśvara (white-coloured on one side and red-coloured on the other); and (9) Mahā-kālā

(slightly red in hue, shining, stout and long).

The best among the *bāṇa-līṅga*s for worship are said to be those which are honey-coloured, white, blue or emerald-hued; and which are shaped like a ripe *jāmbū*-fruit or like the swan's egg. And the *bāṇa-līṅga* has to be placed on a pedestal (*vedikā*) of copper, crystal, gold, silver or stone, and worshipped.

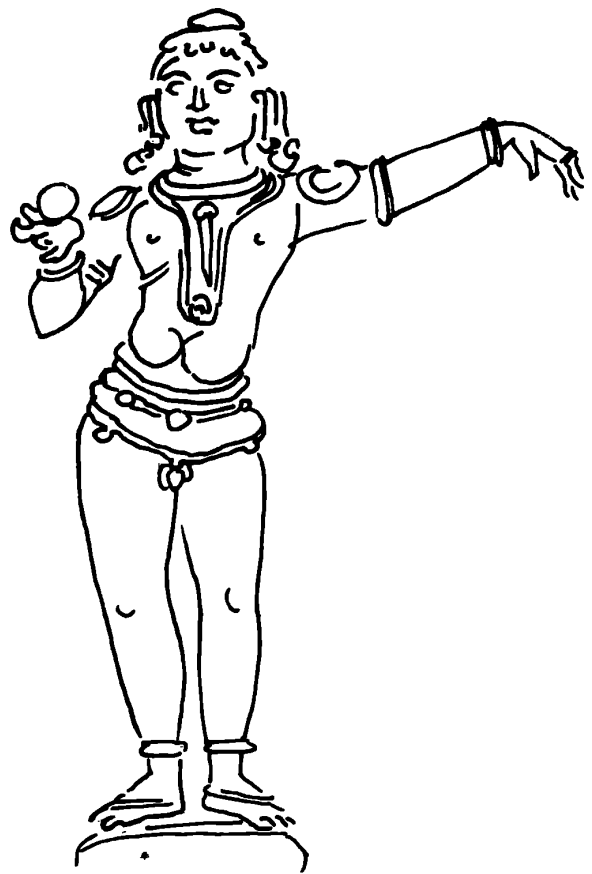
There are several defects which make a *bāṇa-līṅga* unsuited for worship: if it is rough to touch, broken, slanting on one side, the top-portion injured, very sharp, crooked, exceedingly stout or very lean. And some varieties must be avoided by householders; for instance, those which are light or reddish or stout. And texts prescribe benefits for different varieties.

BĀLA-KRSHṆA

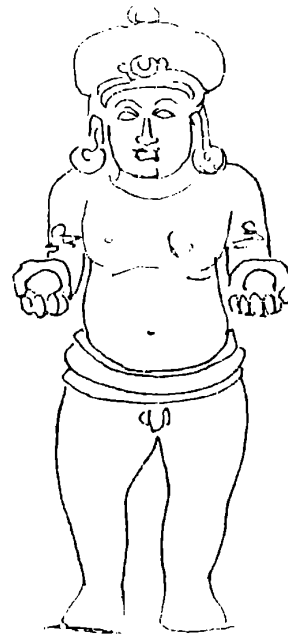
Kṛṣṇa as a boy growing up in Gokula is a favourite theme for poets, sculptors and painters. Most of his exploits as an infant and as a boy are visualized in varied images. In fact, most of the representation of Kṛṣṇa relate to his boyhood period (see KṚSHṆA).

But among several stylized forms of Kṛṣṇa, *Bāla-Kṛṣṇa* is represented as two-armed, standing in a three-bend posture (*tribhaṅga-sṭhiti-samyutam*), and carrying a sport-stick (*kṛḍā-yasṭi-yutam*). His right hand is in the *kaṭaka* posture, holding the stick as a support or holding the rope to be tied to the stick (used in churning curds) ('*dakṣhiṇe kaṭakam haste yasya tyādhāra-samanvitam*').

Other forms like *Santāna-gopāla* (baby with a ball of butter in hand, crawling), *Navanīta-nṛtya* (three-year old boy dancing with a ball of butter in the right hand, the left arm stretched across), *Kāliya-mardana* (subjugating the serpent *Kāliya* in the waters of *Yamunā*), and *Govardhana-dhara* (lifting up the *Govardhana* mountain to protect the cowherds and cattle from the torrential rains caused by *Indra*) are also forms which involve *Bāla-Kṛṣṇa*.



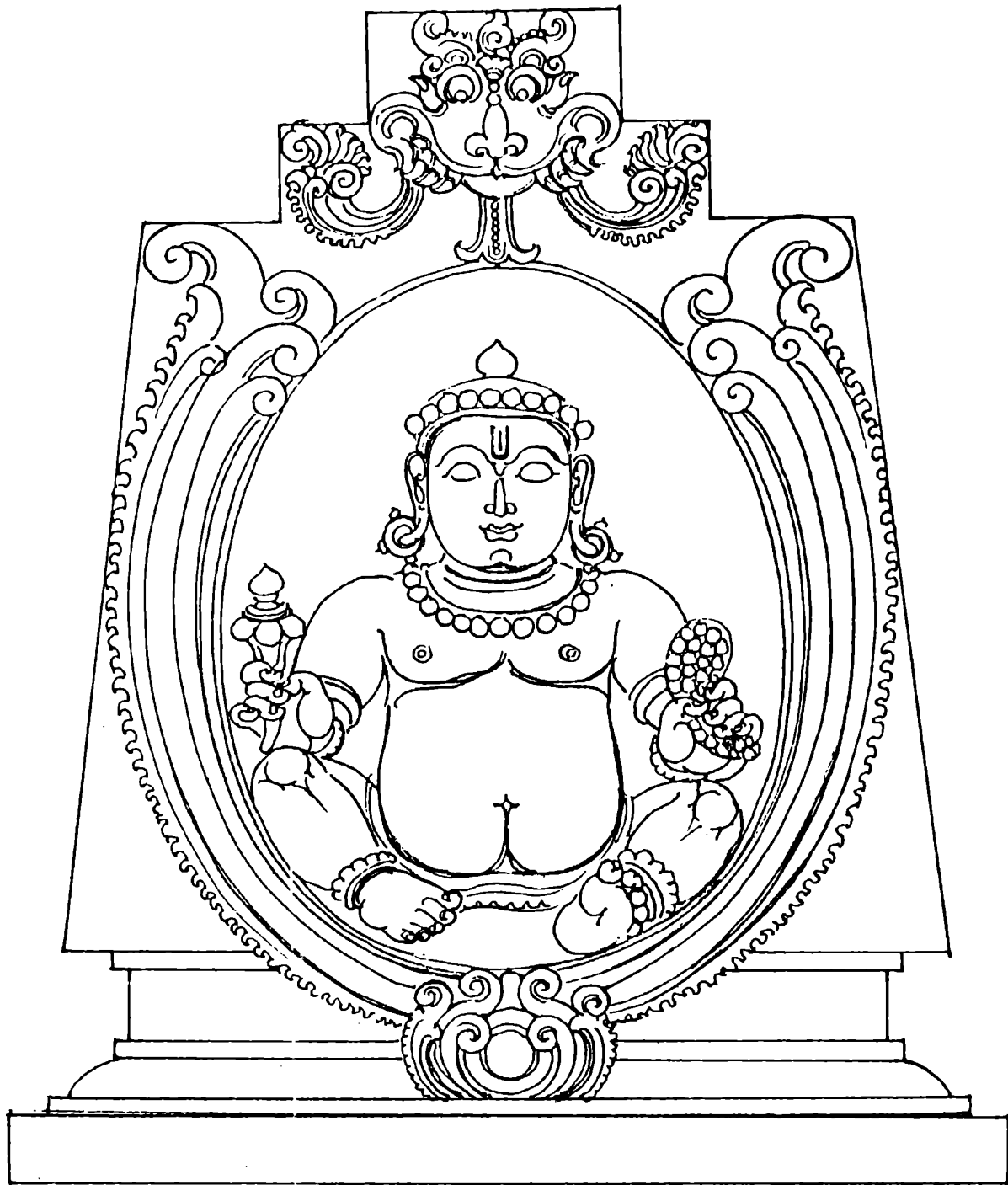
BĀLAKRISHṆA
(from Kuñjaru, bronze)



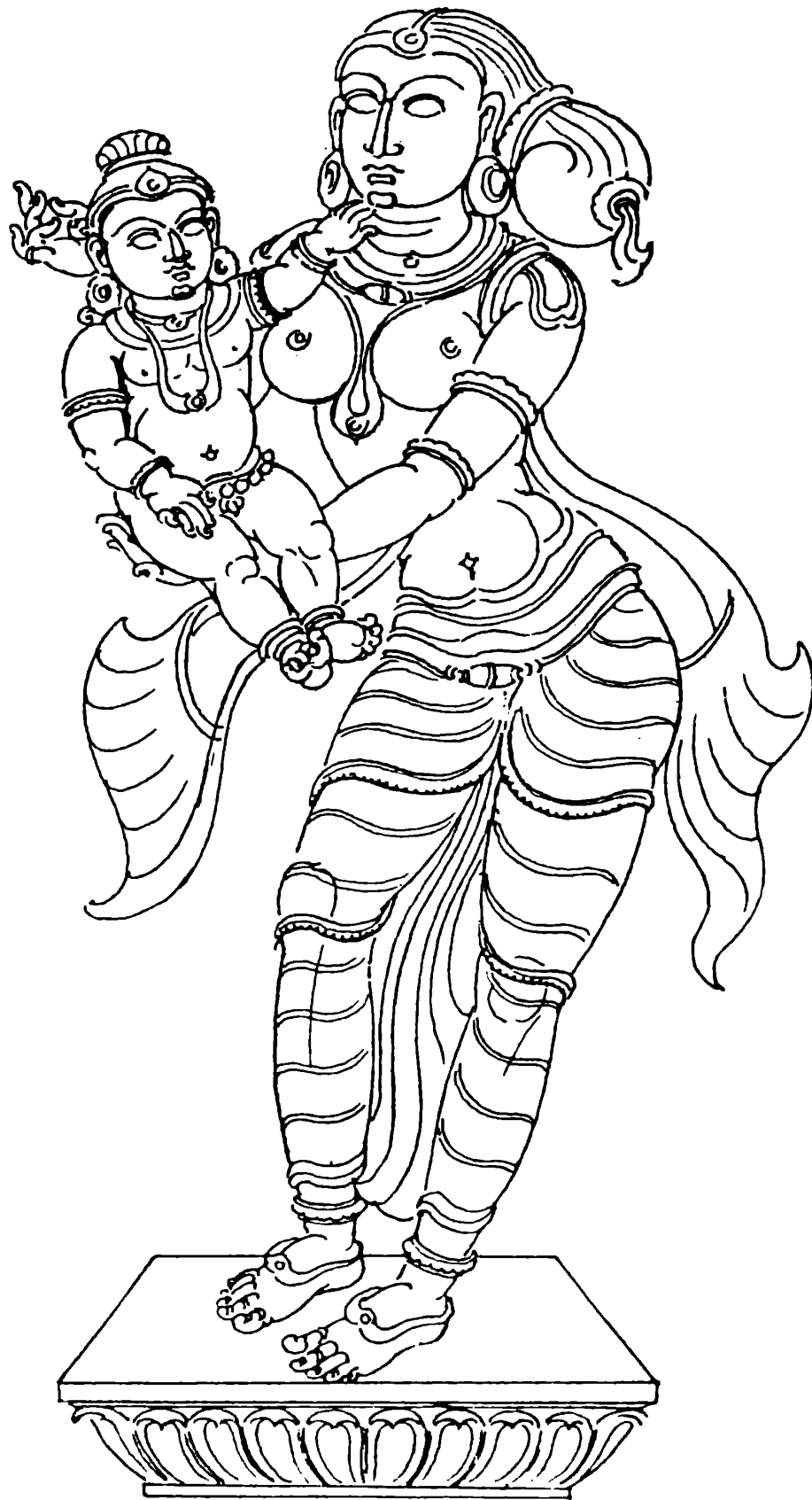
BĀLAKRISHṆA
(from Kṛṣṇa temple, Biḷinele, Puttūr taluk)



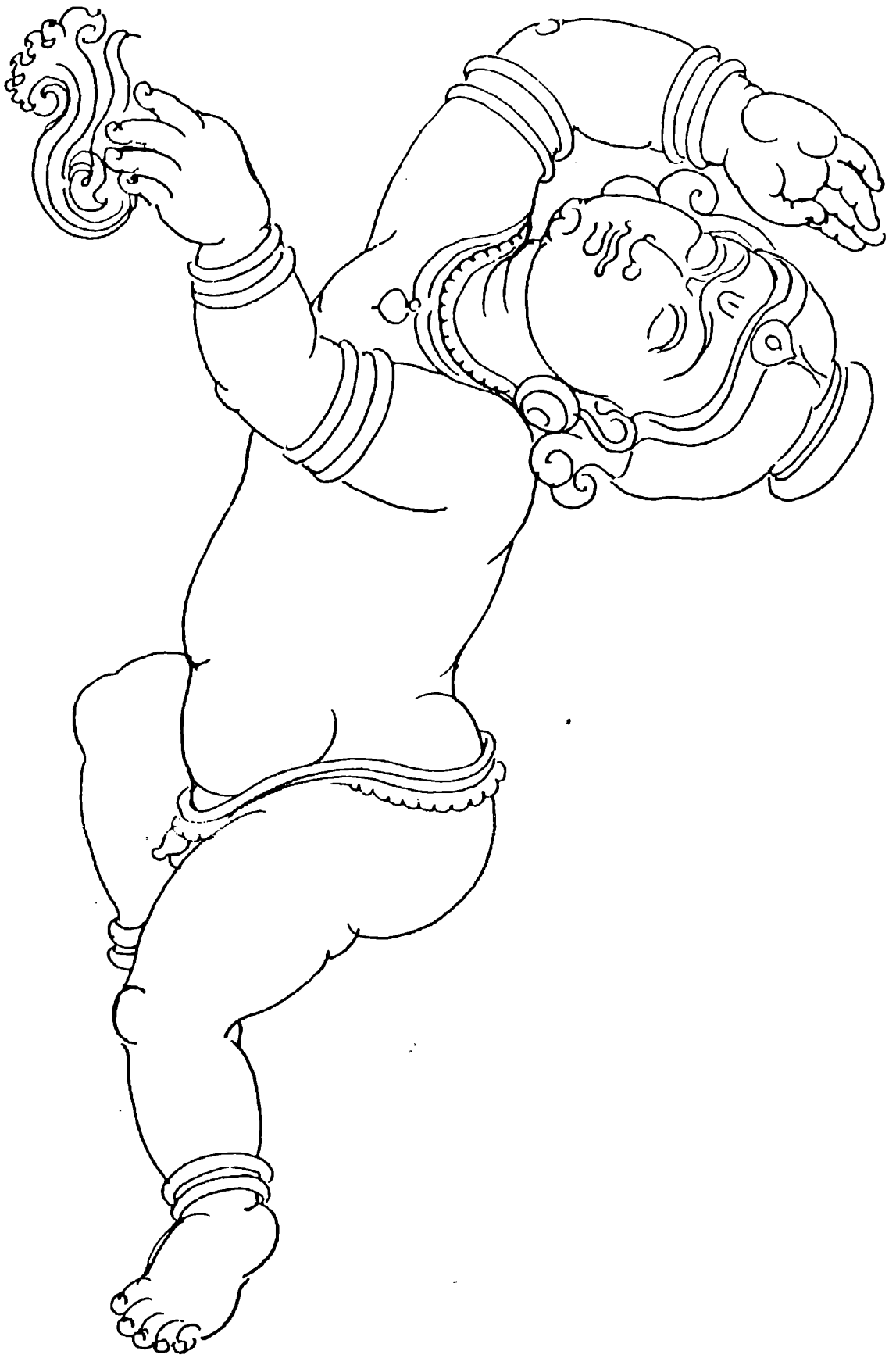
BĀLA-KRISHNA killing BAKASURA
(wood, from suchindram temple chariot)



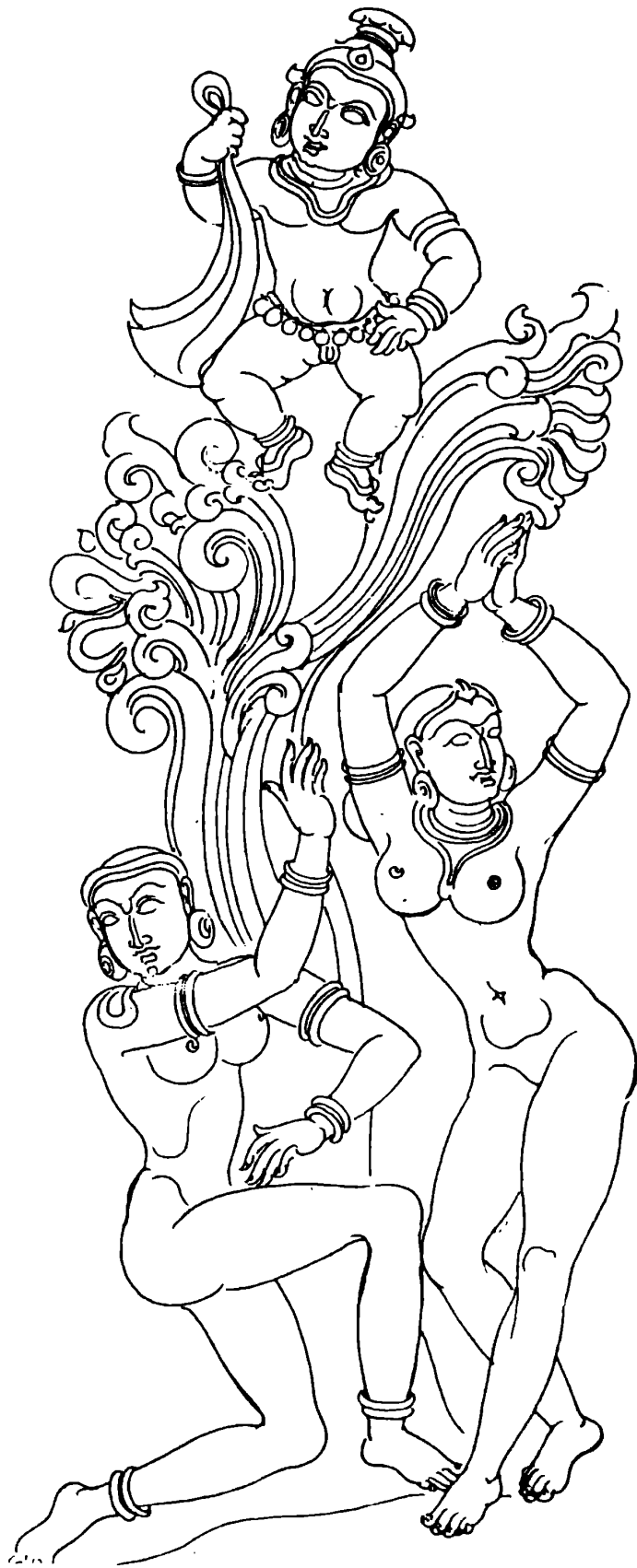
LALAKRISHNA
(stone from Madras museum, Egmore)



YESHODA KRISHNA
(Wood carving, Suchcendra temple)



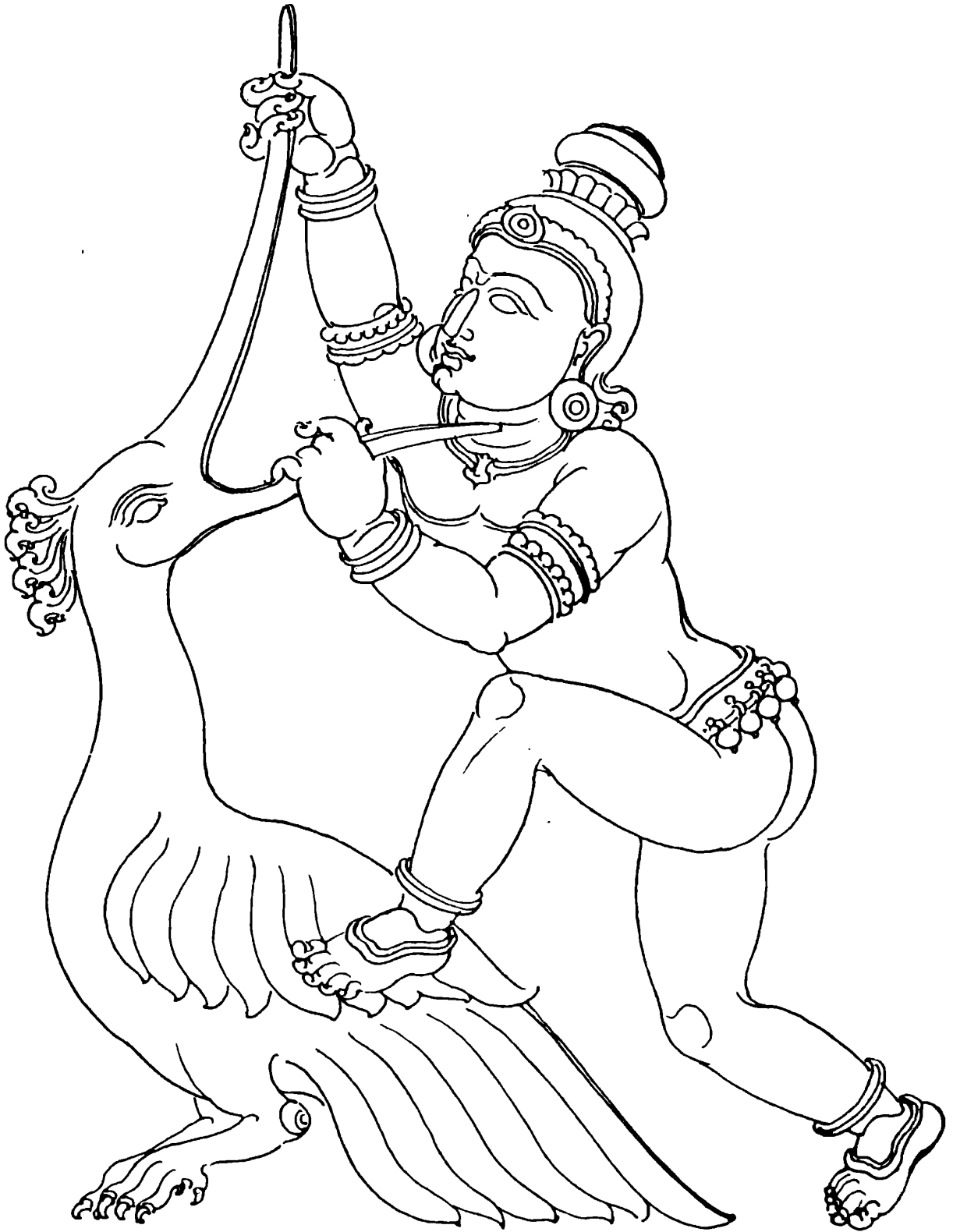
BALAKRISHNA
(from Kailasanatha-Kanchi)



BALAKRISHNA
(from Sarangapani Temple, - Kumbha konam)



BALAKRISHNA
(from Devaraja Temple, Kanchipuram)



BALAKRISHNA



BALAKRISHNA



BALAKRISHNA



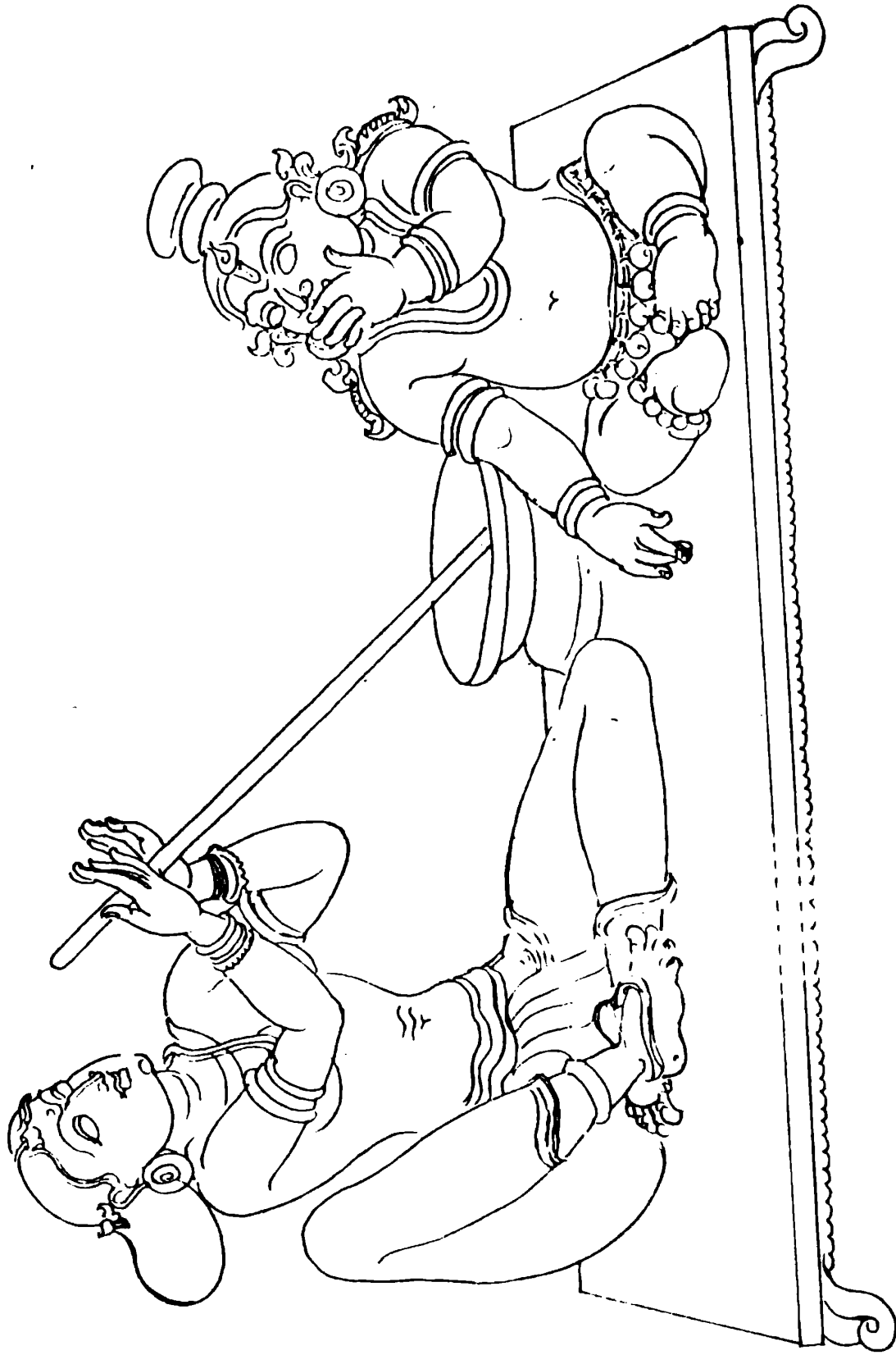
BALAKRISHNA



BĀLA-KRISHNA with a Gopi
(from Devaraja temple, Kanchipuram)



BALA-KRISHNA killing BAKASURA
(from Padmanabha-svami temple, Tiruvandrum)



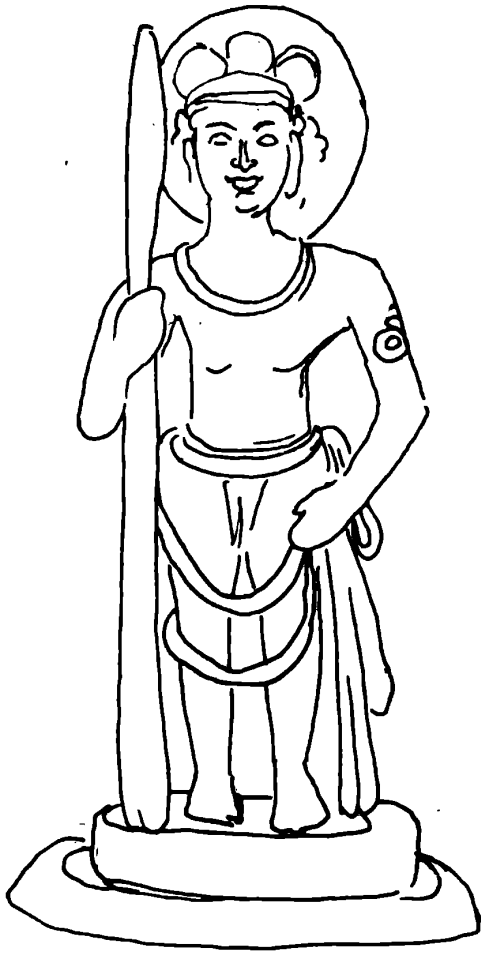
BĀLA-KRISHNA with Yasoda
(from Padmanabha-svami temple, Trivandrum)

It is not usual for Bāla-Kṛṣṇa to be shown as four-armed or with consorts (Rukmini and Satyabhāma).

BĀLA-GAṆAPATĪ

There are sculptural representations, how-





BĀLA-KRISHṆA

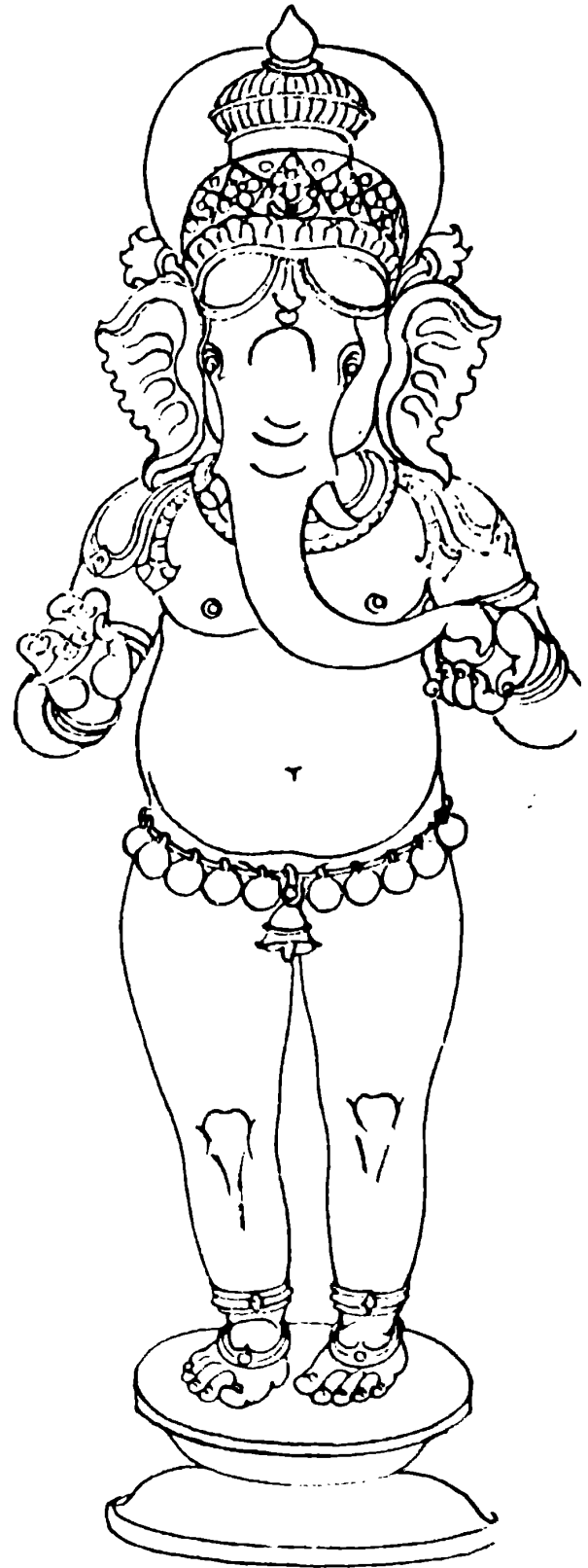
(after the stone image in the temple at Uḍupi)

ever infrequent, which show Gaṇapati as a small boy being fondled by his parents, Pārvati and Śiva. In South India, two-armed Gaṇapati as a boy (pillaiyar) has some shrines (e.g. Arbhaka-Gaṇapati in Tamiḷ- nāḍu). And there are sculptural representations of Gaṇapati crawling on all fours, modelled after the infant Kṛṣṇa.

Also it is one of the thirty-two forms of Gaṇapati (see GAṆAPATI). Red in colour like the rising sun, he carries in his four hands plantain (kadali), mango (chūta), jack-fruit (panasa) and sugar-cane stalk (ikshu), and in his trunk sweat cake (modaka).

BĀLA-CHANDRA

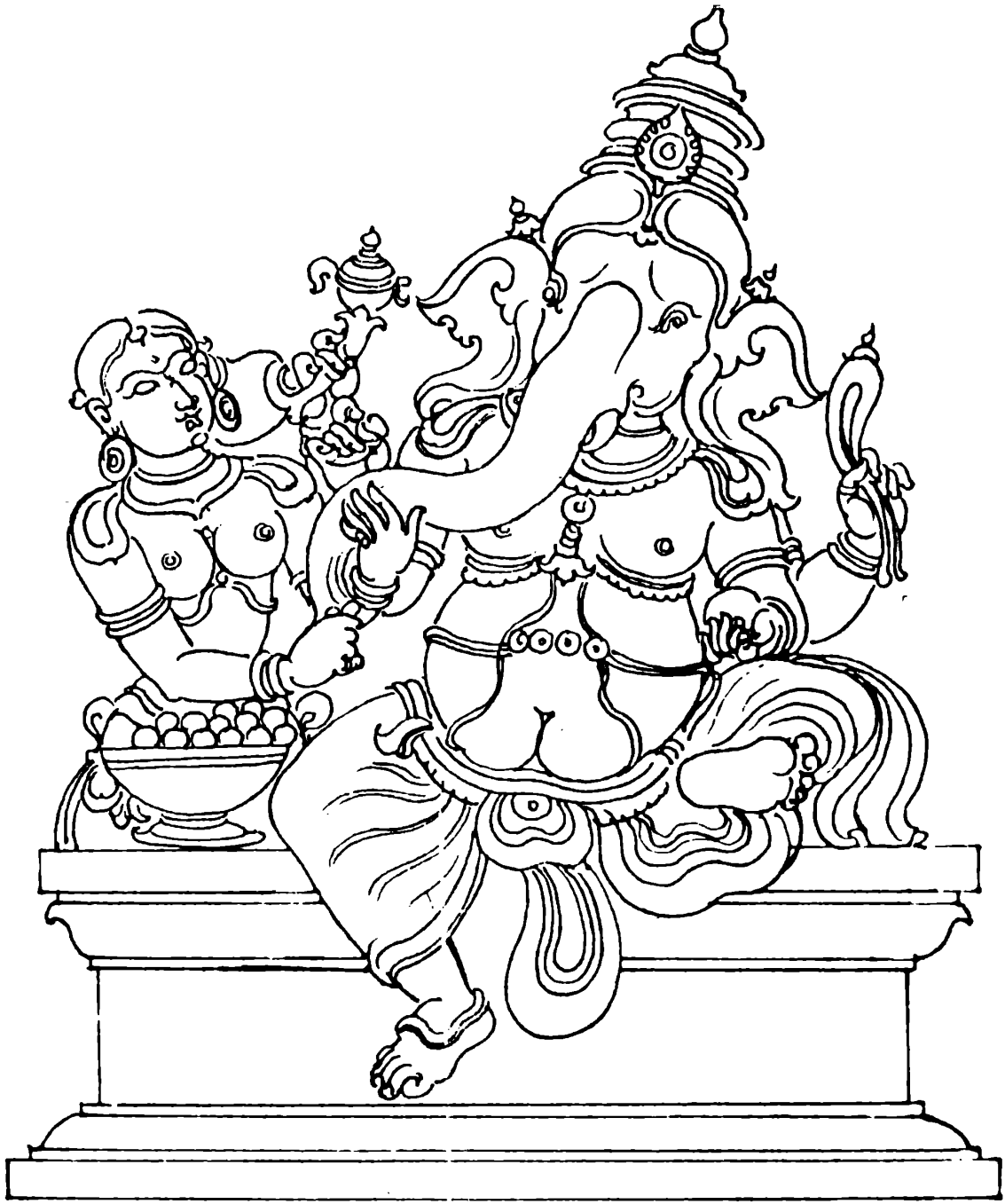
Crescent moon as an ornament on the head of some divinities, principally Śiva, Durgā and Gaṇapati.



BĀLA-GAṆAPATI



BĀLA-GANĀPATI
(from Kerala)



BĀLA-GAṆAPATI

BĀLA-SUBRAHMANYA

Kārttikeya (Subrahmanya) is frequently represented as a boy, especially in his role as a teacher to his parent Śiva (deśika). In the legends, his war against the asuras Tāraka, Śūra and Padma were fought when he was still a boy. Thus, most of the forms of this god relate to his boyhood; the exceptions of course are the forms that involve his consorts Valli and Deva-senā. (see KĀRTTIKEYA)

A form specifically known as Bāla-subrahmanya (or Bāla-svāmin) is red-complexioned like a lotus, one-faced and high-shouldered (unnata-bhuja). He is two-armed, carrying in his right hand a lotus, and holding his left hand on the hip (padma-savya- katisaṁyuta-vāmam). This is one of the forms enumerated in Kumāra-tantra.

BĀLĀ

A form of the goddess Lalitā (see LALITĀ) or Tripura-sundarī, this diety is visualized as a girl of nine years (nava-varsha- deśyam), carrying in her four hands rosary, goad, book and noose, and as engaged in amorous sport with the boy Kāmeśvara (kumāra- kāmeśvara-kelī-lolā). She is three-eyed (ayugma-netra) and wears on her head crescent-moon.

As one of the minor deities in the entourage (parivāra) of Tripura-Sundarī (along with Vārahi,



BĀLĀ

(after an old drawing from Mysore)

Śyāmalā and Rāja-mātāṅgī), she is red like the hibiscus flower (jabā-kusuma-saṁkāśā), and seated upon a full-blown lotus (phulla-pad-māsana-sthitā). The girl (bālikā) is four-armed, and carries in her hands rosary, (aksha- srak), book, and the gestures of protection and boon-bestowal (Śrī-tattva-nidhi and Śāradā-kalpa)

She is worshipped in a variant and simplified maṇḍala of Śrī- chakra, and the sacred mantra specific to her is only three- lettered (airṁ klīm sauḥ) (see ŚRĪ-CHAKRA). She is visualized as seated upon a moon, lustrous like a white lotus; she is clothed in white garments and is three-eyed; two of her four hands show the gestures of boon-bestowal and protection, the remaining two carrying lotuses; a crescent moon is stuck on her crown (Prapañcha-sārasāra-saṅgraha, Vol. I, p, 148).

Another dhyāna-śloka (widely employed) describes her as the one mother of the worlds (jagad-eka-mātā), whose complexion is red like kumkuma, and who is four armed, carrying sugar-cane stalk, noose, goad and flowery-darts; she is decorated with crescent- moon.

(see TRIPURĀ-SUNDARĪ)

Bālā is also the name of a yakshiṇī of the seventeenth tīrthaṅkara of the Jaina pantheon, Kunthu-nātha. She is also known as Bālā, Jayā and Achyutā. She rides on a peacock (keki-vāhana, śikhi-gā) according to the Śvetāmbara description, but on a black boar (kṛṣṇa-sūkara-vāhana), according to the Digambara account. She is four-armed, carrying the pomegranate fruit (bīja-pūra), spear, the weapon known as bhuṣuṇḍi, and lotus (Hemachandra), or alternately conch, sword, discus and gesture of boon-bestowal (Pratishṭhā-sāra-saṅgraha).

BĀLA-SARASVATĪ

A form of Sarasvatī, the goddess of learning (see SARASVATĪ), imagined as a young damsel, who is ever auspicious ('bālā nitya- kalyāṇa-rūpā'). She is lustrous like a ruddy dawn. She carries in her four hands rosary, book, gesture of protection and kalhāra flower.

BĀHU-SŪTRA

Shoulder-plumb-line, one of the 'pralambas' used in iconometry which descend from the upper plank (see PRALAMBĀ-PHALAKA); this one grazes the outer line of the shoulders of the icon.

BIMBA

Meaning an image, the word is used to signify an icon made in stone, metal or clay. The 'bimba' is of seven kinds ('bimbam sapta-vidham smṛtam') considering the material employed: stone (śilā-maya), precious tones (maṇi-maya), metal (lauha), wood (dāru-maya), clay (mr̥m-maya), composite (miśraka) and drawing (lekhyā) (cf. Śilpa-ratna).

There is another division of 'bimbās' into three types ('bimbam tu trividham'): formless (nishkala), with form (sakala), and mixed (miśra). The first type does not really answer to the description of a man-made bimba; it includes yantras, bāṇa-līngas and śālagrāmas. The second type is iconic, and made according to the agamic prescriptions and in order to fulfil the various needs of devotees and worshippers. The third type is illustrated by the 'līṅga', which is not iconic although it cannot be called formless.

All the three types are symbolic in nature: the object of worship has significance beyond what is seen and handled.

Still another classification of 'bimbās' is into non-mobile (achala), mobile (chala) and partially mobile and partially not (chalāchala). To the first group belong stone or stucco-mortar images installed in the sanctum to remain there for all time; they are fixed to the pedestal and are not meant to be moved out of the consecrated spot containing precious stones and herbs hidden underneath ('ratna-nyāsopari'). Any movement of such icons is considered inauspicious, and invoke rituals of pacification and purification. The second group includes metallic images (small in size which are used in households and in several sequences of the worship ritual in a temple; these are carried about either on the head of the

priest, in a palanquin (śibikā), on the vehicle (vāhana) or in a chariot (ratha). The third group of bimbās are not normally meant to be moved about, but are nevertheless moved on special occasions, as for instance the main wooden images of Jagannātha, Bala-bhadra and Subhadrā in the temple at Jagannātha-pūri, which are taken out in procession during the 'nava-kalevara' ceremony.

Bimbās are also classified into sculptures in the round (chitra), relief sculptures (ardha-chitra or ardhaṅga-darśana) and paintings (chitrābhasa). In temples, it is normal to employ the first two varieties. But on special occasions, paintings are also used, as for instance the painting of Garuḍa during the commencement of the annual chariot festival (rathotsava) in a temple. The texts consider chitra as the best and most suitable for worship in a temple ('uttamam tu balam chitram'); and the chitrābhāsa as the least suitable ('ālekhyam adhamam proktam').

Vāśiṣṭha-saṁhitā (4, 59-60) speaks of a two-fold division of bimbās; 'saumya' or those which are pacific in nature and pleasant of aspect ('saumyāyām tu bhavet prītiḥ'), and 'āgneyi' which are violent in nature and evocative of emotions ('āgneyāyām tu bhaved uṣṇam'). The latter are not recommended for worship, for they engender poverty and misery ('sā dāridrya-vardhinī').

The 'bimbās' that are made of clay (mr̥m-mayī) need to be renewed every month; if the bimba is a painting (rekha); it must be redone every year. If it is a wooden icon, then it must be renewed once in twelve years. The images in stone and so on (dhātu-mayī) are the best for they last a thousand years; but icons made in precious stones or metal (maṇi-loha-maya) are even better, for their life would be ten thousand years.

(see also PRATIMĀ)

BUDDHA

It is probably the cult of the Buddha that was directly responsible for the development of In-

dian iconography, although icons were there and were worshipped much anterior to this period. The involvement of art in icon-making is distinctly a contribution of the early makers of the Buddha images (Maurya, Śuṅga and Sātavāhana artists, followed by the Kushāṇa and Mathura artists).

The Buddha as a cult-hero was a human being who was deified, at first honoured and later worshipped. Early representations of the presence of the Buddha was only symbolic (the bodhi-tree, the wheel of dharma, the throne of exposition, sacred foot-mark and so on). But soon the perfect and ideal human form was provided for the Buddha, and it was meant not only to remind the devotee of the great teacher that lived once, but to suggest the continued presence of the buddha-hood as the ideal for the devotee to follow. The image was designed to please the eyes, but more importantly to generate pious and noble thoughts. The Buddha

signified enlightenment, compassion, wisdom and tranquility. The artist sought to give expression to all these.

The popularity enjoyed by the Mahāyāna division of Buddhism occasioned the making of Buddha icons for worship; and in the wake of Vajra-yāna, the Buddhist pantheon became large and spectacular. The ideas of Ādi-buddha, the dhyāni-buddhas, the bodhi-sattvas, the pāramitās and the powers, along with the



BUDDHA
(Gandhara style)



BUDDHA
(bronze from Sultangung, Bihar)



Buddha
(Chinese bronze)



Buddha



Buddha
(from Tibetan paintings)





BUDDHA

incorporation of folk-deities pushed the historical Buddha almost to the background and encouraged visualizations of numerous deities and divinities. Iconography benefitted by this; and also t  ntric practice.

The life of the historical Buddha (died 486

B.C.) is too well-known to need recounting here. And in the early representation of the Buddha's life in the st  pas like those of S  nchi, B  rhut and Amar  vati, narrative sculptures depict his life and career. But the early devotees and followers did not emphasize the historical aspect of the Buddha. They extol (even to this day) not the

historical Gotama who became known as the Buddha, but the ideal of Buddhahood; their prayer mentions the numerous Buddhas who lived in the past ('ye cha buddhā atīta cha'), the numerous Buddhas that have yet take shape in future ('ye cha buddhā anāgata') and the numerous Buddhas that live now (without our knowing) ('pratyutpannā cha ye buddhā').

Like the Jainas, the Buddhists also have a notion of twenty-four Buddhas who were responsible for the spread and stability of Dharma amidst mankind, before Gotama appeared as the twenty-fifth (see 'Buddha-varṇa' section in Khuddaka-pāṭha of the Pāli Tripitaka). The last seven have been remembered and honoured: Vipassī, Sikhi, Vessabhū, Kakusandha, Koṇāgamana, Kassapa and Gotama. The Mahāyāna accounts mention 54 Buddhas (Lalita-vistara) or a hundred Buddhas (Mahāvastu). The Buddhas that follow Gotama and will appear in times to come also find mention. Chakkavatti-sīhanāda-sutta enumerates ten of them headed by Metteya (Maitreya). A Buddha, however, is always born in Jambū-dvīpa (in which the Indian subcontinent is included, forming a major part), and he preaches Dharma. In his capacity as a human personification of the eternal and universal Dharma, the Buddha that appears among human beings is known as 'mānushī-buddha'.

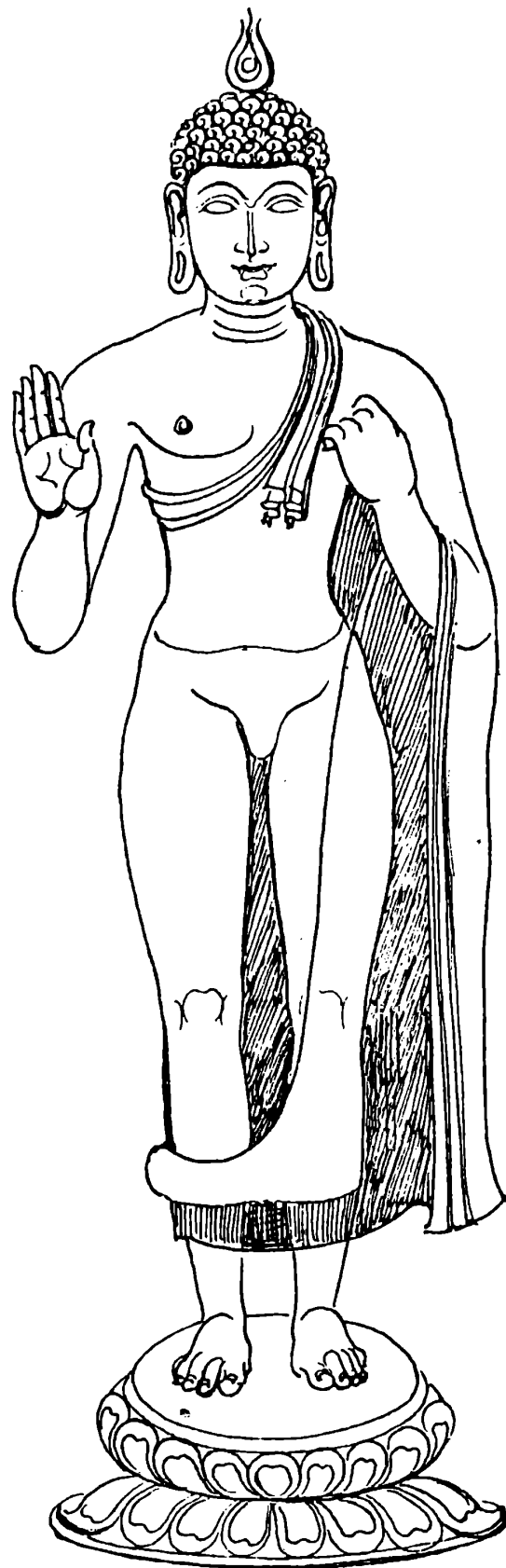
The Buddha was absorbed in the more orthodox and conventional pantheon as an incarnation (ninth) of Viṣṇu (see VIṢṆU and DAŚĀVATĀRA). We are now said to be living in the dispensation of this incarnatory form of Viṣṇu ('bauddhāvatare'), and we will do so until the appearance of the Kalki incarnation. But the Vaiṣṇava description of this Buddha is at variance with the historical accounts; and it is obvious that sectarian prejudices have had a great impact. In Bhāgavata (1, 3), for instance, we read that this Buddha was born in the Kīkaṭa country, as the son of Añjanā, and that the purpose of his appearance was to delude and confound the enemies of gods ('sammohāya sura-dviṣhām'); he is said to have been born at the commencement of the Kali age ('kalau



BUDDHA

sampravṛtte'). Later texts have shown him as nude (digambara) and in an obscene posture (for he is said to have taught the philosophy of lust and satisfactions to lure the rākshasas into self-destruction).

But iconographic manuals like Hayasirsha-



BUDDHA
(from Nagapattanam Tanjaur dst.)

samhitā (23,24-36) do better justice to the image of Buddha as an incarnation of Vishṇu. He is prescribed to be represented as seated in the lotus- posture ('padmāsana-gatam'), covered in the clothes of an ascetic ('chīvarālaṅkṛtam'). His face must be like lotus, and his eyes also lotus-like ('padmāsyam padma-lochanam'). He must be shown as deeply absorbed in meditation, but with one of his hands lifted up ('samādhisthot-tāna-pāṇim). His ears must be long (pralamba-karṇa). The image is commended to be made in ten-tāla measure (see DAŚA-TĀLA).

Nāradiya-samhitā (1,60) describes Buddha as a great sage with self-restraint ('muni-varo vaśī') and as an emanation of Pradyumna ('pradyumnāśāt samudbhūto'). The same text lays down that he must be two-armed, showing the gestures of boon-bestowal and protection (varābhaya-kara-dvandva), and seated in a bound-lotus posture (baddha-padmāsana). He must be lustrous like gold (śāta- kumbha-maya-prabha), and his eyes must be closed in contemplation (dhyānonmīlita-netra)(op.cit, 13, 301-302).

The stylized Buddha images outside the confines of conventional āgama texts, have been most significant in Indian iconography. He is always shown in a human form highly idealized, with a face perfectly tranquil, and with postures that suggest composure, contemplation and concern for the suffering folk. He is either standing in equipoise, but relaxed, or is seated in meditational absorption. He is sometimes portrayed as lying down (especially in the posture that he assumed when he passed away).

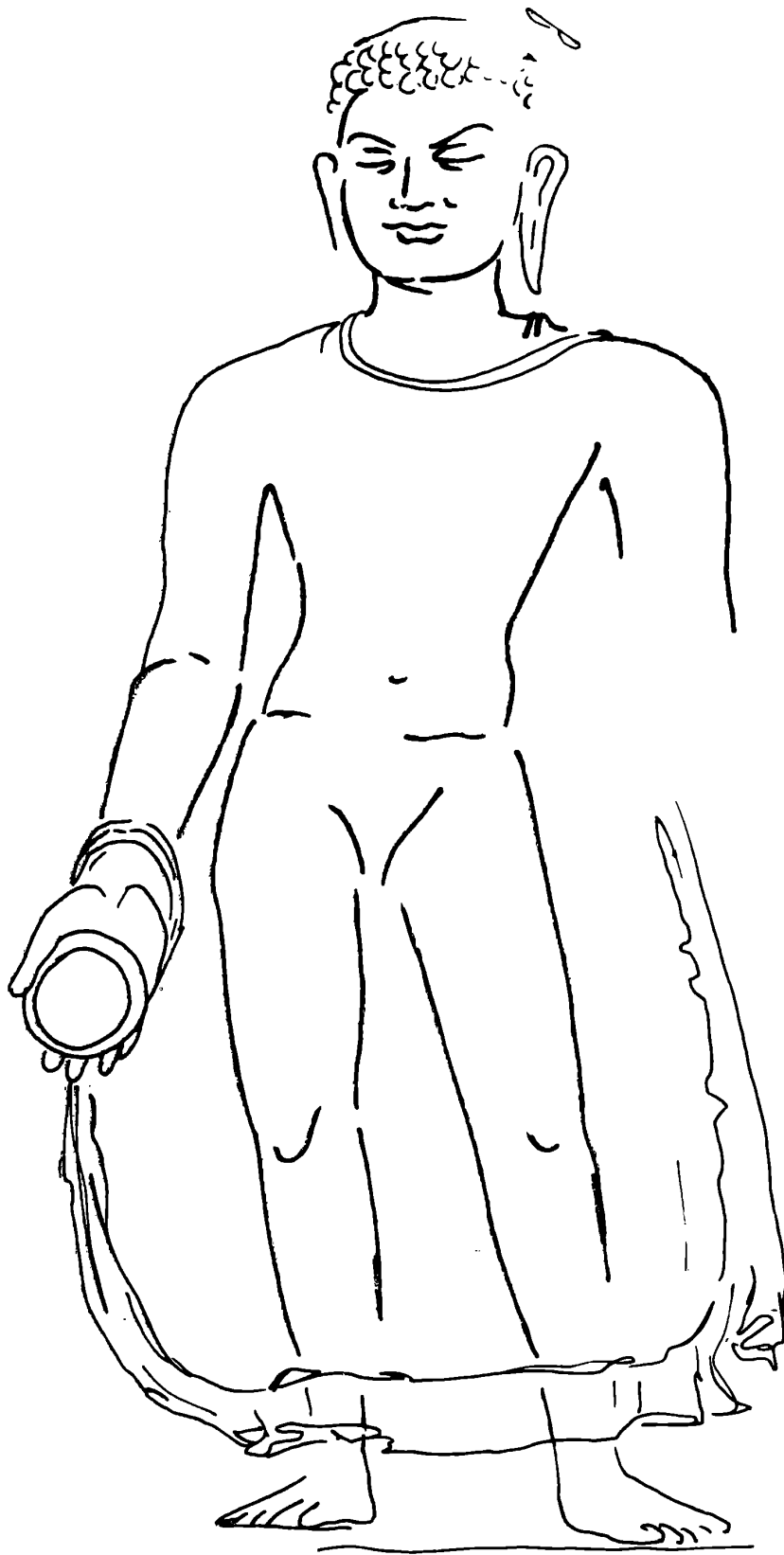
Some of the incidents in his life have provided inspiration for hand-gestures (mudrā), as for instance his calling earth to bear witness to his integrity, charity and piety (bhūmi-sparśa). More often, however, his hands are joined in front of the chest in the act of turning the wheel of Dharma (dharma-chakra-pravartana), or placed on his crossed feet in a contemplative stance (dhyāna). Sometimes his right hand is lifted up in a gesture of teaching or exposition of dharma (vyākhyāna).

The images of the Mahāyāna cults have a pot of ambrosia (amṛta- ghata) in the left hand, placed upon crossed legs, while his right hand is lifted up in a gesture of protection (abhaya). The right hand may also occasionally assume the gesture of boon- bestowal (varada).

The hair on the head is stylized: closely cropped and in riglets. On top of the head is the protuberance (ushṇīsha), which is one of the characteristic marks of the great personage (mahā-purusha-lakṣhaṇa); likewise there will be a small protuberance in the middle of the forehead or between the eye-brows. Most of the Buddha images have hair on the head tied into a top-knot; sometimes it is given a flame-like look. In some Cambodian forms of the Buddha, a serpent with hoods shields his head like a parasol (Mucalinda-buddha).

While the Buddha is usually depicted as an ascetic of the Śākya clan (Śākya-muni), the tāntrik cults have greatly influenced the Buddha iconography, especially in Tibet. Several forms of the Buddha unknown to the Indian texts have found expression under this influence.

According to Mānasāra (ch. 56), the Buddha image may be shown as standing or seated. He may be seated upon a throne or under the aśvattha-tree, or in the vicinity of the wish-fulfilling tree (kalpa-vṛksha). His body colour is pure white, and his face is large (viśālānana). His ears are long and hanging (lamba-karṇa), eyes long (āyatāksha) and nose aquiline (tuṅga-ghoṇa). He has a smile on his face (smitanana). He has long arms and wide chest, his body is muscular (māṁsala) and well developed (susarhpūma). He is always two-armed and two-eyed; and has on his head a brilliant 'ushṇīsha' (ushmīshojjalamaulikam). He must be shown as wearing yellow garments. (pītambaradharam). According to this text, the Buddha image is to be made in the superior ten-tāla measure ('uttama-daśa-tālena kārayet).



BUDDHA
(from Nālandā)



BUDDHA
(from Mathura Museum)



BUDDHA



BUDDHA-KAPĀLA

A form of the popular god of the Mahāyāna Buddhist pantheon, Heruka (see HERUKA), when he is in the yuganaddha (yab-yum) aspect with his consort Chitra-senā. He is one-faced and four-armed, carrying in his hands khatvāṅga, skull-cup (kapāla), chopper (kartṛkā) and hand-drum (ḍamaru). He is valiant and destructively fierce (mahā-vīro ghora-saṁhāra-kārah). His body-colour is blue and he has a huge body (mahā-vapuh), decorated by bones and by a garland of severed heads (muṇḍa-mālā). On his crown is seen a tiny icon of the dhyāni-buddha, Akshobhya.

His consort Chitrasenā is to his left, and is being embraced by him. She appears inebriated (mattā); she is in a nude state (nagnā) and her hair is dishevelled and hanging loose (mukta-keśī). She is described as devoid of all fear (sarva-bhaya-rahitā-devī).

BUDDHA-DĀKINĪ

She is the consort (śakti) of the Mahāyāna god Heruka in his form as Mahā-māya (see HERUKA and MAHĀ-MĀYA). She is red-complexioned, four faced and four-armed, carrying skull-cup, dart, khatvāṅga and bow. Her faces are red (the principal face), yellow, green and white. The hair on her head resembles flames of fire.

BUDHA

The fourth in the group of nine grahas (see NAVA-GRAHA, and GRAHA), Budha (Mercury) is sometimes known as 'the lord of planets' (grahapati). He is the son of Chandra and Tārā. He was once transformed into a woman, when he entered the forbidden Kumāra-vana; hence he is called 'strī-graha' (feminine planet). He is auspicious (śubha) and pacific in nature (saumya). He is yellow in complexion like the karnikāra-flower, and wears garlands of yellow flowers and ornaments of gold. He is four-armed, carrying in his hands sword, shield, mace and gesture of boon-bestowal (Jayokta-Devatā-mūrti-prakaraṇa). Texts like Jyotis-tattva describe him as the king

of the Magadha country and born in the lineage of Atri. He rides upon a lion.

Vishnu-dharmottara (3,69,2) prescribes that Budha must be represented like Vishṇu ('Vishṇu-tulyo budhah kāryah'). Vimānārchana-kalpa (pāṭala 20) mentions that Budha, along with the other grahas, must be installed in the second enclosure of the Vishṇu's shrine. He is here dark-complexioned, wearing red garments and two-armed. He rides upon a chariot (ratha-vāhana) (as Vishṇu-dharmottara also says), and has lion as his standard (simha-dhvaja).

In the Mahāyāna pantheon, Budha is seated upon a lotus (padma) and is yellow in body-colour. He is two-armed carrying bow and arrow (cf. Nishpanna-yogāvalī).

Budha's consort was Ilā, from whom he begot the well-known monarch Purūvavas.

BRHASPATI

Also known as Guru (Jupiter), he is reputed as the preceptor of the gods (deva-guru). He is the son of Aṅgiras (who is the son of Brahmā) and Vasudā (otherwise known as Śraddhā). Some purāṇas (as for instance Bhāgavata, skandha 4) mention that he is the son of Agni. He is represented as a sage with four hands, in which he carries rosary, mendicant's staff (daṇḍa), water-pot and the gesture of boon-bestowal. His body-colour is given as golden yellow, and he is the son of Bhṛgu (cf. Jayokta Devatā-mūrti-prakaraṇa).

Vishṇu-dharmottara (3,69,3-4) describes him as two-armed, carrying book and rosary in his hands; he is bedecked with all ornaments and wears yellow garments. He is to be shown on a golden chariot of splendid appearance, drawn by eight horses ('ashtāśve kāñchane divye rathe dr̥ṣṭi-manohare').

According to Vimānārchana-kalpa, he is installed in the second enclosure of the Vishṇu-shrine. He is yellow-complexioned, but wears dark garments (śyāmāmbara). He also wears deer's skin (kṛṣṇājina-dhara). Two-armed, he



BUDHA



BRHASPATI
(stone, from Orissa)

carries the darbha-grass in his hand. He rides upon a swan (hamsa-vāhana).

Nishpanna-yogāvalī describes him as fair-complexioned (gaura-varṇa) and two-armed, carrying rosary and water-pot. He is said in this text to ride upon a frog (bheka), or alternately upon a skull (kapāla). The significance of this curious vehicle is uncertain.

Brhaspati's consort is Tārā (hence his frequent description as Tārā-pati), but Tārā was abducted by Chandra, and Budha was born thus.

BERA

A word of uncertain origin, and probably not originally Sanskrit, its employment is confined to the Āgama and the Śilpa-śāstra texts. The bera is distinguished by its being an object of worship (hence the expressions like 'dhruvārchā-bera'), and by its being properly made by the sculptors for worship only ('beram śilpibhir nirapeksham eva kārayitva', Vimānārchana-kalpa, paṭala 16).

While the words 'mūrti', 'bimba' and 'bera' are often used in the texts as synonymous, the

word 'bera' appears to refer specifically to the icons that fully answer to the iconometric prescriptions, as suggested by 'beram mānon-mānādyair lakṣaṇopetam' (ibid., paṭala 15). And frequently the word is used for the image that is got ready for consecration (cf. expressions like 'berārtham dāru-saṅgrahaṇam', 'beram śilpibhiḥ kārayitvā', 'beram samānīya', 'beram samsthāpya', 'beram snāpya', and 'berasya pādamaṁsaṁsprśet'). It is used interchangeably with 'deva' (deity).

Further, significantly the 'beras' can only be 'chitra' (sculpture in the round) or 'chitrārdha' (relief sculpture), and not 'chitrābhāsa' (painting); all the major and minor limbs must be well-carved, according to iconometric canons, and must be beautiful to look at ('sāṅgopāṅ-gāvayavam adhyardhāvayavam vā sarva-trāhīnam sundaram chitram chitrārdham vā kārayet').

The bera's height (berodaya or berotsedha, cf. Ajitāgama, 36,17) and width (berāyama) are taken as standards for determining other measurements like those of the icon's pedestal (berapīṭhottuṅga), the sanctum and the superstructure over the sanctum (vimāna). It is therefore that the sculptor is required to make the bera iconometrically perfect. The texts mention that it is only when the bera is got ready, the tāla-measurements are fixed (Ajitāgama, kriyā, 36,19, 'labdhe bereshu yan-mānam tāla-gaṇyam tad bhavet'); the aṅgula in the bera-body is said to be 'deha-labdhaṅgula' (see AṅGULA). (cf. also Kāraṇāgama, 1,11,47 'berāyāmam paṅgrhya tālam saṁkhyākramād bhavet').

It seems likely that the expression 'bera' was initially employed to distinguish iconic representations from the aniconic liṅga, and especially with regard to the installation of Viṣṇu icons in Śiva shrines. We find for instance, in Ajitāgama (kriyā, 36, 17-18) the word is used for the images in the seated or standing posture (asīna, samsthita), in contrast to the liṅga, and Rauravāgama (kriyā, 36,1) uses the word (mahāberodaya) in connection with the installation of the Viṣṇu icon.

BODHI-MANḌA

The raised terrace under the bodhi-tree in Gayā, the tree under which Gautama the Buddha obtained his enlightenment. The spot was an object of reverence, and was frequently represented in sculptured panels in the early stūpas like those of Sāñchl and Bārhut. It signified the presence of the Buddha and the possibility of enlightenment (bodhi) which was the essence of Buddhahood, the spot is also known as Vaj-rāsana.

BODHI-SATTVA

'The human form with enlightenment as its essence' is a special feature of the Māhāyāna ideology, although the expression 'bodhi-sattā' occurs in the Pāli canon in the sense of one who was destined to be a buddha (viz., the previous existences of Gautama the Buddha). The bodhi-sattvas are actually the superior human beings (mahā-purushas) who have dedicated their lives and careers for the spiritual welfare of all mankind (in fact for the happiness of all living creatures). The early Buddhist sages are frequently referred to as bodhi-sattvas. But the expression came to mean deities, who contain in themselves the wisdom and compassion that are characteristic of the Buddha. Some bodhi-sattvas like Avalokiteśvara (with as many as a hundred and eight forms) and Mañjuśrī are widely worshipped in the countries where the Māhāyāna viewpoint is prevalent (like Nepal, Tibet, China and Japan).

The bodhi-sattva becomes more relevant to the human devotee than the Buddha himself, because the bodhi-sattva has renounced even his claim to 'pari-nirvāṇa' and has preferred living amidst mankind and working for their release, while the Buddha has disappeared in 'pari-nirvāṇa' and does not exist any longer. The Buddha is adored for having shown the way, but the bodhi-sattva is sought after as a living guide and unfailing help. The bodhi-sattva is near the devotee and answers his prayers readily. He represents whatever the Buddha stands for, and more: his compassion fills the devotee with confidence to tide across the sea of afflictions.

Therefore, the bodhi-sattva is represented in icons (sculptures and paintings) and worshipped. And the number of bodhi-sattvas increased, as the details of the Māhāyāna ideology were worked out. Some of them might have had an actual historical background, but most were products of devout imagination. About sixteen of them are usually mentioned, although there are several lists. Among them Samanta-bhadra, Kṣhiti-garbha, Avalokiteśvara, Ratna-pāṇi, Mañjuśrī, Maitreya and Vajra-pāṇi are celebrated.

The icon of a bodhi-sattva is usually two-armed, and is seated or standing upon a lotus (signifying perfect wisdom). As a deity, he assumes several gestures (mudrās) and is decorated by various ornaments. His aspect is invariably pacific (saumya or prasanna) and he is shown as attentive to the needs of the devotees (varada). Many of the Bodhi-sattvas have their own maṇḍalas, containing not only their spiritual consorts (śāktis) but also attendant-deities (parivāra). While it is usual for the consort to be represented independently in icons, there are some composite icons where the consort is shown as seated upon the bodhi-sattva's lap or even as embraced by him.

Four bodhi-sattvas are aligned to each of the four dhyāni-buddhas (see DHYĀNI-BUDDHA), thus giving the number of bodhi-sattvas as sixteen. The bodhi-sattvas share the colour and other characteristics of the dhyāni-buddha they are affiliated to (cf. Vajradhātu-maṇḍala). But the bodhi-sattvas have various emblems that the dhyāni-buddhas do not have, and these mark them out.

Samanta-bhadra, for instance, holds in his left hand a sword placed upon a blue lotus (ut-pala-khaḍga-dhara); Kṣhiti-garbha shows the gesture of calling earth to witness (bhumi-sparśa-mudrā); Avalokiteśvara holds a lotus in his left hand (vāmena saroja-dharah); Ratna-pāṇi holds jewel in his right hand (dakṣhiṇa-paṇinā ratnam); Mañjuśrī (also known as Mañju-ghosha) is distinguished by a sword held in his right hand to cut down ignorance, and a book



BODHISATTVA
(bronze from Orissa)

held in the left hand to provide enlightenment (khaḍga-pustaka-dhara); Maitreya shows the gesture of turning the wheel of dharma (dharma-chakra-mudrā), or holds a branch of nāga-keśara; and Vajra-pāṇi is recognized by the Vajra in his hand (Vajra-hasta).

BRAHMA-CHĀRIṆĪ

A form of Durgā, mentioned in Sapta-śatī as having only two arms, carrying rosary and holy water-pot (cf. also Śrī-tattva-nidhi). She is counted among the nine forms of Durgā (see NAVA-DURGA). The background for this form is her performing penances as Pārvati (see PAR-VATĪ).

BRAHMACHĀRI-SUBRAHMANYA

A form of Kārtikeya (see KĀRTIKEYA) as a young student of scriptures vowed to celibacy (Brahmaṇḍa-purāṇa, Ch. 81).

According to Śrī-tattva-nidhi, the deity in this form is two-armed, carrying the mendicant's staff (daṇḍa) in his right hand, and Vajra in his left. He is lustrous like the morning sun (bāla-sūrya-dhara). He wears a waist-ornament over the girdle (mekhalopari-vaḍyāṇam); he is distinguished by his tuft of hair (śikhā), sacrificial chord (yajñopavīta) and girdle of muñja-grass (mauñjī) to which the strip of cloth covering his genitals is tied (kaupīna). He has a divine form (divya-rūpa-dhara). His body-complexion is red (rakta-varṇa) like the morning sun.

He stands in a posture where the left foot is placed on the right side (savyāpasavya-pādam); or he may be shown with both feet firmly placed in the normal position (sthitam vā); or again, one of the legs may slightly be bent (kuñchitam vā).

BRAHMA-PAÑCHAKA

The five faces of Rudra (Īśāna, Tatpurusha, Aghora, Vāma-deva and Sadyojāta) are regarded as Pañcha-brahmas (Kāraṇāgama pūrva, 64,1-5).

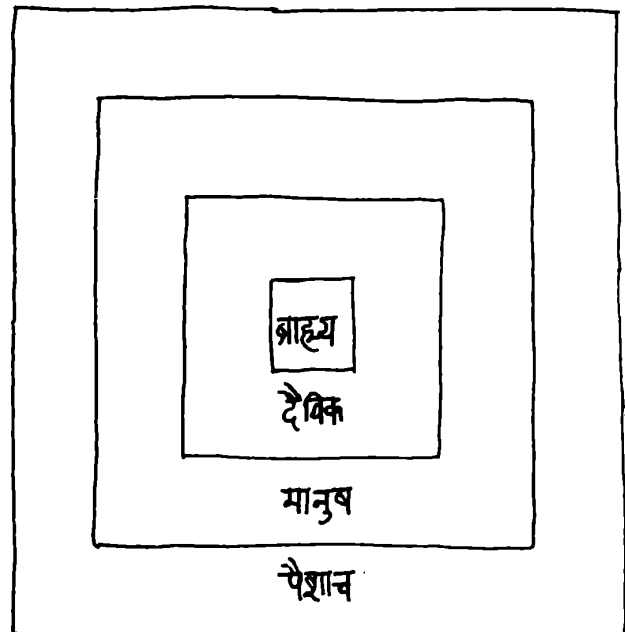
The texts also enumerate five groups of five brahmas: (1) Kriyā-brahma-pañchaka (āvāhana,

sthāpana, sānnidhya, samnirodha and avakuṇṭhana) with reference to five operations preliminary to worship; (2) Tattva-brahma-pañchaka (Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva) in relation to the ultimate categories of existence; (3) Mantra-brahma-pañchaka (the mantras related to the five forms, Īśāna, Tatpurusha, Aghora, Vāma-deva and Sadyojāta); (4) Bijā-brahma-pañchaka (the five seed-letters or matrices: la, va, ra, ya and ha) with regard to the invocation of the deities by placement of letters; and (5) Mukha-brahma-pañchaka (the five faces of Rudra, mentioned above) with regard to the forms of Śiva to be worshipped ('ity etat pañcha-bhedatvāt pañcha-brahma udāhṛtam') (also cf. Mrgendrāgama, kriyā, 2,15).

BRAHMA-BHĀGA

The central part of the plot or site (vāstu) of the sanctum, which is most suitable for the installation of the main icon.

The bottom-part of the liṅga-shaft which is hidden under the ground (the middle-part being the Viṣṇu-bhāga covered by the yoni or pāṇi-vaṭṭa and the top-part being the pūjā-bhāga, visible for worship). This part is supposed to be neutral (napuṃsaka) (while the Viṣṇu-part is



BRAHMA-BHĀGA

feminine and the Rudra-part, viz. the pūjā-bhāga, masculine) Ajitāgama prescribes that this part must be square in shape (chaturasra); and the structure itself is described as 'nandyāvarta'.

(see for details LINGA)

BRAHMA-ŚIRACCHHETR-MŪRTI

One of the forms of Śiva (see ŚIVA and LILĀ-MŪRTIS), depicting him as he plucked off one of the five heads of Brahmā with his thumb-nail to punish the latter for his arrogance (for the story, see Varāha-purāṇa). As a result of this act, Śiva was pursued by Brahma-hatyā (the sin of killing Brahma, personified as a terrible demon blue in complexion and with white hair), and he roamed about for twelve years as a homeless wanderer and beggar (bhikṣhātana). This form is also called Kaṅkāla-mūrti (see KAṅKĀLA-MŪRTI) or Kapāla-mūrti (as the skull of Brahmā's head stuck to Śiva's hand).

Śrī-tattva-nidhi, which gives an account of this form prescribes that it should be fair-complexioned and four-armed, carrying vajra and axe in the right hands, and Brahmā's skull (Brahma-karotikā) and spear (śūla) in the left hands. He wears on his head matted hair done up as a crown (jātā-makūṭa), and is clothed in tiger-skin. His right ear is adorned with patra-kunḍala or tāṭaṅka while the other ear has makara-kunḍala.

BRAHMA-ŚILĀ

Kārikāgama (65,152,155) prescribes that for a liṅga to be installed, a pit two feet in depth has to be dug and a stone-slab placed at the bottom. Known as 'brahma-śilā', this slab must have a depression in the central portion to accommodate the 'brahma-bhāga' of the liṅga (see BRAHMA-BHĀGA), so that the part of the liṅga fits in exactly ('khātam brahma-śilā-madhye brahma-bhāgopamam bhavet; praviśet brahma-bhāgas tu nīrandhram cha yathā bhavet', Īśāna-śiva-guru-deva-paddhati, kriyā, 39,88-92). Ajitāgama (kriyā, 18,17) insists that the liṅga must occupy the central portion of brahma-śilā ('brahma-śilā-madhye sthāpayet') Suprabhedāgama (1,36,86-88) suggests that the bottom-

most layer to be kūrma-śilā ('ādaḥ kūrma-śilām nyastvā'), and that this should accommodate the brahma-śilā; and further that the brahma-bhāga (the nandyāvarta) should be placed upon the brahma-śilā ('nyased brahma-śilā-mūrdhni nandyāvarta-śilānvitam').

The best of brahma-śilās is that which has the breadth equal to the length of the liṅga ('liṅgāyāma-sama-vyāsā śreshṭhā').

(see LINGA).

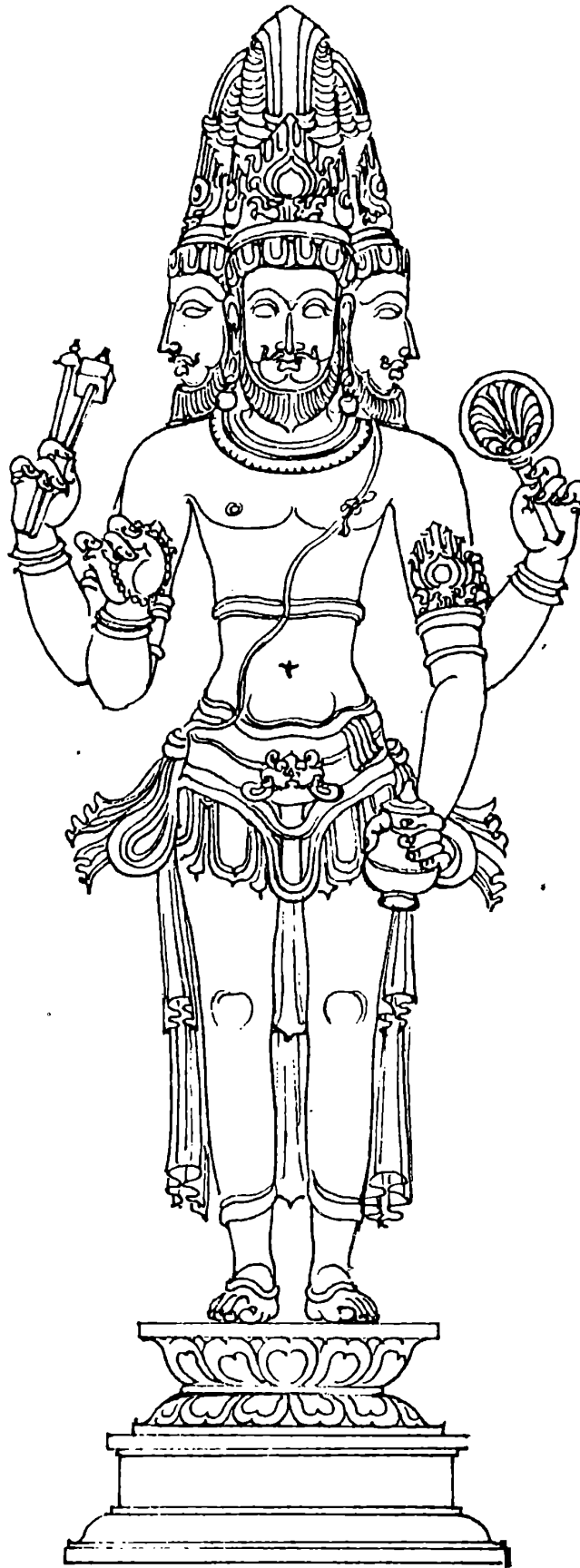
BRAHMA-YAKSHA

Brahma is a yaksha of the tenth tīrthaṅkara, Śītala-nātha. He is described as four-faced, with three eyes in each face, and eight-armed. He is seated upon a lotus, and has white complexion. In his hands on the right side, he carries the gesture of boon-bestowal, sword, axe and dart, and in the hands on the other side bow, cudgel, shield and vajra. If this is the Digambara account, the Śvetāmbaras prescribe for the right hands mātulūṅga fruit, club (mudgara), noose and the gesture of protection, and for the left hands mangoose (nakula), mace, goad and rosary.

His corresponding yakṣiṇī is Mānavī (otherwise known as Aśokā).

BRAHMĀ

Known also as Prajāpati, Pitāmaha, Parameshṭhi, Dhātā, Viśva-karmā, Hiranyagarbha and Svayambhū, he is one of the three principal deities, others being Viṣṇu and Rudra. Brahmā, representing rajo-guṇa, is described as the creator of all the worlds, while Viṣṇu (satva-guṇa) is the preserver and Rudra (tamo-guṇa) the destroyer. The three deities were together worshipped until the Chālukyan period in the shrines with three cells (trai-purusha). But subsequently the sectarian divisions of Viṣṇu and Śiva became more important, and independent shrines to Brahmā became rare; Brahmā was relegated to the position of an attendant-deity (parivāra-devatā) in the Viṣṇu and Śiva shrines.



BRAHMA
(Gangaikonda-Cholapuram)



BRAHMĀ



BRAHMA



BRAHMĀ
(from Aihole)



BRAHMĀ
(early Chālukyan sculpture)

Legends relate that he appeared as self-born (svayambhū) on the lotus which sprang from Viṣṇu's navel, when the latter was engaged in yoga-nidrā. He performed penances seeking Viṣṇu's favour; and he was assigned the task of creating the worlds and the denizens in them. At first, he produced from his mind the seven sages (saptarshi) and the prajāpatis, who in turn created details. Another account mentions a golden egg, brilliant with a thousand rays at the beginning of creation ('tad aṇḍam haimam sahasrāṁśu-sama-prabham'), and in it Brahmā manifested himself ('tasmin jajñe svayam brahmā').

There are also legends that he created Śatarūpā, a charming girl, from one half of his

body; and he was infatuated so much with her beauty that he did not take his gaze off her. When she moved about, he grew faces in all the four directions so that he might see her without having to turn his head; and when once she was in the air, a fifth face grew on top of the head of Brahmā. With five heads he became conceited, and to correct him Śiva plucked off the fifth head with his thumb-nail (see BRAHMĀ-ŚIRACCHHETR-MŪRTI). Thus Brahmā remained to be four-faced (chatur-ānana).

Brahmā is frequently depicted as a four-faced and four-armed sage, riding upon a swan (hamsārūḍha) or seated upon a lotus (padmāsana). He carries in his upper hands a holy water-pot and the sacrificial ladle known as 'sruk', and in his normal hands rosary and another sacrificial ladle known as 'sruva' (according to Kālikā-purāṇa, ch. 82). Viṣṇu-dharmottara suggests that Brahmā should be shown in the gesture of yoga (yoga-mudrā).

Śilpa-ratna not only describes Brahmā as six-armed, carrying the gesture of boon-bestowal, sruva, water-pot, rosary, staff and lotus, but mentions that he is accompanied by Sāvitrī. Amśumadbhāda (ch. 49) provides Brahmā with two consorts: Savitri on his left side and Sarasvatī on his right.

It is also said that he was called Brahmā in the Kṛta-age, carrying in his four hands book (viz. the Vedas), rosary, sruva, and water-pot (in circumambulatory order beginning with the normal right hand); in the Tretā-age he was called Pitāmaha, with rosary, book, sruva and water-pot in his hands; in the Dvāpara-age he was Viśva-karmā (or Viriñchi), with rosary, book, water-pot and sruva in his hands; and in the Kali-age he is Kamalāsana, and holds in his hands rosary, sruva, book and water-pot.

His four faces, according to Rūpa-maṇḍana, must face the four directions; and he must be shown with matted hair done up as a crown (jaṭā-makuṭa). His hair is red (rakta-varṇa-jaṭā-yukta) according to Suprabheda (pāṭala 34). This text also prescribes three eyes in each face.

He may be shown with a beard (śmaśrula), like a sage; or he may be represented without it.

While Matsya-purāṇa makes him ride a swan, Śaradā-tilaka and Vishṇu-purāṇa provide him with a chariot drawn by seven swans. Valkhānasa-pratishṭhānukramaṇikā makes him seated upon a lotus (padmāsanastha). According to this text, he is golden-complexioned (hemābha), clothed in dark-blue garments (śyāma-vastra) and well-bedecked with all ornaments (sarvābharaṇa- bhūshita). His normal right hand assumes the gesture of protection (abhaya), while the corresponding left hand is placed on the thigh ('vāmam ūru-pratishṭhitam'); the upper hands hold a small water-pot (kuṇḍika) and rosary (aksha-mālā).

Aṁśumad-bhedāgama (paṭala 49) mentions that his eyes are tawny red (piṅgāksha), that he wears sacrificial cord, deer-skin as his upper garment (kṛṣṇājīnottariya), and white clothes (śukla-vastra-dhara). He must carry in his hands not only rosary and water-pot but the sacrificial implement and utensil, kūrcca and ājya-sthālī. He either stands or sits upon a lotus ('āsīno vā sthito vā pi padma-pīṭhopari sthitah'). Śilpa-ratna prescribes that the 'ājya-sthālī' must be placed in front of him.

Brahmā is always shown as tranquil (śānta) and benevolent (śubhekshaṇa).

Rūpa-maṇḍana mentions eight attendant deities of Brahmā (Brahma- pratihāras); they are all human in form, grave in aspect (gaṁbhīrāḥ), and with tall and resplendant crowns (mukūtoj-jvalāḥ). They all carry the sacrificial 'kūrcca'. Each of them is four-armed, carrying different objects:

(1) Satya : lotus, sruk, book, cudgel;

(2) Sadharma : same in reverse order;

(3) Priyodbbhava : rosary, lotus, book, cudgel;

(4) Yajña : cudgel, book, sruk, plank (phalaka);

(5) Vijaya : rosary, mace, shield, cudgel;

(6) Yajña-bhadra : same in reverse order;

(7) Bhava (Sarva-kāmika) : rosary, noose, goad, cudgel; and

(8) Vibhava (Sarva-śāntida) : cudgel, goad, noose, lotus.

BRAHMĀNĪ (BRĀHMĪ)

It is narrated in Matsya-purāṇa (ch.3) that when Brahmā was absorbed in meditation, his body without stains (deham akalmasham) divided itself into two halves, and that one half became feminine. This feminine part became known as Brahmānī (the śakti of Brahmā), Sāvitri, Sarasvatī or Śatarūpā. She was seated in the aerial chariot drawn by swans ('haṁsa-yukta-vimānāgre'); and in her hands she carried rosary and water-pot. (cf. Mārkaṇḍeya-purāṇa, 88,14)

She was, according to Devī-purāṇa (chap. 45), created by Brahmā and sent to assist Durgā. She had a form similar to Brahmā, and she is celebrated as one of the seven mother-goddesses (mātrikas) (see MĀTRIKĀ)



BRĀHMĪ

(from an old Mysore drawing)



BRAHMĪ

She is four-faced and six-armed, seated upon a swan. Her body- colour is tawny brown (piṅ-gābhā) or yellow (pīṭā), and wears deer-skin as her upper cloth (mṛga-charmottariyakā). In her right hands she carries the gesture of boon-bestowal, rosary (sūtra), and sruva, while in her left hands are book, small water-pot (kuṇḍl) and the gesture of protection.

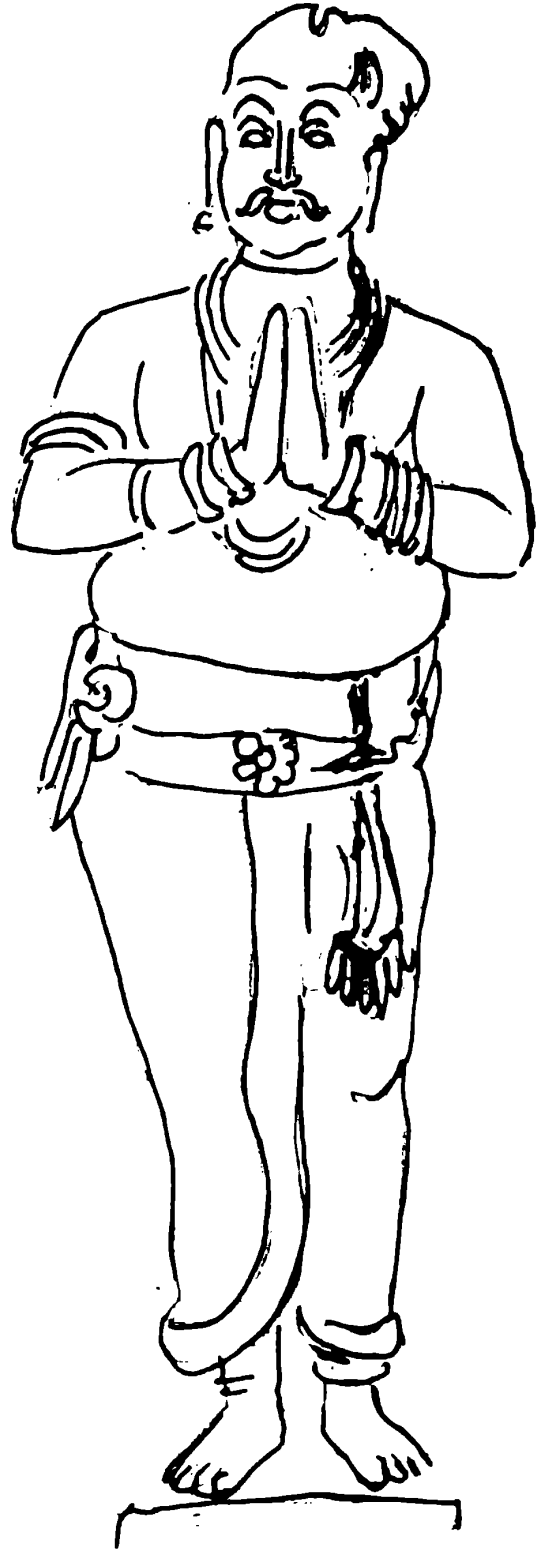
BHAKTA-GAṆAPATI

One of the thirty-two familiar forms of Gaṇapati, this is a four-armed form, with a body lustrous like the moon in the autumn season (śaracchandrābha-vapu). The four hands carry coconut (nālikera), mango fruit (āmra), plantain fruit (kadali) and a bowl containing sweet pudding made by jaggery (guḍa-pāyasa). Bhakta-Gaṇapati is so called because of the articles of food that he carries in all of his hands (bhakta is anna, bhaj sevāyām).

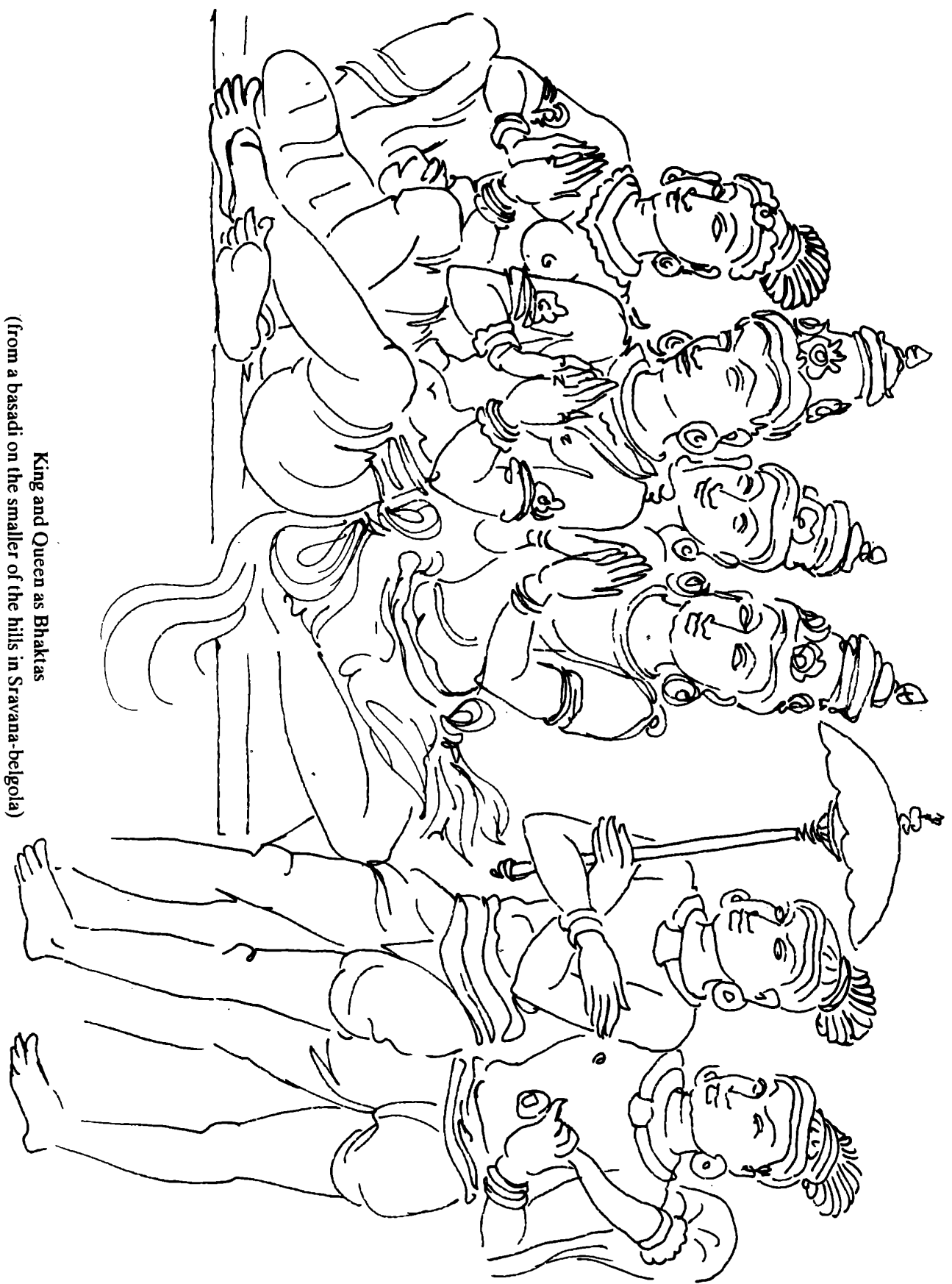
BHAKTA-VIGRAHA

The images of devotees (bhakta) are occasionally set up in temples, and periodically worshipped or honoured. The devotees may be the legendary attendants (pārshadas) like Nandi or Bhṛṅgi in Śiva shrines, and Garuḍa and Hanumān in Viṣṇu shrines. Or they may be semi-divine in character like the Nāyanmars (Śaiva saints) or Ālwārs (Vaishṇava saints). They may be human beings deified like the Āchāryas (as for instance Rāmānuja in the Pāñcha-rātra shrines) and the Nātha-yogins (Matsyendra-nātha, Gorksha-nātha etc.). The bhakta group may also include the rulers and chieftains who built the shrine or contributed towards its celebrity and prosperity (like the icons of the Vijayanagar monarchs Kṛishṇa-deva-rāya and Venkaṭa-pati-rāya in the Tirumala temple).

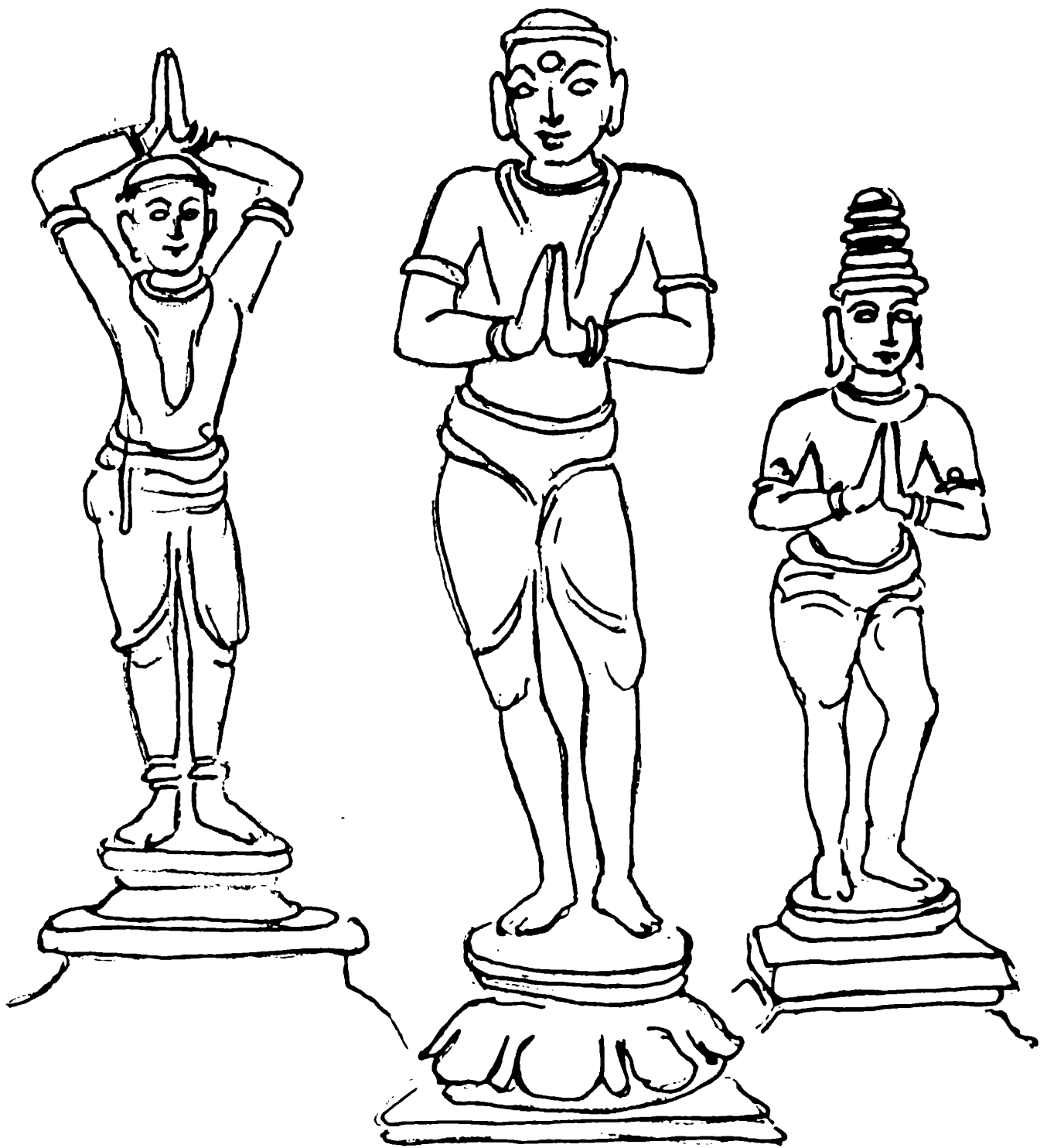
It is usual for such images to be two-armed (except in the case of Nandi), with hands in an attitude of supplication (añjali- hasta). They are also standing figures, frequently in equipose (sama-bhaṅga) but sometimes in the three-bend posture (tri-bhaṅga). The āchāryas, however, are shown as seated



BHAKTA
(Madhurai chiftaan as devotee)



King and Queen as Bhaktas
(from a basadi on the smaller of the hills in Sravana-belgola)



BHAKTA



A lady devotee



The icons of devotees are set up at the entrance of the temple, or in the porch, facing the main deity in the sanctum. In Vaishṇava temples of Pāñcha-rātra persuasion, a separate enclosure houses the images of the āchāryas and the main ālwārs in a group.

Khilādhikāra (T.T.D.ed., p, 502) lays down that the images of the devotees must be shown with characteristic marks; like the brāhmaṇa devotee with matted hair or with a tuft (jaṭinam śikhinam vā pi) or a Kshatriya devotee with a crown on his head (mukūṭopetam). The icons must be represented not only with folded hands (prāṇjali) but as filled with religious sentiment (bhāvanā-yuktam), with gaze fixed on the nose (nāsāntāhita-lochanam).



BHAKTA
(Ruler & Queens in Tirumalai Temple)



BHAKTA
(Vijayanagar Emperor in the Tirumalai temple)

Such icons are required to be made in the eight-tāla measure (see ASHTA-TĀLA).

There is also a classification of images of devotees in terms of 'Sālokya' (devotees who are wise and dispassionate, to be made in uttama-nava-tāla); 'Sāmīpya' (devotees who are nearer Godhead, to be made in adhama-daśa-tāla), Sārūpya (devotees who by constant meditation have acquired the form of the deity, to be made in madhyama-daśa-tāla), and Sāyujya (devotees who can become one with Godhead, to be made in uttama-daśa-tāla). (See TĀLA-MĀNA).

The classification involves a hierarchy among the devotees, the lowest, being ordinary humans who have achieved the status of a devotee by their virtuous conduct, knowledge and practice of renunciation, and the highest being those who have been drawn to the Godhead by the power of their unremitting and intense contemplation on Godhead. Most of the devotees answer to the first two types. Nandī and Vishvakṣena are instances of sarūpa-bhaktas, and Devī (Pārvatī in ālīngana or Lakṣmī as Śrī-vatsa) is an illustration of sāyujya-bhakti.

Hari-bhakti-vilāsa distinguishes between prākṛta-bhaktas (ordinary devotees) and uttama-bhaktas (devotees who have realized Godhead). The kings and the donors whose images are seen in some temples answer to the former type, while the Ālvārs and Nāyanmārs belong to the latter type.

According to Kāśyapa-śilpa (pātala 90), the devotees are classified into four types in accordance with the level of their god- realization: sālokya, sāmīpya, sāyujya and sārūpya. The devotees may be men or women ('pumāṁso vā striyo vātha'), and they may be youngsters (bāla, from three to sixteen years of age), middle-aged yuvāno, till seventy years), or aged (vṛddha, after seventy). The icons of youngsters must be in the pañcha-tāla measure, while those of others must be in ashta-tāla.

Further, the devotees may be shown as

standing (sthānaka), seated (āsīna), moving about (yānaka) or dancing (nṛtta). They must always be represented in human form ('kartavyam mānushātmakam'), viz., with two arms. While standing, the hands may be joined at the chest in an act of supplication (hrdayāñjali samyuktam), or one of the hands assumes the kataka-gesture while the other hand may be in the boon-bestowing gesture (varada). While seated, the devotee may sit on a padma-pīṭha or bhadrā-pīṭha, with the left leg folded and firm (susthitam) and the right bent and hanging down (kuñchitam). As moving about, the right hand may hold 'taṅka' and the left noose, or alternately the right hand may hold bow and the left an arrow. The dance is grouped into three varieties: sāttvika, rājasa and tāmasa. The devotee may be shown in any one of them. The text provides details of the three varieties (15-29).

Mānasāra (Chap. 59) also classifies the devotees into four types as above but provides a different explanation. The Sālokya devotees are filled with devotion (bhakti), wisdom (jñāna) and dispassion (vairāgya); the sāmīpya-devotees have wisdom and dispassion; the sārūpya devotees are characterized by meditation alone (kevalam dhyāna-samyuktam); and the sāyujya-devotees are endowed with pure knowledge (śuddha-jñāna-samāyaktam) and realization of the supreme godhead (paramārtha-vit). The four classes of devotees are to be made in superior nava-tāla (112 aṅgulas), inferior daśa-tāla (116 aṅgulas), midling daśa-tāla (120 aṅgulas) and superior daśa-tāla (124 aṅgulas) respectively (verses 5-6).

BHAGA

One of the twelve solar divinities (dvādaśa-āditya), he is to be depicted exactly like Sūrya (see ĀDITYA). Viśva-karma-śāstra, however, provides for four arms for Bhaga, carrying spear, discus and lotuses.

BHAGA-MĀLĀ

A minor form of the mother-goddess, she has a body, the colour of which is like the bandhūka-flower and which is exceedingly charming (ati-

sundarāṅgi). She is six-armed, carrying kalhāra-flower, lotus, noose, goad, sugar-cane stalk as bow and flower-darts in her hands.

BHAGAVATĪ

The familiar name by which the adorable Devī is known in any of her forms. There are many shrines in the South, especially in Kerala, dedicated to Bhagavatī (see DEVI and ŚAKTI)

BHAṅGA

Meaning the bends or inclinations of the body, the term refers to the poses and postures in which an image, especially a standing one, is seen. The poses are stylized in Indian iconography, and there can hardly be found an image which does not answer to one or the other of the conventional postures.

Mānasāra (ch. 57) mentions four possible bodily postures while standing: (1) sama-bhaṅga (equally inclined on both sides; equipoise, balance); (2) ābhaṅga (a slight bend, especially of the upper part of the body, to one side); (3) tri-bhaṅga (three bends); and (4) ati-bhaṅga (excessive bend). Below are given the definitions given by Abanindranath Tagore for each of these four postures.

(1) Sama-bhaṅga: "the right and left of the figure are disposed symmetrically, the sūtra or plumb-line passing through the navel, from the crown of the head to a point midway between the heels. In other words, the figure, whether seated or standing, is poised firmly on both legs without inclining in any way to right or left..... The dispositions or attitudes of the limbs and organs on either side are made exactly similar, except that the mudrā or symbolical posing of the fingers is different".

(2) ābhaṅga: "the plumb-line or the centre line, from the crown of the head to a point midway between the heels, passed slightly to the right of the navel. In other words, the upper half of the figure is made to incline slightly towards its right side, without inclining in anyway towards either of the attendant deities".

(3) tri-bhaṅga: "A tribhaṅga figure has its head and hips disposed about one amsa to the right or left of the centre line".

(4) ati-bhaṅga: "This is really an emphasized form of the tri-bhaṅga, the sweep of the tri-bhaṅga curve being considerably enhanced. The upper portion of the body above the hips, or the limbs below, are thrown to right or left, backwards or forwards, like a tree caught in a storm". (cf. Modern Review, ed. Ramananda Chatterjee, Calcutta, March 1914)

Some texts recognize only two types: with 'bhaṅga' (sa-bhaṅga) and 'without bhaṅga' (ab-bhaṅga). Standing with both legs firmly placed on the ground and the body held erect (sama-pāda-sthānaka) answers to the latter type, while the former has five varieties: standing (sthānaka), seated (āsīna), recumbent (śayāna), moving about (yānaka) and dancing (nṛtta). Of these five varieties, the first three have sub-varieties : yoga, bhoga, vīra and ābhichārika (see VISHṆU). Each of these in turn is 'superior' (when accompanied with consorts retinue and attendants), 'midling' (accompanied only by consorts), and 'inferior' (alone) (uttamam parivāra yuktam, madhyamam śakti-yuktam, adhamam kevala'm)

भङ्गनिर्णये अभङ्गं सभङ्गमिति द्विधा
समपादस्थानकमेकमभङ्गः। सभङ्गे पञ्च-
प्राकाराः। स्थानकं पादद्वया-
धिष्ठितदेहभारं, आसीनं स्थिरमुखं, शयानं
योगनिद्रारतः, यानकः गमनोद्युक्तं, नृत्तम्।
तत्र त्रयोराद्यानां योगभोगवीराभेदाः।

BHADRA-KĀLĪ

Bhadra-kālī is the form of Durgā as the demon Mahisha saw in his dream (cf. Kālikā-purāṇa, ch. 59). This form was exceedingly terrible, and it cut him asunder (in the dream) and drank his blood. The next morning, when he got



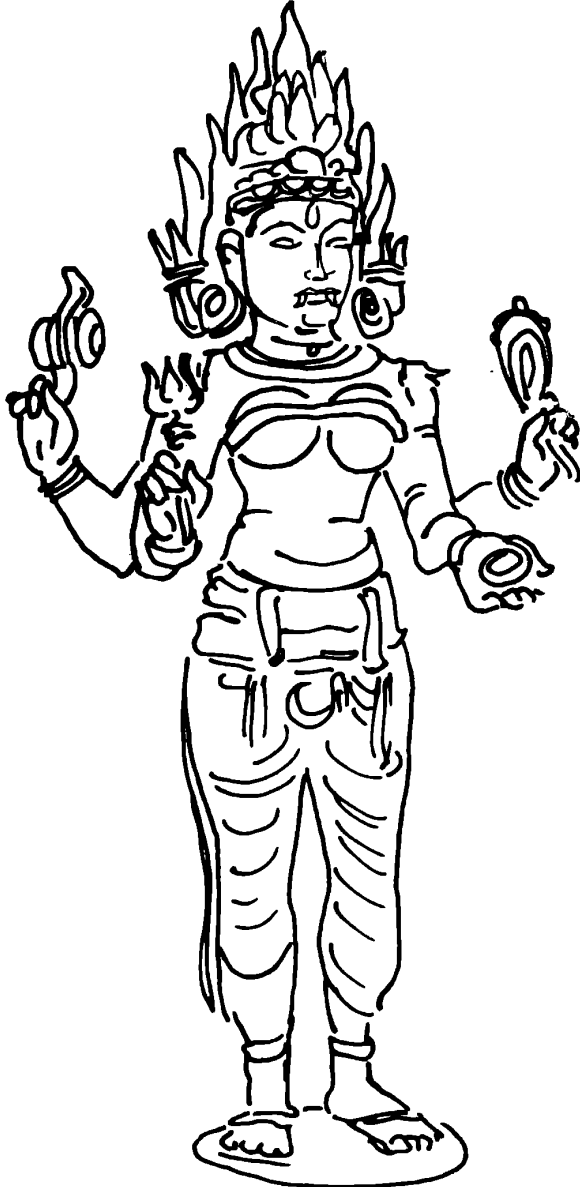
BHADRA KALI



BHADRA-KĀLI

up, he was still shivering with fright. He worshipped the form that he saw in the dream, and Bhadra-kālī manifested herself before him. She had sixteen arms and was also known as Mahā-māyā. Mahiṣa begged the goddess to kill him with her own hands, to fulfil the curse of the sage Kātyāyana. The goddess gave him the boon that the asura will also be worshipped along with herself.

According to Vishṇu-dharmottara, Bhadra-kālī is an auspicious goddess (bhadra meaning 'maṅgala') and so she must be depicted as



BHADRA-KĀLĪ
(Swami-malai temple)



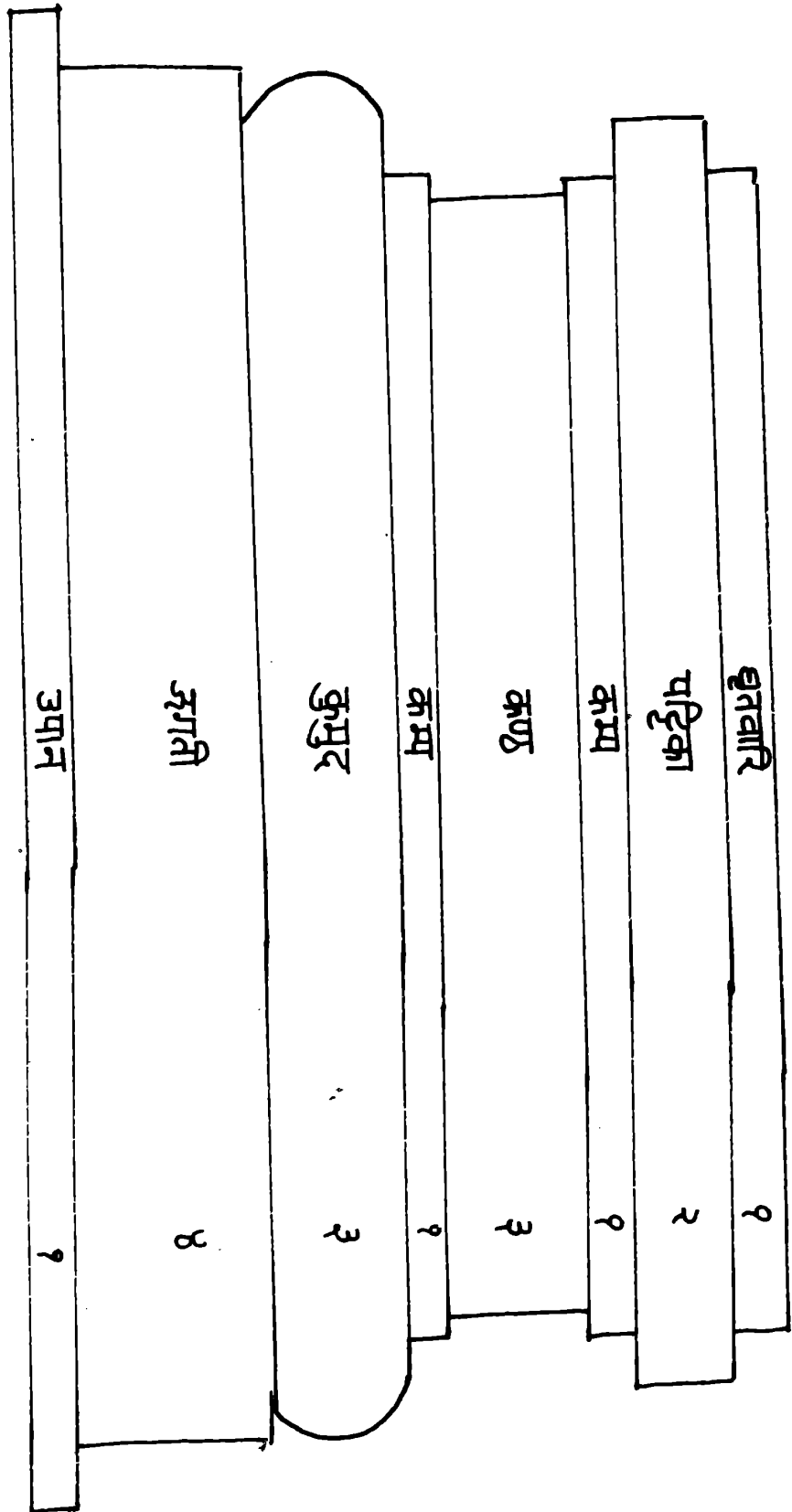
charming (manoharā). She is seated upon a chariot drawn by four lions ('chatus-simhe rathe sthita'), in an ālīḍha posture (see ĀLIDHA).

She must have eighteen hands, in which she carries rosary, trident, sword, shield, bow, arrow, conch, discus, the sacrificial ladles sruka and sruva, holy water-pot, cudgel, spear known as sakti, deer-skin, fire, a bowl of jewels and the gesture of benediction (śānti-karah karāṇi).

BHADRA-PĪṬHA

Auspicious seat or throne on which the deity is seated; the word also signifies a variety of pedestal (see PĪṬHA).

When the height of the pedestal is sixteen units, accommodated in eight parts, it is called bhadra: the bottom-most part is Upāna (one unit), the one above it is Jagatī (4 units), above it is Kumuda (3 units), higher than that is Kāmpa (1 unit), above it Kanṭha (3 units), above it a



BHDRA-PITHA

second Kāṁpa (1 unit), and above it Pattikā (2 units); the top-most part is Ghr̥ta-vāri (1 unit). (cf. Kāśyapīya, 52, 33-38, also Rauravāgama, Kriyā, 38,76-79). According to Suprabheda (1,32,97) it is one of the four pīṭhas (others being padma-pīṭha, vedikā and pari-maṇḍala).

BHADRĀ

A minor form of the mother-goddess, in which she is distinguished by her being seated on a 'bhadrasana'. She has four hands, in which she carries blue lotus (nīlotpala), fruit (phala, unidentified), spear (śūla) and rosary (sutrāksha).

BHADRĀSANA

A golden throne with cushions; it is also a bodily posture.

BHARATA

The brother of Bāhubali (viz. Gommatā), who is worshipped as a jina and whose icons are to be found in several places (see GOMMATĀ). Bharata and Bāhubali were the sons of the first tīrthaṅkara, Ṛshabha-deva (Ādi-nātha), and the kingdom which was ruled over by Ṛshabha prior to his ascetic career was divided between these two sons. There was a fight between them, and Bāhubali renounced his claims and went away as an ascetic. Bharata honoured him when he became a jina, and erected his golden statue in Paudanapura. Bharata also became an ascetic in later life. A statue of Bharata is to be found on one of the hills in Śravana-beḷgoḷa (Karnataka). He is shown as a nude saint in Kāyotsarga posture.

Bharata is also the name of Rāma's brother. His icon is to be seen in the group called 'Rāma-pañchayatana' (Rāma, Sītā, Lakshmaṇa, Bharata and Śatrughna). Bharata is shown as holding a flywhisk in his hand, serving Rāma.

BHARGA

One of the eleven Rudras (ekādaśa-rudra), he is described as having three eyes, dark blue-complexioned (śyāma), wearing matted hair

(jaṭila), with moon stuck on his head, and body smeared with ash. He is meditated upon as dwelling in the hearts of all creatures; and his worship is said to eliminate fears of all kinds (bhaya-vināśana).

BHAVA

A name of Śiva, and also one of the eleven Rudras (ekādaśa-rudra), he is described as white-complexioned (śīta) and three-eyed. He is to be depicted similar to the other Rudras (see RUDRA), and there is no specific iconographic detail about him.

Vimānārchanā-kaṭpa, however, prescribes that he must be installed in the fifth enclosure of the Viṣṇu shrine; and that he must be shown as white-complexioned, blue-throated (nīla-grīva) and clothed in tiger's skin (vyāghra-charmāmbara) (pāṭala 20).

BHAVĀNĪ

Name of Pārvatī; spouse of Bhava (viz. Śiva), or the spirit that enlivens Śiva (bhava + an). (see PĀRVATĪ)

BHĀRATĪ

Name of Sarasvatī, the goddess of speech (see SARASVATĪ)

BHĀRGAVA

Name of Paraśu-rāma (see PARASURĀMA), who belonged to the lineage of the sage Bhṛgu (hence Bhārgva).

BHIKSHĀTANA-MŪRTI

One of the well-known sportive forms of Śiva (līlā-mūrtis), this is very similar to another form known as kaṅkāla-mūrti (see KAṅKĀLA-MŪRTI). In fact, the background story for both the forms is the same (cf. Kūrma-purāṇa): it concerns the plucking out of the fifth head of Brahmā by Śiva (or by Bhaṛava at Śiva's instance), and the consequent acquisition of the sin of brahma-hatyā by Śiva. In order to expiate the sin, Śiva had to wander about the worlds carrying the skull of Brahmā (which had stuck to his hand) for twelve

years, begging his food in it. While on his begging rounds, he attempted to enter the residence of Viṣṇu, but was prevented by Viṣṇu's pārshada, Viṣvakṣena. A fight between them ensued, and Śiva killed Viṣvakṣena and setting his dead body upon his trident walked into Viṣṇu's presence, begging to be told how he might get rid of the double sins (killing Brahmā and killing Viṣvakṣena). Viṣṇu suggests that he go to Vārāṇasī.

The Kaṅkāla-mūrti form of Śiva is distinguished by the 'Kaṅkāla- daṇḍa' (viz. the trident to which the dead body of Viṣvakṣena or of Viṣṇu according to same texts, had stuck) that he carries on his shoulders, while the Bhikṣhātana-mūrti form does not have this Kaṅkāla-daṇḍa, but carries the skull-cup (Brahmā's head) in his left hand, with which he is shown as begging (hence the name bhikṣhātana). Otherwise, both forms are similar.

In the bhikṣhātana form, Śiva is utterly nude, (nagna-rūpam), without even a waist-band (kaṭi-sūtra); a snake serves as his waist-band ('kaṭau nāgena veshṭitam', Śilpa-ratna, paṭala 22). He wears a white sacrificial chord (sita-yajñopavīta). Amśumadbhedā (paṭala 74) however, provides that his upper part may be covered by a white cloth (sita-vastrottariyaka) or with the deer-skin (hariṇi-tvacham), according to Rauravāgama. And Suprabhedā (paṭala 34) requires chhanna-vīra on his chest (see CHHANNA- VĪRA). He is also decorated by all ornaments.

He wears on his feet pādukas (see PĀDUKA). His left leg is firmly planted on the ground while his right leg is slightly lifted up as if he is about to move on ('susthitam vāma-pādam cha gantum dakṣiṇam uddhṛtam' Śilpa-ratna; 'Iśad uddhṛtya savyam tu pādam gamanotsukm', Amśumadbhedā).

He wears his matted hair in a spread out manner (su-vikīrṇa jaṭā-bhāra) or in a circular band (vṛtta-bandha-jaṭā). There is also a band just above his forehead ('lalāta-paṭṭa-saṁyuktam'); and crescent moon is seen on his head. He is three-eyed and four-armed.

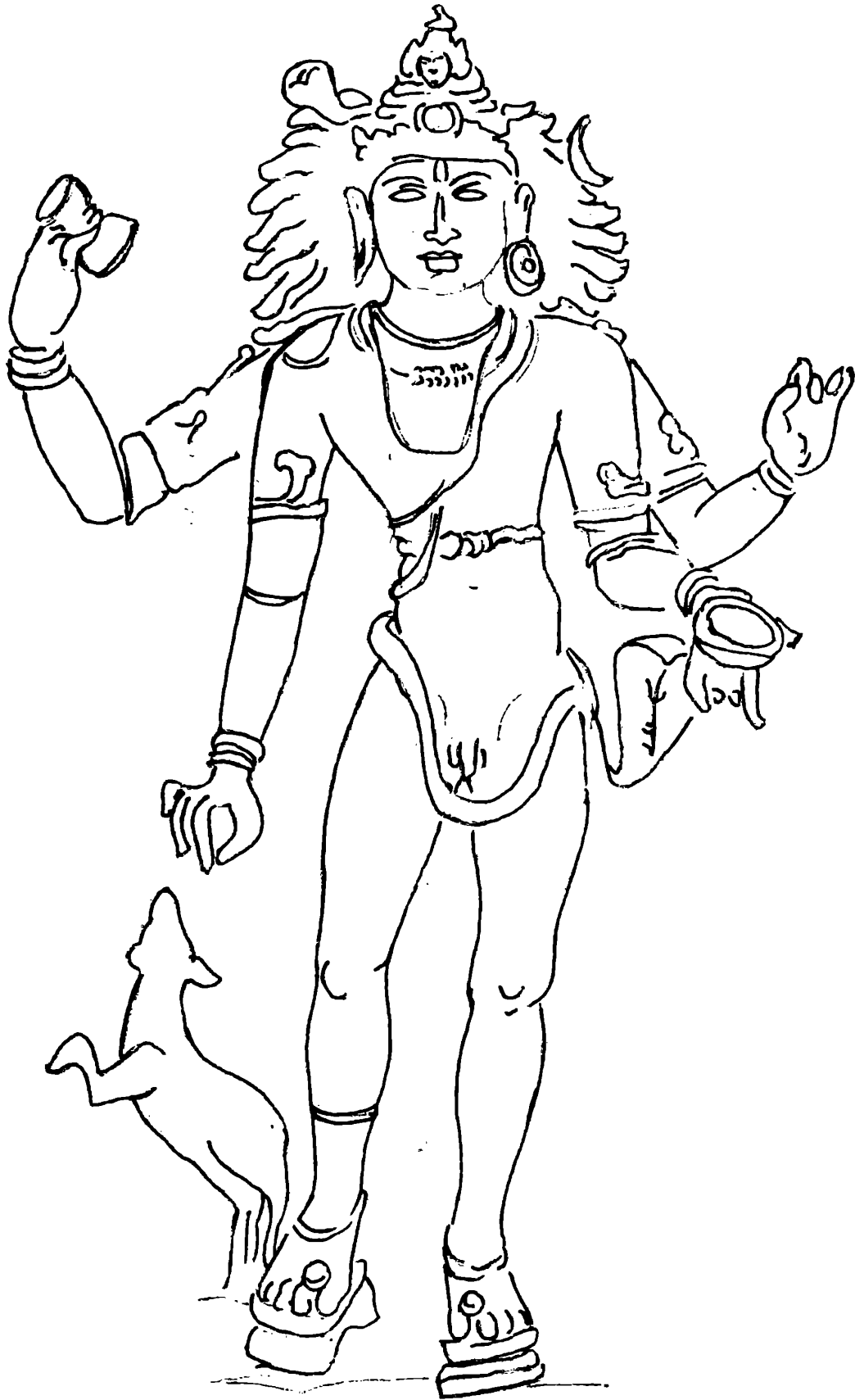
In his left hand (normal) is the skull-cup (which is the upper part of the head of Brahmā ('brahmaṇas tvūrdhva-mūrdhajam', Rauravāgama, Kriyā, paṭala 35, 265), and the corresponding right hand is in the act of feeding the deer which is on his side (savye pūrva-karam kṛṣṇa-mṛgādhyam veśa-mudrayā' Ibid., 266; 'mṛgāsyaśyāntikam bhavet', Amśumadbhedā). The upper right hand holds a hand-drum (ḍamaruka). The hand that holds the skull-cup is required to reach the level of his navel, while the hand that holds the hand-drum reaches the bottom of his ear (Uttara-kāmika, paṭala 52). The upper left hand carries a bunch of peacock feathers, (śikhi-piñcchha), which is described as exceedingly cool to touch ('ati-śītaḥ', Amśumadbhedā).



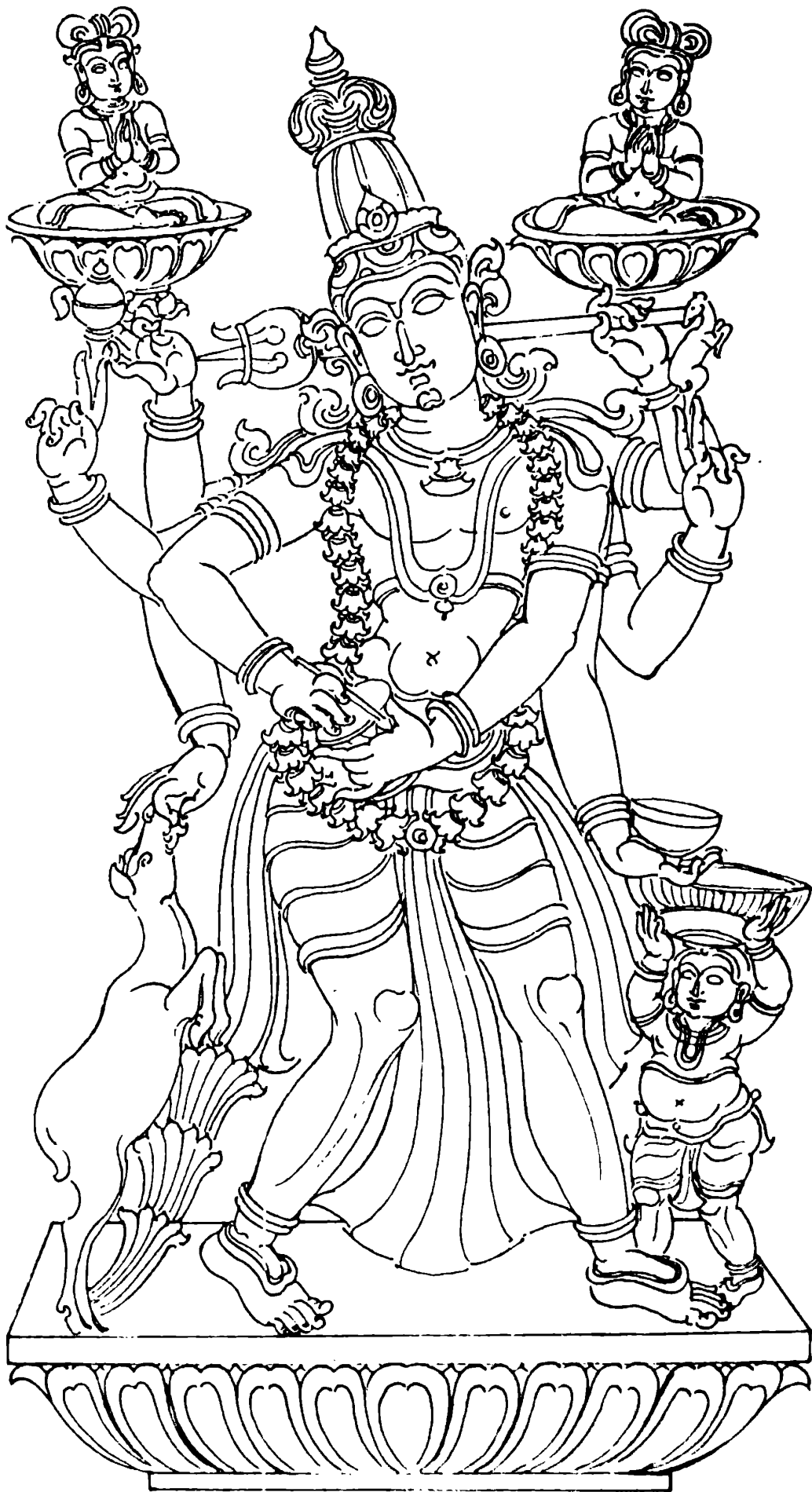
BHIKṢĀTANA-MŪRTI

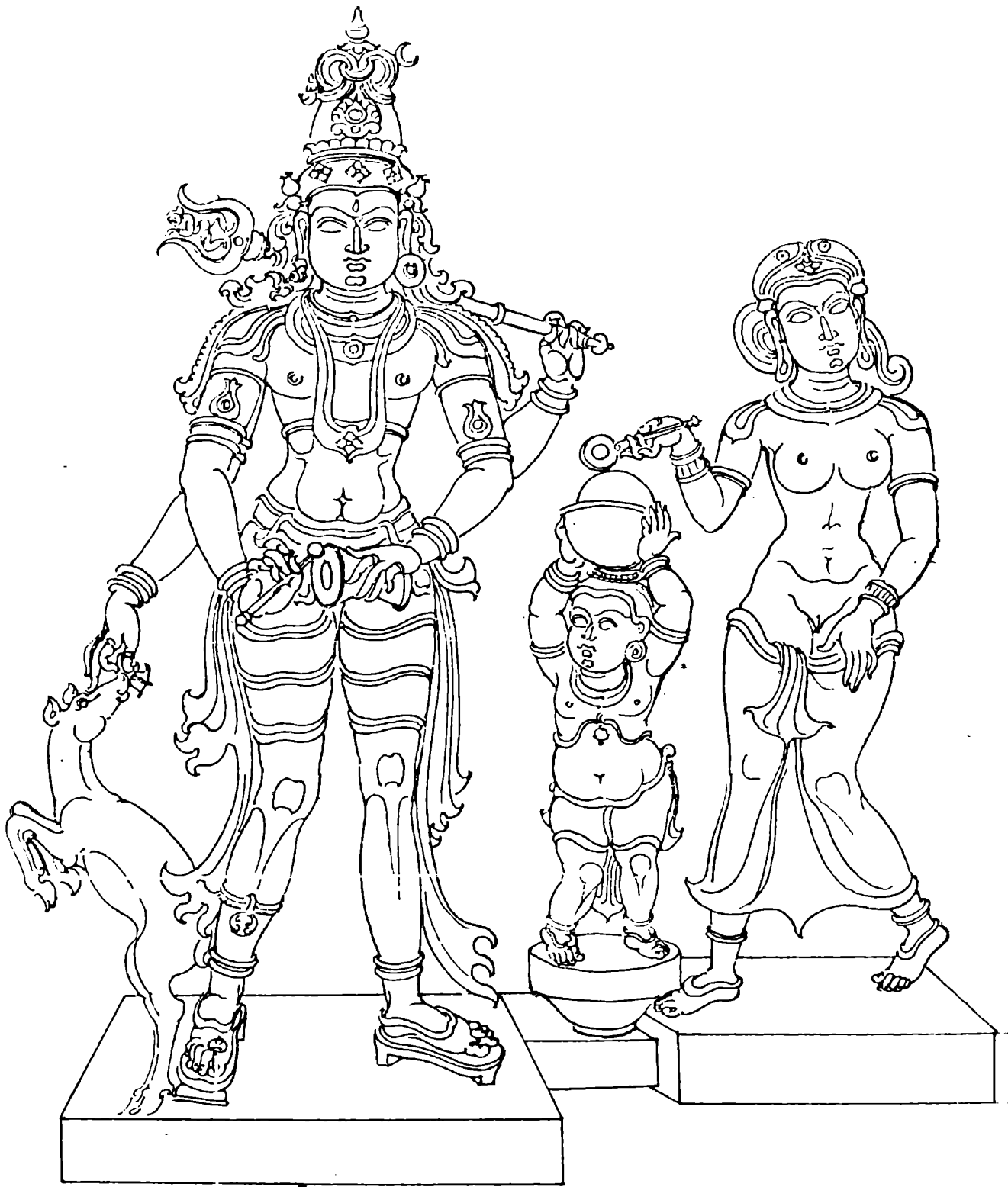


BHIKSATANA-MURTI

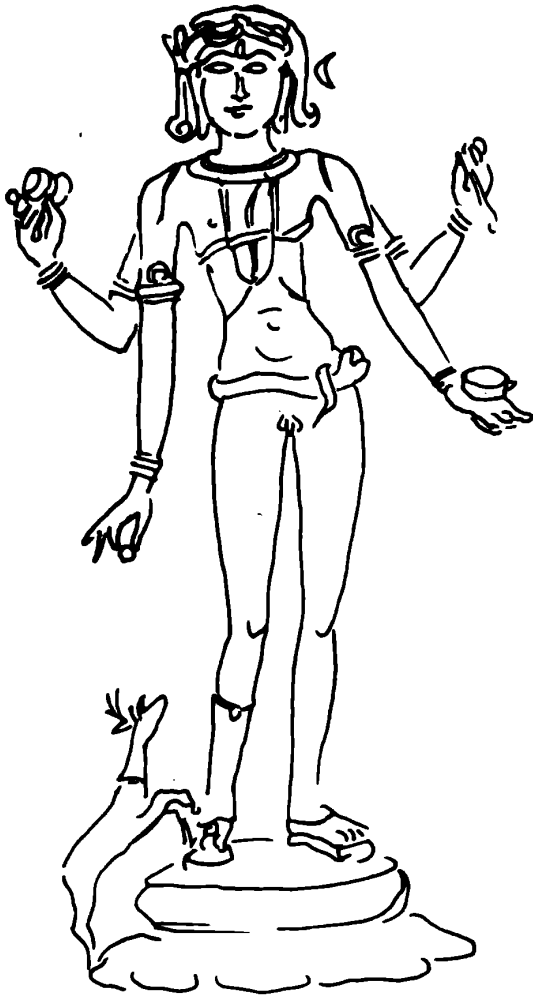


BHIKSHĀTANA
 (From Tiruvenkāḍu, now in Tañjāvūr art gallery)





BHIKSHĀṬANA
(From Śuchindram temple)



His body-complexion is pure white (śuddha-śveta-nibha), but his neck is blue (nīla-kaṇṭha). He must be shown as standing with a slight bend (sa-bhaṅga-sthānakam) upon a lotus-seat (padma-pīṭhopariśṭāt).

This form is very popular, and icons can be found in all major temples in South India. Some of the bronze icons are of excellent workmanship, and with fine aesthetic appeal. The inspiration for the grace and beauty with which the form is endowed is the detail of the story that he made all the women love-love, when he went about begging.

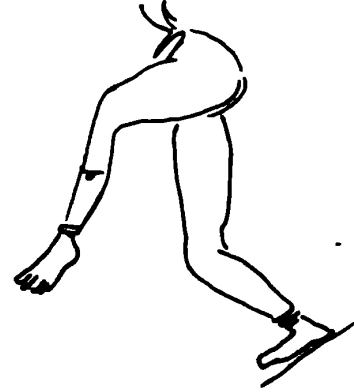
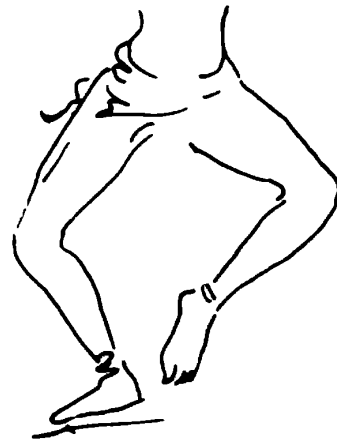
BHINDIPĀLA

A short ('hand-sized') javelin or dart thrown

by hand at the enemy from close quarters; it is also called 'nalikāstra'. According to Valśarṇ-pāyana-saṁhitā, it is a crooked rod (vakraṅga), with its head inclined (nimna-śīrṣha) and with a large head (bṛhat-śīrā); its length is one 'hand' (from the wrist to the tip of the middle finger) ('hasta-mātrotsedha-yukta'), and it can be gripped by the hand ('kara-saṁmīta-maṇḍalaḥ').

BHUJAṅGA-TRĀSITA

A dance-pose described in Bharata's Nāṭya-śāstra used in the portrayal of Śiva as dancing (see NĀṬARĀJA) with some modifications.



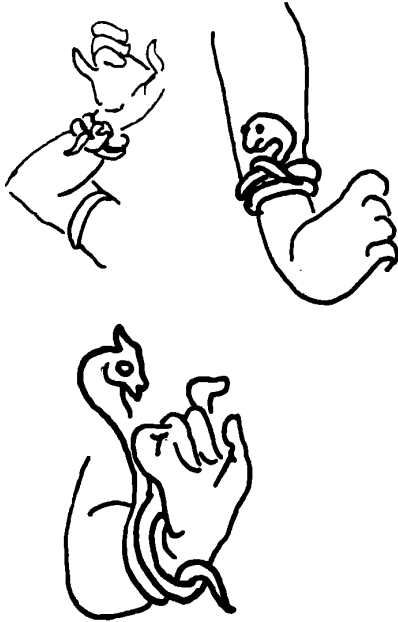
BHUJAṅGA-TRĀSITA

suited to sculptural representation. The dance-pose, known as "frightened by the serpent", involves the lifting of one foot ('kiñchit pādām utkshipya') suddenly, as if a serpent has been discovered in very close proximity (viz., near the foot). The lifted foot may be held on the same side of the body or thrown across to the other side (as in Ānanda-tāṇḍava). In either case, the posture is unsteady, the weight of the body balanced on one leg only. In this pose, the arm hangs freely (dolā-hasta), or thrown across (gaja-hasta); the hand points down. The other hand assumes the 'kaṭaka' gesture (see KATAKA).

This is one of the 108 'karaṇas', well-known to the dance texts and found in sculptural representations, as for instance in the temple-complex, at Chidambaram. There is another 'karaṇa', known as 'Bhujāṅga-trasta-rechita', where the above pose is slightly altered, both arms being thrust to the left side (vāma-pārśva- sthitau hastau').

BHUJAṅGA-VALĀYA

An ornament specific to some forms of Śiva and all forms of Bhairava: instead of the conventional bracelet on the wrist, a serpent is wound round. The serpent raises its hood, with the tail



also visible at the same spot. There are canonical prescriptions that the circumference of the serpent-bracelet (bhujāṅga-valāya) should be larger than the wrist at least by a quarter, and that the serpent's hood must be shown with two fangs.

BHUVANEŚA-GAṆAPATI

A form of Gaṇapati (see GAṆAPATI) with eight hands carrying conch, sugar-cane stalk as bow, flowery arrows, tusk, noose, goad, and bunches of paddy-stalks. The form is associated with Kāma (see KĀMA), and hence the involvement of sugar-cane stalk and flowery arrows as āyudhas, and also with the form of the goddess, Bhuvaneśī, who is distinguished by the presence of noose and goad on her sides. The form of Gaṇapati is not very well known, nor is it included in the twenty-one or thirty-two celebrated forms. Although not a Śakti-gaṇapati, this form is sometimes worshipped in tāntrik rites.

BHUVANEŚVARĪ

One of the celebrated forms of the mother-goddess, she is frequently worshipped in temples and households. Her dhyāna-śloka describes her body-colour as like the rising sun (udyad-bhāsvat- samābhā), viz., red. She is seated upon a lotus (padma- samsthāna); and she is three-eyed and bedecked with all ornaments. Crescent moon adorns her crown (cf. Mantra-devatā-prakāśikā and Mahālakṣmī-ratna-kosha).

She is visualized as having two or four hands. When two-armed she holds a lotus in each of her hands, or a lotus in the right hand and a jewelled cup in the left. In this form, she is seated on a throne or lotus, with her left foot placed upon a jewel-pot (cf. Śrī-vidyānavatantra).

When four-armed she assumes with her normal hands the gestures of protection and boon-bestowal, and carries noose (pāśa) and goad (aṅkuśa) in the two extra hands. Alternately, she carries in her two extra hands lotus and jewel-



BHUVANESVARĪ

BHŪTA

Literally meaning "any being that has become", the word is used most often in the extended sense of a spirit, more often malevolent and ill-natured; the bhūta is usually classed along with pretas (departed spirits deprived of proper rites), piśāchas (demons or goblins) and bhetāla (vampire). According to Mārkaṇḍeya-purāṇa (51,53), the bhūtas usually trouble little children.

They are also regarded as the retinue of Śiva (gaṇa-bhūta): created by Śiva himself to attack the huge host of boars that sprang up after the Varāha incarnation of Viṣṇu (cf. Kālikā-purāṇa, chap. 29).

In iconography, they are represented as short-statured, two-armed and wierd-faced. They carry various weapons; and some play on musical instruments. Some of them assume dancing postures. Some bhūtas have faces of animals.

In the purāṇic accounts, the bhūtas are said to have been born of Rudra-nīla-lohita by his wife Satī. Their number was eleven crores (Vāmana-purāṇa, 4,17). Their description as given in the purāṇas involves: lean figures with large ears; thick lips coming out; and long teeth showing outside the mouth; thick eye-brows and red-shot eyes; matted hair on the head; serpents constituting their ornaments. They carry various weapons in their hands; trident and khaṭvāṅga being the principal ones. They carry in their hands standards with cow or a bird on them.

According to Matsya-purāṇa (181,2), the masters of these bhūtas are Vīrabhadra and Nandikeśvara, while Vāmana-purāṇa (op. cit.) mentions Skanda, Śākhā and Bhairava as chieftains of all the bhūtas.

In the coastal regions of Karnataka, the bhūta generally is a folk deity, worshipped daily or occasionally in shrines known as 'bhūta-sthānas'. Among the numerous bhūtas which receive

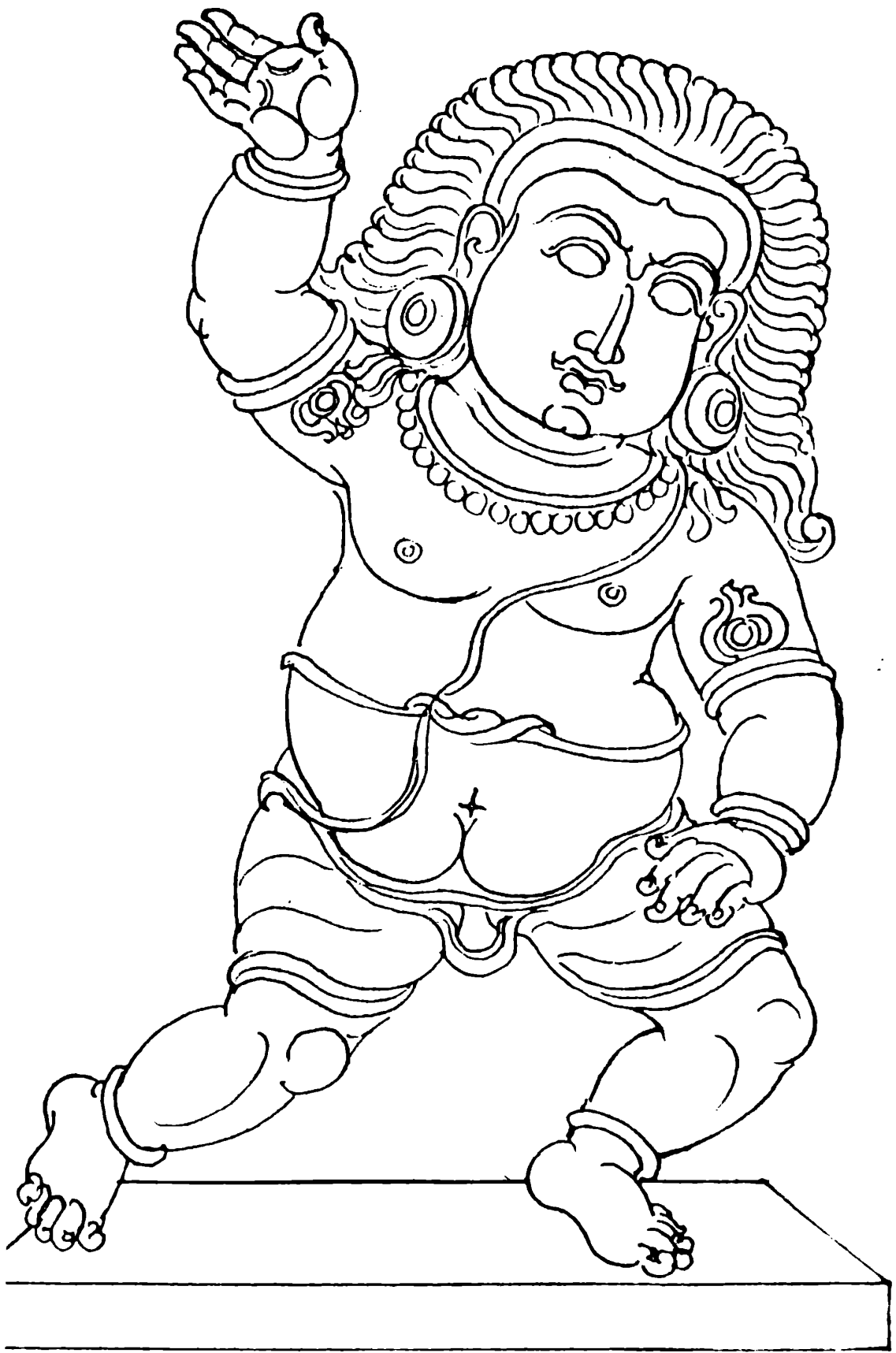
honour and worship here are many heroes deified after their death, like Kallu-kuttige and his sister Kallurī, Babbarye, Korage, Jogi- purushe, Koṭi-chennaye, Anṇappa and two women Abbakka and Dārakka; and some of folk origin, like Berme (Brahma), Bhairavi, Jumādi (Dhūmāvati), Lekkesiri (Rakteśvari), Viṣṇu-mūrti (Nārasimha), Kshetra-pāla and Kāla-rātri; and some are animals in semi-human and divine forms, like Pañjurī (wild pig), Mahisandāye (buffalo), Pili-bhūta (tiger), Nandi-goṇa (bull) and Jaraṇḍāye (horse).

Each of these bhūtas has a background ballad (called pāḍ-dāna), which is sung when ceremonial prayer is offered to it. And each bhūta has a characteristic form in which it is represented, either in a wooden or metal icon or in a mask worn by the priest who impersonates the bhūta (called a pātri). The bhūtas have very interesting forms like the bull-bhūta with three or five heads (Pañcha-mukha Nandi-goṇa), the turbulent bull (Hāyigalu), Jumādi, Pañjurī and Mahisandāye. Large collections of wooden representations of some of the bhūtas are to be found in the shrines of Mekkekattu, Nandaḷike, Basaruru, and Māraṇa-katte.

Among the bhūtas worshipped in this region is included Berme or Brahmā, called Bhūta-brahmā. The shrine where he is worshipped is known as Brahma-sthāna, which has strong Saivite associations. It is usual for five bhūtas to be worshipped together here, Brahmā being the principal one: Brahmā, Kshetra-pāla, Lekkesiri, (Rakteśvari), Nandi-goṇa (bull) and Nāga (serpent).

Bhūta-brahmā is sometimes shown as a horse-riding warrior, with sword in hand. More often, however, he is associated with Nāga and represented as Nāga-brahmā. Either he is seated with a stick in his hand, under the canopy of a serpent's hood, or he is half-serpentine and half-human in form.

Nāga-brahmā is described as the master of the bhūtas (bhūteśa), as lustrous like the rising sun, four-faced, three-eyed, with garland of ser-



BHUTA

pents round his neck, four-armed carrying in his hands hand-drum, skull-cup, sword and conch, and with jingle-bells on his anklets. Swan is his emblem. We see here the influence of the more sophisticated (purāṇic) religious cults upon an essentially folk concept.

There is also the belief that the bhūtas worshipped here are from Śiva's retinue (parivāra, gaṇa); and some of the bhūtas are said to have descended into this region from the hills all round, suggesting a cultural diffusion. The hold of the bhūtas on the imagination of the people living here is very strong; and every well-to-do household will have a bhūta-shrine in its premises, where regular worship is offered.

BHŪTA-ĀMARA

Regarded as an emanation of the dhyāni-buddha, Akshobhya of the Vajrayāna pantheon, this deity has a violent aspect (raudra), surrounded by flames of fire (jvālā-mālākula-prabhā). He has four hands, in two of which he carries Vajra (right hand) and the gesture of warning and threat (tarjanī-hasta) (left hand); the other hands assume the 'dāmara-mudrā'. He stands in the pratyāldha posture, with his body decorated by eight serpents (nāgāshtaka-vibhūṣita) and his head crowned by a row of skulls (kapāla-mālā-makūṭa). He appears extremely indignant (mahā-krodha), and capable of destroying the three worlds ('trailokyam api nāśanam'). His body-colour is black, and he looks like a mass of collyrium (bhinnāñjana-sama-prabha). Beneath his feet is Aparājita (see APARĀJITĀ) in a prostrate posture (cf. Nishpanna-yogavālī, and B.Bhattacharya, op. cit. p.182).

BHŪTA-NĀTHA

Name of Śiva, as the master of the hordes of bhūtas (bhūta-gaṇa).

BHŪTA-MĀTĀ

A form of the goddess, shown as the mother of all the beings, and especially worshipped by the bhūtas and piśāchas, the yakshas and gandharvas. She is seated upon a splendid

throne beneath an asvattha tree, and wearing ornaments of pearls. Her complexion is white mixed with pink (kshīrārūṇa-nibhānana). She wears a liṅga on her body ('bibhrati liṅgam'). She is two-armed, carrying in her hands sword and shield. She has black and wide eyes (śyāma-varṇa-viśalākṣhī).

BHŪTA-LAKSHMĪ

One of the eight deities who are regarded as attendants (parivāra) of Mahā-lakshmi represented in the eight-petalled lotus others being Brahma-lakshmi, Dhāraṇa-lakshmi, Puruṣa-lakshmi, Pradhāna-lakshmi, Antahkaraṇa-lakshmi, Jñāna-lakshmi and Karma-lakshmi (cf. Lakshmi-tantra, 44, 34-35).

Bhūta-lakshmi has a lustre like the inside of a red lotus (padma-garbhābhā), and has a lotus-like face which is benign (pasannānana-pāṇikajā). She is four-armed, carrying in the two upper hands full-blossomed lotuses ('bāhuvandve praphullam paṇikaja-dvayam') and the two normal hands being in the posture of gifting away all wealth and enjoyment ('karau pūrvau nānā-bhoga-pradāyinau'). (cf. *ibid.*, 43)

BHŪ-DEVĪ

The goddess of the 'earth', she is regarded as one of the two consorts of Viṣṇu, the other one being Śrī-devī (or Lakshmi). The Vaishṇava texts prescribe that Lakshmi must be shown on the right side of Viṣṇu, while Bhū-devī on the left (Viśvāmitra-saṁhitā, 22,57-59 'devasya dakshine pārśve lakshmiṁ vāme vasundharām'). And it is insisted that the Viṣṇu icons meant for routine worship viz. Karmārcha must always be accompanied by the images of these two goddesses, and must never be without them (Śrī-praśna-saṁhitā, 14,21-23. 'karmārchā tu sadā tābhyām pārśvayor avinābhavet').

When the icon of Viṣṇu is in a seated posture, both the consorts must be shown as seated; and if Viṣṇu is represented as standing, the consorts must also be shown standing.

Bhū-devī is two-armed, holding red lotus

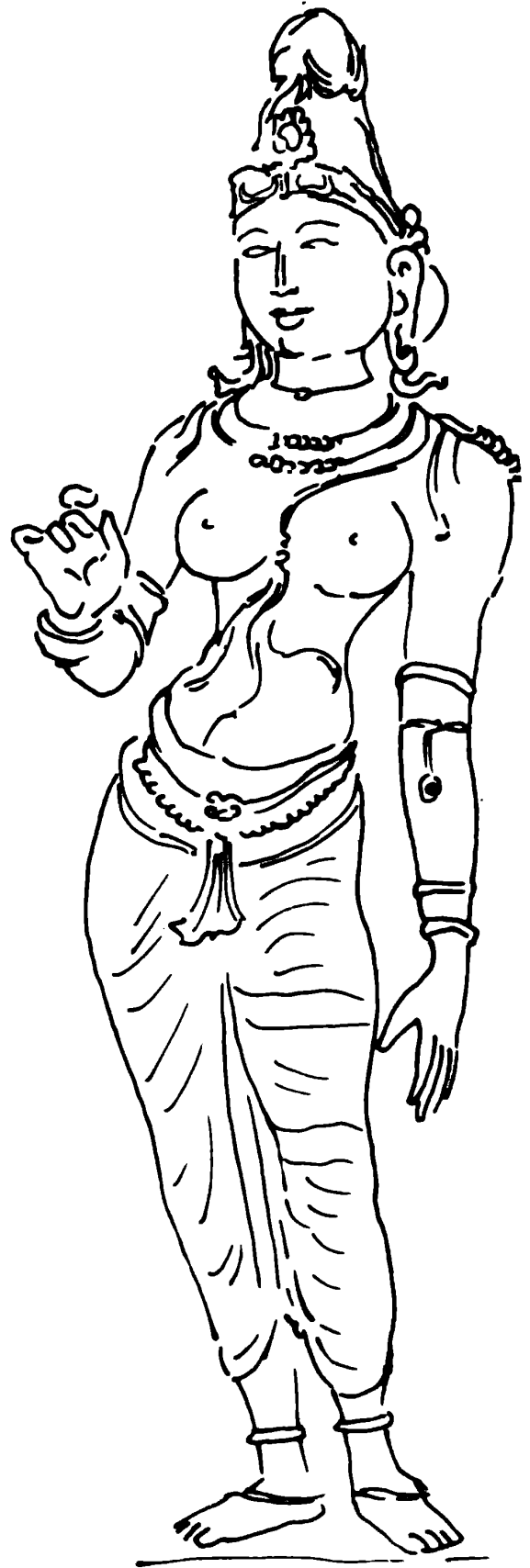
(padma) or blue lotus (utpala) in her right hand, while the left arm is gracefully hanging.

Bhū-devī is also known by other names in accordance with the forms of Vishṇu: Vasundharā, Dharanī, Medinī, Kshonī, Paushnī and so on. When she is associated with Vishṇu as his consort, she is Bhū; as Purusha's consort she is Harinī; as Satya's consort she is Paushnī; as Achyuta's consort she is Kshonī; and as the consort of Aniruddha she is Mahī. (cf. Samurtār-chānadhikāra, 37, 22-31).

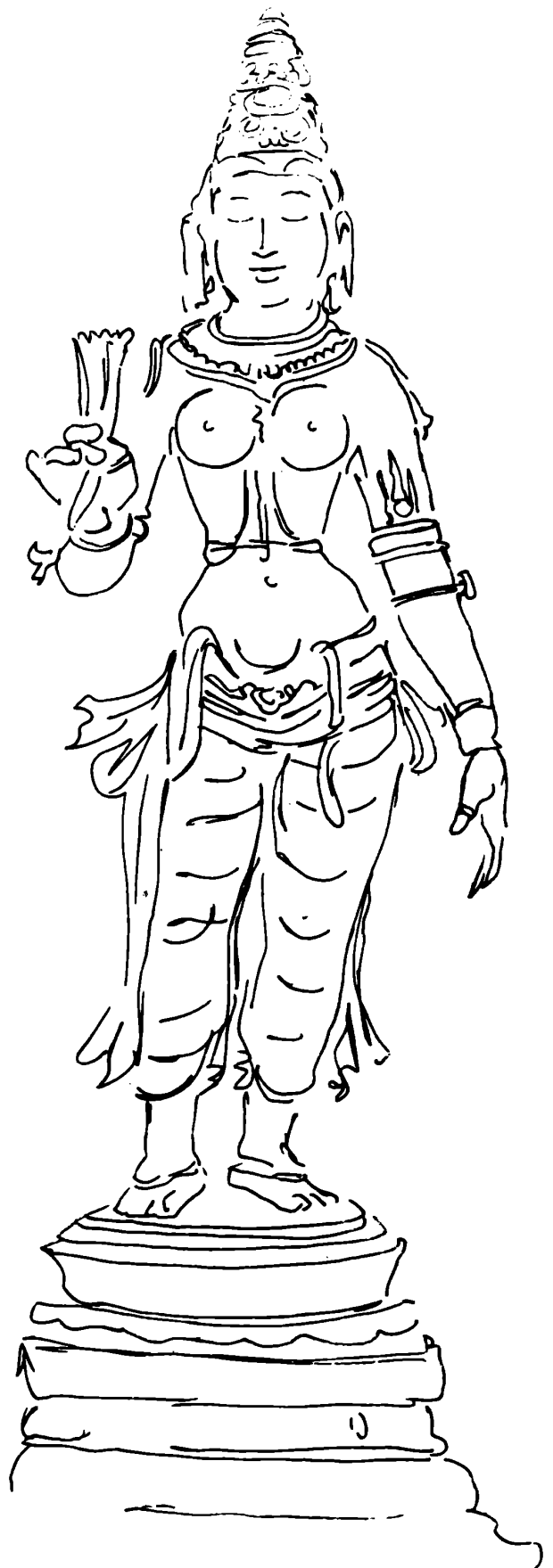
(for further details see VISHṆU and BHŪMI)

BHŪMI

Earth which has been described in legends



BHŪ-DEVĪ



BHŪ-DEVĪ

as the daughter of Brahmā and as consort of Vishṇu has been deified and often represented as a mother full of concern for her children. Vishṇu-dharmottara (3,61,1-5) prescribes that this goddess must be shown as white-complexioned ('śukla-varṇā mahī kār्या') while Pūrva-kāraṇa (paṭala 12) would have her black in colour ('śyāma-varṇa- nibhā'), and Amśumadbhedā (paṭala 49) describes her as of the colour of sprouts of plants ('sasyāṅkura-nibhā').

According to Vishṇu-dharmottara, she is bedecked with all ornaments, pleasant of countenance and wearing garments which are like moon's rays (chandrāmśu-sadrśāmbārā); she is four-armed, carrying in her hands a jewel-pot (ratna-pātra), a pot filled with plants (sasya-pātra), a vessel filled with medicinal herbs ('pātram oshadhi-samyutam') and a lotus; she is seated upon the four elephants-of-the-quarters ('diggajānām chaturṇām cha kār्या prsthagatā').

Pūrva-kāraṇa, however, describes her as only two-armed carrying a blue lotus in her right hand (dakṣa-hastotpalānvitā). She wears a golden sacrificial cord (hema-yajñopavitā), and a karaṇḍa-makuta type of crown. Her garments are red in colour (raktāmbara-dharā); and her eyes are like unto lotuses (rājīva-sama-lochanā)l .

According to Amśumadbhedā, she wears yellow-coloured garments (pitāmbara-dharā); her forehead is adorned with dark-blue curls (nīlālaka-samanvitā). She is two-armed, carrying in both hands either red-lotuses or blue lotuses ('padmam vāpy utpalam vātha ubhayor hastayor dhrtam'). She may be shown as seated or as standing upon a lotus-seat ('padma-piṭhoparishatāt tu āsīnā vā sthītāpi vā).

One of her two hands carries a lotus (right, dadhatīm dakṣiṇe āmbujam) while the other is dangling down (prasāritetara-karā); and she rides upon the chātaka-bird (mahā-chātaka-vāhā) according to Vaikhāṇasa-pratishṭhānukramaṇikā. Śrī-tattva-nidhi, which also provides only two arms for the goddess, mentions that her right hand assumes the gesture of protection

while her other hand holds a pomegranate fruit (dāḍimī-phala). She is golden-coloured (svarna-varṇā) and is seated under the wish-fulfilling tree (kalpa-taror adhaḥ). Her left foot touches a treasure-pot ('vāma-pādena saṁsprēṣṭa-nidhi-kumbhādharā'). She is bedecked with all ornaments (sarvāṅkāra-bhūṣhāḍhyā) and she bestows all benefits (sarva-phala-pradā).

BHŪ-VARĀHA

A variant form of the boar-incarnation of Vishṇu (see VARĀHA and DAŚAVATĀRA) in which the god is shown recovering the Earth (represented as a goddess, Bhū) from the depths of the waters (see for the background story under VARĀHA).

Parāśara-saṁhitā (15,140) specifies that this form is to be distinguished by the presence of the Earth-goddess upon the arms of Vishṇu, who is four-armed and carries in the two upper hands conch and discus ('bhujāgre bhū-dharam devam'). The goddess of Earth must be shown, according to Vishvakṣena-saṁhitā (11, 46,48), as charming with fresh youth ('nava-yauvana-sampannām') and beautiful in all limbs ('sarvāvayava-sundarīm'), with fine hair ('sukeśām') and lotus-like face ('pañkajānanām'). She may be represented, according to this text, as dark in complexion (śyāmā) or as lightning-bright ('vidyullatā-prabhām vāpi'); she folds her two hands in the gesture of supplication (kṛtāñjalim).

The god holds her in embrace with his left arm lifting her up high (vāma-doshṇā samālīṅgya proddhṛtyālīṅgya susthitām') and sniffing her face with his snout ('jighran devī-mukham'). he holds her thighs firmly with his right hand ('grhitvoru drdham tasyā dakṣiṇena kareṇa cha'). Alternately, the god's snout may touch her breasts (jighran devyāḥ stanam devah', Pādma-saṁhitā, kriyā, 17,17)

Bhū-varāha is distinguished from Ādi-varāha, by the absence in it of Ādi-śeṣa on which Ādi-varāha stands, and from Yajña-varāha by the absence in it of Lakṣmī (who is to the right of Yajña-varāha, Bhū-devī being on his left) (cf



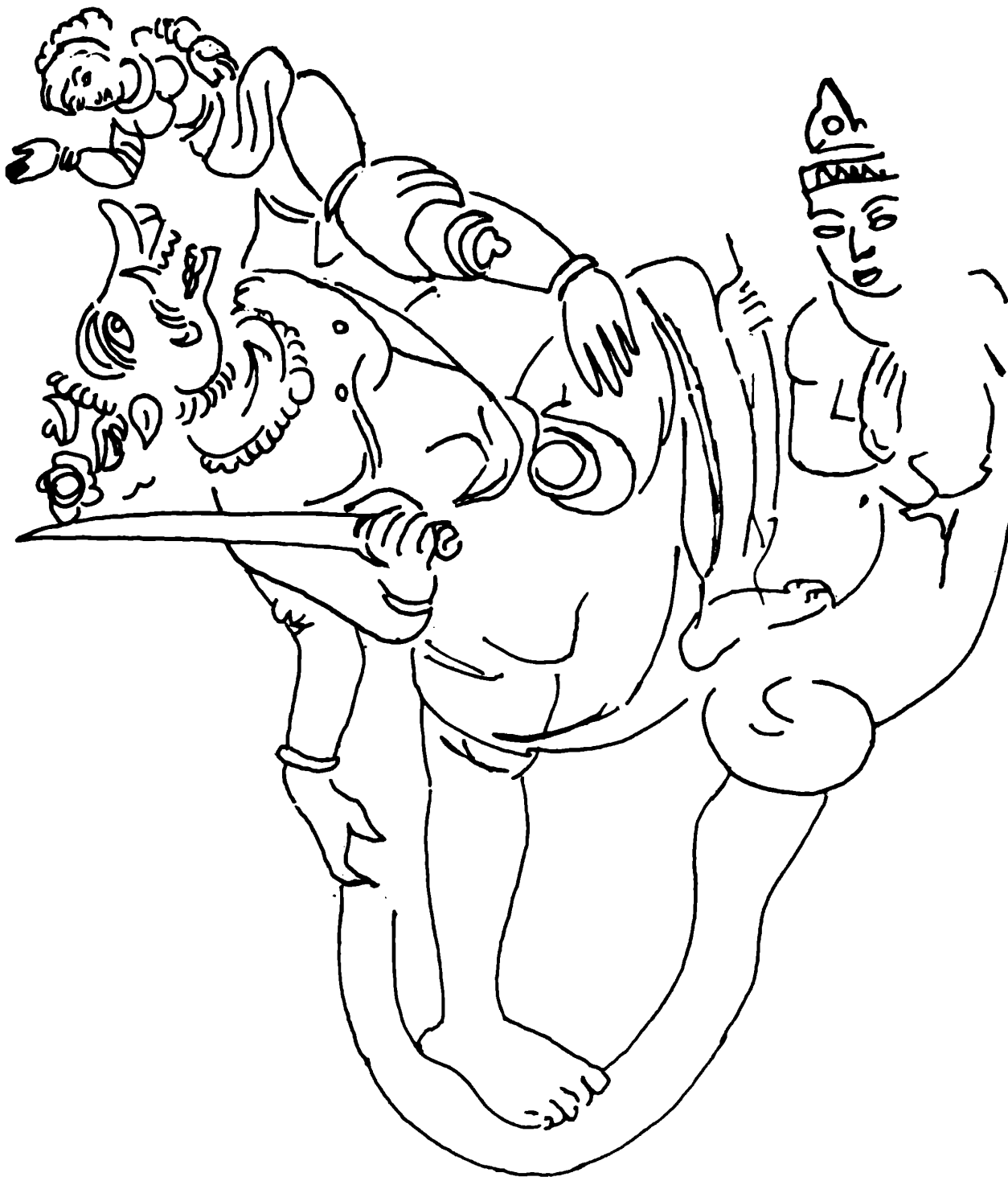
BIŪVARĀHA



BHŪVARĀHA



BHŪ-VARĀHA
(from Nāmakkal cave temple)



BHŪ-VARĀHA
(bronze from Kashmir)

Ṛtaśya purāṇa, 260-28-30). Further, Bhū-varāha is always in a standing posture with some bends of the legs, whereas Yajna-varāha and Pralaya-varāha are seated figures.

BHR(U)KUṬI

A yaksha of the twenty-first tīrthaṅkara Naminātha, he is also called Vidyut-prabhā; his corresponding yakshini is Gandharva (otherwise known as Chāmundī)

He is red-complexioned, four-faced (chaturvaktra) and eight-armed. He carries in his hands on the right side the gesture of boon-bestowal, goad, sword and lotus, while his hands to the left carry discus, bow, shield and cudgel (Pratishṭhā-sāra-saṅgraha). According to Hemachandra, however, he carries in his right hands mātulaṅga-fruit, Śakti, club (mudgara) and gesture of protection, and in his left hands, mongoose (nakula), axe, vajra and rosary; he is golden-coloured (svarṇa-varṇa) and he rides upon a bull (vṛsha-ratha), according to this authority.

(see TĪRTHAṅKARA)

BHR(U)KUṬI

A yakshini of the eighth tīrthaṅkara, Chandra-prabhā, she is also known as a Śāsana-devatā; she is otherwise called Jvālā-mālinī (see JVĀLĀ-MĀLINI) or Jvālīnī. Her corresponding yaksha is Vijaya (or Śyāma).

She is yellow-complexioned (pīta) and rides upon a cat (bigāla- gamanā) according to the Śvetāmbara account in Āchāra-dinakara; she is four-armed, carrying in her hands fruit and axe (left), and sword and club (right). According to Hemachandra, however, she rides upon a swan (marāḷa-gāmini), other details being the same. The Digambara accounts describe her as white in body-colour, and eight-armed, carrying in her hands on the right side fish (kāṇḍa), vajra, trident and noose while her hands on the other side carry discus, bow, shield and sword (chandrojvala) (Pratishṭhā-sāra-saṅgraha).

Bhrkuṭī is also a deity in the Mahāyāna pan-

theon, associated with the Khasarpaṇa form of Avalokiteśvara. Located to the west of the bodhisattva, she is golden-hued, three-eyed and four-armed. She carries in two of her four hands triple-staff (tridaṇḍī) and water-pot (kamaṇḍalu); a rosary is seen on the third hand, and the fourth hand assumes the gesture of bowing (van-danābhinaya). On her head is matted hair (jatā-kalāpa). Her male counterpart is Haya-grīva, who is also located near the bodhisattva (to the north).

Another form of this deity is associated with the dhyāni-buddha Amitābha. She is here yellow-complexioned and youthful (nava- yauvanā). She is seated upon the lunar orb placed over a lotus (padma-chandrāsana-sthā). She is four-armed, her hands on the right side showing the gesture of boon-bestowal and carrying a rosary, while the hands on the other side carry triple-staff (tridaṇḍī) and water-pot.

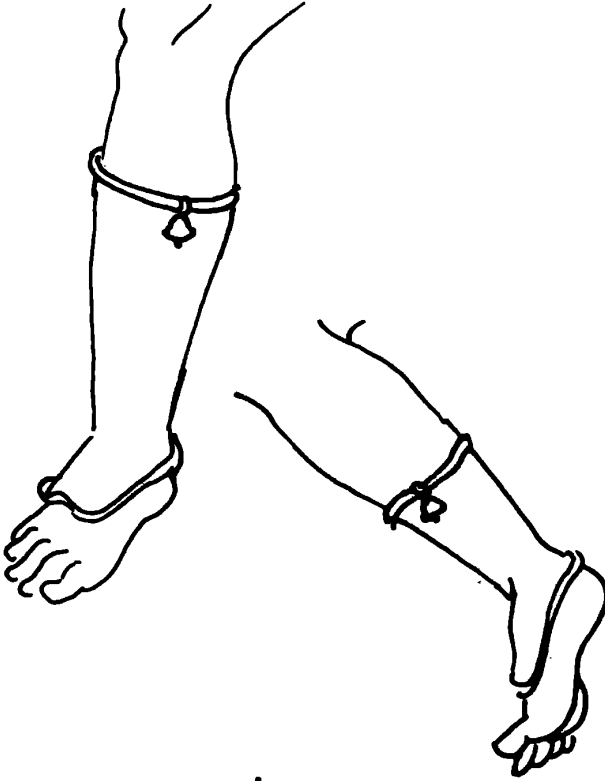
She also figures in the group of four deities affiliated to Pīta-tārā (see TĀRĀ); the other deities in the group are Vajra- tārā, Jāṅgulī, and Paṇa-śabari.



BHRKUṬI

BHRŪGA-PĀDA

A small bell tied with a string to one of the legs (usually the right one) below the knee in some of the sportive forms of Śiva. This is not seen in early sculptures, but becomes a regular feature in the Chōla bronzes.



BHRŪGA-RITĪ

One of the door-keepers of Śiva's residence in Kailāsa, represented among the retinue of Śiva (parivāra) (see BHRŪNGĪ)

BHRŪNGĪ

An important attendant of Śiva, who is distinguished by his total devotion to Śiva. A story found in Kalkā-purāṇa (ch. 45) makes him (along with Mahākālā) born out of the semen of Śiva, which was received by the fire-god Agni. He was entrusted with the administration of Śiva's troops; and Bhr̥ṅgi and Mahākālā were made the door-keepers.

Better known accounts relate that he was a great sage who was given to the exclusive worship of Śiva. Pārvati, who did not receive any attention from him, grew jealous and complained



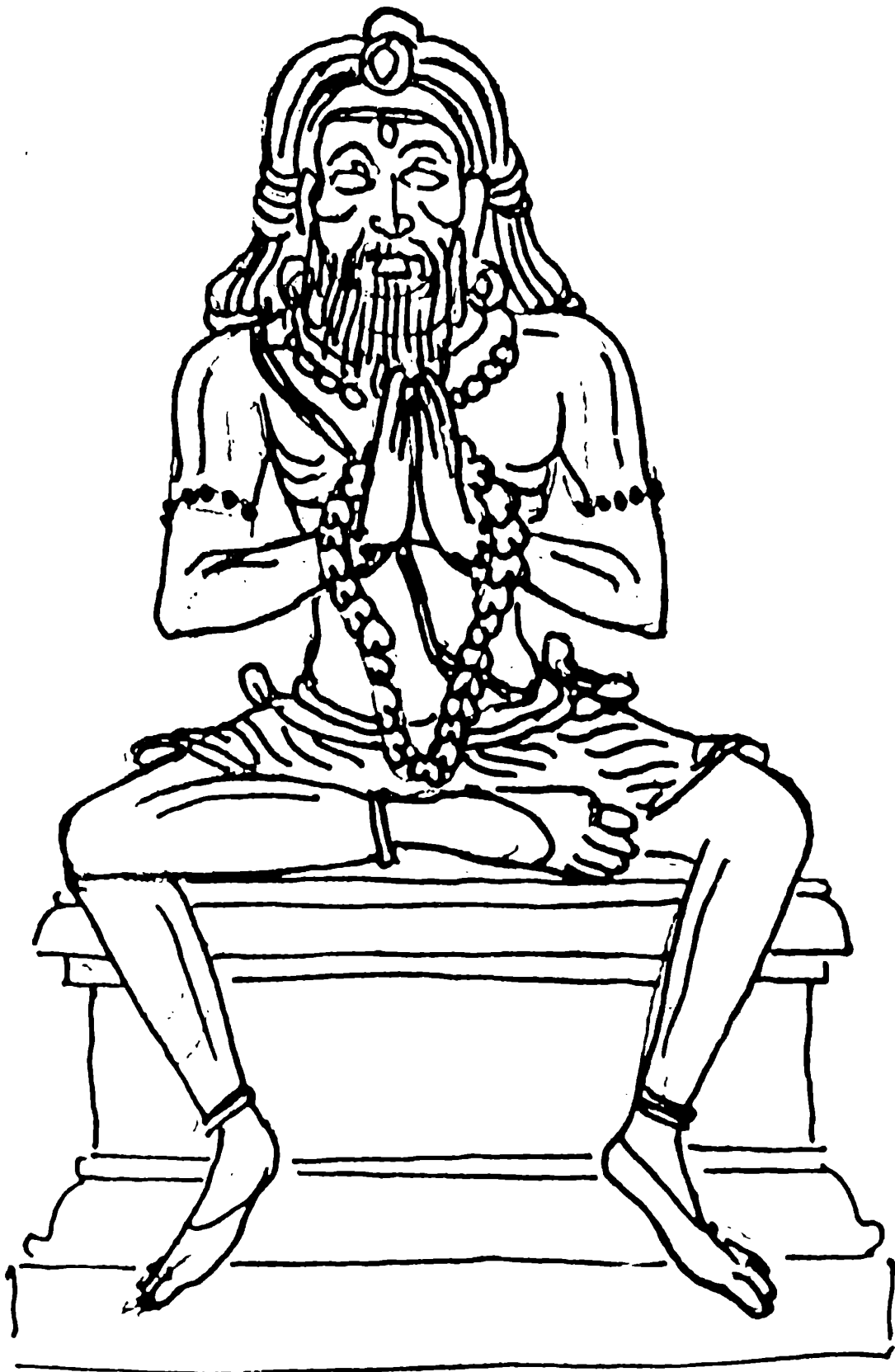
BHRŪNGĪ

to Śiva. Śiva, thereupon, assumed the form of Ardha-nārī, incorporating Pārvati into his own body, so that the sage would worship Pārvati also when he worshipped Śiva. But when the sage who arrived to do circumambulation found Śiva and Pārvati united, he immediately became a beetle (bhr̥ṅga) and bore a hole in the middle of Ardha-nārī's body so that he could go round Śiva's half only. This is how he came to be known as Bhr̥ṅgi.

Pārvati, who became indignant at Bhr̥ṅgi's device, cursed him to become emaciated and weak. The two legs of the sage could no longer support the body, whereupon Śiva provided him



Bhṛṅgi
(from a pillar Lepakshi Temple)



Bhairava

with a third leg.

Bhṛṅgī is usually shown in the parivāra of Śiva, with Nandī, Tanḍu, Tumburu and others. He is represented as a lean figure with frail limbs, sage-like in appearance, with matted hair done up as a tall crown, and dancing in devotion. He is distinguished by having three legs. He is said to have a monkey's face, owing to Pārvatī's curse, and he is sometimes classed as a bhairava.

BHR(U)ŚUNDĪ

The legends relate that he was a fisherman, who had taken to highway robbery. Once he stopped the sage Mudgala as he was going through a forest. Mudgala, who was a devotee of Gaṇapati, was lustrous and his brilliance overawed the fisherman. The fisherman begged the sage to show him the spiritual path. The sage thereupon asked him to meditate upon the form of Gaṇapati. The innocent fisherman immediately undertook to contemplate on the elephantine-headed deity. His concentration was so intense and uninterrupted that he began to grow an elephant's trunk on his forehead, very much like Gaṇapati himself. He was thenceforth called Bhrūśundī ('trunk in forehead').

BHERUṆḌĀ

A minor form of the goddess, and also a yakshiṇī (see YAKSHINĪ). The goddess Kālī (see KĀLĪ) is also called Bheruṇḍā in her aspect as a vidyeśvarī and Kula-sundarī.

BHAIRAVA

The word means "one with a frightening cry" ('bhīr bhayaṅkaro ravo yasya'), and it refers primarily to Rudra (viz. Śiva). In fact, Bhairava is regarded as one of the violent forms of Śiva, associated with his fights against demons. Vāmana-purāṇa (chap. 67) ascribes the origin of Bhairava to Śiva's fight with the asura Andhaka. When the asura struck Śiva's chest with a mace, the streams of blood that flowed out brought forth in succession eight Bhairavas: Vidyā-rāja, (who blazed like fire), Kāma-rāja (dark like col-

lyrium and riding upon a corpse), Nāga-rāja (carrying a spear), Svachchhanda-rāja (lustrous like the weapon vajra), Lambīta-rāja (holding a fruit in hand), Deva-rāja, Ugra-rāja, and Vighna-rāja. Brahma-vaivarta-purāṇa (chap. 61) gives the names of the eight Bhairavas differently: Mahā-bhairava, Saṁhāra-bhairava, Astāṅga-bhairava, Ruru-bhairava, Kāla-bhairava, Krodha-bhairava, Tāmra-chūḍa (otherwise known as Kapāla-bhairava), and Chandra-chūḍa (Rudra-bhairava). According to Tantra-sāra, the eight bhairavas are Astāṅga, Ruru, Chāṇḍa, Krodha, Unmatta, Kapāli, Bhīṣaṇa and Saṁhāra.

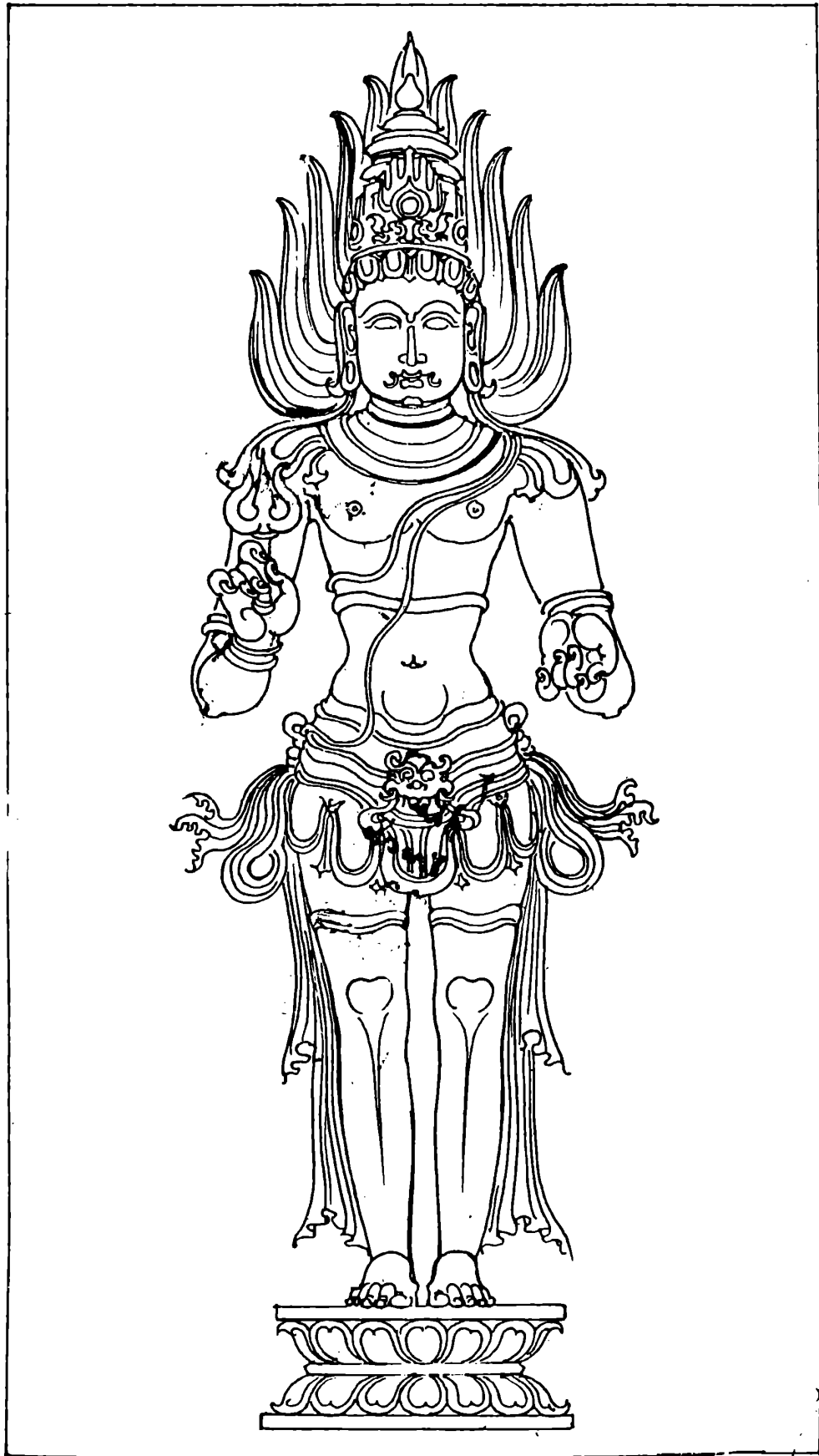
Kālikā-purāṇa (chap. 44) mentions Bhairava as one of the five leaders of Śiva's troops (others being Nandi, Bhṛṅgi, Mahā-kāla, and Vetāla). The same text gives a story that Bhṛṅgi was born



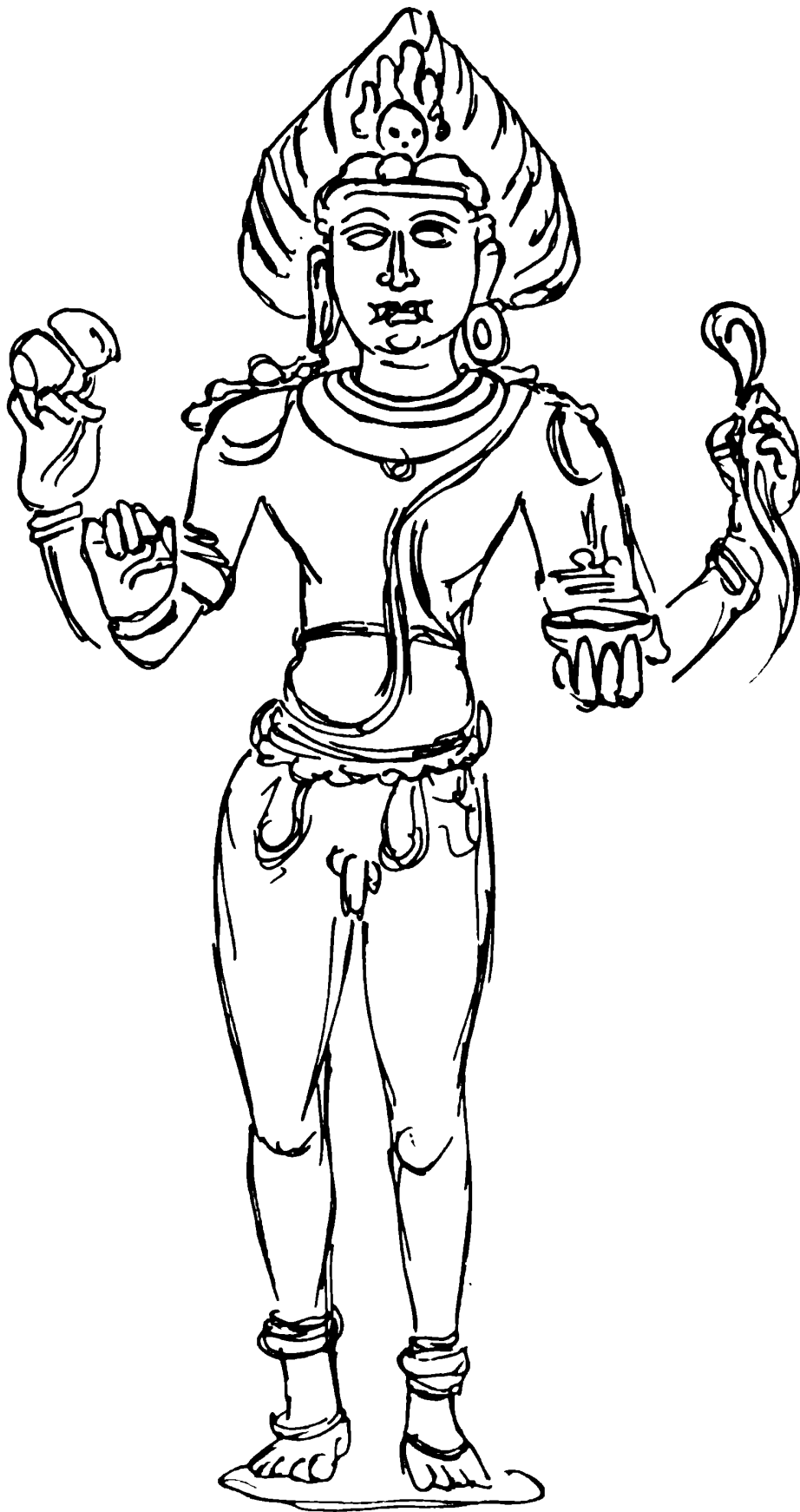
BHAIRAVA



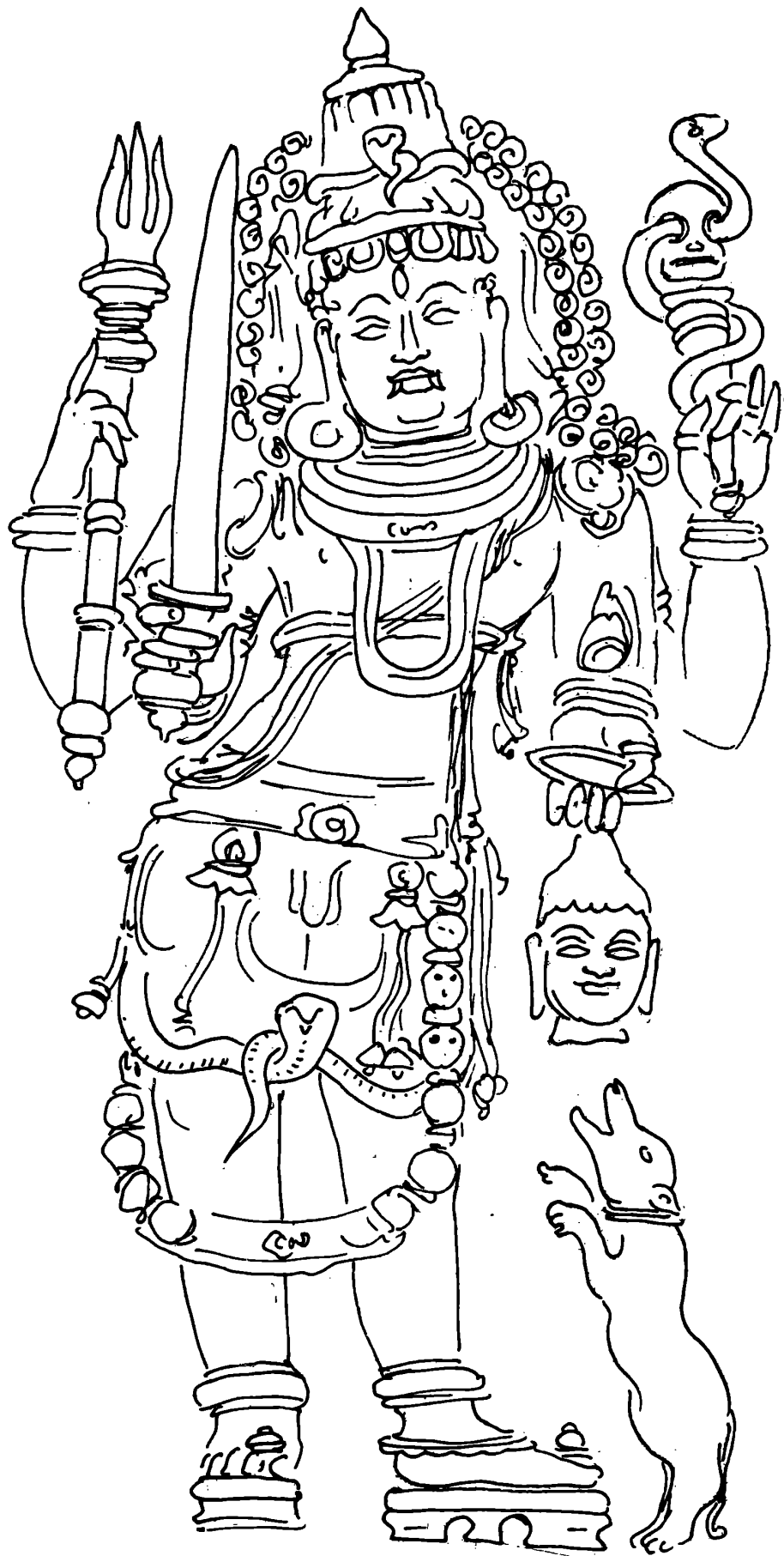
Bhairava



Bhairava



Bhairava



Bhairava
(Hoysala sculpture)



Bhairava
(from Lepakshi)



Bhairava

as the elder of the two sons of Bhīru (and hence known as Bhairava) in a human incarnation, the other son being Vetāla (or Mahākāla). Vishnu-dharmottara (3,59) also mentions Bhairava along with Mahākāla.

The iconographical details given in the dhyāna-śloka (Kālikā-purāṇa, ch. 60) are that his complexion is red mixed with white (rakta-gaura), and that he is four-armed, carrying in his hands mace, lotus, śakti and discus; the verse also says that Bhairava is to be installed in front of Pārvati (devyāh purobhāge) as assuming the form of Vishṇu ('Vishṇu-rūpa-dhrk').

Vishnu-dharmottara (op.cit.) adds a curious detail that Bhairava must be shown as frightening Pārvatī with the serpent in his hand ('vyālena cha trāsayantam cha devīm parvata-nandinīm'). According to this text, Bhairava is big-bellied (lambodara), and his eyes are round and tawny-hued (vṛtta-piṅgala-lochana); his face is fierce with fangs (daṁṣṭrā-karāla-vadana) and nostrils blown wide (phulla-nāsā-puta). He wears a garland of skulls, and serpents constitute all his ornaments. His body resembles dark rain-bearing clouds (sajalāmbuda-saṅkāśa); and it is covered by elephant's hide as the upper garment ('gaja-charmottara- chhadam'). He has numerous arms, carrying various weapons.

Rudra-yāmala provides a list of sixty-four bhairavas, in eight groups of eight bhairavas in each group. The groups are distinguished by their body-colours, ornaments and weapons.

(1) The first group of bhairavas is headed by Asitāṅga; they are all yellow in body-colour and have well-formed limbs; they carry in their hands trident, hard-drum, noose and sword. (Asitāṅga, Viśālāksha, Mārtaṇḍa, Modaka-priya, Svachchanda, Vighna-santushta, Khechara and Sacharāchara).

(2) The second group of bhairavas led by Ruru is pure white in complexion, bedecked with ornaments and carrying rosary, goad, book and lute. (Ruru, Krodha-daṁṣṭrā, Jātadhara, Viśvārūpa, Vajra-hasta, and Mahā-kāya)

(3) The third group of bhairavas has Chanda as its leader; they are blue-complexioned and charming; they carry fire, śakti, mace and pot (kuṇḍa) in their hands (Ruru, Pralayāntaka, Bhūmi-kāmpa, Nīla-karṇṭha, Vishṇu, Kula-pālaka, Muṇḍa-pāla and Kāma-pāla)

(4) The fourth group is headed by Krodha; the bhairavas of this group are smoky-grey in complexion; and their hands carry sword, shield, spear and axe. (Krodha, Piṅgalekshana, Abharrūpa, Dhara-pāla, Kuṭila, Mantra-nāyaka, Rudra and Pitāmaha).

(5) This group has Unmatta-bhairava as leader; the bhairavas are white-complexioned and good-looking; and they carry pot(kuṇḍa), shield, club (parigha) and the weapon known as bhindipāla. (Unmatta-bhairava, Batuka-nātha, Śaṅkara, Bhūta-vetāla, Triṇetra, Tripurāntaka, Varada and Parvatavāsa).

(6) Kapāla heads this group of bhairavas who are all yellow-complexioned and who carry pot, shield, club and bhindipāla (Kapāla, Śaṣi-bhūṣaṇa, Hasti-charmāmbara-dhara, Yogīśa, Brahma-rākshasa, Sarvajña, Sarva-deveśa, and sarva-bhūta-hṛdi-sthita).

(7) The seventh group is led by Bhīṣaṇa; they are red in complexion and carry the same weapons as the previous two groups. (Bhīṣaṇa, Bhaya-hara, Sarvajña, Kālāgni-rudra, Dakṣiṇa, Mukhara and Asthira).

(8) The last group of bhairavas is led by Saṁhāra-bhairava. The bhairavas here resemble lightning and carry the same weapons as the three earlier groups (Saṁhāra-bhairava, Ati-rik-tāṅga, Kālāgni, Priyāṅkara, Ghora-nāda Viśālāksha, Yogīśa and Dakṣa-saṁsthita)

(see ASHTĀSHTA-BHAIRAVA)

In the Vajrayāna pantheon, Bhairava is seen under the feet of some deities like Śaṁbara (emanation of Akṣobhya); his female counterpart who is also trampled upon is Kālārātri (see ŚAṂBARA). Vajra-vārāhi (emanation of Vairocana) also is shown as trampling upon

BHAIRAVĪ

The feminine counterpart of Bhairava (who is Śiva), Bhairavi is in reality the consort of Śiva, viz. Pārvati, in her violent aspect. She is identified with Chāmūṇḍā. But more often she occurs in many forms such as Tripura-bhairavi, Sampat-pradā-bhairavi, Kauleśa-bhairavi, Sakala-siddhidā-bhairavi, Bhaya-vidhvānsinī-bhairavi, Chaitanya-bhairavi, Kāmeśvari-bhairavi, Ghaṭa-kūṭa-bhairavi, Nityā-bhairavi, Rudra-bhairavi, Bhuvaneśvari-bhairavi, Tripurā-bālā-bhairavi, Nava-kūṭa-bhairavi, and Annapūrṇā-bhairavi (cf. Tantra-sāra).

Usually the word Bhairavi refers to Tripurā-bhairavi, one of the ten mahā-vidyās (see DAŚA-MAHĀVIDYĀ), the sixth in the usual list. Besides descriptions about this goddess found in texts like Śāradā-tilaka, Tantra-sāra and Mantra-mahodadhī, there are manuals specially devoted to her worship (like Tripura-bhairavi-rahasya). She is described in these accounts as resplendently red in complexion (like a thousand rising suns) and wearing silk-garments (kshauma); she wears a garland of severed heads (śīromālikā); her breasts are smeared with blood (raktalīpta-payodharā); her crown is adorned with crescent moon; she is three-eyed and her face is lotus-like, lit up with a smile; she has four hands in which she carries rosary (japa-vaṭī), book (vidyā), gestures of protection (abhīti) and boon-bestowal (vara); and she is seated upon a red lotus (aravinda-sthitā).

Bhairavi is also viewed as the 'power' (śakti) or companion of Kāla-bhairava. Bhairavi is the ninth deity in the group of Tārā-yoginī (others being Mahābālī, Rudrāṇī, Bhayā, Bhīmā, Ghorā, Bhrāmari, Mahārātrī, Saptamī and Aṣṭamī).

BHAISHAJYA-GURU

A form of the Buddha included in the Mahāyāna pantheon in which he is shown as a master-physician. There are several dhāranis (magical spells) invoking the healing power of this form; there is also a Bhaishjya-guru-sūtra.



BHAISHAJYA-GURU
(from a Tibetan xylograph)

The form as represented in the Tibetan texts is the usual Buddha seated in a lotus posture, carrying in his left hand placed in front of his belly a pot of ambrosia (amṛta-ghaṭa) and in his right hand holding a bunch of herbal plants. The mood of the Buddha is contemplative, and the right hand also shows the gesture of calling earth to witness (bhūmi-sparśa-mudrā).

BHOGA-MŪRTI

One of the four major varieties of Viṣṇu's icons, mentioned especially in the Vaikhānasa-texts, and this variety is said to be suitable for installation in the midst of human settlements (townships and villages). The other varieties are Yoga, Vīra and Ābhichārika (see VISHṆU).

There are three possible postures in which the icon of Viṣṇu may be shown: standing (sthānaka), seated (āsina) and recumbent (śayāna); and in each of these postures there are the above mentioned varieties. Further, each variety has three sub-divisions: 'superior' (ut-tama), 'midling' (madhyama) and 'inferior' (ad-hama). This division mainly pertains to the assemblage of gods and sages around the main



BHAIRAVI

icon, the number of weapons represented, and the presence or absence of consorts and attendants (see for further details VISHṆU).

The bhoga-mūrti of the sthānaka type is dark-blue in complexion (śyāma), has four hands (carrying conch and discus in the upper hands, the normal right hand assuming the gesture of protection or boon-bestowal and the corresponding left hand holding the hip), and is accompanied by two consorts (Śrī-devī and Bhū-devī). In the superior division of this type, the god is surrounded by sages (like Bhṛgu, Mārkaṇḍeya, Sanaka, Sanatkumāra, Tuṁburu and Nārada), celestial beings (like Kinnara couples, Vidyādhara, Yakshas, sun and moon) and attendants (like Māya, Saṁhlādinī and Vyājini). In the midling division Tuṁburu, Nārada, Yakshas and Vidyadhara are absent; and in the inferior variety the other sages, sun and moon are also omitted.

The same description holds for the bhoga-mūrti of the āsina type also. In addition, Vishṇu may be shown as seated upon the serpent Ananta (Śeṣha). But this is rare, and does not have textual sanction, although actual drawings and sculptures involve this detail. Ananta is especially indicated in the śayāna-type.

In the bhoga-mūrti of the śayāna-type, most of the details given for the sthānaka apply, but of the four hands, the normal right hand is placed below the head as a pillow and the corresponding left arm is stretched till the thigh; and conch and discus are represented not as held in the hands but independently, included in the group of five weapons (collectively known as 'pañcāyudha'). The serpent (Ananta, Śeṣha) on which Vishṇu reclines has five, seven or nine hoods.

There is a larger assembly surrounding this type: Garuḍa and Vishvakṣena as attendants; Brahmā and Śiva among the gods; Madhu and Kaiṭabha, the asuras who fought Vishṇu, Vakra-tuṇḍa (Gaṇapati) and Vindhya-vāsini (viz. Durgā); the eight guardians of directions (dik-pālas); the twin Aśvins; and the celestial nymphs

(apsaras). If this is true for the superior division, Tuṁburu, Nārada, the dik-pālas and the Aśvins are absent in the midling division; and the sages Bhṛgu and Mārkaṇḍeya as well as the apsaras are also omitted in the inferior division.

BHOGA-ŚAKTI

One of the three forms of the 'power-goddess' (śakti-devatā) mentioned in the Śaivāgama texts (like Uttara-kāraṇa), the other two being vīra-śakti and yoga-śakti. This is distinguished by its location on the left side of Śiva ('bhogam vāma-samanvitam'), while the vīra-śakti is an independent deity ('svatantra') and the yoga-śakti is known by its seat or posture (pīṭha).

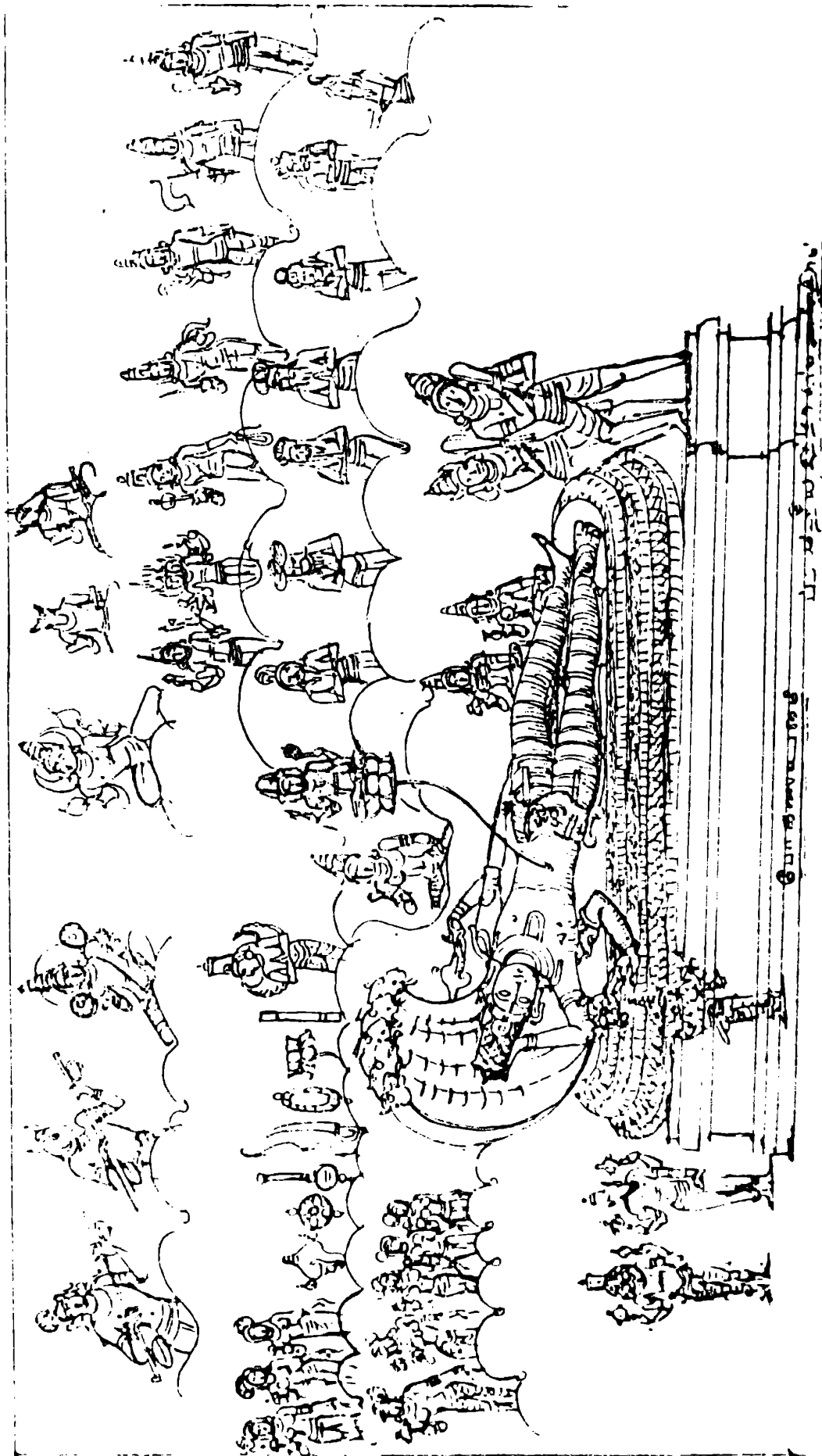
The Bhoga-form of the goddess may be seated (āsina) or standing (sthānaka). As seated, the goddess is two-armed, placing her left hand upon the seat and holding the right hand in the kaṭaka-gesture, (or alternately holding a blue lotus). The left leg is stretched out ('lambitam vāma-pādam'), while the right one is folded ('savyāṅghrim kuñchitam pādam'). She is two-eyed, and tranquil (śānta). She wears a resplendent crown on her head.

The standing form is four-armed and three-eyed. The four hands carry lotus, rosary, and the gestures of protection and boon-bestowal. She stands upon a bhadra-pīṭha. She wears garments of varied colours, and her hair is wound at the back in a circular design (śiraś-chakra).

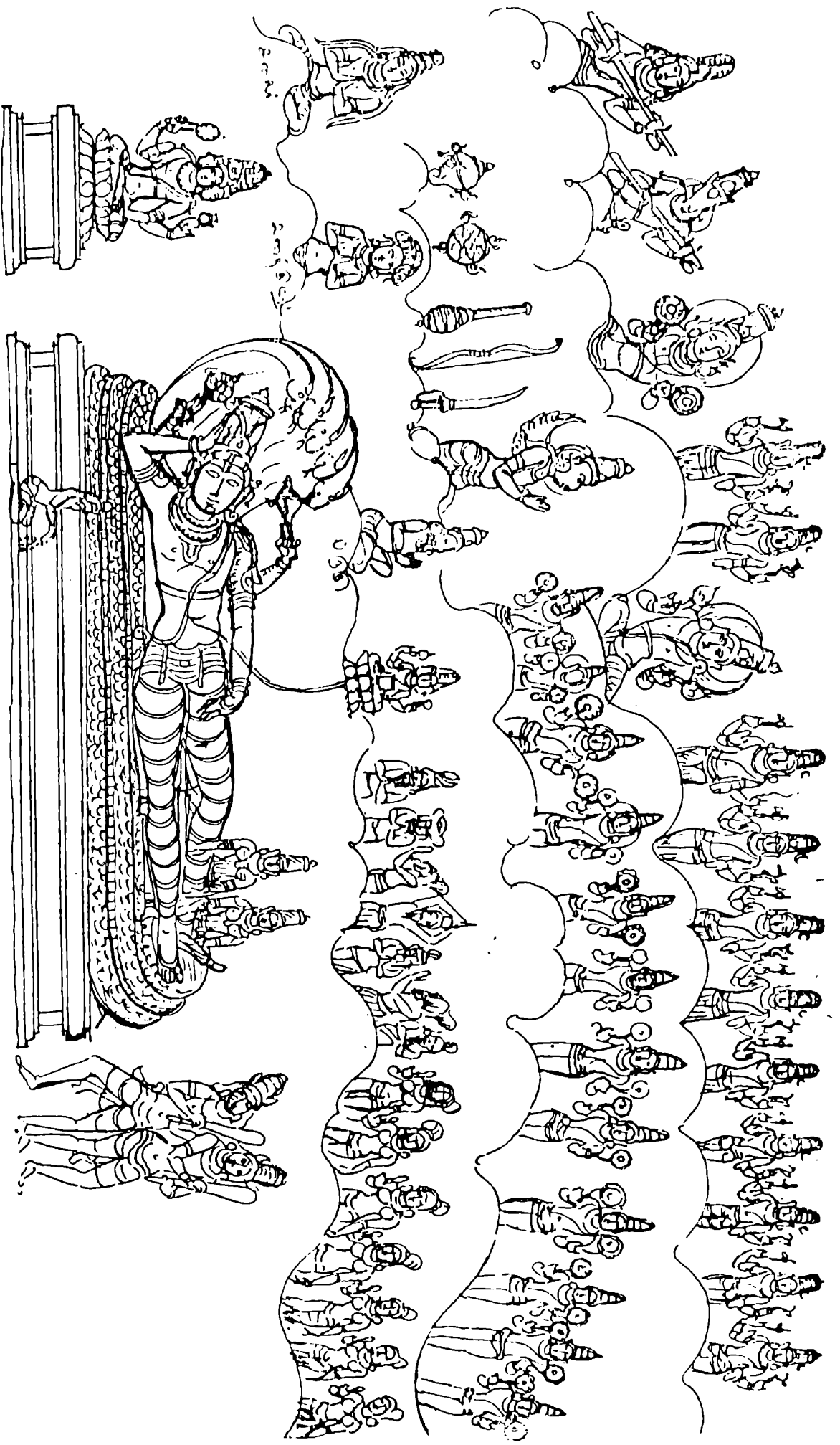
BHOGA-ŚAYANA

One of the four varieties of the recumbent form of Vishṇu (śayana) (see VISHṆU-MŪRTI), the other three being Vīra, Yoga and Ābhichārika varieties, this is distinguished by a large assembly of gods and sages around the god (parivārān-vitam), who lies upon the folds of the serpent Ananta (or Śeṣha), and from whose navel springs forth a lotus carrying golden hued Brahmā seated upon it.

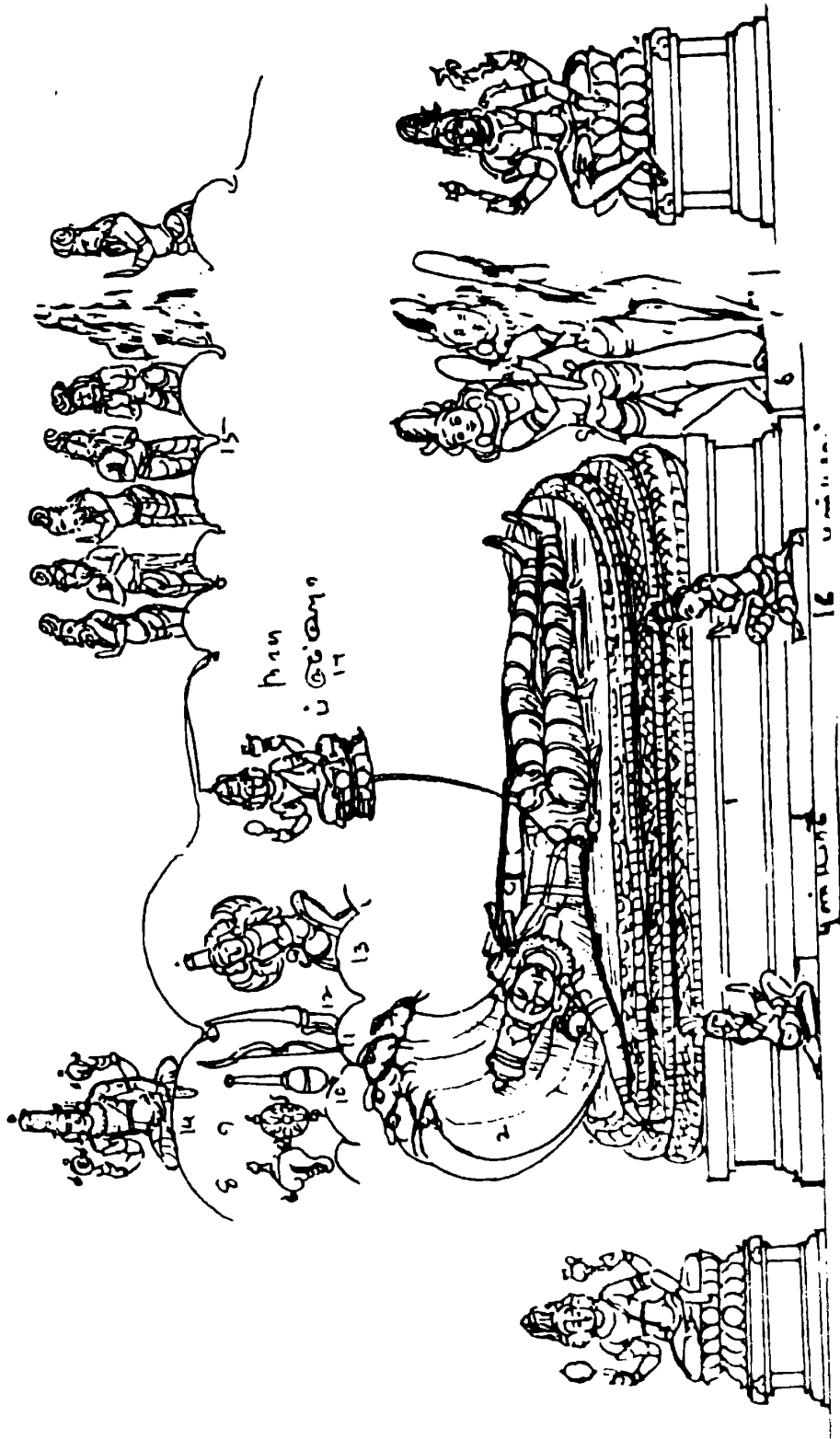
On the sides of Brahmā are arranged the five sacred weapons of Vishṇu (pañcāyudha):



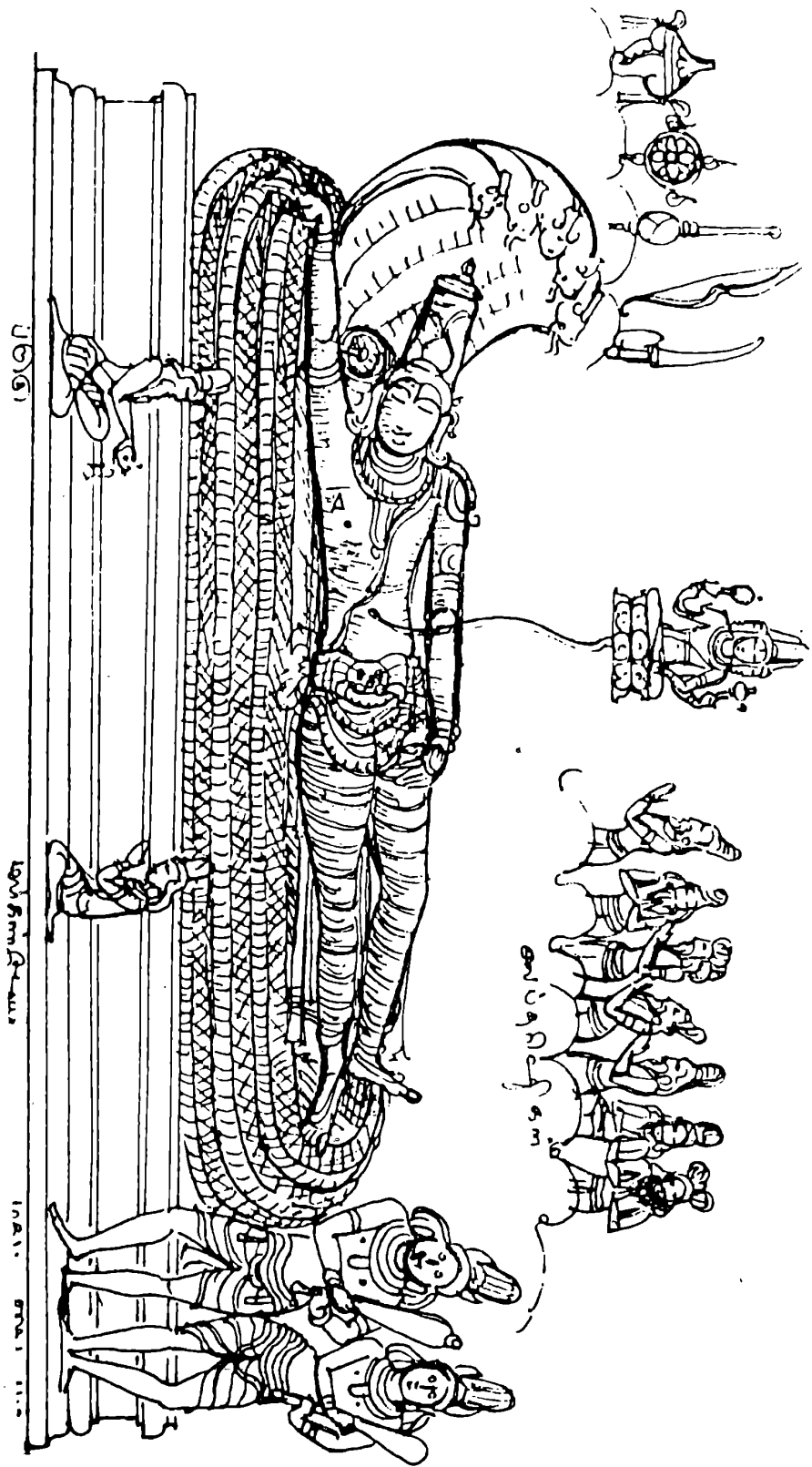
Bhoga-Shayana



Bhoga-Shayana



Bhoga-Sayana



Bhoga-Sayana

Pāñchajanya (conch), Sudarśana (discus), Kāṣṭhmodakī (mace), Nandaka (sword) and Śaṁga (bow) (see PĀÑCHĀYUDHA); or eight of them, with the addition of Padma (lotus), Vanamālā (garland) and Kaustubha (chest-ornament).

In front of these weapons, Garuḍa is shown in an attitude of supplication.

By the side of the stretched legs of the god are represented Lakshmi (Śrī-devī), Bhū-devī, Śānti and Sarasvatī. Above the god in the sky are sun and moon, the celestial musicians Tumburu and Nārada, the seven sages, the guardians of directions (dikpālas), the nymphs (apsaras) and the twin Aśvins. The two incarnations of Viṣṇu, Narasiṁha and Varāha, are also shown near the pedestal. Near the feet of the god are the demons, Madhu and Kaiṭabha, as if they are standing in the milky ocean ('kṣhīrāṇava-sadmānau'). Madhu is red-complexioned, while Kaiṭabha is yellow-hued; both of them are required to be made in the nine-tāla measure (see NAVA-TĀLA).

The god who is recumbent on Śeṣha is dark-green like a plant (sasya-śyāma-varṇa), and his face is like a lotus in full bloom ('phulla-padmābham mukham'); his eyes are like lotus petals (padma-patrekṣhaṇa). He may have two or four arms.

The above description applies to the superior division (uttama) of the bhoga-śayana variety. If two of the four goddesses (Śānti and Sarasvatī), and the two incarnations (Narasiṁha and Varāha) are omitted, the division is 'midling' (madhyama). If in addition to these, the other gods and demons are omitted, it is the inferior division (adhama).

In any case, the bhoga-śayana variety is distinguished by the presence of Brahmā (on the god's navel-lotus), the five weapons (pañchāyudha), and the two goddesses (Lakshmi and Bhū-devī) along with the god ('bhahmāṇam āyudham devyau sarvasmin neva kārayet').

BHOGĀSANA

Viṣṇu is represented here as seated comfortably upon a splendid throne ('śrīhāsana-sukhāsanah'), surrounded by his consorts, Lakshmi and Bhū-devī, the gods Brahmā and Śiva, the sages Sanaka and others, the attendants Māyā and Saṁhādīnī, the kinnaras, the yakshas, sun and moon, the wish-fulfilling tree (kalpa-vrksha), the gandharvas and the celestial musicians Nārada and Tumburu.

The god is dark-green complexioned (sasya-śyāma-nibha) and four-armed, carrying conch, discus, mace and lotus.

The above description is of the 'superior' division (uttama) of the bhogāsana form. If in the assembly the yakshas, kinnaras and the celestial musicians like Nārada are omitted, it becomes the 'midling' division (madhyama). If, further, all except the two goddesses and the sages, Brahmā and Śiva, are excluded from representation the division is said to be 'inferior' (adhama).

BHRĀMARĪ

The form ('beetle') which Pārvatī assumed to kill the demon Aruṇākṣha (cf. Mārkaṇḍeya-purāṇa, 91.47-49).

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