

A PROJECT ON BHARATIYA-SAMSKRITI-SARVASVA-KOSHA



Kalpatharu Research Academy Publication

Chief Editor : DAIVAJNA K.N. SOMAYAJI

VĀSTU-ŚILPA-KOSHA

PART ONE



By

S.K. RAMACHANDRA RAO

KALPATHARU RESEARCH ACADEMY

(A DIVISION OF SRI SRINGERI SHARADA PEETHAM)

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VĀSTU-ŚILPA-KOŚHA, Part One by Vidyālakṣaṇa, Śāstra Chudamāṇi, Saṅgita Kalaratna, Prof. S.K. Rāmachandra Rao, and Published by Daivajña K.N. Somayājī, Chief Editor and Director, Kalpatharu Research Academy, No. 1, Shankarmutt, Shankarapuram, Bangalore - 560 004, Phone: 6507464, Fax : 6514078, e-mail : kalpatharu@vsnl.com

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PREFACE

In India, Architecture and Sculpture constitute one discipline, called Vastu-Silpa. Although it is best illustrated in temples, the principles underlying it are relevant for all constructions. The present volume, prepared kindly for the Kalpatharu Research Academy, by Vidyalkara Prof. S.K. Ramachandra Rao, presents the fundamental principles comprehensively and authoritatively. The Academy is grateful to him for this excellent contribution to its activities. It is a valuable addition to the project on Bharatiya-Samskriti-Sarvasva-Kosha. It is profusely illustrated and documented.

The Academy is greatly indebted to the munificent blessings of His Holiness Sri Sri Sri Bharati Tirtha Maha Swamiji, the Jagadguru of Sri Sringeri Sharada Peetham, who is also the chief patron of the Academy, and the kind interest in the activities of the Academy evinced by Sri V.R. Gowrishankar, the Administrator of Sri Sharada Peetham and the Chairman of the Academy.

We also thank the Authorities of the Ministry of Human Resources Development, Govt. of India, New Delhi and the Authorities of Ministry of Education, Govt. of Karnataka and also we thank the printers M/s. Omkar Offset Printers for the excellent and expeditious printing of the volume.

Bangalore
Sri Vishu Nama Samvatsara,
Asvija Suddha Dasami, 26th October 2001

DAIVAJNA K.N. SOMAYAJI
CHIEF EDITOR AND DIRECTOR
KALPATHARU RESEARCH ACADEMY



KALPATHARU RESEARCH ACADEMY

INSTITUTION FOR :

- * Promotion of Research Oriented Studies in Veda, Vedanga, Agama, Jyoutisha, Vedanta, Yoga and Ayurveda
- * Study of Sanskrit language in particular and other related languages
- * Propagation of Vedic Phonetics
- * Establishment of Veda Patashalas in Guru Kula System
- * Running of Oriental Libraries (Prachya Granthalaya)
- * Collection, Preservation and Publication of Old Manuscripts.



INTRODUCTION

The present volume seeks to highlight the ideas that were crystallized by the Indian builders, comprehending architects, engineers, sculptors, painters and craftsmen of different specialities. Known by the composite name Vāstu-Vidyā, it is a remarkable discipline integrating the principles of architecture, designing, modelling, sculpture, decoration (both interior and exterior) and spiritual symbolism. The main divisions of the thought structure viz. Āgama prescriptions, Ālaya applications and the Ārādhana practices, are here dealt with in considerable detail. This is the first part dealing with architecture (vāstu) and the second part will deal with sculpture (śilpa).

I am greatly indebted to Daivajna Sri K.N. Somayaji, for having provided this opportunity for me to prepare this volume, and to the chief patron of the Academy, Sri Sri Sri Bharati Tirtha Swamiji, the Pontiff of Sri Sringeri Sharada Peetham, and also to the Chairman Sri V.R. Gowrishankar, the Administrator of Sri Sharada Peetham.

I thank Sri Venkatesh Babu and Sri Nagendra of the Omkar Offset Printers for their unfailing courtesy and co-operation during the preparation of this volume.

S.K. RAMACHANDRA RAO



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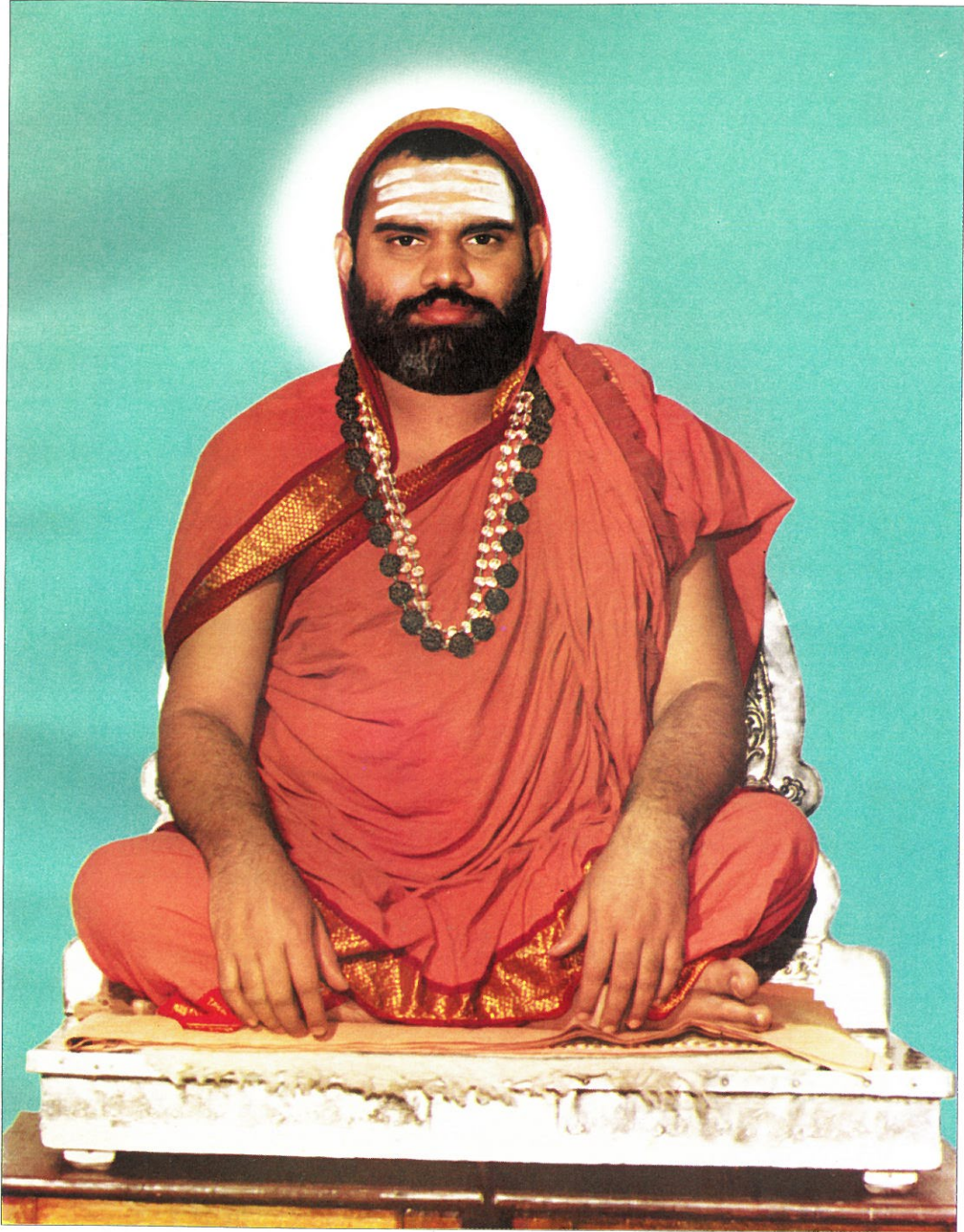
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नमस्ते जगदेक मातः

चतुर्भुजे चन्द्रकलावतंसे
कुचोन्नते कुङ्कुमरागशोणे ।
पुंरक्षुपाशाङ्कुशपुष्पबाण-
हस्ते नमस्ते जगदेकमातः ॥



H.H. Sri Sri BHARATI THEERTA MAHASWAMIJI

HUMBLE DEDICATION TO OUR CHIEF PATRON

भारतीकरुणापात्रं
भारतीपदभूषणम् ।
भारतीपदमाख्यं
भारतीतीर्थमाश्रये ॥



॥ श्री शृङ्गेरी श्रीजगद्गुरुमहासंस्थानम् ॥

श्रीमत्परमहंसपरिव्राजकाचार्यवर्य पदवाक्यप्रमाणपारावारपारीण
यमनियमासनप्रणायामप्रत्याहारधारणाध्यानसमाध्यष्टाङ्गयोगानुष्ठाननिष्ठ
तपश्चक्रवर्त्यनाद्यविच्छिन्न श्रीशङ्कराचार्यगुरुपरम्पराप्राप्त षड्दर्शनस्थापनाचार्य
व्याख्यानसिंहासनाधीश्वर सकलनिगमागमसारहृदय सांख्यत्रयप्रतिपादक वैदिकमार्गप्रवर्तक
सर्वतन्त्रस्वतन्त्रादिराजधानी विद्यानगरमहाराजधानी कर्णाटकसिंहासनप्रतिष्ठापनाचार्य
श्रीमद्राजाधिराजगुरुभूमण्डलाचार्य ऋष्यशृङ्गपुरवराधीश्वर तुङ्गभद्रातीरवासि
श्रीमद्विद्याशङ्करपादपद्वाराधक श्रीजगद्गुरु श्रीमदभिनवविद्यातीर्थस्वामिगुरुकरकमलसञ्जात

॥ श्री जगद्गुरु शृङ्गेरी श्रीमद्भारतीवीथीमहास्वामिभिः ॥

अस्मदत्यन्तप्रियशिष्य श्री नरसिंह सोमयाजि विषये नारायणस्मरणपूर्वकं विरचिता
आशिषस्समुल्लसन्तु ।

वैदिकान्ववाये लब्धजनिर्भवान् ज्योतिर्विद्यामभ्यस्य तद्द्वारा बहून् जनान् उपकुर्वन्नास्ते । वेदागमशास्त्रेषु
भूयसीं श्रद्धामावहन् तत्प्रचाराय कल्पतरु संशोधनप्रतिष्ठान नाम्नीं संस्थां प्रत्यस्थापयत् । सा च संस्था
विशिष्टान् ग्रन्थान् प्रकाशयन्ती वरीवर्ति ।

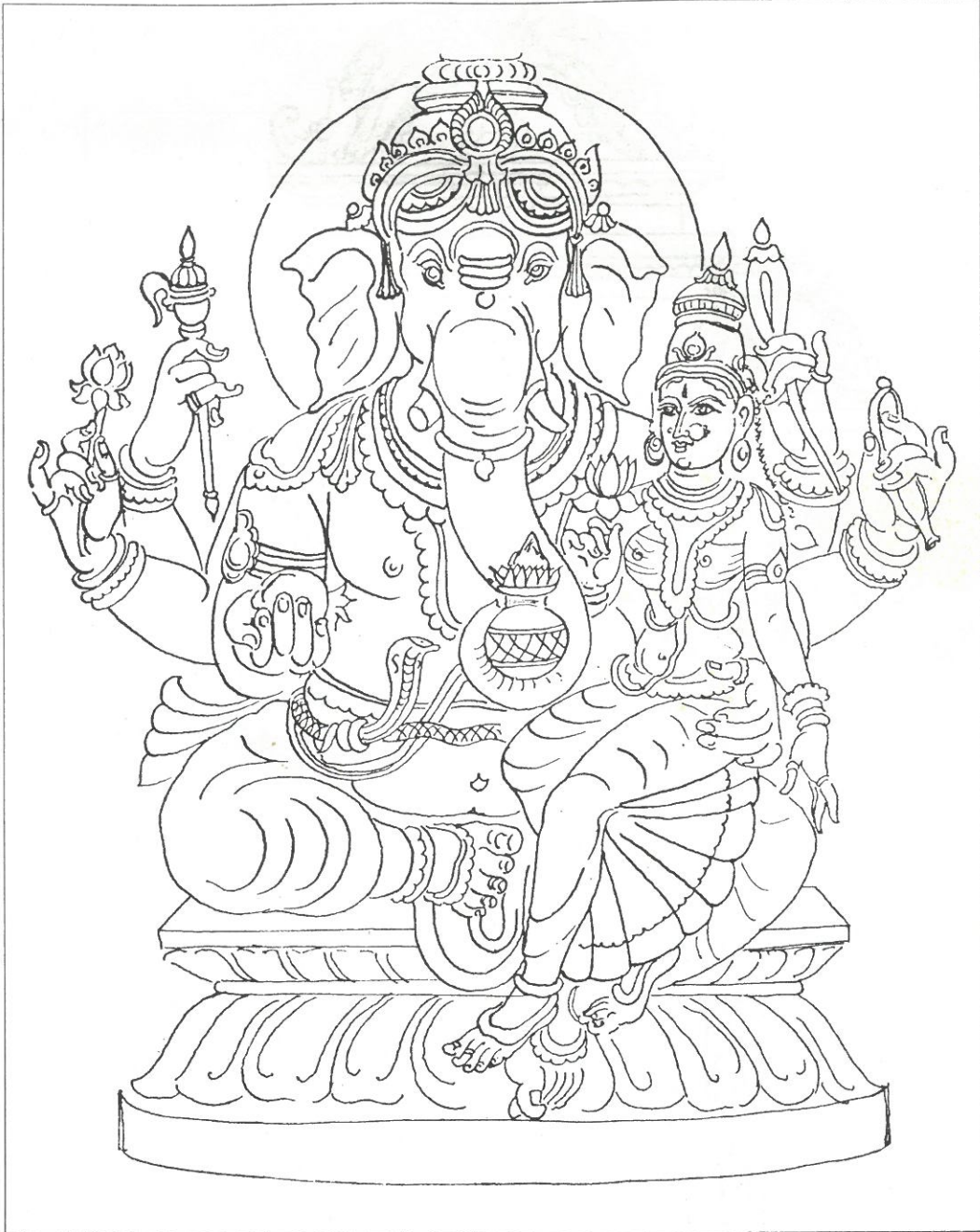
शृङ्गगिरि जगद्गुरु महासंस्थाने पारम्परिकीं भक्तिमास्थितवतो भवतो मनसि संस्थामेनां शृङ्गगिरि मठीयां
विधातुं सङ्कल्पः उदभूदिति विज्ञाय मोदामहे । अत एव अदसीयानि प्रकाशनानि इतः परं मठीयत्वेनैव
प्रकाशयिष्यन्त इत्यपि भवान् निरचिनोत् । दुर्लभाः भारतीयसंस्कृतिप्रबोधकाः विशिष्टाः ग्रन्थाः
संस्थायानया प्रकाशयन्तां तेन च भवदीयो मनोरथः फलेग्रहिर्भूयात् श्रीशारदाचन्द्रमौलीश्वरयोरनुकम्पया
भवान् इतोधिक श्रेयः परम्पराभिः समभिवर्धतामिति चाशास्महे ।

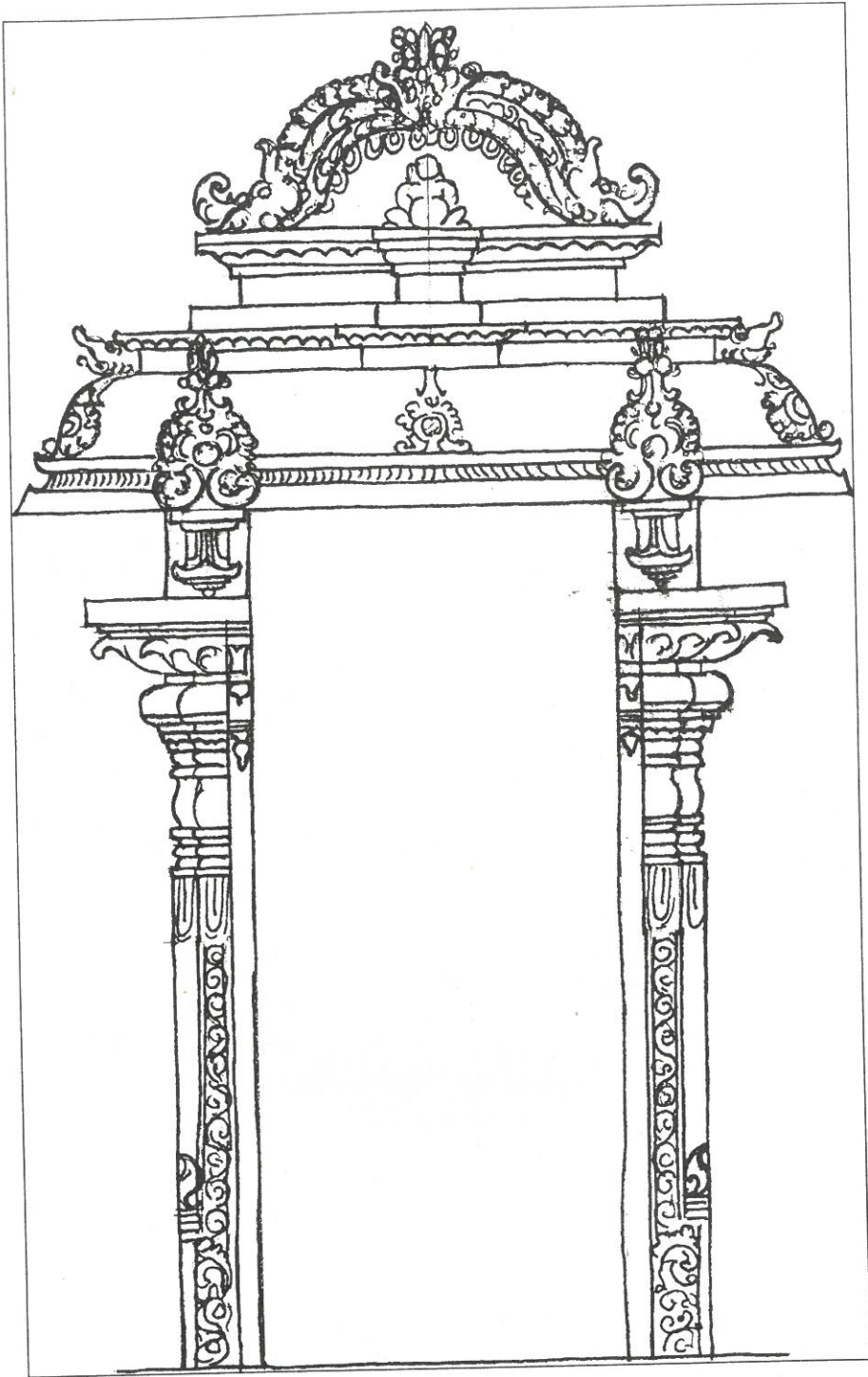
शृङ्गगिरिः

ईश्वर भाद्रपदशुद्धदशमी भार्गववासरः

12.9.1997

इति नारायणस्मरणम्





INTRODUCTION

The temple-culture in India is unique and important. It is intimately interwoven with the life of the people both as individuals and in society. The temple, especially in villages and small towns is an economic, social, cultural and educational institution. In fact, the temple is an organization of the people and by the people; and, of course, for the people. Its religious character is but a veneer, but a fine veneer. It comprehends several other aspects of community life. It also utilizes gainfully the energy, talent, skill and leisure of the members of the community.

Basically, however, it forms an inalienable part of the way of life for our people. Visiting temples, participating in their festivities,

contributing to the maintenance of the temple, and supporting its activities are wide-spread among the people of all classes. And this has been so for at least two thousand years now.

The temple-culture is based on three details: (1) the Āgama tradition which was evolved particularly for the building of temples and worshipping of deities in them; (2) the architectural tradition concerning the planning, building, extending and maintaining the temples; and (3) the sculptural tradition in representing the deities suitable for worship and in the creation of icons, which are at once effective and aesthetically appealing.





CHAPTER 1 THE ĀGAMA TRADITION

1. WHAT ĀGAMA IS

Āgama means that is well-structured, and what is in the nature of traditionally communicated wisdom (ā + gam), the expression relates to the worship of iconic and aniconic forms of Godhead, especially in temples. The term 'āgama' signifies the practice of worship rituals as well as the texts in Sanskrit which document, reflect upon and explain these rituals.

Depending on the ideological category of the iconic worship, the tradition occurs in numerous strands. The major divisions of the Āgama are: Śaiva (where the iconic form worshipped is Śiva), Vaishṇava (where the iconic form worshipped is Viṣṇu), Śākta (where the iconic form worshipped is Śakti or Devī), Jaina (where the ideological background of worship is Jaina in

orientation) and Bauddha (where the framework is Buddhist).

While distinctions do obtain between these divisions, the general orientation of the Āgama (*viz.*, representation of Godhead in icons, and belief in worship rituals as the royal road to salvation) is common to all of them.

Sometimes, the Āgama tradition is distinguished from the Vedic tradition (called Nigama), which attaches little value (if any) to iconic worship, and which lays great stress on fire-rituals and sacrifices. Āgama is even projected as antagonistic to Nigama. It may indeed have been so in the early stages of religious culture in the country, but during the course of the development and spread of this



culture, there was an attempt at rapproachment. Enthusiasts of Āgama sought to provide support to it from the Nigama (*cf.* Yāmuna's *Āgama-prāmāṇya*). Now āgama occurs almost as a subsidiary culture within the Vedic framework.

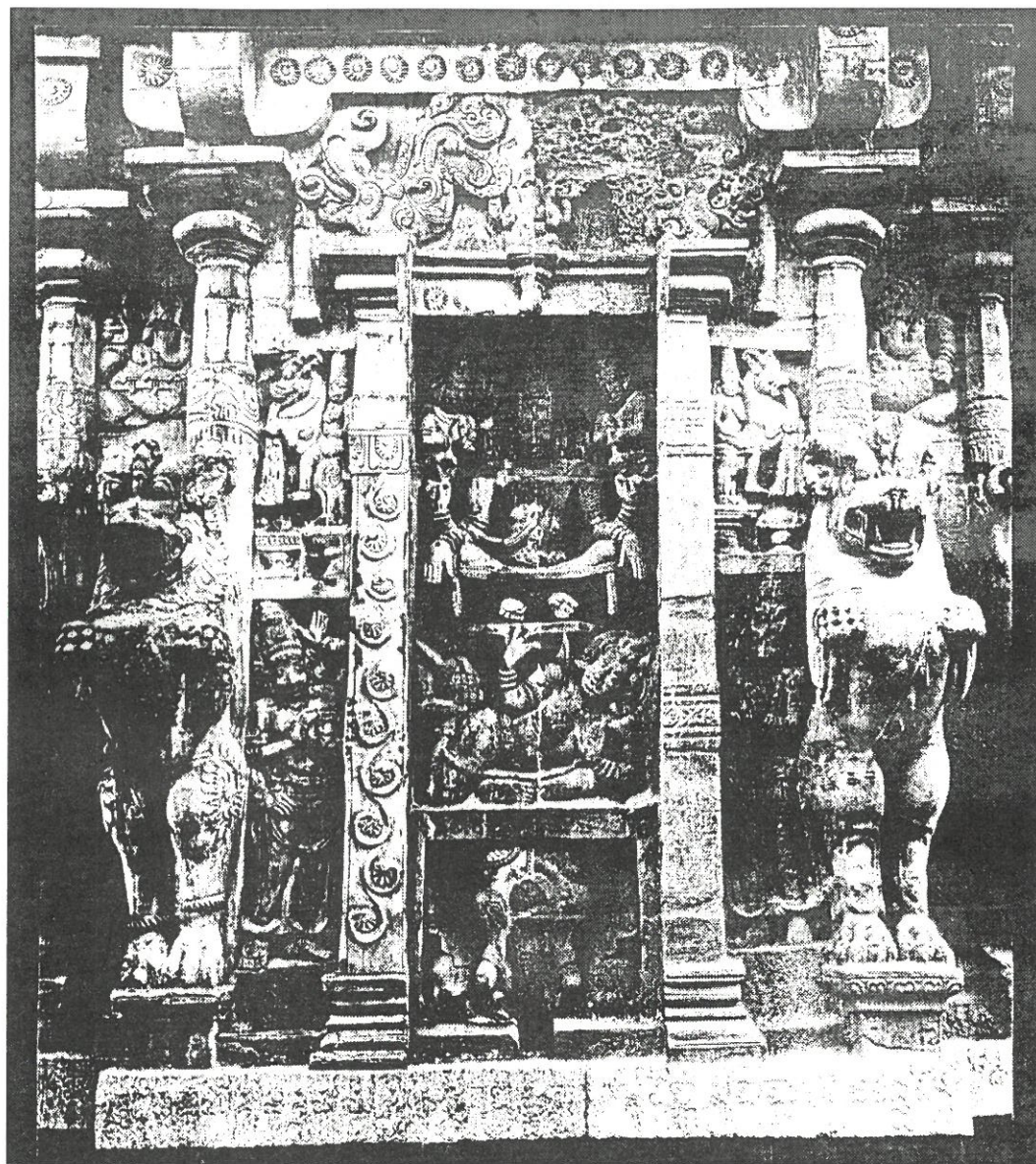
There is a saying in Sanskrit that conduct must be in accordance with the Veda in the Kṛta-age, in accordance with Smṛti texts in the Tretā-age, in accordance with the Purāṇas in the Dvāpara age, and in accordance with the Āgama in the Kali-age (*i.e.* the present age).

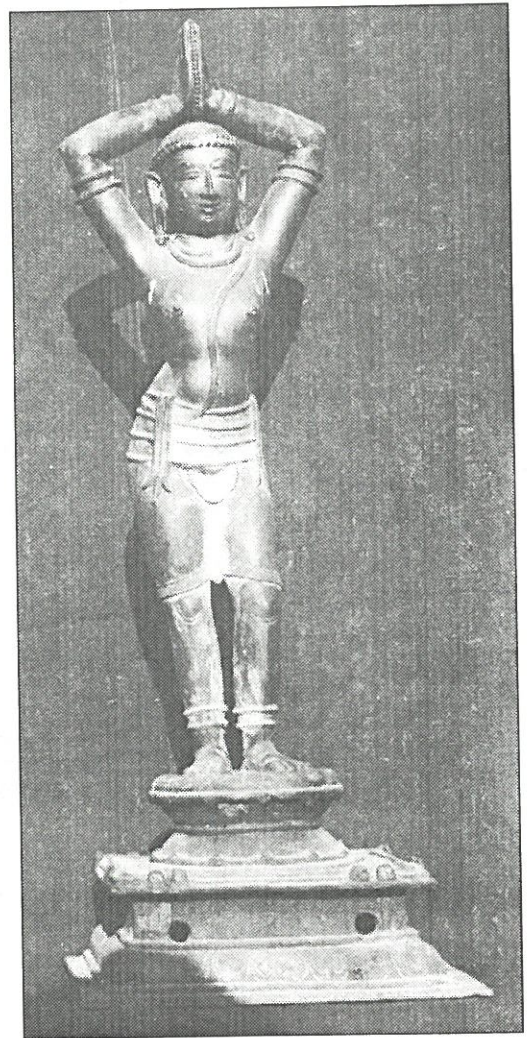
There is a broad division in this context between the Āgama tradition that was included within the Vedic framework, and the Āgama tradition that developed more or less independently of the Vedic framework. The former is designated as 'Vaidika' (or Vedic)- āgama, while the latter is described as 'avaidika' (non-Vedic). That this

division can hardly be justified becomes evident when we consider the general approach in all these so-called divisions, which transcends the sectarian affiliations and involves direct contact of the human spirit with the divine.

Nevertheless, it is usual to describe the Āgama that aligns itself closely with the Vedic tradition as 'Vaidika', and include in this division Śaiva, Vaishṇava and Śākta āgamas; the 'avaidika' division is made to include Jaina and Bauddha āgamas. However, from an examination of the practices and texts of Jaina and Bauddha āgamas, it becomes clear that these āgamas are only special developments of the Śākta āgama (included in the 'vaidika' division). Śaiva, Vaishṇava and Śākta āgamas differ among themselves mainly on account of the preferred form of Godhead, *viz.*, Śiva, Viṣṇu, or Śakti (Devī) respectively.







2. THE ĀGAMA TEXTS

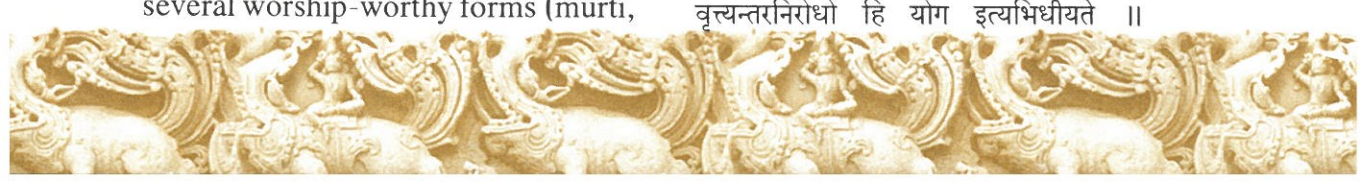
The Āgama texts, of whatever division and persuasion, deal mainly with the worship (archanā) of the icons in temples (public, parārtha) and in household shrines (private, ātmārtha). But the texts also prescribe daily code of conduct for the temple priest or individual worshipper (nitya-kṛtya); discuss philosophical issues like creation (sarga), dissolution (prati-sarga), virtue and merit (puṇya), descent and forms assumed by god (mūrti-bheda) and the spirit of the age (yuga-dharma). They also elaborate on the advantages of pilgrimage and describe sacred places (tīrtha).

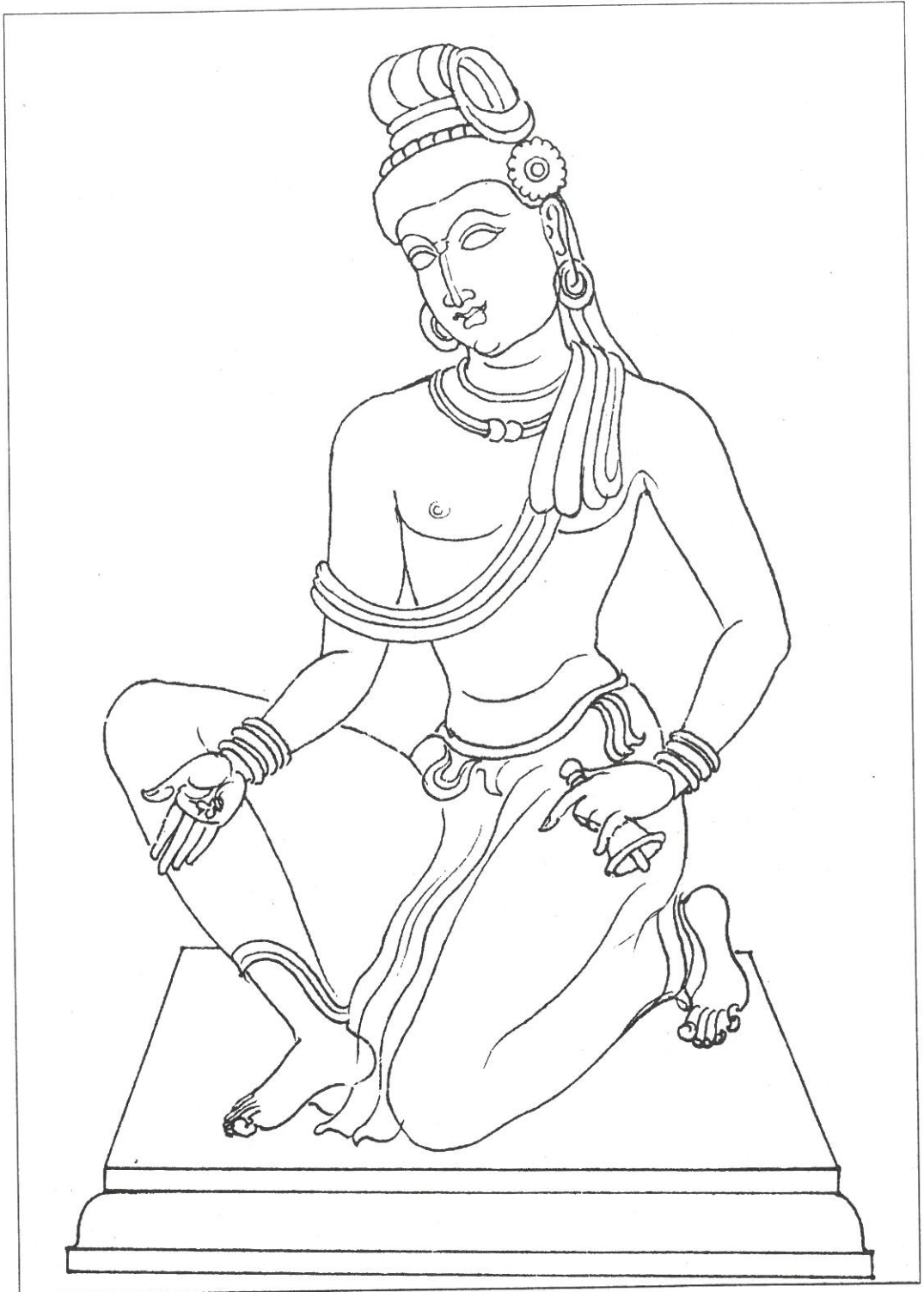
Many of them deal with the six-fold magic and sorcery (ṣaṭ-karma), the efficacy of the mantra, the utility of the sacred designs called yantras, and the value of yogic practice and meditation (dhyāna). The importance of the Āgama texts for iconography consists in the 'dhyāna-śloka' they contain, which specify the nature and details of the several worship-worthy forms (mūrti,

arcchā). The texts also occasionally include valuable information concerning the method and material used for the making of icons.

Most of the Āgama texts have a four-fold division of the subject-matter : (1) the section dealing with the philosophical principles (jñāna-pāda, also called vidyā-pāda, or in Buddhist texts called uttara-pāda); (2) the section dealing with the spiritual practices (yoga-pāda); (3) the section dealing with the making, consecration and installation of icons in temples, worship-rituals connected with the icons, and construction and consecration of temples (kriyā-pāda); and (4) the section dealing with the right and appropriate conduct of the devotee in daily life and also festivals, observances (caste-duties etc.) (charyā-pāda). *Śiva-purāṇa* 7, 2, 10, 31-33

पशुपाशपतिज्ञानं ज्ञानीमत्यभिधीयते ।
षडध्वशुद्धिर्विधिना गुर्वधीना क्रियोच्यते ॥
वर्णाश्रमप्रयुक्तस्य मयैव विहितस्य च ।
ममार्चनादिधर्मस्य चर्या चर्येति कथ्यते ॥
मदुक्तेनैव मार्गेण मय्यवस्थित चेतसः ।
वृत्त्यन्तरनिरोधो हि योग इत्यभिधीयते ॥





These four sections are arranged in the descending order of importance and evolution, the first bringing about the highest reward (*viz.* sāyujya, or salvation), the second the next lower reward (*viz.* sārūpya), the third the next lower still (*viz.*, sāmipya) and the fourth the lowest reward (*viz.* sālōkya) (*cf.* *Rauravāgama*).

Tāyumānavar, the celebrated Śaiva saint, considers the four stages in the reverse order, and describes them as bud, flower, raw fruit and ripe fruit respectively. We read in *Mṛgendra-tantra* (2,4).

इति वस्तुत्रयस्यास्य प्राक्पादकृतसंस्थितेः ।
चर्या योगक्रियापादैर्विनियोगोऽभिधास्यते ॥

And in *Matāṅga-paramēśvara*
(2,8-13)



विवेको यत्र तत्त्वानां कार्यकारणभेदतः ।
यथावदुचितं वस्तु हेयं चैवोपचर्यते ॥
(विद्यापादः स विज्ञेयः)
मुद्रामण्डलमन्त्राणां लक्षणं साधकात्मनां
आचार्याणां च.....
(क्रियापादः स विज्ञेयः)
यत्रोपायो विरक्तानां षडङ्गः सुमहात्मनाम् ।
रागिणामपि भोगार्थं योगपादः स उच्यते ॥
समयाचारसद्वादस्थितिः स्वाम्नायलक्षणः ।
(चर्यापादः समुद्दिष्टः)





3. ŚAIVA-ĀGAMA

Śaiva-āgama (which has as many as 125 major treatises) is grouped into 'pacific' (saumya) and 'violent' (raudra) divisions. The former has ten 'collections of texts' (samhitās), which are claimed to have been taught by Sadāśiva to the ten Śiva-forms (Praṇava, Sudha, Dīpra, Karaṇa, Suśiva, Īśa, Sūkshma, Kāla, Diśeśa and Amśa): *Kāmikāgama*, *Yagajāgama*, *Achintyāgama*, *Kāraṇāgama*, *Dīptāgama*, *Sūkshma-āgama*, *Sahasrāgama*, *Suprabhedāgama* and *Amśumadbhedāgama*. These texts are claimed to have been delivered through the Īśāna-face of Śiva (who is five-faced).

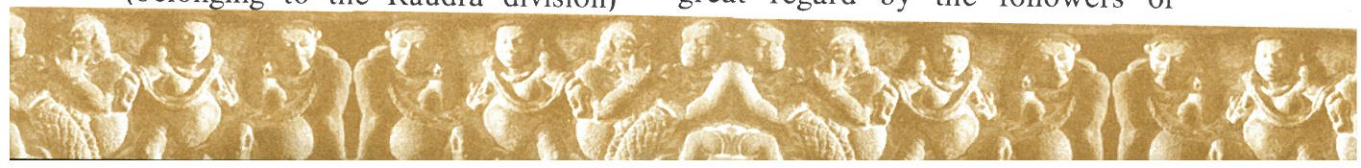
Cf. *Śaiva-siddhānta-paribhāṣhā-maṇjari* (2,52-54)

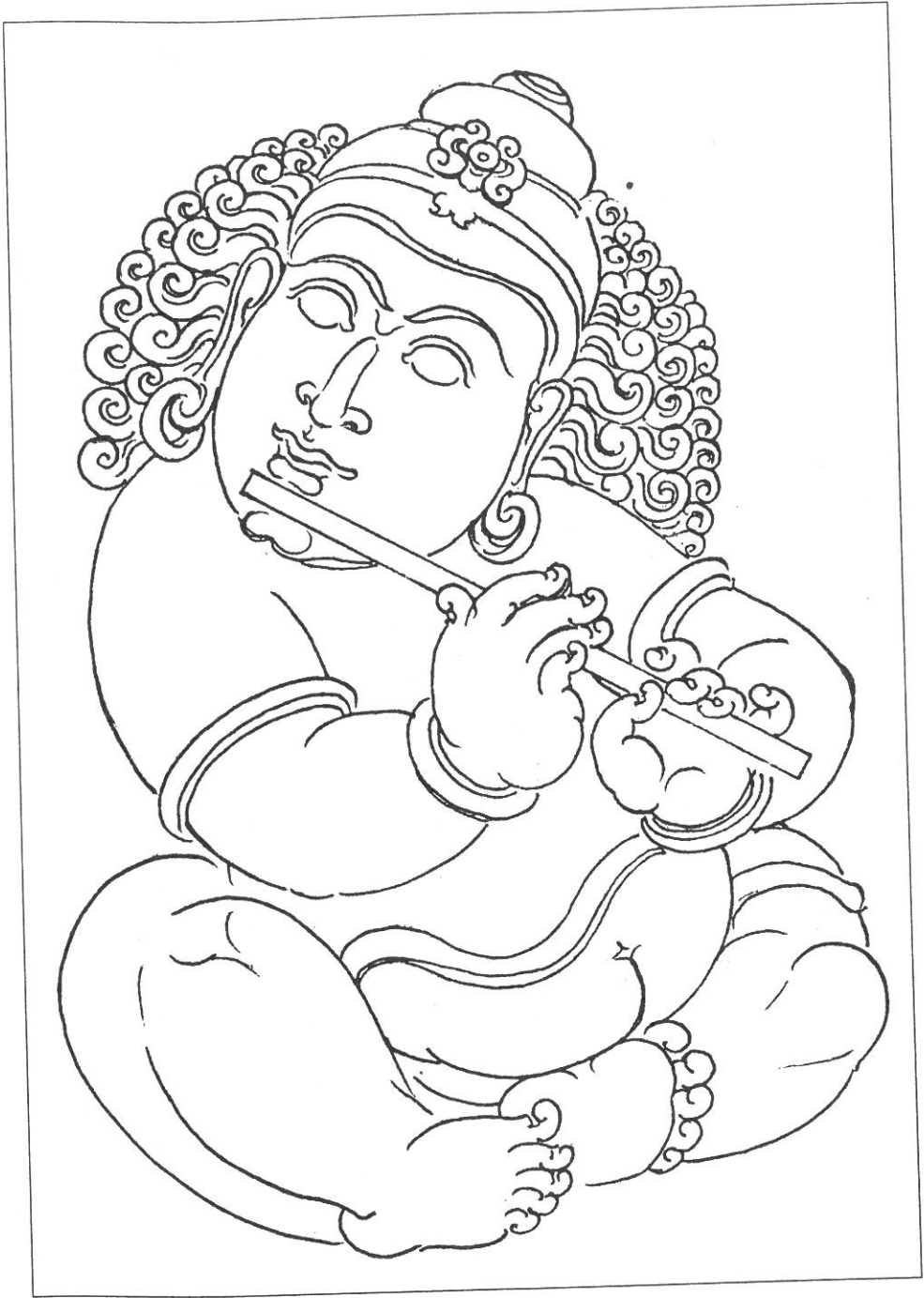
शिवरुद्रात्मकं तत्र द्विविधं परिकीर्तितम् ।
कामिकादीनि दशकं शिवभेदं प्रकीर्तितम् ॥
विजयाद्यष्टादशकं रुद्रभेदं प्रकीर्तितम् ।
शिवरुद्रात्मका तत्र अष्टाविंशति संहिताः ॥

The other eighteen texts (belonging to the Raudra division)

were communicated by Sadāśiva to the eighteen Rudras (Anādi-Rudra, Daśārṇa-, Nidhāna-, Vyoma-, Teja-, Brahmeśa-, Śiva-, Sarvātma, Ananta-, Praśānta-, Śūli-, Ālaya-, Bindu-, Śiva-nishṭha-, Somadeva-, Śrīdeva-, Devatarkhya-, and Śiveśa-) : *Vijayāgama*, *Nihśvāsa-tantra*, *Svāyam-bhuvāgama*, *Analāgama*, *Vīrāgama*, *Rauravāgama*, *Makuṭāgama*, *Vimalāgama*, *Chandrajñāna*, *Mukha-bimbāgama*, *Prodgīta*, *Lalitāgama*, *Siddhāgama*, *Santāna-tantra*, *Nṛsimha-tantra*, *Pārameśvara-tantra*, *Kiraṇāgama* and *Vātulāgama* respectively. These texts are claimed to have been delivered through the other four faces of Śiva, five texts from the Sadyojāta-face, five from the Vāmadeva-face, five from the Aghora-face, and three from the Tatpurusha-face (according to *Ajitāgama*).

Besides these twenty-eight texts called *Samhitās*, which are held in great regard by the followers of





Śaivagama, there are several later definitive treatises called Paddhatis (eighteen in number, named after the originators of these lines of thinking, like Durvāsa, Piṅgala, Śrīkaṇṭha, Jñāna-śiva, Somasaṃbhu, Aghora-śiva, Īśāna-śiva-guru and Rāmanātha).



The above texts project the view that Godhead occurs in three aspects (called tattvas): (1) 'Śiva', pure and transcendental, with five powers (śakti) which are also pure, pervasive and devoid of form (nishkala); transcending (parā), primordial (ādi), will (icchā), cognition (jñāna), and action (kriyā); (2) 'Sadāśiva', comprising of five forms (sakala) emanating from the above five powers, which are devoid of form (nishkala) : Śiva, Īśa, Brahmā, Īśvara and Īśāna, thus being both 'sakala' and 'nishkala'; and (3) 'Maheśa' consisting of twenty-five iconic forms of Śiva (sakala), which are worshipped in temples.

Besides these aspects, the texts also prescribe details of the visualization of divine forms (called 'sāda', viz. involvement of forms in what really is devoid of form):

(1) 'Śivasāda', extremely subtle and transcendental (śāntyatīta or parā), and self-luminous;

(2) 'amūrta-sāda', the aniconic līṅga form as a pillar of light;

(3) 'mūrta-sāda', expression of power of will (icchhā-śakti), the divine nature incorporated in concrete forms (rūpa) and qualities





(kalā), as in mukha-līṅga, and human forms, with weapons involved in the aniconic līṅga;

(4) 'karṭṛ-sāda', expression of the power of cognition (jñāna-śakti), elaborate human forms involved in the līṅga; and 'karma-sāda', expression of the power of action (kriyā-śakti), all the twenty-five iconic forms of Śiva suggesting his bestowal of grace on devotees (anugraha), or destruction of evil (saṁhāra). It is this last 'sāda' that is relevant to iconography of Śiva.

In *Mataṅga-parameśvara* (1, 26-29), we read:

Mataṅga asks Parameśvara:

द्विविधार्थप्रदं श्रीमद्वस्तुरत्नं सुचर्चितम् ।
ज्ञानमज्ञानहन्तारं सुखबोध्यमनाकुलम् ॥
विपुलार्थमसन्दिग्धं समासाकृत्या ब्रवीमि मे ।

(द्विविधार्थप्रदं = भुक्तिमुक्ती, तत्प्रदम् ।
श्रीमद्वस्तुं लोकानुग्रहकारणात् । ज्ञानं = शास्त्रं ।
अज्ञान = अज्ञान, संशय, विपर्यय)

Parameśvara tells Mataṅga:

विचारयुक्तं सद्वस्तु स्फुटमान्नायदर्शनात् ॥
यथा व्यवस्थितं न्यायमार्गेणैवानुलोमतः ।
सुकरं सुविभक्ताङ्गं षट्पदार्थमयं शुभम् ।
चतुष्पादमिदं शास्त्रमायातममृतात्मकम् ॥

The six topics (ṣaṭ-padārtha) dealt with in the Āgama mentioned here are: (1) pati (god), (2) śakti (power), (3) māyā (or tripurva, the three guṇas), (4) paśu (the soul), (5) bhoga (experiences in the world), and (6) upāya (the means of liberation). Elsewhere (e.g. *Mrgendrāgama*, vidyā-pāda, 2,2), only three topics are enumerated: (1) pāśu (the soul), (2) pāśa (bondage) and (3) pati (god)

त्रिपदार्थं चतुष्पादं महातन्त्रम् ।
पशुपाशपतिज्ञानविचारप्रतिपादकम् ॥

Another text, *Sarvajñānottara* (yoga-pāda, 31-32) speaks of four topics (padārtha-chatusṭaya) adding Śiva to the above three. *Rauravāgama* (vidyā-pāda, 4,48) has a pentad of topics: (1) vidhi (prescriptions), (2) kriyā (rituals),



(3) *kāla* (timely observances),
 (4) *Yoga* (spiritual practices), and
 (5) *Śiva* (God). *Paushkara* which
 mentions six topics gives a different
 list (from *Matāṅga-pārameśvara* cited
 above):

पतिः कुण्डलिनी माया पशुः पाशश्च कारकः ।
 इति प्रोक्ताः पदार्थाः षट् शैवतन्त्रे समासतः ।

It is customary to classify the
Śaivas into four groups: *Śaiva*,
Pāśupata, *Soma* and *Lākula* (also
 called *Śuddha-śaiva*). Important
 among them is the first group,
 which again has three subdivisions:
Vāma, *Dakṣiṇa* and *Siddhānta*. The
Trika system of *Kāśmir*, the
Svachchanda-bhairava canon and so
 on are included in the second
 subdivision. All the twenty-eight
 canonical texts (*Āgama*, like
Kāmikā) belong to the *Siddhānta*
 subdivision. The *Vāma* subdivision
 includes the *Kāpālikas*, *Kālāmukhas*,
Aghoras and so on.

शैवं चतुर्विधं ज्ञेयं शैवं पाशुपतं तथा ।
 सोमं लाकुलमित्येते चतुर्भेदः प्रकीर्तिताः ॥
 वामदक्षिणसिद्धान्तस्त्रिविधं शुद्धशैवकम् ।
 मूलावतारतन्त्रादिशास्त्रं यद्वामशैवकम् ॥



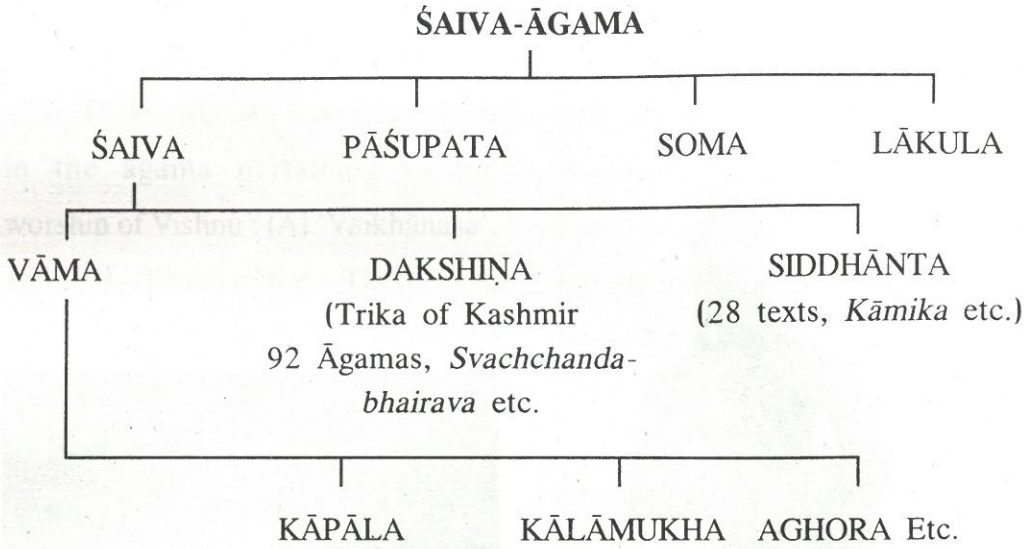
स्वच्छन्दादीनि तन्त्राणि दक्षिणं शैवमुच्यते ।
 कामिकादीनि तन्त्राणि सिद्धान्ता इति
 कीर्तिताः ॥

(*Pūrva-kāraṇa*, 26,58-61)

We have a slightly different
 account in *Śaivāgama-paribhāṣā-*
mañjarī (4,22-26)

शास्त्रं चतुर्विधं ज्ञेयं वामदक्षिणमिश्रकम् ।
 सिद्धान्तेन समायुक्तं चतुर्धैवं प्रकीर्तितम् ॥
 वामं हि शाम्भवं शास्त्रं दक्षिणं भैरवात्मकम् ।
 मिश्रं यामलमित्युक्तं सप्तमातृप्रधानकम् ॥
 सिद्धान्तं सर्वसारं हि शुद्धशैवमिति स्मृतम् ॥
 वामं च दक्षिणं चैव मिश्रकं च त्रयो ह्यमी ।
 शैवबाह्याः समाख्याताः ते तु शैवेऽप्यपूजिताः ॥



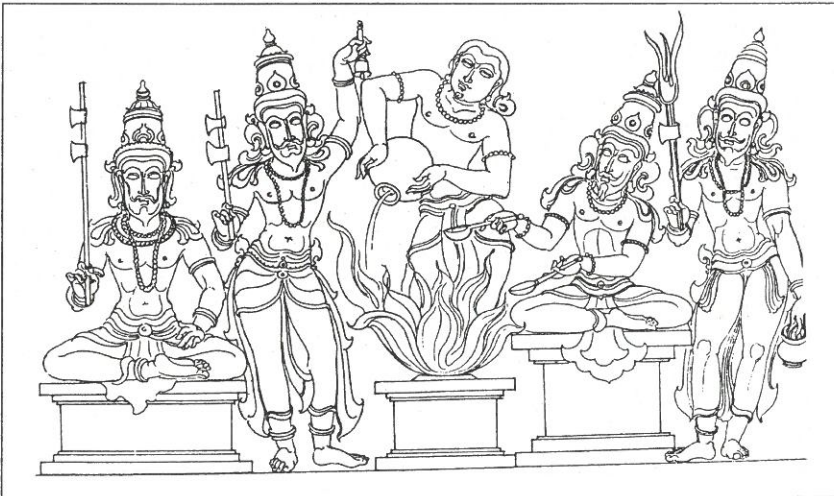


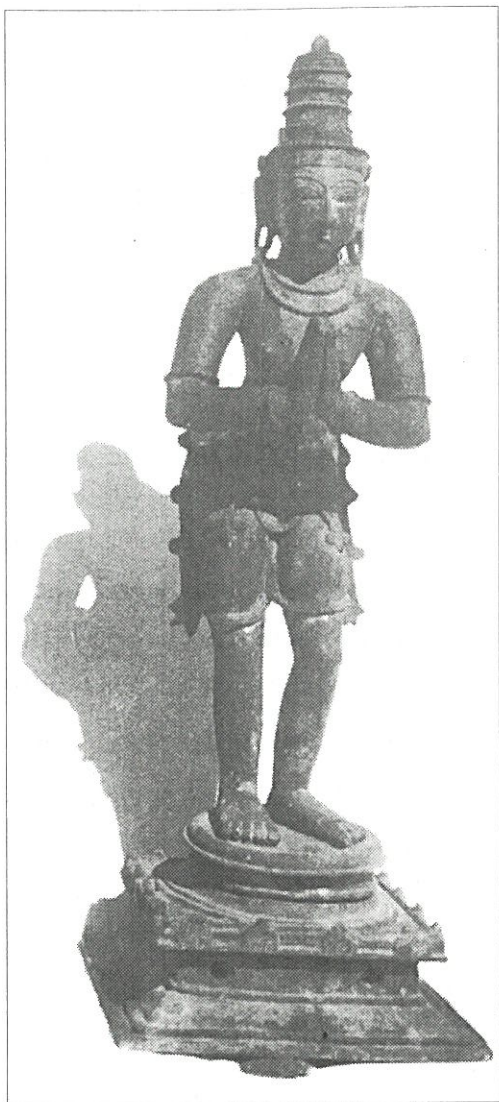
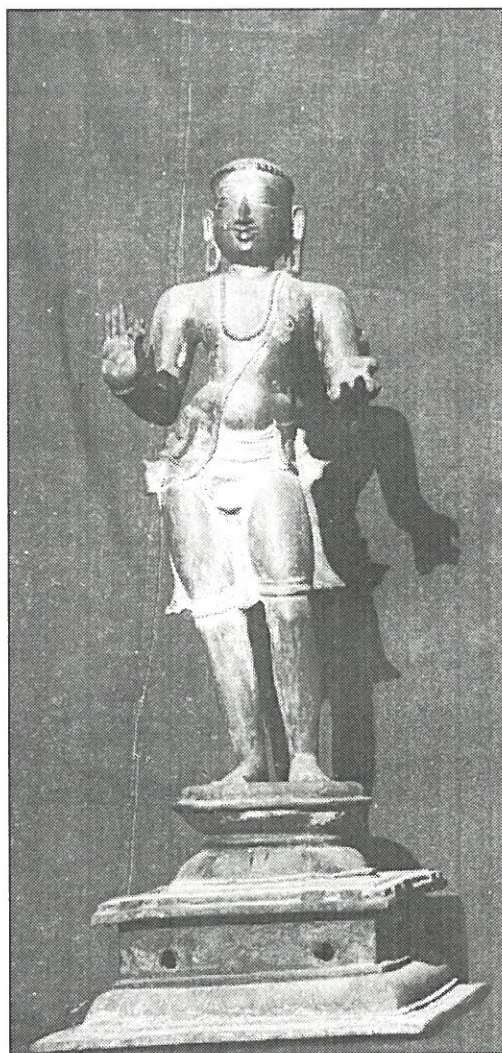
It is interesting to note that the Dakṣiṇa-system (viz. Śaiva in Kashmir) does not commend worship in temples. Śiva must be worshipped in households in fire-rituals, in water-vessels or on platforms (cf. *Śrī-netra-tantra*, 16,30 'gr̥he yāgaḥ prakartavyah'; 'sva-gr̥he

kārayed yatnād yāgam hōmam japam tathā'; 'maṇḍale sthaṇḍile kumbhe nirviśankena chetasā'). But the image of Devī drawn on a cloth is also to be worshipped at home:

पूर्वोक्तं सर्वमाप्नोति शान्तिं पुष्टिं करोति च।
पटे तु लिखिता देवी यस्य वेश्मनि पूज्यते ॥

(ibid, 18-82)





4. VAISHŅAVA ĀGAMA

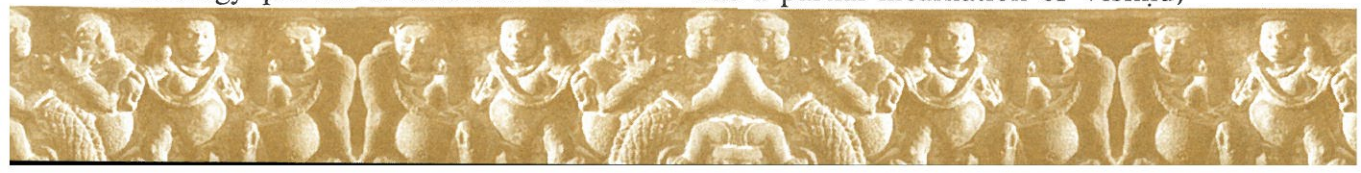
There are two major-divisions in the āgama pertaining to the worship of Viṣṇu : (A) 'Vaikhānasa', and (B) 'Pāñcharātra'. There is a third division, which has branched out from Pāñcharātra, 'Tantra-sāra', which was crystallized by Madhva (1199-1279) and which is adopted in the temples where the followers of Madhva serve as priests.

(A) *Vaikhānasa* : Vaikhānasas appear to have been a very ancient group devoted to the cult of Viṣṇu. They are referred to even in the Vedic texts. Besides having an Āgama of their own, the members of this group have distinguished themselves by their single-minded and exclusive adherence to the cause of worship in temples. At one time, most of the Vaiṣṇava temples in the land utilized their services in all details of worship. After the eleventh century, however, the prevalence of the Pāñcharātra ideology proved a deterrent to the

universal acceptance of the Vaikhānasa viewpoint. There are fewer temples now of the Vaikhānasa persuasion than of the Pāñcharātra, in South India at any rate.

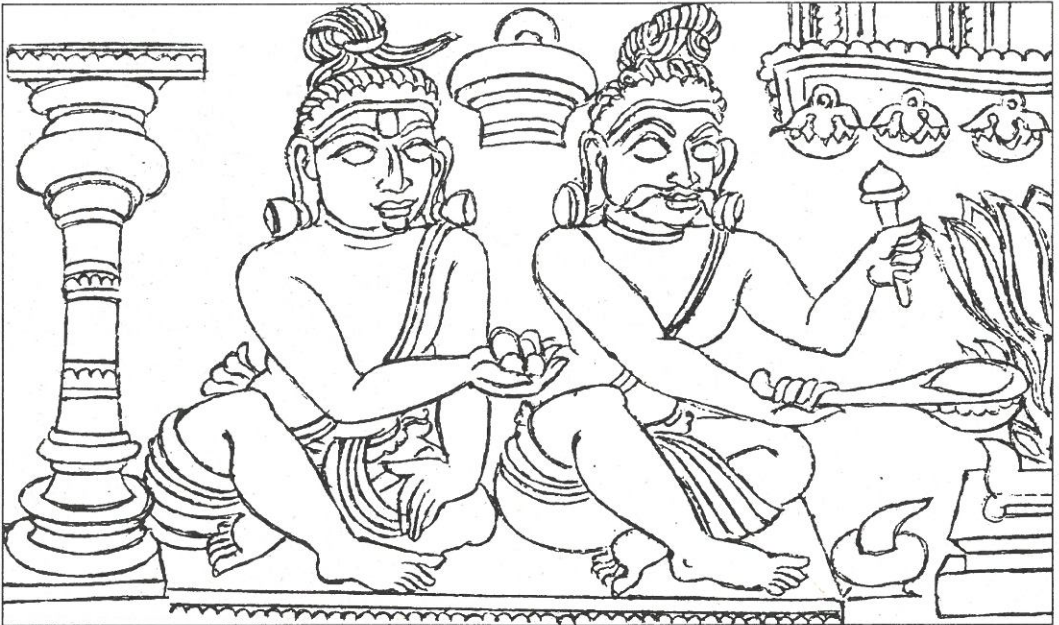
The Vaikhānasa outlook is remarkable in that it effectively reconciles the Vedic tradition with the Tāntrik. Among the 'vaidika' āgamas, Vaikhānasa is undoubtedly most authentically vaidika. But its employment of Tāntrik ritual and symbolism is likewise most authentic. And the temple-cult has been the focal point of this as well as other āgamas. The contribution of the Vaikhānasa priests to the crystallization, popularity and spread of this temple-culture has been considerable.

The Vaikhānasa tradition claims to have originated from the teachings of the great sage Vikhanasa (who was a partial incarnation of Viṣṇu)



to four of his principal disciples. There is a collection of precepts entitled *Vaikhānasa-sūtra*, ascribed to the authorship of this sage, which emphasizes the value of worshipping Viṣṇu's icon (mūrti) for salvation (four-fold, sālokya, sāmīpya, sārūpya, and sāyujya). The compilation consists of thirty-two sections (called Praśna), affiliated to *Yajur-veda* (*Yajñādhikāra*, 51), and relying on passages from the Vedic corpus (*viz.* the four Vedas, the Brāhmaṇas and the Āraṇyakas).

Vikhanasa's four principal disciples composed their own compilations, expounding the details of Viṣṇu-worship. These constitute the definitive texts for the *Vaikhānasa-āgama*. The four disciples were Marīchi (who wrote eight books called 'Saṁhitā'; Jaya, Ānanda, Saṁjñāna etc.), Bhṛgu (who wrote ten books called 'Adhikaraṇa', Khila, Khilādhikāra, Archādhikāra etc.), Atri (who wrote four books called 'Tantra', Pūrva, Uttara, Viṣṇu and Ātreya), and Kaśyapa (who wrote three books,

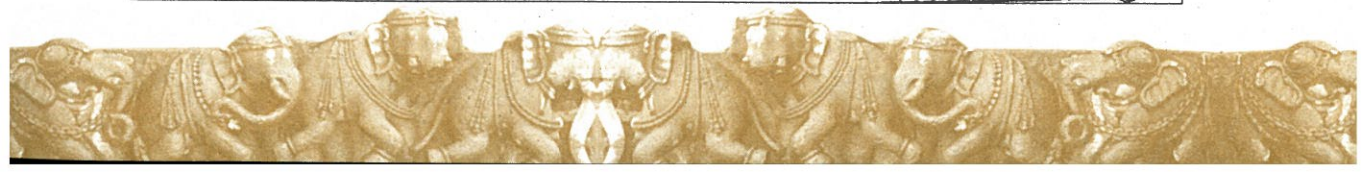


called 'Kāṇḍa', Satya, Dharma, and Jñāna). This is an immense literature running to over four lakh 'granthas' (a grantha meaning a verse in the anushtubh metre consisting of 32 syllables); but what is available today is a small portion of this bulk.

It is remarkable that the āgama texts of this tradition do not contain the 'jñāna' and the 'yoga', sections; they are content with the 'kriyā' section (construction of temples, installation of icons, worship rituals and festivals); and deal cursorily with the 'charyā' section. The texts deal

with a variety of issues concerning temple-worship, like methods of installation, varieties of gopura and vimāna, the construction of chariot (ratha), the enclosures (āvaraṇa) of the temple, different kinds of utsavas, correction of lapses in worship rituals and so on.

Further, although the tradition accepts (with the Pāñcharātra) that Viṣṇu may be worshipped in a pot (kumbha), in a sacred design (maṇḍala), in the sacrificial fire (homāgni) or in an icon (bimba) (called chatuh-sthānārchanā), it lays



stress on iconic worship. And in the iconic representation of Viṣṇu, it is rarely that the mace (gadā) or the gesture of protection (abhaya-mudrā) is shown. The icon should be duly installed at home or in a temple before it can be worshipped. And the icon which is less than six aṅgulas in height is not regarded as meritorious.

Sāttvata-samhitā (10,44-47), which is a Pāñcharātra text, mentions four 'places of worship' (chatuḥsthānārchanā), which are acceptable to the Vaikhānasa also:

तीर्थमध्ये स्वहृत्पद्मे बिम्बे वेद्यां स्थले तु वा ।
वह्निगर्भे तु निर्धूमे नित्यमस्मिंश्चतुष्टये ॥१॥
मन्त्राणामर्चनं कुर्यात्सिद्धार्थमपि मुक्तये ।
सजलाञ्जलिपूरैस्तु तीर्थेऽथ हृदयाम्बुजे ॥२॥
भावनामृतजैः भोगैः मूर्तैरध्यादिकैर्बहिः ।
समित्सप्तक पूर्वैस्तु साज्यैर्वह्निगतं तिलैः ॥३॥

(वेद्यां=बिम्बं विना केवलभद्रपीठे इत्यर्थः ।
स्थले=मण्डले मण्डलमध्ये । तीर्थादि स्थानचतुष्टये
भगवद्वर्चनं कार्यम् । २,३ तत्स्थानोचित
अर्चनाद्रव्यभेदानाह । भावनामृतजैः=हृद्यागः,
मानसयागः । समिधां सप्तकं=समित्, पुष्प, धूप,
मधुपर्क, बीज, चरु, घृतानि ॥ बिम्बे=मूर्तौ,
बाह्येन्द्रियविषये । वह्निगर्भं=बहिरग्नौ प्रतिष्ठिते ।

मण्डले मध्ये । तीर्थमध्ये=जलाशये । These
involve बहिर्याग, द्रव्ययाग । हृदयाम्बुजे
involves अन्तर्याग हृद्याग)

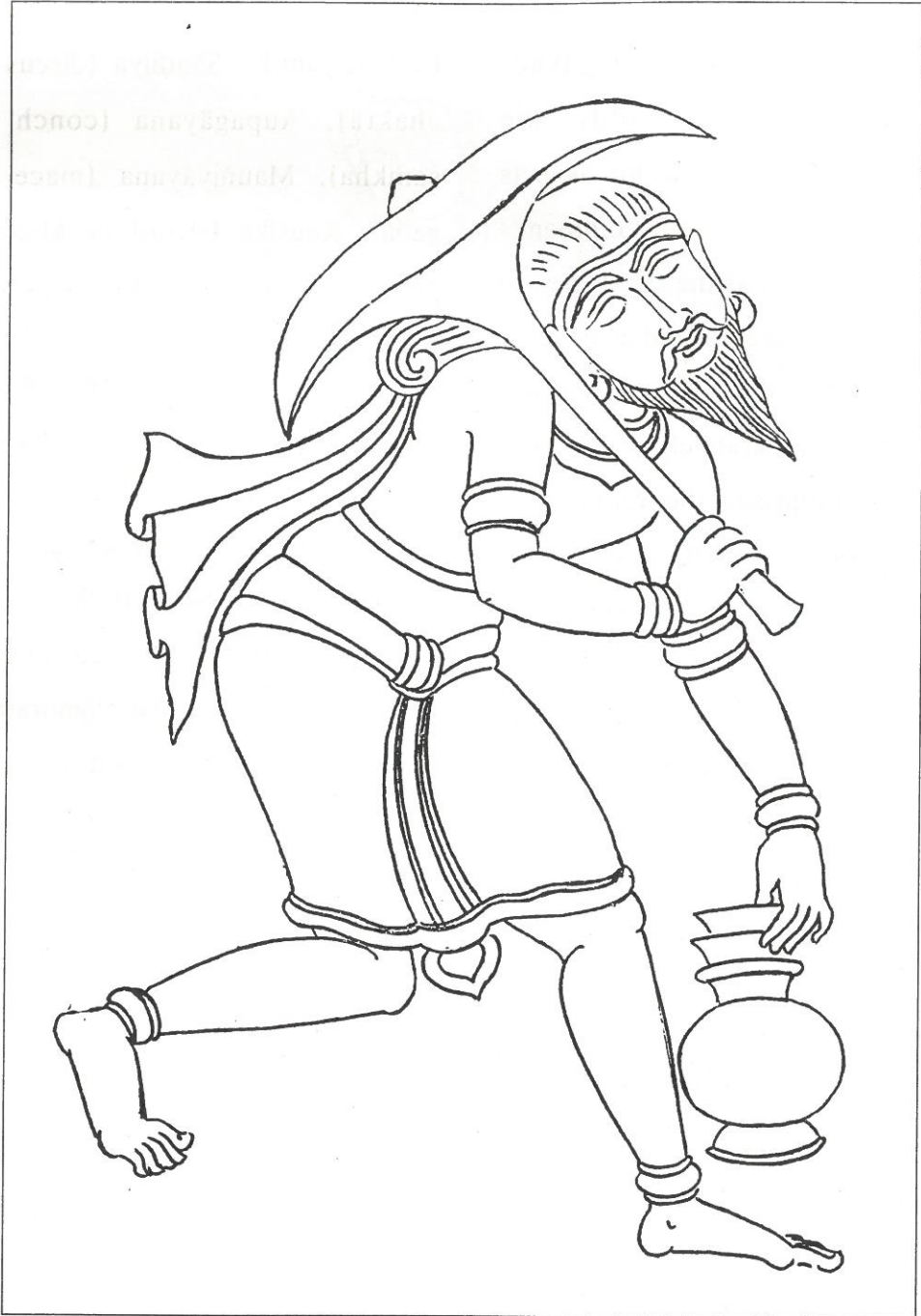
यावज्जीवं यथाशक्ति संस्थितो यत्र कुत्रचित् ।
स्थानेषु हृदयाद्याषु कुर्यान्मन्त्रगणार्चनम् ॥
द्वयैः पुष्पांबुपूर्वैस्तु तदभावानु वै हृदि ।
मानसीं पूर्ववत्पूजां निर्वपेन्न्यासपूर्विकाम् ॥

The same text (13,66) provides:

हृदि वेद्यां बहिर्मूर्तौ प्रासादे स्वगृहे तु वा ॥

This tradition classifies worship into two varieties : with icons (samūrtārchanā) and without icons (amūrtārchanā). But it insists that the former is better, as it is necessary for all, and easy to adopt. The latter is principally the method of worshipping Viṣṇu who resides within the sacrificial fire as its inner controller (antaryāmi). Of the famous temples where the worship is conducted according to the Vaikhānasa tradition may be mentioned the Venkateśvara temple on the Tirumalai-Tirupati hills.





(B) *Pāñcharātra* : While the pāñcharātra viewpoint (also called Sāttvata-dharma or Bhagavachhāstra) which upholds the supremacy of Vishṇu in his aspects of the vyūha doctrine, and commends devoted worship as the royal road to salvation, is at least as old as the epic *Mahābhārata*, the textual tradition thereof is comparatively recent. But the texts comprising the tradition are not only elaborate and comprehensive but remarkably numerous (totalling one and a half crore granthas). The early Pāñcharātra texts are such perfect and inspiring works that they have been allowed to influence the Vaikhānasa and Śaiva āgamas.

There is some uncertainty about the precise significance of the expression 'pāñcha-rātra'. The texts themselves give diverse meanings. *Īśvara-saṁhitā* (21), for instance, relates that Vishṇu taught five sages (who were incarnations of the five

weapons in Vishṇu's hands) during five successive days and nights ('divārātram') : Śaṇḍilya (discus or chakra), Aupagāyana (conch or śaṁkha), Mauñjyāyana (mace or gadā), Kauśika (sword or khadga) and Bhāradvāja (bow or chāpa).

Another text (*Vihagendra-saṁhitā*) gives the names of the five recipients of this teaching differently: Ananta, Garuḍa, Vishvaksena (who are attendants of Vishṇu), Rudra and Brahmā. *Śrī-praśna-saṁhitā* explains that 'rātri' (night) means ignorance, and 'pāñcha' refers to the destruction of this ignorance (from the root *pach*). The five-disciplines which are incorporated in this tradition are also suggested: Veda, Vedānta, Purāṇa, Sāṁkhya and Yoga.

According to *Nārada-pāñcharātra*, the expression refers to five kinds of knowledge ('rātra'): cosmology and ontology (tattva), salvation (mukti), devotion (bhakti),





practices (yoga) and principles (vaishayika). Elsewhere (viz. in *Ahīrbudhnyā-samhitā*), attention is drawn to the five manifestations of Godhead: transcendental (parā), emanations (vyūha), incarnations (vibhava), immanent in the individual (antaryāmi) and worship-worthy icon (archā).

(1) Para

यथा समस्तमाक्षिप्तं तस्माद्वै परमात्मना ।
तस्माद्वै सर्वप्राणिनां सर्वगस्थानुमीयते ॥
नावच्छिन्नं हि देशेन न कालेनान्तरीकृतम् ।
अतः सर्वगतत्वाद्वै सर्वतः पातु प्रभोः स्मृतः ॥
ऊर्ध्वं तिर्यग्धोयातैर्यथोच्चैर्भासयेद्रविः ।
तद्वत्प्रकाशरूपत्वात्सर्वचक्षुस्ततो ह्यजः ॥
यथा सर्वेषु गात्रेषु प्रधानं गीयते शिरः ।
भवेऽस्मिन्प्राकृतानां स तु न तथा तस्य सत्तम ॥
सतस्वात्पावनत्वाच्च सिद्धः सर्वशिराः प्रभुः ।
यथाऽनलरसाः सर्वे तस्य सन्ति सदैव हि ।
सर्वत्र शान्तरूपस्य अतः सर्वमुखः स्मृतः ॥
सत्त्वरारिर्हतो विद्धि स एव परमेश्वरः ।
सर्वतः श्रुतिमांश्चासौ यथा दृक्श्रावकोरगः ॥

(*Jayākhya-samhitā*, 4, 76-82)

(2) Vyūha

बलसंवलितेनाऽथ ज्ञानेनास्तेऽथ दक्षिणे ।
ऐश्वर्येण तु वीर्येण प्रत्यग्भावेऽवतिष्ठते ॥
तेजः शक्त्यात्मना सौम्ये संस्थितः परमेश्वरः ॥

(*Sāttvata-samhitā*, 3, 67)

(3) Vibhava

विभवोऽनन्तरूपस्तु पद्यानाभमुखो विभोः ।
अनिरुद्धस्य विस्तारो दर्शितस्तस्य सात्वते ॥

(*Lakshmī-tantra*, 2, 58-59)

(4) Archā

अर्चाऽपि लौकिकी या सा भगवद्भावितात्मनाम् ।
यन्त्रमन्त्रेश्वरन्यासात् साऽपि षाड्गुण्यविग्रहा ॥
पराद्यर्चावतारेऽस्मिन् मनरूपचतुष्टये ।
तुर्याद्यवस्थया विज्ञेया इतीयं शुद्धपद्धतिः ॥

(*Lakshmī-tantra*, 2, 8, 60-61)

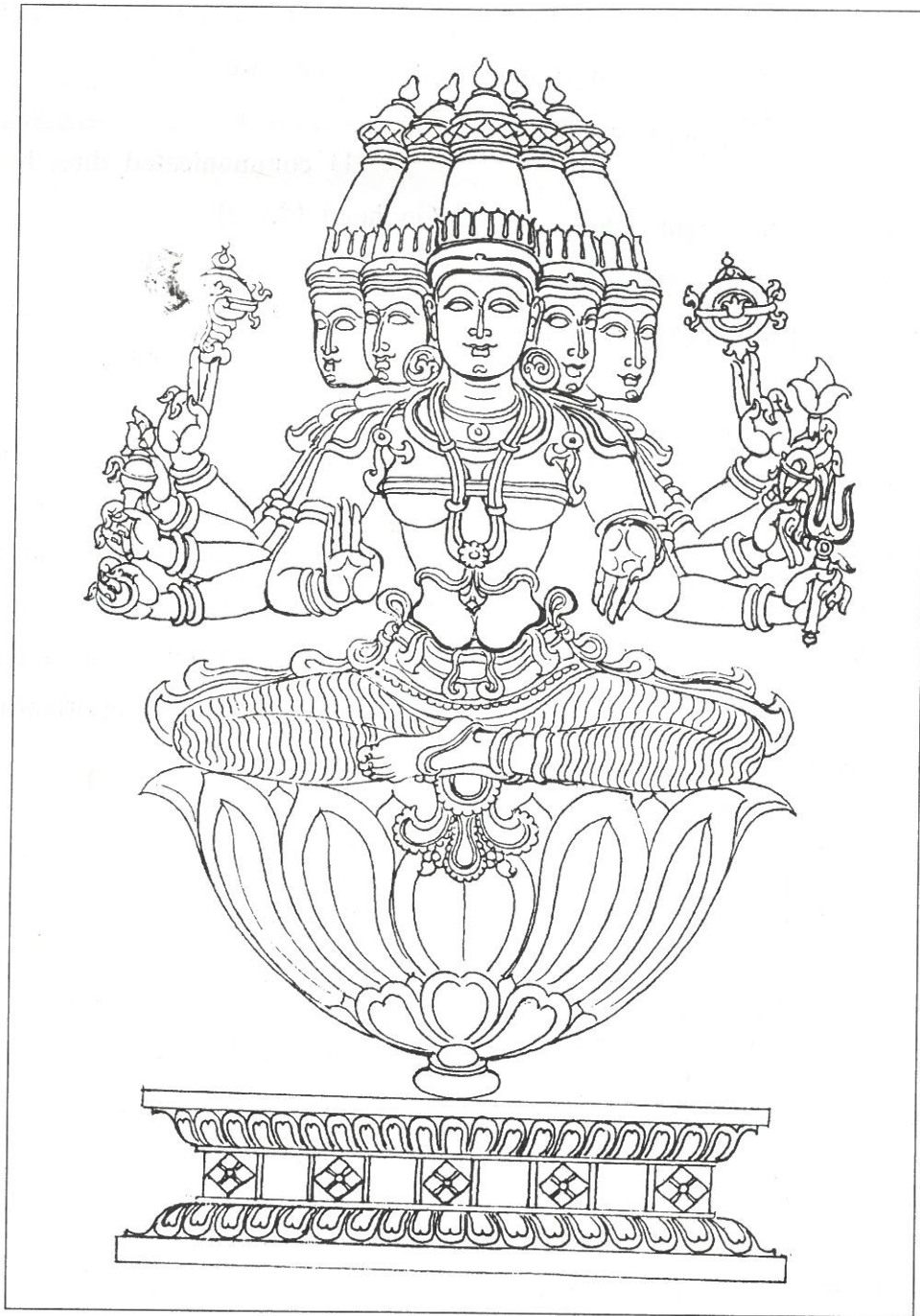
Vedānta-Desika's *Pañcharātra-rakshā* highlights the five periods of worship (pañchakāla-vyavasthā) :

(1) early morning, when one gets ready to worship (abhigamana, in the first watch or prahara of the day);

(2) later in the morning (between 9 a.m. and 12 noon) when one collects the materials required for worship (upādāna), in the second watch of the day;

(3) midday when the worship is actually performed (ijyā, in the third watch of the day);





(4) afternoon and evening, when one studies the religious texts and teaches them (svādhyāya, in the fourth watch of the day); and finally

(5) in the night when one engages in intent contemplation (yoga, in the first watch of the night).

cf. *Jayākhyā-saṁhitā* (22; 38-74)

१. ब्राह्मणानुहर्तादारभ्य प्रागंशं विप्र वासरे ।
जपध्यानार्चनं स्तोत्रैः कर्मवाक्चित्तसंयुतैः ।
अभिगच्छेज्जगद्योनिं तच्चाभिगमनं स्मृतम् ॥१॥
 २. ततः पुष्पफलादीनामु-त्थायार्जनमाचरेत् ।
भगवद्भागनिष्पत्तिकारणं प्रहरं परम् ।
तदुपादानसंज्ञं वै कर्मकालपदाश्रितम् ॥२॥
 ३. ततोऽष्टाङ्गेन यागेन पूजयेत्परमेश्वरम् ।
सार्धं तु प्रहरं विप्र इज्याकालस्तु स स्मृतः ॥३॥
 ४. श्रवणं चिन्तनं व्याख्या ततः पाठ समन्विता ।
स्वाध्यायसंज्ञं तं विद्धि कालांश मुनिसत्तम ॥४॥
 ५. दिवावसाने संप्राप्ते पूजां कृत्वा समभ्यसेत् ।
योगं निशावसाने च विश्रमैरन्तरीकृतम् ।
पञ्चमो योगसंज्ञोऽसौ कालांशो ब्रह्मसिद्धिदः ॥५॥
- (प्रत्यहं पञ्चसु कालेषु पञ्चभिर्यज्ञैः एकान्तभावेन नारायणार्चनायां रताः पाश्चात्त्रिकाः । एनेषामनुशासकं शास्त्रं पाश्चात्त्रम् ॥)

The texts of the Pāñcharātra tradition are generally classified into those which are

(1) communicated directly by Godhead (divya),

(2) composed by sages (ārsha or muni-bhāshita), and

(3) written by human authors (mānusha). In the first group, the three texts which are counted (*Sāttvata-saṁhitā*, *Paushkara-saṁhitā* and *Jayākhyā-saṁhitā*) are undoubtedly the most important and definitive.

The second group is again divided into sāttvika texts (like *Īśvara-saṁhitā*, *Pārameśvara-saṁhitā*, *Bhāradvāja-saṁhitā* and *Vaiḥāyasa-saṁhitā*); rājasa-texts (like *Sanatkumāra-saṁhitā*, *Padmodbhava-saṁhitā* and *Māya-vaibhava*); and tāmasa-texts (like *Pāñcha-praśna*, *Śuka-praśna* and *Tattva-sāgara*). However, the basis of this division cannot be ascertained.

There is another classification into 'mantra-siddhānta' (where worship of a solitary icon, *eka-mūrti*, viz. Vāsudeva, is recommended), 'āgama-siddhānta' (where four forms, *chatur-mūrti*, viz. Vāsudeva, Saṁkarshaṇa, Pradyumna and Aniruddha, are recommended), 'tantra-siddhānta' (where nine forms, *nava-mūrti*, viz. Nārāyaṇa, Viṣṇu, Hayagrīva, Nṛsiṁha and Varāha in addition to the above four, are recommended), and 'Tantrāntara-siddhānta' (where four-headed or three-headed forms are recommended for worship).

However, Pāñcharātra tradition recognizes twelve emanatory forms (*vyūhāmūrti*), twelve 'other' forms

(*mūrtyantara*), ten incarnatory forms (*prādurbhāvāntara*), and twelve feminine powers (*śaktis* like Lakshmī, Puṣṭi, Dayā etc.)

The Pāñcharātra texts are usually found to treat their subject-matter in four divisions: *jñāna-pāda* (where cosmological and psychological principles are dealt with), *Yoga-pāda* (where the yogic discipline of various types is dealt with), *kriyā-pāda* (where easier methods of iconic worship, construction of temples, installation of icons, prescription for making icons and so on are dealt with), and *charyā-pāda* (where the details of ceremonies and rituals connected with the daily and occasional worship



in temples, the initiatory rites, the ceremonial postures and gestures, sacred diagrams and so on are dealt with).

Besides details of temple-worship, some of these texts contain information about medicinal herbs, therapeutic procedures, myths and legends in the purāṇas, mantras and yantras used in worship as well as folk-cures, prayers and hymnology, iconometry and architecture.

Some of the texts are extensive, like *Pādma-saṁhitā* (which has eighty two chapters and 9000 ślokas, 11 to 22 dealing with matter pertaining to iconography), *Ahīrbudhnya-saṁhitā* (which has sixty chapters and runs to 3800 ślokas, but contain little information of iconographic interest); *Paushkara-saṁhitā* (which has forty-three chapters and 5900 ślokas, two whole chapters, 38 and 40, dealing with iconography) and *Jayākhyā-saṁhitā*

(which has thirty-three chapters and 4500 ślokas, dealing with a wide variety of subjects).

It is usual for ten subjects to be treated in the Pāñcha-rātra texts.

1. Philosophical premises (siddhānta)
2. The science of sacred formulae (mantra-śāstra)
3. The sacred figures (yantra)
4. The great union with the Divine (mahāyoga)
6. Construction of shrines (mandira-nirmāṇa)
7. Consecration of images (pratishṭhā-vidhi)
8. Domestic observances (samskāra, āhnikā)
9. social rules (varṇāśrama-dharma)
10. Festivals, public and periodic (utsava)





The most influential among the Pāñcharātra-saṁhitā texts (which run to more than two hundred in number) are *Pādma*, *Paushkara*, *Jayākhyā*, *Īśvara*, *Ahīrbudhnyā*, *Vishvakṣena*, *Śrī-praśna*, *Sāttvata* and *Hayagrīva*. Most of the extant Pāñcharātra texts are South Indian in origin, but a few of them (like

Kāpila-saṁhitā, *Ātreya-saṁhitā* and *Hayaśīrsha-saṁhitā*) have been popular in the North. The popularity and prevalence of the Pāñcharātra tradition in temple-worship in the South are due to the encouragement given by Yāmuna (10th cent.), Rāmānuja (1019-1139) and Vedānta-deśika (1269-1369).





5. ŚĀKTA ĀGAMA

In the āgama-tradition, Śāktā āgama (which deals with the worship of Śakti or Devī) is sometimes included within the fold of Śaiva āgama (cf. the division of Śaivā āgama into Śaivāgama, Devyāgama, Vātulāgama and Vīra-śaivāgama), as the Śaivāgama texts do contain details of Śakti-worship, Śakti being the consort of, and inseparable from, Śiva.

But there are texts which eulogize Śakti and deal exclusively with Śakti-worship. Śakti in this context is not regarded so much as a spouse of Śiva as an independent, absolute and highest divinity, the mother of all beings and the matrix of the universe. Śiva without Śakti is described as a corpse (śava); and Śiva is regarded here as a devotee of Śakti, even as Viṣṇu and Brahmā and all the other gods are.

Probably, the ideology of Godhead as the Mother and the

treatment of womanhood as the most supreme manifestation of Godhead are at least as old as the earliest strata of the Vedic corpus. They find expression definitely in the 'Saubhāgya-kāṇḍa' of the *Atharva-veda*. Practices connected with the worship of Godhead as the Mother were (and still are) prevalent all over the country.

The textual tradition groups the practices into four regions:

Kerala (from Aṅga upto Mālava, 'kahādi' worship, with Tārā and Nīla-sarasvatī as the principle divinities);

Kāśhmira (from Madra upto Nepāl, 'hādi' worship with Tripurāsundarī as the principal divinity);

Gauḍa (Assam to Sindhu, mainly Bengal, 'kādi' worship, with Kālī as the principal divinity);





and Viśāla (all regions, with the other modes of worship and other forms of the Goddess).



The extensive prevalence and the inclusive nature of the practices connected with Śakti-worship are further evidenced by the ideology of the nine 'seats' or 'centres' (pīṭhas): Vidyā-, Śakti-, Śaiva-, Gaṇeśa-, Chandra-Svāyambhuva-, Chīna-, Bauddha- and Vaidika. It may be seen that Śakti-worship has entered into the Vedic fold, the Buddhist context (especially in Nepāl, Tibet and China), and folk worship of deified human beings of unusual excellence.

The definitive texts of the Śāktāgama are numerous in number (as many as 327 are oft-quoted works) and varied in approach. They are generally called 'āgama' (which word is explained as the device for knowing the things comprehensively, clearly and effectively ("ā jñā vastu samantāc cha gamyate")) and 'tantra' (the tradition which spreads, "tan vistāre" and saves as it spreads "trāyate"). There are said to be eighteen āgama texts and 108 tantras



composed by Mahādeva (cf. *Nihśvāsa-tantra* and *Meru-tantra*).

The āgama texts are said to deal with creation (śṛṣṭi), dissolution (pralaya), proper worship of gods and goddesses (devatānām yathārchanam), spiritual discipline and practice (sādhana), repetition of the sacred words with visualization (puraścharaṇa), the six magical practices (ṣaṭkarma-sādhana), meditation and mental culture (dhyāna-yoga).

The 'tantra' texts, on the other hand, are required to deal with iconographic stylization (devatā-saṁsthāna), propriety of the mantra (mantra-nirṇaya), places of pilgrimage (tīrtha-varṇanā), conduct and duties of lay life (āśrama-dharma), the sacred diagrams (yantra), the spirit of the times (yuga-dharma), organization of the body and its forces in terms of the kuṇḍalinī (adhyātma-varṇanā) and so on.



There is another classification of texts in accordance with their tone and approach; if the sattva-guṇa predominates, the texts are called

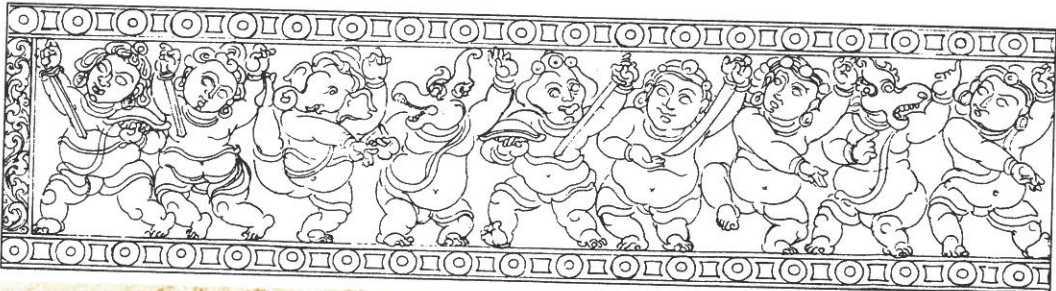


'tantra'; if the rajo-guṇa prevails, then they are 'yāmalas'; and if the tamo-guṇa is more apparent, the texts are called 'dāmaras'.

There are sixty-four tantras which are held in high regard, like *Vātula-*, *Mālīni-*, *Chandra-jñāna-*, *Mahāsammohinī* and so on. The 'yāmalas' are said to have been taught by the eight Bhairavas: Rudrayāmāla, Skanda-, Brahma-, Viṣṇu-, Yama-, Vāyu-, Kubera-, and Indra-yāmala. There is a collection of five texts which are regarded as especially meritorious (śubhāgama-pāñchaka); and they are the saṁhitās communicated by Vaśiṣṭha, Sanaka, Sanandana, Sanatkumāra and Śuka.

There is a division of the land where Śakti-worship prevails into three zones, each having sixty-four definitive tāntrik texts: Aśva-kṛānta (from the Vindhya ranges to Mahāchīna), Viṣṇu-kṛānta (from the Vindhyan ranges to Chaṭṭala) and Ratha-kṛānta (from the Vindhyan ranges to the sea). According to *Sammoha-tantra*, China (including Tibet) has one hundred principal tantras and seven subsidiary tantras, the Drāviḍa region twenty principal tantras and twenty-five subsidiary tantras, and Kerala sixty principal tantras and five hundred subsidiary tantras.

The Śaktāgama texts, like the Śaivāgama texts, treat their subject-

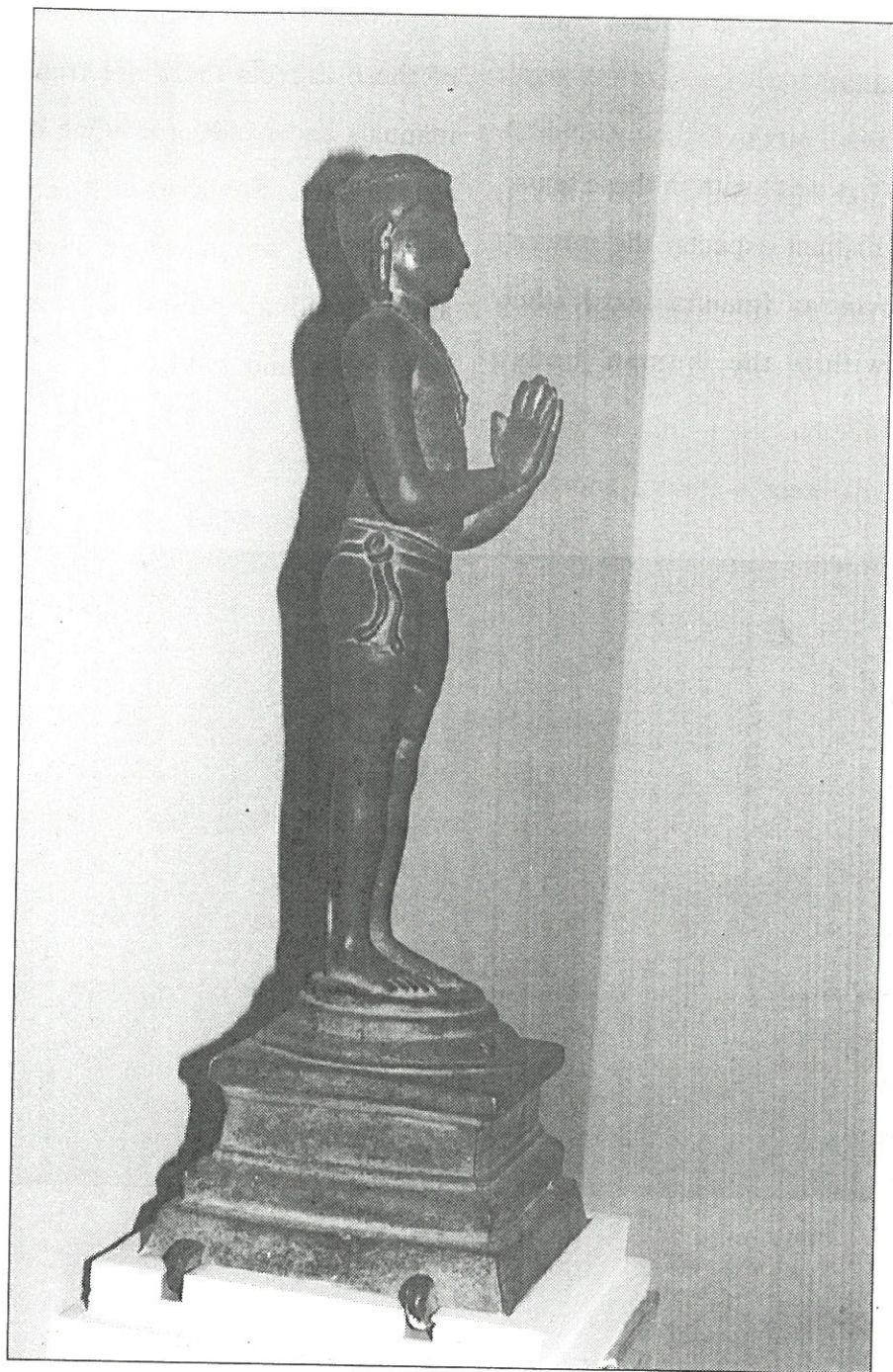


matter in four sections: vidyā-pāda, kriyā-pāda, yoga-pāda and charyā-pāda.

Śakti is dealt with in these texts in three distinct aspects: the power of the mantras (mantra-śakti); the power within the human body

(kuṇḍalinī-śakti); and the power of the iconic forms (vidyās). On each of these aspects there are treatises, manuals and handbooks. One of the vidyās (viz. Śrīvidyā in the third aspect) has an extensive literature and a subsidiary tradition of worship, symbolism and mediation.

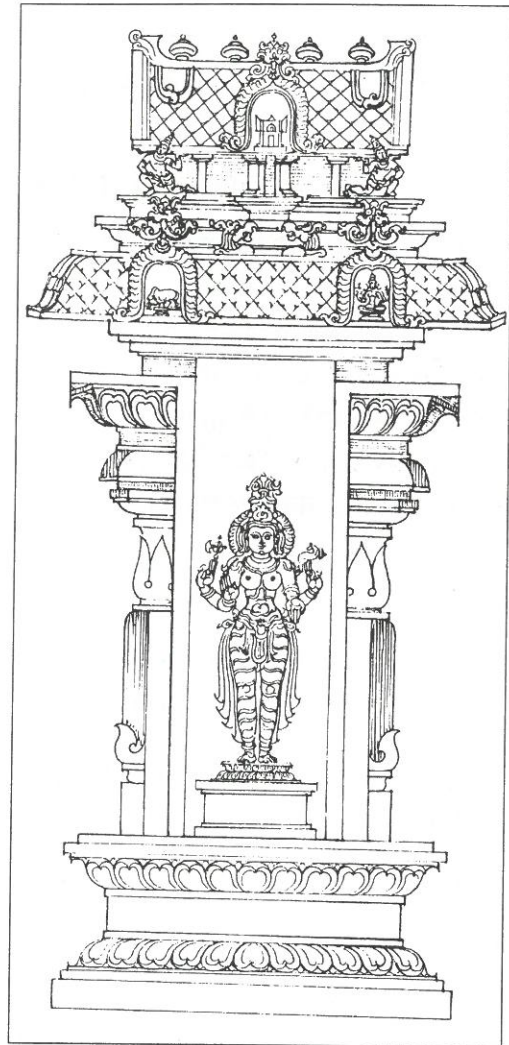




6. ŚILPA-ŚĀSTRA

The Sanskrit word 'śilpa' literally means whatever is done with intense concentration (from the root 'śil', samādhau), whatever has been cleverly designed and skillfully constructed by hand (hasta-kauśala). Although conventionally it signifies sculpture, the term as used in the texts comprehends both architecture and sculpture. There is another word for architecture viz. vāstu, but it applies to all buildings, whereas, 'śilpa' refers to the temples and shrines.

Śilpa-śāstra is the collection of a large number of treatises, manuals and tracts dealing with the construction of temples and fabrication of icons for worship in them. This branch of learning has come down to us through several sages headed by Bhṛgu-Āṅgīrasa. We have in *Matsya-purāṇa* (250, 1) a list of eighteen of these sages:



Bhṛgu, Atri, Vasistha, Viśvakarmā, Maya, Nārada, Nagna-jit, Viśālāksha, Indra, Brahma, Kumāra, Nandi, Śaunaka, Garga, Vāsudeva, Aniruddha, Śukra and Bṛhaspati.



भृगुरत्रिर्वसिष्ठश्च विश्वकर्मा मयस्तथा।
नारदो नम्रजिच्चैव विशालाक्षः पुरन्दरः॥
ब्रह्मा कुमारो नन्दीशः शौनको गर्ग एव च।
वासुदेवोऽनिरुद्धश्च तथा शुक्रबृहस्पती।
अष्टादशैते विख्याता शिल्पशास्त्रोपदेशकाः॥

We have a different list in
Gārgeya-pratishthāgama (1,2)

अगस्त्यः काश्यपश्चैव भृगुगौतमभार्गवाः।
गौला विश्वकर्मा च बोधकस्त्वष्टको मनुः॥
मयो यवन माणिक्यौ पराशरमुनिस्तथा।
दैवज्ञो मानसारश्च दीप्ति रत्रिर्मरीचिकः।
कौण्डिन्यो विखना चैव शिल्पशास्त्रेषु धीमताः॥

The Śāstra is said to consist of 12,00,000 granthas (a grantha being 32 letters in an anushtubh verse) in Sanskrit bearing on temple architecture and sculpture (including iconography, iconometry, medium, implements etc.). Besides these works (by the sages above mentioned and by others who have come in their lineage), several purāṇas (like Agni, Matsya, Padma and Viṣṇu-dharmottara) and several Āgama works (like Kāmika, Kāraṇa, Vaikhānasa, Ajita, Amśumadbhedha and Suprabhedha) contain information

about temples and sculpture. According to *Charaṇa-vyūha*, this science constitutes a minor Vedic discipline (upa-veda) belonging to *Atharva-veda*; it is known as *Sthāpatya-veda*:

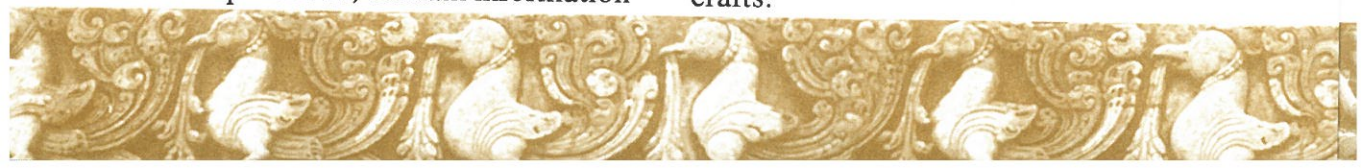
स्थापत्यवेदो विश्वकर्मादिशिल्पशास्त्रं
अथर्ववेदस्योपवेदः॥

Also in *Kauśalāgama*, 3:

अथर्वणश्चोपवेदः शिल्पवेदः प्रकीर्तितः।
तस्मादाथर्वणाः प्रोक्ताः सर्वे शिल्पिन एव च॥

It may be noted that Bhṛgu, Aṅgīras and Atharvans belong to one class known as Śilpa-gaṇa. Tvasṭṛ and his descendents belong to the Bhṛgu class ('bhṛgu-gaṇās tvāṣṭṛeyah'). Nābhā-nedishṭha, the primaeval sculptor, was the son of Manu, but served as an apprentice with the Angiras.

Viśvakarmā ("All-maker") is the creator of the universe as well as the progenitor of all arts and crafts.



आचार्यो विश्वकर्मा चैवादि ब्रह्मकुलधिपः ।
देशिको रथकाराणां विश्वकर्मा महातपाः ॥

His name is a celebrated one. In the work known as *Aparājita-prchchhā*, he is credited with the composition of twelve thousand treatises in the first aeon, of which four thousand are extant in the present aeon:

शास्त्र द्वादशसहस्रं कृतादौ विश्वकर्मणा ।
तेषां चतुःसहस्रं तु कलौ चैव प्रवर्तते ॥

It is said that other five celestial artisans, master-craftsmen, (also called rathakāras) Manu, Maya, Tvashtṛ, Viśvajña and Śilpin came forth from Viśvakarmā (with five faces) (cf. *Skanda-purāṇa*, Nāgarakhanda, 5,13)

मनुर्मयस्तथा त्वष्टा शिल्पी विश्वज्ञ एव च ।
पञ्चैते देवर्षयो विश्वकर्ममुखोद्भवाः ।

Several works are ascribed to Viśvakarmā: *Viśva-karmīya*, *Viśvakarma-vidyā*, *V.-prakāśa*, *V.-śilpa*, *V.-rahasya*, *V.-siddhānta*,

V.-vāstu, *V.-āgama*, *V.-samhitā* and so on. And the five celestial artisans mentioned above as descending from Viśvakarmā, are responsible for the five classical craft-groups, working in iron (Manu), wood (Maya), copper (Tvashtṛ), stone (Śilpi) and gold (Takshaka or Viśvajña):

अयस्कृतिर्मनूनां च मयानां दारुकर्म च ।
त्वष्ट्रूणां ताम्रकर्माणि शिलाकर्म च शिल्पिनाम् ॥
सौवर्णं तक्षकाणां च पञ्चकर्माणि तानि वै ।
एते पञ्चकरूपाश्च यज्ञकर्मपराः स्मृताः ॥

(ibid.)

Similarly in *Saivāgama*, we read that these five artisans although abiding in the celestial realm, are required to accomplish the sacrificial rituals:

अथैषां देवताः पञ्च विश्वकर्ममुखोद्भवाः ।
मनुर्मयस्तथा त्वष्टा शिल्पिकश्च तथैव च ।
दैवज्ञः पञ्चमः प्रोक्ता स्वर्गस्था यज्ञपोषकाः ॥

They with their descendents are together called 'pañchālas'. *Rudra-yāmala* (Vāstu-tantra) also gives the same names:



आचार्यो विश्वकर्मा चैवादि ब्रह्मकुलधिपः ।
देशिको रथकाराणां विश्वकर्मा महातपाः ॥

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दैवज्ञः पञ्चमः प्रोक्ता स्वर्गस्था यज्ञपोषकाः ॥

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शिवे मनुर्मयस्त्वष्टा तक्षा शिल्पी च पञ्चमः ।
विश्वकर्मसुतानेतान् विद्धि शिल्पप्रवर्तकान् ॥
एतेषां पुत्र पौत्रा मे य एते शिल्पिनो भुवि ।
पञ्चालनाम विज्ञेयाः पञ्चभेदा हि ते मताः ॥

Sthāpatya is both an art and a science of building temples, carving icons, consecrating and installing deities. The sthapati is the chief architect and a master-craftsman. Working under him are:

(1) the sūtra-grāhi, who is also an architect but specializes in designing and measurements,

(2) vardhakī, who is an expert in measurements and strength of materials, who is a 'joiner', viz. a carpenter, and

(3) takshaka, who is a worker in stone, wood, iron, brass, copper, gold and silver.

Śilpa-Śāstra is the guide-book for all these classes of śilpis (craftsmen). There are hundreds of works included in Śilpa-śāstra; most of them are still in manuscripts; very



few have been printed and are available to us. Important among the available texts are *Bṛhat-samhitā* (around the fifth century A.D.), *Pratimā-lakṣhaṇa* of Nagnajit (an



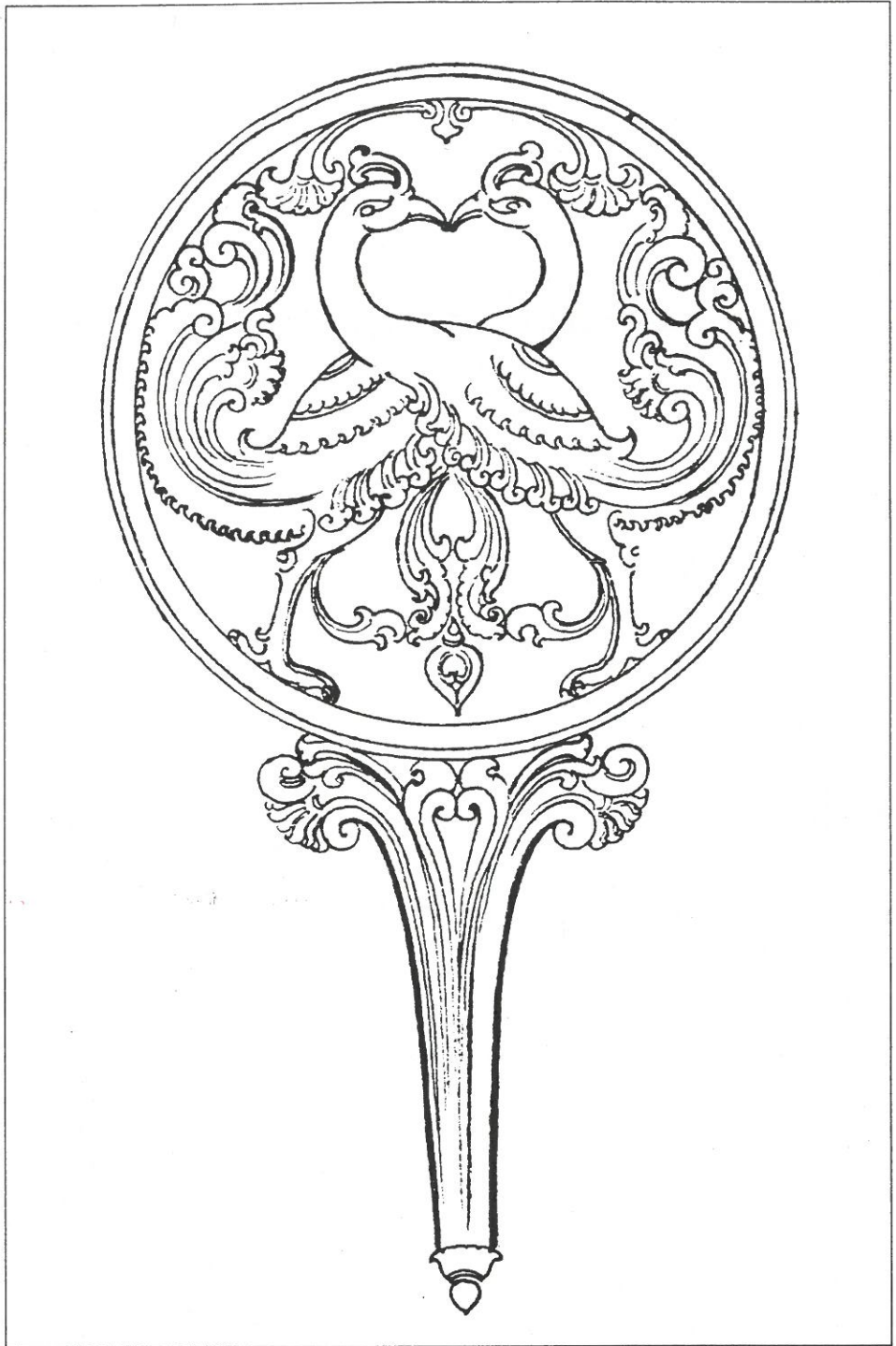
ancient work, not fully available), *Chitra-lakṣhaṇa* (also by Nagnajit, available only in Tibetan translation, ed. by Laufer, B.N. Goswami and A.L. Dahmen-Dallapiccola, 1976), *Mānasāra* (in 70 adhyāyas), *Kāśyapa-silpa* (Amśumadbhedā-tantra) (in 88 paṭalas), *Viśvakarma-śāstra* (Viśvakarma-Vāstu, in 87 adhyāyas), *Sakalādhikāra* of Agastya, *Aparājita-prchchhā* (of Bhuvanadeva in 239 sūtras and 9600 verses, dealing with 1150 topics), *Samarāṅgaṇa-sūtra-dhāra* (of Bhoja, 11th century) *Maya-mata-śilpa-śāstra*, *Maya-vāstu* (in 4 adhyāyas, and 105 verses), *Mānasollāsa* (of Chālukya-Someśvara, 12th century), *Chaturvarga-chintāmaṇi* (of Hemādri), *Rūpa-maṇḍana* (of Maṇḍana-sūtra-dhāra), *Śilpa-ratna* (of Śrī-Kumāra, 16th century) and *Nārādīya-samhitā*.

Among other manuscripts that deal exhaustively with architecture

are *Gārgēyāgama*, *Mahā-viśva-karmīya*, *Vāstu-maṇḍana* of Maṇḍana-sūtradhāra, *Sanatkumāra-vāstu*, *Vāstvadhikāra*, *Vāstu-mañjarī*, *Vāstu-samuchchaya*, *Vāstu-ratnāvali*, *Vāstu-prakāśa*, *Prāsāda-kalpa*, *Prāsāda-maṇḍana*, *Nirdosha-Vāstu*, *Prāsāda-lakṣhaṇa*, *Sukhānanda-vāstu*, *Vāstu-prakaraṇa*, *Vāstu-tilaka*, *Aparājita-vāstu-śāstra*, *Vāstu-śiromaṇi*, *Vāstu-chakra* (of Vīkshāchārya), *Vāstu-rāja* (of Rājasimha), *Vāstu-paddhati*, *Vāstu-vidhi*, and *Rājavallabha-maṇḍana*.

The texts that deal specifically with iconography include *Śilpa-śāstra-vidhi* (of Maya), *Śilpa-samhitā* (of Kāśyapa), *Śilpa-kalā-dīpikā* (of Agastya), *Śilpārtha-sāra*, *Śilpa-tantra* (of Kumāra-bhaṭṭa), *Śilpāvatamsa* (of Govindānanda), *Rūpa-vidhi*, *Pratimā-dravyādi-rachanā*, *Kautuka-lakṣhaṇa*, *Dhyāna-vidhi*, *Devatā-śilpa*, *Śilpa-ratnākara*, *Jñāna-ratna-*





kosha, *Malla-śilpa*, *Śilpa-sarvasva-samgraha*, tracts on Śilpa by Ātreya, Padmaka, Īśāna, Aniruddha, Gautama, Bhoja, Prabodhaka, Kesari-rāja and Viśālāksha. General works on the subject are also there, like *Manah-śilpa*, *Māna-vijñāna*, *Sādhaka-śilpa*, *Kuṇḍa-maṇḍapa-darpaṇa*, *Kalānidhi* (of Govinda-sthapati), *Jalārgala* (of Varāha-mihira), *Pāshāṇa-vichāra*, *Vimānādī-māna*, *Tantra-samuchchaya*, *Yuktikalpa-taru*, *Mūla-stambha-nirṇaya*, *Mṛtsamgraha*, *Gopura-vimānādī-lakshaṇa*, *Loha-ratnākara*, *Dāru-samgraha* and *Vāstu-purusha-lakshaṇa*.

It may be pointed out that a distinction is made in these texts between secular and sacred architectures and sculptures. In architecture, temples have different prescriptions than human residences or *prāsādas* (*Gṛha-vāstu*, *Manushyālaya-chandrikā*, etc.).

In sculpture, the expression 'pratimā' (bera, bimba, vigraha) refers to icons of gods and goddesses for worship, while the word 'chitra' is secular in intent. The former are installed in temples and household shrines, whereas the 'chitra' specimens (paintings, models etc.) are ornamental, decorative in character (treated in works like *Chitra-bāhulya*, *Chitra-karma-śilpa*, and *Chitra-rūpa-vidhi*):

प्रतिमा च चित्रं चेति द्विधा विभज्यते ।
प्रतिमा देवदेव्यादीनां चित्रं सर्वत्रोपयुज्यते ॥

Whether secular or sacred, sculpture is the technique of giving form to what is by itself formless. The artisan is a specialist in doing this. We read in *Śipāvatamsa* (taraṅga 6) that the artisan is the mother, while the science that he specializes in is the father for the production of form:

माता शिल्पी पिता शास्त्रं अरूपं रूपमानयत् ॥



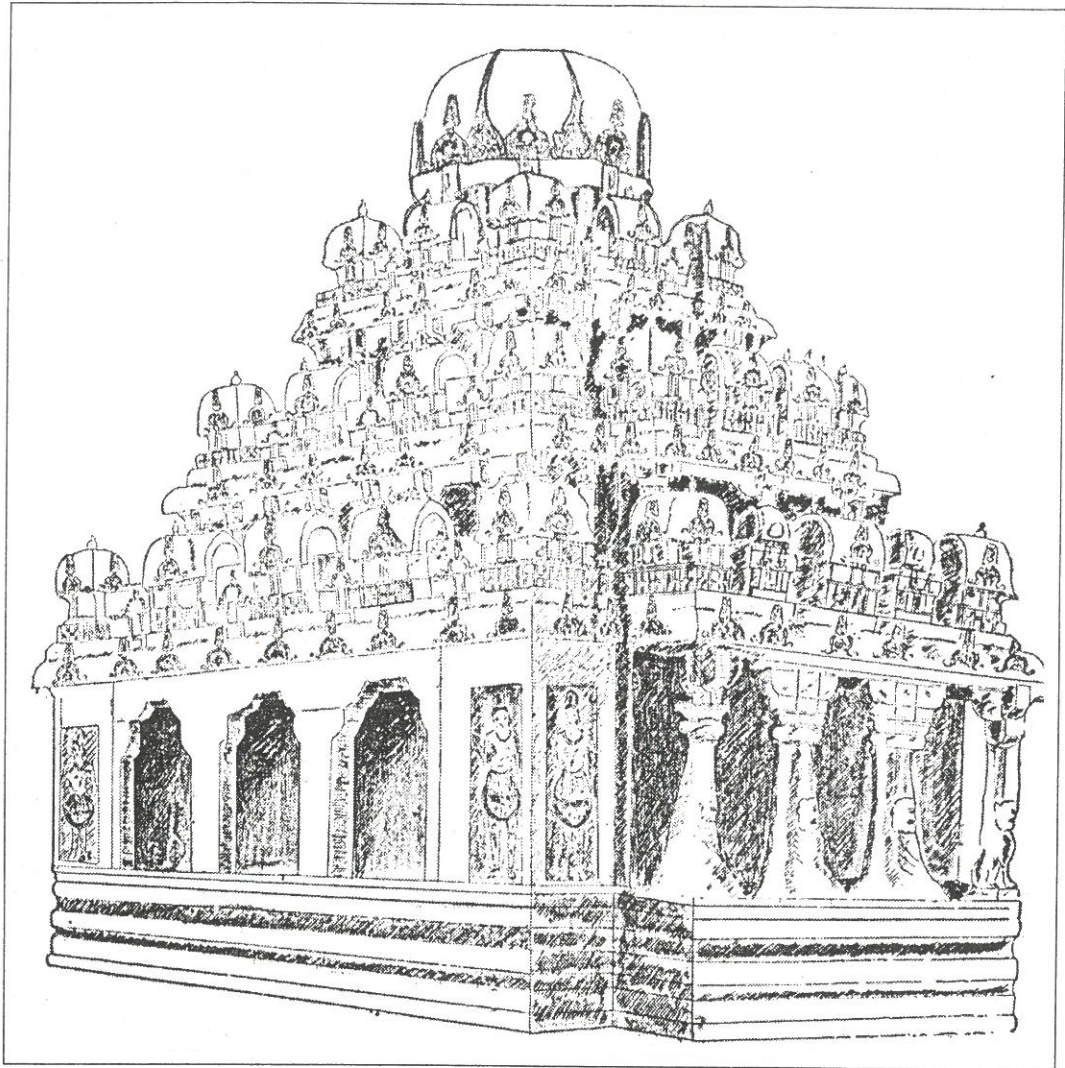
CHAPTER 2

THE ĀLAYA TRADITION

THE TEMPLE OR SHRINE

Meaning 'abode', 'residence', the word 'ālaya' in its extended sense refers to temple, as the abode of the

iconic representation of Godhead (devālaya). There are textual prescriptions regarding where and how the temples are to be raised, consecrated and maintained. There



is also information in the texts about the different types of temples, and various parts of the temple-complex.

We have an interesting account in *Vishṇudharmottara* (3,94) which assigns the construction of temples to modern times:

कृते तु देवतयतनविधानं नाभवत् क्षितौ ।
केवलं हि तदाऽह्यासीत् प्रत्यक्षेण नराधिप ॥

प्रत्यक्षेणापि दृश्यते त्रेताद्वापरयार्जनाः ।
देवानां प्रतिमां कृत्वा पूजयन्ति यथाविधि ।
गृहे प्रतिष्ठा तत्रापि त्रेतायां तु प्रकीर्तिताः ॥

द्वापरे चाप्यरण्येषु ऋषिभिस्तु ततः कृता ।
तेषां संपूजनं नित्यं सिद्धैस्तु क्रियते नृप ॥

प्रतिष्ठामात्रकरणान्निर्वृता ऋषयस्तु ते ।
कलौ प्रवृत्तः सर्वोऽयं प्रतिष्ठा करुणा जनः ॥

(कृते त्रेतायुगे राजन् द्वापरे च सुरोत्तमाः ।
आगच्छन्ति नृलोकेऽस्मिन् सशरीरदिवौकसः ।
नागच्छन्ति कलौ यस्मात्सशरीराः कथञ्चन ॥

आगच्छन्ति प्रतिष्ठासु द्विजैरावाहितास्ततः ।
तस्मात्कलौ प्रयत्नेन प्रतिष्ठां कारयेद् बुधः ॥

It is said that during the first age called *Kṛta* (the age of perfect virtue) there were no temples, for the gods appeared in their own

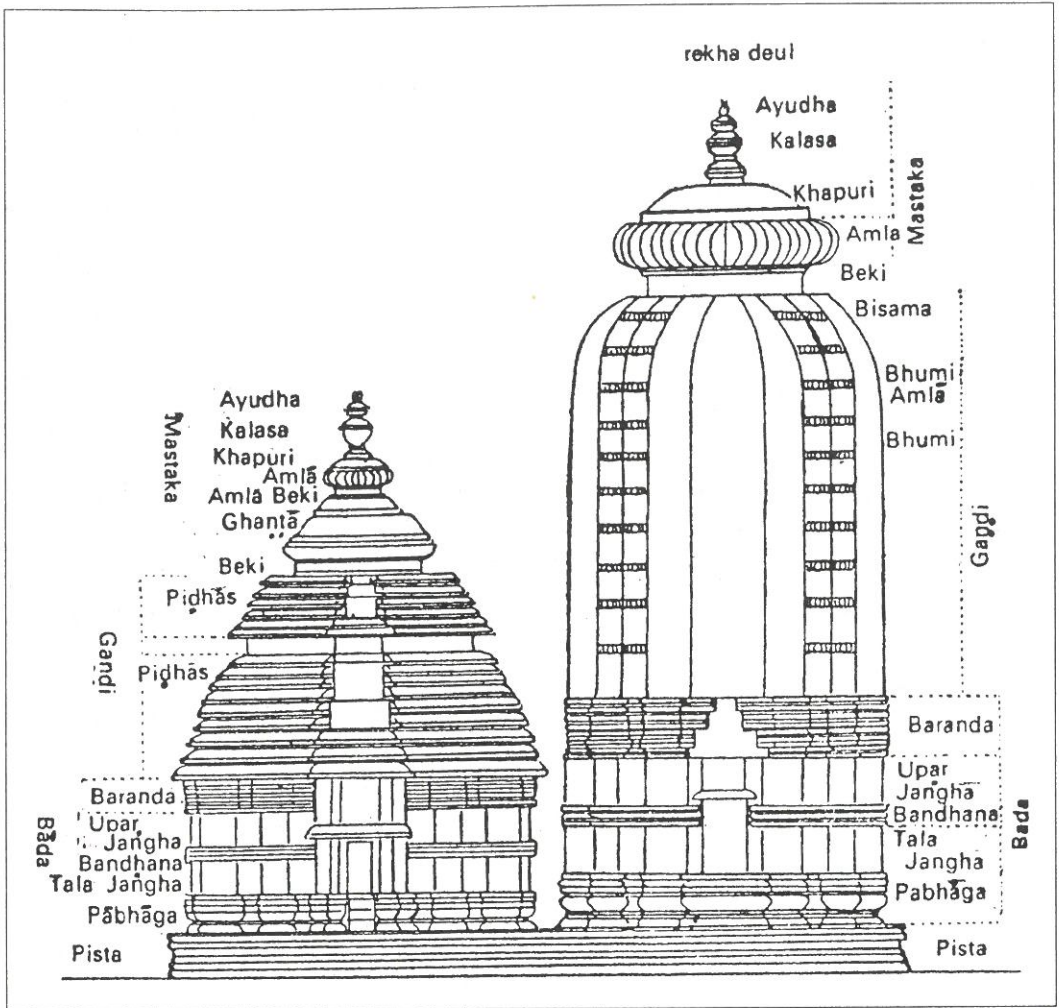
normal forms to the human beings and conferred benefits directly.

In the second age when virtue diminished in its quality and effect, *Tretā*, the gods appeared in their own normal forms as well as in iconic forms. But there were still no temples, for pious folk installed iconic forms in their own homes and worshipped them (*'gr̥he pratisṭhā'*).

In the third age, *Dvāpara*, when virtue and vice almost vied with each other, the sages installed iconic forms in jungles and built shrines over them for the benefit of the good folk (*'araṇyeshu ṛshibhih'*).

In the final (and present) age, when vice predominates over virtue, *Kali*, there is great need for temples in towns and villages for people to worship, for it is only the divine presence in iconic forms that confers benefits during this period.





The Indian word for temple is 'devālaya' or 'devā-kula', meaning a building to house a deity for purposes of worship.

Another expression 'prāsāda' is also used, for it pleases the minds of the human beings and also the

gods that reside there, by the beauty of the building:

देवादीनां नराणां च येषु रम्यतया चिरम्।
मनांसि च प्रसीदन्ति प्रासादास्तेन कीर्तिताः ॥

(Śilpa-ratna, 16,1)

An area is thus dedicated for the exclusive use of the particular



form or manifestation of God. It is derived from the model of a palace or mansion of a king, in which he lives. The building called *prāsāda*, *harmya*, *vimāna* or *saudha* is also an object of reverence.

The ideology that the deity is to be treated even as a human king is treated (with deference, respect, fear, faith and affection) was in the background of providing for the deity a splendid home. The king and the deity had several points of correspondence in the minds of people in the middle ages all over the world. While the deity provided the model for the human king, the king's palace provided the model for the deity's residence (*viz.* temple).

Like the king having his private (secret) apartment (accessible only to his personal staff), the temple has a *sanctum sactorum*, which none but the deity's priests may enter. But the king must be available for his

courtiers and subjects; he must let his person be seen on occasions at least by his people. Likewise, the deity is made available for the gaze of the public (*darśana*) on several occasions.

The temples may be built on the banks of a river, on the shores of the sea, at the spot where two rivers meet, on top of the hill, in a jungle-retreat, in a garden, in spots where the sages reside, in a village, township or city. (*Śilpa-ratna*, 9)

तीर्थान्ते तटिनीतटे जलनिधेस्तीरे सरित्सङ्गमे ।
शैलाग्रेऽद्रितटे वनोपवनयोरुद्यानदेशे तथा ॥
सिद्धाद्यायतनेषु वा गुरुवरो ग्रामे पुरे पत्तने ।
वान्यत्रापि मनोरमे सुरसमिज्यायै क्षितिं कल्पयेत् ॥

The text also provides that a temple may be raised in whatever spot that is charming and pleasant. And the directions for shrines of different deities are also specified: Vishṇu in the east, Śiva in north-west, Skanda in the north, Gaṇapati in South-west. But the centre of the village or town is best for any god.



प्राची प्रतीचि च हरो निजदिश्युमेशे ।
वायौ निकुम्भजिति तारकजित्युदीच्याम् ॥
ग्रामादिकेषु निर्ऋतौ गणपार्ययोश्च ।
गृह्णातु भूमिमखिलेष्वपि मध्यतो वा ॥

The ground that is suitable for the construction of a temple is also described (*Śilpa-ratna*, 10)

स्निग्धं चैव तथाऽस्निग्धं द्विविधं भूमिलक्षणम् ।
चिक्कणा शर्कराढ्या वाऽप्यशक्यखननक्रिया ॥
या सा स्निग्धा मही ख्याता तनु वालुक संयुता ।
पुरुषाञ्जलिमात्रे तु दृष्टा तोयसमन्विता ।
अक्लेशखननं यत्र सा स्निग्धाख्या मही स्मृता ।
हस्तमात्रं खनेत् स्निग्धभुवमन्यत् तथा जलम् ॥

The earth is of two types: soft and hard. Covered with pebbles and thick when the earth is difficult to dig, it is hard. When, however, it contains only thin sand, and has dampness, it is soft. A temple could be built on any of these varieties of earth. However, the earth has to be dug to the depth of a normal man's height, or till water is reached or hard rock, and then the preparation for the construction of the temple should begin:

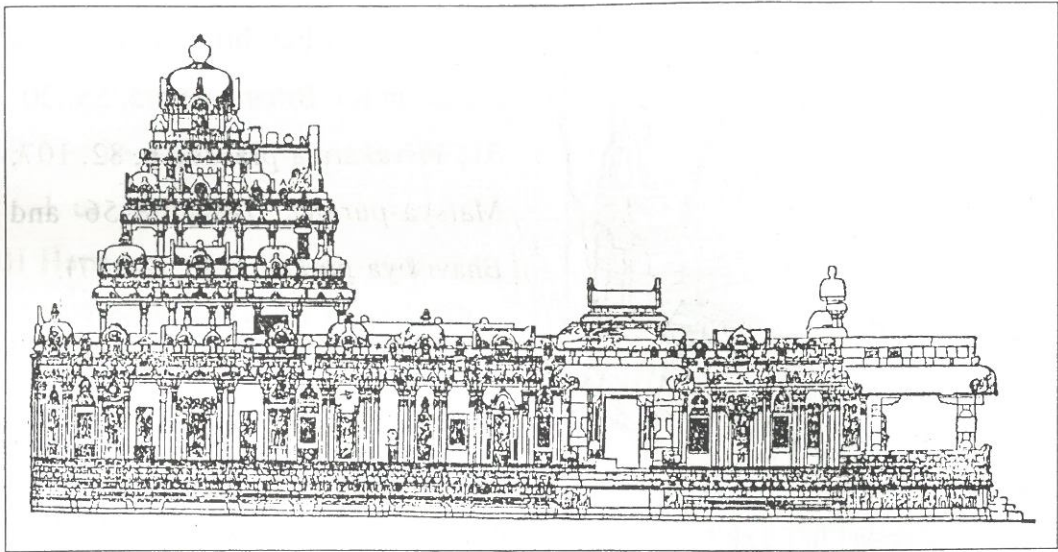
खात्वा क्षितिं तां पुरुष प्रमाणं
जलान्तमश्मावधि वा सुलग्ने ।

Even as in a royal residence, accessibility in a temple is graded. Not all the devotees can enter all parts of the temple. The sanctum is the core of the temple, and admission to it is denied to all but a few; admission to the areas around the sanctum is restricted to junior priests, attendants and temple officials.

Distinctions of class, official and social status, caste, privileges, cleanliness, convention and other factors determine the accessibility to the apartment immediately in front of the sanctum. While the various halls in the temple recognize the idea of differential accessibility, the temple is technically open to all people, signified by the temple having openings in each of the four directions and openings through all the intervening structures.

And periodically, the deity is taken out of the temple in a procession and shown to the people on the streets. Many of the temples





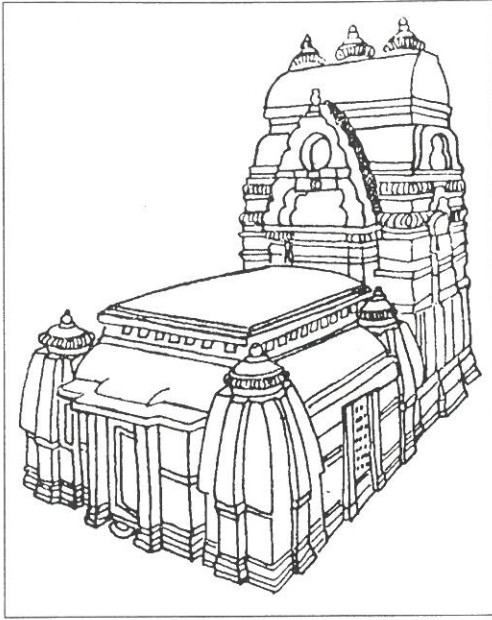
have daily festivals during which procession on the streets around the temple is taken out. Occasional festivals on a grand scale invariably involve colourful processions on all the major streets of the locality.

Structural accommodation for various rituals prescribed in the Āgama texts is provided in many temples, like the ambulatory passage (pradakshiṇā-patha) for the use of the devotees as well as for the daily processions of the deity, broader corridors inside the enclosure for processions on a vehicle or

palanquin, open space with well-paved ground alround the main structure for throngs of devotees to circumambulate when the deity is being taken round.

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





Types of temples came to be distinguished on the bases of the appearance, elevation and accommodation. Apart from the main division into nāgara, drāviḍa and vesara, conservative texts like *Suprabhedāgama* mention twelve types. Some Purāṇas and texts like *Īśāna-śiva-gurudeva-paddhati* enumerate as many as twenty types, and the *Vaikhānasāgama* ninety-six types! *Vishṇu-dharmottara-purāṇa* rounds the number off to a hundred!

Many of the texts, however, enumerate twenty types. And not

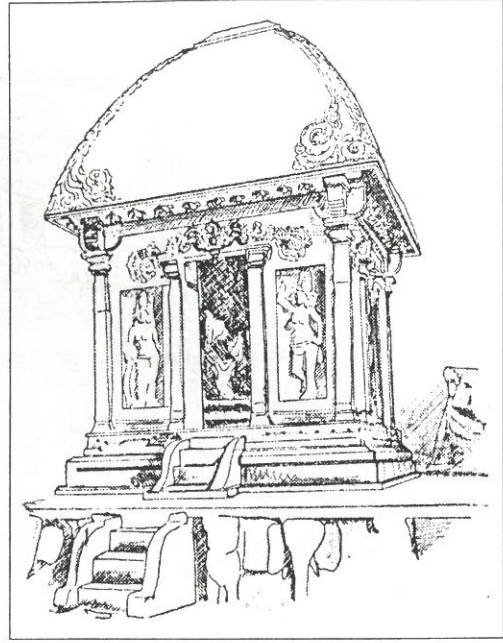
only names, but brief descriptions are given (cf. *Bṛhat-saṁhitā*, 55, 20-31; *Viśvakarma-prakāśa*, 6, 82, 107; *Matsya-purāṇa*; 260, 28-56 and *Bhaviṣya-purāṇa*, 130, 24-37).

- 1) Meru (hexagonal in shape, with 12 or 16 storeys);
- 2) Mandara (hexagonal, 10 and 12 storeys);
- 3) Kailāsa (hexagonal, 8 or 9 storeys);
- 4) Vimānachchanda (hexagonal), 8 storeys);
- 5) Nandana (hexagonal, 6 storeys);
- 6) Sāmudra (circular with 16 sides, 1 or 2 storeys);
- 7) Pādma (lotus-shaped with 16 or 8 petals);
- 8) Gāruḍa (shape of the sacred kite, Garuḍa, with wings and tails, 6 or 7 storeys);
- 9) Nandi (shape of Garuḍa but without wings and tail, 7 storeys);
- 10) Gajakuñjara (shaped like the back of an elephant, 6 or 7 storeys);

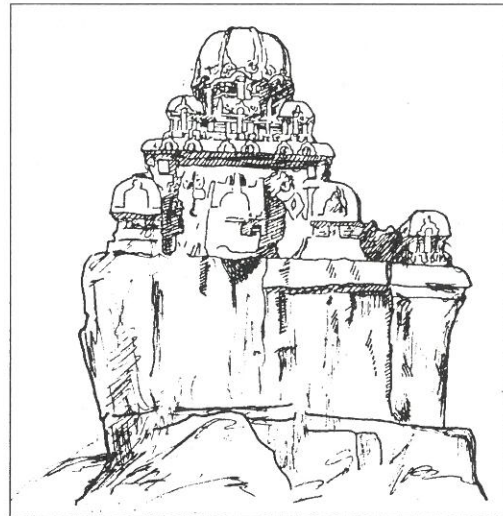


- 11) Guha-rāja (shaped like a cave, only one storey);
- 12) Varsha (circular in shape, with 1 or 2 storeys);
- 13) Haṁsa (elliptical-shaped, looking like a royal swan, with only one storey);
- 14) Kumbha-ghaṭa (jar-shaped, with one or 9 storeys);
- 15) Sarvatobhadra (square-shaped, with five storeys);
- 16) Mṛga-simha (round-shaped with 12 sides, with only one storey);
- 17) Chaturasra (square in shape, with only one storey);
- 18) Shoḍaśāsra (sixteen-sided, with one or two storeys); and
- 19) Aṣṭāsra (octogonal, with one or three storeys).

A shrine is broadly divided into two kinds: (1) 'svārtha' or private, inside the household to bring benefit to the members of the household; and (2) 'parārtha' or public, built on the top of a mountain or within the township (*Aniruddha-saṁhitā*, 12, 12-18).

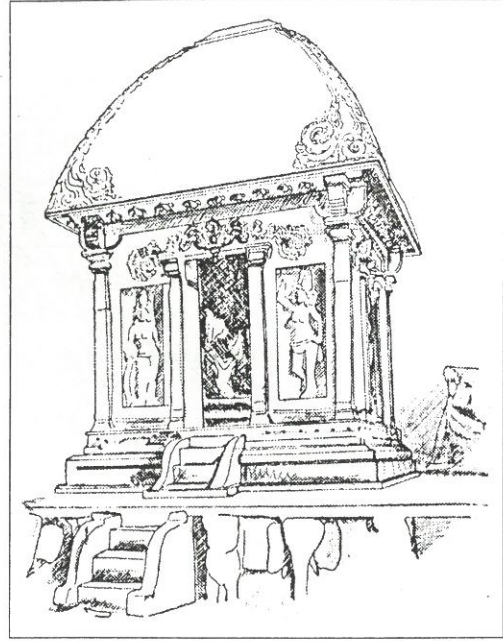


स्वगृहे स्थापितो देवः स्वार्थ इत्यभिधीयते ।
 पर्वताग्रे नदीतीरे सिन्धुतीरे वनान्तिके ॥
 ग्रामे वा नगरे वापि स्वयंव्यक्तादिभेदतः ।
 संस्थितो भगवान् विप्राः परार्थ इति कथ्यते ॥

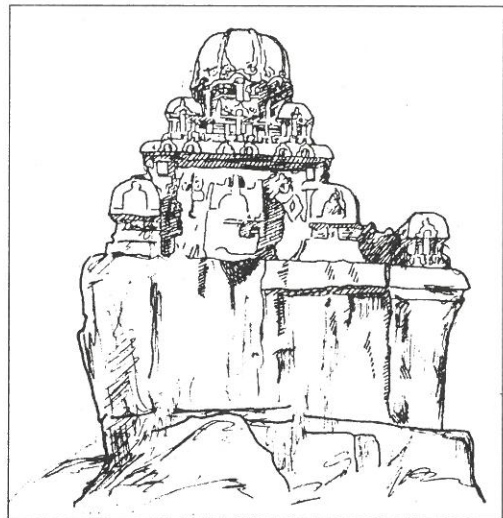


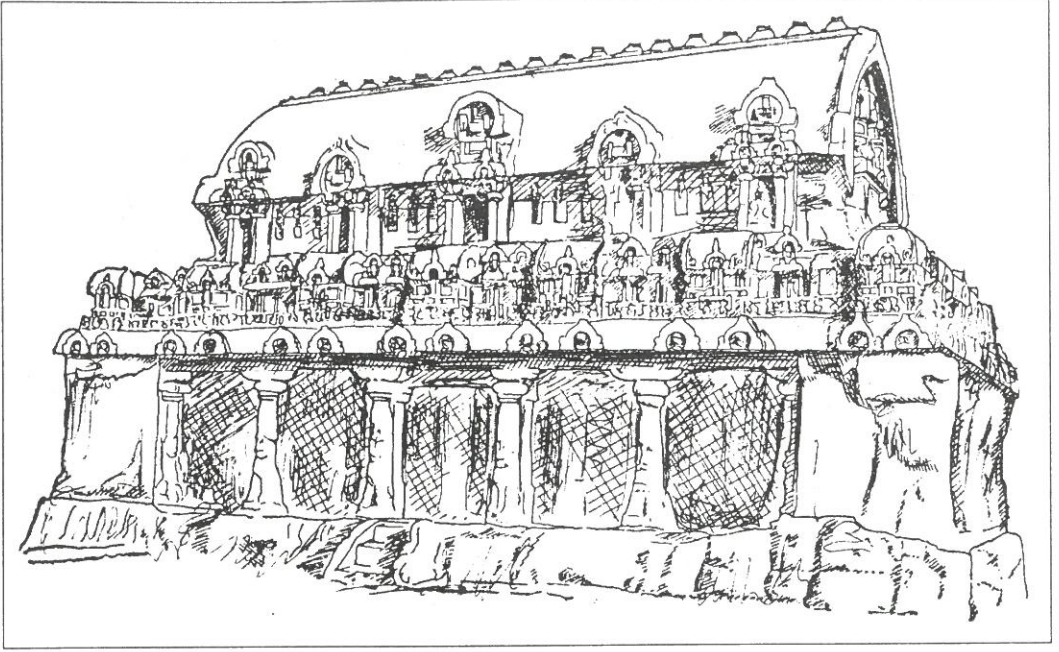
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- 16) Mṛga-siṃha (round-shaped with 12 sides, with only one storey);
- 17) Chaturasra (square in shape, with only one storey);
- 18) Shoḍaśāsra (sixteen-sided, with one or two storeys); and
- 19) Ashtāsra (octogonal, with one or three storeys).

A shrine is broadly divided into two kinds: (1) 'svārtha' or private, inside the household to bring benefit to the members of the household; and (2) 'parārtha' or public, built on the top of a mountain or within the township (*Aniruddha-saṃhitā*, 12, 12-18).



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 संस्थितो भगवान् विप्राः परार्थ इति कथ्यते ॥





The former is likened to a lamp in the house (gr̥ha-dīpa) while the latter is like the light from the Sun (sūrya-jyoti), which benefits all people. And therefore the latter is better, especially as it secures the supreme (para) liberation:

उत्कृष्ट परशब्दोऽयं परार्थो मोक्षवाचकः ।
 मुमुक्षूणां मोक्षदानात्परार्थं त्वालयाचनम् ॥
 परार्थं स्याज्जगच्चक्षुः स्वार्थं स्याद् गृहदीपिका ।
 गृहार्चा चेद् गृहस्यैव ग्रामार्चा ग्राममाश्रितः ।
 दिव्यदेशार्चनं यत्तत्सर्वं लोकशुभावहम् ॥

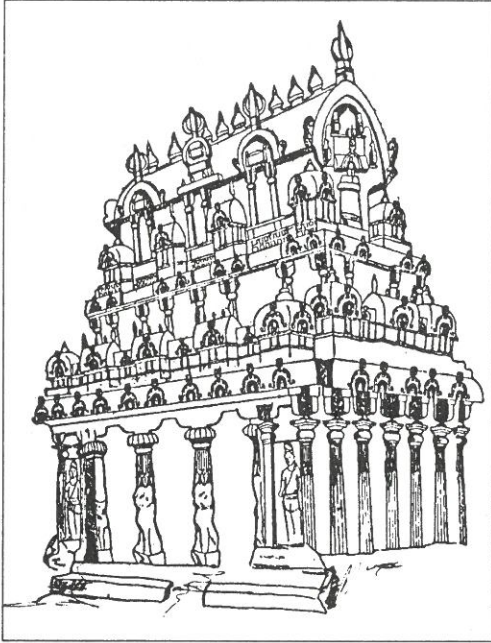
(Archanā-navanīta)

The public worship is in the temple, and it is of five types:

(1) 'svayam-vyakta' (self-manifest, Godhead appearing in an iconic form and enshrining himself in a temple, for the blessing of humanity, 'bhaktānukampayā devah yasmin āvirbhabet svayam');

(2) 'daivika' (iconic forms installed by gods and shrines built over them by the celestial architect Viśvakarmā);





(3) 'ārsha' (shrines built by sages of yore);

(4) 'paurāṇa' (the temples built and celebrated during the age of the purāṇas, each form of Godhead having a legend associated with it); and

(5) 'mānusha' (temples built by human kings, chieftains and devotees, and consecrated by priests) (cf. *Śrī-praśna-saṁhitā*, 5, 3-4 and *Vishṇu-tantra*, 34, 4-6).

देवा सात्विकदेशेषु सिद्धा पर्वतमूर्धनि ।
 देवानां देवलोकेषु मन्दिरं कनकादिभिः ॥
 विश्वकर्मा कल्पयति सिद्धानामपि चालयम् ।
 महर्षयस्त्वरण्येषु तपसा च शिलामयैः ॥
 कल्पयन्त्यालयं देवि मनुजग्रामपत्तने ।
 पक्केष्टकशिलाभिश्च रचयन्ति च शिल्पिभिः ॥



The gods built temples in spots where sattva-guṇa abounds; the yogis (siddhas) on hill-tops, the sages in forests and human beings in villages and towns. Viśvakarmā builds temples for the gods in gold, while the sages build temples in stone, and human beings in burnt bricks and stone.

Texts like *Archanā-navanīta* also give the five-fold classification of temples give below: daivika and so on:

दैविकं चार्षिकं चाऽपि पौराणं मानुषं तथा ।
स्वयंव्यक्तं च पञ्चैव स्थानानि पृथिवीतले ॥
देवैः प्रतिष्ठितं दिव्यमार्षं चार्षिभिः कृतम् ।
पुराणसिद्धं पौराणं मनुष्यकृतं तु मानुषम् ॥
भक्तानुकम्पया देवो यस्मिन्नाविर्भवेत्स्वयम् ।
स स्वयंव्यक्तमुद्दिष्टं सर्वलोकशुभप्रदम् ॥

Of these types of temples, the svayam-vyakta is the best; for the God has himself assumed the very form of the temple, out of his own will, for the welfare of his devotees. Even when the structure of the temple gets damaged or decayed, the

presence of Godhead is always there. *Pādma-purāṇa* (39, 14-30) has this to say:

प्रासादेषु स्वयंव्यक्तं श्रेष्ठं सर्वेषु सत्तम ।
तद्रूपी भगवान्देवः स्वयमेवावातष्ठते ॥
तत्र सन्निहितः साक्षाद्भगवान्भक्तवत्सलः ।
जाते जीर्णादि दोषेऽपि न त्यजति कदाचन ॥

There is a further classification of temples into two broad types: (1) 'siddhāyatana', the temples built in places like mountain-top, river-bed, river-meet, sea-shore, forest and holy spot by sages engaged in penance, and worshipped by adepts (siddhas); and

(2) 'asiddhāyatana', temples built by human kings and devotees in villages and towns and worshipped by common folk.

The former is obviously most meritorious and of universal benefit whereas the latter is of restricted value like the welfare of the community or township, and dependent upon several factors like



the manner in which consecration has been done, the type of worship that is being conducted, the personal quality of the priests, and the austerity of the premises that has been preserved (cf. *Pādma-saṁhitā*, *kriyā-pāda*, 1, 12-14 and *Śrī-praśna-saṁhitā*, 5,34).

मूले मूर्ध्नि शैलानां नदीतीरे च सङ्गमे ।
समुद्रतीरे पुलिने ह्रदे तीर्थे च कानने ।
एतेषु निर्मितं स्थानं सिद्धाख्यं विश्वकर्मणा ॥
सैद्धस्थलेषु या पूजा सर्वशान्तिकरी स्मृता ।
पञ्चाशद्योजनं तस्य परितः पावयेन्महीम् ॥

(*Prakīrṇādhikāra*, 34, 47-48)

देवादिभिरहं तत्र स्थापितश्चेद्यथाविधि ।
मनुष्यनिर्मितं ग्रामनगरादौ गृहं मम ।
असिद्धायतनं विद्धि ग्रामादि स्थाति हेतुकम् ॥

(*Śrī-vishṇu-tilaka-saṁhitā*, 6,119)

The texts, however, provide that temples may also be built in towns ('nagare'), villages ('grāme'), residential quarters ('jana-vāse'), or wherever convenient ('sarva-trāyatanam śastam') (cf. *Nāradya-saṁhitā*, 14), although some texts count temples built on mountains as among the best, those built in the

depths of the forests as of midling merit; those raised on banks of river inferior; and those built within the villages worst (cf. *Śilpa-saṁgraha*, 10).

उत्तमं पर्वताग्रेषु मध्यमं वनराजिषु ।
अधमं तु नदीतीरे ग्रामेलीष्वधमाधमम् ॥

There is also a saying that one should not live even for a day in a town or village which is devoid of temples (*Suprabhedāgama*, 23, 73). Temples in the Kali age are said to be the only means of salvation.

देवालयं विना यत्र एकरात्रं न वासयेत् ॥

Temples in towns and villages are either 'svatantra' (independent) or 'para-tantra' (dependent). According to *Pārameśvara-saṁhitā* (19, 132, ff), when the temple is built even before the township develops, it is 'independent', and it is superior in nature. If, on the contrary, the temple is constructed when there is already a township, the temple is 'dependent', and inferior. (cf. also *Pādma-saṁhitā* 10, 30-37)



स्वतन्त्रं परतन्त्रं च दिव्याद्यायतनं द्विधा ।
 पर्वताग्रे नदीतीरे तीर्थानां निकटे विभो ॥
 देवायतनं पुरा कल्प्य पश्चाद् ग्रामादिकल्पनम् ।
 स्वतन्त्रमिति विज्ञेयमालयं तूत्तमं भवेत् ॥
 ग्रामादिकं पुरा कल्प्य पश्चादालयकल्पनम् ।
 अस्वतन्त्रमिति ख्यातमालयं मध्यमं भवेत् ॥
 स्वतन्त्रालयं क्लृप्तासु रथ्यावीधिषु पद्मज ।
 अन्तरे स्थापितं यत्तदाश्रयं त्वधमाधमम् ॥

Further, to build a temple in a town or village, the permission of the ruler of the realm is indispensable ('*anujñām prāpya nṛpateḥ kuryāt*'), and the temple is dependent on this count. To build a temple on a hillock or forest, or to instal an icon for worship at home, no such permission is needed; it is independent in this sense.

Temples are built in stone (*śilā*), bricks (*iṣṭākā*), wood (*dāru*) or mud (*mṛt*). The texts like *Kāpīñjala-saṃhitā* (10, 3-4), *Viśvāmitra-saṃhitā* (31,4) and *Śrī-praśna-saṃhitā* (9, 3-4) take the above types of temples as progressively inferior. Temples which are built in only one of the above materials ('*eka-dravya*') is called 'pure' (*śuddha*); if two materials are employed, it is 'mixed' (*miśra*); if three or more are employed it is 'complex' (*sankīrṇa*).

If the temple from its foundation (*homa* or *ādhāra-śilā*) to the pinnacle (*stūpī*) is built entirely either in stone or in bricks, the temple is regarded as 'masculine' (*pumān*).

If both stone and bricks or wood are employed (*viz.* the bottom portion in stone and the superstructure in bricks), the temple is 'feminine' (*aṅganā*). If the temple is built by a combination of wood and bricks, it is 'neuter' (*shaṇḍa*) (*cf. Kāśyapa-śilpa*, 28, 50-51).

Alternately some texts (like *Vishvakṣena-saṃhitā*, 34) regard the temple built entirely of wood as 'feminine', and the temple where all three materials are employed as 'neuter'.



इष्टकाभिः शिलाभिर्वा होमादि स्तूपिकान्तकम् ।
 कल्पितं सञ्चितं हर्म्यं पुमानिव घनीकृतम् ॥
 दृष्टदिष्टकं संमिश्रं स्त्रीहर्म्यं स्यात्तदेव हि ।
 तेष्वदौ दृष्टत्कार्यं तदूर्ध्वं त्विष्टका क्रिया ।
 इष्टं दारु हि मिश्रं षण्डमेतदुदाहृतम् ॥

(Kāśyapa-śilpa, 28, 50-51)

There is another account in
Vishvakṣena-saṃhitā:

दधेष्टकाभिस्तु शिलामयैस्तु
 यत्तत्तु क्लृप्तं पुरुषाख्यमेव ।
 शिलामयैर्दारुमयैरिष्टकामयैः
 समाश्रितं भाव्यमिदं नपुंसकम् ॥
 कृतं दृढं दारुमयेन केवलम्
 तदङ्गनाख्यं त्रिविधं विमानम् ।

The structure consisting of
 burnt bricks and stone is 'masculine';
 if it is made of stones, wood and
 bricks it is 'neuter'; and if it is firmly
 made out of wood alone it is
 feminine. This is also what *Īśāna-*
Śiva-guru-deva-paddhati says.

There is a hierarchical order in
 terms of the merit accruing to the
 builder of temples. This is what we
 find in *Prāsāda-maṇḍana* (1,35;
 41-44).

प्रासादे मृण्मये पुण्यं... ।
 तस्माच्चतुर्गुणं प्रोक्तं तृणकाष्ठमये तथा ॥
 तस्माद्दश गुणं प्रोक्तमिष्टकारचिते शुभे ।
 तस्माच्छतगुणं शैले सहस्रं ताम्ररौप्यके ॥
 ततश्च शतसाहस्रं सौवर्णे ।
 अनन्तफलमाप्नोति रत्नादिरचिते तथा ॥

(also in *Aparājita-paripṛchchā*, 113,
 34)

The order is: shrines built in
 mud (meritorious), in bamboo and
 wood (four times more so), in bricks
 (ten times more than the previous),
 in stone (hundred times more
 meritorious), in copper or silver
 (hundred times more), in gold
 (hundred thousand times more), and
 in precious stones (ininitely more
 meritorious).

The temple built of stone is
 said to be the best; those built by
 bricks comes next, but those built in
 wood is most inferior. One should
 not build temples in mud.

उत्तमादि त्रिधा धाम सञ्चितादि तथा त्रिधा ।
 मुख्यं शिलामयं धाम मध्यमिष्टकया कृतम् ।
 अधमं दारुजं धाम हेयं मृण्मयमुच्यते ॥

(Śrī-praśna-saṃhitā, 9, 3-4)



There is another classification made according to one or more materials used for the entire construction, from foundation (adhishṭhāna) to finial (stūpī). If but one material is used (whatever), the temple belongs to the 'sañchita' type; if however a combination of two materials is used, then it is 'asañchita'. If three materials are used, it is 'upasañchita'; and if more than three are used, it is 'vyāmiśra'.

According to *Mānasāra* (18, 99-101) there are termed śuddha, miśra and sañkīrṇa:

शुद्धं मिश्रं च संकीर्णं विमानं त्रिविधं भवेत् ।
एकद्रव्यं तु शुद्धं स्याद् द्विद्रव्यं मिश्रहर्म्यकम् ॥
त्रिद्रव्यं हर्म्यं संकीर्णं शिला चेष्टा च दारुजम् ।
येन द्रव्येण युक्तं च कुर्याच्छिल्पवित्तमः ।

We read in *Śrī-vishṇu-tailaka-samhitā* (6,15, 7-160) about the distinction between sañchita, asanchita and upasanchita.

द्रव्येण येन यद्भाम स्तूप्यन्तं परिकल्प्यते ।
तद्भाम सञ्चितं विद्धि द्रव्ययुग्ममसञ्चितम् ॥

कल्पितं यत् त्रिभिर्द्रव्यैस्तद्विद्यादुपसञ्चितम् ।
चतुर्भिः कल्पितं धाम व्यामिश्रं तच्चतुर्मुख ।
सञ्चिताद्युत्तमादि स्यात्तन्निधानं च तादृशम् ॥

Similar definitions are available in other texts also like *Purushottama-samhitā* (4,12), *Īśāna-śiva-guru-deva-paddhati* (6, 177-179) and *Pādma-samhitā* (4, 26-28). If it is single material (eka-dravya), it is sañchita; if two materials go into it (dvi-dravya) is asañchitā; if three materials (tridravya) are involved it is upasañchita; and when four materials are there, it is vyāmiśra.

It is usual for temples to be classified according to styles prevalent in different regions. For instance, temples which are four sided (chaturasra) are called 'nāgara', suggesting probably that it was the style popular in the northern regions of the country; the temples which are octagonal (ashtāsra) or hexagonal (shaḍasra) in shape are 'drāviḍa', meaning the style prevalent in the southern parts of the country; and



the temples which are circular in shape (vṛtta) are 'vesara', suggesting the popularity of this style in the central regions.

The texts, however, say that it is the shape of the superstructure called vimāna over the sanctum (consisting of kaṇṭha, śikhara and stūpī) that is here taken into account (*Īśāna-Śiva-guru-deva-paddhati*, 3,28 and *Śilpa-ratna*, 1,16)

शिखरस्य तु भेदेन सर्वेषां भेदमद्दिशेत् ॥

Texts like *Kāmikāgama* (49,2) mention besides these three styles, three more: 'sārvadeśika' (universal), 'kaliṅga' (prevalent in the Kaliṅga region) and 'varāṭa' (prevalent in the Varāṭa region). Other texts (like *Śri-Vishṇu-tantra*) add three other types (the exact significance of which however is uncertain): 'mandira', 'bhavana' and 'yoga'.

Many texts are content with enumerating four styles: circular (vṛtta), squarish (chaturasra), oblong (vṛttāyata) and rectangular (chaturasrāyata) (cf. *Nāradiya-saṁhitā*, 14, 88).

The benefits for the builder or patron of these styles of temples are said to be the obtainment of all good things in life (sarvam) for the first, and for others fulfilment of desires (vāñchhitam), salvation (moksham), and peace and nourishment (śāntim puṣṭim cha) respectively.

According to *Śilpa-ratna* (1,36) the country from the Himālayas to Kanyākumāri has three major divisions: (1) From the Himalayas to the Vindhyā ranges; (2) from the Vindhyās to the river Kṛshṇā, and (3) from the river Kṛshṇā till Kanyākumāri. They are Nagara, Drāviḍa and Vesara respectively.



हिमाद्रि कन्ययास्त्वर्गतो देशस्तु भारतः ।
सोऽपि देशस्त्रिधा भिन्नस्तत्तद्देशभवैर्गुणैः ॥

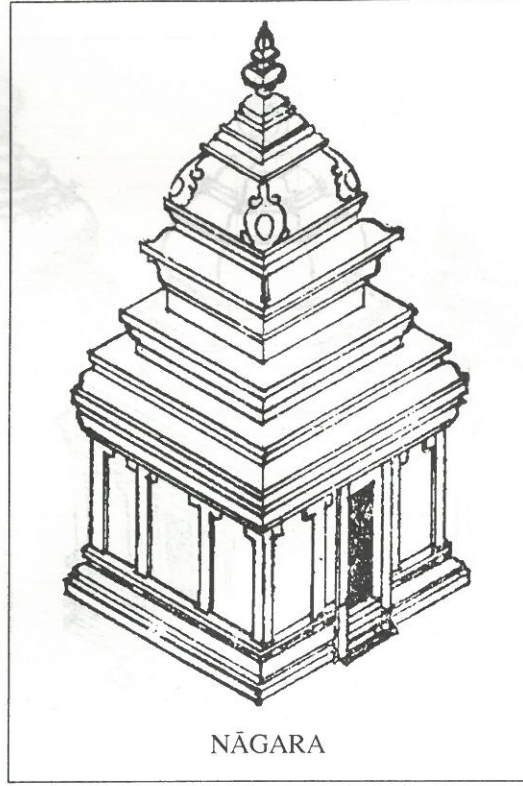
The areas are also differentiated
thus

I. *Nāgara* - Sāttvika, Brāhmaṇa,
white, square-shaped; Viṣṇu
presides;

II. *Drāviḍa* - rājasa, Kshatriya, red,
octogonal in shape; Brahmā
presides (or vaiśya) (or yellow)
(or hexagonal)

III. *Vesara* - tāmasa, śūdra,
green, circular shaped; Rudra
presides





1. Nāgara-vimāna

स्तूप्यन्तं यदुपानादि कृतं चेच्चतुरश्रकं।
तद्ग्रेहं नागरं प्रोक्तं सदा यत्प्रियकारकम्॥

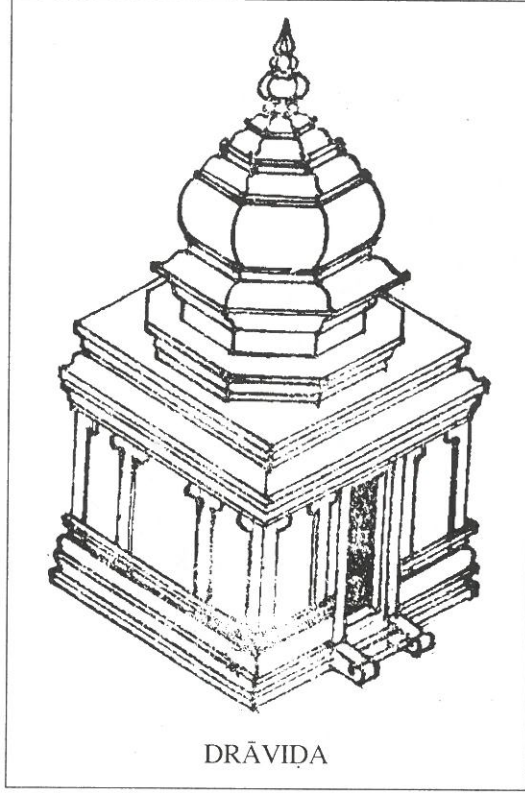
Suprabhedha (31, 29), *Mayamata* (19,36), *Mānasāra* (13,24),

Tantra-samuchchaya (22,71)

आस्तूपि कर्णमारभ्य चतुरश्रं प्रकल्पितम्।
धामायतास्रमथवा नागरं तदुदाहृतम्॥

Makutāgama (464), *Vishṇu-tiloka* (6, 203)





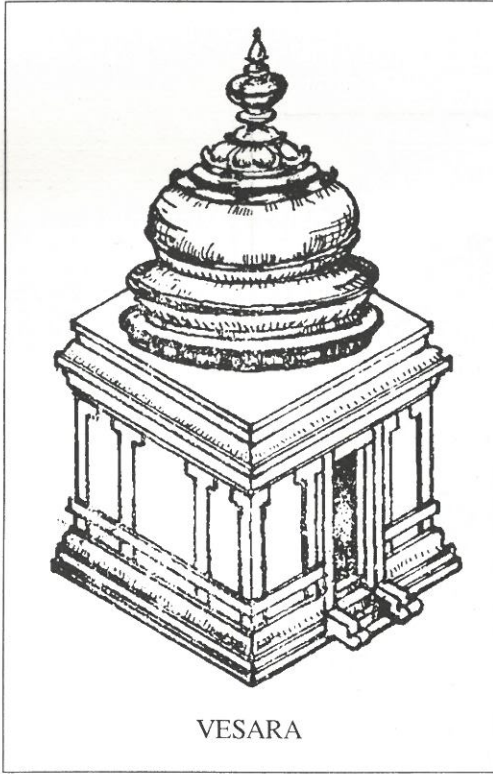
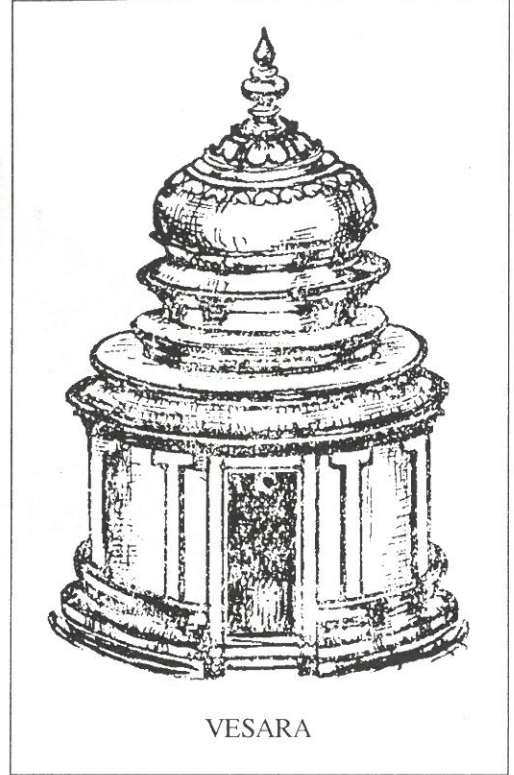
2. (a) *Drāviḍa-vimāna*

अष्टासं च षडसं च तत्तदायतमेव च ।
 उदानादि कण्ठान्तं चतुरश्रं यत्कृतम् ॥
 कण्ठादूर्ध्वं तथाष्टासं तद्रेहं द्राविडं स्मृतम् ॥
Kāpiṇjala-samhitā (10, 70)

(b) *Aindra-vimāna*

कण्ठादूर्ध्वं षोडशासं भवेदैन्द्रम् ॥
Samūrtārchana (9,4,)





3. Vesara-vimāna

पदादि शिरोन्तं तु वृत्तं वृत्तायतं तु वा ।
वेसराख्यमिति प्रोक्तं मन्दिरेषु यथाक्रमम् ॥

Purushottama-samhitā (4, 48)

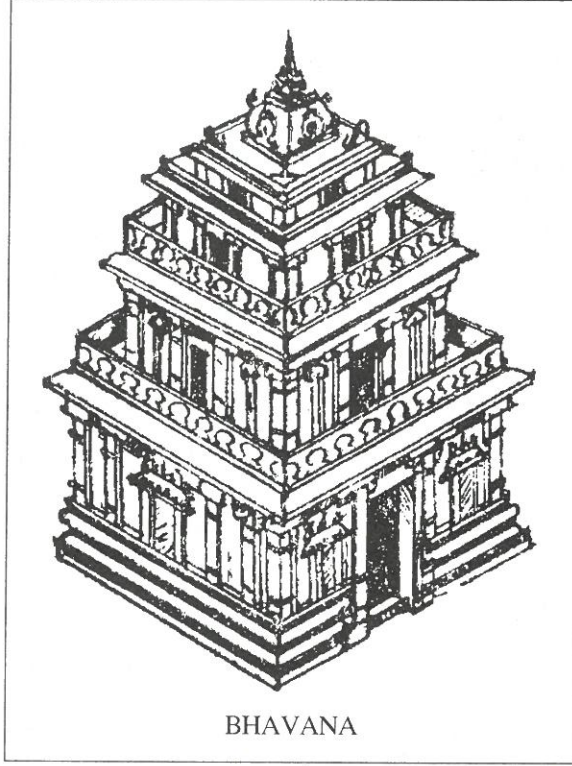
वृत्तं वृत्तायतं द्वयस्रवृत्तं वेसरमितीर्यते ॥

Mayamata (19, 35)

कण्ठप्रभृति वृत्तं यद्वेसरं तत्प्रकीर्तितम् ।
आयतचतुरस्रं चाऽयतवृत्तमेव च ॥

Kapiñjala-samhitā (10, 71)



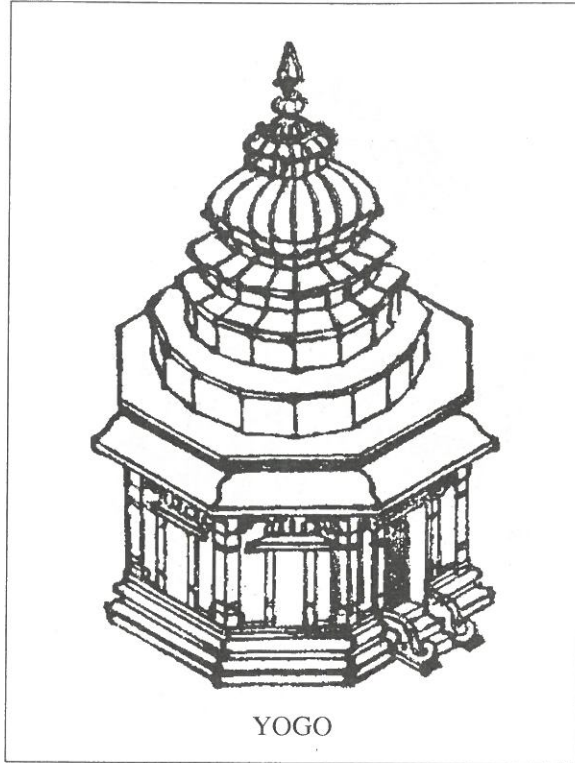


4. Bhavana-vimāna

कुम्भान्तं चतुरस्रं यदुपानादि तु कूटवत् ।
लोहमद्भाटकैर्वाथ समन्तात् भवनं स्मृतम् ॥

(Square in shape from upāna to stūpī,
with members in stepped order)



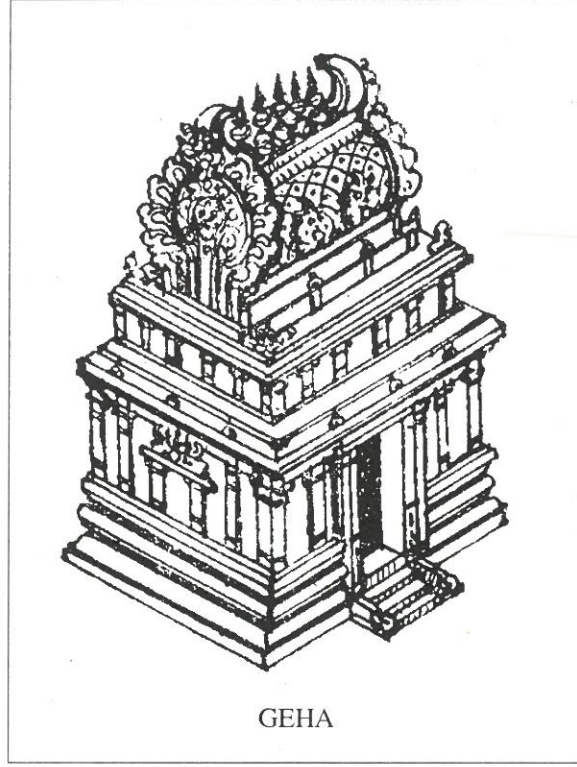


5. *Yoga-vimāna*

उपानादि च कर्णान्तं अष्टास्त्राकृति यत्कृतम् ।
षोडशाक्षं गलादूर्ध्वं तद्ग्रेहं योगमुच्यते ॥

(Octogonal from upāna to kaṇṭha; and sixteen-sided
from kaṇṭha to stūpi)



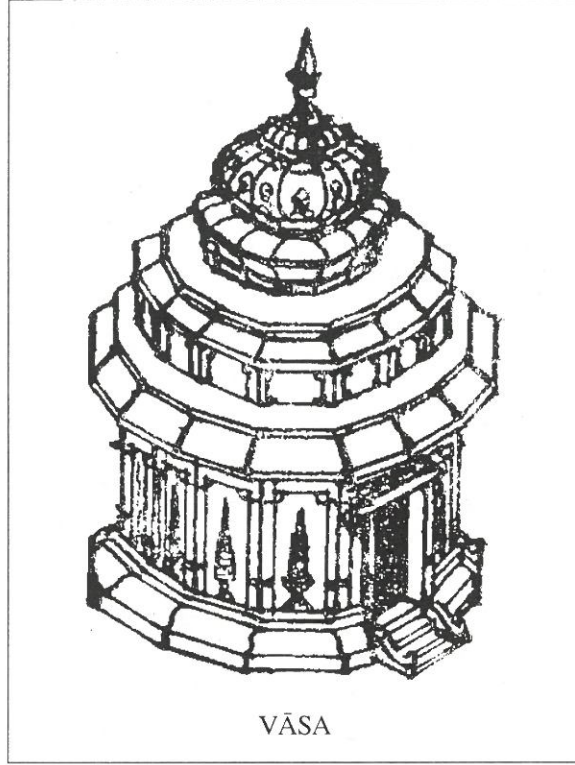


6. *Geha-vimāna*

आयतं चतुरस्रं तदिक्षिणोत्तरस्तथा ।
स्तूप्यन्तं यदुपानादि निषदं गेहमुच्यते ॥

(rectangular from upāna to stūpi,
from south to north)



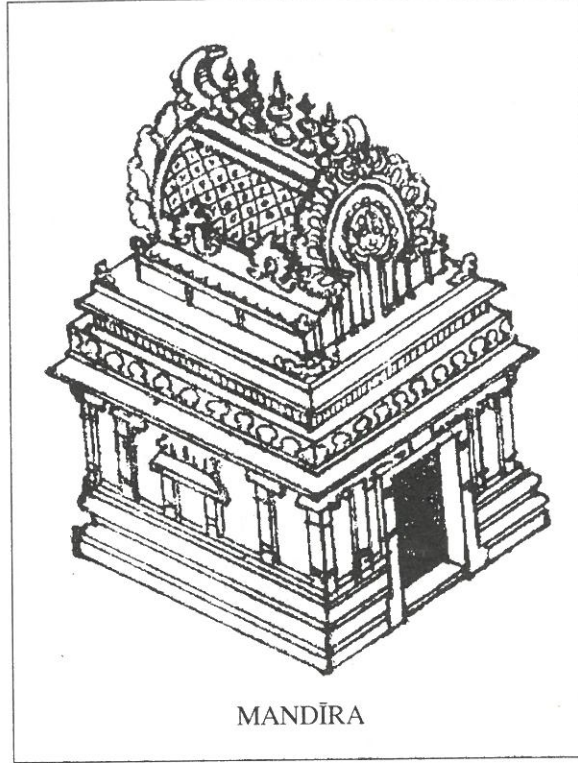


7. Vāsa-vimāna

स्तूप्यन्तं यदुपानादि षोडशाक्षं तु तत् ।
शिलाभिरिष्टकाभिर्यत्कृतं तद्वासमीरितम् ॥

(Sixteen-sided from upāna to stūpi, circular
in form or oblong)

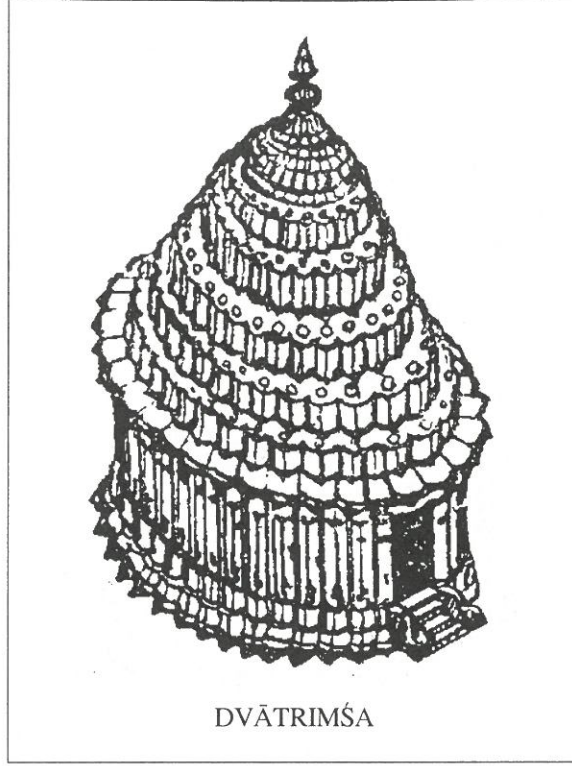




8. Mandira-vimāna

पूर्वपश्चिमतस्तद्वदुपानादि घटान्तकम्।
आलयं चतुरस्रं वा यत्तदुक्तं समीरितम्॥





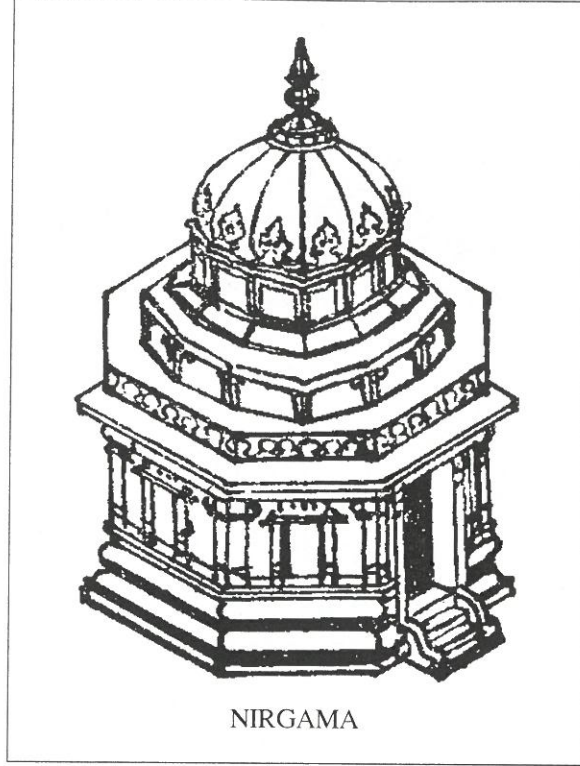
9. *Dvātrimśa-vimāna*

पूर्णकुम्भावसानं यदुपानादिकमब्जजा ।
द्वात्रिंशास्रयुतं वृत्तं तु तन्मन्दिरमिहोच्यते ॥

(*Vishṇu-tantra*)

(From upāna to ghaṭa (ghaṭa pinnace in the shape of
pūrṇa-kumbha) thirty-two sided or circular
from upāna upwards)





10. *Nirgama-vimāna*

पादप्रभृति स्तूप्यन्तमष्टासं द्वादशास्रकम् ।
यत्कूटशालाराहितं सर्वतो निर्गमः स्मृतः ॥

(*Mārkaṇḍeya-samhitā*)

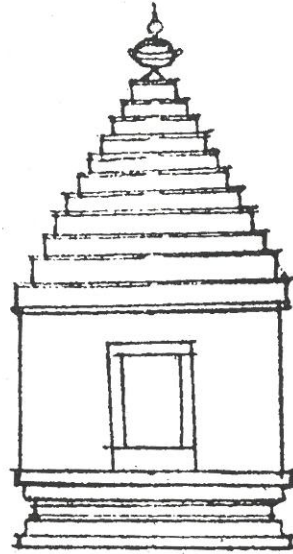
(From pāda to stūpī, octogonal in form or twelve-sided,
devoid of kūṭa or śālā)



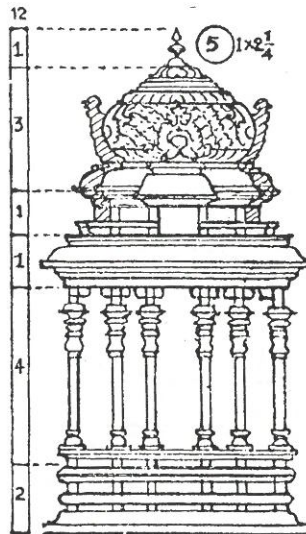
SĀRVA-KĀMIKA

(7 Parts)

Adhishṭhāna	1 part
Stambha	2 parts
Śikhara	3 parts
Stūpikā	1 part

**SĀRVA-KĀMIKA**

(1x2¼)



Stūpi

Śikhara

Kañṭha

Prastara

Stambha-varga

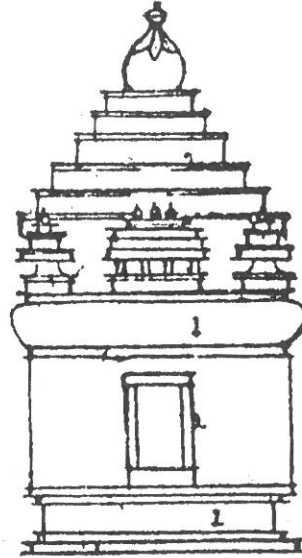
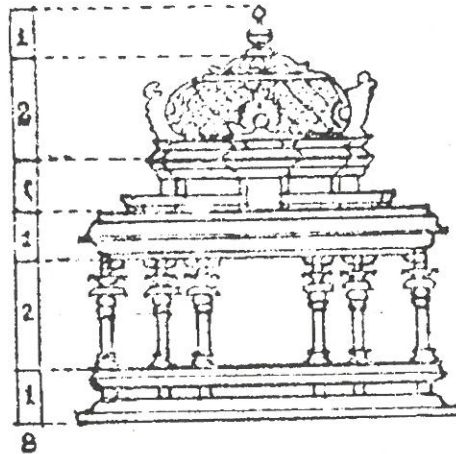
Adhishṭhāna



ŚĀNTIKA

(8 Parts)

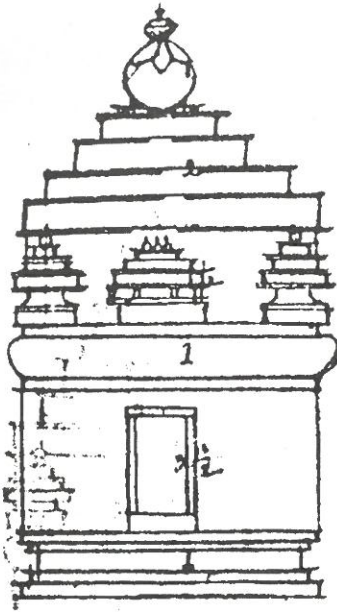
Adhishṭhāna	1 part
Stambha	2 parts
Prastara	1 part
Gala	1 part
Śikhara	2 parts
Stūpi	1 part



ŚĀNTIKA

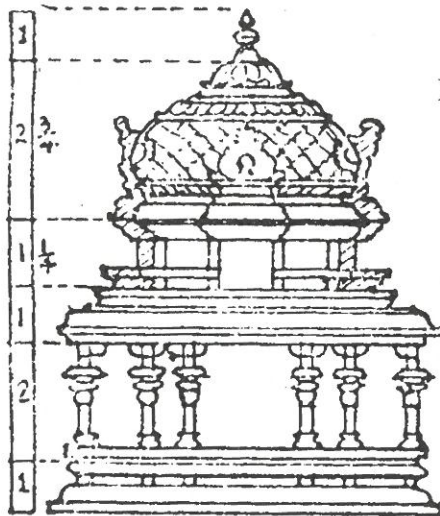
(1x1¼)



**PAUSHTIKA**

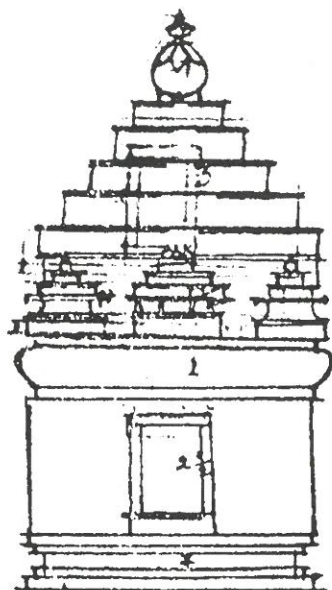
(9 Parts)

Tala	1 part
Stambha	2½ parts
Mañcha	1 part
Gala	1½ part
Śikhara	2 parts
Stūpikā	1 part

**PAUSHTIKA**

(1x1½)

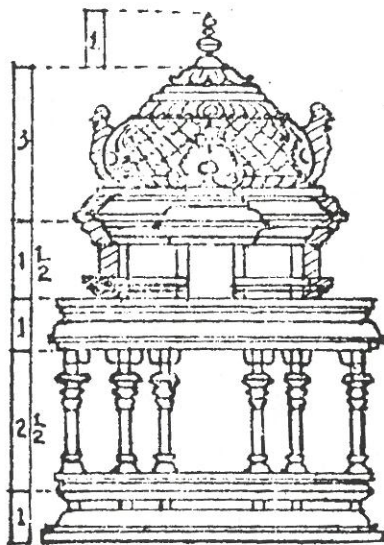




JAYADA

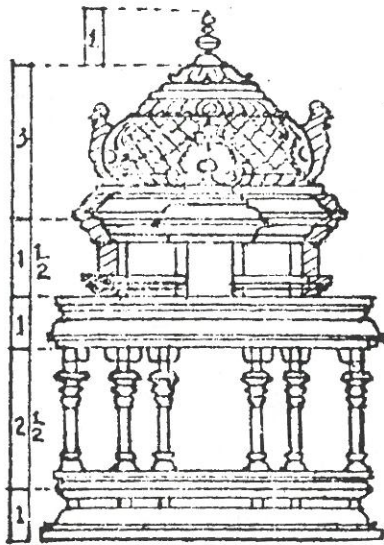
(10 Parts)

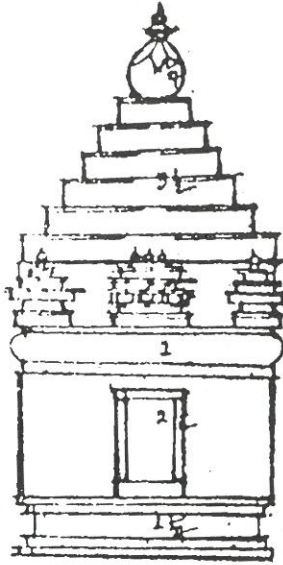
Adhishṭhāna	1 part
Stambha	2½ parts
Prastara	1 part
Gala	1½ part
Śikhara	3 parts
Stūpikā	1 part



JAYADA

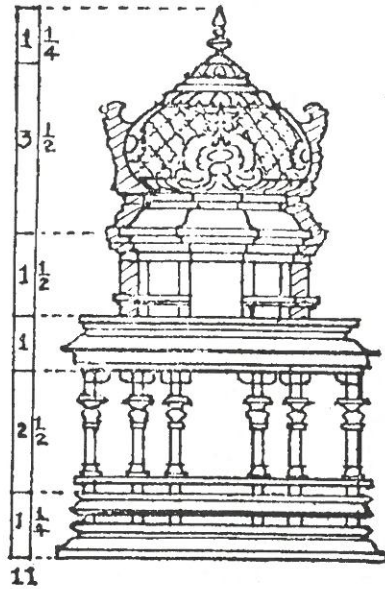
(1x1¾)



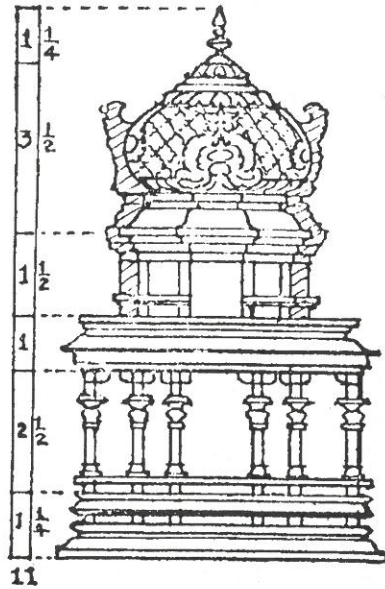
**ADBHUTA**

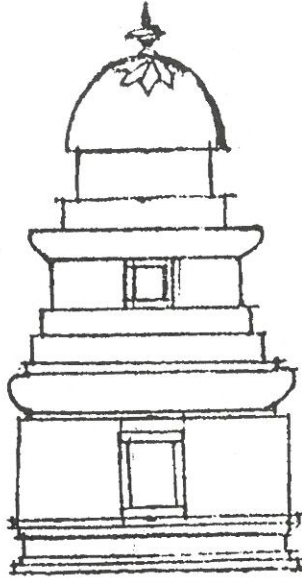
(11 Parts)

Adhishṭhāna	1¼ part
Stambha	2½ parts
Prastara	1 part
Kaṇṭha	1½ part
Śikhara	3½ parts
Stūpi	1¼ part

**ADBHUTA**

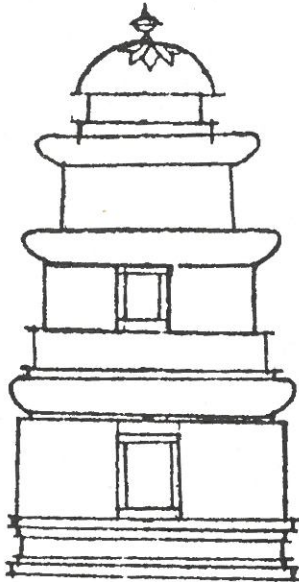
(1x2)



**ADBHUTA**

(11 Parts)

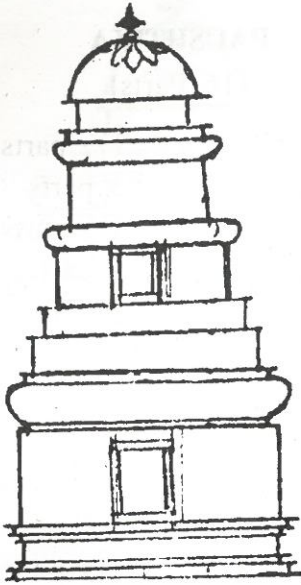
Adhishṭhāna	1 part
Stambha	2 parts
Prastara	1 part
Upapīṭha	½ part
Adhishṭhāna(2)	½ part
Stambha	1 parts
Prastara (2)	½ part
Vedi	½ part
Gala	1 part
Śikhara	2 parts
Stūpikā	1 part

**SVASTIKA**

(11 Parts)

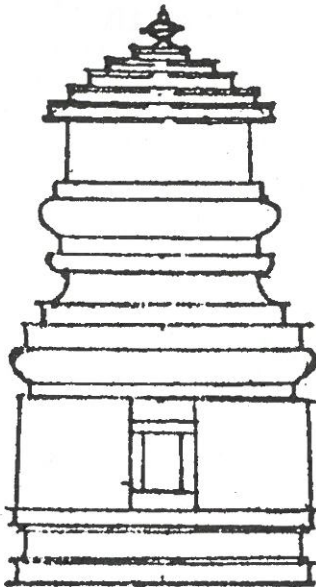
Adhishṭhāna	1 part
Stambha	2 parts
Prastara	1 part
Adhishṭhāna(2)	¾ part
Stambha	1½ parts
Prastara	1 part
Stambha	1¼ parts
Prastara	¾ part
Stambha	1¼ parts
Prastara	½ part
Vedikā	¼ part
Gala	½ part
Śikhara	1 part
Stūpikā	½ part



**PUSHKARA**

(12 Parts)

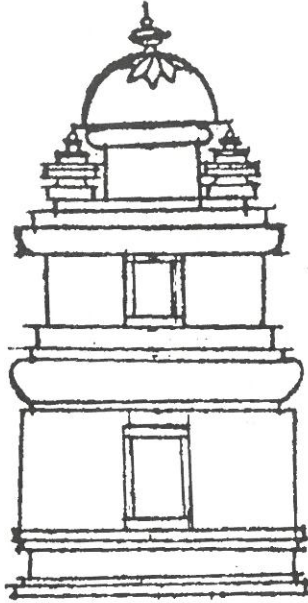
as above, but above the
first story the upapīṭha has
to be raised (1 part)

**PUSHKARA**

(16 Parts)

Adhishṭhāna	2 parts
Stambha	3 parts
Prastara	2 parts
Mañcha	2 parts
Prastara	2 parts
Gala	2 parts
Śikhara	2 parts
Stūpikā	1 part

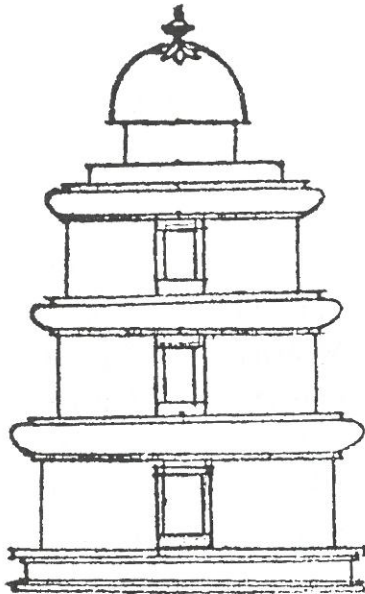




PAUSHTIKA

(16 Parts)

Adhishṭhāna	1½ parts
Stambha	3 parts
Prastara	1½ parts
Adhishṭhāna(2)	1 part
Stambha	2 parts
Prastara(2)	1 part
Adhishṭhāna(3)	¾ part
Vedikā	¼ part
Gala	1¼ parts
Śikhara	2½ parts
Stūpikā	1¼ parts

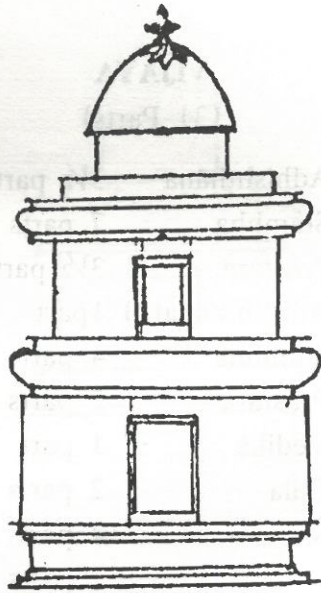


JAYADA

(27 Parts)

Adhishṭhāna	2 parts
Stambha	4 parts
Prastara	2 parts
Stambha	4 parts
Prastara	1¾ parts
Stambha	3½ parts
Prastara	1½ parts
Vedikā	1 part
Gala	2 parts
Śikhara	4 parts
Stūpikā	1¼ parts

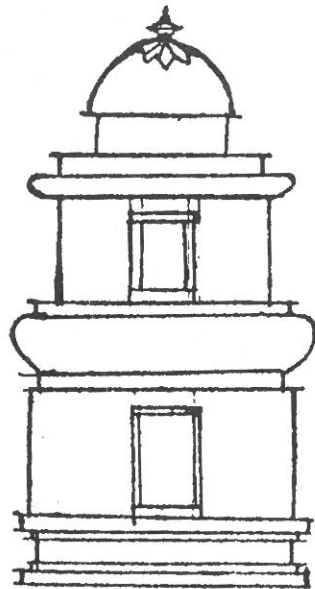




ŚĀNTIKA

(28 Parts)

Adhishṭhāna	3 parts
Stambha	6 parts
Prastara	3 parts
Stambha	5 parts
Prastara	2 parts
Vedikā	1 part
Gala	2 parts
Śikhara	4½ parts
Stūpikā	1½ parts

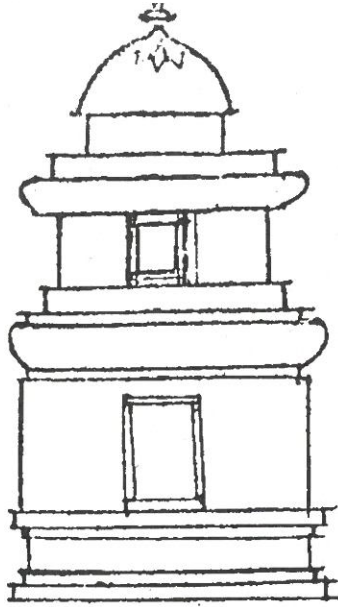


ŚRĪKARA

(28 Parts)

Adhishṭhāna	3 parts
Stambha	6 parts
Prastara	4 parts
Stambha	5 parts
Mañcha	1 part
Vedikā	1 part
Gala	2 parts
Śikhara	4 parts
Stūpikā	2 parts

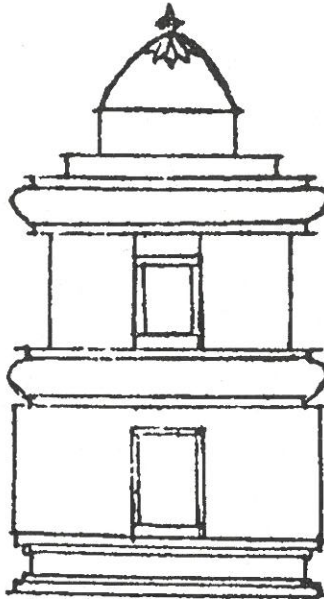




VIJAYA

(31 Parts)

Adhishṭhāna	3½ parts
Stambha	7 parts
Prastara	3½ parts
Adhishṭhāna(2)	1 part
Stambha	4 parts
Prastara	2 parts
Vedikā	1 part
Gala	2 parts
Śikhara	4 parts
Stūpikā	2 parts

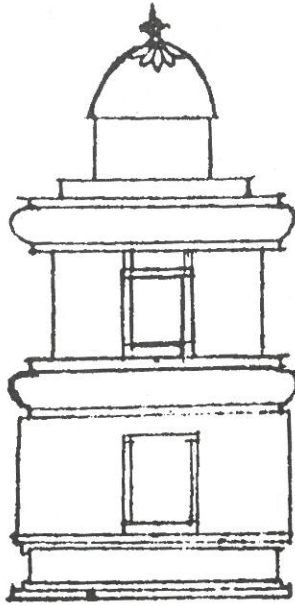


JAYADA

(33 Parts)

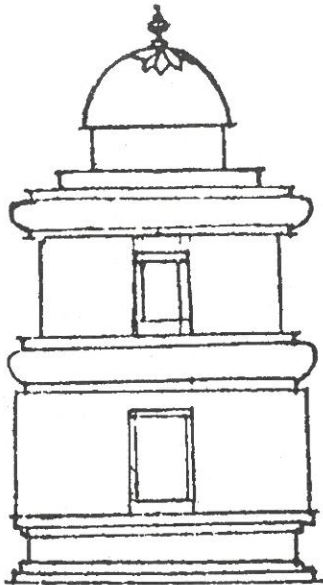
Same as Paushṭika, but
one division less and
Gala is 2½ parts



**PAUSHTIKA**

(34 Parts)

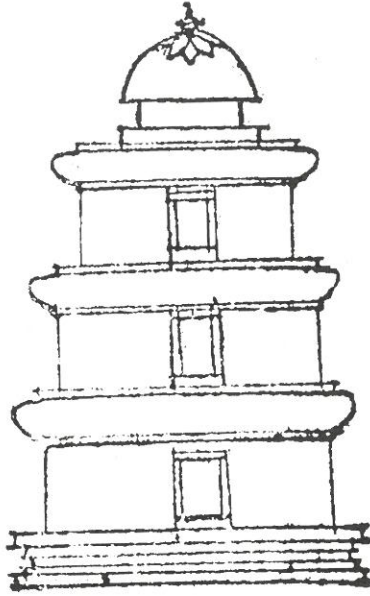
Adhishṭhāna	3½ parts
Stambha	7 parts
Prastara	3 parts
Stambha	6½ parts
Prastara	3 parts
Vedikā	1 part
Gala	3½ parts
Stūpikā	1½ parts

**ADBHUTA**

(36 Parts)

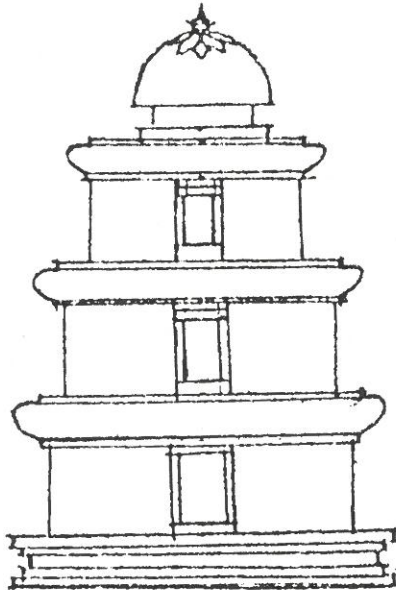
Adhishṭhāna	4 parts
Stambha	8 parts
Prastara	3½ parts
Stambha	7 parts
Prastara	3 parts
Vedikā	1 part
Gala	3 parts
Śikhara	5 parts
Stūpikā	1½ parts



**ADBHUTA**

(42 Parts)

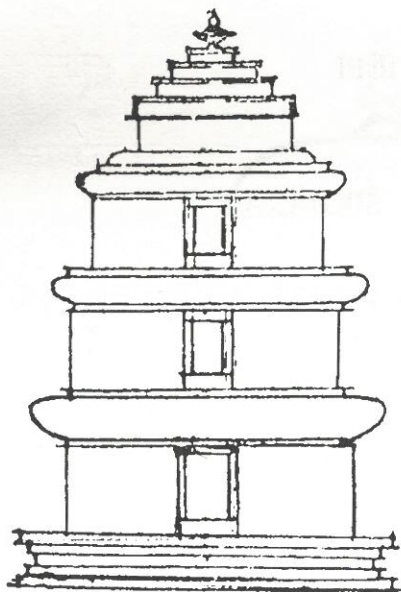
Adhishṭhāna	3½ parts
Stambha	7 parts
Prastara	3½ parts
Stambha	6½ parts
Prastara	3 parts
Stambha	6 parts
Prastara	2½ parts
Vedikā	1 part
Gala	2 parts
Śikhara	5 parts
Stūpikā	1½ parts

**ADBHUTA**

(48 Parts)

Adhishṭhāna	4 parts
Stambha	8 parts
Prastara	4 parts
Stambha	7½ parts
Prastara	3½ parts
Stambha	7 parts
Prastara	1 part
Vedikā	1 part
Gala	2 parts
Śikhara	6 parts
Stūpikā	2 parts
(This is in three storeys)	

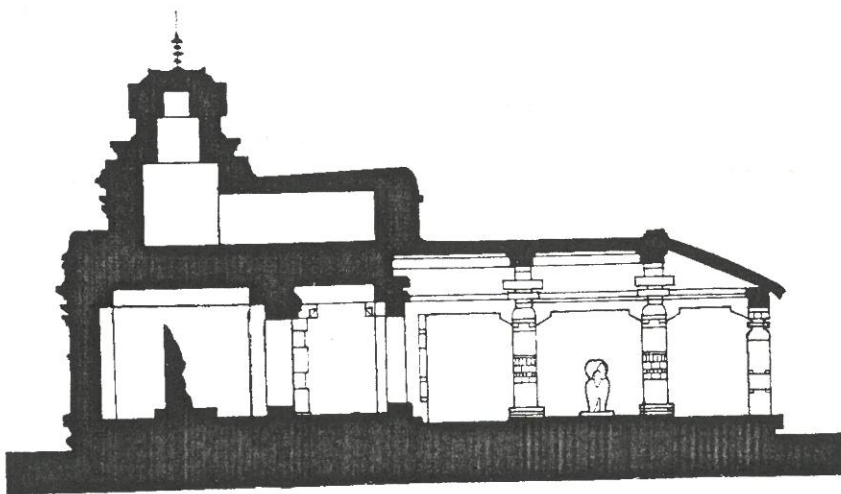


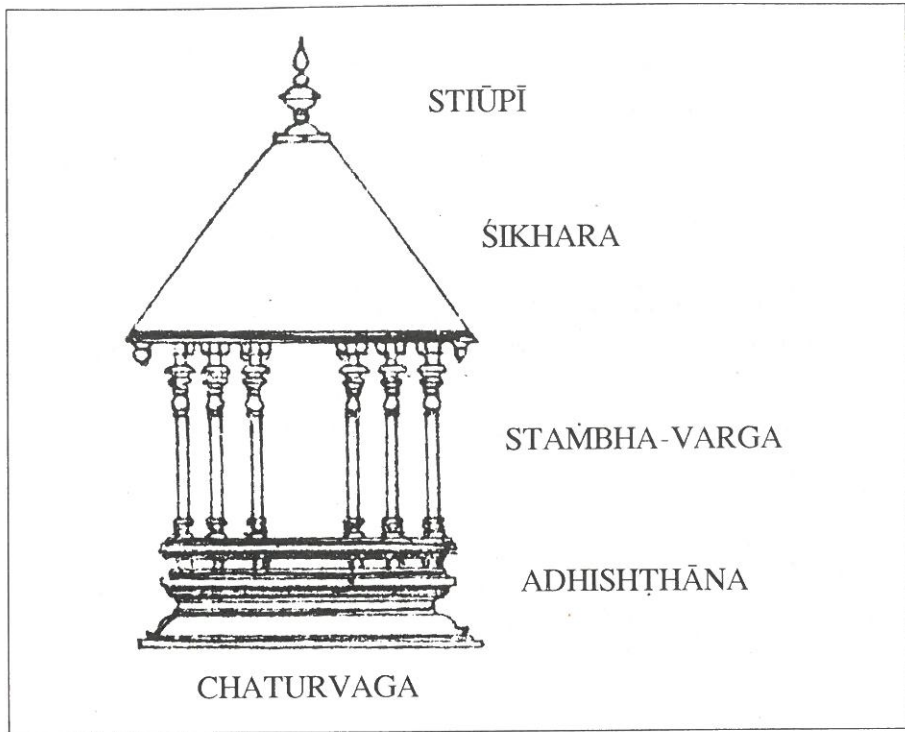
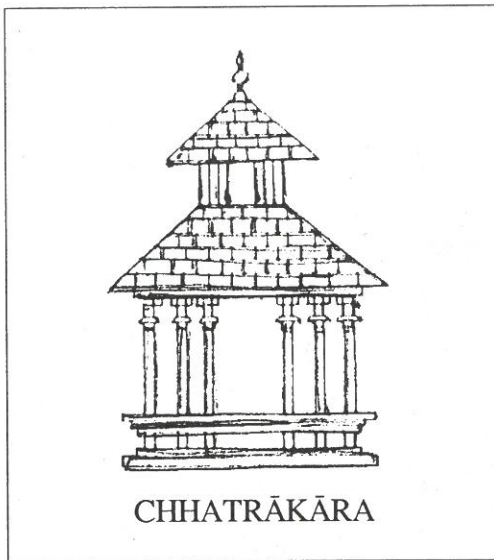
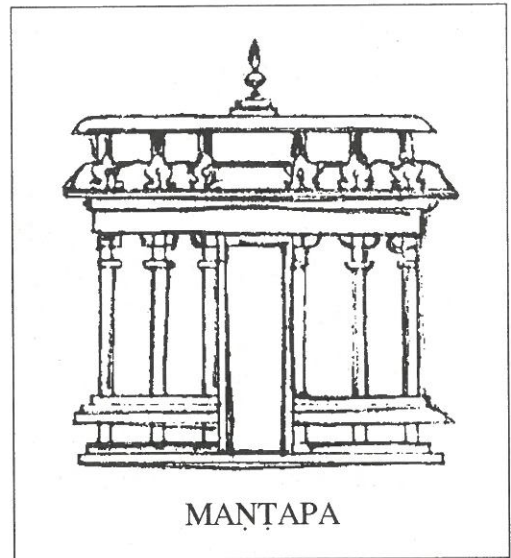


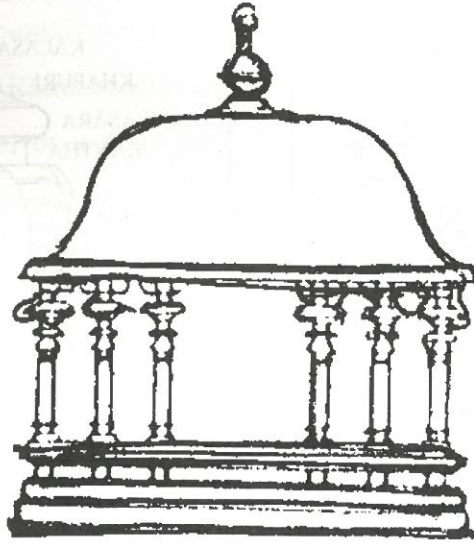
ĀSANA

(49 Parts)

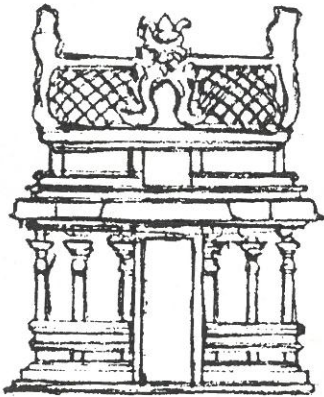
Adhishṭhāna	4 parts
Stambha	8 parts
Prastara	4 parts
Vapra	$\frac{1}{2}$ parts
Stambha	$6\frac{3}{4}$ parts
Prastara	$3\frac{1}{4}$ parts
Vapra(2)	$\frac{1}{2}$ part
Stambha	6 parts
Prastara	$2\frac{1}{2}$ part
Paṭṭika	$\frac{1}{2}$ part
Gala	3 parts
Śikhara	6 parts
Stūpikā	3 parts



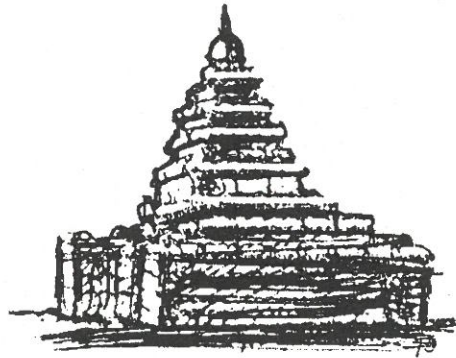




CHHATRĀKĀRA

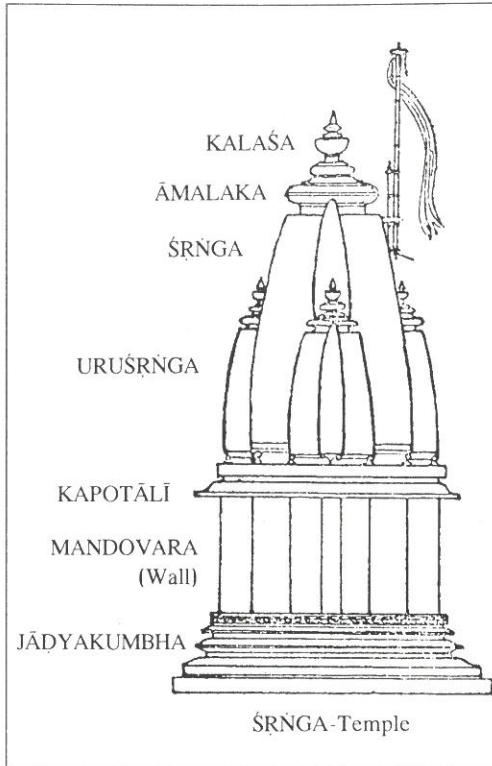
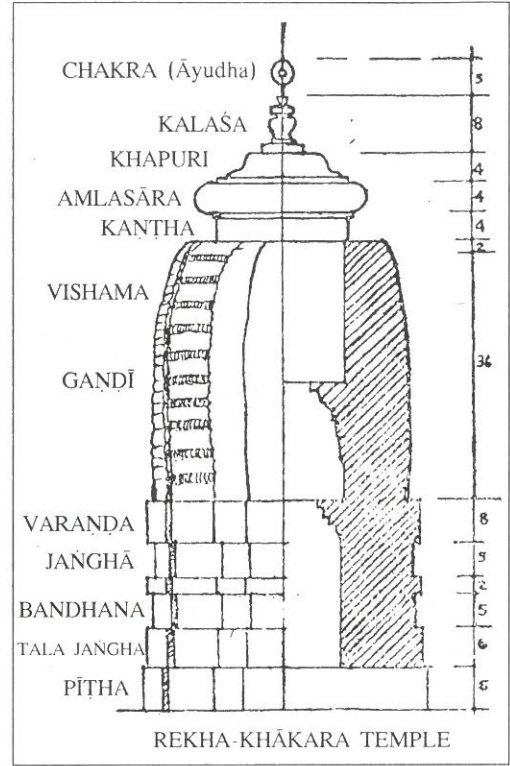


ŚĀLĀ



KŪṬAGRHA





It may be noted that the geha-variety (6th) is suitable for installing in the sanctum a pentad of deities (pañchāyatana, with Rāma or Krishna as the central figure) or a deity that is recumbent (śayāna, like Ranganātha). For recumbent images, the sanctum must be rectangular or oblong (*Nāradiya-Samhita*, 10,112)

आयते चतुरश्रे च आयते वृत्तमेव च ।
शयनं तत्र कुर्वीत धर्मकामार्थमोक्षदम् ॥

Kāśyapa-Śilpa (25,51) and *Śilpa-ratna* (1,16,74) prescribe that for pacific deities (*śanta*) that nāgara-variety is best suited, for deities that are shown as walking or striding (*yānaka*, like Hanumān or Virabhadra), the vesara-variety and for deities that are accompanied by consorts (*bhoga*), that are heroic in attitude (*vīra*) or that are shown in a dance-stance (*nṛtta*), the drāviḍa-variety square in shape are appropriate:

नागरे सकलं वेसरे यानमूर्तिकम् ।
भोगं वीरं च नृत्तं च द्राविडे भवने भवेत् ॥

Śilpa-ratna (9,9-15) prescribes that temple to Viṣṇu must be built so that it looks upon the village from the eastern or western direction. Śiva temple must be built to the north-east of the village, Devī temple to the north-west, Kārtikeya temple to the north, Vināyaka temple to the south-west.

However, a temple to any deity may be built in the central area of the village or township. The shrine to Brahmā must always be in this area. Temples for fierce deities like Nṛsimha, Virabhadra, Virāñjaneya; and Kālī) must always face away from the village while those for the benevolent deities (like Viṣṇu, Lakshmī, Gaṇeśa, Skanda and Sarasvatī must open towards the village.

उग्राः पराङ्मुखा शस्ता नृणां सौम्यास्तु
सम्मुखाः ॥

Before a temple is built, there are various ritualistic procedures to



be gone through like cleansing the earth (bhūmi-śodhana) worship of the ground divinities (vāstu-pūjā), making of offerings to the attendant spirits (bali-dāna), fire-rituals (homa), laying of the first brick (prathameshṭikā-nyāsa) womb-consecration (garbha-nyāsa), and so on. Unless these rituals are gone through, the icon installed within the temple built by human donors will fail to accommodate divine presence. However, these rituals are unnecessary for temples built and consecrated by divine beings or sages of great austerity.

ARCHITECTURE

The expression temple ('ālaya') strictly means the sanctum (garbha-grha), and it is only in its extended sense does it refer to the structures around the sanctum. *Vishṇu-tantra* says that the temple is God's body and icon inside the sanctum the soul

मद्देहं शरीरं स्यात्प्रतिमा जीव उच्यते ॥

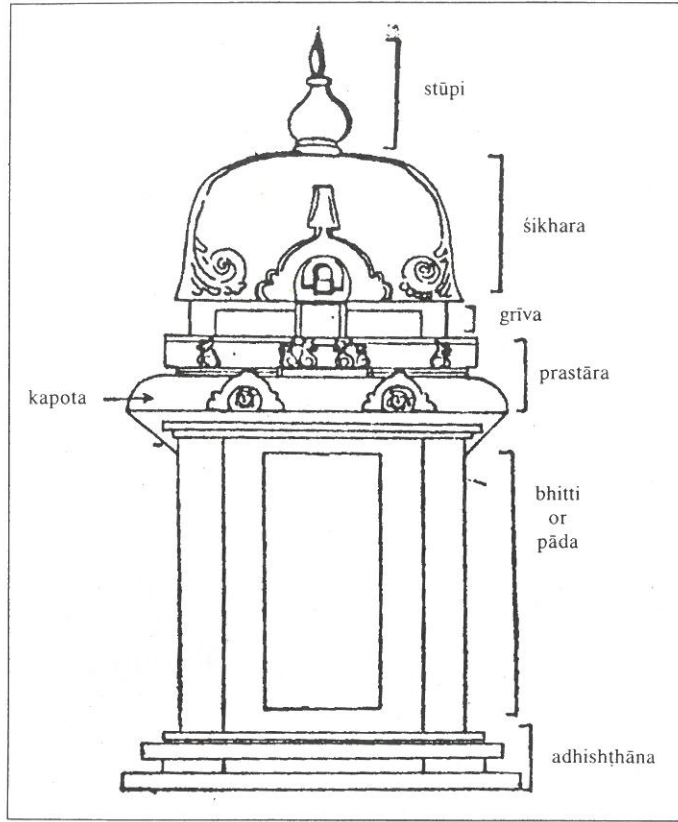
Here is an elaborate symbolism identifying the temple with the body, for it is told that the wise will worship in the temple with the understanding that the temple indeed is a person

प्रासादं पुरुषं मत्वा पूजयेत् ॥

Śilpa-ratna, 16, 114).

Texts like *Vātulāgama*, *Īśvara-saṁhitā* (3, 115), and *Śilpa-ratna* (16, 114-123) describe that the sanctum is the head of the divine person; the superstructure on the sanctum (śikhara) is the hair on the head done into a crown; the parts in front of the sanctum (śuka-nāsī or ardha-maṇḍapa) the nose; the circumambulatory path around the sanctum (antarāla) is the neck; the assembly hall in front of the sanctum (maṇḍapa) is the body; the compound-wall (prākāra) stands for the hands; and the entrance-tower (gopura) is like the feet.





We read in *Vātulāgama* (cf. *Śilpa-ratna*, 16, 114-123)

गर्भगेहः शिरः प्रोक्तं शिखा शिखरमुच्यते ।
नासिका शुकनासी स्यादन्तरालं गलं स्मृतम् ॥
मण्डपं देहमित्युक्तं प्राकारः कर उच्यते ।
गोपुरं पाद इत्युक्तं देवस्थानं प्रकथ्यते ।
प्रासादं पुरुषं मत्वा पूजयेन्मन्त्रवित्तः ॥

Agni-purāṇa (61,27) also says:

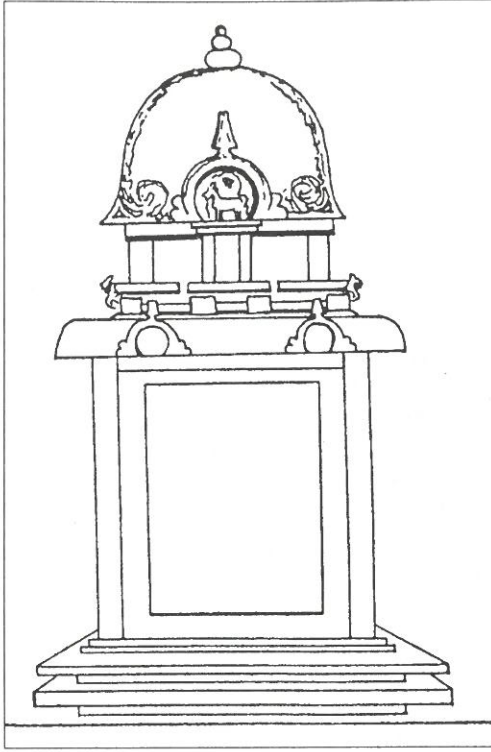
एवमेष हरिः साक्षात्प्रासादत्वेन संस्थितः ॥

Further, the three realms
(earth, midregion and the sky)

together with the seven celestial
regions are accommodated in
the temple (*Pārameśvara-samhitā*,
10, 4-10):

वक्ष्ये लोकान्वित तत्रानां देवतातां सुसंस्थितम्
संनिरोध्य च भूलोकं पादक्षितितलेऽखिलम् ॥
एवं प्रासाद पीठेषु भुवर्लोकं यथास्थितम् ।
स्मरेज्जंघावाधिर्यावत् स्वर्गलोकं तत्तदूर्ध्वगम् ॥
आरभ्य प्रस्तरोद्देशात् महच्छिखरभूमिगम् ।
जनोलोकं च तद्विद्यात्तपसंज्ञं तदण्डकम् ॥
सत्यसंज्ञं च यल्लोकं तच्छिखायां तु संस्मरेत् ।
भावयेच्च पुरा व्याप्तिमेवं वै सप्तलौकिकम् ॥





The basement of the temple is the feet of the lord (bhūloka); the structure above it (adhishyāhāna) is the midregion (bhuvarloka); the pillared-wall (stambha-varga) is the suvarloka; roof (prastara) is maharloka; the cupola (śikhara) is janoloka; the emblical surmounting (amlaśāra) is tapoloka; the finial (stūpī) is satyaloka.

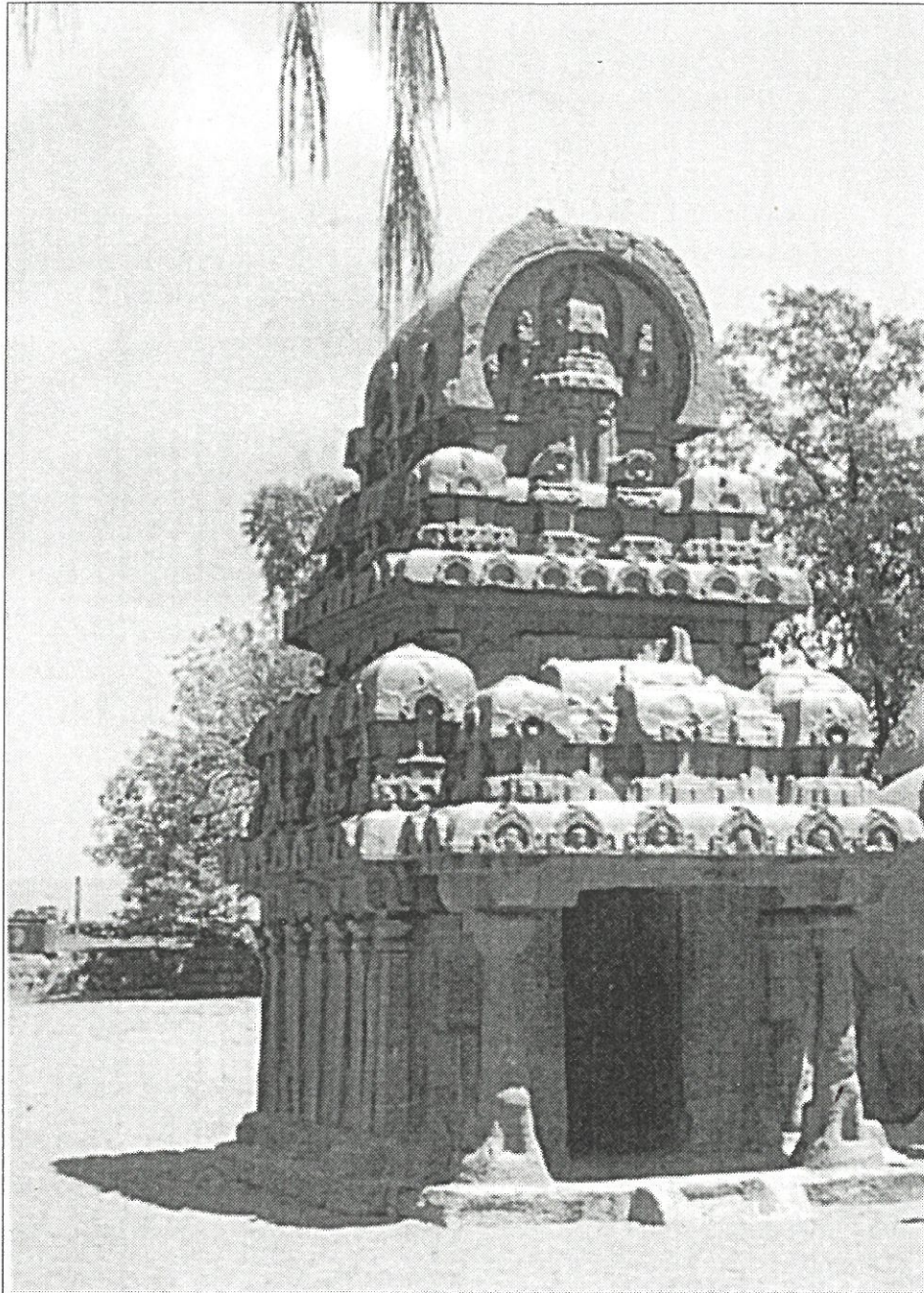
Regarding the architectural members of a temple, the texts point

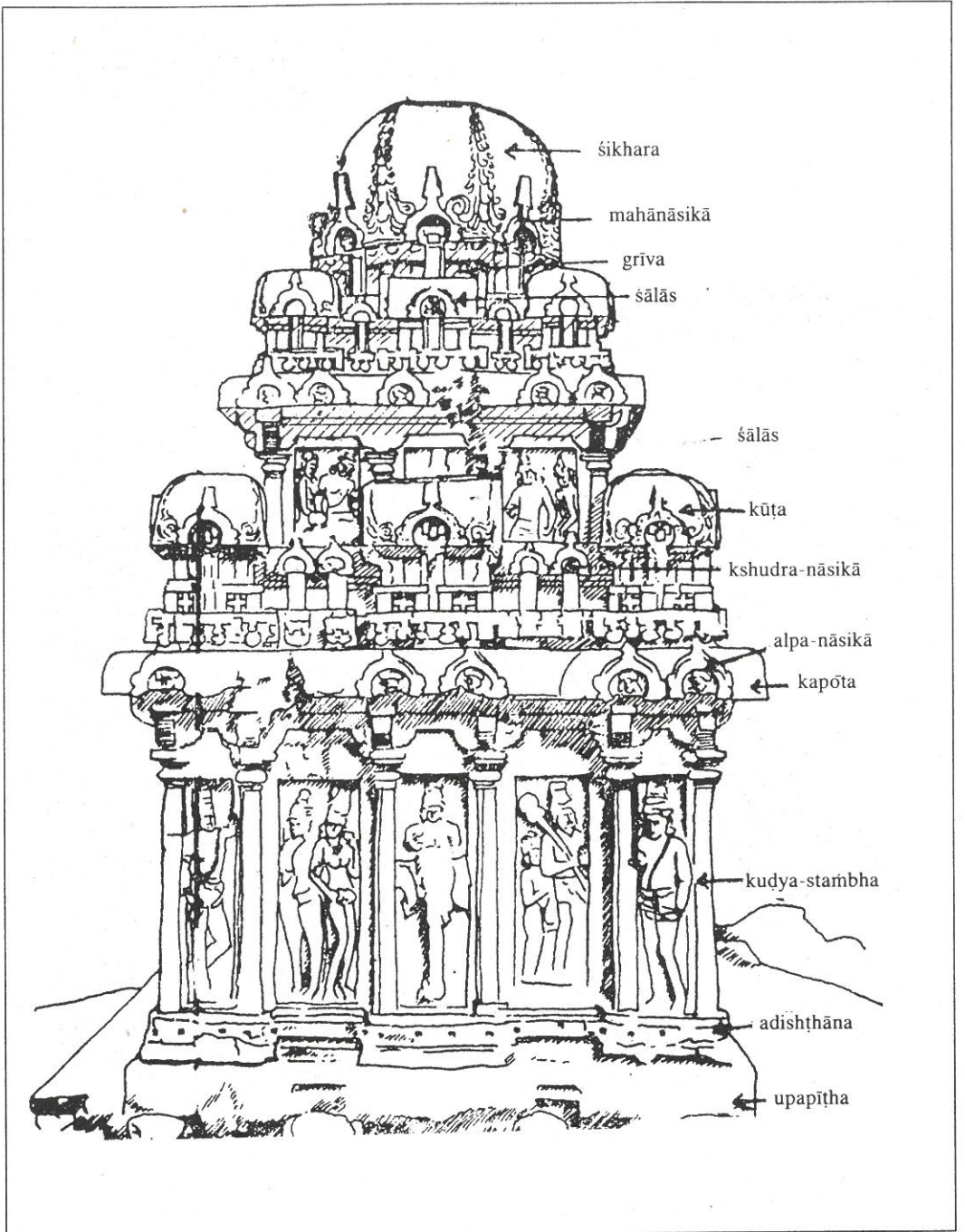
out that there are two distinct orientations: upwards or height, vertical (ūrdhva-mukha, utsedha) and spread on the ground, width (tiryāṅ-mukha, vistāra). This corresponds with the conceptual framework of temple architecture in the form of a human being, when he stands up or lies down on the ground.

This idea is as old as the Vedic period. The altar or the sacrificial ground (vedī) symbolizes the earth; it was regarded as a 'person' in its own right, even as the sacrificial rite is itself the personification of sacrifice (yajña-purusha). It is a cosmic person (virāt). The celebrated *Purusha-sūkta* articulates this idea पुरुष एवेदं सर्वम्। "All this is undoubtedly the cosmic person".

The height of the altar is but a quarter of the personified sacrifice; the divine fire that bursts out from it is the remaining three-quarters. What is matter is but one quarter, while the rest is transcendental.









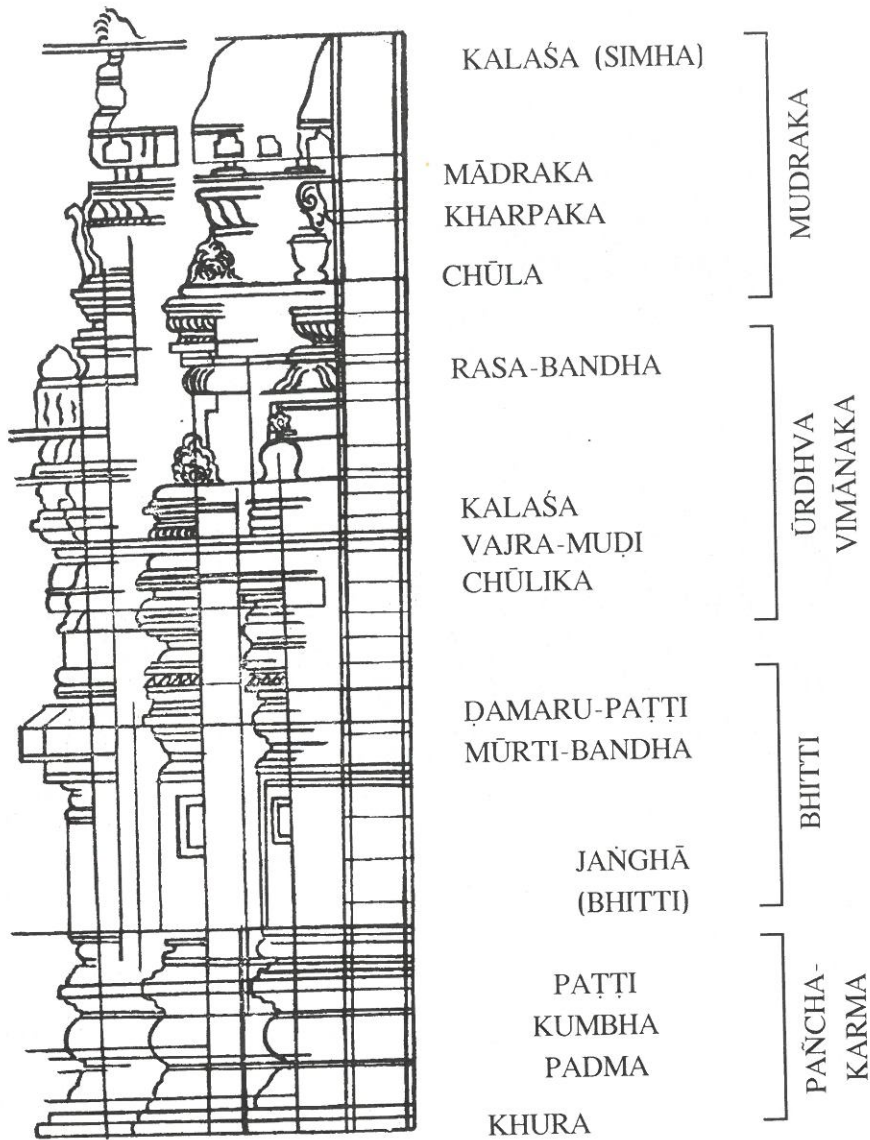
पादोऽस्य विश्वा भूतानि ।
त्रिपादूर्ध्वमुदैत्पुरुषः॥

The height and figure of man (purusha-vyāma or measure of man with arms uplifted i.e., 120 aṅgulas) is the measure of the sacrifice (yajña), which is perfectly analogous with human body. When we read in

Samarāṅgaṇa-sūtradhāra or in *Aparājītā-prcchhā*, that the temple (prāsāda) is a person (purusha), the temple is symbolic of the sacrificial altar (vedī) and of the cosmic person (virāt).

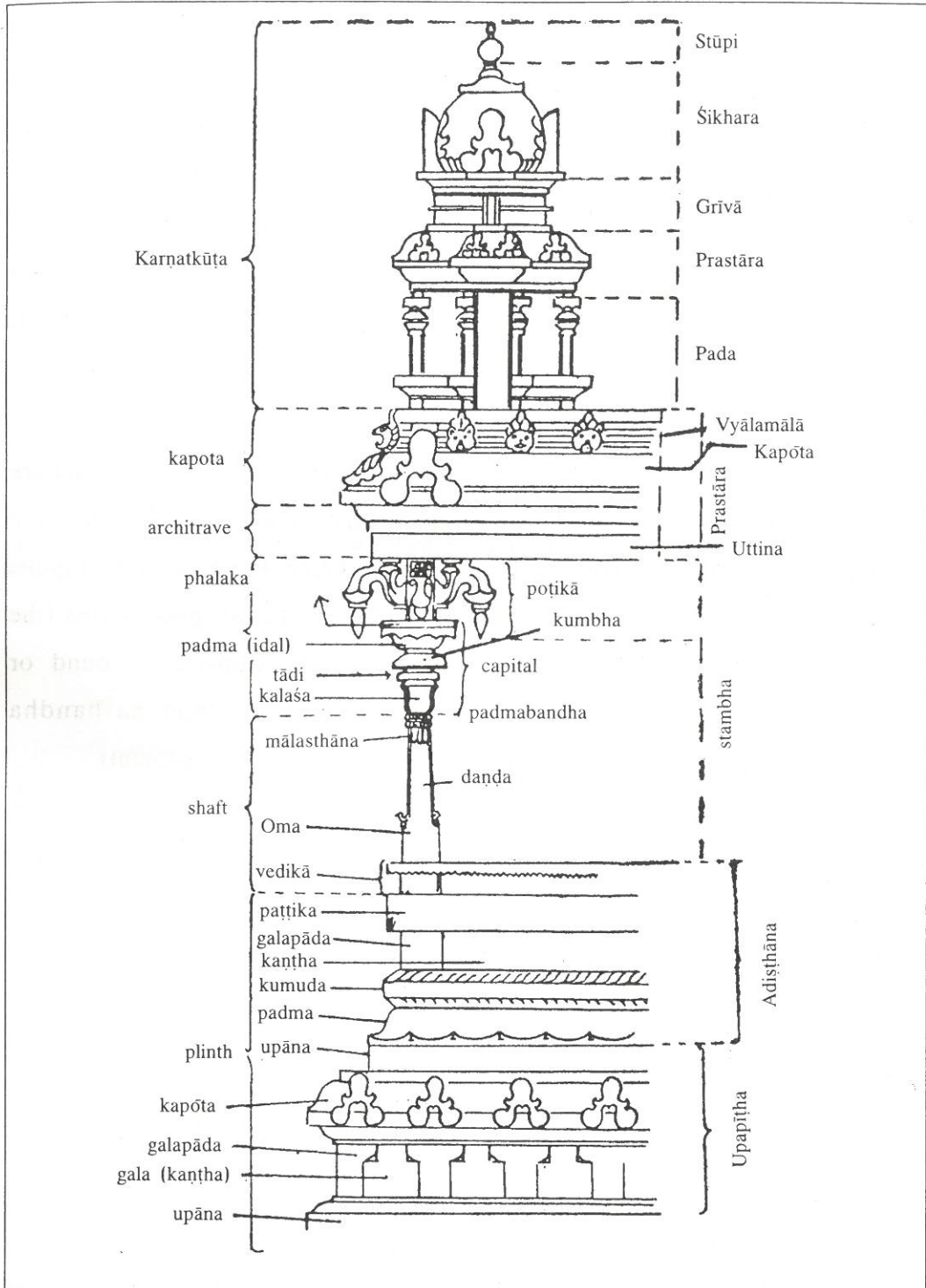
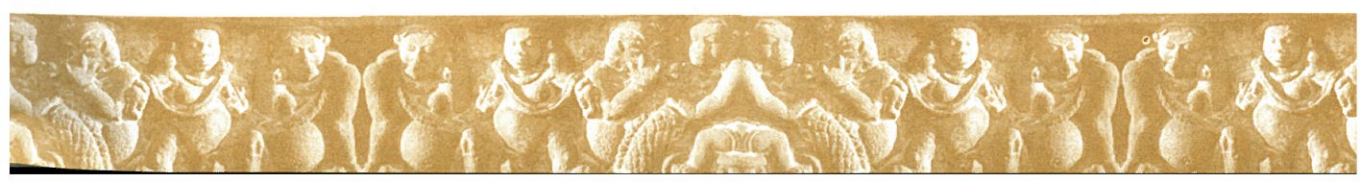
The upward orientation may rise upto sixteen levels or tiers (tala),

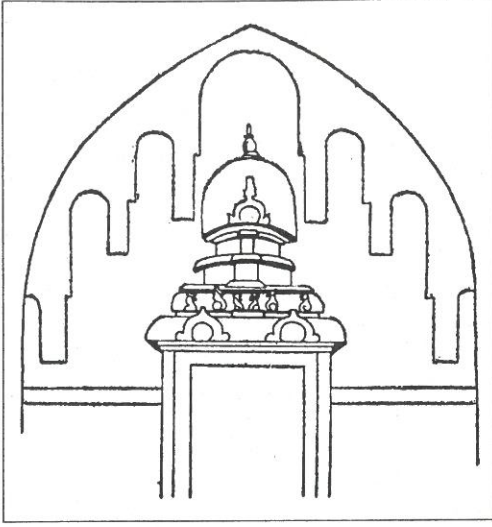




ŚĀKTA-TEMPLE







while the spread on the ground may extend upto thirty-two enclosures (prākāra). The upward orientation of temples found usually in the South consists of six levels (mouldings), when the total height (utsedha) is divided into eight equal parts:

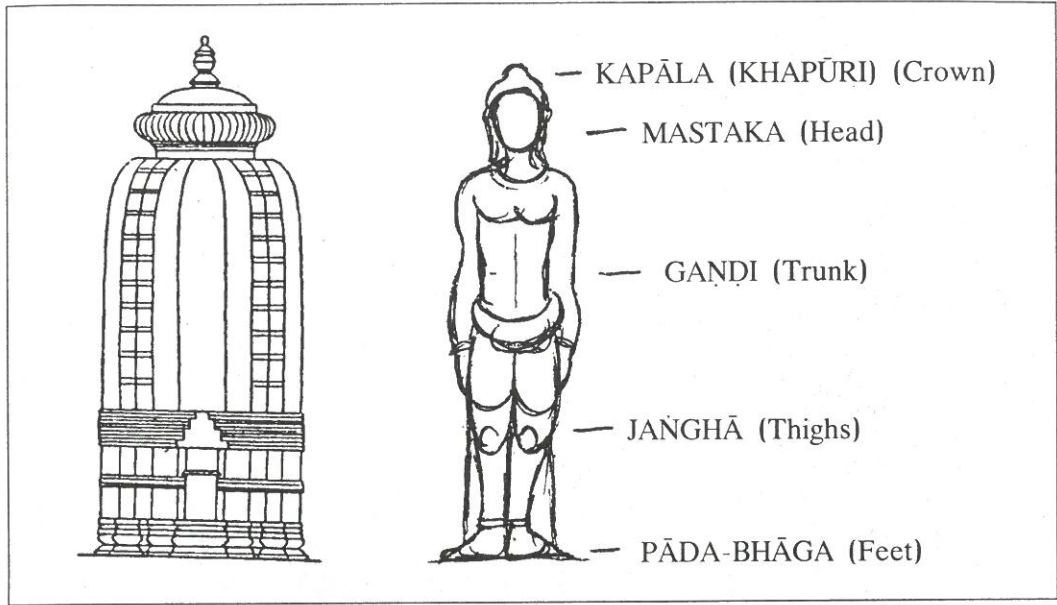
- (1) basement (adhishṭhāna), one part;
- (2) walls with pillars embedded (stambha-varga or kuḍya-stambha), two parts;
- (3) entablature (prastāra), one part;
- (4) neck (kaṇṭha); one part;
- (5) tower (śikhara), two parts and
- (6) finial (stūpī), one part.

The basement is supported on the foundation, the height of which ranges from $1\frac{1}{4}$ times of the basement to $3\frac{1}{4}$ times. However, this is not in the prescribed height of the basement, which is known by different names (ādhāra, bhuvana, bhūmi, ādyāṅga, homa, masūraka etc.).

Three varieties of basement are recognized: pāda-bandha (where the treatment of kumuda is octogonal and in three paṭṭa), pratibandha (the treatment of kumuda is round or circular), and mañcha-bandha (without kumuda-treatment).

The spread of the temple includes the sanctum (garbhagrha, cella without pillars or ventilators), porch (ardha-maṇṭapa), the main hall (mahā-maṇṭapa, used for assembly, dance etc.), front-pavilion (mukha-maṇṭapa), flag-post (dhvaja-stambha), the altar (bali-pīṭha), pavilions along the wall (prākāra-maṇṭapa), entrance-tower (dvāra-





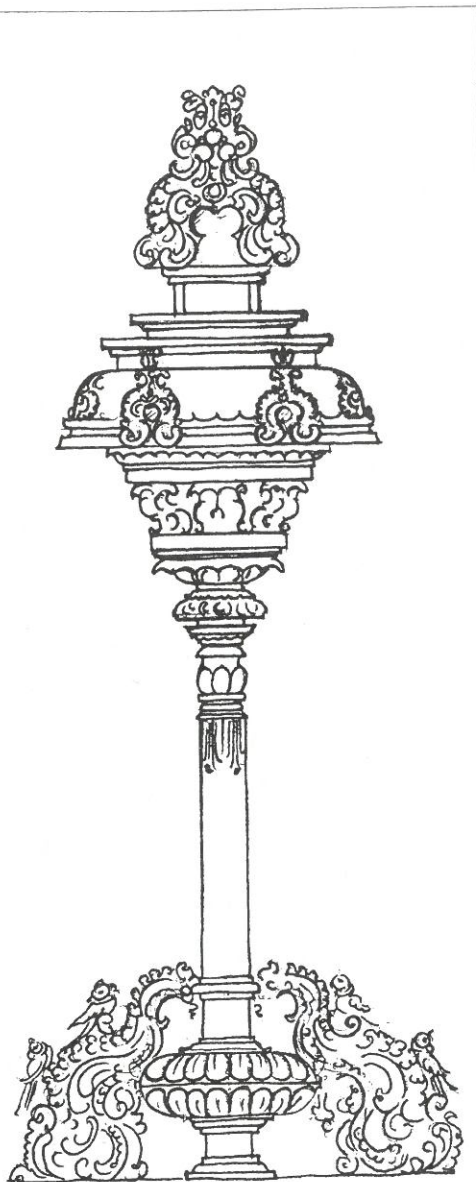
gopura), lamp-post (dīpa-stambha), and a temple-tank (pushkariṇī).

The sanctum (called by different names like garbha-gr̥ha, geha, bhavana, prāsāda, sadana, ālaya, dhāma, kshetra, āgāra, āyatana, pada, laya, sthāna and kshaya) is the most important part of the temple; it is regarded as the body of God, while the main image within the sanctum is the spirit or soul of God.

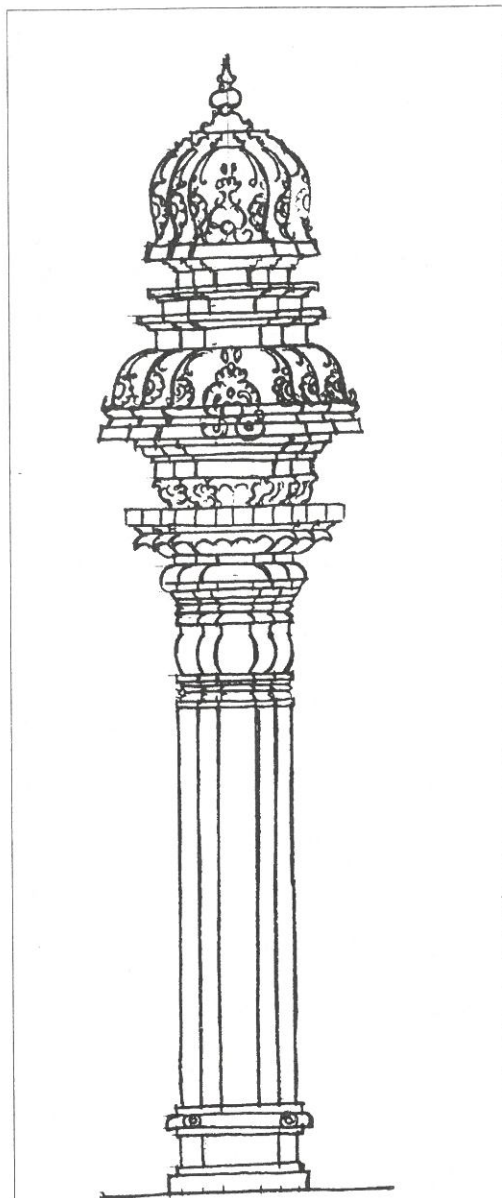
While there will be no windows or doors other than the entrance-

door, there will be a water-chute or outlet (jala-nirgama), made in stone (usually of the 'masculine' variety), for letting the water in which the main image in the sanctum has been bathed, called praṇālā, gomukha, nirgama or soma-sūtra, this must be located to the north if the sanctum faces east or west; or to the east or west if the sanctum faces north or south. There is a prohibition against its being located in the southern direction. The proper place for this member is in the basement (adhishṭhāna), just above the jagatī, kumuda, kaṇṭha and paṭṭikā.



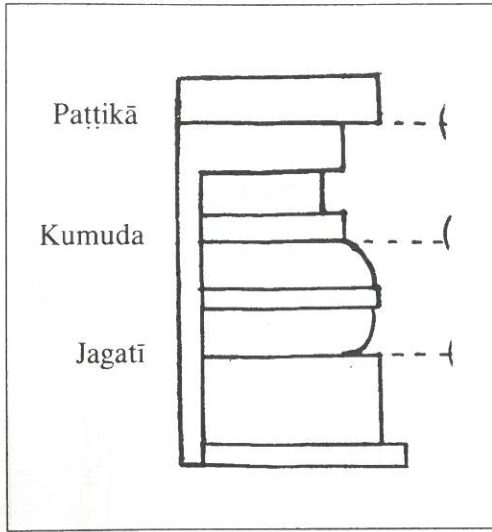


Kumbha-Pañjara



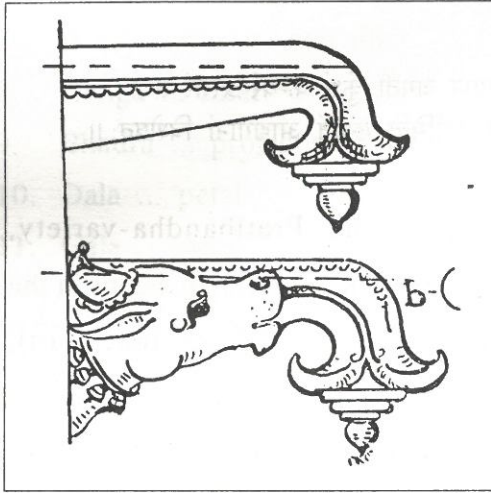
Detail of Kumbha-Pañjara





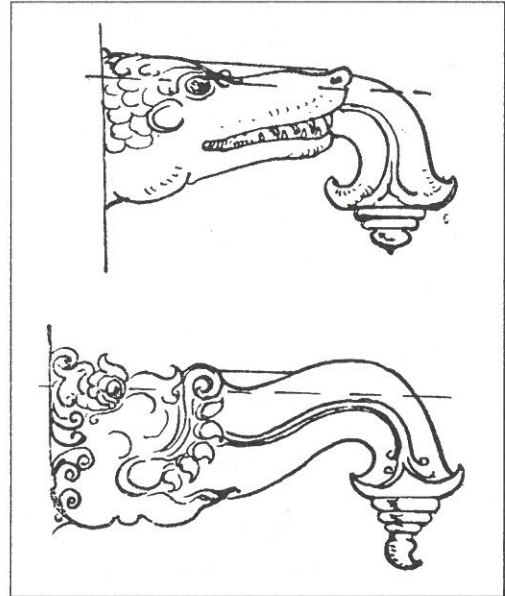
kumuda, gala, antari, kampa, paṭṭikā etc.), and there are many varieties of it: fourteen according to *Maya-mata*, sixty-four according to *Mānasāra*, twenty-two according to *Kāśyapa-śilpa*, eight according to *Īśāna-śiva-guru-deva-paddhati*, and four according to *Tantra-samuchchaya*.

The adhiṣṭhāna is said to be of fourteen kinds in Mayavāstu. Of them, the mañchaka-variety is most inferior, the pādabandha-variety of midling merit, and pratibandha-variety the best. The adhiṣṭhāna



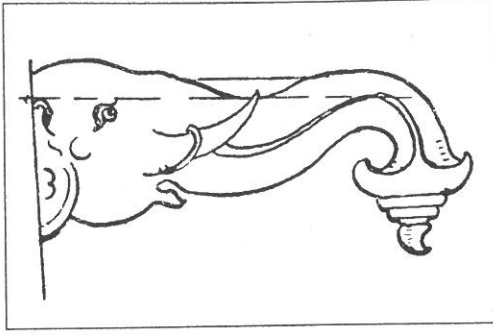
GOMUKHA

The basement (called tala, masūraka, ādhāra, kuṭṭima or adhiṣṭhāna) must be strong and firm to bear the weight of the whole structure above it. It consists of several members like pādukā, jagatī,



MAKRA-MUKHA-NĀLA

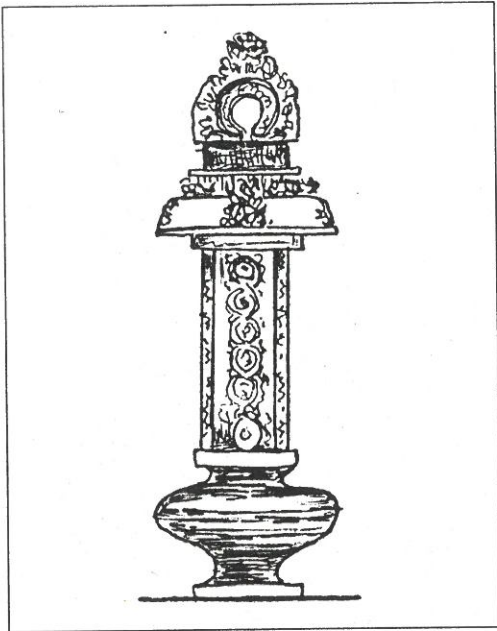




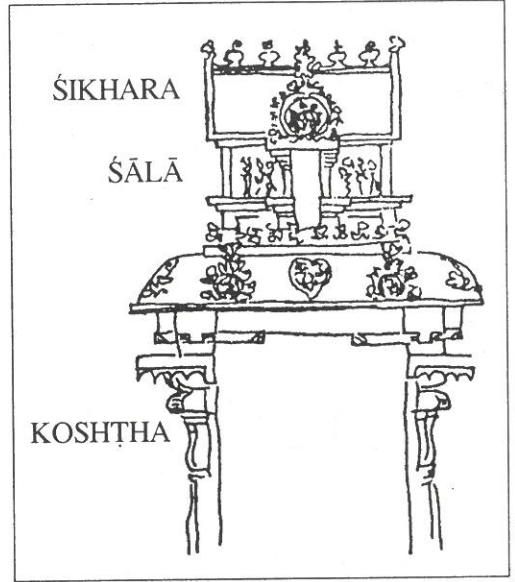
GAJAŚUNḌA-NĀLA

consists of five members upāna, Jagathi, Kumbha, Kaṇṭha and prastara. (*Śilparatna*, 19)

अधिष्ठानं मयः प्राह चतुर्दशविधं पृथक् ।
मञ्चकान्यधमान्याहः पादबन्धाभिधानि वै ।
मध्यमान्युत्तमानि स्युः प्रतिबन्धान्यसंशयः ॥



KUMBHA-PAÑJARA



उपानं जगती कुंभं कन्धरं प्रस्तरं तथा ।
पञ्चवर्गमिति ख्यातं आद्यंगानां विशेषतः ॥

In the Pratibandha-variety, there will be nineteen divisions in the vertical section: upāna (one part), jagatī (seven parts), kumuda (6 parts), ālinga (1 part), tripatṭa (one part), prati (two parts) and vājana (one part). Pāda-variety has twenty parts, Śrī-bandha twenty-seven, Vēdi-bandha twenty, Pratikrama nineteen and khura-bandha twenty. The illustrations given here are representative of the several varieties and sub varieties. The mouldings are

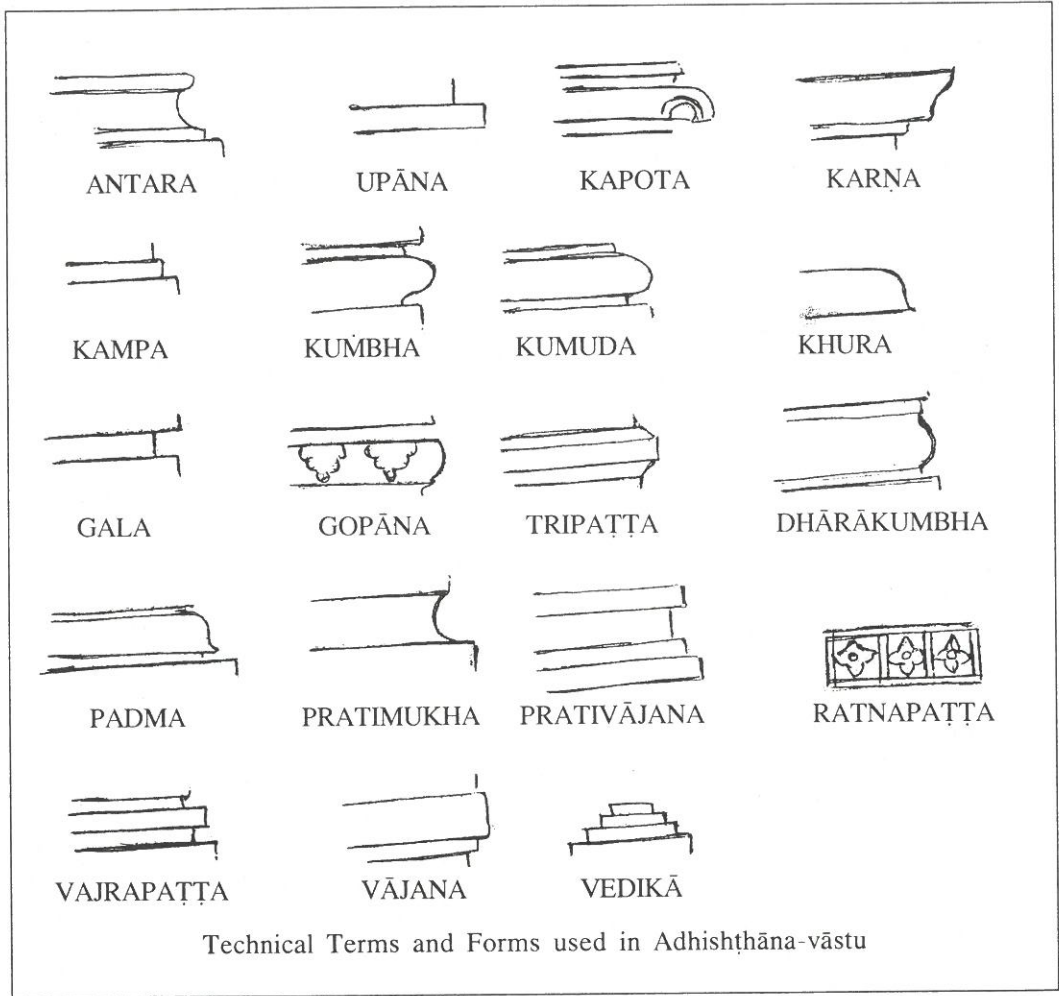
arranged in the successive order, and the technical names of the mouldings are indicated. Their English synonyms are given below:

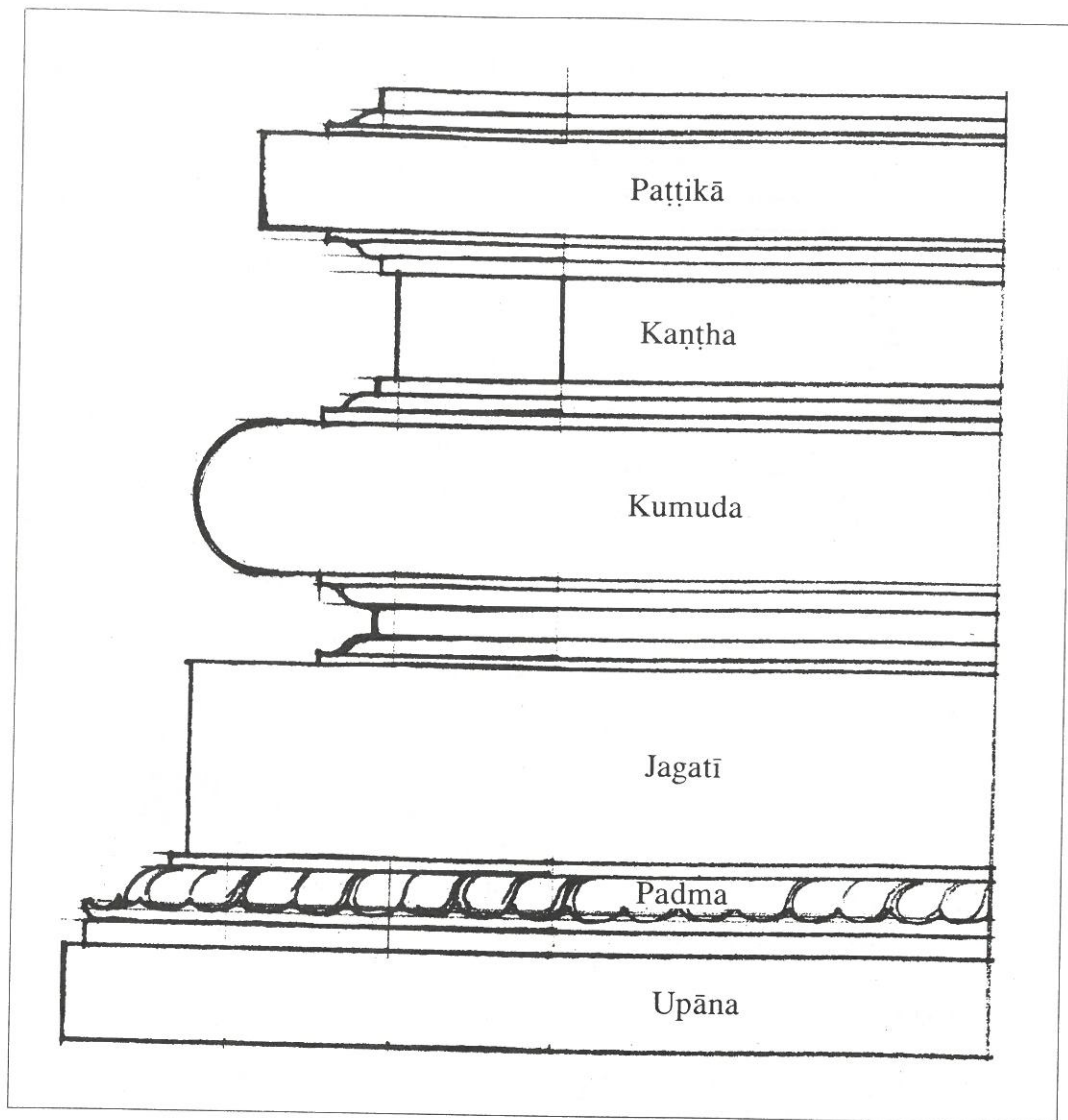
1. Adhishṭhāna.... basement
2. Adhopadma ... lower cyma
3. Antara ... intervening fillet
4. Antarita ... fillet
5. Amśaka ... Filament
6. Argala ... bar
7. Ardhakamṇa ... half-fillet
8. Alīṅga ... fillet
9. Bhadra ... projecting ornament
10. Dala ... petal
11. Gala ... dado
12. Gopānaka ... beam
13. Grīva ... dado
14. Janman ... blinth
15. Kaṇṭha ... dado
16. Kandhara ...dado
17. Kampa ... fillet
18. Kapota ... corona; dove-cot
19. Kaṇa ... ear
20. Kumuda ... astragal
21. Kumbha ... pitchu
22. Kshepaṇa ... projection
23. Kshudrāmbuja ... small cyma
24. Mahāpaṭṭa ... large band

25. Mahāmbuja large cyma
26. Nimna ... drip
27. Paṭṭikā ... fillet; band
28. Padma ... cyma
29. Padma-kshepaṇa ... cyma and projection
30. Padma-nimna ... cyma and drip
31. Pādukā ... plinth
32. Prati ... fillet
33. Prati-bandha ... fillet and band
34. Prativājana ... cavetto
35. Ratna-paṭṭa ... jewelled round fillet
36. Ratna-vapra ... jewelled cavetto
37. Tuṅga ... elevation
38. Vajra-kumbha ... jewelled pitcher
39. Vājana ... fillet with greater projection
40. Upapīṭha ... pedestal
41. Upāna ... plinth
42. Uttara ... fillet

Mānasāra tells us that mouldings must be beautiful and must be arranged at the discretion of the artist ('yan manoramyam ānayet'). Further







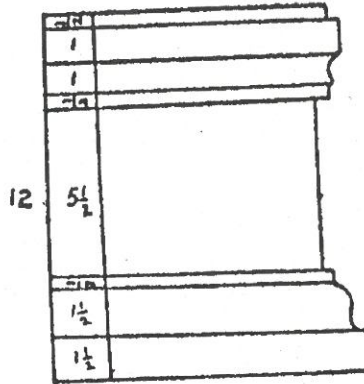
ADHISHṬHĀNA



VEDIBHADRA-1

(acc. to Mānasāra)

(in 12 parts) From bottom:

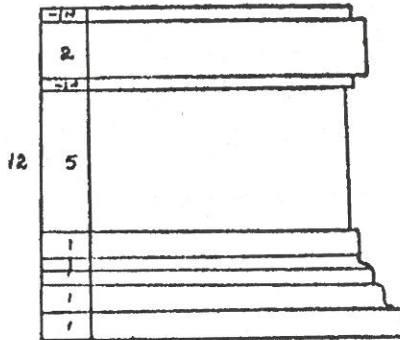


Pāduka	1½ parts
Padma	1½ parts
Kampa	½ part
Kaṇṭha	5½ parts
Kshepaṇa	½ parts
Padma	1 part
Vājana	1 part
Kampa	½ part

VEDIBHADRA-2

(acc. to Mānasāra)

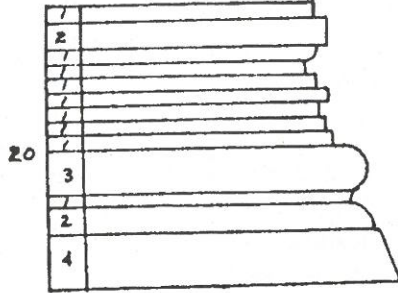
(12 parts)



Upāna	1 part
Padma	1 part
Kampa	½ part
Karṇa	½ part
Paṭṭika	1 part
Kaṇṭika	1 part
Kampa	½ part
Vājana	2 part
Kampa	½ part

VEDĪ-BANDHA

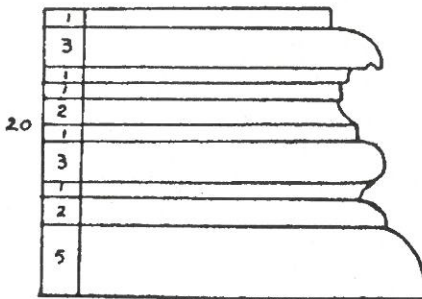
(acc. to Aparājita-pṛchchā)
(20 parts)



Nīḍa-varti	4 parts
Padma-patrikā	2 parts
Karṇikā	1 part
Kumuda	3 parts
Chheda	1 part
Mesha	1 part
Makara	1 part
Nakra-paṭṭikā	1 part
Chheda	1 part
Kaṇṭham	1 part
Padma-patra	1 part
Vedi	2 parts
Chheda	1 part

PĀDA-BANDHA

(acc. to Samarāṅgaṇa-sūtra-dhāra)
(20 parts)



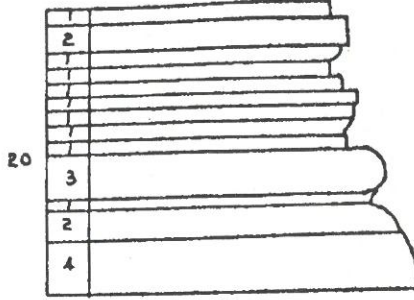
Khura	5 parts
Padma-patrikā	2 parts
Karṇikā	1 part
Kumuda	3 parts
Kaṇṭha	1 part
Karna	2 parts
Paṭṭika	1 part
Padma-patrikā	1 part
Kapota	3 parts
(with nāsikā)	
Chheda	1 part



VEDĪ-BANDHA

(acc. to Samarāṅgaṇa-sūtra-dhāra)

(20 parts)

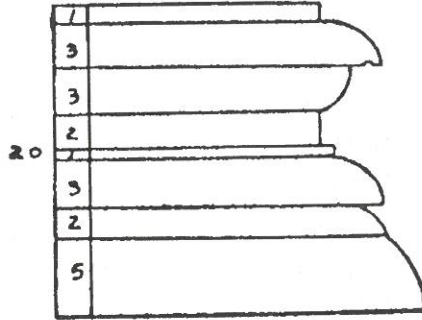


Niḍavarti	4 parts
Padma-patrikā	2 parts
Karṇikā	1 part
Kumuda	3 parts
Chheda	1 part
Mesha	1 part
Makara	1 part
Makara-paṭṭikā	1 part
Chheda	1 part
Kaṇṭha	1 part
Padma-patrika	1 part
Vedi	2 parts
Chheda	1 part

PĀDA-BANDHA

(acc. to Aparājita-prchchā)

(20 parts)



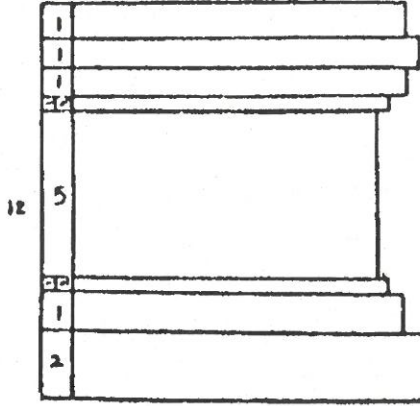
Khura	5 parts
Padma-patrika	2 parts
Kapota	3 parts
Chheda	1 part
Kaṇṭha	2 parts
Padma-patra	3 parts
Kapota	3 parts
Paṭṭika	1 part



VEDĪ-BANDHA

(acc. to Kāśyapa-silpa)

(12 parts) shaḍaṅga

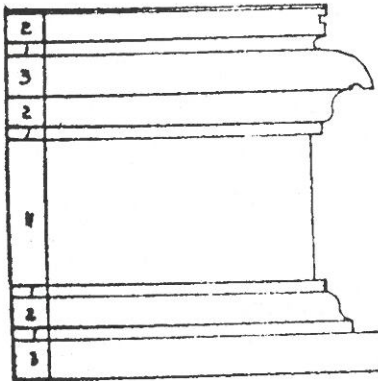


Pādukā	2 parts
Kampa	1½ parts
Kaṇṭha	5 part
Kampa	1½ parts
Vājanā	1 part
Kampa	1 part
Prativājanā	1 part

PRATI-BHADRA-1

(acc. to Mānasāra)

(27 parts)



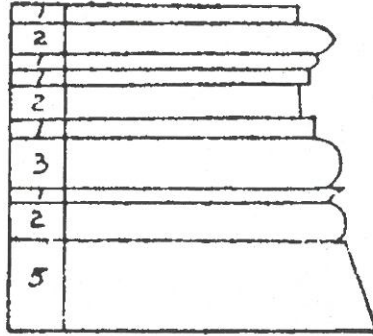
Upāna	3 parts
Kampa	1 part
Padma	2 parts
Kampa	1 part
Grīva	11 parts
Kampa	1 part
Padma	2 parts
Kapotā	3 parts
Antarītā	1 part
Prativājana	2 parts



PRATIKRAMA

(acc. to Aparājita-pariprchhā)

(19 parts)

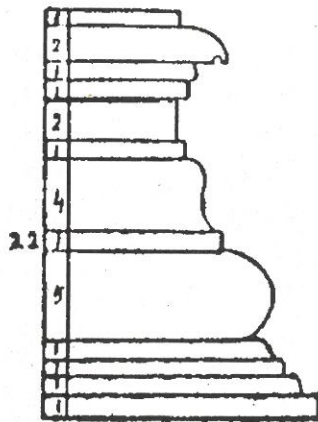


Nīdavarti	5 parts
Padma-patra	2 parts
Karṇikā	1 part
Kumuda	3 parts
Chheda	1 part
Kaṇṭha	2 parts
Paṭṭikā	1 part
Padmapatra	1 part
Rasanā	2 parts
Chheda	1 part

KUMBHA-BANDHA-1

(acc. to Mānasāra)

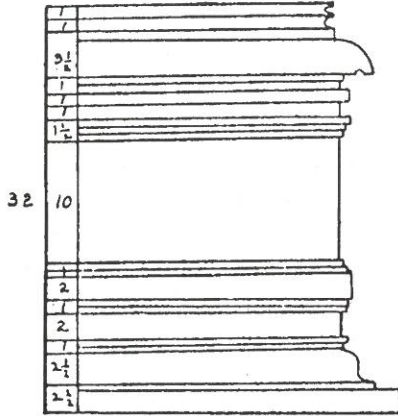
(22 parts)



Sopāna	3 parts
Padma	1 part
Kumuda	5 parts
Kampa	1 part
Padma	4 parts
Kampa	1 part
Gala	2 part
Kampa	1 part
Padma	1 part
Kapota	2 parts
kampa	1 part

PRATI-BHADRA-2

(acc. to Mānasāra) (32 parts)

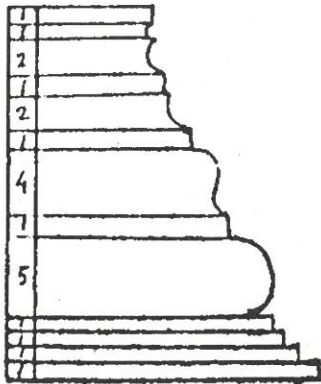


Pāduka	2 parts
Kshepana	1/2 part
Padma	2 1/2 parts
Kshudra-padma	1/2 parts
Paṭṭikā	2 parts
Kshudra-padma	1/2 part
Kampa	1/2 part
Kaṇṭha	10 parts
Kampa	1/2 part
Adhopadma	1/2 part
Kampa	1 part
Kaṇṭha	1 part
Uttara	1 part
Kshepana	1/2 part
Kshudropadma	1/2 part
Kapota	3 part
Ālinga	1/2 part
Antarika	1 part
Prativājana	1 part

KUMBHA-BANDHA-2

(acc. to Mānasāra)

(22 parts)



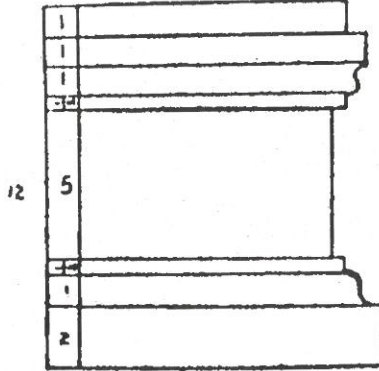
As in Kumbha-bandha-1,
but above Mahāpadma
(4 parts):

Karṇa	1 part
Kampa	1 part
Antarita	2 parts
Prati	1 part
Vājana	1 part

BHADRA-PĪṬHA

(acc. to Kāśyapa-śilpa) (12 parts)

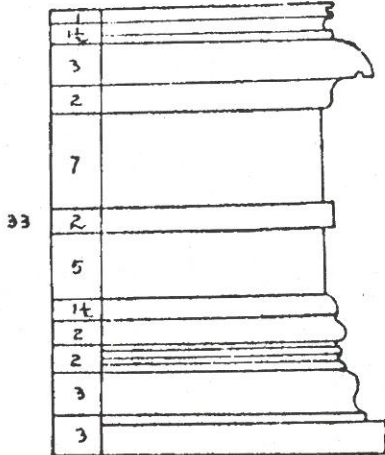
From bottom:



Pādukā	2 parts
Padma	1 part
Kampa	1/2 part
Kaṇṭha	5 parts
kampa	1/2 part
Padma	1 part
Vājanā	1 part
Kampa	1 part

PRATI-BHADRA-3

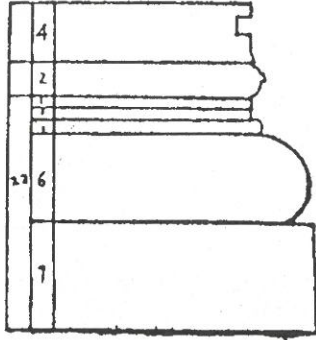
(acc. to Mānasāra) (33 parts)



Upāna	2 1/2 parts
Kampa	1/2 parts
Padma	3 parts
Kampa	1/2 part
Kaṇṭha	1/2 part
Kampa	1/2 part
Kshudra-padma	1/2 part
Vajra-Kumbha	2 parts
Dala	1 1/2 parts
Kaṇṭha	5 parts
(or 2 or 7) = paṭṭa-gala	
Kampa	2 parts
Kapota	3 parts
Alinga	1/2 part
Antarītā	1 part
Prati-vājana	1 part

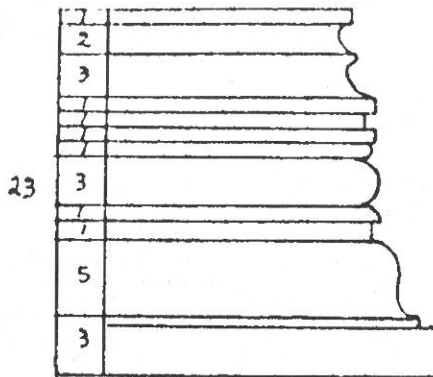
URAGA-BANDHA

(acc. to Mānasāra) (22 parts)

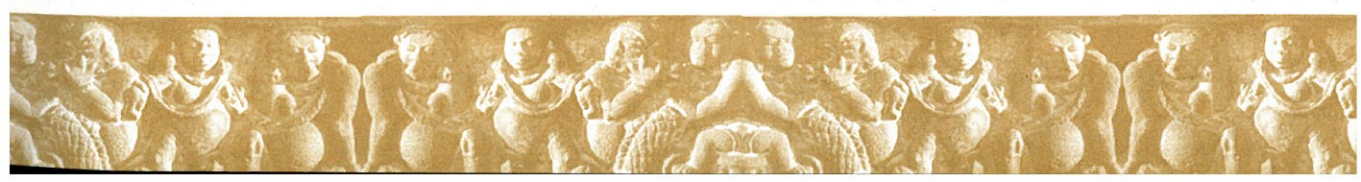


Above the Kumbha

Kampa	1 part
Karna	1 part
Kampa	1 part
Gopāna	2 parts
Prativājana	1 part

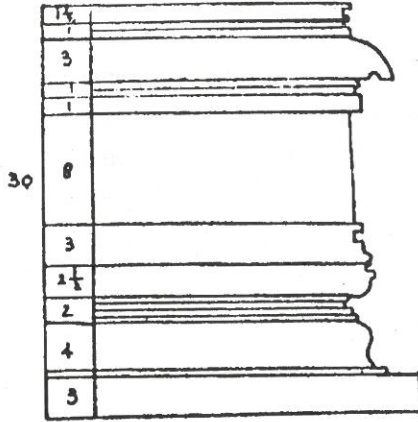
PADMA-BANDHA(acc. to Mānasāra)
(23 parts)

Pādukā	2 parts
Kampa	part
Padma	5 parts
Kaṇṭha	1 part
Padma	1 part
Kumuda	3 parts
Padma	1 part
Kampa	1 part
Kaṇṭha	1 part
Vājana	1 part
Antaritā	3 parts
Prati	2 parts
Vājana	1 part



MAÑCHA-BHADRA-2

(acc. to Mānasāra) (30 parts)

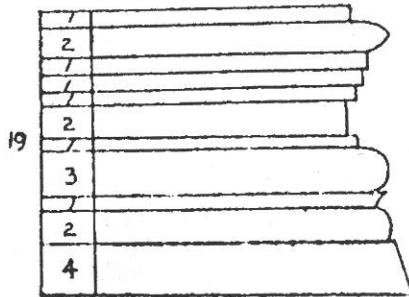


Pādukā	3 parts
Kampa	1/2 part
Padma	3 1/2 parts
Kshepaṇa	1/2 part
Kampa	1/2 part
Karṇa	1/2 part
Padma	1/2 part
Gopāna	2 1/2 parts
Prativajana	3 parts
Gala (Kaṇṭha)	8 parts
Uttara	1 part
Kampa	1/2 part
Padma	1/2 part
kapota	3 parts
Ālinga	1/2 part
Antarita	1/2 part
Prativājana	1 1/2 parts

PRATI-KRAMA

(acc. to Samarāṅgaṇa-sūtra-dhāra)

(19 parts)



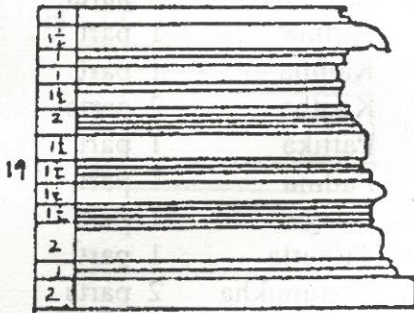
Nīdavarti	4 parts
Padma-patra	2 parts
Karṇikā	1 part
Kumuda	3 parts
Chheda	1 part
Kaṇṭha	2 parts
Paṭṭikā	1 part
Makara-paṭṭikā	1 part
Makara-paṭṭa	1 part
Rasanā-patta	2 parts
Chheda	1 part

KUKSHI-BANDHA

(acc. to Mānasāra)

(19 parts)

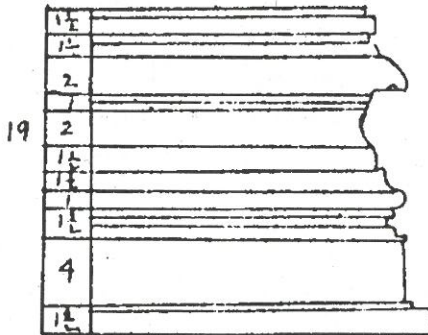
From bottom:



Paduka	2 parts
Padma	1/2 part
Kampa	1/2 part
Padma	2 parts
Nimna	1/2 part
Padma	1/2 part
Kumuda	1 1/2 parts
Padma	1/2 part
Karṇa	1/2 part
Padma	1/2 part
Paṭṭika	1 1/2 part
Padma	1/2 part
Kampa	1/2 part
Nimna	1/2 part
Antarita	1/2 part
Prati	1 part
Vājana	1/2 part
Kaṇṭha	1 part
Kampa	1/2 part
Paṇḍa	1/2 part
Kapota	1 1/2 part
Prati-vājana	1 part

PUSHPA-PUSHKALA-2

(acc. to Mānasāra) (19 parts)



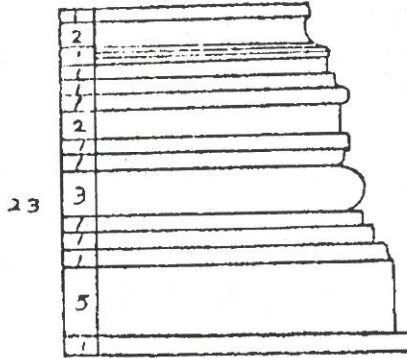
Pādukā	1 part
Padma	1/2 part

(Rest as in Pushpa-pushkala-1 with slight changes with Paṭṭikā converted to Kapota)



ŚRĪ-SAUNDARYA

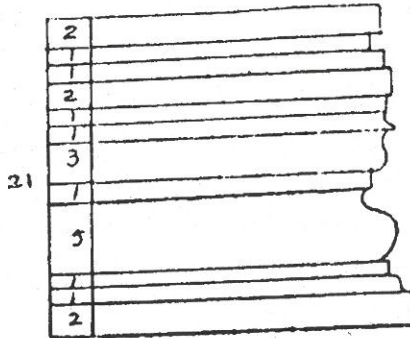
(acc. to Kāśyapa-śilpa) (23 parts)



Pādukā	1 part
Upa-pādukā	5 parts
Adhopadma	1 part
Kaṇṭha	1 part
Kampa	1 part
Kumuda	3 parts
Padma	1 part
Kampa	1 part
Kaṇṭha	2 parts
Paṭṭikā	1 part
Padma	1 part
Ālinga	1 part
Tripaṭṭa	1 part
Pratimukha	2 parts
Vājana	1 part

KUMBHA-BANDHA

(acc. to Mānasāra) (21 parts)

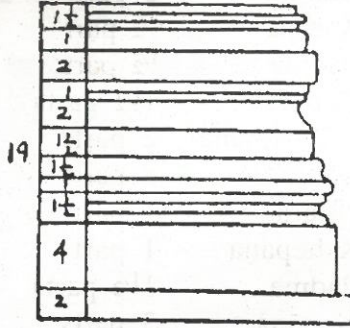


Pādukā	2 parts
Padma	1 part
Kampa	1 part
Kumbha	5 parts
Kampa	1 part
Adhopadma	3 parts
Karṇa	1 part
Kampa	1 part
Paṭṭikā	2 parts
Kampa	1 part
Kaṇṭha	1 part
Paṭṭa	2 parts



PUSHPA-PUSHKALA-1

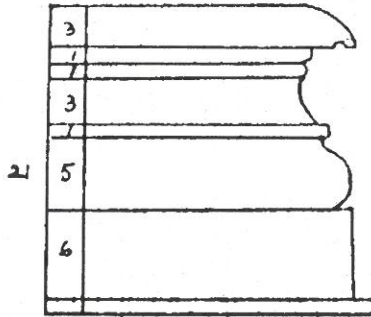
(acc. to Mānasāra) (19 parts)



Pādukā	2 parts
Vapra	4 parts
Padma	1/2 part
Kaṇṭha	1/2 part
Urdhva-padma	1/2 part
Kumuda	1 part
Padma	1 1/2 parts
Kampa	1 1/2 parts
Karṇa	2 parts
Kampa	1/2 part
Padma	1/2 part
Paṭṭikā	2 parts
Padma	1 part
Kampa	1/2 part
Vājana	1/2 part
Kampa	1/2 part
(Kumuda-jāti)	

ŚRĪ-KĀNTA

(acc. to Śilpa-ratna) (21 parts)



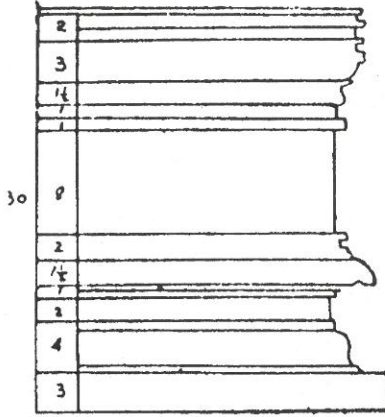
Pādukā	1 part
Vapra	6 parts
Kumbha	5 parts
Kampa	1 part
Karṇa	3 parts
Kampa	1 part
Padma	1 part
Padma	1 part
Kapot	3 parts



MAÑCHA-BHADRA-1

(acc. to Mānasāra)

(30 parts)

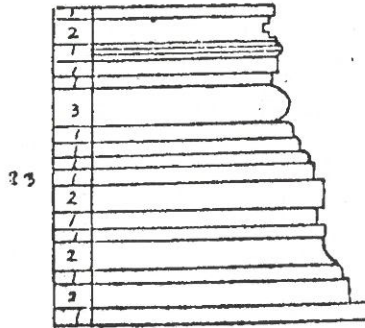


Pādukā	3 parts
Kampa	1/2 part
Padma	3 parts
Kampa	1/2 part
Kaṇṭha	2 parts
Kampa	1/2 part
Padma	1/2 part
Kapota	1 1/2 parts
Prati-vājana	2 parts
Kaṇṭha	8 parts
Uttara	1 part
Kshepaṇa	1 part
Padma	1 1/2 parts
Gopāna	3 parts
Ālinga	1/2 part
Antarita	1 part
Prati-vājana	1/2 part

TRI-KARṆA

(acc. to Kāśyapa-śilpa)

(23 parts) From bottom:

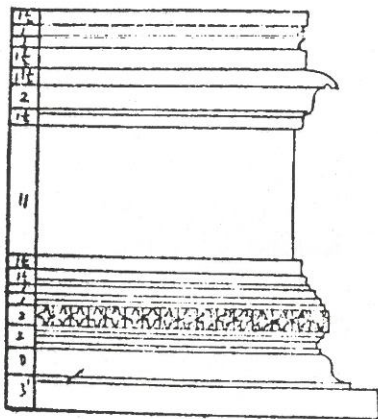


Pāduka	1 part
Upapāduka	2 parts
Padma	1 part
Karṇa	3 parts
Kampa	1 part
Padma	1 part
Karṇa	1 part
Kumuda	3 parts
Padma	1 part
Ālinga	1 part
Tripaṭṭika	1 part
Prativājana	2 parts
Vājana	1 part

PRATI-BHADRA-4

(acc. to Mānasāra)

(36 parts)

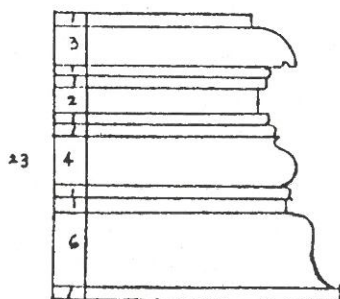


Upāna	2 parts
Kampa	½ part
Padma	3 parts
Kampa	½ part
Karna	1 part
Kampa	½ part
Kshudra-padma	½ part
Ratna-paṭṭa	2 parts
Dala	½ part
Kshepaṇa	½ part
Karna	½ part
Kshepaṇa	½ part
Padma	1 part
Kshepaṇa	1½ part
Kaṇṭha	11 parts
Uttara	1 part
Kampa	½ part
Padma	2 parts
Kapota	1½ part
Alinga	1½ part
Antarita	1 part
Prativājana	1 part
Vājana	1½ part

PADMA-KĀNTA

(acc. to Kāśyapa-śilpa)

(23 parts) From bottom:

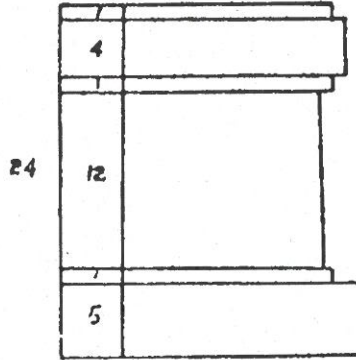


Pāduka	1 part
Padma	6 part
Kaṇṭha	1 part
Padma	1 part
Kumbha	4 parts
Padma	1 part
Kampa	1 part
Kaṇṭha	2 parts
Kampa	1 part
Padma	1 part
Kapota	3 parts
Ālinga	1 part

VEDI-BHADRA

(another type)

(24 parts) From bottom:



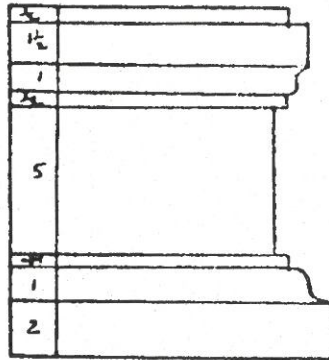
Pāduka	5 parts
kampa	1 part
Kaṇṭha	12 parts
Kampa	1 part
Vājana	4 parts
Kampa	1 part

VEDI-BHADRA

(acc. to Mānasāra)

another type (12 parts)

From bottom:



Upāna	2 parts
Padma	1 part
Kaṇṭha	5 parts
Kampa	1/2 part
Padma	1 part
Vājana	1 1/2 part
Kampa	1/2 part



भागपादादि सर्वेषामुद्गीवं वास्तुवशान्न्यसेत् ।
पादानामपि सर्वेषां पत्रजातिभिरलङ्कितम् ।
अन्यान्यमुक्तं च सर्वेषां यक्त्या तत्रैव योजयेत् ॥

The stambha-varga rising above the basement was originally a structure consisting only of pillars (stambha); later, walls (*kuḍya*) came to be constructed incorporating the pillars (*kuḍya-pāda* or *kuḍya-stambha*). There are numerous varieties of this member, in accordance with variations in shape and sculptures. A pillar normally rests on what is called 'floor' (*pīṭha*, *pāda* or *oma*), above which there will be a vase (*ghaṭa* or *kalaśa*), covered over by a plank called 'maṇḍi'.

Above it will be a square block (*vīrakaṇḍa*), above which will rise 'poṭikā', with minor members like 'chitra', 'taraṅgiṇī' and 'uttarā'. Immediately above this will be the roof. The pillar may be of the same form from bottom to top. If it is four-sided (*chaturasra*), it is called 'brahma-kānta', if eight-sided 'vishṇu-kānta' if sixteen-cornered, it is 'saumya'. It may also be circular.

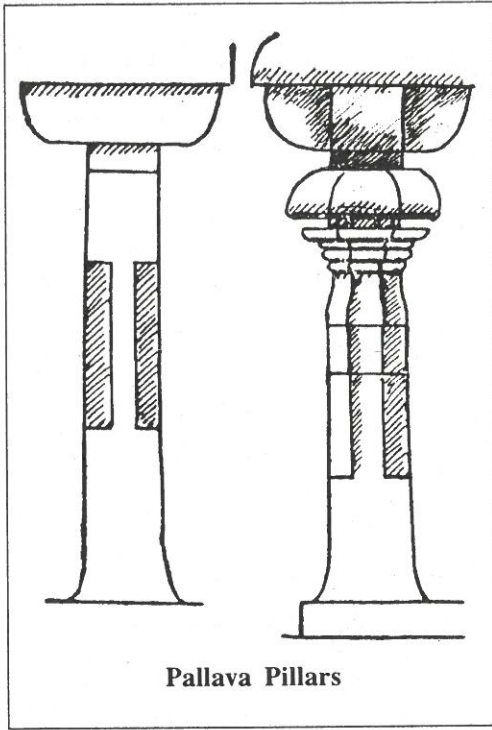
The Chita-kānta variety of pillars are of five kinds: (1) Brahma-kānta, four sides, quadrangular (2) Vishṇu-kānta, octagonal; (3) Skanda-kānta, hexagonal; (4) Śiva-kānta, pentagonal; and Rudra-kānta, circular or sixteen-sided. A pillar's length is to be four times its base, the pedestal $\frac{3}{4}$ of, or equal to, or twice the base, according to *Mānasāra*. There is also a type of stambha known as Chitra-stambha of any shape (circular, square etc). The five kinds are here called Śrī-kara, Chandra-kānta, Saumukhya, Priya-darśaka and Śubhāmkari.

The decorative sculptures on the pillars may assume many forms: floral decorations (*pushpa-khaṇḍa*), variegated (*chitra-khaṇḍa*), lotus plant (*padmavallī*), creepers (*latā*), sacred vase (*kumbha*), mirrors (*darpaṇa*) or icons (*mūrti*).

If the pillar is plain and devoid of decorations and sculptural details, it is called 'nirāśraya'. If on the other



hand, there are sculptured motifs on the pillar, it is called 'sāsraya'. It is usual to see sculptural representations of lion, elephant, swan, mythical dolphin or leogrif. The pillars may also narrate legends of the gods and goddesses in sculptured panels.



A pillar is mainly meant to bear the weight of the roof (bhāradhāraṇa); and it is usually treated as the legs of the temple (aṅghri, pāda,

charaṇa, sthāṇu). The thickness of the pillar is related to the height of the pillar; according to the texts, the thickness may be the sixth to the tenth part of the height.

There is a prescription in the texts that the sanctum should face the eastern direction (prāgdvāram uttamam). If for any reason, this is not possible, west may be preferred, but never north or south, nor any of the intermediate directions or corners.

Nārādīya-samhitā (14,117, 48), for instance, lays down:

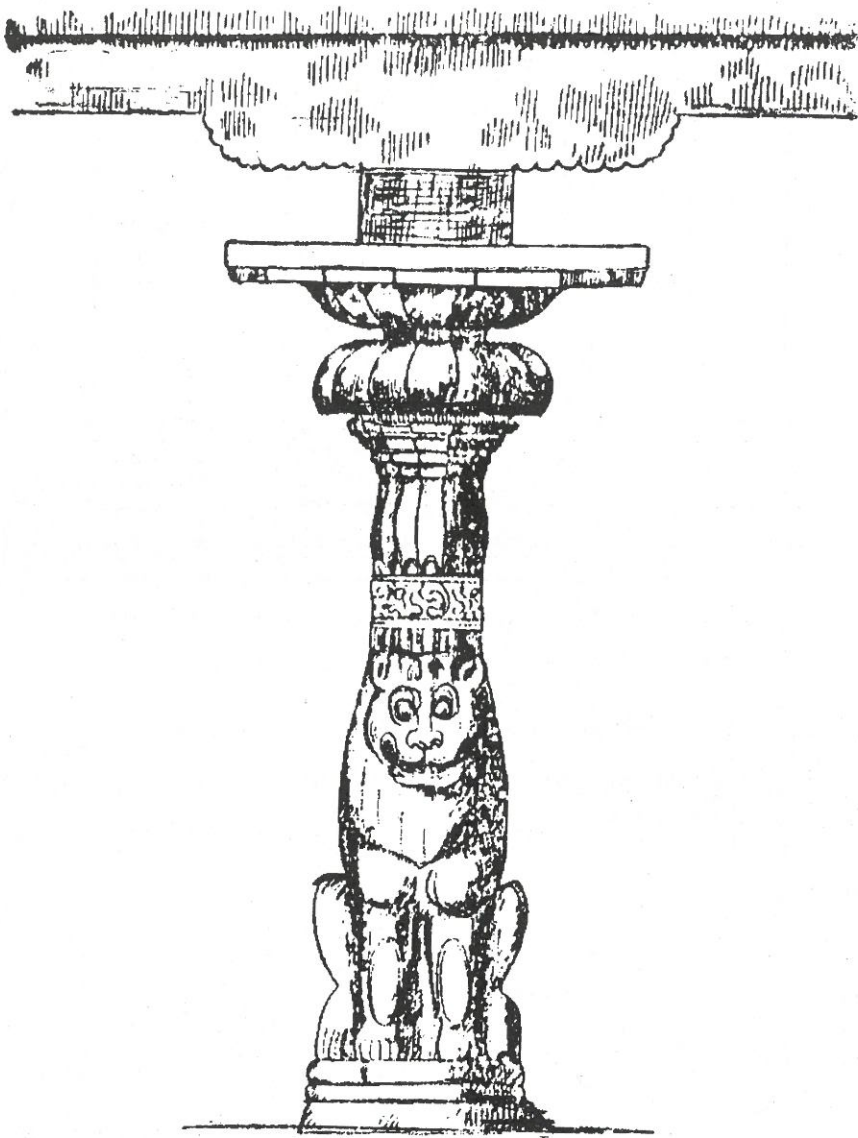
प्राग्द्वारमुत्तमं विष्णोर्मध्यमं पश्चिमाभिमुखम् ।
अधमं चोत्तरं द्वारं दक्षिणाभिमुखं तथा ।
आग्नेयादिषु कोणेषु द्वारं नैव विधीयते ॥

Also *Aparājita-prachhā* (134,2):

नोत्तराभिमुखाः कार्या न देवाः दक्षिणाभिमुखाः ॥

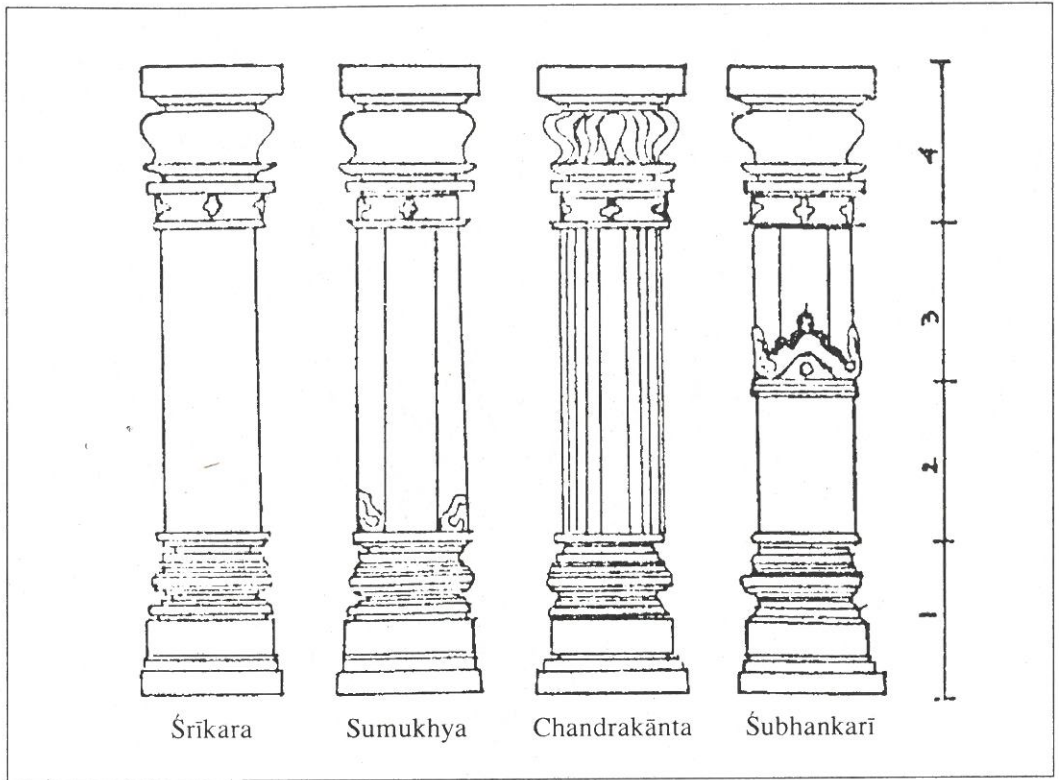
But in actual practice, we do find temples facing north and south,





Pallava Pillar





as for instance, the celebrated temple of Ranganātha in Śrīraṅgam facing South. For this, the explanation offered in the texts is that whatever direction the sanctum faces is to be regarded as east (cf. *Śaivāgama-sāra*, *archanā-paṭala*):

यस्यां दिशि भवेद् द्वारं तां प्राचीं परिकल्पयेत्।
लिङ्गस्याभिमुखं यत्तु द्वारं तत्पूर्वमिष्यते॥

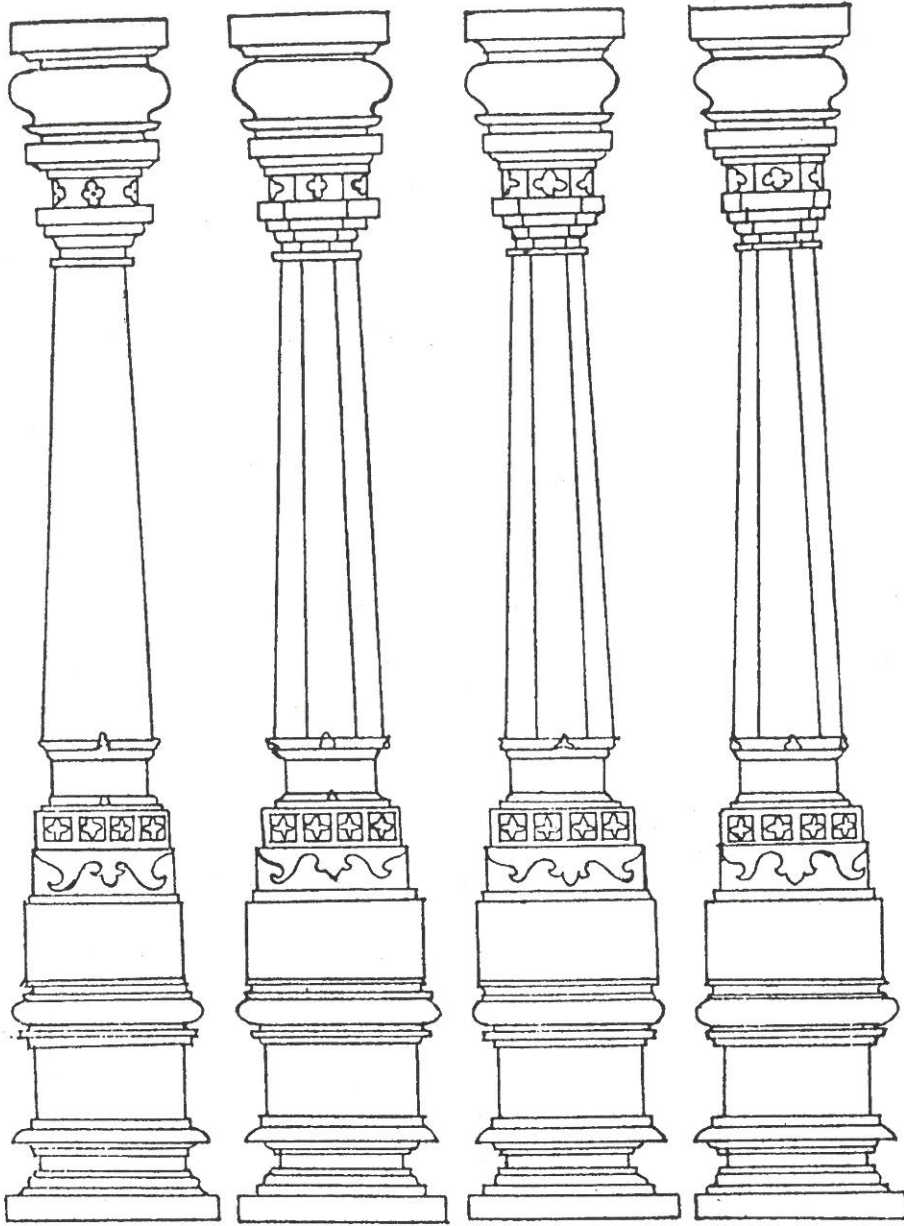
The door of the sanctum must be placed right in the middle, and

this prescription applies to all buildings, according to *Īśāna-śiva-guru-deva-paddhati* (31,141,6);

सर्वेषामपि हर्म्याणां द्वारं मध्ये तु योजयेत्॥

The door of the sanctum (technically known as 'maṇḍapa' or the essential area) must open to the porch or half-pavilion (*aṛdha-maṇḍapa*), so called because it should be in area half of the sanctum. Also called *śuka-nāsi* (parrot's beak) or





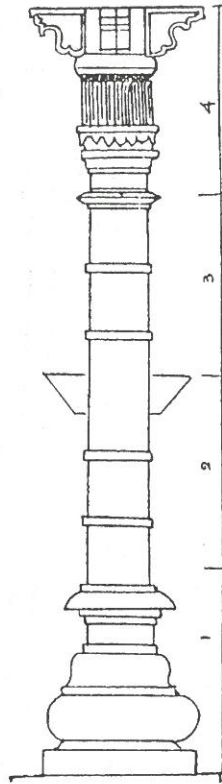
Brahma-kānta

Vishṇu-kānta

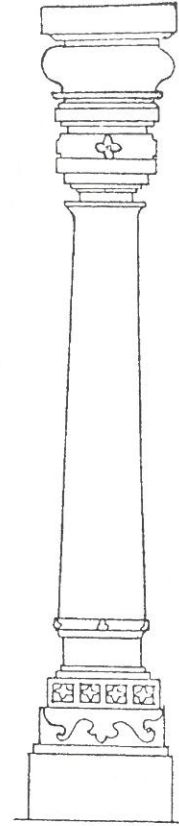
Skanda-kānta

Śiva-kānta

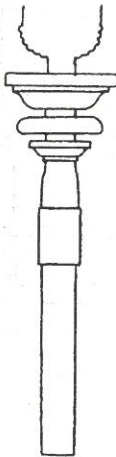




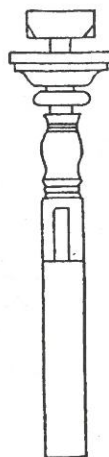
Koshtha-stambha



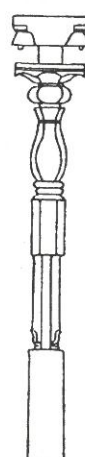
Chitra-stambha



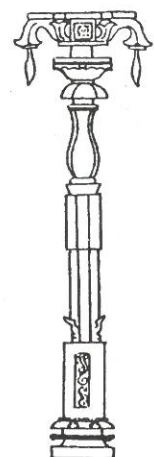
Pallava



Chola

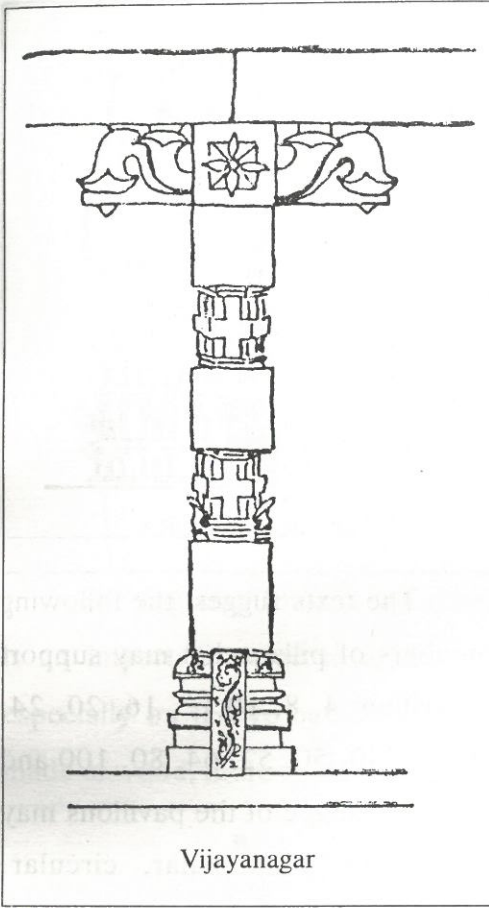
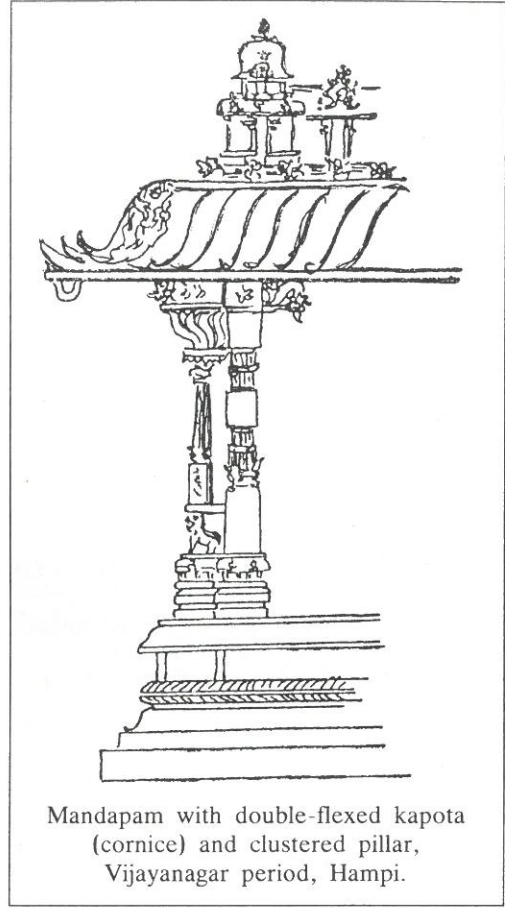
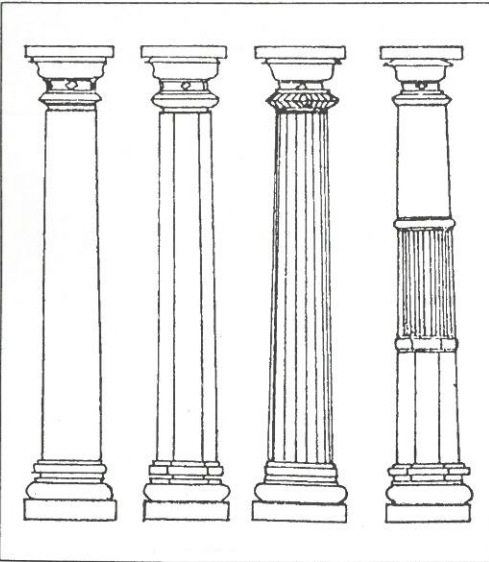


Pāṇḍya



Madura Nāyak





dvāra-maṇṭapa (entrance-hall), it is regarded as part of the sanctum; but it should be constructed only after the completion of the sanctum. It should be open on all sides, and must have steps to ascend in front and on the sides.

प्रासादाग्रे प्रकर्तव्यस्तदङ्गश्चार्धमण्डपम् ॥

(Pādma-samhitā, 10,12)

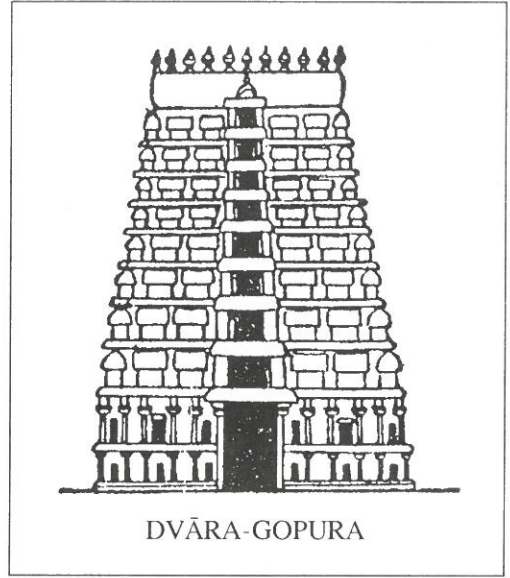


अन्तर्धामनि सम्पूर्णे कल्पयेदर्धमाण्डपम्॥

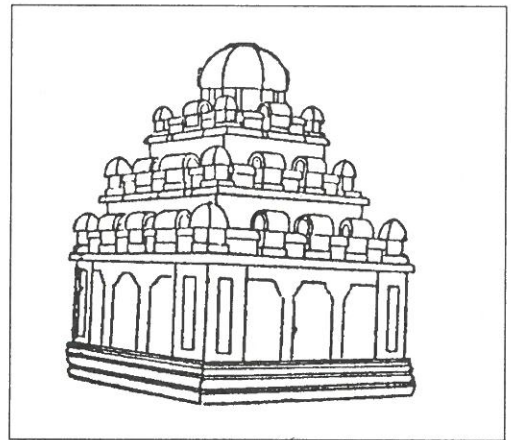
(*Vishṇu-tilaka-samhitā*, 6,305)

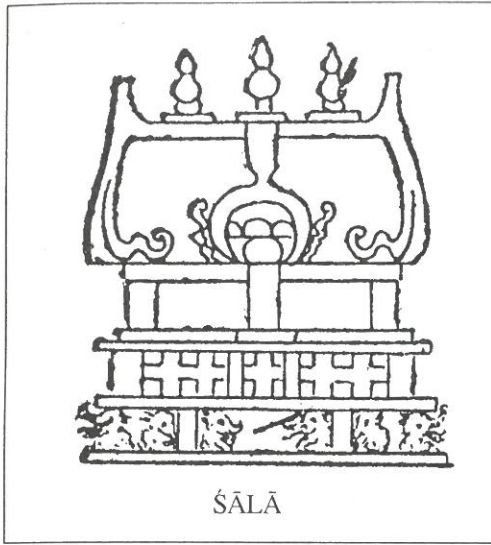
Some texts also provide that this pavilion may in area be equal to the sanctum, when it is called 'śuka-nāsa', or it may even exceed the dimensions of the sanctum, when it is known as 'mukha-maṇḍapa'. It is ardhma-maṇḍapa, only when its area is half of the sanctum. The texts suggest that it must be four-sided, preferably square (chaturaśra).

There may be other pavilions in the temple in front of the porch, and they must be supported by pillars. They are as a rule larger in area than the sanctum and are meant to accommodate the devotees to witness and participate in the worship rituals. They are called by different names, distinguished by the number of pillars (always in even numbers), as for instance 'yajña-bhadra' for the hall with 40 pillars; 'jayāvaha' (50 pillars), 'pushpaka' (64 pillars), and 'siddhi-yoga' (192 pillars).



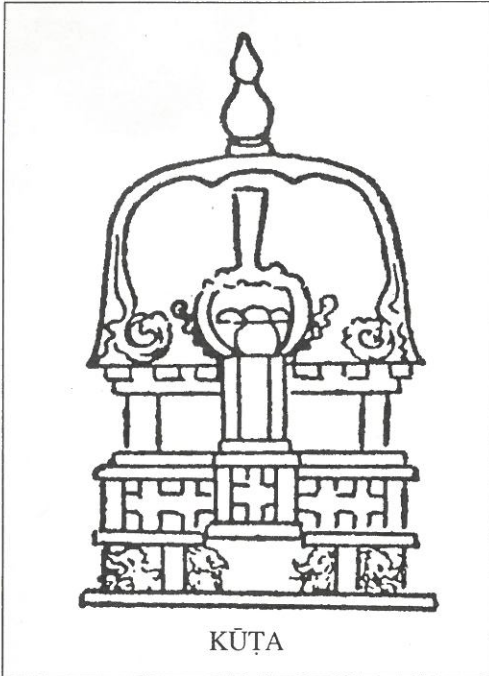
The texts suggest the following numbers of pillars that may support a pavilion: 4, 8, 10, 12, 16, 20, 24, 28, 32, 40, 50, 52, 64, 80, 100 and 192. The shape of the pavilions may be square, rectangular, circular, triangular, crescent-shaped, octagonal and sixteen-sided.





ŚĀLĀ

The flag-staff (dhvaja-stambha) is an important detail in a temple, especially on festive occasions. It is made of wood, more usually bamboo,

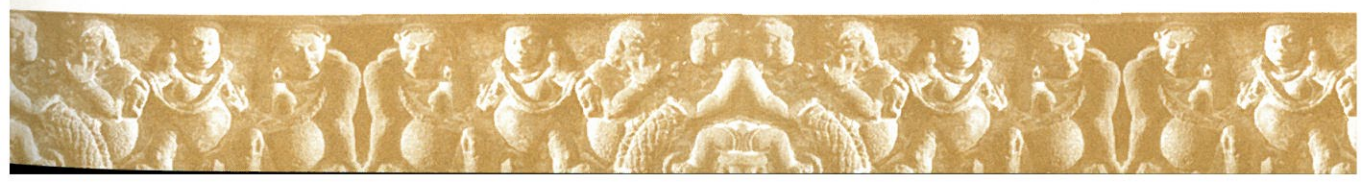


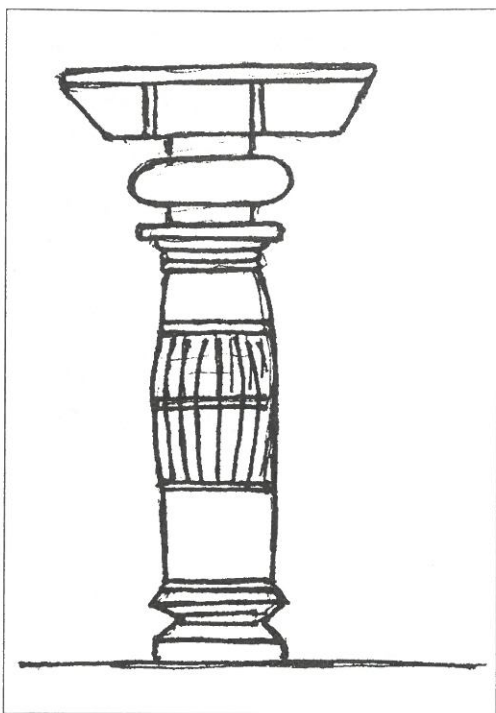
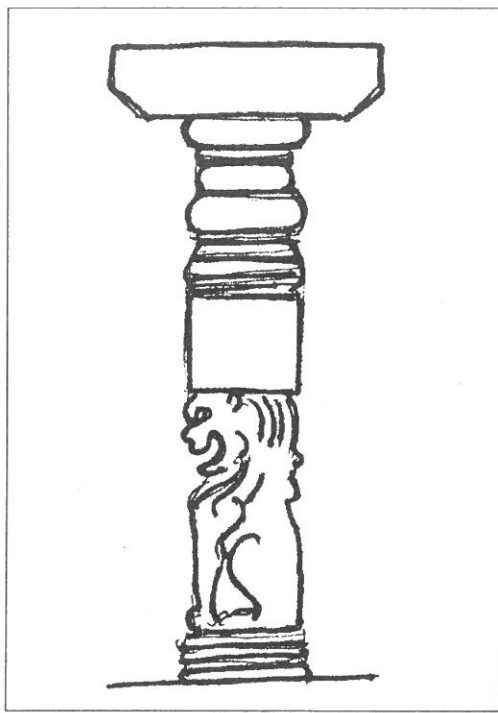
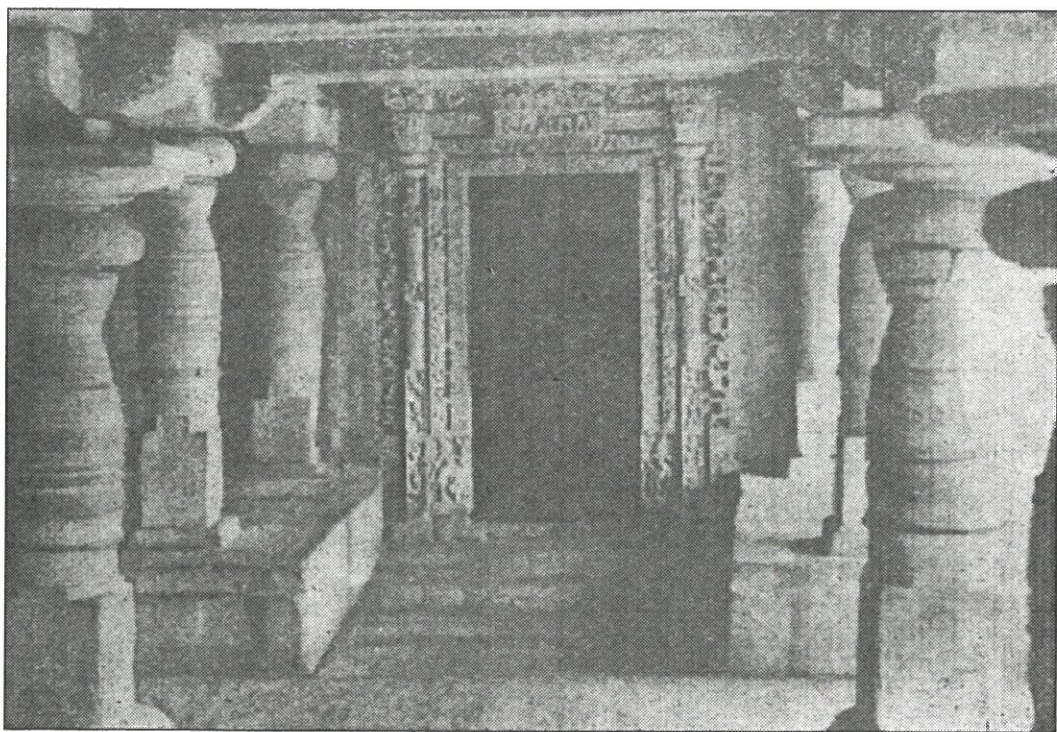
KŪṬĀ

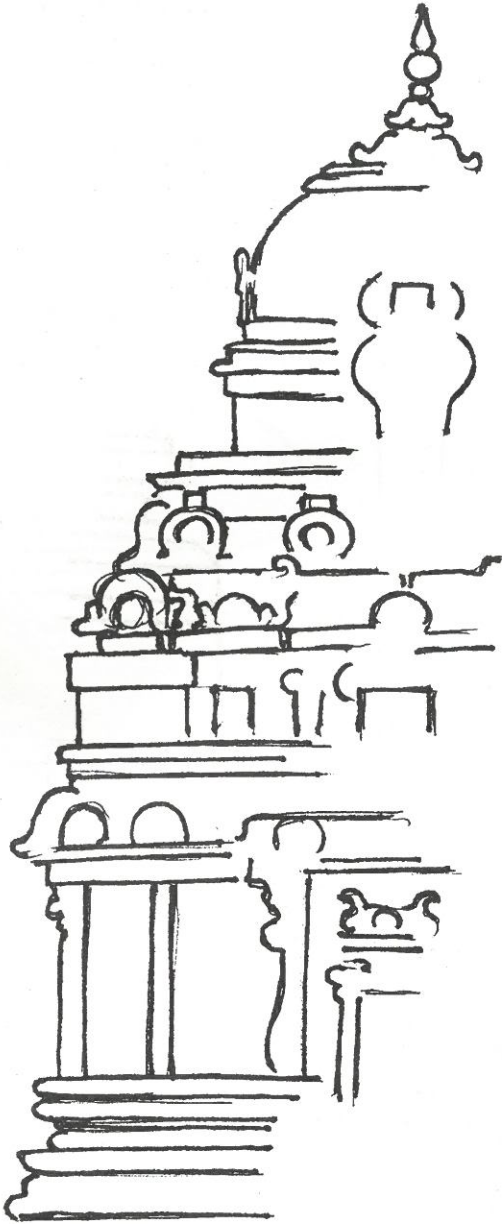
and its height may equal the height of the superstructure over the sanctum, or the height of the entrance-tower (dvāra-gopura).

The flag-post is named differently, in accordance with the number of nodal sections (parva) the bamboo pole has: 'sambhava' (7), 'śrīmukha' (9), 'ānanda' (11), 'śrīdeva' (13), 'divya-śekhara' (15), 'kāla-daṇḍa' (17), 'mahotkaṭa' (19), 'sūrya' (21) and 'kamala' (23). The top portion of this pole, where the banner is hoisted, is called 'masūraka', and it should face the sanctum. When made of wood, other than the bamboo, it may be round, or four-six-or eight sided.

If the flag-post is a permanent fixture, it may be covered by sheets of brass, copper or silver and gilt. And it must be fixed to a basement (square, circular, or octagonal in shape) with three tiers. The flag-staff that is erected anew for the occasion







STŪPI

MAHĀPADMA

ŚIKHARA

HĀRA

GALA

VEDIKĀ

KAPOTA

KARṆAKUṬA

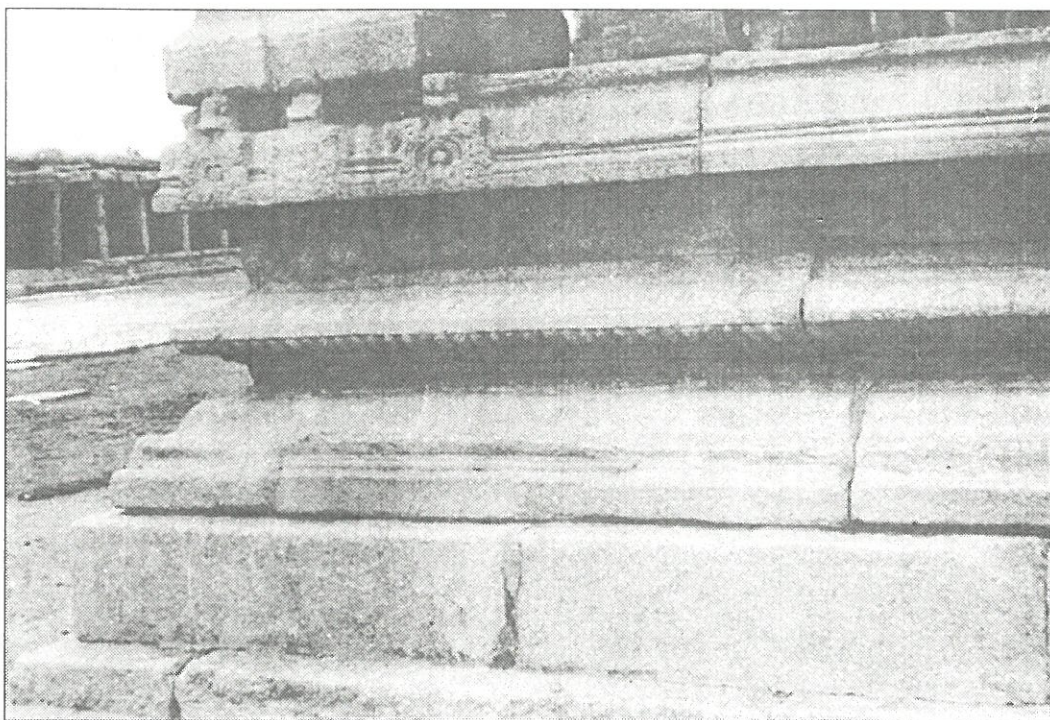
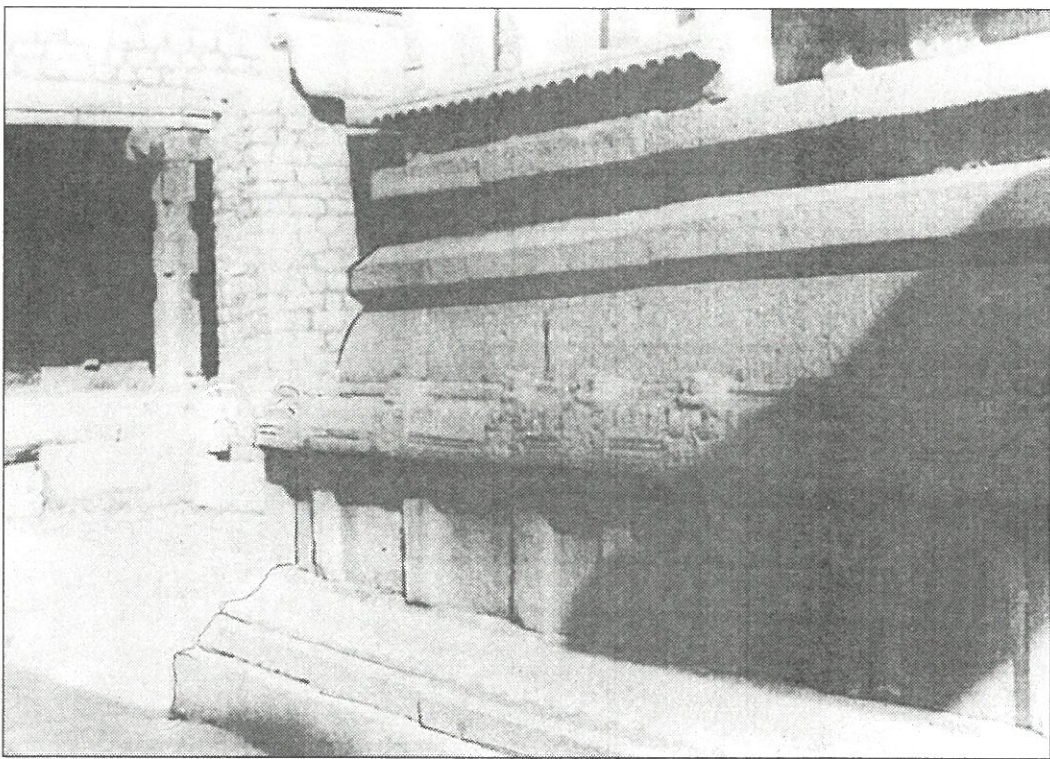
PAÑJARA

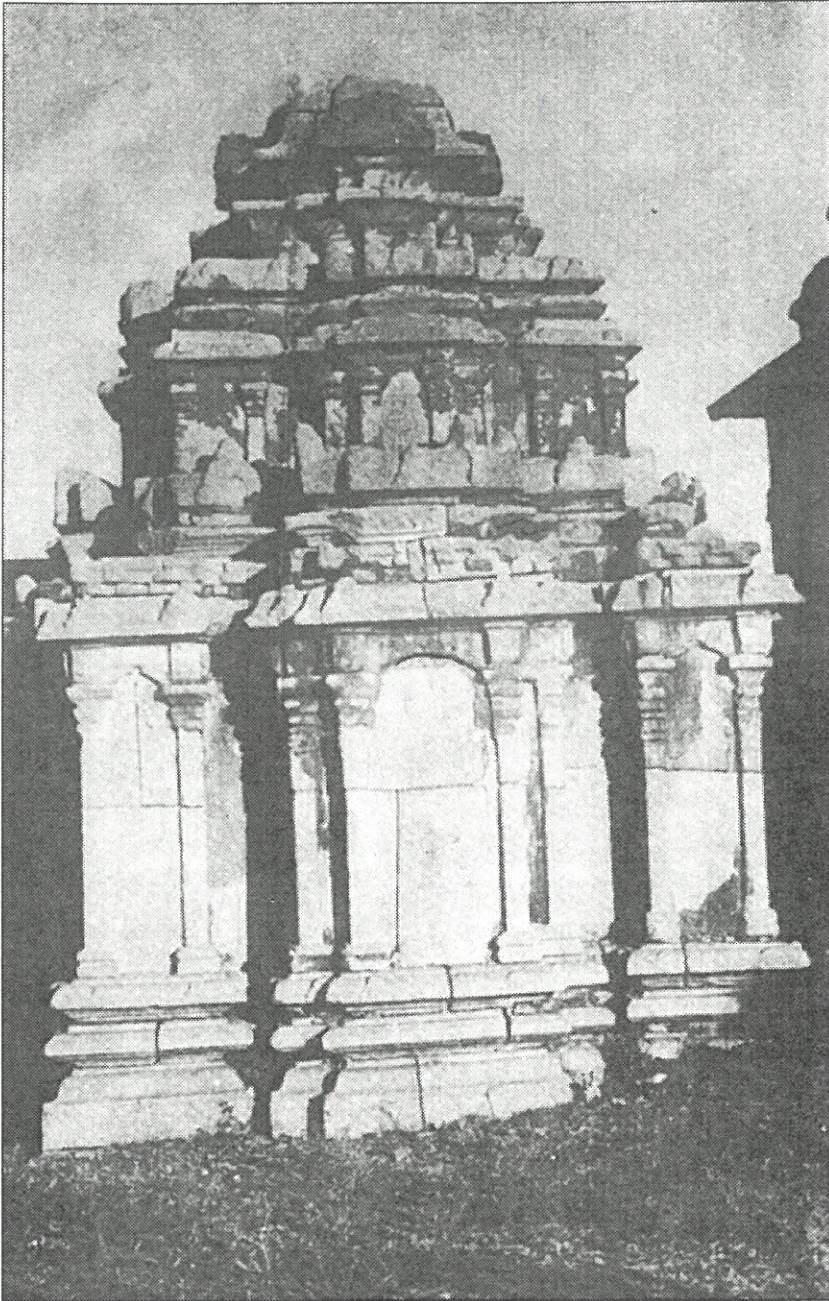
PRASTARA

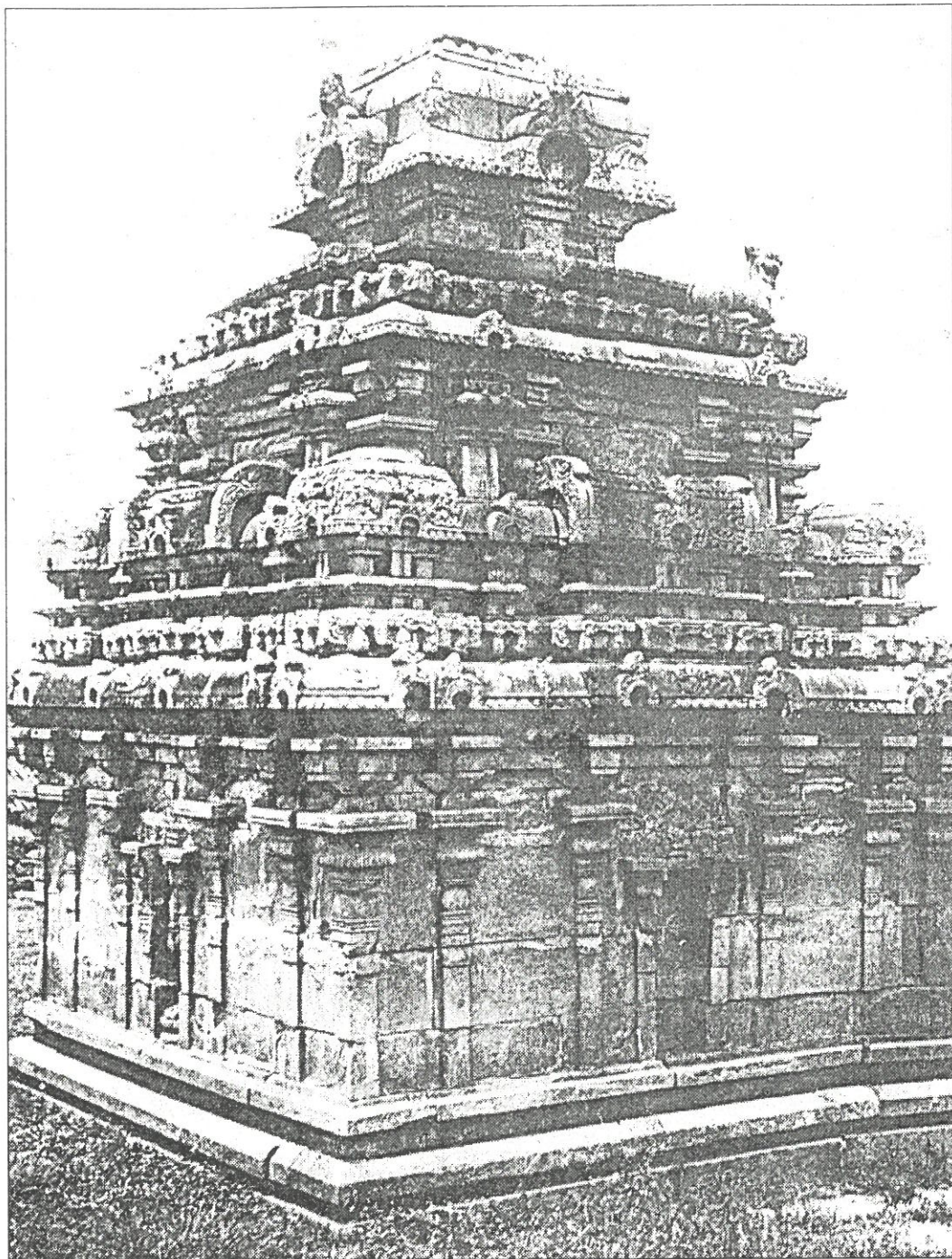
PĀDA

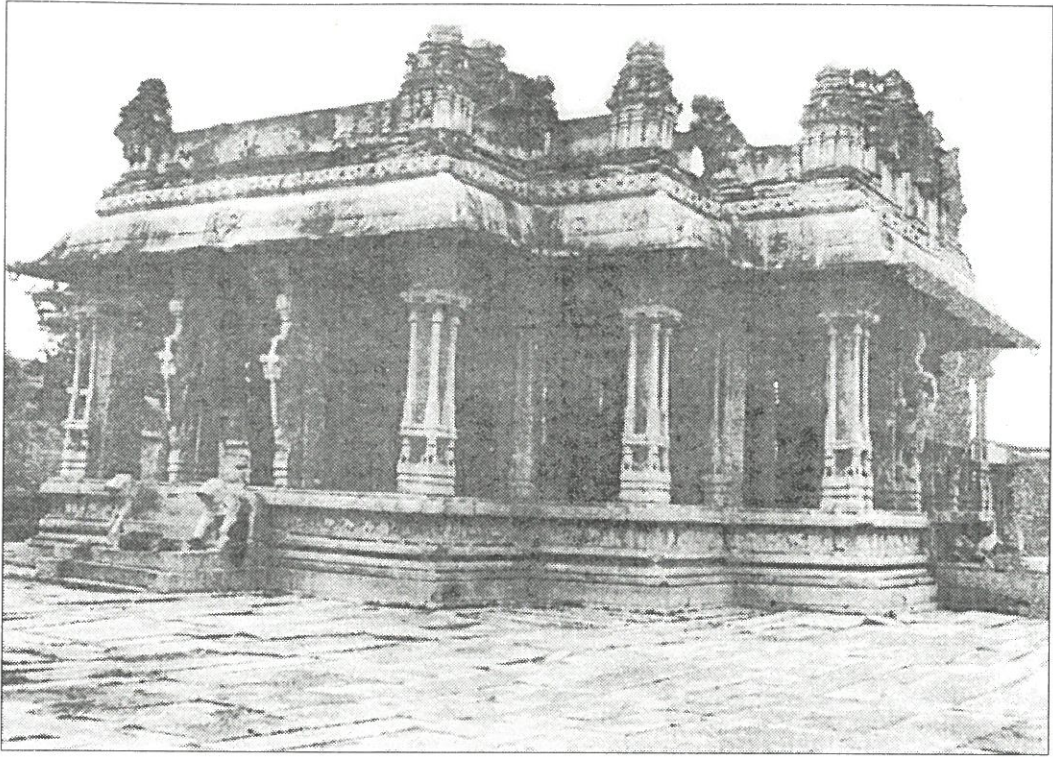
ADHISHTHĀNA











and removed after the occasion is over is called 'jayanta'.

It may be circular or square, eight-or sixteen-sided, and has five component parts: bodhika, musṭi-bandha, phalaka, tāṭikā, and ghaṭa (*Mānasāra*):

वृत्तं वा चतुरश्रं वा अष्टाश्रषोडशाश्रकम् ।
पादतुङ्गोऽष्टभागे तु त्रिंशेनोर्ध्वमलङ्कृतम् ॥

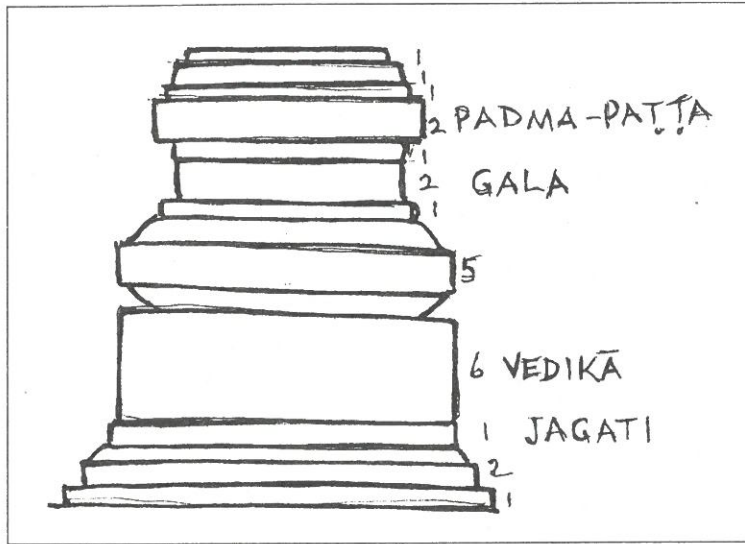
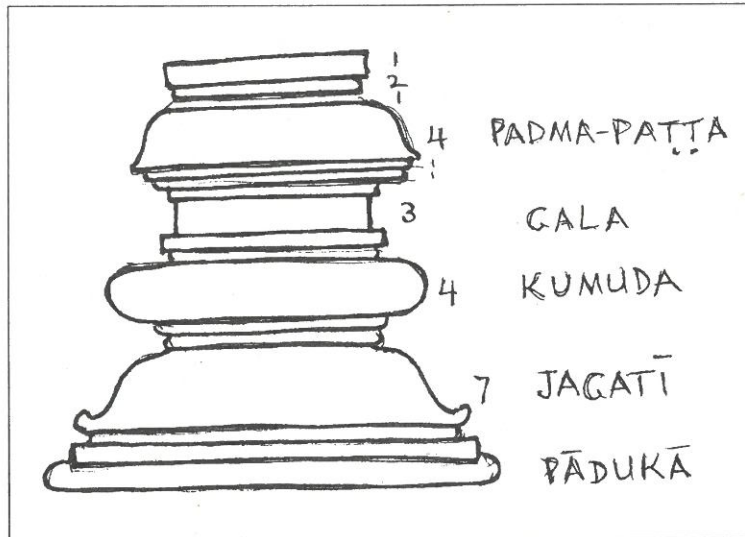
The altar (*bali-pīṭha*) is as important as the sanctum with the

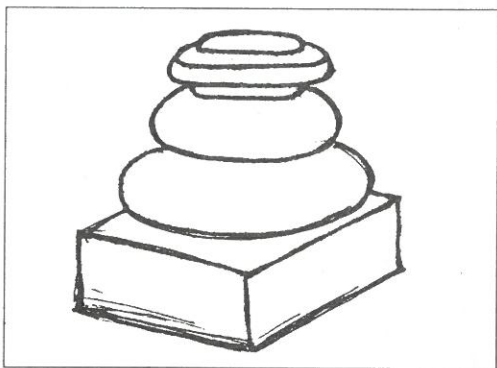
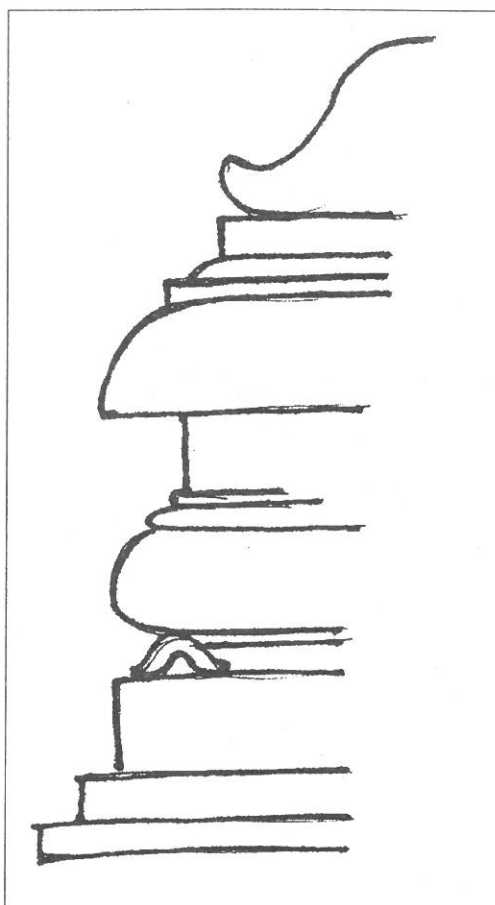
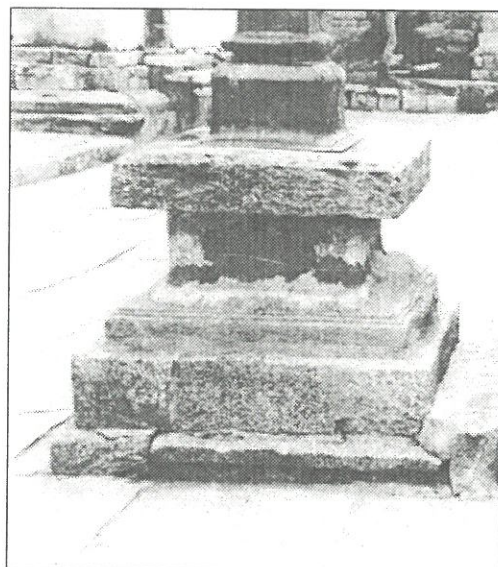
superstructure over it (*vimāna*). It is one of the four limbs of the body of God (which the temple actually is), the other three being the sanctum, the icon in the sanctum and the *vimāna* over the sanctum:

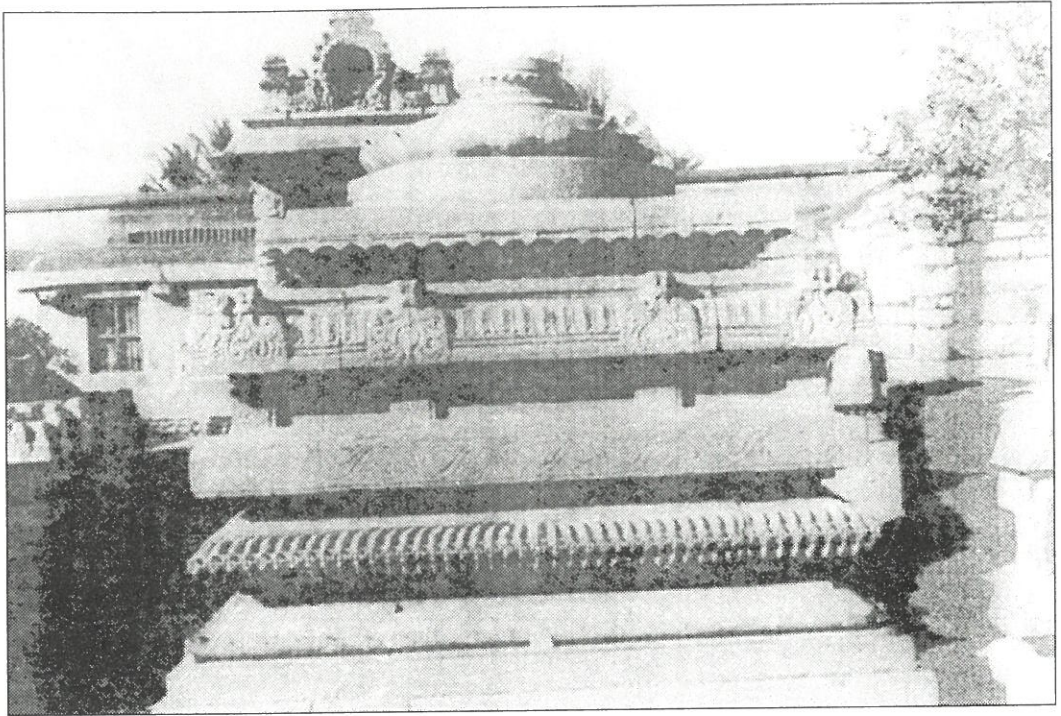
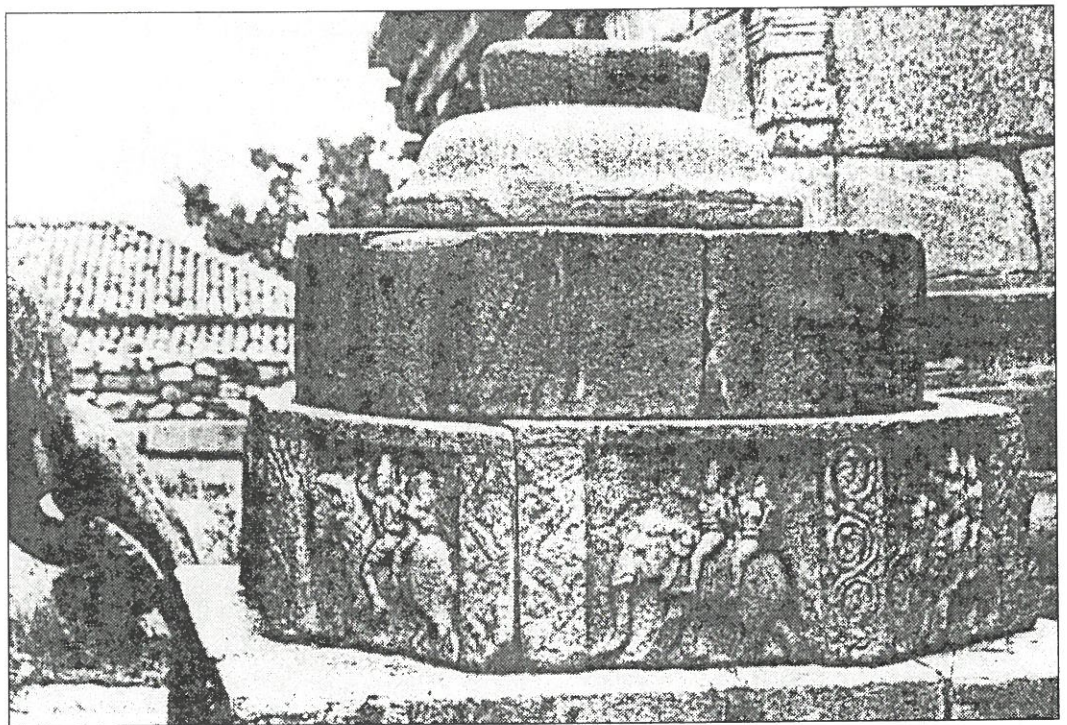
प्रासादं गर्भगेहं च प्रतिमा पीठमेव च ।
शरीरमेव देवस्य स्थितमेव चतुष्टयम् ॥

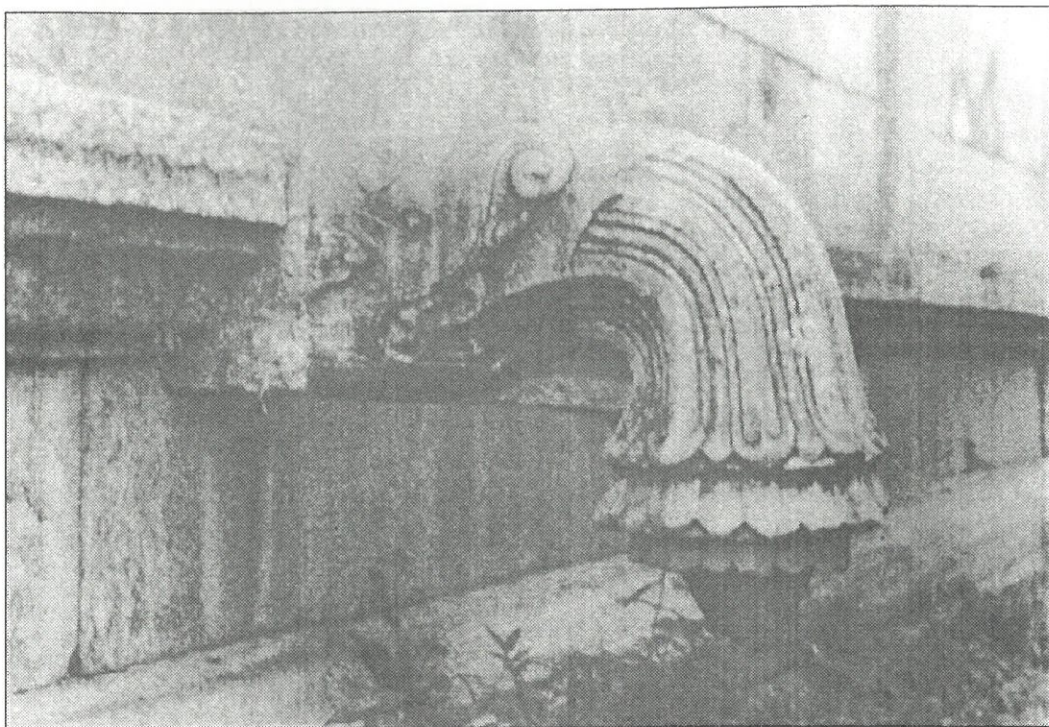
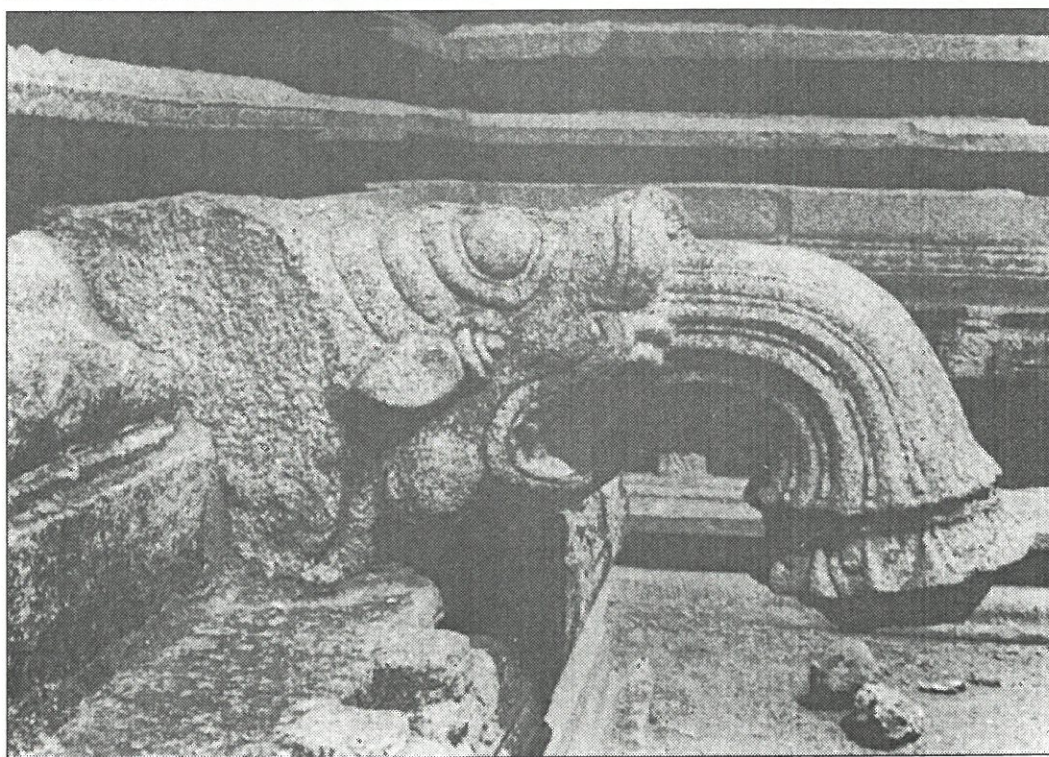
And it marks the limit of the main spread of the shrine. It is constructed in front of the flag-staff. This member assumes as many as

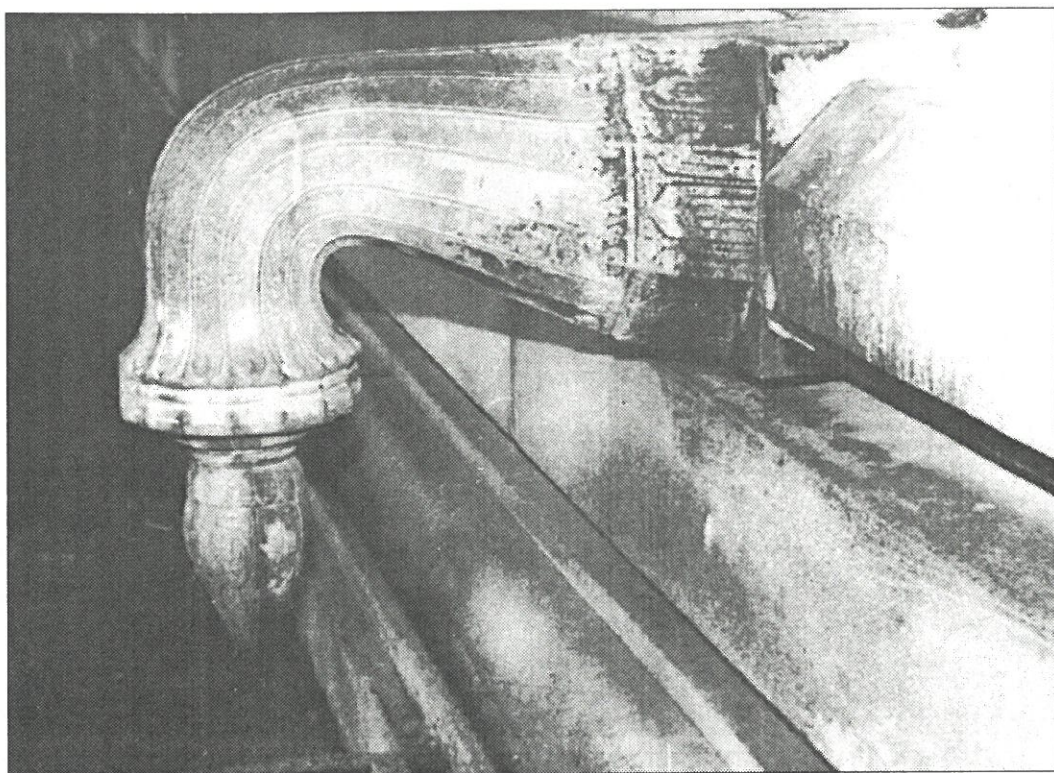
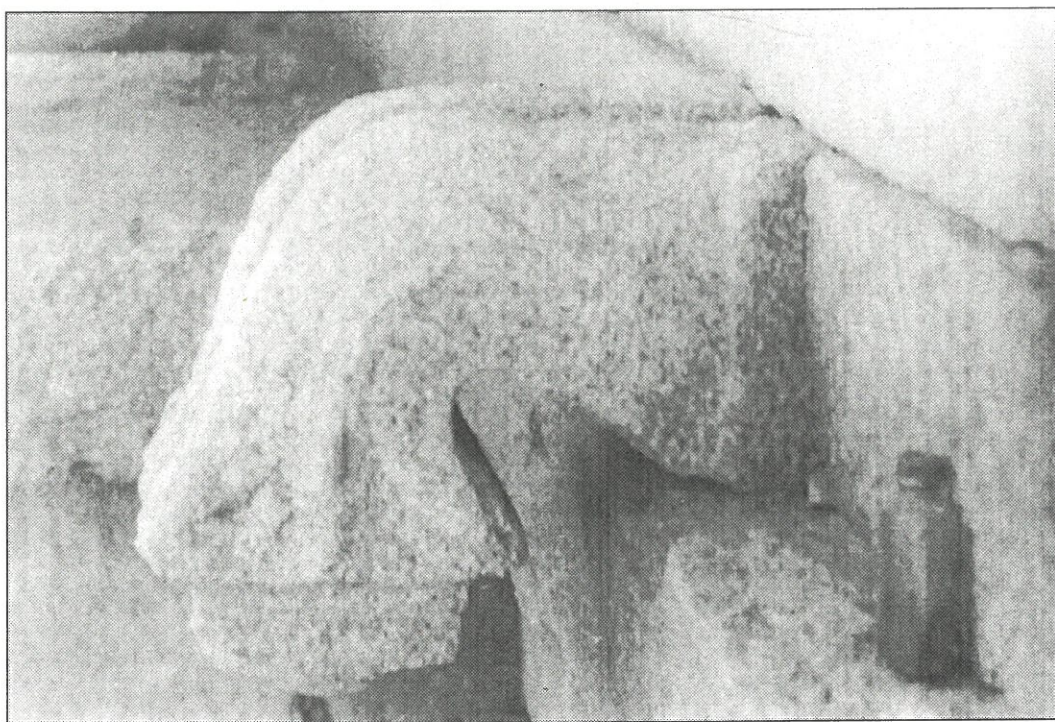


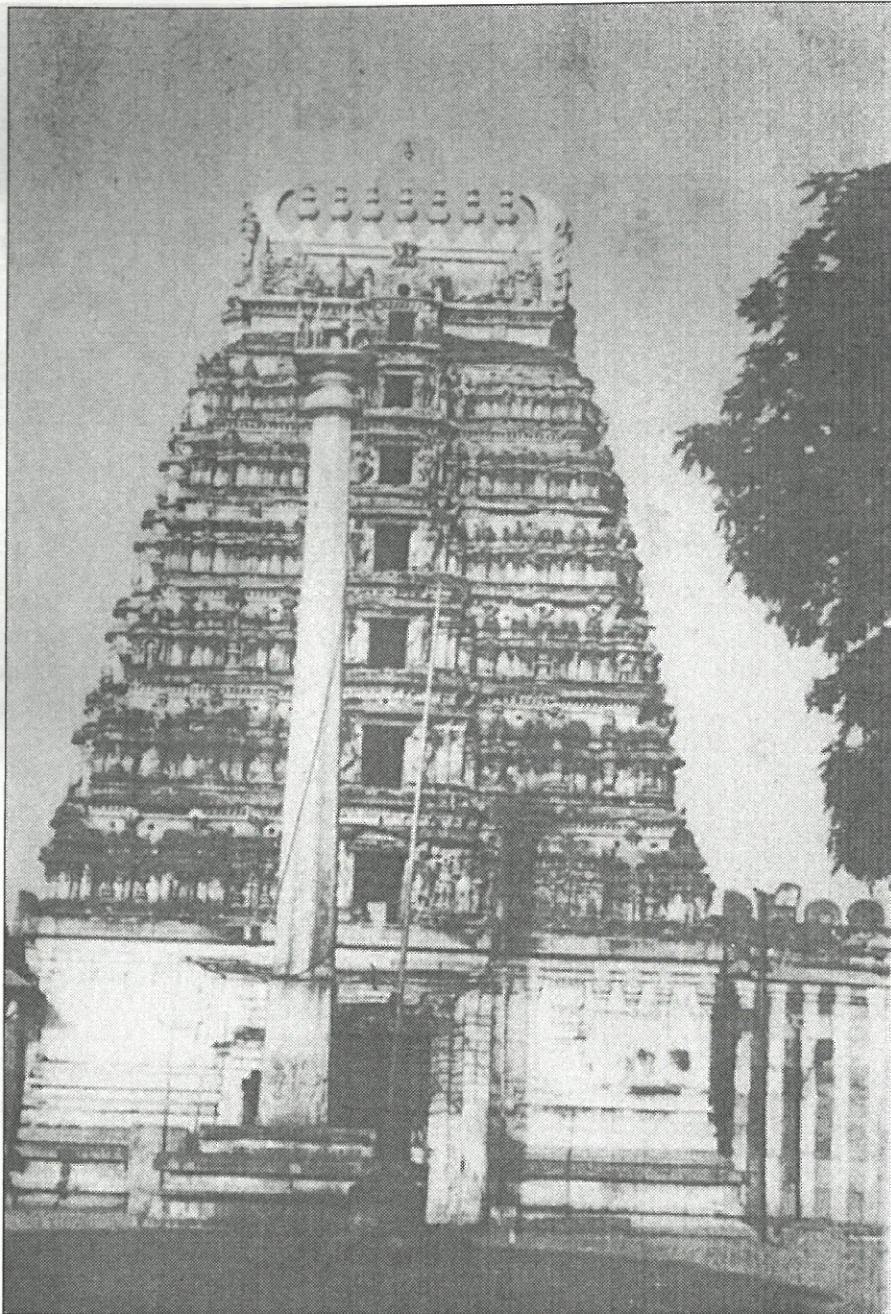




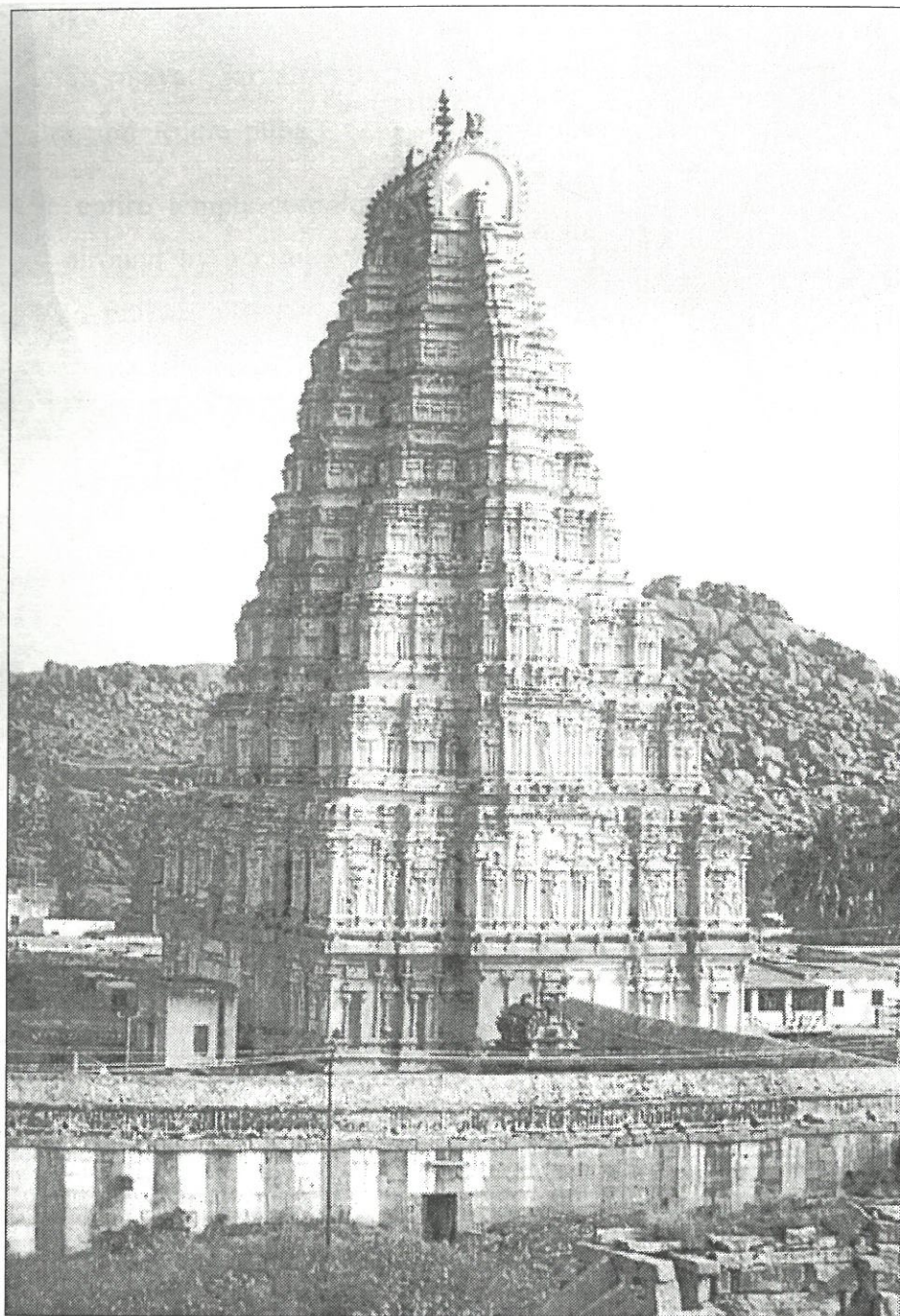


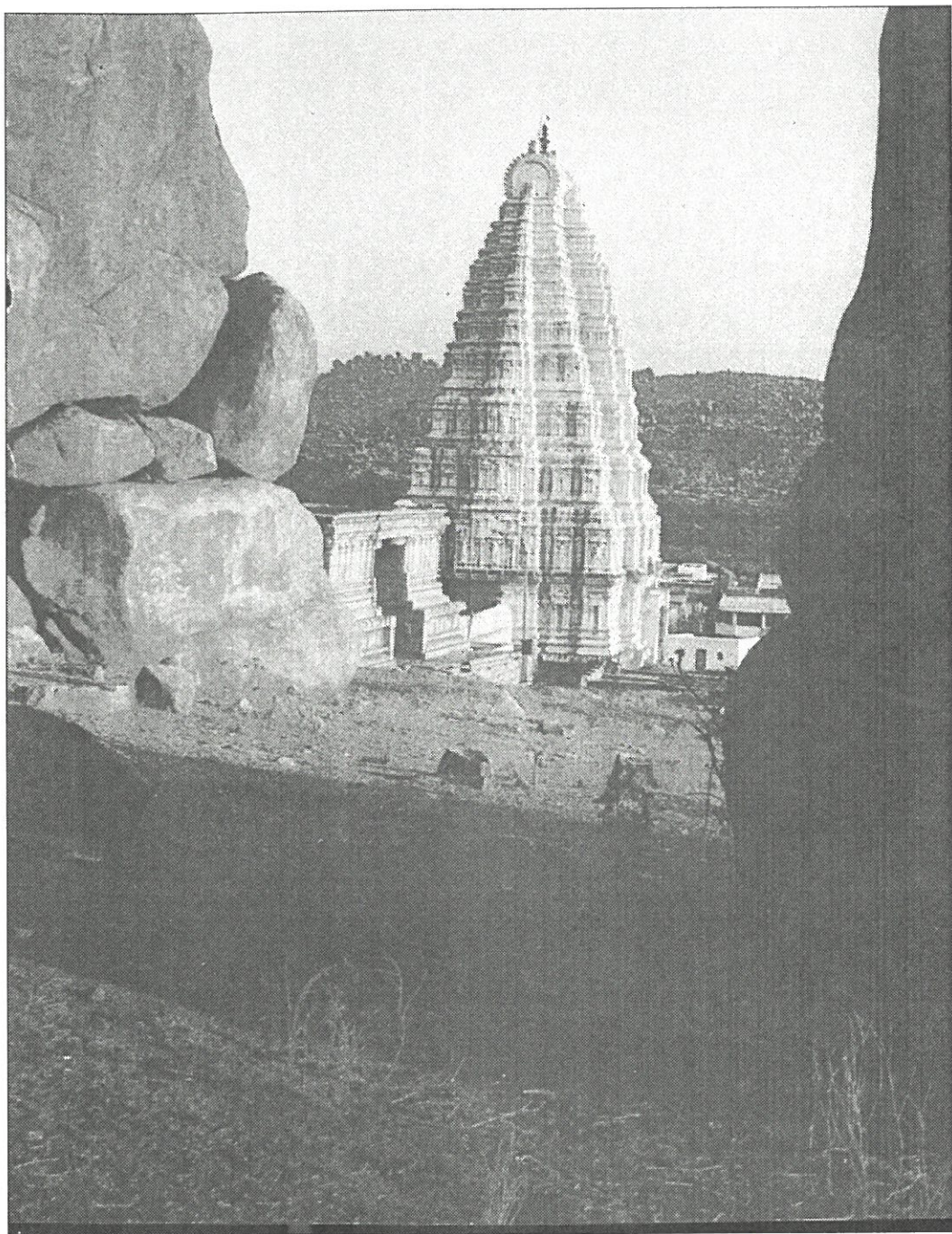












fifty different forms (called by various names like Śrī-bandha, Padma-bandha, Śrī-vijaya, Sarvatobhadra, Śrī-bhadra and Rudra-pīṭha.)

The entire temple-complex is enclosed alround by a rampart-like wall, called *prākāra*. There may be halls, rooms and pavilions on the inside of the wall. The textual prescriptions about the *prākāra* include that the width of the front portion of the wall must be $1\frac{1}{4}$, $1\frac{1}{2}$, $1\frac{3}{4}$, 2 or $2\frac{1}{4}$ times the width of the sanctum; and that the height of the wall must be 2 to 8 times the width of the sanctum.

The number of such enclosures may be one or many. While the texts prescribe thirty-two as the maximum number of *prākāras*, it is usual to regard seven *prākāras* as meritorious, for the earth is itself is said to have seven enclosures (*saptāṇḍa*). The first five *prākāras*, however, have names distinguishing them. The inner-most

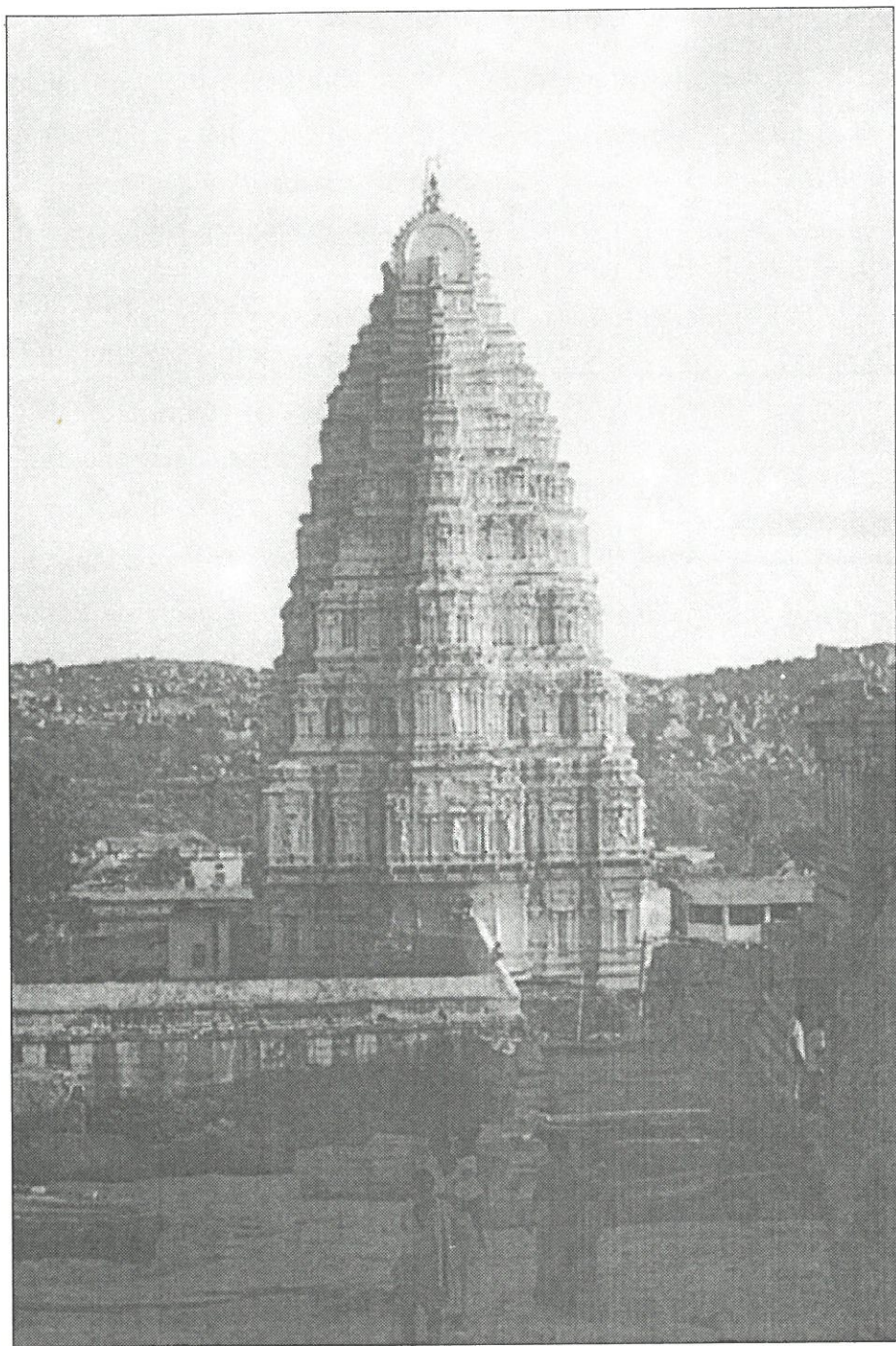
enclosure (going round the sanctum) is '*antarmaṇḍapa*' the one enclosing it is '*antarhāra*'; the third enclosure is '*madhyānta-hāra*', the fourth one '*maryādā-hāra*' and the fifth '*mahā-māryādā*' (the outermost limit)

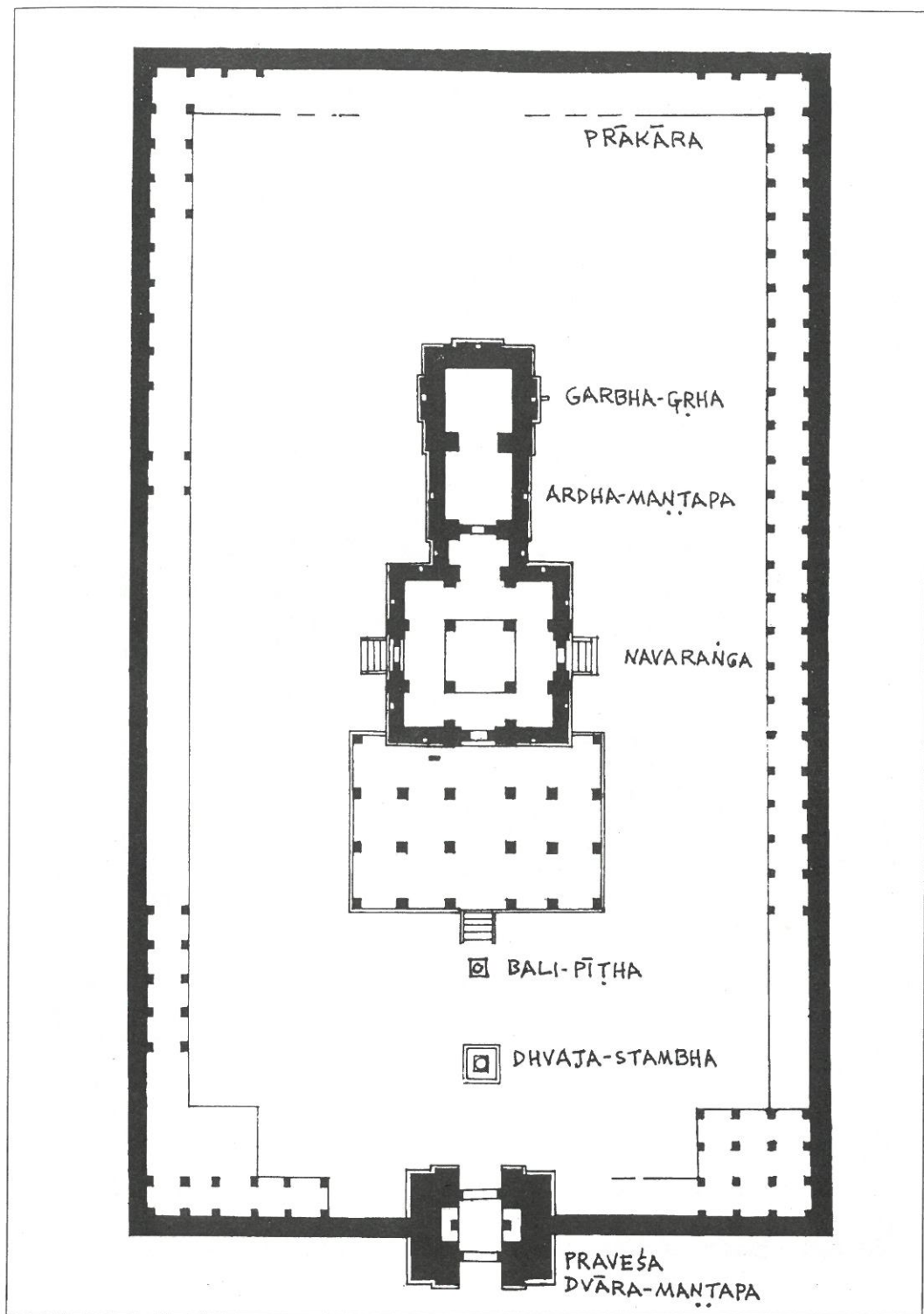
Each *prākāra*-wall has an entrance (*dvāra*) in the middle, and above the entrance is constructed an imposing tower rectangular and tapering as it goes upwards, called '*gopura*'. The *gopura* on the entrance of the first enclosure is known as '*dvāra-śobhā*', the ones on the other four *prākāras* mentioned above are called '*dvāra-prāsāda*', '*dvāra-viśāla*', '*dvāra-harmya*' and '*dvāra-gopura*' respectively.

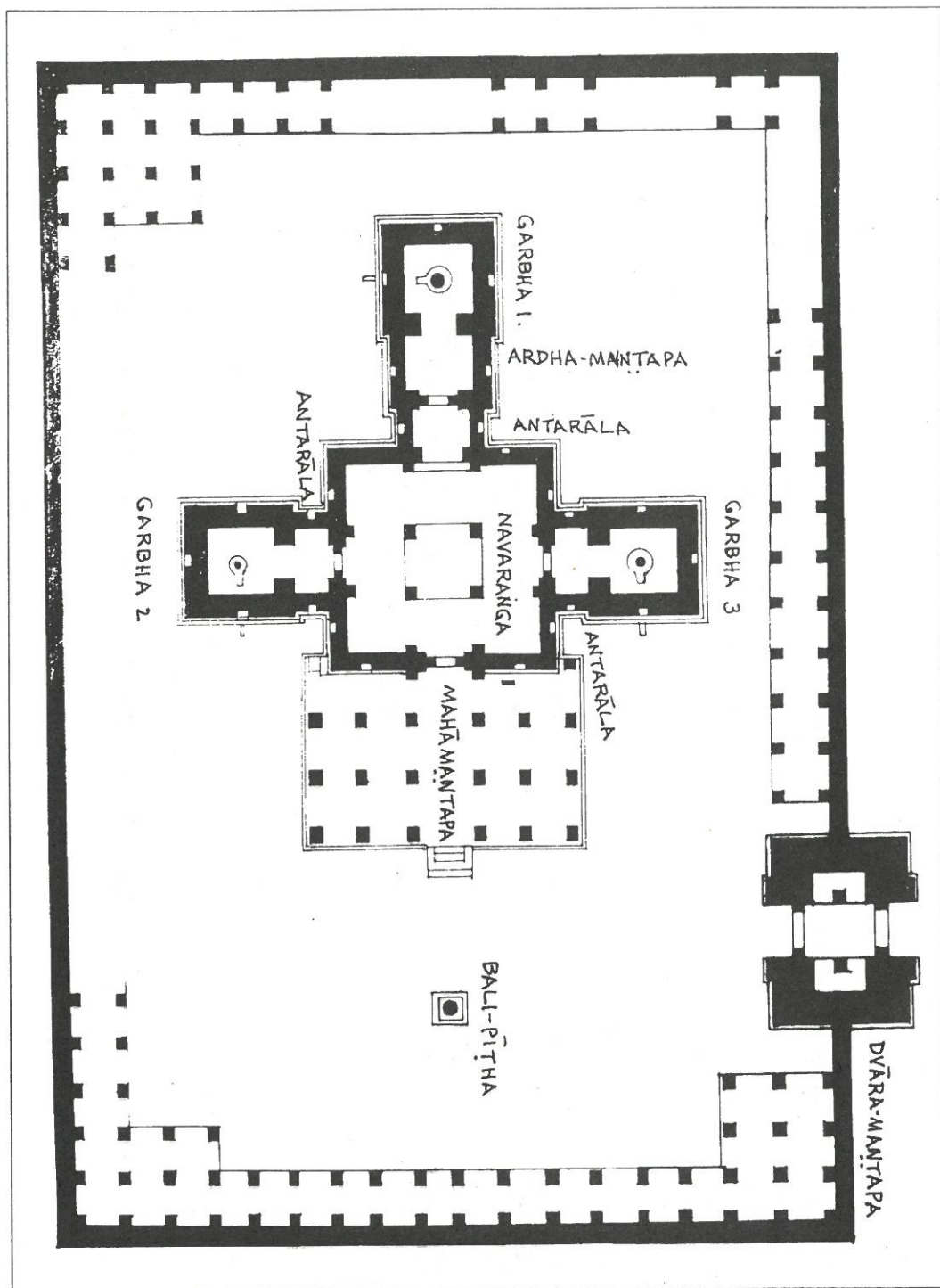
The height of the multi-tiered entrance-tower is required to be the same as the height of the *vimāna* over the sanctum (till the finial or *stūpi*), or $1\frac{1}{4}$, $1\frac{1}{2}$, 2 or $2\frac{1}{4}$ times that height.

The *gopura* is surmounted by metallic vases (*kalaśa*), in odd









numbers. The varieties of towers are as many as fifteen, and they are named Śrikara, Rati-kānta, Vijaya-kānta, Vijaya-viśāla, Viśālālaya, Śrī-kānta, Keśava, Keśava-viśāla, Svastika, Diśā-svastika, Mardala, Mātra-kāṇḍa, Śrī-viśāla, Chaturmukha and Viprakānta.

AṅGA-ĀLAYAS

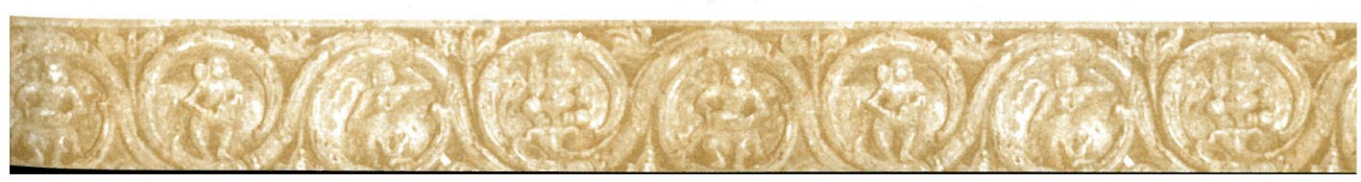
Aṅga-Ālaya is a shrine (often separate) attached to the sanctum (garbha-grha) of a temple as its limb or member. Usually several of these limb-shrines are built around the sanctum, as for instance seven of them in the Kailāsanātha temple in Kāñchipuram. Architecturally, they are meant to support the vimāna (superstructure atop the sanctum). These shrines anga-devatā-Koṣṭhas are distinguished from shrines or niches to attendant-divinities (parivāra-devatās) in that they (the limb-shrines) house only different forms of the deity in the sanctum (as

Samhāra-tāṇḍava, Somāskanda, Bhikshāṭana, Gaṅgādhara and Tripurāri forms in the limb-shrines in the Kailāsanātha temple, above mentioned).

If the temple is dedicated to the three major deities representing creation, preservation and dissolution (Brahma, Vishnu and Śiva), Śaivāgama insists that Śiva must be located in the middle, Brahmā to his right and Viṣṇu to the left. *Prāsāda-maṇḍana* (46) says

रुद्रस्त्रिपुरुषे मध्ये रुद्राद्रमगतो हरिः ।
दक्षिणे भवेद् ब्रह्मा विपर्यासो भयावहः ॥

According to Vaishṇavāgama, however, Viṣṇu will be in the centre, Śiva to the right and Brahmā to the left. It became more usual in due course to omit Brahmā, and erect only two shrines, to Viṣṇu and Śiva; Śiva's shrine is to be in the southern direction and Viṣṇu's in the northern, or Śiva's in the east and Viṣṇu's in the west. (*Kriyādhikāra*, 17,19).



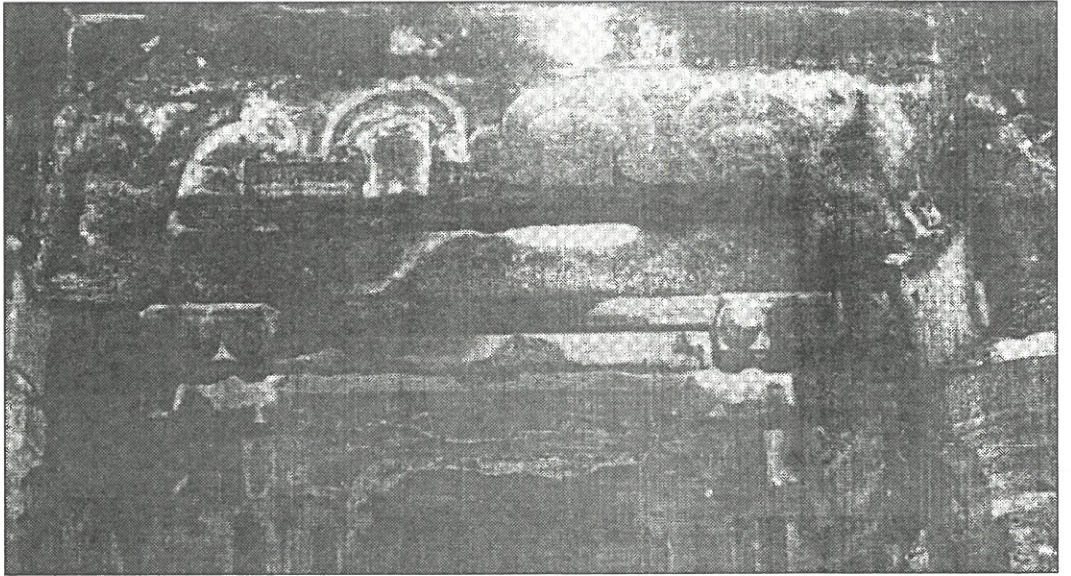
Śilpa-ratna, however, prescribes Brahma's shrine to be located in the centre of the village or township and Viṣṇu's shrine to the east or to the west facing the village:

तद्ग्रामं पुराष्टाणां स्यान्मध्ये ब्रह्मणो गृहम् ।
प्राच्यां वा पश्चिमे विष्णोः ग्रामादीनांश्च संमुखम् ॥

When five sanctums (pañchāyatana) are together constructed, *Prāsāda-maṇḍana* (2,41-45) prescribes:

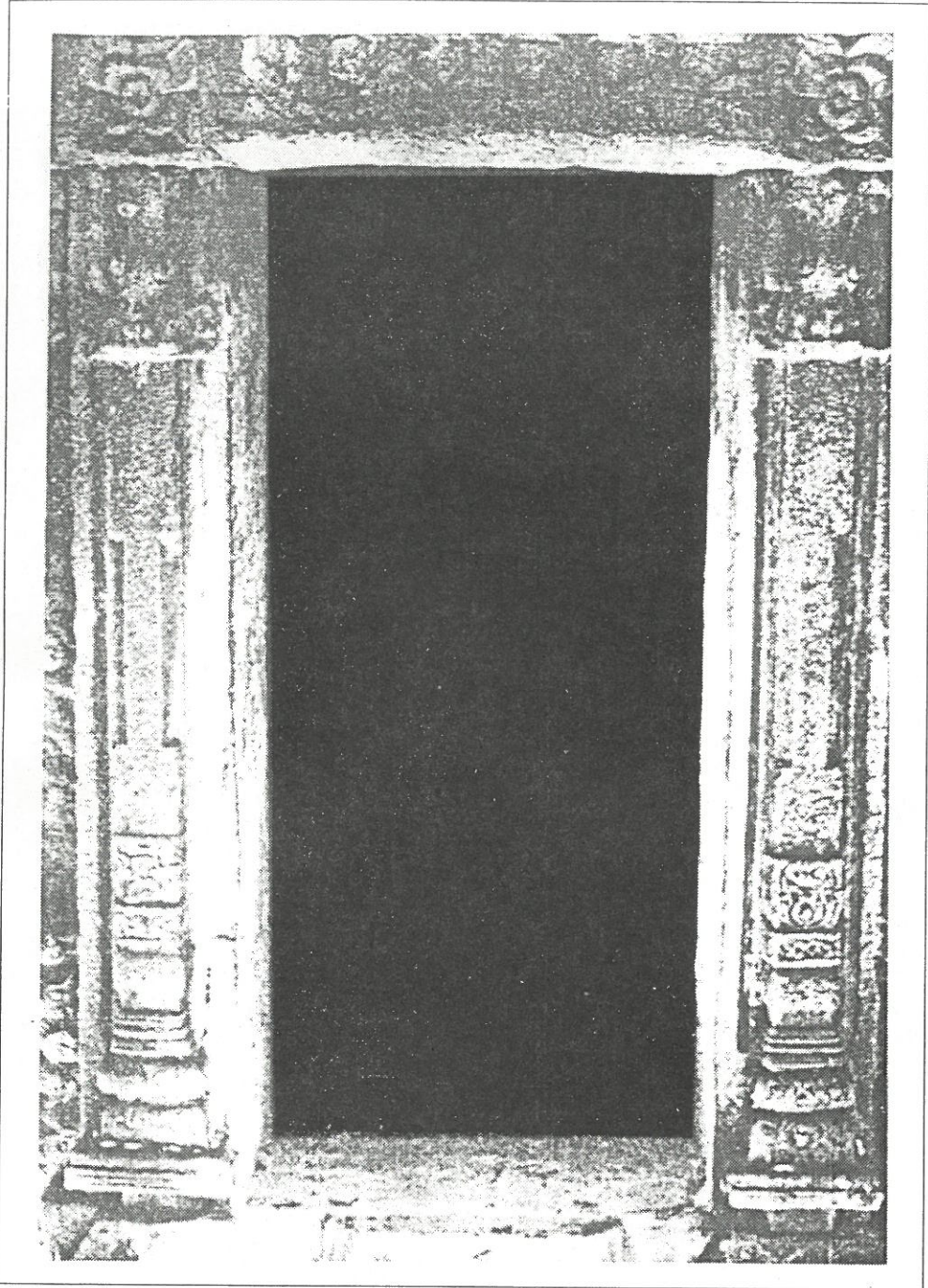


Mahadvāra-Maṇṭapa



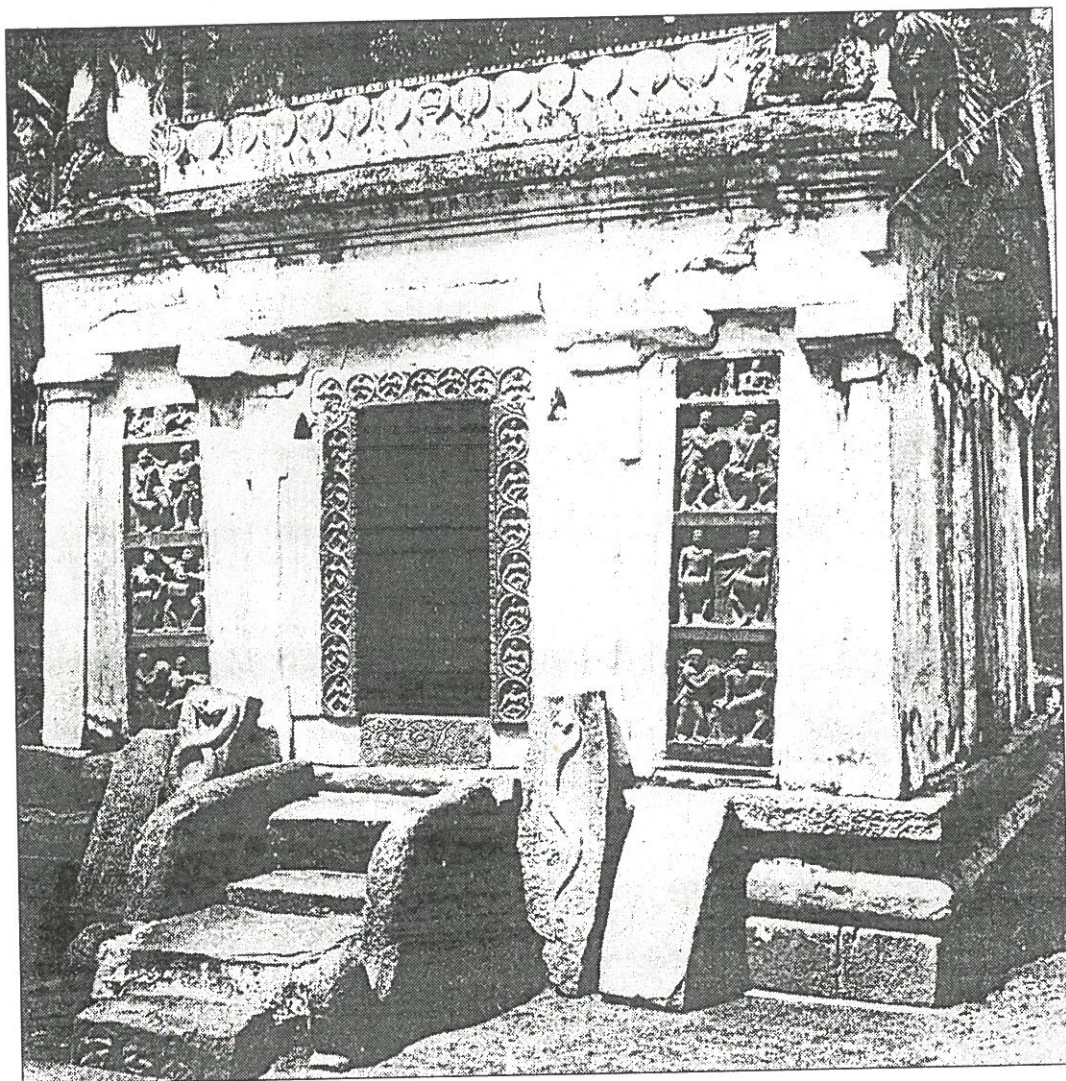
Antarāla-torana





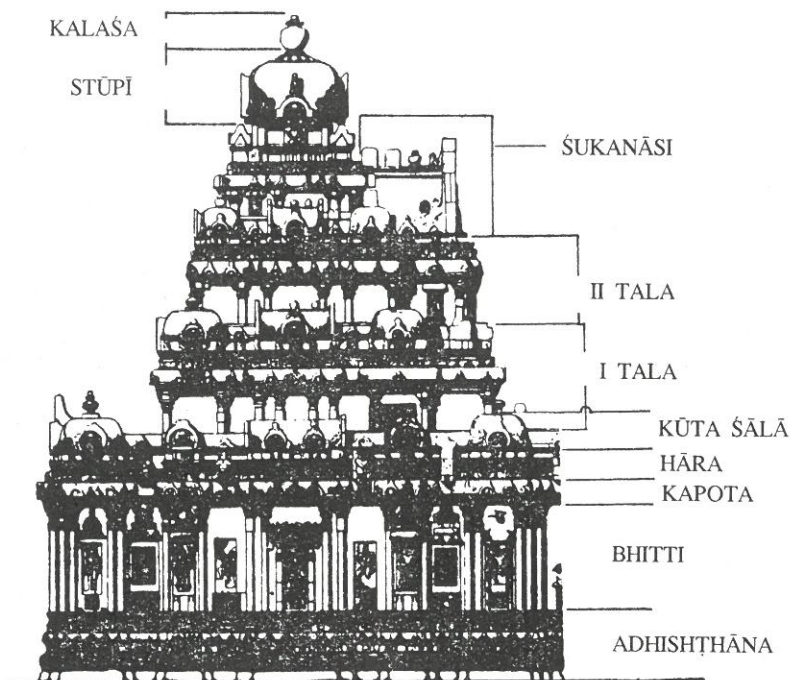
Dvāra-śobhā



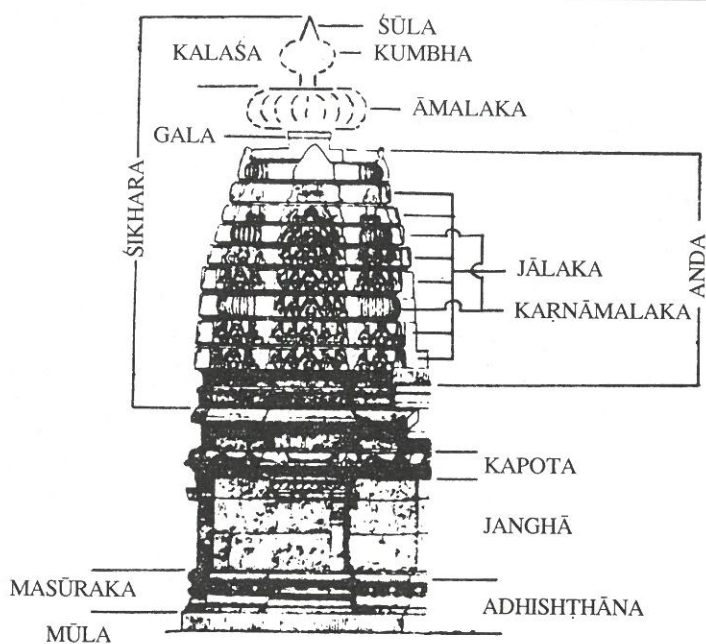


Mahādvara



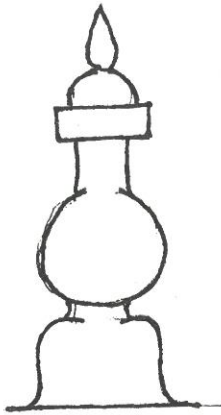


Drāvida style of Vimāna



Nāgara-Rekha style





MUKULĀGRA

MUKULA

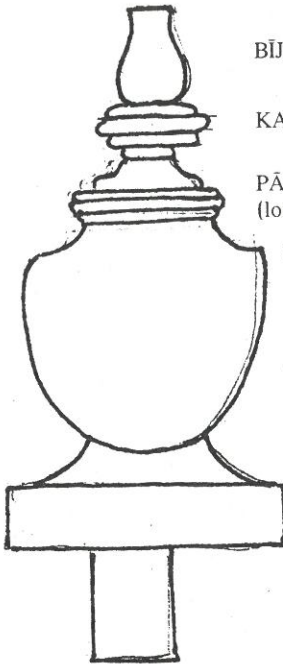
VEDIKĀ

NĀLA

KUMBHA

KANTHA

DALA



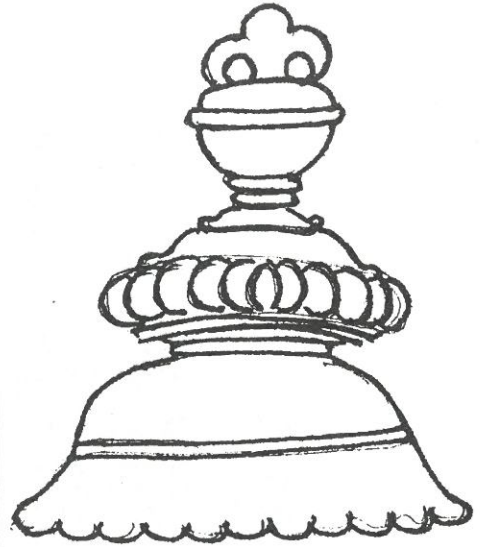
BĪJAPŪRA (bud)

KARNIKĀ (rim)

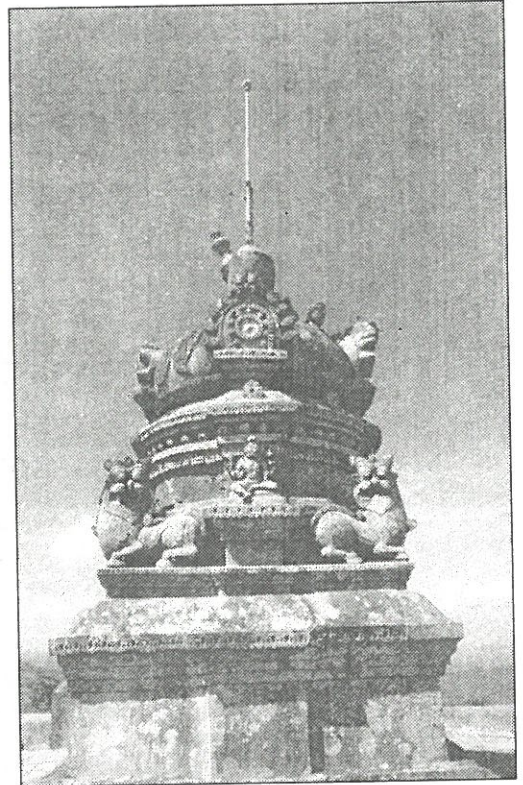
PĀDMA-PATṬIKA
(lotus band)

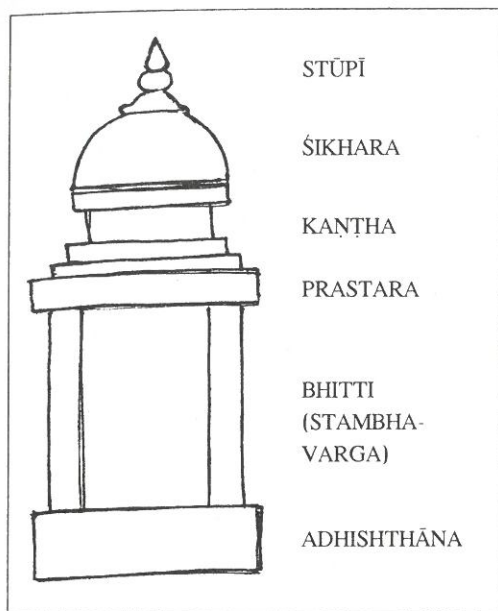
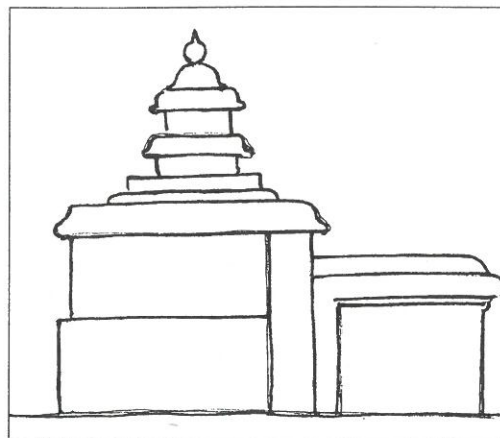
GRĪVA (neck)

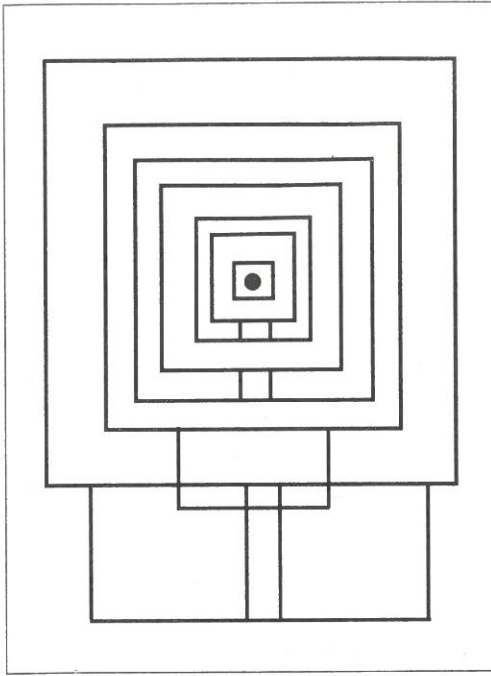
ANḌAKA (belly)

PĀDAGRĀHĪ
(foot-hold)Kalaśa over the vimāna
(Kāma-kumbha)structurally inbedded in
tower (masonry)

Kalaśa







(1) Sūrya in the centre (if the temple is dedicated mainly to Sūrya)

Gaṇeśa in south-east
 Viṣṇu in south-west
 - Chaṇḍī in north-west
 Śiva in north-east

(2) Gaṇeśa in the centre (if the main shrine is for Gaṇeśa)

Chaṇḍī in south-east
 Śiva in south-west
 Viṣṇu in north-west
 Sūrya in north-east

(3) Chaṇḍī in the centre (if Chaṇḍī's is the main shrine)

Śiva in south-east
 Gaṇeśa in south-west
 Sūrya in north-east
 Viṣṇu in north-west

(4) Viṣṇu in the centre (if Viṣṇu is the main deity)

Gaṇeśa in south-east
 Sūrya in south-west
 Ambikā in north-west
 Śiva in north-east



(5) Śiva in the centre (if it Śiva's shrine mainly)

Sūrya in south-east

Gaṇeśa in south-west

Chandī in north-west

Vishṇu in north-east

(3) THE ENCLOSURES

Enclosure around the sanctum (garbhagṛha) is called 'āvaraṇa'. While its main purpose is to provide space for circumambulating the sanctum, the enclosure is also meant to accommodate the attendant-divinities, the retinue-deities and minor gods and goddesses. The main iconic form of Godhead who receives all worship is located inside the sanctum. Vishṇu and Śiva are supposed to have their own attendant-divinities, who must also be represented in the shrine.

The enclosures are also meant to provide place for different worship-sequences (karmārchā) like bathing (snapana), putting the processional deity to bed (śayana),



processions (utsava), fire-rituals (homa) and so on. Other details of the temple-organization like kitchen, store-room, rooms where the vehicles for processions are kept, library, office etc. are also accommodated in the enclosures.

In the Vishṇu temples, for instance, seven enclosures are regarded as the best (uttamottama). A temple which has four enclosures is regarded as midling (madhyama) in merit and the temple with only



one enclosure is considered the worst (adhamādhama). The hierarchy of the temples based on the number of enclosures is justified from the ideology that worship of the main icon with the full compliment of all the attendant divinities is most meritorious.

In the Vaikhānasa outlook, for instance, even the temple with a single enclosure which is the inferior type (adhama) should house (in the enclosure) Viṣṇu's five attendant-divinities (pañcha-parivāra) viz. Viṣhvakṣena, Garuḍa, Śrī-bhūta, Nyaksha and Mahābhūta (or Bhūta-pīṭha). A variant list omits Nyaksha and Mahābhūta, and has instead Chakra and Śaṁkha.

If in the single enclosure there are, besides these five, the guardians of the temple (vimāna-pāla) and the guardians of the realms (or quarters, lokapāla), then the temple is no longer the worst variety but slightly



better (adhama-madhyama). If there is an additional enclosure, which accommodates also the guardian of fire-offerings (havi-rakshaka), the keeper of flower (pushpa-rakshaka) and keeper of food-offerings (bali-rakshaka), the temple is best among the inferior variety (adhamottama).

The midling variety of temples too have three grades: those with





three enclosures accommodating all the above mentioned deities spread out (madhyamādhama), those with four enclosures, accommodating all the above-mentioned deities together with cabins for processional icons (madhyama-madhyama); and those with four enclosures accommodating not only the aforesaid divinities but

other goddesses like the 'seven mothers' (sapta-mātrkā) and minor goddesses like Kuhū, and Jayā (madhyamottama).

The temples with five enclosures is the most inferior among the best variety of temples (uttamādhama); those with six midling in this group (uttama-madhyama); and those with seven the most superior (uttamottama). In the superior variety, the processional icons and the entire assembly of all the attendant divinities, retinue-deities and minor gods and goddesses are present in separate shrines, receiving due worship, and in the most superior, there are places for ceremonial worship (karmārchā) in the second or third enclosures surrounding the sanctum, where various processional icons are housed.

The first or second enclosure will have a 'room for sleep' (śayyā-





deśa) for the processional icon, in the eastern or south-eastern quarter, guarded by Kaumodakī (personified mace). In one of the first two enclosures a place is set apart for storing water for ceremonial bath (snapana) for the processional icon, between the eastern and north-eastern directions, facing the sanctum. Close by will be the place where the icon's garments are washed and dried; flowers for the

garlands decorating the icons will also be stored here. The former operation is said to be supervised by Tvashtā and the latter by Pushpa-rakshaka.

The temple-kitchen (pāka-śālā) with four apartments must be located in the second or third enclosure, in the south-eastern quarter facing the sanctum; and the ovens of the kitchen are guarded by Havī-rakshaka, while the raw grains like rice etc. are guarded by Chāmuṇḍā. In the southern quarter of the same enclosure must be the place for offering fire-oblations and performing fire-rituals (havis-sthāna) with a structure for housing the daily fire (nityāgni-kunḍa); the area is guarded by Bali-rakshaka.

The temple must also provide accommodation for the several deities that are regarded as the 'parivāra-devatās' of the main deity worshipped in the sanctum.



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).

Mānasāra (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-trimśat parivāra') in the outer 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 ('maryādābhittike').

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 alround 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 (vṛshālaya), 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-vāhini', according to *Diptāgama*, 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 ('mātr-gaṇa', along with Vīra-bhadra according to *Yogajāgama*, Katyāyanī, 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 *Virāgama* (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 *Diptāgama*), or according to *Kāraṇāgama*, for the six-headed Skanda (Shaṇmukha). North is the direction for the deity known as Kauśikī (Keśavā). In the north-east Sun (Ravi, Bhāskara) must be worshipped, but *Yogajāgama* would have the shrine for Chaṇḍeśa here.

Kāraṇāgama also specifies that shrines in the north-east and south-east must face west ('mandiram paśchimānanam'); 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-pṛshṭha), the shrine to Guha or Skanda must resemble a house (niveśa), the shrines to Jyeshṭhā 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 octogonal, 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 seven mothers' śālākāra, Jyeshṭhās like a house, Viṣṇu's viṣṇu-krānta and Sūrya's (see for details the author's *Evolution of Maṇḍala 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) suggests that Brahmā's shrine must be apsidal (gaja-pṛshṭha) and Skanda's oval ('kukkutāṇḍam guhasyoktam')

(2) The group of sixteen attendant-deities (dvir-ashṭa-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), Kirmnara, the mothers (viz. sapta-mātṛkas), Vibudha, Vighna-rāja (viz. Gaṇapati), Śrī (viz. Lakshmī), Varuṇa, Skanda, Jyeshṭhā, Durgā, Viṣṇu, Chaṇḍeśvara, Kshetra-rāja and Gītaja. *Ajitāgama* (kriyā, 39, 24-25) has others in the list like, Chandra (the moon), Indra, Nārada, Agastya, Kīnāśa, Sarasvatī, Vyāsa, Vāgiśa, Kubera. The representation of these deities in the enclosures is quite optional, and is often dispensed with.



(3) The group of thirty-two deities surrounding Śiva (dvā-trimśat-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, Sparsana, Vāyu, Anila, Maruta, Prāṇa, Prāṇeśa and Jivana), the eight pramathas (Vikṛta, Vivṛtāśya, Pāvana, Gaṇa-pāvana, Pramatha, Matha-kāri, Māruta and Mahendraka), the eight Nāgas (Ananta, Vāsuki, Taksha, Kārkoṭaka, Gulika, 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 (asṭa-digāśritāḥ), the Maruts in the interspaces between the Vasus ('vasūnām antarāleshu'), the Pramathas on the left side of the Maruts ('marutām vāma-pārśvagāḥ'), and the Nāgas on the right of the Maruts ('marutām dakshiṇe 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, Agastyaka, Yama, Suśānta, Bhūteśa, Bhāratī, Śrī, Jaleśa, Skanda, Durgā, Jyeshthā, Manonmaṇī, Brahmā, Viṣṇu, Kāśyapa, Nandi, Kshetraja, Vimalā, Gajendra, Ananta, and the eight Vasus (or the Vidyeśvaras 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, Daksha, Rudra, Vahni, Manu, Sāvitṛī, Sarasvatī, Bhṛgu, Nārada, Sūrya and Chandra), the 'midling' (madhyama) where there are six of them (the two Devīs viz. Sāvitṛī 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, Vaishṇavī, Vimalā, Śṛṣṭi-śakti, Utkarṣiṇī, Jñāna-śakti, Satya-śakti, Īśānyā, Anukāṁpakā and Pitāmahī. And then in the first enclosure eight 'powers', all of them two-armed and carrying the spear known as śakti and the flywhisk:

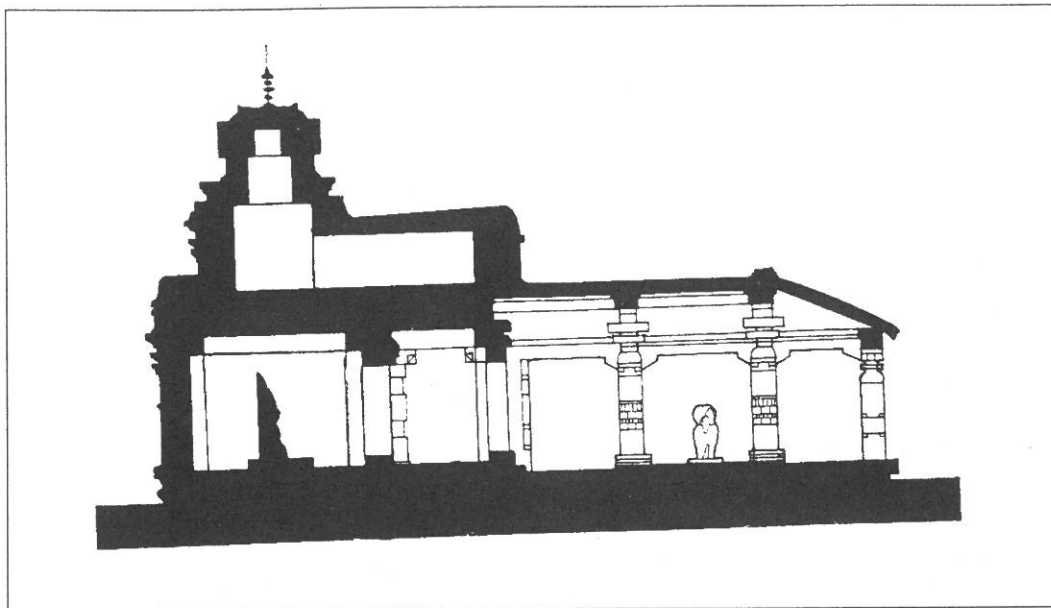
Vyāpti, Kānti, Tṛpti, Śraddhā, Vidyā, Dayā, Kshamā and Śakti (located in the eight cardinal directions, beginning with east and in the clockwise order).

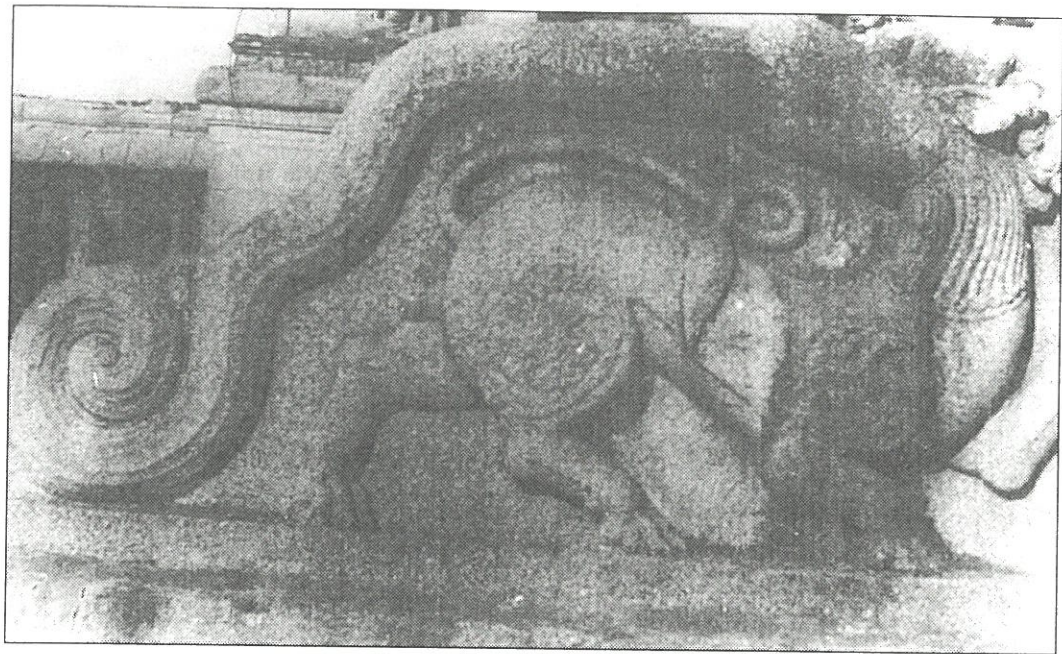
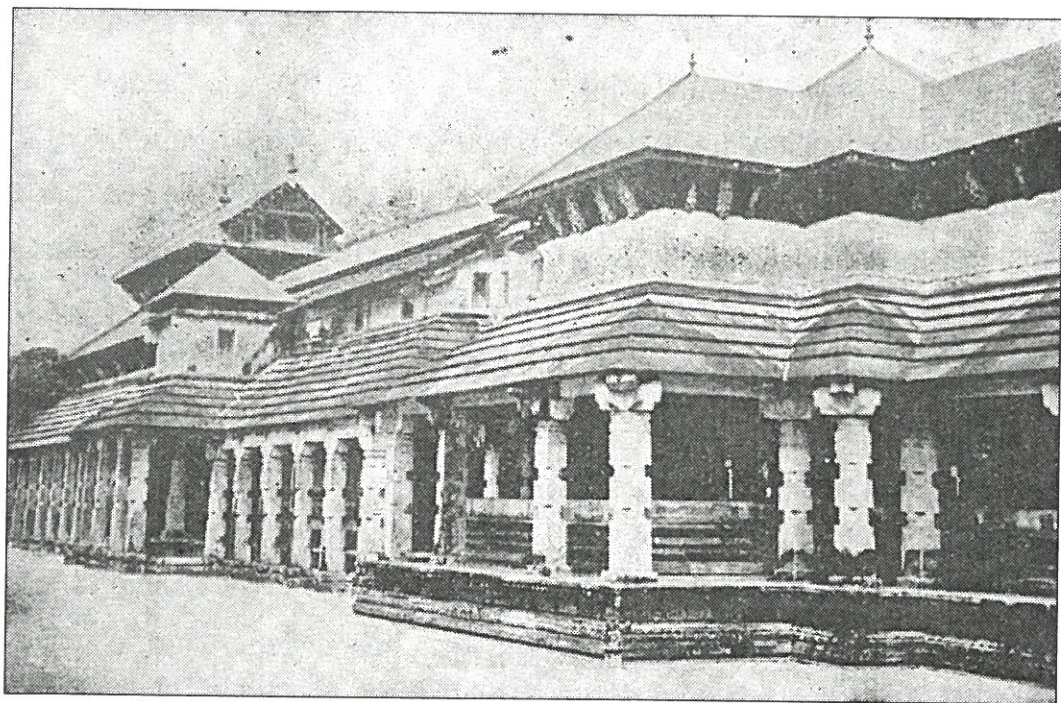
The second enclosure should house Varāha, Nārasimha, Śrīdhara, and Hayagrīva in the four quarters (beginning with east), and Paraśu-rāma, Dāśarathi-rāma, Vāmana and Vāsudeva in the four intermediate quarters.

The third enclosure contains the eight weapons (āyudhāṣṭaka), located in the eight directions: conch (Pāñchajanya), long club (Musala), discus (Sudarśana), sword (Nandaka), mace (Kaumodaki), bow (Śārṅga), lotus (padmā) and garland (vana-mālā).

The fourth enclosure houses the ten door-guardians: Kumuda and Kumudāksha, Puṇḍarīka and Vāmana, Śaṅku-karṇa and Sarpa-







THOUSAND-PILLARED BASADI, MŪḌABIDARE



netra, Mānava and Pr̥sh̥ṇi-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. Lakshmi) and to the left is Bhūmi. Outside the second enclosure is stationed Vishvaksena, who is regarded as the chief of the attendants.

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), Shaṇmukha (Skanda), Kubera, and Rudra.

The text also locates Kshetreśa (Kshetra-pāla, here identified with Vāstu-purusha) 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 Vaikhānasa reckoning, the sanctum is immediately surrounded by the door guardians Maṇika and Sandhyā, the four forms of Viṣṇu: Purusha (east), Satya (south), Achyuta (west) and Aniruddha (north) in the four cardinal directions, and Kapila, Yajña, Nārāyaṇa and Puṇya in the four inter-directions. Vishvaksena is also located in this, the first enclosure, and the second enclosure has Garuḍa, 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), Viḡhneśa and Nāgeśa as door-guardians, Durgā, Sarasvatī, Śrī, Jyeshthā, Mahākālī Sundarī, Svāhā, Svadhā, Māyā, Saṁhlādinī, Rākā and Sinīvālī.

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, Viṣṇu, Hariṇī, Akshata, Agni, Guha (Skanda), Mītra, 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 Anumatī, the twelve Ādityas, the years (vatsara), 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 Vidyādhara, the hundred Rudras, the eleven Rudras and Kuhū.

The sixth enclosure has Yūthādhipa (commander of the troops) in front of the sanctum, Nanda and Śārṅga as door-guardians, and in the circumambulatory order Nārada, Prahlāda, Haleśa, Madana, the six season deities (shaḍṛtavah), Vipā, Yaksha, Vyajanī, Jāmbava, Chandrābhā, Surā, the Kinnara-pair. The outermost enclosure in front of the sanctum Śaṁkha-chūḍa and Chakra-chūḍa as door-guardians, Aryamā, Āditya, Savitr and Sāvitrī, Agni, Daṇḍa-dhara, Yama, Indra and Indrajā, Nirrti, Pāśa-bhṛt, Sarit-pati,



Rudra and Rudraja, 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), Gaṇeśa (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 Viṣṇu'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).

Kāpīñjala-saṁhitā (12, 165-169) prescribes that Chaṇḍa and



Prachāṇḍa 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 Prachāṇḍa must be located as door-guardians in the half-pavilion (ardha-manṭapa-dvāre) to the right and left respectively. They must be red-coloured, two armed, attired like sages (muni-veshau), wearing on their heads karaṇḍa-makuṭa, and carrying maces (gadā-dharau), Chaṇḍa must carry on his head conch and Prachāṇḍa discus.

In the next enclosure Dhātṛ and Vidhātṛ are the door-guardians; 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 atasī-flower in complexion, wearing yellow garments, garlands and turbans, indignant in appearance and cruel in aspect (raudrau, chaṇḍākṛti-dharau, cf. *Īśvara-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 gaṇeśvarāḥ y ashtaū').

Devī, in her different aspects, has different groups of attendant-deities. As Gauri the eight attendants (ashta-pratihāriṇī) 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 Aparājitāṃ 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 Stambhinī to the right (lotus, cudgel, gesture of protection and conch).

In Gauri's shrine Gaurī occupies the central position ('madhye gaurī pratishṭhāpyā'). And to her left must be represented Siddhi ('vāme siddhih') and to Gauri's right Śrī (viz. Lakshmi). In the corners behind her (viz. in the south-western corner

and the north-western corner; ('prshṭha-karṇa-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 Chaṇḍikā 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 Vaṭuka 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 she is served by Vārāhī who is also called Daṇḍa-nāyikā, as the commander of the Devi's troops, and by the seven mother-goddesses. As Mātrkā, she has ten attendants, all of them fierce in aspect and troublesome for children and pregnant women: Vinatā, Pūtānī, Rākshasī, Aditī (or Revatī), Ditī, Surabhī, Saramā, Kadrū, Lohitāyanī and Āryā.

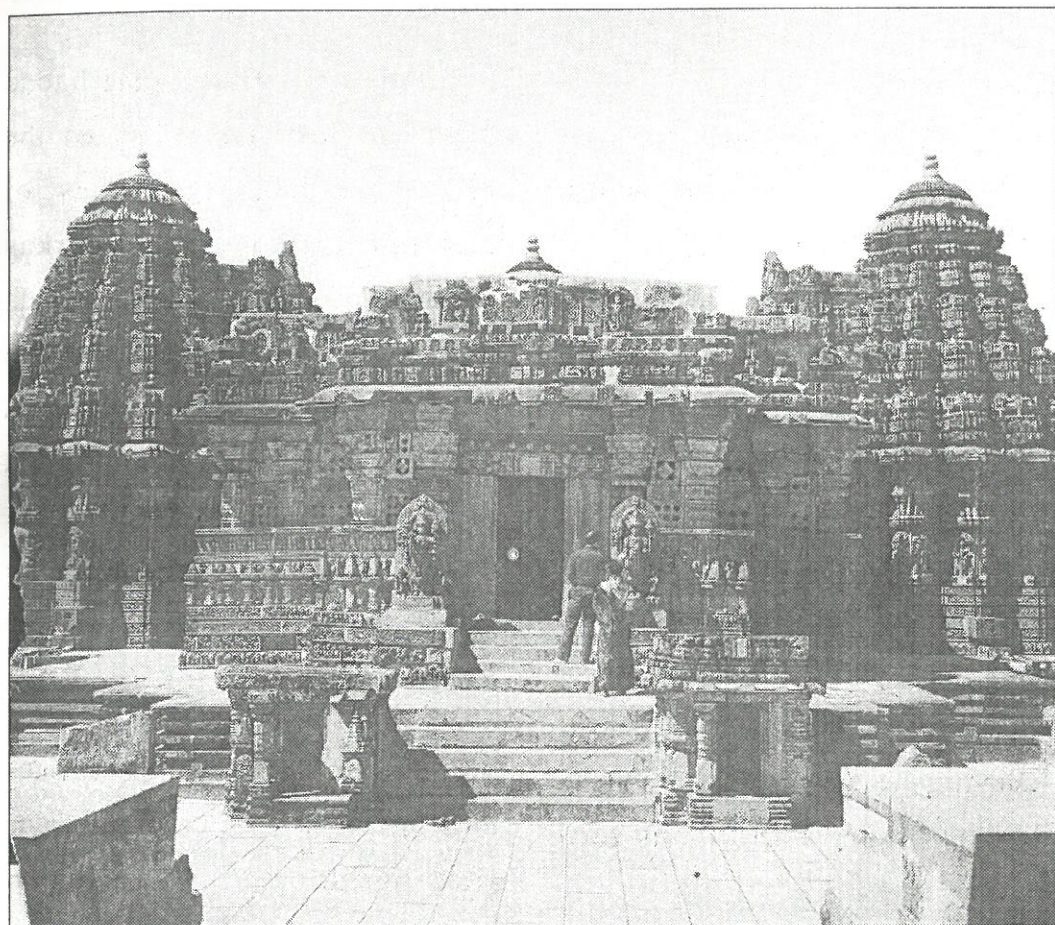
Tārā, a form of the mother-goddess, has Lochanā attending on her in the south-eastern direction, Pāṇḍarā in the south-western direction, Māmakī in the north-western direction and Śiva-hastā in the north-eastern direction. They are all seated in ardha-paryāṅka posture.

It is customary in the worship of Durgā to offer worship to the attendant-deities in the enclosures: the nine 'powers of the seat' (pīṭhaśakti: Prabhā, Māyā, Jayā, Sūkshmā, Viśuddhā, Nandinī, Suprabhā, Vijayā and Sarva-siddhidā; Gaṇeśa, Kumāra (viz. Skanda), Pushpa-danta and Vikartana are worshipped as door-guardians; the seven mother-goddesses (mātrkāś), the eight Bhairavas, the nine forms of Durgā (Śailaputrī, Brahma-chāriṇī, Chaṇḍa-ghaṇṭā, Kushmāṇḍā, Skanda-mātā, Kātyāyanī, Kālarātri, Mahā-gaurī and Siddhi-dātrī), the guardians of the eight directions (dikpāla), the five secondary forms (Ambikā, Ashtāksharā, Ashtabhujā, Nila-kaṇṭhā and Jagadāmbikā); and the eight weapons (āyudhāśṭaka, 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), Viṣṇu and Lakṣmī (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 Nandajā, Rakta-dantā, Śākambhari, Durgā, Bhimā and Bhrāmari. The next enclosure has the seven mother-goddesses (mātṛkā).

The fifth enclosure personifies the twenty-four aspects of Devī (Viṣṇu-māyā and so on). The sixth enclosure has the sixty-four yoginīs (Jayā and so on). The outermost enclosure has Gaṇeśa (south-east), Kṣhetra-pāla (south-west), Vaṭuka (north-west) and Yoginī (north-east) as door-guardians.

The Mahisha-mardinī 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 Bhīṣanī (south), Śūlinī and Prabhā (west), and Aparājitā and Jayantī (north).

Among Durgā-pāriṣhadās (attendant-deities) are counted the eight loka-pālas (guardians of directions), the seven mātṛkas (mother-goddesses), Śāstā, 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 (nirmālyadhāriṇī).

In the Sapta-mātṛkā shrines there are eight male door-guardians (Rakshoghna and Vāhagahana, Sumukha and Kāla-daṇḍa, Atithi and Mudita, Sakala and Śukti-karṇa) and eight female door-guardians (Karālī and Kāmukā, Subhagā and Dāhini, Gaganā and Hlādinī, Viṣphuliṅgī and Virūpākṣhī) 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), Śāntī (west) and Śubhakārī (north).

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

For Tripura-Sundarī (Lalitā or Shoḍaśī) the Vāgdevatās: Vaśinī, Kāmeśvarī, Mohinī, Vimalā, Aruṇā, Jayinī, Sarveśvarī and Kaulinī are attendants in the immediate enclosure. Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva as 'pretas' also serve her in the form of a cot (pīṭha-devatās). 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-saṁkshobhiṇī, 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-kalā, Kāmākārshiṇī and so on) and the eight anaṅga-deities (Anaṅga-kusumā, Anaṅga-mekhalā and so on) also attend upon the goddess in the several enclosures.

Building of temples is deemed a meritorious work, which eliminates all sins and secures all benefits; it is like into performance of great sacrifices and going on pilgrimages.

श्रीकरं वियजं पुण्यमायुरारोग्यवर्धनम्।
सर्वशत्रु क्षयकरं सर्वोपद्रव नाशनम्।
भुक्तिदं मुक्तिदं नृणां सर्वसौभाग्य सम्पदम्।
एवं यः कुस्ते मर्त्यः अन्ते सायुज्यमाप्नुयात्॥

(Kapardi-samhitā, 28, 58-59)



यः कुर्याद्विष्णु प्रासादं ज्योतिर्लिङ्गस्य वा कचित्।
स्वयं कुलमुद्धृत्य कल्पकोटिं वसेदिवि॥
स्वर्गाद् भ्रष्टो भवेद्राजा धनी पूज्य तमोऽपि वा।
देवालिङ्गेषु योनौ वा कृत्वा देवकुलं नरः।
स्मरत्वं प्राप्नुयाल्लोके पूजितो दिवि सर्वदा॥

(Bhavishya-purāṇa, 9, 54-56)

यत्फलं प्राप्यते विप्र वाजयेयादि कर्मभिः।
सर्वतीर्थफलं यच्च सर्वदानेषु यत्फलम्।
तत्फलं समवाप्नोति यत्कर्ता मन्दिरं हरेः॥

(Purushottama-samhitā, 3, 3-15)

यस्तु देवालयं दारुशिलालोहविलेखनैः।
कारयेन्मुष्मयं वापि तस्यानन्तफलं स्मृतम्॥
अहन्यहनि यज्ञेव यजतो यन्महत्फलम्।
प्राप्नोति तत्फलं विष्णोर्यः कारयति मन्दिरम्॥

(Śrīviṣṇu-dharma, 83, 17-18)

However, the temple has to be built out of ones own properly earned wealth, and not by ill-gotten or stained wealth. We read in *Śrī-vishṇu-tilaka-samhitā* (6,128):

द्रव्यं न्याय्येन सम्पाद्य मन्दिरं कल्पयेन्मम।
अदत्तं नैव गृह्णीयाद्धर्मद्रव्यं न चाहरेत्।
दूषितेन न कुर्वीत द्रव्येण मम मन्दिरम्॥

And one should build the temple strictly according to his own capacity, in wood mud, brick, stone or metal, and not over reach it in any manner (*Prāsāda-maṇḍana*, 1,33)

स्वशक्त्या काष्ठ मृदिष्टिका शैल धातुरत्नजम्।
देवतायतनं कुर्याद्विर्मार्थकाम मोक्षदम्॥

A temple built by begging from others, pressurizing or coercing others, or collecting funds from others will not contribute towards any of the four purushārthas.

The texts indicate that temples are best built in junglesk, surrounding a village or township, on the banks of a river or on a hillock (*Brhatsamhitā*, 55,8):

वनोपान्त नदीशैल निर्झरोपान्त भूमिषु।
रमन्ते देवता नित्यं परेषूध्यानवत्सु च॥

Also in sacred hermitages, holy places, towns, villages, forests, gardens, near tanks and by the side of the well (*Prāsāda-maṇḍana*, and *Aparājita-paripṛcchha* 48, 1-10)

नद्यां सिद्धाश्रमे तीर्थ पुरे ग्रामे च गह्वरे।
वाटी वापी तडागादि स्थाने कार्यं सुरालयम्॥

The temple is built on a carefully selected place. The land which is circular, crescent or



triangular in shape, which is like the back of a fish or tortoise, winnow-like or which has boxes, ash, hair, charcoal or ant-hill is unsuitable. Nor is the land which is shallow in the middle (like a bowl) and which contains tunnels or pits to be chosen. The ideal land is that which is neither too hot nor too cold, which abounds in water, where the water courses from left to right, and which inclines towards east.

Texts speaks of four kinds of land suitable for building temples: supadma, bhadra, pūrṇa and dhūmra. They are determined by the type of plants and trees that grow naturally there.

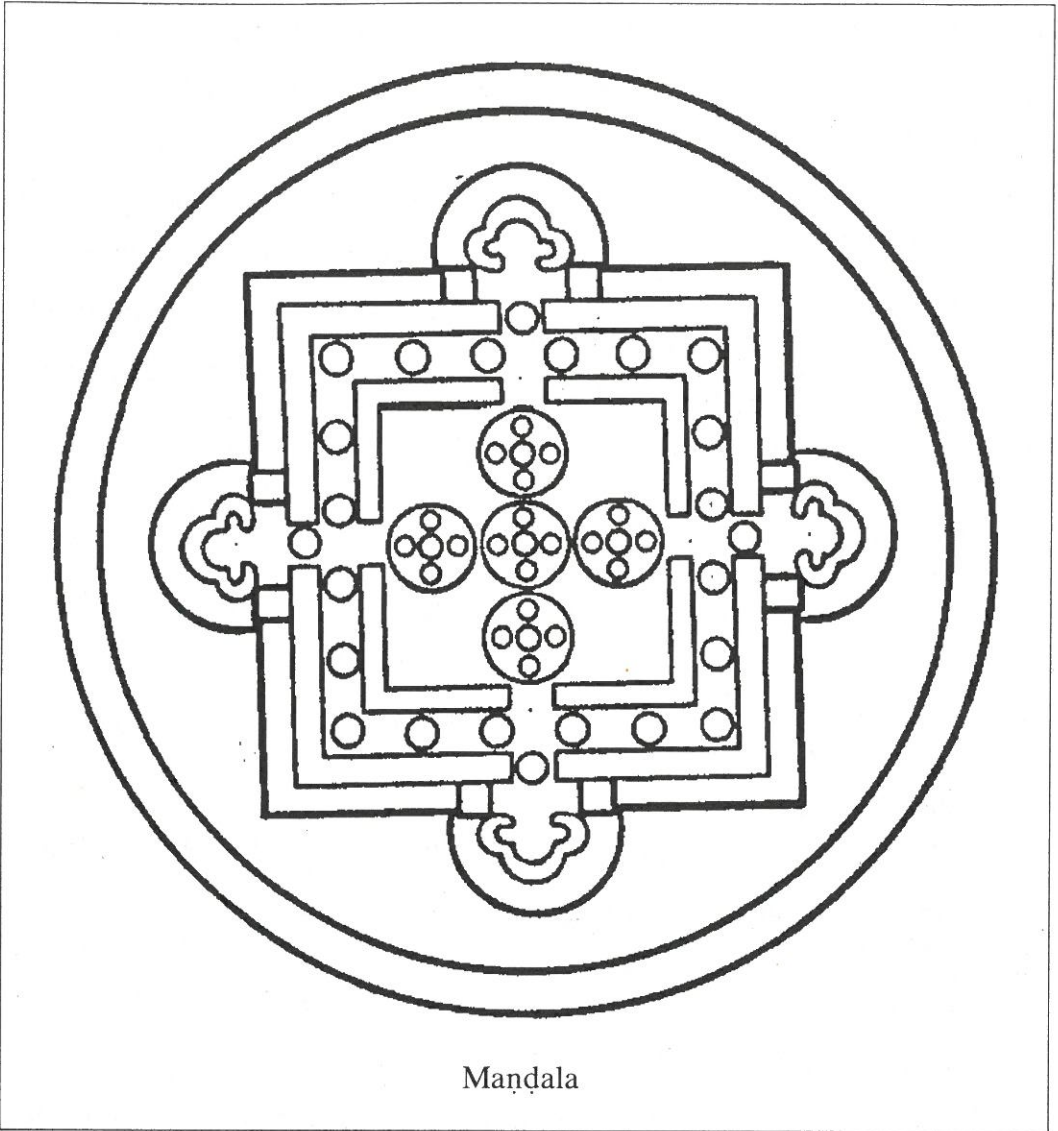
After the land is selected, it is ritualistically cleaned, and liberated from the spirits, goblins and ghosts. Then the foundation-points are determined on the eight corners and in the centre (by śaṅku). The land between these points (marked by pegs) are ploughed with the seeds of the prescribed grains thrown in. When

these plants flower, cows are let in to eat them. Thus is the land purified.

The land is dug till the rock or water is found. The pit is prescribed to be of the height of a man standing with his arms lifted up. Then the pit is filled slowly with its own mud or sand with water, and when three-forths of the pit is filled, the Vāstupurusha is worshipped on the platform constructed in the north-western direction. The land is then dedicated to the sixty-four divinities, through the Vāstu-plan of sixty-four cells. Offerings are made.

Then the important ritual of laying the foundation-stone (ādhāra-śilā) is undertaken. A fire-ritual (homa) is preliminarily performed before the foundation is laid: होमं कृत्वा तदूर्ध्वे त्वधिष्ठानमुपपीठं वा कुर्यात्॥ A square piece of land is scooped out and grains put in. Over the grains, the 'vessel of treasure' (nidhi-kalaśa or





nidhi-kumbha) is placed, and over it the stone-lotus (śilā-padma) also called adhiśṭhāna-śilā is laid. Above this stone will the 'tortoise' (Kūrma) made in gold or silver be ritualistically installed. The prescribed size of the

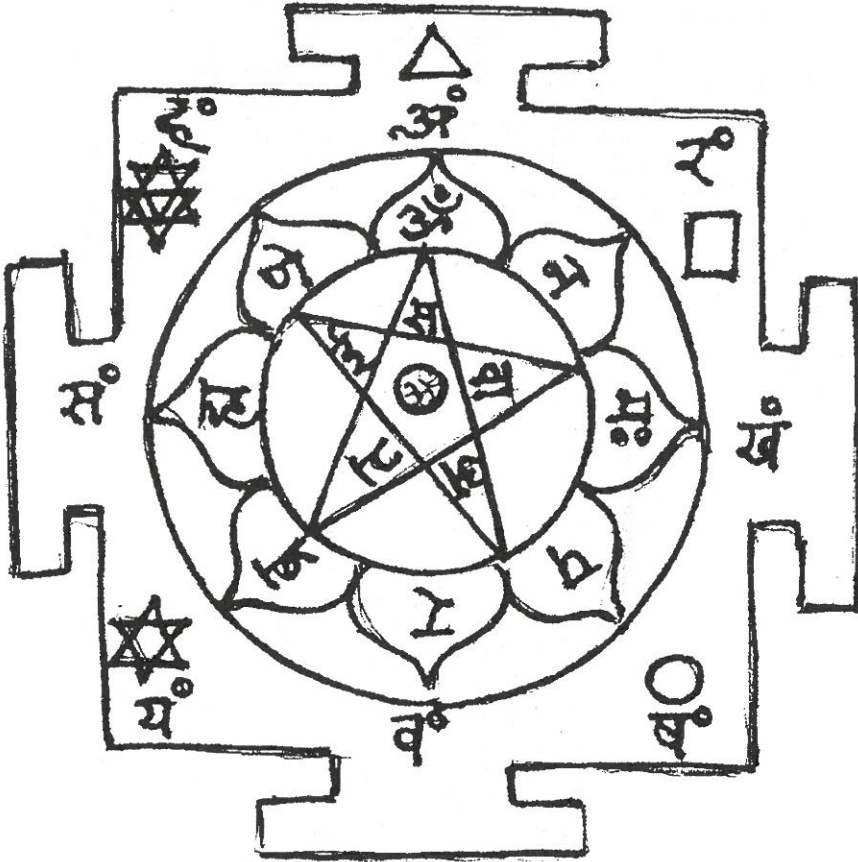
tortoise-icon is half an aṅgula if the shrine is one *hasta* in extent.

From the centre of this, a copper tube (nāḷa) will emerge upwards.



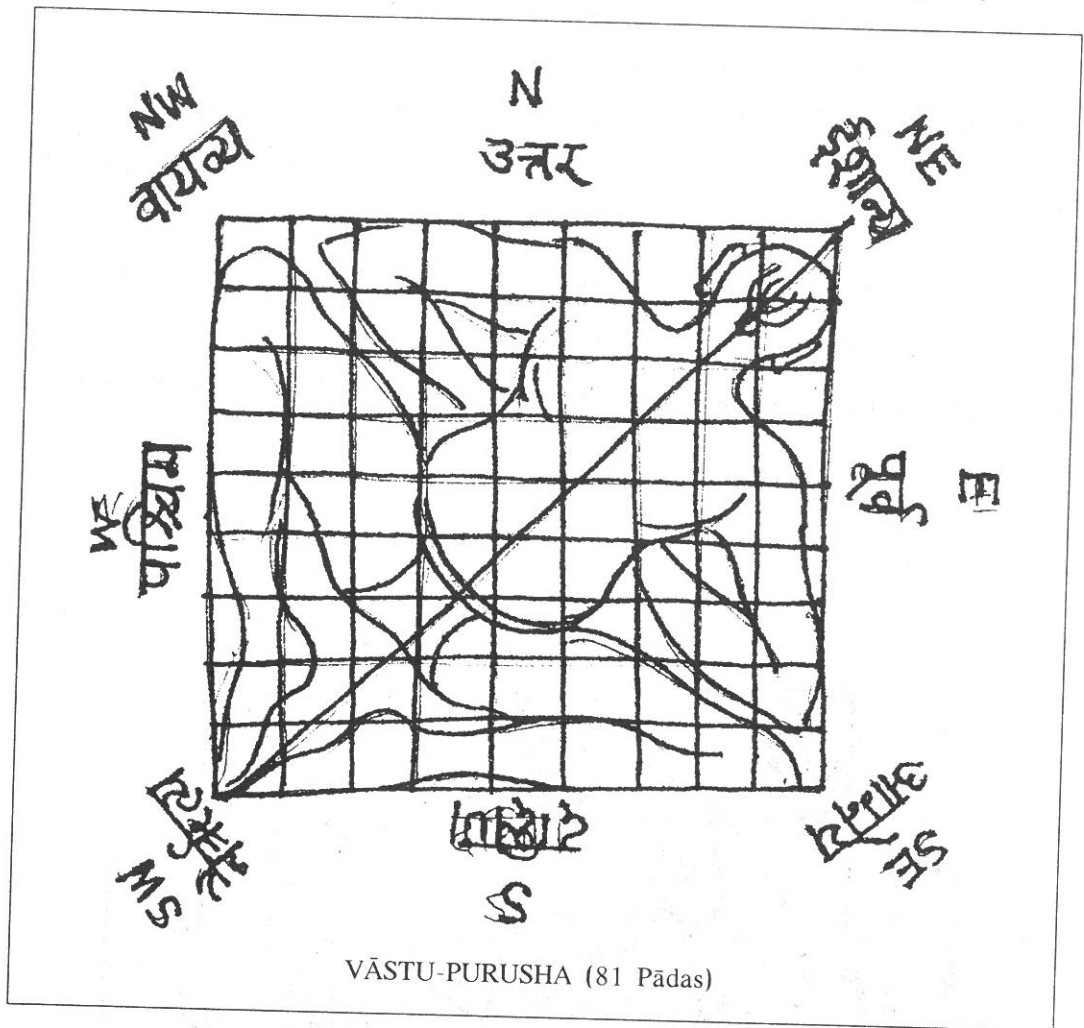
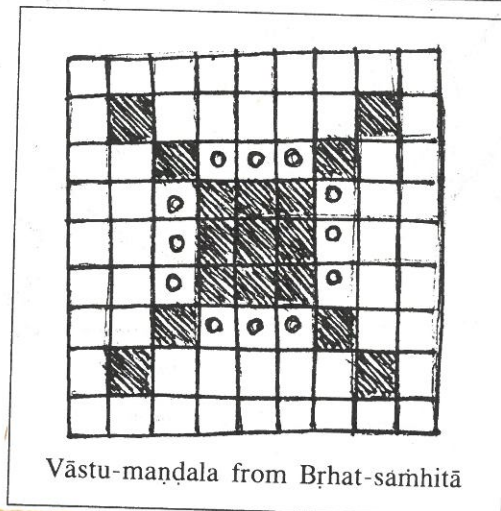
The first portion of the temple to be constructed is the sanctum (garbha-grha), for which the texts employ the terms 'prāsāda' and 'vimāna'. The āyādi-shaḍvarga is determined, and the basement (adhishṭhāna, masūraka, ādhāra, tala or kuṭṭimā) is constructed. There

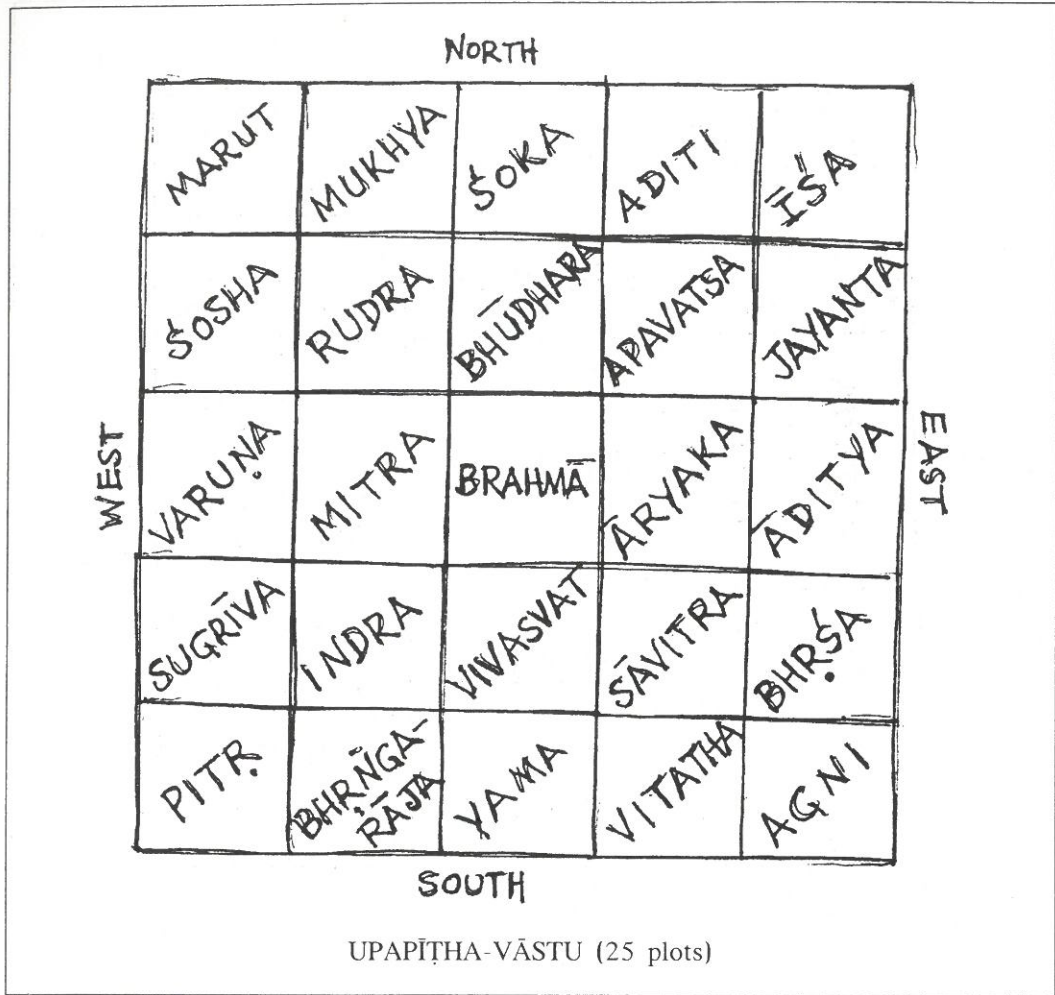
are several varieties of the basement, 14 according to *Mayamata*, 22 according to *Kāśyapa-śilpa*, 64 according to *Mānasāra*, and 8 according to *Īśāna-siva-guru-deva-paddhati*. Then the ground is filled, and the construction of the sanctum begins.



Viśvakarma-maṇḍala





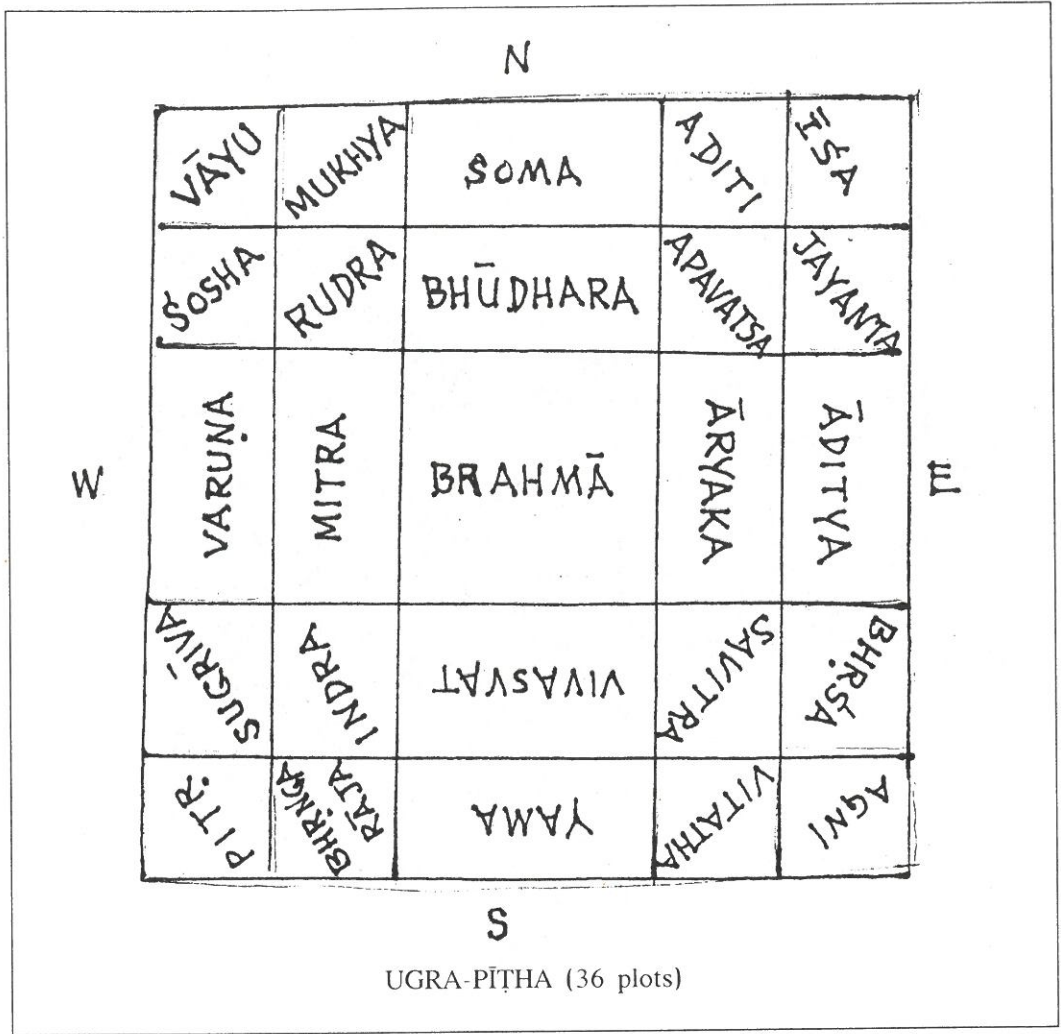


Suprabhedāgama distinguishes between 'gr̥ha-garbha' (when the sanctum is first built and then the icon is installed) and 'garbha-gr̥ha' when the icon is first installed and then the sanctum is built to contain it):

गृहगर्भं गर्भगृहं द्विविधं नामधेयतः ।
 स्थापितं गृहगर्भाख्यं स्वयं गर्भगृहं स्मृतम् ॥
 आलयं कारयेत्पश्चाद्वेरे प्रतिष्ठिते ।
 गृहगर्भमिति प्रोक्तं ज्ञातव्यं देशिकोत्तमैः ॥

The texts prescribe that a temple must be rebuilt or renovated when it has due to any reason





suffered damage, destruction or decay. Great merit is promised for doing so. In fact, it is more meritorious to get the old and dilapidated temples repaired and renovated than to build new temples:

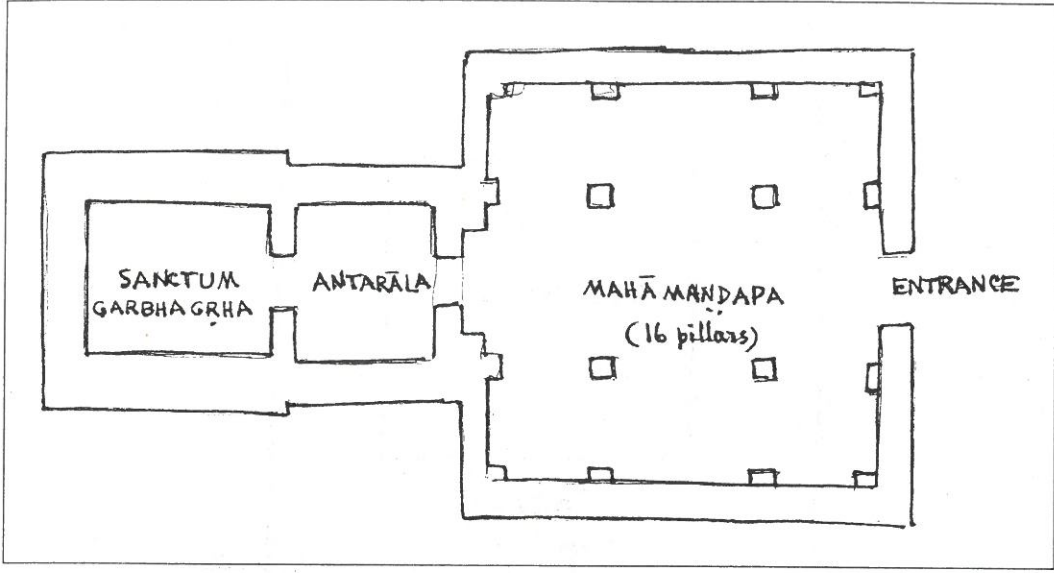
पतितान्युद्धरेद्यास्तु सा सर्वफलमश्नुते ।
पतितं पतमानं च तथा स्फुटितं तथा ॥

समृद्धृत्य हरेर्वेश्म द्विगुणं फलमाप्नुयात् ।
पतितस्य य उद्धर्ता पतमानस्य दक्षता ।
विष्णोरधितलस्यैव मानवः स्वर्गभागभवेत् ॥

(Bhavishya-purāṇa, 9, 50-56)

Not only the temples, even the wells and tanks must be renovated and put into use again; and it would be meritorious to do so:





वापीकूपतडाकानि प्रासादभुवनानि च।

भग्नानि तूद्धरेद्या सा लभतेऽष्टगुणं फलम्॥

(*Aparājita-paripṛchā*, 113,12)

पूर्वं भूमिं खनित्वा तु यावत्तोयस्य दर्शनम्।

शिलान्तं वा जलान्तं वा शोधयित्वा समन्ततः॥

वालुकैः पूरयित्वा तु जलेन सहितं शनैः।

सीमां भूमिं तथा कुर्याद्वावत्सीमान्तनिर्णयः॥

(*Śilpa-ratna*, 1,40,4)

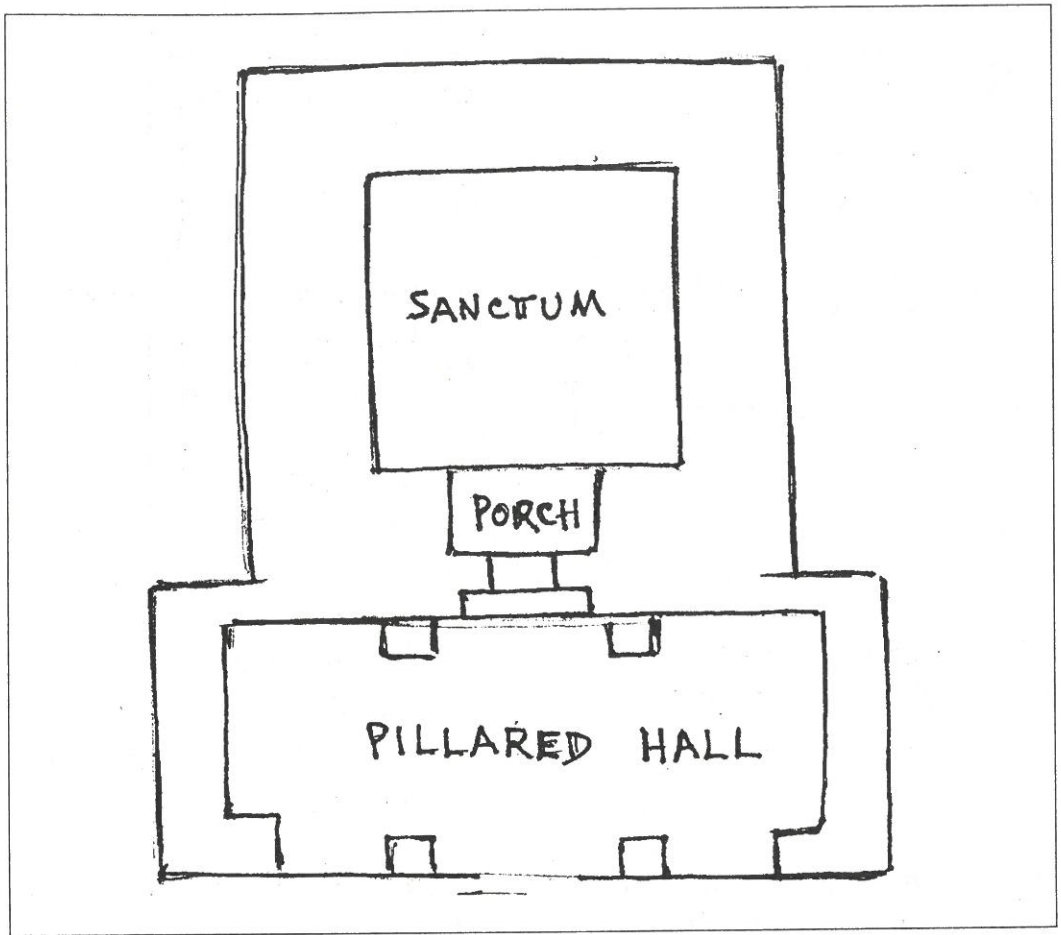
होमं कृत्वा तदूर्ध्वं तु अधिष्ठानमुपपीठं

वा कुर्यात्॥

The first architect of the stylized temple is Viśvakarmā, who has already been mentioned in another context. He was the creator-sculptor (the All-maker) and is traditionally represented as five-faced:

1. **Sadyojāta**, representing Śiva, crystal white in colour, triangular in form and with inertia (tamas) as attribute.
2. **Vāmadeva**, representing Viṣṇu, blue in complexion, square in form and with knowledge (sattva) as attribute.
3. **Aghora**, representing Brahmā, reddish in hue, circular in form, and with action (rajas) as attribute.
4. **Tatpurusha**, representing Indra, ash-coloured, six-angled in form and of the nature of all three attributes.



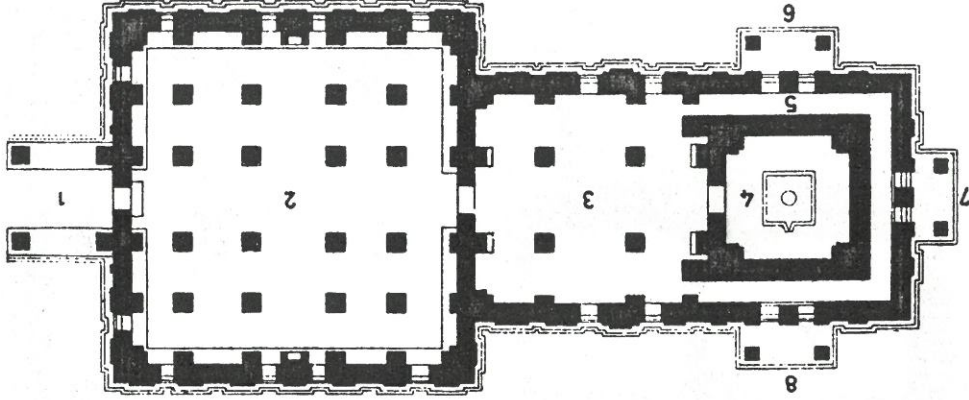


5. **Īśāna**, representing Sūrya (Sun), golden-coloured, eight-angled in form, and of the nature of pure entity beyond the three attributes.

The maṇḍala of Viśvakarmā incorporates all these five forms, and is considered as fundamental to all temple-architecture. The maṇḍala,

typically Indian in connotation, is the basic spatial arrangement of the structure, it is in fact the core (maṇḍa) of the structure. The word denotes the atmosphere (air) that encompasses the light of the sun and moon. It is usually in the form of an arch that spins round the entire cosmos luminously. It thus





Ground Plan of Pāpanātha Temple, Paṭṭadakallu

1. Mukha-maṇṭapa 2. Sabhā-maṇṭapa 3. Ardha Maṇṭapa (Antarāla)
4. Garbhagrha 5. Pradakṣiṇā patha 6,7 & 8. Devakoshṭha

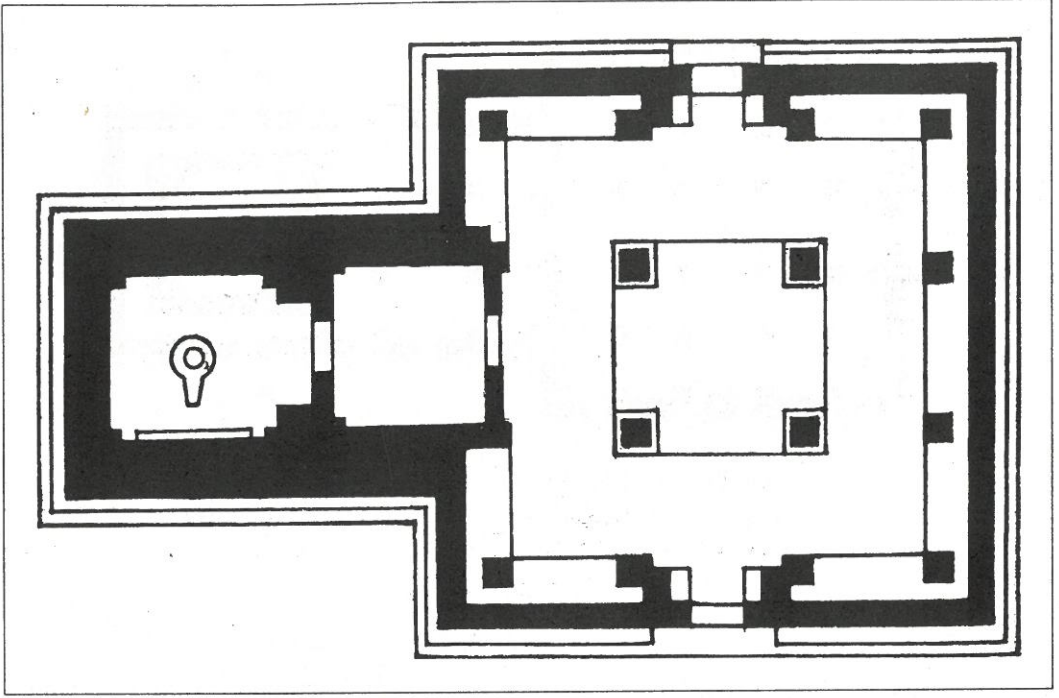
symbolizes the totality of existence.

The four sides of Viśvakarma-maṇḍala represent the four principal quarters (directions), and the four corners of the square are the intermediate directions. Each of the eight quarters (four dik and four vidik) is presided over by a deity. The circle within stands for Brahmā, the progenitor (symbolizing activity); he is Viśva-karmā himself as the 'all-maker'. The maṇḍala represents the entire universe.

Viśvakarmā had five offsprings:

- (1) Manu, the primordial man, the contemplative creature (from the root *man*), the first architect and designer; (2) Tvashṭr, the primeval 'carpenter', the 'joiner' (vardhakī) who makes things glow; (3) Śilpin, the first sculptor, proficient in all crafts, metal work, weaving, clay modelling and so on; (4) Viśvajña (Arka), the primordial master craftsman or smith (gold and silver); and (5) Maya, the master builder. These are the progenitors of the five groups of artists and artisans (the pañchāla).





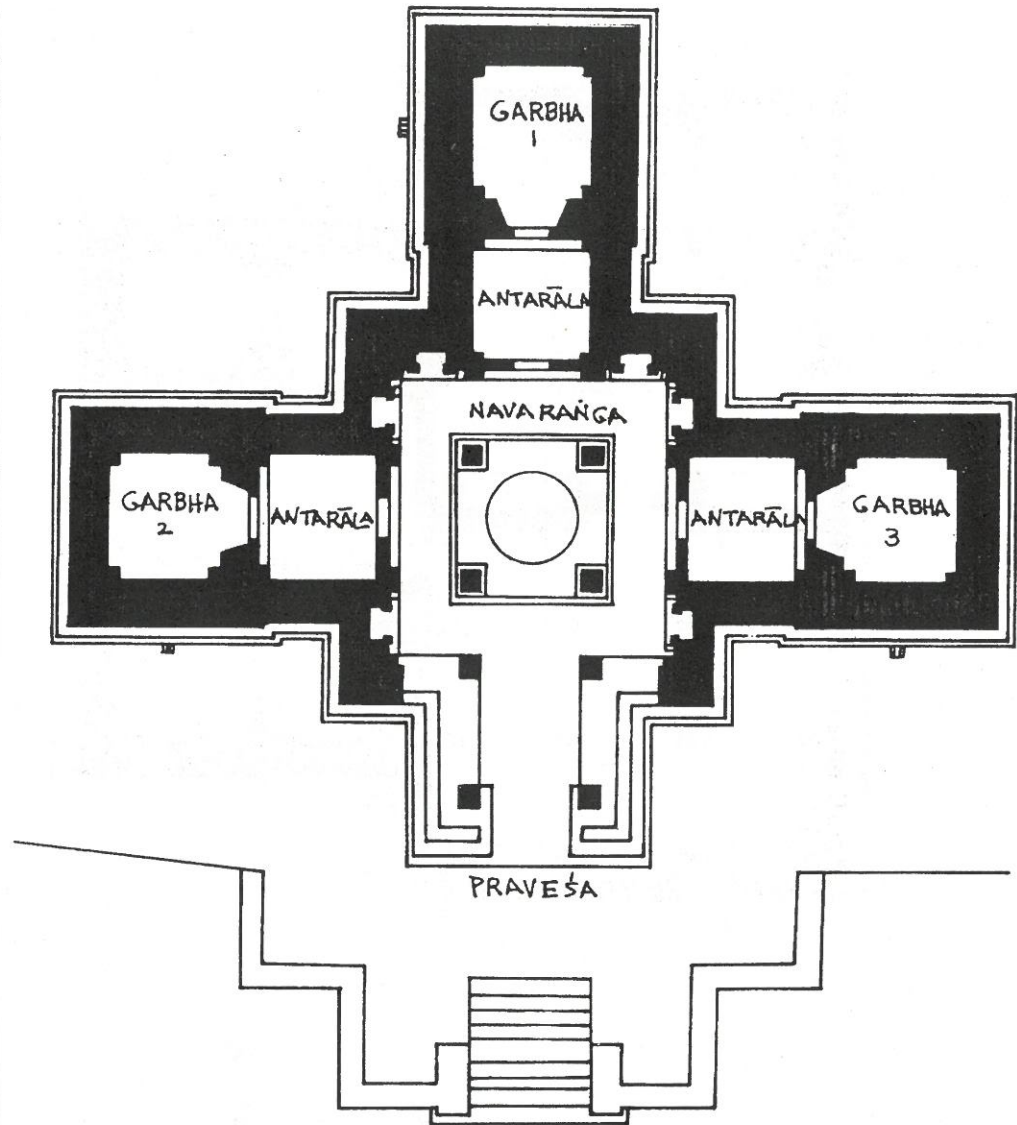
Their crafts was originally focussed on the temple, comprehending all five deities, all five qualities and all five forms. The first temple was conceived by Viśvakarmā and executed by his five offsprings.

Brahma-vaivarta-purāṇa (10,19-21) speaks of nine artisans coming out of Viśvakarmā: goldsmith (svarna-kāra), blacksmith (karmakāra), utensil-maker or

brazier (kāṁsya-kāra), maker of shell ornaments (śaṅkha-kāra), carpenter (sūtra-dhāra), potter (kumbha-kāra), weaver (kuvinda), painter (chitra-kāra) and garland-maker or florist (mālā-kāra).

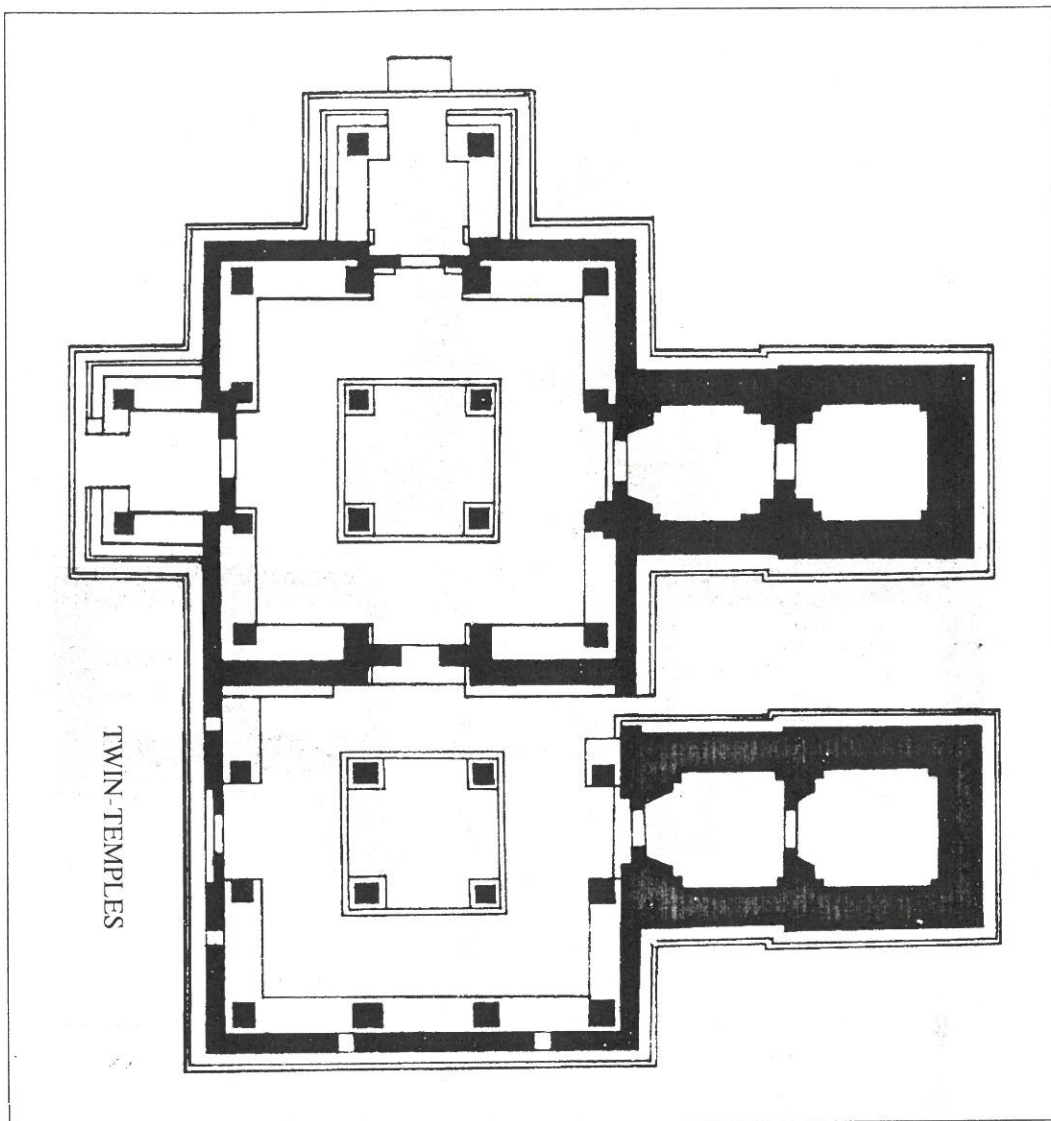
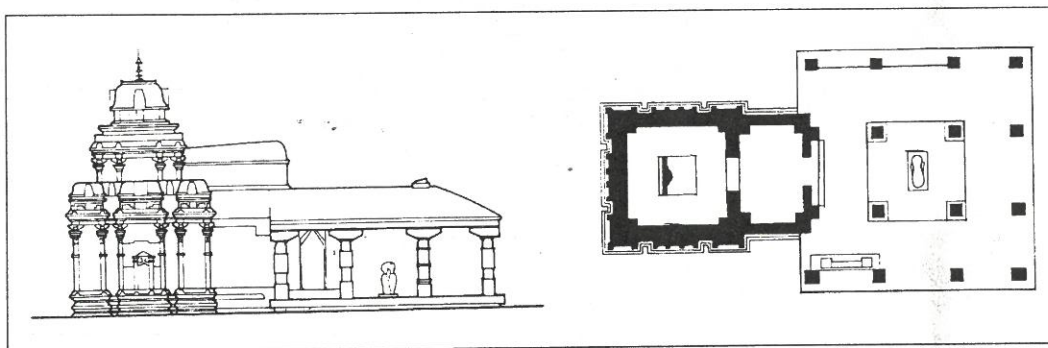
If Viśvakarmā is the celestial architect, Vāstu-purusha is his earthy counterpart. He was born from the sweat of Śiva during his fight with the demon Andhaka. Vāstu-purusha was himself a demon who was

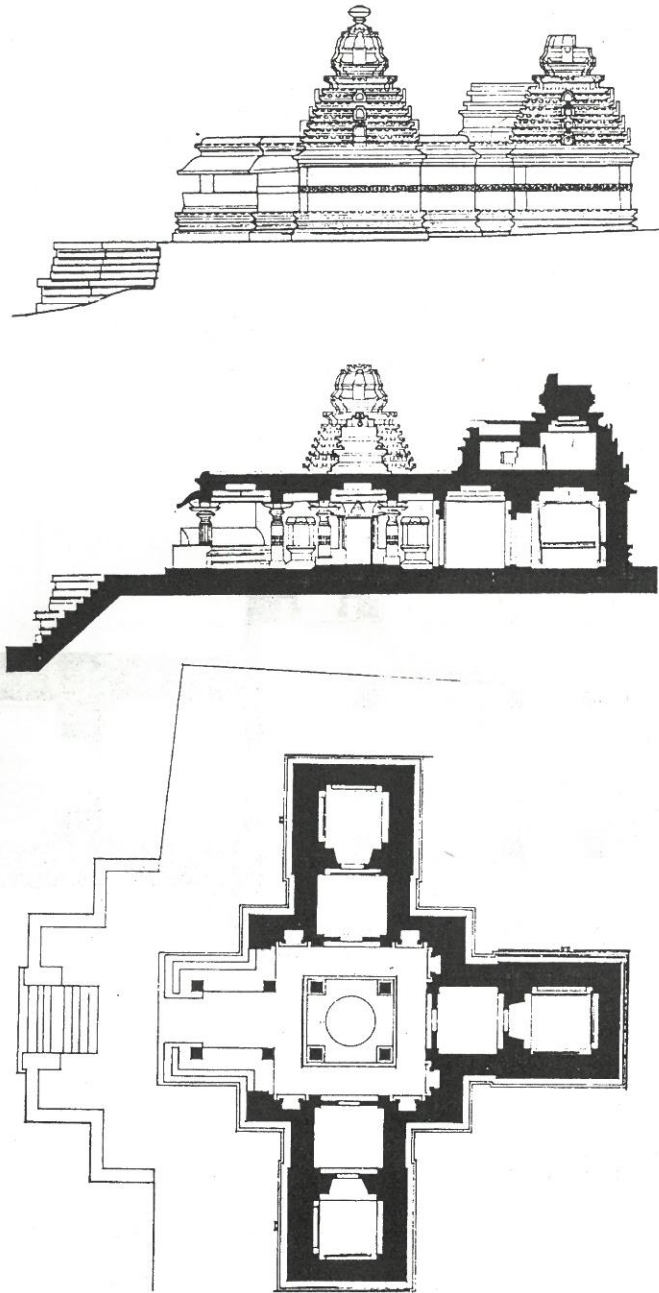




TRIKUṬĀCHALA-SHRINE

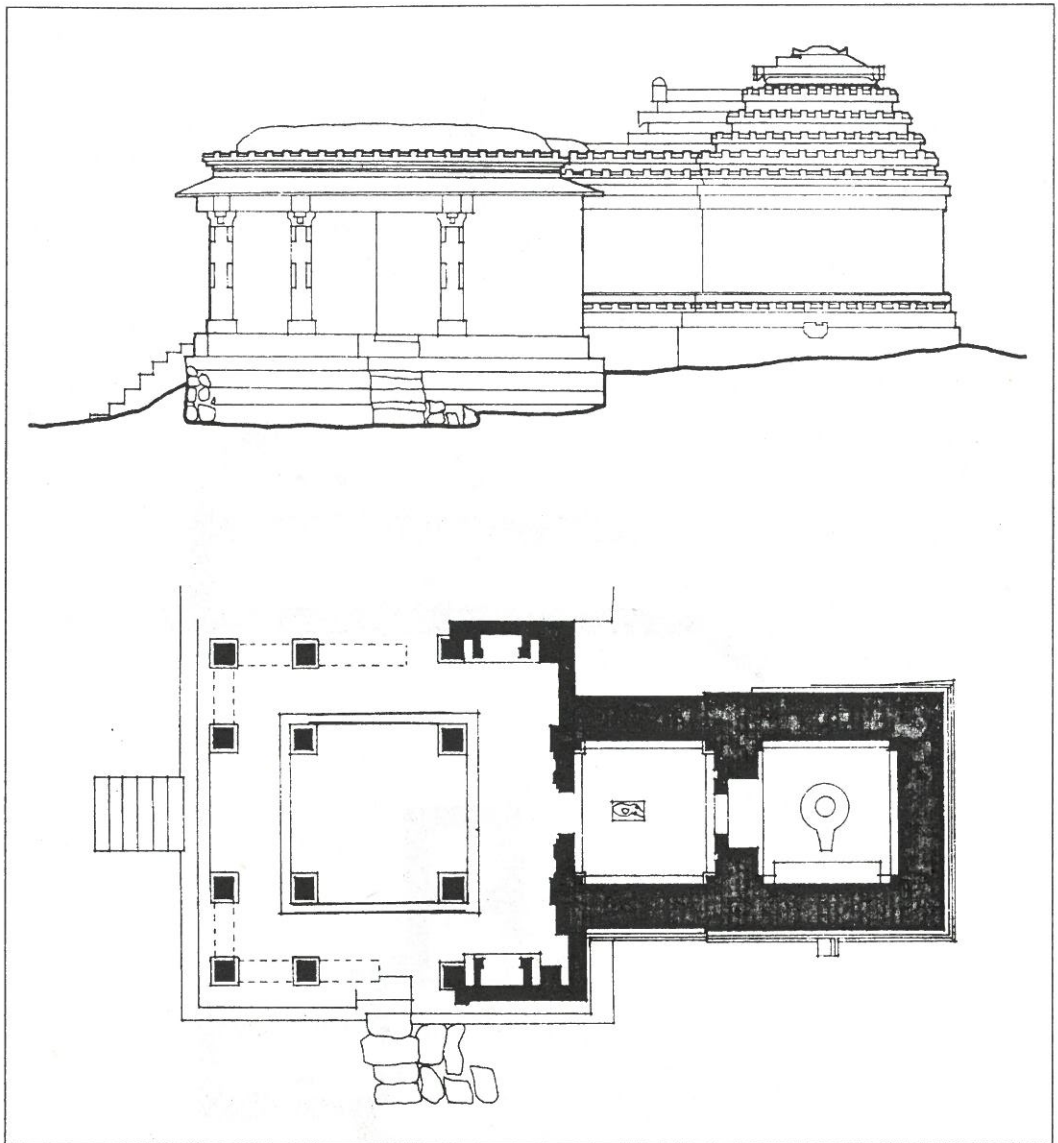






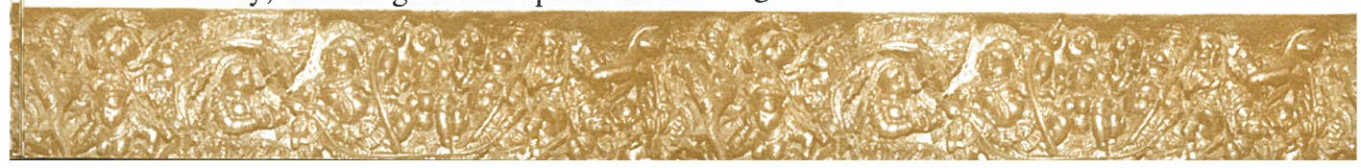
TRIKUṬĀCHALA (Temple, Section and Plan)

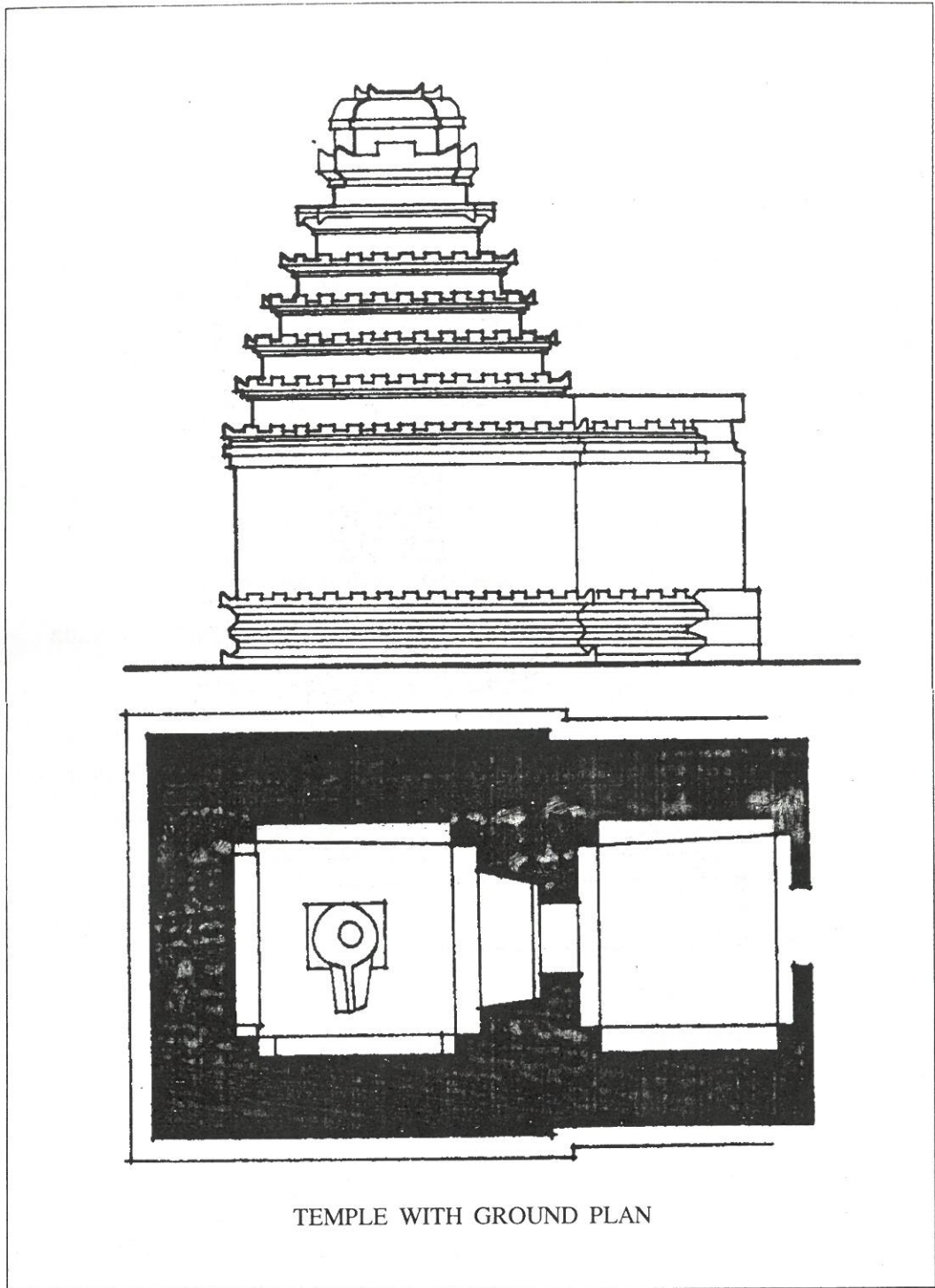


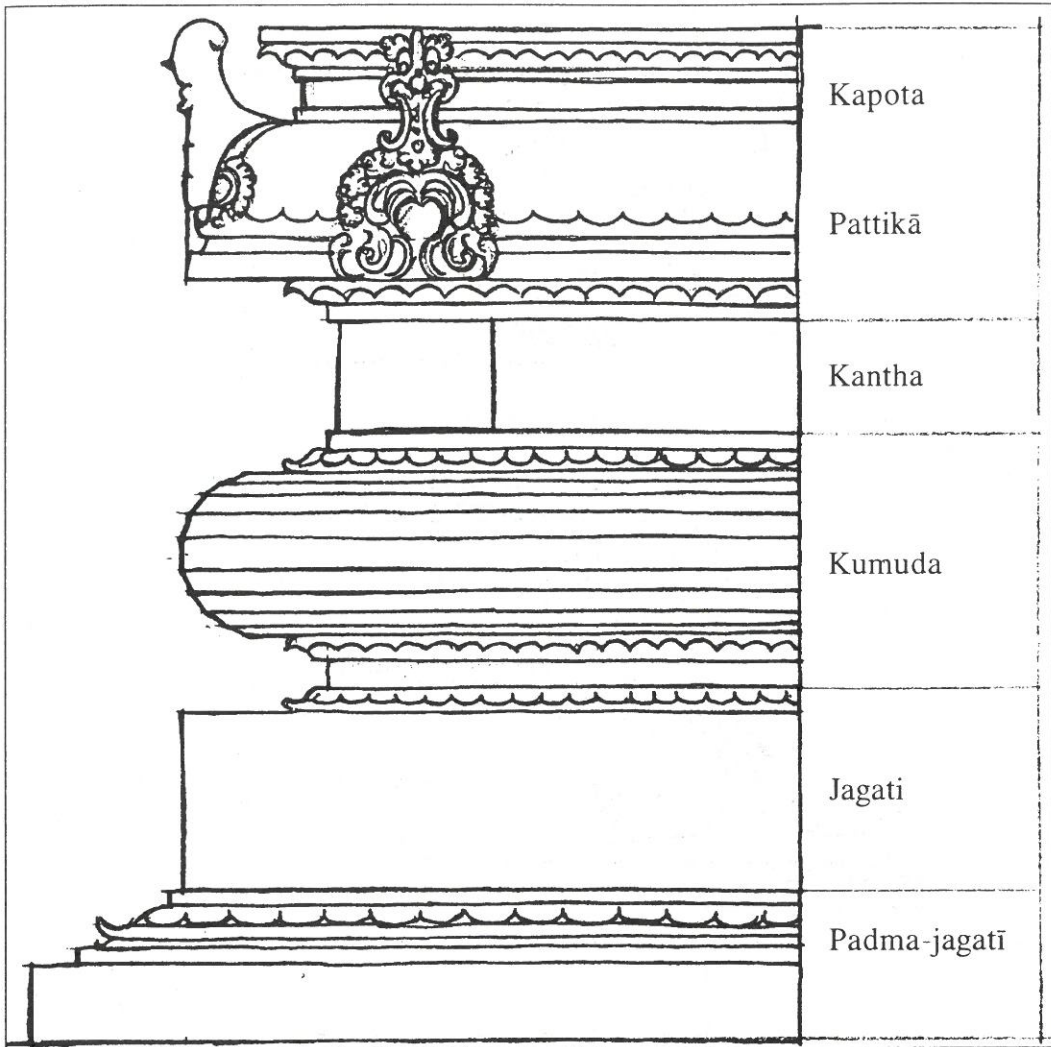


ravenously hungry and attempted to devour the three worlds. The gods and the spirits of the three realms rushed on him and held down on the earth. He had fallen on his face and belly, and the gods and spirits sat on

his back pressing him down. They stationed themselves on different parts of his body, and it is therefore that he was named Vāstu (vasanty atra devāh, "the lodgement of the gods").

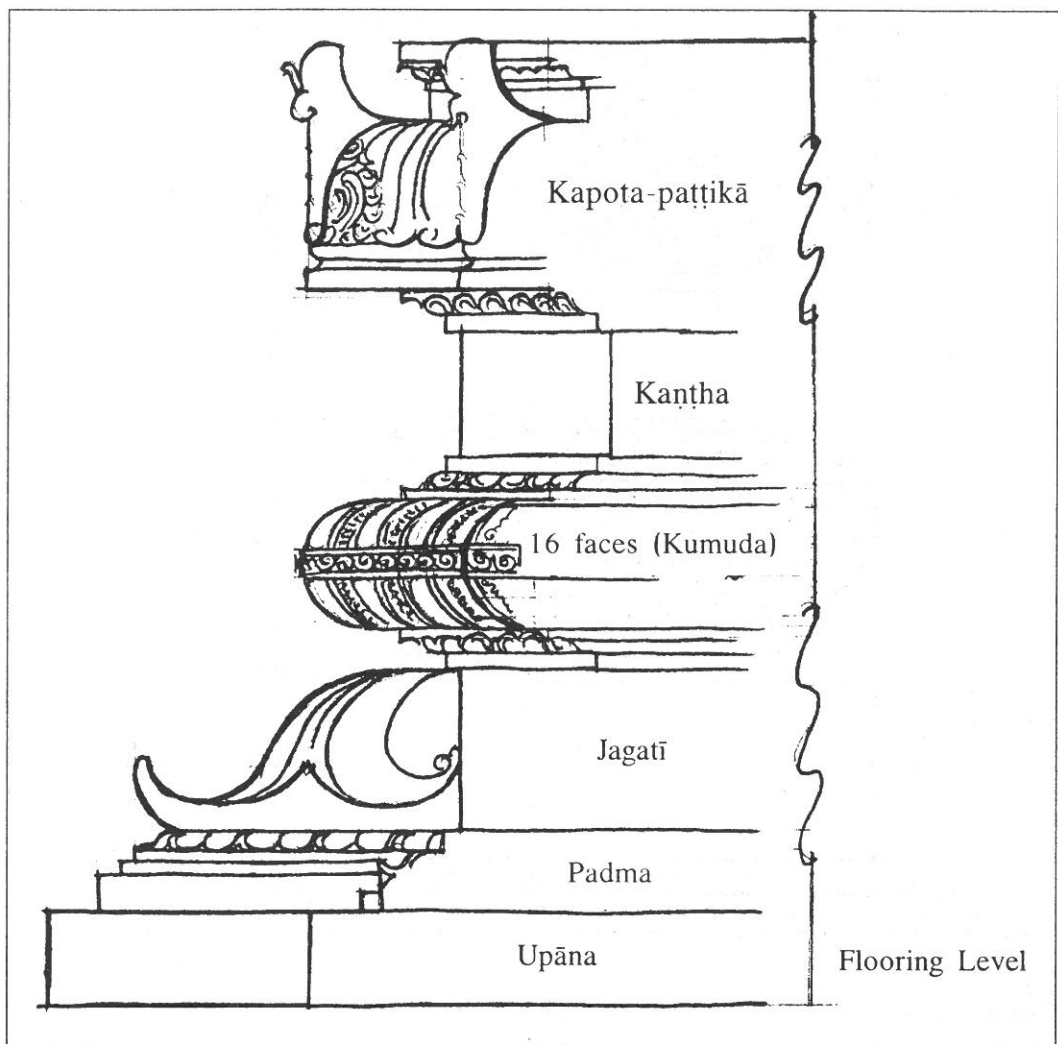






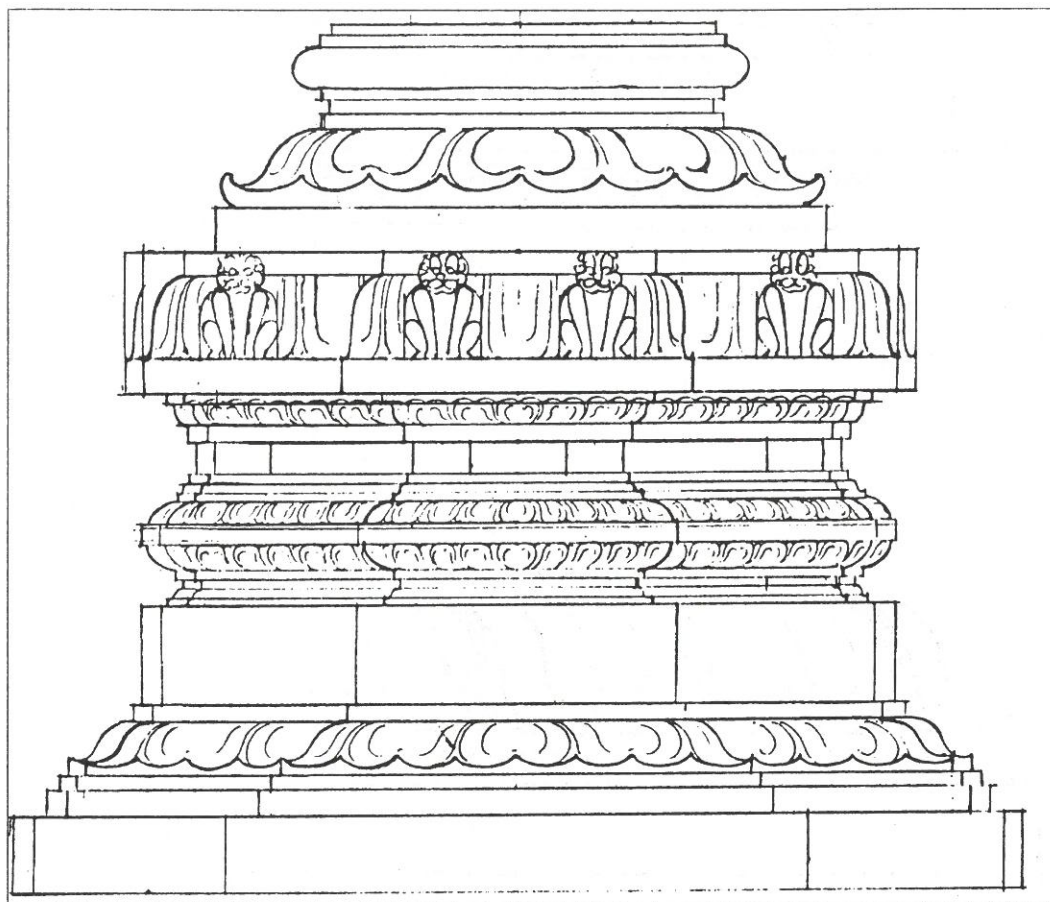
Adhishthāna





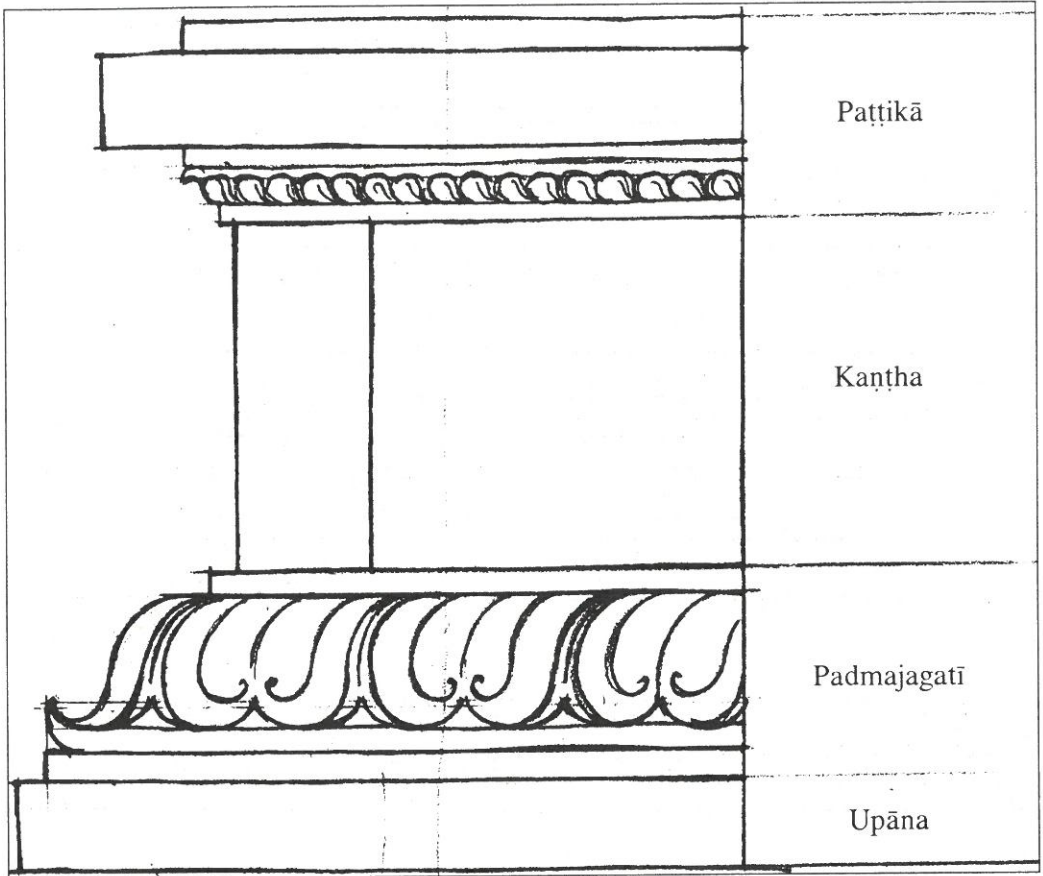
Adhishṭhāna





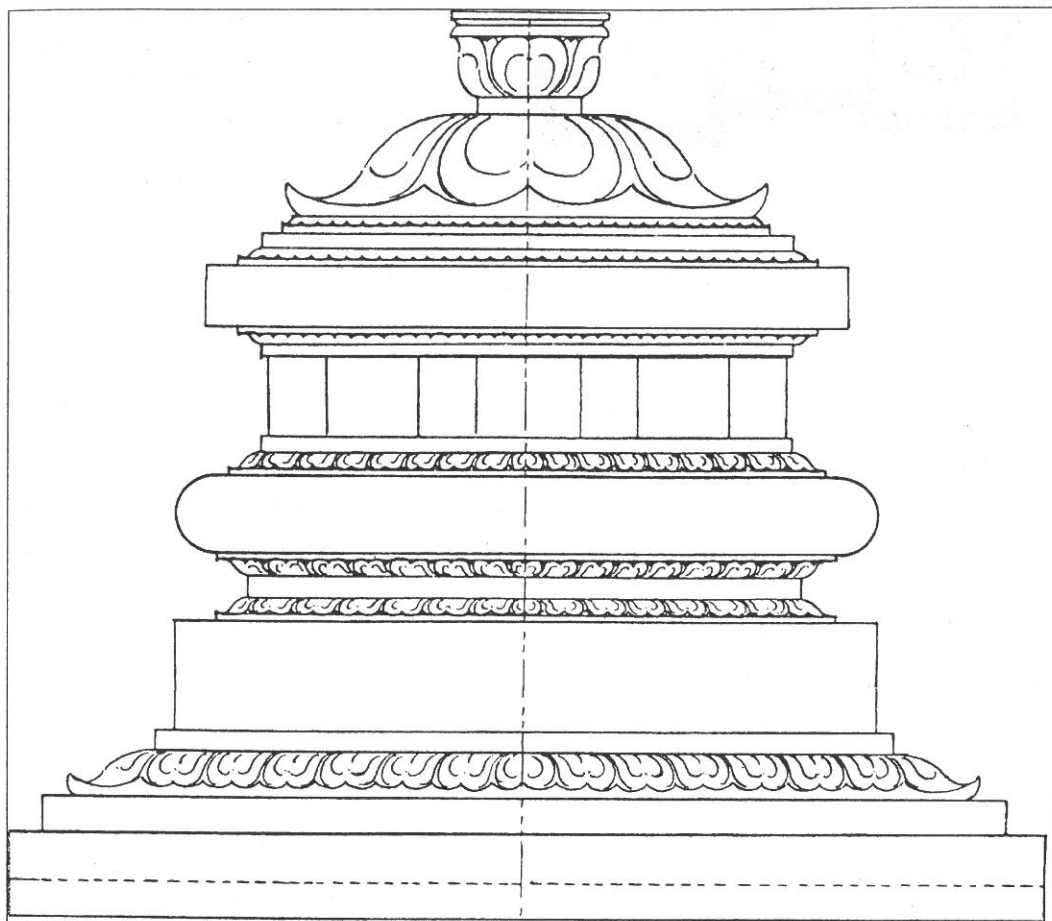
DHVAJA-STAMBHA-PĪṬHA
(in the temple at Tirumala)





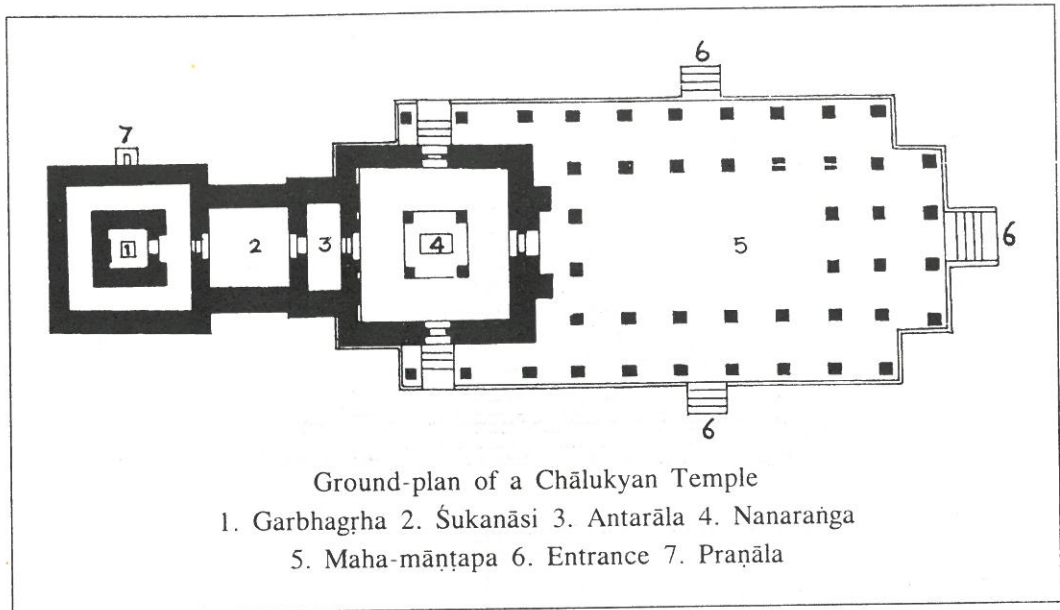
Upa-pīṭha





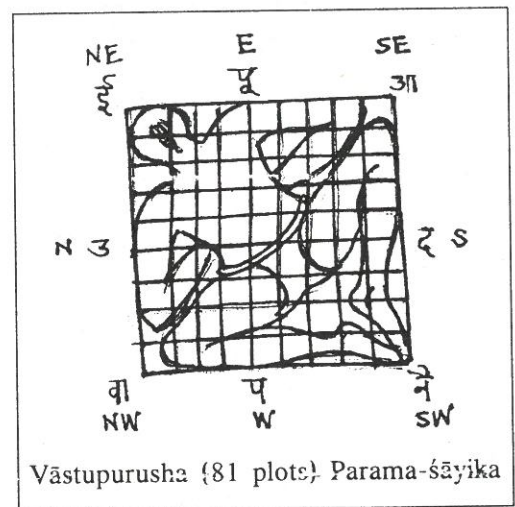
BALI-PĪṬHA
(in the temple at Tirumala)





The area occupied by him was a maṇḍala, called Vāstu-maṇḍala. He is pictured as lying down, on his belly, inside the square mandala (81 cells, 9x9) with his head in the north-eastern corner (the Īśāna cell). The gods and spirits that are lodged on his body are forty-five in number. They are accommodated in the 81 cells (called pādas) of the maṇḍala, which is called 'Parmaśāyika' because the Vāstu-purusha lies down in the plan. These are the guardians of the Vāstu-deity, and must be propitiated before the plan of the

building (which is regarded as derived from the original Vāstu-maṇḍala) materializes, for the Vāstu-demon must be prevented from getting up.



The temple is regarded as a maṇḍala in its own right for it demarcates a sacred enclosure. It the human body, which is also a maṇḍala, is a moving one (chara or chala), the temple is an immobile maṇḍala (achara or achala, also called sthāvara). The five forms of Viśvakarmā, (the triangle, the square, the circle, the hexagon and the octagon) are involved in temple architecture. But the layout of the Vāstu-maṇḍala is usually a square with a number of cells, each of which is a square. The plan most suitable for a temple is a square with eight divisions (pāda) on each side, thus making a total of sixty-four divisions, cells or plots or spirit. The central-most area, consisting of nine cells in a square form (three cells on each side), is assigned to Brahmā, chief of the gods and spirits. This is called brahma-bhāga or brahmāmśa.

This may, alternately have only four cells. Surrounding the area assigned to Brahmā is the square apportioned to the gods, deva-bhāga or daivāmśa; surrounding which is the square assigned to human beings, manushya-bhāga or mānushāmśa. The outermost area within the Vāstu-maṇḍala is Paiśācha-bhāga or piśāchāmśa, assigned to malevolent spirits. The ground-plans of temples are derived from vāstu-maṇḍala.

(For details of Vāstu-Symbolism, see the author's *Indian Temple Traditions*, 1997. pp 142-154)

Vāstu-vidyā or Vāstu-karma includes not only the construction of temples (harmya) but also building of mansions, places, houses, forts, tanks, roads, bridges, gates, moats and so on. It also includes the making of house-hold furniture (like bedstead, paryāṅka), and the



construction of conveyances (yāna, like palanquin, śibika, and chariot, ratha). (*Mānasāra*, 3, 2-3). All aspects of Vāstu-vidyā are utilized in temple-complexes and in temple-rituals. And for any construction, a preliminary plan is necessary; and this plan becomes all the more important and indispensable in the case of building a temple or a mansion.

The plan is in the form of a maṇḍala, as ready mentioned, and is usually a square, subdivided into nine smaller squares (called pāda or koṣṭha, plot or cell) on each side, altogether making eighty-one squares. *Hayaśirṣha-samhitā* commends a plan with sixty-four squares (or plots) for the construction of a temple (where each side of the plan is subdivided into eight small squares. *Mānasāra* enumerates ground plans of thirty-two varieties:

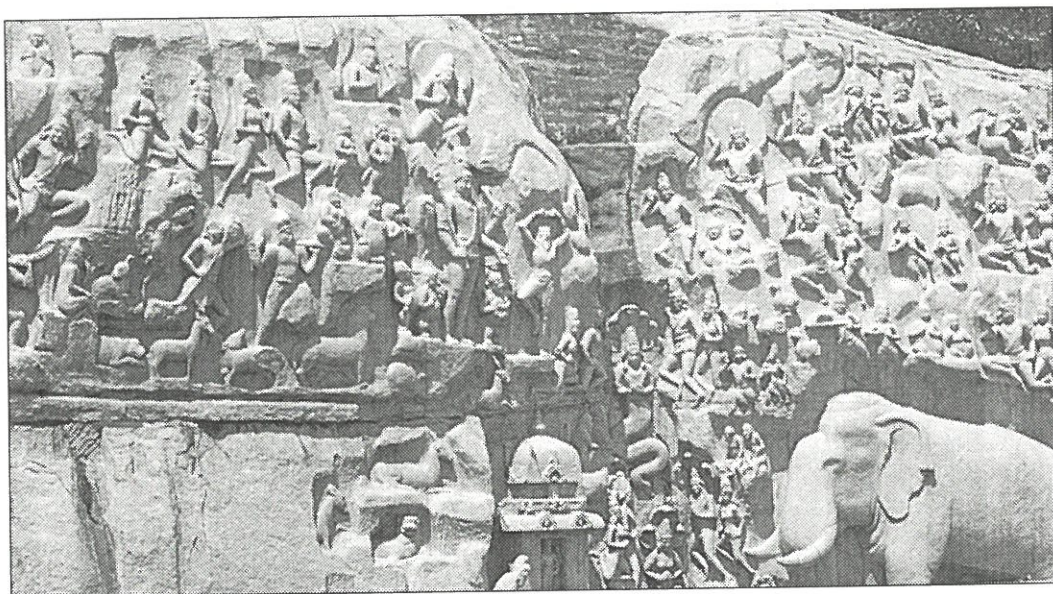
1. Sakala (with only one plot or cell)
2. Paisācha (with four plots)
3. Pīṭha (with nine plots)
4. Mahā-pīṭha (sixteen plots)
5. Upapīṭha (25 plots)
6. Ugra-pīṭha (36 plots)
7. Sthaṇḍilā (49 plots)
8. Chaṇḍita (64 plots)
9. Paramaśāyika (81 plots)
10. Āsana (100 plots)
11. Sthānīya (121 plots)
12. Deśya (144 plots)
13. ubhaya-chaṇḍitā (169 plots)
14. Bhadra (196 plots)
15. Mahāsana (225 plots)
16. Padma-garbha (256 plots)
17. Triyuta (284 plots)
18. Karṇāshṭaka (324 plots)
19. Ghaṇṭa (369 plots)
20. Sūrya-viśālaka (400 plots)
21. Susamhitā (441 plots)
22. Supratikānta (454 plots)
23. Viśālaka (519 plots)
24. Vipra-garbha (526 plots)
25. Viśveśa (625 plots)
26. Vipula-bhoga (676 plots)
27. Viprakānta (729 plots)
28. Viśālāksha (784 plots)
29. Vipra-bhakti (841 plots)
30. Viśveśa-sāra (900 plots)
31. Īśvara-kānta (961 plots)
32. Chandra-kānta (1,024 plots)





VARĀHANARASIMHA TEMPLE, HALASI





EARLY REPRESENTATION OF TEMPLE (MAMALLAPURAM)



ADDITIONAL NOTES ON VĀSTU

(I) The word 'vāstu' literally means residence (vasa nivāse) and the rules pertaining to the selection of sites and designing of buildings constitute 'vāstu-śāstra'. In *Kāmikāgama* we read that while constructing a residence, especially the residence for gods (temple) or a village, township etc., twelve steps are indicated:

ग्रामादीनां तु विन्यासो निवेशादिश्च कथ्यते ।
आदौ कालपरीक्षा स्याद् द्वितीयो देशनिर्णयः ॥१॥

तृतीया भूपरीक्षा स्यात्प्रवेशार्थं बलिस्ततः ।
स्वीकारः पञ्चमो भूमेः षष्ठः कर्षणमुच्यते ॥२॥

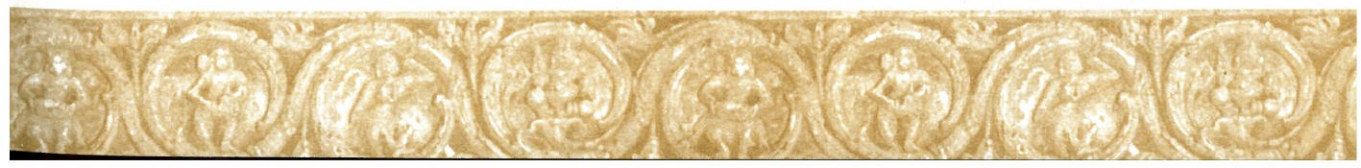
शङ्कु संस्थापनं पश्चादष्टमः पदनिर्णयः ।
नवमः सूत्रविन्यासो दशमो देवताबलिः ॥३॥

गृहवीथ्यादिभेदः स्यादेकादश उदाहृतः ।
द्वादशो गर्भविन्यासस्ततो देवनिवेशनम् ॥४॥

The steps to be gone through before the actual construction is undertaken are:

1. determination of the suitable time for commencement of the building;

2. selection and fixing up of the proper site;
3. examination of the land;
4. rites to ward off the troubles that are due to the nature of the land etc.;
5. apportioning areas for functional parts of the residence;
6. levelling of the ground by ceremonial ploughing;
7. determination of the orientation and points of compass by installing gnomons;
8. fixing up of the foundation, marked with cells;
9. detailed measurement by setting up lines;
10. ritual offering for the deities inhabiting the land;
11. marking of the area for the house, roads, entrance and exit etc.;
12. planning of the interior details



II. The same text mentions that a square building (chaturasram samam) is the best, hexagonal, or octagonal shapes are of midling merit, and circular or triangular shapes are inferior. East-facing buildings are most desirable. And for temples, there are sixteen different types that are suitable:

Meru; Ramya; Mandara; Rksha-mālā; Dyumaṇi; Chandra-śekhara; Mālyavān; Pāriyātra; Ratna-śira; Dhātumān; Pañchakośa; Pushpa-hāsa; Śrikara; Svastika; Mahāpadma; and Padma-kūṭa.

III. Mānasāra classifies vāstu into two types:

(a) buildings which are permanently fixed on a specific site (harmyādi vāstu), like temples, palaces, mansions, houses etc. Temples are described as superior (uttama), mansions as of midling merit (madhyama), and houses as inferior (adhama).

(b) buildings which are temporarily located on a site, but which could be moved (jaṅgama-vāstu, portable).

IV. *Bṛhat-samhitā* speaks of Vāstu-purusha as a monster in human form, but immense in proportions. He lies across inbetween the heavens and the earth. The gods gathered together and seized him, each god holding a particular limb, and threw him down on earth with his face downwards. The limbs of the master are named after the gods who held them:

पूर्वोत्तरदिङ्मूर्धा पुरुषोऽयमवाङ्मुखोऽस्य
शिरसि शिखी ।
अपो मुखे स्तनेऽस्यार्थमाहुरस्यापवत्सश्च ॥

पर्जन्याद्याद् बाह्यादृक् श्रवणोरस्थलांसगादेवाः ।
सत्याद्या पञ्च भुजे हस्ते सविता च सावित्रिः ॥

वितथो बृहत्क्षतयुतः
पार्श्वे जठरस्थितो विवस्वांश्च ।
ऊरु जानु च जङ्घे स्फिगिति यमाद्यैः
परिगृहीताः ॥

एते दक्षिणपार्श्वे स्थानेष्वेवं च वामपार्श्वस्थाः ।
मेढ्रे शक्रजयन्तौ हृदये ब्रह्मा पितामहाङ्घ्रिगतः ॥

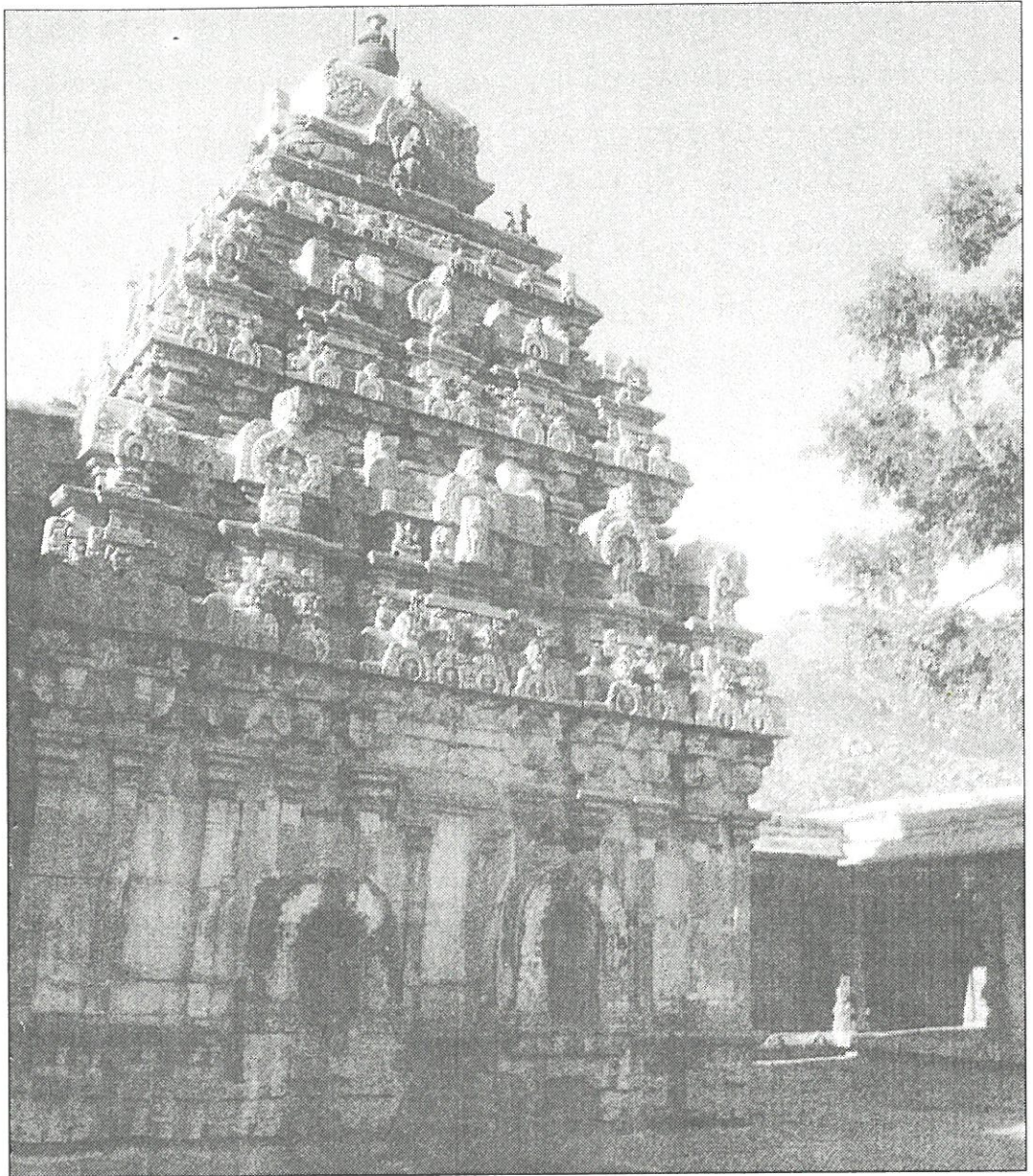


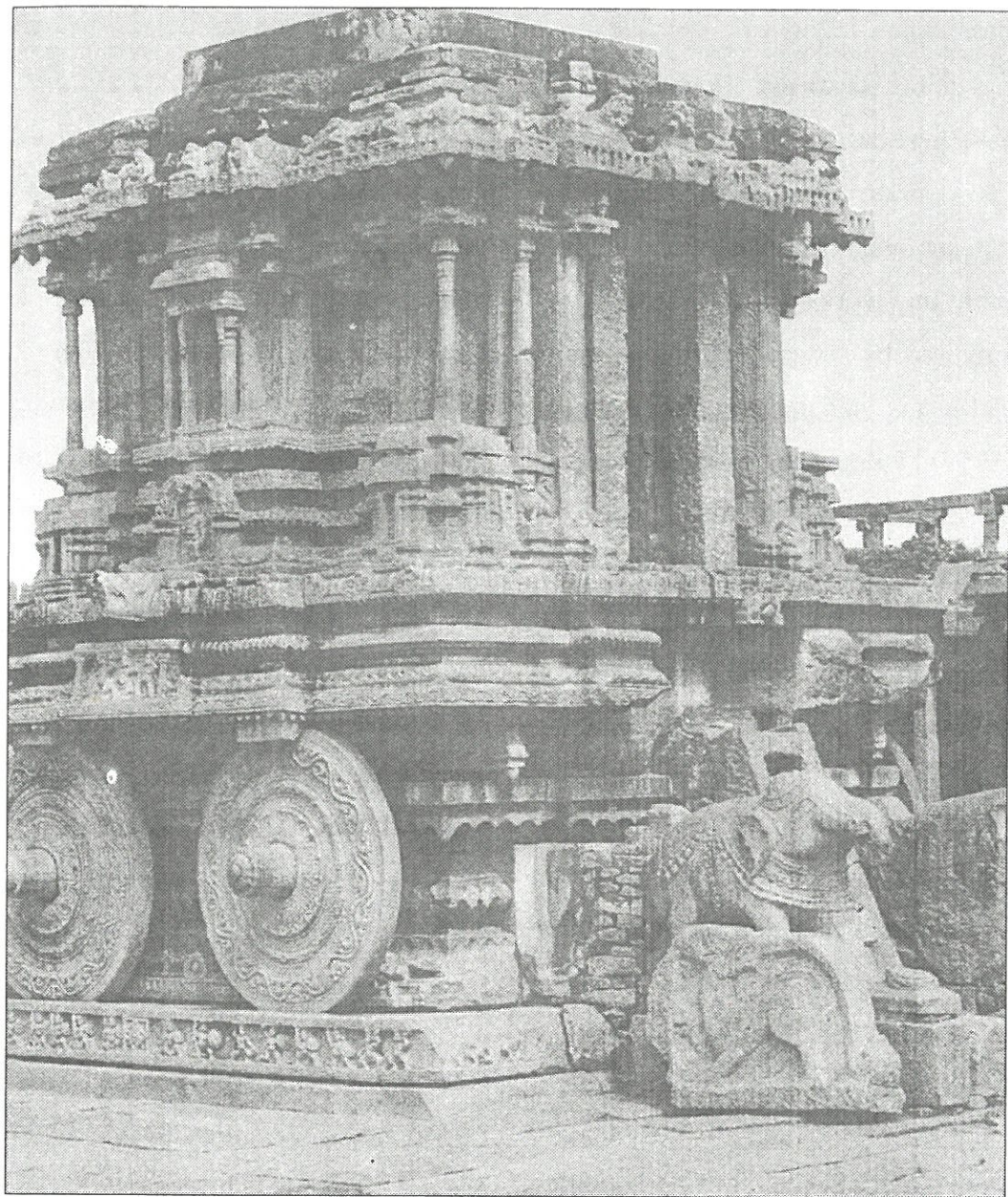
He sleeps almost always, with his head resting on his left shoulder. During certain periods of certain days and certain days of a month, he is awake. He changes the position of his head during different months of the year. And when he does this, the portions of the site which come under his gaze are said to be unfit. His head turns towards East during Kanyā to Vṛschika (roughly September to November); he changes it to South

during Dhanus to Kumbha (December to February), to West during Mīna to Vṛshabha (March to May), and to North during Mithuna to Kāṭaka (June to August).

The time that he is awake is regarded as auspicious, and constructions of buildings are undertaken then. After he wakes up, he is awake for three and three-fourths ghaṭikās (viz. one hour and a half)







CHAPTER III

SOME ICONIC REPRESENTATIONS

Fifty drawings (icono-graphs) have here been reproduced from the two works: *Devatā-nāma-kusuma-mañjarī* and *Devatā-dhyāna-mālikā*. Both the works (in Sanskrit) were authored by the celebrated monarch of Mysore, Krishnarāja-Wodeyar III (1794-1868), and block-printed in the Jagadambā-vilās litho-press of the Mysore Palace around 1859.

The illustrations of divinities contained in the two books appear to be works of different artists, although the styles exhibit conformity to a general pattern. Drawings in the former book are clearly superior in artistic quality, and are full page illustrations (unlike in the other book).

Material for iconic representations has been derived from various standard works like

Bhavishyottara-purāṇa, *Lakṣmī-vrata-kalpa*, *Devī-bhāgavata*, *Śivarahasya*, *Śāradā-pūjā-kalpa*, *Varāha-pūjā-kalpa*, and *Yādava-giri-māhātmya* (mentioned in the former book). The author claims in a brief introductory passage in Kannada that he has gathered here the essential details of iconographic illustrations, after consulting all the purāṇas, itihāsas and tantras; and that he has prepared the collection of iconic descriptions “for the benefit of the world” (lokopakārārtham āgi). There is no mention of the names of the artists who illustrated his work (sachitramāgi).

Besides the well-known forms of the major divinities (Devī, Śiva, Viṣṇu, Geṇeśa, Subramanya, Sūrya and the planets), river goddesses like Gangā and Kāverī, tree-spirits like



Āśvattha and Bilva, mountain-spirits, sacred weapons, thrones, the ocean, the guardians of the eight quarters, the celestial animals like Kāma-dhenu and Airāvata, the seven sages and the 'long-lived ones' (Chira-jīvis), the three great Āchāryas and their prominent followers (like Vidyāraṇya and Rāghavendra-swāmi), and saints contemporaneous with the author (the then pontiffs of Śringerī and Parakāla-maṭha) have also been treated in this work.

The most interesting feature of these works is the fairly elaborate verbal descriptions of iconic versions, alongside faithful graphic delineations. It is obvious that the

artists were not only conversant with traditional norms and styles in iconography, but were acquainted with textual injunctions regarding the poses, postures, weapons, number of arms and heads, situations, attendants and other details concerning individual icons. It is likely that the Āgama experts and artists worked together in the production of these books.

The illustrations chosen here are representative of the iconographic art that evolved in South India, especially Tanjore, Trivandrum, Lepakshi, Hampi, and Mysore. There are, however, regional variations and differences in decorative details.



1. GAṆAPATI



Gaṇapati, whose origin is undoubtedly folk, is a popular god all over the country. He is worshipped at the commencement of any enterprise, for warding off obstacles. He is also a guardian of villages.

His iconic representations are varied. As many as 51 forms are mentioned in the texts, but 16 of them are selected for worship. In Nepal, the five-headed Heramba, with 10 arms and riding a lion, is popular. For tāntrik worship Śakti-Gaṇapati (seated with a consort on

his lap engaged in amorous embrace) is preferred.

The most popular representation, however, is the one shown here, seated in a comfortable posture (*mahārājalīlā*). He is shown with four hands, carrying goad (*aṅkuśa*), lasso (*pāśa*), broken tusk (*danta*) and cake-bowl (*modaka-pātra*). The elephantine head is prominent, with the trunk turned leftward, and ears broad and spread out. In the tantrik cults, the trunk is made to turn towards right and one of the hands or the trunk is made to carry a wine-jar (*kalaśa*).



2. BRAHMĀ



One of the three popular gods of Hinduism (Vishṇu and Śiva being the other two), he is regarded as the creator of the world, and as the originator of the Vedic lore. He is the first of the wise sages, and the fount of righteousness. However, his worship has gone out of vogue, and temples to him in the entire country do not number more than ten!

His iconic representation as given in the texts is uniformly simple. Seated on a lotus (as he emerged from the navel-lotus of Vishṇu), he has four heads, representing the four Vedas, and

four hands, carrying a rosary (*akshamālā*), an ascetic's bowl (*kamaṇḍalu*), a sacrificial laddle (*sruk*) and a bow called *parivāta*. In the accompanying icono-graph, however, he is shown carrying only the rosary and the water-jug; the other two hands are in the assuring (*abhaya*) and boon-giving (*varada*) poses.

He is seen with a mythical bird, swan (*hamsa*), which is really a symbol of wisdom. The bird is described as his mount. In the painting here, there are two of these birds involved in the decorative framework.



3. MAHA-VISHṆU



Vishṇu ('the pervader') is the god of preservation and is identified with the Supreme Being. He is widely worshipped in the country, both in homes and in temples. There are numerous iconic representations of Vishṇu including those of the ten celebrated incarnations (*avatāras*).

Here he is shown in his 'para-vāsudeva' aspect, abiding in his own glory, and sheltered by the seven-hooded serpent (*adīśeśha*), representing the twin principles of Time and Eternity. He carries in his hands the discus (*chakra*,

symbolising destruction) and conch (*śamkha*, symbolizing creation). The other hands are in the assuring (*abhaya*) and boon-giving (*varada*) postures. In other iconic representations, however, these hands are made to carry the lotus (*padma*) and mace (*gadā*), symbolizing the liberating wisdom and discipline, respectively.

In this aspect, Vishṇu is shown always as seated comfortably (*lalitāsana*). More usually, however, he is represented as seated on the coils of the serpent with the right leg hanging down.



4. LAKSHMĪ-NĀRĀYAṆA



Vishṇu along with the goddess of prosperity Lakshmī (or Śrī) seated on his lap is Lakshmī-nārāyaṇa. The two divinities, representing the twin principles of preservation (male) and

plenty (female), are always together, and are inseparable.

His mount, Garuḍa, is also shown at his feet in a suppliant posture.



5. PĀRTHASĀRATHI



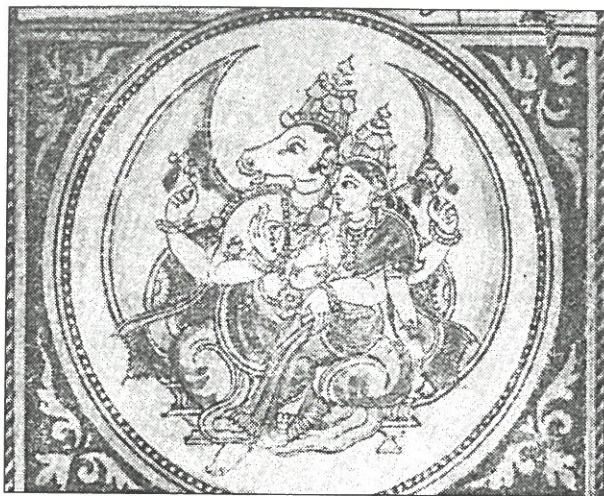
Vishṇu in his role as Kṛṣṇa the charioteer (*sārathi*) of Arjuna (Pārtha), the Pāṇḍava hero, is celebrated as the teacher of *Bhagavad gītā*. This was a human incarnation of Vishṇu, to secure success to the righteous Pāṇḍavas during the Mahābhārata war. He is therefore represented with two arms only, one of them carrying the conch (pāñchajanya), which is symbolic of the sacred exposition. The other hand is in the boon-giving (*varada*) posture, assuring the devotee that he will be protected.

The painting also shows Arjuna, holding the charioteer's whip (which should really be in the hands of Kṛṣṇa) to show the supplicant's attitude. On the other side of kṛṣṇa is the goddess of prosperity, Lakshmī, to suggest that the two-armed charioteer is in reality Vishṇu.

The figures are accommodated within a chariot, to indicate the Mahābhārata situation, in which the *Gītā* was delivered.



6. HAYAGRĪVA



Vishṇu in his incarnation as the Horse-headed divinity (Haya-grīva) is shown here with goddess Lakshmi seated on his lap.

The purpose of the incarnation was to kill the horse-headed demon, who was tormenting the worlds. But he became the patron-deity of knowledge in this incarnation, associated with the Dakṣiṇāmurti form of Śiva. He is regarded as the personification of the Veda, engaged in recovering the lost Vedic lore. His mouth, slightly open, is said to pour out the sacred sound *Om*. He is seated on the pure beams of the crescent moon, which suggests the

elimination of darkness of ignorance (*avidyā*).

His iconographic representation gives him, besides the usual weapons of Vishṇu, viz., conch and discus, a rosary in the right hand, and book in the left. The right hand will also be in the teaching attitude (*vyākhyāna-mudrā*).

In sculptures, it is usual to show him alone and seated in the lotus posture. In the accompanying painting, however, he is accompanied by Lakshmi and seated on a throne, with the right leg hanging down.



7. VARĀHA



Vishṇu assumed the form of a terrible boar to destroy the demon Hiranyāksha, who had rolled the earth up and hid it under the deep sea. Vishṇu, in this incarnation, dug up the Earth (Bhū) and restored it for mankind. He is shown in the early

iconic representations in this act (Bhū-varāha). Once the earth was thus restored, he is benign and is engaged in bestowing prosperity.

The iconograph here represents Bhū-varāha.



8. KṚSHṆA AS GOPĀLA



Another incarnation of Viṣṇu, Kṛṣṇa also is a popular god, worshipped all over the country. There are numerous temples to this god in every region and he is represented in several forms: as a baby on its back (*santāna-kṛṣṇa*), as a child on all fours or dancing with a ball of butter in hand (*Bāla-kṛṣṇa* or *Navanīta-Kṛṣṇa*), as a boy killing the dragon *Kāliya* (*Kāliya-mardana*), as a cowherd youth playing flute (*Veṇu-gopāla*), as a teacher of *Gītā* (*Pārthasārathi*), and so on.

The most popular image is that of the flute-player surrounded by

cows, cowherd boys and girls. Usually he is shown as having two arms only, both hands engaged in flute-playing. Occasionally, however, four hands are shown, two of them carrying conch and discus (to emphasize the incarnation idea of Viṣṇu).

In the illustration, *Veṇu-gopāla* is shown with four arms, playing flute under a tree, leaning against a cow that is licking one of his feet. He is also called *Govinda* in this aspect. In sculptured representations, however, the tree and the cow are frequently omitted.



9. MADANA-GOPĀLA

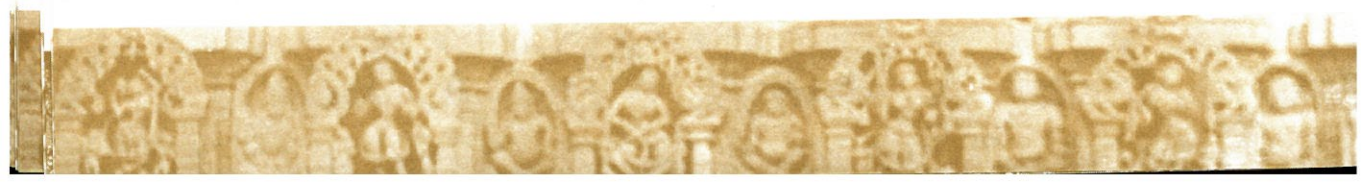


This is a variant image of Kṛṣṇa as Veṇugopāla. The additional features here are the extra arms (ten in all) four of them carrying the weapons of Viṣṇu whose incarnation he is (conch, discus, lotus and mace), and four weapons peculiar to Manmatha (Madana, Eros), his son (the sugarcane bow, flower-arrows, a goad and a noose). In this

composite form, he is known as Madana-gopāla.

Here he is shown as entertaining the cowherd damsels (gopī-maṇḍala-madhyaga), in the 'Rasa' situation. Six of these damsels are shown in the decorative detail around the cow.

The *mantra* of Kṛṣṇa in this aspect is 'Klīm Kṛṣṇāya govindāya gopī-jana-vallabhāya svāhā.



10. RĀMA



An incarnation of Vishṇu, Rāma is a popular deity, widely worshipped in the country both in houses and in temples. There are also community festivals with the worhsip of Rāma as the central deity.

Rāma is always represented as a human hero with two arms (although there are instances where four-armed Rāma in the typical Vishṇu style are to be found), holding a bow and an arrow. And invariably it is a group comprising of Rāma, his spouse Sītā, his brother Lakshmaṇa, and their famous attendant Hanumān. Sculptural

representations of the group, especially in the sanctum of temples, are almost as a rule in the standing posture (with Hanumān occasionally kneeling down). It is only in paintings that they are seated.

Sometimes the painted group includes Rāma's other brothers (Bharata and Śatrughna) also, together with some sages (like Visishṭha) and generals of the monkey-army (like Jāmbavān, Angada and Susheṇa). The coronation scene (paṭṭābhisheka) is a popular theme in the paintings of Rāma.



11. LAKSHMĪ-NĀRASIMHA



The incarnation of Vishṇu was assumed to kill Hirānyakasipu, the demon-king, and save his pious son Prahlāda from the fury of the wicked father. The incarnation itself was appropriately ferocious. Many such iconic representations of Narasimha ('Man-Lion') are available. But the illustration here is of the benevolent (*saumya*) aspect, as he is accompanied by Lakshmi and as he assumes the *abhaya* and *varada*

postures of hands. Lakshmi is said to plead with the Lord to have compassion for the devotees; and the proximity of Lakshmi eliminates for ferocity that is natural to this incarnation.

He is also represented as seated on the coils of the seven-hooded serpent which spreads over his head-like an umbrella; Lakshmi will be seated on his lap.



12. VĀMANA



This is another incarnation of Vishṇu, assumed to suppress the troublesome glory of the righteous demon-king, Bali. He took the form of a young ascetic and begged of the monarch three strides of earth to build his retreat. When the boon was

promised, he covered the entire earth with one stride, the entire sky with another, and when he had nowhere to put his foot for the third stride, the king offered his own head.



13. NARASIMHA



This is an unusual representation of Narasimha with five heads and ten hands. The hands carry sinister weapons like spear, cudgel, sword, mace, bow and the usual conch and discus. The general aspect is ferocious, although one of the hands is in the *dhyāna* posture with a rosary tucked in.

The five heads as well as the crescent moon on top suggest the association of Narasimha image with that of Śiva (who in his human aspect has five heads). The *dyāna-mantra* in fact mentions that here Narasimha is in the form of Rudra

(‘*nṛsimham rudrarūpiṇam*’). But this is a composite figure of five forms of Narasimha; Ugra-Kruddha Vira-Vilamba-, and Kopa-narasimhas. The Tāntrik worship of Narasimha insists on the employment of five letters during all important ritual-sequences- ‘On Um Om Na Mah’.

The five heads are named Narasimha, Paśupati, Bhūtādhipati, Rudra and Khaḍga-rāvaṇa. The deity is worshipped to scare away goblins and fiends. The *dhyāna-mantra* is ‘Om namas chaṇḍa-krodhāya Rudrāya turumurum bhūta-samaye tiṣṭha, svāhā.



14. GAṆḌA-BHERUṆḌA-NṚSIMHA



A mythical animal (beast bird) known for its ferocity. It is usually represented as a double-headed bird (eagle or swan), as in the crest of the Mysore royal family. In sculpture, however, it occurs as having a human body shown in the act of rushing out, with two bird-heads, each picking up an elephant.

The background thought makes it a Śaivite deity, either as belonging to the retinue of Śiva or as the mount of the goddess Vajreśvari.

But in the iconograph here, it is a composite form of Bheruṇḍeśvara and Narasimha. In fact, the very form of Gaṇḍabheruṇḍa is in origin half-Śiva and half-Vishṇu. Śiva, who assumed the Śarabha-form to vanquish the furious Narasimha form of Vishṇu, was challenged by the Bheruṇḍa form of Vishṇu; during the combat, the two forms fused. It may be noted that the idea of Narasimha also involves the comprehension of Śaivite and Vaishṇavite elements.



The illustration reproduced here shows this composite aspect. In the main, it is Narasimha tearing open the bowels of the demon Hiranyakaśipu. But there are eight heads, including the two-headed Śarabha (a form of Śiva). The other heads are those of the horse,

tiger, eagle (Garuḍa), monkey (Hanumān), boar and bear. To signify the bird-element, two wings are shown on either side. There are 32 hands, carrying terrible weapons, or engaged in holding the demon's body and tearing open his bowels.



15. MANMATHA

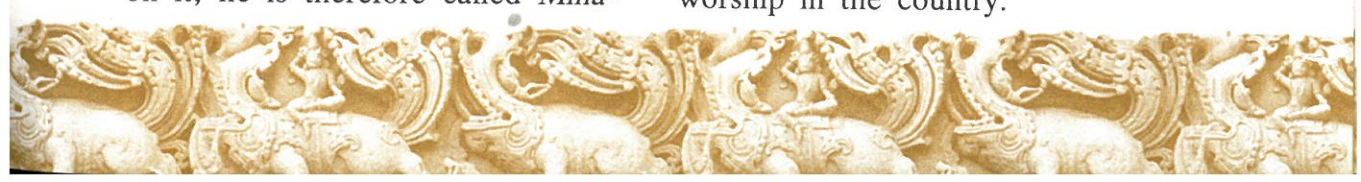


Also called Kāma, he is the Indian eros the god of love. Son of Krishna, he is represented as riding a parrot, engaged in sending out darts of passion from his bow made out of a sugar-cane stalk. He has five arrows in his possession in the shape of five flowers: they represent five effects of passion; drying up (śoṣhaṇa), deluding (mohana), exciting (sandīpana), burning (tāpana) and intoxicating (*mādana*).

His emblem is a flag with fish on it; he is therefore called *Mīna-*

ketana. Sometimes, a swan serves as his mount. The legend makes him reduced to ashes by the anger of Śiva when he tried to disturb his austerities so that he could fall in love with Pārvati. Nevertheless he survived, only as body-less (*ananga*).

There is also a *gāyatri* by which he is worshipped: “Kāmadevāya vidmahe, Pushpabāṇāya dhīmahi, tan no naṅga prachodayāt”. However, his iconic representation is rare; and he is not counted among deities that receive wide-spread worship in the country.



16. MANMATHA



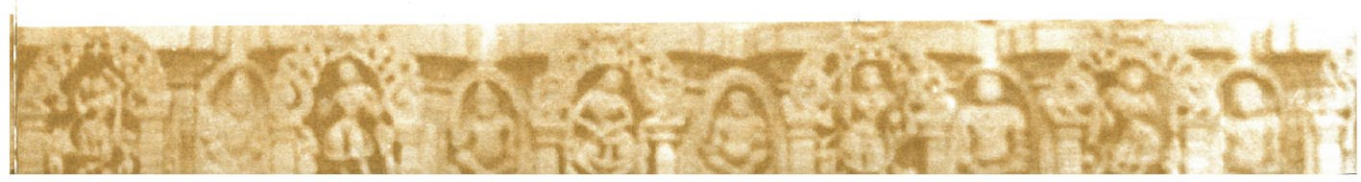
Another representation of Manmatha, but in a different stance. Here there is a more marked divinity about him, as he has eight arms and is seated under a celestial canopy. He is also more truly erotic here, with four damsels around him, happily yeilding to his amorous play.

He is seated on a chariot drawn by four birds: cuckoo, swan, parrot

and stark. He holds in his free hands a lotus bud, a conch, a bunch of five flowers (for arrows) and a sugar-cane bow.

The four maidens are named Mādhavī, Mālātī, Hariṇākshī and Madotkaṭā.

His seed-syllable is klīm.



17. ŚĪSUMĀRA



A rather unusual representation of Vishṇu as a porpoise ('hog-fish', *śīśuka*, *śīmśumāra*, *śīśumāra*), a cetaceous mammal that characteristically plunges into the sea and leaps up. *Vishṇu-purāṇa* and *Bhāgavata* describe this incarnation in the cosmic context, comprehending all that is on the earth, in the sea and in the heavens. In this incarnation, he supports the three worlds and accommodates all the gods and sages, planets and stars in his own body.

In the iconograph, the upper half of the body is the Vishṇu: with conch and discus in two hands, the

other two hands being in the *abhaya* and *varada* postures. The lower part of the body represents the porpoise, with segmented tail circling round the figure like an aura (*prabhā* or *Kuṇḍala*). The segments represent the worlds strung together. And from the tail hang the nine planets that govern the destinies of the worlds and the beings, in them.

This form of Vishṇu is described as comprehending all the gods ('Vishṇoh sarva-devatā-mayam rūpam') and as representing the principle of time-space. The *dhyāna-sloka* is:

'Namo Jyotirlokāya kālayanayanimishām pataye mahāpurushāya abhidhīmahi'.



18. SUDARŚANA



A personification of Vishṇu's weapon, discus, he is worshipped in his own right as a divinity. Early iconic representation was as an 'āyudhapurusha' (weapon-deity). The discus has an independent status in the worship of Vishṇu: it can by itself represent Vishṇu. And it is usual for the iconic discus to contain on its obverse a figure of Narasimha (either in his ferocious aspect or in the *yoga*-posture). Hence the composite deity: Sudarśana-Narasimha. Narasimha here, will, however, carry discus in each of his four hands.

The human representation of Sudarśana involves a posture of movement (rushing out with a spear in hand), the head encircled by flames, and sixteen arms carrying war-weapons. The conch and discus will of course be prominent, to indicate the deity's Vaishṇava affiliation.

An important detail would be the accommodation of the deity within a circle of a thousand flames and within two interlaced triangles. This is known as *Sudarśana-yantra*.



19. DHANVANTARI



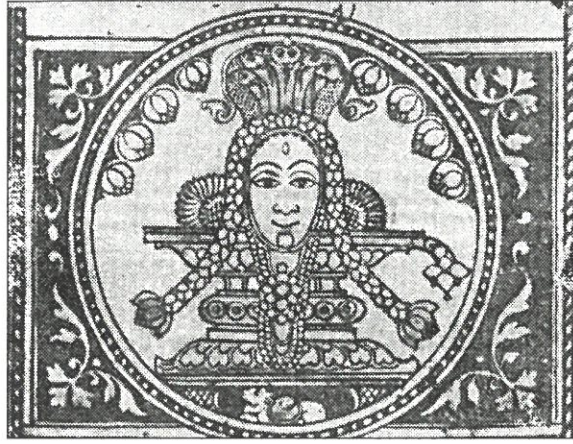
The patron-god of physicians and surgeons in India, he was regarded as an incarnation of Vishṇu. His origin is in legend associated with the churning of the ocean by gods and demons: Dhanvantari emerged with a pot of ambrosia (*amṛta*) in his hand, to make the gods immortal and mankind free from diseases and sorrows. He seems to have been in fact a historical personage, having learnt medicine from Kāśirāja-Divodāsa, and taught it to several sages of yore, including the famous Suśruta.

As an incarnation of Viṣṇu, he is represented as having a dark-hued but lustrous body, as being four-armed, carrying besides the conch and discus (the usual emblems of Viṣṇu) a pot of ambrosia (signifying medicine) and a leech (*jalūka*, for blood-letting, signifying surgery). He is seated in the lotus-posture.

In the Tāntrik lore his worship is included in the context of 'death-defying' (*mṛtyuñjaya*) practices. His *mantra* is: 'Om namo bhagavate Dhanvantaraye amṛta-kalaśa-hastāya sarvāmaya-vināśāya triloka-nāthāya Viṣṇave svāhā.



20. ŚIVALINGA



Siva is worshipped invariably in the form of an aniconic *linga*, which is a composite structure consisting of the upper erect stump (the *linga* proper; signifying the male or Śiva aspect), a spread-out container for it (called *yoni* or Gauripaṭṭa; the female or Viṣṇu aspect), and a pedestal underneath (*pīṭha*, the neuter of Brahma aspect). Sometimes a human face is carved on the upper part of the *linga*; more frequently a metal-mask in the form of a face covers this part. It is then

called *mukha-linga*. It is also surmounted by the stylized serpent-hoods, again a metal fixture, not structurally involved in the *linga*.

If the *linga* is the object of regular worship in the *sanctum*, there will be in the temples a processional image (in human form, and in metal) for occasional employment. In houses, however, small *lingas*, usually pebbles from the Narmadā river-bed (called *bāṇa-lingas*), are worshipped.



21. LINGODDBHAVA



Śiva's emblem is usually the aniconic *linga*; but the myth relates that Śiva emerged out of the *linga* to convince Brahma and Viṣṇu about his greatness. Brahmā and Viṣṇu undertook to measure the extent of the *linga*. Brahmā mounted the swan and flew in the sky to see the top of the *linga*, while Viṣṇu assumed the form of a boar and dug into the earth to arrive at the base of the *linga*. They could not, however, arrive at the two ends of the *linga* which was

in fact immeasurably huge. But Brahmā lied that he had seen the top of the *linga*, and was cursed that he would miss the adoration of the people. Viṣṇu was rewarded for his honest confession of his inability by promise of continuous worship.

This story is the background for the *lingodbhava* image. The immensity of the *linga* and the appearance of Śiva in it in all his



glory (with multiple heads and myriad arms) dominate the iconograph. To the left are Brahmā and his mount (swan), flying towards the top; and to the right are Viṣṇu, and his incarnation (boar) digging into the bottom. Both Brahmā and Viṣṇu are in the posture of supplication, thus affirming the superiority of Śiva. The iconograph has an obvious sectarian involvement.



22. ŚIVA FAMILY



Although Śiva is almost invariably worshipped in the aniconic *linga*, his many human sportive forms (*līlā-mūrtis*) receive adoration. One of the popular among these forms is the Śiva group on mount Kailās, his home. Śiva and his spouse Parvati were the lord of the mountain (Girīśa) and the offspring of the mountain (Girija) respectively. Here they are represented in this context.

They are accompanied by Gaṇeśa (on the right) and Subramanya (on the left), who are regarded as the children of Śiva and Pārvati although their origin really was independent and folk. They have also assumed the roles of attendants (*parsva-devatas*). Here Śiva's mount, the bull (Nandi), is represented at his feet.



23. HARA-GAURĪ



This is a very popular form of Śiva, in his aspect of accommodating the male and female principles in an iconic unity. It is also called 'Ardha-nārī' ('half-female') or 'Umārdha' (half-Umā), or Umeśa (Umā and Īśa). The right half of the human representation is that of Śiva with his characteristic weapon, trident (triśūla) and the left half is that of his spouse Pārvatī (or Gauri) with her emblem, the lotus. The distinction between them is brought out by several other details such as the ornaments, head-dress, garments, facial expressions and the bodily bends.

There seems to have been a tantrick cult around this form of Śiva. The one-lettered *mantra* used in the magical rites to invoke this deity is both composite and complex: 'ṛkshṃryaum'. the cult appears to have been prevalent as early as the second century A.D. It is said that the Greek sculptors of the Gāndhāra conceived of the iconic form, and that the Gupta sculptors developed it. But there are references to this form in *Bṛhatsamhitā* and elaborate accounts in *Matsya* and *Skanda-Purāṇa*.



24. DAKSHINĀ-MŪRTI



A popular form of Śiva in his iconic aspect, Dakshinā-mūrti is worshipped as the lord of wisdom, and bestower of intelligence (*medhā*). This icon has numerous variant forms, but the general posture is that of an ascetic in meditation seated under the sacred banyan tree (*vaṭa*). It is usual to represent him as a teacher (with one of the hands in the gesture of exposition or *vyākhyāna-mudrā* and another hand carrying a book), with sages as students around him (here Śuka on his right and Vyāsa to his left).

He is also an ascetic (*yogi*), and this is indicated by the rosary (*akshamālā*) that he carries in one hand and the yoga-band (*yoga-paṭṭa*) which secures the crossed position of his legs. The other of the four hands carries the musical instrument Vīṇā, to signify that he is the patron-deity of fine arts. Śiva as the dancer (Naṭa-rāja) is a well-known form. And in all his forms he generally carries a little hand-drum (*ḍamaru*).

His hair is matted, true to the ascetic ideal, and his gaze is



withdrawn in deep contemplation; he wears the tiger-skin as his lion-cloth; serpents serve as ornaments for him. Sometimes he is represented in *Vīrāsana* with one of

the legs hanging down and trampling on the demon of ignorance and delusion (*āpasmāra-puruṣa*). His mantra is: Om Aim namah Klīm Śivāya Svāhā.



25. HARI-HARA



Also called Śankara-Nārāyana, this is a syncretic form of Śiva and Viṣṇu. It represents the fusion of sectarian interests. Several texts like *Hari-Vamśa*, *Matsya-Purāṇa*, *Bhāgavata* and *Nāradiya-Purāṇa* provide legends which explain the occasion for this composite form; Viṣṇu had assumed a female form when Śiva, the male, was enchanted; the union of the two produced this form.

There appears to have been a Hari-Hara cult prevalent in the country during the middle ages; and iconographic specifications were spelt out during the period. The right half of the human form shows characteristic features of Śiva (Hara), like matted locks of hair (*jaṭā*), third eye, serpent ear-ring (*sarpa-kunḍala*), axe or trident, fair complexion, tiger-skin for garment, and garland of skulls, while the left



half, representing Viṣṇu will have a crown (*kirīṭa-mukūṭa*), leaf-ear-ring (*patra-kunḍala*) or mythical dragon ear-ring (*makara-kunḍala*), yellow silken garment (*pītāmabara*), garland of flowers, conch or discus, and dark complexion.

It is usual for two of the four hands to be in the *abhaya* (Śiva-half) and *varada* (Viṣṇu-half) postures. However, the iconograph reproduced here shows all the four hands carrying the characteristic weapons of the two gods.



26. BHAIRAVA



A sportive form of Śiva as 'terrible', this god is also considered as Śiva's attendant (*kimkara*). He is undoubtedly folk in origin, and is widely worshipped in villages all over the country. Even the texts speak of many forms of Bhairava, all forms representing the tribal fury and vengeance (Ruru-, Chaṇḍa-, Krodha-, Unmatta-, Kapāli-, Bhīṣaṇa-, and Samhāra-Bhairavas). The form that has been stylized by Indian sculptors, however, is that of Kapāli-Bhairava, also called Kāla-Bhairava.

The illustration shows this form. Entirely nude, he has matted

hair in long strands, and has a human skull (*kapāla*) in hand with which he begs (he is thus called *bhikshāṭana-mūrti*). He holds in his hands the typical emblems of Śiva (trident and hand-drum), and wears serpent-ornaments. The dog that accompanies him symbolizes Death or time (*kāla*), but betrays the tribal association of the divinity.

He is also regarded as 'the guardian of the place' (*kshetrapāla*), or the great protector of the tribe (*mahā-śāstr*). He is frequently worshipped in tāntric cults, especially by alchemists (e.g. *Svarṇākarṣaṇa-bhairava*).



27. ŚARABHA



A mythical animal, described as a terrible lion (*mahāsimha*), dwelling on mountains, and having eight legs. Its eyes are always turned up and four legs in front are raised. It is said to kill the lions, (*Mahābhārata*, 12, 117, 12), and therefore called the 'great beast' (*mahāmṛga*).

Śiva is represented in this form (Śarabheśvara to represent a sectarian detail. When Viṣṇu as

Narasimha (man-lion) battled with Hiranyakaśipu, his anger mounted so high that it did not come down even after the slaughter of the demon. He began destroying the worlds in a fit of uncontrollable fury. It was in this crisis that the frightened gods persuaded Śiva to assume this form so that Narasimha could be vanquished.

The form is both unique and terrible. The main detail is the lion's body with eight legs; but the body is



crowned with a human torso with thirty-two hands carrying various weapons of warfare; and the torso is surmounted by two lion-heads with three eyes, represented as flaming. The form also has two powerful wings (śarabhasāluva), thus representing a dual character

(*beast-bird*). Sometimes, two tails are drawn.

The mantra is: Om namo asṭapadāya sahasra-bāhave dviśirase triṇetrāya dvipakshāya agnivarṇāya mṛga-vihaṅgarūpāya vīra-Śarabheśvarāya Om'.



28 29. VĪRABHADRA



A form of Śiva, (also regarded as an attendant of Śiva) assumed for destroying the sacrifice of Daksha. The legend has it that Daksha-prajāpati, whose daughter Pārvatī (Dākshāyaṇī) married Śiva, slighted Śiva and ignored Pārvatī when she came uninvited to attend a sacrifice that he once performed. She felt humiliated and immolated herself in the sacrificial fire. Śiva grew furious at this and assumed this terrible form (or sent his fury-born son or

attendant) and destroyed Daksha's sacrifice.

In iconography, he is represented as having numerous hands carrying terrible weapons, wearing ornaments of snakes, matted hair tied up in a high knot, donning the tiger's skin as lion-cloth, a garland of severed heads hanging round the neck, the three eyes in fury, and the bared fangs shown in the corners of the mouth.





He flourishes a flat sword in his right hand, and is always seen in the 'rushing out' (*yānaka*) posture.

Sometimes he is represented as having ten heads, with flames rising around the heads. the figure of Daksha, in the posture of

supplication is also shown near him. Sometimes his spouse Bhadra-Kali also is shown.

The *mantra* of Virabhadra is: 'Om haim Virabhadrāya-atikrūrāya Rudrakopa-sambhavāya sarva-dushta-nibarhaṇāya Hūm Phaṭ svāhā'.



30. SARASVATĪ



A very popular form of Śakti, worshipped all over the country, especially as the patron-deity of all learning and fine arts, her antiquity goes back to the Vedic hymns. She is there the goddess of the rivers as well as the goddess of speech. Her iconographic delineation is widespread, although there are few temples solely dedicated to her. Although she is conventionally the spouse of Brahma, she is always adored as an independent divinity.

She is represented as a youthful woman with four arms, playing on Veena with two of them,

and carrying a book and a rosary (or a noose, or a lotus-bud) in the other two hands. In sculpture, she assumes a lotus-posture, holds a pot of ambrosia in one of the hands and assumes a teaching gesture (*vyākhyāna-mudrā*) with another. In paintings, she is often represented as sitting with one of the legs dangling. Her mount is a swan or a peacock, which is usually shown near her.

There is a tantrik version of Sarasvatī (Śāradā) with different emblems. Dhāraṇā-, Nakulī-, Bāla- and Para-Sarasvatīs are the popular tāntrik forms. The mantra is 'Aim Klīm Sauh Sauh Klīm Aim'.



31. GĀYATRĪ



A variant form of Sarasvatī, but always regarded as an independent deity of Vedic learning, Gāyatrī is actually one of the Vedic metres, and has conventionally come to signify one of the hymns in that metre (*R̥gveda*). The expression in the Vedic context refers to the man who recites this hymn. And the divinity has solar associations (*Sāvitrī*).

It is uncertain when the idea of this feminine deity emerged. But she is considered as the 'mother of the Veda' (*Veda-mātā*), probably suggesting that the Gayatri-hymn contains the seed of the entire Vedic literature.

Whatever the origin, the iconographic details have been fairly stylized. The figure accommodates the main characteristics of the three gods, Brahmā, Viṣṇu and Śiva. She has four additional heads (standing for Brahma whose spouse she is regarded as, and signifying the four Vedas) and ten arms carrying the chief emblems of the three gods (conch and discus; lotus and book; battleaxe and skull-bowl) and of Sarasvatī (noose and whip); the remaining two hands are in *abhaya* and *varada* gestures.

Lakshmi and Sarasvatī are also shown in her company.



32. LAKSHMĪ



Conventionally regarded as the spouse of Vishṇu, Lakshmī is the most celebrated goddess, being the patron-deity of wealth and prosperity. Her worship is universal in the country. Undoubtedly of Vedic origin, she was worshipped widely even during the early Buddhist period (Sirimā-devatā). All the sects in India have adapted this divinity.

Her iconographic representation also is ancient; we find specimens even in the Indus valley remains. She has all along been associated with the lotus flower (*kamala, padma*); she is seated on it, she holds the flowers in her hands, and she wears the garland of these flowers. She is in fact named after this flower.



Her image is fairly uniformly stylized and has eight variant forms. She is of charming appearance, seated on a completely opened lotus, with four arms, carrying lotus buds in two of them, the other two being in the *abhaya* and *varada* postures. She is richly bejewelled and

elegantly decorated. She is in fact the goddess of beauty and charm.

She is worshipped for domestic felicity and worldly prosperity. Her *Mantra* is: 'Om Śrīm Klīm Mahalakshmi ehyehi sarvasaubhāgyam me dehi svāhā.



33. MAHĀLAKSHMĪ



Lakshmī, the goddess, of prosperity, occurs in eight forms (*ashṭa-lakshmī*), although iconographic variations are few. Mahālakshmī, however, is essentially a tantrik deity with only a distant association with Viṣṇu, her conventional consort. She is a

śakti, having a folk background and tribal involvements. She is represented with a sword in the right hand and a shield in the left; her two other hands carry conch and discus (again weapons of warfare, and emblems of Viṣṇu) or lotus flowers (emphasizing her Lakshmī aspect).



34. DURGĀ



The most celebrated among goddesses, she has had her parallels all over the world. The ancient iconic and relief representations of the lion-riding goddess engaged in battle have been found in different parts of the world. In India, her worship dates back to a very distant past.

She is worshipped in the country in numerous forms, with regional stylistic variations and tribal backgrounds. She is said to be the source from which all other male and female divinities emanate; and she is thus called *Amma (ambika)*, the Mother.



35. CHĀMUNDĀ



A variant form of Durgā, in her aspect of the destroyer of the demon Mahisha ('buffalo'); and so called 'Mahisha-Mardinī. The legends of her conquests over demons are given in *Devī-Bhāgavata* and other *purāṇas*. She succeeded where all the other gods failed; she is a composite form of Brahma, Viṣṇu and Śiva; and carries the weapons of all the gods.

She is usually depicted as eight-armed, riding on a lion, which attacks the buffalo-demon (Mahisha-asura); a trident or spear in the main right hand of the deity will be piercing the beast-demon. Her head is surrounded by tongues of flaming fire, signifying her destructive and purifying power. Her forehead is adorned by the third eye, which also represents fire and wisdom.





To indicate that she is the collective power of all the gods, sometimes numerous hands are shown. Frequently, she is seen as standing on a buffalo-head, without her mount (the lion) being shown. In

this form she is known as 'Vana-durgā' (mahishottamānga-samsthā).

There are benign (*sātvika*) and ferocious (*rājasa*) forms of this goddess; and the worship also takes many forms.



36. RĀJARĀJEŚVARĪ (LALITĀ)



The aspect of Śakti that has been the focus of esoteric attention for centuries. She is worshipped in an elaborate ritual involving the well-known 'Śrī-Chakra'. She is imagined to be the central most point (*bindu*) in this diagram, the whole of which is her palace or city. She is thus called 'Śrī-chakra-rāja-rājeśvarī' ('the royal mistress of the prince of the sacred diagram'). She is also called, 'Tripura-sundarī' ('the beauty of the three realms'), the three realms being accommodated within this diagram.

While she is generally worshipped only in Śrī-chakra', she

has also a stylized iconographic form, which is highly symbolic. She is pictured as a charming damsel sitting on Śiva (in the form of a corpse) as on a swingcot, the legs of which are Brahma, Viṣṇu, Rudra, and Īśvara. She holds in her four hands a sugar-cane stick (symbol of mind), a bunch of five arrows (five sense-organs), a noose (passion) and a goad (indignation).

She is said to be represented by six seed-syllables; 'Sauh Klīm Aim Śrīm Hrīm Aim.' Her gāyatrī is; 'Aim Tripuradevi Vidmahe, Klīm Kāmesvarī cha dhimahi, Sauh tan-nah Klinnah prachodayāt'.



37. MAHĀKĀLĪ



An unusual form of Śakti, which incorporates the ten goddesses (daśavidyā), she has ten hands, ten arms and ten legs. She carries the weapons like conch, discus, mace, sword, bow, arrow, spear, trident and *khaṭvāṅg*; she also carries a severed head in one of her hands. She wears a garland of skulls.

There are other forms of Kālī (like Dakṣiṇā-Kālī) which are ferocious, nude and trampling on a corpse (Śiva) in a crematorium. But Mahākālī is benign, and is one of the three primal forms (the other two being Mahā-Lakṣmī and Mahā-sarasvatī).



38. JVALAJ-JIHVĀ



A unique form of Durgā in her aspect of 'the flaming tongue'. The background legend speaks of the wicked demon Rakta-bījāsura, who had a miraculous power of producing hosts of demons by every drop of blood that was shed from his body on the earth during combat. He thus became unchallenged and invincible; his menace to mankind became so oppressive that the Mother-goddess had to assume this form. She could lap up by her flaming tongue the blood that

dropped from his body before it fell on the earth. Thus deprived of reinforcement, the demon was killed in the confrontation.

She is rarely to be met with in sculpture; even in painting, her representation is rare. She is shown here with her mount, the tiger. The texts describe her as of red complexion, three-eyed and four-armed, having serpents for her breast-band, wearing a garland of skulls, and riding on a tiger.



39. 40. FORMS OF SAKTI



41. VĀRĀHĪ



The 'boar-faced' goddess regarded as a minor form of Devī, but with a strong tribal background, for she is met with all over the country in one form or another. She is especially worshipped in tantrik cults during black magic. She is also called 'Vārtālī'.

In the iconograph here, she is pictured as eight-armed, carrying

conch, discus, sword, goad, cudgel and shield; her two main hands are in the *abhaya* and *varada* postures.

She is considered as the devoted attendant of the Devī ('devī-chittānusārīnī'), and as dwelling in the grove of palm-trees. There is a variant form, known as *Svapna-vārāhī*, who is worshipped to ward off the ill-effects of bad dreams.



42. PRATYANGIRĀ



A well-known form of Śakti, popular among occult practitioners, especially of black magic. She is invoked to undo the effects of sorcery and witchcraft ('para-karma-vidhvamsinī'). She has many variant forms, and she also figures in Śrī-chakra worship.

She is imagined as terrible-looking, with fierce fangs and flaming eyes; she wears dark garments or is entirely nude. She has a thousand heads and is an invincible combatant, carrying a thousand weapons and delighting in drinking the blood of all the opponents.

In the iconograph here she has a lion-face and is riding a lion. She has four arms, carrying the hand-drum-serpent, skull-bowl and a trident. The figure is described in the texts as designed 'to frighten the three worlds but to secure the welfare of the devotee against all evil mechanizations of magicians and sorcerers'. She is regarded as the beloved companion of the 'terrible' god Bhairava (sakhim bhagavatah śrī-Bhairavasya').

Her *mantra* is : 'ksham bhaksha
jvalajihve karāḷa-daṁśhṛe
pratyāngire kshām hrīm hrūm phaṭ'.



43. MANTRIṆĪ



The form of the Devī who is the personification of the esoteric practitioner (*mantriṇī*). She is dark in hue and is also called 'Syāmalā'. She is only two armed; and holds the musical instrument vīṇā in one hand and a bowl filled with liguor in the

other. She is shown in the act of teaching words and music to the 'sportive parrot' (*līlā-śuka*) which perches on her left soulder. She wears a crescent-moon on her crown. She is attractive and bejewelled.



44. KĀVERI



River goddesses are frequently met with in sculptures and paintings. Sarasvastī was originally a river-goddess (*nadī-devatā*), although this aspect receded to the background in her later iconography. Gangā, Yamunā and Kāverī are among the more popular river-goddesses, who are worshipped with rituals.

Kāverī in the South is the life-giving river, and it is natural that it is worshipped in an iconic form. There are also legends concerning

this 'river-goddess' in the *purāṇas* ('Kāverī-māhātmya'). Like Gangā she is imagined as a charming maiden riding a crocodile and holding a pot of nectar in her hand.

There are several temples to this divinity along the course of the river in Karnāṭaka and Tamiḻ-Nāḍu. But the most famous is the one that is situated right on the banks of the pool where the river originates in Tala-Kāverī in Koḍagu (Coorg) in Karnāṭaka.



45. DATTĀTREYA



Dattātreya, who is a sage, is considered as the incarnation of the three gods Brahmā, Viṣṇu and Śiva in one. Son of Atri and Anasūyā, to whom the three gods revealed themselves as three babies who fused into one, he is usually pictured as three-headed divinity in the company of four dogs (symbolizing

the four Vedas). He is worshipped widely in South India, and especially in Maharashtra.

In the illustration reproduced here he is shown as a sage. Named Datta, he was the son of the sage Atri (and hence known as Atreya). He is represented as a teacher.



46. 47. SUBRAHMANYA



Subrahmaṇya (also called Skanda, Kumārasvāmi, Kārtikeya, Senāpati, Daṇḍapāṇi, and Śeṣha) is now a popular god in South India; but once his worship was prevalent all over the country. Legends connect him with Śiva as whose son he is regarded and also as a teacher of his own father (Guruguha). He is also associated with the thousand-hooded serpent (Ādi-śeṣha), who is

the source of this world as Time, and who is the supporter of the world. Subrahmaṇya is linked with Kṛṣṇa as his brother Balarāma (Sankarshaṇa).

His iconographic representations are various. He is shown as a young boy with two arms, holding a staff (*daṇḍa*) or spear (*śula*). He may be represented as a four-armed god





with two consorts (Vallī and Devasenā). He is also pictured as six-headed (because he was nourished by six mothers) and

twelve-armed, riding on a peacock. More usually, however, he is involved in the serpent motif.



48. HANUMĀN



Like Gaṇeśa, initially of folk and tribal character, he emerged as one of the most popular gods in the country. Although epics and legends associate him with the classical hero-god Rāma (whose attendant he is), his worship is often as an independent divinity. He protects the villages, guards children from ailments, bestows courage and intelligence on devotees, and is the tutelary god of the wrestlers. He is also a patron of music.

His iconographic representations insist on his monkey face, two armed human body, but with a prominent tail. Postures, however, vary. He is shown in an aspect of supplication carrying the mountain (which contained the remedial herb for Lakshmaṇa) on his palm. An unusual representation makes him five-headed (*pañcha-mukha*) and ten armed. The heads are those of monkey, eagle (Garuḍa), horse (Haya-grīva), lion (Nara-simha) and boar (Varāha). It is thus a composite image.



49. GARUḌA



Celebrated as the mount of Viṣṇu, Garuḍa (also called Vainateya and Garutman) is normally pictured as a human hero with a beaked nose, although the essential imagery is that of an eagle. Older iconic representations are bird forms, with serpents caught in the beak and in the claws. Garuḍa is the classical enemy of the serpent clan.

He is also the bringer of ambrosia from heaven to benefit mankind. He is thus shown as a hero

with two arms, carrying a pot of nectar (amṛta-kalaśa) in one hand, the other hand being in the *abhaya* posture. Serpents decorate his body, and spread-out wings are shown to indicate his prowess in flight.

Independent shrines to him are rare; his worship is always subordinated to that of Viṣṇu. But he is regarded as the embodiment of the Vedic lore, and is honoured as such.



50. VYĀSA



Although a sage, Vyāsa is usually honoured as an incarnation of Vishṇu. He is the celebrated author of *Mahābhārata* (which included *Bhagavadgītā*) and of the eighteen *purāṇas*. The arrangement of the Vedic lore is also ascribed to him; he is, therefore, called Veda-Vyāsa. He is also known as Kṛṣṇa-Dvaipāyana and Bādarāyaṇa. He was the son of the sage Parāśara and the father of the sage Śuka.

He is represented here as a teacher to the sages (two of whom are shown here). His right hand is in the 'exposition posture' (*vyākhyānamudrā*). His matted hair is stylized. He carries a monastic staff, signifying his renunciation.

While there are no temples to him, traditional scholars, especially ascetics (*samnyāsins*), worship him at least once a year on the 'Vyāsa-pūrṇimā' day.

