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gadā : if, on the contrary, he has four arms one of them should be embracing his consort Vibhavā and another one embracing Vṛiddhī, seated on the left and right laps respectively of Kubēra ; the remaining hands should carry the *gadā* and the *śakti*. The *Vishṇudharmōttara* states that his left eye should be of yellowish brown colour (*piṅgala*), that he should be dressed in the fashion of the westerners (*āpīchyaṛēsha*), that his body should be protected with an armour, that he should have a pair of moustaches and that there should also be side-tusks in his mouth. All the authorities are uniform in asserting that Kubēra should have a rather big and slightly pendant belly. He may be seated on a *padmapīṭha* or be driving in a chariot drawn by men or even directly seated on the shoulders of a man. The *Aṁśumadbhēdāgama* states that the vehicle of Kubēra is a ram. To the right and left of Kubēra there should be respectively the Śaṅkha-nidhi and the Padmanidhi whose descriptions are as follows : these two personifications should resemble in shape the *bhūtas*, that is, with short limbs attached to a large trunk and surmounted by a large face, carrying in their hands lotus flowers. They should be draped in white clothes, adorned with *karaṇḍa-makuta*s and placed upon *padmapīṭhas*. In another place it is stated that he should



THE DIKPĀLAKAS.

be surrounded by the eight kinds of wealth and by a number of *Yakshas*.

The two goddesses *Vibhavā* and *Vṛiddhi* should in their turn be embracing *Dhanada* each by one arm and carrying in the other hand a *ratna-pātra*.

The *Rūpamaṇḍana* prescribes the elephant as the *vāhana* of *Kubēra* and states that his four hands should carry the *gadā*, a purse containing money, a pomegranate fruit and a *kamaṇḍalu*.

In the Buddhist mythology, *Kubēra* is sculptured exactly as in the Hindu representation; but he is immediately recognised as *Kubēra* by a mongoose which is generally also shown either as sitting upon his left lap or placed on his left side. (See Figs. 196 and 199* in V. A. Smith's *History of Fine Art in India and Ceylon*).

ĪŚĀNA.

The lord of the north-east region of the universe is *Īśāna*. From the description given of him, we know he is the same as *Mahādēva* or *Śiva*. *Īśāna* should have three eyes, a pacific appearance, white complexion and should be draped in white

* Mr. V.A. Smith calls this male figure 'Sarasvati enthroned' evidently through oversight. The mangoose in the left hand of the figure, and the three ornamented pots of treasure placed under its feet clearly show that the sculpture represents *Kubēra*.



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garments and in tiger's skin. His head should be adorned with a *jaṭā-makuta*, his chest should bear an ordinary white *yajñōpavīta* or a *nāga-yajñōpavīta* and otherwise also adorned with all ornaments. There should be the crescent moon on the *jaṭā-makuta*. He may be seated either on a *padmāsana* or better upon a white bull. If he is represented with only two arms, his hands must carry a *triśūla* and a *kapāla* or one of the hands (the left one generally) might be in the *varada* pose; if, however, he has four hands, the two front ones should be sculptured as playing upon a *vīṇā* and the others are to be held in the *varada* and *abhaya* poses. This description seems to be incorrect; for the *vīṇā* must be held only by the hands of the front pair of arms, which are also the very hands that are necessarily to be in the *varada* and *abhaya* poses.



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THE ASVINI-DEVATAS.

THE AŚVINI-DĒVATĀS.

THE twin-gods, the Aśvini-dēvatās, were playing an important part in the Vēdic period.

Yāska says in his *Nirukta* that these gods Aśvins were so-called because they pervaded everything (*vyāśnuvātē*), one of them with moisture and the other with light ; but Aurnavabha derives the name from *aśva*, a horse. Who these gods were the commentators of the Vēdas themselves are not able to answer ; some say these were personifications of heaven and earth ; others of day and night and yet others, the sun and moon. Prof. Roth thinks that they represent Indra and Āditya and that they are the harbingers of the Dawn to usher whose existence they hurry on in their chariot. In the *Rigvēda* they are said to be the sons of Vivasvat and Śaranyū in one place, of the sky in another and of the ocean in a third. The *Taittirīya-saṁhitā* calls them the youngest of the gods and the brothers of Ushas. They are also associated with Sūryā, the daughter of the sun, and are held



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to be young, beautiful, bright and agile and as wearing lotus garlands; they were possessed of wonderful therapeutic power and are said to have helped many with this power of theirs. We have already seen that they restored the head of Yajña-Nārāyaṇa which was accidentally severed. They are described as always riding in a chariot drawn by fleet horses. Nothing very definite about these gods or their position in the Vēdic mythology is known and yet it is a well-known fact that they are very often invoked in the Vēdic literature.

In the *Purāṇic* period different stories are given for the origin of the Aśvins. For example, the *Varāhapurāṇa* gives the following account of the birth of the Aśvins. Sūrya (the sun) married the girl named Samjñā who was offered by Tvashṭa and begot through her Yama and Yamunā. Samjñā, however, was able to bear no more the heat of Sūrya and resolved to run away from him. Leaving behind her her shadow (*chhāya*) and assuming the form of a horse (*baḍāba*) repaired to Uttarakuru. By Chhāyā, Sūrya had two children named Śani and Tapatī. All the children of Sūrya were ill-treated by Chhāyā and Yama and Śani complained against her to their father. For this they were cursed by Chhāyā as the effect of which Yama had become the lord of the *prētas*, but the hard lot was mitigated by the



THE AŚVINI-DĒVATĀS.

intercession of the father who made him even in this accursed state to be the god of Dharma and be also one of the Lōkapālas, guarding the southern quarter of the Universe; and Śani obtained powerfully evil eyes through the curse of Chhāyā. After all these events were over, Sūrya learnt that Samjñā was living as a mare in Uttarakuru, went there in the form of a stallion, joined her and begot the twin children named the Aśvins, who are, in this account, held to be the personifications of *prāṇa* and *apāna*, the two vital airs which sustain animal life. In the cosmic evolution, these gods came into existence on the *dvitīyā tithi*. With the help of their father Sūrya they obtained a place among the gods and became the custodians of the *amṛita* and physicians to the celestials. The Aśvins are known by the name of Nāsatyas. Curiously enough these deities, little understood by even the Vēdic commentators, have received a great deal of consideration in the hands of the authors of the various *Āgamas*. In fact, a number of *Āgamas* contain a description of the images of the Aśvini-dēvatās. It is highly doubtful if ever they were sculptured and set up in temples, for at the present time we do not hear of the existence of such images anywhere in India, as *svayampṛadhāna* deities. No doubt they are carved on the

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same block of stone as was used for the sculpturing of the image of the sun, as attendants of this latter deity. The following description of the images of the Ásvins is found in the *Amśumadbhēdāgama*. These gods should be represented as horse-faced and be seated together upon a *simhāsana*. They should be adorned with a *jatā-makuta* on the head, the *yajñōpavīta*, garlands of yellow flowers, and with all other ornaments. The colour of their body is to be red, like the flower of the pomegranate tree. The Ásvins should have lotus-like beautiful eyes and each only a pair of arms; in the left hand they should keep each a book, while their right hands should be held in the *abhaya* pose. The right legs of the gods should be hanging below the seat, while the left one must be folded and rested upon it. The names of these gods are given as Nāsatya and Dasra. On either side of the Ásvins should be the figures of the females called Mṛita-sañjivini and Viśalyakaraṇi waving chauris (*śhāmaras*). The colour of these goddesses is said to be brown.

On the left of the Ásvins there should be the figures of Danvantari and Ātrēya, adorned with all ornaments, draped in black garments and carrying in their hands a sword and a shield each. Their colour should be yellow and red respectively.

THE AŚVINI-DĒVATĀS.

In the *Suprabhēdāgama* it is stated that the colours of the Aśvins are white and yellow respectively and that they ought to be clothed in white garments and should have turbans on their heads. The *Pūrvakāraṇāgama* which also contains their description does not differ materially from the above two authorities. But the *Vishṇu-dharmōt-tara* gives a somewhat different description. It substitutes instead of the *abhaya* pose required by the *Āgamas* a vessel containing drugs (*ōshadhis*) in their right hands. On the right and left of these gods are to be standing, according to this authority, two goddesses named Rūpa-sampat and Ākriti of great beauty and of white (?) and grass green colours respectively, bearing in their hands vessels set with gems; and these must be dressed in white garments.

Illustrations of the Aśvini-dēvatās might be seen on the sculpture of Sūrya reproduced on Pl. XC, fig. 3, of Volume I of this work.



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DEMI-GODS.



DEMI-GODS.

HINDU mythology includes in its fold a number of minor gods such as the *rishis*, *pitris* and *nāgas*. A brief account and the description of the images of these will be given in the following paragraphs. The figures of *rishis*, *apsarasas* and others are, according to the *āgamas*, required to be placed in Hindu temples, and as such are not mere mythological curiosities having theoretical existences and possessing imaginary descriptions. We meet with their representations here and there in temples and the description of these is not to be considered out of place in a work of this kind. Besides, the present compilation being a close following of the *āgamas* both in arrangement and description, the existence of the descriptions of these demi-gods in the *āgamas* necessitates the incorporation of such descriptions in the present publication also. Among the heading the demi-gods are included in this chapter the following:—

1. Vasus,
2. Nāgadēva and the Nāgas,
3. Sādhyas,
4. Asuras,
5. Apsarasas,



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6. Piśāchas,
7. Vētālas,
8. Pitris,
9. Rishis,
10. Gandharvas and
11. Marutgaṇas.

(i) VASUS.

In the *Rigvēda*, the number of gods is said to be thirty-three which is composed of the eight Vasus, eleven Rudras, twelve Ādityas and the heaven and the earth. According to the *Rāmāyaṇa* all the thirty-three gods were the sons of Aditi, while according to the *Mahābhārata* they were the attendants upon the sun and were worshipping him.

We learn from the *Śrī Bhāgavata* that in the sixth Manvantara, Daksha had by his wife Asikni sixty daughters. He married them to the Prajāpatīs. Dharma obtained thus ten daughters of Daksha, of whom one, Vasu, begot the eight Vasus. Once upon a time, says the *Dēvībhāgavata* the Vasus with their respective wives went out enjoying pleasure and reached the *āśrama* (hermitage) of Vasishṭha. The wife of Dyau one of the Vasus seeing the celestial cow named Nandini in the abode of Vasishṭha, asked her husband about the nature of the cow and who her owner was. He informed her that it belonged to Vasishṭha and had the rare quality of giving milk



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which was able to make those that drank it live
fully young and of sound health. The wife
of Dyau requested her husband to carry away
the cow to their residence, for she wanted her
human friend, the daughter of the king Uśinara,
to drink the milk of Nandinī and to live long
in unfading youth and sound health. The Vasu
robbed Vasishṭha of his cow and was conduct-
ing her to his home; the *ṛishi* perceiving through
his mental eye the mischief perpetrated by
the Vasu, cursed all the Vasus to become human
beings. Thereupon the Vasus hurried to the
āśrama of Vasishṭha to beg for his pardon and to
request him to restore them once again to the state
of gods. He promised that the other Vasus except
Dyau would regain their celestial condition after
the lapse of a year; Dyau alone should continue
to be a human being for a long time. Disgusted
with the human existence that was soon to come
upon them and to divest themselves of it in an
honourable way, they requested the river goddess
Gaṅgā to be temporarily born on the earth as a
woman, to become the wife of the king Śantanu
and beget them as her children, whom, they request-
ed, she should throw away into the river one after
another as they were born. To this Gaṅgā agreed
and the Vasus were born to her and being disposed



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of as requested by them, they then reach their former position in heaven.

The names of the eight Vasus are given in a majority of the authorities as follows:—Dhara, Dhruva, Sōma, Āpa, Anala, Anila, Pratyusha and Prabhāsa. In one work the name of Savitṛi is substituted for Āpa in the above list. The general features of the images of the Vasus are that they should have each two arms, two eyes, and be of red colour; they should be clothed in yellow garments and be adorned with *karaṇḍa-makuta*s. They should have side tusks, terrific look, sinuous brows and fine hair. As in the case of all other images these should also be adorned with all ornaments. They may either be seated or standing and should be carrying in their hands the *khaḍga* and the *khēṭaka* respectively. The *Suprabhēdāgama*, among the Śaivāgamas, and the *Viśvakarma-śāstra* agree in stating that the colour of the Vasus is golden yellow and the latter prescribes beautifully embroidered red garments for the images of their demi-gods. The *Viśvakarma-śāstra* gives detailed descriptions of each one of the Vasus. According to this authority the images of the Vasus ought to possess four arms. In the following table are given the various articles carried in their hands by the eight Vasus.



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No.	Names of the Vasus.	Right hands.		Left hands.		REMARKS.
		Front.	Back.	Front.	Back.	
1	Dhara ...	Padma ...	Akshamālā ...	Hala ...	Śakti ...	Notice the fact that the back left hand has uniformly the śakti, which is made the inseparable concomitant of the Vasus, according to this authority.
2	Dhruva ...	Kamatāksha-mālā.	Chakra ...	Kamaṇḍalu.	Śakti ...	
3	Sōma ...	Padma ...	A rosary of pearls.	Aṅkuśa ...	Śakti ...	
4	Āpa ...	Hala ...	Śakti (?) ...	Aṅkuśa ...	Śakti ...	
5	Anila ...	Aṅkuśa ...	Akshamālā.	Śakti ...	Upavīta (?)	
6	Anala ...	Akshamālā.	Sruva ...	Kapāla ...	Śakti ...	
7	Pratyusha ...	Khadga ...	Aṅkuśa ...	Khēṭaka ...	Śakti ...	
8	Prabhāsa ...	Danḍa ...	Kapāla ...	Aṅkuśa ...	Śakti ...	

DEVI-GODS.



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(ii) NAGADEVA AND THE NAGAS.

The Nāgas are, according to the *purāṇic* authorities, a race of serpents who inhabited the *Pātāla-lōka* or the nether regions. The *Mahābhārata* and the *Varāhapurāṇa* give the origin of the Nāgas. By Dākshayaṇī, the daughter of Daksha, Kaśyapa begot the seven serpents beginning with Vāsuki. Their progeny increased and the world was flooded with serpents to the great detriment of man. The latter complained to Brahmā about the hardship caused to them by the serpents. Brahmā summoned the serpents to his presence and cursed them to be ruined by the imprecations of their mother which she uttered in the Svāyam bhuva-manvantara and banished them to the *Pātāla-lōka* with the command that they should not bite any human beings, except those who were predestined to die a premature death and those that were really bad. We learn from the *Mahābhārata* that the Nāgas were the sons of Kadru and Kaśyapa, that they induced their step-brother Vainatēya (Garuḍa) to fetch for them the *amṛita* (ambrosia) preserved in the kingdom of Indra, that they were made to grant freedom to Vinata and her sons from the voluntary bondage they had entered into under Kadru, that they were deprived of the *amṛita* brought down by Garuḍa, that Indra



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carried it away once again to his abode, that by licking the *kuśa* grass on which the vessel of *amṛita* was placed they had their tongues split in twain and other accounts. In historical times, portions of India were inhabited by a race of men who went by the name of the Nāgas and they are said to have formed the majority of persons who joined the newly started Buddhistic religion. Some scholars of Malabar are inclined to believe that the modern Nāyars (Śudras) of Malabar might be descendants of the early Nāgas, a name which, in modern times might have been corrupted into Nāyars. The hypothesis is more fictitious and fanciful, than real and tenable.

The Nāgas are believed to have been born on the Pañchamī *tithi* of the bright half of the month Śrāvaṇa and the whole of India offers *pūjās* to the Nāgas on this day, except the Draviḍa brāhmaṇas; in Southern India the Mahrāṭa and the Kannaḍa women observe the previous day, the *chaturthi*, also as sacred to the Nāgas, a custom which is nowhere seen to be observed. It is a common sight all over India to meet with the Nāga images set up under big pipal trees by scores and worshipped occasionally. Childless people take a vow to set up the images of Nāgas in anticipation of



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being blessed with children and celebrate the Nāgapratishṭhā ceremony with great pomp and at great expenditure.

A description is found in the *Aṃśumadbhēdā-gama* of Nāgadēva, which appears to be that of the chief of the Nāgas. It states that the image of Nāgadēva should have three eyes, four arms, a beautiful countenance and be of red colour. The image should be adorned with a *karaṇḍa-makūṭa* on its head and all other ornaments on its person and should be standing upon a *padma-piṭha*. The hands of the front arms should be kept in the *varada* and *abhaya* poses, while the back hands should be keeping each a snake in it. Over the head of Nāgarāja should be a hood of a five headed cobra and he must be draped in white clothes.

The *Śilparatna* adds that the Nāgas should be half human and half serpentine in shape, the lower part, below the navel being that of a snake. Their heads must be covered with hoods having one, three, five or seven heads and they should have split tongues like those of snakes. In their hands they must carry a sword and a shield respectively. The *Maya-śilpa* gives the detailed descriptions of the seven great Nāgas, Vāsuki,



Fig. 1. Nāga and Nāginī: Stone: Halebidu.



Fig. 2. Nāginī: Stone: Madras Museum.



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Takshaka, Kārkōṭaka, Padma, Mahāpadma, Śaṅkhapāla and Kuḷika as follows:—

The colour of Vāsuki is pearl-white; that of Takshaka glistening red and he must have on his hood the mark of the *svastika*. The colour of Kārkōṭaka is black and on his hood there should be three white stripes; Padma is of the rosy hue of the lotus flower, with a white streak and adorned with coral ornaments. The colour of Mahāpadma is white with the mark of *triśūla* on his hood; whereas that of Śaṅkhapāla, is yellow with a white streak on his hood; the colour of Kuḷika is also red and his hood bears the mark of the crescent moon. All these seven great serpents should have two tongues and two arms and a hood with seven heads held over their human heads bearing on them gems. They must all be clad in one or three coats and carry in their hands an *akshamālā* and a *kamaṇḍalu*.

Two photographs are reproduced in illustration of the descriptions given above. Fig. 1, Pl. CLVII, is the photograph of the Nāga and Nāgiṇī to be found in the Hoysaḷēśvara temple at Halebīḍu. The lower parts of these are in the form of snakes and are entwined with each other. The head of the Nāga has over it a hood of cobra with seven heads, whereas that of the Nāgiṇī one of three heads. The



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Nāga bears in his right hand a sword and is embracing with his left arm his consort. The Nāgiṇī bears a lotus flower in her left hand and embraces with her right arm her consort. The human head of the Nāga is adorned with a *karaṇḍa-makuta* and that of the Nāgiṇī with a knot of hair.

Fig. 2 on the same plate is that of a piece of sculpture of a Nāgiṇī preserved in the Madras Museum. As in the previous instance the Nāgiṇī has her lower half that of the snake. She has on her head a *karaṇḍa-makuta* which is covered by a cobra hood with three heads in it. She carries a sword and a shield in her right and left hands respectively.

(iii) SĀDHYAS.

According to the *Nirukta* the word *Sādhyā* means a ray of light. The gods who abide in the sky and absorb water and other liquids are said to be the *Sādhyas*. They are said to be adorable even by the gods.

The *Sādhyas* are twelve in number and are named, according to the *Agnipurāṇa*, Māna, Manta, Prāṇa, Nara, Apāna, Viryavān, Vinirbhaya, Naya, Daśa, Nārāyaṇa, Vṛisha and Prabhi. These are said to be the sons of Dharma and were great souls (*mahātmas*). The images of *Sādhyas* should be represented as seated upon *padmāsanas* and as



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carrying in their hands the *akshamālā* and the *kamaṇḍalu*.

(iv) ASURAS.

The Asuras and Rākshasas are very old demi-gods. They are often mentioned in the Vēdic period. The *Nirukta* says that the word *asura* implies a cloud that sprinkles water. The dark mass of cloud was evidently personified into a wicked being which required to be chastened by Indra to pour down rain. The *asuras* are included in the Pañchajana which, according to the *Nirukta* was composed of the Gandharvas, the Pitris, the Dēvas, the Asuras and the Rākshasas ; but Śāyana enumerates them as the gods, men, serpents, Gandharvas including the Apsarasas and the Pitris. From the *Taittirīyasaṃhitā* we learn that the earth once belonged to the *asuras* and the gods had only a very small place on it. The gods asked the *asuras* for more, upon which the *asuras* desired to know how much of the land they would require. The Dēvas replied "as much as this she-jackal can go round in three steps." The *asuras* consented to grant this request of the Dēvas and Indra assumed for the occasion the form of a she-jackal and stepped round the whole of the earth in three strides. Then again we learn from the *Śatapatha Brāhmaṇa* that the gods became distinguished from the *asuras* under the following



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circumstances : being the descendants of Prajāpati, they both obtained their father's inheritance, namely, speech,—true and false ; they both spoke truth and falsehood. The gods then abandoned falsehood and took exclusively to truth. As a consequence, the gods became weaker and poorer. The poet admits naively that truth certainly reduces people at first to the conditions mentioned above, but that the gods ultimately became prosperous. The *asuras*, on the other hand, took to falsehood and indulged solely in it. Truth became in after-times the triple science (*trayīvidyā*). In other ways also the *asuras* sank lower in status than their brothers the *dēvas*. In striving to attain higher positions, the *asuras* did not know to whom they should offer their oblations and through presumption went on taking them into their own mouths, whereas the gods offered the oblations to each other. Because of their presumption, the *asuras* were overcome by the *dēvas*. In the Aitiḥāsic period the Rākshasas are often described as dark, ugly, impure people, addicted to man-eating.

The images of *asuras* are required to be made in a variety of forms with terrific appearances, having fearful side tusks, ugly eyes surmounted with curling awkward brows, and carrying several



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kinds of weapons. They should be adorned with all ornaments, including the *kirita* and the *kuṇḍalas*.

(v) APSARASAS.

The *Apsarasas* are so called because they are said to have sprung from the waters when the ocean was churned for obtaining ambrosia (*amṛita*). They are believed to be celestial nymphs with no one as their particular husbands and that they were courting human heroes as they ascended the heaven. In the *Uttara-kāṇḍa* of the *Rāmāyaṇa* we are told that Rāvaṇa considered the *apsarasas* as mere courtezans, without any husbands and with this conviction he ravished against her protestations Rambhā, the most beautiful of all the *apsarasas*, even though she pointed to him that she being the wife of Naḷakuvēra, the son of his (Rāvaṇa's) brother Kubēra. The *apsarasas* are said to be seven in number and the names of the most important of these are given as Rambhā, Vipulā, Urvasī, and Tilōttama.

In sculpturing the images of the *apsarasas* they should be represented as having slender waists, large gluteals and well developed busts. They should all look very pretty with a smiling countenance and adorned with all ornaments and draped in



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silk garments. They must be standing erect (*sambhaṅga*) on *bhadra-pīṭhas*.

(vi) PISĀCHAS.

Who this class of beings are is not clearly known; but that they are known to have been referred to from very early times is evident from literature. Their images are required to be represented as of extremely emaciated appearance, with the knobs of the bones jutting out and the veins visible under the surface of the skins; they must be composed of the bones, tendons and skin only. The hair on their head should be stiff and spread out.

(vii) VĒTĀLAS.

Another obscure class of beings are the Vētālas, whose descriptions in the *āgamas* are not very different from those of the Piśāchas. The only difference between them is that the latter should be tall in stature, with parched up belly and projecting cheek-bones.

(viii) PITRIS.

Hiranyagarbha Manu had Marīcī and other sons; the sons of these latter are known as the Pitris or Pitṛigaṇas. Mention is made of seven such *gaṇas* and they are as follows :—

- (a) Virāt's sons were the Pitris of the Sādhya and were called the Sōmasad.



Fig. 1. Dvārapālaka of the Śiva Temple: Stone :
 Kāvēripākkam.



Fig. 2. Apsaras : Stone :
 Śrīnivāsanallūr.



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- (b) Marichi's sons, those of the Dēvatas and were called the Agnishvāṭta.
- (c) Atri's sons, those of the Daityas, Dānavas, Yakshas, Gandharvas, Uragas and the Rākshasas and were called the Barhishad.
- (d) Kavi's (Śukrāchārya's) sons, those of the Brāhmaṇas and were called the Sōmapa.
- (e) Aṅgiras' sons, those of Kshatriyas and were called the Havirbhuja.
- (f) Pulastya's sons, those of the Vaiśyas and were called the Ājyapa, and
- (g) Vasishṭha's sons, those of the Śūdras and were called the Sukalins.

In giving the description of the Pitris, the āgamas state that they are three in number and that they must be seated either on the same wooden seat or on a *bhadra-pīṭha*; the three *pitris* are the father, the grandfather and the great grandfather. These must be sculptured as old but good looking and strong people of yellow colour, draped in yellow garments and wearing each an *yajñōpavīta*. On their head must be the *kēśa-bandha* and they should be adorned with all ornaments: their body should be smeared with ashes (*bhasma*). They should have nice teeth and have with them a



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walking stick and an umbrella. The *pitṛis* should have only two arms of which the left one should be kept stretched out on the knee of the bent left leg; the right hand should be held in the *sūchi-hasta* pose. The *Vishṇudharmōttara* states that the *pitṛis* should be seated upon *kuśāsana* (mat made of *kuśa* or on spread out *kuśa* grass) and that they should carry the *piṇḍapātra* or the vessel to receive the rice-balls offered to them by their living descendants.

(ix) RISHIS.

The word *ṛishi*, according to the *Nirukta*, means the rays of the sun and these are said to be seven in number. By an extension of meaning the term came to be applied to the *ṛishis*, the seers; just as the sun's rays spread everywhere and disclose the existence of all things, the seers or the *ṛishis* are able to perceive everything. Again, the *Śatapatha Brāhmaṇa* considers the *ṛishis* as breaths and derives the word *ṛishi* thus: "In as much as before all this Universe, they, desiring this Universe, were worn out (*arishan*) with toil and austerity therefore they are *ṛishis*." Later on, the *ṛishis* were regarded as those who had reached the other end (*pāragas*) of *jñāna* and *samsāra*. The origin of the *ṛishis* according to the *Nirukta* is as follows:—Brahmā took some dirt from his



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body and sacrificed it to the fire. From the flames there emanated the *ṛishi* Bhrigu (=fried in the fire). After the fire subsided, another *ṛishi* arose from the live charcoal (*aṅgāra*) and was therefore called Āngiras. A third *ṛishi* was predicted to be born after the two former from the same fire and was called Atri; the name Atri is also capable of meaning *not-three* and hence that the number of *ṛishis* was not going to stop with three and that some more were to be born from the *kuṇḍa* (fire-pit). When the *agni* was removed and the *kuṇḍa* dug out a *ṛishi* came into existence from the place where the *kuṇḍa* stood. He was known as Vaikhānasa. The *Brahmāṇḍapurāṇa* gives a slightly different account of the birth of the *ṛishis*. Marichi was born first; at the time of the *yāga* was born Kratu. A third came into existence saying *aham tritīya*, I am the third, and was hence known as Atri. Then again a fourth with thick hair was born and was called Pulastya; a fifth with flowing hair and called Pulaha was next born. From the heap of coins and other *dakṣiṇas* (presents) placed in the *yāga-sālā* (sacrificial ground) was born another *ṛishi* and he was called Vasishṭha. All these were the mind-begotten sons of Brahmā and it is from these all other beings including the Pitris were generated.



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The *ṛishis* are grouped into seven classes. Vyāsa and others are called the Mahāṛishis; Bhēla and others, the Paramarishis; Kaṇva and others, the Dēvarishis; Vasishṭha and others, the Brahma-*ṛishis*; Śuśruta and others, the Śrutarishis; Ritu-*parṇa* and others, the Rājarishis and Jaimini and others, the Kāṇḍarishis.

The names of the seven *ṛishis* differ from *manvantara* to *manvantara*.

Jñāna or opinion is of two kinds, *vidyā* (true) and *avidyā* (false); the former of these arises from perception, inference and recollection and the infallible intuition peculiar to the *ṛishis*. The *ṛishis* possessed an intuition which was peculiarly their own and was shared slightly by the ordinary mortals. We learn that the *ṛishis* who lived of old and who conversed about sacred truths with the gods directly, led a conjugal life; whenever they wanted anything they approached straight the gods with metrical composition in praise of these gods; thus supernatural powers came to be attributed to these sages. The *ṛishis* seem also to be divided into the ancient and the modern, the former being Bhṛigu, Āṅgiras and others. It is worth noting that the *ṛishis* were called also *kavis* (poets) *mēdhāvins* (wise men), *vipra* (learned men) *vipaśhit*, *vēdhas*, (words

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meaning also the learned men), *muni* (the thoughtful), etc.

The *āgamas* give the names of the seven *rishis* differently; thus, the *Aṁsumadbhēdāgama* has Manu, Agastya, Vasishṭha, Gautama, Āṅgiras, Viśvāmitra and Bhāradvāja; whereas the *Suprabhēdāgama* enumerates them as Bhṛigu, Vasishṭha, Pulastya, Pulaha, Kratu, Kaśyapa, Kauśika and Āṅgiras; and the *Pūrvakāraṇāgama*, Agastya, Pulastya, Viśvāmitra, Parāśara, Jamadagni, Vālmiki and Sanatkumāra. We have perhaps to understand that each of these authorities gives the names as they obtained in different *Manvantaṛas*.

The images of the *rishis* should be sculptured as either seated or standing on a *padma-pīṭha*; they must be shown as peaceful old people with flowing beards reaching up to the chest, with *jaṭāmakuṭas* on their heads, *yajñōpavītas*, and with their foreheads marked with three streaks of *vibhūti* (*bhasma* or ashes). They may have in their hands a walking stick and an umbrella or they may keep the right hands in the *jñāna-mudrā* pose and rest the left arms on the knee of the left leg which must be bent and resting upon the seat. They should be clothed in garments made of barks of trees, which should be held in position by *kaṭi-sūtrās*; their upper wear should be white clothes.



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(x) GANDHARVAS.

Another class of semi-divine beings are the Gandharvas. In the *Atharvāṇa Vēda* they are said to be a class of gods, hairy, like monkeys or dogs; they assume at will handsome appearances to seduce the females of this earth. Therefore they are invoked so that they may not indulge in this sort of wrong act but live with their own wives. The Gandharvas are believed to be deities who know the secrets of the divine truths and reveal them to the world. As we have already seen they are included in the class of Pañchajanas and Śāyana links them with Apsarasas: according to him they are the males of a class of divine beings whose females were the Apsarasas. In the *Atharvāṇa Vēda* the Gandharvas are said to be 6333 in number. Of the eight different systems of marriage, according to the classification of the Āryas, one is the Gandharva system. This corresponds practically to the European and other similar systems, namely, a man and a woman falling in love with each other and entering into the life of man and wife until by mutual consent they separate or till the lifetime of one of the contracting parties, in other words the alliance is not a religious sacrament but a sort of contract. Hence the repudiation by Rāvaṇa of the protests of Rambhā whom he



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seduced and who was not willing to consort with him. The description of the images of Gandharvas is not met with in the *āgamas* and is, therefore, not possible to be given authoritatively.

(xi) THE MARUT-GANAS.

In the Vēdic period the Maruts are said variously to be the children of the earth under the name of Prīsnī and Rudra and as children of the ocean: they are said to behave like sons to Indra. Rudra and Prīsnī are said to have begotten these in their assumed forms of a bull and a cow. Generally they were very friendly to Indra and with their help strengthened him against Vṛitrāsura. Only in a very few instances they are described as having abandoned Indra and left him to kill Vṛitrā single-handed. The Maruts are the gods of the tempest and as such are sometimes included in the thirty-three gods and sometimes counted as outside this number; in some places they are said to be thrice sixty and in others as only twenty-seven in number. They were the favourite deities of some *ṛishis* who have sung high praises about them. In these they are extolled as having spears resting upon their shoulders wearing anklets, golden ornaments and helmets, seated upon resplendent cars drawn by spotted deer and carrying light in their hands; they are ever engaged



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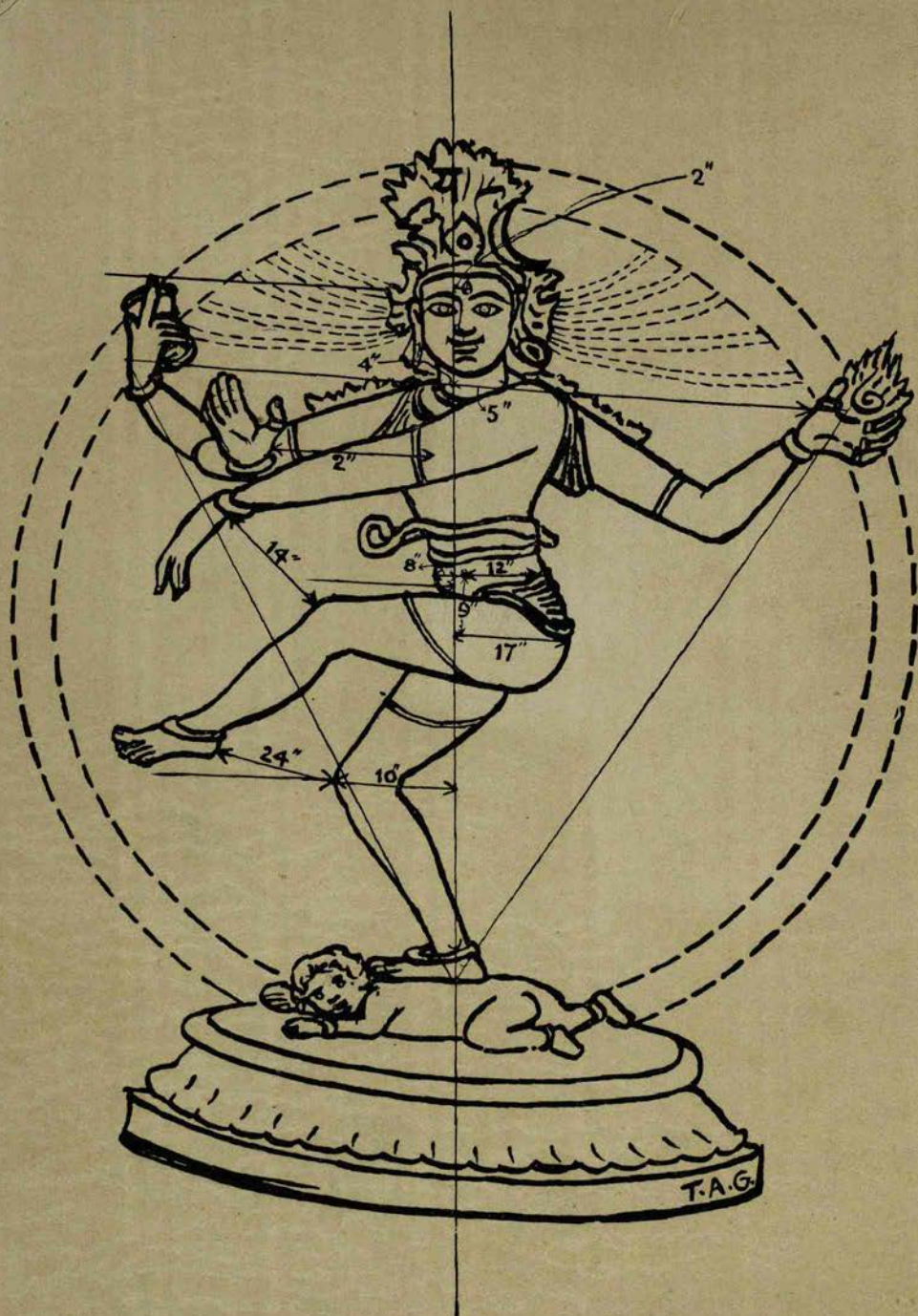
in gathering rain-clouds and compelling them to discharge their contents. Divested of the poetic element and viewed in the ordinary sense, the Maruts are gusts of wind personified; they are as fleet as deer and are really ever busy in gathering rain-clouds and helping Indra the god of the atmosphere.

The *Aṁśumadbhēdāgama* contains a description of the images of these Maruts. They should all be of handsome looks, dark in complexion and possessing two arms and standing upon *padmapīṭhas*. They should be draped in white silk garments, adorned with all ornaments and flowers and should have luxuriantly growing hair on their heads.



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APPENDIX A.



The Figure of Natarāja showing the relative positions of the limbs.



APPENDIX A.

The detailed measurements of the distances of the various limbs from the *madhyasūtra*, of the dancing Śiva-Naṭarāja are given in the *Kāmikāgama* and the *Kāraṇāgama*. The texts pertaining to this portion are not free from errors; therefore it is apprehended that some of the measurements may perhaps be incorrect. However, they are given below in the accompanying table.

Distances measured.	According to the	
	Kāraṇāgama	Kāmikāgama
The <i>madhya-sūtra</i> should pass from a distance $8\frac{1}{2}$ <i>yaṇas</i> removed from the centre of the forehead, through a position tangential to the right wing of the nose and the centre of the projecting ankle bone of the right leg which is planted upon the figure of the <i>Apas-māra-pūruṣa</i> . This rule is according to the <i>Kāraṇāgama</i> . The <i>Kāmikāgama</i> says: The		



Distances measured.	According to the	
	Kāraṇāgama	Kāṇikāgama.
<p><i>madhya-sūtra</i> shall pass through the head, the forehead, the side of the right wing of the nose, the right side of the navel and the centre of the projecting bone of the ankle.</p> <p>The horizontal distance of the centre of the forehead from this <i>sūtra</i>.</p> <p>The distance between this <i>sūtra</i> and the <i>hikkā-sūtra</i> (measured along the line of sight of the observer, i.e., vertically to the plane of the paper).</p> <p>The distance of the right arm-pit from this <i>sūtra</i>.</p> <p>The distance of the left arm-pit.</p> <p>The width of the neck on the left of this <i>sūtra</i>.</p> <p>The width of the neck on the right.</p> <p>The beginning (from the shoulder) of the left arm held in the <i>gajahasta</i> pose should be situated from this <i>sūtra</i> at a distance of</p> <p>The left hand bearing <i>agni</i> should be lifted as high as the <i>hikkā-sūtra</i>.</p> <p>The right hand carrying the <i>damaru</i> and held in the <i>sūchi</i> pose should be at the height of the <i>karna-sūtra</i>.</p>	<p>18 <i>āṅgulas</i>.(?)</p> <p>8 "</p>	<p>2 <i>āṅgulas</i>.</p> <p>3 "</p> <p>5 "</p> <p>4 "</p> <p>3 "</p> <p>This hand is required to be one <i>āṅgula</i> above the <i>karna-sūtra</i>.</p>



APPENDIX A.

Distances measured.	According to the	
	Kāraṇāgama	Kāmikāgama
The distance between the wrists of the hands bearing <i>agni</i> and the <i>damaru</i> respectively from the shoulder.	24 aṅgulas.	
The distance between the middle of the forearm of the hand held in the <i>abhaya</i> pose and the forearm of the <i>daṇḍa-hasta</i> (<i>gaja-hasta</i>).		17 aṅgulas.
There should be, according to the <i>Kāraṇāgama</i> , the <i>sarpavalaya</i> round the middle of the forearm, the hand of which is held in the <i>abhaya</i> pose; and there must be an upper-garment of tiger's skin thrown on the shoulder between the two left arms.		
The distance between the tip of the thumb of the <i>abhaya-hasta</i> and the nipple of the right breast.		2 "
The shortest distance between the wrist of the <i>abhaya-hasta</i> and the <i>daṇḍa hasta</i> .		6 "
The width of the portion of the abdomen on the right of the <i>madhya-sūtra</i> .	4 aṅgulas.	8 "
Do. on the left.	13 "	12 "
The distance (measured on the right side) of the navel from the <i>madhya-sūtra</i> .	1 "	
The root of the penis is situated on the left of this <i>sūtra</i> at a distance of	14 "	



HINDU ICONOGRAPHY.

Distances measured.	According to the	
	Kāranāgama	Kāmikāgama
The back side of the buttocks is situated on the left side of this <i>sūtra</i> at a distance of	7 <i>aṅgulas</i>	17 <i>aṅgulas</i>
The <i>madhyasūtra</i> should touch the <i>śrōṇi</i> and the left thigh and divide its width into two portions: the length of the portion on the right.		17 „ (??) 9 „
Do. on the left.		
The knee of the raised leg should reach the height of the navel, according to the <i>Kāranāgama</i> and <i>śrōṇi</i> , according to the <i>Kāmikāgama</i> .		
The sole of the lifted leg should be just above the knee of the standing leg, according to the <i>Kāranāgama</i> and up to the level of the knee, according to the <i>Kāmikāgama</i> .		
The distance between the sole of the lifted leg and the knee of the standing leg.	34 „ (?)	24 „
The distance between the wrist of the <i>daṇḍa hasta</i> and the knee of the lifted leg.	1 <i>yava</i> (?)	14 „
The distance between the middle of the thigh of the left leg and the navel.		9 „
The distance from the <i>madhyasūtra</i> of the knee of the bent, standing right leg.	10 <i>aṅgulas</i> .	12, 10 or 9 <i>aṅgulas</i> .

From the fact that the *madhyasūtra* is required to touch the middle, practically, of the head, the



APPENDIX A.

śrōṇi, the right thigh and the centre of the ankle, we see that the line drawn from the centre of gravity of the heavy figures of Śiva-Naṭarāja is made to fall exactly in the centre of the base, which is generally a broad *padmapīṭha*, mounted upon a *bhadrapiṭha*. The perfect stability of the image is thus secured. The projecting limbs such as the two out-stretched arms, the uplifted leg and the back of the body are so symmetrically arranged with reference to this line as to counterpoise each other and not interfere in any way with the stability. Now, if the image were to stand upon only one leg without any other support, there would be the danger of the superincumbent weight acting detrimentally to the strength of the statue; the frail leg may break at the ankle, if the image sustains any accident. To avert such a possibility, the presence of the *prabhā-maṇḍala* is insisted upon; the out-stretched arms, the large number of *jaṭās* issuing from the head, a long, flowing strip of cloth which is tied round the middle of the body and the crown of the head are made to touch the *prabhāmaṇḍala* and are attached to it, thus affording perfect protection from the danger of breaking at the ankle. It might also be noticed that, as a general rule, (a more or less perfect one), the two out-stretched hands and the foot of the



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standing leg are made to lie on the three apices of an inverted equilateral triangle and are practically also on the same plane as that of the *prabhāmaṇḍala*. The height of mathematical calculation as regards distances and masses in the making of perfectly stable and strong images is, it might be stated, attained in the casting of the often bulky and large images of Śiva-Naṭarāja.



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॥ प्रतिमालक्षणानि ॥

प्रतिमालक्षणानि ।

नदीमृद्भूमिलाभं स्याद्गोमयं रोगनाशनम् ।
नवनीतं मनोह्रादं रुद्राक्षं ज्ञानवर्धनम् ॥
गन्धं सौभाग्यकांक्षीणां कूर्चं मुक्त्यर्थिनां स्मृतम् ।
आयुष्यवर्धनं पुष्पं गुलमिष्टार्थसिद्धिदम् ॥
पैष्टं पुष्टिप्रदं प्रोक्तं क्षणिकानां फलं भवेत् ।
एतेषां चैव लिङ्गानां न प्रमाणं न च स्थितिः ॥

[मृन्मयालिङ्गलक्षणम् *॥]

मृन्मयं राज्यफलदं पक्वापक्वप्रभेदकम् ।
शुद्धदेशे मृदं ग्राह्यं पूजाभागं सयोनिकम् ॥
कृत्वा दग्धमिदं प्रोक्तं पक्वापक्वमिहोच्यते^१ ।

कामिके—

श्वेतां च मृदमादाय पयस्तैलदधिवृतम् ।
यवगोधूमचूर्णं च पयोवृक्षत्वचान्वितम् ॥
विमलेन सुगन्धेन चूर्णान्यालोड्य संमृदा ।
प्रीवेष्टकं सर्जरसं तथा गुग्गुलुशर्कराः ॥
पञ्चनिर्गससंयुक्तमथ लोकप्रसिद्धिदम् ।
एतेषां सङ्ख्यया तुल्यं मृदं गृहीतं देशिकः ॥

सुप्रभेदे—

चूर्णैरालोड्य सुमृदा मासपक्षोषितं तथा ।
रत्नबीजसमायुक्तं पक्वं लिङ्गं समाचरेत् ॥

६

प्रतिमालक्षणानि ।

[लोहजलिङ्गम् *।]

लोहजाष्टभेदा यथा—

सौवर्णं राजतं ताम्रं कांस्यमारकूटं तथा ।
आयसं सीसकं चैव त्रपुकं चेति लोहजम् ॥

[लोहजलिङ्गफलम् *।]

सौवर्णं श्रीप्रदं प्रोक्तं राजतं राज्यसिद्धिदम् ।
ताम्रं पुत्रप्रदं चैव विद्वेषं कांस्यमेव च ॥
आरकूटं तथोच्चाटे क्षयकारकमायसम् ।
सीसजं रोगहरणं त्रपुरायुष्यवर्धनम् ॥
एवं तु लोहजं प्रोक्तं ततो रत्नजमुच्यते ।

[रत्नजलिङ्गम् *।]

मौक्तिकं च प्रवालं च वैडूर्यं स्फटिकं तथा ॥
पुष्यं मरतकं नीलं रत्नजं संप्रकीर्तितम् ।
लोहरत्नादिके लिङ्गे पूजाभागं सपीठकम् ॥
यथालाभप्रमाणेन स्फटिकादीनि कारयेत् ।
स्फटिकादिषु कर्तव्या त्रिभागैरेव पीठिका ॥
तथायामसुविस्तारपिण्डिका शुभदा स्मृता ।
एकाङ्गुलं समारभ्य आ चतुर्विंशदङ्गुलान् ॥
लोहजं लिङ्गमित्याहुर्लक्षणोद्धारणं विना ।

APPENDIX B.

प्रतिमालक्षणानि ।

लिङ्गलक्षणम् ।

लिङ्गं स्थावरजङ्गमाख्यभिदया द्वेधा तु पूर्वं पुनः

षड्भेदं क्षणिकादिभेदवशतः तत्रापि चार्काश्विनौ ।

अष्टाष्टापि च सप्तधा च नवधा भेदाः क्रमात्स्युः पुनः

प्रोक्तं मानुषके पुनर्दशविधं धारामुखाद्यैर्भवेत् ॥

व्या—लिङ्गं भूतानि लयमस्मिन् गच्छन्तीति लिङ्गम् ।

तदुक्तं सुप्रभेदे—

लयं गच्छन्ति भूतानि संहारे निखिलं यतः ।

सृष्टिकाले पुनस्सृष्टिं तस्मालिङ्गमुदाहृतम् ॥ इति ॥

एतद्विङ्गं स्थावरजङ्गमाख्यभिदया स्थावरं जङ्गमं चेत्याख्या यस्याः,
भिदया भेदः तया, द्वेधा स्थावरं जङ्गममिति द्विधेत्यर्थः ।

तदुक्तं कारणे—

अतः परं प्रवक्ष्यामि लिङ्गलक्षणमुत्तमम् ।

स्थावरं जङ्गमं चैव द्विविधं लिङ्गमुच्यते ॥

शिलामयं तु यद्रूपमजविष्णुहरैर्युतम् ।

विसूत्रं मुकुलैर्युक्तं स्थावरं लिङ्गमुच्यते ॥

शेषाण्यन्यानि सर्वाणि जङ्गमं लिङ्गमुच्यते । इति ॥

४

प्रतिमालक्षणानि ।

तत्पुनः द्विविधमपि पुनः क्षणिकादिभेदवशतः क्षणिकमृन्मय
रत्नजलोहजदारुजशैलजभेदात् षड्भेदम् ।

क्षणिकलिङ्गम् ।

तथोक्तं सुप्रभेदे—

क्षणिकं चैव मृत्लोहरत्नजं दारुजं तथा ।

शैलजं चैव विज्ञेय ! षड्भेदं लिङ्गमुच्यते ॥

शिलामयं तु यद्रूपमजविष्णुहरैर्युतम् ।

त्रिसूत्रं पुष्करैर्युक्तं स्थावरं लिङ्गमुच्यते ॥

शेषाण्यन्यानि सर्वाणि जङ्गमं लिङ्गमुच्यते । इति ॥

तेषामपि भेदानाह ' तत्रापि चेति ' । अर्क—द्वादशभेदतः, अश्विनौ
द्वौ भेदौ, वसु १ अष्टभेदाः, पुनरप्यष्टभेदाः, सप्तधा सप्तभेदाः, नवधा
नवभेदाः, एवं क्रमात्स्युः । तथा चोक्तं सुप्रभेदे—

क्षणिकं द्वादशं प्रोक्तं मृन्मयं द्विविधं पुनः ।

दारुजं चाष्टधा प्रोक्तमष्टधा लोहजं स्मृतम् ॥

सप्तधा रत्नजं चैव शैलजं तु चतुर्विधम् ।

रत्नजं लोहजं चैव वाणलिङ्गं चलं स्मृतम् ॥

शैलजं चाचलं प्रोक्तं मृन्मयं दारुजं तथा ।

एतेषां लक्षणं फलं चापि सुप्रभेदे—

क्षणिकानां फलं वक्ष्ये सैकतं मोक्षकाक्षिणाम् ।

तण्डुलं विभवार्थानामन्नमन्नप्रदं स्मृतम् ॥

प्रतिमालक्षणानि ।

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[दारुजलिङ्गम् ॥*]

दारुजाष्टकं यथा—

शमीमधूकमण्डूककर्णिकारं तथैव च ।

तिन्दुकार्जुनकौ चैव पिप्पलोदुम्बरं तथा ॥

कामिके बहव उक्ताः यथा—

खदिरश्चन्दनस्सालो मधूकस्सरलो मतः ।

वित्त्वः कदम्बवदरौ देवदारुश्च शिशुपा ॥

पनसार्जुनावशोकश्च क्षीरिणो रक्तचन्दनः ।

स्निग्धसाराश्च ये वृक्षाः पयसान्ये तु मध्यमाः ॥ इति ॥

[शैलजलिङ्गम् ।]

शैलजं च ब्राह्मणादिचतुर्वर्णानुसारेण चतुर्विधम् ।

सुप्रभेदे—

शिलापि च सुविज्ञेया जातिभेदात्परिक्षयेत् १।

श्वेता रक्ता तथा पीता कृष्णा चेति चतुर्विधा ॥

गोक्षीरशङ्खवर्णाभा ब्राह्मणानां प्रशस्यते ।

जपाबन्धूकपुष्पाभा नृपाणां प्रोच्यते क्रमात् ॥

रजनीस्वर्णसदृशा वैश्यानां तु प्रशस्यते ।

माषगुगुलुसङ्काशा शूद्राणां तु समृद्धिदा ॥

सर्वेषां तु शिला कृष्णा सर्वसंपत्करी स्मृता ।

सा चोषररजःक्लिन्ना तप्ता चार्कस्य रश्मिभिः ॥

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प्रतिमालक्षणानि ।

अग्निदग्धान्ययुक्ता या वर्जयेत्तां प्रयत्नतः । इति ॥

एतद्दारुशिलाश्च दारुशिलासंग्रहप्रकरणोक्तप्रकारेण ग्रहीतव्याः ।

शैलजे नवभेदा यथा ।

सुप्रभेदे—

दिव्यं स्वायम्भुवं पूर्वं दैवतं गाणपं तथा ।

आसुरं सुरलिङ्गं च आर्षं राक्षसकं तथा ॥

मानुषं बाणलिङ्गं च लिङ्गं नवविधं भवेत् ।

एतेषां लक्षणं यथा—

पताका शर्कराकारा रुद्राक्षाकृतिरेव च ।

आज्यं वा मधुगन्धं वा पातालात्पर्वताकृतिः ॥

इत्येतल्लक्षणं प्रोक्तं लिङ्गं स्वायम्भुवस्य तु ।

दिव्यं स्वायम्भुवं पूर्वमुत्तमोत्तममेव च ॥

दैवतं गाणपं प्रोक्तं मध्यमोत्तममेव च ।

आसुरं सुरलिङ्गं च आर्षं चैवाधमोत्तमम् ॥

मानुषं लिङ्गमेवोक्तं मध्यमं त्वधमं भवेत् ।

बाणलिङ्गस्य नैवोक्तं लक्षणं तु विसर्जयेत् ॥

मकुटे—

दैविकं चार्षिकं चैव गाणपं मानुषं तथा ।

एवं चतुर्विधं लिङ्गं दैविके लक्षणं शृणु ॥

दीपाकारं भवेद्विङ्गं निम्नोन्नतसमन्वितम् ।

रेखाकोटरसंयुक्तं टङ्कशूलसमन्वितम् ॥

प्रतिमालक्षणानि ।

यवोनतमुखे धारा कराञ्जलिपुटाकृति ।
ब्रह्मसूत्रविहीनं च दैविकं तदिहोच्यते ॥
कूष्माण्डस्य फलाकारं मातुलङ्गफलाकृति ।
उर्वारुकफलाकारं कपित्थस्य फलाकृति ॥
तालीफलवदाकारं गाणपं लिङ्गमुच्यते ।
मूलंस्थूलं भवेद्विङ्गं नालिकेरफलाकृति ॥
लिङ्गमाङ्गुषमाख्यातं ब्रह्मसूत्रविवर्जितम् ।
द्वारं वा गर्भमानं वा हस्तमानमथापि वा ॥
शिवशास्त्रोक्तमार्गेण शिरोवर्तनया युतम् ।
ब्रह्मसूत्रसमायुक्तमेतन्मानुषमुच्यते ॥

कामिके—

स्वायम्भुवं बाणलिङ्गं दैविकं चार्षिकं त्विति ।
गाणपं मानुषं लिङ्गं षट्प्रकारं प्रकीर्तितम् ॥
यत्स्वनैवोत्थितं लिङ्गं स्वायम्भुवमुदाहृतम् ।
शिवेन संस्कृतं यत्तु बाणलिङ्गमुदाहृतम् ॥
दैवेन स्थापितं दैवमार्षिकमृषिपूजितम् ।
गणैस्संस्थापितं लिङ्गं गाणपं तदुदाहृतम् ॥
मानुषं मनुजैश्शिष्टैः स्थापितं तदुदाहृतम् । इति ॥

मानुषलिङ्गे (द्वा) दशभेदा यथा—

लिङ्गनिर्णये—

समलिङ्गं वर्धमानं शैवाधिकं च स्वस्तिकम् ।
सार्वदेशिकलिङ्गं च त्रैराशिकसहस्रकम् ॥

प्रतिमालक्षणानि ।

धारालिङ्गं च शैवेष्ट्यं मुखलिङ्गमुदाहृतम् ।
लिङ्गं च दशभेदं स्यान्मानुषे तत्प्रकीर्तितम् ॥

किरणे—

स्वयमुद्भूतलिङ्गस्य स्थापितस्य महर्षिभिः ।
दवैर्वा स्थापितस्यापि रूपमानं न विद्यते ॥
तलिङ्गाकृतिरूपेण नामभेदः पृथक् पृथक् ।
ज्ञातव्यः फलदश्चायं साधकेन यथार्थकः ॥

सार्वदेशिकलिङ्गलक्षणं यथा कारणे—

सार्वदेशिकलिङ्गानि कथ्यन्ते गर्भमानतः ।
प्रासादगर्भमाने तु पञ्चांशे त्रिभिरुत्तमम् ॥
नवांशे पञ्चभिर्मध्यं भवत्यर्धेन कन्यसम् ।
तदवान्तरभेदेन भवन्त्यन्यानि षट् पुनः ॥
तत्तन्मन्दिरमानेन त्रयस्त्रिंशत्प्रमाणकम् ।
विंशत्यंशे कृते गर्भे दशांशमधमं भवेत् ॥
एकादशांशैर्मध्यं स्याद्वागैर्वा दशभिर्वरः ।
मध्यमे षड्विभागेन नवलिङ्गोदयस्तु वा ॥
गर्भं तु नवधा कृत्वा नवलिङ्गोच्छ्रयस्तु वा ।
अधमं गर्भपातं वा त्रिभागं चोत्तमं भवेत् ॥
मध्यमेऽष्टविभागे तु तत्तदन्तरभेदतः ।
त्रयस्त्रिंशत्प्रमाणानि लिङ्गानि कथितानि च ॥

प्रतिमालक्षणानि ।

अथवा गर्भगेहस्य त्र्यंशैकमधमं भवेत् ।
गर्भाधौ मध्यमं त्र्यंशं पञ्चत्रिंशत्परं १ मतम् ॥
पूर्ववन्मध्यमं कृत्वा त्रयस्त्रिंशद्भवन्ति हि ।
एकहस्तं समारभ्य चैकाशेन विवर्धनात् ॥
नवहस्तप्रमाणान्तं मानं स्याल्लिङ्गदैर्घ्यकैः ।
एकविंशतिभागेन गर्भगेहे विभाजिते ॥
त्रयोदशांशकं श्रेष्ठं दशांशमधमं भवेत् ।
पूर्ववन्मध्यमं कृत्वा त्रयस्त्रिंशत्प्रमाणकम् ॥
लिङ्गायामे विकारांशे चतुर्द्विकरसंहितः ।
सत्रिभागशरैर्लिङ्गविस्तारं परिकीर्तितम् ॥
गायत्र्यंशे तु लिङ्गोच्चे पञ्चभिर्वा तु विस्तरः ।
अथवाष्टादशांशे तु लिङ्गोच्चे पञ्चभागकम् ॥
चतुर्भागोऽथवा लिङ्गविस्तारः परिकीर्तितः ।
दैर्घ्यं त्रिस्तस्रधा कृत्वा रसभूताब्धिभागतः ॥
विस्तारः कथितश्शास्त्रे लिङ्गानां मुनिपुङ्गवाः ! ।
द्वारस्तम्भाधिकश्चैव मानं लिङ्गे समूह्यताम् ॥

(जीर्णोद्धारदशके ।)

लिङ्गमानाद्विमानं वा लिङ्गं वा हर्म्यमानतः ॥ ३६ ॥
गर्भमध्ये च सूत्रात्तु वामेऽर्चालिङ्गमेव वा ।
स्थापयेत्किञ्चिदंशं तु आश्रयित्वा विचक्षणः ॥ ३७ ॥

१ 'पञ्चत्र्यंशं पर' मिति भवितव्यम् ।

प्रतिमालक्षणानि ।

त्रिसप्तांशे कृते द्वारे महांशे मध्यमे भवेत् ।
 कृत्वा षडंशकं तच्च वामे द्वयंशं व्यपोह्य च ॥ ३८ ॥
 तदंशमग्रे नीत्वा तु प्रागुदगतसूत्रकम् ।
 तद्ब्रह्मसूत्रमित्युक्तं तत्सूत्रं शिवमध्यमम् ॥ ३९ ॥
 गर्भार्धमधमं श्रेष्ठं पञ्चत्रयंशं शिवायतम् ।
 भवन्ति नव मानानि तयोर्मध्येऽष्टभाजिते ॥ ४० ॥
 श्रेष्ठमध्यकनिष्ठानि त्रिभिर्भेदानि तानि हि ।
 नागरे नागरस्योक्तं मानं लिङ्गस्य मन्दिरे ॥ ४१ ॥
 विकारांशे तदायामे भूतगङ्गाशिविस्तरम् ।
 जयदं पौष्टिकं सार्वकामिकं नागरे विदुः ॥ ४२ ॥
 गर्भे त्रिसप्तभागे तु दशांशं द्वाविडेऽधमम् ।
 त्रयोदशांशकं श्रेष्ठं गर्भेऽष्टांशे तु पूर्ववत् ॥ ४३ ॥
 त्रिसप्तांशे निजायामे षट्पञ्चचतुरंशकम् ।
 जयदादिविशालं तत्पूर्ववद्द्वाविडे मतम् ॥ ४४ ॥
 वेसरे पञ्चपञ्चांशे गर्भागारे विमानके ।
 त्रयोदशांशके हीनं श्रेष्ठं स्यात् षोडशांशकम् ॥ ४५ ॥
 तयोर्मध्येऽष्टभागे तु नवलिङ्गानि पूर्ववत् ।
 पञ्चपञ्चांशके दैर्घ्ये वसुधातुरसांशके ॥ ४६ ॥
 वेसरस्योदितं व्यासं पूर्ववज्जयदादिकम् ।
 विकारपरितो भूतव्यासः सर्वत्र कीर्तितः ॥ ४७ ॥
 गर्भमानमिदं प्रोक्तं हस्तमानं तु वक्ष्यहम् ।
 आरभ्यैककरं नन्दहस्तान्तं षट्षडङ्गुलैः ॥ ४८ ॥

प्रतिमालक्षणानि ।

वृद्धायतास्त्रयस्त्रिंशत्सङ्ख्या लिङ्गस्य कीर्तिताः ।
 पञ्चारत्निविमानाद्या द्वादशक्षमाद्यसम्बन्धः ॥ ४९ ॥
 क्रमेणैव त्रयस्त्रिंशत्सङ्ख्या तासां विधीयते ।
 केचित् त्र्यङ्गुलवृद्ध्या तु वदन्येकादिहस्ततः ॥ ५० ॥
 आयादिसम्पदामर्थं मानादेकाङ्गुलक्षयात् ।
 प्रवृद्ध्योत्तुङ्गमातव्यं तत्र दोषो न विद्यते ॥ ५१ ॥
ञ्चाङ्गुलमूलाद् द्व्यर्धाष्टककलाङ्गुलैः ।
 वृद्ध्या लिङ्गायतं शस्तं प्रत्येकं नवमानकम् ॥ ५२ ॥
 क्षुद्राल्पमध्यमोत्कृष्टहर्म्याणामुदितं क्रमात् ।
 द्वारोदयसमं श्रेष्ठं त्रिभागो न कनिष्ठकम् ॥ ५३ ॥
 स्तम्भोत्सेधनवांशे तु मुनिभूतांशकोदयम् ।
 तत्तद्वर्गैः षष्ठ्या भक्ते नवलिङ्गोदयाः स्मृताः ॥ ५४ ॥
 नागरादिषु सौधेषु प्रोक्तव्यासानि पूर्ववत् ।
 प्रासादशिखरग्रीवस्तूप्यधिष्ठानमानकैः ॥ ५५ ॥
 केचिद्वदन्ति मुनयः कुम्भयोन्यादयो वराः ।

லிங்கப்பிரமாணத்தாலே விமானம் கொள்ளுதல், அன்
 திக்கே விமானம் முற்படச்சுமையில் விமானப்பிரமாணத்
 தாலே லிங்கப்பிரமாணம் கொள்வான். (36)

கர்ப்பகிருஹத்தில் மய்யத்தில் இடத்தே சிறிது
 அம்சத்தை அடுத்த லிங்கத்தையாதல் ஸ்தாபிப்பான்.
 அந்த அம்சம் கொள்ளும்படி. (37)

प्रतिपादकशानि ।

விமானத்தில் துவார விஸ்தாரத்தை இருபத்திஒரு அம்சம் செய்து இதில் நடுவில் அம்சத்தை ஆறம்சம் செய்து இதில் மய்யத்திலேனின்றும் இவிடத்தை இரண்டம்சத்தை விட்டு அந்தம்சத்தில் முடிவில் நூலை கீழ்மேலான நூலாகவும் தென் வடலான நூலாகவும் அறிவான். இந்த நூலை பிரம்மசூத்திர மென்றறிசு. இந்த நூல்தானே சிவ ஸ்த்ரமாம் என்றறிசு. சிவசூத்திரமென்றது லிங்கத்தில் மய்யமென்றபடி ; லிங்கப் பிரமாணம் கொள்ளும்படி. (39)

கர்ப்ப கிருஹ விஸ்தாரத்தில் செம்பாதி பிரமாணம் கொண்டலிங்கத்தின் நீளம் அதமப்பிரமாணமாம். கர்ப்ப கிருஹ விஸ்தாரத்தை அஞ்ச அம்சம் செய்து இதில் மூன்றம்சம் கொண்டலிங்கப் பிரமாணத்தை உத்தமமென்றறிவான். உத்தமப்பிரமாணத்துக்கும் அதமப்பிரமாணத்துக்கும் இடை நீளத்தை எட்டு செய்து ஒன்பது லிங்கமாம். (40)

இந்த ஒன்பது லிங்கப்பிரமாணம் கொள்ளும்படி உத்தமோத்தமம், உத்தமமத்தியமம், உத்தமாதமம் என்ற மூன்றும், மத்தியமோத்தமம், மத்தியமமத்தியமம், மத்தியமாதமம், என்ற மூன்றும் அதமோத்தமம், அதமமத்தியமம், அதமாதமம் என்றும் மூன்றும் ஆக பிரமாணம் ஒன்பதாக அறிவான். (40½)

நாகரமான பிரஸாதத்தில் நாகரலிங்கத்துக்கு பிரமாணம் சொல்லப்பட்டது. (41)

அந்த லிங்கத்தினுடைய நீளத்தை பதினாறு அம்சம் செய்து இதில் அஞ்சம்சமான விஸ்தாரத்தை ஜயதமென்றறிவான். நாலம்சம் கொண்ட விஸ்தாரத்தை பௌஷ்டிக மென்றறிவான். மூன்றம்சம்கொண்ட விஸ்தாரத்தை ஸாரவகாமிகமென்றறிவான். (42)

प्रतिमालक्षणाणि ।

திராவிடப்பிராஸத்திலே கர்ப்பகிருஹ விஸ்தாரத்
தை இருபத்திலுரு அம்சம் செய்து பத்தம்சம் கொண்டது
அதமம், பதின்மூன்றம்சம் கொண்டது உத்தமம். உத்தமப்
பிரமாணத்துக்கும் அதமப்பிரமாணத்துக்கும் நடுவில் நீளத்
தை எட்டம்சம் செய்து ஒன்பது பிரமாணம் லிங்கா
யாமம் கொள்ளுக. இந்தப்பிரமாணம் ஒன்பதையும் முன்பு
போலே உத்தமமத்யமாதமமாகக் கொள்ளுவான். (44)

இப்படிக்குச்சொன்ன லிங்காயாமத்தை இருபத்திலுரு
அம்சம் செய்து இதில் ஆறம்சமான விஸ்தாரத்தை ஜயத
மென்றும் அஞ்சம்சம்கொண்ட விஸ்தாரத்தை பெளஷ்டிக
மென்றும் நாலம்சம்கொண்ட விஸ்தாரத்தை ஸார்வகாமிக
மென்றும் அறிவான். திராவிட லிங்கப்பிரமாணம் சொல்
லப்பட்டது. (44)

வேஸரமான விமானத்தில் கர்ப்பகிருஹவிஸ்தாரத்தை
இருபதம்சம் செய்து இதில் பதின் மூன்றம்சம்கொண்ட
லிங்காயாமம் அதமம். பதினாறம்சம்கொண்ட லிங்காயாமம்
உத்தமம். உத்தமப்பிரமாணத்திற்கும் அதமப்பிரமாணத்
துக்கும் இடையிலம்சத்தை எட்டம்சம் செய்து ஒன்பது
பிரமாணமாம். இதில் உத்தமாதமமத்தியமங்களை முன்
போலே அறிக. (45½)

இந்த வேஸரலிங்கத்தினுடைய நீளத்தை இருபத்தி
அஞ்சு அம்சம் செய்து எட்டம்சம் ஏழம்சம் லிங்க விஸ்த
ாரம் கொள்ளுக. (46½)

சுற்றளவெ பதினாறு (பதினாறு ?) செய்து இதில் அஞ்
சம்சம்செய்து அகலமாக எல்லாவிடத்திலும் அறிக. (47)

இப்படி கர்ப்பகிருஹ பிரமாணம் சொல்லப்பட்டது.
இதுக்கு மேல் ஹஸ்தபிரமாணம் சொல்லப்படுகிறது. (47½)

ஒரு முழம் துடங்கி ஒன்பது முழம் அறுதியாக
ஆறு விரலேற்ற முப்பத்துமுன்று பிரமாணமாம். இந்த

प्रतिमाशिल्पानि ।

முப்பத்துமூன்று பிரமாணமும் லிங்கப்பிரமாணம் சொல்லப்பட்டது. (48½)

அஞ்சு முழம் பிரமாணமான பிராஸாதம் துடங்கி பன்னிரண்டு நிலமறுதியான பிராஸாதத்திற்கு சொல்லப்பட்டது; ஹஸ்தப்பிரமாண மறுதியாக இந்தப் பிரமாணம் முப்பத்திமூன்றும் கொள்ளும்படி. அஞ்சு முழமான பிராஸாதத்திற்கு ஒரு முழமான லிங்கம் பிரதிஷ்டிப்பான். ஏழு முழமான பிராஸாதத்திற்கு ஒன்றேழுமக்கால் முழம் பிரமாணமான லிங்கத்தைப் பிரதிஷ்டிப்பான். ஒன்பது முழமான பிராஸாதத்திற்கு ஒன்றரை முழம்பிரமாணமான லிங்கத்தை ஸ்தாபிப்பான். பதினொரு முழம் பிரமாணமான பிராஸாதத்திற்கு ஒரு முழம் பிரமாணமான லிங்கத்தைப் பிரதிஷ்டிப்பான். ஏழு முழமான பிராஸாதத்திற்கு ஒன்றேகால் முழப்பிரமாண லிங்கத்தை ஸ்தாபிப்பான். பதினொரு முழம் பிரமாணமான பிராஸாதத்துக்கு ஒன்றே முக்கால் முழம் கொண்ட லிங்கத்தை ஸ்தாபிப்பான். பதின்மூன்று முழம் பிரமாணமான பிராஸாதத்துக்கு இரண்டு முழம் பிரமாணமான லிங்கத்தை ஸ்தாபிப்பான் இப்படி ஒன்பது முழப்பிரமாணமறுதியாக லிங்கத்தை ஸ்தாபிப்பான். (49½)

ஒரு முழம் துடங்கி ஒன்பது பிரமாணமறுதியாக மும்மூன்று விரலாலென்று சிலர் சொல்லா நின்றார்கள். மும்மூன்று விரலாலும் ஏற்றலாம். (50)

இப்படிக்குக்கொண்ட பிரமாணத்துக்கு ஆயாதி சுத்தி செய்கைக்கு ஒரு விரல் குரைந்து கொள்ளுதல் ஒரு விரல் ஏற்றம் கொள்ளுதல் செய்வான். இதில் தோஷமில்லை யென்றிக. (51)

இருபத்திஅஞ்சு விரல் துடங்கி ஒன்பது பிரமாண மறுதியாக எட்டு விரலேற்றிக்கொள்ளுக. உத்தமப் பிரா

प्रतिमाखणानि ।

ஸாதத்திற்கு லிங்கப்பிரமாணம் இருபத்தஞ்ச விரல் துடங்கி ஒன்பது பிரமாணமறுதியாக பதினாறு விரலா லேற்றிக்கொள்ளுக. (52½)

துவாரத்தினுடைய உத்ஸேதத்தோடொக்கக்கொண்ட லிங்கப்பிரமாணத்தை உத்தமமென்றறிக. துவாரோத் ஸேதத்தில் மூன்றிலொன்று குறையக்கொண்ட லிங்கப் பிரமாணத்தை அதமமென்றறிக. (53)

கால் நீளத்தை ஒன்பது செய்து ஏழம்சம் கொண்ட லிங்கப்பிரமாணத்தை உத்தமமென்றறிவான். அஞ்சம்சம் கொண்ட பிரமாணத்தை அதமமென்றறிவான். (53½)

கர்ப்பகிருஹப்பிரமாணத்தில் சொன்னப்போலே துவாரப் பிரமாணத்திலும் சொன்ன உத்தமப்பிரமாணத்துக்கும் அதமப்பிரமாணத்துக்கும் நடுவு நீளத்தை எட்டு செய்ய ஒன்பது பிரமாணமாம். உத்தமமத்திமாதமங்களை கர்ப்ப கிருஹ பிரமாணத்தில் சொன்னப்போலே துவாரப்பிர மாணத்திலும் ஸ்தம்ப பிரமாணத்திலும் சொன்னுப் போலே அறிக.

துவாரப்பிரமாணத்தாலும் லிங்கப்பிரமாணத்தாலும் கொண்ட லிங்காயாமத்துக்குக்கொண்ட விஸ்தாரத்தை நாகரப்பிராஸாதம் முதலானவற்றில் கொண்டலிங்காய யாமத்தால்கொண்ட விஸ்தாரம்போலே கொள்க. (54½)

பிராஸாதங்களுடைய அதிஷ்டானம் சிகரம் கழுத்து ஸ்தூபி இவற்றாலும் கர்ப்பகிருஹப்பிரமாணம்போலே லிங் கப்பிரமாணம் கொள்ளுவான் என்று அகஸ்தியபகவான் முதலான சில ரிஷிகள் சொல்லுவார்கள். ஆதலால் அதிஷ்ட ான பிரமாணத்தாலும் கழுத்தினுடைய பிரமாணத்தா லும் லிங்கத்துக்கு பிரமாணம் கொள்க. (55½)

(मयमते त्रयविंशायाम् ॥)

प्रतिमालक्षणानि ।

आढ्यादिलिङ्गभेदाः ।

सार्धाशावसुसार्धासिन्धुचरणोनागाद्रिसाङ्गयष्टको-

दन्वन्मङ्गलनन्ददिक्फणिनगैर्यंशोन्नतिस्त्यष्टके ।

दैर्घ्यं चेद्विकृतौ रसाक्षजलधित्रयशान्वितेष्वंशकै-

राढ्यानाढ्यसुरेढ्यसर्वसमके लिङ्गे विदुर्विस्तृतिम् ॥

(सिद्धान्तसारावल्यां चर्यापादे ॥)

लिङ्गायामे विकारांशे चतुर्भूतरसैः क्रमात् ।

सन्निभागैस्त्रिरंशैस्तु सुरेढ्यानाढ्यके द्विजाः ! ॥

आढ्यं सर्वसमं लिङ्गं विशिष्टं पारिकीर्तितम् ।

तेषां तन्मध्यमेऽष्टांशे प्रत्येकं नवधा भजेत् ॥

(कामिकागमे द्विषाष्टितमपटले ॥)

समलिङ्गम् ।

लिङ्गायामे त्रिभागे तु एकांशं चतुरश्रकम् ।

मध्ये व्योमं तु वस्वश्रं [वृत्तं चाप्येक*] मंशकम् ॥

समलिङ्गमिति ख्यातं विप्रादीनां तु ऋद्धिदम् ।

(अंशुमद्वेदागमे एकपञ्चाशपटले ॥)

आद्यं तु सर्वतोभद्रं द्वितीयं वर्धमानकम् ।

शिवाधिकं तृतीयं स्याच्चतुर्थं स्वस्तिकं भवेत् ॥

प्रतिमालक्षणानि ।

अथ जगदमराणां सर्वतोभद्रमिष्टं

मुखदमवनिपानां वृद्धिदं वर्धमानम् ।

धनदमिह विशां वै शम्भुभागाधिकं य-

च्छुभदमथ परेषां स्वास्तिकं तच्चतुर्णाम् ॥

त्रिशद्वागे सर्वतोभद्रालिङ्गे मूले मध्ये दशांशं क्रमेण ।

वृत्तं तुल्यं सर्वतः शम्भुभागं विप्राणां तद्भूपतीनां प्रशस्तम् ॥

முதல் ஸர்வதோபத்ரலிங்கமாம். இரண்டாவது வர்த்தமானலிங்கம். மூன்றாவது சிவாதிகலிங்கம். நாலாவது ஸ்வஸ்திகலிங்கமென்றறிக. (70½)

பிராம்மணருக்கு ஸர்வதோபத்ரலிங்கமாம்; அவர்களுக்கு சுகத்தை கொடுக்கும் ராஜாக்களுக்கு வர்த்தமான லிங்கமாம்; அவர்களுக்கு விர்த்தியைக்கொடுக்கும். வைசியர்களுக்கு சிவாதிக லிங்கமாம்; அவர்களுக்கு தனத்தைக் கொடுக்கும். சூத்திரர்களுக்கு ஸ்வஸ்திக லிங்கமாம்; அவர்களுக்கு விருத்தியைக் கொடுக்கும் என்றறிக. (71½)

ஸர்வதோபத்ரமான லிங்கத்தினுடைய நீளத்தை மூப்பது செய்து அடியிலே பத்தும் நடுவிலே பத்தும் தலையிலே பத்தும் அம்சமுமாகக் கொள்வான். அந்த லிங்கமானது அடியிலே நின்று தலையளவும் விருத்தமாயிருப்பது. இந்த லிங்கம் பிராமணர்களுக்கும் ராஜாக்களுக்கும் சொல்லப்பட்டது. (72½)

(मयमते त्रयविंशध्याये ॥)

प्रतिमालक्षणानि ।

चतुरश्रमधोभागमष्टाश्रं मध्यमं तथा ।

तदूर्ध्वं वृत्तमेव स्यात्त्रिभागं सर्वतस्समम् ॥

समलिङ्गमिति प्रोक्तं वर्धमानमतः शृणु ।

(सुप्रभेदागमे त्रयस्त्रिंशद्याये ॥)

वर्धमानालिङ्गम् ।

भानुद्वयंशे तथायामे सप्तांशं चतुरश्रकम् ।

अष्टाश्रमष्टभागेन नवांशं वृत्तमुच्यते ॥

षट्सप्तवसुभागं वा पञ्चषट्सप्त [भागकम्] ।

चतुष्पञ्चषडंशं वा वर्धमानं चतुर्विधम् ॥

(अंशुमद्भेदागमे एकपञ्चाशपटले ॥)

वेदभूतरसभागिकैरथो भूतषण्मुनिपदैरतः परम् ।

षट्सप्तवसुभागया ततः सप्तनागनव भागया पुनः ॥(७३^१/_२)

वर्धमानमुदितं चतुर्विधं ब्रह्माविष्णुशिव क्रमात् ।

सर्वसंपदुपवर्धनप्रदं पुत्रवृद्धिदमिदं महीभूताम् ॥

வர்த்தமான லிங்கத்தினுடைய நீளத்தை பதினைஞ்சு
செய்து பிறும்மபாகம் நாலம்சமும் விஷ்ணுபாகம் அஞ்
சம்சமும் ருத்திரபாகம் ஆறு அம்சமுமாகக் கொள்ளுக.
அன்றியே லிங்கத்தினுடைய நீளத்தை பதினெட்டுக் கூறு
செய்து பிறும்மபாகம் அஞ்சம்சமும் விஷ்ணுபாகம்
ஆறம்சமும் ருத்திரபாகம் ஏழம்சமும் கொள்ளுவான்.
[அன்றியே லிங்கத்தினுடைய நீளத்தை இருபத்தியொரு
கூறு செய்து பிறும்மபாகம் ஆறம்சமும் விஷ்ணுபாகம்

प्रतिमालक्षणानि ।

ஏழம்சமும் ருத்திரபாகம் எட்டம்சமும் கொள்ளுவான் *]
 அன்றியே லிங்கத்தினுடைய நீளத்தை இருபத்திராலம்சம்
 செய்து பிரம்மபாகம் ஏழம்சமும் விஷ்ணுபாகம் எட்டம்
 சமும் ருத்ர பாகம் ஒன்பதம்சமும் கொள்ளுவான். ஆக
 வர்த்தமானத்துக்கு நாலுபடி சொல்லப்பட்டது. இந்த
 லிங்கமானது ராஜாக்களுக்கு வெற்றியையும் முடிவில்லாத
 ஸர்வஸம்பத்தையும் கொடுக்குமென்றறிக. (74½)

(मयमते त्रयस्त्रिंशध्याये ॥)

चतुःपञ्चषडंशं तु पञ्चषट्सप्तभागिकम् ।

[षट्सप्ताष्टांशकं सप्तभागाष्टनवभागिकम् ॥*]

वर्धमानमिति प्रोक्तं विप्रादीनामनुक्रमात् ।

(पूर्वकारणागमे नवमपटले ॥)

चतुर्विंशति चायामे सप्तांशं चतुरश्रकम् ।

अष्टाश्रमष्टभागेन नवாंशिनैव वृत्तकम् ॥

वर्धमानमिदं लिङ्गं शिवाधिकमतः परम् ।

(सुप्रभेदागमे त्रयस्त्रिंशध्याये ॥)

शैवाधिक्यलिङ्गम् ।

लिङ्गायामே दசாंசே तु गुणांशं चतुरश्रகम् ।

வஸ்வத்ரம் சைவ தத்துவ்ய யுگا்ா்ஸ ச்யாச்சிவா்ஸகம் ॥

शैवाधिक्यमिदं ख्यातमथवान्यत्प्रकारतः ।

वेदवेदशरांशं वा पञ्चपञ्चषडंशकम् ॥

षट्षट्सप्तांशकैर्वाथ शैवाधिक्यं चतुर्विधम् ।

(अंशुमद्वेदागमे एकपञ्चाशपटले ॥)

प्रतिमालक्षणानि ।

सप्तसप्तवसुभागया ततः पञ्चपञ्चकषडंशकैरपि ।
वेदवेदशरभागया ततो बन्ध[बन्ध*] युगभागया पुरः ॥
उक्तमत्र हि मया चतुर्विधं तच्छिवाधिकमजाधिभागिकैः ।
सर्ववस्तुदमिदं विशामलं सर्ववर्णयमिनामुदीरितम् ॥

சிவாதிகலிங்கத்தினுடைய லீளத்தை இருபத்திரண்டம்சம் செய்து பிரம்ம்பாகம் ஏழம்சம் (செய்து) விஷ்ணுபாகம் ஏழம்சமும் ருத்திரபாகம் எட்டம்சமும் கொள்வான். அன்றியே லிங்கத்தினுடைய லீளத்தை பத்தம்சம் செய்து பிரம்ம்பாகம் மூன்றம்சமும் விஷ்ணுபாகம் மூன்றம்சமும் ருத்திர பாகம் நாலம்சமுமாகக் கொள்வான். சிவாதிகலிங்கம் இப்படிச் சொல்லப்பட்டது. இந்த லிங்கம் வைசியருக்கும் அந்த வம்சத்தில் தபஸ்விகளுக்கும் சொல்லப்பட்டது. இது இவர்களுக்கு ஸர்வ வஸ்துக்களையும் கொடுக்குமென்றறிக.

(मयमते त्रयस्त्रिंशध्याये ॥)

सप्तसप्ताष्टभागंतु पञ्चपञ्चपडंशकम् ।
वेदवेदशरांशं तु गुणानलयुगांशकम् ॥
एवं शिवाधिकं प्रोक्तं द्विजादीनां क्रमाद्गृहे ।

(पूर्वकारणागमे नवमपटले ॥)

आयामं दशधा कृत्वा चतुरश्रं त्रिभागतः ।
अष्टाश्रं च त्रिभागेन चतुरंशेन वृत्तकम् ॥
शिवाधिकमिदं शस्तं भुक्तिमुक्तिफलप्रदम् ।

(सुप्रभेदागमे त्रयस्त्रिंशध्याये ॥)

प्रतिमालक्षणानि ।

स्वस्तिकलिङ्गम्

लिङ्गायामे नवांशे तु चतुरश्रं द्विभागया ।

वस्वश्रं तु गुणांशेन वेदांशं वृत्तमुच्यते ॥

(अंशुमद्वेदागमे एकपञ्चाशपटले ॥)

उक्तायामे स्वस्तिके भागे मूले द्व्यंशं मध्यभागे गुणांशम् ।

पूजाभागे चातुरंशं क्रमेण चोक्तं शूद्रे सर्वकामप्रदं तत् ॥

ஸ்வஸ்திகலிங்கத்தினுடைய நீளத்தை ஒன்பதம்சம் செய்து பிரம்மபாகம் அடியிலே இரண்டம்சமும் விஷ்ணு பாகம் நடுவே மூன்றம்சமும் பூஜாலிங்கம் நாலம்சமும் கொள்வான். இந்த லிங்கம் சூத்திரருக்கும் எல்லாருக்கும் நன்மையைக் கொடுக்கும்.

(மயமதே त्रयस्त्रिंशाध्याये ॥)

नवधा लिङ्गमानेन द्व्यंशं मध्ये गुणांशकम् ।

वृत्ते युगांशकं दैव्यं शूद्रेऽप्येतच्च शस्यते ॥

(कामिकागमे द्विषष्टिमपटले ॥)

धारालिङ्गम् ।

धारालिङ्गे सर्वलिङ्गे मतं

तलाश्रं वा कलाश्रं युगाश्रम् ।

तस्मादूर्ध्वे द्वैगुणसधारं

धारालिङ्गं सर्ववर्णे प्रशस्तम् ॥

प्रतिमा लक्षणानि ।

முன்பு சொல்லப்பட்ட லிங்கங்களிலும் தாராலிங்கம் செய்யலாம். அந்த தாராலிங்கம் இருக்கும்படி : பிறும்ம பாகம் அஷ்டாசர்ம் ஆதல் பதினாறு அம்சத்தால் சதுரச் சமாயிருப்பது. பிறும்ம பாகத்தில் அச்ரத்தில் இரட்டி அச்ரமாயிருப்பது விஷ்ணுபாகம். விஷ்ணுபாகத்தில் அச்ரத்தில் இரட்டி அச்ரமாயிருப்பது ருத்திரபாகம். அந்த அச்ரங்கள் தாரையாயிருப்பது அந்த லிங்கத்தை தாராலிங்க மென்றறிவான். அந்த லிங்கம் எல்லா ஜாதிகளுக்கும் மாம் என்று சொல்லப்பட்டது. (80½)

(मयमते त्रयस्त्रिंशाध्याये ॥)

धारालिङ्गमथो वक्ष्ये श्रूयतां तु प्रजापते । ।

पादादूर्ध्वकपर्यन्तं धारालिङ्गं प्रशस्तकम् ॥

अथो वेदाश्रकं कुर्यात्तदूर्ध्वे त्वष्टधारया ।

ऊर्ध्वे षोडशधाराच्च भोगार्थी लभते सुखम् ॥

एतद्विज महाप्राज्ञ ! सर्वकामप्रसाधनम् ।

(पूर्वकारणागमे नवमपटले ॥)

पञ्चधारास्सप्तधारा नव(धारा) द्वादशधारकाः ।

धाराष्णोडशविंशच्च त्रिरष्टावाष्टविंशतिः ॥

(सुप्रभेदागमे त्रयस्त्रिंशाध्याये ॥)

पूर्वोक्तसमलिङ्गे च धारालिङ्गं विकल्पितम् ।

चतुरश्रं द्विरष्टाश्रं तन्मूले परिकल्पयेत् ॥

वैष्णवांशे (तु) च शैवांशे धाराद्विद्विगुणीकृते ।

सर्वेषामपि लिङ्गानां धारालिङ्गं त्रिधा मतम् ॥

प्रतिमालक्षणानि ।

मूलेऽष्टाश्रं वा कलाश्रं युगाश्रं तस्मादूर्ध्वं तद्युगास्स्युश्च धाराः।

एवं पूर्वाचार्यकै (स) रीश्वरस्य प्रोक्तं धारालिङ्गमेतत्तृधैव ॥

(शिल्परत्ने एकोनत्रिंशाध्याये ॥)

सहस्रलिङ्गम् ।

पूजाभागे सर्वतोभद्रलिङ्गे धारालिङ्गं पञ्चपञ्चक्रमेण ।

एकैकस्यामष्टमं चोपरिष्ठात्साहस्रं तद्रेखया लिङ्गमुक्तम् ॥

ஸஹஸ்ரலிங்கம் இருக்கும்படி முன்பு சொல்லப்பட்ட
ஸர்வதோபத்ரலிங்கத்தில் பூஜாபாகத்தில் இருபத்தியஞ்சு
தாரையாய் கீறி ஒரு தாரைக்கு காற்பது ரேகையாக
மேலே மேலே கீறி ஆயிரலிங்கமாம். இந்த லிங்கம் ஸர்வ
காமியங்களையும் கொடுக்கு மென்றறிவான். (81½)

(मयमते त्रयस्त्रिंशाध्याये ॥)

सर्वतोभद्रलिङ्गेषु धाराः स्युः पञ्चविंशतिः ।

सप्तपर्णदलाकारास्समास्सर्वास्समान्तराः ॥

एकैकस्यां तु धारायां चत्वारिंशत्प्रसंख्यया ।

कुर्यात्समानि लिङ्गानि स्यात्तलिङ्गसहस्रकम् ॥

(शिल्परत्ने एकोनत्रिंशाध्याये ॥)

समखण्डे शिवायामे रुद्रभागविनिर्मिते ।

एकाधिकनवत्यंशे विषमांशनिवेशितम् ॥

प्रतिमालक्षणानि ।

सैकसाहस्रलिङ्गानां नवभागोच्चमेव वा ।

(कामिकागमे द्विषष्टितमपटले ॥)

त्रैराशिकलिङ्गम् ।

रसमुनिवसुभागे वृत्तकेऽष्टाश्रकेऽन्ते

परिधिरथ नवांशे लिङ्गतुङ्गे तु भूयः ।

त्रिभिरथ गुणभागैश्च त्रिभिस्तुङ्गमानं

द्व्यजहरिहरभागे तत्तु(तत्) त्रैराशिकं स्यात् ॥

பிரும்ம்பாகம் ஆறம்சமும் [விஷ்ணுபாகம் ஏழம்சமும்*] ருத்ரபாகம் எட்டம்ச[மு*]மான லிங்கத்தில் சுற்றளவை ஒன்பதம்சம் செய்து பிரும்ம்பாகம் மூன்றம்சமும் விஷ்ணுபாகம் மூன்றம்சமும் ருத்ரபாகம் மூன்றம்சமுமாகச் செய்வான். இத்தை திரைராசிக லிங்க மென்றறிவான். (82½)

(मयमते त्रयस्त्रिंशाध्याये ॥)

अप्रे मूले च मध्ये च प्रमाणं सर्वतस्समम् ।

आयामं नवधा कृत्वा वृत्तं षड्भागमुच्यते ॥

सप्तभागमथाष्टाश्रं तुर्याश्रं वसुभागिकम् ।

त्रैराशिकमिति ज्ञेयं धनधान्यसुखावहम् ॥

(पूर्वकारणागमे नवमपटले ॥)

प्रतिनालक्षणानि ।

अर्चनं नवधा कृत्वा ब्रह्माद्यास्त्रिभिर्भागतः ।
षट्सप्ताष्टकभागैस्तु नाहो रुद्रादिषु क्रमात् ॥
त्रैराशिकमिदं लिङ्गं शूद्राणां तत्प्रशस्यते ।

(जीर्णोद्धारदशके कामिकवचनम् ॥)

लिङ्गोत्सेधे तु नन्दांशे षट्सप्तवसुभागकैः ।
ब्रह्मविष्णुवीशभागानां क्रमान्नाहाः प्रकीर्तिताः ॥
लिङ्गं त्रैराशिकं नाम भवेत् सर्वसमे तु तत् ।

(शिल्परत्ने एकोनत्रिंशाध्याये ॥)

कृत्वा नवांशं लिङ्गोच्चं बन्धबन्धगुणांशकम् ।
षट्सप्ताष्टकनाहं तु वृत्तेऽष्टाश्रे युगाश्रके ॥
त्रैराशिकमिदं शास्त्रे स्वस्तिकमधुनोच्यते ।

(कामिकागमे द्विषष्टितमपटले ॥)

मुखलिङ्गम् ।

मुखलिङ्गं त्रिवक्त्रं स्यादेकवक्त्रं चतुर्मुखम् ।
सन्मुखं चैकवक्त्रं स्यात् त्रिवक्त्रे पृष्ठके न हि ॥
पश्चिमास्यं स्थितं शुभ्रं कुङ्कुमाभं तथोत्तरे ।
याम्यं कृष्णकरालं स्यात्प्राच्यां दीप्ताग्निसन्निभम् ॥

प्रतिमालक्षणानि ।

सद्यो वामं तथाधोरं तत्पुरुषं चतुर्थकम् ।

पञ्चमं च तथेशानं योगिनामध्यगोचरम् ॥

(रूपमण्डने ॥)

मुखलिङ्गं ततो वक्ष्ये सर्वकामार्थसाधनम् ।

पूजाभागं समस्तं तु द्विषष्ट्यंशं भजेत्क्रमात् ॥

त्रयोदशाङ्गुलार्धं तु मुखमेकं प्रकीर्तितम् ।

शराननं चतुर्वक्त्रं त्रिवक्त्रं चैकवक्त्रकम् ॥

चतुर्दिक्षु चतुर्वक्त्रं त्रिवक्त्रं पृष्ठहीनकम् ।

कुर्वेकवक्त्रमूर्ध्वे तु मुखमानेन बुद्धिमन् ! ॥

मकुटेनोर्ध्ववक्त्रं तु त्रयोदशार्धाङ्गुलेन तु ।

ग्रीवामूलात् स्तनान्तं स्यादर्धाधिकं त्रयोदश ॥

स्तनसूत्रावधिर्यावत् कारयेद् द्विभुजान्वितम् ।

प्रतिमालक्षणोक्तेन मार्गेणैव समाचरेत् ॥

शेषं लिङ्गवदाकारं कारयेत्प्रमाणान्वितम् ।

वक्त्रलिङ्गप्रमाणं तु प्रोक्तं पीठमथो शृणु ॥

(कारणागमे नवमपटले ॥)

लिङ्गशिरोवर्तनम् ।

शिरसो वर्तनमधुना लिङ्गानां वक्ष्यते क्रमशः ।

छत्राभा त्र्युषाभा कुकुटकाण्डार्धचन्द्रसदृशाभाः ॥ १०^१ ॥

प्रतिमालक्षणानि ।

बुद्धदसदशाः पञ्चैवोदिष्टा वर्तना मुनिभिः ।

व्यासे षोडशभागे लिङ्गस्यैकं द्विगुणयुगांशेषु ॥ ९१ $\frac{1}{2}$ ॥

सालम्ब्याधोभागानुभयोरपि पार्श्वयोः क्रमशः ।

छत्ताभानि शिरांसि च चत्वारीह प्रवर्तन्ते विधिना ॥ ९२ $\frac{1}{2}$ ॥

समलिङ्गे प्रथमे द्वे शैवाधिकलिङ्गके तृतीयं स्यात् ।

चतुरंशेषु यदुक्तं तत्प्रोक्तं वर्धमानासु ॥ ९३ $\frac{1}{2}$ ॥

सङ्करमन्योन्यं वा शुभहं स्याद्वर्तनानां च ।

उच्चार्यं कुक्कुटजं त्र्यंशैकांशेन्दुखण्डनिभा ॥

बुद्धदसदशा सार्धं त्र्यंशं व्यासेऽष्टभागे तु ।

सर्वेषामपि वैतास्सामान्या वर्तनास्तु लिङ्गानाम् ॥ ९५ $\frac{1}{2}$ ॥

शिरोवर्तभागत्र्यंशैकं चाधिरोप्य निजतुङ्गे ।

लिङ्गायामयुते तेषां भागयुते तेन सार्धमतः ॥

इन्द्रश्चिनिगुणभागाः प्रोक्तास्सर्वेष्वपि क्रमशः ।

अपरे मध्यमलिङ्गे श्रेष्ठे लिङ्गे ततः शिरोमानम् ॥

लिङ्गानां शिरसीप्सितांशमुभयोः संलम्ब्य पार्श्वद्वयोः

कृत्वा मत्स्ययुतं तदास्यजघनान्निष्क्रान्तसूत्रद्वयोः ।

तस्माद्यत्र[च*]संयुतिर्मतिमता बिन्दुत्रयाढ्यं तथा

कर्तव्यं बहुवर्तनास्वभिमतं सोपायमीशोदितम् ॥