

ELEMENTS OF INDIAN AESTHETICS

VOLUME II

TWO STREAMS OF INDIAN ARTS

(IN FOUR PARTS)

PART IV

PRIMITIVE ARTS, CRAFTS AND ĀLPANĀ

CHAUKHAMBHA ORIENTAL RESEARCH STUDIES
NO. 14

ELEMENTS OF INDIAN AESTHETICS

(in three Volumes)

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TWO STREAMS OF INDIAN ARTS

(in four parts)

PART IV

PRIMITIVE ARTS, CRAFTS AND ĀLPANĀ

(accompanied with three separate parts)

Part I — History, Thoughts and Canon of Indian Iconography

Part II — The Tāntrika Iconography

Part III — Indian Gesturology

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Viśva-Bhāratī : Śāntiniketan, West Bengal, India



CHAUKHAMBHA ORIENTALIA

A House of Oriental and Antiquarian Books

VARANASI

DELHI

Publisher

CHAUKHAMBHA ORIENTALIA

P. O. Chaukhambha, Post Box No. 32

Gokul Bhawan, K. 37/109, Gopal Mandir Lane

VARANASI-221001 (India)

Telephone : 63354

Telegram : Gokulotsav

Branch—Bungalow Road, 9 U. B. Jawahar Nagar
DELHI-110007 Phone : 221617

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First Edition : 1983

Library Edition 500

Students' Edition 500

Off-Prints Complimentary 100

Price

Library Edition Rs. 250-00

Students' Edition Rs. 150-00

Printers—Srigokul Mudranalaya, Varanasi.

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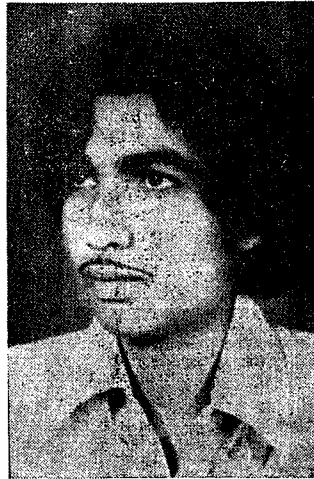
Dedication

Dedicated to the memory of my loving son

SHUBHADEVA GHOSHAL

an idol of

Love, Joy & Beauty.



Born : June 29, 1956
Varanasi

Died : August 6, 1975
Santiniketan

“हे अतीत, तुमि हृदये आमार
कथा कओ, कथा कओ” ।

रवीन्द्रनाथ ठाकुर

“he atīta, tumi hrdaye āmāra
kathā kao kathā kao.”

O Past, please speak, speak to my heart.

—Tagore

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FOREWORD

With all the special features and qualities of the previous parts the present part, the fourth in the series of the voluminous work entitled "Elements of Indian Aesthetics," is being introduced to the world of scholars. Undoubtedly a glorious achievement but it has been a matter of much grief and regret for all students of Indian aesthetics that its learned author has not lived to see this volume through the press. A silent and sincere academic worker Dr. Shivanarayan Ghoshal passed away quietly on July 29, 1983 when the last few formats at the proof stage still required his careful attention.

With his profound knowledge of the subject, his capacity for sustained work and thorough-going nature Dr. Ghoshal would have enriched our knowledge of this interesting field of study by many more worthy publications. But that was not to be ! An irreparable loss indeed !

May his soul rest in peace.

Gaurinath Sastri

Vice-Chancellor

Sampurnanand Sanskrit Visvavidyalaya

Formerly, President

The Asiatic Society, Calcutta.

Varanasi
Mahalaya
October 6, 1983

PREFACE

The source and scope of Part IV. Alike all other parts of the present volume, the prime source of Part IV too, is the Brahma-Yāmalatantra. Among the five broad adhikaraṇas (topics) of the Tantra, the Picumata, Tūrādhikaraṇa may be appreciated as to be the documentary evidence of Primitive Arts and Crafts in India, working with those materials, which the primitive people, not only of India; but of all over the world, had used to practise with stones, bones, wood, metal, clay, hard cells etc.

The Tūrāyāga, as prescribed in the Picumata, is a secret tāntrika culture of the Leftist school of the Tantrasāstra, that advises to prepare some bone appliances made of human skulls, bones etc. like the tūrā (the skull-bowl), the sruca, the sruva (kinds of sacrificial big spoons), the akṣamālā (the rosary of bone-pieces intermingled with pearls and crystal-beads), the khaṭvā or the wooden cot, engrafted with silver, gold, pearls and gems; and the bell with the bone-handle. They may be considered as the concrete examples of the primitive handicrafts, used by the primitive tribes of people from their early stage to the advanced stage of civilization. In addition to them, the Tūrāyāga also advises to construct an extensive multi-roofed thatched cottage for the performance of the week-long Tūrā-sacrifice, accompanied by a group of co-culturists. On the scientifically disinfected back-side of the Tūrā, the Tantra geometrically devises to construct a hexagonal six-petalled lotus with prescribed colours, to be made with some indicated colours and ingredients, in which we find an urge of constructive and ornamental Arts.

The background of the ornamental Art. The art of ornamentation is an all-India practice of decorative Arts with different styles and techniques. In North-India, particularly from Bihar to the Punjab and Kashmir, there is scarcely a cottage door or a palace-gate, which is neither ornamented with coloured designs of phenomenal and celestial pattern nor with mosaic flooral constructions of various coloured stone-cheaps and beautifully curved wooden thresholds.

Geophysically India may be divided in two arcs of circles. The north-western arc, as told above, prefers the static ornamental Art, since they could not always enjoy sufficient peaceful time to devote to the dynamic Art culture of the Raṅgoli-styled decorative Art for the political instability there in the mediaeval age. The south-eastern arc extends from Bengal to Gujrat through the coastal regions, blessed comparatively by Nature to practise the Raṅgoli-styled dynamic Art of Ālpanā with varying ideas, techniques and styles, changeable time to time in urge of the nature and the character of the function and the occasion concerned.

The exact source and the chronological history of the Art of Ālimpana (ālpanā) is hardly traceable; since so many specimens of the pre-historic art-models and art-relics of ālpanā are located which are curved by free hand and trained hand styles with various designs, common in the art of Ālpanā, almost in every site of pre-historic ruins.

The art of Ālpanā has two major styles : (i) Phenomenal, that delineates with different aspects of Nature—like the Sun-rise, the Sun-set, the ocean with the Moon, rivers frequented with swans, lotus etc., the mountain, the tank, wood, birds, beasts, huts, men, domestic animals and the like, market, meadows, field, temple etc. (ii) The second is the psycho-spiritual style of the Ālimpana Art. This is generally devised on the lotus-style with lotuses of various kinds, the two-petalled, the four-petalled, the six-petalled, the eight-petalled, the ten-petalled, the twelve-petalled, the sixteen-petalled, the hundred-petalled and the thousand petalled, with leaves here and there on the lotus-stalks and frequented by swans, black-bees and honey-bees.

The spiritual implication of the ornamental Art. Ancient Indian Religion is devised on the criteria of metaphor and personification; since it had been adumbrated in the pre-historic age. Indians are basically worshippers of psycho-spiritually supersensuous Supreme Abstract, which may sometimes come to the grasp of our consciousness in the nature and forms of supra-sensuous and supernatural cosmic entities, called the divine and spiritual bodies or Gods. As in the case of an outer image-worship, a votary offers sixteen outer offerings (ṣoḍaśopacāra) like a seat, a welcome, a wash, a bouquet etc. as tokens of his inner worship; with the heart-lotus as to a seat, the cerebral nectar flow for a wash, the eight-petalled heart-lotus as to a bouquet etc., similarly a lotus-raṅgoli with a continued lotus-stalk and lotuses of two, four, six, ten, twelve and sixteen petals represents a spiritual culture through six spiritual centres to elevate one's own mortal self, confined in the four-petalled subterranean cell, to the highest, thousand-petalled, immortal retreat on the sahasrāra (the cerebrum). The lotus-stalk personifies here the spinal-cord, through which, the vital energy, or the kuṇḍalini-śakti, leads the mortal self to meet the Paramount Soul in view to enjoy there the transcendental equipoise. The ornamental art of the lotus-raṅgoli is practically the physical representation of the inner cosmography for the purpose of external recapitulation of that psycho-spiritual culture and that is why, it is invariably drawn in a sort of ritual function, so that a votary should never be detached from the motif of the ritual culture and devotion.

The plan of the Part IV dealing mainly with the Artistic Handicrafts. The major source of the Primitive Arts and Artistic Handicrafts discussed here is the Picumata, Brahma-yāmalatantra; which may be divided into two fascicules : Part IV (A) dealing with (i) the Primitive Arts and (ii) the Artistic Handicrafts. The contents of the Part IV (A) is distributed in five chapters, each discussing respectively :—(i) Earliest documents of Artistic Handicrafts in

In dia; (ii) Images of Supra-divine Deities; (iii) The skull-bowl in a Tūrāyāga; (iv) Ritual and domestic implements and (v) The Yantra-karma, or constructions for sixfold occultism (which is indicated to be performed by constructing desired ritual diagrams for the purpose).

Since the ancient Indian Learning is characterized fundamentally into two trends—the Tāntrika and the Vedic, the same norm is also explicit in other streams of the study. Alike the Tāntrika, a parallel trend of the Vedic study in Handicrafts and Decorative Art is vivid. Ritualistic materials, appliances and decoratives are nearly the same in socio-ritualistic functions of both the studies with the exception of the bone-appliance. In the Vedic flooral art, food-grains of various natural colours, like paddy, pea etc. are used to draw coloured diagrams. So far the use of dust-colour of natural ingredients with the base of the flour and the rice-powder is concerned, it is the same in both cultures, the Vedic and the Tāntrika.

Cosmological diagramic Art of decoration : Construction of maṇḍalas and yantras (symbolic features of spiritual planes and divine powers) are advised to be drawn geometrically on some of the prescribed cosmic planes, for the purpose of spiritual elevation of the soul, through the way of a ritually processed spiritual culture. Each block within the diagram indicates each stage to the way of spiritual progress and each colour suggests there the divine attainment and the status of the supernatural wealth, that a votary may have and enjoy there, and that is why each step of the diagram should so minutely and correctly be constructed that no opposite power should cross it and no evil power should create a disturbance there. Within the maṇḍala, the desired God is to be welcomed and worshipped with his associates and attendants.

Contribution of Calligraphic Art to the way of the Tāntrika Culture : As an image, a yantra and a maṇḍala symbolize Divine Powers, similarly a letter or a condensed syllable may represent the same and may serve the purpose of a medium of worship. Such syllables are called Bijamantras or the condensed hymns in seed, to the Divinity. A letter is observed in the Tāntrika Philosophy, as to be an image of God or form of the Serpent Power (Kulakūṇḍalinī) in urge of creation. To convert the gross body into a divine body, 50 letters of Indian Alphabet are advised to put into all the fifty vital points of this physical body as well as spiritual spark-points of the inner body, composed of six or seven spiritual centres or cakras at the rate of 4, 6, 10, 12, 16 and 2. All these 50 letters virtually rest in the thousand-petalled cerebral lotus first in two and then in hundred coils, making it 1000, as diagrammatically indicated in the 1000-petalled lotus as indicated in this Part. How those fifty letters of alphabets are to be written, the Tantra-śāstra devises a scientific technique, as discussed in Chapter IV of the Part IV (B). Scripts are changeable by

nature. The Tantra-śāstra had made a bold attempt to standardize them in an uniformed character for the tāntrika study.

The secret method of the secret study. Each Sanskritic study has its own individual method of study and teaching. The Tantra-śāstra has no exception. To explain the inner significance of a stream of study, a particular educational method, a function of speech and exposition are advised. Denotation, Indication and Suggestion are the three main functions, which generally help to elucidate the inner idea of a philosophical text and doctrine. But they are not always competent to bring out the exact sense of a Tāntrika text and doctrine. The sense of a word, used in the Tantra-śāstra, does not always hit the exact idea, through any of the functions, mentioned above, except a little, by the way of the third function—the suggestion. But the Tantraśāstra often points out such senses, which cannot be derived through a common function—Denotation or Indication. Very few systems of Indian Philosophy, except Poetics, Aesthetics and Esoterics, appreciate the concept of Suggestion. To extract an inner sense of a tāntrika text, the function ‘suggestion’ is not always helpful; but a fourth function of the ābhiprāyika-vacana is invariably required; which is quite different from the said three functions. The knowledge in the ābhiprāyika-vacana, as discussed in the Tantra-śāstra, especially of the Leftist school, is unavoidable to elucidate the secret of the Tāntrika text as discussed in the present Part. The tāntrika study ordinarily imposes no restriction of caste, creed, birth, place, age, sex etc. It is secret and prohibited for those, who are not ritually and traditionally initiated authoritatively, by a well-versed preceptor; but who has qualified himself in the method, principles of subsidiary and major streams of the study from the very primary stage, well-practised in the spiritual culture by the way of yogic formulae and formations of psycho-physical mudrās (gestures), as discussed through the scholastic and devotional course of the Tantra-śāstra.

Ālpanā and its Occasions. The sense to beautify one’s own life and environment, well-explicit in lives of primitive people of almost all countries, may likely be appreciated as an inertia of the Raṅgoli-typed Art-consciousness. Four chapters from V to VIII of Part IV B dealing with events, styles, characters, ideas and occasions of ālpanās are devoted to them.

Abanindranath Tagore had classified the art of Ālpanā in three major sections :—
(i) the ālpanā of the Nārīvrata (socio-ritual functions and festivals observed by the womankind of Bengal); (ii) the ālpanā of the Kumārī-vrata (the same as observed by maidens of Bengal) and (iii) the ālpanā of the lokavrata (the socio-ritual festivals of the mythic and tāntrika origin and characters, prevalent in Bengal) in his work, the ‘Bāṅgalār vrata’. Ālpanās drawn by untrained novice hands of housewives, maidens with

innate eagerness, aspiration and curiosity are more appreciated by him than by trained hands of the technically qualified artists. The work is especially interested to the ālpanās, which are to be drawn in such functions and festivals. In addition to them, there are so many functions and festivals of all-India character, observed all over the country. Our work intends to present a broad dissertation on the ornamental arts, to be drawn artistically as indicated in proceedings, tales and fables, related to those functions and festivals to celebrate them in their appointed days, events and places.

The three basic styles of ālpanā, cultivated in Bengal by woman-kind and common folk may be classified into ten or more, on the criteria of their individual nature, custom and religious proposition : like (i) the vedic, (ii) the tāntrika, (iii) the mythic, (iv) the cosmic, (v) the spiritual with graphic, geometrical and free-hand styles, (vi) the socio-ritual, (vii) the ceremonial, (viii) the festive-oriented, (ix) the folk and (x) the local. Of the ten, the raṅgoli-styled decoratives, related to the vedic, the tāntrika, the cosmic and the spiritual are discussed above in a nutshell. The ornamental ālpanā of the mythic character circumscribes a very broad field. In a lunar month of two fortnights, we have thirty days and 360 days in a lunar year. There is scarcely a day in a year, which does not indicate a vow or a festival or a ritual ceremony with its own individual significance, suggested by ālpanā. Most of them are referred to here with their suggestive ālpanās in Chapter V of the Part IV B. There are also some popular festivals of the tāntrika and the mythic origin, fondly liked by the common people of both the sexes—young and old and celebrated with various suggestive ālpanā as delineated in Chapter VI. We have six to ten socio-ritual functions of all-India recognition from the ceremony of the child-birth, right upto the marriage celebration with their respective meaningful ālpanā of various designs and characters. All of them find due appreciation in Chapter VII. In addition to them there are four National festivals, indicated for the four major castes of India,—(i) the festival of Learning or Convocation for Brāhmaṇas, (ii) the festival of strength for warriors, (iii) the festival of wealth for traders and (iv) the festival of colour for working classes. To celebrate each of them, ālpanās of particular kinds and styles are prescribed. Finally comes the importance of the folk-festivals, not only of all-India character, but of the universal recognition with its source in primitive and ancient people of East and West, North and South continents. Ornamental arts—automatic or acquired, enriched our literary wealth. It is never an outcome of the repose of the mind. Intuition, Intelligence and Imagination work actively behind any of such art-works. An artist, like a poet, visualizes Beauty by his intuitive eye.

The Art of Ālpanā is not merely a feminine device of the Ornamental Art of India, but it is an aesthetic method of Training in Cosmogony, Spiritualogy and Sociology through the artistic device for attaining three ends of Indian civilization and culture : (i) The

artistic device of drawing divine Yantras, cosmic Cakras and Maṇḍalas represents aesthetically the nature, function and divine powers, preserved therein, for the authorised ones. (ii) The lotus-styled art of raṅgoli is virtually the artistic representation to the spiritual culture, or compulsory aid to all sorts of ritual cultures which indicates in guise of stalk-lines, leaves, colours and number of lotuses, petals, the course of the spiritual way, with resting stations of chequered enjoyments, leading the all-blissful final goal. (iii) Finally it is a very tender device of imparting—Art-education in India, which not only trains and finds a way to retain the knowledge in the mind, but creates such an aesthetic and socio-ritual situation in the minds of trainees, which always keeps interest and enthusiasm to make the study alive and unfatigued.

It is, therefore, transparent that the art of ālpanā is not a vague caprice of an artistic mind with no definite science and philosophy behind it, but the diagramic ālpanā in the nature of Yantra, Cakra and Maṇḍala suggests those symbolic divine powers and planes, units of the supra-sensuous energies and a spiritual ladder of the soul for his psycho-spiritual elevation to goal of the Be-all and End-all, for which he aspires intellectually and endeavours psycho-spiritually.

Heart-felt gratitudes had been extended in the Preface of Part I of the present work to Sm. Yamuna Sen for her kind labour of love for making some esoteric rare diagrams and helping Sm. Rita Bhattacharya in drawing other diagrams added to the present Part.

The Laksmī-plant, drawn by Sm. Lila Rakshita, a good old lady of 75, is presented here as a rare specimen of the ālpanā-styled Dado Painting of West Bengal Folk-Arts by the courtesy of Sri S. K. Rakshit, Akalpoush Burdwan. On behalf of me and my publisher, Chaukhambha Orientalia, Varanasi, let us once again offer our sincere gratefulness to all concerned who had very kindly extended their co-operations to the service of Art and Aesthetics.

Vaiśākhī Pūrṇimā, 2039 Sāṃvat.

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ELEMENTS OF INDIAN AESTHETICS

VOLUME II

TWO STREAMS OF INDIAN ARTS

PART IV (A)

PRIMITIVE ARTS AND ARTISTIC HANDICRAFTS

CHAPTER I

THE EARLIEST DOCUMENTS OF ARTISTIC HANDICRAFTS IN INDIA

1. Two major streams of early Indian crafts

The culture of Indian Arts and Crafts has come down to our hands, flowing two major streams of early Indian Crafts and Technology :—(i) Crafts of making domestic implements and military instruments and (ii) the artistic handicraft of graphic arts with natural colours on walls of caves and huts of primitive and aboriginal people and the art of ālimpana (ālpanā), or ullepana on the thresholds, floors and walls of cottages, plastered with either the slaty, or the red-brown clay and painted with the rice-pastes, rice-dusts, tinged with five common colours : white, red, black, yellow and grey; using chalk stone, red-arsenic, bitumen etc. and by the way of painting, scraping, and scratching, since the dawn of human civilization.

Models and relics of such crafts may yet be seen in some museums of Archaeological Survey of India, excavated from some well-known cities of pre-historic and early historic ruins,—like Mohenjodaro, Harappa, Lumbini, Vaiśālī, Pāṇḍu-Rājār-ḍhipi on the Ajaya Valley etc. They may also be found, being still cultured on hut-walls of the primitive men of India, like Kolas, Bhilas, Santhālas, Muṇḍas, Gāros etc. dwelling in the remote parts of Indian hills, valleys and forests.

But, when the art-consciousness in minds of Indian people had so developed as to take a refined shape of a complete Treatise of Artistic Handicrafts is not known definitely. Our Vedas, Tantras, Purāṇas, Epics etc. record their ample use, no doubt; but its exact time of growth and maturity could not be assured, until it had attained wide popularity and full social recognition. With the culture of the Tāntrika Literature, this particular branch of Indian Arts had enriched sufficiently with its allied Arts, Science and Technology.

The Picu-school of the Brahmayāmalatantra, along with its other branch, the Piṅgalā-school of the Jayadratha-yāmala-tantra; under the Bhairava-stream, deposited in the Sanskrit MSS. Section, Department of Sanskrit, Pāli and Prākṛta, Viśva-Bhāratī; appears to be such an early work of Indian Fine Arts and Crafts. Conventionally our Vedas and Tantra with its two main streams, Āgama and Nigama, are taken for granted, as eternal. Historians are generally not in the position to appreciate the concept of eternity in Indian Sacred Texts and their allied branches of the study; but our Civilization and Culture are so old, which may go beyond 5000 years and our śāstras (treatises) record such an old tradition in them. May not that approximation amount to an eternity ? The approximate date of the Brahmayāmala-tantra, however, has been ascribed in the first part of the present volume; in a time between the third century A.D. and the fifth century A.D.¹

In addition to the extra-ordinary ritualistic culture, prevalent in a particular sect of people, it is supposed to have been migrated here from a certain Himalayan region. The

°tantra deals with Iconography of three grades of images—(i) the supradivine, (ii) the divine and (iii) the divine-non-divine states with special interest to wood-crafts, bone-crafts etc., particularly related to the ritual celebration of 'Tūrā' (a skull-bowl), with a geometrically constructed spiritual diagram thereon; along with the technique of making an akṣa-sūtra (rosary) with bone-beads, sacrificial utensils, colour-composition, scroll-painting etc.

Early Indian technicians did not use metal in craft-technology, until they reached the Bronze and Iron Ages. The common craft-materials, before Bronze and Iron Ages, had mainly been stone, bone, wood and clay. The Brahmayāmala-tantra especially deals with the technique of stone, bone, wood and clay; though the use of metals like gold, silver, copper and iron was not completely unknown to them. But their special interest was confined to the artistic handicrafts of stone, bone and wood industry. On the above ground, we may take for granted, that the Brahmayāmala-tantra is the earliest documentary work,—that may be appreciated as a representative of primitive Arts and Crafts of India. This does not indicate that the °Yāmalas had been the works of that age. It may be appreciated as a cultural contribution of a particular clan or a tribe of people; whose earliest forefathers were accustomed to that culture, which had been recorded in °Yāmalas. The other name of the Tantrasāstra is called the Kulaśāstra. The particular clan, that the °Yāmala represents, is in favour of taking beef, which was banned long ago in the later Vedic Age, when the institution of marriage was firmly established.²

In the part I of the present Volume; we have made a chronological survey of Indian Iconography with special reference to the development of the Canon of Image-making; beginning from the 3rd. century A.D. to 12th. century A.D. So far the canon of Image-making is concerned, the Picumata is more technical than the Piṅgalāmata. The views of the Picumata is discussed there in brief. Let us here offer a more broad observation of the Picumata; but, not in full details. It lays greater stress on the canonical measurements of the three grades of images.

The Picumata discussed with three styles of Image-making :—(i) the atidivya (the supra-divine), (ii) the divya (the divine), (iii) and the divyādivya (the divine-non-divine). Images, under these three grades, were not ordinarily at par with other schools of Iconography. Only the few images of the atidivya (supra-divine) category had a close correlation with the canon of Image-making in the Piṅgalāmata.

The bulk of the present volume, with its four parts, has considerably grown fat due to vastness of its study and the field of exploration. The present part is mainly based on the Picumata, the Brahmayāmala°, an early MS. dated 1052 A. D. comprising 22 folia. Each folio records approximately 48 verses and the complete work covers $22 \times 48 = 950$ to 1056 verses. It is not possible for the time-being, to give the full text with its translation as done in the case of the Piṅgalāmata, Pratimādhikaraṇa, Jayadrathayāmala.³ We are, therefore, presenting here a brief survey of the Picumata with its two subdivisions :—(A) the artistic handicrafts as referred to in the Text and (B) the art of ālimpana as advised to construct geometrical Yantras (diagrams) on the surface of a Tūrā and other materials in the nature of a design of an ālimpana or a ullepana and a lekhyapratikṛti (painting pictures on walls and scrolls) etc.

2. *The Canon of Image-making in the Picumata, Brahmayāmala*

(a) *Supradivine images* : Images of the Divine Power have been devised into three grades :—(i) the divyādhika (supra-divine), (ii) the divya (divine), (iii) and the divyā-divya (the divine-non-divine one). Under the first group, there are six supra-divine exuberances of the Paramount Two-in-One 1. Śakti, 2. Sadāśiva, 3. Śaktitraya, 4. Śrīkaṇṭha, 5. Devī, and 6. Umāpati.

(b) *Divine Images* : Yoginīs, 2. Guhyakas, 3. Mother-Gods with their attendants, 4. Chief of Guhyakas, 5. Viras (male partners of Yoginīs and all other Mother-Gods, 5 or 6. 68 Rudras, accompanied by the Yoginīs (Brāhṇika Tantras count them 64), attended by their respective Kṣetrapālas present to their appointed places and Lokapātas (the protectors of fields and directions.

(c) *Divine-non-divine Images* : Rudras 100 in number (they are different from 68 Rudras referred to in the divine order), 2. Lāmās (a kind of tāntrika supernatural beings), 3. Rākṣasas, 4. Nandin, Mahākālā, 5. Two Rivers (Gaṅgā and Yamunā).⁴

3. *Measurement for the supra-divine Images*

On the Sun-beam, passing through the shade of a lonely place, where some indivisible minute particles are seen moving, a unit of them is called a trasareṇu. (Here the text differs considerably from the general conception of a trasareṇu as determined in the Vaiśeṣika Philosophy) 3 trasareṇus = 1 paramāṇu; 8 paramāṇus (trasareṇus ?) = 1 Bālāgrā. 8 bālāgrā = 1 ṛkṣā (likṣā ?), 8 likṣās = 1 yūka. 8 yūkas = 1 yava, 8 yavas (barley) = 1 aṅgula (finger), 2 aṅgulas = 1 kalā, or golaka; 6 kalā = 1 vitasti. 2 vitastis = 1 aratnika (hand), 7 aratnika = 1 daṇḍa (rod).⁵

The supradivine images (for male Gods) 11 or 12 tālas. 12 aṅgulas = 1 tāla, the head = 4 fingers, the nose = 4 fingers, 10 forehead (lalāṭa) 4 fingers, the face = 3 fingers, the chin = 2, jaw (srikkani) 4, the noseplate = 2, the nosetip = 2, length of an eye = 3, its height (prottha) = 2, the eye ball = 1, akṣipuṭa = proportionately, the eyebrow = 4, difference between two eyebrows = 2 and gap = 2, the fore-head above the eyes 4, the space between the eyes and the ears = 6, difference between the eyes = 1, the jaw = 6, length between the eye-ball and the earplate = 5, the ear-plate-height (prottha) = 3, upper length = 1, to height = 1, height after earroot = 1½, length of the neck = 5, by height and breadth = 8 each, the ear-root to the heart = 16, the heart = 32, the arm-top = 6, its height = 6, the part above the armpit = 5, by the top of the head = 2, difference between the armpit and the breast = 6 the breast = 2, the belly-joint = 2, difference between the two breasts = 2, difference including two breasts = 12, from the heart to the navel-pit = 12, height or breadth (prottha) from the waist = 20, the navel region = 4, the waist circumference = 22, the space between the navel and the penis = 32, from the penis to the knee = proportionately, the knee to the leg = 24, the knee-joint = 4, from the knee to the leg = 24, the ankle to feet = 6, the ankle to the toe; the foot-plate = 16, the toe = 4, the fore-toe = 4, the middle-toe = 2½, the ring-toe = 2½, the little-toe = 2, breadth of the toe (prottha) 4, the fore-toe = 1 fing. + 2 barleys, the

middle, ring and little toes = 1 (by prottha) śikhara kūrpara (the arm top to the knee) = 18, the knee-point = 2, the knee to the wrist = 18, the wrist to the thumb = 14, (it begins from the palm-joint) the palm by length = $3\frac{1}{2}$, the space in the middle = 2, finger-knots = 1 each. The nail = $2\frac{1}{2}$ each, the fore-finger = 5, the 1st. gaṇḍa (the space between the two knots) 2 fing. 2 barley, 2nd gaṇḍa = 1 fing. + 6 barleys. The fore and the middle fingers = 3 and 4 barleys.⁶ The first gaṇḍa (the gap between the two knots) = 2. The second gaṇḍa = 2. The parvan (knot) = $2\frac{1}{2}$, the nail = $\frac{3}{4}$ fingers. The ring-finger = 5; the gaṇḍa = 2, the parvan = 1. The little finger = 4, the gaṇḍa = 2; the nail = $2\frac{1}{2}$, parvan = $1\frac{1}{2}$; thickness of the thumb = 1; of the forefinger = 5 barleys of the middle and the ring fingers = 6 barleys, of the little finger = 4 barleys. The nail breadth = proportionately.⁷

This is the measurement of the supra-divine images and applicable generally for 11 and 12 palm images.

The Supradivine female Gods : Feet = 12 each; the heel breadth (prottha) = 5; the foot-plate = 5 (for men = 7 ?); the thumb by length = 3 and by breadth = $1\frac{1}{2}$; the forefinger = 3 by breadth; the middle one = 2; by breadth = 1 fing. + 2 barleys; the ringfinger = 1 finger + 3 barleys by thickness fing. + 2 barleys; the little finger = 1 finger + 2 barley; by breadth = the same; the leg = 14 (by length); the buttock = 36; the mid-breast = 11; its breadth = 8; the space between the neck and the breadth = 3; circumference of the chest including the pair of arms = 28; breadth just below the shoulder = 4, its circumference = 12; the palm = 12, its circumference and breadth (?) = 4; thumb = 5 (each); length of the fore-finger = 5⁸; the middle finger = $5\frac{1}{2}$; breadth of the fore and the middle fingers = 2 fing. + 6 barleys; the ring finger = 5 by length and by breadth = 4 barleys; the little finger = 4 (by length) ? 4 (by breadth) = $\frac{1}{2}$; the root of the thumb upto the first knot = ? "x" barleys, the 2nd knot = $2\frac{1}{2}$, others are as before, nails = $\frac{1}{2}$ a knot; the first knot of the fore-finger = $2\frac{1}{2}$; the second knot = 2 fings-2 barleys; the third knot = 2 fing + 2 barleys; the third one = $1\frac{1}{2}$ fing. The first knot = 2 fing. + 6 barleys; 2nd and 3rd = 2 fing. 3 barleys. If, there is no mention after indicating measurement of the particular body part, it should be treated as a finger. Proportion and breadth or depth of other parts are to be planned as nearly and proportionately admitted; generally thick by the root and thin by the end.⁹ All the female deities are to be made as holding mudrās (gestures), suggesting and symbolizing their natures (sacred loves). It is significant here that measurement of female gods begins from feet and of male ones from the top. The supra-divine images, devised here; are the symbols of unmanifested supra-cosmic light, which does never come under the ground. It is the Paramount Creator, under the three-fold propensity, Knowing, Doing and Willing, that oscillates in urge to create the universe.¹⁰

Images of Divine beings and celebrated dignitaries, like Kings, Brahman etc.—Great sages, ministers, commanders etc. are to be made generally by the palm-measurement as *images of Divine beings*, The face-part, (or the countenance = 14 fingers; the top, thus beginning from the ear to the head = (golaka) = $8 \times 2 = 16$ fingers; the fore-head = 4, the head = 4, the nose = 4; the chin = 2, the mouth = 2, the prottha of an eye = 2; its length = 4, the difference between the eye and the eyebrow = 1; two ears by prottha = 3, the ear-pit (outer) = 1; the inner ear plate = 5 barleys; karṇapaṭa (ear plate) like a cricle; its height = 1 barley. In front, it is like a śaṅkha (?) and befitting to beauty; by

prottha (?) = 1 fing. + 2 barleys (102), jaṅghā = kalādhika kalāsārdha ($2 + 1\frac{1}{2}$) = $3\frac{1}{2}$ (?) Pariṇāha extent ? = 14 fing., woman's buttock = 36 fing. The midpart, below the breast = 11 fing, circumference of the breast = 9. The difference in between the neck and the breast = 3 fing. Breadth of the arm-wing = 28 fingers. Breadth below the shoulder = 4 fing; circumference or perimeter = 12 fing. For men = 5 fing. Palm = 12 fing, for woman by space and breadth = 4 kalāpika (collar-bone ?) = 5 fing. for men and 5 for women. The thumb = 5 its prottha = 1 fing. 1 yava, the fore-finger = 5, the middle finger = $5\frac{1}{2}$ fing.; the thickness for the thumb = 1 and the fore-finger = 6 barleys; the ring-finger = 5 fing and by prottha = 4 barleys; the little finger = $4\frac{1}{2}$ fing. The first knot of the thumb = 2 fing + 1 barley; the second knot = $2\frac{1}{2}$ fing.; the third knot 3 barleys. The first knot of the fore-finger = $2\frac{1}{2}$ fing., the second = 1 fing + 6 barleys; the 3rd = 1 fing + 2 barleys; the first knot to the middle finger = 1 fing + 6 barleys; the second and the 3rd = 1 fing + 6 barleys. The first knot of the ring-finger = 6 barleys; the second = 2 fing.; the third = 3 barleys. Proportion of fingers = as that of the artist; thick by the roots and then by the ends. The face-part between the two joints (śṛkkaṇi) = 6. Length of the neck = 5 fing; its prottha = 6 fing. The space in between the neck and the heart = 12 fing. + 8 barleys. Prottha (circumference) of the heart is $25 \times 2 = 50$ fingers. The difference between the two = 12 fing. from the heart to the navel pit = 12 fing. Prottha in the mid-part = 20 fing.; the navel = 2 fing.; navel pit = 4 barleys; the waist part = 2 fing. and 4 barleys; from the navel to the penis = 14 fing.; the penis to knees = 20 fing.; knee parts = 4 fing. each; prottha of the thigh (?) = 8 fing.; joints in two knees and two heels = 12 barleys (6 barleys each ?); the heel to feet = 5 fing.; the heel = 2 fing.; length of the feet = 14 fing.; kalāpikā = 3 fing.; (?); the prottha of the front feet = 5 fing.; the heel by circumference (parimaṇḍala) = 4 fing.; the toe = 4 fing.; (each), the gap in between the two fingers (toes ?) = 1 yava. The fore-finger = 4 fing; the middle toe = 3 fing.; the ring-finger (toe) = 3 fing.; the little finger (toe) = $1\frac{1}{2}$ fing. Arms (two, from shoulders) = 14 fing. from the elbow-point to the wrist = 15 fing. + 1 barley; the palm = 14 fing. from the elbow-point to the wrist = 15 fing. + 1 barley; the palm = 14; extent of the shoulder = 5 fing.; its breadth = $2\frac{1}{2}$ fing; the wrist = 3 fing.; its breadth = 3 fing; the mid-palm = 4 fing. Now beginning from the verse 145 to the verse no. 160 of the MS. describes in details measurements of different parts of hands and fingers, almost told above. The text is also very corrupt here; there are also some uncommon technical terms not discussed before.¹¹

Images of Female Gods under the divine category :

It is curious to mark that the Brahmayāmalatantra describes Male Gods from the head to the toe and Female Gods from the toe to head. As per the rhetoric convention, Divine Beings are to be portrayed from the toe to the top and human beings from the head to feet. It is possibly because all the male Gods, like all other created beings, esoterically are different forms of Śiva; also may distribute Himself into as many numbers of created beings as He likes to be. On the other hand, the Paramount Mother Goddess is only One and Supreme. We see, no doubt, so many forms and changes of Her, but they are not the basic changes conceptually.¹² The different appearances of Her, which we see; are practically the different exuberances of the one and the Supreme Energy.

Length of the feet = 12 fingers; the thickness of the feet = 4 fing.; the heel = 4.; toes = 3 fing. + 6 barley; the ring-toe = 1 fing. + 6 barley; the little-toe = 1 fing. + 4 barley. Thickness of the both is equal. Thickness of the kalāpikā (?) = 2 barley. The buttock = 34 fing. The midpart = 14 fing. The navel pit = 2 fing. Three waist lines = are proportionately; Circumference of each breast = 13 fing. Extent of the breast with arms = 22 fing. The gap in between the breast and the neck is called a kalāpikā (collar). Breadth of the chest with arms = 22 fingers; the neck-projection = 3 fing. For the supra-divine images = 5 fingers + 5 barley. Here ends the description of measurement, related to images, divine male and female Gods.¹³

So far the images of the Supra-divine Gods, they are (generally) five-faced. Among the divine-beings, attendants of Guhyakas, serving divine maids, consorts of Yoginīs and Mother-Gods are also five-faced. They are also protected by their Viras, Partner-Gods. Guhyakas have four faces, attending Mother-Gods three-faced, Mother-Gods four-faced and Yoginīs are one-faced. All supra-divine and divine Gods have five mudrās with them. It appears that here the word 'mudrā' indicates the weapons, which they hold i.e. (i) khaṭvāṅga (a cot-leg) by the left hand, (ii) muṇḍa (a head), (iii) vara (boon) by the right; (iv) akṣasūtra (a wreath of 103 crystal counting beads by the left and (v) kapāla (a skull-bowl) by the right hand. Fol. 5 (a). All should hold wreaths of 108 skulls from the neck to the toe. Guhyakas and Mother Gods may be made five faced by the doctrine of 'Ekavīra'. Kinnaris (attending Mother) three-faced and Yoginīs one-faced. The skull-garland is sometimes made of 24 skulls, indicating 24 basic elements of evolution. They are also in the position of scattered-hairs and nudes.¹⁴

Images of Divine-non-divine Beings :

Images of this particular group should be made by the nine-palm (navatāla) measurement. The head = 3 fingers; the fore-head = 3 fing.; the nose = 4 fing.; the chin = 1 fing.; the face = 3 fing.; eyebrows = 3 fing. + 4 barley; the gap between two eyebrows = 1 fing.; (for non-divine); for divine-beings it is = 2 fing. By prottha (dimension ?) = $17\frac{1}{2}$ fing. Add two fingers more to it for the length (the reading of the MS, is not clear here). Two nose-plates and the triangular plate of the nose = 1 finger each (?). The upper and the lower lips = $1\frac{1}{2}$ fing. each (?). The ear-plate without ornament (?) = 3 fing. The space between two eyes = 2 fing. Breadth (?) of the ear = 2 fingers + 2 barley. The ear-pit = 6 barley; length of its hole = 1 fing.; its prottha (thickness) = 3 barley; eye-brows upto ear = 3 fing. For divine ones they are to be done = 6 fing.; the mouth-part upto the lip-joints = 5 fing. By prottha (?) the face = 14 fing. and by extent (āyatatvena ?). The neck = 5 fing.; by prottha (height ?) = 5. From the neck to the chest = 15 fing.; breadth of the chest with arm = 26 fing.; shoulders = 6 fing.; arms = 4 + 3 barley (each). From the chest to the navel = 13 fing.; the prottha of the midpart (waist ?) 12 fing. From the navel to the penis = 14 fing.; navel-part = 2 fing.; the navel-pit = 4 barley. The penis to knee = 16 fing. its extent (ayata ?) = 16 fing. Extent of the thigh = 8 fing. knees 4 fing. each. The leg = 16 fing.; heel to feet = 5; heel = 2 fing.; kalāpikā = 3 fing.; feet = 14 fing. (each) by length; feet by prottha (breadth ?) = 4 fing.; toes = 4 fing. (each) āyatatvena (by breadth ?) or by prottha = 10 barley; the fore-toe = 4 fing.; the middle-toe by breadth = 4 barley, its length = 3

finger, its prottha = $3\frac{1}{2}$ barley; the ring-finger (toe) by length = 2 finger; the little toe (finger) by length = $1\frac{1}{2}$ finger, the prottha of the ring and little finger = $3\frac{1}{2}$ barley. elbow joints = 14 finger each, kalāpikā = 3 fingers. The hand = 12 finger. length of the palm = 6 finger; by prottha (breadth) = 4 finger. The thumb = 6 fingers (each), the fore-finger = $5\frac{1}{2}$ finger; the middle finger = 6 finger + 2 barley, the ring finger = 6 finger; the little finger = 4 finger. The thumb-knot = 2 finger + 2 barley; the second knot = 2 finger + 1 barley. The third (knot?) more than 5 barley. The first knot of the fore finger = 2 finger - 2 barley; the second knot = the same; the third knot along with the same of the middle finger = 1 finger each. The second knot of the ring-finger = 3 finger - 2 barley; the third knot = 2 finger. The first knot of the little finger = 2 finger - 1 barley; the second knot = 2 finger + 1 barley; the third = 2 finger + 1 barley. Thickness of the thumb = 8 barley (each). By thickness a fore-finger = 6 barley; thickness of the middle finger = 7 barley; the ring finger by thickness = 6 barley or 5 barley. The little finger by thickness = $2\frac{1}{2}$ fingers and 4 barley. Nails of all fingers = $\frac{1}{2}$ knot. This is the measurement of divine-non-divine images.¹⁵

Measurement of the divine-non-divine female Gods :

Feet = 12 finger, thickness = 4 finger - 2 barley; heel or ankle = 2 finger. The thumb (toe?) 3 fingers by breadth; the ring toe (tarjanī?) 3 fingers - 2 barley; the middle finger (toe?) = 2 with its breadth 8 barley; the ring finger (toe?) = 2 finger; the little finger (toe?) = $1\frac{1}{2}$ finger. Thickness of the thumb (toe) = 2 finger, the ring-toe = 6 barley, the middle one = 5 barley, the ring and the little fingers by thickness = $\frac{1}{2}$ finger. The buttock by thickness = 24 fingers; the midpart = 8 fingers, the navel = 2 fingers; the second and the third lines of the midpart (waist) are also = 2 fingers each. The breast = 6 finger. The space in between breasts and the neck = 2 finger. Two shoulders by prottha (extent?) = 10 fingers (each?). Length of the arms = 14 finger and their prottha (extent) = 6 finger. Hands from elbows to fingers = 14 fingers, Ankle = 1 finger. Below the ankle = sakala = 12 fingers (?). Kalā = 6 fingers (trikala?) and by prottha (?) = 4 fingers (dvi kala?). Length of the thumb and the fore-finger = 4 finger; the middle finger = 6 finger + 1 barley; the ring finger = 5 finger; the little finger = 4 finger. The thumb by thickness = 6 barley; the fore-finger = $\frac{1}{2}$ finger; the middle finger = 5 or 4 barley and the little finger = $3\frac{1}{2}$ barley (all by prottha = thickness).

All of them are seated on ghosts, holding khaṭvāṅgas (the cot-legs), chopped heads, the boon-offering gestures, the skull-bowl and the crystal rosary.¹⁶

Iconography and Cosmography

The canon of image-making is discussed in both the parts of the Brahmayāmala;—the Piṅgalāmata of the Jayadrathayāmala and the Picumata of the Brahmayāmala. In the part I of the present Volume, the views of the Picumata have been presented in brief. Here, a detailed description of the canon of Image-making, as found in the Picumata, is discussed; which grades the images into three groups;—(i) the supra-divine, (ii) the divine and (iii) the divine-non-divine. The technique of making images is not so vividly classified and scientifically devised in the Piṅgalā-mata, as it is here. In the first grade, fall the images of

the unmanifested supra-divine nature, said to be conceivable through the course of supra-spiritual meditation on the unstained curtain of the pure consciousness.

Due to their unmanifested nature of Pure Brilliance, they could only be meditated as an unevolved Two-in-One, the all-luminous unit of Light and Luminosity¹⁷. The concept symbolized in the imagination of so many Two-in-One images, like those of Arddhanārīśvara, Rādhā-Kṛṣṇa, Umā-Rudra, Sadāśiva etc., ever-united with triple energies in an urge of incessant love-play. In this stage, we find no differentiation of a male and a female and that is why there is no question of the male-God and the female-God. They are practically symbols of Light and Luminosity. Philosophically, it is the Parā-state of the Absolute Two-in-One.

In the divine state, the Paramount One-in-Two becomes conceivable two, in an urge of Primordial desire to create, firstly into two and then into many; when the Two-in One : Matter and Energy; or Śiva and Śakti; or Husband and Wife; divides to make indivisible Two-in-One into two divisible parts, Śiva and Śakti, or Husband and Wife.¹⁸ Then comes the divine-non-divine order, when the two paramount points, or the Bindudvitayas—splitting themselves up into myriads of luminous sparks, firstly form three lines of sparkling points, making three lines of white, red and black—through which the currents of white and red pass always with a lightning-like speed. The cosmic universe, full of divine and non-divine beings, including¹⁹ heavenly beings, demigods, demons, monsters, birds, beasts, fish-like animals, reptiles, insects, trees, plants, grains and everything. The Tāntrika Iconography classifies symbolically Indian Cosmology and Cosmogony.

Volume II, Part IV

Chapter : I

The Earliest Documents of Artistic Handicrafts in India

Reference :

Abbreviation

1. E.O.I.A., II Pt. I, Ch. X. pp. 98.
2. Rg. V. 8.101 15d T.A. 10.
3. V.B. Skt. MSS. No. 16 : sil/2
4. Picu.
5. Ibid.
6. Ibid.
7. Ibid. Fol 2(b)
8. Ibid. „ „
9. „ „ „
10. K.V.T.
11. Picu. Fol. 3(b) & 4 (a)
12. Saptasatī X/5
13. Picu. Fol. 4 (a) & (b)
14. Ibid. „ 4 (b) & 5(b)
15. Ibid. „ 5 (a) & (b)
16. „ 5 (b) & 6 (a)
17. Śivadṛ, ch. 1/4
18. Br. Ā. Upa. 1.4.3.
19. K.V.T. 1/6

References

mā gām anāgām aditiṁ vadhiṣṭa.

Fol. 1. Verse 10-12

„ Verse 13-17.

„ 1. & 2, Verse 18-50

Verse No. 51-59.

„ „ 59-75.

„ „ 76-90.

Verse—6

Verse No. 91-130.

ekaivāhaṁ jagatyatra dvitīyā kā mamāparā /

Verse No. 161-173.

„ 173-182.

„ 183-224.

„ 225-244.

suṣumnā śakti-tritīyā sāmarasyena vartate /
cīdrūpāhlādaparamā nirvibhāgā parastadā //

sa imameva ātmānaṁ dvedha apātayat /
patiśca patnī cābhavatām //

Vide ref. No. 10.

sitaśoṇabinduyugalaṁ

viviktaśīvaśaktisaṁkucatprasaram.

vāgarthasṛṣṭihetuḥ

parasparān upaviṣṭavispaṣṭam.

CHAPTER II

IMAGES OF SUPRA-DIVINE DEITIES

1. *Nature and characteristics of Supra-divine deities :*

Forms of Supra-divine Beings do practically not come under the clear conception of devout ones. They are virtually the inconceivable exuberances of Paramount Two-in-One, which shine forth like lightning-like waves on pure consciousness by the virtue of all-absorbing meditation. All of them, ontologically represent different orders, states and processes of evolution; which occur in the cosmic process. All-luminous images of Sadāśiva, Śaktitraya, Śrīkaṭha, Ardhanārīśvara, Umā-Rudra come under this group along with their never-failing attendants; as referred to in the Tantra. They practically represent the order of evolution; that multiplies One into two at first and then into many, so as to split up the minutest subtlety into comparatively conceivable many¹ and Mass.

2. *Sadāśiva :*

Sadāśiva is the spiritually and supersensuously self-luminous symbol of supreme inconceivable One-in-Two. The paramount Supra-placid Complex in the state of Happiness, Brilliance, Tranquility and Paramount Good. His epithet, Sadāśiva suggests that He is the Good-absolute and the Good-perpetual. He is the first Divinity, that may come to the grip of meditation and is as bright as that of an immeasurable mountain of the pure crystal and shining like ten million of the Sun². By colour He looks like a compound of jāti (jasmine) and hīṅgula (the extract of the Ash ?). A devout may meditate His inseparable Energy in a form of a maiden with developed breasts, beautifully wrought arms and ornamented with precious cloths and jewelleries. The idea of the maiden Energy symbolizes the unit of the Two-in-One before the wake of the desire, either to create or to liberate, as indicated by the process of oscillation³. The image of Sadāśiva philosophically symbolizes the greatest universal soul 'AHAM'. This is symbolically represented in some Chinese and Tibetan pantheons.

3. *Śaktitraya (Three-fold Energy) :*

(a) The inseparable other half of the Paramount Reality, the Two-in-One; is called Śaktitraya. It is practically a complex of the triple Energy, conceivable somehow as a unit of three energies. She is ritually a unit of threefold energy of Śiva; clung perpetually in a tranquil equilibrium in the nature of Knowing, Doing and Willing. The relation between Śiva and Śakti is that of a seed and a sprout⁴. Explaining the supersensuous mystic relation between the Paramount Two-in-one, Śrī Puṇyānandācārya observes that the word Śiva indicates the Potency of Knowing and the word Śakti suggests the Potency of Doing. The potency of Willing is common to both, that unites them together. Since the All-conscious and happy Energy evolves unitedly with Śiva and Herself with the help of Knowing and Doing⁵; It or She is, therefore, taken to consideration as an embodiment of Śaktitraya. The

relation between the two, is the *vācya-vācaka* and the point of discrimination is the *sphoṭa* or sprouting out; and the sprout which may, in other words, be elucidated as to be the relation of the suggester and the Suggested; Light and Luminosity; Fire and Flame; Milk and Whiteness etc. Technically it may be attributed as *Parā*—the Paramount Potency of Anuttara—the Paramount One, above which nothing prevails. The equilibrium of the three-fold Energy is the *Parā*—Absolute. When the self-consciousness in the Supreme Reality wakes up, that also reacts in the other two Potencies of Doing and Willing. This particular state of *Parā* is considered as *Parāpara*. But as soon as all the three potencies begin to oscillate, breaking the equilibrated tranquil state, it is *Aparā*. This is also the other name of *Pratibhā* and that is why *Abhinavaguptapāda* vouchsafes 'Let me salute to the All-Blissful and All-Happious *Parā*, the scroll of the cosmic process, that unfolds itself as soon as she unveils Her.'⁷

(b) The images of *Śaktitraya* (three-fold Energies) are to be symbolized by three female apparitions of three ages, the young, the middle and the old; alike three imaginable forms of *Gāyatrī* or *Śāvitrī* in three link-points of a day; the dawn, the mid-day and the evening. They are not the images of three separate divinities; but a single image on a same pedestal and an installation, like that of the image of *Trimūrti*, *Brahman*, *Pañcānana* etc.

(i) The first *Śakti* (Energy) is like an old lady with bonny limbs and veins coming out and covered with the veiny skin. Her dried-up breasts are hanging down to the navel-pit. The top-part of the body is withered, full of broad veins with dried up belly, and lean and thin structure. Her colour is like that of the *jāti*-flower (jasmine) and *hiṅgula* (vermilion or a substance extracted from the *Ash foetida* flowers of the deep yellowish colour). She is neither too weak nor too thin.

(ii) The second apparition of *Śaktitraya* is as white as that of the conch-shell, the jasmine and the Moon; with limbs completely grown-up and full of blooming beauty. She is to be placed by the left side of *Śiva*, decorated with celestial ornaments. By complexion, she may be of the red-white colour flushing with bursting beauty and delicately set limbs.

(iii) The third style of *Śaktitraya* is that of a young girl with well-distributed limbs, fully developed breasts and thighs. By colour, she is either like the Moon, or a jasmine, or a conchshell. She may also be made with white and yellow colour. The images of *Śaktitrayas* should always suggest an unimpaired love to their constant consort,⁸ *Śiva*.

4. *Śrīkaṇṭha-Arddhanārīśvara* :

In the *Piṅgalāmata*, we find *Śrī-kaṇṭha* and *Arddhanārīśvara* as separate deities with quite different apparitions. Two different forms in a single disc.⁹ But the *Picumata* describes them as a united image of *Śiva* and *Śakti*. Here the sense of the word *Śrī-Kaṇṭha* possibly implies that the Supreme one is inseparably united with His *śakti* (Energy) in an urge of about to give a start to the cosmic process. *Īśvara*, or the Paramount Lord, united perpetually to *Śrī*, or the Supreme beauty by the neck. The *Tantra* clearly asserts that *Śrīkaṇṭha* should always be meditated as an image of *Arddhanārīśvara* *Śrīkaṇṭha*; or the

united form of Śiva and Śakti is as bright as a conch-shell, or a jasmine or the Moon with full-grown limbs.¹⁰ Umāpati, or the united image of Umā and Her partner should be meditated in this supersensuous mystic form as described above.

5. *Umā-Rudra :*

The figure of Umā should be made by the left-side of Śiva. She is, by complexion, golden-yellowish, like that of the dawning Sun-beam. She is well-grown with fully developed breasts and sitting on the left lap of Śiva, embraced by His left hand. Here Rudra of Umā-Rudra image is especially known by the other name 'Kapālī'.

6. *Associate Śaktis, Guhyaka etc :*

Now let me tell the names and characteristics of the next created associates and attendants of Śiva and Śakti, beginning from Guhyakas to other attendants. Guhyakas are not the particular kind of Devayonis of the common Sanskrit Lexicon; but they are virtually the next order of the cosmic evolution, inferior to Śakti and superior than Yoginīs. They are : (i) Raktā, (ii) Karālī, (iii) Caṇḍā, (iv) Mahocchuṣmā and (v) Ucchuṣmā. They are named as Pañca-mātrikās. Names of their associates are :—(i) Karālā, (ii) Danturā, (iii) Bhīma-vaktrā and (iv) Mahābalā and their attendants are :—(i) Krauṣṭukā, (ii) Vijayā, (iii) Gaja-karṇā, (iv) Cakravegā, (v) Mahāmukhī, (vi) Mahānasā. They are especially called as Śaḍyoginīs. The Tantra reads a list of eight Mother-Gods as (i) Māheśvarī, (ii) Brāhmī, (iii) Vaiṣṇavī, (iv) Kaumārī, (v) Vaiṣvasvatī, (vi) Vāsavī, (vii) Devī and (viii) Cāmuṇḍā. It rejects Vārāhī and Nārasimhī and adds Devī and Vaiṣvasvatī. After six Yoginīs, we may have seven in order, instead of eight. We may make them seven, using the word Devī as an epithet of Vāsavī. The list of eight mother-Gods may easily be made nine, taking Navamātrkā or Navadurgā and adding names Anāmā or Pūraṇī. They are also called the Divine Lokamātaraḥ with full grown breasts. By complexion they are as white as a conchshell, a jasmine and the full Moon. *Karālī* is red by colour and with fully developed limbs. *Caṇḍākṣī* is also of the same figure with yellowish colour. *Mahocchuṣmā* is as black as that of the thick black pigment. All are maidens with bursting nipples and inexperienced of the love-play. Complexions of other associates and attendants are advised as those of their respective Gods. Figures and colours of attending deities may be made like those of their master-Gods. Similarly, all Mother-Gods may be made as those of their male partners i.e. Brahmanī like Brahman, Vaiṣṇavī like Viṣṇu, Māheśvarī like Maheśvara, Kaumārī like Kārtikeya, Aindrī like Indra, Vaiṣvasvatī like Yama and Cāmuṇḍā is as either Bhairava, or as described before in Part II. Mother Pūraṇī is so called as she fulfills all desires of a devout. Bhairavī should also look like Bhairava. All these Goddesses are imagined as maidens; since they are the supra-divine abstract units of cosmic process, before the creation of the concrete universe. Similarly Lords of Mothers, Yoginīs, and Guhyakās, are just like their respective partners. Rudras are white by colour and living on cremation grounds, suggesting the super-sensuous and supra-divine cosmic planes, where there is no sign of life. They are all-white by complexion and their pedestal-lotuses are also white. Yoginīs, Rākṣasas and Lāmās are red-black by complexion with fearful long tusks and tongues. Yoginīs and Lāmās are fleshy; but Rākṣasas and

door keepers are bonny. Here Rākṣasas are not ordinary mythological demons; they along with Lāmās, are heavenly evil powers. Cremation grounds are to be made either on the śobhā or separately on scrolls of cloth. Images, beginning from Sadāśiva to Yoginīs, should be made three-eyed and having crescent Moon on the fore-head and dwelling on cremation grounds. Lāmās and Rākṣasas are two-eyed and without the crescent moon. They hold khaṭvāṅga (cot-leg-like clubs), muṇḍas, (chopped heads) and skull bowls. They are always ready to offer boons and holding the counting wreaths of crystal by other hands. Lāmās and Rākṣasas do not hold swords, khaṭvāṅgas and pañcamūdrā. Kapālīśa is to be installed by the left side of Mother Gods.¹²

7. *Evolution of the Mātṛkā-concept :*

The mother-God concept is practically the nucleus of the Tantra Philosophy and the Tāntrika Rites. Mother Gods, in other words, are called Yoginīs. Ritually and spiritually, they are the different exuberances of the Paramount Energy in appropriate measure and proportion to set the cosmic process in a right and regular order. The Yoginī-hṛdaya, explaining the mystic significance of the name, Yoginī; asserts that it is that mystic expression of Energy, which comes out from the triangular cave of the four petalled lotus of a man, through the channel of the mouth, touching and striking particular vocal organs, in the shape of vowels, inspired by the urge to meet with its respective counter-parts, called consonants. The Paramount Luminosity, beings virtually light to us; is called the Sun. Iconographic images are practically their symbolic forms. The universe should have been covered with utter darkness; if there is not the real light, called Śabda (sound)¹³. The true forms of God, if there are at all, are the letters of the alphabet¹⁴.

The Paramount Point (Anuttara) splits itself up into two; when He did not feel happy in the absolute loneliness. It is suggested by the letter अ; which figuratively looks like a Śivaliṅga, encircled by three and half coils of Kuṇḍalinī. He liked to have a second one, to enjoy the unfathomable Happiness and the Paramount point, splitting it up into two, by the way of oscillation, takes the form of 'आ', adding one stroke more, to the previous letter 'अ', indicating two-in-one, from the Absolute Point into two Points; suggesting an expansion into Relish and Relisher. Desire to enjoy in the Paramount Absolute into many, now makes the couple-points into three; symbolizing in the third vowel इ and indicating the rising potency of Kuṇḍalinī. The three letters form a shape of an equilateral triangle and by the process of oscillation, falling down the vortex of the triangle, take the shape of a hexagon. The first energy-drop, that drips down from the upside-down triangle, symbolizing in the vowel ई, suggests the universal ego, or self-consciousness. This is the supra-sensuous or supra-placid state of the cosmic process, beyond the reach of the individual soul, called Īśvara or Īśāna.

Then drips down the energy drop in a shape of the vowel उ 'u' indicating 'unmeṣa' or unveiling the mystery of the Abstract into concrete. The sense of unatā (insufficiency) in the universal Ego; leads the desire to multiply it from one to two and then to many. 'ऋ' is a cerebral sound. 'ल' has double functions. It is cerebral as well

as dental. Cerebral energy-points neither drip down, nor can produce an independent sound, being crossed or multiplied with another sound-sprout of the different origin :—like $a \times i = E$, or $a \times u = O$.

Ritually, spiritually and scientifically the proper position of vowels is apparently inside the throat. They may easily come out through the guttural channel, as and when it is necessary. the But cerebral letters can not do so. Multiplying they may extend; but could not create an independent letter i.e. $\text{ṛ} \times a = ar$ and $\text{ḷ} \times a = aḷ$. They are, therefore, taken as impotent letters, with no creative potency. These five principal vowels are five Mother-Gods or Yoginis; who are always desirous to create multifarious sounds of chequered senses, by joining themselves with consonants, representing Śivas. By names, they are Vāmā, Raudrī, Jyeṣṭhā, Gaurī and Ambā, as above. They are six, adding nāda (the first sound evolved). Reference to six Mother-God is rare. The Brahmayāmala, Picumata, refers them here; by names, characteristics and ritualistic implications; as Krauṣṭakī, Vijayā, Gaja-karṇā, Mahāmukhā, Cakravegā and Mahānasā. They are seven, adding nāda and bindu, or 'am' and 'aḥ'; by names Brahmāṇī, Māheśvarī, Kaumārī, Vaiṣṇavī, Māhendrī, Vārāhī and Cāmuṇḍā. The exponents of eight Mother-God concept appreciate eight vocal points of creating eight kinds of sound, that covers the entire sonant system. By adding Carcikā to above seven, we may make them eight. The Picumata reads two new names Pūraṇī and Vaivaśvatī in place of Vārāhī and Nārasimhī. The nine Mother-God concept represents nine vowels :—a, i, u, ṛ, ḷ, e, ai, o, and au, as symbols of nine mother Gods. Their names are read in the list of Navadurgā; as 1. Śailaputrī, 2. Brahmācārīṇī, 3. Caṇḍa-ghaṇṭā, 4. Kuṣ-māṇḍā, 5. Skandamātā, 6. Kātyāyanī, 7. Kālarātrī, 8. Mahāgaurī and 9. Siddhidātrī.

The concept of Ṣoḍaśa mātṛkā is represented by sixteen letters of vowel;—a, ā, i, ī, u, ū, ṛ, ṝ, ḷ, ḹ, e, ai, o, au, am, and aḥ as symbols of sixteen Mother-Gods.

They are—Gaurī, Padmā, Śacī, Medhā, Sāvitṛī, Vijayā, Jayā, Devasenā, Svadhā, Svāhā, Mātarah, Lokamātarah, Śānti, Puṣṭi, Dhṛti and Tuṣṭi. Philosophy of Indian Alphabets is significantly suggestive in connection with the making of Ālimpana-śilpa. In Indian Palaeography, each letter of any Alphabet, is esoterically a significant form of Kulakuṇḍalinī, which changes Her shapes in urge of the Cosmic process of evolution.

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CHAPTER II

Images of Supra-divine Deities

Reference :

Abbreviation

1. Br. Ā. Upa.
2. Picu. Fol.6(a). Verse 241.
3. K.V.T. 6.
4. i. Parā trim. pp. 11.
ii. K.V.T. Com pp. 5.
5. Ibid.
6. Ibid.
7. NS. Abhi. Bhā. pp. 1.
8. Picu. Fol. 6(a).
9. Piṅgalā E.O.I.A. Vol. II, Part. II. pp. 195.
10. Picu. Verse 251.
11. Ibid. ,, 252-255.
12. ,, ,, 255-288.
13. Vākya-p.
14. K.V.T/3.
15. Parā trim.

References

sa ... ekākī na ramate dvitīyam aicchat.
śuddhasphaṭikasāṅkāśaṁ cintayīta sadāśivam // etc.
sita-śoṇita-bindu-yugalaṁ viviktaśivaśaktī. vāgartha-
sr̥ṣṭi-hetuḥ parasparānupraviṣṭau.
jñāna-śaktau eva sadāśivamayyāṁ etc.
sarvatra vedānte ahamaham ityevamākāreṇa prati-
yamānā.
bījād aṅkuram aṅkurāt bījam itivat.
atra śiva-śabdena jñānaśakti ... śaktiśabdena kriyā-
śaktiḥ etc.
yadunmīlanamātreṇa viśvamunmīlatikṣaṇāt /
svātmāyatana-viśrāntāmtām vande pratibhām śivām //
Verses No. 244 to 251.
Ardhanārīśvara. ekabimbe dvayaṁ rūpam.
Śrī-kaṇṭhaṁ cintayed devi arddhanārīśvaraṁ sadā /

idamandhatamaṁ sarvaṁ jāyeta bhuvanatrayam /
yadi śabdāhvayaṁ jyotirāsaṁśāraṁ na dīpyate //
anuttararūpāmuttara-vimarśa-lipi-lakṣyavigrahā bhāti/
Preface.

CHAPTER III

THE SKULL-BOWL IN A TŪRĀ-YĀGA

1. *Materials, used to make images :*

The chief material to make an image, as per the practice of Image-making in India, is wood; since the age unknown. Other materials, utilized for the purpose of Image-making; are also called *dārus* (wood) in the same sense and not strictly in the meaning of wood. The same practice is current in other treatises also; i.e. the word *mṛga*, meaning a deer, is used in the sense of an animal in general. Similarly, *lauha* = iron is indicated to all kinds of metals. Under the category of *dāru* (wood), therefore, come gold, silver, copper, the sandal wood, the red-sandal, the crystal-stone without wounds and knots. In addition to them, we may use bones of mules, tortoises, camels, horses, dogs, jackals, conch-shell, human bones and clays of cremation ground and river banks.¹ But, of all materials of making an image, the human skull is specially appreciated. They are particularly meant for sculpture. The clay-plastered rolled-up cloth, is also advised for painting pictures.

Installation of images may be styled by two ways : (i) the way of *Padmayāga* and (ii) the way of *Pañkti-yāga*. By the style of *Pañkti-yāga*, first install the principal God and Goddess; then place deities (immediate attendants) as per the injunction of *Vidyā* (Divine beings of the *Vidyā-kalā*) and *Varṇa* (the divine order). By the second order of the *Pañkti-yāga*, first place the principal God and then *Raktā*, *Karālī*, and *Kiṅkarīs* (attendants). Then install the main Goddess; *Caṇḍākṣī*, *Bhīmavaktrā*, *Mahocchuṣmā* and *Mahābalā*. In the second order of placement, especially called 'Navakā', divine images, lead by *Bhairava*, should be placed on *Mahā-pretas* (divine ghosts ?). Here *Bhairava*, holding a sword, is a leader of *Guhyakas*. He is dry-bellied pleasing and playing lovingly with His better-halves. This order is especially appreciated in the *Tūrā-yāga*.²

The *Padmayāga* should be made on a lotus, having eight petals. A lotus with eight petals and a core; on which *Bhairava*, united to *Bhairavī*; should sit. On the eastern petal, *Raktā Bhairavī* united to *Bhairava*, should be placed. In the same way, the rest seven *Bhairavīs*, as said before, in the list of *aṣṭa-nāyikā*, are to be placed on other petals united to their partner *Bhairavas*. On the other hand, a devout may put triple Energies, united to *Bhairava*, on each petal. In a *Padmayāga*, petals of a lotus, may also be appreciated four, five, six, seven and nine and all the petals are to be made inhabited either by the couple of *Bhairava* and *Bhairavī*, or the *tritattva*, as said before. The *Pañkti-yāga* and the *Padma-yāga* are the two sections of the *Tūrāyāga*. Making of lotuses of all kinds, as advised above, with respective Gods and Goddesses, is prescribed for the purpose. The *Pañkti-yāga* prescribes the order and manner of placing deities; number of petals of lotuses, Gods and Goddesses to be placed on each petal, system of placement; for making a *tūrāyāga* all-success. There are some alternate ways of functioning the said rite on a *Śiva-liṅga*, or in a domestic house, or in a holy place etc.; but the ^oTantra takes special interest to the *tūrāyāga*, since it may fetch the desired success earlier.³

2. *Painting of images and diagrams on a skull-bowl (Tūrā) :*

The human skull, chosen for a tūrā, should be perfect and without the cob-web-like signs. If the cobweb-like sign is either penetrated; or the coloured figure and the diagram there, are afflicted by a cobweb-like sign on the skull; it may bring bad omen to a devout, like disease, poverty etc. Divide the space over the skull into three parts. On the upper $\frac{2}{3}$ part make the image of Bhairava united to Bhairavī. Just below it on the $\frac{1}{3}$ part, make an eight petalled lotus to perform the Padmayāga. Construct an eight-petalled lotus and a six-petalled one, over there. On the central core, the united image of Bhairava should find place. On the eight petals of the lotus, eight Yoginīs, as mentioned above, are to be put united to their respective Bhairavas. They are five-faced, fire-like by complexion and holding weapons as told above. The same process may also be observed in the case of other materials, as told above.⁴

The base of the image and the diagram, what-so-ever it would have been, should always be without any fault, like scratch, crack, cob-web-like sign etc. In case of such defects, the devout should have another one as indicated here and install a second one.

3. *Making of a ḍamaru (or a small hand-drum) :*

Collect wood from such trees, which are indicated to kindle the sacrificial fire, like the wood-apple, the fig, the aśvattha (pīpala), the palāśa etc. Make it smooth and knot-less in all respect with its faces of twelve fingers radii. It is five fingers by length. The ḍamaru, which has a face of eight fingers, is three fingers by breadth, and six fingers by length. It may also be two and half fingers by breadth. If it is four fingers by face, it may be two fingers by length and proportionately thin by the middle. In the middle place, there should be round borders. The ḍamaru of twelve fingers length has edges of $\frac{1}{2}$ finger by height. The breadth of edges by mouths of other small drums is of two yavas (barleys). Make them well dried-up and cover them with any kind of leather of a kind of lizard-like (godhā) animal, a cow, a jackal, a mule and a horse. Over the body of the ḍamaru give a coating of fine strips, either of the bamboo or the cane. The niddle work is to be done with the thread, procured from the cremation, ground; possibly a vein or asnare. There should be twenty-one piercing points (nava-dvādaśaka) to cover the faces of a ḍamaru by the skin. In some of the exceptionally secret rituals, human skin may be used; but it is not generally advised.⁵

4. *Vināyaka :*

Image of Vināyaka is to be made by nine palms. Divide the total structure into three ($3 \times 3 = 9$ palms). By one of the three parts, the mouth-part, the head to the neck, is to be made; by the second part, the body, from the neck to the penis; and by the third part two thighs, legs and feet should be made. The face-part is to be wrought as advised to make an elephant. He is big-bellied, four-armed and a skull-bowl by the right hand, full of sweetmeats (modakas and laḍḍukas); which he tastes. By left hands, he holds a khaṭvāṅga (a cot-leg-like club) and a crystal rosary. By the other pair of upper hands he holds a trident and an axe. He is the leader of Gaṇas (attending Gods) and Bhūtas (Ghosts). He also holds pañca-mudrās and is complete by all auspicious signs.⁶

5. *Ritual function to celebrate a Tūrā :*

Celebration of the Tūrā-yāga is strictly esoteric and avadhūtas, a group of devouts (who had completely washed out all the social and ritual responsibilities from their daily life) of this absolutely secret cult; are authorised to perform this secret ritual. Common men and devouts have no right to intrude into this province. We are interested only to Crafts, which the authorised persons of the cult used to make as equipments, applicable to their obscure ritual functions and practices. Keeping aside the ritual function, we, therefore, confine our studies in the artistic handicrafts; which a clan of ancient Indian people, whose cultural and anthropological history was recorded in the Picumata of the Brahmayāmala-tantra; had once conveyed here and cultured in their daily life.

“O Divine Lady, now let me tell how the Tūrā-yantra, as said before, is to be installed and celebrated.” It is to be first washed with appropriate pastes and oils and to be rewashed with the extracts of aśvattha (pīpala), vaṭa (banyan), audumbara (fig), jambu (rose-apple), āmbu (mango). Wash it again with pure water, put it on a pot and wash it with flowers. It may be then brought to the fixed place of worship after washing again with scented water and flowers.

As soon as the Tūrā is entered into the appropriate place of worship an arghya (welcoming presentation) should be offered and the function of adhivāsa (a ritual of cordial reception with sixteen auspicious things) is to be observed. Then the tutelary God is to be honoured with befitting seats; drinks and refreshment as indicated in the rite. For a peaceful rest there at night, a cosy bed is to be arranged.⁷

6. *Preparation and celebration of a magnificent throne (Khaṭvā-praveśana) :*

The throne, on which Tūrā is to be placed and worshipped, should be made as per the financial condition of the devout. It may be made either of gold or silver, engraved or inwrought with so many gems and jewels; like pearls, ruby, emerald etc. Four feet of the throne are to be so made that they ought look just like paws or claws of a lion. The nails of claws are to be made either with pearls or diamonds. Below the plates (paṭṭikās = one for seating and the other reclining) and on two sides of the back, there should be pearl wreaths. The nails of the claws are to be made curved with diamond-pieces of various colours. The borders of both the sides should be joined with snake-like ornamentation of different precious stones. A net work of tinkling golden bells, inwrought with gems and pearls would hang from the top. By both the sides of the throne there should be two canopies, inwrought with pieces of various gems, emeralds and diamonds. They should also be so ingrafted with crystal beads that the lustre of jewellery, inwrought there, may reflect chequered brilliance over the entire surrounding, like streams of shining colours.⁸

If a magnificent throne, as described above, is not available, a throne of silver, ivory, sandal-wood may be made, as the financial capacity of a devout does allow. In such cases, the throne may be ornamented either with the touch of smiling brushes, or with beautiful flowers of various colours, like nāgakeśara and the chequered combination of

matching strips of coloured cloths. The throne is to be clothed with either Chinese silk, or any kind of fine cotton cloth and finished with two big pillows on both the sides. The high seat and the back are to be artistically covered with coloured cloths. A cotton carpet, or mattress is to be stretched on the floor. In case, they are not available, mattress of grass or stone (?) should be stretched on the floor. Flags and festoons are to be raised to beautify it in all respect.⁹

The °Tantra then narrates a series of obscure rites, indicated to observe within some specified apartments of a house, constructed particularly for the purpose of celebrating the Tūrā (yāga) sacrifice, in order of well-placing, bathing, purifying, worshipping, offering oblation into the sacred fire and performing some exclusively private, mysterious and obscure practices with co-worshippers of all sexes and castes. During the course of disinfection and the obscure service, the °Tantra advises some curious practices to sanctify the Tūrā, using the excreta of the cow, the cat, the jackal, the garlic paste, the elephant oil, the wine, mercury, mother's milk, scented oils and pastes. There they may offer the butter oil, honey, milk, meat, wine and milk-boiled rice to God and the participants should share them during the course of the graded celebration.

The °Tantra further advises a peculiar system of nyāsa (putting letters of alphabet on some fixed points of the body to convert the gross body into an alphabetic sonant body) that goes from the toe to the top in a count-up order in stead of the top to the toe by the count-down process, with a little likeness of the alphabetic order as indicated in the Yoginī-hṛdaya.

7. *What is a Tūrā and how to make it :*

The Tūrā is a very uncommon word in Sanskrit Lexicons. It ordinarily denotes speed, a speedy thing like horse, a cloud etc;—but here it indicates a bowl, made of a skull; with a significant diagram, inscribed with bīja-mantra (syllabic holy-seed) and painted with images of twin-Gods as indicated in the °Tantra. Preparation, function and celebration of the Tūrā-rite require a series of days to complete by all means, and the full course of functions is called the Tūrā-yāga. We feel that each Tantra represents the social, anthropological and cultural history of a clan, that had either lived or migrated here with their exclusive cultural contributions. An important city in the state of Meghā'aya is named after Tūrā. What does the word actually mean; is not clear; but we should keep in mind in this connection that tūrā is a synonym of the megha, the cloud. Geographically the Tūrā-valley is a hilly track, looking, to some extent, like an up-turned bowl. The local inhabitants of the valley are mostly Garos, an aboriginal tribe of people, who were said to have migrated from the central Asia through Tibet and NEFA, living temporarily in better habitable regions and advancing gradually downward, following the Himalayan forest-belt, inhabited mostly by aboriginal, or scheduled tribes of Indian people; who made it a happy hide for practising their obscure cult and culture.

To make a Tūrā, they pick up particular kinds of skulls, clean and wash it perfectly and dry it for at least a week. They disinfect and sanctify it with some prescribed ingredients as told above, and construct holy diagrams and images over it and tie it with coloured

threads, cutting it a little in three equi-divisible points. Then they install it on a magnificent throne and practise some obscure course of holy works for days, inside a wide flat of a house.

It also admits the use of beef as well as human blood and flesh in a strictly obscure function, rarely referred to any other works of the cult. Śava (corpse) is also indicated here as an ingredient of the function, but it does not advise the complete course of the śava-sādhana, as indicated in the prescribed °Tantra. In course of the obscure Tūrā-yāga, the °Tantra reads more than once :—"rajāṁsi pātayettataḥ" but, it does not clearly advise to form a 'Cakra'. The word yāga denotes so many synonyms.

If the Tūrāyāga is to be considered as a part of the esoteric marriage ceremony of the particular cult, we may some-how let an appropriate sense of the clause out—"rajāṁsi pātayettataḥ".¹⁰

We should not misunderstand it a common social practice, current among Indian people. From the age unknown, thousand of streams of people migrated here with their respective Religions and Culture. Their social, religious and anthropological histories are recorded in these Tantras; which may be appraised as their kulaśāstra. As soon as they were absorbed in the mainstream of Indian Culture, they gave up some of such uncommon practices, which they had carried with them and acquired some more liberal and humanitarian social manners and customs, admitted by all hands. But some of the staunch and orthodox followers of those cults did not completely leave up their ancestral culture and went on continuing the same in the remote hides of either the Himalayan forest-belt, or in the deep thickets of the Vindhya. Our Tantras seem to be an epitome of such an obscure cult.

Taking beef was, no doubt, allowed in the Vedic society in some particular ritual functions, like 'offering of the madhuparka'.¹¹ But the practice did not cover the entire span of the complete Vedic period. The history of the Vedic Civilization and Culture records so many manners and customs; which were, time to time, approved and rejected. The tale of the Cediṛāja, suggests that Vedic sages were not in favour of taking meat in the early part of the Vedic civilization. There was a great controversy among the sages of the Vedas, as to what was the exact sense of the injunction,—“ajair jaṣṭavyam”.¹² The word 'aja' had double senses.—(i) too old (of 100 years ?) paddy, or rice and (ii) a kid. But the meat of a goat was more palatable than the very old paddy, or rice. The vegetarian sages used to offer old paddies in the sacrifice instead of the goat-meat; but Gods of Heaven insisted strongly to take it as meat and not the old rice. Both the parties of Gods and sages requested the king of Cedis, who was a versatile and impartial scholar, to mediate the dispute. The king was quite at a fix. Ignoring the right plea of sages, the king voted in favour of Gods, so that they should not bolt the door of Heaven for him. Sages cursed him for his selfish judgement to live in the Earth as a crawling worm, till the creation would last. On the other hand, Gods granted him a boon, that he would henceforth enjoy the honour of a Vasu and the first oblation in any auspicious sacrifice would be offered to him on the walls of every domestic house of people under the Brahmanic culture. The king had got immortality unfortunately as a worm and yet he enjoys the oblation on walls of each Vedic family, offered to him, chanting the hymn; “yad varco hiraṇyasya yadvā varco gavām utaḥ satyasya brahmaṇo varca-stena mā saṁ sṛjāmasi.” (By the virtue and spirit of gold, cows, truth and Greatest One, let the unfortunate king, be immortalized.)¹³

We believe our Vedic civilization is an eternal one with no beginning and end, repeating myriads of time; as 'God, the Creator had planned them before.'¹⁴ We also believe that the Vedas are never man-made. No significant sign of human attempt is distinctly visible there. It is practically an immortal culture, plastered with our civilization, that breathes spontaneously with the breathing of this old civilization. Taking meat, particularly beef, was never a must in the Vedic culture. During the immeasurable span of our ancient civilization, migratory races of People, by the need of time and circumstantial compulsion was, some times, forced to take meat, even beef; when their environment could not provide them with sufficient milk, butter, honey, fruits and food-grains. But as soon as they had extended their progenies to more intensive and prosperous valleys and established the highly cultured family-institution; they threw away such gross practices. Realizing the greater value of milk and milk-made foods, as well as the demand of a bull for agriculture; they banned taking beef with the establishment of the institution of marriage to the end of a peaceful and well established life, based on the varṇāśrama-concept. Was it not really wise for them to have daily a golden egg than to kill the golden goose? Tantra is the other half of the Indian Knowledge, some of them yet record the history of some primitive Indian people and our 'Tantra is supposed one of them.

8. *The system of nyāsa and the culture it represents :*

Of the so many nyāsas, mātṛkā-nyāsa is the major branch of the nyāsa-systems; which generally runs through three broad channels—(i) the antaḥmātṛkānyāsa i.e. putting letters of alphabet on each petals of six lotuses of six centres in order of $4 + 6 + 10 + 12 + 16 + 2 = 50$, from 'a to ha'; (ii) the bahirmātṛkānyāsa, i.e. putting 50 letters of alphabet on each limb-joints from the top to the toe in a count-down order and (iii) the saṁhāra-mātṛkānyāsa; i.e. putting letters of alphabets on the afore-said points by a count-up order from 'kṣa' to 'aḥ'. This is the very common practice almost in all the Brāhmaṇic Tantras.¹⁵ The Kubjikā-mata, supposed to be a non-Brāhmaṇic Tantra, prescribes the order of putting letters of alphabet, beginning from 'na' ending in 'pa'. The Picumata too, does not follow the general procedure of the nyāsa. In stead of the prescribed process, it first observes the 'Śaktinyāsa' (putting desired Gods on some indicated points of the body) and the saṁhāra-mātṛkānyāsa in a count-up order. The Picumata of the Brahmayāmala-tantra is not a non-Brāhmaṇic Tantra; but a secular Tantra, especially indicated for the "Khecarī-siddhi". The Tūrāyāga is a step of the Khecarī-sādhana (a kind of spiritual elevation and attainment, which grants a devout the power of moving¹⁶ easily every where) on the earth, water and air; he likes.

The Mālinīvijayatantra and the Muṇḍamāla-tantra also advise some special types of nyāsa—a little different from the traditional system of nyāsa; but quite on the same criteria of "devo bhūtvā devaṁ yajet"—(convert your gross body into a divine sonant body to worship divinity).¹⁷ The process of the nyāsa, prescribed here, by the count-up system is likely indicated for 'avadhūtas', who had brushed out all the man-made mundane propositions and already attained divinity. It is not every-body's business. The spiritual culture, prescribed in the Picumata is indicated for those devout avadhūtas; who have crossed the river of 'Life and Death'. To whom a pleasure-garden and a cremation ground are the same; or whose mind is the same, having a gem or a stone-chip; a snake or a wreath, a flower-bed or a stone-slab; a blade of grass or bevvies of ladies¹⁸. The enjoyment, prescribed here, is practically 'a play

of dissolving the play' in the words of our seer poet Tagore.¹⁹ Nyāsa on a human body proceeds 'from the top to the toe'; but it is quite opposite for the divine one;—that starts 'from the toe to the top'. The Picumata appears to be a work of the Vāmācāra (the Leftist Tantra culture, since the nyāsa here starts from the left foot). Traditionally description of earthly beings starts from the head to the toe; but for the divine ones it goes on from the toe to the top.

The Picumata reads :—put the letter 'a' on the leftfoot, ā on the right, 'i' on the left knee, 'ī' on the right, 'u' on the left wrist, 'ū' on the right, 'ṛ' on the left heart, 'ṛī' on the right, 'ṛ' on the left shoulder and 'ṛī' on the right shoulder, 'e' on the left ear, 'ai' on the right; 'o' on the left joint just above the ear, (the left skull-joint not indicated in other nyāsas); 'au' on the same vital point by the right side, 'am' on the cerebral point and 'aḥ' on the head (the joint of the forehead and upper head). This is vowel. The process of putting consonants also goes on from the toe to the top. 'Ka' is to be put on toes of both the feet; 'kha' for two fore-toes; 'ga' for two middle toes; 'gha' for two ring-toes and 'ṇa' for two little toes. 'Ca' on the left foot; 'cha' on the right; 'ja' on the left knee, 'jha' on the right; 'ña' on the left waist; 'ṭa' on right waist; 'ṭha' on the left rib-point; 'ḍa' on the right; 'ḍha' on left side; 'ṇa' on the right; 'ta' on the left shoulder; 'tha' on the right, da on the left ear, 'dha' on the right, 'na' on the left nose; 'pa' on the right; 'pha' on the left eye, 'ba' on the right; 'bha' on the fore-head; 'ma' on the top head; 'ya' on the śikhā (upper hair tips), 'ra' on the left shoulder, 'la' on the left elbow; 'va' on the finger tips, on right side 'śa', on the cerebral point 'śa'; 'sa' on the right elbow, on the finger tips 'ha' and kṣa' should finally be put on the head top²⁰. This is the very uncommon way of putting letters of alphabet in a count-up system, indicated only for those, who are avadhūtas and shook off all bondages of pleasure and pain, all instinctive behaviourism, human and animal and all phenomenal laws of Life and Death. In addition to that the ^oTantra next advises some varieties of nyāsa like Śaktinyāsa, Bijanyāsa, Mantranyāsa, Bhairavanyāsa etc. not ordinarily indicated to other Tantras, available so far. It is revealed that, it epitomizes a secular culture, admitted to all castes of liberating people, who carry a very old and peculiar way of life, which has now possibly lost their existence in the broader stream of Indian population.

9. *The Present Tantra-consciousness :*

Indian knowledge and culture have two major streams; the Vedic and the Tāntrika. Tantras represent the social and cultural histories of so many clans and tribes of people; who had either lived, or migrated here from other parts of the World. The other name of the Tantrasāstra is called 'the kula-śāstra'—since they represent the religious and cultural histories of those clans or 'kulas', they belong to. The tāntrika culture is comparatively liberal, rather universal, than the Vedic; which is strictly confined to the hard and fast moral codes and ritual injunctions. But in the social structure of the tāntrika culture, every body may find a place of his own choice. Even most opportunist ones of the age, whose aim of life is "to eat, drink and be merry," may find apparently a cosy nook for them. Wine and woman are not prohibited there. It is one of the causes of its chief popularity. Not only Indians; but some western people of the age, are found inquisitive of the tāntrika culture and there are so many wise men, who have set up āśramas and institutions, by the name of the tāntrika culture. Some half-digested clever people exploit their tender feelings and gross sentiments by the name of the tāntrika culture.

The Tantra-śāstra classifies the total mankind into three grades on the basis of instincts. People, in whom the gross animal instincts are dominant, are *paśus* or animals; who are beyond the reach of animal instincts, are called *vīras*; or braves and those, who have overcome the human instincts are divine ones. They are permitted to enter into that extra-ordinary tāntrika culture, who have cut off all mundane and physical relations from the lower worlds, below the Ājñā-cakra, as indicated by its significant name of *śiraścheda*, a current of the Bhairava-stream under the *ūrdhvāmnāya*, a section of the Tantra-śāstra, that especially deals with esoteric codes, disciplines, spiritual culture and the divine life.²¹

The culture, that our Tantra represents, is especially meant for *avadhūtas*, or the divine ones. None should, therefore, venture to intrude there, if he is not competent to win his animal and human instincts from the core of his heart.

Wine and women are allowed in some tāntrika culture no doubt; but it does not approve free access of all, who-so-ever likes to follow Tantricism. Practically, they are the testing media to examine how far the participant has controlled his passions, sense-organs and their leader, the Mind. He is verily a self-disciplined man, whose mind will never dwindle, if there are so many charms to entice him. On the other hand, even if he has to take liquor, it would neither affect his nerves and brain, nor delude his mind.

So far the entry of women in a tāntrika culture is concerned, it is ascertained above that the Tantra-śāstra always breathes a secular air and there is no bar of age and castes there. Women, coming from families of working classes, especially the washerman, the oilman, the barber, the cobbler etc. are advised to invite to a strictly secret Tāntrika function to play the role of a *nāyikā* (queen-bee) in a *cakra* (comb). Before accepting any of them for the particular purpose, members of the particular tāntrika guild should observe a marriage ceremony of the couple and both the partners would remain loyal to each other and would life-long play the role of partnership in esoteric functions, whenever necessary. The male partner will bear her life-long maintenance and she would live in her old family from which she has been invited. The castes, they belonged to, were then flexible enough to support this practice. Returning back to her previous families, she occupies a comparatively better and honourable position and would discharge no more the duty of a wife there. The social sanction of accepting those girls does not alter, when playing the role of a *nāyikā* and harms very little the general social structure;—since the position of those girls in the then society was, no better than girl-messengers or *duṭīs*.²²

So far the use of prohibited meats in the Tantra is concerned, we must remember that our Tāntrika texts are virtually the social, anthropological and cultural histories of different clans and tribes; who either lived here changing their hearth and home, time to time, under the circumstantial pressure; or migrated here passing a long route, settling time to time, for years, in mid-ways; which they liked temporarily and marching on again; or being driven by the adverse forces, human and phenomenal; whatever they might have been. The food-habit and manners and customs, in which they were addicted and habituated for years, during the course of their evacuation, extradition, migration and pasture; also accompanied them and in course of time, recorded in those Tantras; which represent their social, ritual, anthropological and cultural history.

Volume II, Part IV

Chapter : III

The Skull-Bowl in a Tūra-Yāga

Reference :

Abbreviation

1. Picu. Fol. 7(a) Verses-289-293.
2. Ibid „ „ 294-307.
3. „ „ „ 308-311.
4. „ „ 7(b) 312-335.
5. Ibid Fol. 8(a) Verses-342-354.
6. „ „ „ 355-360.
7. „ „ 8(b) „ 361-376.
8. „ „ „ „ 377-383.
9. „ „ 9(a) „ 384-393.
10. „ „ 9(a-b) „ 394-445.
11. Bhadeva-paddhati (vivāha) (Kaviratna)
12. „ (vasudhārā)
13. Ars. 4.10a
14. „
15. Tan. Sā pp. 88.
16. Picu. Fol-14(a) verse 769-796
17. E.O.I.A. Vol. I, Pt. II, Ch. I & III, pp. 36
18. Śivastotra. Utpalarāja.
19. Sañca.
20. Picu Fol. 10(b)-11(a).
21. „ „ 19(a)-11(a).
22. Tan. Sā. pp. 627.

Reference

ataḥ paraṁ pravakṣyāmi yeṣu dāruḥ prasiddhati /
sauvarṇyaṁ rājataṁ caiva tāmra-candanadārujaḥ
... ..
sarveṣāṁ deva dārūṇāṁ mahāsaṅkhottamottamaḥ /

aṣṭapadmaṁ likhet padmaṁ ṣaṭpatraṁ tasya copari /
tale pretaṁ tu padmasya kārayet lakṣaṇānvitam /
sampūrṇāvayavāni syur nirvraṇāni śubhāni ca /

madhuparke paśorbadhaḥ /
ajair jaṣṭavyam /
yad varco hiraṇyasya yad vā varco gavāmutaḥ.
dhātā yathā pūrvam akalpayat
ādhāre liṅgaṇābhau hṛdayasarasije etc.

devo bhūtvā devaṁ yajet.
ahau vā hāre vā kusuma-śayane vā etc.
khelā bhānār khelā.
verses 479-504.

Colophon : mahābhairave dvādaśasāhasrike.
naṭi kāpālikā veśyā pukkaśi nāpitāṅgaṇā /
rajaḥ kī rañjakī caiva sairindri ca suvāsini //

CHAPTER IV

RITUAL AND DOMESTIC IMPLEMENTS

1. *Kind and appropriation of Tūrā-yantra (the Skull-bowl) :*

The ceremony of installing a kapāla-yantra with an appropriate diagram (yantra) has been discussed above in details. Since the full detail of the function is absolutely meant for a completely obscure cult, in which common men are not authorised; we feel it better not to intervene in others business; as discussed in the MS. of the Picumata, Brahmayāmala-tantra, particularly from the folio nō. 10 to 16.¹

The skull-bowl may be introduced and designed by six names and styles;—as (i) the cow-faced; (ii) the elephant-back-like; (iii) the elephant's frontal globe-like; (iv) the tortoise-back-like; (v) the śakti-pātra, the pot of śakti (energy) and (vi) the lotus-like. (i) If the skull-bowl is long, broad by the back and narrow by the face; it is called the cow-faced (go-mukha). (ii) The skull-bowl, which looks like the back of a tortoise and a bit high in the middle, is called the tortoise-back-like one (kūrma-prṣṭha). (iii) The skull-bowl, which is long, high-up in the middle and low by the both sides; is called the elephant-backed one (gaja-prṣṭha). (iv) The skull-bowl, which is high-up by both the sides and deep in the middle; is called the elephant's frontal globe-like one. (v) If there are line-joints, beginning from the fore-head, right up to the neck-point; dividing the complete skull-part into six divisibilities; it is called the śakti-pātra (the energy generating pot ?). (vi) The skull-bowl, which is comparatively flat by the back, deep in the middle, top-edged by all sides and looks like a lotus; is called a lotus-like pot.²

2. *Classification of the Skull-bowl and its significance :*

The skull-bowl is classified into four or five orders on the maxim of classifying the population of ancient India, into five major groups, like Brāhmaṇa, Kṣatriya, Vaiśya, Śūdra and Antyaja. The distinctive marks, or recognition are either deep points on the skull, or small perforations on the cerebral point. If there is a single pin-point, it is a Brāhmaṇa, or the priest class; if two, it is a Kṣatriya, the warrior; if three, it is Vaiśya, the trader; if four, it is Śūdra, the worker; and if five or more than them, it is an antyaja, (the labourer) or the low-caste people, like the cobbler, the oilman, the washer-man, the fisherman, the sweeper etc.; as referred to in the Yama-smṛti. Beginning from five pin-points upto twenty, all are indicated for the different grades of the low-caste people. The pot, without the pin-point; is also called an antyaja class of a bowl and is not advised for the four regular classes. If a skull-bowl is not qualified with the significant characteristics of four castes as mentioned above; it may not be used for ritual purposes. Black-coloured, the short, the dark-shadowed, and the red-coloured skull-bowls are also not be used; since they fore-cast bad omens. The blue one fore-tells serious diseases; the black indicates death; the red brings worries and the broken one carries all sorts of sorrows, poverty and anxiety. The Tūrā (skull-bowl) should always be as

white as a conch-shell, a jasmine flower and the Moon. It may also be of the honey-colour, smooth as butter and shaded soothingly. The skull-bowl may also be constituted with so many bone-pieces from one to hundred, of which one to seven-pieced ones and the hundred-pieced ones are highly auspicious; but the low-caste-type, up-looking and broken ones are not prescribed.³

3. *Secularism behind the class-concept :*

The caste-system in India is a subject of hot criticism, not only of the age; but it had to establish its own existence against the teeth of strong opposition; since the very conception of social structure of Indian civilization, dominated by the majority of Aryan People, nurtured in the Vedic way of life and acclimatized in the Aryan culture. Whatsoever may be its after-effect, the concept of Indian castism was based on the theory of division of labour and the social order on the criteria of human intellect, efficiency, ability, aptitude, individual skill, group interest and powers. But, there was another stream of Indian people, nurtured in a parallel culture, which believed in a more individualistic aptitude, efficiency and achievement in social, cultural and spiritual fields than hereditary, pedantic and orthodox authority. The later stream was more liberal than the former and welcomed all other tribes of people, except Aryans; whose social, religious and cultural ways of life had been represented in different Kulaśāstras, or Tantras. No class in the two broad streams of Indian People is either humiliated; or looked down in Indian society. Barbers and Black-smiths of the Śūdra class are hallowed as the representatives of Savitr and Rudra in the sacred-thread ceremony and other ritual sacrifices. The drummers of the antyaja class, supposed to be untouchables, are also warmly extolled with new cloth and flower wreaths in the occasions of animal sacrifices.⁴ In the tāntrika rituals, śūdras and antyajās; especially potters, oilmen etc.; have the equal right and position; if they are initiated and advanced in that particular culture.⁵ Individual achievement and proficiency are the only authority there and no caste-bar contradicts their right to the way of spiritual progress. Spiritual elevation is the only consideration there. The caste-system could never affect the spirit of secularism in the field of spiritual culture in India. The gradation of the Tūrā in to five classes; Brāhmaṇa, Kṣatriya, Vaiśya, Śūdra and Antyaja is suggestive of the fact. Four castes are head, arms, thighs and feet of the Indian social body. Those, who appeared at the end (anta) are called antyaja. How they are taken as untouchables; we do not know.

4. *Installation of the throne :*

The technique of making a khaṭvā (a cot or a throne) has been described above. Now, let me tell how to install a khaṭvā and to place a Tūrā on it. First, wash it with astringent and scented water and place it on the bed of the cot, facing the south. A rod of the equal height of the performer should also be kept by the north side. Secondly worship the Tūrā-yantra, thus seated on the cot and offer flowers, a bouquet, scented burning sticks (dhūpa), lights, and refreshments and naivedyas to the God and then show Him the symbolic gestures (mudrās) of boon-offering and fear-removing (vara and abhaya). Finally sprinkle the holy (abhiṣeka) water on it. In this way, daily worship of the khaṭvā (cot), the bell (ghaṇṭā) and the ḍamaru (small drum) should be observed, by chanting the prescribed bijamantras⁶ (the secret condensed hymns).

5. *Materials and techniques of making an akṣasūtra (a rosary) :*

A wreath of counting beads for the purpose of chanting names of desired Gods, may be made of human bones, conch-shells, gold, gems, silver, brass, lotus-seeds, crystal-stones, pearls, emeralds, rubies, corals etc. They should be completely circular, well-wrought, spot-less, neither too thick nor too thin and with two faces, having parallelly penetrated holes for threads. The beads of the patra-jīvaka (rudrākṣa ?), the lotus and gold are also advised as auspicious ones. The golden thread brings early success to a worshipper.

The Tantra deals next with kinds, occasions and purposes of utilizing such counting beads; particularly in functions of ṣaṭ-karma (sixfold performances to the end of vaśikaraṇa (appeasement), vidveṣaṇa (enragement), uccāṭana (uprooting or throwing away), stambhana (paralysing), māraṇa (destruction) and śānti (peace).⁷

6. *Kinds of the akṣasūtra (the rosary of rudrākṣas) :*

There are five kinds and arrangements of wreathing a akṣa-sūtra. They are (i) the cow-tail-like; (ii) the barley-middle-like; (iii) the ant-middle-like; (iv) the even or all-round and (v) the odd.

(i) The go-pucchākṛti (cow-tail-like) wreath of counting beads is made with such beads, which are fat at the root and gradually thin to thinner at the end and looks like a cow-tail with its locket at the joining point.

(ii) The yava-madhyā (mid-barley like) is wreathed with thick beads in the middle and gradually thin to thinner in both the ends with its locket (meru) in the joining point.

(iii) The piplikā-madhyā (the ant-middle-like). Beads of a wreath, which are thick by both the ends and thin in the middle; are called the ant-middle-like ones.

(iv) The sama-type of the accounting wreath. The counting wreath (akṣasūtra), which is arranged with beads of neither small nor big types of beads; but all of equal size; is called the sama.

(v) The viṣama-type of a wreath. It is the viṣama-type of counting wreath, which is arranged alternately in an order, first a big bead and then a small bead.

These five kinds of the akṣasūtra are not prescribed for the one and same ritual function. They are to be used to perform any one of the tāntrika ṣaṭkarma, namely; vaśikaraṇa (subjugation or appeasement), uccāṭana (uprooting), vidveṣaṇa (causing enmity), stambhana (restraining or paralysing), māraṇa (killing) and śānti (peace-making). Kinds of beads in wreaths, the technique of their arrangement and position, placing and utilization of the meru (locket); should differ according to the mode, purpose and nature of the ṣaṭkarma (the six-fold esoteric functions) as described here in the Picumata, Brahmayāmala.⁸

7. *Nature, kinds and characteristics of a ghaṇṭā (Bell) :*

The ghaṇṭā is an inevitable element of the tāntrika ritual. It is nine by name, number, type and characteristics with different utilitarian values. The °Tantra hallows it as the mother of Mantra (hymns), since it creates the sound that proclaims victory.

The °Tantra reads the names of ghaṇṭās as (i) Kapālaśūlaghaṇṭā; (ii) Śūlaghaṇṭā; (iii) Padmaghaṇṭā; (iv) Cakra-ghaṇṭā; (v) Śaktighaṇṭā; (vi) Daṇḍaghaṇṭā; (vii) Vajraghaṇṭā; (viii) Khadga-ghaṇṭā and (ix) Kapālaghaṇṭā.

(i) *Kapālaśūlaghaṇṭā* :—Circumference of the face-part = 5 fingers; height = 5 fingers; sides (two) = 2 fingers; breadth and thickness = 3 fingers; length = 3 fingers (३). It is an equilateral and square type of a bell, named above. At the top of the bell an eight petalled lotus with a core of pollin-hairs is to be curved. A skull of one finger size, is to be made on the core of the lotus and a trident of two fingers length above it. This particular kind of ghaṇṭā (bell) is recommended for the Bhairava-clan.

(ii) *Śūla-ghaṇṭā* :—If there is no mark of a kapāla (skull) on the lotus-core of a ghaṇṭā (bell), as described above and the mark of a śūla is on the lotus; it is called śūlaghaṇṭā of the Māheśvari-clan.

(iii) *Padmaghaṇṭā* :—If there is no mark of śūla (trident) on the above-mentioned diagram and it contains only the mark of a padma (lotus); it is called Padmaghaṇṭā. It is also said to have born in the clan of Brahmāṇī.

(iv) *Cakraghaṇṭā* :—If there is a cakra on the lotus mark; it is called the cakra-ghaṇṭā of the Vaiṣṇavī-clan.

(v) *Śaktighaṇṭā* :—If there is śakti (bija) on the above lotus-mark; it is the śaktighaṇṭā, born of the Kaumārī clan.

(vi) *Daṇḍaghaṇṭā* :—If a daṇḍa (rod) on the top of the padmaghaṇṭā is made; it is called the daṇḍaghaṇṭā; which is prescribed for the Vaivasvatī-clan.

(vii) *Vajraghaṇṭā* :—If at the top of the padmaghaṇṭā; there is a sign of a vajra (thunder-bolt; like a cross sign); it is called the vajraghaṇṭā, which is indicated for the Māhendrī-clan.

(viii) *Khadgaghaṇṭā* :—If a sign of khadga (heavy or curved sword) is made on the top of the padmaghaṇṭā; it is called the khadgaghaṇṭā and is also said to have born of the Bhairavī-clan.

(ix) *Kapālaghaṇṭā* :—If there is the only sign of a skull on the padmaghaṇṭā, it is called the kapālaghaṇṭā, born of the kapāla-clan.

The clan of a ghaṇṭā is determined by names of those Mother-Gods, for whom a flower is offered to the ghaṇṭā (bell). The ghaṇṭā is to be considered as born of the clan of that particular Mother-God.⁹

The clan-system in the Picumata, a stream of the Brahmayāmala-tantra, is not determined on the criterion of the Vedic class-system, based on the concept of heredity and division of labour. Order of determining a clan in the Picumata, is devised on the principle of the cult and its tutelary Mother Gods, whom the particular Cult worship. Accordingly the tāntrika gotra (clan) system runs on the following order.

*Names of residing Gods,
determining a gotra (clan)*

1. Bhairava
2. Raktā
3. Karālī
4. Danturā
5. Caṇḍākṣī
6. Bhimavaktrā
7. Mahocchuṣmā
8. Mahābalā
9. Virā
10. Krauṣṭuki
11. Vijayā
12. Gajakarṇī
13. Mahāmukhā
14. Cakravega
15. Mahānasā
16. Astra-puṣpā

Names of gotras (clans)

1. Kapālaśūla-gotra
2. Māheśvarī-gotra
3. Brāhmī and Vaiṣṇavī gotra
4. Kaumārī gotra
5. Vaivasvatī gotra
6. Māhendrī-gotra
7. Carcikā-gotra
8. Pūraṇī-gotra
9. Śūlagotra
10. Māheśvarī-gotra
11. Brahmāṇī-gotra
12. Vaiṣṇavī-gotra
13. Kaumārī gotra
14. Vaivasvatī gotra
15. Māhendrī gotra
16. Bhairavagotra.¹⁰

8. *The cultural advancement and generosity explicit in the Clan-concept of India:*

The clan-concept is an important factor in the social structure of Indian Civilization. The entire population of the country, from upper to lower and lowermost classes, is divided into some classes, named after some renowned sages of the Vedas, like Vaśiṣṭha, Vāmadeva, Gautama, Bharadvāja, Kaśyapa and others. Some were considered the direct descendants of those sages and others were either the disciples, or followers of them. The word gotra in Sanskrit denotes so many senses, like a family, a race, a lineage, one that saves the land, protects and tends cows etc. Even those people, who offer their services to tend and keep the cattle of a sage, may also come under the gotra of the sage. Thus, the people of the non-Brāhmaṇa community, gradually through the course of the time, had been introduced as a member of those gotras, in obedience to the maker of the gotra, in a later age, under the injunction of the Dharma-śāstra.

The concept of the gotra-system in the Tantra śāstra is, on the other hand, not determined on the principle of hereditary right. Individual attainment, spiritual progresss, moral discipline, obligation to the teaching and guidance of the cult and obedience to the

doctrinal proposition and the Faith-secrets; above all, elevation to higher intellectual planes are the guide-lines to determine a gotra in the society of the tāntrika people. Names of Gods and Goddesses, as discussed above, which determine a tāntrika gotra, or a clan; are the tutelary deities of those cults and the life of a follower of any of those cults, should always be guided by the moral and ritual codes, under what-so-ever gotra of the Brahmanic gotra-system, the esoterically initiated disciple may belong to. Thus esoterically initiated members of any of nine gotras, mentioned above, have the equal right to participate rationally in a ritual assembly, whether they are Brāhmaṇas, and Śūdras or Antyajās. People of any Brāhmaṇic gotra may be considered high and low by the caste system; but there is no such difference and distinction among the people of any tāntrika cult. The tāntrika gotra-system is, therefore, more rational, liberal and universal; than the orthodox gotra-system.¹¹

9. *Material and mechanism of making a ghaṇṭā (Bell) :*

A bell may ordinarily be made of the pure bronze (kāmśa). It should be of a decent-looking and breathing a grave air. There should neither be a knot and a bubble; nor it would be constructed by any of such ingredients; which are moistened and wet. The handle of the ghaṇṭā should be made of an auspicious human bone and properly washed, as told before in connection with the construction of a Tūrā. Thus, the ghaṇṭā (bell) is to be placed on a prescribed wooden plate by the left side of the seat, fixed for the worshipper. The ghaṇṭā should ring in both the kinds of ritual cultures, daily and occasional, in the beginning, the mid-time and at the end. Alike an ancestral God, there should always be an ancestral bell for the purpose of accomplishing all sorts of rituals and cultural functions, in a tāntrika family.

10. *Characteristic features and application of sruca, sruva etc. (the big sacrificial spoons)*

The woods, used for the special purposes of offering oblation to the tāntrika sacrifices, are to be collected from those trees, which are earmarked for making sacrificial utensils, particularly the fig, the aśvattha, the palāśa (Butea Frondosa), the wood-apple (Vilva) etc. They may also be made of gold, silver and copper.

Take either a piece of such woods, or a metal of one hand, or an arm-length, to make a little platform to keep the sacrificial utensils; like sruca, sruva etc. Six fingers by height and seven fingers by thickness and length; the pīṭha is to be made, accompanied with a sthālaka (cup) of the circular size of three fingers thickness. This is also three fingers by height and square by size. For the Vedic sacrifices, the length of a 'sruca' is advised aratnimātra (a length from the elbow-joint to the end of the little finger).

The pīṭha may further be made either with a rectangular wooden seat, or a lotus leaf. The lip of the sthālaka (the cup-like part of the big spoon) should be of two and half fingers. Its middle part should be four fingers (by depth) as per the measurement of the devout's (sādha's ?) own hands and fingers. The yoni (mouth-piece ?) of the sruva (big spoon) is to be made six fingers by length. By breadth, it should look like a cow-ear and by height or depth, it is three fingers, at the bottom of the sthālaka (the cup-like part of the spoon). There should be holes at a distance of two fingers (or holes of two fingers ?). The discharge-point of the yoni (face ?) is to be made circular by one finger. By the middle of the yoni the discharge line of the hole, should be made curved. The lip of the yoni is of one finger.

measurement with a circular edge of half-finger breadth by all sides. The complete shape of the spoon-part should be like a cow's ear, narrow and polished by the tip. The bottom of the spoon will be the same with the top. The handle of the spoon is also circular and four fingers by breadth. The cup-like part of the spoon by length, breadth and thickness, will nearly be the same. The neck of the spoon-handle is advised four fingers. The sacrificial spoon should, therefore, be made straight (curveless), spotless, woundless and neither too big nor too small than what is indicated. A *sruca*, furnished with all these qualities, may bring home all good omens.

A *sruva* of one hand length, may also be made in the same way. The circular cup-like part of it is equal to two thumbs and its depth is of one thumb-knot by the curved measurement (*tiryāṇmāna*). The Vedic ritual also advises the same measurement and technique, (*bhramitāṅguṣṭha-parvabilam*). In the mid-part, make lines for the flow of oblation; like the edge of a sword. The cup-pit (*sthālaka*) of the *sruva*=(big spoon) is as deep as that of the first knot of a thumb. By its back, similar stream-lines should also to be made. A wooden handle is circular by four fingers and its neck is square by the same measurement.

There is another more authentic and fruitful type of *sruva*. Take a full bone-pipe (possibly the lower or upper arm-bone). At the end of the bone, make a joining plate with bone-pieces and then add to it the cup-like part, the *sthālaka*, made of such a piece of a skull; that fifteen pitful oblations of the *sruva* may fill a *tūrā* to the brim. A beak-like tip should be made at the end, as told above, in connection with making a *sruca*. The technician, taking the bone-pieces, recommended for making a handle of a *sruva*, does not necessarily always obey the principle of the length-measurement of a handle, as discussed above. To make the bone-pieces (collected purposively to make a link-joint), scented with different pastes; the technician may join the two parts of it; the handle part and the mouth piece, bifurcating the bone-pipe. The bone-*sruva* may also be made disinfected and purified with the same process, as advised in the case of making a *tūrā* previously. Determine the sitting position of the devout worshipper (before the *tūrā* with the holy diagram) and place the *sruca* flat by the right side and keep the *sruva* over it down-turned. He may now continue his regular and incidental worships and sacrifices, as advised above.¹²

Here ends the fourth chapter (*paṭala*) of the *Pratimā-lakṣaṇa*, under the *Picu*-school, told by *Mahā-Bhairava*, *Picu*, containing a collection of 12 thousand verses.

The subject of early Indian handicraft with its technique and its mechanism practically ends with the detailed technical study and practice of making a skull-bowl *tūrā*, a throne, *khaṭvā*, a *ḍamaru* [a small hand-drum], a *ghaṇṭā* (bell), a *sruca* and a *sruva* (sacrificial spoons); made of bones and wood]. These materials are neither used in a Vedic sacrifice, nor in any *Brāhmaṇic* and the *tāntrika* function of the rightist school of the *Tantrasāstra*. Instruments, equipments and other sacrificial appliances, which are advised here to make and utilise, are strictly limited to the leftist ritual functions of the *Tantrasāstra*. *Avadhūtas* (devouts, who have washed out all the social, moral and religious bondages) and people, who are initiated to the exclusively private magic lore, are the only authorised persons to enter into this secret service. Others are strictly prohibited to poke their noses into this absolutely obscure cult.

Vol. II, Part IV(a)
Chapter : IV
Ritual and Domestic Implements

Reference :

<i>Abbreviation</i>	<i>Reference</i>
1. Br. Yāmala. Picu.	Fol. 10(a) to 15(b)
2. Ibid. „	Fol. 15(b) Verses 838-847 mahāpātrasya vai devi lakṣaṇaṁ śṛṇu sām- pratam // 838 // padmākāraṁ bhavet pātraṁ tat padmaṁ parikīrti- tam // 847 //
3. ibid. Yāmala. Picu.	Fol. 15(b) & 16(a) Verses 839-878.
4. (a) Bhavadeva-Paddhati. (b) Durgā-paddhati, balidāna.	cūdākaṛaṇa. savitar mainaṁ hiṁsi ghātaṁ rudrarūpaṁ dhyāyan tailikānāṁ gṛhaṁ gatvā kumbhakāra-gṛhaṁ tathā / tatra tatpatibhiḥ sārddhaṁ yajeta parameśvarīm //
5. Durbar. Vol. I. Pref. 63.	Fol. 16(a) & (b) Verses 879-890
6. Br. Yāmala. Picu.	Fol. 16(b) Verses 891-900
7. „ „ „	Fol. 17(a & b) Verses 905-959
8. „ „ „	Fol. 18(a) Verses 960-978
9. „ „ „	Fol. 18(a & b) Verses 979-988
10. „ „ „	Fol. 18(b) Verses 989-999
11. „ „ „	Fol. 18(b) & 19(a) Verses 1000-1027
12. „ „ „	Fol. 20(b) Colophon.
13. „ „ „	

CHAPTER V

THE YANTRA-KARMA, OR CONSTRUCTIONS FOR SIXFOLD OCCULTISM

1. *The end of leftist occultism :*

There are two main wings of the Tāntrika culture. The rightist culture (dakṣiṇ-ācāra) and the leftist culture (vāmācāra). Both the wings have some divisions and sub-divisions, indicated for some definite clans, hereditarily initiated to the secret lores (bījamantras) of specified deities, supposed to be the tutelary Gods of those clans. The Tantra-śāstra had never been considered a foreign sacred Text; but it was all along considered to be the other wing of the Vedas. Out of the two major wings, Dakṣiṇācāra is more clearly and closely connected to the Vedic and the Purāṇic studies and cultures. But the leftist wing, or the Vāmācāra, is strictly private and follows some peculiarly secret codes of conduct and ritual functions to earn the four human ends with the help of ṣaṭkarma, or sixfold esoteric services.

The word 'vāma', that frames the name Vāmācāra, implies so many meanings, i.e. left, the felt-hand side, reverse, contrary, opposite, adverse, viles, low, lovely, charming etc.; but the word indicates here the leftist doctrine of the śāstra; which advises to perform all ritual functions by the left hand; indentifying the devout himself with God himself whom he worships.

Here the particular function of the yantrakarma, indicates some obscure rites for the success in six-fold leftist ends and purpose; of which some are to be performed on prescribed yantras (ritual diagrams), drawn on some prescribed bases, duly plastered with requisite plasters, materials and painted with the help of different colours to bring the entire cosmic-sphere under ones own full control.

2. *Pratikṛti : Painting features on Walls, Canvas, Scrolls, and other bases :*

The aim of a leftist tāntrika is, as discussed above, to spread the net of an over-all control including all living beings;—animates, inanimates and divines; by their sixfold super-natural power for "vaśyākaraṇavidveṣa uccāṭaścaiva mārāṇam" etc. To exercise some of those magic powers, a tāntrika often requires either an image; or an object of those things, animate, inanimate and divine. As they are secret ritual services, some of their functions should obviously be done secretly and an open image of wood, stone, metal, clay etc. is neither applicable nor advised there. Sometimes they are made on the surface, or on rolls of leaves, birches, cloth etc.; plastered with very fine pastes and border of clay, stone, minerals and metal-dusts over them. The genesis of painting on earthen pots, vessels and plates; also finds a broad culture in the °Yāmalas.¹

It has been discussed above, that the entire process of the Tāntric culture has been classified into three grades, in consideration with the three-fold generic qualities i.e. sattva (intelligence), rajas (action) and tamas (ignorance); or esoterically the divya (divine), the vīra (heroic) and the paśu (dominated with animal instinct). Different styles and types of rites are prescribed for the different orders. Devouts of the divine grade require no concrete form and figure; neither an image, (mūrti), nor a holy diagram (yantra). They enjoy early salvation by the way of meditation and chanting names of the prescribed deities and

should not follow the ordinary course of japa (counting the *bīja-mantra*), homa (sacrifice), yantra (holy diagrams) and pūjā (worship).² For the second grade, or the *vīras*; worship of yantras and maṇḍalas as indicated to symbolize the particular deity and his or her spiritual plane and status are advised. As a result of it, we find scarcely an image of Gods in *siddhapīṭhas*, particularly the places, traditionally earmarked as *śaktipīṭhas*. If there are, at all, the few images there; the yantra should either be drawn on the pedestal, or by the back of the image. They may either be covered with flowers, any kind of pastes like sandal, vermilion etc; or the images of the said Gods are indicated by them and placed over them. The concrete images of Gods are meant for the third grade of devouts to fan the ritual air on the common people; who are accustomed to the 'grāma-dharma' (ritual culture for the common people) in which compulsion of definite days, stars and fastings, is not always a must.³

3. *The lekhyā-pratikṛti*, or the painted and inwrought images and tāntrika yantras and maṇḍalas. (Paintings, symbolic diagrams of celestial Energies and the geometrical constructions, suggesting their cosmic planes).

To make a *lekhyā-pratikṛti*, a crafts-man may use mainly earthen or wooden plates, scrolls of fine jute, cotton, or silk cloths, bark-sheets of the birch and aguru trees, palmyra, plantain, lotus and wood-apple (*vilva*) leaves. Some times they use a very thin and smooth plaster over them and draw images, diagrams and constructions on them with colours as indicated. The drawing should always be kept covered with either those basic materials, leaves of the wood-apple and flowers; so that the secrecy of the function should, at no cost, be divulged. Some times they draw the image of the person, which is the direct target of the *ṣaṭkarmas*, the six-fold ritual functions. The figure should be as short as possible and the measurement should be adjusted in accordance with requisite proportion, not generally bigger than a thumb of a devout. Inside the diagrams, *bijamantras* (sacred syllables of the deities) should be inscribed in the centres and other fixed points, like petals of inscribed lotuses and their corners, as indicated in the Text. In addition to them, such figures and diagrams are also to be inwrought on the skull-plates, marble-plates and other metal plates—like gold, silver, copper etc. They are consecrated ritually, celebrated and installed inside the temples for daily and occasional worships.⁴

4. *Lepya-pratikṛti* :

The technique of making a *lepya-pratikṛti*, is a particular device of Image-making and drawing designs and diagrams on canvas, cloths and some such picture-materials; which we use even in the modern age for preparing oil-painting and similar pictures, landscapes and sketches. Pastes of fine clay, soft stones, chalk-dusts are to be mixed with sticky materials, like wax, boiled cream of wood-apples, barley, tamarind seeds etc.; which are to be so plastered on the bases proportionately; that it may indicate high and low positions on the bases and its required back-ground. Though the Text is not here very much vocal about the composition of the *lepya* (the paste of plaster); yet it is significantly suggestive of its composition and application; since it is a favourite technique of early Indian craft; figurative as well as constructive, dealt with in the later works.⁵

The tradition of making a lepya-pratikṛti (making images on plastered scrolls, or rolled up plastered canvas) is yet dearly cherished in hearts of the Bengal School of Indian Arts. One may yet find lepya-pratikṛtis in some houses of orthodox tāntrika families, living in villages of Birbhum, adjacent to Santiniketan, West Bengal, India.

In addition to the image-scroll and the landscape scroll; the lepya-pratikṛti serves another great purpose. It is an appropriate base to draw a multi-lined and fine-lined diagram with as many numbers of bījas (holy syllables) worth putting on any point as required; when it is partially dried up. To draw up either a maṇḍala, or a yantra; particularly—(i) sarvato-bhadra-maṇḍala, navaṇāḥha, navagraha-maṇḍala etc, as well as the Śrīyantra, the Tūrāyantra etc.; it requires a very fine and trained hand; who can draw designs and diagrams over them, as illustrated here. The yantra-karma ends in the pañcama paṭala (Chapter V) of the Picumata with its verses No. 1167; in which the topics of the lekhyā-pratikṛti (Painting) and the lepya-pratikṛti are delineated in a nut-shell.⁶ Last two chapters (the 6th. and the 7th, paṭalas) have little direct relation with the artistic handicrafts. They may be considered as extentions, or appendices of the Pratimālakṣaṇa (Characteristics of Image-making); which narrates the characteristic features of those deities, who are worshipped to gain success in the desired śaṭkarmas.

5. *Society, Civilization and Culture, revealed through the Picumata, Brahmayāmala-tantra :*

(i) There are two broad sections of the tāntrika culture (kulācāra ?);—the Rightist and the Leftist. The term *Kulaśāstra* for the Tantra-śāstra, is significant enough to suggest that though Indian Esoterics breaths a universal humanitarian air and its scope and span bind no limit ; yet each of them is a representative of an apparently opposite stream of Culture, which two groups of clans or *kulas* carry on since the time immemorial ; but it had now lost their insignia of identification, having been assimilated in the vast ocean of Indian society, devised generally on the principles of the Aryan social science. Their imperishable marks of identity are yet traceable through their individual '*Kulācāra*' (Culture ?) i.e. the ritual, social and religious manners, customs and the exceptional ways of life. *Kulas* have their own exclusive social and moral manoeuvres, religious guide-lines,—which are called the *Kulaśāstra*;—that shows a definite way of life, beginning from their very birth and ending at Great Liberation—the ultimate goal of almost all streams of humanity, theists or atheists. There are thousands of streams of people with thousand of ways of life and it is not possible for us to know every thing of them. Yet there are people, who criticize and complain those ways of life, which are either quite foreign to them ; or they possess insufficient knowledge of them.⁷

We have discussed above some obscure ways of life, revealed through the religious practices of some leftist tāntrika sects. To a member of the leftist school of the *Tantra-śāstra*, the way of life and the system of a tāntrika function, generally run through a quite opposite direction, than that of the rightist one. They even perform their ritual functions by their left hand instead of the right one. It is, therefore, an imperative; what is ordinarily prohibited in the rightist culture, may be admitted to the leftist culture. The use of so-called unholy and inauspicious things and modes of life are often appreciated in a tāntrika culture

of the Leftist school. In place of generous, placid, beautiful and tender-looking images of the rightist tāntrika schools; the leftist schools devise angry, fearful, gruesome, horrifying and hairstartling images; which intensify the thoughts of consternation, ferocity, wonder, horror, fear, disgust and similar feelings; appropriate for the magic functions of the sixfold obscure practices, namely (i) vaśikaraṇa (subjugations), (ii) uccāṭana (uprooting, or over-throwing), (iii) vidveṣaṇa (causing hostility), (iv) māraṇa (killing), (v) stambhana (paralysing) and lastly śānti (peace). Even the peace-granting Gods of the leftist cults, are not very much placid-looking; though they carry symbols and gestures of auspicious omens. Their carriers are also not auspicious creatures. They are crows, owls, vultures, cats, dogs, jackals, camels, mules, wolves, vipers, snakes, lizards etc. The places of performance are quite different from those of the rightist culture. The cremation ground, a lonely river-side and sea-shore, deep thicket, barren huts of cubblers, washermen, oilmen and so-called other untouchables of the Brāhmaṇic convention. Time is the dark and the dead of the night. No restriction of food, drink and meat. No social, moral and ritual bondage. Freedom of mind, action and spirit reign supreme there. In a word, pain is pleasure to them, poison is nectar and bondage is liberation there.

6. Identification of the Tūrā, valley, anthropological history of the people living there and the reflection of the leftist culture on their life :

The way of life, as suggested through the lines of the Picumata; is prescribed for a certain sect of the leftist Tāntrika school. Duly initiated devouts of that sect, are authorised to follow the code of the religious conduct of that mystic cult. But a glimpse of the mystic life, as explicit in way of life, prescribed in the Picumata; is reflected on the life of an aboriginal tribe, called Gāro, living in the rocky region of Meghālaya, formerly treated as a part of the state of Assam; now a small state of the Indian Republic.

The state of Meghālaya is divided into two major hilly parts : (i) The Gāro Hills District, with its population 40615 and the head quarters 'Tūrā' and (iii) the united Khasi Jaintia Hills districts with their head quarters, Shillong and population 60584. The Gāro tribe is supposed to be a branch of Tibetan People of a comparative dark complexion.⁸ Either driven away, as a result of the Faith-conflict, or in search of better habitation; they migrated to the hills and wood-lands of the Himalayan belt in India, following the traditional land-route to India *via* Nepal. But this assumption is not sufficient enough to take them for granted as positive followers of Indian Tantricism; yet we mark some common characteristics in social and religious lives of the both streams of people.

(i) Common Characteristics in the Social life :

The social life of the particular leftist school of Indian Tāntrika Civilisation, as revealed through the Picumata, records the complete freedom of taking meat and wine. No meat is prohibited there. Even human flesh is not restricted in some rituals. In the primitive lives of heterogeneous Garos, Khasia and Tibetan people; such practice is not rare. Wine and women are allowed even in ritual functions of them. Scarcely any other school of leftist tantricism admit beef and human blood and flesh except the Picu-school. People of both the streams use human bones and skulls for making utensils and other domestic

and ritual appliances. Migration of Garo people from the remote Tibetan regions, following the ancient route through Nepal and Assam to the Garo-hill districts of Meghālaya, indicates a cultural communication between Tibet and India, in an early ancient time, prior to the cultural confluence between the two countries, led by Buddhist prophets, saints and monks. The tale of tasting the wit of Śākaṭāla, a minister in the court of the King Nanda of Magadha, by sending a diamond-grafted stick, current in Sanskrit fables, Jātakas, tales, Tibetan Folk episodes etc. suggest a very early cultural correlation of India with other Asian countries, nearly corresponding to the time of migration, or maturing the thoughts and concepts of the Picumata.⁹

(ii) *Common features in religious and cultural behaviourism.* In the religious sphere, Bhairava is considered there to be the supreme God; who may grant all desirables, even liberation to worshippers in the Picumata. Other gods are either His different energies and associates; who are considered either the tutelary Gods of the sixfold ritual functions, termed as ṣaṭkarma, as told above; or the associate powers, who may grant success to the ṣaṭkarmas. The associate divine powers, either enhance the success; when functions are conducted with right ritual lines and disciplines; or creates harms and disturbances; if the ritual course is wrongly and sensuously conducted. There is, no doubt, free licence for wine and women there. But not for all. Only *avadhūtas*, who have completely washed out all passions, won over instincts, bridled the mind and even conquered Death by the virtue of the supra-sensuous spiritual culture, as advised in the Tantra-Yoga-system and had elevated the free soul to the plane of divinity from the level of *vīrās*. In the image of Bhairavanātha and some of His associates and subordinates, we may mark a reflection of Avalokiteśvara and his associates of the Tibetan school of Iconography, as represented in the well-known Tibetan Pantheon. History of Tibetan Iconography is though not said as early as that of the Indian one; yet myths and fables current in both the countries, claim an equal antiquity.

(iii) In the ritual culture of the Gāro-people, the conception of all-auspicious and all-powerful supreme God acts supreme. Other gods are there like ghostly and malicious beings; who generally harm and terrify men. Dākinīs and Yoginīs in the Tantraśāstra are often ignorantly misinterpreted as evil powers; but they are simply epithets of different kinds and types of Divine Energy. Real sense of Yoginīs and Dākinīs have previously been explained on the ground of the Yoginī-hṛdaya-tantra. Gāros, like people of Khasi and Jaintia Hills, are also very old tribes, carrying relics of primitive culture. They worship spirits of their deceased forefathers like Aryans and erect tombs and slabs to celebrate their holy memory as the highborn people of the Aryan tribe use to do through the course of a holy river, inside the highly cultured and advanced regions of India, like Brahmāvarta, Avantī, Vidarbha, Kauśāmbī, Kośala, Prayāga, Kāśī, Magadha etc.¹⁰ Association with the names of Tūrā and Jaintia (Jayantī or Jayantikā-Jayantiya-Jaintia) indicates the influence of the Tantrika culture on the people, living there. The name Jayantī comes first in the list of nine mother Goddess. It is, therefore, transparent, that some ancient tribes like Aryans, Khāsī, Jaintia and Garos, differ in their manners, customs and systems of worshipping Divine power-incarnates, offering holy homage and reverence to their departed fore-fathers; but all these tribes generally nourish similar norms and feelings and cultivate parallel cultures. Some are

gross and others are refined and established on rational, philosophical and scholastic propositions.

(iv) *Reflection of the Tūrā-sacrifice :*

The Tūrā-yāga, a continued sacrificial function, is an extraordinary tāntrika sacrifice of the leftist culture, performed in a course of more than a week and delineated in chapter IV of the Picumata with full details; beginning from the technical preparation for making a tūrā (a skull-bowl) with a diagram on it and a series of ritual functions; which are to be performed as advised there. By manners, customs and ritual functions, though both the cultures, the Vedic and the Tāntrika, differ fundamentally; yet in the case of duration and sanctity, both of them have nearly the same common characteristics.

Alike the name of Bhairava-Picu; the name tūrā too, is an uncommon word. The word, 'Picu', denotes so many things; like, cotton, a soft grain, a kind of weight, a name of Bhairava and one of His eight faces, a leper, a neem tree etc.; but how any one of these senses could be appropriately derived from the particular word, is difficult to determine.

Similar is the case with word, 'Tūrā'. This is also uncommon. Some conjecture them to be name of a local God; a place and a thing. But the word 'tūrā' is also used in the Vedic text in the senses of strong, powerful, rich, excellence, abundant etc. It is also taken as a name of a preceptor and a priest in the Tāṇḍya Brāhmaṇa. The word turaga, in the sense of a horse, indicating that runs very swift, is derived from the word 'tura' or tūrā. It also denotes the fruit of a thorn-apple; but none of them are faithful to the particular sense of 'tūrā' in which it is applied here. It is practically a skull-bowl; wrought, plastered, coloured, ornamented and worshipped for the purpose of gaining success in the sixfold tantrika function of the leftist Tāntrika school.

(v) *Socio-Geographical Exchange Suggested by Tūrā :*

So far we could glean from the scanty relics and stray remnants of the Gāro-migration to India with their ancestral Faith and Culture; which they carried and were considered a sister culture of those early migratory tribes; who made their way to India from either Tibet, or a part of Central Asia; not very later than the supposed time of Āryan migration; we have no sufficient proofs to consider them as a sister tribe of the Āryan race; but the way of life and the culture, which they yet cherish, do not stand for their much later antiquity that breathes an air of civil life and a sense, similar to a time, between 5th. century B.C. to 5th. century A.D.

The district Head quarters of the Gāro Hills Districts is called Tūrā. We could not yet definitely find out any authentic source, or significance; why the particular place is called Tūrā.

The exact implication of the word 'tūrā', is made nowhere clear. Whether the particular word 'tūrā', is an indicative of a very fine and geographically protected pasture land on the Himalayan belt and suggestive of a place for performing a series of obscurities under Tūrāyāga; or a place, that looks geographically like a 'tūrā' (a skull-basin) is, not certain.

It may also be a hilly track, covered with bushes of Picu-plants (thorn-apple), a medicine-plant, indicated as to be the remedy of so many serious diseases; like Leprosy, Asthma etc. The place falls on the secret hilly route, going to the temple of Goddess Kāmākhya, situated in the State of Kāmarūpa (Assam), a celebrated place of the esoteric culture, for both the wings;—the rightist and the leftist. It has previously been assumed that the entire Himalayan-belt and its adjoining hilly regions had all along been appreciated as a good hide for so many obscure cultures and secret functions. What-so-ever may be the true sense and significance of the word tūrā, the Tūrā-yāga is one of the main esoteric functions of a leftist obscure cult; promulgated in the Picumata of the Brahmayāmala-tantra.

In spite of all its obscurity, absurdity, crudity, horridity, impracticability and uncommon lines of the life, habit, and culture; the Picumata is an insignia of a very rare Faith and Culture of an ancient tribe, whose existence and identity had either lost within the great multitude of the liberal tāntrika culture, which is so deeply rooted in the marrow of all other tribes of Indian People, particularly of the Vedic culture; that it is nearly a mandatory to be initiated with the tāntrika rite; even if a member of the Vedic Faith desires to worship any of the five principal Gods; i.e. Śiva, Viṣṇu, Sūrya, Gaṇeśa and Durgā along with all their associates and sub-ordinate deities.

The art, the habit, the way of life, technology and culture, revealed through the study in the Picumata, represent, panoramic sketches of the life, the habit and the religion of a migratory stream of people; who yet follow the primitive manners and customs in their social, technical, ritual and cultural life, which are supposed to have reflected a little in the way of life of the Garo-People.

Leftist and Rightist, are practically relative concepts. It is fitness of a thing not to accuse any of them. As both the sides of a body—the right and the left, are equally essential for a man; similarly, the both styles of culture, Rightist and Leftist; are equally useful for the social body of a country. Pleasure and Pain, Piety and Impiety are also relative things and thoughts. But the ways, ultimately lead a man to the Paramount Peace, the gateway to Liberation; that assures Summumbonum.

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Chapter : V

The Yantra-Karma or Constructions for Sixfold Occultism

Reference :

Abbreviation

References

1. Br. Yāmala. Picu. Fol. 19(b) Verses 1052-1066
2. Ibid. Yāmala. Picu. Fol. 19(b) Verses 1037-1038
3. Ibid. Fol. 19(b) Verse 1050
4. Ibid. Fol. 19(b) Verse 1057
5. Ibid. Fol. 19(b) Verse 1055
- 6-7. Ibid. Fol. 19(b) and 20(a) Verses 1050 1160
8. Census of India.
9. Bhoja-pra.
10. Rāghu. XIII.

na japena na homena na ca yantraṁ(?) na pūjayā /
sarvadā smaranehaiva(?) tena siddhir na saṁśayaḥ //
vīrācāreṇa bhāvena avadhūtena mantravit /
smartavyā devatā nityaṁ āsusiddhikarā smṛtā //

na tithir na ca nakṣatraṁ nopavāso vldhīyate /
grāmadharma-pravṛttasya siddhir bhavati śāśvatī //

pratikṛtiṁ kārayen mantrī tato lekhyantu kārayet /

tikṣṇatāilenā saṁmiśrya lepayet patimāne tu (?) /

duḥkhānyapi sukhāyante viṣamāpyamṛtāyate /
mokṣāyate ca saṁsāra eṣo mārgo hi śāṅkaraḥ //

1971 Meghalaya. Series 13. Part II (A) M. 27.

Śakaṭāla-buddhi-parikṣā.

kuḷāni ya tīranikhātayūpā

vahatyayodhyāmanurājadhānīm /

ELEMENTS OF INDIAN AESTHETICS

VOLUME II

TWO STREAMS OF INDIAN ARTS

PART IV (B)

ARTISTIC HANDICRAFTS & ĀLIMPANA

CHAPTER I

ART OF ĀLIMPANA (ĀLPANĀ) & ARTISTIC HANDICRAFTS

1. *Tradition of the ālimpana-śilpa in India :*

Poets suggest beauty with the aid of words and senses, relishable audibly and audio-visually by those; who can speak, read, write and taste Beauty of a composition; conceives Indian Poetics. "Śilpins (artists and artisans) may not always necessarily read and speak; but may create exquisitely beautiful things, even if they are deaf and dumb, with the help of writing, singing and using appropriate materials and implements; what-so-ever is necessary for the purpose; is the finding of Indian Aesthetics"; preaches Śukrācārya. The function of an aesthete is, therefore, quite different. He may do, or may not do any of such things personally; but can relish and lead others to relish, analysing the composition and creation of artistic things, concrete or abstract.

The tradition of painting an ālimpana on any base; like floors, walls, canvas, cloths and the like; on a happy and a holy occasion; is a long-cherished tradition in India and some other countries and islands; which nourish the style and tradition of Indian Fine Arts and Architecture; since the dawn of their civilization.

2. *The style of artistic handicrafts in the ornamental Art :*

Ālimpana may be graded into four; according to the difference of their origins. (i) The primitive style of ornamental art, as traceable on the walls of some remote caves of primitive cave-dwellers. (ii) The Vedic style of geometrical art, adumbrated in the Śulva-sūtras, for constructing sthaṇḍilas, maṇḍalas etc. (iii) The Tāntrika (Esoteric) art of socio-spiritual style in the nature of ornamented yantras and maṇḍalas. (iv) The Paurāṇika (mythic) art of ornamentation, a mixed style of decorative art, combining the Vedic, Paurāṇika and Tāntrika concepts and techniques in one; advised in the Ritual Canons, to draw divine planes, seats and positions for celestial beings, powers and elevation.

3. *Art-consciousness in families of Primitive People :*

There are some points of fundamental difference in the constructive Art of ornamentation; but it is next to impossible to distinguish them individually. The major point of differentia among them, may apparently be identified by the bīja and mūla mantras of those Gods; for whose worship and sacrifice, those designs and diagrams are made. On the other hand, the culture of primitive styles of ālimpana did not cease to function at all, either with disappearance and destruction of the earliest cave-dwellers; or their innate Art-culture to the end of a better civilized life, through the course of cumulative progress. With the ascending aptitude of Art-consciousness, the life of the refined descents of cave-dwellers had been advancing on to the way of civilization and progress and the sign of progress and advancement had been developing on gradually through the course of time. There was no exception even in their habit of Art-experience.

The sign of progress in Art-consciousness, had distinctly been marked on wall-decorations of their mud-huts. They were wood-landers and they had very close natural relation with Nature and Phenomenal life, habit, behaviourism and atmosphere. Huts of the present successors of those early cave-dwellers; who, once in a forgotten age, had expressed their aesthetic experiences by drawing and curving flower-plants, flowery creepers, tall and shady trees, with birds and beasts, pools with lotuses and hunting scenes etc.; do yet bear some symbols of their instinctive inclination to the natural Art-culture. They some time plaster their hut-walls with various coloured clays, ornament them with chequered designs and natural scenes and colour such paintings with chalk-paste and other mineral paints. The primitive art-tendency, gradually, in course of time, was welcomed in the village life of the more civilized other branches of ancient tribes, said to have come from a better civilized sources.

The tendency of the primitive art-culture is yet explicit in the art-works of the present time. Particularly in works of Ācārya Nandalal Bose, Yamini Roy and others. We may yet find glimpses of such art-works on the walls of the mud-house of Kalā-Bhavana at Santiniketan. Each and every model of such art-works breathe and represent different models and styles of simple and remote villages and wild lives. Life-sketches of the primitive, aboriginal and migratory scheduled caste people, working on fields, roads and domestic hut-buildings; taking their young ones on their arms, backs and shoulders; loving pets, like cows, dogs, goats, monkeys, birds in cages, following and accompanying their masters, busy in their jobs with spades, ploughs, axes, cutters, shovels, sickles etc. On fields, roadsides, forests, thickets; on the roofs of thatched huts, inside the remote villages, on which the pictures of their everyday life, as mentioned above, are painted with colours, mud, minerals; ornamented with models, telling tales of true life with the help of muddy images, chiseled on the mud-walls and plastered very neatly and artistically with perfectly trained hands; that witness the craftsmanship in lekhyā (painting) and lepyā (plastering) technique of the artistic handicraft and the decorative; are as suggested in the Picumata of the Brahmayāmala-tantra.

4. *Artistic handicrafts, suggested through the Vedic rituals :*

To perform a Vedic sacrifice some instruments, utensils and necessary ritual appliances are required. They are to be made of some sacrificial wood, indicated for the purpose, as advised in the ritual canons. Of those requirements, names and techniques of preparing some such articles are given below. Artistic handicrafts, essentially required for the purpose of a Vedic sacrifice, may be graded in two groups. In the group (A) we may discuss the nature, characteristics and implication of those technical things; which are essentially required to perform a Vedic sacrifice to please Gods (devas) and departed forefathers (pitṛs);—like camasa, juhu, vāraṇa, viṣṭara, brāhmaṇa, tripatra, moṭaka, prokṣaṇī-pātra, arghya-pātra, sruc, sruva, sphya etc. Some of them are made either of sacrificial woods and prescribed metals, like gold, silver, copper etc.; as indicated in Brāhmaṇas and respective Sūtras. Kuśagrass is a very essential implement to perform all sorts of Vedic function and efficiency to make appliance of the kuśagrass had long ago been considered as an acknowledgement of a Brāhmaṇa's all-round proficiency in any sacrificial function. As a result of it, in the course of time, in India; the word kuśāla (one, who can cut kuśagrass as per the ritual injunction) is used in the sense of an efficient and well-versed man, in his own duty and function.

In the second group, (B) we may include the Art of ornamentation and symbolic representation of the cosmic powers and process; which are invariably required to make a Vedic ritual complete, in all respect. Under this group comes the art of ālimpana with various colours as indicated for each function and purpose. Art of Ālimpana is mainly based on the geometrical construction, a branch of jyotiṣa, which is itself a subsidiary study to the intensive study in the Vedas; as prescribed in the Sūtra-literature,—particularly the Śulva-sūtra. Let us now describe in short, how some common Vedic sacrificial appliances are to be made technically. The study in the social life of the Vedic age reveals that domestic appliances and the social implements; which we now generally use in our daily life, were almost in practice in the Vedic Age, with a very few exceptions. History of Indian Civilization covers a vast span of the Vedic culture, beginning from the later Stone Age to the full-fledged Iron Age; when in every walk of Indian Civilization, especially in Arts, Crafts, Architecture, Literature, Philosophy, Science,—Physical, Chemical, Medical, Technical etc., signs of progress and perfection had been marked, which yet mirror through the domestic life of Indian villages, consecrated and initiated according to the Vedic or Tāntrika Traditions. The Vedic and Tāntrika culture breathes spontaneously through the respiration of Indian people. Approximation of time solves no problem. We may hardly scan the limit of a period on the ground of social changes; which may historically be termed as the Stone, the Bronze, and the Iron Ages. The sacrificial instruments, domestic utensils and agricultural appliances, are nearly the same with three ages; which are in use of our daily life with a little modification and renovation even now. They are : (i) Camasa—It is a spoon-like wooden or golden (silver and copper also) instrument to offer caru (milk-baked rice) or gṛṭa (clarified butter) in a sacrifice. It is three fingers by the neck, four fingers by extent (vistāra), smooth by appearance and having a spoon-like and down-faced mouth. It is round-faced for a hotṛ (one who pours gṛṭa into the fire); for the Brahman it is square; for udgātṛ (who chants hymns in the sacrifice), it is triangular; for the yajamāna (the performer of the sacrifice) it is flat etc. They may be made of any sacrificial wood, like palāśa (Butea Frondosa), vaṭa (banyan) and other sacrificial wood, as told above.¹

(ii) Juhu : It is a kind of sacrificial semi-circular wooden pot, made of the palāśa (Butea Frondosa), used for the purpose of pouring clarified butter on the sacrificial fire, as referred to in the R̥gveda.²

(iii) Sphya : It is a sword-like and curved wooden instrument, made of any sacrificial wood, particularly of the palāśa (Butea Frondosa) and used to mark the prescribed shares of the caru (milk-boiled rice) to such Gods, who have the right to share them.³

(iv) Udūkhala and mūṣala : A big and thick trunk-like thresher of the sacrificial fig-tree with a flat pit on the top and flat and levelled base at the bottom, used particularly to grind paddy for the purpose of separating husk from paddies.

The mūṣala is also a kind of thresher, round and thick on the top and the bottom and comparatively thin in the middle to hold by the fist. It is exercised on the mouth pit of the udūkhala to make rice out of paddy, which is to be used to prepare milk-boiled rice for the caru in a sacrifice.⁴

(v) *Sruc* : A kind of sacrificial utensil, like a big spoon with a round cup-like part at the end, in which the first knot of a thumb may easily move round. It is of three types. If an end of it is made like a banian leaf, it is called a *Dhruva*; if it is round and flat, it is *upabhṛt* and if it is made like a crescent moon, it is called a *juhu* as told above.

(vi) *Sruva* is nearly a similar type of wooden ladle with a handle of one *aratni* (from the elbow-joint to the tip of the little finger) used to offer *ghṛta* (clarified butter) into the sacrificial fire.⁵

(vii) *Yūpa*, or *Yūpakāṣṭha* : is a big pole, made of sacrificial wood, particularly of the fig, the wood-apple, the *bakula* (*Minusops Elengi*) etc. It is four hands by length; thick, sizable and circular; used either to tie a sacrificial animal, or to celebrate victory; ornamented with the circular crown on the top and *ḍamaru*-like ornamentations in the middle.⁶

(viii) *Hala* : is to be made of *baṭa* (Banyan), *saptaparṇa*, *gambharī* (garana wood), *śālmali*, *audumbara* (fig), *āmalaka*, *āmra* (mango) etc. Its synonyms are *taṅgala*, *godāraṇa*, *sira*, *hāla* etc. It is used to perform the tilling sacrifice in the month *āṣāḍha*; refers the *Vājasaneyya Saṁhitā*.⁷

(ix) *Sūrpa* : A kind of flat basket, used to clean husk from rice produced by exercising *udūkhala* and *mūṣula* for the purpose of sacrificial milk-baked rice (*caru*) to be offered to indicated Gods as a *juṣṭa* (a hand-full of rice).⁸

In addition to them there are some other sacrificial instruments and utensils, made of metals and wood. Alike a Vedic sacrifice, *Tāntrika* rituals also need them and make them with a little different style, type and materials. They sometimes use bones in lieu of wood, and metals, as explicit in the *Picumata* of the *Brahmayāmala-tantra*, supposed to be an earliest work of the *Tantrasāstra*.

5. *Departure of the Tāntrika technique in making crafts from its Vedic parallels :*

Śruti is the other name of the Vedas. Traditionally *Śruti* has two wings : (i) the *tāntrika* (*tāntrikī*) and the Vedic (*Vaidikī*). The Vedas represent the cultural history of a great congregation of people of different streams, clans, conventions and cults; united into a race, called *Āryans*; through the course of time, by the way of exchanging their principles and ways of lives to the end of a common social, religious and cultural bondage. Signs and stages of such changes are traceable in the ups and downs of the Vedic Civilizations, beginning from the early Vedic age to the latest social and cultural developments, explicit in the later *Upaniṣadic* culture. Examples of unusual social practices, as explicit in the human sacrifice, the horse and other animal sacrifices, various systems of the marriage in the early Vedic age; when women were either forced to please any seer-guest against their own will; or had to undergo some temporary marriage contract, before the establishment of the legal and moral institution of marriage, current even in the present age; were not less obscure, than those obscure practices as indicated and practised in the *tāntrika* culture. Those streams and clans of people; who had glided along the main stream of the Vedic culture, rejecting the

few less essential social practices and taking with them some ancestral habits; in the course of time; had been digested by the Vedic culture. The peculiarities in their ways of life are yet traceable with the names of their gotras and exclusive manners and customs; which they yet follow and are indicated in their social and ritual practices; as codified in their canons of the Śākhā (branch), Carāṇa (foot or volume), respective Brāhmaṇas and Sūtra texts on the principle of unity in diversity.

But, there were yet some orthodox streams and clans; who loved more their ancestral tradition and cultures and did not like to completely lose their own identity in the strong current of Brāhmanic or Vedic culture. Each of them independently went on honouring their ancestral religions and cultures with the least modification, since they had been adumbrated in the age forgotten. Since it is next to impossible for us to feel and understand the sense, mode and norm of the life and behaviourism of that forgotten age; we some-times call them obscure, immoral, indistinct, mystic culture; witchcraft and black-art. The philosophy of Tantra is extracted from all the four Vedas, of which the Atharva-Veda, is an epitome of the Vedic-Tantrika cultural union in which one may locate the point of departure between two parallel cultures. Gāyatrī is honoured as the mother of the Vedas. Tantra, on the criterion of the Atharva-Veda, devises Gāyatrī for all Gods, irrespective of the Vedic and the Tantrika.

Vol. II. Part IV(B)
Chapter : I
Art of Ālimpana (Ālpānā)

Reference :

Abbreviation

Reference

- | | |
|---|---|
| 1. Tai. Ā. 6.1.4. Jai Sū-3. 159, Tai. Brā. 8.5. Medini-Sec. 21. | |
| 2. Ṛg. V. 1.76.5. | mantrayā juhvā yajasva. |
| 3. Tai. Sam. 3.2.9, Jai. Sū. 1.48 | |
| 4. Jai. Sū. 1.48, Kāṇva. Sam. 21.2.1. | |
| 5. Bhavadeva | (Kuśaṇḍikā) aratni-mātrapramāṇam bhramitāṅguṣṭha-
parva-bilam. |
| 6. Sāyaṇa. Bhā. 5. 11. 14. | |
| 7. Vāja. Sam. 12. 71. | |
| 8. Jai. Sū. 1. 82. | |
| 9. Manu (Kullūka) 1.1. | Śrutir dvedhā, tāntrikī vaidikī ca. |
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CHAPTER II

TECHNIQUE OF ORNAMENTAL ART

1. *Interrelation among three styles of the ornamental Art : the Vaidicka, the Tāntrika and the Paurāṇika :*

The chronological date of the Purāṇa Literature is placed in the modern History after the Vedic age; but the orthodox Indian tradition thinks it otherwise. It is not merely a collection of Indian Myths. It is virtually the History of Indian civilization of that remote or forgotten age, the chronology of which has either lost in oblivion; or is going to be lost due to the want of intensive research. Each Purāṇa, in addition to telling the cultural History of a certain stream of Indian people, advises a balanced way of life; that one or some working and trading classes, should undergo to explore the forgotten date from their birth to death. Titles of those Purāṇas are to be determined by the names of those Gods, who are glorified and worshipped as tutelary Gods of those trades and professions, which have already been discussed above in both of the volumes of the present work. There are yet some westernized scholars of Indian History in India; who are fond of analysing a work on Indian History, generally from the age of Gautama Buddha, making the Christian Era, a landmark to ascribe a date to any historical event. Finding is greater to us than the assumed fact. One can hardly trace out an actual finding; if he has not the sufficient knowledge in original historical texts, written in Sanskrit, Pāli, Prākṛt, Apabhraṃśa, Avahaṭṭa and other regional languages, in which our Manuscripts, Inscriptions, Coins, Images are written, transcribed and inscribed originally. To depend more in the second hand foreign translation than the first-hand knowledge in those original source materials and languages often deludes a student of History to reach the finding. The first-hand acquaintance with the original records is, therefore, infallibly necessary for a student of Indian History than the second-hand information through a foreign translation.

2. *Correlation between Purāṇa and History :*

History is a vast subject according to Indian Convention, observes Kauṭilya. Purāṇas, Tales, Fables, Epics, Dramas, Social Studies (Smṛtis) even some branches of Philosophy come under the purview of History. Purāṇas tell us the early History of India, particularly relating to before-Christ and early-Christ Centuries, covering five or ten characteristic features of Ancient Indian History, termed as the pañcalakṣaṇa or the daśalakṣaṇa (five or ten characteristic features) of the Purāṇa-śāstra, as discussed previously in volumes I and II of the present work. By five characteristic features of the Purāṇa-Śāstra, we may have;— (i) sarga or the order of evolution and creation; (ii) pratisarga, or the process of secondary creation; (iii) vaṃśa or genealogy, (iv) manvantara, or the period of each Manu's rule, covering a period of 4,320,000 human years approximately; and (v) vaṃśānucarita, or the roles and the functions of kings, appeared in those dynasties and events of historical importance, occurred therein. Two sections of the Mahāpurāṇa (Principal Purāṇas) and the Upa-Purāṇa (Subsidiary Purāṇas) are eighteen by number in each section; which narrate the

true history of India. Though the Indian History is always especially interested to the finding of each age and dynasty; yet the Paurāṇika History of India is never indifferent to the study in its factual and chronological history. Ascription of date to the period of a Manu's rule, apparently supports the factitive events of early Indian History; but it is very difficult to maintain a date-wise chronology of such a vast and extensive period of an early age; the most of which is yet either hidden in oblivion, or presumed on the ground of modern historical hypothesis. The Kaliyuga (the period of Kali's life) begins from the time of Parikṣita (the grandson of Arjuna, who ruled about 1050 years before the enthronement of the Nanda dynasty) records the Matsya-purāṇa. Duration of the Kaliyuga is conventionally approximated 4,32,000 human years, and the part of Kali's life, passed up to the present year, is conjectured as 5,082. Beginning from the decline of the Śaiśunāga dynasty upto the commencement of the Christian Era, Indian History is supposed to have chronologically scanned a period of 500 to 700 years. This is the year of 1981 A.D. We may, therefore, have $1050 + 700 + 1981 = 3731$ years as Kali's life, passed upto date chronologically. Deducting 3550 from the total period passed $5,082 - 3731 =$ we may have 1351 as a difference between the conventional and the chronological dates of Indian History. In the International Sanskrit Conference, held in Varanasi, during the third week of October, 1981, Dr. P. V. Vartak claims that the war of the Mahābhārata had broken on October 16, 5562 B. C. But it was not indicated what kind of the year, it was.

There are ordinarily four kinds of the year-count; (i) The Sauvāraṣa or the solar year; (ii) The Sāvāna-varṣa or the consecration year; (iii) the Cāndra-Varṣa, or the Lunar year and (iv) the Nākṣatrikavarṣa or the Star-year. A month of the star year completes by 27 stars. Thus we find a difference of 3 days in a month and $3 \times 12 = 36$ days in a year. If we would convert the approximated past age of the Kaliyuga as per the star-year-count, we may have 508 years, 2 months and 12 days. Deducting this from 5082 we may take 4573 years 9 months and 18 days as the actual past years of Kali, which is a nearest figure to the chronological age, conjectured by historians.

3. Calendar for celebration of Festivals in India :

(i) The Nākṣatrika-Varṣa, or the Star-year is generally prescribed to count an age, the limit of a judicial term etc. Sixty palas make a nāḍikā or horā and sixty horās, or daṇḍas make a complete day. Time-limit of a star is generally sixty nāḍikās or daṇḍas, which make a star-day. There are twentyseven stars in a month and such twentyseven days make a complete star-month. Therefore $27 \times 12 = 324$ or 325 days make a full star-year, which is less by 40 days from the solar year of 365 days. Months are called after the names of stars, like Aśvinī, Bharanī, Kṛttikā etc. The star-year commences from the month of Āśvina and ends with the month of Bhādrapada. They make the Śarad R̥tu or the Autumn season, the word 'Śarad' is also a synonym of a saṁvatsara or full year. The star-year is appropriated to determine the terms of the life-time (āyuh), judicial order of punishment, financial under-taking, transfer of property, settlement of a mortgage, to make and take over a loan etc. The term of Vanavāsa (exile) imposed upon Pāṇḍavas was terminated as per the star-year calculation, what Kauravas had wrongly calculated otherwise.

(ii) The Cāndra-varṣa or the Lunar year. A lunar month completes by two pakṣas, the bright and the dark fortnights. It is less by one and half day approximately

per month and nearly 12 days in a year. We have a complete month of 30 days on completion of $2\frac{1}{2}$ lunar years; which is called a mala-māsa' or a waste-month or a leap year with 13 months in a year. Almost all auspicious functions are prohibited in this month. A lunar month has two systems of the day-count (i) one, beginning from the first day (Kṛṣṇa-pratipat) of the dark fortnight and ending on the full moon day, is called the mukhya-candramāsa; or primary lunar month. The other is the gauṇa cāndra-māsa or the secondary lunar month, that begins from the śukla pratipat or the first day of the bright fortnight and ends on the last day of the dark fortnight, or amāvasyā (the moon-less day). The primary lunar month is indicated for the ādya śrādhā (first death celebration), (ābdika—sapiṇḍa-karaṇa śrādhā celebration) (the yearly death—celebration); celebration of Cāndrāyaṇa-prajāpatya vows, observation of some other vows, like the celebrations on completion of a domestic house, a tank etc. and all sorts of donating functions. The secondary lunar month is indicated for the occasional (pārvaṇa) parental rites, birthday celebrations, yearly worship of Goddess Durgā etc.

(iii) Sāvana varṣa or the year of the consecration rites.

A sāvana-month ordinarily completes in 30 days and a sāvana year covers such 12 months of 30 days. A sāvana year, therefore, completes by 360 days; but practically, instead of 360 days in a year; actually a sāvana-varṣa (the sāvana year) completes in 359 days.⁷ Thus to convert a sāvana year to a saura (solar) year 6 days are to be added. If we convert 4082 solar years into sāvana-years, we may have 4998 years 2 months and 8 days. A solar year always completes by 365 days of the international day-count. The presumed date of ending the war of Mahābhārata is historically assumed 4000 years on the ground of inference, presumption and approximation. It is 5082 according to the traditional convention of the Brahmanic Almanac. The difference of 1082 may be waived by half; if we convert it into a nākṣatrika varṣa, or the star-year. We may have 4573 years 9 months and 18 days, which is approved by the Vedic Ritual for the purpose of the age-count. Which is better, the presumptuous convention or the astrological tradition?⁸

The civilization and culture, as traceable from the Paurāṇika Literature are not to be taken to consideration as later contributions than of the Vedic. Both the literatures, the Vedic as well as the Mythic; carry the same legendary history of India. The tale of the sage Śunaḥśepa, related to the early history of human sacrifice and the absolute right of a father to sell his own sons, like domestic animals and the legend of 'Manu-Matsya', adumbrated in the Ṛgveda, matured in the Brāhmaṇa-Literature and reflecting the dawn of the evolutionary process, like that of Noah's ark; do not very much encourage a mind to think that the Purāṇa Literature is not at all a later creation than that of the¹⁰ Vedic Age. Telling tales of religious myths in the eves of long-termed Vedic sacrifices in the afternoon sessions was, therefore, an usual practice even in the Vedic Age. Is it, then safe, to place the Paurāṇika Literature much below the time of the Vedic Age?

4. Constructive and ornamental Arts in Vedic, Ritual and social functions :

To perform some Vedic sacrifices, like the Rudra-yāga, the Viṣṇu-yāga, the Prajāpatya, the Rājasūya, the Vājapeya, the Darśa-paurṇamāsa, the Iṣṭāpūrta and some

other sacrifices; construction of the Kuṇḍa, the sthaṇḍila, the maṇḍala etc. in the nature of ornamented Geometrical and Graphic style are advised in the Brāhmaṇa and Sūtra Texts. Though all of them are virtually Vedic sacrifices; yet in their canonical and didactical functions, obligation of the Paurāṇika Literature appears itself for their clarity, lucidity and correlating injunctions.

(i) *The Vedit or the sacrificial altar :*

The technique of constructing an altar is adumbrated in our śulva-sūtra. A sacrificial altar is to be made either by four, or sixteen hands square on all sides with a pit of either one or four cubic hands depth and a elevated string on all sides, just before the seat of the hotṛ (a priest, who pours the oblation of the clarified butter on the sacrificial fire). A brick construction, plastered with smooth coloured clay, is preferable. Use of bricks was known to the Vedic people. As a result of long termed sacrifices, they found chunks of baked clay. Iṣṭi is the other name of a sacrifice. As a brick is first produced out of a fired altar, it is yet called an iṣṭaka. In front of the hotṛ on the string, a yonipīṭha—just like a big earthen lamp with a sloping narrow mouth, should be made, so that the flow of the butter-oil, offered by the priest with his sruva, may fall directly to the fire-pit. On the north-east, south-east corners and the middle point of the eastern string of the pit, three earthen moulds of at least six fingers high, are to be made,—representing three chief sacrificial Gods,—Brahman, Viṣṇu and Rudra; or, Vahni, Rudra and Prajāpati. The altar may be ornamented with five colours; or any one of the colour devices; the coloured rice-powder of flour and five kinds of food-grains,—i.e. dhānya (paddy), yava (barley), tila (sesame), mudga (kidney-bean) and māṣa (a kind of yellowish pulse-grain) with the design of the sarvato-bhadramaṇḍala by the right hand side of the priest. On the four corners of the altar, there should be four Raṅgolis (ālpanās) with big lotus-like designs. The lanes of the rest three sides of the altar are to be decorated either with lotus-plant-like designs, bearing lotus-leaves and buds,—half burst and unburst; or the season flowers and creepers. On the eastern side of the altar; five pitchers, filled in with medicated holi water and sanctified with five gems decorated with the svastika sign, vermilion, sandal paste, curd-mixed rice, on the body of pitchers, flowers, leafy mango-twigs, a green coconut, new cloths, wreaths etc. on their necks and mouths, should be placed artistically. One of the pitchers is indicated for sprinkling the peace-giving water and the final for the sacred bath after celebrating the complete sacrifice and the rest are meant for the Central God of the sacrifice; Gaṇapati, Navagraha (nine-planet Gods), Brahman or other associate Divinities.¹¹ There should be a thatched roof, coloured canopy with tinkling bells, hanging wreaths of flowers and foliages, banners and symbols of God for whom the sacrifice is offered on the top of the roof. Four gates, made of sacrificial wood, should be erected by the four sides of the altar with plantain-plants and ornamented full pitchers, as told above by the two wings of each gate. Sometimes golden images of at least six fingers length, of the principal God, united with the representative God of his Energy, are installed on the mouth of the pitcher. An earthen lamp should continually burn with bunches of scented burning sticks. This artistic style of celebrating either a social or a ritual function is more or less, yet observed almost everywhere.¹²

(ii) *Kuṇḍa or the sacrificial pit.* A sacrificial pit is generally to be made one or four hands square measurement for a Vedic sacrifice as advised in the śulva-sūtra. For the tāntrika sacrifice, one or three cubic hands triangular measurement is prescribed. For the daily sacrifice, one hand equilateral triangle-type and for the long-termed tāntrika sacrifice as indicated to the Tūrāyāga, three hands equilateral triangle-type of kuṇḍas (the sacrificial pits) are advised. For the purpose of the daily sacrifice, handy metal pits, made of copper, silver or gold, plain or ornamented, are sometimes advised; to carry the pit from one place to another, if necessary. A sand-bed of two fingers thick, is to be spread on the floor of the sthaṇḍila, to construct diagrams on the sand-bed, as indicated in the Vedic and the tāntrika rites¹³. The Tantraśāstra prescribes nine kinds of Kuṇḍas indicated for nine different ritual functions; as (i) the caturasra (the square); (ii) the ardhaśakra (the semicircular or the half-moon-like); (iii) the trasra (the triangular); (iv) the ṣaḍasra (the hexagonal); (v) the padma (the lotus-like); (vi) the vartula (the circular); (vii) the aṣṭasra (the octagonal); (viii) the yoni (the female-organ-like one). The Vaiṣṇavaśāstra prescribes eight Kuṇḍas; but the Śāradātilaka advises nine, dividing the complete altar by $3 \times 3 = 9$; placing eight Kuṇḍas, as mentioned above, on eight directions and the common tāntrika kuṇḍa, as told before, in the middle. All these eight diagrams are critically constructed with geometrical figures, detailed in the Tantraśāstra.¹⁴

(iii) *The sthaṇḍila or the sacrificial bed.* The word sthaṇḍila ordinarily means either a bed or a seat, made of the Kuśagrass. In a sacrificial rite, it indicates a geometrically ornamented sand-bed for welcoming and placing the Fire-God. Our ritual philosophy, the Vedic, the Mythic and the Tāntrika, explain the cosmological and cosmogonical significance of each and every line and angle of those diagrams. Fire is considered to be the mouths of all Gods and an oblation offered to it, goes direct to the Sun. The Sun makes cloud and showers rain. From rain we have food-grains, which help men and other created beings to live-in.

(iv) *The aesthetic out-come of the constructive Art.* Not only these diagrammatic features are the bases of the ornamental Art, but diagrams of tāntrika deities, suggest their natures, spiritual powers and divine characters also. All such diagrams, cakras and maṇḍalas should be considered as to be the bases of various arts and styles of Indian Raṅgolis. Body is the base of Beauty and the skiton is the structure of a body. Similarly, all sorts of cakras and maṇḍalas, as constructed in the various tāntrika texts, for the purpose of the divine and spiritual culture, are the bases of Indian ornamental art. The geometrical constructions, as cultured in the Vedic sūtra-texts and the tāntrika diagrams in the numerous tāntrika works of all tāntrika streams, Śaiva, Śākta, Vaiṣṇava, Gāṇapatya and Saura; are, therefore, the fundamental back-grounds of the art of ālimpana. Continuous practice of them for generations, turned in the course of time, to free-hand Raṅgolis, painted by the woman-kind of India. As Dance is the aesthetic diversion of the military parade in the nature of 'strike-and-hold'; a free-styled raṅgoli is similarly, an aesthetic deviation from the habitual practice of the constructive Art, cultured for the purpose of making the soul's spiritual journey easier to reach the all-bliss-ful retreat at the sahasrāra, through the course of ṣaṭ-cakra, or six lotus-like spiritual centres.

(v) *Maṇḍala or the construction of coloured diagrams* :—Of so many meanings of the word 'maṇḍala', the sense of a multicoloured divine plane—indicating the ritual, spiritual and cosmic level, where a devout's desired God resides and to where he has to reach to visualize Him or Her directly. Maṇḍalas are practically the spiritual representative of those cosmic and spiritual planes, which are meditated as existant inside one's own inner body of light and sound, in which his soul tastes chequered happiness, step by step, as reserved for a released devout in those maṇḍalas, within the route of six spiritual centres, called spiritually the ṣaṭ-cakra, or six spiritual centres. It is ritually a Pīṭha (seat) made of light, flushed out into desired colours and sound vibrated in forms of Varṇas (letters of alphabet) and bijas (the mystic syllabic sounds), inside one's own inner body on which he may welcome his desired Deities with their associates, accompaniments and attendants. Position and situation of the pīṭha is also aesthetically devised in the Tantrasāstra. Colours used in those diagrams indicate different glories, virtues, spiritual elevations and divine attainments of the struggling soul to the way to win his spiritual race.

5. (i) *Sarvato-bhadramaṇḍala* : The basic structure of a'most all sorts of maṇḍalas is, either an eight-petalled lotus; or a svalpa-sarvatobhadramaṇḍala. In other words, we may term them as Svalpa (minor) and Br̥hat (major) Sarvatobhadramaṇḍala. It is a very auspicious and holy diagram, that assures the good omen, sure success and happy result in any ritual function,—the Vedic, the Tāntrika and the Paurāṇika. The composition and construction of the maṇḍala are nearly the same in all the three rites with a little difference in reference to the nature and function of the cult and the rite, as advised in the respective canonical texts.

The construction of the sarvatobhadramaṇḍala is to be made with the help of five basic colours, i.e. yellow, red, white, green, black. Cosmographically they represent different cosmic rays, which suggest the spiritual progress and psychic perfection of a soul to the way of his divine elevation as discussed in the Volume I of the present work. For the yellow colour Indian ritualists use the turmeric root; for the white the rice-powder, for the red the safflower-powder, for the dark the burnt paddy-husk and for the green the wood-apple leaves.

Draw a square of one hand length from north to south and east to west with two or four lines on each side. Draw two diagonals joining vertices of four angles so as to divide the diagram into four triangles and join vertices of all the triangles by straight lines from the bases. Now the entire space is divided into four squares. Again draw two diagonals inside each square, including the previous one. Thus we find that four squares are divided into sixteen squares and then go on increasing the number of squares by the same way till we find 162 or 256 squares inside first bigger square.

Take 36 squares; draw there any beautiful lotus of white, red and yellow colours as indicated according to the colour susceptibility of the God concerned of the 36 square blocks and keep 12 blocks separate. The rest 24 blocks are to be divided proportionately into three circles, covering 8 blocks each, the smallest one for the Karṇikā (central core); the smaller one for the Keśaras (filaments) and within the small circle, eight petals are to be made under the fixed square-blocks. By the rest 12 squares make the petal-tips and by the middle



complete petals with crescent signs at the end of each Keśara. Circumscribe the diagram first with a circle touching equally tips of each petal and thus the bigger circle is to be enclosed by a square, touching at four midpoints of the arcs of the circle, leaving four angles of equal measurement on each corner. Above the square, make four doors with four small square-blocks on each side leaving three proportionate angles on each corner. Erase three blocks ($3 + 1 = 4$) to make corners. On each side there should be outer doors by $2 + 4 = 6$ blocks on all sides. By the rest blocks make the pīṭha-gātra (inner wall of the diagram). Make clean four square-blocks on all sides and draw there vithis (decorative lanes of flower-creepers) with multicoloured flowers and leaves. On each side, a śobhā by 4 blocks and an upaśobhā by three blocks are to be made. By the rest of the blocks four corners should be drawn with fine colours as told above.

Make border-lines with white colour one finger thick. The Karṇikā by yellow, Keśara by red, petals white (for Viṣṇu & Śiva), joints blue or black; inner womb (pīṭha-garbha) white; feet of the pīṭha by red, the outer body (pīṭha-gātra) by white. On the vithi (the flower-lined lanes) draw flowery kalpalatā with all possible colours. Outer doors white, the śobhā (beauty) red; the upaśobhā yellow and corners black. Finally draw three outer lines—white, red and black by order to complete a sarvatobhadra-maṇḍala¹⁵

The first part of the construction covering 36 square-blocks with a diagram of the lotus as enclosed by the first square, over the circle; circumscribing the eight-petalled lotus, comprises a minor, Sarvatobhadra-maṇḍala. A specimen of the same, as advised in the three streams of the Scripture; the Vedas, the Tantras and the Purāṇas is devised here.

(ii) *Navanābhamaṇḍala*—As described above, make 64 square blocks, covering the entire diagram. By the middle, make three eight-petalled lotuses; on the top, the middle and the bottom of blocks by $4 \times 4 = 16$ smallest square-blocks, in the way of up-down and side-way directions, leaving two series of smallest square-blocks, below the first lotus and above the third lotus, as well as by the both sides of the series of three lotuses, as drawn previously in the up-down and side-way-placing position. Thus, we find two series of smallest square blocks on all sides of the series of three lotus-lines. Draw lotus creepers with buds and flowers on both the sides; by the way of up-down and sideways styles the four vacant corner-blocks of the same size (of the lotus), now should be filled up with four svastika signs. This makes a navanābha-maṇḍala with five lotuses and four svastika signs.¹⁶

(iii) *Pañcābjamaṇḍala*—If the navanābhamaṇḍala, as described above, has four full Moon signs in places of four svastika signs; it is called a pañcābjamaṇḍala or the symbolic diagram of five lotuses. It is approved by the three streams; the Vaidika, the Tāntrika and the Paurāṇika rites; but here we follow the tāntrika style of drawing.¹⁷

(iv) *Navagrahamaṇḍala*—Draw a similar maṇḍala and divide it into four, two, four, two and four smallest blocks by up-down and cross-wise styles. In the first and the fourth rows, either the gestural symbols, or the images of planate Gods, as described in the chapters of Part II and Part III, of the present volume; relating to the symbolic gestures and images of nine planate

Gods, by four on each row; Soma, Maṅgala, Budha and Bṛhaspati; by the first row and Śukra, Śani, Rāhu and Ketu by the fourth row; with white, red, blue and yellow, (by the 1st row) and again white, black, blue and smoky by the 4th row; leaving two midlanes of two smallest blocks for lotus-creepers with buds and flowers. In the middle block (of $4 \times 4 = 16$ smallest blocks in one square of the mid-line, draw either the gestural symbols, or the image of the Sun God or Planate Gods with red or safflower and other prescribed colours, as indicated when describing categorically characteristic features of those images and symbols in the Parts II and III of present volume. On the first and second lawns, up-down and cross-wise, draw two beautifully curved lotus plants with buds and flowers. All these make a Navagrahamaṇḍala complete in all respect.¹⁸

(v) *Dikpālamaṇḍala*—Draw square of 24 fingers and circumscribe it by two circles,—the first touching the four arms of the square and the second with a radius of four fingers less than the former. Divide the pair of circles into ten equal parts and draw on each of the ten divided blocks, either the images, or the symbolic gestures of ten quarter Gods by ten directions, as referred to above in relevant chapters of Parts II and III of the present work. In the middle, inside a eight-petalled lotus core, draw either the image or the symbol of Viṣṇu, as indicated above.¹⁹

Vāstu-yāga-maṇḍala—The Vāstuyāga is celebrated by two different ritual orders. The ekāśītipāda (81 stepped) Vāstuyāga is indicated to build a domestic house and the catuṣṣaṣṭhipāda (64 stepped) Vāstuyāga is advised to donate a tank, an orchard etc. There are two styles of Vāstu-maṇḍala (i) the circular style and (ii) the square-style, Both of them may be divided into two by the injunction of the Rite;—the sixty-four-stepped one and the eightyone-stepped one. They are to be drawn by two styles also, the circular style and the quadrangular style. Each of them may again be graded into two; in order of the sixtyfour-stepped one and the eighty-one-stepped one. For the sixtyfour-stepped quadrangular one, make an one hand square figure, divide it into 8×8 up and down and cross-wise, marking 64 equal blocks. For the 81 stepped quadrangular figure, divide the same one hand square, by 9×9 equidistant lines, making 81 small blocks within the square. To make a circular sixty-four-stepped Vāstumaṇḍala, first draw an eight petalled lotus and then go on increasing the series of eight petals for seven times on the first lotus; so as to make it $8 \times 8 = 64$ petalled lotus. To make a 81-stepped circular Vāstu-maṇḍala, first of all, draw a nine petalled lotus and then go on multiplying lotus petals by 9 to make them $9 \times 9 = 81$ -petalled lotus as told above. Circumscribe the lotuses by three consecutive circles and squares over them with four doors on the four sides.²⁰

Draw four maṇḍalas, in an order of (i) the Navagrahamaṇḍala, (ii) the Sarvatobhadramaṇḍala, (iii) the Dikpālamaṇḍala and (iv) the Vāstumaṇḍala, either with coloured rice-dust as indicated above; or foodgrains of the similar colours, to make the parimaṇḍala (circumspect) of a Vāstuyāga complete in all respect. On the middle of the sarvatobhadramaṇḍala, place a ghaṭa (holy pitcher) of gold, silver, copper, brass or clay, decorated with the sandal paste, vermilion, curd, a paste of plantain, curd and rice; twigs of five sacrificial trees, flowers, a coconut on a plate-ful of rice; at the top of the ghaṭa, new

cloth, garland, filled with holy water with five gems and other holy ingredients, as advised in the ritual ceremony of Viṣṇu united with Lakṣmī on a six fingers square gold-plate, wrapped with a piece of silk is to be placed on the ghaṭa (pitcher). A sthaṇḍila as per the injunction of the respective Vedas, what a sacrificer (yajamāna) belongs to, should also be constructed. This is the simple decoration of a Vāstu-yāga.

Decoration for the Viṣṇu, the Rudra and the celebration of other sacrifices—To ceremonize a Viṣṇu-yāga, a Rudra-yāga and any other sacrifice, an auspicious item of drawing maṇḍalas and other essential decorations are nearly the same with a little alteration and replacement. In big and long termed sacrifices, like the Viṣṇu-yāga, the Rudrayāga, the Prājāpatyayāga etc. the four cubic hand sacrificial pit is advised. Maṇḍalas, as advised and required, should be made on the eastern side of the sixteen hand square altar; which is to be ornamented with ālimpanas of necessary colours and different styles, particularly on four corners, sides, and places, earmarked for putting five, or ten auspicious pitchers, decorated as told above. The sacrificial hut, erected for the purpose, is to be decorated in all respects, as told above, by both the systems;—the ritual and the social. The bunch of scented burning sticks (dhūpas) in every alternate poles, lights on earthen caps on stands, smoke of scent-breathing spices and other ingredients on metal or earthen cups; not only make the entire environment, holy, auspicious and glorious; but breathes a holy and aesthetic air of sanctity and sublimity. Plantain plants with Kalaśas (pitchers) are to be placed by the four entrances of the sacrificial ground. Garland of significantly beautiful flowers, twigs of the mango-tree and other sacrificial trees; should hang on the doors, on bamboo-poles and all the four sides of the thatched roof. The multi-coloured raṅgolis, should be drawn by various styles and techniques of the ālimpana Art, like flower-pots with regional & seasonal flowers; auspicious trees, like plantains, mangoes; devadārus etc; plants like tulasī, paddy, barley etc.; animals like cows, horses, elephants, deer, lions etc; birds like cuckoos, parrots, doves, swans etc.; creepers like lotus, jessmine, mālati on a mango tree etc.; rivers, ponds with lotus-leaves and flowers; the landscape of a village, a mountain, a forest, the sky with the sun rising, setting and covered with clouds. In a word, every thing that makes one's own mind holy, happy and transparent and the atmosphere agreeable in all respect, is the appropriate object of the ornamental Art in India, beginning from the dawn of Indian civilization.

Volume II, Part IV
Chapter : II
Technique of Ornamental Art
Reference :

Abbreviation

1. Artha. Śā.
2. Brahmavai. pu.
3. Matsy. p, Pt. II
4. Viṣṇu-dha. part I (Śabda, Kal. pt. II), 846.
5. Malamāsa (Raghunandana)
6. Śabda. Kal. Vol. II, pp. 442.
7. Viṣṇu dha, Part I.
8. Indian Almanac.
9. Rg. V. 7. 105. 13 Varuṇa-sūkta ?
10. Śatapatha-Brāhmaṇa.
11. Bhavadevapaddhati.
12. Rudrayāga
13. Bhavadeva.
14. Tan. Sa.
15. Ibid.
16. Ibid.
17. Ibid.
18. E.O.L.A., Vol. II., Pt. II & III.
19. Ibid. " "
20. Śabda. Kal., Vol. III., pp. 365.

Reference

3. Vidyāsamuddeśa pp. 4, 5
- Sargaśca pratisargaśca vaṁśo manvantarāṇi ca
Vaṁśānucaritaṅcaiva purāṇaṁ pañca-lakṣaṇam.
Chap. 129.
- Sarvarkṣaparivarttaiśca nākṣatra ihah cocyate.
āyurdāye smṛtaṁ prājñāih nakṣatraṁ ṣaṣṭīnāḍikam.
tatra mukhyaṁ cāndra-karmāpi etc.
- Saurenābdastu mānena yadā bhavati bhārgava /
Śāvanena ca mānena dinaṣaṭkaṁ prapūryate /
(Gupta Press, Pañjikā, Calcutta), 1981. Harapārvati-
sambādah, page 48
- Kalyabdāḥ 432000; Kaler gatābdāḥ—5032.
- Uduttamaṁ varuṇa pāśa etc.
- Manumatsyākathā.
- Ghaṭasthāpana.
- Maṇḍapanirmāṇa-vidhi,
- Kuśaṇḍikā.
- pp. 440-443.
- pp. 73-75.
- pp. 76.
- pp. 76-77.
- Appendix (Plate)
- ” ”
- Devi-Purāṇa.
- Caturasrīkṛte kṣetre aṣṭadhā navadhā kṛte.
- Koṇe rekhāstato datvā navān bhāgān prakalpayet.

CHAPTER III

THE TĀNTRIKA ART OF ORNAMENTATION

1. Tradition of ornamental Art in the Tantra-śāstra

The tradition of Art of ornamentation is preserved in the marrow of the Indian minds. In the art models, found from the excavation of the Indus Valley Civilization, ample examples of the ornamental Art lead us to believe that the particular style of the ornamental Art, had sufficiently been developed in India even in that forgotten age. It is, therefore, very difficult to determine the exact chronological age of the ornamental Art, which had sufficiently developed, in the way of life of those people, whose culture had been focussed on the Indus Valley Civilization.

History of Indian civilization records the start of the Vedic Civilization; when the Dravidian civilization was on the verge of decline. The modern Indian History is all along inquisitive to locate an exact point of departure of the Vedic Civilization from that of the Dravidian. The Vedic Religion and Culture are, according to the orthodox Indian faith and tradition is eternal and with no beginning and end. It is as spontaneous as that of the automatic respiratory system of a man. Whether those two early cultures had appeared one after another, or they were the two parallel ways of Indian life, survived equally; is now a grave problem.¹ The study in the Vedic religion and culture reveals that so many clans and tribes of early people flocked to India from the various parts of the world, with their respective cultures and divergent ways of life and had either been digested by the more strong and culturally advanced main stream of people, or were Aryanized in the course of time. Hundred and thousand of cultural concepts and conflicts had appeared throughout the entire span of the Vedic Civilization, covering at least two and half thousand years or more than them. Some of them record primitive ways and modes of life prevalent among early people and some bear characteristics of a fully civilized people. Some also represent some such sects of people struggling hard towards the way of advancement.

But the culture of the Tāntrika Art was going on progressing, day by day; since the time of Dravidian civilization. Virtually the Paurāṇika stream of the Ornamental Art went on to the way of advancement, as a corollary to the Tāntrika culture; since both the cultures believe in the multi-God concept and the point of deviation in between two cultures, the Tāntrika and the Paurāṇika, is so minute that it is very difficult to determine distinctly, what is what. Where as the Vedic culture, not only believed in the multi-God concepts; but also believed in personifications of different exuberances of Nature and Natural Powers. The Tantraśāstra, on the contrary, believes that the tāntrika Gods may spiritually be visualized and meditated as the representations of supernatural, supersensuous, cosmic and divine Spirits and Energies. On the otherhand, the gradual development of Mahāyāna Buddhist and Jaina tāntrika rituals and social cultures pushed the Indian ornamental Arts to the way of further progress and refinement. Consequently, Indian Art of ornamentation had been more indebted to the treatise of the Tantra-śāstra than the Vedas and Purāṇas. Even the Folk-Art of Ornamentation is sufficiently impregnated with the Tāntrika Art, concept and culture.

2. *Technique and practice of Ornamental Arts in Indian Literature and Iconography* : Culture of Fine Arts had fully matured in the classic age of India as explicit in the works of early poets and dramatists, like Bhāsa, Kālidāsa, Śrīharṣa etc. Ornamented borders and background, as advised in the Nāṭya-śāstra, the Citrasūtra, the Viṣṇudharmottara etc. discussed to elucidate the theory of Dance-Painting parallelism, are the authentic supports of the hypothesis. Ornamental Art not only enlivens a picture; but makes it, as if it smiles². To console his agrieved mind, when King Duṣyanta, makes a life-like painting of his beloved Śakuntalā and his exquisite efficiency in the art of painting is highly praised by his friend Mādhavya, he says with an exclamation that no picture is quite complete till it is drawn within an appropriate background. He, therefore, asserts that it is never complete, till he draws a pair of swans, basking in the sun-shine on the bank of the rippling river, Mālīnī. On the foot of the Himalayan ridge, by the river course, should enjoy rest the herd of stags and does, of which a stag is to be drawn itching the left eye of the partner doe fondly and carefully³.

The canon of Iconography advises to leave appropriate spaces either on the upper curve, or by both the proportionately distributed sides, for drawing beautiful landscape, mythological events, phenomenal beauties, quite faithful to the nature of the installation; for the befitting ornamentation. As the practice intensifies the beauty of the whole installation; it is called 'the Śobhā'; or the art of Ornamentation. Sometimes flowery creepers, lotus-plants, fruit-trees, hermitages, the scenes of the Sunrise and the Sunset, lotus-tanks; frequented by hermits and villagers, pasture, sacrificial ceremonies etc. are also found, artistically curved there.

Technique of making of a 'Śobhā' for different types and styles of installation; the semi-circular, circular, rectangular, graphic, step-wise and lane-wise, for the group, dual and single installations have been discussed in details; both in the Picumata and Piṅgalāmata as in Parts II and III of the present Volume. In other early works on Indian Fine Arts, like the Bharatasamhitā, the Matsya-Purāṇa, the Viṣṇudharmottara etc.; the tradition was sincerely followed in connection with the technique of making scenes, wings, colours, festoons, weapons and other necessary dramatic instruments for the purpose of the dramatic crafts or the Nepathyābhidhāna (the green-room make-up).⁴ By the green-room preparation, we have four kinds of Nepathya (the green-room decoratives). They are (i) pusta (instruments), (ii) nepathya (dress), (iii) alaṅkāra (ornaments) and (iv) sañjīva (colour composition). No heavy instrument, dress and ornament is appreciated in a dramatic performance. They are to be painted on the body of an artist with requisite colours, since the original ones may be too heavy to hold and exercise and may also create sweat and fatigue. They may even some-time cause grave injury and even death.

3. Raṅgoli—an applied Science of Spirituality :

If the duet-dance is a deviation from the dual; the art of Ālimpana may, similarly, be appreciated a diversion from esoteric spirituality; as practised by the psycho-physical exercise of the ṣaṭcakra culture;—which advises the Psycho-spiritual process to lead the individual soul, resting in the core of the four-petalled lotus of the subterranean cave, clung by

the Serpent power, in three and half coils; so as to uplift and unite the individual soul (the jīva-śiva) with the Universal Soul (Parama-Śiva) resting permanently in the core of the thousand-petalled lotus, called Sahasrāra; situated on the cerebrum.

In relevant chapters of previous three parts of the present work, dealing with the Philosophy of Image-making, Image-worship and Gesturology; it has been discussed above in details; that there are three grades of devouts:—the divya (divine), the vīra (hero) and the paśu (men,—dominated with animal instincts); who follow three prescribed courses of divine worships, as per their order of spiritual elevations. In the field of their spiritual achievement; they also follow those three courses of spiritual culture. As the gross image-worship is the first plane of the divine attainment; similarly, drawing of a lotus plant with six lotuses represents the first phase of spiritual culture for the second grade of devouts, called the vīras. The lotus-plant is the representative of Kula-kunḍalinī (Serpent power) and six lotuses blossomed; suggest six spiritual centres, called (i) the mūlādhāra, (ii) the svādhīṣṭhāna, (iii) the maṇipūra, (iv) the anāhata, (v) the viśuddha and (vi) the ājñā; which the Kunḍalinī penetrates, one by one, to reach the ultimate goal of the thousand petalled lotus, the incessant deposit of the eternal Honey. Six symbolic lotuses have their own fixed petals of 4, 6, 10, 12, 16 and 2 by order and number⁵. On the top of the lotus-stock, there is a very big lotus of incalculable (thousand ?) petals, representing the multi-celled cerebrum and a small eight-petalled lotus, indicating the position of the perfectly pure soul, in the heart region. As the bāhyapūjā (external worship with prescribed offerings of five, ten, sixteen or more than them) indicates the spiritual or divine worship with prescribed spiritual offerings; similarly, the India-wide practice of the ornamental art with lotus-plants and required lotuses, representing the route of the Serpent power, penetrating the six spiritual centres, helps him to recapitulate spiritual teaching; is the first step of the spiritual culture; that always keeps a devout conscious of the ṣaṭcakra secret. The lotusplant grows up from the bulbous root of the ritual and spiritual strength with its beautiful stalk of divine knowledge. The cordiac lotus has eight petals of eight spiritual attainments, i.e. aṇimā (mystic power of an atom), mahimā (mystic power of the greatest being), garimā (mystery of gravity), laghimā (mystery of lightest ones), prāpti (mystery of universal attainment); prākāmya (mystery of plinly), īśitva (universal lordship) and vaśitva (mystery of controlling the Universe); illumined with the rays of praṇava. The lotus-stock of an ālimpana, on the other hand, may also represent, three spiritual canals of Prāṇāyāma (breathing exercise). Idā (the left-side nerve-stalk) helps to breath in, Piṅgalā (the right side nerve-stalk) helps to breath out and Suṣumnā, the central nerve-stalk helps us to enjoy a happious state by the way of restraining the wind force within.⁵ Sometimes ornamenting a Raṅgoli, broad and narrow rivers with blossomed lotus, are drawn in place of lotus stalks. They also indicate Idā, Piṅgalā and Suṣumnā in accordance with mythic spiritalogy by their mythical names Gaṅgā, Yamunā and Sarasvatī.

4. Technique of drawing designs of Ornamental Art in India :

Artists of India draw various designs to beautify a work of Art of Ornamentation. They are neither whims, nor the sweet will of an artists; but they have a scientific technique

behind them. Most of them are based on the geometrical constructions of graphic nature, turned in course of time, to a free hand art-culture, as a result of traditional practice for generations. Almost all figures of Ornamental Arts are the artistic conversion and beautification of geometrical point, lines, angles, arcs of a circle, and all sorts of triangular, quadrilateral and circular figures as explicit in designs of *Ṣaṭ-Cakra*. The Ornamental lotuses which they draw, are generally four, six, ten, twelve, sixteen, two and thousand-petalled (innumerable ones); as shown in the plate, picture of the spiritual goal.

To draw a design of the Ornamental Art, Indian artists generally follow the same basic principle with a little regional changes. Of all sorts of ornamental arts, the lotus, the National Flower of India; occupies the central position. It is drawn generally by three techniques; graphic, geometrical and freehand.

5. *Truth behind the construction of an ālpanā (raṅgoli) :*

Genesis of Ornamental Art is elucidated scientifically in the *Kāmakaḷāvilāsa-tantra*. The direct sense of the word 'Kāma', is the primordial desire and the other senses of the word are either the linguistic changes, or the resultant effect of the principal sense. People now use the word in the sense of sex, or God of Sex, -Cupid, possibly because the sex sensation or the sex wind (*Kāmo vāyuḥ*) rests on the second centre. The *Kāmakaḷāvilāsa-tantra* has practically nothing to do with the physical sex. It is a work of spiritual Cosmology that unveils the mystery of Cosmogony. There is the Paramount point called the Parabindu as white as a lightning like spot, representing Śiva; or the Supreme God; in the limitless, boundless and timeless space. By the side of the white spiritual spot, a red spot appears itself, as a representative of Śakti or Energy. As a result of the oscillating process between the two points, White and Red, a third point of the mixed colours of White and Red, called technically the 'black', appears there, making a triangular shape. Here the word black is a mere term and does not denote its true literal sense of darkness, but indicates an energy-spark, mixed of white and red, which is not as white as that of the lightning-like flash of *Parā-Bindu*. The word 'Black' suggests that the third point, mixed of white or Intelligence and red or Energy, is comparatively dark than those two primordial points.⁷ The three sides of that equilateral triangle are virtually the three bindus of *Kuṇḍalinī*, having 16 letters on each side as 'A' to 'aḥ' 'Ka' to 'ta' and 'tha' to 'ha'.

Making the third point a base of the triangle innumerable waves of white and red spots pass like the current of Energy, as milky ways; which cross and recross the triangle base, making the triangular point a centre. The process goes on and on within the vast space and to have a final rest, it again comes back to its original position, making thousand curves of waves on the circle coils; which are metaphorically explained as petals of the thousand petalled lotus. If the limitless space is taken as Śiva, the multipartile Energy-process may be considered as an inseparable Śakti, united eternally in a two-in-one mystery. The energy lines composed of myriad of energy-sprouts, thousand times bright and powerful than the atomic energy, should come back to their original position, covering the sensuous and supersensuous cosmic sphere circumscribing the cosmic sphere, in which the solar and any other regular systems rest by the counting-down way, to the paramount Position, lest it may

bombard the regularly balanced spherial Universe. The tricoloured triangle is esoterically called a 'yoni'—since it is the primordial cause of the cosmic process and is mistaken as a triangular female organ by ignorants. During the state of the paramount equilibrium, the vertex of the triangle stands up, when the equilibrium is disturbed by the process of crossing two currents, the white and the red; the triangle falls down with its vertex down in a directly opposite direction. This opposite turn, from tranquility to creativity, is termed as viparīta-rati or the opposite propensity and the process of expansion and contraction is called surata or sexual intercourse. When the vertex drops down; energy sprouts in a myriad number, fall down; which move round the Para-bindu like a line of dazzling milkyway, esoterically interpreted as the Bindu-pāta, or the Śakti-pāta. The ornamental Art of Raṅgolī is, therefore, the combined symbolic science of cosmology, and spirituality. Un-ripe tāntrikas often mislead people, misinterpreting the cosmic mystery as an reverse sexual intercourse

6. *Ālpanā—the applied science of Cosmology and Cosmography :*

An artist generally draws three, five, seven and ten circular lines and makes petal-like waves of the same count to complete an ālimpana, suggesting three-fold worlds, sevenfold spiritual planes and tenfold suprasensuous (suggesting unlimited suprasensuous and supernatural) spheres, beyond the reach of the human mind, consciousness and intelligence. The ālimpana, indicating the thousand-petalled lotus, has in its first phase, five rounds of coils, each containing fifty letters of alphabets from 'a' to 'ha' (अ-हम्) suggesting the number of brain cells. Above the coils, there are ten series lotus-petals, each containing five or ten letters of alphabets, suggesting similar brain cells, completing the figure with five hundred spiritual divisions as explained above. If the technique is made double, the figure of the ālimpana—representing the sahasrāra, completes in a form of the thousand-petalled lotus, situated in the cerebrum, the final goal of the jiva-śiva to enjoy the all-blissful and happious rest. To reach the final goal, the individual soul has to cross six spiritual centres or ṣaṭcakras; suggested by lotuses.⁸ The neutral or the liberating propensity makes the lotuses and the equilateral triangle faced upward and the creative propensity makes them down-turned.

7. *Representative lotus—designs of the Ṣaṭ-cakra (six spiritual centres) in the art of Ālimpana (ālpanā):*

(i) The *mūlādhāra-cakra*, or the first spiritual centre is symbolically represented by a four-petalled lotus of four red petals. On a brownish square of an appropriate size, draw a white, or a grey circle; touching four exterior angles of the square. Divide the interior square and the exterior circle by four equal parts and draw four red lotus-petals, beginning from one to other points of the division. To indicate the supersensuous spiritual powers, resting there; affix four letters of alphabets, Va, Śa, Ṣa and Sa of golden colours, beginning from the south-east petal to the south-west petal; by the right-hand turn. By the right-up corner, resides Brahman, united with his Śakti (Energy) and in the centre, the svayambhu-linga (the symbol of the jivaśiva), that rests there clung by the serpent-power in three and half coils, seated on the airāvata (the heavenly elephant), and the letter 'l' (ल) in yellow colour, the symbol of the Earth-seed; suggesting it as a field for cultivation; dwells, just at the threshold of the way, for Kula-kunḍalinī, to give her

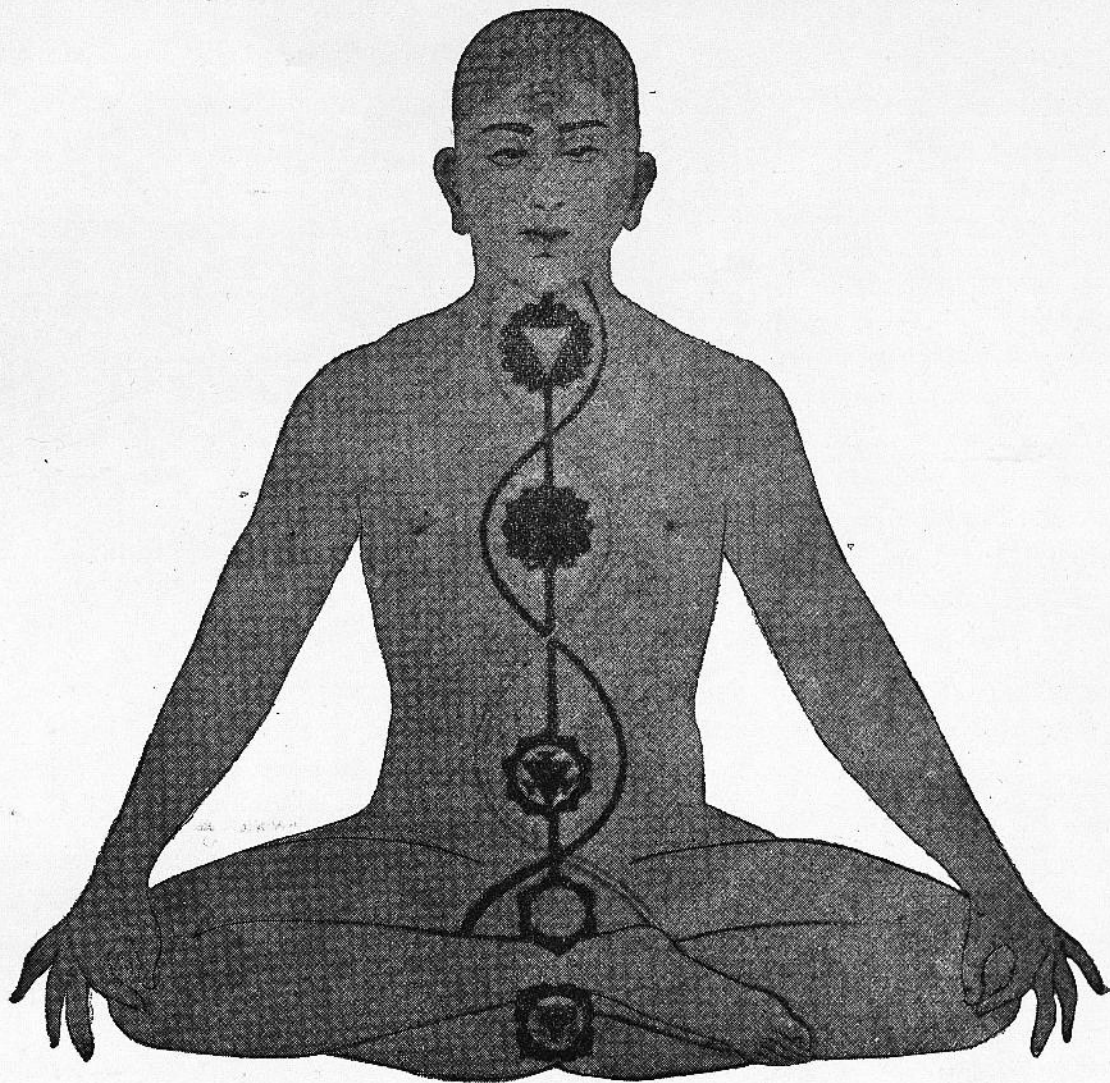
spiritual journey a start.⁹ (ii) The *Svādhiṣṭhāna-cakra* is indicated by a six-petalled lotus. Taking the letter 'Va'; the subtle seed of Varuṇa (Water-God) of the lightning-like colour, a centre, seated on a shark; draw a full circle and a half-moon-like arc of a circle. Inside the circle draw a hexagon with two equilateral triangles with the same base and falling their vertices on opposite directions. Join all the vertices with petal-like arcs of a circle, making the route of Kuṇḍalinī with its stalk. Draw by the centre the image of Viṣṇu united with Lakṣmī in black. On six petals of vermillion, put six letters ba, bha, ma, ya, ra and la. This is the second centre of the spiritual exercise, resided by Viṣṇu, seated on Garuḍa with his eternally united Śakti assuring chequered enjoyments, booked for a devout there.¹⁰ This is the svādhiṣṭhāna-cakra. (iii) *Maṇipūra-cakra*. Draw an equilateral triangle with the letter ṛ (ra), the subtle seed of Fire, seated on a Ram, with its vertex upside-down, three doors by the three mid-points of its arms and red colour. Circumscribe the triangle by a white cereal resided by the Fire-God (Agni) united with his Śakti Lakṣmī. Divide the circle into ten equal arcs of a circle and draw a petal of black colour on each arc and put there from right to left ten letters of alphabets : ḍa, ḍha, ṇa, ta, tha, ḍa, ḍha, ṇa, pa and pha, with its stalk just below the Ram—the carrier of the alphabetic Fire-God. This is the Maṇipūra lotus. Here all happiness of the Heaven is assured¹¹.

(IV a). *Hṛdaya-padma* (The eight-petalled heart-lotus) is a symbolic nerve-centre, called the heart-lotus, supposed ritually as to be the seat of jīva-śiva or the soul, looking like a candle-flame, but the Tantra-yoga-śāstra is not in favour to imagine an additional lotus than that of the fourth spiritual centre called anāhata. The technique and style of drawing an eight-petalled lotus on an octagon, as told above, in connection with the description of Svalpasarvatobhadramaṇḍala, have elaborately been discussed. The only difference in between the two is that this one is a half-burst lotus looking up, emitting heavenly smell and illumining its entire atmosphere.¹²

(IV b). *Anāhata-cakra, or the twelve-petalled spiritual lotus* : Draw two equilateral triangles by yellow lines and make a hexagon by setting two triangles on the opposite direction with letter Ya (य), the Vāyu-bija in black at the centre, seated on a stag. Draw again another circle touching all the exterior angles of the hexagon. On the right-side exterior upper angle, install the image of Śiva united with his Śakti. Draw twelve petals, two on each exterior angles of the hexagon and put letters of alphabet Ka (क) to tha (ठ) serially on each petal (1 Ka, 2 Kha, 3 Ga, 4 Gha, 5 Na, 6 Ca, 7 Cha, 8 Ja, 9 Jha, 10 Ṇ, 11 Ṭa and 12 Tha). Below the downturned lower triangle, the jīva, as a swan-like flame, burning calmly, on the pericarp of the above-mentioned twelve-petalled lotus¹³ is to be made.

(V) *Viśuddha-cakra, or the sixteen-petalled spiritual lotus* :

Draw a bluish white circle, making the candra-bija haṃ (हं) seated on Airāvata (the heavenly elephant) at its centre. Touch the circle by three sides and draw an equilateral triangle of the same colour with its base up and vertex down. Construct again another bigger circle of the smoky colour, touching the three exterior angles of the triangle. On the base of the upside-down triangle, make the image of Arddhanārīśvara, the male-half with the snowy lime and the female-half with golden colour. Divide the outer circle into sixteen



Satt-Cakra

parts with the help of eight cords of proportionate size, crossing the centre, draw sixteen petals on sixteen arcs of the circle putting sixteen letters of vowels from A to Aḥ (a, ā, i, ī, u, ū, ṛ, ṛṛ, ḷ, Ḹ, e, ai, o, au, am and aḥ). This is the viśuddha-cakra¹⁴.

(VI) *Ājñā-cakra, or the two-petalled spiritual centre*

The representative diagram of the Ājñā-cakra is a two-petalled lotus with its two petals right and left side (?) having the last two letters of an Indian alphabet ha (ह) and kṣa (क्ष).

Draw a circle with a radius approximately of 3 cm. radius. Bisect the radius and taking the midpoint a centre, draw an upside-down triangle within the bigger circle. Bisect the circle by three consecutively parallel lines of ten cm. length with red, white and black colours dividing the circle into two semicircles. Inside the triangle write the 'O' of 'Om' (ॐ) and the nāda-bindu sign (ॐ) above the upside-down triangle, by the side of the all white Śiva-līṅga of the śāntyatīta state. Divide each semi-circle by four equal arcs and covering two arcs in the middle of each semi-circle draw two petal-like figures on both the semicircles. By the left hand petal, put the letter 'ha' (ह) and by the right hand put Kṣa (क्ष). All these make a complete Ājñā-cakra. The tri-coloured line, that bisects the circle into two semicircles, is the route of Kula-kunḍalinī to the way to sahasrāra. As she receives here the order to go there, it is called ājñā (the order to cross the final hurdle¹⁵.)

The Svacchanda-saṁgraha, describing the state of the region, beyond the Ājñā-cakra; tells that it is beyond the samaṣṭi, or the cosmic region of Ājñā. Within the bindu, there is a space of a hundred million yojanas, by expanse and it is as bright as ten million Suns. Here the lord of the Śāntyatītakalā (Śāntyatīteśvara) resides with his five heads and ten arms, as bright as a mass of lightning. By his left is his Śakti (Energy); Śāntyatīta, Mononmānī etc. Surrounding them there are the four lower Kalās; Śāntā, Vidyā, Pratiṣṭhā and Nivṛtti. Each of them has five heads and ten arms. They are also ornamented with five Moons respectively. This is the Bindu-tattva. Bindu is the other name Arddhacandra, joined with its Kalās (of letters) called Jyotsnā, Jyotsnāvati, Suprabhā and Vimalā. Above the Arddhacandra, there is Nibodhikā with her Kalās;—Bandhatī, Bodhinī, Bodhā, Jñānabodhā and Tamopahā. Above them, there is Nāda with its five Kalās;—Indhikā, Recikā, Ūrdhvagā, Trāsā and Paramā. Above all of them, on the lotus, Īśvara reigns supreme over a hundred million Yojana extent, luminous as ten thousand moons. Īśvara is five-headed, having three eyes on each head. He has matted-hairs and trident (triśūla) in a hand. On His lap, there is his Śakti, Ūrdhvhagāminī. Since He is anuttara (beyond whom nothing prevails) and ūrdhvhagā (who can go to any length upward); He may go to any length, if there is at all¹⁶.

These are the six spiritually visualized esoteric ṣaṭ-cakras, or six spiritual centres. Above them, on the cerebrum, there is the sahasrāra or the thousand-petalled lotus, inhabited by twenty series of alphabets within the ten series of coils and petals (10 × 2 = 20 and 20 × 50 = 1000). Letters of alphabets are practically the visible forms of invisible Kula-kunḍalinī.

8. *The six-petalled lotus of the Tūrā yantra in the Picumata :*

Draw a circle with a radius approximately 5. cm. Within the circle, draw two equilateral triangles with arms approximately $7\frac{1}{2}$ cm. and vertices falling quite on the opposite side, making a figure of hexagon. The bases of the two triangles, which form a hexagon; are to be made with black colour and the other sides with white and red colours, suggesting sattva by white, rajas by red and tamas by black. Inside the inner hexagon make an eight-petalled lotus with light red, or golden colour. By the six interior angles of the hexagon, make six lotus-petals with the lotus-like colour. Circumscribe the circumference of the circle with minutely dotted lines in white. Divide the circumference by eight arcs of a circle and on each arc, draw eight red-white petals with eight, or ten yellow or golden filaments. On the pericarp first smaller lotus the bijamantra of the desired deity, as indicated in the Picumata, Brahma-yāmala, is to be inscribed with the saffron. This is in other words, called the tūrāyantra¹⁷.

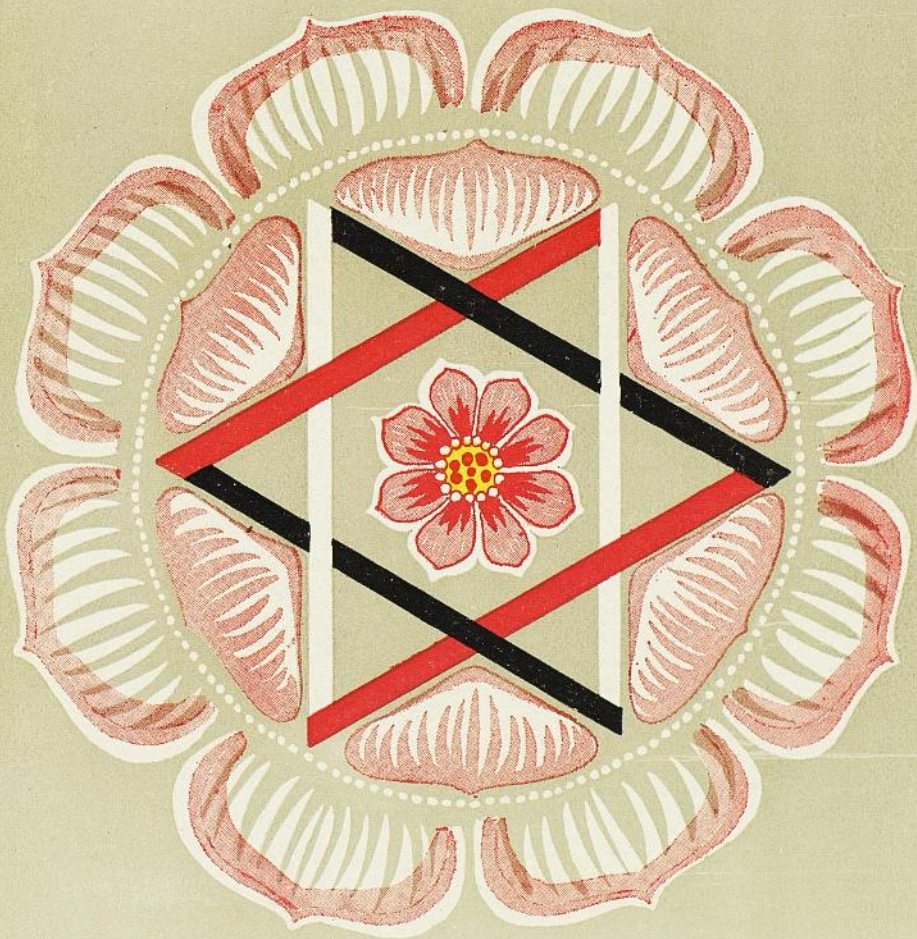
The genesis of the maṇḍala-type of the ornamental art is traced above in the Vedic Literature; but the works, referred to above, have not so much of early antiquity, according to the modern historical convention. Historians of the age, do not like to place any work of the Tantrasāstra, above to the 4th century A.D.; but on the ground of internal documentary evidences, the approximate upper and the lower limit of the Tantra-sāstra may be fixed between 3rd to 5th century A. D.; prior to the age of Kālidāsa and not below the time of compiling the Nāṭyaśāstra. The above-mentioned period of time is taken to consideration as a token of full maturity in the constructive Art; which is not an outcome of a day and possibly took more than a century to come to that stage of maturity. As per the traditional convention, Tantrasāstra is divided into two streams; Āgama, the thought and knowledge told by Girijā to Śiva and Nigama the teaching of Śiva to Pārvatī.¹⁸ All these suggest that Tantrasāstra is the store-house of Indian knowledge, wisdom and culture, accumulated since the age immemorial, handed down to us following the stream of Indian culture,— a contribution of so many tribes, types, and races of people; who had either lived or come and migrated here as a result of Natural, Social, Religious and Political disorders, and finally made India their holy Home.

9. *The Beauty circle or the Śrī-Cakra :*

The Śrī-cakra or the Beauty-circle is one of the most difficult cosmic process of creation (sṛṣṭi), existence (sthiti) and destruction (samhāra) by threefold creative process as indicated by the tripartite diagramic feature, as explained in the Tantrasāra and represented by the diagram of the same attached here.¹⁹

The diagram may be made on a flat place, covered either with fine sand or rice-dust. For the base of the diagram trilauha [three metals = gold = ten māsa (gram ?), copper = twelve māsa and silver = sixteen māsa], a coral, an emerald, a sapphire, a ruby and a crystal (preferably of an oval shape) are also recommended. No line or the arc of a circle of the diagram should be broken, effaced and indistinct.²⁰

Describing the nature of the Śrī-Cakra, the Yoginīhṛdaya-tantra states that the cakra (the Beauty circle) has thirtyseven divisions, as per the thirtyseven letters of Indian



alphabet (Vowel—5); Vargīyavarṇa— $5 \times 5 = 25$; Ś, Ṣ, S, H, L, Kṣa & nāda-bindu, = 7 = 37, Ya, Ra, La, and Va are left, since they are extensions of i, u, ṛ and ḷ). They indicate 36 or 37 basic elements, accepted by the Tantra Philosophy. The thirtyseventh letter, nāda-bindu, indicates the śāntyatitakalā (the supraplacid state), where no tattva (basic element) prevails and what is suggestive of the Paramount Knowledge in one unit.²¹

It is distributed in three phases (i) The central point, the triangle and the hexagon compose a Saṁhāra-Cakra. The circle of the final consummation,—in which everything created, return back in a count down process. (ii) Outside the saṁhāra-cakra draw two sets of ten angles including the central one with the help of three triangles and their vertices up and upside-down. (iii) Then again outside the complete diagram, done upto this position, draw another fourteen angled figure (with the help of a pair of triangles and an octagonal). This is called the sthīcakra, or the circle of establishment and maintenance.

Finally, outside the two levelled construction, draw three consecutive circles with appropriate distances of one, two and four cm; so that the first circle should touch extremities of all exterior angles of the diagram. On the first circle draw eight petals of a lotus and on the second draw sixteen lotus-petals. The complete figure is to be circumscribed by three circles indicating three planes (bhūgraha). Outside the planes, draw four doors with proportionate corners. This final stage is called the sṛṣṭicakra. Here ends the mystic Beauty-Circle.²²

The Beauty circle is virtually the mystic symbol of the complete cosmography and cosmology. Devouts of higher plane worship it physically and meditate it mentally. The Supreme Beauty Queen, Lalitā, the residing deity of this Beauty-comb dispels the mystic veil of creation, maintenance and destruction. The Śrī-yantra is reverentially worshipped, not only by common devouts; but it honourably is worshipped even by the absolute monist, His Holiness Śrī Śaṅkarācārya and almost in all his holy monasteries, including the Śrīṅgerī maṭha, Her symbolic diagram or the Śrī-Cakra is yet worshipped.

We have discussed here only the few yantras and maṇḍalas. In addition to them there are hundreds of Yantras, Cakras and Maṇḍalas. They are the source of our ornamental Art. Ālimpana or ālpanā is, therefore, an aesthetic recapitulation of Cosmogony and revisional culture of the ancient Indian Art of drawing designs of supernatural sphere and spiritual planes.

The Tantraśāstra and the Purāṇa-śāstra are virtually the two parallel streams of the subsidiary studies of the Vedic. The Purāṇaśāstra has five or ten broad topics, related to the characteristic features of the Śāstra, as told above, like Sarga (creation); Pratisarga (secondary creation); Vamśa (Dynasties); Manvantara (Periods of each Manu) and Vamśānucarita (History of each dynasty i.e. the Solar, the Lunar etc.). For the eighteen Mahāpurāṇas they are ten, as (i) Creation; (ii) Process of the secondary creation, (iii) Dynasties; (iv) The Vocational education, (v) System of protection—Celestial and mundane; (vi) Limitation of Time and Space; (vii) Chronology and Genealogy; (viii) Institutions (ix) Root or source of the Cosmic Process and (x) the Final retreat. The approach of

the Purāṇa-Śāstra is therefore, more mundane than celestial and spiritual; but function of the Tantra-śāstra is a bit different than that of the Purāṇa-śāstra. The functions of the Tantraśāstra are equally distributed, according to the three major celestial orders;—sensuous, super-sensuous and supra-spiritual,—as explained by five grades of spiritual progress, or the planes for the cumulative journey for the life Divine. The Tantraśāstra pays equal interest to the three grades of a life—the practical, the intellectual and the spiritual. Instead of five characteristic features of the Purāṇa-śāstra; the Tantraśāstra prescribes seven for it, paying equal attention to individual, ritual and spiritual progress of the mankind in general; irrespective of the Brāhmaṇic, the Non-Brāhmaṇic and the Anti-Brāhmaṇic. By the seven characteristic features of the Tāntrika study, we may have (i) Sṛṣṭi (creation & evolution); (ii) Pralaya (Destruction); (iii) Devatārcana (Ritual ceremonies of Gods); (iv) Sādhana (ritual and spiritual attainments of such Divinity); (v) Puraścaraṇa (continuous ritual and spiritual culture to and to be confirmed in such a divine attainment); (vi) Śaṭkarmasādhana (materialisation of the sixfold malicious and prosperous tāntrika requirements) and (vii) Dhyāna-Yoga-caturvidha (Four-fold meditative and spiritualistic exercises and culture).²³ The Tantraśāstra preserves and records History, Literature, Vocational education of all working people of socalled high and low castes; Philosophy; Social & Ritual culture and civilization of those castes, tribes and clans of people; who had either lived here; since the days forgotten, or had migrated here from different corners of continents and had been, in the course of time digested by our liberal and generous civilization and culture.



Vol. II, Part IV(A)

Chapter : III

Tāntrika Art of Ornamentation

Reference :

Abbreviation

References

1. Viṣṇu. dha. Pt. III.
2. Abhij. śaku. Act. VI.
3. NS₂. Chap. XXIII/3-6
4. Tan. sã. p. 89.
5. Śaṭ. ca. p. 4
6. (i) Ibid., p. 4.
7. K.V. 7, 2-3.
8. (i) Śaṭ. ca., p. 62.
- (ii) Ibid., p. 85.
9. Ibid., pp. 2-13.
10. Ibid., pp. 14-18.
11. Ibid., pp. 19-21 & 28-31.
12. Ibid., p. 35.
13. Ibid., pp. 32-37.
14. Ibid., pp. 39-44.
15. Ibid., pp. 45-50.
16. Serpent, pp. 414-415.
17. Picu. Tūrã. Fol. 15(b)/847.
18. Prin. Tan.
19. Tan. sã. pp. 257/34.

hasatīva ca
Kāryā saikatalīna-hamsamithunā srotovahā mālinī,
pādāstāmbhito niṣaṇṇa-hariṇā gaurīguroḥ pāvanāḥ.
Caturvidho 'tha nepathyam pusto'laṅkāra eva ca
tathāṅgaracanā caiva jñeyah sañjīva eva ca.
ādhāre liṅganābhau hṛdayasarasije tālumūle lalāṭe
dvaipatre ṣoḍaśāre dvidāśa-daśadale dvādaśārdhe
catuṣke.
meror vāme sthitā nāḍī idā candrakalā priye /
dakṣiṇe sūryasaṃyuktā piṅgalā nāma nāmataḥ /
tadbāhye tu tayormadhye suṣumnā vahnisaṃyutā //
idāyām yamunā devī piṅgalāyām sarasvatī /
suṣumnāyām vased gaṅgā tāsām yoga-stridhā bhaved
Sahasrārām mahāpadmaṃ śukla varṇamadhya
mukham /
akārādi-kṣakārāntaiḥ sphuradvarṇa virājitaṃ /
sahasrārām śivapuraṃ ramyaṃ duḥkhavivarjitaṃ //
pītaṃ svetaṃ tathā kṛṣṇaṃ raktapuṣpaṇca pārvati /
haritaṇca vicitraṇca nānāpuṣpa-manoharam.

Tanmadhye 'ṣṭadalām raktaṃ tatra kalpatarūṃ tathā/
iṣṭadevāsanaṃ cārucandrātapavirājitaṃ //

padmākāraṃ bhavet patraṃ tatpadmaṃ parikīrtitaṃ/
lakṣaṇaṃ kathyate teṣāṃ.
(i) āgataṃ śiva-vaktrebhyo gataṇca girijāmukhe
mataṇca vāsudevasya tasmādāgama ucyate /
(ii) nirgataṃ girijā-vaktrāt gataṇca śivasannidhau
mataṇca vāsudevasya.

20. Ibid., pp. 259/41-46.

21. Ibid., pp. 257/32-33.

22. Ibid., pp. 257/30-34.

23. Śabda. Kal. Pt. I, pp. 165.

Sṛṣṭiśca pralayaścaiva devatānām tathārcanam
sādhanañcaiva sarveṣāṃ puraścaraṇameva ca /
ṣaṭ-karmasādhanam caiva dhyānayogaścaturvidhaḥ /
saptabhir lakṣaṇair-yuktaṃ tvāgamaṃ tad vidur
budhāḥ //

CHAPTER IV

ORNAMENTAL ART AND CALLIGRAPHY

1. *Position of Calligraphy in the Ornamental Art of India :*

Light and sound are the two conceivable exuberances of the Paramount Power and each letter of Indian Alphabet is ritually and scientifically visualized and introspected as cognizable different sounds, sprouted out as a result of the phonic process, generated by the joint-force of Fire (Will) and Wind (Force). The Kāma-Kalā-Vilāsa-tantra, therefore, postulates that each letter of Alphabet is a visible form of the invisible Supreme power; which may only catch our sight by the form of letters; 'lipilakṣya-vigrahā'. Practically all the letters of the alphabet are the different forms of Kulakuṇḍalini and the various styles of the tāntrika yantra, maṇḍala and cakra are the different positions of her. She is virtually Varṇarūpā. (She has no form other than letters of alphabets and colours).

The diagram of the thousand-petalled lotus, given here, has 500 hundred letters of Indian Alphabet, A (अ) to ha (ह) Two hundred in four primary circles and in six series of petals, each series containing 50 letters, which cover five hundred letters in all; suggesting numbers of brain cells, inspirited with the units of Paramount Energy,—that each of the letter suggests making it double, the cerebral lotus (sahasrāra cakra) completes in thousand energy cells. The word thousand is an indicator of innumerable numbers;—what suggest that the cerebral lotus possesses countless number of energy-cells, or brain cells.²

Each letter of Indian Alphabet has its individual sense and significance, as explained in the Parātrīṃśikā.

The inconceivably mystic nature of Parama Śiva in the major schools of Tantra Philosophy; the Śaiva and the Śākta, is like that of the mystic unit of Mass and Energy,—which has three inexplicable potencies; Jñāna (Knowing), Karma (Doing) and Icchā (Willing). In the series of letters of Alphabet, the first letter 'A', representing anuttara (above par supra-climax) or Parama Śiva, comes first and the last letter 'ha', representing Śakti stands last. When nāda or anusvāra-sound, caused as a result of oscillation, suggesting the supra-spiritual lusturous luminosity, is added spontaneously with the pair of letters. 'am', it becomes 'aham', joined by the nāda-sound 'm', representing esoterically the Greatest whole, or the Omniscient One. It is esoterically called 'Aghora', whom the Vedānta Philosophy proclaims as Brahman, in which the trio of Śaivism, Śiva, Śakti and Nara (the individual soul) unite into a single complex. Aghora is regarded as the essence of the Paramount sound, or Parā-Vāk—the All Transcendental word.³

Paramaśiva—ever united to his Śakti, in a Two-in-One compact, is considered to be the origin of Mātṛkās, from A (अ) to ha (ह) evolved as a result of oscillation, producing the sound 'Aham', in an urge of His Will. The Will-Power branches off into the two component parts,—Jñāna and Kriyā. Jñāna-śakti is the origin of 'ahamkāra', a

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compact of manas (the mind), buddhi or citta, intelligence and ahaṁkāra (ego ?); from which evolve five jñānendriyas (sense organs);—the eye, the ear, the nose, the tongue and the touch-organ. From the Kriyā-śakti appears Prāṇas or Vital spirits, ten in number and five Karmendriyas or active organs. Letters of Indian alphabet are practically symbolic forms of those evolved elements.⁴

Letters of alphabets are divided into two broad groups, vowels and consonants. Vowels from A (अ) to am (अम्) fifteen by number, indicate Time; divided in minutes, hours, days and fortnights. Fifteen vowels indicate fifteen Tithis of a fortnight and two fortnights complete a month. The last vowel visarga (अः), represents Śiva-tattva. It is the consciousness absolute and the life of the universal seed.

Next is the universe of consonant, proceeding from vowels and inseparable from them in a like-manner, called the Śaktitattva. It is the conceivable universe of reality and potentiality in the nature of the subtle earth-substance (Kṣiti-tattva) to Puruṣa or Self, evolved in twenty five sonant symbolic forms; ka (क) to ma (म). The antasthya group of four letters from ya (य) to Va (व) represent four supersensuous Tattvas (Potentialities) and the last group of five or six (hot-sounding = उष्मवर्ण) tail-letters from ś (श) to ḷa (ळ) and Kṣa (क्ष) are the representatives of the supra-sensuous units of Mass and Energy (Śiva and Śakti).⁵

2. Philosophy of Alphabet and the Phonetic process behind the sound sprouts :

Fundamentally, there is only one letter 'A' (अ), that evolves in so many sonant forms, called letters, fifty in number, by the majority of scholars; what has been discussed in details in part II, Volume I of the present work.

अ (A) :—The primordial subtle sound, coming out from the navel centre involuntarily through the throat canal, sounds as अ (A) and indicates anuttara and suggests the Transcendental Ego.

आ (Ā) :—Expansion of the same sound by the process of oscillation, in an urge of seeking Happiness.

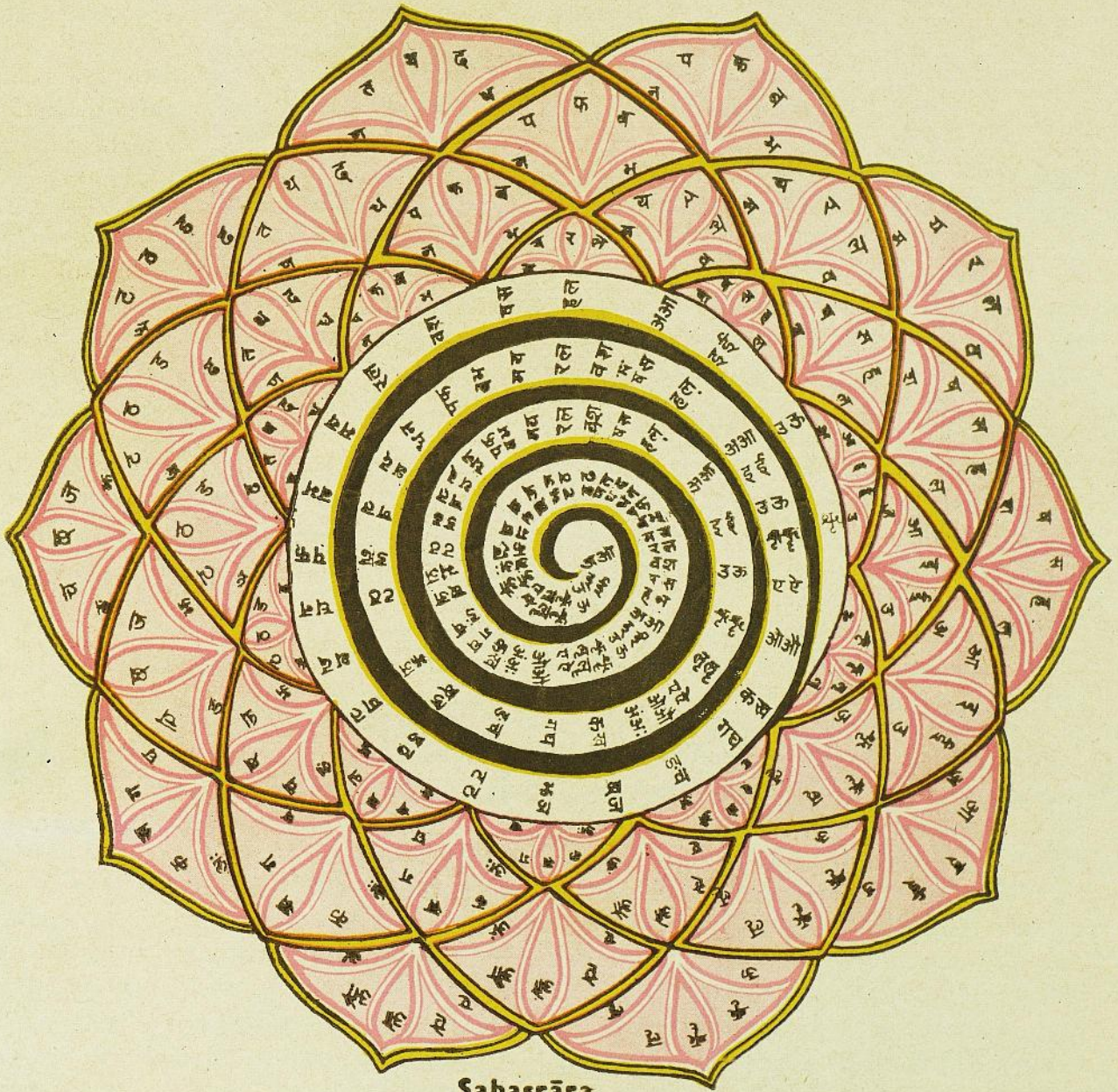
इ (I) When the अ (a) sound comes out touching the palate, it sounds as इ (i) and indicates desire (primordial will).

ई (Ī) the long-sounding इ (i) suggests 'Lord-ship'.

उ (u) When the same a-sound comes out touching and bursting out the lip-joints, it is 'u'; that indicates the unfolding of the creative process.

ऊ (ū) is the long sound of उ (u) that indicates a feeling of insufficiency (ūnatā) in Self, tending the desire to multiply His own Self into many.

ऋ & ॠ (Ṛ & ṛ) The same a-sound that comes out touching the cerebral palate converts into ऋ (Ṛ)-sound. It represents will, in twofold coils resting in the cerebral Luminosity inspirited with the neutral thought and no latent tendency.



Sahasrāra

लृ & लृ (१, १^२) in the same way, when the a-sound comes out, touching the teeth, produces ! (लृ) sound. It becomes लृ (१^२) when sounds long, indicating the restful position restored from the function of creation.

ए (e), the e-sound is produced by joining two letters a (अ) and i (इ) in the form of a triangle, suggesting a united equilibrium of Will, Thought and Action.

ऐ (ai), the ai-sound evolves by adding one a-sound more with the former e-sound. The upper curve on the triangular-shaped form of the letter ए (e), adds the potency ई (१) = īśvara (lordship) to the afore-said equilibrium.

ओ (o), the o-sound is produced by joining 'a' (अ) and u (उ) and the form of the letter would indicate an expansion of अ adding the symbolic sign of आ (ā) to the letter and an upper curve, suggesting the upward manifestation, which, indicates an extension of the uppermost power and joy as well as unfolding the creative potency towards manifestation.

औ (au), adding a second curve on the top of the previous letter ओ; the letter औ may be drawn. The second curve on the top of letter, is the indicator of an extra अ to ओ = [(अ × उ) + अ or आ]. This trident-shaped letter is called the triśūlabīja, which indicates an upward revelation of the triple force,—Will, Thought and Action.

अम् (') It is the sign of nāda, the first produced sound-sprout that suggests the first exposure of the intuitive function in the Paramount One, towards the cosmic process.

अः (:) The letter visarga of two points (bindu), suggesting ceasation, or stop of a breathing. It has been told above that fifteen letters, A (अ) to Am (अम्) represent fifteen tithis (days) as well as the senses explained above and the Visarga, the sixteenth one, is the representative of Śiva.⁶

Vowels are also called Mātrkāś and Yoginīs. Without adding a vowel, no sound, or word can be produced. The Yoginī-hṛdaya calls them Yoginīs;—since they always like to be joined with Śiva—the representatives of the complete series of consonants. Vowels are sixteen and consonants are 34 thirty-four⁷. They make the complete set of alphabet-signifying in a nut-shell the Cosmic process of evolution including two or three senses—the primary, or Vācya and the secondary, or Lakṣya and Vyaṅgya; the denotative and denotated of the Vakrokti School of Indian Literary Criticism.⁸

3. Suggestibility of Consonant :

Letters of all types of Indian alphabets may be classified scientifically into six broad phonetic groups :—(i) the guttural, (ii) the palatal, (iii) the cerebral, (iv) the dental, (v) the labial and (vi) the nasal. Alike sixteen vowels, thirty-four consonants may, similarly, be classified into six groups, mentioned above.

i) *Five letters of the Ka-group (कवर्ग) = 5 Mahābhūtas = Basic Elements :*

As the Supreme Being is one and absolute and He may split His own Self up into as many numbers as he likes; without affecting His absolutism and fullness; the Supreme Sound, in the same way, may scatter itself into innumerable numbers. As for an example, it has also been pointed out previously; that the anuttara, or the 'a'-sound; sprouts out in the nature of various sound-seeds; when the sound guided by Intelligence leads the inner wind under the special urge of the mind to come out, touching the particular vocal organs, slightly, strongly, pressingly and obliquely; through various ways. Thus the one and the same 'a'-sound; that comes out from the nasal cave and the heart-cave, through the throat; touching the guttural machine, inside the throat, with a milder accent; it sounds as 'Ka' (क). By the same way, if it is pronounced with greater accent (mahāprāṇa); it sounds as Kha (ख). When the Ka-sound comes out rubbing the wall of the guttural machine with moderate accent, it sounds as ga (ग). Adding greater accent (mahāprāṇa), it rebounds as gha (घ). The same guttural sound, when comes out through the nasal route; makes ṇa (ण) sound. These five letters of the Ka-group (कवर्ग), ritually and spiritually symbolize five gross elements; in an order from the sky, or 'ether to wind, wind to fire, fire to water, water to the earth'.

(ii) *Five letters of the Ca-group (चवर्ग) represent 5 tanmātrās :*

In the same way, when the same 'a'-sound comes out striking the vocal organ of the palate, it sounds as 'Ca' (च) and gradually goes on changing the sound and character as 'cha' (छ), ja (ज), jha (झ) and ṇa (ञ) through the same scientific process as detailed in the analytical evolution of the ka-group (कवर्ग). Five letters of this group philosophically symbolize five abstract elements of five mahābhūtas (tanmātrās); i.e. Sound, Touch, Colours, Savour and Odour.

(iii) *Five letters of the ṭa-group (टवर्ग) represent 5 active organs = (Karmendriya) :*

The letters of alphabet in the group of 'ṭa', called the ṭa-varga (टवर्ग); similarly appear by the same way; when the vocal wind, directed by the will and the wind forces to hit directly the cerebral vocal organs according to the prescribed order, five letters of ṭa-varga sprout up creating for five functional organs; like Voice, Hands, Feet, the excretory organ and the generating organ.

(iv) *Five letters of the ta-group (तवर्ग) represent 5 sense-organs :*

The evolution and function of the letters in the ta-group (तवर्ग) are almost the same. The only difference is that they appear, when the same sound-force strikes teeth and suggests gradually five sense-organs namely—the ear, the skin, the eyes, the tongue and the nose.

(v) *Five letters of the Pa-group (पवर्ग) represent 5 Tattvas :*

Letters of Pa-group (पवर्ग) also follow the same scientific order to sprout out. The only difference is that here the original sound-force strikes two lips, suggesting in order, five letters by order of Manas (mind), Ahaṁkāra (Ego), Buddhi (intelligence); Prakṛti (threefold unit of the basic function, Knowing, Doing and Willing) and Puruṣa (Self).

(vi) *Four letters of the antyastha (tail) अन्त्यस्थ-group suggest 4 supersensuous tattvas of the higher order,*

Four tail (antyastha) letters—ya, ra, la and va are extensions of the palatal, the cerebral, the dental and the labial functions. Spiritually, they suggest the second phase of tattvas;—namely Rāga (love or attachment), Vidyā (Knowledge), Kalā (Creative urge) and Māyā (Power of limitation).

(vii) *Four or Five letters of the uṣmavarṇa (hot letter group) represent 4 or 5 Supraplacid Divinities, or states.*

The last four or five harsh sounding letters;—ś, ṣ, s, ha and l or kṣa sprout out from the palate, cerebrum, teeth, throat and last letter Kṣa, a joined letter of 'Ka' and 'ṣ' suggesting a union of the greater sky, by Ka, from which other elements come up and Īśvara the highest lordship by sa (स) also appears on our conceivability. They suggest respectively : Mahāmāyā (Great Nescience), Śuddha—Vidyā (the Perfect Intelligence), Īśvara (the Paramount Lordship), Sadāśiva (Primordial, the cause of the Selfrealisation) and Śakti (the Paramount Potency).¹⁰

"Be a divine one before you invoke Divinity. Attain divinity before you worship Divine ones (devo bhūtvā devaṃ yajet)", is the well experimented concept of the Tāntrika Philosophy and Spirituality, discussed above, what invariably requires an alphabetic body, symbolizing a unit of Light and Sound. Like the Psycho-Physical common body, the Sonant body has also two major phases,—the inner and the outer. The inner body is purely an abstract structure of eight spiritual centres, including the cardiac centre (lotus) of eight petals and the cerebral Centre (lotus), or the Sahasrāra, with prescribed letters of alphabets on each petal of each Cakra, as exhibited in the complete structure of Ṣaṭcakra, or Six centres and elucidated in the function of the antarmātrkāś. This is the structure of the inner body. The outer body is composed by the way of putting letters of alphabet, implying the philosophical import and spiritualistic significance, by the process of putting letters of alphabet, in both styles on fifty fixed vital points of the body from the top to the toe and the toe to the top. The aim of our ornamental Art of Ālpanā (ālimpana), in which paintings of trees, creepers with fruits, flowers and foliage dominate; serves double purposes—(i) Concentration of one's own mind by the way of painting landscape, (ii) as well as the recapitulation of the Six-centre-culture.

In addition to the symbolic implication of the letters, put on the spiritual centres. Each of the petals of Centre is the fixed place for each divine power, as indicated by the colours and positions of them. It also indicates the position of Divine Powers on the eight-petalled lotus inside a maṇḍala. The principal deity resides on the pericarp of the lotus and his or her associates on the eight petals. In the case of Mother-God; following are her associates. The first of them will stand by the principal deity in the centre and the rest on eight petals. They are : Ugracaṇḍā, Pracāṇḍā Caṇḍikā, Caṇḍanāyikā, Caṇḍā, Caṇḍāvati, Caṇḍarūpā, Aticaṇḍikā or Rudracaṇḍā.¹¹

Eight associate Gods have their own eight attending deities. They are, therefore, $8 \times 8 = 64$ by number. They are:—Brahmāṇi, Caṇḍikā, Raudragaurī, Indrāṇi, Kaumārī,

Bhairavī, Durgā, Nārasimhi, Kālikā, Caṇḍā, Śivadūtī, Vārāhī, Kauśiki, Māheśvarī, Śaṅkarī, Jayanti, Kālī, Medhā, Śivā, Sākambharī, Bhīmā, Śāntā, Rudrāṇī, Ambikā, Kṣamā, Dhātrī, Svāhā, Svadhā, Aparṇā, Mahodārī, Ghorarūpā, Mahākālī, Bhadrakālī, Karālīnī, Ugracaṇḍā, Caṇḍanāyikā, Caṇḍā, Caṇḍāvai, Caṇḍī, Mahāmohā, Priyaṅkarī, Balapramathinī, Sarva-bhūṭadamanī, Umā, Tārā, Mahānidrā, Vijayā, Jayā, Śailaputrī, Caṇḍikā, Caṇḍaghaṇṭā, Yoginī, Kuṣmāṇḍā, Skandamātā, Kātyāyanī, Kālārātrī, Mahāgaurī.¹²

Outside the area of the eight-petalled lotus, there are fixed places for other deities;—like Kōṭiyoginīs, Kṣetra-pālas, Bhairavas, Nine-Planet Gods, Ten quarter Gods and others. This is the general position of a maṇḍala for a Goddess of the Śākta-school. Names of Gods and Goddesses differ as per the difference of Gods, Cults and Schools, they belong to. Sometimes in lieu of names of desired Gods their bījamantras (syllabic symbols) may also be used.

4. Study in Epigraphy and Palaeography in the Tantrasāstra :

Letters of Indian alphabets have their own norm and philosophy. Changeability in characters may appear under so many reasons. Regional styles and habits, the order of flexibility in training muscles of hands are also responsible for the same. Conceptually, each letter of Alphabet indicates significant positions and movements of Kula-kunḍalinī, which inspires our physic and psychic body. The Tantra-sāstra, has also devised a certain style of Alphabets, called especially the Tāntrika-Scripts, possibly a later development of Indian Alphabets under the Brāhmī Family. Kulakunḍalinī is supposed to have been resting in the lower-most spiritual centre, clung with the Svayambhū-līṅga in a three and half-fold coils. The present form of the first letter अ (A), in the Devanāgarī character, obviously a much later descent of the Brāhmī family, indicates the particular position of Kunḍalinī. One small round and two semi-circular arcs suggest the three and half coils of her and the right-side small perpendicular represents the Svayambhū-līṅga. To cross the hurdle of six spiritual centres, Kulakunḍalinī takes fifty different positions, as explicit in alphabetic shapes. Her position inside the pericarp point of the mulādhāra-lotus, is alike the letter (l) in Nagari, Mahārāṣṭrī, Gujrātī, Maithilī, Bengali, Assamīse and Oriyā character, the later descents of the Kuṭīla-Brāhmī and Siddhamātrkā. In upper five pericarps of spiritual lotuses;—i. e. (ii) Svādhiṣṭhāna, (iii) Maṇipūra, (iv) Anāhata (v) Viśuddha and (vi) Ājñā; Kunḍalinī gradually takes five alphabetic forms in those ascending centres i. e. the form of a va (व) in the Svādhiṣṭhāna; ra (र) in the maṇipūra; ya (य) in the anāhata, ha (ह) in the viśuddha, and praṇava ॐ (Om) in the ājñā cakra. Resting for a-while at the ājñā-cakra, Kulakunḍalinī; then rises up direct to the Cerebral centre; where she enjoys all-blissful and happy union with her consort Paramaśiva in the thousand-petalled lotus of the Sahasrāra indicated by thousand letters of alphabet as constructed in the diagram of the cerebral lotus.¹³

Kulakunḍalinī is esoterically called the Serpent Power. But practically, it has no visible concrete form. It is like an invisible line of lightning-like luminosity, brighter than the thousand times flush of Lightning; surcharged with immense power of thought and imagination—that a word, composed of letters, can express and that is why all the letters of alphabets are taken to consideration as to be the various visible forms of invisible Kulakunḍalinī. As a flexible electric tube may be shaped to any form;—circular,

conical, linear, rectangular, triangular etc. similarly a letter of any alphabet, Greek, Latin, Hebraic, Persian, Arabian, Chinese, Indian or any other old and new character, may be devised by turning, twisting and curving the original shape of Kulakuṇḍalinī. On the ground of this fundamental principle, our Tantrasāstra had planned particular type of characters of Indian alphabet as discussed in the following chapter. As a result of the time-old practice and the nature of changeability for the habitual flexibility of the muscle tissues; scripts have changed their characters into hundred of different regional shapes from their Brāhmī and Kharoṣṭhī origins, mainly devised by three basic techniques (i) the dot-dash, (ii) the conical and (iii) the circular styles. The Tantrasāstra had long ago made a bold scientific approach to devise a standard script for the Tāntrika alphabet as a branch of the Brāhmī-Scripts family; showing scientifically how the different positions of Kulakuṇḍalinī, had been transformed into different scripts reconstituted to standardise a Tāntrika alphabet for progress and advancement of the Tāntrika study and culture, as enumerated in the next topic.

5. *Epigraphic Art, or Lekhya-Kalā :*

The culture of inscribing bija-mantras (syllabic symbols of deities), on Cakras, Yantras and Maṇḍalas; leads Indian Epigraphy to the end of perfection. Bijamantras (syllabic symbols of Gods) are generally composed of three or more letters with artistic styles, which enhance and develop the art of writing letters of Indian alphabets; current in practice in various regional scripts of India. An attempt to standardise a script-family was not successful, till it reached the modern age of 'Press and printing'. Characters also go on changing even in this age with the development of Printing machines and technique. Lithography is not a new thing in India. Lithographed MSS, dated 3 to 4 hundred years on stone and wood-blocks are yet available in major MSS. Libraries. Our Tantrasāstra made a bold attempt to standardise Indian Scripts in the Kāmadhenu-Tantra, Varnoddhāra-tantra, Muṇḍamālā-tantra etc. of a comparatively late antiquity. The characters of Tantrika scripts, as devised in these Tantras, are supposed a later type and style of scripts than that of the age of the Siddhamātrkā. It is to some extent like that of the north-eastern stem of the Siddhamātrkā Script-family.¹⁵ The Tantrika character of scripts are not practically the Devanāgarī character. But particular type of character, in which the styles of Nāgarī, Newari and Bengali are dominant. The Tantrika alphabet is very rarely found in practice nowadays. Only in some stray folia of the few Tantrika texts such tendency is marked.

(a) *The Tāntrika scripts :*

(अ) A :—A curved line, beginning from right hand point goes to the left. Join them by two straight lines, on the top and by the right side.

(आ) Ā :—When the form of 'a' is extended to right side by a-line, it is ā.

इ (i) :—Curved by the top and the bottom the mid-line joins the head and the foot with a mid-curve. This is the letter 'i'

ई (ī) :—Curved by the top and the bottom triangular in the middle the foot looks—like an acute angle and either a triangle or a curve on the top. It is 'ī'

उ (u) :—Three curved lines by up, down and the midway moving right to left, make the letter 'u'

ऊ (ū) :—Add a curved line by the left of the letter 'u'. This is 'ū'.

ऋ (ṛ) :—The upper part looks like a curved hump of an ox, by the lower left side make a triangular figure and draw a st.line by the right. This is 'ṛ'.

ॠ (ṛ²) :—Likewise the previous letter write second one with a right-turned served foot to make a double accented R.

ॡ (ṛ³) :—Below a small perpendicular there is a curved coil and another wave—like curve of a coil goes from the right to the left. This is 'ṛ³'.

ॢ (ṛ⁴) :—Add another curved like sign to the lap of the former figure, it is 'ṛ⁴'.

ए (e) :—Making an angle by the rightside, a curved line goes to the left and then comes back to the right side. This is 'e'.

ऐ (ai) :—Add a curved top on the figure of 'e' by the right side to write the letter 'ai'.

ओ (o) :—Make an incomplete circle going from right to left, curved in the middle and below by the left. This is 'o'.

औ (au) :—If a curved line from the 'O' point goes up and is extended a little obliquely it is 'au'.

अम् (am) :—Put a point on the top line of 'a'; it is 'am'.

अः (ah) :—By the right side of the figure a, put two dots, it is 'ah'.

क (Ka) :—The letter 'Ka' looks like a ball of kadamba with three lines, by the left, the right and the base. An anchor-like curved line, hangs by the right.

ख (Kha) :—If these lines, by the right, the left and the base move gradually from the left to the further left with three angles, three points and appropriate gap in the middle, this is ख.

ग (ga) :—Make the left line with a big point at foot. The right line comes down below from the upper line and again goes up, this makes the letter 'ga'.

घ (gha) :—A little curved left line comes down making a semi-circle towards the right side and going up and touching the mātrā, composes 'gha'.

ङ (ṅa) :—A line comes down making a pair of curves from the top to the bottom indicating three divine points and three basic qualities.

च (ca) :—It looks like an egg-fruit hanging on a line.

छ (cha) :—A line coming down first in a curved and circular way, and finally finished in a slanting line, makes a 'cha'.

ज (ja) :—A line, curving upwards and down-wards standing on a perpendicular, indicating Brahman, Viṣṇu and Śiva, makes the letter 'ja'.

झ (jha) :—It is a triangular circumscribing circle, curving from the right to the left with a perpendicular on the lap; indicating the Sun, the Moon and the Fire.

ञ (ñ) :—With the shape of a circle, if a line goes from the right to the left and a straight line comes down obliquely to the left, it is 'ña'.

ट (ṭa) :—If a line comes from up to down with the circular position at the bottom it makes the latter 'ṭ' indicating the position of Kuvera, Yama and Vāyu.

ठ (ṭha) :—It is a letter like an egg-fruit, hanging down from a offshoot.

ड (ḍa) :—It is also a line, coming down from the top to the bottom with a curving order and curved in the middle position.

ढ (ḍha) :—If the above figure makes a complete circle in the middle; it is 'ḍha'.

ण (ṇa) :—When a line takes the form of a coil, joined by another line, going up to down by the left, it is the letter 'ṇa'.

त (ta) :—Taking a point on the mātrā, draw a line down-ward making there a (semi ?) circle, from the right to the left to write the letter 'ta'.

थ (tha) :—If a curved line of a circle from the left to the right; the curved line goes from the left to the lower right side and the mātrā above it, is straight, it is the letter 'tha'.

द (da) :—Draw a line making two angles and coming down gradually, making a curvature in the middle.

ध (dha) :—It is a kind of circle with the three points and three lines, curved little in the midway.

न (na) :—A big point by the left and a straight line standing up and down; makes a 'na'.

प (pa) :—Beginning from an angle, extended right to left of the left-hand line; if the right-hand line goes up in a curved way, it is 'pa'.

फ (pha) :—If the left line, coming down obliquely to some extent and then straight to the base and again goes up making an anchor-like sign by the right, it is 'pha'.

ब (ba) :—It is a triangular line with a mātrā above it,

भ (bha) :—Draw two lines up and down and make them joined by a curve to the left. Then the line should come up to down, to make the letter 'bha'.

म (ma) :—It looks like a coil of Kuṇḍalinī, joined by three lines and mātrās

य (ya) :—A line in an order of up and down, forming a square with a mātrā above it, makes the letter ('ya').

र (ra) :—If a line, beginning from the right-side and making a small circle, then coming down from left to right in two, meets the mātrā on the top, it is ra.

ल (la) :—A line, making three coils, when goes down from the left to the right, form the letter 'la'.

व (va) :—It is a triangular line meeting the mātrā at the top.

श (Śa) :—A curved line coming down from the left to the right, making a cow-like figure, when meets the mātrā; it is 'Śa'.

ष (Ṣa) :—A line forming a square gradually from the left to the right touches the mātrā at the top, dividing the square by a line; it is 'Ṣa'.

स (Sa) :—A line curved by the left and going to the right with cow-like form, when meets the two lines, it is Sa.

ह (ha) :—A line coming down making a curve and taking then a curled figure at the bottom, when goes up, it is 'ha'.

ल (la) :—The same, as told above, having an extra dot at the bottom, it is.

क्ष (Kṣa) :— It is a conjoined letter of ka and ṣa, indicating the full circle of the sensuous evolution; a triangle within a circle.¹⁶

Numbers of letters in Indian Alphabet (the garland of letters) differ generally from 36 to 50 on the ground of the different tāntrika conventions. The Śaiva school accepts 36 letters in the alphabet;—5 basic vowels (a, i, u, ṛ and ḷ), 25 consonants of groups; ka, ca, ta, ta and pa, 4 hot-accented letters—śa, ṣa, sa and anusvāra and visarga, suggesting 36 basic elements of the Tantra-śāstra. ya, ra la, and va, are not accepted as independent letters; since they are either the semi-vowels, or the consonants, extensions of four primary vowels, excluding a (अ),—i, ṛ, ḷ, and u. The Śākta school of the Tantraśāstra accepts 50 letters of the alphabet in the garland of letters; in which 'Kṣa' is the meru (locket). As there are two vas, the vargiya 'ba' and antyastha 'va'; they also accept two 'las',—one is cerebral with a dot below the 'la' and the other is dental with no dot, below the la. The list and characters of the alphabet, as noted and defined above are not now current in practice. All these only suggest that the Tantraśāstra had once made a bold attempt to make a standard alphabet for Indian people.

Language and functions admissible for the Tāntrika culture :

The Tantra-śāstra has its own way of exposition. It is appreciated as a mystic and subjective study, particularly indicated for those, who are exclusively dedicated to that Faith and devoted to any of such cults of the Faith. The ways of life, they lead; differ apparently from the general codes of conduct as advised by the sage Manu and other authorities on the moral and ritual codes of conduct. Tāntrika texts are not always explainable on the maxim of accepted functions of a word;—like Abhidhā (Denotation), Lakṣaṇā (Indication) and Vyañjanā (Suggestion). Of these three afore-said functions, the third one, the suggestion is to some extent effective to hit the idea of a tāntrika text. Since it is a mystic subject, a mystic language or a technique of exposition,—called the sandhabhāṣā, or the ābhīprāyikavācāna, is the best agent to extract idea (abhiprāya) of tāntrika speeches; what had been discussed in a nut-shell in chapter V, part III, Volume I, of the present work, as well as in the descriptive catalogue of sanskrit MSS deposited in the Nepal Darbur Library, Nepal ; of Mm. H. P. Śāstri.¹⁷

The Sandha-bhāṣā (Sandhyā-bhāṣā = twilight language ?) is a double forced language in which two functions either act simultaneously, or a third intellectual sense, may be extracted from the source, (of Denotation and Indication) on the ground of some characteristic features and qualities of the sense, derived either through the primary, or the secondary senses of a word. In a ābhīprāyika-vācāna, the desired sense, which has been in the mind of a speaker, is extracted from the primary sense of a word, which has no direct relation to the word, used in the text; but there are some common characteristics, that may

suggest, the desired sense. The teacher of the mystic cult would have possibly liked to keep the inner sense of the tāntrika lore secret for those, who are neither initiated nor authorised to that exclusively mystic culture.

7. *The concept of Vyañjanā and the Ābhiprāyika Vacana :*

The concept of Vyañjanā is not practically a later discovery, as it apparently appears to be. Ānandavardhana (872—900 A. D.) had possibly made a new approach towards the refinement of the dhvani-concept in the field of Literary Criticism; which had been virtually an extension to the theory of Dhvani, or Sphoṭa; appreciated long ago by the Vyākaraṇa school since the time of classifying letters of Indian Alphabets in two groups, Svāra and Vyañjana. Sphoṭa, referred to by Paṇini, was supposed to be the pioneer of the concept of Sphoṭa. The only difference, in between the two, was that the Vyākaraṇa-school had accepted the last letter-sprout of a word, surcharged with the sense-force of previous letters of the word as a dhvani; whereas the school of Literary Criticism had appreciated a twin image of the sound and sense sprouts. But the concept of Dhvani of the Tantra-system differs a little from the other two concepts, when a vibration occurs in the vocal organ due to the force, created by the inner fire and wind, an inaudible subtle sound sprouts out itself. This is the dhvani of the Tantra-yoga-system.¹⁸ The concept of Vyañjanā (suggestion) has two broader stems;—(i) appearing out of Abhidhā (Denotation) and (ii) appearing out of Lakṣaṇā (Indication). The Ābhiprāyikavacana is, on the other hand, an independent function of speech, which appears distinctly from no other scientific function, like Denotation, Indication and Suggestion; but the force of Denotation can not be ignored absolutely there; though not prominently, as it is marked in the case of the Vakrokti-school, which does not admit the function of suggestion to extract the desired sense, either of a word, or a sentence. The Vakrokti, that appears from Denotation and the denotive, is by nature, akin to the suggested sense; but to derive that sense Kuntaka, the renovator of Vakrokti-school, does not require three kinds of words Denotive (Vācaka), Indicative (Lakṣaka) and Suggestive (Vyañjaka) and three kinds of senses; denoted (Vācya), Indicated (lakṣya) and suggested (vyañgya).¹⁹ The Piṅgalā school of the Jayadratha-Yāmala-tantra, the other name of the Śiraścheda-tantra, under the Bhairava-Stream (referred to in the Cambodian Inscription) accepts the identity of three literary functions, “Vyañgya-Vyañjaka, Lakṣya-lakṣaka and Vācya-vācaka.”²⁰ But, alike the Vakrokti-school, the Tantra-Philosophy, conceptually admits only the Denotive-Denoted (Vācya-Vācaka) relation between a word and a sense. The Ābhiprāyika-vacana though maintains no direct relations to the denotive-denoted relations, yet it should be presumed hypothetically an extension to Denotation, or the Primary sense. The function of Ābhiprāyika-vacana is, to some extent, like that of the function of a ‘contra suggestion’. For example, the other name of our source Literature the Brahmayāmala-tantra, is the Śiraścheda-tantra. Does the Tantra advise how to behead a tāntrika victim? Mm. Gopinath Kaviraja in his Hindi work the Tantradṛṣṭi, had beautifully explained that there are two universes; the cosmic and the supracosmic. The first is the world of the six centres from Mūlādhāra to Ājñā and the other is the Sahasrāra. Relation between the two, is maintained by the Serpent-Power as a lotus; that keeps its communication with five elements by its stalk, similarly Kulakuṇḍalinī leads the individual soul to meet the universal soul to the thousand-

petalled lotus of the sahasrāra. As soon as the Jiva-śiva equates himself with Paramaśiva, at the highest spiritual plane; he becomes separated from the lower cosmic world below the eyebrow, or the medulla. Here the Head-part becomes separated from the Body-part and this is esoterically called as Śiraścheda as per the Ābhīprāyikavacana. All the tāntrika works are not always composed in chaste Sanskrit. Most of these are sanskritized from those particular languages in which they had once originally been composed. Example of such basic languages, most of which were Prākṛta by nature, with some incidental linguistic variation, inevitable due to the change of Time and Place; as evidently explicit in the 'Gītimudrā' of the Piṅgalā-mata, Jayadratha-yāmala-tantra, some commentaries of the Saivite scholars on the Kāśmīra Śaivism like the Īśvara-pratyabhijñā-Vimarśinī, the Parātrimśikā, etc.²¹ The Caryā-padas and Dohās of the Nātha-cult in the Apabhraṃśa language and some very secret tāntrika lores and functions are yet spoken and advised in different local languages in India only to maintain its privacy and sectorial secrecy. Translations into sanskrit of early teachers from their original sources are generally faithful; but not always. A scholar of the Tantrasāstra should, therefore, have an easy access to these source languages, from which they are sanskritized.

The major source of the present work is the Jayadrathayāmala-tantra, the other stream of the Brahmayāmala-tantra, also known by its other name the Śiraścheda-tantra. The significance of the title had also been explained above. The character of the mythic Jayadratha, described in the Mahābhārata, is not very much encouraging; what-so-ever may his political character mirrors; but we could fairly glean from his intellectual character that he was a devotionalist and spiritualist par excellence. By the virtue of devotion to Lord Śiva, he is said to have earned a boon akin to immortality. If his head happened to fall from anybody's hand, the head of that man should at once burst out. The suggestive (ābhīprāyika?) justification, therefore, asserts that the follower of this particular stream of the Tāntrika study, may accumulate immense spiritual power like Jayadratha, what-so-ever his personal character may be. It is, therefore, explicit that the exposition of a tāntrika text does not always depend upon the common convention of exposition. It has its own language, style, technique, scripts, norm, functions of exposition and above all individual teaching of the celebrated Gurus (preachers), who had attained divinity (divyabhāva) by leading his serpent power to the final goal of sahasrāra (thousand-petalled lotus), penetrating the six spiritual centres (ṣaṭ-cakrā). By this way an all-round esoterically advanced and spiritually accomplished devout can do what-so-ever he likes. If this immense divine power is rightly exercised the heaven may come down to this earth and if wrongly, everything is destroyed.

It is really a pity that in spite of its good and immense contribution, the tāntrika culture is not always appreciated due to its misappropriation. The Mīmāṃsā system did not appreciate it due to its indifference to the orthodox moral codes of conduct. In ancient time, misappropriation of the tāntrika culture in the social life was not rare. The images of tāntrika preachers in Bhavabhūti's Mālatīmādhava and Rājaśekhara's Karpūramāñjarī cast an unhappy reflection to the mind of an aesthetes. Even in this time, misappropriation of the tāntrika culture by some unripe, undigested and unauthorised so-called tāntrikas harms a good deal the liberal, secular, scientific and benevolent spirits tāntrika.

rites and culture in the social, ritual and spiritual life of Tantra-conscious People, in India and abroad.

The other name of the Tantrasāstra is the Kula-sāstra. All Tantras are the social, educational, vocational, ritual and spiritual manuals of those particular clans or kulas—indicated by the names of those residing and representative Gods, whom they worship and by whose names these Tantras are introduced.

Indian Aesthetics is the cream of the three major streams of Indian Studies; the Vedic, the Paurāṇika and the Tāntrika, which epitomize the spirit of Indian civilization and culture. Fine Arts, Drama, Poetry in Prose and Verse, Festivals and all sorts of recreations, inspire, glorify and beautify Indian life with aesthetic warmth, Bliss and Happiness. Of the three major streams, the first is limited to privileged classes; the second may go to comparatively common people, including women-kind; but not open to all, particularly to antagonists. The third, the aesthetic bliss, promised by the Tantra-school is secular, universal and open to all-gifted ones with the aesthetic experience, irrespective of Caste, Creed, Time and Space. Individual attainment, intellectual advancement and spiritual elevation are the principal criteria there.

Vol. II, Part IV(a)
Chapter : IV
Ornamental Art and Calligraphy

Reference :

- | <i>Abbreviation</i> | <i>Reference</i> |
|--|--|
| 1. (i) Durgotsava, Kā. Pu. (Kaviratna) antarmāṭṛkānyāsaḥ = Varṇarūpām namāmi. | |
| (ii) K.V.T. 7. | Lipilakṣya-vigrahā. |
| 2. Ibid. | Verse-6. |
| 3. Parā. trim. Vṛtti, p. 2. | naraśakti-śivātmakam trikam hṛdaye ya vinidhāya bhāsa-
yet/prāṇamāmi parāmanuttarām nijabhāsām pratibhā-camat-
kṛtim / |
| 4. Ibid. Introd. pp. 16-17. | |
| 5. Ibid. Introd. pp. 18-19. | |
| 6. Ibid. Introd. pp. 20-22. | |
| 7. Yogini hr. Introd. pp. 12-19. | |
| 8. Vakrokti verse No. 8 pp. 15. | vācyortho vācakaḥ śabdaḥ. |
| 9. Parā. trim. Introd. p. 18. | |
| 10. Ibid. Introd. pp. 25-24; Text. pp. 97 verse No. 5-9. | athādyāstithayaḥ sarve svarā bindvavasānagāḥ/tadantaḥ
kālayogena somasūryau prakīrtitau // 5 // pṛthivyādīni
tattvāni puruṣāntāni pañcasu / Kramāt Kādiṣu vargeṣu
makārānteṣu suvrate // 6 / Vāyavagnisālilendrāṇām dhāra-
ṇānām catuṣṭayam / tadūrdhvaṁ śādi vikhyātam puras-
tād-brahma-pañcakaṁ // amūlā tatkrāmāḥ jñeyā kṣāntā sṛṣṭi-
rudāhṛta // Sarveṣāmeva mantrāṇām vidyānāṅca yaśasvini /
iyaṁ yoniḥ samākhyātā sarvatantreṣu sarvadā //
māheśvarī tathā brāhmī vaiṣṇavī ca tathā parā. etc. (Pu.
Darpaṇa. Aṣṭamī-pūjā pp. 776.) |
| 11. (a) Picu. Fol. 6/258-260. | |
| 12. Kā. Pu. Aṣṭamī-pūjā, pp. 776-777. | |
| 13. Serpent pp. 356, 364, 370, 382, 392, 414 & the diagram of the thousand-petalled lotus. | |
| 14. Ind. Pal (Ojha) pp. 7-19. | |
| 15. Ibid. „ pp. 5-9. | |
| 16. Śabda. kal. Part IV, pp. 282-285 | (& in ref. to the style of writing each letter in the Śabda-
Kalpadruma, the Varṇodhāra-tantra, the Kāmadhenutantra,
the Muṇḍamālā-tantra etc.) |
| 17. (i) Darbur. Vol. I, Introd. | |
| (ii) Studies. Tan. Vol. I & II Sandhya-bhāṣā. | |
| 18. (i) Dh. A. I/17(1) yatrārthaḥ śabdo vā ^o etc. | |
| (ii) K.P. : R.P. Pt. I/4 p. 21. | nyagbhāvita-vācyā-vyaṅgya-vyañjana-kṣamasya śabdārtha-
yugalasya.
Vahnimārutasaṁyogāt kṣobhādvāgīndriyasya ca /
sūkṣmā vāg jāyate pūrvām sa eva kathito dhvaniḥ // |
| (iii) Ṛk. Prāti. Alam. Kau. Chap. I. | |

CHAPTER V

ORNAMENTAL ARTS IN INDIAN MYTHIC FESTIVALS

1. *Tradition of the ornamental Arts in Occasional Festivals of India :*

The festive spirit is ever alive in nerves of Indian people. Twelve months observe thirteen festivals (*bāro māsē tera pāryāṇa*) is a current proverb in Bengal. But practically there is scarcely a day in a month, which does not indicate for a certain festival. All festivals have their own independent colour, function and character to differentiate them from others and add extraordinary aesthetic beauty; not only to the function proper, but also to the social life of the people,—living in particular regions of the country.

The system of counting days of a month and an year, for observing any festival in India, is indicated in Indian Almanacs. Fifteen days (*tithis*) make a fortnight and two fortnights make a month. Almost each and every day of a fortnight is indicated to observe either a vow or celebrating a ritual function with colourful decoration, prescribed for the purpose. The ornamental art of Raṅgoli, as advised to beautify the celebration, is presented below date-wise with individual and incidental details.

(i) The first day of the bright fortnight (*Pratipad*) of the month of Kārtika (October—November) is indicated to celebrate a day for hero-worship, cattle-tending; charity anniversary of the demon king Bali, Dice-playing etc.

(a) *Āpanā in the eve of Hero-worship.* Draw a square raṅgoli of the lotus-plant design with a big lotus at the centre. Place a wooden seat, painted with the similar style, on the previous square. Put there either an image or a picture of a celebrated hero, preferably Rāma, Kṛṣṇa; or king Bali and worship him by offering a bouquet, a garland, flowers etc. and hoist his symbolic flag there. An eight-petalled lotus, or a Sarvatobhadramanḍala as told above, may be drawn either to place the holy pitcher (*ghaṭa*) with due decoration, or on the wooden seat¹.

(b) *Cattle-tending.* Decorate cleanly washed cattle with red lead, turmeric paste, oiled horns and hoofs, garlands of flowers, coloured stones and cowries. Bodies of cattle are also ornamented with the red chalk and other appropriate colours. Scenes of cattle-rearing by Lord Kṛṣṇa are sometimes found painted on the bodies of cows.

(c) *The charity anniversary.* The day is also indicated for the charity anniversary of the demon king Bali, who had dedicated every thing, even his own head to God for the benefit of the world. *Āpanā for the occasion.* Place either a holy pitcher, or an image of Lord Vāmana as described above in part II. A piped-pitcher, a wheel-weapon (*cakra*), a conch-shell, a river with lotuses, a cow symbolizing the Earth; are to be painted on the function ground.

(d) *Dice-play-festival.* The Dice-playing is a very popular indoor game of India, that earned social sanction even in the early Vedic age. The game of playing dice is appreciated as a very popular kind of Art for both the sexes. Sometimes some social and political

problems had been settled here on baits. To accept a challenge of a chase was a must for the warrior class like a challenge in a duel, or a fight. Ample examples of playing dice are strewn all over the Vedic, Mythic, Classic Literatures². Dices are made of ivory, engraped with gold and gems on them. It is one of the symbols of Wealth. On the previous night, called *Dīpānvita*, *Mahālakṣmī* (Goddess of Wealth) had been worshipped with colours, light and fire-works and people, particularly the merchant-class, play dice before the Goddess of Wealth to multiply their riches. The practice all along continues for this particular event day and night freely, especially in North India. The *Brāhma-Purāṇa* describes that the Art of playing dice is invented by Lord Śiva Himself. He had once played it with *Pārvatī*, His beloved consort and was defeated by Her. Since then a tradition goes, if a man wins in the game in the particular day, taken to consideration as to be the first day of the commercial year for the trading communities, he wins every day throughout the year.³ The rule and technique of the Dice-play is narrated with details in the *Sabhāparvan* of the *Mahābhārata*, the *Śiśupālavadha* etc.

Alpanā-tradition and social sanction of the Dice-festival :

To celebrate the function a series of nine lotus-type *raṅgolis* with the pictures of a conch-shell, a half-burst lotus and a dice-board are to be painted with appropriate colours. In addition to them, all decorations, done in the previous day on the occasion of *dīpāvalī*, the festival of Light; should be continued. Practically the season of the Dice-play runs for a fortnight, beginning from the last day of the bright fortnight (*Kojāgarī pūrṇimā*) of the month of *Āśvina* (Sept.—Oct.) upto the day of the Light-festival; for all castes, especially the trading class, but the caste of *Brāhmaṇa* is strictly prohibited there. If a *Brāhmaṇa* found playing dice; he should be treated as a *śūdra* and others should be punished by cutting hands. No king, on principle, should encourage dice-playing except on this particular occasion. On the contrary, a gambler should be either treated with strong punishment; or to be turned out from the country,⁴ if he is found gambling in normal times.

The dice-play and gambling has a very deep influence and wide range in Indian Social life. Alike the modern times, almost all the towns and cities have their own bars and inns, backed by the Administrative and Intelligence services to catch hold culprits and foreign intruders and disturbing elements; as described in some popular dramas like the *Mṛcchakaṭika*, the *Mudrārākṣasa* etc. Practically gambling with dice is of two kinds. The *dyuta*, what is played with inanimate objects and what is played with animate objects, is called⁵ *saṁhavya*. Both of them are to be considered as kinds of theft.

(ii) The second day of the bright fort-night is indicated for observing two major festivals; (a) the chariot-festival and (b) the festival of the brothers' day celebration.

(a) *The chariot festival*. In the second day of the bright fortnight in the month of *Āṣāḍha* (June-July) is fixed for chariot-festival,—commemorating the auspicious journey of Lord Viṣṇu or Kṛṣṇa, known by his other name *Jagannātha* with his elder brother *Balarāma* and sister *Subhadrā*. Details of the festival are described in the *Brahmavaivarta-Purāṇa* (*Prakṛti-khaṇḍa*) and the *Skanda-Purāṇa* (*utkala-khaṇḍa*).⁶

Alpanā. A square-pattern of *raṅgoli* with various colours in the style of lotus-plants, beautified with leaves and flowers of different sizes, are to be drawn on all borders of the

chariot-floor. The pinnacle, horses and wheels of the chariot should also be ornamented with appropriate flags, dolls, cloths and colours. On the middle of the floor, designed with the sarvatobhadramāṇḍala wooden images of Śrīkṛṣṇa, Subhadrā and Balarāma are to be placed and the chariot should be drawn with songs, dances and happy musical sound.

(b) *The brothers' Day* is a very happy festival in India. Sisters, irrespective of younger and elder, invite and greet brothers in befitting manners; with dress, wreaths, bouquets, scents, sweets and other presentations. Sisters make auspicious marks on the foreheads of brothers with the white sandal paste, clarified butter etc, kneeling down before them and wish long lives for them. The tradition goes, that this was said to have been first observed by Yamunā for the long life of her brother Yama, the God of Death.

Alpanā and ornamentation. Draw a big lotus-type of rangolī, either with white or the lotus-like colour; preferably hundred-petalled, by the petals in a circle, indicating ten arches as representatives of ten decades of a general life-time of a man. Four small rangolis should also be made, by the four corners of the central rangolī. A wooden seat, ornamented with similar rangolis and borders is to be offered to the brother to sit down. After putting symbolic marks of long and happy life for ones own brother the sister may bless the brother (if younger) with paddy seeds and dūrvā twigs. If the sister is younger; the brother should bless her in return with similar presentation. Putting auspiciously happy-mark on the fore-head, the sister wishes that by putting the happy-mark on the forehead of the brother, she puts thorn to the door of Yama, the king of Death. Serving a very good lunch at the mid-day the sister again begs that she hereby pleases Yama and Yamunā for the long life of her brother, by serving before him a very good meal, particularly with the milk-boiled rice; as it once had been done by Yamunā for her brother, the king of Death, who earned ultimately immortality with this vow of his sister. Some also draw the scene of River Yamunā with a big banian tree on the bank by rangolī—symbolizing Yama, the king of holy deeds and Yamunā his sister⁷.

(c) *The Vow of the Aśūnyaśayana* (the full-bed vow) is observed on the second day of the dark-fortnight in the month of Śrāvaṇa. It assures the good fortune of the life-long happiness of sleeping on a bed, never empty with one's own beloved. This vow may be observed by both the sexes; in hope of not to suffer from the pang of separation throughout the life.

In the eve of the vow, one should worship Lord Viṣṇu united perpetually with his wife, Goddess Lakṣmī. This is to be first observed on the second day of the dark fortnight, in the month of Śrāvaṇa (July—August) and to be followed on the same days of the next two consecutive months;—Bhādra (August—September) and Āśvina (September—October).

During the occasion, a happy married pair of a Brāhmaṇa family, may be greeted with a full furnished bed, wreaths, bouquets of flowers, a cup of the sandal paste, scents, scented oil, cloths, ornaments etc.

Alpanā and Ornamentation. Draw rectangular rangolī on all sides of the full furnished cot with lotus-plant design, in which lotus flowers leaves, frequented with black bees, pairs of

elephants holding lotus stalks, deer grazing by and peacocks dancing. Two raṅgolis of the eight petalled lotuses, with appropriate colours, are to be drawn by the cot-side for placing feet of the couple.

Central deity of the function is Lord Viṣṇu, embraced with his better-half Lakṣmī, the Goddess of wealth; accompanied by their associated Gods. Two ālpanās, one by the sarvatobhadra-maṇḍala style and other the eight-petalled lotus-type, are to be drawn nearby and the holy pitcher (ghaṭa) with a golden image of the couple. Gods on it is to be placed on those raṅgolis. Thus the happy festival of the Non-empty bed' (aśūnyaśayana) vow is celebrated⁸.

(iii) *The third day of the fortnight :*

(a) Akṣayā tṛtīyā, or the third day of the bright fortnight in the month of Vaiśākha (April-May). This day is observed as a very auspicious day, since the Satyayuga (the truthful age) had commenced from that day; in which Lord Viṣṇu—the creator, is to be worshipped with the perfumed sandal-paste and flowers particularly Campaka. This is yet observed in the temple of Jagannātha in Puri with pomp show and enthusiasm. Ornamented pitchers, full of cool and scented water, along with a wreath, fruits, sweets, should be offered to deserving ones⁹.

Ālpanā and Ornamentation Draw a sarvatobhadramaṇḍala and a thousand-petalled lotus with white colour and a holy pitcher (ghaṭa) on them. Invoke Lord Viṣṇu there accompanied with his associates. Doors, Corridors and Gates are to be decorated on this occasion with leaves, flowers, wreaths, plantain-plants and full pitchers ornamented with appropriate raṅgolis.

(b) *Rambhā-tṛtīyā :* This vow is to be observed on the third day of the bright fortnight in the month of Jyaiṣṭha (June-July). This is referred to in two different Purāṇas. The Bhaviṣyapurāṇa advises to commence the year-round Vow from the month of Jyaiṣṭha; but the Brahmavaivarta indicates its date of commencement from the third day of the bright fortnight in the month of Agrahāyana (November-December). The principal God, worshipped here, is Goddess Pārvatī. It grants good luck, happy discents, immense wealth etc. Flowers and Food-offerings should change every month as indicated in Purāṇas, referred to above.

Ālpanā and decoration. Draw raṅgolis side by side one for Śiva with the style of eight-petalled white lotus and other for Pārvatī, with the Pañcābja-maṇḍala style. The central lotus is for Pārvatī and four corner lotuses are meant for her four associates. They are to be enclosed with in a rectangular fence of plantain-plants with an orchard containing at least twelve fruits trees; like āmalaka (emblic myrobalan), orange, berry, wood-apple, lakuca, mango, jack-fruit, cucumber, dates, plums etc. A twin image of Śiva and Pārvatī may be made on a six-finger golden plate and should be worshipped by decorating it with silk-dress, golden ornaments, jewelled umbrella under a rich canopy. The night is to be passed with various amusements; like, drama, songs, music and dance. Names of Goddess Pārvatī should defer to twelve months. From the month of Agrahāyana (Nov.—Dec.), she is Gaurī, Girisutā, Subhadrā, Gomatī, Viśālākṣī, Śrīmukhī, Nārāyaṇī, Mādhavī, Gangā,

Uttamā, Rājaputrī, Padmajā. Decoration may alter according to the dignity of those names. i. e. Girijā as a daughter of a sage and Rājaputrī like a princess.¹⁰

(c) *The Haritālikā Vow.* The word haritālikā denotes three senses in general (i) the dūrvā-grass, (ii) a kind of mineral, like sulphur and (iii) a kind of bird, known by the same name, Heri. It especially indicates DŪRVĀ and its other species like the bamboo.

This vow is observed in the third or fourth day of the bright fortnight in the month of Bhādra (Aug.—Sept) by the woman-kind to enjoy a happy life in a happy family. It is inspirited with romantic colour and aesthetic beauty behind it.

Himālaya, the father of goddess Pārvatī, first decided to give his daughter to Viṣṇu by marriage. As she wooed Lord Śiva, she became unhappy and entered into the deep forest with her attending maids to practise severe penance to please Lord 'Śiva', as described in canto five of Kālidāsa's Kumāra-Saṁbhava. Along with other penances as told in the Padmapurāna and the Kumārasaṁbhava, she also had observed there, on the bank of the river Mandākinī the vow of Haritālika, making an ant-hill-like symbolic image of Śiva with clay and worshipped Lord Śiva with flowers, leaves of wood-apples, twigs of dūrvā, sandal-paste, scent-sticks, holy water, candle, silk-cloth and a basketful of food, cooked with the butter oil. By the virtue of the vow, Śiva appeared before her and got her hand by wedding. Womankind of India, in the later age, observe the vow in the same way, making two claymounds in stead of one, representing Śiva and Pārvatī.

Alpanā and Ornamentation. Make two maṇḍalas, a short sarvatobhadramaṇḍala and a pañcābjamaṇḍala to install the symbolic images of Śiva and Pārvatī. Cover those two maṇḍals with rectangular lotus-petal design, intermittent dūrvā-turfs, frequented by pairs of haritala birds, plantain-plants and a lofty gate of plantain-plants with ornamented full pitchers, at the feet of the gate-poles with fluttering yellow flags over them on both the sides of the gate.¹¹ Offer flowers, bouquets, wreaths, new silk cloths and three basketful of the butter-baked food on the bambooleaves. Paddy seeds or paddy-sprouts should be strewn over them. The entire sacrificial place should be sprinkled with the sandal-paste. Dance, songs and music with the conch-shell blow, trumpet beating and playing pipes should be performed to celebrate the function. This assures a happy life along with ones own hasband and children.

This is supposed to be the Tija-festival of Bihar, U. P. and M. P. in which women observe fasting and worship Śiva and Pārvatī after taking evening-bath and offering arghya (bouquet) to the rising Moon. This is the advice of the Purāṇa-(Padma) śāstra, the sum and substance of the Vedas.

(iv) *The fourth day of the bright fortnight :*

(a) *The Umā-Caturthī.* This is the birthday of Umā, the daughter of the king of Himālayas and observed in the fourth-day of the bright fortnight in the month of Jyaiṣṭha. In this day women of India worship goddess Umā with Śiva in an usual way.

Alpanā and Ornamentation. Draw either an eight-petalled golden lotus, or a sarvatobhadramaṇḍala. Place there an ornamented small pitcher with a mango-twigg, a coconut, flowers, cloth etc. on it. The holy place of the worship is to be bordered either with the lotus-plant-styled raṅgoli, or with the svastika border with intermittent palm-imprint of the turmeric-mixed rice-paste liquid.

(b) *The māna-caturthī.* The vow of the mānacaturthī is observed on the fourth day of the bright fortnight in month of Āśvina (Sept.-Oct.) by the woman-kind of India to have lofty prestige and many worthy sons. On two broad leaves of the māna (a kind of plant growing from the earth with a long and thick root, used as a very light vegetable, especially indicated for diseases of indigestion, dropsy, diabetes etc.), place two images of Pārvatī and Śiva, engraved on gold and silver plates. They are to be worshipped with sixteen offerings as advised in the ritual canons. The other leaf should be used as plate for taking sacred meal of the day.

Alpanā and Ornamentation. A broader leaf of the māna plant is to be stretched either on a lotus-like raṅgoli, or on the sarvato-bhadra-maṇḍala. Encircle the place of the worship with the lotus raṅgoli. Put a holy pitcher as told above, before the pair of images and worship them on the holy pitcher and images with appropriate offerings, as indicated in canonical texts. This vow was once advised by the sage Marīci to his devoted disciples Vasiṣṭha and his wife, Suśilā which had brought them immense wealth and honour.¹³

(c) *The fifth day of the dark and the bright fortnight :*

(a) *The nāga-pañcamī and the worship of goddess Manasā.* The fifth day of the dark fortnight in the month of Āṣāḍha is called the nāgapañcamī; in which the serpent-Gods along with their residing deity Manasā is worshipped with appropriate manner and custom; either on an image, or on a tree, the sija by name. Goddess Manasā is the mother of the sage Āstika, a sister of Vāsuki, the king of nāgas (serpents) and a wife of the sage Jaratkāru. She is also said to be a mind-born daughter of the sage, Kaśyapa and so she is called Manasā by name. As she is very beautiful one, she is known Jagadgaurī. Further, she is a disciple of Śiva, a devotee of Viṣṇu and can save the world from snake-panic and snake-poison. She is, therefore, known by her names,—Śaivī, Vaiṣṇavī and Viṣaharī too. All poisonous reptiles vacate the place, where Nāgeśvarī—the Goddess of all poisonous creatures; the adder, the snake, the scorpions etc. is worshipped.

Cultural Importance. In addition to that, Nāga-pañcamī has an extraordinary cultural contribution. Among the four National Festivals of the Vedic India; the first one indicated for twice-born castes (i.e. Brāhmaṇa, Kṣatriya and Vaiśya), the Śrāvaṇī Upākarma i. e. annual convocation ceremony for out-going snātakas (graduates) had been celebrated on the last day of the dark fortnight in the month of Śrāvaṇa (July-Aug.) every year; when snātakas bid farewell to their hermitage of study and go back to shoulder their domestic responsibility. From the Nāga-pañcamī up to the day of upākarma, the out-going students are very courteously and critically examined in their own streams of studies to which they had been admitted. Series of Textual contests run for ten days from the fifth (nāga-pañcamī) day to the fourteenth day, between the snātaka and his gurus

(teachers) and experts. If the snātaka is found qualified, he is blessed with a veil (prāvaraka) and head-dress (uṣṇīṣa) and permitted to go out of the hermitage for the service of his fellow-men. The aesthetic and artistic contribution of the function is to be delineated in connection with the fifteenth day of celebration.

Ālpanā and ornamentation. The lotus-plant-styled, the snake-styled and the stripy zig-zag-styled raṅgolis are specially appreciated in this festival. Images of Aṣṭanāgas (eight progenitors of eight species of the nāga; namely, Ananta, Vāsuki, Padma, Mahā-Padma, Takṣaka, Kulira, Karkāṭa and Śaṅkha) may be made on walls of houses, plastered with fire clay mixed with the cowdung. Some mythological episodes, like the punishment of Kāliyanāga, the wedding of a nāga-princess, are painted on walls. Some conjecture nāgas as to be a non-Aryan people, aryanized in course of time. Young ones of North-India, particularly in Vārāṇasī, wander village to village, hanging pictures of nāgas with rhythmic music. Nāgas are worshipped in the occasion of Nāga-pañcamī with milk, plantains and the milk-boiled rice. Pictures of nāgas may be ornamented with the svastika, or the palm-print raṅgolis. This is possibly to make people conscious of snakes; which grow profusely in the rainy season, almost everywhere in India.

Goddess Manasā is a popular deity in the eastern regions of India, especially among aboriginal and low caste people. Almost in every village-temples images of Manasā are located. Popular epics and songs, composed describing the wonderful and mystic power of Goddess Manasā are sung and recited cherishedly among common people. This is to be continued in all fifth days of the dark fortnights upto the month of Bhādrapada (Aug.-Sept.) of every year¹⁴.

(b) *Ṛṣi-pañcamī.* The vow of Ṛṣi-pañcamī is observed on the fifth day of the bright fortnight in the month of Bhādrapada (Aug.-Sept.), by the fair sexes only. It is a vow of the confession nature, what the woman-kind of India take to be excused from their unknown and unconscious sins, supposed to have done to seven sages, pioneers of all streams of Indian Studies; Arts and Science; as described in chapter III, Part I of the present work. Names of Seven sages are :—Kāśyapa, Atri, Bharadvāja, Viśvāmitra, Jāmadagni, Aṅgīras and Vaśiṣṭha.

The Bhaviṣyottarapurāṇa glorifying the Vow, narrates a long tale of a brāhmaṇa, named Sumitra with his wife Jayaśrī in the kingdom of the king Senajit in the Kṛtayuga. She observed the vow to be free from the sin, flung to all woman-kind by Indra, the king of heaven, caused by killing Vṛtra.

Ālpanā and ornamentation. A holy pitcher (ghaṭa) is to be placed either on a sarvatobhadramaṇḍala, or a eight-petalled lotus-type of the raṅgoli. Before the ghaṭa, seven images of seven sages, as told above, either on gold or on silver plates are to be made. In want of gold and silver, images of seven sages, may also be drawn on the floor, plastered with fine clay, mixed with the cow-dung. The holy pitcher is to be covered with a piece of cloth, preferably silk; sandal paste, wreath of flowers and white lotus flowers, seven kinds of food grains and pulses. Milk-cooked rice with clarified butter and honey should be offered to pious brāhmaṇas to beg blessing from them. This is to be observed for consecutive seven years with the final celebration in the seventh or eighth year.¹⁵

(c) *The Pañcamī Vrata and the Lakṣmī-pūjā.* The fifth day of the bright fortnight is appreciated as a very auspicious day to worship Goddess of Wealth. If it comes on the thursday, popularly known as the Lakṣmī-vāra (the day especially indicated for worshipping Goddess of Wealth); particularly in the months of Bhādrapada (Aug.-Sept.), Pauṣa (Dec.-Jan.) and Caitra (March-April). Goddess Lakṣmī is traditionally worshipped there. Lakṣmī is the other name of Śrī, the goddess of Beauty, Wealth and Wisdom. She is also hallowed as the tutelary Goddess of Beauty and Bliss, the Spirit of Indian Aesthetics. The fifth and the fifteenth days of the bright fortnight are especially indicated for worshipping Goddess Śrī¹⁶,

(d) *The vow of Gṛha-Lakṣmī.* Womankind of Hindu families fondly worship Goddess Lakṣmī on a permanently installed small waterpot in the evening with flowers, sandal paste, vermilion, scented burning sticks, lights, sweets etc. and blow conch-shell to indicate a happy good evening of a happy family. They pray the Goddess happy life for all family members, bowing their heads before Her. The lady of the house moves from room to room of the house with holy lamp and scent-emitting fire-pot up to the main gate of the house and the lamp is finally placed either on the plat-form of a *tulasī*-plant, or in the prayer hall of the family. There she wishes happy long life for all the family members and pets.

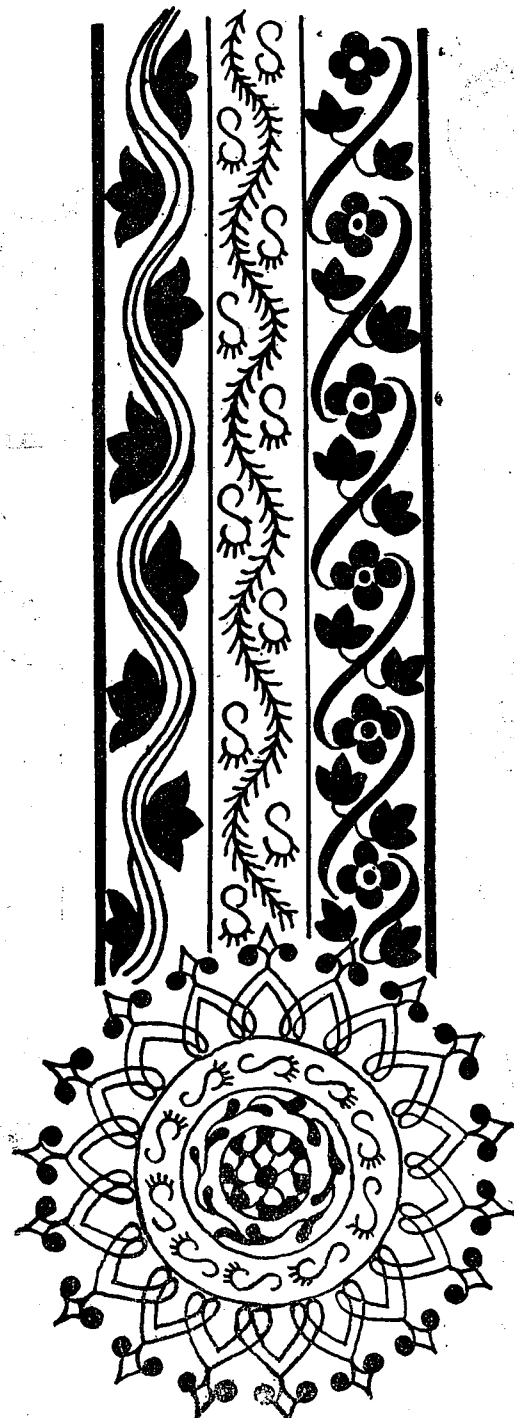
On the fifth day of the bright fortnight with Thursday or Sunday, in months of Bhādra (Aug.-Sept.), Pauṣa (Dec.-Jan.) and Caitra (March-April); Goddess Lakṣmī is worshipped particularly in West Bengal, India. If the fifth day of the bright fortnight is not incidentally found; an auspicious Thursday or Sunday in the bright fortnight of those months is advised for the purpose.

Upper classes of the Hindu community preserve new paddy either in a well wrought and beautifully designed casket, made of Kuśagrass, or in a nicely ornamented earthen pot with gems, jewels, gold, silver, cowries etc. On a beautifully ornamented wooden seat, a rich and embroidered cloth is to be spread over. In the middle of covered seat, place a circular cane or bamboo basket. Pour brimfully new paddy into it. Place well-designed wooden small caskets of different size, shape and style, containing precious gems and metals, small conch-shells, cowries, pairs of wooden owls, coins and a golden image of Lakṣmī accompanied with Lord Nārāyaṇa on the top of the paddy basket.

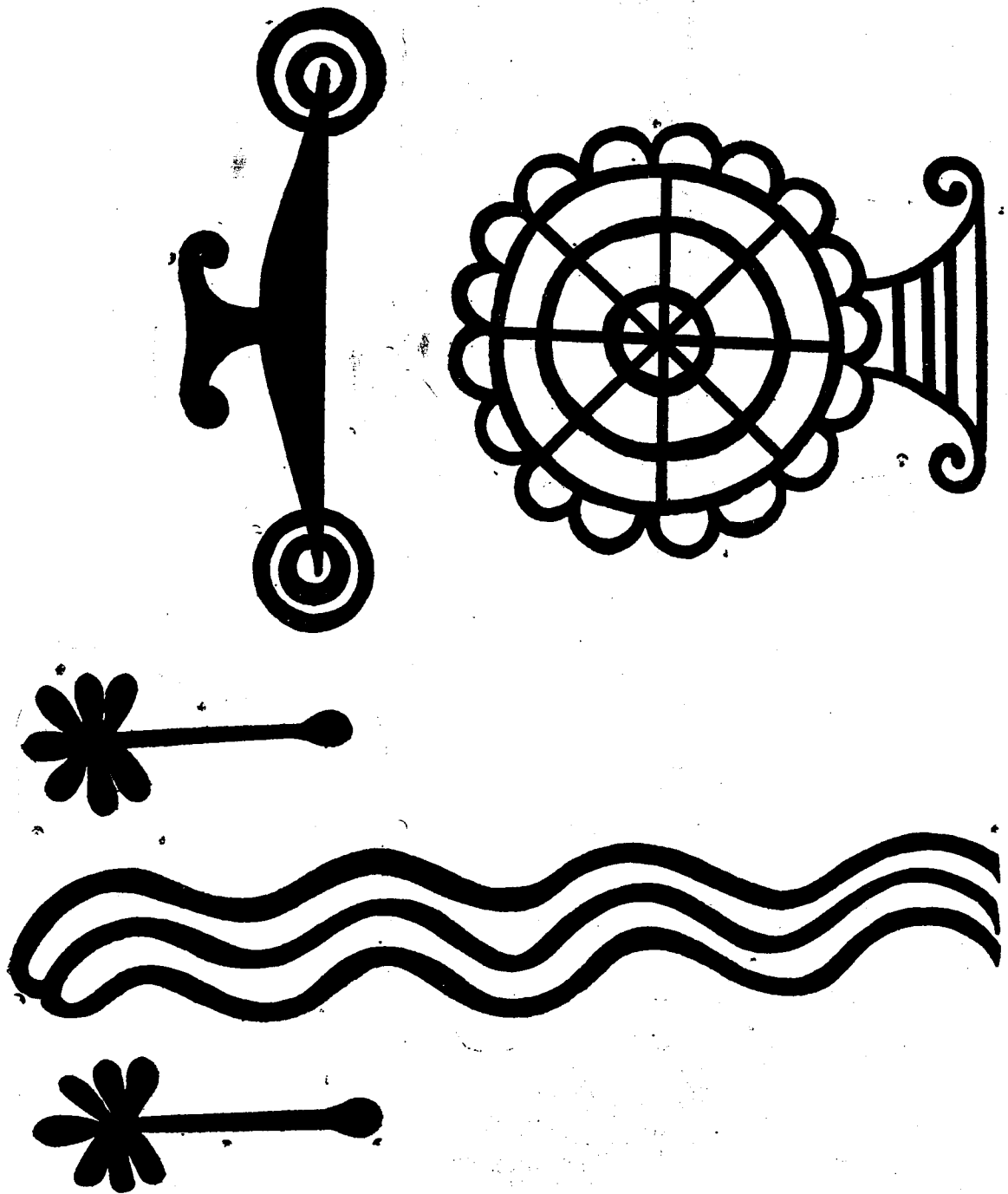
Alpanā and ornamentation.

Alpanā is the special characteristic feature in all sorts of vows, in which Lakṣmī is mainly worshipped. In the Śrī-sūkta of the Ṛg-Veda, she is described golden coloured, lotus scented with wreath of golden and silvery lotus flowers, holding golden lotus by her hands and seated on a lotus seat.¹⁷

Lotus-styled raṅgolīs are, therefore, the chief devices of ornamentation. Beginning from the main gate of the house, connecting the court-yard, the porticoes, the barn-house, the cow-shed, the prayer-hall upto the topmost room of the house; lines of ālpanā are to be drawn, joining parallelly ascending lotus plant-styled raṅgolīs with lotus-leaves and flowers of different size and style, ending at the altar of the worship. By both the sides of the lotus-lanes, small pairs of beautiful footprints, indicating the entrance of the Goddess of Wealth should also be ornamented with two maṇḍalas, the pañcābja-maṇḍala for Goddess Lakṣmī and the

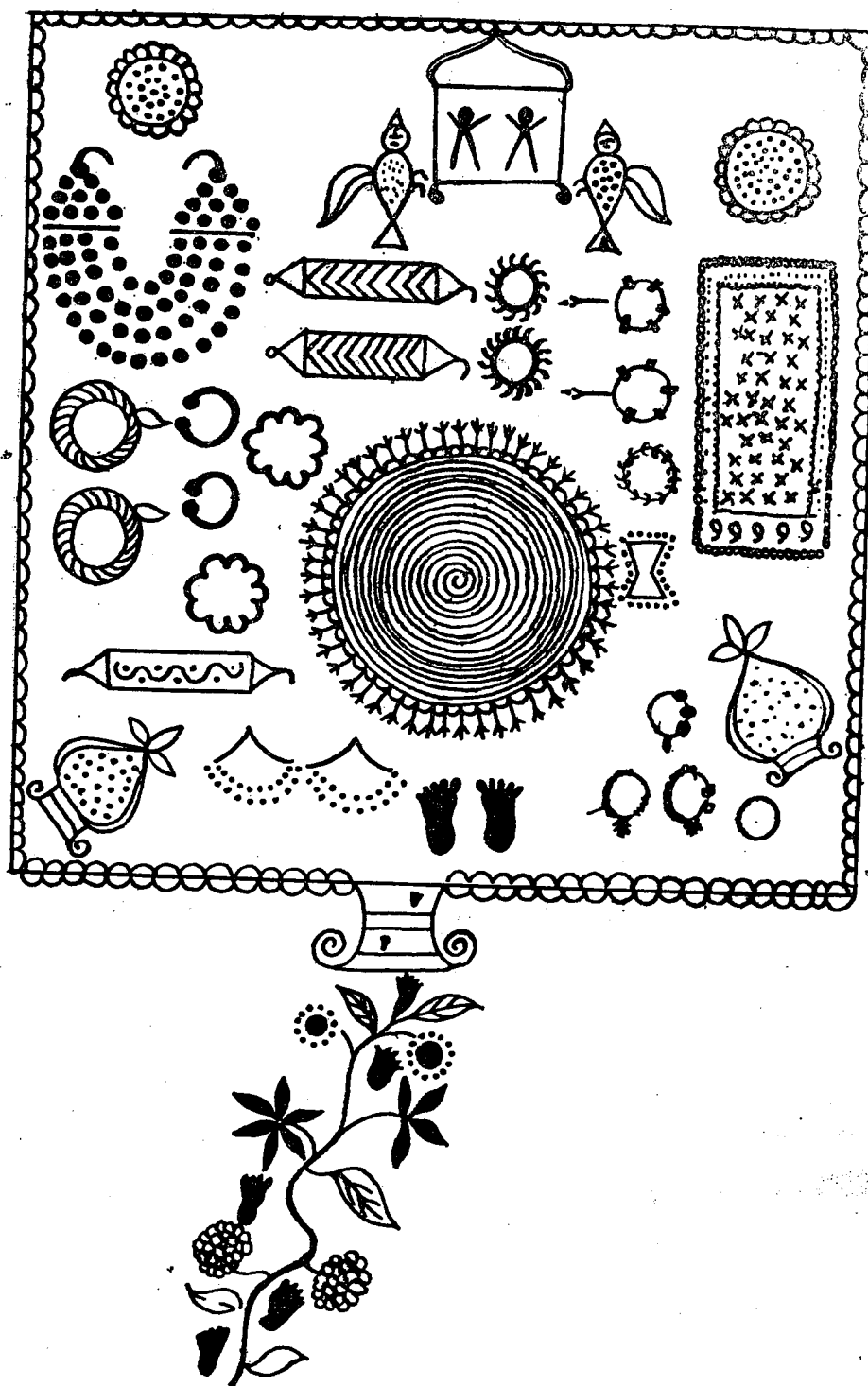


An ālpanā of wealth-worship or Lakṣmī-Pūjā, Page 94-95.



Barn with slips, covers, lane-side ornamentation.

20-40000 20-40000 20-40000 20-40000 20-40000



An ālpanā of Wealth-worship or Lakṣmī-Pūjā with an ornamented lane and foot prints representing Barns, Ornaments and auspicious Birds and other materials.

Sarvatobhadramaṇḍala for Lord Viṣṇu. In place of the pañcābjamaṇḍala, generally a thousand-petalled lotus may also be drawn. The upper thresholds of houses are ornamented too, in some parts of the country, with dots of sandal-paste, vermilion, turmeric and collyrium.

(d) *Lakṣmī-plant, or the Altar of Wealth* : To draw or paint a Lakṣmī-plant, called by the common people of West Bengal a Lakṣmī-gācha, or a Wealth-Plant, is an extraordinary artistic ornamentation. Plaster the well-base of the domestic prayer-hall, with the cow-dung-mixed fine clay and paint on it a lotus plant with the liquid rice-paste or the rubbed cream of the conch-shell. There are two kinds of the lotus-plants : the water-lotus ordinarily available all over India and the land-lotus mainly growing in Bengal that blossoms generally in the late Autumn. As it is the festival for worshipping the domestic Lakṣmī, some families draw the land-lotus for the water-lotus, with five, seven, or nine branches and blooming flowers there, frequented by humming bees and happy birds, on and about the flowers. At the foot of the tree, make either an altar, or a temple over there and paint there the pair Gods of Wealth, Lakṣmī united to Lord Nārāyaṇa. On both the sides of the designs two barns, full of corn and two big white owls are to be made. Some good-looking beautiful cowries and costly stone-chiefs, indicating Food and Wealth, are to be fixed around the construction; which is permanently maintained throughout the year to worship there Goddess Lakṣmī daily and other two harvest months, Caitra (March-April) and Bhādra (Aug.-Sept.). This is to be renewed again in the month of Pauṣa (Dec.-Jan.). A decorative of the same character may also be found on the outer walls of barns—generally made of straws and bamboos, either on the yard of a house or in an adjoining barn—house.

(f) *The Vow of Śrīpañcamī or the Sarasvatī festival* :

The Samvatsarapradīpa observes that Goddess Śrī, the deity of Wealth and Learning should be worshipped on the fifth day of the bright fortnight in the month of Māgha (Jan.-Feb.). In that day, Lakṣmī (the Goddess of Wealth as told above) and Sarasvatī (the Goddess of Learning) are to be worshipped along with the ink-pot, pens, books, colours, brush, musical and painting instruments. This is a favourite day of Goddess Śrī and the Sārasvata festival, thus should be celebrated in the first quarter of the day.¹⁸ The function of observing the vow of Lakṣmī is described above. The worship of Sarasvatī—the Goddess of Learning, the other part of the Sārasvata festival is described below.

Sarasvatī, is the tutelary spirit of Beauty and Bliss or Intelligence and Merit. She is also considered as embodiment of Wealth, Merit, Intellect, Growth, Glory, Fortitude and Beautitude. The great grandfather of the Universe always attends Her. Four Vedas, fourteen Treatises (Śāstras), all the branches of Music and Fine Arts, Crafts, Sculpture and Architecture, always accompany Her, as She is the residing deity of all branches of Learning. The Tantrasāra, describing Her images says that She holds a young Moon on Her forehead. She is as white as that the Moon, snow and a jessmine flower. She has the youthful blooming beauty and is seated on a white thousand-petalled lotus. She holds a book, symbolising the Vedas along with a rosary and a pen, ready to write something by the other hand. She is always eager to offer any boon that a votary prays.¹⁹

Ālpanā and ornamentation. The day of Śrī-pañcamī, is now popularly known by its other name—Vasanta-pañcamī in the North, Central and North-west regions of the country, since this day is appreciated as to be the herald of the Spring Season and an inaugurating function of the Youth-festival; that runs intermittently through some fixed days of the spring season and ends possibly in the full-Moon day of the Lunar Vaiśākha; is celebrated.

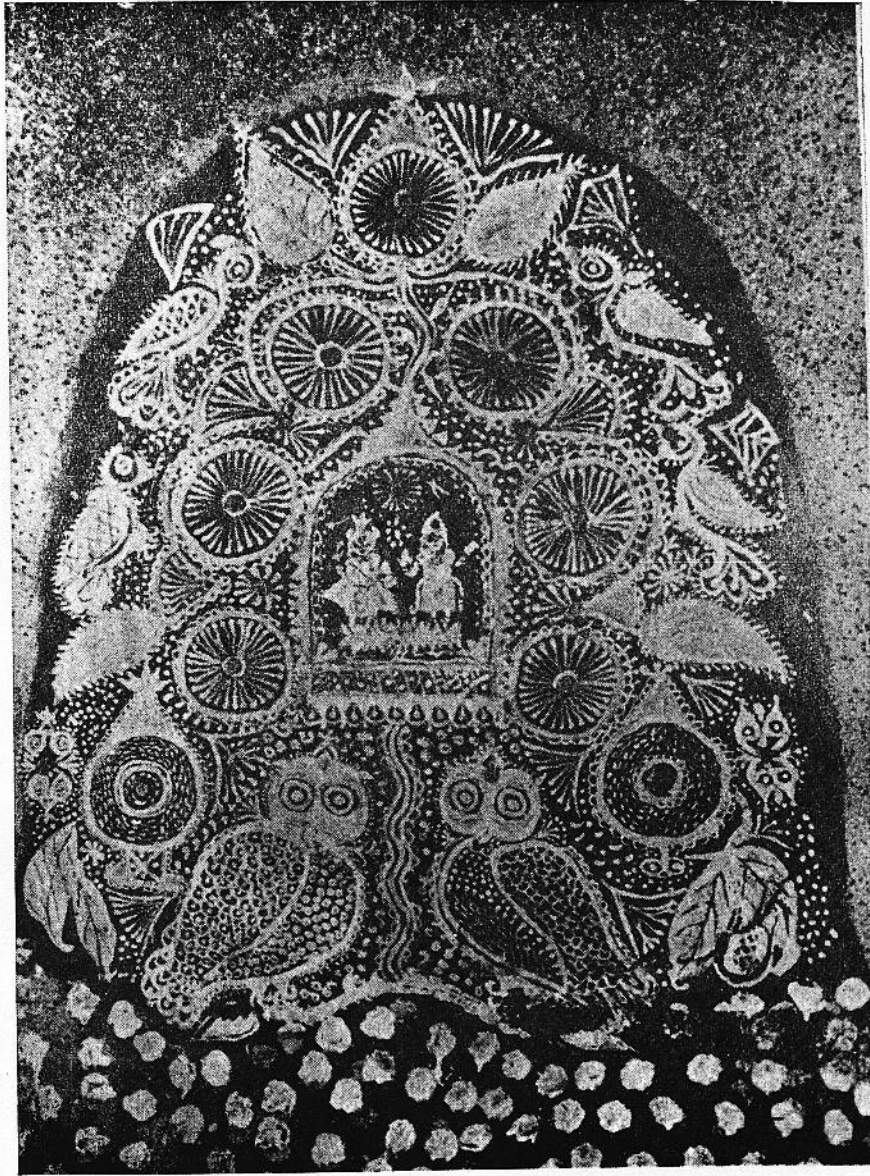
The tradition of the Season-count, also differs in India. It is virtually a sub-continent and all the parts of this vast country; the period of two months, Phālguna and Caitra (two months from February 15 to April 15), is the spring season and in the rest part of the country its span is extended to next two months—i.e. the month of Madhu (Caitra) and Mādhava (Vaiśākha). The Juvenile Festival in India opens on from this day, matures either on the full-moon day of the thirteenth day of Phālguna or the thirteenth day of the bright fortnight in Caitra and concludes on the full-moon day of Vaiśākha.

Style and variety of ālpanā is nearly the same with that of the Lakṣmī-worship festival. Since Lakṣmī (Goddess of Wealth) and Sarasvatī (goddess of Learning) are two inseparable halves of a complete unit, Śrī; the mode and technique of ornamentation should therefore, follow the same line as told in the ceremony of Lakṣmī-worship. The main difference between the two, is that a thousand-petalled white-lotus is to be made here, in place of the pañcābja-maṇḍala, as indicated for the Lakṣmī worship. The borders of the altar are to be decorated with a river-styled ornamentation, full of lotus and lotus-leaves of different sizes; frequented with pairs of swans, situated by a hill; inhabited by so many fine birds and beasts, like cuckoo, deer, honey-bees, peacocks etc. The altar may have a yellow canopy and flags and is to be decorated with a holy pitcher, banana plants pillars, white wreaths and flowers, barley shoots, mango-sprouts, jessmine flowers, white sandal paste etc. The golden and yellow colour-dust mixed with micadust is to be strewn over the installation, indicating the spring-break.

(VI) *Festivals on the sixth day of a fortnight :*

(a) *The vow of Nitya-Ṣaṣṭhī.* Goddess Ṣaṣṭhī is worshipped as a representative of the one-sixth part of Paramount Energy.²⁰ The word nitya indicates the sense of regularity and not daily, since the vow is observed almost in every month in Bengal as well as other states of India. (i) It is the Araṇya (forest) Ṣaṣṭhī in the month of Jyaiṣṭha (May-June). (ii) The Manthana (churning) in Āṣāḍha (June-July). Luṇṭhana (plunderers) in Śrāvaṇa (July-Aug.). Sūrya or Carpaṭā (handmade pulse bread or cake) in Bhādrapada (Aug.-Sept.). Durgā (The Supreme Mother) in Āśvina (Sept.-Oct.). In Kārtika Sūrya-Ṣaṣṭhī or the Chaṭ-Vow. In Agrahāyana Hariṣaṣṭhī and Guhaṣaṣṭhī; in Māgha, it is Śitalā Ṣaṣṭhī and in Caitra Aśoka-Ṣaṣṭhī. Two months, the months of Pauṣa (Dec.-Jan) and Phālguna are not especially indicated for the Ṣaṣṭhī worship; yet the Devī-purāṇa advises to worship her alongwith her son Kārtikeya, every month on the sixth day of the bright fortnight.²¹

The medium, the place, the ālpanā etc. indicated for the ṣaṣṭhī-worship differ almost in every month as mentioned below.



Lakṣmī-Plant — a dado-painting of West Bengal style-made by
Sm. Līlā Rakshit. By courtesy of Sri S. K. Rakshit,
Akālpoush, Burdwan.

Ālpanā and ornamentation :

Serial No.	1. Name	2. Time	3. Medium	4. Place	5. Ālpanā
1.	Aranyaṣaṣṭhī	Jyaiṣṭha	Any of the oldest sacrificial tree, preferably a banian	Forest	An eight petalled lotus with five colour dust and a lotus styled raṅgoli with rice paste.
2.	Manthana	Āṣāḍha	A churning rod	Steps of the bathing ghāṭa	Lotus-styled raṅgoli with turmeric mixed rice paste on the step.
3.	Lunṭhana	Śrāvaṇa	Cooking pots, full of foods.	Kitchen	Square styled raṅgoli with domestic utensils inside.
4.	Carpaṭā or Sūrya and Akṣayā	Bhādra-pada	Stone slab for grinding pasting and cooking spices	Kitchen room	The stone slab (śilā) covered with white or red spotted turmeric coloured cloth.
5.	Durgā	Āśvina	Durgā-ṣaṣṭhī or Kātyāyanī	Domestic prayer-hall	Eight-petalled lotus.
6.	Sūryaṣaṣṭhī (The chat-festival)	Kārtika	Baniam tree, or the sprouting barley or the riverbank, field etc.	The baniam tree	Square-styled ālpanā with turmeric mixed rice paste.
7.	Kārtika	Kārtika	Image of Kārtikeya	Prayer-alter.	Sarvatobhadra maṇḍala.
8.	Guha or Hari Ṣaṣṭhī	Agrahā-yaṇa	Baniam tree	The village square	Eight-petalled lotus with five colours.
9.	Śītalā-Ṣaṣṭhī	Māgha	Stone-slab	Kitchen	The same.
10.	Aśoka-Ṣaṣṭhī	Caitra	Aśoka-branch	Domestic prayer hall	The same under a Aśoka tree.

The months of Pauṣa and Phālguna are not though indicated here, but in the sixth days of the bright fort-night, Goddess Ṣaṣṭhī may be worshipped, as told above, in the domestic houses.

The Ṣaṣṭhī festival is especially indicated as a women festival. They worship Ṣaṣṭhī as a mother of God Kārtikeya and beg long life for their sons, daughters and son-in-laws. She is neither the mother of a local God nor a recent God. The Bhaviṣya-purāṇa,

the Devī-purāṇa, the Rāja-mārtaṇḍa etc. speak high of Her. In ancient Indian Literature woman festivals of this norm are also indicated. In the Abhijñāna-Śakuntala of Kālidāsa, a similar festival is indicated; in which Duṣmanta was invited by his mother to come back to the capital and to be present in her vow, observed for his long life. It was possibly either the Śaṣṭhī festival or the Vaṭa-Sāvitṛī festival.²⁵ The Brahmavaivartapurāṇa tells a contradictory tale. Devasenā, the wife of Skanda, is also known by the other name Śaṣṭhī. The contradiction is sometimes laughed at by those people, who are not nurtured in strictly ancient Indian Faith and Culture. None bothers with the fact and figure of an episode here. The moral and teaching is the salt of a tale and a poem.

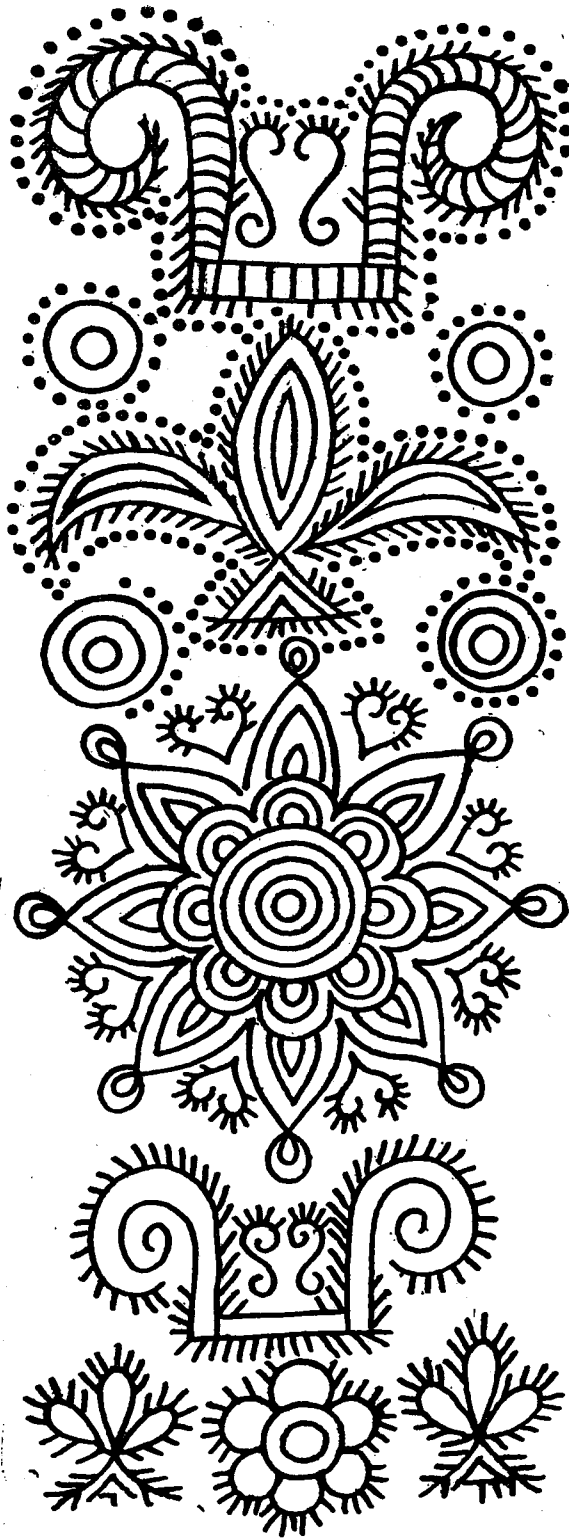
In addition to those above-mentioned days, Śaṣṭhī accompanied by the immortal sage Mārkaṇḍeya, is worshipped almost in every happy event, beginning from birth to marriage. Different Tantras and Purāṇas are the Cultural Histories of those particular tribes, clans, classes and people; who are indicated either by the names of those cults and people, or by the names of cults of Gods, they worship and the preceptor, they follow. One and the same episode is told in different early works in different ways, garbs, styles, and occasions; but the moral and finding of them are nearly the same. The Śaṣṭhī-episodes, as told in the Brahma-vaivarta-purāṇa and the Bhaviṣya-purāṇa, may differ in fact and figure; but the community spirit, the universal character, tender feeling, culture of the common vow, or festival; latent in the womankind; who observed it, wishing long and happy life for their dear ones in the family; is always appreciated as a cosy, happy and healthy insignia of a living society in the country. They are, to some extent, the universal facts. Woman-kinds of all countries of the world, jointly wish long and happy life for their dear ones in the same or other devices.²⁶ The Rāmāyaṇa is appreciated, as a National Epic of India; but its preamble, or skeleton; may be found in folk-tales of other countries in other garbs; like Bali, Greece etc. They are virtually the waves of pious thoughts of the universal character, floating all over the world, inspiring and stimulating the good sense and feelings of human kind, in every appropriate opportunity and occasion.

(VII) *Festivals on the seventh day.*

(a) *Vijayā saptamī*. If a Sunday comes on the seventh day of a bright fort-night, it is called Vijayā-saptamī—an auspicious day for worshipping the Sun-God, in the way, as told in connection with the vow of Mākari-saptamī.

Ālpanā and Ornamentation. Make a four-hand square field, well dressed and plastered with fine clay mixed with cow-dung. In the middle of the square, make an one hand square pit with one hand depth. Border the pit with red sandal dots and the lotus-styled raṅgoli with the rice-paste. On the western side of the pit and before the seat of the worshipper, draw either the sarvatobhadramaṇḍala; or an eight-petalled red-lotus. Place there a holy pitcher (ghaṭa), ornamented with necessary requirements as told above. The Sun God is to be worshipped there with bouquets, made of Chinese roses, or red lotus, red-sandal-paste, dūrvā-twigs, rice and other scented flowers in the water of the pit. The vow assures good health, confirmed victory and long life.²⁷

(b) *Lalitā-saptamī or the Kukkuṭi-vow* is observed on the seventh day of the bright fortnight in the month of Bhādrapada to gain all desirables. This is especially observed



A symbolic rangoli used to worship all domestic Gods in Vratas, ceremonies and other festivals.

by those ladies; who generally lose their babies after birth and wish to have long-living sons as Devakī, the mother of Lord Kṛṣṇa, once had observed the vow.²⁸ The other name of this vow is kukkuṭi-vrata. Once the queen of king Nahuṣa, named Candramukhī, had observed the vow; but forgot to observe it in the course of time. The queen had a great friendship with Mālīnī, the wife of the king's priest. In the course of time, both had to breath last and in their next birth, both of them became hens. Mālīnī had been enjoying happy life with her young ones; but Candramukhī became an unhappy hen; whose young ones went on dying, as soon as they were born. At last, by the advice of her friend, she took the vow of the Kukkuṭi-vrata, the other name of the Lalitāvratā and by the virtue of the vow, her young ones got back to their lives. On the seventh day of the bright fortnight in the month of Bhādrapada, she made images of Śiva and Pārvatī on the well-plastered ground and worshipped them and tied on her hand the turmeric coloured sacred thread of eight strings with eight knots to please Lord Śiva with Pārvatī.²⁹ To celebrate the vow on the eighth year, after observing it for seven consecutive years, she made the image of Lord Śiva on a six finger square silver plate and the image of Goddess Pārvatī on a gold-plate of the equal measurement. Placing both the images on a copper plate, she worshipped them in a befitting manner with flowers, sandalpaste, wreaths, bouquets and eight basketful food grains with eight fruits, sweets and cloths and offered them to pious Brāhmaṇas. By the virtue of the vow, she enjoyed all desirables along with living happy sons and went to the holy home of Lord Śiva at the end of the life.

Ālpanā and Ornamentation : Make the ground well-dressed and neatly plastered. Draw there a lotus-styled square raṅgoli and inside the rectangular design, draw images of Lord Śiva and Pārvatī. All round the images draw lotus flowers, frequented with happy hens, swan and other auspicious birds and happy boys. In front of the rectangular raṅgoli draw a sarvatobhadra-maṇḍala and place there duly ornamented holy pitcher. Draw a big eight-petalled lotus by the sarvatobhadramaṇḍala and place there the copper plate, containing the gold and silver images of Pārvatī and Śiva for the purpose of worship as stated above. Two maṇḍalas, one for the Sun-God and other for the Moon-God may also be drawn on both the sides of the former maṇḍalas.

(c) *The vow of Mākārī-saptamī :* The name of the tenth month in the Zodiac circle of a year is called makara and the seventh day of the bright fortnight is honoured as an auspicious day for taking bath in the holy water at dawn, what is supposed surcharged with the holy power,—that may remove the sin of seven births of a man. The day is particularly honoured as to be the tutelary spirit of seven vyāhṛtis of Gāyatrī, the cream of the Vedas. She is also the representative of seven rays of the Sun, which illumines seven worlds i.e. bhū, bhuvaḥ, svar, mahas, jana, tapas and satya.

Ālpanā and Ornamentation : Draw a rectangular lotus-styled raṅgoli on the borders of the rectangular place for praying the Sun-God as indicated above with reference to Vijayā-saptamī. The Sun-God is to be worshipped on the occasion with a bouquet, made of seven plum-leaves, dūrvā (grass) twigs, seven leaves of the Sun-flower tree, the China-rose, red sandal, rice and holy water. A navagraha-maṇḍala with the Sun-God in the middle, is to be made as told above. This vow is observed to have a happy and healthy life.³⁰

(d) *Ārogyasaptamī* : This is also a kind of vow for the Sun-God to gain a healthy and diseaseless long life. This is to be observed on every seventh day of the bright fortnight, every month; according to the same way, as told above. Ālpanā and ornamentation for the vow is nearly the same as above.³¹

(e) *Vidhānasaptamī* : This is a very strict year-long penance to please the Sun-God observed nearly by the same way with the similar ālpanā and ornamentation.³²

(f) *Śitalā-Saptamī* : Śitalā is worshipped traditionally as a Goddess of infectious diseases; who can cure her devotees from all such diseases; but mythically She is a Divine Power; who can cure her votaries from poison and snake-bites. She is virtually gifted with those heavenly powers, as Goddess Manasā (described above) enjoys.

This is to be observed on the seventh day of the bright fortnight in the month of Śrāvaṇa within the mid-rainy session. The time, all over in India, is a bit snaky. This vow keeps people conscious of snakes and its preventives—natural and supernatural both.

Ālpanā and Ornamentation : The sources of the vow are the Bhaviṣyottara-purāṇa, as well as the Skanda-purāṇa. The description of Goddess Śitalā, suggests that She is a Divine Power, who removes all bad things and omens and keeps the atmosphere, climate and environment of men neat and clean, disinfected and holy by sweeping and washing out whatever unholy and poisonous.

A rectangular border of the lotus-styled raṅgolī with turmeric-coloured rice-paste is to be drawn. Inside the rectangular raṅgolī, draw either a sarvatobhadramaṇḍala, or a eight-petalled lotus and place the holy pitcher (ghaṭa) on any of the two raṅgolīs, drawn inside the rectangular lotus styled border as per the rite, indicated for the ghaṭa-sthāpana function, ornamented with a vermilion, svastika sign, sandal paste, curd-mixed-rice, flowers, coconut, cloth etc. In the midday five kinds of delicious food prepared with curd, clarified butter, sugar, banana-fruit etc. should be offered to the Goddess. The Bhaviṣyapurāṇa tells an episode of the king Indradyumna and his wife Dharma-śilā, whose son and daughter-in-law Mahādharmā and Śubhāṅkarī had died of a snake-bite and were saved by the mercy of Goddess Śitalā. They had lastly been granted happy and prosperous long lives by the virtue of the vow of Śitalā as stated above.³³

(VIII) *Festivals on the eighth days of months* :

(a) *Janmāṣṭamī* : Lord Śrīkṛṣṇa had promised that He and Goddess Durgā would appear here, whenever the Earth would suffer from any trouble.³⁴ The eighth day of the dark fortnight accompanied with the star Rohiṇī, when Lord Viṣṇu appeared here as Lord Kṛṣṇa, is called a Jayantī-day, the auspicious day for observing the appearance of God to save the suffering multitude.³⁵

This is one of the three most popular vows in India and reverentially observed almost by all the members of Hindu community. There are two dearly cherished birth-day celebrations ; one of Lord Kṛṣṇa; and the other of Lord Rāma. The eighth day of the dark fortnight in the month of either Śrāvaṇa or Bhādrapada is indicated for Lord Kṛṣṇa's birth-day and the ninth day of the bright fortnight in the month of Caitra, for Lord Rāma's and the fourteenth day of the dark fortnight in the month Phālguna is the most favourite day for Lord Śiva.

The life-history of Lord Kṛṣṇa is very popular in the Mahābhārata, the Bhāgavata-purāṇa and some other Purāṇas also. The tale of His birth-day festival as narrated in the Bhaviṣya-purāṇa is referred to here.

Lord Kṛṣṇa appeared in the womb of Devakī, the sister of the demon-like king Kaṁsa, under his prison, whose end was appointed in hands of his own nephew, and that is why he fettered her with her husband Vasudeva.³⁶

When the Lord had taken his birth, all the prison-guards had been hypnotized by His mystic power. Vasudeva, His father, taking the chance, carried Him out to Gokula to the house of his friend Nanda, the king of the cowherd community on the other bank of Yamunā and took back his new-born daughter from thence, who was none but Goddess Durgā Herself. As the executioner was about to kill Her, She slipped from his hand and flying up to the sky, like a flash of a thousand-times bright lightning prophesied that he who has come down to punish king Kaṁsa, is being brought up tenderly in Vṛndāvana.³⁷

So He did that and rescued His parents and all suffering multitude, tyrannized by the demonic rule of His own maternal uncle Kaṁsa; since he had taken an oath to save the honests, to punish the tyrants and to maintain law and justice; whenever the Earth is in trouble.

Ālpanā and Ornamentation. Draw a proportionate size of the square, or rectangular raṅgoli with bursting lotus designs. Inside the square, or the rectangular ālpanā, draw a sarvatobhadramaṇḍala and an eight-petalled white lotus. Place the Śaṅkara-silā on the sarvatobhadramaṇḍala and a holy pitcher (ghaṭa) on the eight-petalled lotus-design with due ornamentation and ritual ceremony as advised in the 'ghaṭa-sthāpana' function. Beside the square raṅgoli, an ālpanā of a flowing river with a jackal, crossing the river under the torrential rain, followed by a big serpent with its big hood; is to be made. A prison gate, by the other side of the raṅgoli, is also to be drawn. A wooden seat, ornamented with appropriate ālpanā and a baby's bed, playthings and coloured toys are to be displayed. They are also to be presented to young boys at the end of the ceremony. Votaries, who have observed the vow, should listen to the glorious tale of Lord Kṛṣṇa, who has freed His imprisoned parents and other good people.

Nandotsava; the birth-day celebration of Lord Kṛṣṇa at the home of Nanda. The birth-day ceremony was observed by the next morning. Votaries of Lord Kṛṣṇa, after breaking the fast of the vow, should assemble together, move to all temple doors; dancing, playing musical instruments, singing songs on Gods' glory and chanting names of Lord Kṛṣṇa, Hari and Rāma. As they reach to a temple door, they splash liquid curd and turmeric water on the feet of singing and dancing party of votaries. They make wanton dance on the mud-water quite lost in the exultant dance and songs. They are warmly greeted with sweets and coconuts. It was a token of strength and honour to win a coconut, fighting and wrestling friendly with partners on the slippery mud-ground. The winner is especially greeted with a new scarf, more sweets, fruits and coconuts. The Nandotsava is a very enthusiastic and juvenile festival in India.

(b) *Rādhāṣṭamī.* The eighth day of the bright fortnight in the month of Bhādra (Aug-Sept.) with the star Viśākhā is observed as the birth-day ceremony of Śrīmatī Rādhā,³⁸ the other half of the symbolic Two-in-One; as explained in the diagram of the same

name in the cover-page of Volume I of the present work. A tale, told in the Bhaviṣyapurāṇa, says that Bhānu, the Sun-God, had observed a deep penance to have the Paramount Energy of the Supreme God, as to be his own child. By the virtue of the penance, he got in his next birth, as his daughter, named Vṛṣabhānu-sutā. She was wedded to Abhimanyu; but she was practically the fiancée of Lord Kṛṣṇa. He, who worships Lord Kṛṣṇa and Śrīmatī Rādhikā as His better half, attains the highest satisfaction of Lord Kṛṣṇa. In the birthday ceremony, who worships her along with Lord ŚrīKṛṣṇa with various happy functions and so many befitting presentations, he enjoys grand blessing of Lord ŚrīKṛṣṇa. If Śrīmatī Rādhā is pleased with any body's worship, the votary gains the full bliss of worshipping Lord Śrī-Kṛṣṇa.³⁹

Ālpanā and Ornamentation. Inside a square or a lotus raṅgolī, draw a sarvato-bhadramaṇḍala and an eight-petalled lotus with red colour. Place the Śālagrāma as a representative of Śrī-Kṛṣṇa on the sarvato-bhadramaṇḍala and a well decorated holy pitcher (ghaṭa) on the red or lotus coloured eight petalled lotus for worshipping Śrīmatī Rādhikā. Offer there fine and beautifully coloured cloths, scents, scented burning sticks, scented betels etc. The philosophical significance of Rādhā has been discussed in my other work "Studies in Divine Aesthetics".

(c) *Dūrvāṣṭamī*. This vow is observed by Hindu womankind of India to have long-living and ever-growing progeny, as the turfs of dūrvā-grass do, by nature. Lord Śrī Kṛṣṇa, once told king Yudhiṣṭhira, if a chaste wife observed the vow; she used to get a long progeny for seven generations and her descendants would go on flourishing day after day for seven generations.⁴⁰ In this vow Lord Viṣṇu is to be mainly worshipped, since the dūrvagrass is supposed to have grown as His body-hairs, when He took hold the mandara mountain in the eve of churning the ocean of milk.

Ālpanā and ornamentation. As in the previous vows, here also draw diagrams, one of the sarvato-bhadramaṇḍala and the other of a white eight-petalled lotus. The Śālagrāma, representing Lord Viṣṇu, should be placed on the maṇḍala and a holy pitcher is to be placed on the lotus-design. A bunch of eight dūrvā-twigs tied with a turmeric coloured eight-stringed thread, is to be held by the left wrist of the lady; who keeps the vow. Eight fruits, namely, a coconut, a betelnut, a date, grapes, oranges, a bakula, a citron and a pomegranate may be offered in this vow.⁴¹ They may also be drawn by raṅgolīs. The vow of Dūrvāṣṭamī is to be observed for nine consecutive years and at the final year, a golden image of Lord Viṣṇu, joined with Lakṣmī, is to be worshipped, placing it on the well-ornamented holy pitcher, made of any metal, gold, silver, or copper. Cakes of wheat and sesame are also to be offered on the occasion.

(d) *Mahāṣṭamī and the vow of Goddess Durgā*. Mahāṣṭamī is the second day of the three-daylong Durgāpujā festival. It is now more a social festival than a ritual function and one of the major festivals of Eastern India, particularly in Bengal, even out-side Bengal as well as in other parts of the country, where-ever some Bangal people live; they observe the national festival of highly aesthetic character as an insignia of Bengali culture, adumbrated in some early Purāṇas, the Mārkaṇḍeya-purāṇa, the Devīpurāṇa, the Bṛhannandikeśvara-purāṇa and the Kālikā-purāṇa. The source of celebrating the festival may be traced out from

the remote age of king Suratha and the age of the Rāmāyaṇa.⁴² Purāṇas, mentioned above, narrate that it was first celebrated by Brahman, God, the creator; to inspire Rāma and to kill Rāvaṇa, after breaking the sleep of Devī. Since then, people invoke her in the evening of the sixth day of the bright fortnight in the month of Āśvina, every year with song and orchestra.⁴³

The festival is traditionally twice celebrated; once in the spring season traditionally and again in Autumn; from the time of the Rāmāyaṇa. Coincidence with the victory-celebration of Rāmacandra is one of the chief causes of popularity of the autumnal festival. India is an agricultural country. The main crop of East India is paddy, followed with some fruits, vegetables and medicine-plants; which grow in Autumn and forecast happy life. People of the country consider them boons of the spirits of Nature, whom they honour as different representatives of the Mother God. They are :— (i) Plantain (Rambhā), (ii) (Kacci) A plant of an esculent root, (iii) Turmeric (Haridrā), (iv) (Jayantī) A kind of medicine-plant for fever, (v) Wood-apple (Vilva). (vi) (Dāḍima) Pomegranate, (vii) Aśoka, (a kind of very beautiful tree, extremely essential for female disease), (viii) Mānaka (a kind of very light and nutritious root of the same name as vegetable) and (ix) Paddy Rice-plant (the principal food-grain for the particular regions). Ritually they are called Navapatrikā (a group of nine plants representing nine mother Gods, for their service to the mankind, supplying food, nourishment and medicine; whenever required and virtually this is the worship⁴⁴ of Nature; not monopolized to a certain caste; but open to all.

Collecting those nine plants together, bound tied in a bunch with a pair of the wood-apples, dress it with beautifully coloured saris, ornaments with vermilion, sandal-paste and necessary toilets as a veiled bride and place it by the right side of the installation on a beautifully ornamented wooden seat.

The import of the Bodhana ceremony. Since it is an untimely ritual, invited divine beings, are to be awakened from sleep with music and orchestra. This is 'Bodhana' (awakening) and to be performed in the evening of the previous sixth day (the sixth evening of the bright fort-night).

A year is divided into two, as per the movement of the Sun. From the mark of Capricornus to the mark of Gemini; is the day time for Divine beings and the time from Cancer to the Zodiac symbol of Sagittarius is indicated as a night of Divine ones; but it is also considered as the day-time for the departed lotus (piṭṛs).

Generally, the time indicated for the worship of divine beings is uttarāyaṇa (movement of the Sun from capricornus to Gemini). The period of the next six months (movement of the Sun from Zodiac Cancer to Sagittarius) is called Dakṣiṇāyana—indicated for offering regardful presents to departed fore-fathers. The time of Dakṣiṇāyana is not generally indicated for the worship of Divine-beings; yet the period of four months of Hariṣayana (sleeping hours of Lord Viṣṇu, from the eleventh day of the bright-fortnight in the month of Āṣāḍha upto the eleventh day of the bright fort-night in the month of Kārtika) is considered highly auspicious time for observing series of different vows, in the bright fortnight of the month of Śrāvaṇa, called the Vratapakṣa. The next dark fortnight is indicated for paying homage with holy water and food to departed souls in the dark fort-night, called the

Pitṛpakṣa upto the month of the Bhādra and the bright fortnight in the months of Bhādra and Āśvina is advised for offering sacrifices to Supreme Energy and Her associated Gods, called the Devīpakṣa. Since, the period of Dakṣiṇāyana is considered the night-time of Gods; the worship of Tāntrika Gods; Kālī, Lakṣmī etc. is advised here, with an additional ritual called 'bodhana' or the awakening ceremony.

Four National Festivals of India. The Śrāvaṇa upākarma :

India observes four great festivals of the National Character, devised on the four-tiered social structure, classified on the principal of intellectual aptitude, physical ability, division of labour and innate qualities of men. Of those four festivals; three are observed during the period of Dakṣiṇāyana. First is the festival of Intelligence, observed by the intellectual class, called Brāhmaṇa (Brahma = Vedas or Knowledge-na = one, who knows Brahman, is a Brāhmaṇa). It is observed on the last day of the dark fortnight in the month of Śrāvaṇa in the eve of the Renovation ceremony of the sacred thread and the annual convocation ceremony of Forest universities, on completion of an academic year. For the open-air forest universities the month of Śrāvaṇa, is a time of Rainy season by all means. Beginning from the last day of the Śrāvaṇa dark fortnight, upto the last day of the next bright fortnight, intellectual contests on the Śāstras (Texts and Scriptures) go on at least for a fortnight and a snātaka (the student, who is about to bid fare-well to his Alma Mater) has to find himself qualified in a series of textual contests (Śāstrārtha) with his class-mates of his home and foreign universities and finally before a body of profound scholars. The practice is yet observed in some university-towns of India, particularly in Haridvāra, Kānya-kubja (Kannaui), Prayāga (Allahabad), Pāṭalīputra (Patna), Vārāṇasi etc. in the dark fortnight of Śrāvaṇa, especially on the day of Nāgapañcamī. In the time of the cāturmāsya vow; parivrājakas (monks) of profound scholarship and high spiritual power visit holy hermitages all over the country to enlighten the outgoing brahmacārins (qualified students) with their knowledge and experiences. When the initiated students find themselves qualified in their respective streams of studies, they are permitted to go back to their respective homes to shoulder their domestic duties after performing the samāvartana saṃskāra (the ritual ceremony to earn the honour of being a snātaka = graduate).

As a result of the gradual decline of the Brāhmanic Civilization and Culture, since the time of Mahābhārata-war; popularity, predominance and importance of the Brāhmaṇa community, in all spheres of Indian life, began to wane day by day and the celebration of the principal Brāhmanic festival had become an indistinct and less important event in the course of time; yet the social and cultural life of India is attuned with the ancient theme, enlivened with the Brāhmanic spirit, sanctified with holy sacrifices, chanting rhythmic hymns and beautified with noble and colourful ceremonies.

Māṇavakas (new entrants to the hermitage institutes) are brought to the academic hermitages in early ages preferably 8, 12, and 14 for the three upper classes as advised by Manu; to get initiated to their respective courses of the Vedic studies and after covering the due courses of studies for a period of time, as prescribed, they are permitted to go back to their hearth and home, if they are found qualified in their courses of studies by the way, told above.⁴⁵

Ālpanā and ornamentation : Trees, creepers, birds, quadrupeds, even rivers flowing by along with all other inmates of a hermitage, a snātaka has to serve and please. On completion of his studies, when a snātaka (a graduate) bids farewell to his hermitage, he has to seek permission with due honour from every one of them with plenty of donation in coins and kinds as his own personal condition and regard permit.

An altar of four hand square with an one cubic hand sacrificial pit at the centre, is to be made to ceremonize the samāvartana function. The entire alter is to be ornamented with appropriate raṅgis, a sarvatobhadramaṇḍala and four eight-petalled lotus-styled ālpanās with four holy pitchers (ghaṭas) on them and a Śālagrāma on the °maṇḍala. The farewell holy fire (prāsthānika havana) should be enkindled in the sacrificial pit and the snātaka, after performing the fare-well sacrifice, should offer his rod, sacred thread, girdle of the muñja-grass, the deer-skin etc., which he had once taken when he had been consecrated by the sacred-thread ceremony.⁴⁶ He should then wear silk-cloth and a veil, flower-wreath, sandal-paste and a bamboo rod to go back to his home to get married and to shoulder the domestic responsibility. A bullock-cart should wait for him at the gate of the hermitage by which he would return to his home, chanting a Vedic hymn, after encircling the sacrificial fire, burning in the sacrificial pit and paying homage to the teacher, accompanied by his wife, other associate teachers, inmates of the hermitage along with his fellow-students under any of the old banian, the mango, the vakula, the plakṣa, the udumbara and other sacrificial trees. They are to be decorated with red and white sandal pastes, vermilion, palm-prints, or spots, scarfs of yellow-colour should hang down from the branches of those trees with flowers, foliage and fruit garlands. The hermitage-gates are to be ornamented with holy pitchers plantain-plants, wreaths of flowers and foliages. Cows, deers, peacocks of the hermitage are to be ornamented with gairika colour (red chalk), flower-garlands and to be fed with fodder, they like. Before bidding final farewell, a snātaka (a qualified graduate) receives final teaching from the Kulapati (Chancellor) of the āśrama (hermitage) as advised in the Śikṣā-vallī, which he should follow in his future life. Though the day of the śrāvaṇī upākarma on the fifteenth day of the dark-fortnight in the month of Śrāvaṇa is particularly indicated, yet the function may be observed for a month on and from the auspicious day till the next fifteenth day of the dark-fortnight in the month of Bhādrapada, the day of the Kauśī amāvasyā, when all brāhmaṇas and brahma-cārins gather kuśagrass for performing sacrificial works during the four-month period of Hari-śayana. From the next day of the Kauśī amāvasyā (approximately from the last half of the month of August), the regular academic session of the year commences in forest-universities in India, to some extent like the present session of University Education, when the rainy season is about to bid farewell and Autumn peeps with a promise of clear and sunny days, indicated by the dawn of the star Agastya.⁴⁷

(b.1) *The festival of strength :*

This is especially meant for the warrior class. The spirit of the festival is more intensified by the co-incident of worshipping Goddess Durḡā in the bright fortnight in the month of Āśvina—that commences from the star Āśvinī, indicating the start of an ancient calendar supposed to have been current in the Vedic age, when the course of life used to be conducted and controlled as per the course of Nature. In the mid-

Autumn, when the land and the water routes are comparatively workable, the warrior community get themselves prepared for war-activities and a march, if it is required. In the day of Mahāṣṭamī, the second day of the three day-long Durgāpūjā, celebrated in India particularly in eastern regions, a particular festival, called Virāṣṭamī is also observed, by both the sexes of the society in different parts of the country. Woman-kind keeps the vow in hope to have a hero-son; but the aim of observing the vow by mankind to be well-up in military science, war activities, success in warfares and above all to beg blessing from the Goddess of war, Durgā, the other name of the Paramount Energy in one's own war-skills and multiply military power by cultivating military science and parade to keep one always prepared for the cause of Mother-land⁴⁸. The Nāradiya-purāṇa says that those women, who observe this desirable and excellent vow of the Virāṣṭamī, they get hero-sons in next births and become a much beloved wife of husband. In this vow, like the vow of the Durgā-vrata, eight flowers, eight basketful food with sweets are to be offered and a turmeric coloured eight knot thread should be taken by hands.

Once Mādhavī, the wife of a Brāhmaṇa, called Brahmadeva, was very sorry, having no son from her husband. They worshipped Goddess Durgā to have a very good son. They took the vow of the Virāṣṭamī and worshipped Durgā by offering eight full water pots with eight flowers, fruits, lamps and basketful food and cloth and tied in their arms eight knotted thread armlets coloured with *kumkuma* (saffron). By virtue of the vow, they got desired sons by their next birth and enjoyed happy conjugal life.

Alpanā and ornamentation. Draw a 4×2 rectangular diagram with blossomed lotus design on a four-hand square altar with beautifully ornamented borders. Draw again two diagrams inside the first rectangular diagram, one of the sarvatobhadramaṇḍala and the other of Pañcābja-maṇḍala with saffron colour. By the eastern side of the altar make eight small lotus-type raṅgolis and over them eight full pitchers, decorated with svastika signs and sandal-spots. Place before them eight basket-full of food-grains, fruits, flowers and cloths. Put the principal holy-pitcher on the sarvatobhadramaṇḍala as indicated above in the ritual canon and welcome there Goddess Durgā and Śiva along with their associate Gods. On the five lotuses of the pañcābja-maṇḍala five principal Gods (pañcādevatā) with their head, mother Goddess; are to be worshipped as indicated in the Tāntrika rite,

(b. 2) *Celebration of the Astrapūjā, or the weapon-worship for the warrior community :*

The second day of the three-day-long Śāradotsava (Autumn festival), the other name of Durgotsava (the festival or worshipping Goddess Durgā or the Paramount Energy) is indicated to pay homage to weapons;—which Goddess Durgā holds by Her ten hands. She is mythically believed holding a trident, a sword, a wheel-weapon, a sharp arrow, a śakti (a short lance), by the series of Her five right hands and a khetaka (a short club), a bow, a snake-snare, a goad, a bell or an axe; by left five hands. The festival is observed in two occasions : one in the course of the second-day (aṣṭamī) worship of the Mother Goddess and the other independently in each and every house of the warrior caste, particularly in the armouries of kings⁴⁹. The season of Autumn is especially indicated either to march against one's own enemy; or to get every professional fighter prepared for a call of a war; when a challenge comes from an enemy.

Alpanā and Ornamentation. If the weapon-festival is observed as a part of the second day celebration of the Durgā-worship; make a graphic square of at least one hand measurement, dividing it into 64 blocks. Cover the first series of blocks, on all sides, with all colour-spots. Rest blocks are to be divided into three parts at a rate of 16 blocks on each. Keep the middle set of blocks separate. By the right and left side series of blocks, make lotus raṅgolis by two graphic lines, by the second a series of soldiers, by the third the series of five weapons, described as taken by five right hands of Goddess Durgā and the two sets for soldiers and lotus raṅgolis. This practice is to be repeated by left hand side blocks also. In the middle set of blocks, left before, make a red or saffron coloured eight petalled lotus for the purpose of worshipping weapons and their tutelary deities as well as the associates of Paramount Goddess, Durgā. At the top of the lotus, the bijamantra of Goddess Durgā is to be inscribed and below the lotus, a lion is to be made as a symbol of strength.

All these weapons along with others are to be washed, sharpened, greased and ornamented with vermilion red sandal pastes, flowers, garlands etc.

If these weapons are not available, they are to be drawn either with red colour, or red sandal paste, under the rectangular raṅgoli, in two lines up and down, as stated above and to be worshipped in the previous way. At the end of the Armworship, 108 earthen lamps are to be lighted up as a symbol of victory.

In the evening, a procession should be arranged with those weapons and the skilled fighters may demonstrate a military parades and mock-fights in the village or the city squares, exhibiting various skills and techniques of the military activities in view to keep the fighting tempo and war-activities alive and active to respond any call to serve for the cause of the country,

(c) *The vow to worship Goddess Annapūrṇā and Goddess Vāsantī Durgā (the Goddess of Food and Prosperity) :*

The eighth day of the bright fortnight in the month of Caitra is especially indicated for the vow of Annapūrṇā. This is also the second day of the Vāsantī Durgāpūjā Celebration.

The celebration of Annapūrṇā worship is performed in this month since every house and barn of people remain full of food and wealth, as a result full storage of the year's entire yield. It is a tāntrika function, referred to in the Bṛhat-tantrasāra and observed to please every body invited or non-invited with various delicious foods and sweets, especially the milk-boiled scented-rice⁵⁰.

Alpanā and Ornamentation. A rectangular lotus-styled raṅgoli is required to enclose the entire installation with Mother Goddess seated on a highly ornamented lofty throne, preferably of gold, and silver, or clay, as the worshippers' wealth permits. By Her right hand, there is a tumbler of milk-boiled scented rice, mixed with sugar, butter, grapes, oranges, dates, nuts, dried up mango cakes, camphor, saffron, cardamom-seeds etc. Lord Śiva is to be made like a mendicant stretching his almsbowl begging food. By her both sides Brahman, the grand father of Gods and Kuvera, the treasurer of Mother Goddess, a Yakṣa by caste and figure, should stand. The glowing crescent moon dances on Her forehead⁵¹.

At least three ālpanās are to be drawn, one hundred petalled lotus for placing the holy pitcher (ghaṭa), an eight petalled red-lotus for placing a mirror on which all the sacrificial things should be offered to the mirrored Gods and a sarvatobhadramaṇḍala with appropriate colours to imagine the seat of the Divine-Being. All the Divinities, who help to construct spiritually, the heavenly throne, indicating its position, atmosphere and environment, are to be invited there and to be simply worshipped with flower, sandalpaste, scented burning sticks and lights.

The Celestial Plane and the Spiritual Significance of the Sarvatobhadramaṇḍala :

The plan of the seat (Pīṭha) and names of residing deities of its each and every part are referred to here. They are :—1. Ādhāraśakti = the fundamental strength, 2. Prakṛti = Nature, 3. Kūrma = The tortoise incarnation of Lord Viṣṇu that holds the Earth, 4. Ananta = The immeasurably greatest god of Infinity; who holds the universe, 5. Pṛthivī = the Earth, 6. Kṣīrasamudra = the ocean of milk, under which the Island of Divine-Beings stands, 7. Maṇimaṇḍapa = The extensive canopy of gems of glittering stars or the uppermost spiritual regions of sahasrāra, 8. Kalpavṛkṣa = a divine tree—that can grant whatsoever is deserved; 9. Maṇivedikā = an altar of all precious gems, which are under the earth or the lower spiritual regions. 10. Ratnasimhāsana = The diamond throne on which the Deity will please to make Him or Her comfortable, being attended by Dharma = Moral Power, Jñāna = Knowledge, Vairāgya = Indifference, Aiśvarya = Sovereignty by the two pairs of shoulders and arms of the worshipped one; Adharma = Immorality; Ajñāna = Ignorance, Avairāgya = Attachment, Anaiśvarya = Poverty are in Her two back sides and upperbacks. At the heart, Ananta (Infinity), Padma (the spiritual lotus); the solar circle with its twelve parts, the lunar circle with its sixteen parts, the firial circle with its ten parts; in the inner circle, Sattva (Intelligence), Rajas (Action), Tamas (Ignorance), Ātman (individual soul), Paramātman (universal Soul), Antarātman (the soul of the soul, or the inner soul) and Jñānātman (the ever-conscious soul, or the sense-body; on eight petals and the pericarp eight associate spirits and their attendants i.e. Prabhā (Grace); Māyā (Illusion); Jayā (victory); Viśuddhā (Sanctity), Nandini (Gladening Potency), Medhā (Intellect), Rati (Love or Desire to create), and Śrī (Wealth and Beauty) are to be welcomed. These names are to be proceeded by eight long-accent vowels, i. e. ām, īm, ūm, em, aim, om, aum, and aḥ, encircling the principal God, situated in the central core of the lotus. Long accented other two vowels, ṛ and ṝ, have no place there; since they have no creative potency.⁵² This is practically a super-natural cosmic sphere outwardly and a super-sensuous spiritual plane; on which a devout may introspect the Divinity, leading his individual soul to the spiritual sphere and meeting there the universal soul face to face—the direct bliss of every worship. The idea has been reflected in the plan of the Sarvato-bhadramaṇḍala. Each step of it indicates a step of intellectual progress; each colour, which makes the diagram suggests different kinds of bliss retained and available there and each unit of the diagram symbolizes the qualitative character of immense spiritual power, a devout may enjoy; if his soul is blessed to enjoy that virtue.

(d) *The vow of Budhāṣṭamī.* The vow is observed in the eighth day of the bright fortnight with a Wednesday in the month of Māgha; when the Sun moves to Makara (Capricornus of the zodiac). It is not to be done in the months of Pauṣa (Dec.-Jan.) and Caitra

(March-April) and during the four months, when Nārāyaṇa sleeps. If the eighth day of the bright fortnight in a Wednesday is not available in the month of Māgha (Jan.-Feb); months of Phālguna (Feb.—March), Vaiśākha, Jyaiṣṭha and Āṣāḍha may be appreciated. This is especially meant for the womankind.⁵³ The Brahmāṇḍa-purāṇa narrates an interesting tale, how ladies enjoy all worldly wealth and can give birth to a good son happily with no trouble.

Alpanā and Ornamentation. Draw either an eight-petalled lotus or a Sarvatobhadra-maṇḍala and worship there Goddess Durgā, Nārāyaṇa and Budha (Mercury), on the fixed day, if the chance permits. This is to be continued for eight years. Offer various delicious sweets and fruits like banana, orange, coconut, dhūpa (scent-smoke), light, scented water and good and fine cloths. The vow should be observed for eight years by taking a knot of tamarind with eight pieces of candy on a mango leaf, after meal.

(e) *Aśokāṣṭmī*. The vow of Aśokāṣṭmī is to be observed on the eighth day of the bright fortnight in the month of the lunar Caitra (March-April) month. On this day the śokahārīṇī (who removes grief) Durgā is to be worshipped and eight small buds of the aśoka-flower are to be drunk with holy water by the woman kind to be free from the female disease and to enjoy a painless happy life.

Alpanā and Ornamentation : Draw a flowery Aśoka-plant and under the plant make an eight-petalled red-lotus-raṅgoli and a sarvatobhadra-maṇḍala. Place a holy pitcher (ghaṭa) on the lotus raṅgoli as advised in the ritual canon and worship Goddess Durgā, both on the lotus raṅgoli and the^o maṇḍala along with her associated and attending Gods; who grant a votary happy and griefless long life with her husband and young ones.⁵⁴

(ix) *The ninth day of a fortnight :*

(a) The third, or the last day of the autumnal and spring Durgotsava (Durgāpūjā festival) on the ninth days of the bright fortnights in the month of Āśvina (Sept.-Oct.) and Caitra (March-April) which appear twice in a year, proclaiming the close of the second national festival, especially indicated for the warrior community. Although the Durgāpūjā festival appears twice in a year in the months of Āśvina and Caitra, yet only the autumnal celebration is regarded as to be the National Festival.

It bears, no doubt, apparently a character of an idol worship, prescribed especially for common people, in spite of its deep philosophical implication of impersonal self-bequeaths and spiritual culture to equate the spark-unit of the individual soul with the inconceivable exuberance of supreme Emergency, which may further be appreciated a symbolic device of Nature-worship, representing nine autumnal out-puts, invariably necessary for the growth, nourishment, medical treatment and energy of human beings.

(b) *The vow of Navarātra and its implications :*

Although the full mirth of the autumnal festival is concentrated in five mid-term days of the bright fortnight in the month of Āśvina—i. e from the sixth to the tenth

(*ṣaṣṭhī* to *daśamī*) in the eastern regions of India, but the time-limit for All-India Navarātra vow, is indicated for nine days, beginning from the first day of the bright fortnight to the ninth day of the same fortnight; when people of India worship nine incarnations of Mother Goddess; in first nine days and recite daily the mythical Epic of *Saptaśatī*—describing noble deeds of the Supreme Mother, in the *Mārkaṇḍeyapurāṇa*. Not only in the Navarātri festival, but the hymns of the *Saptaśatī* is most reverentially recited almost in all worships of the Mother Goddess, as well as all functions of the good omen.

Alpanā and Ornamentation : Draw either an eight petalled lotus with red colour, or a *sarvatobhadramanḍala* either on the floor or on a wood seat and place there holy pitcher duly decorated as told above. Enclose the place of worship with four red sticks of one hand height on four corners and surrounded by three fold red threads. Worship there with sixteen offerings either the Goddess *Vagālāmukhī* or three mother Goddesses *Mahākālī*, *Mahālakṣmī* and *Mahāsarasvatī* and recite there "the *Saptaśatī Durgā*" (the hymns to the Supreme Mother composed of seven hundred verses) daily for nine days, beginning from the first day of the bright fortnight in the months of *Āśvina* and *Caitra*; since the Navarātra vow appears twice in a year in the month of *Āśvina* and *Caitra*.⁵⁵

(c) *The worship of Navapatrikā* :

Navapatrikā means a collection of nine holy plants, most helpful for the life, health and well-beings of Indian people. Each of the plants represents an incarnation of the Mother-Goddess, as indicated below :—

- (i) *Rambhā* (a banana-plant) represents *Brahmāṇī* and gives nourishment and peace to votaries.
- (ii) *Kaccvī* (a plant of the same name with thick edible potato-like root) represents *Kālikā* promising strength.
- (iii) *Haridrā* (a turmeric plant) represents *Durgā* who removes all sorts of the bad omen—like diseases and piosonous infections.
- (iv) *Jayantī* (a medicine-plant of the same name) represents *Kaumārī* and assures happy boons by removing diseases like autumnal fever and the similar disorders.
- (v) *Vilva* (a wood-apple) represents Goddess *Śivā* and assures strength, nourishment and good health.
- (vi) *Dāḍima* (Pomegranate-plant) represents Goddess *Raktadantikā* and assures strength, nourishment and good health.
- (vii) *Aśoka* (A medicine plant) represents Goddess *Śokarahitā*, which promises happy progeny and removes female diseases.
- (viiii) *Māna* (A plant of the same name with long and thick edible roots) represents *Cāmuṇḍā* and assures honour, strength and nourishment.
- (ix) *Dhānya* (paddy-plants) represents *Lakṣmī* (wealth) and saves lives of men supplying the principal food.⁵⁶

Alpanā and Ornamentation :

These above-mentioned nine plants (Navapatrikās) should be tied together with a pair of wood-apples by a aparajitā flower's creeper and to be dressed with a red-bordered new cloth, just like a bride and to be placed on a well-designed wooden seat, ornamented with ten-petalled lotus raṅgoli, by the side of the image of Gaṇeśa.⁵⁷

The installation of the Durgā image is to be completed with seven images. In the middle, Goddess Durgā stands placing one of Her foot on the lion's (Her carrier) back and the other foot on Maṇiśāsura's shoulder. By the left and the right sides, Lakṣmī and Sarasvatī as well as Kārtikeya and Gaṇeśa stand just up and down. Goddess Durgā is ten-armed, holding ten weapons by her ten hands as told above. Goddess Lakṣmī holds two lotuses by her two hands; Sarasvatī holds a Vīṇā (lyre) and a book by her two hands; Kārtikeya carries a bow and an arrow by his two hands and Gaṇeśa holds a conchshell, a wheel-weapon, a club and a lotus by his four hands. They are supposed to be the symbols of four human ends, Dharma (the ritual and moral power) by Gaṇeśa; Artha (wealth) by Lakṣmī; Kāma (the mundane desirables) by Kārtikeya and Mokṣa (Liberation) by Sarasvatī; which a votary gets surely, who performs the worship of great Goddess Durgā. The local tradition in Bengal takes them as sons and daughters of the Mother Goddess.

(d) *Seven (procedures) of the autumnal festival (sapta-kalpa Śāradsava) :* The second national festival of India is generally observed by three days, from the seventh day of the bright fortnight upto the ninth day of the same fortnight in the month of Āśvina every year, or more clearly from the sixth day of taking resolution of the vow (saṅkalpa or start of the procedure) upto the tenth day of bidding farewell to the Mother Goddess. But, ritually, it has saptakalpa or seven procedures :—(i) the proposal of the fifteen day celebration (navamyādikalpa), beginning from the ninth day of the dark fortnight (the mātr-Navamī) upto the ninth day of the next bright fortnight. (ii) The procedure of the nineday celebration,—beginning from the first day of the bright fortnight of the month of Āśvina to the next ninth day, called commonly the Navarātra vow. (iii) The procedure of the four-day celebration from the sixth day upto the ninth day (current in practice). (iv) The procedure of three-day celebration from the seventh day to the ninth day. (v) The procedure of the two-day celebration from the eighth to the ninth day. (vi) The procedure of the only eighth day celebration, that begins and ends on the very eighth day and (vii) the procedure of only ninth day celebration of those seven proposals; the four-day celebration is mostly observed in the eastern regions of the country; where the image worship is favourite. In other parts, Hindu India fervently observe the Navarātra vow, as described above. Virtually, the course of worshipping the Mother Goddess, continues for one and half month beginning from the mātr-Navamī the ninth day of the dark fortnight of the month Āśvina upto the akṣayanavamī the ninth day of the bright fortnight in the month of Kārtika (Oct.-Nov.) the day indicated for Jagaddhātṛi worship.⁵⁸

(e) *Vijayā-daśamī or the victory day of the year.* The autumnal festival or the National festival of Energy and Power closes on the tenth day of the bright-fortnight in the month of Āśvina. On the day, people bid Goddess Durgā farewell and immerse first the mirrored image into a pot of water as a token of bringing back the Goddess into the temple of

one's own heart from the external temple. In the evening, the complete installation is to be immersed either into a nearest river, or a big tank with a procession accompanied by dance, songs, orchestra, fireworks, mock-fights and various victory slogans. As soon as the immersion ceremony is over, the procession comes back to the original place of worship and is greeted there with blessing, saluting and offering sweets. Since the day is indicated as a day for a happy march, or journey; people at least cross the border of the village to celebrate it as a happy journey day. This is also observed as the victory day of Lord Rāma-Candra, when his victory over the king of Demons had once been proclaimed. People of Northern India observe much enthusiastically the victory day celebration by burning effigies of the king of Demons, Rāvaṇa; along with his brother Kumbhakarna and the son Indrajita, as a symbol of victory of holypower over the evil power.⁵⁹

Ālpanā and Ornamentation. At the close of the Śāradsava, or the National Festival of Power and Energy, the worship of Goddess Aparājītā (the Deity of Victory) is to be observed taking the white aparājītā creeper as to be the symbol of victory. Draw a white ten-petalled lotus on a well-bordered wooden seat and place on it a holy pitcher (ghaṭa) with the aparājītā creeper before the pitcher. By the upper corners of the seat, draw a pair of full-Moon-discs and below the discs make pairs of partridges. It is auspicious to see, or to set free a nilakaṇṭha bird, or a pair of partridges on this occasion and to that end, people set free those birds. It is practically the tenth day celebration of the bright fortnight in the month of Āśvina. Since it is a part of the Śāradsava, it is discussed here.

(f) *Artistic beautification of the autumnal festival with various styles of Ālpanā :* The function of the Śāradsava, making the Mother Goddess Durgā its central figure, is performed with some associate rituals; as stated below :—

(i) *The vow and Resolution of worship or the Kalpārambha :—*A votary daily recites the hymns to the supreme Mother; as done before by Brahman, the grand father of the Gods; whenever they were in different creations and occasions, beginning from either the ninth day of the dark fortnight in the month of Āśvina, or the first day and the sixth day of the bright fortnight of the same month. This fills the entire atmosphere with the air of Divine worship. Thus starts the celebration for worshipping the Mother Goddess, known technically Kalpārambha (Resolution to worship the Mother Goddess). Necessary ālpanā and ornamentation of the function has already been stated above in reference to the Navarātra vow.⁶⁰

(ii) *Awakening the Mother Goddess.* In the evening of the sixth day of the bright fortnight in the month of Āśvina, the votary goes to the trunk of a near by wood-apple tree, grown by the place of worship, or plant a branch of a wood-apple under a small hut made for the purpose. Plaster neatly the place with cowdung-mixed fine clay. Draw there an eight petalled red lotus and the sarvatobhadramaṇḍala under a square border. Place a holy pitcher (ghaṭa) on the lotus, decorated as advised in the ghaṭasthāpana-rite menford above and worship there Goddess Durgā with sixteen offerings. Then the Mother-Goddess should be awakened with melodious songs and concert, praying, that since Brahman had once awakened you to kill Rāvana and to bring victory for Rāmacandra,

I also, am now thus awakening you to have wealth, kingdom and control over my men and to proclaim victory over every thing in this inappropriate time; supposed to be the time of retirement for Divine Beings.⁶¹

(iii) *Invitation or Āmantraṇa*. After the awakening ceremony, a cordial and reverential invitation is to be extended to the wood-apple tree which is believed to be resided by Śiva and the Mother Goddess Durgā. A votary should, therefore, go under the trunk of a wood-apple (vilva) tree, just adjacent to the permanent altar of the Mother Goddess, and extend invitation to Her to come to the place of worship. Sometimes the function is celebrated in a temporary hut, made for the purpose of the awakening ceremony, in which a branch of a wood-apple, temporarily would be planted. On the well-dressed, clean and plastered ground under the wood-apple tree, a holy pitcher (ghaṭa) is to be placed according to the ritual decorum. The Mother Goddess is to be worshipped there with sixteen offerings. A red thread is to be tied with a vermilion point in a particular branch. The point is to be indicated to cut it out next day, which is to be brought to the main altar of the image worship. At the close of welcoming, the wood-apple tree is to be thus invoked.

“O gracious tree of vilva (wood-apples), you are always very favourite of God Śiva. Taking your branch, let me worship Goddess Durgā. Kindly do not feel the pain of cutting your branch, since the tradition advises to worship Goddess Durgā by taking a branch of yours as Her representative. I, therefore, invite you to make your gracious appearance certain on the vilva-tree and the clay-image of the mother Goddess.”⁶²

(iv) *Adhivāsa or Invocation of Goddess with auspicious things to assume her presence in the image*—At the end of offering invitation, the Vilva-tree, the Navapatrikā and the images of the Durgā-installation are to be greeted with twenty auspicious things, to make Her presence certain there, till the three-day-long major function commences from the next day, the seventh day of the bright fortnight in the month of Āśvina. Twenty auspicious things, required to celebrate the adhivāsa (happy presence), are arranged in a big plate of copper, silver or gold, called traditionally the praśasti-pātra (the tray of benediction) containing a piece of earth, sandal paste, a piece of stone, paddy, dūrvā-grass, flowers, curd, clarified butter, svastika (a small temple-like thing, made of rice and pulse-paste decorated with flowery creepers, frequented with birds of many colour), vermilion, a conch-shell, kajjvā (or the black cosmetic paste), yellow pigment (or turmeric paste), white mustard, gold, silver, copper, cāmara (a tail of an yak as a fan), a mirror, a light (with a sword and a boar's tusk). Chanting hymns for each thing, the vilva-tree or the branch, the holy pitcher (ghaṭa) and the image should be touched, one by one and finally a nirājanā (waving dance) is to be celebrated with the full pot.⁶³

(v) *Nirājanā or ārātrika* (Ritual lustration of light) : An aesthetically devised ritual service of nirājanā, conducted with a series of burning wicks of five, twenty-five, thirty-six and hundred lamps (dīpas) symbolizing five sense organs, twenty five, thirty-five or thirty-six elements, according to the Sāṅkhya system and the Tantra Philosophy and hundred (endless) desires of a votary, should be made waving in a dancing style,

followed by the rhythmic sound of the bell in the left hand of the priest, accompanied with the loud sound of other musical instruments. This also indicates the dance of the collectively concentrated five sense organs, as suggested in the spiritual worship, known as the *mānasa-pūjā*.⁶⁴

The *nirājanā*-performance is to be made with five auspicious and aesthetic elements, namely :—(a) wreath of lights, (b) a lotus-bunch, sprinkled with holy water, (c) a new cloth, (d) a mango-twigg and (e) prostration as a symbol of complete self-surrender. In addition to the ritually prescribed auspicious things, as some other auspicious things intensify the self bequest and enthusiasm of the function; bunches of scented sticks, a scented smoke-pot, a burning camphor-lamp, a *cāmara* (a yak-tail-fan), a peacock-feather-fan are also used in a *nirājanā*.

All the divine beings are supposed to be surcharged with the full amount of energy and divine power. The number sixteen is suggestive of fullness. The Moon becomes full when he is added to His sixteen component parts. In the course of the *nirājanā* dance-waves, each of the above mentioned auspicious things, should be made sixteen times around the image of the Divine Power, at the rate of four times at the feet, two times by the navel-pit, three times at the countenance and seven times ($4 + 2 + 3 + 7 = 16$) to all other limbs of the image.⁶⁵

Nirājanā is a very enthusiastic and energetic function, advised to perform at the end of a worship; but according to local tradition, it should also be done after the evening worship. It is also devotionally performed in the dawn at the temple of a permanently installed deity.

In addition to the auxiliary functions, mentioned above, the major function of worshipping Goddess *Durgā* in the autumn and the spring, has a course of seven rites in three days;—(i) the *saptamī-pūjā* or the seventh day worship, (ii) *ardharātripūjā* or the midnight worship of the seventh night, (iii) *aṣṭamīpūjā* or the eighth day worship, (iv) *sandhipūjā* or the worship of *Caṇḍikā-Durgā* in the midpoint of two tithis, the eighth and the ninth lunar days, (v) the *astrapūjā* (weapon-worship), (vi) the *dīpa-dāna* (light or 108 light offering) in hope to wish a bright life of 108 years, (vii) and *Navamīpūjā*, the ninth day celebration. Apart from these, two important associate functions of the festival are made. They are *Balidāna* (animal-sacrifice) and *Pratiṣṭhā-homa* (the celebration-sacrifice, by the media of Fire-worship). Due to the want of their direct aesthetic value, they are not discussed here.

(vi) *The multistyled floral art of the autumnal and spring time festivals.*

The autumnal festival is performed by a series of associate functions celebrated in different places, days and hours as stated above. The change in the time and the event of the function also suggests the change in the character of beautification by the way of *ālpanā* or the floral art, as stated below,

The Floral art for the installation. The installation of the Durgā-image, generally containing seven images, the principal Goddess Durgā, associated with Lakṣmī, Sarasvatī, Kārtikeya, Gaṇeśa, the Power-incarnate-Lion, and the subjugated Buffalo-Demon (Mahiṣāsura) requires at least 4 × 3 hands rectangular space in the middle of the temple, or a well-plastered ground, under an ornamented canopy.

Enclose the rectangular-place with four lines of svastika signs, as a border in the middle and draw a pañcābja-maṇḍala and four eight-petalled lotuses on four octagons there. Place a wooden seat of the same measurement on it with the similar rangoli. In front of the image, again draw a thousand-petalled lotus and put there the ghaṭa (holy pitcher). On the both sides of the thousand-petalled lotus draw two eight-petalled lotuses; the one to place a pot for the bath of the divine beings in the installation, reflected on a mirror placed on the bath-pot and the other to establish another holy pitcher (ghaṭa) for Gaṇeśa and his associates. By the bath-pot of the Goddess draw a sarvatobhadramaṇḍala to make there a cosmic seat for the principal Gods and their associates. Each and every part of the maṇḍala is indicated as different cumulative cosmic planes for Gods, invited there. By the right-hand-side of the installation place a wooden seat with a lotus-styled border and an eight-petalled lotus on the centre. Install there the Navapatrikā, just below the Navapatrikā, on another lotus-styled āpanā, place Gṛha-Lakṣmī with all her ornamentations as stated above. By the north-east corner of the prayer-hall on an octagonal rangoli, under a circle, put a fat earthen pot and inside it a big earthen lamp full of clarified butter, called the 'akhaṇḍadīpa' (the ever-burning lamp). It should be lit up for the first time in the eve of Bodhana, to remain lighted up till the close of the function. Thus India observed the autumnal and the spring-time celebrations of the Mother-God-worship with pomp, show and colours.

Almost of all the Indian festivals, the festival of Śāradotsava, including the Navarātra, the Vijayā-daśamī or Daśaharā (Daser), is one of the most cherishedly admired festivals of all-India recognition, beautified with mirthful aesthetic character. Basically, though it is especially indicated as a National festival of the warrior community, but in course of time, it is now appreciated as an all-India festival, beyond the limit of caste and indiscriminately participated by the citizens of India.

(g) *The vow of Tālanavamī.* The Kūrma-purāṇa says that the vow of the Tālanavamī, observed on the ninth day of the bright fortnight in the month of Bhādrapada, makes a lady happy in all respect. Of the two wives of Lord Śrī-Kṛṣṇa, Satyabhāmā and Rukmīṇī, the former was very much unhappy. Once she met the sage Āpastamba and asked him, how she would be free from her grief. The sage advised her to observe the vow of the Tālanavamī for nine years and to offer nine fruits along with palm-fruits, palm-cakes and other delicious food. The husband should also in the occasion be entertained with all those things. She kept the vow as advised and attained what she desired.

Āpanā and Ornamentation. On a neatly dressed and well-plastered ground, draw two maṇḍalas, one sarvatobhadramaṇḍala and the other eight-petalled red lotus rangoli. Place there two holy pitchers side by side for Nārāyaṇa and Lakṣmī to worship them. The entire place of worship should be enclosed with lotus-styled floral designs. A lotus-plant and a tulasī-plant should be drawn inside the enclosure with nine season-fruits along with a palm.⁶

(h) *The worship of Jagaddhātṛī* : Jagaddhātṛī is the other name of Goddess Durgā, seated on a lion as described in the Saptasāti of the Mārkaṇḍeyapurāṇa. The Māyātāntra says that the mother of the three-fold world should be worshipped on the ninth day of the bright fortnight in the month of Kārtika, thrice in the day, in morning, midday and evening. The ritual function of the worship is to be conducted as advised in the Durgā-Pūjā festival. But the three-day-long ritual functions should be performed in a single day, by three times instead of three days.

Ālpanā and Ornamentation are nearly the same as described in connection with the Śāradsava. This is also called the akṣayā-navamī. Practically the Śāradsava (the autumnal festival) that had commenced on and from the mātṛnavamī⁶⁷ (the ninth day of the dark fortnight in month of Āśvina), completes on this day. This is supposed to have been introduced by king Kṛṣṇacandrarāya of Kṛṣṇanagar, now the District town of Nadia. The festival of Jagaddhātṛī-pūjā is yet most enthusiastically observed in the cities and villages by the course of river Ganga from the city of Katowa to Chandan-nagara.

(i) *The Vow of Rāma-Navamī* : It is the birthday celebration of Lord Rāmacandra in the ninth day of the bright fortnight in the month of Caitra (March-April), coincided with the star Punarvasu, a cherishedly observed all-India festival.⁶⁸ We consider Śrī Rāma and Śrī Kṛṣṇa, as incarnations of the Supreme Being; though born in Warrior families, yet worshipped by the people of four casts—even by Gods, Sages and Prophets. Rāma is worshipped as an ideal Man and Kṛṣṇa represents a Superman. The life-histories of the two great sons of India suggest that man can attain divinity and super-naturality by doing his duties to family and fellow men, honestly, intelligently and selflessly. One served the world with all instinctive feelings and human appeals; on the other hand, the other drunk the full mirth of life as an ideal lover, a statesman of the time and the greatest philosopher of the country.

Ālpanā and Ornamentation : On this occasion, Rāma, Sītā, Daśaratha and Kauśalyā are to be worshipped with befitting manner. On a 4 × 2 wooden seat, draw a white thousand-petalled lotus and by its left, an eight-petalled red lotus for Rāma and Sītā. Just a bit above other two lotus-styled rangolis are to be drawn for their parents, Daśaratha and Kauśalyā. In front of the series of ālpanās, a sarvatobhadramaṇḍala is to be drawn to place and worship there the Śālagrāma, as to be the representative of Viṣṇu, whom Lord Rāma incarnates. The entire place is to be decorated with a svastika-lined border. This worship is better appreciated by installation of graphic series of images, as vividly described in the Piṅgalāmata, which may also be decorated with images of the complete family of Rāmacandra, associated with Sītā, Bharata, Lakṣmaṇa, Śatrughna, Hanumān and others.

Rāmacandra attained complete God-hood by performing his mundane duty, to whomsoever it may concern, by obeying the order of his father to go to the forest leaving back ungrudgingly the extensive kingdom, desirable earnestly even by divine beings, or chasing a fake golden deer only on request of his beloved wife Sītā. He did care very little of his personal interest and probability of a golden deer. To him was only to carry out his father's order and to do his utmost to satisfy the desire of his beloved wife, who sacrificed herself to the cause of her husband in all respect. The unquestionable self-bequest to discharge one's own mundane duty makes an ordinary man an ideal one, which may promote him to the divine status.

(x) *The tenth day of a fortnight :*

(a) *The festival of Daśaharā* is observed on the tenth day of the bright fortnight in the month of Jyaiṣṭha, supposed to be the day, when the river Gaṅgā comes down to the plane of earth by the call of penance of Bhagīratha. The seventh day of this fortnight is appreciated as a day of worshipping Gaṅgā, when Gaṅgā was drunk up by the sage Jāhnu and brought her out by the request of Bhagīratha. The Skanda-Purāṇa says that a dip in the water of Gaṅgā on those two days, particularly on the tenth, washes out ten sins and crimes, which a man may commit. They are three physical sins : (i) to take a thing, which is not given to him, (ii) to kill living being, which is not advised ritually and (iii) to enjoy another's wife; four kinds of the verbal sins : (i) harsh words, (ii) a lie, (iii) pinching words and (iv) a loose talk; and three kinds of mental sins : (i) envy to others, (ii) to think ill of others and (iii) to engage one's own mind to ill-pursuit. All these sins and crimes if committed even in last ten births, may be washed out by a single dip in holy water of the river Gaṅgā.⁶⁹ In addition to the worship of Gaṅgā, the worship of Goddess Manasā is also observed in this day, as advised in the Nāgapañcamī festival.

Alpanā and Ornamentation : Plaster with fine clay of the river Gaṅgā an altar, either of four hands square, or 4 × 2 hands rectangle. Draw there an eight-petalled red lotus and a sarvatobhadramaṇḍala. Place there a holy pitcher and offer there worship to Goddess Gaṅgā accompanied by associate Gods. The place of worship is to be ornamented with svastika-borders and various water animals, like sharks, fishes, frogs, conch-shells and snakes with intermittent lotuses and water-lilies. Sometimes the golden, silver or clay images of Gaṅgā, seated on a shark and led by Bhagīratha, blowing the conch-shell, may be placed on the altar for worship by reciting hymns from the Vedas.

(b) The worship of Aparājītā Durgā is to be celebrated on the tenth day of the bright fortnight in the month of Āśvina; which had already been described in details in connection with the autumnal festivals.

(xi) *The eleventh day of a fortnight :*

The eleventh day of each fortnight is considered as to be the highly auspicious day for the fasting-penance, which falls twice in a month. Of all ekādaśī-vows, ekādaśī in the bright fortnights of months of Aṣāḍha, Bhādra, Kārtika and Māgha are regarded as to be the most auspicious days of the fasting-vows. The vow of ekādaśī is advised to be observed by each and every Brāhmaṇa, Brahmacārins, Agnihotrins and widows. Now-a-days none but widows of upper classes, observe the vow honestly. On these a votary especially worships Nārāyaṇa and recites Gītā. As it has a very little aesthetic appeal, it does not come to the provinces of the explicit aesthetic culture.⁷⁰

(xii) *The twelfth day of a fortnight :*

(a) *The pīpitakī vow* is to be observed on the twelfth day of the bright fortnight in the month of Vaiśākha (April-May) for four consecutive years. Lord Nārāyaṇa is to be pleased by bathing Him with cool water and pious Brāhmaṇas are to be honoured with four pitchers full of cool water with a little salt for the first year. By the second year eight pitchers, full of curd and sugar, are to be offered. Twelve pitchers, full of cool water with sweets, made of sesame-seed and sixteen pitchers, full of milk and sweets, are to be offered to Brāhmaṇas in the third and fourth years respectively.⁷¹

Ālpanā and Ornamentation. An altar of four hand square and one hand by height, is to be constructed. Lotus-type rangolis, for four consecutive years, are to be drawn there at the rate of four, eight, twelve and sixteen. On them well-ornamented pitchers, full with cool water, sweet, curd, sweet-meats and milk, should be placed. Before them draw a sarvatobhadramaṇḍala and worship there Lord Nārāyaṇa and Lakṣmī with sixteen offerings. The Bhaviṣya-purāṇa says that on a Brāhmaṇa, Pipitaka by name, enjoyed happiness of drinking cool water with sweets and was freed from the torture of Yama.⁷²

(b) *Santāna-dvādaśī.* This vow is to be observed on the twelfth day of the bright-fortnight in the month of Māgha (Feb.-March) and should be continued in each month on the same day. The vow was advised by the sage Kāśyapa to Diti, to have the most powerful and immortal son. By the virtue of the vow, she got 49 Wind-gods as her sons. A sarvatobhadramaṇḍala is to be drawn on a well-bordered wooden seat and a white eight-petalled lotus on the ground, to place a holy pitcher (ghaṭa) there. Lord Viṣṇu, accompanied with Lakṣmī, is the central figure of the vow.⁷³

(c) *The vow of Āmalakī-dvādaśī.* The vow is to be observed on and from the twelfth day in the month of Māgha and to be continued year-long on the very day in each month. Lord Viṣṇu, united with Lakṣmī, on the day as indicated above, should be worshipped. One pala, a kind of the small weight, of clarified butter, with a fruit of āmalakī is also to be offered to Nārāyaṇa, a Brāhmaṇa and one's own self. The votary should take bath with an āmalaka on the head, take rice with clarified butter and boiled āmalakis.

Ālpanā and Ornamentation. Clean and plaster a four hand square land under an āmalakī tree with fine clay with a lotus rangoli and a sarvatobhadramaṇḍala. Worship there Lord Viṣṇu after taking bath with a handful of āmalakis on the head and burning light with clarified butter. This grants a votary blessing from the heaven.⁷⁴

(xiii) *The thirteenth day of a fortnight :*

Madana-trayodaśī. The vow of Madana-trayodaśī is fondly observed on the thirteenth day of the bright fortnight in the month of Caitra. Madana is very beautiful looking God, holding a bow and arrows, always united with his better-half, Rati and attended by his friend Vasanta. He may charm all the world by his mystic power.

The popularity of the vow is not now so widely spread out as it was in the ancient classic age. It was observed as one of the best occasions of the youth-festival, in the spring season, when young boys and girls, particularly of the warrior and merchant classes, permitted to go out of their home to enjoy an outing, a picnic and an excursion, to nearest hills, forests, river-banks, orchards and gardens. There they organise different variety-shows of sports, games, mock-fights, dance, drama, music etc.

To celebrate the festival, they sometimes, make image of Madana, as told above and install it under the shade of a flowery aśoka-tree. The Madana-mahotsava, the great celebration of worshipping the Cupid-God applauded and referred to, in the dramas of Kālidāsa and Śrīharṣa.⁷⁵ Unmarried girls offer flowers to the feet of the Cupid-god, wishing a cupid-like warrior for them. The literary convention of India asserts, if a beautiful maiden hits an aśoka-plant with her left foot, it blossoms abundantly.

Ālpanā and Ornamentation. The neatly dressed and cleanly plastered worship-ground should be ornamented with designs of various spring-time flowers in the way of colourful floral art and exquisite presentations of such flowers. Under a beautifully decorated canopy a thousand-petalled lotus is to be drawn with a four-hand square lotus-border. By the four interior corners, fruit and flower trees frequented with season birds, like cuckoos, parrots etc. and happy animals, like deer and other pets, are to be designed beautifully. Pastes of rocanā (yellow pigment), saffron etc., mixed with mica dust, should be sprinkled and interchanged among friends, on the occasions of the marriage-show of a mango tree with a mādHAVI-creeper, are to be represented with pomp, show and colours.

(xiv) *The fourteenth day of a fortnight :*

(a) The vow of Umā-Maheśvara may be observed either on the fourteenth day of the bright fortnight, connected with Pūrṇimā, or on the fourteenth day of the bright fortnight, connected with the thirteenth day, in the month of Vaiśākha, in hope to be free from the sin of being a widow. The Liṅgapurāṇa advises that an image of Maheśvara, united with Umā, is to be made with gold of 3, 2 or 1½ tolās-weight, seated on a bull of silver. After due worship, it should be offered to a pious Brāhmaṇa with cloth, sweets and other foods. By the virtue of the vow an unhappy woman relieves from the curse of widow-hood in her next generation.⁷⁶

Ālpanā and Ornamentation. No special ālpanā, other than the eight-petalled lotus and a sarvatobhadramaṇḍala is indicated here. The holy pitcher (ghaṭa), ritually decorated as told above, should be placed on the eight-petalled lotus and golden image should be worshipped there. Associate incarnates of Maheśvara and Umā, namely Tatpuruṣa, Aghora, Vāmadeva and Sadyojāta for Śiva and Nivṛtti, Supraṭiṣṭhā, Vidyā and Śānti for Umā should be worshipped on the sarvatobhadramaṇḍala.

(b) *The vow of Sāvitrī-caturdaśī.* This is a very popular vow of womankind in India. It is observed in the fourteenth day of the dark fortnight in the month of Jyaiṣṭha, consecutively for fourteen years, in view to enjoy a happy life for hundred year with sons and husband.

When Pāṇḍavas were living in the forest, Yudhiṣṭhira once asked the sage Mārkaṇḍeya whether he had seen any lady other than their wife Draupadī, who had saved her husband from dreadful troubles, facing herself the equal suffering of punishment with her husband. The sage replied that Sāvitrī, the wife of Satyavān and the daughter of king Aśvapati, had suffered much more hardship to save the life of her husband, from the hand of the king of Death as well as the parents of her husband from so many misfortunes. She pleased the king of Death by the virtue of her chastity and penance and was granted four great boons. By releasing her husband from the hand of Death, she is all along admired as the most chaste and ideal lady of the land.⁷⁷

Ālpanā and Ornamentation. Draw a svastika-bordered four hand square ālpanā with a thousand-petalled lotus in the centre and place there the holy pitcher on a five-coloured eight-petalled lotus. On the north-east corner of the square, draw a banian tree and below it make an axe and a load of logs. There should burn a earthen lamp with butter-oil and

a single wick. Inside the half-shut earthen pot the lamp should illumine darkness of the night. Happy women with children and husbands should be entertained with food, cloths, scents, vermilion and other toilets, and blessing is to be begged from them for the life-long happy conjugal life. The vow is to be finally celebrated on completion of fourteenth year in a befitting manner.

(c) *The vow of Ananta-caturdaśī* is observed on the fourteenth day of the bright fortnight in the month of Bhādrapada by both the sexes.⁷⁸ Here they should worship Lord Viṣṇu who holds the universe by his Ananta-incarnation. He is practically the Eternal-Time itself who comes to our conception in forms of different divisions of Time—like cosmic process that moves and rests in him and moves within him. With him Indra, the lord of Heaven, the Ocean god, accompanied with eight Nāgas namely Ananta, Vāsukin, Takṣaka, Karkāṭa, Kulīra, Saṅkha, Padma and Mahāpadma, are to be worshipped.

On a neatly dressed river-bank, plastered with cow-dung, mixed with fine clay, a sarvatobhadramaṇḍala is to be drawn with five colours under a 4 × 4 hands svastika-bordered square field. On this especially designated, the sarvārtha-saṁyogapiṭha, following deities are to be worshipped, namely—Vimalā Utkarṣaṇī, Jñānā, Kriyā, Yogā, Prabhā, Kṛti, Īśānā, Anugrahā, Bhagavat Viṣṇu and Vāsudeva. The vow was advised to Yudhiṣṭhira by Lord Śrīkṛṣṇa to overcome the hardship of the excitement into the forest.

The king Sumantra and the queen Surūpā had a lovely daughter, named Śilā. On demise of Surūpā the king married a wicked-natured girl, called Karkaśā. Śilā began to pass her time in the father's house, engaged in divine worship and artistic culture of fine Arts and Craft. With the help of four colours like blue, yellow, white and black she was engaged in making of the svastika, the śaṅkha, the lotus etc. on walls, dadoes, pillars, doors, thresholds-upper and lower, ghaṭa etc.⁷⁹ The king gave her to a sage Kauṇḍina by marriage. On the eve of their giving-away ceremony her step-mother did present nothing and they forced to go home depending on whatsoever was left after their marriage sacrifice, by a bullock cart through the forest where she saw wives of sages to observe the vow of Ananta, which granted them immense wealth and reverentially accepted it. In course of time her husband opposed her to hold the sacred thread-bangle of God Ananta. He lost everything by the curse of Ananta and went out to please Lord Ananta. In the way he saw a fruit-loaded man o-tree, a dry cow, an idle ox, a twin tank, an ass and an elephant. Each of them was cursed for his wrongs. (i) The fruit-tree was a learned teacher who did not give his students what he had from his own teacher. (ii) The cow did not honour her promise of gifting a land. (iii) The bull was a shirker who had deceived his master. (iv) The twin-tanks were co-wives who deceived their husbands alternately in previous lives. By the sin of their deceitful exchange of love they are now turned into tanks. (v) The ass was a man who had lost his complete sense under pressure of anger, now has turned into a real ass. (vi) The elephant was also a man and cared none in the earth, now in this life has turned to an elephant. Thus knowing the secret of the vow, the sage observed it and enjoyed the end of the mortal life.

Alpanā and Ornamentation. Draw a svastika-bordered four hand square. Inside the square draw a white eight-petalled lotus to place either a Śālagrāma or a ritually decorated holy pitcher (ghaṭa) on it. By the right side of the eight-petalled lotus a sarvato-bhadra-

maṇḍala is to be made to worship there associate Gods, as referred to above. In addition to the ritual, social, moral and didactic import of the vow, it has a good amount of artistic and aesthetic implication, suggested through the Śilā-episode; what focuses light on the innate disposition of Art-culture, particularly artistic handicrafts among the womankind, especially maidens of higher classes. In addition to that, the special interest of the princess Śilā to spend her leisure in pursuit of painting and domestic ornamentation with four principal colours except the red, suggests that she had to pass a gloomy life with no reliance of love and affection.⁸⁰

Inside the square, things indicated in the tale of the vow, namely, a tree, a cow, an ox, a pair of tanks, a donkey and an elephant may be drawn, preferably with colours, to suggest the moral of the vow.

A fourteen-stringed saffron-coloured thread, tied with fourteen twigs of dūrvās by fourteen knots, is to be hold by hand as a bangle. Four basket-full of various food-grains, vegetables, fruits, sweets, cloths etc. are to be offered to poor Brāhmaṇas. The vow is to be celebrated on the fourteenth year with due sacrifice and a grand feast of milk-boiled sweet rice and delicious cakes.⁸¹

(d) *Aghora-caturdaśī*. This is a more ritual vow than the aesthetic, observed in the fourteenth day of the dark fortnight in the month of Bhādrapada. If a man commits any of the following sins such as killing a cow, parents, a husband or wife, a father or mother-in-law, a son, a relative, taking wine, enjoying a woman of a revered person etc. may be pardoned from such sins by the mercy of Lord Śiva. The vow is to be observed in the evening. A Śiva-liṅga, made of the condensed or dried-up milk is to be placed on a leaf of Māna-plant. Alike the vow of Śiva-Caturdaśī, Lord Śiva should be worshipped the whole night, with arghyas (bouquets) in four praharas (quarters) of the night. In the fourth quarter, at the end of the worship, a fire-sacrifice should be done by offering at least 108 leaves of a wood-apple tree to celebrate the vow. The final celebration is to be made at the end of the fourteenth year on a silver image of Lord Śiva.

Alpanā and Ornamentation. Draw a white eight-petalled lotus and a sarvatobhadramanḍala side by side and place a milk-made Śiva-liṅga, seated on a leaf of māna-plant on the white lotus, just before the holy pitcher. Worship of associate Gods of Śiva is to be performed on the maṇḍala as advised in the scripture.⁸²

(e) *The vow of Śiva-rātri*. It is one of the most popular vow of All-India recognition observed on the fourteenth day of the dark-fofortnight, either in the lunar months of later Māgha or early Phālguna.⁸³ The time of the vow begins just from the night-fall. In four quarters of the night four incarnatives of Śiva, like Īśāna, Aghora, Vāmadeva and Sadyojāta are worshipped.

Śiva's name of Sadyojāta, as discussed above as well as in the volume I of the present work, is significant enough to the cultural history of Indian civilization. The fourth head of Śiva, known as Sadyojāta, is called the Vedamukha (the mouth of Śiva, that uttered the four Vedas) and expressedly suggests the sense of a just born one, in comparison to other heads, Īśāna, Aghora and Vāmadeva. The idea tends us to assure that Śiva was a

pre-Vedic deity and he was duly aryanized on conception of his fourth head Sadyojāta (just born one) and he stands before us as an emblem of a combination of Pre-Aryan and Aryan civilization.

The morale of the tale, glorifying the Śivarātri Vrata, bears a secular and universal character. The hero of the tale was a hunter by caste and profession, coming from possibly either an aboriginal source or a non-Aryan origin. Śaivism is a major stream of Tāntrika culture. The Śaiva cult believes in secularism, universalism and spiritualism with all of its other streams, like Pratyabhijñā, Spanda, Trika, Pāśupata etc. The other name of Śiva is 'Āśutoṣa', one who pleases to every body as early as possible; even if the cause of His pleasure may happen or be done automatically, incidentally and accidentally.⁸⁴

Alpanā and Ornamentation. No special reference to any kind of ornamentation. To Lord Śiva nothing is ugly and nothing serene. Everything rests in Him. None can identify Him definitely. The whole of the cosmos is His body, if there is at least any.

Ritually He may be worshipped any-where and every-where; preferably under in a neatly plastered shade of a wood-apple tree, the river-bank, a temple, or any place of worship. He is happy only by the simple offering of leaves of the wood-apple, Gaṅgā-water and all sorts of light and substantial foods, fruits, flowers of medicine plants and antivenous things. In spite of all its odds our scripture believes that there is no greater God than Viśveśvara (Śiva) and no better vow than Śivarātri. In all the four quarters of the night, the bathing celebration of Lord Śiva is to be observed with milk, curd, butter-oil and honey. The night is to be passed by chanting hymns to Śiva, reciting and representing the glorious deeds of Śiva by preaching, dancing and singing.⁸⁵

(f) *Campaka-Caturdaśī.* On the fourteenth day of the bright fortnight in the month of Jyaiṣṭha, the vow of campaka-caturdaśī, ritually to please Lord Śiva, in hope to relieve from the disease of T. B. and to this end Lord Śiva is to be worshipped with campaka flowers and wreaths, the scent of which is supposed as to be an antidote of the said disease. At the end of the worship, flowers of campaka are to be distributed among the friends and relatives in hope of their happy and healthy life.

Alpanā and Ornamentation. An eight-petalled white lotus and a sarvatobhadraṁḍala are to be drawn, on which either a holy pitcher, or an earthen Śivaliṅga is to be placed and to be worshipped with sixteen offerings, including campaka flowers. The campaka, rather the golden campaka, is a very rare Golden-coloured tiny flower, with delightful mild scent, grown generally in a mild climate of East and South India, that makes the atmosphere scented, hearty and healthy.⁸⁶

(xv) *The fifteenth day of a fortnight :*

Dīpānvitā or the festival of Light. It is the third National festival, meant especially for the trading community, but traditionally observed by all the four castes of the Brāhmanic culture. It is celebrated on the fifteenth day of the dark fortnight in the month of Kārtika (Oct.-Nov.). On the previous evening, fourteen earthen lamps are to be lighted up on thresholds of all the doors of all the houses along with other important places like the domestic temple, the tulasī-altar, the barn-altar etc. to remove

darkness from every nook and corner of a residence, domestic enclosures and minds of the family-members. The winter season in India, is a major crop season in which hundred kinds of vegetables grow all over the country. Since it is basically an agricultural country, the day of the fourteenth dark fortnight is especially indicated to take fourteen leafy vegetables (śāka) full of almost all vitamins in highest qualities.⁸⁷ On the other hand the period of time, from the last day of dark fortnight in the month of Āśvina to the same day of the next month of Kārtika, is astrologically conceived the mid-night for Gods and the mid-day for departed souls. It is also ritually believed that the released souls are supposed to be on the way about to turn their foot-steps to the world of light and the two-day long meet of Light is a preliminary preparation to that end.

The next day, the full festival of light, illuminating wreaths of thousand earthen lamps along with fire works (khadhūpas), ritually called dīpānvitā or āloka-amāvasyā (the illuminated darkest day of the year), is observed to show light to the departed souls and to welcome the Goddess of wealth along with other associate Gods of good omen by driving out Alakṣmī, the unholy and wicked spirit of domestic house. Since India is an agricultural country, alike the śārādotśava almost all the festivals here bear some agricultural implications. Illumination of hundred and thousand of lights in each and every house helps to kill hundred and thousand of worms and insects which destroy crops in fields.

Lakṣmī and Alakṣmī are mythically conceived two sisters. Alakṣmī is elder and Lakṣmī is younger. The elder sister or Jyeṣṭhā is black-coloured, dressed in black clothing, black ointment and iron-ornaments. She is loose-haired, seated on an ass and holding a broom and an ash-ful basket. She is also ugly looking, dog-toothed and living in a very dirty and unauspicious place. She is to be worshipped on an image of cowdung made by the left hand.

Abanindranath Tagore thinks her as to be the Goddess of demons, or of such people, called āryabrata, who discard the authority of Vedas and was honoured in Mexico as the deity of crops. The name of Jyeṣṭhā (elder sister) indicates that the Wealth God of demons; whatsoever ugly and dreadful looking she may be, according to the aryan conception, she would have born earlier than the Lakṣmī of the aryan faith. It suggests that the conception Jyeṣṭhā is a pre-Aryan idea of the crop-God concept and the ugliness and terribility imposed upon her nature is an aryan epithet, attributed maliciously by hostile Aryans. In India, the cow-dung-made Jyeṣṭhā is placed on a bundle of torn hairs, when she is driven out. In Mexico, on the other hand women of Mexico and Peru welcome the Goddess of crops keeping their hairs loose in hope to reap closely thick bundles of crops like a thick bundle of their loose hairs.⁸⁸

Alpanā and Ornamentation. Draw a big thousand-petalled lotus either on the northern or on the eastern side of the domestic prayer-hall and place there a rectangular wooden seat with svastika-border on an yellow-coloured eight-petalled lotus. Put hundred and eight dīpas (lamps) made of the rice paste and lighted up with the butter oil. In the middle, make three small and pointed cake-like tops of the same paste, representing three Gods, Lakṣmī, Nārāyaṇa and Kuvera (the king of yakṣas). Draw a sarvatobhadra-maṇḍala and put on it a holy pitcher to worship there Lakṣmī or Mahālakṣmī, the goodess of Beauty and Wealth. Other décoratives of Lakṣmī as described in connection with celebrating the worship of

Kojāgarī Lakṣmī may be displayed there. The entire house, beginning from the gate to the out-house, the barn-house, the kitchen even upto the topmost apartment of the house should be ornamented with running raṅgolis and intermittent footprints of Goddess Lakṣmī as told before. The major ripe crop of the time is the sugarcane. Beginning from dipānvitā right upto the next eleventh day of the bright fortnight (utthāna-ekādaśī) is the agriculturally approved season to start crushing of the sugarcane and it is celebrated by offering a sugarcane to Lakṣmī and Nārāyaṇa by all the people of Brahmanic Culture, irrespective of caste and creed in India. People take and distribute various fried corns, pulses and sweet-meats amongst friends and relatives. In some holy places of pilgrimage, like Vārāṇasī, Mathurā, Vṛndāvana, Jayapur, Navadvīpa etc. the ceremony of annakūṭa (a mound of cooked foods) is also observed on the same and the next days, which is imitated in other distinguished places of India. The festival is celebrated generally for five days, beginning from the thirteenth day of the dark fortnight (the dhana-trayodaśī, the wealth-promising thirteenth day of the bright fortnight) to the second day of the bright fortnight, the bhrātṛ-dvitiyā (the brother's day) as per the following programme.

(i) Dhana-trayodaśī = Worship of Wealth-God is celebrated by purchasing gold, jewelleries or at least some metal utensils; (ii) Bhūta-caturdaśī = paying homage to departed souls by illumining their ways with fourteen lamps to upper worlds, taking fourteen leafy vegetables, generally grown in early winter.

(iii) On the Dipānvitā or Dipāvalī evening, worship of Mahālakṣmī, accompanied by Gaurī and Gaṇapati after driving out Alakṣmī in the evening; as told above.

Light festival and fireworks in early nights; as discussed above.

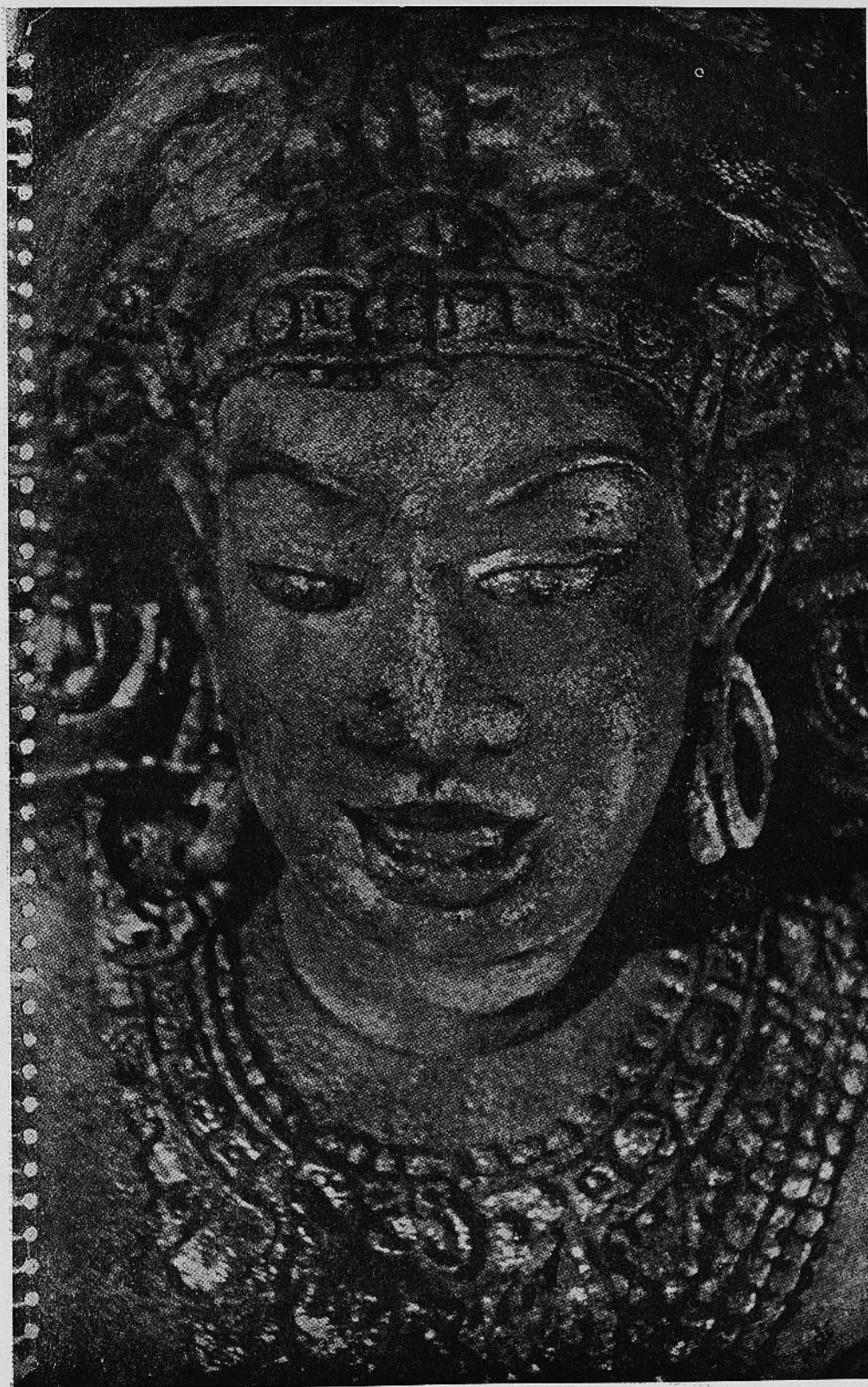
(iv) Worship of Mahākālī or Dakṣiṇā-Kālī at the midnight either on the Kālīyantra or the image of Goddess Kālī as advised in the Bṛhat-tantrasāra.

(v) Worship of Gaurī-Gaṇapati and the Account-books of the trade-shops for the new commercial year with svastika signs and other auspicious symbols, like an image of Gaṇeśa, the Bija-mantra and symbolic letter of Śrī etc. with vermilion and sandal-paste on the new Account-books for the commencing year.

(vi) Night-waking, chanting hymns of Mahālakṣmī, singing songs of Her kind deeds and dispelling bad omens and playing dice and other money-making tricks.

(vii) Dyūta-pratipat. The first day of the bright fortnight in the month of Kārtika—the next day of Dipāvalī is the socially admitted day for gambling for all castes except the Brāhmaṇa, suggesting that earning should go on increasing day by day, as the parts (Kalās) of the Moon go on increasingly day after day, from the first day of the bright fortnight upto the fifteenth day of the full-Moon.

(viii) *The Annakūṭa-Mahotsava*. A beautiful show of food-offering to the Goddess of Food and feeding all concerned. A hill-top like big mound of rice with tanks of pulse-soups and various vegetable curries on the righthand side, salted cheaps, nuts, snacks, cakes etc. in big baskets, sweets of various kinds, size and designs in huge plates, arranged in styles of ālpanā are displayed. By both the sides of the sweet exhibition, they make six tanks, full of con-



Kali

densed milk, curd, butter-oil (ghr̥ta), honey, sugar-candy, water and milk-boiled sweet rice, spiced with camphor, saffron and cardamom dusts. In addition to them, temples, two or three storeyed toy-houses of sweet-meats and orchard, full of fruit-like multi-coloured sweet-meats are displayed first and then in the evening, they are distributed amongst votaries. The similar sweet shows are also exhibited in sweet-shops of cities and towns of northern India.

(ix) Bhr̥atr̥-dvitiyā, or the brothers, day. All sisters invite their brothers and entertain them with foods and cloths as told above.

In the general procedure of the festival of Light, this is the third National festival of India, especially meant for the trading community, yet it is equally participated by other classes also. Virtually it lights up lives of citizens of the country, with the fruitful reaping of autumnal crops and promise of successful sowing of winter crops.

(xvi) *Festivals on the full-Moon-day*. The full-Moon days almost in every month profess festivals of fullness, brightness, glory and beauty in life. Some of them are more ritual and less social; but others are more aesthetic and socio-ritualistic. Here only the full-Moon days of socio-aesthetic importance are our subject of interest.

(a) *The Vaiśākhi or the Buddhapūrṇimā* : This is appreciated as one of the most auspicious days of the year. People of Brāhmaṇa culture observe the abhiṣeka (bathing) ceremony of Lord Śiva and Viṣṇu, as told above. The trading community, especially the scent and spices selling castes or Gandha Vanik or Gandhi-families of India, worship Goddess Durgā along with shop-machines like scales and weights etc. by the name Gandheśvārī, on coming back home after rounding up their year-round mercantile tour.⁸⁹

Ālpanā and Ornamentation. Ālpanā and ornamentation is nearly the same as described in connection with the Jagaddhātṛī worship on the bright ninth day of the Kārtika-month. On that day, people of trading caste wear new dress and distribute sweet and scent-emitting spices like musk, saffron, camphor etc. The Buddhist community observe the day as the salvation day of Lord Buddha. The worship of Buddha is to be offered according to the Buddhistic rite on a maṇḍala drawn as per the Buddhist canon. They take milk-boiled rice after fasting on that day.

(b) *The Snāna-yātrā (the bathing ceremony of Lord Viṣṇu) or the festival of welcoming Monsoon* : The full-Moon day in the month of Jyaiṣṭha is indicated for observing the bathing ceremony of Jagannātha—the Supreme God or the embodiment of the Universe, whose principal temple situates in Puri on the coast of the Bay of Bengal. This ceremony is also imitated to on all temples of Lord Jagannātha, or Nārāyaṇa and Viṣṇu. Performing the adhvāsa-ceremony with twenty auspicious things, as told above, in the previous evening, Lord Jagannāth is to be worshipped with sixteen offerings (told above) with a most glorious and artistic way of aesthetic performance of bathing with hundreds of pitcherful, scented and holy water, brought from prominent holy rivers, pañcāmṛta (milk, curd, clarified butter, honey and sugar), various scented oils, toileting paste and earth, collected from holy places, scented flowers and powders, dew-drops, sugar-cane-juice as prescribed in the rite on abhiṣeka and mahāsnāna (glorious bathing ceremony) of the great Goddess Durgā. The bathing ceremony of the great, God has a great natural, social, atmospherical and cultural value.⁹⁰

Āḥṇā and Ornamentation. The full-Moon-day in the month of lunar Jyāiṣṭha, generally falls either in the last half of solar Jyāiṣṭha, or in the first half of solar Āṣāḍha. The first day of the solar Āṣāḍha (also the lunar ?) is appreciated as the time of Monsoon-break in India, and celebrated as the cloud-welcoming festivals, or the meghotsava as suggested by Kālidāsa's lyric, the Meghadūta.⁹¹

Draw a svastika border on a rectangular wooden seat either with a thousand-petalled lotus or a sarvatobhadramāṇḍala in the centre. Place there either a śālagrāma, or an image of Jagannātha and bathe it with waters of eight pitchers and other holy things as described above. By the left-side of the bathing altar draw a series of white eight-petalled lotuses and put eight full pitchers, decorated with the sacrificial trees, flowers, sandalpaste and green coconuts. Immerse the image with the waters of eight pitchers and other prescribed things one by one, accompanied by the Vedic and the Tāntrika hymns with vocal and instrumental music. In the evening, a variety show of Dance-drama should be performed to please Gods.

(c) *The full-Moon-day in the month of the lunar Āṣāḍha, or the Teachers' and Preachers' day*: This is popularly known as Gurupūrṇimā in which teachers, preachers and tutors are reverentially worshipped, particularly by the disciples of an āśrama (hermitage). Practically the annual convocation ceremony of a forest University, as told above, begins from this day; when all the students pay tribute to their teachers in the eve of bidding farewell. Throughout the next dark fortnight, they are examined by various methods in different systems of studies and after performing the samāvartana saṃskāra (permission to go back home after covering the full course of studies for at least last twelve years as advised in the Vedic rite) they return home having been honoured as a Snātaka (graduate) with the veil and the hood.

Āḥṇā and Ornamentation. On this occasion, Dakṣiṇāmūrti, Subrahmaṇyam and sage Vaśiṣṭha, accompanied with his wife Arundhatī are worshipped as representatives of gurus (the permanent teacher of all concerned) seated on single altar, decorated with a svastika-border and a thousand-petalled lotus in the centre. Both of them should be honoured with white cloths, hoods, wreaths and sandal paste. The sacrificial fire should be lit before them and pouring the final oblation on the fire, the snātakas with their respective badges and rods of brahmacarya, move three or seven rounds by the kindling fire and beg permission from the teachers and the hermitage, paying due honorariums and touching their feet finally. They generally come back to the hermitage on the day every year and pay homage to their teachers with due regards and honorariums.⁹²

(d) *The full-Moon day in the month of Śrāvaṇa (July-August); the Swing-festival and the Rakṣā-bandhana*: It is a festival of the mid-rainy season, when the hearts of the agricultural India throb in full swing in hope of happy prosperity. Now complete population of India take share according to their order and authority. Brāhmaṇas help the cultivators with their wise knowledge in science of agriculture; Kṣatriyas engage to protect the growing crops; Vaiśyas co-operate to the great community project with seeds, bullocks, implements and money and cultivators pour their hearts to make the national agricultural project all success. Ownership of land is vested to the State and it is nobody's personal property. As soon as the crop is ready, cultivators themselves happily distribute the proportionate shares to all concerned and enjoy their own share after giving the 1/6 of the yield to the state.

(i) *The Swing festival* : On the occasion, almost in all the temples of Kṛṣṇa, Rāma and Nārāyaṇa, hindola (jhūlā) ceremony is observed singing love-songs of Rādhā-Kṛṣṇa, Rāma-Sītā and Lakṣmī-Nārāyaṇa, particularly in Vṛndāvana and Ayodhyā. In the vast agricultural fields of India, one may see swings, being swung happily almost on every tree on the field by happy village boys and girls with jasmine wreaths under the cloudy sky. The ritual ceremony of the hindola-yātrā is nearly the same, as in the same function of the holikotsava.⁹³

(ii) *The festival of Rakṣābandhana*. Rakṣābandhana festival is another happy and noble festival of universal brother-hood. On the occasion womankind ties the auspicious thread-bangle to the wrist of their brotherly relatives and friends as an insignia of life-long promise to save their honour and prestige. Behind the festival, there is the myth of the demon-king Bali, who welcomes an eternal bondage from the dwarf-incarnation of the Supreme God as a token of the self-bequeath after donating Him the lordship of the three-fold worlds; what he had conquered by his power. The function signifies that one who receives the thread of rakṣā (protection) is ever bound at her beck and call and should leave no stone unturned to save her life, honour and dignity.⁹⁴

(e) *The full-Moon day in the month of Bhādrapada* (Aug.—Sept.) :

During the vow of cāturmāsya, three consecutive fortnights are indicated for (i) vows (vratapakṣa), (ii) parental reverence (pitṛ-pakṣa) and (iii) worship of Greatest Goddess (Devīpakṣa). Of the three, the fortnight indicated for observing daily a vow ends on the full-Moon day of Bhādrapada. The last day of the last fortnight is indicated for the worship of Goddess of Wealth (Lakṣmī); since the first crop of India generally ripens now.

Alpanā and Ornamentations are nearly the same with the ritual canon of Lakṣmī-worship as told above. In some places the function is observed in flowering paddy-fields. Offerings to the Goddess should hang from a reed-stick in a vessel of either of a plantain leaf or of a māna-leaf. The tradition is also maintained among some non-aryan tribes; since there is a folk-myth, current among common people, particularly among cultivators related to Rāvaṇa, who is said to have commanded the Goddess of Wealth that both the paddy crops early (riping in September) and major (riping in November) should yield equally and abundantly.⁹⁵ It is observed on the last day of the solar Bhādrapada also.

(f) *The full-Moon day in the month of Āṣvina and the Worship of Kojāgarī-Lakṣmī* : The early evening of the full bright day is indicated for the worship of Kojāgarī Lakṣmī. She is called Kojāgarī, because she is supposed to have been calling her favour to votaries, who are waking there during the night time to worship her :—saying, “ko jāgarti (who is waking there to welcome and worship me ?). The ritual and ceremonial function of the vow had been described above in connection with the Śāradotsava.⁹⁶

Alpanā and Ornamentation The entire premises of the house, beginning from the main gate right upto the posterior door, covering barn-house, the cow-shed, the domestic temple, the kitchen etc. are to be ornamented with lotus-rangolis and intermittent foot-prints of Goddess Lakṣmī. The place of worship is to be enclosed with a proportionately styled and svastika-bordered rectangular, having a thousand-petalled lotus and saryato-

bhadramaṇḍala by five colours in the centre. The merchant class of the coastal regions, particularly in Bengal, generally prepare for mercantile voyage and sea-voyage in this time, taking blessing from Goddess of Wealth. To celebrate a happy and toil-less sea-voyage, affectionate one performs auspicious ritual functions on the riverside by their merchantships. The noses of Merchant-ships are to be besmeared with oil and turmeric paste. Well-dressed ladies worship the deities there with sandal water, vermilion, collyrium, sandaldots, flower wreaths, auspicious banners and lofty flags on the mast. Sailors are entertained with new cloths, sandal pastes, wreaths and sweets. They also make toy-vessels with plantain barks, full of paddy-bunch and courses, paints by rangolis, the scene of a sea-voyage along with the images of various sea-fishes, animals and costly things available in the sea. Outside the svastika rectangular ālpanā, on the plastered ground, draw images of cows with calves, goats with kids, rams with lambs, horses, elephants, swans, partridges, the Moon-disc, white and red lotus plants and all other things, which intensify the beauty of Autumn.

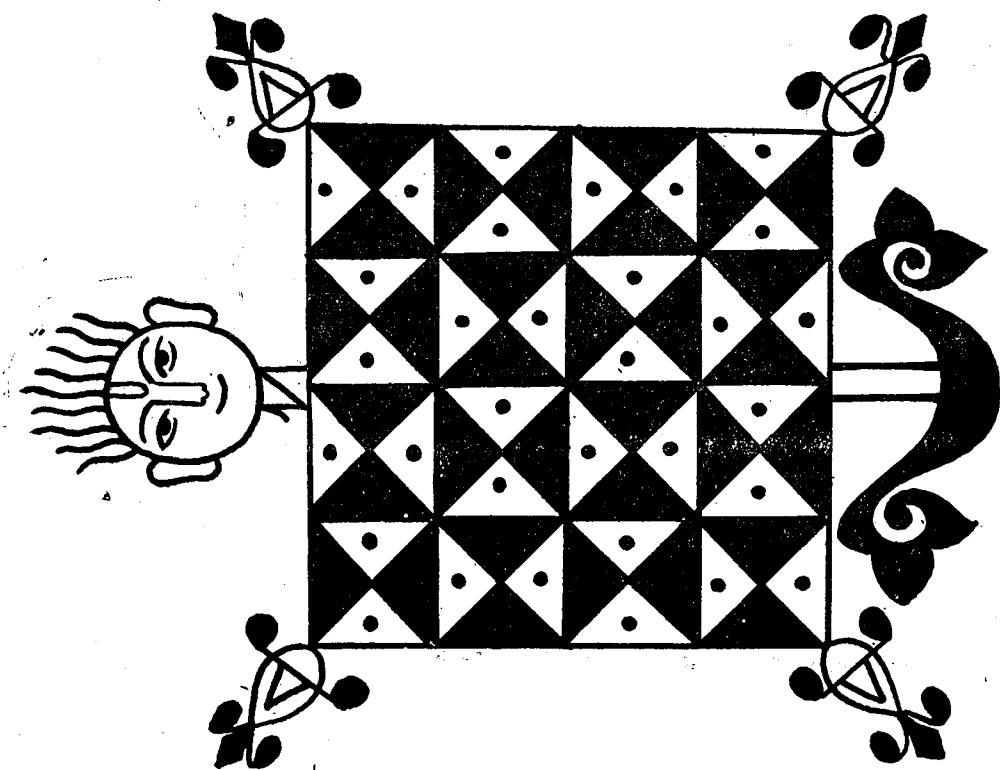
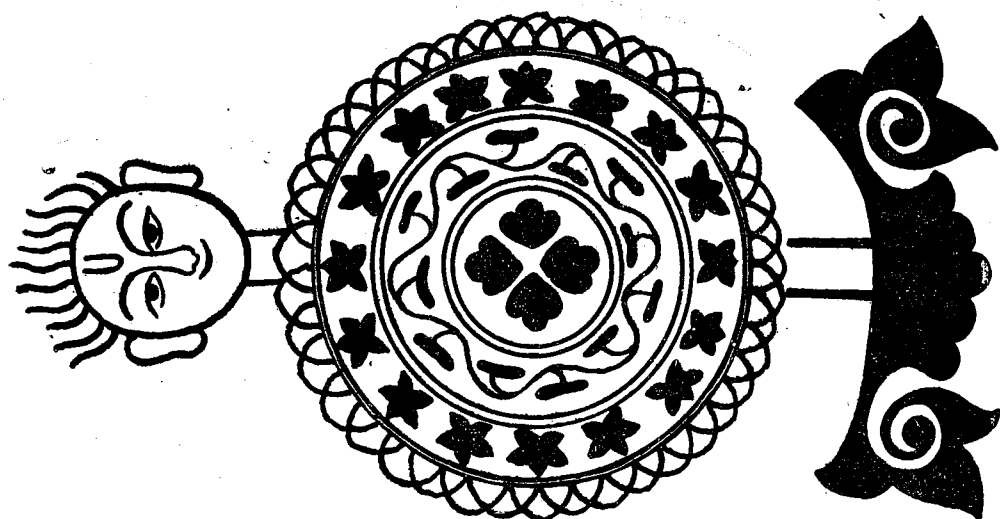
On the occasion, deities residing on the upper thresholds of the room are worshipped with sandal, vermilion, collyrium-dots, and sandal and curd-mixed rice. A bouquet of white flowers and milk-boiled rice should be offered to the deity of the Moon. Tutelary deities of all domestic wealth :—like the Moon-god, Rudras accompanied with their wives, Skanda, Nandikeśvara, Surabhi for cows, the Fire-god for goats, the Water-god Varuṇa for rams, Vināyaka for elephants, Revanta for horses, and the God Nikumbha, are also to be worshipped in a befitting manner.⁹⁷

(g) *The full-Moon day in the month of Kārtika (October-November) :*

The full-bright day in the month of Kārtika (October-November) is the most aesthetically auspicious day to perform the function of the Rāsotsava, in which Lord Śrī Kṛṣṇa, accompanied with His better-half Śrī Rādhā, is worshipped as to be the symbols of the Divine Erotics and the supersensuous Love. The Brahmasaṁhitā asserts that the Paramount God resides in hearts of every created-beings in a united form of all-happiness and all-conscious super-sensuous relish and supernatural blissful thought.⁹⁸ The nature and philosophy of this supernatural and supersensuous divine equilibrium, the essence of Indian Aesthetics, has been discussed with details in relation to the Two-in-One concept, in volume I of the present work. Rāsa, or the complete one-ness of Feeling and Sentiment, symbolizes in the ritual function. Images of Śrī-Rādhā and Śrī Kṛṣṇa are to be worshipped in the full-Moon night, placing them on a well-ornamented swing with sixteen appropriate offerings along with scents, musk, aguru, saffron, milk-boiled rice, scented smokes and other things of enjoyment.

Ālpanā and Ornamentation. The ornamental art and aesthetic beauty of the function is to some extent, at par with those of hindola-yātrā and the Vasantadolaka (holikotsava) celebrated in the full-Moon-days of Śrāvaṇa and Phālguna months. In lieu of excitement, enthusiasm, merriment, external colour, show and pomp, one may find here a supersensuous happiness of Peace and Bliss.

The festival of Rāsa is generally celebrated in a separate temple-like octagonal construction with four doors, surrounded by an octagonal portico. A well ornamented



Lakṣmī-Nārāyaṇa in a barn-shaped rangolit style of East Bengal.

rectangular throne at least 2 x 1 hand, made of wood, brass, silver, or gold should hang from the roof by ropes or chains of the same metals. In the middle of the throne, draw a hexagon by two equilateral triangles with opposite vertices. Inside the central hexagon the bijamantra (the syllabic symbol of Lord Kṛṣṇa) is to be inscribed with the sandal-paste. Making the hexagon pericarp, a thousand-petalled lotus is to be drawn and the united image of Śrī-Rādhā and Śrī Kṛṣṇa, is to be placed along with the śālagrāma-śilā. Ritual ceremony should be done on the śālagrāma with ritual canon along with the united images. The Moon-lit night is to be passed by all votaries with dance-drama, prayer of God. The philosophy of spiritual significance and the aesthetic moral of the Rāsotsava is appropriately explained in the five specified chapters of Śrīmad-Bhāgavata, Skandha (part) X, that opens the gate of the supernatural and supersensuous all-blissful world to a man, who observes the ceremony.

(h) The full-Moon days in months of Agrahāyaṇa, Pauṣa and Māgha have a little aesthetic significance. On the month of Pauṣa the Puṣpābhiṣeka of Nārāyaṇa, united with Lakṣmī, with scented hot water, delicious cake etc., is observed; in which friends and relatives are entertained. In Agrahāyaṇa and Māgha, people worship God Nārāyaṇa, accompanied by Śrī-Lakṣmī in an usual way.

(i) *The full-Moon day in the month of Phālguna and the Holikotsava :*

The Holikotsava is considered the fourth National festival. Though indicated for the fourth grade people of the Vedic Social structure, it is enthusiastically participated by all classes. It is virtually the festival of colour, in which people of India break the bondage of colour-bar by sprinkling coloured water to each other, suggesting that though the social structure of India is graded into four orders on the principle, distinction of merit and division of labour yet they are virtually one and absolute, as conceived in the Puruṣa-sūkta of the Yajurveda. Brāhmaṇas or the intellectual class is the face of the Greatest Man or the Universal One, who enlighten the country with knowledge. Warrior class, who protects the Nation, is His arms. Traders, who support and establish the country with food and wealth, are His thighs. The working community that gives the Nation position, motion and activity and hold the complete structure, are called Śūdras.⁹⁹ All parts of a body are equally helpful to Man. None of it is better and none is worse. The festival of colour suggests that here in India, practically, there is no colour and caste bar. All are the different limbs of the Universal One, the Lord Viśvarūpa. This truth is re-established again in our Aupanisadic Literature by a humour-some tale of revolts by all other sense organs against the Life-force, or Prāṇa; which mistook themselves as independent units.¹⁰⁰

Motive of introducing western education in India, by British rulers, was firstly to produce some clerks for their offices and secondly to confirm their cultural supremacy all over India. To that end, they devised such curricula for Indian pupils, which had washed their brains. As a result of it, they gradually began to hate their own construction of social structure and principles of civilization and admired more the western culture and the trade-based European socialism. Trade and Money are greater and more powerful to them than the psychologically devised social structure of India, based on genetic principles and instinctive urge. According to the Vedic social principle, no work is considered better and none

is worst. Karma or work, what-so-ever it might be, is the other name of yajña. Both are created simultaneously by the Supreme One and both are of equal importance to achieve the ultimate end of the human life.¹⁰¹ The work on the field to yield food-grains for men of all classes and communities is, therefore, of equal importance for the physical growth of the society as the teaching and preaching of the Brahmanic community, delivered from the sacrificial altar, is for the mental and intellectual growth of the people of all grades.

Ālpanā and Ornamentation. To ceremonize the swinging festival of Lord Kṛṣṇa, a temple-like structure and a swing-altar, as described in connection with the Rāsa-festival, are to be made with the same style and technique of ālpanā. Before the main function, all the participants, assembled to an appointed place, or a square, celebrate there cremation of Holikāsura, or Mēṇḍhakāsura, making a big pyre of faggots.¹⁰² Traditionally this is taken as the saṁvatsara-pradīpana or burning the year-long wrongs, evils and misfortunes, accumulated throughout the year. Fire is kindled as per the vedic rite, on a geometrically constructed sthaṇḍila, followed by a worship of Lord Nārāyaṇa on an eight-petalled lotus as told above.

The images of Śrī-Rādhā and Śrī-Kṛṣṇa are to be bathed with saffron-paste, scented oil and water and to be placed on the ornamented swing-throne. Below the swing, on an eight-petalled lotus and a sarvatobhadramaṇḍala, an ornamented holy pitcher (ghaṭa) for the worship of Śrī Rādhā and Śrī Kṛṣṇa, associated with Gopīs, should be placed. Saffron-dust along with other colour-dusts (phalgu) are to be thrown on images, the ghaṭa and all other votaries, assembled there.¹⁰³ Night should be passed with various enjoyments, like dance, drama, music and devotional songs.

The next day is observed as to be the New-year's day as per the saṁvatsara year. To celebrate the day, people wear new cloths, flower-wreaths and ornaments. Phalgu or colour-dust and saffron-dust with scents are exchanged among themselves. Friends and relatives are entertained heartily with sweets, scents and perfumed betels.

(j) *The full-Moon day in the month of Caitra* is less significant, so far the social, cultural and aesthetic implications are concerned. If a Thursday comes on the day, worship of Goddess Lakṣmī and abhiṣeka (bathing ceremony) of Nārāyaṇa are performed.

Vol. II. Part IV(B)

Chapter : V

Ornamental Arts in Indian Mythic Festivals

Reference :

Abbreviation

Reference

1. Pu. Dar. pp. 213.
2. M. B. Sabhā-Parvan. 4.66/33-35.
3. Brahma. pu. Śabda. Kal. Vol. I. pp. 5
4. Manu. IX/223-4(Kullūka)
5. ibid., ix/221.
6. Skanda-p. (Utkala Khaṇḍa)
7. Nirṇayasindhu.
8. Matsya-p.
9. Bhaviṣya-p.
10. Brahmavai. pu.
11. Padma-p.
12. Saṁvatsarapradīpa.
13. Bhaviṣyottara.
14. Brahmavai. pu.
15. Bhaviṣyottara.
16. Ibid.
17. Ṛg. Veda. Śrī-Sūkta.
18. Saṁvatsarapradīpa. Śrīpañcamī.
19. Tan. Sā. pp. 655/2
20. Brāhmavai. pu.
(Nārāyaṇa-Nārada-saṁvādaḥ)
21. Devī-p.
(Pu. Dar. pp. 257)
22. Rājamārtanḍa & Pu. Dar. pp. 251

- Vīrapratipadānāma tava bhāvi mahotsavaḥ / atra
tvam naraśārdūla hr̥ṣṭaḥ puṣṭaḥ sālaṅkṛtaḥ // Puṣpa-
dīpapradānena pūjayiṣyanti mānavāḥ/
- Śaṅkaraśca purā dyūtaṁ sasarja sumanoharam /
Kārtike śuklapakṣe tu prathame'hani bhūpate //
Jitaśca śaṅkarastatra jayaṁ lebhe ca pārvatī /
Tasmin dyūte jayo yasya tasya saṁvatsaraḥ śubhaḥ //
rājā hastacchedādibadhaṁ kuryāt.
- āśādhasya site pakṣe dvitīyā puṣyā-saṁyutā / tasyām
rathe samāropya rāmaṁ mām bhadrayā saha //
Chapt. II.
Bhagavad-Brahmasaṁvāda. cf. Saṁvatsara-pradīpa.
Yamaśatānikasaṁvāda, akṣaya-tṛtīyā.
Rambhā-tṛtīyā.
Haritālikā-vrata.
(a) Nārī bhādratṛtīyāyām āhāraṁ kurute yadi /
saptajanma bhaved bandhyā vaidhavyaṅca
punaḥ punaḥ //
(b) Purāṇaṁ vedasarvasvam āgamaṇa yathoditam /
(c) Etat te kathitaṁ devi yuvatīvrataṁuttamam /
koṭījanmakṛtaṁ puṇyam asyānuṣṭhānamātra-
taḥ //
Umācaturthī-vrata.
Mānecaturthī.
Prakṛti-khaṇḍa.
R̥ṣipañcamī : Śrī-Kṛṣṇa-Yudhiṣṭhira-saṁvāda.
Pañcamī-vrata.
Hiraṇyavarṇaṁ harinīm suvarṇarajataśrayām /
Pañcamyām pūjayellakṣmīm puṣpadhūpānavāribhiḥ/
masyādhāraṁ lekhaṇīṅca pūjayaṇ na likhet tataḥ//
māghe māsi site pakṣe pañcamī yā śriyaḥ priyā/
tasyām pūrvāhṇa eveha kāryaḥ sārvasvotsavaḥ //
śaṣṭhāmsāṁ prakṛteḥ śuddhām.
śaṣṭhāmsāṁ prakṛter yā ca sā ca śaṣṭhī prakīrtitā //
(śaṣṭhīvrata-kathā)
śaṣṭhyām skandasya kartavyā pūjā sarvopakārikā/
Jyaiṣṭhe māsi site pakṣe śaṣṭhī cāranya-sajñikā etc.

23. Bhaviṣya-p.
(Pu. Dar. araṇya-śaṣṭhī, pp. 252-255.)
24. ibid. Nārada-Nārāyaṇa-saṁvāda.
25. Abhij. śāku. Act II
26. (i) Bhaviṣya-p.
(ii) Brahmavai. pu. Nārada-Nārāyaṇa-saṁvāda.
27. Skanda-p. Revākhaṇḍa.
28. Bhaviṣya-p. Kukkuṭi-Vrata.
29. ibid.
30. ibid & Brahma-p. Mākari saptamī.
31. Varāha-p.
32. Kṛtya-cintāmaṇi.
33. Bhaviṣyottara & Skanda-p.
34. (i) Gītā. iv/8
(ii) Saptasatī. chap. v
35. Bhaviṣya-p. Janmāṣṭamī.
36. Bhaviṣya-p. Janmāṣṭamī.
37. ibid. "
38. ibid. Rādhāṣṭamī.
39. Bhaviṣya—p.
40. ibid. Dūrvāṣṭamī.
41. ibid.
42. Mārkaṇḍeya. Saptasatī. chap. VIII
43. K.P., Du. (Kaviratna)
44. ibid. ", Navapatrikā.
45. Manu. chap. II.
46. Bhava. Paddhati (Kaviratna)
47. Manu.
48. Nāradiya-p. Virāṣṭamī.
- yeyam bhādrapadī śaṣṭhī śuklā bharata-sattama /
snānādānādikaṁ tatra sarvamakṣayamaśnute //
- yeyam mārگاśīrṣe māsi śaṣṭhī bharatasattama /
puṇyā pāpaharā dhanyā śivā śāntā guhapriyā //
- Araṇyaśaṣṭhīvrata.
Nityaśaṣṭhī.
- Śuklapakṣasya saptamyām Sauravāro yadā bhavet/
Saptamī Vijayā nāma..... //
- Bhādre māsi site pakṣe saptamyām niyamena yā /
snātvā śivam lekhayitvā maṇḍale tu sahā'mbikam/
pūjayecca tadā tasya duṣṣrāpam naiva vidyate //
śaṅkaram durgayā sārddham saubarṇam rājatam
tathā/
tāmrapātre pratiṣṭhāpya brāhmaṇyopapādayet //
māghe māsi site pakṣe saptamī koṭibhāskarā /
dadyāt sūryārghyadānābhyām āyurārogya-sampadaḥ/
aruṇodayavelāyām śuklā māghasya saptamī/gaṅgāyām
labhate sūryaḥ grahaśataiḥ samaḥ//
Ārogyasaptamī.
Vidhānasaptamī.
- Śitalāvrata & Kāśikhaṇḍa, Śitalopākhyāna.
- Paritrāṇāya sādḥunām vināśāya ca duṣkṛtām/
dharmasaṁsthāpanārthāya sambhavāmi yuge yuge//
- ittham yadā yadā bādḥā dānavotthā bhaviṣyati/
tadā tadā'vatīryā'ham kariṣyāmyarisamkṣayam//
- śrāvaṇe vā nabhasye vā rohiṇisahitā'sṭamī/
yadā Kṛṣṇo narair labdhaḥ sā jayantīti kīrtitā//
bhāgineyam vinā rājan śāstā na bhavitā tava/
(i) vaiṣṇavī-māyayā nidrām gatāḥ sarve ca rākṣasāḥ/
(ii) hantum tvām gokule jātaḥ Keśavaḥ sarvapālakaḥ/
bhādre māsi site pakṣe aṣṭamī yā tithir bhavet /
tasyām viśākhā-nakṣatre āvirbhūtā dharātale //
Rādhāṣṭamī-vrata.
- na tasya kṣayamāpnoti santānam sāptapauruṣam /
nandati vardhate nityam yathā dūrvā tathā kulam //
Dūrvāṣṭamī-Vrata-kathā.
- Bodhana.
- rambhā kacvī haridrā ca jayantī vilva-dāḍimau /
asoko mānakaścaiva dhānyāṇca navapatrikā //
- Samāvartana.
- adhyayanamupākarma śrāvaṇyām śrāvaṇena vā /
hastena uṣadhibhāve vā pañcamyām śrāvaṇasya tu //
sevyatām Pārvatī-devī devānām abhayapradā /
sā tuṣṭā sarvatuṣṭyartham putra-pautram dadāti vaḥ //

49. Tan. sã., Durgãdhyãna. trisũlam dakṣiṇe dhyeyam Khaḍgacakraṁ kramã-
dadhaḥ /
.....
ghaṇṭãṁ vã paraṣũṁ vãpi vãmataḥ sanniveśayet //
50. ibid. Annapũrnã-pũjã, & Pu. Da. pp. 295
51. " " & " 299
52. " Piṣhapũjã and Sarvatobhadramãḍala, pp.74
53. Rãjamãrtãḍa. Budhãṣṭamĩ. pataṅge makare jãte deve jãgrati mãdhave /
budhãṣṭamĩṁ prakurvĩta varjayitvã tu caitrakam //
aśokakalikãscãṣṭau ye pivanti punarvasau /
caitre mãsi sitãṣṭamyãṁ na ca śokamavãpnuyuḥ /
Rambhã kacvĩ haridrã ca jayantĩ vilvadãḍimau /
aśokomãnakascaĩva dhãnyaṅca navapatrikã //
54. Skanda-p. Revãkhaṇḍa. Aśokãṣṭamĩ.
55. K.P., Durgotsava (Kaviratna) Navapatrikã-praveśaḥ.
56. Devĩ-p. Navapatrikã. Kalpãrambha.
57. K.P., Durgotsava (Kaviratna) Vijayãdaśamĩ-kṛtya.
58. ibid " Saṅkalpavacana.
59. ibid " Bodhana.
60. ibid " Vilvavr̥kṣa mahãbhãga sadã tvaṁ śaṅkarapriyaḥ /
gr̥hĩtvã tava śãkhãṅca pũjyã durgeti viśrutĩ //
61. ibid " mahĩ-gandhaḥ śilã dhãnya-dũrvã-puṣpa-phalaṁ dadhi/
ghṛta-svastika-sindũra-kajjvala-śaṅkha-rocanã //
62. ibid " siddhãrthaṁ kãñcanaṁ raupyaṁ tãmra-cãmara-
darpaṇam /
dĩpaṁ praśasti-pãtraṅca adhvãse prakalpayet //
63. ibid. adhvãsa. Mãnasa-pũjã.
64. Tantrasãra. Ādau catuṣpãdatalaprãdeṣe dvĩrñãbhĩmũle mukha-
maṇḍale trĩṇ / sarveṣu cã'ṅgeṣu ca saptavãrãṇ
ãrãtrikaṁ bhaktajano vidadhyãt //
65. Āhnika-kṛtya (Kaviratna). ãrãtrika. (a) Vratenaikena deveṣi cañcalã niṣcalã bhavet /
janmajanmãntaraṅcaĩva avaidhavyaṅca nityaśaḥ//
(b) bhãdre mãsi site pakṣe navamĩ nãma kĩrtitã /
tasyãṁ nãrãyaṇaṁ lakṣmĩṁ pũjayecca vidhãn-
ataḥ //
66. Kũrma-p. Tãlanavamĩ. (c) sthaṇḍile maṇḍalaṁ kṛtvã ghaṭãṁ tatra niveśayet/
evaṁ prakãraṇĩ kartavyã navamĩ navavãrṣikĩ //
67. Mãyãtantra. Jagaddhãtri-pũjã. pũjayej jagatãṁ dhãtrĩṁ kãrtike śukle pakṣake /
dinãdau caiva madhyãhne tathã sãyãhna-
kãrĩ //
68. Kãlamãdhava. Rãmãreanacandrikã. Caitre mãsi navamyãntu jãto rãmãḥ svayãṁ harĩḥ /
Punarvasvr̥kṣa-samyuktã sã ca pũrvãhṇagãminĩ //
69. Skanda-p. Revãkhaṇḍa. Daśaharã. jyaiṣṭhe mãsi site pakṣe daśamyãṁ budhahastayoḥ /
vyatipãte garanãndi kanyãcandre vr̥ṣe ravau /
daśayoge naraḥ snãtvã sarvapãpaiḥ pramucyate //
70. Matsya-p. site viṣṇuḥ sadãṣãdhe bhãdre ca parivartate /
Kãrtike pratibudhyeta śukle pakṣe harerdine //

71. Nāradya-pu. Vaisākhe sukla-pakṣe tu vaiṣṇāvi dvādaśī tithiḥ /
tasyām śītalatoyena snāpayet keśavaṁ śuciḥ //
72. Bhaviṣya-p. Nārada-śatānikasaṁvāda, Pipitakī-dvādaśī.
73. Matsya-p. Śantānadvādaśī. Vāyorutpattiḥ.
74. Brahma-pu. Āmalakī-dvādaśī.
75. Ratnāvalī. Act. I. Umā-Maheśvara-Vrata.
76. Liṅga-p. Bhṛgu-Bharata-saṁvāda. Sāvitrīvrata.
77. Mahā-bhā. Vanaparvan. suklapakṣe caturdaśyām māsi bhādrapade tathā //
78. " " Anantavratākathā. kuḍyastambhagṛhadvāradehalitorapādiṣu / caturvi-
79. " " " dhaistato varnair nilapītasitā'sitaiḥ / svastikaiḥ
saṅkhapadmaīśca maṇḍayanti muhurmuḥuḥ /
80. Mahā-bhā. Vanaparvan. Anantavratākathā. sāpi śilā piturgehghārcanārātā babhau /
.....
trāhi mām Puṇḍrikākṣa sarvapāpahaṇo bhava//
81. " " Anantavratākathā. pūpa-prasthadvayañcaiva gṛhapakvaṁ nivedayet /
82. Liṅga-p. Aghoracaturdaśī.
83. Skanda-p. Śivarahasya. Śivarātrīvrata. māghamāsasya śeṣe vā prathame phālgunasya ca/
kṛṣṇācaturdaśī sā tu śivarātri-caturdaśī//
84. ibid. Vyādhastatrā'vasad ghorah sarvadā prāṇihimsakaḥ /
85. ibid. dugdhena prathamam snānam dadhnā caivam dviti-
yakam/
tṛtiyena tathā"jyena caturthī madhunā tathā//...
86. Pu. Dar., Pt. II, pp. 376. pūjayenmām yathāśaktyā nṛtya-gītādibhirnaraḥ //
87. Vyavasthā-samudra. olaṁ kemuka-vāstukam....khādanti ye
mānava...kṛṣṇe ca bhūte tithau/
88. Bang. Vrata, pp. 21 cf. myths of Mexico 'Peru'.
89. Pu. Dar. Part IV, pp. 965.
90. ibid., Part II, pp. 211.
91. Meghā. I. Snānayātrā.
92. Saṁvatsarapradīpa. āśāḍhasya prathamadivase meghamāśliṣṭa-sānum...
93. Pu. Dar. Appendix pp. 1065. Gurupūrṇimā.
94. Saṁvatsarapradīpa.
95. (a) Pu. Dar., part IV. Lakṣmī-pūjā.
96. Liṅga-p. Kojāgarī-pūrṇimā. Rakṣā-bandhana.
97. Pu. Dar. part II, pp. 184-6. dak diye bale Rāvaṇ / yemani āus, temani āman /
98. Br. Sam. nīśithe varadā devī ko jāgarti mahītale /
99. Yajurveda, Puruṣasūkta.tasmai vittaṁ prayacchāmi ko jāgarti mahītale //
100. 18 upa. Prasna. II. 4. ānanda-cinmayarasātmatayā manāḥsu...
101. Gṛh. III/10. brāhmaṇo'sya mukhamāśid bāhū rājanyaḥ kṛtāḥ /
102. Saṁvatsarapradīpa. Holikotsava. ūrū tadasya yad vaiśyaḥ padbhyām śūdro'jāyata /
103. ibid. te sarve prītāḥ prāṇaṁ stuvanti // 2//
- sahayajñāḥ prajāḥ sṛṣṭvā purovāca prajāpatiḥ /
- anena prasaviṣyadhvameṣa vo' stviṣṭakāmadhuk //
- Viṣṇu-rudra samudbhūta-mahāsanahutāśanaḥ /
- purā devāsura yuddhe brahmaṇā nirmitaḥ svayam /
- asurāṇām vināśāya gṛhāṇa phalgum surottama //

CHAPTER VI

LESS IMPORTANT FESTIVALS AND SOCIALS

Folk, Mythic and ornamental Arts of All-India recognition are discussed above in a nut-shell. There is hardly any social function, which is not tinged with religious tint. Practically the entire life activity of strictly Indian culture is attuned with ritual theme. Religion is neither an isolated part of our life, nor a substitute to our holiday leisure. All our national, social and individual activities are conducted according to a strictly fixed socio-ritual programme, chalked out, long ago, by ancient authorities of social science, twenty by number,—headed by Manu, Atri, Viṣṇu, Hārīta, Yājñavalkya, Angirā etc. Our daily routine is permanently fixed in one of our canonical guide-books called *Āhnikatattvam* by Raghunandana and its source-books. Vows of any kind and type, ritual, social, mythical or local, are the substitutes of hard penances, made easy and simplified by our kind and considerate social guides.

In addition to those All-India festivals, there are some local and less important festivals also originated from the Tantra-Purāṇa studies, in which all sorts of art culture, Iconography, Sculpture, Architecture, Gesture, Handi-crafts, Ornamental Arts have been elaborately and copiously cultured. A staunch India can never think anything, which is not impregnated with ritualistic ideas.

Going, therefore, to no further details, the less common festivals with artistic specialities, will find place here without noting their common characteristics.

(i) *The vow of Jalasaṅkrānti.* A well ornamented pitcher, full of cool water along with sweets, food-baskets, cloths and seasonal fruits, should be offered to Brāhmaṇas and poor men after dedicating them to Lord Viṣṇu. This is to be observed on the last days of the solar months for twelve months from Vaiśākha to Caitra. The vow will be celebrated finally on the last day of the solar Caitra-month offering twelve such presents.¹

Alpanā :—Lotus rangoli and sarvātobhadramaṇḍala.

(ii) *The vow of Dāna-saṅkrānti.* The vow may be called, in other words, the charity festival, in view to provide needy and dedicated Brāhmaṇas. In twelve closing days of every month in the year from Vaiśākha to Caitra, twelve essential things are to be offered to such selfless dedicated Brāhmaṇa teachers, who had bequeathed their selves for the service of society. A waterful pitcher in the month of Vaiśākha, an umbrella in Jyāiṣṭha, a cup with sandal in Āṣāḍha, a lotus-seat in Śrāvaṇa, Jasmine flowers in Bhādra, utensils, sweets and clarified butter in Āśvina, sweets and costly metal plates in Kārtika, scent and perfumed cloths in Agrahāyaṇa, warm-cloth in Pauṣa, lamps and betels in Māgha, scents on silver cups in Phālguna and scented flowers on gold plates in Caitra, are to be offered when the vow will be celebrated after donating a cow to a deserving Brāhmaṇa.

Ālpanā and Ornamentation are nearly the same. Things indicated for offering in twelve months are sometimes painted by rangolis.²

(iii) *The vow of Dadhisankrānti*. The vow is to be observed on the day of the Uttarāyaṇa-saṅkrānti (the last day of the solar Pauṣa month) and is to be continued for next consecutive saṅkrāntis for the purpose to remove ones own grief of heart. In this occasion Lord Viṣṇu, united with Lakṣmī, should be worshipped with curd and food-baskets, which are to be offered to needy and scholarly Brāhmaṇas. This is to be finally celebrated on the next Uttarāyaṇa-saṅkrānti.

Ālpanā and Ornamentation. Eight-petalled white lotus rangoli with sarvatobhadra-maṇḍala is indicated.³

(iv) *The vow of Annasaṅkrānti*. The vow is to be observed for twelve months, beginning from the Mahāviṣuva-saṅkrānti right up to the next. Here Lord Nārāyaṇa, united with Lakṣmī, should be worshipped and to be pleased with various cooked foods, vegetables and sweets. This is to be continued upto the next Mahāviṣuvasaṅkrānti, the last day of Caitra by offering such foods along with twelve charities, which removes all sorts of griefs after death and assures a happy position in the Heaven.⁴

Ālpanā and Ornamentation are nearly the same as told above. This is advised by the lord of Death to the King Setu of the solar dynasty.

(v) *The vow of Phala-saṅkrānti*. This vow is to be observed throughout the whole year, offering a fruit on each last day of twelve months, as advised by sage Vaiśiṣṭha to king Nahuṣa, for the purpose to be relieved of the curse of 'no sons' or 'deceased sons'. It is also reproduced by Bhīṣma to Yudhiṣṭhira. Following fruits are to be given to scholarly Brāhmaṇas on each consecutive saṅkrānti (last day of every month)—a coconut on Vaiśākha, a jāti-phala (a nutmeg) on Jyaiṣṭha, a mango on Āṣāḍha, a pomegranate on Śrāvaṇa, a palm-fruit on Bhādra, a kapittha (an elephant-apple) on Āśvina, an orange on Kārtika, a pūga (a betel-nut) on Agrahāyaṇa, a haritaki (the yellow myrobalan-nut) on Pauṣa, a kakkola (a berry of the same plant) on Māgha, a wood-apple on Phālguna and butter on Caitra. All of them are to be again offered in the day of final celebration.

Ālpanā and Ornamentation are nearly the same with an exception of paintings of all these fruits as told above.⁵

(vi) *The vow of Dharmaghaṭa*. The vow is advised to observe in beginning from the last day of the solar Caitra month to the last day of the solar Vaiśākha by offering pitcherful water with sweets to a needy Brāhmaṇa scholar and to observe penance to achieve an end of a vow, taken for the purpose of a humanitarian resolution. The votary may perform worship of Nārāyaṇa there by leading an ascetic life, or fastings. The vow is to be observed continually for four years as told by Śrī Kṛṣṇa to Yudhiṣṭhira.⁶

The vow breaths the spirit of the self-sacrifice and self-denial for the service of humanity by serving cool water to every body in the hot months. Now-a-days the word 'Dharma-ghaṭa' is used in lieu of 'a strike' to press any demand in the industrial field, not

in view of self-denial and selfless service of fellowmen; but as a sharp political instrument, indifferent of social and National interests.

(vii) *The worship of Viśvakarman.* Viśvakarman is regarded as the divine artist and architect holding pincer, hammer, chisel, brash, scale etc. and the great teacher of mechanical and architectural sciences, seated on an elephant with such instruments in his both hands. On the last day of the solar Bhādrapada he is honourably worshipped with pomp and show by trading communities in the trade-workshops as an incarnation of God, the Creator.

Ālpanā and Ornamentation : The same svastika-bordered rangoli with eight-petalled lotus and the sarvatobhadramaṇḍala. The scale with weights and other mechanical instruments are to be drawn and worshipped as per the canonical rite.⁷

(viii) *The vow of Kārtikeya* is observed on the last day of the solar Kārtika month, generally by issue-less men and women. Worship should be repeated four times in four parts of the night. At the end, various fruits, sweets, cakes and other delicious foods along with various play-materials are to be offered to young boys. It is believed that if a votary of Kārtikeya dies issue-less, Lord Kārtikeya serves the purpose of a son in the heaven. The tradition of worshipping Kārtikeya has a very old heritage. In addition to his reference to the Skandapurāṇa, he was considered a very popular God in the time of poet Kālidāsa.⁸

Ālpanā and Ornamentation : In addition to the common method of ālpanā as referred to above, various play-things especially a bow and arrow, ornamented stick, coloured marbles, kites, a peacock etc. are to be drawn by rangoli.

(ix) *The vow of Śivamuṣṭi :* In this vow, Lord Śiva is to be worshipped on each Monday in the month of Śrāvaṇa with handfuls of food-grains, like rice, wheat, barley, sesame and kidney-seed. Fruits like coconut, citron, banana and cucumber are to be offered to Śiva in order on each Monday of Śrāvaṇa.

Ālpanā and Ornamentation : The vow is to be celebrated for four years under a temple-like hut with four doors decorated by plantain plants and full-pitcher with a canopy over-head. The atmosphere is to be made perfumed with the scented smoke, aguru-smoke. Bells, cāmara (a tail-fan) and tender twigs should hang on four gates of the canopy. Sometimes they chant holy names of Gods, like 'hare Kṛṣṇa, hare Kṛṣṇa, Kṛṣṇa Kṛṣṇa hare hare, hare Rāma, hare Rāma, Rāma Rāma hare hare'. The vow is to be celebrated on the sixth year. Other rangolis are common. Some observe the vow on Monday, worshipping Śiva and Pārvatī jointly, with the same ornamentation.⁹

(x) *The Tulasī-vow :* Of all the plants and trees, the plant of the Tulasī and tree of the wood-apple are considered the most useful sacred medicine plants. The Tulasī is the favourite to Lord Viṣṇu and his all other incarnations and associates, so is the Vilva (the wood-apple) to Śiva and Pārvatī. It was observed in the month of Bhādrapada by Draupadī on the advice of Sage Mārkaṇḍeya, when Pāṇḍavas were living in the forest. This should be continued for the whole month and is to be celebrated on the last day.

Ālpanā and Ornamentation : Plaster the ground with fine clay, mixed with cow-dung under the plant, planted on a two-hands high altar, decorated with vermilion, sandal paste

etc.. Draw on the ground an eight-petalled white lotus. An earthen lamp, burning with the butter-oil, should be kindled on every evening¹⁰ there in domestic houses of Hindus.

(xi) *The vow of Maṅgala, Harimaṅgala or Maṅgala-Canḍī* : The vow of Maṅgala is observed from the first Tuesday in the month of Jyaiṣṭha (June—July). God Maṅgala is here worshipped along with his tutelary God Durgā, called Maṅgala-Canḍī for the year on each Tuesday, particularly in the month of Jyaiṣṭha in hope to be relieved from loan-burden if any. A thread-bangle with saffron colour is to be fastened on the first day of taking the vow, and to be renewed by the next year.

Alpanā and Ornamentation : The same habit of common rangolis with a pair of red eight-petalled lotuses. Images of Maṅgala and Maṅgala-Canḍī with copper and gold may be made (if possible) and worshipped, placing them on duly ornamented holy pitchers as told above.¹¹

(xii) *The vow of Vakapañcaka* is to be observed for five days from the eleventh day of the bright fortnight right upto the full Moon day in the month of Bhādrapada to please the Supreme God Nārāyaṇa. It was told to sage Nārada by Nārāyaṇa with the illustration that once a crane, having incidentally observed that the vow had relieved someone from the cluch of Yama's (the king of death) servants, introduced it on the earth.

Alpanā and Ornamentation : A white eight-petalled lotus and a sarvatobhadra-maṇḍala with a crane under the shade of vaka-plant, a kind of medicine tree, indicated for diseases like cold, cough, fever and other allied diseases, are to be drawn there to celebrate the vow.¹²

(xiii) *The Rukmiṇī vow* : The vow is observed by the womankind to enjoy the full bliss of a successful life with living sons, daughters, husband and plenty of wealth. This is to be performed on the twelfth day of the bright fortnight in the month of the solar Vaiśākha and to be continued for four years. The vow was performed by Śarmiṣṭhā, Sitā, and Draupadī to be relieved of their individual misfortunes.

Alpanā and Ornamentation : The central figure of the vow is Nārāyaṇa or Śrī Kṛṣṇa. He is to be worshipped by sixteen offerings as told above. An eight-petalled lotus and a sarvatobhadramaṇḍala inside a svastika-bordered rectangular field are to be drawn with four banana plants. Flower-wreaths, silk cloth, ornaments, milk, curd, clarified butter, honey, cake, sweets, camphor, aguru and other pleasant things should be presented to God Nārāyaṇa and deserving ones.¹³

(xiv) *The Puṇyaka-vrata*. In this vow, Lord Śrī Kṛṣṇa is worshipped from the thirteenth day of the bright fortnight in the month of lunar Māgha (Jan.-Feb.) covering a complete year, by offering a costly thing every day. They are :—flowers like pārijāta, campaka, bandhūka, blue lotus, white camara, diamond-mirror, jeweled ornaments, pearls, golden beads, jeweled carvings, honey-pitchers, diamond pitcher, diamond lamp, diamond plates, diamond lotus, jeweled chain, golden wood-apple, golden lotus, golden umbrella etc., various sweet-scented flowers, garlands etc. In addition to them 360 baskets, full of food-grains and sweets are to be offered. Rangolis are the same, as told above.¹⁴

(xv) *Vināyaka-vrata*. The vow is to be observed on the fourth day of bright fortnight in the month of lunar Bhādrapada to please Lord Gaṇeśa on an image of gold, silver or clay with sixteen offerings. This is advised by Lord Śrī Kṛṣṇa to Yudhiṣṭhira to win victory over Kauravas in the war of Mahābhārata as to observe on the bright fourth day in the month of lunar Bhādrapada (Aug.-Sept.), Mārgaśīrṣa (Nov.-Dec.) and Māgha (Jan.-Feb.). Not only victory in the war, but one may get all desirables by worshipping Gaṇeśa. He was reverentially worshipped by Indra, Ahalyā, Hanumān, Bhagīratha, Garuḍa and even Lord Śrī Kṛṣṇa himself also in the time of need, trouble and disadvantage.

Ālpanā and Ornamentation. A temporary maṇḍapa, ornamented in all respect, is to be constructed with a rectangular altar at least of four by two hands, which is also to be ornamented with rangolis of eight-petalled lotus, sarvatobhadramaṇḍala etc. by necessary colour-dusts. This is an All-India festival, but highly appreciated in the southern part of the country from Orissa to Mahārāṣṭra. Gaṇapati is fond of sweets, rice, elephant-apples and dūrvā-twigs along with leaves of some particular trees and creeper like :—mālatī, bhṛṅgarāja, vilva, devadāru, vadaḍi, dhustūra, tulasī, apāmārga, bṛhatī, karavīra, arka, arjuna, viṣṇukrāntā, dāḍima, marupatra, aśvattha, jātī, ketakī and agastī.¹⁵

(xvi) *Sītānavamī*. The vow of Sītā-navamī should be observed on the ninth day of the bright fortnight in the month of lunar Vaiśākha. Golden, silver or clay-made image of Sītā, with the images of Janaka, Śātānanda and the Earth-God, is to be drawn on the Kuḍya (wall-base). An altar of four hands square and of one-hand height is to be made with a sacrificial fire-pit in the centre with a plough on the furrowed land.

Ālpanā and Ornamentation. A thatched maṇḍapa (a platform) with sixteen, eight or four pillars and four doors are also to be made there. Doors of the platform are to be decorated with a canopy and banners, the symbols of conch-shell, wheel-weapons etc.. Lakṣmī, Nārāyaṇa, Rāma, Sītā, Janaka, Śātānanda along with other associate Gods should be worshipped there. On the eight-petalled golden lotus, Sītā and Rāma are to be welcomed, as advised in the Bhaviṣya-purāṇa.¹⁶ The worship and the fire-sacrifice are to be performed at the mid-day and the night is to be passed with songs, dance and various entertainments.

(xvii) *The vow of Suvacanī or Śubhasūcanī Durgā*. This is supposed to be a local vow especially observed in the central Bengal, in connection with a happy celebration or any auspicious function—like a marriage, a sacred thread ceremony etc. by the woman-kind.

Ālpanā and Ornamentation. A holy pitcher (ghaṭa) is placed on a thousand-petalled lotus under a four-hand-square lotus rangoli on the plastered floor. Inside the square twenty swans with a lame one are to be drawn. Goddess Durgā is worshipped on the well-ornamented ghaṭa.

The kathā of the vow tells that once a poor Brāhmaṇa boy caught a lame swan of the king and killed, for which he was imprisoned. The mother of the boy worshipped Goddess Śubhasūcanī Durgā. The Goddess was pleased and asked the king by a dream to release the boy and to give his daughter by marriage and half of his own kingdom. The boy came home back with the beautiful bride and immense wealth. The fact helped a good deal to popularize the vow of Śubhasūcanī.¹⁷

(xviii) *The vow of Satyanārāyaṇa.* This is a very popular vow of All-India recognition, found in the Skandapurāṇa, now gradually converted in a secular socio-religious assembly. In Bengal, it is taken as a very good medium of communal unity, representing God Satyanārāyaṇa as Satya-pīra—i.e. the Truth-God worshipped by Hindus as God Nārāyaṇa and regarded by Muslim community as the divine Prophet.

Three tales, one of a poor Brahmin, the other of a rich and selfish merchant and the third of a king glorifying the kind and noble blessing of the God of Truth, are told in the Skandapurāṇa, which is reproduced in local tongues in some parts of country to circulate the morale of the vow to all concerned.

Ālpanā and Ornamentation. Spread a silk cloth on a svastika-bordered wooden seat. Place five bouquets of betel-nuts, bananas, sweets and flowers on the four corners and in the middle of the seat. Below the seat draw a white eight-petalled lotus and a sarvato-bhadramaṇḍala. Put the holy pitcher, or the śālagrāma on the lotus rangoli and worship there Nārāyaṇa with Lakṣmī and other associate Gods. Enclose the complete place of worship by four reed sticks, three or seven fold red thread with banners of five colours, wreaths of flowers, mango-leaves and ornamented with an awning overhead. Worship is to be performed with scented smoke, lamp, flower garland, flour mixed with sugar, banana, milk and all possible fruits and sweets to be distributed in the assembly of votaries.¹⁸

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Chapter VI

Less Important Festivals and Socials.

Reference

Abbreviation

Reference

1. Bhaviṣya—p.
2. Brahmanḍa—p.
3. Bhaviṣya—p.
4. ibid.
5. ibid.
6. Mahā-bhā. Vana. Śrīkṛṣṇa-Yudhiṣṭhirasaṁvāda.
7. Pu. Dar. Part II, pp. 415
8. (a) Skanda-pu. Kāśī-khaṇḍa.
(b) Megha.
9. (a) Bhaviṣya—p.
(b) Skanda—p. Uttarakhaṇḍa.
10. Bhaviṣya—p.
11. Padma— p. and Bhaviṣya—p.
12. Bhaviṣya—p. Śrīkṛṣṇa-Nārada-Saṁvāda.
13. Mahā-bhā. Vana.
14. Brahma-Vai. p. Gaṇapatikhaṇḍa.
15. Bhaviṣya—p.
16. ibid.
17. Pu. Dar. part V. pp. 948
18. Skanda-p. Revākhaṇḍa.

- Jalasaṅkrāntiḥ śubhe lagne samprāptā viṣve śubhe
.....
jalapūrṇaṁ ghaṭaṁ dadyāt sabhojyadaḥkṣiṇānvitam //
Dānasaṅkrānti.
Dadhisaṅkrānti.
Annasaṅkrānti.
Phalasaṅkrānti.
Dharmaghaṭa.

Kārtikeyavrata.
tatra skandaṁ niyatavasatiṁ puṣpameghikṛtām /
Śivamuṣṭivrata.
Somavāravrata.
Tulasivrata.
Devī-Nārada-saṁvāda.
Bakapañcakavrata.
Rukmiṇivrata.
Puṇyakavrata.
Siddhi-Vināyakavrata.
Sītānavamī.
Suvacanī.
Satyanārāyaṇavrata.

CHAPTER VII

ART OF ĀLIMPANA IN SOCIO-RITUAL CEREMONIES

Ten Socio-ritual Consecrations of a Man :

Each step of a man rather each of his breathing is controlled according to the scriptural guidance beginning since his very conception in the mother's womb right upto his last journey to the cremation-ground.¹ The Vedic consecration ceremonies are ten in number, i.e. (i) conception to the mother's womb, (ii) masculinization, (iii) binding up hairs of the mother, (iv) birth-ceremony, (v) the naming-consecration, (vi) ceremony of taking first cereal food, (vii) the first hair-dropping, (viii) the sacred-thread ceremony, (ix) the samāvartana and (x) the marriage, for the twice-born people of three castes, i.e. Brāhmaṇa, Kṣatriya and Vaiśya and the six excluding four of them, i.e. vi, vii, viii, and ix, for the fourth grade of people or Śūdras as advised in our Sūtra texts of Āpastamba, Āśvalāyana, Pāraskara etc.. To celebrate all of them a fire-sacrifice is compulsory. How the cycle of Birth and Death moves round has been rationally and bio-spiritually explained in our Gītā and Upaniṣads.²

(i) *Garbhādhāna or the conceptional-ceremony* : This is celebrated just after the first menstruation after marriage on any auspicious odd day within sixteen days, leaving the first four. The husband and wife jointly celebrate it, placing the wife by the left side, as advised in the Bhavadevapaddhati.

Ālapanā and Ornamentation : A ghaṭa is to be placed on an eight-petalled lotus along with a sarvatobhadramaṇḍala. A sthaṇḍila should be made, as advised in the Brāhmaṇa and the Śrauta-sūtras. They pour oblation to the fire with the hymns meaning—"Let Lord Viṣṇu make the yoni fit, Tvaṣṭṛ God (the creator) intensify there respective beauties and Prajāpati, the Lord of all created beings protect the womb. Let the God of the full Moon, the Goddess of Learning and the twin Gods of medicine may save the womb". At the end, the husband should pray "on my dwelling, let me have a long-living good son and let my wife give birth to a long living son who would maintain a happy and prosperous lineage. Well-dressed and ornamented with wreaths, scents and perfumed betel-leaves, the happy couple should pass night happily."³

(ii) *Puṁsavana or the consecration of an expected male child* : It is a kind of sacrifice in hope of having a male child. The purpose of the function is to create a ritual and psychological conviction in minds of the couple to have a male child on completion of the due period of pregnancy and to be done either on the third or the fifth month. It is a nocturnal Vedic ritual with the function of Nāṇḍimukha (a kind of śrāddha-ceremony, indicated to please auspicious forefathers for good omen) and Vasudhārā.

Ālpanā and Ornamentation : A holy pitcher (ghaṭa) or an eight-petalled red lotus on a sarvatobhadramaṇḍala, to worship sixteen Mātṛkās (Goddesses), is to be placed. A Vedic sthaṇḍila to offer oblation to God Hiraṇyagarbha along with other associate vedic deities, is also to be drawn. A well-ornamented Vasudhārā with seven streams of clarified butter, on the navel-high wall, as described above, is to be

made. A paste of the banian tree-hairs (hair-like thin roots which come down from branches of a banian tree) is to be sprinkled to the nose-pit of the beautifully dressed bride to invoke the God Hiraṇyagarbha, Tvaṣṭṛ and Garutman. The bride is to be finally sprinkled with holy water, sanctified with the hymns of Garutman to grant healthy long life to the child in the womb of the mother.⁴

(iii) *Śimantonnayana* : The function of śimantonnayana (binding up the hairlocks of the bride), indicating a temporary end of sexual relation between the husband and wife till the child-birth, is to be done either in the sixth, or the eighth month of pregnancy. In this function, the wife should sit by the right side of the husband, suggesting a sexless period in their conjugal life. The husband should perform the preliminary vedic functions beginning from the Mātṛkā-worship to the Vasudhārā, take the bathed and well dressed wife by the left side and then perform caru-homa (offering oblation of the milk-boiled rice) and pour oblation of clarified butter to the sacrificial fire, named Maṅgala. Next, with a fig-twig having a pair of figs, a niddle of a white porcupine and a spindle, full of thread, comb up the front line above the forehead of the bride three times consecutively.

Ālpanā and Ooranmentation : The same eight-petalled lotus, a sarvatobhadramandala and a sthaṇḍila for the sacrificial fire are to be made as described above. The pair of figs should hang on the neck of the wife, who should sit on a well-designed wooden seat.

(iv) *Jātakarma (the birth celebration)* : As soon as a male child is born, the father first performs the preliminary vedic rituals, beginning from the worship of sixteen Mother-Goddesses, right upto the Vasudhārā. The father applies honey with clarified butter to the mouth of the baby with a small golden spoon, promising his place in the three-fold world by vedic hymns. He should then pray, chanting vedic hymns, long life of the baby from the tutelary Gods of Vanaspati, Brahman and all other Gods, Sages, Parental Gods, Sacrifice, Ocean and then tenderly touch the whole body of the baby. A full pitcher is to be kept on the head side of the baby, a fire should burn by the door, and the father should chant the prescribed hymns from the Veda if the baby is sick within ten days of the birth.⁵

(v) *Nāmakaraṇa (the naming-ceremony)*. The celebration of the naming-ceremony is to be done in the tenth or twelfth auspicious day, as indicated in the Dharma-śāstra,⁶ preferably on the third or the fourth lunar month. The father should first perform the preliminary rituals, beginning from the worship of sixteen Mātṛkās, associated to Goddess Ṣaṣṭhī and sage Mārkaṇḍeya right upto the Vasudhārā-oblation. Then on the pit of a Śilā (a stone slab for pasting and grinding spices) two lines are to be drawn with the śilā-patra (a small stone roller) and two wicks of clarified butter are to be lighted up there. By one of the wicks, taking as a representative of the bright name, the baby is to be so named, as picked up according to the letters of alphabets, which is indicated by ' the rāśi ' (the sign of the zodiac) of his time of birth. The father may speak the selected name to right ear of the baby and the peace-giving holy water should be sprinkled on the baby at the end of the fire sacrifice.⁷

Alpanā and Ornamentation : The same eight-petalled lotus, sarvatobhadramaṇḍala and a Vedic sthaṇḍila are required for the purpose.

(vi) *Annaṇḍāna* (the ceremony of taking the first morsel) : On an auspicious day in the sixth lunar month for the male child and the seventh lunar month for the female child, the ceremony of annaṇḍāna should be celebrated. The preliminary vedic ritual beginning from the worship of sixteen Mother Goddesses, associated to Śaṣṭhī and Mārkaṇḍeya, right up to the oblation of Vasudhārā and Nāṇḍimukha is nearly the same as told above.

Next the sacrifices of the caru-homa (offering oblation with milk-boiled rice), mahāvyāhṛti-homa, prājāpatya-homa and prāyaścitta-homa should be performed; various cooked foods are to be served on two plates, preferably gold, one for nāga and the other for the baby, who is to be fed with the milk-boiled rice with sugar, seated on the lap of the mother, by the younger maternal uncle.⁸

Alpanā and Ornamentation : The same eight-petalled lotus, sarvatobhadramaṇḍala and a Vedic sthaṇḍila are to be made for the purpose, as said before. The well-dressed and ornamented mother should sit on a wooden seat, ornamented with the svastika-border and louts-rangoli. The baby should also wear new dress, golden ornaments, flower wreaths and the rice-mixed curd-spot along with beautifully designed sandal dots on the forehead. Pens, inkpots, books, a piece of the earth, a coin and other instruments along with various dolls are to be offered to the baby. A tradition runs, that the baby may show his natural interest to those things, which he holds first, in his future life.

(vii) *Cūḍākarāṇa* or the first hair-dropping ceremony of the boy : The function is to be celebrated either in the first, or the third year of the boy. The mother should sit by the left side of the husband, taking the son on her lap covered with the tip of her cloth. Then taking the barber as an incarnation of the Sun-God and razor as the teeth of Lord Viṣṇu, the parents should ask him to shave hairs of the baby's head with hot water and to pierce the tips of ear plates with a golden needle to wear golden ear-rings there. The barber is to be entertained with new dress, sweets, fruits and wreaths.

Alpanā and Ornamentation : The lotus-rangoli and a sarvatobhadramaṇḍala are the same along with all other preliminary and ritual functions as told above in relation to other vedic rituals. Two wooden seats with beautiful lotus-rangoli for the parents and a pair of gold ear-ring for the baby and gold-needle for the barber are required.⁹

(viii) *Upanayana* or the sacred-thread ceremony : The very name of the function itself speaks of its nature and characteristics (upa=near + nayana=bringing the boy to the hermitage of teachers). It is virtually a socio-ritual function to send out boys for higher studies on completion of their primary education either at the domestic or the village schools. The time to go to the hermitage or at the Forest Universities for learning is fixed for the three upper classes. For Brāhmaṇas, it is from 7 years 3 months to 15 years three months or sixteen years; for Kṣatriyas from 11 years 3 months to twenty years and for Vaiśyas from 13 years 3 months to twenty-two years.¹⁰ After that, they should not have any chance of consecration and should be ex-communicated from their respective ranks and orders as 'brātyas' or outclass.¹¹

The Vedic civilization has all along been very much particular of its own civilization and culture. If a boy is not brought up and nurtured with the thoughts and concepts of a certain idealism from his early boyhood-days, when his thousand-petalled lotus of intelligence opens its petals gradually one by one and his instincts and intellects go on illuminating and expanding in environment of his mind and self, he can hardly be a fit representative of his country and culture.

The same preliminary ritual functions from the worship of sixteen Mātṛkās to pouring the Vasudhārā on the wall, are to be observed first. At the end of the preliminary rituals, either the father or the teacher should kindle the sacrificial fire, called samudbhava and should observe 'Mahāvyaḥṛti and upanayana-homas' (sacrifices). Then the teacher initiates him with the Sāvitrī (Gāyatrī). The teacher henceforth accepts him as his own disciple, taking holy water in his hands, joined together, and renames the boy by initiation, especially for the period of the hermit-life. The teacher then touches the navel-pit, two shoulders and the heart of the disciple and should administer him five permanent and compulsory oaths : (i) "You are henceforth be called by your name of baptism", (ii) "Please collect wood for everyday sacrifice", (iii) "Please have daily wash", (iv) "Please observe your daily prayer", (v) "Never sleep at the day-time." The brahmācārīn should say in response, 'yes, by all means'. Now the teacher may give him a pair of girdles, made of the muñja-grass, a pair of black deer skin scarfs and a three-stringed sacred thread to wear. Taking all these, the brahmācārīn then requests the teacher to teach him the hymns of Gāyatrī. The teacher, thus teaching him the complete hymns of Gāyatrī, offers him a rod of the wood-apple, the palāśa, or the udumbara and asks him to beg alms from the mother, the sister or the mother's own sister.¹² At the end, the brahmācārīn welcomes the fire-god, 'Śikhī' and pouring oblation to it promises to follow sincerely all the directives, given to him by the gurus, salutes the sacrificial fire and the guru by touching his feet. Here ends the consecration ceremony of the upanayana.¹³

Alpanā and Ornamentation. An eight-petalled lotus, a sarvatobhadramaṇḍala and a sthaṇḍila are to be made, as told before. Two wooden seats with svastika border and thousand-petalled lotuses in the centres are to be drawn to make the teachers and the brahmācārīns seated there. Two pairs of cloths and scarfs, coloured with red chalk (gairika), a pair of deer-skin scarfs, a kamaṇḍalu (a piped pitcher), a pair of girdles and a rod of a sacrificial wood, should be arranged there with other materials of the sacrifice.

(ix) *Samāvartana or the function of home-coming.* After the upanayana-ceremony the brahmācārīn may live twelve years in the hermitage of the guru, studying his respective courses of the Vedas and allied subjects. On completion of the course of study, the brahmācārīn comes back home by a bullock cart wearing a gentleman-like dress, wreath's crown on the head and holding a bamboo-rod. He sets fire, called tejas (Strength and Power), pours five oblations there to Gods—Fire, Wind, the Sun, the Moon and Indra (the king of the Heaven) promising that he should follow the way of truth and right and perform the domestic duties, assigned to him.¹⁴

Alpanā and Ornamentation are advised above with details in relation to the first National festival, the 'Śrāvaṇi-upākarma'. Now-a-days neither any body goes to a guru's hermitage.

itage, nor he lives twelve years there. The function of Samāvartana is, therefore, observed on the very day of Upanayana.

(x) *Vivāha or the marriage celebration*. The marriage celebration along with its associate functions under the Vedic rite may continue at least for three or four days : (a) *Avyūdhāna* (the celibacy dinner), (b) *Gātra-haridrā* (the turmeric festival), (c) *Varaṇa* (ceremony of welcoming the bride-groom), (d) *Sampradāna* (giving away the bride), (e) *Kuśaṇḍikā* (celebration by the fire sacrifice) and (f) the *Puṣpaśayyā* (the first happy night of the Honey-Moon) to be observed by the third night. They are to be ceremonized in order.

(a) *Avyūdhāna*—The bride and the bride-groom both are to be entertained with a grand dinner by their nearest relatives to celebrate their pure celibacy till the date.

Alpanā. Both are to be welcomed by their respective relations with new cloths and ornaments and should sit on a wooden seat, decorated with a lotus raṅgoli.

(b) *Gātra-haridrā*. The turmeric festival begins with plenty of happy presentations from the bride-groom's side with a small ball of turmeric paste in a gold or a silver cup, with which the bride is to be painted as an indication of the confirmed appointment. The first appointment had already been celebrated on an auspicious day called *vāgdāna* or *āśīrvāda* much before the marriage.

Alpanā and Ornamentation. The bride and the bride-groom should sit on mats in their respective domestic houses. Happy ladies and maids besmear the bride-groom with oil-mixed turmeric paste and happy loud sound, called "huludhvani". The rest of the turmeric paste should be sent to the bride for her besmearing, along with all other happy and costly presentations. With the bride all the family-members also exchange the turmeric paste along with the coloured water. At the end of the turmeric-play, the assembly of women and the bride-groom assemble to a place of the courtyard on a stone-slab, previously fixed on the earth with four plantain trees by the four corners. The same function should be repeated in the bride's house also with the rest of the turmeric paste as soon as it comes from the house of the bride-groom. In this occasion bevvies of ladies should greet both of them with all auspicious things like betels, betel-nuts, praśasti-pātra etc..

(c) *Varaṇa* (welcome ceremony). As soon as the marriage party arrives at the door of the bride, the bride-groom should be welcomed there, blowing conch-shells, making auspicious sounds (huludhvani) and offering some auspicious things, indicated for the purpose. From the door the bride-groom is to be led to the appointed place of *varaṇa* (welcoming rite). There he is to be made comfortable on a well-designed wooden seat and he should be entertained there with a seat, wash, a bouquet and a light refreshment, composed of honey, sugar and curd, as per the Vedic rite. He should again be led to former place of the turmeric play. The bride should then be carried there by on a similar wooden seat by the nearest friends and relations and she should thus be moved round the bride-groom seven times and to be lifted up to the height of him, so that they exchange their wishful looks face to face, and may interchange their own wreaths from their respective necks with some family traditions prevalent among women.

Alpanā and Ornamentation. Two well-designed wooden seats are to be made for the couple. The places of the varāṇa (welcoming function) and the sampradāna (offering the bride to the hands of the bridegroom) are to be artistically decorated with beautiful canopy, flower-wreaths and twig-garland-borders. A holy pitcher is to be placed along with other auspicious things as indicated. The pair may sit there face to face keeping the holy pitcher in the middle and placing their scented, up-turned palms, tied with a garland on the pitcher.

(d) *The ceremony of the Sampradāna or Pāṇigrahaṇa* (holding the hand of the bride by the bride-groom). Now, the father, the brother or any other close relation of her parental family should place the right hand of the bride on the right hand of the bride-groom over the holy pitcher (ghaṭa) and tie both the hands with a string of kuśa-grass and a wreath. The giver then declaring loudly names and clans of both the families, beginning from the great grand father, the grand father, the father right upto the couple, dedicates the bride to the hands of the bride-groom for good. At the end, either the priest or a lucky couple of the family should tie tightly the ends of the couple's scarfs with some holy things of good omen.

Alpanā and Ornamentation are the same, as told in connection with the varāṇas.

(e) *The Kuśaṇḍikā or the celebration of marriage by the fire-sacrifice*: The kuśaṇḍikā is the most artistic and important Vedic function of the marriage celebration. The motif of the function is not only limited to have a sweet heart for a man. It aims to have such a better half, who would bear the equal responsibility to carry on their traditional civilization and culture to the way of advancement and progress, producing such progeny as they are. To them a son is the most cherished fruit of their conjugal life; but they themselves should take it as their new births in forms of sons, "ātmā vai putranāmā'si". The complete function of the Pāṇigrahaṇa-saṃskāra (consecration) is divided into five socio-ritual functions, i.e. (i) āsmākramaṇa (putting the first footstep of a bride on a stone-slab in the home of the bride-groom to suggest her unquestionably confirmed hold in life there), (ii) Lājahoma (offering oblation of fried paddy with honey, clarified butter and leaves of a śamī-tree) which suggests that the bride would bring plenty of honey and butter in the family and stand there as firm as that of a strong śamī-tree and give shelter to every body under the family-shade as that a śamī-tree, (iii) Sapta-paḍi-gamana, by the north of wedding fire, seven lotus rangolis at an interval of a step, are to be drawn and the bride, followed by the bride-groom, should go seven steps, indicating that she would life-long follow her husband not less than seven decades, (iv) At the close of the bridal rite, the couple, standing side by side or placing the bride in front of the bridegroom, show the polar star in the sky, suggesting that they would life-long maintain polarity in their common works and ideas, (v) The ceremony of painting the forehead (mid joints of the hair line). The bridal function ends with a happy function with the auspicious sound of conch-shells and loud vocal roar (huludhvani), when the bride-groom points the bride's midjoints of hairs, just above the forehead, taking the vermilion either by a golden ring or by a small cane-basket. The bevvies of ladies then lead the couple to the main apartment of the house and pass the night with them, arranging a function of songs, dances, merry-making, accompanied by some traditional family functions prevalent among

the woman-kind. Next day the marriage party returns home with the bride with songs, dances, jokes and pranks.

Ālpanā and Ornamentation : (i) For the function of *āsmākramaṇa*, draw a big thousand-petalled lotus and place there a stone-plate full of red-coloured milk (*dugdhālakṭaka*) and at the eastern side place a heavy pasting stone-slab. The bride comes unitedly with the groom, previously tied together by a single scarf, first to put her step on stone plate full of red milk and making three or five reddish foot prints on the way, places her last firm step on the stone-slab, half-buried under the earth.

(ii) For the *lāja-homa* (the sacrifice with puffed paddies) there should be made a pair of thousand-petalled lotus and a pair of wooden seats, duly ornamented with five coloured rangolis, should be placed there. The husband and the wife should stand on them, taking a winnowing basket, full of paddy-flake, butter-oil, honey, *śamī*-leaves in their hands and jointly celebrate the *dhṛti-homa* (the sacrifice to ascertain life-long confirmed conjugal life with tolerance and perseverance).

(iii) For the function of *saptapadī* (walking seven steps unitedly) draw seven lotus flowers one by one from west to east on a single stalk by the north of the sacrificial pit. Then they step one by one on seven lotus-flowers and reaching the seventh one, the bride-groom holding the bride by her neck with the left arm and touching her heart by the right, should chant a hymn, meaning that they both are hence-forth dedicated to the common cause of the social life. He takes an oath before the assembly since he holds her heart, therefore, his own heart should always respond her calls and follow her. May she obey her words with all her mind. Let *Prajāpati*, the God of wed-lock, may command her to his best service.

(iv) For the function of showing the Sun and the Polar star no other *ālpanā* is required there. Standing on the former rangolis the husband shows the wife the Sun and the Polar star in the sky.

(v) For the rite of offering a veil and vermilion on the fore-head of the bride, the couple should, at the end of the last oblation to the fire, sit side by side, before the sacrificial fire either on an oxes skin or on the well-ornamented wooden seats. The bride-groom should paint the hair-joint over the forehead of the bride with vermilion and cover her face with an ornamented veil, chanting no hymn or appropriate hymn indicated for the purpose of offering vermilion and veil.

(f) *Pākaspārśa* (the bridal Feast) and *Puṣpa-śayyā*-(the first night of Honey-moon) :

The celebration of the wedding ceremony is sometimes observed in the second morning, if the *Pāṇigrahaṇa* (taking the hand of the bride) ritual is not possible at the bride's house in the wedding night. The second day, generally, passes on to take the bride to the bride-groom's house.

The third day is indicated for the *pākaspārśa* (the bridal feast served to and by the bride). It is ceremonized in the third day, in which the husband offers a big plate, full of so many cooked foods, sweets and fruits along with a pair of costly red-bordered *śāris* (cloth of the fair sex), a bouquet, ornaments, toilets and luxuries before the dinner party, suggesting that the husband should life-long provide her with foods and cloths and the wife, in return,

should maintain the family; what-so-ever earning her husband gives her with. The bride then serves dinner (rather luncheon) with her own hand to distinguished guests and relatives, assembled there to give the bride the ritual and social recognitions. Relations of the bride's family participate in the luncheon with various presentations for the happy couple.

In an auspicious moment in the evening, lucky ladies prepare a flower bed in the bed-room and decorate a luxurious cot for the couple with various perfumes and fragrant flowers, wreaths, flower sticks, fragrant smokes (dhūpa) and series of lamps burning with scented oil or the butter-oil. With the sound of a series of conch-shells, accompanied with the happy vocal sound and love-songs, lucky young ladies escort the bride to the dream-bower to meet her spouse. They exchange their rings there and enjoy the sweet night.

For the celebration of the sweetnight a pair of lotus rangolis is to be drawn on the floor of the bed-room. Spreading there a beautifully ornamented carpet the couple, wearing costly ornaments and dresses, presented by the brides family, finish the supper with curd, rice-flake, banana and sweets, and exchange their wreaths and rings each other with holy sounds of conch-shells and other happy jokes and pranks from outside. Thus the artistically and aesthetically devised socio-ritual function of a Hindu marriage concludes happily.¹⁵

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Chapter : VII

Art of Ālimpana in Socio-ritual Ceremonies

Reference :

Abbreviation

1. Manu II. 16.
2. (a) Gītā III 14 & 15.
(b) Upa. Ai. & Br. Ā.
3. Rg. Veda
4. Ibid. ,,
5. Bhavadeva.
6. Manu II. 30
7. Bhavadeva.
8. Ibid.
9. Ibid.
10. Manu II/36
11. Ibid. II/39
12. Ibid. II/50
13. Bhavadeva.
14. Bhavadeva.
15. Ibid.

Reference

niṣekādiṣmaśānāntā mantrairasyodito Vidhiḥ /
yajñād bhavati parjanyo yajñaḥ karmasamudbhavaḥ //
tasmāt sarvagataṁ brahma nityaṁ yajñe pratiṣṭhitam //

garbhaṁ dehi Sinivāli garbhaṁ dehi Sarasvati etc.
hiraṇyagarbhaḥ samavartatāgre bhūtasya jātaḥ
patireka āsīt/
Nāma-karaṇa.
nāma deyaṁ daśamyāntu dvādaśyāṁ vā'sya kārayet /
Nāma-karaṇa.
Annaprāśana.
Cūdākaraṇa.
garbhāṣṭamebde kurvīta brāhmaṇasyopanayanam/
sāvitrīpatitā vrātyā bhavantyāryavigarhitāḥ//
mātaraṁ vā svasāraṁ vā māturvā bhaginīm nijām/
Upanayana.
Samāvartana.
Vivāha.

CHAPTER VIII

THE FOLK-ART IN INDIA

Concepts of Artistic Handicrafts : It is, therefore, transparent that the source and concepts of Artistic handicrafts, Folk-Arts and Ālpanā are rooted out from the two major streams of Indian studies—the Vedic and the Tāntrika, the two major streams of the Śruti. The complete scripture of the Śruti or the Vedas, which we have to-day, is not the complete collection of the Vedic studies. A considerable part of the same had been lost, scattered or shattered before the time of the drying up or cessation of the river Sarasvatī, approximately, before the time of compilation of the Manusmṛiti, which are supposed to have been retained, referred to, or indicated in the works of the Dharmaśāstras of early sages.¹ Some of such lost teachings of the Vedas may yet be found in their moral and ritual codes, didactic tales and media of instructions, from which different functions and vows had been devised. It is not, therefore, fitness of a thing to suppose them as non-Vedic ones.

Abanindranath Tagore, in his hallowed work, 'Bāṅgalār Brata' had given at least 120 models of ālpanā, drawn by the untrained hands of the female folk of Bengal. Origin of almost all such vows may be located in our Vedic, Mythic and Tāntrika Literature. The spontaneous appeal, intuitive eagerness and inquisitive approach to draw those ālpanās are more genuine and really artistic than those of the trained hands. The spontaneous eagerness, suggested through the trembling lines of such ālpanās, is more artistic² than those of the creation of trained hands.

Abanindranath had classified the current vratas (vows) into three grades:— (i) the scriptural vow or the 'Sāstriya vrata', (ii) The females' vow or the Nārīvrata and (iii) the maidens' vow or the Kumārī-vrata; coming down to us from the Aryan, Non-aryan or Pre-aryan sources,—bearing the insignia of those civilizations.³

Behind the all sorts of ālpanā, or Folk art, we find a tale, a fable, or a legend, which intensifies the imagination of an artistic mind to reproduce the thoughts of such episodes by the way of a diagrammatic style. Since it paints or imprints the nature and characteristics of waves of one's own imagination in lines and colours, it is called an ālpanā or an ālimpana.

Abanindranath was a real artist in its true sense. An artist gives his imagination in an exact form by the help of varṇas, which denote, according to the Sanskrit vocabulary, a letter of an alphabet and a colour. He had the equal efficiency to wield a pen as well as a brush. As the faithful and lucid narrator of any event and episode he draws an alive penpicture on a reader's mind; similarly a flawless colour-picture helps to bring home the entire theme and environment of a painting. Almost all our vratas (vows) are supported by a tale, telling the nature, function and utility of functions. Abanindranath had reproduced a considerable amount of vratakathās or Folk-tales, glorifying the Vedic, Mythic, Esoteric and local vows; which may highly be appreciated as to be the irreplaceable specimen of Folk-Literature, devised for the purpose of supporting the society, we live, imprinting

permanently the morale of the vow in the mind of women and common people. It is, therefore, necessary to add the ritual, social, moral and diagrammatic implication of such vows, first in words and then in lines or colours.⁴ In addition to them, the Folk-Tale or the Vrata-Kathās of India are also dearly appreciated as common source of Fine Arts, Artistic Handicrafts, Dance, Drama, Dramaturgy, Tales, Fables and Fictions of India as well as the history of Indian Civilization. As no action of the Hindu life is devoid of ritual impetus, it is, therefore, also an imperative to unveil the social and ritual motif of such functions, paying special attention to their artistic and aesthetic value. Ours is not a canonical work and only that much ritual facts and informations are referred to here, which could help to understand the artistic and aesthetic Beauty of those tales in letters and lines.

Folk-Art of All-India recognition is our subject of study. Regional Folk-Art differs in nature and character in different states of Indian sub-continent. Towards the development of Indian Arts and Crafts the contribution of womankind is immense. Our canonical texts had honourably appreciated many rites and customs prevalent among them in behaviorism by the designations of Yoṣit-pracalita kathā (tales current among woman-fold) and Yoṣidā-cāra or Strī-ācāra; in which instruction and contribution of non-Aryan tribes are not impossible.⁵ In a word influence of non-Aryan and pre-Aryan tribes is also traceable in Folk Arts. The contributions of non-Aryan tribes to the development of Indian Arts and Aesthetics have been discussed earlier. The scope and practice of Ālpanā in the nature of floral art or the floor-ornamental art has its two main trends; (i) the dynamic as discussed above and (ii) the static style, that is practised on stone-slabs, brick-cakes and plastered floors, roofs, cornice and dadoes of the architectural works, like historical caves, temples, mosques—like Ajanta, Konark, Taj mahal etc.. They all are the different styles, varieties and devices of the art of Ālpanā. Almost all Indian Studies aim at Summum bonum. Learning in India has two major streams;—the Śāstras or the study in Scriptural Texts and the Kāvya or the study in Aesthetic Texts, which comprise of Literature, Arts including Architecture, Sculpture, Fine-Arts with other allied artistic crafts, Dance, Drama and Music. In spite of the common end of both the streams, the former is of the bitter taste and understandable by a difficult persuasion; whereas the latter is sweet and easily soluble, like a sugar-coated pill. It is, therefore, better-appreciated than the former, especially by princes and sons of the aristocrats.⁶ Since all the systems of Indian Philosophy breathe Bliss and Happiness, no independent system of Philosophy by the name of Aesthetics, aiming at the same end, had been thought out. Indian Aesthetics, if at all any, may claim its existence on the ground of the churned creams of all the philosophical systems, theist, atheist and tāntrika, stimulated and developed with the thoughts and concepts of Kāvya, circumscribing the entire span of Kāvya including all kinds of Poetic works, Literature—Prose and Poetry, Drama-Dramaturgy, Dance and Music on one hand and all sorts of arts and crafts on the other. Our attempt is, therefore, confined in mainly to that world of aesthetic Beauty and Bliss.

It is proposed previously that the present study is limited to Indian concepts and elements of the aesthetic culture as discussed in Indian (Sanskrit) Literature, Arts and Dance, Drama, Dramaturgy and Music. In European Philosophy, Aesthetics is appreciated as an independent system of philosophy since the fundamental principles of the Indian and

European aesthetic studies differ basically, presented by some well-known scholars of India in their distinguished works.⁷ Our minds, nurtured in thoughts and concepts of Indian Arts and Philosophy as well as the oriental outlooks, are inclined to advance through our own way, leaving carefully the path of controversy.

Through a chronological and comparative study in Aesthetic Philosophy of East and West, for two thousand years, beginning from the time of Nāṭyaśāstra (Circa 2nd century B.C.) upto the time of Paṇḍitarāja Jagannātha (18th century A.D.) on one hand and beginning from the time of Plato right upto the time of Benedetto Croce on the other, it is revealed that the distinguished scholars of world in Aesthetics, sometimes come near and some times differ considerably, so far their comparative speculation in Eastern and Western Aesthetics is concerned. As East and West never proverbially meet, we would better like to close the chapter exerting a comparative assessment on the fundamental principles of Aesthetics, delineated by the two parallel lineages of scholars.

In volume I of the present work, the nature and characteristics of Indian Aesthetics had concisely been represented. The cumulative study, in the nature of the soul of Poesy, affirmed that the aesthetic experience is nothing but a kind of supersensuous, supernatural and universal knowledge, experienced only by sahrdayas (aesthetes). Indian Aesthetics conceives two worlds for aesthetic Relish—Natural (svabhāva) and supernatural or imaginary (vibhāva). Lest, how the saddest thought of a man can convey the sweetest thought to another man? Can a man be so cruel by nature? Does the cauldron scene of worried sisters in the Macbeth bring home worry or disgust in the minds of spectators of the drama? Do not the feelings like pathos, horrors, disgust, ultimately mature in happiness in the minds of readers and spectators of a drama? The philosophical theory of causality of the mundane world is not applicable in the world of imagination of a poet. The cause, the effect and the associates of any mundane creation are taken as vibhāva, anubhāva and vyabhicāri-bhāva in the poet's own world of imagination:—since all of them represent a poet's happy ideas of the mind. Every thing is there poet's own creation, or the different changes of the one and same poet's mind. It does care very little to our mundane laws of causality. Here the poet, himself, is the creator. Whatsoever a poet's mind likes, the world moves accordingly.⁸ He only takes impetus from the external world and re-shapes or re-forms them in the workshop of his own imagination. In the outside world, the vyādha (the hunter), the krauñca (the hunted) and the poet are one and the same person in different guise and environment; but in the world of imagination everything is the poet himself. Poesy obeys no law of Nature. She herself is Paramount Bliss and happy, conceivable by ninefold sweetest relish. She and her creator, the poet, are ever-independent, thinks Mammaṭa Bhaṭṭa, the central figure of Indian Aesthetics.⁹ A similar observation had been reflected also in minds of some European Poets and Philosophers; like Aristotle, Shelley, Sir Philip Sidney, Kant etc..

The treatise of Literary Criticism, called commonly Alaṅkāraśāstra or Kāvyaśāstra (Philosophy of Poetry and Poetics) has a cherished tradition and valued recognition in the scholastic circle of India, since the age of the Vedas. Beginning from the sixth century A. D. to the eighteenth century A.D., a consecutive study in form of the definition of Rasa, or

Aesthetic experience, formulated in Bharata's Nāṭya-Śāstra, runs thoroughly, having been crystallized time to time by the prominent systems of Indian Philosophies—like the Vaiyākaraṇa, Mīmāṃsā, Nyāya, Sāṅkhya (Bhūktivāda), Śaivism, Vaiṣṇavism etc.. The concept of supernaturalism and supersensualism had never been admitted by any of those systems without sufficient textual contest. The Mīmāṃsā system and the Nyāya system particularly fought tooth and nail to waive the hypothesis of supernaturalism in Indian Aesthetics by the proposition of their own mundane systems of Philosophy on the proposition of Perception, Introspection, Vakrokti (theory of Beautified speech), Anumiti (Inference), Introspective retrospection etc.. Finally, Abhinavaguptapāda reconciled the controversy ascertaining that it is both natural and supernatural as well as conditional and unconditional. It is natural and conditional, since it may be experienced in relation to its respective cause, effect and accessaries. It is also supernatural and unconditional, since it may also be relished when the said causal condition freezes and the same experience goes on when our sense-organs find no sensuous stimuli from the mundane world.¹⁰ Double negatives ascertain a positive and it is also another criterion to appreciate it as supersensuous. In a word, it is called supernatural, since no man-made ism could justify it by any means, yet we feel it by the whole of us. Croce, a distinguished scholar of western Aesthetics is not in the position to accept supernaturalism except perception. A similar view had been refuted long ago in the ninth century A.D. by Śrī Śaṅkuka, Mahima-Bhaṭṭa and others.¹¹

Beauty is an imperishable blissful happiness of a mind under the trace of imagination which may change in all appropriate moments in a charming form that brings immense joy. Mind may feel fatigue in a static thing or thought, but not in a dynamic series of beautiful things or thoughts. If one would always see a most beautiful lady he may some times feel fatigue but if she dances or smiles suggesting charm, a mind never rests to see her.¹²

Plato's concept of Beauty is perfectly at par with that of the Orientalist. He identifies Beauty with Truth and Good as determined in our Upaniṣads and illustrated in the Hymns to Beauty (Saundaryalaharī) of Śaṅkarācārya.

Intelligence and Imagination are the parents of Poesy, according to Indian Aesthetics. Though a Bharatan tradition appreciates Vṛtti as the mother of Poetry (Kāvya) in the sense of Drama, experiences a kind of style or form of the speech, corresponding to some extent, Croce's conception of Form.¹³ But Croce is reluctant to appreciate Intelligence as such, which, according to Indian point of view (as well as partially European too), is the principal cause of making Poetry. Innate intelligence, sharpened by proficiency of repeated culture, is the root cause of any piece of successful work.¹⁴ In Indian Art Mysticism is not denied, but in Indian sense of mysticism, there is no scope of improbability, impropriety and absurdity. If any thing in a poetry is not justified by propriety or probability, it never attains a classic status.¹⁵ Aesthetic Relish is also a kind of mystic experience, since we may taste there the suggested blissful beauty identical to Paramount Reality and evaluated as to be the soul of poetry, suggested in connection with vibhāva, anubhāva and vyabhi-cāribhāva. The unmuffled consciousness of dormant feelings is virtually Relish, which does not come under the direct perception of a man¹⁶. Elements of supernaturalism are not always the same in other countries. The concept of genius or intelli-

gence, as lately analysed by Croce, is not at par with the Indian concept of Intelligence, or our *Pratibhā*. Croce writes, "nor can we admit that the word genius as distinct from the non-genius of the ordinary man, possesses more than a quantitative significance. Great artists are said to reveal us to ourselves. But how could this be possible unless there be identity of nature between their imaginations and those of ours and unless the difference will be only one of quantity". It appears that B. Croce is not in the position to accept the identity of *sahṛdaya* or a poet-critic.¹⁷

Dr. S. N. Dasgupta had presented a comparative study between the views of Indian Aesthetics and Croce's own on Western Aesthetics in the light of scientific analysis. He holds that "the cult of superstition of the genius has arisen from this quantitative difference, having been taken as a difference of quality". This is, to some extent, feasible, so far the realization of a man in the mundane experience is concerned, to taste the beauty and bliss of soul and nature. A particular type of supersensuous experience, called *Prātibha-pratyakṣa* or the supersensuous and super-intuitive perception as biologically established by Vyāsa and Maṇḍanamiśra, in their *Yoga-Bhāṣya* and *Vidhi-viveka*, should be appreciated. But the aesthetic realization is not at par with all other worldly realization. Here arises the question of authority or *adhikārin*. All are not qualified or authorized to taste the bliss of Aesthetic experience. Only those *Sahṛdayas* (aesthetes), who have an innate faculty as that of the poet's own, may relish the poetic beauty by the virtue of the common *vāsanā* (instinctive intellect).¹⁸ It appears that B. Croce is also not in the position to accept the identity of a *sahṛdaya* or a poet-critic.¹⁹ Some are also reluctant to appreciate the concept of *vāsanā* too; what is plastered with the soul, and migrates with the soul, generation after generation, till the soul enjoys the perpetual Liberation. Those, who believe in the theories of Mandalism and 'Genetic code' as well as the biological changes of a wolf into a dog and an ape into a man, what checks them to appreciate instinctive genius or intelligence, clearly speculated in some authentic works on Indian Philosophy, particularly *Yogaśāstra* (Vyāsabhāṣya), *Mīmāṃsā* (Vidhiviveka of Maṇḍanamiśra), *Tantraśāstra* etc.. It is not mandatory that everything should please everybody. Abhinavaguptapāda believes that an uncommon thing, which takes new shapes and forms, emits new lustre every moment, is termed as Beauty or 'Ramaṇiyatā'. On the other hand a gifted philosopher, Jayanta-bhaṭṭa, a collaborator of Lollaṭa-Bhaṭṭa, a mountain-like personality of the time, holds, "How could we create a new thing in this old world in every moment? It is only the beautified composition of words that creates beauty". The world of imagination, created by a poet, is quite different than that of the world of Nature, where pathos turns into happiness, the poison changes into nectar and the bondage of life converts into liberation. This is the common motto of Aesthetics and Esoterics of India.²⁰ Indian Aesthetes like Kālidāsa, Avantisundarī, Jagannātha etc. did neither make their own school nor philosophy. Like a cuckoo and a skylark they sing in their own accord and symphony, but never make a nest for their young ones. They are brought up on others' nests. Similarly an aesthete first makes himself qualified with all necessary thoughts and concepts of other treatises, systems and cults and if in case, anybody ventures to question their authority, established on rationally balanced speculations, intellectual findings and the uncommon introspective function of revelation, they pay their debt with their own coins. In an aesthete we may find three dominating faculties; one of a poet, the other of a philosopher and the rest of a complex of saints, poets and philosophers.

Among the above-cited celebrated aesthetes of India, Kālidāsa, Avantisundarī etc. are first poets and then aesthetes. Daṇḍin, Śrīharṣa, Jagannātha etc. are first aesthetes (philosophers) and then poets. Abhinavaguptapāda, Caitanyadeva, Rūpagosvāmin etc. are first saints and then aesthetes. Bhoja, though a versatile genius, yet as an aesthete his efficiency and personality outshine his merit in his other branches of intellectual studies. As a result of this, we mark that all intellectual geniuses of all times and streams of studies, intrude in the field of Indian Aesthetics. From the sixth century A. D. to the ninth century A. D. the Mīmāṃsā system dominates in the intellectual field of India and we see that the gifted scholars of the Mīmāṃsā system like Kumārila-bhaṭṭa, Prabhākara-bhaṭṭa, Jayanta-bhaṭṭa, Lollaṭa-bhaṭṭa etc. contributed much to the field of Aesthetics. When the Buddhist system of Philosophy tightly cornered the Mīmāṃsā system, Śaivaite scholars like Bhaṭṭanāyaka, Abhinavaguptapāda etc. and the Nyāya system headed by Śrī-śaṅkuka, Mahimabhaṭṭa etc. came forward to crystallize the Indian system of Aesthetics. The supremacy of the Nyāya system, particularly the system of the modern Logic, maintained its supremacy on all over the entire field of Indian Philosophy since the 15th century A. D., but it had been gaining dominating position all over the intellectual field in India at least from the eleventh century A. D. It is an irony of fate, that Indian Aesthetics went on refining in the hands of logicians, who had not been aesthetes, but logicians. But they served honestly the cause of Aesthetics. As for example, the system of logic does not fundamentally appreciate the theory of Vyañjanā (suggestion), but the logician commentators on Indian Aesthetics, in course of their studies in Aesthetics, never tried to support their own doctrinal proposition. They sincerely exerted all their efforts by the way of minute scholarly speculation to prove and establish the truth and findings of aesthetic concepts. For an example, almost all the critics of the Rasasūtra (definition of Rasa) are the men of opposite platforms. The distinguished commentators on the major works on Aesthetics, beginning from the 15th century to the 18th century A. D.²¹, were Naiyāyikas (logicians). Even the last aesthete of All-India recognition, Paṇḍitarāja Jagannātha, who boasts of his unquestionable authority in the philosophy of Words, Mīmāṃsā, Logic—ancient and modern and Vedānta etc., was not so vocal of his own stand in the field of Aesthetics, as he was in reference to other systems of Indian philosophy. He finally only requests that aesthetes may save themselves from disturbance, caused by the mountain-like scholars of Indian Philosophy, and may hold this gem of Aesthetics by their necks, picked up from the scholastic torments in the melodious and lucid stream of Indian Aesthetics.²²

Volume II, Part IV(B)

Chapter : VIII

The Folk-Art in India

Reference :

Abbreviation

1. Manu. II/7. (Kullūka)
2. Bang. Vrata.
3. Ibid.
4. „
5. „
6. Vakrokti. pp. 5.
7. (i) Comparative Aesthetics by Dr. K.C. Pandey.
pp. 47.
(ii) Saundarya-tattva; (Dr. S. N. Dasgupta).
pp. 7-9.
8. Agni. v.
9. K. P.
10. K. P. : R. P., pt. II, chap. IV.
11. Saundaryatattva. pp. 37.
12. Abhi. bhā.
13. Saundaryatattva, pp. 38.
14. K. P. : R. P., pt. II, chap. I.
15. Ibid., chap. IV.
16. (i) Tai. Upa.
(ii) N. S₂. VI.
(iii) R. G. I. pp. 23.
17. Saundarya-tattva, pp. 37.
18. Dhva. Ā. (Locana) I.
19. Vide ref No. 12 & Saundaryatattva, pp. 36.
20. K. P. : R. P., pt. II, chap. I.
21. Principle, Lit. Criticism, chap. V, pp. 59-84.
22. R. G. chap. I. Introd. verses—2 & 6.

Reference

- utsanna-viprakīrṇapāthyamānād.....
Introd., pp. 2 & pp. 1-2.
pp. 1
pp. 11
pp. 4, 8, 13.
Abhijātānām sukumāramatīnām rājaputrādīnām.
- Apāre kāvyasaṁsāre kavirekaḥ prajāpatiḥ /
Yathā'smai rocate viśvaṁ tathaiva parivartate //
Niyatikṛtaniyamarahitām etc.
Ubhayābhāvasya ubhayātmakatvaṁ pūrvavallokotta-
ratāmeva gamayati, na tu virodham.
- Kṣaṇe kṣaṇe yaṁ navatāmupaiti tadeva rūpaṁ rama-
ṇīyatāyāḥ /
- Śaktirnipuṇatā lokaśāstrakāvyādyavekṣaṇāt /
Kāvyajña-śikṣayā'bhyāsa iti hetustadudbhava //
Tadābhāsā anaucityapravartitāḥ /
Raso vai saḥ.
Vibhāvānubhāva-vyabhicārisamyogād rasaniṣpattiḥ /
ratyādyavacchinnā bhāgnāvaranā cideva rasaḥ /
- Kaveḥ sahrdayasya ca samānānubhavastataḥ.
- Niyatikṛtaniyamarahitām etc.
- Mayonnīto loke lalita-rasagaṅgādharamaṇiḥ /

2020-07-28

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ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED

At 10:00 AM, the following information was received from the FBI:

[illegible]

1. The first of these is the fact that the
2. Government has not been able to
3. maintain a consistent policy
4. in the treatment of the
5. Chinese in the Far East.
6. The second is the fact that
7. the Government has not been
8. able to maintain a consistent
9. policy in the treatment of
10. the Japanese in the Far East.
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35. the Spanish in the Far East.
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39. policy in the treatment of
40. the Italian in the Far East.
41. The ninth is the fact that
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45. the American in the Far East.
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50. the Russian in the Far East.
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53. able to maintain a consistent
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56. The twelfth is the fact that
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60. the Austrian in the Far East.
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65. the Hungarian in the Far East.
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70. the Polish in the Far East.
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75. the Czech in the Far East.
76. The sixteenth is the fact that
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80. the Slovak in the Far East.
81. The seventeenth is the fact that
82. the Government has not been
83. able to maintain a consistent
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85. the Yugoslav in the Far East.
86. The eighteenth is the fact that
87. the Government has not been
88. able to maintain a consistent
89. policy in the treatment of
90. the Bulgarian in the Far East.
91. The nineteenth is the fact that
92. the Government has not been
93. able to maintain a consistent
94. policy in the treatment of
95. the Rumanian in the Far East.
96. The twentieth is the fact that
97. the Government has not been
98. able to maintain a consistent
99. policy in the treatment of
100. the Greek in the Far East.

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E. O. I. A., Vol.-II, Part-IV

<i>Abbreviation</i>	<i>Names of Books, Journals, Manuscripts, Authors, Editions etc.</i>
1. <i>Agni-P.</i>	Agni-Purāṇa—a study, S. D. Gyāni, 1964.
2. <i>Abhij.-Śāku.</i>	Abhijñāna-Śākuntalam, Chaukhambha Sanskrit Series, Varanasi, 1955.
3. <i>Abhi. Bha.</i>	Nāṭyaśāstra with Abhinavabhāratī, vols. I to VII, Baroda, 1956.
4. <i>Ars. or Artha-Śā.</i>	The Kauṭilya Arthaśāstra, Pt. I, 2nd Edn. R. P. Kangle, University of Bombay, 1969.
5. <i>Alam. Kau.</i>	Alaṅkāra-Kaustubha, Ed. by Siva Prasad Bhattacharya, Varendra Research Society, Rajshahi, 1926.
6. <i>Āhnika-kṛtya.</i>	Āhnika-kṛtyam, Vols. I,2,3, Ed. by Shyamacharan Kaviratna, Calcutta, 1315 (B. S.).
7. <i>Br. Ā. Upa.</i>	Bṛhadāraṇyakopaniṣad, Aṣṭādaśopaniṣad, Vaidika Saṁśodhaka-Maṇḍala, Poona, 1956.
8. <i>Brahma-Pu.</i>	Brahma-Purāṇa, Ed. by Pañcānana Tarkaratna, Published by Natavar Chakravarty, Calcutta, 1316 (B.S.).
9. <i>Brahmavai. Pu</i>	Brahmavaiivarta-Purāṇa, Ed. by Pañcānana Tarkaratna, Published by Natavar Chakravarty, Calcutta, 1827 (B. S.).
10. <i>Br. Sam.</i>	Brahma-saṁhitā, Tantrik Text, vol. XV, Arthor Avalon, Madras.
11. <i>Brahmāṇḍa-P.</i>	Brahmāṇḍa-Purāṇa, Ed. by J. L. Shastri, Motilal Banarsidas, Delhi 1973.
12. <i>Bang. Vrata.</i>	Banglar Vrata, Abanindra Nath Tagore, Visva-Bharati Granthalaya, Calcutta, 1354 (B. S.).
13. <i>Bhavadeva.</i>	Bhavadeva-paddhati, Pt. Shyamacharan Kaviratna, Kaviratna Bhavana, Shibpur, Howrah (W. B.).
14. <i>Bhaviṣya-P.</i>	Bhaviṣya-Purāṇam.
15. <i>Bhaviṣyottara</i>	Bhaviṣyottarapurāṇam.
16. <i>Bhoja-pṛa.</i>	Bhoja-prabandha, Ed. by Sadāśiva Śāstrī, Ballāla, 1949.
17. <i>Census of India</i>	Central Publication Branch, Calcutta.
18. <i>Comparative Aesthetics</i>	Comparative Aesthetics, vols. I & II, Dr. K. C. Pandey, Chaukhambha Sanskrit Series, Varanasi.
19. <i>Durgotsava, Kā. Pu. or Kā. Pu., Du.</i>	Kālikā-Purāṇam, Ed. by Pañcānana Tarkaratna, Pub. by N. V. Chakravarty, Calcutta, 1316 (Beng. era).

20. *Durbar.* Nepal-Durbar, A Catalogue of Palmleaf & selected paper Mss. belonging to the Durbar Library, Nepal, vols. I & II, Calcutta, 1905.
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25. *Gītā.* Śrīmad-Bhagavad-Gītā (with Śāṅkara-Bhāṣya), Calcutta
26. *Almanac.* Indian Almanac, The National Institute of Health.
27. *Jai. Sū.* Jaimini-Sūtra, Pts. I and II, Bombay.
28. *K. P. : R.P.* Kāvya-Prakāśa with the comm. Rasaprakāśa, vide bibl. no 35, E. O. I. A., vol. II, Pt. I.
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31. *Kālamādhava* Kālamādhava, Mādhavācārya, Ed. by Candrakānta Tarkālakāra, 1916
32. *Kūrma-P.* Kūrma-Purāṇam, vol. II, Ed. by Pañcānana Tarkaratna, Calcutta, 1311 (B. S.).
33. *Liṅga-P.* Liṅga-Purāṇam, Ed. by Pañcānana Tarkaratna, Pub. by Nata Behary Roy, Calcutta, 1310 (B. S.).
34. *Matsya-P.* Matsya-Purāṇam, vols. I and II, vide bibl. no 62, E. O. I. A., vol. II, Pt. I.
35. *Manu.* Manusmṛitī, Ed. by Shyamakanta Tarkapanchanana, Reprint. Basumati, Calcutta.
36. *Manu (Kulluka).* Manusmṛitī with the comm. of Kulluka-Bhaṭṭa. Ed. by Shyamakanta Tarkapanchanana, Basumati, Sahitya Mandir, Bipin Ganguli St., Calcutta, Reprint.
37. *Malamāsa.* Malamāsatattva, Raghunandana, Jivananda, Calcutta.
38. *M. B. or Mahā-bhā.* Mahābhārata, vide bibl. no 59, E. O.I.A., vol. II, Pt. I.
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ERRATA

<i>Page</i>	<i>Line</i>	<i>Incorrect</i>	<i>Correct</i>
5	8	Yoginīs	Yoginīs,
"	10	Lokapātas	Lokapālas
"	19	Balāgrā	Balāgra
"	24	10	the
"	25	srikkani	sṛkkani
6	16	thickness fing.	thickness 2 fing.
"	18	the breadth	the breast
"	24	" x "	4
7	6	kalāpika	kalāpikā
"	14	then	thin
"	37	also	who also
10	20	Cosmogong	Cosmogony
12	12	-Two. The	-Two, the
"	24	pantheoas	pantheons
13	14	Śāvitri	Sāvitri
"	21	Ash	Asa
15	19	beings	being
16	6	the But	But the
20	14	(mango)	(mango ?)
22	14	appracated	appreciated
23	34	Muṇḍamāla-tantra	Muṇḍamālā-tantra
25	32	dutis	dūtis
29	24	acounting	counting
30	25	padmaghaṇṭa	padmaghaṇṭā
31	4	worship	worships
"	21	Cakravega	Cakravegā
39	"	vīrās	vīras
"	39	Jainta	Jaintia
40	20	are	is
47	35, 38	mūṣala	muṣala
48	12	baṭa	vaṭa
51	1	Vaidicka	Vaidika
53	6	candramāsa	cāndramāsa
"	7, 8	śrādha	śrāddha

53	11	prājāpatya	prājāpatya
54	27	holi	holý
55	12	ṣaḍasra	ṣaḍasra
„	30	skliton	skeleton
57, 58	40, 6	planate	planet
65	1	spherial	spherical
67	3	ll	l ²
69	17	bhūgraha	bhūgrha
„	36	Vamśānucarita	Vamśānucarita
73	11	500 hundred	5 hundred
„	12	A () to her ()	A (अ) to Ha (ह).
„	„	and in	and three hundred in
74	1	citta, intelligence	citta (intelligence)
„	14	antasthya	antyaatha
„	35	(R & r)	(R & R ²)
75; 80	1, 2; 8	l ²	l ²
77	41	Brahmāṇi	Brahmāṇi
78	5	Caṇḍaghaṇṭā	Caṇḍaghaṇṭā
„	26	Nagari	Nāgarī
„	29	Svādhiṣṭhāna	Svādhiṣṭhāna
79	3	turuṅg	turning
86	5	ya	yo
„	18	°salile	°salile
„	21	rudāhṛta	rudāhṛtā
„	„	yaśasvini	yaśasvini
„	30	Varṇoddhāra	Varṇoddhāra
„	33	Sandhya-bhāṣā	Sandhyā-bhāṣā
88	8	Brāhma-Purāṇa	Brahma-Purāṇa
91	13	Padmapurāṇa	Padmapurāṇa
„	14	Haritālika	Haritālikā
„	23	haritala	haritāla
92	5	liquid	liquid. ¹²
„	20	(c)	(v)
„	27	Jagadgauri	Jagadgaūrī
„	34	Vaiśya	Vaiśya
93	9	fire	fine
95	24	Samvatsarapradīpa	Samvatsara-pradīpa
95, 96	38, 23	jesmine	jasmine

96	11	of the thirteenth day of	of
97	3	Jyaiṣṭha	Jyaiṣṭha ²²
"	15	Bhādrapada	Bhādrapada ²³
"	29	Agrahāyana	Agrahāyana ²⁴
101	7	birh	birth
102	20	Śrī Kṛṣṇa	Śrī Kṛṣṇa
103	33	Lotus	souls
105	27	furture	future
106	2	required	required
109	17	life	life. ⁵⁴
"	22	ones. ⁵⁴	ones. ⁵⁵
110	16	Caitra. ⁵⁵	Caitra.
112	24, 30	Kalpārambha	Saṅkalpavacana
113	32	kajjvā	kajjvā
118	6	that on a	that a
"	40	warrior	wooer
120	31	man o	mango
131	1	°nāma	°nāma