

**THE BOOK WAS
DRENCHED**

UNIVERSAL
LIBRARY

OU_158959

UNIVERSAL
LIBRARY

THE VISHṆUDHARMOTTARA

THE VISHNUDHARMOTTARA

(PART III)

A Treatise on Indian Painting and
Image-Making

By

STELLA KRAMRISCH, Ph.D.

Lecturer in Fine Arts (Department of Ancient Indian History
and Culture), Calcutta University

Second Revised and Enlarged Edition

CALCUTTA UNIVERSITY PRESS

1928

PRINTED AND PUBLISHED BY BHUPENDRALAL BANERJEE
AT THE CALCUTTA UNIVERSITY PRESS, SENATE HOUSE, CALCUTTA.

Reg. No. 816B—January, 1928—800.

To
ABANINDRANATH TAGORE

PREFACE

Mr. A. K. Maitra, Director of the Varendra Research Society, has drawn my attention to the Vishṇudharmottara, as it deals rather fully with prescriptions for painting and image-making. I owe him many valuable suggestions. With regard to helping me with the translation I am indebted to Mr. Rakhohari Chatterji, M.A., a former student of mine. Prof. Dr. D. R. Bhandarkar, and Prof. Dr. B. M. Barua of the Calcutta University have assisted me in revising the translation and reading the proofs of the second edition. Without the collaboration of all these scholars the translation of so technical a treatise would not have been possible. I express my sincere gratitude to each of them.

STELLA KRAMRISCH

INTRODUCTION

“He who paints waves, flames, smoke and streamers fluttering in the air, according to the movement of the wind, should be considered a great painter.”

Vishṇudharmottara, Ch. 43, V. 28.

“Painting is the best of all arts, conducive to dharma, pleasure, wealth and emancipation. It gives the greatest pleasure, when placed in a house.”

Vishṇudharmottara, Ch. 43, V. 38.

INTRODUCTION

The Vishṇudharmottara is a Supplement or Appendix to the Vishṇupurāṇa. Part III of the Vishṇudharmottara gives the fullest account hitherto known of the various branches, methods and ideals of Indian painting. It deals not only with its religious aspect but also, and to a far greater extent, with its secular employment. It proclaims the joy that colours and forms and the representation of things seen and imagined produce. Speaking of artistic representation in relation to religion, it points out their mutual limitations :

“ Vajra said—The Supreme Deity has been described as devoid of form, smell and emotion and destitute of sound and touch—so how this form can be (made) of Him ?

Mārkaṇḍeya replied—Prakṛti and Vikṛti (come into existence) through the (variation in) the form of the Supreme Soul. That form of Him (which is) scarcely to be perceived is called Prakṛti. The whole universe should be known as the Vikṛti (*i.e.*, modification) of Him, when endowed with form. Worship and meditation (of the Supreme Being) are possible (only when He is) endowed with form.....The best position of the (Supreme) Soul (however) is to be imagined without form. For seeing the worlds (He) possesses eyes closed in meditation.....”¹

This concession being made, life in its entirety becomes fit for artistic representation, and the realm of imagination is as close within the reach of the artists, as nature that surrounds him, for tradition guides him in the one case and observation checks and inspires him in the other.

The Vishṇudharmottara admits in several places, that it is but repeating and compiling from older sources. These being lost to us, our text represents the earliest exhaustive account of the theory of painting. Its date can be ascertained partly from chapters being copied from earlier sources, and partly from a custom of setting up statues to renowned personages with which the text deals.

Vyāsa, the reputed author of the Mahābhārata, was worshipped as a deity. Directions as to the making of the image of Vyāsa are given in the chapters dealing with image-making, consecutive to the chapters on painting.¹ Directions are also given for making images of Yudhiṣṭhira, Bhīma, Arjuna, Nakula, Sahadeva, Kṛṣṇa, of Sumanta, Jaimini, Paila, Vaiśampāyana (the four disciples of Vyāsa), and of Devakī, Jaśodā, Balarāma, Rukmiṇī, Satyabhāmā, Śāmba and Aniruddha.

At the time of the compilation of the Vishṇudharmottara the Mahābhārata must have been held sacred to such an extent that not only its heroes, but also its so-called author and his disciples were worshipped as deities. Vālmiki, too, was worshipped as a deity and how to make his image is also told in the Vishṇudharmottara.²

The complete book of the Rāmāyaṇa being not anterior to the Mahābhārata,³ and the Mahābhārata in its present shape being assigned to a period between 200 and 400 A.D., the Vishṇudharmottara cannot date earlier than the fifth century A.D. This date is also evident from that of the Vishṇupurāṇa, of which the Vishṇudharmottara is just an appendix. The Vishṇupurāṇa is based in its genealogical accounts on those of the Bhaviṣya, Matsya and Vāyu 'The Vāyu borrowed the Bhaviṣya's augmented account about or soon after the year

¹ Part III, Ch. 85, verses 65-79.

² Part III, Ch. 85, verses 63-64.

³ Hopkins, Great Epic of India, pp. 58-84.

330 or 335 A.D.¹ The Vishṇupurāṇa cannot, therefore, be earlier than the 2nd half of the 4th century A.D.

The lower age-limit of the Vishṇudharmottara must however be pushed still further. For Part III, Chapter 27, dealing with colours, is borrowed *verbatim* from Bharata's Nāṭyaśāstra, and the number of *rasa*'s in the Vishṇudharmottara is nine, while only eight are dealt with by Bharata.

The upper age-limit of the text may be conceived from an iconographic peculiarity of its pantheon. In it every god, hero, philosopher or sage finds his place somewhere round the central figure of Vishṇu, the God Supreme. Yet no mention is made of Śaṅkara, who up to the present day is worshipped in the form of an image. Had Śaṅkara existed at the time of the compilation of the chapters on painting, the author would have incorporated him into the Vaishṇava pantheon in spite of his being an incarnation of Śiva.

The chapters of the Vishṇudharmottara dealing with painting must have been compiled in the seventh century, contemporary with the latest paintings of Ajantā ; and so we get acquainted with the theories prevalent at the time of the full maturity of their practice. But it must not be forgotten that our text is but a compilation and that its recipes and prescriptions go back to a remoter past. Valuable as these various kinds of information are, we have to be aware, that like all theories they are derived from, and subservient to, the practice. They left every freedom to the artist, to work, as the text says, 'according to his own intellect.' What Śrī Kumāra modestly states in his Silparatna (verse 14) also holds good for our text: "I describe the methods of *Chitra* for the benefit of the ignorant."

Painting in ancient India, especially in the Gupta

¹ Pargiter, *Dynasties of the Kali Age, Intro.*, pp. xiii and xvi.

age, was of great importance in the life of the citizen. The interest taken in pictures varied with the education of the spectator. "The masters praise the *rekhā*'s (रेखा) (delineation and articulation of form), the connoisseurs praise the display of light and shade (वर्तना), women like the display of ornaments, to the rest of the public richness of colours appeals." The artists, therefore, should take great care, that the painting may be appreciated by every one. There was ample opportunity for contemplating and appreciating paintings.

From the great hall built by the Bodhisat—according to the *Mahā-Ummagga-Jātaka*¹—painted with beautiful pictures, and the subterranean palace of the same *Jātaka*, with its stucco-coated walls, bearing paintings of the splendour of Sakka, the zones of Mt. Sumeru, the sea and the ocean, the four continents, the Himavat, the lake Anotatta, the vermilion mountain, the sun and the moon, the heaven of the great kings with the six heavens of sense and their divisions,—to the picture-gallery (*cittāgāra*) in the royal pleasure-grove of Prasenajit, King of Kosala, where many people used to go, amongst them the Bhikkhunis, who were forbidden to do so²—to those many portraits and landscapes painted by artists of the royal and the servant class alike, as mentioned in the *Ratnāvalī*, *Raghuvamśa*, *Sakuntalā* and *Uttara-Rāma-charita*—we see an unfading delight taken in the magic and the sensuousness of painting. Wherever there was a festival, painting enhanced its mood—"from the city-gate to the palace, and from the palace to his own house, on both sides of the road, he erected lattice-work, and covered all over with mats, covered all with pictures, scattered flowers upon the ground, hung flags and banners."³

¹ *Jātaka*, Vol. VI, pp. 159 and 223.

² *Vinaya*, Vol. IV, *Pācittiya*, No. XLI, p. 289.

³ *Mahā-Ummagga-Jātaka* n 912

As permanent or temporary decoration, on the floors, on the walls and ceilings of private houses, palaces and temples, and in the streets, paintings instructed and enlivened the mind of the public. Even religious teachers used painting as the most popular means of communication, that could be understood by the illiterate and the child. "There is a class of Brahmanical teachers, known by the name of Nakha. They make a (portable) framework upon which they cause to be drawn a variety of pictures, depicting scenes of good and evil destinies, of fortunes and misfortunes, and causing the labels to be inscribed: 'By doing this deed one attains this,' 'By doing that, one attains that,'—thus showing different destinies, they wander about with these pictures."¹

That every cultured man had in his house a drawing board, and a vessel for holding brushes and other requisites of painting is evident from Vātsyāyana's Kāmasūtra.² But one should not have a painting by one's own hand in one's house, says the Vishṇudharmottara. Certain objects only are to be painted in private residences, suggesting love, gaiety and peace, while the supernatural and the terrible aspects of life were reserved for the walls of temples and royal audience-halls.

The paintings were executed in various types; wall-paintings, pictures on board and on canvas were equally frequent (*cf.* Kāmasūtra and Vishṇudharmottara). The latter were sometimes in the shape of rolls, exhibiting continuous representation. Such a roll was spread out by a spy of Cāṇakya before the people in Candanadāsa's house and was exhibited by him with songs.³ If framed,

¹ Sāraththa-Pakāsinī, Siamese edition, Part II, p. 398. *Cf.* Barua's *History of Pre-Buddhistic Indian Philosophy*, p. 110; Maskari-Gósāla's *Early Life*, *Calcutta Review*, June, 1927, pp. 364-366.

² Benares ed., pp. 32, 44.

³ *Mūdrārākshasa*, Act I. *Cf.* Harsha-Charita, Nirṇaya Sāgara Press Edition, V, p. 153, quoted and discussed by Barua in the *Calcutta Review*, June, 1927, pp. 370-371.

they were of oblong, (square and round shape and the Vishṇudharmottara accordingly distinguishes 4 types of pictures : (1) *satya* (सत्य) — true, realistic, as we may say, in an oblong frame ; (2) *vainika* (वैणिक) which may mean lyrical, in square frame, and (3) *nāgara* (नागर), of the citizen, ~~genre~~ pictures in round frames, while the fourth type simply is (4) *miśra* (मिश्र), mixed. In connection with wall-paintings the Vishṇudharmottara also alludes to floors inlaid with precious jewels. From the Śilparatna, on the other hand, we know that Dhūlichitra, Powder-painting, familiar to Bengali ladies as *Alpona*, was applied as temporary coating of powdered colours on a beautiful piece of ground.¹

Painting taking such a wide part in secular and religious life, it was only natural that legends were invented to explain the origin of the art. The Vishṇudharmottara² gives a long account of how the sage Nārāyaṇa in order to put the *apsarasas* to shame created the most beautiful nymph Urvaśī, by drawing her outline with mango-juice. The Chitralakṣhaṇa³ again tells us how king Nam-grags a Jigs t' ul, ordered by Brahmā, painted the likeness of a deceased son of a Brahmin; whereupon Brahmā made it come to life, and having thus defeated Yama, restored the son to his father. In either legend the origin of the art of painting is seen in the outlining of a human figure⁴ for the purpose of creating a living human form. This reconstructed origin is magic and non-æsthetic. A similar notion is to be found in Bhāsa's Svapna-Vāsavadattā,⁵ where king Udayana and

¹ Śilparatna, Ch. 46, verses 143-145.

² Part I, Ch. 129, verses 1-19.

³ Chitralakṣhaṇa (German transl., Dauffer, Dokumente der indischen Kunst), pp. 129-136.

⁴ Cf. A. K. Maitra, Aims and Methods of Painting in Ancient India, Rūpam, 1928.

⁵ Transl. S. Subba Rau, Madras, p. 48.

princess *Vāsavadattā*, with whom he had eloped, are though absent, married in effigies, by their parents, by drawing the portraits of the two on a board. These instances prove that the artist draws from his memory when visualizing a portrait. With this tradition another has to be compared. A Tibetan text of the eighteenth century, the *d'pag bsam ljon bzair* (ed. by Sarat Chandra Das, Calcutta, 1901) tells us how king Udrayana of Rauraa caused a picture of the Buddha to be made, by taking a reflex of the figure of the *Daśabala*, as his model. This picture has become known under the name of *l'u-lon-ma* (derived from the water).¹ The *Silparatna* accordingly defines painting as what bears a resemblance and looks like a reflex in a mirror.² The imitative and the imaginative origins of pictorial representation, therefore, were felt as equally true. The *Vishṇudharmottara* quotes the *Urvaśi*-legend, yet the text never grows tired to point to things seen as ever fresh sources of artistic inspiration, when dealing with the *drshṭa* (i.e., with things seen). But not only the two-fold origin of painting in observation and imagination was theoretically known to the authors of the various treatises; the *Vishṇudharmottara*, moreover, introduces its chapters on painting with a discourse, where *Mārkaṇḍeya* instructs king *Vajra*, that without a knowledge of the science of dancing the rules of painting can scarcely be understood. In another passage, the observation of nature and of the rules of dancing are indicated as the ultimate resources of the painter. This does not mean that the positions of dancers have to be painted. None of the nine positions

¹ Laufer, l. c., p. 186.

² *Silparatna*, IV, Ch. 46, verses 145-146.

Greek tradition, agreeable to an appreciation of the naturalistic aspect of art only, has it that painting began with the outlining of a man's shadow (The Elder Pliny's chapters on the History of Art, Book XXXV, 15).

of the treatise on painting in the Vishṇudharmottara coincides with any of the 101 positions explicitly described in Bharata's Nāṭya-śāstra. What is meant by the derivation of painting from dancing is the movement in common to both these expressive forms; it asserts itself in purity through dancing, it guides the hand of the artist, who knows how to paint figures, as if breathing, the wind as blowing, the fire as blazing, and the streamers as fluttering. The moving force, the vital breath, the life-movement (chetanā), that is what is expected to be seen in the work of a painter, to make it alive with rhythm and expression. Imagination, observation and the expressive force of rhythm are meant by the legends of the origin of painting, to be its essential features.

The Vishṇudharmottara clearly distinguishes between *drshta* and *adrshta*, the latter comprising things invisible or rarely to be seen. The *drshta*, things that are seen easily by ordinary mortals, excel in what we call landscape-painting. The hours of day and night, the seasons are described (Ch. 42). There we find a close connection of mood and time, which reached its height in the Rāgmālā pictures, where season, hour, emotion and music became fused as painting. At the same time details are observed with such sincerity as we find in the pictures of Dutch masters, for instance, in the description of the drinking place. The light effects sought to be produced show a very sensitive reaction to optic effects as the faded light of the candle in the morning dawn. Yet we are told that moonshine should be shown by a Kumuda flower in full bloom, and sunshine by drawing creatures suffering from heat. In one instance, atmospheric effects are observed, while in the other, the behaviour of one object or the other, reacting to the atmospheric change is represented suggestively.

This interest in the living individuality of the single forms of nature gives to Indian landscape the charm of story-telling.

Side by side with the naïve joy in the variegated forms of nature we learn that rivers are to be represented in human shape, as was the case with them in Greece, but they should stand on their *vāhanas*, their knees should be bent and their hands should hold full pitchers. What an amazing association of ideas! The personification of the river put again into action as an ordinary human being, bending down under the load of the full pitcher of water drawn from the river. This versatility in visualizing abstraction and actual action replaces the mere observation of nature. That seas should have water depicted instead of a halo, or that an artist should show a pitcher to suggest a tank, a conch shell in representing a conch shell, and a lotus flower in representing a lotus flower, once more points to a matter of absorbing interest namely, the single form of nature exercised on the mind of the artist. He rendered it faithfully. Yet where large appearances like whole rivers and seas, landscapes with rising suns, etc., had to be painted, he took his refuge and delight in introducing personifications or such actions of some members of the scene appropriate to, and indicative of, their surroundings. The Indian artist never took the world at a sweeping glance.

Observing the details of appearance, the author of the *Vishṇudharmottara* describes the different types of men. Country people, the nobility, widows, courtesans, artisans, wrestlers, soldiers, etc., are vividly described in movements, habits and features, peculiar to their class, while, at the same time, most of them belong to one of the five standardised types of men, called (1) *Hamsa*, (2) *Bhadra*, (3) *Mālavya*, (4) *Ruchaka* and (5) *Śaśaka*. Their respective measures should be 108, 106, 104, 100

and: 90 *anḡulas* in contradistinction to the measurement given in the *Bṛhat Saṃhitā*, where the relation of sizes is inverse, 96, 99, 102, 105 and 108 *anḡulas* respectively. A detailed description of the 5 types is given there.¹

¹ JRAS, Vol. VII, 1875.

The *Bṛhat Saṃhitā* (translated by H. Kern), pp. 93-97 :

(2) By Jupiter being in its power will be born (the personage denominated) *Hamsa*; by Saturn, the man *Ḣaḡa*; by Mars, the *Ruchaka*; by Mercury, the *Bhadra*; and by Venus, the *Mālavya*.

(7) The length and stretch of the *Hamsa* is of 96 digits. The personages going by the names of *Ḣaḡa*, *Ruchaka*, *Bhadra* and *Mālavya*, are each taller than the preceding one by three digits.

(10) The *Mālavya* will be marked by arms resembling an elephant's trunk, and by hands reaching to the knees. His members and joints are fleshy, he has a well-proportioned and neat frame, and a slender waist. His face, of oblong form, measures 13 digits, the transverse measure between the ears being three digits less. He has fiery eyes, comely cheeks, even and white teeth and not too thick lips.

(11) Having by his valour obtained wealth, he will, residing in the recesses of Mount *Pāriyātra*, reign as a wise king over *Mālava*, *Baroach*, *Surāshṭra*, *Lāṭa*, *Sindh*, and so forth.

(12) This *Mālavya* will at the age of seventy years piously depart from life at a place of pilgrimage. Having in due form indicated the characteristics of this man, I now proceed to mention those of the others.

(13) The man *Bhadra* is marked by having the arms thick, equal, round and long, his length is equal to the stretch of his arms from one side to the other; his cheeks are covered with soft, small and dense hairs.

In his constitution skin and sperm are predominant; his breast is broad and thick; his prevailing quality is goodness. He has a tiger-like face, is steadfast, forbearing, virtuous, grateful; he has the pace of an elephant, and knows many sciences.

(15) He is sagacious, handsome, clever in the arts, constant, an adept in ascetic philosophy; has the forehead and temples well-shaped; the loins likewise, the hands and feet lined like the lotus calix, the nose fine, the eyebrows even and well-knit.

(16) His person smells like earth when moist from fresh rain, or cassia-leaf, saffron, frontal juice of elephants, agallochum. The hair of his head is black, curled, and such that each single hair has its own pore.

(18) Should his length come to 84 digits and his weight to one *bhāra*, then he will be lord over the Middle country; but if he have the full measure implied in the words "taller by three digits" he will be emperor of the whole country.

(19) After dutifully ruling the country he acquired by his bravery, the *Bhadra*, at eighty years of age, will depart from life at a place of pilgrimage and go to heaven.

(20) The *Ḣaḡa* will have somewhat projecting, otherwise fine teeth, fine nails, blubber eyes; a swift pace; he takes delight in science, mining and trade; has full cheeks, is false, a good general; fond of love's sport and partial to other men's

The figures may appear in various positions, of which nine are the leading attitudes :

- (1) ऋज्वागत (ṛjvāgata)—the front view ;
- (2) अनृजु (anṛju)—the back view ;
- (3) साचीकृतसरिरीर (sāchīkṛtaśarīra)—a bent position in profile view ;
- (4) अर्धविलोचन (ārdhavilochana)—the face in profile, the body in three-quarter profile view ;
- (5) पार्श्वगत (pāśvāgata)—the side view proper ;
- (6) परावृत्त (parāvṛtta)—with head and shoulder-belt turned backwards ;
- (7) पृष्ठागत (pṛsthāgata)—back view with upper part of the body partly visible in forlorn profile ;

wives : restless, valorous, obedient to his mother, and attached to woods, hills, rivers and wildernesses.

(21) The same Çaça is suspicious, and a keen observer of another's weak points. He is 92 digits in length, and, not being very heavy, has a soft step. The chief constituent of his body is marrow.

(22) His waist is slender.

(23) This Çaça will be a border chieftain or provincial governor..... He will, seventy years old, reach Yama's home.

(24) The marks of the Haṁsa are : the mouth red, the face gold-coloured, and, showing thick cheeks and an elevated nose ; the head round ; the eyes honey-like, the nails wholly red ;—etc.

(25) He delights in water..... His length according to the statement of the Sages will be 96 digits.

(26) The Haṁsa will possess the country of Khaṣa, Çūrasena, Gāndhāra, and the land between the Ganges and Yamunā ; after exercising the royal power for 90 years, he will meet death within a wood.

(27) The worthy Ruchaka by name will have good eyebrows and hairs ; a red tinged dusky colour, a neck marked with three folds like a shell ; an oblong face. He is brave, cruel, an egregious counsellor, a chief of robbers, and a practised soldier.

(28) The measure of Ruchaka's face, in length, being taken four times, gives the measure of his middle. His skin is thin.

(29) His length is a hundred digits.

(30) He is an adept in charms and spells, and has thin knees and legs. When this Ruchaka has reigned as king over the Vindhya, Sahyagiri and Ujjain, he will on reaching seventy years, find his death by sword or fire.

(31) There are five other men, who will be the attendants of the fore-mentioned monarchs.

(105) The number of digits which make the measure of men's height is, for the tallest, 108 ; for those of middle height, 96 ; for the shortest, 84.

(8) परिवृत्त (parivṛtta)—with the body sharply turned back from the waist upwards, and lastly

(9) समानत (samānata)¹—the back view, in squatting position with body bent.

In a further passage thirteen positions are enumerated—which, however, is clearly an interpolation.

These positions are obtained in painting with the help of kṣaya (क्षय) and vṛddhi (वृद्धि), decrease and increase, that is to say, the science of foreshortening.

Foreshortening (Kṣaya and vṛddhi) and proportion (pramāṇa) constitute with regard to single figures the working of observation and tradition. The law of kṣaya and vṛddhi was as intensely studied by the ancient Indian painter as was perspective by the early Italian masters. Pramāṇa, on the other hand, was the standardized canon, valid for the upright standing figure and to be modified by every bent and turn. The Haṁsa measure is detailed in full; it is of the *uttama navatāla* type. The annexed plates compare the *uttama navatāla* measure of the Vishṇudharmottara with those found in the Bṛhat Saṁhitā, Śukranītisāra, Chitralakṣhaṇa, and with the Uttamanavatāla in G. Rao's Tālamāna.²

Though not distinctly mentioned, it is evident that the body of a deity should be of the size of a Haṁsa. Rishis, Gandharvas, Vidyādharas, Daityas, Dānavas, ministers, Brahmins, Saṁvatsara (~~king, Śiva~~) (sic!) and the family priest (purohita) should be of the size of a Bhadra. Yakshas, prostitutes and Vaiśyas should have the size of a Ruchaka. Kinnaras, Rākshasas, Nāgas and domestic women should have the size of a Mālavya, while the chief amongst men and the Śudras (!) should be of the size of a Śaśaka (Ch. 42).

¹ Cf. Śilparatna, Ch. 64, vs. 60-110.

² Memoirs of the Archæological Survey of India, V, 3, pp. 22-25.

Together with *pramāṇa* and *kṣaya* and *vṛddhi*, the knowledge of modelling or shading (*varṭtanā*) was fully known to the Indian masters of old. It is stated to be threefold:¹ (1) *patraja* (पत्रज)—cross lines, (2) *airika* (ऐरिक्)—stumping and (3) *vinduja* (विन्दुज)—dots (Ch. 41). How much observation and technical experience is needed to state their results in such clear terms will be understood. Yet “whatever the artist represents he should avoid placing one figure in front of another” (Ch. 43). Once more, one notices the same counteraction of abstraction and observation as in the case of landscape painting. A logical employment of *kṣaya* and *vṛddhi* would have implied oversecting. But the Indian artist cherishes every single form as a whole, as containing all he has to express and as containing the whole of nature. So he cannot bring himself to cover and hide one of its parts.

As for the employment of colour, we have the following information from the *Vishṇudharmottara* and other sources. Five primary colours consist of white, yellow, black, blue, and colour of the myrobalan according to our text (Ch. 40), or white, red, yellow, black, green, according to our text (Ch. 27) and the *Nāṭyaśāstra*; white, red, yellow, soot and *śyāma* (dark, blue or black) according to the *Silparatna*. The *Abhilashitārtha Chintāmaṇi* (MS. 12 ct., Mysore library) knows as pure colours, white made of conch-shell, red (prepared from red lead or from *alaktaka* juice, *i.e.*, lac, or from red chalk—*gairika*), green-brown (*haritāla*), *i.e.*, sulphuretted arsenic, and black from *kajjvala* (soot, used as eyeblack).²

¹ A photo taken before restoration of one of the female figures painted on the rock of Sigiriya shows the various manners of shading.

² Prof. B. M. Barua draws our attention to an important passage in the *Samyutta-Nikāya*, Part III, p. 152, where the Buddha has incidentally mentioned the following vegetable substances used by the dyers or painters for preparing dyes or colours; (1) resin (*rajanā*), lac (*lākhā*), turmeric (*haliddā*), indigo (*nīlī*), and madder (*mañjēṭṭhi*).

The mixing of these colours is left to the ingenuity of the artist. He may coat them with lac and resin. Colouring substances are : gold, silver, copper, mica, deep coloured brass, red lead, vermilion, tin, yellow orpiment, yellow myrobalan, lac, indigo and some kind of iron oxide. Prescriptions for the preparation of these vegetable and mineral colours are given in the *Śilparatna*.¹ Red chalk for instance ought to be ground on stone and left covered with water for a day, red lead also ought to be ground and covered with water for half a day, red arsenic, however, should be made into powder but it should not be covered with water. Then the colours should be ground once more and again put into water for five days. Afterwards they should be mixed with the exudation of the Nimba tree, then at last they are ready to be applied on walls and in pictures.

Gold-leaf should be divided into finest leaflets, and then ground with a well smoothed stone ; afterwards it has to be mixed with water and with a small amount of sand. When this paste is well ground it should again be put into water, so that all dirt may rise to the surface. The gold paste should then be pressed, mixed with *vajralepa* and applied with suitable brushes. There were nine brushes for every colour.² When dry, the artist should rub it slowly with a boar-tusk until it becomes bright. Then again he may place over this very fine gold leaves and rub them with hard cotton. The same prescription is to be found in the *Abhilashitārtha-Chintāmaṇi*. ✓

As to the preparation of the ground, buffalo-skin has to be boiled in water until it becomes soft like butter. The water then has to evaporate and sticks have to be made of the paste and dried in the sunshine. This hard plaster is

¹ *Śilparatna*, Ch. 46, vs. 119-130.

² Cf. K. P. Jayaswāl, *A Hindu Text on Painting, Modern Review*, XXXIII, p. 784.

called *vajralepa*.¹ If then boiled in a mud vessel with water, it will make any colour fast with which it is mixed. If mixed with white mud, it has to be used as coating for the wall, in three layers, each layer being allowed to dry before the application of the next. On this the painting may be applied.² Previous to the process of *vajralepa* coatings, the wall has to receive a thick coating, consisting of bricks, burnt conches and the like, powdered according to the *Silparatna*, and mixed with sand, the watery preparation of molasses, and drops of the decoction of *mudga* (*phaseolus munga*, mung pulse) amounting to a fourth part of the mortar powder. Into this, smashed ripe banana fruits have to be put, also a fourth part of the amount of the mortar. After three months, when this mixture has dried up, it shall be ground again. Then it must be mixed once more with molasses-water, until it gets the touch of fresh butter. In this stage it should be applied to the wall with a spoon, the wall having been cleansed with cocoanut fibres and having been sprinkled for some time with molasses-water. This is the twofold process by which the wall is made ready for the drawing and the application of colours.³

The outlines ought to be drawn in yellow and red colour as a rule. "The painter should think of the proportionate size of the thing to be painted, and think of it as having been put on the wall. Then calculating its size in his mind, he should draw the outline marking all the limbs. It should be bright in prominent places and dark in depressed places. It may be drawn in a single colour, where comparative distinction is required. If depressed places are required to be bright, jet black

¹ For the preparation of *Vajralepa* see *Bṛhat Samhitā*, Ch. 57, *Abhilashitārtha Chintāmaṇi*, verse 86 and following, and *Silparatna*, vs. 131-133.

² For the preparation of the wall underneath the *Vajralepa* cover. *Cf.* *Vishṇudharmottara*, Part III, Ch. 40, vs. 1 onwards and *Silparatna*, verses 41-42.

³ *Abhilashitārtha Chintāmaṇi*, p. 60.

should be used.”¹ The modelling capacity of the outline is also described in the *Vṛddhasālabhañjikā*. This outline has to be filled with the first colour wash, which, as a rule, is white, but according to the *Vishṇudharmottara* also may be green.

The colouring of things seen, says the *Vishṇudharmottara*, is true to nature. Great emphasis is laid on the thousandfold mixtures of colours left to the imagination of the artist, and on the light and dark shade of every tone. The range of colours must have been wide enough to render with subtlety the local colour of objects. The different tribes and castes of India are thus distinguished as dark, when belonging to the Pulindas and people of the South, to Pañchālas, Śūrasenas and Magadhas, to Aṅgas, Vaṅgas and Kaliṅgas, to Śūdras,—to sick men and to family men engaged in toilsome work. Śakas, Yavanas, Pallavas and the Vāhikas should be predominantly white, and so are the twice-born and the Kṣatriyas, kings and prosperous people. Those who are oppressed by evil stars are of dark colour. And it is also clear that evil-doers ought to be of a dark complexion. The colour thus has partly descriptive and partly suggestive significance. The *dr̥shṭa* and *adr̥shṭa* hold their sway; symbol and illustration are amalgamated into an expressive language, keenly alive to all those visual impressions that are on a small scale, obtrusively finite, and seem to carry their meaning expanded within their outlines, as local colour. But this ambiguity of the colour in its suggestive and descriptive faculty was clearly kept apart. Taken in a naturalistic and descriptive sense, the sky or the atmosphere has to be painted as almost without any special colour.² The sky, on the other hand, is of the colour of the blue

¹ Part III, Ch. 27. Cf. *Nāṭyaśāstra*.

² Part III, Ch. 42.

lotus and wears a garment of that colour, if represented as a statue, when it should carry the sun and the moon in its hands.¹ Colour symbolism underlies not only the painting of statues which, according to their *Sāttvika*, *rājasika* and *tāmasika* aspects, had to be painted white, red or dark, but was respectively selected for *rasa-chitras*, the pictures of emotions, which, according to the Śilparatna, formed a group by themselves, distinct from the realistic paintings that were resembling what is actually seen in nature and looked like a reflex in a mirror.² Each *rasa* (emotion) had to be painted in its expressive colour, the *śṛṅgāra* (erotic) was of *śyāma* hue, the laugh-exciting (*hāsa*) of white colour, the pathetic (*karuṇa*) of grey colour, the furious (*rudra*) of red colour, the heroic (*vīra*) of yellowish white colour, the fearful (*bhayānaka*) of black colour, the supernatural and amazing of yellow colour and the repulsive (loathsome, *vībhatsa*) of blue colour.³

The expressionism of colours visualizes a temperamental attitude and is concerned with the wide range of emotions. Yet side by side with it, colour in its descriptive quality was made use of to a large extent. It was not only known as local colour, distinctive of, and unchanging with, the various objects, but also its modifications due to light and surroundings were considered. . . “Vajra said : my curiosity (runs) high, and I wish to hear (more) about the true and untrue colours of water, mentioned by you. Mārkaṇḍeya replied : The untrue colour of water resembles that of lapis lazuli. It is the effect of the reflexion of the sky in water. But the natural colour of water is seen in the falling down of water-falls; it resembles moonlight.”⁴

¹ Part III, Ch. 62, verses 1-2.

² Śilparatna, verses 145-147.

³ Nāṭyaśāstra, Ch. VI, verses 42-43.

⁴ Viṣṇudharmottara, Ch. 52, verses 10-12.

The abstract and the realistic vision, which, as a rule, we hold apart as poles in the evolution of art, isolated from one another by gradual steps of development or by the sudden gap of reaction, are but the two sides of Indian art, contemporary and organic, for the obverse is turned towards that which lies outside, changeable, alluring in its variety and provoking observation, whilst the reverse faces the within, essentially unchangeable, because continually stirred up by emotions, of which *chetanā*, the life-movement, is the common source. To do justice to them a language of symbols comprises colours and measurements in solemn hierarchy.^{1a, b, c}

After having dealt with the theory of painting, the Vishṇudharmottara, Chs. 44-85, proceeds giving directions how to make images of various deities, more than eighty in number. The purpose of these images is to have the

^{1a} The Vishṇudharmottara declares the rules for painting as valid also for sculpture, which either may be hollow or massive (Ch. 43); worth noticing as an example of hollow sculpture is the use of skin, coated with clay and painted over. Hollow figures must have stood amongst other places also on the stage, where images of gods, demons, yakshas, elephants, horses, deer and birds were to be made of clay, wood, cloth, leather or iron (Ch. 27, v. 3).

^{1b} The commentary to the Kāmasūtra by Yaśodhara when speaking about the *Saḍaṅga*, the six limbs of painting, i.e., rūpa-bheda, pramānam, bhāva, lāvaṇya-jojanam, sādṛśya and varṇika-bhaṅga refers to the categories of type, proportion, rendering, of mood (*rasa*) embodiment of grace, point of view (with reference to *sthānam* and to the preparation of colours (cf. Coomaraswamy, History of Indian and Indones. Art, German edition, p. 99); all these categories are dealt with by the Vishṇudharmottara.

^{1c} Since the publication of the first edition a number of passages referring to painting have been added to our notice. The following deserves special mention: *Samyuttanikaya*, P. III, p. 152, v. 11. where paintings of male and female figures on wooden boards, walls and on cloth are discussed. This is the earliest known reference to wall-painting and painting on wooden boards and on cloth. Another interesting quotation from Buddhaghosha's commentary to *Vinaya Bikkhu Pachittya XXVI* throws light on the reason why Buddha objected to the representation of figures:—"The objection was raised because the *Mera Laludāyi*, after having dyed a yellow garment, made various objectionable representations in it of male and female figures in the act of dalliance"—(references made by Prof. Dr. B. M. Barua). This text also shows that not only were paintings made on cloth, but cloth itself was dyed so as to be decorated with figures, a technique for which much later *Masulipatam* in S. India became famous.

deity near by (*cf.* p. 31 and p. 65) to be in actual contact with it; the images thus actually have become "mingled with men," as it had been declared by the Rupnāth and other rock inscriptions of Aśoka, about a millennium before our text was compiled.¹ Out of the pantheon, leaving aside the avatārs of Viṣṇu and his aspects as Brahmā and Śiva in their respective varieties including the corresponding goddesses, prescriptions for the making of images of deities scarcely known at present as actual sculptures demand attention. The Nāsatyas, for instance (p. 72), physicians of the gods, the Manus (p. 92), the Maruts (p. 95), the images of Artha (p. 96), of the Samaveda, and of the Ṛgveda (p. 98), are personifications of a most variegated nature. Beside these, however another group of "visualisations" is of no small importance. Directions are given with regard to the making of Liṅgam, Vyoman and Aiḍuka. Whereas the first symbol is widely used, the more complex forms of Vyoman and Aiḍuka (pp. 100, 108) are unknown hitherto as actual objects of worship. Both of them seem to be the remnants of an aniconic cult, the plastic equivalent to some degree, of the graphic yantras. Their geometry strongly contrasts with the florid features of the anthropomorphic forms. Yet a connection is established, between them, the yantra and the anthropomorphic image, by the minute description of the lotus (p. 66), on which the worship of the gods should be performed. This lotus should be of metal or some other material. Metal is mentioned in the first place on account of the possibility of minute execution allowing for a precise description with regard to the number of petals, the distance between pericarp and petals and so forth.

It is said that by worshipping Aiḍuka, the worship of this world should be regarded as accomplished. The

¹ "Those gods who during that time had been unmingled (with men) in Jambudvīpa, have now been made (by me) mingled with them." *Cf.* R. P. Chanda : *The Beginnings of Art in Eastern India, Memoir, A.S.O.T.M., 3d, p. 21.*

form of Aiḍuka consists of a combination of various stereometrical figures, the Liṅgam and the figures of the four lokapalas. It is a complex rendering of the Liṅgam “by worshipping which” the adoration of the world should be (regarded as) accomplished and of the Vyoman “by the worship of which the worship of the world should be (regarded as) accomplished” too (pp. 99, 100). Vyoman (the upper regions) consists of cubical and spheroid parts on which is established an eight-petalled lotus with the Sun god in the centre, and the Dikpālas in their proper places.

The yantra-like nature of the lotus pedestal is suggested by the lotus shape which yantra and maṇḍala as linear representations take. Its yantric character moreover, is pronounced by the Viṣṇudharmottara (p. 67) stating that “that god only and no other should be worshipped on the lotus, by contemplating whom in mind, it was set up.” The lotus therefore is no mere pedestal. It is magically linked up with the image it carries. A similar magic can be assumed as connecting the various stereometric parts of Vyoman and Aiḍuka not only, but of all the bhadrapithas that serve as pedestals to the images along with the lotus, and serve as plinths with or without lotus profiles to mediaeval Indian temples. The temple builder and the image maker were working on the same foundation of a magical suggestiveness of form-connections. But the rules valid for both, apply to painting too, as far as they can be applied there. The prescriptions translated in the following pages are valid for images as well as for book illustrations.

This common basis of architecture, sculpture and painting—it was shown that it primarily underlies dancing—at times is responsible for a fusion of the various disciplines of sculpture and painting, for a desperate attempt of visualizing what perhaps is beyond visualisation.

Says the Vishṇudharmottara with regard to the image of Hari-viśvarūpa (p. 107), according to the capacity of the artist that god should be made.... By the way of painting one should show according to the rules of the Śāstras the whole aggregate of the three worlds attached to his body. This prescription in its endeavour to render abstractions in a concrete, tangible and visible form stands in glaring contrast to a prescription like the one about the making of the image of Vyoman. Two utterly different trends of mind, two utterly different traditions, are placed side by side and intermingle in this treatise on image-making. It stores up old heritage and the practice of the day and at times proves that both are older than its words, that cannot avoid at times interpreting scholastically what imagination and representation had achieved spontaneously. It speaks for instance about the mottled skin of the black antelope, explaining its contrasting colours because all sacrifice is propagated by work white and not white (pious and impious). Nevertheless such doctrinary scholasticism does not detract much from the value of this treatise. It is common to all ecclesiastic literature on art.

For most of the images definite colours are prescribed (*cf.* also p. 33). Nevertheless no trace of colour is to be found on stone images after the Gupta period. Probably the colouring referred to representations of gods as book illustrations and in pictures only. !

About the form of worship once only an allusion is made (p. 102) with regard to the image of Dharma. "Only if anyone is accompanied by his wife and then is initiated (into the mysteries of Dharma) then Dharma should be (regarded as) established." This reference to the Dharma cult, exclusively made, corroborates the dating of the treatise as belonging to the seventh century approximately, when the cult of dharma, being new, deserved special mention. No allusion is made to any form of the other well-established cults.

CANON OF PROPORTIONS

MEASUREMENTS OF THE FACE.

	Vishpudharmottara		Bṛhat Saṁhitā		Sukranṭisāra		Chitrakakshapa		Uttamanavatsīa	
	Angula	Yava	Angula	Yava	Angula	Yava	Angula	Yava	Angula	Yava
Width of head near the scalp	12	...	12	...	10	...	12	...	...	...
Forehead (width)	3	...	3	...	3	...	3	...	...	...
Forehead (height)	4	...	4	...	4	...	4	...	3	...
Temple (width)	4	...	4	6	...	...	...	...	...	...
Temple (height)	2	...	3	...	...	...	...	...	...	...
Eye (length)	3	...	...	...	3	...	2	...	2	...
Eyebrow (length)	3	...	4	...	4	...	4	...	...	...
Eyebrow (width)	...	6	...	6	...	4	...	3	...	...
Distance between eyebrows ...	2	...	...	...	2	...	...	...	...	...
From the end of the eyebrow to the auditory passage	4	...	...	...	4	...	...	...	...	...
Black orb of the eye (diameter)	1	...	...	3	...	3	...	...	...	5
Pupil (diameter)	$\frac{1}{2}$	...	$\frac{1}{2}$	...	...	...	...	...	...	1
Ear (width) ...	2	...	2	...	...	...	2	...	2	...

Ear (length) ...	4	...	4	...	4	...	4	...	4	...	4	...	7	...	1	...
Middle of the ear	1	...	1	...	1	...	1	...	1	...	1	...	...	...	...	...
Nose (length) ...	4	...	4	...	4	...	4	...	4	...	4	...	4	...	...	...
Nose (elevation of top)	2	...	2	...	1	...	1	...	1	...	1	...	2	...	...	...
Nose (width) ...	3	...	...	...	1	...	1	...	...	...	...	...	2	...	...	...
Nose-wing (length)	2	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
Nose-wing (width)	1	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
Middle part between nose and upper lip (gōji).	$\frac{1}{2}$	...	...	...	...	5	...	...	...	...	...	...	...	5	...	4
Mouth (width) ...	4	...	4	...	4	...	4	...	4	...	4	...	4	...	...	...
Upper lip (breadth)	1	...	...	6	...	...	...	...	...	...	...	...	...	...	...	5
Lower lip (breadth)	1	...	1	...	...	...	...	...	...	...	...	...	...	5	...	...
Teeth (width) ...	$\frac{1}{2}$	...	...	...	...	...	...	...	...	...	...	...	...	3	...	5
[8] large teeth (width)	1	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
[8] large teeth (height)	...	1	...	...	...	...	...	...	...	...	...	...	...	...	...	...
Teeth, sum-total	40 teeth	...	...	...	...	...	...	...	...	...	...	...	40 teeth	...	...	...
Chin (height) ...	4	...	4	...	...	...	...	...	...	...	...	...	...	...	...	...
Chin (width) ...	2	...	...	...	...	...	...	...	...	...	...	...	...	2	...	11
Cheek (height) ...	5	...	...	...	...	...	...	...	...	...	...	...	...	5	...	...

MEASUREMENTS OF THE BODY.

	Vishnudharmottara		Brhat Samhitā		Śukranitiśāra		Chitraklakṣhaṇa		Uttamanavatsīla	
	Āṅgula	Yava	Āṅgula	Yava	Āṅgula	Yava	Āṅgula	Yava	Āṅgula	Yava
Neck (width) ...	10	...	10	...	...	...	10	...	8	...
Neck (girth) ...	21	...	21	...	22	...	...	...	24	...
Width of chest between arm-pits.	16	...	...	...	...	...	...	...	12	...
Distance between clavicles ...	6	...	...	...	...	...	...	...	...	...
Distance between nipples ...	16	...	16	...	12	...	...	...	12	...
Girth of abdomen ...	42	...	42	...	...	...	...	...	42	...
Navel diameter ...	1	...	1	...	...	...	...	...	1	...
Pelvis (width) ...	18	...	18	...	...	...	...	...	16	...
Pelvis (girth) ...	44	...	44	...	...	...	...	...	48	...
Scrotum (width) ...	4	...	...	...	...	...	...	...	4	...
Penis (girth) ...	4	...	...	...	...	...	...	...	...	...
Penis (length) ...	6	...	...	...	...	...	6	...	5	...

MEASUREMENTS OF LEGS.

	Vishqudharmottara		Bṛhat Saṁhita		Sukranitisāra		Chitrakakshapa		Uttamanavāṭā	
	Āṅgula	Yava	Āṅgula	Yava	Āṅgula	Yava	Āṅgula	Yava	Āṅgula	Yava
The width between the lines formed by the junction of the thighs with the abdomen.	4	...	...	...	...	...	...	...	6	...
Knee (width) ...	8	...	8	...	...	...	8	...	...	...
Forepart of leg beneath the knee (width).	12	...	14	...	...	...	...	...	...	...
Forepart of leg beneath the knee (length).	5	...	...	...	...	...	...	...	...	...
Forepart of leg beneath the knee (girth).	15	...	...	...	...	...	...	...	...	...
Heel (width) ...	3	...	...	...	...	...	3	...	4	...
Heel (height) ...	4	...	4	...	4	...	5	...	4	...
Sole of foot (length)	12	...	12	...	...	...	8	...	...	...
" " (width)	6	...	6	...	...	...	5	...	6	...
Great toe (length)	3	...	3	...	...	...	4	...	3	...
Length of the other toes ...	$3\frac{2}{3}, 2\frac{3}{4}, 2\frac{3}{8}$	...	$3\frac{2}{3}, 2\frac{3}{4}, 2\frac{3}{8}$	...	...	...	2	...	$3\frac{1}{6}, 2\frac{1}{2}, 2\frac{1}{3}, 2\frac{1}{4}$	...

MEASUREMENTS OF ARMS AND HANDS.

	Vishvudharmotera		Brhat Samhitā		Sukranitisāra		Chutralakshapa		Uttamanavatiā	
	Angula	Yava	Angula	Yava	Angula	Yava	Angula	Yava	Angula	Yava
Girth of arm round shoulder joint.	16	...	16	...	16	...	...	...	16	...
Upper arm (length)	17	...	12	...	20	...	18	...	17	...
Fore arm (length)	17	...	12	...	16	...	18	...	...	...
Hand (length)	12	...	...	...	...	...	12	...	12	...
Palm (length)	7	...	7	...	7	...	7	...	7	...
Palm (width)	5	...	6	...	5	...	5	...	...	...
Middle finger (length)	5	...	...	...	5	18	5	...	5	...
Thumb (length)	3	...	...	...	3	12	4	...	...	...

TRANSLATION
RULES OF PAINTING

TRANSLATION

1. Part III, Ch. 2, Verses 1-9.

Vajra said : (Oh) sinless (one), speak to me about the making of images of deities, so that (the Deity) may remain always close by and may have an appearance in accordance with the Śāstras.

Mārkaṇḍeya said : (Oh) Lord of men, he who does not know properly the rules of *chitra*¹ can, by no means, be able to discern the characteristics of images.

Vajra said : (Oh) propagator of the race of Bhṛgu, be pleased to narrate the rules of painting, as he who knows the rules of painting, alone knows its characteristics in words.

Mārkaṇḍeya said : Without a knowledge of the art of dancing, the rules of painting are very difficult to be understood. Hence no work of (this) earth, (oh) king, should be done even with the help of these two, (for something more has to be known).

Vajra said : Please speak to me about the art of dancing and the rules of painting you will tell me (afterwards) for, (oh) twice-born one, the rules of the art of dancing imply (those of) the art of painting.

Mārkaṇḍeya said : The practice of (dancing) is difficult to be understood by one who is not acquainted with music. Without music dancing cannot exist at all.

Vajra said : You are conversant with dharma, tell me (first) about music and (then) you will speak about the art of dancing (because) when (the former) is well

¹ *Chitra*, i.e., sculpture in the round, relief and painting. Cf. Ch. 46, Silparatna and K, P, Jayaswal, a Hindu Text on Painting, Mod. Review, Vol. XXXIII,

known, (oh) best of the Bhṛṅgus, (a man) knows dancing too.

Mārkaṇḍeya said : Without singing music cannot be understood. He who knows the rules of singing knows everything properly.

Vajra said : (Oh) best of those who support dharma, please speak to me about the art of singing, as he who knows the art of singing is the best of men and knows everything.¹

2. Part III, Ch. 27, Verses 7-26.

(Oh) king, I shall now speak to you about the preparation of the principal colours. (Oh) best of kings, there are five principal colours, *viz.*, white (śveta), red (rakta), yellow (pīta), black (kṛṣṇa) and green (harit). It would be impossible to enumerate the mixed colours in this world (which are produced by) the mixture of two or three (primary colours) and through invention of various states or conditions (*i.e.*, shades or tones). (Oh) best of kings, now I shall speak to you about the division of dark (śyāma) and white (gaura), which is due to the great suitability for getting mixed, of different colours of this world, from which the twofold colour of all is explained (*i.e.*, the light and dark shade of every colour).

Among these (colours), the white (*i.e.*, the light shade) should be of five kinds and the dark of twelve kinds. Bright (gold), light (white), tooth-white, pure-sandal-white, autumn-cloud-white and autumn-moon-white—these five traditionally are called the fivefold white (light shade).

(The varieties of śyāma) should be : reddish-dark, *mudga* (brownish) dark, *dūrvā* sprout (greenish) dark and

¹ Here follows a lengthy account of the art of singing, its history and origin. Part III. Ch. 27.

grayish dark too, (oh) king, tawny dark and topaz dark, *Priyangu*-creeper dark and monkey dark. Then come blue-lotus (*nīlōtpala*) dark and blue as the *nīlakanṭha* bird and purple-lotus (*raktōtpala*) dark and cloud-dark. Their application is said to be in accordance with the colours of (the respective) objects and they gain in beauty by intermixture of colours.

Having ascertained with precision the colours of deities, I shall speak now about them. Among them, all those of whom I shall not say anything, should be painted white. *Vāsuki*¹ should be of *śyāma* (colour), the *nāgas* should be white in the *dvāpara* (age), and the *daityas*, *danavas*, *rākshasas*, *guhnyakas*, *piśāchas* are of the colour of water, without any glow (*lit.* unglowing by colour). People in the six islands should be of golden colour in the continent of *Jambudvīpa*, excepting one only, (namely), *Bhārata*, (oh) king. In *Bhārata*, (people) born in many countries should be painted. *Pulindas* and the people of the Deccan are mostly dark by colour, (while) the *Śakas*, *Yavanas*, *Pallavas* and those who are the *Vālhikas* born in *Uttarāpatha* should be predominantly white; *Pāñchālas*, *Sūrasenas* and those who are of *Magadha*, *Aṅga*, *Vaṅga* and *Kaliṅga* are mostly dark. Twice-born (ones) should be painted of the colour of the moon and the *Kshatriyas* of the colour of the *padma* (white lotus). *Vaiśyas* again should be (only) slightly light in colour, and *Sūdras* dark. *Gandharvas* and *Apsarās* are traditionally said to be and were (actually painted) in many colours. Kings and prosperous people are of the colour of the *padma*. The sick, the evil-doers, those who are oppressed by evil stars, or have taken shelter in penance, and all family men engaged in toilsome work should also be dark.

¹ *Nāga* king.

The colour of things seen, should be painted resembling (their natural colouring).

3. Part III, Ch. 35, Verses 1-18.

Mārkaṇḍeya said : Henceforth I shall speak to you, (oh) sinless (one), about the rules of *chitra*. While creating Urvaśī in days of yore, the rules of *chitra* (were evolved) by the sage Nārāyaṇa, (oh) son of the king, for the good of the world. The great sage for deceiving the divine damsels (already) mentioned,¹ created the

¹ Part I, Ch. 129, verses 1-19 : Vaṅra said : Tell me how Urvaśī was born and chose as husband a human king of the lunar race. Mārkaṇḍeya said : The two sages Nara and Nārāyaṇa (of whom I had) spoken before, were Sādhyas, sons of Dharma, and these two, who were formerly kings, oh descendant of Yadu, were very powerful, being partial incarnations of Viṣṇu and were always engaged in penance. Their hermitage, charming, full of fragrant trees, auspicious with mild coolness of the winter, was called "the hermitage of Vadari." There flowed the Ganges carrying its warm waters cooled and looking charming with gold and garlands of pebbles and with gold-sand. There was the Vadari, enchanting and always full of flowers and fruits. For the good of all mankind, they two, the lords of all people were engaged in severe penances there, they (who were) like tigers among sages. While they were thus engaged in practising penances, *apsarasas* born of Manu, determined to cause hindrance to their penance, arrived there, wearing various ornaments.....Roaming amorously and at pleasure and culling flowers they all with eyes like those of the young deer, were seen by Nārāyaṇa, who, the best as he was of those versed in the Veda, could easily discern their purpose. He who had conquered anger and the god of love, possessed of great lustre, and versed in religion and (in the proper employment of) wealth, taking the juice of a mango tree, which excites amour, created the auspicious nymph with charming limbs by painting her on his thigh. The damsel, beautifully drawn, created out of the thigh through painting, was in that very moment endowed with large eyes. No goddess, no *gandharvī*, no wife of an *asura* and no *nāga*-damsel, no woman like her was (to be found) in the three worlds, like that beautiful maiden. Having seen her, all the ten *apsarasas* born of Manu, went away in shame. King Purandara heard all this in detail and driven by curiosity he came to see that Vadari hermitage. The thunder-bearing god bowed at the feet of those two Sādhyas who were always (devoted to) religion and saw that (damsel) with auspicious limbs like another goddess Śrī. Then the lord Sādhyas smilingly said to Nārāyaṇa : "Oh one knowing religion, this (damsel) born of thigh (uru) should be Urvaśī. Take her to heaven, she will be the most auspicious of the *apsarasas*. Being thus addressed, he was delighted and then, duly saluting the two sages, took to heaven that goddess with eyes like those of the young deer.

most beautiful woman, taking the juice of the mango tree. By means of (the art of *chitra*) she was endowed with a beautiful form and became the best *apsarā*. Seeing her all the celestial nymphs went away struck with shame. The great sage having thus created (the art of) *chitra*, with its rules, made the immovable Viśvakarmā apprehend it.

In dancing as well as in *chitra* the imitation of the three worlds is enjoined by tradition. The eyes and their expressions, the limbs and their parts all over and the hands have to be treated, (oh) best of kings, as aforesaid in dance. They should be the same in *chitra*. Dancing and *chitra* are considered as (equally) excellent. Hence I am going to speak about that by which measurement in dancing was said (to be regulated). (But now please) listen : Five types of men should be known, *viz.*, Haṁsa, Bhadra, Mālavya, Ruchaka and Śaśaka. I shall speak about their characteristics now. Equal in height and breadth,¹ they are all to be known from (their respective) measurements. (Oh) king, the measurement of a Haṁsa is 100 *aṅgulas*, increased by 8, according to the measure of his own *aṅgula* ; a Bhadra has only six *aṅgulas* more (than a hundred). Then (oh) king, a Mālavya is 4 *aṅgulas* more (than a hundred). A hundred is said to be the (measurement) of a Ruchaka, and 10 *aṅgulas* less of a Śaśaka.

The space covered by 12 *aṅgulas* is called a *tāla*. The height of the feet up to the ankles is said to be three *aṅgulas* and the legs are two *tālas* (in measurement). The knees (in length) are equal to the feet, the thighs as long as the legs. From the navel to the penis the measure is one *tāla*. The same measurement (holds good) from the navel to the heart and from the heart

¹ *i.e.*, the length of the body is equal to the length across the chest along the outstretched arms from the tip of the right middle finger to that of the left; the proportion remains the same in every case.

to the throat. The throat should be one-third of a *tāla* and the face, one *tāla*. The distance from the crown to the root of the hair (*lit.* between head and forehead) is said to be one-sixth of a *tāla*. In the middle (of the entire length of the figure) is the penis. Thus is explained the length.

The hand, (oh) king, (is) said to be a *tāla* (long), the arms (above the elbow) seventeen *aṅgulas* and the fore-arms (just) as much. Half of the chest is 8 *aṅgulas* broad. (Oh) king, thus has been described to you the measurement of a *Hamsa* according to breadth.

(An artist) should infer (the measurements) of others in accordance with this. In all cases the proportion between breadth and circumference is constant, oh lord of men (*lit.* as regards breadth and circumference they are all equal). The measurement of a *Hamsa* king has been told by me in outline, (oh) best of kings. (Oh) lion among kings, listen to the measurements in detail of each part of the limb to be told by me.

4. Part III, Ch. 36.

Mārkaṇḍeya said : The head measures 12 *aṅgulas* in width. The forehead measures 8 *aṅgulas* and has an elevation of 4 *aṅgulas*. The temples measure 4 *aṅgulas*, their elevation being 2 *aṅgulas*. The cheeks measure 5 *aṅgulas* (in length), and the chin 4 *aṅgulas*. The ears (measure) 2 *aṅgulas*, their height being 4 *aṅgulas*. The middle of the ear measures 1 *aṅgula*.

The nose measures 4 *aṅgulas*, the elevation of its top being 2 *aṅgulas*, the breadth 3 *aṅgulas*. The nose wings are one *aṅgula* long and twice as high. The middle part between the nose and the (upper) lip, measures half an *aṅgula*, the (upper) lip one *aṅgula* and the mouth 4 *aṅgulas* (in breadth). The lower lip is one *aṅgula* and (the

lower half of) the chin two *añgulas*. (There should be) 40 teeth, half of an *añgula* long, of which eight should be large teeth, $\frac{1}{2}$ th of an *añgula* in elevation; a large tooth is one *añgula* broad. The eyes are three *añgulas* long. The black orb is $\frac{1}{3}$ rd of the eye and the (width of) the pupils $\frac{1}{3}$ th. The eye-brows are three *añgulas* long and $\frac{1}{2}$ an *añgula* wide and the distance between the two is two *añgulas*. From the end of the eyes to the ear-holes (the distance amounts to) 4 *añgulas*. The neck is 10 *añgulas* wide and 21 *añgulas* in circumference. The distance between the nipples is 16 *añgulas* and that between the clavicles 6 *añgulas*. The circumference of the arm round the shoulder joint is 16 *añgulas*; the palm of the hand is 7 *añgulas* long, and 5 *añgulas* broad, the whole length of the hand being 12 *añgulas*. The middle finger measures 5 *añgulas* in length. The forefinger is shorter by the frontmost part than that of the middle finger and the ring finger is similar. The little finger (again is) shorter by the frontmost part than the ring finger. All have three knots at the same distance from one another. The nails are half the length of (the distance between) the knots. The thumb has only 2 knots and measures 3 *añgulas*. The circumference of the abdomen is 42 *añgulas*. The navel is one *añgula* according to the information to be gathered from (all) known sources. The breadth of the hip is 18 *añgulas* and its circumference 44 *añgulas*. The scrotums are 4 *añgulas* wide. As much in circumference the penis is 6 *añgulas* long—from the middle of that the thighs are four *añgulas*. The breadth of the knees is twice as many *añgulas* in expanse.

The breadth of the fore-part of the leg beneath the knee is thrice of that; (the length being) 5 *añgulas* and the circumference 14 *añgulas*. The (soles of the) feet are 12 *añgulas* long and 6 *añgulas* broad; the large

toes is 3 *aṅgulas* long. The toe next (to the large one) is similar to the large toe (in length) and the rest are less (in length) by an eighth part. The nail of the large toe is by a fourth part narrower than the breadth of the toe. The nail of the next toe is half of that, (the measure) of all other nails is an eighth part (less?) of that; (the sum total of ?) all the toes of the feet is 8 *aṅgulas* in height. The heel should be three *aṅgulas*, its height being four.

This is the measurement of a Haṁsa. The measurements of the remaining best inhabitants of the earth are to be inferred in accordance with reason, by following this direction, and consistent with their own (respective) measurements.

A Haṁsa should be strong, with arms like the king of serpents, with a moon-white complexion, with sweet eyes, with a beautiful face and nice waist and with swan-like movements. A Bhadra should be high-souled, of the colour of the lotus, with elephant-like step, with a hairy forehead, with full-grown and taperingly round arms. A Mālavya is dark like the kidney-bean,¹ with a body very beautiful on account of the slender waist, with arms reaching up to the knees, with broad shoulders, broad jaws and nose like that of an elephant (*i.e.*, very prominent). A Ruchaka is said to be a truthful, high-souled, strong, and clever figure with a conch-like neck and autumn-white complexion.² A Śaśaka is said to be a clever (figure), reddish-dark and of a slightly variegated colour with full cheeks and sweet eyes.

5. Part III, Ch. 37, Verses 1-17.

Mārkaṇḍeya said: As there are five types of men, according to the measurement of the various limbs and their

¹ Or, Mudga pulse.

² Because the moon is whitish in autumn nights.

parts, so, (oh), best of men, it must be noted that there are five types of women. (Oh) lord of men, (each) woman should be placed near her man. Every one (of them) should be made to reach the shoulders of the man (on her side) in proportion. The waist of a woman should be made 2 *angulas* thinner than that of a man. The hip (on the other hand) should be made wider, (by adding) 4 *aṅgulas*. The breasts should be made, (oh) king, charming and proportionate to the measurement of the chest.

All kings should be (made) endowed with the marks of *mahāpurushas* and all sovereign rulers should be (made) with webbed hands and feet. And a circle of hair should be drawn auspiciously between their eyebrows. On the hands of kings should certainly be drawn three beautiful auspicious lines slenderly curving and resembling the scratches (made) by a hare.

The hair should be represented auspicious, fine, resembling the deep blue sapphire, adorned by its own greasiness and with the undulation of that essential requisite.¹ (The different) classes of hair are the following: (1) Kuntala, (loose) hair, (2) Dakṣiṇāvarta, curled towards the right, (3) Taraṅga (wavy), (4) Simhakeśara (mane-like), (5) Vardhara (parted), and (6) Jaṭatasara (matted).

An eye should be of the form of a bow or (like) the abdomen of a fish, or like a petal of the blue lotus (utpala), or of the white lotus (padma), a fifth, (oh) great king, is said to be of the form of a grindstone.² An eye of the form of a bow should belong to women

¹ For *aṅga* in the sense of essential requisite, cf. *Raghuvamśa* 4.59 and 3.46.

² Three words are used in three places - (1) śāna, (2) śaśa, (3) śīra, i.e., grindstone, hare, deer. Śaśa and śāra do not yield any sense; śāna may be read in all three cases.

(in general). An eye of 4 *yavas* (in width) is called by the name of fish-abdomen. A blue-lotus-petal-eye is traditionally said to be 6 *yavas* and a red- or white-lotus-petal eye is 9 *yavas* in measurement. So an eye of the shape of a grindstone should be 10 *yavas*. The measure of a *yava* should be calculated proportionate to the measurement of an *angula*, which has its own standard.

The eye assumes the shape of a bow when looking at the ground in meditation. (An eye) of the form of a fish-abdomen should be painted (in the case) of women and lovers. An eye of the shape of the blue-lotus-petal is said to be of the ever-calm. An eye of the lotus-petal shape befits the frightened and crying. An eye of grindstone shape is in its place with the angry and woe-stricken.

Sages, ancestors (*i.e.*, manes) and gods, (oh) lord of men, should be made glowing and with ornaments consistent with their own colour and outshining (*lit.* robbing the splendour of others who are lustrous). (Oh) best of kings, that is verily beautiful and devoid of crooked lines (which is) done as aforesaid with these measurements, suitable, unreprouchable, in positions with various rays of light (स्थानैरनेककिरणैः) on them, within (appropriate) surroundings (*lit.* fixed grounds, स्थिरभूमिलम्भः) by the exertion of (the artist's) own intellect, after he has carefully considered (everything).

6. Part III, Ch. 38, Verses 1-28.

Mārkaṇḍeya said: The eye (becomes) charming (when it is) like the blue-lotus-petal (utpalapatrābha), red at the corners and with black pupils, smiling, gentle and ending in long eye-lashes, (oh) best of men. The hands of gods, (oh) king, should be conducive to the welfare of the people (*i.e.*, represented in a benevolent

attitude). The eyes (should be) wide, with black pupils, adding beauty to the divine face, beautiful to look at, charming to the mind, smiling and with ends like those of blue-lotus petals, with eye-lashes bent at the ends, of equal size, gentle and (with the white) of the colour of cow's milk.

The face beautiful all over should be fully developed : (it should be) well finished, benignant, marked with all the auspicious marks, not triangular and not crooked. One who wishes good to the people should discard (a too profuse employment of) large circles, triangles and other (geometrical shapes) when representing gods. (Oh) perpetuator of the Yadu race, the gods should be represented according to the Hamsa-measure. They should have hairs on their eye-lashes and eye-brows only ; their body (however) should be entirely devoid of hairs. Those who live in heaven have always smiling faces and eyes, and look like (youths) of the age of sixteen. They should be drawn wearing auspicious strings of garlands and ornamented by crowns, earrings, necklaces, bracelets, ornaments of the upper arm, long girdles reaching up to the ornaments on the feet, and sacred threads with ornaments for the head. Their shoulders should be broad. (Oh) tiger among men, they should be represented with beautiful loin-cloth on the left, reaching below the knee; the right knee (however) should be shown. The linen scarf which the gods wear round the upper part of their body should (also) be executed beautifully. The halo should be drawn round their heads, proportionate to the measurement of the head and the colour of the halo-circle, (oh) great king, should resemble the colour of the deity. In their case, an upward look, a downward look and also a sideward look should be discarded. The same applies to a too small, to a too big, to a depressed (looking), to an angry and to a harsh

eye. It is said that upward look causes death, downward look causes sorrow, sideward look causes loss of wealth, too small eyes cause death, too large eyes cause sorrow and so do the depressed (looking) eyes, (oh) best of kings. A harsh look causes loss of wealth and an angry look causes tear. (The image of a deity) should not be done with either shrunk or inflated abdomen or with wounds (on the body, oh) perpetuator of the Yadu race. (It should not be) bent, of a rough colour, with an open mouth, or with limbs short of or exceeding (appropriate) measurement, (oh) descendant of the Yadus. (It should not fall) short of or exceed (the prescribed) measurement, (oh) ruler of the earth. A shrunk abdomen is conducive only to starvation and fear, and inflated abdomen causes death. A body with wounds causes death, one that is too short brings about loss of wealth, one too long creates sorrow, and one with rough colour induces fear. A halo in the east causes loss of wealth, in the south death, in the west destruction of sons, and in the north fear (*i.e.*, it ought to be behind and round the head). A nimbus short of measurement leads to destruction and one exceeding the appropriate measurement bespeaks ruin to the country. A rough (image) is said to cause death and an angry (one) destroys beauty. Even when (duly) invoked by the best of Brahmins, the gods never enter images short of (Śāstric) measurements and devoid of the marks (lakṣhaṇas of divine form); (but) demons, ghosts and hobgoblins always enter into them, and so a great care should be taken to avoid shortness of measurements. (An image) possessed of all the beautiful marks is said to be excellent from every point of view. It adds to wealth, crops, fame and the length of life, yet when devoid of (those) marks, it destroys wealth and crops, (oh) best of kings; the gods always should be made beautiful, having gaits (like one of the

following) animals, (*viz.*,) the lion, the bull, the elephant and the swan. Blessed is a work of art (endowed) with all (the Śāstric) marks, (as it brings luck) to the country, to the king and the maker, (and is as the gods) long for it. An image, therefore, should be properly made by all men with great care, (endowed) with all (the Śāstric) marks.

7. Part III, Ch. 39, Verses 1-32.

There are nine positions of variegated colours, with auspicious forms and gestures. Please listen to (all of) them in due order. The first should be the straight position (*lit.* derived from the straight, ṛjvāgata, ऋज्वागत); the second is the non-straight (anṛju, अनृजु); then with a bent body (sāchikṛtaśarīra, साचीकृतशरीर). Then comes (the position) with one eye (*lit.* with half eyes, ardhavilochana, अर्धविलोचन); after that comes the side-view (*lit.* derived from the side, pārśvāgata, पार्श्वगत). Then comes the “cheek-turned” position (parāvṛtta, परावृत्त),¹ then the back view, (*lit.* derived from the back, pṛsthāgata, पृष्ठागत); and (finally) the “turned round” position (parivṛtta,² परिवृत्त); and then (the one which is) thoroughly bending (samānata, समानत).

In painting (bhūshite) these positions with many transitions (*lit.* distinctions) (from one to the other) are nine (altogether); now, (oh) king, hear from me, one by one, (what is) the nature of each of them (and how) it comes into existence.

(1) The pre-eminent position amongst those (mentioned) in the beginning (of our enumeration) has a beautiful

¹ The text has Purāvṛtta, a copyist's slip for Parāvṛtta. Cf. verses 20-24.

² The text has Purāvṛtta which must be changed to Parivṛtta. Cf. vs. 26-28.

appearance¹ which is due to a (static) posture called *rju*. In this way it is accompanied by the various organs of sense² A very pleasing body, well finished and accompanied by distinct qualities of measurement (*i.e.*, well proportioned), very fine (in execution) and shaded with ornamental display of light and shade, faces the spectator; very pure, charming and adorned by manifold lines and embellishments, the portions on the back should be without foreshortening (*lit.* diminished limbs).³ The front view, face, chest and abdomen should also remain unforeshortened (undiminished). (The figures), (oh) intelligent one, grow narrower (*lit.* have attained thinness), towards the waist from the thighs (as well) as from the shoulders. Their nose-wings and lips appear foreshortened by a fourth part of their width (*lit.* a fourth part of nosewings and lips has been reduced to decay) and their limbs are foreshortened by a third part (of their breadth).⁴

(3) What (looks) charming, due to the attainment of a curved posture (*tiryak*), well rounded, tender, all over (*lit.* all the four parts being) slender and conducive to (the beauty of all the limbs) is called, oh king, bent, on account of imitating the sky. (Its characteristics are :) Half of the eyes and of the forehead and also of the nose are shown. The eye that represents the half that remains after division (*i.e.*, the one eye that is to be seen in profile) is foreshortened (*lit.* suppressed) by artistic means and the eyebrow is also artistically suppressed (*i.e.*, foreshortened) and is painted with gentle lines. The face is neither straight nor irritating, neither black nor shady.

¹ Read instead of *kāntā rūpaṃ, kṣānta rūpaṃ*.

² *i.e.*, in this way all the organs of sense (the 2 eyes, mouth, nose, ears) are visible.

³ *i.e.*, the back should be quite straight.

⁴ The second position 'anrju' is not-described; it is the reverse of the first one.

(4) The next position is called “*adhyardhāksha*” (अध्यर्धाक्ष), *i.e.*, ‘*ardhavilochana*’ (with one eye). The signs are as follows and have a specific character : One eye in the face of the figure is shown (in full), half of the eyebrows is suppressed (*i.e.*, one eyebrow is not to be seen). The forehead and one eyebrow are visible (*lit.* the only essential part of the rest of the face [that is] to be seen is the curve of the forehead in half its usual size and the curve of the eyebrow) The next visible part is half of the cheek from one side only, while the other half is invisible (*lit.* suppressed). Half of the usual length (*lit.* measure) of the lines on the throat and a *yava* only of the chin are shown. The navel, one *āṅgula* less than the opening of the mouth, and three quarters (*lit.* half and half of that half) of the waist and other (parts) should be shown.

(5) That position occasionally is called ‘*chhāyāgata*’ (छायागत), *i.e.*, coming out of the shade, whose side is seen, either the right or the left, whose limbs and movements enter into quite a new (*lit.* different) constellation, of whom one eye only, one eyebrow, one temple, one ear and half of the chin and the hair should be (shown) and which is possessed of qualities like sweetness, grace, and proper proportion. It is (also) called “derived from the side” (*pārśvāgata*, पार्श्वगत). It should also be called : “on the wall” (*bhittika*, भित्तिका).

(6) This position is said to be “turned back by the cheek” (*gaṇḍaparāvṛtta*, गण्डपरावृत्त) whose limbs are not very sharply (delineated); it has appropriate measurement in (proper) place and has attained *kṣaya* (diminution) called “dark” in forehead, cheek and arm and also in the throat,—(*i.e.*, these parts are vaguely discernible, as they are lying in the shade)—(which is) artistically foreshortened (*lit.* made slender)¹ and looks tender.

¹ Read instead of *Kalakshīne*, *Kalākshīne* (artistically slender).

(7) In pictures and wall paintings, (that) is traditionally called “ derived from the back ” (pṛsthāgata) which reveals a bodily frame attractive towards the back, with muscles and joints like those of Śiva (Sarvajña) with a tortuous frown,—very calm and pleasing to the eye. One side only is seen; the chest, (one) cheek and the outer corner of the eye are only faintly shown. It is possessed of qualities like sweetness (mādhurya) and grace (lāvanya) and has (its appropriate) measurement.

(8) (A figure) whose upper part of the body should be turning back and only half to be seen on account of its reversed position with a face tainted by envy, whose upper and lower portions of the body should be somewhat lost in shade towards the front, (while) the (lower) half (of the body) should be like that of a rustic, whose middle (is drawn) properly foreshortened and agreeable to the eye, should be known as “ turned round ” (parivṛtta) and should be represented for (the purpose of) upholding (?), (oh) lord of men.

(9) But what is drawn with the buttocks in full view, with the soles of the feet joined, with half of the body faintly seen from above, with the part about the entire waist shown, with the two entire soles shown, with foreshortened lower part of the toes, beautiful all round, well finished, not terrible-looking, with arms visible and head and trunk well joined, and bent down towards the legs (*lit.* suppressed towards a part of the legs) (is known) by the name of Samānata (thoroughly bending).

8. Part III, Ch. 39, Verses 34-51.

These positions should be drawn with care (accompanied), by qualities like *māna* (proportionate measurement, etc.). (Oh) blameless one, these nine positions are seen in all conditions. There is none besides and

superior to these. I who have always moved around the world, inhabited by creatures moveable and immoveable, (oh) sinless one, narrated in entirety the group of three, *i.e.*, *kṣaya* (decrease), *vrddhi* (increase) and *pramāna* (proportionate measurement). (These again are) of two kinds : *chitra* (simple) and *vichitra* (variegated) ; (the latter) again is of three kinds according to the good result (obtained by) proportionate measure, whether it be *uttama* (full), *madhyama* (middling) and *adhama* (small). Now I shall relate to you by degrees the rule (to be observed) in *kṣaya* and *vrddhi* (decrease and increase). This *vrddhi* as well as *kṣaya* (being) without any (other) name known to the painters, and having (their) origin in the body and its various limbs, is said succinctly to be of thirteen varieties (here) and (varies) otherwise according to the manifoldness of the positions ((*lit.* of manifestation). (The thirteen positions are):¹ visible from the back (*prṣṭhāgata*) and belonging to the straight (*ṛjvāgata*), then “ half and half ” (*ardhārdha*), “ quartered middle ” (*madhyārdha*) and the “ bent face ” (*sāchīkṛtamukha*), “ bent ” (*nata*), “ turned back by the cheek ” (*gaṇḍaparāvṛtta*), and “ derived from the back ” (*prṣṭhāgata*). Then should be known the position “ derived from the side ” (*pārsvāgata*), as also “ painted as going upwards ” (*ullepa*), and “ moving ” (*chalita*) and lastly “ with the face upwards ” (*uttāna*) and “ turned round ” (*balita*). (Oh) king, all these positions are clearly indicated (*lit.* should be known) by their names. Herein the positions of the feet (are varied) by a series of motions like *pratyālīḍha* (*i.e.*, with the left knee advanced and the right knee retracted), *vaiśākhā*, (*i.e.*, with feet a span apart). The legs again are straight or half straight, standing or moving. The positions of

¹ The thirteen positions are an interpolation. The first and eighth positions are identical.

the straight and non-straight legs should be of two kinds. Thus the position characterised by legs standing is traditionally called *samapada* (straight-leg), (while) the second (type) should be *mandala* (in circular motion). Other positions than these are with one leg straight, varied and unsteady. Among these are *vaiśākha* (the feet being a span apart), *ālīḍha* (the right knee advanced and the left leg retracted), and *pratyālīḍha* (the left knee advanced, the right one retracted, those being (typical) positions of the bowmen). Uneven motion in curves characterises the sword and shield carriers. Persons carrying a pike, a spear, (with bamboo handle) a stone javelin, a sting and other instruments walk with difficulty and with one leg in *ālīḍha* position. (Persons) who carry a wheel, a spear, a club and a (steel) javelin walk (in a sort of) gallop. The flight (*lit.* running away) of stout men is in some cases depicted with one leg in a straight position and with the other (placed in such a way that) the wanton body should be (shown) with the neck stretched forward. The learned painter should paint a female figure with one foot calmly advanced, with the part about the hips and loins broad and flurried, on account of amorous dalliance. A figure devoid of *pramāṇa* (proportionate measure) is bound to suffer in the opinion of the passing ages and their (varying) taste inclinations (*lit.* through the force of time and sentiment). Having this in mind, proportionate measurement should be employed by a learned artist with (the help of) his own intellect, in unison with *kṣaya* and *vṛddhi*.

9. Part III, Ch. 40, Verses 1-30.

Brick powder of three kinds has to be mixed with clay, one third part (in amount of the brick powder). Having mixed saffron with oil, (one) should mix (*lit.* place)

(with it) gum resin, bees' wax, liquorice, molasses and *mudga*¹ preparation in equal parts. One-third part of burnt yellow-myrobalan should be added therein. Finally the astringent made of the Bel-tree (*Feronia elephantum*) destructive (of all injurious agents) mixed in proportion of two to one should be added by an intelligent artist and also a portion of sand, proportionate to the amount of the whole. Then the artist should drench (this mixture) with moist split pulse dissolved in water. The whole of this moist preparation has to be kept in a safe place for one month only. (After) the moisture has evaporated within a month, a skilful (artist) should put (this) dried (yet still damp) plaster on the wall, having carefully considered (everything). It should be plain, even, well distributed, without ridges or holes, neither too thick nor too thin. Should it (look) ill done after having become (quite) dry (due to shrinkage), then it ought to be carefully smoothed by coatings of plaster (made) of that clay (as mentioned before) mixed with resin of the Śāla-tree (*Shorea robusta*) and with oil. (It is further made) smooth by (repeated) anointing, constant sprinkling with water and by careful polish. (Oh) lord, when this wall has promptly dried, it does not go to ruins anywhere even at the end of a hundred years.

By this means various jewelled floors can be made of variegated mixture in twofold colours. In painting with care on a wall, dry, brilliant and smooth, an artist devoted to the master, should begin his work on an auspicious day, with his face towards east, thinking of God, having worshipped and bowed down to Brahmins and preceptors who know this (*i.e.*, painting) well, uttering *Svasti* (Success !), clad in a white garment and restrained in his soul. Then the learned artist should draw (outlines)

¹ *Phaseolus munga*. *Muruka* most probably is a mistake for *mudgaka*. Cf. *Silparatna*, Ch. 46.

with unoozing black and white brushes in due order and fix them on the duly measured ground. These then should be filled with colours in appropriate places. Green as well as white is the colour in general (applied as first coating ?). (One) should show that (very clearly). The characteristic of that (*i.e.*, of the colours) (already) has been described in detail (Ch. 27, verses 7-26). Primary colours are said to be five : white, yellow, the colour of the myrobalan, black and blue. (Oh) best of kings, intermediate (colours) are traditionally said to be hundred-fold. (But an artist) should mix (*lit.* divide) the primary (*lit.* full) colours according to his own logic and imagination and make thousandfold (what is hundredfold). If the blues are transformed a great deal, green colour is produced. It is either pure, with an admixture of white or blue-predominating. One or more (of these shades) are (used) as it is suitable to the (special) painting. Blue, (too,) is of three kinds : with white predominating, with very little white or with both in equal parts. Thus it is variously transformed by being connected with anything applied as an astringent. Thus beautiful (*lit.* auspicious) paintings should be made yellowish like the *Dūrvā* sprouts, green like the wood apple and dark like the kidney-bean. Blue tinged with yellowish-white (becomes) changed in colour and of various kinds according as either of the two (constituents) is (present) in greater or smaller degree or in equal parts. For that reason the blue-lotus-colour (*nīlōtpalanibha*) appears beautiful when partly shaded dark like the *māsa*. By proper selection and distribution of colours paintings become delightful. A painting in red and dark like the red lotus (*raktōtpala*) becomes beautiful when combined with white lac, covered by a coating of lac and resin. The latter also transforms various other colours.

(Oh) king, colouring articles are gold, silver, copper, mica, deep coloured brass, red lead, tin, yellow orpiment, yellow myrobalan, lac, vermillion and indigo, oh best of men. There are many other similar colouring substances, oh great king, in every country ; they should be prepared with an astringent. A fluid should be made of iron leaves. A mica defile placed in iron should serve as a distiller. In this way iron becomes suitable for painting. In the (work called) Surasendrabhūmija a decoction of hides was said to be a distiller of mica. In the case of all colours, the exudation of the *Sindūra* tree is desirable. A painting, firmly drawn with a magnificent hairy brush (*lit.* tail) on a canvas dipped in the juice of the best *Dūrvā* grass cannot be (destroyed and remains (intact) for many years though washed by water.

10. Part III, Ch. 41, Verses 1-15.

Mārkaṇḍeya said : Painting is said to be of four kinds :—(1) “ true to life ” (*satya*), (2) “ of the lute player ” (*vaiṇika*), (3) “ of the city ” or “ of common man ” (*nāgara*) and (4) “ mixed ” (*miśra*). I am going to speak about their characteristics (now). Whatever painting bears a resemblance to this earth, with proper proportion, tall in height, with a nice body, round and beautiful is called “ true to life.” That is called *vaiṇika* which is rich in the display of postures, maintaining strict proportions, placed in an exactly square field, not phlegmatic, not (very) long and well finished. That painting should be known as *nāgara*, which is round, with firm and well developed limbs with scanty garlands and ornaments. (Oh) best of men, the *miśra* derives its name from being composed (of the three categories).

Methods of producing light and shade are said to be three :—

(1) Crossing lines (*lit.* lines in the form of leaves, *patraja*), (2) by stumping (*airika*), and (3) by dots (*vinduja*). The first method (of shading) is called (*patraja*) on account of lines in the shape of leaves. The *airikā* method is called so because it is said to be very fine. The *vinduja* method is called so from the restrained (*i.e.*, not flowing) handling of the brush.

Indistinct, uneven and inarticulate delineation, representation of the human figure with lips (too) thick, eyes and testicles (too) big, and unrestrained (in its movements and actions)—such are the defects of *chitra* (pictorial art). Sweetness, variety, spaciousness of (back) ground (*bhūlamba*), proportionate to the position (*sthāna*) (of the figure), similarly (to what is seen in nature), (and) minute execution are mentioned to be the (good) qualities of *chitra*. (Oh) best of men, in works of *chitra*, delineation, shading, ornamentation and colouring should be known as decorative (*i.e.*, as the elements of visualisation). The masters praise the *rekhās* (delineation and articulation of forms), the connoisseurs praise the display of light and shade, women like the display of ornaments, the rest of the public like richness of colours. Considering this, great care should be taken in the work of *chitra*, so that, (oh) best of men, it may be appreciated by every one. Bad seat, thirst, inattentiveness, and bad conduct are the root evils (in the painter) that destroy painting. In a work of painting, the ground should be well chosen, well covered, very delightful, pleasant in every direction and its surface (*lit.* space) should be well coated (*lit.* anointed). A painting should be then very beautiful, when a learned (artist) paints it with golden colour, with articulate and yet

very soft lines, with distinct and well arranged garments, and lastly not devoid of the beauty of (proportionate) measurement.

11. Part III, Ch. 42, Verses 1-84.

Mārkaṇḍeya said : A king (ruler of the earth) is to be depicted just like a god. In the case of kings (however), the hair on the body should be drawn one by one. Sages, *gandharvas*, *daityas*, *dānavas*, ministers, the brahmins (in general), Saṁvatsara (~~i.e., Śiva~~), and the family priest (purohita) should have the size of a Bhadra, (oh) lord of men. Sages should be represented with long tresses of hair clustered on the top of their head, with a black antelope-skin as upper garment, emaciated, yet full of splendour. The gods and *gandharvas* should be represented without crowns but with crests (oh, great king). Brahmins should be represented with white garments, and emitting divine splendour, (oh) great king. An artist should draw ministers, Saṁvatsara, and the family priest adorned with all ornaments and diadems. *Daityas* and *dānavas* should have frightening mouths, frowning faces, round eyes and (one) should represent them with gaudy garments though without crown. Oh lord of the earth, their dress should be of the *uddhata* (haughty) style. (Oh) king, *Vidyādhara*s should be of the size of a “ Rudra ” with garlands and ornaments and accompanied by their wives. They should be shown either on land or in the air and with swords in their hands. *Kinnaras*, *rākshasas* and *nāgas* should be of the size of a “ Mālavya.” (Oh) lord of men, *yakṣas* (should have) the size of a “ Ruchaka.” (The artist) should represent the chief amongst men with the size of a Śaśaka. *Piśāchas*, dwarfs, hunch-backed men, *pramathas* and (those) who enjoy the earth, should be represented

consistent with the rules of (proportionate) measurement, and in accordance with the rules of *rūpa* (creative form). The females are traditionally said to be suited to the measure (of the male type). *Kinnaras* are said to be of two kinds, (some) with human faces and horse-bodies, and others again are said to be with horse-faces and human bodies. Those with horse-faces should be decorated with all ornaments, with splendour and musical instruments. *Rākshasas* should look terrible with the hair erect and bewildered eyes. The *nāgas* should be fashioned in the shape of the gods (with the difference that) they should wear snake-hoods. All *yakṣas* are said to be decorated with ornaments and they have been dealt with by me (already). No special measure is fixed for the *pramathas* among the *suras* (gods) nor for the *piśāchas*. *Gaṇas* among the gods should have the faces of various creatures and should wear various sorts of dresses and weapons, engaged in various pastimes and sports, (oh) great king. But the *gaṇas* of Viṣṇu should all have the same outward appearance, and still there should be made four divisions of them. The *gaṇas* of Vāsudeva should be represented shining and similar to Vāsudeva. The *gaṇas* of Saṁkarshana, Pradyumna and Aniruddha again are similar to each of them and carry the weapon (of the special manifestation of Viṣṇu) and his expression. Prostitute women should have the size of a "Ruchaka." (They should be painted) with vermilion or emerald colour, moon-white (in complexion) or dark like the petals of the blue lotus. The dress of prostitutes should be unrestrained (*uddhata*), calculated to excite erotic feeling. Women of good family should be made bashful and of the size of a "Mālavya" wearing ornaments and not very showy dresses. The wives and mothers of *daityas*, *dānavas*, *yakṣas* and *rākshasas* ought to be according to the rules (laid down for their men). The same holds good for the wives of *piśāchas*.

Widows are to be shown with grey (hair) wearing white clothes and devoid of all ornaments. A hunch-backed, a dwarfish and an old woman also should be (represented) in (their) natural condition. Amongst a host of royal wives an old chamberlain should be represented.

• A *vaiśya* should be of the size of a “Ruchaka” and a *śudra* of the size of a Śaśaka. (Oh) lord of men, these two should (have) dresses suitable to their caste. Wives of *daityas* should always have attendant women. By one who knows painting, the commander of an army should be represented as strong, proud, tall, with fleshy shoulders, hand and neck, with big head, powerful chest, prominent nose and broad chin, with eyes raised up towards the sky, and with firm hips. (Oh) great king, soldiers should generally be painted with frowns on their faces. Foot-soldiers should be represented with short and showy uniforms; they should have arrogant looks and carry weapons. Swordsmen and shieldmen should be of the Karnāṭaka type. Good archers and bowmen should have bare legs. Their dress should not be very short and they should wear shoes. Elephants, horses and such other animals should be possessed of the marks described. Elephant-riders should have a swarthy complexion, their hair should be tied in a knot, they should wear ornaments as well. The uniform of the cavalry should be of the northern type. Bards should have a resplendent dress, their look should be directed upward and the veins on their neck should be shown. Heralds should be drawn tawny and squint-eyed, slightly resembling the *dānavas*, and as a rule, carrying staffs in their hands. In a fight (one) should not represent the squint-eyed and the tawny (heralds). The doorkeeper is known by the sword hanging by his side. He holds a staff in his hand, does not look very mild and his dress is not too conspicuous. Merchants should be represented with their heads covered on

all sides by turbans. Musicians, dancers and those who can correctly regulate the sound of musical instruments should wear a gorgeous dress, (oh) best of men. The most respectable people of country and town should be painted with almost grey hair, adorned with ornaments suitable to their rank, wearing white garments, stooping forwards, ready to help and with a mien calm by nature. Artisans should be represented eager in the pursuit of their respective crafts. Wrestlers should be drawn with broad shoulders, fleshy limbs, thick neck, head and lips, with closely cropped hair, arrogant and impetuous. Bulls, lions and other animals should be represented in appropriate surroundings as they are seen in nature, (oh) lord of men. I have hitherto given the full description of the appearance of objects not (usually) seen. Things that usually are visible to all, should be well represented resembling (what is seen in nature). The chief (aim) of painting is to produce an exact likeness. Men should be painted according to their country; their colour, dress and (general) appearance should be well observed. Having carefully ascertained the country, employment and place (of occupation) and the work (a man is engaged in), seat, bed, conveyance and dress should be drawn (correspondingly), (oh) lord of men.

Rivers should be represented in human form, with their conveyances (vāhanas). Their knees should be bent and their hands should hold full pitchers. (Oh) best of men, in representing mountains an artist should show the peak on the head (of the personification). The representation of islands makes the earth beautiful. (Oh) best of men, seas should be drawn with hands carrying jewel-vessels, and (the artist) should depict water in the place of the halo and further he should partially show the signs of weapons on their heads. When representing a tank, (the artist) should show a pitcher and when representing

a conch-shell, (he shall show) a conch-shell. (Oh) best of kings, of a lotus, a lotus (should be depicted), and of all other things representations (should be drawn) resembling (what is seen in nature). Every part of the object to be represented should agree with the general treatment of the whole object. Of divine beings an artist should show as a distinctive mark, the rosary and the book.

Now I am going to speak about the appearance of things actually seen. A learned (artist) should show the sky without any special colour and full of birds, (oh) king. Similarly (the artist) should show the firmament adorned by stars and the earth with its vegetation in all its variety (*lit.* with all its distinctive attributes). (Oh) best of kings, (an artist) should show a mountain by a cluster of rocks, peaks, (with) metal(-vein) trees, waterfalls and snakes. A learned (artist) should show a forest by various sorts of trees, birds and beasts. (He should show) water by innumerable fishes and tortoises, by lotuses and other aquatic animals and plants. A learned (artist) should show a city by beautiful temples, palaces, shops, houses and lovely royal roads. An artist should show a village by its boundaries containing sparingly gardens. Fortresses should be shown with battlements, ramparts, high mounts and entrances in their enclosures. Markets should be shown containing articles of merchandise; drinking places should be represented full of men engaged in drinking, and those engaged in gambling should be drawn devoid of upper garments,—the winners merry and the losers full of grief. The battlefield has to be shown as containing four divisions of the army (*i.e.*, elephant corps, cavalry, chariot corps and infantry), with soldiers engaged in fighting, strewn with corpses and besmeared with blood. The burning ground should be represented with funeral piles and dead bodies. (A painter) should represent a road, with caravans consisting of camels and other (animals)

carrying burdens. The night should be shown with moon, planets and stars, with approaching thieves and men (fast) asleep and others engaged in worldly pleasures (*lit.* showing what is of the world). In the first part of the night women are to be shown going out to meet their lovers. The (breaking of the) dawn is to be shown by the rising sun, the lamps (looking) dim and crowing cocks, or a man should be drawn as if ready for work. The evening is to be shown by its red glow and by Brahmins engaged in controlling their senses. The (setting in) of darkness has to be shown by men approaching their abodes. That the moon is shining should be shown by the *kumuda* flower in full bloom, while the many petals of the lotus flower should be closed. When depicting a shower of rain, (that it is) raining should be shown by a man well covered. That the sun is shining should be shown by (drawing) creatures suffering from heat. (An artist) should represent spring with merry men and women, by "laughing" vernal trees, with bees swarming about and cuckoos.

The summer has to be shown with dried pools, with languid men, with deer seeking the shade of trees, and buffaloes burying themselves in mud. An artist should show the rainy season by flashes of lightning, beautified by rainbows, accompanied by heavily laden clouds, birds perched on trees, and lions and tigers sheltered in caves. A painter should paint the autumn with trees heavy with fruits, the earth (covered) with ripe corn(-fields) and with tanks beautified by lotuses and swans. The "dewy" season (hemanta, the approach of winter), a learned artist should show by frost on the horizon, with the earth lopped (of her crops) and the ground covered by dew-drops. A learned (painter) should paint the winter with the horizon shrouded in hoar-frost, with shivering men and delighted crows and elephants.

(Oh) lord of men, seasons should be represented by trees in flowers and fruits and creatures delighted (or otherwise) and looking at nature. Sentiments and expressions should be represented as already spoken of. (An artist) should also suitably employ herein what was said about dancing.¹ A painting in which an object is devoid of shading (*varṭtanā*) is called 'mediocre' (*madhyama*). A picture which in some parts is shaded and in others remains without shading is 'bad' (*adhama*). A picture shaded all over is 'good' (*uttama*). (A painting in which everything is drawn in an acceptable (form) in its proper position, in its proper time and age, becomes excellent, while in the opposite case it becomes (quite) different. A painting drawn with care, pleasing to the eye, thought out with supreme intelligence and remarkable by its execution, beauty, charm (*lit.* amorous pastime), taste, and such other qualities, yields the desired pleasure.

11. Part III, Ch. 43, Verses 1-39.

Mārkaṇḍeya said : The sentiments (*rasa*) represented in painting are said to be nine, *viz.*, *śṛṅgāra* (erotic), *hāsya* (laugh-exciting), *karuṇa* (pathetic), *vīra* (heroic), *raudra* (furious), *bhayānaka* (fearful), *vībhatsa* (loathsome), *adbhuta* (strange and supernatural) and *śānta* (peaceful).

That which shows beauty and nicety of delineation of form, and dress and ornaments according to the taste of the learned, becomes the *śṛṅgāra* *rasa*. Whatever is dwarf-like, hunch-backed, or otherwise deformed in appearance, with unnecessary shortness of hands, should be laugh-exciting in sentiment. (A painter) should depict in the "pathetic sentiment" what is pity-exciting in adversity, sale, abandonment, separation, mendicancy and

¹ In another chapter of the *Vishṇudharmottara*.

such other circumstances. Harshness, anger, slaughter—these things befit the *raudra* in which there should be flashing weapons and bright ornaments. Display of prowess arising out of a firm determination, coupled with the look of nobleness, with perhaps a smile on the lips, and a slight frown appertains to the “heroic.” Wicked, hard-looking and almost mad vindictiveness, bent on killing appertains to the fearful *rasa* of painting. That painting (which depicts) a terrible position (*i.e.*, a scene of execution) and (is) loathsome on account of the (representation of the) cremation ground, should be the best of all paintings in (showing) the *vībhatsa* sentiment. Whenever (a painting) depicts (*lit.* shows) thought and a slight horripilation and the submissive face of Tārکشya and other (similar figures), it is indicative of the *adbhuta* sentiment. Whatever is shown benign in appearance, in meditation, and in postures and seats suited to the same, full of ascetic people, appertains to the *śānta rasa*.

Pictures to embellish homes should belong to *śrīngāra*, *hāsya* and *śānta rasas*. The rest should never be used (in the house) of anyone. (But) in the place of a ruler and in the temple of a god all the sentiments may be represented. (Yet these representations) should not be made in the residential quarters of the ruler. They should be painted in that part of the palace of kings which is occupied by the assembly houses. Except in assembly (halls) of kings and in the temples, the inauspicious, *e.g.*, bulls with horns (immersed) in the sea, and (men) with their hands (sticking out of) the sea (whilst their) body is bent (under water), men with ugly features, or those inflicted by sorrow due to death and pity, war and the burning ground, should never be depicted. (Oh) great king, Vidyādhara, the nine-gems,¹ sages, Garuḍa, Hanumān

¹ The nine gems of Kuvera, *i. e.*, Padma, Mahā Padma,, Saṅkha, Makara, Kachchhapa, Mukunda, Kunda, Nīla, and Kharva.

and all those who are celebrated as auspicious on the earth, should always be painted in the residential houses of men. (Oh) king, in one's own house the work of painting should not be done by oneself.

Weakness or thickness of delineation, want of articulation, improper juxtaposition of colours are said to be defects of painting. (Proper position, proportion and spacing, gracefulness and articulation, resemblance, decrease and increase *i.e.*, foreshortening)—these are known as the eight (good) qualities of painting. Painting which has not (the proper) position, devoid of (the appropriate) *rasa*, empty to look at, hazy with darkness and devoid of life-movement (*chetanā*)—is said to be inexpressive. One that seems as if dancing by its posture or appears to look frightened, laughing or graceful, thereby appears as if endowed with life, as if breathing. These pictures are (considered) of an auspicious type. (A painter) should make his (painting) to be without darkness and emptiness. No (painting depicting a) figure with defective limbs, covered all over with hair, overwhelmed with fear due to internal disease, or smeared with a yellow pigment (ought to be executed). An intelligent artist paints what looks probable (*lit.* what commands trust), but never what transcends it. (Oh) lord of men, a painting (by) the skilled, the righteous and those (who are) versed in the *Sāstras* brings on prosperity and removes adversity very soon. A painting cleanses and curbs anxiety, augments future good, causes unequalled and pure delight, kills the evils of bad dreams and pleases the household deity. The place where a picture is firmly placed does not look empty.

He who paints waves, flames, smoke and streamers fluttering in the air according to the movement of the wind should be considered a great painter. He knows *chitra* who makes one portion of the body lower than the

other,¹ who (represents) the dead devoid of life-movement and the sleeping possessed of it. In painting (one) should carefully avoid, in the case of all these, placing one (figure) in front of another. In every case (their) regular succession is praiseworthy.

Oh lord of men, the same rules as applied to painting also refer to carving in iron, gold, silver, copper and other metals, and also (to) images made of iron, stone and wood. The same rules that are valid for painting are also applied to clay-modelling. It is said to be of two kinds: *ghana* and *sushira*, massive and hollow. Iron, stone, wood and clay may be worked massively; skin, brass and iron may be worked hollow. (In the latter case) a thick superimposition of clay has to be given to the skin and the painting has to be executed on it as on a canvas.

In this treatise only suggestions are given, (oh king), for (the subject) can never be described in detail even in many hundred years. Whatever has not been said here, should be inferred from (the rules of) dancing, (oh) lord of the earth ; whatever is not noted in (the rules of) dancing should not be made use of here (either), (though) it be interesting, (oh) lord of men.

Painting is the best of all arts, conducive to *dharma*, and emancipation. It is very auspicious when placed in a house. As Sumeru is the best of mountains, Garuḍa, the chief of birds, and a lord of the earth, the most exalted amongst men, so is painting the best of all arts.

[*Here ends the translation of the Chapters dealing with the Rules of Painting.*]

TRANSLATION—*Continued*

RULES OF IMAGE-MAKING

12. Part III, Ch. 44, Verses 1-21.

Vajra said : Oh sinless one, tell me how to make the image of a deity, so that the image made in accordance with the Śāstras may always be near.

Mārkaṇḍeya said : Oh king, listen to me while I relate (the process) of making the image of a deity. Oh king, in the beginning I shall speak to you about the auspicious characteristic of the image of Viṣṇu of three forms and immeasurable prowess. His Brāhmī form manifests itself in the *rajas*, which brings into existence every thing and his Vaishṇavī (form) should be known as belonging to *sattva*, sustaining the universe, and then the Raudra (form) is *tamas*-predominating, causing destruction.

A learned image-maker should make Brahmā four-faced, on a lotus seat, clad in black antelope skin, capable of being (easily) gratified, wearing matted hair, four-armed, seated on a chariot of seven swans. In the right hand (should be) the auspicious rosary and in the left the waterpot. Oh king, the eye of that tranquil-looking image, possessing all (Śāstric) characteristics and wearing all ornaments closed in meditation should resemble the end of the lotus petal. One should represent the god as a (regular) image or in a book.

Then (one) should make Viṣṇu, the god of gods, seated on Garuḍa, with the bosom shining with the *kaustubha* (jewel), wearing all ornaments, resembling in colour the water-laden cloud and (clothed) in a blue and beautiful garment. Four faces should be made and arms twice that. The Eastern face is called Saumya (placid), the Southern Nārasimha (man-lion), the Western Kāpila and the

Northern Vārāha (boar-like). Viṣṇu wears *vanamālā* (long garland of flowers), and in his right hands (should be shown) an arrow, a rosary, a club and so forth, and oh great king, in his left hands should be shown a skin, a garment, and a bow.

Oh pious (king), now listen to the (description of the) image of the bow-carrier (*i. e.*, Śiva). (One) should represent Mahādeva, the god of gods, seated on a bull and five faces should be made for him, oh descendant of the Yadus, all placid-looking, the Southern one (only) fierce, with a garland of skulls, destructive of the universe, all other faces, except the Northern one with three eyes (each). On the crest of matted locks (of the Northern face) the crescent moon should be and the fifth face on the top of it. As his sacred thread one should make Vāsukī (the serpent king). Mahādeva, the god of gods, should be represented with ten arms. Oh strong-armed (king), in his right hands should be a rosary, a trident, an arrow, a staff and a lotus. In the left hands of the trident-bearer, the god of gods, should be a citron, a bow, a mirror, a water-pot and a skin. The colour of the whole (image) should resemble the rays of the moon.

Thus has been described to you the image of Janārdana of three forms. Now I narrate to you the nature of the lotus, oh king, on which the worship of gods should be performed.

13. Part III, Ch. 45, Verses 1-8.

The lotus (may be) of gold, silver, copper or some other material, two cubits (hastas) in measurement, with beautiful filament and divided into eight parts. The pericarp should be round and raised by one-eighth part and clinging to the petals. Round the pericarp, surcharged with round seeds, measuring a *yava* only, there should be fifty-two

petals. Verily, that should be made in width by the one-sixteenth part (*i.e.*, the distance between pericarp and petals horizontally where the pericarp no longer clings to them should be the 16th part of two hastas). The rest one should fill up with eight very glossy petals (*i.e.*, the outer circle of petals). Then its installation should be made and on it one should worship the gods. Thereon one should worship Brahmā, thereon one should adore Hari and Rudra as well as Śrī. On it (again) one should worship Indra, the lord of the world and king of the gods, and thereon one should adore the sun and the moon. That god only and no other should be worshipped on the lotus, by contemplating whom in mind, it was set up.

Thus has been narrated to you the nature of the lotus. The whole of the earth is symbolised by the lotus. And on it the gods should be worshipped ; being worshipped on it, they become propitious.

14. Part III, Ch. 46, Verses 1-19.

Vajra said : By you the Supreme God (Purusha) has been described as devoid of form, smell and *rasa* and destitute of sound and touch ; so how can this form be made of him ?

Mārkaṇḍeya replied : *Prakṛti* and *Vikṛti* (come into existence) through (the variation in) the form of the Supreme Soul. That form of him which is scarcely to be seen was called *Prakṛti*. The whole universe should be known as the *Vikṛti* (transformation) of Him, endowed with form. Worship and meditation (of the Supreme Being) are possible (only when He is) endowed with form. The form of the Supreme deity, as he manifests himself should be worshipped according to rites. Because the invisible condition is apprehended with great difficulty by the corporeal beings, by the Supreme Lord, through His own will

was shown that (form) and the gods (too) point out (that) form (of Him) in His various manifestations. For this reason God is worshipped endowed with form. That form is full of significance ; hear this from me ready to speak.

Through (the preponderance of) *rajas* the colour is reddish, hence Brahman, greeted by all creatures and the best of the gods should be known as resembling that tip of the lotus. R̥gveda is (his) Eastern face, Yajurveda the Southern, Sāmaveda the Western and Atharva (veda) the Northern. Those that are the Vedas are these faces and the four quarters are the arms. The worlds movable and immovable are verily (sprung from) water, and Brahman holds those (primeval waters) ; so the *kamaṇḍalu* (water vessel) rests in his hand. Kāla (Time) is indicated in the hand of Brahman by the rosary, because Kāla (Time, Death) is called so on account of seizing (kalana) all creatures. All sacrifice is propagated by work white and non-white (*i. e.*, pious and impious). Therefore, the garment of the lord, the skin of the black antelope is white and not white (*i. e.*, matted). The seven regions are known as *bhuh*, *bhuvah*, *svah*, *mahah*, *lanah*, *tapas* and *satya*.

These regions are the swans in the chariot of Brahman, the great god. Oh best of kings, let the pericarp of the lotus, which took its birth in the navel of Viṣṇu, be known as Meru. Oh king, everywhere steadiness is the result of meditation, and hence Brahman assumes (the meditative position) by means of his corporeal lotus seat. Of the (Supreme) Soul, one should think the best position as devoid of form. For the sight of the worlds He exists with eyes closed in meditation. The medicinal plants which help the sustenance of the earth should be known as the matted locks of Brahman, the high-souled, who moves everywhere. The repositories of *vidyā* (learning) which

(act) as revealers of the world, should be known as the various ornaments of that great God.

This form of that incomparable (soul) that pervades the whole world has been described to you. Thus the Pre-eminent One of the world occupies the whole world with his body.

15. Part III, Ch. 47, Verses 1-18.

The universe is regarded as the transformation of the Supreme Being. All transformation consists of *kṛshṇa* (black colour), and through that is the sustenance of worldly life. That lord, the creator of all creatures, assumes the *kṛshṇa*¹ form. The wearing of all ornaments by Brahman, as explained, is applicable to Hari too. He sustains by his bosom knowledge (*jñāna*) as the stainless *kaustubha* (jewel). *Vanamālā* is said to be long, variegated and black (*kṛshṇa*), oh king, by which this whole universe, movable and immovable is bound together. *Avidyā* which supports this *saṁsāra* (*i.e.*, worldly illusion) is his garment. *Vidyā* (*i.e.*, learning) is pointed out as white, and *ajñāna* (non-learning, absence of knowledge) is said to be black. But *avidyā* has been described as occupying the middle, the *vidyā* (knowledge or wisdom that is to be found in) *jñāna*. (It is) neither white nor dark, hence this *vidyā* (is) the best.

Mind existing in all creatures supports *the intermediate space* and it fills the quarters which are like gold and mind should be known as *garuḍa* pervading all beings and bodies. Hence there is nothing which is more quick and powerful than mind.

¹ Pun on the word *Kṛshṇa*, suggesting at the same time an identification of *Brahmā* and *Vishṇu* or *Kṛshṇa*, and making the black colour, *i.e.*, the strain responsible for the manifestation of the world contrasted with pure existence that becomes no stain and no colour.

The four quarters, oh pious (one), and the same number of intermediate directions—these eight are specified as the 8 (eight) arms of Viṣṇu (*lit.* bow-carrier).

Oh descendant of Yadu, strength, knowledge, sovereignty and energy are the four faces of that (great) god of gods.

The Divine Vāsudeva, the Lord Saṁkarshaṇa, Pradyumna and Aniruddha are celebrated as manifestations of these four attributes beginning with strength.

Each of the four images of these high-souled manifestations of Viṣṇu should have two hands and one face.

The sun and the moon should be known (as the attributes) of the hands of Vāsudeva, and the club and the ploughshare of the hands of Saṁkarshaṇa. Oh strong-armed (one) the bow and the arrow should be known (as attributes of) the hands of Pradyumna and by the experts the shield and the sword are known (to be) attributes of the hands of Aniruddha.

The sun and the moon should be known as *Purusha* and *Prakṛti*. These two are taken to be the wheel and the mace in the hand of Vāsudeva.

Know the ploughshare to be Time and the pestle to be Death, (and) with these two the fierce (Rudra) Saṁkarshaṇa ploughs this (universe), movable and immovable.

The bow and arrow of fire are in the hands of Pradyumna. With these the Yogi hits the supreme target, namely, the object of contemplation.

Oh strong-armed one, the skin (*i.e.*, shield) in the hand of Aniruddha should be known as the covering of *ajñāna* (absence of supreme knowledge) necessary for the creation of the world. Renunciation is the sword *Nandaka*. As cutting of the tie (of affection) by it, the ascetics delight (nandanti) so it is traditionally called *Nandaka*.

Thus has been narrated to you the form of that Formless (Being who) covers all the universe. The highest, pre-eminent of the universe, supports the entire world through this form.

16. Part III, Ch. 48, Verses 1-20.

Mārkaṇḍeya said: Oh strong-armed (one), Sadyojāta, Vāmadeva, Aghora, Tatpurusha should be known (as the four faces of Śiva), the fifth face (being) Īśāna. The earth is said to be Sadyojāta, water again Vāmadeva, heat is Aghora and wind is regarded as Tatpurusha. In Īśāna, the fifth face on the top, we have the sky. Now I shall speak about the five faces of Śiva one by one. Of the high-souled Śambhu, the eastern face should be known as Mahādeva. The three eyes of it are the sun, the moon and the fire.

The southern face is terrific and is called Bhairava. That face of Him which is western is called Nandivaktra.

And the northern (one) of that God should be known as Umāvaktra and the purifying fifth (face) of Him should be known as going by the name of Sadāśiva.

All have three eyes except Vāmadeva which has only two eyes. The face Mahādeva is the earth and the Bhairava face should be next.¹ Then the Nandivaktra is the wind and (the face) belonging to Rudra is called 'the water.' Oh delighter of the Yadus, the Sadāśiva face should be known as the sky.

The ten quarters are His arms. (Two) should be known (as being allotted) to each face. In the hands of (*i.e.*, allotted to the) Mahādeva (face) should be the *akshamālā* (rosary) and *kamaṇḍalu* (water-pot). Oh strong-armed (one), bow and arrow should be in the Sadāśiva face. Then the bow belonging to Maheśvara is called Pināka.

¹ No equivalence is given there. But evidently it is heat, *i.e.*, eight *tejas* ought to be read instead of *tatas*, a copyist's slip.

Oh destroyer of enemies, their significance has been explained beforehand. The staff and the citron are in the hands allotted to the Bhairava (face). The Sceptre and death have been specified.¹ The citron again in the hand (has the following significance). Oh king, in the hand of Bhairava the gem of seed is traditionally said to exist full of the atoms of the entire seed of the universe.

Oh delighter of the Yadus, the shield and the trident should be known to be in the hand (allotted to) the Nandi (face). The nature and significance (of the shield)² was described to you beforehand.

Mirror and lotus should be known (being held) in the hands of the Devi face (*i.e.* Umāvaktra). Pure knowledge is the mirror and asceticism the lotus. Of Mahadeva, the (great) God, the matted locks are explained belonging to Brahman.

The lunar digit on the forehead of Śiva is celebrated as the (six-fold divine) attribute (aiśvarya). Anger (which serves) as death to the three worlds is known as Vāsukī.

The spotted and extensive tiger-skin is the thirst for birth. The Bull is the Divine Dharma, of four feet.

The thing productive of the universe is what is celebrated as *Prakṛti*. *Prakṛti* is all white and hence Maheśvara is white.

Thus has been narrated to you the form of that Formless (Being who) covers all the universe. The best (sustainer) of the universe through this form sustains the entire world.

17. Part III, Ch. 49, Verses 1-7.

Vajra said : Oh unmoved one, tell me (please) about the construction of the image of the Nāsatyas. You

¹ Corrupt reading.

² Read *charma* instead of *dharma*.

are expected to know all about the forms of the Nāsatyas.

Mārkaṇḍeya replied: The physicians of the gods should be made by (in company of) the gods, having two arms, the colour like that of the lotus-leaf and garments resembling the lotus, decorated with all ornaments and specially with beautiful eyes. In the right hands of them should be (placed) divine medicinal plants (oh) twice-born one, and in the left hands books worthy of being shown. (Oh) descendant of Yadu, on the right side of one and on the left of another a pair of women, with beautiful forms and agreeable to look at, should be shown. Their names are stated as Rūpa-Sampad and Ākr̥ti. Rūpa-sampad is said to be of the colour of the *madhuka* flower, and *Prakṛti* is said on this earth to be like the reed-stalk. (These two) should not be represented with pots in their hands or wearing garments as white as the moon.

Oh chief of the Yadu race, thus has been described to you to-day the form of the Nāsatyas. He who meditates upon or worships (them) in this earth becomes a destroyer of all diseases of men.

18. Part III, Ch. 50, Verses 1-13.

Vajra said: Oh best of the Bhṛgus, fully narrate to me the process of making the images of Śakra, Kīnāśa (*i.e.*, Yama), Varuṇa and Dhanada (*i.e.*, Kuvera).

Mārkaṇḍeya replied: Śakra, the king of the gods, should be of white colour, and on an elephant with four tusks; and Śachī held by him should be placed on his left lap.

Śakra should wear a blue garment, have a golden complexion, with all ornaments and with eyes going obliquely to the forehead. Śakra should be done with four hands and Śachī with two. On the right hands of Śakra should be placed the lotus and the elephant-goad. One left hand

is to be placed on the back of Śachī and the second is to hold the thunderbolt.

On the left hand of Śachī should be placed a beautiful sprout of the Santāna (one of the five trees growing in Indra's garden) and the right one should be shown as resting on the back of the king of the gods. It has been prescribed by Brahmā himself that he shall wear ornaments and have four hands.

It is also prescribed by Sambhu, the God of gods, that he shall have three eyes.

He is of golden colour because he is the receptacle of all that is right. The blue cloth which is worn by him is really the sky as proclaimed (by the authorities).

Command, which subdues all creatures, (is present) in his hand as the elephant-goad. Oh lord of the earth, the prosperous chief of the gods, the auspicious Maghavan (is the sun) who holds as it were the Goddess of Fortune, resting on the lotus by (carrying the) lotus in his hand. The thunderbolt in the hand of Śakra is anger, the subduer of the wicked.

Vāsudeva is traditionally known as Śakra ; so Śachī is regarded as Lakshmī. The Santāna-sprout in her hand should be known as progeny.

Airāvaṇa is known as wealth and its tusks are explained as the (four) very powerful (sources of) strength, (*viz.*) those powers (which are derived from) divine agency, (wise) counsel, suzerainty and exertion.

Oh king, thus I have narrated to you this Śakra form of Vāsudeva, the king of the gods. I will tell you now the form of Yama, in whose control are the happiness and misery of men.

19. Part III, Ch. 51, Verses 1-21.

Mārkaṇḍeya said : Yama should be represented on a buffalo, resembling (in colour) the water-laden cloud,

wearing a garment (of the colour) of heated gold, and adorned by all ornaments. Dhūmōrṇā of the colour of the blue lotus should be placed on the left lap. She should be shown with two hands, and Yama with four.

Sceptre and sword should be displayed in the right hands of Yama. On the tip of the sceptre should be done a head with a row of flames.

One left hand rests on the back of Dhūmōrṇā, and the other carries a skin. The right hand of Dhūmōrṇā should be placed on the back of Yama, and in her left hand should be shown a beautiful citron. On the right side of him, one should represent Chitragupta with two hands and placid-looking, keeping an eye on Yama and in his right hand one should show a pen, and in the left a leaf.

On the left should be shown the terrific-looking Kāla, holding a noose. Know Yama to be Śamkarshaṇa assuming a *tāmasī* body for the destruction of the people with a view to maintaining the moral law.

On account of the prevalence of *tamas* Yama is described as resembling in colour the blue-lotus. His garment is celebrated, oh destroyer of foes, through Vāsudeva. By Brahmā the four-handedness of that great god is extolled and his wearing of all ornaments is also specified by Brahmā. That loss of consciousness which is Death should be known as the buffalo.

Yama carries in his hand the unerring sceptre representing Death. That he should carry the sword and the shield is prescribed by Aniruddha.

Oh delighter of the Yadus, Dhūmōrṇā should be known as Kālarātri (the Night of Death). It is enjoined by Śūlī (*i.e.*, Śiva) that she, too, should carry a citron.

Chitragupta is really pointed out as the soul existing in all bodies. The leaf (represents) *dharma*, and the pen in his hand *adharmā*.

Kāla being *kāla* (black) by the very form, stands close to Yama. The noose in his hand is the inaccessible and the fearsome path of Yama.

Vajra said : The form of Vishṇu which causes destruction is regarded as Saṃkarshaṇa. That god was described by you as grand, having a body as white as the moon.

Why on the seat which bespeaks destruction has Yama a black (*kṛshṇa*) form ? Oh propagator of the race of Bhṛgu, remove this doubt of mine.

Mārkaṇḍeya replied : The Saṃkarshaṇa form of Vishṇu is terrible (when) destroying. On the expiry of a *Kalpa* that (form) brings about the destruction of the worlds.

Oh pious (king), the world when destroyed goes into *Prakṛti*. So one with the colour of *Prakṛti* brings about the destruction of the worlds.

(God) in the shape of Yama having brought about the destruction of all creatures again and again, does never support the combination of (all) creatures in *Prakṛti*. In that *Vikāra* which consists of pleasure and pain he brings about the colour and form of *Vikāra* and in this way the universe is destroyed.

This form of Yama has been described to you—which destroys the sin of all gods. Oh high-souled (king), I narrate to you now how to make the image of Varuṇa, the lord of waters.

20. Part III, Ch. 52, Verses 1-21.

Mārkaṇḍeya said : Varuṇa, the lord of waters should be made on a chariot with seven swans, in colour resembling the glossy lapis-lazuli and wearing a white cloth.

The god with a slightly prominent belly will be four headed, wearing all ornaments and decorated with necklaces of pearls.

Towards the left, one should place the emblem of *makara*, and over the head (should be spread) a very white umbrella. Oh king, on the left lap should be shown the two-handed Gaurī, his wife, beautiful in all the limbs. On her left hand is the blue lotus and her right one rests on the back of the god.

In the right hands of the god should be placed a lotus and a noose, and (one) should put in the left (hands) a conch and a jewel-box.

On the right side Gaṅgā should be shown on a *makara* with a *chāmara* (fly-whisk), and lotus in the hands and with a beautiful face and white as the moon.

On the left, should be made Yamunā on a tortoise with *chāmara*, carrying a *nīlōtpala* in the hand, placid, of the colour of the blue cloud.

Oh king, as the colour of waters is that of the glossy lapis-lazuli, so Varuṇa, who represents them, is of that colour.

Oh best of the twice-born, they again are very white (when) in their natural colours, so his garment is very white like them.

Vajra said: My curiosity is intense and I wish to hear this (*viz.*), the true and untrue colours of water described by you.

Mārkaṇḍeya replied: Oh delighter of the Yadus, untrue (*i.e.*, unnatural) colour of waters is that of the lapis-lazuli. That colour of the sky having undergone reflection is (so) seen in them.

That colour which is seen, oh king of waters, by the falling down of waterfalls, resembling moonlight, (belongs to them) when staying in their natural condition.

Varuṇa, the lord of waters, is Pradyumna, the descendant of Vāsudeva, and his wife Gaurī should be known as Rati, oh delighter of the Yadus.

Oh lord (of the earth), the delightful lotus in her

hand (represents) good luck. Oh strong-armed one, the lotus in the hand of Varuṇa (stands) for the law of Brahmā.

Know the conch to be riches, and the noose the fetter (that binds) *samsāra* (world); the jewelled case in the hand should be known as the earth containing all (sorts of) jewels.

Fame is the very white umbrella, and friendship the *makara*, and his wearing of ornaments on the arm has been narrated by Brahmā.

(Seas of) salt, milk, ghee, curdled milk, rice-gruel, exudation of sugar-cane and spirituous liquor—these are celebrated as the (seven) seas in the world, oh best chief of men, (they are) the seven swans in the chariot of that high-souled Varuṇa.

His wife should be known as Yamunā, and Bhāgīrathī (represents) success, oh twice-born (one), and the *makara* and the tortoise represent virility and (appropriate) moment.

Lotus is in the hand of heavenly Gaṅgā, and (blue) lotus (*utpala*) belongs to the ancient Yamunā.

Thus has been described to you by me the image of that lord of waters who wears the noose. Oh moon of the Yadu race, now I will narrate to you how to make the image of the lord of riches.

21. Part III, Ch. 53, Verses 1-13.

Mārkaṇḍeya said : The wealth-giver (Kuvera) should be made of the colour of the lotus-leaf, having a man as his *vāhana*, lovely eyes, with necklace resting on the belly, with a beautiful garment and a coat of mail.

Two large teeth should be done in the mouth of him, who wears a beard. His crown paining his foes should be made inclined towards the left.

The goddess Rddhi, a boon-giver should be made on the left lap. The right hand of (that) two-handed (goddess) rests on the back of the god.

Oh destroyer of foes, her left hand should be made holding a jewelled vessel and in the right hands (of Kuvera) should be made a mace and a spear.

(One should make) a flag characterised by an emblem of lions, (and) a raised platform for the feet. His treasure-bags should be made in the form of conch and lotus, and they contain his treasures.

A conch and a lotus, rendered as receptacles, should represent two hoards. His face is inclined sideways between conch and lotus. The lord of riches should be known by you as Aniruddha.

The decoration (of all his limbs) by all ornaments is prescribed by Brahmā. The wealth known as gold is the chief of all (sorts) of riches. Through His favour he wears cloth of the colour of gold. The spear is traditionally said to be the power, and the mace, the administration of polity.

Rddhi is said to be the course of worldly life, and should be known by (her very) nature. The jewelled vessel in her hand is called the receptacle of good qualities.

Know that sovereignty is represented by the man on whom the god always (appears). By their shape the conch and the lotus should be known as hoards. (Hence) by them (the lotus and the conch) uninterrupted (stream of wealth) is given birth to.

By (one) possessing patience the flag bearing the characteristic mark of lions should be known as desire.¹ Oh good one, the (two) large teeth are the punishment and reward of that high-souled (god).

Oh king, of that king of the Yakshas, this (is the nature as described) in the forest named Anantadānīshṭra of the

¹ Corrupt reading.

Yakshanada. (Oh king) with wide and red eyes, tell me what I shall tell you next.¹ -

22. Part III, Ch. 54, verses 1-9.

Vajra said : Oh descendant of Bṛghu, I wish to hear (the process of) making the image of Suparṇa (Garuḍa), Tāla, Makara, Mṛgu and the Maruts.

Mārkaṇḍeya replied : Tārکشya has a nose in the shape of an owl, (has) four hands and resembles the emerald (colour), and should be done with circular eyes and face, furnished with two wings, and with legs and thighs of a vulture.

(He seems) glowing on account of the nimbus (prabhā), (but devoid of feathers in general). One should show in his hands an umbrella and a full pitcher, and his two (other) hands should be folded. When Vishṇu is on his back, the hands should not be made with an umbrella and a full pitcher, but they should support the feet of the god. He should be made slightly pot-bellied and adorned by all ornaments.

Tāla should be done of the shape of an outspread palm fan. His earring should be done of the shape of a *makara*, and towards the top of it should be done Achyuta like a star (ṛksha)².

Mind, world, love, work, traditionally enumerated in regular succession, are celebrated as Vāsudeva, Achyuta, strong-armed Pradyumna and Aniruddha in (due) order.

Tārکشya and Makara with Tāla should be worshipped as they belong to Vishṇu, Yama and Varuṇa, the lord of the waters. By the learned they are appointed also for the lord of birds, waters and flames.

¹ Corrupt reading.

² Corrupt reading.

23. Part III, Ch. 55, Verses 1-6.

Vajra said : Oh pious (one), describe to me the process of making the images of Śiva, Agni, Nirṛti and Vāyu because my doubt with regard to it is very great.

Mārkaṇḍeya replied : The left half of his body should be Pārvatī, and Śiva should be with four hands. (One should show) the rosary and the trident in the right hands. Oh delighter of the Yadus, in the left (hands) should be shown a mirror and a lotus. Sambhu should be with one face, with two eyes and adorned by all ornaments, oh high-souled (king). The left part of the body (should be) of his beloved. Oh strong-armed (one), Prakṛti with Puruṣa is marked by close union and celebrated as Gaurīśvara, they are worshipped by all men. The cause of the trident and the like has been explained by me to you before.

This is the image of Īśāna described to you. Hear now (the description of) the image of Agni, which is always conducive to piety (dharma), for which the Vedas became current in the world and which is the mouth of all gods and demons.

24. Part III, Ch. 56, Verses 1-10.

Mārkaṇḍeya said : One should make Vahni (the Firegod) the lord of gods red, with matted locks, with smoke-coloured garment, surrounded with flames, placid, three-eyed, bearded, four-handed, with four tusks, having Vāta (Wind) as his charioteer and sitting on a chariot yoked by four parrots, with smoke as banner (insignia).

Like Śachī of Śakra, the goddess Svāhā should be rendered holding a jewelled vessel in her hand, and seated on the left (of his) lap. Flames and trident should be (held) in the right hands of Vahni and a rosary in the left.

Red is verily the colour of *tejas* (light), so (his) red colour is traditionally fixed.

His having Vāta as the charioteer and his being the source of flames are evident (*i.e.*, need no comment). His having a garment of the colour of smoke—(generated in) sacrifices is said also to be evident.

By Śambhu have been explained (his other attributes:) rosary, trident, matted locks, three-eyed-ness and wearing of all (suitable) ornaments.

The best abode consists of flames, through that he receives oblations directed towards (him) and oh killer of foes, he (the Firegod) accepts them for all gods and carries (them) then (to them). Reprimand, censure, fine, and the fourth (*i.e.*, corporeal punishment)—these are celebrated as his four large tusks.

Darbha (a kind of sacred grass used at sacrificial ceremonies) is specified as his highly purifying beard. Those that are the Vedas are the parrots yoked to his chariot.

Thus has been described to you the image of Fire, conducive to the success of men and dispeller of sins. Oh king, at the time of (performing) *homa* this is to be meditated upon by you and in all ceremonies of fire, (this is to be invoked) by (you who are) invincible.

25. Part III, Ch. 57, Verses 1-6.

Mārkaṇḍeya said: Virūpāksha has expanded-eyes, a majestic staff, a bright face, hairs erect, two hands and a yellow beard. (He is) of limbs reddish-dark by colour, with a dark garment, with all ornaments and with the hand holding staff and reins.

Then should be represented by the left the goddess, Nirṛti by name as his wife, with dark limbs and a dark face carrying a noose in the hand,

Kāla (Time) is called Virūpāksha and death (mr̥tyu) is Nirṛti. Hence, oh king, (each) wears a dark appearance and dark garments.

The staff in his hand is death and the reins of the camel (signify) worldly fetters. His conveyance (vāhana), the camel, is called the great delusion.

This Virūpāksha form is specified of him, the unrivalled lord of demons. Now I will describe you to-day, oh king, the image of Vāyu, the best (god of) majestic lustre.

26. Part III, Ch. 58, Verses 1-16.

Mārkaṇḍeya said : Endowed with form or beauty, Vāyu should be with two hands and of the colour of sky and (his) sky-garment (should be) flowing with the wind.

Oh twice-born one, by his left should be shown Śivā, his wife, as if moving away from his side. Pavana should be shown holding by both the hands the end of the garment.

The god should have dishevelled hair and a diseased face. The goddess Śivā again should be done as very beautiful.

As Vāyu affords shelter to various scents and colours, being their support by his motion, so (he is) of the colour of the unfolded (objects), *i. e.*, of the sky.

So his garment is said to be the sky. What is motion is the goddess Śivā and the breeze is Aniruddha, (*lit.* unhampered).

Oh king, thus has been described to you the image of Pavana, who pervades all the universe and of the goddess, Śivā, oh high-souled (one), known to all the twice-born (ones) as pure and best.

27. Part III, Ch. 59, Verses 1-7.

Mārkaṇḍeya said : Now I narrate to you (the process) of making the image of Bhairava.

One should make (a figure) with round tawny eyes, with a big belly, with a face terrible on account of tusks, with wide nostrils, with a garland of *kapālas* (skulls), awe-inspiring, frightfully adorned on all sides with snake-ornaments, frightening the goddess Pārvatī by the snake and with elephant's skin as the upper garment, resembling in colour the water-charged cloud and surrounded by many arms decorated with all sorts of weapons, bearing a likeness to big trees,—auspicious having sharp nails. This figure, swaying (with its right hip) is said to be of Bhairava,¹ while shown frontally it is called Mahākāla.

But the goddess should be placed on the left and in the hand should be held a snake. The goddess Pārvatī should not be (in front of him) and she should not be white or red.

28. Part III, Ch. 60, Verses 1-6.

Vajra said : Oh propagator of the race of Bhṛgu, speak (to me about) making the image of Brahmā and Viṣṇu, earth-goddess and Ambara (the sky-god).

Mārkaṇḍeya said : With one face and two hands the Lord carries the club and the wheel. Another distribution of limbs of Hari has already been narrated, for binding the universe. That power of illusion pertaining to Viṣṇu is traditionally called Gāndhārī and the club in the hand of the god is always (in the act of) subduing all creatures.

She herself (*i.e.*, Gāndhārī) (represents) that very Lakshmī, Dhṛti, Kīrti, Puṣṭi, Śraddhā, Sarasvatī, Gāyatrī, the mother of the Vedas and that Kālarātri too.

The wheel which sets the worldly existence a-going is the wheel resting in the hand of Viṣṇu, the wheel of

¹ Cf. Gopinatha Rao, Vol. II, Part I, pl. XII, figs. 51-3.

religion (dharmachakra), the wheel of time (kālachakra) and the Zodiac (bhāchakra), oh big-armed one.

29. Part III, Ch. 61, Verses 1-5.

Mārkaṇḍeya said : The Earth-goddess (Mahī) should be made of the colour of the parrot, adorned with divine ornaments, with four hands, as a placid person and with her garment as white as the moonlight.

Oh delighter of the Yādavas, in the hand of Bhū (earth-goddess) should be held a jewel-vessel, a corn-vessel, a vessel full of medicinal plants and a lotus.

She should be rendered seated on the back of the four elephants of the quarters. Accompanied by all vegetable life, the goddess is traditionally said to be of bright colour.

Her white garment is religion (dharma), and the lotus in the hand is wealth (artha).

The significance of the rest is known to the wise and so it may be taken as described to you by me to-day, oh king. But I will narrate (now) the form of the formless Sky which has been described by the Siddhas.

30. Part III, Ch. 62, Verses 1-2.

Mārkaṇḍeya said : The Sky is of the colour of the blue lotus and wears a garment of that colour. He should be made placid-looking, with two hands carrying the moon and the sun.

Oh king, thus has been described to you that form of the sky which is verily allotted to (it). Now comprehend the form of that unrivalled grandfather (of the gods, *i.e.*, Brahmā) which I shall describe.

31. Part III, Ch. 63, Verses 1-3.

Mārkaṇḍeya said : Brahmā should be rendered seated on a lotus-leaf-seat, with four faces. The (goddess) Sāvitrī

should be seated on his left lap, of the colour of the sun and having in (her) hand a garland of rosary-beads. Oh lord of the earth all other (attributes of the) form should be as described before. Oh handsome (one), this form verily (as) described before, to the control of which the entire world (is) subjected, should be done of the Grandfather (*i.e.*, Brahmā), the unrivalled boon-bestower.

32. Part III, Ch. 64, Verses 1-7.

Mārkaṇḍeya said : The goddess Sarasvatī should be rendered adorned with all ornaments, having four hands and standing. (One should show) a book and a rosary in her right hand. In the left (hand) should be the *kamaṇḍalu* (water vessel). She should be shown with the feet placed together and with a moon face. The Vedas should be known as her hands and all Śāstras or sciences as the book.

The *kamaṇḍalu* of the goddess should be (the vessel containing) the nectarine fluid of all Śāstras and the rosary in her hand is time (*kāla*), oh king. She, the personified Śakti of Viṣṇu, should be known as success incarnate. There is no doubt in this matter. Her face is *gāyatrī mantra* celebrated as the foremost of all. She, the lotus-eyed, should be known as having the sun and the moon for her eyes.

Thus has been described to you by me the form of Sarasvatī, very charming to the mind and pure, which should be meditated upon by all who desire for success in all objects, oh best of kings.

33. Part III, Ch. 65, Verses 1-8.

Vajra said : Oh (sage) born of gods, tell me the process of making the image of Ananta, the supporter of the earth, of Śeṣha, Viṣṇu, of unmeasurable prowess.

Mārkaṇḍeya replied: (One should) make (Ananta) of the colour of the moon, with a blue garment and four hands, wearing all (suitable) ornaments and having hoods bright as jewels. Many hoods should be done and on that (hood) which is the middle one the beautiful earth goddess, should be placed, oh delighter of Yadus.

Lotus with a mace should be placed in the right hands of the god and the plough and the conch in the left. In his hand is the sea of liquor, and the *tāla* tree is said to be the entire universe, oh strong-armed one. Oh supporter of the race of the Yadus, the *vanamālā* has been mentioned by me before.

By him is supported the earth with mountains, forests and woods. So the earth-goddess should be shown on the middle hood of him, hidden, *i.e.*, all surrounded by hoods. By her, let your desire of fame be (satisfied), oh chief of the race of the Yadavas. Thus has been verily described to you by me the form of the unthinkable great god Viṣṇu.

34. Part III, Ch. 66, Verses 1-12.

Mārkaṇḍeya said: The god Tumburu should be represented seated among divine mothers on a bull. Oh descendant of Viṣṇu, oh best of kings, seated he should be made with four faces like Sārva. By Mahādeva was described to you through me the entire form of him.

In his hand carrying a citron should be shown a skull. The citron should be as explained by Tryambaka.

By his right should be a pair of divine mothers and on his left, too, another pair. Jayā and Vijayā should be done on the right and Jayantī as well as Aparājītā on the left.

They should all have two hands and four faces, (and one) should show skulls in the hands of all.

Oh great king in the right hand of Jayā should be placed a staff and in the hand of Vijayā should be placed a sword with the colour of the mixed collyrium.

Oh king, one should represent Jayantī carrying a rosary and Aparājītā with a small javelin in the hand.

(One) should make one foot of all of them resting on footstools. The right should be placed on the conveyance and the left bent, oh king.

Jayā should have a man (for her conveyance) and Vijayā an owl (*lit.*, should look like an owl). Jayantī is mounted on a horse and Aparājītā (is) borne on a cloud.

Thē great god Tumburu should be made as white as moonlight.

The protector of the world, that glorious god for pleasing the goddesses (should be) among them. And fulfilling the desires of the worshippers that adorable destroyer of the foes of gods sits (as aforesaid).

35. Part III, Ch. 67, Verses 1-17.

Vajra said : By you was described (the process of) making the image of the Firegod and the lord of the waters. Now speak to me about another pair, *i.e.*, the Sun and the Moon.

Mārkaṇḍeya replied : The Śun ¹ should be made with an auspicious moustache, of the colour of vermillion-decoration, with well-glowing garment and adorned by all ornaments, with agreeable form, with four hands and very lustrous, well-covered by a coat of mail. His waist zone called yāvi-yāṅgā (avyaṅga ?)² should be shown.

In his left and right hands should be shown sunbeams (as reins) (and he should wear) garlands auspicious and decorated by all flowers.

¹ Cf. *Matyapurāṇa*.

² *i.e.*, the Persian *Avyāṅga*.

Endowed with human form and good-looking appearance Daṇḍa (*i.e.*, Sceptre) should be placed on his left and on the right Piṅgala (of a) deep tawny (colour).

Oh descendant of Yādu, they both should have bright garments and the (remaining) two hands of the Sun-god should be placed on their heads.

Piṅgala carries a palm leaf and a stile. The god (Daṇḍa) with care is shown bearing a shield and a lance.

On the left of the Sun-god should be a lion standard and on both the sides of him should be placed his four sons, Revanta, Yama and a pair of Manus. 'Ravi,' the king of the planets, should be surrounded by planets.

Further, on all sides of him should be his four wives, Rājñī, Rikshubhā,¹ Chhāyā and the goddess Suvarchasā.

The god with Aruṇa (as his) charioteer should be seated on the best of chariots with one wheel, seven horses and bearing six marks.

The seven metres, (*i.e.*,) Gāyatrī, Ushnik, Anuṣṭubh, Vṛhatī, Paṁkti, Triṣṭubh and Jagatī, (are) the seven horses in the chariot of the Sun-god.

With the rays resting in the hands (he) supports the entire universe, and the lion appearing on the flag is celebrated as Dharma in person.

The god supports the entire world attached to his waist zone. Rājñī (is) the earth (bhū), Rikshubhā (is) the sky (dyau) and shadow is celebrated as Chhāyā. Lustre is called Suvarchasā, (and these are) the wives of the god. As he is the receptacle of light, so that glorious (god) is of a red colour.

On account of possessing unbearable heat he (is) covered all over. Thus the Sun is celebrated as the resort of all.

Thus has been narrated by me the form of the lord of the day, present all over the world, the receptacle of

¹ Nikshubhā in the Viśvakarmaśilpa.

all lustre, very bright, eternal and the master of all places.

36. Part III, Ch. 68, Verses 1-14.

Mārkaṇḍeya said : The Lord Moon¹ should be made with a white body and white garment, lustrous, with all ornaments and four hands. In his two hands should be two night lotuses. Lustre (kānti) endowed with form should be on his right side and Beauty (śobhā) on the left unequalled in loveliness on this earth. In a corner on the left side should be his ensign bearing the mark of a lion, as in the case of the Sun.

The chariot should have Ambara as charioteer, two wheels and ten horses, Sraja, Trimanās, Vṛṣa, Vādi, the horse Nara, Vāch, Saptadhātu, Haṃsa, Vyoma and Mṛga, these ten from the left are all the ten horses of the Moon.

Or (his) wives called the stars, should be represented very beautiful and twenty-eight in number.

Or 82 conditions (bhāva) brought about through the differentiations of the body (of the gods, should be represented). Oh king, oh delighter of the Yadus, in days of yore, in the war of the gods and the Asuras, through (their own) wish (their) bodies,—their divine forms, (they being) masters over (their own) selves, were multiplied many times (and) so the demons were killed.

That and that god is celebrated as the presiding deity of that star whose form was assumed by the star.

Then again, in the war of the gods and the Asuras (*i.e.*, demons), the divinities of female forms were also similarly made so many.

Oh pious (one), moon is traditionally said to be the procreator of all this world and when he is created, the entire universe acquires great delight.

¹ Cf. also Maṭṣya Purāṇa,

That lunar form of the high-souled Vishṇu should be known as the best. The night lotuses in the hands of the Moon should be known as delight and graciousness (of) disposition.

So (Beauty and Lustre) have been specified (and their) own nature (explains their significance), oh delighter of the Bhṛguṣ.

The Moon (is) verily of white colour because he is composed of the essence of water.

The first-born (ones) (*i.e.*, the forefathers) called nectar (the) receptacle (*i.e.*, essence) of waters and that abode is also pointed out as that of the moon. Oh king, the lion-ensign (the learned) call Dharma and the horses of the Moon are specified as the (ten) quarters.

37. Part III, Ch. 69, Verses 1-10.

Oh strong-armed one, in this connection narrate to me (the process of) making images of planets ¹ (as) you are considered by (all) as omniscient.

Mārkaṇḍeya replied : Bhauma (Mars) should be made like Agni and on a golden car with eight horses and Budha (Mercury) should be made like Vishṇu and on a car like that of Bhauma.

Vṛhaspati (Jupiter) should be of the colour of heated gold and with two hands. One should put in his hands a book and a rosary.

The preceptor (of the gods) wearing a yellow garment and adorned by all the ornaments is seated on a divine golden car with eight horses and charming to the eyes.

Śukra (Venus) should have a white body wearing a white garment. He is said to have two hands with a jewel receptacle and a book.

¹ Cf. G. Rao, O. C., Vol. I, Part II, p. 319.

Oh delighter of the Bhṛguṣ, he shines on a car with ten horses. Dark and wearing a dark garment Śani (Saturn) should have extended veins.

Furnished with two hands, carrying a staff and a rosary he should be on an iron-chariot drawn by eight serpents.

Rāhu should be on a silver-car with eight horses. Only the head should be represented furnished with one hand.

Only the empty right hand should be shown of him. By one who knows, the form of the planet Ketu should be similarly made as that of Bhauma. Oh king, in his case, ten horses should be represented. That is the only variation.

38. Part III, Ch. 70, Verses 1-5.

Vajra said : Oh (sage of) unmeasurable lustre, describe to me the image of the two Manus (as) by you has (already) been described (the image) of Yama and the king of the gods, oh pious (one).

Mārkaṇḍeya replied : The present Manu should be furnished with the marks of a king whereas the future one should be devoid of all ornaments, wearing matted locks and carrying a water vessel and a rosary. Engaged in penance, (he) is furnished with lustre, though lean.

All other Manus (*i.e.*, those of the future) should be marked by asceticism. Oh Yadu, (the future Manu) should be shown with a form similar to Sāvarna Manu.

The past Manus should be marked by royal marks and the lord Revanta should be like Sūrya (and) on the back of a horse.

39. Part III, Ch. 71, Verses 1-18.

Vajra said: Oh (sage of) immeasurable lustre, tell me (the process of) making the images of the deities connected with the planets.

Mārkaṇḍeya replied: By me were described before the forms of Vahṇi and the lord of waters and (the images) of Viṣṇu and of the king of the gods too have already been described to you.

I speak to you now about the image of Kumāra having four forms, oh descendant of Yadu, *i.e.*, Kumāra, Skanda, Viśākha and Guru.¹

Kumāra should be rendered with six faces (and) adorned by the feather of a peacock. Having a peacock for (his) *vāhana*, (he) should wear a red cloth.

A cock and a bell in his right hands, the flag Vaijayanti and a spear in the left (ones) should be shown.

Skanda, Viśākha and Guha should be like Kumāra but not with six faces and seated on peacocks.

The glorious (and) eternal Vāsudeva was born four-fold as Kumāra with a view to leading the army of the gods.

Bhadrakālī should be made agreeable (and) with 18 hands, standing in the posture of *alīḍha* on a car drawn by four lions.

The rosary, the trident, the sword and the shield, the bow and the arrow, the conch and the lotus should be represented, oh descendant of Yadu. A spoon and a ladle a seal-ring, and a water vessel should also be shown. A staff and spear, the black-antelope skin and the fire should also be in her hands, but one hand of Bhadrakālī should be bestowing peace (*i.e.*, in the *abhaya* pose) and the other one should be carrying a jewel-vessel, oh prosperous (one)

¹ Guru is a mistake for Guha ; see *passim*.

Chaturmukha should be made like Prajāpati but without the swan as has been described by Brahman.

Vināyaka should have the face of an elephant and four hands. A trident and the rosary should be placed in the right hands, an axe and a vessel full of sweets in the left (ones). Oh destroyer of foes, his left tusk should not be represented.

(He should have) a footstool (and) one foot (only) should be on the seat. The pot full of sweets (referred to above) should be held near the tip of his trunk.

Oh descendant of Yadu, (he) should have a big belly and stiff ears, wearing a tiger-skin (as) cloth and having a serpent (as his) sacred thread.

The lord Viśvakarmā should have an appearance like that of the Sun. He, Daśapāṇi should have a lustrous appearance and two hands.

As (he) creates the universe, he is traditionally called Viśvakarmā. The glorious Vishṇu (is) the—creator of the universe, and hence is said to be Viśvakarmā.

40. Part III, Ch. 72, Verses 1-8.

Vajra said: Oh divine one, oh (sage) worshipped by the gods, describe to me the images of the Vasus, of the Viśvadevas, of the Sādhyas, the Ādityas, the Maruts, the Bhṛgus, the divine Rudras and also the auspicious image of Aṅgīrasa.

Mārkaṇḍeya replied : The Vasu Dhara should be with the form of Prajāpati. Dhruva by name is said to be with the form of Vishṇu.

Soma should be given the form of the moon, Anila that of Vāyu, Anala that of the firegod and Prabhāsa that of Varuṇa.

The Viśvadevas should have divine forms like those

of Śakra (*i.e.*, Indra). The king of serpents is devoid of an eye with a bent forehead.

The god Aṅgīrasa should be given the form of Vṛhaspati and the Rudras the form of Maheśvara, and those called Sādhyas (should be given) the form of Viṣṇu.

Oh descendant of Yadu, the twelve Ādityas (should be) given the form of the Sun (Sūrya). Different in (the discharge of their work they are traditionally said to be similar to the rising sun. Viṣṇu, Indra and Varuṇa should be made as described by me. The gods called Maruts should be given the form of Śukra.

41. Part III, Ch. 73, Verses 1-51.

Oh illustrious (sage), speak about (the process of making) images of other gods (as) you are said to be omniscient.

Mārkaṇḍeya replied: The lord Kāśyapa should be given the form of Prajāpati. Aditi, Diti, Danu, Kāṣṭhā, Danāyu, Simhikā, Muni, Kadru, Krodhā, Darā, Prādhā, Vinatā, Surabhi and Khasā—these ancient divine mothers should all be rendered beautiful and with two hands.

Oh delighter of the Yadus, of these, *i.e.*, Aditi, Vinatā, Diti and Surabhi, the glance should be shown mild.

With this form, oh best of the Yādavas, all the divine mothers should be represented by one (engaged) in the work of making images.

The other wives of Kāśyapa should have lashing eyes. Dhruva, the lord of the multitude of planets (graha), should be shown having the form of Viṣṇu, placid-looking, with two arms, wheel and rays in the hand. Agastya, the great sage, should be given the appearance of Bhaviṣya Manu.

Of the high-souled Bhṛgu and others, the appearance is said to be similar. The sons of Śukra and Jayanta should be made with two hands carrying a bow and an arrow, placid-looking, pleasing and endowed with grace.

The lord Bala, the son of Yama, should bear the spear and the shield; and Pushkara should be of the colour of the lotus-leaf. The sword and the book should be shown in his hands.

Jyotsnā (Moonlight), the daughter of the moon, unrivalled on the earth through (her) beauty, should be on the left side, adorned by all ornaments.

The lord Nalakuvera, source of wealth, should be of good-looking form, with a face having two tusks and carrying a jewel-vessel in his hand.

The learned should know Maṇibhadra to be with the appearance of the wealth-giver (Kuvera). No raised platform (śivikā) should be made for him, (he) with his wife having a man for his vāhana.

Purojava, the son of Vāyu, should be given the appearance of Vāyu and the lord Varchas, the son of Soma, should be very beautiful, carrying in hand a lotus at ease whereby (he) becomes radiant.

The strong armed Nandi should be represented with four arms and three eyes, of the colour of the ruddy sun, and having the tiger's skin as his garment. (One) should put in his hands the trident and a short javelin.

The third (should be) placed on the hand (?) and the fourth should be threatening an advancing man visible from a distance.

The learned should know Vīrabhadra, too, by this (outward) appearance. I shall describe to you, later on, the appearance of Dharma.

Artha should have the appearance of the high-souled wealth-giver. The god Kāma (Love) should be rendered unrivalled on the earth by reason of his beauty.

He should have 8 arms, adorned with the conch and the lotus, carrying a bow and an arrow in the hand, and with eyes sportively handsome through drink.

Rati, Prīti, Śakti and Madaśakti, these four beautiful wives of him should be done charmingly beautiful.

Four of his hands should be shown touching the bosoms of his wives. Makara should be made his flag and he, the great is shown with five arrow-heads.

By the left (one) should make Nidrā (marked) by the hand placed on the waist. And on her right side (there) should be Saṁkarshaṇa.

Vāsudeva is similarly rendered, and on the left is the son Maikānesan.¹ Oh sinless one, I shall speak to you about the image of Lakshmī later on.

The goddess Sarasvatī should be represented with four hands. Oh delighter of the Yadus, in her hands should be shown properly the rosary, the trident, the book and the water vessel. The very beautiful goddess Vāruṇī should be with a pitcher.

She, capable of subduing all creatures, is called Chāmuṇḍā. Having weapons in hands and with many hands, a big belly, the bosom covered by a red cloth, carrying a spear in the hand and on a huge car that mighty (one) should be represented.

(Almost) similar (but) by way of distinction Śushkā should be made haggard-looking and with three faces. The goddess furnished with many hands is surrounded by snakes.

Bhīmā is shown having a garland of skulls and carrying a *khaṭvāṅga* (skull-staff). The messenger Śivā² should be rendered shining (and) with a jackal-face.

Oh king, the goddess carrying a vessel full of blood, the sword and the spear has four hands and is standing in the *ālīḥa* posture.

Her fourth hand should be shown carrying flesh. Those marked by the name of divine and described by me before, the mothers should be furnished with suitable

¹ Corrupt reading.

² Cf. G. Rao, Vol. I, p. j. p. 125 and the image of Sivaduti in the Nagpur Museum.

forms and (marked) by the god-like marks. Those mighty (ones) whose form has not been described should be shown dancing and carrying vessels full of blood and flesh in the hands.

The Eastern direction should be a lady red and seated on an elephant. The South-eastern is a bulky maiden of the colour of the lotus, seated on a female elephant. The Southern should be yellowish, placed on a chariot and with youth (fully) attained.

The South-western belonging to Varuṇa is dark-yellow and seated on a camel. The West is dark, destitute of youth and seated on a horse.

Oh delighter of the Yadus, Vaḍavā (the NW) is blue and with hair almost grey. The North is white, old and borne by a man.

The North-east—should be very old, white, and seated on a bull. The lower region is similar to the earth and the upper region is suspended in the sky.

The ever-present Kāla should be shown with a noose in the hand, terrific, with a large face having hairs on the body (in the shape of) serpents and scorpions.

Fever should be represented with three feet, having ashes as his weapon, with flashing eyes, and fierce, with three faces having three eyes and three arms.

Dhanvantari should be good-looking, with a beautiful form. A pitcher full of nectar should be placed in both of his hands.

Eternal Sāmaveda should be represented but with the face of a dog. Or by the clever the Vedas should be made with the form of gods (as follows).

The Ṛgveda is traditionally regarded as Brahmā and the Yajurveda as Indra, the Sāmaveda should be Viṣṇu and the Atharva, Śambhū.

Śikshā should be known as Prajāpati and Kalpa is celebrated as Brahmā. Sarasvatī is Grammar (vyākaraṇa) and the lord Varuṇa is Nirukta.

Chandas is the Earth, and Jyotiṣa is the glorious Sun. Mīmāṃsā is the glorious Moon and Nyāya, the Wind, Dharma (represents) Dharmaśāstras and Manu, the Purāṇa.

Prajāpati (represents) Itihāsa and Śatakratu Dhanurveda. The lord god Dhanvantari himself is Āyurveda and the goddess Mahī (represents) the Phalaveda. Maheśvara (represents) the science of dancing (Nṛtyaśāstra). Saṁkarshaṇa (represents) the Pañcharātra, Rudra, the Pāśupata and Ananta, the Pātañjala and the sage Kapila the Sāmkhya. The lord of wealth (Kuvera) is celebrated (as representing) all the sciences of wealth (Arthaśāstra). The god Kāma, instructor of the world, (represents) all the fine and mechanical arts (Kalāśāstra). All the other sciences are said to be produced by that author who is the deity of that (particular science). He represents the body of the śāstra kāvya.

Oh destroyer of foes, the form of the different limbs of time should be made resembling the appearance of their own god. (?)

Oh moon of the Yadu race, thus has been described to you the form of all the best of the gods.

42. Part III, Ch. 74, Verses 1-5.

Vajra said : Oh sinless one, tell me (the process of) making the form of a *Liṅga*.

Mārkaṇḍeya replied : Verily when a *Liṅga* is worshipped, the adoration of the world should be (regarded as) accomplished. The upper portion of it should be round, but one should make the middle portion octagonal and that near the *brahmapīṭha* (*i.e.*, the lowermost portion) is square. The round portion is to be shown (entirely), while

the octagonal portion is inserted into the *piṇḍika* and the square portion is within the *brahmapīṭha*. Towards the top of the *Linga* from the front the hem should be marked, well rounded and curved upward. All other (characteristics) of the *Linga* were laid down by the learned in the *Brahmasūtra* and have to be selected with discrimination.

43. Part III, Ch. 75, Verses 1-9.

Vajra said: Oh best of the supporters of *dharma*, describe to me the form of Vyoma (upper regions), for he being worshipped, the worship of the world should be (regarded as) accomplished.

Mārkaṇḍeya replied: The lowermost portion should be square and then circular, oh strong-armed (one), then slightly four-sided¹ and then (fully) square. Then slightly four sided and placid like the Meru. This (the lowermost) is called *bhadrapīṭha*, the third part of Vyoma. This is the nature or characteristic of all the *bhadrapīṭhas*. The middle portion is said to be four-sided and is known as *sambhava*.

On the topmost portion, there (one) should place the lotus with eight beautiful petals and on the pericarp in its midst, the Sun-god. On the petals (one) should place the *Dikpālas* in their proper places. Underneath the *bhadrapīṭha* (one should) fix the Earth.

Therefore (the learned) know the lotus (to be) the upper regions, all the chief gods are close at hand there.

Oh strong-armed one, Vyoma has been described to you as full of all gods and one gets all desires by performing its worship.

Oh you hero, the chief of the Yādava family, by me has thus been described to you the true form of Vyoma.

¹ With edges bevelled off ?

Through the worship of Vyoma the entire world should be (regarded as) worshipped.

44. Part III, Ch. 76, Verses 1-5.

Oh delighter of the Bhṛḡus, Nara and Nārāyaṇa should be endowed with what form? (And) how should Hari and Kṛshṇa be made?

Mārkaṇḍeya replied : Green like the Dūrvā grass, Nara should be represented with two hands, Oh strong-armed one. Nārāyaṇa with four hands resembles (in colour) the blue-lotus stalk. In their midst should be Vadarī decorated with fruits. Along-side Vadarī they should be shown carrying rosaries and on an eight-wheeled beautiful chariot endowed with grandeur. Self-contained (they should be represented), wearing black-antelope-skins and braided hair forming coils on the top of their heads, with one foot placed on the chariot and with the other touching the knee. Hari should be like Nara and Kṛshṇa resembling Nārāyaṇa.

45. Part III, Ch. 77, Verses 1-10.

Vajra said : Oh pious (one), oh conqueror, describe to me (the process of) making the image of Dharma, Jñāna (Knowledge), Vairāgya (Detachment) and Aiśvarya (Wealth).

Mārkaṇḍeya said : By one who knows, Dharma should be made four-faced, four-footed and four-armed, with a white garment, possessed of all ornaments, and of white colour. In his right hand (one should show) the rosary and in the left the book. By the right side should be shown Adherence (Vyavasāya) in person and by the left Happiness very beautiful. The hands of Dharma should be placed on the head of (either of) them.

Kāla is traditionally known as the rosary and the Veda (āgama), the book. The four faces are yajña (sacrifice), satya (truth), tapas (austerity) and dāna (liberality).

Time and place, purity and purification—(each of these) is traditionally known as an arm of him. Oh pious (one), the four feet of that god should be known as śruti (revelation), smṛti (recollection), good behaviour and self-contentment. He is celebrated as having knowledge for his garment and as white on account of the preponderance of *sattva*.

Or fourteen wives of him should be represented. Kīrti (fame), Lakshmī (fortune), Dhṛti (fortitude), Medhā (intellect), Puṣṭi (development), Śraddhā (reverence), Kriyā (activity), Mati (judgment), Buddhi (intelligence), Lajjā (bashfulness), Śānti (peace), Siddhi (success), and Tusṭi (satisfaction), the fourteenth. All these doors of dharma have been pointed out to you. They should be endowed with forms, lustrous and well-ornamented and with two hands. Only if any one is accompanied by his wife and then is initiated (into the mysteries of Dharma) then Dharma should be (regarded as) established.

46. Part III, Ch. 78, Verses 1-13.

Mārkaṇḍeya said: That Viṣṇu assuming the shape of the Man-lion (Narasimha) has been called *jñāna* (knowledge) by those knowing *dhyanā* (meditation), oh tormentor of the strength of others.

With broad shoulder, hip and neck, with lean middle and a small abdomen, the main (part of the) body lustrous, decorated by all ornaments, he should be in the position of *alidha* on a throne. The face surrounded by a garland of flames has flames as manes. (He is shown as) piercing the heart of Hiranyakaśipu with sharp nails. The demon Hiranyakaśipu should be of the colour of the blue lotus and

placed on the knee of the god. The learned know him to be ignorance (ajñāna). The lord (really) embodying the soul of Saṁkarshaṇa, is the destroyer of ignorance.

Oh twice-born (one), the god Saṁkarshaṇa always destroys up the threefold impurity of this world (*i.e.*, that) sprung from speech, mind and body.

Hari as the part (manifestation) of Saṁkarshaṇa assuming the shape of the Man-lion (Narasimha), becomes the dispeller of the three kinds of *tamas*.

Resembling his form (assumed) through kindness, no other form exists in this universe. The Nṛsimha form of the god is the dispeller of all ignorance.

The lord god Hari should be easily seated on a lion-throne, furnished with two hands resting on the heads of Gadā (the personified club).

The lord with a body full of flames and carrying a conch and a lotus has (his) feet slightly raised, and placed on the hands of the earth endowed with human form.

Or Narasimha should be beautified by hands holding the conch, the wheel, the club and the lotus and with hair looking like curling flames of fire, to be seen with difficulty on account of the *prabhāmaṇḍala* (halo). He should be furnished with all implements (but) devoid of all ornaments.

Nṛsimha, the sky-coloured, the receptacle of lustre, the lord of the worlds, is knowledge. Of that inscrutable Janārdana, the three-fold form has thus been narrated by me.

47. Part III, Ch. 79, Verses 1-11.

Varāha, (is) the glorious Hari, in whom (is) centred (all the) wealth (aiśvarya) and he holds Earth by the tip of his tusk through the power of his aiśvarya (*i.e.*, greatness).

Or the Human-boar, the Lord should be placed on Śesha.

Śesha should be represented with four hands, with beautiful jewelled hoods, with eyes wide open and beaming with

wonder and engaged in looking at the god. Oh descendant of Yadu, in his hands should be placed the plough and the mace (or club). (He) should further be shown hands joined in the añjali pose and with snake ornaments.

Bhagavān should be on his back standing in the aliḍha posture.

Clinging to (his) left arm Earth should be represented as a woman engaged in respectful salutation, beautiful and with two hands.

In that hand which supports the goddess (Earth) there should be the conch and his other hands should be rendered carrying the lotus, the wheel and the mace.

Or Bhagavān should be with Hiranyāksha (standing) in front with raised spear, (his own) hand with the wheel (being) ready to cut off the head of Hiranyāksha.

The learned know Hiranyāksha to be Absence of power incarnate. He, the destroyer of foes, was destroyed by Varāha through (his) aiśvarya (power).

Or (he) should be represented with two hands about to carry the earth.

With the form of an entire boar amidst numerous Dānavas in (the act of) supporting the earth (he) should be shown (either as) a Nṛvarāha (Human-boar) (or merely as) a boar.

The glorious Aniruddha should be Varāha who rescued the entire earth through (his) power (aiśvarya) and contemplation (yoga). His power, the dispeller of all sins (as he is), oh king, was not arrested in any place.

48. Part III, Ch. 80, Verses 1-6.

Vajra said : Oh strong-armed one, in this connection I wish to hear the (description of the) form Hayagrīva of Viṣṇu of immeasurable greatness.

Mārkaṇḍeya replied : The god with (the) head of a horse (*i.e.*, Hayagrīva) should be shown wearing a blue

garment and with a smiling countenance and with (his) feet resting on the hands of the goddess earth.

Know the god Hayagrīva to be a part of Saṁkarshaṇa. The god should be with eight hands and in four of his hands the learned (icon-maker) should show the conch, the wheel, the mace and the lotus endowed with forms (sākāra).

The four (other) hands should be placed by the god on the head of the personified Vedas. By the god Hayagrīva wearing all ornaments, in days of yore the Vedas were rescued.

Oh chief of the Yādava family, the Vedas were stolen by two chief demons and by the Supreme Being having the head of a horse, by that excellent (god) they were rescued from the nether region.

49. Part III, Ch. 81, Verses 1-8.

Vajra raid : Describe (to) me the form of Padmanābha,¹ the lord of the worlds, wherein Brahmā, the god of gods, was born from the lotus-face.

Mārkaṇḍeya replied : Śesha, looking like a snake, with a head to be seen with difficulty on account of valuable gems and a number of hoods, should be represented lying in water.

Thereon the god of gods should be shown asleep with four heads. Oh lord (of the earth) one of his legs should be placed on the lap of Lakshmī.

The other should be placed on the flank of the body of Śesha. One of his hands should be extended over the knee.

Another hand should be placed on the navel and a third should be under the head of the god.

And the remaining one should be holding a sprout of the Santāna (tree). Oh descendant of Yadu, on the lotus

¹ Cf. G. Rao, l. c.

containing the entire earth (and) sprung from his navel-pool in front of the goddess (Lakshmi) Brahmā should be shown. Clinging to the lotus-stalks should be Madhu and Kaiṭabha.

Then near the snake there should be weapons in human shape.¹ Oh leader of the Yādava chiefs, thus has been described to you the image of that great god.

50. Part III, Ch. 82, Verses 1-16.

Vajra said : Oh propagator of the Bhṛgu race, speak to me about the form of Lakshmī, the mother of the entire earth and the wife of the high-souled Viṣṇu.

Mārkaṇḍeya replied : The goddess Lakshmī, oh king, should be of divine form, fair, wearing white garments, near Hari, adorned by all ornaments, with two hands, unrivalled in point of beauty on earth and carrying beautiful lotuses in the hand.

The goddess separately should be represented with four hands on an auspicious throne. On her throne should be a lotus with beautiful pericarps and eight petals, Oh prosperous (king). Oh strong-armed (one), the goddess should be seated like Vināyaka on the pericarp. Oh best of the Yādavas, in her right hand should be a conspicuous lotus with long stalk, touching the end of the armlet. Oh king, in the left should be a charming nectar-pot. Oh king, the other two hands should carry a conch and a Bilva (*Aegle Marmelos*).

Behind her back there should be a pair of elephants pouring out the contents of two jars. Above the head of the goddess should be a charming lotus.

Know that to be good luck and the conch to be prosperity, the Bilva to be the entire world and the lotus in

¹ Āyudha puruṣas, i.e., personified weapons.

the hand of Lakshmi to be the nectarine essence of water. Oh best of the twice-born, take the pair of elephants as exalted rank and the conch and the lotus to be two seas.

Or (the goddess) should be made standing on a lotus, with two hands, carrying the conch and the lotus, beautiful in all her limbs, adorned by all ornaments, of the colour of the interior of the lotus, glorious and wet. Over and near the head two handsome Vidyādhara should be shown flying near the head, with the right-hands placed on the heads, with the (left) hands carrying swords and engaged in looking at the goddess. Near that goddess should be done Rājaśrī, Svarga Lakshmi, Brāhmī Lakshmi and Jaya Lakshmi. (They) should all be made with beautiful figures and well-ornamented.

Oh high-souled (king), know that lotus on which stood Lakshmi to be Keśava (because) separated from Madhusūdana she the mother of the universe does not rest in peace for a moment even.

51. Part III, Ch. 83, Verses 1-14.

Vajra said : Remove my doubt as to the form with which Hari, assuming the form of Viśvarūpa, should be represented. You are verily called omniscient.

Mārkaṇḍeya said : To begin with the god should be shown four-faced. Over that again should be Maheśvara faces. They are devoid of the Īśāna face (as) told by me before. Above them should be placed the Brāhmī face as aforesaid.

Then other faces should be placed upwards but in a curved line. (One) should make (faces) of all the gods and others too.¹

The faces that are of various shapes (belonging) to all living creatures and all those glances specified by the

¹ Cf. Rūpa maṇḍana.

high-souled (seers) in the rules of *chitra* should be shown on his heads in part. He should be shown devouring (everything). Various beings should be shown shaking with other (*i.e.*, all sorts of) faces, all conducive to the terror of (all) sentient beings. (There are) other faces which are auspicious.

According to the capacity (of the artist) that god should be made. Those hand-poses which were seen by the illustrious (sages) in the science of dancing should all be shown (performed by) the arms of that god. Other hands should be adorned with all weapons, others carrying sacrificial sticks, pots of (*i.e.*, containing) Time, arts and music.

Oh infallible (one), another form different from this should be like that of Vaikuṅṭha (another form of Viṣṇu).

Moreover, oh king, by way of *chitra* (paintings) according to the rules of the Śāstras one should show the whole aggregate of the three worlds attached to his body. Of that high-souled, many-formed god all the colours should be shown (painted) on his various heads.

Thus should be made, according to (one's own) power, the Lord, whole and entire, the chief of the worlds. The form of that Supreme Being is beyond being described in its entirety, what to speak of its being made.

52. Part III, Ch. 84, Verses 1-15.

Mārkaṇḍeya said: Listen to my description of the (process of) making the image of Aiḍuka. By worshipping Aiḍuka the worship of this world should be (regarded as) accomplished.

Oh best of the Yādavas, oh subduer of enemies, the learned should make a bhadrapiṭha furnished with four pleasing steps in all directions.

Oh subduer of foes, (one) should place another bhadrāpītha above it and another over it like that.

By one who knows, a phallic figure should be placed on the top of it; it should also be furnished with the lines of a phallus.

In the midst of it (one) should show a quadrangular fixed staff. Over it should be thirteen steps.

Over it there should be a shining raft. And over it again there should be made a well rounded staff, oh king, inserted into a half moon and decorated by solar and lunar discs.

Oh king, the steps which have been referred to by me and the shining raft should be known by you to be the fourteen worlds.

In the phallus is the god Maheśvara and the circular staff is Brahmā.

The stick that is quadrangular is the god Janārdana. The three bhadrāpīthas should be known as the three qualities. The three worlds containing (all that is) moveable and immoveable are said to be the receptacle of the three qualities.

Below the worlds but above the phallus the Lokapālas should be represented on four sides carrying spears in hands—Viruda, Dhṛtarāṣṭra, Virūpākṣa and the powerful Kuvera, oh descendant of Yadu.

They should be armoured, adorned by all auspicious ornaments, handsome and wearing dresses like the sun (*i.e.*, Śūrya).

Know Śakra, the lord of the hosts of the Devas and Dhṛtarāshṭra the lord of Gaṇas to be Yama, the conductor of the world. Know Virūpākṣa to be Varuṇa, the lord of waters and Kuvera, the king of kings, as the master wealth-giver.

Oh chief of the Jadu family, thus has been described by me the image of Aiḍuka, said to be conducive to the well-being of the people.

53. Part III, Ch. 85, Verses 1-79.

Oh descendant of Bhr̥gu, narrate to me (the process of) making the image of the high-souled, eternal, omniform god, Vāsudeva.

Mārkaṇḍeya replied : He has one face, four arms, and is of placid form, good to look at. He is adorned with all (suitable) ornaments, of the colour of the water-laden cloud, shining with a neck with auspicious lines like the conch, furnished with the best of *kunḍalas* (ear-ornaments), provided with a good covering. He wears armlets, has fastened bracelets round the armlets and is decorated by the *vanamālā*, supports on the bosom the *kaustubha* jewel and on the head the *kirīṭa*.

The lotus over the head of this (god) should have charming pericarps.

He is slim, with long arms and joined fists and has fingers with copper (coloured) nails. Between his legs the earth should be shown with the appearance of a woman, tawny like the embleic myrobalan and with a middle beautified by the wavy *trivalī* (*i.e.*, the three folds above the navel of a woman regarded as a mark of beauty). The god Janārdana should have his feet placed a *tāla* apart, with the right slightly stretched and with the feet placed on the hands of that (earth-goddess). The earth should be made with glances (as if) surprised at the sight of the god and the god should be rendered with his waist-cloth extending up to the knee.

Vanamālā (flower garland) should extend to the knee of the god and the sacred thread should extend to the navel.

(One) should put into the right hand of the god a full-blown lotus and the conch should be placed in the left-hand with the shape of a conch.

On the right should be the goddess Gadā, in the shape of a woman with a thin middle, with beautiful eyes, adorned with all ornaments and lovely.

The goddess should carry a *chāmara* looking at the lord of the god of gods. The right hand of the god should be placed on her head.

Placed on the left side should be *Chakra* with a big belly, furnished with all ornaments, with eyes wide open (as) in dancing. He should carry a *chāmara* and should be engaged at looking at the god. The left hand of the god should be placed on the head of that (*Chakra*).

Vajra said : What (is) the fear of that god that he is always with all weapons ready, as He is (there) the soul of all and the dispeller of the fear of the dwellers in heaven.

Mārkaṇḍeya replied : Oh descendant of Yadu, these are not weapons by their true nature but the chief elements (which) the lord Hari supports.

Oh strong-armed (king), know (that) the conch in the hand of the god is the sky and the *chakra* (wheel) to be the air and *gadā* (club) of that lord, the heat and lotus placed in the middle of the legs to be water. These chief elements forsaken by Hari, oh king, are soon split up, so Hari supports (them). Vishṇu is called the Supreme Soul and the souls in the body (of creatures) are quitted by (emanated from) Him. See for yourself that by all means the elements (forsaken by him) are split up (whereas) by the elements held up by the god the world is supported, oh delighter of the Yadus. His (main) function as Vishṇu consists in that power of him which supports.

The lord Saṁkarshaṇa should have the appearance of Vāsudeva but with a white body and a blue ārcs, oh best of the Yadus.

In place of *gadā*, the pestle (should be represented) and in place of *chakra*, the plough. They should be endowed

with the forms of men, furnished with beauty and with thin middle.

Pradyumna again should have the appearance of Vāsudeva but he is green like the *dūrvā*-sprout and wears a white garment. In place of the wheel should be the bow and in place of the club the arrow and the plough and spear should be shown similar to them (*i. e.*, assuming human bodies).

(One) should make this image, too, for Aniruddha, with a body of the colour of the lotus-petal and wearing a red cloth. In place of the wheel should be the sword. The personified shield should have the appearance of *chakra* personified (but) the sword is rendered as a man of high stature. Their beautiful real forms in the shape of weapons should be partially shown on the heads of *chakra* and others, oh descendant of Yadu.

The distinguished ensigns of the gods should be shown on the left side and mounted on staffs and furnished with their (own) symbols.

(One) should make the porter of Vāsudeva of yellow colour. The two heroes, Subhadra and Vasubhadra by name have darts in their hands.

Āsādha and Yajñatāta should be door-keepers for Sainkarshṇa. Illustrious they (are) of a blue colour and carry clubs.

The door-keepers of Pradyumna are Jaya and Vijaya. Oh illustrious (king), they are of a white colour and carry swords.

Āmoda and Pramoda of great strength, the chief of the gods, of a white colour and carrying spears should be known as the porters of Aniruddha, oh prosperous (king). They should all be decorated by all ornaments and with good figures.

They should have two hands with forefingers raised.

Their glance should be directed towards the door, oh strong-armed (king).

Know Subhadra to be Śakra and Vasubhadra, Hutāśana (*i.e.*, Fire-god) and know Āsādha to be Yama, the chief-god of gods, oh descendant of Yadu.

Know Yajñatāta to be the unrepachable god Virupāksha and Jaya to be Varuṇa, the great lord of the waters.

Oh delighter of the Yadus, know Vijaya to be Pavana and Āmoda as Kuvera and Pramoda as Śiva.

They all should be with bodies as described by Diṅnāga. So they have been thus described again by the high-souled (sages).

Oh king, (these are) the eight attendants of gods and hear me speak about them. The porters of Vāsudeva are regarded as *animā* (the power of becoming as small as an atom) and *laghimā* (the power of assuming excessive lightness at will). The porters of Saṁkarshaṇa are named *mahimā* (the power of increasing size at will) and *prāpti* (the power of obtaining anything at will). The two regarding Pradyumna are called Prakāmya (irresistible will) and *īśitva* (greatness—one of the eight *siddhis* or supernatural attributes). Know Āmoda to be *vaśitva* (the power of control, one of the eight *siddhis*). Know Pramoda, revered by all people to be there where (rests) *kāmāvasāyitā* (the power of suppressing passions—one of the eight *siddhis*).

Thus has been described to you (the process of) making the image of the four-formed God. (He) called Vaikuṅṭha should be made having one form only.

He, the Lord should be made with four faces and (has been) described before. The four-fold face being shown he becomes the four-formed (deity).

The eastern should be placid which all know to be the chief. The southern one, the face of knowledge, should be made resembling a lion-face.

That western face which is terrible is called wealth (aiśvarya). Other features of the four faces should be rendered as described.

Oh delighter of the Yadus, Tārکشya (Garuḍa) should be made four-armed.

Oh pious (king), Garuḍa should be made with hands joined in the *añjali* pose.

Seated on his back happily he carries the lotus in hand. On the wings of Garuḍa, Gadā and Chakra should be seated.

Sitting on Garuḍa as her seat or seated on the left lap Śrī should be shown or the God should be rendered charming seated on the Śesha serpent.

Shaded by his hoods the face of the god may be seen with difficulty and the four hands of the (god) seated on the Śesha serpent are empty. Near him should be the wheel (chakra) and the club (gadā) with human bodies.

Lakshmī again should be on his (left lap) or seated on the Śesha serpent.

Or the glorious Hari, should be lying on Śeshaas his bedstead.

When lightning appeared (He is) with a figure as described by me.¹

The form of Nṛsiṃha has been described by me as also that of Varāha, Kapila, Viśvarūpa, Hayagrīva, Padmanābha, that of Brahmā, Rudra and Rāma (was described) by the high-souled Pushkara. The god Vāmana should be with narrow joints, but with a flabby body, carrying a staff

¹ Corrupt text.

and ready for study. (He) should be green like the *dūrvā* and wearing black (or) antelope-skin.

Trivikrama again should be of the colour of the water laden cloud, carrying the staff and the noose and with the conch kissing his lips.

His conch, wheel, club and lotus should be made in their natural conditions, should not be with human bodies and the rest should be as aforesaid.

The god should be shown with expanded eyes with a face raised. The form of Nara as well as of Nārāyaṇa was described to you before and that of Kṛṣṇa with Hari and the son of Varuṇa. Haṃsa, Matsya and Kūrma should be represented bearing (their own natural) appearances.

But Janārdana, the god of gods, should be shown as a horned fish. (He) may again be made as a female ornamented by all ornaments. In his hand should be the nectar-pot.¹ King Pṛthu (who is very liberal) should be represented with the characteristics of a *chakravartin*.

Rāma, the descendant of Bhṛgu, should be awe-inspiring with his circle of matted locks. In his hand, wearing the black antelope skin, should be the axe.

Rāma, the son of Daśaratha, should be marked by marks of a king. Bharata, Lakshmaṇa and Śatrughna of great renown should all be represented similarly but devoid of crowns. Vālmīki should be fair and almost hidden from sight by the circle of matted locks.

Calm and engaged in asceticism, he is neither lean nor plump. One should give to Dattātreya all the marks of Vālmīki.

Vyāsa is of dark complexion and with a calm mien. His four disciples, Sumanta, Jaimini, Paila, Vaiśampāyana,

¹ Probably referring to the *mohini* form of Viṣṇu.

of brown complexion and heavy matted locks should be by their sides. Then Yudhisṭhira should be marked by the marks of a king.

Vṛkodara should be shown with a beard, a very plump body, (but) lean middle, with bent glance and contracted eye-brows and carrying a club. Arjuna should be made beautiful, adorned by all ornaments, wearing *kirīṭa* and red armlets, green like the *dūrvā* and carrying a bow and arrow. Nakula and Sahadeva should both be like the Aśvins but carrying swords and shields and not medicinal plants. Kṛshṇa should be very beautiful resembling in colour the blue lotus-leaf. Devakī should be pale-red like the tip of the padma-leaf.

Yaśodā similarly should be of the colour of the Madhuka flower. That goddess, a part of the Supreme Being, carrying a *padma* in her hand and with the left hand resting on the waist should be standing between Rāma and Kṛshṇa. Vala should be white, wearing a deep blue garment, with eyes dilated through (drinking) wine, wearing *kundalas* and carrying the plough-share and the club. Kṛshṇa should be of the colour of the blue-lotus-petal and carrying the wheel. Rukmiṇī should be brown carrying a blue lotus and Satyavāmā should be very beautiful and riding on Garuḍa.

Other wives should be shown as very charming and very beautiful. Pradyumna should be good-looking, carrying the bow and the arrow.

Oh king, lord Aniruddha again should carry the sword and the shield, wearing a white garment green like the *dūrvā*-sprout and excited by drink.

Sāmba should be made specially beautiful carrying a club. Sāmba and Aniruddha should be made lotus-coloured and with red garments and by their sides should be two female attendants with swords in hands.

Yuyudhāna should be tall, carrying the bow and the arrow, with beautiful eyes, with long arms and by colour resembling the womb of the *utpala* (flower).

Oh king, the manifestations of Vishṇu, the (great) god of gods, are (scarcely) capable of being narrated in detail. By the learned they should be represented (by) looking at the Śāstras properly and by the exercise of intelligence.

INDEX TO CHAPTERS ON PAINTING

INDEX

- Abhilashitārtha Chintāmaṇi, 15.
 Adbhuta, 59, 60.
 Adhama, 47, 59.
 Adṛshṭa, 10, 18.
 Ajantā, 5.
 Airika, 15, 52.
 Arjuna, 4.
 Āliḍha, 48.
 Ālpona, 8.
 Aṅga, 18, 33.
 Aṅgula, 36.
 Aniruddha, 4, 54.
 Anotatta, 6.
 Anṛju, 13, 43.
 Apsarā, 33, 35.
 Ardhārdha, 47.
 Ardhavilochana, 13, 43, 45.

 Balarāma, 4.
 Balita, 47.
 Bhadra, 11, 12, 14, 35, 38, 53.
 Bhārata, 33.
 Bhayānaka, 19, 59.
 Bhikkhuṇis, 6.
 Bhīma, 4.
 Bṛhat Saṁhitā, 12, 14, 17,
 23-28.

 Chalita, 47.
 Chetanā, 10, 20, 61.
 Chitra, 5, 31-33, 47, 52, 61.
 Chitralakshana, 8, 14, 23-28.
 Chittāgāra, 6.

 Daitya, 14, 33, 53, 54, 55.
 Dānava, 14, 33, 53.
 Devakī, 4.
 Dhūlichitra, 8.
 D'pag bsam ljon bzair, 9.
 Dṛshṭa, 10, 16, 18.
 Dvāpara, 33.

 Gaṇa, 54.
 Gaṇḍaparāvṛtta *vide* Parāvṛtta.
- Gandharva, 14, 33.
 Garuḍa, 60, 62.
 Ghana, 62.
 Guhyaka, 33.

 Haṁsa, 12, 14, 35, 36, 38, 41.
 Hanumān, 60.
 Hāsa, 19, 59, 60.
 Hāsya *vide* Hāsa.
 Himavat, 6.

 Jaimini, 4.
 Jambūdvīpa, 33.
 Jaśodā, 4.

 Kaliṅga, 18, 33.
 Kāmasūtra, 17.
 Karṇāṭaka, 55.
 Karuṇa, 19, 59.
 Kinnara, 14, 53.
 Kṛshṇa, 4.
 Kṣatriya, 18, 33.
 Kṣaya, 14, 15, 47, 48, 61.

 Lāvanya, 46.

 Mādhurya, 46.
 Madhya, 47, 59.
 Madhyārdha, 47.
 Magadha, 18, 33.
 Mahā Ummagga Jātaka, 6.
 Mālavikāgnimītra, 6.
 Mālavya, 12, 14, 35, 38, 53, 54.
 Māna *vide* pramāṇa.
 Maṇḍala, 48.
 Mīśra, 8, 51.
 Mudrārākshasa, 7.

 Nāga, 14, 33, 53, 54, 59.
 Nāgara, 8, 51.
 Nakha, 7.
 Nakula, 4.
 Nata, 47.
 Nāṭyaśāstra, 5, 10, 15, 19.

- Paila, 4.
 Pallava, 18, 33.
 Pañchālas, 18, 33.
 Parāvṛtta, 13, 43, 45, 47.
 Parivṛtta, 14, 43, 46.
 Pārsvāgata, 13, 43, 45, 47.
 Patraja, 15, 52.
 Piśācha, 33, 53, 54.
 Pradyumna, 54.
 Prakṛti, 3.
 Pramāna, 14, 15, 46, 48.
 Pramātha, 53, 54.
 Prasenajit, 6.
 Pratyālīḍha, 47, 48.
 Prsthāgata, 13, 43, 46, 47.
 Pulindas, 18.
 Purohita, 14, 53.

 Raghuvamśa, 6.
 Rāgmālā, 10.
 Rājasika, 19.
 Rākshasa, 14, 33, 54.
 Rasa, 5, 19, 55, 59, 61.
 Ratnāvali, 6.
 Rekhā, 6, 52.
 Rjvāgata, 43, 47.
 Roudra, 19, 59.
 Ruchaka, 12, 14, 35, 38, 53, 54.
 Rukmiṇī, 4.
 Rūpa, 54.

 Sāchikṛtaśarira, 13, 43, 47.
 Sahadeva, 4.
 Saka, 18, 33.
 Sakuntalā, 6.
 Samānata, 14, 43, 46.
 Samapada, 48.
 Sāmba, 4.
 Saṁkarshana, 54.
 Saṁvatsara, 14, 53.
 Sānta, 59, 60.
 Sarvajña, 46.
 Saśaka, 11, 12, 14, 35, 38, 53, 55.
 Sāttvika, 19.
 Satyabhāmā, 4.
 Satya, 8, 51.
 Sigiriya, 15.
 Silparatna, 5, 8, 9, 19, 31.
 Śiva, 5, 14, 46.

 Sūdra, 18, 33, 55.
 Sukranītisāra, 14, 23-28.
 Sumanta, 4.
 Sumeru, 6, 62.
 Sūrasena, 18, 33.
 Surasendrabhūmija, 51.
 Sushira, 62.
 Svapna-Vāsavadattā, 8.

 Tāla, 25.
 Tālamāna, 14.
 Tamas, 19.
 Tārکشya, 60.

 Ullepa, 47.
 Uttama, 47, 59.
 Uttama-navatāla, 14, 23-28.
 Uttāna, 47.
 Uttarāpatha, 33.
 Uttara Rāmacharita, 6.
 Urvaśī, 9, 34.

 Vāhana, 56.
 Vainika, 8, 51.
 Vaiśākha, 47, 48.
 Vaiśya, 14, 33, 55.
 Vajralepa, 17.
 Vāhlikas, 18, 33.
 Vaṅga, 18, 33.
 Varttanā, 15.
 Vāsudeva, 54.
 Vāsuki, 33.
 Vaisampāyana, 4.
 Vībhatsa, 19, 59, 60.
 Vichitra, 47.
 Vidyādhara, 14, 53, 60.
 Vikṛti, 3.
 Vinuja, 15, 52.
 Vīra, 19, 59.
 Vishṇu, 5, 54.
 Viśvakarmā, 35.
 Vṛddhasālabhāñjikā, 18.
 Vṛddhi, 14, 15, 61.
 Vyāsa, 4.

 Yaksha, 14, 54.
 Yava, 25-28, 39.
 Yavana, 18, 33.
 Yudhiṣṭhira, 4.

INDEX TO CHAPTERS ON IMAGE MAKING

INDEX

- Achyuta, 80.
 Aditi, 95.
 Aditya, 94, 95.
 Agastya, 95.
 Aghora, 71.
 Agni, 81, 9.
 Aiçuka, 20a, 20b, 108, 109.
 Airāvāṇa, 74,
 Aiśvarya, 101, 103, 113.
 Ākr̥ti, 73.
 Āmbara, 84, 90.
 Amoda, 112, 113.
 Anala, 94.
 Ananta, 86, 87, 99.
 Aṅgīrasa, 94, 95.
 Anila, 94.
 Ānimā, 113.
 Aniruddha, 70, 75, 79, 80, 83,
 112, 116.
 Anuṣṭubh, 89.
 Aparājitā, 87, 88.
 Arjuna, 115.
 Artha, 96.
 Arthaśāstra, 99.
 Aruna, 89.
 Asāḍha, 112, 113.
 Asura, 90.
 Āsvīn, 116.
 Atharvaveda, 68, 98.
 Ayurveda, 99.

 Bala, 96.
 Bhadrakālī, 93.
 Bhadrapiṭha, 100, 107.
 Bhagavān, 104.
 Bhāgīrathī, 78.
 Bhairava, 71, 72, 83, 84.
 Bharata, 115.
 Bhauma, 91.
 Bhavishya Manu, 95.
 Bhīma, 97.
 Bhṛgu, 94, 95, 115.
 Bhū, 85.

 Bilva, 106.
 Brahmā, 65, 68, 69, 72, 84, 85,
 86, 114.
 Brahmaṇiṭha, 99, 100.
 Brāhmi Lakshmi, 107.
 Buddhi, 102.
 Budha, 91.

 Chakra, 111, 114.
 Chakravartin, 115.
 Chāmuṇḍā, 97.
 Chaturmukha, 94.
 Chhandas, 99.
 Chhāyā, 89.
 Chitragupta, 75.

 Dāna, 102.
 Dānava, 104.
 Danāyu, 95.
 Daṇḍa, 89.
 Danu, 95.
 Darā, 95.
 Daśapāṇi, 94.
 Daśaratha, 115.
 Dattātreya, 115.
 Deva, 109.
 Devakī, 116.
 Dhanada, 73.
 Dhanurveda, 99.
 Dhanvantari, 98, 99.
 Dharmā, 72, 75, 96, 99, 100, 101,
 102.
 Dharmasāstra, 99.
 Dhṛtarāṣṭra, 109.
 Dhṛti, 84, 102.
 Dhruva, 94, 95.
 Dhūmōrṇā, 75.
 Dikpāla, 100.
 Diṅnāga, 113.
 Diti, 95.

 Earth Goddess, 84, 87, 104,
 110.

- Fever, 98.
 Gadā, 103, 111, 114.
 Gaṇa, 109.
 Gāndhārī, 84.
 Gaṅgā, 77.
 Garuḍa, 65, 69, 80, 114, 116.
 Gaurī, 77.
 Gaurīśvara, 81.
 Gāyatrī, 84, 86, 89.
 Guha, 93.

 Haṁsa, 90, 115.
 Hari, 67, 69, 84, 101, 103, 106, 107, 111, 114, 115.
 Hayagrīva, 105, 114.
 Hiranyakaśipu, 102.
 Hiranyāksha, 104.
 Hutāśana, 113.

 Indra, 67, 95, 98.
 Īśāna, 71, 81, 107.
 Īśitva, 113.
 Itihāsa, 99.

 Jagatī, 89.
 Jaimini, 115.
 Janārdana, 65, 103, 109, 115.
 Jaya, 87, 88, 112, 113.
 Jaya Lakshmi, 107.
 Jayanta, 95.
 Jayantī, 87, 88.
 Jñāna, 101.
 Jyotiṣa, 99.
 Jyotsnā, 96.

 Kadru, 95.
 Kaiṭabha, 106.
 Kāla, 75, 76, 83, 98, 102.
 Kālarātri, 75, 84.
 Kalāśāstra, 99.
 Kāma, 96, 99.
 Kāmāvasāyitā, 113.
 Kāpila, 65, 99, 114.
 Kāṣṭhā, 95.
 Kāśyapa, 95.
 Keśava, 107.
 Ketu, 91.
 Khaśā, 95.
 Kṛnāśa, 73.
 Kīrti, 84, 102.

 Kriyā, 102.
 Krodhā, 95.
 Kṛṣṇa, 101, 115, 116.
 Kumāra, 93.
 Kūrma, 115.
 Kuvera, 73, 78, 79, 99, 109, 113.

 Laghimā, 113.
 Lajjā, 102.
 Lakshmaṇa, 115.
 Lakshmi, 74, 84, 97, 102, 105, 106, 107, 114.
 Liṅga, 99, 100.
 Lokapāla, 109.

 Madaśakti, 96.
 Madhu, 106.
 Madhusūdana, 107.
 Maghavan, 74.
 Mahādeva, 65, 71, 87.
 Mahākāla, 84.
 Maheśvara, 71, 72, 95, 99, 107, 109.
 Mahī, 85, 99.
 Mahimā, 113.
 Makara, 77, 80, 97.
 Maṇibhadra, 96.
 Manu, 89, 92, 99.
 Marut, 80.
 Mati, 102.
 Matsya, 115.
 Medhā, 102.
 Mīmāṃsā, 99.
 Moon, 88.
 Mṛga, 90.
 Mṛgu, 80.
 Muni, 95.

 Nakula, 116.
 Nalakuvera, 96.
 Nandaka, 70.
 Nandi, 96.
 Nandivaktra, 71.
 Nara, 90, 115.
 Nārasiṅha, 65, 102, 103.
 Nārāyaṇa, 101, 115.
 Nāsatyas, 72, 73.
 Nidrā, 96.
 Nirṛti, 81, 82, 83.
 Nirukta, 99.
 Nṛsimha, 103, 114.

- Nṛtyaśāstra, 99.
 Nyāya, 99.

 Padmanābha, 105, 114.
 Paila, 115.
 Pañkti, 89.
 Pañcharātra, 99.
 Pārvati, 81, 84.
 Pāsupata, 99.
 Pātāñjala, 99.
 Pavana, 83, 113.
 Phalaveda, 99.
 Piṇḍika, 100.
 Piṅgala, 89.
 Prabhāsa, 94.
 Prādhā, 95.
 Pradyumna, 70, 77, 80, 112, 113,
 116.
 Prajāpati, 94, 95, 97, 99.
 Prākāmya, 113.
 Prakṛti, 72, 76, 81.
 Prāmōda, 112, 113.
 Prāpti, 113.
 Prīti, 96.
 Pṛthu, 115.
 Purāna, 99.
 Purojava, 96.
 Purusha, 67, 81.
 Pushkara, 96, 114.
 Puṣṭi, 84.

 Rāhu, 91.
 Rājaśrī, 107.
 Rājñī, 89.
 Rāma, 114, 115, 116.
 Rati, 77, 96.
 Ravi, 89.
 Rddhi, 79.
 Revanta, 89, 92.
 R̥gveda, 68, 98.
 Rikshubhā, 89.
 Rudra, 67, 70, 71, 94, 95, 99,
 114.
 Rukmiṇī, 116.
 Rūpa-Sampad, 73.

 Sachī, 73, 81.
 Sadāśiva, 71.
 Sādhyā, 94, 95.
 Sadyojāta, 71.
 Sahadeva, 116.

 Sakra, 73, 74, 81, 95, 109, 113.
 Sakti, 86, 96.
 Sāmaveda, 98.
 Sāmba, 116.
 Sambhu, 71, 74, 81, 82, 97.
 Saṁkarsana, 70, 75, 76, 97, 99,
 103, 105, 111, 113.
 Sāṁkhya, 99.
 Sani, 91.
 Santāna (tree), 74, 105.
 Śānti, 102.
 Saptadhātu, 90.
 Sarasvatī, 84, 86, 97.
 Sarva, 87.
 śāstra, 86, 116.
 śatakṛatu, 99.
 Śatrughna, 115.
 Śatya, 102.
 Satyabhāmā, 116.
 Saumya, 65.
 Sāvarna Manu, 92.
 Sāvitrī, 85.
 Sesha, 86, 114.
 Siddhi, 102, 113.
 Śikshā, 97.
 Śimhikā, 95.
 Śiva, 65, 71, 72, 81.
 Śivā, 83, 97, 113.
 Skanda, 93.
 Sky, 85.
 Smṛti, 102.
 Soma, 94, 96.
 Śraddhā, 84, 102.
 Śraja, 90.
 Śrī, 114.
 Śruti, 102.
 Subhadra, 112, 113.
 Sukra, 91, 95.
 ūlī, 75.
 Sumanta, 115.
 Suparṇa, 80.
 Surabhi, 95.
 Sūrya, 89, 92, 95, 100, 109.
 Sushkā, 97.
 Suvarehasā, 89.
 Svāhā, 81.
 Svarga Lakshmi, 107.

 Tāla, 80.
 Tapas, 102.
 Tārکشya, 80, 113.

- Tatpurusha, 71.
 Tumburu, 87, 88.
 Tuṣṭi, 102.
 Trimanās, 90.
 Triṣṭubh, 89.
 Trivikrama, 114.
 Tryambaka, 87.

 Umāvaktra, 71.
 Ushṇik, 89.

 Vāch, 90.
 Vadaṅgī, 101.
 Vādi, 90.
 Vahni, 81, 93.
 Vaikuṅṭha, 107, 113
 Vairāgya, 101.
 Vaiśampāyana, 115.
 Vala, 116.
 Vālmīki, 115.
 Vāmadeva, 71.
 Vāmana, 114.
 Varāha, 65, 103, 104, 114.
 Varchas, 96.
 Varuṇa, 73, 76, 77, 78, 80, 94, 95,
 97, 99, 109, 115.
 Vāruṇī, 97.
 Vaśitva, 113.
 Vasu, 94.
 Vasubhadra, 112, 113.
 Vasu Dhārā, 94.
 Vāsudeva, 70, 74, 77, 80, 93, 97,
 110, 111, 112, 113.
 Vāsuki, 72.
 Vāta, 81, 82.

 Vāyu, 81, 83, 94, 96.
 Vedas, 81, 82, 84, 86, 98, 102,
 105.
 Vijaya, 87, 88, 112, 113.
 Vinatā, 95.
 Vināyaka, 94, 106
 Virabhadra, 96.
 Viruda, 109.
 Virūpāksha, 81, 83, 109, 113.
 Viśākha, 93
 Vishṇu, 65, 68, 70, 76, 79, 80,
 84, 86, 87, 91, 93, 94, 95, 97,
 102, 104, 106, 111, 115,
 116.
 Viśvadeva, 94.
 Viśvakarmā, 94.
 Viśvarūpa, 107, 114.
 Vṛhaspati, 91, 95.
 Vṛhatī, 89.
 Vṛkodara, 115.
 Vṛṣa, 90.
 Vyāsa, 115.
 Vyavasāya, 101.
 Vyoma, 90, 100, 101.

 Yajña, 102.
 Yajñatāta, 112, 113.
 Yajurveda, 68.
 Yaksha, 79.
 Yama, 73, 74, 75, 76, 80, 92, 96,
 109, 113.
 Yamunā, 77, 78.
 Yaśodā, 116.
 Yudishṭhira, 115.
 Yuyudhāna, 116.

ERRATA

- p. 3 line 22 read "For the sight of the worlds He exists with" instead of "For seeing the worlds (He) possesses"
- p. 3 line 26 read "artist" instead of "artists"
- p. 5 line 16 read "painting and image making" instead of "painting"
- ,, , line 16 read "might" instead of "would"
- ,, , line 20 read "painting and image making seem to" instead of "painting must"
- p. 8 line 6 read "genre" instead of "gentry"
- ,, , Footnote read "Laufer" instead of "Dauffer"
- p. 9 line 9 read "Raurava" instead of "Rauraa"
- ,, , line 21 read "seen)" instead of "seen"
- ,, , Footnote read "Laufer" instead of "Lauffer"
- ,, , Footnote read "(*) Greek" instead of "Greek"
- p. 11 line 19 read "namely, what influence" instead of "namely,"
- ,, , line 33 read "men astrologically determined," instead of "men,"
- p. 38 line 1 read "toe" instead of "toes"
- p. 40 line 19 read "robbing) the...lustrous." instead of "robbing the...lustrous)."
- p. 43 line 12 read "ऋ" instead of "ऋ"
- p. 44 Footnote 4 omit "one"
- p. 60 line 21 read "palace" instead of "place"
- ,, , line 28 read "i.e." instead of "e.g."
- p. 65 line 20 read "ornaments," instead of ornaments
- ,, , line 16 read "mottled" instead of "matted"
- p. 70 line 33 read "cutting off" instead of "cutting of"

ERRATA

- p. 71 Footnote read “ *i.e., tejas* ” instead of “ *i.e., eight
tejas* ”
- p. 87 line 28 read “ Jaya and Vijaya ” instead of “ Jayā
and Vijayā ”
- p. 88 lines 1 and 2 read ,, ,, ,, ,,
- p. 109 line 23 “ Dhṛtarāshṭra ” instead of “ Dhṛtarāṣṭra ”

