CHAPTER - III

ŚAIVA ICONOGRAPHY IN ŚAIVĀGAMANIBANDHANA

Śaiva Iconography in Śaivāgamanibandhana

Śaivāgamanibandhana (*SN*) is a Keralite Tantric treatise by one Murāribhaṭṭa.[1] The *Pradyota* commentary of *PM* often quotes the *SN*.[2] Many of the verses of *SN* are profusely quoted in the later Tantra works of Kerala like *Vimarśinī*, the commentary of *TS*.[3] *Manuṣyālayacandrikā* also states *SN* as one of its source materials.[4]

In all these texts it is seen that the name 'Nibandhana' is used for *SN*. The treatise is written in the verse form consisting of 4191 Ślokas in Anuṣṭubh metre. The treatise is divided into 27 Paṭalas. The Paṭalas of *SN* are named as Arcanāvidhi, Mantrapaṭala, Mantra-sādhanapaṭala, Agnikāryapaṭala, Mudrāpaṭala, Ācāryapūjana-paṭala, Dīkṣāpaṭala, Adhvapaṭala, Abhiṣekapaṭala, Maṇḍalapaṭala, Yāgabhūmilakṣaṇavidhi, Vāstuyāgapaṭala, Prāsādalakṣaṇavidhi, Liṅgalakṣaṇavidhi, Pratimālakṣaṇavidhi, Lakṣaṇoddhāra, Maṅgalāṅkurapaṭala, Liṅgaśuddhi, Adhivāsapaṭala, Pratiṣṭhā-vidhi, Aṅgapratiṣṭhāvidhi, Jīrṇoddhārapaṭala, Prāyaścittavidhi, Utsavapaṭala, Tīrthasnānapaṭala, Snapanapaṭala and Sahasra-kalaśasnapanavidhi. The names of each paṭala indicates the matters which is described in it.

Another name for this text is seen as *Sarvāgamanıbandhana* in the colophone of the second paṭala.[5]

Date of SN

It is believed that the period of *SN* is after 12th century A.D. The reason for this is that *SN* is often quoted by later Tāntric works of Kerala. On the otherhand *ISGP* is an exception to this which is written in the 12th century A.D.[6]

In this treatise Murāribhaṭṭa describes the Liṅgalakṣaṇa and Pratimālakṣaṇa in the fourteenth and fifteenth Paṭalas respectively. In the Liṅgalakṣaṇapaṭala, the author explains the selection of the stone which is used to make the Liṅga, places such as mountains, rivers and land where the particular stone is obtained, Garbha in the stone, three types of stones, Liṅgalakṣaṇa, types of Liṅgas, measures of the Liṅga etc.

Many verses or group of verses in *PM* are seen in *SN* also. So it can be presumed that *SN* is elaboration of *PM* and the date of the former is later than the latter.

brahmāṇaṃ cakrapāṇiṃca śūlapāṇiṃca vaiṣṇavam / (*SN*, XIV, 73)

In *PM* it is seen as ,

brahmāṇaṃ cakrapāṇiṃ ca kusuma-

śararipuṃ vaiṣṇavaṃ peṣayitvā

kṣīreṇājyena samyaksamadhṛta-

madhunā lepayettāṃ śilāñca // (*PM*, VIII, 10)

While selecting a stone the factors to be considered include its Jāti, Doṣa and Guṇa. The enquiry for the selection should be in the Uttarāyaṇa period.

śilānāṃ saṅgrahaṃ caiva jātidoṣaguṇāṃstathā /

śuklapakṣe'nukūle hi sutithau cottarāyaṇe //

(*SN*, XIV, 1,2)

Collection of auspicious stone

Before going for the collection of the stone, there are lots of rituals to be performed and these are done by special persons who knows all the Mantras. A 'Mantri'[7] should wear white and pure dress and garland. He should be accompanied by the sculptors and other helpers. The tools which are used for making the Liṅga are to be worshipped. He should make use of the Caru and then the curd.

The owner should give food to the Brāhmaṇas and the Takṣakas are to be honoured by offering clothings and other gifts.

Along with the Pūrṇakumbha and the Mantras, all the body parts of the priest should be made pure. Then he should pray to the ultimate power of the universe conceived as Śivatattva. The Goddess Sarasvatī who is supposed to be in the hand itself is also to be meditated.

The person who goes for the Śilā should move in the Īśāna direction (North-East) or the North direction or Eastern direction and all these three directions are considered to be auspicious and should be propitiated. While doing so the omens that is appearing should be observed whether it is good or bad. Some omens usually seen in the earth and space are discussed in this context. Thus reaching the place where a huge collection of stones are present, he should search for the proper Śilā.

Here the author gives the names of mountains and rivers where the Śilā is obtained. These verses are almost similar with those found in *PM*.[8] While classifying the stones into male, female and

neuter, the author of *SN* recommends special shape to the neuter stones as that of the fish:

napumsakaṃ jhaṣākāraṃ śilā tasya ca siddhidā /

(*SN*, XIV, 32)

Specific stones to specific castes

In *SN* recommendations for specific stones for specific castes for making icon of Śiva are seen given. For the Brāhmaṇas, the stones prefered are white coloured having the beauty of lotus. The presiding deity of such stone is Soma and the star is Mṛgaśiras.

śvetā padmanibhā vipre somastatrādhidevatā /

nakṣatraṃ ca mṛgastasyāḥ kṣatriyasya tu kathyate //

(*SN*, XIV, 36)

For the Kṣatriyas the colour of the stone is red and the presiding deity is Indra. The star is Jyeṣṭhā.

raktā kulasthā varṇā ca śakrastasyādhidevatā /

nakṣatraṃ smṛtā jyeṣṭhā pītā ca haritoviśaḥ //

(*SN*, XIV, 37)

The stone for the Vaiśyas should be yellow or green coloured and the star is Phalgunī. The presiding deity is the Bhaga or sometimes that may be Aṣṭavasus.

nakṣatraṃ phalgunī devo bhagosyā vasavaḥ kvacit /

(*SN*, XIV, 38)

For the Śūdras, the colour of the stone is black in which the presiding deity is regarded as the Aśvinidevas and the star is Aśvinī.

mudgābhā cāsitā śūdre devatā ca tathāśvinau /

nakṣatramaśvinī tasyā jñātavyā deśikottamaiḥ //

(*SN*, XIV, 39)

Thus for the four castes the stones are differently prescribed. If the appropriate stones are not available for each caste, they can choose any one conveniently. The selected stone is to be washed with water and anointed with perfumes. Lord Śiva is to be worshipped in the stone according to the rituals. The stone is to be purified by the Mantras and thus all Doṣas will be removed off. After that the weapons such as the bow and arrow are to be worshipped and placed beside the stone.

The offering is to be done by the Caru to the spirits and to the blood thirsty deities to avoid their interruption. On the western side of the stone, the Ācārya should rest on the bed made of Darbha and can sleep in a sound manner. While sleeping, the Ācārya is supposed to see some dreams, in which the powerful deity will appear seated on the stone or he may see any other good dreams connected with the stone. Such stones are to be taken for making the Liṅga. On the morning, having taken bath and other daily rituals are completed, the marking of the specific parts in the stone begins. Depending on the stone, if there are any evil spirits dwelling on it, they are to be removed pleasing them giving offerings.

Marking on the stone

The face of the Liṅga is marked on the ventral surface of the stone and the dorsal surface is the back portion. As in the case of all other Tāntric texts, *SN* also prescribes three types of stones such as male for Liṅga, female stone for the pedestal and neuter stone for the base part respectively. After selecting a proper stone and doing the appropriate rituals, it should be placed in a chariot with the chanting of Mantras and then it should be brought to the temple.

While bringing the stone to the temple, if any difficulty occurs, the sculptor should do proper rites to avoid them. After converting the stone into the Liṅga, it is taken to the temple through the northern side with great pomp.

While making the Liṅga it should be appropriate to the Sanctum sanctorum in its measurement and size or the latter should be constructed according to the size of the Liṅga. In the stone if one can see the Maṇḍalas,[9] it should be smoothened with the grindstone. After doing so even any Maṇḍala remains or Jālakaṃ or any hole or breaking occur, that is considered as harmful. Jalakam means here the shape of a conch seen in the stone. The presence of Maṇḍalas indicate the chance for the Śilāgarbha.

Liṅgalakṣaṇa in SN

According to Murāribhaṭṭa, there are two types of Liṅgas, one is termed Śuddham and other as Saṅkīrṇaṃ. The first one which is devoid of any holes or marks and colour is auspicious, whereas the latter is characterised by the cuttings and having no specific colours but having the presence of lines. This is otherwise termed as Śubhāśubhaṃ. A Liṅga, it is believed, with some cuttings

or any lines inside it or made of a soft stone, if installed will cause bad effect to the Ācārya and the sacrifier.

Bāṇaliṅga

It is the one which yields pleasure and deliverance to the devotees. Regarding the three portions of Liṅga such as Brahma (base), Viṣṇu (middle portion) and Śiva (top portion), the author does not give their measures and other details. The author simply mentions about the Bāṇaliṅga which is the one found in the river bed.

bāṇaliṅgaṃ tu sarveṣāṃ bhuktimuktikaraṃ nṛṇām //
bhāgatrayaparīkṣyābhivyāsō nātra vidhīyate /
saritpravāhasaṃsthaṃ ca liṅgaṃ bāṇasamākṛtiḥ //

(*SN*, XIV, 115-116)

According to D.N. Shukla, Bāṇaliṅgas are a special variety of Liṅgas as they are neither human nor divine. It comes under the Acalaliṅga class. They may be natural and there is a mythology about their origin in the way that its sanctity is associated with the falling of the three forts of the great demon Bāṇa in the midst of the

two sacred rivers Narmada and Gaṅga.[10]

T. A. Gopinatha Rao gives a clear idea about the Bāṇaliṅgas. In his view Bāṇaliṅgas usually consist of quartz and are egg shaped pebbles. They are described in the *Siddhāntasārāvali* of Trilocana Śivācārya.[11] Bāṇaliṅgas are very much liked by Śiva and their size is ranging from the eighth of an Aṅgula (inch) to one Hasta (cubit). The colours of the Bāṇaliṅga may be of a ripe Jambū fruit, of honey, of a black beetle, of the touch stone or may be deep red-green. The Pīṭha should be of the same colour as the Bāṇāliṅga. Regarding the shape of these Liṅgas it should be either like the teat of a cow or like an egg and must be highly polished. These Liṅgas are said to be found in Amareśvara, on the Mahendra mountain in Nepal in the Kanyātīrtha and Āśrama near the same place.[12] It is believed that other places also contain nomerous Bāṇaliṅgas such as Śrīśaila in Andhra Pradesh, Liṅgaśaila and Kālīgarta.[13]

The *Aparājitaprccha* provides the iconographical features of the Bāṇaliṅgas,[14] where about fourteen varieties of them are described with their special shapes from 'Ekaśra' upto 'Caturdaśāśra' according to the worship offered and rewards attained.

As regards the measures of the temple and Pīṭha in connection with the Bāṇaliṅga, no description is provided in this context.

The author of *SN* then just gives some remarks here about the Svayambhuliṅga and does not give any more details.

Svayambhuliṅga

The Svayambhuliṅga comes under the class of Acala or Sthāvaraliṅgas according to Suprabhedāgama.[15] Svayambhuliṅga or a self-generated one is of a different nature. It does not follow any rule and gets the form and dimensions given to it by nature without any change in any case.

svayambhuvānāñca devānāmeṣa eva vidhirgataḥ /

(*SN*, XIV, 118)

In *SN*, just a reference to Svayambhuliṅga as stated here only is given. But more details about this is found in *MM*, *ISGP* and in the work of *Elements of Hindu Iconography* by T.P. Gopinatha Rao as shown below:

Svayambhuliṅga in Mayamata

In *MM* it is stated that a self-generated Liṅga is shaped like a plank or it has two sides or five sides or is triangular or it has eleven, nine, six, seven or twelve sides or the number of its sides is different from these measures. It may also be pointed at the top or in the shape of a horn or it may be of one specific type. It may be with rounded top or of different shape to it may not be in confirmity with the prescribed dimension. Such a Liṅga may also has protuberances and hollows like 'Jarjhara' symbol or be of an indefinite colour, or its worshipping element may have hollows.

liṅgaṃ phalakākāraṃ dvyaśraṃ pañcāśrakaṃ trikoṇaṃ ca /
ekādaśanavaṣaṭsaptāśraṃ ca dvādaśāśraṃ ca //
pūrvoditetarāśraṃ śūlāgraṃ śṛṅgasadṛśaśiraḥ /
anyadapi bhedayuktaṃ saśiraḥ sūtretaraṃ na mānayutaṃ //
nimnonnatajarjharakaṃ vaivarṇyayutaṃ ca pūjānimnonnataṃ yathā /
vakramavakrayutaṃ vā vālukarekhākalaṅkabinduyutam //
athavaikarekhametānyudi tānyeva svayambhuliṅgāni /
naivaiteṣāṃ mūlaṃ liṅgānāṃ śodhayenmatimān //

(*MM*, 33, 87-90)

In *ISGP*, the author describes about the Svayambhuliṅga in detail as follows:

atha svayambhuliṅgāni jarjharāṇi kṛśāni ca /
hrasvāni cātidīrghāṇi phalakāsadṛśāni ca //
anekāgrāṇi gokarṇamātuluṅganibhānyapi /
ṣaḍpañcatridaśāgrāṇi mānonmānādibhirvinā //
śṛṅgāgrāṇi vakrāṇi nānāvarṇākṛtīni ca /
sapīṭhānyapyapīṭhāni sālayānyagṛhāṇi vā //
vanaparvatanadyabdhitīrthakṣetragatānyapi /
darśanasparśanārcābhireṣāṃ siddhiranuttamā //
vidyāt svayambhuliṅgāni yeṣu nityaṃ sthitaḥ śivaḥ /
mūlaṃ na śodhayet teṣāṃ śodhanaṃ sarvanāśakṛt //

(*ISGP*, 38, 4-8)

Svayambhuliṅga as described in EHI

Description of Svayambhuliṅga in *EHI* is based on the Kāmikāgama. According to this the Svayambhuliṅga is originated by itself and had existed from very ancient time. Even if these are subjected to any damage either by any animals or natural calamities they need no rennovation. By doing certain ceremonials it can be

purify from the impurities. If a Svayambhuliṅga is not worshipped carefully it will cause the destruction of the king who is responsible to guard them. *EHI* gives 68 places where the Svayambhuliṅgas are worshipped.[16]

As in *PM*, here also the author gives generally two types of Liṅgas; one type is based on the measurement of Hasta (cubit) and the other is based on the measurement of Sanctum sanctorum. In the former category the types such as Mānuṣa, Daitya and Devaliṅgas are given with the same measures as seen in *PM*. Besides this, other types of Liṅgas are also mentioned in *SN*. They are Pratilomaja and Anulomaja types, which is seen in *TS*.

ekādipañcahastānāṃ mānuṣāṇāṃ vidhīyate /

ṣaṭsaptahastaṃ daityānāṃ devānāṃ tu navāṣṭakam //

(*SN*, XIV, 121)

While deducting successively one-fourth, there will be two types of Liṅgas, having two types of measures, called Pratilomaja and Anulomaja. The length of the Liṅga for the Pratilomaja is one cubit and for the Anulomaja, the measure of Liṅga is not mentioned in *SN* because it has large number of varieties.

ekahastaṃ yalliṅgaṃ pratilomajamucyate /

anulomaṃ vibhāgena nocyante'trātigauravāt //

(*SN*, XIV, 123)

Measurement of Liṅga as per the sanctum sanctorum

Description of the making of Liṅga based on the measurement of Sanctum sanctorum in *SN*, is almost in the same way as seen in *PM*. Only the difference is that, in *SN*, the author presents the very same idea in a different manner in different words in his own style. One verse in this context from *SN* is quoted here as an example of the style of the author.

garbhārdhenādhamaṃ garbhe pañcadhā bhājite punaḥ //

tribhirjyeṣṭhaṃ bhavenmadhyaṃ navahaste tu pañcabhiḥ /

dvārāṇi tridvibhāgādīnyekaikasya kramādviduḥ //

(*SN*, XIV, 127, 128)

Similar verse in *PM* is found as follows:

śreṣṭhaṃ pañca vibhājite tribhirato bhāgaiśca garbhālaye

meyaṃ madhyamaliṅgamatra navadhā bhakte mitaṃ pañcabhiḥ/

bhāgairgarbhagṛhārdhasammitamabhūlliṅgaṃ punaścādhamaṃ

dvārāṇi dvitayaṃ tribhāgabhājitepyekasya caikaṃ kramāt //

(*PM*, VIII, 32)

While giving the measures of the pedestal and length of the Liṅga, *SN*, shows similarity with that of the *PM*. Some of the examples are given:

garbhatribhāgaṃ pīṭhaṃ syalliṅgaṃ pīṭhaṃ tribhāgikam /

(*SN*, XIV, 131)

garbhatribhāgena mitaṃca pīṭhaṃ

liṅgasya vistāramatastribhāgam / (*PM*, VIII, 38)

Dhārāliṅga

The author of *SN*, while describing about the three parts; Brahma, Viṣṇu and Śiva on a Liṅga, states about the Dhārāliṅgas, without any more details.

According to *MM* the Dhārāliṅga or a faceted Liṅga has eight, sixteen or four faces. That means that the Dhārāliṅga (Plate No. VII.4 b) has a lower part (Brahma) with four, eight or sixteen faces, a median part with eight, sixteen or thirty two, while its top portion (Śiva) has sixteen, thirty-two or sixty-four faces.[17] But as per *ISGP*, the bottom has four or sixteen facets in a Dhārāliṅga whereas the Viṣṇu and Śiva portion have the multiples of the above facets.[18]

T.P.Gopinatha Rao states that the Dhārāliṅgas come under the Mānuṣaliṅgas. Other types of Liṅgas that come under the above category are Aṣṭottaraśataliṅga, the Sahasraliṅga, the Śaiveṣṭyaliṅga and the Mukhaliṅga. According to T. P. Gopinatha Rao the worshipping portion of the Dhārāliṅga is round and its vertical side has the facets ranging from five to sixty four in number.[19] The *Suprabhedāgama* and *Kāraṇāgama* give different views about the numbers in the facets on the Śiva portion.[20]

The rule for octagonal and circular shape

A general idea about these shapes are given in the former chapter.[21] In *SN*, the author describes how to make the square shape for the base, the octagonal shape for the middle portion and circular shape for the top portion.

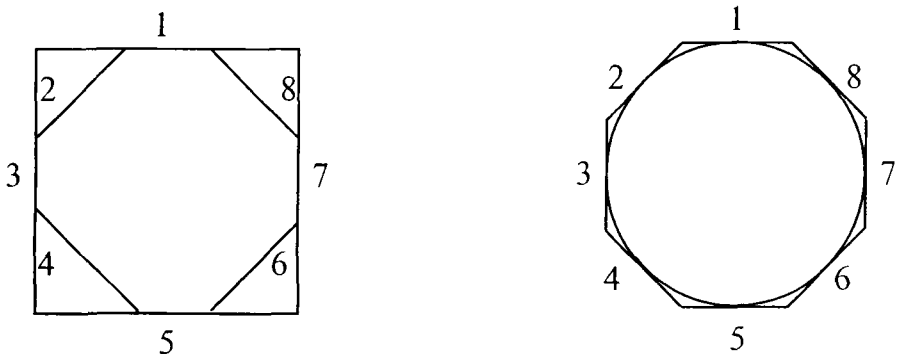
Here a simple direction for obtaining octagonal shape is stated, starting from each of the corners of the square, thus marking four points on the diagonals. Through each of these four points, draw straight lines parallel to the sides of the square, cutting the sides, thus obtaining eight points, each forming the shape of the octagon.

By cutting, the four corners of the square along the straight lines, joining two such adjacent points on the adjacent sides of the square, a regular octagon is obtained.[22]

aṣṭāśraṃ jāyate spaṣṭamanyathā vā prakalpayet /
tenaiva bāhusūtreṇa karṇasūtre dhṛtena tu //
karṇasūtrasya yaccheṣaṃ tena koṇeṣu lāñchayet /
tatra sūtraṃ nidhāyevaiṃ koṇanimne kṛte bhavet //
athavā koṇasūtrārthaṃ bāhusūtre vidhārayet /
bāhusūtrasya yaccheṣaṃ tatra cihnāni kārayet //
rudrabhāgastṛtīyonyaṣṣoḍaśāśrassa pūrvavat /
dvātriṃśadastrakaḥ paścādvartayedvartulaṃ yathā //

(*SN*, XIV, 138-141)

The octagonal shape can be changed into circular shape as illustrated here.



Considering the shapes such as square, octagonal and circular, it can be sure that they have both structural and symbolic importance.[23] The square and octagonal shaped parts of the Liṅga are meant for fixing well into the resepctive square and octagonal holes of the Brahmaśilā or Napumsakaśilā or Pādaśilā and Pīṭha or the Strīśilā or female stone. This prevents the rotation of the circular part of Liṅga known as the Pūjābhāga. This structural peculiarity of the stone is commented by Gopinatha Rao thus: 'The Brahmabhāga and the Viṣṇubhāga are only designed to fix the Liṅga formally in the pedestal. Of the component parts of the Pīṭha, that slab of stone with a square hole, in which forms the lower member of the Pīṭha, prevents its rotation. The second slab with an octagonal hole in it and which is the second or upper member of the Pīṭha restricts the vertical motion of the Liṅga.'[24]

Types of Liṅga

As in *PM*, *SN* also states four types of Liṅgas such as Vardhamāna, Śivādhika, Samāmśa and Sarvasama. *ISGP* clarifies the Liṅga as Sarvatobhadrakam, Vardhamānaṃ, Śivādhikaṃ and Svastikam. There the author attributes these types to each Varṇas:

sarvatobhadrakaṃ liṅgaṃ vardhamānaṃ śivādhikam /

svastikaṃ ca caturdhā syāt tallakṣma pṛthagucyate //

viprāṇāṃ sarvatobhadraṃ bhūbhujāṃ vardhamānakam /

śivādhikaṃ viśāmiṣṭaṃ śūdrāṇāṃ svastikaṃ hitam //

(*ISGP*, Kriyāpāda, 37, 34-35)

This type of classification is seen as such in *SR*, with an addition:

pratilomānulomādivarṇānāmapi svastikam /

(*SR*, Uttarabhāge Liṅgalakṣaṇādhyāye, 76)

Results according to the various shapes of the top portion of the Liṅga

It is stated in *PM* that each Varṇa has their own shape for the top portion of the Liṅga. Here in *SN*, the author lists the results in keeping the peculiar form to the top portion of the Liṅga.[25] The cucumber shape provides good results, the umbrella shape of the Liṅga helps to yield the country to the devotee, the crescent moon shape gives long life and lastly the egg shape will contribute lots of cow.

Defects to the parts of Liṅga

Another distinct feature of *SN* from *PM* is that the author of *SN* gives the harmful results while treating with the defective parts in Liṅga.

If the base of the Liṅga has any defects it causes several diseases and destruction to cows. If the lower portion has some damages it will result in begging and the middle part with defects, will affect the mental health and will cause default of rain. If the face of the Liṅga has any problem that results in the ruin of the country and if the upper portion has any shortage in length, the result will be death. Such type of Liṅga should not be used in worshipping ceremonies. If the lower part becomes very long than the prescribed measures, it causes death to the king. If the lower portion is very lean it causes destruction to the property. The shortening of the top portion results in various diseases. If the top is very stout it causes death to the sculptor of the Liṅga. A Liṅga with any cuttings in side portions results in the destruction of the wealth.

Along with this harmful results, the author also gives the merits of a Liṅga if it is in the proper structure. A Liṅga with stout base yields prosperity and happiness. The top with circular shape results in good luck. Thus the author concludes the Liṅgalakṣaṇa Paṭala of *SN*.

Different materials used in making the Liṅga

As per the author of *SN*, Nandikeśvara who is regarded as the disciple and attendant of Śiva, prescribed different types of materials which are used in the making of the Liṅga. Before entering into the different materials for making the Liṅga as given in *SN*, a general classification of the image is given here based on various texts in Tantra.

In *ISGP* it is given that Śiva is frequently represented as in the Liṅga form. Śiva is sometimes worshipped in the anthropomorphic form, that is Pratimā and sometimes in the composite form which is the Mukhaliṅga. Here the Pratimā is generally called as 'Sakala' and the Liṅga is 'Niṣkala' not marked by parts or limbs; and the third type as 'Miśra.' Another two-fold

classification is also given as Cala and Acala which means movable and immovable respectively.

SR also follows this types of classification but to the second two-fold classification in *ISGP*, *SR* adds one more named Calācala type. This type of image is the one that is to be drawn in the clothes with minerals and colours.[26]

Calaliṅga

The movable images are those which are made of metal and are easily portable. Cala images include Kautukaberas[27] which are meant for Arcana and Utsavaberas, Baliberas and Snapanaberas are employed in relation to the daily services, for the purpose of offering Bali to the Parivāras and for bathing respectively.[28] The materials used to make the Calaliṅgas are the earth, metals, precious stones, wood, stone and some flours.

Acalaliṅga

The immovable Liṅgas are commonly known as Mūlavigrahas or Dhruvaberas and are generally made of stone and permanently fixed in the central shrine. They are invariably large and heavy

images. Dhruvaberas are of three types such as Sthānaka, Āsana and Śayana, i.e. standing, sitting and reclining.

According to *SN*, there are two types of images such as Vyakta and Avyakta instead of Sakala and Niṣkala, where the Vyakta is the Pratimā and Avyakta denote the Liṅga.[29] The Mukhaliṅga denotes the Vyaktāvyakta types instead of Miśraliṅga.

The materials recommended in the Āgamas for the making of images are wood, stone, precious gems, metals, earth and also a combination of two or more of the above mentioned materials.[30] The precious stones include Sphaṭika (crystal), Padmarāga, Vajra (diamond), Vaiḍūrya (cat's eye), Vidruma (coral), Puṣya and Ratna (ruby). Of these, Sphaṭika is said to be of two kinds, the Sūryakānta and the Candrakānta. Another authority adds brick, Kaṭiśarkara (a preparation with lime-stone being the chief ingredient) and Danta (ivory) to the materials.[31]

Pārthivaliṅga

The word 'Pārthiva' means the object which is made with the clay. Thus they are also called as Mṛṇmayaliṅga. They may be of

baked clay and unbaked clay. In *SN* these two types are called as 'Pakva' and 'Apakva' respectively.

apakvaṃ caiva pakvaṃ ca pārthivaṃ dvividhaṃ smṛtam /

(*SN*, XV, 1)

Apakvaliṅga

For making an unbaked clay, white coloured clay is to be collected and it is mixed with milk, curd, ghee and also the flour of wheat and barely, the barks of milky trees, powdered sandal paste, Sarja juice (the resin of Vatica Robusta) and the whole mass is then well mixed up and put into a compound liquid composed of oil and Pañcagavya (a unique compound made of milk, curd, ghee, urine and dung of the same cow mixed in a specific ratio). The mass is kept for a fortnight or for a month. The Liṅga is then shaped according to the measures. While making such type of Liṅga all the seeds of auspicious trees, Ratnas and medicinal seeds should be put under the Liṅga.

Pakvaliṅga

This type of Liṅga with its characteristic features is baked in

the heat of fire. The baked clay Liṅga is used for Ābhicārika purposes.[32]

Wooden Liṅga

The author Murāribhaṭṭa gives the names of different woods to make the Liṅga such as Khadira (Acacia Catechu), Candana (Sirium Mystifolium or Sandal), Bilva (Aegle Marmelos, the wood apple tree), Madhūka (Bassia Latifolia), Devadāru (Pinus Devadāru or Deodar), Asana (Terminalia Tomentosa), Rājavṛkṣaḥ (Cathar to carpus Fistula), Sālaḥ (Vatica Robusta or the Śāl tree), Raktacandana (Red Sandal tree) and other sacrificial trees which are worthful. The place of the tree where it is located is a considerable factor. Likewise the quality of the leaves and the branches of the tree shall also be taken into account while making the images.

snigdhapatrā mahāśākhā śubhadeśotthitāśca ye//

(*SN*, XV, 10)

The trees which have to be avoided are also mentioned in this context. They are the trees having some cuttings, being burnt, fallen trees and those having the nests of birds.

Worshipping of trees for making Liṅga

Before cutting the tree for making the Liṅga, the lower portion of it should be worshipped with the Darbha grass, fragrant flowers, new cloths and also with perfumes. The four directions also should be worshipped with the food materials and certain sacrifices also should be done. The cutting of the selected tree should begin with the Ācārya facing the eastern direction. The axe which is employed in the cutting of the tree should be anointed with ghee and honey. While cutting the tree the Mantra to be chanted is *idaṃ viṣṇuriti..../*

According to *Bṛhatsamhitā* (*BS*) the Mantra chanted while cutting the tree in this context is as follows:

arcārthamamukasya tvaṃ devasya parikalpitaḥ /

namaste vṛkṣaḥ! pūjeyaṃ vidhivatsampragṛhyatām //

yānīha bhūtāni vasanti tāni

baliṃ gṛhītvā vidhivat prayuktam /

anyatra vāsaṃ parikalpayantu

kṣāmyantu tānyadya namo'stu tebhyaḥ //

(*BS*, LIX, 10-11)

After cutting the tree, the direction where the tree is fallen is also taken into account. If the tree falls in the eastern and northern direction, it is said to be auspicious. The remaining two directions are considered to be as inauspicious and it should be avoided with effort. If the tree is fallen to the prohibitted directions, it will cause injury to the body of the Ācārya. In order to avoid this, a sacrifice should be performed. The fallen tree should be worshipped with the Mantra *agna āyāhi...* / Only after the performance of these rites, the fallen tree should be cut into three pieces. The tree is then shaped into Caturaśra to convert it into a Liṅga.

T. Madhavamenon in his book *A Handbook of Kerala,* states that timber has been a favourite material for the construction of temples in Kerala because of the availability of good quality of that wood, but it is generally more used carving idols of goddesses. Teak and jackwood are preferred for these purposes.

Before cutting of a tree for this purpose, permission of the tree is first obtained by conducting a Vṛkṣapūjā, a special rite for the tree. The tree has to be cut carefully without allowing it to fall on the ground, and is taken in a grand procession to the site, usually

the temple itself, where it will be carved. To preserve the wood, one of the favourite rituals in temples where the icon is made of wood is to anoint it frequently with a greasy charcoal preparation called Cānt or Cāntāṭṭaṃ.

Thus the author of *SN* concludes the topic of the making of Liṅga stating that as desired, the Liṅga can be made either with the wood, stone, clay, Sphaṭika or metals.

The good aspects of making the Liṅga with various metals

Murāribhaṭṭa gives an account of the good aspects of making the Liṅga with various materials. If a Liṅga is made with gold it provides prosperity, the silver Liṅga yields fame, a Liṅga of copper helps to achieve the country and the people there, if it is of stone it gives victory over the Earth, a Liṅga with a wood yields prosperity and a Liṅga made with Ratnas, provides enjoyments in life. If it is with clay, it satisfies all the desires of a person.

A powerful man should worship a Vajraliṅga and a generous person should worship a golden Liṅga. The Viśvedevas worship a silver Liṅga, a Paittala Liṅga by Marutaḥ. Kāsyaliṅga is liked by

Vasvaḥ, Mauktikaliṅga is liked by Nāgendra, Yamarāja and Rakṣas very much like the Liṅga with iron. The saints receive all kinds of Liṅgas and the Piśācas like the Liṅga made of tin.

While making a Liṅga with metal it should follow the measures as prescribed by the preceptors. In the temple the Liṅga should be made either with the stone, clay or wood. The Lohaliṅga can be worshipped everywhere but while worshipping in the residential places the Alpaliṅgas should be selected.

Kṣaṇikaliṅgas

The author of *SN* gives here the names of some Kṣaṇikaliṅgas which are made by the materials such as cow-dung, flour, butter etc., for the moment. The daily worship of Liṅgas made of these materials yields the fortiness like good health, wealth, proper food and pleasure.

Kṣaṇikaliṅgas are not characterised by the usual three divisions of Liṅga into Brahmā, Viṣṇu and Śiva. They are not regulated by measures and no rules exist in the fashioning of the top portion of them. The use of Kṣaṇikaliṅgas are for a particular

ceremony or moment only. These are thrown into water after the use.

ISGP also gives similar informations about Kṣaṇikaliṅgas as follows:

saikataṃ gomayaṃ pauṣṭamāmlaṃ gaulaṃ tathā phalam/
nāvanītaṃ ca liṅgāni saptaiva kṣaṇikāni tu //
mokṣārogyadhanānnādyapuṣṭiśrīvaśyadāni tu /
bhavanti kṣaṇaliṅgāni yajatāṃ prativāsaram //
naiteṣāṃ piṇḍikā kāryā kuryālliṅgaṃ tadāsane /
naiṣāṃ trikhaṇḍaṃ mānaṃ vā na śirovartanādikam //
naiṣāṃ kālamuhūrtādyaṃ nādhivāsādikāḥ kriyāḥ /
nirmāya sadyastalliṅge śivamāvāhya pūjayet //
visṛpya nirapekṣaṃ talliṅgamapsu vinikṣipet //

(*ISGP*, XXXVI, 23-27)

Here the nature, purpose and use of the Kṣaṇikaliṅgas are given almost similar to those described in *SN*.

Mukhaliṅga

Jitendra Nath Banerjee, in his book *The Development of Hindu*

Iconography, explains Vyakta as an image which is either anthropomorphic or partly theriomorphic in form. Here Banerjee gives another category of such idols a Vyaktāvyakta also. It is an image which combines the characteristics of an adorned sculptured form of an idol (Vyakta) and a form not worked by human agency such as Sālagrāma and Bāṇaliṅga.

T.A. Gopinatha Rao states that the Mukhaliṅga is one of the varieties of Mānuṣaliṅgas (Plate No. VII.7). The latter type consists of those set up by human hands. They are made in accordance with the rules as described in Āgamas. The characteristic feature of the Mukhaliṅga is that it should be made on the Pūjābhāga of the Sarvasamaliṅga. It should have one, two, three, four or five faces. If the central shrine has only one door three-faced Liṅga is preferred there. If there are four doors to the central shrine, these should have four faced Liṅga.

Among the Mānuṣaliṅgas, there are two special types of Liṅgas named Aṣṭottaraśataliṅga and Sahasraliṅga. In the former type 108 miniature Liṅgas are required to be carved on the Pūjābhāga of the Liṅga. In the latter type the carving of the

thousand and one Liṅgas should be done on the surface of the Pūjābhāga.

It is of two types, Vyakta and Avyakta. If the sanctum sanctorum has only one door the Liṅga with three faces is preferrable. If the central Shrine has four doors it is acceptable that Liṅga with four faces. The worshipping area of the Liṅga is divided into three and the middle portion is used for making the facial remarks. The crown is on upper part and the neck and hands are made in the lower portion.

In the face must have three eyes with three pupils and also with the fore-head and eyebrows. The ears and the neck are to be done as the beauty increases.

The worshipping part of the Liṅga may be divided into six also. The author of *SN*says that there is no other way to the making of Mukhaliṅga. Eventhough he says in elaborately that the Brahmā portion is also consumed for making the Mukhaliṅga. The Brahmā portion is divided into nine and five parts are discarded. The remaining four parts are also used for making the Mukha. Over

this face there may be a chance for making the crown. By this four faced Mukhaliṅga is carved.

If one desires to make three faces on Brahmā portion again it is divided into nine and four portions are cut off. Using the remaining five portions three faces with two hands for all these three faces can be made. Single-faced Mukhaliṅga in the Brahmā portion is also made frequently. Sometimes it may be two-faced. There also, as mentioned above the face should be carved with forehead, eyebrows, Jaṭa, moon, the pleasing face and made very charm with the lock of hair.

Types of Pratimā

SN gives three types of Pratimās based on the measures. As per the measures of Aṅgula, the measure of the sanctum sanctorum and Hasta, there are three types of Pratimās. These are installed in the home, in the temple and in other places respectively. The materials by which these Pratimās are to be made are also given by the author. The Pratimā which is installed in the home is to be made by Ratnas, the temple form with the stone and the last type with clay.

Measures

The author gives the measures of the Pratimās generally at first and then separately for the above mentioned three types. The following measurement is regarded as the standard table when the smallest unit is the Paramāṇu, which is visible only to the Yogins.

8 Paramāṇu	-	1Trasareṇu (speck of dust)
8 Trasareṇu	-	1 Bālāgra (tip of hair)
8 Bālāgras	-	1 Līkṣā (nit)
8 Līkṣās	-	1 Yūka (louse)
8 Yūkas	-	1Yava (barley grain)
8 Yavas	-	1 Aṅgula (digit)
2 Aṅgulas	-	1 Kala or Golakā.

These measures are used for making the Pratimā and its body parts. Based on these given measures the body parts are to be made.

The Pratimā in the temple

The length of the door of the central shrine is divided into 8 parts and three parts are used in making the Pratimā. It is called as Madhyamottama.

The measure of the 'Bāhyārca' form is not given as it is unsuit to the context. While making the Pīṭha, the half of the measure of the Pratimā is considered.

The author gives directions for the specifications of various limbs of the image. The stone that is chosen for the making of the image should be cut into a square and placed on an even and firm ground. Then, the lines for the specification of the different parts of the body are designed.

caturāśrayatāṃ kṛtvā śilāṃ pūrvapramāṇitam /

Navatāla

The length is equally divided into nine with twelve Aṅgulas. The neck, knee and the height of the foot measures three Aṅgulas each. The shank (ankle to the knee) and the thighs measures twentyfour Aṅgulas each. The face measures one Tāla or twelve Aṅgulas. The mated hair measures with eight Aṅgulas.

The Mode of drawing lines

Before the actual process of modeling an image, the author refers to the mode of drawing line, vertical and horizontal, on the

surface of the stone which is made ready for the making of the image. The position of various parts of the body, the weapons, the crown and the pedestal are marked by these lines. The lines apeear to pass through the surface of the body in the erect posture, touching various body parts.

Horizontal lines

Fourteen lines are required to be drawn horizontally. These horizontal lines, according to *SN*, are as given below:

Two lines in the feet; third line in the middle of the shank; the fourth and fifth lines in the knee; the sixth line in the middle of the thighs; the seventh in the root of the penis; the eigth one in the navel and the ninth in the heart; next two lines on the neck; the twelvth line in the forehead; the thirteenth in the head and the final one over the matted hair.

Vertical lines

In order to obtain six parts, seven vertical lines are to be drawn. By these vertical and horizontal lines the face will have groups of twelve quarters.

The forehead and nose should be in four Aṅgulas each, the tip of the nose with an elevation measures two Aṅgulas and one Aṅgula in depth at the root. The nostrils measures a Golakā and its shape resembles the Niṣpāva which means a kind of bean (Dolichos Lablab). In *TS* the shape of the nose is like the flower of the sesamum plant.

The author next gives the measurement of the 'Goji' which is the short vertical depression situated beneath the septum of the nose and above the centre of the upper lip. Dr. N. Venkatesvara Mallayya in his work entitled *Studies in Hindu Iconography* mentions Śaṅkara's (author of *Vimarśinī*) opinion about Goji. As per Śaṅkara's view Goji is *nāsāyā adhogatakulyā* /[33] This depression measures in its length as eight Yavas. Below the Goji is the upper lip which measures in four Yavas. The lower lip measures one Aṅgula, and Cibuka, the part immediately below the lower lip, has the measurement of two Aṅgulas. At the end of the lips left by two Aṅgulas each, are the corners of the mouth known as Sṛkvas.

In *SR* and *SAS* it is given as Sṛkvas and are described as situated below the pupils of the eyes and at the end of the lips. Their

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extension or contraction depends upon the nature of emotional manifestation.

SR explains the point as follows:

oṣṭhayorubhayoḥ prāntasaṃyogau sṛkvarṇā matau /

netrajyotiḥ samo kārye vikārarahitākṛtau //

vikāre vardhitaṃ sṛkvaṃ tathā samkocameti ca /

(Uttarabhāge, VIII, 57)

SAS gives the definition thus:

tārakāntaḥ same caiva sṛkvaṇī paricakṣate /

The nose is made below the forehead and it should be on the middle of the vertical line in the face.

Measurement of eyes

On either side of the middle vertical line, two vertical lines are situated. The eyes should be carved at the root of the nose in between these two lines, in the place marked by the fifth line of the tweleve quarters of the face-square from above. The length of the eye is two Aṅgulas and width one Aṅgula and irises in the middle of the eyes, the diameters of which is one-third of the eyes and two

pupils which should be one-third of the diameter of the black balls. Here the author again mentions the Sṛkvas as the part of the eyes.

tayostu sūtrayormadhye kuryājjotirdvayaṃ samam /
netrayornavame bhāge tārake tu tṛtīyake //
netre ca golake yome tadarthaṃ vistṛte site //

(*SN*, XV, 83-84)

Measurement of the eye-brows and ears

The two eye-brows should be made between the eyes and the fore-head, and the width of the eye-brows are half of the eyes. The shape of the eye-brow is like a bow.

The ears on either side should be made in a line extending the eye-brow. The distance between the end of the eye-brow and the root of the ear is two Kalā. The ear measures two Aṅgulas broad and four Aṅgulas long.

kapole dvikale caiva karṇamūlādviniḥsṛte /
rasyātryaṅgulotsedhā vistāreṇa kalā bhavet //
bhrūsūtrasya samau karṇau vistārāddvyaṅgulau samau/
caturaṅguladīrgho ca pāśau mātrāṃ ca vistṛtau //

(*SN*, XV, 87-88)

Head

Above the ear is the head with twelve Aṅgulas. Behind the forehead half portion is to be carved by eighteen Aṅgulas. It should have a width of thirty six Aṅgulas. The forehead should be in eight Aṅgulas in length and broad by its half. The length between the forehead and the Cibuka is eighteen Aṅgulas. The neck and the shoulder should be eight Aṅgulas wide each. The arm pit should measure six Aṅgulas and the hands six Aṅgulas. The length of the fore-arm should be about fourteen Aṅgulas and the width of the palm seven Aṅgulas.

The length of the middle finger should be five Aṅgulas and the two adjacent fingers, the forefinger and the ringfinger, should be less in length than the measurement of the middle finger by one fifth. In the same way, the remaining two fingers, the thumb and the little finger, should be less in length by one fifth of their measurements.

In the breast, the nipple on either side measures about one Yava and the surrounding area in two Yavas. The abdominal portion

measures about twenty four Aṅgulas and the naval part about four Yavas.

Tālabhedāḥ

The female forms are done with lean body, breast and heavy thighs using Daśatāla measures. The author of *SN*gives the meaures as the Piśāca and the Vetālas are made by using the two Tālas. The Saptatāla is accepted for making the Kiṅkaras. Using the Tritāla and Pañcatāla the Kinnaras and Vāmanas can be made. Thus the Pratimās are made with their own characteristics.

Here the Tālas and the respective forms are unsuitable from the generally accepted table (given below) which shows some missing in the text.

Eka	-	Kūrma
Dvi	-	Matsya
Thri	-	Kinnara, Kimpuruṣa
Catura	-	Bhūta, Monkey (Hanumān)
Pañca	-	Gaṇapati, Bālaskanda, Bālakṛṣṇa, Vāmana (also for some categories of Bhūta)

Ṣaḍa	-	Dwarf male or female icons.
Sapta	-	Ṛṣis and other human figures.
Aṣṭa	-	For superior sages like Kaśyapa, Bhṛgu etc.
Nava	-	Most gods, goddesses and Buddha, Paraśurāma etc. also for Yakṣī, Apsara etc.
Daśa	-	Brahmā, Viṣṇu, Maheśvara, Ardhanārīśvara, Śaṅkaranārāyaṇa etc. Goddesses like Umā, Lakṣmī, Durgā, Sarasvatī, the Saptamātṛs etc.[34]

T. Madhavamenon comments that the Aṣṭatāla images are despicable, they are never seen in Kerala. Usually the Pañcatāla is used for the images of Gaṇapati, Śāstā and Child-gods like Bālasubrahmaṇya, Bālakṛṣṇa etc.

The Navatāla is used for male deities and the Daśatāla for female deities, the contours of the female human figure, being more curvacious and complex, requires a finer separation of planes than the male figure.

The author of *SN*, admits himself that he has not given any other deities because of the largeness of various forms of idols. Now he gives a general idea about various human figures of Śiva.

Rudra

The Rudra form of Śiva is done with pleasing face and ten hands and three eyes. In the head there should be the matted hair as the crown and should have the crescent moon, snake as the Yajñopavīta. The thighs are flexy and shines like Agni, dressed with the hide of a tiger, who is very young and pleasing, whose ears are decorated with the earrings, left hand holds the baton and sword on the right hand. The weapon includes Śūla, Daṇḍa and Paraśu.

kuryādrudraṃ tu saumyāsyaṃ ..... paraśuñca niyojayet /

Yogeśvara Hara

In this form the left hand bears snake, sword,skull and he should be in the dancing form.

Umeśaḥ

Here Umā accompanied with Maheśvara is regarded as the aupicious one.

Giving this much detail about Umeśaḥ, the author skip into the Ardhanārīśvara form. He adds also that this type may be made

in the temples. Here also have three eyes, joyous face, two hands only, with the Yajñopavīta and dressed very beautifully. The left thigh is occupied by Pārvatī, his left hand surrounding her shoulders. The right hand of Pārvatī on the shoulders of Śiva. The left hand bears a mirror and her hair is adorned beautifully with flowers, the fore-head bearing a decorative mark, ears with charming earrings, shining garland on the neck and the upper arm decorated with bracelets.

Eventhough Śiva is with family should be seated on a single Pīṭham. In the Parivāra form of Śiva is in a standing posture either with four hands or with Pārvatī. Otherwise he may be with Skanda and Pārvatī in sitting posture.

Vṛṣārūḍha

The Vṛṣārūḍha form is with Nandi. With this Aṣṭagaṇa and Gaṇeśa also observe the Vṛṣārūḍhaśiva.

Thus the author concludes various human figures of Śiva stating that these rules are only for the Bahubera forms.

In the Pādaśilā a groove is made with the same width as that

of the Brahmā portion of the Liṅga, inorder to fit the Brahmā portion firmly in the groove. The Pādaśilā is made with the Napumsakaśilā and the Pīṭha with female stone.

Napumsakaśilā

The width of the Napumsakaśilā is equal to the length of the Liṅga. On the top of the Napumsakaśilā, there makes a pit with a depth of two Aṅgulas, One Aṅgula or Half Aṅgula.

In *TS* there is a classification of Uttama, Madhyama and Adhama types based on the measurement for the hole. If the depth of the hole is two Aṅgulas it is Uttama, if it is one Aṅgula it is Madhyama and half Aṅgula it is the Adhama type. This classification is not mentioned in *SN*.

Pīṭhalakṣaṇa

The height of the Pīṭha is divided into sixteen from which the Pāduka is made with one portion, the Jagati with four portions, three portions for Vṛtta and one portion for Vṛttapaṭṭikā. Two portion are used for the Paṭṭī above the Vṛttapaṭṭikā, one portion is used for the remaining Paṭṭikās. One portion is made for the use of Jagati.

The Praṇāla should measure a length and breadth of one-third of the Pīṭha width of eight portions. The shape prescribed for the Praṇāla is octagonal or Caṭuraśra.

The Sthaṇḍila have four edges without the Mekhalā (edges). These give different varieties of Sthaṇḍila. If it has two Mekhalās it is Bhadra, three Mekhalās is called Yakṣī, Vajrī for six Mekhalās, Padma for sixteen Mekhalās.

Then the author admits that the four edges Vedi is acceptable to the Pratimās. While doing the installation of the Pratimā, it should be with all its characteristic features.

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NOTES

1. *iti murāribhaṭṭīye śaivāgamanibandhane sahasrakalaśasnapanavidhiḥ* / *SN* is not yet published. Dr. K.M. Sangamesan, Lecturer, Dept. of Sahitya, SSUS, Kalady, was able to locate the Ms of the work during his survey of Ms/Ts for his Ph.D. work *Prayogamañjarī of Ravi - A Critical Study* (unpublished Ph.D. Thesis, submitted to University of Calicut in 2004). Dr. K.M. Sangamesan has given a brief study on *SN* in his Ph.D. Thesis (pp. 90-98). The Ts of *SN* is with him. The scholar has used that Ts for the present study and the Ślokas quoted from *SN* in the present study are from that.

2. ..... *liṅgānnirmālyamuddhṛtya gādhe'mbhasi ca nikṣipet* / *yathoktaṃ nibandhane* -

   akṣatānāṃ purāṇānāṃ devānāñca svayambhuvām /
   snānādi sarvaṃ kartavyamavivāsanavarṇitam //

   pradyotaḥ, trivikramakṛtaḥ, prayogamañjarīvyākhyā, ekavimśati paṭalaḥ, Tvm. MSS library 413 a/249, p. 286.

3. ..... *tatra brāhmaṇānāṃ sarvāṇi liṅgāni grāhyāṇi* / *kṣatriyāṇāṃ svāni, vaiśyānāṃ vihitāni cetyādi ca kalpayatu* / tathā nibandhane -

   dvikarāntaṃ ca pañcādi viprādīnāṃ kramāt smṛtam /
   ekahastaṃ tu yalliṅgaṃ pratiloma (ca / ja) mucyate //

   (II, 120)

   The *Tantrasamuccaya* of Nārāyaṇa with the commentary *Vimarśini* of Śaṅkara, edited by T. Ganapathy Sastri (2 parts), Published under the authority of the Govt. of Rāmavarma Kulaśekhara Mahārāja, Trivandrum, 1919, p. 123.

4. *mayamatayugalaṃ prayogamañjaryapi ca nibandhanabhāskarīya-*
   yugmam/
   manumatagurudevapaddhatiḥ śrī hariyajvanādi mahāga-
   majayanti //
   (*MC*, I, 7)

Manuṣyālayacandrikā, Commentary of K. Nīlakaṇṭhanāśāri, S.T.R. Publications, Kollam, 1999.

5. *iti sarvāgamanibandhane mantrapaṭalaḥ dvitīyaḥ* / Quoted in the thesis *Prayogamañjarī of Ravi - A Critical Study,* p. 92.
6. *Ibid.*
7. Dr. Sivakumaraswamy, the great Sanskrit Scholar from Karnataka, while the present scholar was discussing this topic with him, defined the word 'Mantri' as the person who knows all the Mantras. The text *SN* uses the word Mantri in a context as *sitamālyāmbaro mantrī sahāyaiśśilpibhiḥ saha* / (*SN*, XIV, 2).
8. For the summary of the verses, vide supra. Chapter II, Iconography in Prayogamañjarī, pp. 32-33.
9. Maṇḍala means a circular array of lines, *vide The Practical Sanskrit - English Dictionary,* Vaman Shivram Apte, Motilal Banarasidass Publishers, Delhi, 1995, p. 733.
10. For details of the myth Vide *Vāstuśāstra*, Vol. II, *Hindu Canons of Iconography and Painting (with an anthology of Pratimālakṣaṇa and Citralakṣaṇa* as well as *An outline history of Indian Painting, archaeological and literary*), Munshiram Manoharlal Publishers, Delhi, 1996, p. 246.
11. Vide *EHI*, Vol. I, Part I, p. 12.
12. Vide For more details *Ibid.*
13. Vide *Vāstuśāstra*, Vol. II, p. 246.
14. Vide for more details, *Ibid*, p. 247.
15. Vide *EHI*, Vol. II, pp. 80-85.
16. Vide *Ibid.*
17. *dhārāliṅgaṃ sarvaliṅge mataṃ tanmule'ṣṭāśraṃ vā kalāśraṃ yugāśram/ tasmādūrdhvaṃ dvaiguṇaṃ syāt sadhāraṃ dhārāliṅgaṃ sarvavarṇe praśastam //*

(*MM*, 33, 81)

18. *caturaśraṃ dviraṣṭāśraṃ tanmūle parikalpayet /*
vaiṣṇavāmśe ca śaivāmśe dhārādvidviguṇīkṛte //
sarveṣāmapi varṇānāṃ dhārāliṅgaṃ tridhā matam /
(*ISGP*, Uttarārdha, 37, 64)

19. Vide *EHI.* p. 96.

20. Vide for more details, *Ibid.*, pp. 96-97.

21. Vide Supra., pp. 54-55.

22. Vide *EHI.* p. 123.

23. Vide *Studies in Hindu Iconography*, Vol. II, N. V. Mallayya, Dr. V, Madhukar Mallayya and Anitha Mallayya, Trhiruvananthapuram, 2005, p. 124.

24. Vide *EHI.* Vol. II, p. 98-99.

25. Vide Supra., pp. 55-56.

26. *dhātuvarṇādibhirlekhyaṃ paṭādau taccalācalam* / (*SR*, Uttarabhāga, II, 12)

27. The word Bera means Pratimā or Vigraha.

28. *dhruvaṃ tu grāmarakṣārthamarcanārthaṃ tu kautukam /*
snānārthaṃ snapanaṃ proktaṃ balyarthaṃ baliberakaṃ //
utsarvaṃ cotsarvārthaṃ ca pañcaberāḥ prakalpitāḥ //
Passage from *Vaikhānasāgama* quoted in *EHI*, Vol. I, Part I, p. 17.

29. *pūrvoktaṃ liṅgamavyaktaṃ pratimā vyaktamucyate* / (*SN*, XV, 41)

30. For more details, vide *EHI*, Part I, Vol. I, p. 48.

31. *Ibid.*

32. *EHI*, Vol. II, p. 76.

33. Quoted in *Studies in Hindu Iconography*, Vol. II, p. 37.

34. *A Handbook of Kerala*, Vol I, Ed. T. Madhava Menon, International School of Dravidian Linguistics, Thiruvananthapuram, 2002, p. 249.

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