

GLOSSARY

(The terms included in the glossary are exclusively those met with in the text. Iconographic informations are only related to images described in the catalogue, where more precision can be obtained in some cases. Since the meaning of some words could change in the course of time, it is the one encountered after the 8th c. which has been here retained.)

Terms designating gestures, *mudrā.s*, or positions, *āsana.s*, have been abbreviated in the text. Some of the definitions have been borrowed from the typescript of a still unpublished glossary provided by Ulrich von Schroeder [v.S].

In case a term knows various orthographies, we have kept the most commonly used one, e.g. "Bodhisattva" and not "Bodhisatva" as encountered in inscriptions; some terms seem also to have been used within a Buddhist or a Hindu terminology (*vitarkamudrā* & *vyākhyānamudrā* e.g.) but only the one introduced here has been listed below. The discussion of these philological aspects is here irrelevant.)

ābhaṅga: "bent stance", standing attitude with body slightly bent [v.S.].

abhayamudrā: "without fear" gesture. This gesture granting protection is shown by the right hand of the Buddha, upraised at the level of the shoulder with the palm turned outward. Also the gesture of the Tathāgata Amoghasiddhi. See Saunders 1960, pp. 5-63.

adhidevatā: tutelary deity, see cat. 261.

ajina: deer-skin which is worn by ascetics and, in art, by gods like Śiva or by Bodhisattva.s like Maitreya or Avalokiteśvara.

akṣamālā: string of rosary beads, attribute of numerous deities.

āṭḍhāsana: heroic position where one leg is stretched while the other one is bent at the knee; it is usually understood that it is the right leg which is stretched and that it is thus symmetric to the *pratyāṭḍhāsana* (s.v.). See Harle 1977, Mallmann 1986, p. 9.

āmalaka: fruit of the *Emblica*, under a stylised form, it crowns the *śikhara* (s.v.) and by extension, architectural elements such as a niche.

aṇḍa: "egg". Main part of the *caitya*, which is round, and stands above the *jaṅghavedī* (s.v.). See also *medhī*, *harmikā*, *chattravalī*.

añjalimudrā: both hands are clasped together in front of the breast or of the forehead or above the head. It is also known as *saṃpuṭāñjali* or as *kṛtāñjalipuṭa* in *sādhana.s* (11 & 14). See Mallmann 1986, p. 35 s.v. "of-frande", G. Bhattacharya 1986d, p. 41 note 29.

antaravāsaka: lower robe worn by monks (and hence, the Buddha), see introduction.

aśoka: Jonesy Asoka. A branch of this tree is an attribute of Mārīcī, see cat. 7.

aśvattha: "Pipal" or *Ficus religiosa*, tree below which Śākyamuni sat at Bodh Gayā. Viennot 1954, pp. 156, 232-234, Majupuria/Joshi 1988, pp. 72-79.

avatāra: "descent", form of Viṣṇu, see cat. 244.

āyudhapuruṣa: personification of weapons, i.e. of attributes of Viṣṇu.

bhadrāsana: "the happy attitude", might refer to the position seated in the European way, i.e. with both legs falling in front of the seat, see Bourda 1949, Mallmann 1986, p. 10 & note 3, Saunders 1960, pp. 129-130. See also *pralambapādāsana*. See cat. 49 & 215.

bhaṅga: movement of the body.

bhūmi: level of the *śikhara* (s.v.).

bhūmiśparśamudrā: "touching of the earth", gesture of the right hand, palm turned inward and directed toward the earth, shown by the Buddha at Bodh Gayā or by the Tathāgata Akṣobhya. See Saunders 1960, pp. 80-83 & fig. 15 p. 80.

bījapūra: citron. Attribute of Jambhala. Also *mātuluṅga*. See cat. 73.

bodhyagrīmudrā: gesture presented by Vairocana, the forefinger of the left hand is firmly grasp by the right fist. See Saunders 1960, p. 102-107 & fig. "102" p. iii, Mallmann 1986, p. 33.

buddhapāda: "feet of the Buddha", see cat. 178-179.

caitya: also named *stūpa* (s.v.); the term is used in inscriptions for referring to the small monuments which were donated.

caityavṛkṣa: "reliquary tree", below which a Jina sits/stands, see cat. 265 sqr.

cakra: disk. Attribute of Viṣṇu.

cakraratna: see *saptaratna*.

cakravartin: the "owner of the disk", name given to the king, possesses the "seven jewels" or *saptaratna* (s.v.).

cāmara: fly-whisk, made of the tail of the yak. Attribute of attending figures.

chattra: umbrella.

chattrāvalī: superposition of umbrellas which are attached on a shaft (*yaṣṭi*) fixed above the *caitya*; it is shaped like a spire of decreasing diameter. See introduction & cat. 165-174.

cihna: emblem, of various kinds, which is carved below a particular image, in Buddhist or Jain art, and contributes to the identification of this image.

cintāmaṇi: "jewel of the thought", jewel which fulfils all desires, see Foucher 1900, p. 70 note 2 & *Inde classique*, I, § 1110 p. 539, Saunders 1960, pp. 154-156.

ḍamaru: small drum, see cat. 252.

daṇḍa: club, see cat. 249.

dharma: the Buddhist Law, see *triratna*.

dharmacakra: "wheel of the Law". See cat. 180.

dharmacakra(pravartana)mudrā: "gesture (of the turning) of the wheel of the Law", shown by Śākyamuni at Śārnāth; the same gesture was presented at Śrāvastī. Both hands are joined in front of the breast, the right hand generally vertical, palm facing outward and the left one horizontal below. The extremities of the thumb and of the forefinger of both hands touch each other, thus forming the wheel. See Saunders 1960, pp. 94-99, fig. 23 p. 94.

dharmakāya: "body of the Law". In late Buddhism, it designates the higher spiritual nature, symbolised by five Buddhas (Tathāgata.s or Jina.s, s.v.).

dhyānamudrā: "gesture of meditation". Both hands are lying, palms turned upwards, on each other. The gesture is shown by Śākyamuni when he receives the bowl of *madhu* (s.v.) by the monkey at Vaiśālī; the bowl standing above the hands. This is also the gesture of Amitābha. See Saunders 1960, pp. 85-93. Also named *samādhimudrā*.

dvipicarma: tiger-skin, see cat. 252.

gadā: club. Attribute of Viṣṇu.

gaja: elephant. Element of the royal throne where it symbolizes the earth and sustains a pyramid of fantastic animals, see Auboyer 1949, pp. 130-133.

gajahasta: hand position of Śiva, see cat. 253.

gaṇa: small goblin, see cat. 260.

gandharva: fantastic creature, playing music. Mallmann 1963, pp. 63 & 200, Panchamukhi 1951.

gavākṣa: "bull's eye", window often shaped as a horse's shoe, an element of architectural origin which is used as decorative motif in the symbolic representation of a monument in sculpture.

ganṭhā: small bells or cymbals, attribute of Vajrasattva, of the *kiṃṇārī* (s.v.), of the monk, see chapter II-B, cat. 283, Mallmann 1963, pp. 255-256, Bautze-Picon 1995, p. 65.

hala: ploughshare, see cat. 244.

haṃsa: goose. Element of the "royal throne" symbolising also the wind, see Auboyer 1949, pp. 122-124 & Vogel 1962.

harmikā: "small pavillion", it is the stone base in which is fixed the shaft with the umbrellas above the drum of the *caitya*.

iṣudhi: quiver, attribute of Mārīcī, see cat. 7 & 66-68

jaṭāmukuṭa: hair knotted in a high chignon above the head, worn by Bodhisattva.s or by Hindu deities, Śiva, Gaṇeśa, Brahmā, the Devī for instance.

jaṅghavedī: lower part of the *caitya* which supports the *aṇḍa* (s.v.); it is usually adorned with mouldings. See introduction.

jina: “victorious”, designates Śākyamuni or the five Buddha.s of the *dharmakāya* (“body of Law”).

jiyotiṣkadeva: “luminary deities”; group, class of deities, see cat. 271.

kalaśa/kalasa: jar.

kamaṇḍalu: vessel containing the sacred water, presented by various Hindu (Brahmā *e.g.*) or Buddhist (Avalokiteśvara, Maitreya *e.g.*) deities. See Mallmann 1986, p. 11 note 3, G. Bhattacharya 1989c, p. 109 note 7 who mentions various names (apart from this name, *kuṇḍī*, *kuṇḍīkā* or *bhṛṅgāra*).

kapāla: skull-cup. Attribute of Śīva, of Mahākāla or of Avalokiteśvara. Can also be used as ornament. See cat. 51, 72, 74.

karaṇḍamukuta: head-dress shaped as superimposed pots, see Sivaramamurti 1961, p. 73.

karatāla: cymbals. Attributes of semi-divine figures like *kiṃnara/kiṃnarī* (*s.v.*), see cat. 283.

kartri: chopper with a round blade and a perpendicular handle. Attribute of Mahākāla or of Ekajaṭā, see cat. 63, 74.

kaṭihasta ou *kaṭyavalambita*: hand lying on the hip.

kaustubha: jewel on the breast of Viṣṇu.

kāyotsargāsana: standing position of the “suspending of the body”, which is perfectly erected, see cat. 265 sqr.

khakkhara: pilgrim’s staff, it belongs to the attributes of the monk, secondarily to some Hindu or Buddhist deities, *e.g.* Śāni, see cat. 61 & 261.

khaṭvaṅga: sceptre constituted of various elements such as skulls and *vajras*. Attribute of Mahākāla or of Hevajra, see cat. 61, 74.

kiṃnara/kiṃnarī: fantastic semi-divine figure, male or female which belongs to the *gandharva.s* (*s.v.*). It has traditionnally a human body and a horse head. However, in this period and in the region, this term designates rather the half-human, half-volatile figures who play musical instruments and can replace the pair of *haṃsas* in the “royal throne” or in architecture. See cat. 283, Mallmann 1963, p. 200, Panchamukhi 1951.

kirīṭamukuta: head-dress shaped like a tiara. Worn by Sūrya or Viṣṇu.

kīrtimukha: “face of glory”. Monstrous face crowning the image, its function is apotropaic. See Combaz 1945, Vogler 1949.

koṣādhyaḥsaratna: see *saptaratna*.

kucabandha, *kucapaṭṭa*: narrow band of cloth tied around the breast, see cat. 255.

kula: clan, family. A notion developed in Buddhism which allows to relate with each other in a hierarchical situation various images. Each of the five Tathāgata.s owns his own *kula*, hence is named *kuleśa*, “master of the family”.

lalitākṣepa: 1° synonym for *lalitāsana*, 2° it can also refer to a more dynamic standing position, see Mallmann 1986, p. 9 note 11.

lalitāsana: “position of ease”. The left leg is folded on the seat while the right one falls in front of it.

lāñchana: see *cihna*.

lekhanī: pen, see cat. 249.

liṅga: phallus, symbolic form of Śīva.

madhu: honey. See however Foucher 1949, p. 292 who refutes this identification in relation with the Vaiśālī event of Śākyamuni’s existence (*ibidem*, pp. 289-294).

mahācārya: “great monk”, “great master”.

mahāparinirvāṇa: “the great final decease” of the Buddha. See also *parinirvāṇa*.

mahārājālitāsana: “position of royal ease”. The left leg is folded horizontally whereas the right foot rests on the seat at the same level. See Saunders 1960, p. 128.

makara: aquatic monstrous animal. Symbolizes the cosmic waters. Element of the “royal throne”, see Vogel 1929-1930, Auboyer 1949, pp. 117-125. Viennot 1955. See cat. 282.

maṇḍala: “circle”, mystic or psycho-cosmic diagram [v.S.].

maṇiratna: see *saptaratna*.

mantra: “formula, invocation” [v.S.].

maṣipātra: inkpot, see cat. 249.

mātuluṅga: see *bijapūra*.

medhī: terraced drum sustaining the main part of the *stūpa*.

muṣika: rat, vehicle of Gaṇeśa, see cat. 260.

nāga: serpent. Can appear as attribute of Śīva or of Avalokiteśvara, or as ornament of Hayagrīva. See Vogel 1926.

nāgapāśa: “snake noose”, noose shaped as a snake.

nāgapuṣpa: also named *nāgakeśara* or *nāgakesara*, Mesua ferrea, emblematic flower of Maitreya, the future Buddha. See Mallmann 1986, p. 15, Foucher 1905, p. 18 note 3, Majupuria/Joshi 1988, pp. 201-202.

naivedya: food offering, see cat. 73.

namaskāramudrā: gesture of veneration, shown with the right hand open above the head, palm turned upwards.

nīlotpala: “the blue lotus”, *Nymphaea stellata*. Attribute of the Tārā, of Mañjuśrī or of Pārvatī. See Bénisti 1952, pl. I & p. 1, Majupuria/Joshi 1988, p. 69.

nidhī: jewel. Two are owned by Jambhala. See cat. 73.

nirmanākāya: “body of Transformation”, historical body of the buddha. See cat. 82.

nṛtyahasta: movement of the hand in the dance.

nyagrodha: *Ficus Bengalensis*, banyan above Ādinātha, see cat. 266 sqr.

padma: rose lotus, *Nelumbium nucifera*. Attribute of Sūrya, of Avalokiteśvara. Appears also at various places of the image,

used as “decorative” motif, for instance as a seat or a support for attributes or behind the hands of the central deity. On its symbolic meaning, see Bénisti 1952, pl. II & p. 2, 5-9 (with further numerous references), Majupuria/Joshi 1988, pp. 55-70.

padmāsana: “position of the lotus”; seated position with both legs crossed and soles of the feet visible. See also *vajraparyāṅkāśana*.

paga: central projection on a facade, see cat. 270.

pākha: fan.

paṇa: measure of weight, see cat. 73.

paraśu: axe, attribute of various Buddhist deities, such as Ekajaṭā or of Gaṇeśa, see cat. 62, 63 & 260.

pariṇāyakarātna: see *saptaratna*.

parinirvāṇa: “the final decease” of Śākyamuni, event which took place at Kuśinagara. See also *mahāparinirvāṇa*.

piṇḍapātra: “bowl for the alms”. Attribute of the monk, hence of the Buddha.

pradakṣiṇam: distribution of attributes in the hands of a deity, the enumeration runs clockwise, starting with the lower right hand. Mallmann 1963, p. 22 & note 7.

prajñā: “Wisdom”, in late Buddhism, female energy symbolized by female deities.

pralambapādāsana: “position with the falling feet”, also named *bhadrāsana*. “European attitude” of sitting of the Buddha, Maitreya, Vairocana, or other Buddhist deities, which is usually related to the gesture of teaching. See Bourda 1949.

pratyadhidevatā: tutelary deity who stays near/in front of one, see cat. 261.

pratyālīdhāsana: heroic position where the left leg is stretched and the other one bent at the knee; it is usually understood as being reversed to the *ālīdhāsana* (*s.v.*). See Harle 1977 or Mallmann 1986, p. 9.

pūrṇaghāṭa: “jar of plenty”. Also: *pūrṇakalaśa*. See P.K. Agrawala 1985.

pūrṇakalaśa: “jar of plenty”. Also: *pūrṇaghāṭa*.

sādhana: practice of worship used for the invocation of deities [v.S.], refers also to the text describing this practice, and containing a precise description of the deity to be called.

sāḍī: dress worn by women.

śāla: *Shorea robusta*, tree below which the Buddha reclined at his death. See Viennot 1954, pp. 235-237. It can also be the tree below which Māyā stood at the birth of Gautama, Viennot 1954, pp. 136, 155-156 (& *passim*), Majupuria/Joshi 1988, pp. 124-127. See also cat. 265.

samabhaṅga: “standing fully upright” [v.S.], see also *samapāda*.

samādhimudrā: see *dhyānamudrā*.

samapāda(*sthānaka*): “feet held even”, both feet being side by side, the figure stands in a perfect vertical position.

śaṅkha: conch. Attribute of Viṣṇu.

saptaratna: the “seven Jewels” of the *Cakravartin* (see above *sub voce*). They are: the *aśva*° (horse) and the *hasti*° (elephant), the *cakra*° (disk) and the *maṇi*° (stone), the *strī*° (woman), the *grhapati*° (prime minister) or the *koṣādhyakṣa*° (chief of the treasures) & the *senāpati*°/*pariṇāyaka*° (chief of the army). See cat. 160.

śara: arrow, attribute of Mārīcī, see cat. 7.

sattvaparyāṅkāśana: “noble position”. Both legs are folded but not crossed, soles turned upwards.

senāpatiratna: see *saptaratna*.

śikhara: tower of the temple, surmounting the sanctuary. It is topped by the *āmalaka* (s.v.).

śiṃhāsana: “seat of the lions”, seat sustained by a pair of lions. Noticed on most of the images of the seated Buddha.

śrīvatsa: “beloved of fortune”, mark on the breast.

śruca: ladle (of Brahmā), see cat. 240.

śruva: sacrificial spoon (of Brahmā), see cat. 240.

strīratna: see *saptaratna*.

stūpa: sacred monument of the Buddhists (and Jains), containing relics; has a hemispherical form. Could also be “miniaturized” and carved as a single sculpture, no more as a real architectural construction in eastern India; from the inscription which is often incised at its bottom, we know that it was then, and at least in this particular situation, named *caitya*. See D. Mitra 1980, pp. 24-26.

sūcimukha: “needle-like mouth”. A monstrous figure from the world of the dead, he appears at the feet of the Bodhisattva Avalokiteśvara from whom he gets the nectar of immortality. Cat. 5 or 50.

tathāgata: term which designates the Buddha.s, also called *jina* (s.v.). Five of them, *pañcatathāgata*, form a group often figured in the upper part of the images, they are Akṣobhya, Ratnasambhava, Amitābha, Amoghasiddhi and Vairocana. See *Inde classique*, II, pp. 534-535 § 2274, Mallmann 1986, pp. 129-131.

tarjanīmudrā: “gesture of threat”. The fist is closed and the forefinger is raised.

tīrthika: “heretics”, group of Jain monks who were defeated by the Buddha at Śrāvastī. See Foucher 1949, pp. 277-285 on the cyclus of Śrāvastī.

tridaṇḍa: “triple stick”, attribute of Bhṛkuṭī, a female companion of Avalokiteśvara, see cat. 49 & 50.

triratna: the “three jewels” of the Buddhism, i.e. the Buddha, the Law or *Dharma* and the community or *saṃgha*. In Eastern India, it seems that the trefoil motif would symbolize this triple jewel. Saunders 1960, p. 154.

triśūla: “trident”, attribute of Śiva, see cat. 252.

upavīta: see *yajñopavīta*.

ūrdhvajvālakeśa: “hair raising like flames”.

Style of hair-dressing worn by terrific deities like Hayagrīva (cat. 49, 50) or Mahākāla (cat. 74).

ūrdhvaliṅga: erected phallus. See cat. 235 or 252.

ūrṇā: small lock of hair in the middle of the forehead, between the eye-brows. It is circular on the face of the Buddha, on the image of whom it first appears; it can get various shapes, such as a rectangle, on the face of other deities of the Buddhist pantheon.

uṣṇīṣa: cranial bump above the Buddha’s head.

utpala: lotus. See *nīlotpala*.

uttarāsaṅga: upper garment, robe worn by the Buddhist monk. See introduction, Griswold 1963, pp. 88-89, *Encyclopaedia of Buddhism* 1984, pp. 183-184.

uttariya: shawl falling often from the left shoulder across the breast.

vāhana: vehicle of gods in Hinduism and Buddhism. See also cat. 261.

vajra: “thunderbolt”. Attribute which holds a major symbolic position in late Buddhism. It belongs to various deities, can be included as an element of other attributes, the *khatvaṅga* or the *vajraghaṅṭā* (bell with a handle shaped as a half-*vajra*, Bautze-Picron 1995, p. 65) for instance, and be the mark or *cihna* of Akṣobhya. It belongs also to the monk, see chapter II-B or Bautze-Picron 1995, p. 65.

vajrācārya: “master of the thunderbolt”, name given to the monk.

vajraparyāṅkāśana: “position of the thunderbolt”, synonym for *padmāsana* (s.v.).

vajrāsana: “adamantine seat” on which sat Śākyamuni at Bodh Gayā.

vanamālā: garland of flowers which is worn by Viṣṇu, it falls very low on the knees.

varadamudrā: gesture of “gift” displayed by the Buddha or by the Tathāgata Ratnasambhava, or by Hindu deities. The right hand falls with the palm turned towards the devotee. See Saunders 1960, pp. 51-54.

vedikā: balustrade, surrounding the *caitya*.

vidyādharma: “the one who carries the science”.

In the present historical context, it designates 1° the flying figures who offer garlands to the main deity in the upper part of the image, 2° the priest officiating in Buddhist rituals. See Mallmann 1963, pp. 200-201.

vīṇā: musical instrument. Attribute of Sarasvatī or of the kiṃnara. See Mallmann 1963, p. 257.

viṣṇupāda: “feet of Viṣṇu”, see cat. 178-179.

vitarkamudrā: gesture of “argumentation”, where “the hand is raised, the palm outward, the fingers straight, with the exception of the thumb, which touches the end either of the inflected index or of the middle

finger” (Saunders 1960, p. 66-75, in particular p. 67).

vyaghra: leogryph. Part of the “royal throne”, it symbolises the fire. See Auboyer 1949, pp. 125-129 & Dhaky 1965.

vyāla: see *vyaghra*.

yajñopavīta: “thread of the sacrifice”, brahmanical sacred cord which falls across the breast from the left shoulder. It is a permanent element in the Hindu and Buddhist iconographies.

yakṣa: “genius”, “goblin” ... associated with the worship of the nature, hence his relation with the earth, particularly after the post-Gupta period in eastern India where he can act as an atlant, see cat. 76. See Auboyer 1949, pp. 171-172, Coomaraswamy 1980.

yogaṭṭa: loin of cloth, belongs to the iconography of the ascetic, holding the legs in proper position when the later sits.

yoni: womb, see cat. 257.