

Purusha : The Cosmic Being

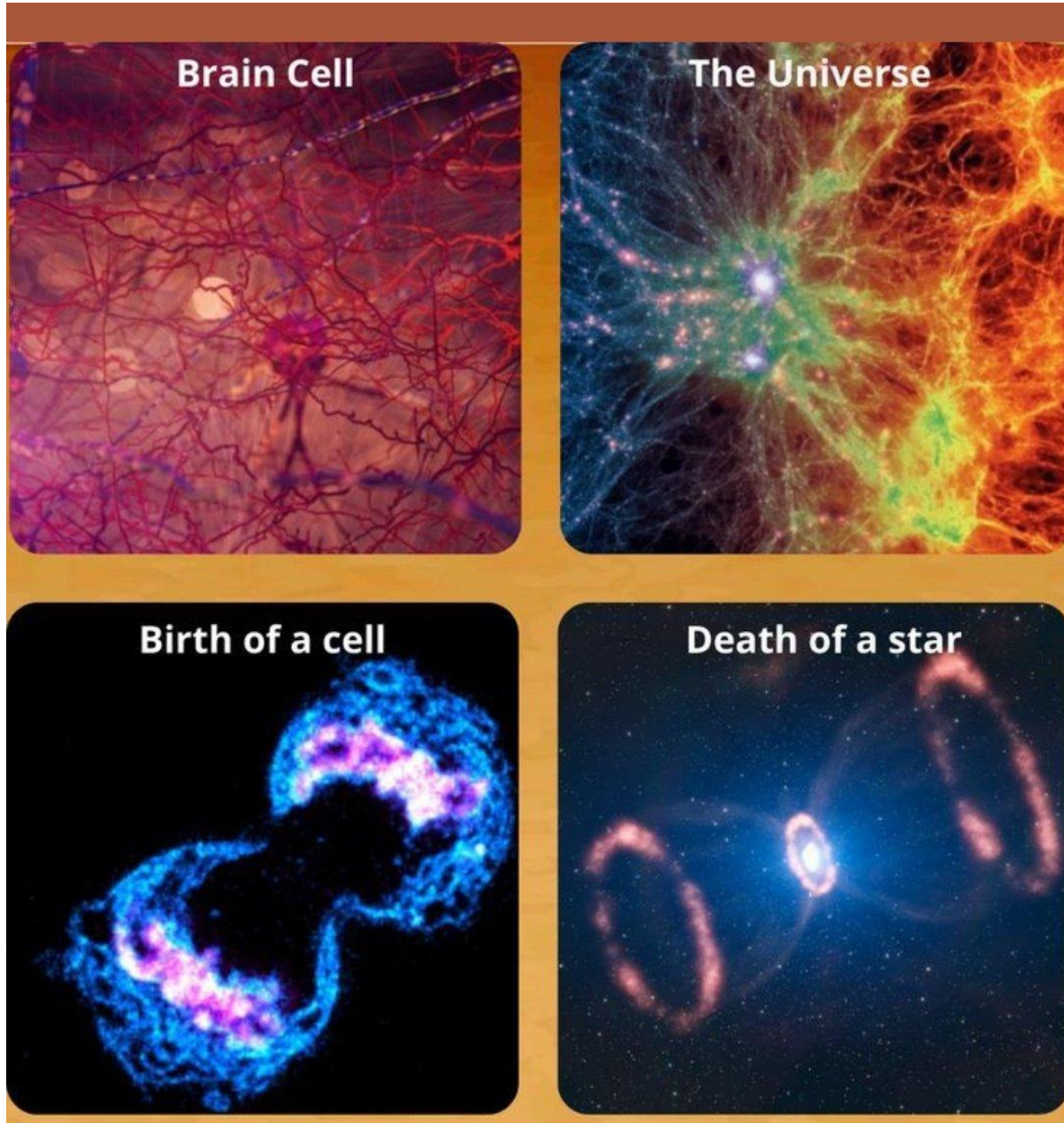
Human Body as the Divine Form

Purusha

- Cosmic Purusha
- Sangeeta Purusha
- Mandir & Purusha
- Vaastu Purusha
- Kavya Purusha
- Yajna Purusha
- Purusha in Dance / Sculpture

Microcosm – Macrocosm

Macrocosm and microcosm refers to a vision of [cosmos](#) where the part (microcosm) reflects the whole (macrocosm) and vice versa.



Microcosm – Macrocosm

Yajurveda says



**"YATHA PINDE TATHA BRAHMANDE ,
YATHA BRAHMANDE TATHA PINDE"**

It is - "As is the individual, so is the universe, as is the universe, so is the individual" or "As is the human body, so is the cosmic body, as is the cosmic body is the human body".

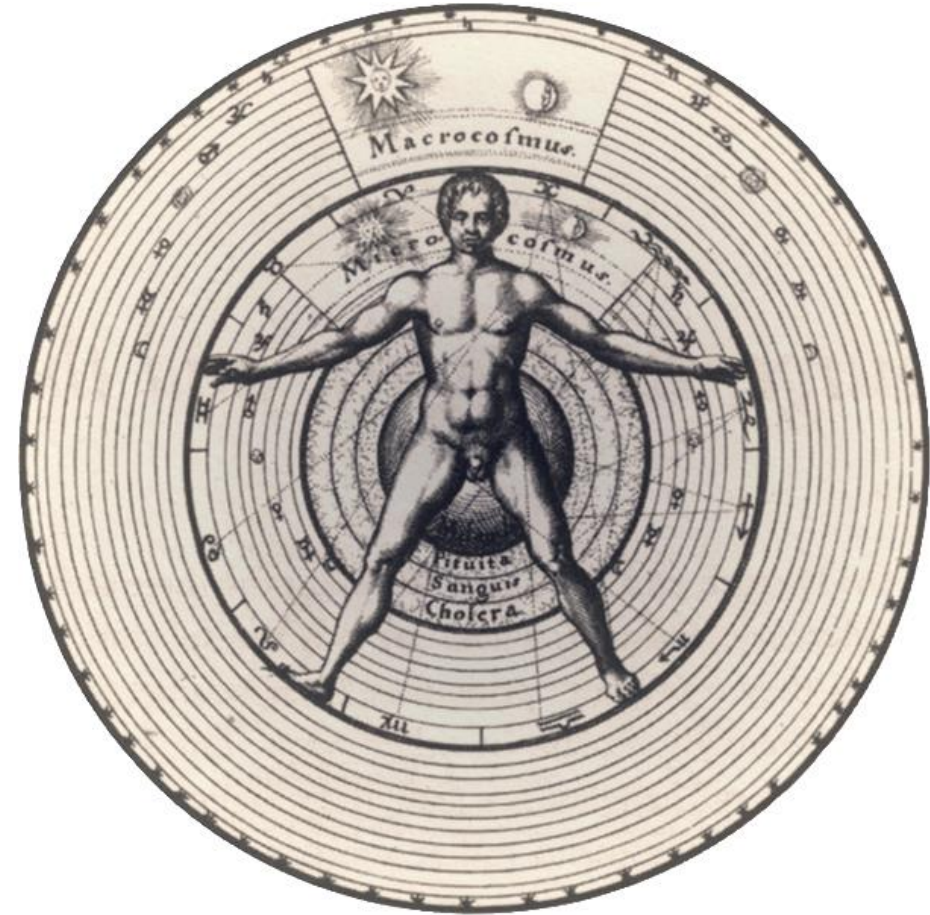
Microcosm –
Macrocosm

The Solar System **Inside An Atom**

Have you ever wondered, that maybe
the solar system which we live in
could be another massive Atom?

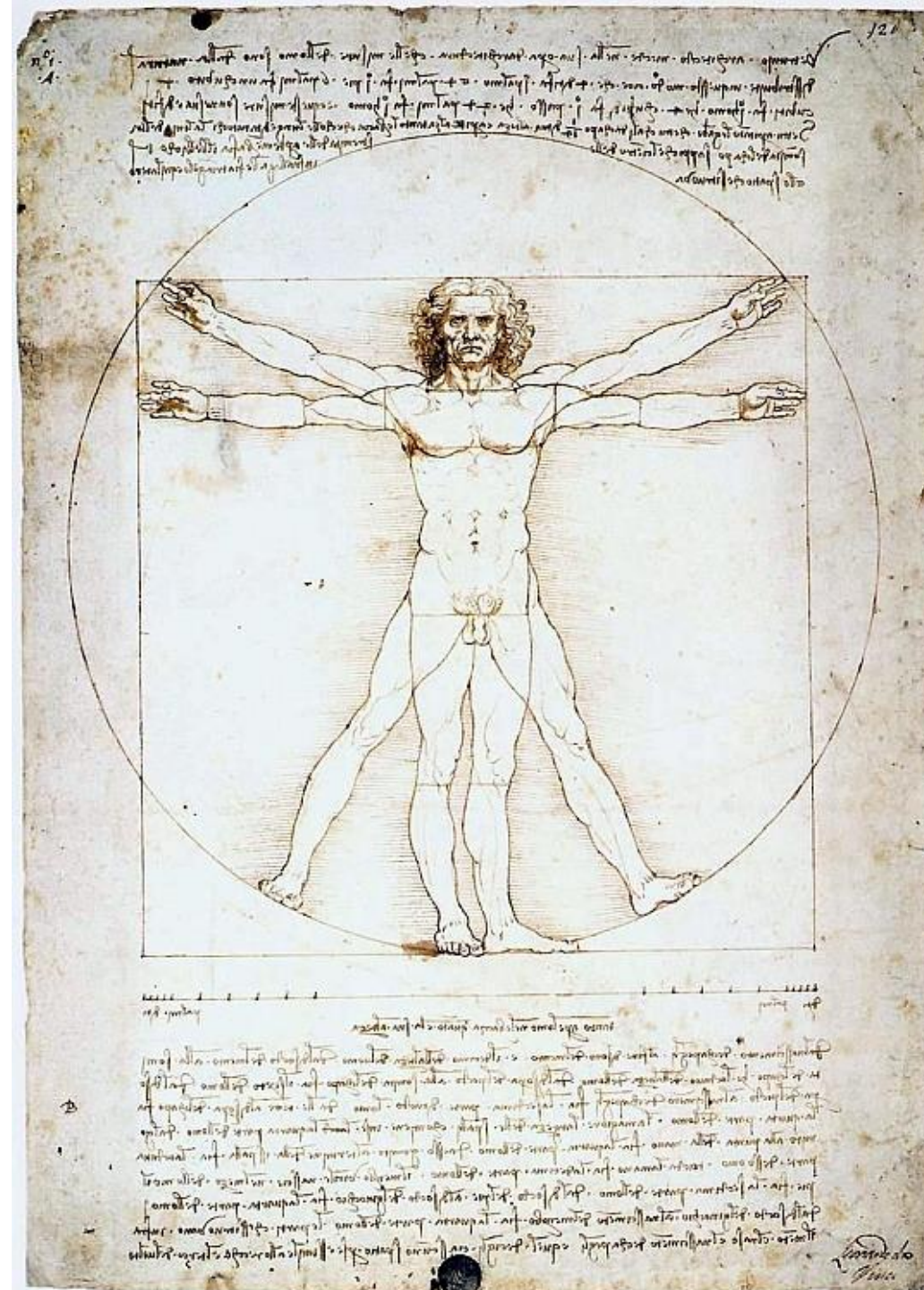
Microcosm – Macrocosm

- "Man is a whole world of its own, called microcosm for it displays a miniature pattern of all the parts of the universe. Thus the head is related to the Empyrean, the chest to the ethereal heaven and the belly to the elementary substance"



Microcosm – Macrocosm

- The philosophy was conceptualized by Pythagoras, who saw the cosmos and the body as a harmonious unity.
- The idea was re-articulated about a century later by Plato, and again during the Renaissance, by Leonardo da Vinci, who noted common features between the natural world and the human body such as the circulation of liquids and basic branching mechanisms



Cosmic Man : Carl Jung

- Cosmic Man is a symbol of Self in the [Jungian archetypes](#) and is part of the goal of individuation for the individual and the collective. The process of individuation in cosmic man is often part of creation but can take place after death.
- The Cosmic Man archetype combines masculine and feminine or Anima and Animus and thus can be viewed as hermaphroditic or bisexual.
- Cosmic Man contains aspects of an archaic identity. Ideas and emotional values are part of a collective unconscious agreement, creating a primordial bond between elements, plants, animals, and humans.



Purusha

The Primordial Cosmic Person

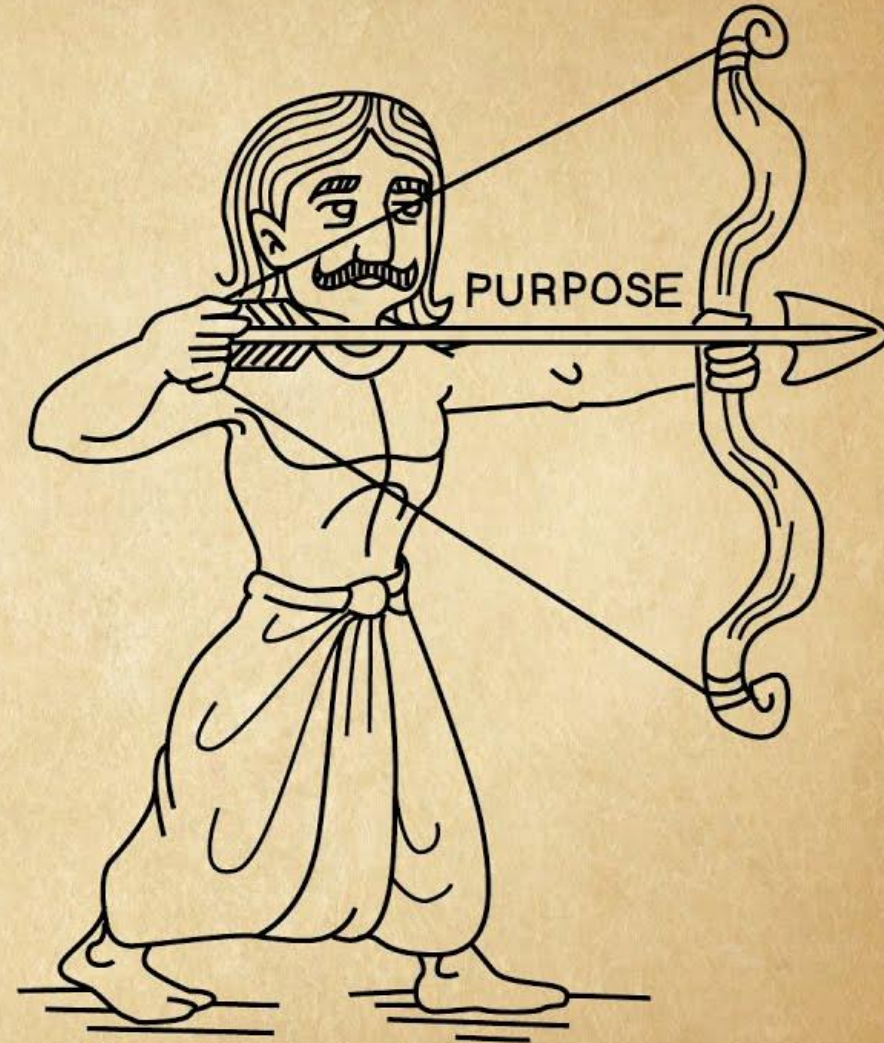
Purusha

(Nirukta : The Origin of Word)

- Purusha = puri sadah (one who sits in a city), or = purisayah (one who sleeps in a city), or is derived from the root : pr- to fill i.e. he fills the interior, with reference to the inner soul.
 - This entire is filled by that inner soul, to whom there is nothing anterior, nothing subsequent, than whom there is nothing more minute, nor more great, and immovable like a tree, who alone lives in heaven.

PURUSHARTHA

THE FOUR AIMS OF LIFE



Purusha : Cosmic Being

- *Purusha* is a concept in Indian philosophy referring to the Cosmic Self, Cosmic Consciousness, or the Universal Principle. This concept came about during the *Vedic* era when it referred to a cosmic man who was sacrificed by the gods to create all life.
- In early Vedas, *Purusha* was a cosmic being whose sacrifice by the gods created all life. This was one of many [creation myths](#) discussed in the Vedas. In the Upanishads, the *Purusha* concept refers to the abstract essence of the Self, Spirit and the Universal Principle that is eternal, indestructible, without form, and is all-pervasive.

Purusha Suktam | पुरुष सूक्तम् |

मन्त्रस्तोत्रसङ्ग्रहः

॥ श्री गुरुभ्यो नमः ॥ हरिः ॐ ॥

॥ श्रीमद्भुवनेश्वरीमध्वान्तर्गतारामकृष्णवेद्यासात्मकश्रीलक्ष्मीहयग्रीवाय नमः ॥

अथ पुरुषसूक्तम्

सहस्रशीर्षेति षोडशर्चस्य सूक्तस्य नारायण ऋषिः । पुरुषो देवता । अनुष्टुप्
छन्दः । अन्त्या त्रिष्टुप् । क्र.१०-९०

सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात् ।

स भूमिं विश्वतो वृत्वाऽत्यतिष्ठद्दशाङ्गुलम् ॥१॥

पुरुष एवेदं सर्वं यद्भूतं यच्च भव्यम् ।

उतामृतत्वस्येशानो यदन्नेनातिरोहति ॥२॥

एतावानस्य महिमाऽतो ज्यायाँश्च पूरुषः ।

पादोऽस्य विश्वा भूतानि त्रिपादस्यामृतं दिवि ॥३॥

त्रिपादूर्ध्व उदैत् पुरुषः पादोऽस्येहाभवत् पुनः ।

ततो विष्वङ् व्यक्रामत् साशनानशने अभि ॥४॥

तस्माद्विराळजायत विराजो अधि पूरुषः ।

स जातो अत्यरिच्यत एश्चाद्भूमिमथो पुरः ॥५॥

यत् पुरुषेण हविषा देवा यज्ञमतन्वत ।

वसन्तो अस्यासीदाज्यं ग्रीष्म इध्मः शरद्ध्रविः ॥६॥

Purusha Suktam | पुरुष सूक्तम् |

- Before the beginning of all things, **a giant being named Purusha** existed. Purusha had thousands of heads, and thousands of eyes, and thousands of feet. He was huge and embraced the earth on all sides; and at the same time he filled a space only ten fingers wide, the size of the space which holds a human soul. Purusha was the Primeval Man, the man who came before all human beings.
- Then the gods prepared Purusha as **a spiritual sacrifice**. They sacrificed Purusha, and they offered up their sacrifice to Purusha, who was being sacrificed. The clarified butter or ghee which they used in preparing the sacrifice was springtime. The wood which they gathered for the fire to burn the sacrifice was autumn. And the sacrifice himself, the giant Purusha, was summertime. All the gods, and all the celestial beings, and all the sages sacrificed with him.

Purusha Suktam | पुरुष सूक्तम |

- When Cosmic Purusha was divided up,
 - the Moon was born from his mind and his spirit;
 - the Sun was born from his eye;
 - from his mouth were born both Indra, the god of storms and warfare, and Agni, the god of fire;
 - from his breath was born Vayu, the god of wind and of blowing breath and of life.
- When Cosmic Purusha was divided up,
 - his navel became the middle sky,
 - his head became the heavens,
 - his feet became the earth.
- And so it was that all the worlds were made, and all that is began.

When Cosmic Purusha was divided up,

- 'He created the three spheres of water, sunbeams and of death. He took out from the waters a being of human shape, formed him and heated him by the heat of his meditation (*tapas*). Here the mouth is equated with speech which in turn is equated with *agni*, and the nostrils with breath and then with *vayu*. The eyes are sight and thus sunshine and light (*aditya*), the ears hearing and the four quarters (*disas*) of the universe – the skin form the skin of hair and the regents of the forest and the trees. The heart is equated with mind and the mind with the moon. The navel is vital air which goes downwards and is finally death. The circle is completed by the organ of generation from which the seed is born, and from the seed come the waters.

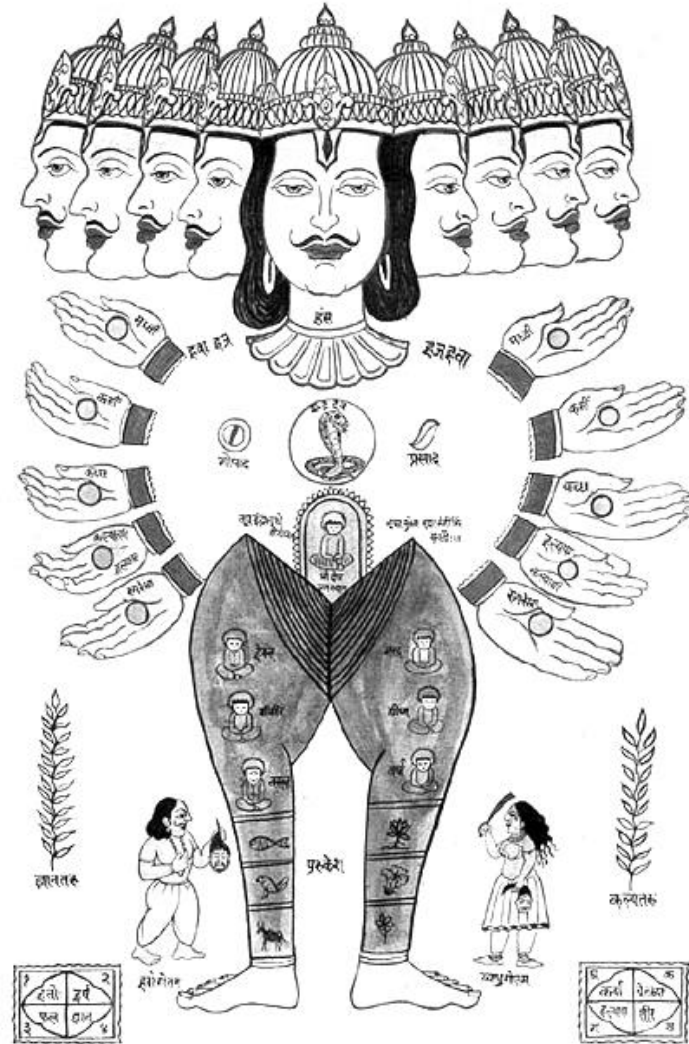
The *Brhadaranyaka Upanisad* : Cosmic Being

- ‘The life (of all beings) become three fold; the east was his head; the intermediate quarters on either side [north-east and south-east] his arms; the west was his hind part, the intermediary quarters [north-west and south-west] his thighs; the south and north were his sides; heaven his back; the sky his abdomen; this earth and chest; this being established in the waters’ (I. ii. I).

The Unity of Life

- Briefly, these add up to conceiving the human body as a living vital symbol of the macrocosm with many inbuilt systems of organic relationships of the parts to the whole and to each other. The unity of life, the interdependence and interconnectedness of all manifestations is at the core this vision.
- The Unmanifest (the One) manifests itself, in matter, life and mind. These three are in turn related to the three levels of plant, animal and human existence respectively.
- The relationship between matter, life and mind is worked out in many ways and there is a constant sheathing or over layerings of meaning around these three levels.

Purusha : Cosmic Being



The symbolic equivalence of microcosm of Jivapurusha and Kalapurusha can be treated as conformity of the individual body to the cosmic body. According to this, a human being is a mirroring of the universe. The structure of the body reflects the structure of the cosmos, so that one could pass from one to the other and find corresponding parts and functions. It is possible to open all stratifications of the world, all structure of the world in the person and all event in this person can have world value and can be reflected in space. It is deeply opposite to that psychologism which sees in the person the closed individual being, a fractional part of the world. The person not a fractional part of the Universe, not its splinter, and the whole small Universe including all qualities of the big Universe. The macrocosm-microcosm theory lies at the core of correlative cosmology. The subject is visible in object and object - in the



Purusha :

Pur (fort or citadel)

'The *Brahman* manifesting itself as Man is the creator of men in the world and the Man who is embodied *Brahman* has transformed himself into all this... This brain is called a reservoir of the *Brahman*; the human body is called the citadel of Man... Because the *Brahman* resides in this citadel of the human body it is called *Purusa* (Man).

The Man (*Purusa*) is symbolic
of the Supreme (*Purusa*).

The Golden Man of the altar construction has also to be seen against the background of the significance given to Man as the embodiment of the Supreme.

This Golden Man is none other than the self in the orbit of the Sun and the spirit in the body of Man.

Purusha :
Pur (fort or citadel)

मानव शरीर महिमा

ओ३म् अष्टचक्रा नवद्वारा देवानां पूरयोध्या ।

तस्यां हिरण्ययः कोशः स्वर्गो ज्योतिषावृतः ॥ (अथर्व. 10.2.31)

शब्दार्थ- यह मानव शरीर (अष्टचक्राः) आठ चक्र और (नवद्वारा) नौ द्वारों से युक्त (देवानाम्) देवों की (अयोध्या) कभी पराजित न होने वाली (पूः) नगरी है (तस्याम्) इसी पुरी में (ज्योतिषा) ज्योति से (आवृतः) ढका हुआ, परिपूर्ण (हिरण्ययः) हिरण्यमय, स्वर्णमय (कोशः) कोश है यह (स्वर्गः) स्वर्ग है। आत्मिक आनन्द का भण्डार परमात्मा इसी में निहित है।

पुरं प्रधानमित्युक्तं प्रपञ्चानेकसंकुलम् ।
तत्पुरं पोषयेद् यस्मात्तस्माद्धै पुरुषः स्मृतः ॥

SvT XI.101

Pura (abode) is said to be *pradhāna* (= *prakṛti*) which is possessed of multifarious manifestations. As it (the light of the self) nourishes (*puṣ*) this form of *pura*, it is called *puruṣa*. (Tr. H.N. Chakravarty)

Kṣemarāja explains in his commentary that *puruṣa* bestows consciousness on all the faculties. Cf. also:

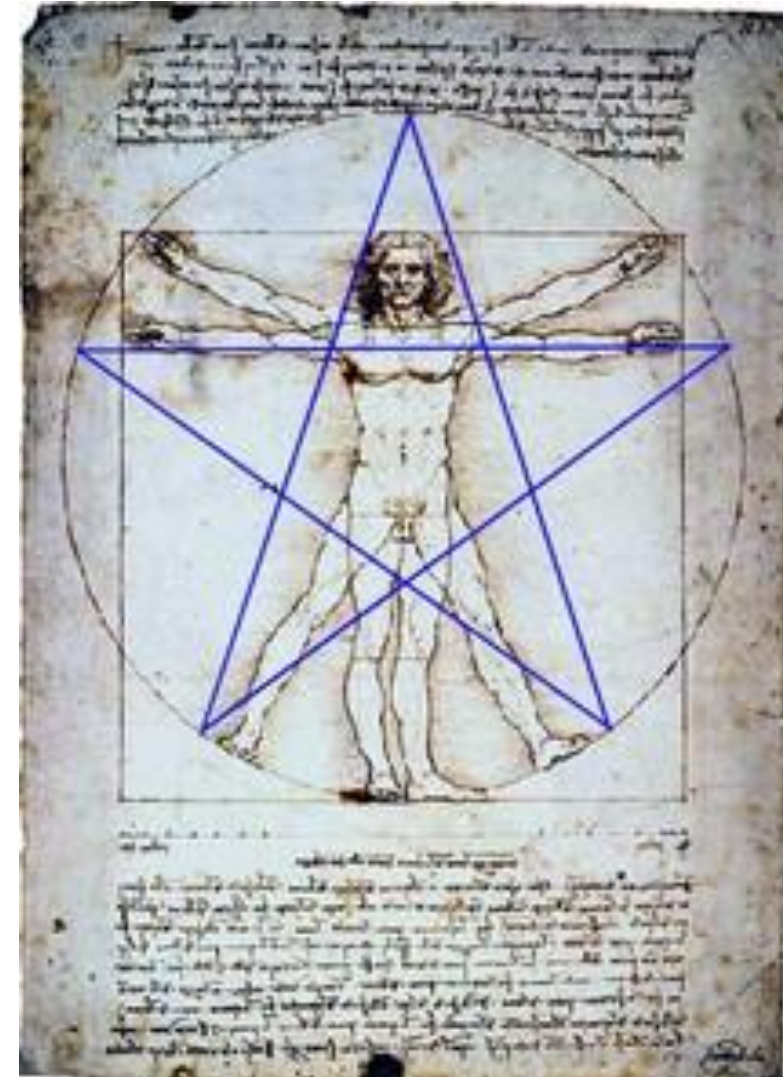
अतः परंतु पुरुषः पद्ममध्ये व्यवस्थितः ।
चित्स्वरूपश्च सर्वेषु देहमापूर्य संस्थितः ॥

SvT XII.105

Then one should meditate on *puruṣa* as established in the centre of the heart lotus. It is consciousness by nature. It remains in every living being permeating the entire body. (Tr. H.N. Chakravarty)

Navel (Nabhi) as the Centre

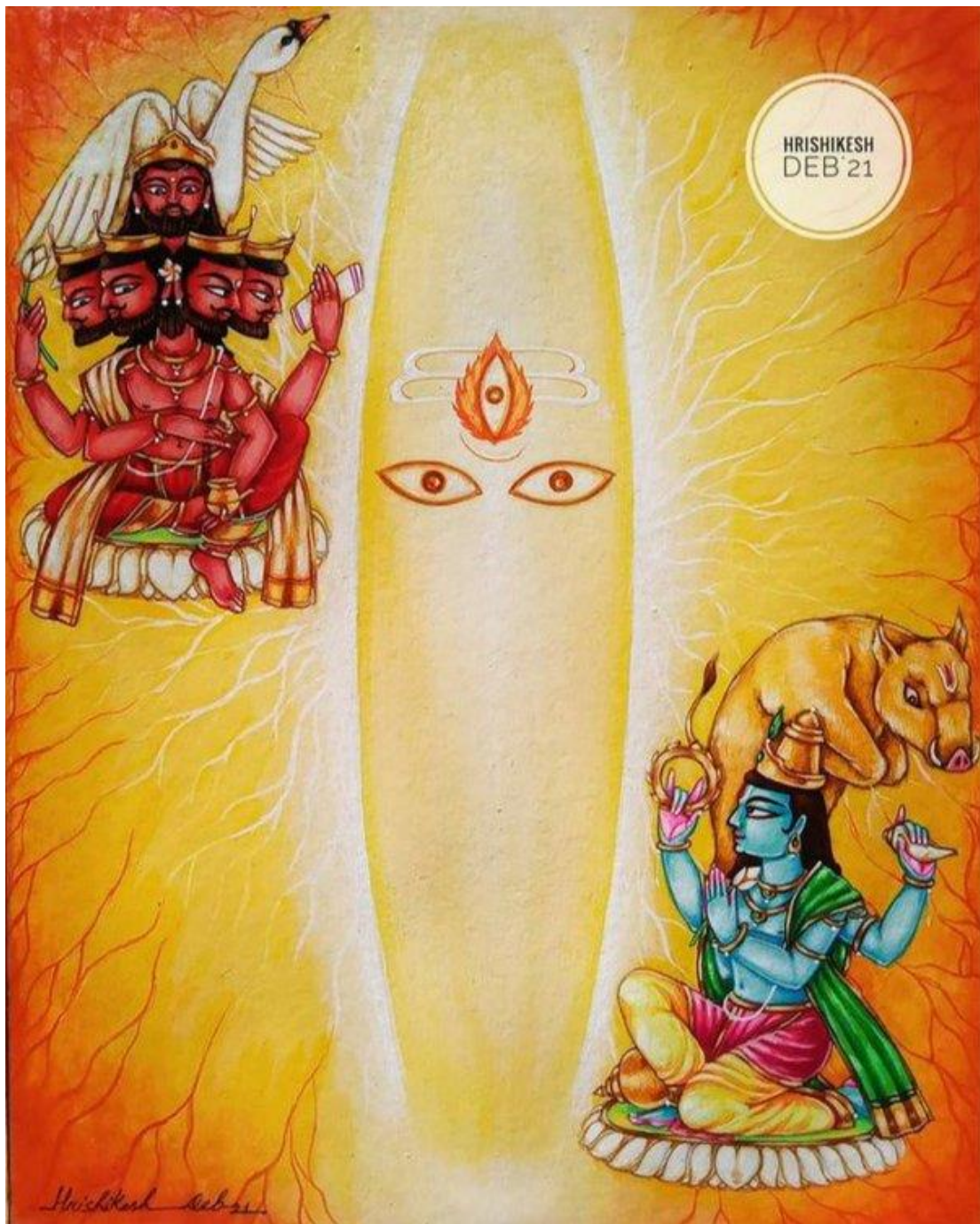
- In this picture of the earth, the sky and the Central Pillar there must be a center. Again many hymns of the Vedas mention a center which corresponds to the navel of the body.
- Thus, repeatedly we are told in these cosmological hymns that the *stambha* or the great pillar is located in the middle or the navel of the earth. The symbolism of establishing a center of the world is pervasive in all cultures; in India it is a pivotal image on all planes.
- All sanctuaries and holy sites are always believed to be situated in the center of the world. Thus temple become replicas of cosmic mountains and hence are a link between heaven and earth.



Skambha

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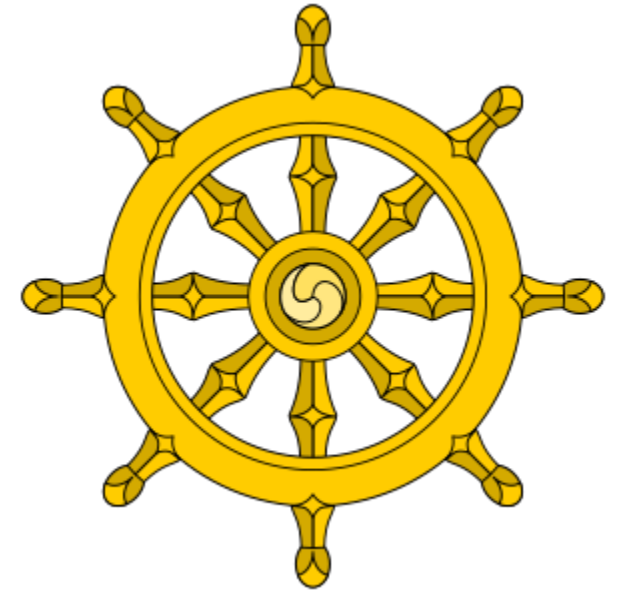


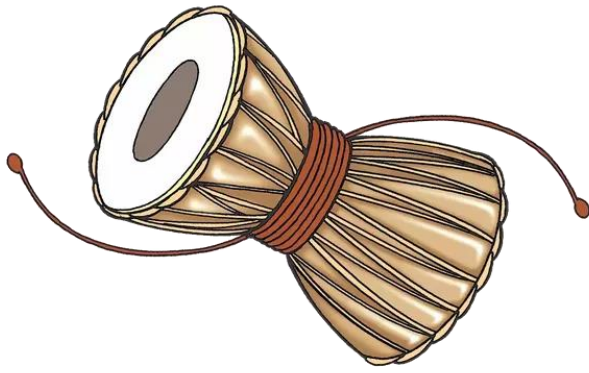
Fiery pillar of light (*Skambha Sukta AVX.7,8*)
khambharā 'fish fin' rebus: *kammaTa* 'mint, coiner,
coinage'



Wheel and Spokes

- From the *Rgveda* onwards there is a sustained reference to the wheel, the circumstance, the hub or the nave of the wheel.
- This imagery of the circle with a center with supports and a hub or nave provides the basis of communicating ideas not only of space in the cosmos but also of time.





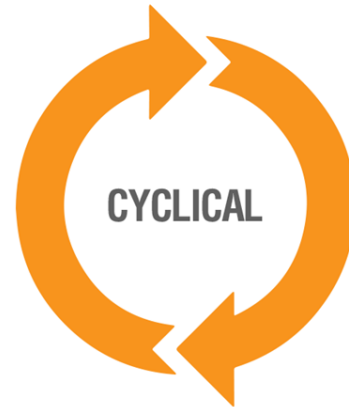
Cyclical Time

- This rhythm is suggested by a spiral with a center or through concentric circles which suggest the idea of cyclical time (the *Kala-cakra*), without beginning or end.
- Naturally in visual terms these descriptions give rise to the snake eating its own tail, common to India and many other ancient civilizations, the two intertwined fish, the continuous line of eternity, and finally the two triangles of the *damaru* symbolizing past and present and future.

TIME



The **past** is behind us,
The **future** is in front of us



The **future** is behind us,
The **past** is in front of us



The wheel or the *Cakra* has sixteen spokes, corresponding to the sixteen digits (the *Sodasa kala*) of the Man-body mentioned by the *Svetasvatara Upanisad*.



Nyaas

<https://www.youtube.com/watch?v=fKSXiQeZV28>

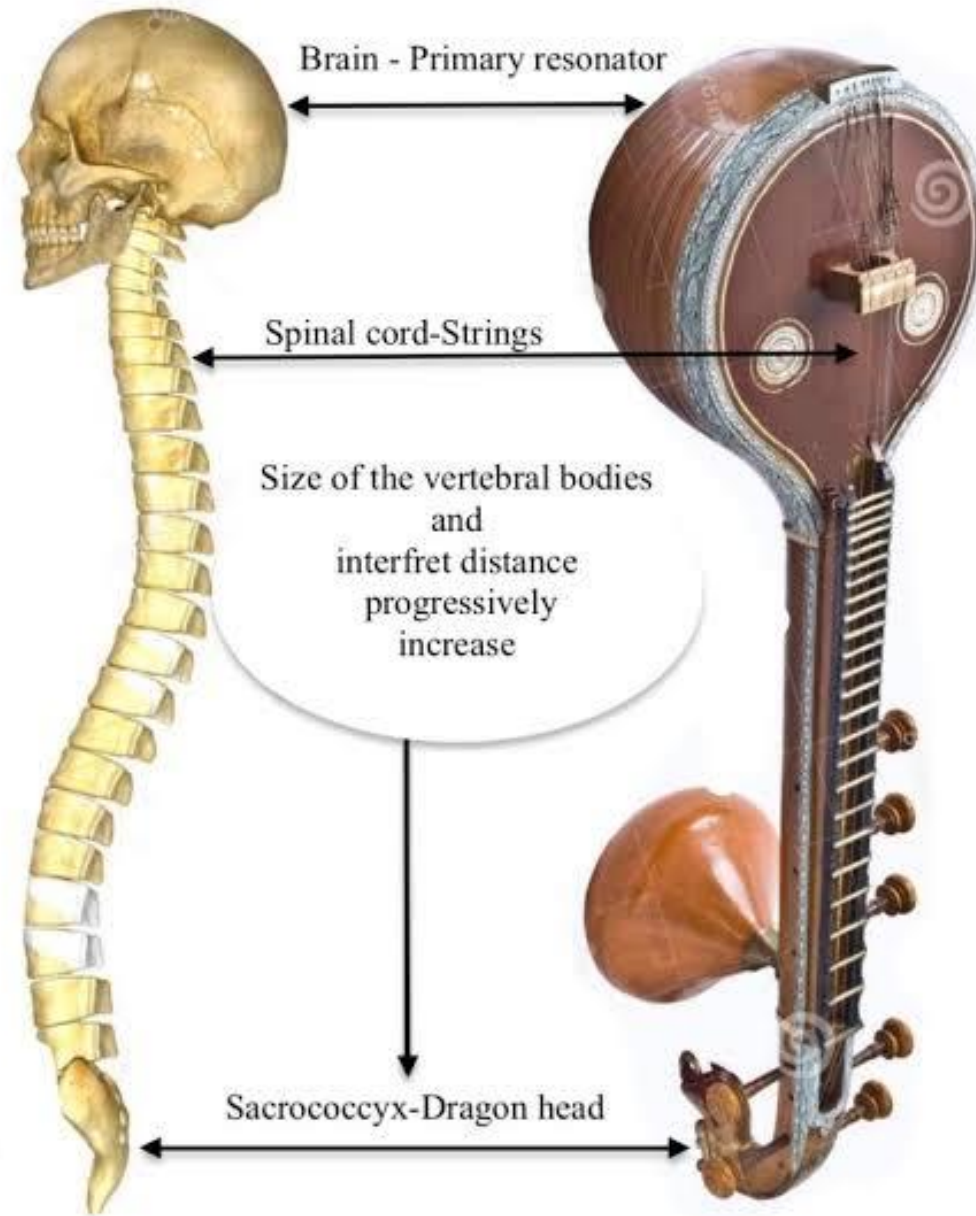
Dehastha-devata-cakra Stotra hymns by Abhinavagupta

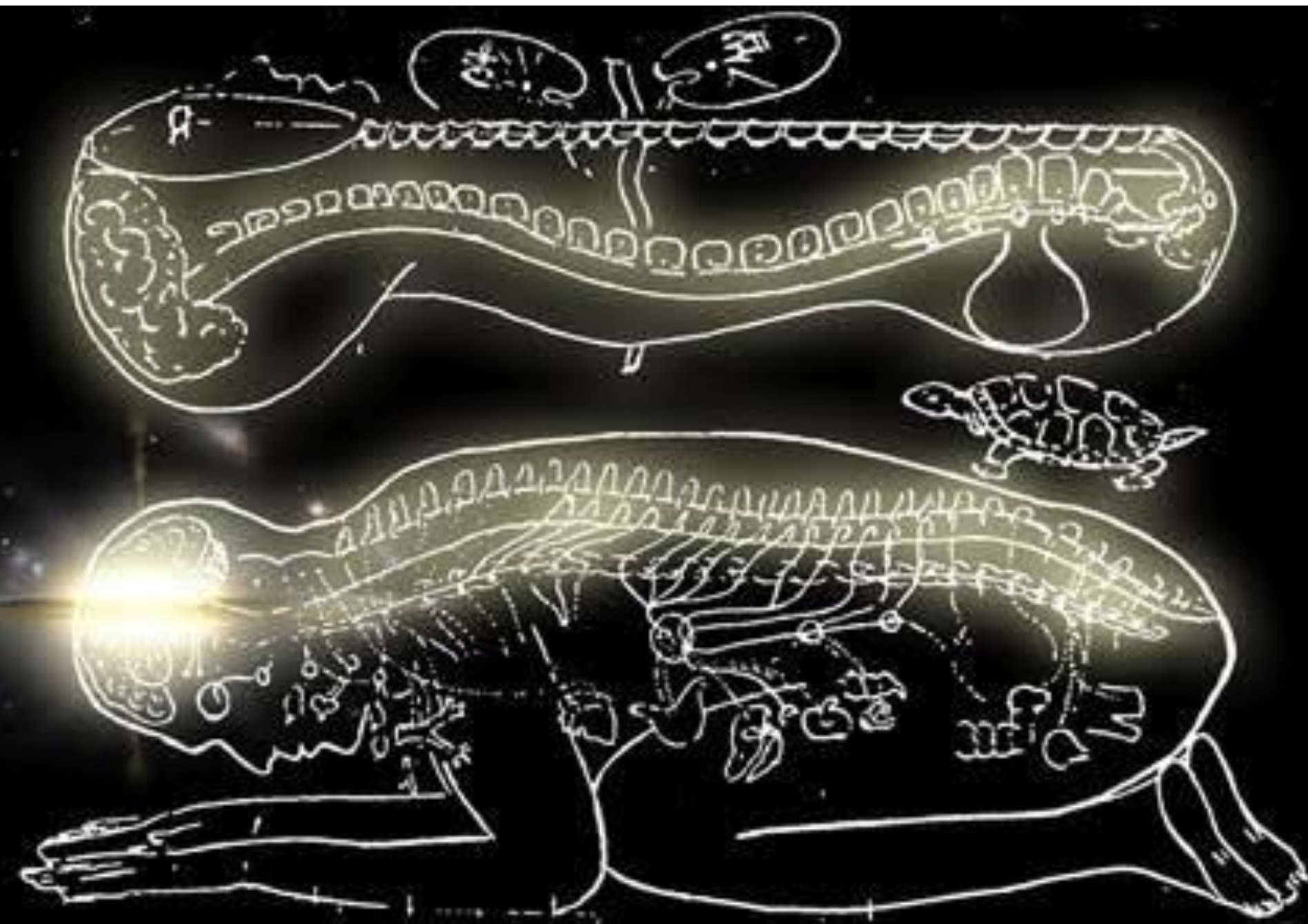
<http://www.abhinavagupta.net/hymns/track-5-dehastha-devata-cakra-stotra/>

<http://svayambhu.blogspot.com/2014/03/dehasthadevatacakra-stotra.html>

<https://shivashakti.com/shodha>

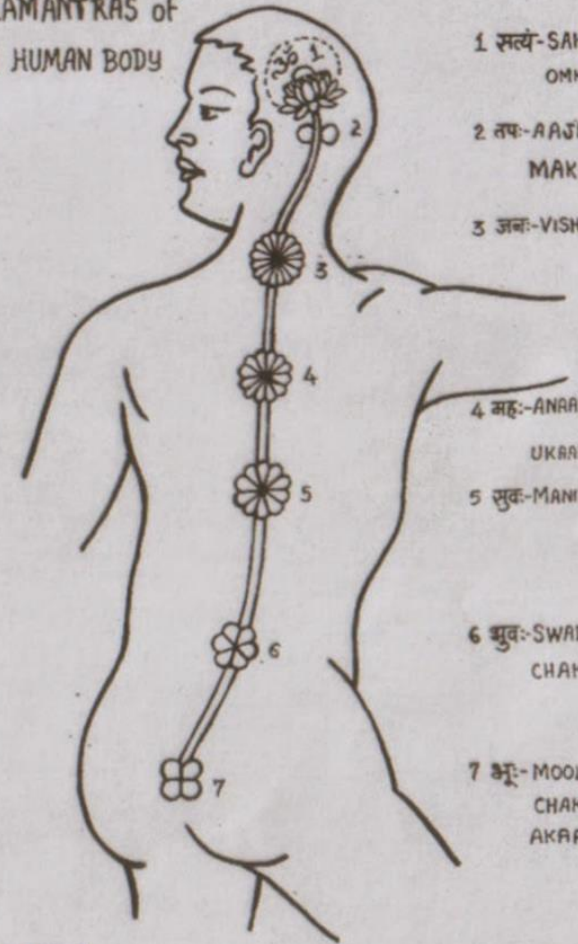
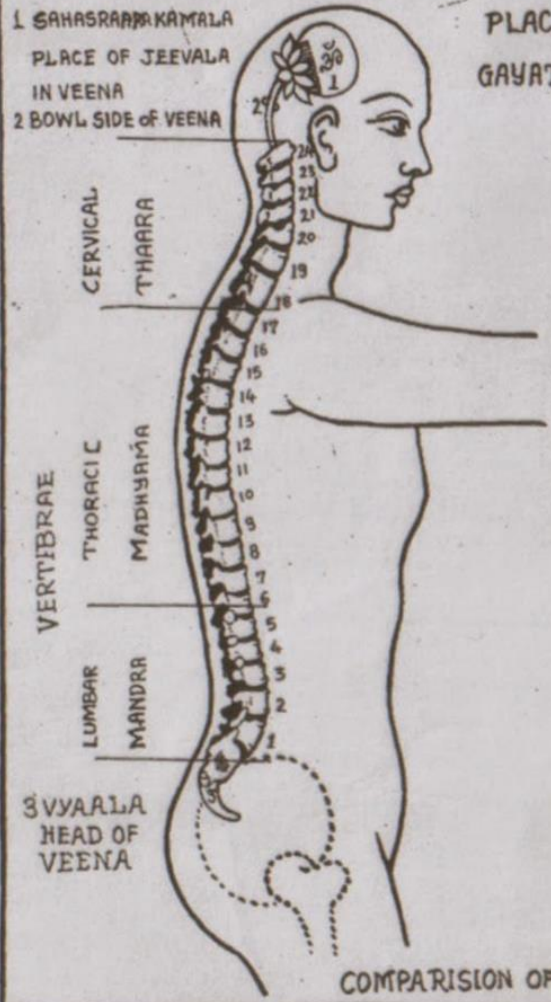
Purusha in Indian Music





COURTESY: VEDAPRAKASHI (VEENA RAHASYA) BY: YEDATHORE SUBBARAYA SHARMA

PLACEMENT OF MOOLAMANTRAS OF GAYATRI & CHAKRAS IN HUMAN BODY



- 1 सत्यं-SAHASRAARA KAMALA OMKARA
- 2 तपः-AAJNA CHAKRA MAKARA
- 3 जलः-VISHUDDHA CHAKRA
- 4 महः-ANAHATA CHAKRA UKARA
- 5 सुखः-MANIPURA CHAKRA
- 6 भुवः-SWADHISTANA CHAKRA
- 7 भूः-Moola Adhara Chakra AKARA

COMPARISON OF VEENA WITH HUMAN BODY



Ri	Ri	Ga	Ga	Ma	Ma	Pa	Da	Da	Ni	Ni	Sa	Ri	Ri	Ga	Ga	Ma	Ma	Pa	Da	Da	Ni	Ni	Sa
त	त्स	वि	तु	र्व	रे	ष्ये	म	गौ	दे	व	स्य	धी	म	हि	क्षि	यो	यी	नः	प्र	ची	द	मा	त्

SHADJA - RUSHABA - GANDHARA - MADHYAMA - PANCHAMA - DHAIWATHA - NISHADHA - SHADJA

1 SHUDHA
 2 CHATUSHRUTI & SHUDHA
 3 SHATSHRUTI & SAHCHARANA
 3 ANTARA

1 SHUDHA
 2 PRATI

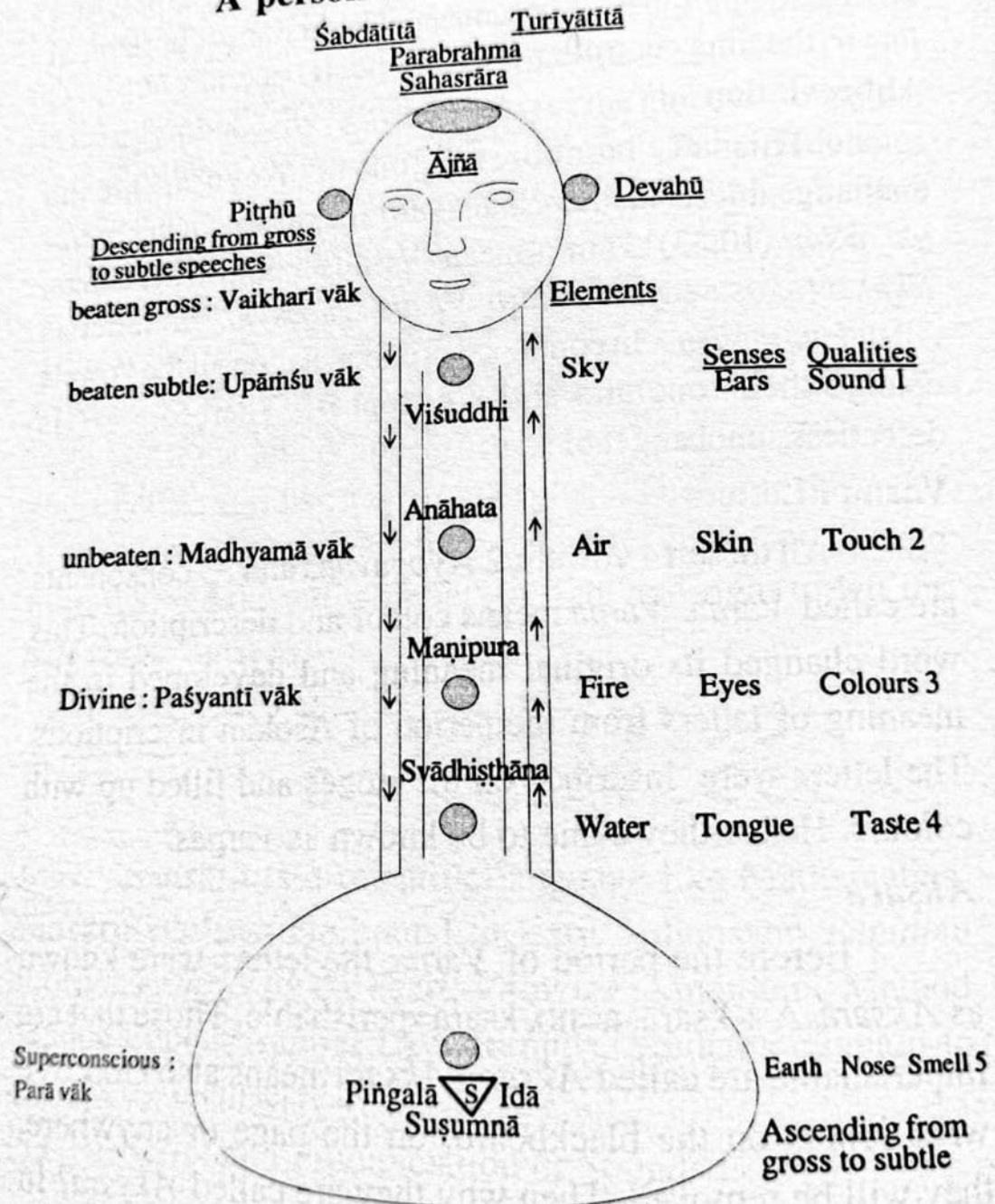
1 SHUDHA
 2 CHATUSHRUTI & SHUDHA
 3 SHATSHRUTI & NALSHIKRI
 3 SHAKALI

36 Nos SHUDHA MADHYAMA RAGAS 36 Nos PRATI MADHYAMA RAGAS

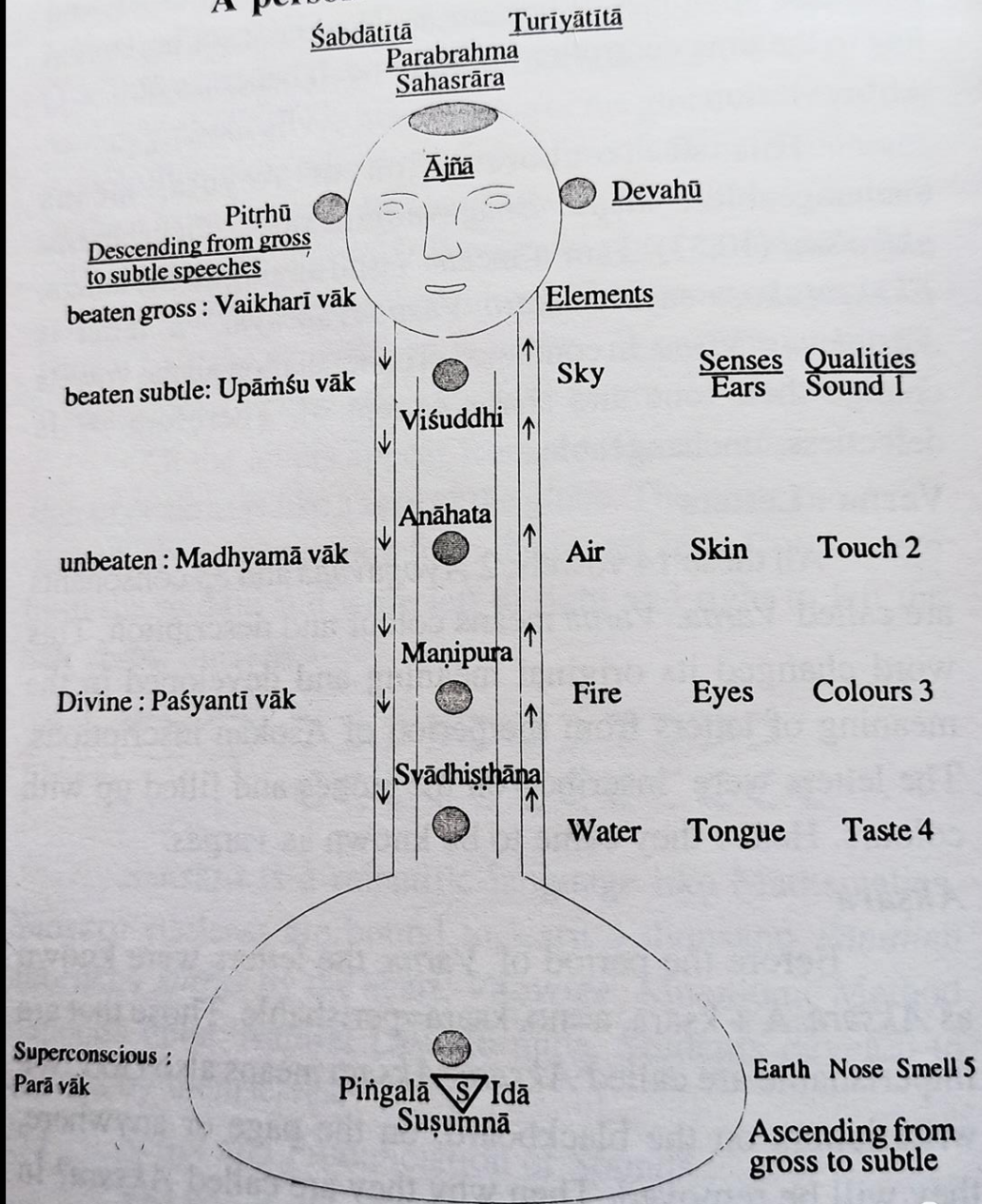
72 MELAKARTA RAGAS, (VENKATAMURTHI)



A person in the shape of Viṇā

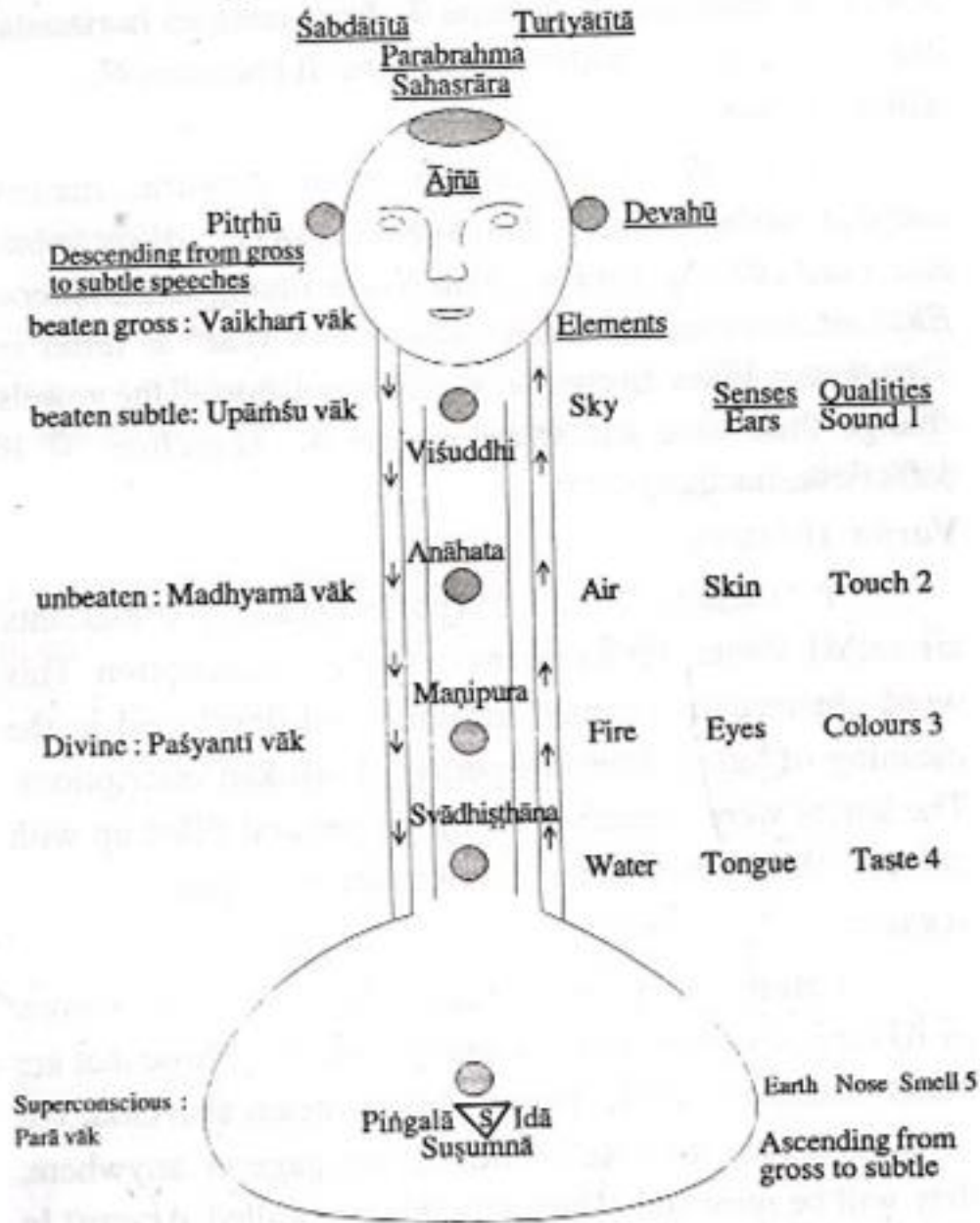


A person in the shape of Viṇā

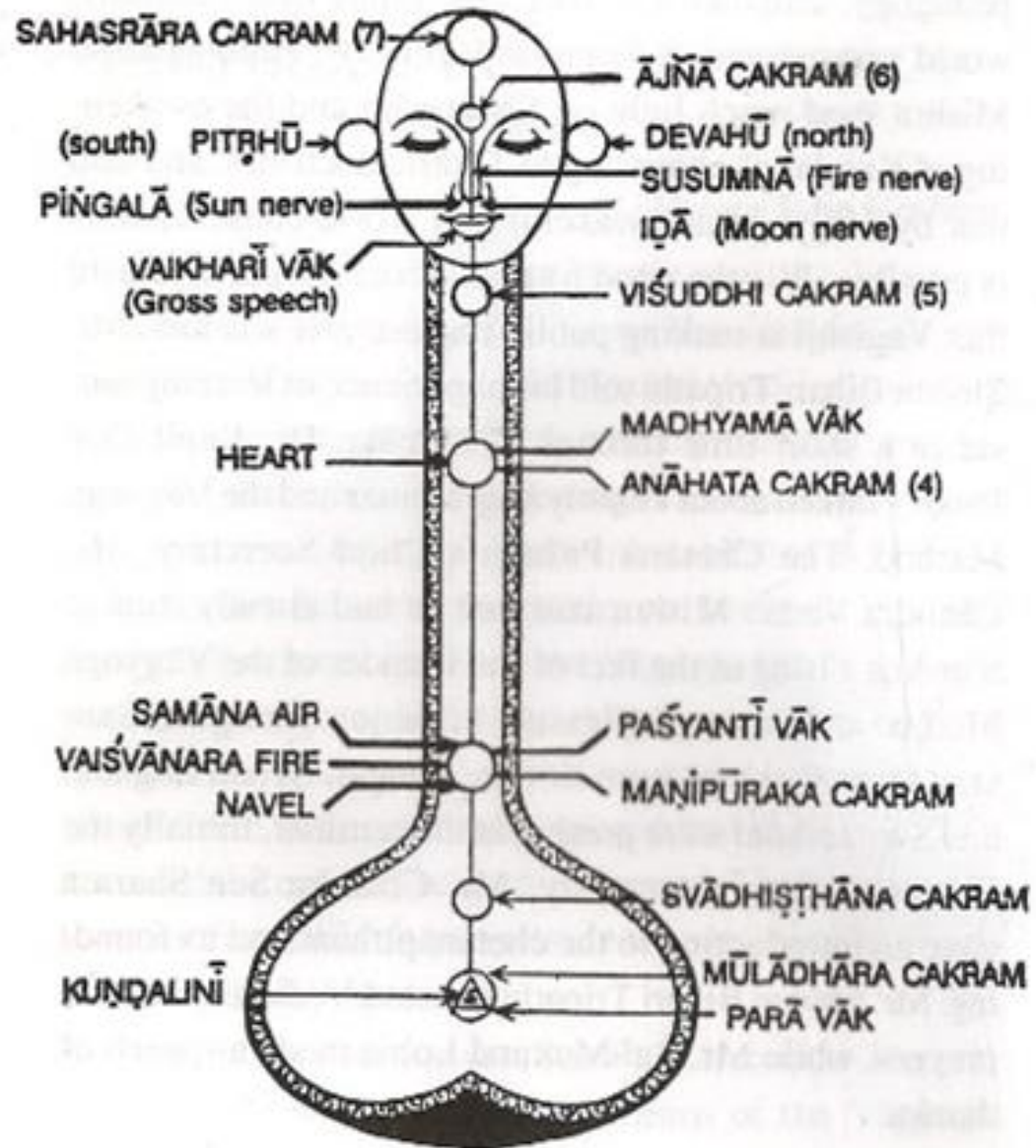


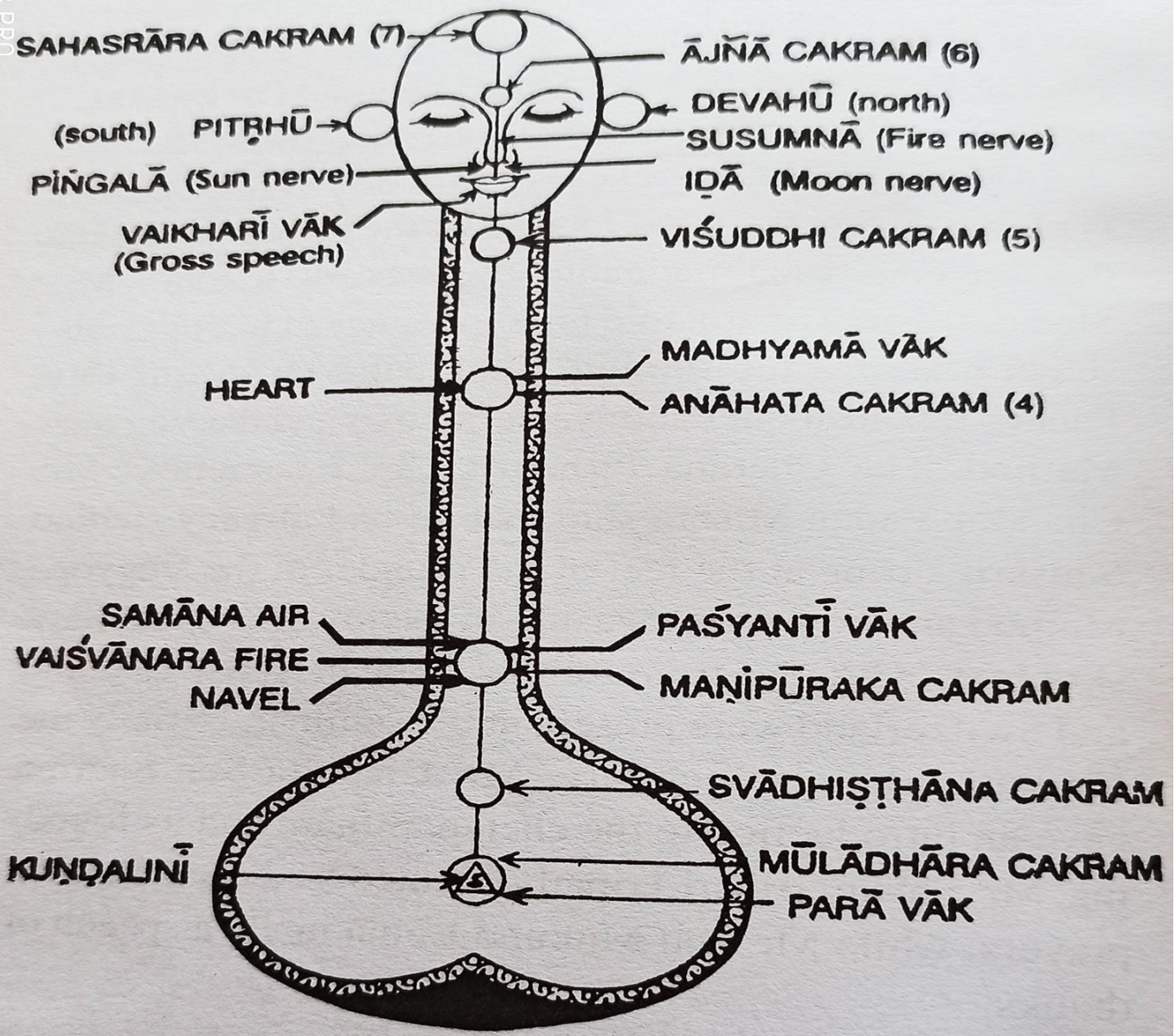
Vāṇivīṇāpravīṇā bhavata bhavajānā lokakalyāṇakāmāḥ

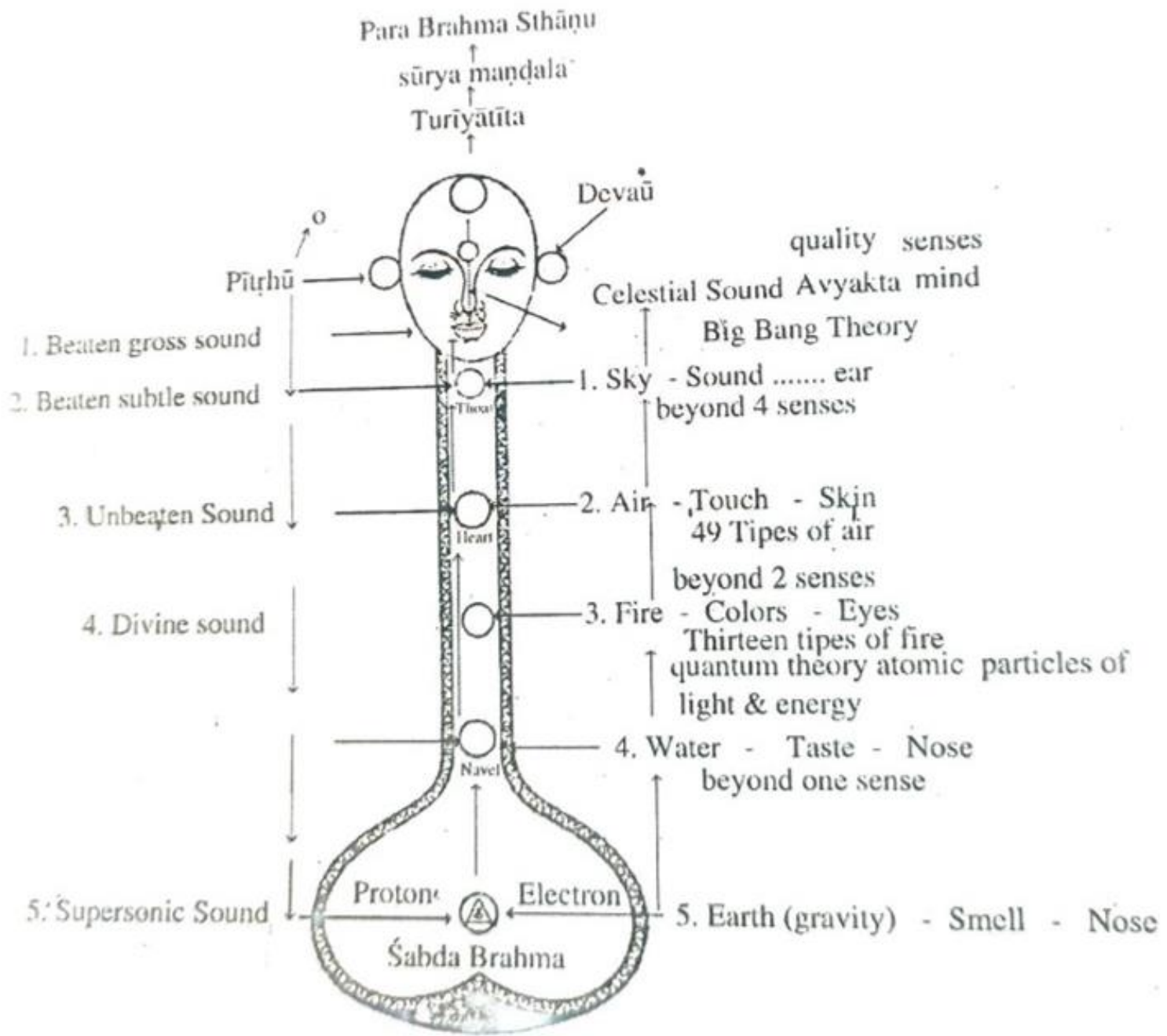
A person in the shape of Viṇā



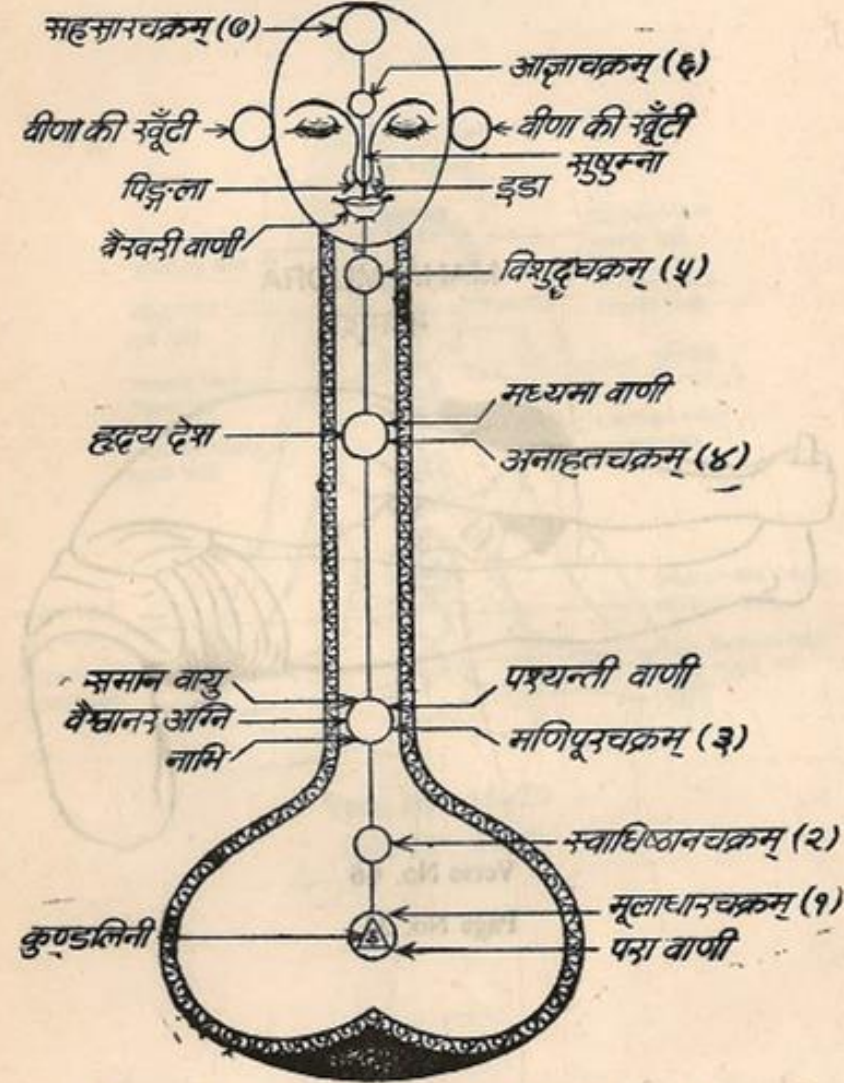
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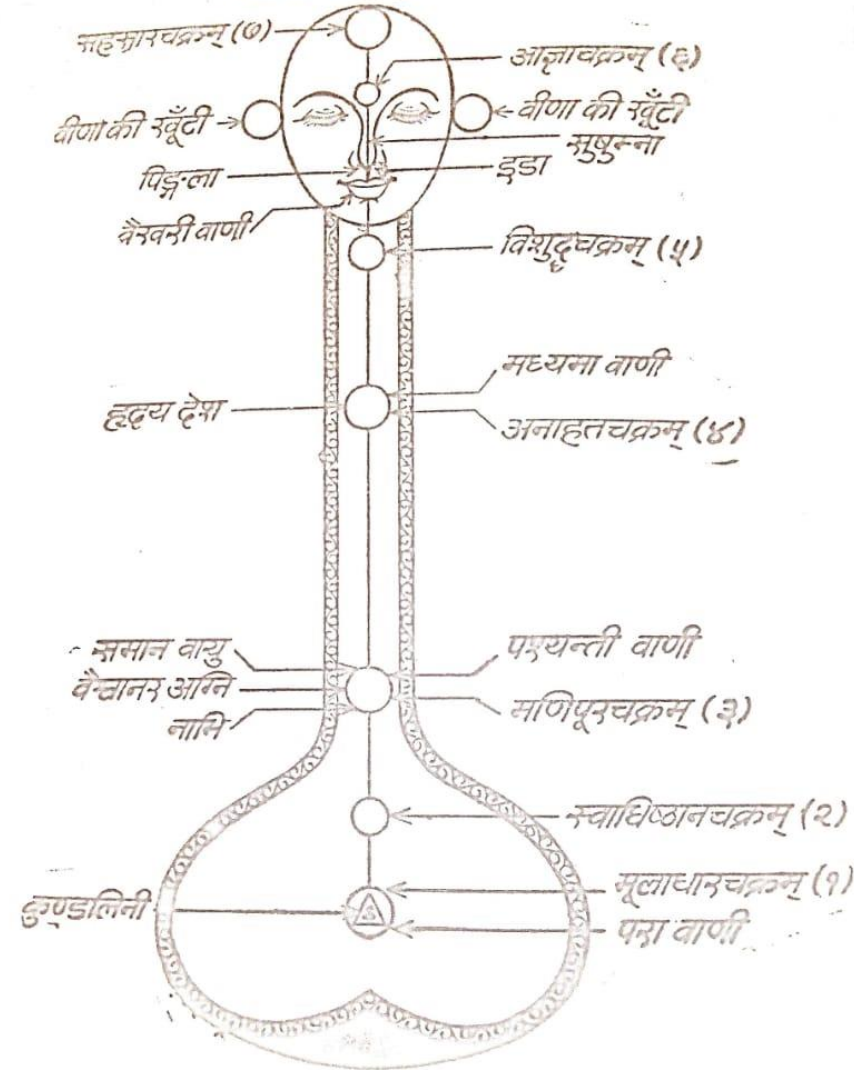
Lute-shaped Person



Be expert in enlightenment of Serpent Power through Vāgyoga if you wish welfare of individual and the world.

See Verses 31-44

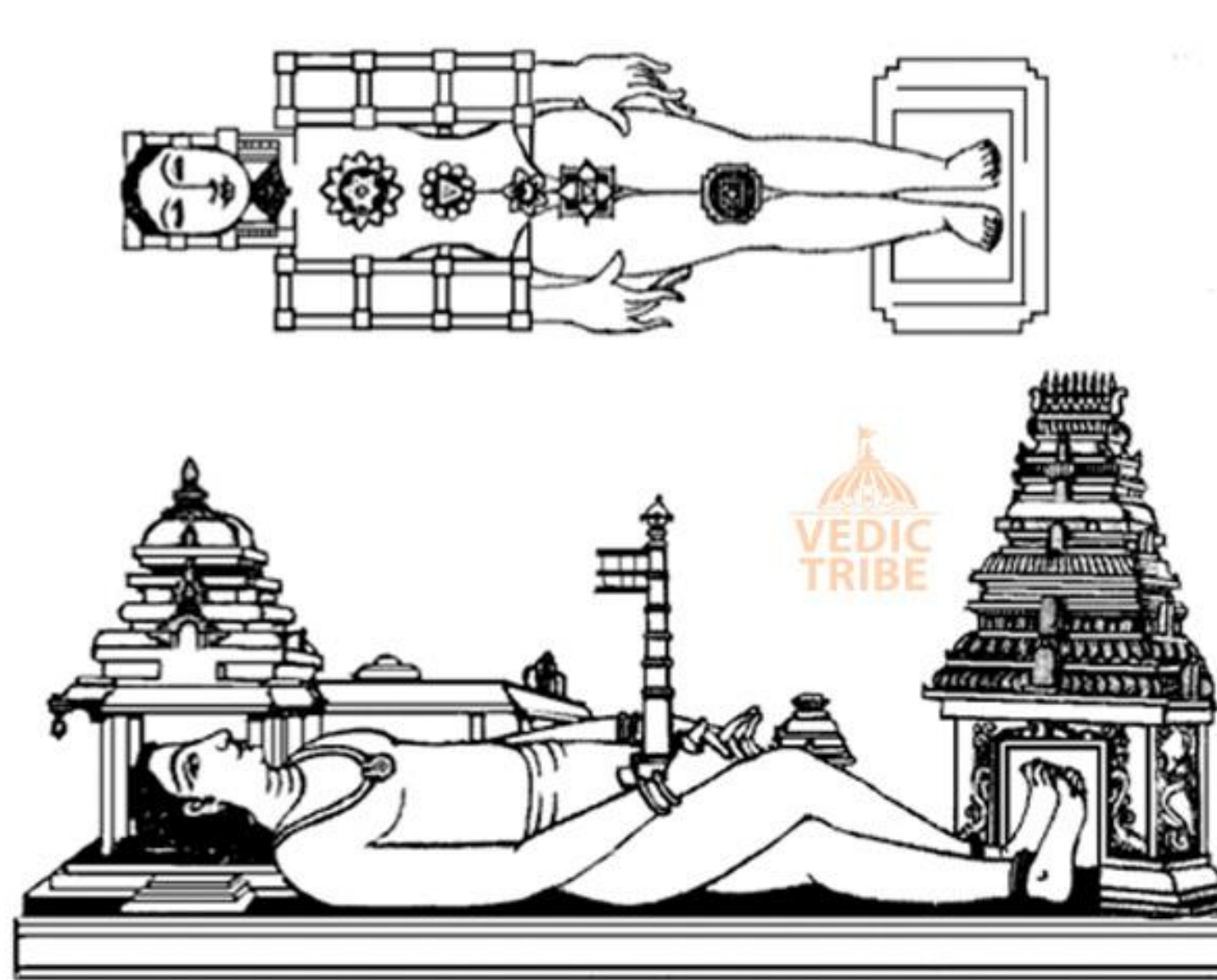
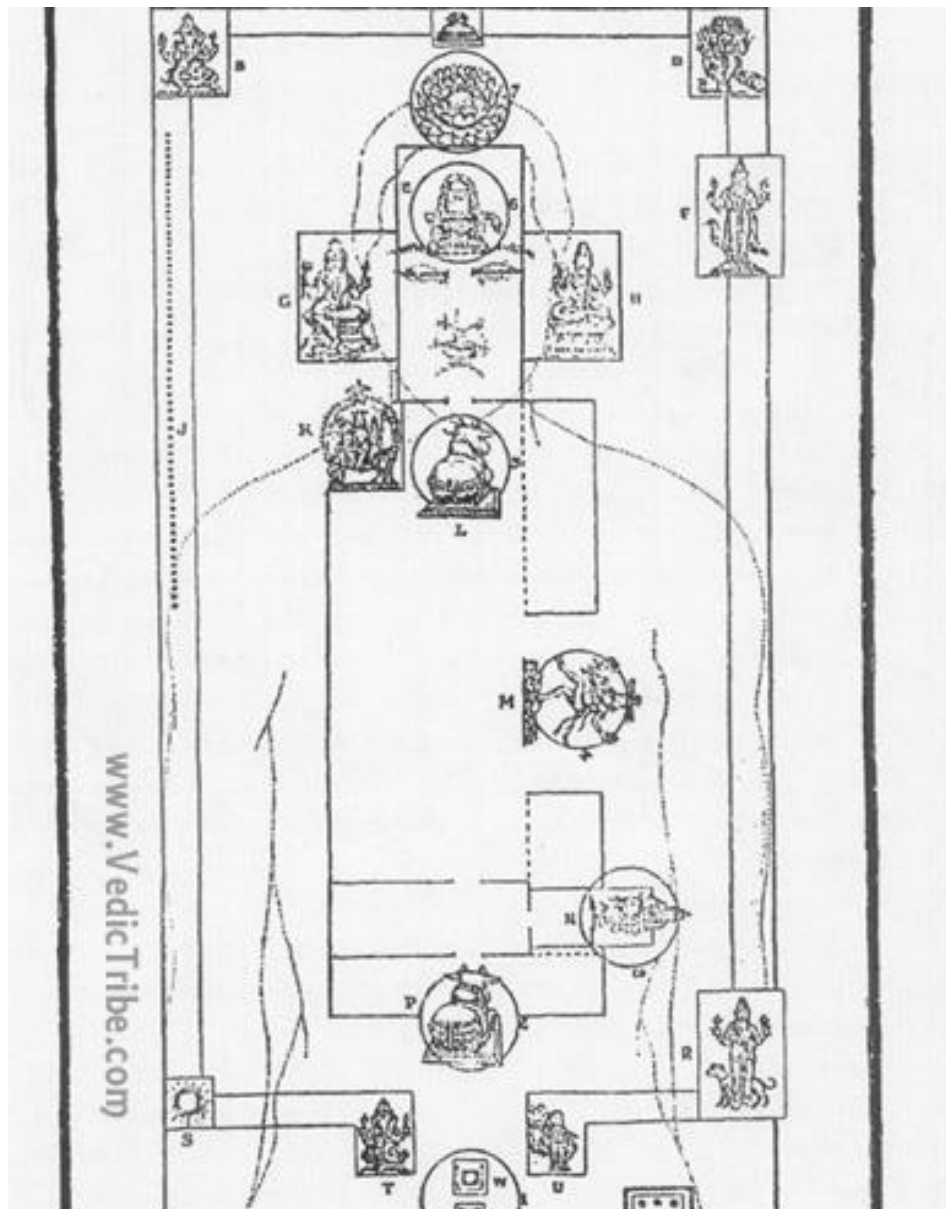
Lute-shaped Person



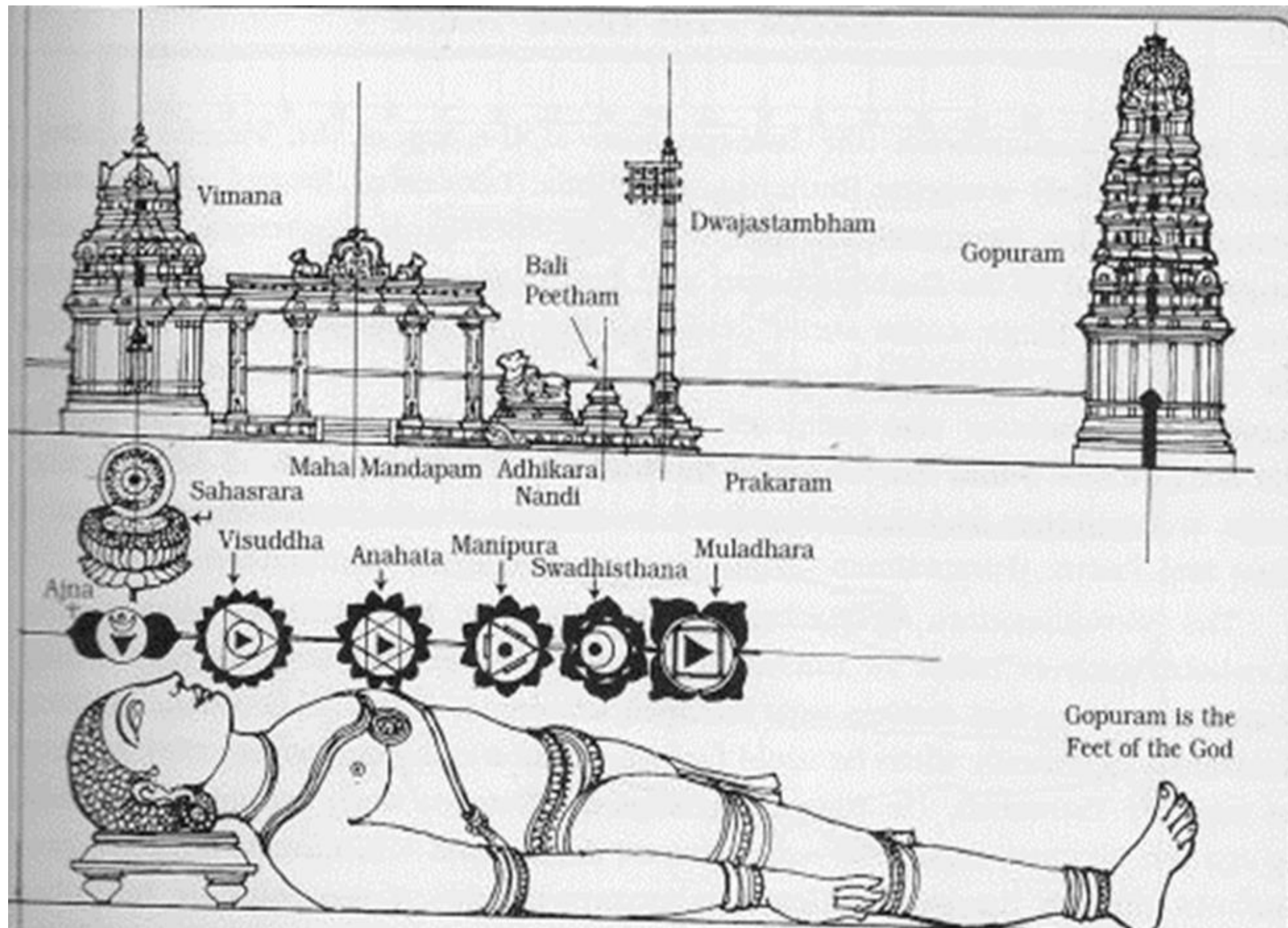
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See Verses 31-44

Purusha in Hindu Temples

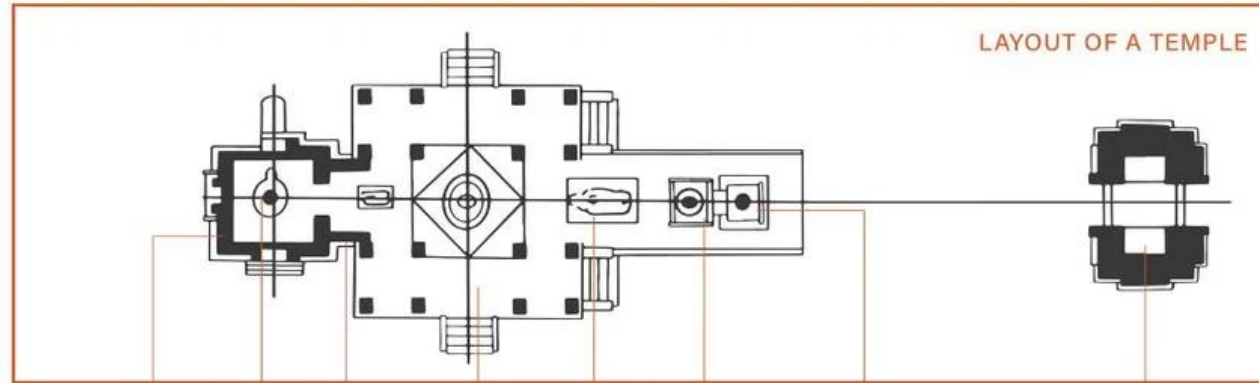


HINDU TEMPLE AND THE STRUCTURE OF HUMAN BODY

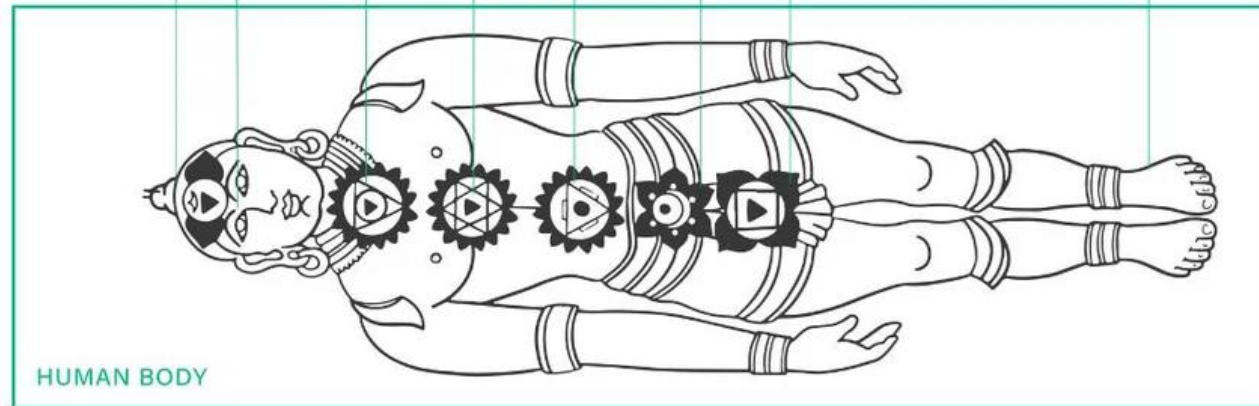


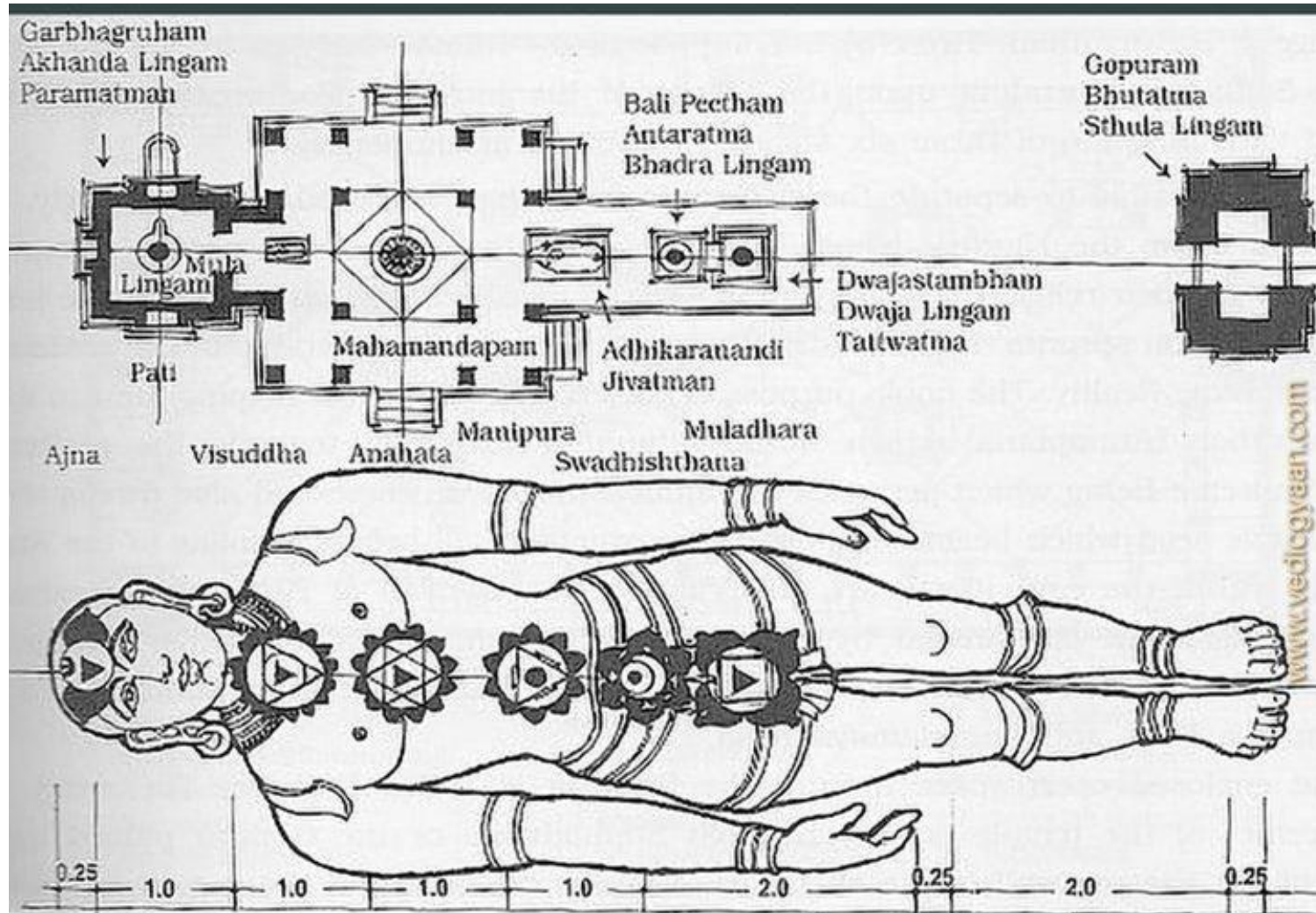
Similarities between

The Hindu Temple & the Human Body



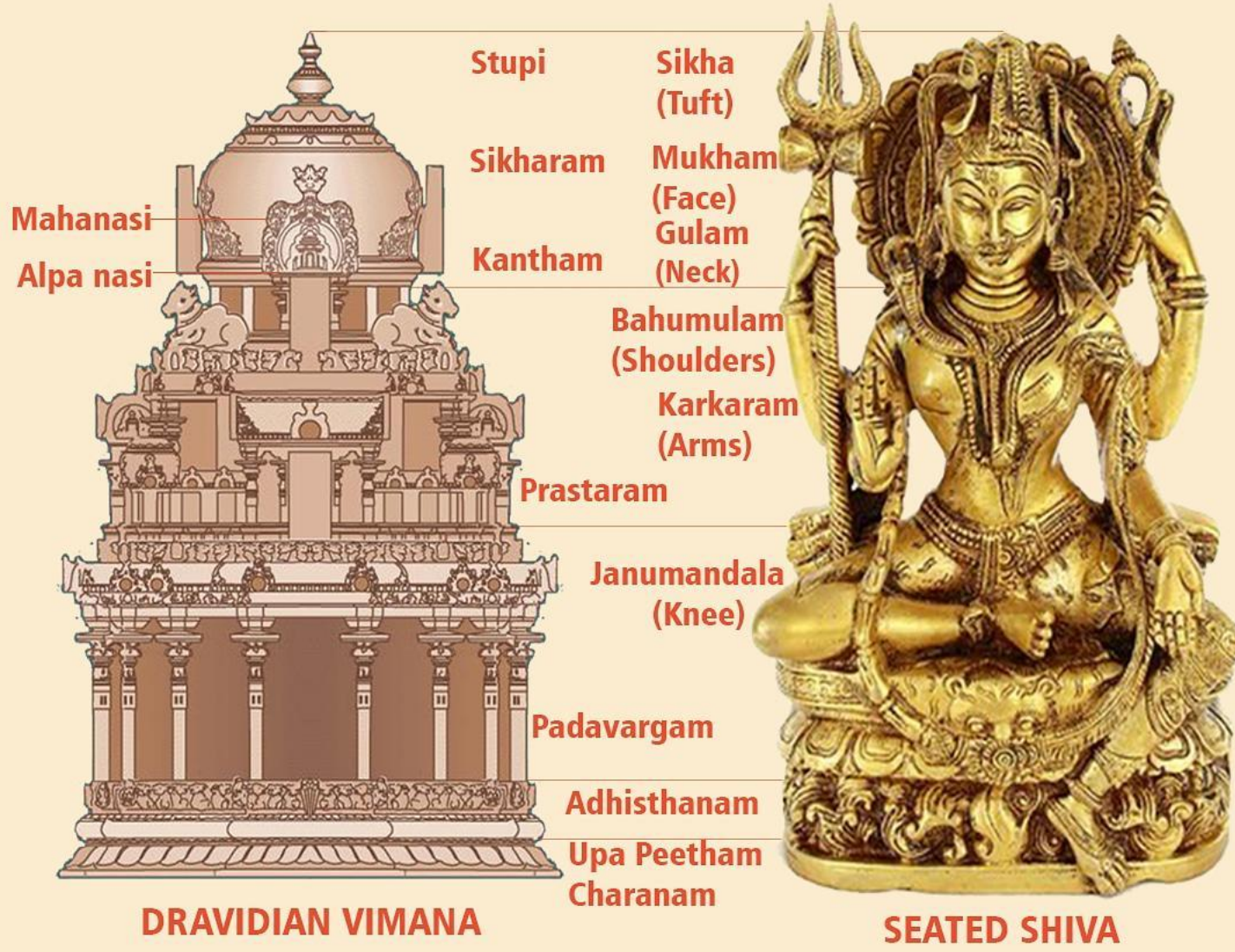
Diety	Mandapa	Water	
Space between eyebrows	Chest	Waist	
Ajna chakra	Anahata chakra	Swadhisthana chakra	
Garbha Griha	Antarala	Fire	Dhwaja
Head	Neck	Stomach	Genital organ
Sahasrara chakra	Vishuddhi chakra	Manipura chakra	Mooladhara chakra
			Gopuram
			Feet





The Structure of the temple from the placement of pillars to the size of the idols everything built with a lot of science. Our body is a temple. Our ancestors believed in this saying. Thus, the temple constructed has a figure of a human body. The pillars placed in the place of arms while the entrance of the temple placed as the feet of the temple. The head is the place where the supreme figure of the idol rests.

TEMPLE AS THE BODY OF THE DEITY



Vaastu Purusha

<https://www.youtube.com/watch?v=RMWXACNNo7s>

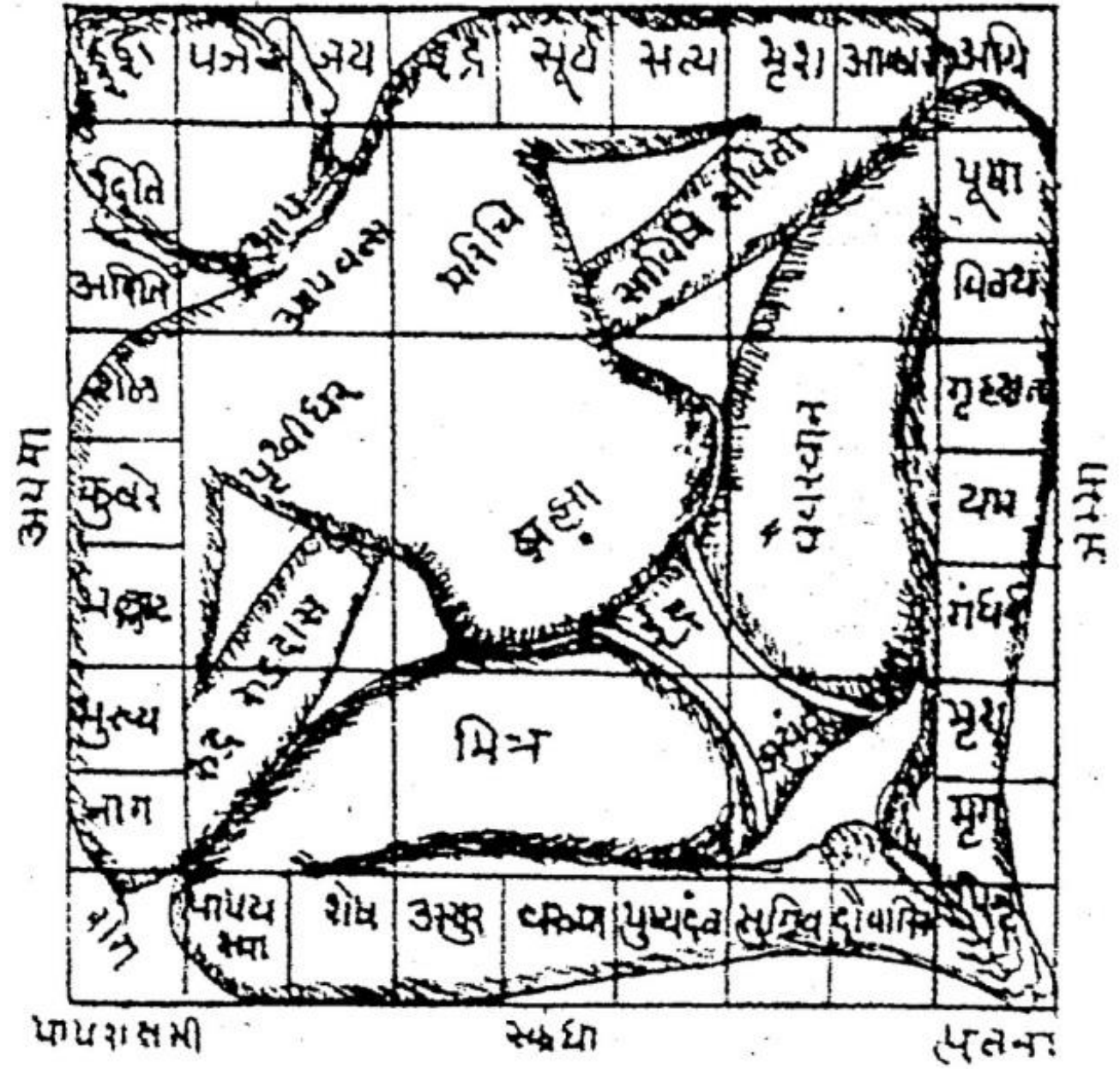
The Origin of Vastu Purusha

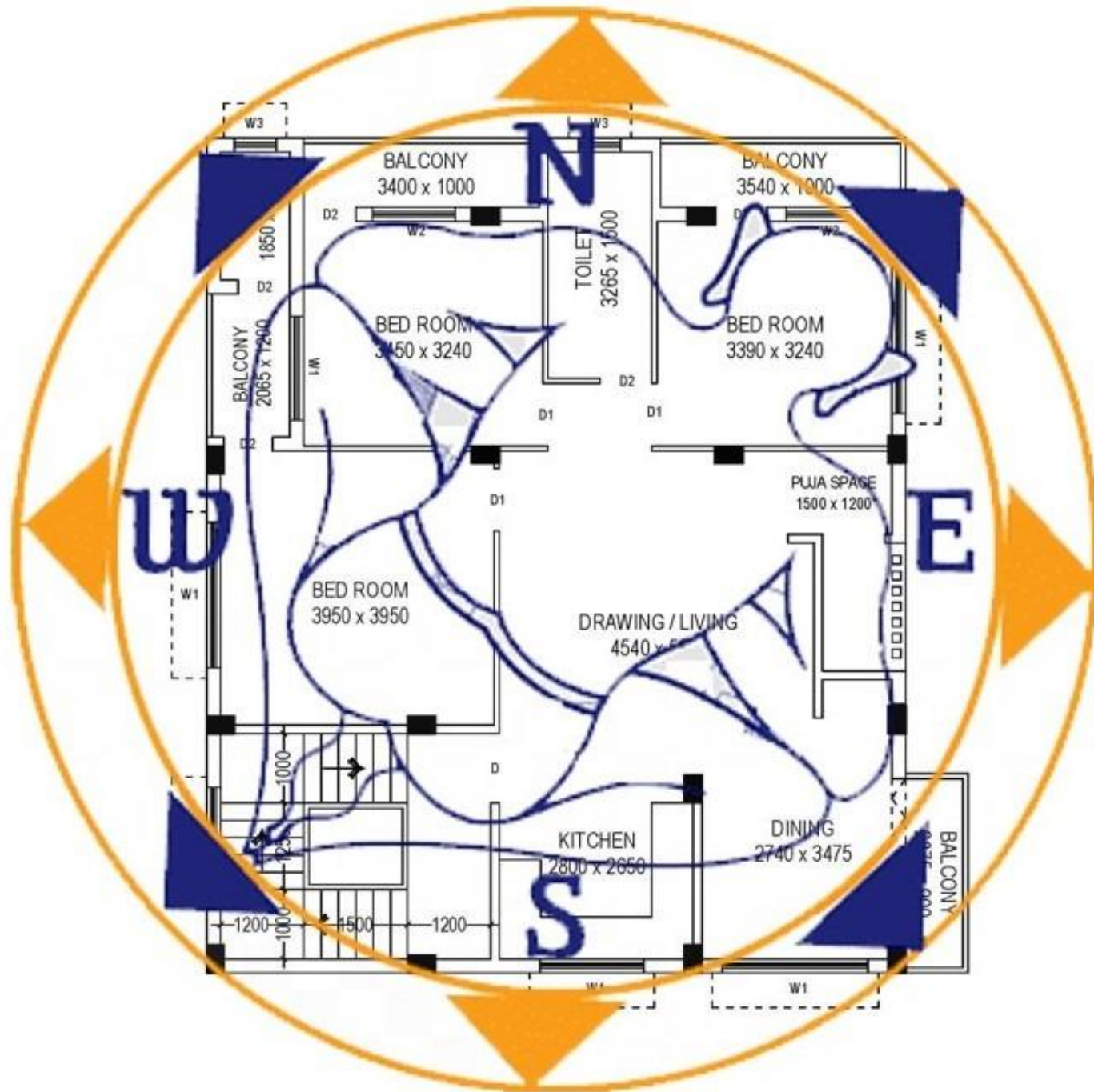
- While fighting with the demon, Shiva was very much tired and began to sweat profusely. A man was born from the drops of the sweat of Shiva. He looked very cruel. He was very hungry. So he began to make penance to appease Lord Shiva and get a boon from Him.
- Shiva was pleased with his penance and appeared before him. The devotee prayed to Shiva, "Oh Lord! Please permit me to eat away all the three worlds." Shiva said, "Let it be so."
- The joy of that devotee knew no bounds. He got possession on all the three worlds and first he was ready to eat the terrestrial world. Then the celestial beings, Brahma, Shiva and the demons (Rakshasas) also were terrified and caught hold of the devotee encircling him.
- Forty-five celestial beings, out of whom 32 from without and 13 from within caught hold of the devotee.

The Origin of Vastu Purusha

- By this time, Brahma too realized the same and sought help from the Ashta Dikapalakas (these are the god and guardians of the 8 cardinal directions). In total it took 45 gods, including Brahma to pin down the Vastu Purusha, flat with his face down onto the ground. Brahma held him in the middle and rest of the god caught hold of its limbs, hands and other body parts. His head lies towards the north east and legs towards the south west.
- At this point, the vastu Purusha began to cry and solicited to Brahma. He pointed out, as he was created by Brahma; every attribute of him is in fact given by Brahma itself; so why is he being punished for it. Brahma agreed with him, and decided to give him a compensation for this arrangement.
- Brahma made Vastu Purusha an immortal being and inseparable entity of Earth. He blessed that vastu purusha will be worshipped by mortals who build any sort of structure on Earth, throughout the ages.

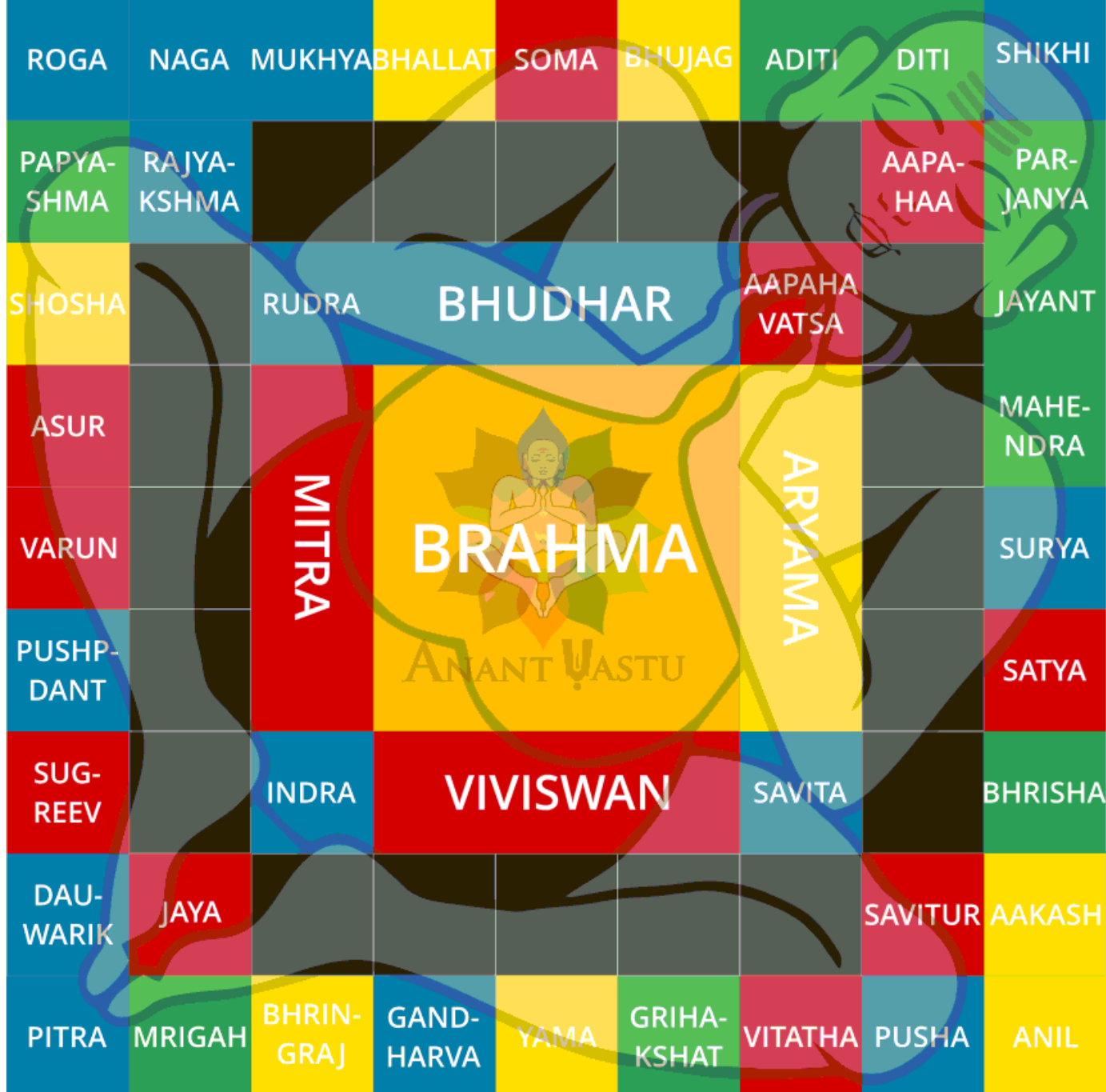
चरकी पूर्व
विलिपि च्छा वास्तु लीपद विदारिका





The Vastupurusha

- The conception of the body is so vivid that a relationship is established between the wholeness of the limbs of the vastupurusha and the health and happiness of the dwellers in the house.
- This wholeness also implies, e.g. that the vital points of the purusa are not to be hurt in the construction of the house or temple.



NW

- Granary & Cow Shed
- Washing Place
- Septic Tank
- Guest Bedroom
- Toilet
- Dining & Study Room
- Room for the Elder Child
- Parking

N

- Treasury
- More Open Space
- Living Room
- Bathroom
- Entrance
- Avoid Bedrooms

NE

- Entrance
- Temple / Meditation Room
- Porch
- Balcony / Verandah
- Underground Water Tank
- Avoid Toilet, Kitchen, Septic Tank

W

- Dinning Room
- Overhead Water Tank
- Children's Bedroom
- Study Room
- Toilet / Septic Tank
- Avoid Cellar

Center

- Open space
- More Light & Air
- Ideal for Tulsi Plant

E

- Bathrooms
- More Open Space
- Guest Room
- Living - Room
- Study Room

SW

- Master Bedroom
- Wardrobes
- Dressing Room
- Heavy Items
- Staircase Block
- Overhead Watertank
- Cash Box
- Avoid Cellar / Well

S

- Bedroom - Sleep with head towards south
- Staircase Block
- Provision Room
- Store - Room
- Avoid Cellar / Well

SE

- Kitchen - face east & cook
- Electric Meter
- Store Room for Oil, Ghee etc.
- Tulsi- Plant
- Avoid Cellar / Well

Yajna Purusha

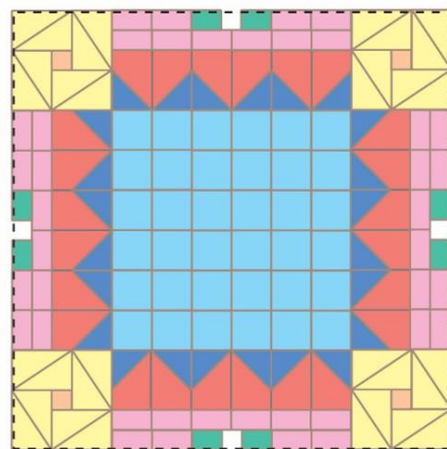
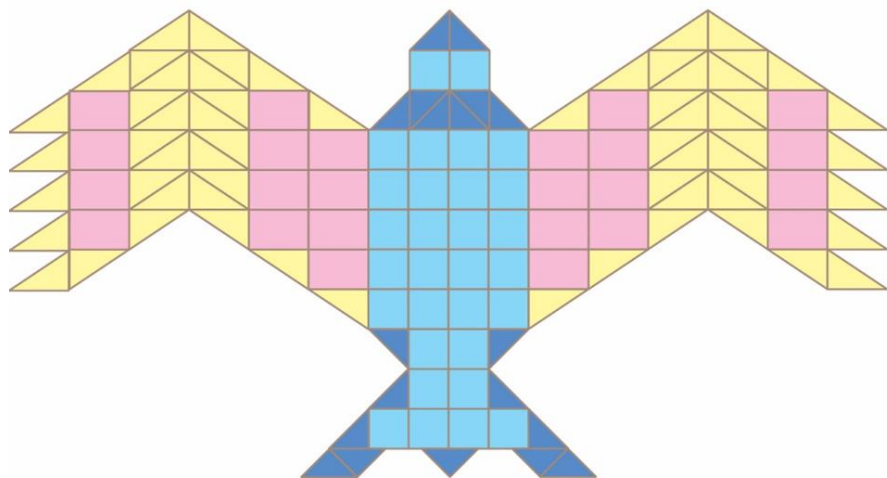
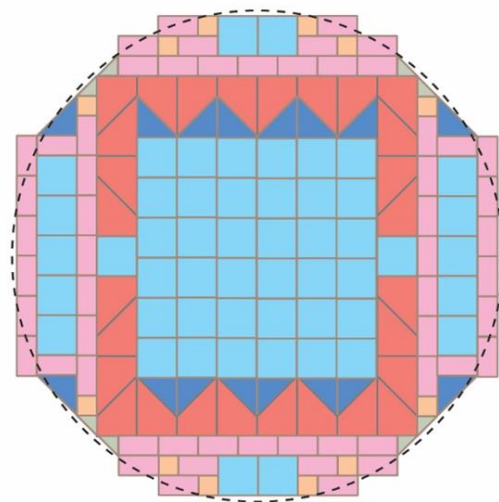
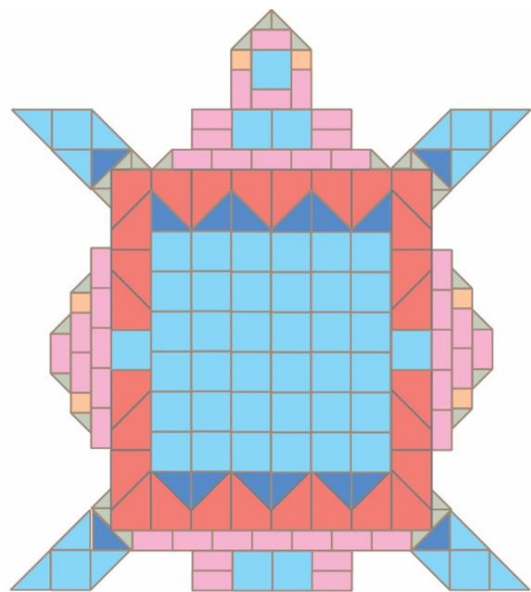
Hiranyagarbha

- Hiranyagarbha (Sanskrit: हिरण्यगर्भः ; literally the 'golden womb', poetically translated as 'universal womb') is the source of the creation of universe or the manifested cosmos in Vedic philosophy.
- The concept of the "golden womb" is first mentioned in the Vishvakarma Sūkta (RV 10.82.5,6) which picturized the "primeval womb" as being rested set upon the navel of Vishvakarman.
- One of the symbols of the *purusha* is the golden man (hiranmaya purusha) who is buried in the center under the first layer of the fire altar.



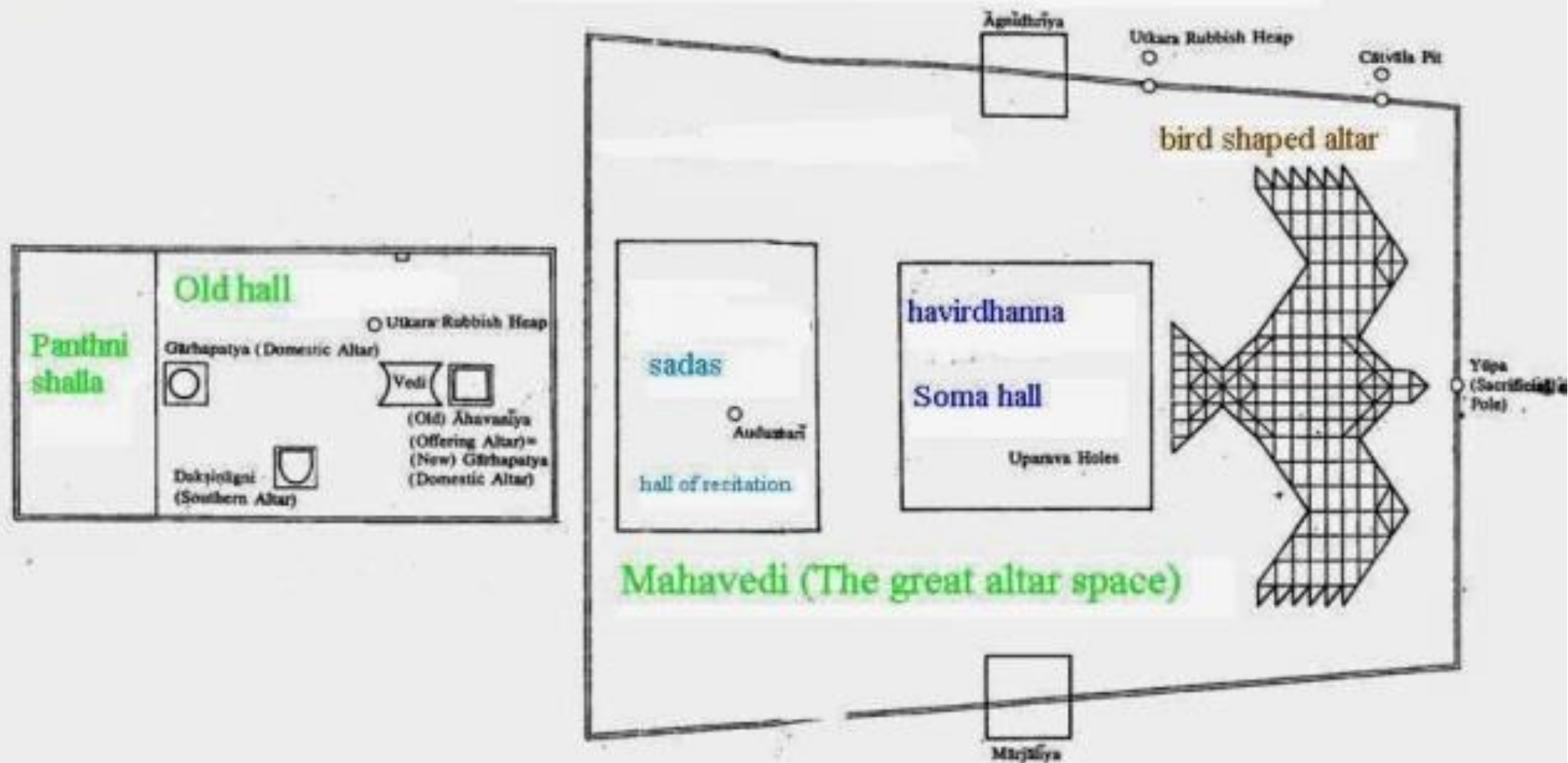
The Man-body and the Bird-Body metaphor is translated into the actual dimensions of the altar and the altar in turn represents the macrocosm.

The form of the *Mahavedi* and the material implements in the *pravargya*, is conceived in the likeness of the human body.

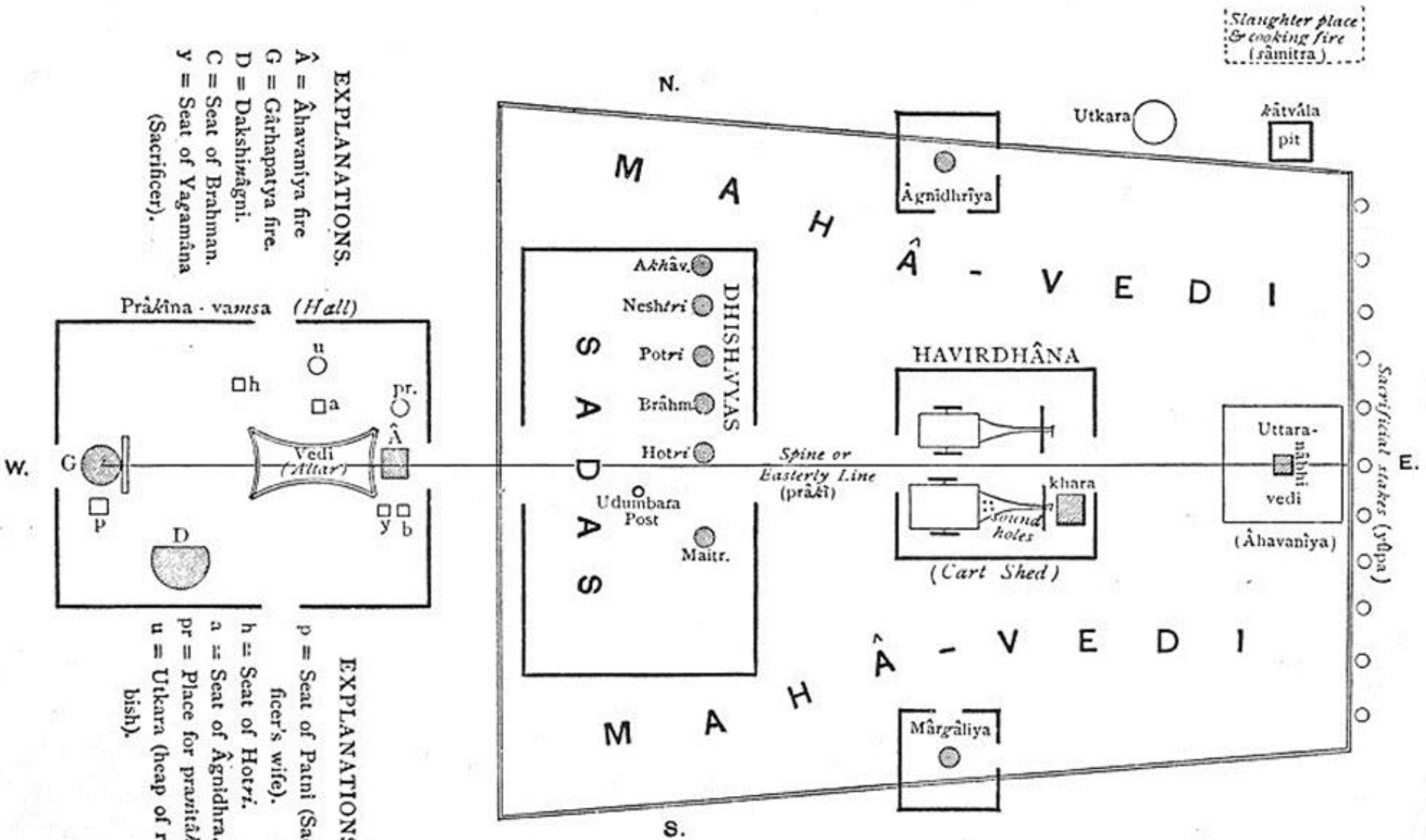


The Ritual Enclosure

not to scale



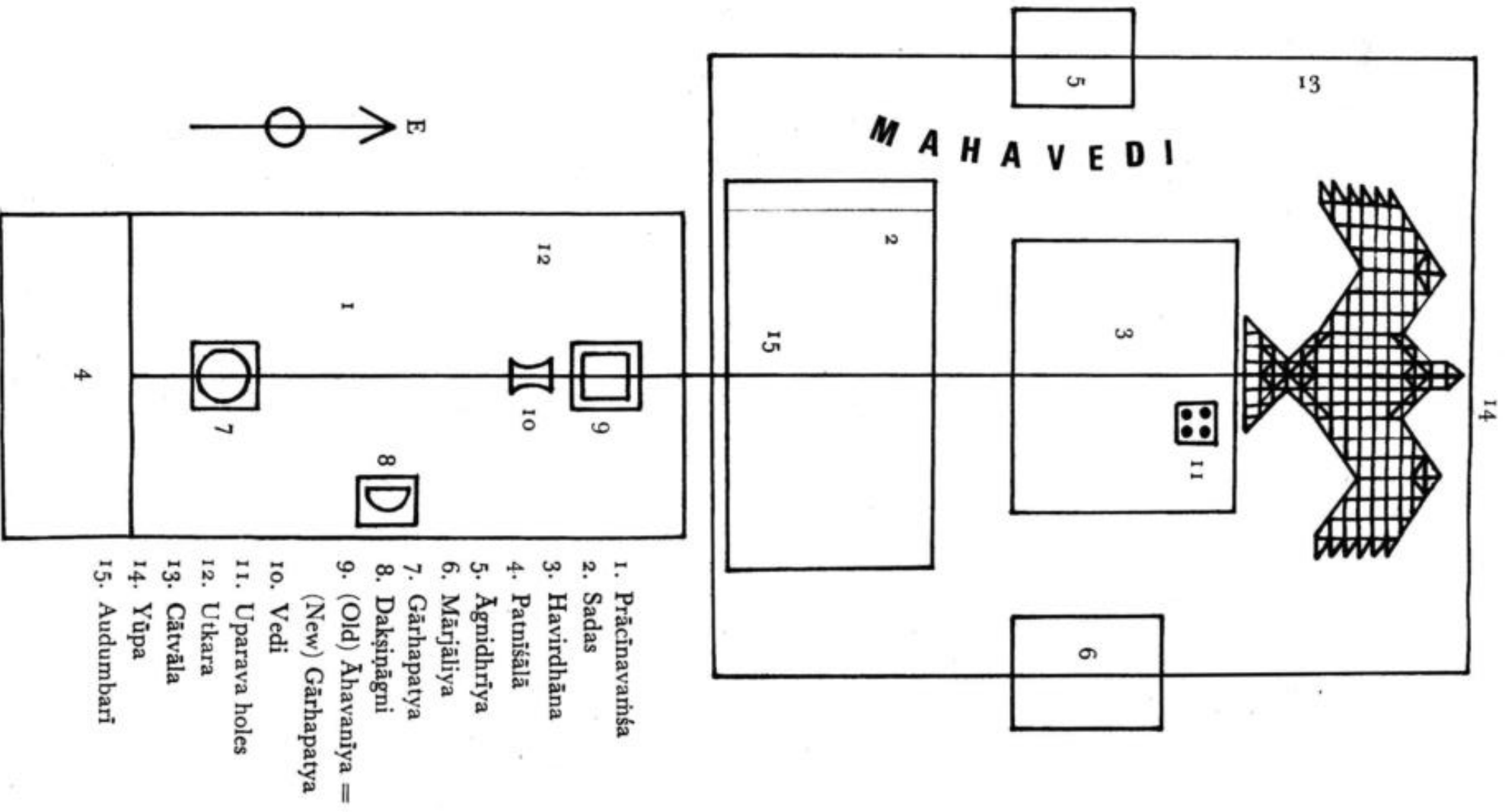
PLAN OF SACRIFICIAL GROUND.



EXPLANATIONS.
 Ā = Āhvaniya fire
 G = Gārhapatya fire.
 D = Dakshināgni.
 C = Seat of Brahman.
 y = Seat of Yagamāna
 (Sacrificer).

Prākīna - vaṁsa (Hall)

EXPLANATIONS.
 p = Seat of Patni (Sacrificer's wife).
 h = Seat of Hotri.
 a = Seat of Āgnidhra.
 pr = Place for pravāñāh.
 u = Utkara (heap of rubbish).



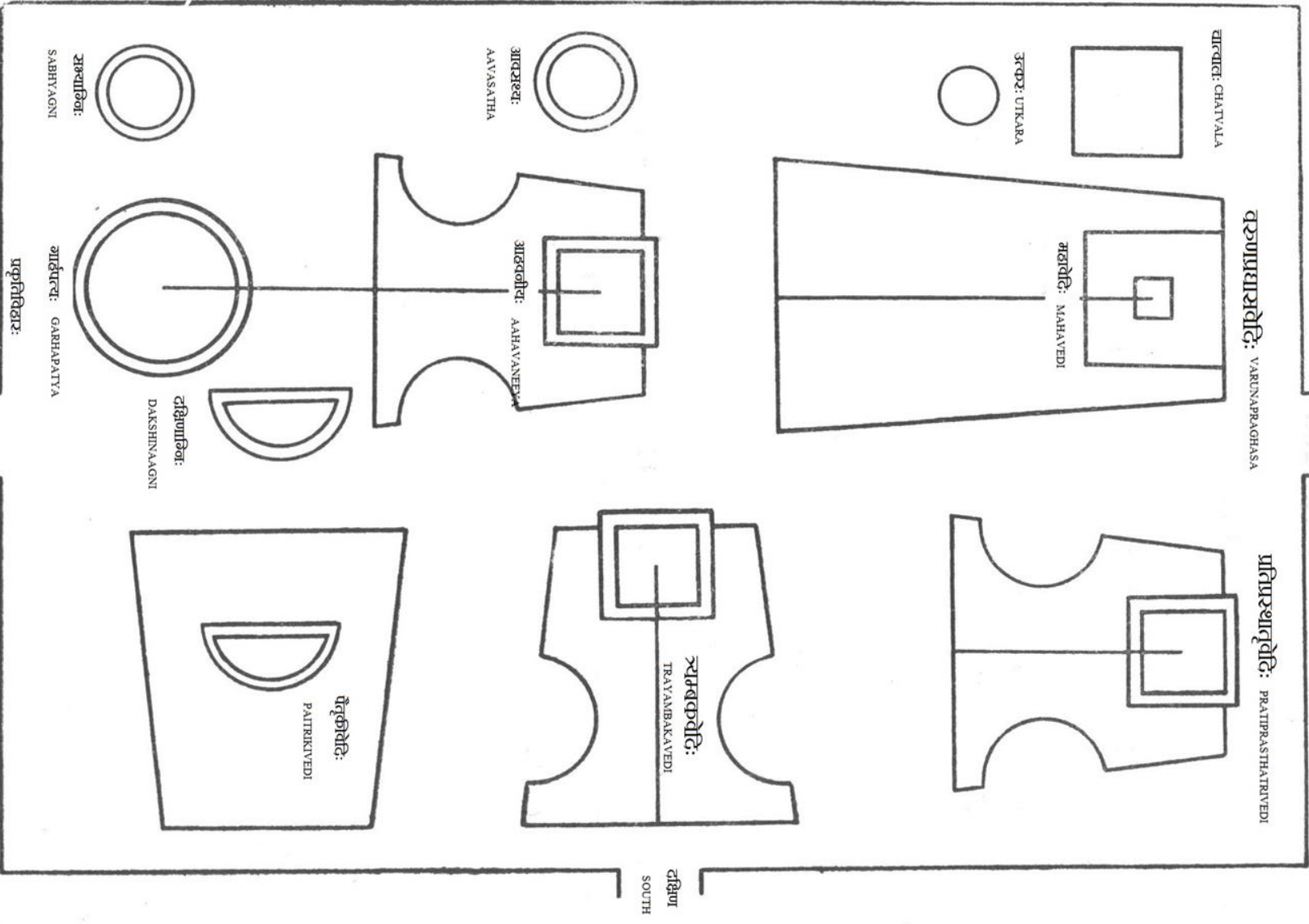
1. Prācinavanśa
2. Sadas
3. Havirdhāna
4. Patniśālā
5. Āgnidhrīya
6. Mārjāliya
7. Gārhapatya
8. Dakṣiṇāgni
9. (Old) Āhavanīya =
(New) Gārhapatya
10. Vedi
11. Uparava holes
12. Utkara
13. Cātvāla
14. Yūpa
15. Audumbarī

SALĀ
THE SACRIFICIAL ENCLOSURE

FIG. 6

चातुर्मास्ययागविकारः CHATURMAASYA YAGA PLACE

पूर्व EAST





	Part	Shape	Size	Qty.	Area
1	Body	Square	144×144	1	20736
2	Body	Trapezium	$(144 + 48) \div 2 \times 48$	2	9216
3	Tail	Trapezium	$(192 + 48) \div 2 \times 72$	1	8640
4	Head	Square	48×48	1	2304
5	Head	Triangle	$(48 \times 24) \div 2$	1	576
6	Wing	Rhombus	108×144	4	62208
7	Wing	Triangle	$36 \times 24 \div 2$	12	5184
8	Tail	Triangle	$12 \times 12 \div 2$	4	288
9	Tail	Rectangle	48×24	1	(-1152)
			Total		108000

7

According to the *Satapatha*

- The sacrificing [puts down the Golden Man representing the identity of the *Purusa* with the *Purusa* [the Supreme Being] on his back (*Uttana*).
- He lays him down with his head towards the East, (for which the head) towards the East this Agni [the fire altar] is built up' (*Satapatha* VII. 4.1.15-18).
- 'The altar is built of bricks. They are Agni, his limbs and his joints' (VI. 1.2.31). 'When *agni* is laid down as the *garhapatya* hearth, the four bricks in the middle are the body.
- Two at the back are added; these are the thighs and the two in front are the arms...' (*Satapatha* VII.1.18), The *Brahmana* in this section gives an elaborate account of the several classes of bricks laid down in the layers of *agni*, and establishes a correspondence between them and the microcosm of the body of Man.
- The *Svayamatrnnna* bricks or small pebbles are equated to the lower immanent breaths; the *dvivaju* bricks to the hips; the *Retahsic* bricks to the ribs, and so on.

The three Mahaviras constitutes the head

- and thereafter the sacrificer should place above it the *Veda* having the ends uncut (so as to make out) the form of the tuft of hair;
- on the (two) sides (he should put down) the two milking pots (so as to make out) the two ears;
- on the (two) sides either the two pieces of gold or the two spoons for clarified butter (so as to make out) the form of the two eyes;
- on the (two) sides the two spoons (so as to make out) the form of two nostrils;
- the ladle for *proksani*-water (so as to make out) the form of the mouth;
- the vessel for clarified butter (so as to make out) the form of the neck;
- on the (two) sides the two stirring sticks (so as to make out) the form of the collar-bones;
- on the (two) sides the pincers (so as to make out) the form of the two shoulders;

The three Mahaviras constitutes the head

- on the (two) side the two ladles for offering the *rauhina* cakes (so as to make out) the form of the two arms;
- the peg towards the east (so as to make out) the form of the ribs;
- on the (two) sides the two fans (so as to make out) the form of the two flanks;
- in the middle the third fan (so as to make out) the form of the chest;
- in the middle the supporting ladle (so as to make out) the form of the belly;
- within it he should put down together everything made of cords (so as to make out) the form of the entrails;
- the hoe towards the north (so as to make out) the form of the two buttocks;
- on the (two) sides the two pins (so as to make out) the form of the two thighs;
- in the middle and third (pin) (so as to make out) the form of the male organ;

The three Mahaviras constitutes the head

- on the (two) sides the potsherds for the *rauhina* cakes (so as to make out) the form of the two heels;
- he should dust (the various parts) with the remnant of the *rauhina*-flour (so as to make out) the form of nerves;
- he should loosen the *Veda* and scatter (the blades) (so as to make out) the form of muscles;
- he should cover (the various parts) with *avaka* plants and blades of incense grass (so as to make out) the form of flesh;
- he should sprinkles (the various parts) with curds mixed with honey by means of the hand with the palm turned downwards (so as to make out) the form of blood;
- he should cover (the entire figure) with the skin of a black antelope with the hairy side turned upwards (so as to make out) the form of the skin and the hair; (and)
- he should dismantle the *samradasandi* and put it down upon (the figure) (so as to invest it with) imperial status.

Man is indeed the sacrifice. Sacrifice is Man, because it is man who offers it, and each time that he offers it, it has the size of man. Therefore, Man is the sacrifice.

SBr I. 3.2.1

I have placed all the worlds within myself and myself within all the worlds. All the Gods, the Vedas and the senses I have placed within myself and myself within all the worlds. All the Gods, the Vedas and the senses I have placed within myself and myself within them. One who has realized this conquers the cycle of death and attains the full measure of life.'

In the *Satapatha* occurs an important passage (XII. 3.4) where Prajapati says to the Man Narayana One should realize this :

Kavyapurusha

In his invocation to Lord Shiva, from whom Kavya is believed to have originated, Rajasekhara compares the various aspects of Kavya to the different organs of Shiva (*Shivaroop*).

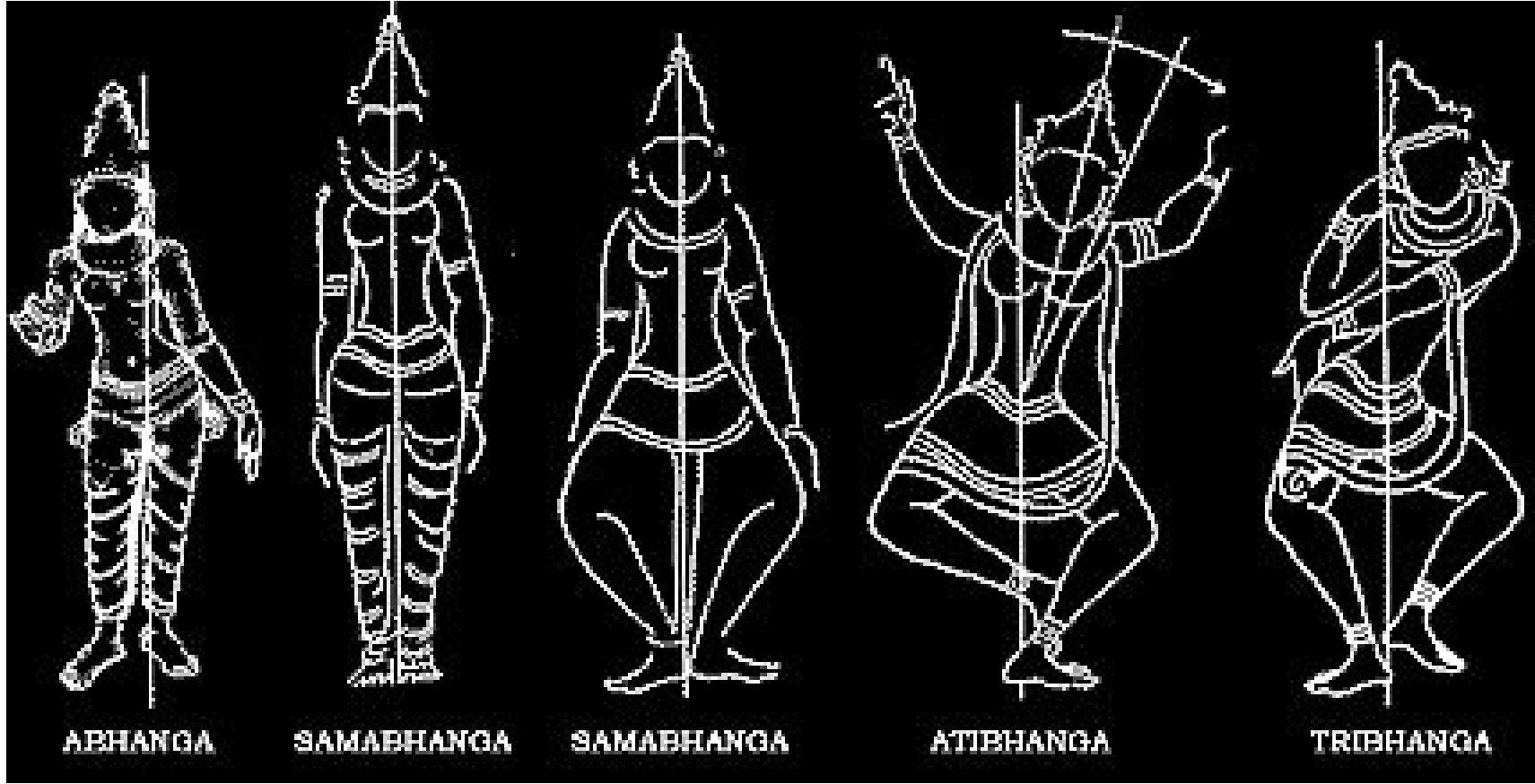
Kavyapurusha

- Sabda (words) and Artha (meaning) constitute body (trunk) of the Kavya Purusha .
- Of the languages, Sanskrit is his face; Prakrit his arms; Apabhramsa his waist; and, Paisachi his feet. The mixed (*Misra*) languages are his chest.
- Kavya Purusha, just as Shiva, is sweet, graceful; is having composure (*Sama*) pleasant nature (*prasanna*), melody (*madhura*) as also vigor (Ojas) and liberal (*Udara*) . His voice is noble.

Kavyapurusha

- Rasa is his soul (Atma) ; and, *Vritha* its hair.
- His verbal quirks are dialogues (questions and repartee, riddles (*Prahelikas*) and *Samasya* (problems)).
- Kavya Purusha is decorated with alliterations (*Anuprāsa*) and similes, *Upama* (*sabda, artha, Alamkaras*)

Classical Dance & Sculpture





Samabhanga;
solid, tranquil, balanced



Abhanga;
deep in thought



Padavastika;
benevolent tranquility



Tandava;
dance posture unique to Shiva as Nataraja



Lalitasana;
royal ease



Virasana;
hero, demon-slayer



Padmasana;
deep meditation



Yogasana;
ascetic, meditative



Interdisciplinary Approach of Indian Knowledge System

A perusal of the work of the Caraka, of Susrata and the Sulbasutras and later of Aryabhata and his contemporaries will perhaps enable us to understand that the philosophers and the artists were drawing upon their findings. Indeed, there appears to be no dichotomy between these branches of learning and the principles of Art. From anatomy, physiology to mathematics and astronomy, to the arts of music and dance there was a continuum. The disciplines were the different colors of one spectrum.

- Kapila Vatsyayan