

Contents of Volume I

Editor's Note	v
List of Illustrations	xi
List of Abbreviations and Short Titles	xiii
List of Works by A. K. Coomaraswamy Cited in These Volumes	xxvii
Introduction, <i>by Roger Lipsey</i>	xxix
THE INDIAN TEMPLE	
An Indian Temple: The Kandarya Mahadeo	3
SYNOPTIC ESSAYS	
A Figure of Speech or a Figure of Thought?	13
The Philosophy of Mediaeval and Oriental Art	43
The Part of Art in Indian Life	71
Introduction to the Art of Eastern Asia	101
INDIAN ART AND AESTHETICS	
The Intellectual Operation in Indian Art	131
The Nature of Buddhist Art	147
<i>Samvega</i> : Aesthetic Shock	179
MEDIAEVAL ART AND AESTHETICS	
The Mediaeval Theory of Beauty	189
<i>Ars sine scientia nihil</i>	229
The Meeting of Eyes	233
FURTHER STUDIES	
Ornament	241
Shaker Furniture	255
Note on the Philosophy of Persian Art	260
Intention	266
Imitation, Expression, and Participation	276
Primitive Mentality	286
Chinese Painting at Boston	308
Symptom, Diagnosis, and Regimen	316

CONTENTS

TRADITIONAL SYMBOLISM

Methodology

Literary Symbolism	323
The Rape of a Nāgī: An Indian Gupta Seal	331
Walter Andrae's <i>Die ionische Säule:</i> <i>Bauform oder Symbol?</i> : A Review	341

Four Studies

On the Loathly Bride	353
<i>Le Corps parsemé d'yeux</i>	371
The Inverted Tree	376
The Sea	405

The Sundoor and Related Motifs

The Symbolism of the Dome	415
Appendix: Pāli <i>ḥanṇikā</i> : Circular Roof-plate	459
<i>Svayamātrṇṇā</i> : Janua Coeli	465
Symplegades	521

General Index	
Index of Greek Terms	545
Index of Sanskrit and Pāli Terms	568
	571



An Indian Temple: The Kandarya Mahadeo

The nature of the present symposium suggests the use of a single illustration, but the reader is asked to understand that my subject in the present short article is really that of *the* Hindu temple, irrespective of period and relative complexity or simplicity. The choice of this subject is one that is made especially appropriate by the recent [1946] publication of Dr. Stella Kramrisch's magnificent work, *The Hindu Temple*.

It may be remarked, in the first place, that the most essential part of the concept of a temple is that of an altar on which, or a hearth in which, offerings can be made to an invisible presence that may or may not be represented iconographically. The types of the oldest shrines are those of the "stone tables"¹ of megalithic cults and those of the stone altars of tree or pillar cults;² or the shrine may be a hearth, the burnt offering being conveyed to the gods with the smoke of the fire, Agni thus functioning as missal priest. In all these cases the shrine, even when walled or fenced about, remains hypaethral,³ open to the sky. On the other hand, the oldest Indian type of sacred architecture both enclosed and roofed is that of the *sadas* ("seat," the sacrificial operation being itself a *sattra*, "session") of the Vedic Sacrifice or Mass. Made only for temporary use, this enclosure is a place "apart" (*tiras*, *antarhita*) to which the gods resort and in which the Sacrificer, having put on the "garment of initiation

[Published both in *Art in America*, XXXV (1947), and in *Silpi*, II (1947), the article was Coomaraswamy's contribution to the American review's special issue on the theme "Art as Symbol."—ED.]

¹ Cf. J. Layard, *Stone Men of Malekula* (London, 1942), pp. 625, 701, on dolmens as altars, used also as seats.

² Cf. Coomaraswamy, *Yakṣas* [I], 1928, p. 17.

³ Cf. Coomaraswamy, "Early Indian Architecture: II. Bodhigharas," 1930. The Greek word (as applied to Cynics and Indian Gymnosophists) = *abhokāsiṣka* (as applied to Buddhist monks); cf. *vivattacado* ("whose roof has been opened up," said of a Buddha).

THE INDIAN TEMPLE

and ardor," sleeps, becoming "as it were one of themselves" for the time being; he becomes, indeed, an embryo, and is reborn from the sacred enclosure as from a womb.⁴ This "hut or hall is a microcosm," of which the corners, for example, are called the "four quarters."⁵ At the same time, it must be recognized that no fundamental distinction can be made between the god-house as such and the dwellings of men, whether huts or palaces, as is evident in the case of those cultures, notably the Indian, in which the paterfamilias himself officiates as household priest, daily performing the Agnihotra in the domestic circle.

In addition to this, it must be realized that in India, as elsewhere, not only are temples made with hands, the universe in a likeness, but man himself is likewise a microcosm and a "holy temple"⁶ or City of God (*brahmapura*).⁷ The body, the temple, and the universe being thus analogous, it follows that whatever worship is outwardly and visibly performed can also be celebrated inwardly and invisibly, the "gross" ritual being, in fact, no more than a tool or support of contemplation, the external means having (just as had been the case in Greece) for its "end and aim the knowledge of Him who is the First, the Lord, and the Intelligible"⁸—as distinguished from the visible. It is recognized also, of course, that the "whole earth is divine," i.e., potentially an altar, but that a place is necessarily selected and prepared for an actual Sacrifice, the validity of such a site depending not upon the site itself but on that of the sacerdotal art; and such a site is always theoretically both on a high place and at the center or navel of the earth, with an eastward orientation, since it is "from the east westwards that the gods come unto men."⁹

It is constantly emphasized, accordingly, that the Sacrifice is essentially a mental operation, to be performed both outwardly and inwardly, or in any case inwardly. It is prepared by the Sacrificer's "whole mind and whole self." The Sacrificer is, as it were, emptied out of himself, and is himself the real victim.¹⁰ The true end of the cult is one of reintegration and resurrection, attainable not by a merely mechanical performance of the service, but by a full realization of its significance, or even by this comprehension alone.¹¹ The Agnihotra, or burnt offering, for example, may

⁴ ŚB III.1.1.8, III.1.3.28; TS VI.1.1.1, VI.2.5.5.

⁵ TS VI.1.1.1, with Keith's comment in HOS, XIX, 483, n. 4.

⁶ I Cor. 3:16, 17.

⁷ AV x.2.30; CU VIII.1.1–5.

⁸ Plutarch, *Moralia* 352A.

⁹ ŚB I.1.2.23, III.1.1.1, 4.

¹⁰ ŚB II.4.1.11, III.3.4.21, III.8.1.2, IX.5.1.53.

¹¹ ŚB x.4.2.31, x.4.3.24.

KANDARYA MAHADEO

be—and is for the comprehensor—an interior self-sacrifice, in which the heart is the altar, the outer man the offering, and the flame the dompted self.¹²

The human frame, the constructed temple, and the universe being analogical equivalents, the parts of the temple correspond to those of the human body no less than to those of the universe itself.¹³ All these dimensioned (*nirmita*, *vimita*) forms are explicitly “houses,” indwelt and filled by an invisible Presence and representing its possibilities of manifestation in time and space; their *raison d’être* is that it may be known. For this unifying and constructive Principle, the Spirit or Self of all beings, is only apparently confined by its habitations which, like other images, serve as supports of contemplation, none being ends in themselves but more or less indispensable means to liberation from every sort of enclosure. The position, in other words, is primarily iconolatrous, but teleologically iconoclastic.

Each of the “houses” we are considering is dimensioned and limited in six directions, nadir, quarters, and zenith—the feet, floor, or earth; bulk, interior space, or atmospheric space; and cranium, roof, or sky—defining the extent of this man, this church, and this world respectively. Here we can consider only one or two particular aspects of these and other analogies. The temple has, for example, windows and doors from which the indweller can look out and go forth, or conversely return to himself; and these correspond in the body to the “doors of the senses” through which one can look out in times of activity, or from which one can return to the “heart” of one’s being when the senses are withdrawn from their objects, i.e., in concentration. There is, however, in theory, another door or window, accessible only by a “ladder” or the “rope” by which our being is suspended from above, and through which one can emerge from the dimensioned structure so as to be no longer on a level with its ground, or within it, but altogether above it. In man, this exit is represented by the cranial foramen, which is still unclosed at birth, and is opened up again at death when the skull is ritually broken, though as regards its significance it may be kept open throughout one’s life by appropriate spiritual exercises, for this God-aperture (*brahma-randhra*) corresponds to the “point” or “eye of the heart,” the microcosmic City

¹² ŚA x; ŚB x.5.3.12; S 1.169.

¹³ Cf. Stella Kramrisch, *The Hindu Temple* (Calcutta, 1946), II, 357–61, “The Temple as Puruṣa.”

THE INDIAN TEMPLE

of God (*brahmapura*) within us, from which the Spirit departs at death.¹⁴ Architecturally, the *brahma-randhra* or foramen of the human cranium or man-made temple corresponds to the luffer, smoke hole, or skylight (*Lichtloch*) of the traditional house; and in some ancient and even relatively modern Western temples, this oculus of the dome still remains an open circular window, and the structure therefore remains hypaethral.¹⁵ In the early Indian timbered domes, the opening above is apparently closed by the circular roof-plate (*ṣaṇṇikā*) on which the rafters rest like the spokes of a wheel or the ribs of an umbrella, but this plate is perforated, and in any case functions as a doorway or place of exit through which the Perfected (Arahants) movers-at-will and “skyfarers” are repeatedly described as making their departure; it is an “upper door” (*agga-dvāra*).¹⁶ In later Indian lithic structures, in the same way the

¹⁴ BU iv.4.2; CU viii.1.1–4; Hamsa Up. 1.3. For the breaking of the skull, see *Gāruḍa Purāṇa* x.56–59, *bhūtvā brahmarandhrakam*, corresponding to *bhūtvā ṣaṇṇikā-maṇḍalam* architecturally (DhA iii.66) and to *bhūtvā sūryamaṇḍalam* (“breaking through the solar disk”) microcosmically (MU vi.30). In the *Purāṇa*, this “breaking through” represents explicitly the rebirth of the deceased from the sacrificial fire in which the body is burnt; cf. JUB iii.11.7.

For the “eye of the heart,” cf. J. A. Comenius, *The Labyrinth of the World* (1631, based on J. V. Andreae, *Civis Christianus*), tr. Spinka (Chicago, 1942), chs. 37, 38, 40 (“in the vault of this my chamber, a large round window above,” approachable only by ladders; through it on the one hand Christ looks down from above, and on the other “one could peer out into the beyond”).

¹⁵ For instance, the Roman Pantheon; cf. Piranesi’s engraving of the Tempio della Tossa. “Even today lest he [Terminus] see aught above him but the stars, have temple roofs their tiny aperture” (“exiguum . . . foramen,” Ovid, *Fasti* ii.667–668). For Islamic architecture, cf. E. Diez in *Ars Islamica*, V (1938), 39, 45: “Space was the primary problem and was placed in relation to, and dependence on, infinite space by means of the widely open *opaiion* in the zenith of the cupola. This relation to open space was always emphasized by the skylight lantern in Western architecture. . . . Islamic art appears as the individuation of its metaphysical basis (*unendlichen Grund*).”

¹⁶ See Coomaraswamy, “The Symbolism of the Dome,” “Pāli *ṣaṇṇikā*,” and “*Svayamātrīnnā*: Janua Coeli” [all in this volume—ED.]; for the *agga-dvāra*, cf. Coomaraswamy, “Some Sources of Buddhist Iconography,” 1945, p. 473, n. 12. For the exit via the roof, cf. *Odyssey* 1.320 where Athene, leaving Odysseus’ house, “flew like a bird through the oculus”; Cross and Slover, *Ancient Irish Tales* (1936), p. 92, “And he [the god Mider] carried her [Etain] off through the smokehole of the house . . . and they saw two swans circling”; and H. Rink, *Tales and Traditions of the Eskimo* (London and Edinburgh, 1875), pp. 60, 61, when “the *angakoḥ* [shaman] had to make a flight, he started through an opening which appeared of itself in the roof.”

It is through the cosmic opening that the Man, the Son of God, looks down, and descends (Hermes, *Lib.* 1.14). And just as the *ṣaṇṇikā* is a symbol of *samādhi*, “syn-

KANDARYA MAHADEO

summit of the spire is apparently closed by a circular stone slab (*āmalakā*), but this, too, is perforated for the reception of the tenon of the finial that prolongs the central axis of the whole structure; and the term *brahma-randhra* remains in use. Finally, in the world of which the sky is the roof, the Sun himself is the Janua Coeli, the “gateway of liberation” (*moḥṣa-dvāra*), the only way by which to break out of the dimensioned universe, and so “escape altogether.”¹⁷

We have considered so far the altar (always in some sense a sacrificial hearth, analogous to the heart) and the oculus of the dome (always in some sense a symbol of the Sun) as the proximate and ultimate goals of the worshiper who comes to visit the deity, whose man-made “house” is the temple, there to devote himself. The altar, like the sacred hearth, is always theoretically at the center or navel of the earth, and the solar eye of the dome is always in the center of the ceiling or *coelum* immediately above it; and these two are connected in principle, as in some early structures they were in fact, by an axial pillar at once uniting and separating floor and roof, and supporting the latter; as it was in the beginning, when heaven and earth, that had been one, were “pillared apart” by the Creator.¹⁸ It is by this pillar—regarded as a bridge¹⁹ or ladder, or, because of its immateriality, as a bird on wings,²⁰ and regarded in any case from

thesis,” so is this Greek capstone a “harmony,” as Pausanias says, “of the whole edifice” (Pausanias, viii.8.9 and ix.38.7).

In connection with the term *agga-dvāra* it may be observed that *agga* (= *agra*, cf. Plato, *Phaedrus* 247b and Philo, *De opificio mundi* 71), “summit,” is predicated of the Buddha (A ii.17, D iii.147), who “opens the doors of immortality” (Vin i.7, D ii.33, M i.167) and is in this sense a “Door-God,” like Agni (AB iii.42) and like Christ (John 10:9; *Sum. Theol.* iii.49.5), this Janua Coeli being the door at which the Buddhas are said to stand and knock (S ii.58).

Further pertinent material will be found in P. Sartori, “Das Dach im Volksglauben,” *Zeit. des Vereins f. Volkskunde*, XXV (1915), 228–241; K. Rhamm as reviewed by V. Ritter von Geramb, *ibid.*, XXVI (1916); R. Guénon, “Le Symbolisme du dôme,” *Études traditionnelles*, XLIII (1938); F. J. Tritsch, “False Doors in Tombs,” JHS, LXIII (1943), 113–115; and more generally in W. R. Lethaby, *Architecture, Mysticism, and Myth* (New York, 1892).

¹⁷ JUB i.3.5, i.e., “through the midst of the Sun,” JUB i.6.1, the Janua Coeli, JUB iv.14.5, iv.15.4 and 5, or the “Sundoor” of MU vi.30 and Muṇḍ. Up. i.2.11.

¹⁸ RV *passim*. In general, the axial column of the universe is a pillar (*mita*, *sthūnā*, *vamśa*, *śkambha*, etc.) of Fire (RV i.59.1, iv.5.1, x.5.6) or Life (RV x.5.6) or solar Light (JUB i.10.10), Breath or Spirit (*ranāh*, *passim*), i.e., the Self (*ātman*, BU iv.4.22). The primordial separation of heaven and earth is common to the creation myths of the whole world.

¹⁹ D. L. Coomaraswamy, “The Perilous Bridge of Welfare,” HJAS, VIII (1944).

²⁰ PB v.3.5.

THE INDIAN TEMPLE

its base, for “there is no side path here in the world”²¹—that the “hard ascent after Agni” (*dūrohaṇa, agner anvārohaḥ*)²² must be made from below to the Sundoor above; an ascent that is also imitated in countless climbing rites, and notably in that of the ascent of the sacrificial post (*yūpa*) by the Sacrificer who, when he reaches its summit and raises his head above its capital, says on behalf of himself and his wife: “We have reached the heaven, reached the gods; we have become immortals, become the children of Prajāpati.”²³ For them the distance that separates heaven from earth is temporarily annihilated; the bridge lies behind them.

The nature and full significance of the cosmic pillar (*śkambha*), the Axis Mundi referred to above, can best be grasped from its description in *Atharva Veda* x.7 and 8,²⁴ or understood in terms of the Islamic doctrine of the Qutb, with which the Perfect Man is identified, and on which all things turn. In the Vedic *Sadas* it is represented by the king-post (*sthūṇa-rāja*, or *śālā-vamśa*) that the Sacrificer himself erects, and that stands for the Median Breath,²⁵ in the same way as within man, as the axial principle of one’s own life and being.²⁶ In the Vedic (Fire-) altar, a constructed image of the universe, this is also the axial principle that passes through the three “self-perforated bricks” (*svayamātṛṇṇā*), of which the uppermost corresponds to the Sundoor of the later texts; it is an axis that—like Jacob’s ladder—is the “way up and down these worlds.” In visiting the deity whose image or symbol has been set up in the womb of the temple, the worshiper is returning to the heart and center of his own being to perform a devotion that prefigures his ultimate resurrection and regeneration from the funeral pyre in which the last Sacrifice is made.

We are thus brought back again to the concept of the three analogous—bodily, architectural, and cosmic—“houses” that the Spirit of Life inhabits and fills; and we recognize at the same time that the values of the oldest

²¹ MU vi.30.

²² TS v.6.8; AB iv.20–22.

²³ TS i.7.9, v.6.8, vi.6.4.2; ŚB v.2.1.15. Cf. Coomaraswamy, “*Svayamātṛṇṇā: Janua Coeli*” [in this volume—ED.].

²⁴ AV x.7.35 and 8.2, “The *śkambha* sustains both heaven and earth . . . and hath inhabited all existences. . . . Whereby these twain are pillared apart, therein is all this that is enspirited (*ātmanvat*), all that breathes and blinks.”

²⁵ AĀ iii.1.4, iii.2.1; SA viii; cf. Coomaraswamy, “The Sun-kiss,” 1940, p. 58, n. 30.

²⁶ BU ii.2.1, where in the subtle and gross bodies of individuals, “the Median Breath is the pillar” (*madhyamah prāṇaḥ* . . . *sthūṇā*).

KANDARYA MAHADEO

architectural symbolism are preserved in the latest buildings and serve to explain their use.²⁷ I shall only emphasize, in conclusion, what has already been implied, that the Indian architectural symbolism briefly outlined above is by no means peculiarly or exclusively Indian, but rather worldwide. For example, that the sacred structure is a microcosm, the world in a likeness, is explicit among the American Indians; as remarked by Sartori, "Among the Huichol Indians . . . the temple is considered as an image of the world, the roof as heaven, and the ceremonies which are enacted during the construction almost all relate to this meaning,"²⁸ and as related by Speck in his description of the Delaware Big-House, "the Big-House stands for the universe; its floor, the earth; its four walls, the four quarters; its vault, the sky-dome atop, where resides the Creator in his indefinable supremacy . . . the centre-post is the staff of the Great Spirit with its foot upon the earth, with its pinnacle reaching to the hand of the Supreme Being sitting on his throne."²⁹ In the same way, from the Indian point of view, it is said with respect to the way up and down that "within these two movements the Hindu temple has its being; its central pillar is erected from the heart of the Vāstupuruṣa in the Brahmasthāna,

²⁷ "En effet, il est bien connu que la construction de l'autel du feu est un sacrifice personnel déguisé. . . . L'activité artistique de l'Inde s'est toujours ressentie, nous l'avons reconnu, de ce que la première oeuvre d'art brāhmanique ait été un autel où le donataire, autrement dit le sacrifiant, s'unissait à son dieu," Paul Mus, *Barabudur* (Paris, 1935), I, *92, *94.

²⁸ Sartori, "Das Dach im Volksglauben," p. 233.

²⁹ F. G. Speck, on the Delaware Indian big-house, cited from *Publications of the Pennsylvania Historical Commission*, II (1931), by W. Schmidt, *High Gods in North America* (Oxford, 1933), p. 75. Fr. Schmidt remarks, p. 78, that "the Delawares are perfectly right in affirming this, the fundamental importance of the centre-post," and points out that the same holds good for many other Indian tribes, amongst whom "the centre-post of the ceremonial hut has a quite similar symbolical function and thus belongs to the oldest religious elements of North America."

On the importance of the center-post, cf. also J. Strzygowski, *Early Church Art in Northern Europe* (New York, 1928), p. 141, in connection with the mast-churches of Norway: "The steeple marking the apex of the perpendicular axis appears to be a relic of the time when the only type was the one-mast church." For China, cf. G. Ecke, "Once More Shen-T'ung Ssu and Ling-Yen Ssu," *Monumenta Serica*, VII (1942), 295 ff. Cf. the invocatory verse of the *Dasaśumāracarita*: "May the staff of His foot, the Three-strider's (Viṣṇu), bear thee across—viz. the staff of the umbrella of the Brahmānda, the stalk of the Hundred-Sacrificer's (Brahmā's) cosmic lotus, the mast of the ship of the earth, the flag pole of the banner of the nectar-shedding river, the pole of the axis of the planetary sphere, the pillar of victory over the three worlds, and death-dealing club of the foes of the gods—may this be thy means of crossing over."

THE INDIAN TEMPLE

from the center and heart of existence on earth, and supports the Prasāda Puruṣa in the Golden Jar in the splendor of the Empyrean.”³⁰

Finally, inasmuch as the temple is the universe in a likeness, its dark interior is occupied only by a single image or symbol of the informing Spirit, while externally its walls are covered with representations of the Divine Powers in all their manifested multiplicity. In visiting the shrine, one proceeds inwards from multiplicity to unity, just as in contemplation; and on returning again to the outer world, one sees that one has been surrounded by all the innumerable forms that the Sole Seer and Agent within assumes in his playful activity. And this distinction between the outer world and the inner shrine of an Indian temple, into which one enters “so as to be born again from its dark womb,”³¹ is the same distinction Plotinus makes when he observes that the seer of the Supreme, being one with his vision, “is like one who, having penetrated the inner sanctuary, leaves the temple images behind him—though these become once more first objects of regard when he leaves the holies; for There his converse was not with image, not with trace, but with the very Truth.”³²

The deity who assumes innumerable forms, and has no form, is one and the same Puruṣa, and to worship in either way leads to the same liberation: “however men approach Me, even so do I welcome them.”³³ In the last analysis, the ritual, like that of the old Vedic Sacrifice, is an interior procedure, of which the outward forms are only a support, indispensable for those who—being still on their way—have not yet reached its end, but that can be dispensed with by those who have already found the end, and who, though they may be still in the world, are not of it. In the meantime, there can be no greater danger or hindrance than that of the premature iconoclasm of those who still confuse their own existence with their own being, and have not yet “known the Self”; these are the vast majority, and for them the temple and all its figurations are signposts on their way.

³⁰ Kramrisch, *The Hindu Temple*, II, 361.

³¹ *Ibid.*, p. 358.

³² Plotinus, *Enneads* VI.9.11.

³³ BG IV.11.

General Index

- Absolute, 75n
 accuracy, 220–28, *passim*
 Achilles, 534, 535n, 542
 Aditi, 75n, 396n, 495
 Āditya, 248, 378, 388, 402, 407n, 465–66, 472, 490
 aesthetic, 13–15, 18–19, 22, 32, 40–42, 48, 60, 62, 68–70, 93, 106, 111–13, 152, 208n, 214n, 232, 257, 259, 262, 277, 283, 296, 312, 316, 323, 329, 339–40, 342, 344, 415, 518n; aesthetic activity ordered by conscience, 113; aesthetic aspect of sacral language, 246; aesthetic ecstasy, 105; aesthetic *Einfühlung*, 227–28; aesthetic experience, 97, 104, 118; aesthetic fault, 77, 98; “aesthetic instinct,” 337; aesthetic pleasures legitimate, 223; the aesthetic process, 84–85; aesthetic shock, 179–85, *passim*; aesthetic surfaces by no means terminal values, 168; aesthetic surfaces the vehicle of theme, 143; Chinese aesthetic, 110 ff., 308–15; “disinterested aesthetic contemplation,” 218n; mediaeval aesthetic, 189–200, 229 ff.; modern aesthetic, 223n; a more learned aesthetic, 338; pure aesthetic experience, 93; taste not an aesthetic criterion, 76; theological and aesthetic points of view in the last analysis inseparable, 206n
 aestheticism, 26, 69, 78, 106, 124, 159, 167, 174, 178, 179n, 217, 242, 248, 257, 262, 264, 271, 282, 295n, 308, 310, 312, 318, 337, 339, 481
 Agni, 3, 7n, 8, 36n, 138, 149–51, 156, 158, 168, 172, 292, 327, 374n, 378, 380, 384, 386–89, 396n, 398, 402, 404, 407n, 418n, 422, 426, 429n, 431n, 440, 442, 449n, 453n, 465–66, 471, 473, 480, 483, 486, 490, 493, 495–96, 502n, 504n, 506n, 508n, 510, 515–16, 522, 532
 Agnihotra, 4, 157, 365, 528, 529
 Agnīsomau, 485, 486
 Ahi, 523n; Ahi-Vrtra, 357
 Ahir Budhnya, 403n, 430n
 Ajantā, 112, 117, 126, 162, 174, 462n, 463
 Akūpārā, 364n, 523
 Ālakamanda, 487
 Alakṣmī (Allakḥhī), 358
 Albertus Magnus, 190–91, 199n, 202n
 Alexander the Great, 526
 al-Hallāj, Mansūr, 449n
 allegory, 354
 Altai, 477
 altar, 3, 7–9, 149, 156–57, 166, 177
 Āmām, 480
 Amarāvati, 462
 ambition, 99, 126–27, 290, 470
 Ambrose, St., 33, 251
 Amerindian, 9, 232, 287n, 317, 329, 372n, 456n, 483, 492, 497, 514–15, 525, 530–31
 Āmmit, 480, 501n, 518n
 Amoghasiddhi, 136
 Amon-Rā, 480
 Ananta, 430n, 447n
 Andersen, Hans Christian, 307n
 Andrae, Walter, 36n, 174, 231n, 241, 248, 288n, 298, 304, 315, 338, 341–49 *passim*, 520n
 Andrews, Edward Deming and Faith, 255–59, *passim*
 Aṅgiras, 248
 Angkor Thom, 360
 animism, 112–13, 436, 512
 anonymity, 218n, 256, 473
 anthropology, 288, 292–95, 298, 301, 305n, 319, 329, 338, 435, 437
 Apālā, 335, 355–57, 363–64, 367n, 467, 523n
 Aphrodite, 37n, 361
 Apollo, 20, 37, 40, 160, 282n, 467, 532n
 Aquinas, St. Thomas, 15–17, 21, 45, 51, 55n, 59–60, 62, 64–69, 133, 145, 150–51, 160, 169, 177, 189–90, 192–93, 195–96, 200n, 203–204, 219, 225, 257, 274, 279–80, 304n, 328, 335, 344, 403n, 415, 439, 517, 527; doctrine of beauty,

INDEX

- Aquinas, St. Thomas (*cont.*)
 211 ff.; doctrine of beauty, commentary by AKC, 220–28
 archaeology, 106, 341–49
 archaism, 165, 228, 259
 archery, symbolism of, 442–50, 452n, 499n, 500n
 archetype, 21n, 26, 35, 38n, 56, 69, 80n, 84, 88–89, 132, 138, 147, 185n, 236, 284–85, 304, 338, 345, 346, 353, 357, 362, 427, 432, 434, 442n, 476, 496, 518, 529, 532
 architect, 423–25, 427, 431
 architecture: Islamic, 6, 488; mediaeval, 229 ff.; sacred, 3–10, 415–64; symbolism of, 415–64
 ardor, 4, 98, 522n
 Argos, 371, 374
 Arhat, 6, 181n, 398n, 448n
 Ārifi, 261
 Aristotle, 14, 18–19, 21n, 29n, 45, 111, 194n, 224, 274n, 280, 284–85, 306, 323, 325, 339, 366n, 368n, 406, 458
 Arnold, Sir Edwin, 406
 Arnold, Sir Thomas, 262
 art, 16, 45, 48–62, 69–71, 75n, 95, 257, 282n, 329, 427, 538; an absolute principle, 46; abstract, 25n, 74n, 152, 296–97, 299, 316, 483; academic, 166; agricultural, 437–38; all making by art is occasional, 274; ancient Near Eastern, 346; an ancient wisdom, 369; anonymous, 126, 342; appreciation of, 62, 68–70, 106–107, 146; art in the artist, 57, 72–73, 82, 90, 104n, 164, 227, 264, 267; art is a kind of knowledge, 13, 33, 318; art is not enough, 231; art reflects and answers to man's every need, 94; artistic failure due to lax realization, 137; art as imitation, expression, participation, 276–85; as foremeasure and providence, 150; as psychotherapy, 144; Asiatic, 101–27, *passim*; begins in a potentiality of all unuttered things, 100; bourgeois, 58, 299; Buddhist, 131–85, *passim*; Byzantine, 101, 161, 202n, 488; child of the intellect, 13n; Chinese, 110 ff., 308–15, 488, 515n; Christian, 143, 196n, 229 ff., 371–72; the consumption of art and understanding, 94; decadent, 111, 340; desirable for the sake of the self, 74n; differentiated according to the three *gunas* (static, energizing, inert), 76; a discipline beginning with attention, 91; distinction of art from nature, 73n; distinction between arts of flattery and those of ministration, 36; distinction of “fine” from “applied,” 17, 28, 40, 43, 51, 73n, 75, 125, 132, 223n, 242, 316, 318, 432; distinction of meaning from art in modern culture, 284; the divine procession is *per artem*, 376n; divorce of art from human values, 282n; dramatic art, 80n, 90, 98, 113, 181, 246, 284, 538; the effective expression of theses, 14; Egyptian, 22, 38n; the end of art is the good of man, 458; erotic, 90, *see also* eroticism, sexuality; Far Eastern, 87n; the first truth about art, 108; folk, 53, 82n, 91, 253, 316, 44n, 516n; for art's sake, 94, 178, 271; fundamental identity of all the arts, 15–16; Greek, 22, 101, 112, 296–97, 343–49; God is the actual theme of all art, 105; Gothic revival, 228; the habit of an art, 80; has fixed ends and ascertained means of operation, 16n, 61, 145–46, 165; hieratic, 24n; history of, 42, 44, 78, 101, 103, 178, 228, 258, 271, 294, 316–19, 337–49; humane artistic operation, 458; is essentially iconography, 37, 162; an iconography of transcendental forms, 316–17; imitates Nature, 20–21, 35n, 111, 151, 200n, 224, 277–78, 301, 315–16, 422, *see also* imitation; imitation of angelic or divine prototype, 73, 81, 83, 141, 423, 426, 487, *see also* imitation; in connection with religious exercises, 134n; indefiniteness in works of art, 44; in-significant, 40; intellectual operation in art, 131–46; an intellectual virtue, 14, 232, 272, 276; intended “to please, to inform, and to convince,” according to St. Augustine, 51; its practice a metaphysical rite, 165; its spiritual ends, 17–18; the knowledge of how things should be

INDEX

made, 29; the “life” of a work of art formerly a deliberate animation, 177; the manifestation of an informing energy, 105; *Mâyā*, the “art” or “power” of creation, 538; a means of existence, 92; a means of reintegration, 92; the mechanical arts, 16n; *mediaeval*, 43–70, 189–232, 257; modern, 28–29, 37n, 43, 48, 54, 70, 104, 107–108, 114, 126–27, 256, 279, 296, 333, 341–43, 427n; in monumental art, what affects us is the power of a numinous *presence*, 202n; a name of the Spirit, 32; neolithic, 175; no distinction between art and contemplation, 165; no good use without art, 38; no room for private truths in art, 50; the norm of workmanship, 225; normal view of, 257; not a gift but a knowledge, 49; not a kind of feeling, 13; not a mere matter of aesthetic surfaces, 124; not in any special sense an aesthetic experience, 318; the once indivisible connection of religion with art, 104; Oriental art concerned with the nature of Nature, 112; our arts that are not arts, 96; painting, components of, according to Indian aesthetic, 244n; pathos in, 184; Persian, 260–66; the practice of art is a vocation, 95; prehistoric, 53; primitive, 22, 53–54, 235, 241–42, 253, 256, 280, 286–307, 317, 339, 431, 439–40, 481; principal, 299; the principle of manufacture, 62n; reduction of art to theology, 168; representative, 52n, 86–87, 90, 97–98, 102, 112, 114–15, 158, 161, 184, 209n, 260–66, 296, 309 ff.; ritual arts the most “artistic,” 34; Romanesque, 226, 317, 488; royal, 307; sacerdotal, 4, 307; sacred and profane, 28; Sarmatian, 299; the shock of conviction that only an intellectual art can deliver, 184; a significant and liberating art, 40; the signs constituting the language of a significant art are injunctive and speculative, 319; a skill appropriate to every operation, 94; a skill exercised for the sake of the angels, 79; the spectator’s effort

is art in him, 69n; statement informed by ideal beauty, 104; the study of art has begun to be a bore, 342; the task of art, 36n, 231; theology and art in principle the same, 196n; traditional, 48, 50, 53, 58, 66, 70, 126–27, 289, 432;

it is not the *aim*, but rather the *method* of traditional art, to please, 66; traditional art distinguished from academic, 165; traditional art is an applied art, 178; traditional art an incarnation of ideas rather than idealization of facts, 435; the object is merely a point of departure, 154;

transmitted knowledge of ultimately superhuman origin, 423; the true philosophy of art always and everywhere the same, 36; Vedic mantra as the exemplum of all art, 80n; we cannot give the name of “art” to anything irrational, 13n, 185n; we desire art but not the things that make for art, 259; we have come to think of art solely in terms of upholstery, 343; we have the art that we deserve, 259; a yoga, 91n

art, work of, 71–73, 75–76, 78–79; as a means of reintegration, 145; abstract, 88; can be called beautiful only by ellipsis, 74n; the chart of a Way, 308; conceived in accordance with law, 82; experience in the presence of a work of art, 183 ff.; idiosyncrasy in works of art, 201n; an intelligible construction, 73n; is always occasional, 194; is a reminder, 241, 278n; the last end of the work of art is the same as its beginning, 138; the natural model, 86; nourishes the spectator by its meaning, 85–86; an occasion of ecstasy, 106; ought to be an epiphany of things unseen, 315; pertains to our “life” when it has been *understood*, 217n; polar balance of physical and metaphysical, 248, 297, 304–306, 317; the real presence of the theme, 279; regarded as a food, 72; a “station” where the shock of awe should be

INDEX

- art, work of (*cont.*)
 felt, 185n; truth in a work of art related to the pattern in the artist's mind, 195n; valuation through our response to it, 115; when the perception of a work of art becomes a serious experience, 179–85
- Artemis, 353
- artist, 16, 28–31, 40–41, 58–64, 71, 73n, 76–78, 80n, 82, 114, 126, 167, 257, 276–77, 317, 424; analogy with mathematician, 50; anonymous, 50, 89n; the artist and moral license, 214n; artist's procedure according to Rūmī, 263–64; the artist's way, 91n, 94; as contemplative expert, 309–10; as expert, 16; as such has no moral responsibilities, 23; as tradesman, 29; as yogin, 142; considers the good of the work to be done, 27; the Christian artist, 47; Divine Artist, 25n, 54–55, 64, 87, 93, 150, 194n, 197n, 218n, 227, 255, 257, 264, 276–77, 423–24, 539; divine triad of “artists” in Indian tradition, 416, 419; every man is a special kind of artist, 30, 58, 71n, 316; failure due to lax realization, 90; his first gesture is an interior and contemplative act, 210n; his function is not simply to please but to present an ought-to-be-known, 318; has not in view simply to make something beautiful, 193n; an instrument directed by his art, 58; intellectual operation of the artist, 58–62, 84–85, 88, 426, 426n; knows how things ought to be made, 80; must be a free man, 31; must be interested in something greater than himself or his art, 319; not a special kind of man, 30, 58, 71n, 316; not as such a philanthropist, 78; present poverty in competent artists, 95; his priestly or ministerial function, 34, 283n; the proper artist, 79; question of distinction from the craftsman, 318; required to be a sane and normal man, 76n, 201n; responsible as such and as a man, 23, 257; seeks celestial levels of apperception, 23, 164–65; *see also* art, imitation of angelic or divine prototype; his theme the object of his devotion, 109; the traditional artist is always expressing himself, 166; what the East demands of the artist, 126; whoever makes or arranges anything is an artist, 51n; the work of art as the artist's child, 36; works by a word conceived in intellect, 51, 133, 151, 193n, 197n, 228, 344; works for the good of the work to be done, 59
- arts, liberal, 51
- Āryatārā, 136–39
- Asaṅga, 154, 157
- asceticism, 99, 312
- assimilation: no understanding without assimilation, 148; required for the judgment of an image, 167; of knower and known, 141–43; of oneself to God, 138, 517n, 523n. *See also* identification
- Asterius, bishop of Amasea, 24n
- astrology, 429
- Asura, 37n, 417, 434, 442n, 446n, 538
- Aśvaghoṣa, 113, 229, 270–71, 282
- Aśvins, 433, 467, 500n
- Athene, 6n, 132, 524
- Athens, Acropolis, 441
- Ātman, 396, 448n, 497
- Atri, 356
- Augustine, St., 26n, 35n, 45, 48, 51n, 53, 56n, 61–63, 65, 69, 143, 151, 160, 173, 182n, 185n, 193n, 197–200, 203–206, 208, 214n, 219–20, 229–30, 243, 250–51, 267, 408n, 509n, 539
- Aurangābad, 462–63
- Aurelius, Marcus, 255
- authority, 81, 94, 113, 148, 174, 411
- automata, 537–40
- Avalokiteśvara, 312
- Avalon, Arthur, 517n
- avatar, 116, 334, 368n, 396–97, 493
- Avencebrol, 269–70
- Avesta*, 381–82
- Avicenna, 207n
- Awakening, 134, 147, 152, 180, 261, 389, 391n, 399n–400, 457, 519n, 537n
- axis of the universe, 7 ff., 82n, 171, 377, 379n, 383–84, 389–390, 395, 397–98, 404, 417n, 421–22, 424–25, 428–30,

INDEX

- 446n, 451n, 455, 465, 467, 470, 476,
484, 506n, 510, 532n, 541
Aymonier, E., 360
- Bai Ulgan, 477, 479
Baithin, 372n
Balarāma, 448n
Baldwin, Charles Sears, 14n
baptism, 490
Barabudur, 116, 348, 427
Barleycorn, John, 327
Basil, St., 52n, 69, 88n, 159
Basilides, 378n
Baudelaire, Charles, 118
Baynes, Charlotte, 378n
Beardsley, Monroe C., 266
beatitude, 18, 36n, 64, 148, 337, 415, 419n
Beatrice, 393-94
beauty, 19-22, 24-26, 28, 33, 48-49,
55-57, 60-61, 64-70, 72-74, 78, 92-
94, 105-107, 113, 125, 132, 145, 172,
189-200, 232, 236, 242, 247, 252, 255-
58, 262, 265-67, 277, 281-82, 287,
289n, 302n, 358, 367n, 427, 458-59;
as an absolute, 46; as the *splendor
veritatis*, 40; the attractive power of
perfection, 219n; beauty and truth
are inseparable concepts, 66; of the
Buddha's person, 181; by participation,
22n, 24; coincidence with accuracy,
162; concept of "scale" or due size,
200n; depends upon perfection, 49;
divine, it is from the divine beauty
that the being of all things is derived
(St. Thomas), 216; doctrine of, ac-
cording to St. Augustine, 65, 193n;
doctrine of, according to Dionysius
the Areopagite, 192 ff.; doctrine of,
according to Plato, 13-42 *passim*,
191-92, *see also* Plato; doctrine of,
according to St. Thomas Aquinas, 65,
211 ff.; doctrine of, according to Ul-
rich Engelberti, 194 ff.; doctrine of,
according to Witelo, 65n; doctrine
of the beauty of the universe, 208 ff.;
a formal cause and one of the Divine
Names, 44; has to do with cognition,
44, 252; ideal beauty seen or tasted,
93; no beauty that can be divided
from intelligibility, 162; not the final
end of art, 68-69; of mathematics,
22; of mediaeval aesthetic theory, 190;
one material not more beautiful than
another, 15; pertains to knowledge,
14; the single form of all things, 22;
the summoning power of beauty, 69,
155; the summons of beauty is to a
thesis, 241; defined in part by sym-
metry, 200-201; "that which pleases
when seen" (St. Augustine), 56
behaviorism, 209n
being, 137, 148, 170, 303, 378n, 409,
410-11, 416, 421, 423, 425, 436, 445,
451n, 454-55, 496-97, 502-503, 532;
archetypes of being in Greek art, 112;
being all in act, 171; confusion of ex-
istence and being, 10; human modes
of, 91n; intellectual mode of, 72, 83n,
92; intellectual-ecstatic order of, 93;
manifest and unmanifest, 503n;
Median Breath as axial principle of
being, 8; the pure beauty of the
Self, 94; pure form has only being,
not a becoming, 74; summit of con-
tingent being, 393, 395, 427; vegeta-
tive mode of, 72, 92; the very being
is shaken, 184
Belpaire, B., 50n
Benedict, Ruth, 294n, 301n
Benoist, Luc, 338
Benson, J. H., 444n
Berdyaev, N., 287, 328
Bergson, Henri, 49n
Bernard, St., 337, 367n, 408n
Bernheimer, Richard, 25n
Bethell, S. L., 275n
Bhadra, 486
Bhairava, 220n
Bharata, 89
Bhārhut, 493
Bhāṣā, 118
Bhāskara, 226n
Bhattacharya, B., 132n, 137n
Bhaṭṭāraka, Trailokyavijaya, 138
Bhūpati, 359
Bible, taught as "literature," 226, 228
Bihāri, 191n
bird, symbolism of, 7, 38, 433n, 453n
Birdwood, Sir George, 231n

INDEX

- birth, 151, 172, 485, 495, 523n; of Agni, 150; temporal and eternal, 149; rite of, 531n
- Blake, William, 56, 122, 209n, 214n, 222, 270, 295n, 298n, 312, 325–26, 328, 406, 430n
- Bloomfield, Maurice, 173
- Boas, Franz, 114n, 115n, 286n, 369n, 531
- Bodhgayā, 386
- Bodhidharma, 121–22, 312
- Bodhisattva (Bodhisatta), 113, 133–34, 163, 311, 359, 443, 461, 488, 498–99, 517n
- Boehme, Jacob, 151, 202n, 330, 398n, 408n, 529, 536n, 538
- Boethius, 278n, 440, 511
- Bollingen Foundation, v, xxix
- Bonaventura, St., 15n, 44–45, 55n, 63, 193n, 195n, 200n, 205n, 217n, 257, 275n, 277n, 279, 323, 367n, 398n, 495
- Bosch, Hieronymus, 481
- Boston, Museum of Fine Arts, xxix
- Botticelli, Sandro, 392
- Bouquet, A. C., 153, 175
- Brahmā, 9n, 422n
- Brahma(n), 74n, 75n, 93, 104, 124, 152–53, 157, 175, 206n, 315, 361n, 376–78, 380, 383n, 388–89, 394, 396, 400–402, 408n, 409, 422, 425n, 445–47, 450–51, 467, 473, 486, 488, 492, 496–97, 499n, 502n, 505n, 526, 529n, 537n, 541
- Brahmadatta, king of Benares, 488, 490
- breath, 7–8, 81, 105, 111, 234n, 315, 387–88, 397, 404, 408, 428n, 445–46, 455–56, 466–67, 470, 486, 492, 494, 495–98, 502n, 505n, 510, 515. *See also* gale; Marut
- Bréhier, Émile, 502n
- Bréhier, Louis, 517n
- Brhadhratha, 473
- bridge, symbolism of, 7, 158, 327, 418n, 471, 494, 504n, 506n, 517n, 524, 535
- Brown, A.C.L., 355, 535
- Brown, W. Norman, 173
- Bruce, J. Douglas, 540
- Buddha, 3, 7n, 110, 113, 116, 120–21, 133, 137, 147–83 *passim*, 209n, 236, 265, 279, 287n, 292, 309, 311–12, 327, 336, 347, 385n, 407, 418–22, 440, 443, 449n, 452–54, 457, 485, 490, 493, 498–99, 504–505, 508n, 532; the Buddha's method of teaching, 155
- Buddhism, iconographic prescription in, 131–78; question of its orthodoxy, 148–49. *See also* art, Buddhist
- Budge, E.A.T. Wallis, 479
- Buriats, 477
- Burnouf, Emile Louis, 169
- Byron, Robert, 161–62, 441n
- camel, symbolism of, 510
- Cancer (zodiacal), 487, 502n
- Caṇḍikā, 358
- cannibalism, 484, 488, 519n
- canon, 80, 109, 113, 126, 131, 427; of proportion, 90, 159, 166, 200n
- Capricorn, 487, 500n, 502n
- Casanowicz, I. M., 477
- caste, 119, 120
- Catherine of Siena, St., 517n
- causality, 55, 302, 396; concept of four causes in application to art, 56–65, 144, 168, 189, 193–98, 201n, 205–207, 263–64, 280, 337, 340, 348, 424; first cause, 211 ff.
- celt, symbolism of, 432, 435–37
- ensorship, 17, 107, 318
- center, symbolism of, 400, 422–23, 430n, 443, 455. *See also* wheel, symbolism of
- Cerberus, 523n, 529
- Chapman, Emmanuel, 282n
- chariot, symbolism of, 326, 380, 416–17, 476, 483, 493, 512–13
- Chase, Stuart, 30n
- Chattopādhyāya, K., 169
- Chavannes, E., 147, 162–63, 168–69
- checkers, symbolism of, 176
- cheerfulness, 134–35
- Chi K'ang, 310
- Chia Kung-yen, 513
- Chie Hirano, 513
- Ching Hao, 113, 143
- chivalry, 176
- Chrétien de Troyes, 326, 534–35
- Christ, 6n, 7n, 24n, 32, 67, 88n, 149–50, 161, 181n, 197n, 342, 214n, 234, 256, 280, 304n, 325, 335–37, 354, 367–68, 371–72, 383n, 385n, 400n, 408n, 422,

INDEX

- 430n, 441n, 449n, 484, 487–88, 490, 499n, 502–504, 508n, 510–11, 514, 516–17, 519n, 522, 531n, 544
 Chrysostom, St., 51n, 251
 Chuang-tzu, 19n, 30n, 54n, 56, 111, 313–14, 326, 379n, 513
 Cicero, 23, 66, 198, 220, 204–205, 209, 229
 Clement of Alexandria, 70, 241, 324n, 329, 497
Cloud of Unknowing, 410n
 color, symbolism of, 359
 Colossus of Rhodes, 532
 Columcille, St., 372n
 Comenius, J. A., 6n
 compassion, 134–35, 150
 comprehensor, 81, 84, 91n, 155, 170, 177, 382, 393–94, 402n, 449–50, 473, 486
 Confucius, 119
 connoisseurship, 25, 95, 105–106, 218n, 226–27, 315
 conscience, 46, 113, 214n, 408, 425n
 consciousness, 64, 109, 137, 142, 170, 291, 302, 425n, 455, 498n; the unanimous consciousness of an organic and international community, 189
 contemplation, 5, 10, 24–25, 34–35, 47, 56, 93, 131, 137–38, 142–43, 152–54, 156–58, 160, 164–65, 169–70, 180–83, 210n, 214n, 218n, 234–35, 237, 283, 308–10, 312, 318, 323, 336–37, 349, 354, 363n, 386, 389, 400–401, 415, 426–27, 439, 448n, 452–54, 458, 499, 515; art of making use of supports of contemplation, 154; a doer by contemplation and a contemplative in act, 458; disinterested aesthetic, 14; “heresy” resulting from an infirm act of contemplation, 226; ritual as a support of, 4
 contempt of the world, 209n
 contraries, coincidence of, 203n, 235, 400n, 527, 528–29, 542 ff. *See also* opposites
 Cook, A. B., 354, 521–22, 530
 Coomaraswamy, Doña Luisa, v, vii
 Cousens, Henry, 499n
 crafts, craftsman, 23, 47, 59n, 73n, 83, 88, 91, 95, 104, 127, 132, 141, 243n, 255, 261–62, 264, 268, 286–87, 298; craftsmanship, 255–59; annual worship of his tools, 434n; anecdote of a Chinese carpenter, 308; anecdote of a Chinese swordsmith, 310; carpentry, 460, 539; collective consciousness of the craft, 88; distinction from the artist, 318; smithery, 432 ff., 539; the tradition of workmanship, 438
 Crawley, A. E., 520n
 creation of the world, 7n, 15, 24, 133, 189–224 *passim*, 250, 264, 277, 327, 335, 358, 376n, 380n, 408n, 416 ff., 454n, 538. *See also* Māyā
 criticism of art, 266–75 *passim*, 325; in China, 314; theory of, 227. *See also* judgment of art
 cross, symbolism of, 395n, 420n, 434, 490, 494, 542. *See also* light, cross of Cu Roi, 536
 Cuchullain, 356n, 372n, 541
 culture, an impartial knowledge of style, 103
 Cupid, 361n
 Cyavāna, 508n
 Cyril of Jerusalem, St., 497
 d'Arezzo, Guido, 230–31, 237, 282n, 325
 da Vinci, Leonardo, xxxiv, 201n, 274n, 281n
 Dabhai, 493, 502n
 daimon, 160, 408
 dance, 229
 Dante, 32, 49, 63–65, 69, 108, 142, 155, 165, 171, 191n, 196–97, 231, 261, 264, 269–70, 272, 280, 282, 303, 305n, 309, 323–25, 335–38, 348, 381n, 386, 390–95, 399n, 409, 423, 543
 Danzel, T. W., 241n
 darkness, xxxii; divine darkness, 197n, 202–203, 219n, 377, 490, 528–29
 Darmetester, James, 524
 Dasgupta, S. N., 278n
 Davy, G., 292n
 dawn, symbolism of, 528–30
 de Jerphanion, G., 319
 de Rome, Marie Saint-Cécile, 510
 De Wulf, Maurice, 191n
 death, 5, 8, 37–38, 89, 92n, 166, 179–80, 182, 287–88, 302n, 311, 313, 334, 336,

INDEX

- death (*cont.*)
 372, 377, 381–83, 391, 394n, 397,
 403, 406, 418, 421, 429n, 450, 452, 455–
 56, 467, 469–70, 472, 476, 480, 484–87,
 490, 496, 502–503, 505n, 507–509,
 516–18, 522–23, 529; death in life,
 500; in relation to katharsis, 18;
 Death's head, 490; a divinely inflicted
 "death" is also an "assumption,"
 335–36; second death of the soul
 (Eckhart), 449n
 decapitation, symbolism of, 368n
 delight, 94, 105–106, 180, 182, 192, 206n,
 217n, 218n, 272, 285; derived from
 understanding traditional symbolism,
 325; the feast of reason, 231; tasting
 of ideal beauty, 93. *See also* ecstasy
 de-mentation, 34, 154, 507n
 Demeter, 354
 demiurge, 16, 277n
 democracy, 120, 290–91, 294n
 Deonna, W., 284n, 296
 Descartes, René, 317
 despair, 134, 148, 151, 157, 183,
 287n, 502n
 Deva, 150, 377, 381, 385, 388, 398, 402,
 435, 466–67, 471–72, 487, 504n, 516n
 dewdrop, symbolism of, 180n
dharma (dhamma), 110, 157, 180–82,
 236, 311, 484
 Diana, 354
 Diez, E., 6n
 Dion of Prousa, 354
 Dionysius the Areopagite, 67, 160, 190–
 94, 202, 214, 219n, 265, 280, 490,
 517n, 528–29, 541
 Dionysius the Carthusian, 70
 disguise, 362n, 365, 453–54, 507n
 docking, symbolism of, 369
 dog, symbolism of, 533–34
 Dolgans, 477, 514
 Dombart, T., 517n
 dome, 6–7, 9, 372, 402; symbolism of,
 415–64
 Donne, John, 313
 Door, Active, symbolism of, 235, 286n,
 368–69, 521–44
 door-knocker, symbolism of, 516n
 dove, symbolism of, 397
 dualism, 93, 383n. *See also* contraries
 Dürer, Albrecht, 49, 532–33
 Dura-Europas, 518n
 Durgā, 358
 dusk, symbolism of, 528–29
 dust, symbolism of, 135–36, 142, 154,
 314
 Dyroff, A., 191n
 ear, symbolism of, 72
 Eckhart, Meister, 21, 32, 43n, 45, 50,
 54, 109, 143, 153–54, 160, 181n, 199n,
 205–206, 214n, 219n, 224, 228, 264,
 283n, 292, 336–37, 360n, 367n, 397n,
 398n, 401n, 405, 406 ff., 449n, 451n,
 484, 492, 500–501, 507–509, 518n, 543
 ecstasy, 18, 20, 93, 104, 124, 479; aes-
 thetic, 105–106. *See also* delight
 education, 23, 27, 41, 62, 65, 81n, 95,
 107, 156, 267, 287n, 290–91, 295,
 316–19, 341, 520n; Plato's theory of,
 17; we are not agreed for what to
 educate, 23
 egg and dart, symbolism of, 343–44, 532
 Eggeling, J., 465, 492, 519n
 ego, 301–302; egotism, 317
 Eliade, Mircea, 287n, 369n, 456n, 539
 emanation, 140, 408–409, 451n, 503n
 emotion, 13–14, 80, 118, 152, 180–82,
 184, 214n, 232n, 258, 316; the eight
 emotional themes, 179–80
 emptiness, 135–36
 enlightenment, 110, 116, 121, 454n
 Eochaidh, 363, 365; five sons of, 354–55
 Epiphanius, 159
 epiphany, 384n, 400n, 538
 equanimity, 134–35
 Erechtheion, 441
 Erectheus, 441n
 Erigena, Joannes Scotus, 143, 153, 199n
 Eriu, 353, 355, 357
 Eros, 32–34, 37n, 231, 294n, 304–305,
 354, 361n, 365
 eroticism, 191n; Indian, 234; Islamic,
 263. *See also* love; sexuality
 Eskimo, 436n, 483, 520n, 530, 533
 essence, 166, 394n, 410, 421, 428, 435,
 447n, 454–55, 500, 510; distinction of
 essence from nature, 400n; doctrine
 of one essence and two natures, 153,
 366, 376, 380, 383n, 514
 Etain, 6n
 eternity, 137, 362n, 410, 448n, 458, 500n,

INDEX

- 528, 537–38, 544; eternal now, 65,
282n, 287n, 303, 406, 410, 454n, 543
ethics, 71n, 76, 513
Euripides, 16, 209n, 286, 535
Europa, 353
Europe: two Europes—the “modern”
and the “Christian,” 101
Evans, Sir Arthur, 465, 514
Everyman, 58, 508n
evil, 72n, 179, 202–203, 274, 334–35,
354, 362, 365, 379, 381, 390n, 392,
399–400, 403, 434, 453n, 469, 502n,
509n, 513, 542
Evola, J., 291n
exemplarism, 194, 204–205, 212n, 217–
18, 264, 276–85, 334, 423
eye, symbolism of, 50n, 55n, 72, 150,
380n, 397n, 417n, 418n, 440, 501n,
510; of contemplation and intellect,
386

faith, 95, 168, 511, 544
fate, 291. *See also* providence
feather, symbolism of, 535
fetishism, 295n
Fier Baiser, 355, 357, 359, 363–64. *See*
also kiss
figure of thought, 271–72, 279, 284n,
323, 330, 368, 536
fire, symbolism of, 372n, 398, 465 ff.; fire
altar, 426, 429n, 465–66, 504–505
Firmicus Maternus, 500n
flavor, 243–44. *See also* taste
Flora, 361
folklore, 89n, 173, 177, 286–307 *passim*,
325, 358, 360, 368n, 370, 396, 443,
505n, 539; carrying the bride across
the threshold, 525; climbing a greased
pole, 514; folklore motifs are meta-
physical formulae, 311; Irish, 354–55;
more than merely the “lore of the
folk,” 334; nature of the marvelous
in, 453n, *see also* miracle; relation
between folklore and scripture, 367–
68; scholarly interpretation of, 535–36
food, 72n, 245, 283, 417–19, 434n, 492,
497–98, 503n, 519–11; works of art,
as food, 72, 98
foot, symbolism of, 377, 378n; footprint,
symbolism of, 84, 149, 151, 173, 199n,
508n

foramen, 5, 6, 450–51, 456n, 469, 515
forgetfulness, 366n. *See also* recollection
form, 18, 21, 28, 34–35, 40, 52, 55–57,
61, 63–64, 66, 72, 74–75, 77, 81–82,
85n, 97, 99, 109–110n, 115n, 139,
141–42, 152, 154, 165–66, 170, 178,
182n, 193–195n, 197, 205, 210n, 213n,
217n–218n, 221–28 *passim*, 236, 256,
262, 264, 267, 277, 282–83, 290n, 292,
299, 316, 342, 347–48, 426, 430n, 433n,
437, 458, 512, 518n, 520, 529; and
content, 271; and formless matter, 15;
confusion of actual with essential
form is fetishism, 159; divine and
human, 23; every form is protean,
280; general discussion in Scholastic
terms, 194–95; “good form,” 113; of
humanity, 152, 303; pure form in
Chinese landscape painting, 88n
Forrer, Emil, 513
Fortuna, 362
Foucher, Alfred, 164, 172, 336, 444
fountain, symbolism of, 133, 405
Fowler, Murray, 522
Fox-Strangways, A. H., 117
Francis of Assisi, St., 312
Frankfort, Henri, 343
Frazer, Sir James G., 284, 289, 293n,
535
Freuchen, Peter, 515
Fulgur, 441n
fundamentalism, 169
furniture, 255–59

gale, 371n, 434n, 455, 465 ff., 493–94,
496, 498n, 502n. *See also* breath;
Marut
gander, symbolism of, 506n, 514, 516n
Gandhāra, 164, 331
Gandharva, 37–38, 304–305, 467, 523–24,
536
Garuḍa, 331, 333, 492, 526, 536, 538n
Gautier, Théophile, 26n
Gawain, 353–54, 359n, 363–64, 480,
534n, 540. *See also* Iwain Gāyatrī, 522–
23, 535n
genius, 33, 80n, 107, 120–21, 125–26,
214n, 295n, 308
Ghaṇṭasālā, 428
Gill, Eric, 101, 184, 191n
Gilson, Etienne, 142

INDEX

- Giselbertus of Autun, 230
 Giviok, 530
 Gleizes, Albert, 296n, 438
 gnosis, 25n, 152, 154–55, 227, 390, 409, 439, 446, 518n. *See also* knowledge
 God, 28, 48, 64, 106–107, 147, 153, 156, 175, 177, 182, 196–98, 200n, 204, 206, 208–19, 221, 224, 257, 261, 263, 268, 304n, 306, 132, 326, 354, 405, 410–11, 498n, 503n, 507n, 510, 517n, 524; in the context of Islamic iconoclasm, 102; all creation is feminine to God, 354; as all-seeing, 234, 236; allowed evil, 203; in Amerindian architectural symbolism, 9; is Argos-eyed, 374; the art of God, 46; the art of knowing God, 168; artist imitates what God did in the beginning, 175, 458, *see also* art, imitation of angelic or divine prototypes; chivalric imitation of God as a “man of war,” 176; City of, 4, 6; *Coeli enarrant gloriam Dei*, 174; consecration of the house of God, 158; as Creator, 277–78; Door-God, 7n, *see also* sun: sundoor; Eckhart’s identification with God, 109; in Eucharistic symbolism, 174–75; as first artist, 48, *see also* artist: Divine Artist; God-aperture (cranial foramen), 5, *see also* foramen; God is the actual theme of all art, 105; the God within the artist, 41; the Golden Person, 40, *see also* Person, *puruṣa*; His glory interpreted in science and art, 34; an icon of God described by Hermes, 161n; iconography of, 124, 518n; the inorganic God within, 40; is in the least of creatures, 408n; only by becoming God can one worship Him, 167; the pattern of His activity, 113; in Plato’s theory of inspiration, 33–34; relations with man symbolized in the *Krishna līlā*, 116; the return to God, 54; seeing God face to face, 301; symbolized by the sun, 324, *see also* sun: symbolism of; tasting of, 18, 184; theology is concerned with “the arrangement of God,” 190; unqualified and qualified, 252; uses convenient means, 115; wholly in act, 202n
 Godhead, 171, 377, 397, 405, 407, 429n, 447n, 496, 500n, 502n
 Goethe, J.W. von, 45
 gold, symbolism of, 133, 222, 476
 Gonda, J., 245–46, 249
 good, goodness, 39, 192, 189–200 *passim*, 224, 509n, 513; good of the work to be done, 23, 25
 government, 16–17, 37, 61, 291–92, 313, 359–60, 512, 539
 grace, 210, 405, 410, 509n
 Graha, 486
 Grail, 261, 355–56, 368, 382n, 404, 418n, 420, 430n, 538
 Gratry, Alphonse, 278n
 Greenberg, Clement, 31
 Gregory, J., 284n
 Gregory, St., 177
 Groslier, G., 125, 127
 Guénévere, 327
 Guénon, René, xxii, 48, 237, 290, 293–94, 303, 324n, 360n, 436n, 485, 519
 Gurvitch, G., 291n
 Hāfiz, 326
 hair, symbolism of, 356
 Hamsa, 397
 Haoma, 381, 523
 Hardy, G. H., 22n, 26n
 hare, symbolism of, 533
 harmony, 17–18, 26n, 67, 124, 192, 195–96, 200, 212–13, 220, 230–31, 288, 291, 313, 542
 Hartland, Sidney, 289n, 435, 441n, 450n
 Hauptmann, Gerhardt., 231n
 Heard, Gerald, 293n
 heart, 5, 8, 49, 84, 115–16, 161, 231, 312, 356, 366n, 368n, 397n, 408, 421, 446, 449–50, 454, 480, 505–506, 508n, 516n, 539; assumption of iconography in the heart, 168; evil barb that festers in men’s hearts, 179; it is in the heart that Wisdom is seen or heard, 84; *simurgh* of the heart, 260; space in the heart, 155; vectors of, 450
 Hecate, 354
 Heimdadlr, 504, 524
 Heine-Geldern, R., 488
 Helios, 160, 282n, 361n
 hell, 493, 501, 504n, 515

INDEX

- Hentze, Carl, 348, 490, 512
Hephaistos, 132
Heracleitus, 294n, 406, 524n
Herakles, 524
heresy, 38, 109, 232
hermeneia, 131, 156, 512
Hermes Trismegistus, 19n, 47n, 147, 153, 155-56, 161, 167, 170-71, 304n, 372n, 401n, 510n, 529, 542
hermit, 78n
hero, 177, 297, 304, 312, 326, 354-56, 359, 361, 363-70, 372n, 431, 434, 443, 448, 453, 477, 530, 533-34, 536, 543, 598
Herrad of Landsberg, 517n
Hesiod, 16n, 32, 374n
hesitation, 327
Hesperides, 524
Highbarger, Ernest L., 523n
Hippocrates, 16n
Hippolytus, 378n
Hocart, A. M., 283n, 297n
Holmberg, Uno, 395n, 476-77, 514-15
Holton, D. C., 286n, 435
Holy Spirit, symbolism of, 397
Homer, 19, 32n, 117, 325, 338
Hopkins, E. W., 384n
Hopkins, Gerard Manley, 270
Horace, 231
horse, symbolism of, 122, 248, 261, 295, 314, 384, 387n, 466, 516, 523n
Horus, 172, 284, 371, 479-80, 532
house, symbolism of, 284n, 416n, 422, 424-25, 442, 458, 504; life is above all a half-way house, 457n
householder, 78n, 100
Housman, Laurence, 270
Hsieh Ho, 111, 314
Hsueng-Feng, 312
Hugo of St. Victor, 208n
human body, symbolism of, 424
Hutchins, R. M., 318n
Huxley, Aldous, 232n, 284n
iconoclasm, iconolatry, 5, 10, 24n, 87-88, 99, 102, 120, 141, 148, 152-53, 157-61, 166, 260, 264, 291n, 402, 437
iconography, 3, 21, 24, 37n, 61, 66, 77, 81n, 85, 113, 115-16, 124, 141, 144, 152-53, 157, 161, 62, 173, 221, 236, 246, 279, 312, 316-17, 324, 327, 331-40 *passim*, 374, 448n, 490, 536n; architecture as material fact and iconography, 458; as an ascertainment, 163; of the Baptism, 397; the Buddha image, 77-78, 147-78 *passim*; other Buddhist iconography, 131-46, 162-64, 168, 179-85, 419n, *see also* art: Buddhist; legends of "first images," 163-65
identification, 64, 88n, 91-93, 96, 104, 108-109, 112, 165, 217-18, 272-73, 309, 472-74; *rei et intellectus*, 227. *See also* assimilation
ignorance, xxxii, 207n, 298, 316; is divisive of those things that wander, 207
Ikhnaton, 517n
imagination, 31, 56, 63-64, 82, 105, 111, 134, 143, 164, 166, 170, 263, 324, 328, 338, 426; a conception and a vital operation, 138
imitation, 20, 21-24, 31, 33, 335-36, 40-41, 47, 52, 54, 56-57, 63, 83n, 99, 102, 111, 131-32, 139, 151, 162, 164-65, 189, 200n, 210n, 212n, 218n, 221, 231, 248, 264, 268, 276-85 *passim*, 295-96, 298, 315, 323-24, 354, 422, 424, 427, 429, 444n, 523n; of the divine harmony, 18; by Homer of the gods' passions, 19; an icon is made to be imitated, not admired, 309; natural object superior to its imitation, 86. *See also* art: imitation
immortality, 8, 20, 37, 40, 328, 361, 377, 379, 383n, 386, 389, 418n, 437, 440, 445, 449n, 469-72, 476, 497-98, 500n, 503n, 507n, 511, 516n, 524-26, 533, 541, 543
impartiality, 181
impassibility, 19n
incarnation, 24n, 210; as humiliation and royal procession, 326
individuality, 149
Indra, 179, 246n, 335-36, 354-57, 364, 366n, 371, 374, 382n, 403n, 407n, 419n, 425n, 433-34, 441n, 443n, 453-54, 467, 492, 496, 510, 523n, 528, 538, 540; Indrāgnī, 523; Indrāni, 356-57, 366n, 425n; Indrāvarunā, 501n; Indra-Vāyu, 378, 480-81

INDEX

- Indus Valley culture, 384, 466, 499n
industrialism, 16n, 26n, 29n, 31, 35, 51, 62, 73n, 125, 175, 223n, 225, 287n, 291n, 293n
infallibility, 16n, 39n, 64, 195–196n
influence, artistic, 103, 170, 228; cultural, 313
initiation, 3, 72n, 176–77, 191n, 288, 292, 349, 381, 404n, 470, 476, 486, 519n, 522n; into the mystery of a craft, 438, *see also* crafts; the initiate does exactly opposite to the usages of man, 400n; initiate = one who is “enabled,” 500–501
inspiration, 31–34, 127, 164, 231, 274n, 316, 328
integration, reintegration, 4, 72n, 75, 83n, 92, 98–99, 145, 349
intellect, 36, 40, 42, 51, 63, 65, 81–82, 84, 147, 151, 170, 193n, 207n, 210, 218n, 394n, 405; Divine intellect, 56; practical intellect, 48; intellectual operation in art, 131–46
intention, 25, 41, 66, 71n, 169, 195n, 197n, 223, 236, 253, 262, 266–75 *passim*, 323, 507n
intuition, 25n, 49, 106, 109, 133, 168, 446
invention, 49–50, 84, 163
Irenaeus, 506n
Iris, 538
Isis, 353, 517n
Islam: doctrine of the Qutb, 8; mosque lamp, symbolism of, 263
islands, floating, 522, 530, 532
Iwain, 534–35. *See also* Gawain
- jade, 474, 476, 512–13
Jagannātha, 416n
Jambhala, 138
Jameson, A., 337
Jāmī, ‘Abd al-Rahmān, 199n
Janse, O.R.T., 516n
Janua Coeli, 7, 235n, 465–520 *passim*, 522, 525
Janus, 514
jar, symbolism of, 410
Jātaka, 157, 160, 180, 310, 357, 359, 419, 442, 444n, 452, 454n, 457, 460, 462–63, 488, 490, 492, 499n, 505n, 511
Jayadeva, 191n
- Jeans, Sir James, 142
Jenkins, Iredell, 231n, 276
Jeremias, Alfred, 448n, 521, 527
Jessen, Peter, 522
Johannes Saracenus, 190
John of the Cross, St., 336
judgment of art, 14, 21, 25–27, 60–61, 68, 71n, 80–81, 88, 97, 120, 146, 178, 189–90, 195n, 223, 226–27, 266–75 *passim*, 342; a consummation in use, 167; is a contemplation, 167. *See also* criticism of art
Judgment: Last, 102, 203n, 499n, 501n, 544; moral, 269
jugglery, traditional, 511
Jung, C. G., 52, 144–45, 175, 289n, 346
Jupiter, 385n, 450n, 507n
justice, 17, 29–30, 210, 368n
- Kabīr, 109n
Kaira Kan, 477
Kāla, 518n
Kālakaṇṇī, 358–59
Kālamakara, 218n
Kālī, 220n, 358
Kālidāsa, 123, 366n
Kalingasenā, 539
Kallen, H. M., 312
Kāmadera, 304
Kant, Immanuel, 106
Kārli, 463
Kassapa, 487
katharsis, 18–20, 38, 249, 526
Keith, A. B., 398, 492, 504–505
Kern, H., 422n
Keynes, Geoffrey, 270
Khizr, 526
king, kingship, 175, 293n, 353, 355, 358–61, 364, 400, 403–404, 407–408, 417n, 424, 434–35, 438, 443n, 461, 512–13; a king without a realm is no king, 360n
kinship, 312–13
kiss, 364–66, 387, 466, 494, 496–97, 523n. *See also* Fier Baiser
Kittredge, G. L., 535–36
knowledge, xxxii, 142, 298, 309, 368n, 401n, 456n, 496, 507n; acquisition of knowledge by intuition, 133; art is a kind of knowledge, 33; the artist governed by a knowledge, 51; the

INDEX

- artist's knowledge based upon correct identification, 92, *see also* assimilation, identification; Divine Darkness hidden from all knowledge, 219n; of form, 52, *see also* form; of God, 153, 371n, *see also* God; of ideal beauty, 106, *see also* beauty; imperfect knowledge, 142; Indian theory of, 113, *see also* recollection; knowledgeable men, 163; makes a work beautiful, 26n; Platonic discussion of, 39n; of the skilled craftsman, 132, *see also* crafts; pursuit of knowledge for its own sake, 94; self-knowledge, 158. *See also* gnosis; recollection; self
- Konāraka, 416n
- Kramrisch, Stella, 3, 10n, 154, 174
- Krishna, 115–16, 124, 176, 182n, 354, 522, 535n
- Kristeller, P. O., 248n
- Kṛṣṇānu, 534–35
- Kṛtyā, 367n
- Kṣatryas, 359n
- Ku K'ai-chi, 310
- Kuvera, 487
- Kwanyin, 312
- Labadie, Jean de, 411
- ladder, symbolism of, 5–8, 262, 390, 492–93, 506n, 510, 516–17
- Laighe, Lughaid, 355
- Lakṣmī (Lakṣhī), 355, 358, 361, 490
- lamb, symbolism of, 372, 529, 541
- Lampert, Eugenii, 270
- Lancelot, 327
- Lang, Paul Henry, 230n
- language, "dead," remains alive for the few who still think in it, 519n
- Lao-tzu, 313
- Lapps, 477
- Laufer, Berthold, 513
- laxity, 137
- Lehmann, W., 531
- leisure, 16n, 29, 40, 317
- Leroy, Olivier, 289n
- Lévy, Sylvain, 154
- Lévy-Bruhl, Lucien, 280, 284, 287n, 289, 293–96, 303n, 511–12
- liberation, 5, 7, 10, 20, 176, 181, 230, 235n, 290, 311–12, 365, 394n, 406, 425, 439, 446n, 448, 466, 469, 473, 476, 486, 497n, 542; rules as the form assumed by liberty, 114
- life, active, 13, 26, 27, 327; contemplative, 13, 27, 61, 68, 327; of pleasure, 13, 68
- light, 7n, 44, 55–58, 65, 67–68, 83, 116, 133, 166, 171, 176, 192, 202n, 205–207, 211, 213, 218–19, 222 ff., 257, 263, 305–306, 328, 334, 336, 356, 361–62, 371–74, 388–91, 397–401, 404n, 420n, 422, 448–49, 452n, 466, 476, 490, 492–95, 499, 506n, 508n, 516n, 526, 528–29, 542; cross of light, 420n, 424; the form of humanity exists in a nature of light, 52; hidden, 149, 173; I am the light, Thyself, 167; image-bearing, 75n, 83, 94, 99; inborn formative, 49; light is prior to beauty, 205; realms of spiritual light where no sun shines, 447; in scholastic aesthetic, 194 ff.; universal light, 465, 492
- lightning, symbolism of, 93, 153, 448n
- līlā*, 538–39
- Lilāvati, 538
- lion, symbolism of, 487
- literacy, 287n
- literature: Asiatic, 117; oral, 444n
- liturgy, 427
- loathly bride (loathly lady), symbolism of, 353–75 *passim*
- Lodge, John Ellerton, 302
- Logos, 36, 389, 542. *See also* Word
- Lokeśvara, 138
- Loki, 532n
- Loomis, R. S., 353, 356, 361
- lotus, 148, 459, 462–63; symbolism of, 9n, 97, 133, 136–37, 171–73, 343, 361, 382n, 424n, 440, 490, 532
- love, 32–33, 37–38, 49, 51, 123–24, 134–35, 191, 206n, 217–18, 263, 282, 334, 405, 409; Indian rhetoric of, 234; love and hate, 542
- luck, 358–60
- Lug, 353
- Luna, 441n
- luxury, 28, 69, 72, 96, 126, 251
- Maat, 517n
- Mac Lir, Manannan, 536
- Macdonell, A. A., 245

INDEX

- magic, 168, 176, 245, 302, 304–305n, 330, 348, 364n, 435, 446n, 453n, 511–12, 538, 540
 Magnusson, E., 514
 Mahākāla, 138
 Mahidhara, 420–21, 516n
 Maimonides, 153
 Malabar Point, 493
 Māle, Émile, 43, 338
 Malinowski, B., 304–305
 man: as the city of God, 539; collected, 399n; cosmic, 451n, 469; inner, 302, 313, 366; modern, 175, *see also* modernism; perfect, 8; primitive, 286–307 *passim*, 511–12, 520n, 531n, *see* art, primitive; universal, 396
 Manasā Devī, 335, 358
 maṇḍala, 144–45
 Mann, Thomas, 42
 mantra, 79, 82, 84, 403n; the exemplum of all art, 80n
 Manu, 454
 manufacture, 17, 23, 27–31, 40, 43, 70, 96, 223, 318
 Māra, 490
 Marduk, 514
 Maritain, Jacques, 101, 191n, 520n
 marriage, 36, 39, 120, 353, 355–56, 362n, 363–67, 391, 446n, 458, 500n, 505n, 525; bride, symbolism of, 335–37; polygamy, 353–54
 Marsyas, 20, 37
 Marti, Fritz, 287n, 328n, 369n
 Marut, 450, 473, 492. *See also* breath; gale
 Mass, Christian, 166, 174–75, 280, 283, 295, 329, 436, 484–85, 487, 509n, 511, 518–19
 Mātariśvān, 151
 materialism, 175. *See also* modernism
 Mather, F. J., 30n
 Mathurā, 164
 Matsys, Quentin, 234
 Māyā, the “art” or “power” of creation, 151, 336, 538. *See also* creation
 measure, 17–18, 37n, 46, 113n, 150–51, 397, 416–18, 503n
 Medea, 523
 memory, 444n. *See also* recollection
 Mencius, 167
 mermaid, symbolism of, 334, 355, 360–64. *See also* Undine
 Meru, Mt., 498n
 metaphysics, 44, 76, 81, 155, 167, 173, 176–77, 202n, 248, 287, 290, 296, 303–304, 306, 330, 345, 369–70, 379n, 381, 481, 488, 509n, 513, 539; the common universe of metaphysical discourse, 410; images the proper linguistic of, 296–97; in relation to the intellectual operation of the artist, 138; of light, 531n, *see also* light; primitive man a metaphysician, 175
 meter, 38, 75, 83n, 113, 151, 522
 Michael, St., 517n
 Mider, 6n
 Mignot, Jean, 229, 231
 mind, 43, 230, 367; has mighty power, 155
 Minerva, 132
 miracle, 148, 168–71, 211, 325, 368; miraculous powers, 450–60, 498n, 515
 mirror, symbolism of, 111, 143, 208n
 Mitra, 138, 371, 374n, 378, 398, 434, 500; Mitrāvaruṇau, 334, 376, 490, 500n, 514, 527–28
 modernism, 28, 41, 61, 125–26, 143–44, 191, 214n, 248n, 252, 258–59, 262, 264, 276, 283–84, 288, 291n, 293–94, 308, 312–13, 316–19, 330, 427n, 431–32, 438–40, 444n, 458–59, 511–12, 519n, 531n; commentary on weaving in modern India, 100
 Mogallāna, 448n, 452, 457, 498n
 Monneret, J., 289n
 Montagu, M. F. Ashley, 304n
 Moret, Alexander, 306n
 Morris, William, xxx, xxxviii, 19, 364, 514
 Moses, 367n
 mover-at-will, 6, 176, 452
 Mrtyu, 490, 498n
 Müller, F. Max, 492
 Murasaki, Lady, 117
 Mus, Paul, 166–67, 169, 347, 419n, 422, 425, 427, 429–30, 432, 444, 449n
 muse, 230
 museum, 28, 89n, 95, 104, 125, 144, 147, 258, 288, 316, 342, 347, 349; Museum of Fine Arts, Boston, 331

INDEX

- music, 17, 20, 27, 38, 114, 117, 141, 178, 184, 228, 230–31, 245
Mussolini, Vittorio, 282
mystery, 133, 177, 191n, 292, 324n, 330, 349, 366n, 369, 386, 390, 399, 435, 497, 500n; i.e., something to be understood, 324n; lesser mysteries of the crafts, 176; of needlecraft and weaving, 510; universal compulsory education in the mysteries an absurdity, 156
mysticism, 45, 120, 124, 132, 191, 258, 280, 311
myth, 20, 36, 141, 148, 160–61, 171, 287, 288, 304, 316, 325, 327, 343, 353–54, 356, 363–70, 372n, 420, 428n, 453n, 522, 525, 531n, 534–36; Celtic, 534 ff.; lives of Buddha and Christ as myth, 150; the myth is always true (or else no true myth), 327; mythological formulation of the artist's *actus primus*, 140; prehistoric myth-making age, 483–84; question of truth in, 444n
Naciketas, 504n
nāga, 177, 331, 333, 336, 430, 448; *nāginī*, 360–61, 364
name, 173, 206, 284n, 408, 410, 472–73, 486, 497n, 501–503; of God, 44, 150, 214n, 219n
Namuci, 528
Nārāyaṇa, 171
nativity, 158, 353, 399n, 422, 425, 448n, 453, 467, 531. *See also* birth
naturalism, 53, 209n, 296. *See also* art: representative
needle, symbolism of, 393, 398, 402, 451, 474, 510, 532, 542. *See also* pin; sewing; weaving
Nephys, 517n
Nicholas of Cusa, 234–37, 500n, 543
Nilakanṭha, 116, 153, 311, 406, 507
nirvāṇa (*nibbāna*), 153
nominalism, 276, 317
nonattachment, 390, 400
North Pole, symbolism of, 484
nudity, in art, 123
Numenius, 502n
ocean, symbolism of, *see* water
Odysseus, 6n
Oelsner, Hermann, 394
Oertel, H., 503n
Ogden, C. K., 348
O'Grady, S. H., 511
Okakura Kakuzo, 102
Om, 134–35, 388–89, 446, 452
omnipresence, 105, 158, 160, 170, 494
omniscience, 81, 137, 371, 374, 401
opposites, pairs of, 526; polar, whence all phenomenal tensions arise, 112. *See also* contraries
ordeal, 493, 501n
originality, 83n, 96, 110, 126, 148, 257, 279, 325, 444n
ornament, 20, 35, 37n, 44, 52, 59, 69n, 94, 116, 174, 178, 204–205, 220n, 231, 241–53, 255–59, 268, 283, 297, 299, 301, 316, 338, 344, 346, 349, 369n, 432, 519n, 520n
orthodoxy, 150, 292; of Buddhism, 148
Osiris, 374n, 480; Osiris-Ani, 517n
Ouranos, 441n
Ovid, 6n, 450n
Padmā, 361
Paharpur, 499n
painting, 14, 20, 21, 244n; Chinese, 105, 114, 117, 143; four classes of, 90. *See also* art
Pallis, Marco, 248n
Pāṇini, 245
Pantheon, 441
parable, 174, 177, 246, 329, 461, 493, 499
paradise, 235n, 377, 380, 391–93, 395, 449, 481, 490, 500n, 504, 518n, 536–37, 543
Parjanya, 357, 434n
participation, 46, 67, 99, 168, 192, 206–207, 210–13, 216, 219, 221, 276–85
passim, 293n, 295–96, 436, 484
Pārvatī, 220n
passion, 18–19, 40; an “affection” passively suffered, 14; in connection with *katharsis*, 19
patron, 25, 27, 50, 57, 59–64, 70–71, 78–80, 85, 95, 143, 164, 166, 178, 193n, 218n, 228, 319; as sacrificer, 166; Buddhist, as donor for the benefit of “all beings,” 167; knows what things ought to be made, 80

INDEX

- Paul, St., 35n, 149, 155, 167, 170, 264, 296n
- Pausanias, 7n, 542
- peace, 182, 184, 230, 409, 508n
- Persephone, 354
- Person, 40, 72–73, 75n, 93, 379, 393, 396–97, 399, 402, 407–408, 427, 514.
See also *Puruṣa*
- personality, 40, 143, 166, 175, 316, 427n; modern man is a disintegrated personality, 175
- personification, 198n
- Peter, St., 522, 525; his crucifixion, 399
- Pettazzoni, Raffaele, 371
- phallus, symbolism of, 372n, 510
- Philo, 13n, 277, 325, 328, 366–67, 405, 408n, 529, 539, 541
- Philosophia Perennis, 20, 173, 376n, 411, 458, 518n, 539; Eternal Philosophy, 43, 53; universal philosophy, 39
- philosophy, 297, 311, 325, 339, 343; an ancient wisdom, 369; of “as if,” 283
- pi*, 474, 512, 515n
- Picasso, Pablo, 179n
- pilgrimage, 183, 530
- pin, symbolism of, 297–301. *See also* needle; sewing; weaving
- Pindar, 361n
- Plato, 14, 16–23, 26–27, 29–30, 33, 35, 37–42, 51n, 68, 142, 146, 155, 159, 173, 178, 184, 191–92, 194n, 199n, 204n, 206n, 221, 223, 230, 232, 234n, 236, 243n, 249, 260, 267–68, 270, 272n, 277–81, 284–85, 297n, 301n, 309, 313, 317, 319, 325–27, 329, 366, 386, 396, 400n, 405, 501n, 536n, 539; Platonic modes of thought can be misapplied to Asian culture, 110n; synopsis of Plato’s views on art, 13–42, *passim*
- play, 10, 28–29, 261
- pleasure, 17–20, 27, 35, 38, 40, 60–70, 73n, 75, 86, 97, 106, 135, 144, 160, 174, 181, 193n, 198n, 203n, 209n, 217n, 222–23, 230, 237, 242, 247, 252, 272, 282, 290n, 301n, 327, 390n, 393, 432–33, 440, 542; aesthetic pleasure, 152; derived from “fine” art, 18; perfects the operation, 29, 60–63, 69, 230
- Pliny, 250
- Plotinus, 10, 24n, 44n, 61n, 141, 143, 151, 161, 185n, 398n, 401n, 405, 427, 495, 505n
- Plutarch, 160, 172, 296n, 313, 367n, 498n
- poetry, 14, 16, 20, 34n, 73n, 104n, 230, 243–44, 261, 267, 269, 270, 273, 325; connoisseurship of, 267; modern, 19; poetry is statement informed by beauty, 74n
- polytheism, 262
- Porphyry, 24n
- portraiture, 24n, 35n, 89–90, 97, 116, 118–19, 137, 168, 202n, 234–37 *passim*, 280–81, 311, 518n; Buddha image not a portrait, 159–61
- Portsmouth, G.V.W., 291–92
- Poseidon, 416, 441n
- Pottier, Edmund, 251
- Poussin, L. de La Vallée, 157n
- poverty, 72n, 95, 137; divine, 99
- Prajāpati, 8, 36–37, 72n, 82, 245n, 295, 305n, 358, 378, 385n, 388, 397–98, 408n, 417n, 495–96, 505n, 507n, 516n, 527, 539
- Prajñāpāramitā, 138
- Prāna, 356, 378n, 467. *See also* breath
- Prānadhara, 539
- presence, 5, 158, 177
- principle, 168, 207n, 210, 241n, 258, 334, 356, 358, 364–65, 380–81, 423, 425, 429n, 431, 433n, 435, 438–39, 447n, 452n, 456n, 458, 488, 492, 495, 502n, 520n, 541; application of metaphysical principles, 297; art an absolute principle, 46; beauty defined as the principle of art, 74n; beauty the principle of all things, 216–17; the Buddha as immanent principle, 312; a common principle of order which represents the pattern of the activity of God, 113; conjoint principle, 197n, 203n, 344; of the crafts, 23–24, 141; of criticism, 268; deathless principles referred to in earthen images, 88; divine, 24; emptiness of all principles, in Buddhist thought, 136; first principles, 22, 36, 49, 66, 81n, 150, 439, 520n; illustrated but not proved by exercise of magical powers, 169; immaterial nature of, in Buddhist thought, 135; inadequacy of worship

INDEX

- of any principles as other than one-self, 167; the Principle is not in any likeness, 151, 156; man an inverted principle, 399; Median Breath as axial principle of being, 8, *see also* breath, gale, Marut; metaphysical principle and practical application, 513; One Principle in whom the distinction of Persons is lost, 378; a place in principle (architectural symbolism), 430n; principal art, 297, 299; principle about which further questions cannot be asked, 153; the Principle eludes the letter, 155; the principle that beauty cannot be divided from truth, 172; principles of Christian art, 101; principles of spatial symbolism, 417n; principles of traditional civilization, 290–91; principles to which all operations can be reduced, 317; reference of fact to principle, 150; representation of the transcendent Principle has merely temporary value, 154; the separated creature or private principle, 335; the super-beautiful is the principle of all things, 193; of symbolic form in architecture, 426; symbolic principles in relation to the arts, 176; this unifying and constructive Principle, the Spirit, 5; unifying principle of branches of knowledge, 241; universal principles according to Chinese aesthetic, 110; principles wherein all potentiality has been reduced to act, 171
- Probset-Biraben, J. H., 416
- progress, 41, 46, 53, 115, 152, 175, 214n, 284, 291n, 293, 296, 316, 339, 369n, 484, 507n, 512
- prophecy, 70
- Prose Edda*, 504n
- Protestantism, 427n
- providence, 48, 150, 287. *See also* fate
- prudence, 46, 225, 394
- Psyche, 327, 365; psyche, 509n
- psychoanalysis, 295
- psychomachy, 261
- psychostasis, 480, 488, 517n. *See also* Judgment, Last
- punishment, traditional, 326
- puppet, symbolism of, 497n, 539
- puritanism, 38
- Puruṣa*, 10, 371. *See also* Person
- Pūṣan, 433
- Pythagoras, 324, 405, 408, 415, 435, 487, 541
- quality, in works of art, 144
- quest, 326, 364, 369, 521, 524, 526, 533, 536
- Quintilian, 13, 15, 18n, 230, 272n, 285
- Ra, 507n
- Rādāh, 116, 124
- Radin, P., 293n
- Raglan, Lord, 286n
- Ragnell, Dame, 359n, 363
- rainbow, symbolism of, 506n
- Rājyadhara, 538–40
- Rāmā, 119, 249n, 357n
- Rāmakrishna, Śrī, 295n
- Rand, E. K., 230n
- Rank, Otto, 341
- rationalism, 168–69, 178, 196n, 235n, 284
- Ravenna, 490
- razor, symbolism of, 516n
- Rbhu, 82, 416–18, 420, 424, 426
- Read, Sir Herbert, 14n
- realism, 276. *See also* art: representative
- realization, 116, 122, 137, 156, 165, 168, 174, 177, 180, 182–83, 291–92, 399; of the artist as his theme, 138n, *see also* identification, assimilation; of the *mysterium magnum*, 156; of the significance of ritual, 4; of the True Way, 136; will mean to have understood that this is a topsy-turvy world, 399
- rebirth, 4, 6n, 10, 176, 313, 467, 469, 496, 501–502; all resurrection is from ashes, 404n; to understand is to have been born again, 148. *See also* resurrection, transmigration
- recollection, 159, 180, 184–85, 294n, 364–66, 401n, 455. *See also* integration
- Regin, 539
- Regnum, 37
- relic, 279
- religion, 286–87, 294n, 311, 369n, 436n; Egyptian, 496, 507n, 517–18; not a

INDEX

- religion (*cont.*)
question of religion vs. science, 178.
See also entries for particular religions
Renaissance, 53, 101, 160, 196, 293, 341, 432, 519n
renunciation, 39; acts of self-renunciation required of all those who aspire to "culture," 226
repentance, 227, 383, 395n, 400n, 357.
See also revulsion
responsibility, 46, 78, 251, 253, 318; of the artist, 257
resurrection, 4, 8, 404, 493, 506n, 523n.
See also rebirth
revelation, 34n, 163, 173, 297, 394
revulsion, 79. *See also* repentance
Rhea, 354
rhetoric, 13–15, 18, 36, 41–42, 51, 104, 119, 229, 250, 270
Rhys Davids, C.A.F., 499n
Rice, David Talbot, 161, 162, 441n
Richard of St. Victor, 394n
Richards, I. A., 348
Ringbom, Lars-Ivar, 37n
Rink, H., 530n
rite, ritual, 4, 20, 34, 72n, 120, 152, 155, 164, 167, 175, 177, 191n, 225, 244, 284, 289–90, 307, 354, 357, 360, 362n, 386, 434–35, 446n, 505n, 507n, 512; artist's operation is a rite, 30; in association with architecture, 437–40; Christian, 519–20, *see also* Mass, Christian; of climbing, 8, 382, 386, 401, 404, 470–71, 477 ff., 503–504, 506–507; for consecration of a tract of land, 430–31; efficacy of symbolic rites, 302–304; for foundation of a new house in India, 403n, 429–30; of hunting, 497; of the Indian image-maker, 109; in the last analysis an interior procedure, 10; modern substitution of ceremony for, 242; relinquishing the rite at its conclusion, 472. *See also* intellect: intellectual operation in art
river, symbolism of, 405–11, 508n. *See also* water
rocks, clashing, symbolism of, 522, 524–25, 528, 535, 542. *See also* Door, Active
Romains, Jules, 291
romanticism, 312, 314
roof-plate, 440–42, 445, 449, 451–52, 455–57, 498n, 504n, 508n
rope, symbolism of, 5; rope trick, 511
rosary, symbolism of, 326
Rose, H. J., 31
rose, symbolism of, 171–72, 361, 532
Ross, Denman W., xxxi
Rothschild, E. F., 15n, 44n, 231n
Rowland, Benjamin, Jr., 161, 164, 353
rules, the form assumed by liberty, 113–14
Ruskin, John, 16, 26n, 62n, 73n, 225
Sacerdotium, 37
Śacī, 357
sacrifice, 3–6, 8–10, 18, 20, 24, 34, 37–39, 82, 131, 157, 166–67, 176, 243–46, 248, 283n, 295, 305n, 356, 362n, 365, 379n, 381, 385n, 388, 397–98, 402, 404, 417–18, 423, 425n, 430n, 433, 442, 448n, 452, 456n, 466, 470–72, 477, 486–87, 492–93, 500–504, 507n, 509n, 512, 515–16, 518–19, 522–24, 528; an imitation of what was done by the gods in the beginning, 424
Sa'di, 261
Sagittarius, 534n, 535n, 537
Śākāyanya, 450
Śakra, 357
salvation, 473, 509n
Sāman, 486
Samsārin, 496. *See also* transmigration
Sāñcī, 493
Śaṅkarācārya, 98, 153, 155, 179n, 208n, 374, 391, 400, 408n, 539
Santa Claus, symbolism of, 485
Sarah, as the "Sovereignty," 359n
Sarasvatī, 36n, 79, 80n, 83–84
Sārputra, 448n
Śarkara, 485–86
Sasarparī, 335–36
Śatruñjaya, 466, 493
Sauter, J., 465
Savitṛ, 402, 417, 433; Savitrī, 79, 84
Sāyana, 84n, 97n, 150, 372n, 376n, 378n, 387, 492, 496–97, 507n
Schiller, Friedrich, 305, 496
Schlosser, R., 537

INDEX

- Schmidt, R. R., 296, 301–302
 Schmidt, W., 293n
 scholarship, 107, 169; modern, 160, 173, 195n, 226, 241, 286, 289, 338, 345, 446n; the true end of scholarship, 349
 Scholasticism, 31, 131, 155, 162, 165–66, 189–200 *passim*, 252, 376n, 458, 484. *See also* Aquinas; Eckhart; Ulrich Engelberti
 Schroeder, Eric, 415
 Schuon, Frithjof, 449n, 519n
 science, 39, 271, 286, 306, 343, 368, 519n; traditional science, 229 ff.
 scripture, 50, 89n, 98, 120, 158, 177–78, 241, 287n, 305–306, 327–28, 336, 390n, 402, 444n, 446n, 509n; distinguished from literature, 80n; relation between folklore and scripture, 367–68
 sea, symbolism of, 405–11, 486. *See also* waters
 seasons, 456n, 473, 496
 Segall, B., 245n
 self, 5, 7n, 10, 18–19, 32, 50, 56, 73–74, 91n, 93, 124, 137, 203n, 218n, 234n, 262–63, 302, 312, 336, 362n, 366, 407–408, 433n, 455–56, 473, 492, 496, 499n, 509n, 518n, 529, 540; nourished by works of art, 72; self-naughting, 184, 226, 298
 Self-perforated bricks, 387n, 465–69, 474, 485, 490, 502n, 505n
 senses, traditional theory of the sensory faculties, 497. *See also* vision
 sensitivity: in order to understand, one must be not merely a sensitive man, but also a spiritual man, 178
 sentimentality, 53, 77, 175, 184, 231, 312–16 *passim*, 333, 339, 343; in art, excessive laying of stress upon a transient mood, 77
 serpent, symbolism of, 177, 334, 357–67, 403n, 429–31, 447n–448, 467, 500n, 523n, 527
 Śeṣa, 430, 430n, 448n
 Seth, 367n
 sewing, symbolism of, 325–26, 483–84, 532n. *See also* needle; pin; weaving
 Sextus Empiricus, 157, 294n, 324
 sexuality, 176, 362–63; traditional view of fertility, 305–306; Trobriander views of sexual intercourse, 304. *See also* eroticism
 Shaker Order, 255–59
 shamanism, 6n, 377n, 382n, 476–79, 504n, 514, 516n
 Shams-i-Tabrīz, 326, 405, 406, 409
 shape-shifting, 362n
 Shewring, Walter, vii, 324n, 425n
 Shikūh, Dārā, 263–64
 ship, symbolism of, 92n, 423, 507n
 Shorey, Paul, 29n
 Shorter, Alan Wynn, 520n
 Siecke, E., 354, 364n
 Sīhagiri, 487, 493
 silence, 121, 153, 390, 401n, 409, 420n
 Śimśumāra, 502n; Śimśumārī, 486
 sin, 30, 59, 69, 199, 202, 209n, 213n, 221, 226, 252, 257, 274, 302n, 383, 394, 449, 501n; artistic and moral, 225–28 *passim*, 251, 439; Buddhist confession of sin, 133–34; the morality of ordinate desires, 86; luxury, 253
 sincerity, 119
 Sirī, 358–59
 Sītā, 119, 356, 357
 Śiva, 116, 164, 220n, 246, 398, 430n, 441n; Śiva-Śakti, 112
 skill, 16, 39, 49, 56, 66, 76–77, 79n, 81, 95, 104n, 126–27, 138, 150, 243, 282, 340, 454–55
 sleep, 4, 147, 261, 377, 485
 Smith, Earl Baldwin, 38n, 301n, 303
 Snow-white, 327. *See also* tale: fairy
 Socrates, 20, 42n, 185n, 285n, 308, 311
 Soma, 155, 334, 335, 356–57, 365, 367n, 380–81, 386, 392n, 431, 486, 507, 523–24, 526, 535n, 537–38; Makha-Soma, 486, 519n; Soma-Prajāpati, 486; Somaprabhā, 539; Somāpūsanā, 417
 sophistry, 14–15, 68, 243, 251, 279, 325
 soul, 17, 20–21, 24–25, 32, 35, 37, 116, 122, 149, 153, 199, 213n, 257, 261, 263, 283, 297n, 309, 333, 334, 354, 366, 392, 406, 422, 425n, 436, 495; restored to order by harmony and rhythm, 18
 sound, 175, 243, 452n, 537n; coincidence of light and sound, 328; primal, 133

INDEX

- space, 6n, 115, 136, 376n, 378n, 380n, 389, 397, 406, 416, 419, 423-25, 429n, 451n, 457n, 485, 513, 537n, 542-44; in Buddhist painting, 133; in Far Eastern painting, 115; in the heart, 155; interspace, 400; God extended in space, 158; symbolism of, 173
- spark, symbolism of, 503n
- Speck, F. G., 9
- speculation, 34n
- spider, symbolism of, 326, 510, 531n
- spiration, 388, 466. *See also* despiration
- spirit, 5, 6, 10, 18, 31-34, 70, 110-11, 149-50, 158, 170, 263, 305, 313, 347, 374, 387n, 390, 408, 425n, 454-55, 493, 495, 501n, 509n, 519n; access to reality cannot be had by making a choice between matter and spirit, 178; all spiritual operations are necessarily "sudden," 537-38; in Buddhism, 149, *see also* Buddhism; cannot be private property, 165; a fastidious rather than a sensitive entity, 18; the free responses and activity of the spirit, 107; gale of the spirit, 420n, 433n, *see also* breath, gale, Marut; harmony of spirit and flesh, 124; inhabits three analogous "houses," 8; its symbol in the Hindu temple, 10; in the symbol of horse and rider, 261; spirit and letter, 509n; is its own illumination, 447-48; "spirit-reverberation" in Chinese aesthetics, 314
- spontaneity, 113, 214n, 308
- Śrī, 36n, 357-59, 361-62, 490
- stem of Jesse, symbolism of, 171, 345
- Sterry, Peter, 354
- Stevenson, Margaret, 403n, 429n
- Stewart, John A., 328n
- Strzygowski, J., 103, 160, 339, 390n, 436n, 520n
- style, 76-78, 96, 99, 103, 108, 113-15, 120, 126, 150, 161, 165-66, 201n, 228, 241, 258-59, 316, 325, 328, 330, 337, 340-41; accident not essence in the work of art, 79, 96; individual, 444n; knowing according to the mode of the knower, 77; parabolic, 444n; scriptural, 246, 329; stylistic subservience or imitation, 77n
- Stylites, St. Simon, 514
- Sudhammā, 460
- Sūfī, 260-62, 510
- suicide, 472, 507n
- Sujātā, 357
- Śukadeva, 354
- Śukrācārya, 76
- sun, symbolism of, 7n, 160, 162, 166, 176, 203n, 208-209, 222, 248, 298-301, 305-306, 324, 335, 344, 346, 371-75, 387, 419-20, 423, 440-41, 443, 445-46, 448-51, 458-59, 532; solar chariot, 82n, *see also* chariot; Sundoor, 7-8, 156, 392, 395-96, 404n, 415-520 *passim*, 524, 532, 537n; sunkiss, 496
- Suparna, 331; Suparnī, 522
- superstition, 177, 248, 288, 301, 306, 339-40, 436-37, 458, 520n
- Supreme Identity, 197n, 334, 409-10, 500n, 503n
- Sūrya, 335, 362, 367n, 481, 525; Sūrya Ekapad, 383n; Sūryā-Vāc, 517n
- Susa-no-Wo-no-Mikoto, 434
- Sutasoma, 488
- Svoboda, K., 151
- sword, symbolism of, 149, 176, 432-35, 510, 516n, 542
- symbolism, 8, 10, 39, 74, 78, 82n, 85-86, 92n, 96-98, 103, 112, 152, 156, 181, 247, 260 ff., 284n, 287n, 292, 295-97, 519-20, 539; adequate symbolism, 21, 24n, 27, 30, 98, 156, 172-74, 191n, 221, 236, 278, 280-84, 299, 323-30 *passim*, 435, 453n; the Absolute impossible to symbolize, 75n; as above, so below, 81, 174, 278n, 324; anthropomorphic, 147-78 *passim*; architectural, 3-10, 437, 506n; a bridge from the world of local position, 159; of the Buddha image, 147-78 *passim*; is a calculus, 175, 338; of the child-like state, 301n; collation of a symbolic text, 483 (*dissecta membra*, 400); distinction between size and symbol, 196n; does not depend on scale for its significance, 499n; erotic, 123-24, 391n, 425n, 430n, 446n, 495, 505n, *see also* eroticism, love, sexuality; its foundation in analogy, 174; general principles of, 176; geometric, 160, 415-16, 419-21, 513; of immemorial antiquity, 173; Indian,

INDEX

- 331–40 *passim*, *see also* entries for specific symbols; indicative, 157, 159; injunctive and speculative, 319; intelligibility is essential in the symbol, by definition, 338; the Ionic column and its prototypes, 341–49 *passim*; a language and a precise form of thought, 174; its mediating function, 153; modern, 172–73; negative, 329–30; 19th-century, 324; a reflection of the truth, 34n; signs (*lakšana*), 77; scholarly interpretation of (principles and methods), 298–99, 323–49, 369–70, 431–32, 440, 535;
 methodology: what we have most to avoid is subjective interpretation, most to desire is subjective realization, 174;
 symbols cannot be studied apart from the referents which they symbolize, 349; the symbol exists for the sake of its referent, 279; the symbol a living thing, 345; symbols, no less than words, have their etymons, 432; symbols are projections or shadows, 282; *le symbolisme qui sait*, 24n, 278n, 324; the stations of a meaning, 74; theriomorphic, 160; traditional symbols never the invention of a particular author, 535; transubstantiation is the rule, 177, *see also* transubstantiation; validity of the meaning and its vehicle, 163–64; as veil of truth, 517n
 Symplegades, *see* Door, Active
 synteresis, 32, 46, 49, 408, 497n
 synthesis, 6n–7n, 38. *See also* integration

 Tagore, Rabindranath, xxx, 74n, 109n
 Takács, Zoltán, 43
 tale, fairy, 177, 226, 286, 325, 354, 365–66, 443–44, 536, 538n
 tale, folk, 286, 294n; Eskimo, 530; of Jack and the Beanstalk, 388n; the references are always metaphysical, 327; not composed only to amuse, 538; the storyteller, 444n; “Tom Thumb,” 292, 356. *See also* folklore; myth
 Taliaferro, R. C., 285n
 t’ao t’ieh, 488, 490, 515n
 Taoism, 311, 313, 409, 474, 476, 512
 Tārā, 137–38, 355
 taste, 14, 18, 26, 76, 81, 95–96, 99, 103–105, 145, 178, 195–96, 202n, 223n, 258, 271, 279; tasting of God, 184
 Tauler, Johannes, 509n
 Templar, Order of Knights, 435
 temple, Hindu, 3–10
 Tennyson, Alfred, Lord, 307n
 Terminus, 450n
 Tertullian, 24n, 47n, 141, 260n
 Thaumás, 538
 theology, 103, 106, 112, 120–21, 155, 203n, 370
 theophany, 376n, 402
 Thompson, D. F., 288
 Thoth, 517n
 thread: symbolism of, 328, 363n, 499n;
 thread-spirit doctrine, 298, 325–26, 374, 387n, 420n, 443, 466–67, 498–99, 505n, 510, 531n, 539
 time, 115, 302–303, 374, 388n, 401, 406, 410, 423, 454, 487, 502n, 509n, 518n, 528, 542–43; transience, 310
 Titan, 358, 367n, 416–18, 430n, 443n, 523–24, 538
 Tomlin, W. F., 274n
 tongue, symbolism of, 169
 toy, 499n
 tradition, 23, 30, 32, 42–43, 89n, 91, 98, 113, 119, 149, 297, 304, 411, 465; artistic, 123; its essence is that something is kept alive, 444n; living workshop
 tradition, 126; its perpetuation for the sake of self-realization, 291; primordial, 307; traditional philosophy, 22, *see also* Philosophia Perennis, philosophy;
 traditional society, 290–92, 294, 308, 314, 316; the traditional synthesis, 168; transmission of, 177, 287n, 292, 338, 345, 370, 444n, 453n, 534
 transfiguration, 222
 translation, 272, 287n
 transmigration, 501n. *See also* rebirth; resurrection
 transubstantiation, 174, 176, 283, 381;
 transubstantiation is the rule, 177
 tree, symbolism of, 157, 344, 396, 411, 424, 428n, 452, 469, 503n, 505n, 510–11, 514–16, 520n, 524, 533–34, 544
 Trobriand Islanders, 304 ff.

INDEX

- truth, 21, 25, 27–28, 31–34, 36, 39–40, 45, 48, 50, 66, 180, 194n, 229, 283n, 316, 328, 379, 473, 495, 524; in art according to Pythagoreanism, 324; beauty and truth are inseparable concepts, 66; in connection with rhetoric, 14; in connection with the task of art, 315; the body blow delivered by any perfect statement of truth, 184; iconography is the truth of the work of art, 162; an inward truth necessary to the spectator, 105; the love of truth a cure, 19n; a mean between contrary heresies, 542; as the “moral,” 179; of myth, 150; in Plotinus’ figure of the Temple, 10; personification of, in myth, 517n; reflected in the soothsayer’s symbols, 34n; speech does not attain to truth, 155; no splendor but the *splendor veritatis*, 34, 162; truth to nature, 47, 53, 195n, *see also* art: representative, imitation; the truth of traditional art is a truth of meaning, 47; the truth that governs the artificer, 48; two truths, absolute and relative, 104; the way of truth according to Mencius, 107; in a work of art, 195n, 223
- ts’ung*, 474, 512
- Tully, 251
- Tvaṣṭr, 81, 84, 179, 416, 419–20, 538
- Tyche, 358
- Typhon, 367n
- Uccaiśravas Kaupeyaya, 493, 507n
- Ūrūn-ai-Tojon, 515n
- ugliness, 26n, 56n, 75–76, 105, 177, 192, 194–95, 197–98, 203–209, 220–21, 224; as defect of beauty, 215–16
- Ukiyoye, 120, 123
- Ulrich Engelberti, of Strassburg, 67, 191ff, 202, 250
- Umā, 357–58
- Undine, 355, 360–64. *See also* mermaid
- unification, 455–56, 503n. *See also* integration
- Urban, W. M., 327–28n, 330
- utility, 28, 73n, 97, 125, 132, 220n, 223–24, 232, 241, 247, 252, 257, 262, 267, 283, 297, 308, 319
- Vāc, 36n, 79–80, 83–84, 522; Sūryā-Vāc, 517n. *See also* voice
- Vaihinger, H., 283n
- Vakkali, 181–82
- Vala, 492
- Valéry, Paul, 26n
- Vālmiki, 110
- value, in traditional doctrine never exclusively spiritual or exclusively physical, 27; money values, 31
- van Ruysbroeck, Jan, 153, 336, 405, 410, 543
- Vanaspati, 378, 387, 389
- Varuna, 209n, 374, 376–78, 380, 386, 388, 398n, 403, 411n, 416–18, 434n, 441n, 447n, 486, 499n, 508n, 523n, 536
- Vasiṣṭa, 490
- Vasu, 506n
- Vaughan, R., 537, 542
- Vāyu, 388, 402, 407n, 433, 465 ff., 490
- Vedānta, xxxii, 142, 209n
- veil, symbolism of, 82n, 150, 153; beautiful objects considered as veils of intelligible beauty, 74n
- Venus, 361n
- via: affirmativa*, 153, 401, 537n; *negativa*, 219n, 283n; *remotionis*, 153, 401–402. *See also* way
- Vidyāpati, 191n, 506n
- Virāj, 72n, 357–58
- Virgil, 393, 518n
- virtue, 95, 203, 224; artistic, 76, 274
- virtuosity, 83. *See also* skill
- vision, traditional theory of, 374–75, 387n. *See also* senses
- Viṣṇu, 9n, 385, 387, 400, 486, 504n
- Viśvakarmā, 75n, 81, 83, 91n, 423
- Viśvāyus, 486
- Vitruvius, 441n
- Vivasvat, 495
- vocation, 27, 29, 41, 46–47, 49, 58, 71n, 78, 94–95, 99, 106, 126–27, 288n, 290, 317, 319
- voice, 32, 36–40, 151, 169, 231, 540. *See also* Vāc
- Volsung, King, 428n, 514
- von Eschenbach, Wolfram, 117, 337–38, 523, 532n
- von Spiess, Karl, 521, 533–34
- Vṛtra, 334, 355, 357, 366–67, 424, 430n,

INDEX

- 443, 447, 496, 523, 528; Kunāru-Vrtra, 447n; Makha-Vrtra, 486
- Waitz, T., 531
- Waley, Arthur, 110n, 117, 122, 409
- Wang Li, 110
- war, 291n, 293n, 366–67
- water, waters: symbolism of, 92n, 135, 171, 405–11, 356, 441n, 490, 501–11, 521–22, 529, 534n, 538, 540–41; walking on the water, 171. *See also* ocean, river
- way, 10, 30, 91n, 94, 107, 134–35, 139, 148, 154, 156, 161n, 312, 394, 397, 399n, 401–402, 407, 420n, 448–49, 465–66, 470, 473–74, 485–86, 488, 498, 503–504, 529, 542, 543; commentary on “seek and ye shall find,” 526; as a hunt, 484; of no use to him who who will not walk in it, 94; a way of work, 255
- weaving, symbolism of, 82n, 98–99
- wheel: symbolism of, 74n, 402, 420n, 425, 448, 467, 537–38, 540–41; of the Law, 183. *See also* center
- Whitehead, Alfred North, 13, 232n, 284n
- Whitman, Walt, 521
- Whitney, W. D., 379n, 402n
- wholesomeness, in works of art, 28, 35, 41
- Wigalois, 537
- William of St. Thierry, 425n
- Wimsatt, W. K., Jr., 266
- wing, symbolism of, 38, 393n, 452, 471, 511
- wisdom, 16, 36n, 44n, 46, 84, 104n, 132, 157, 173, 193n, 206, 231, 243, 257, 296, 306–307, 366n, 369–70, 393, 467, 520n, 524
- witchcraft, 362n
- Witelo, 44n, 60n, 65, 67–68, 217–18, 270, 494
- Witness, 71, 407
- Wollaston, W. H., 234–35
- woman, sociology of, 119–20. *See also* Rādhā; Sitā
- wood, symbolism of, 539. *See also* carpentry
- Woodward, F. L., 504n
- Word, 133, 147–49, 151, 163, 171, 197n, 231, 243, 280, 401, 541, 542
- Wordsworth, William, 122, 209n, 301
- work, the best gift of the gods to men, 16n; the Great Work, 156
- world, symbolism of as a box or chest, 505n
- Wu Tao-tze, 311
- Xenophon, 25n, 294n
- yakṣa*, 157, 164, 376–77, 380, 383n, 388, 396, 470, 490, 492, 505
- Yakut, 515n
- Yama, 380, 490, 498n, 529
- Yamāntaka, 138
- Yāska, 246, 292
- Yenisei-Ostiaks, 477
- yoga, 39n, 84n, 91, 109–10, 121, 124, 142, 255, 312–13, 426n, 456n; Christian yoga, 455; death rites of the yogi, 456n
- Zen (Ch’an), 120–24, 180n, 312–14
- zero, 527n
- Zeus, 36n, 132, 177, 282, 325, 354, 448, 533, 536n

Index of Greek Terms

- ἄγριος (pagan), 40
 ἀένας (ever-flowing), 405, 406
 ἀθάνατοι (deathless ones), 541n
 αἶθω (to kindle), 157n
 αἰνίγματι (in riddles), 34n
 αἰνιττόμενοι (showing darkly), 172n
 αἴσθησις (sense perception), 13n, 21, 61, 182, 232, 367n
 αἰσθητικός (tangible), 268, 285n
 αἰσθητόν (the sensibly perceptible), 13n; (aesthetic surface), 277
 αἰσθητός (sensible), 159n
 αἰσχρός (ugly), 221
 ἀλήθεια (truth), 21, 236, 541n
 ἄλογος (irrational), 13n, 17, 230
 ἄμαρτία (error), 24n
 ἀναλογία (analogy), 22n, 278; (proportion), 324
 ἄναψις (kindling), 172n
 ἀνελεύθερα (unbecoming free men), 30
 ἄνεμοι (breaths), 408n
 ἀπάθεια (impassibility), 19n
 ἀπεργασία (operation), 25n
 ἀπλότης (simplicity), 20
 ἄρμοστής (carpenter), 539n
 ἄτακτος (disordered), 37n
 ἀτελείς (unaccomplished), 530
 ἄτεχνος (artless), 16
 ἄτομος νῦν (the Now-without-duration), 406
 αὐτὸ τὸ ἴσον (adequacy), 22n, 278, 324
 αὐδὴν (voice), 32
 ἀφομοίω (to liken), 284n
 ἀχειροποίητοι (not made by hands), 163
 ἀψίδα (vault), 541n
 βανανισκοί (base mechanics), 132n
 βασιλέα (king), 541n
 βούλησις (intention), 25, 26, 267
 γέγονεν (what is born), 151n
 γίγνομαι (to become), 33
 γλώσση (voice), 184n
 γόνιμον (productive), 305n
 δαιμόνιον (divine), 501
 δαίμων (Genius), 32
 δηλῶ (to make manifest), 285n
 δημιουργία (creation), 16; (practice), 33
 δημιουργός (demiurge), 16
 διαπορεύεται (transits), 527
 διατεμοῦσα (intersecting), 541n
 διοπετεῖς (fallen from the sky), 435
 δύναμις (power), 17n, 24, 33, 236, 408n
 ἔγγονος (descendant), 151n
 εἶδος (form), 285n
 εἶδωλον (image), 22n, 282
 εἰκών (likeness), 159n, 161n, 282, 284n
 ἔκφρων (out of one's wits), 33n
 ἐμπνέω (to breath into), 32
 ἐνδεια (need), 25
 ἐνδεικτικόν (indicative), 157
 ἐνέπνευσε, ἐνέπνευσαν, *see* ἐμπνέω
 ἔνθεος (God-indwelt), 16, 32, 33, 284n
 ἔννοια (intuition), 25n
 ἐνοικῶν (in-dwelling), 407
 ἐντεχνος (in possession of one's art), 16
 ἐντύνω (to equip), 249
 ἐξηγέσθαι (to interpret), 22, 133n
 ἐξομοιωσάι (to assimilate), 35
 ἐξορθῶ (correct), 30, 35
 ἐπίσες (neutral), 209n
 ἐπιστήμη (knowledge), 368n
 ἐποικίζων (entering into), 408n
 ἔργον (deed), 14n, 151n
 ἐρμηνῆς (exponents), 34
 ἐρωτικά (lore of love), 191
 εὐφροσύνη (delight), 231
 ἡγεμονικός (Duke), 540n
 ἡδονή (pleasure), 13n, 17, 18, 223, 230, 367n
 ἦθος (character), 21
 θεός (god), 25n, 33, 159n
 θεωρία (contemplative act), 25n
 θορυβῶνται (are shaken), 185
 θύρα (door), 465
 ἰδέα (form), 21, 24, 132n, 236, 285n, 529
 ἰδιωτικός (private), 231, 279

INDEX

- ιερόν* (sacred substance), 33
ἴσος (equal, adequate), 21, 296n
ισότης (adequacy), 221n, 236, 285n, 324n
καλέσαν (the calling), 206n
καλέω (to call), 206, 213
καλλύνειν (to beautify), 249
καλός (beautiful, good), 26, 33n, 189, 192, 206, 213, 221
καλὸς ἀγαθός (nobleman), 269
καρδία (heart), 161n
κατανοομένω (the to-be-known), 35
κατανοοῦν (the knower), 35
κατεχόμενος (possessed), 33
κατόρθωσις (rightness), 324
κεραυνός (thunderbolt), 184n, 532n
κοινωνία (participation), 281
κοσμέω (to order), 249
κόσμημα (ornament), 249, 251
κοσμητήριον (dressing room), 249
κοσμητική (art of dress), 249
κοσμητικός (skilled in ordering), 249
κοσμητικόν (cosmetic), 249
κόσμητρον (broom), 250
κοσμίζω (to clean), 250
κοσμιότης (decorum), 251
κοσμοκόμης (hairdressing), 249
κοσμοποιήσις (architectural ornament), 249
κόσμος (order, universe), 159n, 249, 250, 257, 268, 277n, 448
κραίνω (to bring to pass), 221
κράτος (power), 221
λόγος (Word), 171n
λύσις (liberation), 35n
μάθησις (learning), 227
μαῖα (Buddha's mother), 151n
μέθεξις (participation), 284
μέσοι ὅροι (median boundaries), 529
μεταλαμβάνω (participate), 281, 284n
μεταληπτικόν (that which can participate in form), 280n
μετάληψις (participation), 280n, 285n
μετάνοια (change of mind), 230n
μετέχοντα (participation in), 285n
μῆτις (counsel), 151n
μίμησις (imitation), 21, 277
μοῖρα (portion), 189
μορφήν (form), 52n
μυθολογίαν (mythology), 24n
νόησις (understanding), 61
νοητός (intelligible), 159n, 268, 285n
νοῦς (mind), 13n, 17, 33, 36n, 155n, 230, 367n
νῦν (the Now), 406
ὁδός (highway), 40
οἷά ἐστιν (as they really are), 31
οἷσις (egotism), 317
οἶον (whatness), 21n, 236
ὄμμα (eye), 150n
ὅμοια (like, a likeness), 21, 285n
ὁμοιότης (verisimilitude), 21; (illusory resemblance), 278, 324
ὁμοίωσις (similitude), 35n, 52n
ὄρατός (tangible), 285n
ὄργανον (means), 36
ὀρθότης (correctness, accuracy), 21, 25, 221, 236, 278, 324
ὀρθόω (to correct), 30
ὅσον (whichness), 21n
οὐσία (being), 405
ὀφθαλμοῖς (eyes), 161n
ὀφιομαχία (serpent battle), 367n
πάθημα (affection), 14n; (passion), 18, 19; (effect), 281n
παθητικός (sentimental), 231
πάνδημος (Pandemic), 37n
πάντα ῥεῖ (everything flows), 137n, 406
παράδειγμα (model), 21n, 277
παρουσία (presence), 281
πάσχω (suffer), 19n
παῦσις (cessation), 317
πεδίον (plain), 541n
πηγή (fountain), 405
πνευματικός (spiritual), 171n
ποιεῖν (to make), 34
ποίημα (a making), 14n, 18
ποίησις (a making), 243n
ποιητής (maker), 34n
Πολύμνα (Queen of Various Song), 37n
πορευθεῖσαι (passed over), 541n
πράγμα (matter), 13
πράττειν (to do), 29
προβάτων (of the flock), 465
σαφρόφιλοι (perverts), 198n
σκοτοδινηῖν (to suffer from dizziness or vertigo), 541n

INDEX

- σοφία (wisdom), 16, 132n
σοφός (wise), 34n
σταινρός (tree trunk, pillar), 383, 421, 424, 425n, 428n, 429n, 433
συγγένεια (kinship), 22n
συγγενής (akin), 21
σύμβολα (recognition symbols), 500
συμφερόμεναι (clashing), 529
σύνεσις (understanding), 227
σχολή (leisure), 317
σωφροσύνη (sanity), 23
- τεθανυμάκotas (those having marveled), 276
τέκτων (carpenter), 539n
τελετή (initiation rites), 20
τέχνη (art), 13, 16, 21n, 33
τεχνητῶν (of artificial things), 52n
τεχνίτης (technician), 16
τὸ κατὰ ταῦτὰ ἔχον (the authentic), 25n
τὸ μὴ ὄν (nothing), 219n
τὸ ὄν (that-which-is) 409
τοιοῦτον (whatness), 21n
τοσοῦτον (whichness), 21n
τριβή (industry, grind), 16
- ὑγιεινόν (wholesomeness), 25
ὔλη (primary matter), 280n, 539n
ὑπηρέται (ministers), 34
ὑπομνηστικόν (commemorative), 157n
- φαινόμενον (presentation), 285n
φθέγγεται (enlighten), 34
φθόνος (grudge), 524n
φυγή (escape), 35n
φύσις (nature), 21n, 24n, 29, 405
φῶς (light of the sun), 305n
- χάριτος (of charm), 223
χάσματα (holes), 501
χειρουργία (labor), 16
χρησμοφδεῖν (to incant), 34
χρόνος (time), 221
χρώμενος (consumer), 25
- ψεῦδος (falsification), 26
ψυχή (soul), 367n, 408n
- ὠφελία (utility), 25n
ὠφέλιμος (usefully), 230n

Index of Sanskrit and Pāli Terms

NOTE: This index, compiled by Kenneth J. Storey in consultation with Roger Lipsey, is arranged according to the Devanagari alphabet. Translations are those of Coomaraswamy when these are given in the text, and standard modern translations elsewhere. In the case of Sanskrit and Pāli cognates, the Sanskrit form appears first and the Pāli second.

- ākarma* (nonparticipation), 99
ākṣhāna-vedhīn (marksman), 442n, 443n, 499n
ākṣa (axis), 493n
ākṣaya-vāta (undecaying tree), 386
ākhaṇḍa (indivisible), 93
Agga-dvāra (upper door), 6, 7n
agrahya (intangible), 39n
acalacetīya (immovable shrine), 493n
aṭṭhasamvegavatthūni (Eight Emotional Themes), 180
atīkram (overshoot), 95
atimucyate (escape), 423, 486n, 529
atīyāt (crossover), 529
atīśīsyata (remain), 448n
atīṣṭhipa (architect), 424
atyeti (transit), 527
aditi (infinity, omnipotence), 196n
advaya (non-dual), 537n
adharma (inordinate), 71n
adhitiṣṭhati (stand), 171n
adhidaivata (angelic), 73n, 76, 90, 208n, 501n
adhiṣṭhānam (platform), 305n
adhyayana (study), 227
adhyātma (individual), 73n, 76, 90, 501n
anattā (non-Self), 178, 509n
ananta (endless), 96n, 500n, 527n;
anantatā (infinity), 510n
Ananta, Śeṣa (Endless, Residue), 429n, 448n
anarthatva (insignificance), 86
anādi (beginningless), 96n
anicca, anattā, dukkha (Impermanence, Non-Self, Suffering), 149
anitya (impermanence), 137
anirukṭa (inexplicit), 503n
anirdeśatva (inexpressiveness), 98
anilāyana (homeless), 502n
anukarana (imitation), 35, 285n
anukārya (theme), 71n, 77. *See also* *vastu, sevya*
anukṛ (imitates), 83n
anukṛti (imitation), 21n, 23, 24, 81, 151, 277
anukṭa (prescribed), 427
anugraha (grace), 496n
anudissati ("points at"), 157n
anuvitti (invention), 84
anuśilāna (habit), 80
anuṣṭubh (meter), 507n
anṛtam (false), 380
antarātman (internal self), 398n, 425n, 501n
antarīkṣa (inner space), 380, 416–17, 469, 503n
antary-ākṣa (inner axle or eye), 380n
antaryāmin (Inner Controller), 497n
anna (food), 72
annamaya (vegetative mode of being), 72, 92. *See also* *manomaya*.
apara ("lower" Brahman), 334, 376, 401n
aparādhi ("miss the mark"), 225, 290n
apāna (dispirited), 89
apānati (expires), 336, 496n
apūrvā (original), 83n
apratirūpa (deformed), 56, 57n, 177, 224
aprameya (non-authoritative), 73n
abhayā (no-fear), 526
abhidhā (denotation), 124
abhidhā-lakṣya (significant), 92
abhi√dhyai (contemplate), 402

INDEX

- abhiḷāsa* (longing), 233n
abhisambhava (transubstantiation), 72n
abhisambhūta (transubstantiated), 89
abhyāsa (practice), 83
abhokāśika (open to the sky), 3n
amarasamjñā (idea of immortality), 159
amānava (nonhuman), 420n, 509n
amūrta (formless), 75n
amṛta, *amṛtattva* (immortality), 380, 472, 538, 540
aram√*gam*, *aram*√*bhū* (suffice, be fit), 244. *See also* *alam*√*kr*
arūpa (formless), 39n
arūpaloka (formless realm), 395
artha (meaning), 96n, 241, 268, 285n, 511n; (wealth), 106
artha-jñāna (knowledge of meaning), 227
arthabhāvanā (meaning of the theme), 93
arvāṇca (present), 399n. *See also* *paraṇca*
arhat (worthy), 453, 504n, 508n, 515n, 518n
arhati (able, qualify), 449, 467, 472, 505n, 509n, 515n
arhanā (qualification), 472, 501n
alamkāra (ornament), 94, 243, 250, 257
alam√*kr* (suffice), 244n, 268. *See also* *aram*√*gam*
alāta-caḥram (fire-wheel), 541
alpanā (type of drawing), 91n
avatarana (entry), 74n, 397, 493n
avarodhana diva (sky barricade), 524n
avarna (colorless), 39n
avaśiṣyate (remain), 448n
avasthāna (station), 74
avācināgra (point downward), 402
avidyā (ignorance), 104, 207n, 283n
avyakta (unmanifest), 88, 377n, 390, 499n
āśaikṣa mārga (untaught way), 401, 420n, 518n
āśvattha, *asattha* (type of tree), 384-86, 389, 390, 392n, 400, 470, 515n
asaṅgattva (nonattachment), 99
asat (nonbeing), 219n, 378, 379, 390, 410n, 499n, 500n
asvargya (not-heaven-leading), 90
aham (I), 399, 509n
aham asmi (I am), 466, 474
aham brahmasmi (I am Brahman), 496n
ahetuvāda (no-cause doctrine), 274n
ākāśa (space, ether), 197n, 537n, 540n
ākāśadeśa (space, ether), 133, 136
ākramaṇa (climb), 471, 477, 492n, 517n
ācārya (master), 83
ājīvyah (source of life), 390
ātman, *attā* (Self), 7n, 138, 149, 170, 305n, 372, 377n, 388n, 397, 446, 450, 454-55, 467, 473, 479, 492n, 496n, 499n, 502n, 509n, 510n, 512n, 529n
ātmanvat (Enspirited), 8n, 171n, 396, 428n
ānanda (bliss), 36n, 93, 124
ānanda-cinmaya (intellectual, ecstatic order of being), 93
ānandamayam-ātman (beatific spirit), 466
ābharana (attribute, ornament), 245-46, 252
āmalaka (circular stone slab), 7
ālambastambha (sustaining pillar), 428n
āvis (manifest), 500n
āvṛttacakṣus (introverted eye), 25n, 233n
āśaṅjana (point of attachment), 420n
āsvāda (tasting), 104; *āsvādāna* (aesthetic experience), 118
āhārya (acquired), 83, 246
āhavanīya (type of altar), 501n, 523n
icchatī (desire), 446n
itihāsa (tradition), 73n
indriya (sense-organ), 387n
iṣṭa-devatā (chosen deity), 91n
issariya (lordship), 359n
ukṭha (speech), 171n
utthāna (standing up), 485n
utpatti (becoming), 71
utsāha (energy), 118
utsāha-śakti (practical power), 84
udāna (aspiration), 388, 466
udrava (source), 96n
uddesiṇa (indicative iconography), 157, 162
uddesiṇa cetiya = *tathāgata pratimā* (Buddha image), 157n

INDEX

- uddhamsoto* (“going upstream”), 399n, 486n
upa-kṛ (furnish, ornament), 244n
upacārin (attendant), 80
upaṭṭhāna-sāla (attendance hall), 461
upadeśa (instruction), 83
upamā (simile), 246
upaveda (treatise), 80
upāya (means), 115, 150
upāsate (worship), 375, 378n, 389
upekṣā, upekṣha (impartiality), 181, 209n
ummilana (theory of art), 257n
urvarā (field), 356n

ūnatirīkṭtau (“too little and too much”), 221

ṛta (order), 113, 257, 417, 448
ṛtaprajāta (law of heaven), 82
ṛtavas (correctly), 510n
ṛṣi, ṛṣi (seer), 402, 452

eka-kṣana-abhisambodha (awakening in one instant), 537n
ekatva (unity), 402
evamvit (comprehensor), 227, 466, 508n. *See also vidvan*

ogadha (immersion), 407

aupadeśika (learned), 83

kaṇṇikā (roof plate), 66n, 455–57, 459, 464, 508n, 542n
kaṇṇikā mandala, 440, 449n–50, 457, 460, 508n
kaṇṇikā (cornice), 463
kaṭṭava (problem), 85, 88n
kaṭṭa (doer, maker), 335
karma (action), 25n, 71, 73n, 84, 131, 154, 401, 509n
karma yoga (discipline of action), 255
kārya (problem), 88n
kaṣṣana (attracting), 69, 155n
kalā (art), 71. *See also śilpa*
kal (accomplish), 221
kalpana (hypothesis), 94n
kalyāna (beautiful), 57, 221, 224
kavi (poet), 79
kāma (desire), 72, 106, 393n

kāmaloka (desire-realm), 395
kāmācārin (mover-at-will), 170, 176, 393n, 449n, 452, 516n
kāra (creation), 221
kāraka (artist), 71, 74
kārayitr (patron), 71
kārayitrī pratibhā (creative light), 83
kārya (problem, to be done), 71, 88n
kārya-kriya (work to be done), 81
kārya-svārtha (good of the work to be done), 94n
kāla (time), 76, 99
kāla-deśa (environment), 76, 99
kāla-makara (crocodile death’s-head), 487n
kāvya (poetry), 73n, 74n, 80n, 104, 243
kāśṭhā (sun pillar), 385n, 389, 395n, 472, 507n
kumbha (vessel), 490n
kuryāt (operation), 82, 85, 131
kūta (dome), 455–57, 461n, 464
kṛtakṛtya, kṛta karamiṇya (having done what was to be done), 66, 288, 335n, 362, 450, 453, 508n
kṛtima (artificial), 82
kṛtima rūpa (manufactured image), 89
kṛtyā (potentiality), 335, 362, 367n, 508n
kaṣṣala, kuṣala (skill), 16, 79, 81, 91, 95, 99, 134; *kuṣala dhamma* (useful element), 457; *kaṣṣala* (skillful), 132n, 150
kṛatu (intention), 71n, 221
kṛatvartha (purpose), 75
kriyā (action), 71n, 81
kṣana (moment), 406, 531
kṣanika-nairātma (momentaneous non-essentiality), 137

kha (cavity), 459, 501n, 513n, 527n
khadira (type of tree), 403n, 404
khecara (skyfarer), 537
khedā (weariness), 137, 226

gavākṣa (bull’s eye, window), 440
gaha-kūta (roof plate), 464, 504n
gārhapatya (type of altar), 425n, 501n
guha (innermost), 84, 500n
grhastha (householder), 100
grha (house), 460
grahana (apprehension), 228
grahana-priya (use), 81n

INDEX

- caṅkṛa* (discus), 456n, 537; (world), 467; *caṅkṛa-viddha* (thread the circle), 499n
caṅksus (eye), 375, 502n; *caṅkṛhum loke* (eye in the world), 150n, 204n, 375, 440
catur brahma vihāra (fourfold brahma rapture), 134
cattari sanvejanīyāni thānāni (four moving places), 183
camasam (cup), 416, 418n
caranā (motion), 485n
Calukyam (school of art), 463
 $\sqrt{cīti}$, $\sqrt{cīnt}$ (conceive, think), 131, 138n, 426
citta-samjñā (mental concept), 142n
citta-vrtti (mental flux), 109
citra-bhāsa (image-bearing light), 75n, 83
cetana (sentience), 105
cetaya (to contemplate), 24n, 426
cetiya (symbol), 156–57, 183
chadana (roof), 460
chandomaya (metric mode of being), 83n
channa (thatching), 461, 504n
chāyā (shadow), 383n
chidra (chine), 469

jagaccitra (world-picture), 277n
jīva (individual), 72n
jīvanmukta (released but living), 500n
jīvātman (individual self), 498n
jīvita (life), 177
jugupsita (distasteful), 105
jñā (know), 305n, 390
jñāna-caṅksus (eye of knowledge), 25n
jñānasattva rūpa (intelligible form), 85, 109, 136
 jyoti (light), 205n

taṅsaṅka (carpenter), 423
tat tvam asi (That art Thou), 510n
tadāṅkaratā (counterfeit), 21n, 142, 228
tad eṅam (That One), 334, 378n, 503n
tap (to heat), 207n
tapas (ardor), 98, 522n
tamas (darkness), 77
tāla, tālamāna (proportion), 113, 200n
 $\sqrt{tīn}$ (devour), 526n
tutthi (contentment), 181

 $\sqrt{tur}$ (hasten), 528
tejas (splendor), 372, 387, 389, 404, 435, 469
torana (type of mask), 488n
tyat (that which is beyond), 376
tridukṅha (triple suffering—Buddhist formula), 135
triśūla (trident), 441n

 $\sqrt{daṅks}$ (be able), 501n
dambha (arrogance), 72n
dassaniya (sightly), 183
divi-ṅambha (sky prop), 389
ḍīṅṣā (initiation), 72n, 476, 501n, 522n
dur-atyaya (hard to penetrate), 538n
duṅṣṛta (difficult), 509n
 $\sqrt{dr̥s}$ (to see), 84
dr̥ṣṭādvaita (seeing without duality), 93
dr̥ṣṭi (view), 94n
dr̥ṣṭr (viewer), 92
dr̥ṣṭva (seen), 82
dr̥ṣya (aesthetic), 285n
deva, devatā (angel), 81, 89, 502n
devayāna (path of the gods), 484n, 485n, 513n, 529
deva-śilpa (angelic prototype), 73, 81, 83n, 538
deśi (pagan), 40
dehin (immanent spirit), 447
doṣa (defeat), 98
draṣṭr (spectator), 71, 407
dvandva (pairs), 235n, 540, 543
dvāra (door), 469, 508n, 578n
dvaitithava (dual nature), 376, 379, 400n
dvayātma (dual selves), 509n

dharma (law), 72n; (duty), 106, 390, 401; (principle), 135, 503n
dharma-caṅkṛa (wheel of law), 518n
dharma-śūnyatā (emptiness of principles), 135
dhāranā (attention), 91, 394n
dhīyālamba (support of contemplation), 157n, 158, 180n, 237, 400
dhī (contemplation), 25n, 84n, 386, 426
dhyaṅa, jhana (contemplation), 25n, 56, 77, 85, 88n, 121, 124, 137, 138n, 170, 209n, 226, 312, 454n, 455
dhyaṅa mantra (prescription), 132, 481

INDEX

- dhyāna-yoga* (attainment of visual formulae), 85
dhyāna-rata (expert in visual formulae), 85
dhyai (contemplate), 84n, 90, 138, 426;
dhyāta (preconceived), 71, 84n, 164, 426; *dhyātva* (contemplated), 82, 85, 131
naya (canon), 80
nāgara (type of painting), 90
nādi (vein), 450
nābhi (navel), 430n, 434, 467
nāma (name), 48, 87, 89, 285n
nāma-rūpa (name and form), 376n
nāmavat (formal, intelligible factor), 27, 75. *See also rūpavat*
nāmika (formally), 89
nāstika ("nothing morist"), 178
nitya (eternal), 538n
nirābhāsa (unmanifested), 75n
nirodha (barrier), 449, 499n
nirguna (without quality), 252
nirmāna-kāya (factitious body), 150
nirmāta (preconceived), 71
nirmita (dimensioned), 5
nirmitta (measure), 150, 163
nirmukta (freed), 134
nirvāna, nibbāna, 183, 311, 406-407, 507n
nivrtti (denial), 94, 399n
nisyanda (source), 93
nissenī (ladder), 493n
nr̥tta (rhythmical movement), 73n
nr̥tya (dance), 73n
nyagrodha (type of tree), 384-85
paṭisoto (against the stream), 399, 486n
patatvā (fallen, flying off), 433
padārthābhīmaya (significant), 40
paduma (lotus), 459
paduma kṇannikā (lotus roof plate), 459
padma-śila (foundation stone), 429
para brahman (higher brahman), 334, 376, 401n
para-dharma (other vocation), 99
para nāma (ultimate ideas), 84
paramātman (higher self), 498n
paramārtha (ultimate meaning), 92n, 224; *paramārthika* (highest), 510n
paramārthasatya (highest truth), 179n
param rūpa (foremost aspect), 73n
parāñca (far off), 399n. *See also arvanca*
parāvrtti (transformation), 86n
pariharana (plagiarism), 96n
parikṛta (prepared, as a painter's canvas), 99
parinirvāna, parinirvāntu, parinibbāna (final despiration), 134, 287n, 507n
parokṣa (metaphysically), 72n, 73n, 76, 85n, 155n, 174, 208n, 378n, 381
parokṣa-nāma (metaphysical notion), 81n, 98
palāsa (type of tree), 404
paśyati (see), 93, 133, 139, 426
pātram (cup), 416-17, 419
pāpman (evil, ugly), 57, 76, 221, 224;
pāpmana (evil), 403
pāsāda (palace), 460, 464
pāsādiḥa (palatial), 310
pippala (type of tree), 384
pīti (delight), 181
punya (noble), 76
punya-tā (convenience), 71n
punya-parināma (assignment of merit), 134
pujita (honor), 95
punar āvrtti (return), 86n
purāna (ancient), 379
puruṣa (person), 72n, 73n, 376, 394, 408
puruṣārtha (human ends), 72n, 80n, 94n, 124
puruṣārtha-viśamvādi (excessive), 72
puṣkārākṣa (eye of lotus), 440
puṣṭi (well being), 72n
pūja (worship), 124, 133-34
pūjaka (worshiper), 80
prakāmodaya (colloquy), 38
pra√kās (manifest), 285n
prakṛti (matter), 335
prajā (children), 72n, 408n
prajñā (providence), 150
prajñātman (providential self), 305, 495n, 496n, 501n
prajñā-mātra (intelligible), 74n
pratīkūla (countercurrent), 486n
pratīkṛti (counterfeit), 21n
pratibhā (light), 44, 80n
pratibimba (counterfeit), 21n, 212n
pratimā (image), 116, 277
pratimā kāraka (image maker), 83-84, 90
pratimāna (counterfeit), 21n, 212n
pratirūpa (formal), 79n, 224

INDEX

- pratīlabha* (participation), 285n
prativihita (ordered), 92
pratiṣṭha (support), 97
pratīpa (countercurrent), 486n
pratyakṣa (outwardly), 72n, 73n, 74n,
 76, 85, 87, 113, 139, 155n, 174, 378n
praty-upasthā (to stand upon), 305n
prabuddha (knower), 81
pramāṇa (authority), 46, 76, 80-81, 83n,
 92, 105, 113-14, 131, 150, 503n
pramatr (authority), 81, 105
pramiti (correct), 94
prameya (authoritative), 94
prayojana (application), 75, 78, 285n;
prayojanavat (useful), 73
prayukta (use), 95
pravṛta (entry), 74n
pravṛtti (affirmation), 94, 399n
prāṇa (breath), 7n, 8n, 87, 89, 105, 315,
 336, 387-88, 403-404, 445, 455, 466,
 496, 502n, 503n, 507n, 541
prāṇati (breathe), 496n
prāsāda (palace), 427
- phala* (fruit), 401
pheggū (soft wood), 460
- $\sqrt{badh}$ (to suffer), 19n
bilva (type of tree), 404
buddha (knower), 81
buddhi (intellect), 390
 $\sqrt{budh}$ (to waken), 430n-31n
bodhi (Enlightenment tree), 428n,
 470, 505n
bodhi-maṇḍala (Enlightenment Circle),
 395
bodhi-rukṣa (Enlightenment tree),
 505n
brahmacārya (studenthood), 99
brahma-dhīyālamba (support of con-
 templation of brahman), 389
brahman (incantation), 175
brahman, 74n
brahmapura (City of God), 4, 6, 539n
brahma-bhūti (becoming brahma), 529n
brahma-randhra (God-aperture); 5, 6,
 6n, 7, 450-51n, 456
brahma-vṛkṣa (brahma-tree), 390, 401,
 402n, 505n
brahmāsvādāna (tasting brahma), 214n
brahmodaya (holy conversation), 38
- bhakti* (devotion), 103n, 121, 124, 285n
bhayā (fear), 526
bhava (becoming), 74
bhava-bandhana (bond of becoming),
 134
bhavāgra (summit of contingent being),
 393, 395, 427, 445
bhāga (particularization), 495n
bhā-rūpa (image-bearing light), 75n, 83
bhāva (being), 74, 77, 81, 98
bhāvāśraya (dependent on moods), 40
 $\sqrt{bhū}$ (become), 244
bhūta-mātra (sensible), 74n
bhūṣ, bhūṣaṇa (ornament), 244, 249n
bhogin (consumer), 71, 74, 92
bhojana-sāla (refectory), 461
- maṅkara vaktra* (crocodile-mouth mask),
 487n
maṇḍala (circle), 417
maṇḍala-mala (circle ball), 461
manas (mind), 36n, 81, 153, 170n, 285,
 386, 394n, 452
manomata (concept), 153, 158
manomaya (intellectual mode of being),
 72, 83n, 92. *See also annamaya*
manorama, manohara (seductive), 105
mantra (incantation), 34n, 75, 79, 80n,
 82, 84, 109, 137-38n, 403n, 429
mantrakṛ (to incant), 34
mantra-śakti (theoretical power), 84
mantri (officiant), 132
martya (mortal), 90, 153
mala (defilement), 362n
mahat (outward aspect), 499n
mahātmanah (great self), 379
mahānāga (great snake), 177n, 448n
mahāparinibbāna (great final despira-
 tion), 151
mahāsambodhi (great awakening), 457
 $\sqrt{mā}$ (measure), 151, 538n
māmsa-caṅśus (eye of flesh), 86
mātra (measure), 376n, 377n, 397n,
 417
māna (measure), 124n; (pride), 124;
 (canon), 80
mānuṣa (humane), 82
māyā (illusion), 538
māyā-vāda (doctrine of illusion), 538n
mārga (way), 40, 91n, 94, 173, 470,
 484, 503n

INDEX

- mita* (pillar), 7n
mitra (friend), 398n, 403n
 $\sqrt{m\bar{u}th}$ (unite), 528; *mithuna* (couple), 123; *maithuna* (copulation), 505n
mithastura (Symplegades), 535n
miśran (type of painting), 90
mukṭi (freedom), 154
mukṭi-dvāra (door of freedom), 466, 504n
mukha (entrance), 418n, 469
mudra (gesture), 136
mūrta (likeness), 75n, 153, 376
mūrti (image), 88
mūla-prakṛti (root matter), 196n
 $\sqrt{mrg}$ (hunt), 173, 484
mṛtyu (death), 383n, 403n, 486n, 502n–503n
mṛiyate (die), 502n
moṁṣa (liberation), 35n, 473
moṁṣa-dvāra (gateway of liberation), 7
- yaḁḁḁacetiyaṣ* (a shrine), 505n
yajusā (sacred formula), 430n
yajña (sacrifice), 486n, 487, 509n, 523
yatvatas (conscious effort), 81
yathāveṣaṣamsthānākāra (factual likeness), 90
yantra (sacred design), 116, 160, 537
yamati (control), 498n
yaṣṭi (mast), 428
yūpa (sacrificial post), 8, 402–404, 428, 442, 471
yoga, 90–91n, 109n
yoga-dhyāna (contemplative vision), 131
yogin, 155n
yogyatā (convenience), 71n
yoni (source), 404n, 467
- $\sqrt{raj}$ (to shine, rule), 358n
rajas (passion), 77, 378, 417
ratha (chariot), 82n
ratha-nābhi (nave of chariot), 469
randhra (foramen), 469
ramya (lovely), 80, 105
raśmi (ray), 495n, 496, 503n, 505n, 508n, 539n, 541n
rasa (taste), 73n, 74, 93, 104, 181, 184; *rasavat* (beautiful), 73, 74n
rasāsvādāna (tasting of beauty), 93, 214n
- rasika* (enjoyer), 105
rājasik (active), 335n
riti (style), 76–77
rukḁa-cetiyaṣ (shrine), 470
rukma (ornament), 248
ruci (individual taste), 81, 104n
rūpa (form), 48, 71, 74n, 76n, 93, 119, 285n, 453
rūpaloka (form realm), 395
rūpavat (material sensible factor), 72, 75. *See also* *nāmavat*
- lakṣana*, *lakḁhana* (sign), 77, 81, 85, 88n, 102n, 113, 119, 124, 154, 162, 401
labdhātmaḁa (obtained self), 496n
likḁheyya (to be painted), 73n
linga (phallus), 73n, 86n, 404n
lilā (play), 540n
lunthana (lifting), 96n
lepa (varnish), 94
loḁa (world), 402, 421, 471
loḁa-dvāra (door of the world), 449, 467
loḁa-nirodha = *loḁānta* (world barrier), 500n
loḁantagū (world ender), 508n
loḁa-vṛtta-anuḁarana (making after world movement), 111
loḁānurañjaḁa (colored by world passion), 40
loḁottara (transcendent), 93
lobha (greed), 72n
- vamśa* (pillar), 7n, 8
vagartha (end of the voice), 39
vajra (thunderbolt), 184, 403–404n, 420, 433, 436, 441n, 532n, 542
vajra-kāya (diamond body), 476
vaṭa (type of tree), 384
vanna (color), 75n
vaddhaḁi (carpenter), 460
varada mudrā (open hand), 156
varna (kind, class), 76
vardhaḁi (painter), 423
vastu (theme), 71, 75, 77, 98. *See also* *amuḁkārya*, *sevyā*
Vāc (speech), 36n, 74n, 104, 169n
vādapatha (wordway), 503n
vāsanā (sympathy), 93
viḁalpita (opinionative), 73n
vicakṣaṭva (connoisseurship), 95

INDEX

- $\sqrt{vī}$ (recoil), 179
vijarā (incorruptibility), 394n
vijhītvā (perforating), 440, 442, 445, 460, 499n
 $\sqrt{vid}$ (to know), 499n
viduṣkṛta (ill-done), 473
viddhi (penetrate), 446, 499n, 504n, 513n
vidyā (science), 39, 104
vidvān (knower), 81, 91n, 92n, 170n. *See also* *evamvit*
vidhāna (arrangement), 71
vidhī (canon), 80
vi $\sqrt{paś}$ (to know), 81
vibhāva (determinant), 98
vi + $\sqrt{mā}$ (to measure out, plan), 416–17
vimuktida (liberating), 40
vimutto (released), 177n
viruddhatva (contradiction), 78, 97–98
vivattacada (whose roof has opened up), 3n, 504n
vivṛta sadma (open house), 504n
viśeṣa (particular), 81
viśva (universal), 81
viśvajyoti (universal light), 388, 466
viśvarūpa (multiform), 75n, 84, 93
visukṛto (well done), 473
vihiyete (open up), 504n
virya (virtue), 123, 404n
vṛtti (art), 142n
vṛtha (choose for oneself), 38
vethetvā (cover), 453, 453n
vedavit (knower of veda), 401
veddhavya (penetrate), 445, 503n, 504n
vedyāntara-sparśaśūnya (void of contact with intelligibles), 93
vedhas (penetrate), 499n, 503n
vainiḥa (type of painting), 90
vairāgin (disgusted), 72n; *vairāgya* (dispassion), 501n
vossaga = *avasarga* (deliverance), 181
vrata (rite), 72n, 91
vyākṛta (manifest), 86, 88, 377n, 338n, 500n, 503n
vy $\sqrt{anī}$ (manifest), 285n
vyāñjanā (content), 124
vyadh (perforate), 440, 499n, 503n
vyadhita (erect), 428n
vyaḥicāri-bhava (transient mood), 77
vyasransata (unstrung), 398
vy-ā $\sqrt{khyā}$ (manifest), 285n
vyākḥyāna mudrā (expository), 156
vyādh (pierced), 446n
vyāna (expiration of breath), 380, 388, 466, 493n
vyāpāra-mātra (utilitarian), 92
vyutpatti-mātra (informative character), 73, 87
vyūhati (disperse), 503n

śakti (power), 80n, 83, 196n
śabda (sound), 285n
śabda brahman (expressive brahman), 171
śamya (yoke pin), 431n
śarira (body), 453; *śariraḥa* (embodied), 89
śarirātman (immanent spirit), 447
śarkara (stones), 465
śānta (serene), 77
śānti (peace), 508n
śāstra (science), 458
śāstra-māna (standards), 80, 113
śithila samādhi (slackened integration), 90
śilpa (art form), 23, 35, 71, 72n, 245n, 540. *See also* *kalā*
śilpa-ḥarma (work of art), 71, 72n, 73n, 80n–82
śilpan (architect), 126n
śilpa-śāstra (art treatise), 80
śilpa-sthāna (field of art), 81
śilpānurūpa (following the craft), 83, 95n
śilpin (artist), 71, 90. *See also* *ḥaraḥa*, *ḥavi*
śirsanya (head bar of throne), 486n
śuca (pain), 378n
śuddha (clean), 505n
śuddha nāma (pure form), 74
śubha (the good), 247
śubha-vidhin (holy discipline), 134
śubhah śilpin (fine craftsman), 247
śrngāravat (erotic), 90
śaikṣa (taught way), 401
śobha (loveliness), 105. *See also* *ramya*
śyāmā-śabarau (dark and dappled; Dogs of Yama), 529n
śraddhā (obedience), 72n, 99
śrī (glory), 357
 $\sqrt{śru}$ (to hear), 84

INDEX

- śruta* (heard), 231
śruti (what was heard, revelation), 34n, 94n
śreyas (best), 226
śliṣṭatva (habit), 80
- samyoga* (conjunction), 305n
samvega (aesthetic shock), 179–85
samsāra (world flux), 135, 207n
samsāra-vṛkṣa (tree of world vortex), 401
samsāra-hetu (cause of transmigration), 72n
sams√kr̥ (made, perfected), 71, 83n;
samśkarana (integration), 35, 71, 72n, 83n, 145; *samśkṛta* (perfected), 399
saṅkālā bhadrā (all good), 39
saṅkṛt (once and for all), 528
samketa (convention), 115
samkrama (converse), 418n
samkhyāna (calculated), 37
saguna (with qualities), 252
sagga-ārohana-sopāna (ladder leading to heaven), 516n
samchanna (closed), 504n
sat (being), 376, 378–79, 409–10n, 499n, 500n
sattva (session), 3
sattva (purity), 77, 105
sattvika (static), 77
satya (truth), 39, 379, 380, 445, 448, 469, 473, 499n, 500n, 503n, 511n, 541
satya (type of painting), 90
satya kāma (true desires), 380
satyadharma (quality of truth), 469, 473
sanātana dharma (eternal law), 91
samdhī (junction), 528n
samnyāsa (renunciation), 39n;
samnyāsin (homeless mendicant), 500n
samatā (simplicity), 99
sama-dṛṣṭi (impartiality), 209n
samādhi (synthesis), 6n, 90, 92, 110, 214n, 226, 394n, 454–57
samāna vṛkṣa (one tree), 381
sam-āvṛtta (wrap up, envelop), 538n
samitāvi (quieted), 508n
samudra (sea), 407
sampibate (to drink together, feast), 517n
- sambodhayitr* (awakener), 389, 400
sambhāra (equipment), 246n
sambhoga-kāya (enjoyment-body), 419n
sammata (unanimous), 76
samyak-sambodhi (awakening), 134, 400
samyānaya (stepping stones), 466
sarūpa-jyoti (image-bearing light), 79.
See also bhā-rūpa
sahaja (natural), 74, 81, 83, 85, 113, 214n
sahasra-muska (thousand-membered), 372n
sahasra retas (thousand-rayed), 372n
sākṣāt (directly seen), 34n, 233n, 295n
sāttvik (pure), 335n
sādrśya (likeness), 21, 21n, 97n, 111, 278
sādhana (prescription), 77, 85, 109, 132
sādhāranya (consent), 93, 97
sādhu (a holy man), 455
sādhya (knower), 81, 455
sāmpārāya (great transition), 394
sārā (hardwood), 460–61
sārasvata (belonging to Sarasvati), 83
sāla (hall), 460
simha-mukha (lion-mouth mask), 487n, 490n
siñcati (inseminate), 404n
siddhi, iddhi (power), 451–52, 515n
sukṛta (well made), 75, 82, 193n, 509n
supalāsa (beautiful leaves), 470
susadrśa (illusionistic, likeness), 86, 90, 98
sūtra (thread), 467
sūtra-grāhī (surveyor), 423
sūtrātman (thread-self), 298, 326n, 374, 387n, 420n, 443, 466, 498n, 505n, 531n, 539n
sūrya-dvāra (sundoor), 403n, 473, 503n
sūrya-maṇḍala (sun mandala), 440, 451, 473
sevyā (theme), 71n. *See also vastu, anukārya*
Solanī (school of art), 463
śkambha (pillar), 7n, 8, 8n, 377–79, 383n, 388–89, 421, 428, 429n, 451n, 455, 471, 507n, 541n
stūpa (reliquary), 386–87, 427
sthapati (architect), 92, 423–24
sthāna (stances), 154

INDEX

- sthāyi-bhāva* (permanent mood), 77
sthitī (actual existence), 73
sthūṇā (pillar), 7n, 8n
sthūṇā-rāja (king post), 8
sprśya (tangible), 285n
sphurana-samharana (expansion and contraction), 137
smṛta (recorded), 80, 83, 85
smṛti (tradition), 94n
svakarma (own action), 29
svakārya (function), 71n
svadyate (tasted), 93
svadharma (own duty), 29, 71n, 94n, 98, 119
svaṅprakāśa (self manifested), 93
svabhāva (character), 76, 107
svabhāvatas (naturally), 29
svayamātrina (self-perforated bricks), 8, 403, 465–520, 522n, 525n
svarūpa (own form), 75n, 93, 376n, 389
svarga (heaven), 402, 500n
svastika (good mark), 173, 299
svādakatva (competence), 95
svārtha (own-end), 74, 85
hina (poor; of art works), 75
hiyate arthāt (“miss the mark”), 226
hrdi (heart), 74, 84, 90, 133