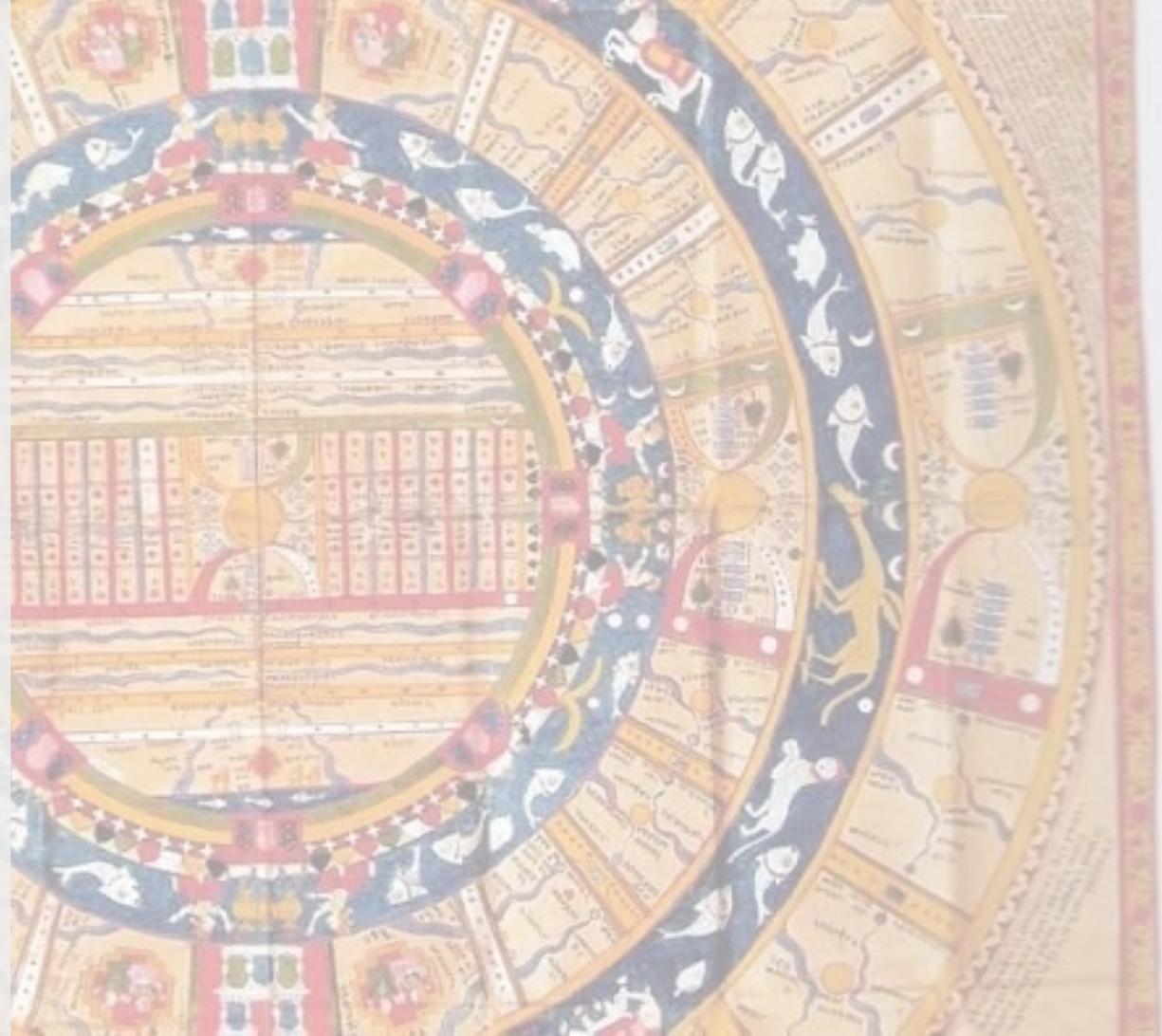
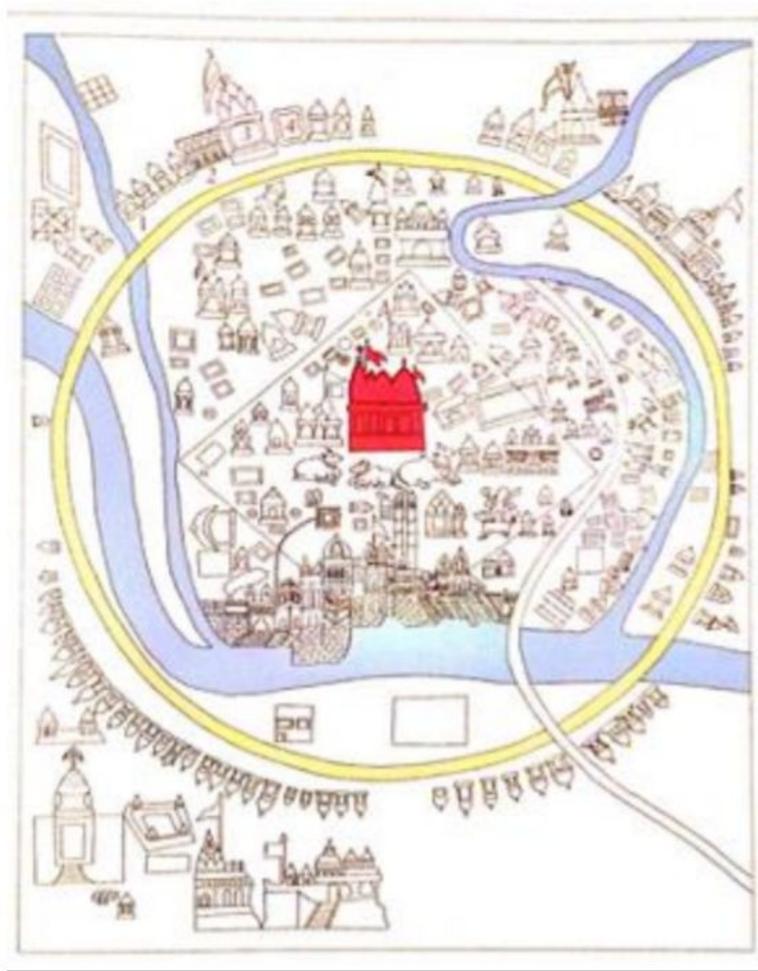


Cosmological diagrams, Pictorial depictions of sacred landscape and Pilgrimage Rituals depicted in Indian Traditions.



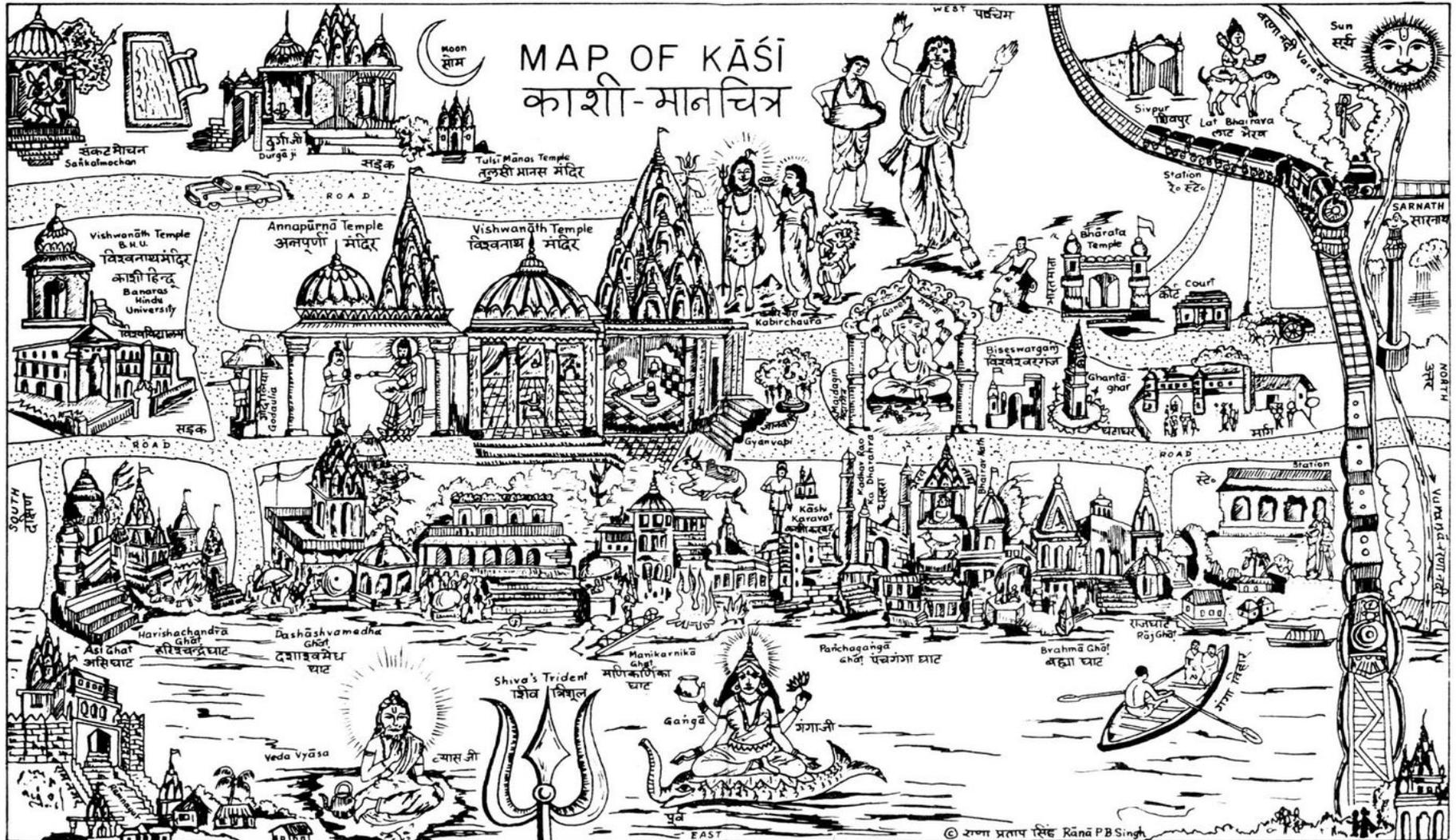
Varanasi

- In ancient times, **Mandalas** incorporated an ideal city according to cosmological arrangement of space, called sacred space.
- The sacred region of **Varanasi** is considered as the mandala as it is the **microcosmic representation of the entire cosmos**. The **Panchkroshi pilgrimage** defines the boundary of this mandala translated into the physical geography of the city.



Representation of Varanasi mandala

MAP OF KĀSĪ काशी-मानचित्र

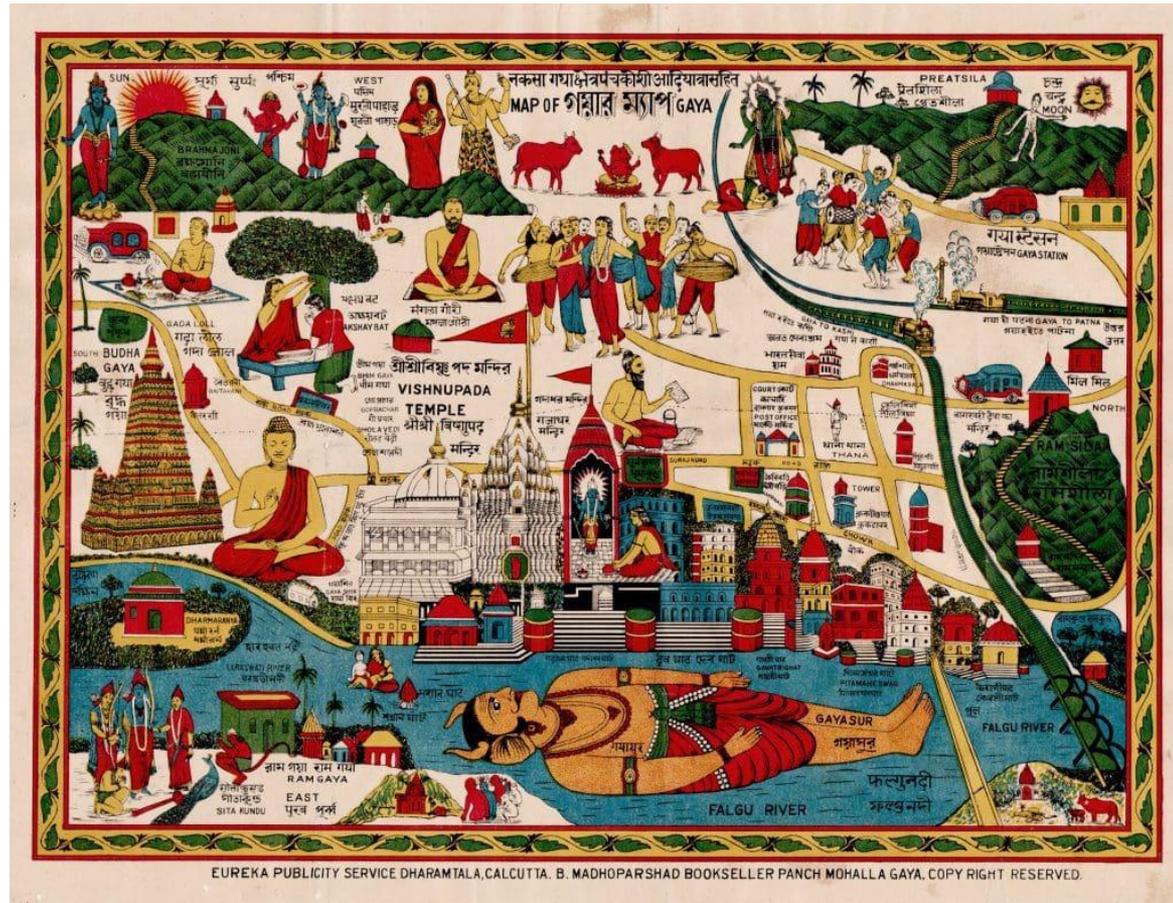


- Vishwanath temple exists in the central core of the city and the entire territory is mapped in a series of concentric sacred zones.
- The city has a network of temples and shrines, ashrams and pavilions stretching out along the river Ganaga for over three miles in its eastern side.
- The sacred zone of Varanasi is bounded on the north by the river Varana in north and in the south by the river Asi.
- The mandala's boundary becomes a pilgrimage whose path is re-traced by pilgrims in specific order and specific time as described in holy scripts like Kashi Mahatmya.
- The diametrical distance of this mandala is about 11 miles, and the pilgrimage at the periphery of this mandala is called the Panchkroshi Yatra.



Gaya

- Gaya is situated along the Falgu River in the northwest Indian state of Bihar and is sacred in the **Buddhist, Hindu, Islamic and Jain** faiths.
- The area must be dense with religious significance, as the map is packed with images of holy sites and myths from various faiths. In the foreground, apparently lying prostrate atop the Falgu River, is the demon Gayasur, who received blessings from Vishnu after performing rigid (as in “immobile”) penance.
- Across the river is the **Vishnupada Temple**, built over the footprints of Vishnu, while upstream at far left (i.e. to the south) is **Budha Gaya**, where Buddha achieved enlightenment.
- Juxtaposed with the religious content are cartoon-like cars driving along (but not on) the roads and trains chugging in and out of Gaya Station.



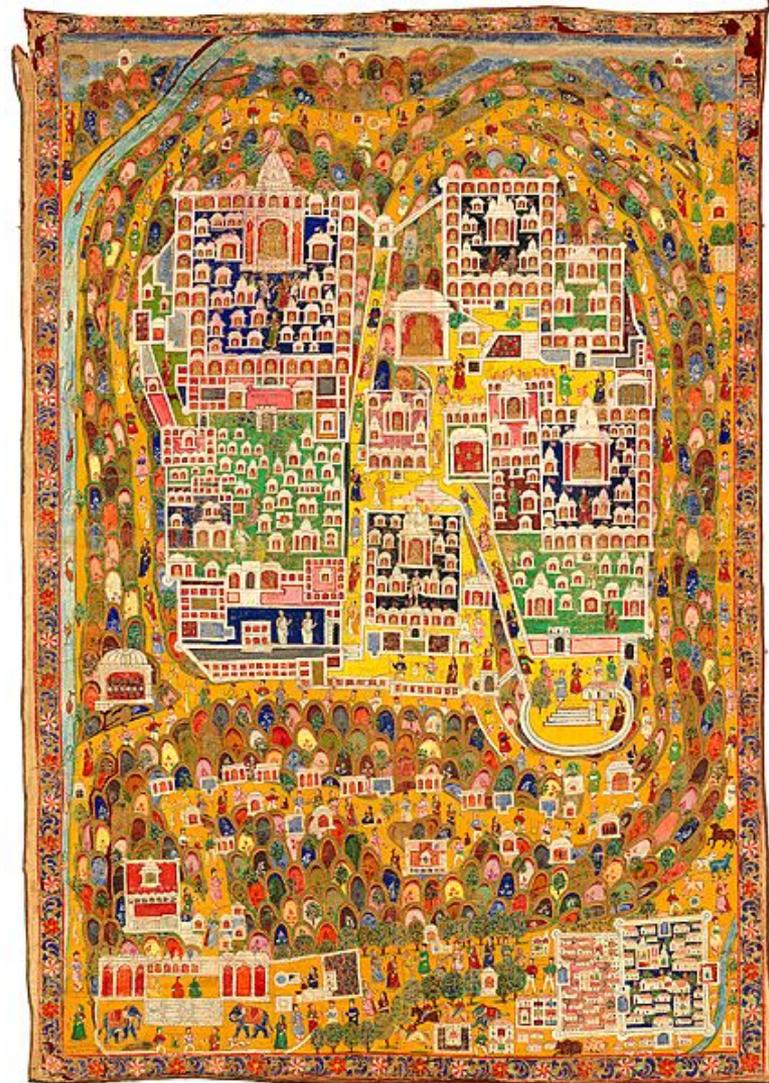
Pictorial representation of Gaya

Map of Jain sacred site
Shatrunjaya pilgrimage painting
[tirtha pata] 1897-98

- Devotional journeys to holy places associated with enlightened Jain devotees, Jinas, became popular from the 14th century. Pilgrimage paintings map the sites in detail.
- Followers who mindfully view the images can gain merit equivalent to that of the journey itself.
- This painting represents the most important Jain pilgrimage site, Shatrunjaya, where Rishabhanatha, the first Jina, attained perfect knowledge.



- The mountain complex encompasses over 800 temples, countless smaller shrines and thousands of devotional images.
- Shatrunjaya's main temple, the Adishvara sanctuary, is dedicated to Rishabhanatha. Identified by its tower-like roof and golden Jina sculpture, it can be seen in the left enclave. The road winding through the rocky landscape is alive with activity as pilgrims purchase prayer beads, worship and make offerings.





Vraj

A journey through naturally choreographed
mythological stories of Krishna.

*सर्वधर्मान्परित्यज्य मामेकं शरणं व्रज।
अहं त्वा सर्वपापेभ्यो मोक्षयिष्यामि मा शुचः*

Translation in hindi

सम्पूर्ण धर्माका आश्रय छोड़कर तू केवल मेरी शरणमें आ जा।
मैं तुझे सम्पूर्ण पापोंसे मुक्त कर दूंगा, चिन्ता मत कर।

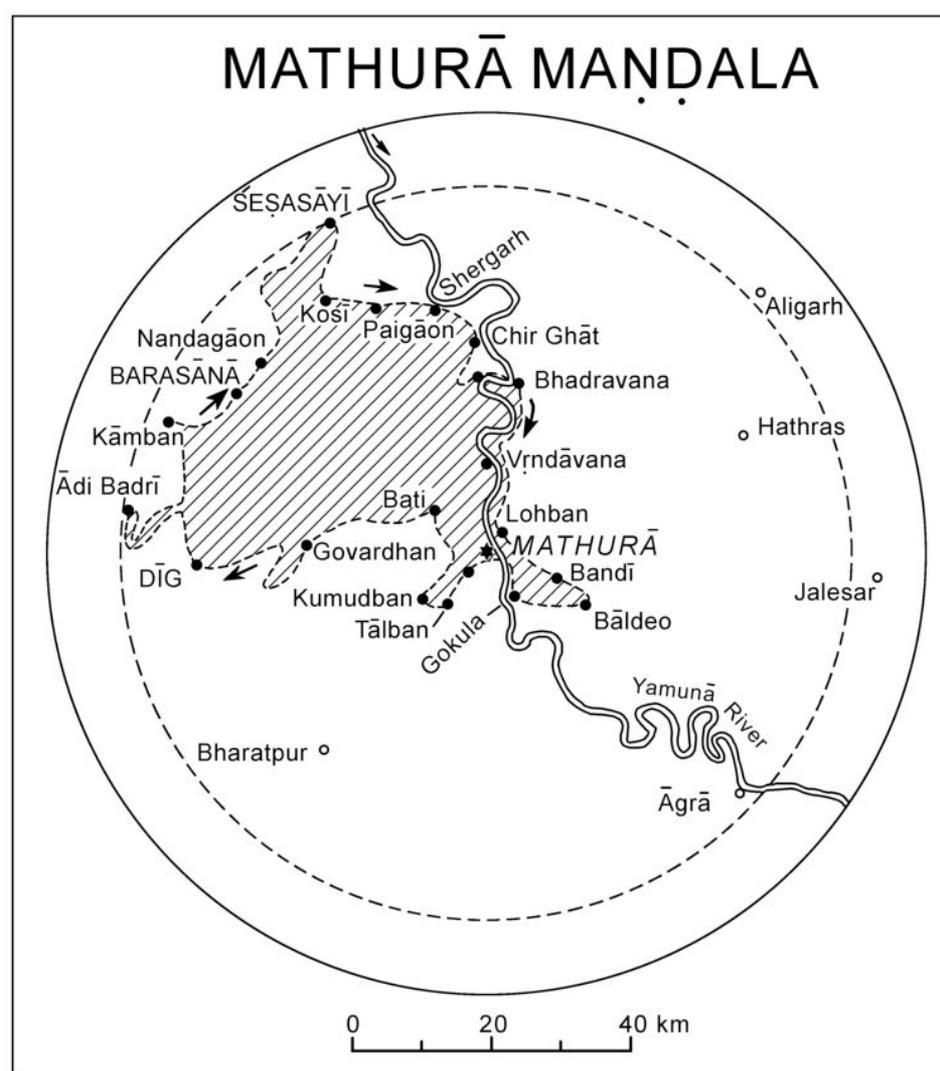


How is Mathura Mandala formed?

- According to the VP (156.11) the MM measured as follows: taking the shrine of **Keshava** as the peg, stretch a string of 10 yojanas (equals to 22.5 miles/36 km) long, move that string in all directions so as to form a circle — the area is the most sacred land.
- Comparing units of 20 and 10 yojanas, the number 12 is held in high esteem; in fact, this signifies the extent of the Mathurā Mandala.

Where is Mathura ?

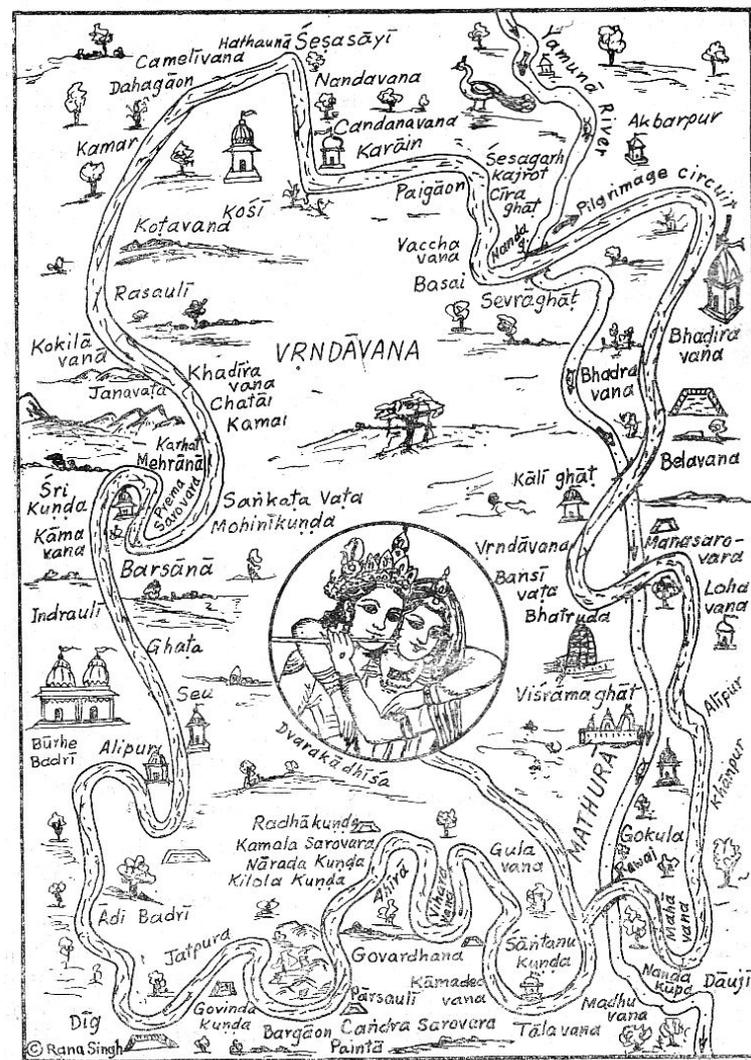
- The ecological setting of the region has also been delineated in reference to location of vanas (woodlands);
- Citing a popular shloka mentions that Hāsyavana in the east, Upahāravana in the west, Jahnuvana in the south and Bhuvanavana in the north demarcate the limits of Braj Mandala, and the city of Mathurā falls in its centre at the distance of 21 krosha from each side.
- The above vanas may be identified with the sites mentioned earlier: Hāsyavana as Bar, Upahāravana as Sona, and Jahnuvana as Shūrasena



Cognitive map of Mathurā Mandala

- 12 vanas (woodland areas), and 24 upavanas (woodland patches) are shown around the pilgrimage circuit. This clearly shows the perceived notion of the Mathurā Mandala
- Of course, in this map the physical reality of distance is not represented but the notions of faith and the psycho-belief state of pilgrims are fully represented.
- Such cognitive maps are the real representatives of pilgrims' perception of a holy centre. The notion of mandala in relation to pilgrimage journey forms 'pilgrimage mandala'.
- The pilgrimage mandala signifies the circular diagram symbolizing creation and dissolution, form and emptiness, sacral wholes and individual parts. With such a wider cosmological representation in time frame, the territorial limits of any sacred city vary as also in the case of Mathurā..

In Mathurā Mandala one can find the highest manifestation of four fundamental coordinates of pilgrimage mandala, i.e. interwoven network of sacred space, sacred time, sacred number, and sacred actions. With the analysis of circumambulatory path and territorial limit one can easily explain the faithspace.



Braj 84 kosh

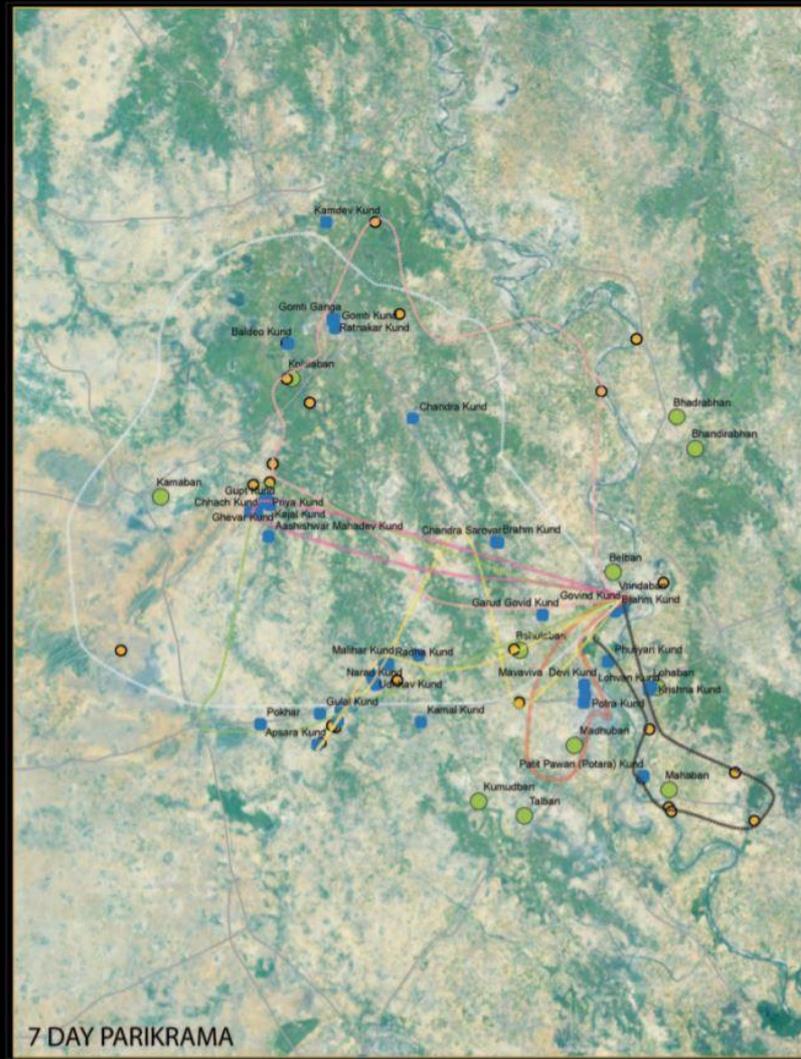
- It shows the route for the religious procession or Vraj Yatra which pilgrims undertake each year lasting several weeks. Commencing from Mathura, the birth place of Krishna, devotees move in a clockwise direction around the city. After visiting the villages of Mahavana and Gokul, they re-cross the Yamuna and return to Mathura and the spot of Krishna's victory over the evil king Kansa.
- Devotees should ideally visit thirty-six groves on their pilgrimage.
- For those devotees who cannot make the trip, this pichhvai (Mewar style painting) serves as a pilgrimage cosmogram by proxy.



- Place-making in Braj, therefore, is centered on imagining and enacting its cultural landscape.



- Over the centuries pilgrimage traditions have been invented and reinvented, repeatedly claiming and reclaiming the cultural landscape.
- The journey consists of the circumambulatory tour of the sacred landscape through forests, groves, and ponds, as well as visits to the holy cities of Mathura and Vrindavan. Pilgrims trace the imagined braj mandala, popularly conceived as a lotus with its petals representing the twelve great forests surrounding Mathura where Krishna was born.



Traditionally known as "Chaurasi Kos" (84 kos) parikrama. The longest of all the parikrama covers 12 vanas (forests) 24 upvas (groves), sacred hill Goverdhan, divine river Yamuna and numerous holy spots including the whole, Braj Mandal. The main month is "Bhadon" (rainy month) for the Parikrama.

braj mandala parikrama

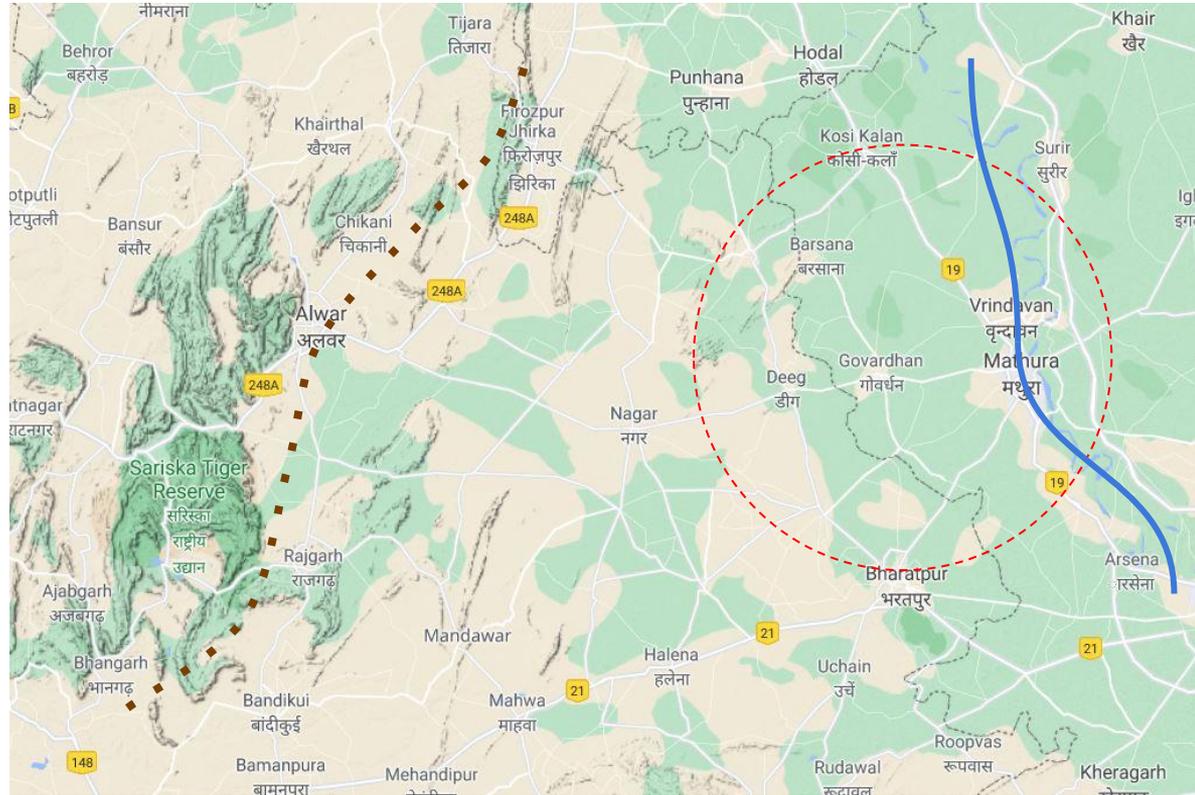


7 DAY PARIKRAMA

30 DAY PARIKRAMA

Geographical Area

- The sacred landscape of Braj is associated with the god Krishna and covers 35 square miles at the juncture of three
- northern states—Uttar Pradesh, Rajasthan, and Haryana—in India.
- The Yamuna River flows on its eastern edge and to the west are outlying spurs of the Aravalli Hills.



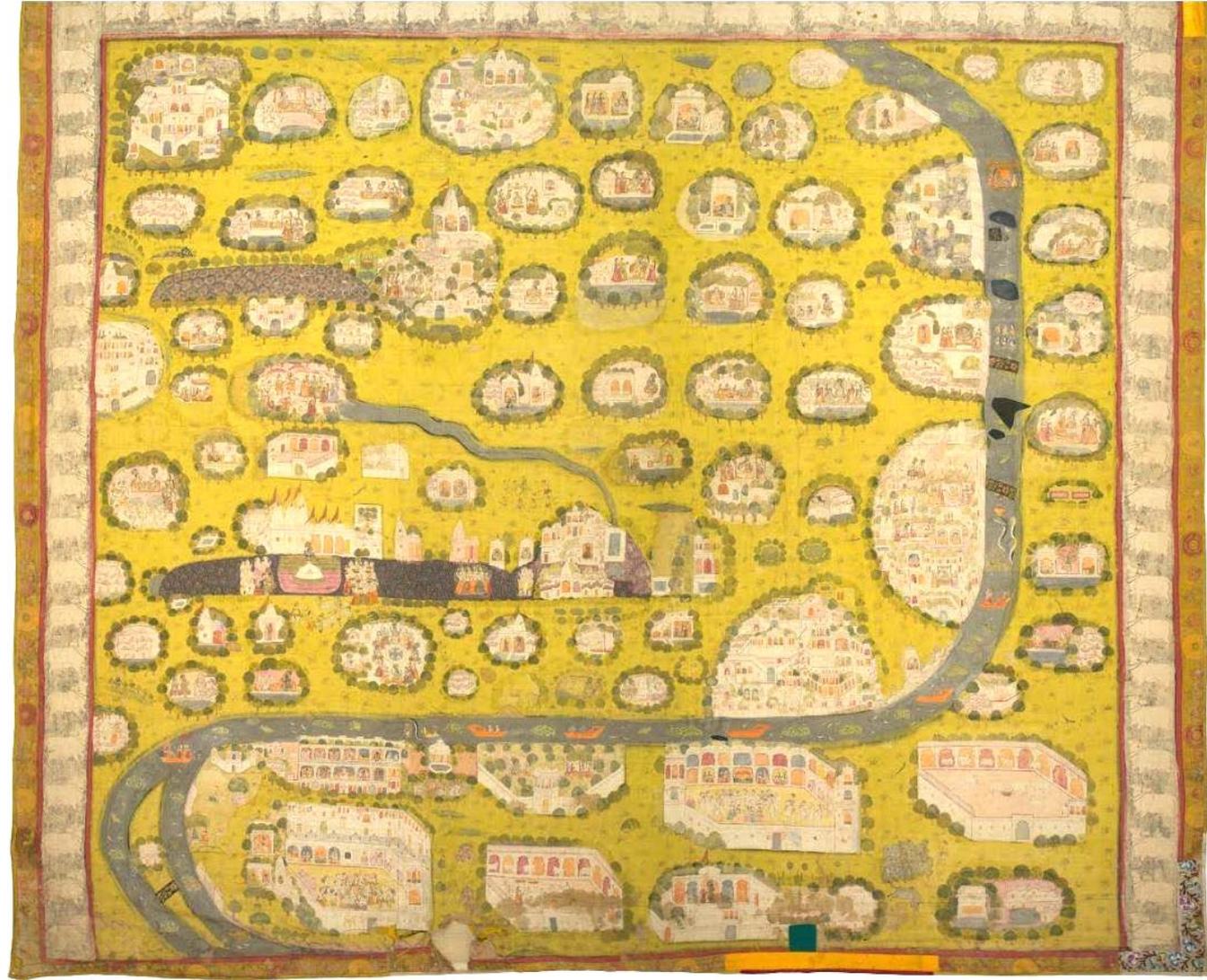


Title: Pichhvai of Vraj Yatra

- **Creator:** Rajasthani Artist
- **Date Published:** Mid-19th Century
- **Location Created:** North India
- **Physical Dimensions:** 2900 x 2900 mm
- **Medium:** Opaque watercolor on cotton

This map depicts the pilgrimage landscape of Vraj, the district around Mathura on the **banks of the River Yamuna**, and includes the **sacred sites** associated with Krishna.

It predominantly highlights **YAMUNA RIVER** on one side and **GOVARDHAN HILL** with settlements around each depicting a **story from Krishna's life**.



1

Raslila



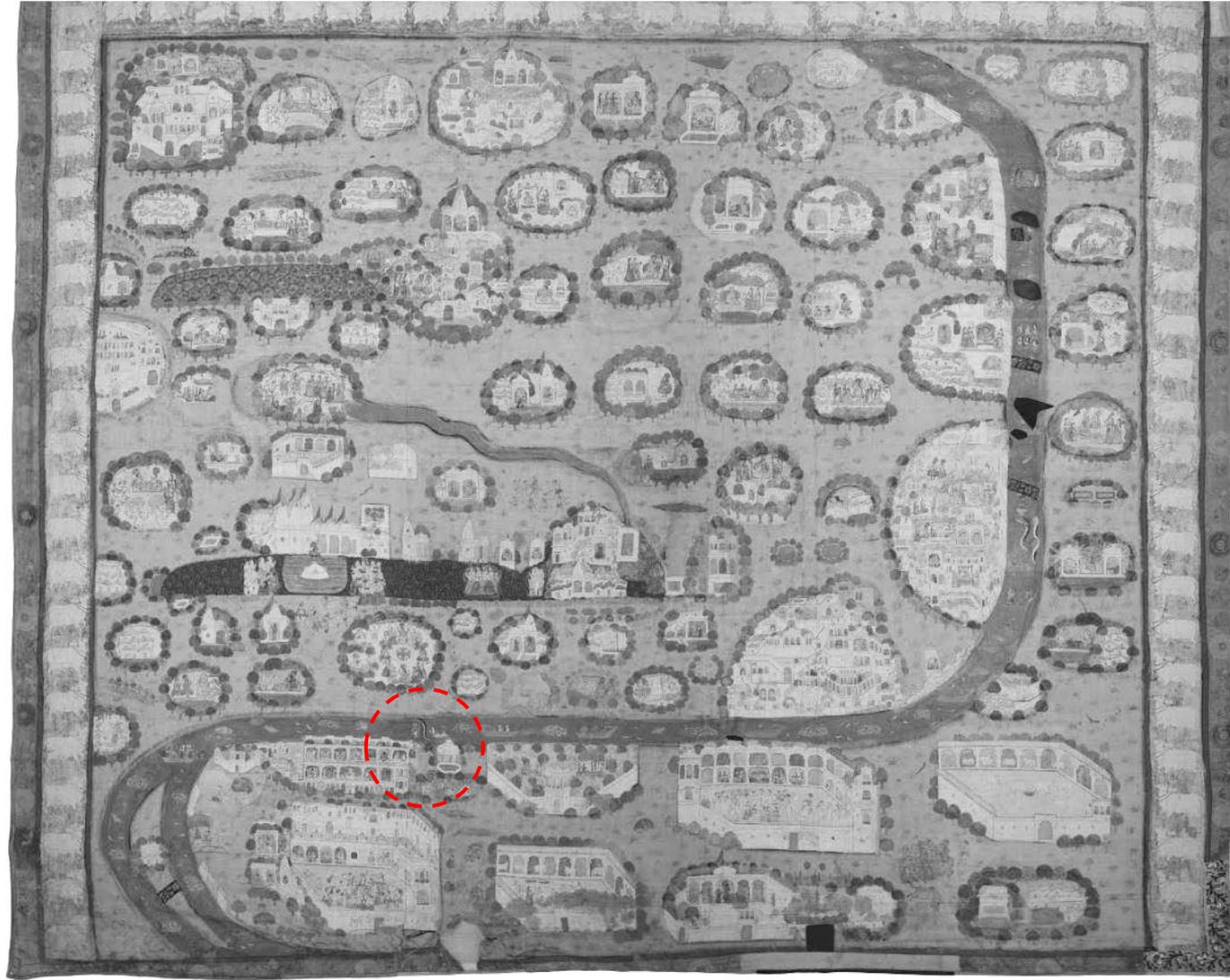
Raslila

Near Chandrasarovara (moon lake) directly below Mount Govardhana , Krishna enjoys the Ras Lila with his gopis. The famous story of krishna replicating himself to play with each and every gopi is depicted over here.



2

Krishna janma



Krishna Janma

After the birth of Krishna, to save him from Kansa, his father Vasudev crossed the Yamuna River which is depicted in the map. A Nag is also shown protecting the baby from heavy rain.



3

Stealing the Garments



Stealing the Garments

A famous scene of Krishna Troubling the gopis on the banks of river Yamuna while they are bathing is depicted in the painting. The set-up around plays an very important role.



4

Veeti Dandu



Veeti Dandu

Krishna (represented in blue skin and royal cloths with a moor pankh) with Balram (in royal cloths) and his friends playing “Veeti Dandu” a traditional play.



5

KALIA MARDAN



KALIA MARDAN

The famous story of 'KALIA MARDAN' is depicted. Krishna is dancing on the surrendered Kaalia Snake, who poisoned the Yamuna River.



6

Makhan Chori



Makhan Chori

Bal krishna and his friends stealing makhan from the pots of village ladies.

The story further ends with shri krishna giving yashodha the darshan of entire universe when he opens his mouth.



Current pilgrim status

Every year millions of people visit the most important sites where Lord Krishna, his divine consort Srimati Radharani and their associates spent their youth over 5000 years ago.

Following are the famous pilgrim area which devotes all over the world visit.



Braj Bhumi

- According to these epics, Braj Bhumi is a pastoral land of farms, meadows, forests, lakes, rivers and hills. It is here that Krishna tended his beloved cows and entertained the residents of Braj with his mischievous antics, amorous adventures and heroic feats.
- Today, you can visit the sites of Krishna's pastimes in many small towns and villages where the various moods and sentiments surrounding the Lord's activities are kept alive by the local inhabitants



Govardhan parikrama

- The sacred hill Govardhan is one of most revered pilgrimage destinations in Braj Mandal. The 8 km long narrow sandstone rock formation was lifted by Lord Krishna to shield the inhabitants of Braj from the torrential rains unleashed by Lord Indra.
- During the month of Kartik (October/November) an elaborate festival Govardhan Puja is celebrated to commemorate the lifting of the the Govardhan Hill.
- Thousands of devotees partake in the Govardhan Parikrama, 23 kilometer circumambulation of the hill. In the town of Govardhan the Danghati Temple and Ganga Manasa sacred bathing tank are worth visiting.



Kusum Sarovar

- The sacred bathing site, Kusuma Sarovara is located on the outskirts of Govardhan. The large ceramic pool is set against a backdrop of exotic palatial buildings carved from sandstone.
- The splendid structures were built in the 18th century by Javahir Singh in memory of his father, the Jat king Suraj Mal. The exquisite central mausoleum contains a replica of Sri Krishna and Srimati Radharani's lotus feet



Barsana

- This picturesque town with its beautiful temples scattered over verdant hills is one of the most popular destinations in Braj Bhumi.
- While Mathura is birthplace of Lord Krishna, Barsana is the birthplace and childhood abode of Lord Krishna's beloved consort Srimati Radharani. Her father King Vrshabhanu founded the holy town and built a beautiful palace called Vrshabhanugarh.
- There are several other important temples and holy sites to visit here located on the peaks of the Brahma and Vishnu hills.
- Radharani's birthplace known as Ladliji Temple as well as Prem Sarovar bathing site. Radha and Krishna first met at this place, Both are must-see places.



Gokul and Mahavan

- The twin towns of Gokul and Mahavan (meaning: abode of cows and large forest) comprise one of the 12 major forests of Braj Bhumi.
- Gokul is where Krishna's foster parents, Yashoda and Nandana raised him among cowherd boys and cow maidens. The original abode of Krishna's foster parents is still there in Mahavan.
- Krishna also performed his heroic pastimes of killing demons Putana, Trinavarta and Shakatasura, sent by his wicked uncle Kamsa, in the forest of Mahavan.



Baldeo

- The town derives its name from the famous Dauji temple dedicated to Balaram, the elder brother of Lord Krishna. The main deity of the inner sanctum is that of Baldeo with his spouse Revati.
 -
- Nearby is Kshir Sagar or Balabhadra Kund, an 80 square meter sacred bathing site. Legend has it that the holy man Gosain Gokulnath was told by God in his dream about the deity of Lord Baldeo being concealed in the kund. Indeed a large beautiful deity about 7 feet high made of black stone was discovered there.
- This deity of Balaram is believed to have been established by King Vajranabh about 5000 years ago. During the course of time the deity was lost and the Pratibhu Vighraha (replica) of the original deity is now worshipped in the Dauji temple.



○

Raman Reti

- This sacred pilgrimage site contains the sand (reti) in which baby Krishna played with his brother Balaram and his cowherd friends. It is also the secret meeting place of Lord Krishna and his consort Srimati Radharani. Due to its divine heritage, many saints have performed their spiritual practices here, including Kashni Guru Samanandaji who built a beautiful ashram at this site.
- The small shrine Rangbihari ji is also found here. It was established for worship by a pious saint Sri Gyandas Ji Maharaj who performed his severe austerities for the blessings of Lord Krishna while fasting at this sacred place of Raman reti.



Nandgaon

- Nandgaon is named after Lord Krishna's foster father, Nandanda. He established a permanent residence here with Mother Yashoda and baby Krishna after escaping from the disturbances caused by Krishna's wicked Uncle Kamsa in Gokul.
- The village of Nandagaon is located at the top of Nandisvar Hill named after Lord Shiva who is believed to reside in the hill. Being the topmost devotee of Lord Krishna, Shiva prayed to his Lord for the opportunity to eternally witness His endearing youthful pastimes in Nandgaon.
- The hilltop temple Nandai, shrines to Narashinga, Gopinath, Nritya Gopal, Giridhari and Nand Nandan are all within walking distance in this peaceful, rustic village.

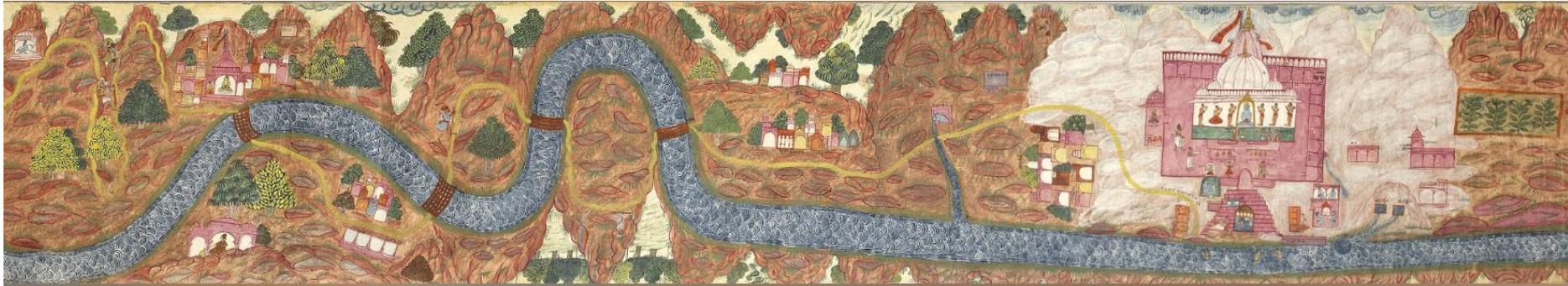


5. Badrinath

- **Title:** Map of the Ganges

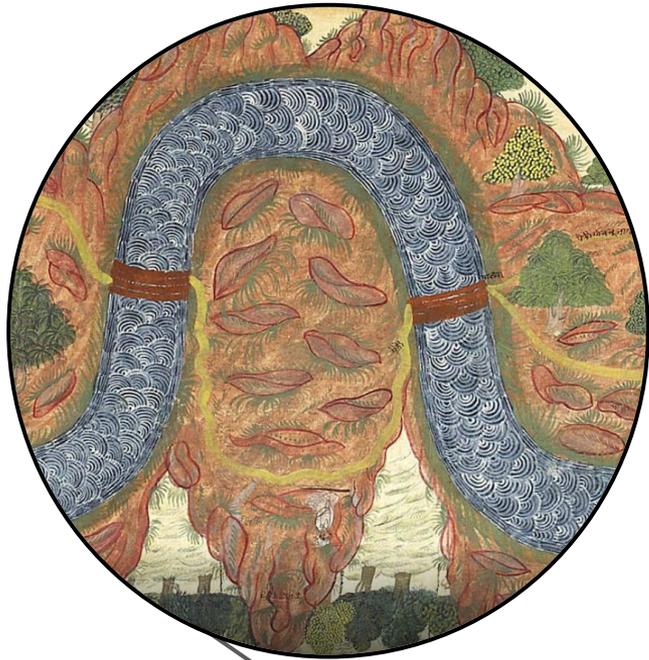
This pilgrimage route maps depict the river **Ganga and one of its chief tributaries, the Alakananda**, as seen by the devout pilgrim making a pilgrimage from **Haridwar to the shrine at Badrinath**. Badrinath is one of the four great religious sites at the extremities of India along with **Dwarka, Puri and Ramesvaram**.

- **Creator:** Rajasthani Artist
- **Date Published:** Early 18th Century
- **Location Created:** Gahrwal
- **Physical Dimensions:** 39.5 x 223 cm
- **Medium:** Watercolour on cotton



- The scroll has plenty of inscriptions with the artist naming sacred places, villages, mountains and trees.
- The temple at Badrinath was destroyed in the great **Himalayan earthquake of 1803** and was rebuilt by the **Maharaja of Jaipur**.
- In its present form the temple has a **large and wide entrance gateway in Rajasthani style**, a **large hall or mandapa** behind while the **garbagrha** where the deity resides consists of a tower with a two-tiered Himalayan roof which isn't depicted in the painting.





- The river and its tributaries are depicted in **brilliant blue and white basket patterns**.
- The hillsides and mountains are in **shades of brown** (white for the highest and snow covered mountains)
- The various trees are depicted in **traditional Rajasthani style**.



- Two springs labelled the **Sitakund** and the **Suryakund** feed their waters into the **Naradakund** on the edge of the river where pilgrims bath.
- However, the artist has included the sacred spots in the **immediate vicinity which resembles the current context as well.**



- **Karnaganga river (now called the Pinder river)** is shown coming in from the right.
- **Pilgrims are bathing** where the Karnaganga joins the Alakananda in front of the temple.
- The main road (shown in yellow) ends in Badrinath where the pilgrims bathe in the river **beside the temple of Visnu, who is seen enshrined and being worshipped.**

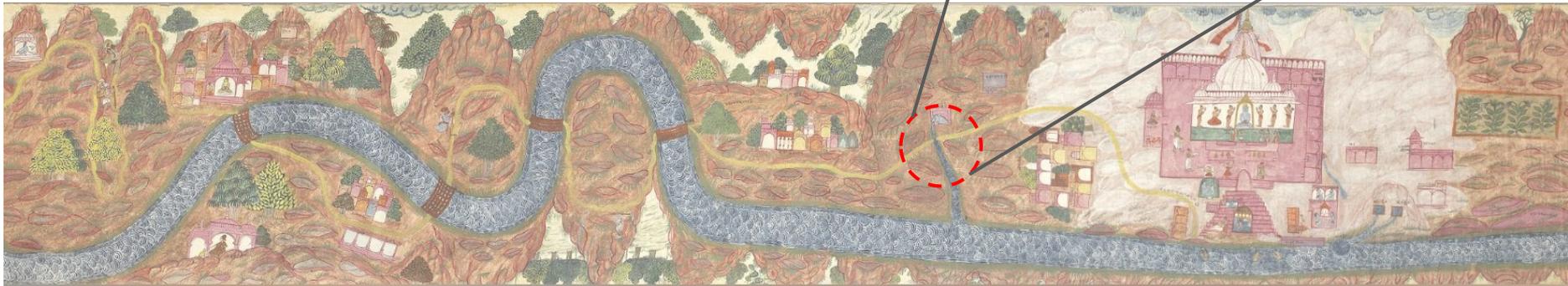
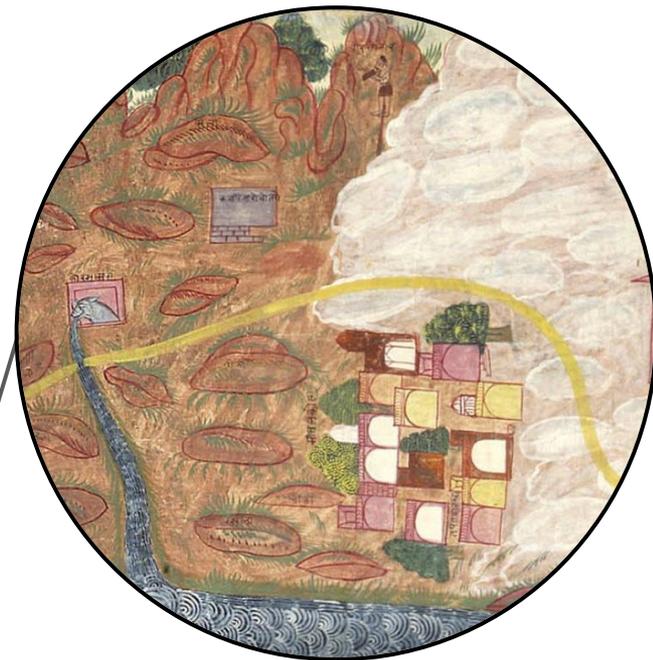


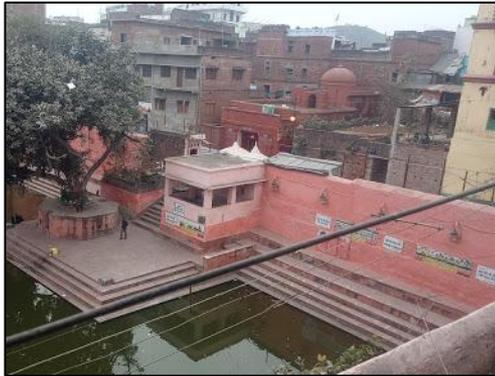


- The path is **painted in yellow** and it goes all the way along the scroll and travellers and pilgrims following it up and down mountainsides and over the bridges across the rivers can be seen.
- Many are **on foot and with slaves**, while the **wealthy are carried in hill doolies or *jampans***, while **two men carry women in panniers on their backs**.

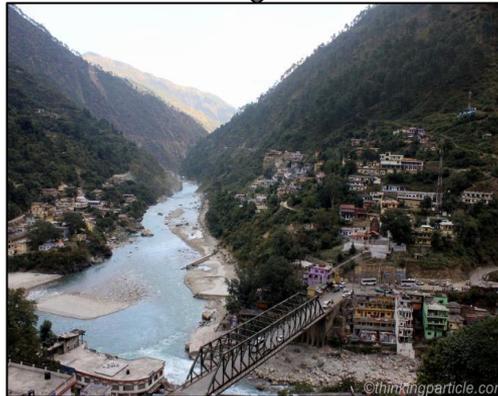
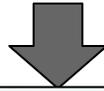


- **Snow covered peaks** rise above the temple including the mountain **Nara** which along with **Narayan** guards the shrine.
- A stream of water emerges from a **dragon's head**.





SURYA KUND



CONFLUENCE OF ALKNANDA AND PINDER RIVER



BADRINATH TEMPLE

Cosmological Diagrams

Mandala

- A mandala is a symbolic representation of part or all of the universe. For example, it can represent the home of a specific meditational deity.
- It is commonly used in meditation practices and as a visual aid in rituals. Mandalas have a circular structure, and most are two dimensional, despite the fact that they commonly depict three-dimensional objects.
- They can be painted on cloth (e.g. a thangka), wood, or constructed out of the sand.



- The individual representations range from the so-called Cosmic Mandalas, which transmit the ancient knowledge of the development of the universe and the world-systems which represents a high point among Mandalas dedicated to meditation;
- Mandalas of the Medicine Buddha which demonstrates how the Buddha-power radiates in all directions, portraying the healing power of the Buddha.
- Cosmological & Geographical Mandala have painted representations of the four continents and Mount Sumeru, the universe, various types of cosmology, along with sacred realms and pure lands such as Tushita, Sukhavati, Medicine Buddha Pureland, etc.



Creation of Mandala

- The origin of the mandala is the center, a dot. It is a symbol apparently free of dimensions. It means a 'seed', 'sperm', 'drop', the salient starting point.
- It is the gathering center in which the outside energies are drawn, and in the act of drawing the forces, the devotee's own energies unfold and are also drawn.
- Thus it represents the outer and inner spaces. Its purpose is to remove the object-subject dichotomy.
- In its creation, a line materializes out of a dot. Other lines are drawn until they intersect, creating triangular geometric patterns.
- The circle drawn around stands for the dynamic consciousness of the initiated. The outlying square symbolizes the physical world bound in four directions, represented by the four gates; and the midmost or central area is the residence of the deity.
- Thus the center is visualized as the essence and the circumference as grasping, thus in its complete picture a mandala means grasping the essence.



Colour Symbolism

- If form is crucial to the mandala, so too is color. The quadrants of the mandala-palace are typically divided into isosceles triangles of color, including four of the following five: white, yellow, red, green and dark blue.
- These delusions obscure our true nature, but through spiritual practice they can be transformed into the wisdom of these five respective Buddhas. Specifically:
- **White - Vairocana:** The delusion of ignorance becomes the wisdom of reality.
- **Yellow - Ratnasambhava:** The delusion of pride becomes the wisdom of sameness.
- **Red - Amitabha:** The delusion of attachment becomes the wisdom of discernment.
- **Green - Amoghasiddhi:** The delusion of jealousy becomes the wisdom of accomplishment.
- **Blue - Akshobhya:** The delusion of anger becomes the mirror like wisdom.



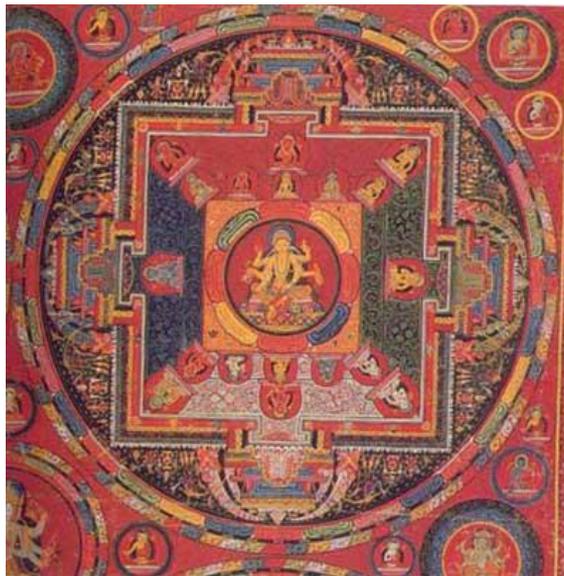
Peaceful Deities

- A peaceful deity symbolizes its own particular existential and spiritual approach. For eg.

Bodhisattva Avalokiteshvara-central focus of the spiritual experience.

Manjushri -wisdom as the central focus;

Vajrapani- emphasizes the need for courage and strength in the quest for sacred knowledge.



Wrathful Deities

- Wrathful deities suggest the mighty struggle involved in overcoming one's alienation.
- They embody all the inner afflictions which darken our thoughts, our words, and our deeds and which prohibit attainment of the Buddhist goal of full enlightenment.
- Deities are understood to be aspects of benevolent principles, fearful only to those who perceive them as alien forces.



Sexual Imagery

- Sexual imagery suggests the integrative process which lies at the heart of the mandala.
- Male and female elements are nothing but symbols of the countless pairs of opposites (e.g. love and hate; good and evil etc.) which one experiences in mundane existence.
- The initiate seeks to curtail his or her alienation, by accepting and enjoying all things as a seamless, interconnected field of experience.
- Sexual imagery can also be understood as a metaphor for enlightenment, with its qualities of satisfaction, bliss, unity and completion.



Cosmic Mandala

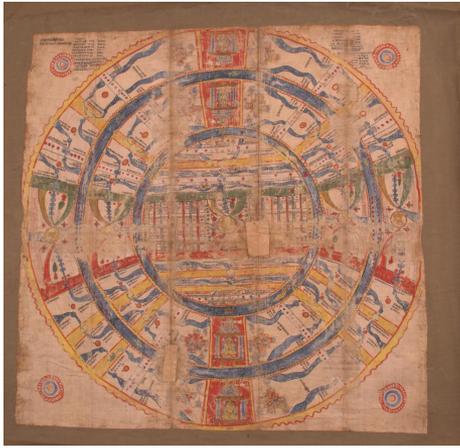
- The Cosmic Mandala is encompassed by a flaming circle. At the Centre is a three-footed spiral symbolizing a first movement, surrounded by the rotating wind which condenses into so-called basic elements, representing the states of aggregation:
- Wind or Air stands for the gaseous state;
- Fire is usually depicted as a red triangle and stands for transformation;
- Water for liquid, represented by a half-circle or circle;
- Earth for solid matter, symbolized by a yellow square or cube.
- The emerging forms of the elements are painted in the blue ring surrounding the Centre, in the lower sphere intimating the world-continents to be.



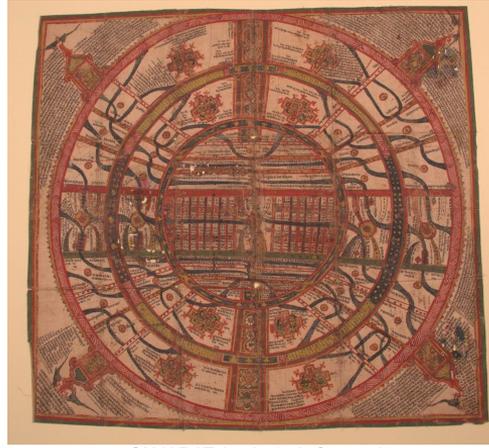
Jain Cosmological Diagram



TITLE : ADHAIDVIPA PATA (Cosmic Map of the Mortal World as Two and a Half Continents)



GUJARAT (early 15th Century)



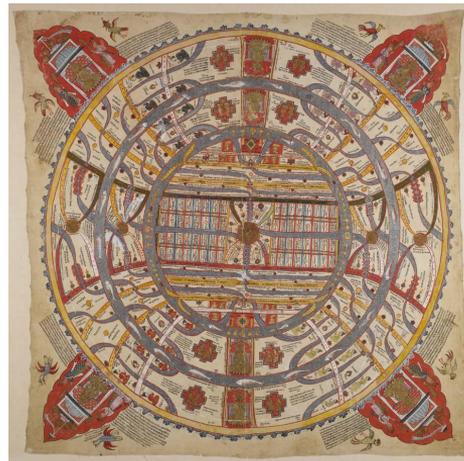
GUJARAT (early 17th Century)



RAJASTHAN (mid 17th Century)



RAJASTHAN (18th Century)



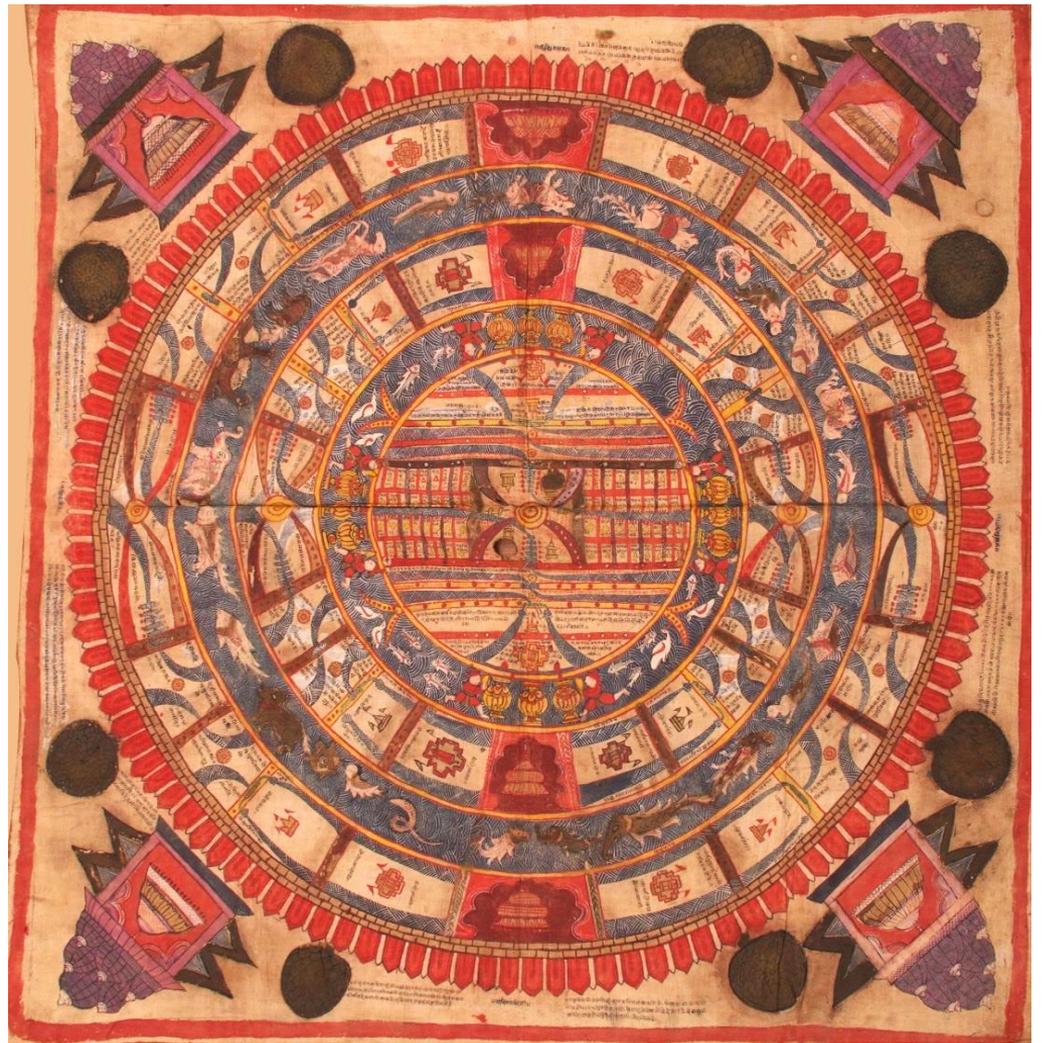
RAJASTHAN (18th to 19th Century)



GUJARAT (19th Century)

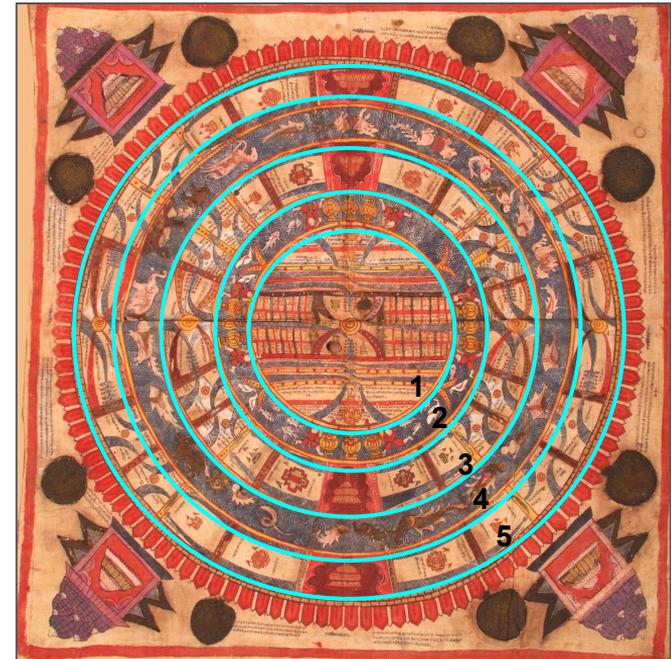
Jain Culture

- The four cosmological depictions represent the mortal world according to Jain philosophy.
- In Jain texts the universe is divided into three worlds – the upper occupied by the gods, the middle by mortals and the lower belonging to the damned.
- The most significant is the middle world, manushya-loka (world of the mortals), where liberation from the chain of rebirth is possible and where the Jinas (of saints and devotees) are born.
- Paintings of the phenomenal world therefore have remained popular in the Jain tradition and survive from the fourteenth century through to the present day.



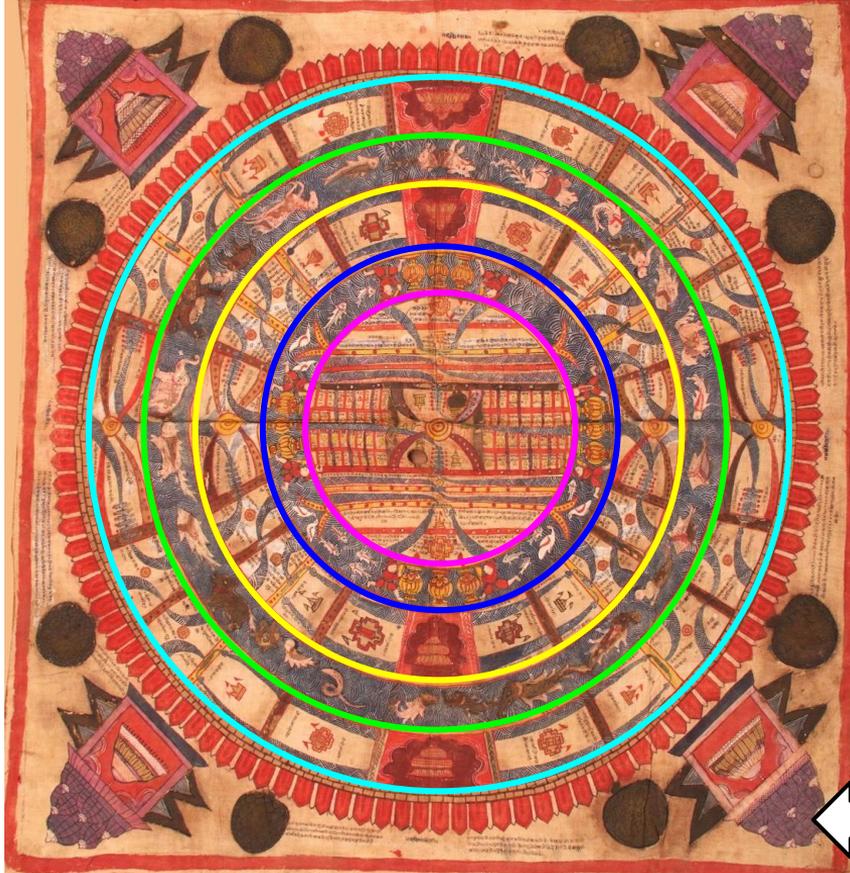
- The world of mortals is abstracted as a diagram of concentric circles.
- The blue circles and narrow streamer like (often symmetrical configurations) that traverse these represent water whilst the buff in-between areas represent land masses.
- The **Two and A Half Continents** is formed of concentric rings of differing size. Every other ring is a continent, which is surrounded by a ring of ocean:
 - the central continent, called **Jambū-dvīpa** or 'Rose-apple Tree Island'
 - the first ocean, known as **Lavaṇa-samudra** or 'Salt Ocean'
 - the second continent, **Dhātakīkhaṇḍa**
 - the second ocean, called **Kālodadhi** or 'Black Water Ocean'
 - half of the third continent known as **Puṣkara-dvīpa**
- The outermost yellow ring is a mountain range called **Mānuṣottara**. It symbolises the limit beyond which human beings cannot live.

- Each part of the Jain world has named rivers, mountains, towns, caves and so on.
- Since symmetry and repetition are two of the major organising principles of the Jain world, the names are often the same in different regions.





- The central circle is of particular significance as it depicts Jambudvīpa (the island of the wood apple trees) which includes the Indian sub-continent with the cosmic **Mount Meru** at its the very centre.
- Across the centre of Jambū is a large rectangular strip marked out by a green line in the north – the **Nīla** mountain range – and a red one in the south – the **Niṣadha** mountain range.
- This is the **Mahā-videha** with **Mount Meru** at its centre. The Mahā-videha is a land of wonders, where Universal Monarchs go and where Jinas preach.
- The Mahā-videha is divided into 32 provinces, distributed as eight groups of four, equally in the north-east, south-east, north-west and south-west. They are always shown as small rectangles, like here.



- The first ocean, starting from the centre, is the thick grey ring around Jambū. Called **Lavaṇa-samudra**, it has sets of pots in each of the four directions. These are the 'great receptacles' – **pātāla-kalaśa** – that cause the tides.
- There are two horizontal yellow lines ending with double hook shapes shown in the north and south of this ocean. These are two mountain chains that end with double pairs of 'tusks' jutting out into Lavaṇa-samudra.
- The second continent in the Middle World of Jain cosmology. **Dhātakīkhaṇḍa** forms part of the Two and A Half Continents where human beings live.
- The third continent of the middle world of Jain cosmology. Human beings can live only in the first two circular continents and the inner half of the third.
- **Puṣkara-dvīpa** is enclosed by a circular mountain barrier known as Mānuṣottara-parvata or 'Mountain beyond Mankind'. Human beings cannot live on the outer side of these mountains.
- Enshrined Jinas occupy the vertical axis of the continents and also appear in the four corners of the painting.

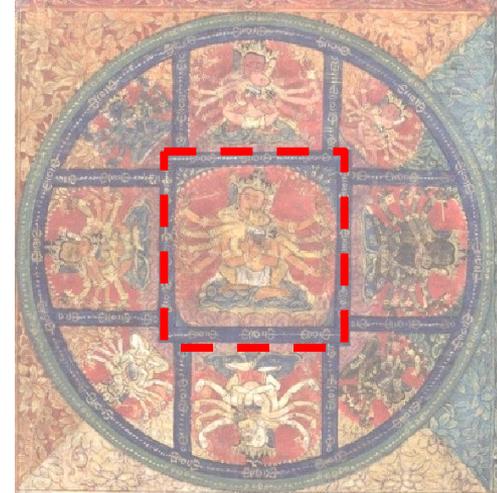
- The **Middle World** is the smallest of the **three worlds** that make up **world space** – **loka-ākāśa**.
- In world space all the **souls** live in the **different body-forms** they take according to their **rebirths**, in the various worlds. Outside **world space** is the non-world space – **aloka-ākāśa** – which is endless.
- However, the **Middle World** is the most important area from the spiritual point of view because it is the only part where human beings can live.
- Pictures in **cosmological** works are not intended to be merely attractive. Spelling out in visual form the complex explanations found in the writings, cosmological paintings form a long-established tradition of artwork in **Jain** heritage.
- Jains cannot advance spiritually without understanding and **meditating** upon cosmological theories so understanding them is crucial.
- Certain key religious concepts run through these theories.
- These include the notion of a physical **soul** shedding **karma** by moving through the **cycle of rebirth** to eventual **omniscience** and **liberation**, along with the **cyclical nature of time**, the interconnectedness of the **universe**, and the importance of symmetry, repetition and balance.

Buddhist cosmological diagram



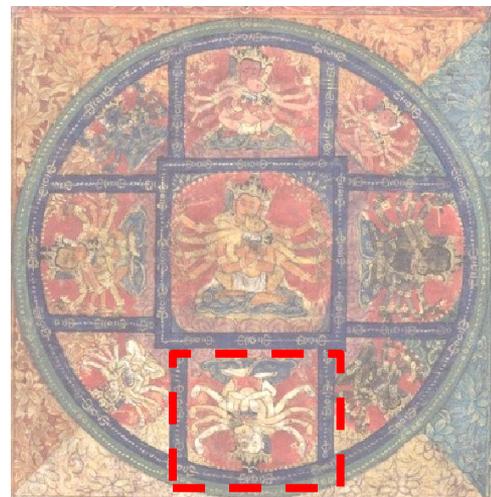


- Manjuvajra, with a body the colour of purified gold, three faces and six hands.
- The main face is yellow, the right blue and the left white. The first two hands embrace the Mother. The lower right hands hold a sword and arrow, and the lower left an utpala [flower] and bow; wearing jewel ornaments and having the thirty-two major and eighty minor marks; seated with the legs in the vajra posture.



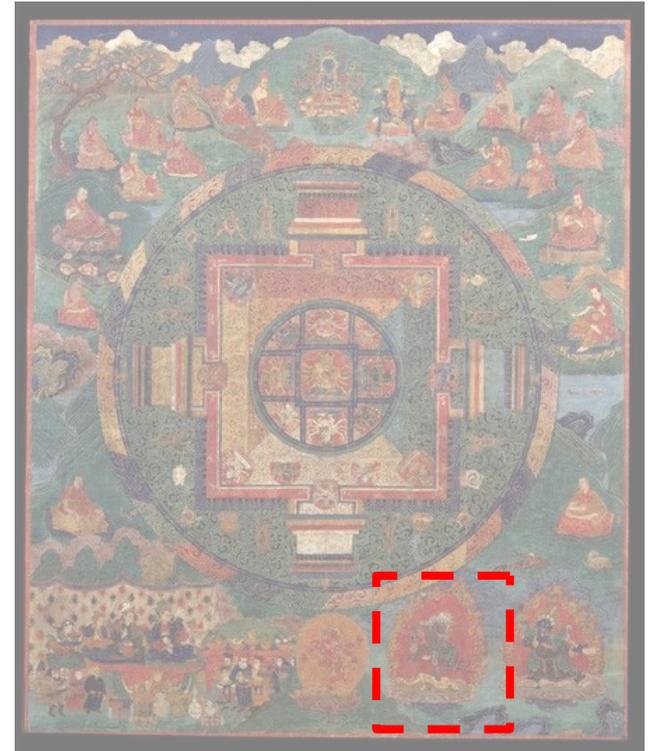


At the bottom center is the meditational deity - the goddess of power - Kurukulla.



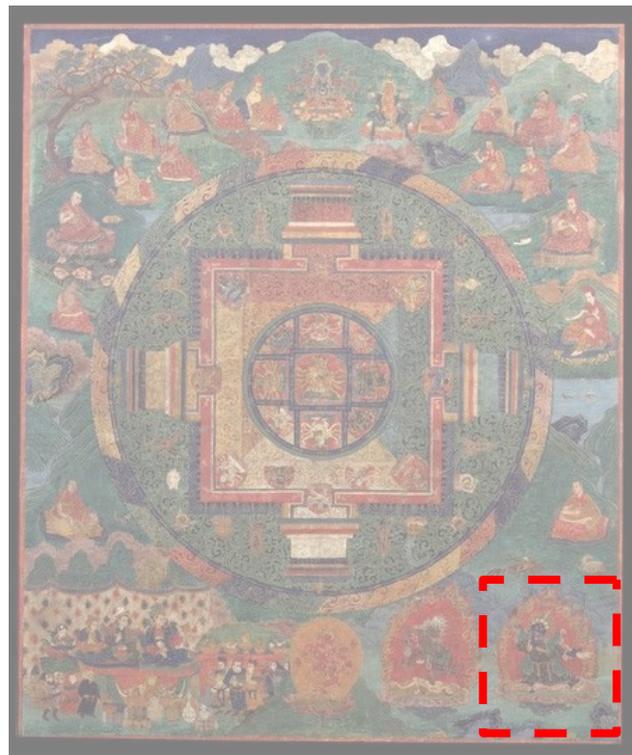


To the right is Brahmaṛupa Mahākāla in his form as an Indian ascetic.



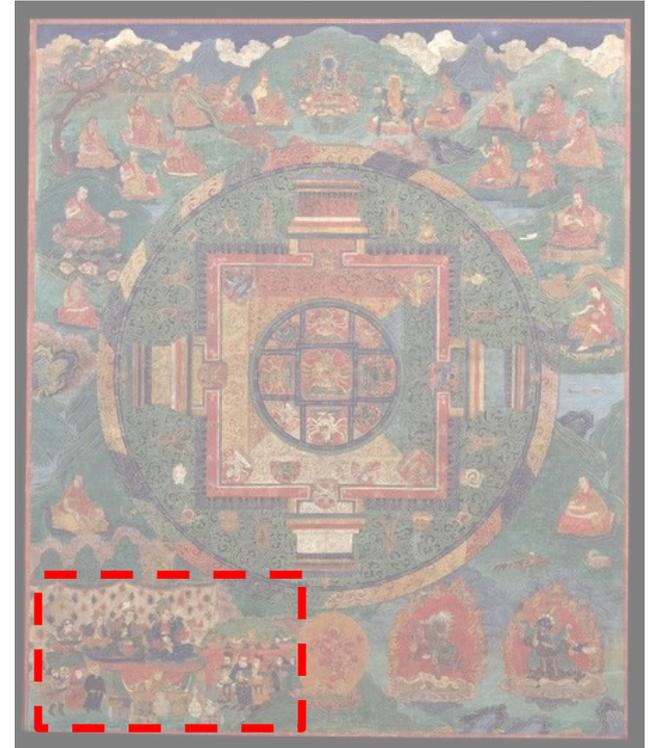


To the right again is the female protector deity Ekajati holding a heart to her mouth with the proper right hand and a grey wolf held out to the side in the left hand.





At the bottom left are a family of donor figures seated according to hierarchy.

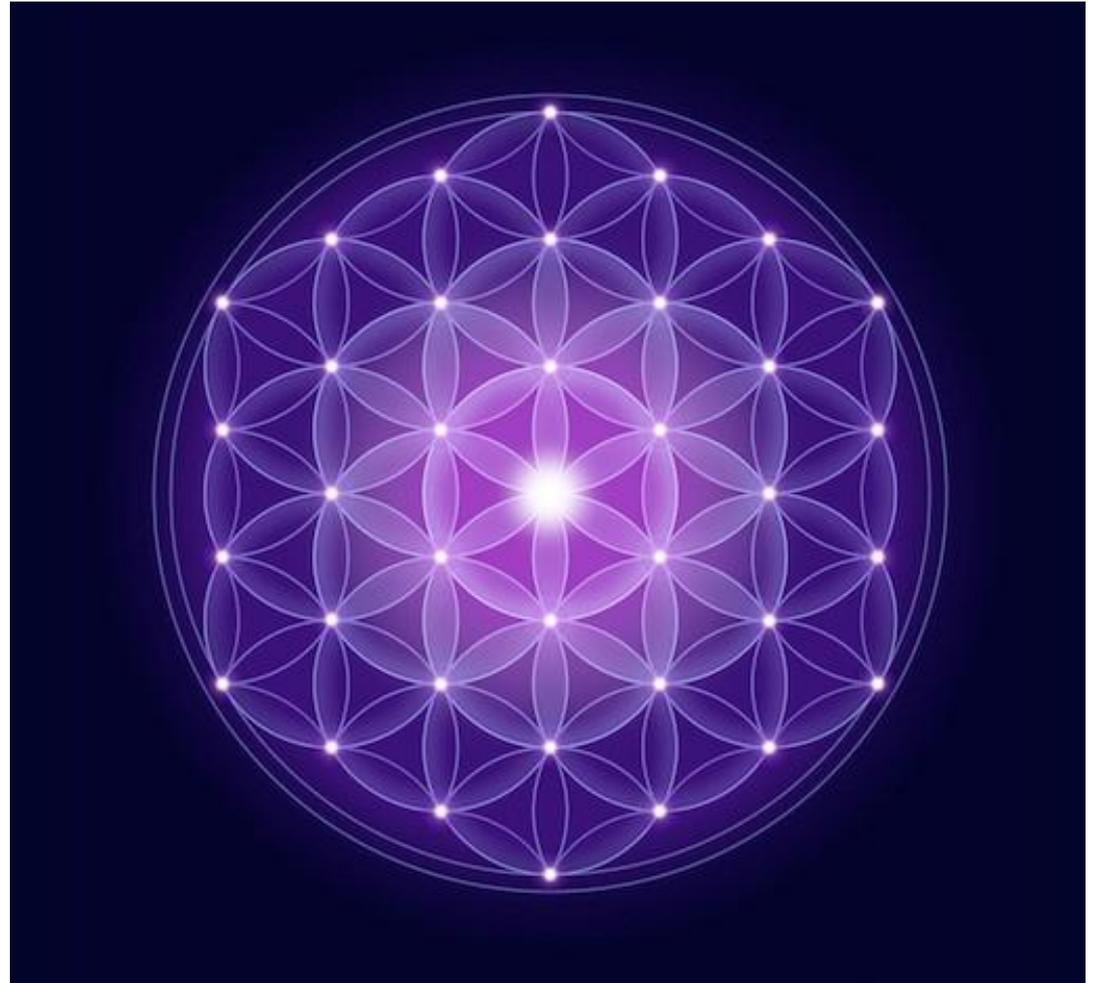




Mandalas in Today's Life

The Flower of Life

- Mandalas can be as simple as drawing overlapping circles and as complicated as symbols like the Flower of Life help us contemplate the universe and everything that lies ahead of us.
- Flower of Life is a complex structure and pattern featuring dozens of circles arranged in an overlapping design.
- There is a script stating that it consists of 19 overlapping and interconnected circles.
- The Flower of Life originates in one circle and all other circles are built up around that.
- That means you begin by drawing one circle and then continue drawing all the other circles around it.



Healing Mandalas

- Mandalas are sacred pieces of artwork that are used to evoke healing, spiritual development, and meditation.
- The word Mandala means 'sacred circle' and is derived from the word 'mandra' which means 'container of the essence'.
- Mandala coloring and drawing is a proven stress reliever.
- It is believed that when you create, color, or look at a Mandala that you are silently programming the mind to take on the essence of oneness or completion.
- Meditating upon the center of the Mandala is also believed to help you enter into the rich symbolism of the artwork and decode the messages that you need to take away from the Mandala.



Sem VII, Section A

Vighnesh Penikal, 38

Shivani Pisat, 40

Sem IX, Section A

Tejas Dholam, 04

Twinkle Ingle, 15

Abhijeet Animesh Mooley, 22

Sushant Nikharge, 25

Sem IX, Section B

Vedant Ingale, 1508

Thank you.