— *Śilā-veśman*, *a*, n. 'rock-abode,' a cavern, grotto, rocky recess. — *Śilā-vyādhi*, *is*, m. 'rock-disease,' bitumen. — *Śilā-śita*, *as*, *ā*, *am*, sharpened on a grindstone. — *Śilāsana* (°*lā-as*° or -*ās*°), *am*, n. a stone bench or seat; benzoin or storax. — *Śilā-sāra*, *am*, n. 'rock-essence,' iron. — *Śilāhva* (°*lā-āh*°), *am*, n. 'stone-named,' bitumen, red chalk. — *Śilī-bhūta*, *as*, *ā*, *am*, converted into a rock, made hard. — *Śiloccaya* (°*lā-uc*°), *as*, m. 'rock-accumulation,' a mountain; a high mountain. — *Śilottha* (°*lā-ut*°), *as*, *ā*, *am*, growing upon rocks, produced from rocks or stone; (*am*), n. benzoin, storax. — *Śilodbhava* (°*lā-ud*°), *as*, *ā*, *am*, produced from stone or on rock; (*am*), n. a superior sort of sandal-wood (either the white or yellowish sort); benzoin. — *Śiloraska* (°*lā-ur*°), *as*, *ā*, *am*, rock-chested, having a chest as hard as a rock (said of the Himālaya mountain). — *Śilaukas* (°*lā-ok*°), *ās*, m. 'dwelling in rocks,' an epithet of Garuḍa.

Śili, *is*, f. the lower timber of a door; (*is*), m. the birch tree (= *bhārja-pattra*).

Śilī, f. the lower timber of a door; the stone or beam at the top of a pillar; a small earth-worm; a spike, dart; an arrow. — *Śilī-mukha*, *as*, m. an arrow; a bee; a fool, blockhead; war.

Śileya, *as*, *ā*, *am*, coming from rock; like a stone or rock, as hard as a rock, rocky, stony; (*am*), n. benzoin; bitumen.

शिलाद *śilāda*, *as*, m. a proper N.

शिलालिन् *śilālin*, *ī*, or *śilāli*, *is*, m., N. of the supposed author of certain Naṭa-sūtras or rules for actors.

शिलिन्द *śilinda*, *as*, m. a kind of fish; [cf. *śilīndhra*.]

शिलीन्ध्र *śilīndhra*, *am*, n. a mushroom, fungus; the flower of the plantain tree; hail, = *tri-puṭa*; (*as*), m. a sort of tree; a kind of fish, = *śitra-phalaka*; (*ī*), f. earth, clay; a small earth-worm; a sort of bird.

Śilīndhraka, *am*, n. a mushroom (especially one growing out of cow-dung); a fungus.

शिलीपद *śilīpada*, *as*, m. (= *ślīpada*, q.v.), enlarged or swelled leg, elephantiasis.

शिलूष *śilūsha*, *as*, m. a proper N., (said to have been an early teacher of the art of acting; cf. *śailūsha*.)

शिलोञ्छ *śiloñcha*. See under *śila*, p. 1006.

शिल्गु *śilgu*, *us*, m. = *sukha* (Naigh. III. 6).

शिल्प *śilpa*, *am*, n. (according to Uṇādi-s. III. 28. fr. rt. *śil*), an art, any manual or mechanical or fine art, (sixty-four such arts, sometimes called *vāhya-kalā*, 'external or practical arts,' are enumerated, e. g. carpentering, architecture, jewellery, farriery, acting, dancing, music, medicine, poetry, &c.; and sixty-four *abhyantara-kalā*, 'secret arts,' e. g. kissing, embracing, and various other arts of coquetry); skill in any art, ingenuity, contrivance, skill (in general); any act, work (enumerated among the *karma-nāmāni* in Naigh. II. 1); ceremonial act, rite, ceremony, (in this sense apparently also *as*, m.); form, shape (enumerated among the *rūpa-nāmāni* in Naigh. III. 7, cf. *su-śilpa*); a particular kind of Śastra or hymn (of a highly artificial character); creation, procreation; a sort of spoon or ladle used at sacrifices for throwing the clarified butter into the fire; (*as*), m., N. of a teacher; (*ī*), f. a female artisan or mechanic (regarded by Śāktas as one of the eight Akulas). — *Śilpa-kara* = *śilpa-kāra*. — *Śilpa-karman*, *a*, n. or *śilpa-kriyā*, f. manual labour, handicraft. — *Śilpa-kāra*, *as*, or *śilpa-kārin*, *ī*, m. an artisan, workman, mechanic. — *Śilpa-kāraka*, *as*, *ikā*, *am*, practising any mechanical art, versed in an art; (*as*), m. an artisan. — *Śilpa-vidyā*, f. the science of mechanics, mechanical knowledge, skill in art, mechanical or manual skill. — *Śilpa-śāla*, *am*, *ā*, n. f. a workshop, workroom, manufactory. — *Śilpa-śāstra*, *am*, n. a book on any mechanical or fine art (as architecture &c.), a scientific treatise; the whole collection of treatises on mechanical arts, mechanics.

Śilpaka, *am*, n. a sort of drama, one exhibiting magical and mystical rites.

Śilpika, *as*, *ā* or *ī*, *am*, manual, mechanical; (*am*), n. any handicraft or mechanical art; a sort of drama, = *śilpaka*; (*ā*), f. = *śilpinī*, q.v.

Śilpin, *ī*, *inī*, *i*, belonging or relating to any mechanical art, mechanical; (*ī*), m. an artificer, artist, artisan; (*inī*), f. a kind of herb or grass (called Lahānasipī in Hindī; it is used medicinally, and described as sweet, cooling, and bearing seeds of tonic and restorative properties; it is otherwise described as a drug, = *kola-dala*). — *Śilpi-śāla*, *am*, *ā*, n. f. a workshop, a manufactory. — *Śilpi-śāstra* = *śilpa-śāstra*, q.v.

शिल्हन *śilhana*. See *śihlana*.

शिव *śiva*, *as*, *ā*, *am* (according to Uṇādi-s. I. 153. fr. rt. I. *śi*; more probably to be connected with rt. *śvi* and *śavas*, see *śiśvī*), auspicious, propitious, prosperous, happy, fortunate, lucky, increasing, thriving, right; (*as*), m., N. of the third god of the Hindū Tri-mūrti, in the later mythology regarded as 'the destroyer,' and with Brahmā, 'the creator,' and Viṣṇu, 'the preserver,' constituting the well known Hindū triad of divine manifestations; although the name Śiva is not found applied to any god in the Veda, the worship of the destroying and reproducing principle under this name was rapidly developed in the Purāṇas and epic poems, and became very general in later times, the worshippers of Śiva or Śaivas assigning to him the first place in the triad and by identifying him with the principles of creation and reproduction as well as that of destruction, constituting him the one Supreme Being who is supposed to comprehend all the powers and forces of nature and whose formidable character makes him the first object of propitiation and adoration; in the Śiva-Purāṇa he is addressed as Brahmā, Viṣṇu, Indra, Varuṇa, the Sun, Moon, Earth, Fire, Water, Air, Ether, &c., while even in the Viṣṇu and other Purāṇas not specially devoted to his praise, he is mentioned with the greatest reverence and awe; according to one view the name Śiva belonged originally to the principal god of the aboriginal tribes of India, and being subsequently adopted together with the Liṅga or symbol of reproduction into the Pantheon of the Āryans, was then identified with their own deity Rudra, who occupies a conspicuous position in the Veda as god of storms; but according to a more likely supposition the adjective *śiva*, 'auspicious,' being at first only used as an euphemistic epithet to propitiate the lord of tempests, passed afterwards into his name, and was ultimately adopted as the principal name of the god of destruction, [see *rudra*]; according to Viṣṇu-Purāṇa I. 8. there are eight principal manifestations of Śiva, viz. Rudra, Bhava, Śarva, Īśāna, Paśu-pati, Bhīma, Ugra, Mahā-deva, which again are visibly represented under eight Tanus or material forms, viz. the Sun, Water, Earth, Air, Fire, Ether, the officiating Brahman, and the Moon, Śiva being supposed to uphold the universe by means of these forms; as presiding over reproduction, which follows destruction, his symbol is the Liṅga or Phallus, under which form he is generally worshipped at the present day; as god of justice or punishment, which character he shares with the gods Yama and Varuṇa, he is represented as riding on a white bull, the god Dharma, it is said, having taken this form and requested Śiva to accept him as his vehicle; his own colour is sometimes depicted as black in his character of destroyer of the world, when he is called Kāla or Time; again, one of his representations is as Ardha-nārī, 'half-female,' the other half being male to symbolize the unity of the generative principle, his name being then Ardha-nārīśa, 'the half-female lord;' he has sometimes five faces, whence his name Pāñcānana; he has also three eyes, one of which is in his forehead, and which are thought to denote his view of the three divisions of time, past, present, and future, while a moon's crescent, round or above the central eye, marks the measure of time by months, a serpent round his neck the measure of time by years, and a second necklace of skulls with numerous other serpents about his person, the perpetual revolution of ages, and the successive extinction and generation of the races of mankind: his hair is thickly matted together, and gathered above his forehead into a coil, so as to project like a horn; on the top of it he bears the Ganges, the rush of which river in its descent from heaven he intercepted by his head that the earth might not be crushed by the weight of the falling stream; his throat is dark-blue from the stain of the deadly poison which would have destroyed the world had it not been swallowed by him on its production at the churning of the ocean by the gods for the nectar of immortality: he is sometimes represented clothed in a deer-skin, sometimes in a tiger-skin, or he appears sitting on a tiger-skin or holding a deer in one of his hands; in explanation of this a legend is told that Śiva, having once visited a forest in the form of a religious mendicant, the wives of the Ṛishis residing there fell in love with his great beauty, which the Ṛishis perceiving resented; in order, therefore, to overpower him, they first dug a pit, and by magical arts caused a tiger to rush out of it, which he slew, and taking its skin wore it as a garment; they next caused a deer to spring out upon him, which he took up in his left hand and ever afterwards retained there; they then produced a red-hot iron, but this too he took up and kept in his hand as a weapon: sometimes, again, he appears wearing an elephant's skin which belonged to an Asura named Gaya, who acquired such power that he conquered the gods and would have destroyed the Munis had they not fled to Benares and taken refuge in a temple of Śiva, who then destroyed the Asura and, ripping up his body, stripped off the hide which he afterwards cast over his shoulders for a cloak: Śiva holds a *triśūla* or three-pronged trident [also called Pināka] in his hand to denote, as some think, his combination of the three attributes of Creator, Destroyer, and Regenerator; his other weapons are a bow called Ajakava or Ajagava, a thunderbolt, an axe, a kind of staff with transverse pieces surmounted by a skull called Khaṭvāṅga, and another nondescript weapon called Khiṅkira; he also carries a kind of rattle or drum, shaped like an hour-glass, called Ḍamaru, and a Pāśa or noose for binding incorrigible offenders: his attendants or servants are called Pramatha; they are sometimes regarded as demons or supernatural beings of various kinds, and form a complete host; some of his more personal attendants or chamberlains have special names, such as Nandi or Nandin, Bhṛiṅgin, Taṇḍu, the latter being the original teacher of dancing &c., whence Śiva is called Naṭeśvara, 'the lord of dancers,' and is himself described as *nāṭya-priya*, fond of dancing: his principal wife Durgā, otherwise called Pārvatī, Umā, Gaurī, Bhavānī, Satī, &c., is the chief object of worship with the Śāktas and Tāntrikas, see *śakti*, *śākta*, *tantra*: his sons are Gaṇeśa and Kārttikeya: he destroyed several Asuras or demons, such as Pura, Tripura, Andhaka, Ruru; he also scorched the god of love, Kāma-deva, to ashes by a glance from his central eye, that deity having attempted to inflame him with passion for Pārvatī whilst he was engaged in severe penance; he is said to have cut off one of the heads of the god Brahmā, that god having originally possessed five heads, one of which is fabled to have addressed Śiva on a particular occasion in a disrespectful manner, cf. *brahma-mūrdha-bhṛit*; he also decapitated Daksha and replaced his head by that of a ram, because that sage, who was his father-in-law, omitted to invite him and his wife Satī to a great sacrifice at which all the other gods were present, see *dakshādhvara-dhvaṅsa-kṛit*; in the exercise of his function of Universal Destroyer he