ICONOGRAPHY
OF THE
HINDUS, BUDDHISTS AND JAINS
ICOSOCRAPHY

OF THE

PHILOSOPHERS AND SAINS
ICONOGRAPHY OF THE HINDUS BUDDHISTS AND JAINS

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To
DADA AND VAHINI
and
NATHA AND KAMALAVAHINI
with affection
DR. R. S. GUPTA'S publication of *The Hindu, Buddhist and Jain Iconography* acquires seminal significance in view of the current interest in reviewing the Indian cultural heritage through a new perspective. This volume not only bridges the yawning gap in properly evaluating the representations of the icons belonging to the three major religions of India but also provides a thorough and comprehensive survey of the subject matter. Dr. Gupta's perceptive treatment of a rather complex subject and his lucid exposition of the subject enable the general reader to comprehend a host of intricate religious and cultural configurations.

The plan and the structuring of this book together with diagrammatic illustrations and the relevant photographic reproductions, provide an overview of the significance and the temporal and spatial variations of the icons, and might well shape and establish the attitudes and responses of both the general readers and the researchers in this area of knowledge. The reader might discover for himself, how Dr. Gupta's treatment of the Hindu, Buddhist and Jain iconography, beginning with exploratory suggestions becomes gradually comprehensive. The plethora of gods and goddesses and numerous minor deities in Hinduism with their variant names and special attributes are categorised and succinctly presented in the discursive segment of the chapter dealing with Hindu iconography. The tabulated segment makes it easier for the reader to readily recognize and identify the several godheads. The chapters on Buddhist and Jain iconographies also serve a similar purpose. The book has several merits and the excellent and comprehensive treatment of the iconographies of the three major religions of India in a single volume makes it singularly handy and is thus doubly welcome. I greet this latest scholastic venture of Dr. Gupta and have great pleasure in recommending it to students of Indian art and architecture.

R. P. NATH

Aurangabad

*Vice-Chancellor, Marathwada University*
FOREWORD
PREFACE

I need no excuse for writing this book. There is no single book at present which covers the iconographies of the Hindus, the Buddhists and the Jains in its entirety. This is the first book which covers this area in a single volume. A book which would provide information about the icons of the three Indian religions was perhaps not only necessary but also overdue.

During millennia, the Indian sub-continent produced vast mythologies of gods and goddesses, semi-divine beings, rakshasas and rakshasis. The Westermer is baffled by the numberless deities he sees looking at him from the walls of its numerous rock and structural temples. Many of these deities have numerous hands, and heads while quite a few of them are zoomorphic. It is difficult for a non-Indian to comprehend how the God of Learning could have the head of an elephant or how a God could take the form of a boar. The Westermer can understand God with anthropomorphic forms. The Bible says that God made man in his own image. So a God who looks like man is at least credible. Any deviation from this man-like ideal therefore seems a departure from Godliness. If, however, it is accepted that God does not or need not resemble man, and that the form of the Homo sapiens is merely used as a tool to comprehend the idea of deity, then it may not become necessary to insist on a photographic resemblance between God and man.

To the Indian God is nirakāra (formless or without form), nirguna (without attributes), and nirvikāla (beyond Time). When the artist tried to translate the idea of God in plastic terms, he gave him attributes to suggest his power. Since it was imagined that the power of God was great, he was given numerous hands to hold the physical symbols of power like the bow and the arrow, the trisula and the chakra. The numerous heads of the deity are merely suggestive of his great wisdom. The nimbus of the Buddha is merely a receptacle for his Bodhi.

Generally God is represented as standing on a lotus. It is not a human god standing on a real lotus. The pictorial representations are mainly symbolic. The artist was aware that a lotus cannot sustain the weight of a human being. The artist used the lotus as a symbol of purity and of self-creation. As the lotus springs from the water, God too springs from the Primeval Waters.

This book attempts to introduce the layman, both foreign and Indian, to the iconography of the three important Indian religions. In the introductory chapters, the meanings of the various objects held by Indian deities in their hands and their significance has been explained. Many illustrations have been provided to make the discussion simple. Information concerning the deities has been provided in tabular form to make identification easy. Most visitors to the cave and structural temples find it difficult to identify the various deities carved there. This book will enable them to identify the numerous deities of India. That is why the book is so profusely illustrated.

The author has benefited by many excellent books on iconography. Gopinath Rao’s work, Elements of Hindu Iconography, is a classic on the subject. But nobody could possibly handle his four volumes with ease. Khare has an excellent book on iconography, but it is in Marathi, and so is inaccessible to those who cannot read that language. Bhattashahli’s book is concerned primarily with the images in the
Dacca Museum, whereas Banerjea's book, *The Development of Hindu Iconography*, though it is a very scholarly work, is not helpful for identifying images. For Buddhist iconography, the best book is that of B. Bhattacharya. Some of my line drawings of Buddhist deities are after those appearing in this book, published by Firma K. L. Mukhopadhyaya, Calcutta. I gratefully acknowledge their courtesy. I am personally grateful to Mr. Mukhopadhyaya for permission to reproduce the line drawings. Other excellent books are those by Alice Getty, *The Gods of Northern Buddhism*, and Antoinette Gordon's *Iconography of Tibetan Lamaism*. On Jainism, Bhattacharya wrote a book in 1932 and no work has been published since then, though several scholars like U. P. Shah, Coomaraswamy, Sankalia and Settar have published articles on Jain deities.

The main credit for this book must go to Dr. Rustam J. Mehta of D. B. Taraporevala Sons & Co. Private Ltd., who made me write this book when I was engaged in my studies on Chalukya art. It was from him that the idea of the book and its unique tabular treatment originated. He has also seen the book through the press with his usual efficiency.

I have to thank many people for many things. I am grateful to Principal R. P. Nath, Vice-Chancellor of the Marathwada University, for writing the Foreword and to Mr. Russi Taraporevala, Chief Executive of D. B. Taraporevala Sons & Co. Private Ltd. for publishing the book.

Shri P. L. Barwal, Stenographer of the Department of History, typed the manuscript and Shri B. H. Shinde prepared the line drawings. Shri S. R. Kulkarni, Research Assistant in the Department, prepared the index. I am grateful to all of them. Shri N. A. Gore, former Librarian of the Marathwada University, Shri R. G. Jogdeo, the present Librarian, and Shri Subhedar rendered valuable library assistance. Shri T. V. Pathy and Dr. V. R. N. Prasad who belong to the University Faculty have also been of great help. Lastly I must thank my wife Nalini for her constant encouragement.

RAMESH S. GUPTE
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KEY TO PRONUNCIATION OF INDIAN WORDS

a—short as in 'nut'.
ə—long as in 'calm'.
i—short as in 'pin'.
i—long as in 'machine'.
u—short as in 'bull'.
ō—long as in 'rule'.
r—as in 'rich'.
ai—as in 'time'.
o—as in 'go'.
au—as in 'cow'.
ch—as in 'church'.
ni—as in 'sing'.
ni—as in 'shine'.

Accents have been omitted in the case of headings and sub-headings in bold capitals and small capital letters due to technical reasons. The correct pronunciation of a word can be found from the Index.
INTRODUCTION

TECHNICAL TERMS AND SYMBOLS

INDIAN religious and Shilpa texts make frequent mention of the hand poses (Mudrās or Hastas), pedestals, weapons, and other objects which are associated with Indian deities. These have great significance in iconography. Each god or goddess has his or her cognizance symbols which help to distinguish him or her from other gods and goddesses of the pantheon. The Indian sculptor was thus required to be fully conversant with religious texts which described the various Indian icons. Every posture of the hand is full of meaning, every stance of a god is suggestive of some mood, every object carried in the hand has some purpose.

Gods and goddesses preside over the universe and aid all humanity. God protects and so one of the most common hand poses is that of protection or Abhaya. But gods also confer grace, i.e., boon. The Varada is therefore the boon-giving posture. The hand posture of Visnubhava is indicative of astonishment, surprise; whereas the Yoga or Dhyāna mudrā of the hands is indicative of deep meditation. A god may be engaged in meditation or may be surprised. The various moods of the gods are thus suggested by the numerous hand postures.

Deities may sit, stand, or be in a lying down posture. The posture of a deity has to suit his mood. If he is in an aggressive mood, he may stand in the Ṛśi posture, with one leg moved menacingly forward; if he is engaged in meditation, he would sit cross-legged, with the soles pointing upwards; if he is watching sports, he may sit with one leg pendant; if he is resting, he may be reclining on a couch. These postures are called Āsanas. Here the word āsana refers to the position of the legs; a god may be seated, standing or sleeping.

But the word āsana is also used to mean pedestal or seat on which a deity is seated, standing, or sleeping. The pedestal on which a deity sits may represent a lotus, when it is called a padmāsana. The simhāsana is a lion-pedestal. (See page 20.)

Indian deities carry a number of objects in their hands. They hold weapons and other objects, which sometimes have deep symbolism. Indian gods carry numerous weapons, like the conch (śaṅkha), lotus (padma), mace (gadā), wheel (chakra), goad (ankuśa), noose (pāśa), bow (dhanus), arrow (bāṇa), shield (kheṭaka), thunderbolt (vajra), trident (triśūla), sword (kharla), spear (ākṣa), plough (hala), pestle (musala), chisel (ṭaṅka), club made of bone (khakṣāṅga), battle-axe (paraśu), javelin or trident (śāla), fire (agni), etc. Some of these symbols are very meaningful. A few of them are described below:

1. Akṣhānāla: The Akṣhānāla is a rosary and is made of beads. It may be either of the 'rudrāksha' variety, in which case it may be associated with the Rudra cult, or the 'kamalāksha' variety, probably associated with the Vishnu cult. The Hindu Creator-god Brahmā also carries a rosary in one of his hands. The rosary he carries is representative of 'Time'. Sarasvatī, the consort of Brahmā, and Śiva also carry it, as also do other deities.

The rosary is also held by some of the Buddhist deities. Beal tells the story of the Bodhisattva Akshyamati who thus addressed the Buddha:
'World Honoured One, let me now present an offering to the Bodhisattva Avalokiteśvara.' Thus saying, he offered to the Bodhisattva a valuable necklace, who accepted it and dividing it into two parts, he presented one to Śākyamuni and another to the Buddha Prabhutaratna. The rosary is the special symbol of Avalokiteśvara, Prajñāpāramitā, Cundā, Bhīṣikā, Vasudhārā, etc.

2. **Chakra:** The chakra or wheel symbolises the rotation of the world, and also represents the Wheel of Dharma. It also stands for air.

In Buddhism, the chakra is symbolic of the Wheel of Law, which turns twelve times, or three revolutions, for each of the Four Noble Truths. It is represented with eight spokes, indicating the Eightfold path of salvation.

3. **Citron:** This is the 'seed' of the universe.

4. **Dānoṣa:** A staff. If it is held by Śiva, it is indicative either of death or of Śiva teaching.

5. **Gadā:** The gadā represents 'light'.

6. **Garuḍa:** The Garuḍa is symbolic of the human mind which can soar to the sky in an instant. It is the mind that pervades the bodies of all creatures.

7. **Jātā:** Jātās of Śiva and Brahmā represent the variegated Brahman.

8. **Kalaśa:** Vase. The Hindus believe that in the beginning the universe was all water. The Earth issued out of the Primeval Water. Brahmā, the Creator-god, therefore, carries this primeval water in his vase.

In the Buddhist pantheon, the kalaśa holds amrita or the Elixir of Life. It is the special symbol of the Bodhisattva Padmapāni, the Buddhist Creator-god as also of Maitreya, Bhīṣikā, etc.

9. **Khadjga:** The khadjga is a sword. It is the symbol of enlightenment. 'As the sword cuts knots, so does the intellect pierce the deepest recesses of Buddhist thoughts.' It is the special symbol of Mahāvīrś. With his sword, he destroys ignorance.

10. **Khetaka:** The khetaka is a shield. It represents Dharma, which protects like a shield.

11. **Nandi:** The Nandi is Śiva's Bull and symbolizes Dharma.

12. **Padma:** In the Hindu pantheon, the lotus arising from Viṣṇu's navel represents Maṇi—the Earth. Padma also symbolizes water and creation.

The lotus has much importance in Hindu and Buddhist pantheons. It symbolizes self-creation.

This is why the Hindu Brahmā sits on a lotus. When the Buddha was born, he took seven steps and immediately lotus flowers sprang up underneath his feet. Every Buddha is 'Svayambhu', i.e., self-existent. The padma or lotus pedastal is indicative of divinity. The Ādi-Buddha manifested himself in the form of a flame arising from a lotus. The lotus also represents the Active Female Principle or in Vajrayāna, the female sex organ.

13. **Pātra:** The Buddhist monks carry a pātra or bowl which is used for begging alms. The Indian tradition is that when the Buddha completed four weeks of Buddhahood, Tapussa and Bhallika, two merchants of Ukkula in Orissa, were warned by a deity that they were approaching a Buddha. The merchants came to the Buddha and offered him rice and honey cakes. The Buddha could not accept food in his hands; whereupon, the four gods of the quarters brought him a stone bowl from which he ate the food.

The pātra is semi-circular in shape. It is usually held in the hands when these rest on the lap.

14. **Pustaka:** The pustaka is a book of palm-leaves cut long and narrow or a manuscript which looks like one. In Buddhist tradition, it represents the Prajñāpāramitā scripture of Transcendental Wisdom. This book is supposed to have been given by the Buddha to the Nagas for safe keeping. Nāgārjuna recovered it from them and founded the Mahāyāna school on its teachings. The pustaka is the symbol of Maṇiśrī, Cundā, Prajñāpāramitā, etc.

The Hindu God Brahmā holds a sacred manuscript in one of his hands. It is the symbol of wisdom.

15. **Trisula:** The trisūla represents either the triple functions of God—Creation, Protection and Destruction or the three attributes or gunas—Sattva, Rajas and Tamas. Also called śila.

16. **Vajra:** The vajra is the special symbol of the Hindu God Indra. With this thunderbolt, he destroys the enemies of Hinduism.

Vajrapāṇi, the Buddhist Bodhisattva, also destroys the enemies of Buddhism with his vajra or thunderbolt. In Mesopotamia, the gods hold a double-trident. In India, it is the special symbol of Śiva. 'The Northern Buddhists believe that Buddha wrested the thunderbolt from the Hindu god Indra, and adopted it as a Buddhist symbol with the slight change of closing the points of the darts.' The vajras of Hindu gods show three
darts which are flat and the points of which do not touch like those of the Tibetan vajras. The Tibetan variety is round, has four darts and the points are closed. This gives it the appearance of a lotus bud. A fifth dart runs through the centre of the vajra, from end to end, making five darts, which represent the five bodies of Dhyāni Buddhas.

In Vajrayāna Buddhism, the vajra becomes the symbol of linga, the male sex organ.

Vajra means 'diamond'. It is indestructible. It cannot bend, it cannot break. Like the Vajrayāni Śunyata it cannot break or bend.

17. Vyāghra-Chāmara: The vyāghra-chāmara is a tiger-skin. It represents Desire (Trishāṇa).

HAND-POSES
(MUDRAS OR HastAS)

Abhaya: The 'fear not' or protection-assuring posture of the hand. In this hand-posed, the hand is lifted and the palm of the hand with the fingers extended upwards, faces outwards. (Page 5.)

Aśājñā: This is the hand-posed of salutation. In this hand-posed, the two hands are folded leaving a hollow between them. The hands thus folded rest on the chest and are kept parallel to the ground. (Page 5.)

Bhūdhākramāya: This is the hand-posed of salutation. In this, the hand is held level with the head, with the palm facing up and all fingers fully extended. It is the mudrā of Vasudhāra and Uṣṇisavijaya. (Page 5.)

Bhūṣpārī or Bhumispārī: The attitude of 'touching the earth,' calling her to witness the virtue of Gautama. In this hand-posed, the right hand is placed over the right knee. The hand, with palm inward, all fingers down, touches the lotus seat below. It is the characteristic pose of Gautama and Aksobhya, one of the five Dhyāni Buddhas. (Page 5.)

Bhūtadāśāma: The hand-posed that inspires awe. In this, the wrists are crossed in front of the chest. It is one of the mudrās of Vajrapāni. (Page 5.)

Chin-mudrā: In this hand-posed, the tips of the thumb and the forefinger touch each other to form a circle, while the other fingers are kept open. The palm faces outwards. This is the hand-posed of teaching or exposition. That is why it is also called Vyākhya-na-mudrā or Sandarśana-mudrā.

Dānḍa-hasta or Gaṇa-hasta: In this hand-posed, the arm and hand are thrown across the chest and held straight like a staff (dāṇḍa) or the trunk of an elephant (gaṇa-hasta). (Page 6.)

Dharmachakra: The hand-posed of preaching the Law. It signifies the turning of the Wheel of Law. In this hand-posed, both the hands are held against the chest, the left hand covering the right. It is the mudrā of Gautama, the Dhyāni Buddha Vairocana, and the future Buddha Maitreya. (Page 6.)

Dhyāna or Samādhi: The attitude of meditation. In this hand-posed, both hands are placed on the lap, right hand on left, with the fingers fully extended and the palm facing upwards. Also called Yoga-mudrā. (Page 6.)

Harīṇa-mudrā: In this hand-posed, a ring is formed by joining the thumb with the middle and ring fingers. The index and little fingers are kept straight. (Page 6.)

Jāna-mudrā: In this hand-posed, the tips of the middle and index finger and of the thumb are joined together and held near the chest, with the palm turned inward. (Page 6.)

Kartti-asta: In this hand-posed the hand is kept level with the shoulder. The thumb and the ring finger form a ring and the index and middle fingers are kept straight up to look like the horns of a deer, in which an emblem may be held. (Page 7.)

Katyayulanātha: This is the posture of ease. The arm hangs loose and the hand is placed on the waist. Also called Kāti-hasta. (Page 7.)

Kajaka-hasta or Sthānaka-rāja-mudrā: In this hand-posed, the tips of the fingers are loosely joined to the thumb to form a ring. This is done with a view to inserting a fresh flower in the hand of the icon every day. (Page 7.)

Khepana: This is the gesture for sprinkling ambrosia. In this hand-posed the hands are joined palm to palm, with the tips of the index fingers touching and turned down towards the vase containing nectar. It is the mudrā of Nāmaśaṅgiti. (Page 8.)

Nāmashāṇī: This is the attitude of adoration or prayer. The two hands are kept close to the chest, touching palm to palm, in an attitude of prayer. (Page 8.)

Sānti: Similar to Abhaya.

Sthānakarāja-mudrā: See Kajaka-hasta.

Sīkṣā-hasta: In this hand-posed, the projected forefinger points to an object below. (Page 8.)

Tarjant: In this hand-posed, the projected forefinger points to an object above. It is also
used for warning or scolding someone. (Page 8.)

*Tarpana*: The hand-pose of homage. The arm is kept level with the shoulder. The palm is turned in, and the fingers slightly bent and point towards the shoulders. This is the *mudrā* of Namaśaṅgiti. (Page 8.)

*Uttarabodhi*: This is the hand-pose of perfection. In this all the fingers are locked, palms together, with the thumbs and index fingers touching at the tips, with the fingers extended upwards. It is the *mudrā* of Gautama and Namaśaṅgiti. (Page 8.)

*Varadā or Vara*: The hand-pose which conveys grace or boon. In this gesture of the hand, the palm of the hand with fingers extended downward, is held below the waist, as far as the hand can reach. (Page 9.)

*Vajra-vahnikāra*: This is symbolic of the Supreme and Eternal Buddha. The wrists are crossed at the chest and hold the vajra and ghanśā (thunderbolt and bell). (Page 9.)

*Vinayaya*: This hand-pose is indicative of astonishment and wonder. In this hand-gesture, the fore-arm is lifted and the palm turned inward with the fingers spread out in a circular manner to denote inquiry. (Page 9.)

*Vitarka*: The mudrā of argument. In this hand-pose, the thumb and index finger are joined to make a ring. All the other fingers are extended upwards. (Page 9.)

*Yogamudrā*: In this gesture of the hand, the palm of the right hand is placed in the palm of the left hand. Both hands rest on the crossed legs of the seated image. This is the hand gesture of meditation and is also known as Dhyān mudrā. (Page 6.)

**OBJECTS HELD IN THE HANDS**

*Agni*: Fire. It is used as a weapon of war. It is also used for making offerings. Śiva frequently carries Agni in one of his hands. (Page 11.)

*Ākṣamālā*: Rosary of beads. It is of two types. 1. Rūdrākṣa and 2. Kamalākṣa. The rosary is usually found in the hands of Brahmā, Śiva and Sarasvati. (Page 11.)

*Aṅkuśa*: Elephant goad. It is made of a small wooden handle tipped by a strong and sharp metal hook. (Page 11.)

*Aśapatra*: Parasol. This is the symbol of Buddhist goddesses like Uṣṇīṣavijaya, Pañcakṣi, etc. (Page 11.)

*Bāṇa*: Arrow. It is made up of wood, tipped with a metallic point and has feathers at its tail-end. (Page 11.)

*Bhejāmīlā*: A vegetable.

*Bīḷavatā*: Wood-apple. (Page 12.)

*Chakra*: Wheel. This is normally associated with Viṣṇu. A legend from the Śiva-purāṇa narrates the story of how Viṣṇu secured the Wheel as a gift from Śiva to destroy the demons. In sculptural representations, it looks like the miniature wheel of a cart with spokes and all. Sometimes it is very ornamental, with jewelled ribbons running round it. (Page 12.)

*Chaiyā*: Buddhist stupa, the symbol of Maitreya, the Future Buddha, and others. (Page 13.)

*Chaur*: Fly-whisk. (Page 12.)

*Chintamani*: Flag. Flag with the Chintamani jewel.

*Damaru*: Drum. (Pages 12, 13.)

*Darpana*: Mirror. (Page 13.)

*Dhanu*: Bow. (Page 13.)

*Dhvaja*: Flag. (Page 13.)

*Gadā*: The Indian mace. Sometimes it is held in the hand and at other times, the hand is merely placed upon the top of the mace. The gadā may be plain or ornamental. Usually it is plain. It has a tapering top, where it is held by the hand. It has a heavy and swollen bottom. It is used as a weapon in close combat. (Pages 13, 14.)

*Ghanśā*: Bell. (Page 14.)

*Hala*: The Indian plough. (Page 14.)

*Jambhūra*: Lemon. This is the symbol of Jambhala, the Buddhist Kubera. (Page 14.)

*Kalāsā*: Vase. (Page 14.)

*Kalpadrūpa*: Wish fulfilling tree.

*Kamāśāla*: A vessel to hold water. It is of different shapes and in some cases has a spout. (Pages 14, 15.)

*Kapāla*: Skull-cup, usually of Brahmā when it is carried by Śiva. In sculptural representations it looks like a spherical or oval bowl. (Page 15.)

*Kātri*: A small knife.

*Kartīkā*: Chopper, the symbol of Tantric goddesses like Budhāsaktis, Dākinis, etc. (Page 14.)

*Kaunudi*: Half-moon.

*Khaiga*: Sword. It may be long or short, single-edged or double-edged. (Page 15.)

*Khakkarā*: Alarm staff. It is a long wooden staff with a metal top with a number of metal rings attached to it. Shaken to give warning. (Page 16.)
Hand-poses

Abhaya

Añjali

Buddhasramaṇa

Bhūtādāmaṇa

Bhūmisparśa
Hand-poses

Karaṇa

Kartari-hasta

Katyavalambita

Kaṭaka-hasta or Simha-karṇa

Kaṭaka-hasta or Simha-karṇa
Khaṭṭāṅga: A kind of a club made up of the bone of the forearm or leg. To the end of this is attached a skull. It is probably a weapon which comes from antiquity. Sometimes the bone shaft is replaced by a wooden handle. It may also have been used as a ritual wand. (Pages 15 and 16.)

Khetaka: A shield. It may be circular or rectangular. It has a handle at the back. The face of the shield shows a variety of faces and emblems. (Page 15.)

Kukkūṭa: Cock. Held by Subrahmanya (Kārttikeya).

Laddu or Ladduka: A round sweetmeat dear to Gaṇeśa.

Mahaḷūka: A fruit held by Devi.

Mayūrapāchh: Peacock-feathers. (Page 16.)

Mēṣa: Ram. Carried by Śiva in earlier images. Later images show a buck (Mrīga). (Page 16.)

Mrīga: Deer or buck. Śiva carries a Mrīga in one of his hands in later sculptures. In earlier ones he carries a ram (Mēṣa).

Musaḷa: The Indian wooden pestle. (Page 16.)

Myrobalan: A fruit. (Page 16.)

Nakula: Mongoose. (Page 16.)

Paḍma: Lotus. (Pages, 16, 17.)

Parāśu: Battle-axe. It is made up of a strong blade of steel fitted to a wooden handle. The blade is curved and may have a hole at one end to fit onto the wooden handle. In later forms the tip of the Parāśu looks like a mace and into this the steel is fitted. In these later forms, the blade is small. (Page 17.)

Parīgha: A kind of club.

Pāṭa: A noose of ropes. In sculptural representations, two or three ropes are shown tied together in a single or double loop. (Page 17.)

Pātra: Bowl. (Page 17.)

Paṭīṭa: A layer of the pedestal.

Paṭīṭha: A long steel rod with a very sharp point at one end.

Pustaka: Book. It is usually a palm-leaf book and is held by Brahmā, Sarasvatī, etc.

Pustaka on Paḍma: Book on lotus. (Page 17.)

Śakti: Spear. It consists of a rectangular or elliptical and sharp metallic piece attached to a long wooden handle. (Page 18.)

Śankhā: Conch-shell. This is the special symbol of Vishṇu. His couch is known as Pañcachajanya, being made from the body of the demon Pañcachajana. It makes a frightening noise and terrifies the enemies of Vishṇu. In sculptural representations, the conch appears plain or ornamental. In the latter case, its head is covered with a decorative metal cap, surmounted by a lion-head and having a cloth tied round it. Tassels of pearls may also hang from the sides. (Page 18.)

Śankha-pātra: A shell cut cross-wise, producing a spiral ring. Used as an ear-ornament. (Page 18.)

Sasāh: Rabbit. (Page 18.)

Śṛṇīvala: Coconut. (Page 18.)

Śruṭ: A circular shaped sacrificial spoon. (Page 18.)

Śruṭa: An oval shaped sacrificial spoon.

Śūla: The weapon of Śiva. It may look like a javelin and have one pointed dart or it may be a trident.

Ṭaṇḍāla: Chisel used by the stone-masons of India. (Page 18.)

Tomara: Iron club.

Trīḍānta: Triple shaft.

Trīrattana: The Three Jewels symbolising the Buddhist Trinity of the Buddha, Dharma (Law), and the Sangha (the community of Buddhist monks and nuns). (Page 18.)

Trīśūla: Trident, the favourite weapon of Śiva. 'Tri' means three and 'śūla' means point. It consists of a long wooden handle topped by three sharp metal pikes. (Page 18.)

Upanītha: Deer skin worn from over left shoulder, across the body and below the right arm, coming up again at the back to the left shoulder.

Vajra: The thunderbolt, the favourite weapon of Indra. It looks like a double-trident without a wooden handle. (Page 19.)

Vajra on Paḍma: Thunderbolt placed vertically on a lotus. (Page 19.)

Viṣṇa-vajra: Double thunderbolt. (Page 19.)

ĀSANAS (SITTING POSTURES)

Arūḍhaparyānka: Sitting with one leg folded and the other raised with the heel on the seat, the arm resting on the knee. Same as Mahārājalīla.

Āṭīṭha: Left leg bent at knee, and right leg straight but slanting at an angle to the back. This is a standing pose.

Uṣṇikīta: A sitting posture in which the heels are brought together and kept close to the bottom, with the back slightly bent for comfort.
Objects held in Hand

Agni
Aksamala
Ankusa
Atapatra
Bana
Agni
Aṅkusa
Bāya
Objects held in Hand

Chakra

Chakra

Bilvafala

Chakra

Chakra

Chakras

Damru

Chakras

Chauri
Objects held in Hand

Chaitya

Damaru

Damaru

Dhruja

Darpana

Gada

Dhanus

Dhanus

Dhanus

Gada
Objects held in Hand.

Gadā
Hala
Gadā
Jambhara
Chapṭā
Kamāndalu
Gadā
Kalāśa
Karūṭkā
Objects held in Hand

Kapāla

Kamāṇḍalu

Kamāṇḍalu

Khatvāṅga

Kheṭaṅka

Khetaka

Khetaka

Khetaka

Khetaka

Khatvāṅga

Khatvāṅga
Objects held in Hand

Khakkhara

Mayurapiccha

Khatvanga

Murali or Venu

Myrobalan

Musala

Mesa

Padma

Nakula
Objects held in Hand

Padma

Patra-kundala

Padma

Padma

Paśa

Paśa

Paraśu

Pitra

Pastaka on Padma
Objects held in Hand

Trisula

Saṅkha

Srifala

Sasah

Taṅka

Sakti

Saṅkha-patra

Srūk

Srūk

Srūk

Srūk

Srūk
Objects held in Hand

Patra-kundala

Vajra on Padma

Visva-vajra

Padaśana

Vina
**Kūrma:** Sitting cross-legged with the soles of the feet touching the bottom.

**Dhyāna:** Seated in Padmāsana in the attitude of meditation. In this sitting position, the legs are crossed, with soles of the feet turned upwards, resting on the thighs.

**Padmāsana:** See Paryānka.

**Paryānka:** Sitting cross-legged. Padmāsana.

**Pralambapāda:** Sitting on a seat with both legs pendant in the Western manner.

**Prayāḍāhā:** Opposite of the Ālīḍha posture. Right leg bent at the knee and the left leg stretched behind and kept straight at an angle.

**Bhadra:** Sitting cross-legged as in Kurmāsana and holding the toes with the hands.

**Mahārājakāta:** Same as Ardha-paryānka. Sitting at ease.

**Yoga:** Seated cross-legged, with soles of the feet turned upwards, with two hands on the lap, one upon the other, in an attitude of meditation.

**Lalita:** Sitting on a high pedestal as on a stool, with one leg hanging down and the other folded and resting on a cushion or a pedestal. Also called Savya-lalita or Sukhāsana.

If the left leg is folded and the right kept dangling below, it is called Vāma-lalitāsana.

**Vitra:** Sitting with the left leg resting upon the right thigh.

**Vajra:** Sitting cross-legged with the soles of the feet turned upwards, the two hands resting on the knees.

**Sthūla:** Sitting cross-legged as in Kurmāsana. The palms of the hands are kept on the thigh, with the fingers stretched; the eyes are closed or concentrated on the tip of the nose and the mouth kept open.

**Sukha:** Sitting in any comfortable position.

**Sopārasa:** Sitting with legs loosely locked, the soles of the feet resting in the front.

**Sukhāsana:** See Lalita.

**Swastika:** Sitting cross-legged with the toes of the feet touching the opposite knees.

**PEDESTALS OR SEATS**

The word ‘āsana’ is also used to denote the pedestal or seat on which an icon is seated or standing. These are described below:

**Anantāsana:** Triangular in shape. It is usually used when viewing sports or amusements.

**Kurmāsana:** Oval in shape and is made of wood. It has the face and feet of a tortoise. (Page 22.)

**Padmāsana:** Circular or oval in shape, and is generally used for worship. (Page 19.)

**Bhadrapātha:** Rectangular or circular in shape.

**Yogāsana:** Octagonal in shape. It is used for worship.

**Vimalāsana:** Hexagonal in shape, and is used when offerings are to be made.

**Vīve-padmāsana:** Double-petalled lotus pedestal.

**Śīhīsana:** Four-legged and is rectangular or circular in shape. Its four legs are made up of four small lions.

**Makarāsana:** Contrived like a Makara, a sea-monster. (Page 22.)

**MUSICAL INSTRUMENTS**

**Damaru:** A small drum. Its two ends are covered tightly with membranes which are held in that position by a string which passes over the body of the drum. Sometimes a string is attached to the narrow middle of the drum and to its ends are attached small heads. These strike the membranes at the two ends and produce a variety of notes. (Pages 12 and 13.)

**Ghanta:** Bell. (Page 14.)

**Murali or Veṇu:** A flute made from a thin and hollow bamboo. (Page 16.)

**Vīṇā:** A stringed musical instrument, the favourite of Sarasvati. It consists of a longish hollow cylindrical shaft, with a number of keys on its sides. A string or wire is attached to each of these keys and they are stretched to be tied at the lower end, where there is a square sounding box. At the upper end is a hollow gourd which serves as a resonator. (Page 19.)

**CROWNS (MUKUTAS)**

For illustrations of head-gear, see page 23.

**THE MOUNT OR VEHICLE**

The deities are often accompanied by a ‘vehicle’ or mount which help in their identification. The bull Nandi is the vehicle of Śiva, Garuḍa of Viṣṇu, the parrot of Rati, the goddess of love, and so forth. The vehicles are mentioned in the tabular matter that follows.
THE TĀLA SYSTEM OF MEASUREMENT

In Indian iconometry, the Tāla system of measurement is used for sculpture or casting icons in metal. The face, from the top of the forehead to the bottom of the chin, is the unit of measurement and is known as the Tāla. Each Tāla is further divided into twelve Angulas, which are further sub-divided into still smaller units. Ordinary human beings are in a measure of eight Tālas (Ashta-tāla), i.e., eight times the size of the face.

Major gods are ten times the face (Daśa-tāla), and the minor divinities and goddesses in a measure of nine Tālas (Nava-tāla). Major gods in their heroic or ferocious aspects could be in a measure of even twelve or fourteen Tālas. A Pañcha-tāla figure is only five Tālas high.

Within each Tāla measure, the image may be Uttama (highest), Madhyama (middle) and Adhama (lowest). Thus in the Daśa-tāla, the Madhyama is 120 Angulas, but the Uttama is 124 Angulas and the Adhama, 116 Angulas.
Asanas (Pedestals)

Kurmasana

Makarasana
Crows (Mukuṭas)

Jāṭa-mukuṭa

Kīrita-mukuṭa

Karaṇḍa-mukuṭa
# Key to the Identification of Major Hindu Gods and Goddesses

<table>
<thead>
<tr>
<th>Brahman</th>
<th>Vishnu</th>
<th>Siva</th>
<th>Mahesha-Murti</th>
<th>Daksinamurti-Siva</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Symbols</strong></td>
<td>Rosary, vase, ladle, book</td>
<td>Mace, lotus, conch, wheel</td>
<td>Trident, wheel, battle-axe, club. Often a deer in one hand.</td>
<td>Two hands in boon-giving and protection postures.</td>
</tr>
<tr>
<td><strong>Vehicle</strong></td>
<td>Goose</td>
<td>Eagle (Garuda)</td>
<td>Bull</td>
<td>Ten</td>
</tr>
<tr>
<td><strong>Hands</strong></td>
<td>Four</td>
<td>Four</td>
<td>Four, or more</td>
<td>Four</td>
</tr>
<tr>
<td><strong>Faces</strong></td>
<td>Four, Actually only three seen</td>
<td>One</td>
<td>One</td>
<td>Five. Only four visible</td>
</tr>
<tr>
<td><strong>Hair-dress</strong></td>
<td>Matted hair</td>
<td>Kirtta crown</td>
<td>Matted hair</td>
<td>Seated with one leg pendant</td>
</tr>
<tr>
<td><strong>Misc.</strong></td>
<td>Generally shown with a short pointed beard</td>
<td>Wears sometimes a flower-garland as the sacred thread</td>
<td>Often a crescent and serpent in the hair and third eye in forehead</td>
<td></td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Natraj-Siva</th>
<th>Karttikeya (Subrahmanya)</th>
<th>Ganesh</th>
<th>Virabhadra</th>
<th>Bhrashtachari-Vishnu</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Symbols</strong></td>
<td>R.h.—protection pose and drum</td>
<td>Two hands in protection and boon-giving poses. Others carry thunderbolt, shield, spear and sword</td>
<td>Elephant tooth, goad, ladle, nose</td>
<td>Conch, wheel; one hand on head of serpent Shesha and one on knee</td>
</tr>
<tr>
<td><strong>Vehicle</strong></td>
<td>Stands on dwarf Apasmara, left leg lifted, turned towards right leg and kept across it</td>
<td>Peacock</td>
<td>Rat</td>
<td>Serpent Shesha</td>
</tr>
<tr>
<td><strong>Hands</strong></td>
<td>Four</td>
<td>Six</td>
<td>Four</td>
<td>Four</td>
</tr>
<tr>
<td><strong>Faces</strong></td>
<td>One</td>
<td>Two or Six.</td>
<td>One</td>
<td>One</td>
</tr>
<tr>
<td><strong>Posture</strong></td>
<td></td>
<td></td>
<td></td>
<td>Sleeping</td>
</tr>
<tr>
<td><strong>Misc.</strong></td>
<td>Sometimes with four faces. The peacock identifies him from Brahman. Sometimes with one head and four hands but without a deer or serpents</td>
<td></td>
<td></td>
<td>One foot held by consort sit on her lap; Brahma on lotus springing out of his navel. Demons Madhu and Kaitabha near stalk of lotus</td>
</tr>
<tr>
<td>MAJOR HINDU GODS AND GODDESSES—(contd.)</td>
<td></td>
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<tr>
<td>-----------------------------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Symbols</strong></td>
<td><strong>Rama</strong></td>
<td><strong>Krishna</strong></td>
<td><strong>Brahman</strong></td>
<td><strong>Mahesvari</strong></td>
</tr>
<tr>
<td>LAKSHMI-NARAYANA</td>
<td>Lotus, conch, wheel. Fourth hand embraces Lakshmi</td>
<td>Bow and arrow</td>
<td>R.h.—curved stick L.h.—lifted up and bent at elbow</td>
<td>Rosary, ladle, vase, vase</td>
</tr>
<tr>
<td><strong>Vehicle</strong></td>
<td>Eagle (Garuda)</td>
<td>—</td>
<td>—</td>
<td>Goose</td>
</tr>
<tr>
<td><strong>Hands</strong></td>
<td>Four</td>
<td>Two</td>
<td>Two</td>
<td>Four</td>
</tr>
<tr>
<td><strong>Faces</strong></td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Posture</strong></td>
<td>Sitting</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Misc.</strong></td>
<td>Accompanied by Shri, Lakshman, Bhairava, and Shatrughna</td>
<td>Rukmini on right Satyabhāma on left</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Symbols</strong></td>
<td>Vaishnavi</td>
<td>Yaravi</td>
<td>Indrani</td>
<td>Chamunda</td>
</tr>
<tr>
<td>VAISHNAVI</td>
<td>Wheel, mace, conch, lotus</td>
<td>Staff, conch, wheel, music</td>
<td>Thunderbolt in both hands</td>
<td>Javelin, kātri, skull cup, steel staff with sharp point</td>
</tr>
<tr>
<td><strong>Vehicle</strong></td>
<td>Eagle</td>
<td>Bull</td>
<td>Elephant</td>
<td>Corpse</td>
</tr>
<tr>
<td><strong>Hands</strong></td>
<td>Four or six</td>
<td>t</td>
<td>Four</td>
<td>Four or ten</td>
</tr>
<tr>
<td><strong>Faces</strong></td>
<td>—</td>
<td>Boar-face</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Symbols</strong></td>
<td>Mahakāshi</td>
<td>Sarasvati</td>
<td>Índra</td>
<td>Agni</td>
</tr>
<tr>
<td>MAHAKĀSHI</td>
<td>Mahilā, mace, shield, bowl of leaves</td>
<td>Bow, mace, noose, kite, wheel, conch, pedestal, goad. Sometimes a rosary</td>
<td>Thunderbolt, lotus</td>
<td>Rosary, vase</td>
</tr>
<tr>
<td><strong>Vehicle</strong></td>
<td>—</td>
<td>Peacock</td>
<td>Elephant Airavata</td>
<td>Gōl</td>
</tr>
<tr>
<td><strong>Hands</strong></td>
<td>Four</td>
<td>Four or eight</td>
<td>Two or four</td>
<td>Two or four</td>
</tr>
<tr>
<td><strong>Symbols</strong></td>
<td>Varuna</td>
<td>Yāyu</td>
<td>Kubera</td>
<td>Sūrya</td>
</tr>
<tr>
<td>VARUNA</td>
<td>Noose, lotus</td>
<td>Boon-giving and banner</td>
<td>Mace and boon-giving</td>
<td>Lotus in each of two hands</td>
</tr>
<tr>
<td><strong>Vehicle</strong></td>
<td>Crocodile</td>
<td>Stag</td>
<td>Man, goat (?) or horse</td>
<td>White bull</td>
</tr>
<tr>
<td><strong>Hands</strong></td>
<td>Two or four</td>
<td>Two or four</td>
<td>Two or four</td>
<td>Two or four</td>
</tr>
<tr>
<td><strong>Misc.</strong></td>
<td>—</td>
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</table>
HINDU ICONOGRAPHY

BRAHMĀ

The Hindu Triad comprises Brahmā, Vishnu and Śiva—Creator, Protector, and Destroyer, representing the creative, preservative and destructive energies of God. Brahmā embodies Rajo-guna, the quality of passion or desire, the cause of creation. Śiva is the embodiment of the Tamo-guna, the attribute of darkness, and the destructive fire by which the world is consumed. Vishnu is the embodiment of Sattva-guna, the property of mercy and goodness, by which the world is preserved.

Creation began with the Universal Spirit wishing to multiply itself, prompted by Desire. Out of Kāma or Desire came forth the primeval male god Brahmā, who created the three worlds and all life. But the act of creation involves the acts of preservation and dissolution, hence the need for a Protector-God Vishnu, and a Destroyer-God Śiva. These three gods, charged with the tasks of creation, preservation and dissolution, constitute the primary group of deities. Around these has grown the great system of Hindu gods and goddesses with all their countless ramifications.

ICONOGRAPHY (Pls. 1-4)

Brahmā is one of the important gods of the Hindu pantheon. Brahman is the cause of creation, Brahmā is the creator. He is called Svayambhū—self-born. In the beginning he was the Hiranya-garbha—the Golden Germ. He is called Pitāmaha—the Great Father. He is called Kamalasana since he sits on the lotus which springs from the navel of Vishnu. He is called “four-headed.”

In the Vedic period, Brahmā was not an important god. The idea of the Creator was present, but this creator was not yet identified with Brahmā.

The Rig Veda speaks of Vishvakarman. He is God the Father. He has heads in all the four directions. The Purānic Brahmā probably originated from Vishvakarman. It is interesting to note that Vishvakarman was related to the sun, since the rays of the sun were considered beneficial to human life and creation. In one hymn, the Rig Veda mentions Prajāpati as Creator. That is why later when Brahmā came to be considered the Creator, he was identified with the Rig Vedic Prajāpati.

In the Sutra literature Prajāpati and Brahmā become synonymous.

In the Rig Veda, Hiranya-garbha is mentioned as the cause of Creation. So Brahmā became Hiranya-garbha.

In Purānic literature, Brahmā is called Creator. He is said to have created Prajāpati (their number and names are different in different Purānas) for the purpose of creation. Thus Brahmā became the Grandfather Pitāmaha.

He fell in love with his own daughter named variously Sāvitrī, Brahmāni, Sarasvati, etc., and became one with her. To look at her wherever she turned he got four faces in the four directions and the fifth on top. This is apparently a
Brahmā has four faces, four arms, matted hair, and the skin of a black antelope as garment. He sits in Padmāsana in a chariot drawn by seven swans. One right hand holds rosary, another right hand holds kamanḍalu. He looks Saumya and Tosīmya—happy and worthy of propitiation. His eyes are closed in meditation.

His four faces represent the four Vedas: the eastern—Rig Veda; southern—Yajur Veda; western—Sāma Veda; and the northern—Atharva Veda.

His four arms represent the four directions.

The whole universe evolves out of water. Therefore Brahmā carries water in a kamanḍalu (vase).

(For iconographical details, see tables on pages 24 and 25.)

The rosary which he is counting represents Time. The seven Lokas (worlds) are represented by seven swans.

The lotus arising out of the navel of Vishnu represents Mani—the Earth.

story invented to bring him into contempt. He had another wife called Gāyatri.

Both the Śāivites and the Vaishnavites have tried to belittle his importance. He springs from the navel of Vishnu and sits on a lotus. Śiva cuts off his fifth head as punishment for incest. These stories are indicative of the attitude of both these sects towards Brahmā.

Till the Middle Ages, Brahmā was important. After the coming of Islam, he lost his importance. Many stories were circulated about his personal character which may have led to a loss of faith in his respectability. The Purāṇas accuse him of falsely claiming to have traced the end of the Agnistambha, when he had not. Another story tells us how when his wife Sāvitrī was delayed in coming for Yaksha’s sacrifice, he took another wife promptly. Sāvitrī, highly incensed, cursed him equally promptly!

Actually, Brahmā enjoyed respectability many centuries after these stories became current.
VISHṆU

HINDUS are either Vaishnavites (followers of Vishnu), Saivites (followers of Siva) or Saktas (those who offer worship to Sakti, the Divine Mother). This would indicate the great importance of Vishnu, probably the most popular of the Hindu gods. Though in the Hindu Trinity he comes after Brahma, Vishnu remains pre-eminent. He is the Protector-God. Of the three gods of the Hindu Triad, Vishnu, being the Preserver, appears most humane. In his sympathies and attributes, he is very humane and so he is the most popular.

The Rig Vedic Vishnu is conceived as the sun in its three stages—rising, zenith and setting. The Vedic Vishnu strides through the heavens in three steps. This is Vishnu’s great deed and constitutes his great glory. With these three steps Vishnu, a solar deity, courses through the three divisions of the universe, the god being manifest in a three-fold form, as Agni on earth, Indra or Vayu in the atmosphere and Surya in the sky. He is said to have taken these three steps for the preservation and benefit of mortals. The zenith is appropriately called Vishnu’s place. His third step cannot be seen with human eyes. It is here that Indra dwells.

The idea of swift motion is consistently associated with Vishnu in the Vedas.

His association with sacrifice made him an important deity later as the importance of sacrifices increased. In post-Vedic literature, the wheel in his hand is compared to the Sun. The Eagle, (Garuda), the king of the birds, is his vehicle. The eagle is also called Sūparṇa. In the Rig Veda, Sūparṇa is the attribute of the sun. This indicates the solar origin of Vishnu.

In the Puranic period, Vishnu became a very influential god, the most important of the Hindu Trinity. According to Dr. Banerjee, this new Vishnu was the amalgam of three god-concepts (the man-god Vāsudeva-Krishna, the Vedic Sun-god Vishnu and the cosmic god Nārāyaṇa of the Brāhmans).

Vishnu is conceived in his five main aspects—Para the highest, Vyuha the emanatory, Vishvaha the incarnatory, Antaryamin the inner controller of all beings, and Ārochā the iconic representation of the god.

Vishnu’s supreme task is that of preservation. His incarnations (avatāras) were necessary to carry out the supreme work of preservation of the human race. Whenever the forces of Evil began to rule the world of men, Vishnu, the Great Preserver, left the Heavens, descended to the world of men and rescued men from Evil. Sometimes he assume forms for the attainment of particular objectives. A study of Vishnu’s incarnations would show that some of these forms are cosmic in character, while some are obviously based on historical events. Historical personages came to be endowed with divine attributes and later came to be regarded as incarnations of the deity himself. It is also of interest to note the evolution of these incarnations from the lower to higher forms of life—fish (Matsya), tortoise (Kurma), boar (Varaha), to half-man, half-animal (Narasimha), to the Dwarf
incarnation (Vāmana), and to great heroes, endowed with many superhuman qualities.

The doctrine of Vishnu's incarnations satisfied the great need of a people for a religion of faith in a personal God, 'for a God sympathising with humanity and meeting it in its need. It expresses the desire for a divine deliverer, amid the evils and miseries of life.'

**ICONOGRAPHY** (Pls. 5-10)

Vishnu should be seated on Garuda (Eagle). He has one face and four or more arms. He carries in his right hands an arrow, a rosary, a club; and in his left hands a hide, a cloth and rainbow.

He also holds a chakra (wheel) and gadā (mace).

The chakra represents rotation of the world, as also the Wheel of Dharma, the Wheel of Time and the Wheel of the Planets.

Garuda is the mind pervading the bodies of all the creatures. There is nothing quicker and stronger than the mind.

Vishnu's eight hands symbolise the four quarters and the intermediate directions.

Śāṅkha (conch) represents the sky, chakra the air, gadā the light and padma (lotus) the waters.

**VISHNU'S INCARNATIONS**

Vishnu's incarnations are normally ten, but sometimes are said to be up to twenty-two or more (see Tables). Different texts mention different names. The ten most generally accepted are as follows: Matsya (fish), Kurma (tortoise), Varāha (boar), Narasimha (Man-lion), Vāmana (dwarf), Parasurāma, Dāsratharāma, Krishna, the Buddha, and Kalki which is yet to come.

**I. THE FISH INCARNATION (MATSYA AVATARĀ)**

The sacred books of the Hindus frequently refer to the story of the Great Flood that devastated the world. The account greatly resembles the flood described in the Book of Genesis. Vishnu, the Preserver, appeared in the form of a great fish and rescued Manu, the progenitor of the new human race. Like Noah, Manu was chosen on account of his great piety in an age of universal depravity.

Various accounts of the flood are given. The Purānic accounts tell us that besides Manu, the Seven Divine Rishis (the Mānas-putrās or mind-born sons of Brahmā) along with their wives were also saved and these repopulated the world afterwards.

In plastic representations of the incarnation, Vishnu appears as half-fish and half-man, the lower half being fish. In his four hands he carries the conch and wheel and two hands are in the boon-giving and protection mudrās. He wears a kirtī crown and the other usual ornaments.

**II. THE TORTOISE INCARNATION (THE KURMA AVATARĀ)**

The gods of the Hindus were constantly engaged in wars with the demons. The demons practised severe austerities, obtained all kinds of boons from the gods, and then fought with them. On one such occasion when the demons were triumphant, the gods implored Vishnu to help them regain their lost power. Vishnu advised the gods to make peace with the demons and unite with them in churning the ocean to produce the nectar (Amritā) that would make them immortal. Thereupon, the gods made peace with the demons (Asuras), collected all kinds of plants and herbs and threw these into the ocean. Then they lifted the great Mandāra mountain and used it like a churning rod, using the serpent Vasuki as the rope. But the earth began to sink under its weight. So Vishnu assumed the form of a giant tortoise and got underneath the Mandāra mountain. His huge back served as base on which the mountain could pivot. Out of the churning of the ocean came the nectar that brought immortality and power to the Gods.

In representations of this incarnation, Vishnu is shown as half-tortoise and half-man, the lower half being tortoise. He carries in two hands the conch and the wheel, while the other two hands are in the boon-giving and protection attitudes.

**III. THE BOAR INCARNATION (THE VARAHA AVATARĀ)**

Vishnu took the form of a boar to save the Earth-goddess Prithvi from the clutches of the demon Hiranyakṣha. During the Great Flood, the earth was submerged under the water. This posed an imminent threat to all life on earth. At such a crucial moment, Vishnu took the form of a huge boar and diving into the deep water, slew...
the demon after a long struggle and rescued the earth.

In plastic representations the Earth-goddess is shown in human form being elevated on the tusks of a man-boar. This symbolises the extrication of the world from the deluge of sin by the power of the Supreme Being.1

The epic Rāmāyana ascribes the lifting of the earth to Brahmā. The Vishnu, the Linga and the Garuda-Purāṇas also ascribe the deed to Brahmā, but they identify Brahmā with Vishnu. The boar incarnation is differently described in different texts. The sculptural representation also differs in these texts. There are three types described in the various texts: (1) Bhuvāraha, Adivarāha or Nṛivarāha; (2) Yajñavarāha; and (3) Pralayavarāha.

(1) Bhuvāraha (Pls. 11-14)

Appearance

He has the face of a boar with the body of man. The boar face should be tilted up so as to touch the bosom of the Earth-goddess.

Position of legs

The right leg should be bent and rest upon the jewelled hood of the serpent Adiśesha, who must be accompanied by his wife.

Hands

He is four-handed. Two hands hold conch and wheel. One left hand supports the Goddess Earth, who is seated on the Lord's right leg which is bent. One right hand is placed round the waist of the goddess.

Goddess Earth

She should be decked with flowers and ornaments. She should be seated on the right leg of the Lord with both legs pendant. Her uplifted face should be turned towards the Lord and show great joy at her deliverance. The top of her head should reach the chest of the Lord. She should be conceived in the Pañchi-tāla measure.

Variations

Bhuvāraha may be represented in other ways. He may hold a mace and a lotus in his two hands, and support Goddess Pritkvi on his tusk. In this variation, one of his feet should rest upon the serpent Adiśesha and the other on a tortoise. One of his right hands should rest on his hip. Alternately, Goddess Earth may sit on the left elbow of the Lord, holding a blue lotus in her hand.

(2) Yajñavarāha

Appearance

Vishnu as Varāha should sit on a simhāsana, with the right foot pendant. He should be decked in ornaments.

Hands

Four. Two should carry conch and wheel.

Lakshmi

On his right is his consort Lakshmi. She sits with her right leg pendant, carrying a lotus in her left hand with the right resting on the lotus.

Goddess Earth

Bhūdevi is shown on his left, seated with her left leg pendant. She carries a blue lotus in her right hand, with the right resting on the seat. Her face is turned towards the Lord and expresses surprise.

(3) Pralayavarāha

Appearance

Here Vishnu as Varāha sits on a simhāsana, with the right leg pendant.

Hands

Four. Two hold conch and wheel. Front right is in the protection attitude, while the front left rests on the thigh.

Goddess Earth

She sits on the same seat as Varāha, with the right leg pendant. She carries a blue lotus in her left hand, while her right rests on the seat.

IV THE MAN-LION INCARNATION
(THE NARASIMHA AVATARA) (PIS. 15-20)

Vishnu took the form of half-man and half-lion to destroy the demon Hiranyakāsiṣa, who was harassing the gods. Hiranyaksha and Tiranyakāsiṣa were the two sons of Kaśyapa and Diti. The Purānic accounts tell us that these two were Jaya and Vijaya, the two doorkeepers of Vishnu, who having incurred his displeasure were cursed
to be born as demons; and to become the enemies of Vishnu is several births. Hiranyakashipu had obtained several boons from Brahmā, making him so invulnerable that he could be killed neither by man nor beast, neither in the day nor by night, neither inside a house nor outside, and no weapon could do him injury. Having granted all these boons, Brahmā was helpless when the demon turned against the gods. Vishnu took the man-lion form, tore Hiranyakashipu with his claws, at twilight time, sitting on the door-sill of the demon’s palace.

Narasimha images are of three types: (1) Girija-Narasimha, (2) Sthauna-Narasimha, and (3) Yānaka-Narasimha.

(1) Girija-Narasimha

**General Posture**

Narasimha sits on a lotus seat, with heels kept close to the bottom, and the back slightly curved. His legs are held in position by a belt (Yoga-pattā).

**Hands**

Kevala-Narasimha (his other name) has two or four arms. When he has four arms, the upper right hand holds a wheel, and the upper left a conch. The remaining two hands are stretched forward to rest on the knees.

(2) Sthauna-Narasimha

**General posture**

Narasimha sits on a lion-seat, with the right leg pendant. His neck is covered by a thick mane. He has sharp curved teeth.

**Hands**

Four. In two back hands, he holds a conch and a wheel. His front right hand is in the protection attitude, while the front left is in the boon-giving attitude.

OR

**General Posture**

Hiranyakasipu should be stretched on the left thigh of Narasimha, who must be in the tribhanga (body bent at three places) posture. With two hands he rips open the belly of the demon.

**Hands**

He should have twelve or sixteen hands. With two hands, he opens the belly of the demon, two lift out the entrails of the demon up to the ears. One right hand holds the legs of the demon, one holds a sword, while another is held in the attitude of protection. One left hand holds the crown of the demon, and is lifted to administer a blow to him.

If a Narasimha image has eight hands, two open up the belly of the demon, two draw out the entrails of the demon and the remaining four carry the conch, the mace, the wheel and the lotus.

The demon Hiranyakasipu is armed with a sword and a shield.

**Attendant Gods**

Śrīdevi, Bhūdevi, Nārada with his lute, and Pralhāda, the son of the demon, who was a worshipper of Vishnu, are shown on either side of the God. The eight guardians of the quarters are also seen in attendance.

(3) Yānaka-Narasimha

**Vehicle**

Eagle or Serpent Adiśeṣu.

**Hands**

Four. Two carry conch and wheel.

Nothing is said in the texts about the other two hands.

V. THE DWARF INCARNATION (THE VAMANA AVATARA), TRIVIKRAMA (Pls. 21-24)

The origin of Vishnu’s Vamana incarnation can be traced to the special characteristic of Vishnu, his ability to conquer Earth, Heaven, etc., by his immense strides. Bali, the grandson of Pralhāda, by his long austerities won many favours from the gods. By virtue of his great struggle, he acquired dominion over the three worlds—heaven, earth and the lower or nether regions. Indra lost his heavenly kingdom, whereupon his mother Aditi implored Vishnu to help her son and the gods to win back their kingdom. The Lord was hence born to Aditi as her son. As a young Brāhmaṇa boy, he approached King Bali, who was engaged in offering a sacrifice to Vishnu, as
Yaśña-Purusha. Bali's preceptor Śukrāchārya asked him not to make any promises to the young Brāhmaṇa, since he was none other than Vishnu himself. The generous Bali, however, considered Vishnu's presence as a great honour. He asked the young Brāhmaṇa boy to ask for anything, whereupon the boy asked for just three places of space on which to sit and meditate. Upon the request being granted Vāmana, the Dwarf, became Trivikrama (the gigantic form). With one step he strode over the heavens, and with the second the earth. King Bali asked him to place the third step on his royal head as there was no other spot left. Pleased with Bali, Vāmana allowed him to proceed to the nether world with his demon hosts and rule there, and Indra got back his heavenly kingdom.

SCULPTURAL REPRESENTATIONS

Vāmana

Height

Vāmana should be executed in the Pañcha-tāla measure. His height should be 56 angulas (Pls. 21-24).

Hands

Two. In one he carries a vase and in the other an umbrella. He wears a ring of Kusa grass on the third finger. He also carries a book.

General

Vāmana has his tuft tied into a knot. He wears ear-ornaments and a deer-skin. He wears a loin-cloth to cover his body.

Trivikrama

Height

He should be gigantic. His height should be 124 angulas.

Posture of legs

His right leg is firmly planted on the earth. The left is lifted to take strides. It should be raised up to the level of the right knee, the navel or the forehead.

Hands

Four or eight. If he has four hands, one right hand holds a conch while the other is held with the palm upwards. One left hand carries a wheel. The other left hand is stretched out and is parallel to the uplifted leg. Alternately, this hand may exhibit protection or boon-giving attitude.

If he is eight-handed: five of them carry conch, wheel, mace, bow and plough.

Attendents

Indra is shown holding an umbrella over Trivikrama's head. Varuṇa and Vyāhu hold fly-whisks on either side. Over them are the Sun and Moon. Close to them are Sanyasa, Sanaka and Sanatkumāra. Brahmā holds the uplifted foot of Trivikrama, and washes it with water flowing down from a vase. Śiva sits a little above the navel of Trivikrama with folded hands. The rākṣasa Namuci stands near the foot of Trivikrama with folded hands. On the left, Vishnu's vehicle Garuḍa is shown beating Śukrāchārya for his advice to Bali. On the right, Vāmana stands holding his umbrella, waiting to receive Bali's gift. Bali stands carrying a golden vessel in his hands, with his wife behind him. Above Trivikrama is Jambavan, sounding the drum of victory.

VI. RAMA WITH THE BATTLE-AXE (PARASURAMA AVATARA)

Vishnu was born as Paraśurama for the sole purpose of exterminating the Kshatriya caste. Early India witnessed a long and intense power struggle between the priest class (the Brāhmaṇas) and the soldier class (the Kshatriyas) for supremacy. The kings tried to assert their authority over the priest class. In this struggle between the two classes, the priest class ultimately succeeded in establishing the pre-eminence of their caste. The story of Paraśurama is the story of his ultimate triumph of the priestly caste over the soldier caste of India.

The Vishnu-Purāṇa amongst others narrates in great detail the Paraśurama story. Paraśurama was the son of Renukā and Jamadagni. Once, a king named Kartavirya, while on a hunt, visited the hermitage of Jamadagni. Jamadagni entertained the royal company lavishly by means of his cow Sabalā, who could fulfill any wish. The king, impressed by the cow's performance, requested the sage to give him the cow. On being refused, Jamadagni was slain by the son of Kartavirya. Paraśurama, on his return, learnt of
Hindu Iconography

this and enraged at this outrage, pursued Karta-
virya and killed him in battle. Parashurama vowed
vengeance against the whole Kshatriya race and
twenty-one times cleared the world of every male
member of the soldier caste. To expiate for all
this killing, he performed expiatory rites, handed
over the world to Brähma, and retired to the
mountains.

Parashurama in Sculpture

General

Parashurama should be 120 angulas in height.
He should wear a jatī-crown and a sacred
thread; he should also wear a deer-skin.

Hands

Two or four. If he has two hands, the right
should hold a Parāso (battle-axe) and the left
should exhibit the sūchi mudrā (pointing to
something). If he has four hands, he should
carry in them the battle-axe, sword, bow and
arrow.

VII. Incarnation as King Rama (Ramachandra
Avatara) (Pl. 25)

This is one of the most popular incarnations of
Vishnu. Rāma, the son of Daśaratha, the king
of Ayodhya, is the hero of the great Indian epic,
Rāma, which tells the story of the Aryan
migration to the south. Rāma is the ideal king,
son and brother. The Rāma, tells the story of
this peerless prince and his beautiful and
virtuous wife Sitā.

Sculptural Representations

General

Sri-Rāma stands in the tribhanga pose (bent at
three places) (Pl. 25).

Hands

Two. The right holds an arrow and the left
a bow.

Crown

He wears a kiritā-crown.

Companions

(1) Sitā—His wife Sitā stands erect on his right
side. She should reach the shoulder of Rāma
in height. She holds a blue lotus in her left hand
while the right hangs loosely on the right. She
wears a karaṇḍa-crown (Pls. 26, 27).

(2) Lakshmīna—He stands on the left of his
elder brother Rāma. He reaches the ears of his
brother in height. He is richly ornamented
and holds the bow and the arrow in his two hands.

(3) Hanumāna—The monkey-god stands a little
in front of Rāma’s right and reaches upto the
chest, navel or hip of Rāma in height. He has
two hands. The right hand is placed upon the
mouth while the left is allowed to hang loosely
to reach the knees (Pl. 28).

(4) Rāma’s other two brothers, Bharata and
Shatrughna, also keep him company. Both have
two hands which hold bows and arrows.

VIII. Incarnation as Krishna (Krishna
Avatara) (Pl. 29)

This is another extremely popular incarnation
of Vishnu. His worship is so popular that his
devotees regard him not as a mere incarnation of
Vishnu but as the Supreme Lord himself. Born
to Vāsudeva and Devaki, he was carried to the
couch of Yaśodā by his father to escape the
clutches of his brother-in-law king Kaśiṣa, for it
had been predicted that the eighth-born child of
Devaki would be the cause of the death of Kaśiṣa.
The Harivamśa, the Śrimad-Bhāgavata, the Vīṣṇu-
Parāṇa, etc., narrate the exploits of Krishna. To
the average Hindu, Krishna is the great symbol
of many virtues. He is the supreme statesman,
warrior and hero, a great philosopher and teacher.
He is the great expounder of the “Song Celestial,”
the Bhāgavat Geeta.

Images of Krishna

General

Krishna is to be clothed in red garments and
richly ornamented. He wears a kiritā-crown.

Hands

Two. The right hand holds a curved stick, while
the left is lifted and bent at the elbow. He may
carry a conch in this hand.

Companions

Rukmini on right of Krishna. She has a decorative
hair-dress adorned with flowers. She carries
a lotus flower in the left hand, while the left hangs
loosely to the side. She is one wife of Kṛṣṇa.

Satyabhāmā, the other wife of Kṛṣṇa, appears on his left. She wears a decorative hair-dress. She holds a flower in her right hand, while her left hangs loosely below (Pl. 30).

The wives of Kṛṣṇa may wear the karanda-crown.

IX. VISHṆU'S INCARNATION AS BUDDHA
(THE BUDDHA AVATĀRA)

The incarnation of Vishṇu as Gautam Buddha does not flatter the Buddhists. This incarnation is symbolic of the deep hatred that the Hindus felt for the Buddhists and their profound contempt for Buddhist teachings. The Bhāgavata Purāṇa says that 'as Buddha, Vīṣṇu deludes the heretics (i.e., the Buddhists).'

In short, the incarnate Deity preaches damnable error. The Purāṇa refers to Buddha as the son of Ignorance (Ajñāna), born to deceive the enemies of the gods. As Buddha, Vīṣṇu advised the Asuras to abandon the Vedas, whereupon they lost all their power, and enabled the Sūryas (Gods) to establish their supremacy. The Buddhists are referred to as naked people, since they do not wear the covering of the Vedas.

Buddha in Representations

General

Short curly hair. Feet and palms should have marks of the lotus. He should be calm and graceful in appearance.

He should be seated on a lotus seat. The lobes of his ear must be pendant. He should wear a yellow robe.

Hands

In boon-giving and protection attitudes.

X. THE KALKI INCARNATION (THE KALKI AVATĀRA)

Vishṇu is yet to accomplish this incarnation. Vīṣṇu will descend upon the earth at the end of the present age, which is the Kali-yuga or the Age of Darkness. As the Jews await the coming of a Messiah, the Hindus await the arrival of Kalki, who will destroy all evil, dispel darkness, and once again usher in the Golden Age (the Kaṭa-yuga).

The Agni-Purāṇa tells us that thoughtless men will begin to do wrong things like inter-caste marriages, not following the Vedas, not performing Vedic sacrifices, etc. Foreign barbarians will establish their supremacy. Then Vishṇu will appear as Kalki, riding a white horse, with drawn sword, blazing like a comet. He will destroy the barbarians, re-establish the four orders and the castes. He will usher in a new era of purity, rightness and peace and then return to heaven.

Sculptural Representation

General

Face of a horse and body of a man.
Or like an ordinary Vishṇu image.

Hands

He holds a conch, wheel, sword and a shield (khetaka). When he rides a horse, he carries a bow and an arrow. Kalki may also carry a sword, bow, wheel and conch.

OTHER COMMON ICONOGRAPHICAL REPRESENTATIONS
OF VISHṆU

ADIMURTI—Seated in sukhāsana on the coils of Serpent Sesha, its head forming a canopy over the god. With four hands holding the usual emblems.

DATTATREYA—Representation of Vishṇu as the Trinity. Represented either as three separate gods standing or sitting side by side, holding their emblems and riding their vehicles; or shown as Vishṇu in sitting pose but wearing Śiva's crown and ornaments; or shown with three heads, one of each of the three gods of the Hindu Trinity and accompanied by four dogs—the four Vedas.

DHANVANTARI—Deity of Hindu medicine. Shown as a handsome figure holding a pot of ambrosia and seated in front of Vishṇu's special emblems.

HAYAGRIVA—Vishṇu with the head of a horse on a human body, considered the god of learning. This manifestation must be distinguished from that of Kalki in which the latter has only two hands. Hayagriva has four hands.

LAKSHMI-NARAYANA—A composite representation of Vishṇu sitting with the right leg hanging down and the left folded up on which is supported his consort Lakṣmī. She holds a lotus in the left hand and embraces Vishṇu with
the right. The latter has four hands, two holding
the discus and the conch-shell, the lower right
in the boon bestowing pose, and the lower left
round the goddess.

MANMATHA—A representation of Vishnu as the
god of love, shown holding a bow and five
flower-arrows. Accompanied by Prii and
Rati.

MOHINI—The beautiful female form assumed
by Vishnu to deprive the Asuras of their
legitimate share of the ambrosia obtained by the
churning of the ocean.

VAIKUNTHA—Vishnu with eight arms and four
heads, riding on his vehicle Eagle. The heads
are of a man, a woman, Narasimha (lion), and
Virāha (boar). Thus this form is a combina-
tion of two of his incarnations.

VARADARAJA—Vishnu riding on his vehicle Garuda,
with eight hands carrying emblems, Vishnu
as the bestower of boons and benefactor.

VENKATESA—Also called Balaji in the North.
One half is Vishnu, the other half Śiva, each
half with its own special emblems and orna-
ments. This form is worshipped by followers of
both the gods.

MODES OR EXPRESSIONS OF
MURTIS

Images of Vishnu are in four forms: Yoga—
Meditation. Worshipped by saints and ascetics;
Bhoga—images expressing enjoyment of worldly
pleasures and hence worshipped by the masses;
Vira—expressive of valour and hence the favourite
of kings and warriors; Abhicharika—the terrific
aspects, worshipped by those with evil intent.

Sthānaka—standing images.
Āsana—seated images.
Sayana—sleeping images.

GARUDA AND
ĀYUDHA-PURUSHAS

Garuda (Eagle) is the Vehicle of Vishnu, the
second of the Hindu Triad. He has a very respect-
able ancestry, being the son of the sage Kaśyapa
and his wife Vinatā. His younger brother Aruṇa
is the Sun-god Surya’s charioteer. When Garuda
learnt that his mother Vinatā was held in bondage
by his step-mother Kadrū, he decided to free her.
But his step-brothers, the sons of Kadrū, who
were serpents, demanded nectar as the price for
her freedom. He proceeded to Indra’s kingdom,
killed the guards who were protecting the pot of
nectar, and returned to earth. On his way, he met
Vishnu, and agreed to become his vehicle. Garuda
came to his step-brothers and placed the vessel of
nectar on a heap of Kuśa grass. Delighted, they
set Garuda’s mother Vinatā free. While they had
gone away to perform religious rites which had to
be performed before drinking the ambrosia, Indra
descended to earth and carried away the vessel of
nectar. Kadrū’s sons were disappointed to find
the vessel carried away and satisfied themselves
by licking the Kuśa grass on which the pot of
nectar had been placed. The placing of the pot of
nectar on the Kuśa grass made it sacred to the
Hindus.

Sculptural Representation

In sculptural representations, Garuda may have
four hands. In one he holds an umbrella and in
the other a pot of nectar. The remaining two
hands are in an attitude of adoration. When he
waters Vishnu on his back, the hands which carry
the umbrella and the vessel of nectar support
Vishnu’s feet.

According to the text Śilparatna, Garuda may
also have two hands, one of which is held in the
protection-giving attitude. He may also have eight
hands, in six of which he carries the pot of nectar,
mace, conch, wheel, sword and snake.

Garuda also appears in anthropomorphic form.
This seems to be a more popular form of depicting
him in sculpture. He has a pointed nose, and two
hands which are held in the attitude of adoration.
This is in accordance with his form as described in
the Śrī-lata-ñādi.

Āyudha-Purushas

Āyudha-purushas are anthropomorphic per-
sonifications of the weapons (Āyudhas) used by
Śiva or Vishnu. Some of these take male forms,
others female forms, while still others assume the
third gender form, depending upon their gender
in the Sanskrit language.

Male Āyudha-purushas: Ankuśa, Paśa, Śīla, Vajra,
Khuḷga, Dāṇḍa.

Female Āyudhas: Śakti, Gada.

Neuter Āyudhas: Chakra, Padma.

In sculptural representations, they have one
face and two hands, which are held in an attitude
of adoration. They wear a karanda-mukuta.
The weapon they represent is shown either in the
crown or in their folded hands.
ŚIVA IS one of the most important and popular gods of India. The Amarakosha gives a list of his forty-eight names. Śiva is identified with the Vedic Rudra, who is clothed in a skin and inhabits the mountains. His favourite weapons are the bow and arrow. He also uses a Thunderbolt occasionally. He is the father of the Maruts. He is also called Tryambak, son of Three Mothers. The Three Mothers of Tryambak are Earth, Atmosphere and Heaven. Śiva's wife is Ambikā. Rudra is also identified with Agni. The Vajasaneyi Śāmilātā says that Agni, Asani, Paśupati, Bhava, Sarva, Isāna, Mahādeva, Ugradeva, are all forms of the same god.

The Vedic Rudra appears to be a terrible god who has to be constantly pacified. Many Vedic hymns are addressed to him wherein he is asked not to 'destroy our cattle' or 'our children, relatives, people,' etc. He is also asked to protect people from disease, thieves, etc. When worshipped, Rudra becomes a beneficent deity. He is the supreme Medicine Man, and the God of Medicine. He protects human beings and animals from disease. Since he takes care of the animals he is called Paśupati (Lord of Animals). Worship is offered to him constantly and he is asked to be beneficent always, to become 'Śiva' (Auspicious).

Rudra took birth to punish Prajāpati who committed the great sin of incest with his own daughter. He pursued his own daughter Sarasvati who was fleeing in the form of a deer. To pursue her he himself became a fleet-footed animal.

Till the period of the Smritis and the Dharmasūtras (6th century B.C.) Rudra was a terrible god. Offerings to Rudra were made outside the town limits. Rudra being a non-Aryan god, he continued to be described as a deity more to be feared than to be respected and revered. This was in a way symbolic of the early conflicts between the Aryan and Dravidian cultures. Gradually, as a synthesis was effected, Rudra the Inauspicious became Śiva, the Auspicious. He was even married to the daughter of the Aryan deity Daksha Prajāpati. In spite of this, however, the character of the God changed only slightly. He was still the inhabitant of cemeteries, who applied ashes to his naked body covered by a deer-skin and ornamented with a garland of skulls, wandered about in the jungles and over mountains, carrying an alms bowl made of a skull top, accompanied by dogs. His father-in-law Prajāpati was repelled by his looks and once refused to invite him to a sacrifice. Incensed, Śiva produced a son who destroyed Daksha's sacrifice. In spite of this sacrilege Śiva ultimately became Aryanised and became as important as Vishnu. The Aryans, while assimilating Śiva into Aryanism, gave him the function of Destruction.

Śiva is today one of the most popular gods to whom a very large number of temples are dedicated. He has a very large following. His followers are today divided into a number of sects, viz., Śaiva, Pāṣupata, Kāññika, Kalamukha, Lakulīsa, Vīraśāiva, etc.

The Śiva Purāṇa regards Śiva as performing
the triple functions of creation, protection and destruction.

The early Aryans worshipped nature—Ushas the Dawn, Mitra, the friendly Sun-god, Agni, the Fire-god, Varuna, the god of Air, Indra, etc. Side by side there were some natural elements which were not so friendly. The storms which uproot trees and demolish houses, lighting and epidemics which kill cattle and men. These were natural elements which were feared and sought to be appeased. These became Rudra who went howling with the stormy winds (Maruts), his sons. But an angry god can always be appeased by prayer.

The Satapatha Brāhmaṇa tells the story of Rudra’s birth. He is the son of Prajāpati and Ushas. When he was born he began to cry because he had no name. He was called Rudra because he wept (rūd, to weep).

The Vedic Rudra was sometimes identified with Agni. Both could destroy prosperity and suffering and were feared, ‘Slay not our men in thine anger,’ ‘Far from us be thy cow-slaying and man-slaying weapon.’ But Rudra is also capable of being good and so his help is sought; ‘We invoke to our succour the impetuous Rudra; the fulfiller of sacrifice, the swift, the wise,’ ‘We present thou prayer Rudra... that there be prosperity to our two-footed and four-footed creatures, that everything in this village be well-fed and free from disease.’ Rudra confers favours upon his devotees and as physician cures people of their diseases.

In the Shatarudrīya text, he is called the dweller of the mountain (Girish). He roams the forests and is lord of the medicinal herb. He is the divine physician. As lord of the open fields he is the lord of the cattle—Pāṇapati. His sons, the Rudras, traverse all quarters. So he is the lord of quarters.

In his kindly form he is Shambhū. He is Śiva, the Auspicious.

Rudra means one who drives away suffering and sin. Śiva also means the same thing. This is why Rudra of the Vedic period became Śiva of the later period.

The Atharva Veda makes Rudra the ruler of all two-footed and four-footed beings. He is a swift archer and nobody can avoid him. He is thousand-eyed, i.e., All-seeing. He is everywhere, on the earth, the atmosphere, the sky, i.e., he is Omnipresent. He also protects the Vaṭyās, those who do not perform Vedic sacrifices.

Since he protects the non-Aryan Vaṭyās, the Aitareya and Śatapatha Brāhmaṇa do not like him. They regard him as a frightful and evil god who is not to be trusted with cattle or anything else. Worship is to be offered to him merely to keep him from doing mischief. The Shatarudrīya offering is made to him only to pacify him. He is the dreaded hundred-headed Rudra.

The Aitareya Brāhmaṇa says he is the embodiment of all the dread-forms, created conjointly by all the gods to punish Prajāpati (Brahmā) who was trying to consort with his own daughter.

UPANISHADIC CHANGE

This period saw a transformation in the attitude towards Rudra. The Brāhmaṇas were primarily concerned with rituals. They failed to comprehend the true idea of the Universal Spirit.

The Upanishads developed the doctrine of Ātman and Brahman. The soul was regarded as an immortal category, which emanates from the Brahman and finally merges with it. ‘One who attains Brahman need not fear the gods.’

With the development of devotional worship, Śiva, now considered Auspicious, came to be regarded by some as the one and only lord,Īśvara. There is only one Rudra, ‘who is the inmost soul of all men, who creates all beings and protects them.’ Rudra is the highest Brahman and encompasses the whole universe. He uses Māyā (Prakṛti) and becomes Maheśvara. There is not another like him. He is knowable by faith and love. He promotes virtue and dispels sin. He created Brahmā, and sent forth the Vedas.

In the Purānic period Rudra becomes Śiva, a Supreme Deity. He assumes the forms of the gods Vishnu and Brahmā. He is the soul of the universe. He carries a discus, a trident, a club, an axe, and wears a girdle and a yajnopavita (the sacred thread of the Hindus) made of serpents; he laughs, sings and dances in ecstasy. As dancer, he is Natarāja.

ŚIVA AND PHALLIC WORSHIP

Śiva is also worshipped in phallic form. This has been the subject of much controversy.

According to Dr. R. G. Bhandarkar, the Aryans may have borrowed ‘phallic’ worship from some aboriginal tribes. The Rig Veda makes reference to people whose god was the phallos (Shishna-Devatā). The Śvetāśvatara Upanishad speaks of god Ishāna as presiding over every Yoni.
(the female generative organ). This may merely be an allusion to god presiding over every creative cause.

According to Dr. Aiyar, Liṅga does not mean the phallic Siva is the formless or the ‘all-formed.’ Being possessed of all forms, there is nothing in the world not pervaded by him. Every form worshipped, therefore, has the stamp or mark of Siva. It was to represent the idea of the ‘formless’ and the ‘all-formed’ that the Śiva-liṅga, which looks like a phallus, was chosen. It has a thousand heads, a thousand eyes, a thousand feet. It has a hand and foot on every side, on every side an eye and an ear on every side. The hemispherical top of the Śiva-liṅga consists of thousands of heads, each of the size of a point. The sides of the cylindrical feet are his eyes, hands and faces. The circular bottom represents his feet. Though the image has hundreds of hands, feet, etc., it has really no hands, heads or feet.

The Śiva-liṅga is thus the closest possible approximation to the cosmic Purusha.

If the Liṅga is identified with the human phallus, it will mean that god looks like man, which is absurd. Gods have different shapes as the shape of man is different from that of a worm.

It is possible that originally Liṅga worship may have had the connotation suggested by Dr. Aiyar. Later on, when the Aryans came into contact with tribal communities who worshipped the phallus as the symbol of creative power, Liṅga worship may have gained a new meaning.

Phallic worship existed in all ancient civilizations. Sir John Marshall has discovered numerous Liṅgas and Yonis in the Mohenjodaro civilization. Dr. Stein has found them in Baluchistan.

Existence was conceived as being the result of the union of the male and female principles. The creative and generative power of the phallus was sought for the sake of offsprings and for making the soil yield good crops. The festival of Saturnalia (agricultural festival) gives proof of this. The dormant powers of nature have to be aroused by fertility rites. The phallus, symbolic of generative power, was considered the cause of creation, animate and inanimate. So when Siva came to be regarded as the cause of causes, the Liṅga became his mark.

VARIOUS SYMBOLS OF SIVA

The symbolic meaning of some of the chief symbols of Śiva are as follows:

Staff—represents death.
Citron—is seed of the world.
Trident—means grammar.
Shield—represents Dharma.
Trisula—the three śīlas represent Sattva, Rajas and Tamas guṇas.
Matted hair—the variegated Brahmān, the Absolute.
Digit of the moon—symbolises his Divinity.
Serpent Vasuki Yajñopavita—his anger which subdues evil.
Tiger skin—Trishul (Desire).
Bull—symbolizes Dharma.

ANUGRAHA-MURTIS

SIVA IN HIS BOON-GIVING FORMS

(For iconographical details, see following Tables)

On occasion Śiva can be merciful and grant boons to his devotees when pleased. The sculptural compositions recording such acts of grace are known as Anugraha-mūrtis.

1. Chandesanugraha-mūrti

‘Anugraha’ means grace. This is the story of the attainment of grace by a Brahman boy named Vicharasarman. He got the job of tending cows from a cowherd boy who was very harsh with the cows. Under his loving care, the cows began to give more milk than their udders could hold. This milk began to get spilt. The Brahman boy began to collect this extra milk in vessels and with this milk he began to bathe Liṅgas made of sand and offer worship to Śiva. This matter was reported to Vicharasarman’s father, Yajñadatta. The latter, when he found his son pouring milk over a mound of sand, kicked the mound in great anger. His son, aroused from his deep reverie, saw the saucere and cut off his father’s leg which had kicked the sacred object of worship.

Śiva was greatly pleased and appeased before his young devotee with his consort Pārvati, and granted him grace. He made Vicharasarman the head of his garas (dwarfs) and made him Chandes.

2. Vishnuanugraha-mūrti or Chakradāna-mūrti

The Śiva-Puṇya tells us how Śiva, pleased with the worship of Vishnu, granted him his own Wheel or Discus to be used as a weapon. Once, when Vishnu was fighting with the Asuras (the enemies of the gods), he found that he could not conquer
them. He, therefore, offered worship to Śiva and asked for Śiva’s Wheel. Vishnu daily offered one thousand lotus flowers to Śiva. One day he found that he was short of one flower. He promptly plucked one of his eyes which were comparable to the lotus (Kamalā-nayana) and offered it to Śiva. Greatly pleased, Śiva presented to Vishnu his own Wheel.

3. Nandisamgraha-mārti

This is the story of how Nandikesvara or Adhikaranandi attained grace at the hands of Śiva.

According to one account, the sage Śālankāyana, who for a long time was without a son, practised severe austerities to get one. Vishnu, pleased with his devotion, blessed him with a son of great virtue, who sprang up from the right side of Vishnu and resembled Śiva. He was given the name Nandikesvara.

In another account, a rishi (sage) named Nandi is said to have performed great penance on the Mandara mountain. Śiva was mightily pleased and appeared before Nandi. The latter requested Śiva to make him the head of his ganaś. Śiva granted him the boon asked for.

Another story tells us about a blind sage named Silada who began to practice severe austerities with a view to getting a son not born of mortal parents. On god Indra’s advice, he began to offer worship to Śiva. The latter was so pleased with his devotion that he himself offered to be born as his son. And so as Silada was performing a sacrifice, a young lad appeared in the room, who looked the duplicate of Śiva, carrying in his hands the trident, chisel, mace and the thunderbolt. Śiva gave the lad the name Nandi.

Nandi began to live in the ashrama (hermitage) of his father and became well-versed in the Vedas. He now looked like any other boy. Learning that he was short-lived, the boy Nandi began to offer worship to Śiva very fervently. Greatly pleased, Śiva appeared before him and embracing him threw his own garland round his neck. The boy now began to look an exact duplicate of Śiva, with three eyes, ten arms, etc. Śiva now exempted Nandi from old age and death and made him head of his ganaś. Nandi was then married to Suyasa, the daughter of the Maruts.

In many Śiva temples of South India, Nandi appears as an exact duplicate of Śiva. He can be recognized as Nandi by the position of his two front hands which are held in the añjali mudrā (folded hands before the chest). In the other two hands he carries a battle-axe and black deer. He is accompanied by his consort Suyasa.

Nandikesvara is often also represented as a bull-faced human being.

4. Vighneswaranagraha-mārti

Vighnesvara is the name of Gana-pati when he had a human head on his shoulders. The Śiva-Purāṇa tells us that he was created by Pārvati during the absence of her consort Śiva to guard her privacy. When Śiva returned, he found his path to the apartments of Pārvati blocked by a new gate-keeper, who would not allow him entry. Incensed, Śiva sent his ganaś (attendants) to destroy the troublesome gate-keeper. But Śiva’s hosts returned discomfited. Then Vishnu tried, and after him Kārttikeya, but to no purpose. Finally, Vishnu through his māyā (illusion) created confusion, and then Śiva cut off the head of the gate-keeper.

When Pārvati learnt of this, she was so furious that she created numerous powerful goddesses to fight the gods. Nārada finally interceded on behalf of the gods, and promised to bring Vighnesvara back to life. Śiva asked the gods to proceed to the north and bring to him the head of the first living being they met. They saw an elephant and promptly cut off his head. Śiva fixed this on to the shoulders of Vighnesvara, who now became Gajānana (with the face of an elephant). Śiva made him the chief commander of his ganaś and called him Gana-pati (the lord of the ganaś). He also promised his son a place of importance among the gods. Henceforth, Gana-pati was to be the first to be worshipped on all occasions, otherwise, the object and prayers of the Yajamāna or sacrificer would not bear fruit.

5. Kīrātārjuna-mārti (Pls. 31-32)

Arjuna, the third of the Pāṇḍava princes, desired to acquire from Śiva his powerful pāśa-paśastra and therefore proceeded to the Himalayas to offer him worship. Pleased with his austerities Śiva approached Arjuna as a hunter (kīrāta). At this moment an asura assumed the form of a boar to attack Arjuna. As the latter aimed his bow against the boar, the hunter asked him to refrain from shooting it, since he had seen the boar first. The two could not agree and both shot the boar and killed it. Highly incensed, Arjuna started a
fight with the hunter. To his surprise, he found himself losing to the hunter. Suddenly he recognized in the hunter Śiva himself, whereupon he fell at his feet and worshipped him. Śiva, pleased both with his devotion and skill as an archer, gave him his powerful pāśupataśstra, a terrible war weapon.

6. Rāvanaśāṃkha-mūrti (Pls. 33-37)

Once Rāvana, king of Lankā (modern Ceylon) was returning after a successful expedition against Kubera, the God of Wealth. In the Himalayas, he located a beautiful garden and proceeded to go there in his Visāna (aeroplane) Pushpakav. Surprisingly, he found that his vehicle could not move any further. Here Rāvana met Nandikesvara, the powerful leader of the gaṇas of Śiva. Rāvana was informed that he could not go any further as Śiva was sporting on the mountain with his consort Umā, and therefore nobody was allowed to cross over. Rāvana spoke of Śiva with contempt and belittled Nandikesvara as a mere monkey. Furious, Nandikesvara cursed Rāvana that he would ultimately be destroyed by monkeys like himself. Highly incensed and inordinately proud of his own strength, Rāvana decided to lift the mountain Kailāsa from its very roots. He did move the mountain which began to shake. As it began to shake, everybody on it became frightened. Umā, in great fear, clung to her lord. Śiva, who knew who was responsible for this mischief, put the toe of his foot gently down, which put the mountain firmly in place. Rāvana became imprisoned under the mountain and could not escape from there. Rāvana, realizing the great power of Śiva and his own helplessness, now began to praise Śiva. He offered worship to Śiva for a thousand years, when Śiva, pleased, presented Rāvana with a sword and allowed him to return to Lankā.

LIṅGODBHAVA-MURTI (Pls. 38-40)

In the deep abyss of the primeval waters, Vishnu lay in deep slumber. From the navel of the God sprang up the stalk of a lotus. Here Brahmā was born. He looked around him and could see only the vast expanse of the water. He was happy in the thought that he was the First-born. He traced the stalk of the lotus on which he was born to the navel of Vishnu who lay on the serpent Ananta (Eternity) floating on the primordial waters. Vishnu asked him who he was. He replied that he was the Creator. Vishnu disputed his claim and asserted that He and not Brahmā was the Creator. A quarrel ensued between the two. As they were engaged in verbal combat, a huge Liṅga appeared before them which looked like a great cosmic fire. The two stopped quarrelling and set to discover the beginning and end of the great Liṅga. Brahmā assumed the form of a boar and went down into the earth, while Vishnu as Garuda went towards the top. But neither Vishnu nor Brahmā could discover the top or the bottom of this great cosmic fire. This made them realise that there was someone greater than them. In all humility they now offered worship to the great pillar of fire. Pleased with their worship, Śiva appeared on the body of the Liṅga, with ‘a thousand arms and legs, with the sun, moon and the fire as his three eyes.’ Śiva then told them as to how both Vishnu and Brahmā were born out of his left and right loins respectively, and the three of them were in reality one. Having said this, the Great Mahādeva disappeared. From this time, the Liṅga became the object of universal worship.

LIṅGODBHAVA-MURTI in Sculptural Form

Śiva should be carved on the front of the Liṅga. His legs below the knees should not be carved. Of his four hands, one should be in the protection attitude, one in the boon-giving attitude. The third should carry a battle-axe while the fourth should carry a black deer (krishna-mīga).

Brahmā should appear on Śiva’s right, near the top, in the form of a swan (hamsa). The size of the swan should be of the size of Śiva’s face.

Vishnu as a boar should be sculptured on the left, at the foot of the Liṅga. The boar should be shown digging into the earth.

Brahmā and Vishnu should be sculptured in their anthropomorphic forms on the right and left respectively of the Liṅga, facing it, in an attitude of adoration.

SAMHARA-MURTIS

SIVA IN HIS TERRIFIC AND DESTRUCTIVE ASPECTS

(For iconographical details, see following Tables)

1. Kālkūṭa-mūrti Bhairava (Pls. 41-42)

Once it so happened that the learned men of
the past, in their desire to know the truth, began to speculate as to who might have created the universe. They approached Brahmā and asked him to enlighten them on this matter. Brahmā replied that he was the creator. Śiva, who had arrived on the scene in the meanwhile, was highly incensed by this assertion of Brahmā. He therefore asked Brahmā to admit the falsity of his statement, which Brahmā refused to do. Śiva tried to demonstrate his greatness in various ways, but Brahmā remained obstinate. Greatly infuriated, Śiva assumed the form of Bhairava and cut off one of the five heads that reviled him. This killed Brahmā only for a short while, since by means of his great virtue he was soon revived. But Śiva had unwittingly committed the sin of Brahmahatyā (the sin of killing a Brähmaṇa) for which he had to atone. To wash off the sin, Śiva had to wander for twelve years, begging alms and using Brahmā’s kapāḷa (skull) for the purpose. Śiva went to Vishnu to seek his advise as to how he could wash off his sin. But when he got to Vishnu’s residence, the gate-keeper Vishvakṣena, who was a Brähmaṇa, would not admit him. Śiva assaulted the gate-keeper and killed him, thus committing another Brahmahatyā. Vishnu advised Śiva to proceed to Vārāṇasi with the body of Vishvakṣena. On reaching that sacred place, Śiva’s sin fell off and he once again became pure and retired to his abode on Kailasa (Mt. Everest).

2. Gajāsura-sāṁhāra-mūrti (Killing of the Demon Gajāsura—the Elephant Demon) (Ps. 43-45)

The Kūmaṇa-Purāṇa tells the story of how Śiva came to wear an elephant-skin. Once while the Brähmaṇas were seated round a Śiva-liṅga, offering prayers, a demon appeared in the form of an elephant and began to harass the Brähmaṇas. Highly incensed at this, Śiva came out of the Liṅga, killed the elephant and wore its skin as an upper garment. Another text (Sūryabhādāgama) gives a different account of this. The king of the demons, Andhaka, decided to carry away Pārvati, the wife of Śiva. To assist Andhaka, another demon called Nila took the form of an elephant with a view to killing Śiva. When Nandi, the Bull of Śiva, heard of this plan, he revealed it to Virabhadra, son of Śiva (see page 46). Virabhadra then took the form of a lion and killed Nila in his elephant-form. Then he presented the skin of the elephant to his sire Śiva, who used it as an upper garment. Śiva also set out to destroy the demon Andhaka himself after this incident. This is also called Gajāsura-vadha-mūrti.

3. Tripurāntaka-mūrti (The Destruction of the Three Castles) (Ps. 46-49)

The Mahābhārata, the great Indian epic, tells the story of the destruction of the three castles built by the powerful sons of the demon Andhaka—Vidyumali, Tarakaksha and Kamalaksha. These three sons performed very severe penances and pleased Brahmā so much that he offered to grant them any boon they wished. They wanted three castles built of metal, one of gold in heaven, another of silver in the air, and a third of iron on earth, each one of them to be impenetrable, and which could be joined to become one huge castle connecting earth, air and heaven after a thousand years. Without much thought, Brahmā granted this boon to the three brothers. They also demanded that this one huge castle after it was joined should be destructable only by a single arrow.

The three brothers now began to harass the gods from these indestructible castles. Indra’s thunderbolt was of no avail against these demons. In utter despair, the gods approached Brahmā, who was really responsible for this since he had granted the original boon to the demons. Brahmā told the gods that the demons could be destroyed only with a single arrow, and that none excepting Śiva was strong enough to wield such a weapon. The gods now offered prayers to Śiva. The latter, pleased with their worship, agreed to undertake the work of destroying the demons. Śiva asked the gods to surrender half of their powers to him, which they did. Now Śiva became stronger than all the other gods, and thus became ‘Mahādeva,’ the ‘Great God.’ He made Vishnu his arrow, Agni its barb, and Yama its feather; he made the Vedas his bow and Śāvitrī his bow-string. Brahmā had to accept the position of his charioteer. Using his great strength, he then discharged the arrow and destroyed the three castles of the demons.

4. Sarabheśa-mūrti (Śiva as Sarabha, an Imaginary Animal Destroying the Narasimha form of Vishnu)

This form was obviously conceived by the followers of Śiva to assert the supremacy of Śiva over Vishnu. The latter took the form of half-lion, half-man to destroy Hiranyakasipu, who was
harassing the gods (see Narasimha avatar of Vishnu). Vishnu in this form killed the demon but then could not shed off the violent character he had assumed and became very destructive. The whole world turned to Siva for help. Siva at once assumed the form of Sarabha, a ferocious monster with two heads, two wings, eight lion legs, with claws, and a long tail. He then attacked Narasimha and tore him up. He wore the skin of Narasimha as his garment. This brought Vishnu to his senses and he quietly returned to his abode, praising Siva.

5. Kālāri-mārti (Siva Reprimanding Kāla or Yama) (Ps. 50-53)

This story narrates the circumstances leading to the chastisement of Kāla or Yama by his master Śiva. Once the Rishi Mrkandu prayed to Śiva for a son. Śiva while promising to give him a son asked him to make a difficult choice. He offered the rishi numerous useless progeny or one remarkable son with a short life. The rishi chose the latter alternative. In due course his wife bore him a son who was named Märkandeya. As he began to grow his parents, aware of his short life of only sixteen years, became worried. Somehow Märkandeya got to know of this and fervently began to pray to Śiva. As he was absorbed in offering worship to the Liṅga in a shrine, Kāla or Yama, the lord of Death, arrived to take him away from earth. When he started binding him, Śiva burst forth from the Liṅga in great anger and kicked Yama on the chest. Yama went away and Śiva blessed Märkandeya with eternal youth so that he became immortal.

6. Brahmā-sīya-chchedaka-mārti (Siva Cutting off the Fifth Head of Brahmā)

The Kurma-Purāṇa describes the dispute between Śiva and Brahmā which led to Brahmā losing his fifth head. Once the sages approached Brahmā and asked him as to who had created the universe. Brahmā asserted that he had created the universe. Śiva suddenly appeared before this gathering of the rishis and claimed that he and not Brahmā had created the universe. The Vedas themselves supported the claims of Śiva. But Brahmā refused to accept the testimony even of the Veda. Then there appeared a huge apparition, Bhairava, the aggressive form of Śiva. The latter asked Bhairava to cut off that head of Brahmā which had lied repeatedly. Bhairava cut off the fifth head of Brahmā who ultimately accepted the superiority of Śiva.

Another story tells us that Śiva cut off the fifth head of Brahmā because the latter addressed him as ‘Kapāli’ (skull-cup bearer). He felt insulted and so promptly cut off Brahmā’s head. By so doing however he committed the great sin of Brahmaśrayta, the sin of killing a Brahmī. Of course, Brahmā survived by the power of his penance, but the crime had been committed and the head would not fall away from the hands. Then Rudra asked Brahmā how the sin could be wiped out and the head fall off from his hands. He was advised by Brahmā to wander about carrying the Kapāla of Brahmā (Brahmā’s skull-cup) for twelve years. After this period, the head would automatically fall off. After this period was over, Rudra-Śiva arrived at Kālī. Here, the skull-cup of Brahmā fell away from his hands. He then bathed in the holy waters of the Ganges and returned to Kailāsa, his heavenly home.

7. Kāmāntaka-mārti (the Destruction of Kāma, the God of Love)

This is the story which tells how Kāma, the God of Love, had to sacrifice his life in order to save the gods from the demon Tāraka. Daksha Prajāpati’s daughter Sati had been married to Śiva, about which her father was not really very happy. When therefore she went to her father’s sacrifice uninvited, he insulted her and she committed suicide by jumping into the sacrificial fire-pit. This annoyed Śiva, who created the terrible Virabhadra, who destroyed the sacrifice of Daksha and made him submit to Śiva. After this incident, Śiva began to practise severe penance.

In these circumstances, the demon Tāraka becoming very powerful, began to harass the gods. Unfortunately for the gods, the only person who could kill Tāraka was to be a son born to Śiva who was then practising austerities. It was obvious that Śiva had to be persuaded to stop his penance and beget a son. The gods feared the wrath of Śiva, so that nobody dared disturb him. They deputed Kāma, the God of Love, to create thoughts of love in the mind of the Great Yogi. He, with his characteristic thoroughness, used his flowery darts and made Śiva forget his penance, and made him think of female company. But this made Śiva very angry. In his anger, he burnt Kāma to ashes, But Kāma had already done his work, so that Śiva fell in love with Pārvati, who was born to
Himavan. He married her and begot Kumāra or Subrahmanya, who ultimately killed the demon Tāraka. Kāma's wife Rati pleaded for her husband and Śiva promised that he would be re-born as Pradyumna.

8. Andhakāsura-vadha-mūrti (the Destruction of the Demon Andhaka) (Pls. 54-57)

A number of panels in Ellora depict the killing of the demon Andhaka at the hands of Śiva. It is possible that the Asura Andhaka of the Purāṇas might be the Ardhaika of the Vedas and the Andhaka of the Mahābhārata. The Atharva Veda describes Rudra as 'Ardhaka-ghatīn' or the 'slayer of Ardhaka.' The story runs thus: Andhakāsura was a great king who fell in love with Pārvati, Śiva's consort, and cultivated a strong desire for her person. This led to a war between Andhaka and Śiva. Out of every drop of blood shed by the demon Andhaka, a fresh and mighty demon was created and this made Śiva's job extremely difficult. Śiva then appealed to the Supreme Divinity, the Saptamātrikās (Seven Divine Mothers) to drink up the blood. But after they had become gorged with this drink, demons again began to be created from the blood-drops of Andhaka. Śiva then sought the help of Viṣṇu and was about to kill Andhaka with his spear when the demon praised him and obtained his pardon. He then became the chief commander of the gajas of Śiva (dwarf attendants) and was named Bhringiṣa or Bhringirishi.

OTHER ASPECTS OF ŚIVA
(For iconographical details, see following Tables)

9. Gāngādhara-mūrti (Śiva Receiving the River Ganges or Gāṅgā in his Jatā) (Pls. 58-59)

A king called Sagara had sixty thousand sons by his second wife and one by his first wife. The latter was named Asamāñjñā, meaning 'one of little common sense.' His bad example spoiled all the sons of Sagara who therefore soon came to grief. Sagara decided to have a horse-sacrifice and so let loose the sacrificial horse. This wandered away to a hermitage. To mislead the sons of Sagara, Indra placed the horse in Kapilā's hermitage. When the sons of Sagara reached the nether world, they found the horse in the hermitage. They thought that Kapīlā had carried away the horse and so rushed to destroy him. The rishi in his great anger reduced them to ashes.

Sagara sent his grandson Amsumat to find them. He reached the hermitage of Kapilā, found the horse, and very courteously requested the sage to permit him to take away the horse. Pleased with his manners, the rishi allowed him to take away the horse, and informed him how his uncles had met their destiny at his hands, promising however that all of them would go to heaven in the time of his grandson. He told him that this would happen only after the holy waters of the Ganges had been brought to the nether world and allowed to flow on his uncles. The grandson of Amśumata was Bhagiratha. To bring down the Ganges from heaven to earth, he practised very severe austerities. Gangā, pleased with this worship, agreed to leave her celestial abode if he could find somebody to receive her fall, as otherwise, by the force of her fall, the earth would break in the middle. Bhagiratha told her that Śiva could bear her fall and now began to pray to Śiva to persuade him to receive Gangā on his head. Śiva came to the Himalayas to receive her. The haughty Gangā came down in great force, thinking thus to humiliate Śiva. The latter, annoyed at her behaviour, made Gangā wind through his matted hair (jatā) and would not let her descend. Bhagiratha thereupon again prayed Śiva to let Gangā descend to earth. Śiva let her down, and Bhagiratha led her to the ashes of his ancestors, who attained heaven by her touch. That is why Śiva always reveals the head of Gangā in his jatā.

10. Ardhanārīśvara (the Half-male, Half-female Form of Śiva) (Pls. 60-64)

The Śiva-Purāṇa tells us that Brahmā created a number of Prajāpatis—males—expecting them to begin the task of creation. By themselves these male beings could not undertake the task of creation. Brahmā could not understand as to why the Prajāpati could not multiply and so he worshipped Śiva, who appeared before him in the form of Ardhanārī (half-male, half-female). On seeing him, Brahmā realised his error. Only with the creation of the female, could he begin the task of creation. The idea behind it all is that the union of the male and female principles alone leads to creation. This is so in the Greek tradition too as well as in the Chinese and Persian traditions. The Liūga and Yonl to whom worship is offered are symbolic of the male and female generative organs. They symbolise the supreme creative principle.
Another account of the Ardhanārī form states that Pārvati, the consort of Śiva became one with him when the yishī Bhringī persisted in offering worship to Śiva alone and not to Śiva and Pārvati both as others did.

11. Harīhara Form of Śiva (Pls. 65-66)

There is in reality only one supreme deity. God is one. People may call him by different names. To some he may be Brahmā, to some Vishnu and to some Śiva, but they are really all one. But sometimes the worshippers of these various forms forget this and then they engage in sectarian quarrels. To avoid this and to emphasise the oneness of God, this syncretic god came into being—the combination of Hari (Vishnu) and Hara (Śiva). In a sculpture of Harīhara or Haryaddha, the right half is Śiva and the left half is Vishnu.

12. Kalyāṇasundara-mūrti (the Marriage of Śiva and Pārvati) (Pls. 67-70a, b, c)

A famous Śiva legend narrated in the Śānti Parva of the epic Mahābhārata tells us how Daksha, one of the twelve Prajāpatīs created by Brahmā, cursed his own son-in-law, Śiva, when the latter failed to show him proper respect on the occasion of the Prajāpatī sacrifice. Before the entire assembly of the gods he declared that henceforth no oblations were to be offered to Śiva. When Daksha performed another sacrifice, he did not invite Śiva. Śiva's wife Satī felt greatly humiliated at this. She alleged that her husband did nothing to vindicate his honour. Śiva tried to pacify his angry spouse by telling her that those who knew, knew that he was the Supreme Deity. The Devī refused to be pacified and taunted her spouse by saying, 'Every common man praises himself in an assembly of women.' She then proceeded to attend the sacrifice of her father, where she was again humiliated; whereupon, she burnt herself. Greatly incensed, Śiva created Virūbhadrā, who destroyed Daksha's sacrifice and made him submit to Śiva.

Satī was re-born the daughter of Himavan. As soon as she attained age, she started penance to attain Śiva. Śiva also was then engaged in practising severe austerities. At about this time the demon Tāraka began to harass the gods armed with the boon of Brahmā. This demon was destined to die at the hands of the son of Śiva and, therefore, it was necessary to get Śiva married. Kāma, the God of Love, was deputed by the gods to break Śiva's penance, which he did. But he became the victim of Śiva's anger and got burnt up in the process. Kāma, however, had succeeded in making Śiva feel amorous. Śiva married Pārvati. (See page 42, Kāmāntaka-mūrti.)

Before he did this, he decided to test the steadfastness of Pārvati, and taking the form of an old man, he approached her, begging for food. As he proceeded to take a bath, he contrived to get caught by a crocodile and called out to Pārvati for help. Pārvati hesitated to stretch out her arm to help as she had vowed not to touch any hand but that of Śiva. But when she feared the old Brāhmin's life might be lost, she begged forgiveness of her Lord and extended her arm for help. Śiva was much gratified at this and revealed his true form. Pārvati felt happy that her vow had not been broken.

Sculptural Representations

In the sculptures of the Śiva-Pārvati marriage, the two form the central figures and face the east. In composite stone sculptures, Vishnu and his two wives, Lakshmi and Bhū, act as Pārvati's parents and give away the bride. Vishnu's wives stand behind Pārvati and touch her waist, which is indicative of the act of giving away the bride. Vishnu stands behind Śiva and Pārvati, holding a golden pot of water. In the foreground are sculptured the eight guardians of the Quarters (Aṣṭādikānās), the Siddhas (persons of great power), Yaksūs (semi-divine beings), other semi-divine beings called Gāndharvas, the Seven Divine Mothers (the Sapt-mātrikās) etc. However, all sculptural compositions may not be so complete. In bronzes, only Śiva and Pārvati are usually seen.

In the standing figures of Śiva taking the hand of Pārvati in marriage, the latter generally stands on the right of the god whose front right arm holds Pārvati's hand. If, however, Pārvati stands on the left, Śiva's right arm is stretched across the body to clasp her hand.

13. Viśvabhairava-mūrti (Śiva Seated or Reclining on a Bull)

The sculpture is highly venerated since it is believed that it is in this form that Śiva most frequently appears before his devotees.
14. Vishapaharaṇa-mūrti (Śiva Drinking Poison to Save the World) (Pils. 71-73)

During the churning of the ocean by the gods and the demons, among other things, poison emerged, which threatened to destroy the world. Then Śiva offered to drink the poison in order to save it from destruction.

**Dakshina-Murtis**
(For iconographical details, see following Table)

Śiva is the great master of Yoga, music, dancing, and of other sciences. As a universal teacher, he is called Dakshina-mūrti. Dakshina means south, and since Śiva was seated facing the south when he taught the sages, he came to be known by this name.

Śiva is an expounder of the Śāstras. As Jhāna-Dakshina-mūrti he is represented as seated in the savya lalitāsana (with the right leg pendant), with the left one bent and resting on the right thigh (Pl. 74). As a teacher of Śāstras he is known as Vyākhyāna-Dakshina-mūrti (Pl. 75). He has four arms, of which one right is held in the jhāna mudrā and the other holds a rosary. One left hand is in the boon-giving pose, while one other left hand holds either fire or snake. Rishis, seeking knowledge, surround the teacher-god.

Śiva is master not only of the Śāstras, but he is also a great master of music, voice and instrumental. Śiva, as a music teacher is called Vinādārā-Dakshina-mūrti.

As Yoga-Dakshina-mūrti, Śiva practises penance. So his eyes are fixed on the tip of the nose. One of his right hands is held near the chest in the yogamudrā, while a left hand rests upon the lap in the typical yogic posture.

**Nrīttamūrtis**
(For iconographical details, see following Table)

Śiva is a master of the art of dancing. The Bharata-Nāṭyakāśatra mentions 108 different kinds of dance poses and in the Śālavagamas it is stated that Śiva danced in 108 modes. These modes as mentioned by the two texts may be identical.

Though the Śālavagamas mention 108 modes of Śiva’s dances they actually describe only nine. One is that of Natarāja described in the Anihavatamābhārdgama.

The Dance of Śiva as Natarāja (Pils 76-79)

Śiva, the Mahāyogi, is also Natarāja, the Lord of Dancers. Dancing is a form of magic in which the personality of the dancer becomes transformed, the dancer becoming endowed with supra-terrestrial powers in the process. Dancing is an act of creation. Śiva, in his dance manifestation, is the Cosmic Dancer and gives manifestation to Eternal Energy. Through his frantic motions he generates the powers of evolution, maintenance and dissolution of the world.

The Natarāja figures are meaningful. Śiva carries a drum in the upper right hand (Pils. 78-79). This connotes Sound, the vehicle of speech. Sound is associated with Ether, the primary manifestation of the Brahman, the Universal Soul. From Ether are generated a number of other elements like Air, Fire, Water and Earth. When the process of manifestation begins, it is with Sound and Ether.

The upper left hand of Natarāja bears on its palm a tongue of flame. At the end of the Kali Age, Fire will consume creation. While the drum is symbolic of the act of creation, the flame of fire is suggestive of destruction.

The second right hand of Śiva is in the protection attitude. This hand is pointed downwards to the uplifted left foot. This foot is suggestive of salvation.

Śiva dances on the prostrate body of the dwarf Apasmāra Purusha, who symbolises ignorance or darkness. The Darkness of Ignorance can be destroyed by the attainment of knowledge, which releases man from the bondage of existence.

The figure of Natarāja is encompassed by a ring of flame and light, which is symbolic of the holy syllable AUM. This is an affirmation of creation. “A is the state of waking consciousness, together with its world of gross experience, U is the state of dreaming consciousness, together with its experience of the subtle shapes of dreams, M is the state of dreamless sleep, the natural condition of undifferentiated consciousness. The Silence following the pronunciation of the three A, U, and M is the ultimate unmanifest.”

Śiva as the cosmic dancer is the embodiment and manifestation of eternal energy in its five activities: (1) Creation, (2) Maintenance, (3) Destruction, (4) Concealment, and (5) Favour.

**Śiva as Mahāyogi (Pl. 80)**

According to the Śaivites, Śiva is Creator, Protector-Destroyer. He sits in deep meditation,
as Mahāyogi, but when he does so, the guardians of the Quarters become worried since His Divine Presence is required to conduct the affairs of the cosmos. They come and request him to protect the world from Evil.

**CHANDRASEKARAHAR-MURTIS**
*(For iconographical details, see following Tables)*

These are benign forms of Śiva in a standing or sitting posture, smiling, handsome, with a crest in the hair. The five most important representations are:

**Standing Images**
- Kevala-Chandrasekharahar-mūrti. Śiva standing alone with the usual emblems.
- Umā-Sahita-mūrti. With consort Umā.
- Aligana-mūrti, Śiva embracing standing Devi (holding flower) with front left hand.
- Paśupata-mūrti. Holds a rosary and trident in the back hands.
- Rudra-Paśupata-mūrti. With serious expression and carries a sword, chisel, skull-cup and trident. This image is rare.

**Sitting Images**
- Sukhāsana-mūrti. Sitting alone in Sukhāsana.
- Umā-Sahita-mūrti. Sitting with consort Umā on left.
- Soma-Skanda-mūrti. As above but with their son Skanda present between them.
- Umā-Mahēśvara-mūrti. Consort seated on left thigh of seated Śiva, his arm embracing her.

**SIVA-SAKTI**

"In Indian sculpture, Śiva and Śakti sit in close embrace, regarding each other with intense emotion. Gazing with deep and everlasting rapture, they are imbued with the secret knowledge that though, seemingly two, they are fundamentally one."

For the sake of the universe and its creatures, the Absolute has unfolded into this duality, and out of their union derive all the polarities and antagonisms that characterise life.

The God and Goddess are the first self-revelation of the Absolute, the male being the personification of the passive aspect we know as Eternity, the female activating energy being Time. Though apparently opposites, they are in essence one.

The God dwells in the Lingam—the phallus. The Goddess is the Yoni, 'mother-womb of the ever cycling eons, of all the universes endlessly extending in space, of every atom in the living cell.'

**SKANDA, KĀRTTIKEYA OR SUBRAHMANYA (Pls. 81-86)**

Skanda, who is more popularly known in the South as God Subrahmanya, is avoided by ladies living in Maharashtra, as his darshana (seeing him) would bring them widowhood. In the South, Subrahmanya temples are very common. In the North, he is not so popular and so his temples are rare.

In the Gāyatrī hymns, he is called by various names: Kumāra, Kārttikeya, and Skanda. The Purānic legends associate him with the Sun-god. He is described as the son of Agni and his wife Svāhā. In Hindu legends, Agni is one of the names of Rudra and the latter is also another name of Śiva. Pārvati had taken the form of Svāhā. So Skanda became the son of Śiva and Pārvati.

Many Purānic legends tell stories of his bravery. He leads the army of the gods and destroys the Demon Tāraka, and Krauñcha. So he is called Skanda, Kumāra, Kārttikeya, Shanmukha, Guba, Agnibhū, Subrahmanya, Gāṅgeya, Tārakāri, Mahāseina, Krauñchandarana, etc.

**Iconography of Skanda**

**Symbols**
- Cock (Kukkuta), varada or abhaya mudrās, Śakti, noose, sword, arrow, śūla, flag, bow, shield, closed fist, outstretched palm, peacock feather and sword; lotus in both hands.

**Vehicle**
- Peacock.

**Hands**
- Two, four, six, eight, or twelve.

**VIRABHADRA**

Virabhadra is a form of Śiva. He was created by Śiva to destroy the sacrifice of his father-in-law Daksha (see pages 42, 44). Many accounts mention the enmity between Śiva and Daksha. Once the latter paid a visit to Śiva accompanied
by his wife. Śiva tried his best to be a good host and please his wife's father, who was not pleased. When Śiva's wife went to visit her father, he spoke very ill of her husband and ultimately asked her to leave his house when she tried to defend her spouse. This action of her father so deeply humiliated her that she burnt herself and was re-born to Himavan and named Pārvati. When Śiva learnt of this, his sorrow was great and he cursed his father-in-law to be born as a Kshatriya and commit incest with his own daughter in that birth. Thus Daksha became King Prāsālās. He began to perform a great sacrifice and made offerings to all the gods excepting Śiva. When the great sage Dādhiṣṭha noticed this, he tried to persuade the king to make offerings to Śiva also, but the latter refused. Dādhiṣṭha then cursed the king and all those who were present there. He then invoked Śiva. Pārvati also came there and asked Śiva to destroy the sacrifice. Śiva then created Virabhadra 'with a thousand heads, a thousand arms, a thousand eyes, powerful shoulders, and resembling in brightness the fire that devours the universe at the end of an aeon; having side-tusks, carrying the śākākha, the chakra and a bow and besmeared with ashes.' Virabhadra was now asked to destroy the sacrifice of Prachetaṣa who was Daksha. Pārvati created Bhadrakāli to help Virabhadra. Virabhadra was absolutely irresistible. He destroyed the sacrifice, and played great havoc with the army of the gods. He pulled out the teeth and plucked out the eyes of Śūrya, severed the hands and tongue of the Fire-god Agni, made Indra's arm stiff, crushed the Moon-god with his big toe and made Garuḍa, the vehicle of Vishnu, run for his life. Daksha was so completely demoralized that he now prayed to Śiva and offered him apologies. Śiva pardoned his error and promised him leadership of his ganas at a later date.

Another story describes the events leading to an open conflict between Daksha and Śiva in a different manner. Once while the gods and the sages had assembled for a sacrifice, Daksha entered the hall of sacrifice. All the gods paid their respects to Daksha Prajāpati. But Brahmā and Śiva kept their seats. Daksha made his obeisance to Brahmā and took his seat, but he was highly incensed that Śiva should have failed to pay him respects. In his great anger, he reviled Śiva in the most objectionable language and ultimately ended by cursing him that he would not be given any portion of the sacrifice offered to the gods. Śiva returned to his abode without saying a word. After a few years, Daksha began to offer an important sacrifice to which he did not invite Śiva and his wife. But when his wife Sati saw all the gods with their consorts going to her father's yāga, she insisted on going too. Śiva narrated to her the incident of his last humiliation, yet she persisted. Sati was insulted by her father, and feeling greatly humiliated, she jumped into the fire and committed self-immolation. When Śiva learnt of this tragedy, he was furious and created Virabhadra out of a lock of his matted hair. Virabhadra destroyed the sacrifice and made Daksha submit to Śiva.

Virabhadra in Sculptural Form.

- **Hands**—Four.
- **Eyes**—Three.
- **Objects in hands**—R.h., sword and arrow.
- **L.h.**—bow and mace.
- **Misc.**—Terrible face with fierce side-tusks.
- **Wears a garland of skulls.**
- **Companions**—Bhadraṅgi on the side. On the right side of Virabhadra is Daksha with a goat’s head, two eyes and two horns, and with hands held in añjali pose.

Virabhadra may also carry sword and shield, bow and arrow.

**GANESĀ** (Pls. 87-91)

The word ‘Ganapatī’ is mentioned twice in the *Rig Veda*. But it does not refer to Ganesā, but to Bṛhaspati. In the 10th Mandala, the word Ganapatī is used with reference to Indra.

In the *Mahāyānī Samhitā*, however, reference is made to Gānapatiyas, i.e., worshippers of Ganapatī. Ganapatī is also referred to as Hastimukha, Danti. The *Taṅtitīya Avasya* and the *Nārāyaṇa Upanishad* refer to Vakrataṇḍa, Danti, etc. In the *Ganesa Atharva-shirsā*, he is referred to as Ekadaṇṭa, Vakrataṇḍa, and Danti.

The *Mānava-Grihyo-Sitra* speaks of four types of Vināyakas (mildly malevolent forms of Ganesa). When a person is possessed by any one of them, he starts behaving like a madman, dreams bad dreams, feels that he is being followed. Princes do not inherit their patrimonies; girls do not get husbands; married women do not get children; the preceptor and teacher forget all they know.
Certain magic formulae are prescribed to drive away the evil Vināyakas.

In the Bauṭhāyana-Dharma-Sūtra, Gauapati is referred to as Vighna, Vināyaka, Śhūla, Hastimukha, Vakrantudh, Ekaṇṭa, and Lambodara.

In the Yajñavalkya-smriti, Vināyaka is appointed as chief of Śiva’s Ganas. His job is to create difficulties in the performance of sacrifices. His mother is Ambikā-Pārvatī. He has to be placated to keep him out of mischief.

In the course of his assimilation into Aryan worship, the character of Ganeśa changed. From being an evil and inauspicious deity he became an auspicious one; so much so that every ceremony has to begin with his invocation. The education of a Hindu child begins with ‘Shri Ganesāya Namah.’ His images are carved on houses, temples, etc.

Sociologically, the Śaivite gods may have been non-Aryans who resolutely opposed Aryan worship; or they may have been the gods (if not tribal leaders) of the non-Aryans. In the course of time, they stopped harassing Yajñīya worship or destroying Yajnic sacrifices. The two cultures became reconciled. In the process, the non-Aryan deities became absorbed into Aryan worship, and the character of the gods changed and became auspicious.

The early descriptions of the god were not flattering. His elephant head, Hasta-mukha, was described as crooked (Vakrantudha); he was described as having only one tooth (Ekaṇṭa). He is Lambodara—with a hanging belly.

Iconography: 4-handed—holding paraśu, laddus, tooth and lotus.
MINOR DEITIES

DIK-PĀLAS OR LOKA-PĀLAS
(THE GUARDIANS OF THE QUARTERS)

INDRA, Agni, Yama, Nirṛti, Varuṇa, Vāyu, Kubera and Ṛṣaṇa are the eight guardians of the Quarters.

The Sun rises in the east. It is the source of all Energy. All the gods, therefore, live in the east. So Indra, the King of the Gods, became the guardian of the Eastern Quarter.

The Aryans had a great contempt for the non-Aryans. They lived in South India. The south was therefore considered inauspicious because it was inhabited by people who did not follow Aryan worship. Death is most inauspicious; therefore Yama, the God of Death, became the guardian of the Southern Quarter.

On the west, India is girdled by the (Arabian) sea. Varuṇa is the water-deity and so the guardian of the Western Quarter.

The Yakṣās are supposed to live in the north. So the chief of the Yakṣās, Kubera, became the guardian of the Northern Quarter.

Ṛṣaṇa is another name of Śiva. His vehicle is the Bull Nandi.

Indra was one of the most prominent deities of Vedic times. He is the ‘rainer’ or ‘irrigator,’ the word ‘Indra’ being derived from the word ‘Indu’ meaning drops of rain. He corresponds to the Roman Jupiter Pluvius. Indra is king of the starry heavens, the god of thunder and of the natural elements, with inferior genii at his command; he governs the Eastern Quarter of the world, and also presides over the celestial bands stationed on the golden Mount Meru where he soales the gods with nectar and heavenly music. He resides in the celestial city. There are to be found Apsaras, the celestial dancing girls. His consort is Indrani, and he rides the elephant Airāvata.

Indra’s popularity as a rain-god can be appreciated only in the tropics, where the great heat of the sun dries up all vegetation, river systems, lakes, wells, and does not leave anything even for the starving cattle. For want of water all suffer—man, animal and Nature—and all call out for rain, the life-giving water. At such time, the people address hymns to the rain-god Indra to avert the calamity of famine and starvation and to break the power of the demon Vṛittra, who holds the waters in his coils. They offer him his favourite drink—the soma juice. Then a flash of lightning is seen as Indra begins to hurl his bolts against the demon Vṛittra. Vṛittra howls as he flies. Then the waters come pouring down on the parched dry land and all rejoice—man, beast, and vegetation.
Indra of the Vedas is the son of Father Heaven (Dyaus Pitao) and Mother Earth (Prithvi) and the twin-brother of Agni. In the post-Vedic period, Indra lost his importance and was reduced to the inferior position of a mere guardian of the Eastern Quarter.

Iconographic Representations

Indra is represented as a fair man riding a white elephant, Airāvata. He is four-armed. In one hand he carries the vajra, the terrible thunderbolt, and in the others are seen a conch-shell, bow and arrows, a hook and a net.

2. AGNI, THE FIRE-GOD (Pl. 94)

Agni's popularity in the Vedic period is attested to by the large number of hymns addressed to him in the Vedas. The discovery of fire revolutionized human life. It made cooking possible and also provided heat and light to the people. It leapt forth out of hard rock or by friction of two pieces of wood. Its origin seemed so mysterious. The Vedic poets identified Agni with the warmth of the fire on the hearth and altar. They identified it with light and heat, and so with the Dawn and the Sun. So the Fire-god appeared in its many phases: in heaven as the Sun, in midair as lightning, and on earth as ordinary fire.

Out of human imagination arose a magnificent Godhead. Agni came to be regarded as an immortal who lived with mortal men. He was the domestic priest who rose before dawn. He radiated warmth when kindled, in the domestic hearth. He was a visible god, who lived in the dwellings of men, was witness to their actions, their 'counsellor and director.' He it was who kindled the sacrificial fire and conveyed the oblation and sacrifices of the mortals to the gods above. Agni thus became the mediator between god and man. He dispelled the darkness and terror of the night and gave courage to men.

Agni lost the pre-eminence he enjoyed in the Vedic period. The Epics say that he had exhausted himself by devouring too many oblations. Though the Fire-god has lost his early importance, he is invoked even today on all important occasions.

Iconographic Representations

In sculpture and paintings, Agni is represented as pot-bellied, red in colour, with one or two faces. He has three legs and seven arms. He rides a ram. From his mouth flames issue, by means of which he licks up the butter used in sacrifices. Agni's two faces represent the two fires—solar and terrestrial. His three legs represent the three sacred fires—the nuptial, the ceremonial, and the sacrificial. His seven arms may denote the universal power of the all-pervading fire.

3. YAMA—JUDGE AND REGENT OF THE DEAD

Yama is the first of the mortals. He is the Hindu Pluto. As he was the first born, he was the first to depart this life. He is the son of the Sun—Vivasvat. According to Max Muller, the Sun, conceived as setting or dying every day, was the first who had trodden the path of life from east to west—the first mortal—the first to show us the way when our course is run and our sun sets in the far west. He presides over the dead. As a Judge, he presides over his Court. His record-keeper is Chitragupta who reads out his register, the Agra-Sandhini, the tale of a man's life. After the record is read, Yama balances good and evil, and the soul of the dead man either ascends to Heaven (Swarga) or descends to the twenty-one hells (Naraka) of Hinduism.

After death all souls go directly to Yama. This journey takes four hours and forty minutes. The dead body must not be cremated till this journey is accomplished.

4. VARUNA (Pl. 95)

Varuna enjoyed great prestige in the Vedic period. He is the chief of the Ādityas, 'inviolable, imperishable, eternal beings,' sons of Āditi (representing Infinity). In the Vedic period, Varuna was the supreme deity. 'He it is who makes the sun to shine in the heavens; the winds that blow are but his breath; he has hollowed out the channels of the rivers which flow at his command, and he has made the depths of the sea. His ordinances are fixed and unassailable; through their operation the moon walks in brightness, and the stars which appear in the nightly sky vanish in daylight. . . . He knows the flights of the birds in the sky, the course of the far travelling wind, the path of ships on the ocean, and beholds all the secret things that have been, or shall be, done. He witnesses men's truth and falsehood'.

ICONOGRAPHY OF THE HINDUS, BUDDHISTS AND JAINS
Varuna, the omniscient deity of the Vedas was gradually superseded by the war-like and tumultuous Indra. In the Purānic times, Varuna, from being the highest god, became a mere god of the ocean, a second-rate Neptune.

**Iconographic Representations**

Varuna is represented as a white man sitting on a fabulous monster with the head and front legs of an antelope and the body and tail of a fish. He carries a noose in his right hand.

5. Nīrruti:

Though Nīrruti is an ancient god mentioned in the Rig-Veda, not much is known about him. In later Hindu mythology, he becomes the guardian of the South-Western quarter.

**Iconographic Representations**

Hands—Two.

Objects in hands—R.h., sword; L.h., shield or staff.

Vehicle—Lion or man, or an ass.

Misc.—Decked with ornaments. Surrounded by rākhshasas (demons) and seven celestial damsels (apsaras). Also by his four wives—Devi, Krīṣhṇāngi, Krīṣhṇavādanā, and Krīṣhṇapāsā. The apsaras who accompany him must be pretty, have smiling faces, and must have well-developed breasts, thick thighs, slender waists, etc.

6. Vāyu (Pl. 96)

Vāyu is a Vedic deity. He belongs to the elements. In early literature, Indra appears as the father of the Maruts, the deities of the wind. The epic Mahābhārata makes him the sire of the valiant Pandava prince Bhima, and also of Hanuman the Monkey-god.

**Iconographic Representations**

Vehicle—Sits on a lion-seat or on deer, the latter vehicle being more common in sculptural representations.

Hands—Two or four.

Objects in hands—R.h., flag; L.h., staff.

If four-handed: R.h. in patākā-hasta pose or holds a goad. He may also carry a wheel.

Misc.—Youthful and powerful. Decked in ornaments. To his left may be seated his consort.

7. Kūbera

The epic Rāmāyana narrates the story of Kūbera or Vaiśravana. The God Brahmagot a mānasaputra (mind-born son). He was named Pulastya. His son was Vaiśravana. He became very much attached to his grandfather Brahmagot. This should not have made his father jealous, but it did. The grandfather was of course greatly flattered, made Vaiśravana immortal, gave him lordship over wealth and installed him in Lankā (modern Ceylon). Furious, his father Pulastya begot himself another son, and named him Vaiśravana, who disliked his brother Vaiśravana as much as his father. Vaiśravana was sorry that he annoyed his father so much, and so to pacify him, presented him with three very pretty rākhshasīs (female demons). One of these gave birth to Rāvana and Kumbhakarṇa, another to Vibhishana and the third to Rāka, Khara and Śurpanakhā. These sons were jealous of the prosperity of their brother Vaiśravana, practised austerities, and got boons from their grandfather Brahmagot. This additional power was then used against Vaiśravana, who was himself Brahmagot’s favourite. Rāvana attacked Vaiśravana and expelled him from Lankā.

In Hindu mythology, Kūbera appears as the God of wealth. In Buddhist literature also he appears in the same capacity. He becomes the lord of the Yakṣhas and becomes the husband of Hārīti. He is also known as Jambhala.

**Iconographic Representations**

Vehicle—Lotus seat, or a chariot driven by men or riding on shoulders of man. Sometimes on a ram or elephant.

Hands—Two or four.

Objects in hands—Two hands: one in boon-giving attitude and one in the protection pose, or the left hand may carry a mace.

Four hands: with one hand embraces his consort Vibhavā, and with the other, he embraces another spouse Vṛiddhi, who sit on the left and right laps respectively of their Lord.

Misc.—Big and pendant belly. To right and left of Kūbera should be the two Nīdhis,
Śaṅkha and Padma, the former to the right and the latter to the left. His two consorts Vibhavā and Vridhā embrace Kubera with one hand and carry in the other a bowl containing jewels.

Variation—Kubera may have the elephant as his vehicle and may carry in his four hands, a mace, a purse containing money, a pomegranate fruit and a vase.

**Sūrya** (Pl. 97)

Sūrya was an important solar deity in the early Vedic period. The Vedas refer to him frequently as Savitri, Pūṣan, Bhaga, Vivaśvat, Mitra, Aryaman, and Vishnu. As Savitri, he is 'stimulator of everything.' The term Pūṣan implies his beneficent power. As Bhaga he becomes the distributor of wealth. As Vivaśvat, he becomes the first sacrificer and the 'ancestor of the human race.'

He is referred to as one of the Ādiyās (sons of Āditi, an abstract, mysterious creation, representing Infinity), who are praised in Vedic literature. Sūrya is mentioned as an Āditya along with Mītra (an important Indo-Iranian god), Aryaman (meaning a friend), Bhaga (giver of wealth), Varuṇa (supreme deity of the Heavens and the giver of the Rit, (the Law of Nature), Daksina (symbolizing Wisdom), Anāśa (has the same attributes as Bhaga) and Sūrya (he has a chariot drawn by innumerable horses). Sometimes, the number of horses is said to be seven or one with seven heads.

The Rgvedic Sūrya is described as a 'beautiful-winged bird' or as 'moving in a car drawn by one, seven, or several fleet and sturdy horses.' The Epics and the Purāṇas narrate the story of Sūrya's marriage with Śaṁjñā, the daughter of Vishvakarmā, the Divine Architect. Unable to bear the intense effulgence of her Lord, she deserts him, leaving behind her shadow (Chhāyā). The fraud is discovered only after Chhāyā had borne three children to Sūrya. Sūrya goes in search of his wife, finds her in the cold regions of the north. Vishvakarmā persuades Sūrya to be refashioned at his hands. Out of the effulgent Sūrya, the Divine Architect produces a beautiful form. His legs, however, remained unfashioned.

To those who offered worship to the Sun, he seemed to be the cause of Being. He was the life-giver, the supreme soul and the creator of the universe. Much earlier, in Egypt, a heretic king Amenhotep IV (1380 B.C.) had proclaimed the supremacy of the Sun-god, the 'source of all earthly life and light.' The cult of the Sun owed much to Iranian Sun-worship. It is interesting to note that the priests who were entitled to install images of the Sun-god were the Magi, the Sun-Priests of Iran. In Iran, Sun-worship was extremely popular. The Iranian Mītra is a Sun-god. The Brāhmat Sanhitā gives detailed instructions concerning the installation of Sūrya images. The worshippers of the Sun-god are known as Sauras.

Sūrya rose to eminence in the Purānic period. His wives are listed: Sarjñā, Rājhī, Prabhā, Dyaù, Nikshubhā, Chhāyā, etc. His children too are mentioned: Yama, Shrutasravasa, Shrutasurakśa, Ashvinu, Revanta, Vivaśvat, Manu, Yaśunā, Tapatī, Prabhā, Hapati, Picālpati.

Apart from separate temples dedicated to the Sun-god, he is also included in the Hindu Pañcaratana system. Pañcaratana is the worship of five gods installed in one main and four side temples located in the subsidiary quarters. In the Sūrya-Pañcaratana, small temples dedicated to Ganesā, Vishnu, Devī and Śiva are erected in the subsidiary quarters, with the Sūrya temple in the centre.

In the evolution of Hindu worship, Sūrya lost his importance by the 12th century A.D. The last important temples dedicated to him are located in the extreme east (Konārak in Orissa) and the extreme west (Modhera in Gujarāt). Now he was reduced to the position of a planet (Graha). Nava-graha slabs are found at many places, like Sapatamātrikā slabs. Sometimes the planets are carved on ceilings of temples.

The icons of the Sun-god evolved in the South became popular in the North. Those found in certain places like Bodhgaya, Bhumara and Afghanistan show the influence of the Greek Sun-god Helios.

**Iconographic Representations**

Sūrya stands erect on a lotus pedestal, holding in his two hands two full-blown lotuses which rise just above the shoulders. He has a smiling countenance and a halo around his head. He wears a protective armour. His feet and part of the two legs are covered by high boots, a peculiar feature only of the Sun-god. In front of the god stands a miniature female figure, in front of which is represented the legless Aruna, the charioteer.
of the Sun, holding a whip in his right hand, and the reins of the horses in his left. The horses are seven in number and the chariot moves on a single wheel. To the right of the Sun-god, a female is shown standing, holding either a lotus or a fly-whisk in her right hand. To her right is shown a bearded man with protruding belly, carrying pen and inkstand in his hands. To his right again is shown another female, shooting arrows. To the left of the Sun-god are represented three similar figures, but the male one is without a beard and holds either a staff or sword or a conch-shell in one of his hands.

All these figures, except the two females shooting arrows, wear boots like the Sun-god. Eleven miniature figures, exactly like the Sun-god, are sometimes represented near the edges of the carved slab, generally five on each side of the god and one over his head.

The *Matsya-Purāṇa* tells us that Sūrya's two attendants are to be Dānda and Pīṅgala, with swords in their hands. The god Brahmā is to be placed on one side with a pen in his hands. On no account are the feet of the Sun-god to be represented. Anyone who infringes this sacred injunction would be smitten with leprosy. Sūrya's body is to be covered by a coat of mail. He has a girdle called Paliyaṅga.

Sometimes, instead of seven horses, only one is depicted but with seven heads.
THE GODDESSES

THE PART played by the woman in the perpetuation of the species was not ignored by the Vedic seers. This had to be recognised in religion. The intellect of the Vedic seer had been illumined by the vision of the ONE whom the motionless, inscrutable, deep, dark void in labour gave birth to. The majesty of this August Mother could not but be realised early. She is called Āditi—Boundlessness personified.

Āditi is Universal Nature. She is the spouse of R̄tu, the cosmic order or Law prevailing in Nature. She is the sky, the air, the mother, the father, the son. She is whatever has been born; she is whatever shall be born. She is not only the Universal Nature but also the Universal Mother.

The Purānic conception of the Devī is the same as that of Āditi. Through the course of the development of the theory of Śakti, her maternal aspect is never lost sight of. The next development of this line of thought is reached when the maternal aspect of Śakti led to her inevitable characterisation as wife. Here even her conception does not subordinate her to the husband. Śakti is the female counterpart of Śiva: Prakṛti is the female energy of Puruṣa; but it is she who is the dynamic principle. Śiva is powerful and active only with Śakti, otherwise he is in torpor and inactive.

This wisely aspect of the Original Mother has been accounted for in the Purāṇas by the story of the birth of the Triad, Brahmā, Vīṣṇu and Śiva, from the Devī, who ultimately took Śiva as her consort.

1. SARASVATI (pls. 98-103)

She is the goddess of learning and culture. Her other names are: Vāēk, Vāgdevī, Vāgiśvarī, Bhāratī, Vāṇī, etc.

She is popular with the Hindus, the Buddhists and the Jains. The Buddhists have made her the consort of Māñjūśrī, the Bodhisattva of Wisdom. In Hindu mythology, she is sometimes consorted with Brahmā and sometimes with Vīṣṇu or Gāṇeśa. She is ordinarily represented sitting on a lotus seat with one leg pendant, playing on a Veṇā—a lute-like stringed musical instrument.

The Ṛgvedic Sarasvati is the manifestation of a river of that name. In the course of time, she came to be identified with the Vedic goddess Vāēk (Speech).

When she appears as an individual goddess, she becomes the wife of Brahmā. The Māṇḍavya-Purāṇa tells the story of her creation by Brahmā. Brahmā became enamoured of his own daughter, and as she began to move round him in devotion, out of a keen desire to stare at her, a face sprang up in each direction, to enable Brahmā to look at her. This is how Brahmā got five faces. The myth of Brahmā's incest with his own daughter, however, owes its origin to the Rīg-Veda, where the Vedic Prajāpati copulates with his daughter Usās.

Later, Sarasvati is consorted with Vīṣṇu. These later legends are concerned with Krishna.

She appears as the wife of either Brahmā, Vīṣṇu or Gāṇeśa. Sometimes she appears alone.
When she appears with any of the gods mentioned above, she stands on their left holding a vīṇā. When she is alone, she is usually seated. She is now worshipped as the Goddess of Speech and Learning.

Since she is primarily associated with Brahmā, her vehicle is the swan (hātīsa). In popular mind, she is now associated with the peacock. The texts do not mention her vehicle.

If she is four-handed she holds: book, rosary, lute (vīṇā) and lotus; or book, aksasūtra (Rudrāksha mālā), lotus, with one hand in the teaching attitude (vyākhyāna mudrā); or book, rosary, lute and vase; or sudāṇḍa (sacred staff), rosary, book, with one hand in the kaṭaka mudrā (fingers forming a ring); or one hand in the boon-giving attitude with rosary, lotus and book in the other hands; or rosary, noose, goad, and one hand in the protection attitude.

If she is eight-handed she carries in them: bow, mace, noose, lute, wheel, conch, wooden pestle and goad.

If she has ten hands she holds: wheel, conch, skull-cup, noose, battle-axe, vessel of ambrosia, Veda, rosary, Vidyā (emblem of knowledge) and lotus.

2. PĀRVATI

Pārvati has twenty-four names. The names Haimavati, Pārvati, Āryā, Dāksāyanī, Sati, are indicative of her origin; the names Śiyā, Bhavāni, Rudrāni, Mrjānī, tell us that she is the consort of Śiva. Her aggressive forms like Kātyāyanī, Durgā, Chanḍikā, Ambikā, became necessary to destroy evil. In the Amarakośa, Mahishamardini is a form of Pārvati.

It is not customary to erect separate temples for Pārvati. Usually she appears in the company of Śiva. If she is alone, she may hold a javelin (śāla) and in tor in her two hands. If she is four-handed, two of her hands exhibit the protection and boon-giving attitudes and two carry a javelin (śāla) and a chisel (taṅkā).

3. CHĀMUNḌĀ

The Māraṇḍeṣṭa Purāṇa tells the story of the origin of Chāmunda. Once the demon brothers Śumbha and Niśumbha became very powerful and dispossessed the gods; whereupon they invoked the Supreme Goddess. From the latter sprang the goddess Kauṭṣikī who looked dazzlingly beautiful. When the two demon brothers heard of the beauty of Kauṭṣikī, they desired to possess her. Śumbha asked her to become his wife. She replied that anyone who wished to make her his wife would have to conquer her in battle. She destroyed a servant of Śumbha. Then Chanḍa and Mūndu were sent to fight and seize her. Furious, Kauṭṣikī created the goddess Chāmunda, black and scowling, with drawn sword and lasso, holding a mace (khaṭvāṅga), wearing a necklace of skulls, clothed in a tiger-skin, mouth hideously distorted and the tongue protruding out. She plucked off the heads of Chanḍa and Mūndu.

Her general characteristics are as follows: she should be like a skeleton in appearance—flesh dried up, bones showing through the skin, eyes sunken and abdomen contracted. Her hair should be standing on end with snakes peeping out of them. She should be depicted as laughing horribly, with the teeth prominent and the tongue protruding. She should wear a necklace of skulls and bones. She should be dressed in a tiger's skin and have a corpse and an owl as her vehicles.

4. MAHIPAMARDIN (Pls. 104-109)

The Amarakośa regards her as a form of Pārvati. In the Mahābhārata and the Harivaṁśa, she is referred to as the sister of Krishṇa (an incarnation of Viṣṇu) and the daughter of Yaśoda. In the Matsya-Purāṇa, she is described as being born out of the union of three goddesses, while as the Māraṇḍeṣṭa Purāṇa says, she is made up of the essence of all the gods.

The Mahābhārata, the Harivaṁśa and the Māraṇḍeṣṭa Purāṇa all tell us that she is very fond of wine, flesh and of muṇḍamālā (garland of heads), vyāghraschāman (tiger-skin) and khaṭvāṅga (mace). Obviously, she was originally a non-Aryan deity.

When she was absorbed into the Aryan pantheon, she was assigned the function of destroying demons like Mahiṣa, Chanḍa, Mūndu, Śumbha, Niśumbha, etc.

Mahishamardini occupies an important place in the Hindu pantheon. She either appears alone or in company in temples. In the Pañchīyatana (temples of five gods grouped together) her temple is built in the centre, while in other directions (south-east, south-west, north-east, north-west) smaller temples are erected to Śaṅkara, Ganeśa, Śūrya and Viśnu.
The texts refer to her as Durgā, Cauḍi, Mahisha-
mardini, Mahishāsura-mardini, Kātyāyani, etc. If she is eight-handed, she holds in them javelin, sword, arrow, wheel, noose, shield, bow and conch. If she has four hands, she carries a wheel and a conch, while two are in the protection and boon-giving attitudes or one of the four hands may exhibit the kajaka mudrā instead of the boon-giving mudrā.

If she is ten-handed, she holds in them: spear (ākṣi), arrow, javelin, sword, wheel, moon (chandra-bimba), shield, skull-cup, javelin and wheel.

If she is twenty-handed she holds: spear, mudgara (a kind of club), javelin (śūla), thunderbolt, sword, conch, arrow, goad, javelin, wheel, noose, drum, flag, bow, abhayā and tarjani mudrās, mirror, bell, shield and hair of rākshasā. If she has eighteen hands, she does not carry the javelin or drum or arrow.

5. MAHĀLAKSHMI

Mahālakshmi is associated both with Vishnu and Śiva. In her four hands she holds a mahālūṅga (a fruit which resembles a lemon), mace, shield and a bowl of leaves. She may also carry a lotus, dindimā (big drum), and have one hand in the protection attitude, or may carry a vase, mace, shield and śrīfala (coconut).

6. BHŪ

Bhū never appears alone in sculptures. When she appears in the company of Vishnu, the latter is always accompanied either by Śrī or by Lakshmi. She is the junior consort of Vishnu; his senior consort is either Lakshmi or Śrī.

When she is shown to have two hands, she carries in one a lotus, is shown seated or standing and wears a karṇaṇḍa mukuta. When she is shown with four hands, she holds in them a bowl of jewels, a bowl of corn, a bowl of medicine and a lotus.

7. ŚRĪ OR LAKSHMI (Pl. 110)

Śrī or Lakshmi is the goddess of Wealth and Prosperity. She appears either alone or with Vishnu. If Vishnu is accompanied by Bhū or Sarasvatī, she inevitably keeps him company and is then called Śrī. When she appears alone with Vishnu, she is called Lakshmi.

When she appears by herself she may be called either Śrī or Lakshmi. In the former form she appears more frequently. Independent sculptures of Lakshmi are rare. Lakshmi is the senior wife of Vishnu. It is difficult to understand why sculptures of Lakshmi and Śrī should be differently portrayed though they are one.

ŚRĪ

In her two-handed representations, she holds a śrīfala and lotus. She is accompanied by two female chauri-bearers (fly-whisk attendants) and two or four elephants carrying ghaṭas (pitchers).

LAKSHMI

If she is eight-handed, she holds in them: bow, mace, arrow, lotus, wheel, conch, wooden pestle, and goad.

If she is four-handed she holds: wheel, conch, lotus, and mace; or mahālūṅga (a lemon-like fruit), lotus, lotus and vessel of nectar; or lotus, bilva fruit (wood-apple), conch and vessel of ambrosia.

If she is two-handed she holds: conch and lotus. Vidyādhāras accompany her on two sides as also Rājaś, Śvarga-lakshmi, Brahma, Lakshmi and Jayalakshmi.

LAKSHMI WITH VISHNU (Pls. 111-113)

If Lakshmi is two-handed she holds: lotus and śrīfala or lotuses in both. She sits on the left lap of Vishnu or on the serpent Ananta or on the Eagle.

THE SAPTA-MĀTRIKAS (Pls. 114-119)

The legend of the seven Divine Mothers is interesting. The account is an allegory which is aimed to emphasize a point, to draw a moral. In this world of men, Knowledge and Ignorance continuously battle for dominance. In this story Andhakāsura is the symbol of Ignorance and Śiva the symbol of Wisdom. In this struggle, Wisdom ultimately triumphs over the Darkness of Ignorance.

Andhakāsura, the grandson of Hiranyakasipu, had become very powerful by obtaining several boons from Brahma. He then began to harass the gods, who sought redress from Śiva. In the meanwhile, the king of the demons himself appeared before Mount Kailasa to carry away Pārvati, the consort of Śiva. A fight ensued. A demon named Nila took the form of an elephant
to kill Śiva. But Śiva’s son Virabhadra took the form of a lion and killed him, presenting its skin to his father. Vishnu and the other gods joined the battle against Andhakāsura, but soon had to flee. Enraged, Śiva shot the demon-king with an arrow. As the demon began to bleed profusely, every drop as it touched the earth assumed the form of another Andhakāsura. Śiva thrust his trident through the body of the original Andhakāsura while Vishnu with his wheel destroyed all the secondary Andhakāsuras. To drink the demon’s blood and thus prevent it from falling on the earth, Śiva created a Śakti called Yogēśvari. Brahma, Vishnu and the other gods followed suit and created Brahmāni, Māheśvari, Kaumārī, Vaishnavi, Vārāhi, Indrāni, and Chāmunī, the female counterparts of Brahma, Maheśvara, Kumāra, Vishnu, Vārāha, Inдра and Yama. They carry the same weapons and ride the same mounts as the male gods.

The Varāha-Purāṇa mentions eight Mātrikas and says that they represent eight mental qualities which are morally bad:

1. Yogēśvari — Kāma or desire
2. Māheśvari — Krodha or anger
3. Vaishnavi — Lobha or covetousness
4. Brahmāni — Mada or pride
5. Kaumārī — Moha or illusion
6. Indrāni — Matsya or fault-finding
7. Chāmunī — Patanjala or task-bearing
8. Vārāhi — Asuyā or envy

The assistance of the Seven Mothers stopped the multiplication of Andhakāsuras. When, however, the demon-king was about to be killed, he praised Śiva and obtained grace.

Afterwards, the destructive qualities of the Divine Mothers were withdrawn by Śiva, whereupon the Divine Mothers became worthy of prayer.

The episode is symbolic of the struggle between spiritual wisdom represented by Śiva and Ignorance symbolised by Andhakāsura. In the struggle between these two forces, the forces of Ignorance are strengthened by evil qualities like desire, anger, covetousness, etc., possessed by men. Unless these are completely brought under restraint, Wisdom can never triumph over the Darkness of Ignorance which leads men away from the Ultimate Truth.

RIVER GODDESSES (Pls. 120-125)

In India, rivers are given a divine status. The civilization of India was nurtured in the Gangā-Jumna doab. This has been the heart of ancient India. The two rivers Gangā and Jumna (Yamunā) have, therefore, been worshipped since ancient times. The Gangādhara legend traces the origin of the river Ganges to Heaven. Gangā had to be persuaded to descend to the earth to enable the ancestors of king Bhagiratha to ascend to heaven (see Gangādhara-Śiva, p. 43). The Ganges is known for her purity and divinity. The Hindus believe that a bath in her holy water cleanses one of all one’s sins. The river Jumna is known for her devotion. In Hindu legend, she is the sister of Yama, the first of the mortals and the king of the Dead. The river Sarasvati was worshipped in early times, when the Aryans lived in the Punjab by the side of the river. At the time it flowed broad and strong. It changed its course in later ages and gradually disappeared in the deserts of Rajasthan.

These three rivers have been worshipped for a long time. During the reign of the Imperial Guptas (4th-6th centuries A.D.), architects began to carve anthropomorphic figures of Gangā and Jumna (Yamunā) on two sides of the shrine door. This was very symbolic. Gangā is known for her purity and Jumna for her devotion. The devotee who enters the sanctum sanctorum, enters the divine presence. But only the pure and the devoted have entrance here. This is the significance of their presence. The Gupta sculptor who thought of this idea must have been very imaginative. At a later period, it became a common practice to represent the two river goddesses on the two sides of the shrine door both in the north and the south.

At Ellora, in the Lankesvara shrine, these two appear on either side of the shrine entrance (Pl. 122). In the courtyard of Kailasa is a shrine of the three river goddesses, Gangā, Jumna and Sarasvati (Pls. 121-122). This shrine was carved after the Rashtrakuta king Indra had conquered Kāraṇj, the capital of Aryavarta, in A.D. 800. He succeeded in reaching Prayag (modern Allahabad), where the three rivers are supposed to meet. This shrine immortalised his great feat.
<table>
<thead>
<tr>
<th>Cognizance</th>
<th>Brahma</th>
<th>Vishnu</th>
<th>Siva</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symbols</td>
<td>Rosary, vase, ladle, book, Antelope skin on shoulder</td>
<td>Mace, lotus, conch, wheel</td>
<td>Trident, discus, battle-axe, club, serpent girdle, serpent necklace</td>
</tr>
<tr>
<td>Vehicle</td>
<td>Goose, Swan</td>
<td>Eagle</td>
<td>Bull</td>
</tr>
<tr>
<td>Asana</td>
<td>Padmāsana</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Hands</td>
<td>Four</td>
<td>Four</td>
<td>Two, four or more</td>
</tr>
<tr>
<td>Hand pose</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Consort</td>
<td>Sāvitrī or Saravatī</td>
<td>Śrī &amp; Lakṣmī</td>
<td>Umā or Pārvatī</td>
</tr>
<tr>
<td>Faces</td>
<td>Four</td>
<td>One</td>
<td>One or three</td>
</tr>
<tr>
<td>Hair-dress</td>
<td>Matted hair</td>
<td>Kiriṭa crown (Fez-type crown worn by Vishnu)</td>
<td>Matted hair</td>
</tr>
<tr>
<td>Hands</td>
<td>Four</td>
<td>Lokapala Brahma</td>
<td>Vishvakarma</td>
</tr>
<tr>
<td>-------</td>
<td>------</td>
<td>-----------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Faces</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
</tr>
<tr>
<td>Colour</td>
<td>White</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vehicle</td>
<td>Swan (Hanuma)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Misc.</td>
<td>Black deer-skin, Sarasvatī on right, Sāvitrī on left &amp; rohis (AC)</td>
<td>Suvārṇī on left lap, Sāvitrī carrying rosary</td>
<td>Four-faced Sāvitrī (VID)</td>
</tr>
<tr>
<td>Variations</td>
<td>I—4-handed—rosary, ladle, vase, pot of ghee; Sāvitrī on right &amp; Sarasvatī on left (AGP)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>II—Seated or standing on lotus. 4-handed—rosary &amp; grass, srūk &amp; srūv (sacrificial spoons), vase &amp; grass &amp; Ajaśāhāli &amp; Kūma; or boon-giving and protection mudrās, vase &amp; rosary, srūk &amp; srūv, Sarasvatī &amp; Sāvitrī (AB)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>III—White; chariot of seven swans, 4-handed—two in dhyāna mudrā, rosary &amp; vase, 4 faces (VID)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>IV—Book, aklasūtra, srūk and kalaśa (RP &amp; RM)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Note:** The abbreviations in brackets in the following Tables refer to the different ancient texts, a list of which is given on page 74.
### SADHARANA SIVA (USUAL FORMS)

*Pls. 126-130*

<table>
<thead>
<tr>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>VI</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hands</strong></td>
<td>Four</td>
<td>Eight</td>
<td>Four</td>
<td>Two</td>
<td>Four</td>
</tr>
<tr>
<td><strong>Faces</strong></td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Eyes</strong></td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Objects in hands</strong></td>
<td>Trident, drum, boon-giving and rosary (AC)</td>
<td><em>R.h.</em>—rosary, spear (sakti), staff (dayāda) &amp; javelin or trident (śula)</td>
<td>Boon-giving, protection, javelin or trident (śula), noose</td>
<td>Javelin or trident (śula) &amp; bow (BS)</td>
<td>Protection, boon-giving, deer &amp; drum. Accompanied by Pārvatī (MS)</td>
</tr>
</tbody>
</table>

*Notes:*
- *R.h.*—ritual wand (khatavāṅga) skull-cup, boon-giving & cobra
- Elephant-skin & moon-crescent (AC)

### URDHVA-LINGA SIVA (SIVA WITH ERECT PHALLUS)

*Pl. 131*

<table>
<thead>
<tr>
<th>Hands</th>
<th>Two</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faces</td>
<td>One</td>
</tr>
<tr>
<td><strong>Objects in hands</strong></td>
<td>Serpent &amp; battle-axe</td>
</tr>
<tr>
<td><strong>Misc.</strong></td>
<td>Stands on dwarf Apasmāra-purusha</td>
</tr>
</tbody>
</table>
### SIVA—CHANDRASEKHARA-MURTIS

#### BENIGN FORMS IN STANDING POSTURE

<table>
<thead>
<tr>
<th>KEVALA-MURTI</th>
<th>UMA-SAHAITA-MURTI (Pl. 132)</th>
<th>ALINGANA-MURTI (Pls. 135-138)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hands</strong></td>
<td>Four</td>
<td>—</td>
</tr>
<tr>
<td><strong>Eyes</strong></td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Objects in hands</strong></td>
<td>R.h.—protection, and chisel</td>
<td>—</td>
</tr>
<tr>
<td></td>
<td>L.h.—boon-giving, black deer &amp; chisel held in hands which are in kartari-hasta pose</td>
<td>—</td>
</tr>
<tr>
<td><strong>Misc.</strong></td>
<td>Stands erect in samabhanga. Jatā crown shows crescent moon. Right front hand may be held in the sitohakara, kāṭaka hasta or kātyāvalambita pose</td>
<td>Devi by side, either on same pedestal or another. Chandra/ekhara as described in Kevala-mūrtti. Uma holds a lotus in one hand, the other hanging by her side (AB &amp; SR)</td>
</tr>
<tr>
<td></td>
<td>Left ear ornament should be of pearls, conch-shell or lotus</td>
<td>—</td>
</tr>
<tr>
<td></td>
<td>Right ear ornament of makara, lion-face or leaf (SR)</td>
<td>—</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PASUPATA-MURTI</th>
<th>RAUDRAPASUPATI-MURTI</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hands</strong></td>
<td>Four</td>
</tr>
<tr>
<td><strong>Faces</strong></td>
<td>—</td>
</tr>
<tr>
<td><strong>Eyes</strong></td>
<td>Three</td>
</tr>
<tr>
<td><strong>Objects in hands</strong></td>
<td>R.h.—protection and trident</td>
</tr>
<tr>
<td></td>
<td>L.h.—boon-giving &amp; rosary</td>
</tr>
<tr>
<td><strong>Misc.</strong></td>
<td>Standing erect or sitting and sometimes holds skull-cup in place of rosary</td>
</tr>
</tbody>
</table>
### Siva—Asana-Murtis

**Benign Forms of Siva in Sitting Posture**

<table>
<thead>
<tr>
<th>Sukhasana-Murti</th>
<th>Uma-Satiya-Murti (Pls. 132-134)</th>
<th>Somaskanda-Murti</th>
<th>Uma-Mahasivarara-Murti</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hands</strong></td>
<td>Four</td>
<td>—</td>
<td>Two or four</td>
</tr>
<tr>
<td><strong>Faces</strong></td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Eyes</strong></td>
<td>Three</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Objects in hands</strong></td>
<td><strong>R.h.</strong>—protection and battle-axe</td>
<td>Umā has two arms</td>
<td><strong>R.h.</strong>—blue lotus</td>
</tr>
<tr>
<td></td>
<td><strong>L.h.</strong>—boon-giving or shibakarṇa</td>
<td></td>
<td><strong>L.h.</strong>—blue lotus</td>
</tr>
<tr>
<td></td>
<td><strong>Tips of four fingers touch the</strong></td>
<td></td>
<td><strong>L.h.</strong>—blue lotus</td>
</tr>
<tr>
<td></td>
<td><strong>tip of (the) thumb to form a</strong></td>
<td></td>
<td><strong>L.h.</strong>—blue lotus</td>
</tr>
<tr>
<td></td>
<td><strong>semi-circle</strong> and deer (mriga)**</td>
<td></td>
<td><strong>L.h.</strong>—blue lotus</td>
</tr>
<tr>
<td><strong>Misc.</strong></td>
<td>Seated erect upon a bhadrupatha</td>
<td>Umā sits on the same pedestal as</td>
<td>Siva, Umā with their son Skanda.</td>
</tr>
<tr>
<td></td>
<td>as on a stool. Right leg pendant,</td>
<td>Siva to his left, facing him, with</td>
<td>Latter may be standing, sitting on</td>
</tr>
<tr>
<td></td>
<td>Left leg bent to rest upon the seat</td>
<td>left leg pendant</td>
<td>the pedestal or on the lap of Umā</td>
</tr>
<tr>
<td></td>
<td><strong>Right ear</strong>—makara or lion ornament</td>
<td>Wears a karandā crown</td>
<td>or dancing. (UK)</td>
</tr>
<tr>
<td></td>
<td><strong>Left ear</strong>—leaf-ornament</td>
<td>(AB)</td>
<td>If child Skanda is standing, he</td>
</tr>
<tr>
<td></td>
<td>Devi or Skanda must NOT accompany Siva in this form (PK)</td>
<td>Pārvati on left; Īndra, Viśvākuva,</td>
<td>carries a lotus in the right hand,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Brahmā, Viśvākuva, Narada.</td>
<td>while the left is kept hanging, or</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Viṣṇu, Gāndhāra, Skanda, Viṣṇubhaṭṭa behind (ST)</td>
<td>both hands may hold lotus; or left</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>hand held in boon-giving attitude</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>and right hand in shibakarṇa pose</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>carrying a book. Child Skanda</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>wears no clothes (SR)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Dancing Skanda carries a fruit in</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>the left hand, while the right is in</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>sūltī pose (SR)</td>
</tr>
</tbody>
</table>

### Siva—Mahesamurti*

*(Pl. 139)*

<table>
<thead>
<tr>
<th>Hands</th>
<th>Objects in hands</th>
<th>Colour</th>
<th>Misc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ten</td>
<td>Two in boon-giving and protection poses</td>
<td>Crystal clear</td>
<td>Sakti on one side. She has three eyes and four arms</td>
</tr>
<tr>
<td><strong>Four r.h.</strong>—thunderbolt and sword</td>
<td><strong>Four l.h.</strong>—shield, goad, noose and bell</td>
<td></td>
<td>Wears a karandā crown; <strong>four hands</strong>; two in boon-giving and protection poses, while two hold blue lotus and rosary</td>
</tr>
</tbody>
</table>

---

*Siva as the supreme deity responsible for creation, preservation and destruction of the universe.
**SYVA—NRITTAMURTIS**
**SIVA-NATARAJA**
*(Pls. 76-79)*

**Objects in hand**

From *L.h.*—gajahasta attitude
Back *L.h.*—carries fire (Agni) either in a vessel or upon the palm. The fire should be at the end, middle or the root of the middle finger
From *R.h.*—in protection attitude. Top of the middle finger should touch the hikka-sūtra (life-line). On the forearm of this hand should be Sarpa (serpent)

**Position of legs**

Right leg—bent and placed upon back of Apasmāra-purusa. Knee should reach nāhūsūtra (navel-band)
Left leg—lifted up, somewhat turned towards the right leg and kept across it

**Śiva’s head**

Jaṭā crown adorned with flower garlands, snake, skull, ornaments, crescent moon, etc.

**Dwarf Apsāmāra-purusa**

Should have his head on the right side of Śiva. His left leg on left side of Śiva should hold a snake

**Left of Natarāja**

Pārvati (Not in bronzes)

**Variations**

Uttara-Kamikāgama

Jaṭā variations

Jaṭās should be spread around. These may vary from 5 to 30

**Gangi**

Upper half is female while lower half is running water, in Śiva’s jaṭās on right

**Crescent moon**

Located in Śiva’s jaṭās on left

**Earrings**

*R.E.*—crocodile-earrings (mukara-kūḍāla)
*L.E.*—leaf-earring (patra-kūḍāla)

**Bhrigū or Bhradrākṣīt**

On right side of Natarāja (Not in bronzes)

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**KATISAMA DANCE**
*(Pl. 140)*

**Position of hands**

*R.h.*—one right hand should be near the navel in katāka-hasta pose. One holds a drum, another lower down supports the lower garment of Śiva
*L.h.*—one left hand raised in the tripataka pose (palm outwards, fingers together with third finger bent into the palm), another rests on thigh in the ardhachandra pose (in which the thumb and the other fingers are held so as to resemble a bow or crescent moon)

---

**LAHITAM**
*(Pl. 141-143)*

**Position of hands**

*L.h.*—in gajahasta pose, upper arm lifted up as high as the shoulder horizontally and the forearm held at right angles to the upper arm and facing upwards (i.e., hand stretched right across the chest towards the other shoulder)
*R.h.*—in pravarītta pose (uplifted arm)

---

**LAHATA-TILAKAM**

One left arm is lifted up in the patākā pose (held like a flag, open palm facing outwards, fingers closed) and the other holds a skull-cup. One right hand holds a drum while the other is kept in the attitude of protection

---

**CHATURAM**
*(Pl. 144)*

One left arm is held in the gajahasta pose. The lowermost right hand is held in the chaturā pose (palm outwards and hollowed into semi-circle). Another right hand is held in the archita pose (with the palm open and facing the visitor)

---

**TALASAMSÅHOTAM**
*(Pl. 145-146)*

One hand must be in the patākā pose (held like a flag, palm outwards)

---

**Position of legs**

Two legs kept a little apart from each other in the svastikaparitā pose

**Kuṭitām**—one leg rests firmly on the ground and the other, resting upon the toe, strikes the ground with the heel

One of the legs is lifted as if going to mark the forehead with its toe with a tilaka mark. This position of the legs looks like the tail of a scorpion and is called the vrischika pose

---

The left leg is in the kuṭitām pose (with the leg bent at the knee, and the toes touching the earth)

---

Left leg stamped vehemently on the ground, the right leg lifted high up
<table>
<thead>
<tr>
<th>Vyakhyana-Dakshina-Murti</th>
<th>Yoga-Dakshina-Murti (Three types)</th>
<th>Vinadhara-Dakshina-Murti</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Seat</strong></td>
<td>Lotus seat</td>
<td>(1)</td>
</tr>
<tr>
<td><strong>Asana</strong></td>
<td>Right leg pendant, resting on dwarf Apasmara-purusha, on lotus pedestal or on the floor</td>
<td>Seated, cross-legged (padmasana)</td>
</tr>
<tr>
<td><strong>Hands</strong></td>
<td>Four</td>
<td></td>
</tr>
<tr>
<td><strong>Eyes</strong></td>
<td>Three</td>
<td></td>
</tr>
<tr>
<td><strong>Objects in hands</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Front R.h.—in jñāna mudrā</td>
<td>Front R.h.—near the chest in yogic mudrā</td>
<td>Front L.h.—stretched to rest on elbow on the knee of the bent left leg. Other hands identical with the first type</td>
</tr>
<tr>
<td>Front L.h.—in boon-giving or stretched straight in the danda pose, the elbow resting upon the left knee</td>
<td>Front L.h.—upon lap in yogic posture</td>
<td></td>
</tr>
<tr>
<td>Back R.h.—rosary</td>
<td>Back R.h.—rosary</td>
<td></td>
</tr>
<tr>
<td>Back L.h.—fire or snake or lotus</td>
<td>Back L.h.—lotus</td>
<td></td>
</tr>
<tr>
<td><strong>Position of legs</strong></td>
<td>Seated in sukhāsana, right leg pendant</td>
<td>Left leg bent in uktiḍūkāsana</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Left leg and left side of the body held together by a yogapāṭṭa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Right leg is pendant</td>
</tr>
<tr>
<td><strong>Crown</strong></td>
<td>Jatā with flowers; serpent on left; skull-cup and moon crescent on right; Ganges in middle of jatā crown</td>
<td></td>
</tr>
<tr>
<td><strong>Companions</strong></td>
<td>Śiva as teacher-god has 4 to 7 companions. These are rishis. They wear jatā crowns</td>
<td></td>
</tr>
<tr>
<td><strong>Misc.</strong></td>
<td>Gaze fixed on tip of nose, a few jatis on shoulder. A number of rishis adore him.</td>
<td></td>
</tr>
</tbody>
</table>
ŚIVA—ANUGRAHA-MURTIS

ŚIVA AS GRANTING BOONS TO DEVOTEES

CHANDESANGRAHA-MURTI
(Page 38)

Śiva seated with Pārvati as in the Umā-sahita-mūrti (p. 63). Śiva’s face is turned a little to the left. His right hand is in boon-giving pose, while his left is placed on head of Chandesa. Śiva holds a garland in one right hand and ties it round the neck of Chandesa with his left.

Chandesa stands on lotus pedestal in front of Śiva, or sits before him. His hands are folded in the añjali pose.

VISHNUVANUGRAHA-MURTI
(Page 38)

Śiva has three eyes, four arms and is pacific in appearance. Right leg pendant, while the left is bent and rests on the seat.

R.h.—chisel and wheel

L.h.—in boon-giving pose and black deer

Pārvati seated on left of Śiva. Brahmā standing on right.

Vishnu stands with hands folded in añjali mudrā.

VIGHNESVARANUGRAHA-MURTI
(Page 39)

Śiva has three eyes, four arms and wears a jata crown.

Two hands carry a battle-axe and deer. One right hand is in protection attitude and placed on the head of Vighnesvara and one left hand is in boon-giving attitude. Śiva seated with Pārvati with his left leg pendant.

Pārvati is seated on left of her consort, with her left leg pendant. In her right hand she carries a blue lotus, while her left is in the boon-giving attitude.

Vighnesvara stands reverently with two of his hands folded in the añjali pose, while two carry a noose and goad.

KRATARJUNA-MURTI
(Page 39)

Śiva as Kirāṭa (hunter) has three eyes, four arms and a jata crown. He stands erect carrying a bow, arrow, battle-axe and deer. On his left is Pārvati.

On the right of Śiva stands Arjuna. He has one face, four eyes and his two hands are held in the añjali pose. He wears a jata crown.
**SIVA—DIFFERENT FORMS**

**GANAPATHARA-MURTI**
(Page 43)

*Hands*
Four

*Objects in hands*
- *R.h.*—protection pose & battle-axe
- *L.h.*—kalāka pose & mriga (deer)

*Misc.*
Śiva stands with right leg placed vertically on earth, with the left slightly bent. His front right hand touches the chīna of Umā, whom he embraces with the left front arm. Śiva's back right hand, which holds the battle-axe, touches the jatā where Ganga is placed. His back left hand carries a mriga (deer).

Umā has her right leg slightly bent, while the left is straight. She carries a flower in the left hand, while her right hangs loose by the side.

Bhagiratha is seen on left with a number of rishis (sages)

**ARIBHARISVARA**
(Page 43)

*Hands*
Two, three or four

*Objects in hands*
- If four: *R.h.* of Śiva—protection attitude, battle-axe or trident
- Or boon-giving & śūla
- Or chisel & protection pose
- Or one hand on bull & other in protection pose
- Or śūla & rosary

*Misc.*
Half-male, half-female form of Śiva. Right half is Śiva & left half is Pārvati


Urdhvalinga (vertical phallos), serpent-belt, etc.


**HARIHARA**
(Page 44)

*Hands*
Four

*Objects in hands*
- *L.h.* (Vishnu)—one carries the wheel, conch or flute. The other is in kaṭāka pose near the thigh
- *R.h.* (Śiva)—boon-giving attitude, trident or sword or drum or rosary or battle-axe or skull-cup

*Misc.*
Vishnu-half wears kirita crown and makara earrings. Śiva-half wears jatā crown with moon or crescent. Serpent earrings in right ear. Śiva's vehicle Nandi (Bull) is sculptured on the right & Vishnu's vehicle Garuḍa (Eagle) on the left.

Sometimes, Śiva & Vishnu are also accompanied by their consorts Pārvati & Laksāmi.

The two legs of Harihara should be straight without bends
SIVA—DIFFERENT FORMS (contd.)

KALYANASUNDARA-MURTI

(Page 44)

Hands

Four

Objects in hands

Front right hand holds hand of the bride Párñavati. Front left in boon-giving pose. Back right holds battle-axe and back left holds mriga (deer) (AB)
Or of the four hands, two may be in protection and boon-giving poses & two may hold rosary & vina (UK)
Or right hand of Párñavati, battle-axe, deer & boon-giving pose (PK)

Mise.

Śiva stands erect or slightly incline on the left or right leg. He should be in tribhanga (body bent at three places). He should be very young and beautiful. Párñavati should stand on his left, with her right arm stretched, to receive the hand of Śiva. In her left she holds a blue lotus. Her head should be slightly bent down in shyness. She must be shapped as a well-developed young maiden, with two eyes and two arms
In front of Śiva, Brahmá making offerings to Fire. In front of Brahmá a Kuḍā (sacrificial pit) with fire. North of this Kuḍā should be Vishnu, standing carrying a wheel, a cowl and holding a golden pot in his two front hands
Śrī & līlā, behind Párñavati, stand touching her waist, indicative of handing her over to Śiva

In the background are seen Yakeśa (semi-divine beings), rishis (sages), Āśādikpālas (Guardians of the Quarters), Gandhāras (semi-divine beings), Mātrikas (the Seven Divine Mothers), etc.

VISHA-PARASARA-MURTI

(Page 45)

Hands

Four

Objects in hands

R.H.—carries yakra-dalḍāyutha (a crooked stick). Another should carry a chisel (tāṭā) or battle-axe
L.H.—one left arm bent and its wrist resting on bull’s head; the hand hangs fully open while the other left hand carries a mriga (deer)

Śiva stands with right leg firmly planted on the ground, with the left slightly bent. He wears a jāṭā crown or may have loose jāṭā
Párñavati stands either on his left or right, reclining on the right leg. Her right arm is bent and carries a lotus. The left hangs freely
The rishi (bull) stands behind Śiva. Generally absent in metal icons

Śiva decked with ornaments. Three eyes
Párñavati on left of Śiva embracing him with her right arm and looking distressed. She has two eyes, two arms. She stands in tribhanga, with her right leg straight & left slightly bent
Śiva may hold a trident in one right hand and a beaked vessel (gokara) containing poison. One left hand may hold a skull-cup. The fourth arm embraces Párñavati
<table>
<thead>
<tr>
<th><strong>KANKALAMURTI</strong></th>
<th><strong>MAHAKALA</strong></th>
<th><strong>MAHESVARA</strong></th>
<th><strong>LAKULISA</strong></th>
<th><strong>RUDRA</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hands</strong></td>
<td>Two or four</td>
<td>Four</td>
<td>Four or ten</td>
<td>Two</td>
</tr>
<tr>
<td><strong>Objects in hands</strong></td>
<td>Prahara, in mouth of deer, staff (pichchadanda) &amp; big drum</td>
<td>Sword, mudra (human head), sīla &amp; shield</td>
<td>Ten hands: rosary, trident, shield, staff, lotus, bow, mahālinga, mirror, vase &amp; shield</td>
<td>Staff and mahālinga</td>
</tr>
<tr>
<td><strong>Colour</strong></td>
<td>White</td>
<td>Black</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Āsana</strong></td>
<td>—</td>
<td>Simhāsana</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Misc.</strong></td>
<td>Jatā crown, Moon crescent in jatā &amp; cobra, Dagger in belt on left side Accompanied by bhūtas, Gandharvas, Śiddhas, Vidyadhāras, ladies carrying fly-whisks and umbrellas</td>
<td>Wears a black coat. Embracing Mahākāli. Drinking liquor from the Brahmapūra (the huge shell from which Brahma was born) Accompanied by Kāla &amp; Mṛtyū (Death)</td>
<td>Garland of skulls, jatā, crescent of moon, sacred thread of Vasuki (serpent)</td>
<td>—</td>
</tr>
<tr>
<td><strong>Variations</strong></td>
<td>I—Two hands—deer &amp; danda (staff)</td>
<td>—</td>
<td>I—Four-handed; kathāra (axe), deer, protection &amp; boon-giving poses. Five heads, tiger-skin. Three eyes</td>
<td>—</td>
</tr>
<tr>
<td></td>
<td>II—Four hands—kantaka (bone) &amp; Jamaru (drum) in two hands. Two seem to carry a corpse</td>
<td>—</td>
<td>II—Ten-handed: protection pose. Jāla, battle-axe, thunderbolt, sword, shield, goad, noose, bell, boon-giving pose 5 heads, 12 eyes, 4 noses</td>
<td>—</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Aghora-Murti</td>
<td>Sadasiva-Murti</td>
<td>Mahasadasiva-Murti</td>
<td>Mahisasamurti</td>
</tr>
<tr>
<td>--------------</td>
<td>------------------------</td>
<td>------------------------</td>
<td>--------------------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td><strong>Hand</strong></td>
<td>Eight</td>
<td>Ten</td>
<td>Fifty</td>
<td>Ten</td>
</tr>
<tr>
<td><strong>Objects</strong></td>
<td>Šūla, drum, noose, skull-cup, staff, bow, arrow and sword</td>
<td>R.h.—śākli (spear), šūla, ritual wand, protection and prasāda (?)</td>
<td>Boon-giving &amp; protection poses Rest not mentioned</td>
<td>R.h.—boon-giving, ēṭa, battle-axe, thunderbolt and sword L.h.—Bhūjaśāla (snake), rosary, drum, blue lotus and mahālīṅga fruit White</td>
</tr>
<tr>
<td><strong>Colour</strong></td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Āsana</strong></td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Faces</strong></td>
<td>—</td>
<td>Padaśāna</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Mūrīças</strong></td>
<td>Blue neck, black complexion, should be naked or clad in elephant-skin and lion-skin. Ornaments of snakes and scorpions. Terrific face</td>
<td>Five faces. Jātā crowns</td>
<td>Twenty-five faces which stand for twenty-five principles of philosophy. Heads adorned by jātā crowns</td>
<td>Five—out of which four should be visible. Decked in ornaments. Accompanied by śākli, with 3 eyes and 4 arms. Wears a karasāla crown. Carries a blue lotus and rosary and two in protection &amp; boon-giving poses. Stands on left of Maheśa</td>
</tr>
<tr>
<td><strong>Variations</strong></td>
<td>I—Aghorasūra-murti : 3 eyes, 8 arms Two hands carry a trident horizontally. Other hands hold a vēṭala (corpse), sword, drum, skull-cup and sword or bell II—32 arms: R.h.—protection pose, sword, śūla, wheel, drum, bone, arrow, mace, lotus, skull-cup, ājñā mudrā, kūrṇī (sacrificial pīṭha), goad, rosary, khaṭvāṅga and battle-axe L.h.—boon-giving, kavacha (shield), chisel, noose, club, snake, fire, deer, bell, bow, on waist, ghums, water lily, pitcher, wooden pesīle and book</td>
<td>Ten-handed : protection and boon-giving poses, rosary, noose, sword, chisel or axe, vase, etc.</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>
SIVA—AGGRESSIVE FORMS

ANDHAKASURAMARDANA
(Page 43)

Harms
Eight

Symbols in hands
Trident in two hands, drum or bell, sword, skull-cup, two hold elephant skin, one in tajranj pose

Asana
Āsāṅga

Vehicle
—

Mūci
Goddess Yogēvari seated, holding a cup for catching blood-drops of the demon Andhaka. In other hand, she carries a dagger. She has an emaciated body. Dakini above the head of Yogēvari, half-human, half-bird. Right of Kāli is Devi, seated on padmāsana

Variations

I-Eight-handed: trident, sword, shield, elephant-tusk, skull-cup, shield, bell & elephant-skin
II-R.h.—trident, sword, elephant-tusk & elephant-skin
L.h.—skull-cup, shield, bell & elephant-skin

GAJASURAMARDANA
(Page 41)

Four, eight or ten

If four: R.h.—noose, elephant-tusk
L.h.—elephant-tusk and elephant skin
If eight: two hold elephant skin
R.h.—trident, drum & noose
L.h.—vismaya (surprise) pose, skull-cup & elephant-tusk

Ādīha

Siva should be decked in ornaments
Left of Siva—standing Devi with Skanda in hands

TRIPURANTAKA
(Page 41)

Two to eight

If four: R.h.—1) in sinhashaka near navel, holding bow string, 2) chisel (tanka)
L.h.—1) Kartari hasta pose & 2) black deer

Right leg of Siva a little in front
Left leg, slightly bent, should be behind

Devi on left of Siva

I-Sixteen-handed: holds rosary, sword, javelin, staff, sūla, arrow, wheel, mace, ritual wand (khatāvāga), serpent, skull-cup, shield, boon-giving, bow, bell & conch
II-Four-handed: bow, chisel, deer & bow. Gaury on left
Or arrow, battle-axe, deer & bow
Or in two hands bow & arrow. Pārvati on left
III-Eight-armed: R.h.—arrow, battle-axe, sword & thunderbolt, L.h.—two in vismaya (surprise) & kataka poses. Remaining two carry bow & shield. Devi on left of Siva
IV-Ten-armed: R.h.—arrow, wheel, sūla, chisel & thunderbolt
L.h.—bow, conch & shield. Two in vismaya & sūchī poses
V-Siva driving a chariot. Right leg slightly raised. Left placed in middle of the chariot. Brahma as charioteer with stick in one hand & vase in another, Lotus-noose in one & water-vessel in another
### Siva—Aggressive Forms (contd.)

<table>
<thead>
<tr>
<th>Murti Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sarabhesa-Murti</td>
<td>Four</td>
</tr>
<tr>
<td>Brahmanksa-Chchedaka-Murti</td>
<td>Four or eight</td>
</tr>
<tr>
<td>Kalari-Murti</td>
<td>Two or four</td>
</tr>
<tr>
<td>Kamantaka-Murti</td>
<td>On lap in Yoga posture</td>
</tr>
</tbody>
</table>

- **Hands**
  - Two uplifted wings, four animal legs with sharp claws, and an animal tail.
  - R.H. — thunderbolt & battle-axe
  - L.H. — skull-cup of Brahma & sūla
  - Body above knees should be that of a human being with face of a lion.
  - Narasimha is shown in human form with hands folded (ahjali pose)
  - If 4-armed: R.H. — sūla & battle-axe or boon-giving pose
  - L.H. — in sūchā & viṣṇavā poses
  - If 8-armed: two in sūchā & viṣṇavā & two hold shield & noose
  - Or
  - 32 arms: R.H. — thunderbolt, fist (mushita), protection pose, wheel, sāki (spear), staff, goad, sword, ritual wand, battle-axe, bone, bow, wooden pestle & fire (Agni)
  - L.H. — noose, boon-giving pose, bow, arrow, flag, sword, snake, lotus, skull-cup, book, plough, club (mudgara) & one hand embraces Durgā

- **Mîc.**
  - Three eyes. Jātī crown
  - Right Ear — earring of leaf (Patra kuṇḍala)
  - Left Ear — earring of makara (Makara kuṇḍala)

- **Yama is two-handed. One hand carries a noose & with this and the other he makes the ahjali mudrā. Looks to Śiva for grace.**

- **Siva has a terrific look. Carries a snake & a rosary. One hand in patākā hasta (hand held banner-wise) & another in sūchā. Kāma sculptured as having fallen at the glance of Śiva. Kāma holds in his handsflowery arrows and bow made of sugar-cane. Accompanied by his consort Rati. His other companions are Devabhr̐ha & Vasantā.**

- **Variations**
  - (I) — Śiva, with his right leg kicks Yama. Left is placed on the ground.
  - In his right hands Śiva holds sūla & battle-axe & in left hands — serpent-noose & sūchā pose
  - (II) — Śiva rises from Liṅga which Mārkandeya worships. The latter sits near the Liṅga with flowers.
### Siva—Panchabrahmas Isanadayah

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Aghora</th>
<th>Isana</th>
<th>Tatpurusha</th>
<th>Vamadeva</th>
<th>Sadyojata</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trident, battle-axe, sword, staff, ritual wand, skull-cup, shield, noose</td>
<td>Rosary, trident, skull-cup, protection pose</td>
<td>Rosary, mahalunga (fruit), yellow garment and yellow sacred thread</td>
<td>Sword, khetaka (shield)</td>
<td>Varada or Abhaya</td>
<td></td>
</tr>
<tr>
<td>Hands</td>
<td>8, Four or eight</td>
<td>8, or ten</td>
<td>Four or 8</td>
<td>Four or 8</td>
<td>Four</td>
</tr>
<tr>
<td>Faces</td>
<td>One or four</td>
<td>Five</td>
<td>Four</td>
<td>Three</td>
<td></td>
</tr>
<tr>
<td>Eyes</td>
<td>Three</td>
<td>Three</td>
<td>Three</td>
<td>Three</td>
<td></td>
</tr>
<tr>
<td>Misc.</td>
<td>Three eyes, serpent on jata, garland of heads, serpent earrings and necklace, garland of scorpions, crescent of moon, etc.</td>
<td>—</td>
<td>—</td>
<td>Red garment</td>
<td></td>
</tr>
</tbody>
</table>

### Variations

1. Rosary, Veda, noose, goad, drum, ritual wand, javelin or trident, skull-cup. Three eyes, 4 heads.
2. Axe, goad, noose, javelin or trident, skull-cup, dhaksha (large drum) rotary and shield. Three eyes & four heads.
3. Ten hands: two in protection & boon-giving & rest like Agniormurti. 5 heads.
4. Veda, protection and boon-giving poses & axe. 4 heads, 3 eyes.
5. Vidyâ, boon-giving & protection poses & axe. 4 heads, 3 eyes.
6. Protection, battle-axe, rosary & boon-giving pose. 4 heads, 3 eyes.
7. Protection pose, Vidyâ, rosary & boon-giving pose.

* Collectively, the five aspects of Siva. Individually, Aghora, Isana, Tatpurusha, Vamadeva and Sadyojata.
### EKADASA RUDRAS*

<table>
<thead>
<tr>
<th>Hand</th>
<th>Aja</th>
<th>Ekapada</th>
<th>Ahibuddhnya</th>
<th>Yurupaksha</th>
<th>Revata</th>
<th>Hara</th>
</tr>
</thead>
<tbody>
<tr>
<td>Items in hands</td>
<td>R.h.—śīla, goad, skull-cup, drum, serpent, club, rosary &amp; wheel</td>
<td>R.h.—bow, bell, skull-cup, Kamudī (half-moon), tarjani, bell, ax &amp; wheel</td>
<td>R.h.—mace, wheel, sword, drum, club, śīla, goad, rosary</td>
<td>L.h.—shield, ritual wand, śakti, axe, tarjani, pitcher &amp; bell-cup</td>
<td>R.h.—bow, sword, śīla, drum, goad, serpent, wheel, mace &amp; rosary</td>
<td>L.h.—bow, club, drum, śīla, mace, serpent, wheel, goad &amp; rosary</td>
</tr>
<tr>
<td>Misc.</td>
<td>Sixteen</td>
<td>Sixteen</td>
<td>Sixteen</td>
<td>Sixteen</td>
<td>Sixteen</td>
<td>Sixteen</td>
</tr>
</tbody>
</table>

**BHASHURUPA**

<table>
<thead>
<tr>
<th>Hand</th>
<th>Tryambaka</th>
<th>Suresvara</th>
<th>Jayanta</th>
<th>Aparajita</th>
<th>Mrityunjaya</th>
<th>Kirnaksha</th>
<th>Srikantika</th>
</tr>
</thead>
<tbody>
<tr>
<td>Items in hands</td>
<td>R.h.—drum, wheel, serpent, śīla, goad</td>
<td>R.h.—wheel, drum, club, bow, śīla, goad, serpent &amp; rosary</td>
<td>R.h.—drum, wheel, club, śīla, goad, arrow, club, bow, ?</td>
<td>R.h.—goad, wheel, club, śīla, drum, serpent, arrow &amp; rosary</td>
<td>R.h.—iron club, sword, goad, śīla, serpent, wheel, drum, arrow &amp; rosary</td>
<td>R.h.—trident &amp; rosary, L.h.—skull-cup &amp; vase</td>
<td>Protection, śūkla-pāda (white light rays ?), rosary &amp; book</td>
</tr>
<tr>
<td>Misc.</td>
<td>Sixteen</td>
<td>Sixteen</td>
<td>Sixteen</td>
<td>Sixteen</td>
<td>Sixteen</td>
<td>Sixteen</td>
<td>Four</td>
</tr>
</tbody>
</table>

*Wears garland of skulls on his head, Garment of tiger's skin*

---

### THE EIGHT VASUS

**DEMI-GODS OF THE BIG-VEDA**

<table>
<thead>
<tr>
<th>Hand</th>
<th>Dhara</th>
<th>Dhrūva</th>
<th>Soma</th>
<th>Apa</th>
<th>Anśila</th>
<th>Ankāla</th>
<th>Pratyusha</th>
<th>Pradhāsa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Items in hands</td>
<td>R.h.—lotus, rosary</td>
<td>R.h.—kamalaśa rosary &amp; wheel</td>
<td>R.h.—lotus &amp; rosary</td>
<td>R.h.—plough, spear</td>
<td>R.h.—goad, rosary</td>
<td>R.h.—rosary and wheel</td>
<td>R.h.—sword, goad</td>
<td>R.h.—staff and skull-cup</td>
</tr>
<tr>
<td>Misc.</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
</tr>
</tbody>
</table>

*L.h.—plough, spear | L.h.—vase and spear | L.h.—goad and spear | L.h.—goad, spear | L.h.—spear, upavīta (?) | L.h.—skull-cup and L.h.—shield, spears | L.h.—goad and spears |

(The above iconographical details are from the Vīvakaṃa Śilpa).
SASTA OR ARYA
SON OF ŚIVA & MOHINI (FEMALE FORM OF VISHNU)

**Hands**
Two or four

**Objects in hands**
Protection and boon-giving attitudes, sword and shield

**Mūsa**
Three eyes. Peaceful countenance. Golden yellow colour. Sits on padmāsana

**Variations**

1—Two-handed: two eyes; decked with ornaments

- **R.h.**—crooked stick (sendu). **L.h.**—fruits & tender leaves
- Big belly. Plays with dogs, sheep and fowl. Has two wives
- Madana and Varahini on two sides. Damanka on left of Sātā

II—Two-handed: two eyes. Sits with left leg pendant. Right leg folded and rested upon seat vertically

- **R.h.**—Vajrānātha (crooked stick). **L.h.**—rests on lap. Youthful and peaceful in appearance. His vehicle is an elephaant.
- Pretty diadem by his side

---

**ABBREVIATIONS**

(The abbreviations in brackets given in the Tables refer to the source of the variations)

1. Abhilashitārthi-chintamani.  
2. Aditya-Purāṇa.  
3. Agni-Purāṇa.  
5. Brihatsamhita.  
7. Devi-Purāṇa.  
8. Dharmasindhu.  
10. Manasa.  
12. Mantra-mahodadhi.  

<table>
<thead>
<tr>
<th>No.</th>
<th>Abbreviation</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>AC</td>
<td>Masya-Purāṇa.</td>
</tr>
<tr>
<td>16</td>
<td>ADP</td>
<td>Merutātra.</td>
</tr>
<tr>
<td>17</td>
<td>AGP</td>
<td>Nirmaysindhu.</td>
</tr>
<tr>
<td>18</td>
<td>AB</td>
<td>Padma-Purāṇa.</td>
</tr>
<tr>
<td>19</td>
<td>BS</td>
<td>Purvakaranagrama.</td>
</tr>
<tr>
<td>20</td>
<td>CC</td>
<td>Rupavata.</td>
</tr>
<tr>
<td>21</td>
<td>DP</td>
<td>Rupamandana.</td>
</tr>
<tr>
<td>22</td>
<td>DS</td>
<td>Samarangama-satrādhāra.</td>
</tr>
<tr>
<td>23</td>
<td>KK</td>
<td>Shīla-rāma.</td>
</tr>
<tr>
<td>24</td>
<td>MS</td>
<td>Sṛi-tatvamīdhī.</td>
</tr>
<tr>
<td>25</td>
<td>MM</td>
<td>Suprabhodgama.</td>
</tr>
<tr>
<td>26</td>
<td>Mst</td>
<td>Utarakaramagama.</td>
</tr>
<tr>
<td>27</td>
<td>MR</td>
<td>Vishvadharmottara.</td>
</tr>
<tr>
<td>28</td>
<td>MK</td>
<td>Vishvamalāśīra</td>
</tr>
</tbody>
</table>

- MT  
- NS  
- PP  
- RK  
- RP  
- RM  
- SS  
- SR  
- ST  
- SB  
- UK  
- VID  
- VIK
### SIVA AS BHAIRAVA—DIFFERENT FORMS

#### INAUSPICIOUS AND TERRIFYING FORMS OF ŚIVA

<table>
<thead>
<tr>
<th>CHANDA</th>
<th>VATURA</th>
<th>SAMANYA</th>
<th>SVACHHANDA</th>
<th>SVARNAKARANA</th>
<th>EKTRAPALA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hands</strong></td>
<td>Six? or twelve?</td>
<td>?</td>
<td>Twelve</td>
<td>Eighteen</td>
<td>Four</td>
</tr>
<tr>
<td><strong>Colour</strong></td>
<td>?</td>
<td>?</td>
<td>?</td>
<td>—</td>
<td>Yellow</td>
</tr>
<tr>
<td><strong>Vehicle</strong></td>
<td>?</td>
<td>?</td>
<td>?</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Objects in hands</strong></td>
<td>Protection, sword, javelin, arrow, goad, elephant-skin, elephant-skin, ritual wand, bow, skull-cup, shield &amp; protection pose (RP)</td>
<td>Ritual wand, sword, noose, javelin, drum, skull-cup, boon-giving serpent. Accompanied by deer of same colour (RM)</td>
<td>Protection, sword, goad, axe, arrow, elephant-skin, elephant-skin, bow, trident, ritual wand, noose, boon-giving (AGP) OR Four-hands with thunderbolt, battle-axe, javelin and skull-cup (ST)</td>
<td>Rosary, sword, javelin, staff, trident (śīla), arrow, wheel, mace, ritual wand, serpent, skull-cup, shield, boon-giving, bow, bell, conch, drum and conch (AC)</td>
<td>Golden vessel, javelin, skin (chamara) and tomara (ST)</td>
</tr>
<tr>
<td><strong>Mise</strong></td>
<td>—</td>
<td>OR red dog, śīla, skull-cup, noose and drum/red jāṭā; three eyes; accompanied by Gauśas (attendants) (ST)</td>
<td>Big belly, elephant-skin, garland of skull-cups, serpent ornaments</td>
<td>—</td>
<td>Three eyes, yellow dress</td>
</tr>
</tbody>
</table>
### SIXTY-FOUR BHAIRAVALS

**EIGHT FORMS — EIGHT BHAIRAVALS IN EACH**

<table>
<thead>
<tr>
<th>Names of Bhaivaar</th>
<th>Ruru</th>
<th>Chandha</th>
<th>Kroda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asitanga: Vaiśalakṣa, Mātrauda, Modaka-priya, Svachchaus, Vihaivasamudra, Khechara and Sadechara</td>
<td>Ruru, Krodha-danashira, Jatahdhara, Visvarupa, Viroga, Nānarupadhara, Mahākāya and Vajrahasa</td>
<td>Chaudha, Pralayavatka, Bhūrilmāna, visvamitra, Nālamitra, Vihiou, Kovalipāla, Maudaipāla and Kāmipāla</td>
<td>Kroda, Piṅgalekṣa, Abhra, Dharapāla, Karīla, Mantranāya, Rudra and Pitāmaha</td>
</tr>
</tbody>
</table>

**Names of Bhaivaar**

Asitanga, Vaiśalakṣa, Mātrauda, Modaka-priya, Svachchaus, Vihaivasamudra, Khechara and Sadechara

**Objects in hands**

Trident, sword, drum and noose

**Objects in hands**

Rosary, goad, late (vīla) and book

**Objects in hands**

Fire (Agni), spear, mace and krudha

**Objects in hands**

Sword, shield, long sword, and battle-axe

**Objects in hands**

Smoke-coloured

**Objects in hands**

As in Kapāla

**Objects in hands**

As in Kapāla

**Colours**

Golden

**Colours**

White

**Colours**

Blue

**Colours**

Red

**Colours**

Colour like lightning

* The eight forms of Bhaivaar of the previous page are further divided into eight subordinate forms in the Rudra Yāmula, thus making sixty-four in all.

### KSETRAPALA

**MINOR GUARDIANS OF FIELDS AND VILLAGES** — (RP and RM)

<table>
<thead>
<tr>
<th>Eyes</th>
<th>Hands</th>
<th>Colour</th>
<th>Vehicle</th>
<th>Objects in hands</th>
</tr>
</thead>
<tbody>
<tr>
<td>SATYUKA</td>
<td>RAJASA</td>
<td>TAMASA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Three</td>
<td>Three</td>
<td>Three</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two or four</td>
<td>Six</td>
<td>Eight</td>
<td></td>
<td></td>
</tr>
<tr>
<td>White</td>
<td>Red</td>
<td>Black</td>
<td></td>
<td></td>
</tr>
<tr>
<td>?</td>
<td>Javelin, sword, bell, shield (khetaka), skull-cup and noose of serpent</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>?</td>
<td>Bow, arrow, javelin, sword, bell, shield (khetaka), skull-cup and serpent-noose</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Most popular in the South, the images of these minor deities are placed in the north-eastern quarter of the village to face westwards. Generally large and made, they have a ferocious expression and carry the emblems of Śiva. Mostly made of stone and clay, these images are brightly coloured.
### Subrahmanya

*SKANDA OR KARITTIKEYA*

**Satvik Images—Two-Armed**

<table>
<thead>
<tr>
<th>(1)</th>
<th>(2)</th>
<th>(3)</th>
<th>(4)</th>
<th>(5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>R.h.—lotus</td>
<td>R.h.—protection pose</td>
<td>R.h.—staff</td>
<td>R.h.—ida-yuddha (spear)</td>
<td>R.h.—ida-yuddha</td>
</tr>
<tr>
<td>L.h.—on waist</td>
<td>L.h.—on waist</td>
<td>L.h.—on waist</td>
<td>L.h.—thunderbolt</td>
<td>L.h.—fowl (kukkuta)</td>
</tr>
</tbody>
</table>

**Rajasik Images—Four-Armed**

<table>
<thead>
<tr>
<th>(1)</th>
<th>(2)</th>
<th>(3)</th>
<th>(4)</th>
<th>(5)</th>
<th>(6)</th>
<th>(7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>R.h.—protection pose &amp; spear</td>
<td>R.h.—protection pose &amp; rosary</td>
<td>R.h.—protection pose &amp; spear</td>
<td>R.h.—protection pose &amp; spear</td>
<td>R.h.—protection pose &amp; spear</td>
<td>R.h.—sword &amp; spear</td>
<td></td>
</tr>
<tr>
<td>L.h.—boon-giving pose &amp; thunderbolt</td>
<td>L.h.—boon-giving pose &amp; vase</td>
<td>L.h.—on waist &amp; vase</td>
<td>L.h.—on waist &amp; fowl</td>
<td>L.h.—rosary &amp; fowl</td>
<td>L.h.—on waist &amp; vase</td>
<td>L.h.—shield (khetaka) &amp; fowl</td>
</tr>
</tbody>
</table>

**Tamasik Images—Twelve-Armed**

- **Six-Armed**
  - Object in hands: Spear, arrow, sword, flag, mace, protection pose, thunderbolt, bow, shield, lotus, trident, boon-giving pose

- **Eight-Armed**
  - Object in hands: R.h.—protection pose, sword, spear

- **Twelve-Armed**
  - Object in hands: Thunderbolt, spear, protection pose, boon-giving pose, sword, shield, arrow and bow

* Rajaik—Seated on a vehicle, ornamented, granting boons and holding offensive weapons.
  - Tamasik—Terrible fighting image, fully armed.

* Satvik—Seated in yoga posture, hands granting boons.
<table>
<thead>
<tr>
<th>Hands</th>
<th>SAKTIDHARA</th>
<th>SEKANTA</th>
<th>SENAPATI</th>
<th>DEVASENAPATI</th>
<th>SUBRAHMANYA</th>
<th>GAJAYAHANA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faces</td>
<td>Two or four</td>
<td>Two of four</td>
<td>Ten</td>
<td>Four</td>
<td>Two or four</td>
<td>Four</td>
</tr>
<tr>
<td>Objects in hands</td>
<td>R.h.—spear</td>
<td>R.h.—staff</td>
<td>One arm around Devi, seated on his left lap, the corresponding right holds a lotus. Other hands hold; trident, shield, thunderbolt, bow, mace, bell, fowl &amp; protection pose</td>
<td>Protection &amp; boon-giving poses, coach &amp; wheel</td>
<td>Protection pose, spear, fowl, lotus or on waist and protection pose</td>
<td>R.A.—spear &amp; protection pose</td>
</tr>
<tr>
<td>L.h.—thunderbolt</td>
<td>L.h.—on waist</td>
<td>When 4 hands, two in boon-giving &amp; protection poses, while two carry a fowl &amp; thunderbolt</td>
<td></td>
<td></td>
<td>L.h.—fowl and boon-giving pose</td>
<td></td>
</tr>
<tr>
<td>When 4 hands, shows a fowl &amp; protection attitude besides</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hands</th>
<th>SARAVANABHAVA</th>
<th>KARTTIKEYA</th>
<th>KUMARA</th>
<th>SEHANUKHA</th>
<th>TAKAR</th>
<th>KRAUNCHABHETTA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faces</td>
<td>Twelve</td>
<td>Six</td>
<td>Six</td>
<td>Twelve</td>
<td>Twelve</td>
<td>Eight</td>
</tr>
<tr>
<td>Objects in hands</td>
<td>Twelve eyes</td>
<td>Two in protection and boon-giving poses</td>
<td>R.h.—spear and sword</td>
<td>R.h.—spear, arrow, sword, flag, mace, protection pose</td>
<td>Protection pose. Noose, wheel, wooden pestle, spear, thunderbolt, boon-giving pose &amp; perhaps a shield</td>
<td>R.h.—sword, spear, protection pose; arrow</td>
</tr>
<tr>
<td>L.h.—fowl and shield</td>
<td>Others carry thunderbolt, shield, spear &amp; sword</td>
<td></td>
<td>L.h.—bow, thunderbolt, lotus, katakha-hasta pose, boon-giving pose, &amp; perhaps a shield</td>
<td>Goad, flag, sword, katakha-hasta pose, protection pose,</td>
<td>L.h.—boon-giving pose, thunderbolt, bow and shield</td>
<td></td>
</tr>
<tr>
<td>Misc.</td>
<td>Yellow colour. Face like full-blown lotus</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>Seated on peacock Saffron colour</td>
<td>—</td>
</tr>
<tr>
<td>Variations</td>
<td>One face &amp; six arms. Carries in his hands: flowery arrows, bow of sugarcane, sword, shield, thunderbolt &amp; fowl (ST)</td>
<td>One-face, ten-armed R.A.—trident, wheel, goad, protection pose L.h.—tomara, noose, conch, thunderbolt &amp; boon-giving. Peacock vehicle by side. (ST)</td>
<td>Protection &amp; boon-giving poses in place of sword &amp; shield. (ST)</td>
<td>Carries conch, wheel, cock, noose &amp; plough. Jayā &amp; Vijaya on two sides (ST)</td>
<td>One face, three eyes. Carries sword &amp; Spear in two right hands &amp; one hand in protection pose; left hands carry shield &amp; rosary while another is in boon-giving attitude (ST)</td>
<td>One face, four arms; two hands in boon-giving &amp; protection attitudes, while two carry bow &amp; arrow. Or two front hands are shown as breaking the Krauncha mountain. Peacock vehicle close by (ST)</td>
</tr>
<tr>
<td>Hands</td>
<td>Faces</td>
<td>Objects in hands</td>
<td>Misc.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>-------</td>
<td>------------------</td>
<td>-------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SRIKUMARA</strong></td>
<td>Four</td>
<td>Rosary, vase, boon-giving &amp; protection poses</td>
<td>If shown along with his parents in Somaskanda Siva, he carries a lotus in each hand. If shown separately, he carries a lotus in the right hand &amp; keeps his left hand on the waist</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SURYA</strong></td>
<td>One</td>
<td></td>
<td>Subrahmanya as a child</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SIVA</strong></td>
<td>Two</td>
<td></td>
<td>Destroyer of the enemies of the gods</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SIVA AS PARVATI</strong></td>
<td>Four</td>
<td>Sword, wheel, goad, spear, protection, trident, boon-giving, lotus, staff &amp; mace</td>
<td>Twelve eyes. In this aspect Subrahmanya puts down the pride of Brahma, by exposing his ignorance of the Vedas</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SIVA AS SHIVA</strong></td>
<td>Four</td>
<td></td>
<td>Shows Subrahmanya's marriage to Valli, Brahma with a sacrificial spoon officiating at the ceremonies. Vishnu with a water-vessel ready to pour water. Gods and goddesses attend. Bride &amp; bridegroom wear numerous ornaments</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hands</th>
<th>Faces</th>
<th>Objects in hands</th>
<th>Misc.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SAURABHASAHA</strong></td>
<td>Eight</td>
<td>R.h.—spear, lotus, flowery arrows &amp; protection pose</td>
<td>Eight eyes. Sits on a lotus</td>
</tr>
<tr>
<td><strong>SAURABHASAHA</strong></td>
<td>Four</td>
<td>R.h.—battle-axe, vase (pārnav-kumbha)</td>
<td>Wears a karanda crown Stands on makara &amp; carries a flag with a cock painted on it</td>
</tr>
<tr>
<td><strong>SAURABHASAHA</strong></td>
<td>Four</td>
<td>R.h.—thunderbolt &amp; trident</td>
<td>Three eyes. Black colour His consort is by his side</td>
</tr>
<tr>
<td><strong>SAURABHASAHA</strong></td>
<td>One</td>
<td>L.h.—rauj (piece of wood used for generating fire by friction) &amp; cock</td>
<td>Two eyes. Tuft of hair on head, sacred thread, grass girdle, etc. Stands on lotus, with right leg firmly placed on it &amp; left leg slightly bent. Red colour</td>
</tr>
<tr>
<td><strong>SAURABHASAHA</strong></td>
<td>Two</td>
<td>L.h.—thunderbolt</td>
<td>Wears a karanda crown Sits on a peacock</td>
</tr>
<tr>
<td><strong>SAURABHASAHA</strong></td>
<td>Six</td>
<td>R.h.—staff</td>
<td>Carries spear, rosary in two hands. Two hands exhibit boon-giving &amp; protection attitudes. One may be in chin-mudra pose</td>
</tr>
<tr>
<td><strong>SAURABHASAHA</strong></td>
<td>One</td>
<td>L.h.—thunderbolt</td>
<td></td>
</tr>
</tbody>
</table>
**VIRABHADRA**

*Page 46*

<table>
<thead>
<tr>
<th>Hands</th>
<th>Two, four or eight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vehicle</td>
<td>Bull</td>
</tr>
</tbody>
</table>
| Objects in hands | Virū and trident (AC)  
|            | OR protection pose, ālā, mace and boon-giving pose (AB)  
|            | OR trident, viśū, on waist and one in tārājne pose (VID)  
|            | OR boon-giving & protection poses, deer and chisel (SR)  |

**Variations**

I—Four-handed: sword, arrow, bow and khetaka (shield)  
Three eyes. Janās which emit fire, garland of bells, garland of scorpions, sacred thread of cobra. Stands on a pair of wooden sandals (UK)  

II—Four-handed: sword, bow, arrow & mace. Three eyes. Wears a garland of skulls. Stands on a pair of wooden sandals. Bhadrakīll on the side. On the right side of Virabhadra is Dakṣa Prajapati with a goat's head, with his two hands folded in adoration of Śiva (ST)  

III—Eight-handed: seated on a corpse (veśala). Two hands in protection and boon-giving poses. The rest carry sword, ālā, battle-axe, drum, khetaka (shield) & skull-cup. Three eyes; of terrific countenance. Accompanied by Garuḍa (Śiva's attendants) (SR)  

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**VARIOUS IMAGES OF GANAPATI**

<table>
<thead>
<tr>
<th>LAKSHMI-GANAPATI</th>
<th>UCHCHHSITA-GANAPATI</th>
<th>MAHA-GANAPATI</th>
<th>URDDHA-GANAPATI</th>
<th>PINGALA-GANAPATI</th>
<th>SAKTI-GANAPATI</th>
</tr>
</thead>
</table>
| Symbols           | Parrot, pomegranate, lotus, water-vessel, goud, noose, kalpakatāla & the bud of the plant Bana  
|                   | Lotus, pomegranate, a lute (viśū) & rosary (KK)  
|                   | Lotus, pomegranate, water-vessel, mace, his broken task, sugarcane, ears of paddy & noise  
|                   | Golden yellow       |
| Colour            | White               |
| Hands             | Eight               |
| Objects in hands  | Four                |
| Sakti             | Sakti on lap holds lotus  
| Misc.             |                     |
| Variations        | Four-handed, Two hands hold the tooth & wheel. Third in protection pose. Fourth probably holds Lakshmi in embrace. Three eyes (MM)  
|                   | Four hands: carries bow, arrow, noose, and goud. Red in colour. Seated on Padminānā  
|                   | Attempting coitus with a Devi (MM)  
|                   | Lakshmi by side  |

*Combined image of Ganapati and Devi (Contd. on next page)*
### GAṆAPATI (Contd.)

#### Variations

**II—Four hands:** Three carry noose, goad, sugar-cane. Fourth touches private parts of naked Devi. Wears Ratnamakura. Nude Devi sits on his lap. Name of goddess is Vighneśvāri (UK)

#### OTHER FORMS

<table>
<thead>
<tr>
<th>HERAMBHA</th>
<th>PRASANNA-GANAPATI</th>
<th>DHIVAJA-GANAPATI</th>
<th>UNMATTACUTCHHISHTA GANAPATI</th>
<th>VIGHNARAJA-GANAPATI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hands</td>
<td>Noose, tusk, rosary and axe &amp; three-headed club (mudgra), sweetmeat ball, boon-giving &amp; protection poses</td>
<td>Noose, goad, boon-giving &amp; protection poses</td>
<td>Four</td>
<td>Four</td>
</tr>
<tr>
<td>Objects in hands</td>
<td></td>
<td></td>
<td>Book, rosary, staff, vase</td>
<td>Noose, goad, vessel of sweetmeat balls &amp; tusk</td>
</tr>
<tr>
<td>Colour</td>
<td>Golden yellow</td>
<td>Scarlet</td>
<td>Terrific look</td>
<td>Seated on lotus seat</td>
</tr>
<tr>
<td>Misc.</td>
<td>Five elephant heads, four facing the four cardinal points and the fifth looking upwards. Sits on lion</td>
<td></td>
<td>Seated on mouse</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BHUVANESWAGANAPATI</th>
<th>NRITTA-GANAPATI</th>
<th>HARIḌRA-GANAPATI OR RATRI-GANAPATI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hands</td>
<td>Eight</td>
<td>Four</td>
</tr>
<tr>
<td>Objects in hands</td>
<td>Conch, bow of sugar-cane, arrows of flowers, broken tusk, noose, goad, shoots of paddy grass</td>
<td>Noose, goad, cakes, axe (kuthāra), broken tusk, a quoit (valaya) &amp; a ring. Remaining hand left freely hanging to help other bodily movements of the dance. Dancing Gaṇapati. Left leg slightly bent, while the right leg is bent and held up in the air</td>
</tr>
<tr>
<td>Misc.</td>
<td>Dancing Gaṇapati.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BALA-GANAPATI</th>
<th>TARUNA-GANAPATI</th>
<th>BHAKTI-VIḤNESVARA</th>
<th>VĪRA-VIḤNESVARA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hands</td>
<td>Four</td>
<td>Four</td>
<td>Sixteen</td>
</tr>
<tr>
<td>Objects in hands</td>
<td>Mango, plantain, jack fruit and sugar-cane</td>
<td>Noose, goad, wood-Apple, jambu fruit, the sesamum and bamboo-stick</td>
<td>Coconut, mango, lump of sugar, cup of pāyasa (a preparation of milk and rice)</td>
</tr>
<tr>
<td>Colour</td>
<td>Like that of rising sun</td>
<td>Red</td>
<td>White</td>
</tr>
<tr>
<td>Misc.</td>
<td>Sculptured like a child. Head of an elephant. Wood-Apple held in trunk</td>
<td>To be shown as a young man</td>
<td>Vampire (vetala), spear, bow and arrows, sword and shield, mudgara sword or hammer, mace or club, goad, noose, śūla, kuṛa (sacrificial pit), battle-axe, banner</td>
</tr>
<tr>
<td>Hands</td>
<td>Eight</td>
<td>Four</td>
<td>Two</td>
</tr>
<tr>
<td>--------</td>
<td>-------</td>
<td>-------</td>
<td>-----</td>
</tr>
<tr>
<td>Objects in hands</td>
<td>Sword, mace, arrow, lotus, conch, bow, wheel &amp; shield (AC)</td>
<td>R.h.—protection pose, conch &amp; wheel</td>
<td>L.h.—kāta, mace &amp; lotus (AB)</td>
</tr>
<tr>
<td></td>
<td>Or</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Arrow (7), sword, mace, boon-giving, bow, shield, wheel &amp; conch</td>
<td>R.h.—śāntimudrā &amp; mace</td>
<td>L.h.—conch &amp; wheel (BS)</td>
</tr>
<tr>
<td>Vehicle—Garuda (AGP)</td>
<td>Or</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>R.h.—śāntimudrā, conch, mace &amp; arrow</td>
<td>Protection &amp; boon-giving poses, lotus, mace, wheel &amp; conch (MS)</td>
<td>Or</td>
</tr>
<tr>
<td></td>
<td>L.h.—conch, wheel, shield &amp; bow (BS)</td>
<td>Wheel, lotus, mace &amp; conch (SR)</td>
<td>Or</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mace, lotus, wheel &amp; conch—Mukunda (form of Vishnu) (SR)</td>
<td>Or</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I &amp; 2—Vegu (flute), rosary &amp; veda (book)—Hari (form of Vishnu) (SR)</td>
<td>Or</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wheel, boon-giving, mace &amp; lotus—Mukunda (SR)</td>
<td>Or</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wheel, conch, vegu, lotus &amp; mace and two hands in yoga mudrā, Gopiśa pouring water—Mukunda (SR)</td>
<td>Or</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vāsudeva—protection pose, boon-giving pose accompanied by Rukmiṇi and Satyabhāma (SR)</td>
<td></td>
</tr>
</tbody>
</table>
### Vishnu—Four-Headed Images

<table>
<thead>
<tr>
<th>ANANTA</th>
<th>TRAILOKYAMOHANA</th>
<th>VISHVARUPA</th>
<th>VAIKUNTHA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Symbols</strong></td>
<td>Mace, sword, wheel, thunderbolt, goad, boon-giving attitude, conch, shield, bow, lotus, staff and noose (RP)</td>
<td>Wheel, conch or arrow (?), pestle, goad, conch, bow, mace and noose (AGP)</td>
<td>Wheel, sword, pestle, goad, puṭṭa, mudgara sword, noose, spear, śāla, arrow, conch, bow, mace, noose, tomara, plough, battle-axe, staff, churi (knife) and shield (AGP)</td>
</tr>
<tr>
<td><strong>Vehicle</strong></td>
<td>—</td>
<td>Eagle</td>
<td>—</td>
</tr>
<tr>
<td><strong>Āṣāna</strong></td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Hands</strong></td>
<td>Four or twelve</td>
<td>Eight or sixteen</td>
<td>Twenty</td>
</tr>
<tr>
<td><strong>Misc.</strong></td>
<td>Three heads: right head of Narasimha; left head of boar and front of Purusha (RP)</td>
<td>Lakshmi and Sarasvati carrying lotus and lute respectively (AGP)</td>
<td>Four heads</td>
</tr>
<tr>
<td><strong>Variations</strong></td>
<td>I—Four-headed: three heads similar to above. Fourth head of a woman, at the back (RM)</td>
<td>I—Eight-headed: arrow, wheel (sword?) pestle, protection attitude, shield, plough (ṭalā), conch and boon-giving attitude (VID)</td>
<td>I—Four-handed: lotus, mace, wheel and conch</td>
</tr>
<tr>
<td></td>
<td>II—Four-handed: mace, lotus, conch and plough. Multiple hoods, Pṛiti (Earth goddess) on central hood (VID)</td>
<td>II—Eight-handed: Mace, wheel, goad, arrow, javelin, wheel, boon-giving pose, mudgara sword, noose, sāṅgula (bow), conch, lotus, vessel, horn, yoga mudrā; four heads; back side head is of Kapila; Eagle vehicle (RP &amp; RM)</td>
<td>—</td>
</tr>
<tr>
<td></td>
<td>—</td>
<td>Eagle vehicle: twenty hands: banner, plough, conch, thunderbolt, goad, arrow, wheel, mahālūngas, vara, yoga; banner, staff, noose, mace, sword, blue lotus, horn, pestle, flower-garland, and yoga mudrā (RP &amp; RM)</td>
<td>—</td>
</tr>
<tr>
<td>Symbols</td>
<td>Vishnu: Conch, wheel</td>
<td>Yoganayaka: Conch and wheel in upper two hands; lower in attitude of meditation. Show lotus and mace behind (VIK)</td>
<td>Lakshmi-Narayana: Lotus, conch, wheel. Fourth hand entwines Lakshmi seated on left lap (CC)</td>
</tr>
<tr>
<td>--------------</td>
<td>----------------------</td>
<td>---------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Vehicle</td>
<td>Shesha</td>
<td>?</td>
<td>Eagle</td>
</tr>
<tr>
<td>Asana</td>
<td>Sleeping or seated</td>
<td>Sits on lotus</td>
<td>Padmasana</td>
</tr>
<tr>
<td>Hands</td>
<td>Four</td>
<td>Four</td>
<td>Two, four or eight</td>
</tr>
<tr>
<td>Misc.</td>
<td>Other names: Jalashayi, Anantashayi. Lies on left side. One foot held by Shri on her lap; other on serpent. Brahma on lotus springing out of his navel. Rakshasa Mālū and Kaitabhya near stalk of lotus. Weapons in human form near Shesha. When Sheshashayi is accompanied by both Bhū and Shri, latter sits near his head and the former near his feet (RM)</td>
<td>Eyes half-closed and turned towards the nose in contemplation.</td>
<td>Vehicle on right; Siddhi holding fly-whisk; conch and wheel in human form; Brahma and Śiva as devotees (VIK)</td>
</tr>
</tbody>
</table>

When Sheshashayi is seated, has four hands. Lakshmi seated on left lap. Mace and wheel in human form (VID)

OR four hands carry conch and wheel, one left hand on knee and one right hand on head of Shesha. Bhrigu and Brahma on right. Mārkandeya and Śankara on left.

*SR*
<table>
<thead>
<tr>
<th>YOGASANA-MURTI</th>
<th>BHOGASANA-MURTI</th>
<th>VIRASANA-MURTI</th>
<th>ARHICHARIKASANA-MURTI</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hands</strong></td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
</tr>
<tr>
<td><strong>Objects in hands</strong></td>
<td>Two front hands in meditation (Yoga). Must NOT carry conch and wheel</td>
<td><em>R.h.</em>—wheel and boon-giving or protection pose</td>
<td><em>R.h.</em>—wheel and protection pose</td>
</tr>
<tr>
<td><strong>Misc.</strong></td>
<td></td>
<td><em>L.h.</em>—conch or on hip in sishākārya pose</td>
<td><em>L.h.</em>—conch and sishūkāraṇa pose</td>
</tr>
<tr>
<td><strong>ATTENDANTS</strong></td>
<td><strong>Siva seated on north wall of shrine.</strong> <strong>Brahma seated on south wall. On back wall—Chandra (Moon), Surya (Sun), Sanak and Sanatkumara</strong></td>
<td><strong>Lakshmi</strong>—on right of Vishnu, seated with right leg pendant. Carries a lotus in her left hand. Right hand on lap or lion-seat or in kātaka pose</td>
<td><em>Seated with left leg bent and right leg somewhat extended</em></td>
</tr>
<tr>
<td><strong>Variations</strong></td>
<td>On either side of Vishnu—Bhrigu and Markandeya or Bhūdevi and Markandeya</td>
<td><strong>Bhrasati</strong>—on left of Vishnu, seated with left leg pendant. Holds a blue lotus in her right hand. Her left hand is on lap, lion seat or in kātaka pose</td>
<td><strong>Kāmini and Vyājñi</strong>—celestial damsels, hold fly-whisks on either side of Vishnu. Also Sanaka, Sanatkumara, Tumburu, Nārada, Sūrya and Chudra</td>
</tr>
<tr>
<td><strong>Variations</strong></td>
<td>On either side of Vishnu a lotus and large-sized mace is to be carved. In two other hands Vishnu should carry wheel and conch</td>
<td><strong>Brahma</strong>—on south wall of shrine. Seated Siva—on the north wall of shrine. Seated Markandeya and Bhrigu seated kneeling on floor. On back wall of shrine, behind Vishnu: Goddesses Māyā and Sāmkhedātī; musicians Tumburu and Nārada, a pair of Kinnaras (heavenly musicians), a Yakṣa, a Vidyādhara, rishis Sanaka and Sanatkumara and Moon and Sun</td>
<td><strong>Blue complexion. Black garment. Eyes uplifted. NO attendant deities</strong></td>
</tr>
<tr>
<td>Yoga-Sthanaka-Murti</td>
<td>Bhoga-Sthanaka-Murti</td>
<td>Vira-Sthanaka-Murti</td>
<td>Abhichakra-Sthanaka-Murti</td>
</tr>
<tr>
<td>----------------------</td>
<td>----------------------</td>
<td>--------------------</td>
<td>---------------------------</td>
</tr>
<tr>
<td><strong>Hands</strong></td>
<td>Four</td>
<td>Four</td>
<td>Two or four</td>
</tr>
</tbody>
</table>
| **Objects in hands** | R.h. — boon-giving or protection pose and wheel  
L.h. — on waist and conch | R.h. — protection or boon-giving pose and on waist  
L.h. — wheel and conch | Two carry wheel and conch.  
Objects in other two hands not mentioned |
| **Attendants**       | Bhrigu and Markandeya kneel on right and left respectively of Vishnu; or the goddesses  
Sri and Bhu in addition. Siva carved on north wall of central shrine to face south, 4-handed  
R.h. — battle-axe and protection pose  
L.h. — decr & on waist | Srđevi on right side of Vishnu:  
R.h. — holds lotus  
L.h. — hangs freely on the side | Brahmā, Śiva, Bhrigu,  
Markandeya, Kishkünda, Sundara,  
Sanaka, Sanatkumāra, Śūrya and Chandra |
|                      | Bhrigu and Markandeya on right and left of Vishnu respectively, kneeling  
Above Vishnu — goddesses Māyā,  
Samhādini, Kāmini and Vyājini;  
Tumburu and Nārada: Kinnaras,  
a Yaksha; the rishis Sanaka,  
Sanatkumāra, and Sun and Moon | None |
## VISHNU—SLEEPING (SAYANA) IMAGES

<table>
<thead>
<tr>
<th>YOGA-SAYANA-MURTI</th>
<th>BHOGA-SAYANA-MURTI</th>
<th>VIRA-SAYANA-MURTI</th>
<th>ABHICHARIK-SAYANA-MURTI</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hands</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two</td>
<td>Two or four</td>
<td>Four</td>
<td>Two or four</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Objects in hands</strong></th>
<th><strong>Objects in hands</strong></th>
<th><strong>Objects in hands</strong></th>
<th><strong>Objects in hands</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>R.h.—near pillow, touching kirita crown</td>
<td>R.h.—one right hand near pillow, touches the crown</td>
<td>R.h.—one serves as a pillow, other holds a wheel</td>
<td></td>
</tr>
<tr>
<td>L.h.—bent at elbow and held in katakā pose; or may be extended to touch the thigh</td>
<td>L.h.—parallel to the body, touches the thigh</td>
<td>L.h.—one carries conch, other parallel to body</td>
<td></td>
</tr>
</tbody>
</table>

**Miss.**
- Vishnu should be richly ornamented

**Attendants**
- By side of sleeping Vishnu—Bhrigu and Markandeya
- Near the feet—demons Madhu and Kaithabha
- Brahna on lotus issuing forth from navel
- Brahna on south wall, seated
- Siva on north wall, seated, On back wall—Ayudha-purushas, Eagle, Vishvakarma and Saptarishis, all standing with folded hands

Lakshmi—near head of sleeping Vishnu. Seated touching the shoulders of Vishnu. She carries a lotus in her right hand, while her left is in the kataka pose


Markandeya—seated on right of Vishnu and on right of him Ayudha-purushas and Eagle:
- Surya above him. Left of Brahna—Asvini-devatas, Tumburu and Nara. Also Chandra.
- Also Dikpalas and Apsaras.
- Siva—on north wall; on south, outside shrine—Gayesa and on north—Durgā

Near his feet—Lakshmi and Bhudevi.
- Demons Madhu and Kaithabha.
- Right and left of Vishnu—Markandeya and Bhrigu, Brahna on lotus issuing forth from navel of Vishnu.

On the back wall—Five Ayudha-purushas:
- Eagle, Chandra, Surya, seven sages, twelve Ādityas, eleven Rudras,
- Apsaras, Tumburu and Nara, two
- Kinnaras, Sumka, Sanatkumāra and Brahna (?) and Siva

Blue complexion. In deep slumber Face presents a faded appearance Black clothing. No attendant deities Lying completely flat on Shesha with two hoods.

(See also Sheshashāyi Vishnu on page 30)
# VISHNU—VÁSUDEVA PANCHAKA *

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Mace, conch; wheel, and boon-giving attitude (AGP)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vehicle</td>
<td>?</td>
</tr>
<tr>
<td>Asana</td>
<td>?</td>
</tr>
<tr>
<td>Hands</td>
<td>Two or four</td>
</tr>
<tr>
<td>Misc.</td>
<td>Brahmā and Śiva on either side: Lakṣmī with lotus and Pūshṭi carrying viṇā (lute). Two Viḍyadhārakas above. Mace and wheel in human form carrying fly-whisks, with Vāsudeva’s hands over their heads. Goddess Pritthivī between the feet of Vásudeva (AGP)</td>
</tr>
</tbody>
</table>

**Variations**

**Two-handed:** conch and varada; or mace and wheel (AGP)

**Four-handed:** lotus, wheel, conch and mace; Śrī and Pūṣṭi carrying lotus and lute respectively; Or mace, lotus, conch and wheel. Of these, mace and wheel in human form carrying fly-whisks; Or mace, lotus, conch and wheel.

---

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Arrow, sword, bow and shield</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vehicle</td>
<td>?</td>
</tr>
<tr>
<td>Asana</td>
<td>?</td>
</tr>
<tr>
<td>Hands</td>
<td>Two or four</td>
</tr>
<tr>
<td>Misc.</td>
<td>Pradyumna with knife and hand on waist: Brahmā; on left side: Aniruddha with sword and shield, Śamba with staff and eagle</td>
</tr>
</tbody>
</table>

**Variations**

**Two-handed:** bow and arrow (AGP)

**Four-handed:** 1) conch, lotus, wheel and mace or bow and arrow (CC)

2) Full-blown lotus, arrow in human form, conch, bow in human form (VID)

Or wheel, conch, mace and lotus (SR) Red garments

---

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Arrow, sword, bow and shield</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vehicle</td>
<td>?</td>
</tr>
<tr>
<td>Asana</td>
<td>?</td>
</tr>
<tr>
<td>Hands</td>
<td>Two or four</td>
</tr>
<tr>
<td>Misc.</td>
<td>Aniruddha</td>
</tr>
</tbody>
</table>

**Variations**

**Two-handed:** shield and sword (VID)

**Four-handed:** 1) full-blown lotus, sword or on head of sword in human form; conch and skin or on head of skin in human form. Red garments (VID)

2) Wheel, conch, mace and lotus. Yellow garments (SR)

---

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Mace</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vehicle</td>
<td>?</td>
</tr>
<tr>
<td>Asana</td>
<td>?</td>
</tr>
<tr>
<td>Hands</td>
<td>?</td>
</tr>
<tr>
<td>Misc.</td>
<td>Samba</td>
</tr>
</tbody>
</table>

**Variations**

**Two-handed:** plough (hala) and staff (VID)

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* The five forms of Vīṣṇu as Vāsudeva—Vīṣṇu as the Supreme Brahmā, the embodiment of all Knowledge.

† Daivika-Vāsudeva is Vīṣṇu as Kṛṣṇa conceived as one supreme God; Mānuṣa-Vāsudeva is Vīṣṇu as Kṛṣṇa in a human aspect as the son of Vāsudeva and Devaki.
### Vishnu—Incarinations and Minor Avatars

<table>
<thead>
<tr>
<th>Symbol(s)</th>
<th>Hands</th>
<th>Objects in Hands</th>
<th>Asana</th>
<th>Vehicle</th>
<th>Misc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kapila</td>
<td>Four or eight</td>
<td>Two in yoga, with pitcher on them. Two hold conch and wheel (VID)</td>
<td>Padmasana</td>
<td>Horse</td>
<td>Jagu crown, beard and sacred thread</td>
</tr>
<tr>
<td>Kali</td>
<td>Two or four</td>
<td>Sword, conch, wheel and mace (AGP)</td>
<td></td>
<td></td>
<td>Horse-head and human body. When riding a horse, carries a bow and an arrow</td>
</tr>
<tr>
<td>Krishna</td>
<td>Two</td>
<td>Two</td>
<td></td>
<td></td>
<td>Plays on lute. Rukmini carrying blue lotus on one side, and Satyabhama on eagle on the other side</td>
</tr>
<tr>
<td>Dattatreya</td>
<td>Two or four</td>
<td>Two hold lotus, one in vyakhshana pose, one on knee</td>
<td></td>
<td></td>
<td>Goose, Eagle, Bull portrayed on seat</td>
</tr>
<tr>
<td>Dhanyantari</td>
<td>Two or four</td>
<td>Two</td>
<td></td>
<td></td>
<td>One of the 14 precious objects which came out of the churning of the ocean. Divine Physician came out carrying pitcher of ambrosia</td>
</tr>
</tbody>
</table>

**Variations**
- Eight hands: protection pose, wheel, sword, plough, one on waist, conch, noose and staff. Red garments. Accompanied by Savitri

### Vishnu as Varaha

<table>
<thead>
<tr>
<th>Bhuvneshvara</th>
<th>Vijnavaraha</th>
<th>Pralaya-Varaha</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hands</td>
<td>Four</td>
<td>Four</td>
</tr>
<tr>
<td>Objects in hands</td>
<td>Two hold conch and wheel. One left hand supports Goddess Earth, seated on his bent right leg. One right hand round the waist of the goddess</td>
<td>Two carry conch and wheel</td>
</tr>
<tr>
<td>Asana</td>
<td>Right leg bent and rests upon serpent Adisesha, who is accompanied by his wife</td>
<td>Sits on lion-seat, with right leg pendant</td>
</tr>
<tr>
<td>Misc.</td>
<td>Face of boar with body of man, boar face lifted up to touch the bosom of the Earth Goddess. Earth Goddess—heavily ornamented, seated on right leg on her Lord, with both legs pendant</td>
<td>Decked in ornaments. Goddess Earth (Prithvi) on left, seated with her left foot pendant, carrying a lotus in her left hand while the right rests on the seat (pitha)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Goddess Earth sits on the same seat as Varaha, with the right leg pendant. L.h.—blue lotus; R.h.—on seat</td>
</tr>
</tbody>
</table>

* Also see page 92.
<table>
<thead>
<tr>
<th></th>
<th>NARA-NARAYANA</th>
<th>NARADHA*</th>
<th>PARASURAMA</th>
<th>BALARAMA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symbols</td>
<td>Cochin, wheel, lotus, rosary</td>
<td>Wheel, mace, conch, lotus</td>
<td>Battle-axe</td>
<td>Plough, pestle</td>
</tr>
<tr>
<td>Hands</td>
<td>Two or four</td>
<td>Two, four, six or eight</td>
<td>Two or four</td>
<td>Two or four</td>
</tr>
<tr>
<td>Objects in hands</td>
<td>Left hands carry cochin and wheel; right hands hold Mahapadma or mace and lotus (?) — Narayana (CC)</td>
<td>Wheel, lotus, mace and conch (AC)</td>
<td>Sword, battle-axe, bow, arrow</td>
<td>Plough, pestle, mace, conch</td>
</tr>
<tr>
<td>Vehicle</td>
<td>Chariot</td>
<td></td>
<td></td>
<td>?</td>
</tr>
<tr>
<td>Asana</td>
<td></td>
<td></td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Misc.</td>
<td>Sri holding lute on left; Masi holding lotus on right</td>
<td>Ferocious countenance</td>
<td>Jata crown</td>
<td></td>
</tr>
<tr>
<td>Variations</td>
<td>Two-handed: Nara—two hands carrying rosary; Narayana—four hands carrying rosary; Chariot vehicle (VID)</td>
<td>1. Four-handed: wheel, mace, two hands tearing off entrails; Open-mouthed (AGP)</td>
<td>1. Two-handed: mace and plough (AGP)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Six-handed: conch and lotus; two tearing entrails of Hira'yakasipu, two on maces; Muse of flames (VID)</td>
<td>2. Conch, wheel and mace (SS)</td>
<td>2. Four-handed: wheel, pestle, plough, conch (AGP)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. Two-handed: plough and pestle (SS) or plough and wine-flask (ST)</td>
<td>4. Two-handed: wheel and pestle (SS)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>5. Four-handed: wheel and pestle (SS)</td>
<td></td>
</tr>
</tbody>
</table>

* Also see Table on page 93.
<table>
<thead>
<tr>
<th>VISHNU—INCARNA TIONS AND MINOR AVAT ARAS (Contd.)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Symbols</th>
<th>BUDDHA</th>
<th>MATSYA</th>
<th>KUBERA</th>
<th>RAMA</th>
<th>VARADARAJA</th>
<th>MOHINI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boon-giving and protection poses in dhayana.</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>Bow and arrow</td>
<td>Wheel and couch in upper two hands: one hand in varada, other on waist—(lower two hands)</td>
<td>—</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hands</th>
<th>Two</th>
<th>—</th>
<th>—</th>
<th>Two or four</th>
<th>—</th>
<th>—</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objects in hand</td>
<td>Boon-giving and protection poses (AGP)</td>
<td>Conch, wheel, boon-giving and protection poses</td>
<td>Conch and wheel, varada and abhaya poses</td>
<td>Bow and arrow (AGP)</td>
<td>—</td>
<td>Vase of nectar</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vehicle</th>
<th>Seated on lotus</th>
<th>—</th>
<th>—</th>
<th>—</th>
<th>—</th>
<th>—</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asana</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Misc.</td>
<td>Long ears, deer-skin on shoulder</td>
<td>Lower half, fish; upper half, four-handed Vrishn. Kirti crown</td>
<td>Lower half, tortoise; upper half, four-handed Vrishn.</td>
<td>—</td>
<td>If lower left hand rests on mace, he is Varadaraaja.</td>
<td>Beautiful young lady wearing colourful garments. Decorated with ornaments. Carrying a vase of nectar in hand</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Variations</th>
<th>In dhayana pose. Red garments. Deer-skin on shoulder (RM &amp; VID)</th>
<th>—</th>
<th>—</th>
<th>—</th>
<th>—</th>
<th>—</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1. Two-handed: bow and arrow (AGP)</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td></td>
<td>2. Four-handed: bow, arrow, comb (AGP)</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td></td>
<td>3. Wears a kirti crown Companions: Sita stands on his right. L.h.—blue lotus, R.h.—hang loose on right. Lakshmana stands on left side of Rama. Holds bow and arrow. Hanuman, Monkey-god, stands in front, on Rama’s right. Two hands. R.h.—on mouth, L.h.—hang loose on left. Bharata and Shatrughna—Rama’s brothers. Hold bows and arrows. Rama seated in Virasana</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>
### Vishnu—Incarnations and Minor Avatars (Contd.)

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Vanara*</th>
<th>Vamana</th>
<th>Trivikrama</th>
<th>Vitthal</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Bou-headed</td>
<td>Vase and umbrella</td>
<td>Two</td>
<td>Lotus-stalk and conch</td>
</tr>
<tr>
<td>Hands</td>
<td>Two or four</td>
<td>Two</td>
<td>Two, four, six, or eight</td>
<td></td>
</tr>
<tr>
<td>Objects in hands</td>
<td>Wheel, conch, mace, lotus</td>
<td>Vase and umbrella</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vehicle</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Asana</td>
<td>7 or simhasana</td>
<td>Standing</td>
<td></td>
<td>Standing</td>
</tr>
<tr>
<td>Muc.</td>
<td></td>
<td>Dwarf Brahma, with tufted hair. Sacred thread, deer-skin</td>
<td></td>
<td>Crown which looks like plain fez cap. Both hands on waist holding stalk of lotus and conch. Ornaments</td>
</tr>
</tbody>
</table>

**Variations**

1. 4-handed: one on waist, another holding mace, third supporting goddess Prithivi; fourth carrying lotus. Boar-face (AC)
2. 4-handed: mace, wheel, conch and lotus or Lakshmi at left corner. Bhishma and Shesha near two feet. Man-bear form (AGP)
3. 4-handed: one on waist; two carrying lotus and mace. Fourth on knee or near jaw holding lotus. Feet on tortoise (MTP)
4. 2-handed: mace and lotus. Boar-face (RP)
5. 4-handed: wheel, mace, conch and Earth Goddess and lotus. Serpent Shesha carrying plough and mace. Two in aji-jali pose. Looking up at Varaha-face (VID)
6. 4-handed: Adi-Vanara—conch, wheel. Right foot on Shesha, with goddess Prithivi on lap supporting her with left hand. Smelling her with his nostrils
7. 8-handed: wheel, conch, sword, shield, mace, sakti, varada, abhay hand poses (SR)

---

* Also see description on pages 29-30 and Table on page 89.
### VISHNU–INCARNATIONS AND MINOR AVATARAS (Contd)

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Conch and wheel in upper two hands. Lower two hands in protection pose and on waist. Serpent Valaya carved on right hand</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hands</td>
<td>Four</td>
</tr>
<tr>
<td>Objects in hands</td>
<td>Carries lotus, conch, wheel and mace in hands</td>
</tr>
<tr>
<td>Vehicle</td>
<td>—</td>
</tr>
<tr>
<td>Asana</td>
<td>—</td>
</tr>
<tr>
<td>Misc.</td>
<td>Śaṅkara and Valshnavites offer him worship and claim him Monkey-god Hanumāna and the Eagle keep him company</td>
</tr>
<tr>
<td>Variations</td>
<td>—</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>HAYAGRIVA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conch, wheel, mace.</td>
</tr>
<tr>
<td>Four</td>
</tr>
<tr>
<td>—</td>
</tr>
<tr>
<td>—</td>
</tr>
<tr>
<td>1. 4-handed: conch, wheel, mace and Veda. Left foot on serpent Shesha, right on tortoise (AGP)</td>
</tr>
<tr>
<td>2. 4-handed: conch, rosary, hook and vyākhyāna hand pose</td>
</tr>
<tr>
<td>3. 8-handed: conch, wheel, mace, lotus. Four hands on anthropomorphic forms of Vedas: horse-head (VID)</td>
</tr>
<tr>
<td>4. 4-handed: seated on lotus. One hand in vyākhyāna hand pose. Other three carry conch, wheel and book (ST)</td>
</tr>
</tbody>
</table>

### VISHNU AS NARASIMHA

<table>
<thead>
<tr>
<th>Girija-Narasimha</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hands</td>
</tr>
<tr>
<td>Objects in hands</td>
</tr>
<tr>
<td>Misc.</td>
</tr>
<tr>
<td>Variations</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sahastra-Narasimha</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hands</td>
</tr>
<tr>
<td>Objects in hands</td>
</tr>
<tr>
<td>Misc.</td>
</tr>
<tr>
<td>Variations</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Yānuka-Narasimha</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hands</td>
</tr>
<tr>
<td>Objects in hands</td>
</tr>
<tr>
<td>Misc.</td>
</tr>
<tr>
<td>Variations</td>
</tr>
</tbody>
</table>

* Also see Table on page 99.
### IMAGES OF KRISHNA

<table>
<thead>
<tr>
<th>NAVANITA-NRITTA-MURTI</th>
<th>VENUGOPALA</th>
<th>PARTHASARATHI</th>
<th>KALIYA-MARDASA-KRISHNA</th>
<th>GOVARDHANA-DHARA-KRISHNA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>General</strong></td>
<td>Playing on the flute. Stands erect on left leg, with right leg thrown across, behind or in front to touch the ground. Stands in tribhanga.</td>
<td>Charioteer of Pārtha (Arjuna).</td>
<td>Krishna as child dances upon the hood of the serpent Kālīyā to destroy it.</td>
<td>Body is bent to the left or the right. Cows, cowherds and cow-herdresses shown taking shelter under the Govardhana mountain raised aloft by Krishna to save all from the deluge.</td>
</tr>
</tbody>
</table>

| **Hands** | Right hand in protection attitude or holding a ball of butter | Flute in two hands (not shown in bronzes but hands in attitude of playing flute). | Holds reins in one hand and cane in the other. Sometimes the right hand is held in the preaching attitude (vyākhyānana-mudrā), or R.h.—conch, L.h.—in boon-giving attitude | Holds the tail of the serpent in his left hand, and holds his right hand like a streamer. One hand in protection pose. OK. Stamps with left foot the body of serpent, with right foot on its hood. |

**KRISHNA—GENERAL**

<table>
<thead>
<tr>
<th>Hands</th>
<th>Two</th>
</tr>
</thead>
</table>

**Objects in hands** R.h.—a curved stick, L.h.—lifted up and bent at the elbow. May hold a conch in this hand.

**Muc.**


**Companions**—Rukmini on right—flowery head-dress. L.h.—lotus. R.h.—hangs loose by the side. Satyabhāmā on left—decorative hair-dress. R.h.—flower. L.h.—hangs loose. Both these may wear a karanja crown.
### THE TWENTY-FOUR IMAGES OF VISHNU

As mentioned in the ancient Texts showing the different arrangements of the objects held in the hands

<table>
<thead>
<tr>
<th>Names</th>
<th>Agni-Parāṇa</th>
<th>Padma-Parāṇa</th>
<th>Chaturvarga Chintāmani</th>
<th>Dharmaśatva</th>
<th>Viśikhartha Chintāmani</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Keśava</td>
<td>PSCG</td>
<td>PSCG</td>
<td></td>
<td>PSCG</td>
<td>PSCG</td>
</tr>
<tr>
<td>2. Nṛṣāyaṇa</td>
<td>SPGC</td>
<td>SPGC</td>
<td>PSCG</td>
<td>SPGC</td>
<td>SPGC</td>
</tr>
<tr>
<td>3. Mādhava</td>
<td>GCSP</td>
<td>GCSP</td>
<td>GCSP</td>
<td>GCSP</td>
<td>GCSP</td>
</tr>
<tr>
<td>4. Govinda</td>
<td>CGPS</td>
<td>CGPS</td>
<td>CGPS</td>
<td>CGPS</td>
<td>CGPS</td>
</tr>
<tr>
<td>5. Viśnū</td>
<td>GPSC</td>
<td>GPSC</td>
<td>GPSC</td>
<td>GPSC</td>
<td>GPSC</td>
</tr>
<tr>
<td>6. Mādhavāśīṇa</td>
<td>SCPG</td>
<td>SCPG</td>
<td>SCPG</td>
<td>SCPG</td>
<td>SCPG</td>
</tr>
<tr>
<td>7. Trivikrama</td>
<td>PGCS</td>
<td>PGCS</td>
<td>PGSC</td>
<td>PGSC</td>
<td>PGSC</td>
</tr>
<tr>
<td>8. Vāmanā</td>
<td>SCGP</td>
<td>SCGP</td>
<td>SCGP</td>
<td>SCGP</td>
<td>SCGP</td>
</tr>
<tr>
<td>9. Aśokāsena</td>
<td>PCGS</td>
<td>PCGS</td>
<td>PCGS</td>
<td>PCGS</td>
<td>PCGS</td>
</tr>
<tr>
<td>10. Hrīśikēsa</td>
<td>GCPS</td>
<td>GCPS</td>
<td>GCPS</td>
<td>GCPS</td>
<td>GCPS</td>
</tr>
<tr>
<td>11. Padmanībha</td>
<td>SPCG</td>
<td>SPCG</td>
<td>SPCG</td>
<td>SPCG</td>
<td>SPCG</td>
</tr>
<tr>
<td>12. Dāmodara</td>
<td>PSGC</td>
<td>PSGC</td>
<td>PSGC</td>
<td>PSGC</td>
<td>PSGC</td>
</tr>
<tr>
<td>13. Vāsudeva</td>
<td>GSCG</td>
<td>GSCG</td>
<td>GSCP</td>
<td>GSCP</td>
<td>GSCP</td>
</tr>
<tr>
<td>14. Saṅkarśaṇa</td>
<td>GSCG</td>
<td>GSCG</td>
<td>GSCG</td>
<td>GSCG</td>
<td>GSCG</td>
</tr>
<tr>
<td>15. Pradīkṣa</td>
<td>GCSP</td>
<td>CGSP</td>
<td>CGSP</td>
<td>CGSP</td>
<td>CGSP</td>
</tr>
<tr>
<td>16. Aniruddha</td>
<td>CGSP</td>
<td>CGSP</td>
<td>CGSP</td>
<td>CGSP</td>
<td>CGSP</td>
</tr>
<tr>
<td>17. Purushottama</td>
<td>CPSC</td>
<td>CPSC</td>
<td>CPSC</td>
<td>CPSC</td>
<td>CPSC</td>
</tr>
<tr>
<td>18. Adhokṣajya</td>
<td>PGSC</td>
<td>PGSC</td>
<td>PGSC</td>
<td>PGSC</td>
<td>PGSC</td>
</tr>
<tr>
<td>19. Narasimha</td>
<td>CPSC</td>
<td>CPSC</td>
<td>CPSC</td>
<td>CPSC</td>
<td>CPSC</td>
</tr>
<tr>
<td>20. Aṣṭāyuta</td>
<td>GPCS</td>
<td>GPCS</td>
<td>GPCS</td>
<td>GPCS</td>
<td>GPCS</td>
</tr>
<tr>
<td>21. Upendra</td>
<td>SGCP</td>
<td></td>
<td>PGCS</td>
<td>SGCP</td>
<td>SGCP</td>
</tr>
<tr>
<td>22. Janādīna</td>
<td>PCSG</td>
<td></td>
<td>PCSG</td>
<td>PCSG</td>
<td>PCSG</td>
</tr>
<tr>
<td>23. Huri</td>
<td>SPGC</td>
<td></td>
<td>SCGP</td>
<td>SCGP</td>
<td>SCGP</td>
</tr>
<tr>
<td>24. Śrī Krishna</td>
<td>SGPC</td>
<td></td>
<td>SGPC</td>
<td>SGPC</td>
<td>SGPC</td>
</tr>
</tbody>
</table>

P: padma (lotus), S: sankha (spear), G: gandā (mace), C: chakra (discus or wheel).

Order of hands: lower right, upper right, upper left, lower left.

1 The second 'G' should read as 'P'.

2 The last letter should be 'G'.

---
The Twenty-Four Images of Vishnu

According to the Padma-Purāṇa

<table>
<thead>
<tr>
<th>Name of Vishnu</th>
<th>Upper Right</th>
<th>Upper Left</th>
<th>Lower Left</th>
<th>Lower Right</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Kesava—the Long-haired</td>
<td>Conch</td>
<td>Wheel</td>
<td>Mace</td>
<td>Lotus</td>
</tr>
<tr>
<td>2. Narāyana—the Universal Abode</td>
<td>Lotus</td>
<td>Mace</td>
<td>Wheel</td>
<td>Conch</td>
</tr>
<tr>
<td>3. Madhava—Lord of Knowledge</td>
<td>Wheel</td>
<td>Conch</td>
<td>Lotus</td>
<td>Mace</td>
</tr>
<tr>
<td>4. Govinda—Rescuer of the Earth</td>
<td>Mace</td>
<td>Lotus</td>
<td>Conch</td>
<td>Wheel</td>
</tr>
<tr>
<td>5. Vishnu—the Pervader</td>
<td>Lotus</td>
<td>Conch</td>
<td>Wheel</td>
<td>Mace</td>
</tr>
<tr>
<td>6. Madhusūdana—Destroyer of Madhu</td>
<td>Conch</td>
<td>Lotus</td>
<td>Mace</td>
<td>Wheel</td>
</tr>
<tr>
<td>7. Trivikrama—Conqueror of Three Worlds</td>
<td>Mace</td>
<td>Wheel</td>
<td>Conch</td>
<td>Lotus</td>
</tr>
<tr>
<td>8. Vāmanā—the Dwarf</td>
<td>Wheel</td>
<td>Mace</td>
<td>Lotus</td>
<td>Conch</td>
</tr>
<tr>
<td>9. Śrīdhara—Bearer of Fortune</td>
<td>Wheel</td>
<td>Lotus</td>
<td>Conch</td>
<td>Mace</td>
</tr>
<tr>
<td>10. Hrishikesa—Lord of the Senses</td>
<td>Wheel</td>
<td>Mace</td>
<td>Conch</td>
<td>Lotus</td>
</tr>
<tr>
<td>11. Padmanābha—whose Navel is the Lotus</td>
<td>Lotus</td>
<td>Conch</td>
<td>Mace</td>
<td>Wheel</td>
</tr>
<tr>
<td>12. Dāmodara—Self-restrained</td>
<td>Conch</td>
<td>Mace</td>
<td>Wheel</td>
<td>Lotus</td>
</tr>
<tr>
<td>13. Sankaraṇa—Resorter</td>
<td>Conch</td>
<td>Lotus</td>
<td>Wheel</td>
<td>Mace</td>
</tr>
<tr>
<td>14. Vāsudeva—the Indweller</td>
<td>Wheel</td>
<td>Conch</td>
<td>Mace</td>
<td>Lotus</td>
</tr>
<tr>
<td>15. Pradyumna—the Richest</td>
<td>Conch</td>
<td>Wheel</td>
<td>Mace</td>
<td>Lotus</td>
</tr>
<tr>
<td>16. Aniruddha—the Unopposed</td>
<td>Mace</td>
<td>Conch</td>
<td>Lotus</td>
<td>Wheel</td>
</tr>
<tr>
<td>17. Puruṣottama—the Best of Men</td>
<td>Lotus</td>
<td>Conch</td>
<td>Wheel</td>
<td>Mace</td>
</tr>
<tr>
<td>18. Adhokshaṇa—Sphere of the Universe</td>
<td>Mace</td>
<td>Conch</td>
<td>Wheel</td>
<td>Lotus</td>
</tr>
<tr>
<td>19. Naraśiṣṭha—Man-Lion</td>
<td>Lotus</td>
<td>Mace</td>
<td>Conch</td>
<td>Wheel</td>
</tr>
<tr>
<td>20. Aṣṭhuṇa—the Never-failing</td>
<td>Lotus</td>
<td>Wheel</td>
<td>Conch</td>
<td>Mace</td>
</tr>
<tr>
<td>21. Janaardana—the Rewarder</td>
<td>Lotus</td>
<td>Wheel</td>
<td>Conch</td>
<td>Mace</td>
</tr>
<tr>
<td>22. Upendra—Brother of Indra</td>
<td>Conch</td>
<td>Mace</td>
<td>Wheel</td>
<td>Lotus</td>
</tr>
<tr>
<td>23. Hari—Remover of Sorrows</td>
<td>Conch</td>
<td>Wheel</td>
<td>Lotus</td>
<td>Mace</td>
</tr>
<tr>
<td>24. Śrī-Kṛṣṇa—the Dark One</td>
<td>Mace</td>
<td>Lotus</td>
<td>Conch</td>
<td>Wheel</td>
</tr>
</tbody>
</table>

Vishnu is known by about a thousand names. Of these twenty-four are important and are recited in daily worship by all devout Vaishnavites. All these twenty-four images appear in a standing pose in sculpture, erect and without any body bends, on a lotus plinth. The images differ only in the order of the four emblems seen in the hands. The arrangement as given in the Padma-Purāṇa appears to be faulty.
# The Twenty-Four Images of Vishnu

According to the *Rupanayakana*

<table>
<thead>
<tr>
<th>Name of Vishnu</th>
<th>Name of Vishnu</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Kesa</td>
<td>SCGP</td>
</tr>
<tr>
<td>2. Nārāyana</td>
<td>PGCS</td>
</tr>
<tr>
<td>3. Mādhava</td>
<td>CSPG</td>
</tr>
<tr>
<td>4. Govinda</td>
<td>GPSC</td>
</tr>
<tr>
<td>5. Viṣṇu</td>
<td>PSCG</td>
</tr>
<tr>
<td>6. Madhīśūdana</td>
<td>SPGC</td>
</tr>
<tr>
<td>7. Trivikrama</td>
<td>OCSP</td>
</tr>
<tr>
<td>8. Vāman</td>
<td>CGPS</td>
</tr>
<tr>
<td>9. Śrīdhara</td>
<td>CGSP</td>
</tr>
<tr>
<td>10. Hrishikesa</td>
<td>CPSP</td>
</tr>
<tr>
<td>11. Padmanābha</td>
<td>PCGP</td>
</tr>
<tr>
<td>12. Dāmodara</td>
<td>SGCP</td>
</tr>
<tr>
<td>13. Saṅkarṣaṇa</td>
<td>SPCG</td>
</tr>
<tr>
<td>14. Vāsudeva</td>
<td>SCPG</td>
</tr>
<tr>
<td>15. Pradāyuma</td>
<td>SGPC</td>
</tr>
<tr>
<td>16. Aniruddha</td>
<td>GSPC</td>
</tr>
<tr>
<td>17. Puruṣottama</td>
<td>PSGC</td>
</tr>
<tr>
<td>18. Adhokṣaja</td>
<td>GSCP</td>
</tr>
<tr>
<td>19. Narasimha</td>
<td>PGSC</td>
</tr>
<tr>
<td>20. Aghoṣita</td>
<td>PSG</td>
</tr>
<tr>
<td>21. Janārādana</td>
<td>CSGP</td>
</tr>
<tr>
<td>22. Upendra</td>
<td>GCPS</td>
</tr>
<tr>
<td>23. Hari</td>
<td>CPGS</td>
</tr>
<tr>
<td>24. Śrī-Kṛṣṇa</td>
<td>GPCS</td>
</tr>
</tbody>
</table>

S—sankha (conch), C—chakra (wheel), G—gada (mace), P—padma (lotus).

Order of hands: back right, back left, front left, front right.

The list given in the *Rupanayaka* seems to be more accurate than that in the *Pādra-Purāṇa*.
<table>
<thead>
<tr>
<th>Symbol</th>
<th>MAHISVARI</th>
<th>KAUMARI</th>
<th>VAISHNAVI</th>
<th>VARAHI</th>
<th>INDRAHI</th>
<th>CHAMUNDAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rosary, lidle, vase, vase</td>
<td>Bow, arrow, bow, wheel and bow</td>
<td>Sakti (spear) in both hands</td>
<td>Wheel, mace, conch, and mace</td>
<td>Staff, conch, wheel and mace</td>
<td>Thunderbolt and thunderbolt (AGP)</td>
<td>Javelin, katri, skull-cup, pattisa (steel staff with sharp ends) (AGP)</td>
</tr>
<tr>
<td>Vehicle</td>
<td>Goose</td>
<td>Bull</td>
<td>Peacock</td>
<td>Eagle</td>
<td>Bull</td>
<td>Elephant</td>
</tr>
<tr>
<td>Hands</td>
<td>Four or six</td>
<td>Four, six or ten</td>
<td>Two, four or twelve</td>
<td>Four or six</td>
<td>Four or seven</td>
<td>Four or ten</td>
</tr>
<tr>
<td>Face</td>
<td>Four</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Crown</td>
<td></td>
<td>Jata mukuta</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Variations</td>
<td>I-Boon-giving, vase, rosary and protection pose (AB)</td>
<td>I-śīla, protection, boon-giving and rosary. 3 eyes</td>
<td>Jata crown (AB)</td>
<td>I-Śrīnām: boon-giving, speared, cock and protection pose (AB)</td>
<td>I-Plough, boon-giving, speared, wheel and protection pose (AB)</td>
<td>I-Four-handed: boon-giving, speared, thunderbolt and protection pose (AB)</td>
</tr>
<tr>
<td></td>
<td>II-Śrīnām: boon-giving, protection and rosary. 3 eyes (PRK)</td>
<td>II-Vāra, speared, wheel and protection pose. 3 eyes (PRK)</td>
<td>II-Six-handed: boon-giving, mace, lotus garland, conch, wheel and protection pose (PRK)</td>
<td>II-Shākānga (diamnis), protection, plough, wooden pestle, and boon-giving pose (PRK)</td>
<td>II-Vāra, ankula (DP)</td>
<td>II-Vāra, śūla, gada, sword (K) Many eyes.</td>
</tr>
<tr>
<td></td>
<td>III-Skull-cup, śūla, ritual waid and boon-giving (MTP)</td>
<td>III-Śūla, speared, cock and mace (MTP)</td>
<td>III-Śūla, speared, wheel and mace (PRK)</td>
<td>III-Four-handed: wheel, conch, flag or skull-cup, 21-25 chains (SR)</td>
<td>III-Bell, skin, mace and wheel (MTP)</td>
<td>III-Six-handed: boon-giving pose, staff, sword, shield, nose and protection pose (Vik) IV-Six-handed: boon-giving pose, staff, sword, shield, nose and protection pose (Vik)</td>
</tr>
<tr>
<td></td>
<td>IV-Six-handed: boon-giving, rosary, drum, śūla, bell, protection. 3 eyes, 3 faces (Vik)</td>
<td>IV-Śūla, speared, mace, 21-25 chains (RM)</td>
<td>IV-Twelve-handed: boon-giving, speared, flag pose (patākā), staff, bow, arrow, bow, bell, lotus, cock, battle-axe, and protection. Six faces (Vik)</td>
<td>IV-Four-handed: boon-giving pose, conch, wheel, mace (RM)</td>
<td>IV-Six-handed: boon-giving pose, staff, sword, shield, nose and protection pose (Vik)</td>
<td>IV-Sūla, kudaga (sword), head, skull-cup, garland of head (SR)</td>
</tr>
</tbody>
</table>

* In Indian sculpture, the Seven Mātrikas are all shown usually with one face. They are recognized by their vehicles carved below on the pedestal. They are shown seated or standing and sometimes carry children on their laps or by their sides. They are flanked on the two sides by Virabhadra and Ganesa.
**THE GODDESSES**

The Devimahatmya of the *Mārkaṇḍeya-Purāṇa* contends that all the forms of Devi—Sāttvika, Rājasa and Tāmasa—have evolved from the Super Being Mahālakṣmi. Sarasvati, Gauri and Vishnu are the Sāttvika manifestations of the Goddess. Lakshmi and Hara are the Rājasa manifestations, while as Mahakālī, Sarasvati and Rodra are the Tāmasa manifestations (See Gopinath Rao, Vol. I, Part II, p. 337). This Supreme Mahālakṣmi becomes the basis for the worship of Sakti.

Devi is worshipped both in Śaivism and Vaishnavism, but she has more numerous forms in the former. When she appears as the consort of Śiva, she has four arms, two of which carry the noose and the goad, and two are in the boon-giving and protection poses. When the Devi accompanies Śiva, she has two hands, one of which holds a lotus. The other hangs loosely by the side. Even when she is alone, she may hold a parrot or a mirror, and the other a flower. She may also have six hands and carry in them noose, goad, conch and wheel. Two are in the boon-giving and protection poses. The Devi might be seated with Śiva, either on his left or right, with one leg pendant.

<table>
<thead>
<tr>
<th>HANDS</th>
<th>GAURI</th>
<th>MANONMANI</th>
<th>SIVA</th>
<th>AMBA</th>
<th>UMA</th>
<th>PARVATI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two</td>
<td>Ten</td>
<td>?</td>
<td>?</td>
<td>?</td>
<td>Four</td>
<td>Four</td>
</tr>
<tr>
<td>Colour</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eyes</td>
<td>Three</td>
<td></td>
<td>Three</td>
<td></td>
<td>White</td>
<td></td>
</tr>
<tr>
<td>Vehicle</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Objects in hands</td>
<td>Śīla and mirror (AGP)</td>
<td>Not mentioned</td>
<td>Protection pose, serpent, drum and trident</td>
<td>Protection pose, noose, lotus and vase</td>
<td>Akṣāṇītrā, lotus, mirror and vase (RM)</td>
<td>Rosary, Śiva, Gana and vase (RM)</td>
</tr>
<tr>
<td>Faces</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Variations</td>
<td>I—Lotus pedestal. Red lotus, protection and boon-giving poses, chisel and Śīla; three eyes (AB)</td>
<td>I—Two hands: karātaka or lotus. Karandā crown (PK)</td>
<td>II—Two hands: lotus and boon-giving pose (MS)</td>
<td></td>
<td></td>
<td>I—Protection pose, goad, noose and skull-cup; half-moon in crown (SR)</td>
</tr>
<tr>
<td>II—Standing on lap of Śiva or seated on it. Hands: protection, noose, goad and boon-giving. Three eyes, karandā crown (UK). Or six-handed: suka, lotus, Śīla, noose, conch and wheel (UK)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE GODDESSES (Contd.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>------------------------</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Hands</strong></td>
<td><strong>LALITA</strong></td>
<td><strong>SHRIYA</strong></td>
<td><strong>KRISHNA</strong></td>
<td><strong>HIMAVANTI</strong></td>
<td><strong>RAMBHA</strong></td>
<td><strong>SAVITRI</strong></td>
</tr>
<tr>
<td>Colour</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
</tr>
<tr>
<td>Eyes</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Vehicle</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Objects in hands</td>
<td>Rosary, lute (vina), protection pose, lute and vase (RP), Rosary, lotus and boon-giving pose (RP)</td>
<td>Protection pose, Rosary, lute, and vase (RP)</td>
<td>Ajali, Rosary, peace and Ajali pose (RP), Rosary, mirror, °? (RP)</td>
<td>Rosary, thunder-bolt, gourd and vase (RP)</td>
<td>Rosary, book, lotus and vase (RP)</td>
<td>Rosary, thunder-bolt, spear and vase (RP)</td>
</tr>
</tbody>
</table>

| **TRIPURA** | **BHUVANESHWARI** | **MAHALAKSHMI** | **LAKSHMI** | **SRI** | **SARASVATI** |
| Hands | Two | Four | Two, four or eight | Two | Four or eight |
| Colour | — | — | — | — | — |
| Eyes | — | — | — | — | — |
| Vehicle | — | — | — | — | — |
| Objects in hands | Protection pose, gourd, serpent-noose or noose and boon-giving pose (RP) | Lotus in both hands (AB) | Mahālaluga, mace, shield and bowl of leaves (MK) | Wheel conch, lotus and mace (AGP) | Āśālām fruit and lotus (AC) |
| Misc. | — | — | — | — | — |
| Variations | I—Two-handed: lotus and boon-giving pose (MS) | I—Four-handed: Rosary, protection, dundima and lotus (MS) | I—Four-handed: Mahālaluga, lotus, lotus and vessel of nectar (RM) | I—Four-handed: boon-giving, protection, lotus and lotus; 4 elephants bathing her with pitchers (SR) | I—Four-handed: book, rosary, lute and lotus (AGP); II—Four-handed: book, rosary, lute and vase; standing (CC) |

*(Continued)*
THE GODDESSES (Contd.)

III—Four-handed:
- bowl of jewels
- bowl of cereals
- bowl of medicine
- and lotus (VID)

III—Four-handed:
- eagle-vehicle
- conch, wheel
- mace (?)
- nectar: two elephants without
  tusks, lotus
  on head (VID)

III—Two-handed:
- conch and lotus (VID)

IV—Four-handed:
- lotus, boon-giving,
  and protection poses
- lotus (SR)

V—Eight-handed:
- bow, mace, arrow, lotus,
  wheel, conch,
  wooden pestle and
  goad (AGP)

III—Four-handed:
- teaching attitude,
  akarsitra, book
  and lotus. 3 eyes (AB)

IV—Four-handed:
- sunda, rosary,
  book and karaka
  pose. 3 eyes (PK)

V—Four-handed:
- protection and boon-
giving poses, noose
  and goad. 3 eyes (MR)
  Or Sandarsha
  mudra, rosary,
  book and vase; or
  rosary, lotus, lute
  and book (RM)
  Or boon-giving,
  rosary, lotus and
  book (RM)
  Or book, rosary,
  vase (?) or trident (VID)
  Or rosary, noose,
  goad and protection
  pose (SR)
  Or wheel, conch,
  skull-cap, noose,
  battle-axe, vase of
  nectar, book, rosary,
  vidya (knowledge)
  and lotus and
  lotus. 5 faces (SR)
## Forms of Devi

(Special forms as associated directly or indirectly with Saivism)

<table>
<thead>
<tr>
<th>Hands</th>
<th>Objects in hands</th>
<th>Misc.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BHADRAKALI</strong> (Pl. 155)</td>
<td>Eighteen Rosary, trident, sword, moon, arrow, bow, conch, lotus, spoon (strik), spoon (srin), vase, staff, spear, fire, deer-skin, jewelled vessel. One hand is in abhaya mudra.</td>
<td>Seated on a chariot drawn by four lions. Handsome appearance</td>
</tr>
<tr>
<td><strong>MAHAKALI</strong> (Pl. 154)</td>
<td>Four or eight Sword, shield, bowl and skull-cup or Wheel, conch, mace, pickerel, pestle, battle-axe, nose and thunderbolt.</td>
<td>—</td>
</tr>
<tr>
<td><strong>ASA</strong></td>
<td>Four</td>
<td>—</td>
</tr>
<tr>
<td><strong>ASHIKA</strong></td>
<td>Four Sword, shield, mirror and boon-giving pose</td>
<td>—</td>
</tr>
<tr>
<td><strong>MANGALA</strong></td>
<td>Ten Trident, rosary, bow, mirror, arrow, shield, sword and moon boon-giving and protection hand-poses</td>
<td>Lion vehicle</td>
</tr>
<tr>
<td><strong>SARVAMANGALA</strong></td>
<td>Four Akāśūtra, lotus, trident and vase</td>
<td>Lion vehicle</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hands</th>
<th>Objects in hands</th>
<th>Misc.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>KALĀKRATI</strong></td>
<td>Four</td>
<td>Represents Sakti as destructive power. Sits on asa and is nude. Terrific appearance</td>
</tr>
<tr>
<td><strong>LĀLITA</strong></td>
<td>Four</td>
<td>Standing posture. Decorated with ornaments</td>
</tr>
<tr>
<td><strong>GAURI</strong></td>
<td>Two or four If two: Varada and abhaya poses If four: Rosary, mirror, vase and lotus</td>
<td>—</td>
</tr>
<tr>
<td><strong>UMA</strong></td>
<td>Four</td>
<td>Rosary, mirror, vase and lotus</td>
</tr>
<tr>
<td><strong>PARVATI</strong></td>
<td>Four</td>
<td>Rosary, image of Śiva, image of Ganeśa and vase</td>
</tr>
<tr>
<td><strong>RAMBHIA</strong></td>
<td>Four</td>
<td>Vase, rosary, thunderbolt and battle-axe</td>
</tr>
<tr>
<td><strong>TOTALA</strong></td>
<td>Four</td>
<td>Trident, rosary, staff and fly-whisk</td>
</tr>
<tr>
<td><strong>TRIPURA</strong></td>
<td>Four</td>
<td>Two carry battle-axe and noose. Two exhibit Varada and abhaya mudra.</td>
</tr>
<tr>
<td><strong>MĀTAMAKA</strong></td>
<td>Two</td>
<td>Sword and shield</td>
</tr>
<tr>
<td><strong>YOJANA</strong></td>
<td>Two</td>
<td>Drinking vessel</td>
</tr>
<tr>
<td><strong>YAMA</strong></td>
<td>Two</td>
<td>Skull-cup and abhaya mudra</td>
</tr>
<tr>
<td><strong>SYΣTHIÓN</strong></td>
<td>Two</td>
<td>Black. Long eyes. Seated on lion seat</td>
</tr>
<tr>
<td><strong>KALIKARΜHAKA</strong></td>
<td>Two</td>
<td>—</td>
</tr>
<tr>
<td><strong>KALAVIKARNIKA</strong></td>
<td>Two</td>
<td>Terrific look. Jāta crown. Confers benefits</td>
</tr>
<tr>
<td><strong>RALAVIKARNIKA</strong></td>
<td>Two</td>
<td>Skull-cup and rosary</td>
</tr>
<tr>
<td><strong>VARUNI-CHAMUNDA</strong></td>
<td>Two</td>
<td>Skull-cup and arrow</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hands</th>
<th>Objects in hands</th>
<th>Misc.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>KALAPRAMATHANI</strong></td>
<td>Two</td>
<td>Skull-cup and noose</td>
</tr>
<tr>
<td><strong>SARVARU-HTADAMATHANI</strong></td>
<td>Two</td>
<td>Skull-cup and thunderbolt</td>
</tr>
<tr>
<td><strong>MANOHARAMA</strong></td>
<td>Two</td>
<td>Skull-cup and sword</td>
</tr>
<tr>
<td><strong>VARUNI-CAMUNDA</strong></td>
<td>Two</td>
<td>Pendulous breasts and flabby belly</td>
</tr>
<tr>
<td>Hands</td>
<td>RAKTA-CHAMUNDA</td>
<td>SIVADUTI</td>
</tr>
<tr>
<td>----------------</td>
<td>----------------</td>
<td>----------</td>
</tr>
<tr>
<td>Objects in hands</td>
<td>Four Sword, wooden pestle, plough and bowl</td>
<td>Four Bowl of blood, sword, trident, flesh</td>
</tr>
<tr>
<td>Misc.</td>
<td></td>
<td>Face like a jackal. Emaciated, thin and wiry</td>
</tr>
<tr>
<td>Hands</td>
<td>KHELI</td>
<td>SIDHII</td>
</tr>
<tr>
<td>Objects in hands</td>
<td>Two Lily flower and vessel</td>
<td></td>
</tr>
<tr>
<td>Misc.</td>
<td>Body covered with sandal paste. Sits on a white seat. She is decorated with white lotuses. Door-keeper attendant</td>
<td>Seated in vrūsam. Looks into a mirror. Attendant women carrying fly-whisks and garlands. Plays on flute</td>
</tr>
<tr>
<td>Hands</td>
<td>SVETI</td>
<td>BHADRA</td>
</tr>
<tr>
<td>Objects in hands</td>
<td></td>
<td>Four Rosary, blue lotus, flute and trident</td>
</tr>
<tr>
<td>Misc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hands</td>
<td>AURUNDHI</td>
<td>APARANTA</td>
</tr>
<tr>
<td>Objects in hands</td>
<td>Leaves, flowers and water</td>
<td></td>
</tr>
<tr>
<td>Misc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hands</td>
<td>TULASADAVI</td>
<td>ASARUDHADEVI</td>
</tr>
<tr>
<td>Objects in hands</td>
<td>Two or four Two in abhaya and varada. Two carry lotus and blue lotus</td>
<td>Two Carries in her hands a golden canoe and reins of the horse</td>
</tr>
<tr>
<td>Misc.</td>
<td>Seated on a horse</td>
<td>Seated on a lotus seat</td>
</tr>
</tbody>
</table>
### Special Forms of Durga*

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Nilakanthi</th>
<th>Kshemankari</th>
<th>Harasiddhi</th>
<th>Rudrasa-Durga</th>
<th>Vana-Durga</th>
</tr>
</thead>
<tbody>
<tr>
<td>Four hands carrying a trident, shield, a vessel and boon-giving attitude</td>
<td>One hand in boon-giving attitude and the other three carry a trident, a damaru, a vase, and a vessel</td>
<td>Carries in her hands a drum (damaru), a vase, and a sword</td>
<td>Carries in her hands the trident, sword, conch and wheel. Wears a kirtīa crown. Her vehicle is lion. Sun and Moon on either side of her</td>
<td>Eight hands carry conch, wheel, sword, shield, arrow, bow, trident and one in tarjant mudrā</td>
<td></td>
</tr>
<tr>
<td>Bestows wealth and happiness</td>
<td>Bestows good health</td>
<td>Bestows desired ends</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Ain-Durga</th>
<th>Jaya-Durga</th>
<th>Vindhyavas-Durga</th>
<th>Ripurama-Durga</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eight hands carry wheel, sword, shield, arrow, mace and axe. One in boon-giving attitude and the other with raised index finger</td>
<td>Carries in her hands a conch, wheel, sword and trident</td>
<td>Two hands carry conch and wheel. Two exhibit boon-giving and protection attitudes</td>
<td>One hand holds trident, the other with raised index finger</td>
<td></td>
</tr>
<tr>
<td>Her vehicle is lion. Two celestial damns on either side carrying sword and shield</td>
<td>Bestows Siddhi</td>
<td>Her vehicle is lion. Surrounded by Indra and other gods. Three eyes</td>
<td>Destroys enemies</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Fierce look</td>
<td></td>
</tr>
</tbody>
</table>

*In the usual form Durga may have four, eight or more hands. She wears a karava mukta and ornaments. She has her front right hand in the protection posture and her back one holds the wheel. The front left hand is in the kṣaṭaka pose and the back one carries the conch. Durga may stand erect on padmāsana, or on a buffalo head, or on the back of a lion.

---

### Special Forms of Mahalakshmi As the Supreme Goddess

<table>
<thead>
<tr>
<th>Hands</th>
<th>Mahavidya</th>
<th>Mahavya</th>
<th>Bidari</th>
<th>Sarayati</th>
<th>Arya</th>
<th>Brhamani</th>
</tr>
</thead>
<tbody>
<tr>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hands</th>
<th>Mahadheni</th>
<th>Vedagarbha</th>
<th>Bvare</th>
<th>Mahalakshmi</th>
<th>Mahakali</th>
<th>Mahasarasvati</th>
</tr>
</thead>
<tbody>
<tr>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
</tr>
</tbody>
</table>
# THE ASHTA-DIEPALAS

## THE GUARDIANS OF THE QUARTERS

<table>
<thead>
<tr>
<th>INDRA</th>
<th>AGNI</th>
<th>YAMA</th>
<th>NIRUHI</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Symbols</strong></td>
<td>Thunderbolt and lotus</td>
<td>Akṣarastra (rosary) and vase</td>
<td>Staff and noose</td>
</tr>
<tr>
<td><strong>Vehicle</strong></td>
<td>Elephant Airāvata</td>
<td>Goat</td>
<td>Buffalo</td>
</tr>
<tr>
<td><strong>Hands</strong></td>
<td>Two or four</td>
<td>Two or four</td>
<td>Two or four</td>
</tr>
<tr>
<td><strong>Consar</strong></td>
<td>Sachi on left carrying lotus</td>
<td>Svāhā</td>
<td></td>
</tr>
<tr>
<td><strong>Variations</strong></td>
<td>(1) Two hands: thunderbolt, 2, Sachi</td>
<td>(1) Two hands: rosary and spear; Spouse Svāhā on right</td>
<td>(1) Two hands: sword and shield; Chitrāgupta and Kāli, MṛITYU and UgratāJas near seat</td>
</tr>
<tr>
<td></td>
<td>(2) Two hands: spear and goad</td>
<td>Spouse Svāhā on right, Red garments</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(3) Two hands: thunderbolt and goad; Red garments</td>
<td>Red eyes</td>
<td>(2) Two hands: spear and sacrificial spoon</td>
</tr>
<tr>
<td></td>
<td>(4) Four hands: boon-giving pose, goad, vase and boon-giving pose</td>
<td>Thousand eyes</td>
<td>Or staff and leaves and fruits</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Thousand eyes</td>
<td>Or fire, trident, consort and rosary; Svāhā on left lap</td>
</tr>
<tr>
<td></td>
<td>(5) Thunderbolt, goad, lotus, Sachi at back. Third eye on forehead</td>
<td>Or trident, battle-axe, drum and skull-cup; three eyes</td>
<td>Or staff, sword, trident, fire and rosary; Chitrāgupta and Kāli on one side</td>
</tr>
<tr>
<td></td>
<td>(6) Protection attitude, thunderbolt, goad and boon-giving pose. Thousand eyes</td>
<td>Or protection pose, sacrificial spoon, spear and boon-giving pose</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VARUNA</th>
<th>VAYU</th>
<th>KUBERA</th>
<th>ISANA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Symbols</strong></td>
<td>Noose and lotus</td>
<td>Boon-giving and banner</td>
<td>Mace and boon-giving pose</td>
</tr>
<tr>
<td><strong>Vehicle</strong></td>
<td>Crocodile</td>
<td>Stag</td>
<td>Man, goat (?), horse</td>
</tr>
<tr>
<td><strong>Hands</strong></td>
<td>Two or four</td>
<td>Two or four</td>
<td>Two or four</td>
</tr>
<tr>
<td><strong>Consar</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Variations</strong></td>
<td>(1) Two hands: noose and boon-giving pose</td>
<td>(1) Two hands: 2, thunderbolt OR Staff and banner</td>
<td>(1) Vehicle goat; two hands; mace, 2, OR two hands; boon-giving; protection, mace; karauḍa crown; Devī on left; Sankha-ndhi and Padma-ndhi on either side; pot-bellied OR mace, nīdu, lemon (Iḍāmās) and vase</td>
</tr>
<tr>
<td></td>
<td>(2) Four hands: lotus, noose, conch and bowl of jewels; vehicle of seven swans; white garments; crocodile banner on left; Yamā on left and Gāṇa on right, Gauri on left lap. OR boon-giving pose, noose, serpent and vase</td>
<td>OR wheel in two hands OR goad and banner</td>
<td>Four hands: mace and spear; pot-belly; Riddhi on left, Sankha and Padma-ndhi on the sides; banner of Sun and Moon</td>
</tr>
</tbody>
</table>

---

Note: The variations listed for each deity describe different aspects of their iconography and attributes, which are important for understanding their roles and functions within the Hindu pantheon.
### SUN AND THE PLANETS

#### (SURYA & GRAHAS)

<table>
<thead>
<tr>
<th>SUN (SURYA)</th>
<th>MOON (CHANDRA)</th>
<th>MARS (MANGALA)</th>
<th>MERCURY (BUDHA)</th>
<th>JUPITER (BRIHAPATI)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Symbols</strong></td>
<td>Lotus in each of the two hands</td>
<td>Mace and varada pose or vase and rosary</td>
<td>Vara, javelin, javelin, mace, OR javelin and rosary, OR staff and vase or sakti javelin, mace, ritual wand</td>
<td>Vara, sword, shield, mace OR bow and rosary or yoga mudra</td>
</tr>
<tr>
<td><strong>Vehicle</strong></td>
<td>One-wheeled chariot driven by 7 horses, or one horse with 7 heads</td>
<td>Chariot driven by 10 horses</td>
<td>Goat</td>
<td>Lion</td>
</tr>
<tr>
<td><strong>Asana</strong></td>
<td></td>
<td>Simhasana, 7, standing pose or seated</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Hands</strong></td>
<td>Two</td>
<td>Two</td>
<td>Two or four</td>
<td>Two or four</td>
</tr>
<tr>
<td><strong>Misc.</strong></td>
<td>Kirita crown; Daouda and Prégala* on two sides carrying shield and sword. A writer holding a pen; sometime wives Rājī and Nīkshubhī holding fly-whisks.</td>
<td>Rohini on right, Kanti and Shobhā, wives on two sides (sometimes)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VENUS (SUKRA)</th>
<th>SATURN (SAD)</th>
<th>RAHU</th>
<th>KITU</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Symbols</strong></td>
<td>Vara, rosary, vase, staff OR vase and rosary</td>
<td>Vara, arrow, bow, javelin OR staff and Vara OR staff and vase, staff and rosary</td>
<td>Vara, sword, shield, javelin, aṇjali mudrā</td>
</tr>
<tr>
<td><strong>Vehicle</strong></td>
<td>Chariot driven by eight or ten horses</td>
<td>Vulture, he-buffalo, chariot driven by eight vultures</td>
<td></td>
</tr>
<tr>
<td><strong>Hands</strong></td>
<td>Two or four</td>
<td>Two or four</td>
<td>Two</td>
</tr>
<tr>
<td><strong>Misc.</strong></td>
<td></td>
<td></td>
<td>Carved like half-moon. Ugly faced. Tiger mouth</td>
</tr>
<tr>
<td><strong>Asana</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Daouda (Yama) and Pingala (Agni) are the door-keepers of Sūrya
### THE TWELVE ADITYAS

*(THE TWELVE FORMS OF SURYA)*

<table>
<thead>
<tr>
<th>Hand</th>
<th>Dhatrī</th>
<th>Mitra</th>
<th>Aryaman</th>
<th>Rudra</th>
<th>Varuna</th>
<th>Surya</th>
</tr>
</thead>
<tbody>
<tr>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
</tr>
</tbody>
</table>

| Objects in hands | Garland of lotus, vase, lotus and lotus | Soma, trident, lotus and lotus | Wheel, kaumodaki (a kind of gadā), lotus and lotus | Rosary, wheel, lotus and lotus | Wheel, mace, lotus and lotus | Vase, rosary, lotus and lotus |

<table>
<thead>
<tr>
<th>Hand</th>
<th>Bhaga</th>
<th>Vivasvan</th>
<th>Pushan</th>
<th>Savitri</th>
<th>Tvashtri</th>
<th>Vishnu</th>
</tr>
</thead>
<tbody>
<tr>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
</tr>
</tbody>
</table>

| Objects in hands | Trident, wheel, lotus and lotus | Trident (śūla), garland, lotus and lotus | Lotus in each of the four hands | Mace, wheel, lotus and lotus | Sacrificial spoon, Homaja-kalikā (?), lotus and lotus | Wheel, lotus, lotus and lotus |
BUDDHIST ICONOGRAPHY

BUDDHA SCULPTURES

THE STORY of Buddhist sculpture begins with Ashoka. The Hinayana school, which influenced the construction of the stupas of Sanchi and Bharhut, was as vigorous as the Mahayana school. The sculpture of Sanchi and Bharhut is spirited and full of life. The Jataka stories, the Yakshas and Yakshis, are portrayed with great force. The figure of the Buddha is however absent. He is represented symbolically by the Wheel (Dharmachakra) and other symbols. In the Hinayana form, the Buddha image had no place as the Buddha himself was against image worship. With the rise and spread of Mahayanaism in North-West India the image of the Buddha was introduced into Buddhist art. The new school which sprang up in Gandhara and Mathura at the same time (the first century A.D.) defied the Hinayana school and gradually the image of the Buddha began to adorn all subsequent Buddhist sites, in India and outside (Pls. 156-158).

DHYAÑI BUDDHAS

Buddhas in Meditation

The Buddhists conceive of the world as being composed of five cosmic elements which have no beginning and no end. These five elements are form (Rūpa), sensation (Vedana), name (Saññā), conformation (Samkāra), and consciousness (Vijñāna). In Vajrayana* mythology, the cosmic elements are given an anthropomorphic form and made divinities, who, like the Hindu Hiranyagarbha (Golden Germ), and the first Duality, create the entire world of form. As the Hindu Reality is non-manifest, undivided, without form, attributes, and timeless, the Vajrayana Reality is Sunya. One and Indivisible. In the same manner that the Hindu Brahman ultimately led to myriads of gods and goddesses, the Vajrayana Sunya gave birth to a polytheistic system. The Vajrayanists faced with the problem of reconciling precept to practice evolved the theory of the primordial god whom they called Adi-Buddha or Vajradhara, the embodiment of Sunya. The Buddhists of Meditation owe their origin to this first manifestation of Sunya. This theory was of fairly late origin (10th century A.D.). The Adi-Buddha is popularly worshipped in Nepal and Tibet. The Adi-Buddha is said to have first manifested in Nepal as a flame of fire and Bodhisattva Mañjuśri erected a temple over it known as the Swayambhū Chaitya.

When Adi-Buddha is represented in an anthropomorphic form, he is called Vajradhara (Fig. 1) and appears alone or in close embrace called Yab-Yum. When alone, he is heavily ornamented and sits in the attitude of meditation, carrying a thunderbolt in the right hand and a bell in the left, the two hands being crossed across the chest. The thunderbolt is symbolic of the Ultimate Reality which is Sunya. Like the thunderbolt, Sunya is firm, sound, cannot be pierced or penetrated, cannot be burnt or destroyed. The bell represents Prajñā or wisdom, symbolic of sound which travels to all the nooks and corners of the universe. When Vajradhara is seated in

* Northern Buddhism popular today in Nepal, Tibet, etc.
close embrace with his Śakti (Yab-Yum), the latter carries in her hands a knife (katri) and a skull-cup. With the knife, Śakti destroys all Ignorance, while the skull-cup is symbolic of Oneness Absolute. This is a very popular form because the god and the goddess sitting in close embrace emphasize the fact that the distinction between Duality and Oneness Absolute is unreal.

The rich pantheon of the Vajrayāna Buddhists owes its origin to the concept of the doctrine of the Dhyāni Buddhas (Buddhas in Meditation), the Dhyāni Bodhisattvas with their female counterparts and their families. The Dhyāni Buddhas themselves do not participate in the act of creation. The Dhyāni Bodhisattvas along with their Śaktis who emanate from the Dhyāni Buddhas, are directly responsible for creation. In the Vajrayāna or Mantrayāña, the various deities are mere mantras (sounds) which, with their mystic power, take anthropomorphic forms. The Dhyāni Buddhas become heads of these families, and the entire pantheon is built round the theory of Kuleśas. The Dhyāni Bodhisattvas exhibit the miniature figures of their Kuleśas (parental Buddha). The Śādhanamālā text gives a list of these five parental Dhyāni Buddhas. They are Vairocana, Ratnasambhava, Amitābha, Amoghasiddhi, and Aksobhya. They exhibit the teaching, boon-giving, meditation, protection and earth-touching attitudes of hands respectively.

The Dhyāni Buddhas emanate from the Ādi-Buddha, who is Svayambhū, i.e. Self-Existent. Since they originate from the Ādi-Buddha they are always engaged in peaceful meditation. To this group of five, sometimes a sixth one is added. He is Vajrasattva. The conception of the five Buddhas in Meditation was already known as early as A.D. 300. These symbolised the five cosmic elements. When another Dhyāni Buddha, Vajrasattva (Fig. 9, Pl. 160) was added to this number, he came to be regarded as the embodiment of all the elements collectively.

The Dhyāni Buddhas can be easily recognized. They sit on a lotus seat, in deep meditation, with their legs crossed in the adamantine (vajraparyanka or vajrāsana) pose with the soles of the feet turned upwards and the palms of the hands joined and facing upwards, with or without a bowl placed on the hands. The half-closed eyes point to the tip of the nose. The Buddhas may wear a trivīra, a close-fitting long robe extending from neck to ankles. The apparel is so arranged that the right hand and right shoulder are left free for the functions of meditation. Each Dhyāni Buddha has his cognizance symbol and colour. The recognition symbols are: Amitābha—lotus; Aksobhya—thunderbolt; Ratnasambhava—jewel; Amoghasiddhi—double thunderbolt; and Vairocana—discus. The consorts of the Dhyāni Buddhas and their Dhyāni Bodhisattvas have the same recognition symbols and colours as their Kuleśas.

AMITĀBHA (Fig. 21)

Amitābha is the oldest of the Buddhas in Meditation. He is presently in the Sukhāvatī heaven, engaged in deep meditation. He presides silently over the present Kalpa (Age) which is the Bhadrakalpa. He is the embodiment of the cosmic element Samājī (name). He symbolises the vital fluid and represents the summer season. (Red.)

AKSOBYA

The Nepal Buddhists regard him as the second Dhyāni Buddha. He embodies the cosmic element Vijñāna (consciousness), and represents the winter season, the faculty of hearing and the elements of Ether and Sound. (Blue.)

Vairocana

In Nepal, Vairocana is ranked first amongst the Dhyāni Buddhas and is placed in the sanctum sanctorum of the stupa. He symbolises the cosmic element of Rūpa (form). He is also the embodiment of ideal knowledge. He represents the Hemanta season (Autumn). (White.)

AMOGHASIDDHI (Fig. 28)

He is regarded as the fifth Dhyāni Buddha. He embodies the cosmic element of Samskāra (conformation) and represents the rainy season. (Green.)

RATNASAMBHAVA (Fig. 8)

Ratnasambhava, the third of the Dhyāni Buddhas, is the originator of the Ratna (jewel) family. He embodies the cosmic element of Vedānā (sensation). He presides over the spring season. (Yellow.)

MORTAL (MANUSHI) BUDDHAS

(Pl. 159)

A belief in twenty-five Buddhas had become popular by the time of the Mauryas (4th century
In the Dhāraṇī literature* the Vajrayānists declared that 'the Buddhas who have been, are, and will be are more numerous than the grains of sand on the bank of the Ganges.'

The Lalita-Vistara, a Mahāyāna text, tells the story of the Buddha. It makes a mention of fifty-six Buddhas. It also mentions seven Mañjushī Buddha. These are Vipaśyin, Śikhi, Visvabhu of the preceding Kalpa (Age) and Kurukæchanda, Kanakamuni, Kasayana and Śākyamuni (Gautama) of the present Kalpa.

The conception of the five Mortal Buddhas, their corresponding Buddhas in Meditation, with their corresponding Bodhisattvas, became popular in India, Nepal, Tibet, China and Japan. The inward development of the Buddha is reflected in the development of certain outward marks. A Buddha acquires the thirty-two superior and eighty inferior auspicious outward marks (Lakshanas) indicative of his spiritual attainments. The most important of the thirty-two superior marks is the full-sized ushṇa (the protuberance of the skull) which becomes the receptacle for the divine Manas (mind).

In sculptural form, the five Mortal Buddhas look alike. They sit cross-legged with the right hand placed on the lap touching the earth (the Bhūmisparśa mudrā). They wear monastic garments but do not bedeck themselves with ornaments. The right shoulder and breast are left bare; the other signs are the uṣṇa (a small, round protuberance above the bridge of the nose, the fourth of the thirty-two superior marks of a Buddha), the ushṇa and long-lobed ears.

**GAUTAMA ŚĀKYAMUNI**

(Pls. 156-158)

The most popular of all the Mortal Buddhas is Gautama, who is most widely represented in Indian Buddhist art. He appears in the sanctum sanctorum of Buddhist cave temples and also outside. In the shrines, he is seen either in the attitude of meditation or of teaching or of touching the earth. The various hand-poses of the Buddha are meaningful.

The following are his various hand-poses:

(1) Dhyāna—the two hands are placed on the lap, one above the other, palms facing upwards.

This is the attitude of meditation. (2) Bhūmisparśa or Bhūmisparśa—Buddha's right hand touches the Earth, calling it to witness his victory over Mara, the Evil One, who is trying to wean Gautama away from the path of Truth. This is the earth-touching attitude. (3) Dharmachakra—this is symbolic of the preaching of the First Sermon, the Turning of the Wheel of Righteousness (Dharmachakra-parivartanā). In this hand-gesture, both the hands are held near the breast. The tips of the index finger and thumb are joined and they touch one of the fingers of the left hand, the palm being turned inward.

**BODHISATTVAVS**

'Bodhi' is knowledge (Enlightenment) and 'Sattva' is essence. The Bodhisattva is one who has become enlightened, acquired the Bodhi knowledge, but who refuses to enter Nirvāna since he desires to guide all mankind to the True Path of the Buddha. The Bodhisattvas originated from the five Buddhas of Meditation (the Dhayān Buddha). These are Samantabhadra, Vajrapāni, Ratnapāni, Padmapāni (Avatārohita), and Vaiśravaṇ, emanations of Vaiśravana, Akṣobhya, Ratnasambhava, Amiṣṭānanda, and Amogasiddhi respectively. There are many other Bodhisattvas in Mahāyāna Buddhism, too many to be mentioned here. According to Nepalese Buddhists, Ghaṭāpāni is the Bodhisattva of Vajrasattva. Each of them has a female consort—his Sakti. In sculpture, the Šakti appear alone or with their lords. The Niyamayogavali mentions these Bodhisattvas along with their iconography.

The most popular of the Bodhisattvas are Avalokiteśvara and Manjusri. They are very widely represented in India, Tibet, China, and Japan.

**MAITREYA** (Fig. 10, Pls. 161-162)

Maitreya is the Future Buddha. He is not a Buddha yet. He is still in the Tusita Heavens biding his time as a Bodhisattva. As Śākyamuni Gautama had to pass through a long period of apprenticeship involving 550 existences as animal, man and god of 5000 existences; so Maitreya after a long period has come to the Tusita Heavens, where he will remain for 500 years. He will be born as a Manushi Buddha, 5000 years after the death of Śākyamuni Gautama, when the fifth

* A class of Tantric Buddhist literature.
BUDDHIST ICONOGRAPHY

world is created by the fifth Dhyāni Bodhisattva Viṣṇupāṇi. According to some, this period is 4000 years and according to Chinese tradition, it is of 3000 years. Śākyamuni Gautama, the fourth Manushi Buddha, went to the Tuiṭṭa Heavens to meet Maitreya and nominated him as his successor. During the period between the fourth Manushi Buddha Gautama and Maitreya, Avalokiteśvara is to rule over the earth. Since Maitreya is the Buddha-designate, all the Buddhist sages seek communion with him and seek his advice and sanction for their thoughts and deeds. That is how the great Tantric sage Asanga sought Maitreya out in the Tuiṭṭa Heavens by means of his supernatural powers. It was here that Maitreya initiated Asanga into the mysteries of Tantra. This legend gives the Tantrayāna a respectability which it could not have otherwise got. Maitreya is the only Bodhisattva who is respected alike by the Hinayānists and Mahāyānists. His image can be found from the times of the Gandharan school of sculpture down to modern times. Statues of him are found in Ceylon, Burma and Siam, usually in the company of the Buddha.

In Gandharan sculpture, Maitreya is shown seated as a Buddha with his long hair drawn up into a knot on his head forming the usūsi, his hands in the dharmacakra mudrā or as a Bodhisattva, in which case he is shown standing with his long hair hanging over his shoulders. His hands are either in the vitarka or the varada mudrā. In Indian sculpture he is shown as a sitting or a standing Bodhisattva, sometimes alone, sometimes with other Bodhisattvas, sometimes as a dvārapāla (gate-keeper) outside Buddha shrines or as an attendant of the Buddha in the shrine. His hair is arranged mitre-shaped. His hands are not always in the dharmacakra mudrā, says Getty. Sometimes he is shown with a jaṭā mukuta, sometimes with a kiriṭa mukuta. Sometimes the mukula (crown) is very decorative and ornamental. In the left hand he holds a kālaśa (vase) which is round in shape. In Gandharan sculpture the kālaśa is oval or pointed in shape. Getty says that Maitreya was known in Central Asia in the 5th century A.D. A temple in Turfan of A.D. 469 is dedicated to him. In Java, he appears seated in Chandi Mendut. His hands are in the dharmacakra mudrā. In early Mongolian images he is shown standing, his hands in the vitarka or varada mudrā, with one hand holding the stems of flowers called Champā. In bronzes and sculptures, this looks like a lotus. In Tibet he is depicted both as Buddha and Bodhisattva. As Buddha he has short curly hair, usūsi, uroa and long-lobed ears. He wears the monastic garment with the right shoulder bare and the hands in the dharmacakra mudrā. His legs, however, are in the pāramīpāda āsana (seated with both legs pendant) and not in the padsāsa. As Bodhisattva he is usually shown seated in pāramīpāda, but sometimes in paryāṅka (cross-legged). He is represented as an Indian prince with all the Bodhisattva ornaments, and in the crown is generally a stupa-shaped ornament which is his distinctive mark, but he may be without a crown and have the stupa in his hair. Like Avalokiteśvara, he too may have an ājīna (deer-skin) over his left shoulder. His hands are in vitarka or varada pose and he carries either the kālaśa and chakra, which rest on lotus flowers. "It is in this attitude that he is represented in the group of eight Bodhisattvas," says Getty. As Maitreya, he is depicted with an ājīna over his left shoulder, wearing a jaṭā mukuta, his hands in the vitarka or the varada pose. He holds a kālaśa (vase) in one hand and a champā flower which looks like a lotus in another hand. Without the chaitya in his crown, he is difficult to distinguish from Avalokiteśvara. The two important cognizances of Maitreya are the chaitya in his head-dress and the cloth wound round his waist and tied on the left side with the ends falling to the feet. But even these may be missing. Grundwedel says that such sculptures should be identified with Maitreya since he is a more popular deity than Avalokiteśvara. At Ellora, however, in such cases, the sculpture should be identified with Avalokiteśvara, since here he is the more popular of the two deities. The stupas which Maitreya wears in his crown is symbolic of the stupa in the mount Kukkutapāda near Bodh Gaya where the third Manushi Buddha lies. Kaśyapa, the third Manushi Buddha, who ruled in the Kalpa preceding that of Śākyamuni Gautama, lived on earth for 20,000 years. He nominated Śākyamuni as his successor. This Kaśyapa is believed to have been buried in the mount Kukkutapāda. When Maitreya descends to the Earth as the fifth Manushi Buddha, he will first go to this mountain, which will open as if by magic. Kaśyapa will then come forth from the depths of the mountain and give to Maitreya the garments of a Buddha. The Gandharan school represents Maitreya in very large size. Yuan Chwang (7th century A.D.) describes a Maitreya
statue made of wood, which he saw at Dardu, North Punjab, as being 100 feet in height. It was done by an artist who by a miracle visited the Tusi'ah Heavens, to study his anatomy and features. In the Ellora sculptures, he exhibits the stupa in his crown and carries a Nāga-keśara flower in one hand.

The Chinese, who claim to have seen Maitreya, tell us that he is thirty feet tall. But in sculpture they make him taller still. Getty tells us of two Chinese statues one of which was 40' and the other 70' in height.

Maitreya is found in a triad with Gautama and Avalokiteśvara. Getty says that he is sometimes accompanied by Kurukullā and Bhṛkūṭi.

**Avalokiteśvara (Padmapāni) (Pls. 163-170, 177)**

Avalokiteśvara is the most popular of the Buddhist Bodhisattvas. Most of the early Dhāranis invoke him and seek refuge in him. His abode is Potilakā, which is placed in the south near Amara-vati. The Tibetan work _Mani Kambum_ relates the story of his birth. 'Once upon a time, Amitābha, after giving himself up to earnest meditation caused a white ray of light to issue from his right eye, which brought Padmapāni (Avalokiteśvara) Bodhisattva into existence. Amitābha blessed him, whereupon the Bodhisattva brought forth the prayer: Oṃ Mañj. Padme Hūṃ. Oṁ! the jewel (of creation) is in the lotus!'

Avalokiteśvara is thus the spiritual son of the Dhyāni Buddha Amitābha and his Sakti Pāngdāra. Along with them he presides over the present Kalpa, which is the Bhadrakalpa. He is to rule over the universe during the period between the Mahāparinirvāna of the Manushi Buddha Gautama and the appearance of the future Buddha, Maitreya. Five thousand years after the death of Gautama Buddha, Maitreya will appear as a Manushi Buddha in the fifth world, which will be created by Viśvakāraṇa (fifth Dhyāni Bodhisattva). That is one reason for his popularity. The _Guna Kāda-kyūyūha_ (a fourth century text) relates how he refuses Nirvāna, until all human beings are in possession of the Bodhi knowledge. He assumes protean manifestations of divinity. The text mentions him as the first god to issue out of the primordial Buddha (Adi-Buddha) who creates the universe.

The conception of Avalokiteśvara is dateable to the Aśokan period. In the work _Mahāvastu Avalāna_, the Mahāsanskhikas describe him as the 'Bhagvan who takes the form of a Bodhisattva, whose duty is to look around (Avalokita) for the sake of instructing the people and for their constant welfare and happiness.' This conception of the Bodhisattva Avalokita took concrete form in the _Amitāyus Sūtra_ or the _Sukhāvatī Vyuha_, a work dateable to A.D. 100. The _Guna Kāda-kyūyūha_ narrates the story of the creation of the fourth world by Padmapāni (a form of Avalokiteśvara). 'From between his (Padmapāni's) shoulder sprang Brahmā; from his two eyes, the Sun and the Moon; from his mouth the air; from his teeth, Sarasvatī; from his belly, Varuṇa; from his knees, Lakṣmi; from his navel, water; from the roots of his hair, the Indras and the devatas.'

Avalokiteśvara is Avalokita (looking on), Īśvara (lord). His symbols are a mālā (rosary) and a padma (a pink lotus). His mantra is the famous 'Oṃ Mañj. Padme Hūṃ?' In the _Kāda-kyūyūha_, no reference is made to Tārā. Mahāvīra and Umā, however, are mentioned as his devotees. Avalokiteśvara himself is mentioned as a devotee of Vairocana. The mantra of Avalokiteśvara is his innermost core (Hridānga) and the quintessence of all knowledge (including the Nāgās, nine divisions of the _Tripiṭaka_ and was known as the śrādaśati-mahāvidyāyāsāti).

Avalokiteśvara, being the compassionate Bodhisattva, takes numerous forms to lead people to Nirvāna. A Buddhist legend refers to his 333 incarnations. He manifests himself repeatedly for the purpose of saving mankind. His worship became popular in Northern India in the 3rd century A.D. and by the 7th century, he became the most popular of the Bodhisattvas. Fa-hien and Yuan Chwang speak of him with great reverence.

The _Śādhanamālā_ describes fifteen different varieties of Avalokiteśvara, in thirty-eight sādhanas (descriptive hymns). But these by no means exhaust all his forms. In the Macchandar Vahali of Kathmandu (Nepal), 108 different forms of him are painted. Some of these forms are described in the Tables that follow.

Tārā (Fig. 5), who accompanies him in later scriptures, is first mentioned in the _Guhyasamāja_ (a first century text). It is, however, in the _Mañju-śirāmula-kalpa_ that Tārā is like Bhṛkūṭi, Locanā, Māmakī, Pāṇḍaravāsī, etc., are mentioned. They are described as Mahāmudrās (great aids for yoga). Tārā is described as the Vidyāyājñī who is full of compassion and given to the alleviation of sufferings of worldly beings. The _Mañju-śrāpasya._
1. Brahmā, Halebid
2. Brahmā, Halebid
3. Brahmā, Cave 16 (Kailasa), Ellora
4. Brahmā, Cave 16 (Kailasa), Ellora
5. Vishnu, Cave 16 (Kailasa), Ellora
6. Vishnu, Cave 16 (Kailasa), Ellora
19 Vishnu as Narasimha killing Hravaya-kasipu, Cave 16 (Kailasa), Ellora

20 Vishnu as Narasimha, Durga Temple, Aihole

21 Vamana incarnation of Vishnu, Cave 2, Badami

22 Vishnu as Trivikrama, Cave 15, Ellora

23 Vishnu as Vamana and Trivikrama, Cave 3, Badami

24 Vishnu as Vamana and Trivikrama, Cave 2, Badami
31. Kiratārjuna-mūrti of Śiva. Cave 16 (Kailasa), Ellora

32. Kiratārjuna-mūrti of Śiva. Cave 16 (Kailasa), Ellora

33. Rāvanānugraha-mūrti. Cave 16 (Kailasa), Ellora

34. Rāvanānugraha-mūrti. Virupāksha Temple, Pattadakal

35. Rāvanānugraha-mūrti. Halebid

36. Rāvanānugraha-mūrti. Cave 14, Ellora
37 Ravaṇa-nugraha-mūrti, Cave 16 (Kailasa), Ellora

38 Liṅgodbhava-mūrti of Śiva, Cave 16 (Kailasa), Ellora

39 Liṅgodbhava-mūrti of Śiva. Cave 15, Ellora

40 Liṅgodbhava-mūrti of Śiva. (Courtesy, Government Museum, Madras)

41 Śiva as Bhairava, with sixteen hands. Halebid

42 Śiva as Bhairava, Bronze. (Courtesy, Government Museum, Madras)
43 Gajisura-sarihara-murti of Siva. Cave 16 (Kailasa), Ellora

44 Gajisura-sarihara-murti of Siva. Virupaksha Temple, Pattadakal

45 Gajisura-sarihara-murti of Siva. Halebid

46 Tripuranata-murti of Siva. Cave 16 (Kailasa), Ellora

47, 48 Tripuranata-murti of Siva. Cave 16 (Kailasa), Ellora
55. Andhakāṣura-vadhā-mūrti of Śiva. Halebid

56. Andhakāṣura-vadhā-mūrti of Śiva. Cave 16 (Kailasa), Ellora

57. Left, Andhakāṣura-vadhā-mūrti of Śiva. Cave 15, Ellora

58. Right, Gangādhara-mūrti of Śiva. Cave 16 (Kailasa), Ellora

59. Left, Gangādhara-mūrti of Śiva. Rāvanaphadi Cave, Aihole

60. Right, Ardha-nārīśvara. Cave 1, Elephanta
71 Vishāpaharana-mūrti of Śiva. Bronze. (Courtesy, Government Museum, Madras)

72 Vishāpaharana-mūrti of Śiva. Bronze. (Courtesy, Government Museum, Madras)

73 Left, Vishāpaharana-mūrti of Śiva. Huesnupayya Matha, Aihole

74 Right, Rāma-Dakshina-mūrti of Śiva. (Courtesy, Government Museum, Madras)

75 Vyākhāna- Dakshina-mūrti of Śiva. (Courtesy, Government Museum, Madras)

76 Śiva Nataraja. Bronze. (Courtesy, Government Museum, Madras)
113 Vishnu with Lakshmi. Halebid


115 Saptamātrikas. (L to R); Chāmuddā; 2, 7, 3. Māheśvāri. Ellora

116 Mātrikas. Cave 14, Ellora

117 Fragment of Mātrika slab. Virupākṣha Temple, Aihole
118  Mātrikas. Ravana-phadi, Aihole

119  Mātrikas. Ravana-phadi, Aihole

120  River-goddess. Ganga on Makara. Cave 21, Ellora

121  River-goddess. Ganga on Makara. Cave 16 (Kailasa), Ellora

122  River-goddess. Ganga on Makara. Lan-keivara shrine. Cave 16 (Kailasa), Ellora

123  River-goddess: Yamuna on tortoise. Cave 16 (Kailasa), Ellora
124 River-goddess Yamunā on tortoise, Lankēśvara shrine, Cave 16 (Kailasa), Ellora

125 River-goddess Sarasvatī on lotus, Cave 16 (Kailasa), Ellora

126 Sādhāraṇa Śiva, Halebid

127 Sādhāraṇa Śiva, Halebid

128 Sādhāraṇa Śiva, Halebid

129 Sādhāraṇa Śiva, Cave 16 (Kailasa), Ellora
140 Śiva dancing the Katisana. Cave 21, Ellora

141 Śiva dancing the Lalitam. Cave 15, Ellora

142 Śiva dancing the Lalitam. Cave 14, Ellora

143 Śiva dancing the Lalitam. Halebid
144 Siva dancing the Chaturam. Cave 1, Badami
145 Siva dancing the Talaamsphotitam. Vinupaksha Temple, Pattadakal
146 Siva as Nrita-murtti dancing the Talaamsphotitam. Nilanga, Osmanabad
147 Sheshashahi Vishnu. Cave 15, Ellora
152  Kāliyā-mardaka Kṛṣṇa (Courtesy, Government Museum, Madras)

153  Govardhanādharā Kṛṣṇa... Halebid

154  Mahākāli
Bronzes (Courtesy, Government Museum, Madras)

155  Bḥadrakāli
174  Vajrapāni. Cave 12. Ellora

175  Vajrapāni with four hands. Cave 10. Ellora

176  Jñānaketu. Cave 12. Ellora


179  Jambhala. Cave 12. Ellora
dhāraṇī, for the first time elevates Tārā to the position of the highest deity. This work, found in Central Asia, describes her as of "white colour" and noble mien, wearing a garland of vajras, holding a vajra in her hand, and having the figure of Vairocana on her crown. It is from the 7th century A.D. onwards that we find the exuberance of Tārā-stotras,* and the goddess, Tārā raised to the mothership of all Buddhas and made a companion of Avalokiteśvara, the personification of love (mātrī) and compassion (karunā).

The Litany of Avalokiteśvara (Pl. 170)

Avalokiteśvara is the Bodhisattva who presides over the present Kalpa. He refuses to accept Nirvāṇa since he considers such acceptance selfish, in view of the ignorance of the great majority of the people who have not yet attained that stage. He makes a deliberate choice and remains in this world with a view to guiding all men to the True Path. He will not accept Nirvāṇa till they attain it. This sacrifice he makes out of his great compassion and love for mankind. Their misery is his misery. He sheds tears out of his great sorrow. It is in his nature, therefore, to rush to the succour of those who are in distress and who need his help. He is the Saviour, the Deliverer. In times of danger, he is the one to be invoked.

"All Hail! great compassionate Padmapāṇi Bodhisattva, Mahāsattva! From the devouring fire, merciful one, deliver us; from the sword of the enemy, merciful Lord, deliver us! From captivity and slavery, merciful one, deliver us! From shipwreck, compassionate Lord, deliver us! From wild beasts, poisonous reptiles and enraged animals, great compassionate Lord, deliver us! From disease and death, great compassionate Lord, deliver us! Hail! Padmapāṇi Bodhisattva! Hail! Amitābha Buddha!

It is interesting to note that this invocation offered to Padmapāṇi Avalokiteśvara refers to dangers which were normally faced by traders and monks in olden days.

The Buddha's love for the trading class is well-known. The Buddha had a great regard for the trading community since they hazarded so much, risked so much to make available to the people what was not easily available to them. There was no ordeal they were not required to face in their efforts to render service to mankind. They brought things from far off countries and travelled by every means of conveyance then known to man. The sea was not always friendly. Sometimes it would run into a violent temper and lash out at the ships, tossing them about. Then the traders, faced with the grim prospect of getting drowned, would invoke Padmapāṇi Bodhisattva to their rescue. Sometimes the traders and monks landed in hostile lands and were captured and enslaved. Sometimes they were put to the sword by an enraged enemy. In times like these, only the merciful Bodhisattva could come to their succour.

It is obvious, therefore, that this prayer to Padmapāṇi was the prayer of traders and bhikkus (Buddhist monks). Since the fourth century A.D. or so the custom arose to invoke this god who presides over the present Kalpa. A body of traders would, therefore, commission a sthapati (priet-architect) or a taksaka (sculptor) to carve this prayer on a rock face or on the wall of a chaitya, to ensure a safe journey through hostile jungles, hostile lands and a hostile sea. That is why we see this prayer carved on the various rock-temples of Western India.

Manjusri (Fig. 29, Pls. 171-172)

Bodhisattva Manjusri is the oldest of the Buddhist Bodhisattvas. He is assigned a place of pride in the Buddhist pantheon. His worship is supposed to confer upon the Sādāhaka (disciple), wisdom, retentive memory, intelligence and eloquence. His name first occurs in the Māhāyāna Mahākāla and then in the Guhyasamājatantra. His name also appears in the Sūkēravati Vīśāha, in its smaller recension which was translated into Chinese between A.D. 384 and 417. Later Buddhist works refer to him very frequently. His images are found in the sculptures of Sarnath, Magadha, Bengal, Nepal and other places.

The Buddhist work Suvanabhū Purāna contends that Manjusri originally belonged to China, where he was living on the mount Pañcaśirṣa (the Hill of Five Peaks) as a saint with a big following. Divine intuition told him of the Ādi-Buddha's manifestation as a flame of fire on a lotus in the Kālihbrada in Nepal, where he repaired forthwith, with his two wives, Kesini and Upakesini, his king Dharmanara and other disciples. To reach the flame in the waters of the lake, he cut with his sword the southern barrier of hills and the water...
rushed through the opening. The land thus left dry is the Nepal Valley and the waters of the river Bāghmati flow through this opening.

Chinese legend attributes his manifestation at Pañcāhaśīra in the Shansi province to the instruction received by him from Gautama Buddha. To bring him into existence, Buddha emitted a ray from his forehead which pierced a jambu-tree. A lotus sprang from the tree and 'from the interior of the flower was born the prince of sages, Ārya Mañjuśrī. His colour was yellow; he had one face and two arms; in the right hand he brandished the Sword of Wisdom; in his left, he carried a book on a lotus; he was endowed with the superior and inferior marks of beauty; he was covered with many ornaments, and he was resplendent.' Some call him the founder of civilization in Nepal. The first day of the year is dedicated to him. He is regarded as the God of Agriculture or as the Celestial Architect. He is the God of Science and with his Sword of Wisdom, destroys darkness and ignorance. Mañjuśrī takes numerous forms. These are described in the Tables which follow the text.

VAJRAPANI (Pls. 173-175)

Vajrapāṇi belongs to the Vajra family of the Kuleśa Aksobhya. He is the spiritual son of the Dhyāni Buddha Aksobhya and his Śakti Māmāki. His mantra is: 'Om! Vajrapāṇi hūṁ!' He is either shown seated or standing. His cognizance is the vajra (thunderbolt) which he carries and which is usually held over a lotus (page 19). The thunderbolt is also held directly in the hand.

He is one of the eight principal Bodhisattvas mentioned in the Sādhanaśāstra. He is thus described in the Sādhana (a prayer, which also describes the deity) of Lokanātha:

'Vajrapāṇi is of white colour, carries the vajra in one hand and displays the abhaya mudrā in the other.'

He is widely represented in Tibet and China.

Early Buddhist legend refers to him as a minor deity. He is also identified with Śakra or Indra. He is said to have been present at the birth of the Buddha in the Lumbini Gardens along with Brahmā, the First of the Hindu Triad.

He is the protector of the Nāgas and assumes the Garuḍa (Eagle) form to protect them. In Japanese paintings of the Buddha's Mahāparinirvāṇa (the final passing away), he is always shown as red.

Vajrapāṇi rarely appears alone. He is represented as a chauri-bearer attendant of the Buddha or stands as a dvārāpāṇi (door-guardian) outside Buddha shrines. When he does so appear, he is always shown on the left of the Buddha, never on the right. Sometimes, he appears with Amṛtāyus (Mañjuśrī) and Padmapāṇi. In Nepalese miniatures, he is shown either on the left or the right of Tārā. He is represented standing with his legs crossed and holding a vajra. In Gandhara sculptures, he accompanies the Buddha, holding a primitive form of vajra, with his legs crossed. Getty says that in Pandur's Pantheon, he is represented seated with the legs locked, balancing the thunderbolt on his hands which lie in the meditation mudrā on his lap. He may also be seen making the bhūmisparsā mudrā, the thunderbolt being balanced on the palm of his left hand, on his lap. Vajrapāṇi was also worshipped in Cambodia. At Bat Cum, in A.D. 953, three sanctuaries were dedicated to the triad of the Buddha, Prajñāpāramitā and Vajrapāṇi.

JAMBHALA (Pl. 179)

Jambhala is the Buddhist god of Wealth. He is the Buddhist Kubera. The Kubera of the Hindus is the son of the sage Viśrava and is, therefore, known as Vaiśravana. He practised severe austerities for a thousand years and Brahmā made him god of Wealth, and gave him Lanka (Ceylon) as his capital. The Mahābhārata tells us that he was also presented with the aerial car Puṣpaka, which was very large and "moved at the owner's will at marvellous speed."

Kubera was also worshipped by the Buddhists. He became a Lokapāla (guardian of the quarter). The Nepalese statues show him holding a mongoose. But in many Indian images he is shown holding a long narrow bag of gold. In the Tibetan images, Jambhala holds a mongoose. The Lamas claim that the mongoose symbolises Kubera's victory over the Nāgas, the guardians of the treasures. The nakula, however, is merely a bag made of the skin of a mongoose. Olidenburg tells us that in Java the long narrow bag is rarely finished by the head of a mongoose as it is in Magadha, but the neck is left open and it looks like a mouth.

Kubera has two forms: Yi-dam and Dharmapāla. As the former, he is called Jambhala, probably because in this form, he carries the
Jambhara (lemon) in the right hand. In the left hand, he holds the mongoose vomitting jewels. He is always shown pot-bellied and wears rich ornaments. Both these are indicative of prosperity. One of his legs is usually pendant and rests on a lotus flower. I have chosen to style the Buddhist god of Wealth Jambhara for two reasons. Firstly, because he holds the Jambhara in the right hand according to the Sādhanamālā.

The Sādhanamālā refers to him as Jambhala, and a number of Sādhanas (prayers) are devoted to him. The fact that 16 Sādhanas are devoted to him is indicative of his popularity. One Sādhana describes him thus:

'Meditate upon the Bhagvan Jambhala of golden complexion, pot-bellied, adorned with all ornaments, holding a nākula in the left hand and a citrus fruit in the right and who bears the image of Ratnasambhava in his crown and holds the lotus and the rosary.'

The mongoose that Jambhala carries is supposed to be the receptacle of all the treasures, and when Jambhala presses the two sides of him, he vomits out jewels.

A Nepalese statue of Jambhala shows him seated in the savya-lalitāsana (with right leg pendant). He carries a citron in the right hand and a pot of gold in the left. He is pot-bellied and wears rich ornaments. The Vikrampur Jambhala shows him seated in the savya-lalitāsana. He is pot-bellied. He holds a citron in the right hand and a mongoose in the left. Ellora has eight sculptures of him in Cave Nos. 2, 6, 10, 11 and 12.

THE BUDDHA ŚAKTIS:

The doctrine of the Dhyāni Buddhas is a Vajrayāna product. The Northern Buddhists promulgated the doctrine of the five Skandhas: Rūpa, Vedanā, Satiñā, Sānaskāra, and Vijñāna— which are without beginning and without end. Vajrayāna deified the Skandhas and made of them Dhyāni Buddhas. Each of these raised a Kula with the help of his Śakti. Each of these has been given a cognizance. These are naturally of great importance for the study of their iconography. The symbols of the Kulesās are shared by their Śaktis. Amitābha belongs to the Lotus family. Therefore, his Śakti Pāndāra (Fig. 2) and his Bodhisattva Avalokiteśvara both display the lotus symbol; Aksobhya is of the Vajra family and his Śakti Māmaki (Fig. 3) and his Dhyāni Bodhisattva Vajrapāni both display the Vajra symbol; Vairocana whose recognition symbol is the discus, shares it with his Śakti Locanā (Fig. 4) and his Bodhisattva Samantabhadra; Amoghaśiddhi has the viśva-vajra as his symbol and so has his Śakti Tārā (Fig. 5) and his Bodhisattva Viśvapāni. Ratnasambhava has the jewel symbol and so has his Śakti Vajradhātiśvāri (Fig. 6, Pl. 180). About the Śaktis, there seems to be some controversy. Vajradhātiśvāri is regarded as the Śakti of Vairocana by many scholars. Gordon considers Vajradhātiśvāri to be the Śakti of Vairocana, Locanā of Aksobhya, and Māmaki, that of Ratnasambhava. As regards Pāṇḍāra and Tārā, there seems to be an agreement between the two schools.

These Dhyāni Buddha Śaktis are rarely carved. In the Ellora Caves, they appear only in Cave No. 12. They are also carved in Cave No. 7 at Aurangabad.

JĀṅGULI (MANASĀ) (Fig. 36, Pl. 181)

The Buddhist serpent goddess Jāṅguli can be recognized by the serpent which decorates her head-dress, the sarpa-kundalas (coiled cobra earrings) and the sarpa-mekhala (serpent waist-band), etc. She can cure snake-bites and even prevent them. The Sādhanamālā says that she is as old as the Buddha himself. According to Mahāyāna texts, the secret of Jāṅguli and the mantra (spell) of her worship are said to have been imparted to Ananda by Lord Buddha himself. Four Sādhanas give elaborate mantras for the extraction of poison from the snake-bitten. Her images are found in Tibet and China.

The worshipper should meditate himself as Ārya Jāṅguli who is all white in complexion, four-armed, one-faced, wears the jaṭā mukūṭa and a white scarf. She is decked in white ornaments of gems and white serpents and rests on an animal. She plays on the viṇā with two principal hands, carries the white snake in the second left and exhibits the protection mudrā with the second right, and is radiant like the moon.

Dr. Asutosh Bhattacharyya, in an article in Folk-lore, has traced the history of serpent worship in India. In the process of Aryanizing the non-Aryans, the Aryans accepted a number of non-Aryan beliefs. The worship of the serpent-goddess was one such belief. In the eastern
provinces of India (Bengal, parts of Bihar, Assam) and the Deccan, the indigenous worship continued. Here the serpent-goddess took anthropomorphic form. The Tantric school of Buddhism preached the worship of a serpent-goddess called Jāṅguli. According to the Mahāyāna texts, her worship is very ancient. In Mayurbhanj, N. N. Vasu found a number of stone images of Jāṅgulīśāra. In the Harṣaprabha, Bāṇabhaṭṭa refers to her as Jāṅgulīkā. In Bengal, her worship was prevalent till the eight century A.D. The worship of Jāṅguli runs thus:

"I adore Jāṅguli, daughter of Śāṅkara, remover of poison and born of a lotus. She is of golden appearance, handsome looking, lotus-faced, dazzling, endowed with the crest of mighty serpents, full of snakes, possessed of divine splendour."

The Buddhist goddess Jāṅguli changed her name to Manasi under Hindu influence. But in parts of Bengal, even today she is worshipped as Jāṅguli.

The worship of Jāṅguli was prevalent in the Deccan too. Her symbol is the snake or vīṇā. Sometimes her vehicle is the snake.

**CUṆḌĀ (Pls. 183-184)**

Under the polytheistic influence of Vajrayāna Buddhism, numerous gods and goddesses, minor and major, appeared in the Buddhist pantheon. This craze ultimately reached such a stage that even Virtues were given anthropomorphic forms. This is how the Pāramitā goddesses were born. This is also how the Vaśitā goddesses symbolizing the spiritual disciplines and the Bhumis representing the spiritual spheres and the Dhārūrīs representing the sacred mantras came into existence (see under 'Philosophical Deities'). As soon as these were given human form, they were given cognizances and were affiliated to the Kulekas.


In the Nispānayogavāti, and the Manjuvajra

Mayāla, CUṆḌĀ is assigned to the Dhyāni Buddha Vairocana.

It was supposed that if the Dhārūrī mantras were repeatedly chanted with deep concentration and faith, out of the vibrations of these chantings, the deity would take concrete form and would remain with the Śādhaka (disciple), who would thereupon attain Siddhi (Enlightenment).

The goddess CUṆḌĀ was thus the anthropomorphic form given by the Tantrayānists* to the CUṆḌĀ Dhārūrī. CUṆḌĀ is also known by several other names like Cundrā, Candk, etc. She is first mentioned in the Manjuśriśākapa written in about A.D. 200. This work refers to her as Candrā. The Guhyasamāja, a work of about A.D. 300, which is assigned to Asanga, calls her Cundavajri. She also finds a mention in the Sktāsamuccaya of Sāntideva.

Three Śādhanas of the Śādhanaśāstra are devoted to her worship. They describe how worship to her is to be offered. But the significance of worshipping her is nowhere stated. She is two, four or six-handed and holds a bowl in two hands.

The mantra of CUṆḌĀ is: "Om Chale Chale CUṆḌĀ svāhā."

**TĀṆĀ (Fig. 5, Pls. 169,182, 188, 189)**

In early Aryan worship, the male gods alone had importance. From the Vedic period down to the period of the Gṛihya-sūtras, no goddess of any importance is mentioned. Rudrāṇi, Bhavānī, or Umā are mentioned, but only in a subordinate context. In the Mahābhārata, however, Krishna advises Arjuna to offer prayers to Umā for achieving success in battle. Krishna was thus the first to stress the importance of the Female Principle in worship.

In Mahāyāna worship too, there was a period when the Male Principle was exclusively adored. With the coming of Ārya Asanga, however, in the 4th century A.D., a change took place in Mahāyāna worship. It was Asanga who enunciated the philosophy of Tantrism and thus the philosophy of Śāntarakita became grafted to Mahāyāna. About this, there is much controversy. Bhattacharyya, Keith and many others regard Asanga as the founder of Tantrayāna. Sahu disputes this (see Buddhism in Orissa by N. R. Sahu, pp. 123-127). The adoration of the Female

* Followers of Tantric Buddhism (Tantrayāna).
Principle was introduced in Buddhism in the form of the goddess Tārā. In the 7th century A.D., she took two distinct forms—White Tārā and Blue Tārā. In the succeeding centuries, her forms increased, making in all 21 Tārās.

By the 7th century A.D., with the open introduction of Śakti worship, White Tārā was declared to be the Śakti of Avalokiteśvara. In the course of time, as the teachings of the Tantrayāna spread, the belief became general that a god was more likely to answer prayers when worshipped in company with his Śakti. This led to the making of the Yab-Yum images.

Getty tells us that Tārā was enrolled among the Northern Buddhist gods in the 6th century. Yuan Chwang informs us that there were many statues of her in Northern India. In the centuries that followed, her worship became very popular and it spread to Java during the Pāla period.

Tārā is derived from the root 'tar' (to cross). Tārā helps to cross the 'Ocean of Existence.' The Tibetan translation of her means 'Saviouress.' The Tārā-Dhārani is very popular in Tibet.

The White Tārā and the Green Tārā are two important and distinct goddesses. The symbol of the former is the full-blown lotus while that of the latter is the utpala (water-lily) with the petals closed. The former represents 'day' and the latter 'night.' Getty says that this symbolizes 'the willingness of Tārā to soothe human suffering by day as well as by night.'

The White Tārā is regarded as the consort of Avalokiteśvara. Her right hand is in the boon-giving pose and the left holds the stalk of a full-blown lotus. When Tārā appears as the Śakti of Amoghasiddhi, she is shown seated in the paryākṣāvāsa with her right hand in the boon-giving pose and the left holding a viśva-vajra over a lotus.

According to Hirananda Sastri, the cult of Tārā originated in Tibet.

Tārā holds a position of considerable eminence in the Buddhist pantheon. She is a Saviour Goddess, a Deliveress. She is the Śakti of Avalokiteśvara as Umi is that of Mahēśvara. In the Tantrayāna, Śakti assumed great importance. The male god was to be approached through his Śakti. Tārā was now conceived as the Mother Goddess. The Lalitopākhyāna of the Brahmāṇḍa Purāṇa refers to a goddess Tārā as 'Tārāmātā,' which means 'Tārā the Mother.' She is referred to as 'Tārā nama mahaśakti.' It is interesting to note that in Hindu literature, she is referred to as a sea-goddess.

'Tārā, the mother, who can control the rush of waters, is the chief of those śaktis who navigate or guide the boats and have dark complexion.'

Hirananda Sastri states that no images of Tārā dating before the 6th century A.D. are known. The earliest epigraphic reference to her is made in a Nagari inscription of A.D. 778 of Chanda Kalasan in Java, which talks of a Śailendra prince doing homage to her.

MAHĀMĀYURI (Pls. 181, 190)

The worship of Mahāmāyūri was very popular in India, Nepal, Tibet, China and Japan. Mahāmāyūri is the dedication of a Magic Formula for curing snake-bites. The Buddha himself is said to have been the author of this charm. The Jātakas narrate the story of the Buddha having been a Golden Goose in one of his previous births. He gave a golden feather to his family from time to time to enable them to live in comfort. The goddess Mahāmāyūri carries a golden peacock feather in one of her hands.

Mahāmāyūri is affiliated to the Dhyāni Buddha Amoghasiddhi. She bears his image in the crown and is three-faced and six-armed. If she does not bear the image of Amoghasiddhi in the crown and is figured alone, she is represented as yellow in colour, one-headed, and two-armed. In her right hand she holds a peacock's feather, while the left hand is held in the varada mudrā. The Sādhana-mālā describes only the three-headed and six-headed forms of Mahāmāyūri. Gordon describes three forms of her which are usually portrayed in Tibet. Her mantra as given in the Sādhana-mālā is: 'Oṃ! Mahāmāyūri Vidyārājñau hūm hūm phat phat svāhā.'

Mahāmāyūri very frequently appears in a triad with Sitātārā and Mārci. In another triad she appears with Jāguli and Ekaṭā. As Queen of the Magic Art, she is shown three-faced and six-handed or eight-handed. In Nepal she is looked upon as chief of the Five Protectresses (Pāñcha-rakshās). In Japan, she is called Kūjaku Myo-o.

SARASVATI (Figs. 39-42, Pl. 165)

Under the influence of Vajrayāna, a number of Hindu gods were assimilated into the Buddhist
pantheon. Of these, Ganeśa and Sarasvatī were the most important. Several Sādhanaṣ in the Sādhanaśāstra are assigned to them.

Sarasvatī is the name of a river which is no longer in existence. It was on the banks of this ancient river that the early Aryan made their settlements. The Vedic civilization of this time was based on offerings and sacrifices. Many of the Vedic hymns were composed on the banks of this river. In the Rig-Veda, the goddess is mentioned as the manifestation of a river called Sarasvatī. She is said to have refreshed Indra in his labours (R. Y. 131). Gradually she became identified with the Vedic Goddess Vāj. The Matsya-Purāṇa tells us as to how Brahmā consorted with Sarasvatī. Brahmā fell in love with her and it was out of a desire to look at her continuously that he got five faces, one of which was later cut off by Rudra. The Rig-Veda (X-61, 5:7), the Matrayāni Satī prāṇitā, the Satapatha Brāhmaṇa and the Ātrayāni Brāhmaṇas develop the story of this incest.

In the Purānic period the river Sarasvatī was deified. She became the Goddess of Learning.

Among the many Hindu gods and goddesses borrowed by the Buddhists, Sarasvatī is the most important. In the Vajrayāna pantheon, her popularity increased. Since she was the Hindu goddess of learning, she was associated with Mañjuśrī, the Buddhist God of Transcendental Wisdom. As she was the consort of Brahmā, she became the Sakti of Mañjuśrī. The Sādhana of Sarasvatī says that her worship confers wisdom and learning on the Sādhaka. She is also worshipped as a goddess of music and poetry.

The Buddhist Goddess of Wisdom was Prajñā-pāramitā. Under Tāntric influence, she was replaced by Sarasvatī. It is interesting to note that at Ellora, there is not a single sculpture of Prajñā-pāramitā. It is obvious that here she has been replaced by Sarasvatī. This was not difficult as both the deities confer learning, intelligence and memory. Sarasvatī became so popular in the course of time that her worship penetrated into China and Japan.

Various forms of her are described in the Sādhanaśāstra. As Mahāsarasvatī, she shows the boon-giving mudrā in the right hand and holds a white lotus in the left. She is surrounded by four deities identical in form to herself. As Vajravīrūṇa Sarasvatī, she holds a viṣṇū in her two hands. As Vajrasaśāradā she sits on a white lotus. In her crown is a moon. She is three-eyed and carries a book in the left hand and a lotus in the right. As Vajrasarasvatī, she holds the Prajñā-pāramitā manuscript on a lotus in the left hand.

The mantra of Sarasvatī tells us that the Sādhana of Ārya Sarasvatī confers upon the disciple Prajñā (wisdom), Medha (memory) and Buddha (intelligence). It is in this form that Sarasvatī is associated with Mañjuśrī, the first Buddhist Bodhisattva.

In India and Tibet, Sarasvatī is generally shown seated, holding with her two hands the viṣṇū. In Tibet, she holds the vajra sometimes. Sarasvatī may have one face and two arms, in which case her right hand is usually in the boon-giving mudrā, while the left holds a white lotus. She has a Tantra form in Tibet which is red, with three faces, six arms, a war-like pose and Tantra attributes. The Japanese goddess Benten is looked upon as a manifestation of Sarasvatī. Ellora has three sculptures of Ārya Sarasvatī.

BHUKUTI (Pls. 182, 191)

The Sādhana of Bhukuti says that she is affiliated to the Dhyāni Buddha Amtexta. The Sādhana of Avalokiteśvara (as Khasarpaṇa) informs us that Bhukuti accompanies him along with Tārā, Sadhanakumāra and Hayagrīva.

Avalokiteśvara as Rakta-Lokeśvara is again accompanied by Bhukuti and Tārā. When Bhukuti accompanies Khasarpaṇa one of the two right hands is raised in the attitude of bowing, while the other carries the rosary. The two left hands carry the trident and the vase.

Getty describes her as 'the goddess that frowns.' As a matter of fact, in Tibet she is called ' “K” rognyer-can-ma' (she whose face is wrinkled with anger). In Mongolia, she is called ‘kilingtu.eke’ (the angry mother).

In the north, i.e., in Tibet, Mongolia, Japan, etc., it is the violent form of Bhukuti that is more commonly portrayed. In these sculptures or bronzes, the lower right hand is held in the boon-giving attitude, sometimes also holding a lotus, while the upper holds a rosary. In the left hands, she holds a tridāṇḍa (triple staff) and a vase. If she accompanies Amoghapāsa, a form of Avalokiteśvara, she is shown standing. Foucher has translated a Sādhana of her, in which Bhukuti stands reclined. As Blue Tārā, Bhukuti has three heads and six arms. She is shown standing some-
times, with legs crossed and a frown on her face. One of her right hands is in the protection attitude, the other holds a rosary, and the left hand holds a trident and a vase.

Two Sādhana in the Sādhanaṃkīṭṭhi are devoted to Bhrkūṭi. In the first Sādhana she is described thus: 'The goddess Bhrkūṭi should be conceived as four-armed, one-faced and yellow in colour, three-eyed and as blooming with youth. She shows the boon-giving hand-pongé and the rosary in the two right hands, and carries the trisāṅgū (triplet staff) and the kamāndalū (vase) in the two left. Her crown is stamped with the effigy of Amiṭābha. She sits on the orb of the moon over a lotus. Thus meditating . . .'

The other Sādhana of Bhrkūṭi describes her as wearing a jāṭā mukutā. Her mantra as given in her Sādhana is: 'Oṁ Bhrom svāhā.'

HĀRITI AND PĀNCIKĀ

(Pls. 185-187)

There are many legends concerning Hāriti. She was the sister of Yaksha Sūtagiri, the Protector of Rajagriha. Her name was Abhirati. She became the wife of Pāncikā, the son of Pānchala, the Yaksha Protector of Gandhara. The marriage proved very fruitful and Abhirati became the mother of 500 children. Her youngest and most favoured son was Priyākara.

Abhirati was, however, very fond of eating children. She began making a feast of the children of Rajagriha. This earned her the name 'Hāriti' which meant the 'Stealer of Children.'

There were lamentations all over Rajagriha as Hāriti continued her feast. The people ultimately approached the Buddha and requested him to save their children from Hāriti. The Buddha carried away Priyākara, the youngest child of Hāriti. The Yakshi could not find her Priyākara anywhere in the house. She then began a search all over the world, but without success. Ultimately she came to the Buddha and requested him to restore her lost child to her. The Buddha said, 'O Hāriti! Why do you grieve so much if only one of your 500 children is lost? You had no pity when you devoured the children of the people of Rajagriha.' Hāriti repented her folly and agreed to follow the precepts of the Buddha. She agreed to give up eating human flesh. At this, there was great rejoicing in Rajagriha.

In return, the people promised to keep Hāriti and her children supplied with food on the advice of the Buddha. Therefore, in all the viharas (monasteries) of Northern India, in Nepal and the North, the practice started of setting apart a part of their food for Hāriti and her 500 children. Yuan Chwang and I-tsing found an altar dedicated to Hāriti in all the viharas of Northern India.

In sculptures, Hāriti is usually shown seated and sometimes standing. She is usually seated with a child at her breast or on her lap. She is accompanied by five children, which probably stand for her 500 children. She carries in one hand a pomegranate, the symbol of fecundity. Hāriti occupies an important position in Buddhist literature. She stands as a symbol of the concept of Motherhood.

She became popular in India, Nepal, Tibet, China, Java, and Turkistan. In Gandhara sculptures she wears no crown. Her hair is, however, arranged like a mukutā. The Chandi Mendut of Java has a sculpture of her, seated on a throne, holding a child to her breast. A Central Asian fresco shows her with an elaborate hair-do. Weddell has described a Tibetan Sādhana of her, where she is described as red in colour, with a rakṣa (mongoose) in her hand. A Tibetan image of her shows her seated on a double-petalled lotus, with legs folded. She is two-handed. Her right hand holds a child to her bare breast and is in the boon-giving mudrā. The left hand presses a mongoose to the breast and holds a bowl of jewels.

Hāriti is usually accompanied by her consort Pāncikā. Her husband Pāncikā belongs to the army of Kubera, and is a general. In Gandhara sculptures, he holds a lance in his right hand and a money bag in the left. In Northern and Western Indian sculptures, the lance disappears. A number of Hāriti—Pāncikā sculptures are depicted at Ajanta and Ellora.

THE PHILOSOPHICAL DEITIES

The Nippannayogavali mentions a number of goddesses of a subsidiary nature. These have an important place in the Buddhist pantheon. These are Pāramitās, Vaśitās, Bhūnis, and Dhāritus. Each of these comprise twelve in number. All these have been given anthropomorphic form with their distinguishing iconography. The Pāramitās are perfections of cardinal virtues, the Vaśitās are
spiritual disciplines, the Bhūmis are spiritual spheres, the Dhāriṇīs are sacred chains of words (mantras), the four Pratīṣṭhānīs are branches of logical analysis. It is not customary to represent these deities in sculpture or painting. But the Chinese collection in Peking contains the statues, and so is unique.

The Twelve Pāramītās: Buddhism lays great emphasis on ‘shīla’ or conduct. Men must cultivate virtue. A number of stories connected with the life of the Buddha narrate as to how in each of these previous lives the Buddha cultivated one virtue to perfection. These virtues that men must cultivate, were deified and given human form by the Vajrayānists in their craze for iconic worship. Of the several Pāramītā deities, Prajñāpāramītā became very popular with the Buddhists. She symbolizes transcendent intuition. The Chinese collection has a representation of all these Pāramītā goddesses and these show the influence of the Nippamayogavālī.

The twelve Pāramītās are: Ratnapāramītā, Dānapāramītā, Śīlapāramītā, Kaśyapaṭāramītā, Vīyapāramītā, Dhyānapāramītā, Prajñāpāramītā, Upāyapāramītā, Pranidhānapāramītā, Balaṇapāramītā, Jñānapāramītā, and Vajraṃkarmaṇapāramītā.

Twelve Vaśītā Goddesses: For the spiritual liberation of man, discipline is essential. The Vaśītā goddesses are disciples which help the process of such regeneration. They emanate from the Dhyāni Buddha Amitābha of the Lotus family and are mentioned in the Nippamayogavālī. All these deities have been given human form and are faithfully represented in metal statues in the Chinese collection at Peking.

The twelve Vaśītā goddesses are: Ayurvaśītā, Cittavaśītā, Pariskāravaśītā, Karmavaśītā, Upapattivaśītā, Rddhaivaśītā, Adhimuktivaśītā, Pranidhānavaśītā, Jñānavaśītā, Dharmaivaśītā, Thaṭṭagvaśītā, and Buddhavaśītā.

Twelve Bhūmis: The Bhūmis are spiritual spheres through which a Bodhisattva has to move to reach Buddhahood. A Bodhisattva has to cultivate many virtues and qualities in his quest for Buddhahood. The Bhūmis are arranged in order, one upon the other, in an ascending order of virtue. When the highest Bhūmi is reached, the Bodhisattva attains Buddhahood. The Bhūmis were originally ten in number. The Vajrayānists added two and made it twelve. They are described in the Nippamayogavālī and are represented in China.

The twelve Bhūmis are: Adhimukticharyā, Prajñā, Vimalā, Prabhākara, Archaśmati, Sudurjaya, Abhimukhi, Durūgamā, Achala, Sādhunā, Dharmameghā, and Samantaprabhā.

Twelve Dhāriṇīs: Tantrayāna developed a very considerable amount of literature to assist the spiritual liberation of its followers. The Dhāriṇīs form one class of such literature. The Dhāriṇīs are mostly meaningless strings of words which are required to be kept in memory, so that they may be repeated at will for the purpose of developing psychic powers. The Dhāriṇi emanate from the Dhyāni Buddha Amoghasiddhi of green colour.

The twelve Dhāriṇīs are: Sumati, Ratnolīka, Uṣṇīṣavijaya, Māri, Paroṣadārī, Jāṅgulī, Anantamukhi, Cuoṭā, Prajñāvārdhiṇī, Sarvakarmāvaranavisodhini, Aṣṭayājanakaraṇā, and Sarvabuddhadharmaśāvati.

Four Pratīṣṭhānīs: The Pratīṣṭhānīs are branches of logical analysis known as Dharma (nature), Artha (analysis), Nirukti (etymological analysis) and Pratibhāna (context). These were defined by the Vajrayānists and given anthropomorphic form.

The four Pratīṣṭhānīs are: Dharma Pratīṣṭhānī, Artha Pratīṣṭhānī, Nirukti Pratīṣṭhānī, and Pratibhāna Pratīṣṭhānī.

THE MINOR DEITIES AND THEIR ICONOGRAPHY

GUARDIANS OF THE GATES

The Buddhist Guardians of the Gates or the Quarters owe their origin partially to their Hindu counterparts. Their origin is described in the Buddhist work Guhyasamājā. These guard the four principal quarters, the four intermediate quarters and the top and the bottom quarters. They are repeatedly mentioned in the Sādhhanas. In the Nippamayogavālī, they are always present and their positions are always the same. They help protect the Teachings of the Lord. These Guardians are represented alone or with their Šaktis in Yab-Yum (close embrace). Frequently, they appear in violent forms.

SIX GODDESSES OF DIRECTION

These six goddesses preside over the four cardinal directions and the top and bottom quarters. Their forms are described in the Nippamayogavālī and the Sādhhanamālā.
EIGHT USNIṢA GODS

The Usniṣa gods are not gods of direction, yet they are placed in the four principal and four intermediate quarters. They show symbols similar to the Dhyāni Buddhas, and their statues are found in China. The Niṣpannayogavārti describes these gods. They are all two-armed and one-faced. They are richly ornamented and sit on human beings.

THE FIVE PROTECTRESS (PANCCHARAKSHA) GODDESS

The Pañcharaksha goddesses are worshipped as a group and also individually. They are popular among the Mahāyāna Buddhists of Nepal. Pañcharaksha manuscripts illustrating these deities are common in most Nepalese Buddhist homes. Their worship is supposed to confer long life. They protect men from evil spirits, disease, famines and from all possible damages that may befall mankind. They save men from illnesses and adversities of all kinds. The Pañcharaksha Mandala is described in the Niṣpannayogavārti and the Sādhanaamālā.

TARAS OF FIVE COLOURS

Tārā is the saviour goddess who helps mankind cross the Ocean of Existence. Her worship is very common as she is supposed to protect her devotees from all kinds of dangers. In their most common form, they exhibit the varada mudrā (boon-giving attitude) with the right hand and carry a lotus in the left hand.

EIGHT GAURI GROUP

These goddesses, popularly worshipped by the Vaijrayānists, are described in the Niṣpannayogavārti and the Sādhanaamālā. All these goddesses are 'violent in character with fearful appearance and ornaments, and garlands of heads. They dance in pratīyālidhā and show the raised index finger with clasped fist against the chest' as the common gesture.

FOUR DANCE DEITIES

The Sādhanaamālā and the Niṣpannayogavārti describe these four dance deities very frequently. They are violent in character, wear a garland of severed heads and dance in pratīyālidhā. Their common gesture is the tarjāni mudrā against the chest.

FOUR MUSICAL INSTRUMENTS

The Buddhists have also deified the musical instruments. They are described as 'nude, violent in appearance, wearing garlands of skulls and severed heads and dancing in pratīyālidhā. They display the different instruments as their special symbols.'

FOUR DOOR GODDESSES

The Vaijrayāna Buddhists have deified the door planks, the lock, the key and the curtain since these protect the house from thieves. They are described in the Niṣpannayogavārti as nude and, dancing in pratīyālidhā with fearful appearance.

THE DAKINIS

The lesser goddesses called Dākinis can confer superhuman powers on Siddhi, and so worship is offered to them. They are either pacific or angry.

The Buddhists too have Eight Mothers. Goddesses of the Four Seasons, the Twelve Jewel Goddesses, etc.

HINDU GODS IN VAIRAYĀNA BUDDHISM

Buddhism being a religion of Indian origin, could not avoid the impact of Hinduism. As the Hindus made Buddha the ninth incarnation of Viṣṇu—though not a very flattering one—the Buddhists bodily lifted a number of gods and goddesses from the Hindu pantheon and incorporated them into their own. In the Buddhist pantheon, they naturally play subordinate roles, like attending on the Buddha. But more frequently they were called upon to fill in more degrading roles. Many times they were used as vehicles by minor Buddhist deities and often they were trampled upon by others. Viṣṇu, Śiva, Gaurī, were all trampled upon in this manner by aggressive and violent Buddhist deities. Some others were more fortunate, viz., Sarasvati and Gaṇapati. As these Hindu gods were incorporated into the Buddhist pantheon, they became affiliated to the various Kuleśas—the Dhyāni Buddhas. Thus they were fully converted to Buddhism, so much so that they came to be represented in the purely Buddhist atmosphere of China. Many of these Hindu gods are represented in the Chinese Buddhist collection at Peking. These gods are described in the Niṣpannayogavārti and the Sādhanaamālā.
### DHYANI BUDDHAS

<table>
<thead>
<tr>
<th>Mudrās &amp; Symbols</th>
<th>AMITABHA</th>
<th>AKSHOBHYA</th>
<th>VAIBHOCANA</th>
<th>AMOGHASIDDHI</th>
<th>SATNAMASMBHAVA (Fig. 8)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lotus symbol. Two hands on lap in attitude of meditation (dhyāna); holds a boat</td>
<td></td>
<td>Symbol—thunderbolt</td>
<td>Mudrā—dharmachakra (attitude of preaching Dharma or Doctrine)</td>
<td>Mudrā—attitude of protection (abhaya).</td>
<td>R.h.—boon-giving attitude (varada).</td>
</tr>
<tr>
<td>Colour</td>
<td>Red</td>
<td>Blue</td>
<td>White</td>
<td>Green</td>
<td>Yellow</td>
</tr>
<tr>
<td>Vehicle</td>
<td>Peacock</td>
<td>Elephant</td>
<td>Lion or dragon</td>
<td>Eagle (Garuda)</td>
<td>Lion</td>
</tr>
<tr>
<td>Aṣāna</td>
<td>Dhyāna</td>
<td>Vajraparyāoka (Adamantine seat)</td>
<td>Meditation (dhyāna)</td>
<td>Meditation (dhyāna)</td>
<td>Meditation (dhyāna)</td>
</tr>
<tr>
<td>Sakti</td>
<td>Pāndarā</td>
<td>Māmaki or Locana</td>
<td>Locana, Vajradhātūvari or Tārā</td>
<td></td>
<td>Vajradhātūvari or Māmaki</td>
</tr>
<tr>
<td>Hands</td>
<td>Two</td>
<td>Two or eight</td>
<td>Two or eight</td>
<td>Two</td>
<td>Two</td>
</tr>
</tbody>
</table>

### THE MORTAL (MANUSHI) BUDDHAS

<table>
<thead>
<tr>
<th>KRACUCCHANDA</th>
<th>KANAKAMUNI</th>
<th>KASYAPA</th>
<th>SAKYASMINI (Gautama)</th>
<th>MAITREYA (Future Buddha) (Fig. 10)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mudrās and Symbols</td>
<td>Two hands in attitude of meditation (dhyāna)</td>
<td>R.h.—protection (abhaya)</td>
<td>R.h.—boon-giving attitude (varada)</td>
<td>Mudrās: (1) dharmachakra (preaching attitude); (2) meditation; (3) earth-touching attitude (bhūtasūtra) or boon-giving attitude (varada). Symbol, bowl</td>
</tr>
<tr>
<td></td>
<td>No symbol</td>
<td>L.h.—meditation (dhyāna)</td>
<td>L.h.—vīrakā pose.</td>
<td>Preaching attitude, vase or wheel, Stupa in headdress or on forehead</td>
</tr>
<tr>
<td>Colour</td>
<td>—</td>
<td>—</td>
<td>Yellow</td>
<td>Yellow</td>
</tr>
<tr>
<td>Aṣāna</td>
<td>Meditation attitude, seated on lotus</td>
<td>Meditation (dhyāna), seated on lotus</td>
<td>Meditation; seated on lotus</td>
<td>Standing or seated</td>
</tr>
<tr>
<td></td>
<td></td>
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</table>
### BODHISATTVAS

<table>
<thead>
<tr>
<th>Name</th>
<th>Symbols</th>
<th>Mudrā</th>
<th>Colour</th>
<th>Hands</th>
<th>Other forms</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SAMANTABHADRA</strong>&lt;br&gt;(Fig. 7)</td>
<td>Jewel</td>
<td>R.h.—boon-giving&lt;br&gt;L.h.—sword on lotus</td>
<td>Yellow or blue</td>
<td>Two or six</td>
<td>(1) R.h.—bunch of jewels&lt;br&gt;L.h.—on hip</td>
</tr>
<tr>
<td><strong>AKAYAMATI</strong>&lt;br&gt;(Fig. 11)</td>
<td>Sword or jar</td>
<td>R.h.—boon-giving&lt;br&gt;L.h.—clenched against chest</td>
<td>Golden yellow or white</td>
<td>Two</td>
<td>(1) R.h.—sword&lt;br&gt;L.h.—protection pose and lotus</td>
</tr>
<tr>
<td><strong>KNIKIGARPA</strong>&lt;br&gt;(Fig. 12)</td>
<td>Kalpa tree or jar</td>
<td>R.h.—earth-touching&lt;br&gt;L.h.—lotus with the wish-giving tree (kalpavrāśa)</td>
<td>Yellow or green</td>
<td>Two</td>
<td>(1) Jar and protection pose</td>
</tr>
<tr>
<td><strong>AKAGARPA</strong>&lt;br&gt;(Fig. 13)</td>
<td>Jewel</td>
<td>R.h.—jewels&lt;br&gt;L.h.—Cintāmaṇī jewel</td>
<td>Green</td>
<td>Two</td>
<td>(1) Cintāmaṇī jewel, and boon-giving attitude</td>
</tr>
<tr>
<td><strong>GAGANAGANANA</strong>&lt;br&gt;(Fig. 14)</td>
<td>Kalpa tree</td>
<td>R.h.—up towards sky&lt;br&gt;L.h.—placed on hip, holds thunderbolt</td>
<td>Yellow or red</td>
<td>Two</td>
<td>(1) R.h.—Cintāmaṇī jewel&lt;br&gt;L.h.—bowl from which is suspended Kalpa tree</td>
</tr>
<tr>
<td><strong>RATNAPANI</strong>&lt;br&gt;(Fig. 15)</td>
<td>Jewel or the moon</td>
<td>R.h.—jewel&lt;br&gt;L.h.—disc of moons on lotus</td>
<td>Green</td>
<td>Two</td>
<td>(2) Blue lotus and boon-giving pose with both hands</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Name</th>
<th>Symbols</th>
<th>Mudrā</th>
<th>Colour</th>
<th>Hands</th>
<th>Other forms</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GANDHIAMASI</strong>&lt;br&gt;(Fig. 23)</td>
<td>Elephant's trunk or conch</td>
<td>R.h.—boon-giving pose&lt;br&gt;L.h.—trunk of an elephant on lotus or conch</td>
<td>Green or whitish green</td>
<td>Two</td>
<td>(2) Six-handed R.h.—thunderbolt, chopper and battle-axe&lt;br&gt;L.h.—bell, skull-cup and head of Brahmā</td>
</tr>
<tr>
<td><strong>JANAKETU</strong>&lt;br&gt;(Fig. 26)</td>
<td>Flag with Cintāmaṇī jewel</td>
<td>R.h.—flag with jewel&lt;br&gt;L.h.—boon-giving</td>
<td>Yellow or blue</td>
<td>Two</td>
<td>(2) Holds in two hands bowl containing nectar of knowledge</td>
</tr>
<tr>
<td><strong>BHADRAPALA</strong></td>
<td>Jewel</td>
<td>R.h.—boon-giving&lt;br&gt;L.h.—jewel</td>
<td>Red or white</td>
<td>Two</td>
<td>(3) Holds in two hands bowl containing nectar of knowledge</td>
</tr>
<tr>
<td><strong>SARVAPAYANJAHA</strong>&lt;br&gt;(Fig. 28)</td>
<td>Act of removing sin or god</td>
<td>R.h.—lotus&lt;br&gt;L.h.—clenched and rests on hip</td>
<td>White</td>
<td>Two</td>
<td>(2) Blue lotus and boon-giving pose with both hands</td>
</tr>
<tr>
<td><strong>AMOGHADARSHIN</strong>&lt;br&gt;(Fig. 27)</td>
<td>Lotus</td>
<td>R.h.—sword&lt;br&gt;L.h.—clenched and rests on hip</td>
<td>Yellow</td>
<td>Two</td>
<td>(3) Cintāmaṇī jewel, and boon-giving attitude</td>
</tr>
<tr>
<td><strong>SURAGANA</strong></td>
<td>Sword</td>
<td>R.h.—protection attitude&lt;br&gt;L.h.—thunderbolt</td>
<td>White</td>
<td>Two</td>
<td>—</td>
</tr>
<tr>
<td><strong>VAJRAPANI</strong></td>
<td>Thunderbolt</td>
<td>—</td>
<td>White</td>
<td>Two</td>
<td>—</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Symbols</th>
<th>Vaipagarbha (Fig. 17)</th>
<th>Avalokitesvara</th>
<th>Vaipagarbha (Fig. 17)</th>
<th>Mahasthamaprapta (Fig. 18)</th>
<th>Chandraprabha (Fig. 19)</th>
<th>Jaliniyabha (Fig. 20)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sea-wave or conch</td>
<td>Book-Dashabhinika</td>
<td>Lotus</td>
<td>Six lotuses or sword</td>
<td>Moon on lotus</td>
<td>Sun-disc</td>
<td></td>
</tr>
<tr>
<td>Mudra</td>
<td>Both hands outstretched and fingers displaying sea-waves</td>
<td>R.h.—thunderbolt</td>
<td>R.h.—boon-giving attitude</td>
<td>R.h.—boon-giving</td>
<td>R.h.—boon-giving attitude</td>
<td></td>
</tr>
<tr>
<td></td>
<td>L.h.—book</td>
<td>L.h.—book</td>
<td>L.h.—holdi lotus</td>
<td>L.h.—disc of six full-blown lotuses</td>
<td>L.h.—disc of sun on lotus</td>
<td></td>
</tr>
<tr>
<td>Colour</td>
<td>White</td>
<td>White</td>
<td>White or yellow</td>
<td>White</td>
<td>Red</td>
<td></td>
</tr>
<tr>
<td>Hands</td>
<td>Two</td>
<td>Two</td>
<td>Two</td>
<td>Two</td>
<td>Two</td>
<td></td>
</tr>
<tr>
<td>Other forms</td>
<td>R.h.—conch</td>
<td>R.h.—blue lotus</td>
<td>R.h.—sword</td>
<td>(1) R.h.—discus marked with thunderbolt</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>L.h.—sword marked with thunderbolt</td>
<td>L.h.—clenched left rests on hip</td>
<td>L.h.—lotus</td>
<td>L.h.—disc of sun on lotus</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(2) L.h.—moon on lotus</td>
<td>L.h.—clenched and placed on hip</td>
<td>(2) L.h.—cage with thunderbolt mark on hip</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Prativamanarutu (Fig. 22)</th>
<th>Sarvasvetkomarutu (Fig. 23)</th>
<th>Sarvanivarana (Fig. 24)</th>
<th>Maitreya (Fig. 10)</th>
<th>Mangurri (Fig. 29)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jar</td>
<td>Whip</td>
<td>Staff</td>
<td>Sword and book</td>
<td>Nāgarakara flower</td>
<td>Sword and book</td>
</tr>
<tr>
<td>Mudra</td>
<td>R.h.—jar of nectar on crown of head</td>
<td>L.h.—clenched and placed on lap</td>
<td>R.h.—thumb and index finger joined together in clenched hand, displaying attitude of pacification</td>
<td>Two principal hands—preaching attitude</td>
<td>Six arms</td>
</tr>
<tr>
<td></td>
<td>L.h.—clenched and placed on lap</td>
<td>L.h.—clenched and placed on hip</td>
<td>L.h.—earth-touching attitude</td>
<td>R.h.—boon-giving</td>
<td>R.h.—sword, boon-giving and arrow</td>
</tr>
<tr>
<td>Colour</td>
<td>White or red</td>
<td>Yellow, green or red</td>
<td>Whiskish yellow or yellow</td>
<td>White or blue</td>
<td>Golden yellow</td>
</tr>
<tr>
<td>Hands</td>
<td>Two</td>
<td>Two</td>
<td>Two</td>
<td>Two</td>
<td>Golden</td>
</tr>
<tr>
<td>Other forms</td>
<td>(1) holding jar in two hands</td>
<td>(1) R.h.—whip</td>
<td>(1) with two hands, joining palm to palm, displaying attitude of striking</td>
<td>R.h.—boon-giving and jewel</td>
<td>Two or four</td>
</tr>
<tr>
<td></td>
<td>(2) R.h.—double lotus</td>
<td>L.h.—sword on lotus</td>
<td>L.h.—clenched and placed on hip</td>
<td>L.h.—boon-giving and jewel</td>
<td>Two, four or six</td>
</tr>
<tr>
<td></td>
<td>L.h.—jar on lotus</td>
<td>L.h.—crown on lotus</td>
<td>L.h.—thunderbolt with 5 thongs</td>
<td>L.h.—javelin (Lakti)</td>
<td></td>
</tr>
</tbody>
</table>
# BUDDHIST DEITIES

(Pls. 156-191)

## DHYĀNI BUDDHAS AND MAJOR BODHISATTVAS

<table>
<thead>
<tr>
<th>VORADHARA (Fig. 1)</th>
<th>VAJRAVATVA (Fig. 9)</th>
<th>AMITABHA (Fig. 21)</th>
<th>AKSHOBHYA</th>
<th>VAHROCANA</th>
<th>ASOKABHADHRA (Fig. 28)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Symbols</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thunderbolt and bell in two principal hands; two right hands carry sword and gada; two left hands carry skull-cup and noose</td>
<td>Thunderbolt and bell</td>
<td>R.H.—thunderbolt</td>
<td>Lotus symbol. Two hands in meditation pose</td>
<td>Thunderbolt. Touching the Earth attitude (Bhilasaria)</td>
<td>Wheel. Attitude of preaching</td>
</tr>
<tr>
<td><strong>Vehicle</strong></td>
<td></td>
<td>Peacock</td>
<td>Elephant</td>
<td>Lion or Dragon</td>
<td>Eagle</td>
</tr>
<tr>
<td><strong>Hands</strong></td>
<td>Six</td>
<td>Two</td>
<td>Two</td>
<td>Two or eight</td>
<td>Two</td>
</tr>
<tr>
<td><strong>Asana</strong></td>
<td>Meditation</td>
<td>Meditation</td>
<td>Meditation</td>
<td>Adamantine pose*</td>
<td>?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RATNASAMBHAVA (Fig. 8)</th>
<th>MATTHEYA (Fig. 10)</th>
<th>AVALOKITESVARA (Fig. 29)</th>
<th>MANJUSHRI</th>
<th>VAIJRAPANI (Fig. 15)</th>
<th>RATNAPANI (Fig. 26)</th>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>R.H.—boon-giving pose</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Vehicle</strong></td>
<td>Lion</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Hands</strong></td>
<td>Two</td>
<td>Two, four</td>
<td>Two, four or six</td>
<td>Two</td>
<td>Two</td>
<td>Two</td>
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</tbody>
</table>

* Vajraparānka or Vajrāsana. See page 109.
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<thead>
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<th>Dhyāni Buddha</th>
<th>Colour</th>
<th>Āsana</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOCANA (Fig. 4)</td>
<td>White</td>
<td>One leg pendant</td>
<td>Preaching attitude or vitarka and varada. Holds stem of lotus supporting a jewel</td>
</tr>
<tr>
<td>MAMAKI (Fig. 3)</td>
<td>Blue</td>
<td>One leg pendant</td>
<td>Carries stems of flowers, supporting a thunderbolt and skull-cup or two thunderbolts</td>
</tr>
<tr>
<td>VAIRADHATISVARI (Fig. 6)</td>
<td>Yellow</td>
<td>One leg pendant</td>
<td>Carries stems of flowers, supporting three peacock-feathers</td>
</tr>
<tr>
<td>PANDARA (Fig. 2)</td>
<td>Rose</td>
<td>One leg pendant</td>
<td>Holds blue lotus</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Dhyāni Buddha</th>
<th>Colour</th>
<th>Āsana</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>TARA (Fig. 5)</td>
<td>Green</td>
<td>—</td>
<td>Double-vajra on lotus</td>
</tr>
<tr>
<td>BHUKUTI</td>
<td>Yellow</td>
<td>—</td>
<td>R.h.—boon-giving pose and rosary, L.h.—trident (staff with three horns) and vase</td>
</tr>
<tr>
<td>JANGULI (Fig. 36)</td>
<td>—</td>
<td>—</td>
<td>Protection attitude, Plays lute with principal hands, Serpent in second left or trident, peacock-feather and snake</td>
</tr>
<tr>
<td>UKAYA</td>
<td>Blue</td>
<td>—</td>
<td>R.h.—knife, L.h.—skull-cup</td>
</tr>
<tr>
<td>PAKNASARABH</td>
<td>Blue</td>
<td>—</td>
<td>R.h.—thunderbolt, battle-axe, arrow, L.h.—targant with noose, cluster of leaves, bow</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dhyāni Buddha</th>
<th>Colour</th>
<th>Āsana</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARYA MAHILA</td>
<td>Yellow</td>
<td>—</td>
<td>R.h.—needle, L.h.—string</td>
</tr>
<tr>
<td>CUNDA</td>
<td>White</td>
<td>Two hands carry book on lotus</td>
<td>R.h.—boon-giving pose, L.h.—book on lotus, Two other hands carry book on lotus</td>
</tr>
<tr>
<td>MAHA MAYURI</td>
<td>Green</td>
<td>—</td>
<td>R.h.—peacock-feathers, arrow and boon-giving pose, L.h.—jewel, bow and water-vessel on lap</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vehicle</th>
<th>Colour</th>
<th>Hands</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pig</td>
<td>Yellow</td>
<td>Two</td>
</tr>
<tr>
<td>Pig</td>
<td>White</td>
<td>Two to twenty-six</td>
</tr>
<tr>
<td>Pig</td>
<td>Green</td>
<td>Six</td>
</tr>
<tr>
<td>VAJRARAGA</td>
<td>DHARMADHATU</td>
<td>MANJUSHRA</td>
</tr>
<tr>
<td>-----------</td>
<td>-------------</td>
<td>-----------</td>
</tr>
<tr>
<td>Symbols</td>
<td>Bow, arrow, noose &amp; goad, book &amp; sword, bell &amp; thunderbolt</td>
<td>Lotus in left hand; Preaching with 2 hands. Image of Aksobhya in crown</td>
</tr>
<tr>
<td>Madrā</td>
<td>(Samādhi) Meditation</td>
<td>—</td>
</tr>
<tr>
<td>Vehicle</td>
<td>—</td>
<td>Lion</td>
</tr>
<tr>
<td>Colour</td>
<td>White</td>
<td>Reddish white</td>
</tr>
<tr>
<td>Āsana</td>
<td>Adamantine pose (vajraparyāṇa) With one foot pendant (jalita)</td>
<td>Adamantine pose</td>
</tr>
<tr>
<td>Hands</td>
<td>Two</td>
<td>Eight</td>
</tr>
<tr>
<td>Faces</td>
<td>One</td>
<td>Four</td>
</tr>
<tr>
<td>Misc.</td>
<td>Decked in princely ornaments</td>
<td>Displays the sentiment of passionate love</td>
</tr>
<tr>
<td>Other forms</td>
<td>Preaching attitude, arrow &amp; vessel instead of noose &amp; goad</td>
<td>—</td>
</tr>
<tr>
<td>Symbols</td>
<td>MANJUVARA (Pls. 171)</td>
<td>MANJUVAJRA (Fig. 31)</td>
</tr>
<tr>
<td>------------------</td>
<td>----------------------</td>
<td>----------------------</td>
</tr>
<tr>
<td><em>Prajñāpāramitā</em></td>
<td>book on lotus</td>
<td>—</td>
</tr>
<tr>
<td>Mudrā</td>
<td>Preaching attitude</td>
<td>With two hands</td>
</tr>
<tr>
<td>Vehicle</td>
<td>Lion</td>
<td>Sits on moon or lion</td>
</tr>
<tr>
<td>Asana</td>
<td>With one foot pendant (lalita)</td>
<td>Adamantine pose</td>
</tr>
<tr>
<td>Colour</td>
<td>Golden yellow</td>
<td>Red or golden yellow</td>
</tr>
<tr>
<td>hands</td>
<td>Two</td>
<td>Six</td>
</tr>
<tr>
<td>Faces</td>
<td>One</td>
<td>Three</td>
</tr>
<tr>
<td>Musik</td>
<td>Displays sentiment of love</td>
<td>Displays sentiment of love</td>
</tr>
<tr>
<td>Other forms</td>
<td>—</td>
<td><em>R.h.</em>—sword, boon-giving, arrow</td>
</tr>
<tr>
<td></td>
<td><em>L.h.</em>—Prajñāpāramitā book, blue lotus and bow</td>
<td>—</td>
</tr>
<tr>
<td>Symbols</td>
<td>SADAKASARI-LOKESVARA (Pls. 163-164)</td>
<td>SIMHANADA (Fig. 32)</td>
</tr>
<tr>
<td>---------</td>
<td>---------------------------------</td>
<td>--------------------</td>
</tr>
<tr>
<td>Rosary &amp; lotus</td>
<td>Sword on lotus</td>
<td>Trident entwined by snake</td>
</tr>
<tr>
<td>MUDRA</td>
<td>Two hands in ajñati mudrā clasped against the chest</td>
<td>R.h.—boon-giving pose</td>
</tr>
<tr>
<td>VEHICILE</td>
<td>—</td>
<td>Lion</td>
</tr>
<tr>
<td>ASANÀ</td>
<td>—</td>
<td>Mahārajāḷa</td>
</tr>
<tr>
<td>Colour</td>
<td>White</td>
<td>White</td>
</tr>
<tr>
<td>Hands</td>
<td>Four</td>
<td>—</td>
</tr>
<tr>
<td>Faces</td>
<td>One</td>
<td>—</td>
</tr>
<tr>
<td>/misc.</td>
<td>On Right—Mañjīdhara with same colour &amp; same hands. On left—Śadakasari. Mahāvidyā with identical form sitting on another lotus</td>
<td>Crown of matted hair Clad in tiger-skin No ornaments</td>
</tr>
<tr>
<td>Other forms</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>

In Mañḍala, accompanied by Maitreya, Keśitarśana, Vajrapāṇi, Khaṭgarāṇa, Viṣṇukombhin, Śamantabhaṇḍara, Mañjughosa, Gaganagāpita & Dhumā, Pushpī, Gandhī & Dipā (goddesses) & Vajrankuṭi, Vajrapāṇi, Vajrapāṇi & Vajraghanṭā (guardians of four gates)
<table>
<thead>
<tr>
<th>Symbols</th>
<th>Padmanartisvara</th>
<th>Hariviharivahana</th>
<th>Trilokavasankara</th>
<th>Rakta-lokevara</th>
<th>Mayajalakrama</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mudra</td>
<td>Double lotus in all hands</td>
<td>—</td>
<td>Noose &amp; goad</td>
<td>Noose, goad, bow &amp; arrow</td>
<td>—</td>
</tr>
<tr>
<td></td>
<td>Double lotus in all the 18 hands</td>
<td>—</td>
<td></td>
<td></td>
<td>R.h.—drum, ritual wand, goad, noose, thunderbolt, arrow</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>L.h.—raised index finger, skull-cup, red lotus, the jewel, discus, bow</td>
</tr>
<tr>
<td>Vehicle</td>
<td></td>
<td>Lion, Eagle &amp; Vishnu</td>
<td>Adamantine pose</td>
<td>Standing or seated</td>
<td>—</td>
</tr>
<tr>
<td>Asana</td>
<td>Dancing in ardhaparyādha</td>
<td>—</td>
<td></td>
<td></td>
<td>With left foot raised (pratyālidha)</td>
</tr>
<tr>
<td>Colour</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Blue</td>
</tr>
<tr>
<td>Hands</td>
<td>Eighteen</td>
<td></td>
<td></td>
<td></td>
<td>Twelve</td>
</tr>
<tr>
<td>Faces</td>
<td>One</td>
<td></td>
<td></td>
<td></td>
<td>Five</td>
</tr>
<tr>
<td>Misc.</td>
<td>Amitabha in jata crown &amp; left side occupied by Tārā, Sudhana, Bhikṣu and Hayagriva. Decked in divine ornaments &amp; dress</td>
<td>—</td>
<td></td>
<td></td>
<td>He is nude &amp; wears a garland of heads</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Nilakantha</th>
<th>Sukhatandarśana</th>
<th>Pratasantarpita</th>
<th>Sukhatāti-lokevara</th>
<th>Vajradhāma</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mudra</td>
<td>Rowl of jewels</td>
<td>—</td>
<td>R.h.—varada, abhaya, rosy</td>
<td>R.h.—arrow, rosary, varada pose</td>
<td>Lotus</td>
</tr>
<tr>
<td></td>
<td>Two hands in meditation, held skull-cup filled with gems</td>
<td>—</td>
<td>1st pair of hands, varada</td>
<td>R.h.—lotus with 16 petals</td>
<td>L.h.—lotus with 16 petals</td>
</tr>
<tr>
<td></td>
<td>—</td>
<td></td>
<td>2nd pair, jewel &amp; book</td>
<td>R.h.—causes lotus to blossom against chest</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3rd pair, rosary &amp; staff with three horns</td>
<td>Peacock</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Lalita (with one foot pendant)</td>
<td></td>
</tr>
<tr>
<td>Vehicle</td>
<td>Yellow</td>
<td>White</td>
<td>White</td>
<td>Lalita</td>
<td>—</td>
</tr>
<tr>
<td>Asana</td>
<td>Adamantine pose</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Hands</td>
<td>Two</td>
<td>Six</td>
<td>Six</td>
<td>Six</td>
<td>Two</td>
</tr>
<tr>
<td>Faces</td>
<td>One</td>
<td>—</td>
<td>One</td>
<td>Three</td>
<td>One</td>
</tr>
<tr>
<td>Misc.</td>
<td>Jatā crown shows crescent &amp; Amitabha. Wears tiger skin &amp; no ornaments. His throat shows the blue pill of poison. The two sides of god occupied by two cobras with jewels on their hoods and tusk entwined with each other</td>
<td>Decked in ornaments</td>
<td>Crown of matted hair</td>
<td>Companion: śakti</td>
<td>Bears effigies of five</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Decked in ornaments</td>
<td>Surrounded by goddesses Vajrātārā, Viśvātārā, Padmatārā, etc.</td>
<td>Dhyāni Buddhas in crown</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Displays sentiment of love</td>
<td>Displays sentiment of love</td>
</tr>
</tbody>
</table>
## DHYANI BUDDHA AMITĀBHA—HIS EMANATIONS

### GODS

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Mudrā</th>
<th>Vehicle</th>
<th>Colour</th>
<th>Āsana</th>
<th>Hands</th>
<th>Faces</th>
<th>Misc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>—</td>
<td>—</td>
<td>—</td>
<td>Red</td>
<td>—</td>
<td>Four</td>
<td>One</td>
<td>—</td>
</tr>
</tbody>
</table>

#### MAHABALA
- R.h.—white staff & fly-whisk
- L.h.—mudrā of bowing & raised index finger

#### SAPTASATIKA HAYAGRIWA (Fig. 35)
- Thunderbolt & staff
- R.h.—thunderbolt
- L.h.—staff

### GODDESSES

#### SUKLA KURUKULLA
- Rosary and bowl of lotus
- R.h.—rosary
- L.h.—cup of lotus full of nectar

#### TARKOTHIYA KURUKULLA
- Kamadeva & Rati on rhum
- R.h.—bow, red lotus
- L.h.—abhyā & arrow

### GODDESS DEITIES

#### MAHATAVATI
- R.h.—rosary & varada pose
- L.h.—thunderbolt & book

### GODDESSES

#### ASTABJUJA KURUKULLA
- Trailokyavijaya mudrā with first pair of hands

#### MAYAJALAKRAMA KURUKULLA
- Trailokyavijaya mudrā with first pair of hands; abhaya & sprout of kunda flower with second & rosary & vase in the third

#### BHUKUTI (Pl. 182, 191)
- R.h.—attitude of bowing or varada & rosary.
- L.h.—tridauḍ (staff with three horns) & vase

### GODDESSES

- Yellow
- Four
- Her crown shows effigy of Amitābha

### GODDESS DEITIES

- Goddess looks fierce, wears a garland of heads, five skulls on the head, protruding teeth & tongue

---

**Hair** tied by snake. Wears ornaments of snakes. His face looks terrible. Effigy of Amitābha in crown

- Protruding belly & horsehead. Wears serpent ornaments & a garland of skulls. Tramples the world.
- Amitābha in jatā crown.
- Horse’s head over the principal head

**Jatā crown with Amitābha,**
her hair tied up by serpent  
Ananta; her necklace is Vāsuki; her ear ornament is Taksaka; her sacred thread is Kārkoṭaka; her girdle is Padma, the lord of serpents; her Nupura (anklet) is the serpent Mahāpadma.  
She displays the sentiment of passionate love.
### DHYANI BUDDHA AKSOBHYA—HIS EMANATIONS

<table>
<thead>
<tr>
<th>GODS</th>
<th>CANDAROSANA</th>
<th>HERUKA</th>
<th>HEVAJRA</th>
<th>BUDDHAKAPALA</th>
<th>SAMBASA</th>
<th>SAPTAKASARA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Symbols</strong></td>
<td>Sword &amp; tarjanīpāṇa (tarjanī with noose)</td>
<td>Thunderbolt &amp; skull-cup</td>
<td>Thunderbolt &amp; skull-cup</td>
<td>—</td>
<td>Thunderbolt &amp; bell</td>
<td>—</td>
</tr>
<tr>
<td><strong>Mudrā</strong></td>
<td>R.h.—sword</td>
<td>R.h.—thunderbolt</td>
<td>R.h.—thunderbolt in raised hand</td>
<td>R.h.—kartri (knife), drum</td>
<td>—</td>
<td>R.h.—skull-cup, ritual wand, trident</td>
</tr>
<tr>
<td></td>
<td>L.h.—noose round the raised index finger against the chest</td>
<td>L.h.—skull-cup full of blood</td>
<td>L.h.—skull-cup marked with vajra, embraces his Prajñā Nairātāmā</td>
<td>L.h.—ritual wand &amp; skull-cup</td>
<td>—</td>
<td>L.h.—thunderbolt, bell, human skin</td>
</tr>
<tr>
<td><strong>Vehicle</strong></td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>Kālarātri</td>
<td>Kālarātri</td>
</tr>
<tr>
<td><strong>Colour</strong></td>
<td>Yellow</td>
<td>Blue</td>
<td>Blue</td>
<td>Blue</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Anuṣṭāna</strong></td>
<td>—</td>
<td>Seated with right knee raised</td>
<td>Dancing in ardha-parṣyāṇa</td>
<td>Dancing in ardha-parṣyāṇa</td>
<td>Left foot raised</td>
<td>Left foot raised</td>
</tr>
<tr>
<td><strong>Hand(s)</strong></td>
<td>Two</td>
<td>Two</td>
<td>Two</td>
<td>Four</td>
<td>Two</td>
<td>Six</td>
</tr>
<tr>
<td><strong>Face(s)</strong></td>
<td>One</td>
<td>One</td>
<td>One</td>
<td>—</td>
<td>One</td>
<td>Three</td>
</tr>
<tr>
<td><strong>Misc.</strong></td>
<td>Squint eyed, Terrible face. Wears on his crown a garland of heads</td>
<td>Stands on a corpse, From his left shoulder hangs a ritual wand with a flowing banner</td>
<td>Gigantic in stature; garlands of heads, Aksobhya in crown. Aksobhya in crown. Embraced on left by Prajñā Citrapena</td>
<td>Aksobhya in crown. Viśva-vajra in head-dress. Tramples upon Bhairava &amp; Kālarātri; Matted hair. Embraced by Śakti Vajravārāhī</td>
<td>Aksobhya in crown. Siṣṇu-vajra in crown. Embraced by Śakti Vajravārāhī</td>
<td>Six deities on six spokes of the Sun-wheel on which he stands. From right—Herukī, Vajravārāhī, Ghoracandī, Vajrabhāskarī, Vajraraudrī, Vajradākṣī</td>
</tr>
<tr>
<td><strong>Other forms</strong></td>
<td>—</td>
<td>—</td>
<td>Four-armed—whose other two hands embraces Śakti Vajravārāhī</td>
<td>Six-armed—3-faced</td>
<td>R.h.—vajra &amp; vajra-marked bell, elephant-skin, drum, axe, knife (kartri), trident</td>
<td>Four-faces &amp; 12-armed: R.h.—vajra &amp; vajra-marked bell, elephant-skin, drum, axe, knife (kartri), trident</td>
</tr>
<tr>
<td>Symbols.</td>
<td>VEHICLE</td>
<td>MUDRĀ</td>
<td>ASANA</td>
<td>COLOUR</td>
<td>HANDS</td>
<td>FACES</td>
</tr>
<tr>
<td>------------------</td>
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<td>---------------</td>
<td>---------------</td>
<td>--------------</td>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>Tarjaṇṭāka</td>
<td>Šiva</td>
<td>R.h.—thunderbolt</td>
<td>Right foot raised</td>
<td>Blue</td>
<td>Two</td>
<td>One</td>
</tr>
<tr>
<td>(tarjani with noose)</td>
<td></td>
<td>L.h.—noose held by index finger</td>
<td>(pratyālidha)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&amp; thunderbolt</td>
<td></td>
<td></td>
<td></td>
<td>Blue</td>
<td>Two</td>
<td></td>
</tr>
<tr>
<td>Mudrā</td>
<td></td>
<td>Two hands locked in the vajraḥutiḍāra mudrā hold thunderbolt &amp; bell</td>
<td></td>
<td>Black</td>
<td>Four</td>
<td></td>
</tr>
<tr>
<td>VEHICLE</td>
<td></td>
<td></td>
<td></td>
<td>Blue</td>
<td>Eight</td>
<td></td>
</tr>
<tr>
<td>MUDRĀ</td>
<td></td>
<td>R.h.—thunderbolt</td>
<td></td>
<td></td>
<td>Four</td>
<td></td>
</tr>
<tr>
<td>BHUTADAMARA</td>
<td></td>
<td>L.h.—tarjani mudrā</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aparājita</td>
<td></td>
<td>R.h.—thunderbolt, sword, wheel, arrow</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VAIṆAVALANALĀRAKA</td>
<td></td>
<td>L.h.—bell, bow, noose and ritual wand</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VAIṆAVALANALĀRAKA</td>
<td></td>
<td></td>
<td></td>
<td>With left foot raised (āḍuḍha)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Note:** Except for Jambhala, all the male emanations of Āksobhya are terrific in appearance, with twisted and fanged faces, protruding tongues, blood-shot eyes, etc. They wear ornaments made up of snakes and garlands of skulls.
### Dhyani Buddha Aksobhya—His Emanations (Contd.)

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Hayagriva (Fig. 35)</th>
<th>Raktabhayamari</th>
<th>Krishnayamari</th>
<th>Jambhala (Pl. 179)</th>
<th>Ucchusma Jambhala</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Skull-cup, staff</td>
<td>Staff</td>
<td></td>
<td>R.h.—skull-cup</td>
</tr>
<tr>
<td><strong>Mudrā</strong></td>
<td>Skull-cup, arrow,</td>
<td></td>
<td>R.h.—staff marked with</td>
<td></td>
<td>L.h.—mongoose</td>
</tr>
<tr>
<td></td>
<td>ritual wand, bow</td>
<td></td>
<td>thunderbolt.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>R.h.—thunderbolt, staff,</td>
<td></td>
<td>L.h.—skull-cup</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>karuna pose &amp; raised arrow</td>
<td></td>
<td>L.h.—raised index finger</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>L.h.—raised index finger</td>
<td></td>
<td>with noose against chest</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>touches breast, lotus, bow</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vehicle</td>
<td>—</td>
<td>Buffalo</td>
<td>—</td>
<td></td>
<td>Kubera vomiting jewels</td>
</tr>
<tr>
<td>Colour</td>
<td>Blue</td>
<td>Red</td>
<td>Blue</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>Āsama</td>
<td>—</td>
<td>Right foot raised</td>
<td>—</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>With one foot pendant</td>
<td></td>
<td>Right foot raised</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(latina)</td>
<td>(pratyāhāra)</td>
<td>(pratyāhāra)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hands</td>
<td>Four</td>
<td>Eight</td>
<td>Two</td>
<td>Six</td>
<td></td>
</tr>
<tr>
<td>Feet</td>
<td>Four</td>
<td>Three</td>
<td>One</td>
<td>Three</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Row of skulls in head-dress</td>
<td>Aksobhya in crown</td>
<td>—</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Companions: east—Vajrādākini; south—Ratnādākini; west—Padmādākini; north—Vīvadākini</td>
<td>Aksobhya in crown</td>
<td>—</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>Other forms</td>
<td>—</td>
<td>—</td>
<td>(1) Three-faced, four-armed:</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td></td>
<td></td>
<td>—</td>
<td>R.h.—mudgara, sword</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td></td>
<td></td>
<td>—</td>
<td>L.h.—lotus &amp; jewel</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td></td>
<td></td>
<td>—</td>
<td>(2) Three or six-faced, six-armed:</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td></td>
<td></td>
<td>—</td>
<td>R.h.—sword, mudgara, thunderbolt</td>
<td>—</td>
<td>—</td>
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<tr>
<td></td>
<td></td>
<td>—</td>
<td>L.h.—ball, vajra, noose, wooden pestle</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td></td>
<td></td>
<td>—</td>
<td>Rides on a buffalo</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>
### Dhyani Buddha Aksobhya—His Emanations (Cont.)

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Paramasya</th>
<th>Yogambara</th>
<th>Kalacakra</th>
<th>Mahacinarā</th>
<th>Janguli (pl. 181)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mudrā</strong></td>
<td>—</td>
<td><strong>R.h.—double thunderbolt raised upwards; sword, arrow</strong></td>
<td><strong>Principal hands—vajra &amp; vajra-marked bell</strong></td>
<td><strong>R.h.—vajra, sword, trident, knife, fire, arrow, vajra &amp; goad, dices, knife, red axe</strong></td>
<td>—</td>
</tr>
<tr>
<td><strong>Vehicle</strong></td>
<td>Gautama &amp; Śiva</td>
<td>Four gods &amp; four goddesses (Indra, Indrā, Śri, Rati, etc.)</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Colour</strong></td>
<td>Blue</td>
<td>—</td>
<td>Blue</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Āsana</strong></td>
<td>Right foot raised (pratyāśīṣṭā)</td>
<td>Right foot raised (pratyāśīṣṭā)</td>
<td>—</td>
<td>Dances in āśīṣṭha</td>
<td>—</td>
</tr>
<tr>
<td><strong>Hands</strong></td>
<td>Eight</td>
<td>Eight</td>
<td>Six</td>
<td>Twenty-four</td>
<td>—</td>
</tr>
<tr>
<td><strong>Faces</strong></td>
<td>Four</td>
<td>Four</td>
<td>Three</td>
<td>Four</td>
<td>—</td>
</tr>
<tr>
<td><strong>Misc.</strong></td>
<td>Tramples upon head of Śiva with left leg. Right leg presses upon bosom of Gautama</td>
<td>Four legs. Tramples Indra &amp; Śri with one right leg, Rati &amp; Priti with the other right leg. Tramples Indra &amp; Mādhukarā with one left leg &amp; Jayakara &amp; Vasanta with the other left leg</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>

**Other forms** —

(1) **Symbols**—trident, peacock's feathers, snake
(2) **Three-faced, six-armed:**
   - **R.h.—sword, vajra, arrow**
   - **L.h.—tārjana with noose, blue lotus, bow**

**Goddesses**

- Snake or lute
- Abhaya Playa lute with principal hands. Snake in second left & abhaya mudrā with second right
**DHYANI BUDDHA AKSOBHYA—HIS EMANATIONS (Contd.)**

### GODDESSES

<table>
<thead>
<tr>
<th>EKAJATA</th>
<th>VIPYULAKARAJI</th>
<th>PARNASABARI (Fig. 37)</th>
<th>SITAPRAJNAPARAMITA</th>
<th>PITAPRAJNAPARAMITA</th>
<th>KANAPRAJNAPARAMITA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symbols</td>
<td>Knife, skull-cup</td>
<td>R.h.—sword, vajra, wheel, jewel, goad, arrow, dhar, mudgara, wooden peafowl, knife, drum, rosary. L.h.—bow, noose, tarjant, banner, mace, trident, wine glass, lotus, bell, battle-axe, Brahma's skull-cup</td>
<td>—</td>
<td>Lotus &amp; book</td>
<td>Book on lotus to the left</td>
</tr>
<tr>
<td>Mode</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Vehicle</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Colour</td>
<td>Blue</td>
<td>Blue</td>
<td>Yellow</td>
<td>White</td>
<td>Yellow</td>
</tr>
<tr>
<td>Arms</td>
<td>Two</td>
<td>Twenty-one</td>
<td>Seven</td>
<td>Six</td>
<td>Two</td>
</tr>
<tr>
<td>Hands</td>
<td>One</td>
<td>Twelve</td>
<td>Three</td>
<td>One</td>
<td>One</td>
</tr>
<tr>
<td>Other Forms</td>
<td>(1) Four-armed: R.h.—arrow, sword L.h.—bow, skull</td>
<td>(2) Eight-armed: R.h.—sword, arrow, vajra, knife L.h.—bow, lotus, battle-axe, skull</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Symbols</td>
<td>Mahasiddha</td>
<td>Mahanirvani</td>
<td>Mahapratyangira</td>
<td>Dhyajagrekeyura</td>
<td>Vardhara</td>
</tr>
<tr>
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<td>----------------</td>
<td>---------</td>
</tr>
<tr>
<td>Emaciated body</td>
<td>—</td>
<td>—</td>
<td>Ears of corn</td>
<td>Knife &amp; skull-cup</td>
<td>—</td>
</tr>
<tr>
<td>Mudra</td>
<td>R.h.—thunderbolt, varada pose</td>
<td>R.h.—sword, goad, varada pose</td>
<td>R.h.—sword, noose, varada pose</td>
<td>R.h.—varada, L.h.—ritual wand, L.h.—ears of corn, wheel</td>
<td></td>
</tr>
<tr>
<td>Vehicle</td>
<td>Corpse</td>
<td>—</td>
<td>—</td>
<td>Corpse lying on its back</td>
<td>—</td>
</tr>
<tr>
<td>Colour</td>
<td>Red</td>
<td>Blue</td>
<td>Blue</td>
<td>Yellow</td>
<td>Blue</td>
</tr>
<tr>
<td>Asana</td>
<td>Dancing in ardhaparaya’ka</td>
<td>—</td>
<td>Right foot raised, (pratyatidhia)</td>
<td>Dancing in ardhaparaya’ka</td>
<td>—</td>
</tr>
<tr>
<td>Hands</td>
<td>Six</td>
<td>Four</td>
<td>Four</td>
<td>Two</td>
<td>—</td>
</tr>
<tr>
<td>Faces</td>
<td>One</td>
<td>—</td>
<td>Three</td>
<td>—</td>
<td>Three</td>
</tr>
</tbody>
</table>
## Dhyani Buddha Vairocana—His Emanations

### NAMASANGITI
- Symbols: Left hand touching the Asoka bough
- Mudra: R.h.—abhaya, anjali, sword on double-vajra, tarpana, kepoma, dhyâna
- Vehicle: Pig
- Colour: White
- Asana: Adamantine pose
- Hands: Twelve
- Faces: One
- Misc.: Jatã crown with ornaments

### MARICI
- Symbols: Needle & string
- Mudra: R.h.—boon-giving pose
- Vehicle: Pig
- Colour: Yellow
- Asana: Standing
- Hands: Standing
- Faces: Three
- Misc.: Vairocana in crown

### AKYA MARICI
- Symbols: Needle & string
- Mudra: R.h.—needle
- Vehicle: Pig
- Colour: Yellow
- Asana: Standing
- Hands: Standing
- Faces: Twelve
- Misc.: Vairocana in crown

### MARICI PUCUA
- Symbols: Needle & string
- Mudra: L.h.—bough of Asoka tree
- Vehicle: Chariot of seven pigs
- Colour: Yellow
- Asana: Standing
- Hands: Eight
- Faces: Three
- Misc.: Vairocana in crown. She is surrounded by four goddesses—Varûni, Vâditi, Varûni & Varadhamukt. Sews up eyes & mouths of the wicked with the needle & string

### UBBHAYAVARAHANANA
- Symbols: Two sow-faces
- Mudra: R.h.—needle, gourd, spear (Bhûdîpâla), sword, knife, staff
- Vehicle: Right foot raised (âldhâ)
- Colour: Yellow
- Asana: Standing
- Hands: Twelve
- Faces: Three
- Misc.: Vairocana in crown. Tramples Hindu gods Harî, Hari & Brahmâ

### DASABHUJASITA MARICI
- Symbols: R.h.—sun, blue thunderbolt, arrow, gourd and needle
- Mudra: R.h.—mound, bow, Asoka bough, noose with tarjan and string
- Vehicle: Chariot of seven pigs
- Colour: White
- Asana: Standing
- Hands: Ten
- Faces: Five
- Misc.: Vairocana in crown

### VAJRAYATISVARA MARICI (Pl. 180)
- Symbols: R.h.—sword, wooden pestle, arrow, gourd, thunderbolt, battle-axe
- Mudra: L.h.—noose, skull-cup, Asoka bough severed, head of Brahmâ, bow and trident
- Vehicle: Left leg bent and raised forward, right leg straight & thrown behind
- Colour: White
- Asana: Standing
- Hands: Eight
- Faces: Six
- Misc.: Vairocana in crown

### UBBHAYAVIJAYA
- Symbols: Buddha on lotus
- Mudra: R.h.—double thunderbolt, Buddha on lotus, arrow and varada pose
- Vehicle: Chariot of seven pigs
- Colour: White
- Asana: Standing
- Hands: Twelve
- Faces: Three
- Misc.: Vairocana in crown

### SIHATAPTRA APASAHTA
- Symbols: R.h.—wheel, goad and arrow
- Mudra: L.h.—thunderbolt, arrow and noose with tarjani
- Vehicle: Chariot of seven pigs
- Colour: White
- Asana: Standing
- Hands: Six
- Faces: Three
- Misc.: Decked in ornaments. Vairocana in crown

---

*Only Namasangiti is male. All the others are goddesses.*
### Dhyani Buddha Vairocana—His Emanations (Contd.)

<table>
<thead>
<tr>
<th><strong>Muationa Pramanadani</strong></th>
<th><strong>Vajrayarshi</strong></th>
<th><strong>Gunda (Pls. 169, 183, 184)</strong></th>
<th><strong>Grahamatrika</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Symbols</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>°</td>
<td>Essence near the right ear</td>
<td>Book on lotus</td>
<td></td>
</tr>
<tr>
<td><strong>Mudra</strong></td>
<td>R.h.—sword, arrow and varada pose</td>
<td>Two hands hold bowl</td>
<td>Preaching attitude with principal hands</td>
</tr>
<tr>
<td>L.h.—bow, noose, battle-axe</td>
<td>R.h.—boon-giving pose</td>
<td>R.h.—thunderbolt, arrow</td>
<td>L.h.—lotus, bow</td>
</tr>
<tr>
<td><strong>Vehicle</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>°</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Colour</strong></td>
<td>White</td>
<td>Red</td>
<td>White</td>
</tr>
<tr>
<td><strong>Asana</strong></td>
<td></td>
<td>Dancing in ardhaparyaäka</td>
<td>Admantine pose</td>
</tr>
<tr>
<td><strong>Hands</strong></td>
<td>Six</td>
<td>Two or four</td>
<td>Two, four, sixteen, eighteen, or twenty-six</td>
</tr>
<tr>
<td><strong>Faces</strong></td>
<td>One</td>
<td></td>
<td>One</td>
</tr>
<tr>
<td><strong>Misc.</strong></td>
<td>Decked in ornaments. Young and beautiful. Displays sentiment of love. Vairocana in crown</td>
<td>Double thunderbolt on head</td>
<td>Three</td>
</tr>
<tr>
<td><strong>Other forms</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) <strong>Color</strong>—Red</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Appearance</strong>—Nude</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Asana</strong>—Pratyäälha</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Symbols</strong>—Vajra-tarjani &amp; skull-cup</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(2) <strong>Symbols</strong>—Knife &amp; skull-cup</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Asana</strong>—Dancing in ardhaparyaäka</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Vehicle</strong>—Corpse lying on back</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(3) <strong>Appearance</strong>—Terrible</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Arms</strong>—Four</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Asana</strong>—Alidha</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Rosary &amp; vase</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(2) R.h.—club (mudgara), knife</td>
<td></td>
<td></td>
<td>L.h.—lotus &amp; staff</td>
</tr>
<tr>
<td>L.h.—lotus &amp; staff</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(3) <strong>Sixteen-handed</strong>: R.h.—boon-giving pose, thunderbolt, discus, club, dagger, rosary</td>
<td></td>
<td></td>
<td>L.h.—vessel, axe, trident, bow, dagger, rosary, etc.</td>
</tr>
<tr>
<td>Symbols</td>
<td>Objects in hand</td>
<td>Vajrasattva</td>
<td>Khadgabhaivana-Tara</td>
</tr>
<tr>
<td>---------</td>
<td>----------------</td>
<td>------------</td>
<td>---------------------</td>
</tr>
</tbody>
</table>
|         | Principal hands hold thunderbolt and bell & embraces Prajñā 
|         |                | Blue lotus       | R.h.—boon-giving pose, 
|         |                |                | L.h.—blue lotus 
|         |                |                | attitude 
|         |                |                | Two hands in preaching 
|         |                | Lotus           | R.h.—boon-giving pose, 
|         |                |                | rosary, arrow, 
|         |                |                | L.h.—blue lotus, 
|         |                |                | lotus, bow 
|         |                |                | R.h.—rosary, boon- 
|         |                |                | giving pose 
|         |                |                | L.h.—lotus, book 
|         |                |                | L.h.—lotus, book 
|         |                | Green          | Green        
|         |                | Sitting or standing | Sitting or standing |
|         |                |                |                |                |
| Vehicle |                |                |                |                |
| Colour  |                |                |                |                |
| Asana   |                |                |                |                |
| Hands   | Six            | Two           | Two             | Four          |
| Four    | Three          | One           | One             | One           |
| Misc.   | Companions: to her right—Asokakāmā Mārici; on left—Ekaṭā, Amoghasiddhi in crown |
|         | Companions: Ekaṭā on left, Asokakāmā on right, Aṁya-Jāṅguli behind Ekaṭā; Mahāmāyūri on extreme right |
|         | Amoghasiddhi in crown; No companions |
|         | Amoghasiddhi in crown; Head decorated with five severed heads and crescent; Decked in ornaments |

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Objects in hand</th>
<th>Sita-Tara</th>
<th>Parnasadari</th>
<th>Mahamayuri</th>
<th>Vajrashinkhala</th>
<th>Vajragandhari</th>
</tr>
</thead>
</table>
|         | Utpala (lotus), mañjā with two hands, 
|         |              | R.h.—thunderbolt, battle- 
|         |                | saxe, arrow 
|         |                | L.h.—bow, cluster of leaves, 
|         |                | noose with tarjant pose 
|         |                | R.h.—peacock’s feathers, 
|         |                | arrow & varada pose 
|         |                | L.h.—jewel, bow & water- 
|         |                | vessel on lap 
|         |                | Chain           
|         |                | R.h.—protection pose, 
|         |                | thunderbolt, thunderbolt- 
|         |                | chain, arrow 
|         |                | L.h.—skull-cup, noose with 
|         |                | tarjant, bow 
|         |                | R.h.—thunderbolt, bell 
|         |                | marked with vajra, sword, 
|         |                | trident, arrow, discus 
|         |                | L.h.—ritual wand, good 
|         |                | bow, battle-axe, noose, 
|         |                | tarjant against chest |
|         |                | R.h.—thunderbolt, bell 
|         |                | marked with vajra, sword, 
|         |                | trident, arrow, discus 
|         |                | L.h.—ritual wand, good 
|         |                | bow, battle-axe, noose, 
|         |                | tarjant against chest |
| Vehicle | White          | Diseases in human form |
| Colour  |                | Green          |
| Asana   |                | Left leg raised (pratīyālānā) |
| Hands   | Four           | Three          |
| Four    | One            | Six            |
| Misc.   | Images of five Dhyāni Buddhas in crown. Decked in ornaments 
|         |                | Amoghasiddhi in crown |
|         |                | Trample under feet diseases 
|         |                | Decked in tiger-skin |
|         |                | Amoghasiddhi in crown |
|         |                | Displays sentiment of 
|         |                | passionate love 
|         |                | Amoghasiddhi in crown |

*Only Vajrasattva is a male deity. All the other emanations are female.*
<table>
<thead>
<tr>
<th>GODS</th>
<th>GODDESSES</th>
<th>MAHAPRATISARA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>JAMBHALA</strong></td>
<td><strong>UCCHUSMA JAMBHALA</strong></td>
<td><strong>VAJRATARA</strong></td>
</tr>
<tr>
<td>Symbols</td>
<td></td>
<td>R.H. — thunderbolt, noose, arrow, conch</td>
</tr>
<tr>
<td>Objects in hands</td>
<td>With two principal hands embraces Vasudhāra</td>
<td>L.H. — lotus, bow, goad, raised tarjant</td>
</tr>
<tr>
<td></td>
<td>R.H. — thunderbolt &amp; sword</td>
<td>L.H. — bow, banner, jewel, battle-axe, conch</td>
</tr>
<tr>
<td></td>
<td>L.H. — emerald &amp; lotus</td>
<td></td>
</tr>
<tr>
<td>Vehicle</td>
<td>Kubera.</td>
<td>Golden yellow</td>
</tr>
<tr>
<td>Colour</td>
<td>White</td>
<td></td>
</tr>
<tr>
<td>Āsana</td>
<td>Adamantine pose</td>
<td></td>
</tr>
<tr>
<td>Hands</td>
<td>Six</td>
<td>Eight</td>
</tr>
<tr>
<td>Face</td>
<td>Three</td>
<td>Ten</td>
</tr>
<tr>
<td>Misc.</td>
<td></td>
<td>Three</td>
</tr>
<tr>
<td>Other forms</td>
<td></td>
<td>Ratnasambhava in crown</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GODDESSES</th>
<th>MAHAPRATISARA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VASUDHĀRA</strong></td>
<td></td>
</tr>
<tr>
<td>Symbols</td>
<td>Ears of corn</td>
</tr>
<tr>
<td>Objects</td>
<td>R.H. — boon-giving pose</td>
</tr>
<tr>
<td>in hands</td>
<td>L.H. — ears of corn on a vessel</td>
</tr>
<tr>
<td>Vehicle</td>
<td></td>
</tr>
<tr>
<td>Colour</td>
<td>Yellow</td>
</tr>
<tr>
<td>Āsana</td>
<td></td>
</tr>
<tr>
<td>Hands</td>
<td>Two</td>
</tr>
<tr>
<td>Faces</td>
<td>One</td>
</tr>
<tr>
<td>Misc.</td>
<td>Ratnasambhava in crown</td>
</tr>
<tr>
<td></td>
<td>Decked in ornaments</td>
</tr>
<tr>
<td>Other forms</td>
<td>One-faced, six-armed: Lalita attitude</td>
</tr>
<tr>
<td></td>
<td>R.H. — namaskāra (attitude of adoration), boon-giving pose</td>
</tr>
<tr>
<td></td>
<td>ears of corn</td>
</tr>
<tr>
<td></td>
<td>L.H. — book, ears of corn, vessel containing jewels</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GODDESSES</th>
<th>MAHAPRATISARA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>APARAJITA</strong></td>
<td></td>
</tr>
<tr>
<td>Symbols</td>
<td>Trampling upon Gaucema</td>
</tr>
<tr>
<td>Objects</td>
<td></td>
</tr>
<tr>
<td>in hands</td>
<td>R.H. — slapping attitude</td>
</tr>
<tr>
<td>(Chapaṭādāna)</td>
<td>L.H. — noose on index finger</td>
</tr>
<tr>
<td>Vehicle</td>
<td></td>
</tr>
<tr>
<td>Colour</td>
<td>Yellow</td>
</tr>
<tr>
<td>Āsana</td>
<td></td>
</tr>
<tr>
<td>Hands</td>
<td>Two</td>
</tr>
<tr>
<td>Faces</td>
<td>One</td>
</tr>
<tr>
<td>Misc.</td>
<td>Face awful, terrible, feroceious</td>
</tr>
<tr>
<td>Destroyer of all wicked beings</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GODDESSES</th>
<th>MAHAPRATISARA</th>
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<tbody>
<tr>
<td><strong>VAJRAYOGIÑE</strong></td>
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<tr>
<td>Symbols</td>
<td>Knife &amp; severed head</td>
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<td>Objects</td>
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<tr>
<td>in hands</td>
<td>R.H. — knife with which she has severed her own head</td>
</tr>
<tr>
<td>Vehicle</td>
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<td>Colour</td>
<td>Yellow</td>
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<tr>
<td>Misc.</td>
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<tr>
<td>Destroyer of all wicked beings</td>
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<td>Other forms</td>
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(1) Yellow Form: Yellow; two-armed; knife and skull-cup as symbols
(2) Red Form: Colour — Red
Vehicle—corpse
Symbols—thunderbolt & skull-cup
Asana—ālītha
### SAKTIS OF DHYANI BUDDHAS

<table>
<thead>
<tr>
<th>Dhyani Buddha</th>
<th>Symbol</th>
<th>Mudrā</th>
<th>Āsana</th>
<th>Colour</th>
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</thead>
<tbody>
<tr>
<td>PANDARA</td>
<td>(Fig. 2, Pl. 182)</td>
<td>Holds blue lotus</td>
<td>With one foot pendant (lalita)</td>
<td>Rose</td>
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<tr>
<td>MAMAKI</td>
<td>(Fig. 3)</td>
<td>Holds flowers which support thunderbolt &amp; skull-cup or two thunderbolts at shoulder level</td>
<td>With one foot pendant (lalita)</td>
<td>Blue</td>
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<tr>
<td>TARA</td>
<td>(Fig. 5, Pls. 182, 188, 189)</td>
<td>Holds lotuses supporting double thunderbolts at shoulder level</td>
<td>With one foot pendant (lalita)</td>
<td>Green</td>
</tr>
<tr>
<td>LOCANA</td>
<td>(Fig. 4)</td>
<td>Holds lotuses supporting Cintāmani jewel and a triangle at shoulder level</td>
<td>With one foot pendant (lalita)</td>
<td>White</td>
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<tr>
<td>VAIRADHAVYARI</td>
<td>(Fig. 6, Pl. 180)</td>
<td>Flowers supporting three maryūrapiche (peacock feathers) at shoulder level</td>
<td>With one foot pendant (lalita)</td>
<td>Yellow</td>
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<tr>
<td>RAHASTAMBAHAVA</td>
<td></td>
<td>Vitarka &amp; boon-giving</td>
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</table>

*There is some controversy about the Saktis. Some regard Vairadhāvīlaya as the Sakti of Vairocana, Locana of Aksobhya, and Māmaki of Rāhastambhava.*

### PANCHARAKSHA MANDALA (FIVE PROTECTRESSSES)

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Āsana</th>
<th>Colour</th>
<th>Arms</th>
<th>Faces</th>
<th>Objects in hands</th>
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<tbody>
<tr>
<td>MAHAPRATIHA</td>
<td>Adamantine pose</td>
<td>Yellow</td>
<td>Twelve</td>
<td>Four</td>
<td>R.h.—jewel, discus, thunderbolt, arrow, sword &amp; varada pose</td>
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<tr>
<td>MAHASÅPRAMARDANI</td>
<td>With one foot pendant</td>
<td>White</td>
<td>Ten</td>
<td>Four</td>
<td>L.h.—thunderbolt, raised index finger (tārānti), trident, bow, axe &amp; couch</td>
</tr>
<tr>
<td>MAHAMANTRAYAKINİ</td>
<td>Adamantine pose</td>
<td>Blue</td>
<td>Twelve</td>
<td>Four</td>
<td>R.h.—eight-spoked wheel on lotus, varada, goad, arrow, sword &amp; varada pose</td>
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<tr>
<td>MAHASTAVI</td>
<td>Seated with right knee raised (ardharparyayka)</td>
<td>Red</td>
<td>Eight</td>
<td>Three</td>
<td>L.h.—thunderbolt, arrow, sword &amp; varada &amp; ābbhaya pose</td>
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<tr>
<td>MAHAMAYURİ</td>
<td>Mendicant on bowl</td>
<td>Green</td>
<td>Eight</td>
<td>Three</td>
<td>R.h.—jewel, arrow, varada &amp; sword</td>
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<td>THE TWELVE PARAMITAS</td>
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<td>Two principal hands in dharmachakra mudrā</td>
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<td>L.h.—Bodhi tree</td>
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<td>L.h.—Double thunderbolt on lotus</td>
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## TARAS OF FIVE COLOURS

### GREEN TARA

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<tr>
<th>Åsana</th>
<th>KHADIBAVANI TARA</th>
<th>VASYA TARA</th>
<th>ARYA TARA</th>
<th>MAHATTARI TARA</th>
<th>VARADA TARA</th>
</tr>
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<tbody>
<tr>
<td>Objects in hands</td>
<td>R.h.—boon-giving</td>
<td>With both legs pendant (bhadraśastra)</td>
<td>Seated with right knee raised (arṣīharparyañka)</td>
<td>Adamantine pose</td>
<td>Seated with right knee raised (arṣīharparyañka)</td>
</tr>
<tr>
<td>Companions</td>
<td>Asokakāntā Mārīcī</td>
<td>No companions</td>
<td>Alone</td>
<td>Alone</td>
<td>Asokakāntā Mārīcī, Mahāmāyōrī, Ekañātā &amp; Jāñgulī</td>
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<table>
<thead>
<tr>
<th>Åsana</th>
<th>DEHOGOTTARINI TARA</th>
<th>DIHANADA TARA</th>
<th>JANGULI</th>
<th>PARNASABARI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objects in hands</td>
<td>Four hands—noose &amp; goad in first pair of hands; lotus &amp; varada in second pair</td>
<td>First pair of hands—book &amp; rosary; second pair—lotus &amp; varada</td>
<td>Trident, peacock's feathers, snake &amp; abhaya</td>
<td>Three faced, six-armed</td>
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### WHITE TARA

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<tr>
<th>Åsana</th>
<th>ASTAMAHĀBHAYA</th>
<th>MUNIṬUVANCANA TARA</th>
<th>CHÂTURBHĪJA-SITĀTARA</th>
<th>VISVAMATA</th>
<th>KURUKULLA</th>
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<tbody>
<tr>
<td>Objects in hands</td>
<td>Seated with right knee raised</td>
<td>Adamantine pose</td>
<td>Wheel on her chest</td>
<td>Two hands in utpala mudrā, Lotus and varada</td>
<td>R.h.—abhaya of lotus</td>
</tr>
<tr>
<td>Companions</td>
<td>Surrounded by ten goddesses</td>
<td>Alone</td>
<td>Mahāmāyōrī and Mārīcī</td>
<td></td>
<td>Plays lute with first pair of hands, White serpent and abhaya in second pair</td>
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### YELLOW TARA

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<thead>
<tr>
<th>Åsana</th>
<th>VÂJRA TARA</th>
<th>JANGULI</th>
<th>PARNASABARI</th>
<th>BHIKUTI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objects in hands</td>
<td>Four-faced, eight-armed</td>
<td>Three-faced, six-armed</td>
<td>Three-faced, six-armed</td>
<td>One-faced, four-armed</td>
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<tr>
<td>Companions and Mix.</td>
<td>Ten goddesses</td>
<td>Aksobhya in crown</td>
<td></td>
<td>R.h.—varada and rosary</td>
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### BLUE TARA

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<thead>
<tr>
<th>Åsana</th>
<th>EKAJATA</th>
<th>MAHACINA TARA</th>
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<tr>
<td>Objects in hands</td>
<td>Already described (p. 134)</td>
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<tr>
<td>Companions and Mix.</td>
<td>Aksobhya in crown</td>
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### RED TARA

- Bears image of Amitābha in crown.
### Twelve Vaisita Goddesses

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Arms</th>
<th>Colour</th>
<th>Objects in hands</th>
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<tbody>
<tr>
<td>AYURVASITA</td>
<td>Two</td>
<td>White</td>
<td>R.h.—lotus R.h.—lotus</td>
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<tr>
<td></td>
<td></td>
<td>Whitish-red</td>
<td>L.h.—image of Buddha</td>
</tr>
<tr>
<td>CITAVASITA</td>
<td>Two</td>
<td>White</td>
<td>R.h.—lotus L.h.—lotus</td>
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<tr>
<td></td>
<td></td>
<td>Thunderbolt</td>
<td>L.h.—thunderbolt</td>
</tr>
<tr>
<td>PARISKARAVASITA</td>
<td>Two</td>
<td>Yellow</td>
<td>R.h.—lotus L.h.—lotus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cintāmani flag</td>
<td>L.h.—Cintāmani flag</td>
</tr>
<tr>
<td>KARMAVASITA</td>
<td>Two</td>
<td>Green</td>
<td>R.h.—lotus L.h.—lotus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Double thunderbolt</td>
<td>L.h.—double thunderbolt</td>
</tr>
<tr>
<td>UPPATIVASITA</td>
<td>Two</td>
<td>Mixed</td>
<td>R.h.—lotus L.h.—lotus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Creepers</td>
<td>L.h.—sun &amp; moon on lotus</td>
</tr>
<tr>
<td>RUDDEVASITA</td>
<td></td>
<td>Green</td>
<td>R.h.—lotus L.h.—lotus</td>
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</table>

### Twelve Bhūmis

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Arms</th>
<th>Colour</th>
<th>Objects in hands</th>
</tr>
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<tbody>
<tr>
<td>ADHIMUKTIARVA</td>
<td>Two</td>
<td>Red</td>
<td>R.h.—thunderbolt R.h.—thunderbolt</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Two</td>
<td>L.h.—red lotus L.h.—jewel</td>
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<tr>
<td>PRAMUDITA</td>
<td>Two</td>
<td>Red</td>
<td>R.h.—thunderbolt R.h.—thunderbolt</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Two</td>
<td>L.h.—white lotus L.h.—white lotus</td>
</tr>
<tr>
<td>VIMALA</td>
<td>Two</td>
<td>Red</td>
<td>R.h.—thunderbolt R.h.—thunderbolt</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Two</td>
<td>L.h.—sun on lotus L.h.—blue lotus</td>
</tr>
<tr>
<td>PRABHAKARI</td>
<td>Two</td>
<td>Green</td>
<td>R.h.—thunderbolt R.h.—thunderbolt</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Green</td>
<td>L.h.—blue lotus L.h.—emerald</td>
</tr>
<tr>
<td>ARGISHAMI</td>
<td>Two</td>
<td>Yellow</td>
<td>R.h.—thunderbolt R.h.—thunderbolt</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Two</td>
<td>L.h.—emerald L.h.—emerald</td>
</tr>
<tr>
<td>SUDURJAYA</td>
<td>Two</td>
<td>Yellow</td>
<td>R.h.—thunderbolt R.h.—thunderbolt</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Two</td>
<td>L.h.—emerald L.h.—emerald</td>
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<tr>
<td>ABHIMUKHI</td>
<td>Two</td>
<td>Yellow</td>
<td>R.h.—thunderbolt R.h.—thunderbolt</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Two</td>
<td>L.h.—double thunderbolt L.h.—double thunderbolt</td>
</tr>
<tr>
<td>DURANGAJA</td>
<td>Two</td>
<td>Green</td>
<td>R.h.—thunderbolt R.h.—thunderbolt</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Two</td>
<td>L.h.—white lotus L.h.—white lotus</td>
</tr>
<tr>
<td>ACALA</td>
<td>Two</td>
<td>White</td>
<td>R.h.—thunderbolt R.h.—thunderbolt</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Two</td>
<td>L.h.—sword on lotus L.h.—manuscript</td>
</tr>
<tr>
<td>SADHUMAHI</td>
<td>Two</td>
<td>White</td>
<td>R.h.—thunderbolt R.h.—thunderbolt</td>
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<td>Two</td>
<td>L.h.—blue lotus L.h.—manuscript</td>
</tr>
<tr>
<td>DHARMAYA</td>
<td>Two</td>
<td>Red</td>
<td>R.h.—thunderbolt R.h.—thunderbolt</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Two</td>
<td>L.h.—image of Amitābha L.h.—image of Amitābha</td>
</tr>
</tbody>
</table>
### Twelve Dharinis

<table>
<thead>
<tr>
<th>Name</th>
<th>Symbol</th>
<th>Arms</th>
<th>Colour</th>
<th>Objects in hands</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sumati</td>
<td>Ears of corn</td>
<td>Two</td>
<td>Yellow</td>
<td>R.h.—double thunderbolt</td>
</tr>
<tr>
<td>Ratnoka</td>
<td>Chintamani flag</td>
<td>Two</td>
<td>Red</td>
<td>L.h.—ears of corn</td>
</tr>
<tr>
<td>Usnashaiva</td>
<td>Jar of moonstones</td>
<td>Two</td>
<td>White</td>
<td>R.h.—double thunderbolt</td>
</tr>
<tr>
<td>Mobi</td>
<td>Needle &amp; string</td>
<td>Two</td>
<td>Reddish-white</td>
<td>L.h.—jar of moonstones</td>
</tr>
<tr>
<td>Parnasabari</td>
<td>Peacock's feathers</td>
<td>Two</td>
<td>Green</td>
<td>R.h.—double thunderbolt</td>
</tr>
<tr>
<td>Janguli</td>
<td>Flowers</td>
<td>Two</td>
<td>White</td>
<td>R.h.—double thunderbolt</td>
</tr>
</tbody>
</table>

### Four Pratisamvitis

<table>
<thead>
<tr>
<th>Name</th>
<th>Symbol</th>
<th>Arms</th>
<th>Colour</th>
<th>Objects in hands</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dharmapratisamvita</td>
<td>Goad &amp; noose</td>
<td>Two</td>
<td>Whitish-red</td>
<td>Goad &amp; noose</td>
</tr>
<tr>
<td>Arthapratisamvita</td>
<td>Noose</td>
<td>Two</td>
<td>Green</td>
<td>Jewel &amp; noose</td>
</tr>
<tr>
<td>Niruktpratisamvita</td>
<td>Cham</td>
<td>Two</td>
<td>Red</td>
<td>Chain in two hands</td>
</tr>
<tr>
<td>Pratibhanapratisamvita</td>
<td>Bell</td>
<td>Two</td>
<td>Green</td>
<td>Holds bell in two hands</td>
</tr>
</tbody>
</table>
### TEN BUDDHIST GODS OF DIRECTION

<table>
<thead>
<tr>
<th>Direction</th>
<th>YAMANTAKA</th>
<th>PRAJNANTAKA</th>
<th>PADMANTAKA</th>
<th>VIGHNANTAKA</th>
<th>TAKKIRAJA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colour</td>
<td>East</td>
<td>South</td>
<td>West</td>
<td>North</td>
<td>South-East</td>
</tr>
<tr>
<td>Arms</td>
<td>Blue</td>
<td>White</td>
<td>Red</td>
<td>Green</td>
<td>Blue</td>
</tr>
<tr>
<td>Faces</td>
<td>Six</td>
<td>Six</td>
<td>Three</td>
<td>Six</td>
<td>Six</td>
</tr>
<tr>
<td>Objects in hands</td>
<td>Two principal hands—Sakti. Other four hands—hammer marked with thunderbolt, sword, jewel &amp; lotus</td>
<td>Two principal hands—Sakti. Other hands—staff marked with thunderbolt, sword, jewel &amp; lotus</td>
<td>Two principal hands—Sakti. Other hands—red lotus, sword, jewel &amp; discus</td>
<td>Two principal hands—Sakti. Other hands—thunderbolt, sword, jewel &amp; lotus</td>
<td>Two principal hands—Sakti. Other hands—blue staff, sword, jewel &amp; lotus</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NILADANDA</th>
<th>MAHABALA</th>
<th>ACALA</th>
<th>LUSIKA</th>
<th>SUMBHARAJA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direction</td>
<td>South-West</td>
<td>North-West</td>
<td>North-East</td>
<td>Up</td>
</tr>
<tr>
<td>Colour</td>
<td>Blue</td>
<td>Blue</td>
<td>Blue</td>
<td>Yellow</td>
</tr>
<tr>
<td>Arms</td>
<td>Six</td>
<td>Six</td>
<td>Six</td>
<td>Six</td>
</tr>
<tr>
<td>Faces</td>
<td>Three</td>
<td>Three</td>
<td>Three</td>
<td>Three</td>
</tr>
<tr>
<td>Objects in hands</td>
<td>Two principal hands—Sakti. Other hands—blue staff, sword, jewel &amp; lotus</td>
<td>Two principal hands—Sakti. Other hands—trident, sword, jewel &amp; lotus</td>
<td>Two principal hands—Sakti. Other hands—sword, thunderbolt, jewel &amp; lotus</td>
<td>Two principal hands—Sakti. Other hands—yellow discus, sword, jewel &amp; lotus</td>
</tr>
</tbody>
</table>

### SIX BUDDHIST GODDESSES OF DIRECTION

<table>
<thead>
<tr>
<th>VAJRANKUSHI</th>
<th>VAJRAPASI</th>
<th>VAIRASEHOTA</th>
<th>VAIRAGHANTA</th>
<th>USHAVIDAYA</th>
<th>SUMHA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symbol</td>
<td>Goad</td>
<td>Noose</td>
<td>Chain</td>
<td>Bell</td>
<td>Noose of snake</td>
</tr>
<tr>
<td>Direction</td>
<td>East</td>
<td>South</td>
<td>West</td>
<td>North</td>
<td>Down</td>
</tr>
<tr>
<td>Colour</td>
<td>White</td>
<td>Yellow</td>
<td>Red</td>
<td>Green</td>
<td>Blue</td>
</tr>
<tr>
<td>Arms</td>
<td>Two</td>
<td>Two</td>
<td>Two</td>
<td>Two</td>
<td>Two</td>
</tr>
<tr>
<td>Faces</td>
<td>One</td>
<td>One</td>
<td>One</td>
<td>One</td>
<td>One</td>
</tr>
<tr>
<td>Objects in hands</td>
<td>R.h.—goad</td>
<td>R.h.—noose</td>
<td>R.h.—chain</td>
<td>R.h.—bell</td>
<td>R.h.—discus</td>
</tr>
<tr>
<td></td>
<td>L.h.—raised index finger</td>
<td>L.h.—raised index finger</td>
<td>L.h.—raised index finger</td>
<td>L.h.—raised index finger</td>
<td>R.h.—noose of snake</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>L.h.—raised index finger</td>
</tr>
</tbody>
</table>
### Eight Ushnisa Gods

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Vajrosnisa</th>
<th>Ratrosnisa</th>
<th>Padrosnisa</th>
<th>Visnrosnisa</th>
<th>Tejrosnisa</th>
<th>Dhvajrosnisa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direction</td>
<td>East</td>
<td>South</td>
<td>West</td>
<td>North</td>
<td>South-East</td>
<td>South-West</td>
</tr>
<tr>
<td>Colour</td>
<td>White</td>
<td>Blue</td>
<td>Red</td>
<td>Green</td>
<td>Whitish-red</td>
<td>Reddish-blue</td>
</tr>
<tr>
<td>Objects in hands</td>
<td>Shows bhūpāsa mudrá</td>
<td>Shows varada mudrá</td>
<td>Shows dhyāna mudrá</td>
<td>Shows abhaya mudrá</td>
<td>R.h.—disc of sun</td>
<td>L.h.—on hip</td>
</tr>
<tr>
<td></td>
<td>Chhatrosnisa</td>
<td>Chhatrosnisa</td>
<td>Chhatrosnisa</td>
<td>Chhatrosnisa</td>
<td>Chhatrosnisa</td>
<td>Chhatrosnisa</td>
</tr>
<tr>
<td></td>
<td>Sword &amp; book</td>
<td>Parasol</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>North-West</td>
<td>North-East</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sky-green</td>
<td>White</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Objects in hands</td>
<td>R.h.—sword</td>
<td>R.h.—book</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>L.h.—book</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Holds chhatra (parasol)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>with two hands</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

### Six Dakinis

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Buddha-Dakini</th>
<th>Vajra-Dakini</th>
<th>Ratna-Dakini</th>
<th>Padma-Dakini</th>
<th>Karma-Dakini</th>
<th>Vishva-Dakini</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symbol</td>
<td>Wheel, skull-cup &amp; ritual wand</td>
<td>Thunderbolt, skull-cup &amp; ritual wand</td>
<td>Jewel, skull-cup &amp; ritual wand</td>
<td>Lotus, skull-cup &amp; ritual wand</td>
<td>Sword, skull-cup &amp; ritual wand</td>
<td>Double thunderbolt, skull-cup &amp; ritual wand</td>
</tr>
<tr>
<td>Colour</td>
<td>White</td>
<td>Blue</td>
<td>Yellow</td>
<td>Red</td>
<td>Green</td>
<td>Blue</td>
</tr>
</tbody>
</table>

### Eight Mothers

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Lasya</th>
<th>Mala</th>
<th>Gita</th>
<th>Sriya</th>
<th>Puspa</th>
<th>Dhupa</th>
<th>Dipa</th>
<th>Gandha</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symbol</td>
<td>Mirror</td>
<td>Garland</td>
<td>Lyre</td>
<td>Dancing</td>
<td>Flower</td>
<td>Incense vase</td>
<td>Lamp</td>
<td>Perfume vase</td>
</tr>
<tr>
<td>Colour</td>
<td>White</td>
<td>Yellow</td>
<td>Red</td>
<td>Green</td>
<td>White</td>
<td>Yellow</td>
<td>Red</td>
<td>Green</td>
</tr>
</tbody>
</table>

### Four Goddesses of the Seasons

<table>
<thead>
<tr>
<th>Season</th>
<th>Symbols</th>
<th>Vehicle</th>
<th>Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer</td>
<td>Sword &amp; skull-cup</td>
<td>Blue yak</td>
<td>Blue</td>
</tr>
<tr>
<td>Autumn</td>
<td>Battle-axe &amp; skull-cup</td>
<td>Deer</td>
<td>Red</td>
</tr>
<tr>
<td>Winter</td>
<td>Chopper &amp; skull-cup</td>
<td>Camel</td>
<td>Yellow</td>
</tr>
<tr>
<td>Winter</td>
<td>Hammer &amp; skull-cup</td>
<td></td>
<td>Blue</td>
</tr>
</tbody>
</table>

*All are with one face and two arms.*
### FOUR DANCE DEITIES

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Lasya</th>
<th>Mala (Malya)</th>
<th>Gita</th>
<th>Srawya</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colour</td>
<td>Red</td>
<td>Red</td>
<td>Indian gong</td>
<td>Thunderbolt</td>
</tr>
<tr>
<td>Arms</td>
<td>Two</td>
<td>Two</td>
<td>Reddish-white</td>
<td>Mixed</td>
</tr>
<tr>
<td>Mudrā</td>
<td>Two hands arranged in Lasyā act</td>
<td>Holds in her two hands garland of jewels</td>
<td>Two hands engaged in playing on the Indian gong</td>
<td>Two hands hold thunderbolt</td>
</tr>
</tbody>
</table>

### FOUR MUSICAL INSTRUMENTS

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Vamsa</th>
<th>Vina</th>
<th>Mukunda</th>
<th>Muraja</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colour</td>
<td>Red</td>
<td>Yellow</td>
<td>White</td>
<td>Smoky</td>
</tr>
<tr>
<td>Arms</td>
<td>Two</td>
<td>Two</td>
<td>Two</td>
<td>Two</td>
</tr>
<tr>
<td>Mudrā</td>
<td>Holds flute in two hands &amp; plays on it</td>
<td>Plays on lute with two hands</td>
<td>Plays on instrument called Mukunda</td>
<td>Plays on Muraja instrument</td>
</tr>
</tbody>
</table>

### FOUR DOOR GODDESSES

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Talika</th>
<th>Kuneśa</th>
<th>Kapata</th>
<th>Patadharini</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colour</td>
<td>White</td>
<td>Yellow</td>
<td>Red</td>
<td>Blue</td>
</tr>
<tr>
<td>Arms</td>
<td>Two</td>
<td>Two</td>
<td>Two</td>
<td>Two</td>
</tr>
<tr>
<td>Mudrā</td>
<td>Holds the lock in her two hands</td>
<td>Holds the keys in two hands</td>
<td>Holds door planks in two hands</td>
<td>Holds curtain in two hands</td>
</tr>
</tbody>
</table>

### FOUR LIGHT GODDESSES

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Sun</th>
<th>Light stick</th>
<th>Jewell</th>
<th>Tadbikara</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colour</td>
<td>White</td>
<td>Blue</td>
<td>Yellow</td>
<td>Green</td>
</tr>
<tr>
<td>Arms</td>
<td>Two</td>
<td>Two</td>
<td>Two</td>
<td>Two</td>
</tr>
<tr>
<td>Mudrā</td>
<td>Holds in her hands disc of the sun</td>
<td>Holds in her hands the light stick</td>
<td>Holds the jewel in her hands</td>
<td>Holds in her hands creeper-like lightning</td>
</tr>
</tbody>
</table>

* Mukunda and Muraja are the names of musical instruments.*
# HINDU DEITIES OF VAJRAYANA

## THE PRINCIPAL GODS AND GODDESSES

<table>
<thead>
<tr>
<th>BRAHMA</th>
<th>VAHNA</th>
<th>MAHESVARA</th>
<th>KARTTIKEYA</th>
<th>VARAHE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symbol</td>
<td>—</td>
<td>—</td>
<td>Hen</td>
<td>Fish</td>
</tr>
<tr>
<td>Vehicle</td>
<td>Swan</td>
<td>Eagle</td>
<td>Bull</td>
<td>Peacock</td>
</tr>
<tr>
<td>Colour</td>
<td>Yellow</td>
<td>—</td>
<td>White</td>
<td>Red</td>
</tr>
<tr>
<td>Arms</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Six</td>
</tr>
<tr>
<td>Objects in hands</td>
<td>Two principal hands in aṅjali, carry rosary &amp; lotus. Other two hands—staff &amp; bow.</td>
<td>Principal hands—wheel &amp; conch. Other two—mace &amp; bow.</td>
<td>Principal hands in aṅjali over head. Other two—trident &amp; skull-cup.</td>
<td>Six faces. Four hands. Two in aṅjali mudrā R.h.—rohitā fish L.h.—skull-cup.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHAMUNDA</th>
<th>BHUJAGI</th>
<th>CANAPATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symbol</td>
<td>—</td>
<td>Elephant-face</td>
</tr>
<tr>
<td>Vehicle</td>
<td>Corpse</td>
<td>Rat</td>
</tr>
<tr>
<td>Colour</td>
<td>Red</td>
<td>White</td>
</tr>
<tr>
<td>Arms</td>
<td>Four</td>
<td>Four</td>
</tr>
<tr>
<td>Objects in hands</td>
<td>Two in aṅjali mudrā R.h.—knife L.h.—skull-cup.</td>
<td>Two in aṅjali mudrā R.h.—rosary L.h.—vase.</td>
</tr>
<tr>
<td>Other forms</td>
<td>See page 151</td>
<td></td>
</tr>
</tbody>
</table>
## Hindu Deities of Vajrayana (Cont.)

<table>
<thead>
<tr>
<th>Mahakala</th>
<th>Ganapathirmaya (Probably Sakti of Ganapati)</th>
<th>Ganapati (as in Sklalumamala)</th>
<th>Nandi Kesava</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Symbols</strong></td>
<td>Knife &amp; skull-cup</td>
<td>—</td>
<td>Murajā drum</td>
</tr>
<tr>
<td><strong>Vehicle</strong></td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Arms</strong></td>
<td>Two</td>
<td>Two</td>
<td>Blue</td>
</tr>
<tr>
<td><strong>Asana</strong></td>
<td>Dancing</td>
<td>Dancing in ardnaparyaāska</td>
<td>Two</td>
</tr>
<tr>
<td><strong>Colour</strong></td>
<td>Blue</td>
<td>Red</td>
<td>—</td>
</tr>
<tr>
<td><strong>Faces</strong></td>
<td>One</td>
<td>One</td>
<td>—</td>
</tr>
<tr>
<td><strong>Objects in hands</strong></td>
<td>R.h.—knife (or trident)</td>
<td>Two hands in boon-giving &amp; protection attitudes</td>
<td>R.h.—axe, arrow, goad, thunderbolt, sword &amp; trident</td>
</tr>
<tr>
<td></td>
<td>L.h.—skull-cup</td>
<td>&amp;</td>
<td>L.h.—wooden pestle, bow, ritual wand, skull-cup full of blood, skull-cup of dried meat &amp; phatka (whip)</td>
</tr>
<tr>
<td><strong>Other forms</strong></td>
<td>See page 150</td>
<td>Sits on Murajā drum &amp; plays on Murajā</td>
<td>—</td>
</tr>
</tbody>
</table>

1. *Four-armed*: Knife & skull-cup in principal hands & sword & ritual wand in second pair
2. *Six-armed*: 
   - R.h.—knife, rosary, drum
   - L.h.—skull-cup, trident, noose with thunderbolt
3. *Sixteen-normed & eight-faced, 4-legs*: 
   - R.h.—knife, thunderbolt, elephant-hide, sword, trident, sword, staff of Yama
   - L.h.—skull-cup full of blood, elephant-hide, bell, goad, white chowrie, drum & human head surrounded by seven goddesses
### SARASVATI—HER FORMS

<table>
<thead>
<tr>
<th>Name</th>
<th>Symbols</th>
<th>Arms</th>
<th>Colour</th>
<th>Asana</th>
<th>Objects in hands</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAHA-SARASVATI (Fig. 39)</td>
<td>Boon-giving pose &amp; lotus</td>
<td>Two</td>
<td>White</td>
<td></td>
<td>R.h.—boon-giving pose</td>
</tr>
<tr>
<td>VAIKRAVINA-SARASVATI (Fig. 40)</td>
<td>Late</td>
<td>Two</td>
<td>White</td>
<td></td>
<td>L.h.—lotus</td>
</tr>
<tr>
<td>VAJRASARADA (Fig. 41)</td>
<td>Lotus &amp; book</td>
<td>Two</td>
<td></td>
<td></td>
<td>L.h.—book</td>
</tr>
<tr>
<td>ARYA-SARASVATI (Pl. 165)</td>
<td>Prajñāpāramitā on lotus</td>
<td>Six</td>
<td></td>
<td></td>
<td>With left leg raised (pratyālādhi)</td>
</tr>
<tr>
<td>VAJRA-SARASVATI (Fig. 42)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### THE NINE PLANETS

<table>
<thead>
<tr>
<th>Name</th>
<th>Symbols</th>
<th>Vehicle</th>
<th>Colour</th>
<th>Arms</th>
<th>Objects in hands</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADITYA</td>
<td>Discs of the sun</td>
<td>Chariot of seven horses</td>
<td>Red</td>
<td>Two</td>
<td>R. &amp; L.h.—discs of sun on lotus</td>
</tr>
<tr>
<td>CANDRA</td>
<td>Discs of the moon</td>
<td>Swan</td>
<td>White</td>
<td>Two</td>
<td>R. &amp; L.h.—discs of the moon on lotus</td>
</tr>
<tr>
<td>MANGALA</td>
<td>Human head</td>
<td>Gnat</td>
<td>Red</td>
<td>Two</td>
<td>R.h.—laṭāra (cutter)</td>
</tr>
<tr>
<td>BUDHĀ</td>
<td>Bow &amp; arrow</td>
<td>Frog or skull</td>
<td>Yellow</td>
<td>Two</td>
<td>L.h.—bow &amp; arrow in two hands</td>
</tr>
<tr>
<td>BRAHMAPATI</td>
<td>Rosary &amp; vase</td>
<td>Sits on lotus</td>
<td>White</td>
<td>Two</td>
<td>L.h.—bow &amp; arrow in two hands</td>
</tr>
<tr>
<td>SUKRA</td>
<td>Rosary &amp; vase</td>
<td>Tortoise</td>
<td>White</td>
<td>Two</td>
<td>L.h.—bow &amp; arrow in two hands</td>
</tr>
<tr>
<td>SUNY</td>
<td>Rod</td>
<td></td>
<td>Blue</td>
<td>Two</td>
<td>L.h.—bow &amp; arrow in two hands</td>
</tr>
<tr>
<td>RAHJU</td>
<td>Sun &amp; moon</td>
<td></td>
<td>Reddish-blue</td>
<td>Two</td>
<td>Holds the rod in two hands</td>
</tr>
<tr>
<td>KETU</td>
<td>Sword &amp; snake-noose</td>
<td></td>
<td>Blue</td>
<td>Two</td>
<td>Holds in two hands the sun &amp; sword</td>
</tr>
</tbody>
</table>

The table describes the symbols, arms, colour, asana, and objects in hands for various Hindu deities of Vajrayana. The deities and their attributes are described in detail, with emphasis on their symbolic representations and the significance of their hands and objects. The text also provides a brief description of the nine planets in Vajrayana, including their symbols, vehicles, colours, arms, and objects in hands.
Buddhist Deities

Fig. 1. ĀDI-BUDDHA (Vajradhara)

Fig. 2. PĀNDARĀ

Fig. 3. MĀMAKI

Fig. 4. LOCANĀ

Note: These drawings of Buddhist deities are after old Nepalese drawings and may not tally in all respects with the descriptions in the Tables.
Fig. 3. Tārā
Fig. 6. Vajradhātīśvari
Fig. 7. Samantabhadra
Fig. 8. Ratnasambhava
Fig. 13. ĀKĀŚAGARBHA OR KHARGARBHA
Fig. 14. GAGANAGAJA
Fig. 15. RATNAPĀṬI
Fig. 16. NĀGARAMATI
Fig. 37. PARṆĀŚABHĀRI

Fig. 38. UBBAYAVARĀḤANĀṆA, A FORM OF MĀRICTI

Fig. 39. MAHĀŚARĀSVATI

Fig. 40. VAḤAVIṆA SARĀŚVATI
JAIN TIRTHANKARAS AND DEITIES

Fig. 41. VAJRASARADĀ

Fig. 42. VAJRA SARASYĀTI

Fig. 43. BISHABHANĀTHA (Ādinātha)

Fig. 44. AJITANĀTHA
Fig. 49. SUPARSVANĀTHA

Fig. 50. CHANDRAFRABHA

Fig. 51. SUVIDHINĀTHA (Pūshpadanta)

Fig. 52. SITALANĀTHA
Fig. 37. DHRMANATHA

Fig. 38. SANTINATHA

Fig. 39. KUNTHUNATHA

Fig. 40. ARANATHA
Fig. 61. MALLINĀTHA

Fig. 62. MANISUVRATA

Fig. 63. NAMINĀTHA

Fig. 64. NEMINĀTHA
JAIN ICONOGRAPHY

JAINISM is a non-Vedic school of philosophy which claims a hoary antiquity. Bishabhanātha, the first Tirthankara, is mentioned in the Vīshṇu and Bhāgavata Purāṇas as belonging to a very remote past. The earliest Brahmanic literature makes reference to a sect which defied the Vedas and opposed animal sacrifices. The Yajurveda mentions the names of three Tirthankaras—Rishabha, Ajita and Arishthanemi. The Jains claim that Neminātha, their 22nd Tirthankara, was a contemporary of Lord Krishna and that he belonged to the Yadava family. The Jains, however, became powerful only during the time of Parsvanātha, the 23rd Tirthankara, who is believed to have lived in the 8th century B.C.

Like Buddhism, Jainism does not accept the validity of the Vedas and Varnadharma, and holds all members of the community as equal. It observes a code of morality, and advocates a life of detachment with a view to escaping the birth cycle.

In later years, two sects arose: the Śvetambara ("white-clad") and the Digambara ("space-clad" or "naked").

TWENTY-FOUR TIRTHANKARAS
(Pls. 192-193, Figs. 43-66)

Jainism is much older than Mahāvīra, the 24th Tirthankara. The Jains claim that their religion is as old as the Vedas. Since the Vedic times, it has been revealed by their twenty-four Tirthankaras. They are: Bishabhanātha (Bishabhadeva or Ādīnātha), Ajītānātha, Sambhavanātha, Abhi-
nandanātha, Sumatinātha, Padmaprabha, Suparśvanātha, Chandraprabha, Pushpadaṇā or Suvidhinātha, Sīlālanātha, Shreyamsunātha, Vasupujya, Yimalinātha, Anantunātha, Dharmanātha, Śāṅkunātha, Kunthunātha, Aranātha, Mallinātha, Manuvrata, Naminātha, Neminātha, Parsvanātha (Pl. 195, Fig. 65) and Mahāvīra (Pl. 192, Fig. 66).

The icons in a Jain temple are arranged in a hierarchical order. The chief among them is a mula-nāyaka like Rishabhanātha, Suparśvanātha or Mahāvīra, who is surrounded by other Jainas. Two types of images are generally found: one, a relief containing one, three or twenty-four Tirthankaras; second, images of Tirthankaras in the round. A combination of three Tirthankaras, with the mula-nāyaka in the centre is called Tri-Tirthanka. The portrayal of twenty-four Tirthankaras is called Chaturvimsati. Besides these, there are other combinations also.

There are 24 Tirthankaras of the Past, 24 of the Present and 24 of the Future. The ones named here, and now found in temples are the 24 Tirthankaras of the Present.

The 24 Tirthankaras occupy the central position in the Jain hierarchy, being the only ones free from desires. The other gods obviously have desires and so have their heavens of enjoyment. This is an indication of the value the Jains give to asceticism.

The Tirthankara represents the higher ideal of asceticism, of self-denial. In sculptural representations they are shown like ascetics, draped or naked, in the two yogic postures—paryankāsana and kāyotsarga.* To a superficial observer, the

* Standing upright in a pose of meditation with the feet on the ground and arms held downwards without touching the body.
image of a Jina and of a Buddha look alike. But there are important differences. The Tirthankaras generally have a Srivatsa (a triangular mole) symbol on the chest, a triple umbrella above their heads, and a lānchchana or symbol on the parasol.

In the Kushāna period, these identifying symbols were not used. Neither were their attendant Yakshas and Yakshiśis carved, the only exception being the Yakshiśi Ambikā. This statement is to be qualified: it does not apply to South Indian and Deccan images. It is from the Gupta period that attendant Yakshas and Yakshiśis begin to accompany Jina icons, but the attendants are not universally found, nor their affiliation with various Jinas systematised. The Gandharvas and chauri-bearers also become common.

The Jinas are attributed with 21 Atissayas or supernatural elements: dharmachakra, fly-whisk, lion-seat, triple-umbrellas, an aureole, an Aśoka tree, etc.

According to the Jains, 22 of their Tirthankaras belonged to the Ikshvākuvānas (race) and the other two, Munisuvrata and Neminātha, to the Harivāṇas. All the Tirthankaras are cast into a uniform mould and reveal a stereotyped character. The legends relating to their births, renunciation and ultimate salvation are very similar. The only differences are those connected with their mothers' sixteen dreams, lānchchanas, Yakshas, etc. Yakshas do not generally appear in traditional texts like Purva Purāṇa, Uttar Purāṇa and Charandaraya Purāṇa. But they appear in Prātishta texts. They are mentioned in Puranic works not composed in Sanskrit, especially in the Karnatak area.

Bahuṇi Gommatesvara (Pl. 194)

Bahuṇi was the second son of Rishabhanātha and queen Sunājā. His step-brother was Bhārata. Bahuṇi and Bhārata succeeded to different parts of the empire after Rishabha retired. When Bhārata began a career of conquest, he subdued many kings and demanded homage even from his brothers. Ninety-eight of his brothers renounced their worldly claims, and became monks, but Bahuṇi refused to submit to his brother. The two brothers met on the battle-field and fought a prolonged and tough duel. When Bahuṇi was about to achieve victory, he suddenly realised the futility of worldly existence and stopped fighting. He performed mushtiloca (penance), plucking hair from his head, renounced all attachments, including garments, and became a monk.

He stood motionless, in the kāyotsarga attitude and endured the rigours of the elements. Years passed. Wild animals pulled and pushed him. Creepers grew round his body. Birds made nests on his head. Serpents built ant-hills and sauntered around his body. He stood unaware of all these. But in spite of this rigorous penance, he could not obtain Kevala-jñāna for he still remained attached to pride. His father Rishabhanātha instructed his daughters Brāhmi and Sundari to go and ask him to give up his pride. On his doing this, Bahuṇi attained Kevala-jñāna (Knowledge). Bahuṇi is also called Gommata or Gommatesvara. Chāmunda Parvati, a Ganga general erected a huge image of Bahuṇi at Sravana Belgola and this has been called Gommatesvara. Bahuṇi is popular in this name in South India in general and Karnatak in particular.

Pārśvaṇātha (Pl. 195, Fig. 65)

Pārśvaṇātha, the twenty-third Tirthankara, is said to have been born in the holy city of Banaras to Queen Yamadevi and King Ashvasena in 817 B.C. Before his birth the queen saw a black snake crawling by the side of her bed. So she named him Pārśvaṇātha. From childhood, the prince had a soft corner for snakes. In his youth, he became a fearless warrior. Hearing of his many accomplishments, king Prasenjit of Ayodhya offered him his daughter Padmavati in marriage. The offer was accepted. In the meanwhile, the Yadava king of Kalinga, who had heard of the great beauty of the princess, and who therefore coveted her, came to the capital of Prasenjit and laid siege to it. Prince Pārśvaṇātha rushed to rescue the princess. He fought against the Kalinga king, defeated him and married Padmavati.

The Digambara Purāṇas mention Pārśvaṇātha as the son of king Ashvasena or Vishvasena and Brahmadevi. The queen's name is mentioned in some Purāṇas as Brahmini (Sastrasravaṇamuccayya Tikā) or Brahmadatti (Pārśvaṇātha Purāṇa).

YAKSHAS (Pls. 193, 196, Figs. 67-83)

The Jain Yakshas are also known as Śāsana-devatās or attendant deities. They represent a class of semi-gods. The Yakshas existed in popular belief and in the literary tradition of the Hindus much earlier than the rise of Jainism or Buddhism.
Kubera or Vaiśravana, the king of the Yakshas, is referred to several times in Hindu literature. Many of his attendants are referred to in Jain canonical texts, viz., Pūrṇabhadra, Maṇibhadra, Sitañabhadra, Sūmanabhadra, Lakṣharakṣa, Pūrṇarāksa, Sūryaṇa, Sārvyasas, Sarva Kāma, etc. Of these Maṇibhadra, whose other name is Yakṣendra or Yakṣapati attained much antiquarian importance on account of a discovery of his image in the frontier.

"A Yakśa is a devotee of the Tirthankaras." According to Jain belief, Indra appoints one Yaksha and one Yakshini to serve as attendants on each Tirthankara. The Yaksha would be on his right and Yakshini on his left. Thus, they also came to be called Sāsana-devatās or attendant spirits.

In later development, the Yaksha cult obtained greater veneration and so we find detached independent images of Yakshas among the ancient ruins.

YAKSHINIS (Pls. 197-200, Figs. 67-83)

The Yakshinīs are the female attendants of the Tirthankaras, being the leaders of the women converts. They are endowed with semi-divine attributes. Their names and symbols indicate Brahmanic influence. Many of the Yakshinīs are also Vidyā-devis, goddesses of learning. These too show influence of the Brahmanic female deities.

ŚRUTA-DEVI AND VIDYĀ-DEVIS

The Vidyā-devis are sixteen in number. They are goddesses of learning. Besides these sixteen deities, the Jains also include one Śruta-devi or Sarasvati closely approximating the Brahmanical goddess of the same name. She heads the sixteen goddesses of learning, Goddess of Śruti or revealed literature. Her description reminds one of Brahmā, who like Brahmā carries a book in her hands. Both hold in their hands the Vedas. On the Sukla Pañchami day of the Kārttika month (November) the Jains celebrate "Jāma Pañchami," when devout people fast, worship books, etc.

Through the worship of the Vidyā-devis, the devotee gets knowledge, character, religion, mental qualities, etc.

HINDU GODS AND GODDESSSES

Hindu deities appear as subordinate gods and goddesses in the Jain pantheon.
<table>
<thead>
<tr>
<th>TIRTHANKARA</th>
<th>COLOUR</th>
<th>COGNIZANCE</th>
<th>SPECIAL TREE</th>
<th>ATTENDANT YAKSHA</th>
<th>ATTENDANT YAKSHI</th>
<th>MICELLANEOUS</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. AJITANATHA</td>
<td>Golden</td>
<td>Elephant</td>
<td>Kevala-vriksha (special tree)</td>
<td>Mahāyakāha Vehicle—Elephant</td>
<td>Ajitabala</td>
<td>Sagara-akaṛi-chaurya-bearer</td>
</tr>
<tr>
<td>3. SAMBHAVANANATHA</td>
<td>Golden</td>
<td>Horse</td>
<td>Śālā tree (Shorea robusta)</td>
<td>Trānukha Vehicle—Peacock</td>
<td>Īśvara Vehicle—Peacock</td>
<td>Satyavītra-chaurya-bearer</td>
</tr>
<tr>
<td>4. ABHISANDANATHA</td>
<td>Golden</td>
<td>Ape</td>
<td>Priyaṅgu or Sanadhajamule or Vesali</td>
<td></td>
<td></td>
<td>Kāli or Vaiṣṇavīrīnkalī Vehicle—Lotus or Goose</td>
</tr>
<tr>
<td>5. SUMATISATHA</td>
<td>Red, Golden</td>
<td>Curlew (Krauncha) or Red-goose (Chakravāka)</td>
<td>Priyaṅgu</td>
<td></td>
<td></td>
<td>Kāyotsarga</td>
</tr>
<tr>
<td>6. PADMAPRABHA</td>
<td>Blood-red</td>
<td>Lotus (Padma)</td>
<td>Priyaṅgu</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. SUPAIRGANATHA</td>
<td>Golden, Harita Pacche</td>
<td>Swastika</td>
<td>Priyaṅgu</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. CHANDRAPRABHA</td>
<td>White</td>
<td>Moon or crescent</td>
<td>Nāgaḍraṇa</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. IVISISHNATHA OR PUSHPADANTA</td>
<td>White</td>
<td>Dolphin (Makara) or erub</td>
<td>Nāga or Mālanda</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. ŚTALANATHA</td>
<td>Golden</td>
<td>Srotvriksha (Wishing tree) or Aṣavatha (Ficus religiosa)</td>
<td>Vīlva (Aegle marmelos)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. SREYAMUNIMATHA</td>
<td>Golden</td>
<td>Rhinoceros or deer</td>
<td>Tumbara or Tindaka</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. VASUPUIYA</td>
<td>Red</td>
<td>Buffalo</td>
<td>Patalika or Kadamba</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

S—Śvetambara  D—Digambara
<table>
<thead>
<tr>
<th>TIRTHANAKARA</th>
<th>COLOUR</th>
<th>COGNIZANCE</th>
<th>SPECIAL TREE</th>
<th>ATTENDANT YAKSHA</th>
<th>ATTENDANT YAKSHI</th>
<th>MISCELLANEOUS</th>
</tr>
</thead>
<tbody>
<tr>
<td>14. ANANTANATHA</td>
<td>Golden</td>
<td>Hawk (S) Bear (D)</td>
<td>Asvattha</td>
<td>Patala Vehicle—Crocodile</td>
<td>Anantamar Vehicle—Lotus or Goose</td>
<td>Purushottama-Vasuvadechaunt-bearer</td>
</tr>
<tr>
<td>15. DHARMANATHA</td>
<td>Golden</td>
<td>Vajra-dauda (Thunderbolt)</td>
<td>Dadhiparna or Saptaihlada</td>
<td>Kinnara Vehicle—Tortoise or Fish</td>
<td>Kandarpa (S) Mānavi (D) Vehicle—Horse, Lion or Goose</td>
<td>Pundarika-Vasuvadechaunt-bearer</td>
</tr>
<tr>
<td>16. SANTISATHA</td>
<td>Golden</td>
<td>Deer or Tortoise</td>
<td>Nandi Vriksha</td>
<td>Garuda (D) Vehicle—Boar or Bull</td>
<td>Maitīmāna (D), Nirvān (S) Vehicle—Peacock Lotus or Lion</td>
<td>Rājā Purushadatta-chaunt-bearer</td>
</tr>
<tr>
<td>17. KUNTHUNATHA</td>
<td>Golden</td>
<td>Goat</td>
<td>Tilakatara</td>
<td>Gandharva Vehicle—Goose or Deer</td>
<td>Vijaya (D) Vehicle—Peacock</td>
<td>Kundala-chaunt-bearer</td>
</tr>
<tr>
<td>18. ARANATHA</td>
<td>Golden</td>
<td>Nandyavastra or Fish</td>
<td>Mango tree</td>
<td>Mahendra Vehicle—Conek or Peacock</td>
<td>Vijayaḍevi Vehicle—Lotus or Goose</td>
<td>Govind Rājā-chaunt-bearer</td>
</tr>
<tr>
<td>19. MALLINATHA</td>
<td>Golden</td>
<td>Water-jar</td>
<td>Aśoka</td>
<td>Kubera Vehicle—Elephant</td>
<td>Dhanirātriya (S) Anarājīla (D) Vehicle—Lotus or Goose</td>
<td>Rājā Salana-chaunt-bearer</td>
</tr>
<tr>
<td>20. HANISUVATA</td>
<td>Bluish-black (Indranila or syama varna)</td>
<td>Tortoise</td>
<td>Champaka</td>
<td>Varun Bird Vehicle—Bull (?)</td>
<td>Naraduttis (S) Bahuṣūṇ (D), Vehicle—Lion or Serpent</td>
<td>Ajitā-chaunt-bearer</td>
</tr>
<tr>
<td>21. NAMNATHA</td>
<td>Golden</td>
<td>Blue lotus or Aśoka tree</td>
<td>Vakula</td>
<td>Bhirīka Vehicle—Bull (?)</td>
<td>Gandhāri (S) Cānugull (D) Vehicle—Goose (?) or Crocodile</td>
<td>Vijaya Rājā-chaunt-bearer</td>
</tr>
<tr>
<td>22. NEMNATHA</td>
<td>Bluish-black (Indranila or syama)</td>
<td>Cenchi</td>
<td>Mahāvē or Vetasa</td>
<td>Gomētha (S), Sarvahana (D) Vehicle—Man or Horse</td>
<td>Ambikā or Kūṣhmāndī (D) Vehicle—Lion</td>
<td>King Ugrasena-chaunt-bearer</td>
</tr>
<tr>
<td>23. PARSYANATHA</td>
<td>Blue</td>
<td>Snake</td>
<td>Dhataki</td>
<td>Dharmaendra</td>
<td>Pāmiṇvat Vehicle—Cock or Goose</td>
<td>Ajitarāja</td>
</tr>
<tr>
<td>24. MAHAVIRA</td>
<td>Golden</td>
<td>Lion</td>
<td>Śāla (Shorea robusta)</td>
<td>Mātunga Vehicle—Elephant</td>
<td>Siddhayāk Vehicle—Lion or Goose</td>
<td>#reōka-chaunt-bearer</td>
</tr>
</tbody>
</table>
### Jain Yakshas

<table>
<thead>
<tr>
<th>Gomukha</th>
<th>Mahayaksha</th>
<th>Trimukha</th>
<th>Yakshesvara</th>
<th>Tumburu</th>
<th>Kusuma or Pushpa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hands</td>
<td>Four</td>
<td>Eight</td>
<td>Six</td>
<td>Four</td>
<td>Four</td>
</tr>
<tr>
<td>Attributes in hands</td>
<td>R.H.—boon-giving and rosemary</td>
<td>(S.), R.H.—boon-giving, club, rosemary, and rosemary</td>
<td>(S.), R.H.—mangoose, club, and protection</td>
<td>(S.), R.H.—mangoose and rosemary</td>
<td>(S.), R.H.—fruit and the posture of protection pose</td>
</tr>
<tr>
<td></td>
<td>L.H.—rosemary (S)</td>
<td>L.H.—rosemary, garland, and rosemary</td>
<td>L.H.—rosemary and rosemary</td>
<td>L.H.—rosemary and mangoose</td>
<td>L.H.—rosemary and mangoose</td>
</tr>
<tr>
<td></td>
<td>Battle-axe (D)</td>
<td>L.H.—rosemary, garland, and rosemary</td>
<td>(D.), R.H.—disc, sword, goad, and rosemary</td>
<td>(D.), R.H.—disc, sword, goad, and rosemary</td>
<td>(D.), R.H.—disc, sword, goad, and rosemary</td>
</tr>
<tr>
<td>Vehicle Colour</td>
<td>Bull</td>
<td>Elephant</td>
<td>Blue or dark-blue</td>
<td>Eagle (Garuda) or a lion</td>
<td>Antelope or bull</td>
</tr>
<tr>
<td>Misc.</td>
<td>Attached to Bishabhavamāthā</td>
<td>Attached to Bishabhavamāthā, Dīnākara, or symbol to his head, Bull-face and bull as vehicle</td>
<td>Three faces. Separate sculptures not found.</td>
<td>Three faces. Separate sculptures not found.</td>
<td>Three faces. Separate sculptures not found.</td>
</tr>
<tr>
<td></td>
<td>Two types of images—one in the round and large in size; the other in the miniature form attending on Ādānāṭha</td>
<td></td>
<td></td>
<td></td>
<td>Attached to Sumati-nāthā. In Hindu literature, Tumburu is a divine musician.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>His Yakshi is Purushadattā (D). Her vehicle is red goose</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Matanga or Varanandi</th>
<th>Vīnaya or Shīyama</th>
<th>Aīta</th>
<th>Brahma</th>
<th>Ishvara</th>
<th>Kūmara</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hands</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
</tr>
<tr>
<td>Attributes in hands</td>
<td>S.—Bīla fruit, noose, mangoose, and goad</td>
<td>Four</td>
<td>S.—Citrus, rosemary, mangoose, and rosemary</td>
<td>S.—Mangoose, rosemary, and rosemary</td>
<td>S.—Citrus, arrow, mangoose, and rosemary</td>
</tr>
<tr>
<td></td>
<td>D.—Staff, spear, Swastika and flag</td>
<td>D.—Rosemary, mangoose, and rosemary</td>
<td>D.—Trident, staff, and fruit</td>
<td>D.—Bow, staff, sword, and fruit</td>
<td>D.—Bow, staff, sword, and fruit</td>
</tr>
<tr>
<td>Vehicle Colour</td>
<td>Elephant (S)</td>
<td>Swan</td>
<td>Tortoise</td>
<td>Bull</td>
<td>Swan</td>
</tr>
<tr>
<td>Misc.</td>
<td>Blue or black</td>
<td>Dark-blue</td>
<td>White</td>
<td>White</td>
<td>White</td>
</tr>
<tr>
<td></td>
<td>Matanga is elephant-rider</td>
<td>Sculptures of Chandra-pratḥa include the figures of Śyāma Yakṣa. One of the earliest images of Śyāma in the round has been found at Aītola.</td>
<td>—</td>
<td>Three eyes. His Yakshi is Gauri (D) or Māravī (S). He rides an elephant. Yaksha of Sreyamāsnyātha</td>
<td>Digambara texts attribute to him three heads and six hands</td>
</tr>
</tbody>
</table>

S = Śvetambara
D = Digambara

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<table>
<thead>
<tr>
<th>JAIN YAKSHAS (Contd.)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SHANMUKHA OR CHAṬUMUKHA</strong></td>
</tr>
<tr>
<td><strong>HANDS</strong></td>
</tr>
<tr>
<td><strong>ATTRIBUTES IN HANDS</strong></td>
</tr>
<tr>
<td>S. — Fruit, disc, arrow, sword, nose, rosary, mongoose, discus, bow, fruit, goad and protection pose</td>
</tr>
<tr>
<td>D. — Axe, scimitar, rosary, staff, etc</td>
</tr>
<tr>
<td><strong>VEHICLE</strong></td>
</tr>
<tr>
<td><strong>COLOUR</strong></td>
</tr>
<tr>
<td><strong>MISC.</strong></td>
</tr>
</tbody>
</table>

| **KUBERA** |
| **HANDS** | Eight or twelve |
| **ATTRIBUTES IN HANDS** |
| S. — Varada, axe, spear, abhaya, citrakā, vajra, club and rosary |
| D. — Shield (Phalika) |
| **VEHICLE** | Elephant |
| **COLOUR** | Kankum or red or rainbow colour |
| **MISC.** | Four faces. Three-eyed and matted hair |

| **VARUNA** |
| **HANDS** | Four (D), Eight (S) |
| **ATTRIBUTES IN HANDS** |
| S. — Citrus, mace, arrow, spear, lotus, mongoose, bow and axe |
| D. — Shield, sword, fruit, boar-giving pose |
| **VEHICLE** | Bull or Makara |
| **COLOUR** | White |
| **MISC.** | Four faces |

| **BHRISHTI** |
| **HANDS** | Eight |
| **ATTRIBUTES IN HANDS** |
| S. — Citrus, spear, mace, abhaya, axe, mongoose, vajra, rosary |
| D. — Shield, sword, bow, fruit, goad, lotus, disc, boon-giving posture |
| **VEHICLE** | Bull |
| **COLOUR** | Red |
| **MISC.** | Four faces |

| **SARVABHINNA OR GOMEDHA** |
| **HANDS** | Six |
| **ATTRIBUTES IN HANDS** |
| S. — Citrus, axe, mongoose, trident, spear |
| D. — Hammer, axe, staff, fruit, thunderbolt and the boon-giving posture |
| **VEHICLE** | Man or a Flower |
| **COLOUR** | White |
| **MISC.** | Three faces. Also known as Pushpapāta. This means he has a flower as his vehicle |

| **PASHIVA OR DHARANENDRA (Fig. 70)** |
| **HANDS** | Four |
| **ATTRIBUTES IN HANDS** |
| S. — Ichneumon, snake, citrus, snake |
| D. — Snake, nose, boon-giving posture |
| **VEHICLE** | Tortoise |
| **COLOUR** | Black or Blue |
| **MISC.** | Also a snake canopy over his head |

| **MATANGA (Pl. 193, 166, Fig. 67)** |
| **HANDS** | Two |
| **ATTRIBUTES IN HANDS** |
| S. — Mongoose and citron |
| D. — Boon-conferring posture and fruit |
| **VEHICLE** | Elephant |
| **COLOUR** | Blue or Green |
| **MISC.** | Dharmachakra symbol on his head |

(See page 179)
### Jain Yakshinis

<table>
<thead>
<tr>
<th>Name</th>
<th>Hand</th>
<th>Objects in hands</th>
<th>Vehicle</th>
<th>Colour</th>
<th>Misc.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Chakreshvari</strong> (Pl. 198)</td>
<td>Eight</td>
<td>Sve. - varada, arrow, disc, noose, bow, vajra (thunderbolt), disc, goud</td>
<td>Eagle</td>
<td></td>
<td>Sasanadevi of first Tirthankara, resembles Vashishvay (Vishvou-Chakrelvara)</td>
</tr>
<tr>
<td><strong>Ajita or Bohini</strong></td>
<td>Four</td>
<td>Sve. - varada, noose, citron, goud</td>
<td></td>
<td></td>
<td>Connected with Jina Ajitanatha, Ajita means invincible</td>
</tr>
<tr>
<td><strong>Durtari (sve.) or Prahapati (dig.) (Pl. 199)</strong></td>
<td>Four or six</td>
<td>Sve. - varada, rosary, fruit, abhaya pose</td>
<td></td>
<td></td>
<td>Durtari connected with wife of Agni, Conception of Prajñāpālin derived from Sarasvatī (Sve.)</td>
</tr>
<tr>
<td><strong>Vaira-Srimkhala (dig.) or Kali (sve.)</strong></td>
<td>Four</td>
<td>Sve. - varada, noose, snake &amp; goud</td>
<td></td>
<td></td>
<td>Yakshi of Abhinandana. She is both Yakshi and Vidyā-devi</td>
</tr>
<tr>
<td><strong>Mahakali (sve.) or Purusadatta (dig.)</strong></td>
<td>Four</td>
<td>Sve. - varada, noose, citrus, goud</td>
<td></td>
<td></td>
<td>May have originated from Achyuta or Vishnu</td>
</tr>
<tr>
<td><strong>Achyuta or Syama (sve.) &amp; Manovega (dig.)</strong></td>
<td>Four</td>
<td>Sve. - varada, vīśā, bow, abhaya pose</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name</th>
<th>Hand</th>
<th>Objects in hands</th>
<th>Vehicle</th>
<th>Colour</th>
<th>Misc.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shanta (sve.) or Kali (dig.)</strong></td>
<td>Four</td>
<td>Dig. - varada, trident, fruit, bell</td>
<td>Elephant (sve.)</td>
<td></td>
<td>Wife of Mālānga, Also a Vidyā-devi</td>
</tr>
<tr>
<td><strong>Bhrkuti (sve.) or Jvalamalini (dig.) (Pl. 290)</strong></td>
<td>Four or eight</td>
<td>Sve. - sword, club, spear, axe</td>
<td>Bull (Dig.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sutara (sve.) or Mahakali (dig.)</strong></td>
<td>Four</td>
<td>Sve. - varada, rosary, fruit, goud</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Asoka (sve.) or Manaki (dig.)</strong></td>
<td>Four</td>
<td>Sve. - varada, club, urn, goud</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Gauri (dig.) or Manavi (sve.)</strong></td>
<td>Four</td>
<td>Sve. - varada, club, lotus, urn, goud</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Chanda (sve.) or Gandhari (dig.)</strong></td>
<td>Four</td>
<td>Sve. - varada, spear, flower, club</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name</th>
<th>Hand</th>
<th>Objects in hands</th>
<th>Vehicle</th>
<th>Colour</th>
<th>Misc.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sve. - Svetambara</strong></td>
<td></td>
<td>Sve. - sword, club, spear, axe</td>
<td>Cat (sve.)</td>
<td></td>
<td>Also a Vidyā-devi</td>
</tr>
<tr>
<td><strong>Dig. - Digambara</strong></td>
<td></td>
<td>Dig. - club, two lotus, vārada pose</td>
<td>Buffalo (Dig.) or Swan</td>
<td></td>
<td>Originated from Gauri, wife of Siva</td>
</tr>
</tbody>
</table>

**Sve.** - Śvetambara

**Dig.** - Digambara
<table>
<thead>
<tr>
<th>Hands</th>
<th>Four</th>
<th>Four</th>
<th>Four</th>
<th>Four</th>
<th>Four</th>
<th>Four</th>
<th>Four</th>
<th>Four</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objects in hand</td>
<td>Své.—arrow, noose, bow, snake</td>
<td>Své.—sword, noose, spear, goad</td>
<td>Své.—lotus, goad, lotus &amp; abhaya pose</td>
<td>Své.—book, lotus, vase, lotus bud</td>
<td>Své.—citron, spear, muzandi, lotus</td>
<td>Své.—fruit, two lotuses, rosary</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vehicle</td>
<td>Lotus (Své.) Snake (Dig.)</td>
<td>Lotus (Své.) Swan (Dig.)</td>
<td>Horse or fish (Své.) Tiger (Dig.)</td>
<td>Lotus (Své.) Peacock (Dig.)</td>
<td>Peacock (Své.) Black bear (Dig.)</td>
<td>—</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>Colour</td>
<td>Yellow</td>
<td>—</td>
<td>—</td>
<td>Mahamānasī means 'great goddess of learning.' This seems to connect her with Sarasvatī</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Misc.</td>
<td>Vairotī is also a Vidyā-devī, Viditā means 'learned one'</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hands</th>
<th>Four</th>
<th>Four</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objects in hand</td>
<td>Své.—varada, rosary, citrus, śakti</td>
<td>Své.—varada, rosary, citron, spear, or um</td>
</tr>
<tr>
<td>Vehicle</td>
<td>Lotus (Své.) Lion (Dig.)</td>
<td>Bhadrāsana (Své.) Black snake (Dig.)</td>
</tr>
<tr>
<td>Misc.</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Variations</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>

**Jain Yakṣinīs (Contd.)**

<table>
<thead>
<tr>
<th>VAIROTI (Své.) OR AFARĀJITA (DIG.)</th>
<th>NARADATTĀ (Své.) OR BAHURUPI</th>
<th>GANDHARI (Své.) OR CHAMUNDI (DIG.)</th>
<th>AMBAK (Své.) OR AMIRA (DIG.) (Fig. 83)</th>
<th>PADMAYATI</th>
<th>SIDDHAYAKA (Pl. 197, Fig. 68)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
<td>Four</td>
</tr>
<tr>
<td>Objects in hand</td>
<td>Své.—varada, rosary, citrus, śakti</td>
<td>Své.—varada, rosary, citron, spear, or um</td>
<td>Své.—varada, citron, sword, spear</td>
<td>Své.—lotus, noose, fruit, goad</td>
<td>Své.—lotus, noose, fruit, goad</td>
</tr>
<tr>
<td>Vehicle</td>
<td>Lotus (Své.) Lion (Dig.)</td>
<td>Bhadrāsana (Své.) Black snake (Dig.)</td>
<td>Swan (Své.) Lion (Dig.)</td>
<td>Snake &amp; cock (Své. &amp; Dig.), lotus (Dig.)</td>
<td>—</td>
</tr>
<tr>
<td>Misc.</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Variations</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>

Yakṣinīs of Mahāvīra

Dig. 1—Six-handed: noose, sword, spear, crescent, club, staff, Dig. 2—24-handed: conch, sword, wheel, crescent, lotus, blue lotus, bow, spear, noose, kusa-grass, bell, arrow, staff, shield, trident, axe, vajra, garland, fruit, club, leaf, staff & varada pose.

## OTHER JAIN DIVINITIES

<table>
<thead>
<tr>
<th></th>
<th>NAGAMESHA</th>
<th>KSHETRAPALA</th>
<th>GANESA</th>
<th>SRI OR LAKSHMI</th>
<th>SANTIDEVI</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hands</strong></td>
<td></td>
<td>Six or twenty</td>
<td>Two, four, six, nine, eighteen or one hundred and eight</td>
<td>Four</td>
<td>Four</td>
</tr>
<tr>
<td><strong>Attributes in hands</strong></td>
<td></td>
<td>Six-handed—club, noose, drum, bow, goad and Godika (?)</td>
<td>Parāśurāma, yantram, modaka, abhaya, etc.</td>
<td>S.—Flower, lotus</td>
<td>D.—lotus</td>
</tr>
<tr>
<td><strong>Vehicle</strong></td>
<td></td>
<td>Dog</td>
<td>Mouse</td>
<td>Elephant</td>
<td>Lotus</td>
</tr>
<tr>
<td><strong>Misc.</strong></td>
<td>Head of ram, antelope or goat; captain of Indra’s foot forces; at whose command, transferred embryo of Mahāvīra from the body of Brahmā to Devananda to the womb of Kṣatryāviśa Triloki. Connected with procreation</td>
<td>Surrounded by Amānda and other Bhairavas. Leads sixty-four Yoginis. Relation with Vaṣṭukabhurava mentioned in Jain texts</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>

S—Śvetāmbara  D—Digambara
### Jain Dikpalas

<table>
<thead>
<tr>
<th>Direction</th>
<th>Indra</th>
<th>Agni</th>
<th>Yama</th>
<th>Nruiti</th>
<th>Varuna</th>
</tr>
</thead>
<tbody>
<tr>
<td>East</td>
<td>East</td>
<td>South-East</td>
<td>South</td>
<td>South-West</td>
<td>West</td>
</tr>
<tr>
<td>Attributes in hands</td>
<td>Vajra</td>
<td>Spear and seven flames or bow, arrow</td>
<td>Staff</td>
<td>Club, sword and bow</td>
<td>Noose</td>
</tr>
<tr>
<td>Spouse</td>
<td>Sachi</td>
<td>Śvaha</td>
<td>Chhaya</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Vehicle</td>
<td>Elephant</td>
<td>Airavata</td>
<td>Ram</td>
<td>Buffalo</td>
<td>Dolphin, fish</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vāyu</th>
<th>Kuber</th>
<th>Isana</th>
<th>Brahma (S)</th>
<th>Naga (S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direction</td>
<td>North-West</td>
<td>North</td>
<td>North-East</td>
<td>Upper regions</td>
</tr>
<tr>
<td>Attributes in hands</td>
<td>Vajra or banner (S)</td>
<td>Gems, club</td>
<td>Bow and trident (S)</td>
<td>Book and lotus</td>
</tr>
<tr>
<td>Vehicle</td>
<td>Deer</td>
<td>Pushpaka chariot (D)</td>
<td>Bull</td>
<td>Swan</td>
</tr>
<tr>
<td>Spouse</td>
<td>—</td>
<td>Man (S)</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Misc.</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>Four heads</td>
</tr>
</tbody>
</table>

### Nine Planets (Navagrahas)

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<tr>
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<th>Moon (Chandra)</th>
<th>Mars (Mangala)</th>
<th>Mercury (Buddha)</th>
<th>Brihaspati</th>
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<tr>
<td>East</td>
<td>North-West</td>
<td>South</td>
<td>North</td>
<td>North-East</td>
</tr>
<tr>
<td>Attributes in hands</td>
<td>Two lotuses</td>
<td>Holds urn of nectar</td>
<td>Varada, spear, trident, club or shovel</td>
<td>Book or sword, shield, club and varada pose</td>
</tr>
<tr>
<td>Vehicle</td>
<td>Chariot of seven steeds</td>
<td>Chariot of ten white horses</td>
<td>On earth</td>
<td>Swan or lion</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>Swan (S), Lotus (D)</td>
</tr>
</tbody>
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<tr>
<th>Venus (Sukra)</th>
<th>Saturn (Sani)</th>
<th>Rahû</th>
<th>Ketu</th>
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<tr>
<td>South-East</td>
<td>West</td>
<td>South-West</td>
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<tr>
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<td>Urn or threefold thread, snake, noose, rosary</td>
<td>Threefold thread (D)</td>
<td>Axe (S), Flag (D)</td>
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<tr>
<td>Vehicle</td>
<td>Snake</td>
<td>Tortoise (S)</td>
<td>Lion</td>
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