

A PROJECT ON BHARATIYA-SAMSKRITI-SARVASVA-KOSHA



Kalpatharu Research Academy Publication

Chief Editor : DAIVAJNA K.N. SOMAYAJI

DEVATĀ-RŪPA-MĀLĀ

PART-III



By

S.K. RAMACHANDRA RAO

KALPATHARU RESEARCH ACADEMY

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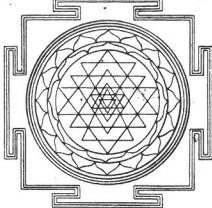
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॥ नमस्ते जगदिश्वराय ॥

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PREFACE

Kalpatharu Research Academy, Bangalore is proud to bring out the third part of Devatā-Rūpa-Mālā in its prestigious series of publications entitled Bharatiya Samskriti Sarvasva Kosha. This series has been planned to provide correct and comprehensive acquaintance with all aspects of Indian culture. It is heartening to note that several important books have come out in this series. It is the intention of the Academy to make this an ongoing project.

The Academy wishes to place on record its reverential gratitude to His Holiness the Jagadguru Sri Sri Sri Bharati Tirtha Swamiji for his munificent blessings and to Sri V.R. Gowrishankar the chairman of the Academy and the Administrator of Sri Sringeri Sharada Peetham for his continued keen interest in the Academy's research programmes.

It is also indebted to Prof. S.K. Ramachandra Rao, who has prepared this volume for publication, and to the Omkar Offset Printers who have produced this volume neatly.

The Academy is also grateful to the Authorities of the Ministry of Human Resources Development, Govt. of India, New Delhi and the Authorities of Ministry of Education Govt. of Karnataka.

Bangalore
Sri Svabhānu Samvat
Deepavali
Date : 26th October 2003

DAIVAJNA K.N. SOMAYAJI
CHIEF EDITOR AND DIRECTOR
KALPATHARU RESEARCH ACADEMY

KALPATHARU RESEARCH ACADEMY

INSTITUTION FOR

- * Promotion of Research Oriented Studies in Veda, Vedanga, Agama, Jyoutisha, Vedanta, Yoga and Ayurveda
- * Study of Sanskrit language in particular and other related languages
- * Propagation of Vedic Phonetics
- * Establishment of Veda Patashalas in Guru Kula System
- * Running of Oriental Libraries (Prachya Granthalaya)
- * Collection, Preservation and Publication of Old Manuscripts

INTRODUCTION

This is the third part of Devatā-Rūpa-Mālā a project inspired by Devatā-Dhyāna-Mālikā by the late Maharaja of Mysore, Krishnaraja Wodeyear III. The third part deals exclusively with the iconic representations of Vishṇu. The volume has been planned to help the artistes and craftsmen to acquaint themselves with the classical forms of the gods in the Āgama and Silpa-Sastra texts.

I am grateful to Sri Daivajna K.N. Somayaji, Director and Chief Editor of the Kalpatharu Research Academy, Bangalore, to the Chief Patron of the Academy, Sri Sri Sri Bharathi-tirtha Swamiji, the revered pontiff of Sri Sringeri Sharada Peetham, and to Sri V.R. Gowrishankar, the Chairman of the Academy and also the Administrator of Sri Sringeri Sharada Peetham. And to my friends Sri Venkatesh Babu and Sri Nagendra of Omkar Offset Printers for their courtesy and cooperation during the production of this volume.

S.K. RAMACHANDRA RAO

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 श्री शारदाम्बां प्रणतोस्मि नित्यम्



H.H. Sri Sri BHARATI THEERTA MAHASWAMIJI

HUMBLE DEDICATION TO OUR CHIEF PATRON

भारतीकरुणापात्रं
भारतीपदभूषणम् ।
भारतीपदमारूढं
भारतीतीर्थमाश्रये ॥



॥ श्री शृङ्गेरी श्रीजगद्गुरुमहासंस्थानम् ॥

श्रीमत्परमहंसपरिव्राजकाचार्यवर्य पदवाक्यप्रमाणपारावारपारीण
यमनियमासनप्रणायामप्रत्याहारधारणाध्यानसमाध्यष्टाङ्गयोगानुष्ठाननिष्ठ
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सर्वतन्त्रस्वतन्त्रादिराजधानी विद्यानगरमहाराजधानी कर्णाटकसिंहासनप्रतिष्ठापनाचार्य
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श्रीमद्विद्याशङ्करपादपञ्चाराधक श्रीजगद्गुरु श्रीमदभिनवविद्यातीर्थस्वामिगुरुकरकमलसञ्जात

॥ श्री जगद्गुरु शृङ्गेरी श्रीमद्भारवीतीर्थमहास्वामिभिः ॥

अस्मदत्यन्तप्रियशिष्य श्री नरसिंह सोमयाजि विषये नारायणस्मरणपूर्वकं विरचिता
आशिषस्समुल्लसन्तु ।

वैदिकान्ववाये लब्धजनिर्भवान् ज्योतिर्विद्यामभ्यस्य तद्द्वारा बहून् जनान् उपकुर्वन्नास्ते । वेदागमशास्त्रेषु
भूयसीं श्रद्धामावहन् तत्प्रचाराय कल्पतरु संशोधनप्रतिष्ठान नाम्नीं संस्थां प्रत्यस्थापयत् । सा च संस्था
विशिष्टान् ग्रन्थान् प्रकाशयन्ती वरीवर्ति ।

शृंगगिरि जगद्गुरु महासंस्थाने पारम्परिकीं भक्तिमास्थितवतो भवतो मनसि संस्थामेनां शृंगगिरि मठीयां
विधातुं सङ्कल्पः उदभूदिति विज्ञाय मोदामहे । अत एव अदसीयानि प्रकाशनानि इतः परं मठीयत्वेनैव
प्रकाशयिष्यन्त इत्यपि भवान् निरचिनोत् । दुर्लभाः भारतीयसंस्कृतिप्रबोधकाः विशिष्टाः ग्रन्थाः
संस्थायानया प्रकाशयन्तां तेन च भवदीयो मनोरथः फलेग्रहिर्भूयात् श्रीशारदाचन्द्रमौलीश्वरयोरनुकम्पया
भवान् इतोधिक श्रेयः परम्पराभिः समभिवर्धतामिति चाशास्महे ।

शृङ्गगिरिः

ईश्वर भाद्रपदशुद्धदशमी भार्गववासरः

12.9.1997

इति नारायणस्मरणम्

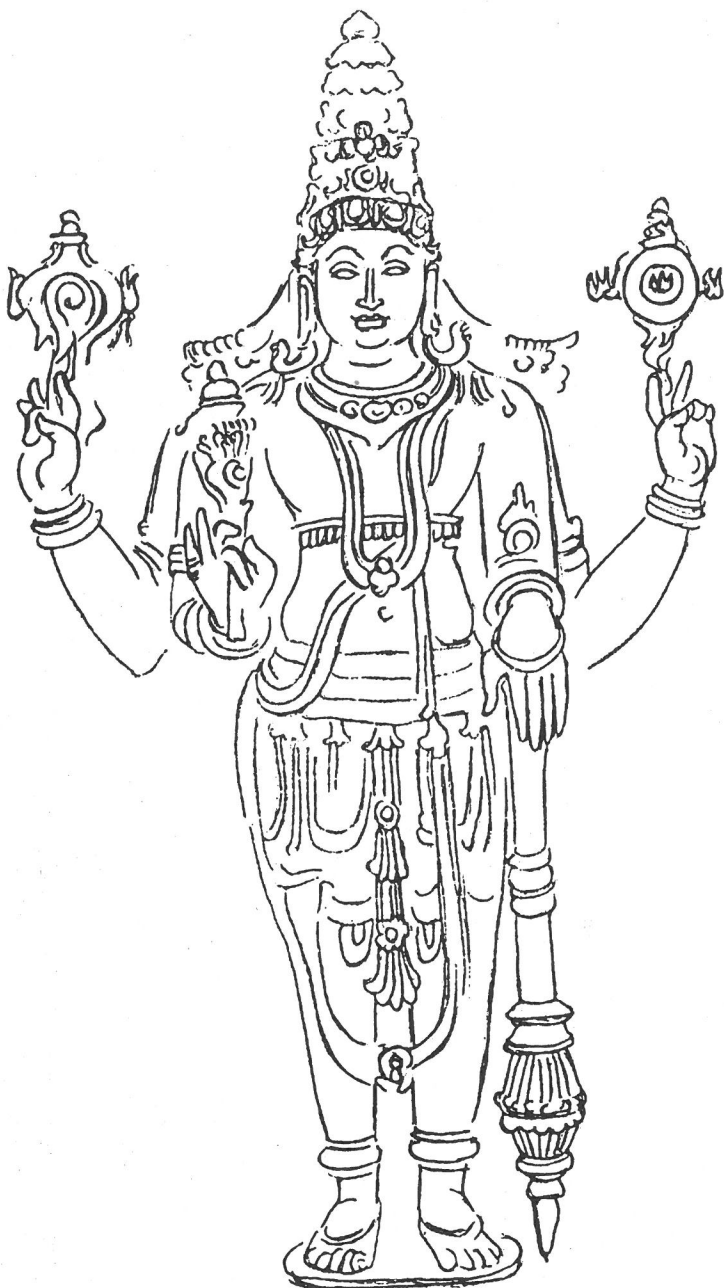


VISHṆU

Among the gods eulogized in *Rgveda*, Vishṇu is a prominent one and has survived to this day, receiving adoration from vast multitudes. Earliest temples to Vishṇu known to history date three centuries before Christ. He was worshipped as Vāsudeva and Kṛṣṇa during the centuries before and after Christ. The Bhāgavata cult contributed significantly to the spread of the worship and ideology of Vishṇu. The Vaikhānasa and Pāñcharātra divisions of Āgama stylized the iconic representations and modes of worship relevant to Vishṇu.

The Vishṇu of *Rgveda* is celebrated for his three gigantic strides encompassing the entire

universe (1, 11, 18; 1, 154, 3; 154, 4; 6, 69, 5 etc.), for the welfare of the worlds. Vishṇu is a good friend of the good folks (1,154,4) and a compassionate protector (3,55,10). He was intimately associated with Sun (*Śatapatha-brāhmaṇa*, 3,7,1,17) and Agni (*Rgveda*, 2,1,3). It has been suggested that even during the Vedic times, iconic representation of Vishṇu was known (cf. *Rgveda*, 1,155,1 'mahe sūraya Vishṇave chārchata'). That worship of Vishṇu was prevalent in that period is evident from several references (e.g. *Śatapatha-brāhmaṇa*, 12, 3, 4, 1; *Taittirīya-āraṇyaka*, 10, 11; *Bṛhad-devatā* 4, 10; *Aitareya-brāhmaṇa*; *Mahā-bhārata*, 12, 325, 4 and 12, 336, 14 *Vaikhānāsa-smārta-sūtra*, 4, 12, 118-119).



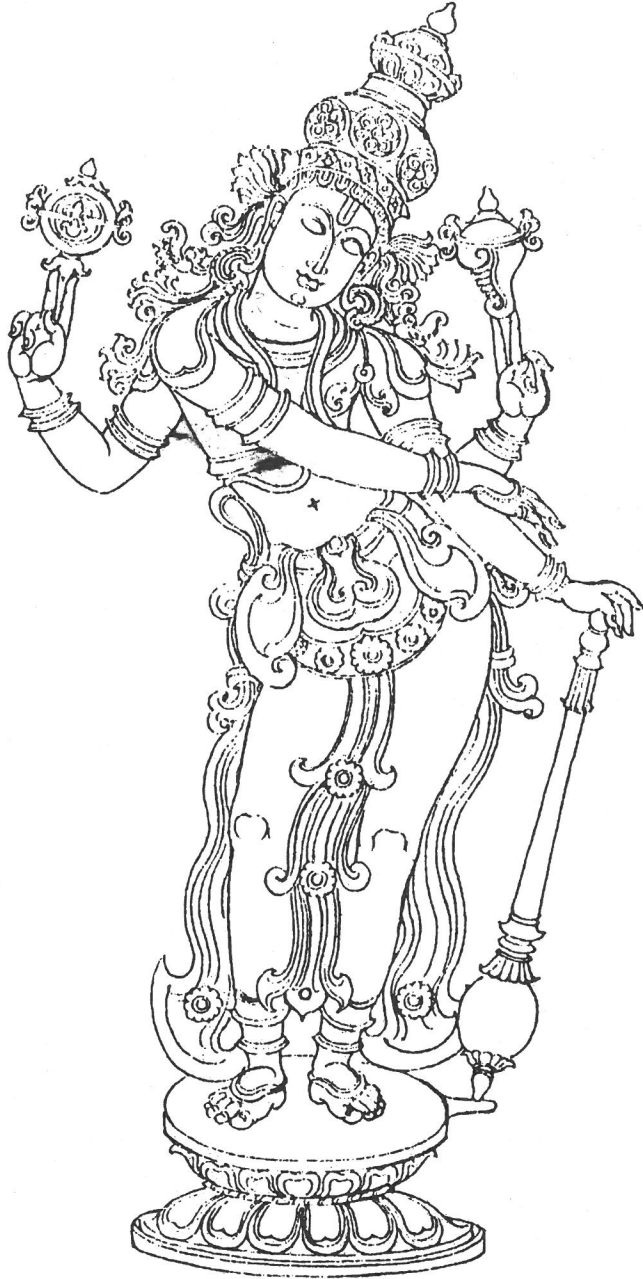
VISHṆU

(For details concerning the anitquity of Viṣṇu worship and the development of the cult through the ages, see the author's *Vaikhānasāgama* and *Pāñcharātrāgama*, volumes III and IV of *Āgama-kosha*, 1990 and 1991).

Significant to the later conception of Viṣṇu in the iconographical context are the four aspects, the twenty-four forms and the ten incarnations. The earliest available icon of Viṣṇu (belonging to the early Kushāṇa period) has an inscription that it is four-armed ('chaturbhujī-bhagavān'), which detail suggests a syncretic representation of the four deified 'heroes' (Vāsudeva, Saṁkarshaṇa, Pradyumna and Aniruddha), honoured in the Bhāgavata cult and involved in the vyūha doctrine. Four arms for deities really originated from the early representation of Viṣṇu, especially in the Mathurā region. The ascription

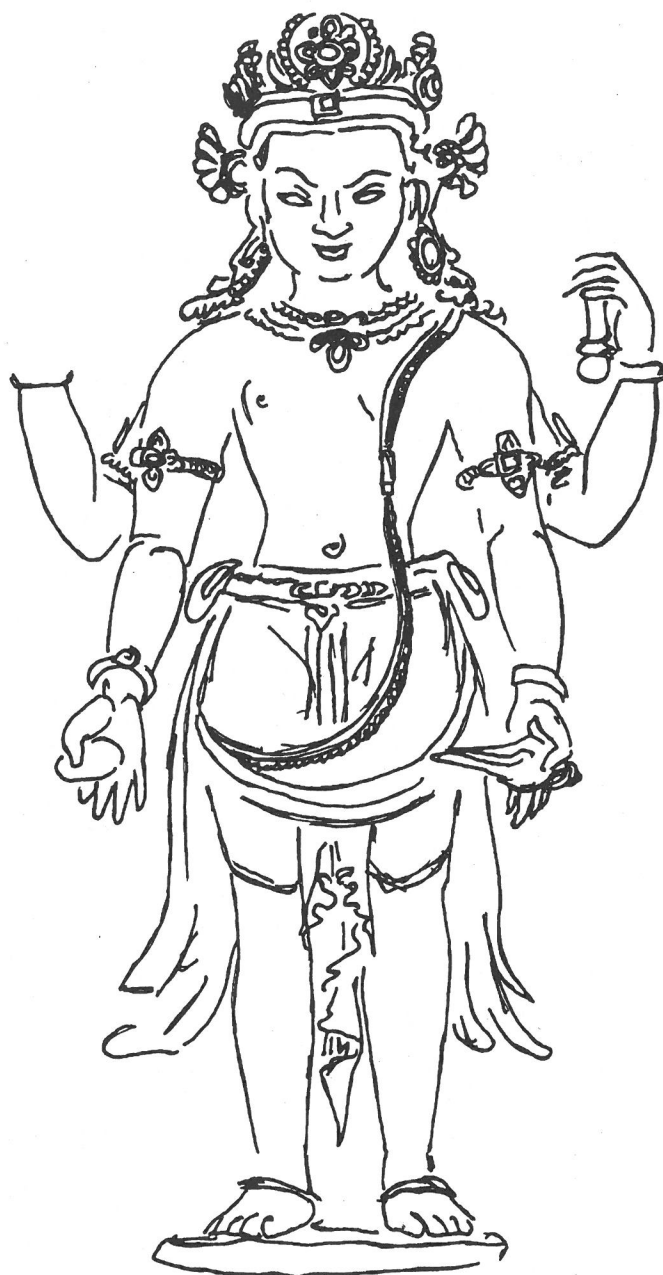
of conch (śaṁkha), discus (chakra), mace (gadā) and the gesture of protection (abhaya) for the four hands of Viṣṇu also goes back to this early period.

Each of the vyūha-figures is only two-armed. And in the syncretic representation, four-faced and eight-armed forms (like Trivikrama, Hayasīrsha, Vaikuṇṭha and Trailokya-mohana) became popular in the early period. The eight hands carried weapons that two hands of each vyūha figure carried: discus and mace (Vāsudeva), pestle-club and ploughshare (Saṁkarshaṇa), bow and arrow (Pradyumna), and sword and shield (Aniruddha). The eight-armed (but one-faced) Viṣṇu finds mention in several early texts (e.g. *Bṛhat-saṁhitā* 57, 31-33, *Sāttvata-saṁhitā* 12, 223, *Matsya-purāṇa*, 258, 7). Barring pestle-club and ploughshare, the other weapons symbolize, according to *Vihagendrasaṁhitā* (2,

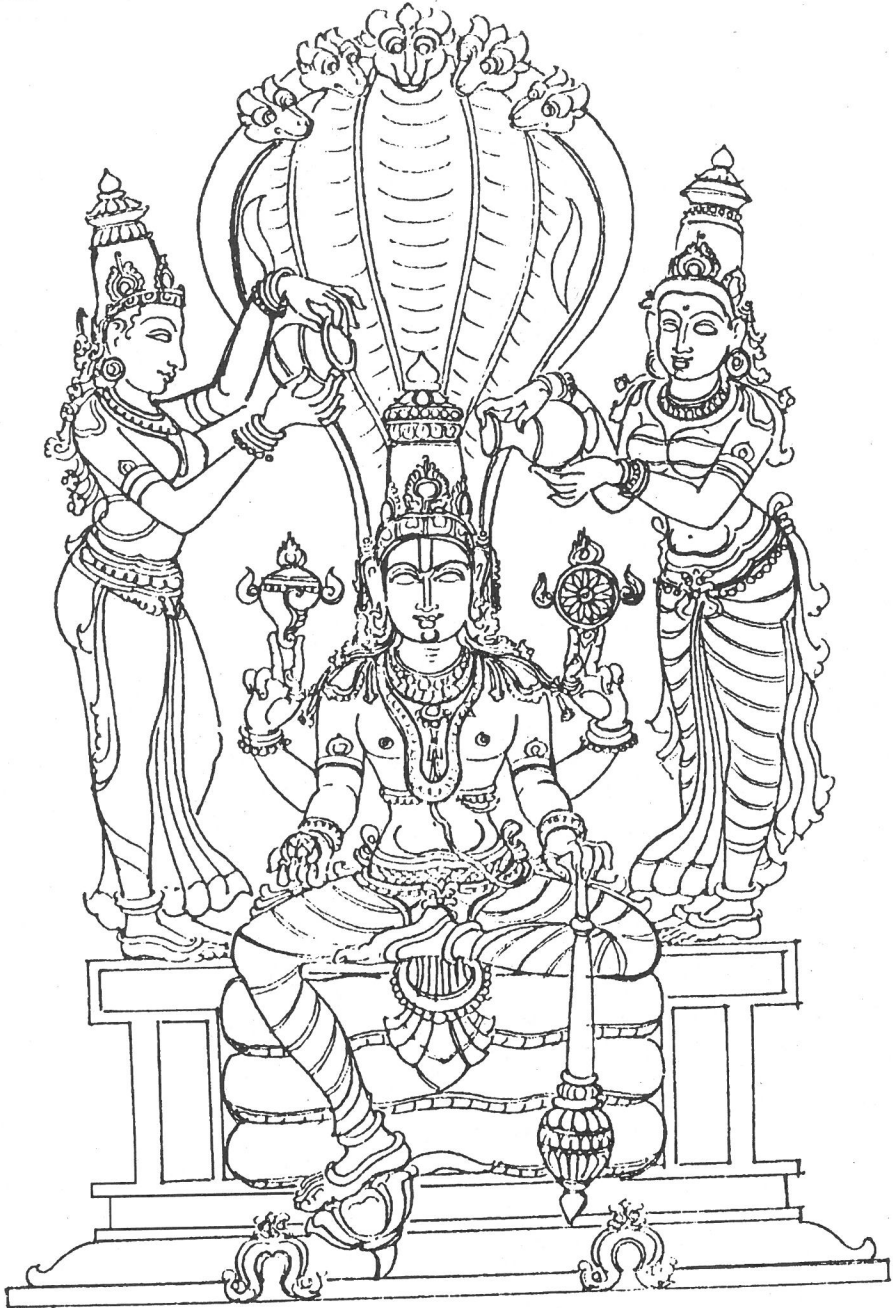


VISHNU

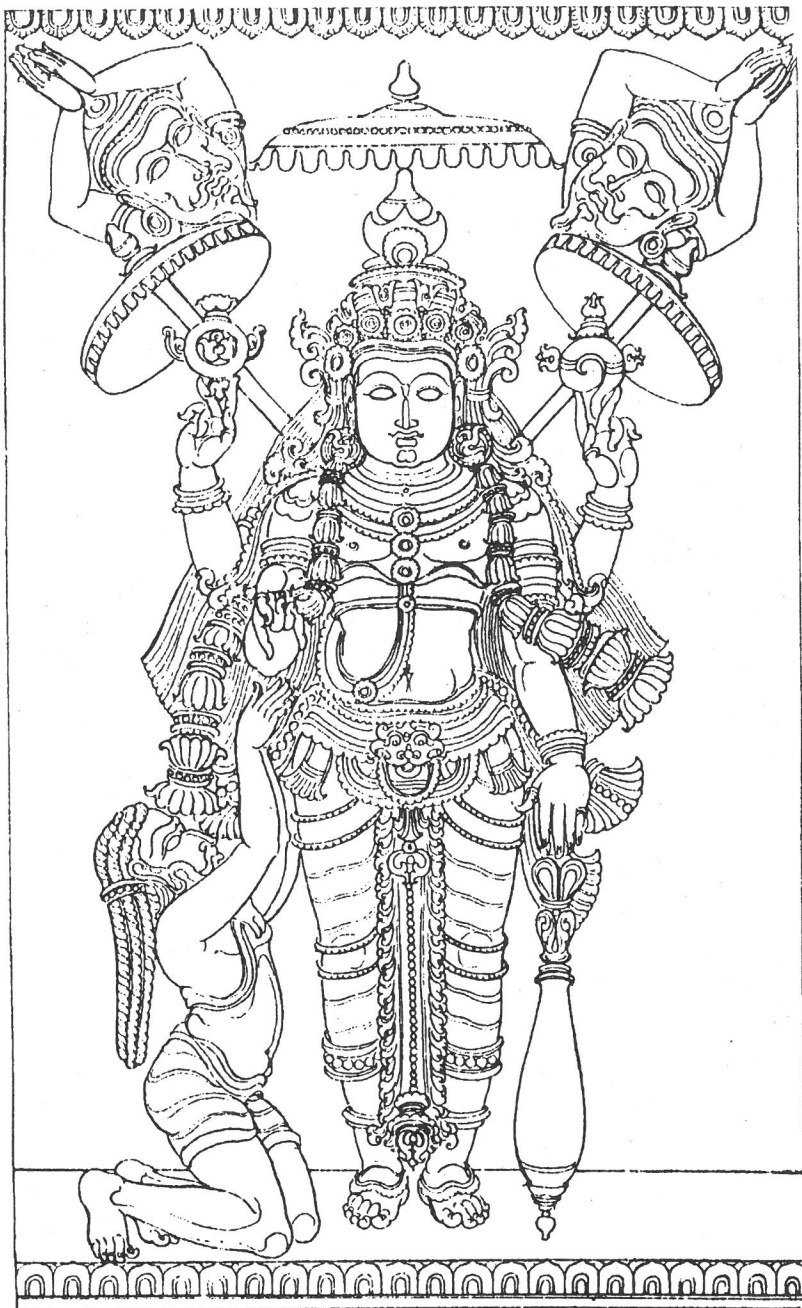
(from Padmanābha-svāmi temple, Trivandrum)



VISHṆU
(gilt copper, from Nepāl)



VISHṆU .
(as Vaikuṇṭha-nātha)



VISHNU
(wood, from Kerala)

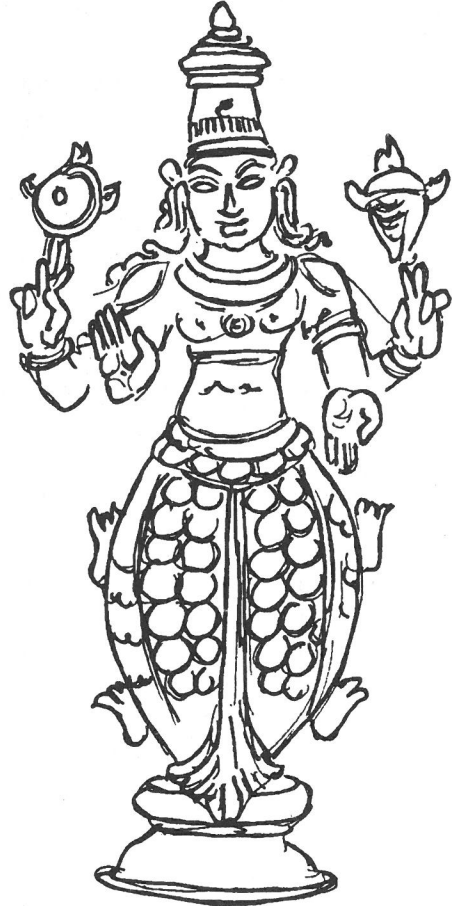
25), creation (lotus), preservation (discus), dissolution (mace), prosperity (sword), victory (bow) and emancipation (conch).

However, two-armed representations of Vishṇu also date back to a distant past, and texts like

Vishṇu-dharmottara (3, 60, 2), *Matsya-purāṇa* (258,6) and *Samarāṅgaṇa-sūtra-dhāra* (77, 40) commend this form. *Mahābhārata* (1, 58, 49) mentions that Vishṇu carries discus and mace in his hands ('sa chakra-gadāpāṇih pīta-vāsa-sita-



1. MATSYA



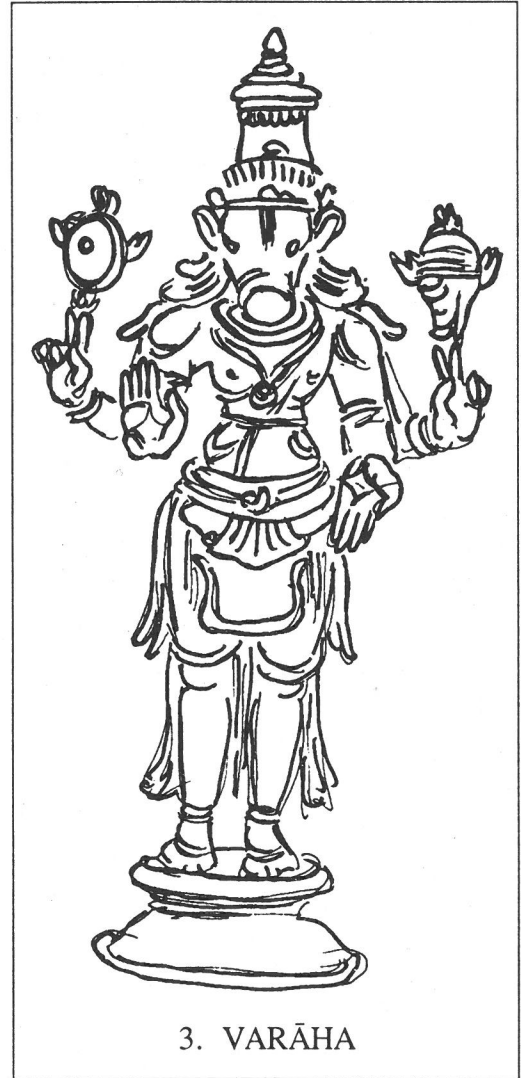
2. KŪRMA

prabhuh'). The four-armed Vishṇu icon of Burhikhār (around the first century B.C., the chaturbhujī-bhagavān) has only discus and mace as weapons in its upper hands, the normal hands being joined in añjali-mudrā.

The Gupta period produced a number of Vishṇu icons where these weapons were personified as weapon-deities (āyudha-purusha). Vishṇu icons of the late fourth century A.D. show the god flanked by personified mace and discus: on the right was Gadā-devī and on the left Chakra-purusha, both two-armed and short in stature. When not personified, the discus was huge in proportion, the spokes appearing like petals of lotus, while the mace was a simple top-heavy rod (cf. Kalpana Desai; *Iconography of Vishnu*, Abhinav Publ., New Delhi, 1973).

In course of time, however, icons of Vishṇu with six arms

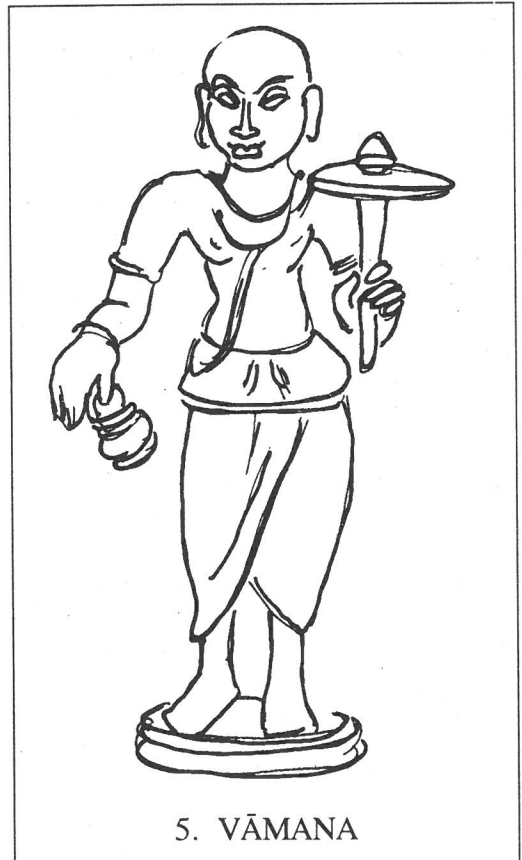
(*Sāttvata-samhitā*, 12, 222, carrying sword, lotus and mace in the right hands, and bow, arrow and conch in the left hands), eight arms (*Matsya-purāṇa*, 258,7, sword, mace, arrow and lotus in the right hands, and





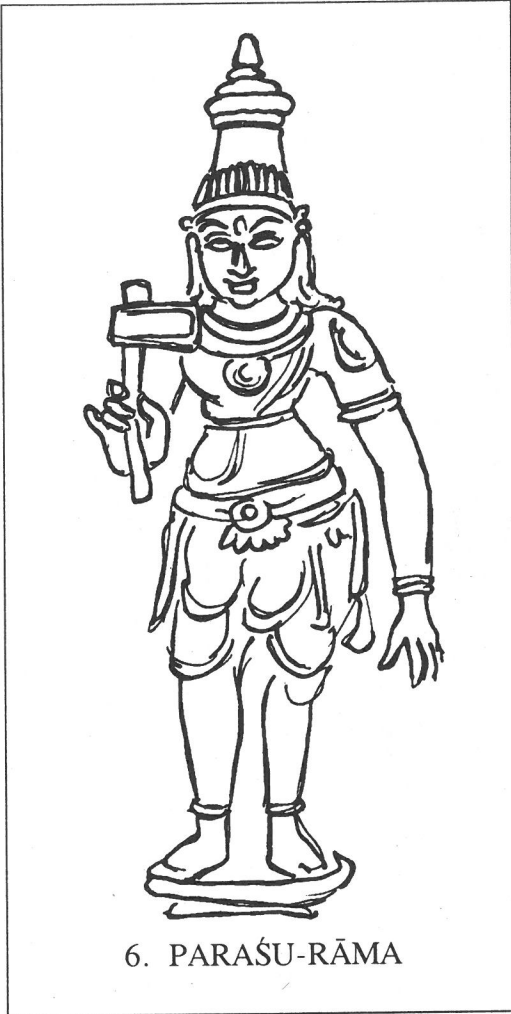
bow, shield, conch and discus in the left hands), twelve arms (*Sāttvata-saṁhitā*, 12, 225, lotus, sword, discus, arrow, mace and goad in the right hands, and conch, noose, gesture of protection, sakti, pestle-club and bow in the left hands) and fourteen arms (*op. cit*, 227, the above with the addition of ploughshare in one of the right hands and battle-axe in one of the left hands) were mentioned in texts and also represented in icons.

The association of Garuḍa with Viṣṇu is also fairly ancient. The inscribed votive pillar erected by Heliiodorus (son of Dion and Greek ambassador from the monarch Antial Kidas) at Besnagur towards the end of the third century B.C. was named 'garuḍa-dhvaja' (Garuḍa-column) in the inscription. Likewise, the association of Śeṣha, the serpent of





LAKSHMĪ-NARASIMHA
(bronze from Sode-maṭha, Udipi)



6. PARAŚU-RĀMA

the primordial waters, with Viṣṇu also dates back to early days. Indeed Śeṣha is another version of Saṁkarshaṇa, with whom Vāsudeva as Viṣṇu was always associated. *Viṣṇu-dharmottara* (3, 820) describes Viṣṇu as reclining on

serpent-bed. There are numerous early sculptures where Viṣṇu is shown as seated in Lalitāsana on Śeṣha with five or seven hoods (as, for instance in Bādāmi or Aiholē). While Viṣṇu reclines on Śeṣha, the form is known as Śeṣhaśayī, whereas the form in which Viṣṇu is seated on Śeṣha is called Ādi-mūrti. The latter is the form which shows Viṣṇu prior to creation, and the former



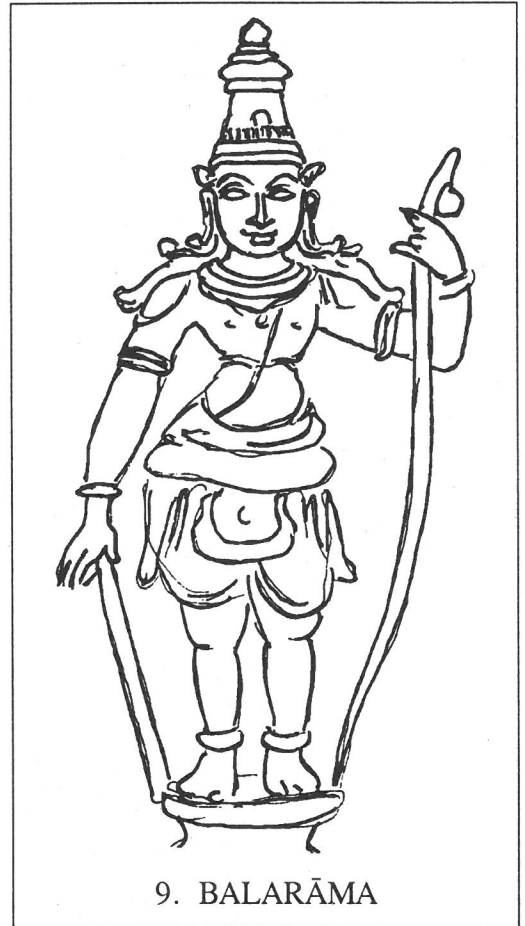
7. RĀMA



shows the emanation of the creator (Brahmā) from his navel.

Vishṇu is undoubtedly the most popularly worshipped god in the

country's pantheon. The Vaikhānasa and Pāñcharātra texts prescribe several forms in which this god is to be worshipped. There are also legends in purāṇas which occasion special forms (like Gajendra-moksha, see this entry, and the ten major incarnations, see these entries). The





10. KALKI

Vishṇu is usually represented as standing upon a lotus (padma) in perfect equipoise (sama - pādasthānaka), with four hands, the upper hands generally carrying discus and conch; the normal right hand may assume the gesture of protection and the left may carry mace or the normal right hand may assume the gesture of boon-bestowal and the corresponding left hand in the kaṭyavalambita posture (as in Śrīnivāsa or Veṅkaṭeśa). However,

the normal right hand usually carries lotus.

The order of the four 'weapons' (āyudhas) (conch, discus, mace, lotus) held in the hands may vary, giving rise to twenty-four forms. Or the identification of parts of the devotee's body with the names of Viṣṇu results in twelve forms (dvādaśa-mūrti). They are all in standing stance.



VISHṆU

(Pallava, stone)

Vishṇu may also be seated on the coils of Śeṣha, with the multiple hoods of the serpent serving as a parasol, or he may be seated on the shoulders of Garuḍa. Such images are called 'āsīna'. The god may also lay down in slumber on the coils of Śeṣha, when the image is called 'śayāna'.

In each of these three varieties (sthānaka, āsīna, śayāna), there are four sub-varieties: yoga, bhoga, vīra and ābhichārika (see for details these entries).

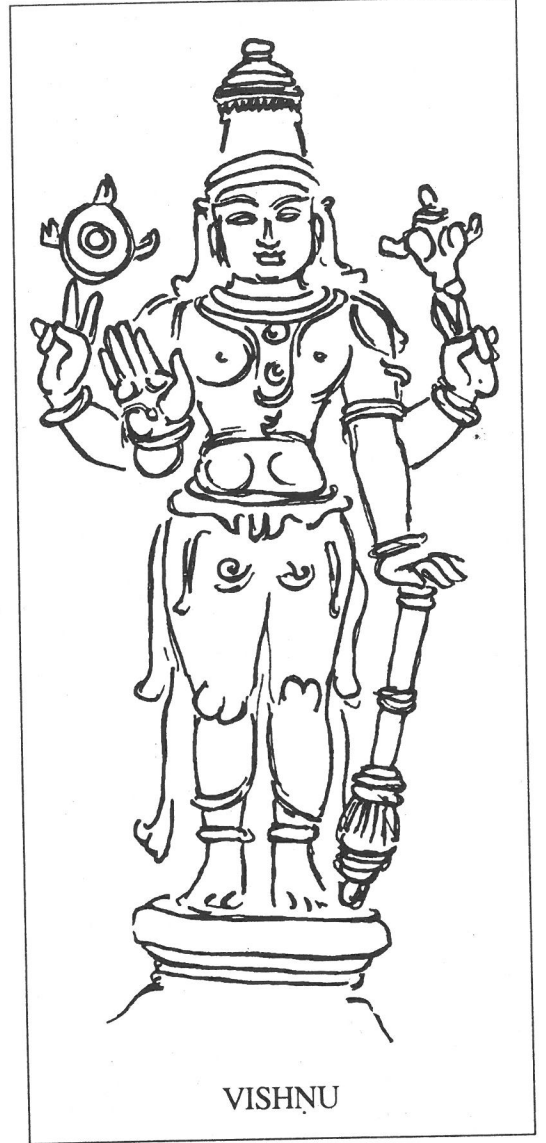
He may be represented alone (kevala), or in the company of his consort Lakshmī (the personified primordial nature, mūla-prakṛti). It is quite common for images of Vishṇu to be flanked by two goddesses, Lakshmī and Bhūdevī (earth-goddess), on the right and left sides respectively. Garuḍa is represented on the pedestal (cf. *Amśumadbhedā*, paṭala 49 'saṁyuktah kevalo vāpi kartavyam vishṇu-mūrtinam').



VISHNU
(sculpture from Bengal)

Although the incarnations assumed by Vishṇu are thirty-eight according to *Sāttvata-saṁhitā* and *Ahīrbudhnya-saṁhitā*, and twenty-two according to *Bhāgavata-purāṇa* (1, 3, 6-22), the major incarnations are only ten: Matsya (fish), Kūrma (tortoise), Varāha (boar), Narasimha (man-lion), Vāmana, Paraśu-rāma, Śrī-rāma, Kṛṣṇa, Buddha and Kalki. The Buddha is sometimes substituted by Bala-rāma. Among them, Rāma and Kṛṣṇa are very popular forms of Vishṇu, followed by Narasimha (see under these heads).

Vishṇu is always shown wearing kirīṭa-mukūṭa variety of crown on his head and Makara-Kuṇḍalas in his ears, and decorated with jewel-ornaments. He is draped in yellow-silken garments (pītāmbara). His complexion is blue like the atasi-flower (atasī-kusuma-śyāma). His face is tranquil and cheerful (prasanna-



mukha). He has broad chest and shoulders and thick neck (pīnagaloras-sthūlāmśa-bhujah) (cf. *Bṛhatsaṁhitā*, chap.58). There will

be śrī-vatsa mark on his chest, and kaustubha-jewel.

As mentioned earlier, *Bṛhat-samhitā* (op.cit) prescribes that Viṣṇu may be shown with but two hands, with six or eight hands ('aṣṭabhujah, chaturbhujah dvibhuja eva vā'). When he is two-armed, the right produces hope and peace ('śānti-kara-dakṣiṇa-hastah', viz. the gesture of protection) and the left hand holds a conch (aparaś cha śaṅkha-dharah'). When four-armed the normal right hand is like the above ('śānti-da eko'), and the corresponding left holds mace ('gadādharaś chānyah'); the two other hands carry conch and discus. When eight-armed, the right hands hold sword, mace, arrow and the gesture of protection, while the left hands carry bow, shield, discus and conch.

When Viṣṇu is two-armed, and carries discus and mace in his hands, he is known as Loka-pāla-viṣṇu. Yogeśvara (yoga-nārāyaṇa) is the form of Viṣṇu seated in yogic posture upon a white lotus; he has four hands, two normal hands joined in yoga-mudrā, and the upper hands holding conch and discus. Yogeśvara is sometimes shown with four faces and twelve arms. There is a form of Śiva regarded as his sportive form (līla-mūrti), which incorporates the Viṣṇu form on his left side. This is known as Hari-hara or Śaṅkara-nārāyaṇa. A form of Viṣṇu as a solar divinity is celebrated as Sūrya-nārāyaṇa.

There are several forms in which Viṣṇu is worshipped, like Vyāsa, Kapila, Dattātreya, Raṅganātha, Pāṇḍuraṅga, Varada-rāja and Hayagrīva.



Lakshmī-Nārāyaṇa (Bronze)

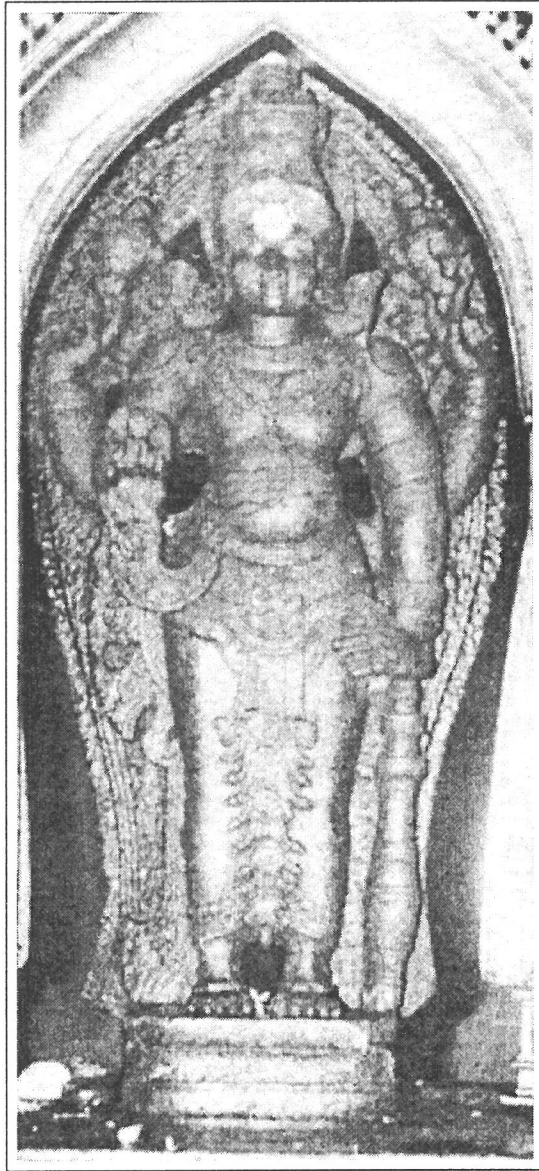
Sēnēśvara Temple, Baīndūra, Kundāpura



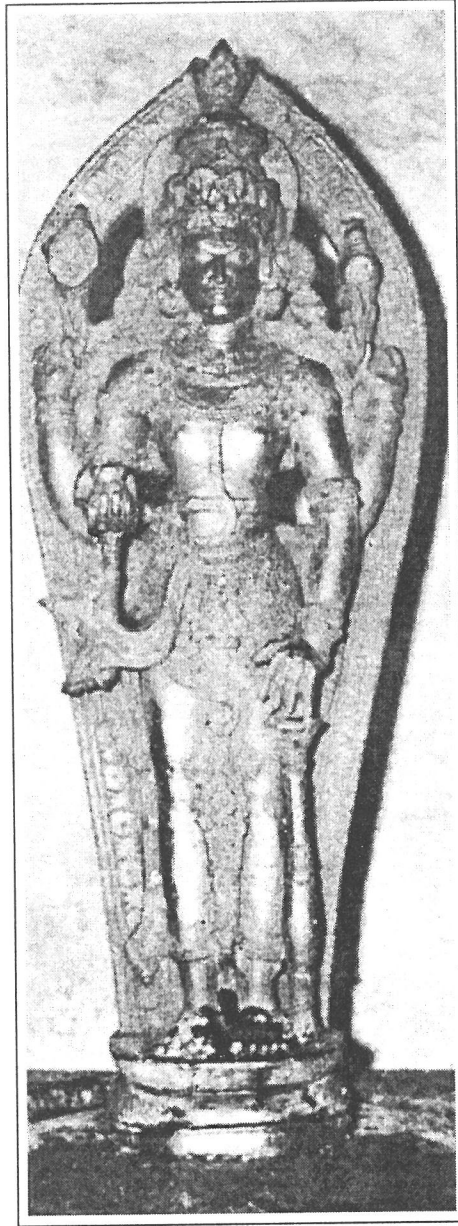
Lakshmī-Nārāyaṇa (Bronze) Lakshmī-Nārāyaṇa Maṭha,
Kaḍekāru, Udipi



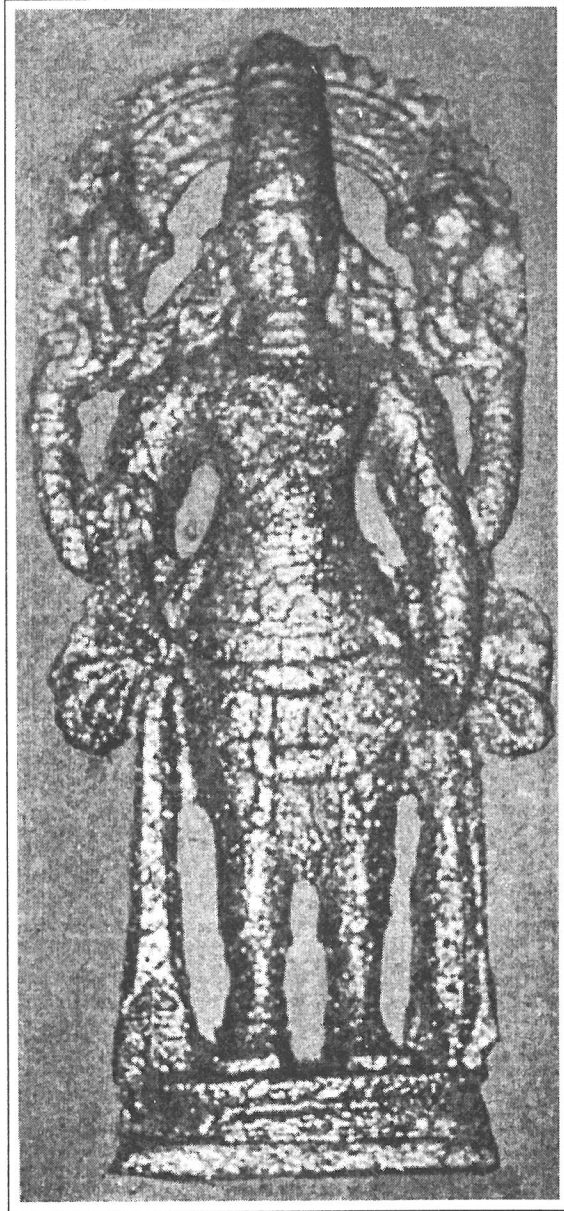
Janārdana, Agrahāra, Brahmāvara, Udipi.



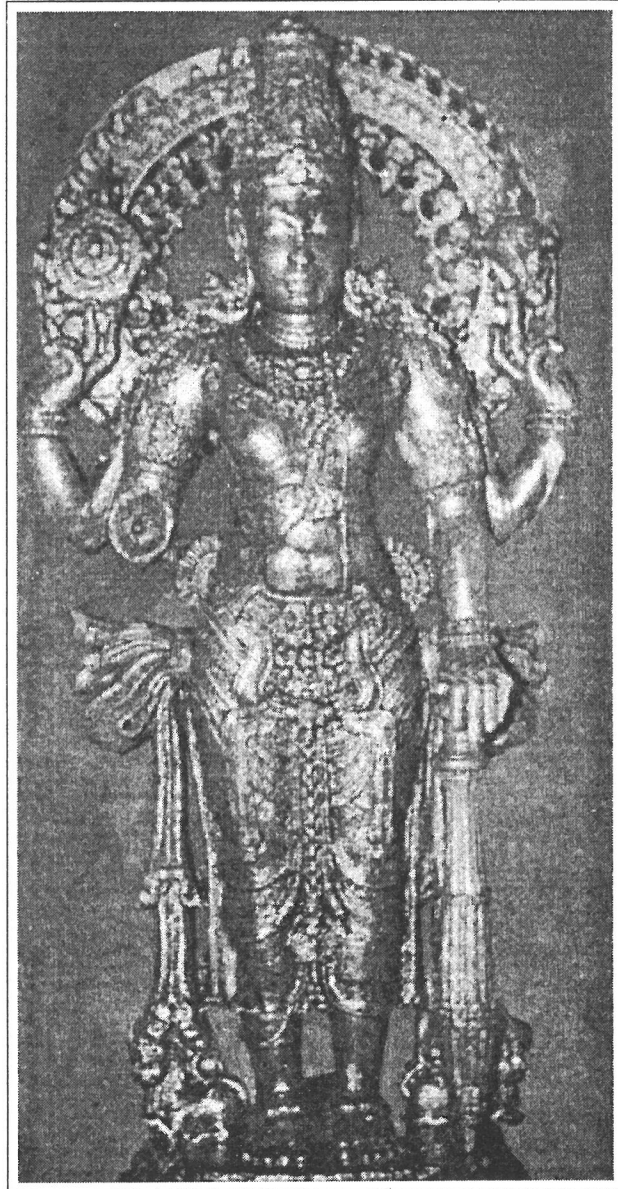
Janārdana, Janārdana Temple, Ujire.



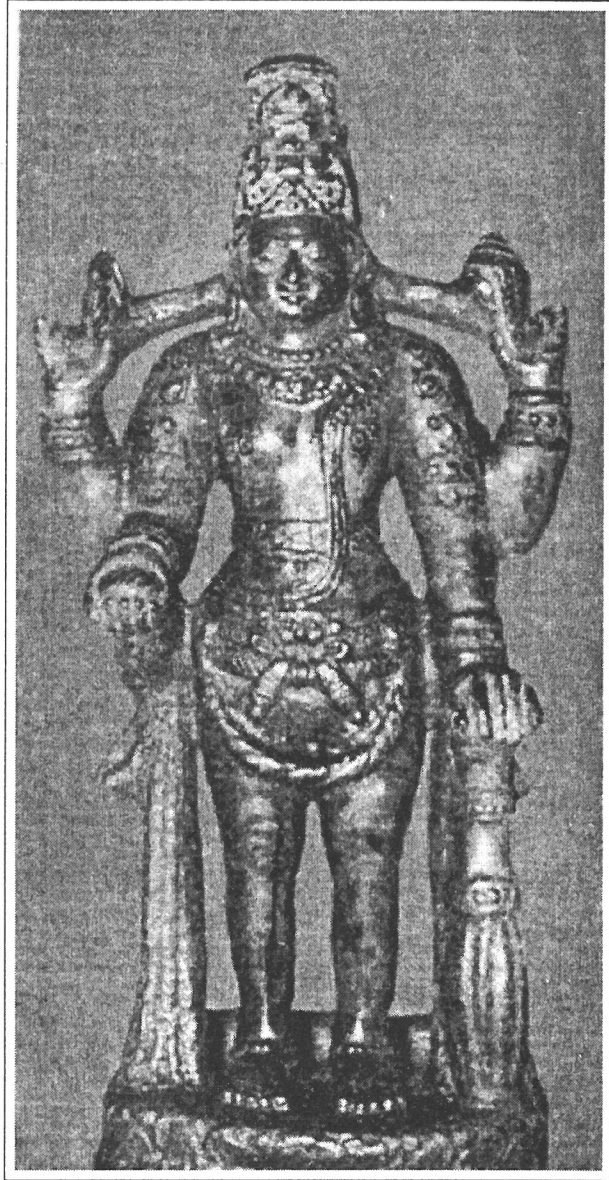
Vishṇu, Viṣṇumūrti Temple
Irvattūru, Kārkāḷa.



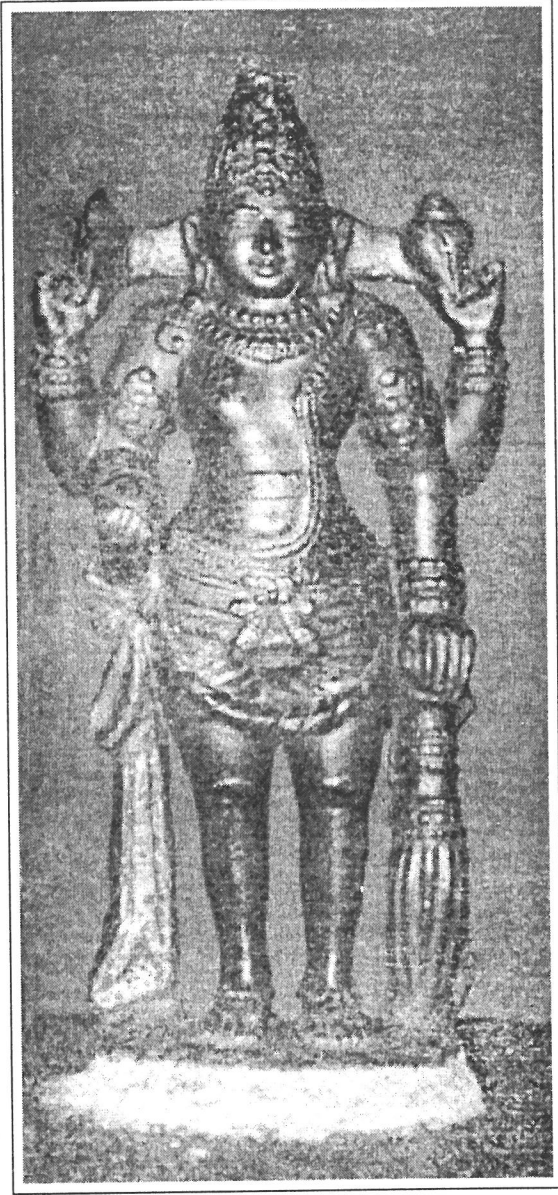
Janārdana, Janārdana Temple, Pāngaḷa, Udipi



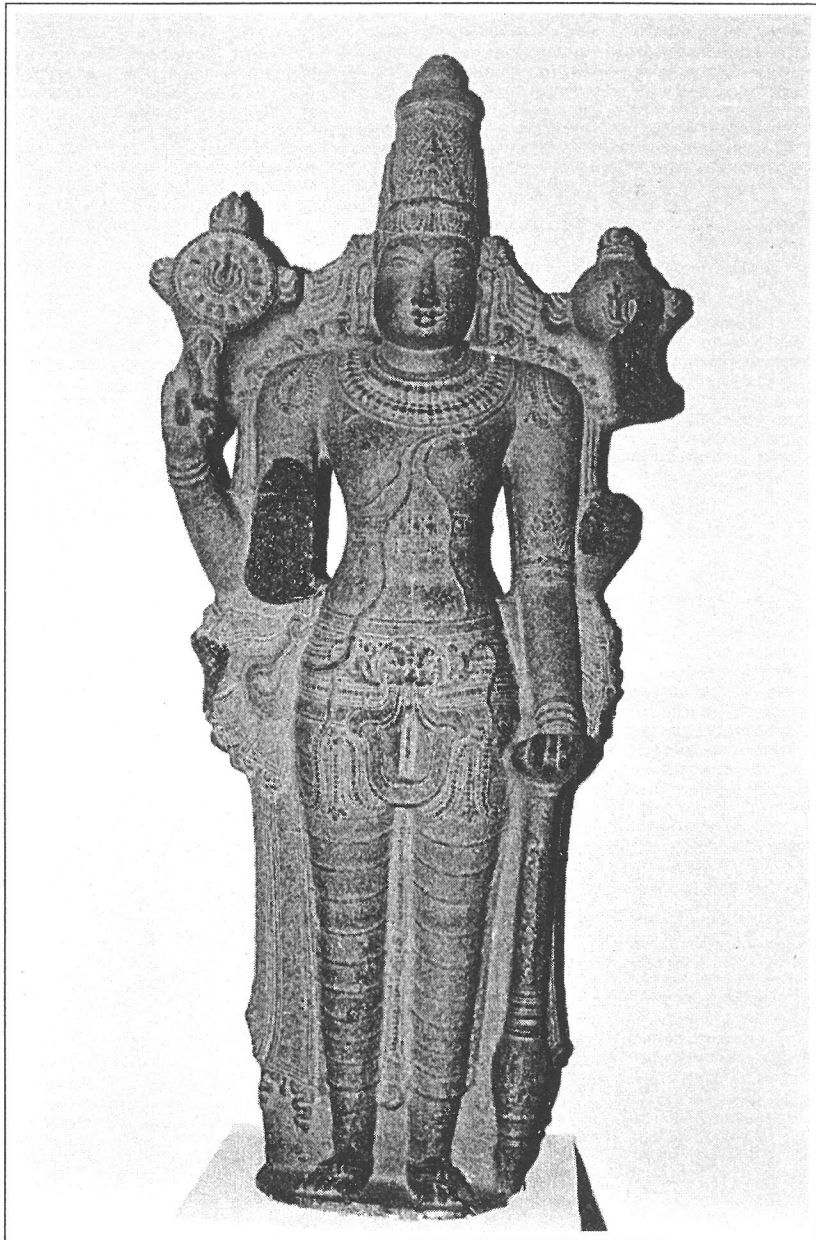
Vishṇu, Viṣṇumūrti Temple
Kārkaṭa, Udipi



Nārāyaṇa, Mallampalli, Śivalli, Uḍipi



Vishṇu, Viṣṇumūrti Temple
Pēramallī, Śivallī, Udipi



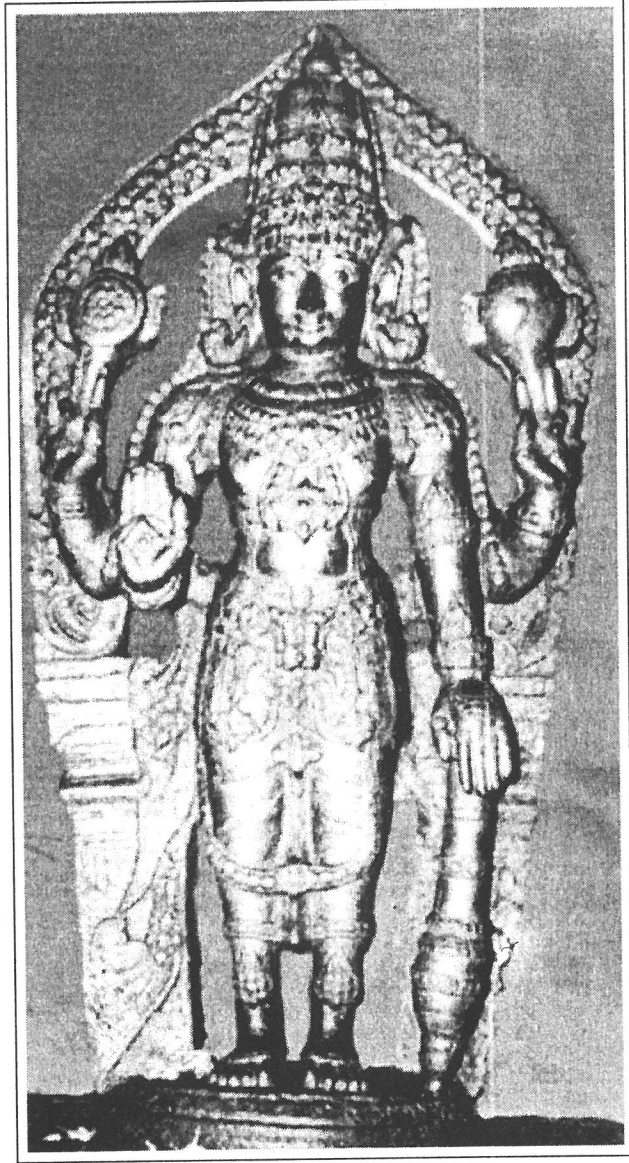
Vishṇu
(Chola)



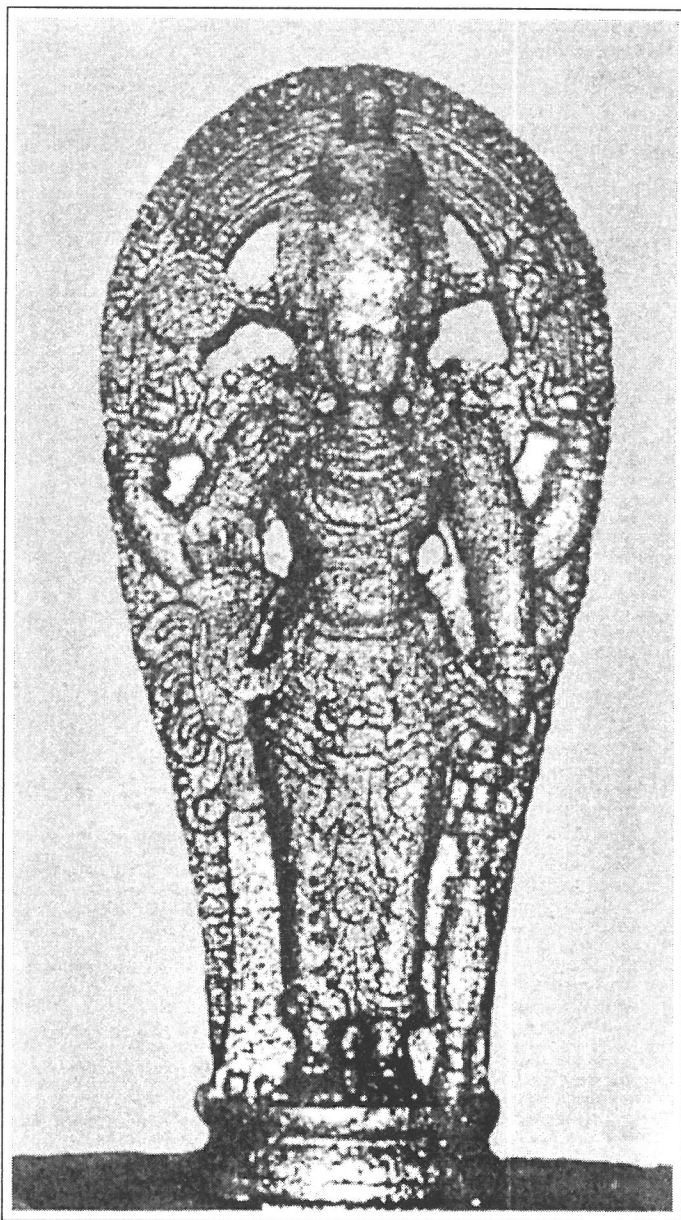
Vishṇu
(Gupta)



Vishṇu
(Chola)



Janārdana, Vishṇumūrti Temple, Belkūru,
Coondapur



Vāsudeva, Vāsudeva Temple, Uppina Kudūru,
Coondapura



Vishnumūrti, Vishnumūrti Temple
Belūru, Coondāpura.

DAŚĀVATĀRA



DAŚĀVATĀRA



MATSYA



KŪRMA



VARĀHA



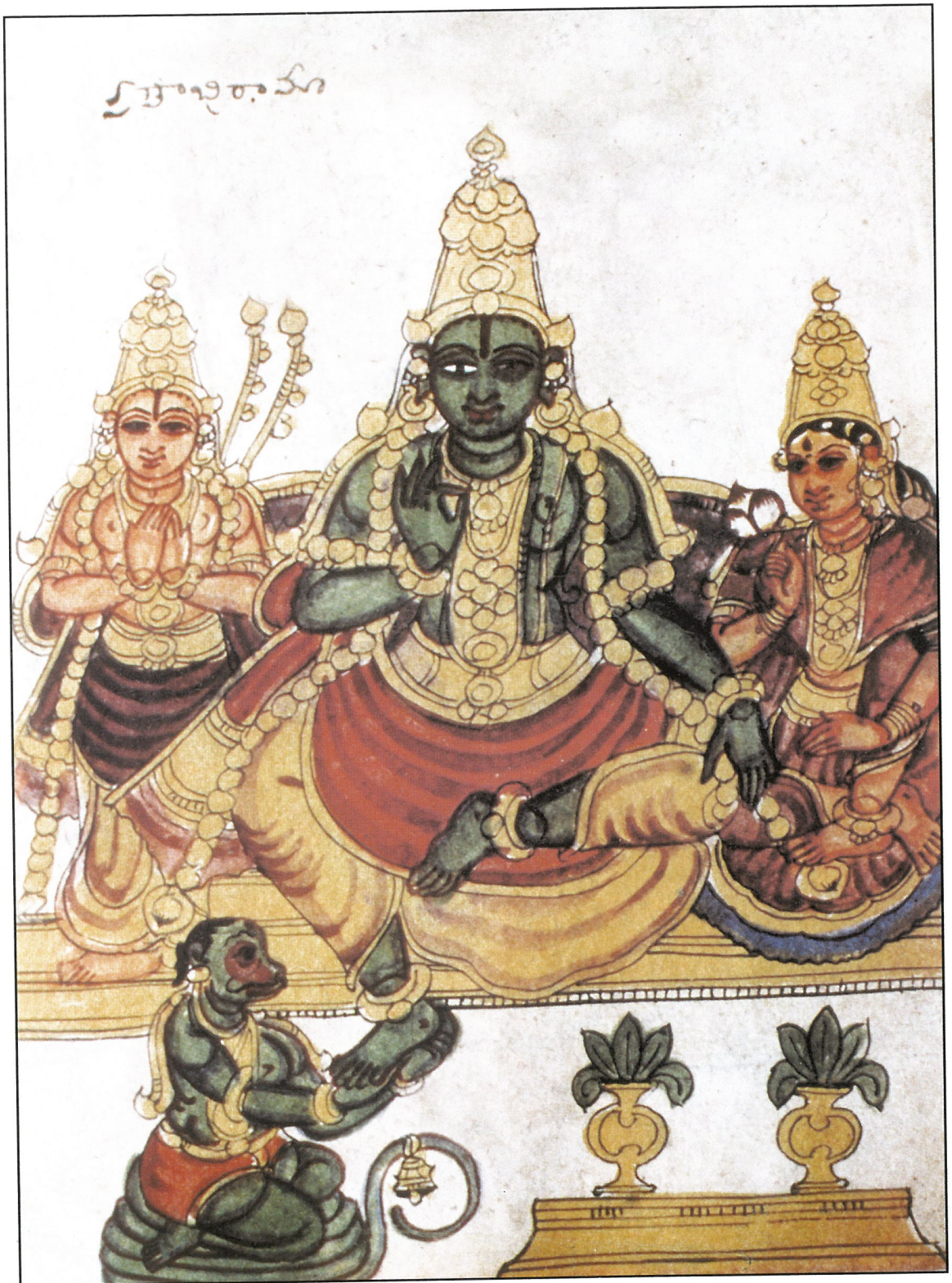
NĀRASIMHA



VĀMANA



PARAŚU-RĀMA



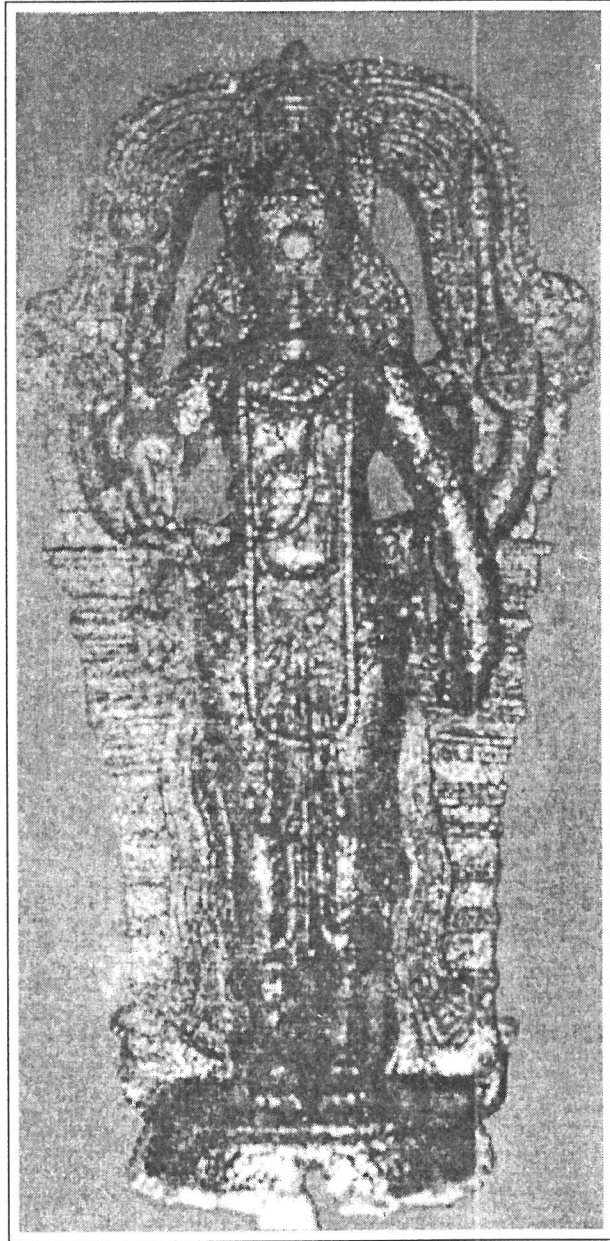
ŚRĪ-RĀMA



KRSHNA



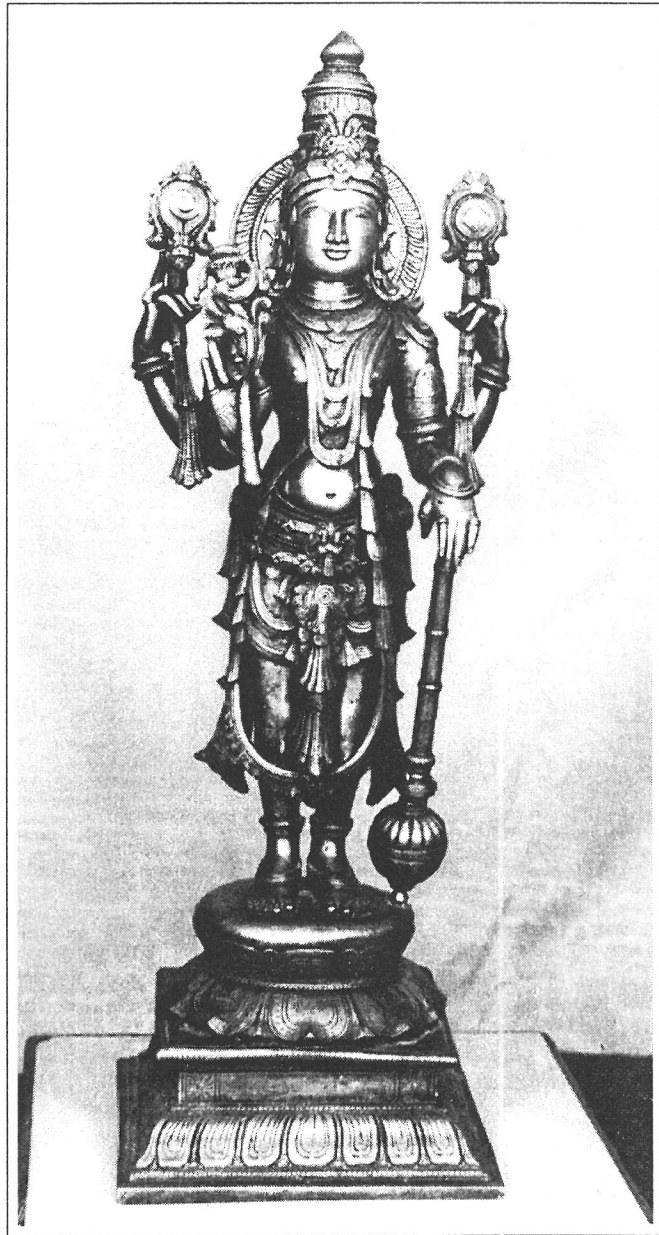
KALKI



Vishṇu, Hande Devālaya, Koṭa, Uḍipi.



Vishṇu, Viṣṇumūrti Temple, Giḷiyāru, Udipi



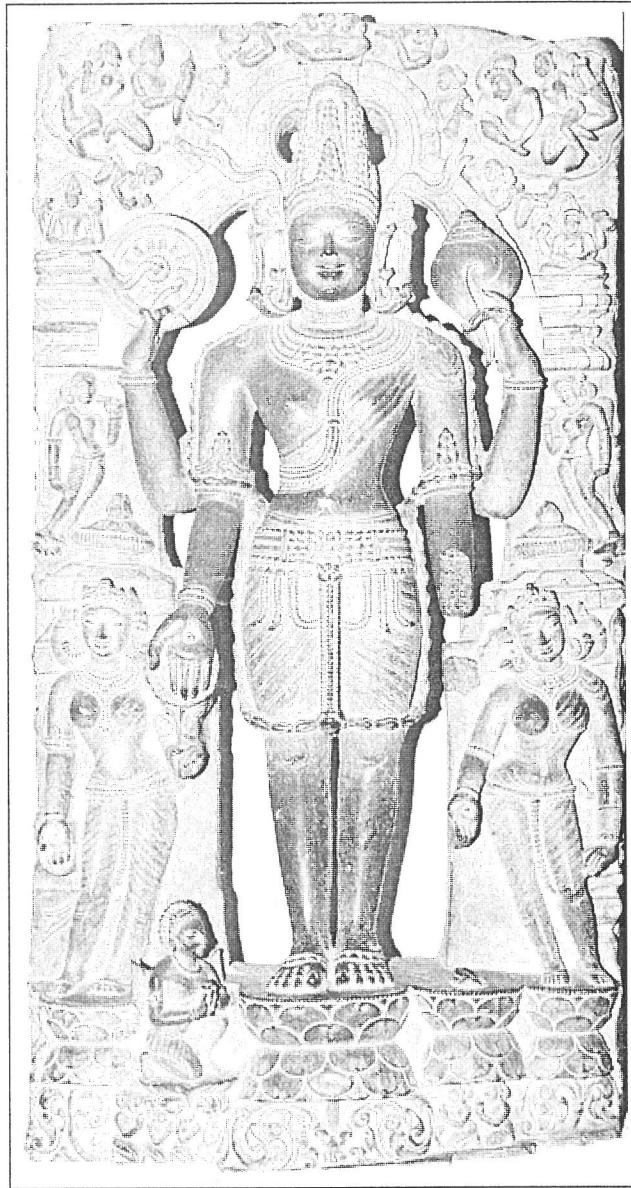
Vishṇu (Bronze)



Vishṇu in Kalyāṇa-Sundara Group
(As Kanyā pradātā)



Vishṇu (Varada-rāja) (Bronze)



Vishṇu
(Pāla)
(from Bengal)



Vishṇu (āśīna)
(Bronze)



Vishṇu (Sthānaka)

(Bronze)



Vishṇu (Bronze)



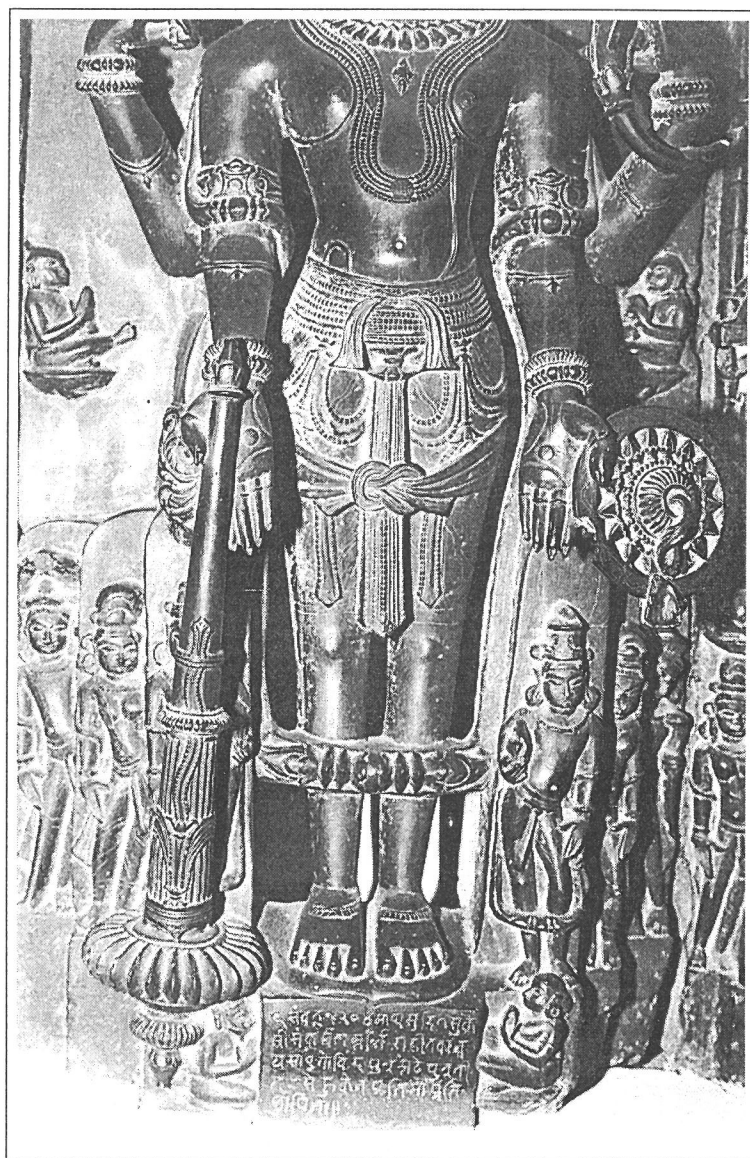
Vishṇu (Bronze)



Vishṇu
(with consorts)
(Bronze)



Vishṇu
(from North India)



Vishnu
(Lower portion-detail)



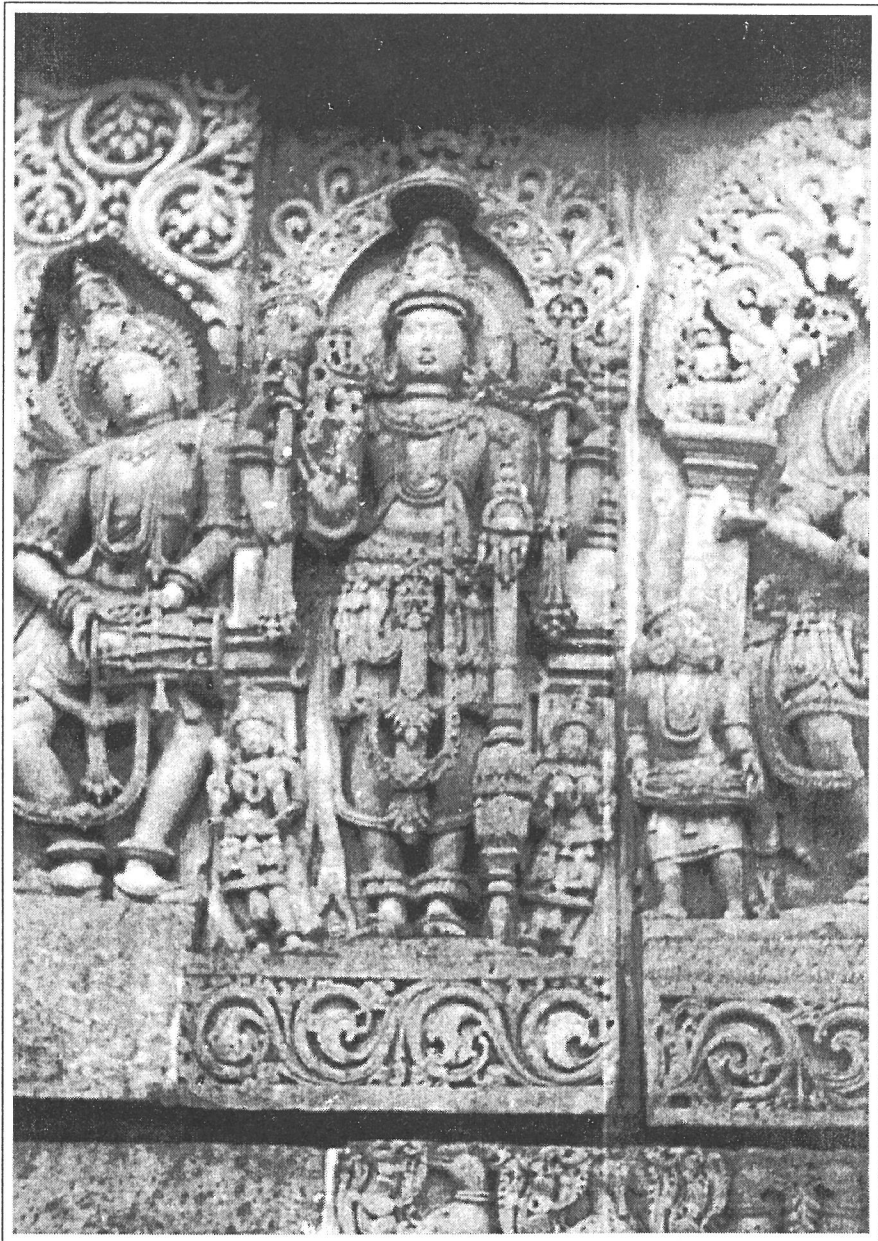
Vishṇu
(from Bengal)



Vishṇu
(detail - bronze)



Vishṇu
(from Bengal)



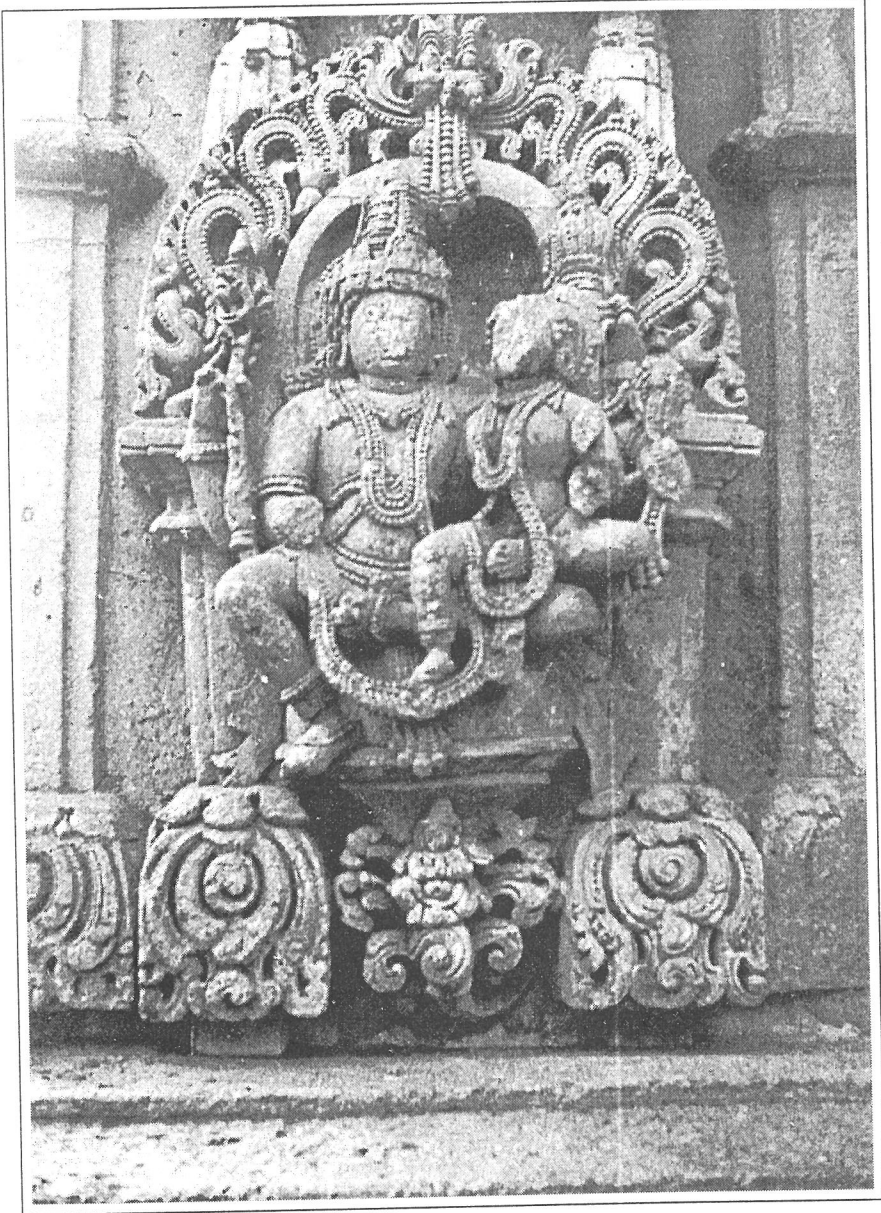
Vishṇu
(Hoysala)



Lakshmi-Nārāyaṇa
(Drawing from Mysore)



Lakshmī-Nārāyaṇa (Bronze), Adamāru Maṭha,
Adamāru, Udipi



Lakshmi-Narāyana
(Hoysala)



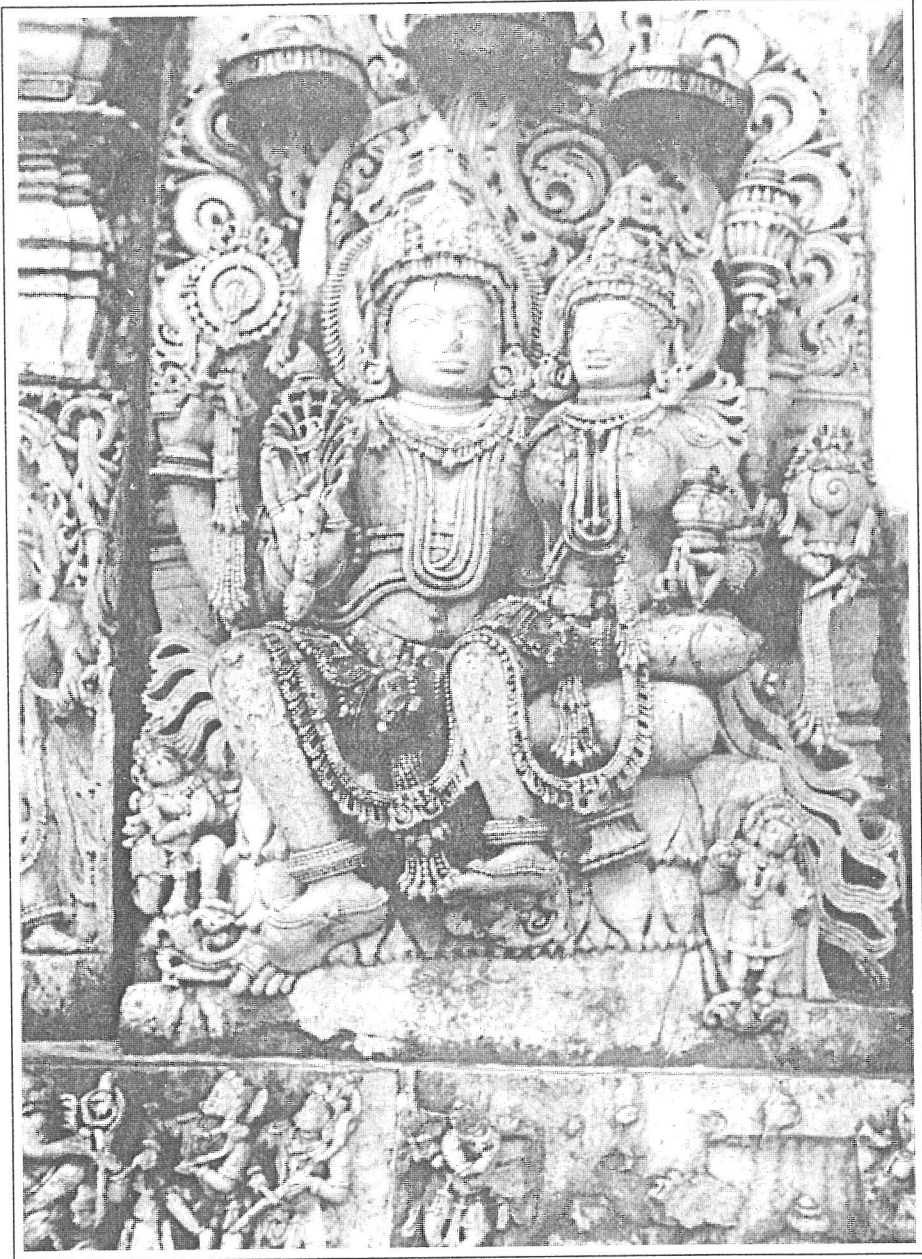
Lakshmi-Narāyaṇa
(Hoysala)



Lakshmi Nārāyana
(Hoysala)



Lakshmi Nārāyaṇa
(Bronze)



Lakshmi Nārāyaṇa



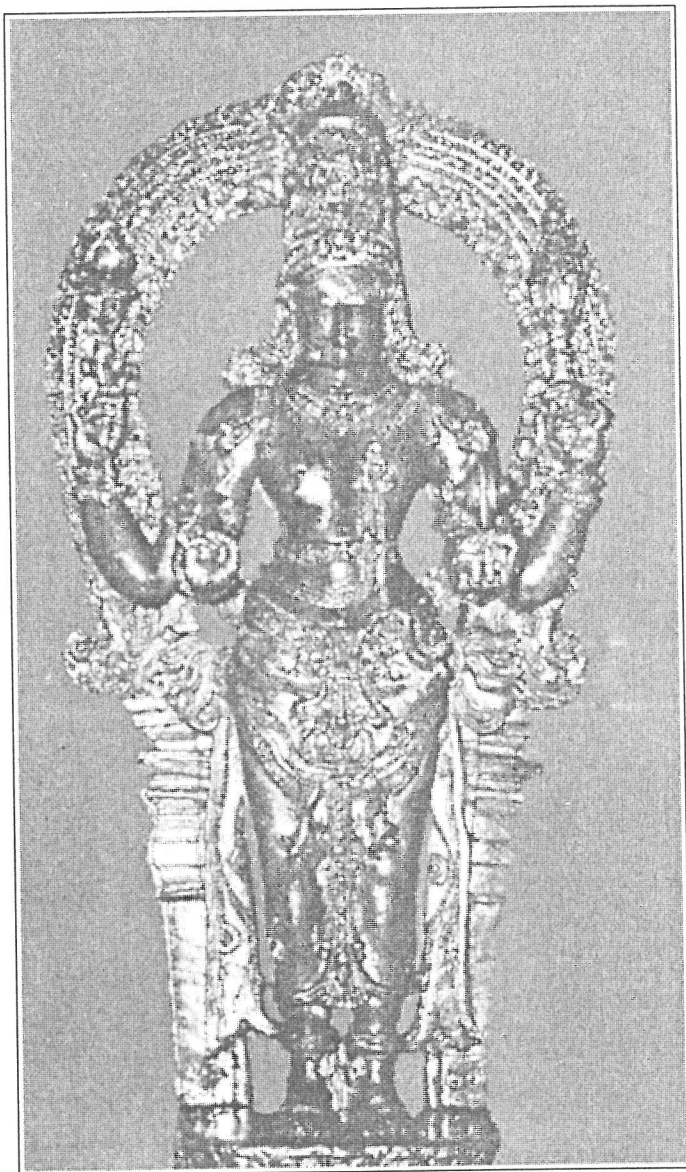
Lakshmī-Nārāyaṇa (Bronze), Pājaka-Kshetra
Kuñjāru, Uḍipi



Lakshmī-Nārāyaṇa



Nārāyaṇa (Bronze), Śrī Kṛṣṇa Maṭha, Uḍipi



Nārāyaṇa, Lakshmi-Nārāyaṇa Temple Baḷkūru
Coondāpura.



Govinda, Lakshmi-Nārāyana Temple, Koṭa, Udupi.



Janārdana, Janārdana Temple, Simpanṭūru, Mangalore Taluk



Prushothama, worshipped by the Tantri family
Kundupu, Mangalore



Pradyumna, Anantapadmanābha Temple, Kārkala



Hayagrīva (Bronze), Sode Maṭha, Udipi



Hayagrīva (Bronze), Chitrāpura Maṭha, Mangalore



Para-Vāsudeva
(Drawing from Mysore)



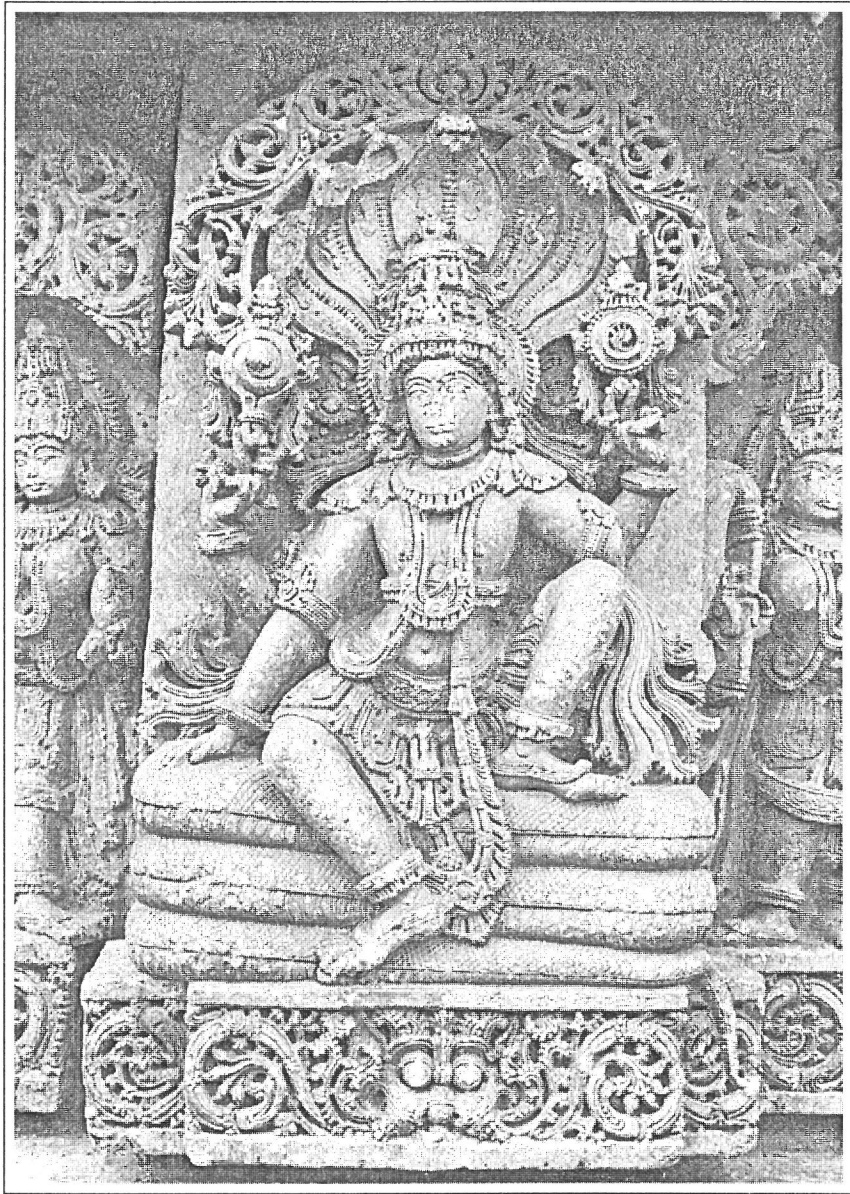
Para-Vāsudeva



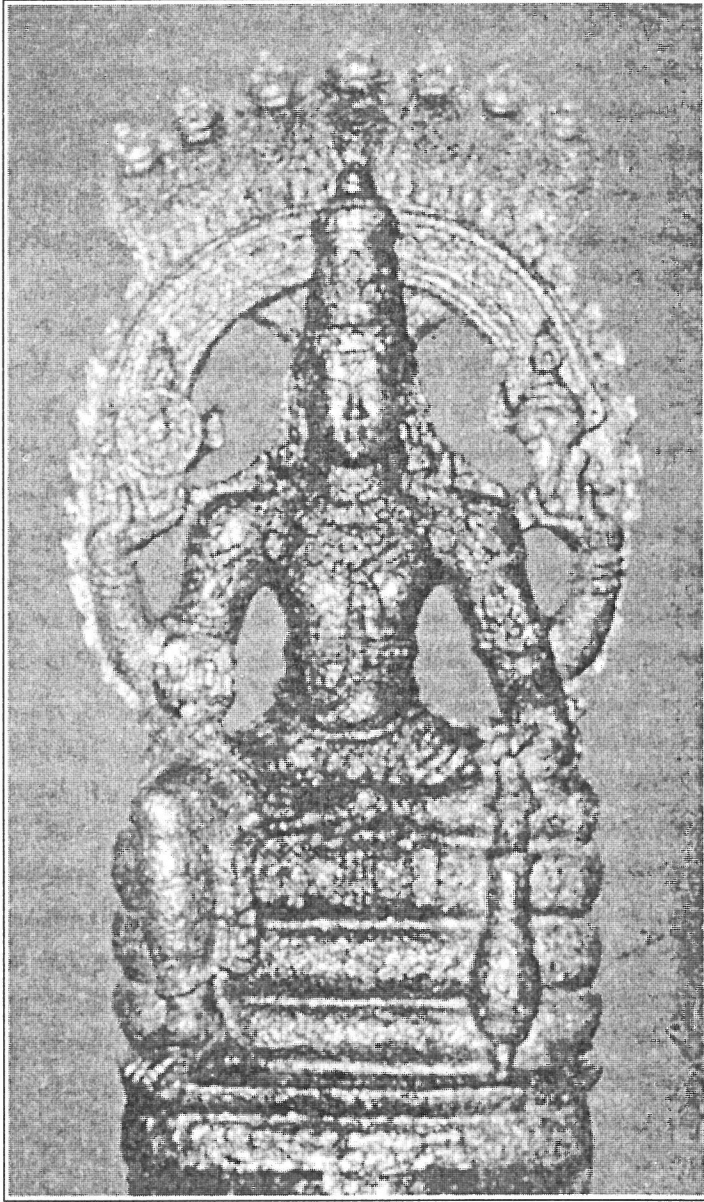
Para-vāsudeva
(from rock-cut temple, Nāmakkal)



Vishṇu
(Para-vāsudeva)



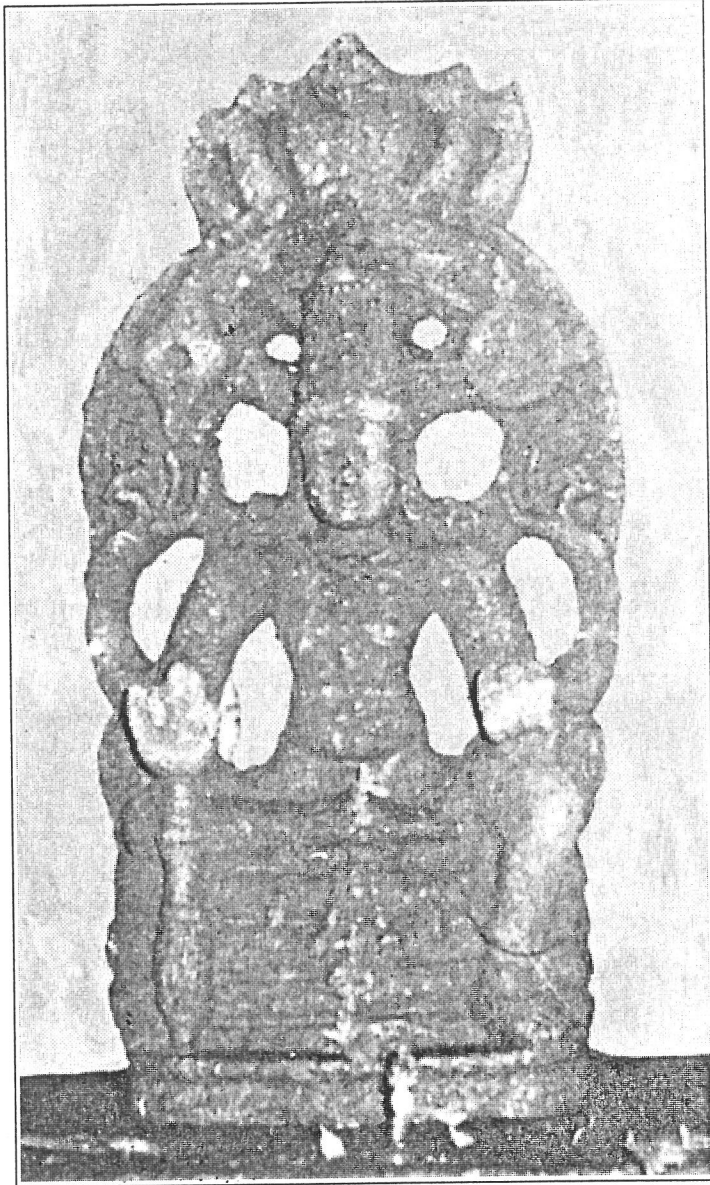
Para-Vāsudeva
(Hoysala)



Paravāsudeva, Paṇiyāḍi, Uḍipi



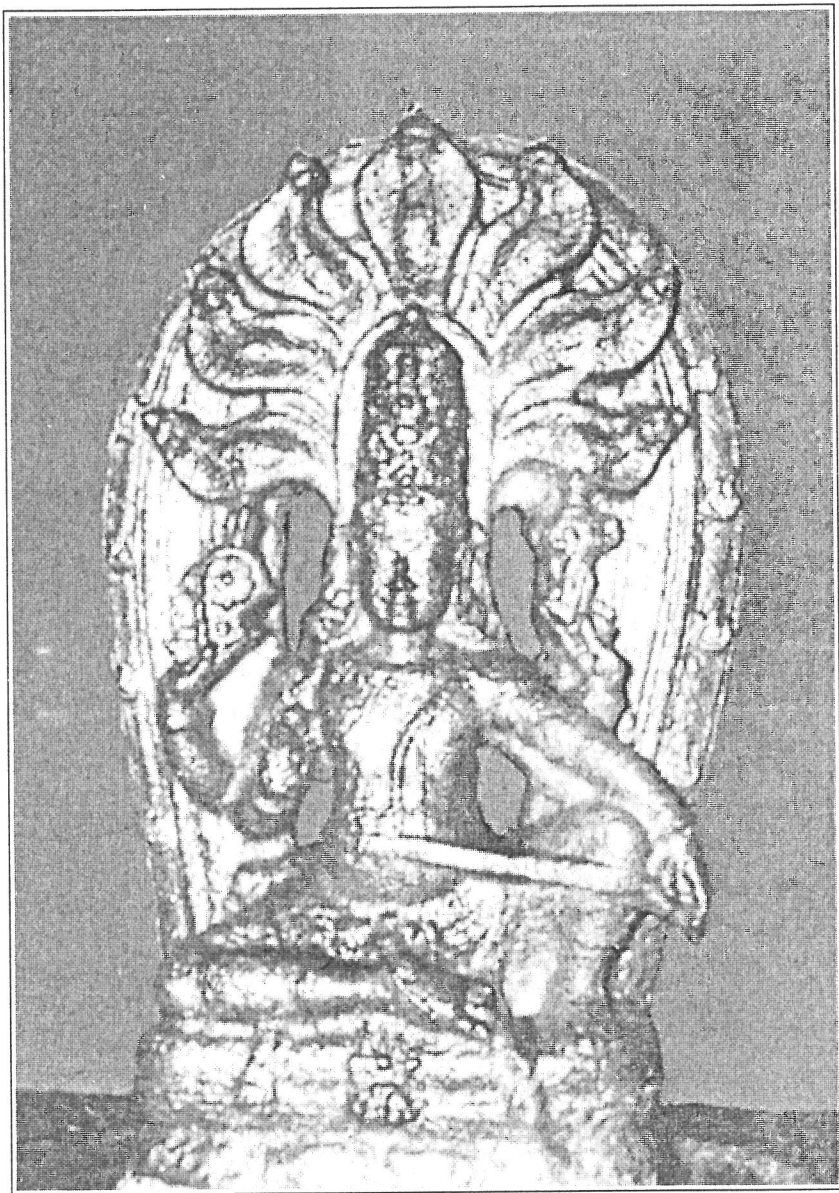
Para-vāsudēva (Bronze), Pājaka-Kshētra, Kuñjāru, Uḍipi



Paravāsudeva, Gopālakṛishṇa, Parkaḷa, Uḍipi



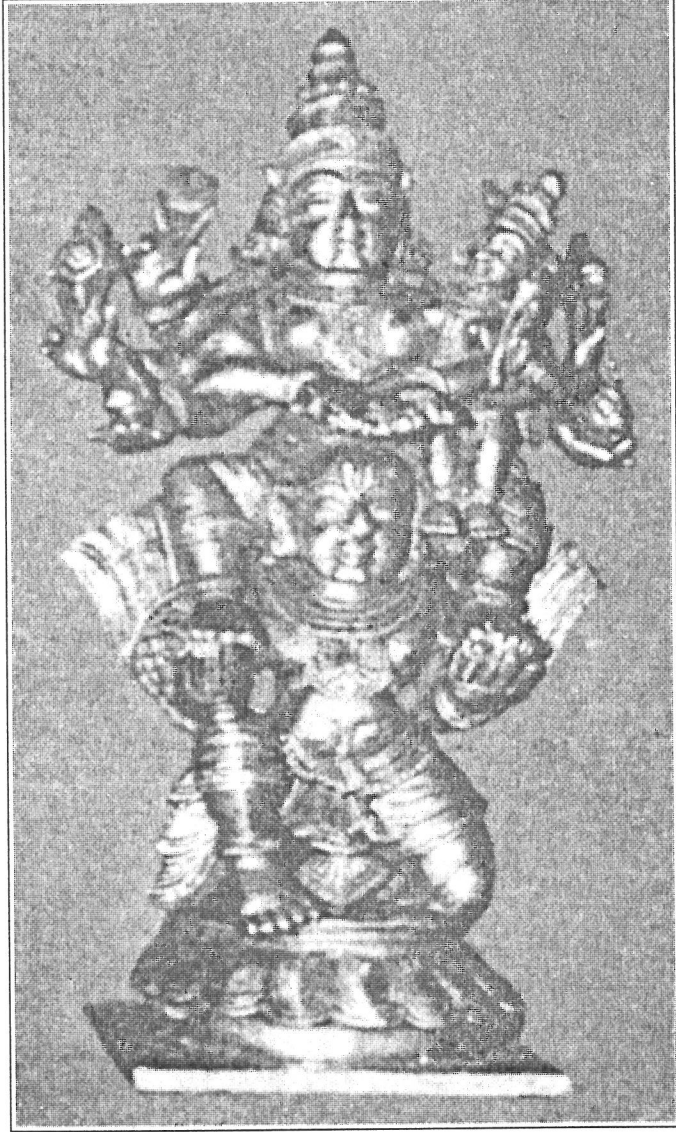
Para-Vāsudeva
(Chālukya)



Yoga-Nārāyaṇa, Mārpalli, Uḍipi



Śrīkara-murti
(Hoysaḷa)



Śrīkaramūrti (Bronze), Adamāru Maṭha, Adamāru, Uḍipi



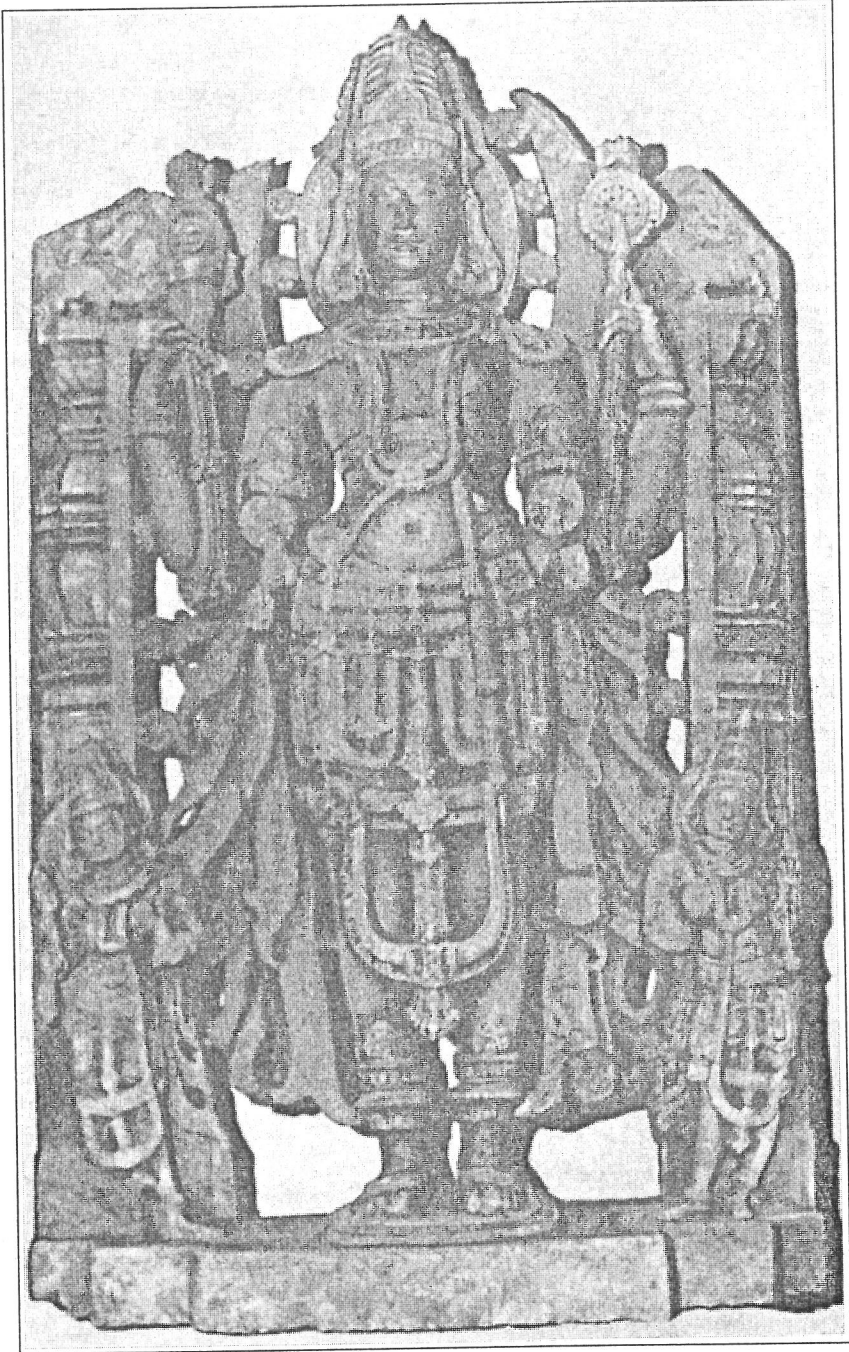
Garuḍa-Vāhana (Bronze), Tirumala Temple, Basarūru



Vedavyāsa (Bronze)



Viṭhala (Bronze), Pājaka-Kshētra, Kunjāru, Uḍipi



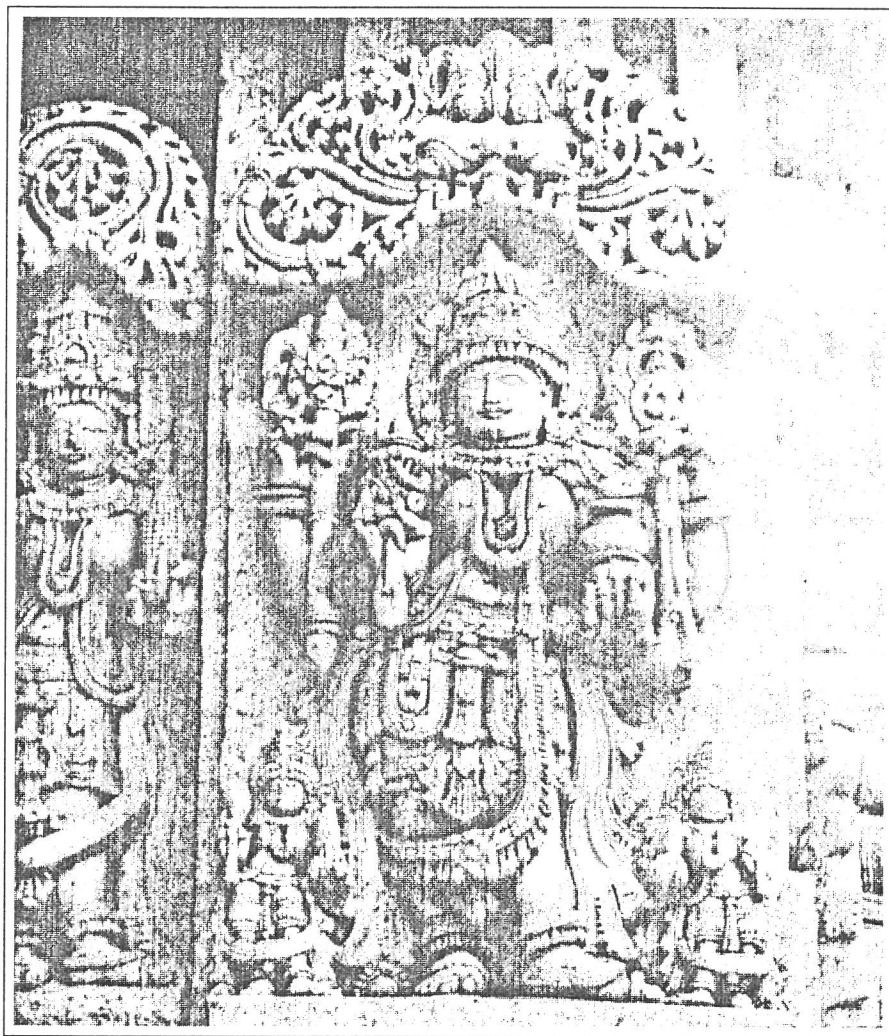
Kēśava, Chitrāpura Maṭa, Śirālī.



Vishṇu as Dhanvantari



Dhanvantari (Drawing from Mysore Palace)



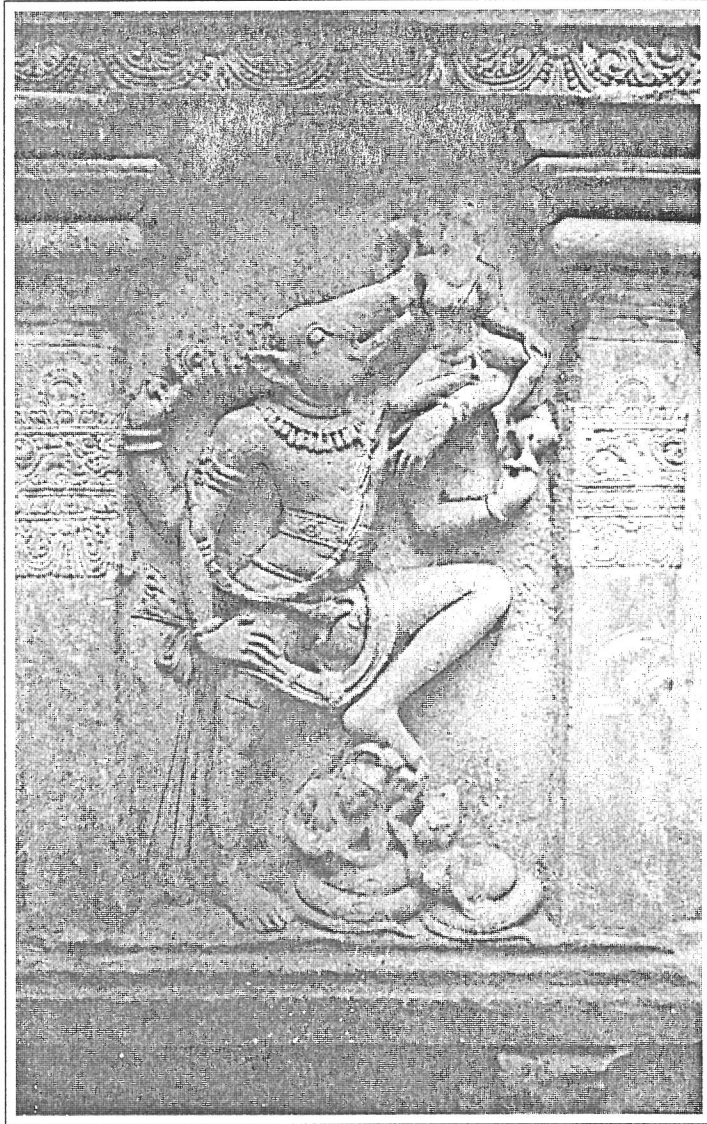
Dhanvantari



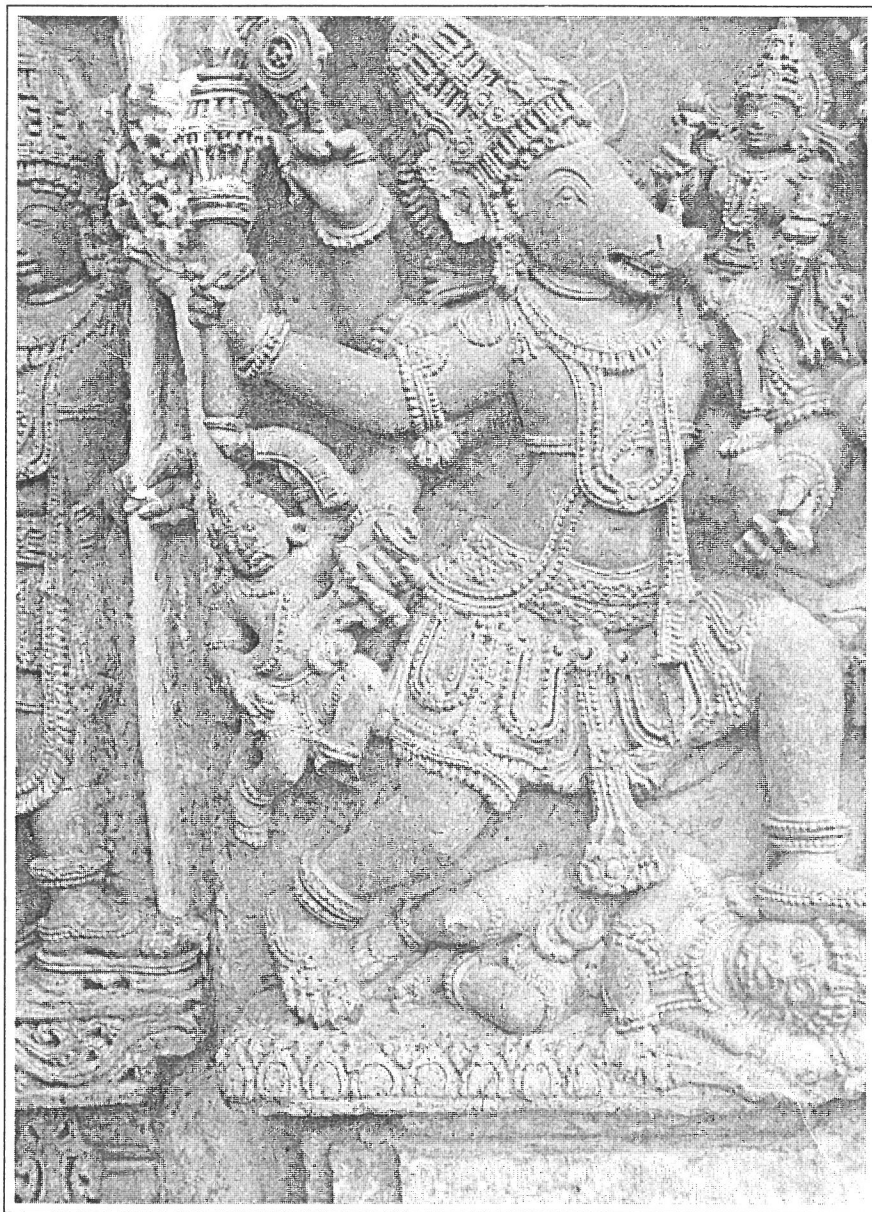
Svābhisheka Mūrti



Vishvaksena



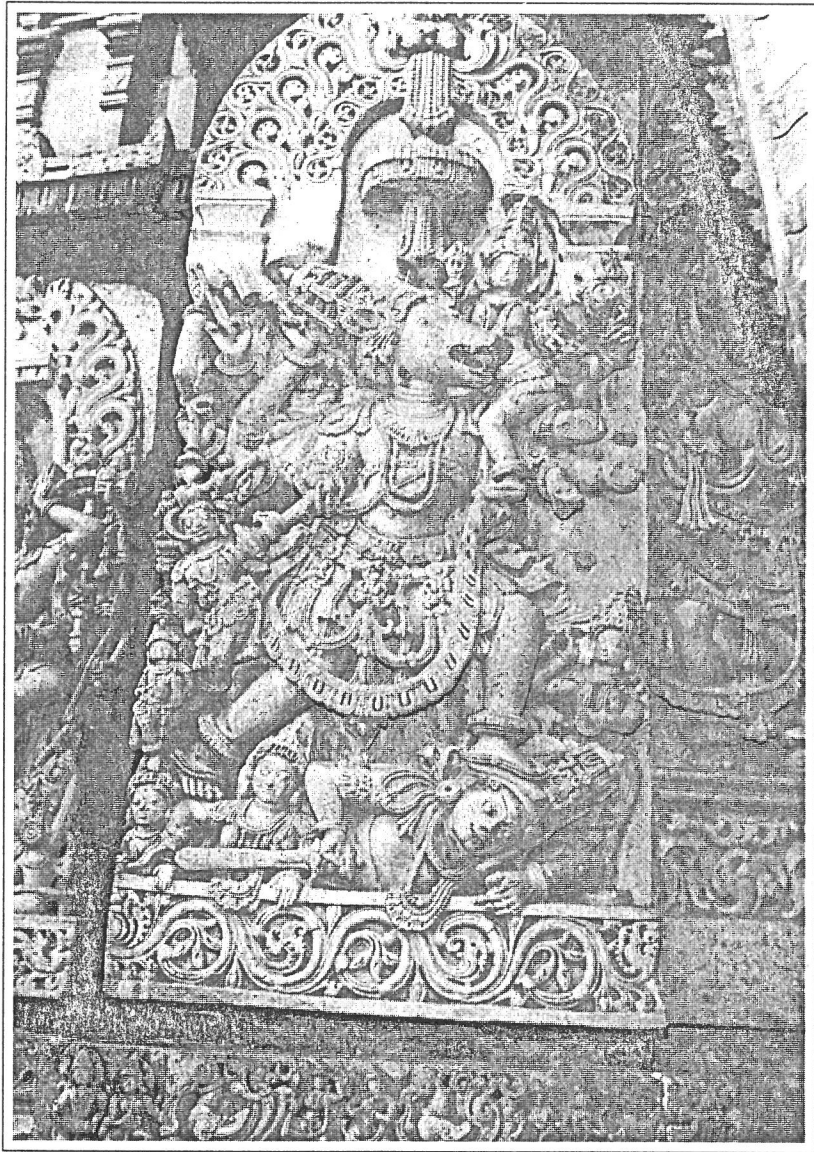
Ādi-varāha



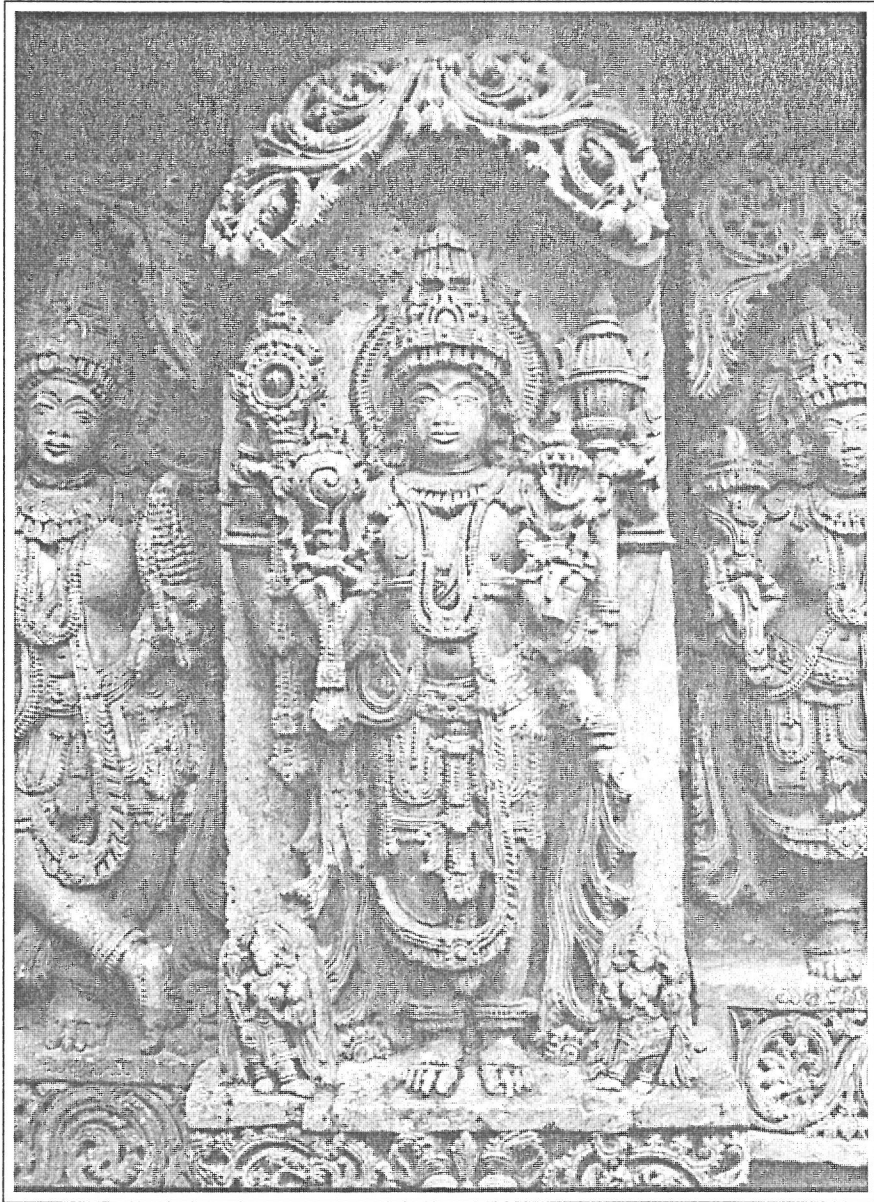
Varāha-Mūrti
(Hoysala)



Varāha
(Hoysala)



Dharanī-Varāha
(Hoysala)



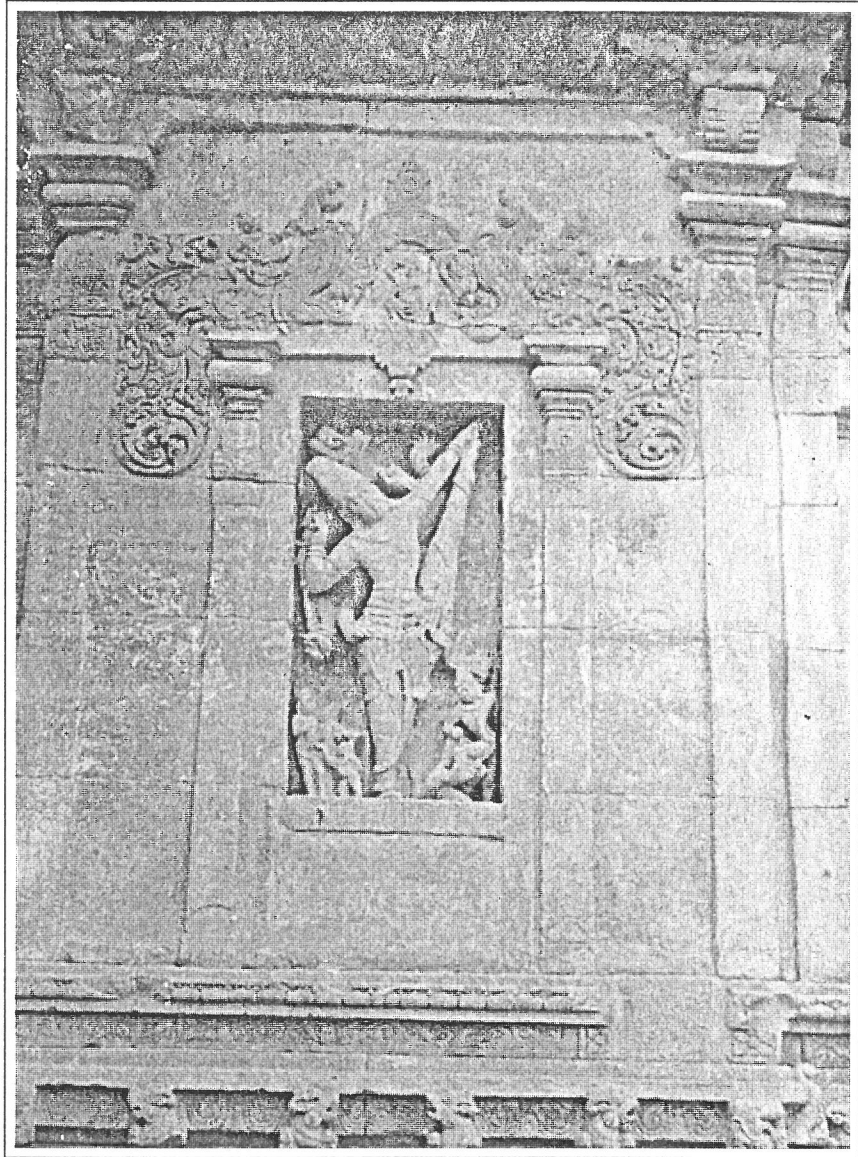
Bali-Vāmana
(Hoysala)



Bali-Vāmana
(Hoysala)



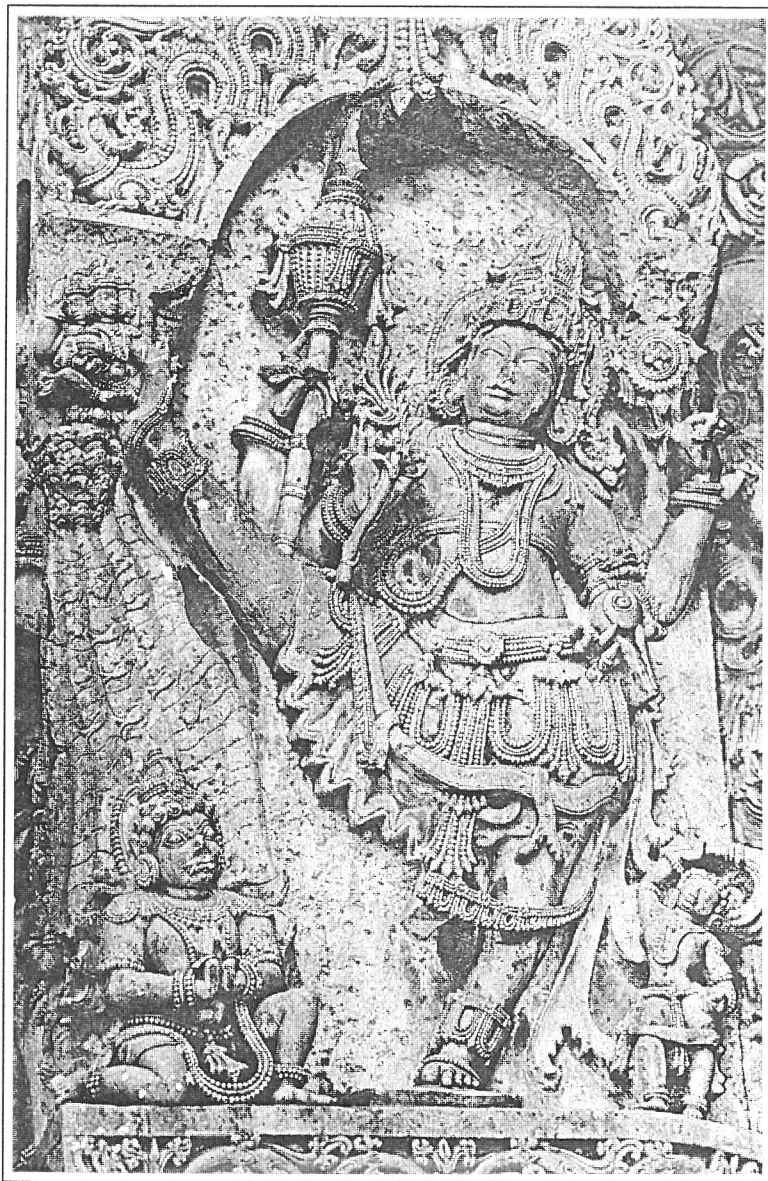
Trivikrama



Trivikrama



Trivikrama-Vāmana



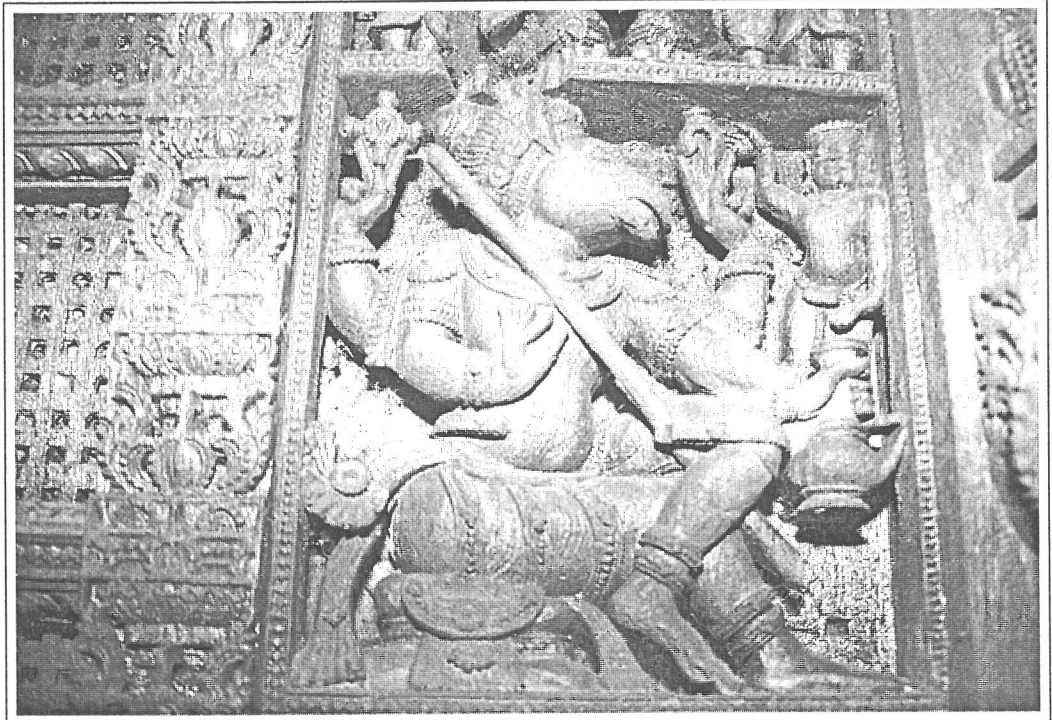
Trivikrama



Trivikrama
(from North India)



Hayagrīva



Hayagrīva



Matsya -



Kūrma



Varāha



Bhu-Varāha



Ugra Narasimha



Vāmana



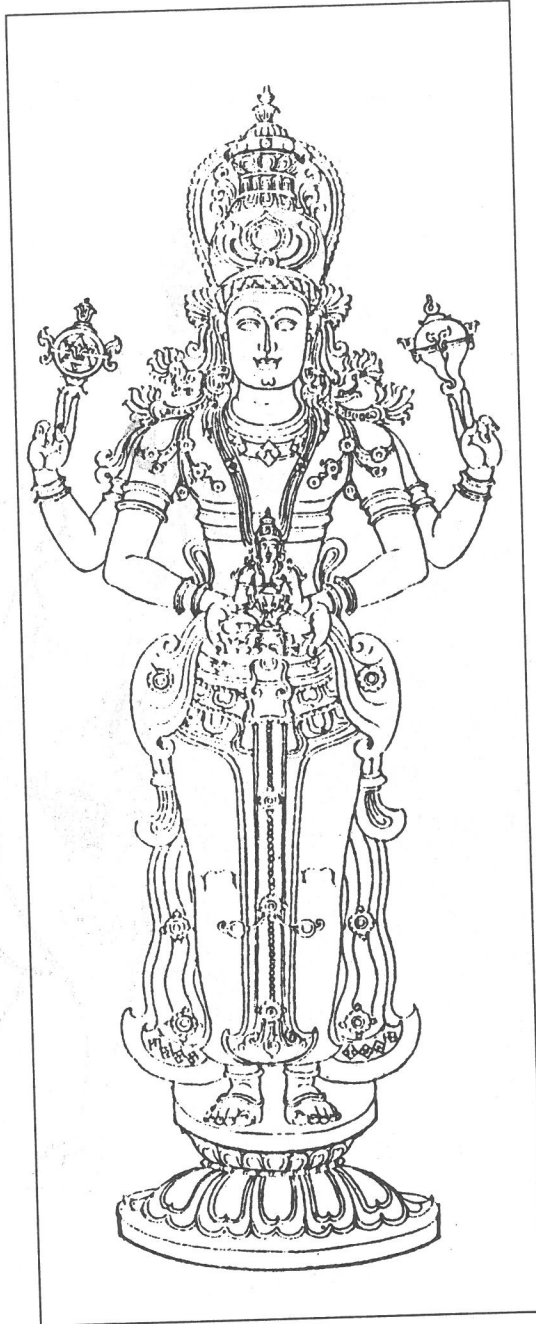
Paraśu-Rāma



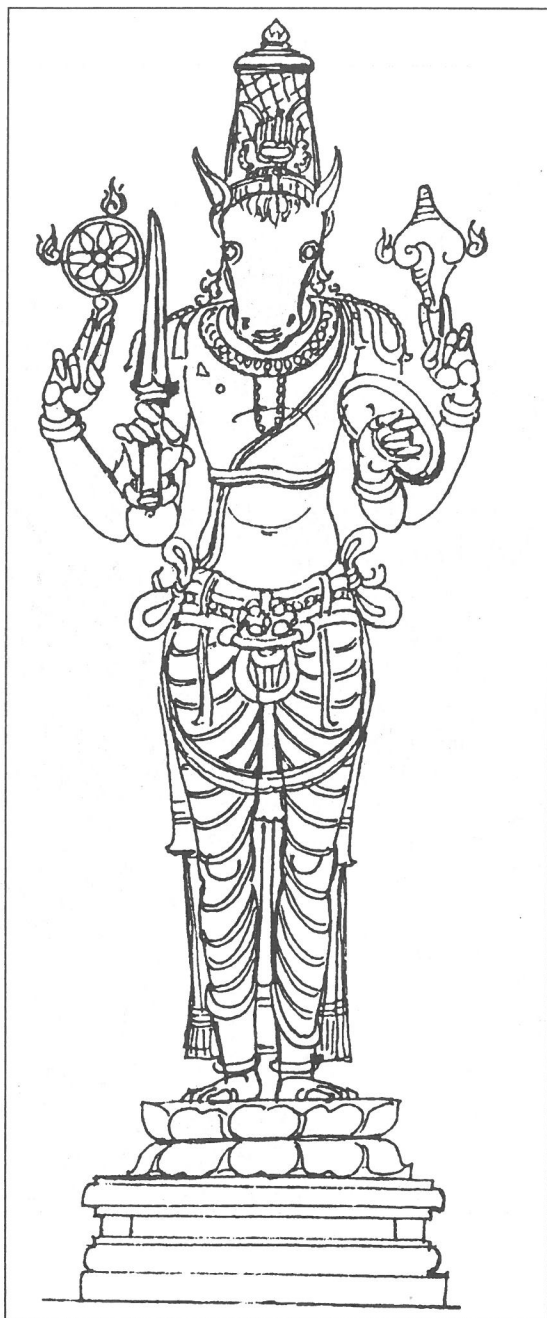
Sri Rama Group



Kṛishṇa



VISHṆU-MOHINĪ



Kalki



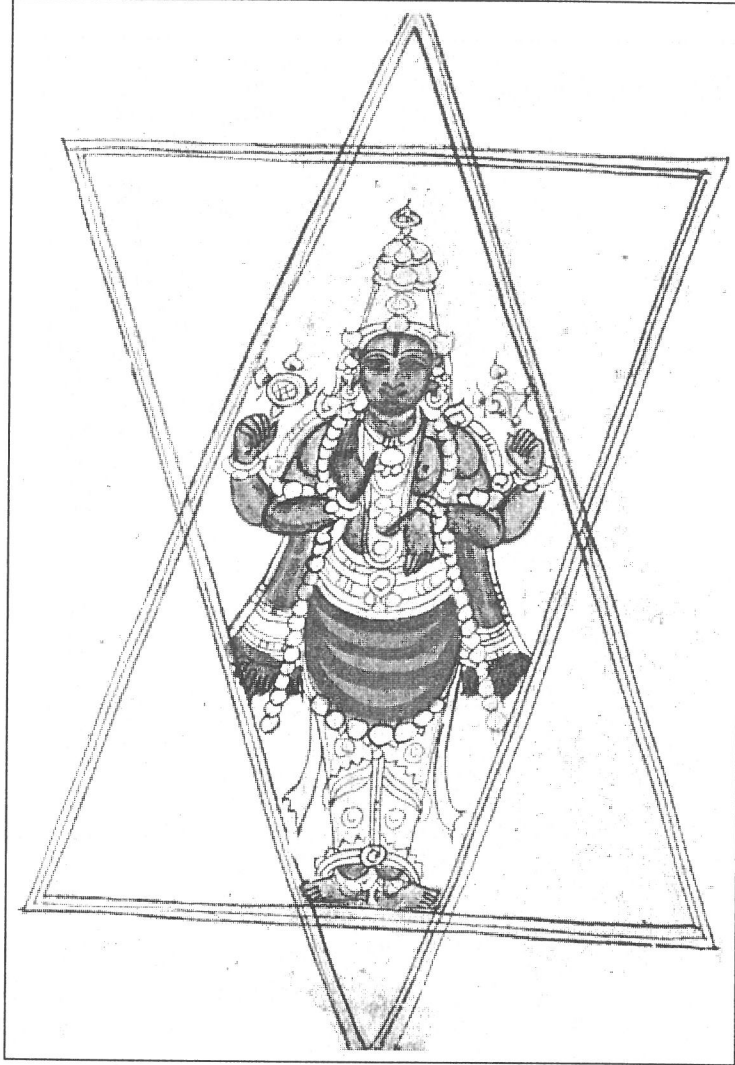
Hayagrīva



Garuḍa



Sudarśana Viṣṇu



Sudarśana



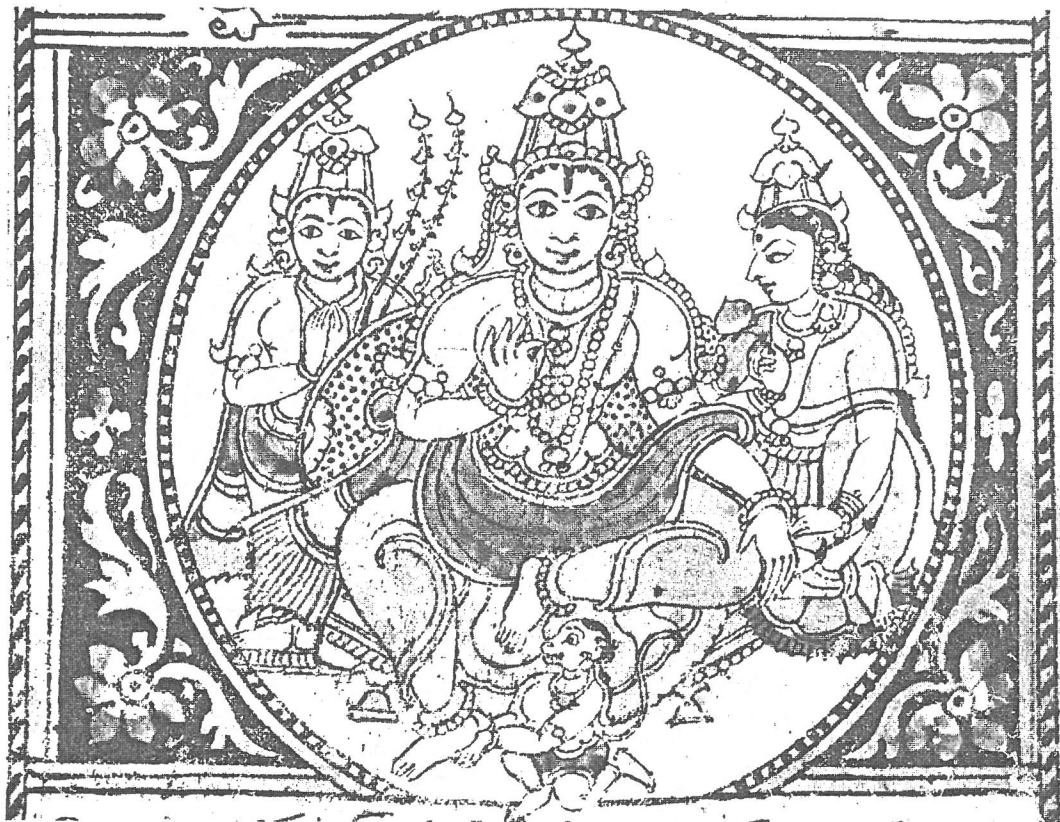
Dattātreyā



Dattātreyā



Sītārāma



Śrī Rāma-Group



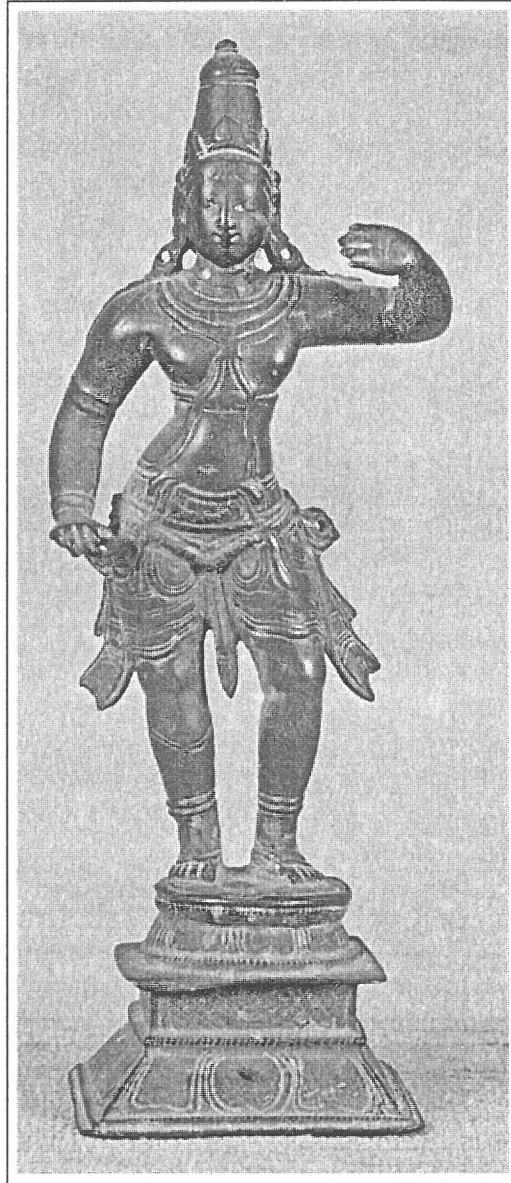
Śrīrāma



Rāma



Rāma (Bronze), Kṛṣṇa Temple, Nayampalli, Udipi.



Śrī Rāma



Rāma



Paṭṭābhi Rāma



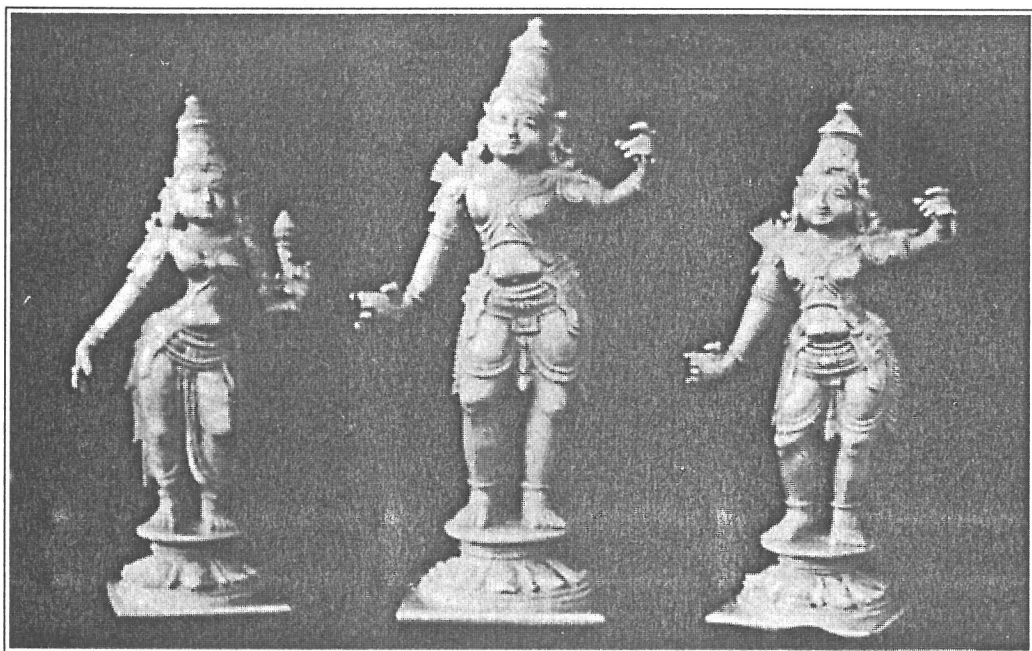
Paṭṭābhirāma



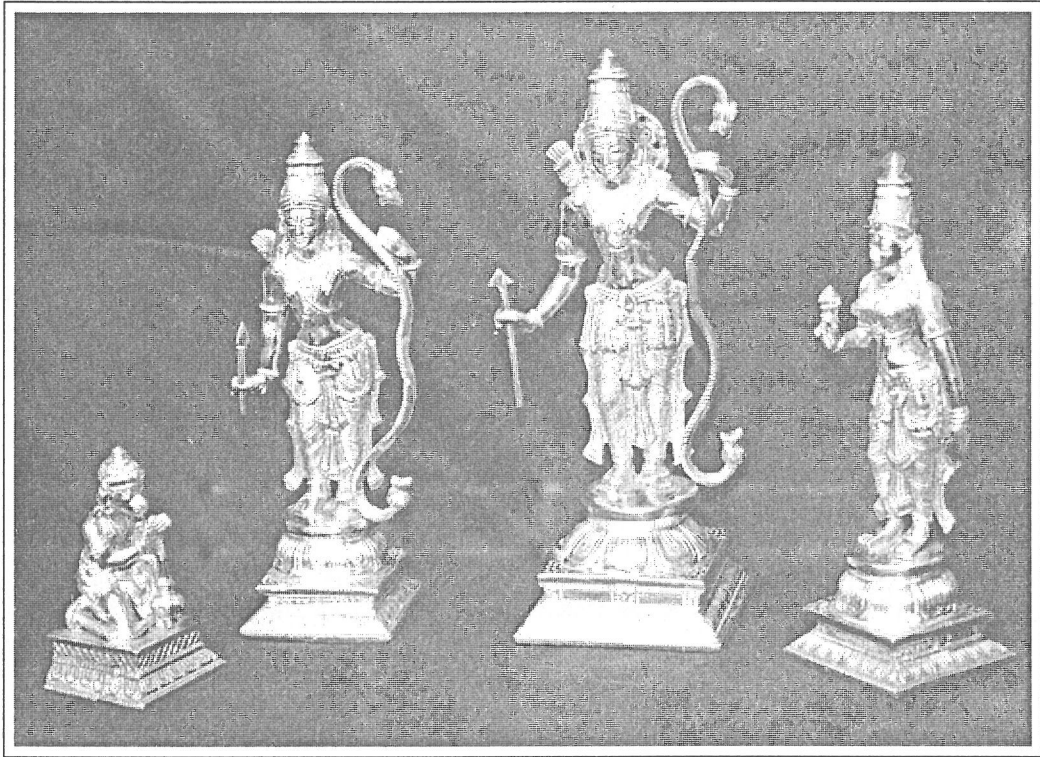
Sri Rāma - Group
(In Tirumala temple)
(Bronze)



Rāma, Rāma Temple, Basarūru.



Śrī Rāma Group (Bronze), in the personal collection of
Principal B.V. Krishnamurthy, Manipal.



Śrī Rāma Group



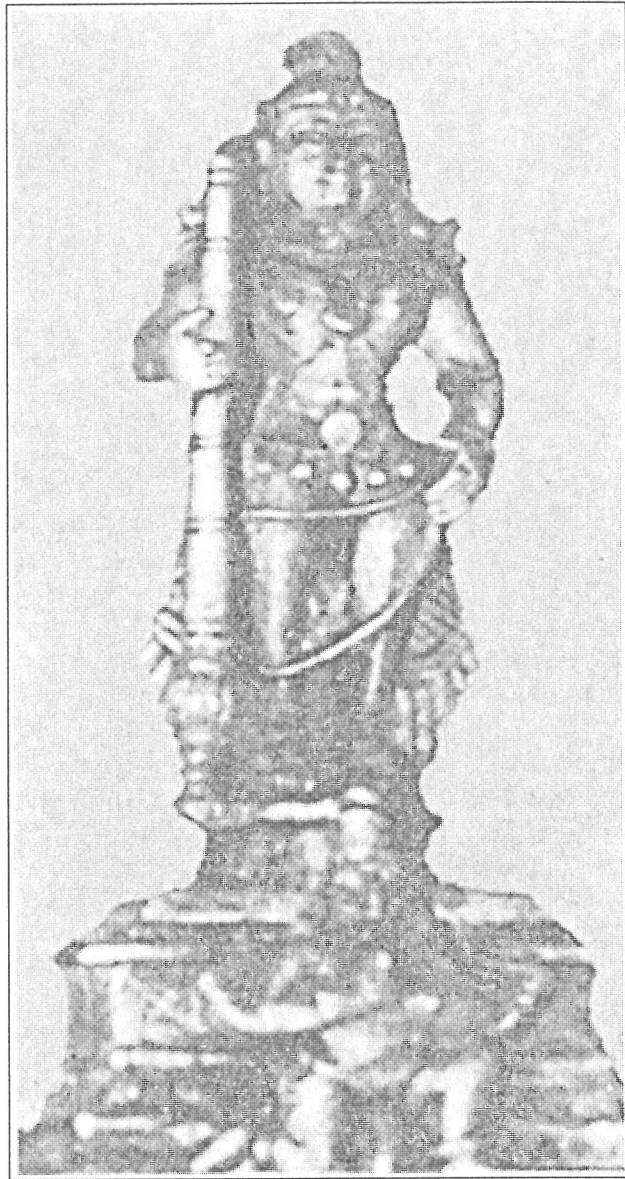
Bāla Kṛṣṇa



Vaṭa-Patra Śāyi



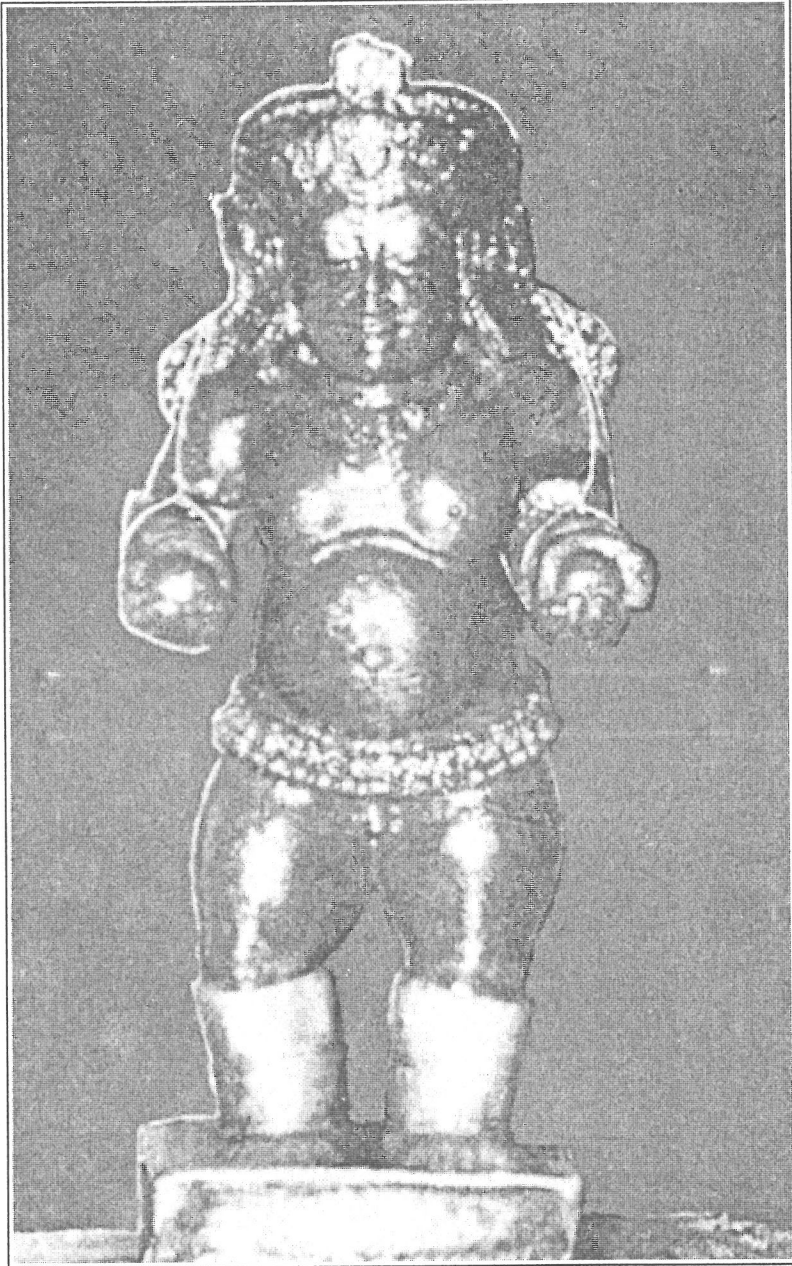
Bāla Kṛṣṇa



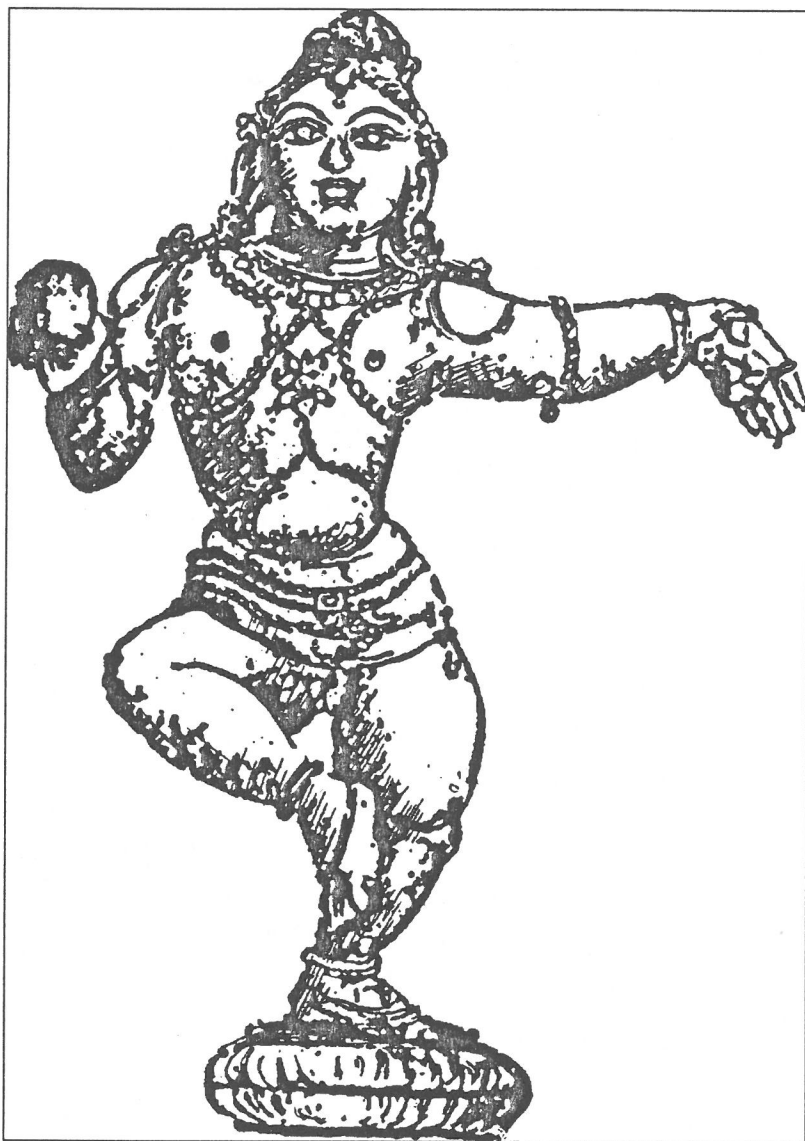
Kṛishṇa, Kṛishṇa Temple,
Nayampalli Śivalli, Udipi



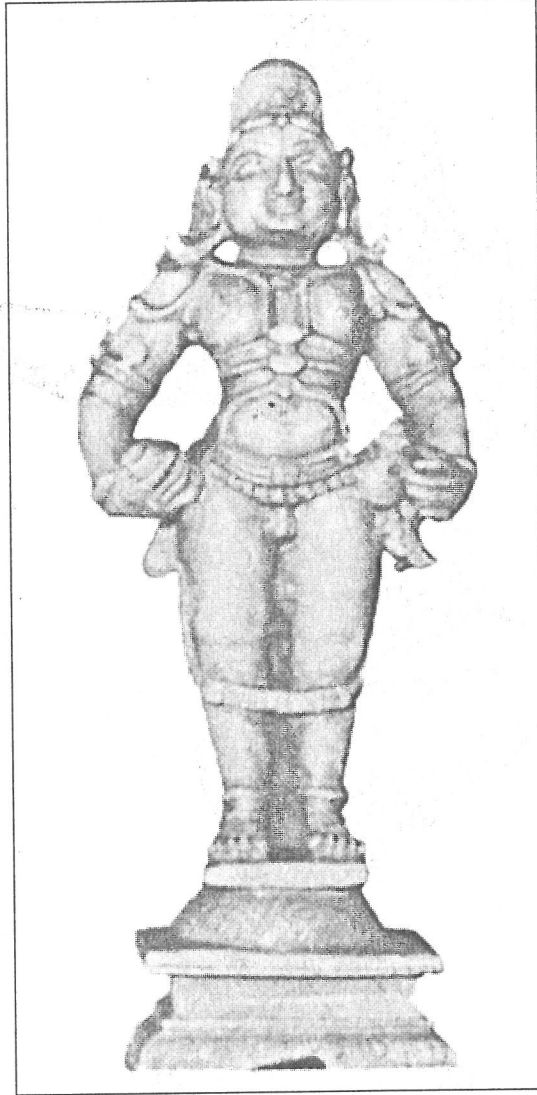
Bāla Kṛṣṇa



Kṛṣṇa, Kṛṣṇa Temple, Bīlinele, Puttur, South Kanara.



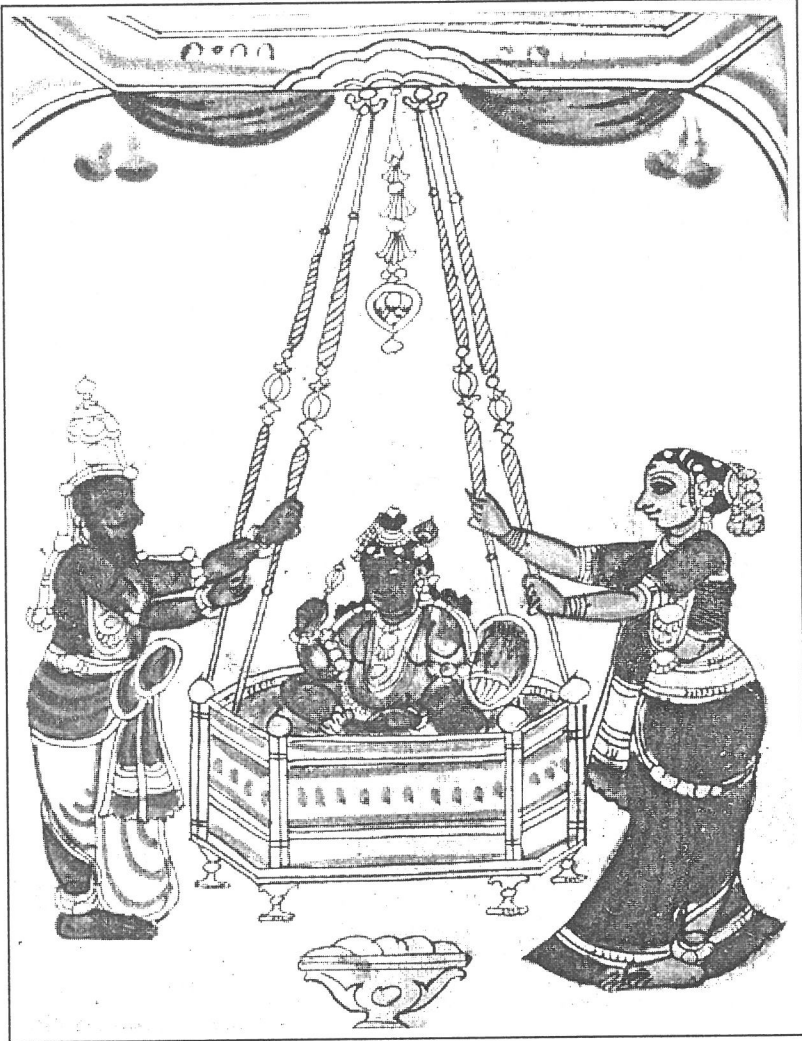
Navanita Nṛtta Kṛṣṇa



Krishṇa (Bronze), Viṣṇumūrti Temple
Sulya, South Kanara



Navanīta Kṛṣṇa (Bronze), in the personal collectuin
of Śrī Iroḍi Rādhākṛiṣṇ Pai, Udipi.



Bāla Kṛṣṇa



Bāla-krishna



Navanīta Kṛṣṇa



Kṛṣṇa



Kṛṣṇa

CHATURVIMSATI-MŪRTI



KEŚAVA



NĀRĀYAṆA



MĀDHAVA



GOVINDA



VISHNU



MADHU-SŪDANA



TRIVIKRAMA



VĀMANA



ŚRĪDHARA



HRSHĪKEŚA



PADMANĀBHA

DAŚĀVATĀRA



DĀMODARA



SANKARSHANA



VĀSUDEVA



PRADYUMNA



ANIRUDDHA



PURUSHOTTAMA



ADHOKSHAJA



NARASIMHA



ACHYUTA



JANĀRDANA



UPENDRA



SRI HARĪ



SRI KṚSHNA



Navanīta-nṛtya



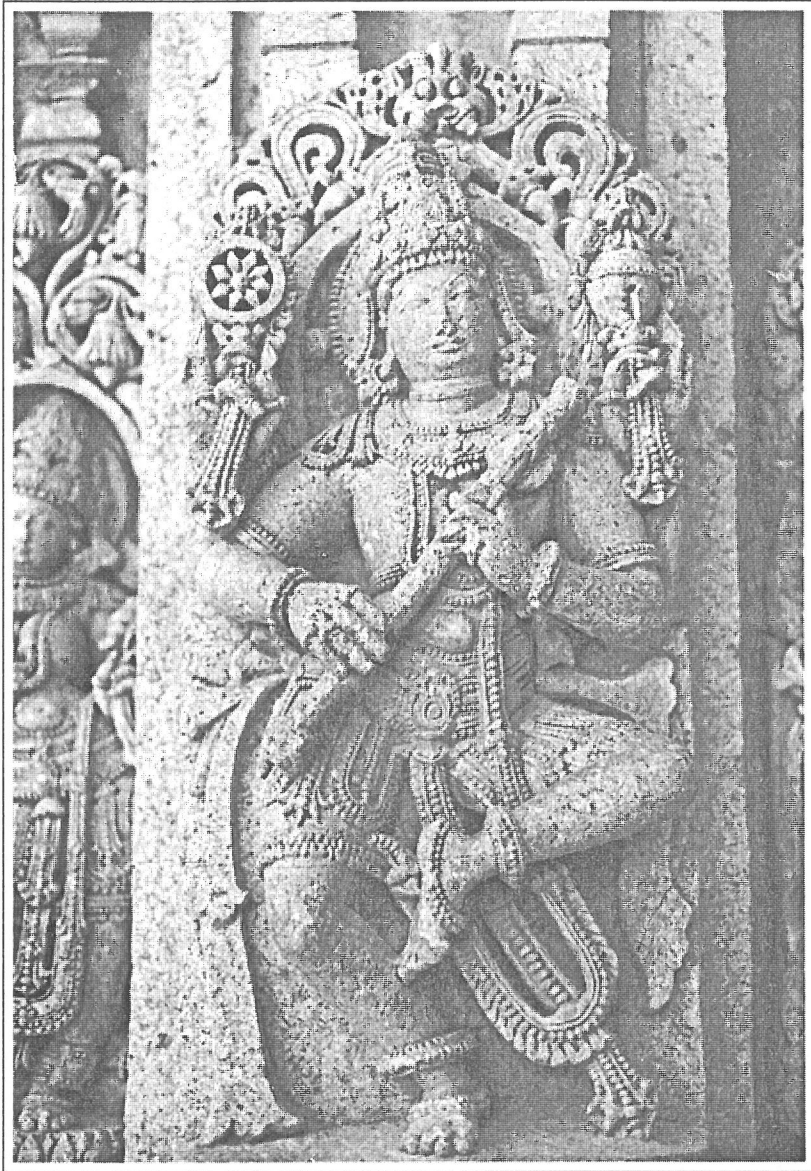
Kṛṣṇa



Navanīta Kṛṣṇa (Bronze) Pājaka-Keshētra, Kuñjāru, Udipi.



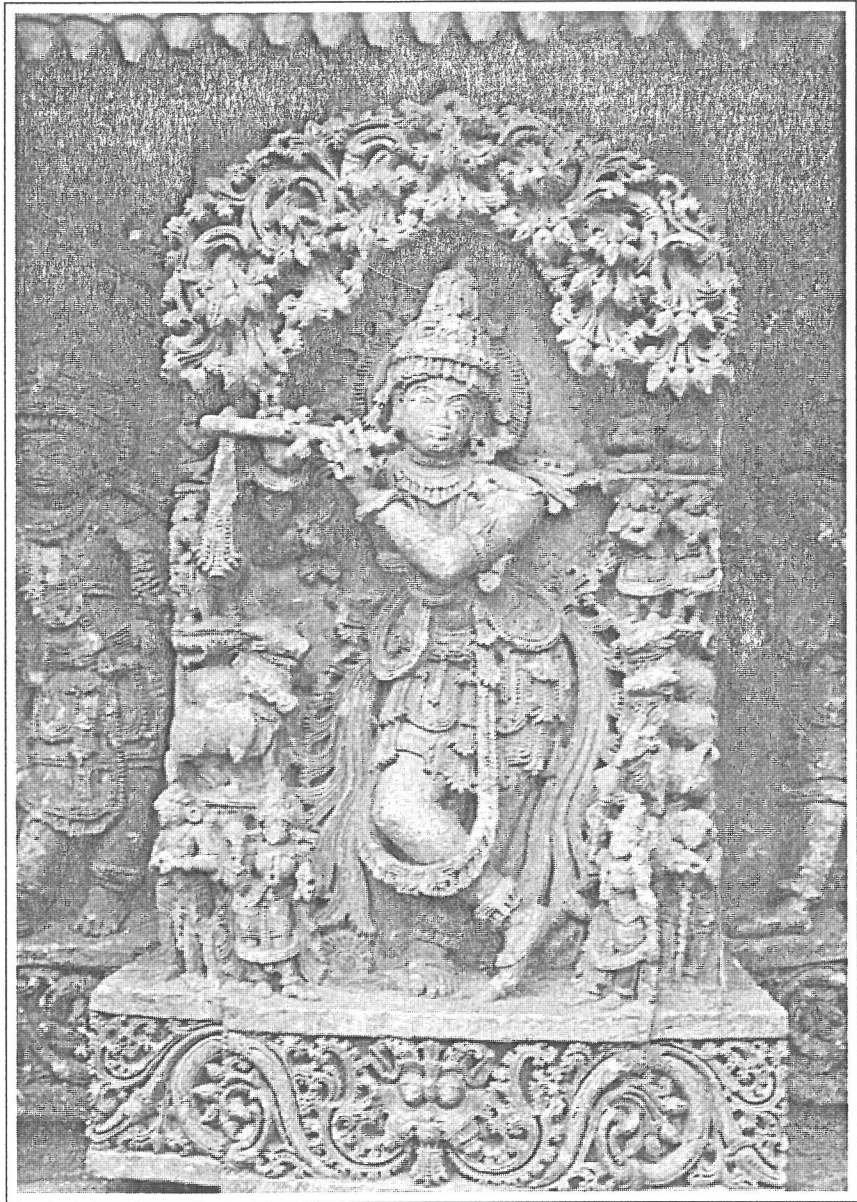
Kṛṣṇa



Kṛṣṇa (Murali-mohana)



Venugopala



Veṇu-Gopāla



Kṛṣṇa



Kṛṣṇa



Kṛṣṇa



Krishna



Krishna





Bāla Kṛṣṇa



Kṛṣṇa with consorts



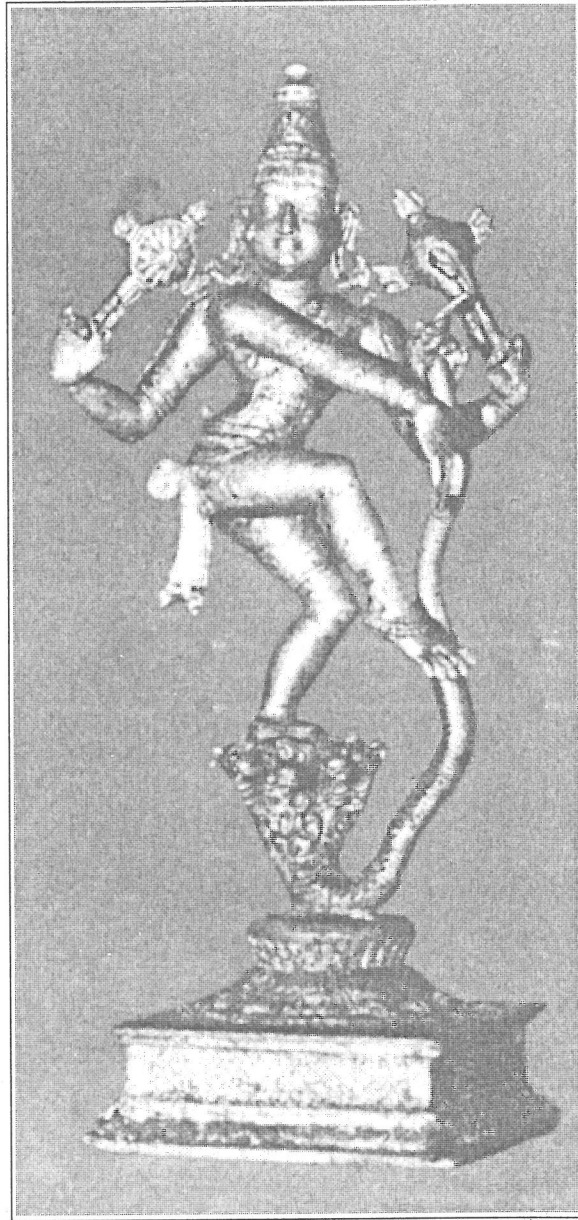
Kṛṣṇa with consort (painting from Mysore)



Kālāya Mathana Kṛishna (Bronze), in the Personal Collection of Dr. P.G. Bhatt, Principial, Milagres College, Kallianpur, South Kanara.



Kāṭya-mathana Kṛṣṇa (Bronze) Adamāru, Udipi



Kālīya Mathana Kṛṣṇa (Bronze), Adamābu, Maṭha, Udipi



Kṛṣṇa, Bannāḍi, Udipi.



Veṇugopālakṛṣṇa, Vanabhojana, Kārkaṭa, South Kanara



Gopālakṛṣṇa, Kṛṣṇa Temple, Bhaṭkaḷa, North Kanara



Govardhana-Dhara



Govardhana-dara





Govardhana-dara





Govardhana-dara



Govardhana-dara



Pārtha Sārathi, Anantapadmanābha Temple,
Anantapura, Kumbāḷe, Keral



Pārthasārathi, Vishṇumūrti Temple, Koḍipāḍi,
Puttur Taluk, South Kanara



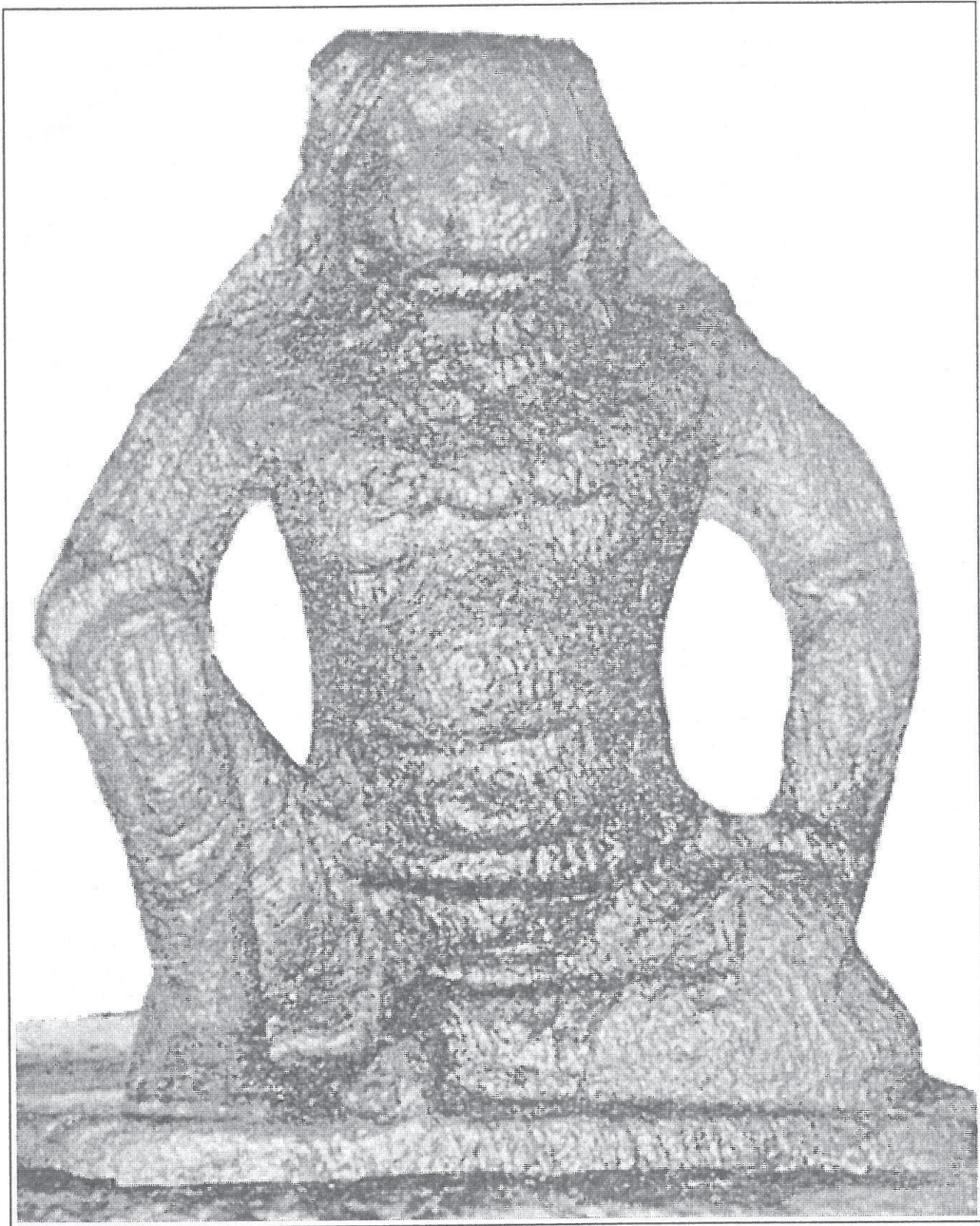
Prahlāda-Varada Narasimha



Narasimha (Bronze), Narasimha Temple, Narsipura, Coondapura.



Narasimha, Narasimha Shrine, Irōḍi, Udipi



Narasimha Narasimha Temple, Gaṅga-nāḍu, Coondapura



Ugra-Narasimha (Bronze) Pājaka-Kshētra, Udipi



Narasimha, Narasimha Temple, Manuūru, Mangalore.



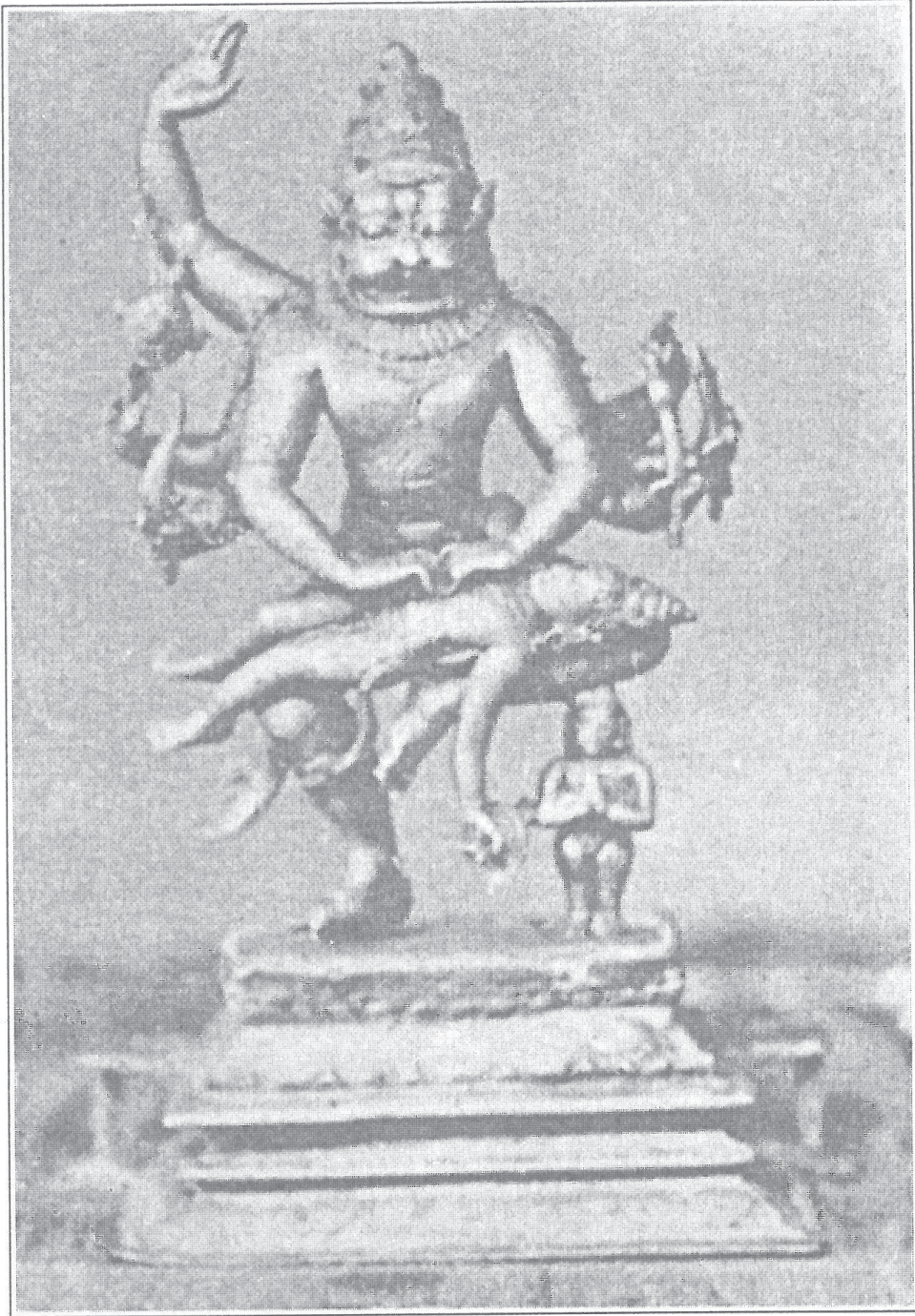
Lakshmī-Nārāyaṇa (Bronze) Sode Maṭha, Udupi



Ugra-Narasimha Seneśvara Temple, Baindūru, South Kanara.



Narasimha
(from Nepal)



Narasimha (Bronze), Krishṇapura Maṭha, Udupi.



Narasimha (Bronze), Bālakunduru Maṭha, South Kanara.



Yoga Narasimha



Yogā-Narasimha

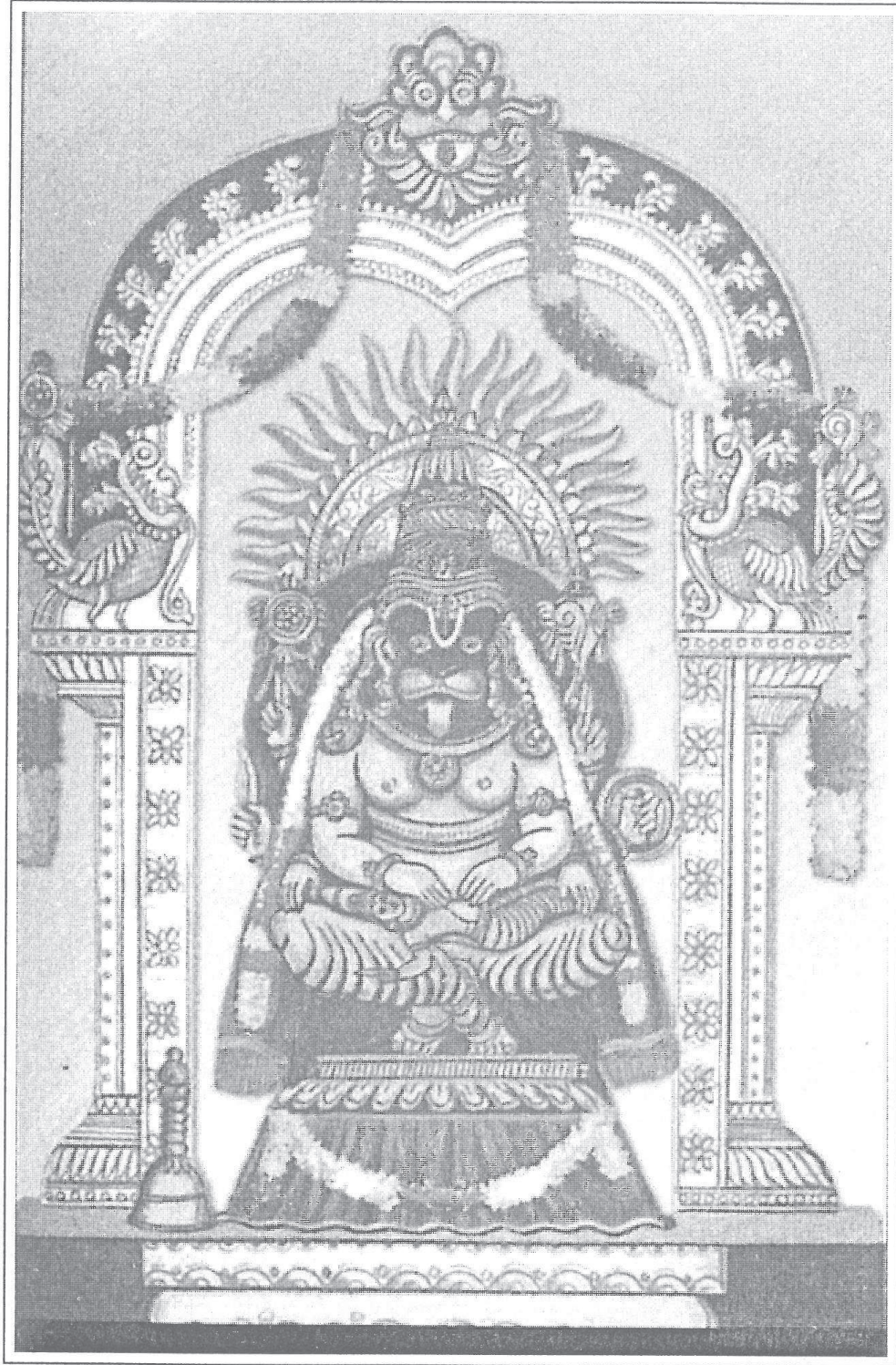


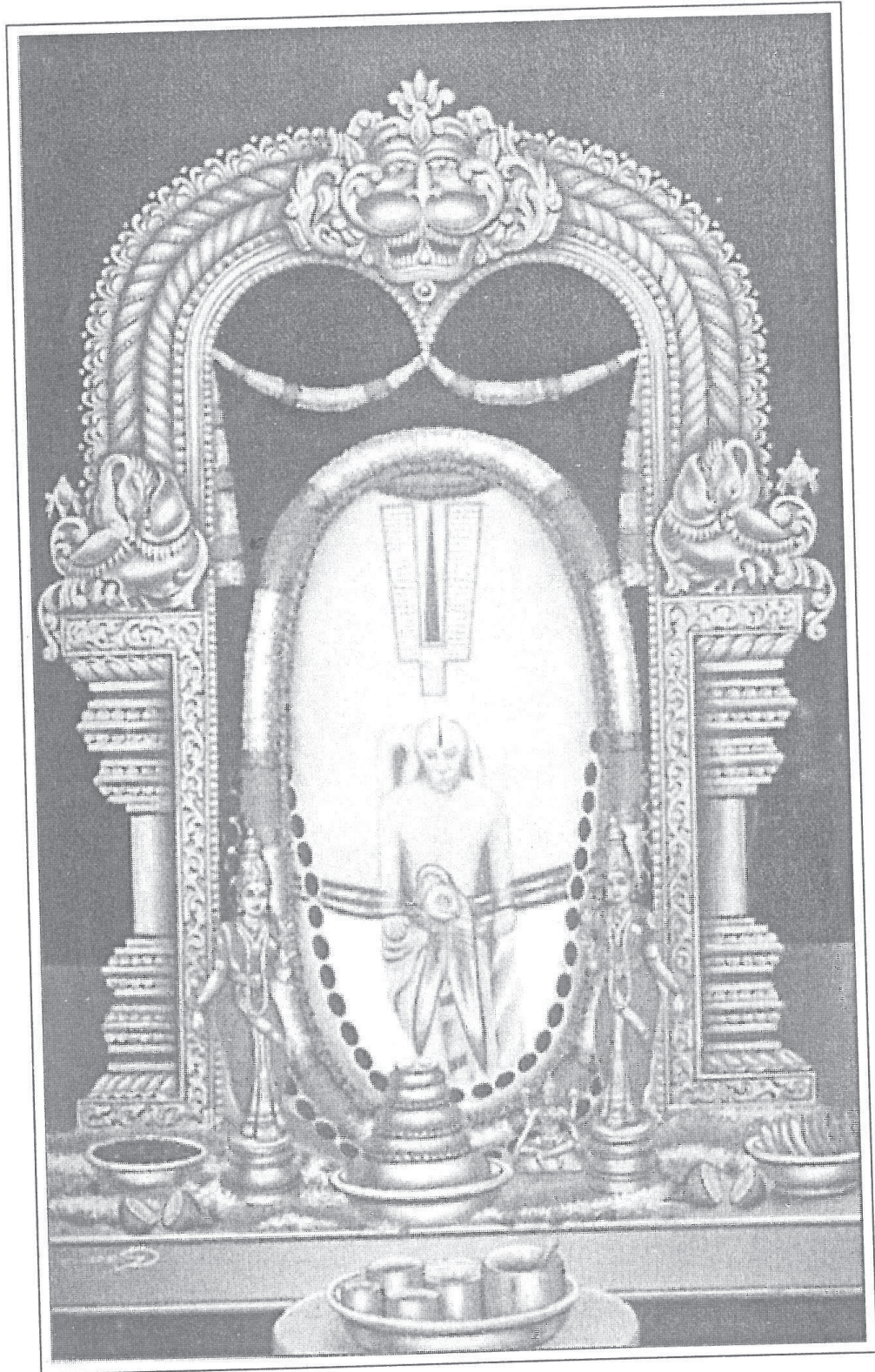










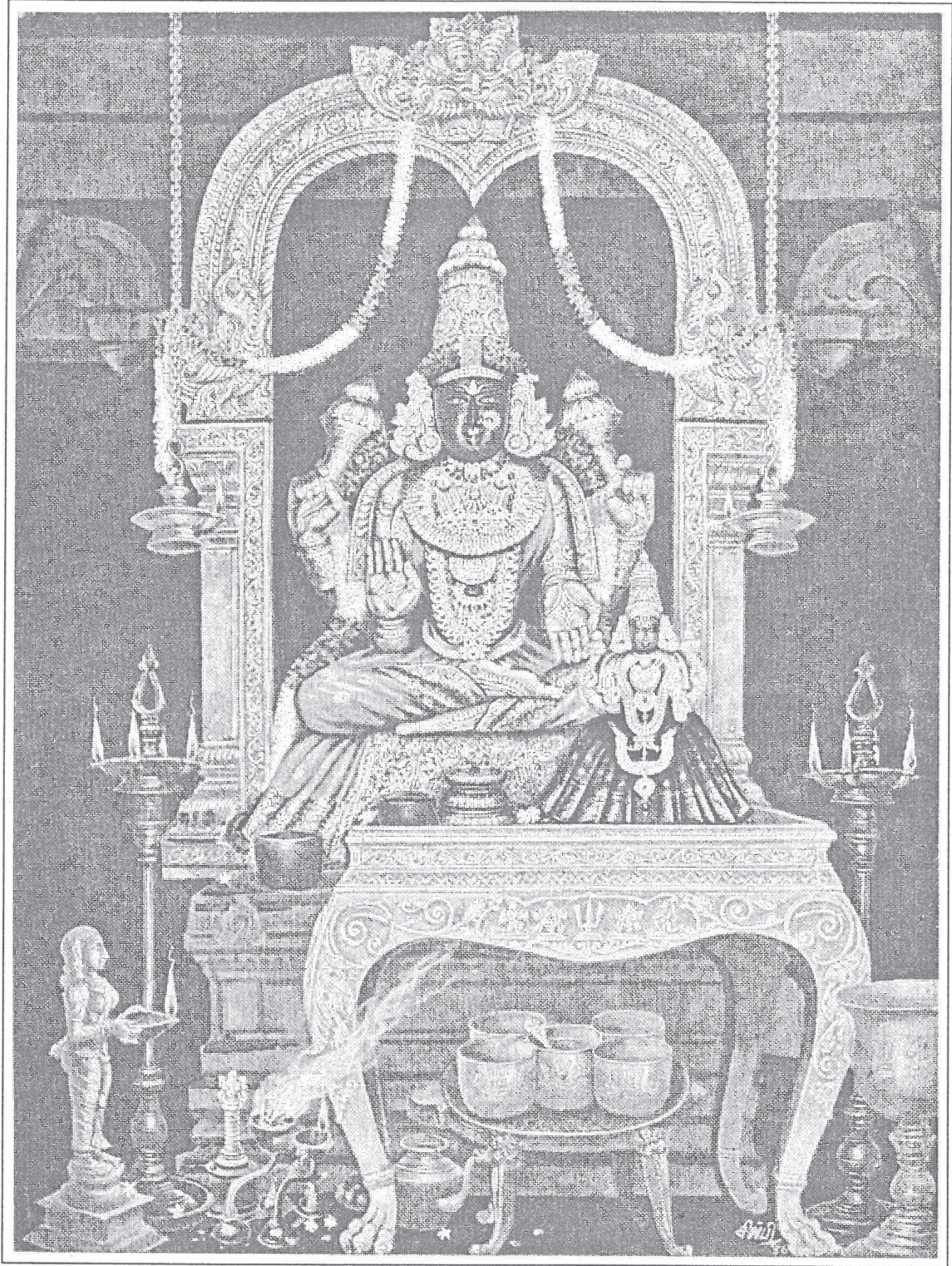












Tāyār



Yogā-narasima (wood)



Yogā-Nārasimha (wood)



Lakshmī-Narasimha (Painting from Mysore)



Vidāraṇa-Narasimha (from Nepal)



Narasimha



Vidāraṇa-Nārasimha (wood)



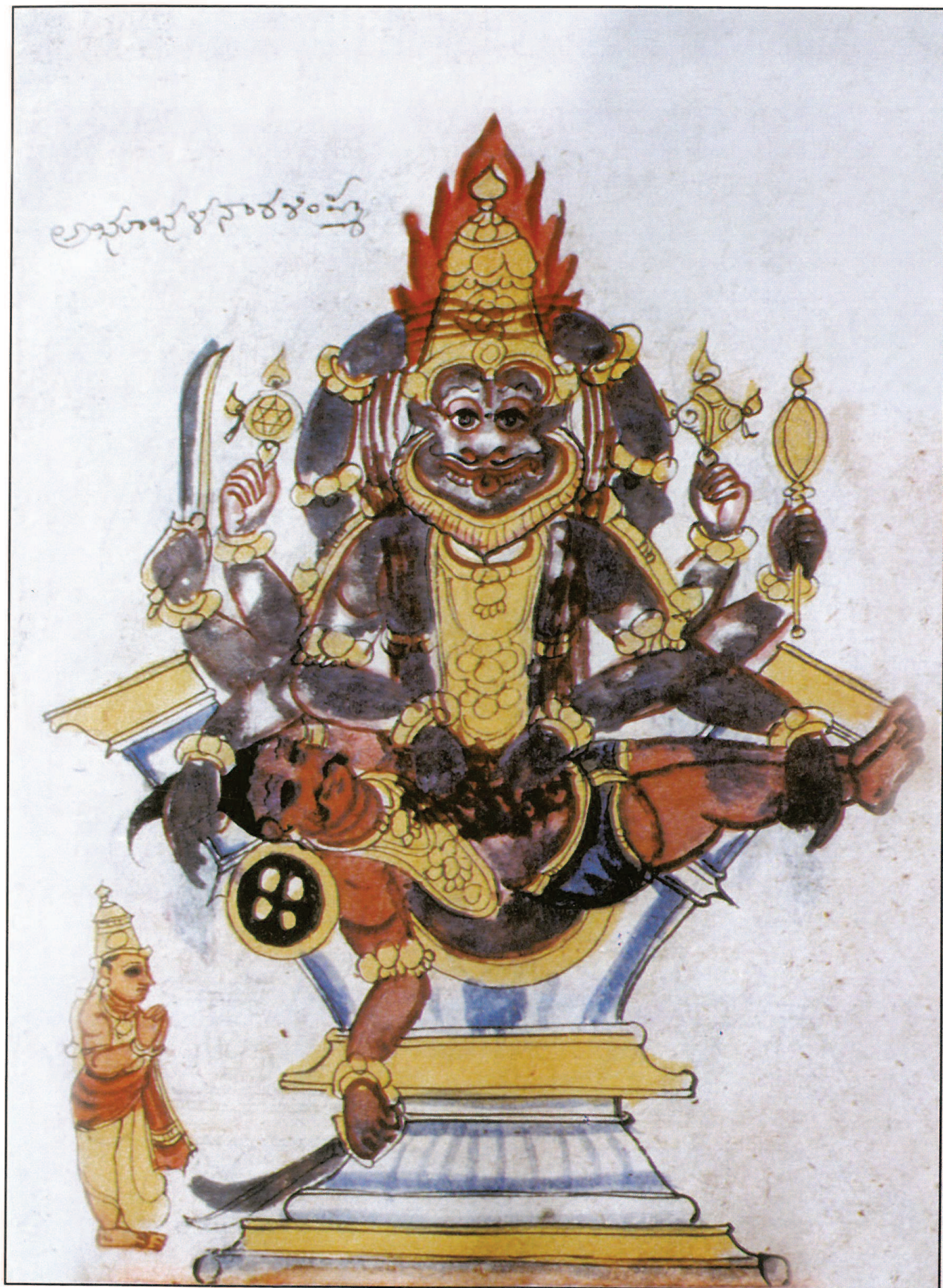
Vidāraṇa-Narasimha



Nārasimha



Pañchamukha Nārasimha



VIDĀRAṆA-NĀRASIMHA (Ahobila)



YOGĀ-NARASIMHA



LAKSHMĪ-NARASIMHA



VAIKUNṬHA-NĀRĀYANA



KṚSHṆA WITH RĀDHĀ AND RUKMĪṆĪ



SĪTĀ-RĀMA



PATĀBHI-RĀMA



KṚSHṆA ON ŚARABHA



NAVANĪTA-KṚSHṆA



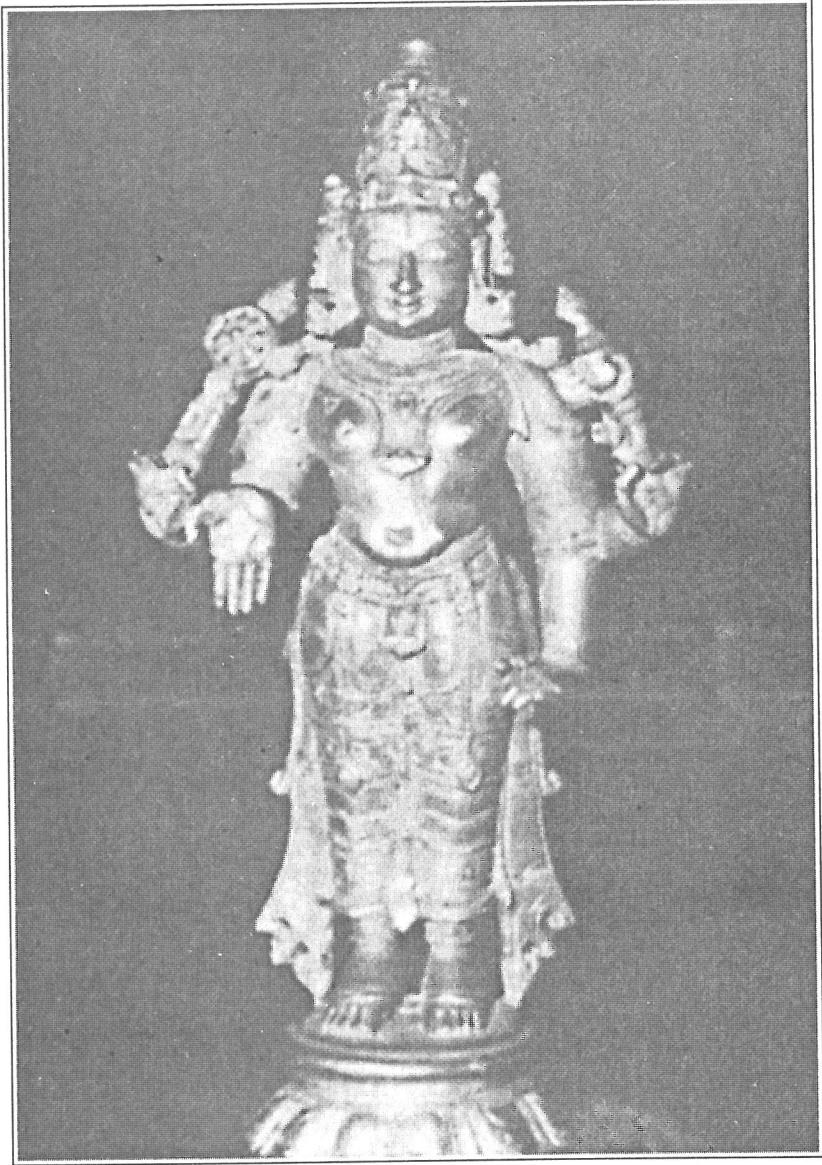
Venkatesā



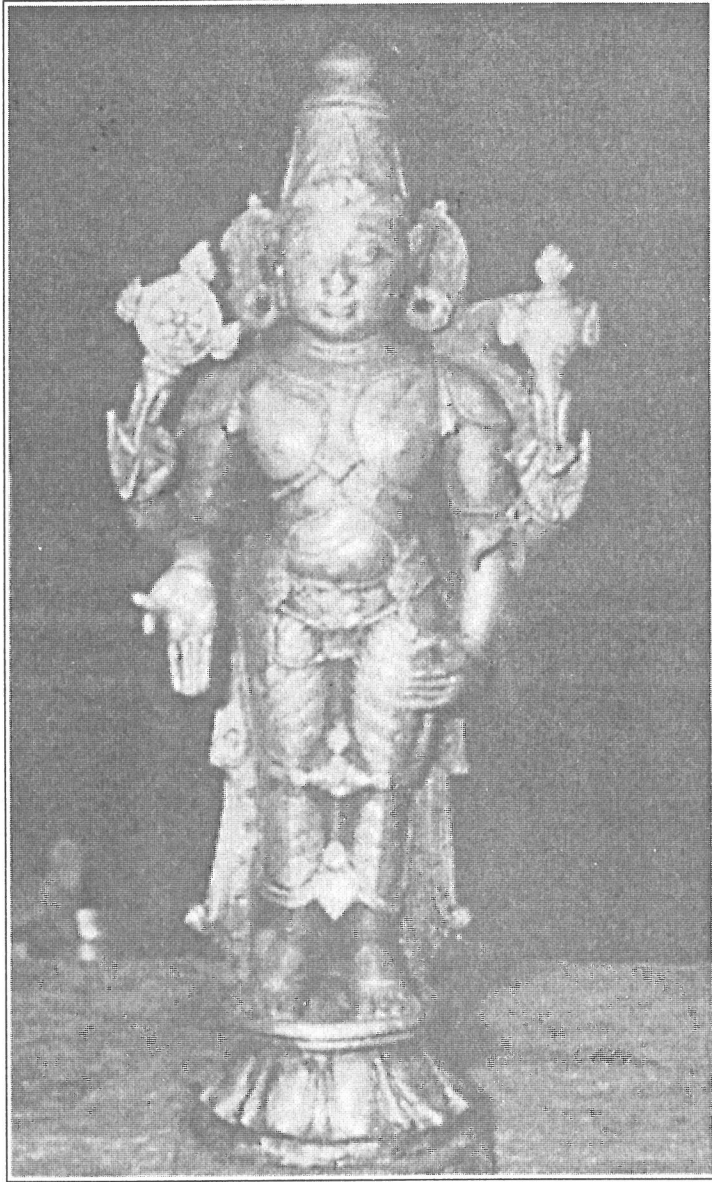
Venkateśa group



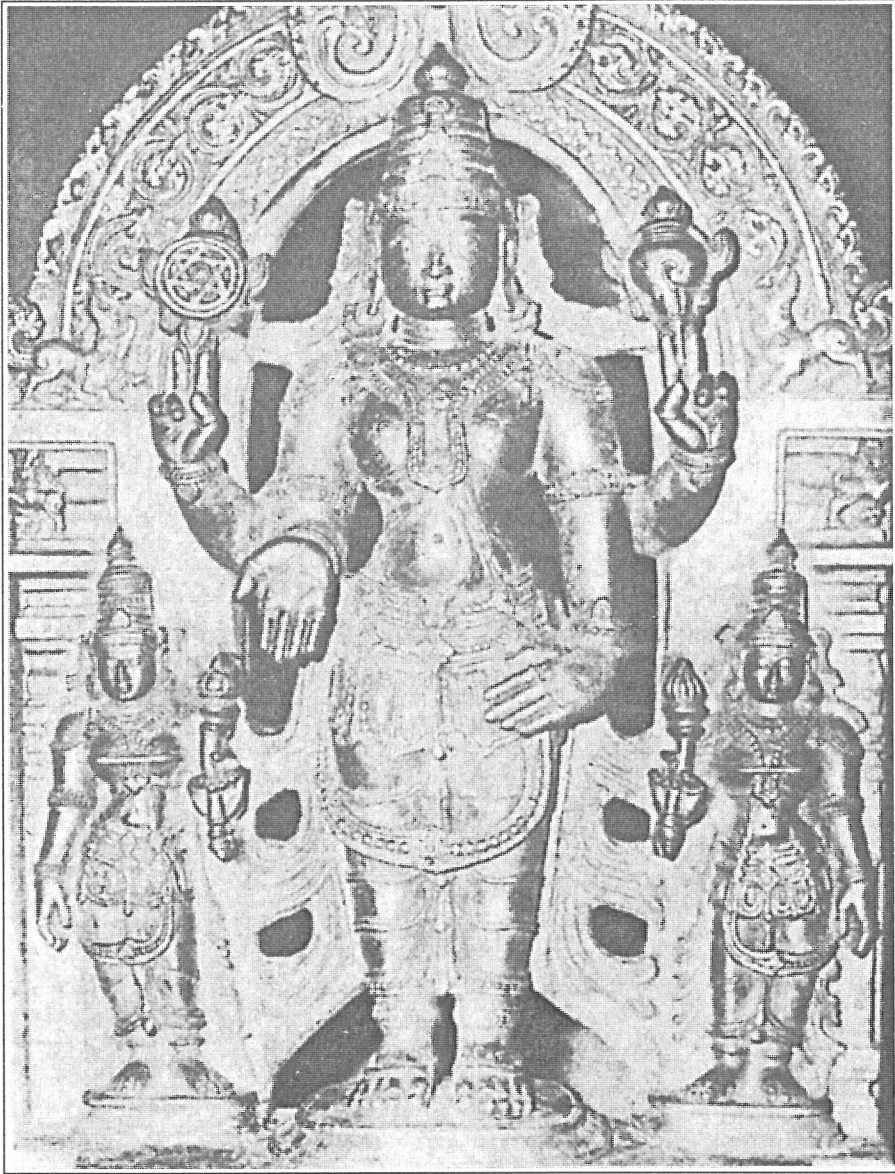
Malayappan-Processional Icon in the Tirumala Temple



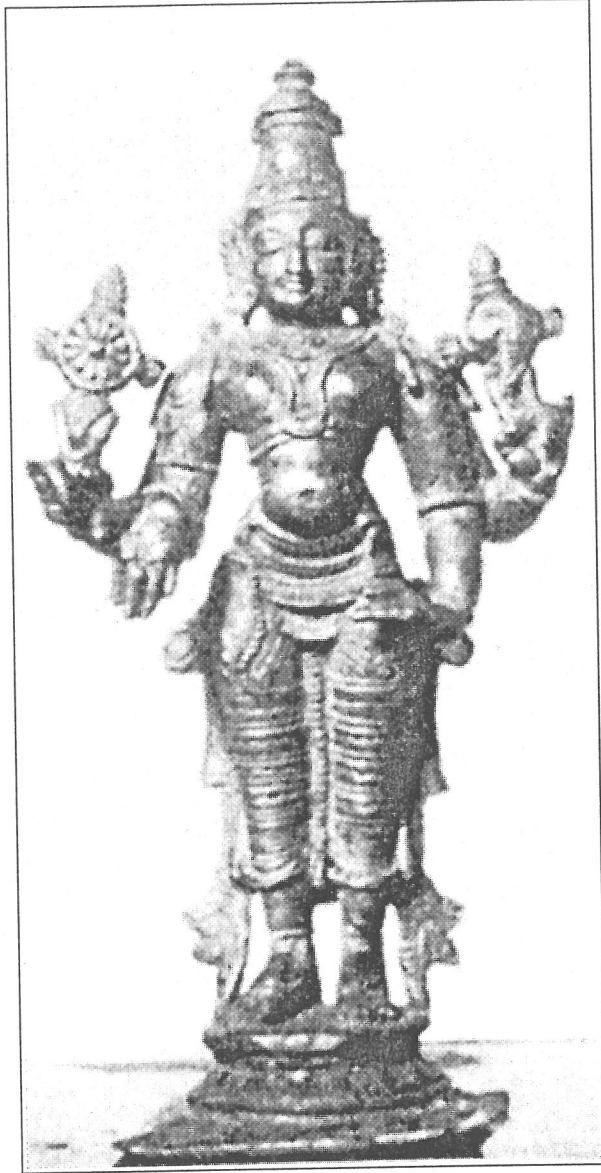
Śrīnivāsa (Bronze), Veṅkaṭramaṇa Temple, Kallianpur, Udipi



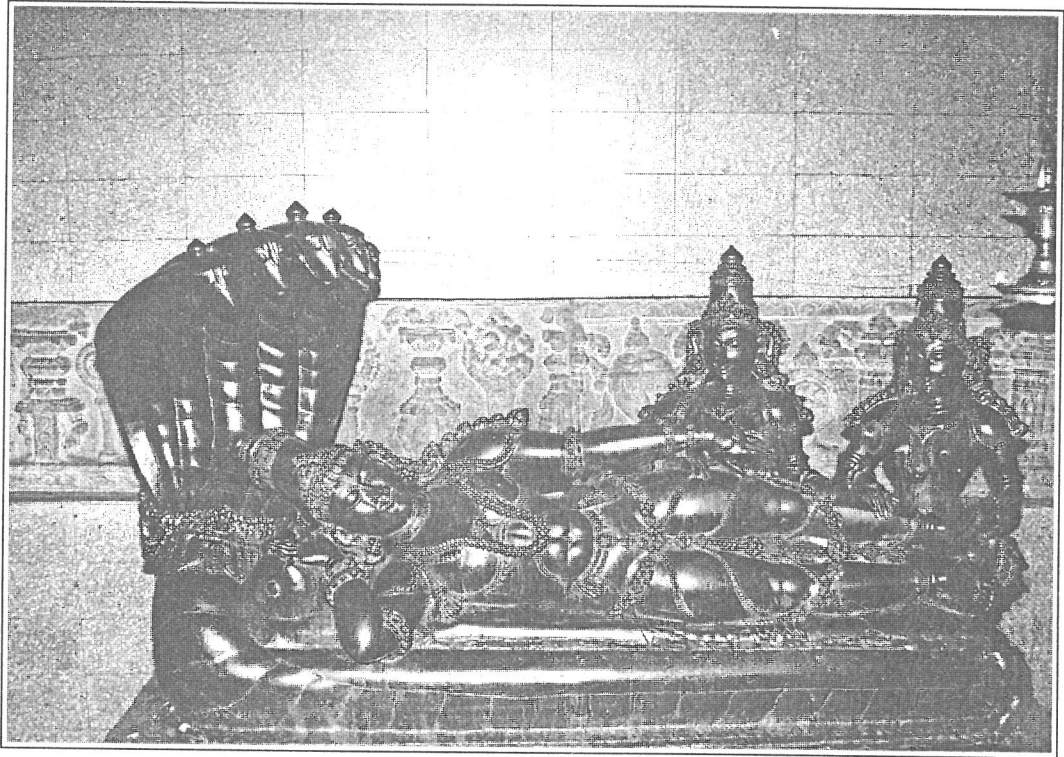
Śrīnivāsa (Bronze), Śrīnivāsa Temple
Chittūpaḍi, Udipi



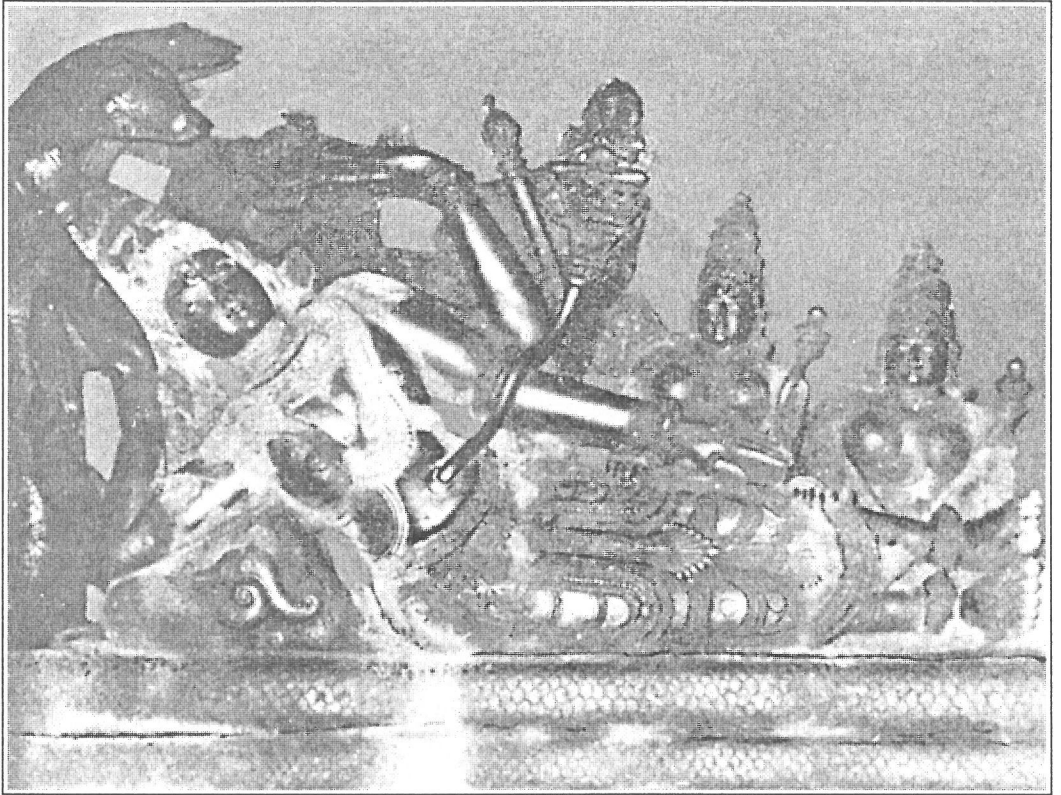
Śrīnivāsa, Śrīnivāsa Temple, Chittupāḍi, Udipi



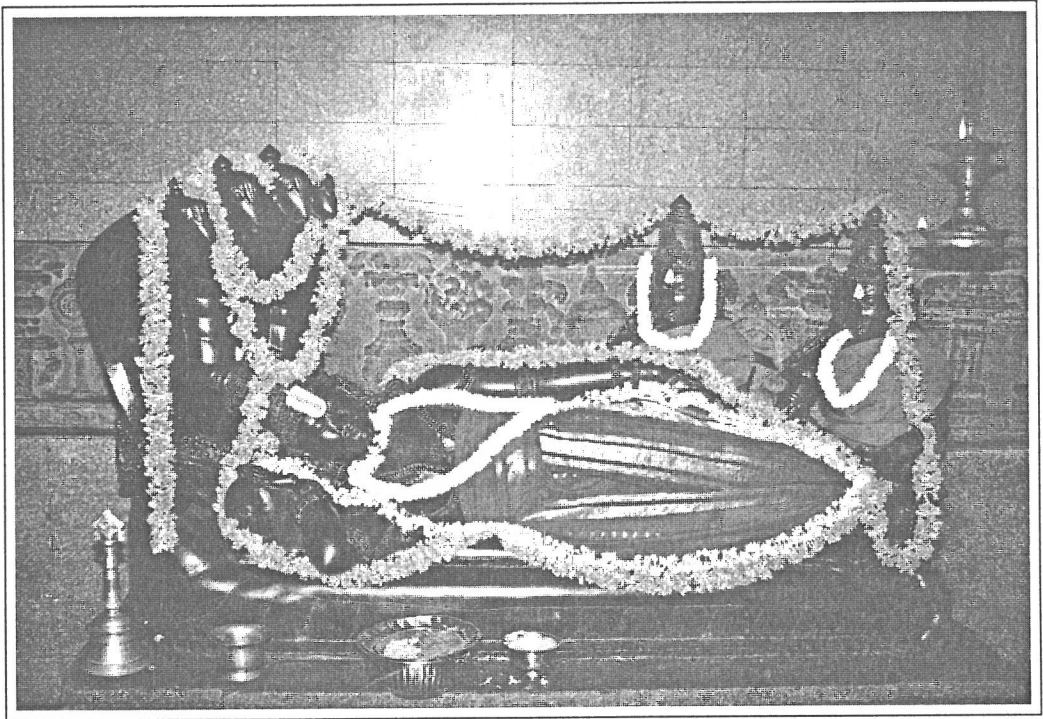
Ādimūrti (Bronze), Pājakakshētra
Kuñjāru, Udipi



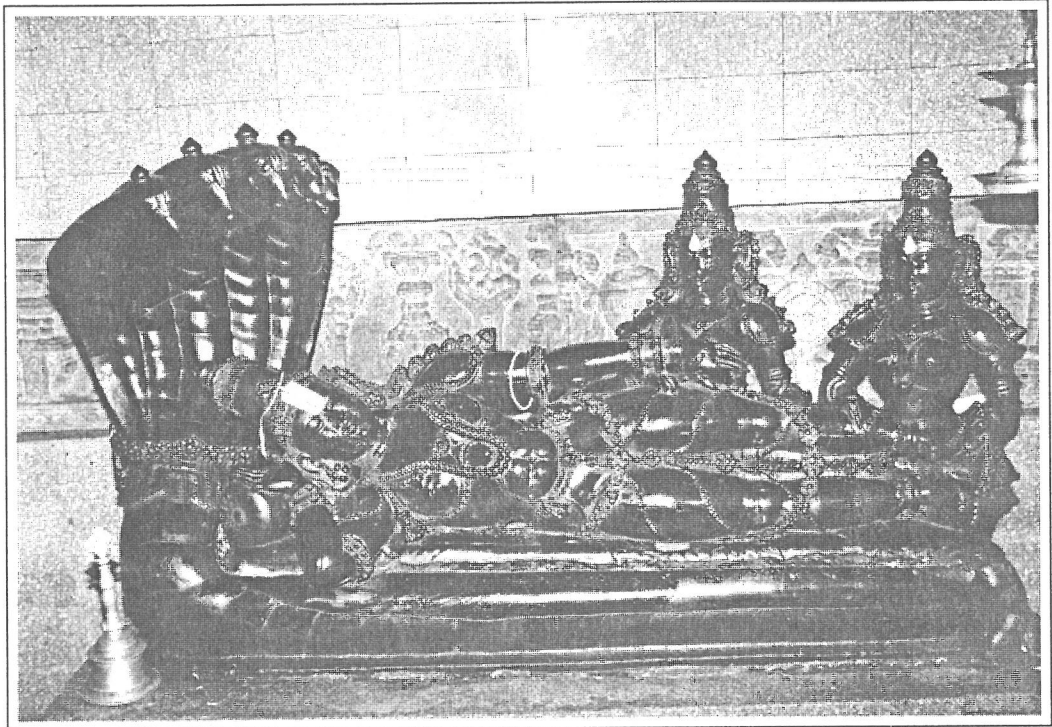
Ananta-Śayana (in Rangasthala)



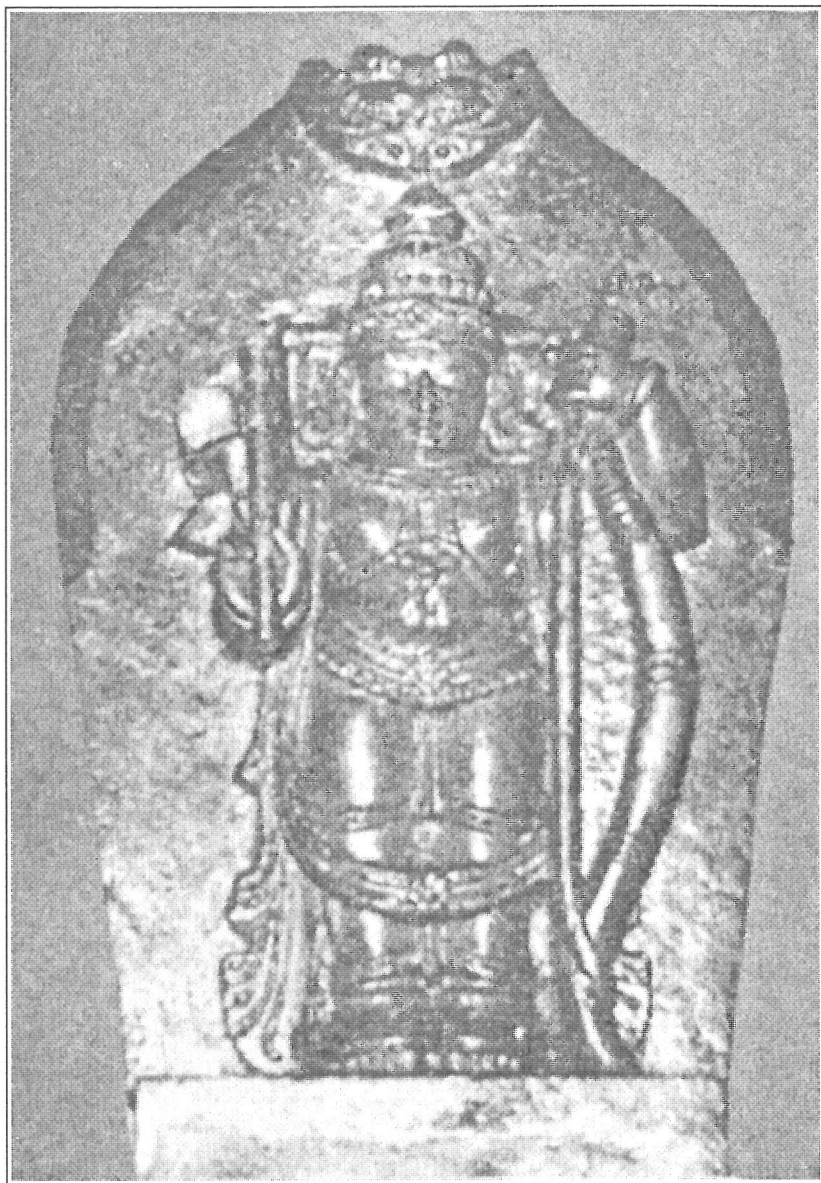
Anantapadmanābha Anantaśayana Temple, Kārkaṭa



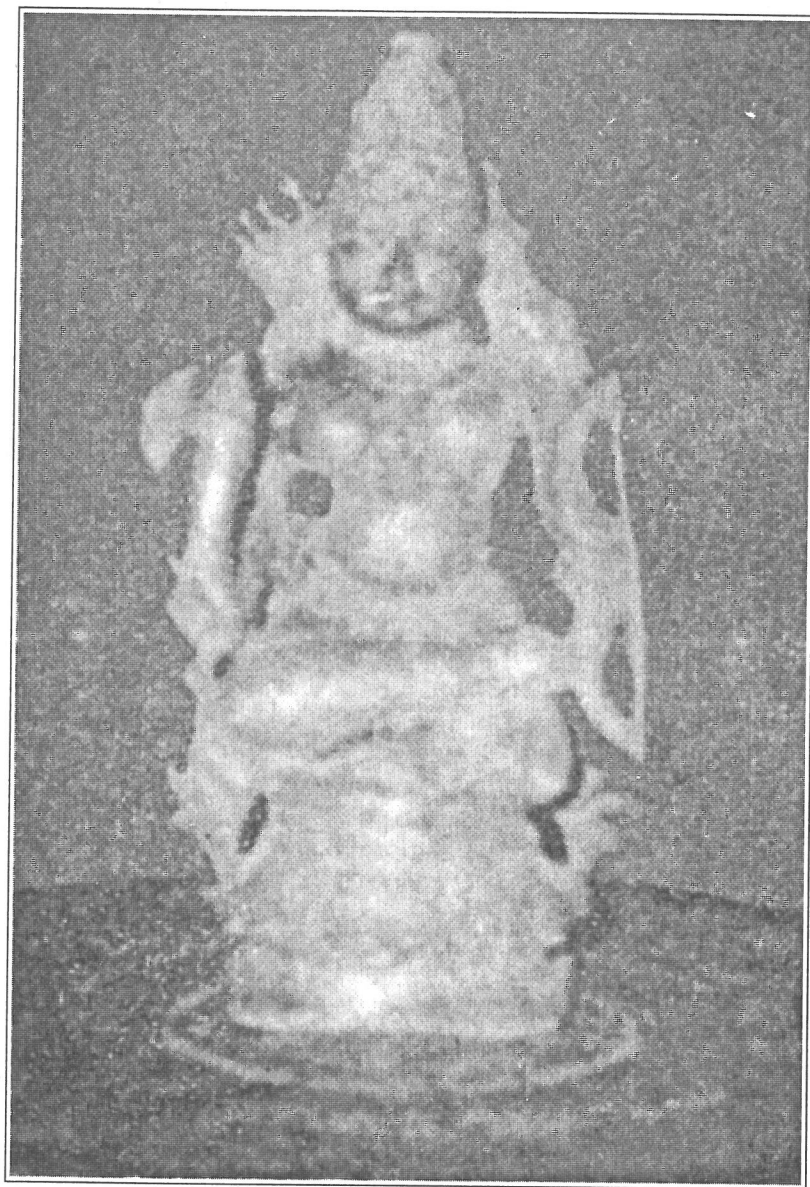
Ranganatha



Ananta-Śayana



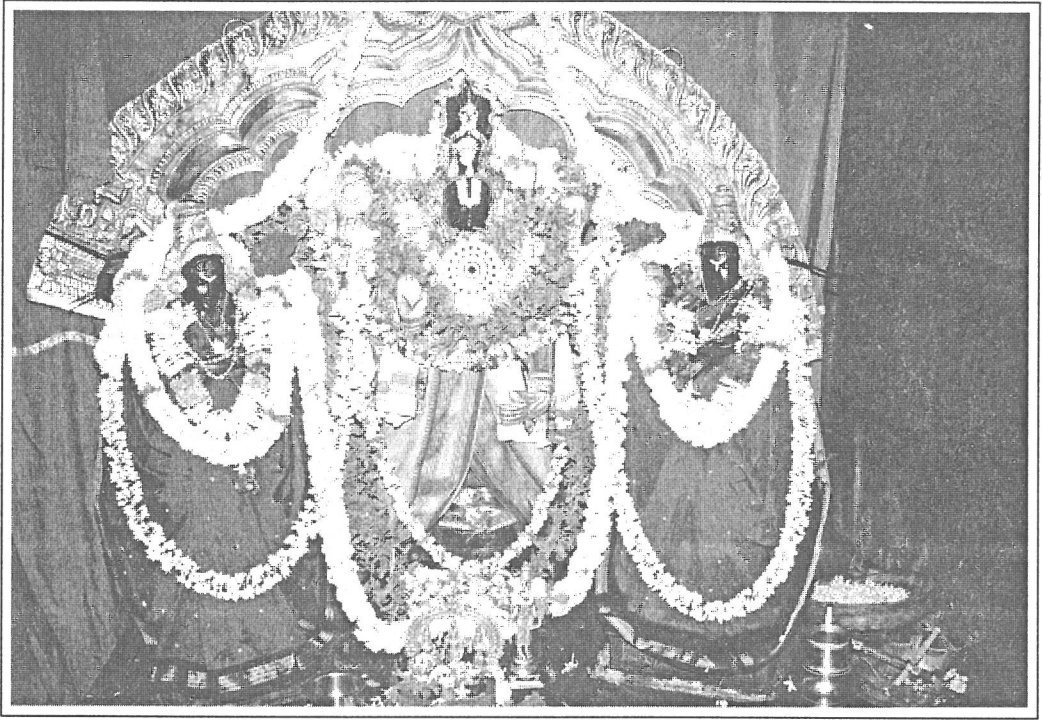
Paraśurāma, Paraśurāma Temple, Kunjāru, Udupi.



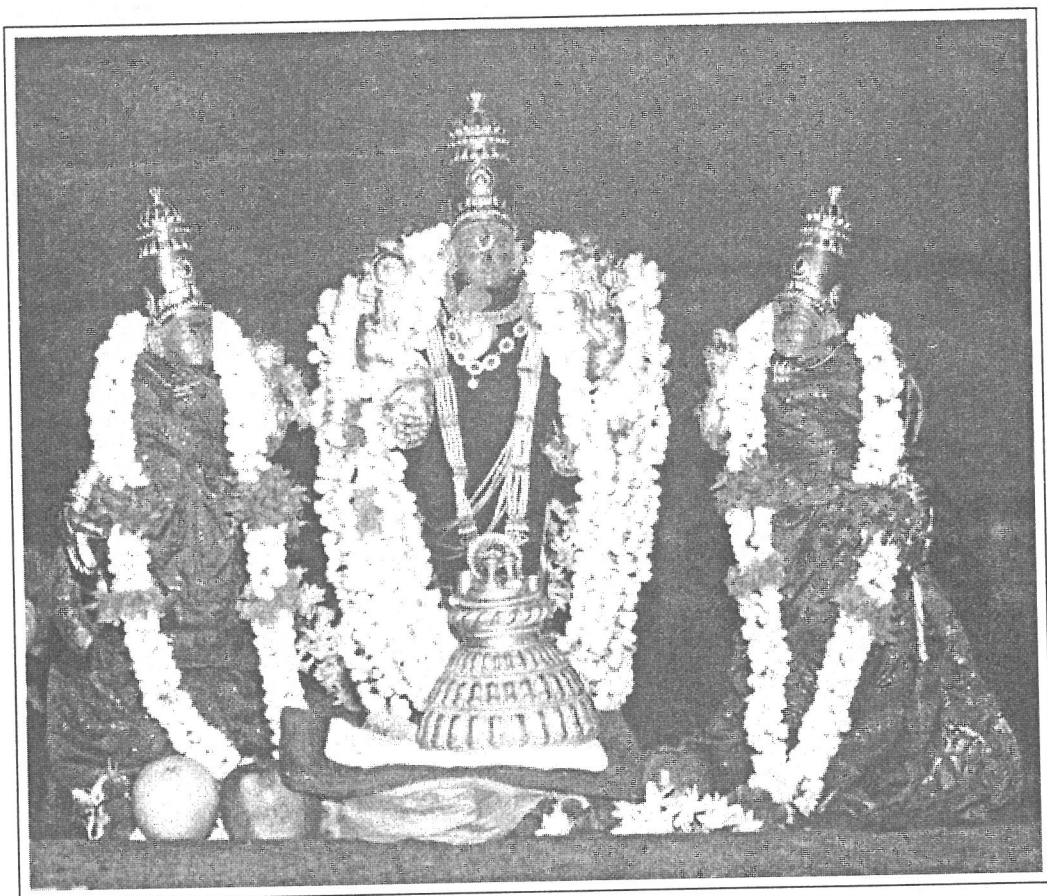
Lakshmī-Nārāyaṇa (Bronze) Adamāru Maṭha, Adamāru, Udupi



Paraśurāma (Bronze), Paraśurāma Temple, Bhaṭakaḷa.



Ranganatha



Vishṇu with consorts

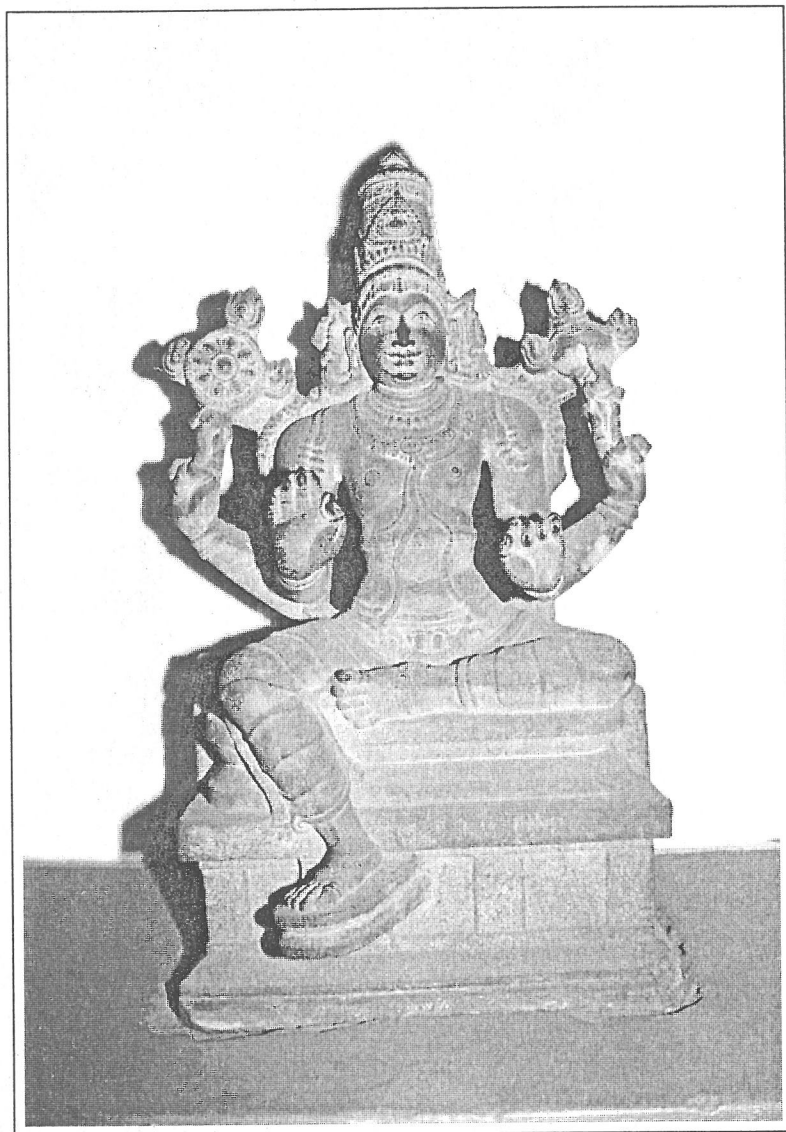


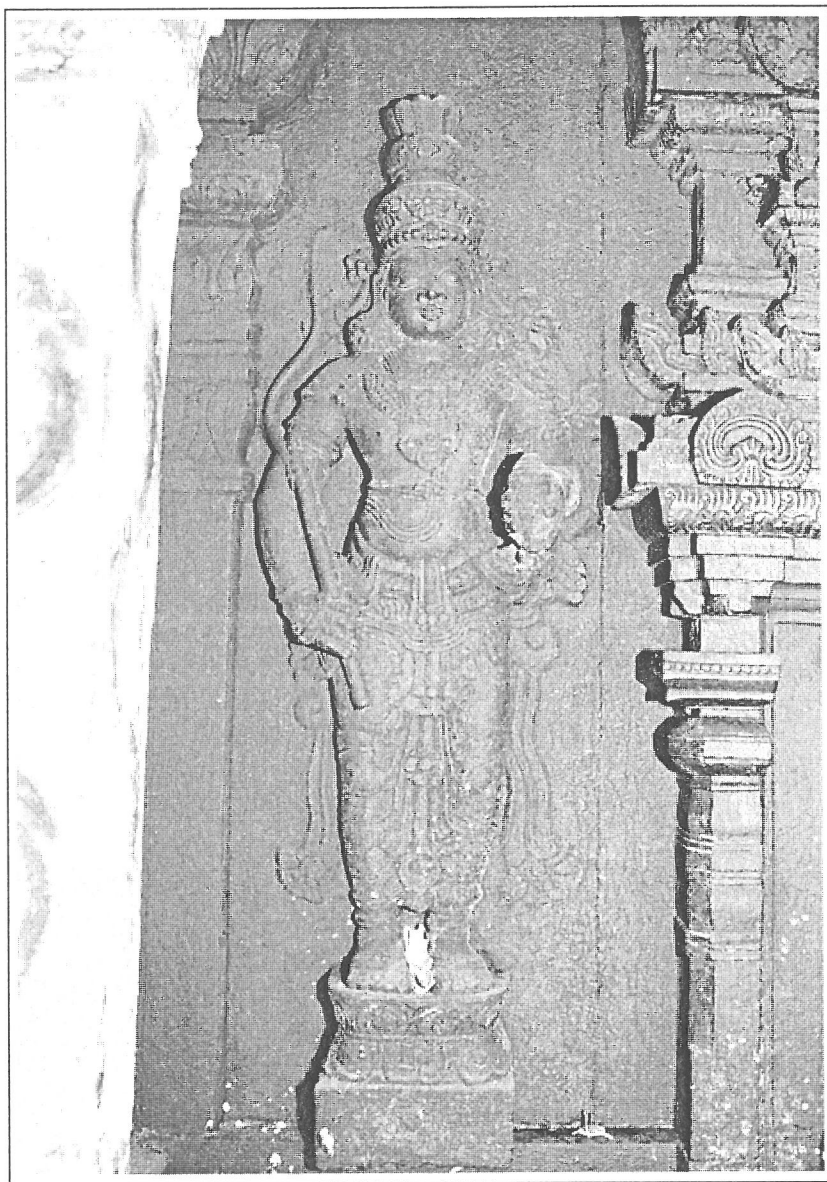
Vishṇu with consorts (processional icons)





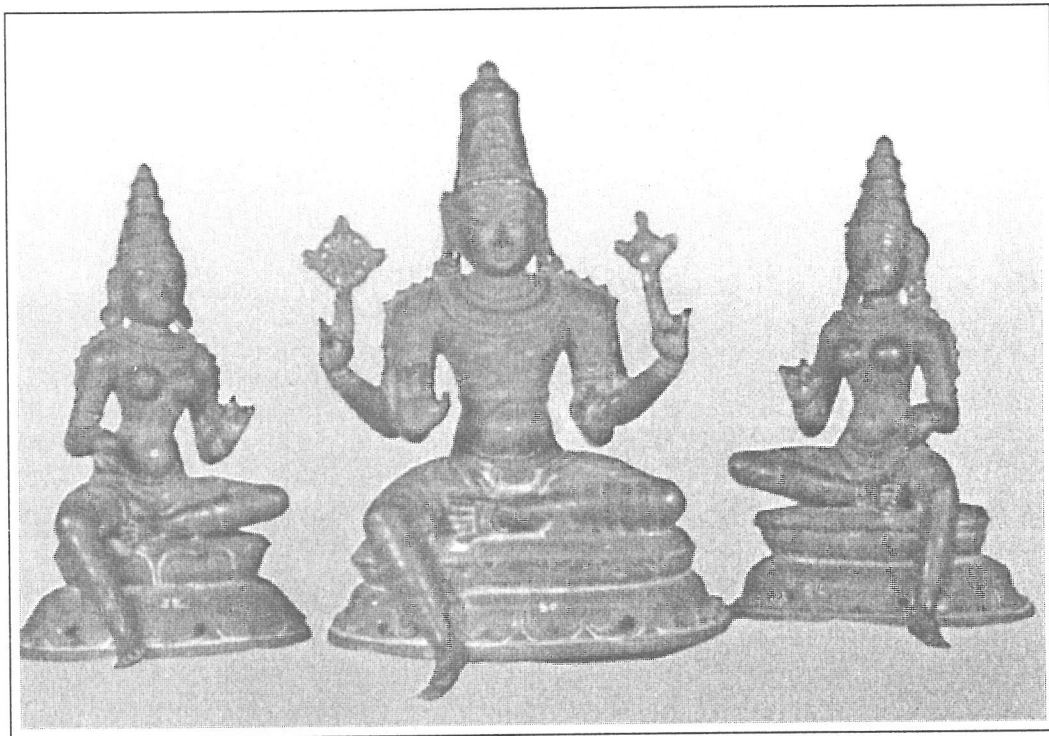






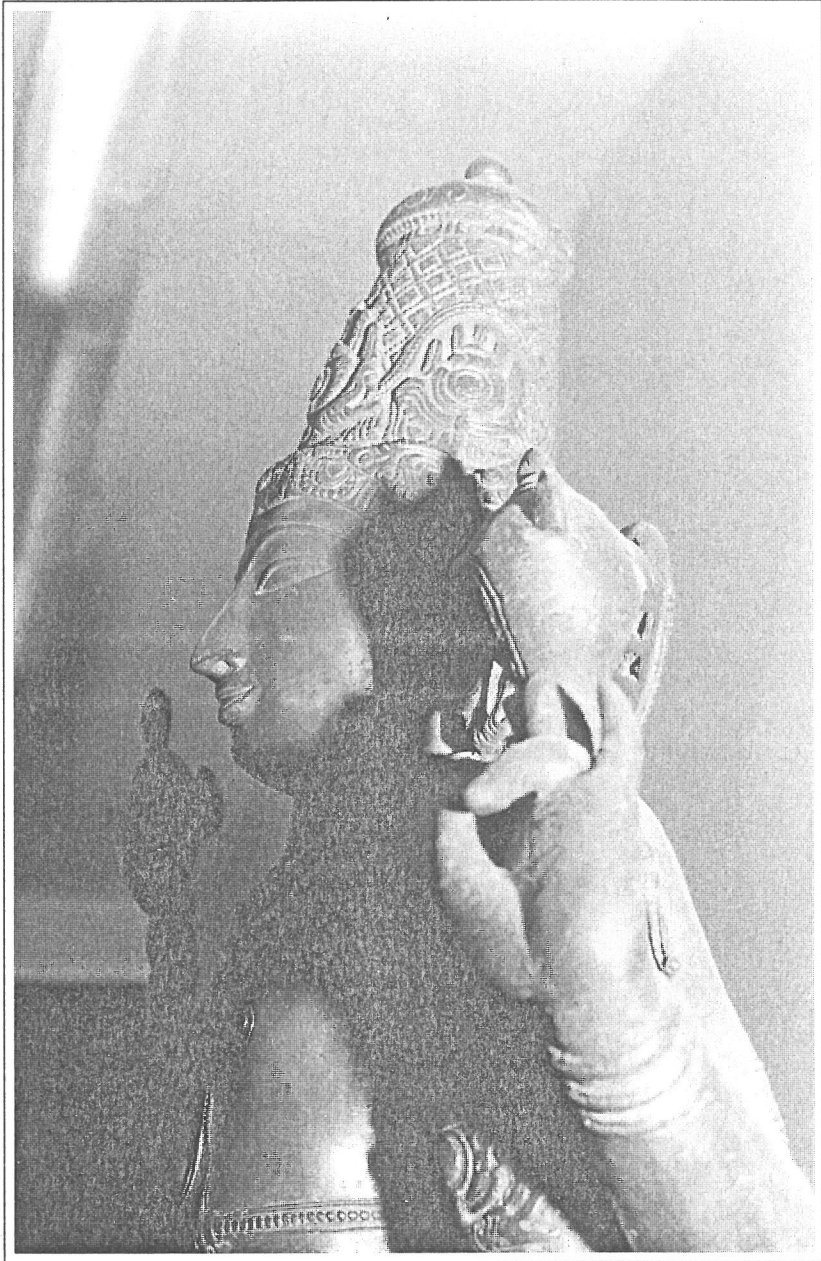


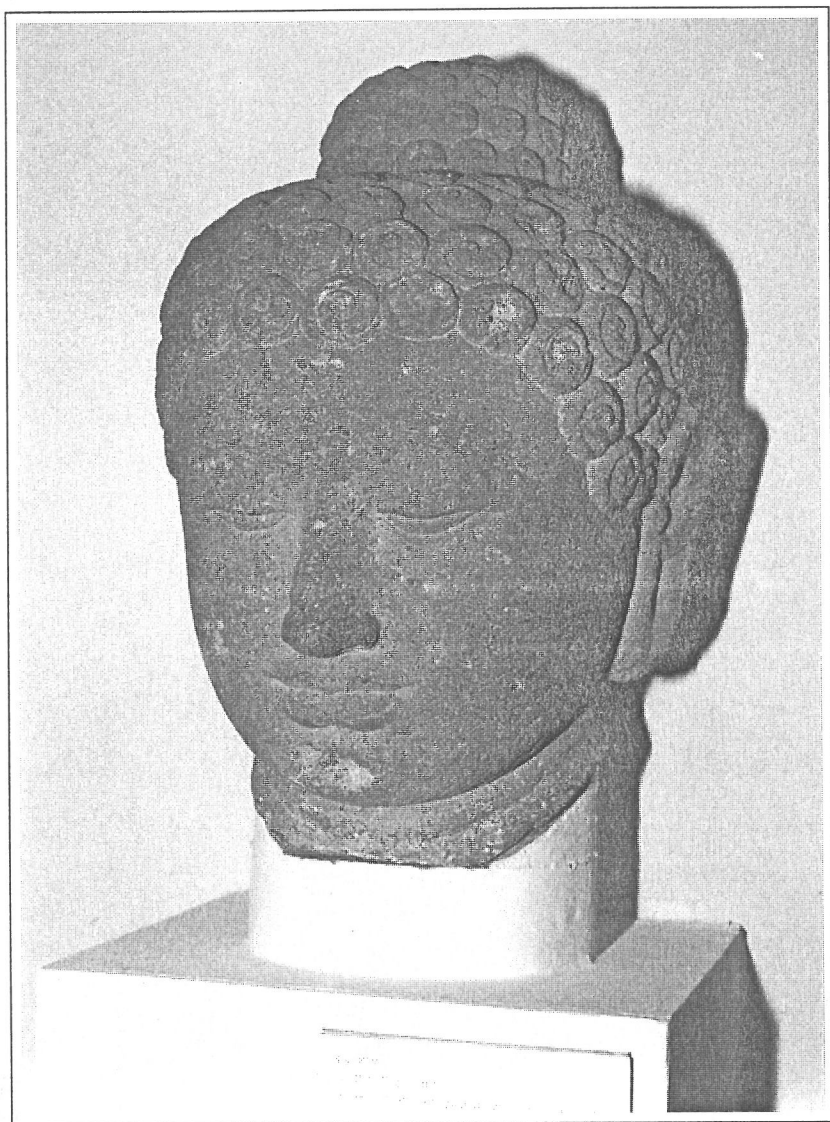




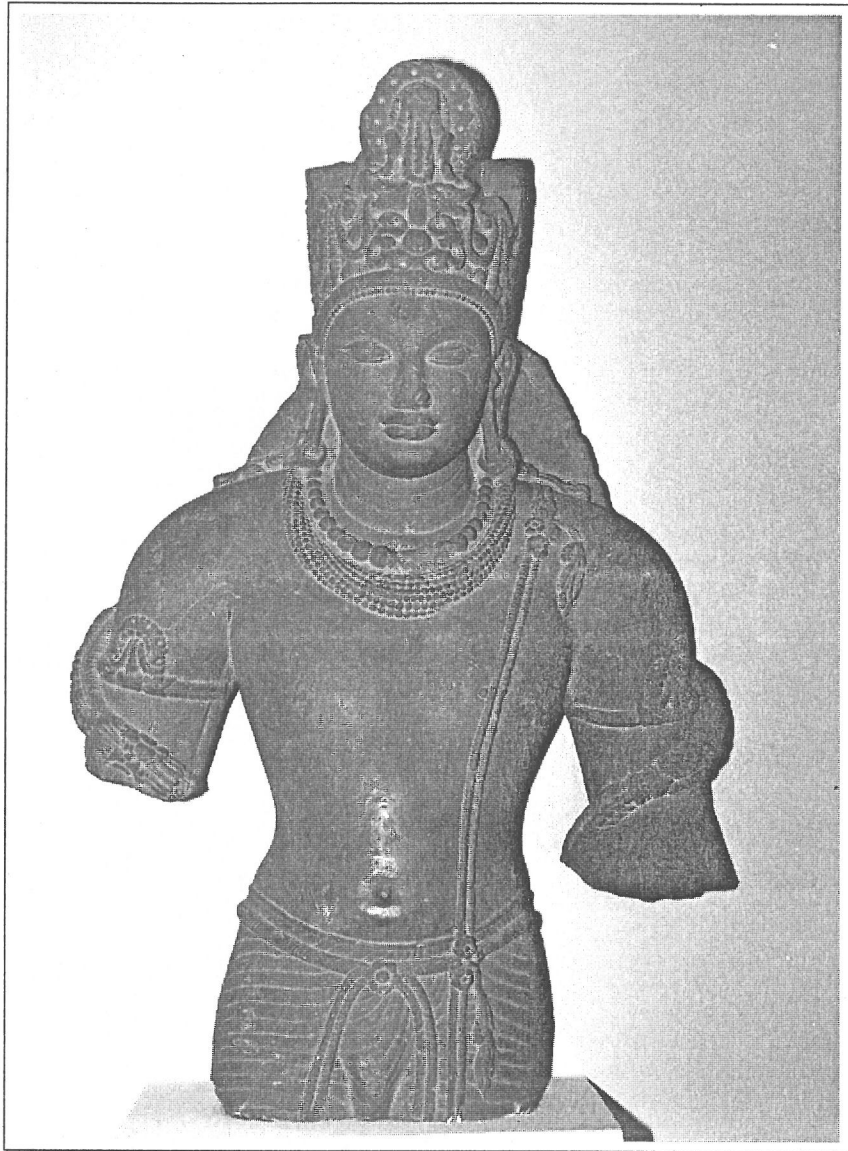


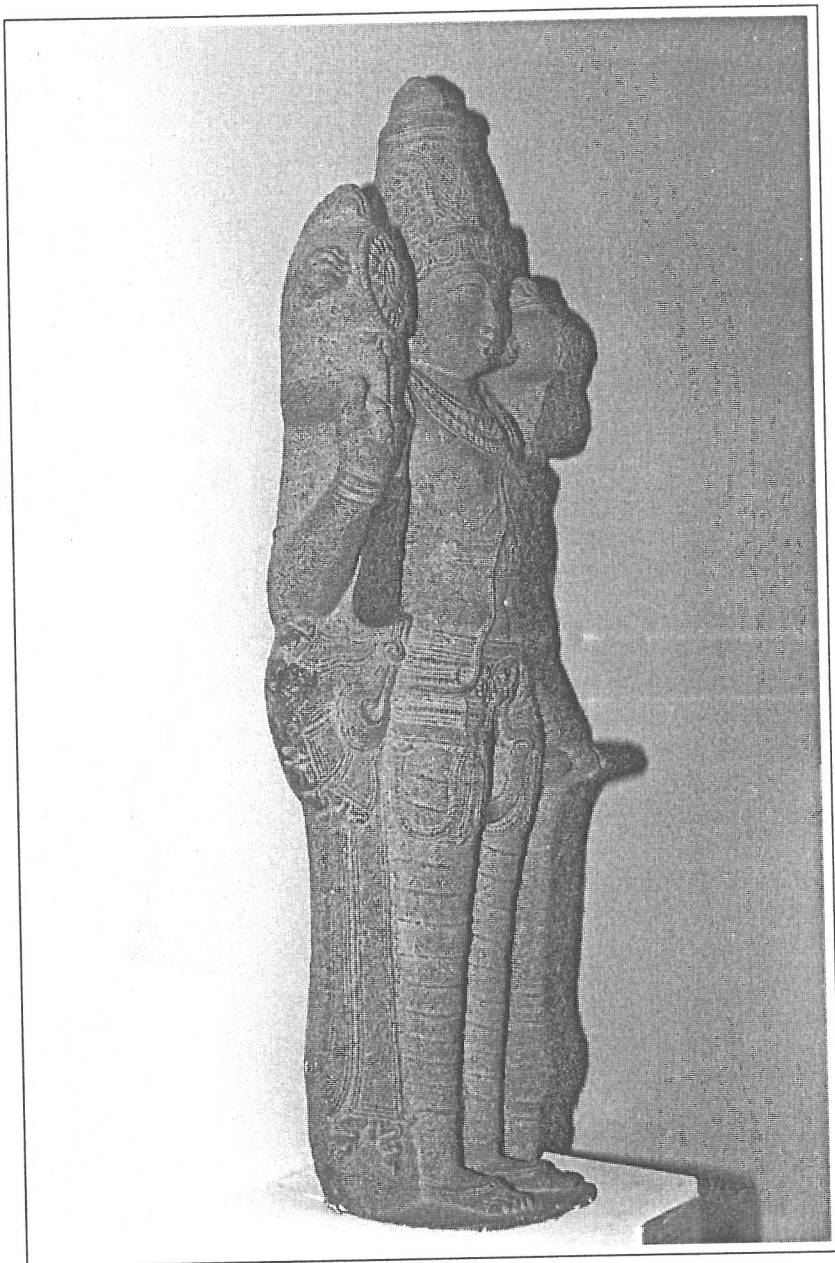














CHATURVIMŚATI-MŪRTI

Among the forms of Vishnu, well-known are the twenty-four (called chaturvimśati-mūrti), used in rituals and having mystical significance. They are variously given, and the order also differs. The standard description follows the order of the four 'weapons' held in the hands of Vishṇu: conch (śamkha), discus (chakra), mace (gadā) and lotus (padma). The method of naming the forms is called 'prādakshrīṇya' (circumambulatory), beginning with the normal right hand (nija-dakṣiṇa-

hasta), and going to the upper right hand (para-dakṣiṇa-hasta), then to the upper left hand (paravāma-hasta) and ending with the normal left hand (nija-vāma-hasta). There are different methods in the order adopted. The one followed here is what has been given above. There are other details of description (like complexion, consort etc.,) which distinguish each of the forms. The order and details given here are the standard ones adopted in Vaiṣṇava texts:

	(i)	(ii)	(iii)	(iv)
1. Keśava	lotus	conch	discus	mace
2. Nārāyaṇa	conch	lotus	mace	discus
3. Mādhava	mace	discus	conch	lotus
4. Govinda	discus	mace	lotus	conch
5. Viṣṇu	mace	lotus	conch	discus

6.	Madhusūdana	discus	conch	lotus	mace
7.	Trivikrama	lotus	mace	discus	conch
8.	Vāmana	conch	discus	mace	lotus
9.	Śrīdhara	lotus	discus	mace	conch
10.	Hṛshīkeśa	mace	discus	lotus	conch
11.	Padmanābha	conch	lotus	discus	mace
12.	Dāmodara	lotus	conch	mace	discus
13.	Samkarshaṇa	mace	conch	lotus	discus
14.	Vāsudeva	mace	conch	discus	lotus
15.	Pradyumna	discus	conch	mace	lotus
16.	Aniruddha	discus	mace	conch	lotus
17.	Adhokshaja	lotus	mace	conch	discus
18.	Purushottama	discus	lotus	conch	mace
19.	Nārasimha	discus	lotus	mace	conch
20.	Achyuta	mace	lotus	discus	conch
21.	Upendra	lotus	discus	conch	mace
22.	Janārdana	conch	mace	discus	lotus
23.	Hari	conch	discus	lotus	mace
24.	Śrī-Kṛṣṇa	conch	mace	lotus	discus

[(i) normal right hand; (ii) upper right hand; (iii) upper left hand; (iv) normal left hand.

Pictures available to me are reproduced here.



3. Mādhava



4. Govinda



6. Madhusūdana



7. Trivikrama



8. Vāmana



9. Śrīdhara



10. Hṛshikeśa



11. Padmanābha



12. Dāmodara



14. Vāsudeva



16. Aniruddha



18. Purushottama



19. Narasimha



20. Achyuta



22. Janārdana



23. Hari