

HANUMĀN KOṢA



Prof. S.K.RAMACHANDRA RAO

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Volume II

Sri Garib Das Oriental Series No. 338

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Sri Satguru Publications

A Division of

**Indian Books Centre
Delhi, India**

Published by
Sri Satguru Publications.
Indological and Oriental Publishers,
A Division of
Indian Books Centre,
40/5, Shakti Nagar,
Delhi-110 007
India

Email: ibcindia@vsnl.com

Website: <http://www.indianbookscentre.com/>

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First Edition: Bangalore , 2001-2006
Second Edition : Delhi, 2009

ISBN 81-7030-908-5 (Vol.II)
ISBN 81-7030-906-9 (Set)

Printed at Sachin Printers, Delhi.

Preface

This book on Hanuman is an encyclopaedic work that is being presented to the scholarly world. It provides interesting and authentic information on Hanuman including the puja details. It is also fully illustrated.

Like Ganesha, Hanuman is widely worshipped in the country, both in villages and in townships. He is also a tribal god and a folk deity, and around him cultic concepts have gathered. He is Rama's favourite attendant and also a Tantrik hero. He is invoked for success, victory, strength, wisdom and cure of various ailments. The present volume attempts to present a complete picture of this god of many dimensions, along with the ritualistic details of worship.

The Prof S. K. Ramachandra Rao Memorial Trust is thankful to the Indian Books Centre for reprinting this book in an attractive manner.

Smt. Rama Ramachandra Rao.

The Prof. S. K. Ramachandra Rao Memorial Trust, Bangalore.

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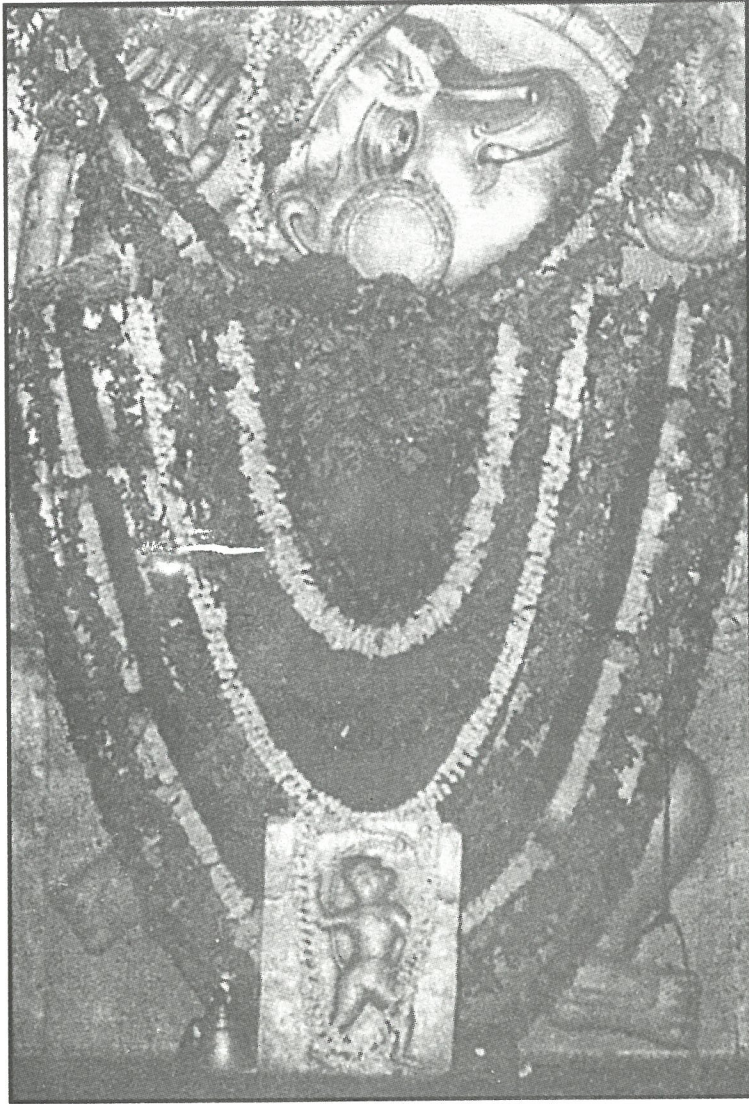
Viṣṇu Temple, Sattheḡāla, Mysore



Gāli ĀñjanEya, Mysore Road, Bangalore



Melukōṭe



Koṭe Āñjaneya



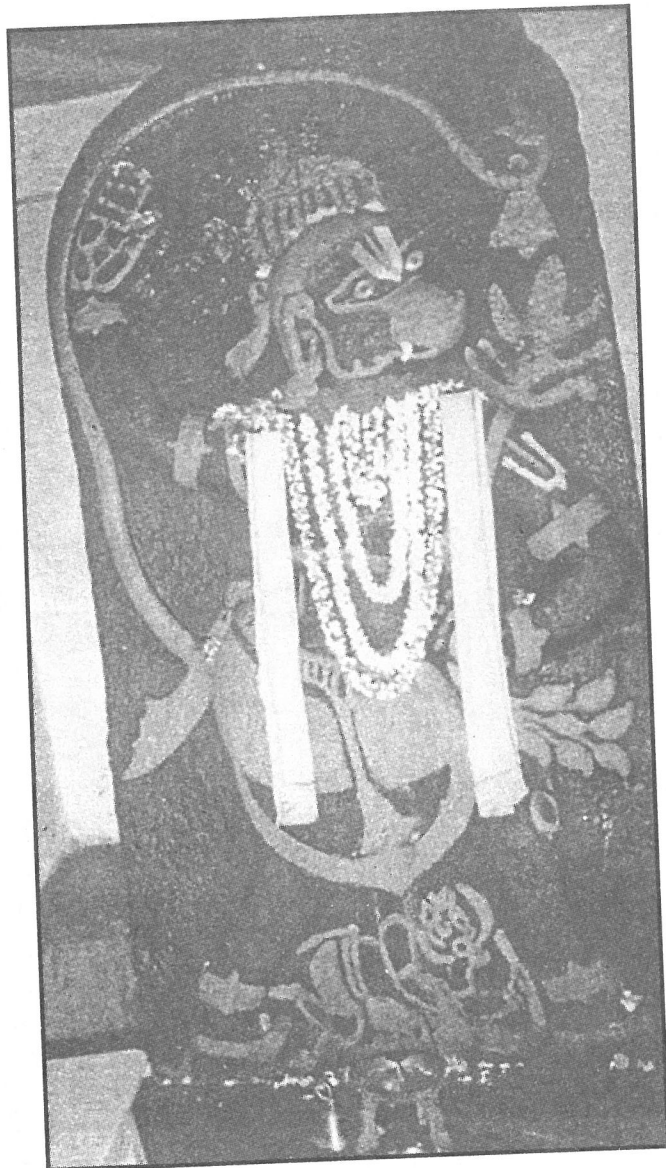
Karikallu Āṇjaneya



Asutosh Museum, Kolkatta



Milanādri Āñjaneya



CHAPTER ONE

INTRODUCTION

Vālmīki's Rāmāyaṇa is our country's national epic. It is also one of the finest literary pieces of the world. Its high antiquity adds unusual value and flavor to it. What are the outstanding characters of this matchless epic? Of course, the epic's hero, Rāma, who embodied all virtue, valour and wisdom, and his charming wife Sītā who only excelled her husband in all that was great. However, there is a third character who gave meaning to the lives of these two and brought significance to the whole epic. This was Hanumān. Rāma confessed that he could not be sufficiently grateful to Hanumān for all that he had done. And Sītā blessed him that he receive worship from all people in the country.

Sītā's words were (*Ānanda-Rāmāyaṇa*, 1, 10, 147-149)

ग्रामारामपत्तनेषु वज्रम्वेटकसद्भासु।

वनदुर्गपर्वतेषु सर्वदेवालयेषु च॥

नदीषु क्षेत्रतीर्थेषु जलाशयपुरेषु च।

वाटिकोपवनाश्वत्थवटवृन्दावनादिषु॥

त्वन्मूर्तिं पूजयिष्यन्ति मानवा विघ्नशान्तये।

भूतप्रेतपिशाचाद्या नश्यन्ति स्मरणान्तव॥

"You will receive worship, Hanumān from all people all over the country. They will make images of you and worship them in villages, hamlets, townships, fortresses, forest fastnesses, mountain peaks, all shrines, river-sides, sacred spots, tank-beds and gardens. They will thereby get rid of all obstacles and evil spirits"

Her words have no doubt come true. Or was she in fact speaking about what she had observed during her own days? For, the worship of this folk-deity was popular even before he entered into the Sītā Rāmā

saga. And even after he was involved in the Rāma lay, he continued to retain his folk-character. Even today, he is primarily a folk-deity receiving extensive but cultic worship. His association with Rāmāyaṇa is marginal although significant. He is a devotee of Rāma and symbolizes the spirit of self-surrender for the literate and the learned folk. But for the masses he is an independent but characteristically folk-deity, as he has been for thousand of years.

The spread of his cult is truly remarkable. It is over the country, and even outside. There is hardly a human settlement anywhere in the country without the presence of this folk-deity, known by various names, being felt. His shrines, with or without a temple, are everywhere, not only in towns and villages but on mountain tops, forest recesses, rivers-beds, parks and groves, thatched huts as in grand mansions. He figures prominently in myths and legends, folklores as in sophisticated literature. Human, quasi-human, divine, semi-divine, spirit, yakṣa, hero, magic-man, shaman, guardian, saviour, he is indeed a composite figure needed by all and at all times. Rural, urban and tribal settlements alike honour his presence and seek his help in surmounting difficulties, overcoming obstacles, counteracting magical spell and occult attacks, eliminating illnesses, and securing protection and welfare.

All religions in the country have incorporated his assistance, recognized his presence, and accommodated his cultic character within degrees of sophistication. The classical Śaiva, Śākta and Vaiṣṇava denominations as well as the devotional movements of the middle ages find a place for Hanumān as the principal exemplar of sādhanā. This is because his tāntrik background is obvious, and as a cult-figure his versatility is unmatched. With his intimate and inalienable relationship with the epic Rāma (*viz.*, the Vedic Viṣṇu), his tāntrik character becomes his strength. He can be as credible a spokesman of the Vedic approach as of the tāntrik. As an offspring of the Vedic Maruts, as an incarnation of Rudra (Śiva), as a Vidyādhara in lineage (magician), as devotee of Viṣṇu, as a yakṣa in his nature (with power to appear differently at different times) and as a student of Sūrya, he is in a peculiar position among folk-deities to reconcile the Veda with the tantra and also the various denominations.

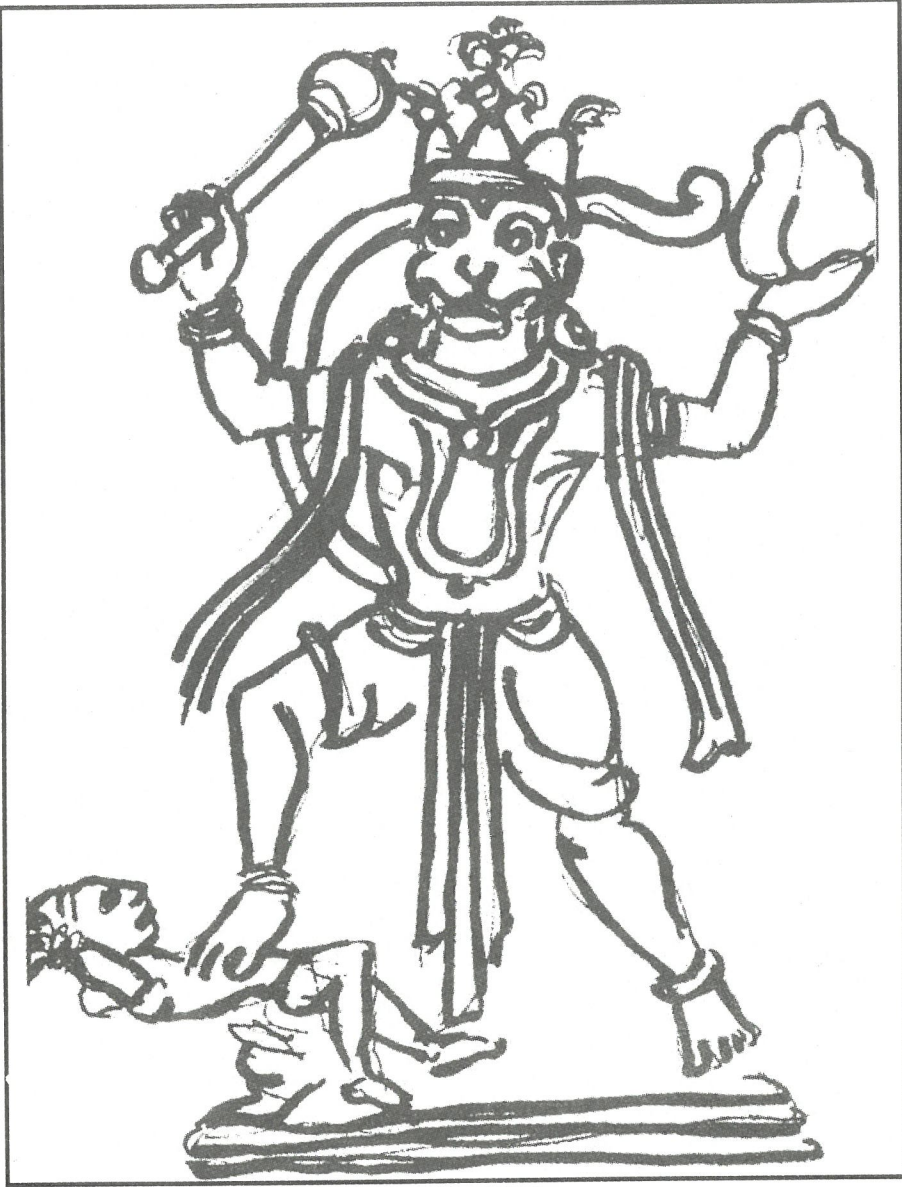
One is astounded when one considers that there are more than three hundred magical spells with Hanumān as the main deity, with a large number of them still in use. Most of the available spells are in classical Sanskrit (partly because of the survival value), some are in Apabhramśa, some are in local dialects and some in meaningless jargon. Some spells are curative in intent : curing diseases of cattle, ailments of children, epilepsy, lunacy, depressions, spirit-possession. Some are spell to counteract black magic, witchcraft, sorcery and curses. Some contain long lists of evil spirits like bhūta, preta, piśāca, Brahma-rākṣasa, śākinī, dākīnī, yakṣiṇī, pūtanā-mārī, mahā-mārī, rākṣasa, bhairava, graha, vetāla and soon.

Among the folk-deities receiving attention in the country, Hanumān has a special place for two reasons. One is that the tāntrik significance of Hanumān covers both mind (manas) and vital force (prāṇa) of the devotee, and thus represents a complete folk-deity. The tāntrik aspects of worship of Hanumān are designed to make the body diamond-like (vajrāṅga), invincible, and mind firm and powerful. The extraordinary mental prowess and superhuman physical strength, which characterize the Hanumān of Rāmāyaṇa, are obviously derived from the tāntrik background of the folk-deity, in addition to many other magical feats (like assuming any form and any size one likes, riding on the wind, flying in the air or floating in water for great distances, lightning speed of thinking, uncommon powers of endures, lifting up mountains and uprooting trees). Worship of Hanumān as a folk-deity has magical benefits as rewards. Rāma's trust in Hanumān made him win the battle against all odds, and get united with Sītā, equally against all odds.

The great poet-saint Gosvāmi-tulasī-dās struck a remarkably correct note when he made two persons responsible for the epic as we have it today : Kavīśvara (The prince of the poets, Vālmīki) and Kapīśvara (The monarch of the monkeys, Hanumān), both of whom delighted in wandering about the sacred grove of the noble traits of Rāma and Sītā :

सीतारामगुणग्रामपुण्यारण्यविहारिणौ।

वन्दे विशुद्धविज्ञानौ कवीश्वरकपीश्वरौ॥



Tulasī-dās was a great devotee of the folk-deity, Hanumān, (*Sankāṭa-mocana*) and built as many as ten independent temples to this deity. He also wrote numerous short tracts bearing on this deity (*Hanumān-cālisā*, *Sankāṭa-mocan-stotra*, *Kavitāvalī*, *Vinaya-patrikā*, *Hanumān-bāhukā*). There is no doubt that Tulasī-dās regarded Rāma as the supreme spirit, the Brahman, and his *Rāmacarit-mānas* is a monument to his devotion to Rāma. But he was no less fond of Hanumān,

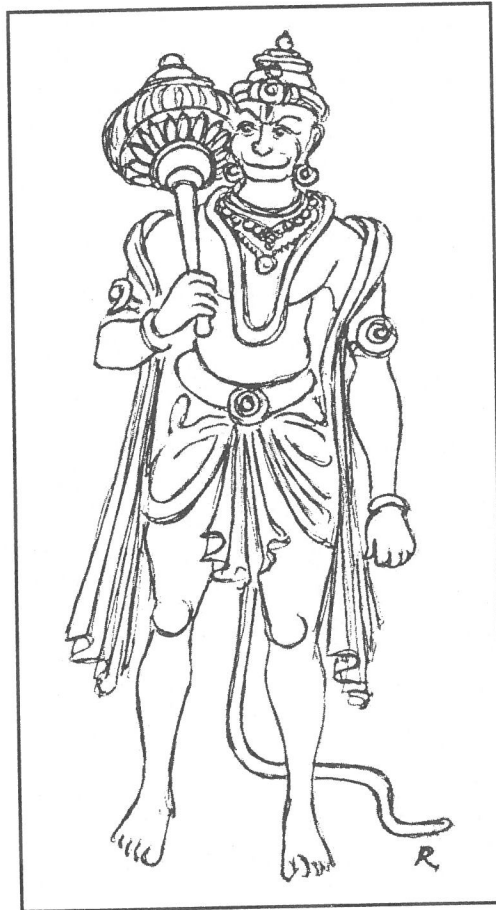
who was also essentially a devotee of Rāma, but an independent folk-deity who would accomplish impossible feats :

अघटनघटना सुघटसुघट विघटन विकट।

भूमिपातालः जल गगन गन्ता॥



Even Vālmīki had a high regard for Hanumān, and in his Ramāyaṇa he makes Hanumān as great as Rāma, nay even greater than Rāma. In fact, the epic could easily pass for 'Hanumāyaṇa' Hanumān is the real hero of the piece. Vālmīki puts it into the mouth of the ṛkṣa-chieftain Jāmbavān that Hanumān is equal to Rāma and Lakshmaṇa in lustre and strength, valour and courage, speed and prowess, intellect and brilliance (4, 66, 3). Again, Rāma himself tells Hanumān in front of all the sages: "But for you, what could I have done? You have with your fortitude and valour won for me Laṅkā, Sītā and also Lakṣmaṇa. I have gained victory in the battle only because of you, the kingdom of Ayodhyā is mine again because of you. You have made me get back to my friends and relatives. Hanumān, if you had not been there for me as a friend of Sugrīva, who indeed could have brought me any news about Sītā?" (7, 35, 9-10)





Hanumān from Gujarat

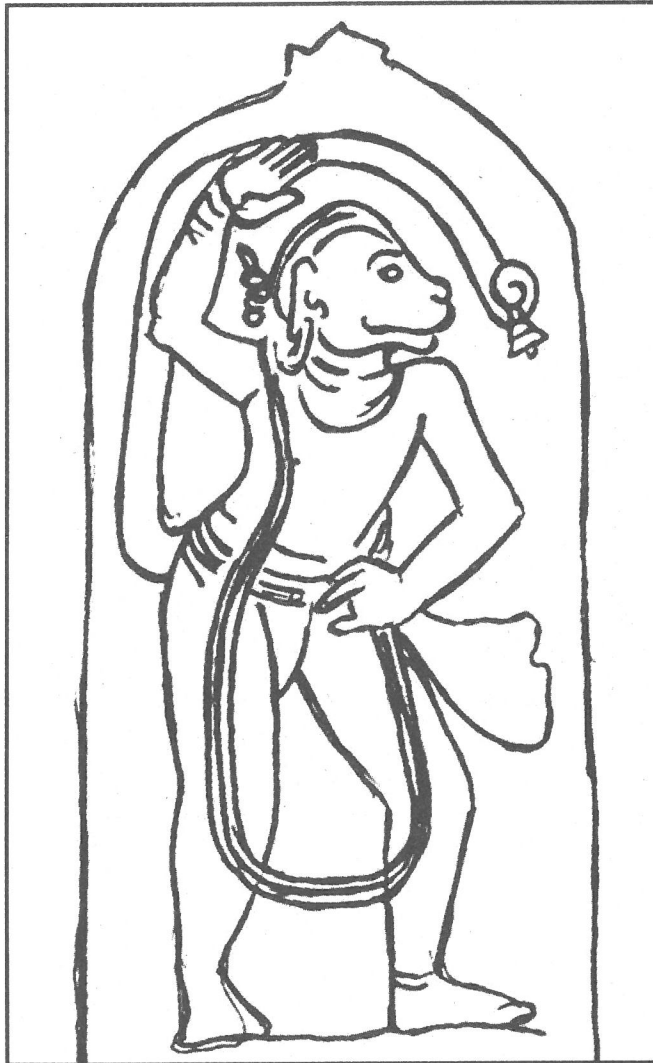
एतस्य बाहुवीर्येण लङ्का सीता च लक्ष्मणः।
प्राप्ता मया जयश्चैव राज्यं मित्राणि बान्धवाः॥
हनूमान् यदि मे न स्याद्वानराधिपतेः सखा।
प्रवृत्तिमपि को वेत्तुं जानक्याः शक्तिमान् भवेत्॥

And at the very end of the great story, Rāma acknowledges that his own celebrity will endure as long as Hanumān's will (7, 47, 21-22)

चरिष्यति कथा यावदेषा लोके च मामिका।
तावत् ते भविता कीर्तिः शरीरेष्वसवस्तथा॥



Their destinies are bound together, Vālmīki has seen to it that one cannot think of Rāma in the epic without also thinking of Hanumān. But Hanumān as a folk-deity is altogether independent of Rāma, and has no epic association at all. In fact, Hanumān tells the sages, Sanaka and others, "It you want at any time to gain any benefit here or get rid of troubles however great, come to me. I shall sort them out for you. That is my job, and I am alert about what Rāma's devotees want. Do not trouble Rāma about them. I am here. If, however, liberation is what you want, then go to Rāma" (*Rāma-rahasya-upaniṣad* 4, 10-12):



Veṅkaṭarāman Temple, Kārkala

ऐहिकेषु च कार्येषु महापत्सु च सर्वदा।
 नैव योज्यो राममन्त्रः केवलं मोक्षसाधनः॥
 ऐहिके समनुप्राप्ते मां स्मरेद्रामसेवकम्।
 यो रामं संस्मरेन्नित्यं भक्त्या मनुपरायणः॥
 तस्याहमिष्टसंसिद्धयै दीक्षितोऽस्मि मुनीश्वराः।
 वाञ्छितार्थं प्रदास्यामि भक्तान् राघवस्य तु।
 सर्वथा जागरूकोऽस्मि रामकार्यदुरन्धरः॥

Hanumān was mighty folk-deity, all-powerful and invincible. But his epic association made him assume humbler roles : minister to the Vānara chieftain Sugrīva, devotee and messenger of prince Rāma (Rāma-bhakta, Rāma-dūta), a member of the party sent to look for Sītā and so on. How did Hanumān condescend to eat this humble pie? The epic itself has an answer. He was cursed to forget his might, until some one reminded him. One of the versions of the story is as follows :

Even when Hanumān was a young boy, he was very powerful; his physical prowess was astounding. And he was aware of his extraordinary strength. Being young, immature, impulsive and arrogant he began tormenting the sages of the forest with his pranks. They endured his mischief for he was otherwise good and helpful. It so happened that one of the sages, Ṛṣabindu, was inside his hermitage when Hanumān was prowling about. Hanumān suddenly caught hold of a lion and an elephant, and tied them together at the doorstep of the hermitage. When the sage came out, he was terrified at what he saw. And he knew who had done this extraordinary feat. He promptly cursed Hanumān that the possession of this superhuman strength be completely forgotten by him. Later, upon other sages pleading with him, he retracted and made a provision that the remembrance of his strength return to him when reminded by some one.

This brought about a change in the behaviour of Hanumān. He continued to be mighty, but he was not aware of it. He became like his hero Rāma, who was valiant but he was not unduly conscious or proud of his valour (वीर्यवान् न च वीर्येण स्वेन विस्मितः।). He was thrown into the company of the Vānara chieftain Sugrīva, and promptly forgot his

role as the folk-deity. And although much mightier than Vālī, he did not help Sugrīva against his fight with Vālī, but ran away with him. Kiṣkindhā-kāṇḍa sucked him into the epic and he was engulfed by the epic events till yuddhakāṇḍa. Sundara-kāṇḍa has rightly been called as his own canto, for it is here that he shines most brilliantly.

Rāma himself wonders why Hanumān in whom courage, competence, strength, skill, brilliance and impact had made their home, did not finish Vālī, for he was mightier than Vālī as well as Rāvaṇa (7, 35, 2-3) :

अतुलं बलमेतद्वै वालिनो रावणस्य।
न त्वेताभ्यां हनुमता समं त्विति मतिर्मम॥
शौर्यं दाक्ष्यं बलं धैर्यं प्राज्ञता नयसाधनम्।
विक्रमश्च प्रभावश्च हनूमति कृतालयाः॥

Rāma suspects in his talk with sage Agastya that Hanumān did not know his own strength or else he could have burnt up Vālī like dry twig (7, 35, 11-12) :

किमर्थं वाली चैतेन सुग्रीवप्रियकाम्यया।
तदा वैरे समुत्पन्ने न दग्धो वीरुधो यथा॥
न हि वेदितवान् मन्ये हनूमानात्मनो बलम्।
यद् दृष्ट्वाजीवितेष्टं क्लिश्यन्तं वानराधिपम्

Rāma tells the sage Agastya that he sees no peer to Hanumān in the whole world in valour, zeal, brilliance of mind, courage, good nature, sweetness of temperament, politeness, skill, grace and cleverness (7, 36, 44) :

पराक्रमोत्साहमतिप्रताप-
सौशील्यमाधुर्यनयानयैश्च।
गाम्भीर्यचातुर्यसुवीर्यधैर्यैः
हनूमतः कोऽप्यधिकोऽस्ति लोके॥

Even Rāvaṇa, the hateful adversary, acknowledges before his confidants that Hanumān is without doubt the 'great spirit' in the form of a monkey (5, 46, 14) :

न मतिर्न बलोत्साहो न रूपपरिकल्पनम्।
महत्सत्त्वमिदं ज्ञेयं कपिरूपं व्यवस्थितम्॥

Hanumān the folk-deity is known by many names. Bālāji is a common name for the folk-spirit with uncanny powers and somewhat impish nature, moving about amidst us helping us, guarding us from evil of all sorts. Hanumān is the best known Bālāji. He is also known by three popular names : (1) Hanumān, (2) Āñjaneya and (3) Māruti.

1. Hanumān is a personage with a prominent jaw (hanu), prominent also because it was damaged by Indra. This gave a peculiar shape to his face, resembling a monkey's. But the expression 'hanu' (possession of which makes one 'hanu-mat' (तद्धितीय मतुप् अतिशायने।) means one who honours ('ṇu' क्तिप् प्रत्यययोगे पूजायां प्रशंसायां।) the highest truth ('hi' शिवे सलिले शून्ये धारणे मङ्गलेऽपि च। गगने नकुलीशे च रक्ते नाके च वर्ण्यते। *Medinī-Koṣa*, 33,1,)), the formless Brahman.

The expression 'hanu' also signifies (हन् + उन् = हनु) energetic movement (gati), brilliance of intellect (mati) and extraordinary accomplishments (prāpti). (Aiśvarya-bhoga-Brahma-prāpti). When Agastya tells Rāma that there is none equal to Hanumān in strength (bala), in energetic action (gati) and in brilliance of intellect (mati), (7, 35, 15), he refers to the three dimensions of 'hanu' :

न बले विद्यते तुल्यो न गतौ न मतौ परः॥

It must be remembered that roots with 'gatyārtha' also have jñānārtha (ज्ञानवाची हनु शब्दः।). This jñāna is what distinguishes Hanumān. He tells Rāma : 'Viewed from the body, I am a devotee, viewed from the soul, I am but an aspect of the Absolute, and when viewed from the stand point of the ātma, I am one with you'. Hanumān's knowledge was thus comprehensive and complete.

देहबुद्ध्या (दृष्ट्या) तु दासोऽहं जीवदृष्ट्या त्वदंशकः।

आत्मबुद्ध्या त्वमेवाहं इति मे निश्चिता मतिः॥

2. Hanumān's mother was Āñjanā, and so he is Āñjaneya. Āñjanā in her previous birth was the celestial damsel, Puñjikā-sthala by name.

According to *Śatapatha-brāhmaṇa* (8, 6, 1, 16) Puñjaka-sthalā signifies directions or quarters and Kratu-sthalā her companion, the intermediary directions. They are Agni's entourage (*senā*) :



Buḍarsingi, Karnataka



पुञ्जकस्थला च क्रतुस्थला चाप्सरसौ इति दिक् चापदिशा चेति ह
स्माह माहिस्थिः सेना च तु ते सन्निश्च (अग्नेः)॥

The same text defines directions as unlimited space (6, 5, 2, 7, अपरिमिता हि दिशः) and Vāyu is the devatā of all directions (सर्वा वा वास्यैतद्देवता। *Maitrāyaṇīya*, 2, 3, 7, 23; cf, ता (दिशः) अयं वायुः पवमान आविष्टः इति वाजसनेयिनः। *Jaiminīya-brāhmaṇā* 2, 224). Wind (or Vāyu) is the life-force, vitality (prāṇa) of the entire universe. When the wind

enters into, and fills the directions, there is movement in the universe. All the worlds then come into existence; the heavens appear. We read in *Śatapatha-brāhmaṇā* (8, 1, 2, 4) : दिशो हि लोको दिशः। The unlimited space gets limited. And whatever is the life-force becomes wind (vāyu, pavana, pavamāna) : यो वै प्राणः स वातः। (*ibid.*, 8, 1, 1, 7). Vālmīki paraphrases the scriptural position (7, 75, 62)

वायुः प्राणः सुखं वायुर्वायुः सर्वमिदं जगत्।

Hanumān being Vāyu or son of Vāyu signifies the vital current of the universe (viśva-prāṇa) rising from the earth (pṛthvī) and reaching the sun in the sky : *Maitrāyaṇī* (4, 4, 5, 9) has it :



दिशो वै स्वर्गो लोकः॥

This in fact is hanu or jñāna, the ascent from the terrestrial (diśah) to the celestial (svargo lokah). One who has this jñāna is 'Hanumān.

3. The Maruts, whose physical manifestation is Māruti, are violent stormy winds containing within themselves the fire of the vital currents (prāṇa). They are described as companions or children (मरुतो रुद्रपुत्रासः।) of Rudra, ferocious and roaring. These winds are the aspects of Agni, while the aspect of Vāyu is saumya (*Taittirīya-samhitā*, 2, 2, 2, 3).

एष वा अस्य अग्ने घोरा तनूयद्भुद्रः॥ एष रुद्रो यदग्निः॥

(2, 6, 66)

Also *Jaimini-upaniṣad* (4, 2, 1, 6) :

प्राणा वै रुद्राः प्राणा हीदं सर्वं रोदयन्ति॥

Śatapatha-brāhmaṇa (5, 3, 1, 10) :

अग्रिवै रुद्रः।



Such references are indicative of the identity of Hanumān (Vāta) with Rudra (marudgaṇa (cf. *Śiva-mahāpurāṇa*, 'Śata-rudra-samhitā' 3, 20, 12 रुद्रांशः कपिसत्तमः॥ *Ānanda-Rāmāyaṇa*, Sāra-kāṇḍa, 11, 20 रुद्रावतारः संजज्ञे वायुपुत्रः प्रतापवान्॥ *Tāra-sāropaniṣad*, 2, 3 मकाराक्षरसंभूतः शिवस्तु हनुमान् स्मृतः॥ *Śri-vidyārṇava-tantra*, 8, 13 बालैक ब्रह्मचर्याय रुद्रमूर्तिधराय च॥ *Nārada-purāṇa*, Pūrva-khaṇḍa, III, 78, 20 लोकोत्तरगुणः श्रीमान् पातु त्र्यम्बकसम्भवः॥ *ibid.*, 79, 353 प्रसन्नमूर्तिस्तरुणः शिवांशः॥ *Mantra-mahārṇava*, Pūrva-khaṇḍa, हं हनुमते रुद्रात्मकाय हुं फट्॥ ॐ नमो भगवते रुद्राय सर्वभूतात्मने हनुमते॥ This accords very well with the folk-deity character of Hanumān.



From Andhra Pradesh

Nīlakaṇṭha's *Mantra-Rāmāyaṇa* (on RV 10, 64, 8) affirms that in the Vedic religion, Rudra is the principal folk-deity and that his role could be assumed by Hanumān :



Patra Museum

ब्रह्माण्डपिण्डमाक्रान्तुं शक्तो रुद्रस्तं हनुमद्रूपं रुद्रेषु मध्ये रुद्रियं रुद्रकर्माहं
शत्रुसंहारक्षमं हवामहे ऊतये स्वकार्यसमृद्धये सवेष्टसिद्ध्यर्थमित्यर्थः॥

(cf. also *Vāyu-purāṇa* 60, 73 अञ्जनीगर्भसम्भूते। हनूमान्यवनात्मजः। यदा जातो महादेवो हनूमान्सत्यविक्रमः॥ *Agastya-saṃhitā* 32, 12, यशोवितानधवली-कृतजगत् त्रितयाय च। वज्रदेहीति चोक्त हि रुद्रावतार पदं तथा॥)







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Virāsana

CHAPTER TWO

HANUMĀN'S

(Personality)

By all accounts, Hanumān is the most impressive character in the entire epic. His has been the most winsome personality. It is remarkable (sundara). In fact, the canto of the epic where he is the main character has been named Sundara-kāṇḍa. And this, despite his broken jaw early in his life, thanks to Indra's blow from his Vajra.

Whatever his physical form and however it is valued, there is no doubt there is great beauty in his personality, recognizing by all who came into contact with him, without an exception. Rāma became his admirer at the very first meeting, and remained one till the end of the epic. Hanumān treated Rāma like his master; but Rāma always treated Hanumān as a friend. Rāma was duly impressed by the way Hanumān made himself understood. He told Lakṣmaṇa (4, 3, 28-30) :

नानृग्वेदविनीतस्य नायजुर्वेदधारिणः।

नासामवेदविदुषः शक्यमेवं विभाषितुम्॥

नूनं व्याकरणं कृत्स्नमनेन बहुधा श्रुतम्।

बहुव्याहरतानेन न किञ्चिदपशब्दितम्॥

न मुखे नेत्रयोश्चपि ललाटे च भ्रुवोस्तथा।

अन्येष्वपि च सर्वेषु दोषः संविदितः क्वचित्॥

“It is impossible for one to talk so well unless he is disciplined in Vedic studies. Surely, he must be thoroughly acquainted with grammar. He talked for so long, but there was no faulty speech whatsoever. Nor was there any fault to be seen in his facial expressions, in his looks when he spoke, in his forehead or eyebrows, nor in any of his limbs!” This was the first impression of Rāma, when Hanumān was still a stranger.

Later, Jāmbavān also testifies that Hanumān is expert in all branches of learning 4, 66, 2 वीर वानरलोकस्य सर्वशास्त्रविदां वर।). Rāma's first impression of Hanumān also gives a lie to the monkey character of Hanumān. What is the significance of Hanumān forsaking the Vānara-form and adopting the bhikṣu-form while speaking to Rāma and Lakṣmaṇa? (कपिरूपं परित्यज्य... भिक्षुरूपं ततो भेजे।). The poet calls this a cunning (शठबुद्धितया कपिः।). The Vānaras spoke a dialect, but the bhikṣu (mendicant) spoke in Sanskrit. Hanumān obviously wanted to impress, and so spoke in Sanskrit. And Rāma was promptly impressed, for Hanumān spoke perfect Sanskrit. Hanumān could have used 'm anu-ya' viz. Non-vānara and non-bhikṣu) dialect, as he did while speaking to Sītā later in the Aśoka-grove in Lankā. He did not then use the bhikṣu-language (viz. Sanskrit) lest he be mistaken for Rāvaṇa in disguise; and he not use the Vānara-dialect, for Sītā may not have understood. So he used the 'manuṣya' language, which must have been common among all men. He decided that he must necessarily use the mānuṣa dialect (Sundara-kāṇḍa 30, 19)

अवश्यमेव वक्तव्यं वाक्यमर्थवत्॥

The poet adds that cultured and refined as he was, and also diplomatic he spoke to her softly, sweetly, briefly and meaningfully.

अथ संस्कारसम्पन्नो हनुमान् सचिवोत्तमः।

उवाच वचनं श्लक्ष्णं मधुरं लघु॥

Rāma and Hanumān remained life-long friends, bound to each other with ever-increasing mutual regard and love. When the Vānara search-parties were being despatched to find out the whereabouts of Sītā, Sugrīva was confident that Hanumān would be able to accomplish the job. "I see your steps do not falter on land, in water or in air. And you are well acquainted with all the worlds of the asuras, gandharvas, Nāgas, gods the oceans and hills. Your movement, speed, lustre and lightness are like your father's. There is none in the world who is equal to you in valour or might. Think therefore of how to get at Sītā. In you, alone, Hanumān, is strength, wisdom, valour, sense of space and time, and the knowledge of how to go about" 94, 44, 3-7) :

न भूमौ नान्रिक्षे वा नाम्बरे नामरालये।
 नाप्सु वा गतिभंगं ते पश्यामि हरिपुङ्गव॥
 सासुरा सहगन्धर्वाः सनागनरदेवता।
 विदिताः सर्वलोकास्ते ससागरधराधराः॥
 गतिर्वेगश्च तेजश्च लाघवं च महाकपे।
 पितुस्ते सदृशं वीर मारुतस्य महौजसः॥
 तेजसा नापि भूतं न समं भूवि विद्यते।
 तद्यथा लभ्यते सीता तत्त्वमेवानुचिन्तय॥
 त्वय्येव हनुमन्नस्ति बलं बुद्धिः पराक्रमः।
 देशकालानुवृत्तिश्च नयश्च नयपण्डित॥

Rāma who was listening to Sugrīva approved wholeheartedly. He was sure that Hanumān would meet with Sītā wherever she was and return reassuring her. He therefore entrusted to Hanumān his own signet-ring to be delivered to Sītā. He knew that Hanumān was capable of persistent effort and that his might was coupled with strength of character. Sugrīva's words had reassured him. Rāma bade farewell to Hanumān and wished him luck (4, 44, 13-14 and 4, 6, 29).

अनेन त्वं हरिश्रेष्ठ चिह्नेन जनकात्मजा।
 मत्सकाशादनुप्राप्तमनुद्विग्नानुपश्यति॥
 व्यवसायश्च ते वीर सत्त्वयुक्तश्च विक्रमः।
 सुग्रीवस्य सन्देशः सिद्धिं कथयतीव मे॥
 अस्मिन् कार्ये प्रमाणं हि त्वमेव कपिसत्तम
 जानामि सत्त्वं ते सर्वं गच्छ पन्थाः शुभस्तव॥

Rāma is never tired of voicing his gratitude to Hanumān and of recounting the extraordinarily mighty deeds of Hanumān, especially before the holy sages of the forest. The sages knew about the heroic deed of the great Vānara already. Rāma tells the sage Agastya that it was by the single-handed valour of Hanumān alone that Lanka was defeated, Sītā was discovered and won back, and Lakṣmaṇā's life was

saved. Rāma could now go back to Ayodhyā as king and join with his relatives and friends (7, 35, 1-10) :

एतस्य बाहुवीर्येण लङ्कन सीता च लक्ष्मणः।

प्राप्ता मया जयश्चैव राज्यं मित्राणि बान्धवाः॥

The sage responded : “Yes, indeed, whatever you say is true! There is no one equal to Hanumān in physical strength (bala), in energetic action (gati) and in intellectual acumen (mati)” (7, 35, 15) :



सत्यमेतद्रघुश्रेष्ठ ब्रवीषि हनूमति।

न बले विद्यते तुल्यो न गतौ न मतौ परः॥

The crowning glory of Hanumān's career came when Rāma and Sītā were coronated in Ayodhyā after their return from Lankā. Rāma's

present to his best friend and selfless benefactor was a fast, firm and fond embrace (एष मे परिष्वङ्गः)। Whatmore can possibly be given? Rāma said: “Hanumān, for every one of the helps you have rendered me, I give you my whole life. For the others, I am only remain in gratitude! But all the help I have received from you, may they, disappear in me! For should I think of helping you in return, you must get into some distress and difficulty, for it is only then that one needs help from others. Let that not happen” (7, 117, 23-24)



एकैकोपकारस्य प्राणान् दास्यामि ते कपे।
 शेषस्यैहोपकाराणां भवाम ऋणिनो वयम्॥
 मदङ्गे जीर्णतां यातु यत्त्वयोपकृतं कपे।
 नरः प्रत्युपकाराणां आपत्स्वायाति पात्रताम्॥

There was another touching incident that happened on the same occasion. Rāma and Sītā were seated on the throne when Rāma quietly

passed on a precious pearl necklace to Sītā and asked her to present it to whoever she thought deserved it, whoever was brilliant, steadfast, renowned, competent, strong, most, strong, modest, diplomatic, manly, mighty and wise. Sītā thereupon looked round and beckoned to Hanumān. She presented the necklace to him, and everyone applauded (6, 128, 82-83) :

तेजो धृतिर्यशो दाक्ष्यं सामर्थ्यं विनयो नयः।

पौरुषं विक्रमो बुद्धिर्यसिमन्त्रेतानि नित्यदा॥

हनूमांस्तेन हारेण शुशुभे वानरर्षभः।

चन्द्रांशुचयगौरेण श्वेताभ्रेण यथाऽचलः॥

With that lovely necklace round his neck, Hanumān shone like a mountain with its peak encircled by a ring of snow-white cloud.

Another episode to throw light on Hanumān's personality : When the Vānara search-party that had come down South had assembled on the sea-shore, deliberating on which of them would be capable of crossing the ocean to reach Laṅkā, Hanumān sat at a distance, alone, aloof, silent and absorbed in his own thoughts. Jāmbavān noticed this, and went up to him. "Hanumān, you are the mightiest of the Vānara heroes. It is you alone that can cross the ocean. Why are you sitting here silent? Do you see that we are all worried? Get up and help us." (4, 66, 36-37)

वीर वानरलोकस्य सर्वशास्त्रविदां वर।

तूष्णीमेकान्तमाश्रित्य हनुमन् किं न जल्पसि॥

उत्तिष्ठ हरिशार्दूल लङ्घयस्व।

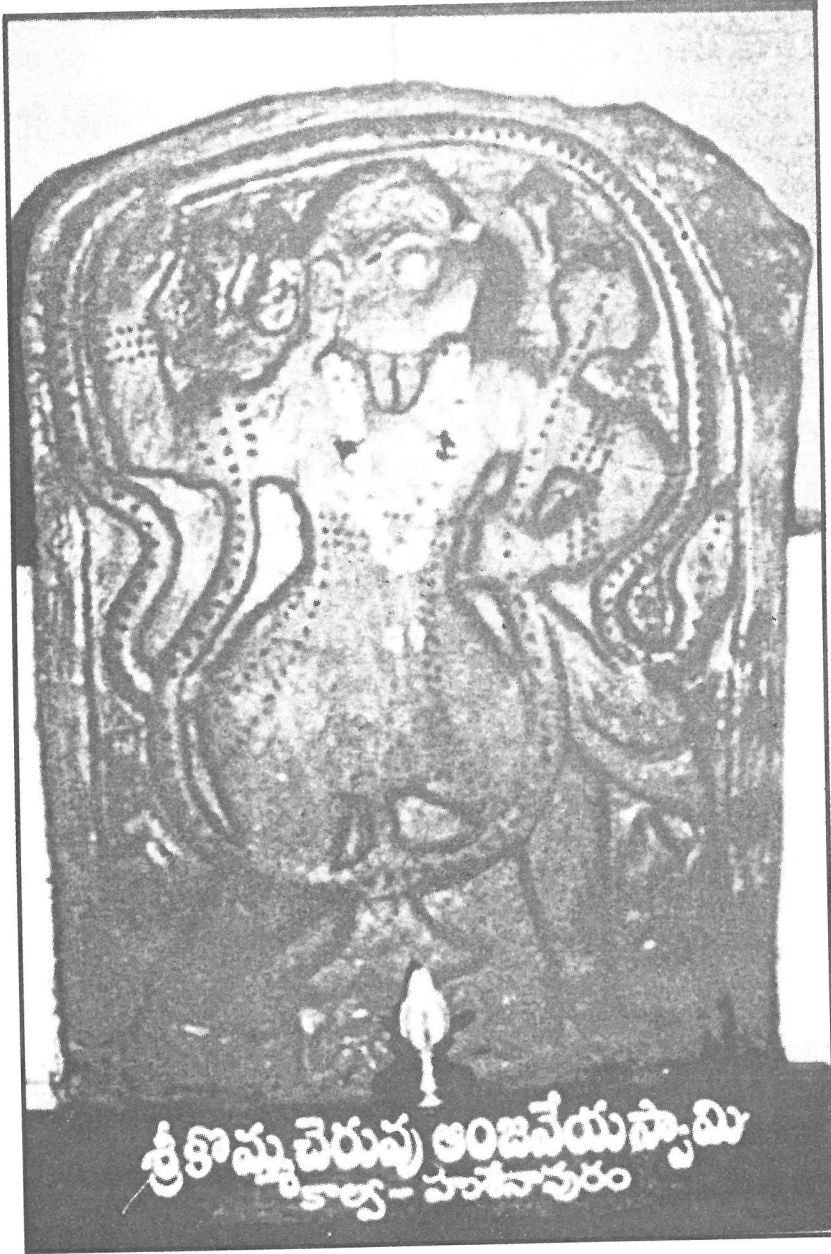
परं हि सर्वभूतानां हनुमन् वा गतिस्तव॥

विषण्णा हरयः सर्वे हनुमन् किमुपेक्ष्यसे।

विक्रमस्व महावेग विष्णुस्त्रीन् विक्रमानिव॥

Further, Jāmbavan reminded Hanumān of his physical prowess that was equal to that of Sugrīva himself, his lustre and power equal to those of Rāma and Lakshmaṇa, his strength, speed and valour equal to those of Garuḍa. And strength, intellect, brilliance and presence are

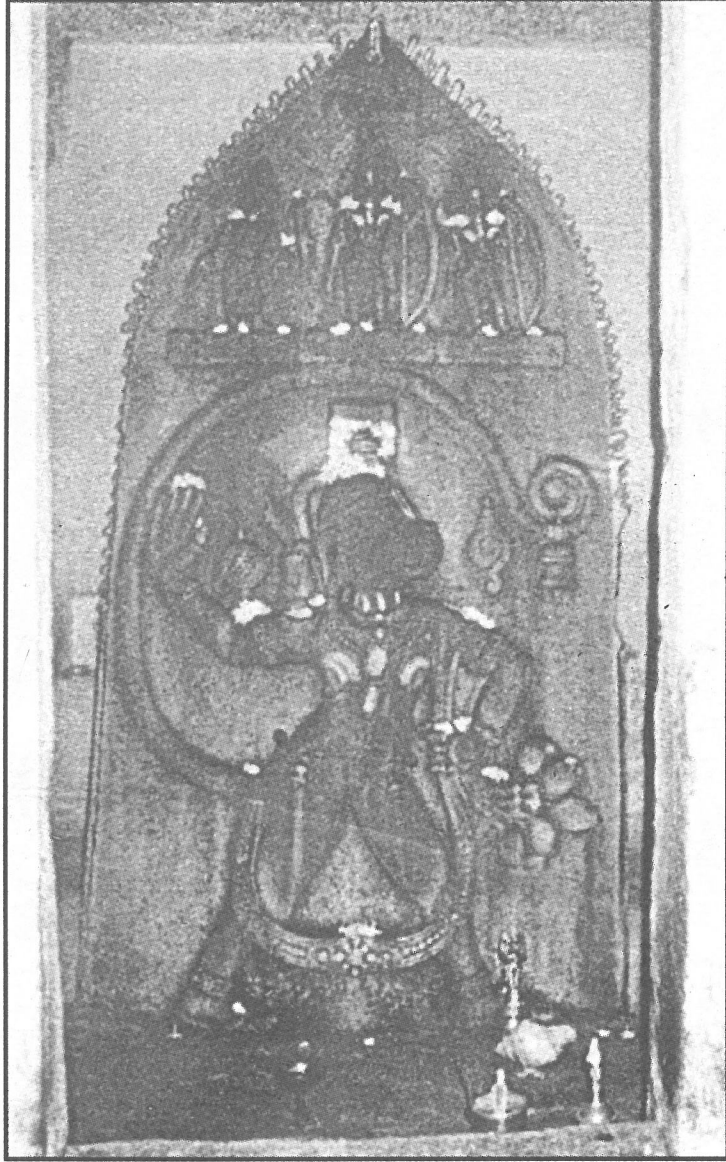
especial possessions of Hanumān not shared by any other being. “Why do you not wake up to all this?” (4, 66, 3 etc.)



हनुमन् हरिराजस्य सुग्रीवस्य समो ह्यसि।
रामलक्ष्मणयोश्चापि तेजसा च बलेन च॥

पक्षयोर्यद् बलं तस्य भुजवीर्यबलं तव।
विक्रमश्चापि वेगश्च न तेनापहीयते॥

बलं बुद्धिश्च तेजश्च सत्त्वं च हरिपुङ्गव।
विशिष्टं सर्वभूतेषु किमात्मानं न बुध्यसे॥



Prāṇadēvaru, Brahmanīpura, Channapatna



Wood, Kaviyoor Temple, Kerala

The story of the curse apart, Hanumān's nature was modest; he was not given to bragging. And he never volunteered to undertake any activity on his own. But whatever job he was entrusted with, he would do it most conscientiously, whole-heartedly, earnestly, and willingly. Even the search for Sītā was not his idea, nor did he set out for it on his own. He was only doing what Sugrīva asked him to do, and he did that very well (6, 1, 6) :



Devanahalli

भर्तृकार्यं हनुमता सुग्रीवस्य कृतं महत्॥

Sigrīva was his master, and he looked upon himself as but his minister (saciva). Rāma was his master, and he was only his messenger (dūta). Hanumān tells Rāvaṇa as much (5, 57, 19).

दूतोऽहमिति विज्ञाय राघवस्यामिततेजसः।
श्रूयतामेव वचनं मम पथ्यमिदं प्रभो॥

He never exceeded his brief, and did not take decisions independently. He was not the leader of the search-party; Jāmbavān was his elder. So he listened to Jambavān on all matters. It was Jāmbavān who asked him to cross the ocean and go to Lankā : When the Vānara chieftains were deliberating on the sea-shore, Hanumān most naturally kept quiet. It was not his nature to interfere or make himself heard. He was no doubt the mightiest of them all and most sagacious. But he knew how to keep in the background. Arrogance and aggression were far from his nature. He shared this trait with his master, Rāma who was exceedingly mighty but not in the least conscious of it himself.

वीर्यवान् न च वीर्येण स्वेन महता विस्मितः॥

Along with Hanumān, Sugrīva sent other 'leaders of troops' (yūthapas) : Nīla, Gavaya, Gavākṣa, Gandha-mādana, Śarabha, Mainda, Panasa, Balīmukha, Dadhimukha, Suṣeṇa, Tāra and Kesari. Although Sugrīva and Rāma were confident that Hanumān would succeed, this was not made known to the Vānara chieftains. They did not treat Hanumān as distinct or distinguished from other 'yūthapas'; and Hanumān did not make much of what Sugrīva or Rāma told him before he left. Even the possession with him of Rāma's signet ring to be delivered to Sītā did not receive his further attention. He was just one of the many yūthādhīpas, and did not claim a special status for himself.

However, his behaviour on the battle-field was different : violent, aggressive, ruthless, impulsive and cruel. Even Rāvaṇa had a taste of it. Hanumān during his epic career had many roles to play : diplomat, preacher, warrior, counsellor, organiser and rescuer. As a warrior, he was undoubtedly heroic. His was an awful presence in the battle-field, at once terrible and resourceful. He was equally proficient in fighting in the air (as with Surasā), under water (as with Simhikā) and on land (as with Laṅkinī). He would leap and fly in the air, appear and disappear at will, and attack the enemy all on a sudden. His body, adamant (vajraṅga) and proof against all injury and attack, was sufficient instrument of warfare for him : tearing nails (nakhāyudha), biting teeth (dantāyudha), blow from the fists (muṣṭi-prahāra), powerful slap (capetīkā). We read in *Nārada-purāṇa* (pūrva-khaṇḍa III, 78, 43):

नखायुधाय भीमाय दन्तायुधधराय च।
विहगाय शर्वाय वज्रदेहाय ते नमः॥



Bānasavāḍī Añjaneya

He is described as an adept in nail-fighting (nakha-yuddha-viśārada). He would uproot trees and brandish and hurl them against the enemy with force and speed :

सालं विपुलमुत्पाद्य भ्रामयामास वीर्यवान्।

(5, 44, 12)

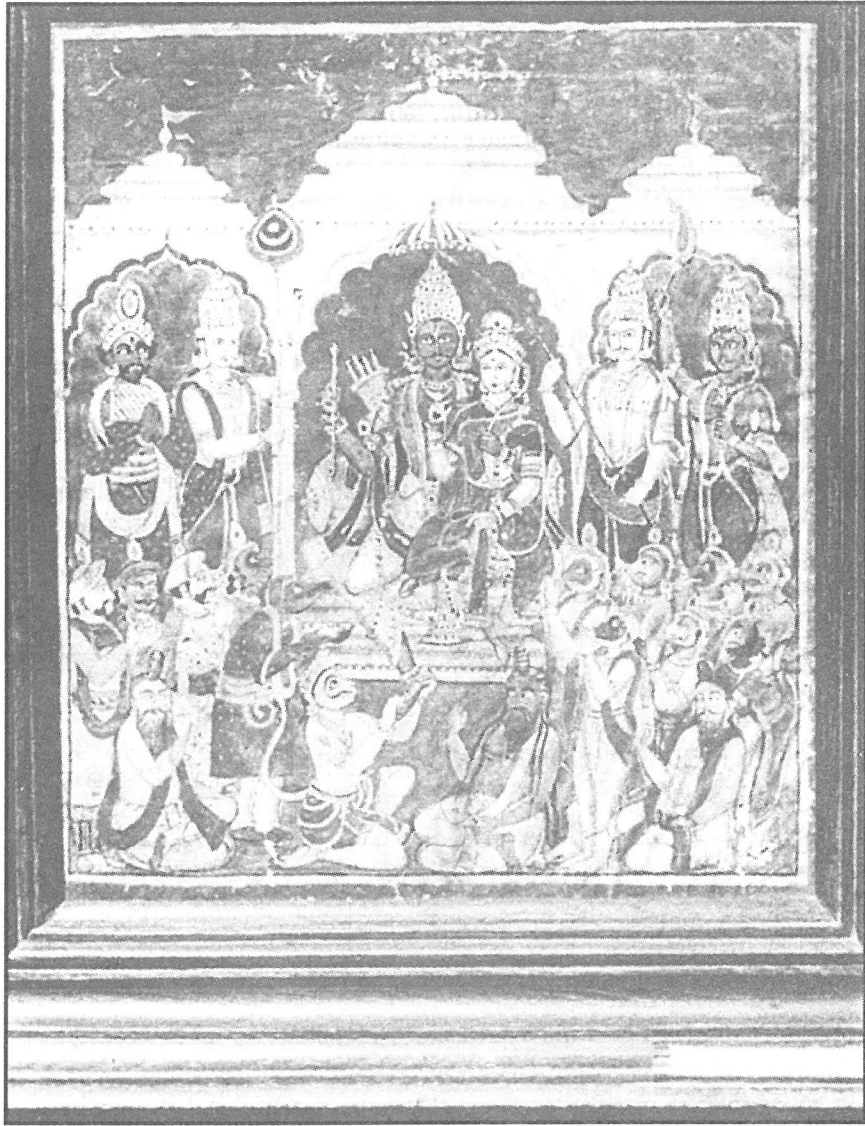
ततोऽन्यं वृक्षमुत्पाद्य कृत्वा वेगमनुत्तमम्।
शिरस्यभिजघानाशु राक्षसेन्द्रमकम्पनम्॥

(6, 56, 29)

He would pick up huge boulders and rocks and hit the adversary with them, as he attacked Dhūmrākṣa (6, 52, 32) :

विद्राव्य राक्षसं सैन्यं हनूमान् मारुतात्मजः।
गिरेः शिखरमादाय धूम्राक्षमभिदुहुवे॥





Agni-purāṇa (17, 8) also narrates :

हनूमान् गिरिशृङ्गेण धूम्राक्षमवधीद्विपुम्॥

Also *Śrīvidyārṇava-tantra* (Hanumat-stuti-prakaraṇa, 28, 13)

करालशैलशस्त्राय द्रुमशस्त्राय ते नमः॥

His clenched fist was the most powerful weapon. He used it often. He struck Rāvaṇa himself on the chest with his fist and made him unconscious for a moment (*Adhyātma-Rāmāyaṇa* 6, 11, 6-8).

हनूमानथ चोत्प्लुत्य रावणं योद्धुमाययौ।

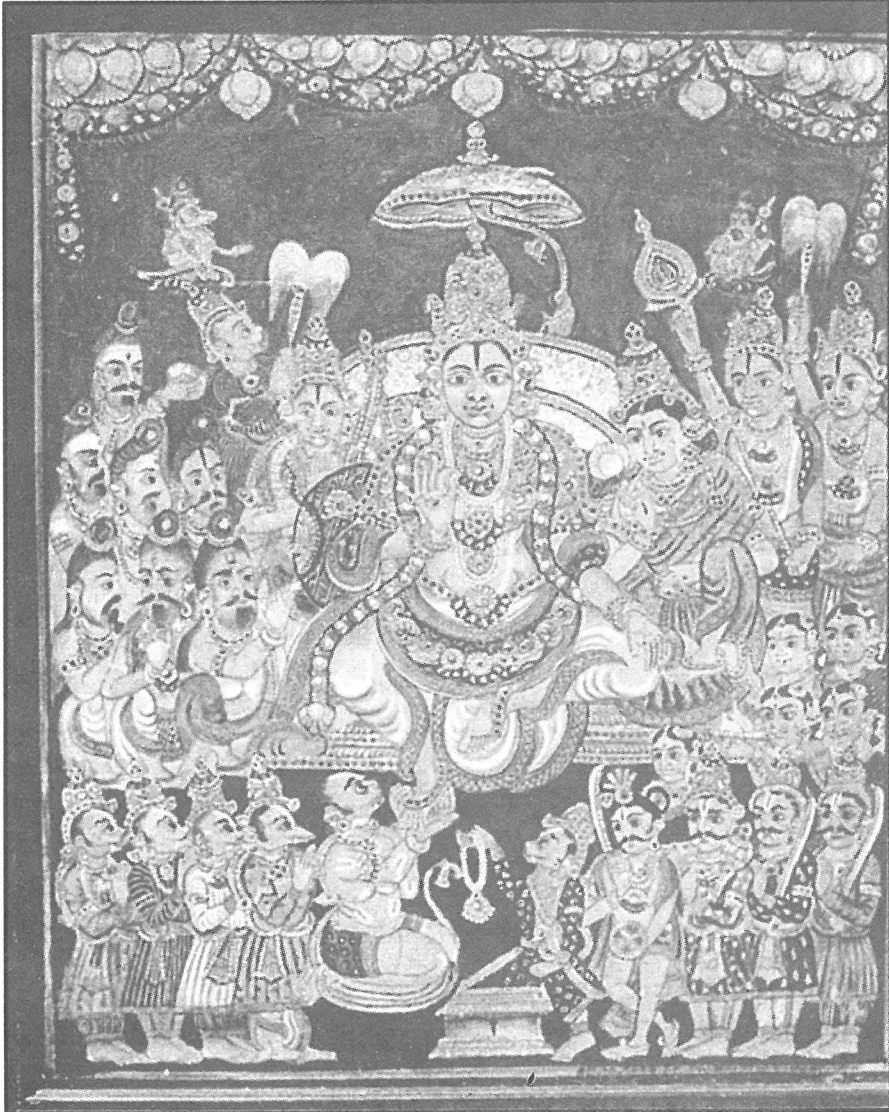
आगत्य हनुमान् रक्षोवक्षस्यतुलविक्रमः॥

मुष्टिबन्धं दृढं बद्ध्वा ताडयामास वेगतः।

तेन मुष्टिप्रहारेण जानुभ्यामापतद्रथे॥

मूर्छितोऽथ मुहूर्ते स रावणः पुनरुत्थितः।

उवाच च हनूमन्तं शूरोऽसि मम सम्मतः॥



Rāvaṇa when he woke up acknowledged the heroic act of Hanumān. In fact, Rāvaṇa came later to admire Hanumān's courage, strength and fighting fitness. He tells his people that this was not in reality a Vānara hero, but a great being, a great presence (mahā sattva) in that guise.

Then there is the story of the demon Kālanemi in the guise of a fake guru demanding fees from Hanumān and receiving the fees in the form of blows from the fist (*Adhyātma-Rāmāyaṇa*, 6, 7, 30-3):

गृहाण मत्तो मन्त्रास्त्वं देहि मे गुरुदक्षिणाम्।
इत्युक्ते हनुमान् मुष्टिं बध्ना ह राक्षसाधम।
गृहाण दक्षिणामेतां इत्युक्त्वा निजघान तम्॥

His hard-hitting slaps were no less effective. He killed the eight well-bred and strong horses of Akṣa-Kumāra (son of Rāvaṇa) with his bare hands (5, 47, 31) :

स तस्य तानष्टवरान् महाहयान्
समाहितान् भारवहान् विवर्तने।
जघान वीरः पथि वायुसेविते
तलप्रहारैः पवनात्मजः कपिः॥

He frequently pulled up pillars and attacked his enemies. In Meghanāda's mansion, he pulled up a pillar and killed the charioteer and his horses, and pulverized the chariot in a moment and with great glee.

ततोऽतिहर्षात् हनुमान् सतम्भमुद्यम्य वीर्यवान्।
जघान सारथिं साश्वं रथं चाचूर्णयत् क्षणात्॥

The mace (gadā) was of course his favorite weapon and constant companion. Iconographic prescription suggests that he carries the mace in his left hand.

He is also known to have used other conventional weapons of warfare occasionally. He used the sword, for instance, for cutting off the three heads of Rāvaṇa's son Triśiras, at one stroke (6, 70, 47) :

स तस्य शीर्षाण्यसिना शितेन
किरीटजुष्टानि सकुण्डलानि।

क्रुद्धः प्रचिच्छेद सुताऽनिलस्य
त्वष्टुः स तस्येव शिरांसि शक्रः॥

He carried Mudgara in hand, flew into the sky and landed on the head of Aksa-kumāra, striking him with that weapon (*Adhyātma Rāmāyaṇa* 5, 3, 87-88) :

तमुत्पपात हनुमान दृष्ट्वाकाशे समुदगरः।
गगनात् त्वरितो मूर्ध्ना मूदगरेण व्यताडयत्।
हत्वा तमक्षं निःशेषं बलं सर्वं चकार सः॥

Parigha was used by him to kill the rākṣasas (5, 42, 47) :

स तं परिघमादाय जघान रजनी चरान्॥

In particular, he attacked Jambumālī with this weapon and felled him from his chariot (*Rāmāyaṇa-mañjarī*, Sundara-kāṇḍa, 437).

ततः परिघमादाय घोरघोषभ्रमं युधि।
अपातयत् कपिवरः स्यन्दनाज्जम्बुमालिनम्॥

As said earlier, although Hanumān was the pivotal figure in the battle, he did not fight for any personal gain or for self-glorification. He was content to describe himself as Sugrīva's minister or as Rāma's emissary.

प्राप्तोऽहं प्रेषितस्तेन सुग्रीवेण महात्मना।
राज्ञा वानरमुख्यानां हनुमान्नाम वानरः॥

But the ferocity with which he fought the battle was exemplary. In the great battle that began on the first day of the bright fortnight of the month of Phālgua and raged for ten days, Hanumān the warrior is shown at his best. He struck terror into the rākṣasa ranks, and devastated the enemy manpower and resources.

On the second day, he killed Dhumrākṣa, the next day he killed Vajradamṣṭra, on the fourth day by killed Akampa, on the sixth day he killed Devāntaka and Triśiras (son of Rāvaṇa). On the ninth day (Navami) in the Kūṭa-yuddha, Indrajit struck the brahmāstra against Lakṣmaṇa and felled him unconscious. The same night, Hanumān flew

to Sañjīva-mountain brought Sañjīva-karaṇī and Viśālya-karaṇī herbs, which brought Lakṣmaṇa back to life.

His fight with the rākṣasa heroes in the battle and bringing of Sañjīvinī to revive Lakṣmaṇa were his final acts of marvel. But earlier, he had already achieved great glory : crossing of the ocean (samudra-langhana), discovering Sītā (sītānveṣaṇa), destroying Rāvaṇa's favorite garden (aśoka-vāṭikā-dhvamsana) and burning up of the city of Lankā (lankā-dahana). Besides these major events there were minor skirmishes and combats, like those with Surasā, Simhikā, Lañkiṇi, Kālanemi and so on, which established Hanumān's superior warring skills.

'Crossing the ocean' (samudra-taraṇa, samudra-langhana) needs some explanation. Hanumān had to cross the ocean to reach Lankā where Sītā was held in captivity. How did he cross? Did he swim across the waters, or leap in the air? The confusion is caused by the expression 'plavanga' or 'plavaga' (which *Amarakoṣa* gives as synonyms of monkey : kapi, plavanga, plavaṅga, śākhāmṛga, balīmukha, markāṭa, vānara, kīśa and vanaukāḥ, in 'Simhādi-varga', and hari in 'Nānārtha-varga'), which means floating in water and also flying in air. The more romantically inclined would prefer the latter meaning (laṅghana, leaping across, jumping across in the air). It must be noted that a distinction is made between 'leaping across' (laṅghana) and 'swimming across' (plavana) in the text (4, 66, 19, Vāyu to Añjanā)

लघने पल्वने चैव भविष्यति मया समः॥

And Vālmiki's own words suggest swimming across the waters :

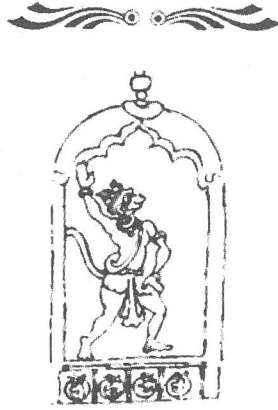
तस्य वानरसिंहस्य पल्वमानस्य सागरम्।

कक्षपुटो वातः जीमूत इव गर्जति॥

Note the expression 'plavamānasya sāgaram', "as the Vānara hero was floating across the waters". While the textual reference to the distance between the Indian shore and Lankā would amount to about eight hundred miles (cf. Vālmiki, 6, 1), the actual distance from shore to shore is less than sixty miles. Swimming across this distance is no doubt, a feat, but it is within the realm of possibility, especially when

we note that Rāmeśvaram is just about three kilometres away from the India coast (eleven miles long), and joined to the main land by a rocky cause way, and that less than thirty miles away is another island, Mannar (eighteen miles in length). *Skanda-purāṇa* (9, 10, 16), which does not mention 'samudra-langhana', does refer to the bridge built by the Vānaras; and it mentions that there were many hill emergencies along the track :

बद्धोदधौ रघुपतिर्विविधाद्रिकूटैः
सेतुं कपीन्द्रकरकम्पितभूरुहाङ्गैः॥



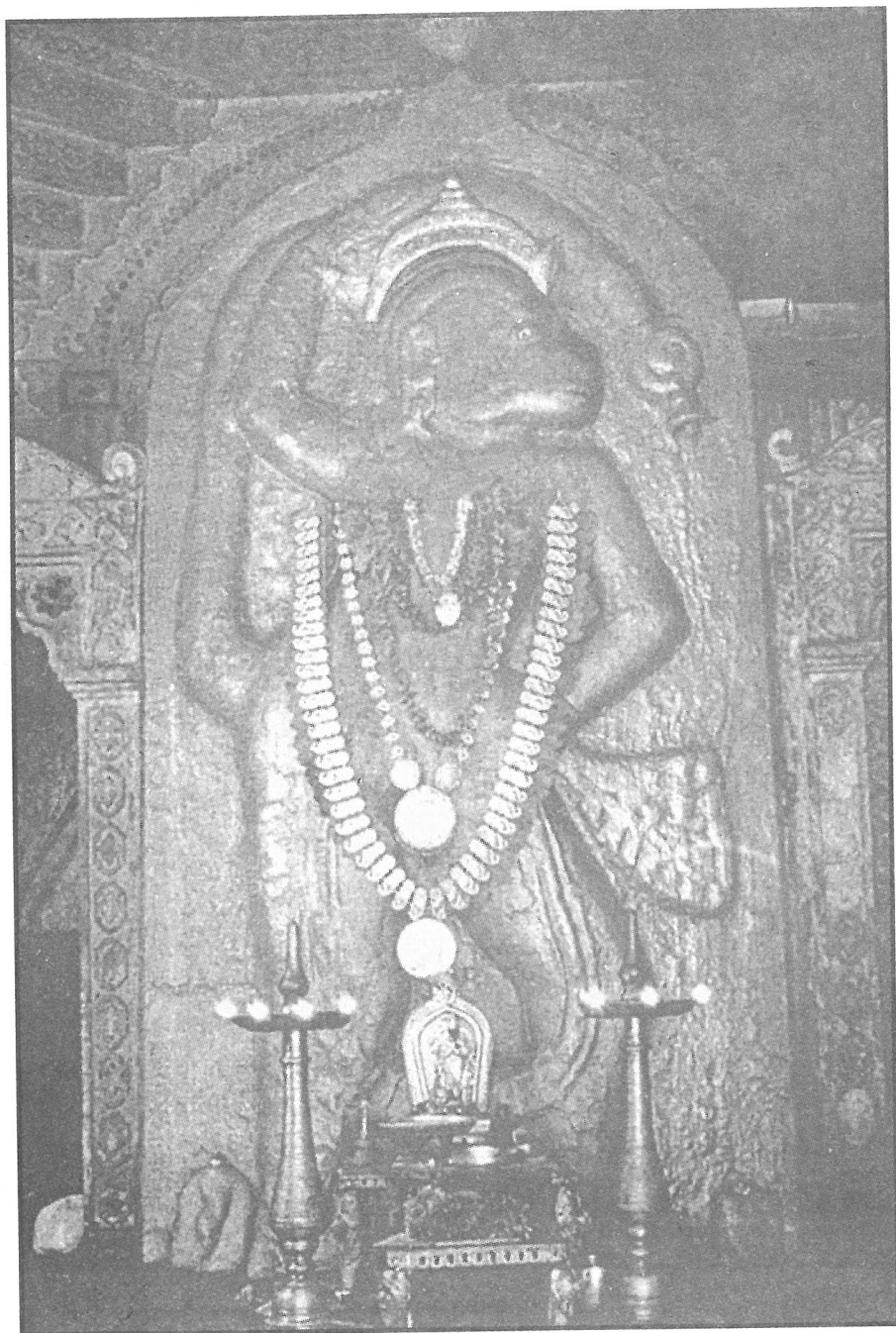


Mūlki S K





Pañcamukha Āñjaneya



Srī Vīra Maruti Temple, Karkala

CHAPTER THREE

HANUMĀN

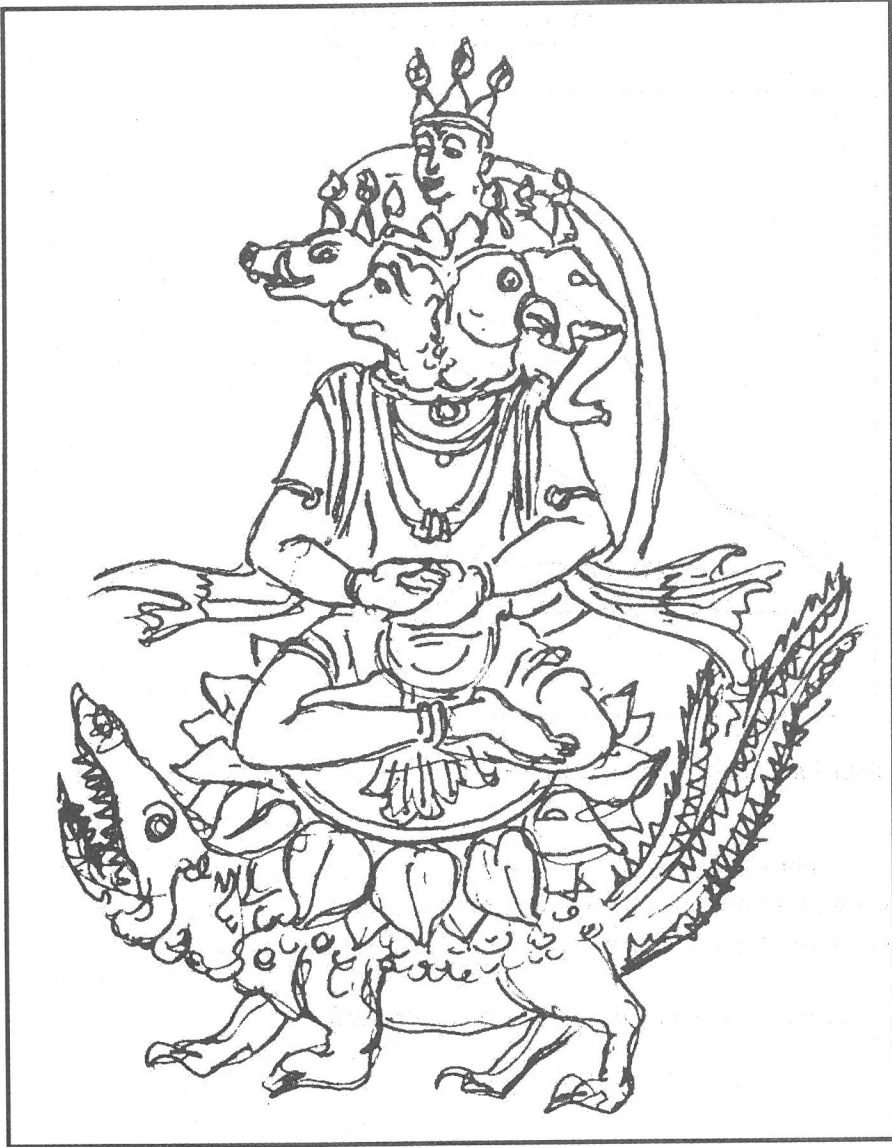
(Iconography)

Hanumān thus has two principal aspects : one associated with the Rāma saga, and the other as an independent folk-deity. As associated with Rāmāyaṇa, the earliest available evidences go back to the fifth century A.D. But surely there were icons of Hanumān even before that date. And some iconographic traits have survived from that day to this.

Very early representations are those of the guardian of human settlements (grāma-rakṣaka), verily of a folk-deity, popular but awesome, trustworthy but terrible.

1. Usually his images were large in size; it is the case even today. They were carvings in bold or low relief on boulders or stone slabs, crude of course, but human in form, however grotesque. Even today, figures of Hanumān in the round are rare; more often they are carvings. Early specimens do not show a monkey-face, or a tail.
2. Early specimens like the medieval and modern ones, were also alone (kevala), without consorts, associates or attendants. Sometimes, he is seen trampling upon a demon. He was invariably two-armed, with hands bare or with clubs in them.
3. The deity either stands (sthānaka), ready to set out to fight or in a moving posture (yānaka), about to attack an enemy. He is never seen seated comfortably. His posture is always heroic (vīra).
4. He is known by many names. Bālāji is a popular one. Any folk-guardian in human form with uncanny powers that man can befriend is called a Balaji. He is also a vīra (bīr), a hero.

5. He had no sectarian restrictions, nor any worship-specifications. He was easily, freely and naturally accessible to all, with no distance of any sort.



Hanu-bhairava

One can see that most of these conditions hold good for Hanumān of today. However, his association with Rāmāyaṇa has introduced some new dimensions to his personality. He is no longer a mere folk-deity in

a heroic mould. He has been incorporated into the country's variegated cultural milieu. He has even acquired a cultic significance, a literary armour and a spiritual aroma. He is now multi-faceted; and alongside this, his iconographic variety has also been effected.

1. Bhaktāñjaneya



The major transformation of course is that he became a fervent, model, Rāma-devotee (bhakta), keeping in abeyance his own deity-hood. With Rāma, Sītā and Lakṣmaṇa, he constitutes the famous Rāma

catuṣṭaya, himself standing at one end in all humility. With Bharata also included, it becomes Rāma-pañcāyatana, Hanumān retaining his position of a devotee. After Rāma returned with Sītā from Lankā, there is the coronation scene in Ayodhyā. Rāma is seated on the golden throne with Sītā in all splendour and glory, but it is Hanumān seated at Rāma's feet in all humility, that steals the show. There is a Sanskrit verse which describes this scene, but introduces a small innovation. Rāma's right hand is held in the posture of exposition (vyākhyāna-mudrā). He is initiating Hanumān into Tārakā-mantra, and Hanumān is receiving it and reading it aloud. This forms the theme of many stone-sculpture panels and paintings.



Ekānta-rāma

वैदेहीसहितं सुरद्रुमतले हैमे महामण्डपे
 मध्येपुष्पकमासने मणिमये वीरासने सुस्थितम्।
 अग्रे वाचयति प्रभञ्जनसुते मुनिभ्यः परं
 व्याख्यान्तं भरतादिभिः परिवृतं रामं भजे श्यामलम्॥

This is the characteristic feature of the iconographic variety known as Bhaktāñjaneya. Hanumān here either stands or sits with folded hands (añjali), near Rāma or alone. He may carry the mace or not in this posture. While seated, he may assume the vīrāsana posture, or may assume the familiar lotus posture. Such images are found in the handle of the brass bells used in temples and households.



Agastya-samhitā prescribes that in Rāma temples, Hanumān must invariably be shown as a devotee in attendance :

उपविष्टं पद्ममध्ये वीरासनमनोहरम्।
हनुमत्सेवितं चाग्रे कुर्यादिव मनोहरम्॥

Rāma is in the centre of the group, seated in *vīrāsana* posture and handsome in appearance. Hanumān is in front of Rāma (agre). *Vaikhānasāgama* prescribes that Hanumān made in *septa-tāla* measure should be shown on the right side of Rāma, slightly in front of him :

हनूमन्तं प्रमुखे किञ्चिद्दक्षिणमाश्रित्य... सप्ततालमितं द्विभुजम्।
दक्षिणेन हस्तेनास्यं वामेन स्ववस्त्रं च पिधानं किञ्चिदूर्ध्वाननं कारयेत्॥

Hanumān here stands, covering his mouth with his right hand as a mark of humility and covering his lion-cloth (*kaupīna*) with his left, also as a mark of humility. The text also lays down that he, in a monkey form, wears white garments, adorned with all ornaments and in an attitude of communicating a message to Rāma from Sītā:

श्वेतवस्त्रधरः कपिरूपः सर्वाभरणभूषितः द्विभुजः सीतायाः वार्ताविज्ञापनपरः।

1. हनूमान् रामपदाब्जसङ्गी वर्णिवरः शुचिः।
सञ्जीवनापहर्ता ते दीर्घमायुर्ददात्विह॥
2. स्फटिकाभं स्वर्णकान्तिं द्विभुजं च कृताञ्जलिम्।
कुण्डलद्वयसंशोभिमुखाम्बुरुहं भजे॥
3. द्विभुजं स्वर्णवर्णाभं रामसेवापरायणम्।
मौञ्जीकौपीनसहितं मां धारयेद्रामसेवकम्॥
4. नमः श्री रामभक्ताय अक्षविध्वंसनाय च।
नमो रक्षःपुरीदाहकारिणे वज्रधारिणे॥
5. मारुतिं वीरवज्राङ्गं भक्तरक्षणदीक्षितम्।
हनूमन्तं सदा वन्दे राममन्त्रप्रचारकम्॥
6. रामसिद्ध्यर्थरूपोऽयं हनूमान्मारुतात्मजः।
तस्तात्सर्वप्रयत्नेन तोषयेद् भक्तकामदम्॥

2. Dūtāñjaneya

It was his devotion to Rāma that prompted Hanumān to become an emissary of Rāma (dūta). He was directed by his master Sugrīva to go and search for Sītā; and Hanumān willingly consented. He crossed the ocean, went to Lankā, met with Sītā, reassured her, delivered Rāma's message to her, gave an effective warning to Rāvaṇa, and returned to the Indian mainland. He delivered Sītā's crest-jewels to Rāma and made him happy. All this was Dūtāñjaneya's exploits. He tell Sītā that he was but the emissary of Rāma (*Adbhuta-Rāmāyaṇa*, 5, 2, 23, 24) :

दासोऽहं कोसलेन्द्रस्य रामस्य परमात्मनः।
सचिवोऽहं हरीन्द्रस्य सुग्रीवस्य शुभप्रदे॥

He tells Rāvaṇa also : (*Vālmīki*, 5, 50, 19) :

दूतोऽहमिति विज्ञाय रामस्यामिततेजसः।
श्रूयतामेव वचनं पथ्यमिमं प्रभो॥

A part of his job as an emissary was to convince Sītā of his won might and to strike terror into the heart of Rāvaṇa :

उल्लङ्घ्य सिन्धोः सलिलं सलीलम्।
यः शोकवह्निं जनकात्मजायाः।
आदाय तेनैव ददाह लङ्कां
नमामि तं प्राञ्जलिराञ्जनेयम्॥

The fine poem tells us that he waded across the ocean with ease, met with Sītā who was in deep distress. He caught fire from her heart and burnt down the entire island. Another verse is in the same lines (*Hanumān-nāṭaka*) :

निःश्वासेनैव सीतायाः राजन् कोपानलेन च।
दग्धपूर्वा तु सा लङ्का निमित्तमभवत्कपिः॥

By her sighs of anguish, and by the fire of her indignation, Sītā had already burnt down Lankā, Hanumān did it again by proxy. He thus accomplished his 'dautya' (role as emissary) with valour, skill and fortitude. He did not exceed his brief, but he showed extraordinary

restraint and courage. He behaved like a perfect emissary, but also as a talented diplomat. Sītā was amply reassured, and Rāvaṇa was promptly humbled. Rāma's glory was at once established in the enemy stronghold. His was no longer a mere name, but the name of a hero who had such a mighty emissary who was acknowledged by all concerned as one most eminently suited for the task (7, 36, 3). He had valour, competence, strength, courage, wisdom, diplomacy, fortitude and eminence as most natural traits :

शौर्यं दाक्ष्यं बलं धैर्यं प्राज्ञता नयसाधनम्।
विक्रमश्च प्रभावश्च हनूमति कृतालयाः॥

3. Dāsāñjaneya

In addition to being a trusted emissary, Hanumān was also Rāma's close confidant, personal attendant and body-guard (the expression 'dāsa' comprehending all these, दासोऽहं कोसलेन्द्रस्य) (Pratīhārī, door-keeper). In this posture (of a pratīhārī), Hanumān stands not in a stiff samapāda-sthānaka position, but relaxed in a slightly bent position (abhanga). His hands hang down, placed on the mace held in front, with its head touching the ground. Hanumān can be relaxed only after Rāvaṇa is killed and Rāma's mission completely accomplished. His mighty mace has then no work, and can be laid aside. Alternately, he sits in vīrāsaṇa-posture, with the mace held in the same position.

Agastya-samhitā prescribes that Hanumān must be installed in Viṣṇu temple as a door-keeper (dvāra-pālaka). Hanumān must carry in his hands conch and discus and guard the eastern entrance, while Garuḍa carries in his hands bow and arrow and guards the southern entrance.

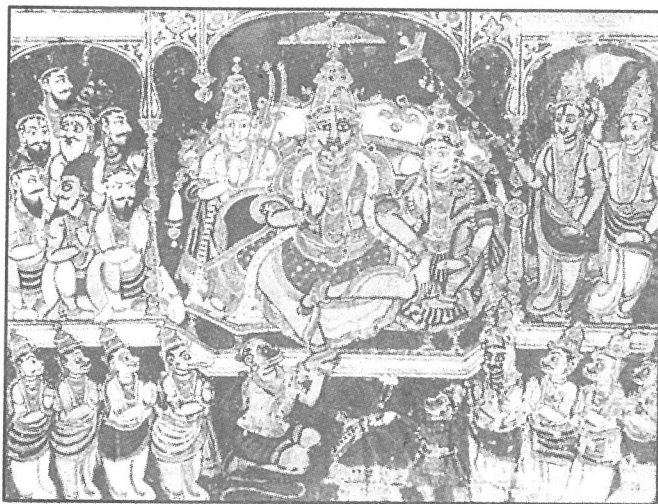
मनोरमं महोत्साहं पुष्पोद्यैः समलंकृतम्।
शंखं चक्रं हनूमदथ प्रागुद्वारे समलंकृतम्।
गरुत्मत् शार्ङ्गबाणैश्च दक्षिणे समलंकृतम्॥

Another related form is that of the delighted of the heart of Rāma by providing information about Sītā in Lankā. He stands close to Rāma in the assembly and communicates to Rāma something important and something confidential, meant only for his ears (Vārtā-vijñāpana). He

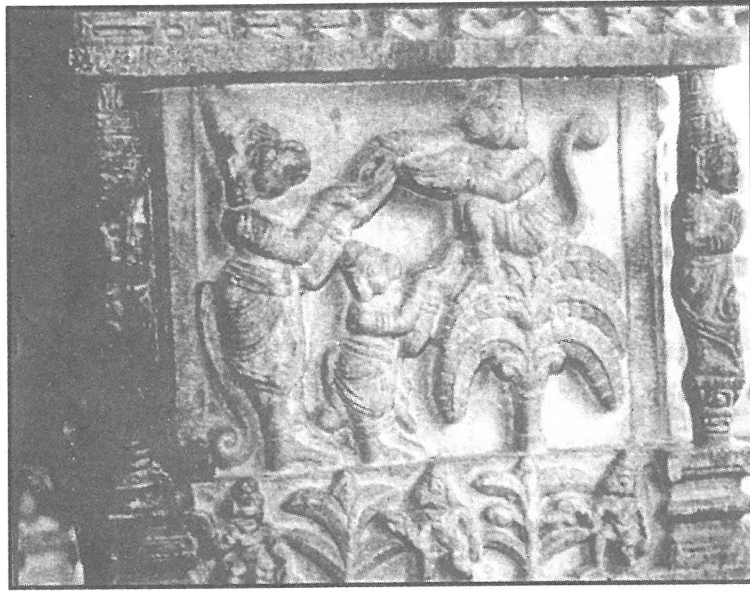
assumes the posture of humility, as indicated earlier : his mouth being covered by the right hand, and his left hand covering the loin-cloth.

4. *Virāñjaneya*

By far, the more numerous images of Hanumān in the country belong to *Virāñjaneya* variety, engaged in fight with evil. He is the hero of the battle-field in *Lankā*, and the killer of many an asura in *Lankā* and elsewhere. This is his natural role as the folk-deity, and protector of villages (*grāma-daiva*). He is the provider of safety, succour and security to all good folk, and his fight against wicked forces is constant and vigorous. His involvement in the *Rāma* saga was in a sense a continuation of this role.



His valour and exploits on the battle-field in Lankā are graphically described in Vālmīki's Yuddha-kāṇḍa (also called Lankā-kāṇḍa). Indeed he was the undaunted, invincible and indefatigable warrior who alone won the battle for Rāma himself acknowledges this. And Rāvaṇa too knows it at his own cost. This is Hanumān-vīra' (hero on the battle-field). Here he rarely employs conventional weapons of warfare (excepting mace), but is seen uprooting trees and hurling them against the bewildered enemies, or picking up huge rock and boulders and throwing them against the unanticipating adversaries.

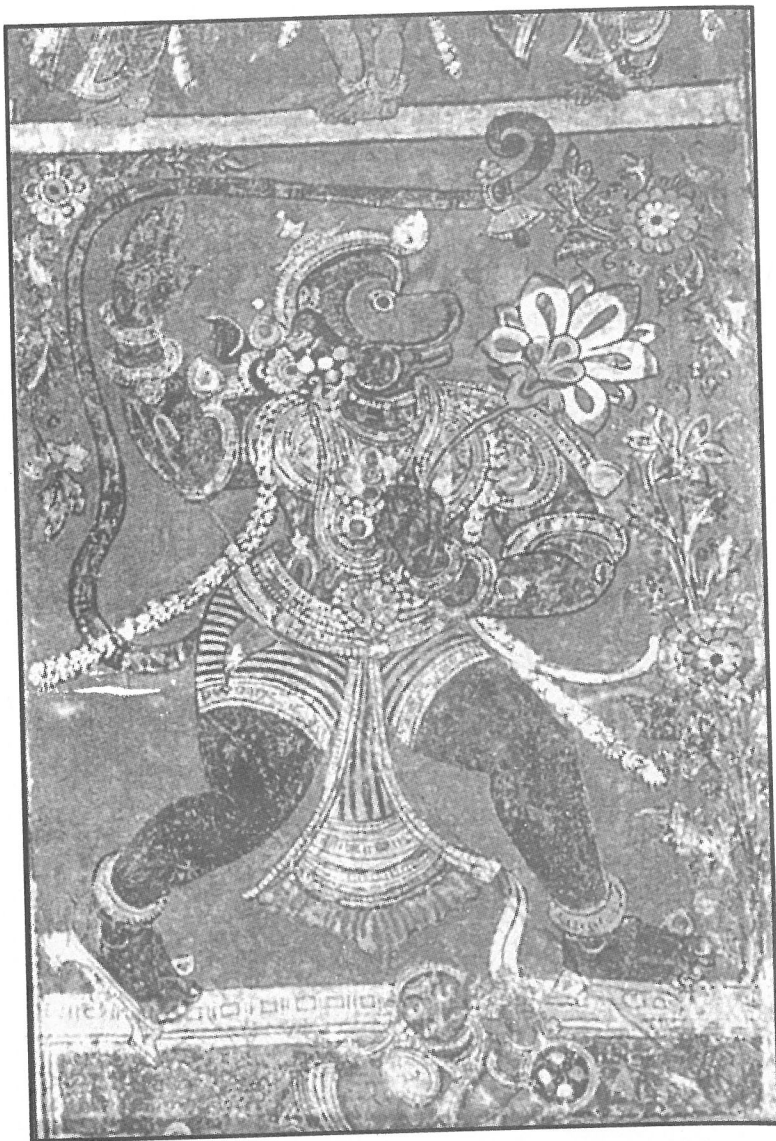


Cōḍāmaṇi Pradānam Kedāreśwara, Halebeed

But he also had killed asuras even before the battle started. His arrival in the island was itself the herald of his warrior-career. After he met with Sītā, he was the object of constant attack by the assure chieftains, including Rāvaṇa's own son Akṣa-kumāra (who was killed by Hanumān). This is Hanumān's role as 'asura-saṃhāraka' (killer of asuras). But this killing was not wanton or unprovoked. He had promised Jāmbavān that he would not kill anyone in Laṅkā as Sugrīva's emissary (dūta), unless forced to do so.



Melukoṭe



Painting from Sira, Karnataka

The third aspect of *Vīrāñjaneya* is his bringing the *Droṇa* mountain-peak from the Himalayan ranges to provide relief to *Lakṣmaṇa* on the battle-field when he was mortally injured by *Meghanāda*'s *brhmāstra* ('*Parvatānayana*'). He is hailed as 'life-giver to *Lakṣmaṇa*' (*Lakṣmaṇa-prāṇa-dātā*). There are frequent representations in paintings and sculptures of *Hanumān* carrying a mountain on one of his hands. This form is also known as 'eliminator of distress' (*sankāṭa-mocana*).

All three aspects combine in Vīrāñjaneya. In fact, the Dūtāñjaneya aspect itself marks the beginning of the Vīrāñjaneya aspect. Even as an emissary, he showed remarkable valour. When he returned to Rāma to report about his work, he was already a Vīrāñjaneya (*Rāma-pūrvottara-tāpinī-upanīśad*) :

ततस्ततार हनुमानब्धिं लङ्कान् समाययौ।
सीतां दृष्ट्वाऽसुरान् हत्वा पुरं दग्ध्वा तथा स्वयम्।
आगत्य रामेण सह न्यवेदयत तत्त्वतः॥

When he had heard Hanumān's accomplishments, he was left in total admiration for his. Later, when the battle was over, the unbounded admiration for Hanumān had not left Rāma. He exclaimed : "What Hanumān has done in the battle is totally unheard of in history! Not Yama, nor Indra, nor Viṣṇu himself or Kubera is known to have done anything equal to this." (7, 35, 8).

न कालस्य न शक्रस्य न विष्णोर्वित्तपस्य च।
कर्माणि तानि श्रूयन्ते युद्धे हनूमतः॥

Hanumān himself says : the asuras cause terror to others, but I can take a thousand of them pouncing on me from all sides. (5, 53, 13).

संरुद्धस्तैस्तु परितो विधमे राक्षसं बलम्।
कामं हन्तुं समर्थोऽस्मि सहस्राण्यपि रक्षसाम्॥

Rāvaṇa who watched Hanumān's valour in the battle-field, wondered who this extraordinary creature was : Indra, Śiva, Yama, Soma, Agni, Arka, Varuṇa or fate himself. Surely he can't be a Vānara (5, 45, 35) :

वज्री महेन्द्रस्त्रिदशेश्वरो वा
साक्षाद्यमो वा वरुणोऽनिलो वा।
रौद्रोऽग्निरर्को धनदश्च सोमो
न वानरोऽयं स्वयमेव कालः॥

5. Yogāñjaneya

Yogāñjaneya is the form in which Hanumān occurs after the battle in Laṅkā and Rāma's return to Ayodhyā, in fact after the Rāma incarnation gets completed. When Rāma disappears from the earth, Hanumān, who is immortal, decided to spend the rest of his life in deep contemplation on Rāma (7, 47, 37) :

यावद्रामकथा वीर चरिष्यति महीतले।
तावच्छरीरे वत्स्यन्तु प्राणा मम न संशयः॥

There was nothing other than devotion to Rāma in his heart, and all that he desired was in internification and purification of this devotion and culmination in the emancipation (sārṣṭi). As santa Tulasī-dāsa articulates this thought through Hanumān himself (beginning of Sundara-kaṇḍa) :

नान्यत् स्पृहा रघुपते हृदयेऽस्मदीये
सत्यं वदामि च भवानखिलान्तरात्मा।
HKÜkQ i z PN j?kq क्व निर्भरां मे
कामादिदोषरहितं कुरु मानसं च॥

Hanumān chose to spend the rest of his inexhaustible life in Kimpuruṣa-khaṇḍa, where he is supposed to dwell to this very day ('kimpuruṣe kila āste').

Adhyātma-Rāmāyaṇa (6, 16, 14-15) tells us that Hanumān asked for Rāma's permission to retire to the Himālayan region for performing penances; and that Rāma approved of this idea :

रामस्तथेति तं प्राह मुक्तिस्तिष्ठ यथासुखम्।
कल्पान्ते मम सायुज्यं प्राप्स्यसे नात्र संशयः॥

Hanumān was supremely happy (6, 16, 17) :

आनन्दाश्रुपरीताक्षो भूयो भूयः प्रणम्य तौ।
क्वच्छ्राद्ययौ तपस्तप्तुं हिमवन्तं महामतिः॥

So we also understand from *Bhāgavata-mahāpurāṇa* (5, 19, 3), where we are told that Hanumān joined the company of sages

5. Yogāñjaneya

Yogāñjaneya is the form in which Hanumān occurs after the battle in Laṅkā and Rāma's return to Ayodhyā, in fact after the Rāma incarnation gets completed. When Rāma disappears from the earth, Hanumān, who is immortal, decided to spend the rest of his life in deep contemplation on Rāma (7, 47, 37) :

यावद्रामकथा वीर चरिष्यति महीतले।
तावच्छरीरे वत्स्यन्तु प्राणा मम न संशयः॥

There was nothing other than devotion to Rāma in his heart, and all that he desired was in internification and purification of this devotion and culmination in the emancipation (sārṣṭi). As santa Tulasī-dāsa articulates this thought through Hanumān himself (beginning of Sundara-kaṇḍa) :

नान्यत् स्पृहा रघुपते हृदयेऽस्मदीये
सत्यं वदामि च भवानखिलान्तरात्मा।
HKÜkQ i z PN j?kx ऋव निर्भरां मे
कामादिदोषरहितं कुरु मानसं च॥

Hanumān chose to spend the rest of his inexhaustible life in Kimpuruṣa-khaṇḍa, where he is supposed to dwell to this very day ('kimpuruṣe kila āste').

Adhyātma-Rāmāyaṇa (6, 16, 14-15) tells us that Hanumān asked for Rāma's permission to retire to the Himālayan region for performing penances; and that Rāma approved of this idea :

रामस्तथेति तं प्राह मुक्तिस्तिष्ठ यथासुखम्।
कल्पान्ते मम सायुज्यं प्राप्स्यसे नात्र संशयः॥

Hanumān was supremely happy (6, 16, 17) :

आनन्दाश्रुपरीताक्षो भूयो भूयः प्रणम्य तौ।
कृच्छ्राद्ययौ तपस्तप्तुं हिमवन्तं महामतिः॥

So we also understand from *Bhāgavata-mahāpurāṇa* (5, 19, 3), where we are told that Hanumān joined the company of sages

Arṣṭiṣeṇa and others who were totally absorbed in God-experience. He listened intently to their singing—

अष्टिषेणेन सह गन्धर्वैरनुगीयमानां परमकल्याणीं भृतृगवत्कथां समुपश्रुणोति
स्वयं चेदं गायति च॥

and he himself sang the glory of his master Rāma; illustrated in the six cantos of Rāmayaṇa :

ॐ नमो भगवते उत्तमश्लोकाय नमः॥1॥

ॐ आर्यलक्षणशीलव्रताय नमः॥2॥

ॐ उपशिक्षितात्मने नमः॥3॥

ॐ उपासितलोकाय नमः॥4॥

ॐ साधुवादनिकषणाय नमः॥5॥

ॐ नमो ब्रह्मण्यदेवाय नमः॥6॥

ॐ महापुरुषाय महाराजाय नमः॥7॥

In *Devi-bhāgavata* also (8, 10, 19-20) we have the same detail:

एवं किंपुरुषे वर्षे सत्यसन्धं दृढव्रतम्।

रामं राजीवपत्राक्षं हनूमान् वानरोत्तमः।

स्तौति गायति भक्त्या च संपूजयति सर्वशः॥

Now, where is this Kimpuruṣa-khaṇḍa? in Paurāṇic geography, the sphere of earth (bhūloka) is made up of seven islands (dvīpas) : Plakṣa, Śālmali, Kuśa, Krauñca, Śāka, Puṣkara and Jambū. And Jambūdvīpa is itself made up of the nine regions (varṣas) : Kimpuruṣa, Hari, Ilāvṛta, Ramya, Hiranyaka, Kuru, Pañcāśva, Ketu-mālā and Bhārata. The mountain Hemakūṭa is mentioned as a holy spot, most auspicious for penance, and inhabited by the class of semi-celestial beings Kimpuruṣas (or Kinnaras). It is to the north of the region known as Bhārata. Between Bhārata and Hemakūṭa is the region called Kimpuruṣa-khaṇḍa, according to *Viṣṇu-dharmottara* (1, 7, 28) :

हेमकूटादक्षिणतस्था किंपुरुषं स्मृतम्॥

The poet Kālidāsa also praises this place as where the penances and austerities yield quick result (*Śākuntalam* 7, 8, Mātali tells showing the place to Duṣyanta) :

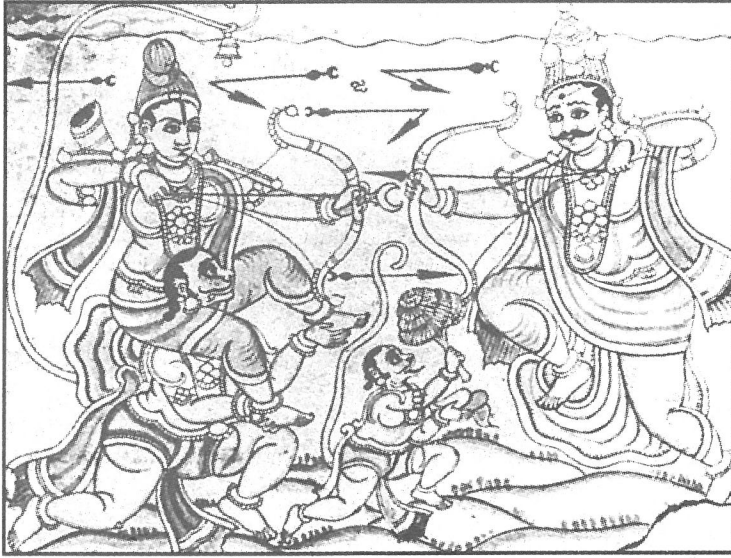
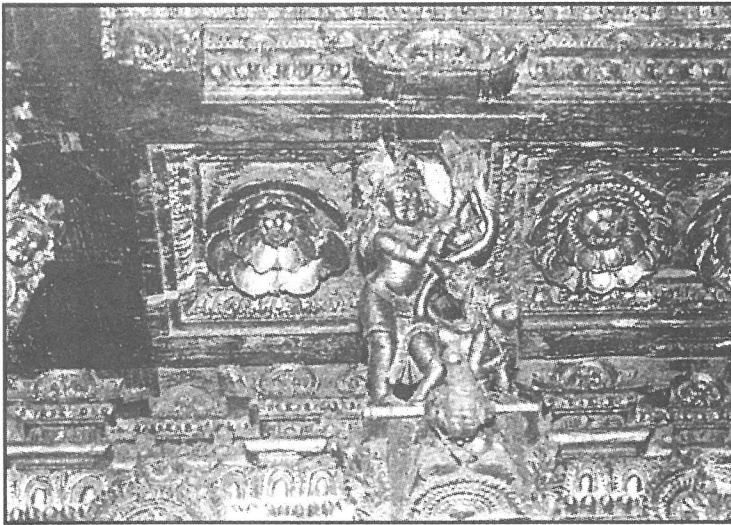
आयुष्मन् एष खलु हेमकूटो किंपुरुषवर्षः तपः ससिद्धिक्षेत्रम्॥

It is then somewhere in the Himālayan height. *Garga-saṃhitā* (Viśvajit-khaṇḍa) identifies it with a flat piece land, called Raṅgavalli, on the southern side of the hill Hemakūta. The text also confirms Hanumān's association with the place.

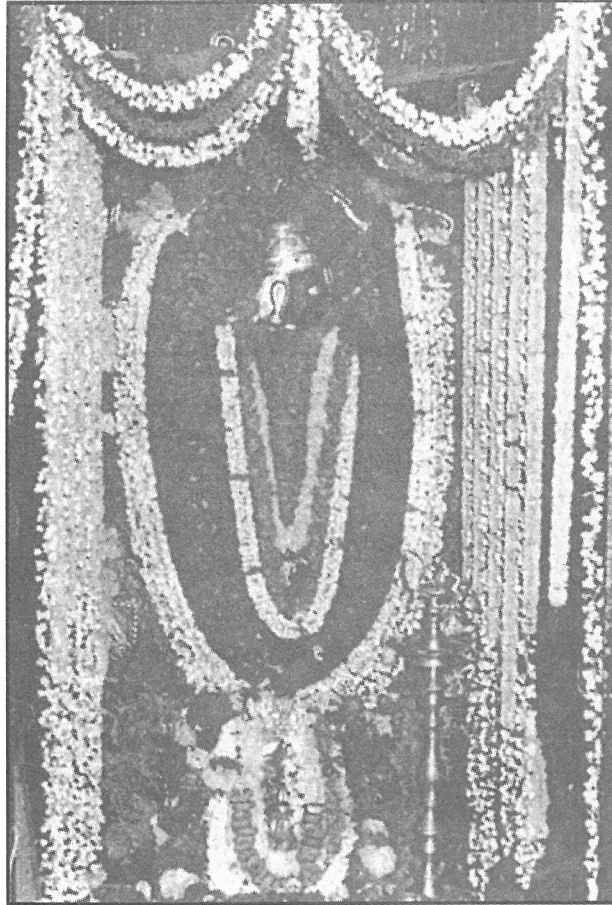


Mēlukōte

अत्र किंपुरुषे खण्डे हेमकूटगिरेरधः।
तस्यां च रंगवल्यां कौ स्थापनां चकार ह॥
रंगवल्ली महावृक्षः सदात्रैव विराजते।
तन्नाम्ना प्रसिद्धमभूत् रंगवल्ली पुरं त्विदम्॥
अत्र नित्यं हनुमानार्ष्टिशेणेन रागिणा।
दर्शनार्थं समायाति महात्मा रामपूजकः॥



Closely related to the everlasting character of Hanumān (Cirañjīva) are the problems of where he dwells and how. Texts like *Bṛhat-Brahma-saṃhitā* (included in Nārada-Pāñcarātra corpus), *Rāma-sāra-saṃgraha* (included in Padma-purāṇa, Atharvanottarārdha-gata-śruti), *Bṛhad-bhāgavatāmṛta*, and *Viṣṇu-dharmottara purāṇa* provide interesting details and symbolic significance. Kimpuruṣa-khaṇḍa is in fact included in the luminous mass of ultimate space (tripād-vibhūti) fundamental to all terrestrial, atmospheric and celestial existence. It is described as composed of pure sattva (śuddha-sattva-mayī) and as filled with divine bliss (brahmānanda-pari-pūrṇā), eternal (nitya) and immutable (nirvikāra). This is identified as the real Ayodhyā, the true Sāketa-dhāma, the Vaikuṇṭha, and the mūlādhārā (kuṇḍalinī) hidden in all creatures, beyond the stream of phenomenal existence (virajā).



Rāgiguḍḍa Āñjaneya



त्रिपाद्विभूतौ वैकुण्ठे विरजायाः परे तटे।
या देवानां पुर्ययोध्या सामृतेनामृता पुरी॥

(108 वैकुण्डधामानि)

या ऽयोध्यापुरी सा सर्ववैकुण्ठनामैव मूलाधारा मूलप्रकृतेः परा तत्सद् ब्रह्ममयी
विरजोत्तरा॥ (रामसारसंग्रहे 1.5.3)

सौवर्णचित्रां मणिरत्नचित्रा
 चिन्तामणीनां सुगृहैर्विचित्राम्।
 सच्चिद्घनानन्दमयीमयोध्यां
 श्रीरामरूपां शरणं प्रपद्ये॥ (तत्रैव 1, 51)

कोसलविषये स्फीतेऽस्मिन्मनुजपुङ्गव।
 देवानांपुर्ययोध्याऽस्ति त्वयोध्यानामतः पुरी॥
 (विष्णुधर्मोत्तरे, 1, 13, 1)

Ayodhyā is not different from Rāma; in fact, the two are one. When Hanumān is said to be living in Ayodhyā (Kimpuruṣa-khaṇḍa), he is only abiding in Rāma himself. Nārada, at the instance of Prahlāda, visits the dwelling place of Hanumān (Kimpuruṣa-varṣa) he found Hanumān actually worshipping at the feet at the feet of Rāma, singing in self-forgetfulness and listening intently to Rāmāyaṇa.

तत्रापश्यद्धनूमन्तं रामचन्द्रपदाब्जयोः।
 साक्षादिवार्चनरतं विचित्रैर्वनवस्तुभिः॥
 गन्धर्वादिभिरानन्दात् गीयमानं रसायनं।
 रामायणं च शृण्वन्तं कम्पाश्रुपुलकाश्रितम्॥
 (बृहद्भागवतामृते 1, 4, 55-56)

The text assures us that this was not what Nārada imagined, not a vision of his, but he actually witnessed (पश्यन् साक्षादेव॥, 1, 4, 102) Rāma was Hanumān's 'arcā-vigraha', never for a moment disappearing from his mind or eye. It is not of course the human or historical Rāma, or incarnatory form of Viṣṇu. It is indeed Brahman. Hanumān explains to Nārada (1, 4, 102).

तस्मादस्य वसाम्यत्र तादृग्रूपमिदं सदा।
 पश्यन् साक्षात्स एवेति पिबंस्तच्चरितामृतम्॥

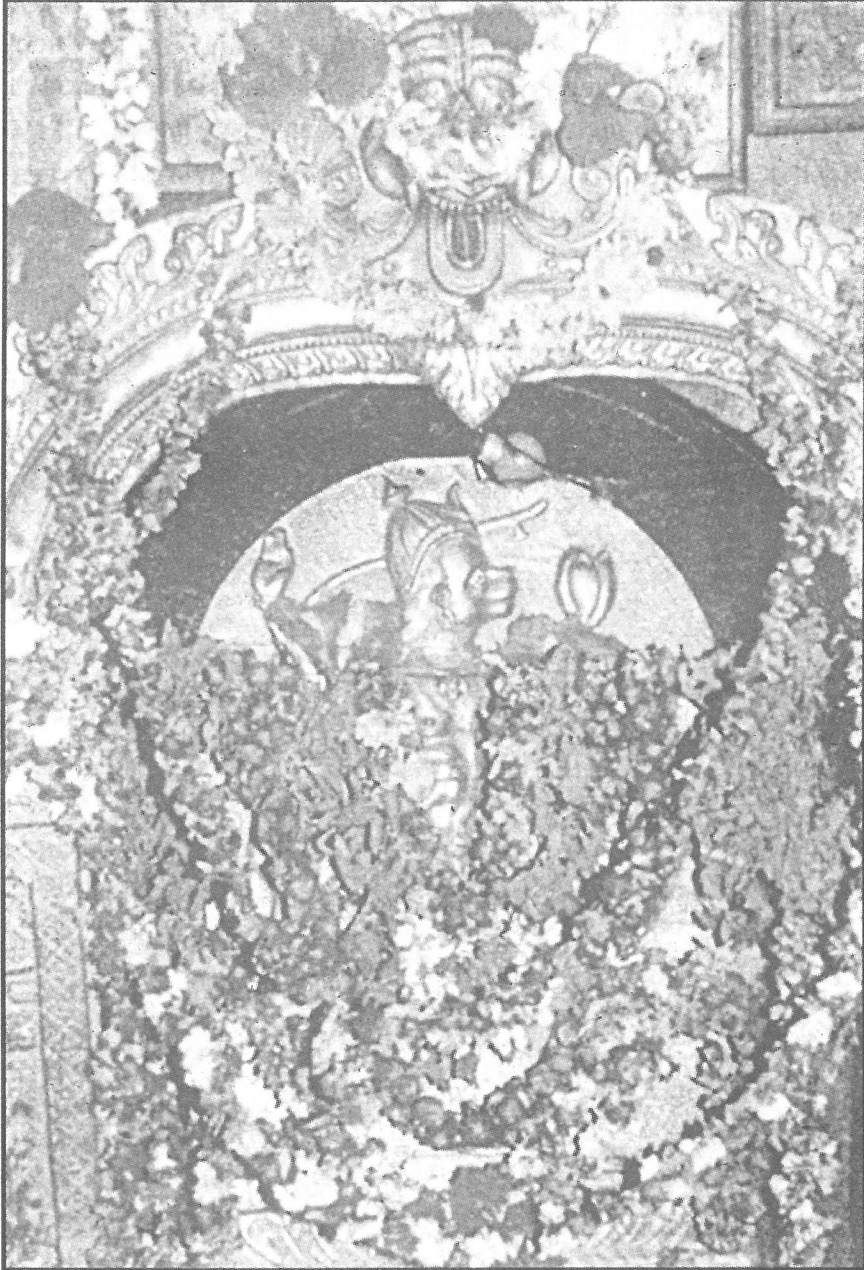
Although in the highest sphere of emancipation, Hanumān continues to be Hanumān, and Rāma continues to be Rāma, at any rate in form and not in content : Hanumān is here one with Rāma (tādṛg-rūpam idam), but not abandoning his devoteehood.

This is the significance of Hanumān's deliverance from physical and material fetters even while being alive in the body (jīvanmukti). There is then dichotomy, no duality, no fear of fall from the bliss of freedom, and no more involvement in transmigrational existence. He does not possess a physical body or mind in the normal sense, but has a semblance of it, an appearance of form (sākāra). He can assume any form at will, and reach and help any devotee in this form, which is perfectly free from phenomenal involvements, sākāra but mukta. He can reach anywhere, in fact he is all-pervasive (sarva-vyāpaka). Likewise, his knowledge also is total, perfect and direct (akhaṇḍa-jñāna).

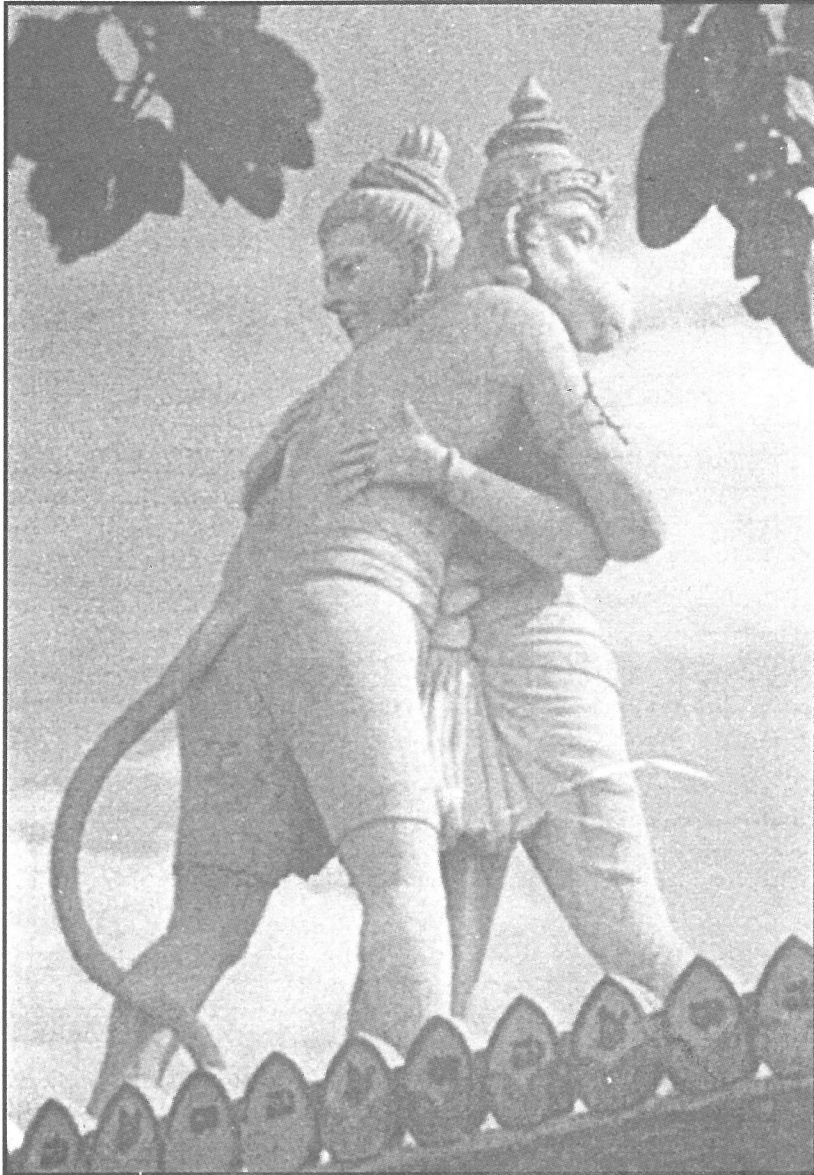


We read in *Tripād-vibhūti-mahā-nārāyaṇopaniṣad* (1, 2) :

उपासनया ये मुक्तिं गतास्तेषां साकारो मुक्तसाकारः।
तस्याखण्ड-ज्ञानेनाविर्भावो भवति। सोऽपि शाश्वतः।
मुक्तसाकारस्तु स्वैच्छिक इति॥



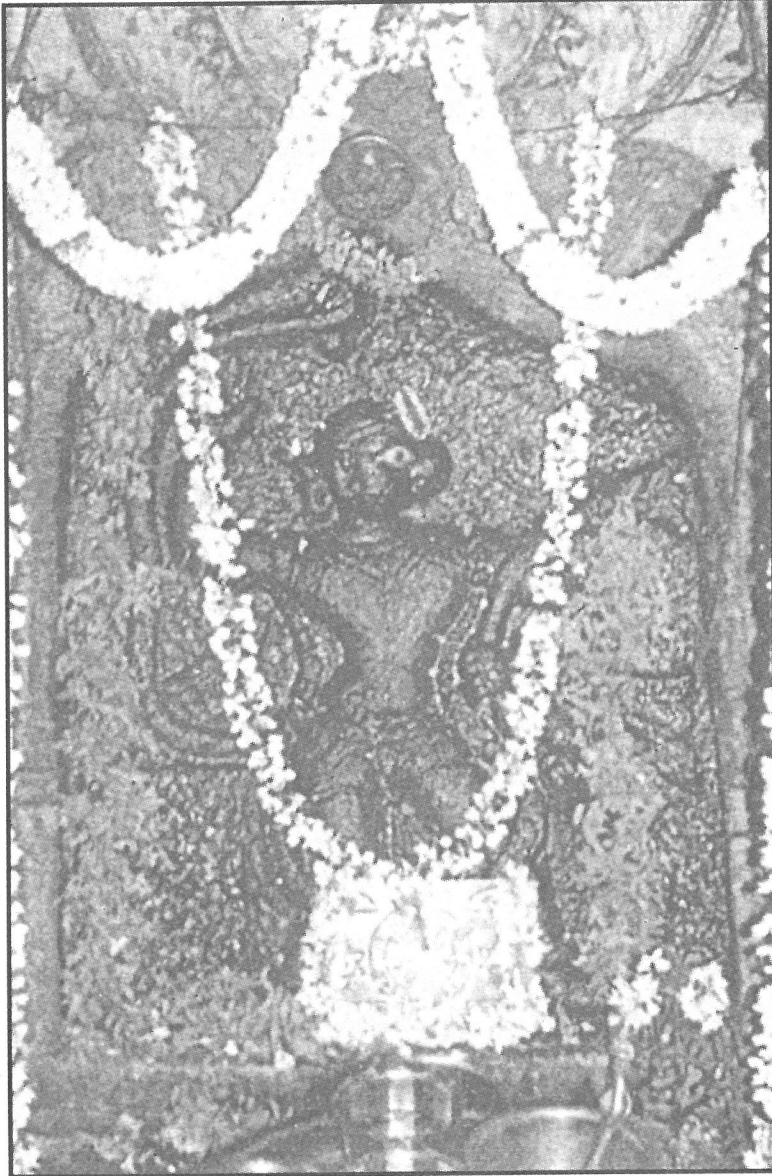
When emancipation (mukti) is the result of uninterrupted and intent devotion (upāsana), then this has also form (akāra) but not form that is transmigrational in character. This is mukta-sākāra. The form in this case does not have karma as its source, but perfect and total knowledge (akhaṇḍa-jñāna). The form just flashes forth, but is constant and interminable. However, it appears at will any where, at any time.



Rāmānjaneya-ālīngana

This is how the everlasting longevity of Hanumān is explained, *Brhat-Brahma-saṃhitā* however, makes him the guardian of sāketa-dhāma :

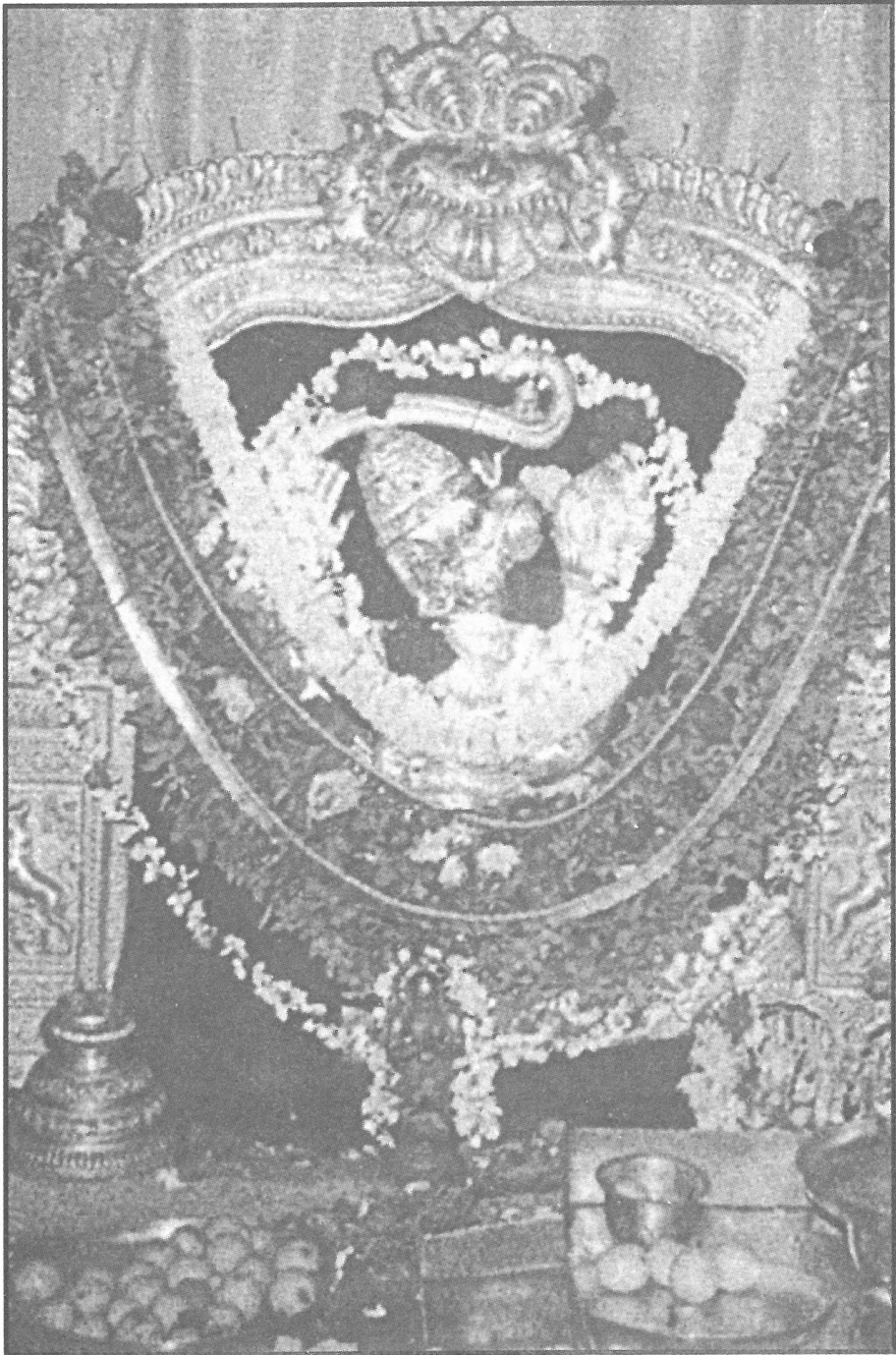
श्रीराममन्त्रतत्त्वज्ञः श्रीरामानुचरो बली।
नित्यो महाविभूतिस्थः ऐशान्यां दिशि संस्थितः॥



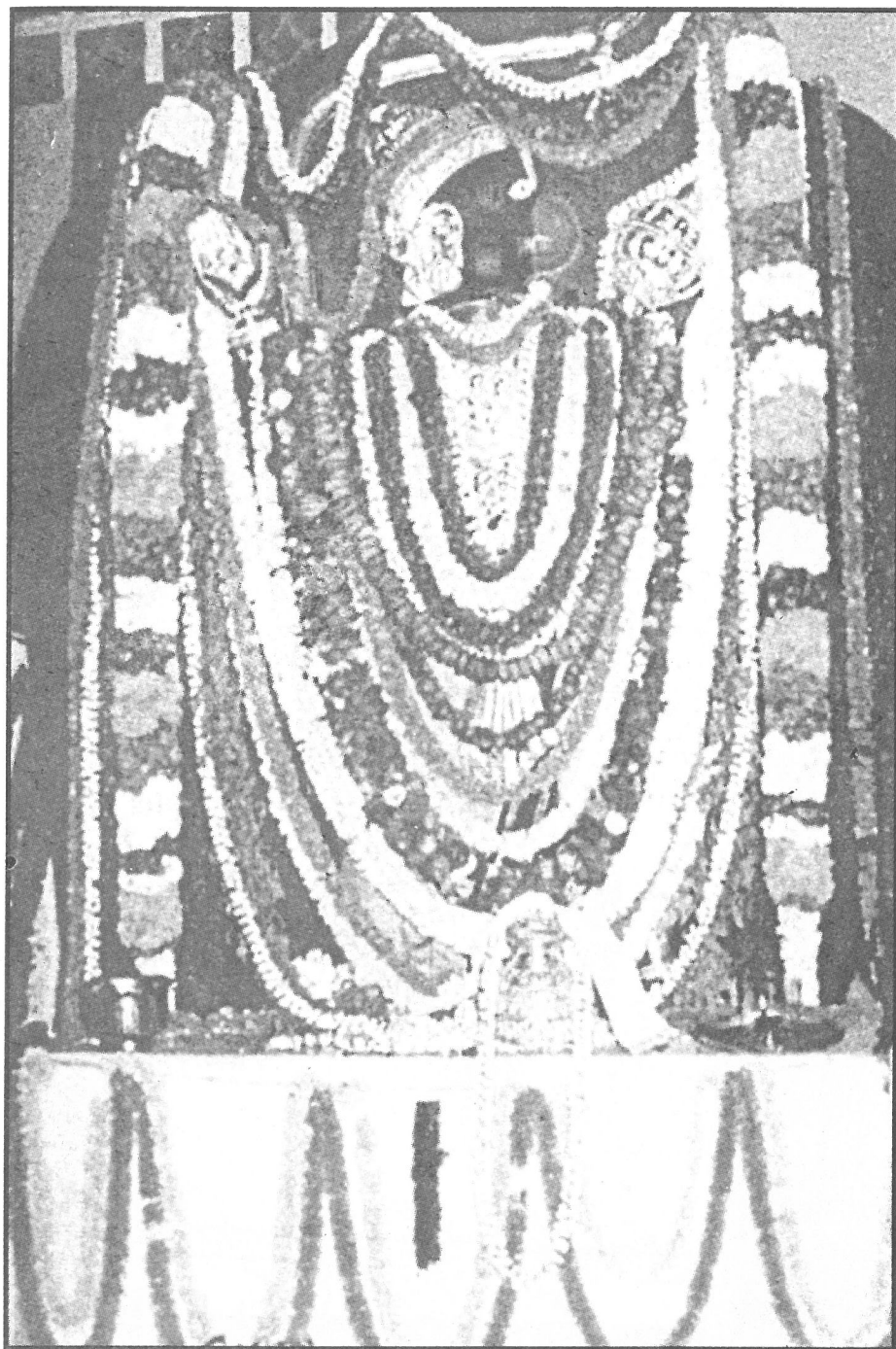
Yelahanka Dwāra Āñjaneya



(Kārañji Āñjaneya)



Vālmiki-Āñjaneya



Koṭi Bande Āñjaneya, Hosahalli



Gudde Ānjaneya

CHAPTER FOUR

As mentioned earlier, the most persistent problem about Hanumān, most baffling mystery, is whether he was a man masquerading as a monkey or a monkey that has acquired human traits and features. However, if one reads Vālmīki's epic poem carefully, one is left in no doubt that his monkeyhood is but an appearance. The poet no doubt employs the expression 'kapi' (a well-known one for monkey) quite frequently, but he makes it clear that it was a 'rūpa' (an appearance a form), कपिरूपं परित्यज्य is, instance, a telling example. (This has already been referred to 4, 3, 2). When Hanumān came down the Rṣyamūka hill, at the instance of Sugrīva, to find out who the pilgrim-brothers were (Rāma and Lakṣmaṇa), he sighted them and at once changed his monkey appearance and assumed the human form (bhikṣu-rūpa), a feat that would have been impossible if he was not already human in form. Further, the poet significantly tells us that he 'cast off' his monkey-appearance (kapirūpaṃ parityajya).

Besides the face, the tail is the tell-tale insignia of a monkey. Vālmīki and others make frequent reference to Hanumān's tail (lāngūla). But Vālmīki clearly indicates that the tail in this case is not a natural one, but is 'worn', 'tied' to the waist at the back (samāviddham) to add to the beauty of the form. When he swims or flies, the tail rises up and flutters in the air like a banner (5, 1, 61):

लाङ्गूलं च समाविद्धं पल्वमानस्य शोभते।
अम्बरे वायुपुत्रस्य शक्रध्वज इवोच्छ्रितम्॥

cf. also in *Mahābhārata* (Vanaparva, 146, 78) :

लाङ्गुलेनोर्ध्वगतिना ध्वजेनेव विराजितम्॥

Indeed, one cannot dismiss Hanumān's story as altogether devoid of historical material. Like all folk-deities he too has a core that is rooted in facts although embellished by fancy. His mother's name is uniformly given as Añjanā. Whatever her celestial and legendary

background, her historicity is very much in evidence. A cave in the hill Añjani-parvata near Pampā-lake in Hampi is even now shown as the place where she lived and brought up Hanumān. There is also her icon there which is worshipped. There is another shrine to her in Bihar (Gumālā in Ranchi district), in a hamlet called Añjan-avan. The mother's image along with the icon of the boy Hanumān are worshipped in a cave in the midst of jungle even today, about three miles away from the village. There is yet another shrine to her in Haridvār (Himalayas). In the outer premises of the famous Jagannātha temple in Puri (Utkala), there is a shrine to Añjanā, where there is also a sculpture of Hanumān, eight foot tall.

Añjanā has also a dhyāna-śloka of her own :

तत्तत्काञ्चनवर्णाभां वानरास्यां शुभाननाम्।
 नानाभरणभूषाढ्यां वराभयकरान्विताम्।
 सर्वसौभाग्यदां देवीं पद्मासनधरां सदा
 मर्कटेशजननीं वन्दे महाकाननवासिनीम्॥

Burnished golden in complexion, with a monkey-face but auspicious, decorated with numerous ornaments, she is seated a lotus posture, with two hands, one in boon-bestowal gesture and the other in a protective gesture. She dwells in a forest, and bestows all welfare. Such is the mother or Hanumān the folk-deity, and she is all too human (in all accounts about her in epic-poem as well as in folklore) to be brushed aside as a figment of imagination.

Valmīki's epic-poem as well as later literature bearing on Rāmayaṇa invariably describe Hanumān as a human being, an extraordinary one at that in body, mind and heart. Even in physical appearance, he is praised as extremely handsome (sundara).

Besides his astounding physical prowess and astonishing brilliance of mind, uncommon erudition and exemplary conduct, he is also known for his great skill as a magician, a tāntrika of unfailing success. And his wide popularity among the laity from early times to this day is due to this aspect of his personality (tantrāñjaneya), which is quite independent of his association with Rāma. A large number of spells, incantations

and curses involving his name are still current among the people all over the country, especially in the rural and tribal areas. His shrines are celebrated for occult activities, wherever they are located. His help is invoked in fighting enemies, in restoring the health of human beings and domestic animals, in eradicating pests and poisons, and in preserving peace and prosperity.



Open Shrine of Hanumān (Sculpture in Śiva-samudram)

This is also the reason how there is an unusually large number of dhyāna-ślokas of Hanumān, recited and repeated by all sections of people in the country everyday. These Sanskrit verses describe several facets of Hanumān as a folk-deity, hero, ally and devotee of Rāma, occult spirit, magical power, symbol of service, means to emancipation and so on. Most of these verses are good specimens of poetry with imagery, allegory, imagination and fancy. They also help visualize the form and personality of Hanumān as the object of adoration and contemplation.



Thuppa Āñjaneya

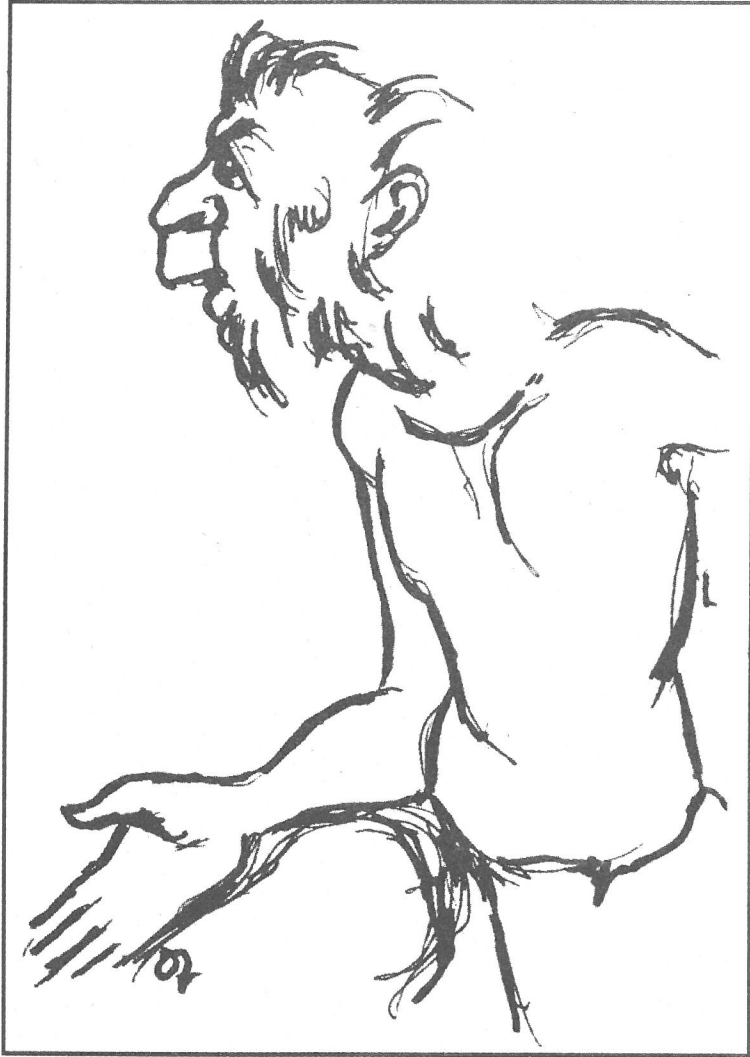
Most of these cryptic but descriptive verses have been collected in a work of 150 paṭalas called 'Parāśara-saṃhitā' (as yet unpublished) which deals almost entirely with Hanumān, even as *Mudgala-purāṇa* does with Gaṇeśa. It is in the form of a conversation between the sage Parāśara and his teacher Maitreya. In this book are given Hanumān's thousand names (sahasra-nāma). Hanumān is, according to this book, the designate to the position of creator in the ensuing aeon (kalpa). (bhaviṣyat-caturānana or bhāvi-brahma). There is suggestion in this work that there are nine iconographic varieties of Hanumān's image (60th paṭala). These are here called incarnations (avatāras).



Mahālakṣmī Layout, Bangalore

Hanumān's reputation rests on his being good to the good folk and bad to the bad. He protects his devotees but punishes or destroys his enemies (7, 36, 23) :

अतित्राणां भयंकरो प्रियाणामभयंकरः॥



Thus he can be 'benevolent', full of grace and compassion (prasannāñjaneya). He can also be 'ferocious' (ugrāñjaneya), wielding weapons and in a striking stance. In this form, he is said to be a personification of 'Hūm' (हुङ्कारहनुमन्मन्त्रदेवता). He illustrates courage,

valour and fortitude in upholding good against evil (vīrāñjaneya) and also in acts like killing of demons (asura-samhāra), uprooting trees and using them as missiles (vṛkṣotpāṭana), and bringing a mountain to save Lakṣmaṇa's life (parvatānayana). He also a symbol of service, devotion to Rāma (bhaktāñjaneya), standing in an attitude of folded hands (kṛtāñjali). Or his figure may be distinguished by the number of hands: four (caturbhuja), eighteen (aṣṭādaśa-bhuja) or twenty (viṃśati-bhuja).

The figure with four hands is usually seated in a yogic posture (yogāñjaneya), the two normal hands assuming the postures of protection (abhaya) and boon-bestowal (varada), and the other two carrying conch and discus. The eighteen and twenty arms in the other two forms carry various weapons of destruction (vīra-pratāpāñjaneya) in order to discharge his role as protector of dharma (dharmoddharaṇa).

There is a curious and altogether unusual form of Hanumān mentioned in this text, as the spouse of Suvarcalā daughter of Sūrya (Suvarcalā-pati). There is a book in Telugu, however of recent origin (1994 by Nageśvara-śarmā), which describes how Hanumān got married to Suvarcalā. (*Hanumān-maṇḍala-dīkṣā-vrata-kalpamu*). There is a shrine in Guntur (Andhra Pradesh), where this form of Hanumān (who is said to have married Suvarcalā on Śukla-daśamī of the Jyeṣṭhā month) is worshipped (Suvarcalā-sameta prasannāñjaneya-svāmi). The dhyāna-śloka used in this temple for Suvarcalā are as follows :

अभयवरदहस्तां पद्मसिंहासनस्थाम्
तरुणजलेनत्रां तप्तचामीकराभाम्।
निरुपमगुणशीलां नित्यसत्यालवालाम्
कपिवरहितपत्नीं भासुरां तां नमामि॥१॥

सहस्रदलपद्मस्थां सूर्यतेजसमुद्भवाम्
रामभक्तिप्रियां ध्यायेत्कामितार्थप्रदायिनीम्।
तरुणादित्यसङ्काशां दयार्द्रनयनोज्ज्वलाम्
नमामि हनुमत्पत्नीं सच्चिदानन्दरूपिणीम्॥२॥

आदिशक्ते जगन्मातर्भक्तानुग्रहकारिणि
सर्वतो व्यापितेऽनन्ते नमामि त्वां सुवर्चले।

हनुमान् सिद्धिदाता स्यात्सर्वेभ्यः सर्वदा प्रभुः
सर्वदेवस्वरूपोऽयं रामभक्तः कृपानिधिः॥३॥

Besides these nine forms, there are shrines spread all over the country where other forms of Hanumān are illustrated. A provisional list of varieties of Hanumān icon is attempted here :

1. Parivarāñjaneya (Hanumān included in the Rāma group), in the forest (with Rāma, Lakṣmaṇa and Sīta), back in Ayodhya (with his brothers, pañcāyatana), or during coronation (with entourage, assembly, army and sages).
2. Kevalāñjaneya (Hanumān alone) either as a devotee (bhaktāñjaneya) or hero (vīrāñjaneya).
3. Rāmāñjaneya (Hanumān with Rāma alone, Rāma blessing him or embracing him (pariṣvanga).
4. Bālāñjaneya (Hanumāna as a boy) in Tulasī-ghāṭ (Vāraṇāsi), also in Hanumān-ghāṭ and Hampi hills.
5. Śayanāñjaneya (Hanumān reclining and resting), near the confluence of the three rivers in Prayāga (triveṇī-saṅgama).
6. Dvimukhāñjaneya (Hanumān who has two faces, one facing east and the other west) in Nāsik on the banks of the river Godāvari, in Kuṇḍi-nagara. The figure is eight-foot tall, and is a Virāñjaneya. The two faces suggest Agni's form.
7. Yogāñjaneya (Hanumān seated in a Yoga-posture, with a yoga-paṭṭa) on a hillock in Sholingūr (Tamil Nadu). The figure is four-armed, the extra-hands carrying conch and discus. The normal hands assume yogic postures of abyaya and vyākhyāna. This figure faces the principal shrine of Yogā-narasimha.
8. Yantroddhāraka-mukhyaprāṇa (Hanumān seated in meditative absorption inside a yantra) on a rock in cakra-tīrtha, Hampi, the ancient capital of the Vijayanagar empire. The place was also sacred for Hanumān was born in its vicinity. Śrī Vyāsa-tīrtha (1499-1539), preceptor to the celebrated monarch of Vijayanagara Kṛṣṇa-devarāya, installed this unusual, powerful

and beautiful yantra in which Hanumān, seated in dhyāna-mudrā, is carved. This was the first of the 732 Hanumān icons that he installed all over in the old Vijayanagar country.

9. Kṣudrāñjaneya (an extremely tiny image of Hanumān, six inches tall), worshipped in Hanumān-phaḍi in Ayodhyā. It is always covered with flowers.
10. Beḍi-Hanumān (Hanumān in chains) in Jagannātha Puri and on the Tirumala Hills in Andhra Pradesh (right in front of the principal shrine of Venkateśvra).
11. Kāñcanādri-Hanumān (Hanumān of the golden mountain) in Śūcīndram near Kanyākumārī. It is a colossal image, about twenty feet high, and splendidly carved. It is a bhaktāñjaneya.
12. Sañjīva-rāyāñjaneya (Hanumān in Yānaka posture, carrying the Sañjīvana-mountain in one of his two hands.) It is a Vīrāñjaneya, found in a large number of shrines.
13. Rudra-pratāpi-Āñjaneya (Hanumān in a furious and valorous mood). It is a Vīrāñjaneya with thirty two arms, carrying in his hands several weapons of warfare.
14. Gānāñjaneya, (Hanumān as a musician). It is a two-armed Prasannāñjaneya, holding Vīṇā in his right hand, keeping time with Indian symbols with his left. Hanumān is associated with a tradition of classical music (Hanumān-mata).
15. Garuḍāñjaneya (Hanumān with Garuḍa) both attending on Viṣṇu on his sides. Both are two-armed and shown in supplicatory posture (kṛtāñjali), standing or flying. Some Vaiṣṇava bells have handles in which both Garuḍa and Hanumān are represented standing back to back.
16. Gopurāñjaneya (Hanumān guarding over the temple door-way towers). In the Jagannātha temple at Puri, the four entrance towers in the four direction are guarded by Hanumān in his four forms : Phate Hanumān in the east, Vīra, Tapasvī-Hanumān in the south and Bhāra-bhāyi-Hanumān in the north.



17. Vijayāñjaneya (the victorious Hanumān) with a sword in one hand and a banner (dhvaja) in the other, celebrating his victory in the contest between himself and Manmatha (Eros, cupid). It

is a custom to instal flags flying aloft in temples dedicated to Hanumān. And in several ancient shrines, the flag itself symbolizes Hanumān for he is always victorious against evil forces.



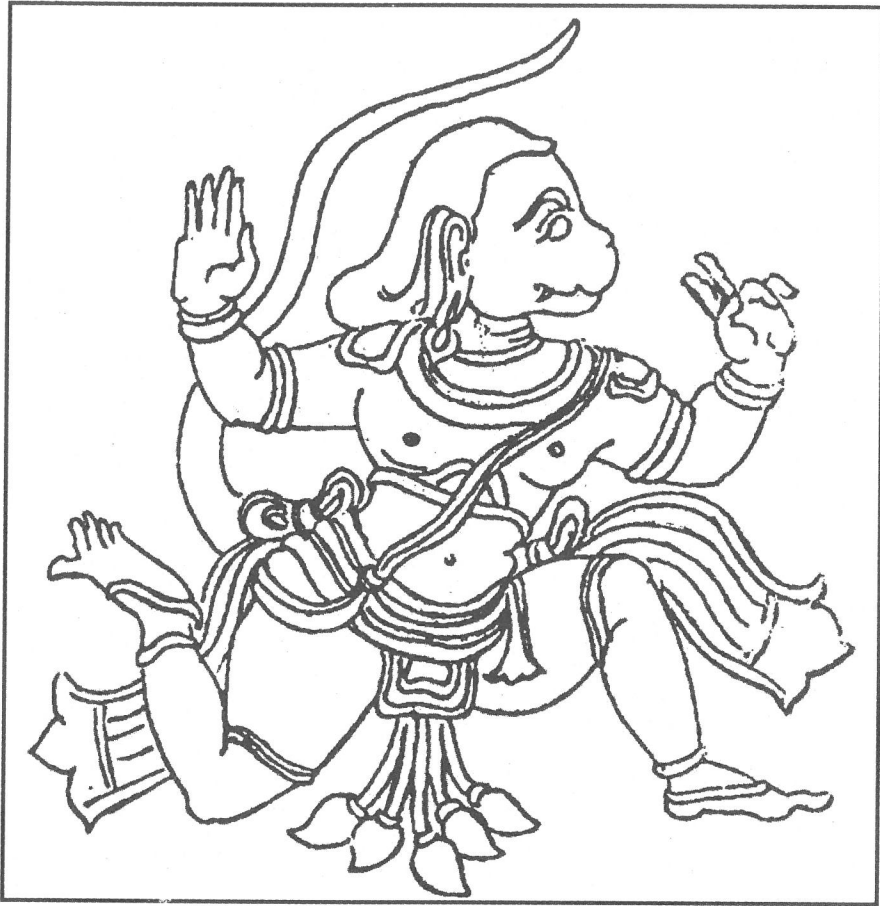


Yantroddhāraka-Mukhyaprāna, Hampi

18. Trimukhāñjaneya (Hanumān with three faces) representing Brahma, Viṣṇu and Rudra. There is a fine specimen in aṣṭadhātu in the Viṣṇu-temple on the beach of Ananta-maṅgalam in Tañjāvūr district. The figure is four feet tall. The central face is that of Śiva (with three eyes.) There are ten hands, carrying conch, discus, battle-axe, bow, arrow, lotus, elephant-goad and so on.
19. Ekādaśa-mukha-vīrāñjaneya (Hanumān with eleven heads), representing the eleven Rudras. It is well-known that Hanumān is an incarnation of Rudra (Śiva) :

सदाशिवाय ब्रह्मरुद्रावतारिणे मृत्युञ्जयाय त्र्यम्बक त्रिपुरान्तक कालभैरव ॐ
नमो हनुमते एकादशरुद्राय॥

(Hanumat-kavaca)



Hanumān (stone, from Śucīndram temple)

There is a representation of this form in Brindāvan. The relief in stone is in the *ati-bhanga* posture.

20. *Āveśāñjaneya* (Hanumān in a state of excitement or possession), mostly drawings, of Hanumān yantras, magical designs and diagrams for driving away evil forces (*duṣṭa-grahas*). The figure is shown in *ati-bhaṅga* posture.
21. *Virāḍ-āñjaneya* (Hanumān in colossal and gigantic form). His reputation for the mastery over the classical eight magical powers (*aṣṭasiddhi*) is illustrated here. He assumed a gigantic form in front of Sītā, to instil confidence in her in the Aśoka-grove in Laṅkā, when he met her for the first time. *Mahābhārata*

(Vanaparva, ch. 160) narrates how Hanumān revealed this power to Bhīma.

22. Pañcamukhi-āñjaneya (Hanumān with five faces and ten or twelve arms) is an usual but significant tāntrik innovation in the Vīrāñjaneya variety. Early icons (drawings, paintings and sculptures) of this kind are from Rajasthan and neighbouring areas. The five faces are not human, but those of animals, of uncertain tāntrik significance. What the faces, individually or collectively symbolize cannot be ascertained. From what division of Tantra, this form has been extracted also cannot be made out. There is, however, a small literature on the subject, going back to the middle ages and consisting of spells and incantations. No other form of Hanumān has this kind of a literature in the nature of a 'kalpa' (prescriptive text). We have other forms of Hanumān with one (eka-mukhi), two (dvi-mukha, Agni), and three (tri-mukha, trimūrti) faces, the significance of which are easily understood. Then there is an eleven-faced form (ekādaśa), Which obviously represents the Rudra character of Hanumān. There are also forms with ten or twelve faces, which are again difficult to explain. All these faces, excepting in the Pañcamukhi variety, are those of monkeys or human, and not of other animals.

It is possible that the five animals in this form refer to five divinities: monkey (Hanumān), lion (Narasimha), boar (Varāha), hawk (Garuḍa, sometimes represented as a parrot) and horse (Hayagrīva or Sūrya). But how these animals are associated with Hanumān does not become clear. The spells suggest that four of the faces refer to the four directions, and the fifth one is on top (ūrdhva). However, it is usual to show all five faces in a row, or four faces in a row with the fifth one (horse) on the crown. The hands, four, ten or twelve, carry weapons of warfare. It is obvious that the form of Hanumān here is of the Kevala-vīrāñjaneya variety often shown in the 'yānaka' (moving about) posture (especially in drawings and paintings).

According to *Śrīvidyārṇava-tantra*, there are five faces and each face has three eyes; and there are ten arms carrying weapons like sword,

trident, magical spear (khaṭvāṅga), lasso, elephant-goad, mountain, tree and a severed head. The figure is terrible-looking but bestows all that one longs for.

पञ्चवक्त्रं महाभीमं त्रिपञ्चनयनैर्युतम्।
बाहुभिर्दशभिर्युक्तं सर्वकाम्यार्थसिद्धिदम्॥



Bhaktapur, Nepal

The central face facing east is that of Hanumān (monkey) (pūrvam tu vānaram), dazzling with the brilliance of a crore of solar orbs. The face to the south is that of lion (Narasimha) frightful with protruding

fangs, and eyebrows knit in indignation, a truly marvellous sight. The face to the west is that of Garuḍa, to the west is that of Garuḍa, terrible but eliminating fear of devotees, with hooked beak and astoundingly bright. To the north is the face of the boar (Varāha), dark in complexion, luminous and with a flaming tuft of hair. The face provides accomplishments pertaining to the underworlds and eliminates all poisons and evil spirits. On top is the horse's head (hayānana), terrific in aspect, destroyer of enemies, suppressor of evil spirits and eliminator of fevers.



Rāma and Hanumān
(from Śrī - Vaikuṇṭham Temple)

पञ्चवक्त्रं महाभीमं त्रिपञ्चनयनैर्युतम्।
 कोटिसूर्यप्रतीकाशं कपिवक्त्रं सुतेजसम्॥1॥
 दंष्ट्राकरालवदनं भृकुटिकुल्लेक्षणम्।
 अस्येकं दक्षिणं वक्त्रं नारसिंहं महाद्भुतम्॥2॥
 अत्युग्रतेजोवपुषं भीषणं भयनाशनम्।
 पश्चिमे गारुडं वक्त्रं वक्रतुण्डं महाद्युतिम्॥3॥
 पातालसिद्धिदं घोरं विषभूतादिकृन्तनम्।
 उत्तरं सौकरं वक्त्रं दीप्तं शिखोज्वलम्॥4॥



Hanumān (from Śrīraṅgam temple)



Ananda Mangalam, Tamilnadu

सर्वभूतप्रशमनं तापज्वरनिवारणम्।

ऊर्ध्वं हयाननं घोरं दानवान्तकरं परम्॥5॥

खड्गत्रिशूलखट्वाङ्गं पाशमङ्कुशपर्वतौ।

द्रुमगोमुद्रिकामुण्डं दधानं सुरवन्दितम्॥6॥

The five faces of Hanumān remind one of the five faces of Śiva Sadyojāta, Vāmadeva, Aghora, Tatpuruṣa and Isāna (in the directions

south, west, north, east and top respectively, and representing earth, water, fire, wind and sky respectively). But Hanumān's faces are tāntrik in significance, and the spell specifies the benefits of occult nature for worshipping each of the faces.

1. ॐ नमो भगवते पञ्चवक्त्राय पूर्वे कपिमुखाय वीर हनुमन्ताय
सकलशत्रुसंहारकाय महाबल पराक्रमाय हुं फट् खे खे नमः स्वाहा॥

East-Hanumān-for destruction of all foes.

2. ॐ नमो भगवते पञ्चवदनाय दक्षिणमुखाय कपिलवदनाय नारसिंहाय
वीरहनुमन्ताय सकलभूतप्रेतपिशाचदम्भनाय हुं फट् खे खे नमः स्वाहा॥

South-Narasimha-for eliminating all evil spirits.

3. ॐ नमो भगवते वीरहनुमन्ताय पश्चिमगरुडाय महारुद्राय सकल-
विषनाशनाय हुं फट् खे खे नमः स्वाहा॥

West-Garūḍa-for counteracting all kinds of poison.

4. ॐ नमो भगवते पञ्चवदनाय उत्तरमुखाय आदिवराहाय सकल-
लक्ष्मणप्राणदाय वीरहनुमन्ताय महाहनवे सकलसम्पत्कराय
सर्वाभीष्टसिद्धिदाय हुं फट् खे खे नमः स्वाहा॥

North-Varāha-for procuring all wealth, for fulfillment of all desires-
(It is this face that saved Lakshmaṇa on the battle-field).

5. ॐ नमो भगवते पञ्चवदनाय ऊर्ध्वमुखाय हयग्रीवाय रुद्रमूर्तये
सकललोकवशंकराय सर्वद्यास्वरूपिणे हुं फट् खे खे नमः स्वाहा॥

Top-Hayagrīva (Rudra)-for subjugating the whole world and for acquiring all knowledge.

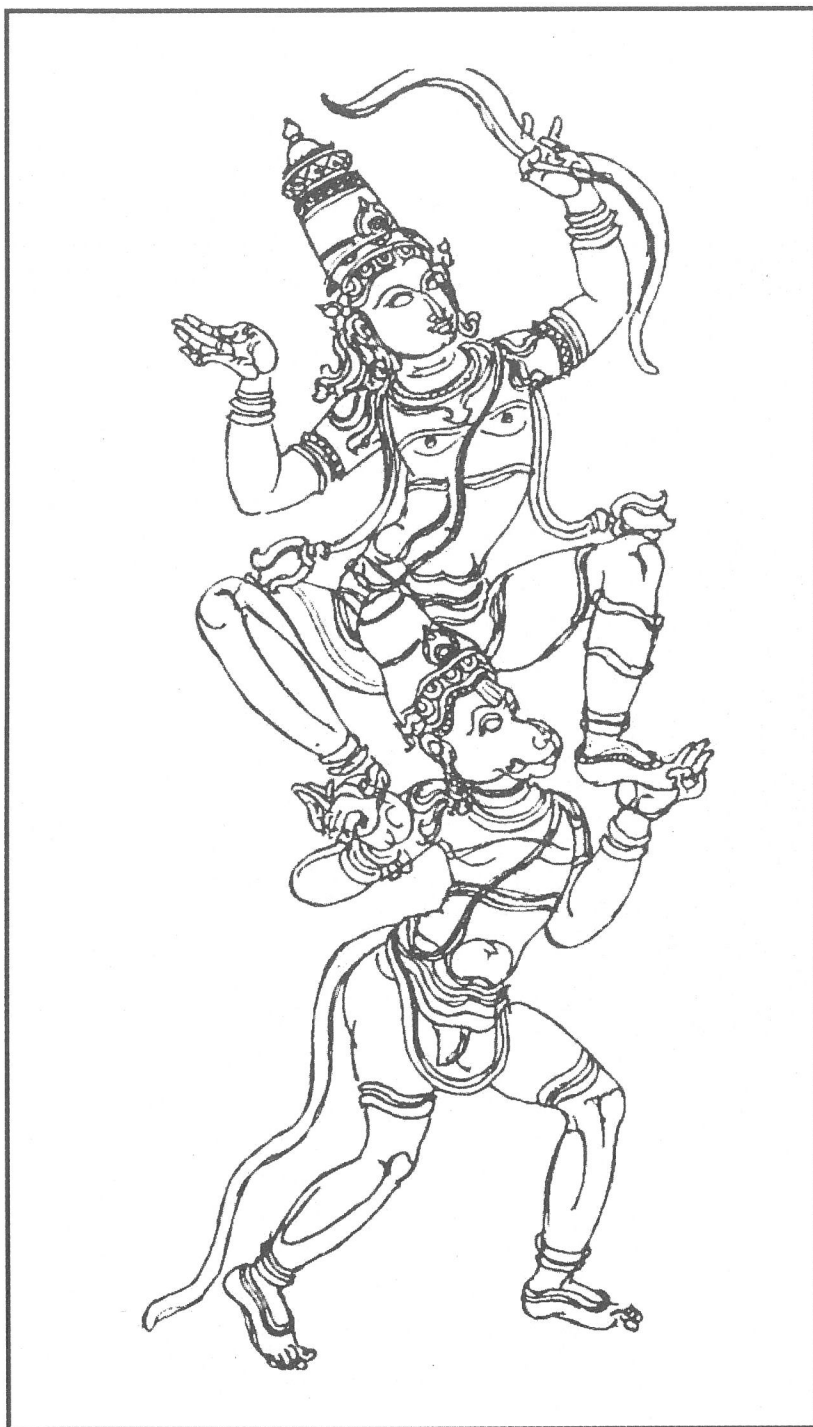
Another account (Rūpa-maṇḍana) has this detail :

अग्रतः पुरुषाकारं नारसिंहं च दक्षिणे।
अपरं स्त्रीमुखाकारं वाराहास्यं तथोत्तरम्॥

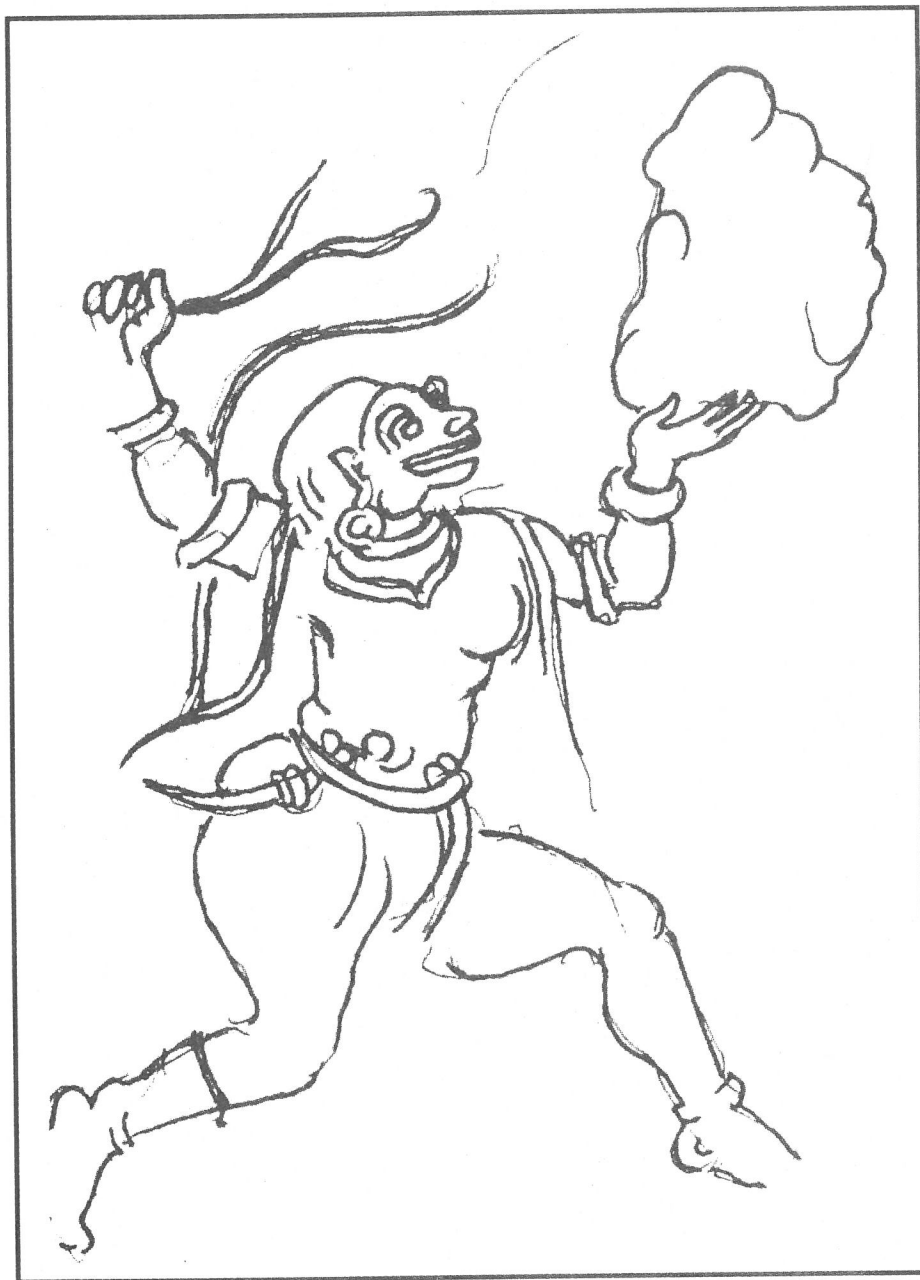
The face in front is that of a man, to the south is the lion's face, to the north that of a boar, and the face at the back as that of a woman. This is not unusual in iconographic representations, but makes only four faces (catur-mukha).

There is also a form of Hanumān with six heads (monkey, lion, horse, donkey and two birds on top of the heads) and twelve arms, in a Jain banner (Patākā). A form with ten heads can be seen in the Sudharma temple in Porbunder, Sav'rāṣṭra, as also an eleven-headed form. The latter is the form which Hanumān is said to have related to Kālī in the course of the Ahi-rāvaṇa episode.





From Sundara-rāja-perumal temple, Dingigal







हौं
 ह्रीं
 खूं
 हौं
 ह्रीं
 हौं
 ह्रीं
 हनुमते
 नमः

CHAPTER FIVE

HANUMĀN'S FORM

Hanumān's form (rūpa) was by all accounts most impressive. He appeared like a flash of lighting-so quick and so dazzling :

विद्युत्समानदुष्प्रैक्षं विद्युत्संपातपिङ्गलम्।

विद्युत्समाननिनदं विद्युत्संपातचञ्चलम्॥

(Mahābhārata, Vana-Prava, 146, 76)

It is hard to keep one's eyes open in the presence of Hanumān; his roar is awe-inspiring; he appears and disappears like a flash of lighting. His complexion is that molten gold (ज्वलत्काञ्चनवर्णाभा, *Nārada-purāṇa*, *Pūrvakhaṇḍa* 70, 37). Hanumat-sahasra-nāma-stotra (92, 108, 124) describes him as svarṇa-varṇa (colour of gold), rukmavarṇa (red-complexion) and nīla-varṇa (blue in body colour). Sindūra (kumkum) is the paste applied to his body (anga-rāga). *Nārada-purāṇa* (pūrva, 74, 44) prescribes that he is to be worshipped with pastes and powders like sindūra and with flowers of red colour (रक्तचन्दनपुष्पैश्च सिन्दूराद्यैः समर्चयेत्)

His waist is thin, but neck large and well-formed. His body is hairy, and his beard is white in colour. His face is copper-coloured. He often keeps his mouth open with teeth showing (grinning). He holds his tail up like a flag (*Mahābhārata*, Vana-parva, 146, 78 लाङ्गलोर्ध्वगतिना ध्वजेनेव विराजितम्॥) like a white parasol (*Bṛhat-Bhāgavatāmṛta* 1, 4, 45) स्वप्रभोर्वाहकश्रेष्ठः श्वेतच्छत्रितपुच्छकः॥ His eyes are tawny red in colour, and his hair too is of same colour. Ear-rings of gold dangle in his ears and add charm to the face. This is an especial feature of Hanumān's face.

वज्राङ्गं पिङ्गकेशाढ्यं स्वर्णकुण्डलमण्डितम्।

(Mantra-mahārṇava)

तप्तचामीकरनिभं भीष्म संविहिताञ्जलिम्।
चलत्कुण्डलदीप्तास्यं पद्माक्षं स्मरेत्॥

(Nārada-purāṇa pūrva, 74, 110)

पीताम्बरादिमुकुटैरुपशोभिताङ्गम्।
पिङ्गाक्षमाद्यमनिशं मनसा स्मरामि॥
संरक्त्वारुणलोचनं पवनजं पीताम्बरालङ्कृतम्॥

(Śrīvidyārṇava-tantra)

Another reference makes his eyes tawny red like honey (Mahābhārata, Vana-parva, 146, 71-80).

दीप्यमानेन वपुषा त्वर्चिष्मन्तमिवानलम्।
नीरीक्षन्तममित्रघ्नं लोचनैर्मधुपिङ्गलैः॥

It may also be noted in the stuti (ascribed to Vibhīṣaṇa), his face is described as dark (black) श्यामास्याय च ते नमः।

Further, one of the dhyāna-śloka refers to Hanumān wearing his matted hair tied into a top-knot :

मौञ्जीयज्ञोपवीताभरणामुरुजटाशोभितं कुण्डलाभ्याम्॥

Tulasī-dāsa also refers to this detail.

Although usually Hanumān's garment (paridhāna) is described as yellow in colour, Sītā saw him in the Aśoka grove clad in white (5, 32, 1-2)

ततः शाखान्तरे लीनं दृष्ट्वा चकितमानसा।
वेष्टितार्जुनवस्त्रं तं विद्युत्संघातपिङ्गलम्॥
सा ददर्श कपिं तत्र प्रश्रयं प्रियवादिनम्।
फुल्लशोकोत्काराभासं तप्तचामीकरेक्षणम्॥

This also a vivid portrayal of Hanumān's appearance

His lips are thin; his tongue is copper-coloured and red; his eyebrows quiver constantly. His mouth is open, revealing his canine teeth, white, sharp and fine-looking. His face shines like a bright moon. (Mahābhārata op. cit.)

ह्रस्वोष्ठताम्रजिह्वास्यं रक्तवर्णं चलद्भ्रुवम्।
 विवृत्तदंष्ट्रादशनं शुक्लतीक्ष्णाग्रशोभितम्॥
 अपश्यद्वदनं तस्य रश्मिमन्तमिवोडुपम्
 वदनाभ्यन्तरगतैः शुक्लैर्दन्तैरलङ्कितम्॥

Another account likens his face to the burning rays of the ascending sun (*Mantra-mahārṇava*) :

प्रोद्यच्चण्डमयूखमण्डलमुखम्।

The image is repeated by Vālmīki (5, 1, 60) in a charming simile: even as the eventide touches the sun, making the solar orb blood-red, Hanumān's face, copper-coloured, was heightened by the nose in it.

मुखं नासिकया तस्य ताम्रया ताम्रमाबभौ।
 सन्ध्या समभिस्पृष्टं यथा स्यात्सूर्यमण्डलम्॥

Elsewhere, the poet describes Hanumān's face as coral-hued (5, 33, 1)

सोऽवतीर्य द्रुमात् तस्मात् विद्रुमप्रतिमाननः॥

Skanda-purāṇa (Brahma-khaṇḍa, 37, 7) points out that on his chest can be seen sacred thread, made up of snake (nāga-yajñopavīta). His arms are powerful, muscular and long (reaching the knee, ājānu-bāhu). When they are spread out in the sky, in his search for Sīta leaping in the air, they appear like two terrible serpents each with five hoods, issuing out of the top of mountain (5, 1, 56).

तस्याम्बरगतौ बाहू ददृशाते प्रसारितौ।
 पर्वताग्रात् विनिष्क्रान्तौ पश्चास्याविव पन्नगौ॥

By a mere blow of his hand, he could shatter Jambumālī's chariot to shreds (6, 43, 22) :

तस्य तं रथमास्थाय हनुमान् मरुतात्मजः।
 प्रममाथ तलेनाशु सह तेनैव रक्षसा॥

Mantra-mahodadhi wants us to contemplate on his right arm that is lifted up (to strike).

उद्यदक्षिणदोर्दण्डं हनूमन्तं विचिन्तयेत्॥

Mahābhārata (Vana-parva 146, 77) describes his waist (तनुमध्य-कटीतट). He wears a strip of loin-cloth, a waist-band, a grass girdle with deer-skin- कौपीनं कटिसूत्रमौज्जजिनयुग्देहम्॥ Vālmiki describes the shape and strength of Hanumān's thighs and legs. The thighs, copper-red in hue, appears like the mountain-side on which the red-ochre liquid is oozing out.

स्फिग्देशेनातिताम्रेण रराज महाकपिः।

महता दारितेनेव गिरिगैरिकधातुना॥

(5, 1, 63)

Hanumān himself is aware of the immense energy stored in his thighs, which can shape up the waters of the ocean and uproot and throw about trees.

ममोरुजंघावेगेन भविष्यति।

समुत्थितमहाग्राहः समुद्रो वरुणालयः॥

(4, 62, 87)

ऊरुवेगोत्थिता वृक्षा मुहूर्तं कपिमन्वयुः।

प्रस्थिता दीर्घमध्वानं स्वबन्धुमिव बान्धवाः॥

(5, 1, 47)

His feet are equally powerful; they can make a mountain tremble like an elephant attacked by a lion (4, 67, 43).

पादाभ्यां पीडितस्तेन महाशैलो महात्मना।

ररास सिंहाभिहतो महान् मत्त इव द्विपः॥

There can hardly be a doubt about Hanumān's appearance being (at any rate in the poet's imagination) powerful, forceful, enticing and awe-inspiring. The poet's wonderment does not stop there. He tells us that Hanumān is capable of assuming different forms at will and frequently (5, 1, 210)

स चारु नानाविधरूपधारी

Probably no other deity has as many dhyāna-ślokas (verses for contemplation) and mantras (magical formulae for recitation) as Hanumān has. This is because of the extensive worship and devotion that are accorded to him in the country. Most of these dhyāna-ślokas and mantras are meant to portray vividly before the devotee's mind the power and personality of Hanumān, his form and figure, appearance and accomplishments, magic and magnificance. Some of the dhyānaślokas which provide details of iconographic interest are selected and given below :

1. वज्राङ्गं पिङ्गकेशाढ्यं स्वर्णकुण्डलमण्डितम्।
नियुद्धमुपसंक्रम्य पारावापराक्रमम्॥
वामहस्तगदायुक्तं पाशहस्तकमण्डलुम्।
उद्यदक्षिणदोर्दण्डं हनूमन्तं विचिन्तयेत्॥

(Mantra-mahārṇava)

With a body adamant, and hair tawny in colour, adorned with golden ear-rings, he holds mace with his left hand, and carries noose and sacred water-pot. His right arm is lifted up in a gesture of protection of his devotees (abhaya) or in a gesture of warning (administering a slap, capeṭikā).

2. द्विभुजं स्वर्णवर्णाभं रामसेवापरायणम्
मौञ्जीकौपीनसहितं मां ध्यायेद्रामसेवकम्॥

(Rāma-rahasyopaniṣad)

(Hanumān's own words) Two-armed, golden-complexioned, with a grass around his loins and a strip of cloth to cover his private parts. He must be visualized as engaged in Rāma's service.

3. कौपीनाकटिसूत्रमौञ्ज्याजिनयुग्देहं।
विदेहात्मजा-।
प्राणधीरापदारविन्दनिरतः स्वान्तं
कृतान्तं द्विषाम्।

(Mantra-mahārṇava)

Same details. He is also veritable death for his foes.

4. स्फटिकाभं स्वर्णकान्तिं द्विभुजं च कृताञ्जलिम्।
कण्डलद्वयसंशोभिमुखाम्बुजमहं भजे॥

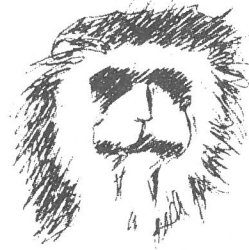
(Śrī-tattva-nidhi)

He is luminous like a crystal; he has the lustre of gold. He is two-armed, hands assuming the posture of supplication. Two splendid earrings adorn his face.

5. प्रतप्तस्वर्णाभं संरक्त्तारुणलोचनम्।
सुग्रीवादियुतं ध्यायेत्पीताम्बरसमावृतम्॥
गोष्पदीकृतवाराशिं पुच्छमस्तकमीश्वरम्।
ज्ञानमुद्रां च बिभ्राणं सर्वालङ्कारभूषितम्॥



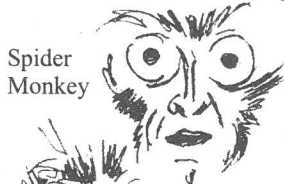
Hamadryas Baloon



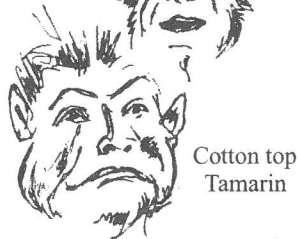
Guerezes



Celebes Macaque



Spider
Monkey



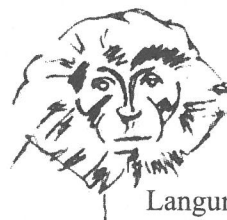
Cotton top
Tamarin



His body-complexion is that of burnished gold ; his eyes are red in colour. He is clad in yellow-garment. He is adorned with all ornaments. He holds in his right hand the gesture of imparting wisdom. He is surrounded by Sugrīva and others.



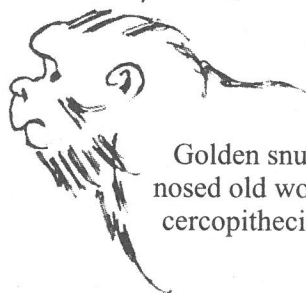
Guereze



Langur



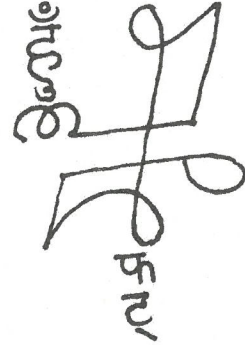
Douc
Red-Shanked



Golden snub
nosed old world
cercopithecide



6. दहनतप्तसुवर्णसमप्रभम्।
 भयंहरं हृदये विहिताञ्जलिम्
 श्रवणकुण्डलशोभिमुखाम्बुजम्
 नमत वानरराजमिहाद्भुतम्॥



हसफर (ए)



खफर (ए)



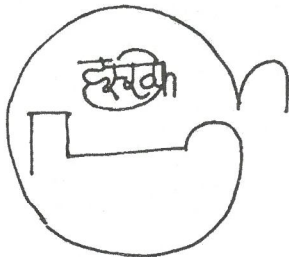
ह्रींर (औ)



हसखफर (ए)



ह्रींस (औ)

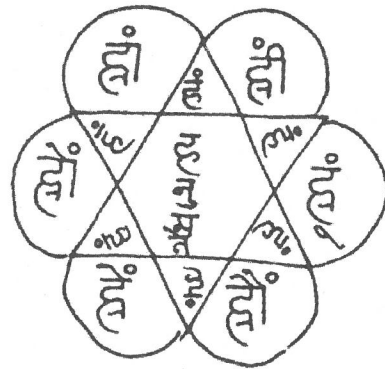


Pañca-kūṭa-Mantra



		२		
	६	११	७	
१	१०	९	१२	३
	५	१३	८	
		४		

Maruti Yantra



Shining like gold that has been heated in flames, holding his hands in a gesture of supplication on his chest, face lustrous with splendid ear-rings, this monarch of the vānaras is truly marvellous. He wards off all fears.

7. महाशैलं समुत्पाट्य धावन्तं रावणं प्रति।
तिष्ठ तिष्ठ रणे दुष्ट घोररावं समुच्चरन्॥

लाक्षारसारुणं गात्रं कालान्तकयमोपमम्।
ज्वलदग्निलसन्नेत्रं सूर्यकोटिसमप्रभम्।
अङ्गदाद्यैर्महावीरैर्वेष्टितं रुद्ररूपिणम्॥

This is the picture of Hanumān on the battle-field. His body is rosy-hued, like liquid lac. His eyes are like burning fire, and he is frightening like Death at the end of the aeon. He is terrible in aspect. Surrounded by valiant vānaras like Aṅgada and others, he uproots a big tree, and utters a ferocious cry rushing at Rāvaṇa "Stay, stay, you wicked one!"

8. ध्यायेद्रणे हनूमन्तं कपिकोटिसमन्वितम्।
धावन्तं रावणं जेतुं दृष्ट्वा सत्वरमुत्थितम्॥
लक्ष्मणं च महावीरं पतितं रणभूतले।
गुरुं च क्रोधमुत्पाद्य गृहीत्वा गुरुपर्वतम्॥
हाहाकारैः सदपैश्च कम्पयन्तं जगत्त्रयम्।
ब्रह्माण्डं च समावाप्य कृत्वा भीमं कलेवरम्॥

The same theme, picture of Hanumān on the battle-field, when Lakṣmaṇa was felled by the magical dark of Indrajit. His anger knew no bounds, and he pulled up a big mountain to hurl at Rāvaṇa.

9. ज्वलत्काञ्चनवर्णाय दीर्घलाङ्गलधारिणे।
सौमित्रिजयदात्रे च रामदूताय ते नमः॥

(Nārada-purāṇa)

His body-complexion is that of burnished gold; he wears a long tail. He is the one who made Lakṣmaṇa victorious on the battle-field.

10. आञ्जनेयमतिपाटलाननं
काञ्चनाद्रिकमनीयविग्रहम्।
पारिजाततरुमूलवासिनं
भावयामि पवमाननन्दनम्॥

This son of Añjanā-devī and Vāyu, has a face that is extremely rosy-red in complexion. His body is charming like a mountain of gold. He dwells under the Pārijāta-tree.

11. आञ्जनेयं पाटलास्यं स्वर्णाद्रिसमविग्रहम्।
पारिजातद्रुमूलस्थं चिन्तयेत् साधकोत्तमः॥

Face rosy red in hue, his figure is like unto a mountain of gold. He sits under the Pārijāta-tree.

12. जानुस्थवातबाहुं च ज्ञानमुद्रापरं हरिम्।
अध्यात्मचित्तमासीनं कदलीवनमध्यगम्
बालार्ककोटिप्रतिमं ध्यायेज्ज्ञानप्रदं हरिम्॥

Dhyānāñjaneya, in Kimpuruṣa-khaṇḍa, after Rāma's departure from earth; sits with his left hand resting on his knee; shows the gesture of wisdom (jñāna-mudrā) with his right hand. He sits in the midst of Kadali-vana, with his mind settled in his ātman. He is luminous like thousands of suns arising together. The great ape is the bestower of spiritual wisdom.

Another verse with the same theme has more details :

- वामे जानुनि वामबाहुमपरं ज्ञानमुद्रायुतं
हृद्देशे कलयन् वृतो मुनिगणैरध्यात्मदत्तेक्षणः।
आसीनः कदलीवने मणिमये बालार्ककोटिप्रभो
ध्यायन् ब्रह्म परं करोतु मनसः सिद्धिं हनूमान्मम॥

Hanumān seated in lotus-posture. Location : Kadalī-vana (Kimpuruṣa-khaṇḍa). Time : after Rāma's disappearance from earth. Hanumān, the Yogi, is surrounded by sages and is teaching them brahma-vidyā. His left hand rests on his left knee, and the right hand is held on the chest in jñāna-mudrā. His lustre is like unto million young solar orbs, for he is absorbed in the contemplation of Brahman.

There is mantra associated with this verse :

- ॐ नमो भगवते अञ्जनेयाय आत्मतत्त्वप्रकाशाय स्वाहा॥

13. वामे शैलं वैरिभिदं विशुद्धं टङ्कमन्यतः।
दधानं स्वर्णवर्णं च ध्यायेत् कुण्डलिनं हरिम्॥

Golden in complexion, Hanumān wears splendid ear-rings, and carries in his left hand a mountain to smatter the enemies and a bright club in his right hand.

14. तप्तचामीकरनिभं भीष्मं संविहिताञ्जलिम्।
चलत्कुण्डलदीप्तास्यं पद्माक्षं स्मरेत्॥

Shining like molten gold, Hanumān joins his hands in the supplicatory posture. He destroys fear. Lotus-eyed, his face appears charming with ear-rings dangling about.

15. उद्यत्कोट्यर्कसङ्काशं जगत्प्रक्षोभकारकम्।
श्रीरामाङ्घ्रिध्याननिष्ठं सुग्रीवप्रमुखाचितम्।
वित्रासयन्तं नादेन राक्षसान् मारुतिं भजेत्॥

Like unto thousands of suns arising at once, Hanumān could stir up the world in confusion. Absorbed in contemplating on the feet of Rāma, and surrounded by chieftains of vānaras headed by Sugrīva, he strikes terror into the hearts of asuras by his very roar.

16. उल्लङ्घ्य सिन्धोः सलिलं सलीलं
यः शोकवह्निं जनकात्मजायाः।
आदाय तेनैव ददाह लङ्कां
नमामि तं प्राञ्जलिराञ्जनेयम्॥

This is a picture of Hanumān, leaping across the sea with ease, meeting with Sītā and picking up the flames of her anguish burning down the city of Lankā.

17. अञ्जनानन्दनं वीरं जानकीशोकनाशनम्।
कपीशमक्षहन्तारं वन्दे लङ्काभयङ्करम्॥

In Lankā, he revealed his valour. He reassured Sītā, and killed Akṣa-kumāra, Rāvaṇa's son. He caused panic in Lankā.

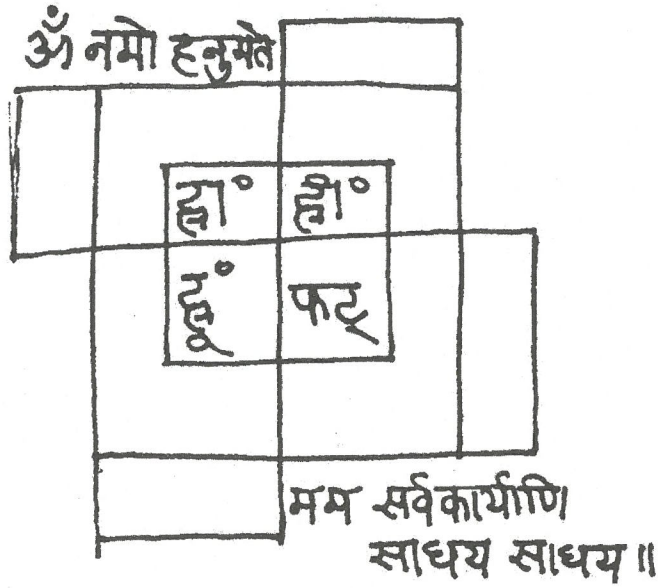
18. मनोजवं मारुततुल्यवेगं
जितेन्द्रियं बुद्धिमतां वरिष्ठम्।
वातात्मजं वानरयूथमुख्यं
श्रीरामदूतं शिरसा नमामि॥

Hanumān's mind moves fast, his speed is like unto that of wind. He has perfect restraint over his senses. He is the best among the intelligent ones.

19. यो वारांनिधिमल्पपल्वलमिवोल्लघ्य
प्रतापन्वितो वैदेहीघनशोकहरणो वैकुण्ठभक्तप्रियः।
अक्षाद्यर्जितराक्षसेश्वरमहादर्पापहारी
रणे सोऽयं वानरपुङ्गवोऽवतु सदा चास्मान् समीरात्मजः॥

The same picture of Hanumān in Laṅkā.

20. गोष्पदीकृतवाराशिं मशकीकृतराक्षसम्।
रामायणमहामालारत्नं वन्देऽनिलात्मजम्॥



४	३	८
९	५	१
२	७	६

For him, the whole sea was like a poodle, the demons were but mosquitoes. He is the pendant jewel in the garland of Rāma saga.

21. हनूमान् राजपादाब्जसङ्गि वर्णिवरः शुचिः।
सञ्जीवनापहर्ता मे दीर्घमायुर्दधात्वह॥

Hanumān is engaged with the sacred feet of Rāma; pure inside and outside he is best among the high-born celibates. He forced the Sañjivana mountain out of its location and brought it to the battle-field.

22. ध्यायेद् बालदिवाकरप्रतिनिधिं देवारिदर्पापहम्।
देवेन्द्रप्रमुखैः प्रशस्तयशसं देदीप्यमानं रुचा॥
सुग्रीवादिसमस्तवानरयुतं सुव्यक्ततत्त्वप्रियम्।
संस्कारुणलोचनं पवनजं पीताम्बरालङ्कृतम्॥

He shines like another rising sun. He eliminates the arrogance of the enemies of gods. His celebrity is sung by Indra and other gods. He is surrounded by all the vānaras headed by Sugrīva. His eyes are red in colour, and he is clad with yellow cloth.

Yantra in a Rāma-ṭanka. On the obverse is a figure of Hanumān, flying carrying the gandhamādana mountain in his right hand.

In the yantra, the total of any three members in a row is 15, which is mystical number.

4	3	8
9	5	1
2	7	6



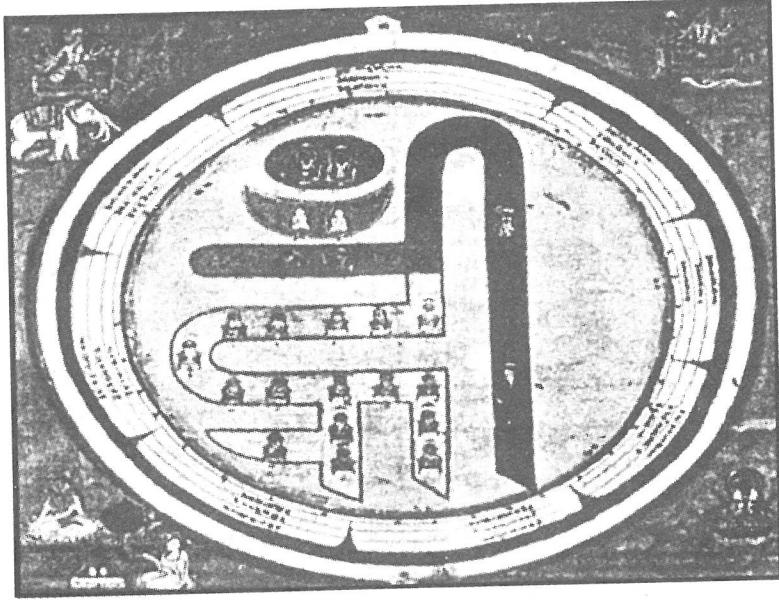
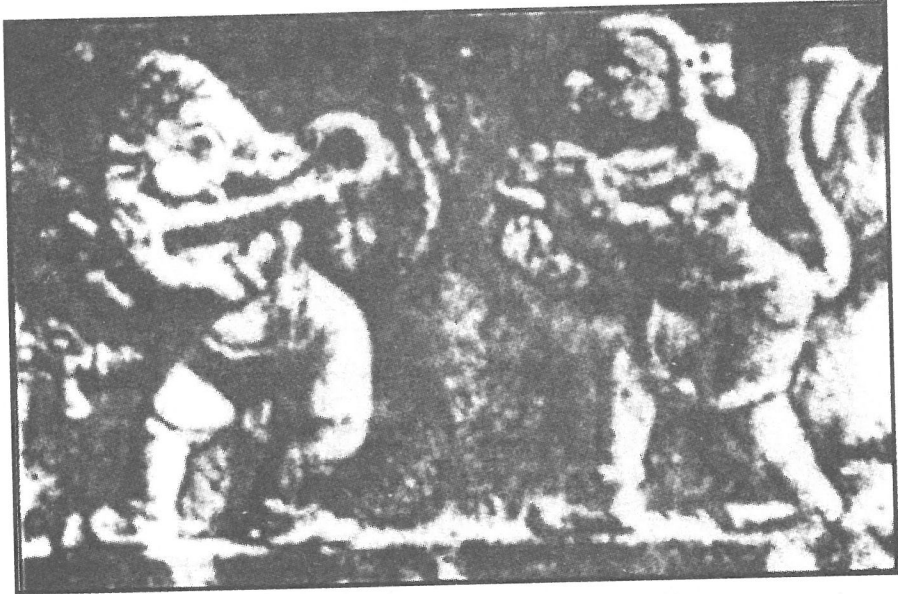


Dhyanānjanēya of Udayādri Paḍubidare

23. हनूमन्तं महावीरं वायुतुल्यपराक्रमम्।
मम कार्यार्थमागच्छ प्रणमामि मुहुर्मुहुः॥

The great hero, whose valour is like unto Vāyu's.

24. पश्चास्यमच्युतमनेकविचित्रवर्णम्
वक्त्रं शशाङ्कशेखरं कपिराजवर्यम्।
पीताम्बरादिमुकुटैरुपशोभिताङ्गम्
पिङ्गाक्षमाद्यमनिशं मनसा स्मरामि॥



Śrī Śailam, Andhra Pradesh

25. वन्दे वानर नारसिंह खगराद्
क्रोडाश्ववक्त्रान्वितम्।
दिव्यालङ्करणं त्रिपञ्चनयनं
देदीप्यमानं रुचा॥

हस्ताब्जैरसिखेटपुस्तकसुधा
कुम्भांशुकाद्रीन्।
हलं खट्वाङ्गं फणिभूरुहं दशभुजं
सर्वारिवीरापहम्॥

These three verses relate to Pañcamukhi-āñjaneya (Hanumān with five faces and ten hands). The five faces are those of monkey, lion, eagle, boar and horse. The hands carry sword, shield, book (scripture), pot of nectar, elephant-goad, mountain, plough, magical weapon (khaṭvāṅga), snake and tree.

26. मर्कटेश महोत्साह सर्वशत्रुहरः परः।
शत्रुं संहर मां रक्ष श्रीमन्नापद उद्धर॥

Hanumān is the great ape, filled with unbounded zeal and engaged in vanquishing all foes. He can save his devotee from distress.

27. कदापि शुभ्रैर्वरचामरैः प्रभुं
गायन् गुणान् वीजयति स्थितोऽग्रतः।
कदाप्युपश्लोकयति स्वनिर्मितैः
स्तवैः श्री हनुमान् कृताञ्जलिः॥

(Brhad-bhāgavatāmṛta, 2, 4, 260)

Hanumān in the post-Rāmāyaṇa days, dwelt in Kimpuruṣa-khaṇḍa (where he is said to dwell even now) in uninterrupted devotion to Rāma as Brahman with form. He serves Rāma, fanning him, singing his praises constantly, and submitting to him his own compositions.

28. अञ्जनीगर्भसंभूत कपीन्द्रसचिवोत्तम।
रामप्रिय नमस्तुभ्यं हनूमान् रक्ष सर्वदा॥

29. उद्यदादित्यसङ्काशमुदारभुजविक्रमम्।
कन्दर्पकोटिलावण्यं सर्वविद्याविशारदम्।
श्रीरामहृदयानन्दं भक्तकल्पमहीरुहम्
अभयं वरदं दोर्भ्यां कलये मरुतात्मजम्॥

He appears like the rising sun; his strength of the arms is immense. He is extremely handsome, and learned in all branches of knowledge.

Delighting the heart of Rāma, he is like unto the wish-fulfilling tree for his devotees. He is two-armed, and assumes in one hand the gesture of protection, and the other the gesture of boon-bestowal.

30. पद्मरागमणिकुण्डलत्विषा
पाटलीकृतकपोलमण्डलम्।
दिव्यदेहो कदलीवनान्तरे
भावयामि पवमानन्दनम्॥

His bejewelled ear-ring studded with red precious stones make his cheeks, glisten with a red tinge. He dwells in the celestial grove, Kadalīvana.

39. वामे करे वैरिभिदं वहन्तं
शैलं परं शृङ्खलहारिकण्ठम्।
दानमाच्छाद्य सुवर्णवर्णम्
भजे ज्वलत्कुण्डलमाञ्जनेयम्॥

His ear-rings comes again for his glorification. They are made of gold, and are magnificently luminous, and cover the cheeks completely. He carries in his left hand the mountain he is about to throw at this enemy, and the chain-smashing mace in the other.

32. ० t कङ्कः पिङ्गनेत्रं कनकमयलसत्
कुण्डलैः शोभनीयम्।
सर्वपीडाधिनाथं करतलविधृताऽऽ
पूर्णकुम्भं दृढं वा
भक्तनामिष्टकरं रचयति च
सदा सुप्रसन्नं हरीशम्।
त्रैलोक्यत्रातुकामं सकलभुविगतं
रामदूतं नमामि॥

With a body that is adamantine, eyes that are tawny red and golden ear-rings that dangle splendidly, Hanumān holds in one hand a pot filled with nectar and fulfills all desires of his devotees. The lord of apes pervades the entire earth, desiring to protect the three worlds.

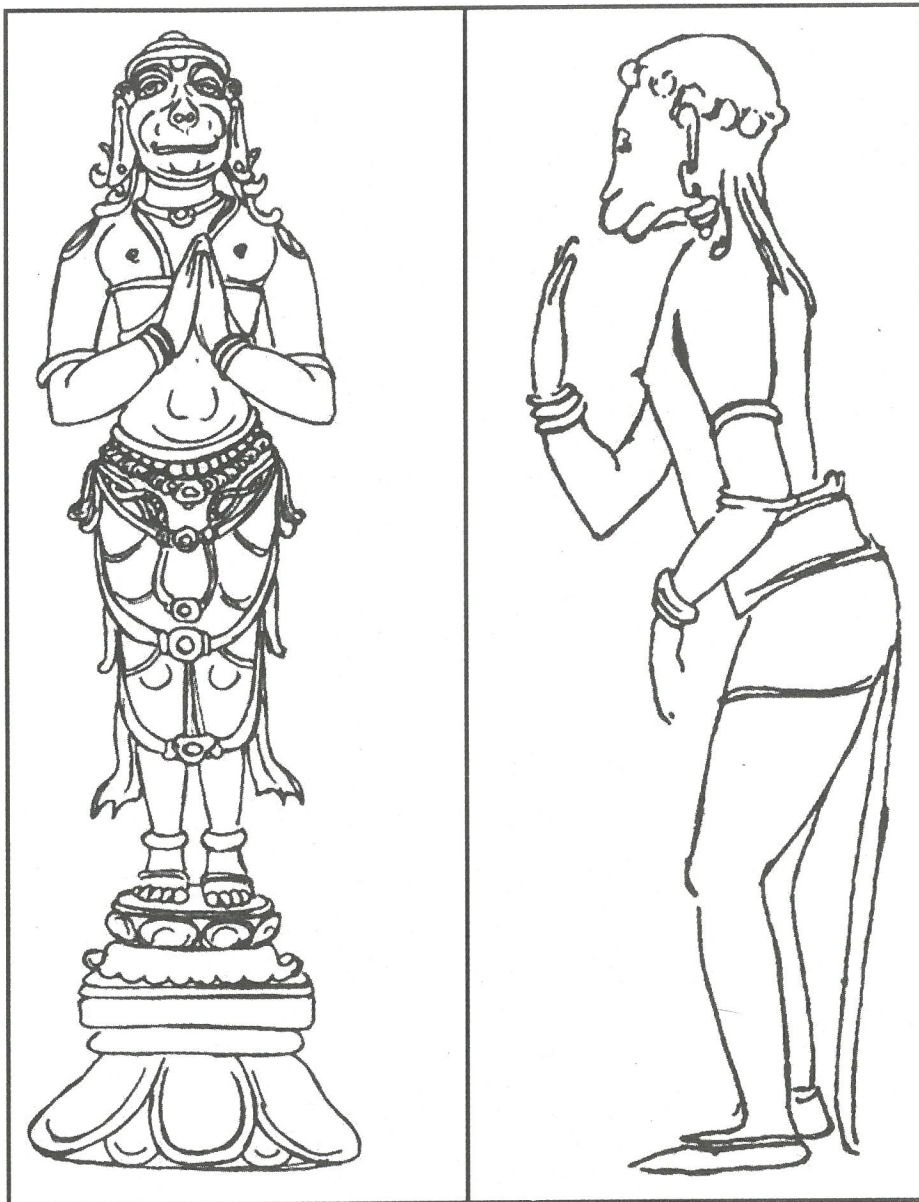
33. वज्राङ्गनेत्रं कनकमयलसत्-
 कुण्डलाक्रान्तगण्डम्।
 दम्भोलिस्तम्भसारं प्रहरणसुवशीभूत-
 रक्षोऽधिनाथम्।
 उद्यल्लाङ्गलसप्ताचलविचलकरं
 भीममूर्तिं कपीन्द्रम्।
 ध्यायेत्तं रामचन्द्रप्रमुदृढतरं
 सत्प्रसारं प्रसन्नम्॥

Same details; but emphasis on the terrible aspect of Hanumān, his tail causing tremour of the seven mountains.

34. भान्विन्दूचरणारविन्दयुगलं
 कौपीनमौश्रीधरम्।
 काश्चिश्रेणिधरं दुकूलवसनं
 यज्ञोपवीताजिनम्।
 हस्ताभ्यां धृतपुस्तकं च
 विलसद्भारावलिं कुण्डलम्
 यश्चालं विशिखं प्रसन्नवदनं
 श्रीवायुपुत्रं भजे॥

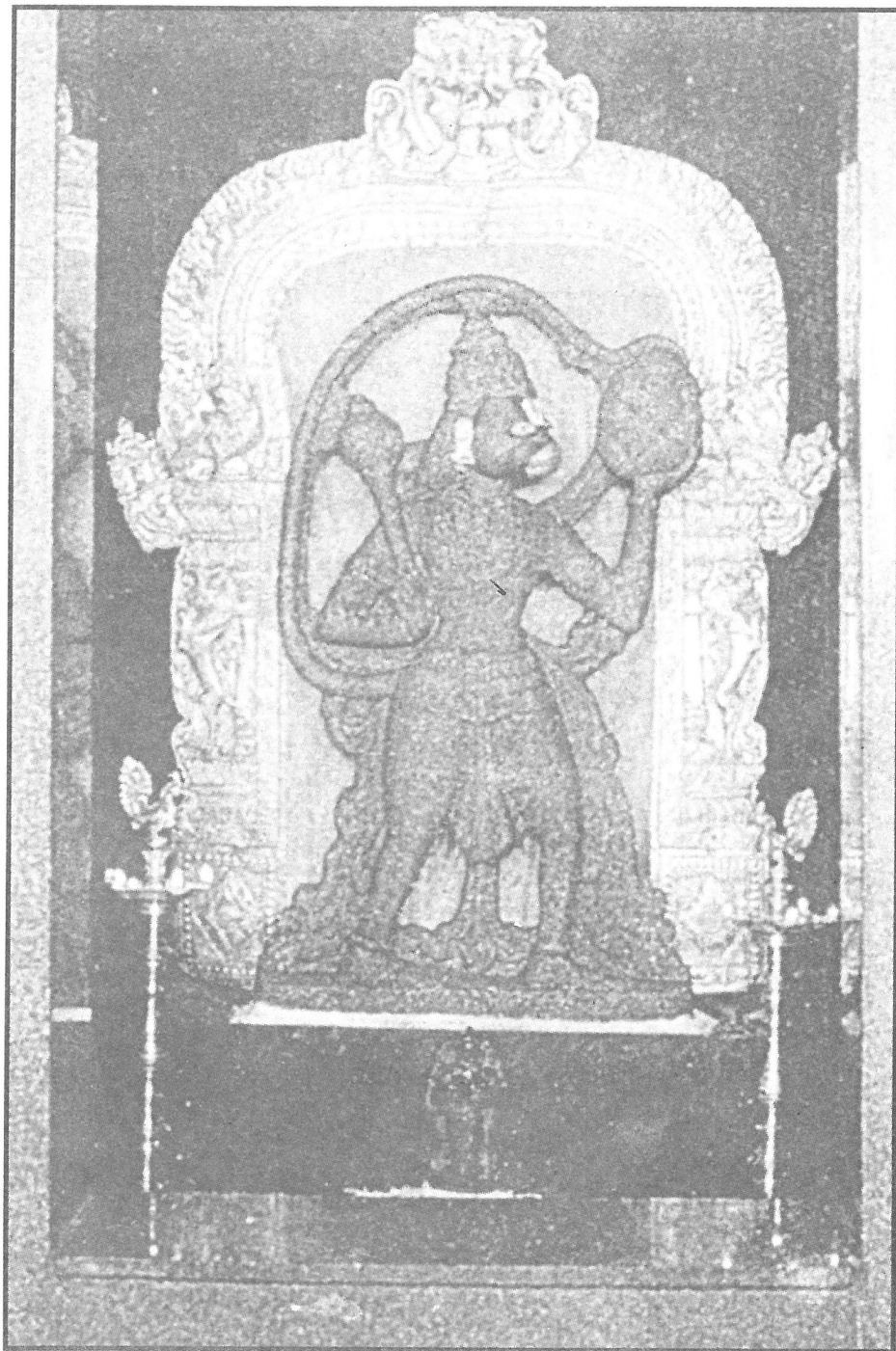
Sun and moon are his feet; wears the strip of loin cloth and the girdle of sacred grass; clad in fine silken garment; wearing the sacred thread. He holds in his two hands a book (scripture-text). Ear-rings and necklaces adorn him. He has a pleasant countenance.







Hanumanta (From Tirumala)



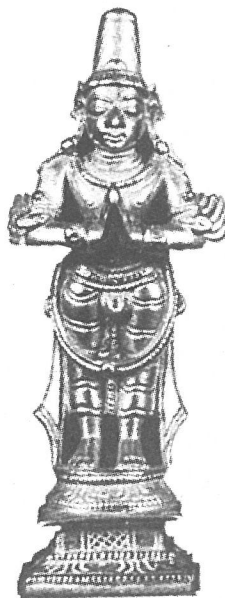
Prasanna Āñjaneyaswāmy



Carrying Rāma on palms



16th Century, South India



हनूमत्स्तोत्रम्

(सुदर्शनसंहितान्तर्गतम्)

विभीषण उवाच -

नमो हनुमते तुभ्यं नमो मारुतसूनवे।
नमः श्रीरामभक्ताय श्यामास्याय च ते नमः॥1॥

नमो वानरवीराय सुग्रीवसख्यकारिणे।
लङ्काविदाहनार्थाय महासागरतारिणे॥2॥

सीताशोकविनाशाय राममुद्राधराय च।
रावणान्तकुलच्छेदकारिणे भयहारिणे॥3॥

मेघनादमखध्वंसकारिणे ते नमो नमः।
अशोकवनविध्वंसकारिणे भयहारिणे॥4॥

वायुपुत्राय वीराय आकाशोदरगमिने।
वनपालशिरश्छेदलङ्काप्रासादभञ्जिने॥5॥

ज्वलत्कनकवर्णाय दीर्घलङ्गूलधारिणे।
सौमित्रिजयदात्रे च रामदूताय ते नमः॥6॥

अक्षस्य वधकर्त्रे च ब्रह्मपाशनिवारिणे।
लक्ष्मणाङ्गमहाशक्तिगतक्षतविनाशिने॥7॥

रक्षोघ्नाय रिपुघ्नाय च ते नमः।
ऋक्षवानरवीरौघप्राणदाय नमो नमः॥8॥

परसैन्यबलघ्नाय शस्त्रास्त्रघ्नाय च ते नमः।
विषघ्नाय द्विषघ्नाय ज्वरघ्नाय च ते नमः॥9॥

महाभयरिपुघ्नाय भक्तत्राणैककारिणे।
परप्रेरितमन्त्राणां यन्त्राणां स्तम्भकारिणे॥10॥

पयःपाषाणतरणकारणाय नमो नमः।
 बालार्कमण्डलग्रासकारिणे भवतारिणे॥11॥
 नखायुधाय भीमाय दन्तायुधधराय च।
 रिपुमायाविनाशाय रामज्ञलोकरक्षिणे॥12॥
 प्रतिग्रामस्थितायाथ रक्षोभूतवदर्थिने।
 करालशैलशस्त्राय द्रुमशस्त्राय ते नमः॥13॥
 बालैकब्रह्मचर्याय रुद्रमूर्तिधराय च।
 विहङ्गमाय सर्वाय वज्रदेहाय ते नमः॥14॥
 कौपीनवाससे तुभ्यं रामभक्तिरताय च।
 दक्षिणाशाभास्कराय शतचन्द्रोदयात्मने॥15॥
 कृत्या क्षतव्यथाघ्नाय सर्वक्लेशहराय च।
 स्वाम्याज्ञापालसंग्रामसंख्ये सञ्जसयधारिणे॥16॥
 भक्तान्तदिव्यवादेषु संग्रामे जयदायिने।
 किल्बिलाबुबुकोच्चारघोरशब्दकराय च॥17॥
 सदा वनफलाहारसंतृप्ताय विशेषतः।
 महार्णवशिलाबद्धसेतुबन्धाय ते नमः॥18॥
 वादे विवादे संग्रामे भये घोरे महावने।
 सिंहव्याघ्रादिचौरैर्भ्यः स्तोत्रपाठाद्भयं नहि॥19॥
 दिव्ये भूतभये व्याधौ विषे स्थावरजङ्गमे।
 राजशस्त्रभये चोग्रे तथा महत्भयेषु च॥20॥
 जले सर्पे महावृष्टौ दर्भिक्षे प्राणसंप्लवे।
 पठेत् स्तोत्रं प्रमुच्येत भयेभ्यः सर्वतो नरः॥21॥
 तस्य ह्यपि भयं नास्ति हनूमत्स्त्ववपाठतः।
 सर्वदा वै त्रिकालं वा पठनीयमिदं स्तवम्॥22॥
 सर्वान्कामानवाप्नोति नात्र कार्या विचारणा।
 विभीषणकृतं स्तोत्रं ताक्ष्येण समुदीरितम्।
 ये पठिष्यन्ति भक्त्या वै सिद्धयस्तत्करे स्थिताः॥23॥





Hanumantha (From Vijayanagar)



Caturmūrti (from Kashmir,
now in Berlin Museum)



Hanumān, Rajasthan





हनूमान्मन्त्रचमत्कारानुष्ठानद्धतिः

(1)

ॐ नमो हनुमते रुद्रावताराय वायुसुताय अञ्जनीगर्भसम्भूताय अखण्डब्रह्मचर्य-
व्रतपालनतत्पराय धवलीकृत जगस्त्रितयाय ज्वलदग्निसूर्यकोटिसमप्रभाय प्रकटपराक्रमाय
आक्रान्तदिङ्मण्डलाय यशोवितानाय यशोऽलंकृताय शोभिताननाय महासामर्थ्याय
महातेजःपुञ्जविराजमानाय श्रीरामभक्तितत्पराय श्रीरामलक्ष्मणानन्दकारणाय कपिसैन्यप्राकाराय
सुग्रीवसख्यकारणाय सुग्रीवसहाय्यकारणाय ब्रह्मास्त्रब्रह्मशक्तिग्रसनाय लक्ष्मणशक्तिभेद-
निवारणाय शल्यविशल्यौषधिसमानयनाय बालोदितभानुमण्डलग्रसनाय अक्षकुमारच्छेदनाय
वनरक्षाकरसमूहविभञ्जनाय स्वामिवचनसम्पादितार्जुनसंयुगसंग्रामाय गम्भीरशब्दोदयाय दक्षिणा-
शामार्तण्डाय मेरुपर्वतपीठिकार्चनाय दावनलकालाग्निरुद्राय समुद्रलंघनाय सीताऽऽवासनाय
सीतारक्षकाय राक्षसीसंघविदारणाय अशोकवनविदारणाय लंकापुरोदहनाय दशग्रीवशिर-
कृन्तकाय कुम्भकर्णादिवधकारणाय वालिनिर्बर्हणकारणाय मेघनादहोमविध्वंसनाय इन्द्रजि-
द्वधकारणाय सर्वशास्त्रपारंगताय सर्वग्रहविनाशकाय सर्वज्वरहराय सर्वभयनिवारणाय
सर्वकष्टनिवारणाय सर्वापत्तिनिवारणाय सर्वदुष्टादिनिर्बर्हणाय सर्वशत्रुच्छेदनाय भूतप्रेतपिशाच-
डाकिनीशकिनीध्वंसकाय सर्वकायसाधकाय प्राणिमात्ररक्षकाय रामदूताय स्वाहा॥

(2)

1. ॐ नमो हनुमते रुद्रावताराय समसेवकाय रामभक्तितत्पराय रामहृदयाय
लक्ष्मणशक्ति-भेदनिवारणाय लक्ष्मणरक्षकाय दुष्टनिर्बर्हणाय स्वाहा॥
2. ॐ नमो हनुमते रुद्रावताराय सर्वशत्रुसंहरणाय सर्वरोगहराय सर्ववशी-
करणाय स्वाहा॥
3. ॐ नमो हनुमते रुद्रावताराय आध्यात्मिकाधिदैविकाधिभौतिकापत्रय-
निवारणाय स्वाहा॥
4. ॐ नमो हनुमते रुद्रावताराय देवदानवर्षिमुनिवरदाय स्वाहा॥

5. ॐ नमो हनुमते रुद्रावताराय भक्तजनमनःकल्पनाकल्पद्रुमाय दुष्टमनोरथ-
स्तम्भनाय प्रभञ्जनप्राणप्रियाय महाबलपराक्रमाय महाविपत्तिनिवारणाय
पुत्रपौत्रधनधन्यादिविविधसम्पत्प्रदाय स्वाहा॥
6. ॐ नमो हनुमते रुद्रावताराय परयन्त्रमन्त्रतन्त्राटकनाशकाय सर्वज्व-
रच्छेदकाय सर्वव्याधिनिवृत्तकाय सर्वभयप्रशमनाय सर्वदुष्टमुखस्तम्भनाय
सर्वकार्यसिद्धिप्रदाय स्वाहा॥
7. ॐ नमो हनुमते रुद्रावताराय देवदानवयक्षराक्षसभूतप्रेतपिशाचडाकिनी-
शाकिनीदुष्टग्रहबन्धनाय स्वाहा॥
8. ॐ नमो हनुमते रुद्रावताराय वज्रदेहाय वज्रनखाय वज्रमुखाय वज्रोष्णे
वज्रनेत्राय वज्रदन्ताय वज्रकराय स्वाहा॥
9. ॐ नमो हनुमते रुद्रावताराय सर्वग्रहान् भूतभविष्यद्वर्तमानान् समीपस्थान्
सर्वकालदुष्टबुद्धीन् उच्चाटयोच्चाय्य परबलानि क्षोभय क्षोभय मम
सर्वकार्याणि साधय साधय स्वाहा॥
10. ॐ नमो हनुमते रुद्रावताराय डाकिनीशाकिनीब्रह्मराक्षसकुलपिशाचोरु-
भयं निवारय निवारय स्वाहा॥
11. ॐ हनुमते रुद्रावताराय परकृतयन्त्रमन्त्रपराहंकारभूतप्रेतपिशाचपरदृष्टि
सर्वविघ्नतर्जनचेटकविद्यां सर्वग्रहभयं निवारय निवारय स्वाहा॥
12. ॐ नमो हनुमते रुद्रावताराय भूतज्वर प्रेतज्वरचातुर्थिकज्वर विष्णुज्वर
महेशज्वर अक्षिशूल पक्षशूलशिरोऽभ्यन्तरशूल पिशाचकुलच्छेदनं निवारय
निवारय स्वाहा॥

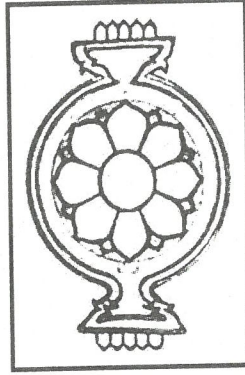
(3)

1. ॐ नमो हनुमते रुद्रावताराय पञ्चवदनाय स्वाहा॥

पूर्वमुखे सकलशत्रुसंहारकाय। दक्षिणमुखे करालवदनाय नारसिंहाय सकलभूतप्रेत-
दमनाय पश्चिममुखे गरुडाय सकलविघ्ननिवारणाय। उत्तरमुखे आदिवराहाय सकल-
स्तम्भकराय स्वाहा॥

रक्षःपिशाचभयनाशनमामयाधिप्रोच्चैर्ज्वरपहारिणं दमनं रिपूणाम्।
सम्पत्तिपुत्रकरणं विजयप्रदानं संकष्टमोचनविभोः स्तवनं नराणाम्॥

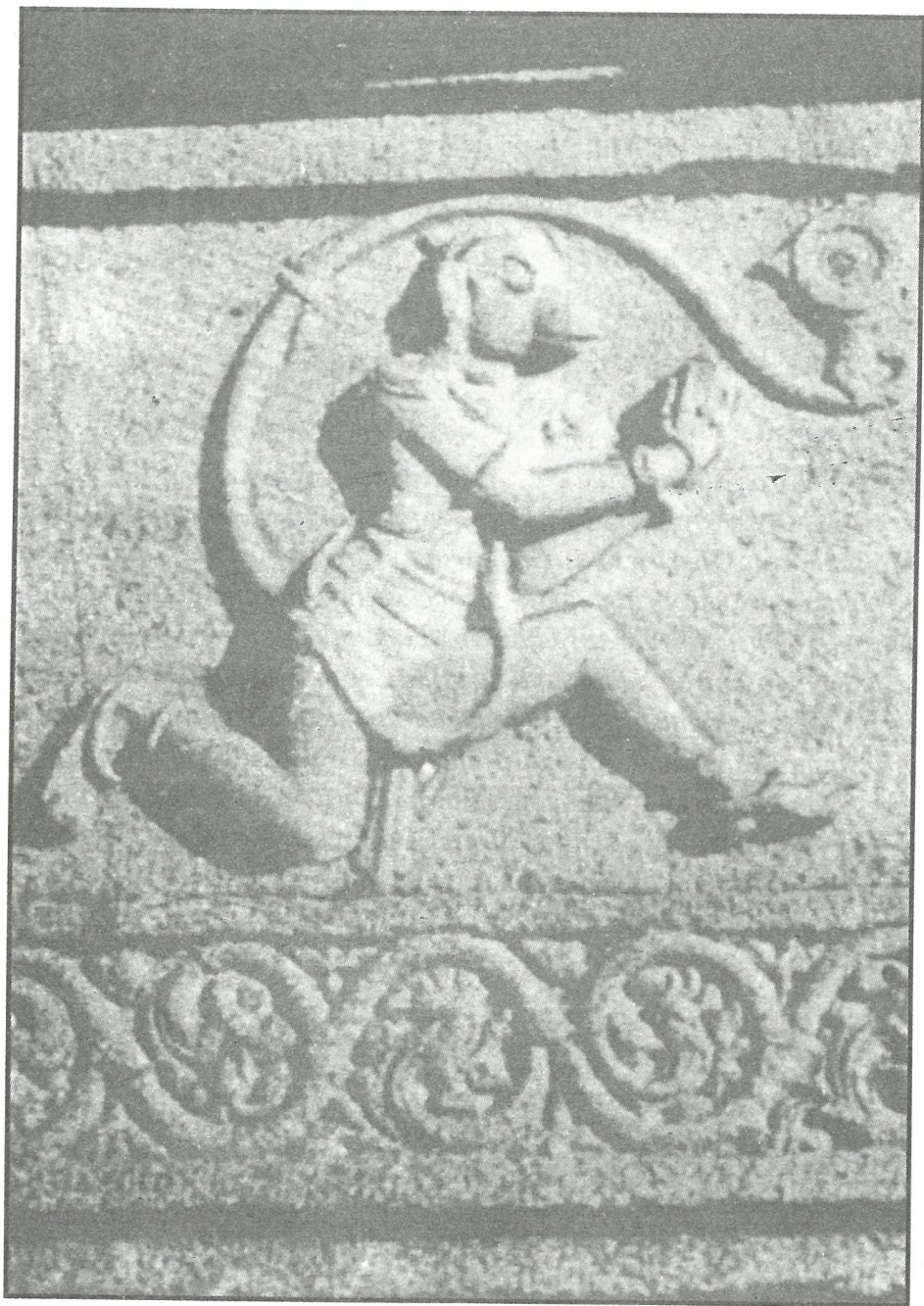
आञ्जनेयाय विद्महे। महाबलाय धीमहि।
तन्नो हनूमान् प्रचोदयात्॥



[Details of Hanumān's career and form have been taken mainly from Vālmiki's *Rāmāyaṇa*. All references in the body of the text refer to this work, unless otherwise mentioned. Also consulted are *Mahābhārata* (Vana-parva), *Bhāgavata*, *Nārada-purāṇa*, *Padma-purāṇa*, *Nṛsiṃha-purāṇa*, *Brahmāṇḍa-purāṇa*, *Liṅga-purāṇa*, *Bhaviṣyottara-purāṇa*, *Gāruḍa-tantra*, *Mantra-mahodadhi*, *Mantra-mahārṇava*, *Śrī-vidyārṇava-tantra*, *Sudarśana-saṃhitā*, *Sata-rudra-saṃhitā*, *Agastya-saṃhitā*, *Bṛhajjyotiṣārṇava*, *Hanumad-upaniṣad*, *Bṛhad-bhāgavatāmṛta*, *Adhyātma-Rāmāyaṇa*, *Ānanda-Rāmāyaṇa*, *Bhuṣuṇḍi-Rāmāyaṇa*, *Rāma-rahasyopaniṣad*, and Nīlakaṇṭha's *Mantra-Rāmāyaṇa*. The monumental work, *Hanumān-anka* (Hindi) from Gita Press, Gorakhpur, has been of great help. Several dhyāna-śloka and yantras have been collected from manuscripts and kalpa-texts.]



Hanumān, Pahari School



Hanumān on the West Wall of the Raṅgamaṇṭapa
Narasimha Temple, Hampi



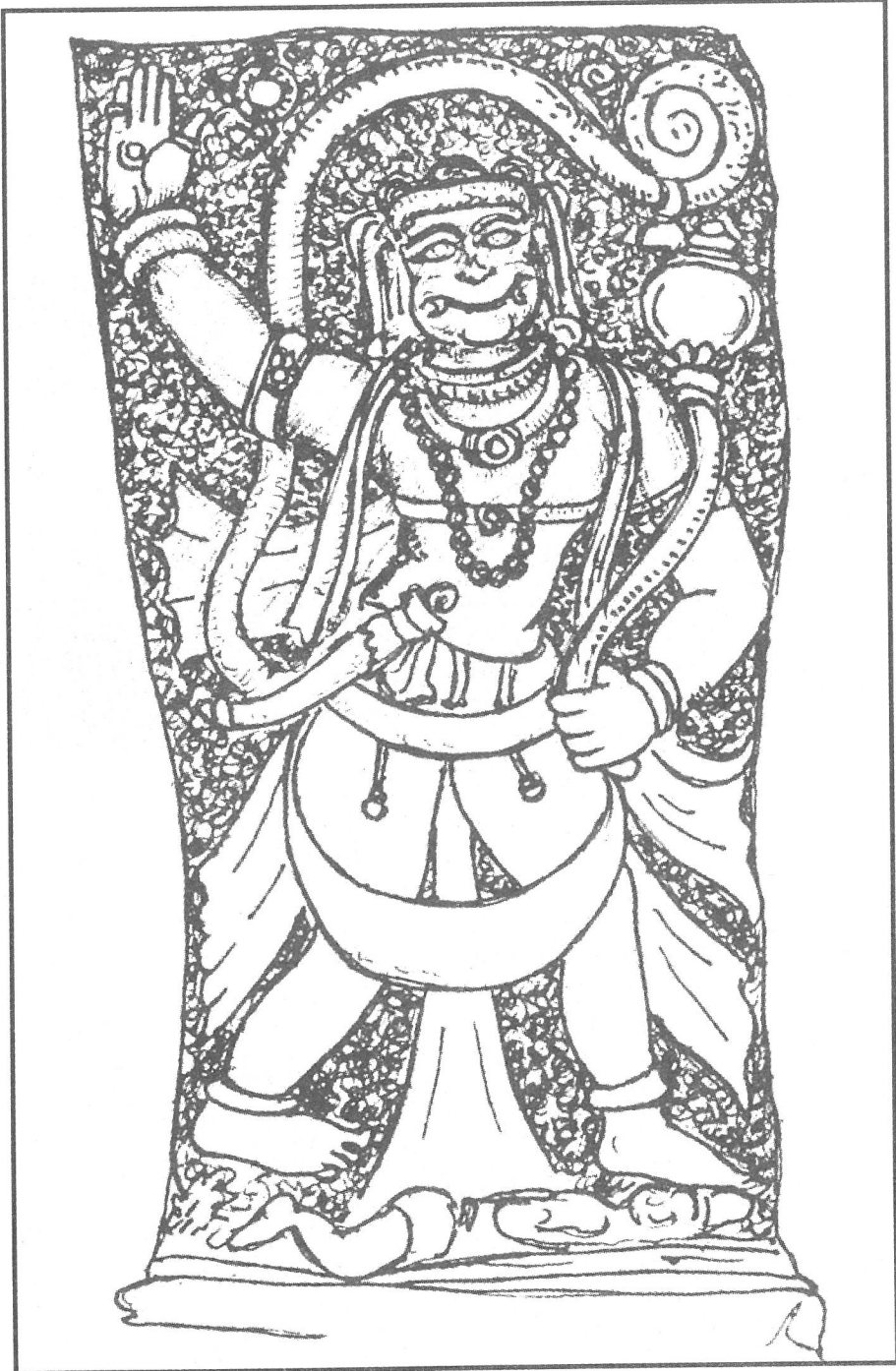
Garuḍa on the West Wall of the Raṅgamaṇṭapa



Rama, Lakṣmaṇa on shoulders



Hanumān, Maharaṣṭra, 18th C.



Gāḷi Āñjaneya Swāmy



Devotion of Rāma, Kālīghaṭ painting



Raṅgamaṇṭapa Naraśiṃha Temple, Hampi

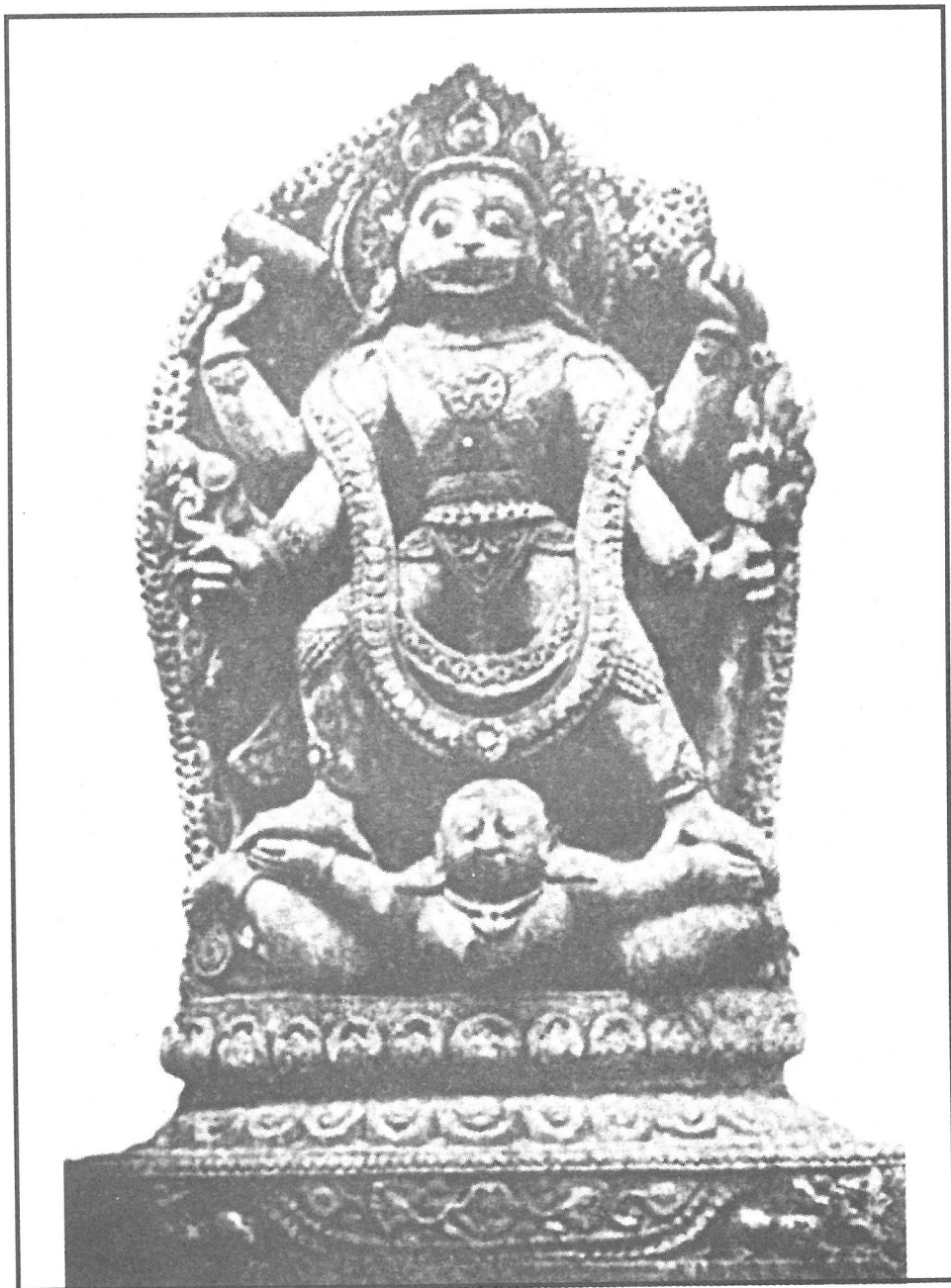


18th Century, South India



Nuggihalli
Lakṣmīnarasiṃhaswāmi temple

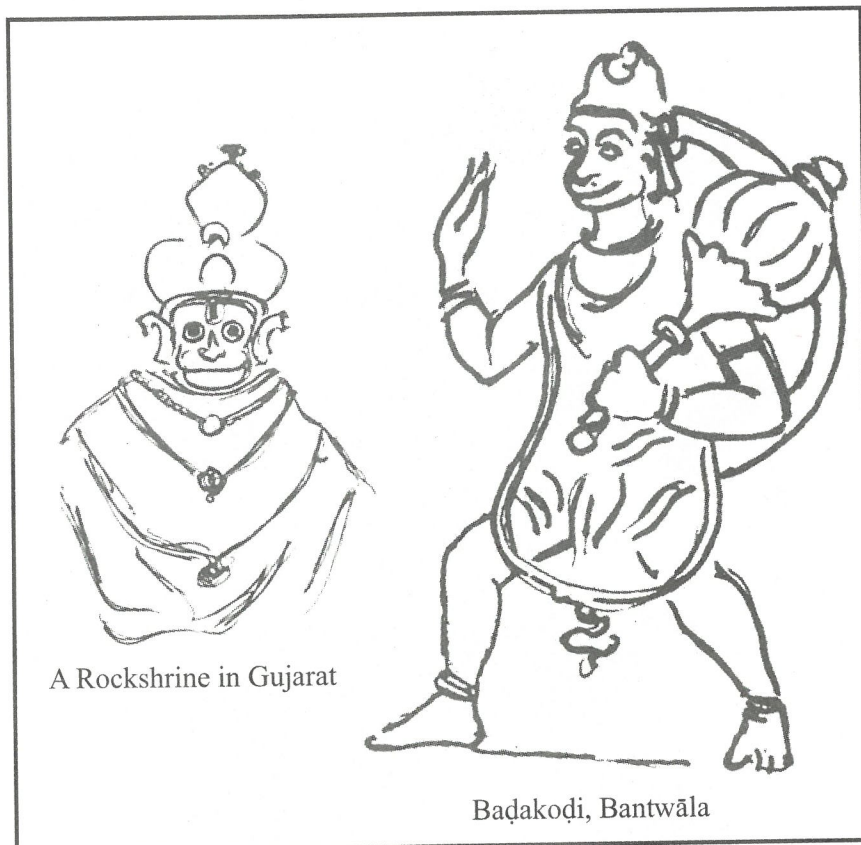
Line drawing of Cochin Mural,
Mattancherri Palace, Kerala



Stone sculpture, Nepal

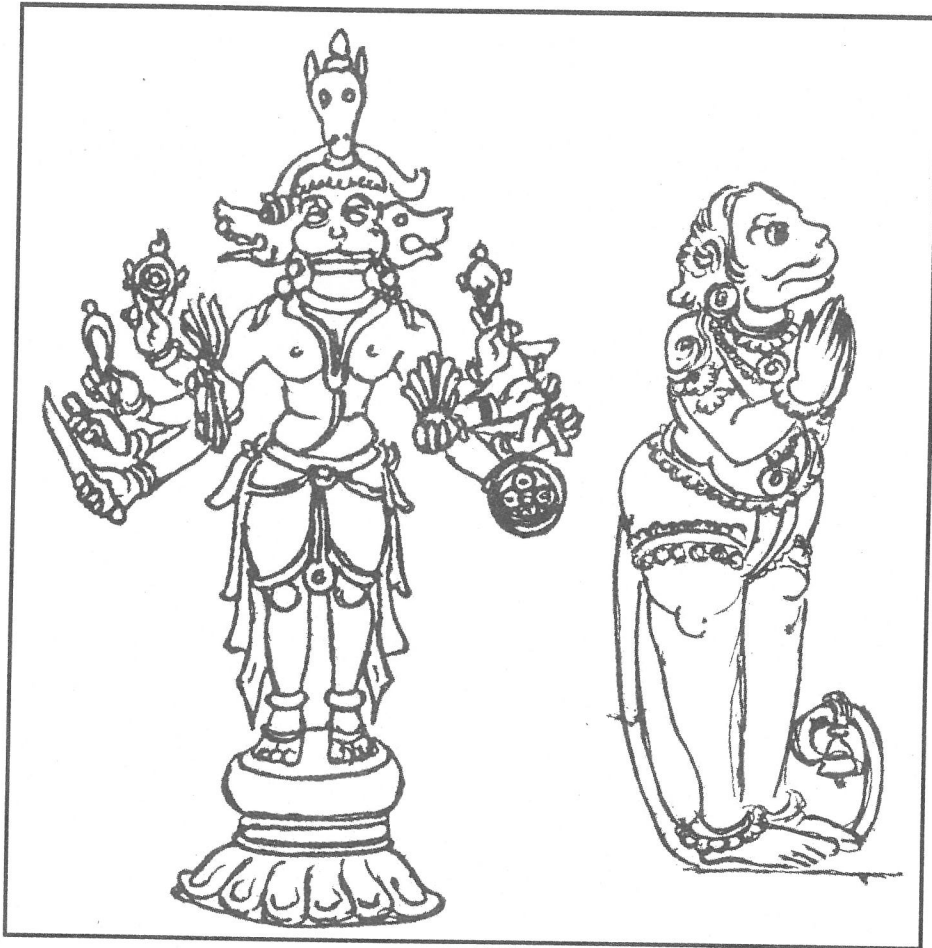


Āñjaneya, Bhairapatna, Chennapaṭṇa Taluk



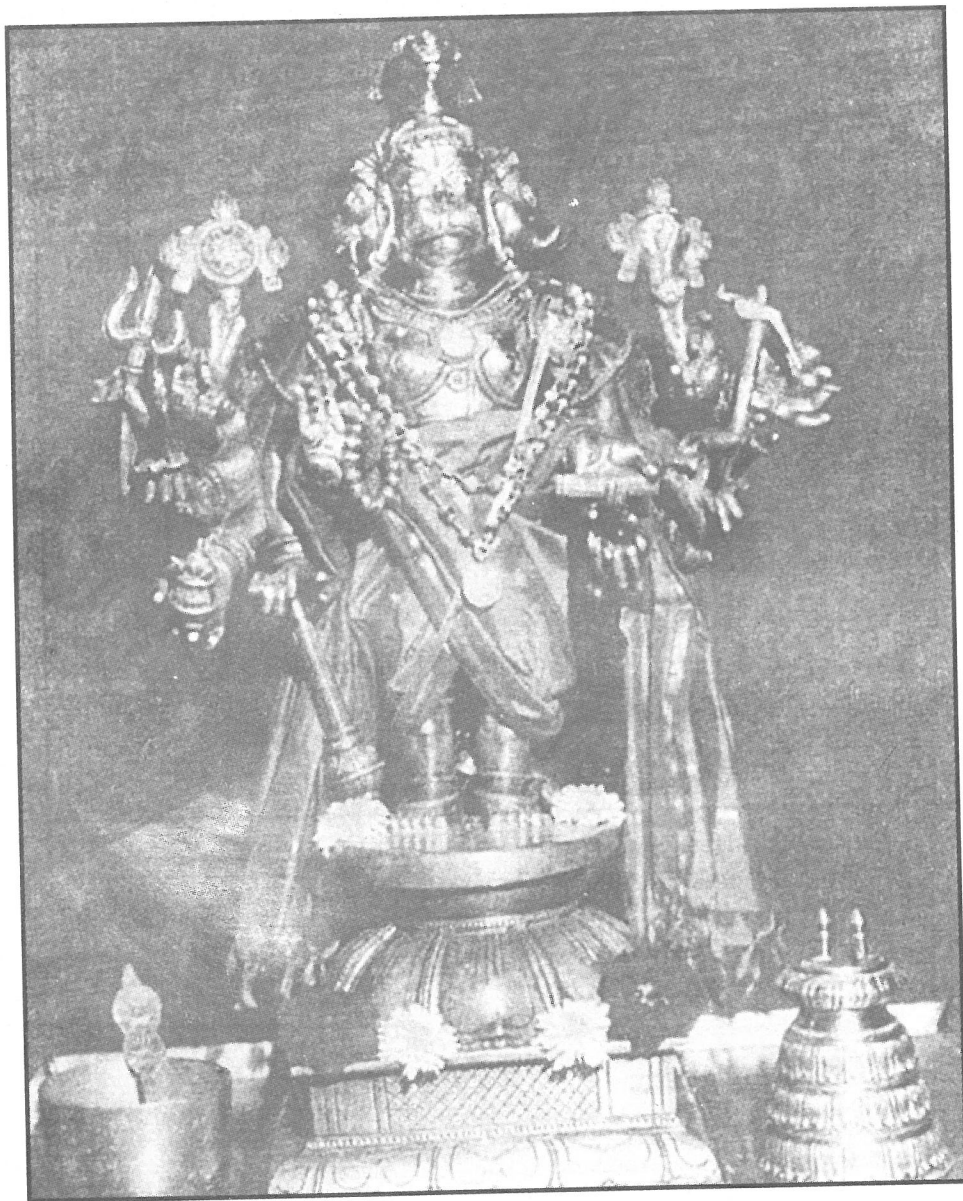


Papercut, Mathurā



Pañcamukhi-Hanumān (bronze
from a temple in Abbūr)

From a painting in Mysore



Panca-Vaktra Hanumán, Mylapore, Madras

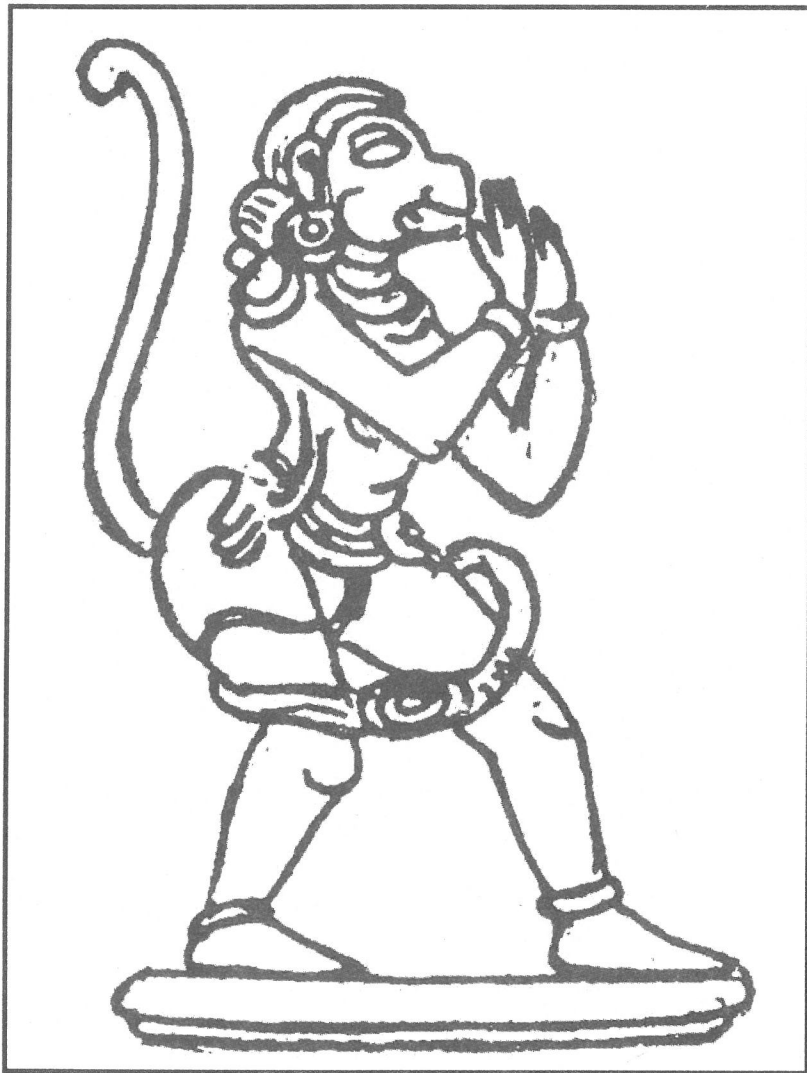


Five-headed Hanumān as the manifestation of Kali,
19th Century, Kangra

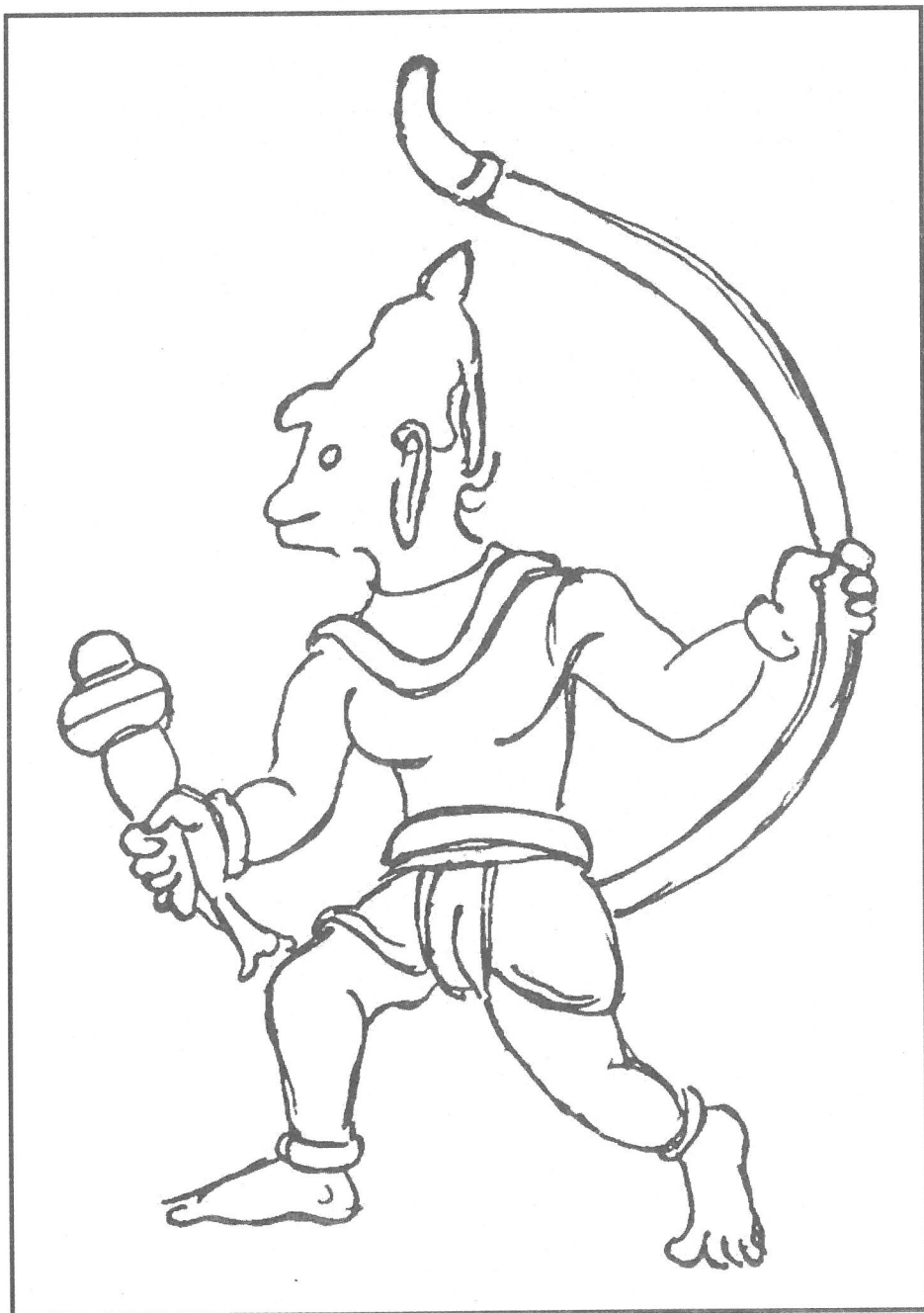




Setu Bandhana, Halebidu

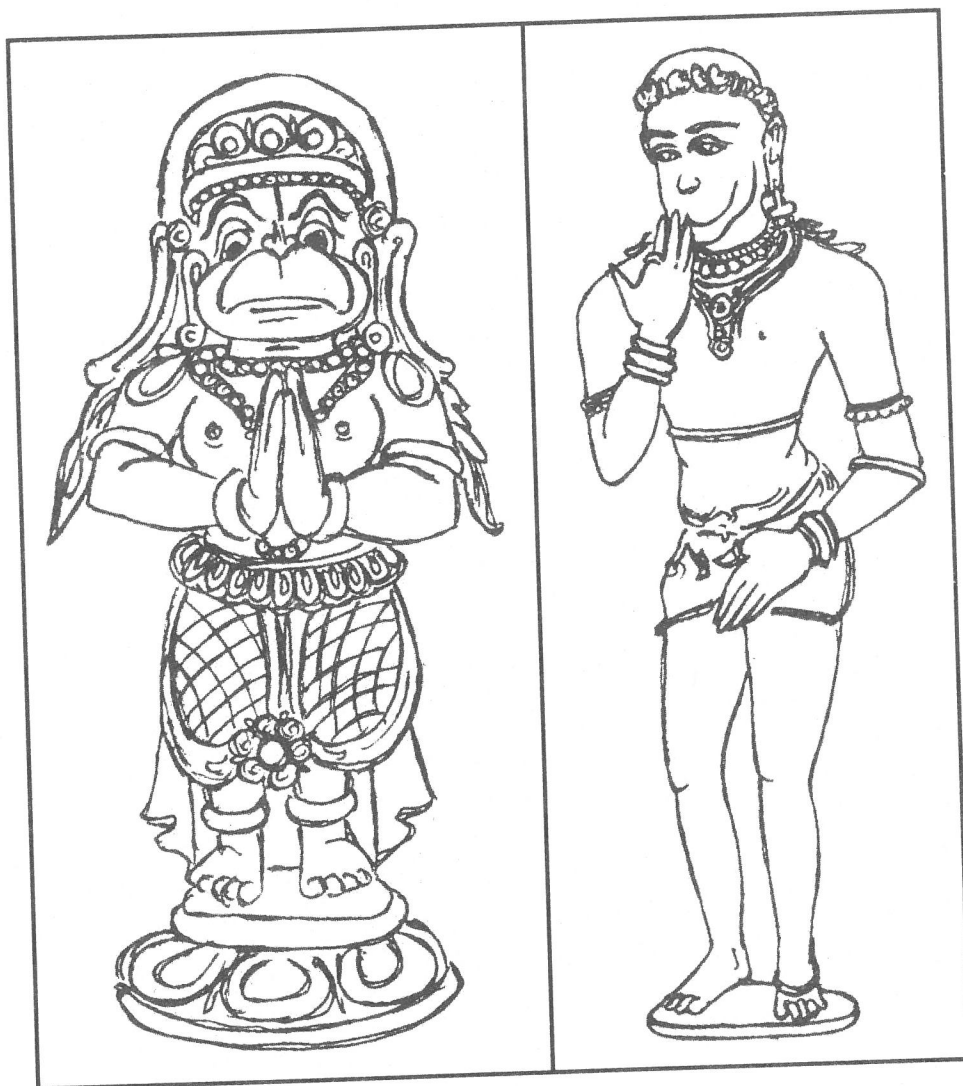


From Hampi





In Pañcaliṅgeśvara Temple Viṭṭa, SK



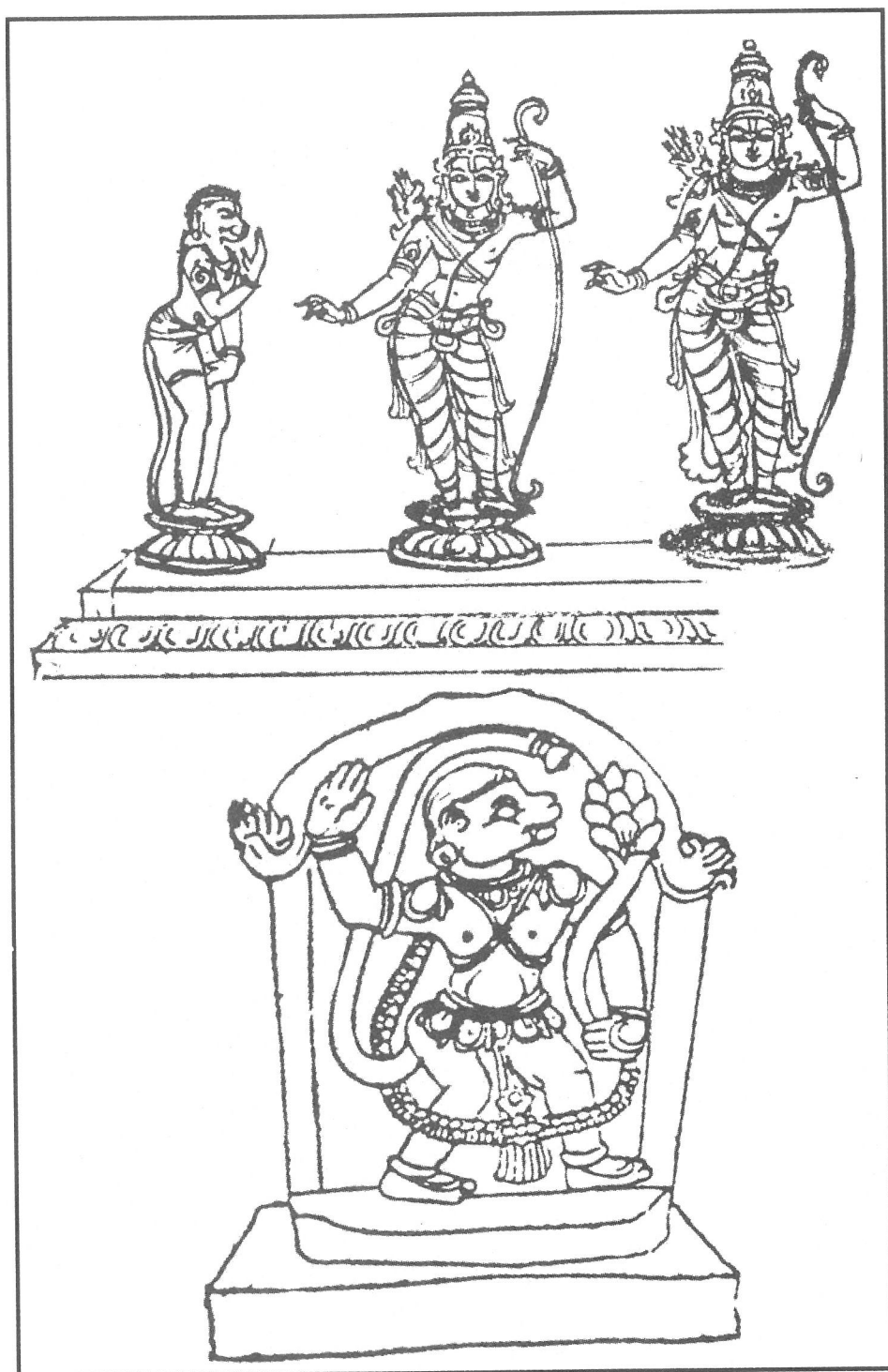




Line Drawing, Bāli

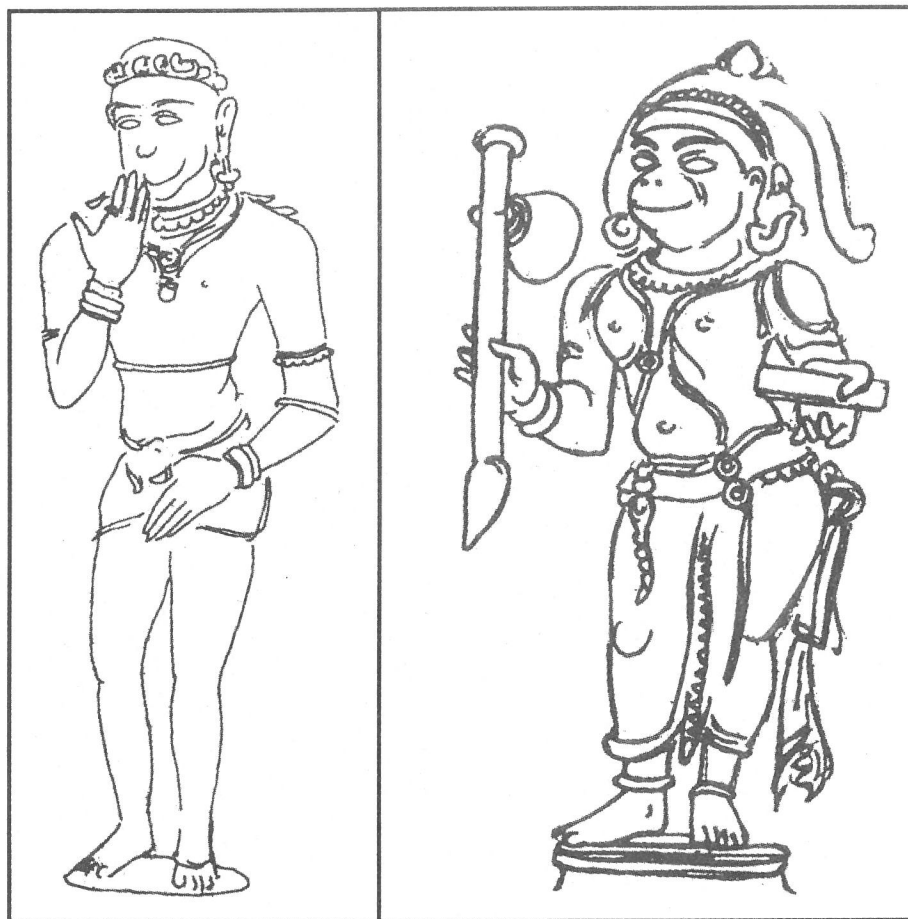
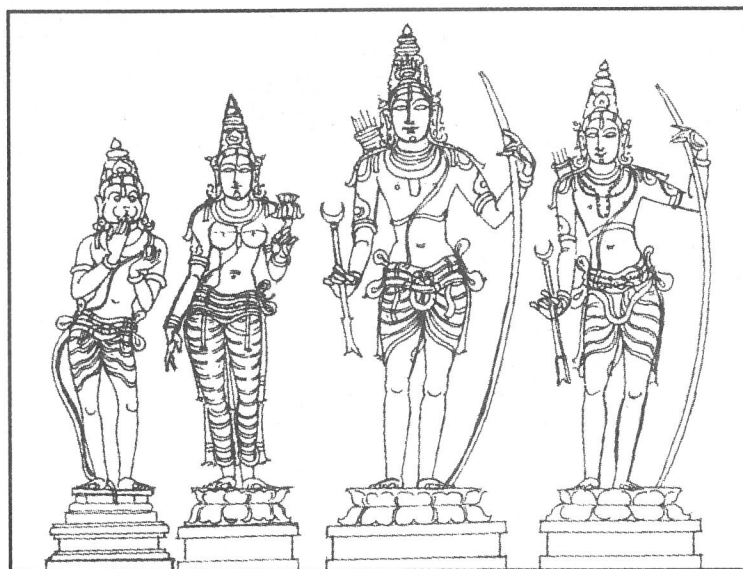






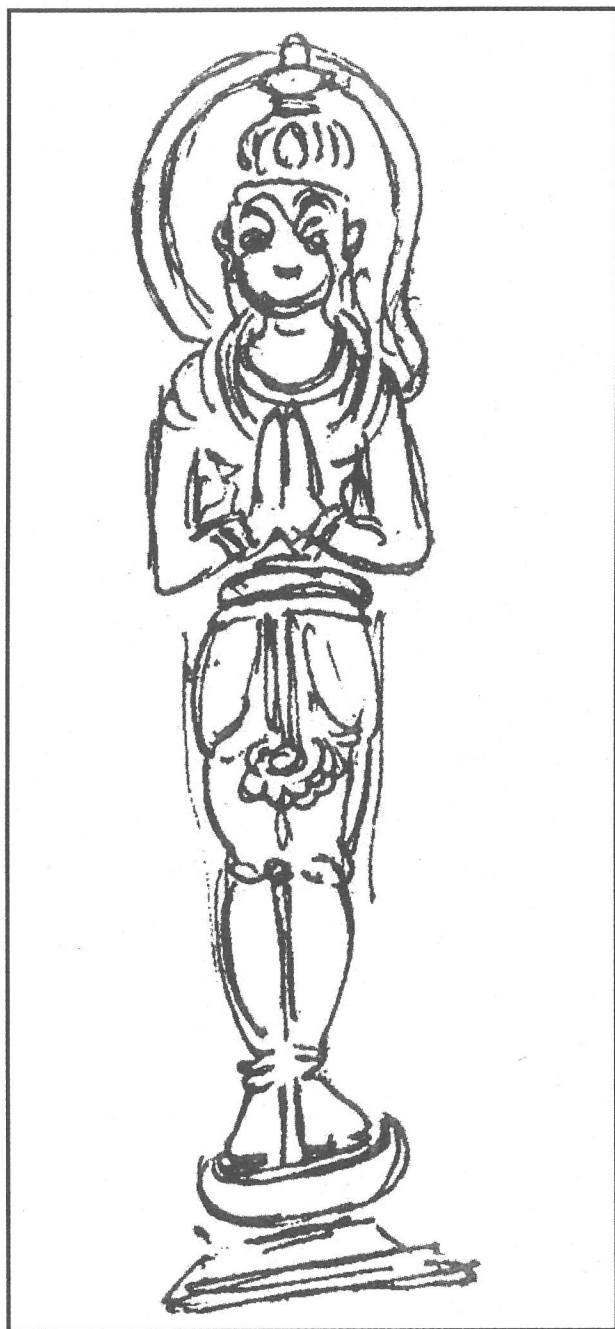








Kīrtan mood, 15th Century

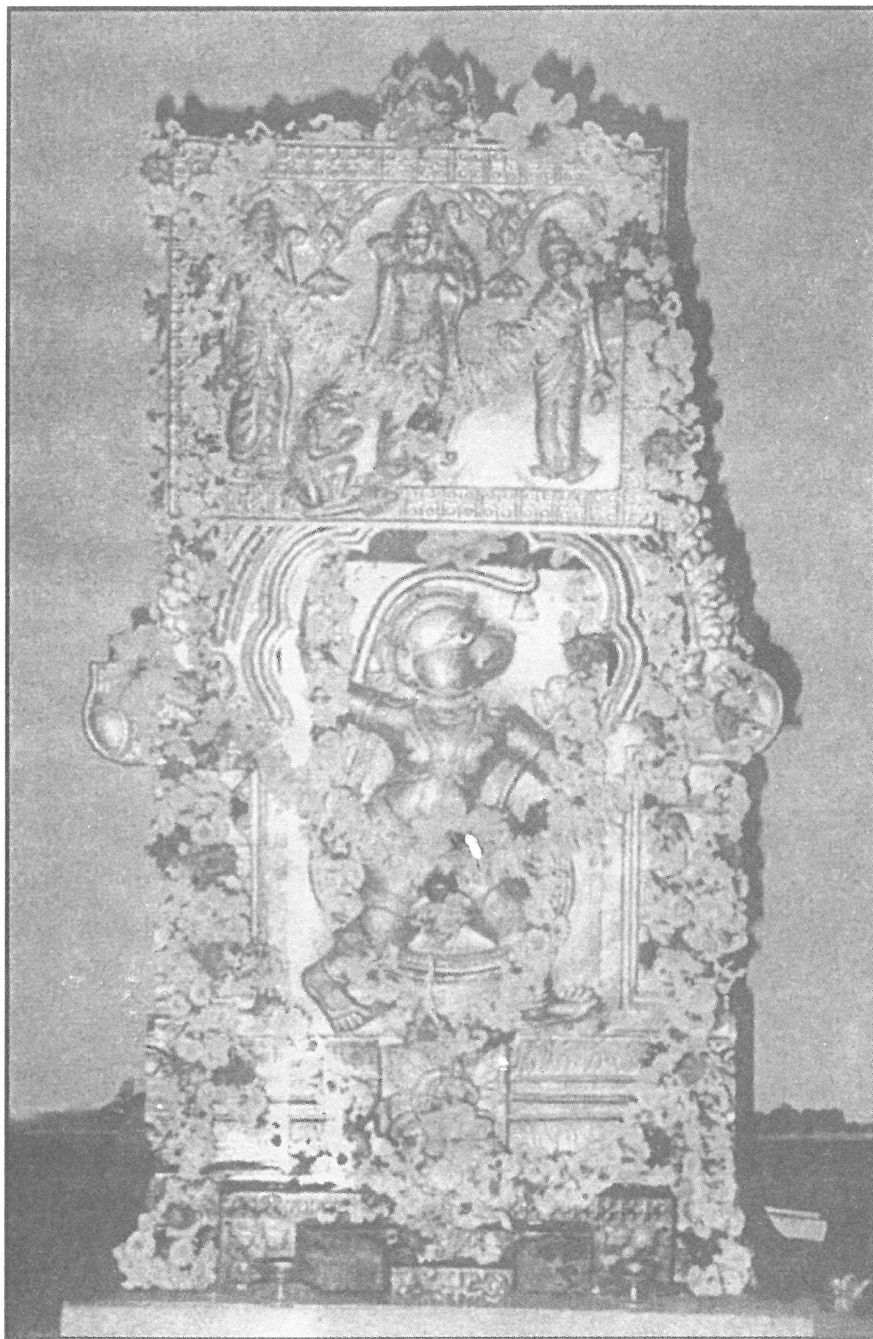




Āñjaneya, Kadaramandalagi, Karnataka



Māruti, Poshettihalli, Chickballapur Tq, Karnataka



Āñjaneya, Kakolu, Bangalore North.



Mysore Bank Circle, Bangalore