PRATIMA KOSHA

A Descriptive Glossary of Indian Iconography
in Six Volumes

Vidyalankara
Prof S. K. Ramachandra Rao

Prof S. K. Ramachandra Rao Memorial Trust ®
305, 6th cross, I Block, Jayanagar, Bangalore 560011
Phone: 080-26563957
Website: www.profskr.com

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JVALJJIHVĀ
JVARA-DEVA
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JVĀLĀ-MĀLINĪ

INTRODUCTION

This is the second of the five volumes that have been planned to be brought out by the Kalpataru Research Academy, Bangalore. The volumes follow the Sanskrit alphabetical order (akārādi) to facilitate translation into Indian languages. The entries include not only the classical Hindu gods and goddesses, but also divinities worshipped by Jaina (both Digambara and Śvetāmbara divisions) and by the Buddhists of Nepal and Tibet (Mahāyāna and Vajrayāna). All iconographical terms (including measurements, postures, varieties, ornaments, weapons etc.,)are also explained and illustrated here. The details given in the volumes have been derived entirely from the Śilpa-Sāstra and Āgama manuals such as Bṛhat-saṁhita, nasāra, Kāśyapa-śilpa, Kāraṇāgama, Śākaṭāgama, Īśāna-śiva-guru-deva-paddhati and the Vaishṇavatexts like *Sādhana-mālā* for (Mahāyāna deities) and Rūpa·maṇḍanau (for Jaina images). Most of these entries have been illustrated by line-drawings of images in temples, basadis and museums. Topics of marginal interest (eg. temple construction, image making and worship rituals) have also been included here.

The first volume, which was published last year, covered all the vowels of the Sanskrit alphabet. The present volume covers the first two groups of consonants, beginning with 'ka' and 'cha'. Among various synonymous names of gods and goddesses, the better known ones have been selected for providing detailed information, while cross-references have been indicated for others.

reproduced here with the kind courtesy of the Director, All India Handicrafts and Design Development Centre (Government of India), Bangalore. I am indebted to him as well as to the design artists of the Centre, Sri Appukkuttan Achary, Sri K.V. Bhandari and Sri M.S.Raman. The other line-drawings appearing here were prepared by myself. The Superintending Archaeologist of the Archaeological Survey of India, Mid-Southern Circle, Bangalore, has kindly allowed me to consult the valuable library of the Survey Office, for which I remain grateful.

I am indebted to Daivajna K.N. Somayaji, Director of the Kalpataru Research Academy, Bangalore, who has provided me an opportunity to prepare these volumes of Pratima Kosha for the Academy and has extended to me all co-operation and courtesy in this work. I am grateful to m/s Giri Trading Agency who have printed this book neatly and published it for the Kalpataru Research Academy.

Bangalore
20-3-1989

S.K.Ramachandra Rao

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The drawings on pages 25, 29, 32, 51-54, 58, 61, 83-4, 86-91, 94-5, 104-5, 109, 118-129, 131, 134, 143-146, 162-165, 171-2, 180, 185-190, 194 and 198 were made by Sri Appukkuttan Achary of the above centre.

The drawings on pages 12, 13, 22, 34, 39, 48, 64, 92, 93, 103, 107, 108, 138, 139 and 147 were made by Sri M.S. Raman, also of the above centre.

The drawings on pages 147-156 have been reproduced from an old scroll of drawings by painters of the Mysore Palace, kindly lent by Sri Y. Subrahmanya-Raju, an artist of the Mysore Palace, now working with Chitra-Kala Parishat in Bangalore.

All other drawings have been made from actual bronzes or stone sculptures (in temples or museums) by the author; some have been copied by him from old manuscripts.

The photograph of Śrī Śāradā of Śringerī (frontispiece) has been kindly supplied by Sri B. Kesar Singh of Bangalore.

SRI SĀRADĀ OF SṚNGERI

चतुर्भुजे चन्द्रकलावतंसे
कुचोन्नते कङ्कुमरागशोणे ।
पुंड्रेक्षुपाशाङ्कुश पुष्पबाण
हस्ते नमस्ते जगदेकमातः।।

PRATIMĀ-KOSHA

ENCYCLOPAEDIA OF INDIAN ICONOGRAPHY
VOLUME II

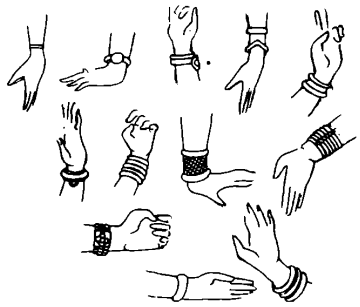
KAKSHA-SŪTRA

The arm-pit (kaksha) is defined as the base of the arm (bāhumūla), and an imaginary line drawn through it, parallel to the central line (bisecting the body into two equal parts, brahma-sūtra) by the sides of the body, is kaksha- sūtra. It is one of the five major plumb-line guides for the artist for drawing the human body (the other four being the brahma-sūtra or the axis, the madhya-sūtra or the medial plumb-line, the pārśva-sūtra or the side plumb-line, and the bāhu-sūtra or the shoulder plumb-line).

KAKSHA-SUTRA

KANKANA

Also called 'valaya' or 'kataka', it is an ornament indicating auspiciousness worn on the hand, especially on the wrist (bangle, bracelet). Several of them (two, three, four or seven) are worn on each hand. The bangle is in the circular shape (hence called 'valaya'), made of metal (usually gold, suvarṇa-kaṅkaṇa) or conch shell (śaṁkha-valaya), studded with pearls (maṇi-kaṅkaṇa) or shaped like a lotus-stem (mṛṇāla-valaya). The word kaṅkana is explained as 'that which expresses auspiciousness ('kam śubham kanati', kaṇa śabde).



KANKANA

KAṄKA-PATRA

The arrow at one end of which are tied feathers of a heron, facilitating the swift gliding of the arrow, when shot.

KAṄKĀLA

Skeleton (śarīrāsthi) of the human body, especially the long bones of the arms and legs, from which flesh has been completely removed (nirmāṁsa), and the blood on which has dried and blackened. Parts of these bones are used as magical weapons (like the long bone of the fore-arm as khaṭvāṅga), and the bones are tied to a stick, which is employed in sorcery and witchcraft.

KAṄKĀLA-DANDA

A long stick to which are tied the long and dried bones of the murdered person's skeleton, especially the arms and legs, is prescribed to be carried by the murderer for a period of twelve years, while he is also required to beg his food, in expiation of the sin resulting

from murder. The murderer of a saintly and scholarly person is visited by a terrible sin in the shape of a demoness (brahma-hatyā). The dharma-śāstras prescribe that the murderer should stay alone outside the village or township and enter the village only to get alms. While on his begging rounds, he should carry in his hand, the murdered man's skull (kapāla) in which food is to be collected, and also on his shoulders the stick to which the murdered man's skeleton is tied (kaṅkāla-daṇḍa). The period of this life of expiation is twelve years. (for details cf. *Rg-Vidhāna*, Sāyana on *Ṛg-Veda*, 10, 9, I) (See KANKĀLA-MŪRTI).

KAṄKĀLA-MĀLĀ

Necklace made by bits of skeleton, worn by some fierce dieties.

KAṄKĀLA-MUSALA

A magical weapon (mace or club) from a human bone especially of a person who has died violently.

KAṄKĀLA-MŪRTI

A form of Śiva in which he is shown as carrying the kaṅkāla-daṇḍa and begging alms in a skull. The purānic story which provides the background for this representation relates that Siva cut off one of the heads of Brahmā (who was originally five-headed) to cure him of his haughtiness and arrogance, and acquired in the bargain, the sin of 'brahma-hatyā (murder of a wise and virtuous man). In order to expiate this sin, he had to wander about the world as a beggar carrying the skull of the severed head of Brahmā. But, the kaṅkāla-daṇḍa he carries on his shoulder is said to be that of Vishṇu or of his commander Vishvaksena whom (according to *Kūrma-Purāṇa*)Śiva killed in a fight. The legends are obviously sectarian, and are confined to South India (more especially Tamil Nādu).

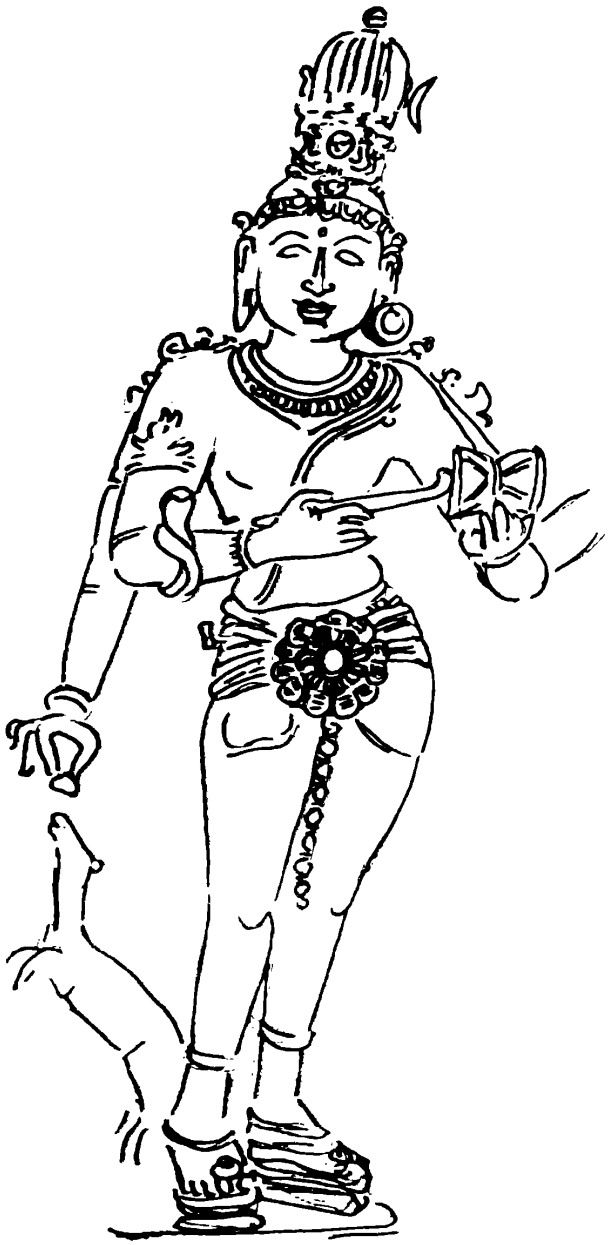
Among the sportive forms (līlā-mūrti) of Siva in South Indian temples are included two which are closely allied together: Kaṅkāla-mūrti and Bhikshātana-mūrti. Fine stone and bronze specimens of these forms are to be seen in many temples with variations in details. Kaṅkāla-mūrti is distinguished by the kaṅkāla-danda that he carries on his shoulders, while Bhikshātana-mūrti has the skull in his hand prominently.

(from Kailāsanātha temple,)
(Kāñchipuram)

The kaṅkāla-daṇḍa, as said above, is a long stick which supports the skeletal bones (of Vishṇu or Vishvaksena). But some texts like *Uttara-Kāmikāgama* and *Śilpa-Ratna*) prescribe two sticks, kaṅkāla-daṇḍa and Kāla daṇḍa bound together and placed on the shoulder ('Ubhayadaṇḍayor mūlam skandha mūlopari stitham'). The kaṅkāla-daṇḍa is said to be adorned by pea-

cock feathers (śikhipiñccha, hence also called piñcchadaṇḍaka') and tinkling bells. The skeleton that is tied to the stick has two arms and two legs and is black in colour (*Aṁśumadbheda*). The form is said to have been assumed in order to get free from the sin, which in the shape of Kaṅkāla, stuck to him ('kaṅkālamochanārtham', *Śilpa-Ratna*).

The form is three-eyed and four armed. In one of the upper hands (usually the left), the kaṅkāla-daṇḍa which rests on his shoulder is held in the Kaṭaka pose; while with the other, he is seen feeding his pet animal, the black antelope. The two normal hands are engaged in beating the hand-drum (dhakkā), the left holding the drum and the right holding the rod to beat it with (prahāraka or bāṇa).



Śiva is, in this form, represented always in the standing posture, with the right foot firmly planted on the ground and the other slightly lifted up as if he is about to move away (savya-pādam ishat samuddhṛtam, gamanāpekshayā). On the feet are shown wooden sandals (pādukau). He may alternatively be represented in a standing posture which is balanced (sama-bhaṅga), according to *Uttara-Kāmika*.

Śiva is handsome in this form, bedecked with all ornaments, pure white in body colour (śuddha-śvetanibham-varṇam) and with red garment tied round his loins. He is tranquil (śānta) in his countenance, and is seen smiling (hasitam), with the front teeth in the upper row slightly showing ('kiñchit-prakāśitāntahstha-daśanāṁśuvilāsitam'). Some texts (like Aṁsumadbheda) prescribe that his lips must be parted as if he is singing a love-song ('geya-śṛṅgāra-samuktam āsyam'). The right ear is adorned by ear-ring (karna-kuṇḍala), while on the left is an ear-piece made of conch-shell (saṁkha-patrika) (*Uttara-Kāmika*). On the head, the braids of hair are worn in the shape of a tall crown (jatā-makuṭa, or kaparda); to the left are flowers of Durdhura (Datura) stuck as also a snake, tall crown (jaṭā-makuṭa, or Kaparda); to the left are flowers of durdhura (datura) stuck as also a snake, and to the right is the crescent moon.

The other details of the Kaṅkāla-mūrti's body include, a short dagger ('ābaddha-kshurikāri'), made of gold with a silver handle, tucked on his girdle (to the right side, *Śilpa-Ratna*), the entire body being daubed with ash ("bhasmoddhūlita-sarvāṅgam", *Sakalādhikāra*), the silken robes at the loins ('kshaumāṁbara', *Uttara-Kāmika*), the customary sacrificial cord hanging from his left shoulder ('sayajña-sūtram').

The pet deer (black antelope, kṛshṇa-hariṇi) is shown on his right side, with its tongue stretched out and licking the right hand of Śiva. To the left of Śiva is shown an accompanying dwarf goblin, holding aloft with both of his hands a large bowl, containing the alms offered to his master ('bali-pātra-dharam bhūta-devam', *Uttara-kāmika* and *Aṁśumadbheda*).

Śiva in this form is described as surrounded by lovely ladies in amorous mood eager to offer alms ('madārtāh chañchalaprekshāh sa-lajjā manda-hāsakāh; niyuktā bali-dānesya....', *Sakalādhikāra*; also *Aṁsumadbheda*), by goblins and dragons of many kinds (*Uttara Kāmikā*), and by sages and celestial beings who are singing, dancing and playing on instruments(*Aṁśumadbheda*).

This form is said in *Śilpa-ratna* to have been assumed by Śiva for conferring benefit on all humanity (sarva-lokopakārakam'). This is actually a form of Bhairava, which has been projected on Śiva because of its iconographic similarity with the Bhikshātana form of the latter.

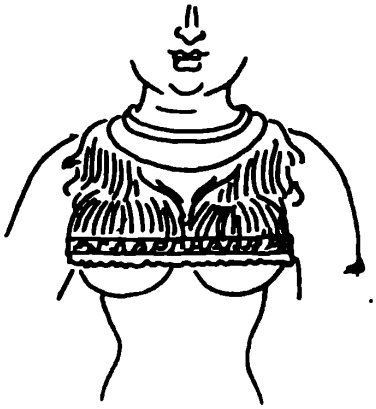
KANKALI

Short for 'Kaṁsa-Kālī ('terror to Kaṁsa'), a form of Durgā who appeared as the seventh child of Devakī (sister of the wicked Kaṁsa, who had vowed to kill all her children), to announce the birth of Kṛsṇa (who would eventually kill Kaṁsa). When Kaṁsa seized the newborn babe to dash it against a rock, the babe assumed the terrible form of Kālī, and Kaṁsa fell back in fright (See DURGĀ).

She is one of the sixty-four yoginīs, and in this form, she wears a garland of bones (kaṅkāla-mālā) and rides on a lion. Her seat is said to be a place named after her as 'kaṅkālī-tīlā, in Madhu-puri in the northern region (See YOGINĪ).

KANCHUKA

Bodice; close-fitting garment covering the upper part of the body; also armour or mail.



KATAKA

Bracelet or bangle, decorating the hand, especially the wrist (See KAṄKAṆA). It is also a posture of the hand (mudrā or hasta), where the thumb is joined to the fore-finger and middle finger, and the other two fingers are stretched out. The posture is also called 'sirtha-karna-mudrā', because, it resembles the ears of a lion.If both the hands are in this posture, and they are crossed to assume the shape of a svastika, the resulting posture is known as kaṭaka-vardhana (or katakāvarta), a familiar dance posture.

KAṬAKĪ

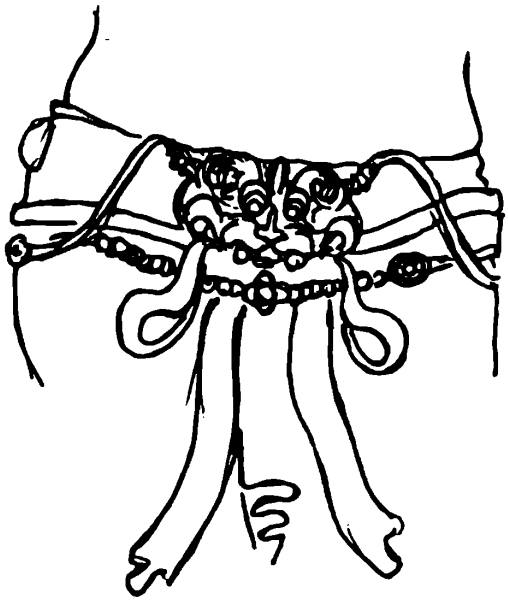
One of the sixty-four yoginis (See YOGINĪ).

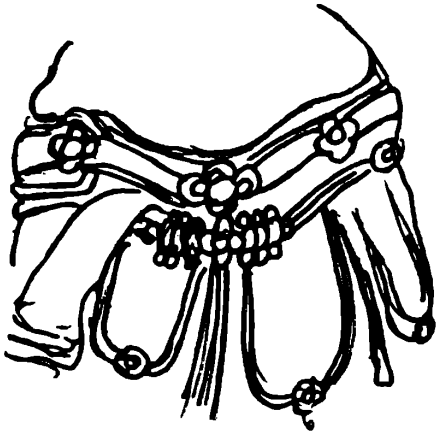
KAṬAKEŚVARĪ

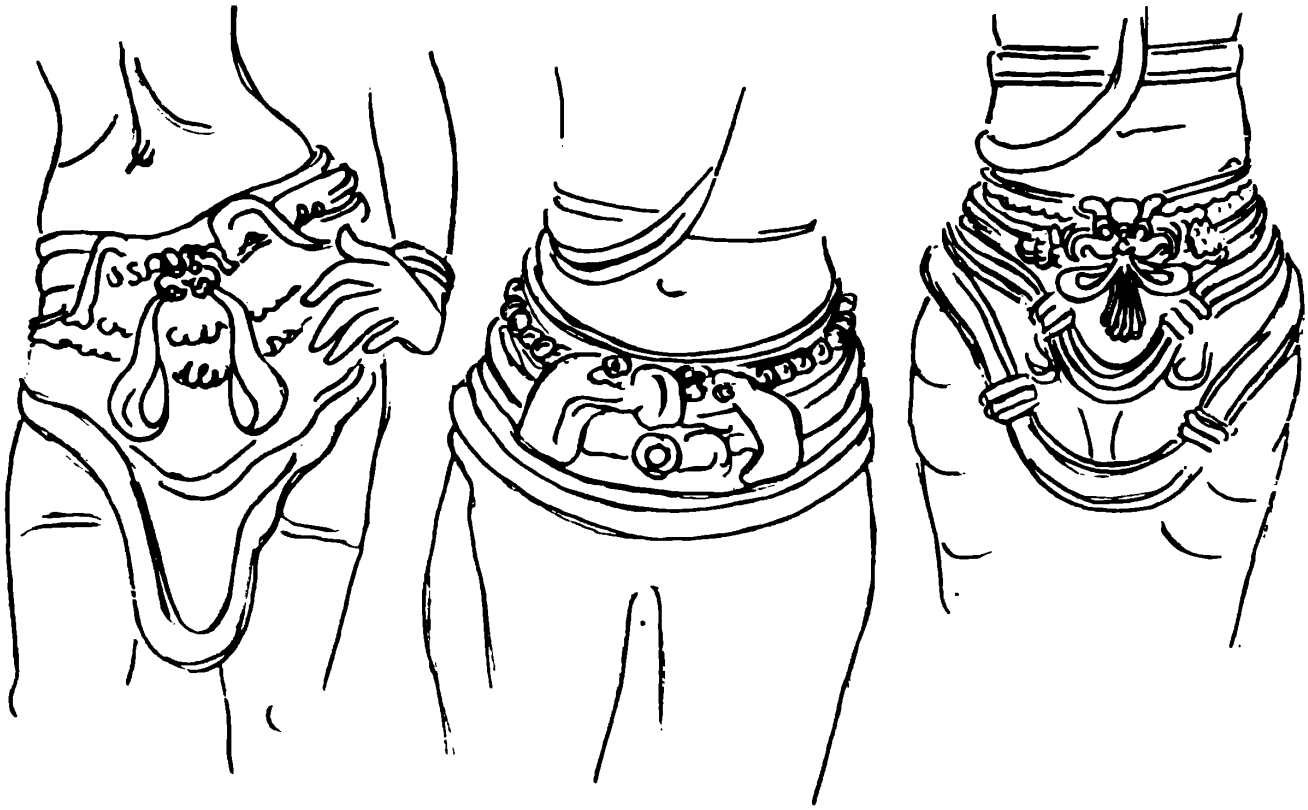
The Goddess presiding over Kataka, one of the secondary centres (upa-pīṭha) of Śakti-worship.

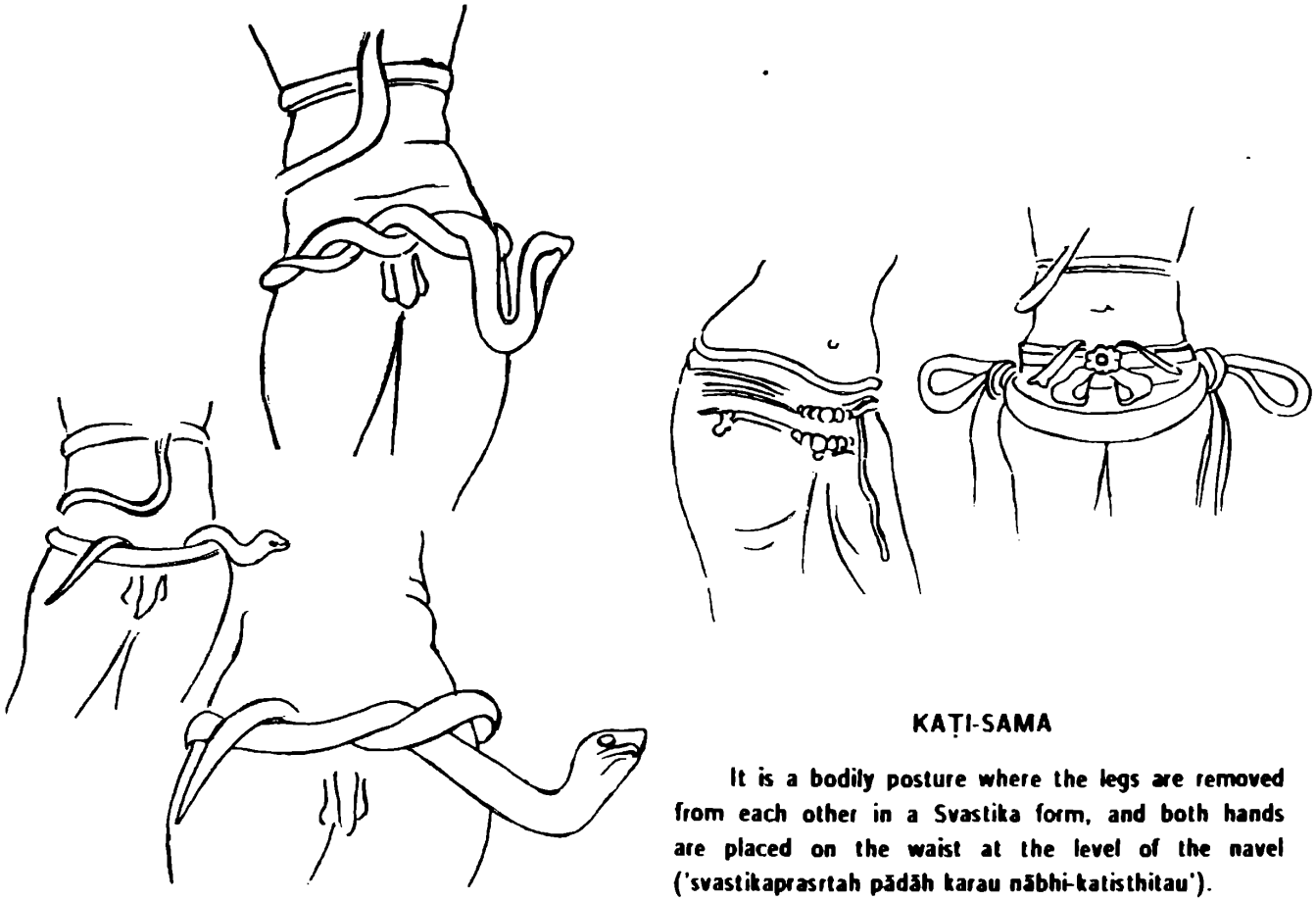
KAṬI-BANDHA

The girdle or the waist-band. If the girdle is a strip of cloth, it is called kaṭi-vāsā. If it is a band, shaped like a chain and fitted with small jingling bells, it is called kaṭi-śṛnkhala. If it is a plain thread that goes round the loins, it is kaṭi-sūtra.







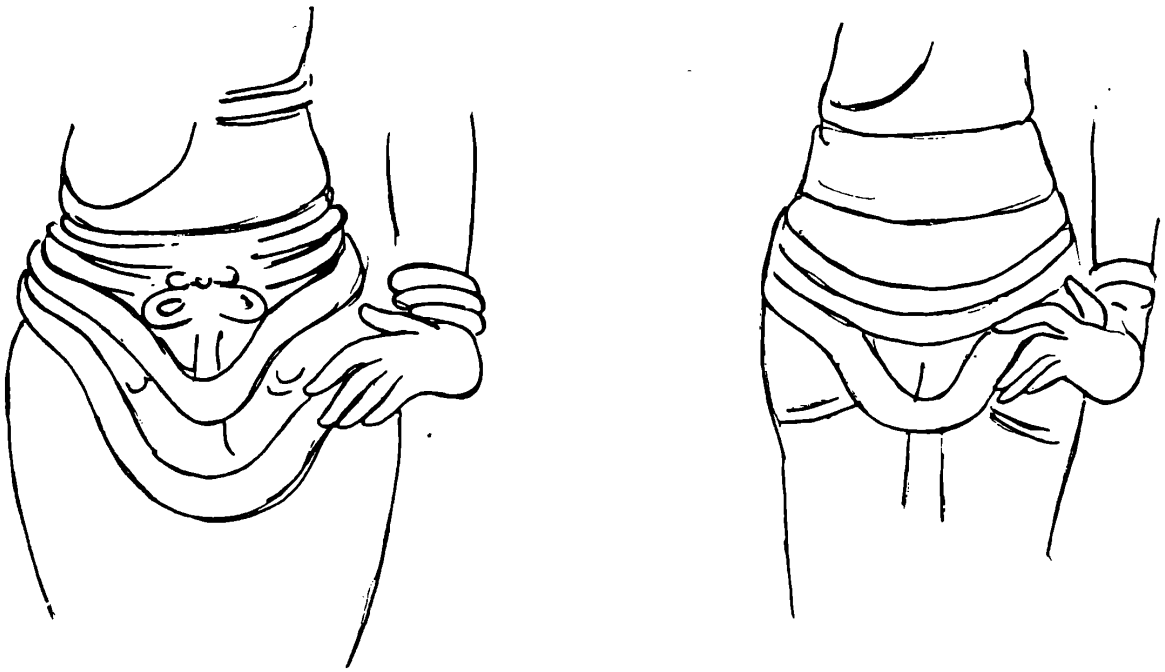


KAṬI-SAMA

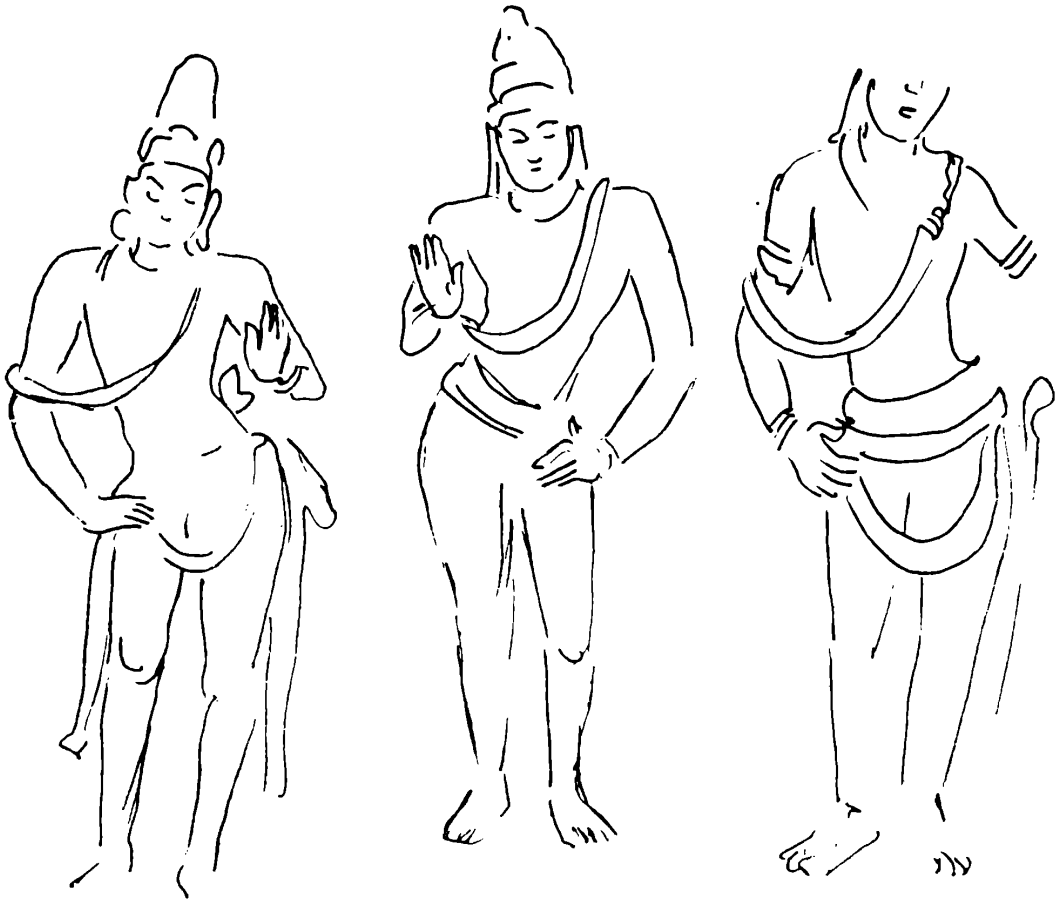
It is a bodily posture where the legs are removed from each other in a Svastika form, and both hands are placed on the waist at the level of the navel ('svastikaprasrtah pādāh karau nābhi-katisthitau').

KAṬYAVALAMBITA

It is a posture of the hand, placed on, or near the waist, while standing. There are many variations in this posture. It is usual for the left normal hand to assume this posture. The arm is brought down straight and the hand is turned upwards with palm on the thigh or the arm itself slightly bent to bring the hand to the level of the loins. The position of the fingers in this posture also shows great variation. The hand is sometimes made to hold the girdle or the ends of the loin-cloth, or to hold a weapon like the bow (in icons of Rāma),mace (in icons of Vishṇu) or conch (in icons of Viṭṭhala). More usually, however, it is a free hand indicating dignity of bearing.



KAṬYAVALAMBITA



KAṬU-MUKHĪ

A form of the Mother-goddess(mātṛikā), who emerged from Śiva's lustre. A story in *Matsya-Purāṇa* relates that the great Asura Andhaka, who had grown mighty by his penances, attacked Śiva and tried to carry away Pārvatī. Śiva fought with him in the Mahā-Kāla-Vana in Avantī. Every time Śiva struck Andhaka's body, blood oozed out, and each drop of blood that fell on earth got transformed into numerous rākshasas. Śiva thereupon created from his own lustre the mother goddesses to devour the blood from Andhaka's body before it fell to the ground. More than one hundred and ninety goddesses appeared on this occasion, and Kaṭu-mukhi was one of them.

KĀṬERĪ

A folk-goddess of South India who is worshipped in a pot or in a diagram. Herself a ferocious divinity, her help is sought in protecting the devotees, especially the pregnant women, from the evil influences emanating from other spirits.

KAṆḌI

A small water-pot held in the hand.

KAṆṬHĪ

The ornament for the neck (kaṇṭha) or bejewelled clasp round the neck. If it is a plain gold chain with a precious stone in front, it is known as kantha-bhūshā-maṇi.

KAṆṆAPPA-NĀYANĀR

One of the sixty-three Śaiva saints celebrated in South Indian lore. He was a hunter chieftain around Tiru-Kālatti (Kāla-hasti), and was a fervent devotee of Śiva. He offered one of his eyes to replace a troubled eye of Śiva's icon that he was worshipping.

(bronze in South Indian Temple)

(bronze, Thanjavur Art Gallery)

KANAKA-DURGĀ

A well-known shrine to this divinity is in Vijayawada in Andhra Pradesh, along with a form of Śiva known as Malleśvara. The icon here is eight-armed and is represented in the act of killing Mahiśhāsura.

KANAKA-PRAJÑĀ-PĀRAMITĀ

A form of the well-known Mahāyāna divinity, Prajñā-pāramitā (see PRAJÑĀ-PĀRAMITĀ), distinguished by its golden colour (kanaka). Two armed, the goddess assumes with her hands the posture of 'setting into motion the wheel of dharma'(dharma-chakra-mudrā). On either of her sides is a lotus, on which the scriptural text (*Prajñā -Pāramitā*) is placed.

KANAKA-MUNI

One of the seven 'human' (mānushi) Buddhas that are enumerated in the Pāli scriptures as well as in the Mahāyāna texts. They are Vipaśyin (Vipassi in Pāli),Śikhi, Viśvabhū, Krakucchanda (kakusanda), Kanaka-muni (Koṇāgamana), Kaśyapa (Kassapa), and Gautama (Gotama, the present Buddha). The last four, along with the coming Buddha, Maitreya, are said to belong to the Bhadra-Kalpa, the great period of auspicious time, when five human Buddhas appear. There is a reckoning of four other time-periods: Śaramaṇḍa-Kalpa (when four Buddhas appear), Vara-Kalpa (when three Buddhas appear), Maṇḍa-Kalpa (when two Buddhas appear), and Sura-Kalpa (when but one Buddha appears).

When counted among twenty-four Buddhas, Kanaka-muni is the one who immediately precedes the present Buddha ('Sākya-muni). He appears to have been a historical figure, for the emperor Aśoka is recorded to have visited the stūpa erected in honour of the saint. But he is counted in Mahāyāna schools to represent the dhyāni-buddha Akshobhya and bodhisattva Vajra-pāṇi. (See DHYĀNI-BUDDHA).

KANDARPA

One of the names of Manmatha (See KĀMA).

KANDARPA

A Jaina Yakshiṇī (also called Mānasā or Pannagadevī) who is worshipped by the Digambara division as well as the Śvetāmbara. The Śvetambara texts describe her as fair-complexioned (gaura-varṇā), four-armed (chaturbhujā), and riding upon a horse (aśva-vāhanā). She carries in two of her hands lotus flowers (padma), and goad (aṅkuśa) in the third hand, while the fourth hand shows the gesture of protection (abhaya) or carries a blue lotus (utpala). The scholiast Hemachandra gives her vehicle as fish (matsya).

The Digambara version of the Yakshinī (also called Mānasī) has six hands, carrying in them lotus (ambuja), bow (dhanu), the gesture of boon-bestowal (dāna),goad (aṅkuśa), dart(śara) and blue lotus (utpala). She rides upon a tiger (Vyāghragā). The texts of this division mention that Kinnara is her consort (yaksha), who is said to ride upon a fish (mīna-vāhana).

KANNAGI

Also called Paṭṭinī, she is celebrated as the virtuous and valorous wife of Kovalan of Kāveri-Pūmpuhār. The Tamil classic *Śilappadikāram*(composed by Iḷango-Aḍigaḷ), tells her great story, which is of abiding interest to the people in Tamil Nadu and Sri Laṅka. She came along with Kovalan to Madurai,where the Pāṇḍya ruler unjustly ordered the execution of Kovalan. Kannagi became furious and cursed Madurai, which was promptly consumed by flames. She then retired to the Western Ghāṭs and killed herself. People who were fascinated by her remarkable life and adored her uncommon personality, deified her. The Chera King Sengūṭṭuvan built a temple in her memory, and she began to be worshipped in the Tamil country as a form of the mother-goddess.

KANYAKĀ-PARAMEŚVARĪ

Also known as Vāsavī, she is the tutellary deity of the Vaiśya community in Āndhra Pradesh and Karṇāṭaka. The story related in *Kanyakā-purāṇa* refers to the request made by the creator Brahmā to Jayanta, the son of Indra, to fight with the asura, Śatajihvā, who was tormenting Gods and men. It is related that the mother, Śachī devī, out of concern for her son, prevented Jayanta from setting out against the asura. Brahmā in anger cursed Śachī Devī (Vāsavi, wife of Vāsava, another name for Indra) to be born among human beings. She took her birth as the daughter of a Vaiśya chieftain, Kusuma-Śreshthi in Rāja-mahendra-varam in the Telugu country. The ruler of the region, Vishṇu-vardhana, wanted to marry her; but the kinsfolk of Vāsavī objected. When the king forced his will, all the members of the community along with Vāsavī immolated themselves in the burning fire. Vāsavī revealed, before she jumped into the fire, her identity, She has been since then worshipped as a divinity. The name of the king has been given as Vishṇu-vardhana, and is said to have been a scion of the family of the great Harsha-vardhana of Sthāṇeśvar.

Another legend associates this event with a war that is said to have been fought between the Vaiśyas and the Mlecchas (barbarians), in which the Vaiśyas were worsted. They appealed to the Mother-goddess, Pārvati, and she was born in the community as a beautiful maiden. Hence, she was called Kanyakā Parameśvari. She was deified after she immolated herself in the fire.

KANYĀ-KUMĀRĪ

A form of the mother goddess as the eternal virgin, ten years in age ('daśamā kanyakā proktā') worshipped in the Southern extremity of the country in a place known after her as Kanyā-Kumārī, otherwise known as Kanyā Kshetra, on the seashore. The place has a celebrity of over two thousand years, being mentioned by the Greek historian Herodotus (in the third century B.C.). The well-

known geographer, Claudius Ptolemy (about 130 A.D.) is said to have visited this pilgrim centre; he knew it as 'Komaria Akron'. It continued to be popular even during the days of the traveller Marco Polo (about 1243 A.D.) It has retained its popularity to this day. The devotees are mostly from Tamil Nāḍu and Kerala.

The temple overlooking the sea houses a splendid icon of the two-armed Goddess, in a standing posture, holding in her hand, a rosary (aksha-mālā). On the pedestal is carved the figure of a lion suggesting that the image is that of Devī. A background story, narrated in the *Skanda-purāṇa*,explains the presence of rosary in her hand. She is identified in this story with Puṇya-keśī, daughter of the Asura - Maya. She is said to have performed rigorous penance in Kailāsa, and when Śiva, pleased with her devotion appeared before her, she begged of him the boon of inseperable union with him. Śiva promised to fulfil this request at the end of the present aeon, but suggested that she should, till that time, engage herself in austerities in the places where the seas met. While accordingly, she was residing in this place, immersed in contemplation, a certain asura, Bāṇa by name, who was terrorizing the three worlds, sought to marry her. Upon her refusal, he attempted to carry her away. A terrible battle ensued, and Bāna was killed by her discus (chakra). She resumed her austerities; and the belief is that she is still in the midst of her penance, waiting for the promised union with Śiva.

The deity is also identified in *Padma-Purāṇa* with the baby-daughter born to Devakī in prison. When the wicked Kamsa, brother of Devakī, attempted to dash this babe on the rock, it escaped and flew into the sky, assuming the form of Durgā. She disclosed to Kamsa that the baby Kṛshna, his would be killer, is growing up elsewhere.

In the gāyatrī hymn specific to Durgā, Kanyā-Kumārī's name is mentioned with that of Kātyāyanī (See KĀTYĀYANĪ): *Kātyāynāya Vidmahe*
Kanyā-Kumāri Dhīmahi
Tanno Durgī prachodayāt'

KAPARDI

Name of Śiva as the wearer of the braided or knotted hair on his head (kaparda, so called because the braids purify the waters of the Gaṅgā held in them, 'kasya gangā-jalasya para pūraṇena dāpayati śuddhyati '). The word 'kaparda' also means Cowrie-shells, which adorn the braids of hair. Kapardi is one of the eleven Rudras (see ĒKĀDAŚA-RUDRA and RUDRA).

KAPĀLA

Skull ('which protects the head', cranium - 'kam mastakam pālayati); or part of an earthern pot used by beggars to collect alms (ghaṭa-khaṇḍa, karpara). In the iconography of Śiva (especially in the Aghora and Kaṅkāla forms), the deity is represented as carrying the skull of Brahmā as a begging-bowl. The background story is that Brahmā was punished by Siva for his arrogance by loss of one of the five heads he had. Although Brahmā was humbled, Śiva became afflicted with the sin of murder of Brahmā (brahma-hatyā), and the skull of Brahmā's severed head stuck to his palm . In order to expiate the sin, Śiva was obliged to wander about the three worlds for twelve long years as a beggar collecting alms in that skull (see BHIKŚHĀṬANA- MŪRTI).

The skull also figures in the iconographic representations of some ferocious forms of Devī (like Kālī). It is the bowl from which the Goddess in these forms drinks the blood of the slain demons. The skull in the hand distinguishes vampires and cemetary spirits like Vetāla, who drink blood from the body of the dead person (See VETĀLA).

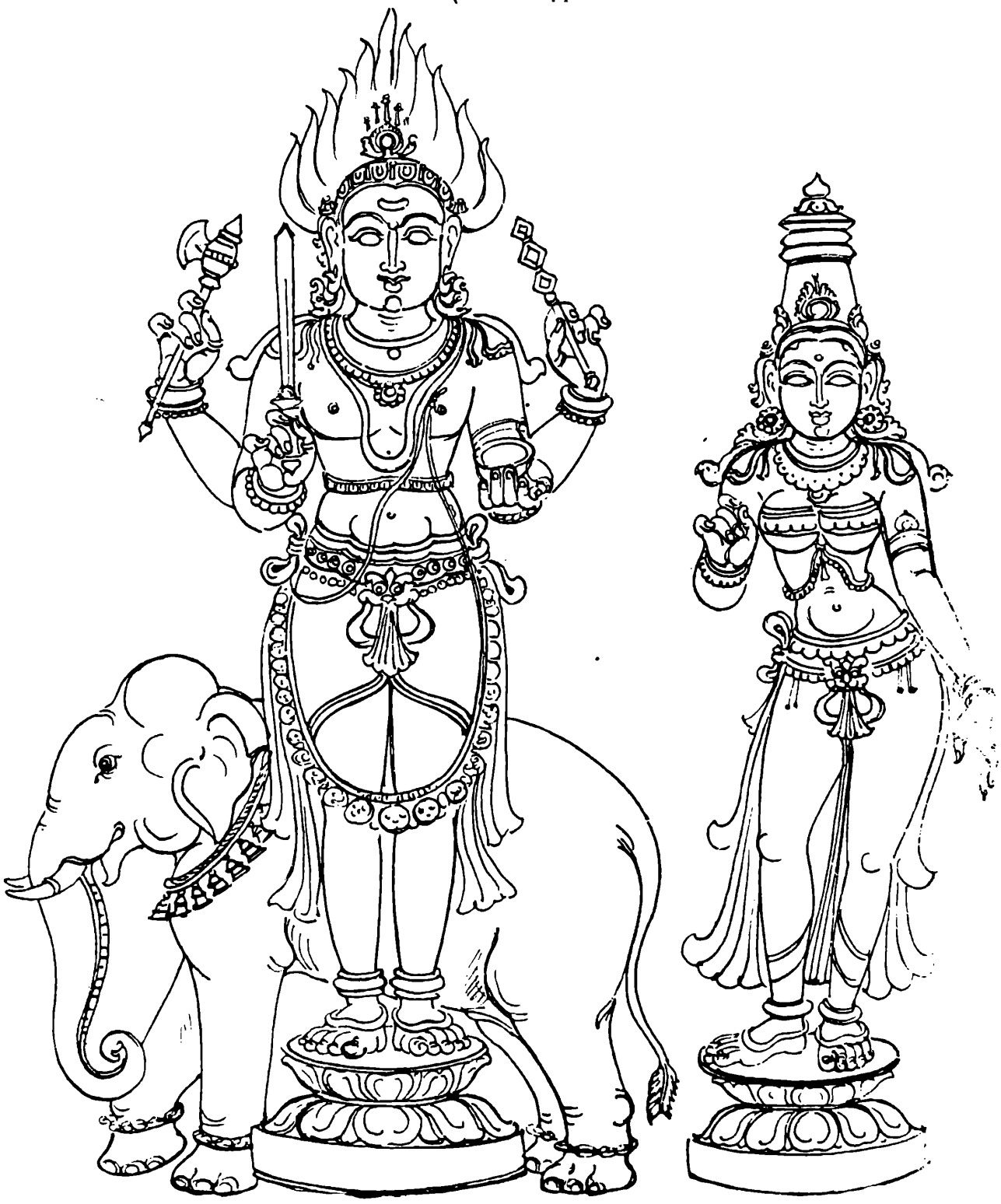
KAPĀLA-BHAIRAVA

One of the ferocious forms of Śiva or of his atten-

(from Tiruvaṇṇamalai Temple)

dant, known as Bhairava, distinguished by the skull-cup he holds in one of his hands. This form of Bhairava is worshipped during the worship of Durgā in Śaran-nava-rātri, along with seven other forms according to *Brahma-vaivarta-purāṇa* (Gaṇapati-Khaṇḍa,41). *Tantra-sāra* also counts him among the eight Bhairavas (See BHAIRAVA)

(with Indrāṇi)



KAPĀLA-MĀLĀ

The garland of skulls worn round the neck of some fierce forms of gods and goddesses, like Bhairava, Kālī and Kshetrapāla.

KAPĀLA-MĀLINĪ

A minor form of the Mother-Goddess who is described in *Vishṇu-dharmottara* 3,73,30-32) as fierce (bhīmā), wearing a garland of skulls (hence her name), and as fox-faced (śṛgālavadanā). She is four armed, carrying in her hands a bowl of blood (asṛk-pātra), sword (khaḍga), spear (śūla) and a ball of meat (sāmisha). She is shown in the ālīḍha posture.

KAPALI

Name of Śiva, as bearer of Brahmā's cranium as his begging bowl (See ŚIVA).

KAPĀLINĪ

Also called Bhīma-rūpa, she is the deity worshipped in the Kāli temple in Vibhāshā (Miḍnāpur district in Bengal), along with her Bhairava, Śarvānanda by name.

KAPILA

In *Bhāgavata*, he is recognized as an incarnation of Vishṇu, as born of Deva-hūti and Kardama-prajāpati. The word means red or tawny in colour, and has been given as one of the names of Agni in *Ṛg Veda* (as for instance in 10, 27, 16, etc. also in *Mahābhārata* 3,211,21). It is also one of the names of Bṛhaspati. (See BṚHASPATI).

Kapila is the name given to the human face in the four-faced Vaikuntha form (also known as chatur-mūrti) of Vishṇu(the other faces being those of Varāha, Narasimha and Garuḍa). This face faces west, according to *Vishṇu-dharmottara* (44,9-13, 'Kāpilam paśchimam vaktram').

A form of the Goddess worshipped at Mahālingakshetra which is regarded as one of the 108 centres of Śakti worship (Śakti- pīṭha).

KAPILEŚVARA

The male consort (Bhairava) of Mangala-Chaṇḍi, the form of the Goddess worshipped in Ujjaini.

KABANDHA

Name of a deformed giant, without head or legs, with mouth in his belly and with extremely long arms. *Rāmāyaṇa* relates that Rāma killed him. Many of the folk deities in South India have been modelled after Kabandha. It is also the name of Ketu, one of the nine planets, and who is the counterpart (viz. the belly portion) of the dragon-demon Rāhu (viz. the head portion).

The story regarding Kabandha is that the Gandharva, Viśvāvasu, was cursed to become a giant named Danu. He worshipped Brahmā and obtained from him the boon of immortality. True to his nature, he became arrogant and raided the celestial capital, Amarāvati. Indra, the chief of gods, in an encounter with him brought down on his head the powerful vajrāyudha. Owing to the impact of this weapon, the head of the giant sank into his chest, and the thighs went into his belly. He could not, however, die, for he had secured the boon of immortality. But he suffered much because he could not breathe or eat food (for his head had disappeared into his chest), and could not move about (for his legs had gone into his belly). He begged Indra to forgive him and help him out. Indra provided him with a mouth in his chest, equipped with strong fangs, and made his arms extremely long, so that he could stretch his arms and catch wild beasts in the forest for his food. The curse was lifted when Rāma cut off his arms and the Gandharva returned to the celestial region.

Texts on iconometry prescribe that the icons of this class of beings must be made in eka-tāla (twelve angulas in height).

KABARĪ

The plaits of a lady's hair done up artistically.

KAMAṬHA

Tortoise, especially the form assumed by Vishṇu in the second of his ten incarnations (avatāras) (See KACCHAPA, KŪRMA).

KAMAṆḌALU

The earthern or wooden pot containing water carried by hermits. It is characteristic of some sātvika icons like

those of Brahmā, the sages, Dattātreya and Sarasvatī.

Among the Mahāyana divinities, the four-armed Bhṛukuṭī (emanation of dhyāni-buddha Amitābha) is distinguished by the Kamandalu which she carries in her left normal hand (the other normal hand showing the gesture of boon-bestowal or varada-mudrā, and the two extra hands carrying rosary, aksha-sūtra, and triple staff (tri-daṇḍi). Another divinity, Māyājāla-Kurukullā (six-armed) also carries Kamandalu in one of her hands.

KAMANDALU-LOKEŚVARA

A form of Avalokiteśvara, popular in Nepal. He is represented as standing,with six arms, four of which carry the weapons - vajra and discus (chakra), war-bell (ghaṇṭā) and water-pot (kamandalu), the other two arms being engaged in drawing a bow.

KAMALA

The lotus, "ornament of water" (kam jalam alati), perfectly circular in shape and pale red in colour, is a common motif in Indian sculpture and architecture. Its petals, reputed to be one thousand in number, suggest the idea of myriad creation. Lotus has been a traditional symbol of fecundity and opulence. Mythology has it that from the navel of Vishnu as recumbent on the principle of primordial time before creation, a lotus emerged, and seated on the lotus was Brahmā, the creator of the worlds. It is the emblem of plenty and prosperity, and in this sense, it represents the Goddess Lakshmī (Śri, Siri). It is also a symbol of purity and beauty, and is frequently represented as a seat (āsana) for the deities (padma-pīṭha). The lotus is also involved in magical and protective devices like 'chakrābja-maṇḍala' and padmaka-mandala.' Elaborate designs of lotus are to be found in the carved ceilings of many temples.

In iconography, lotus is held in the hand by Vishṇu, Lakshmī, some forms of Pārvatī and some forms of Gaṇapati. Lotus in sculpture is stylized in many ways: open, half-open and closed. It is often represented with a stalk, and sometimes with broad, round leaves. In the pedestal, the upper part is shown with petals turned upward and the lower part with petals downward.

KAMALA-NAYANA

Name of Vishṇu, whose eyes are charming like a lotus flower.

KAMALĀ

Name of the Mother-Goddess, more frequently of Lakshmī. Kamalā is one of the twelve Sarasvatīs and she is identified with Rukminī. She is four-armed and carries in her right hands the gesture of boon-bestowal (varada) and rosary (aksha-mālā) and in her left hands, lotus-flower (kamala) and scripture (pustaka). She is represented as youthful (yauvanānvitā), graceful (suprasannā), pretty (surūpā), bright (su-tejaskā) and magnificently attired (vastrālaṅkāra-samyuktā).

Kamalā is also one of the ten tantrik goddesses (daśa-mahāvidyā), and is identified with Mātangī. She is also identified with Lakshmī seated on a lotus and carrying flowers in her hands, attended by a pair of elephants (Gaja-lakshmī). She is in this context described (in *Kamalā-tantra*) as golden coloured, bathed in nectar from the golden pots by four white elephants, and four-armed, carrying lotus flowers in two hands and showing gestures of protection and boon-bestowal in the other two hands. As a form of the Mother-Goddess, she is regarded as the female counterpart of Sadāśiva (who is identified with Vishṇu).

Interestingly, the ten Tāntrik Goddesses are identified with ten incarnations (avatāras)of Vishṇu, and Kamalā is, in this context, identified with Lakshmi seated on a lotus and carrying lotus flowers, associated with the Buddha (as Dhumāvatī with Mīna, Bagalā with Kūrma, Bhairavi with Varāha, Chhinnamastā with Nṛsimha, Bhuvanesvari with Vāmana, Sundarī with Paraśu-rāma, Tāriṇī with Rāma, Kālikā with Krishṇa, and Durgā with Kalki).

Kamalā, the Jaina Goddess of prosperity, rides an elephant (Gajārūdhā).

KAMALĀKSHI

A tāntrik goddess worshipped in rites for charming (ākarshaṇa), is three-eyed, two armed and adorned with crescent-moon on her head. She carries in her hands, lotus flower and rosary.

KAMALĀLAYA

'Residing in lotus', a name of Lakshmī.

KAMALĀSANA

Name of Brahma, the creator, as he is seated on the lotus, which springs from the navel of Vishnu.

KARAGA

A Dravidian word of uncertain origin, used for the form of the Mother-Goddess represented in a consecrated and decorated pot which is carried in colourful procession on the head of a priest dressed as a woman, and accompanied by "heroic attendants" (Vīrakumā(as) with drawn swords. This form is especially associated with Draupadī, the celebrated wife of the five Pāṇḍava heroes in *Mahābhārata*. And the legends relate that the Goddess was worshipped by the eldest of the Paṇḍava brothers, viz. Dharmarāja, and hence the usual description of the event as "Dharma-rāja's Karaga." The Goddess is identified with Agni-Durgā.

KARAṆḌA-MAKUṬA

A form of the crown worn usually by female divinities, and also by deities of the Yaksha type like Gaṇapati. The word "karaṇḍa"refers to the round baskets made out of bamboo strips (vamśādi-rachita-bhāṇḍa-viśesha).

The crown in this form usually has these round basket-like shapes in three, five or seven tiers. The lower one is bejewelled and has a golden band studded with precious stones (ratna-paṭṭa). The topmost one is surmounted by a crest-jewel (śikhāmaṇi).

KARA-PĀLA

A short sword made of wood, meant to guard the hand.

KARA-MĀLĀ

The word denotes a method of performing 'Japa', keeping the count on the finger-joints of ones own right hand, instead of on the beads of a rosary (See AKSHA-MĀLĀ). In this method the middle digit of the ring finger marks the beginning of counting , and moving in the

right direction, (pradakshiṇa) till the bottom-most digit of the fore-ringer is reached, thus giving a count of ten. The word also, infrequently however, refers to the rosary (mālā) carried in the hand (Kara).

KARĀLA

Meaning 'Terrible', 'Violent', 'Fierce', she is one of the Goddesses worshipped in occult rituals meant to cause harm, distress or destruction. It is one of the names of Chaṇḍī, the Mother-Goddess, who has a temple on top of one of the hills in the Āravalī range in Rājāsthān; her devotees are warriors. In the Kāmākhyā temple (Assam), she is regarded as one of the four attendants of the Goddess (others being Bhagā, Subhagā and Chāmuṇḍā); she is here also called Bhīshaṇā. She is black in colour and carries in her hands weapons of destruction.

KARĀLINĪ

One of the sixty-four Yoginīs.

KARKOṬAKA

The dragon-spirit (Nāga) born of Kadrū and Kaśyapa, he is regarded as one of the eight dragon-chieftains (Nāga-rāja) (others being Ananta, Vāsuki, Padma, Mahā-Padma, Takshaka, Kulika, and Śamkha). He is represented iconographically as an ornament on the body of Garuḍa (see GARUḌA and ASHṬA-NĀGA).

KARṆA-TĀRĀ

An attendant (or an aspect) of the Mahāyāna deity Kurukullā (eight-armed) who is seated on a lotus with eight petals. On the petal in the northern direction is seated Karṇa-Tārā, in the Vajra-paryaṅka posture. She is red-complexioned, and has four arms, carrying in them, bow and arrow (drawn to the ear), the utpala flower and gesture of boon-bestowal.

KARṆA-BHŪSHANA

The ear-ornaments on Indian icons are of several designs: usually, however, they are circular in shape (hence called 'kuṇḍala'), resembling a coiled serpent (sarpa-kuṇḍala), a twisted rope (karṇa-veshtana) or a ring (vṛtta-kuṇḍala). Other designs include those of the palmyra-leaf (tāla-patra-kuṇḍala or patra-kuṇḍala), in the form of a lion's head(siṁha-kuṇḍala), the shape of an elephant's head with its trunk lifted up (gaja-kuṇḍala), the form of a mythical crocodile (makara-kuṇḍala or nakra kuṇḍala), or the shape of a fish (matsya-kuṇḍala)(See KUṆḌALA).

The ear-ornaments are inserted in the wide lobes bored into the hanging ears (lamba-karṇa). They are made of gold and set with gems (ratna-kuṇḍala), or carved out of sections of conch shells (śaṁkha-patra). The crocodile-shaped ear-pieces flow out of the ear-lobes on to the top of the shoulders. The ear-ornaments are circular, ovoid or pot-shaped.

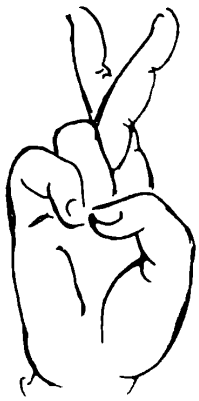
There are some peculiar ear-ornaments. Kāli in one of her forms, for instance, wears a corpse hanging down from one of her ears (preta-kuṇḍala), while an owl is depicted on the other ear. In another form, she wears a babe in the ear-lobes (śiśu-kuṇḍala). Some icons are shown with flowers or dried grass for ear-ornaments (pushpa-karnikā, karṇikā).

KARNA-PIŚĀCHĪ

The name of a tāntrik goddess, who when propitiated is believed to whisper into the ears of the devotee information about the normally unknown things or events. Her iconographic representation involves wearing garland of human heads (nara-muṇḍa-mālā) and necklaces of bone (asthi-mālā), being seated under a Badari tree near the burning pyre (chitāsanasthā), having her hands decorated with beads carved out of bones (vibhūshitām asthi-maṇīn karābjaih), and wearing dirty and torn garments (dadhatīm kuvastrām). She is also imagined as short, red-eyed and dark-bodied. She has a large belly, and her tongue, red in hue, is thrown out. She is four-armed, carrying skull-cups (kapāla) in the two upper hands, her normal hands showing the gestures of protection (abhaya) and boon-bestowal. (varada). She may be represented also as seated on a corpse (śavāsanā) (cf *Śrī-vidyārṇa-tantra*).

KARTARĪ-HASTA

Kartarī (or Kartrī) is any cutting instrument (from



'kṛti chhedane'), but often refers to scissors or short sword. There is a hand-pose (mudrā) known as 'kartarī-hasta', where the fore-finger and the middle finger are crossed to resemble the scissors.

KARPARA

Earthern bowl or pot; potsherd; also a human skull.

KARPŪRA-TILAKĀ

One of the eight attendants of Durgā (others being Mārjārī, Malaya-gandhinī, kaumudikā, bheruṇḍā, Mātalī, Nāyaki) Also one of the sixty-four yoginīs.

KARMĀRCHĀ (KARMA-BIMBA)

Name for smaller metallic images (archā) in a temple, belonging to the Pāñcharātra system and used for some ritual sequences (technically known as Karma), which are distinguished from the main (stone) image installed and fixed permanently in the sanctum (hence called mūla-kautuka, mūlārchā or sthāpanārchā) (cf. *Sanat-kumāra-saṁhitā* 6,17-18) Along with Karmārchā, there will be other metallic images used for various purposes like processions (Utsavārchā), presiding over the distribution of food to the attendant divinities within the temple enclosure (Balyarchā), receiving ceremonial bath daily or occasionally (snapanārchā, tīrthā) and representing the main deity in the final ritual for the day known as 'putting to bed'(śayanārchā). These are also called 'Aṅga-bimbas', for they derive their power and authority from the primary, immovable icon (See DHRUVA-BERA and CHALA-BERA).

Texts prescribe that the temple may have, besides the main image, one, three, five or six of these Karma-Bimbas (cf. *Vāśishṭa-saṁhitā* 5, 35). To have six icons (bahu-bera, multiple images; karma, utsava, bali, tīrtha-snāna or nimitta-snāpana, snapana and śayana) is best and meritorious; to have three(karma,utśava,bali)is midling in merit (madhyamam triṇibāni) ; and to have but one icon for worship is l ast meritorious (charamam tveka-pūjanam) (*Śrī-praśna-saṁhitā, 14,3).*

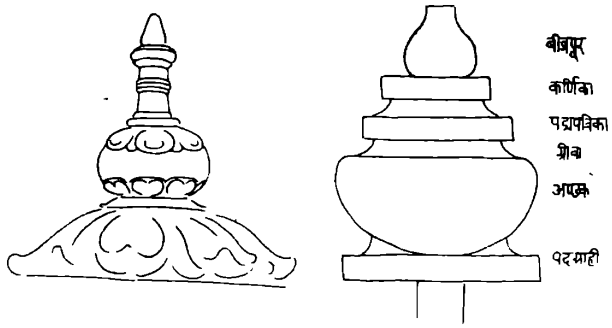
The Karmācchā is called in *Vāśishṭa saṁhita* (5, 36) 'kaubera', meaning small or less important (kutsita) icon (bera), and in *Nāradīya-saṁhitā* (13,184) 'jaṅgamārchā', meaning mobile icon. The latter text also specifies that such images are especially meant to fulfil mundane desires of ordinary folk (viśeshatas sakāmānām aihikānām apekshayā, op. cit.)

KALA-VIKARṆIKĀ

A minor goddess, who is worshipped to remove fear. She is said to be bluish in body-complexion, and two-armed, carrying skull and the weapon called Śakti.

KALAŚA (1)

Water-pot which is sacred in character. It is also occasionally worshipped, and not only water-divinities but also other major Gods and Goddesses are invoked in it. An account in *Kālikā-Purāṇa* relates that the celestial architect Viśvakarmā prepared the first pot during the churning of the milky ocean in order to collect the nectar (piyūsha) that would emerge from the ocean; hence the other name 'Dhāraka'(the bearer) for the pot. He prepared this pot gathering the aspects (kalās) of all the Gods severally, and hence the pot was called 'Kalaśa' ('kalāh kalāstu devānām api tāstāh pṛthak pṛthak, yatah kṛtastu kalaśah tatas te parikīrtitah').



Tantra-sāra prescribes that a Kalaśa must at its best be fifty aṅgulas (about 40 inches) in circumference of the belly, sixteen aṅgulas (about 12.8 inches) in height and eight aṅgulas (about 6.4 inches) in diameter at the mouth. Or it could be thirty-eight aṅgulas in belly-circumference, which is next best; and next in order would be sixteen aṅgulas, but in any case not less than twelve aṅgulas.

The Kalaśa is regarded as a composite divinity. In its mouth (mukhe) is Brahmā, in its neck (Grīvāyām) Rudra, at the bottom (taḷe) Vishnu, and in the middle, the Mother-Goddess(madhye-mātṛ-gaṇāh'); the guardians of directions surround the pot from all the sides ('dikpāla-devatāh sarve veshṭayanti diśo daśa'), within the belly of the pot are situated the seven seas and the seven islands ('kukshau tu sāgarās sapta sapta-dvīpāś cha samthitāh). And in the Kalaśa are all the stars, planets, sacred mountains, sacred rivers and scriptures. While worshipping the Kalaśa the deities must thus be imagined to reside in these several parts ('teshu tāni vichintayet').

Nine varieties of Kalaśa are enumerated: (1) gohya (kshitīndra); (2) upa-gohya (jala-saṁbhava); (3) māruta

(pāvana); (4) mayūkha (agni); (5) manohā (yajamāna); (6) kṛshi-bhadra (kosha-sambhava); (7) vijaya (soma); (8) tanu-śodhaka (āditya); and (9) indriyaghna (vijayā). The last variety is a pot with five mouths (pañcha-mukha) and is said to represent the five-faced Mahādeva (viz.Śiva). It is prescribed that this pot must be placed in the centre of the maṇḍala, and the other eight in the eight directions: the pot named Kshitīndra (gohya) in the East, the pot 'Jala-Sambhava' in the West, 'vāyava' in the North-West, 'Agni-sambhava' in the South-East, 'Yajamāna' in the South-West.'Kosha-sambhava' in the North-East, 'Soma' in the North and Āditya' in the South.

The eight guardians of directions (dikpālas) are also required to be worshipped in pots, and likewise the nine planets (grahas). Pots are also made to represent mother-goddesses, especially Durgā (during whose worship 'ghaṭa-sthāpanā' is an important sequence). In fact, texts (like *Kālikā-purāṇa,* chapter 87) prescribe that all gods must be worshipped only in pots and assert that each god has a specific pot (sarve devā ghaṭe pūjyā, ghaṭās teshām prthak pṛthak)

While worshipping the pot as deity, the articles that must be put in the water inside include precious stones, flowers, fruits and herbs. Pots are to be made in metal (gold, silver, or copper) or in clay ('haima-rajata-tāmrā vā mṛṇ-mayā lakshaṇānvitā' *Devī-purāna).* The installation of pots on occasions of pilgrimage, marriage, consecration of idols and sites, and fire-rituals (yātrā-vivāha-kāle vā pratishṭhā-yajña-karmaṇi') are especially commended, as it secures all desires and eliminates all obstacles.

KALAŚA(2)

An important member of the superstructure over the sanctum of a temple. It is made of copper, silver or gold. Inside the kalaśa a 'golden-person' (suvarṇa-purusha) is installed as the vital point of the temple (jīva-sthāna) in an elaborate ritual known as 'hṛdaya-varṇaka-vidhi'. The iconographic form of this image is given as two-armed carrying in the left hand the gesture of triple-banner (tripatāka) and the right hand holding a lotus is placed on the chest ('hrdistham dakshiṇāmbujam'). A small urn made of gold or silver filled with clarified butter (ghṛta-pātra) must be placed near the image, which is placed on a small cot made of red sandal wood (rakta-chandana-paryaṅka), covered with silken cloth (tūli). (cf. *Prāsāda-maṇḍana,* 4, 35; *Aparājita-pṛcehā,* 153, 34; *Dīparṇava* , 9).

KALĀ

One of the sixty-four Yoginis.

KALI

The personification of the evil times (known as Kali-Yuga), which, according to tradition, began 5089 (or 5097) years ago. The Kali age is the last of the four great periods of time (the other three being Kṛta, Tretā and Dvāpara), and is said to be of 4,32,000 years' duration.

Kali's ancestry is traced to Adharma (unrighteousness, born out of the back of Brahmā, the creator) and his charming consort Mithyā ('falsehood', who has cat's eye) (mārjāralochanā). The son born of them was Darmbha ('arrogance'), who from his wife Māyā (Illusion) begot Lobha ('greed'). From Lobha and his wife Nikrti ('obstinacy'), Krodha ('anger') was born who became wedded to Himsā('cruelty') and brought forth Kali ('the evil one'). Kali married Durukti ('harsh speech') and begot Bhaya ('fear') who from his consort Mṛtyu ('death') begot Niraya ('hell') (cf. *Kalki-purāna,* chapter 1).

The iconographic representation of Kali (or Kali-Purusha) is extremely rare but some texts (like *Kalki-purāṇā*) provide some details: with his left hand he supports his bottom ('vāma-haste-dhrtopasthā'); he shines like black collyrium bathed in oil ('tailābhyaktāñjana-prabha'); his belly is that of a crow ('kākodara'); his face is terrible ('karālāsya') with his tongue lolling out ('lola-Jihvā); he inspires terror ('bhayānaka'); he stinks ('pūti-gandha'); and he resides in gambling, liquor, wanton women and gold.

After the passing away of Kṛshṇa (marking the end of the Dvāpara age), the Kali-purusha began troubling the mother-earth and was seen by the descendent of the Pāṇḍavas, the King Parīkshit, in the act of kicking and belabouring Dharma ('righteousness'). When Parīkshit proceeded to punish Kali-purusha, the latter begged for giveness, and the monarch banished him from his kingdom (*Bhāgavata,* 1, 17).

KALKI

The tenth incarnation (Avatāra) of Vishṇu on earth, to uphold 'Dharma'(righteousness) and eliminate evil. When in the Kali-age, unrighteousness (adharma) increases, and under its weight, the earth-goddess totters, she begs Vishṇu to come to her aid. Thereupon, Vishnu will be born as Kalki, in the household of a Brahmin named Vishnu-yaśas in the Sambhala country. He flourishes a mighty sword in his right hand, rides a splendid

horse, and wanders about the earth restoring righteousness and destroying evil. This will mark the end of one Yuga-cycle :'ringing out' of the Kali age and 'ringing in' of the Kṛta age. Kalki will vanquish the Kali-Purusha.

The tenth incarnation of Vishṇu (see VISHṆU and AVATĀRA) which will herald the end of the preşent age of increasing unrighteousness (viz. Kali-yuga) and the re-establishment of the age of righteousness. It is yet to

(an old drawing from Mysore)

appear, as we are still in the dispensation of the ninth incarnation (Buddhāvatāra). Kalki is iconographically visualised as red-complexioned (raktābha) or tawny coloured (piṅga), with reddish hair and beard, round and wide eyes (suvrttāksha) and yellow garments (pita vastra). He has matted hair coiled up as a crown (jaṭa-makuṭa) flowing in all directions (jaṭa-makuṭa-virājita). He wears the vanamāla garland, which is characteristic of Vishṇu icons. *Mārkaṇḍeya-purāna*, *Pādma-saṁhitā* (18,38-39) and *Haya-sīrsha-saṁhitā* (23,38) describe him as two-armed, holding a sword in the right hand and shield (kheṭaka) in the left.

Hayasīrsha-saṁhitā (23, 381) says that Kalki may be represented with four arms, carrying in the upper hands conch (śaṁkha) and discus (chakra), and in the normal hands, sword (khaḍga) and bow (dhanus). He must be shown as having a quiver at his back (bāhutūṇam). According to *Pādma-saṁhitā* (18, 38-39), he should carry in the principal hands, sword and shield (mukhyābhyām khadga-khetakau) and in the other two hands, conch and discus (aparābhyām saṁkha-chakrau), or alternately gestures of protection (abhaya) and boon-bestowal (varada). Another text makes him carry conch and discus in the upper hands, and black-coloured noose (pāśam kṛshṇa-nibham) in the normal left hand and an inverted death-dealing cudgel (kāla-dandam tvadhomukham) in the normal right hand.

All the texts prescribe that he must be shown as riding a horse ('vāhanam turagam', 'hayārūḍham') and must wear garments of hide (charma-vasana). *Pādma-saṁhitā* (op.cit.) insists that to his right must be shown the sage Yājñavalkya or Nārada as the officiating priest ('purohita'). Kalki is visualised as victorious in battle ('yuddha-virājitam'). Sometimes Kalki is represented only by a horse with a sword standing bolt upright on its back.

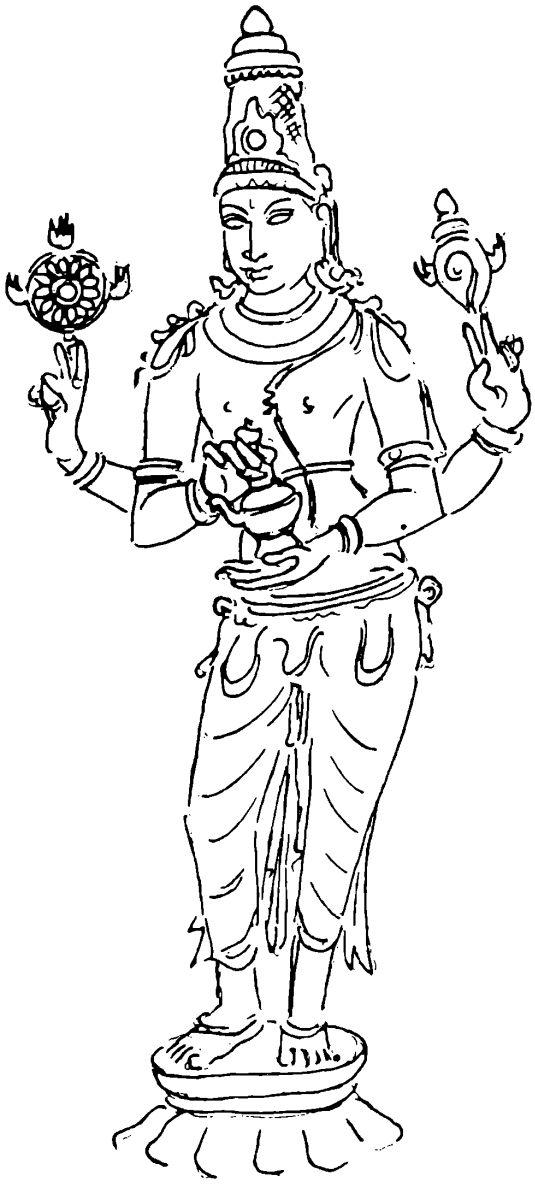
KALPAKA

A Buddhist divinity, also called Viśva-saṁkalpa, with two arms, carrying conch (śaṁkha) and lotus flower (padma), and with the body-colour of a ruby.

KALYANA-SUNDARA-MURTI

Also called Vaivāhika-mūrti, it represents Śiva as the bridegroom, with Pārvati, his bride. 'Pārvati' is described in this representation as 'svayamvarā' in *Śilpa-ratna*. The legend related in the *Purāṇas* , in *Rāmāyaṇa* and in the well-known epic-poem *Kumāra-saṁbhava* of Kalīdāsa provides the occasion of this iconographic rep-

resentation. After the wife of Siva, Dākshāyaṇī, humiliated by her father Daksha, immolated herself in the sacrificial fire, she took birth as Pārvati, daughter of the mount Himālaya and his consort Mēnā. Pārvati, as a young girl, resolved to marry Śiva and none else, and performed severe penances for the purpose in the vicinity of Siva's hermitage on the Himālayan foot-hills. Śiva had become an ascetic following the loss of his wife (Dākshāyaṇī), and his indifference to the worldly cares had emboldened the



VISHNU

wicked asura, Tāraka (who had obtained a boon from Brahmā that he would not be killed by any god or human being that was in existence), to terrorize the three worlds. The gods conferred and resolved that Śiva's austerity must be broken so as to make him marry again and beget a child who would vanquish the asura Tāraka. The god of love, Kāma, was urged to proceed to Śiva's hermitage and attempt to make Śiva lovelorn. When Kāma went to Śiva's hermitage and found an opportune moment in the presence of the lovely Pārvati (who had come there to help Śiva in his austerities), he struck Śiva with his amorous arrow. Śiva saw Pārvati with longing eyes, but immediately recovered his composure and burnt down Kāma with the fire of his third eye. But, Kāma's mission had succeeded, and Siva discovering how fervent and single-minded Pārvati's devotion to himself was, consented to marry her. The marriage was celebrated with the creator Brahmā as the officiating priest, with Vishṇu (Pārvati's brother) as the 'giver away' of the bride, and in the presence of all the denizens of the celestial realms.

While it is usual to represent Vishṇu and Lakshmī in the role of bestowing Pārvati on Śiva, some texts prescribe that Himavān (the personified mount) and his consort Menakā must be shown to assume this role as parents of the bride.Siva and Pārvati occupy the focus of attention, when the sculpture is in the narrative relief style (as in Elephanta and Ellora) depicting the largely attended festive scene of wedding. Texts prescribe that the iconographical representation of Kalyāna-sundara must be surrounded by the guardians of directions (dikpālās),gods (devas) with their consorts (śaktis), and demi-gods like siddhas, yakshas, nāgas and kimnaras, sages like Nārada and the seven mother-goddesses (mātṛkās). All of them are to be shown as happily marvelling at the unique occasion ('saṁbhrānta-mānasopetāh') and joining their hands in supplication (anjali). Sculptural treatment of the wedding scene is calculated to inspire awe and delight.

More often, however, the iconographic representation of this form of Siva in stone-pillars and narrow panels, and in bronze involves, besides the bride and the bridegroom, only Vishṇu with Lakshmī and Bhū, and Brahmā as the priest solemnising the wedlock (purohita). Sometimes, it is a group of three figures, Pārvati in the centre, with Vishṇu to her right a little at the back, and Śiva to her left, all of them standing and facing East.

Śiva is represented here, according to texts like *Sakalādhikāra* (chapter 12). *Uttara-kāmikāgama* (chapter 58), *Pūrva-kārana*(chapter 11) and *Śilpa-ratna* ,as a handsome ('sundara') person, in the first flush of youth ('prathama-yauvanam') and with a face illumined by romance (śṛngāra-vadanānvitam'). He is bedecked with all ornaments and looking auspicious ('māṅgalyam cha kṛtam vapuh'). His body-complexion is of the coral hue ('pravāla-saṅkāśam'). He stands with his left leg firmly planted (susthitham vāmapādam) and

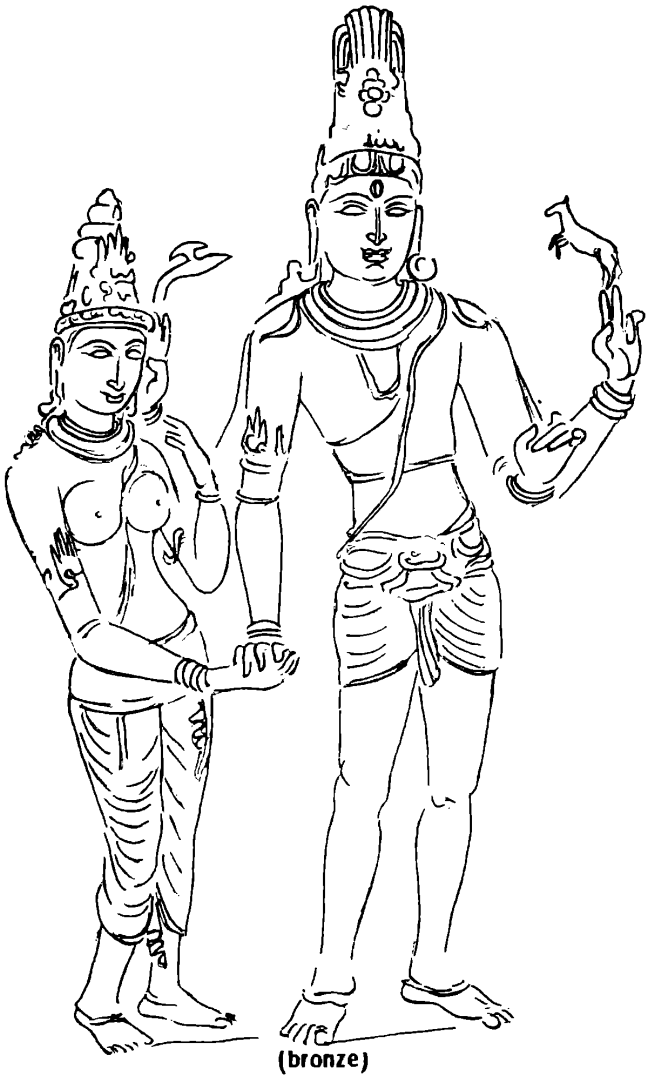
KALYĀṆA-SUNDARAMŪRTI

(marriage scene)

the right leg slightly bent ('dakshiṇaṁkuñchitam'). One of the texts (*Sakalādhikāra*) prescribes that he must be shown as intending to move on ('gamanāpekshitam rūpam'). He is shown in the 'three bend' (tribhaṅga) stance.

He is four-armed, carrying the black antelope (kṛshṇa-mṛga) in his left upper hand and battle-axe (paraśu) in the right upper hand; his normal right hand is stretched out to hold Pārvati's right hand, while in his normal left hand he shows the gesture of boon-bestowal(varada). On his head is the tall crown made up of the braids of hair, adorned with the crescent moon. He has thre eyes, and wears necklace (hāra), arm-let (keyūra) and wrist-let (kaṭaka). According to *Pūrva-kāraṇāgama*, the three serpents, Vāsuki, Takshaka and Pushkara are his three ornaments: ear-piece (Kuṇḍala), waist-band (kañchi) and necklace respectively. His lower body is draped in silken garments ('kshauma-vastra-dharam').

Pārvati, the bride, is described as dark in body-colour ('syāma-nibhā'), well-decorated ('sarvābharaṇa-bhūshitā') and draped in silken robes ('dukūla-vasanā'). She is two-armed, her right hand grasped by Śiva (śaṁbhor hastena saṅgrāhyām'),and the left hand carrying a blue-lotus (utpala). Her head must be slightly bent, with coyness ('salajjā', 'lajjā-laṁbānanā').



(bronze)

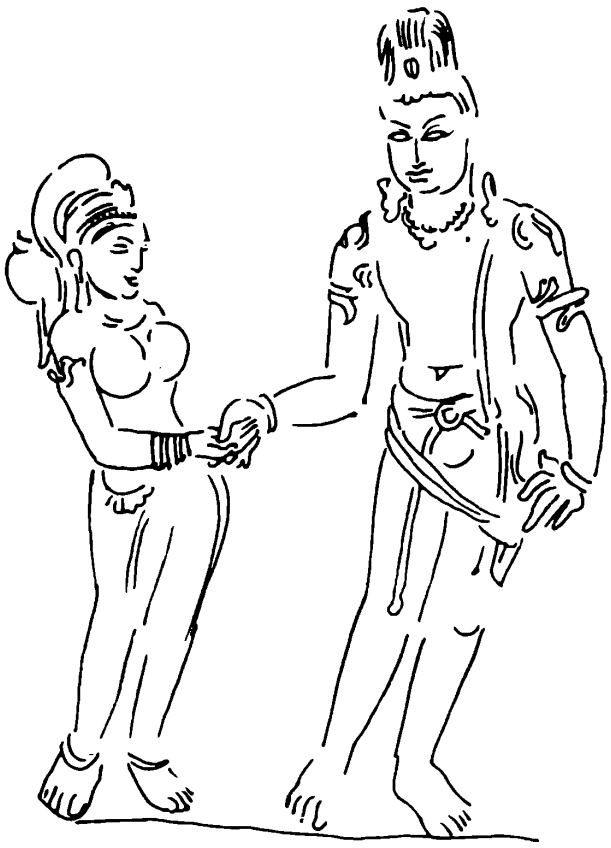
(stone relief from kailāsa-nātha temple)

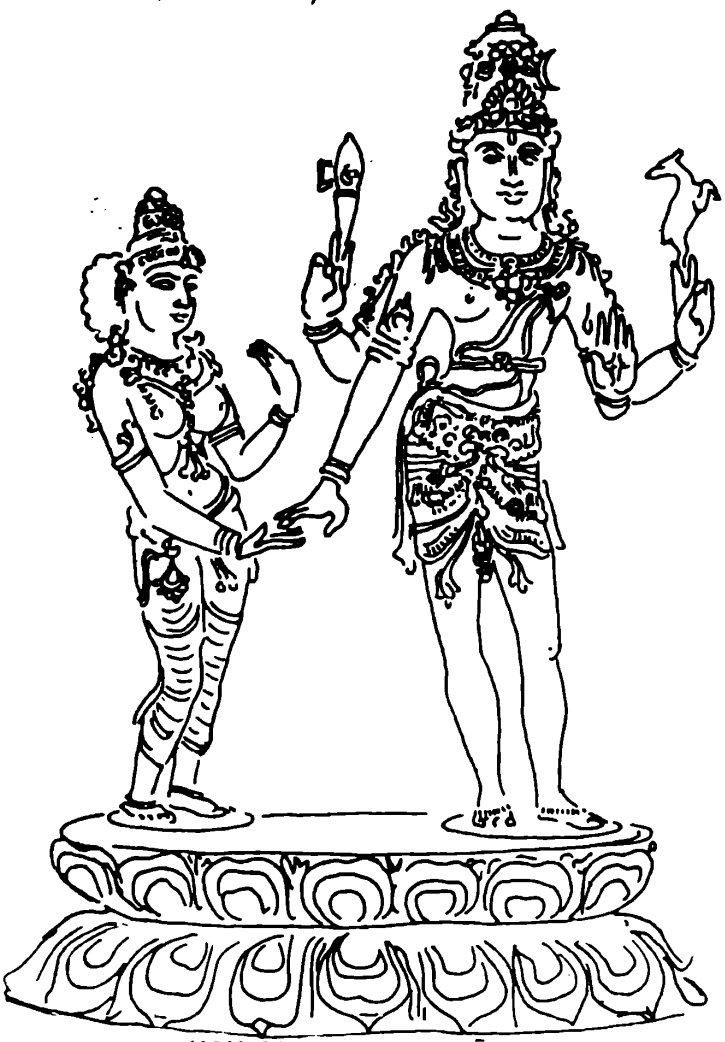
She is accompanied ('anugatā') by Lakshmī and Bhū (the two consorts of Vishṇu, her brother), both of them bedecked with all ornaments and their hands placed on the waist of Pārvati ('hastyābhyām samspṛśedete Gauryāyās tu kaṭī'). Lakshmī in particular, must be in an auspicious and festive attire (śobhanāṁbara-sampannā')with broad hips (śroṇīvipulā'); her arms are graceful, like the elephant-trunk and adorned with bracelets (kaṭaka) and armlets (keyūra).

Vishṇu, who is represented to function as the customary 'giver-of-the-bride' ('kanya-dāta), is distinguished by his tall crown (kirīta), ear-ornaments shaped like crocodile (makara-kuṇḍala) the 'śrīvatsa' on his chest and the usual conch (śaṁkha) and discus (chakra) in his two upper hands. His two normal hands carry a golden pot (suvarṇa-kalaśa), and he is seen in the act of pouring water into the joined hands of Śiva and Pārvati for confirming the gifting of the bride to the bride-groom (jala-dhāronmukham). He is dark-complexioned and stands by the side of Pārvatī to the north of the sacrificial altar (homa-kuṇḍa) and facing the Southern direction ('homasyottaratah, dakshiṇābhimukhah'). His stance is described as one of equipoise (sama-bhaṅga)

in *Aṁśumadbheda*, but as that of 'three-bend' (tri-bhaṅga) in *sakalādhikāra*.

Brahmā the creator (prajāpati), is seated in front of the group, tending the fire in the sacrificial altar before him. He is four-armed, carrying in his two upper hands, water-pot (kamaṇḍalu) and rosary (aksha-mālā). His two normal hands hold the ritual ladles 'sruk' and 'sruva', which are required to pour libation into the fire. Alternately, texts suggest that his right hand must hold the sruk and the left assume the flag-pose (patākā or sūcī-patākā) *(pūrva-kāmika)*, or the two hands must show the gesture of boon-bestowal and protection (vaā-bhaya) Uttara-kāmika). His body-complexion is reddish (Pūrva-kāraṇa), He is adorned with the sacrificial cord (upavīta), the waist-band of the muñja grass (maunjī-mekhala), an upper cloth (uttarīya) and crown of matted hair (jaṭā-makuṭa). He sits on a lotus seat (padma-pīṭha), facing North, and in front of the sacrificial altar. The sacrificial altar (More properly pit or homa-Kuṇḍa bound by three broad tiers, Tri-Mekhalā) must contain the fire with five flames (viz.'tongues').





KALYAṆA SUNDARAMŪRTI

(bronze)

Regarding the measurements of the figures involved, Śiva's eye, chin or chest height is taken as the standard. Pārvatī's height is required to reach Siva's eye, chin or chest. Likewise, Vishṇu's height is prescribed to be three-fourths or two-thirds of Śiva's height; if it reaches the level of Śiva's nose, it is superior (uttama), if it is at the level of the chest, it is inferior (adhama), or if it is at the level of the shoulder, it is midling (madhyama).

Brahmā's height must be less than Vishṇu's, one-sixth, or one-seventh or one-eighth less. While in the standing position, he must be as high as Śiva's chest. Lakshmī must be as tall as Vjshṇu's chin or shoulder. The height of the fire on the altar must be one-fourth of Brahmā's height.

Sakalādhikāra describes this iconographic form as 'securing peace on all sides' (sarva-śānthi-kara) while *Śilpa-ratna* calls it 'all-auspicious' (sarva-maṅgalam).

KALYĀṆĪ

One of the names of Tripurā-devī, one of the sixty-four yoginīs, and one of the minor mother-goddesses (mātṛkā).

KAVACHA

Armour (coat of mail), made of metal, wood or hide. Among its desirable qualities are that it must cover the whole body (śarīrāvaraka), be light(laghu), firm (drdha), and unbreakable (durbhedya). The metal armours are considered the best and gold, silver, copper and iron are the metals mentioned as suitable.

Even as the material armour protects the warrior's body, the occult armour consisting of mantras for pacification guard the spirit of the devotee. This is also known as 'kavacha .

KAŚYAPA

Son of Marīchi (and his consort Kalā), who was in turn the offspring of the creator Brahmā. He married the daughters of Daksha-prajāpati and begot the gods (ādityas, from Aditi), the demons (daityas, from Diti), the giants (dānavas, from Danu), the intelligent animals (from Kāshṭa), the celestial minstrels (gandharvas, from Arishṭā), the fiends (rākshasas, from Surasā), the vegetable kingdom (from Iḷā), serpents (sarpas, from Krodha-vaśā), the birds (from Tamrā), the beasts of burden (from surabhī),the dogs (from Saramā), the dragons (nāgas, from Kadrū), the insects (from Pataṅgī) and so on (*Bhāgavata*).

KĀKA-PAKSHA

Meaning literally "crow's wing", it refers to the sidelocks in children, either grown only on the temples, (the rest of the hair being shaved), or the uncut long hair tied into a knot on one side of the head. It is especially a characteristic of young boys. The images of infant Kṛshṇa (Bāla-Kṛshṇa) are shown as having this style of wearing the hair.

KĀKINĪ

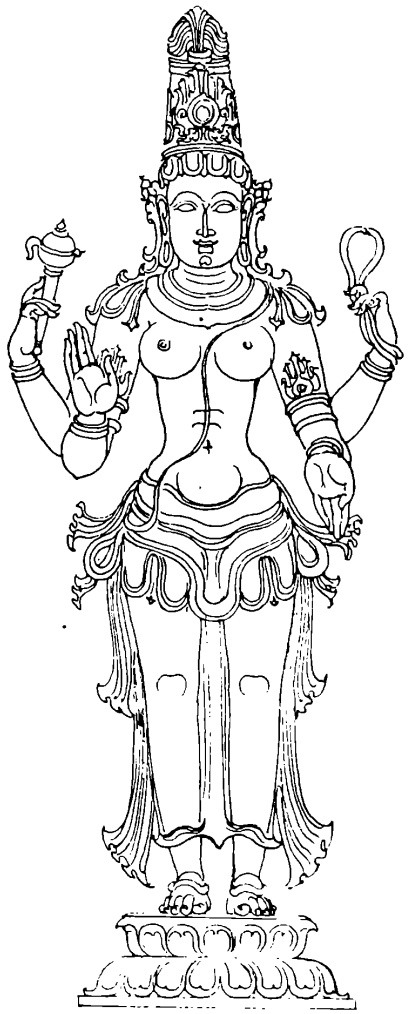
One of the Yoginis, represented as having four faces, three eyes and two hands, draped in yellow garments and showing the gesture of protection (abhaya) in one hand and carrying a skull-bowl in the other.

KĀMSYA

The so-called bell-metal (brass, amalgam of zinc and copper) out of which some icons, vessels and utensils are made.

KĀTYĀYANĪ

A form of the mother-goddess, so called because she appeared as an offspring in the Kata family in one of her major manifestations. One of the nine Durgās (see NAVA-DURGĀ), whose body-colour is that of the atasī flower, who rides a lion (simha-vāhini), and who is three-eyed. Texts prescribe that she must be represented in a three-bend stance (tri-bhaṅga). She may have four, eight or ten arms. *Vāmana-purāṇa* provides her with eighteen arms. When she has four arms, she carries a sword (khaḍga), shield (kheṭa), lotus(kamala), and the gesture of protection (abhaya). When eight-armed, she carries a trident (triśūla), sword (khaḍga), bow (dhanus) arrow



(bāna), goad (aṅkuśa), noose (pāśa) and the weapon known as śakti. When she has ten hands, she carries in addition, the battle axe (paraśu) and bell (ghaṇṭā). *Śrī tattva-nidhi* says that she is distinguished by her sword ('chandra-hāsojjvalā'), and that she rides on a śārdūla (the mythical animal regarded as the mother of tigers).

It is usual, however, to provide ten arms for Kātyāyanī (cf. *Agni* and *Matsya-purāṇas, Rūpa-maṇḍana, Śilpa-ratna and Aparājita-pṛicchā*. While different weapons are suggested in different texts,

the more widely accepted weapons are trident (tri-sūla), sword (khaḍga), discus (chakra), bāṇa (arrow), and sakti in the hands on the right side and shield (kheṭaka) lunar disc (pūrṇa-chandra), noose (pāśa), goad (aṅkusa) and bell (ghaṇṭa) or battle-axe (paraśu) in the hands on the left side. According to *Vāmana-purāṇa*, the weapons of this goddess were presented by several gods and demi-gods. She is said there to have taken shape from the combined indignation of Brahmā, Śiva and Vishṇu.

Matsya-purāṇa describes her as three-eyed, youthful and bedecked with ornaments. She wears on her head the crown of matted braids of hair (jaṭā-mukuṭa), with the crescent-moon stuck in it. Her body colour is said to be that of the atasī-flower.

The goddess is said to have assumed this form to destroy the wicked giants ('dānava-ghātinī') and bring happiness to the good folk (śubhadā) *(Śrī-tattva-nidhi)*. Some texts (like *Matsya-purāṇa*) specify that it is Mahishāsura that she destroys, and regard Kātyāyanī as but another name for Durgā, Mahishāsura-mardini. The right leg of the goddess in this form is placed on the lion, beneath which lies prostrate the asura, baring his terrible fangs. The big toe of the left foot of the goddess is seen to be pressing him down.

Kātyāyanī appears to have been a folk goddess of considerable popularity, during the days of Mahābhārata in the region where Kṛshṇa spent his boyhood days. We have many references to this goddess being ritualistically worshipped by the cowherd girls (virgins) and boys (gopālakas) of Gokula, especially when there was drought. A rough and huge image of the goddess would be fashioned out of wet sand on the banks of the river Yamunā and worshipped for a month with sandal-paste, flowers and fruits. The devotees prayed 'Kātyāyanī mahāmāyā mahāyoginī īśvari' to favour them with rains, and young maidens sought the blessings of the goddess to secure good husbands. This was known as 'Kātyāyanī-vrata' ('Mārgaḷi-nombu' in Tamil), at the end of which the icon would be immersed in the river.

KĀÑCHĪ

An ornamental band worn by the women on the waist. It is made of gold and has tassels and strings of pearls.

KĀMA

Literally meaning 'desire' or the principle which makes one desire (kāmyate anena), the word refers to the god of love (Eros). There are several legends regarding the birth of this god and his exploits. According to *Brahmāṇḍa-purāṇa* Ch.43),the creator was meditating on the Absolute Reality for ability to create the worlds and the beings in them, when sensuous thought crowded his mind. At once, Sarasvatī in the shape of a lovely girl emerged out of his mind. Overcome by lust, Brahmā made the girl his wife, but when he soon realized the incestuous nature of the relation, he became angry with the thought of sensuous love that arose in his mind (and was personified as Kāma). He cursed Kāma that he be burnt down to ashes by the fire of Śiva's third eye.

According to *Kālikā-purāṇa*, after Brahmā brought forth the ten 'prajāpatis', a daughter named Sandhyā was born to him. She was so exceedingly charming that Brahmā became enamoured of her. At that moment, a handsome youth emerged from Brahmā's mind, holding in his hands a bow and flower-tipped darts. Because he was attractive, he was called 'Kāma'; because he stirred the mind of Brahmā by his lovely form, he was called 'Man-matha'(mind agitator). As soon as he was born, he asked Brahmā who should be made proud or humble; ('Kam darpayāmi?'); hence, he came to be known as 'Kandarpa'. Brahmā blessed him and asked him to make the minds of all creatures the object of his attack. Because, as the god of love, he was born from the mind of Brahmā and gets born in every human being's mind, he is called 'Manasi-ja'.

The story in *Mahābhārata* (Ādi-parva 66,31-33) relates that he was the son of Dharma (who came forth breaking open the breast of Brahmā). Dharma was the benefactor of the entire mankind(sarva-loka-sukhāvahah'). He had three sons, who were 'fascinating for all human beings (sarva-bhūta-manoharāh):Kāma (lit. 'desire' or 'love' who married Rati or 'enjoyment'), Śama ('peace', 'discipline', who married Prāpti or 'achievement'), and Harsha ('happiness' who married Nandā or 'pleasure'). On those three offsprings of Dharma, all the worlds are founded ('yasū lokāh pratishthitāh)

Śiva-purāṇa ('Satī-khaṇḍa' contains the well-known story of the destruction of Kāma by Śiva. Tāraka, an asura (son of Vajrāṅga, according to *Matsya-purāṇa*, 145, 5-11) grew powerful and began tormenting the worlds of gods and human beings. The gods approached the creator, Brahmā, and sought his counsel. Brahmā foresaw that the asura would be killed by the boy that would be born to Siva. But Śiva at that time was engaged in severe penances having lost his wife Dākśhāyani in the sacrificial pit of her father Daksha (See DĀKSHĀYAṆI, VĪRABHADRA, SATĪ, ŚAKTI-PĪṬHA), and was in no mood for family life. He was indifferent

even to the presence of the lovely daughter of mount Himavān, Pārvatī, who was in reality Dākshāyaṇī, reborn only to wed Śiva. The task of diverting the mind of Śiva and making him attentive to Pārvatī who daily attended on him was entrusted to Kāma. He succeeded in his mission, but became the victim of Śiva's wrath. When Śiva's amorous impulses were roused, Śiva became furious and burnt Kāma down with the fire that gushed forth from his third eye. Upon the pleading of Kāma's wife Rati, Śiva resuscited Kāma but bereft of his physical body (hence Kāma came to be known as Ananga devoid of body).

Later Kāma is said to have been born as Pradyumna son of Kṛshṇa and Rukmiṇi, and to have married Rati, who had been reborn as Māyāvati.(See also KĀMA-DEVA)

KAMA-KALĀ

A tāntrik ideology of representing the Mother-goddess (Tripura-sundarī) in terms of three dots (bindu) arranged in a triangular form. The dot at the apex is said to be the face (mukham) of the deity, and the two dots below the breasts (kucha- yugam adhah). The three dots separately delineated indicate the triad of powers (kriyā, icchā, and jnana) with their corresponding guṇas (tamas, rajas and sattva) and presiding gods (Brahmā, Vishṇu and Śiva). Kāmakalā may also be represented graphically as a triangle. The conception is highly esoteric and mystical (cf. *Saundarya-lahari*, and texts like *Bhāvanopanishat* and *Varivasyā-rahasya*). See also TRIPURA-SUNDARI.

The ritualistic detail known as Kāmakalā-nyāsa consists in meditating on the verbal icon of the Mother-goddess, 'īm', identifying the top dot with the Deviś and ones own face ('im-kārordhvagatam bindum devī rūpasyātmanō vaktram prakalpya'), the two dots below as the breasts ('saparārdhaka- bindu-dvayam stana-yugmam dhyātvā'), and the single dot below in line with the top dot (or the apex of the inverted triangle) as the navel ('saparamardhābhi-vyañjaka-rekhām yonim prakalpya'). This emphasizes the identity of Kāmesvara and Kāmesvari (viz. the male and female aspects) in the form of the mother-goddess.

KĀMAKALEŚVARĪ

A form of Tripura-sundari, whose iconographic details include reddish body-complexion (rakta-varṇa), crescent moon on the crown (kalā-dharā), and eight arms, carrying lotus (paṅkaja), noose (pāśa), sugar-cane stalk as bow (ikshu-dhanu), branch of Butea Frondosa

(from an old drawing in Mysore Palace)

(kimśuka), bunch of paddy stalks (śālyagra) and five arrows (pañcha-bāṇa), and showing gestures of protection (abhaya) and boon-bestowal (varada).

KĀMAKOṬI

A form of Śiva-Sakti, who is either an aspect of Brahmā, when she is two-armed, carrying lotus flower (padma) and small water-pot (kuṇḍī), or an aspect of Sakti, when she is four-armed, carrying lotus (padma), and rosary (aksha-mālā) in two of her hands, showing the gesture of protection (abhaya) in the third, and placing her fourth hand on her chest (uro-hasta).

KĀMA-DEVA

Kāma (See KĀMA) as the god of love to be contemplated (dhyeya-rūpa) is represented as an icon.

(Painting from Mysore)

He is extremely attractive in features, with a bright face, but eyes indicating intoxication ('madākuñchita-lochanah'). He must be shown with two arms, carrying conch and lotus ('kāma-devas tu kartavyah śamkha-padma-vibhūshanah'). His bow is the stalk of sugar-cane

(stone relief)

(ikshu), and the arrows are flowers. It is specified that his arrows are five in number (viz. five flowers : aravinda, aśoka, chūta, nava-mallikā, and nīlotpala). Hence his name,'Pañcha-bāṇa'. His arrows are also named after stages of the love-lorn condition: unmādana (excitement), tapana (heat), śoshaṇa (drying up), stambhana (arrest of normal functions), and sammohana (infatuation). His vehicle is a parrot (śuka), and his banner has fish represented on it (mīna-ketana), or alternately, the mythical crocodile (ketuś cha makarah kāryah).

He must be represented as engaged amorously with four consorts , who are lovely in form ('rūpa-manoharāh'), Rati ('enjoyment'), Prīti ('affection'), Śakti ('power'), Ujjvalā ('brightness'). His four hands are shown on the breasts of these damsels ('bhāryā-stanopagāh').

(drawing from Mysore palace)

(stone sculpture from temple at Nanjangud)

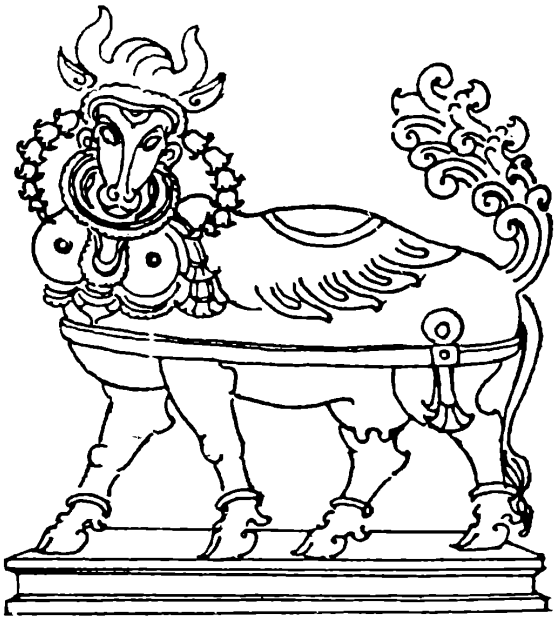
In the tāntrik ritual known as 'Manmatha-vidhāna', his body-complexion is regarded as ruddy (aruṇa) and his garments of the same colour (aruṇa-vāsā). He wears a crown studded with precious stones, and is seated on a ruddy-coloured lotus (aruṇa-nalina-saṁstha). He is four-armed, and he carries a lasso which he spreads ('sva-kara-kalita-pāśam'), a goad, arrows and the sugar-cane stalk as bow. In this ritual, a gāyatrī hymn specific to Kāma-deva is recited:

Kāma-devāya vidmahe,
pushpa-bānāya dhīmahi,
tanno' nangah prachodayāt.

The purpose of the ritual is to attract people and obtain wealth.

KĀMADHENU

The celestial cow which is regarded as capable of



(stone relief)

(old drawing from Mysore Palace)

fulfilling all desires ('kāmadā dhenuh'). According to the account given in *Kālikā-purāṇa*, from Daksha came forth Surabhī, which is the mother of all cows (gavām mātā) and benefactor of all mankind. From Surabhī came forth Rohiṇī, the pure one ('śubhrā'),and fulfiller of all desires of humans ('sarva-kāma-dughā nṛṇām'). And from Rohiṇī came forth Kāmadhenu, endowed with all auspicious characters ('sarva-lakshana-samyuktā'). She is white like the clear sky (sitābhra-pratīkāśā), and her four legs are the four *Vedas* ('chatur-veda-chatushpadā'). She has four breasts from which emerge the four values of life: dharma, artha, kāma and moksha.

KĀMĀKSHĪ

An ancient deity presiding over one of the major centres of Śakti worship in the country, Kāñchīpuram. The name means 'one who has eyes which are charming' (kāmam sundaram akshi yasyāh'), but, the original name of the deity appears to have been 'kāma-koṭṭam' (which in Tamil means 'temple in the mango grove', (kāma-maram). According to *Devī-bhāgavata* (7,30), Kāmākshi is the name given to the form of Durgā worshipped in the Sakti-pīṭha of Gandha-mādana; this text mentions Ekāmra-kshetra (the present Kāñchīpuram), but knows the presiding deity here as Kīrti-matī. *Tantra-chūḍāmaṇi* gives the name of the deity in this pilgrim-centre as Deva-garbhā.

The word 'Kāmākshī' appears to be a Sanskritized

(at the temple in Kancheepuram temple

version of the Tamil 'Kāma-Kaṇṇi'; and 'Kanni' in Tamil means both 'eye' and Durgā.

The early description of the iconic form of this goddess occurs in *Prapañcha-sāra-saṁgraha* under the name Kāmeśvarī (see KĀMEŚVARI). Answering to this description is the present Ādi-pīṭhesvari (meaning, 'the original goddess of the centre'), in the shrine which is among the oldest structures in the town (viz. by the side of what is now called Kanda-Koṭṭam or Subrahmaṇya temple). This deity is seated in the 'half-lotus posture' (ardha-padmāsana), and is four-armed, carrying in the two upper hands noose (pāśa) and goad (aṅkuśa), showing the gesture of protection (abhaya) in the normal right hand and holding a cup (kapāla) in the left hand.

In front of the sanctum containing this icon is a circular bowl-like depression, which probably housed a mystical diagram, even as a similar depression in front of the deity in the present Kāmākshī temple contains Śrī-yantra.

The icon of Kāmākshī that is now famous is a form of Rājarājeśvarī or Lalitā (see LALITĀ).

KĀMĀKHYĀ

One of the fifty most celebrated centres of Śakti-worship in the country, it is in Assam (Gauhāṭi). The legend that has made this place celebrated is that the main shrine in the ancient temple here represents the vulva (yoni-maṇḍala) of the Mother-goddess. The purānic story (as recounted *Kālikā-purāna*, ch.61) is that Siva was distraught with grief when his loving wife Dākshāyaṇī immolated herself in the sacrificial fire of her father Daksha and became Satī, and carried Satī's dead body on his shoulders and wandered about like a mad man (moham āpannah) for long years. Vishṇu, in order to mitigate his sorrow, cut the dead body into pieces so that they all fell off as Śiva wandered about. The spots where the parts of Satī's body fell are revered as centres of Śaktī-worship (Śakti-pīṭha) (see SATĪ).

Kāmākhyā is the spot where the vulva (yoni or bhaga) of Satī fell and got transformed into a rock (śilātvam agamat), in which the vulva is represented by a depression twelve aṅgulas in breadth ('vitasti-mātra-vistirṇā') and twenty-one aṅgulas in length ('ekavimsatyaṅgulāyatā'). The cave (guhā) containing this rock is said to have been made by Kāma himself ('manobhava-vinirmitā'). The divinity abiding in this cave is also known as Kāma (Kāma ity ākhyā'), because, she fulfils the desires of the devotees (bhaktānām kāmam pūrayati).

The legend also relates that the vulva of Satī fell on a rock, which was really Śiva who had assumed that form, and as soon as the vulva fell on it, the rock turned blue (nīla-varṇahh śailo-bhūt patite yoni-maṇḍale'). This is how Satī became united with Śiva. The rock which is triangular in shape with a depression in the centre has since become known as 'Nīla-kūṭa' or 'Nīla-giri.' The centre is celebrated as Kubjikā- pīṭha, and the object of worship is the yoni-maṇḍala in the centre of the depression of the triangular rock, which is identified with Śiva (nīla-śailas trikoṇah, madhye nimnah Sadāśivah, tanmadhye maṇḍalam chāru'), and where the sixty yoginīs are imagined as abiding (shashṭi-śakti-samanvitā).

The mother-goddess is said to reside here in her five forms: Kāmākhyā, Tripurā, Kāmeśvarī, Śāradā and Śivā (pañcha-rūpā nityā tishṭhati kāminī, mahāmāyā jagaddhātrī mūla-bhūtā sanātanī). Lakshmī and Sarasvatī abide in her limbs as Lalitā and Mātaṅgī respectively. The eight names by which the centre has become sacred represent the eight yoginīs: Gupta-kāmā, Vindhya-vāsinī, Katiśvarī, Dhanasthā, Pāda-durgā, Dīrgheśvarī and Bhuvaneśvarī.

Although the main shrine has only a rock for object

of worship, the texts provide an iconographic picture of the form known as Kāmākhyā. According to *Kālikā-purāṇa*, she has a youthful body (nava-taruṇa-śarīrā), her body complexion is yellowish-red (kumkumapīta-varṇā), her ear ornaments are sun and moon (ravi-śaśi-yuta-karṇā), she is three-eyed (trinetrā), she is seated on a ruddy lotus (aruṇa-kamala-saṁsthā). Her hair is let loose, and she is adorned with lovely garland. Her hands show gestures of protecction and boon-bestowal (abhaya-varada-hastā). Her large breasts are placed on the heart of Śiva (Śiva-hṛdi pṛthu-tunga-stanya-yugmā), and she represents yoni-mudrā (yoni-mudrām lashantī).

The bhairava associatied with Kāmākhyā is Umā-nātha.

KĀMĀRI

Also called Kāmāntaka, it is one of the names of Śiva as the vanquisher of Kāma. The background legend is that Kāma was enjoined by the gods to disturb the penance of Śiva, and that he was burnt down by Śiva in the process (see KĀMA). This is one of the 'samhāra' aspects of Śiva and is counted among his twenty-five sportive forms (līlā-mūrtis).

There are iconographic descriptions about this form in several texts. *Uttara-kāmikāgama* (57th paṭala) prescribes that Siva in this form must be seated in the contemplative posture (yoga-nishṭha) as Dakshiṇā-mūrti. *Pūrva-kāraṇa* suggests that he must be in the posture of a teacher (vyākhyāna-mūrti), with, however, his right hand in the banner-pose (patākā-hasta) and his left in pointer-pose (sūchikā). He must be three-eyed, four-armed and fierce in his gaze (ugra-dṛshṭi); he must wear on his head braids of hair done up like a crown (jaṭā-makuṭa-maṇḍita). *Suprabheda* would have the whole figure of Śiva as fierce (ugra-rūpa).

According to the first text, Kāma must be situated right in front of Śiva ('agre'), as if he was felled down instantaneously by the very gaze of Śiva ('patitam dṛshṭi-pātād eva tat-kshaṇāt'). Another text *(Suprabheda)* would have him on one side of Śiva ('pārśve'). Kāma must be represented as exceedingly handsome (atisundara), as possessed of celestial charm(divyrūpasamanvita), and as wearing all ornaments (sarva-bhūshaṇa-bhūshya). He must carry in his left hand, the sugar-cane stalk as bow(ikshu-kārmuka), and five flowers as arrows (pushpa-pañcheshu) in the right. *Uttara-kāmika* gives the names of arrows as Lambhinī('obtainer'), Tāpinī('heater'), Vedinī('tormentor'), Drāviṇi('driver'), Māriṇī ('killer'). The names given in *Pūrva-karana* are Tāpini ('heater'), Dāhinī ('burner'), Viśva-mohinī ('world-deluder'), Viśva-mardinī ('world-beater'), Mādinī ('intoxicator'). Kāma must be facing Siva ('devasyābhimukham') as he falls down. Either he must be shown alone or with friends like Vasanta ('spring'), Mada ('intoxication') and Rāga ('passion').

KĀMEŚĪ

A form of the Mother-goddess red in body-colour, three-eyed and six-armed, carrying in her hands noose (pāśa), sugar-cane stalk as bow (ikshu-chāpa), liquor-bowl (surā-bhāṇḍa), goad (aṅkuśa), flower-darts (pushpa-bāṇa) and the gesture of boon-bestowal. In the Śrī-Chakra complex, she is one of the rahasya-yoginīs and the eight vāgdevatās in the seventh enclosure called 'sarva-roga-hara' (vasu-koṇa). (see ŚRĪ-CHAKRA)

KAMESVARA

The form of Siva which is the male counterpart of the tāntrik goddess Kāmeśvarī (see Kāmeśvarī), especially in the ritualistic worship of Śrī-Chakra (see Śrī-Chakra). In the tāntrik lore, Kāmeśvara represents the phenomenal world as the field of wakefulness (Jāgradabhimānī-visvah), and the principle of governing our conscious desires and intentions (kāma, from the root 'kan dīptau'.) Kāmesvara is symbolized by the first consonant in Sanskrit alphabet, viz. 'Ka', which actually is a symbol of individual self ('ka-kārasya ātma-vāchitvāt'). 'Ka' is constituted by the union of the sound 'k' with the vowel 'a'(śiva- śakti). The expression 'kāma' in the name suggests the cosmic urge to find expression and fulfilment.

KAMESVARĪ

The expression means the goddess who governs and grants the objects of our desires ('kāmyante iti kāmāh, vishayāh; teshām pradāyitvena īśvarī'). She is one of the five forms of Kāmākhyā (see KĀMĀKHYĀ). According to *Kālikā-purāṇa* (ch.63), her iconographic form is as follows: dark in complexion like collyrium, she has six faces, eighteen eyes, and twelve arms, carrying scripture (pustaka), siddha-sūtra, five flower-darts (pañcha-bāṇa), sword (khaḍga), śakti and spear (śūla) in the hands on the right side, and rosary (aksha-mālā), lotus (padma), bow (kodaṇḍa), gesture of protection (abhaya), shield (charma), and spear-bow (pināka) in the hands on the left side.

Her six faces are of different colours and represent six divinities: white (Maheśvarī), red (Kāmākhyā), yellow (Tripurā), green(Śāradā), black (Kāmeśvarī) and mixed (Chandrā). On each head is the hair blue-black

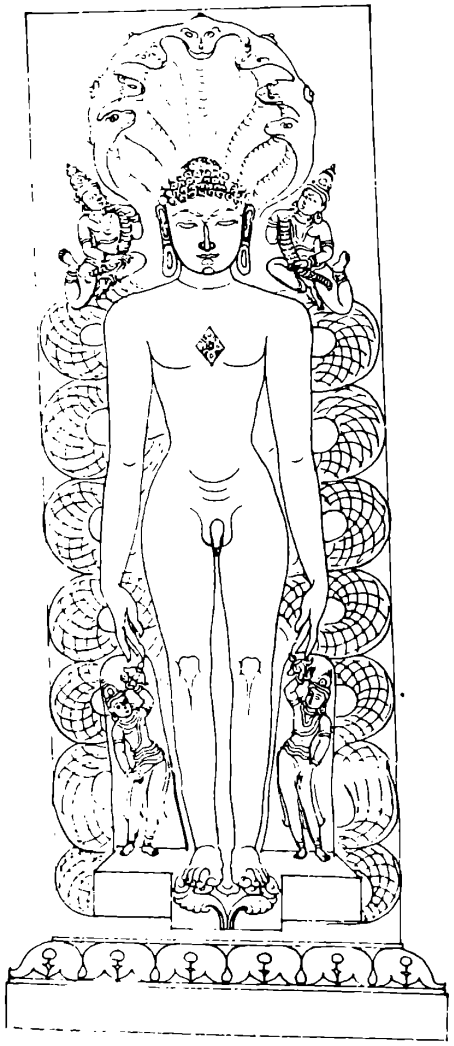
in colour (nīla-snigdha-śiroruhā) arranged in dhammilla shape, and adorned with crescent moon. She wears multi-coloured garments, and also a tiger's skin around the waist. She is seated, slightly smiling (īshat-prahasitānanā) on the red lotus, which is situated on a white corpse placed on a lion ('simhopari sita-pretām').

Worship of Kāmesvari is prevalent in the Śrī- Chakra complex. She presides over the eighth enclosure (triangle) called 'Sarva-siddhi-pradā', and symbolizes unmanifest matrix (avyakta-prakṛti). It is when Siva is united with this aspect of the goddess that he becomes Kāmeśvara ('the lord of desires'). If the first consonant 'ka' in the Sanskrit alphabet represents Kāmesvara, the vowel 'e' represents Kāmeśvarī. If 'ka' also means the creator (viz. one who transforms the unmanifest state into the manifest), the 'e' is the power inherent in the creator.

KĀYOTSARGA

The posture (usually standing) assumed by the tīrthaṅkaras for the performance of customary austerities, especially on the eve of the attainment of liberation; firm planting of the feet on the ground, and keeping the body perfectly erect, arms hanging down like rods and the head held high and unshaken. The gaze is settled and unwavering. The legends speak of the wicked beings and animals striving in vain to disturb the meditative posture of the tīrthaṅkaras (technically called 'upasarga').

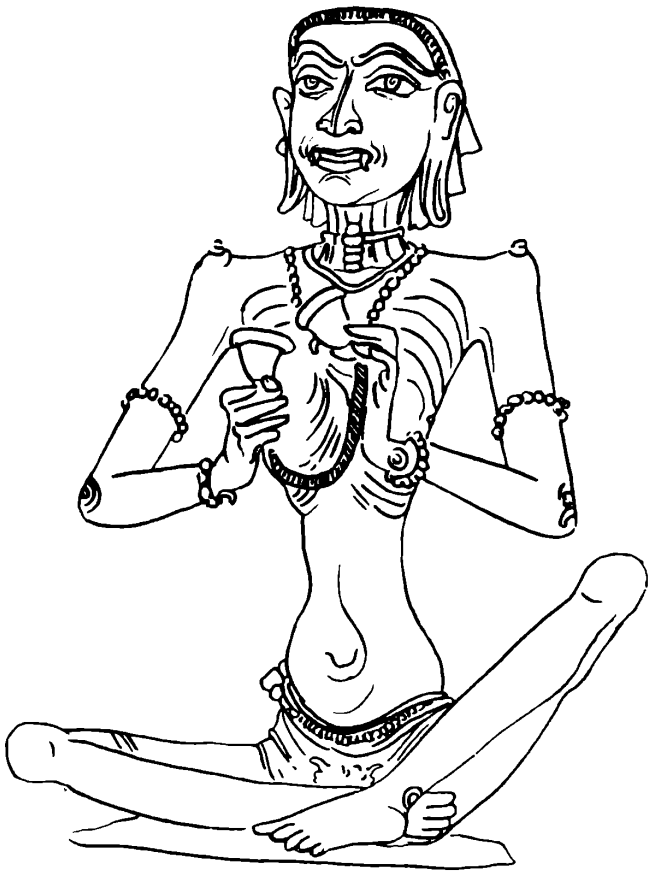
It is one of the two postures, iconographically relevant, for the portrayal of tīrthaṅkaras (the other posture being seated in the lotus posture, with crossed legs and hands joined on the lap).



(Pārsva-nātha)

KĀRAIKKĀL-AMMAI(YĀR)

One of the sixty-three Saiva saint-bards of the Tamil country (see ARAVATTU-MŪVAR), she is well-known for her fervent devotion to Śiva and her *Muttu-tiruppaḍiyams*. In her lay life, she was known as Punīta-vatī and wife of Parama-datta, a prosperous merchant of Kāraikkāl in the Chola country. Her devotion to Śiva rendered her domestic life unhappy and led to her separation from her husband. She felt disgusted with worldly life and wandered about as a demented spirit (or as a demon), in the eyes of the common people. She visited all the holy places and her pilgrimage took



(bronze image in South Indian temple)

her also to Kailāsa. And disinclined to set her foot on the holy soil, she moved about in Kailāsa on her head. And when she returned to the earth rolling down, she arrived in Tiruvālaṅgāḍu (Vaṭāraṇya now in Tiruttaṇi taluk of Chiṅgleput district of Tamil Nadu state), the place celebrated for the 'ūrdhva-tāndava' form of Śiva (see ŪRDHVA-TĀṆḌAVA). She disappeared into the feet of this deity (known as Devar-Siṅgapperumāḷ). She has since been venerated as Kāraikkāl-ammaiyār in Tamil (Karikālamme in Kannada).

She has been represented as an emaciated and haggard figure with deep-set eyes and sunken cheeks, all the bones of the body jutting out prominently, seated in an informal and easy posture and singing with abandon praises of Śiva to the accompaniment of metal cymbals. Her figure suggests the mood of unworldly absorption.

KĀRTAVĪRYA

Originally a king of the Haihaya dynasty, Arjuna by name, ruling over Māhishmati, and son of Kṛtavīrya, he was a folk hero, later deified. And his intervention was sought to recover stolen goods, to withstand the attack of enemies, to vanquish the wicked and to secure the fulfilment of desires. He was regarded as Vishnu himself who had descended in human form

(an old drawing from Mysore)

('avatīr no Haris sākshāt') or as an incarnation of discus, the weapon of Vishṇu('chakrāvatāro hareh', *Mantra-mahodadhi*, 17, 12). He was celebrated as one very dear to the composite god Dattātreya (Dattātreya-priyatama') (see DATTĀTREYA). His sport on the banks of the river Revā and his victory over the evil-minded kings have become themes of numerous songs. He humbled his great contemporary Rāvaṇa, the king of Laṅka.

His iconographic imagery has been mainly verbal, and there is hardly a representation of his form in scultpure or painting. However,there are yantras wchich are meant to invoke his presence and grace,and which were widely used (cf.*Mantra-mahodadhi*,17,22;p.527). He is looked upon as exceedingly fierce in appearance ('krurakara-pradipta),extraordinarily powerful(mahābala-vijṛmbhita). His outstanding feature is that he has a thousand arms(sahasra-bāhu) carrying bows in the five hundred hands and arrows in the other five hundred (kara-sahasrārdhaāttanāṇāsana, baṇāttārdha sahasra-bāhu). But,there is a textual prescription (cf.*Prapancha-sāra-saṁgraha)* that he carries in the thousand arms, various weapons like sword(khaḍga), noose(pasa),goad(aṅkuśa), bow(dhanu),pestle(musala), and discus(chakra). He wears a golden garland, red garments and an impressive turban(cf. *Uḍḍāmareśvara-tantra).*

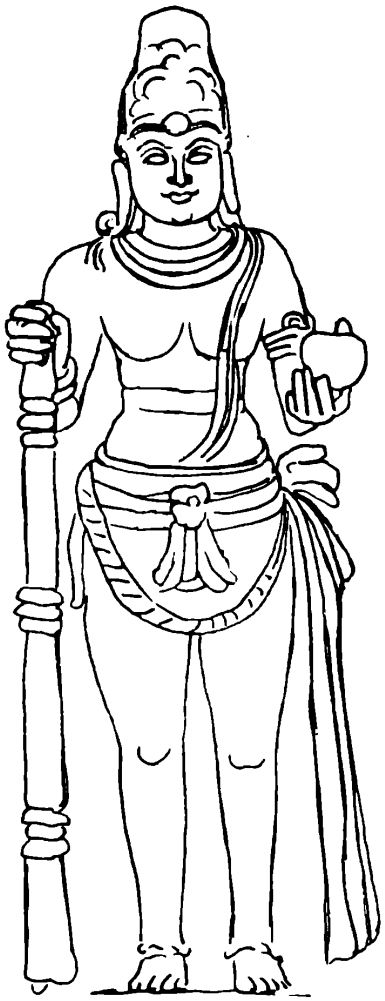
He wears a tall crown set with jewels (ratnakirīṭa), and there is a prominent protuberance on the head (ushṇīsha). He wears brilliant circular ear-rings (kuṇḍala) which hang on his shoulders. Around his neck are gold necklaces (svarṇa-srak-parivīta-kandhara). He is draped in garments which are red in colour ('raktāṁbara'). His loud voice fills the entire universe ('brahmāṇḍam pari-pūrayan sva-ninadaih'). He moves about in a chariot ('syandana-stha'), surrounded by spirits like bhūta, bhetāla (also vetāḷa) and vyāla, and by sages and scholars.

There are eleven varieties of Kartavīrya images, like the one which shows him as monarch of Māhishmati, another showing him sporting in the river Revā,stull another as capturing Rāvana, and yet another as seated on a jewel throne (ratna-simhāsana). He is also shown as riding a black elephant, or riding a chariot drawn by a thousand horses, and surrounded by an army of heroes. In some representations, he carries in each hundred of his thousand arms: arrows, bows, ploughshares, swords, discuses, axes, nooses, shields, conches and prāsa.

KĀRTIKEYA

One of the names of Skanda (or Subrahmaṇya, see SKANDA, SUBRAHMAṆYA), who was once worshipped extensively all over the country but now mainly in the southern states, especially Tamil Nāḍu and Karnāṭaka. The images of Skanda and Viśākha are mentioned by Patañjali, and the *Chhāndogya-upanishad* 7,26) identifies Skanda with Bhagavān-Sanatkumāra (shortened later as Kumāra). *Bhagavad-gītā* (10) claims that Kṛshṇa is Skanda among generals of the army or 'senānis.' Thus the worship of this deity goes back to

KĀRTIKEYA
(stone image from Thiruvaṇṇāmalai temple)



(Pañchalingesvara temple, Barkur)

(early bronze)

centuries before Christ. As early as the first two centuries of the present era, the coins of the Yaudheyas and the Kushāṇas present this divinity as a hero, as having a cock-crest and being six-headed, and describe him as 'Svāmi', 'Kumāra,' and 'Brahmaṇya-deva'.

. Varāha-mihira's *Brhatsamhitā* (57, 41) in the fourth century A.D. provides iconographical details of Skanda: being a strappling youth, 'kumāra-rūpa'; carrying the characteristic javelin-like weapon Śakti (Śaktidhara); having the peacock for his standard 'barhi-ketu'.

The early Vajrayāna work, *Nishpanna-yogāvali*, mentions Kārtikeya as red in body-colour, six-headed, riding a peacock, and four-armed carrying Śakti and Vajra in two of his hands, and holding a cock in the other two hands.

Vishṇu-dharmottara-purāṇa (3, 77, 3-6) knows him as six-headed, draped in red garments, riding on a peacock and endowed with four-hands, holding in the two hands on the right side a cock (kukkuṭa) and a warbell (ghaṇṭā) and in the two hands on the left, a banner of victory (vaijayanti-patāka) and the characteristic spear called Śakti. He is further described as having side-locks done up in an ornamental knot (śikhaṇḍaka). The text calls him Shanmukha (six-faced), Kumāra (youthful), and Deva-senāni (commander of the army of gods); and mentions his variant names or forms: Skanda, Viśākha and Guha which are neither six-headed nor peacock-riders.

There is a suggestion by Dr. Bhandarkar that originally there were four distinct divinities, viz. Kumāra, Skanda, Viśākha and Mahāsena, and that later they were fused into one composite deity celebrated as Skanda (see SKANDA). However, the popularity of this god as an independent object of worship (svayam-pradhāna) waned in the northern parts of the country, although it has continued in the South till today. But the origin of this god in the South is folk in character and goes back to a very distant past. He was a hill-god, worshipped by the hunter-farmers and warriors of several hill-tribes like the Kuriñchis (see MURUGA).

In the North too, he was mainly a warrior-god, and it was the class of princes and chieftains in the war-torn tracts (like the Kushāṇas, Sakas, Guptas and Yaudheyas)

that was devoted to him. An inscription of the great Śaka commander (Mahā-daṇḍa-nāyaka) Śrīdhara-varman (about 279 A.D) found at Kanakhera (near Sānchi in Madhya-Pradesh) describes him as the commander of the army of gods ('tridaśa-gaṇa-senāpati') and as the master of the mighty army ('svāmi-mahāsena'). The name Mahā-sena for him was both ancient and well-known.

Images of him were made from early times. The earliest extant image is the one (now preserved in the Mathura museum) carved in red sandstone (with white spots), bearing an inscription on its pedestal which gives its date as 89 A.D. It is two-armed and in standing posture; and has all too human an appearance. The right hand is held up in the gesture of protection (abhaya) and

(Mathura Museum,earliest stone icon)

(National Musuem, Delhi)

the left hand holds a long spear (śakti). Seated or standing images of this sort are numerous, and date back to the first few centuries of the Christian era. When seated, he is often shown as riding a peacock; and whether seated or standing, he invariably carries the spear (or javelin, Śakti), which has become the distinguishing feature of the Kārtikeya icons.

The earliest independent shrine (svayam-pradhāna) for him in the South is the one dedicated to Bāla-Subrahmanya in Kaṇṇānore (Pudukkoṭṭai, presently the headquarters of a large district in the state of Tamil Nāḍu), built by Rājakesari or Āditya-Chola (871-907 A.D). But much earlier than this period, the Pallavas, the Chālukyas of Bādāmi and the early Cholas had been ardent devotees of this god (styled as Kārtikeya or Svāmi-Mahāsena) and installed his images in the temples that they built for other gods.

Regarding the legends connected with Kārtikeya, they are numerous and varied. And such was the case even during the days of the great epic *Mahābhārata*, for we read there (9, 46,98-9): "according to some he is Sanat-Kumāra, the first-born son of the creator Brahmā, according to some others he is the son of Maheśvara (Rudra); according to some, he is the son of fire-god Agni (Vibhāvasu); others view him variously as the son

of Pārvati (Umā), of the Kṛttikās, or of Gaṅgā". (cf. *Ādi Parvan* 136, 13). In a similar vein, *Varāha-purāna* (25, 34) claims that his births (utpatti) were various as also his forms ('bahu-rūpa vyavasthita'). The accounts found in *Mahābhārata* , *Rāmāyana* and the *purānas* (like Brahmānda, Bramha-vaivarta, Vāyu, Śiva, Matsya, Bhavishya and Skanda purānas) lack unanimity or correspondence.

However, some stories have become more popular than others (cf. Kanchana Sinha: *Kartikeya in Indian Art and Literature* , Sundeep Prakashan, Delhi 1979). One of them is that he was born as the offspring of the union of Śiva and Pārvati; that the seminal fluid (retas) of Siva was discharged into Agni, who unable to bear it, transferred it into the river Gaṅgā; and that Gaṅgā in turn washed it to a thicket of reeds (śaravana), where the effulgent babe was born. The six kṛttikās (the Plaidas) not only discovered the baby, but suckled it. To accomodate himself to the six surrogate mothers, the babe grew six heads (shaṇ-mukha). And because he was reared by the Kṛttikās, he came to be known as Kārtikeya. As he was born in the thicket of reeds, he was `Śara-janma or `Śaravana-bhava.'

This child was sought after by the gods to help them in vanquishing the enemies like Tāraka. When the child was only six days old, he successfully led the army of gods (deva-senā) against the enemies. He was, therefore, known as Senānī ("the commander"), 'Deva-senā-pati' (" the leader of the army of gods") or 'Mahā-sena' ("the great chieftain"). And as he became celebrated while he was still a very young boy, he came to be known as 'Kumāra' or 'Bāla'.

Skanda-purāna and its Tamil adaptation *Kanda-purānam* composed by Kacchapa-Sivāchārya in the twelfth century gives details of the exploits of this young war-hero. The three asura brothers, Sura-padma, Simhamukha and Tāraka obtained boons from Śiva and began terrorising the worlds. Śiva became furious, and five sparks of terrible fire came out of his five heads, and another spark from the inside. These six sparks wafted across by the wind-god Vāyu, were carried by the fire-god Agni, and contained by the river Gaṅgā. And Gaṅgā deposited these sparks on a lotus in a pond and the child was born by the fusion of all these six sparks. The kṛttikās were asked to suckle the child, and because the kṛttikas were six in number, the child split into six babes; and later the six babes fused and became one child, but with six heads and twelve arms. Because Agni and Gaṅgā had roles to play in the birth of this god, he was known as Agni-jāta (or Agni-bhū) and Gāṅgeya. Later he killed the three asuras.

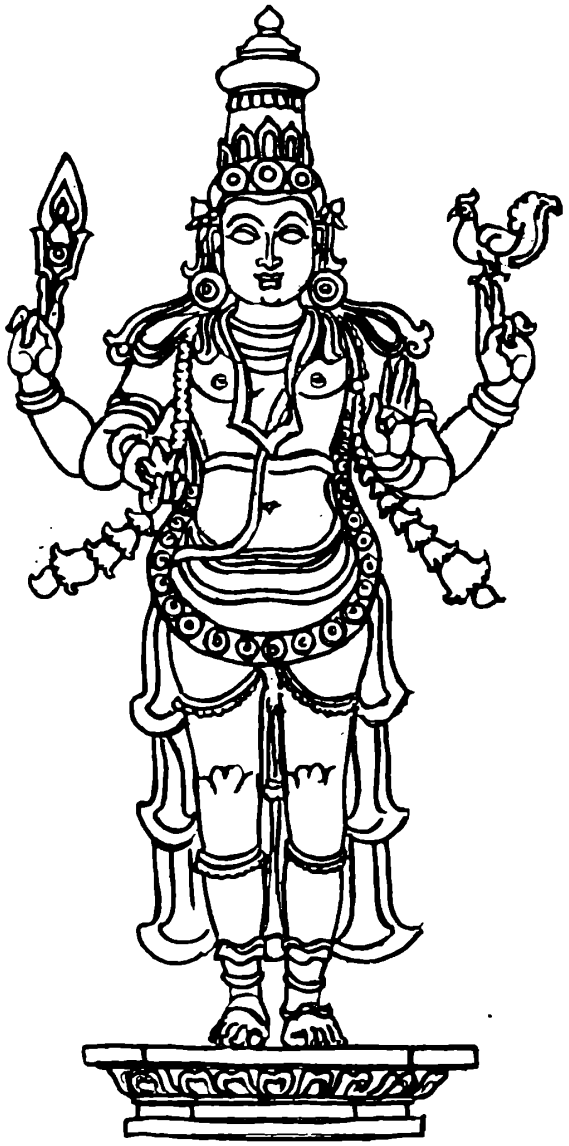
His fight against the asura, Tāraka by name, is especially celebrated. He not only killed Tāraka but also split the mountain Krauñcha(in which the asura had hid himself),with his spear(Śakti or Vel). He then became known as Tārakāri, Krau ncha-bhettā,and Sakti-dhara(or Velāyudha). When the god went in pursuit of Śūra-padma, the younger brother of Tāraka the asura transformed himself as a mango-tree in the midst of the vast

(from Patna Museum)

waters of an ocean. The god struck the tree with his spear, and split it into two parts. One of the parts again changed into a peacock and was running away. But the god caught it, mounted on it and went round the world on it. He, thereupon, became known as Śikhi-vāhana. The other part of the split tree changed into a cock (kukkuṭa), and the god secured it in one of his hands, and since then, it has become the god's emblem (ketu).

Another story (narrated in the *Mahābhārata)* makes Agni directly responsible for the birth of this god. Agni, while on his daily errand of conveying the sacrificial oblations offered by the seven great sages (saptarshis), fell in love with the wives of the sages; but they did not reciprocate. But Svāhā, who was already in love with Agni,

played a trick on him. She assumed the forms of the wives of the six sages (barring Arundhati, wife of Vaśishṭa, reputed for her chastity), and consorted with Agni on six days. Each day, however, she took the form of a hawk (garuḍī) after the union, flew to the top of a well-guarded mountain, and deposited the seminal fluid of Agni in a golden pot. Thus, at the end of the sixth day after the pratipat of the Kārtika month, Kārtikeya was born.



(from Ādikeshava temple, Thiruvaṭṭār)

Because he was born from the seminal fluid which was dropped into a pot (skanna), he was known as Skanda on the day of his birth. The second and third days, he grew into boyhood and was called Kumāra. On the fourth day, when he was an adult, with all the limbs perfectly formed, he was known as Guha. On the sixth day, he fought with the asuras and killed them. Hence, the day is celebrated as the 'sixth day of Skanda,' (Skanda-shashṭhi).

It is interesting that the number six is intimately associated with Kārtikeya. He was born from the six sparks of fire (from Śiva), or from the six drops of seminal fluid (of Agni); he was suckled by the six kṛttikās; tended by the six wives of sages(ṛshi-patni), he grew into maturity in six days, and became a victor on the sixth-day. He has six heads, and was adopted by six malevolent deities (causing trouble to newborn-babes and their mothers). He had six parents:Brahmā, Rudra, Agni, Svāhā, Gaṅgā, and Umā. It was on the sixth lunar day (shashṭhi-tithi) that the god killed the asura.

But, according to *Kaśyapa-Saṁhitā*, shashṭhi was an attendant of a form of Skanda. Shashṭhi is actually one of the malevolent deities, who is worshipped and placated on the sixth day after child-birth. Kṛttikā, the mythical foster-mother of this god, is in fact the third constellation (nakshatra) of the traditional twenty-seven, and it comprises of six stars, arranged in the shape of the flame of fire. And Agni is the deity presiding over this constellation. This explains the association in legends of Agni with six Kṛttikās and with Kārtikeya.

In South India, the sites connected with the exploits and events in the life of Kārtikeya are also counted as six: Paḷani, (where he abides as a young ascetic, *Daṇḍāyudhapāṇi)Tirucchendur (where he fought with the asura Śūra-padma and subjugated him), Tiruttaṇi (where he courted the rustic girl Vaḷḷi, taught Tamil to Agastya and expounded the Śaiva-siddhānta), Tirupparan-kunram (where he married Deva-senā or Deva-yānai bestowed upon him by Indra), Svāmi-malai (where as a small child he taught his own father Śiva and also Brahmā about the significance of 'pranava') and Kunrāḍal (every hill in the Tamil Country where he is said to dance) SeeDANDĀYUDHAPĀṆI, AGASTYA, DEVA-SENĀ and GURU-GUHA.

The iconographic representations of this god are as numerous as the legends concerning him. He is represented as seated (asina) or standing (sthānaka), and seldom as moving (yānaka), but never as recumbent (śayana). The early icons are with one head and two arms; one of the arms holds a javelin or spear called Śakti (see ŚAKTI). *Agni-purāṇa* (50, 27) prescribes śakti in the right hand and a cock (kukkuṭa) in the left, even as *Matsya-purāṇa* (260, 47) does. But texts like *Vishnu-dharmottara-puraṇa* (3,77 3-5) and *Siva-saṁhita*('Kailāsa-samhitā', 11, 19-21) suggest a four-armed image: the former text provides spear (śakti) and the banner of victory (vaijayantī-patākā) in the left hands, and cock (kukkuṭa) and war-bell (ghaṇṭā) in the right ones; the latter text, however, prescribes spear and

KĀRTIKEYA fighting Tāraka
(stone relief)

cock in the two extra hands, and the gestures of boon-bestowal (varada) and protection(abhaya) in the two normal ones. *Matsya-purāṇa* suggests Śakti and noose (pāśa) in the hands on the right and sword (asi) and gesture of boon-bestowal in the hands on the other side.

Matsya-purāṇa (260, 46-47) suggests that this god when installed and worshipped in large towns must have twelve arms, carrying Śakti, noose, sword, arrow, trident and gesture of protection or boon-bestowal in the six hands on the right side, and bow, banner (patākā), fist (mushṭi) , gesture of threat and warning (tarjanī), shield (kheṭaka) and cock (kukkuṭa) in the six hands on the left side; that when in smaller towns, he must have four arms (as mentioned above); and if the installation is in a village or forest retreat, he must have but two arms, carrying spear (Śakti) in the right hand, while the left hand is placed on a cock ('vāmassyāt kukkuṭopari'). *Samarāṅgaṇa-sūtradhāra* , however, prescribes six arms for an image of this god installed in a large village (kheṭaka). And while this text also agrees that the image installed in a town must be twelve-armed, the details given are slightly different. The hands on the right side, according to it, carry Śakti, arrow, sword, fist, hammer (mudgara) and the gesture of wonderment (vismaya), while those on the left, bow, banner, war-bell,(ghaṇṭā), shield and the gesture of growth (samvardhana).

The ancient Tamil classic bearing on the Kārtikeya cult in the South, *Tirumurugar-uppadai* describes

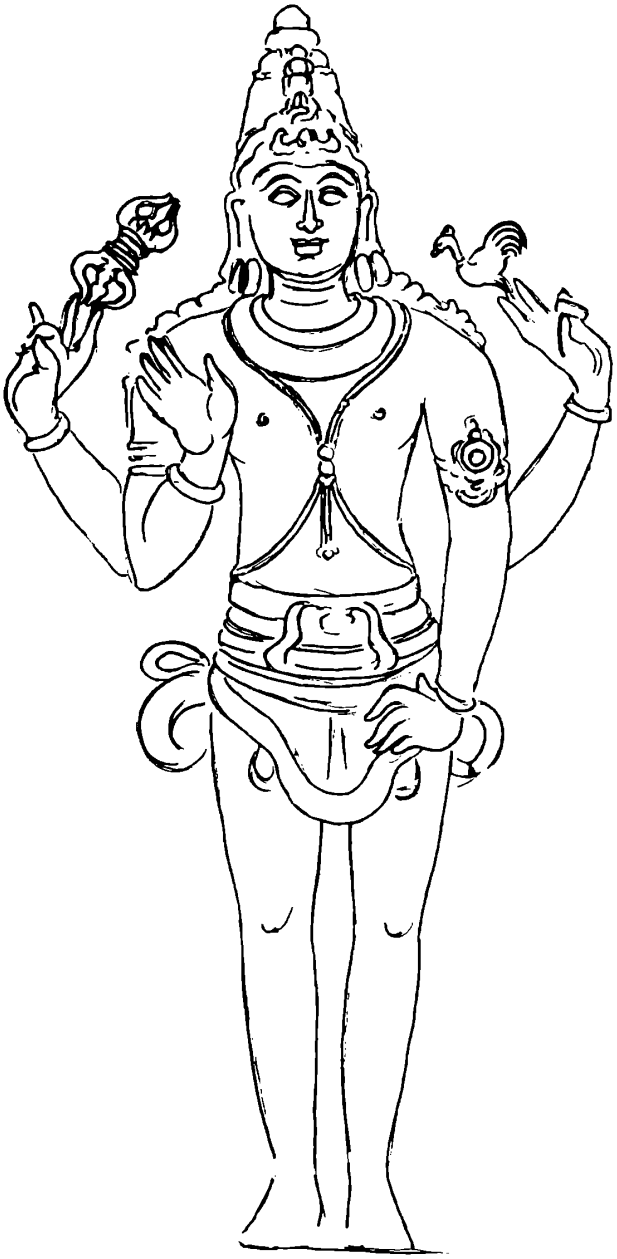
the twelve arms in a different manner. The twelve hands are: (i) that which protects the devotees (viz.abhaya) (ii) that which is placed on the loins(viz.kaṭyavalambita); (iii) that which carries the goad (aṅkuśa); (iv) that which rests on the lap; (v) that which holds the discus (chakra); (vi) that which holds the lance or spear (Śakti or Vel);(vii) that which is held on the chest;(viii) that which touches a garland on the breast; (ix) that which threatens (tarjanī); (x) that which sounds a war-bell (ghaṇṭa); (xi) that which causes rainfall (varshaṇa) and (xii) that which hugs his consort (ālingana).

While the early icons of Kārtikeya have only one head, it became usual even in the centuries following the birth of Christ to describe him as possessed of six heads. The images with six heads appear to have become more common after the 9th century A.D. While the background for this unusual detail is the legend of the six kṛttikās suckling him as a baby , the Tamil classic mentioned above *(Thirumurugar-uppadai)* explains that the six faces have six functions to discharge: to shed light on the world's darkness, to view favourably the call of the devotees, to watch and protect the priests as they perform the rituals, to enlighten the sages, to frown upon and destroy the foes of gods and men, and to look amorously at his charming consort, Valli (cf.also Fred.W.Clothey:*The Many faces of Murukan,* Mouton Publishers, The Hague, 1978).

With six heads, the possession of twelve arms became normal and frequent. The icons with six heads and twelve arms became popular especially with the Chola sculptors, and riding on a peacock,but there are also icons of Kārtikeya with six heads and six arms, carrying Śakti, vajra, noose (pāśa), discus (chakra), and the gestures of protection (abhaya) and boon-bestowal(varada) in the hands. Images in stone and bronze of Kumāra (boyish in appearance) with one head and four arms are very commonly seen in South India. And in this case, the textual prescription of cock (kukkuṭa) in the upper left hand is often ignored, and Vajra (the characteristic weapon of Indra) is shown instead of the cock.

He is invariably described as having peacock for his vehicle (śikhi-vāhana or mayūra-vāhana), although he is frequently represented without this bird. Infrequently, however, he is represented as riding on an elephant (gaja-vāhana). When in a standing posture, he is always in equipoise (sama-pāda), and when sitting he is mostly relaxed (sukhāsana).

Almost all the South Indian texts on Śilpa-śāstra and Āgama contain elaborate accounts of the images of this god and his worship, especially *Suprabheda, Aṁśumadbheda, Uttara-kāmika, Pūrva-kāraṇa and Śrī-tattva-nidhi.* The most important among them is *Kumāra-tantra* which is exclusively devoted to the details of this divinity, mythological as well as iconographic. There are sixteen forms of this god that are enumerated and described



(early Chola temple image)

here. According to this text, he is to be represented in one of three postures: standing, (sthānaka), seated (āsana), and moving (yāna). The principal or immovable image (dhruva-bera) in the sanctum is required to be in the seated posture, and is said to be suited for contemplation (dhyāna). While seated, he may be on the peacock, lotus or elephant ('mayura-padma-gajārūdham').

The processional image (utsava-mūrti) is required to be standing.

He may be shown as having two arms (when he is regarded as the sāttvika type), four arms (when he answers to the rājasika type) or six, eight or twelve arms (the tamasika type). The first two types are meant to be worshipped by the devotees who seek some fulfilment (siddhi). The image must be made, according to *Aṁśumadbheda* , in the superior variety of pañcha-tāla measure. He may be shown alone (kevala), as a handsome boy after the investiture ceremony (brahmachāri), slightly smiling (manda-hasitam), dressed as a boy (bāla-vesham), auspicious in his appearance as well as in his looks (śobhanāṅgam, śubhekshanam), and wearing either the type of crown known as 'karaṇḍa-makuta' (see KIRĪTA and KARANDA-MAKUṬA) or the hair-style known as 'śikhaṇḍaka' (side-lock, or hair tied up in a knot on the top or at one side). (see SIKHANDA)

He may be shown with one consort (śaktyaika-sahitam), devasena) personified army of the gods), or with two consorts (Śakti-dvaya-yuktam), Deva-senā and Mahā-valli). When he is the principal deity in the temple (svayam-pradhāna) he is surrounded in the eight directions by eight semi-divinities as his retinue (parivara-devatās): Yakshendra, Rākshasendra, Piśāchendra, Bhuta-rat, Gandharva, Kinnara, Daitya-nāyaka, and Dānavādhipa. Each of these may be two armed (carrying the sword and the shield) or four-armed, (showing in addition gestures of protection and boon-bestowal); they must be all dark in complexion and ferocious in appearance. There must also be in the eight directions, eight body-guards (sarira-pālakas), who may be one-faced or six-faced and two-armed or four-armed, shown in an attitude of supplication (anjali-mudrā). The four armed guards will carry in the upper hands, vajra and lotus (padma). Their names intriguingly are names of Kārtikeya himself: Shanmukha, Śakti-pani, Kārtikeya, Guha, Skanda, Mayura-vahana, Senāni and Sakti-hasta.

According to *Aṁśumadbheda* (49,) the two armed icons may carry cock in the left hand ('kukkuṭam vāme') and the spear known as śakti in the right(śaktir dakshiṇa-hastake'), or lotus in both hands ('dvibhujam padma-hastam'), or vajra in one hand and śakti in the other. Alternately, the right hand may show the gesture of protection (abhaya) and hold a staff (daṇḍa), while the left hand rests on the hip ('kaṭyavalaṁbita). The same text prescribes for the four-armed image gesture of protection (abhaya) and sakti in the two hands on the right side, and cock (kukkuṭa) and rosary (akshamālā) in the hands on the left. And for the six armed

(Huchchamalli temple, Aihole)

form, the text suggests the gesture of protection (abhaya), sword (khaḍga), and śakti in the three arms to the right and shield (kheṭaka), rosary (aksha-māla) and cock (kukkuṭa) in the arms to the left. The eight-armed figures carry in addition to the above, bow (dhanus), and dart (bāṇa) or vajra and lotus (padma). The twelve-armed variety has, besides the eight weapons mentioned above, banner of victory (patāka), mace (gadā), javelin

(sandstone, Bharat Kala Bhavan, Varanāsi)

(śūla) and gesture of boon-bestowal (varada).

There are some well-known forms of Kārtikeya, which are described in the texts like *Kumara-tantra* and *Śrī-tattva-nidhi:*

(1) Agni-jāta: Like Agni, he has two faces (dvi-mukha), but has eight arms, carrying sacrificial ladle (sruva), rosary (aksha-mālā), sword and svastika sign (on the right side), cock, shield, vajra and the bowl containing the oblations to be poured into the fire (ājya-patra) (on the left side). He may be fair complexioned or black-throated (syama-kandhara). In this form, he is represented as the off spring of Agni, and as the very form of fire-god engaged in the fire-ritual ('agni-hotra-vidhim devam agni-jāta-svarupakam').

(2) Kārtikeya: With six faces, charming like the lotus flower, the form resembles the ruddy glow of the rising sun ('taruna-ravi-samābha'). It has six arms (according to *Kumāra-tantra*) which carry the boon-bestowal (varada),vajra (kuliśa) and shield (kheṭa) on the left side, and the gesture of protection (abhaya), Śakti and sword (khaḍga) on the right side. But *Śrī-tattva-nidhi* provides this form with one head, ten hands, and three-eyes. The hands carry Śakti, javelin (sula), discus (chakra), goad (aṅkuśa) and gesture of protection (abhaya) on the right side and the gesture of boon-bestowal (varada), iron club (tomara), noose (pāśa), conch (śaṁkha) and vajra on the left side.

(3)Kumara (see KUMARA)

(bronze)

(4) Krauñcha-bhettā (see KRAUÑCHA-BHETTĀ)

(5) Gaja-vāhana (see GAJA-VĀHANA)

(6)Gāṅgeya (see GANGEYA).

(7) Guha (see GUHA)

(8) Tārakāri (see TĀRAKĀRI)

(9) Deva-senāpati (see DEVA-SENAPATI)

(10) Desika (see DESIKA-SUBRAHMANYA)

(11) Bāla-svāmi (see BALA-SUBRAHMANYA)

((12) Brahma-chāri: This form represents Kārtikeya as a young celibate, immediately after the customary ceremony of upa-nayana for the twice-born. He has one head, two eyes, two arms, and a fine figure, brilliant like the rising sun ('bāla-sūrya-dhara', 'divya-rūpa'). He carries in his right hand the staff (daṇḍa), characteristic of a celibate Vedic student and vajra in his left hand; or his left hand may rest on his thigh (ūru-hastakam). He is in a standing posture, with his right foot being crossed to the other side ('savyāpasavyapādam'), or with one of the legs slightly bent ('ākuñchitam vā'). He stands upon a red lotus ('rakta-padmopari sthita'). He is distinguished by a tuft of hair (śikha) sacred cord (yajñopavīta), waist-cord made of twisted muñja-grass (mauñji), and a narrow strip of cloth covering his genitals (kaupīna).

(13) Brahma-śāstā (see BRAHMA-ŚĀSTĀ, DESĪKA-SUBRAHMANYA)

(14) Valli-kalyana-murti: This form represents Kārtikeya in the act of marrying Vaḷḷi, the tribal damsel (see VAḶḶI). The story in *Skānda-purāna* relates that both Amṛta-vaḷḷi (Devasenā) and Sundara-vaḷḷi (Vaḷḷi)were daughters of Vishṇu in their previous births. Amṛta-valli performed severe austerities and was adopted by Indra, who got her married to Kārtikeya. Sundara-valli, however, was born under a creeper and was adopted by a hunter-chieftain called Nambi-rāja. Kārtikeya is said to have courted her and took her to Tiruttani among the hillocks (about seventy miles from the present Madras City), where he married her. Vishnu formally presented the bride to him.

The iconic representation of this form is very similar to Śiva's own form as Kalyāṇa-sundara(see KALYANA-SUNDARA-MURTI). The seated Brahmā with a sacred ladle (sruva) in his hand officiates as the priest, and the well-adorned Vishṇu, with a golden pot of consecrated water held in both of his hands, stands to represent the bride's father. The bridegroom is two-armed, carrying in his arms the gesture of protection (abhaya) and rosary (aksha-mala), or alternately a small water-vessel(kundika) in one hand and the other hand resting on the hip ('sroni bandha'). All the gods praising him are seen surrounding

the bridal couple ('sakala-suraganais stuya-manam).

(15) Śakti-dhara: Although most of the forms of this god carry this characteristic weapon, this form is specially distinguished by this detail. (See ŚAKTI, for the story concerning the fabrication of this weapon). Śakti represents power,especially the three-fold powers of desiring (icchā), knowing (jñāna), and acting (kriyā). *Sri-tattva-nidhi* specifies this form as Jñāna-Śakti-Subrahmaṇya, and describes it as of the nature of the power of knowledge (jñāna-śakti-svarūpakam).

The iconic form has one head (eka-vaktram), two eyes (dvi-netra) and four arms (carrying the gesture of protection, śakti, cock and vajra). He wears on his head matted braids of hair coiled up as a crown (jaṭā-mukuṭa), and around his neck a garland of white cactus flowers (śvetārka-pushpa-mālā). He is of fair complexion (śveta-varṇa) and his body is daubed with fine sandal paste ('divya-gandhānuliptāṅga'). He wears the sacred cord of white colour (śukla-yajñopavīta).

(16) Śaravaṇa-bhava (see ŚARAVAṆA-BHAVA)

(17) Śikhi-vāhana (see ŚIKHI-VAHANA)

(18)Shanmukha(see SHAṆMUKHA)

(19) Senāni: The form of this god as the leader of the hosts of gods and other denizens of the celestial realms in the battle against the asuras like Tāraka, Śūra-padma and Simha-mukha. The story related in the epics and the purāṇas makes the birth of Kumāra serve the purpose of rescuing the world from the terrors caused by these asuras. The gods, unable to overcome these asuras on their own, felt the need for a competent commander, and that is how Kārtikeya was born comprehending the powers of Brahmā, Śiva, Vishṇu, Agni and Śakti. He was formally installed as the leader of the hordes by Indra himself.

This form is distinguished by its warrior-like appearance. He has six heads and twelve arms, carrying in hands various weapons of warfare: sword, discus, goad, śakti, javelin, as also the gesture of protection (on the right side); vajra (kuliśa), noose (pāśa), lotus (padma), cudgel (daṇḍa) and mace (gadā) as also the gesture of boon-bestowal (on the left side).

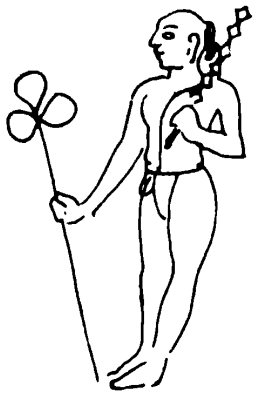
There is a slightly variant form, named Senāpati and enumerated separately in some texts. According to *Kumāra-tantra*, he is six-headed and twelve-eyed (shaṇmukha, dvi-daśa-nayana), but *Śrī-tattva-nidhi* provides him with a single head and two eyes (eka-vaktra and dvi-nayana). The former text describes him as embracing the consort seated on his lap to the left and holding a lotus in her hand ('vāmāṅga susthitāyāh sarasi-ruha dhṛtāliṅgitāyāh). The latter text makes him alone, be-

(Gaja-vāhana)
(from Tiruvāsaliśvarar temple)

decked with all ornaments ('sarvābharaṇa-samyukta) and dark-complexioned (śyāma-varṇa).

(20) Subrahmaṇya (see SUBRAHMANYA)

(21) Saurabheya: This form is a unique form of Kārtikeya in that it has four heads (chatur-vaktra), eight eyes (ashṭa-nayana), and eight arms (bhujāshṭa), carrying in his right hands, gesture of protection, śakti, blue lotus (utpala), and flower-darts(pushpa-bāṇa), and in his left hands, gesture of boon-bestowal, vajra, sugar-cane stalk as bow (ikshu-dhanu) and javelin (śūla). He is standing on a lotus (kamalāsana), with his right leg firmly planted and his left leg slightly bent (kuñchitam vāmapādam, susthitam dakshina-pādam'). His body-colour is given as pale



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SOME FORMS OF KARTIKEYA
(from an old sketch-scroll
of a Mysore Palace artist)

1. Bāla-Subramaṇya
2. Skanda
3. Kārtikeya
4. Saurabheya
5. Shaṇmukha
6. Guha

4

5

6

7

8

9

7. Agni-jāta

8. Kumāra

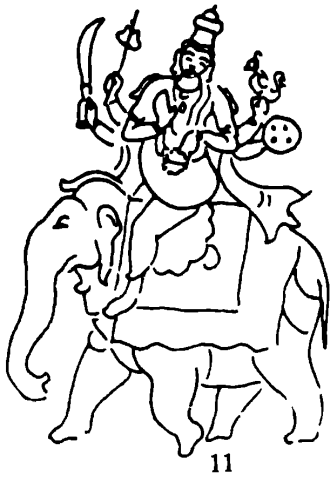
9. Gāṅgeya

10. Saravana-bhava

11. Tārakāri (Gaja-vāhana)

12. Dēśika (swami-nātha)

10



11

12

red (pāṭala, padma-pushpa-nibha).

(22) Skanda (see SKANDA)

There is another form of Kārtikeya represented as a small child, holding lotus flowers in his two hands, standing between the seated figures of Śiva and Pārvati (see SOMĀSKANDA).

Kārtikeya is also included in the Mahāyāna Buddhist pantheon among the group of deities known as 'Dharmadhātu-vāgīśvara-maṇḍala' (headed by Brahmā), as described in *Nishpanna-yogāvalī*. He is here red in complexion (raktah), six-faced and riding a peacock. He has six arms, three on each side; he carries in two of his right hands śakti and vajra, and in the two of his left hands holds a cock ('vāmābhyām kukkuṭam dadhānah'). The remaining two holds are folded in the attitude of supplication ('dvābhyām kṛtañjalih'). Kārtikeya also finds a place in the Jaina pantheon of minor gods.

According to *Aṁśumadbheda* , the icon of Kārtikeya is best when it is made in the superior five-tāla measure ('pañcha-tālottamenaiva Skandam kuryāt viśeshatah').

Some texts prescribe that Kārtikeya must be shown with five attendants: Kunda, Kusuma, Kumuda, Ḍaṁbara and Ādaṁbara (cf. *Mahābhārata*, Śalya-parva, 45, 39).

KĀLA

Meaning both time and death, Kāla is personified as fierce in aspect (karāla-vadana) and striking terror in the heart of those who look at him (vibhīshaṇa). He is represented as having noose in his hands (pāśa-hasta), with which he collects the souls of those who die. And he is imagined as having snakes and scorpions for his bodily hair (sarpa-vṛśchika-roma-vān) cf. *Vishṇu-dharmottara*, 3, 51, 39

KĀLACHAKRA

The deity (called in Tibetan Dus-hkhor-lo) of Indian origin (probably from Andhra Pradesh) of the Mahāyāna Buddhism, it is popular in Nepal, Tibet and China. The Sanskrit text known by the name *Kāla-chakra-tantra* marked a significant phase in the development of Mantrayāna into Vajrayāna and Sahajayāna, and heralded the formation of a new tāntrik sect which emphasised the highest form of spiritual discipline known as Atiyoga (cf. *Nishpanna-yogāvalī* and *Vimala-prabhā* on *Kālachakra tantra*).

Meaning literally "the wheel of time", it signifies an esoteric field (maṇḍala), the focal point of which is the deity known as Kāla-chakra which is widely and elaborately worshipped. Actually, the symbolism of Kāla-chakra is the conjoint operation of 'prajñā' (wisdom) and 'upāya' (compassion). But the iconographic description provided in *Nishpanna-yogāvali* is rather 'grotesque' (as Benoytosh Bhattacharya rightly points out). The deity is four-headed, with three-eyes in each head ('dvādaśa-netra chatur-mukhah'); he has three necks (tri-grīvah), six shoulders (shaṭ-skandhah), three on each side; and each shoulder has two arms, thus having six arms on each side and twelve in all (or it may be twelve arms on each side, totally twenty-four arms). Two of the six arms on each side are blue (nīla), two red (rakta) and two white (śukla). There are for each of the arms, subsidiary arms, two thousand in number; thus there are in all, twenty-four thousand subsidiary arms.

In the blue-coloured hands on the right side, he carries vajra-sword (vajra-khadga), trident and chopper

(from a Tibetan Xylograph)

(khaṭṛaka). In the same coloured hands on the left side, he carries vajra-bell (vajra-ghaṇṭā), Khaṭvāṅga and skull-cup filled with blood (rakta-pūrṇa kapāla). In the red-coloured hands, he carries fire (agni), dart (bāna), and Vajra-goad (vajrāṅkuśa), on the right side,and bow (kodaṇḍa), noose (pāśa) and jewel-in-lotus(mani-ratnam puṇḍarīkam cha) on the left side. In the white-coloured hands he carries discus (chakra), sharp lance (kunta), staff with axe (daṇḍa-paraśu) on the right side, and mirror

(darpaṇa), vajra-chain (vajra-śṛṅkhalā) and the severed head of Brahma (brahma-śirah).

As regards the number of arms, there is a drawing from Nepal (reproduced in Bhattacharya's book, *The Indian Buddhist Iconography* on page 268, Fig.134), which shows him as having twelve arms on each side; and Bhattacharya also gives this description while translating the Tibetan Sanskrit text from *Nishpanna-yogāvalī* (cf. *ibid* page 187). The drawing from Tibetan sources reproduced in *Buddhist Iconography* (vol.2, p.640, ed. by Lokesh Chandra, Aditya Prakashan, New Delhi 1987, Kālachakra Section, Folios 494-512) also has twelve hands on each side. The figure in yab-yung stance is four-headed. It is clothed only by a tiger-skin at the loins. The two normal hands are crossed on the chest in the viśva-vajra posture. Other hands carry various weapons, most of them of tāntrik significance.

KĀLA-DŪTI

A minor goddess in the Mahāyāna Buddhist pantheon, she is one of the seven who attend on Mahākāla (see MAHĀKĀLA). She is situated in the western direction, and has four arms, in which she carries skull-cup (kapāla) and cow's head (go-śirah) on the right side and mallet (mudgara) and trident (tri-śūla) on the left. She stands in the ālīḍha posture (see ĀLĪḌHA), is red in body-colour, and has her hair spread out (vikīrṇa-keśā). She has a horse for vehicle. She is fierce in countenance, and is adorned by snakes (cf. also Bhattacharya, *op.cit.* p.347).

KĀLA-PURUSHA (KALA-NARA)

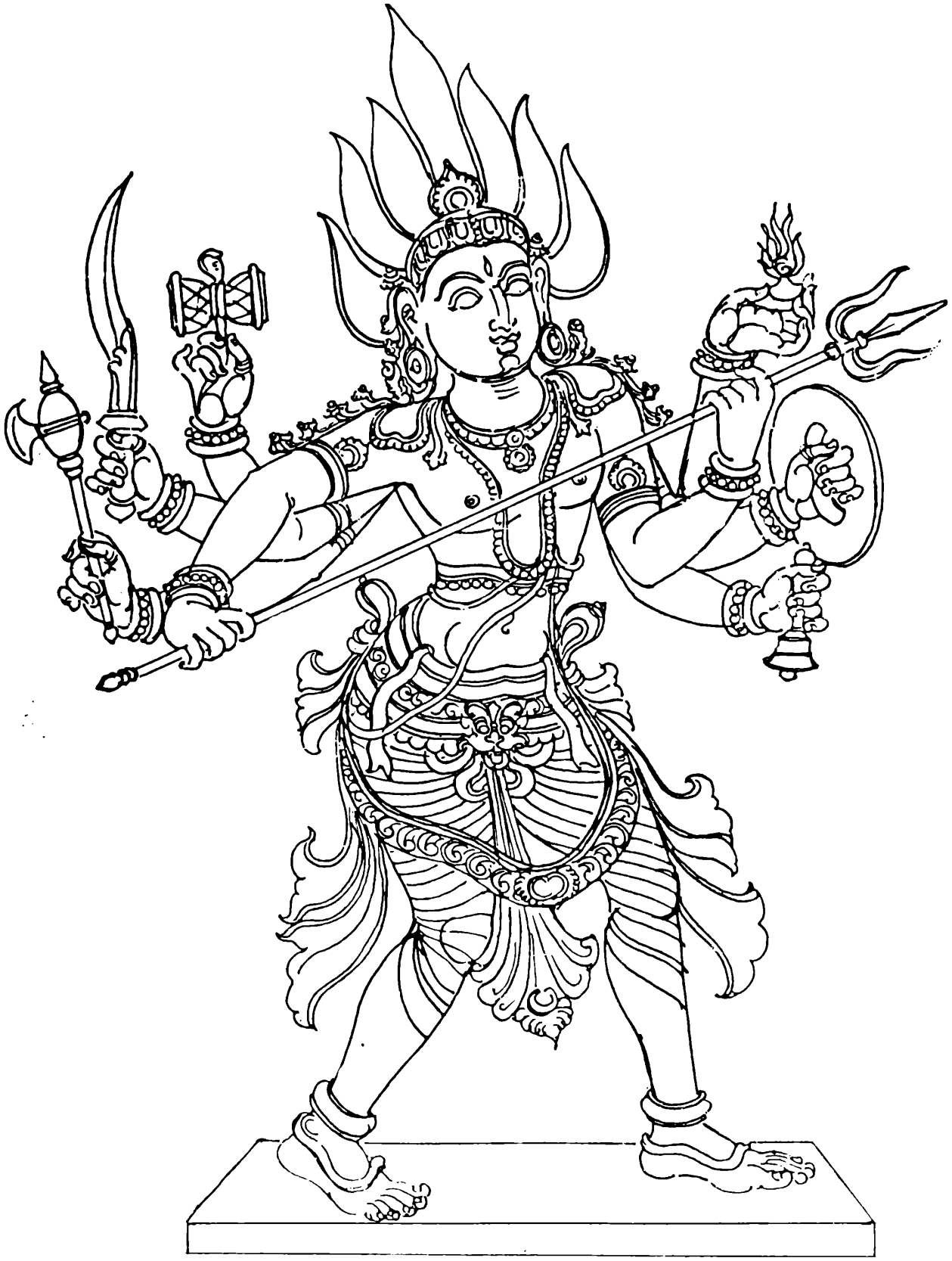
Time, which is responsible for all phenomenal changes, is imagined as a person. The body of this personalized Time comprehends the twelve zodiacs as limbs: Head (Mesha), Mouth (Vṛshabha), Arms (Mithuna), Chest (Karkāṭaka), Belly (Simha), Loins(Kanyā), Below the navel (Tulā), Pubic region (Vṛśchika), Thighs (Dhanus), Knees (Makara), Legs (Kumbha) and Feet (Mīna) (cf. *Bṛhajjātaka*).

KĀLA-BHAIRAVA

One of the fierce forms of Śiva, Kāla-bhairava is reputed to be the guardian-deity of the sacred city of Vārānasī. *Varāha-purāna* and *Kūrma-purāna* relate the story of how the creator Brahmā was punished for his arrogance by Śiva: the fifth head of Brahmā was nipped out by Śiva's nail, but that head stuck to Śiva's palm. Śiva had to expiate this sin by wandering about

(stone image)

(stone image)
(from Brahmeśvara temple at Kikkeri)



KĀLABHAIRAVA

(from Tiruvaṇṇāmalai temple)

for twelve years as an itinerant beggar, and the spell was broken when he bathed in the pool in Vārāṇasī, which has since become famous as 'Kapāla-mochana-tīrtha' ('the waters which made the skull fall off').

This form of Śiva, which is also known as 'Brahmaśirascchetr-mūrti (in *Śrī-tattva-nidhi*), is required to be white in complexion (gaura-varṇa) and three-eyed (trinetra) and have the braids of hair done up atop the head (jaṭā-maulika). One of his ears (the right one) must be decorated with rolled leaf(patra) or tātaṅka),and the other with the ear-piece in the shape of the mythical crocodile (makara-kuṇḍala). His body must be draped with the tiger's hide. He must carry in his four hands, battle-axe (paraśu),vajra, spear(sūla) or trident- triśūla) and Brahmā's skull (Brahma-karotikā). According to *Śilpa-ratna*,he holds in his hands,sword,trident,kettle-drum (damaru) and skull (kapāla). His face is terrible and fangs are shown in his mouth. His sacred cord is described as made of hair; and his necklace is made of the beads carved out of bones. A large piece of the skull is stuck on top of his head as an ornament. A girdle of small bells adorns the loins.

He is distinguished by the accompaniment of a dog, suggesting that he is the guardian deity (Kshetra-pāla) of sacred sites. In some icons, the dog is shown as biting the human head that Kāla-bhairava holds in his hand. The name Kāla-bhairava is explained as one who puts to fright (bhairava) even the god of death (Kāla). He is also called'pāpa-bhakshana' ('one who devours sins') (see also BHAIRAVA).

KĀLA-RĀTRI

One of the minor goddesses, she is said, in *Mahābhārata* (Sauptika-parva, 9), to preside over the night when death occurs. She is dark in complexion (kṛshṇā) , fierce in appearance (bhayaṅkarī) ; and cruel laughter (chaṇḍāṭṭa-hāsinī) resounds like the death-knell (kāla-rupa). Her body is bathed in oil (tailābhyakta-śarīriṇī), and she rides an ass (gardabha-vāhanā, kharasthitā), wearing red garments and garlands. Alternatively, she is naked (nagnā).

She has a single plait of hair (eka-veṇī), and her ears are decorated with red hibiscus flowers (karṇikā-karṇi or japa-karṇapūra). Her lips are swollen and hang down (lamboshṭhī). Her left leg is adorned with an anklet of iron spikes ('vāma-pādollasat-loha-latā- kaṇṭha-bhūshaṇa'). A skull is her banner (mūrdha-dhvajā). She has four hands, carrying in them sword, (khaḍga), trident (triśūla), noose (pāśa, for dragging the souls of the dead away), and the gesture of protection (abhaya).

According to a dhyānasloka in *Mantra-mahodadhi* ch.18), she is brilliant like the glow of the rising sun, dishevelled hair (vigalita-kabarī), draped in black-coloured garments (krshna-vastrāvrtāṅgī), and four-armed, carrying a cudgel (daṇḍa), liṅga, gesture of boon-bestowal (varada) and bhuvana; and three-eyed (trinetrā); she has a smiling face (smita-mukha-kamalā); and her body is smitten by darts from the bow of the god of love (manobhū-śara-vikala-tanu). She is also worshipped in a yantra (*ibid.* p.548). *Srī-Vidyārnava-tantra* (Section 8) describes her as intoxicated with her youth (yauvanonmatta-vigrahā), terrible looking (bhīshaṇā), and seated upon a corpse (pretāsana-samāsīnā). She holds in her hand, a cudgel dripping with blood (rakta-danda-dharā). Her head is adorned with peacock feathers. She is imagined as lustful (madanāturā).

Kālarātri also figures in connection with the Mahāyāna deity Saṁbara (a form of Hevajra, see HEVA-

(from an old drawing from Mysore)

JRA), who is described as riding upon Kālarātri (kālarātri-samārūhah')in the *Sādhana-mālā* text. The consort of Saṁbara, Vajra-vārāhi is described as trampling upon Kālarātri and her male consort Bhairava ('padākrānta-bhairava-Kālarātrikam') , in another text of the same collection.

KĀLĀGNI

The fire of destruction at the end of the aeon (yugānta, pralaya). *Skānda-purāṇa* identifies this fire with the five-headed Rudra (pañcha-vaktrah svayam

Rudrah kālāgni-nāmatah).

KĀLĀGNI-RUDRA

A form of Śiva in one of his terrific aspects, denoting the destructive fire or the 'fire of death'(kālāgni). According to *Kāśyapa-śilpa* , he is four-armed, and carries in his hands sword (khaḍga), shield (kheṭa), bow(dhanus) and arrow (bāṇa). He wears garmets of red hue.

He is counted among the sixty-four Bhairavas, included in the seventh group (see BHAIRAVA, ASHṬĀSHṬA-BHAIRAVA). He is in this context red in body-colour, and four-armed, carrying water-pot (kuṇḍa), shield (kheṭaka), iron club (parigha) and hand-javelin (bhindi-pāla).

Among the thirty-six principles (tattva) of Śaiva-siddhānta, Kālāgni represents the last of the one hundred and eight bhuvanas (regions) of the Earth-element (prithvī-tattva), belonging to the Nivrtti-kalā group (see ŚAIVA-SIDDHĀNTA) of the Vidyeśvaras (see VIDYEŚVARA).

KĀLĀNTAKA

A form of Śiva as the vanquisher of the god of death (Kāla), also known as Kālārī, it is one of the most important 'sportive and iconic forms ' (līlā-mūrtis) of Śiva. Stone images of this form are found in most of the larger temples in South India.

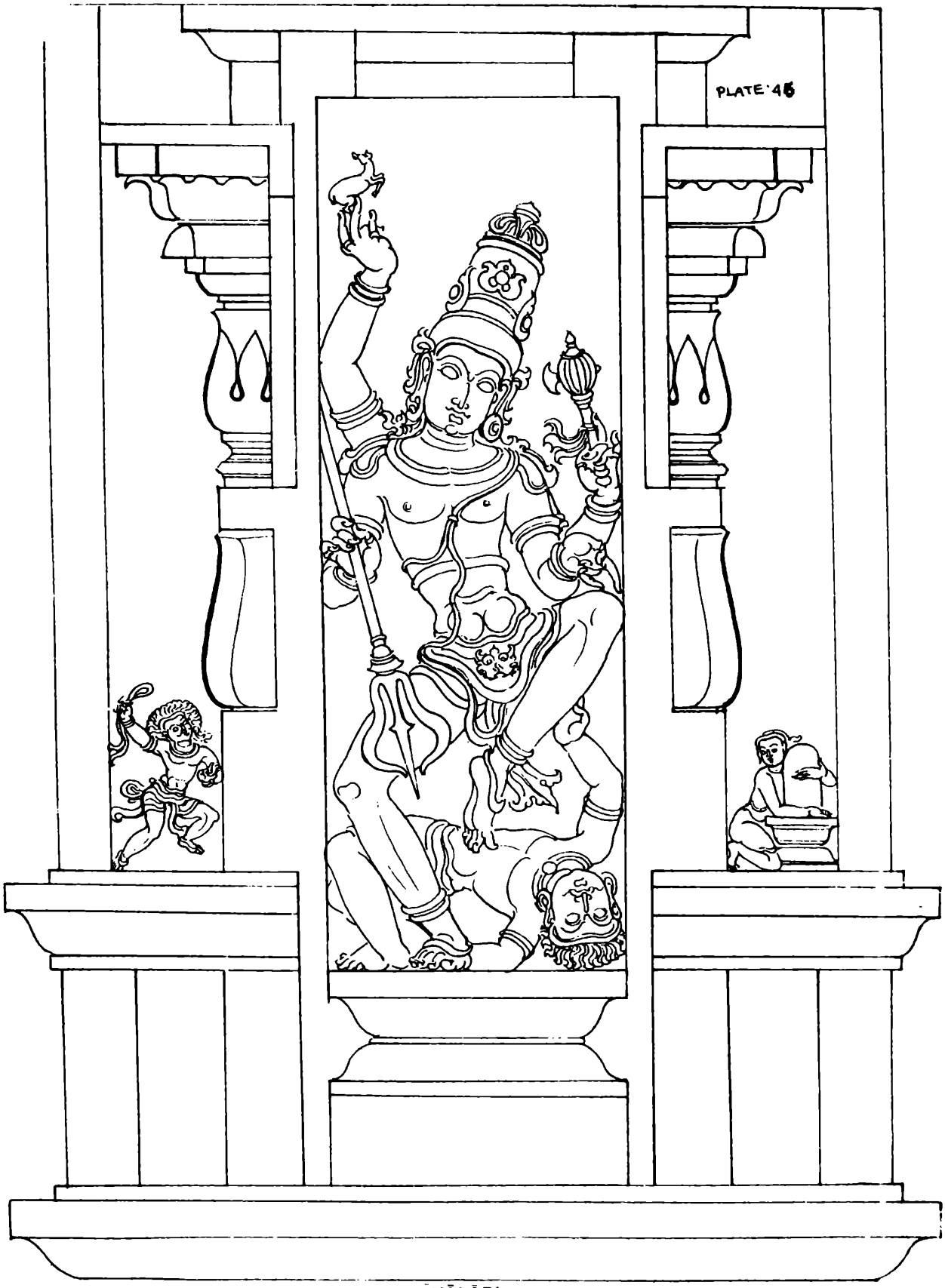
The background story in the purāṇas relates that when Yama, the god of death came to take away the spirit of youthful Mārkaṇḍeya (the pious devotee of Śiva), whose life-span had got exhausted, the boy was engaged in worshipping the liṅga of Śiva. Yama would not wait till the worship was completed, and began dragging away the boy's soul even as the boy hugged the liṅga in despair. Śiva thereupon burst forth from the liṅga and punished Yama for his irreverence towards a devotee. Mārkaṇḍeya was given a long lease of life staying as a sixteen year old boy for all time.

KĀLĀRI
(from an old drawing from Mysore)

(bronze image)

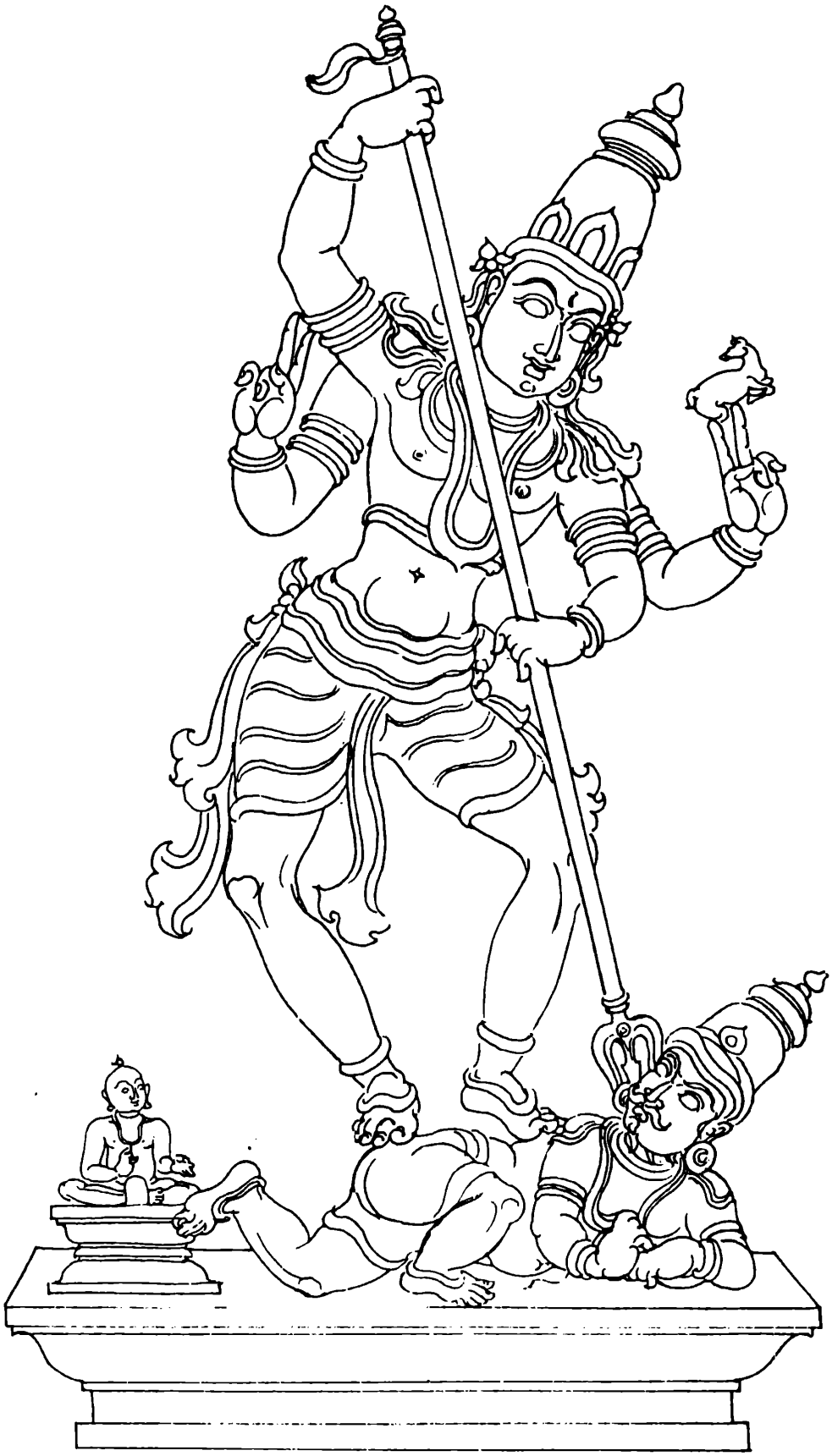
There are detailed and closely similar descriptions of the iconic representations of this form in several āgama texts (like *Aṁśumadbheda, Kāmika, Suprabheda, Kāraṇa, Pūrva-kārana,* and *Śilpa-ratna).* This is a situational representation of Śiva vanquishing Yama (viz. Kāla), and the two figures are invariably involved in the iconic form ; optionally the figure, that of Mārkaṇḍeya, who occasioned this situation is also represented by the side of Śiva. According to some texts(eg. *Uttara-kāmika*),the aniconic linga is to be shown and the figure of Śiva as emerging from it, like 'liṅgodbhava-mūrti'. (see LIṄGODBHAVA).

Śiva is to be shown as usual with one head , three eyes, and braids of hair done up as a crown on the head (jaṭa-makuṭa). His body-colour is to be lustrous like coral (vidruma); and he must wear all ornaments (sarvābharaṇa). He may have four or eight arms (the latter according to *Aṁśumadbheda).* When eight-

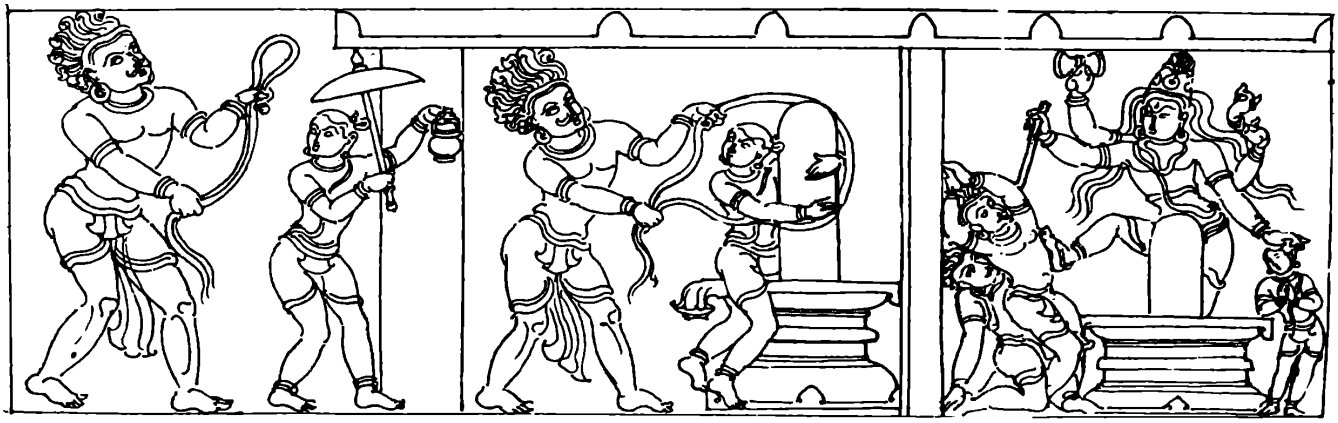


KĀLĀRI
(stone relief)

(from Bṛhadīśvara temple
Thanjāvūr)



KĀLĀRI
(from Adikesava temple, Tiruvaṭṭār)



KALARI
(stone relief)

armed, he carries in the hands javeline (śūla), battle-axe (paraśu), vajra and sword (khaḍga) on the right side, and shield (kheṭaka), noose (pāśa) and the gestures of wonderment (vismaya) and pointing (sūcī) on the left. More common, however, is the four-armed icon. The normal right hand, which is lifted as high as the ear, ('karnāntam adhomukham') holds the javeline, with its spike facing down (sūlamadhomukham) and directed towards Yama. The extra (back) hand on the same side holds battle-axe (paraśu) or assumes the posture of the boon-bestowal (varada). On the left side, the normal (first) hand is in the gesture pointing downward (sūchayadhomukha) at the level of the navel (nābhi-sīmantam), and the other (upper) hand is in the gesture of wonderment (vismaya), with the top of the ring finger(anāmikāgra) in level with hair-line of the head (ushnīshāntam). The latter hand alternately holds a battle-axe (paraśu) or stone mason's hammer (ṭaṅka), the hand being at the level of the shoulder (hikkā-sūtra-samam ṭanka-karam).

If this is the prescription in the *Aṁśumadbheda* (76th paṭala) and *Śilpa-ratna* (22nd patala), hands on the right side hold javeline (śūla) and battle-axe (parasu), while those on the left carry the gesture of pointing (sūchī) and antelope (mṛga) or snake-noose (nāga-pāśa), according to *Uttara-kāmika* (57th patala). This text also prescribes that the spike of the javeline must be placed on the chest of Yama.

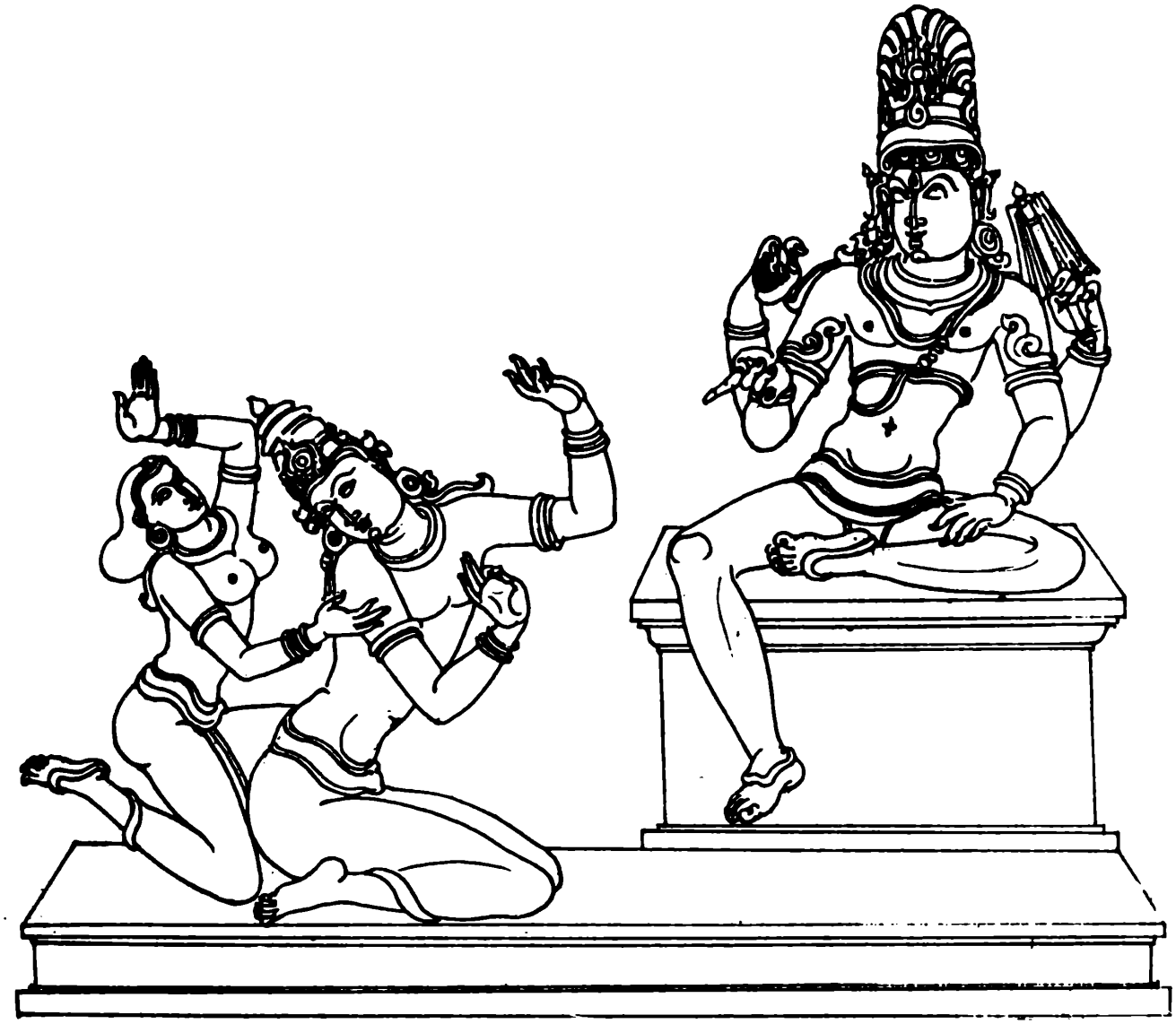
The left leg is placed on the ground, and is slightly bent (kuñchita-vāma pādam), and the right leg is lifted up (uddhṛta-dakshāṅghri), according to *Uttara-kāmika* and *Pūrva-kāraṇa*; but *Śilpa-ratna* prescribes that the right foot is firmly placed on the ground (susthitam dakshiṇam pādam), and the other foot is lifted up. The leg that is lifted is to be placed on the chest of Yama according to *Suprabheda* (34th patala, 'pādam kālasya hṛdaye'). The upper portion of the leg that is placed on the ground must be shown as covered by the tiger's skin (*Pūrva-kārana*).

The side-glance of Śiva must be directed towards the body of Yama ('kaṭāksha-dṛshṭir devasya Kāla-deha-vyavasthitah', *Aṁśumadbhedha*; 'dṛshṭir vai Kāla-dehake ', *Pūrva-kāraṇa*). The nose of Śiva must be sharp and the mouth must show tusks ('tīkshṇa nāsogra-damshtrakam; *Pūrva-kārana* and *Uttara-kāmika*).

That Kāla (viz. Yama) must be made in the nava-tāla measurement, and that his height must reach no higher than the navel of Śiva are the prescriptions of *Uttara-kāmika* ('devasya nābhimānena nava-tālena kārayet'). He must wear karanda-makuta and be two-armed, carrying noose (pāśa) while the hands are placed on the chest in an attitude of supplication (*Aṁśumadbheda*). In one of the texts (*Uttara-kāmika*), Kāla's two hands carry spear (śūla) and noose (pasa).

He must be shown as fallen on the ground (patita), with great fright writ on his face (mahā-bhaya-samāyukta); and his legs must be thrown apart (vikīrṇa-pada-dvaya)(*Aṁsumadbhedha*). His body is covered with blood,and his hair and moustaches are red in colour;his eyes are blood-shot(rakta-lochana);and his face is terrible and deformed , with sharp fangs in his mouth ('damshṭra-karāla-vadana', 'vikṛtānana'). He must be looking at Siva piteously begging for mercy. *Uttara - Kāmika* says that he might also be represented as having fainted (mūrcchita).

Uttara-Kāmika also suggests that Mārkaṇḍeya must be shown by the side of the aniconic liṅga from which Śiva emerges. He must be seated or standing in the three-bend posture (tri-bhaṅga): his face must hang down (adhomukha), and his hands must be in the pose



KĀLĀRI
(from Gangaikondacholapuram temple)

of supplication, also holding flowers as offering (baddha-pushpānjali). *kāraṇāgama* prescribes that along with Śiva, Gauri must also be seen.

KĀLĀRI

See KĀLĀNTAKA

KĀLIKĀ

One of the minor forms, or an attendent, of the mother goddess, often distinguished from, but sometimes identified with, Kālī. (see KĀLĪ). According to *Kālikā-purāṇa* (uttara-tantra, ch.60), she appeared as a mataṅga-damsel in the hermitage of the sage Mataṅga on the banks of the river Gaṅgā at its source in the Himālayas, in response to the prayer of the gods, who were terrorised by asuras like Śumbha and Niśumbha. From the body of this Mataṅga-damsel, Kālikā manifested herself, dark in body-colour like collyrium (bhinnāñjana-nibhā kṛṣṇā), and terrible in appearance. She had a single plait of hair (eka-jaṭā), was four armed, carrying sword (khaḍga) and lotus flower (indīvara) in her right hands. She wore round her neck and on her head garlands of human heads (muṇḍa-mālā-śīrsha grīvāyām api); and on her chest snakes coiled like necklaces ('vakshāgra nāga-hāram'). Her eyes were blood-shot (rakta-lochanā); she was draped in dark garments; around her loins was tiger's skin. Her left foot was placed on the chest of the corpse, and her right foot on the back of a lion.

The iconographic variant of this form is eight-armed figure, carrying in the right hands spear (śūla), hand-drum (ḍamaru), sword (khaḍga) and small sword (kāra-vāla)

and in the left hands skull (kapāla), shield (kheṭa), bell (ghaṇṭā) and gesture of wonder (vismaya). She wears the braids of her hair as a tall crown (jaṭā-makuṭa).

She is worshipped in Kāli-pīṭha (either the famous Kālī temple at Calcutta or the Bhadra-Kālī temple in Tollygañja, Calcutta), at Kālī-Mātā on the Himalayas (near Kedārnāth), and in Pūrṇāgiri on the banks of the river Śāradā (Nepal border).

Kālikā is one of the seven goddesses who surround the Mahāyāna Buddhist deity, the sixteen-armed(shodaśa-bhuja) Mahākāla. Her place is in the south-east corner, and she stands in the ālīḍha posture on a corpse. She is two-armed, and carries in her hands skull-cup (kapāla) and chopper (kartrī). Her body-colour is blue.

KĀLIKĀ-TĀṆḌAVA

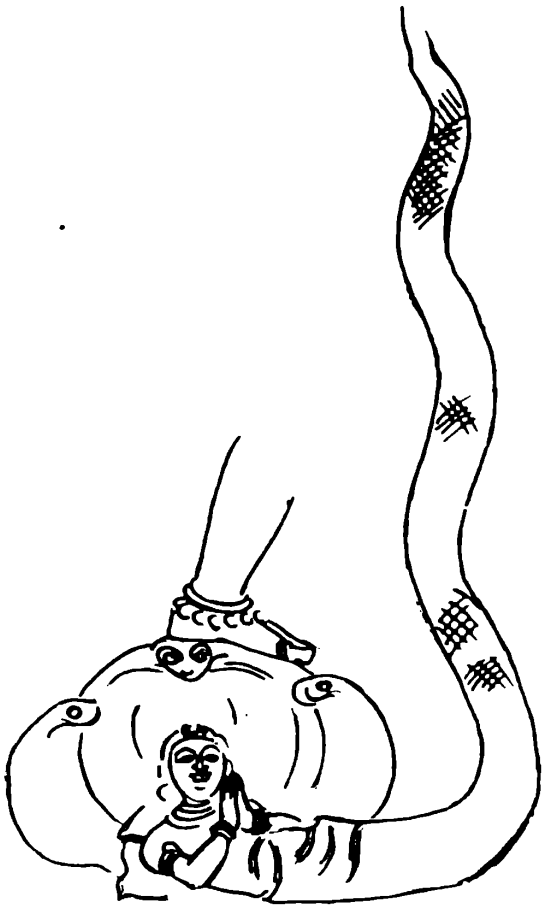
One of the well-known seven or nine forms of Śiva as a dancer (nṛtta-mūrti) (see NAṬARĀJA), this is distinguished by two-eyes (dvi-nayana) instead of the usual three-eyes, and by eight arms (bhujāshṭaka), instead of the usual four. Unlike in the familiar Ānanda-tāṇḍava, the braids of hair here are tied up in the shape of a tall crown (jaṭā-saṅkīrṇa-mastaka). The right leg is lifted up ('savya-pādam samuddhṛ ṭam'); the left leg is bent ('savakram vāma-pādam') and is placed on the apasmāra-purusha (see APASMĀRA). One of his right hands in front is in the gesture of protection (abhaya) and the corresponding hand on the left is stretched out to the right in the form of an elephant's trunk ('gaja-hastopamam hastam prasṛtam dakshiṇānugam'). The other six hands hold spear or trident (śūla or triśūla), noose (pāśa), hand drum (ḍamaru)skull cup (kapāla), vessel containing fire (agni-pātra) and bell (ghaṇṭā or maṇi) on the left side.

This dance pose is sometimes referred to as 'chatura'. While 'chatura' is the textual name given to a dance-style, Kālikā-tāṇḍava is not mentioned by that name in the books. In fact, Kālikā is more often associated with what we know as 'ūrdhva-tāṇḍava' where the right leg is lifted bolt upright (see ŪRDHVA-TĀṆḌAVA). The story connected with Tillai (viz.Chidambaram) is that before Naṭarāja arrived there in response to the desire of the sages Patañjali and Vyāghra-pāda, Kālikā was the goddess who was the guardian-spirit of the place. She would not allow Śiva to dance there. Arguments ensued, and finally it was agreed that both Śiva and Kālikā would compete with each other in dance styles and whoever was the winner would reside in Tillai and the other would leave the place. All the dance sequences that Śiva demonstrated, Kālikā could readily imitate, and Śiva was almost driven to a corner. At last, Śiva had to take recourse to this unusual posture, ūrdhva-tāṇḍava (lifting one of the legs to reach the head in a straight line), which Kālikā owing to womanly modesty, could not be expected to imitate. Another version of the story is that while Śiva was dancing, at one stage, his right ear-ring (karṇa-kuṇḍala) fell down, and Śiva very dexterously picked it up with his right foot and replaced it on his ear without any one noticing it, or without interrupting the dance sequence. Śiva was declared the winner in the contest, and Kālikā retired to the outskirts of Tillai and continued to guard the place ('tillaikkāli ellaik-kāppāḷ').

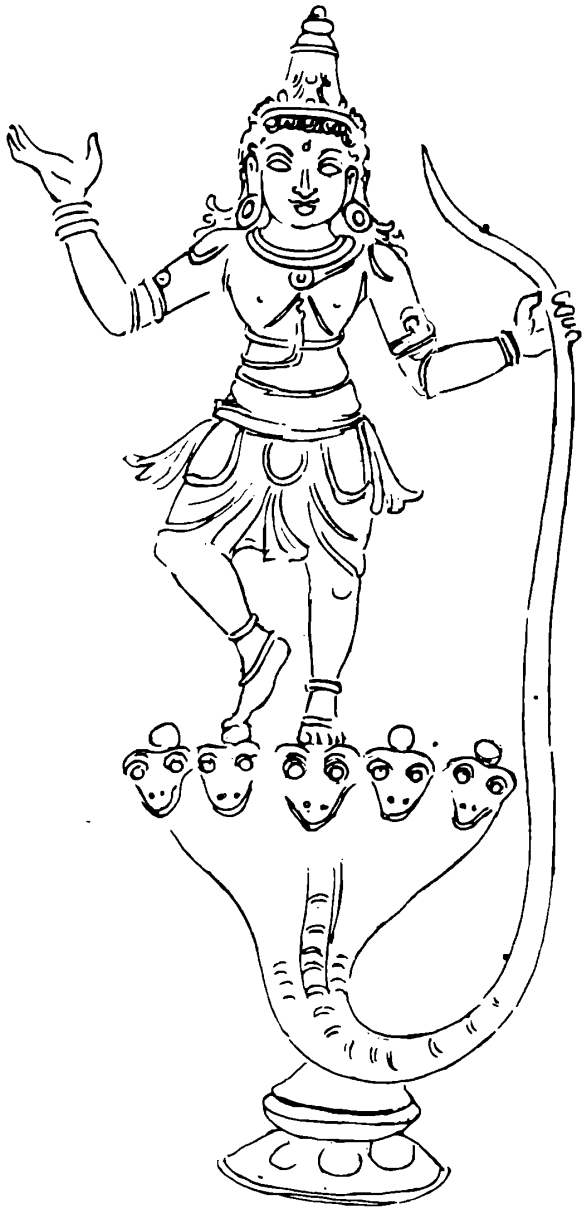
This 'ūrdhva-tāṇḍava'also portrays Śiva with eight-arms, but the dance pose is obviously different from the one described above. The latter dance is described as a dance of creation (one of the pañcha-kṛtyas shown in the dance of Śiva, see NAṬARĀJA), and how it came to be associated with Kālikā is not known.

KĀLIYA

A progeny of Kadrū and Marīchi and one of the



more important serpents; it had one thousand hoods. When Garuḍa threatened to devour all the serpents in the Rāmaṇaka island, the serpents made a truce with the great bird, and promised to send a serpent each day as food. When it was the turn of Kāliya, the serpent fled and hid itself with its family in one of the depths of the river Kālindī (viz. Yamunā), where Garuḍa could not enter owing to a curse by the sage Saubhari. Because of the copious venom from Kāliya and its family, the waters of Yamunā in this area became poisonous. When once Kṛshṇa came there along with his cowherd companions(gopālakas) some of his companions who drank from the river fell down dead. Kṛshṇa thereupon jumped into the river from a tree, and danced upon Kāliya who rushed to attack him. Kāliya was hard-pressed and began vomitting blood. He begged Kṛshṇa to forgive him, as the wives and the children of Kāliya also did. Kṛshṇa spared Kāliya's life and sent him back to the Rāmaṇaka island, assuring the serpent that Garuḍa would not harm it, seeing Kṛshṇa's foot-prints on its hood (cf. *Bhāgavata-purāṇa*, skandha 10). Kāliya is said to be an incarnation of Kāla-nemi, an asura and grandson of Hiraṇya-kaśipu.



KĀLIYA-TĀṆḌAVA

An iconographic representation of Kṛshṇa dancing on the hoods of the serpent Kāliyā (see KĀLIYA) in the waters of the river Kālindī (viz. Yamunā). One of the god's foot is placed firmly on the serpent's head, and the other foot is lifted in a dancing pose. Kṛshṇa is rep-

(bronze image)

(from ivory door of the Mysore Palace)

(wood carving from Mysore)

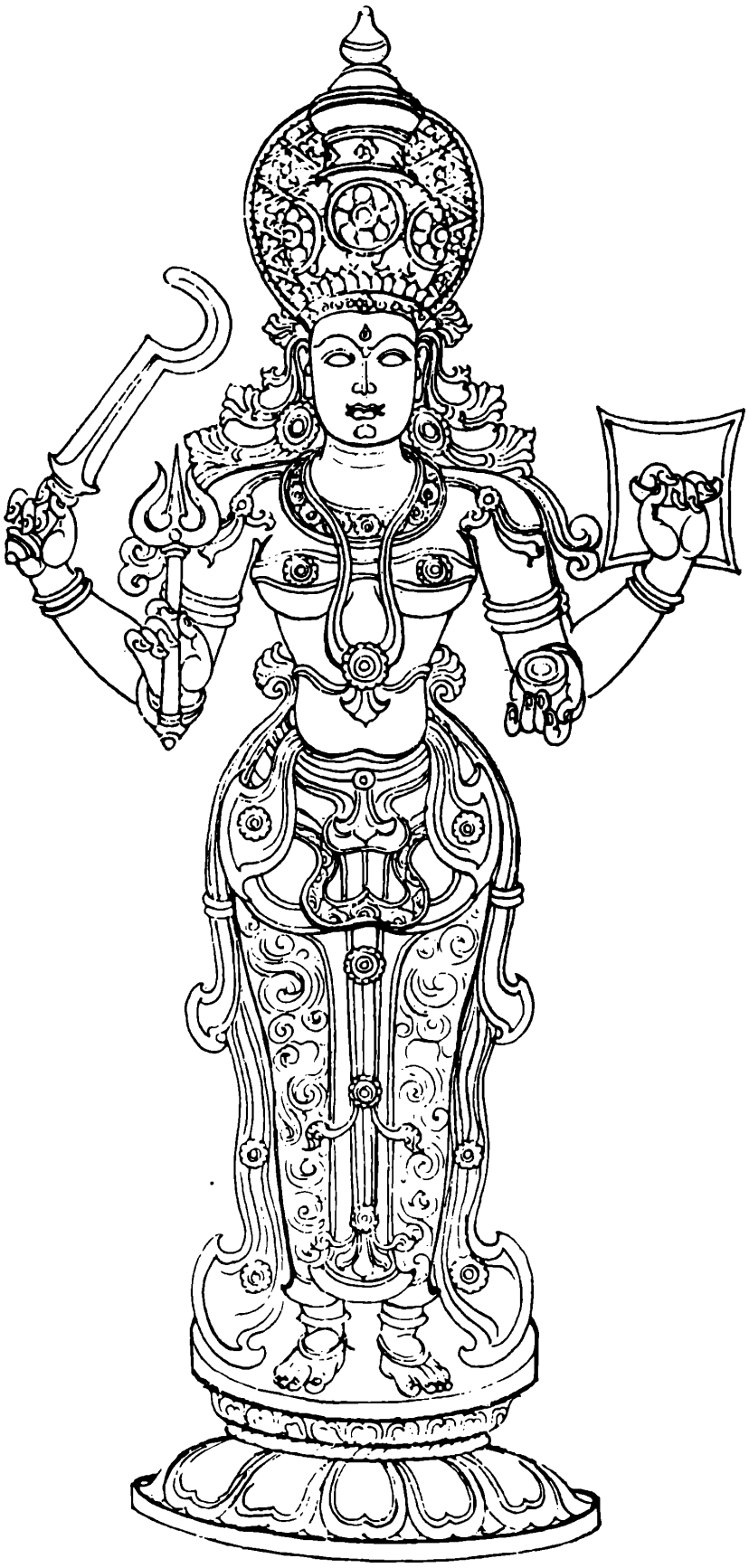
(modelled after Natarāja)
(bronze)

(stone relief from Lepākshi)

resented as being in his early youth, and two-armed. He holds his right hand in the gesture of protection (abhaya) and with his out-stretched left hand holds the tail of the serpent. On Kṛshṇa's head is the arrangement of hair as a decorated knot (śikhaṇḍa), or a karaṇḍa-makuṭa. He is well bedecked with ornaments but is shown as nude.

KĀLĪ

Kālī, one of the major forms of the Mother-goddess, is so called because (1) she is the very creative principle ('kalanāt'); (2) she activates the universe by the power of time ('kāla-śaktyā pari-chālayati'); (3) her body colour is black ('kālah-kṛshṇa-varṇah asyāh'); (4) she is the primordial nature of all things ('kāla-sankalanāt sarveshām-ādi-rūpiṇi'); (5) she is the consort of Śiva who is called Kāla (Kālasya strī'); and (6) she is the supreme energy ('Kālī nama parā śaktih).

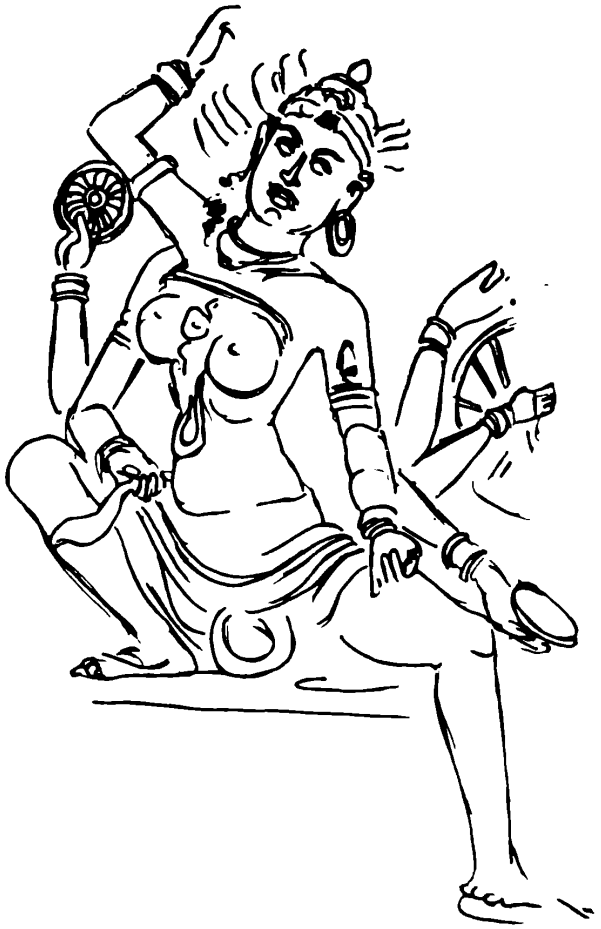


KĀLĪ
(stone)
(Padmanābhasvāmi temple)
(Kulashekarapuram)

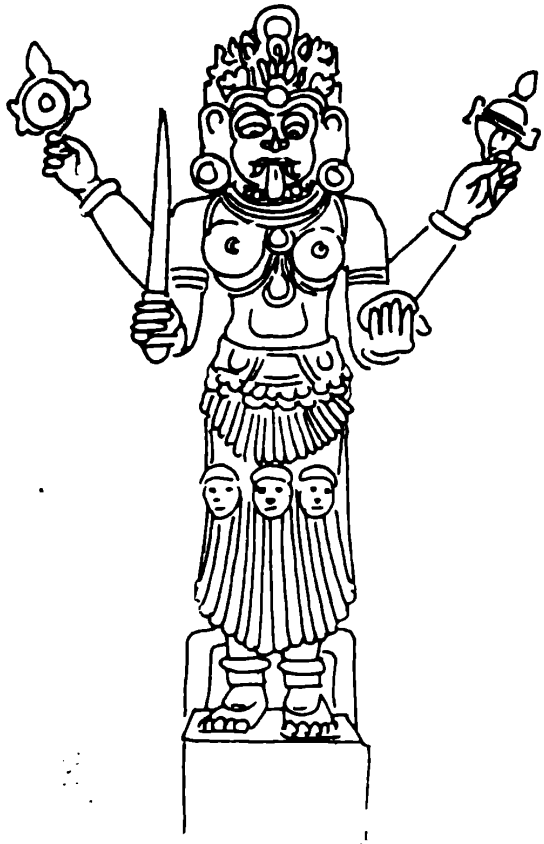
Stories about the origin of this form are numerous and varied: the occasion of the struggle between the Great Mother (Jagadaṁbā) and the asuras Chaṇḍa and Muṇḍa *(Mārkaṇḍeya-Purāṇa*, 87, 5); the need to vanquish the asura Dāruka, who had obtained the boon that he would not be killed by any male being ; and the poison in Śiva's throat taking the form of Kālī *(Liṅga purāṇa* 39, 72); emanation of Mahā-māyā *(Kālīkā-purāṇa)*; the first manifestation of Mahā-kālī in order to help the gods win their battle against the asuras

(stone)
(Padmanābhasvāmi temple)
(Kulashekarapuram)

(Clay)
(from Bengal)

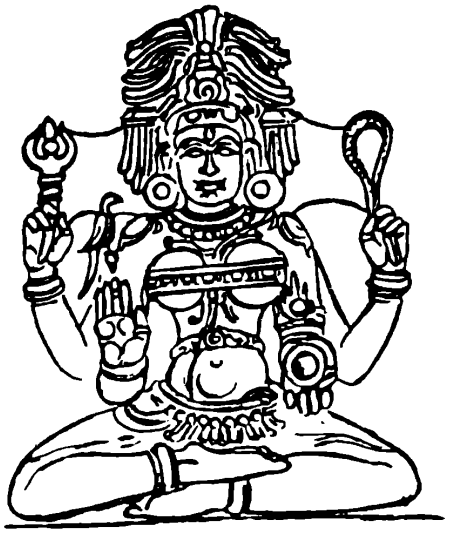


(from Tiruvākkarai)



(wood carving)
(Ambalapāḍi, Uḍupi)

(Karkala)



(stone)

(*Bṛhannīla-tantra*, 42); and the emanation of Śiva during the fight between Śiva and Śaṁkha-chūda (the husband of Tulasī (see TULASĪ)) (*Brahma-vaivarta-purāṇa*), 3) (cf. *Devī-kosha*, ed. by Prabhu-datta Desai, vol. 2, pp. 127-128).

Her origin has always been regarded as anger (of Jagadaṁbā or Tripurā), stress occasioned by the victory of the wicked asuras in the battle-field, and the ferocious venom which had settled in Śiva's throat. Hence her form is extremely fierce (bhayānaka), and is meant to destroy evil and protect the good folk. The severed human head that she holds in one of her hands is symbolic of ignorance (ajñāna), and the demon that she destroys is infatuation (moha). The garland of heads around her neck is symbolic of the fifty letters of the alphabet, for she is the origin of sound, from which the universe came to be formed (cf. *Kāmadhenu-tantra*).

Whatever the symbolic significance of the unusually violent and exotic details of her form, the texts provide her with a form of great ferocity. The textual iconographic accounts also are various, and more varied are the actual specimens of her form that are iconically extant. The *Kālī-tantra* has a 'dhyāna-śloka' which describes her as greatly fierce (mahā-bhīmā), with terrible fangs (ghora-daṁshṭrā), smiling broadly (hasan-mukhī),mounted on a corpse (śavārūḍhā), four-armed (carrying sword, human head, and gestures of protection and boon bestowal), adorned by a garland of human heads (muṇḍa-mālā-dharā), naked (digambarā), tongue lolling out (lola-jihvā), and residing in the burning grounds (śmaśānālayavāsinī). Despite all these unsavoury details, she is adored as auspicious (śivā).

KĀLĪ
(stone)
(from Viśvanātha temple)
(Tenkāśi)

(bronze icon)

According to *Bhavishya-purāṇa* her body colour is jet black (ghana-śyāmā), like the dark clouds of the rainy season, but her face is copper-red (tāmra-rakta). She is two-armed, and carries a 'karṇika' flower in one hand, and a severed human head in the other. *Mārkaṇḍeya-purāṇa* (87, 5), which ascribes her origin to the forehead of the angry Ambikā (mother goddess) describes her face as terrible (karāla-vadanā).

Kālikā-purāṇa (uttara-tantra, ch.60) makes her complexion blue-lotus-like (nīlotpala-dala-śyāmā'), and her body emaciated (kṛśāṅgī), extremely long and intensely frightening (ati-dīrghātibhīshaṇā); she wears round her neck a garland of heads, and around her waist the tiger's skin. Her tongue is thrust out dripping with blood (lola-jihvā). Her eyes are blood-shot, and her voice striking terror (nāda-bhairavā). She has four arms, and carries in the right hands, a magical dagger called Khaṭvāṅga and sword called Chandrahāsa, and in the left shield (charma) and noose (pāśa). She rides upon a dead body without its head (kabandha-vāhanā).

Tantra-sāra, which quotes from *Kāla-tantra*, adds that she is naked (digambarī), that she has terrible fangs (ghora-damshṭrā), large and high breasts (pīnonnata-payodharā), hair let loose (mukta-keśā), and four arms, carrying a human head severed just then (sadyaśchinna-śirah) and a sword in the left hands and the gestures of protection and boon-bestowal in the right ones. She stands upon the chest of Śiva who lies prostrate like a corpse (śava-rūpa-mahādeva-hṛdayopari-saṁsthitā); and she is surrounded on all four sides by cruel jackals (śivābhih ghora-rūpābhiśchaturdikshu samanvitā).

Among other details provided in the texts are: three eyes like fires; ears being adorned by the bodies of two asuras; waist-girdle made of fingers (or hands) cut off from the bodies of the asuras killed; jewelled throne (ratna-siṁhāsana) for a seat; red-coloured garments (rakta-vastra); snake ornaments (nāgābharaṇa); babies for ear-rings (śiśu-kuṇḍala); and trident (tri-śūla), hand-drum (ḍamaruka), skull-cup (kapāla) and noose (pāśa) in the four hands. *Śrī-tattva-nidhi* makes her eight armed, carrying conch (śaṁkha), discus (chakra), mace (gadā), water-pot (kuṁbha), pestle (muśala), elephant-goad (aṅkuśa), noose (pāśa) and vajra.

Tripurā-rahasya explains the rather intriguing detail of Kālī, her tongue thrust out, trampling upon Śiva (her husband) under feet. The occasion is the fight between Śiva and Śaṁkhachūḍa (see TULASĪ). When Śiva was losing, he prayed to Tripurā for help. She produced Kālī by her ejaculation 'Hūṁ'. Kālī, terrible in aspect and violent in conduct, drank liquor and lusted for a male

(Lakshmi temple)
(Doḍḍagaddavaḷḷi)

(Tiruvālangādu)

(from Sennıyanviḍudi)
(Thanjāvūr)

consort ('manunārtham samārabhe'). At the behest of Tripurā Śiva took the form of Mahā-kāla (see MAHĀ-KĀLA), and became inebriated like Kālī. Then he copulated with Kālī ('tayā saha maithunam samārabhe'). Kālī thereafter attacked the asuras who helped Śaṁkha chūḍa, and killed them all. Excited by the victory, she began a wild dance, which was even more destructive than the troubles caused by the asuras. In order to bring her back to senses, Śiva lay prostrate on the ground, and Kālī during the course of her dance stepped on Śiva, and stood on his chest. Suddenly, however, her eyes caught the eyes of Śiva and she was overcome by amazement (āścharya) and shame (lajjā). An expression of her sudden realization of the impropriety of the proceeding was her tongue lolling out.

There are several variant forms of Kālī, like Bhadra-

(bronze icon)

kāli, Dakshiṇā-kālī, Guhya-kāli, Siddhi-kāli, Kāma-kālī, Śmaśāna-kālī, Dhana-kālī, and Rakshā-kālī. Dakshiṇā-kālī is one of the forms that is well known and popular in Bengal. Dark in colour, she is four-armed, and she dances gleefully on the corpse (Śiva) with a sword in one of the hands and a severed head in another. Bhadra-kāli is described as ravenously hungry all the time. Guhya-kāli is draped by black garments and seated on a serpent-couch. Śmaśāna-kalī is emaciated in body, three-eyed, naked, and engaged in drinking blood (or liquor).

(stone)
(from Chidambaram temple)

The Jaina pantheon includes Kālī as a yakshiṇī, a śāsanadevatā and vidyā-devī. As Mahākālī, she is the yakshiṇī of the fifth tīrthaṅkara, Sumati-nātha, according to the Śvetāmbara faction. She is golden coloured, seated on a lotus, and four-armed, carrying the gesture of boon-bestowal, noose, goad and fruit in her hands (in the pradakshiṇā order). The Digambaras assign the yakshiṇī-Kālī to the seventh tīrthaṅkara, Supārśvanātha. She is fair complexioned, has a bull for her vehicle and is four-armed with the gesture of boon-bestowal, rosary, axe and fruit in her hands. They assign Mahākālī to the ninth tīrthaṇkara Suvidha-nātha (Pushpa-danta): she is dark in body-colour, rides a tortoise, and carries in her hands gesture of boon–bestowal, club (mudgara), vajra and fruit.

There is Kālī also among the sixteen vidyā-devīs. She is seventh in the list; she is seated on lotus, and

(stone)
(from Karnataka)

dark in complexion. She carries in her four hands rosary, mace, vajra, and gesture of protection. There is another form in the same group, who bears the name Mahākālī (the eighth): she is dark blue (tamāla) in complexion, rides on a human being and carries in her hands rosary, vajra, bell and the gesture of protection.

KĀVERI

The South Indian river which flows in Karṇātaka

(old drawing from Mysore palace)

and Tamiḷ Nāḍu (taking its rise in the Talakāveri in the Koḍagu district of Karṇāṭaka and joining the sea at Pumpuhar in Tamiḷnāḍu), personified as the daughter of sage Kavera and wife of the celebrated sage Agasthya. The story in *Skanda-purāṇa* makes the river flow out of the water-vessel (kuṇḍika) of Agasthya. (See AGASTHYA). The texts, however, do not prescribe any iconographic form to this river goddess, although in recent years images of Kāveri are set up. These images show a lady with two arms, holding a pot of water in both the hands. *Mahābhārata* ('Sabhā-parva', 9, 20) regards the river Kāverī as a goddess who lives in the court of Varuṇa.

KIṄKIṆĪ

A jingling ornament, especially for the anklet; a gold chain fitted with tiny bells (kshudra-ghaṇṭā).

KINNARA

A celestial and mythical class of beings (deva-yoni), distinguished by a human body and horse's head (aśva-

(Mallikārjuna temple)
(Śrī-Saila)

mukha), or by the horse's body with a human head. The expression 'kinnara' (kiṁ-nara) literally means a curious specimen of the human species. Kinnaras are celestial musicians (svar-gāyaka) and they are depicted in *Agni-purāṇa* (51) as playing musical instruments like lute (vīṇā) or as singing. They are usually seen with their sorts (kinnarīs) and are amorous by temperament. They

are closely allied to the yakshas, apsaras, gandharvas and vidhyādhāras. In the early Buddhist texts like *Lalita-vistara*, Kinnaras belong to the yaksha group.

They are reputed to be denizens of the Himālayan heights. According to Jaina ideology, they live in the 'vyantara', viz mid-region between earth (bhuvana) and the heavens (jyotiksha). Kinnaras are distinguished from Kimpurushas, who also live in this region, along with the great serpents (mahoraga), gandharvas, yakshas, rākshasas, bhūtas and piśachas.

The iconographic representation of Kinnara, who is the yaksha of the fifteenth tīrthaṅkara, Dharma-nātha, has a tortoise for his vehicle (kūrma-ratha); he is coral complexioned, three-eyed, three-headed,and six-armed; he holds in his hands citron (māṭuliṅga), mace (gadā), gesture of protection (abhaya), mongoose (nakula), lotus (padma), and rosary (aksha). If this is according to the Śvetāmbara faction, the Digambarās represent him as carrying in his six hands gesture of boon-bestowal (varada), club (mudgara), rosary (aksha-mālā), disc (chakra), vajra and goad (aṅkuśa).

KINNARA-ŚIVA

A rare form of Śiva, represented as dwelling in the crematorium (śmaśānastha), silent (maunī), with matted hair piled up on his head (kapardī), garmented only by a narrow strip of loin - cloth (kaupīna), and the whole body daubed with white ash (susita-basmoddhūlita-tanuh) He is surrounded by many kinds of ghosts and goblins(bahu-vidha-piśāchaih parivṛtam). He holds in his hands a trident (triśūla) and a skull containing fire (kapālāgni) (cf. *Śilpa-ratna*, 198).

KINNAREŚA

One of the names of Kubera, the lord of the yakshas. Kinnaras are often included in the yaksha-kula, and even when they are not, they are closely associated with the yakshas.

KIRĀTA-MŪRTI

One of the twenty-four sportive forms (līlā-mūrti) of Śiva, and included in the benevolent forms (anugraha-mūrti). The composition of the sculpture which is quite common in South India follows the story as told in *Mahābhārata* (vana-parva, ch. 167) and redacted by the celebrated poet Bhāravi in his *Kirātārjunīyam*. When the Pāṇḍavas were in exile, residing in Dvaita-vana, the sage Vyāsa came and initiated Arjuna into the mantra concerning 'pāśupatāstra' (see PĀŚUPATĀSTRA). Arjuna retired to the Indra-kīla mountain and engaged himself in severe penances in order to propitiate Śiva and obtain from him the pāśupatāstra. A dānava, Mūka by name, assumed the form of a wild boar and tried to scare Arjuna away. Śiva thereupon appeared on the scene as a wild hunter (kirāta) to kill the dānava. Even as the hunter struck the wild boar with an arrow Arjuna also pierced the boar's body with an arrow from his bow. The boar died, but there ensued an argument between Arjuna and the hunter (viz.Śiva in disguise) as to who really killed the boar. The argument led to a fight between the two and pleased with the valour and might of Arjuna, Śiva revealed himself and bestowed the 'pāśupatāstra' upon him.

(bronze)

The iconographic representation of the episode makes Śiva look like a hunter and Arjuna as a hermit. A boar also may be represented near them. Arjuna is shown as two-armed and standing; his hands are joined in supplication (añjali); his braids of hair are tied in a bunch

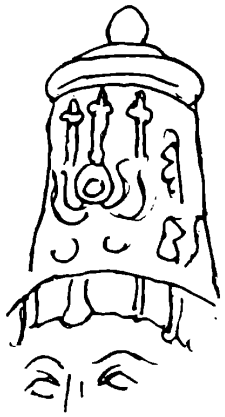
(bronze)

on top of his head (jaṭā-makuṭa), to signify that he is engaged in austerities. In his arms is tucked up a bow, and at his back a quiver of darts.

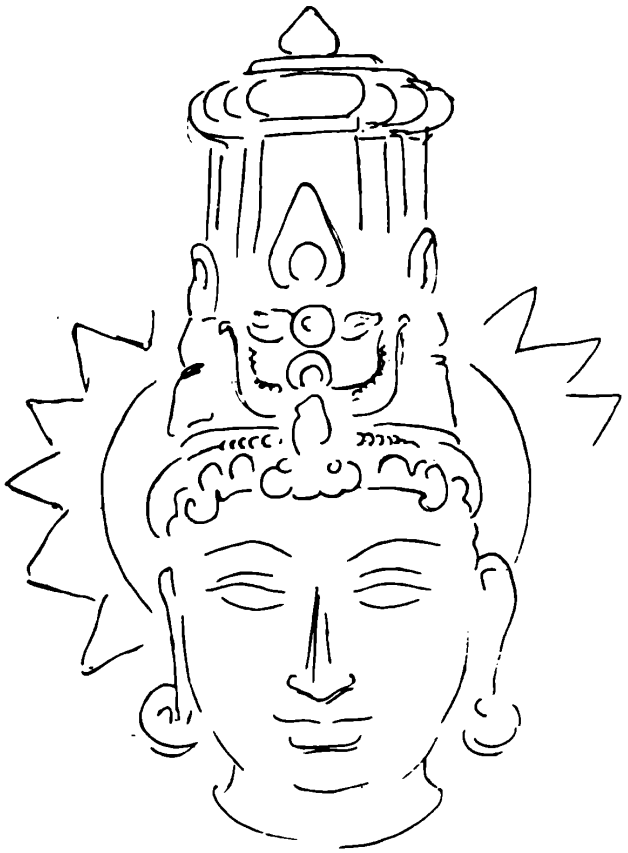
Śiva is represented as a wild hunter of the mountanous regions in the Himālayas, in order to test the devotion of Arjuna, the Pāṇḍava hero. This form of Śiva is three-eyed and four-armed. Sometimes, he is also shown as two-armed. The head-dress is matted hair done up as a crown (jaṭā-makuṭa). His body posture is erect (samabhaṅga), and he is bedecked with the usual ornaments. His hands carry in addition to the characteristic battle-axe (paraśu) and antelope (mṛga), bow and arrow (to signify the hunter's form). To his right must be shown Arjuna, and to his left Gaurī.

KIRĪṬA

The crown, ornamental crest or diadem worn on the head, signifying power and glory. A variety of 'makuta' (see MAKUṬA) is also called as Kirīṭa-makuṭa (distinguished from other forms like jaṭā-makuṭa).



Kirīṭa is usually tall and tapering. It is bedecked with many jewels (hence called ratna-kirīṭa), and has distinct parts like 'band' (paṭṭa), 'central motif of a large gem' (mukha-maṇi), 'body with varied designs' (gātra) and 'crest-jewel'(śikhā-maṇi). It is usual for Vishṇu icons to wear this form of crown. Kubera, the lord of the Yakshas, is also prescribed to wear this crown, but with a slant to the left (vāma-kirīṭa).



The Kirīṭa is a development of the idea of ushṇīsha as a natural protuberance on the top of the head of a great man (see MAHĀPURUSHA-LAKSHAṆA). and the stylistic representation of ushṇīsha as an ornamental and detachable head-wear of a royal personage or a celebrity. Early illustrations of kirīṭa are like inverted baskets, flat and broad at the base, and gradually becoming narrower until it reaches the crest- jewel (śikhā-maṇi). The resemblance of this to the superstructure (śikhara) on top of the sanctum in a temple is marked.

The kirīṭa may be plain, like a conical cap, as it is usually represented in the Pallava icons, or decorated with fine designs and studded with precious stones. The top of the kirīṭa-makuṭa is dome-shaped, surmounted by a jewel (called śikhā-maṇi or sometimes chūḍāmaṇi).

KIRĪṬA-M(A)UKUṬA

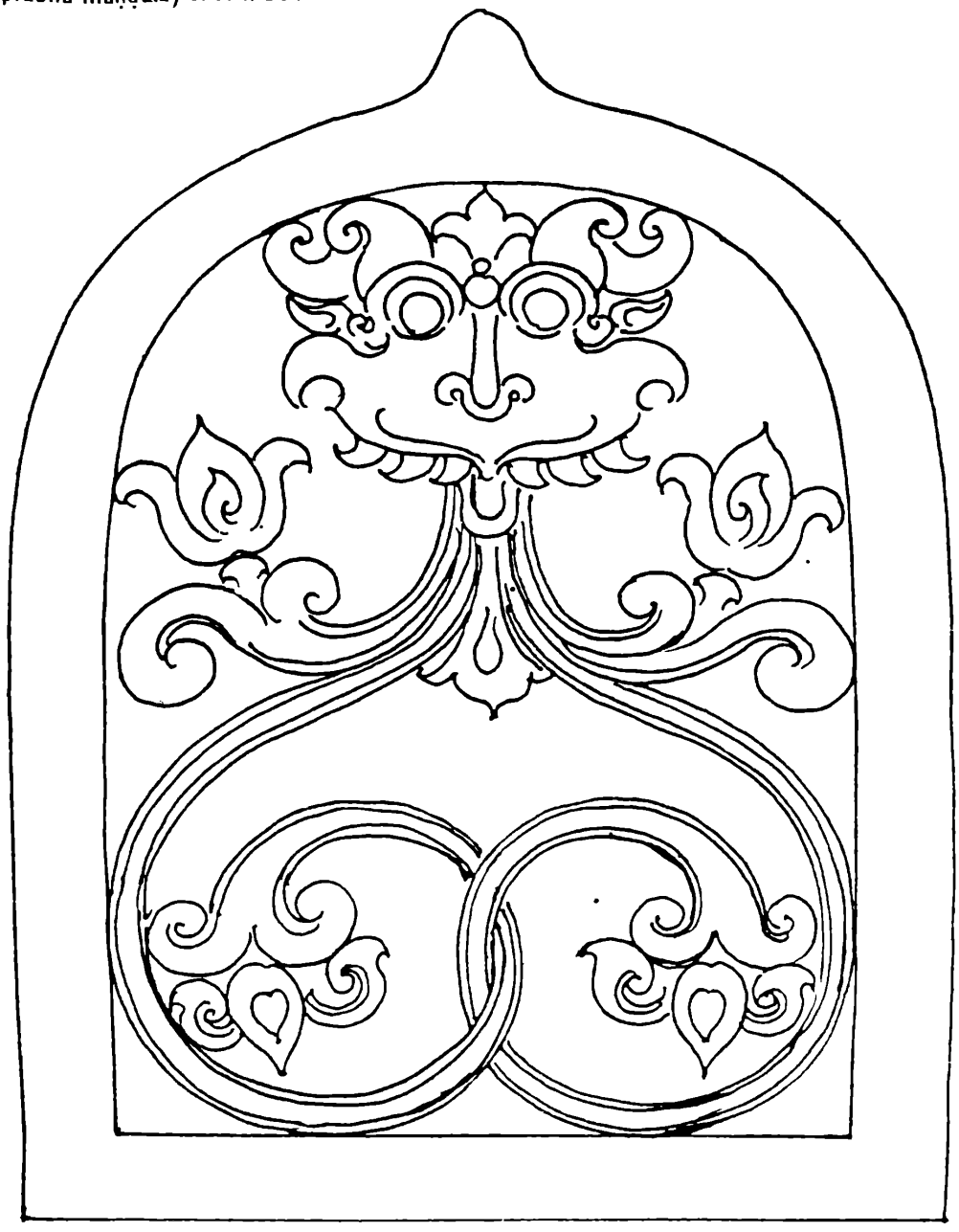
(See KĪRĪṬA)

KISHKU

A measure described as the length of the fore-arm, span (hasta), cubit (vitasti), or a measure of twelve aṅgulas (see AṄGULA).

KĪRTI-MUKHA

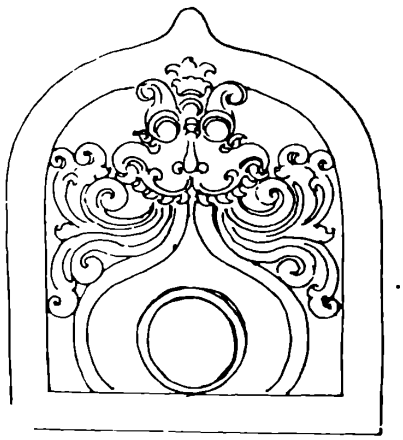
The main member of the ornamental arch (prabhāvalī or prabhā-maṇḍala) shown behind the icons meant for worship; it is a popular and ancient device. Its employment in sculpture dates back to the second century A.D., and includes Buddhist deities. It is a stylised



leonine face shown with protruding eyes, open mouth with fierce fangs at the sides, and tongue lolling out. From its jaws on either side of the tongue issue forth mythical crocodiles (makaras), chains of pearls and garlands of flowers.

The origin of this motif is uncertain, and the significance of the expression 'kīrti-mukha' (which means "the face of glory ") is also not very clear.

But a story in *Padma-purāṇa* (uttara-khaṇḍa, Ch. 50) mentions that Kīrti-mukha was a member of Śiva's retinue (gaṇa). It had a grotesque body with three faces, three legs, seven arms and three tails. The same text gives another story involving Kīrti-mukha



The wicked asura, Jālandhara by name, fell in love with Pārvati, and sent his emissary Rāhu to Śiva demanding Pārvati. Śiva became furious and from his matted locks of hair Kīrti-mukha flashed forth and began devouring Rāhu. Rāhu got panicky and begged Śiva to forgive him, for he was only an emissary (dūta). Śiva saw his point, and asked Kīrti-mukha not to harm Rāhu. But the curious and ferocious monster had an insatiable hunger, and Śiva asked it to devour itself. Obedient to the command of its master, it consumed its own body, and only the head remained. The mouth wide open could not possibly swallow the head in which the mouth was located. Śiva was pleased with the obedience of his gaṇa, and bestowed a boon on this bodiless head of the monster that it should be represented and worshipped in all temples along with the icons (see PRABHĀVALI).

KUKKUṬA

The wild cock with a flaming crest, symbolizing a fire-brand or flames of fire, is the emblem of Kārtikeya (see KĀRTIKEYA). It is usual to represent Kārtikeya holding a cock in one of hands on the left side, or holding a banner (patāka) on which the cock's figure is painted. Kukkuṭa is also the name of one of the mother-goddesses in the retinue of this god.

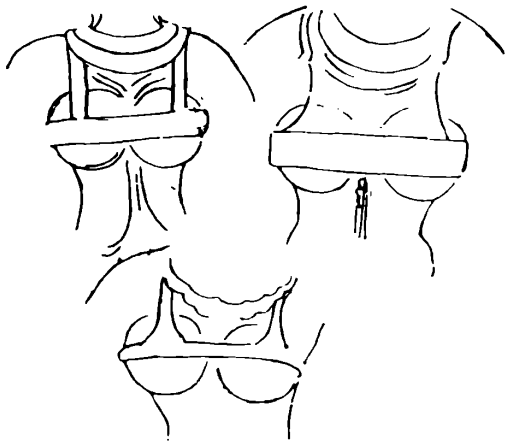
Kukkuṭa, also called 'charaṇāyudha'(" one whose legs are its weapons"), is also personified as a deity: with neck and legs adorned with all ornaments (sarvālaṅkṛti-dīpti-kaṇṭha-charaṇah), with golden coloured body (hemābha-deha-dyutih), exceedingly clever in flapping the wings (paksha-dvandva-vidhūnanetikuśalah), with pale red crest resembling the lotus in Gaurī's hand (Gaurī-hasta-saroja-go-ruṇa-śikhah)and bright red beak (raktam chañchu-puṭam).

Kukkuṭa is the name of one of the eight attendant door-guardians (ashṭa-pratīhāra-dvāra-pālakas)of the temple of chaṇḍika. He is stationed on the left side of the western entrance, carrying in his four hands staff (daṇḍa), gesture of protection (abhaya), vajra and the gesture of warning (tarjanī).

Kukkuṭa is the vehicle of Padmāvatī (see PADMAVĀVATĪ) who is the yakshiṇi of the twenty-third tīrthaṅkara, Pārśvanātha, in the Jaina pantheon (cf, *Rūpa-maṇḍana*, ch.6,21, 'Padmā kukkuṭasthā').

KUCHA-BANDHA

Breast-band of different types used in feminine icons.

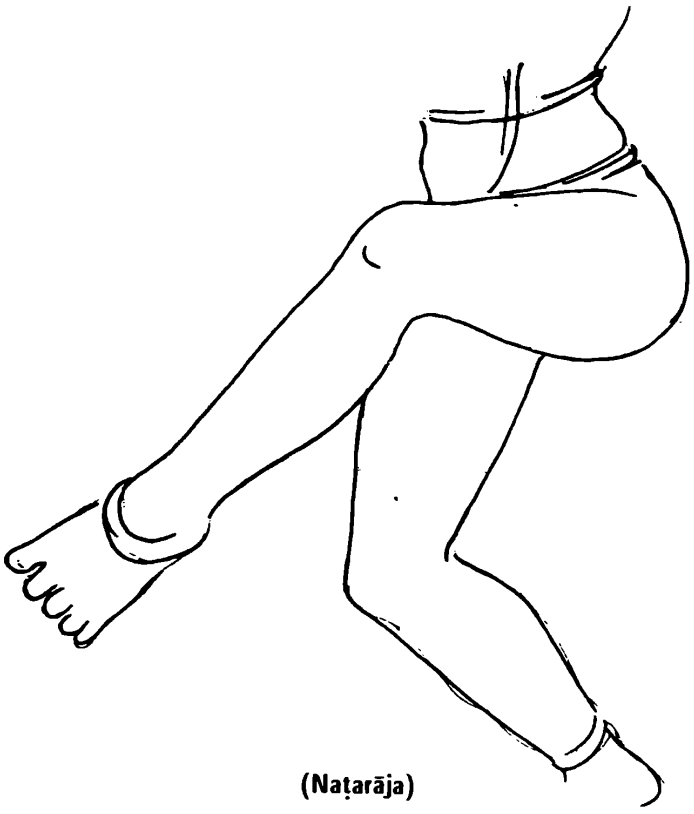


KUJA

The Indian planet Mars (also called Maṅgala or Aṅgāraka), regarded to be the offspring of Earth (Kuja, Bhauma), and a progeny of the race of Bhāradvāja. For details see AṄGĀRAKA.

KUÑCHITA-PĀDA

Name of Śiva as a dancer, because both his legs are



(Naṭarāja)

(Kālī, Śiva and Kṛshṇa)

bent (kuñchita) in some dance poses.

KUṬṬI-CHĀTTA

The 'young śāsta' is a popular folk deity in South India, especially in Tamiḷ Nāḍu and Kerala. He is represented as riding a buffalo and as two-armed, carrying a

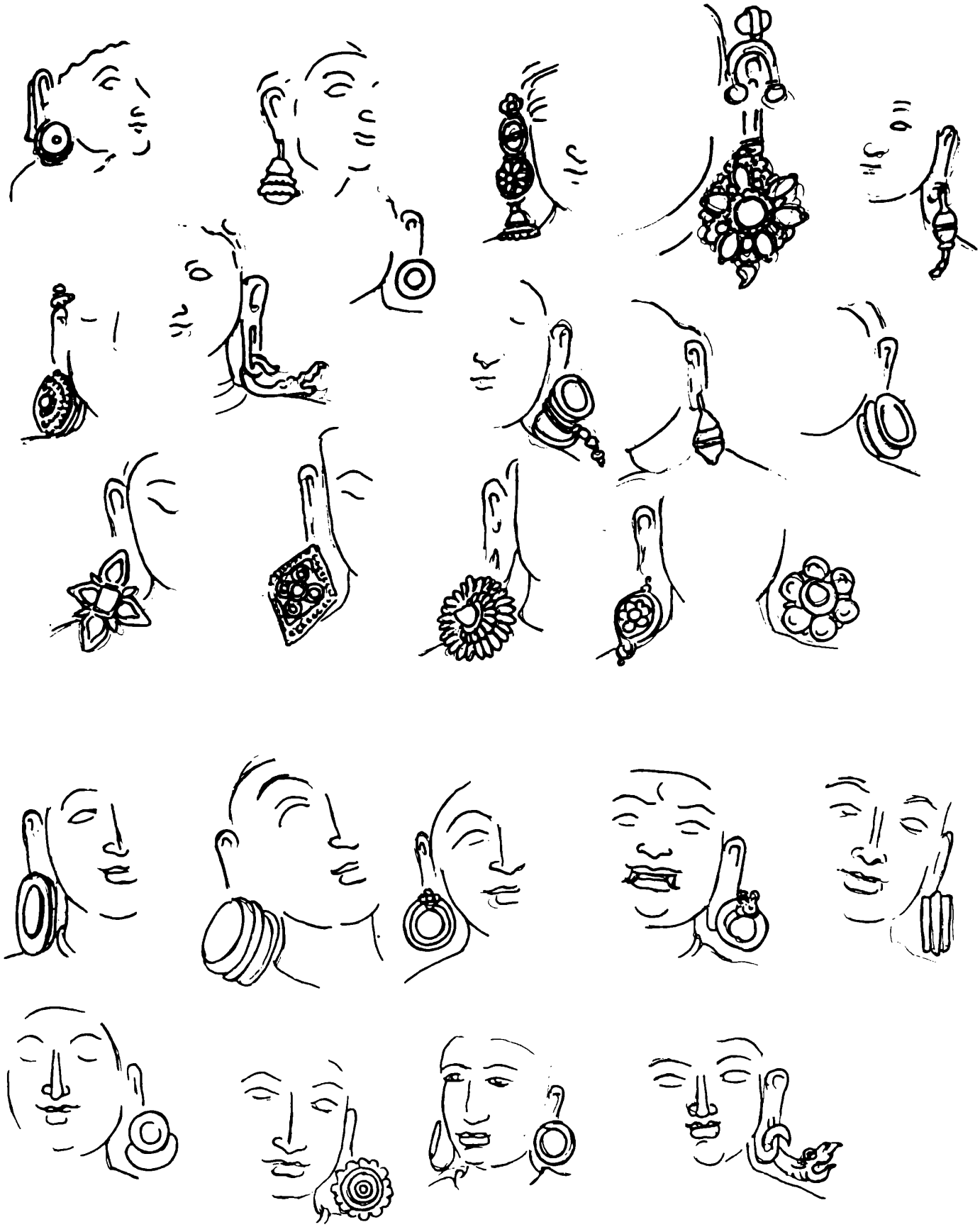
cudgel or sword in his right hand, and holding a bowl in the left. His most celebrated shrine is at Avanagoḍe in Kerala. His help is frequently invoked by magicians and sorcerers; and all untoward happenings and intriguing episodes are ascribed to this spirit. He is a cultic object of worship, and is the central figure in occult rituals involving possession and dance.

KUṬHĀRA

A hatchet or axe held in the hand of some fierce forms of Śiva, especially Bhairava with multiple hands.

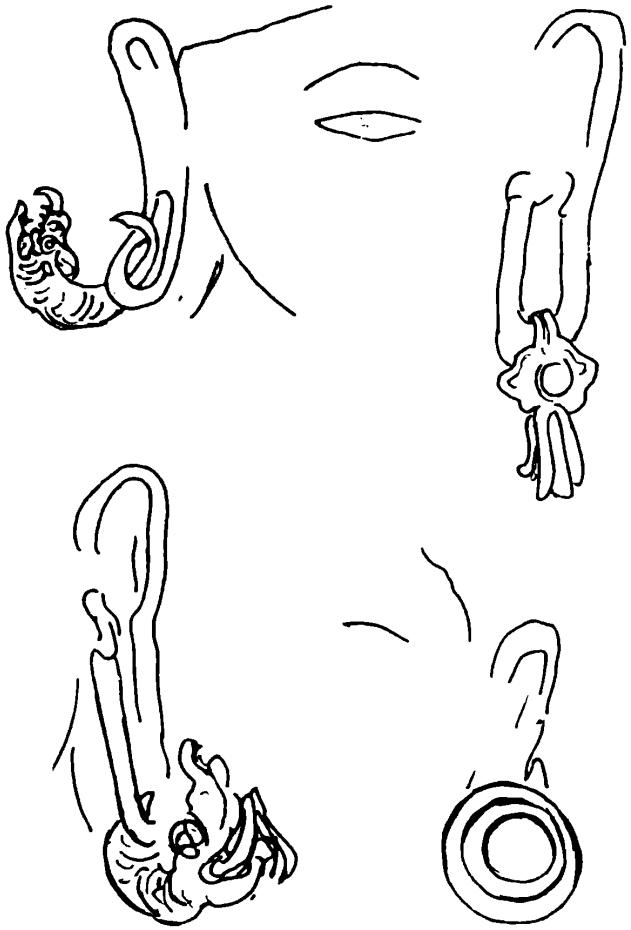
KUṆḌALA

Literally meaning 'circular ornament', 'valaya', it is however more specifically an ear-ring, ear-drop or pendent, (sometimes also called Karṇa-kuṇḍala) or ear-piece of any shape. Sculptural representations illustrate many types of ear-ornaments, most of them having round shape, and hence answering correctly to the original meaning of kuṇḍala: kāñchana-kuṇḍala (made of pure gold), ratna-kuṇḍala (inset with jewels), tāṭaṅka or chakra-kuṇḍala (wheel-shaped), maṇi-kuṇḍala (set with precious stones), trikarṇa (three circular rings joined together), karṇa-pūra (a round ear-drop), patra-kuṇḍala



KUṆḌALA

(shaped like a leaf), simha-kuṇḍala (round in shape, but with the head of a lion in the centre), śaṅkha-patra-kuṇḍala (carved out of a piece of conch), kamala-kundala (shaped like a lotus flower), sarpa-kuṇḍala (shaped like a coiled serpent), vṛtta-kuṇḍala (round shaped), karṇa-vaḷaya (circular ear-drop), makara-(or nakra)-kuṇḍala (shaped like the mythical crocodile), matsya-kuṇḍala (shaped like a fish), śiśu-kuṇḍala (with a design of ba-



bies), and preta-kuṇḍala (with a corpse inserted in the ear-lobe).

The last two unusual varieties of ear-ornaments are to be seen in fierce forms of gods and goddesses like Kālī, Bhairava, Pratyaṅgira, and Aghora. Sarpa-kuṇḍalas are worn by Śiva, Bhairava and Gaṇeśa. Normally, the icons of goddesses are shown as wearing Vṛtta-kuṇḍala, Kamala-kuṇḍala, Tāṭanka and Trikarṇa. Images of Vishṇu have makara-kuṇḍalas . Śiva often has two dissimilar ear-pieces, karṇa-kuṇḍala on the left ear and makara-kuṇḍala on the right ear.

KUṆḌIKA

Small water-vessel, with a round belly and narrow

mouth, held in the hands of Brahmā, Sarasvatī or sages.

KUṆḌODARA

Pot-bellied goblin (bhūta), who accompanies Śiva as Bhikshāṭana-mūrti or Kaṅkāla-mūrti (see ŚIVA, KAṆKĀLA-MŪRTI, BHIKSHĀṬANA-MŪRTI). Stand-

(accompanying Bhikshāṭana-mūrti)

ing, or seen as moving, on the left side of Śiva, he carries a platter on his head for the alms collected to be put in. The figure is two-armed, short, squatty, and has fangs in his mouth.

KUNTA

A lance or spear with thorns on the staff, carried in

the hands of multi-armed gods and goddesses, especially those represented as fighting with asuras.

KUNTHU-NĀTHA

Also called Kuntha-nātha, he is one of the twenty-four tīrthaṅkaras of the Jaina pantheon, the seventeenth. He was born in Gaja-pura as the son of the king Śūra-sena and Śrī-kānta-devī. His birth constellation is Kṛttikā and zodiac sign taurus (vṛsha). He obtained omniscience while meditating under the Tilaka-tree. His body-colour is golden, and his emblem goat (chāga). His chauri-bearer is the chieftain Kuṇāla. His chief disciple (gaṇa-dhara) is Svayaṁbhu. The name of his yaksha is Gandharva, and of his yakshiṇī Jayā (or Vijaya according to Digaṁbara tradition) or Bālā or Achyutā (according to Śvetāṁbara tradition). (see GANDHARVA and BĀLĀ).

KUBERA

Also known as Vaiśravaṇa, Dhanada, Nidhi-pati, Kubera is the guardian spirit of the northern direction, master of the riches and lord of the yakshas and kinnaras (hence called Kinnareśa, Yakshādhipathi). His images are among the earliest specimens of icons for worship in the country, and his cult has been popular in Hinduism, Jainism and Buddhism.

(Govt, Museum, Mathurā)

The expression Kubera (or its variant form Kupira) is of uncertain origin. It has been suggested that the word means that which 'covers' (from root 'kub') (Hopkins), or the hero that dominates the earth (ku-vīra, kuṁviśeshena īrayati) (Cunningham). The purāṇic legends explain that the word refers to his deformed body (kutsitam beram śarīram yasya), which was a result of Devī's curse.

According to the *Bhāgavata-purāṇa* (10, 9-10), he was the son of the sage Viśravas (who was the son of Pulastya, who in turn was the son of Brahmā, and his wife Deva-varṇinī or Ilabilā). Viśravas had his hermitage in Avantī on the banks of the river Narmadā, and Kubera was born in this hermitage. Kubera's wife is Ṛddhi (or Bhadrā), from whom he had two sons Nalakūbara (who was reborn as Yamalārjuna during Kṛshṇa's career on earth) and Maṇigrīva. *Vāyu-purāṇa* knows of another son to Kubera, Pañchika (or Pañchālika) by name, who was a devotee of Śiva. While the latter was engaged in austerities on mount Kailāsa subsequent to the death of Satī this Pañchika served him. It is said that when Śiva suffered as a result of Kāma striking him with flower-arrows, Pañchika transferred the suffering to himself and became smitten with love.

Kubera was originally the guardian of the northern direction, the friend of Śiva, lord of rākshasās and thus malefic in character. He ruled over Laṁkā, and enjoyed a delightful chariot named Pushpaka. All these were gifts of Brahmā to him . But his cousins, Rāvaṇa and Kuṁbhakarṇa, seized this chariot, and drove him out of Laṁkā. Kubera's father Viśravas had also three rākshasa consorts: Pushpotkaṭa (from whom he got Rāvaṇa and Kuṁbhakarṇa as sons), Rākā (from whom were born Khara and Śūrpanakhā) and Mālinī (who was the mother of Vibhīshaṇa). Kubera's early carreer was thus closely connected with the rākshasas; and *Mahābhārata* (3, 158, 57) mentions a rākshasa, Maṇimat by name, who was a friend of Kubera. *Āśvalāyana-śrauta-sūtra* makes him the overlord of raw-flesh-consuming goblins (piśāchas); and *Śāṅkhāyana-gṛhya-sūtra* associates him with Īśāna. He ruled over Laṁkā, which was the city built by the divine architect Maya for Indra on top of the mountain, Trikūṭa, in the midst of the southern sea.

After leaving Laṁkā, he is said to have performed penance at the confluence of the rivers Kāveri and Narmadā (the present Oṁkāreśvara near Khaṇḍwā in Madhya-Pradesh), and was made the lord of yakshas by

Śiva (according to a story in *Padma-purāṇa*). Śiva bestowed upon him lordship over the yakshas and residence in Kailāsa. The celestial architect Viśvakarmā built for him a palace in a lovely garden known as Chitra-ratha, which contained the wish-fulfilling tree (kalpa-vṛksha). It was in this garden that he was consecrated as the lord of riches (dhana-pati, vitteśa), and the master of the eight treasures ('nidhis', viz. Padma, Mahā-padma, Makara, Kacchapa, Kumuda, Śaṁkha, Nīla and Nandana). His palace was on the banks of the sacred Alanka-nandā river in the Himālayan heights. The city in which he lived and ruled over the yakshas was Alakā, and his palace was known as Mahodaya.

He was distinguished by the possession of a mace (gadā) which was made of nails and thorns (bahu-kaṇṭaka). The earliest iconographic description of Kubera, however, is in the 'pariśishṭa' to *Āśvalāyana-gṛhya-sūtra:* he is described as golden-coloured in body,riding a horse, and carrying in his hands a spear (śūla) and dart (śara). He is the lord of riches (nidhi). *Vishṇu-dharmottara* (Ch. 53) contains a more detailed account of his form and nature. He has a round and protruding belly (laṁbodara), moustache and beard (śmaśru-dhāri), and two fangs in his mouth sticking out (dve daṁshṭre mukhe tasya), signifying in his malevalent and benevolent nature (nigrahānugraha). He is said to wear the garments which are customary in the northern areas (udīchya-vesha), and also a coat-of- mail (kavachī). He is four-armed, carrying in his right hands mace (gadā) and śakti and in his left a jewel-pot (ratna-pātra) and a pot of riches.

He is seated, and on his left lap sits his two-armed consort Ṛddhi, who has her right hand behind his back, embracing him, and carrying a jewel-pot in her left hand. At the feet of Kubera are the two treasures ('śaṁkha-padmau nidhī'). Kubera's left eye has a tawny hue (vāma-piṅgala-lochanah), which is explained in another text as due to the curse of Pārvatī. Kubera looked at Pārvatī with lust , and Pārvatī cursed him to become blind. Later she mitigated the severity of the curse by making one of his eyes tawny (piṅgalāksha or eka-piṅgala) to remind him of his act of impropriety.

Rūpa-maṇḍana, which also provides Kubera with four arms, prescribes mace (gadā), treasures (nidhi), citrus fruit (mātuliṅga) and pot (kuṁbha). *Aṁśumadbheda* and *Suprabheda*, however, make him two-armed, holding a club in one hand (according to the latter text), or showing the gestures of protection (abhaya) and boon-bestowal (varada) (according to the former text). Both the texts describe him as having a fierce and powerful appearance ('bhūtākāram mahābalam').

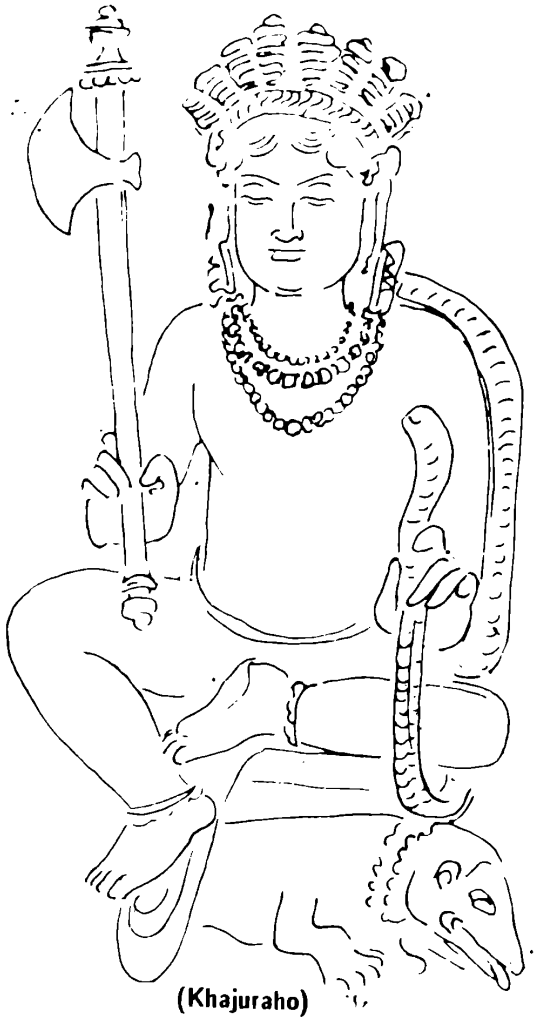
(Lus Nanpo)
(Tibetan Xylograph)

Texts differ regarding his vehicle (vāhana): man (nara-vāhana, according to *Pūrva-Bṛhat-saṁhitā* and *Rūpamaṇḍana*),elephant (gajārūḍha according to a variant reading of the last text), horse (according to *Āśvlāyana-śrautasūtram*), ram (according to *Aṁśumadbheda*), and chariot drawn by men according to *Śilpa-ratna*). About the manner of his sitting, texts prescribe bhadrāsana (squatting with both legs tucked up), pralaṁba-pādāsana (both legs dangling) or lalitāsana (seated at ease on a couch). Among what he is said to carry in his hands are cup of wine, goblet or purse of money, vessel filled with nectar, mongoose(held by its neck), lotus, staff, and pomengranate (bīja-pūra).

He is given elaborate and decorated head-dress (ushṇīsha). When he wears a tall crown, it should, according to *Bṛhat-saṁhitā*, incline slightly to the left (pārśva-mauli). He is also well adorned with necklaces (hāra), ear-rings (kuṇḍala), armlets (keyūra), wrist-lets (kaṅkaṇa), and white garments (sitāṁbara). *Śilpa-ratna* and *Matsya-purāṇa* prescribe that Kubera should be sorrounded by 'eight treasures' (ashṭa-nidhi) and the class of beings known as guhyakas.

In the tāntrik lore, he is pictured as a corpulent dwarf (tundila), with extremely short arms and legs (kharva-

(gilt, copper)
(Calcutta Art Gallery)



(Khajuraho)

kara-pāda), seated on a jewel-throne under the banyan tree (vaṭādhastād-ratna-pīṭhopavishṭa). He is two-armed and carries a gold pot with riches (dhana-pūrṇa-svarṇa-kumbha)and a vessel full of jewels (ratna-karaṇḍaka) He has a smile on his face (susmitānana) (cf. *Mantra-mahodadhi*, ch 9).

Kubera is regarded as the yaksha of the nineteentn tīrthaṅkara Mallinātha. The Jain texts describe that his body colour is like that of a rainbow ('indrāyudha-dhyuti', 'surendra-chāpa-sadṛśa'),that he is four faced (chatur-mukha) and that he rides on an elephant. Hemachandra gives him eight hands, carrying the gesture of boon-bestowal (varada), axe (paraśu), spear (śūla) and the gesture of protection (abhaya) (on the right side), śakti, club (mudgara) pomegranate fruit (bījapūra) and rosary (aksha-mālā). The Digambara texts, which also provide him with four faces and eight arms, prescribe fruit (phala), bow (dhanus) cudgel (daṇḍa), lotus (padma), axe (paraśu), noose (pāśa) and gesture of boon bestowal (vara-prada)in his hands.

Kubera has been included in the Mahāyāna Buddhist pantheon, and his representation is quite frequent in Tibet. According to *Nishpanna-yogāvalī*, he resides in the northern region, he is deep yellow in his body-colour (su-pīta), and is two-armed, carrying goad (aṅkuśa) and mace (gadā): man (nara) is his vehicle (vāhana).

KUMĀRA(-SVĀMI)

One of the names of Kārtikeya, which highlights his early adolescence, when he killed the asuras like Tāraka and secured the welfare of gods and human beings. See KĀRTIKEYA for details.

Kumāra is one of the early names of this god, for there is an inscriptional evidence of a place set apart for him ("kāritoyam-kumara-sthānam") by Kadambareśvara-dāsa, a king in Abbottabad (Inttazara District, now in Pakistan) in the third century A.D.

Bṛhat-saṁhitā(58,41) prescribes that Skanda should be represented as boyish in appearance (kumāra-rūpah), holding a spear (śakti-dharah) and having peacock as his banner (barhi-ketuh). *Vishṇu dharmottara-purāṇa* (3, 77, 3-5) describes Kumāra as six-headed, riding on a peacock and holding in his right hands cock (kukkuṭa) and bell and in his left hands banner of victory (vaijayantī-patākā) and śakti.

But later iconographic specification of Kumāra as one of the forms of this god, provides for a single head (eka-vaktra) and four arms (chaturbhuja). He carries in the right hands, according to *Kumāra-tantra*, sharp

spear (niśita-śakti) and sword (asi) and in the left hands the cock that is dear to him (abhimata-kukkuṭa) and shield (kheṭaka). *Srī-tattva-nidhi* provides the gesture of protection (abhaya) and śakti in his right hands and the gesture of boon-bestowal (varada) and vajra in his left hands. This text also describes him as a boy in appearance ('bāla svarūpakam'), red-complexioned (rakta-varṇa) and wearing round his neck a garland of lotus flowers (padma-pushpa-dhara). According to *Kumāra-tantra*, he is engaged in bestowing welfare on his devotees (kalyāṇa-dāna-nirata).

Kumāra is included in the Jaina pantheon as the yaksha of the twelfth tīrthaṅkara, Vāsu-pūjya. He is in the Digaṁbara tradition white (śvetā) in body colour, good looking (surūpa), three-headed (tri-mukha) and six-armed (shaḍbhuja), carrying the gesture of boon-bestowal (ishṭa-dāna), mace (gadā) and dart (bhabhrū) in his right hands, and bow (dhanus), mangoose (nakula) and fruit (phala) in his left hands; and he rides a swan (haṁsa-ratha). The Śvetāṁbara texts provide bull as his vehicle (vṛisha-yāna) and four hands carrying citrus (mātuliṅga) and mace (gadā) in his right hands, and mangoose (nakula) and rosary (aksha-sūtra) in his left hands; some texts substitute mace and rosary with arrow (śara) and bow (dhanus).

KUMĀRĪ

The form of the Mother-goddess as a young girl. According to *Kubjikā-tantra* (7th paṭala), beginning with the fifth year till the twelfth, the form is known as Kumārī and will manifest fully the nature of the mother-goddess('pañchamābdāt samārabhya yāvaddvādaśa-vārshikī, kumārī sā bhaved devī nijarūpa-prakāśinī'). Texts like the Yāmalas and *Yoginī-tantra*, prescribe that actual girls answering to the description of Kumārī must be worshipped, regardless of the caste to which they belong ('jāti-bhedo no kartavyah kumārī-pūjane'). But while worshipping, there is an iconographic projection. Kumārī is to be visualised as white in complexion, like conch, kunda flower or moon (śaṁkha-kundendu-dhavalam), two-armed, showing gestures of protection and boon-bestowal (dvibhujām varadābhayām), well-bedecked with numerous ornaments, smiling sweetly (chāruhāsām), and with heart filled with great delight (mahānanda-hṛdayā); she is to be regarded as young in years (bāla-rūpa) but as a great beauty (trailokya-sundarī) (cf. *Mantra-mahārṇava*, 14, 3).

She is regarded as a yoginī, and as the supreme goddess (parā-devatā). She is identified with Śuklā-saraswatī, Chaṇḍikā, Kubjikā, and Vāgvādinī.

KUMUDA

Water-lily, white in colour, blossoming at the sight of moon.

One of the eight retinue-gods (parivāra-devatā) in a Vishṇu temple to be set up in the 'vimāna', the 'dhvaja', inside the 'toraṇa', the first and third enclosures (āvaraṇa). He is counted as the first of the eight, and located in the East. These eight retinue-gods (viz. Kumuda, Kumudāksha, Puṇḍarīka, Vāmana, Śaṅka-karṇa, Sarpanetra, Sumukha and Supratishṭhita) are regarded as lords of spirits (bhūta-pati or bhūteśa), and are located in the eight directions. They are all represented as two-armed (dvi-bhuja), with glistening tusks (sa-daṁshṭra), and round-eyes (vṛtta-chakshu). They carry cudgel (daṇḍa) in one of their hands. They are giant-bodied (bṛhat-kāyā) and fierce-looking (bhayaṅkarā), but well adorned with crown and other ornaments (alaṅkṛtāh, mukuṭādi-vibhūshitāh). (cf. *Nāradīya-saṁhitā, 13, 335-* vibhūshitah) (cf. *Nāradīya-Saṁhitā*, (see PARIVĀRA-DEVATĀ). They differ in their physical complexions. Kumuda is of pale red (aruṇa) colour.

KUMUDĀKSHA

One of the eight retinue gods (parivāra-devatā) in a Vishṇu temple, he is located in the south-eastern direction (āgneya). He is two-armed and his body-colour resembles the flames of fire (agnyābha). (see PARIVĀRA-DEVATĀ and KUMUDA)

KUMBHA

Water-pitcher or pot, made of clay or metal (preferably gold) used especially in temples to collect consecreated water for bathing icons.

KUMBHA-YONI

One of the names of sage Agastya, who is reputed to have taken birth in a pot (into which the semen of Mitrā-Varuṇa was cast) (see AGASTYA).

KURUKULLĀ

A goddess probably of folk origin and involved in magical rites, she became an important goddess in the middle ages, worshipped specifically by traders and travellers who sailed to other countries. She was identified as a form of Durgā, and her place in Mahāyāna Buddhist pantheon was high. Ther are numerous *sādhanās* for her; and she became popular in Tibet and China.

The origin of the name is not certain. Kurukullā is explained as the name of the mountain on which she re-

(bronze)

sides. Kuru-kulyā is explained as a water-route (kulya) near Kuśīnagara (where the Buddha passed away) in Uttar pradesh, on the banks of which this cult of the local Kālī as Kurukulyā may have first taken root. It is said that the Buddha himself worshipped her and recommended her worship to his disciples.

In the tāntrik lore of the Śāktas, Kurukullā is described as greenish dark in complexion (tamālaśyāmalākāra), as wearing a bodice which is dark in colour(śyāma kañchuka-dhāriṇī) and as enjoying wine and meat(ullasan-madhu-māṁsalā). She is the chief of all boats and rafts (naukeśvarī) and is imagined as seated on a boat of jewels (maṇi-nauka). She has one face and two arms,carrying jewel(ratna) and rudder(aritra) in her hands (cf.*Lalitopākhyāna*).

In Mahāyāna Buddhism, particularly in Vajrayāna, she figures in many iconic forms. She is two-armed (when she is called Śukla–Karukullā), four-armed (in four forms as Tārodbhava-kurukullā, Uḍḍīyāna-kurukullā, Hevajra-krama-kurukullā and Kalpakta-kurukullā) or eight armed (Ashṭa-bhuja-kurukullā).The first two forms are frequently represented in metallic icons in Eastern India,in Tibet and in China.

The two-armed Kurukullā is white in body-colour, one-faced and three-eyed. She carries rosary (mālā) in her right hand and a bowl of nectar and blue lotus (utpalāmṛta-kuṇḍi) in her left hand. She wears on her head the matted hair done up as a crown, decorated with flowers of various kinds and adorned by a small icon of the bodhisattva, Amitābha (whose emanation she is). She is amorous in her expression (śṛṅgāra -rasopetā) and full of tender mercy (karuṇārdra-chittā): nectar seems to flow out of her body (sravad-amṛta-vigrahā). Her head is slightly inclined to her right side, her gaze settled on the rosary which her right hand holds (kiṅchit-savya-pāṇi-pallava-sthāksha-sūtram- ālokamānā). She is bedecked with all ornaments and she is seated upon a lotus which is white like the ocean of milk (kshīrāmbodhi-śveta-varṇābja-sthā).

Her distinguishing feature is the employment of the 'ashṭa-nāga' (eight serpents) as her decorations: Ananta for tying up the braids of her hair, Vāsuki as her necklace, Takshaka as her ear-ring, Karkoṭaka as her sacred cord, Padma as her girdle, Mahā-padma as her anklet, Śaṁkha-pāla as her bracelet, and Kulika as her armlet. These serpents have their own colours, which render the form of the goddess variegated and impressive: blue (nīlā), milk-white (pīyusha-varṇa), red (rakta), grass-green (dūrvā-śyāma), white (śukla), lotus-stalk hue (mṛṇāla), yellow (pīta), and smoky grey (dhūmābhravat) respectively.

The four-armed Tārodbhava-Kurukkullā is youthful, amorous and red-complexioned, and wears red garments. In her hair on top of the head are stuck five skulls; she has fangs in her mouth, and the tongue is stretched out. In her four hands she carries the gesture of protection (abhaya), dart (śara), bow (dhanus) and red lotus (padma). She sits in vajra-paryaṅka posture (see PARYĀṄKŚANA)

(bronze)

(old Mysore drawing)

upon the god of love (viz. Kāma) and his consort (viz. Rati). She has a smile on her face.

The Uḍḍiyāna-Kurukullā, who is also red-complexioned, four-armed, is fierce in aspect, with terrible fangs in her mouth and her hair standing upright like flames of fire.

(Calcutta Art Gallery)

She wears on her loins tiger-skin, and is seated in the ardha-paryaṅka posture (see ARDHA-PARYAṄKA) upon a corpse (preta). With two of her hands she is shooting an arrow (held in her left hand),through a bow (in her right hand). In the other two hands, she carries a goad made of flowers and a red lotus. She is three-eyed, and her eyes are red and round.

(bronze)
(Orissa)

The eight-armed Kurukullā, is also visualised in the sun in the form of a lotus with eight red petals (raktāshṭa-dala-padma sūrye). She is red in complexion, and sits in vajra-paryaṅka posture. Two of her hands are joined in the gesture of conquering the three worlds (trailokya-vijaya-mudrā) (see MUDRĀ). The other six hands carry goad (aṅkuśa), dart (bāṇa), gesture of boon-bestowal (varada), noose (pāśa), bow (dhanus) and blue lotus (utpala).

KULA-SUNDARĪ

The form of the mother-goddess, known also as Bālā, is one of the ten Mahā-vidyās (see DAŚA-MAHĀ-VIDYĀ). According to *Śrī-tattva-nidhi*, she is red in complexion (like the rising sun, 'bālāditya-

nibhāruṇā'), three-eyed and well-bedecked with all ornaments ('akhilāṅga-bhūshaṇa-dharā'). She wears on her crown crescent moon ('bālendu-chūḍā'), and she has a pleasant countenance (su-smitā). She is four-armed, and carries in her two upper hands rosary (mālā), and scripture (pustaka), the normal hands showing the gestures of boon-bestowal (abhīshṭa) and protection (abhaya).

Kula-sundarī (otherwise called Kaulinī) is also one of the sixteen Nityā-divinities (or vāg-devatās), located in the south-eastern corner of the seventh enclosure (sarva-roga-hara) of Srī-Chakra (see ŚRĪ-CHAKRA).

KULIKA

One of the eight celebrated serpents (see ASHṬA-NĀGA); and its residence, according to *Bhāgavata* (5,24,31), is Pātāla, where Vāsuki is the chieftain of the great serpents(mahā-bhoginah) like Śaṁkha, Kulika, Mahā-śaṁkha, Śveta, Dhanañjaya, Dhṛtarāshṭra, Śaṁkha-chūḍa, Kambaḷa, Aśvatara and Devadatta. Hemādri's account of its iconography includes crescent moon on his head (ardha-chandra-mauli) and complexion like the dark smoke of fire (jvālā-dhūma-sama-prabhā).

KULIŚA

The characteristic weapon of Indra, it is also called Vajra (see VAJRA). The weapon is also seen in the hands of Indrāṇi, Kārtikeya, Bhairava, and some forms of Devī.

KULIŚĀṄKUŚĀ

Otherwise called Vajrāṅkuśā, she is one of the sixteen vidyā-devatās of the Jaina pantheon. She is also regarded as the Śāsana-devatā of the tīrthaṅkara Ananta-nātha. She is golden coloured and four-armed, carrying according to one account the gesture of boon-bestowal (vara), discus (chakra), goad (aṅkuśa) and pomegranate (bījapūra), or according to another account sword, vajra, shield and spear. She rides an elephant.

KULOTTĪRṆA-YOGINĪ

A class of ten yoginīs (sarva-siddhi-pradā, sarva-sampat-pradā, sarva-priyaṅkarī, sarva-mangalā, sarva-kāma-pradā, sarva-duhkha-nivāriṇī, sarvāṅga-sundarī and sarva-saubhāgya-dayiṇī) who attend on Lalitā in Śrī-Chakra (see ŚRĪ-CHAKRA). They are also minor forms of the mother-goddess,and each of them is represented with four arms, carrying mace (gadā), bell (ghaṇṭā-maṇi), axe (paraśu) and noose (pāśa). They are crystalline in complexion (sphaṭika-saṁkāśa), and fierce in the face with knitted eye-brows (bhrukuṭi-kuṭilānanā), for they are indignant with the foes of the gods and of the good folk.

KUSUMA

Also called Pushpa, he is the yaksha of the sixth tīrthaṅkara, Padma-prabha. He is dark blue (nīla, śyāmāṅga) in body-complexion and rides on an antelope (kuraṅga-vāhana, mṛgādhi-rūḍha). Four-armed, he carries the gesture of boon-bestowal, spear (kunta), shield (kheṭa) and the gesture of protection in the Digaṁbara tradition; or fruit (phala), gesture of protection (abhaya), mangoose (nakula) and rosary in the Śvetāṁbara tradition.

KŪRCHA

Also called Kūrpa, it is the midpoint between the eye-brows (bhruvormadhya); the name Kūrcha is also applied to beard and moustache.

KŪRMA

'Tortoise' (kacchapa, Kūrma), is connected with the Sun (āditya) in *Atharva-veda* (13, 3, 10 and 17, 1, 28) and *Śatapatha-brāhmaṇa* (7, 5, 6); and symbolizes the life-sap of the universe. One of the avatāras of Vishṇu (see AVATĀRA), it is the form assumed by him in order to provide the firm ground for the mountain Mandara in the midst of the ocean. The context given in the purāṇas is the churning of the ocean by the devas and asuras to obtain ambrosia (amṛta), during the first of the aeons (viz. Satya-yuga) (cf.*Bhāgavata*, 8, 7, 10). (see VISHṆU).

Iconographically, the form is either entirely that of a tortoise or the lower part only being represented as a tortoise and the upper part being that of Vishṇu carrying in the right hand, a mace (gadā) and in the left, conch (saṁkha).

The tortoise is the vehicle or emblem (lāñchhana) of the twentieth tīrthaṅkara Muni-Suvrata (according to the Digaṁbara tradition, Muni according to the Śvetāṁbara tradition) of the Jaina pantheon. Dharaṇa, the yaksha of the tīrthaṅkara Pārśvanātha, has tortoise as his vehicle (kūrma-ratha).

KŪSHMAṆḌA

A class of attendants of Śiva (śiva-gaṇa), who have bloated bodies resembling pumpkin (cf.*Bhāgavata*, 2,6,42). They are associated with spirits, goblins, and genie like bhūta, preta,piśācha, yādo-mṛga, vināyaka and yātu.

KŪSHMĀṆḌA-DURGĀ

A form of Durgā (see DURGĀ) who, according to *Śrī-tattva-nidhi* is four-armed and carries in one of her hands a pot filled with liquor (surā-sampūrṇa-kalaśa) or with blood (rudhirāplutam eva vā). It is counted among the nine forms of the mother-goddess (see NAVA-DURGĀ).

KŪSHMĀṆḌĀ

Or Kūshmāṇḍinī, is a form of Durgā (see DURGĀ) or Mother–goddess (Ambikā), so called because she is said to be fond of pumpkin-offering (kūshmāṇḍa-bali).

YAKSHIṆI
(from Chāvuṇḍa-rāya basadi)
(Śravaṇabelagoḷa)

In this form, she rides on a tiger (vyāghra-or śārdūla-vāhanā), and has eight arms, carrying in them sacred water-pot (kamaṇḍalu), bow(dhanu), arrow (bāṇa), lotus (kamala), discus (chakra), rosary (mālā), trident (triśūla), mace (gadā) and sword (khaḍga). She is also represented sometimes with two additional hands carrying a bowl of ambrosia (amṛta-kalaśa). However, in the smṛti-texts(like *Vāsishṭha-smṛti*, for instance) a class of female spirits is called Kūshmāṇḍinī (or Kūshmāṇḍī), for whom 'japa' and 'homa' are prescribed.

There is also a Jaina goddess with this name who is golden-coloured (kanaka-varṇā), riding on a lion (simhārūḍhā), and four-armed, carrying a noose (pāśa), citrus (mātuliṅga), a goad (aṅkuśa) and a child (putra). According to the Digambara tradition, she is the yakshiṇī of the twenty-second tīrthaṅkara, Nemi-nātha, and is associated with the yaksha Sarvāhṇa by name. However, the Śvetambara tradition knows this yakshiṇī as Āmra or Ambikā. She is shown under a celestial mango tree. She is two-armed holding a branch of mango (divyāmra-stabaka) in one hand and a child in the other.

KṚTAÑJALI-LOKEŚVARA

A form of Avalokiteśvara, standing on a lotus and with two arms, showing the gesture of supplication (añjali) in the hands.

KṚTTI-VĀSA

'Clothed in elephant's hide" is one of the names of Śiva. The backround story has it that when Gajāsura (viz. the asura who had assumed the form of a ferocious elephant), the son of Mahishāsura (who was killed by Durgā), began harassing the attendants of Śiva, Śiva had to kill him, and that the asura, before he died, begged Śiva to don his hide as a favour to his devotee (see GAJĀSURA-SAMHĀRA).

Varāha-purāṇa, however, has a different version. Even as Śiva was engaged in the fight with Andhaka, another asura, Nīla, took the form of an elephant and planned to kill Śiva. But Vīrabhadra took the form of a lion and killed the elephant-demon. He presented the elephant's skin to Śiva, who donned it as his upper garment.

KṚTYĀ

A violent and malevolent goddess invoked in magic and sorcery for countering the evil forces and influences and for destroying the enemies (ābhichārika-devatā). *Atharva-veda* regards her as born when sorcery or black magic is practised, and when casting evil spell on those against whom she is directed. She is visualized in a dhyāna-śloka as burning with anger (krodhājjvalantīm), emitting fire from her mouth (jvalanam vamantīm), burning up the creation (sṛshṭim dahantīm), gobbling up the gods (divijān grasantīm), roaring fiercely (ghoram nadantīm), and smitten by in-

satiable hunger (rorūyamānām kshudhayā). She is identified as Rudra-Kālī.

According to an account in *Śrī-tattva-nidhi* (Graha-nidhi, 458) she is black in body-colour, wears a garland of human bones (narāsth-mālā) and a girdle of serpents (pannaga-mekhalā); her ears are adorned by skulls (kapāla-kuṇḍalā). She has hanging breasts (lambamāna-stanā), and her hair is let loose and dishevelled (mukta-mūrdhajā). Her tongue, bright with blood, is smacking out of her mouth. She rides on the shoulders of a human being (nara-skandham adhirūḍhā), and laughs loudly and cruelly (prahasantīva bhayānakam).

She is fierce with seven arms and three feet (hastais saptabhis tribhir anghribhih). She carries in her hands staff (daṇḍa), bell (ghaṇṭā), winnow-basket (śūrpa), broom (mārjanī), noose (pāśa), water-pot (kuṇḍika) and trident (triśūla).

She is also regarded as the divinity of sacrifice (yajña-devatā).

KṚSHṆA

An incarnation of Vishṇu (see VISHṆU) widely

(bronze)
(National Museum Delhi)

(Art Gallery, Thanjavur)

worshipped in the country Kṛshṇa is the most popular theme for poetry, play, painting and sculpture. His greatness and glory are described in great detail in numerous works, including *Mahābhārata*, *Bhāgavata* and other purāṇas.

Kṛshṇa in his human form belonged to the Yādava tribe and was born as the son of Vasudeva (son of the chieftain Śūrasena) and Devakī (sister of Kaṁsa, who had usurped the throne of Mathurā, after imprisoning his father Ugrasena). He was hence known as Vāsudeva. Vasudeva had another wife, Rohiṇī, who became the mother of Saṁkarshaṇa (also called Bala-bhadra or Bala-rāma). Fearing that Vasudeva's son would be his killer, Kaṁsa imprisoned both his sister Devakī and his brother-in-law Vasudeva, and took charge of the babies that were born to them. The first-born (Kīrtimān) was not harmed, for it was predicted that he would not be Kaṁsa's killer. The five babies that were born subsequently were put to death soon after their birth. On the seventh occasion, Devakī's womb was miraculously transferred (by Vishṇu-māyā or

BĀLA KṚSHNA
(Trivandram Museum)

VEṆU-GOPĀLA
(Padmanābha-svāmi temple)
(Trivandrum).

Māyādevī) to the womb of Rohiṇī (and was born as Bala-bhadra); and Māyādevī (Vishṇu-māyā) herself took birth as the daugther of Yaśodā and Nanda, who were friends of Vasudeva and Devakī in Gokula (and hence came to be known as Nandā, one of the names of Durgā). Vishṇu incarnated himself as the eighth child. And immediately after delivery, (viz. at midnight on the eighth day of the dark half of the Śrāvaṇa month) Vasudeva took him across the river Yamunā and placed him by the side of Yaśodā in Gokula, who had given birth to a baby-daughter at the same time as Kṛshṇa was born. He brought back Yaśodā's baby with him, for Kaṁsa would kill only his sons and not daughters. The next morning, when Kaṁsa came to the prison and took the baby to examine, the baby miraculously slipped from his hand and flew to the sky assuming the form of the eight-armed Durgā. She warned Kaṁsa that his killer was growing up elsewhere, and that he would surely kill Kaṁsa.

Kṛshṇa (so called because he was dark in complexion) and Bala-bhadra grew up together in Gokula, and had

BĀLA-KṚSHṆA
(from an ivory door
in Mysore palace)

NAVANĪTA-KṚSHṆA
(stone)
(Padmanābha-svāmi temple)
(Kulashekharapuram)

many exploits during their boyhood days. Kṛshṇa's killing of numerous asuras are recounted in the *Bhāgavata-purāṇa*. Pūtanā (who came to suckle the baby Kṛshṇa with her poisoned breasts), Śakaṭa (who came like a terrible cart running over the baby), Tṛṇāvarta (who came like a whirlwind), Vatsa (who came like a calf), Baka (the brother of Pūtanā, who came like a huge crane with a fierce mouth), Agha (another brother,who came like a venomous serpent), Dhenuka (in the Kadalī-forest on the banks of Yamunā). Kāliya (see KALIYĀ), Pralamba (who came disguised as a cowherd), Arishṭa (who came like a bull), Keśī (who came like a serpent) and Vyoma (who disguised himself as a goat).

Among other exploits, which have become themes for graphic, plastic and literary representation, are the abstraction of garments of the cowherd damsels who were bathing in the river Kālindī (gopikā-vastrāpaharaṇa) and the lifting up of the Govardhana hill to shield the people and cattle of Gokula from the torrential downpour caused by the wrath of Indra (Govardhanoddhāraṇa).

Iconographically, Kṛshṇa as a baby delighting in breaking the pots of curds and butter, as dancing with a ball of butter in his hand (navanīta- tāṇḍava), as crawling

about or moving on fours (Bāla-kṛshṇa), as being fondled or fed by his foster-mother (Yaśodā-Kṛshṇa),and as danc-

VEṆU-GOPĀLA
(Padmanābha-svāmi temple)
(Kulashekharapuram)

ing on the hoods of the Kāliya serpent in the waters of the river Yamunā (Kāliya-damana or Kāliya-tāṇḍava) are popular.

After leaving Gokula, Kṛshṇa along with Bala-bhadra,went to Mathurā, where he met the good-natured Sudāma, favoured the crooked-backed Trivakrā, broke the bow in the sacrificial hall of Kaṃsa, tamed the violent elephant Kuvalayāpīḍa and finally killed Kaṃsa and restored the throne to Ugrasena.

Later the brothers went to the hermitage of Sāndīpanī and had their schooling. They met Kuchela during this period. Then they went to Dvārakā, where they cultivated friendship with their cousins, the Pāṇḍavas. Kṛshṇa's association with the Pāṇḍava brothers, especially with Arjuna, was eventful. If Kṛshṇa was regarded as an incarnation of Nārāyaṇa, Arjuna was Nara reborn. *Mahābhārata* is full of Kṛshṇa's help in numerous ways to the Pāṇḍavas, and of his effort to undo evil and support righteousness. *Bhāgavadgīta* is Kṛshṇa's teaching delivered to Arjuna on the battle-field on the eve of the celebrated fight which gave the epic its name. This is iconographically represented as Pārthasārathi.

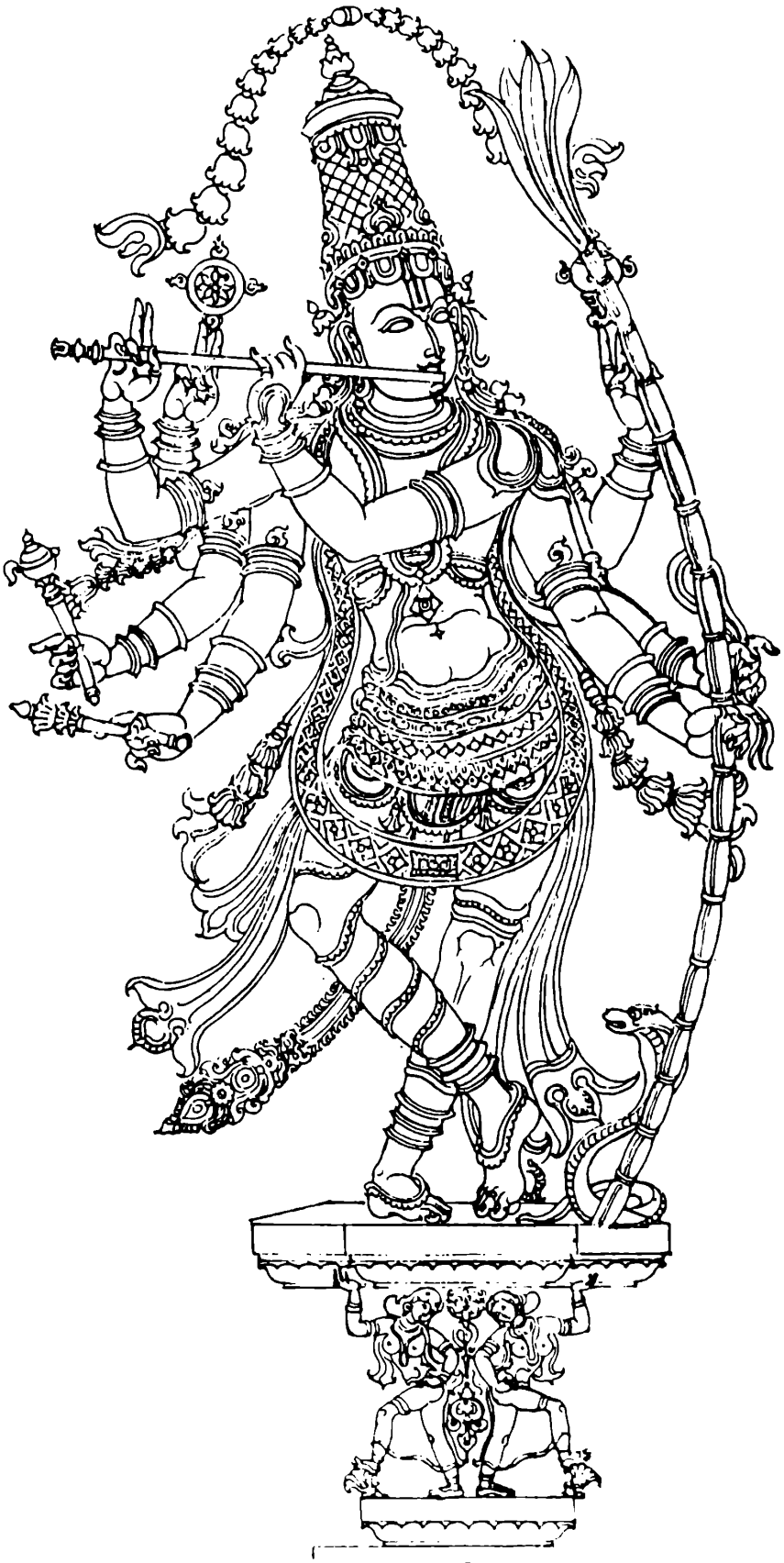
Bala-bhadra married Revatī, and Kṛshṇa Rukmiṇī (daughter of Bhīshmaka, chieftain of Vidarbha). Their son was Pradyumna, who married Rukmavatī (daughter of Rukmī, son of Bhīshmaka),and Aniruddha was his son.

Kṛshṇa also married seven others, Jāṃbavati (daughter of the ṛksha chieftain Jāṃbavān), Satyabhāmā (daughter of the Yādava chieftain Satrājita), Kālindī, Mitravindā, Satyā (daughter of Nagnajit), Bhadrā (or Kaikeyī, daughter of Śrutakīrti, sister of Vasudeva, Kṛshṇa's father) and Lakshaṇā (daughter of the king of Madra). These eight wives of Kṛshṇa are collectively known as ashṭa-mahishī, and are worshipped separately in the 'maṇḍala' worship of Kṛshṇa

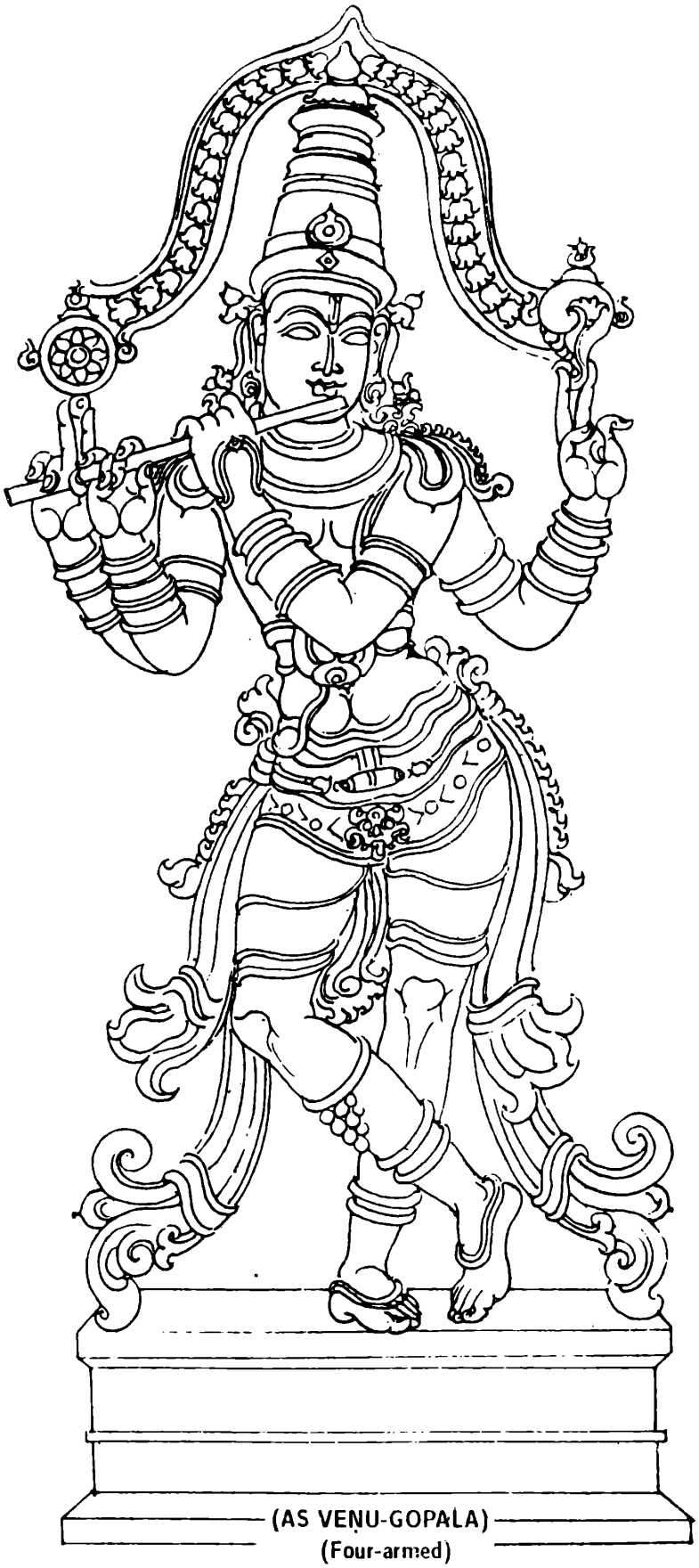
After the Mahābhārata war, Kṛshṇa returned to Dwārakā, and witnessed the destruction of his entire tribe (viz. Yādava) in an internal strife. Soon after, his elder brother, Bala-bhadra, gave up his life, and Kṛshṇa too was killed accidentally by a hunter Jarā by name.

According to *Vaikhānasāgama*, the iconographic forms of Kṛshṇa are countless (Kṛshṇa-rūpāṇyāsaṁkhyāni) and can hardly be enumerated. Therefore, the text suggests, the devotee may visualize Kṛshṇa's form in whatever way he desires (yatheshṭarūpāsu kārayet). However, some forms have been stylized and iconographically represented more often than other forms.

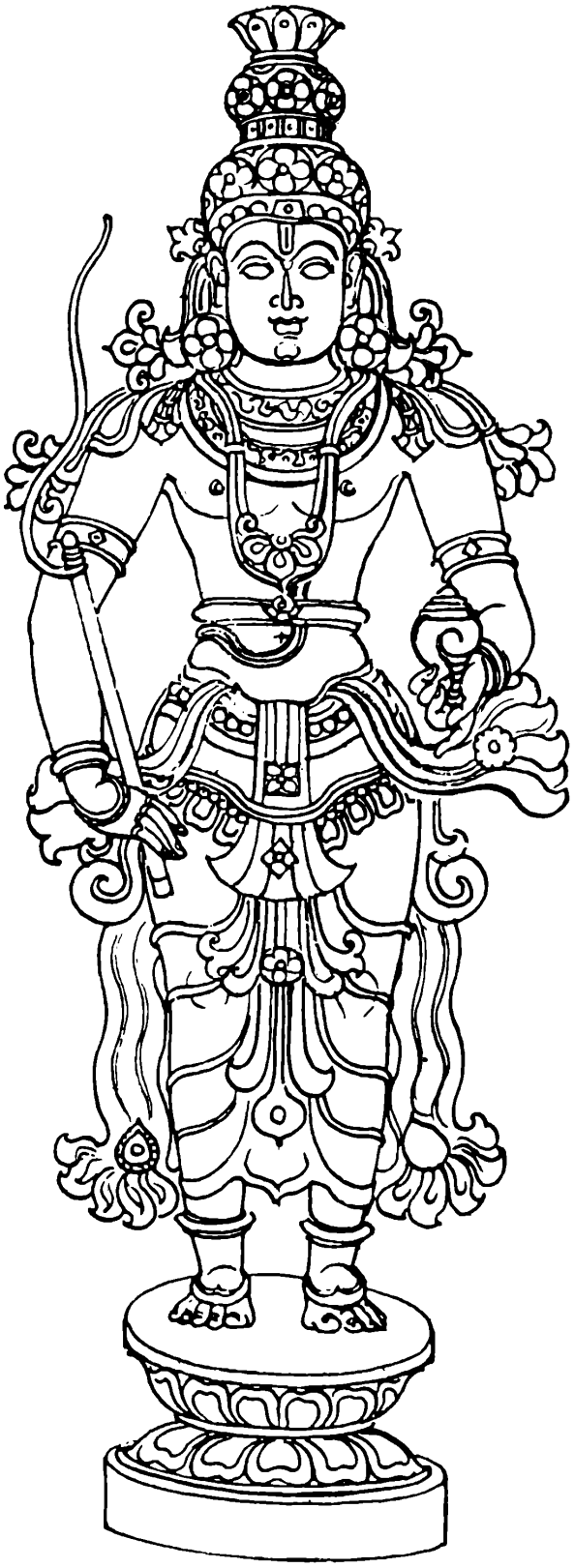
The general textual prescription is that images of Kṛshṇa must be made in the 'Madhyama-daśa-tāla' measure (viz. one hundred and twenty aṅgulas in height) and shown in the three-bend stance (tri-bhaṅgi). The image must be two-armed (dvi-bhuja), dark complexioned (śyāmābha), bedecked with all ornaments (sarvābha-



(AS RĀJAGOPĀLA)
(stone)
(Viśvanātha temple, Tenkāsi)

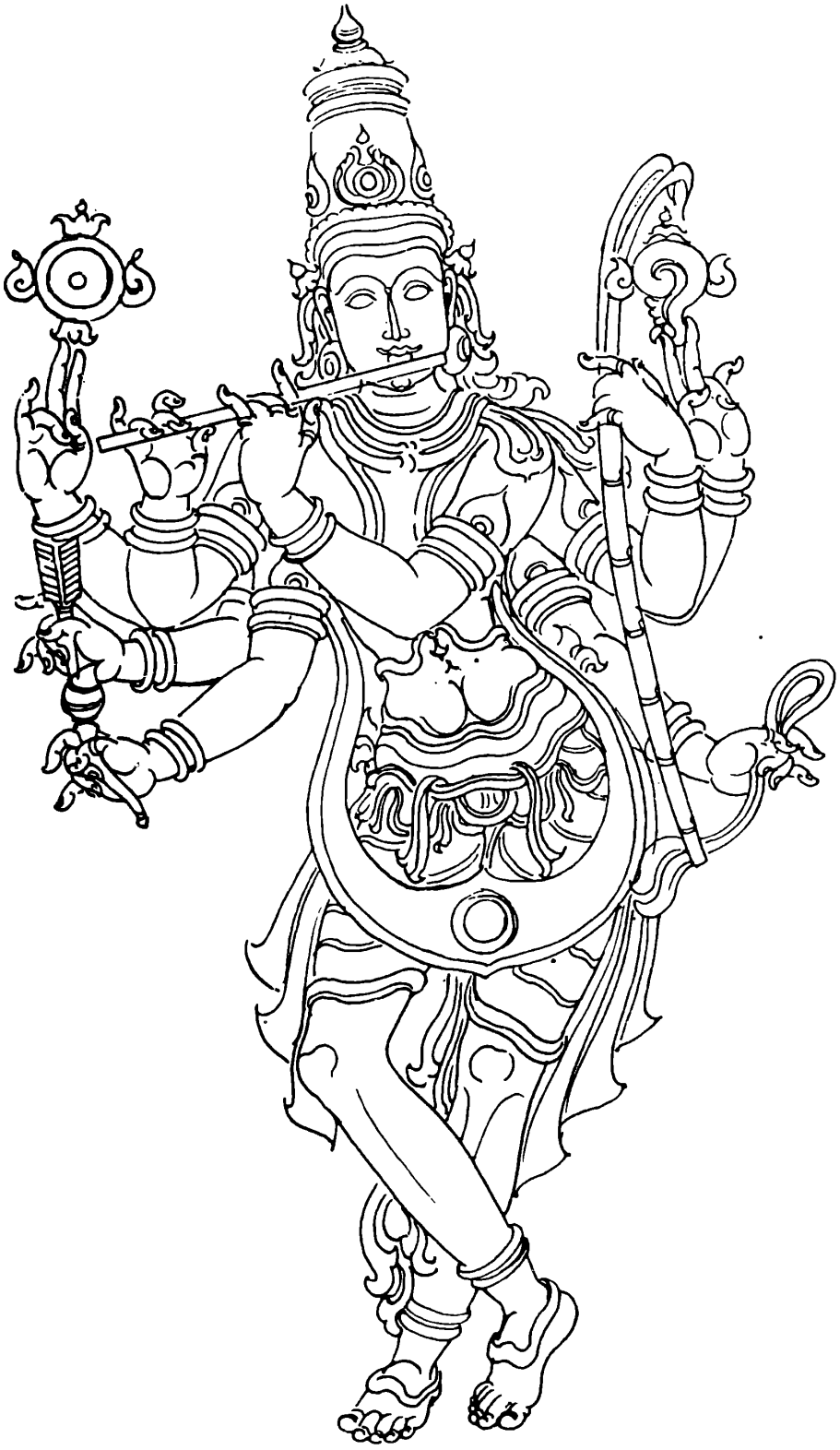


(AS VEṆU-GOPALA)
(Four-armed)
(stone)
(Nīlakaṇṭha temple,
Padmanābhapuram)

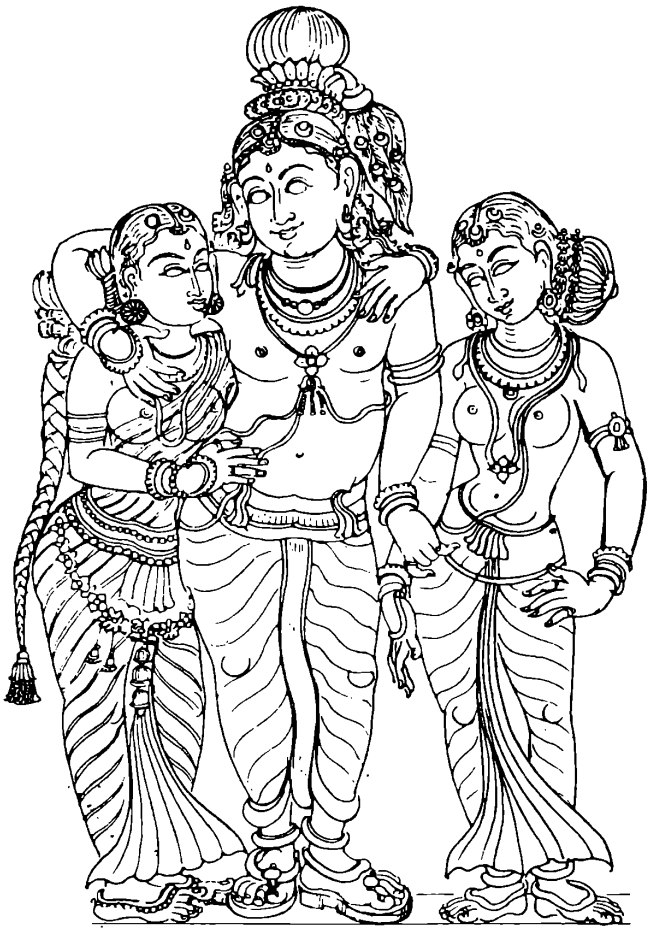


(PĀRTHASĀRATHY)
(stone)
(from Thali temple)
(Kozhikoḍu dist)

(AS VEṆU-GOPALA)
(Four-armed)
(stone)
(Āṇḍāl temple,
Śrīvaḷḷiputtūr)



(AS VEṆU-GOPALA)
(stone)
(Aḷagar-Koil
Madurai)



(with RUKMIṆĪ and SATHYABHĀMĀ)

raṇa bhūshita), and draped in red garments (rakta-vastra-dhara). On his head may be a crown (kirīṭa), or hair done into a top-knot (keśa-bandha). His right hand holds a stick for sport (krīḍāyasṭhi), and his left hand bent at elbow and lifted up (vāmodyata-kara-kūpara-hikkā-sūtra-dhara).

On his right must be shown Rukmiṇī, golden-coloured and two-armed. She must carry red lotus (padma) in her left hand, and her right arm must hang down straight (prasārita-dakshiṇa-hasta). To the right of Kṛshṇa must be shown Satya-bhāmā, dark-complexioned and two-armed. She must carry blue lotus (utpala) in her right hand, her left arm hanging down. Both of them may wear karaṇḍa-makuṭa (see KARAṆḌA-MAKUṬA) on their heads, or the hair dressed into a 'dhammilla' (see DHAMMILLA).

The *Vaikhānasāgama* which gives the above details prescribes that the processional metallic image (kautuka) of Kṛshṇa must be that of the four-armed Vishṇu, carrying the usual emblems (conch, discus, lotus and mace; or conch, discus and the gesture of protection or boon-bestowal).

In *Vishṇu-dharmottara-purāṇa* (3, 85, 74), Kṛshṇa is prescribed to be distinguished by the discus that he carries (Kṛshṇaś chakra-dharah kāryah), and to be represented as dark like the blue-lotus (nīlotpala-dala-cchavi). Apparently, he is two-armed and he holds the discus in the right hand. Rukmiṇī dark in complexion, (śyāmā), and holding a lotus in her hand, (indīvara-karā), and Satyabhāmā, lovely in her form, (surūpiṇī) are to be shown with Kṛshṇa.

The *Pāñcharātra* texts, however, mention that Kṛshṇa may be represented with two arms or four, alone or with consorts (Rukmiṇī and Satyabhāmā), seated (asīna), standing (sthānaka) or moving (yānaka). His complexion must be that of dark clouds (megha-śyāma), his eyes must be large (viśālāksha), and his garments must be yellow in colour (pīta-vastra). If he is shown as standing, his left leg must be slightly bent (īshatkuñcha-vāmānghṛti) and the other leg firmly planted on the ground (susthitataram). When he is seated, he must have Rukmiṇī and Satyabhāmā by his sides. He must be shown as wearing vanamālā (see VANAMĀLĀ).

Among the iconographic forms that are popular are:

(1) Bāla-Kṛshṇa: represented as in infant lying on the lap of his mother or on the leaf of the banyan tree (vaṭa-patra-śāyin), with one of his feet brought near the mouth; or as moving on all fours with the right hand holding a ball of butter (this is sometimes known as Santāna-gopāla-kṛshṇa); or as standing in a three-bend posture with the right hand holding a stick for sport (krīḍā-yashṭi), and the left hand placed on his hip. He is blue in body-colour, and among the ornaments the tiger's claw (vyāghra-nakha) is prominent.

(2) Navanīta-tāṇḍava: represented as a three-year old boy standing on his left leg which is slightly bent (ākuñchita) in a dance posture; the right hand holds a ball of butter (navanīta), while the left arm is stretched across (prasārya); his body is devoid of any clothes (ambara-hīnam) but decorated with ornaments (sarvābharaṇabhūshita). The right hand may show, instead of the ball of butter, the gesture of protection (abhaya) (cf. *Vaikhānasāgama*).

(3) Kāliya-mardana (or Kāliya-tāṇḍava): represented as a boy dancing (nṛtyantam) on the hoods of the Kāliya serpent, the right hand being shown in the 'patāka' gesture (see PATĀKA), and the left arm stretched across but holding the tail of the serpent ('vāma-kareṇa ahi-puccham sangṛhya').

(4) Govardhana-dhara: shown as a boy holding aloft with his right little- finger the mountain, Govardhana by name, in Gokula. He is seen standing in an easy posture

with the right hand lifted up and the left arm hanging down, surrounded by cowherds, damsels, and cattle.

(5) Madana-gopāla (also called Veṇu-gopāla): represented as a cowherd boy (go-pāla) playing on flute and entertaining his companions and cattle. He may be represented with two, four, eight or ten arms. When he has only two hands, both holding the flute (veṇu) across touching his lower lip, the form is called Veṇugopāla. His fingers must be placed on the holes of the flute (aṅgulīshu veṇu-vivarān saṁyojya), and he must be shown as singing also (gāyantam). He stands in a three-bend posture (tribhaṅga-bhaṅga), and on his head must be a bunch of peacock feathers (barhi-pīḍa) stuck into the top-knot of his hair.

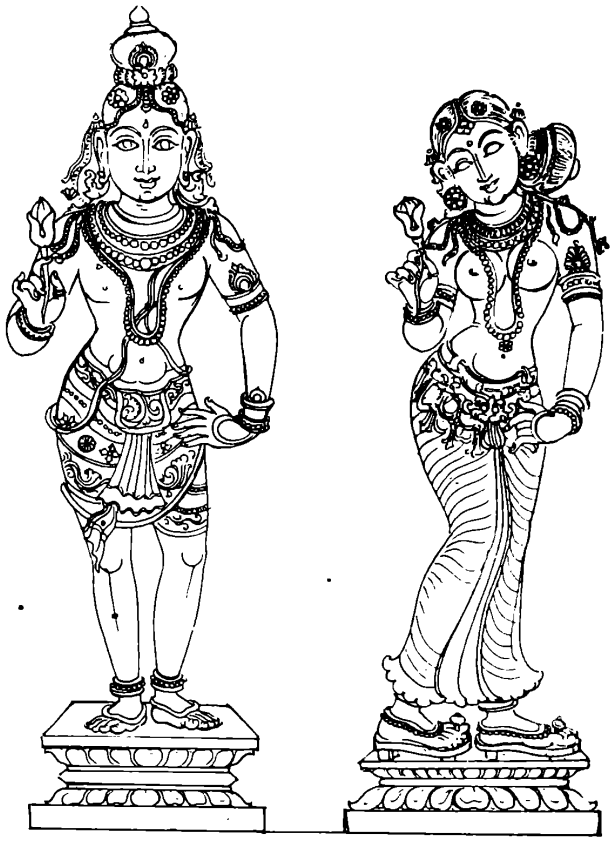
When he has four hands, the upper hands hold the discus and conch. However, he is celebrated as Madana-gopāla (viz. comprehending the form of the god of love, Madana, Manmatha, or Kāma) when he has eight hands, while playing on the flute, carrying besides the usual emblem of Vishṇu (discus, conch, mace and lotus) sugar-cane stalk (ikshu-daṇḍa) and flower-darts (pushpa-bāṇa); or ten hands, carrying in addition to the above, noose (pāśa) and goad (aṅkuśa). He may be seated on a hexagon (shaṭ-koṇa) on a lotus with eight petals, and surrounded by cowherd damsels. He must be bedecked with all ornaments (sarvālan kāra-bhūshita), and his lotus-like face lit up with a charming smile (manda-smita-mukhāmbuja).

Veṇu-gopāla, while standing, is shown as erect with the left foot firmly planted on the ground, the lower part of the right leg crossing the left leg either in front or at the back, touching the ground with his toes.

(6) Pārtha-sārathi: representing Kṛshṇa as a teacher of Arjuna on the battle-field. Kṛshṇa and Arjuna, both two-armed, are shown here alongside a chariot (ratha). Kṛshṇa is shown as about to get into the chariot; his right leg planted on the ground (daksha-pādam sthitam), and the left leg lifted up and placed on the rampart of the chariot (vāmam-uddhṛtya rathabhittau samsthāpya). He has his right hand in the posture of teaching or exposition (vyākhyāna-nirṇāyaṅguli-mudrā). Or he may be shown as holding the whip in one hand and the reins of the horses in the other (yashṭi-pāśān gṛhītvā).

Arjuna is shown as standing on the ground with his hands in the gesture of supplication; a bow is tucked up in his arms (pārtham sachāpam prāñjalī-kṛtya adhah-sthale sthitam).

There are of course few iconic representations of this form in sculpture, although as a theme for painting

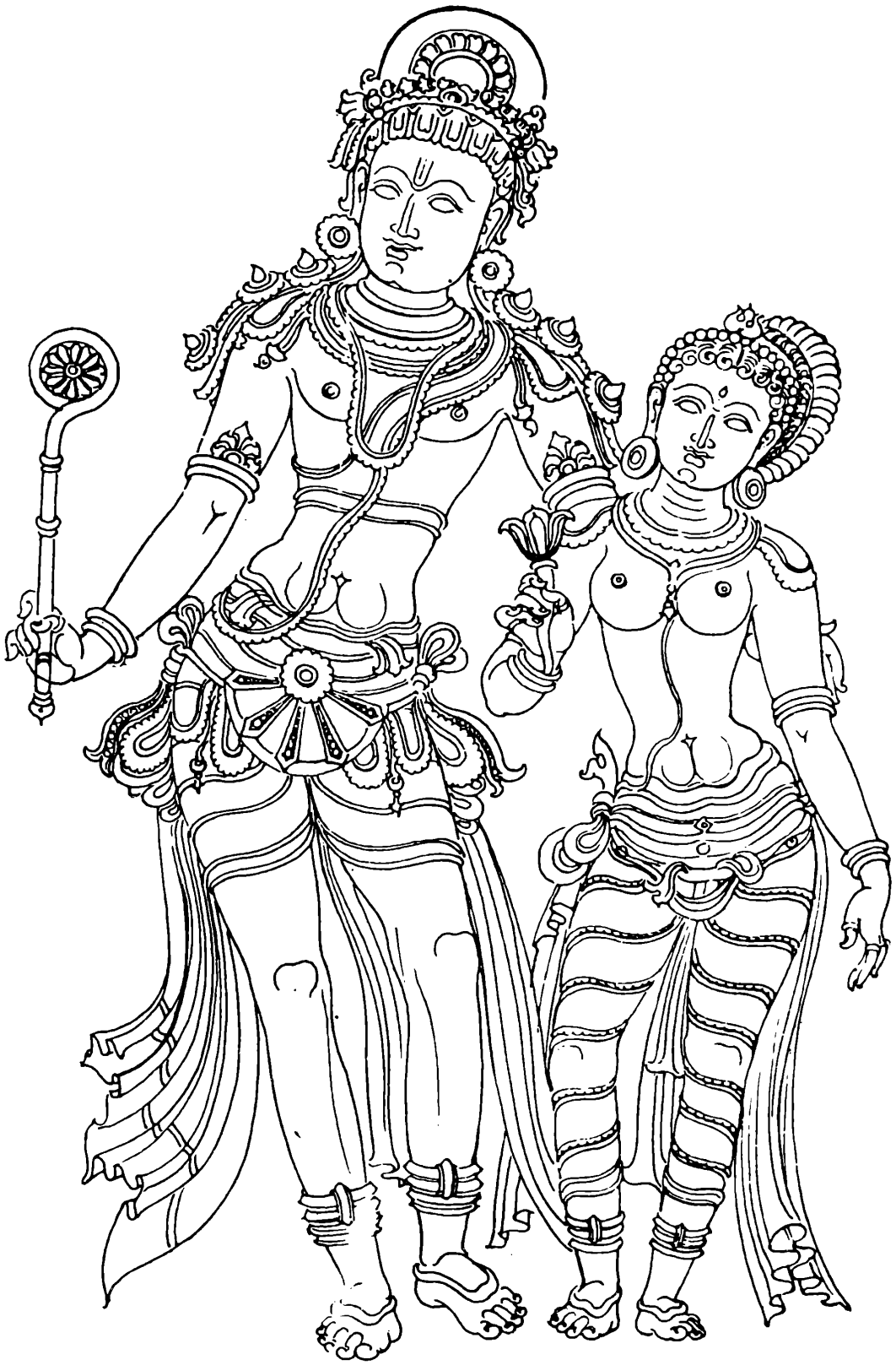


KṚSHṆA WITH RUKMIṆĪ

the form has been popular. Some Kṛshṇa figures known as Pārtha-sārathi however do not answer to the textual specifications. The well-known Pārthasārathi, temple at Thiruvellikkeṇi in Madras has in the sanctum a two-armed figure of Vishṇu with conch in the right hand, the gesture of boon-bestowal (varada) being shown with the other. The image of Kṛshṇa here is surrounded by those of Rukmiṇī, Sātyaki, Bala-bhadra, Aniruddha and Saṁkarshaṇa.

Sometimes, Kṛshṇa is represented along with his brother, Bala-bhadra, with the form of Durgā known as Ekānamśā standing betwixt them; she is their sister (see EKĀNAMŚĀ).

According to *Śrī-vidyārṇava-tantra*, Kṛshṇa is represented differently according to the worship conduted in three periods: morning, afternoon and evening. In the morning worship he is seated on a jewel throne (ratna-siṁhāsana) in the lotus posture (padmāsana); he is then shown as a small boy, blue in body-colour, and holding a ball of butter in hand; he is surrounded by cows, cowherds and maidens. In the afternoon, he is a grown-up boy, wearing peacock-feathers on his crown (śikhi-piñchha) and bejewelled ear-rings (ratna-kuṇḍala); his body is draped in yellow-coloured silken garments



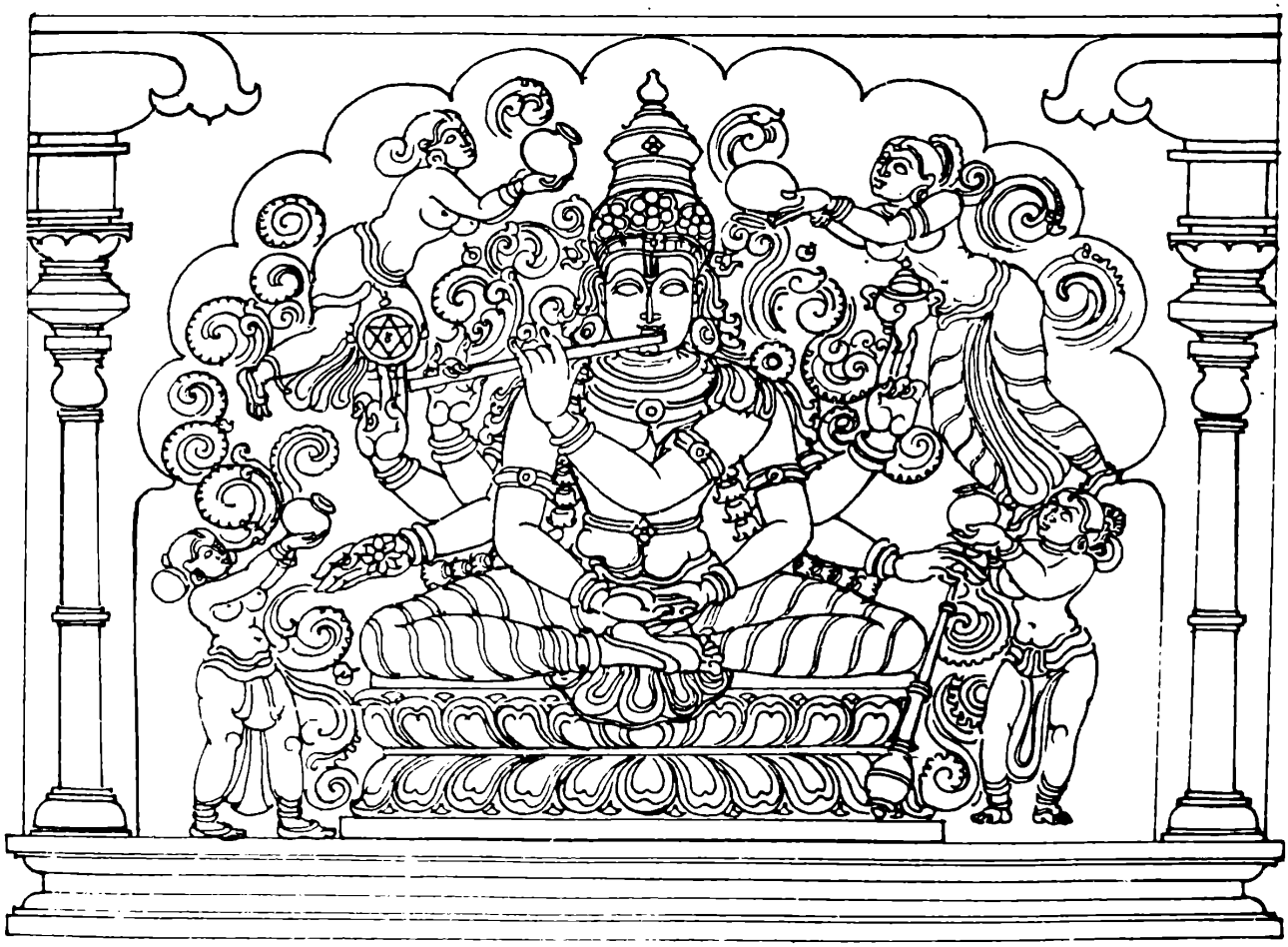
KṚSHṆA WITH RUKMIṆĪ
(stone, Chidambaram temple)

(pītāmbara), and decorated by the vanamālā garland. He holds a flute in his right hand, and a conch (or a stick, vetra) in his left. In the eventide, he is the crowned monarch of Dvārakā, seated in an elegant pavilion surrounded by water. He wears on his head a crown, and his body is adorned with all ornaments. He is four-armed, carrying the usual weapons of Vishṇu: conch, discus, mace and lotus. He is surrounded by damsels and sages.

Frequently, young Kṛshṇa is shown as holding a ball of butter in one hand and a bowl of sweet rice-pudding (pāyasa) in the other, either standing on a lotus or seated in a swing under the wish-fulfilling tree (kalpavṛkṣha). There are representations as Gopāla, seated on a yoga-pīṭha and red lotus of eight petals. He is playing on flute, regaling cowherd maidens who surround him. He is decorated with the kaustubha jewel and śrī-vatsa mark on his chest, and svastika mark on his feet

Or, he may be seated with Rukmiṇī on his lap, or he may stand with Rukmiṇi to his right. In this form, he may carry in his hand a golden rod or conch. In some forms, he is shown as four-armed (carrying the usual weapons of Vishṇu), seated on a jewel-throne, or standing, with Rukmiṇi to his right and Satyabhāmā to his left, both of whom he is embracing. The four hands may alternatively be shown as playing on the flute with his two normal hands, and carrying conch and discus in the two upper hands. He may also have eight hands.

In the form known as Jaganmohana (or Jagatsammohana), he is seated on a jewel-throne in Vṛndāvana with his left foot on the shoulders of Garuḍa. Lakshmī is seated on his left lap. He has eight hands, carrying in them discus, conch, elephant-goad, noose, flower-arrow, sugarcane bow, lotus and mace. Lakshmī is shown as embracing Kṛshṇa with her right hand and holding a sugar-cane



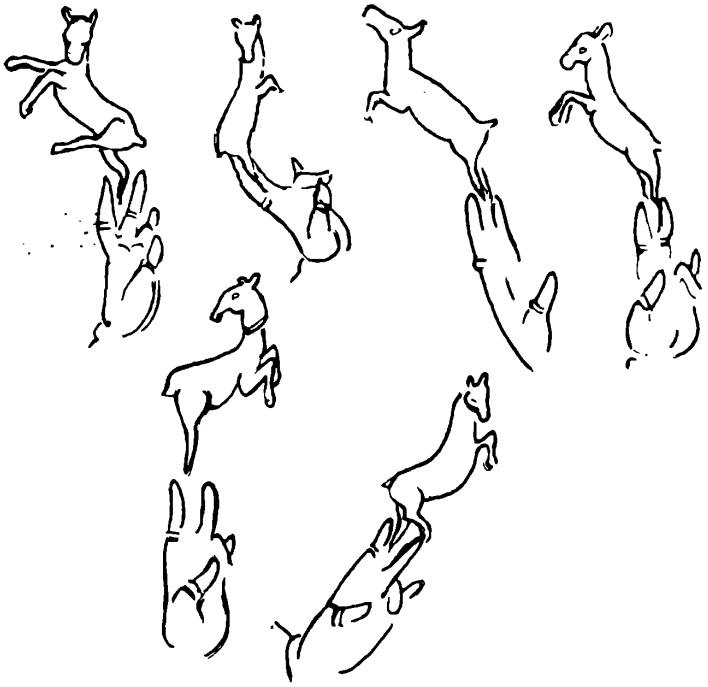
(KṚSHṆA)
(as RAJAGOPĀLA)
(stone)
(from Thali temple)

bow in her left.

The Trailokya-mohana form may have eight or sixteen hands, the additional hands carrying śakti, pot, (kumbha), horn, (śṛṅga), pestle (mushala), arrow and gesture of boon-bestowal; the two remaining hands being joined in the meditative posture on his lap (yoga-mudrā). *Rūpa-maṇḍana* (3,62), which describes this form also suggests a variant form with four faces. Madana-gopāla is red in body-colour and his garments are also red. He is seated on a red lotus. He has four hands, in which he carries noose (pāśa), elephant-goad (aṅkuśa), sugar-cane bow (ikshu-chāpa) and flower-arrows (pushpa-bāṇa).

KṚSHṆA-MṚGA

Spotted deer, held in the left upper hand of Śiva. The background story is that once when Śiva appeared as a charming mendicant (see BHIKSHĀṬANA), the wives



of the seven great sages fell in love with him. Incensed by this, the sages produced a magical tiger as a 'kṛtyā'(see KṚTYĀ) from the sacrificial pit and set it against Śiva. Śiva killed the tiger and wore its skin on his loins. Then the sages produced a magical deer, again as a monster, and set it against Śiva. Śiva caught hold of the deer and held it firmly with his left hand.

In the Bhikshāṭana form, the deer is shown prominently as playing about Śiva's figure, and being fed by him. In the other forms of Śiva, however, the deer is held as one of the characteristic emblems, the other one being the battle-axe (paraśu) held in his right upper hand.

KṚSHṆA-YAMĀRI

A tāntrik divinity of Mahāyāna Buddhism (especially of Vajrayāna), he is popular in Tibet. He may be represented as (1) one-faced and two-armed when he is standing alone, blue-black in complexion (nīla-varṇa) and holding in his right hand the vajra-staff and keeping his left hand on the chest and holding a noose and showing the gesture of warning (tarjanī), (2) three-faced and four-armed, when he is in the yuganaddha (yab yum) posture, exceedingly fierce (ati-bhīshaṇa), deep blue in complexion (like the peacock's neck, barhi-kaṇṭha), the face to the right being red and the face to the left white: and (3) three-faced and six-armed, carrying vajra, sword and ploughshare (muśala) in his right hands, and the vampire (vetāla), battle-axe and noose in his left hands.

There is yet another form in which he has six faces, six arms and six legs, and rides upon a buffalo (mahishārūḍha), sitting in the 'pratyālīḍha' posture (see PRATYĀLĪḌHA). He wears on his loins the skin of a tiger, and on his body garlands of human heads (nara muṇḍa). On his crown is the image of the dhyāni-buddha Akshobhya.

The consort of Kṛshṇa-yamāri is Prajñā, who is described in the *Sādhāna* as his own manifestation (svabhā).

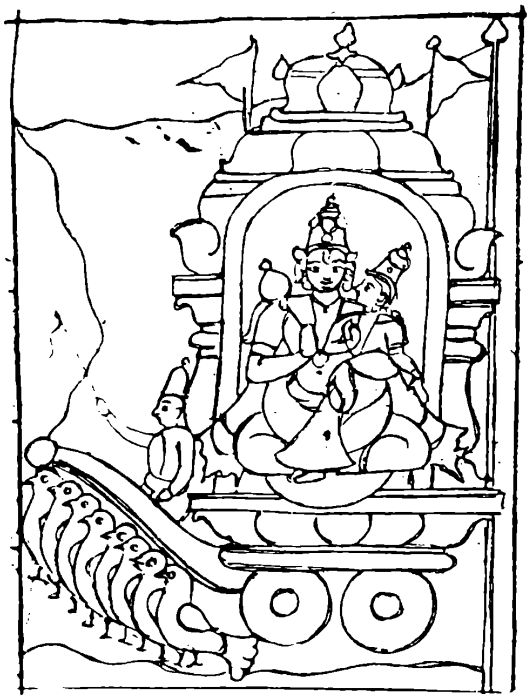
KṚSHṆĀ

One of the twelve Gaurīs (see GAURĪ), according to *Aparājitapṛcchā)*, four-armed and carrying rosary (mālā), gesture of protection (abhaya), scripture (pustaka) and sacred water-pot (kamaṇḍalu). She is surrounded by five sacrificial pits with fires in them ('pañchāgnayah kuṇḍeshu').

KETU

One of the nine planets (grahas) (see NAVAGRAHA) it is regarded as the body of another planet, Rāhu (see RĀHU), which is but the head (e.g. 'Rāhoḥ śirah'). It is generally malefic in its influence, and several forms of Ketu are recognized (like Dhruva-Ketu, Śveta-Ketu, Chala-Ketu, Dhūma-Ketu, Maṇi-Ketu, and Kumuda-Ketu) with different portents. Usually regarded as the descending node of Indian astronomy, he is visualized as the dragon's tail.

In the worship of the nine planets, Ketu is personified as ugly and dark (kṛshṇa) in complexion, or variegated in colour (chitra-varṇa), bedecked with excellent ornaments (varābharaṇa-bhūshita); he is two-armed, the left hand placed on his knee (jānustha-vāma-hastādhya)



(old Mysore drawing)

and the right hand showing the gesture of protection (abhaya) (cf. *Prapañcha-sāra-sāra-saṅgraha*, 2, 213), or holding a club (mudgara) in one hand and showing the gesture of boon-bestowal (varada) in the other.

In another account, the ketus (viz. the different forms of Ketu) are smoky-grey in complexion (dhūmrāh), deformed in face (vikṛtānanāh) and bringers of happiness (sukhāvahāh). They ride on pigeons (kapota-vāhanāh), or on eagles (gṛdhra-pṛshṭha-samārūḍhā,) according to *Jaya-saṁhitā* , and hold in their two hands mace (gadā) and gesture of boon-bestowal (varada).

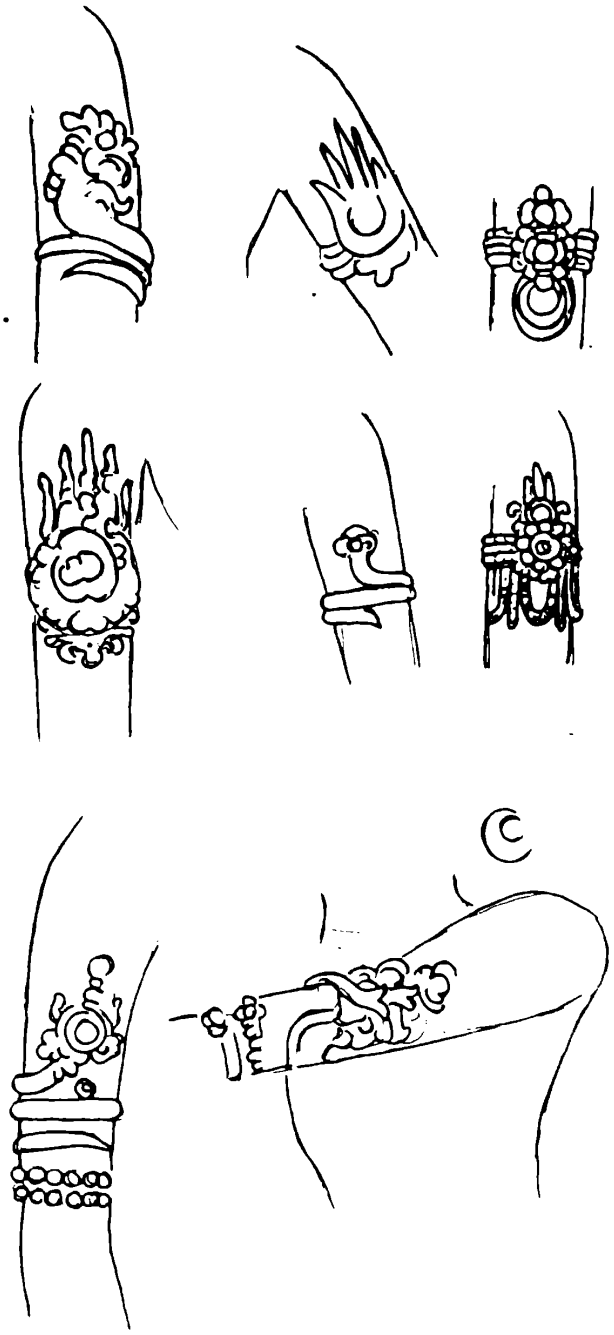
Like other planets, Ketu must be made in navatāla measure (see NAVATĀLA and TĀḶA-MĀNA), and must wear crown on his head (kirīṭinah), jewelled ear-rings (ratna-kuṇḍala), arm-lets (keyūra) and necklaces (hāra). A śūdra from Kuśa-dvīpa, he is in legends considered a dānava, son of Bṛhaspati and Siṁhikā. He is said to ride on a vulture (gṛdhra). In the Jaina pantheon of lesser gods, he is imagined as a serpent. In Vajrayāna, he is blue-coloured and two-armed, carrying sword and noose.

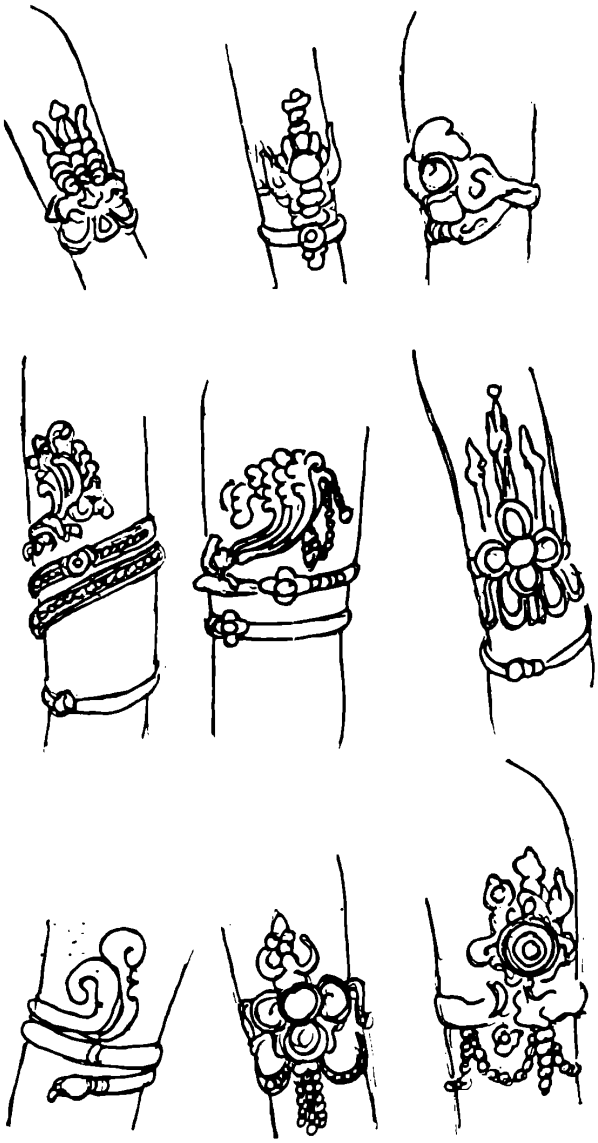
KEDĀRANĀTHA

One of the twelve celebrated sacred sites of Śiva worship (dvādaśa-jyotirliṅga), it is perched on the Himālayan heights. The object of worship here is regarded as the natural liṅga covered by snow on three sides, in a sanctum that is dark. The processional image of this cave-shrine is the human form of Śiva with five heads, and it is taken away to Ukhī-matha in winter. The five heads of Śiva are here associated with the five limbs of Śiva in the buffalo-form (mahisha-rūpa) which Śiva is said to have assumed here (hence 'pañcha-kedāra'): Kedāra-natha (the back of Śiva), Madhyameśvara (the navel), Tunga-nātha (the arms), Rudra-nātha (the head), and Kalpeśvara (the braids of hair).

KEYŪRA

Armlet; an ornament, made of gold or silver worn on the arm above the elbow.





KEVALA-MŪRTI

The lone image of any god or goddess, without consorts or retinue, is known as 'kevala' (meaning 'solitary' 'alone') image. It may be seated (āsīna) or standing (sthānaka). Usually, it is bedecked with all ornaments; and the aspect is benign (saumya), except in the case of Kevala-Narasiṁha (see KEVALA-NARASIṀHA). If the image is standing, it is generally in some bhaṅga posture (see BHAṄGI), and if in a seated stance 'sukhāsīna'style (with one of the legs dangling and the other tucked up) is adopted.

While any image that is alone can technically be called a 'kevala-mūrti', the expression is more often employed in the case of Śiva as Chandraśekhara and in the case of Vishṇu as Narasiṁha, in order to emphasise their solitary representation (as distinguished from images like Umā-sahita-Chandraśekhara and Lakshmī-narasiṁha). Sometimes, the texts speak also of Kevala-Gaṇapati (in contra-distinction to Śakti-Gaṇapati)

KEVALA-CHANDRAŚEKHARA

Texts like *Śilpa-ratna* distinguish three varieties of Chandraśekhara images (see CHANDRAŚEKHARA), one of which is Kevala-Chandraśekhara (the other two being Āliṅgana-Chandraśekhara). The image is more usually in the standing posture, perfectly erect and with no bends (sama-pāda sthānaka). He is represented as coral coloured (pravāḷa-sadṛsa), youthful (a youth of sixteen years, according to *Śilpa-ratna*, 22nd paṭala), handsome, bedecked with all ornaments, benign in aspect (saumya), blue-throated and three-eyed. As usual with images of Śiva, he wears the braids of hair done up as a crown (jatā-makuṭa), on the right side of which is stuck a crescent-moon (ardhendhu). The texts, however, provide for the crescent-moon being on the left side in the alternative.

He is draped in yellow-coloured garments (pītāṁbara),the folds of which are tucked between the thighs and the ends hang at the sides, and reach the knees ('vastrāgrau nāḷakāntagāu ubhayoh pārśvayoraṁbaram tu ūru-madhyagāu). According to *Uttara-kāmika*, his left ear is adorned with jewelled-ear-ring (ratna-kuṇḍala) or the ear-ring made of conch-shell (śaṅkha-patra), while the right is adorned with the ear-piece shaped like a crocodile (makara-kuṇḍala).

He must be shown as four-armed, the normal right hand showing gesture of protection (abhaya), and normal left hand the gesture of boon-bestowal (varada). When the left hand is in the gesture of boon-bestowal, *Aṁśumadbheda* (63rd paṭala) prescribes that the wrist of that hand must be on level with, and touching, the hip ('tala-mūlam-kaṭi-spṛshṭam'), the tips of the fingers reaching the pubic line (meḍhrāgrāntam). *Uttara-kāmika*, however, says that the normal right hand may assume the 'siṁha-karṇa' or 'kaṭaka' posture (see KAṬAKA), and the normal left, the 'kaṭyavalaṁbita' ('holding the hip') posture.

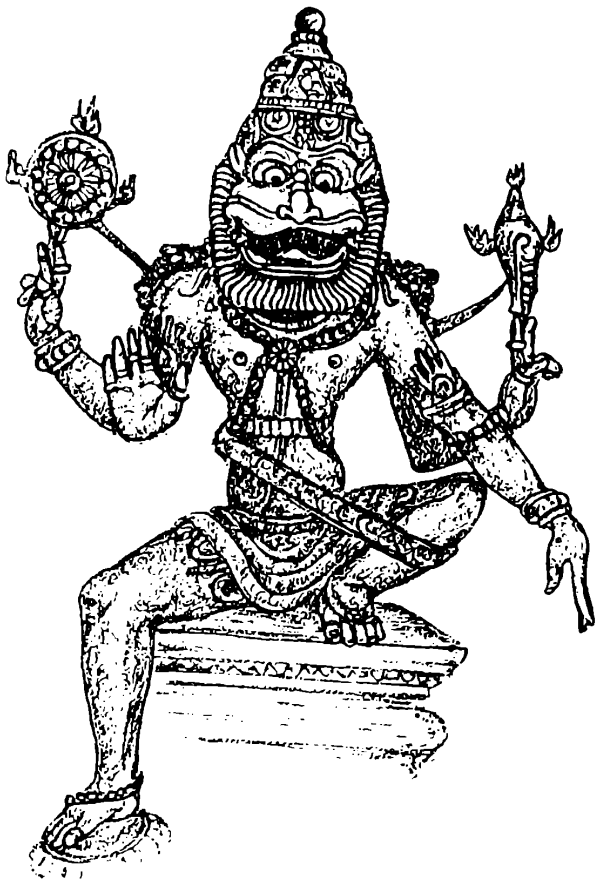
The upper right hand should hold a hatchet (ṭaṅka), and the upper left an antelope (hariṇī). *Uttara-kāmika* prescribes that both these hands must assume the 'kartarī-hasta' (see KARTARĪ) and must not reach higher than the shoulder-line (hikkā-sūtra), the upper limits of the weapons in these hands (viz. hatchet and an-

telope) should not be above the ear-line (karṇa-sūtra). Further, the head of the hatchet should always be turned away from Śiva's head, while the antelope may either face the head of Śiva or turn away from it ('bāhya-vaktram-vābhyantaram mukham').

The image should be standiang on a lotus-seat (padma-pīṭha).

KEVALA-NARASIṀHA

Also called Girija-Narasiṁha (viz. Narasiṁha in the act of rushing out of the mountain-cavern), it represents the man-lion form of Vishṇu, as a lone image (viz. without



(bronze)

his consort Lakshmī, vehicle Garuḍa, the demon Hiraṇya-kaśipu or devotee Prahlāda). He may be shown standing (sthānaka) seated (āsīna) or moving (yānaka). More often, however, the seated posture is preferred. He may be seen in the utkuṭikāsana (see UTKUṬIKA), on a lotus (padma-pīṭha), or in the yoga-paṭṭa (when he is called Yoga-narasiṁha.)

He is described in the texts as white (śveta) or crystalline (sphāṭika) in colour, wearing red garments (rakta-vastra), and having a crown of the karaṇḍa-makuṭa variety

(stone relief)
(Tirumalai temple)

KEVALA-NARASIMHA

(see KARAṆḌA-MAKUṬA). He is four-armed, and the upper hand always carry conch (left) and discus (right), the other two hands may hold the lotus and mace or (in the case of Yogā-narasiṁha) stretched across or forward, supported on the raised knees.

While standing, the normal right hand may assume the gesture of protection (abhaya) and the left the gesture of boon-bestowal (varada). The normal left hand may alternatively be in the posture of holding the hip (kaṭyavalaṁbita). The upper hands hold, as in all cases, conch and discus.

KEŚA-BANDHA

Hair-dressing, in general, and different styles of tying up into ornamental knots (bandha) the strands or braids of hair in particular, have been of considerable interest among the Indian population since very early times; and naturally our sculptors and painters have interested themselves in portraying the different styles, which are artistic and elegant, among both men and women. Iconography has borrowed many of these models, and has stylized them. But the involvement of formal and elaborate crowns (kirīṭa,mauli) on the heads of gods and goddesses has minimized the display of coiffure. And crowns, although actually worn by kings in ancient times on formal occasions, were highly and imaginatively stylized for gods and goddesses, so that the hair-treatment was subdued, and confined to minor goddesses and human or quasi-human representations.

Images of gods like Brahmā, Śiva and Bhairava, are seen with braids of matted hair coiled and arranged in the shape of a tall crown (see JAṬĀ-MAKUṬA) or in the shape of shell (kaparda). Some goddesses who partake of the nature of these gods are also shown in the same kind of hair-treatment. Juvenile gods like Bāla-Kṛshṇa and Bāla-Subrahmaṇya are shown with top-knots (kurīra or crest) or side locks (śikhaṇḍa or kākapaksha), embellished with flowers (pushpa), peacock-feathers (barhi) or jewelled bands (ratna-paṭṭa)

In the goddesses who wear crown which are known as karaṇḍa–makuṭa (see KARAṆḌA-MAKUṬA), curled locks (alaka), curly ringlets (chūrṇa-kuntala) and tiny curls arranged on the forehead (bhramaraka) are displayed, strands of loose hair or braids dangling at the back. In the goddesses who do not wear crowns, the hair-arrangement becomes important. Several types like hair rolled into a round bun secured by jewelled bands (dhammilla), single but elaborate plait (eka-vēṇi), hair tied into a crest on top of the head (mauli, kurīra), curled hair parted in the middle and arranged in locks falling at the sides (alaka-chūḍaka) and dome-like (or oval-shaped) knots on one side of the head (as seen in images of Rukmiṇī or Godā-devī, also called Āṇḍāḷ) are seen.

While most of these styles are borrowed from actual models which were at one time prevalent among the people, artistic imagination has also played a role. The hair-arrangements are often tied with ribbon-like bands (paṭṭa), composed of flowers strung together (when it is called pushpa-paṭṭa), or in the shape of vines and leaves (patra–paṭṭa), or gold bands studded with jewels (ratna-paṭṭa). Fierce goddesses like Māri have serpents to secure their hair coiled on top of the head (nāga-bandha).

KEŚAVA

One of the names of Vishṇu, and one of the celebrated twenty-four forms of Vishṇu (see CHATURVIṂŚATI-MŪRTI). The name is derived from

the legend that Vishṇu killed the asura named Keśi (cf.*Mahābhārata*, Vana-parva, 134, 20 and *Nāradīya- saṁhitā*, 25, 371). In this form, Vishṇu stands erect without bends (samabhaṅga sthānaka), is benign in aspect (saumya) and has the usual attributes of Vishṇu (like kirīṭa, vanamālā, śrī-vatsa, and makara-kuṇḍala) (see VISHṆU). He carries in his four arms the characteristic emblems in this particular order, according to *Hayaśīrsha-saṁhitā* (19. 4-5): lotus (pāṅkaja) in the normal right hand, mace (gadā) in the normal left hand conch (pañcha-janya) in the upper right hand, and discus (chakra) in the upper left hand. The mace in this form is kept with its head downward (adho-mukha).

Keśava is golden coloured (suvarṇābha), but wears white garments (śukląmbara); his consort is the form of Lakshmī known as Śrīdevī.

Keśava is the name of the presiding deity in Dvārakā ('dvāravatyām' cf. *Nāradiya-saṁhitā*, 9, 152)

KEŚAVĀRDHA-MŪRTI

(see HARI-HARA)

KAIṬABHĀRI

A name of Vishṇu, derived from his having killed the asura, Kaiṭabha by name. Kaiṭabha, along with his brother Madhu, were born, according to one legend (cf. *Harivaṁśa*, 52 and *Devī-Bhāgavata*, 1 and 10) from the ear-wax of Mahā-Vishṇu as he was lying down in yoga-nidrā in the midst of the undifferentiated ocean (ekārṇava) during Padma-kalpa, at the end of the eon; or (according to *Mahābhārata*, Śānti-parva, 348) from the two drops that fell from the lotus flower that emerged from the navel of Mahā-Vishṇu as he lay down in yoga-nidrā. The latter legend has it that one of the drops was sweet in taste like honey and intoxicating (hence called Madhu) while the other was hard (Kaiṭabha); and the two symbolized the tamas and rajas respectively, as distinguished from Vishṇu, who personified sattva.

Vishnu had to kill them, as they became terrors to the creator Brahmā, and snatched away the four scriptures (Veda) that came forth from him for the benefit of creation. And Vishṇu was woken from his slumber to accompalish this task by Devī, to whom Brahmā had appealed (cf. *Mārkaṇḍeya-purāṇa*, Devī-māhātmya, 81).

Madhu and Kaiṭabha are represented as two-armed and carrying clubs in the vicinity of the recumbent form of Vishṇu (see VISHṆU and YOGA-ŚAYANA) in its superior (uttama) and midling (madhyama) varieties.

KAIṬABHEŚVARĪ

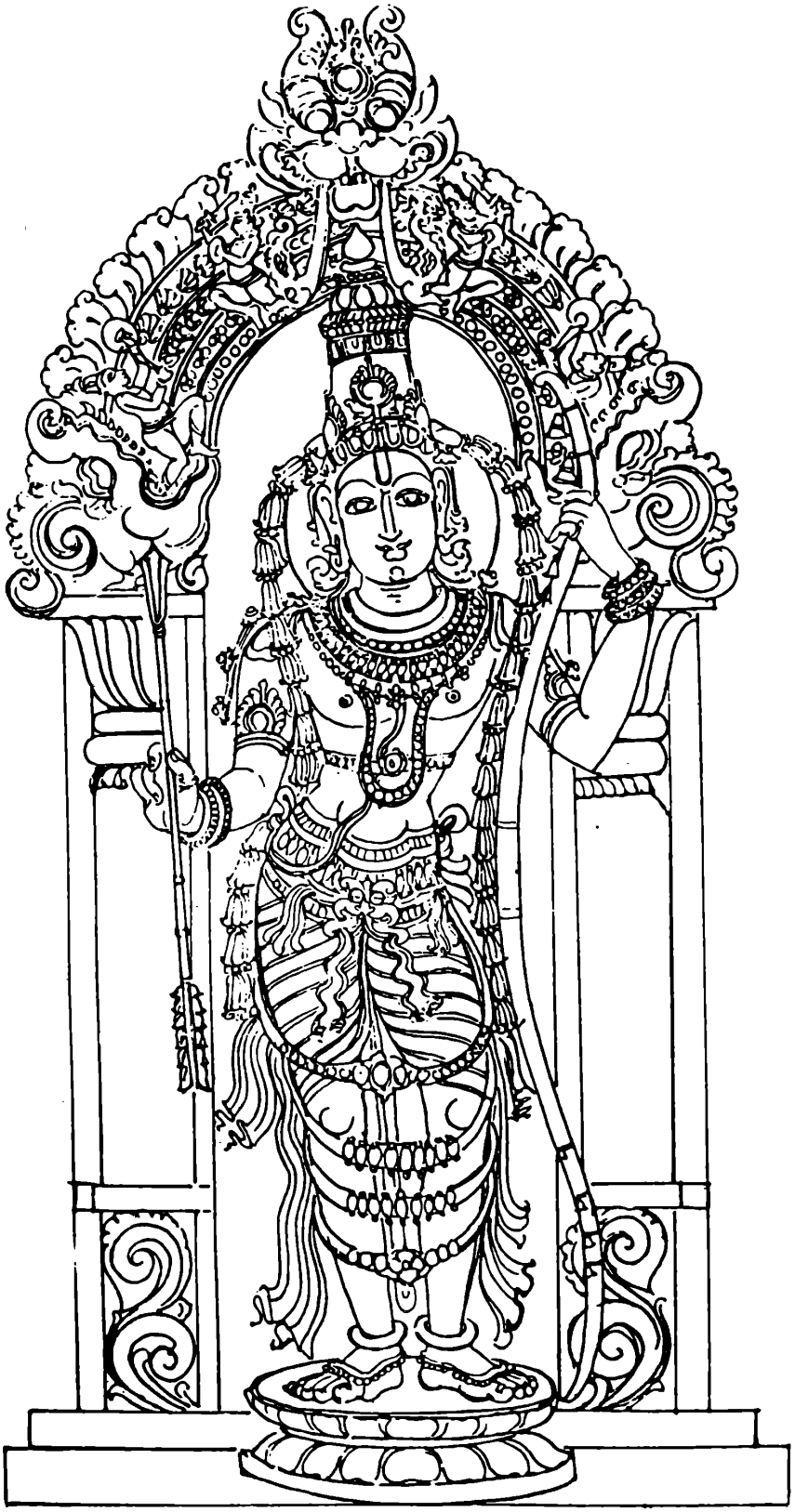
The goddess of the sacred site known as Kaiṭabha (cf.*Devī-purāṇa*, ch.85).

KODAṆḌA

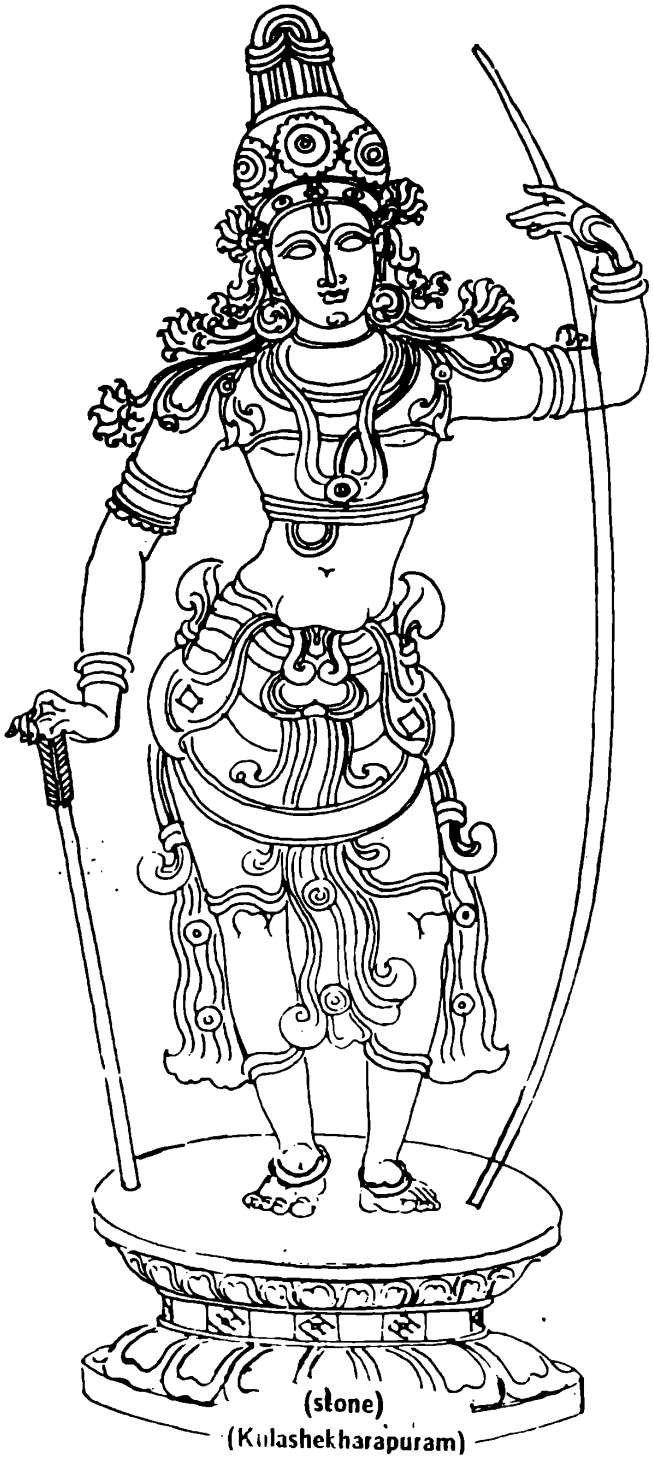
One of the names of bow (dhanus), especially the bow of Rāma. The significance of the expression is that it is a stick (daṇḍa) which makes a terrible noise ('kau śabde') when strung.

KODAṆḌA-RĀMA

The most familiar representation of Rāma as a two-armed figure standing and holding his bow in his left hand, and an arrow in his right. Rāma is required to be made in the madhyama-daśa-tāla measure (viz. one hundred and twenty aṅgulas in height), and his stance must have three



(KODANDA-RĀMA)
(stone)
(Kumbhakonam)



(stone)
(Kulashekharapuram)

bends (tri–bhaṅga). According to *Vaikhānasāgama*, his body-colour must be black (śyāmābha) and his garments must be red (raktāmbaradhara) (see RĀMA).

The bow is usually shown to be of the same height as Rāma. In dthe metallic icons, the bow is cast seperately and inserted into the left hand which is held in stylized posture.

KAUTUKA-BERA

The temples will usually have two kinds of icons, one which is permanently fixed to the pedestal in the sanctum (called dhruva-bera), and the other which is taken out during festive occasions and deputizes for the former (called chala-bera). The movable image is made in metal, usually bronze, and is a replica in small size of the main (viz. immovable) image, especially in the Vishṇu temples. Because it officiates in festivities and processions it is called kautuka-bera (the expression 'kautuka' being a synonym of 'utsava'). Texts prescribe that this icon must be installed in the 'brahmā-part'(viz.the central area) of the seat of worship (archanā-pīṭha), and the power must be invoked into it from the main image (cf. *Nāradīya-saṁhitā*, 13, 347 and 2, 68).

The word 'kautuka' also signifies the thread of consecration and vow (dīkshā-pratisara) that is formally tied round the wrist of the right hand of the processional image, on the night prior to the commencement of festivities ('utsavārambhadivasāt pūrvedyur niśi kautukam baddhvā', *op.cit.*, 18, 94.). The kautuka-bera is probably so called because of this detail.

KAUBERĪ

The goddess who is the counterpart of Kubera (see KUBERA and AṢHṬA-DIKPĀLAS). She is counted among the goddesses presiding over the cardinal directions substituting the usual Yogini of the *Mālinī-tantra* (31, 4).

Kauberī figures in the Mahāyāna Buddhist pantheon (vajrayāna) as an attendant divinity of Buddha-kapāla, a form of Heruka. She is in the southern direction of the middle enclosure of the maṇḍala of this god. She is blue in complexion, and wears ornaments made of bone. Her hair stands erect like flames. She is two-armed, carrying in her hand a chopper (kartrī) and in her left a skull-cup (kapāla). She is shown in the ardhaparyaṅka posture.

KAUMĀRĪ

One of the seven mother-goddesses (see MĀTṚKĀ and SAPTA-MĀTṚKĀ) she is the feminine aspect of

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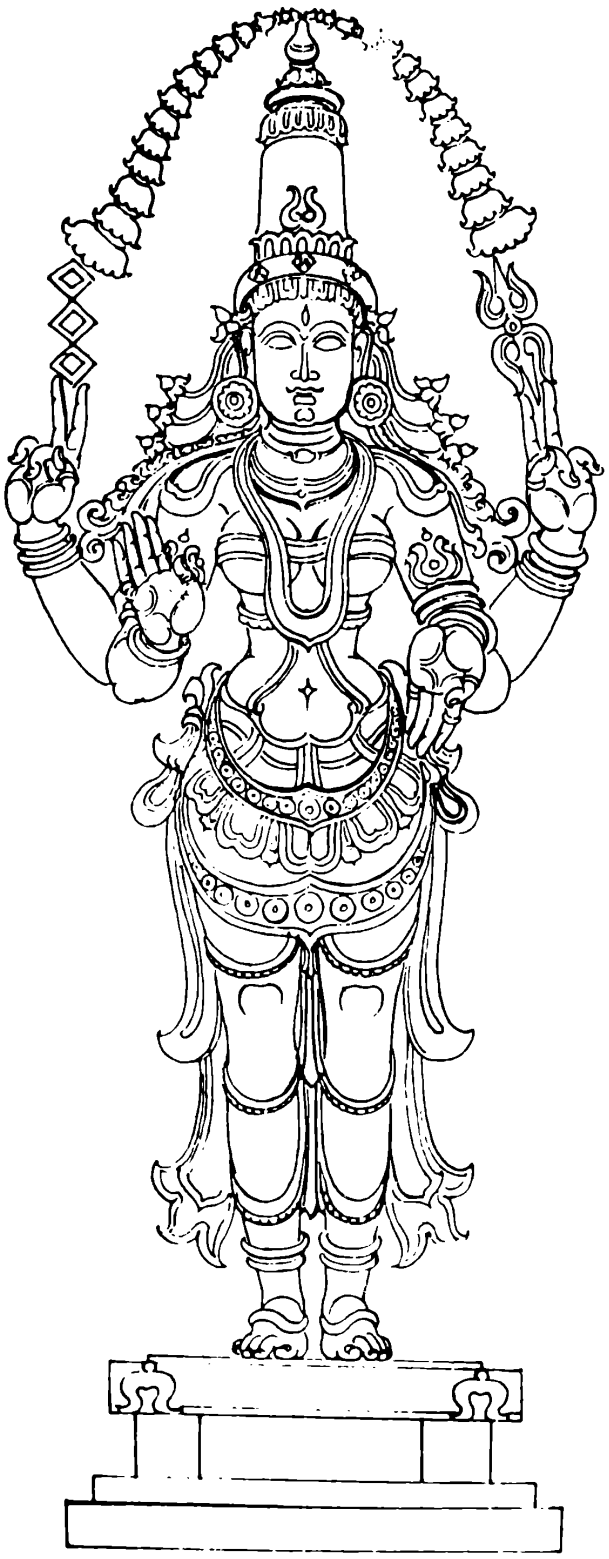


(stone)
(Mīnākshi temple)
(Madurai)

Kārtikeya or Kumāra (see KĀRTIKEYA). She is represented as having six heads, six or twelve arms, and twelve eyes. She is red-complexioned (pāṭalavarṇa, according to *Śrī-tattva-nidhi*), benign in aspect, and draped in red garments (rakta-vastra-dharā). She is youthful in appearance (kumāra-rūpā) and rides on a peacock (mayūrārūḍhā). The twelve-armed form carries in the hands the gestures of boon-bestowal (varada), spear known as śakti, banner (patāka), staff (daṇḍa), bell (ghaṇṭā), bow (dhanus), dart (bāṇa), lotus (kamala), cock (kukkuṭa), shield (kheṭaka), axe (paraśu) and bowl (pātrā) (cf *Śri-tattva-nidhi*, according to *Lalitopākhyāna*. In *Śrī-Vidyārṇava-tantra*, she is beetle-blue (indra-gopa) in body-colour and is four-armed, carrying in her hands goad and mace (right), noose and khaṭvāṅga (left).

KAUMODAKĪ

The name of the mace (ǧadā) which Vishṇu carries in one of his hands. According to the account in

Mahābhārata (Adi-parvan,224, 23), it was presented to Kṛshṇa by the god of waters, Varuṇa, during the burning down of the Khāṇḍava forest (see GADĀ).

KAUŚIKĪ

One of the names of Durgā or Kātyāyanī. She is so called because she was born from the very physical body of Pārvati ('Śarīra-kośād yas tasyāh Pārvatyā nihsṛta', *Mārkaṇḍeya-purāṇa*, 82,43) or of Kālī *(Kālikā-purāṇa)*. She made her appearance to kill the terrible asuras, Śumbha and Niśumbha *(Devī-bhāgavata)*, 5, 23). She is identified with the goddess of the Vindhyā mountains (Vindhya-vāsinī), worhsipped by the tribes, Nishāda, Kirāta, Bhilla and Śabara. She is visualised as twelve-armed, charming (chāru-rūpa manoharā), and riding a lion (simhārūḍhā). She is also regarded as one of the five attendants of Ugra-chaṇḍā (the other four being Śiva-dūtī, Śākambharī, Īśvarī and Mahodarī.)

Kauśikī-durgā is an attendant-goddess (parivāra-devatā) in the temples of Śiva, to be located in the North, according to *Rauravāgama*, instead of the more usual Vishṇu.

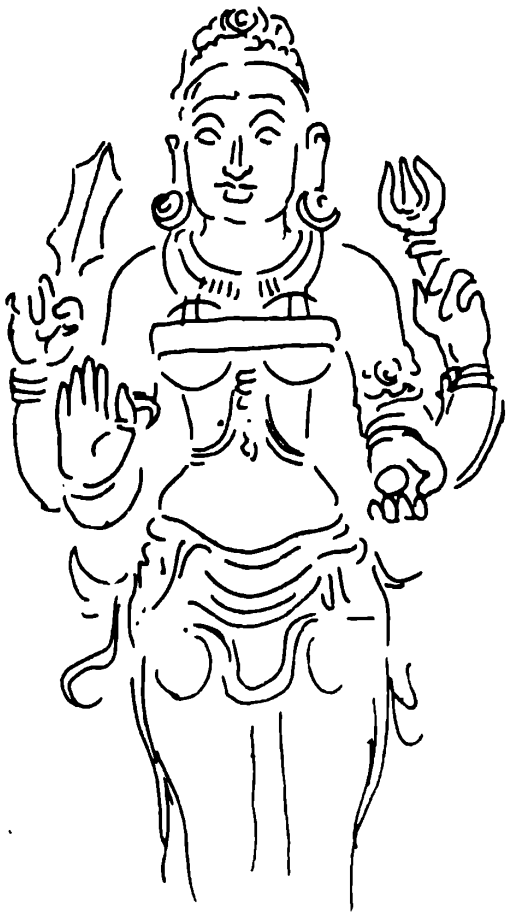
KAUSTUBHA

The legend in *Agni-purāṇa* relates that Kaustubha was the divine jewel (divya-maṇi, ratna, padmarāga), shining like a million suns, which emerged from the ocean of milk, when it was churned by the devas and asuras for the obtainment of ambrosia (amṛta). It is said to have been made up of clarified butter (ghṛta-sambhava), and it lodged itself on the chest of Vishṇu. Its radiance illuminated the four directions and was hence known as 'Kaustubha' (meaning 'that which pervades the entire universe', kum bhuvam stubhnāti). It has since become one of the characteristic emblems of Vishṇu (cf. also *Mahābhārata*, Ādiparva, 18, 36.)

KRATU-PURUSHA

The Vedic sacrifice (kratu) is imagined in *Bhāgavata purāṇa*)3, 11, 35-38) to constitute the person of Vishṇu, when he as Varāha (see AVATĀRA, VISHṆU, VARĀHA) appeared before the contemplating creator, Brahmā, as a tiny being covering not more than the top of the thumb (aṅgushṭha-śiro-mātra) but who in a moment pervaded the entire existence in the form of sacrifice (yajña-purusha). The several aspects of the standard sacrifice are identified with the different limbs of Vishṇu, whose body is regarded as of the nature of sacrifice (adhvarātmakam).

KRIYĀ-ŚAKTI



(stone)
(Dārāsuram temple)

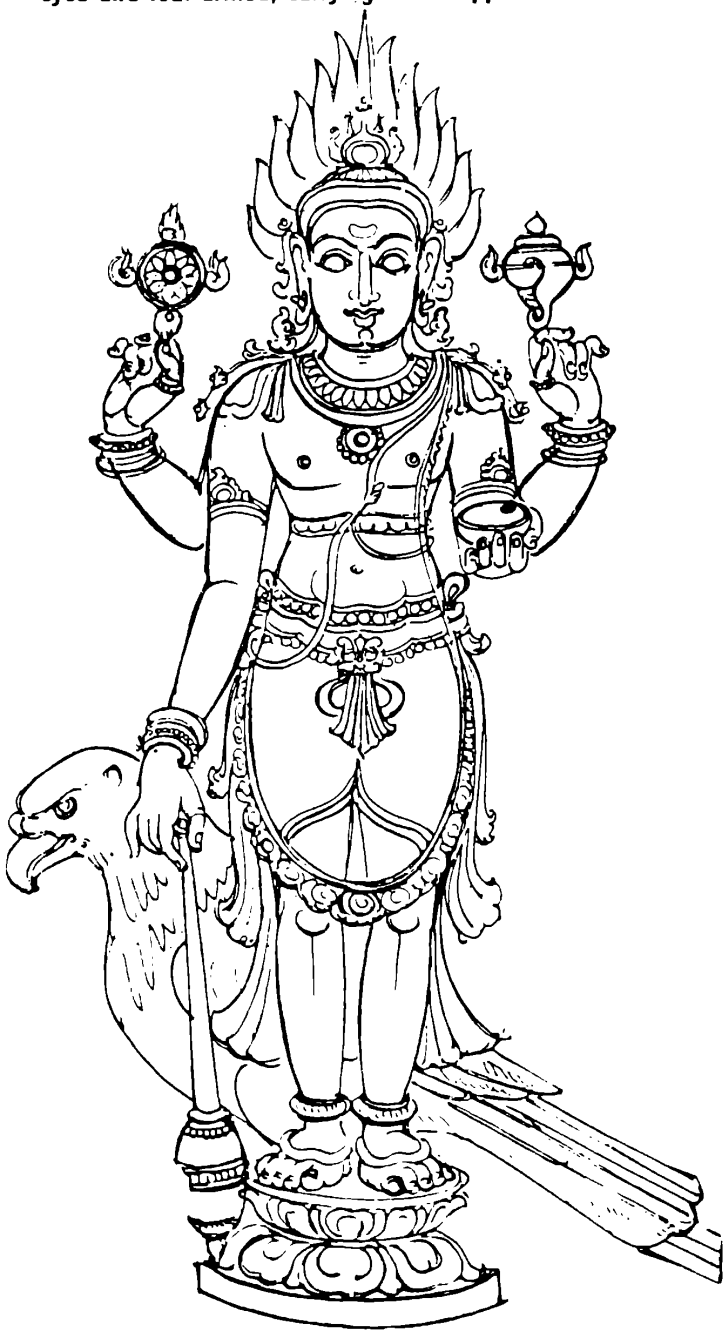
A concept (also iconographically represented) of the Southern Śaiva philosophy, to describe the divine agency responsible in all individuals for the good and bad actions done by them to bear fruit (karma-phala). The concept is incidental to the doctrine of five-fold sequential emanations of power (śakti) from Sadāśiva: Parā-śakti, Ādi-śakti, Icchā- śakti, Jñāna-śakti and Kriyā-śakti. The first two powers are formless (amūrta), while the latter three represent Sadyojāta or Brahmā (the creator), Īśvara (kartṛ—sādākhya) and Īśāna (karma-sādākhya) respectively. The three eyes of Sadāśiva (according to *Liṅga-purāṇa)* symbolize the three powers with form (mūrta), viz. Icchā-śakti, Jñana śakti and Kriyā śakti. The weapon known as Śakti (frequently seen in one of the hands of Kārtikeya) also symbolizes these three powers.

It is usual in South India to represent the three

Śaktis in iconic form in the deva-koshṭhas (niches) of Devī temples. Kriyā-śakti is shown as a goddess with four arms, standing in the kaṭyavalaṁbita posture (see KAṬYAVALAṀBITA). The right normal hand is in the gesture of protection (abhaya), and the two upper hands carry vajra and trident (see also ICCHĀ-ŚAKTI and JÑĀNA-SAKTI).

KRODHA-BHAIRAVA

One of the eight forms of Bhairava (see BHAIRAVA and ASHTA- BHAIRAVA) with incorporation of the energy of Vishṇu. He is dark-blue complexioned, three-eyed and four-armed, carrying in the upper hands conch (śaṁkha) and discus (chakra), and in the lower hands mace (gadā) and bowl of liquor (pāna-pātra). He is represented (despite his name) as perfectly tranquil (śānta), youthful (kumāra) and nude (digaṁbara). He has as his vehicle the sacred eagle (garuḍa), which is Vishṇu's vehicle.



PRATIMĀ-KOSHA

KRAUÑCHA-BHETTĀ

A form of Kārtikeya (see KĀRTIKEYA) as the splitter of the Krauñcha mountain. In *Vāmana-purāṇa* (ch.57) and *Skānda-purāṇa* (Asura-khaṇḍa), we read that Krauñcha was an asura, who assumed the form of a mountain and attempted to block the path of sage Agastya (who was returning from Kailāsa to the South); the sage cursed him to remain a mountain for all time. There is another legend which makes Krauñcha mountain the off-spring of Maināka (cf. *Hari-vaṁśa*, 18).

Mahābhārata (Śalya-parva, 46) relates that when Kārtikeya pursued the asura Bāṇa (son of Mahābali) to kill him, the asura concealed himself in the Krauñcha mountain. Kārtikeya split the mountain with the arrow that was presented to him by Agni, and killed the asura who was thus exposed.

The iconographic representation of this form involves the six-headed (kamala-vadana-shaṭka) figure of Kārtikeya, who is eight-armed (ashṭa-bāhu), and who leads the army of gods (amara-senā-nāyaka).

He carries in his right hands the gesture of protection (abhaya), sword (kṛpāṇa), śakti and arrow (bāṇa), and in his left hands the gesture of boon-bestowal (varada), vajra (kuliśa), bow (chāpa) and shield (kheṭa). He is in the standing posture (sthānaka) and alone (kevala, viz. without consorts).

KSHĀNTI-PĀRAMITĀ

Pāramitā in Mahāyāna Buddhism is the expression denoting the achievement of the ideal or the perfection of the virtues of the bodhisattva (see BODHI-SATTVA). The twelve pāramitās (see PĀRAMITĀ), traditionally enumerated, are also represented as human forms. Kshānti (meaning Forbearance) is yellow in body-colour and two-armed, carrying in one of the hands a white lotus (sitābja) and in the other chintāmaṇi-banner.

KSHITI-GARBHA

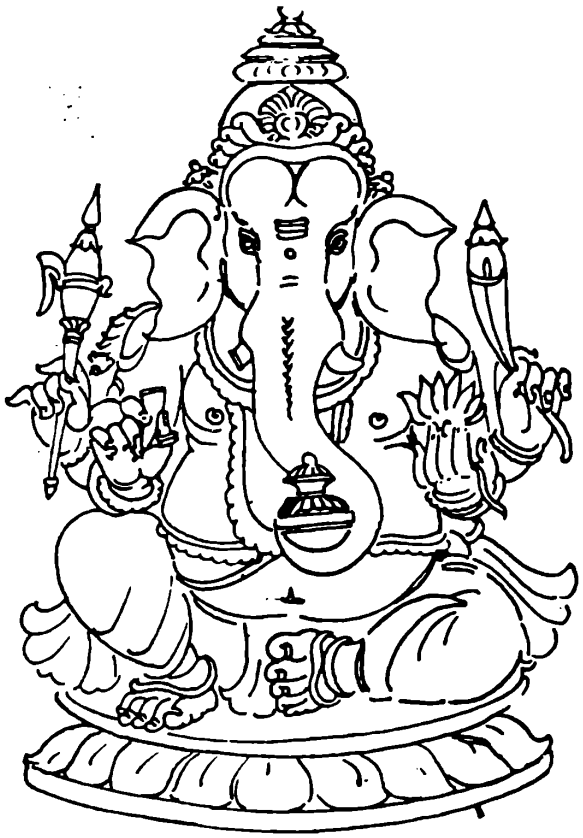
One of the well-known bodhisattvas (see BODHI-SATTVA) representing the containment of the earth,

and emanating from the dhyāni-buddha Vairochana (see VAIROCHANA). He is included in the eight attendant divinities of Lokanātha (see LOKANĀTHA), a form of Avalokiteśvara, and is represented in one of the eight petals of the 'maṇḍala' His complexion is visualized as yellow (pīta) in *Nishpanna-yogāvalī* and sky-blue (nabhahśyāma) in *Sādhana-mālā*. According to the former text, he is two-armed; he sits with his right hand in the 'earth- touching' gesture ('dakshiṇena kṛta-bhū-sparśo'). The latter text provides the gesture of protection (abhaya) in one hand and a water-pot (kalaśa) in the other.

He is also regarded as identical with the Lokeśvara form of Avalokiteśvara, when he is represented as two-armed and seated on a lotus in the Vajra-paryaṅka posture, carrying in his right hand a bowl of jewels (ratna-bhājana) and in his left the gesture of boon-bestowal (varada).

KSHIPRA-GAṆAPATI

One of the thirty-two familiar forms of Gaṇapati, this form is red-complexioned ('like the hue of the bandhūka-flower') and four–armed, holding his own tusk (danta) and goad (aṅkuśa) in the right hands, and noose (pāśa) and wish-fulfilling creeper (kalpa-latā) in his left hands. He carries a pot of jewels (ratna-kumbha) in his trunk.



KSHIPRA-PRASĀDA-GAṆAPATI

One of the thirty-two forms of Gaṇapati, he is described as ruddy pink (aruṇa) in body-colour, three-eyed, (tri-lochana), bedecked with lustrous ornaments (bhāsura-bhūshaṇa-dīpta), big-bellied (bṛhad-udara) and seated on a lotus in bloom (padma-vishṭara). He wears on his head crescent-moon (śaśikalā-kalita-mauli). He is four-armed, carrying in his hands noose (pāśa), goad (aṅkuśa), wish fulfilling creeper (kalpa-latā) and his own tusk (sva-danta). He holds in his trunk a pomegranate fruit (bīja-pūra).

KSHEPAṆA-MUDRĀ

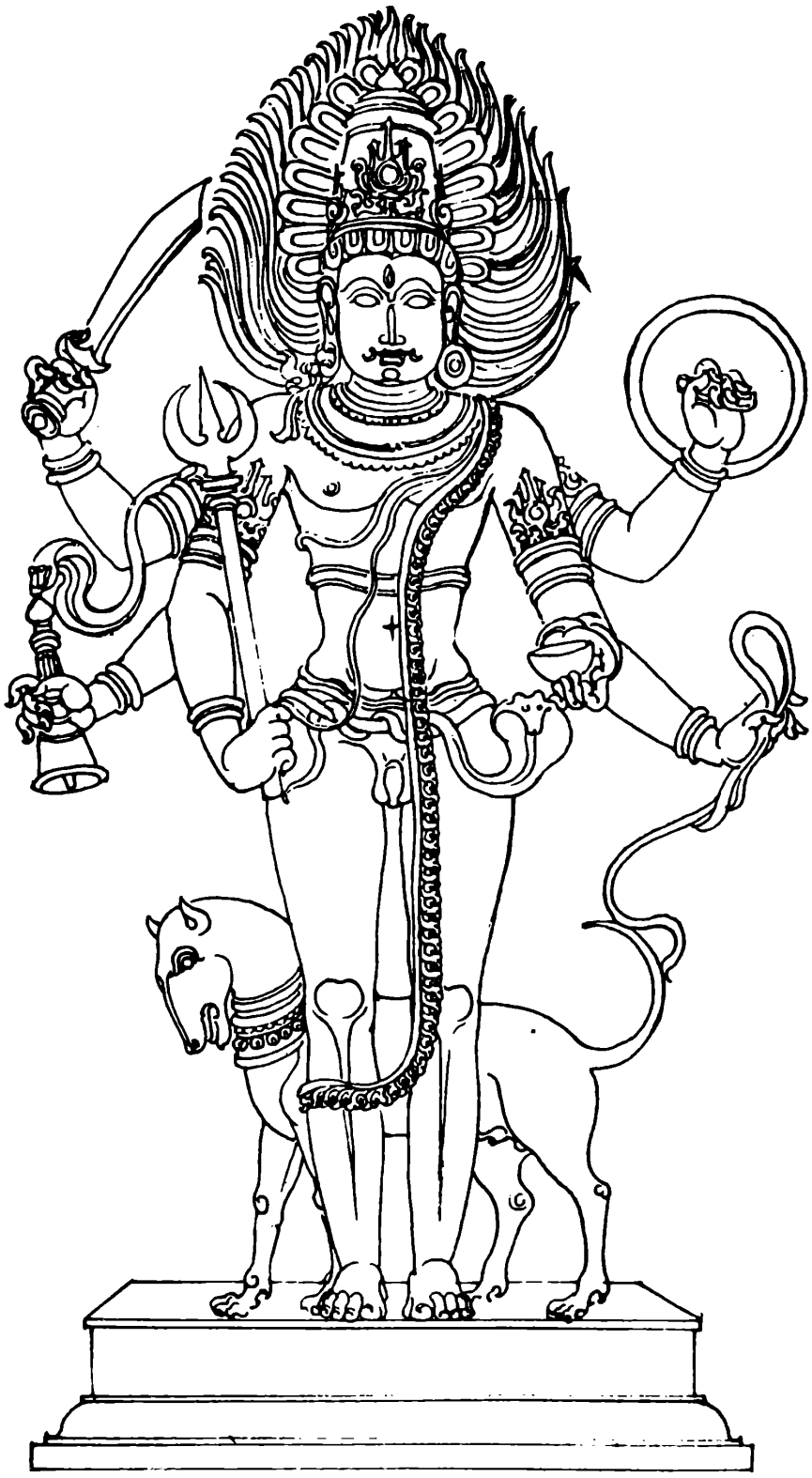
One of the hand-postures (see MUDRĀ), rarely seen in icons other than those belonging to the Vajrayāna ideology, indicating the sprinkling (kshepaṇa) of nectar (amṛta) by the right hand from the vessel held in the left hand.

KSHETRA-PĀLA

Literally meaning "the guardian of the site", Kshetra-pāla is regarded as the chief guardian of the temple of Śiva, and is stationed in the south-eastern corner of the temple. Custom requires that he be worshipped first by the devotee, and his permission taken to visit the shrine. He is imagined as manifesting an aspect of Śiva ('īsvarasyāyutāṁśena kshetra-pālodbhavam', *Suprabheda*). His shrine is required to be located in the north-eastern quarter of the village for the good of the people (loka-rakshārtham).

The general iconographical details of Kshetra-pāla in *Pūrva-kāraṇa* include complexion like the dark cloud (kāla-megha-varṇa), eyes round in shape, blood-shot and severe (raktogrekshaṇa), nude (nagna-rūpa), sharp fangs in the mouth (tīkshṇa-daṁshṭraka), red or yellow hair dishevelled, spread out and erect (vistṛtordhva-rakta-keśa), eye-brows knit with excitement (kuñchita-bhrū-savibhrama), and a garland of severed human heads (śiromālā-bhūshita). His eyes, according to *Suprabheda*, are round and protruding (suvṛttāksha); and his body is decorated with serpents as ornaments (nāgābharaṇa-bhūshita). He wears a girdle of bells or a serpent. He stands on a red lotus.

He may, according to *Pūrva-kāraṇa*, be represented as two-armed, carrying a skull (kapāla) and spear



KSHETRAPĀLA
(stone)
(Dārāsuram temple)

(śūla), or as four-armed, carrying in addition bell (ghaṇṭā) and noose (pāśa). He may also be shown as having eight arms, and carry, in addition to the above, fire (agni), hatchet (ṭaṅka), khaṭvāṅga and the gesture of protection (abhaya). *Suprabheda* adds that he may be three-eyed and six-armed, carrying trident (triśūla), skull-cup (kapāla), sword (khaḍga), shield (kheṭaka), serpent (nāga) and javelin (tomara). The four-armed image is often seen carrying the hand-drum (ḍamaru) and chopper (kartṛka) in his right hands, and trident (triśūla) and skull-cup (kapāla) in his left hands.

Aṁśumadbheda classifies the images of Kshetra-pāla into three varieties: (1) 'sāttvika', white in complexion, two-armed or four-armed, and tranquil in aspect (śānta); in the four-armed type the two normal hands show gestures of protection (abhaya) and boon-bestowal (varada), while the extra hands carry sword (khaḍga) on the right side and bell (ghaṇṭā) on the left; (2) 'rājasika', red in complexion, six-armed, and fierce in aspect (ugra); the three hands on the right carry spear (śūla), sword (khaḍga), bell (ghaṇṭā), and the three hands on the left shield (kheṭaka), skull-cup (kapāla) and serpent (nāga),

(Tibetan Xylograph)

or noose (pāśa); and (3) 'tāmasika', black-complexioned and eight-armed, carrying in the two additional hands bow and arrow (dhanur-bāṇa); has red hair, spread out in a circle behind his head, and his eyes are stern (ugra-dṛshṭi-samāyukta); he is three-eyed, naked and bedecked with various serpents, and is also accompanied by a dog.

All the images of Kshetra-pāla are required to be in a stance of equipoise (sama-pāda).

The *Śrī-vidyārṇva-tantra* mentions that the kshetra-pāla is attended by eight 'kimkaras', who are also represented iconographically in some panels: Anala, Agnikeśa, Karāla, Ghaṇṭikā-ravā, Mahākopa, Piśitāśa, Piṅgāksha and Ūrdhva-keśa. These expressions in fact suggest so many details of the Kshetra-pāla form. The Jaina pantheon also includes images of Kshetra-pāla, as the protectors of fields. While most images are six-armed, there are images with twenty hands carrying numerous weapons. He is three-eyed, and rides upon a dog (kukkura-vāhana). His sacred cord is the serpent Vāsuki, and he has on his head a tall crown of matted hair. He is also described as seated upon a corpse (pretāsana), surrounded by the eight bhairavas(Ānanda-bhairava and others) (see BHAIRAVA) and sixty-four yoginīs (cf. YOGINĪ).

KSHETRA-MUṆḌĀ

The name of this goddess is of obscure origin, but the goddess is often identified with Tripurā. She is described as having three heads and six arms, carrying spear (śūla), hand-drum (ḍamaru) and sword (khaḍga) in the right hands and skull-cup (kapāla), noose (pāśa) and shield (kheṭa) in the left hands. Her braids of matted hair are done in the form of a crown.

KSHEMAṄKARĪ

She is regarded as one of the nine forms of Durgā (see NAVA-DURGĀ), and is a four-armed figure, carrying in her hands the gesture of boon-bestowal (varada), trident (triśūla), lotus (kamala) and bowl of liquor (pānapātra).

KHAGENDRA

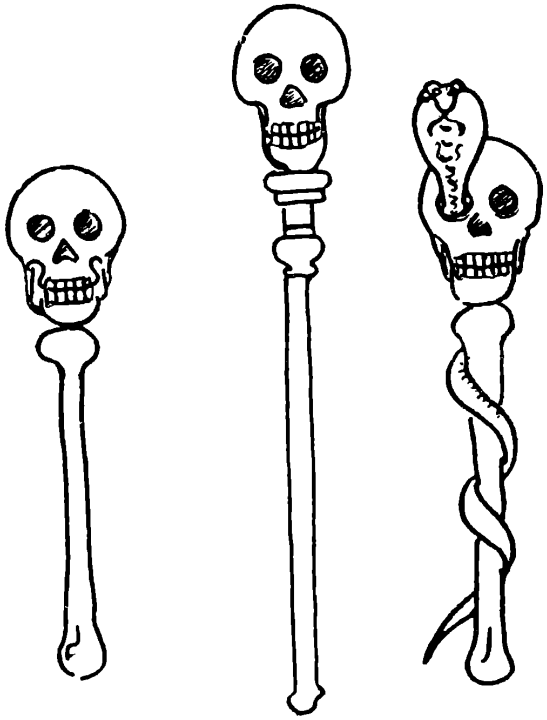
Garuḍa, the chief of birds (see GARUḌA).

KHAGENDRA-DHVAJA

Vishṇu, who has Garuḍa for his banner or emblem (see VISHṆU).

KHAṬVĀṄGA

An unusual weapon held in the hand of some forms



of Śiva, and of variant and violent forms of Śiva like Bhairava. It is described as the osseous shaft of the human forearm, surmounted by a skull. It is prescribed that the murderer of a learned and pious person must wander about without rest, and naked, holding this weapon in his hand, and beg his food in a human skull every day for twelve years. Śiva had to carry this weapon, in order to expiate the sin for having cut off one of the heads of Brahmā (see KAṄKĀLA-MŪRTI)(cf. *Manu-smṛti*, 11, 1-5). Carrying this weapon announces a law that must never be transgressed anywhere or any time ('sarvatra anullanghya-śāsana'); and the weapon itself is of invincible power (amogha-vīrya) for it can help remove the gravest of sins.It is also used in magic and sorcery.

KHAṬVĀṄGĪ

One of the sixty-four yoginīs (see YOGINĪ), so called because of the magical weapon Khaṭvaṅga which she carries in her hand.

KHAḌGA

Sword as the weapon that cuts or smashes (khaḍati bhinatti). It has various shapes and sizes, three of which are well-known: (1) scimitar (kara-vīra-patra); (2) spear-pointed (śūlāgra); and (3) round-edged (maṇḍalāgra). Other varieties include chandrahāsa (the sword of Rāvaṇa), kṛpāṇa (the sword of Kālī), kara-vāla (hand-protecting sword, short in size), and nistriṁśa (heavy and long sword).

There is a legend in the *Mahābhārata* that the first sword appeared from the fire which the creator, Brahmā, was propitiating. It was long and golden coloured, with a touch of blue; and was slender in body (kṛśodara). It had a sharp and surrated blade (tīkshṇadaṁshṭra), and shone like the god of death. This sword was given to Śiva for the purpose of warding off vice (adharma-vāraṇa); and Śiva presented it to Vishṇu, who was the protector of virtue (dharmasya goptā), and Vishṇu gave it to the Pāṇḍava brothers.

KHAḌGA-RĀVAṆA

The folk and tāntrik deity worshipped in the magical rites, especially to restrain the activity of the evil spirits, is a form of Śiva as Bhairava (Aghora). He is visualized as one-faced or five-faced, with ten arms, carrying in them war-bell (ghaṇṭā), skull-cup (kapāla), goad (sṛṇi), severed head (muṇḍa), sword (kṛpāṇa), shield (kheṭa), the magical staff known as khaṭvāṅga, spear (śūla), hand-drum (ḍamaru), and the gesture of protection (abhaya). He

wears on his waist the skin of tiger (vyāghra-charma); his body is red in colour (raktāṅga) but daubed with ash from the burning ground (smaśāna-bhasmāñchita- śarīra). Round his neck is a garland of skulls (kapāla-mālā), and he wears a black serpent as his sacrificial cord (kṛshṇa-sarpa-yajñopavīta). He is fierce in aspect, and he dances with wild excitement, driving away the evil spirits (bhūta).

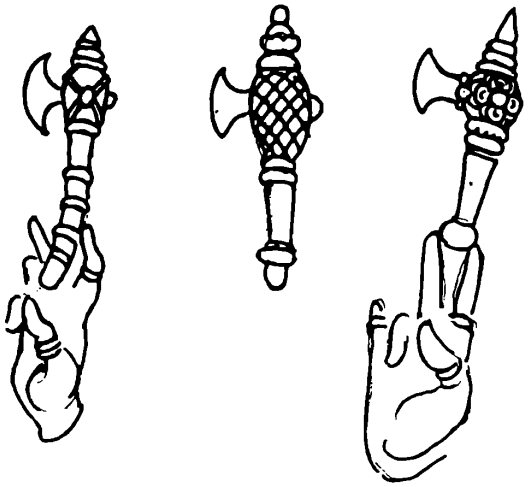
He is surrounded by eight attendants: Raudra, Piṇgala (in the eastern direction), Smaśānāṅka, Bhīshaṇa (in the southern direction), Dṛḍha-kaṇṭha, Bhṛṅgi-riṭa (in the western direction), Amamarda and Mahākāla (in the northern direction); and the square field in which he is invoked is guarded by Kumbhakarṇa, Aśoka, Bhallātaka and Jaṭāhāraka at the four corners.

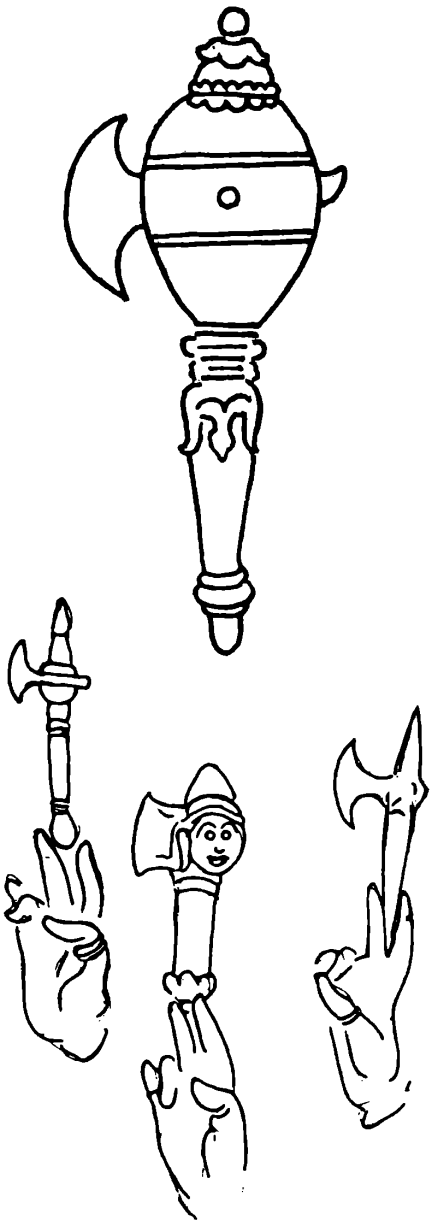
KHAḌGA-VARA

Yakshiṇī in the Jaina pantheon of the Digambara tradition, who attends on the fifth tīrthaṅkara, Sumatinātha. She is also called Purusha-dattā or Mahākālī in the Śvetāmbara tradition. She rides an elephant and is four-armed, showing the gestures of protection (abhaya) and boon-bestowal (varada) in the two normal hands (left and right respectively), and carrying in the other hands citron fruit (mātuluṅga) and vajra (left) and discus or wheel (chakra or rathāṅga, right). In the Śvetāmbara tradition, the weapons that she carries are goad (aṅkuśa) and noose (pāśa), and she is seated on a golden-hued lotus (svarṇa-ruk-padma-vāhanā).

KHAṆḌA-PARAŚU

Name of Śiva, as the bearer of the battle-axe (khaṇḍa-paraśu).





KHAṆḌA-ROHĀ

A minor goddess of the Vajrayāna pantheon, attending on Vajra-Vārāhī (see VAJRA-VĀRĀHĪ), she is one of the group of four (others being Ḍākinī, Lāmā and Rūpiṇī). She is red in body-colour, three-eyed and four-armed. She carries in her hands skull (kapāla), khaṭvāṅga, hand drum (ḍamaru) and chopper (kartṛka). She has flowing hair (mukta-keśā), and she wears five ornaments made of bone. She stands naked in the ālīḍha posture.

KHAṆḌOBĀ (KHAṆḌA-NĀTHA)

A popular diety worshipped (as an incarnation of Śiva) in several shrines in Mahārāshṭra (as Khaṇḍobā)

and Karṇāṭaka (as Mailāri). The legend in medieval texts like *Jayādri-māhātmya* and *Mārtaṇḍa-vijaya* describe that Śiva had to assume this form to vanquish the terrible demons, Maṇi and Malla, who were offsprings from the two carcasses of the two demons Madhu and Kaiṭabha (who were killed by Vishṇu). Maṇi and Malla who were devotees of Śiva, performed severe penance and obtained from Śiva the boon of invincibility except at the hands of Śiva himself. They began tormenting the three worlds, and the gods and sages sought Śiva's intervention. Śiva assumed a fierce form known as Mārtaṇḍa-Bhairava, and set out on a white charger with a big sword in hand. All the gods formed his army, and Skanda was the commander. A severe battle ensued and finally Maṇi and Malla were killed. Malla, before he died, begged Śiva to associate his own name with that of the god. Hence, Śiva came to be known as Mallāri (in Kannaḍa, Mailāri).

The event is commemmorated in the holy and celebrated shrine of Jejūri (Jayādri), near Puṇe in Mahārāshṭra. This is the principal site of the worship of this deity, and the sanctum of the temple houses the aniconic form of the god (liṅga) as well as an iconic representation. The western wall of the sanctum (in the temple in this place known as Karhe-pathar) has the stone image of his deity about three feet in height, seated with legs crossed, and four-armed. The bowl (bhāṇḍa) in one of the hands is a stone one, but the other three hands carry metallic weapons: sword (khaḍga) (made of steel), trident (triśūla) and hand-drum (ḍamaru) (made of brass, and detachable). On the pedestal of the deity are carved two heads, representing the two demons that were killed by this god, Maṇi (to the right) and Malla (to the left).

On either side of the deity is a female attendant, Bālāi on one side and Jogeśvarī on the other. Bāiāi is also regarded as a consort or wife, along with the better-known Mhālasā, who invariably appears with Khaṇḍobā (who is on this account called Mhālasākānta). In front of Khaṇḍobā's iconic representation in the sanctum of the Jejūri (karhe-pathar) temple, are two liṅgas, one representing Khaṇḍobā and the other Mhālasā.

The dhyāna-śloka of the deity describes him as having a golden coloured body (kanaka-giri-nibha), daubed with turmeric powder (naiśa-chūrṇābhirāma), and seated cross-legged (yuktāṅghri) on a white horse (śvetāśva), with his consort Mhālasā on his lap (Mhālasābhūshitāṅka). He is here described as two-armed, holding a sword (khaḍga) in one hand and the hand-drum in the other. He is said to be surrounded by hosts of dogs (śva- gaṇa-parivṛta). The legend has it that the gods, seven crore of them in number (ēḷu-koṭi), who constituted his army appeared in the guise of wild hunting dogs. The god is therefore called Ēḷu-koṭi-Mahādeva.

Besides the names of the deity mentioned above, current among the people are other names like Mairāla Bhairobā (Bhairava) and Rāvaḷa-nātha. It is said that the Mughal monarch Aurangzeb was a devotee of this deity, whom he called Ajamat-khān. The most celebrated name, Khaṇḍobā, is explained as the Marāṭhī version of Khaṇḍanātha, the expression 'khaṇḍa' meaning sword. The characteristic weapon of this god is the sword. Khaṇḍa is sometimes explained as the vernacular form of Skanda, son of Śiva and commander of the army of gods.

His consort Mhālasā is said to have been a human being before she was deified: daughter of a kshatriya chieftain of Nevasa called Timma-śeṭṭi. She is represented as two-armed, carrying in the right hand a water-lily (utpala), and the left hand in the 'elephant-trunk posture' (gaja-hasta-mudrā). She is also called Dvārakābāi, Gautamā-bāi, or Bānā-bāi. Khaṇḍobā's other consort (more properly attendant), Bālāi is said to have hailed from the Dhangar community.

Khaṇḍobā's appearance on top of the hill at Jejūri (Jayādri) to kill the demons is commemorated on the the full-moon day of the Hindu month Chaitra, and his marriage with Mhālasā on the full-moon day of the month Pausha. Khaṇḍobā is worshipped by the masses for the fulfilment of various worldly desires.

KHADIRAVAṆI-TĀRĀ

One of the well-known aspects of the Vajrayāna divinity Tārā, this deity is popular in Tibet and China, where her numerous iconic representations are found. She is counted among the nine Tārās of green-colour (harita), others being Vaśya-Tārā, Ārya-Tārā, Mahattara-Tārā, Durgottāriṇi-Tārā, Varada-Tārā, Dhanada-Tārā, Jāṅguli-Tārā, and Parṇa-Śabarī. (see TĀRĀ).

Also called Śyāma-Tārā, she is two-armed, showing with her right hand which also holds a jewel the gesture of boon-bestowal (ratna-samyukta-varada-mudrā), and holding a blue-lotus (utpala), in her left hand. She is seated on a lotus in the vajra-paryaṅka attitude and carries on her crown the image of the dhyāni-buddha Amogha-siddhi. She is attended by Aśoka-kānta Marīchi who stands on her right side, and by Eka-jaṭā, who stands on her left.

She is worshipped in Tibet.

KHASARPAṆA

One of the forms of the popular bodhi-sattva Avalokiteśvara, celebrated in Mahāyāna Buddhism and worshipped in Tibet, China and Nepal. There are numerous ritual texts (sādhanā) dedicated to this form.

He is said to reside within the heart of the Potalaka mountain (Potalakāchalodara). His body-colour is bright white (like the glow of a crore of moons, himakara-koṭi-kiraṇa), and he is seated in the ardha-paryaṅka posture on a double-lotus (viśva-nalina) inside the lunar orb (śaśi-maṇḍala). He is bedecked with all ornaments; he has compassion in his eyes (karuṇā-snigdha-vilokana); he is exceedingly tranquil in aspect (ati-śānta) and looks amorous (śṛṅgāra-rasa-paryupāsita). He wears on his head matted hair coiled up as a crown (ūrdhva-jaṭā-makuṭa), and the image of the dhyāni-buddha Amitābha adorns it.

He is youthful in appearance ('sixteen years of age'), and is two-armed. He holds his right hand in the gesture of boon-bestowal and holds in his left the stalk of a lotus flower (sa-nāla-kamala). From his hand flows out a stream of ambrosia (kara-vigalita-piyūshadhārā). He is resplendent with numerous auspicious marks (nānā-lakshaṇālaṅkṛta).

This form of Avalokiteśvara is distinguished by four attendant divinities arranged round him: Tārā in front of him, Sādhana-kumāra on his right, Bhṛukuṭī behind him, and Hayagrīva on his left. Alternately, these divinities are located in the eastern, southern, western and northern directions respectively.

The sādhanā of this deity also provides iconographic details of these four attendant divinities. Tārā is green coloured (śyāma), youthful (abhinava-yauvanā). She holds the stalk of a blue lotus (utpala) with both of her hands, the flower blossoming on her right hand. Sādhana-kumara is a bejewelled prince in appearance, and stands joining his hands in obeisance (kṛtāñjali-puṭa); his left arm-pit clutches the sacred scripture. Bhṛukṭī is four-armed, three-eyed, gold-hued and adorned with the matted-hair done up as a halo. She holds in two of her hands a triple-staff (tri-daṇḍa) and a water-vessel (kamaṇḍalu)(on the left side), and her other hands (on the right side) carry the gesture of obeisance (vandanābhinaya) and rosary (aksha-sūtra). Hayagrīva is red hued and short in stature (kharva), with large belly (lambodara). His tawny hair stands erect like flames of fire (ūrdhva-jvalat- piṅgala-keśa). He wears a serpent as his sacred cord (sarpa-yajñopavīta). He has exceedingly red moustaches (kapila-tara-śmaśru), and his three eyes are red in colour and round in shape (rakta-vartula-tri-netra). His eye-brows are knit in anger (bhṛukuṭī-kuṭila-bhrū). He wears the skin of a tiger as his garment (vyāghra-charmāmbara),and holds aloft in his hand a cudgel (daṇḍāyudha). His right hand shows the gesture of obeisance (vandanābhinaya).

KHECHARA

Name for a class of celestial beings who are 'sky-wanderers', viz. the Vidyādharas (see VIDYĀDHARA).

KHEṬA(-KA)

Literally, any weapon that strikes terror into the heart of the enemy (kheṭaki bhayam utpādayaty anena) but the usually the word means a shield which is a weapon for self-defence. It is also the name of the club wielded by Balarāma, the elder brother of Kṛshṇa (see BALARĀMA).

In the texts for ritual worship of Durgā during autumn (Śāradīya-Durgā-pūjā-paddhati), the kheṭa is offered special worship. In the prayer on the occasion (astra-pūjā), it is described as the weapon in the hands of the Goddess (Devī hasta-sthitaḥ), which is of the form of a cudgel (yashṭi-rūpa) and the vanquisher of enemies(ari-saṁhārakāraka). The kheṭa is here invoked to protect the devotees ('mama-rakshām kurushva'). From the description, it would appear that kheṭa was a sword as well as a shield. The only iconographic representation that approximates to this is the 'phalaka' that Vīrabhadra holds in his hand (see VĪRABHADRA).

KHEṬĀ

One of the minor mother-goddesses (mātṛkā).

KHENDRA

The yaksha of this name attending on the eighteenth tīrthaṅkara, Ara-nātha, of the Jaina pantheon is known to the Śvetāmbara tradition as Yakshendra. He is six-headed (shaṇmukha), twelve-armed, three-eyed (tryaksha) in each head, dark in complexion (śyāma); and he rides on a conch (śaṁkha-ratha) or on a peacock (according to *Pratishṭhā-sāroddhāra*).

He carries in his hands on the right side the gesture of protection (abhaya), citrus fruit (mātuluṅga), bow (dhanus), sword (khaḍga), mallet (mudgara), noose (pāśa) (according to the Śvetāmbara account, but according to the Digaṁbara version, gesture of protection, rosary, garland, citrus, lotus and arrow), and in his hands on the left side mangoose(nakula),arrow (ishu) sheild (charma), spear (śūla), goad (aṅkuśa) and rosary (aksha) (according to the Śvetāmbara account, but according to

the Digambara version, bow, vajra, noose, goad, club and gesture of protection).

GAṄGĀ

The most celebrated among Indian rivers , Gaṅgā has been personified as a goddess, and is widely worshipped by the masses all over the country. It is a Himālayan stream, which has played a significant role in the social, economic, religious and cultural life of the people from very ancient times.

There are several legends connected with this holy river, which is invoked to ward off evils and sins. The river is visualized as the daughter of Himavān (the Himālayan mountains personified) and Menakā (the daughter of mount Meru). Himavān is said to have presented the river to the gods who sought for it. The gods took the river to the celestial regions, and since then the river came to be known as 'sura-nadī' (divine stream).

(stone)
(from Doḍḍeśvara temple,)

(hemāvathi)
(old Mysore drawing)

Another account (in *Bhāgavata*) connects the origin of the river to the second stride of Vishṇu as Vāmana (or Trivikrama) (see TRIVIKRAMA). After covering the entire earth with one stride, Vishṇu lifted his left leg upward to measure out the celestial regions with this second stride. The toe-nail of his foot struck the heavenly vault (brahmāṇḍa-kaṭāha) and made a big hole therein. The river that was above this region (viz. Gaṅgā) flowed down through this hole and washed the foot of Vishṇu; the river came to be known as Vishṇu-padī, and acquired great merit through its contact with Vishṇu's foot. Then the stream descended along the path of the gods (devamārga) and fell on the Sumeru mountain.

The descent of the holy river to the earth has been explained in *Rāmāyaṇa* as the result of the austerities performed by Bhagīratha, who desired to purify the ashes of his ancestors (the hundred sons of King Sagara, who were cursed by the sage Kapila and were reduced to ashes) by washing them with the celestial river. The river is hence known as Bhāgīrathī.

As it fell from the high heavens, in answer to Bhagīratha's penances, it was such a terrific torrent that it threatened to wash away the very earth. Bhagīratha sought Śiva's help, and Śiva went to the Himālayan re-

gions and spread out his matted hair. The mighty river that fell down on Śiva's head was at once secured within braids of his hair. This is how Śiva became Gaṅgādhara, and Gaṅgā became Hara-śekharā (see GAṄGĀDHARA).

Seeing that not a drop of water from the holy river escaped from Śiva's crown of matted hair, Bhagīratha did penance again and propitiated Śiva. Thereupon, Śiva

(bronze)
(Nepal)

let out a stream of the river by loosening a braid of his matted hair (see GAṄGA-VISARJANA-MŪRTI).

Owing to the river's legendary associations with celestial regions, Vishṇu's foot and Śiva's head, Gaṅgā is regarded as exceedingly sacred by the Hindus of all classes and in all ages. And all the rivers in the country are supposed to contain the presence of Gaṇgā, and are hence held sacred. Like Sarasvatī of Vedic period, Gaṅgā also is regarded as dual in form: as a river (nadī-rūpā) and as a gooddesś (devatā-vat).

As a goddess, she is visualized as a fair-complexioned and charming lady (śukla-varṇā-surupa), with a beaming countenance (hṛshṭāsyā), exceedingly benevolent and compassionate (suprasannā, karuṇārdrā). She is four-armed, three-eyed and bedecked with ornaments. She carries in her upper hands a pot of jewels (ratna-kuṁbha), white lotus (sitāṁbhoja) and shows with the normal hands the gesture of boon-bestowal (varada) and protection (abhaya). She is seated or standing on a mythical crocodile which is white in colour (sita-makara-nishannā). She wears white garments (śveta-vastra-parīdhānā) and has moon on her head (śaśi-sekharā).

Another dhyāna-śloka gives her body-colour as ruddy (aruṇa-prabhā), and makes her carry in her four hands noose (pāśa), goad (aṅkuśa), and the gestures of boon-bestowal (vara) and protection (abhīti). Still another śloka gives in her four hands red lotus (kamala), blue lotus (utpala) and the gestures of protection (abhiti) and boon-bestowal (abhīshṭa).

It was usual for the medieval temples to have representations of the two river-goddesses, Gaṅgā and Yamunā, sculptured on the door-jambs or on the outer walls of the sanctum, when they would be shown as only two-armed damsels, carrying in their hands nothing specific, and standing in alluring postures on their characteristic vehicles (vāhana),mythical crocodile (makara) for Gaṅgā and tortoise (kūrma) for Yamunā.

GAṄGĀDHARA-MŪRTI

One of the sportive forms (līlā-mūrti) of Śiva, highlighting the presence of the river-goddess Gaṅgā in his braids of matted hair (jaṭā). The background story is told in several texts like the *Rāmāyaṇa, Bhāgavata* and *Vishnu-purāṇa*. The monarch, Sagara, intended performing a horse-sacrifice, and let loose according to custom the consecrated horse for wandering about unchecked over the entire earth. But Indra stole the horse and concealed it deep within the bowels of the earth, where the sage Kapila was engaged in austerities. The arrogant and cruel sons of Sagara (sixty thousand in number!) went in search of the horse, dug into the hermitage of Kapila and finding the horse there set out to punish the sage whom they mistook for the thief. The sage, however, burnt them all down by the power of his penance. Sagara's grandson Aṁśumat went in search of the horse as well as of his uncles, and came to Kapila's hermitage. Finding the horse there, he sought permission of the sage to take back the horse. The sage permitted him, and also told him how his uncles were reduced to ashes. He asked the prince to get the celestial river Gaṅgā to wash the ashes, so that his uncles would ascend to the heavens.

Aṁśumat's grandson (Dilīpa's son), Bhagīratha, un-

dertook to bring the celestial river down, and performed severe austerities. Pleased with him, Gaṅgā agreed to visit the earth, but warned him that her descent would be so mighty that the earth stood in danger of being washed away. Bhagīratha thereupon begged Śiva to contain the tremondous torrent of the celestial river before it touched the earth. Śiva went to the Himālayan peaks, and stood with his matted hair spread out. Gaṅgā impudently rushed on Śiva's head, but lo, the god locked her up in the braids of his matted hair, which he coiled up instantly. Not a drop could trickle out.

This is how Śiva became the 'wearer of Gaṅgā on his head' (Gaṅgā-dhara). The story continues that Bhagiratha had to beg Śiva again to release the waters of Gaṅgā. Śiva then loosened a single braid of his matted hair, so that Gaṅgā could come out in a tiny rivulet. This sequence is known as 'Gaṅgā-visarjana' ("letting Gaṅgā go") (cf. GAṄGĀ-VISARJANA-MŪRTI).

(stone relief)
(late Pallava period)

(stone relief) (Kailāsanātha temple)

Śiva as Gaṅgādhara is always in a standing posture, with his left leg slightly bent (vāma-pādam tu kuñchitam), with his right leg firmly planted on the ground (susthitam dakshiṇam pādam). The face is slightly inclined to the left (vāmāmśāvanatānanam), looking at his consort Pārvati, who is standing to his left.

The god is three-eyed and four-armed. According to *Pūrva-kāraṇāgama* (11th paṭala), the right normal hand shows the gesture of protection (abhaya) and the left is in the 'kaṭaka' posture (see KAṬAKA-HASTA); the other two hands carry the black antelope (kṛshṇa) and battle-axe (paraśu). The right upper hand (that holds the battle-axe) is lifted as high as the ear and touches the matted hair done up as a crown (kapardopetahasta). *Śilpa-ratna* (22nd paṭala) suggests that the normal right hand must show the aspect of boon-bestowal (varada), and the corresponding left arm must go round the Devī in embrace; the upper left hand holds the antelope while the corresponding right hand is raised to the level of the top of the head to touch Gaṅgā in the matted hair (uddhṛtya ushṇīsha-sīmakam, spṛśed jaṭā-gatām Gaṅgām).

According to this text and *Kāmikāgama*, the figure of Devī should be to Śiva's left, and the figure of Bhagīratha (the royal sage who was responsible for the de-

(stone)
(Lalitāṅkura temple)
(Tiruchirapalli)

scent of Gaṅgā) to his right . Bhagīratha's image should be made in the eight-tāla measurement (see ASHṬA-TĀLA), and as it stands must not be higher than the level of Śiva's neck; it may reach upto Śiva's neck, chest or navel. Bhagīratha must be shown as wearing as his garment the bark of trees (valkalāmbara), and with his matted hair hanging down (pralambaka-jaṭopeta). He must be two-armed , with the hands in the supplicating posture held either on the chest or on the head (hṛnmastaka-kṛtāñjalim), *Uttara-kāmikāgama*, 63rd paṭala) and two eyed (although the *Pūrva-kāraṇāgama* 11th paṭala speaks of 'tri-netram', which must be a mistake for 'dvi-netram' as the *Uttara-kāmikāgama* has it.

The Devī must be shown standing on the left side of Śiva. Texts like *Pūrva-kāraṇāgama* and *Uttara-Kāmikāgama* do not provide any more details for the Devī image. But *Śilpa-ratna* prescribes that her left foot must be planted firmly (susthitam) while her right leg must be slightly bent (kuñchitam), and that her right arm must be stretched out dangling (prasārya) while the left hand holds a flower (pushpa-dhṛk).

If the Gaṅgādhara-mūrti is represented in a panel, other sages may be shown to accompany Bhagīratha. Gods like Brahmā and Vishṇu may also be shown.

GAṄGĀ-VISARJANA-MŪRTI

This is a variant form of Gaṅgādhara-mūrti, and the texts do not mention this form separately. But

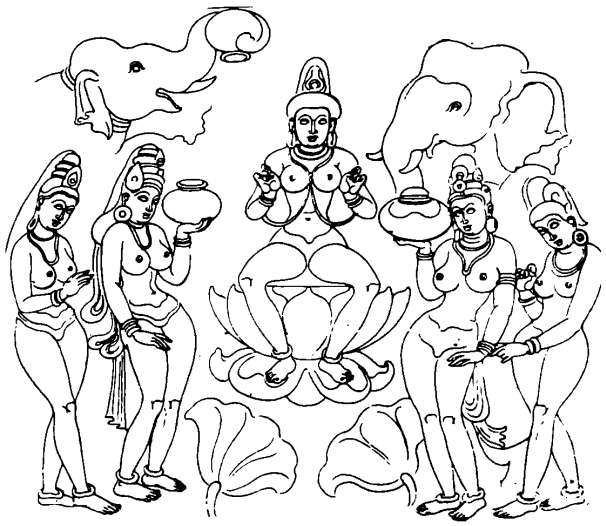
(stone)

GAṄGĀ VISARJANA
(stone)
(Anantesvara temple)
(Chidambaram)

the description of Gaṅgādhara form in texts like *Aṁśumadbheda* strongly suggest the validity of this variant form as distinct from the usual Gaṅgādhara form. It relates to another detail in the story of Gaṅgā's descent to earth in response to Bhagīratha's penance (see GAṄGĀ and GAṄGĀDHARA-MŪRTI). When Gaṅgā was confined to the braids of hair on Śiva's head, Śiva's consort Pārvati grew naturally jealous and indignant at the presence of another woman on the head of Śiva. Did not Śiva receive this woman on his head, suggesting his abject submission to her? Śiva had not only to reassure Pārvati that his love for her was complete, undivided and supreme, but also had to let Gaṅgā go away (visarjana). In any case, Gaṅgā had to be released for Bhagīratha's benefit.

Śiva in this variant form is shown in the act of releasing Gaṅgā from the braids of his matted hair while also reassuring Pārvati. *Aṁśumadbheda* (66th paṭala) prescribes that the Devī must be shown standing to the left of Śiva, with a disconsolate countenance (virahitānanā) (also *Kāśyapa-śilpa*, 10, 7 and *Śilpa-ratna*, 22nd paṭala). Anger and jealousy may be shown on her face. Śiva is shown caressing her, embracing her with his normal left arm (devīm āliṅganam) and stroking her chin with his right hand (devyānanāśritam) (*Aṁśumadbheda*, op.cit.).

His upper hand in the kartarī posture is raised to the level of his head, and is shown taking out a single braid of hair from his crown (jaṭā-mukuṭa), with the image of Gaṅgā coming out along with it (param tu dakshiṇam hastam ushṇīshāntam tathoddhṛtam; jaṭām cha jāhnavīm bibhrat aparam kartarī bhavet, *Kāśyapa-śilpa*, 10,5-



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(Varāha-maṇḍapam)
(Mamallapuram)

GAJA-LAKSHMĪ

One of the popular forms of Lakshmī (see LAKSHMĪ), usually found in sculptural panels on the lintels of shrines and on doors. This form is distinguished by the presence of a pair of decorated elephants in close vicinity. The *Pañcharātra* texts prescribe that this form must have snow-white garments (śuklāmbarā devī) and four-hands, carrying a long-stalked lotus (bṛhan-nālam kamalam) in her normal right hand, the pot of nectar (amṛta-ghaṭa) in the corresponding left hand, and the bilva fruit and conch (śaṁkha) in the two upper hands. She is seated on a lotus with eight petals, placed on an auspicious throne (siṁhāsane śubhe). On either of her sides, at the back, is an elephant with its trunk raised in

(Kailāsanātha temple)
(Kāñchīpuram)

(wood carving)
(Tiruvaṭṭūr)

adoration and holding a lotus to be placed on the head of the goddess.

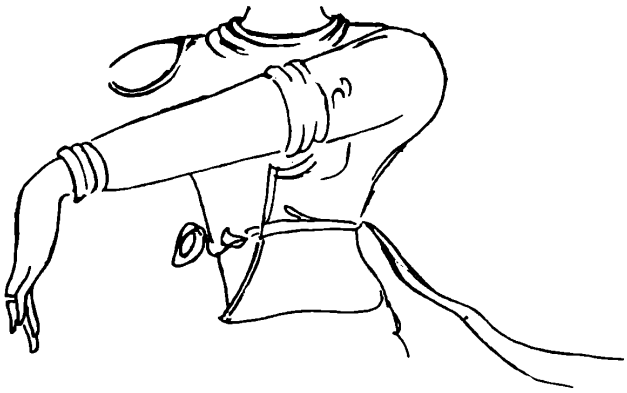
GAJA-VĀHANA

A form of Kārtikeya (Subraḥmaṇya), in which he appears riding an elephant, instead of a peacock as is usual (see KĀRTIKEYA). In this form, he represents Indra, the leader of the host of gods. This form is prescribed to be worshipped for the fulfilment of ones desire (ishṭa-siddhi).

The iconographic particulars of this form given in texts like *Kumāra-tantra* are one head, two eyes and four arms. The god in this form is said to be resplendent like a million suns (tapanāyutābha). He carries in his hand the gesture of protection (abhaya), sharp spear known as Śakti, cock (kukkuṭa) and gesture of boon-bestowal (varada) in the 'pradakshiṇa' order. And his mount is an elephant.

GAJA-HASTA

The posture of holding one of the arms dangling down by the side, or holding it across the chest, like the trunk of an elephant. The left arm of the Devī illustrates the former stance, while the left normal arm of Naṭarāja



the latter stance.

GAJAHĀ-MŪRTI

One of the sporting forms (līlā-mūrtis) of Siva as the killer of the elephant-demon (Gajāsura), it is also called

(Airavateśvara temple, Dhārasuram)

(stone)
(Kailāsanātha temple)

Gajāsura-saṁhāra-mūrti. The background story as told in *Suprabheda* relates that once when Śiva, naked, was wandering about the foothills of mount Sumeru, the wives of the seven sages were enamoured of him. Enraged at this, the sages resorted to black magic and let some spirits in the form of wild animals attack Śiva. But Śiva overpowered all of them. One of the animals was the elephant, which Śiva killed. The event is represented in this form of Śiva.

Śiva is shown trampling on the head of the elephant with his left foot, and tearing out the skin of the elephant with two of his hands. The elephant's skin is spread behind him in the shape of an aureole (prabhā-maṇḍala). The tail of the elephant is seen above the crown of Śiva.

Aṁśumadbheda (70th paṭala) suggests that this form of Śiva may be represented with four or eight arms (chatur dośchāshṭa eva vā). When the arms are four, the two upper hands hold the elephant's skin (gaja-charma); the right normal hand carries the noose (pāśa) and the left the elephant-tusk (gaja-śṛṅga). When eight-armed, the three hands on the right side carry trident (triśūla), hand-drum (ḍamaru), and noose (pāśa), three hands on the left side carry the skull-cup (kapāla), elephant-tusk and the gesture of wonderment (vismaya), and the remaining two hands hold the elephant-skin aloft.

Another dhyāna-śloka, which provides this form with eight-arms prescribes different weapons: trident (triśūla), sword (asi), hatchet (ṭaṅka), gesture of warning (sūchī), elephant-tusk (vishāṇa) and black antelope (kṛshṇa-hariṇa). Śiva's left leg is firmly planted on the head of the elephant and the right leg is bent and raised above the thigh of the other leg in a dancing stance.

Śiva is bedecked with all ornaments (sarvābharaṇa-saṁyukta), and wears the tiger's skin round his waist (vyāghra-charmāṁbaropeta). His body-colour in this form is given as deep red. The texts prescribe that to his left must be standing Umā (viz. Pārvatī), terror-stricken (bhayānvitā), carrying the baby Skanda in her arms (Skandoddhṛtāpy Umā-devī).

GAJĀNANA

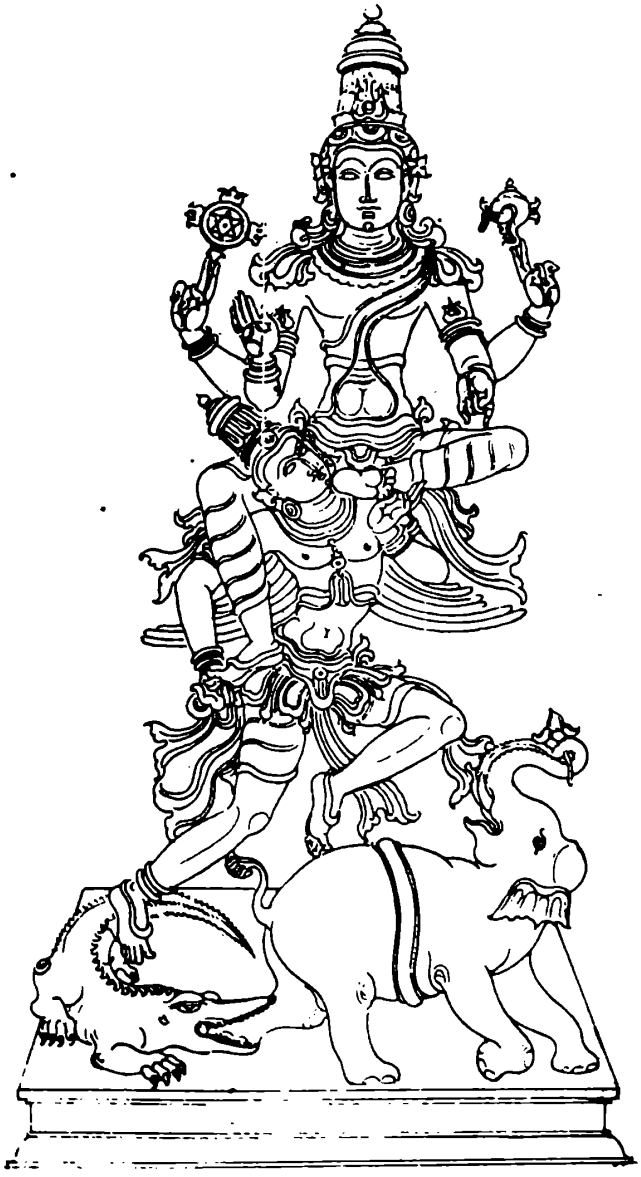
The elephant-faced god (see GAṆAPATI). The *Brahma-vaivarta-purāṇa* (Gaṇeśa-khaṇḍa, 6th chap.) relates that when Pārvatī insisted that the malignant spirit Śani should have a look at her pretty baby-boy, Śani much against his desire looked at the baby, and at once the head of the baby fell off. It was suggested that the head of a living being which had just then breathed its last should be procured and joined to the torso of the headless baby. An elephant's head was on this occasion secured. This is how the son of Pārvatī got an elephant's head on a human body.

GAJĀSURA-SAṀHĀRA-MŪRTI

The form of Śiva as the killer Gajāsura, a demon who appeared in the form of a wild elephant and rushed on Śiva (see GAJAHĀ-MŪRTI).

GAJENDRA-MOKSHA

One of the acts of Vishṇu which is exceedingly popular among the devotees of Vishṇu. The episode, which occurs principally in *bhāgavata-*(8th skanda), is told and retold times without number in Sanskrit and in the



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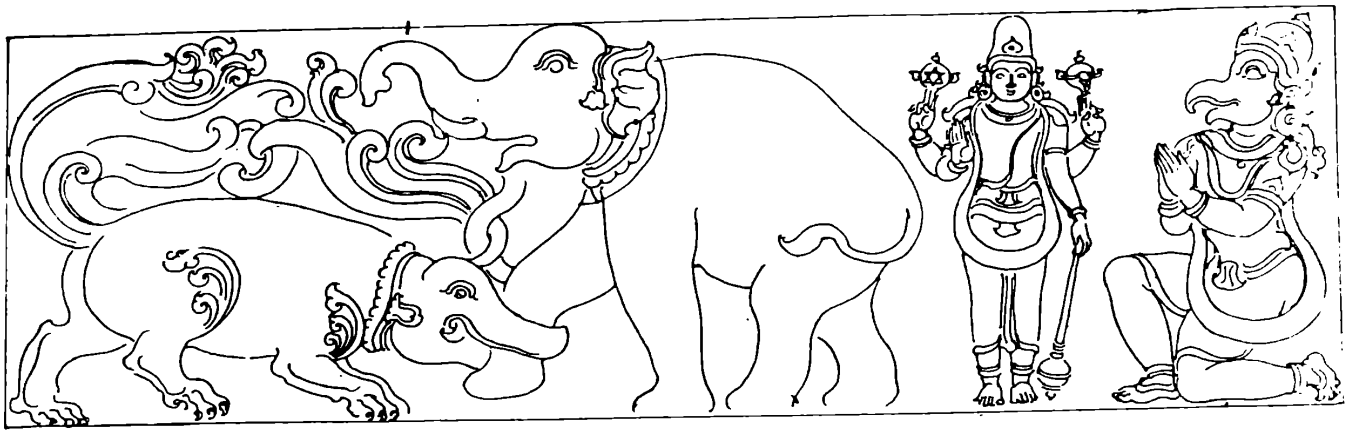
(Sārṅgapāṇi temple)
(Kumbhakoṇam)



(stone panel)
(Mallikārjuna temple)
(Śrīśailam)

(wood)
(Kaviyūr temple)

dialects of the country; it is also rendered in painting and sculpture all over India.

The story concerns an elephant (gajendra), which was rescued (moksha) by Vishṇu from the jaws of a crocodile. The elephant, in its previous existence was Indradyumna, ruler of the Pāṇḍya realm and a great devotee of Vishṇu. It so happened that he was cursed to become an elephant by sage Agastya, whom the king ('engaged in penance in the Malaya mountain') inadvertently slighted. Becoming an elephant, he roamed about the forest as leader of a large herd. When he arrived at the lake in mount Trikūṭa to appease his thirst, a crocodile (which was in reality a gandharva Hū-hū by name, who had been cursed to become a crocodile by sage Devala) caught hold of his leg and began dragging him into the lake. Unable to extricate itself from the powerful jaws of the crocodile, the elephant raised its trunk and offered a prayer to Vishṇu. Vishṇu at once appeared and killed the crocodile with his discus (chakra). The God thus removed the curse which haunted the royal sage Indradyumna, and

(stone relief)
(Bṛhadīśvara temple)
(Tañjāvūr)

also the curse that had befallen the gandharva.

There is an intersting sculptured panel in the fifth century Gupta temple at Deogarh, which is the earliest available representation of this theme. The four-armed Vishṇu, wielding the discus, is seen seated on the shoulders of Garuḍa (whose form is entirely human) and arriving at the lake full of lotus flowers to retrieve the elephant. The elephant has raised its trunk and offering a bunch of lotus flowers to the God. But the elephant seems harassed not by a crocodile but by a dragon which has wound its coils round the legs of the elephant. In front of the elephant rises the supplicating Nāga with seven hoods, and by his side to the left is a Nāginī in dimunitive size.

GAṆA

Hordes of mythical beings regarded as demi-gods or inferior deities, mostly in distorted human form, attending on a major deity, especially Śiva (hence the more common

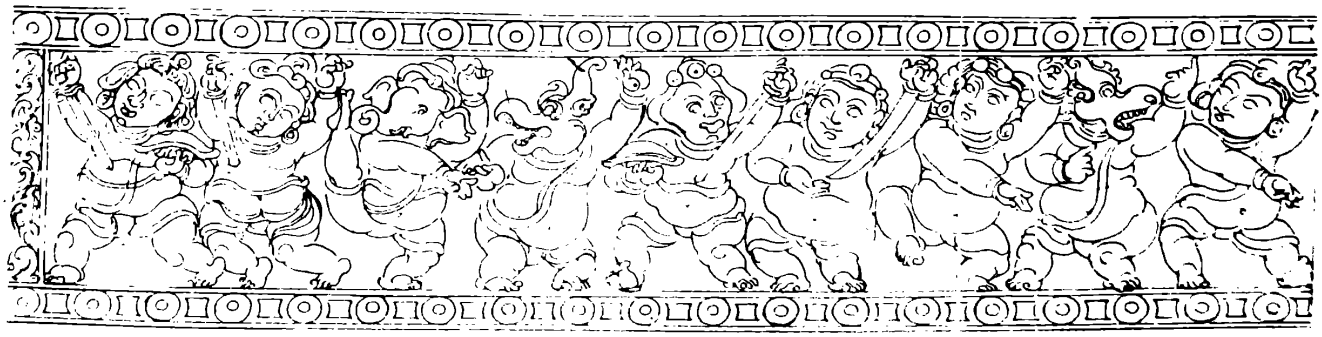
(Suchindram tèmple)

(Śikkil temple)

expression 'Śivagaṇa'). It is possible that the idea of 'marud-gaṇa' (troops of hurricanes, torrents and breezes)

(Śātavāhana-period)
(Pithalkhor, West India)

following Rudra as the god of thunder and storm provided the model for 'Śiva-gaṇa'. In any case, Śiva is visualized in



GAṆA
(Kailāsanātha temple)

the Purāṇas as surrounded by multitudes of these beings in diverse bizarre form and attire, dancing and singing. And it is a motley group: it consists of several categories of beings, all, however, in a state of abandon and high glee.

The most frequently mentioned among them are the 'pramatha-gaṇas', who attend on Śiva in his several sportive forms. According to a legend in *Kālikā-purāṇa* (chap.29) they were caused to emerge in order to combat the large troop of wicked and destructive

•(Āvudayārkoil)

are of multitudinous form, and wear matted hair on their heads; they are holy ascetics, and spend their time in contemplation like their master, all seated around him (dhyānāvastham Mahādevam parivārya tishṭanti dhṛta-vṛatāh).

Some others (eight thousand in number) are possessors of supernatural powers (aṇimādi-siddhi); at-

swines that were let loose on earth by the demon Varāha. After this task was accomplished, they were assigned to Śiva's service.

The total number of these mythical beings is given as 36,000 (or in a variant reading 36 crores). Sixteen thousand among them attend on Śiva when he is engaged in contemplation on the Himālayan heights. They

(stone)
(Egmore Musuem)
(Madras)

tired in romantic garments, they engage themselves in amorous dalliance with their consorts (kāminah...śṛṅgāra-

veśābharaṇā.... pramadābhih saḥ), even as Śiva sports with Pārvatī. Their genital organs are large and erect

(Sikkil)

(vṛshabha-dhvajāh). They also assume the forms of wild animals like lion and tiger at will.

A third group consists of beings who are half-male and half-female (ardha-nārī-śarīrāh); they guard the private apartment of Śiva when he is with Pārvatī, and attend on the Ardhanārīśvara form of Śiva. Still another

(Sikkil)

(stone relief)
(Mahisha-mardinī-maṇḍapa)
(Mamallapuram)

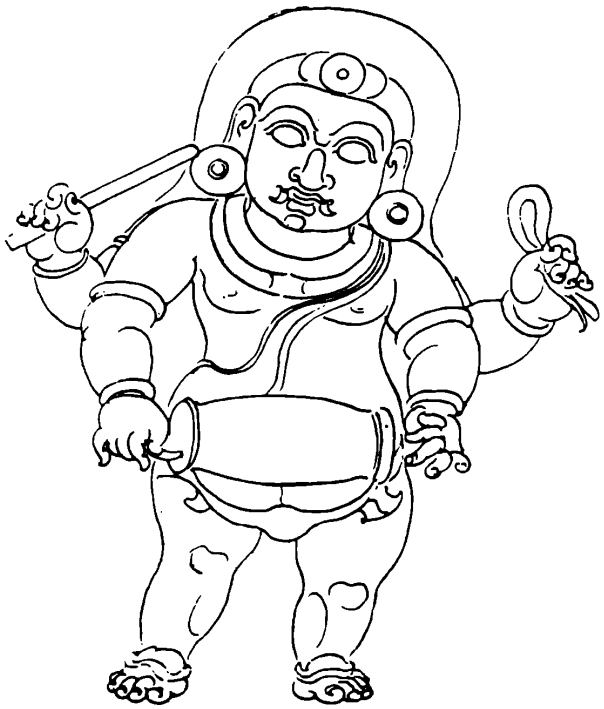
(from Dārāsuram temple)

group (nine thousand in number) is made up of valiant heroes (mahā-balā śūrā) who help Śiva when he fights with the asuras. They flourish various weapons of warfare.

In sculpture, the most frequently depicted group of gaṇa-attendants is that of dancers and musicians (nṛtyanti vādyam kurvantah gāyanti). They are of various forms and wear diverse attires, and are bedecked with several unusual ornaments and garlands. They hold in their hands musical instruments like cymbals (tāla), drum (mṛdaṅga), horn (paṇava) and so on. They are also depicted in the act of singing, and their dance postures are ecstastic. The number of Śiva's attendants belonging to this group is said to be three thousand.

The Gaṇa attendants are generally representated in the sculpture as short and rotund in stature, pot-bellied and thick-necked. They are two-armed, and the body is contorted in unusual shapes. It is more usual to represent

(Bṛhadīśvara temple)
(Tañjāvūr)



(Dārāsuram temple)

(wood)
(Ananteśvara temple)
(Chidambaram)

them as entirely human in appearance, albeit ugly and bizarre Sometimes they are endowed with animal-heads (lion, tiger, bull, elephant or horse).

In the folk context, these attendants of the gods are regarded as more easily approachable, more readily appeased and quicker in conferring benefits than their masters, and therefore the worship of the gaṇa-deities has been both widespread and persistent. They are also considered vengeful and wicked, and therefore, they are feared. They are invoked by people not only to help themselves but to harm enemies, to cause or cure ailments, to ward off or usher in misfortune, to impede or facilitate

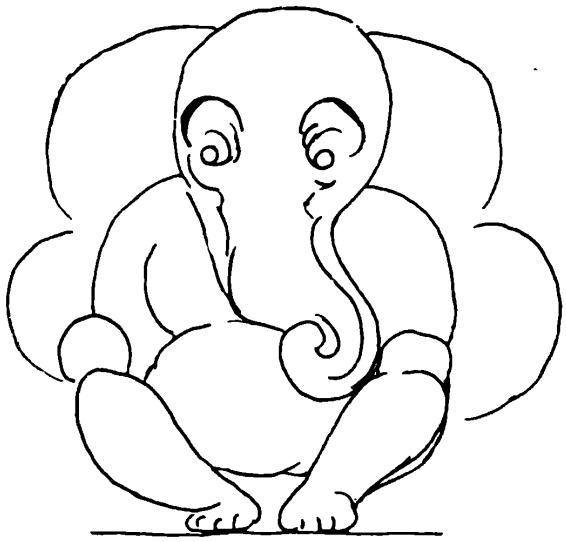
They were imagined to belong to different classes, and in the early texts they are mentioned in groups. *Bhāgavata* (10, 6, 28), for instance, speaks of ḍākinīs, yātudhānas, kūshmāṇḍas, bhūtas, pretas, piśāchas, yaksha, rakshas, and vināyakas. Cultic worship was offered to them in groups or to the imagined leaders of these groups. Hence we read in *Taittirīya-saṁhitā*, 4, 5-4,1: 'namo gaṇebhyaścha, gaṇa-patibhyaś cha vo namah'. It has to be noted here that the expression 'gaṇa-pati' occurs here in the plural number.

GAṆAPATI

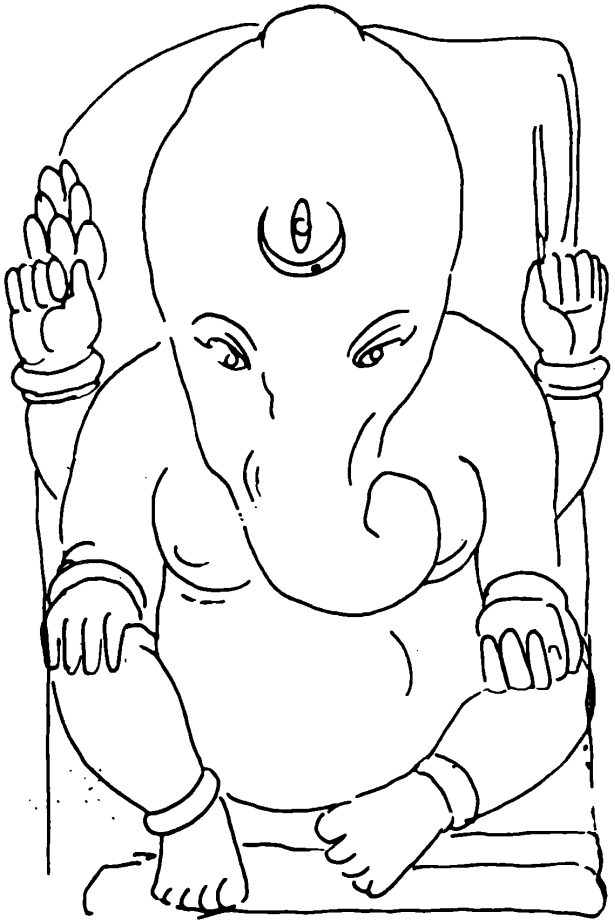
Gaṇapati is undoubtedly the most widely worshipped god in India, in folk as well as sophisticated settings, and the celebrity of this god goes back to a very distant past, possibly to pre-Vedic periods, and has continued to this day with unabated fervour. There is hardly a village in India which does not contain a shrine for Gaṇapati, and a town will generally have several of them. He has also achieved world-renown, partly by his bizarre shape but partly also by the compelling appeal which his symbolism has for people of all cultures. Some of the forms of this god are popular in Nepal, Tibet, Burma, Sri Lanka, Java, Indo-China, China and Japan.

Gaṇapati is also the most frequent theme of legends and myths in Purāṇas and related literature which mostly belong to the medieval period. Thus there are stories which are various, and which are not infrequently conflicting, to explain the several details of the unusual form of Gaṇapati, like elephant-head (gaja-mukha), pot-belly (lambodara), ears like the winnowing basket (śūrpa-karṇa), twisted trunk (vakra-tuṇḍa) and solitary tusk (eka-danta). · Chief among the Purāṇas which relate stories concerning Gaṇapati are *Brahma-vaivarta* (46 chapters in Gaṇeśa-khaṇḍa), *Mudgala* (9 khaṇḍas), *Śiva* (chap. 13-21), *Brahmāṇḍa* (chap. 1-5), *Ganeśa* (Upāsanā and Kriḍā khaṇḍas), *Varāha* (chap. 29), *Bhavishya* (chap. 31-33), and *Skānda* (chap.11).

Many of these stories are too well-known to need recounting here. Besides explaining the background of



TRIPURĀRI-VARADA
(Rañjangāon)



ḌHUNḌHI GAṆAPATI
(VĀRĀṆASĪ)

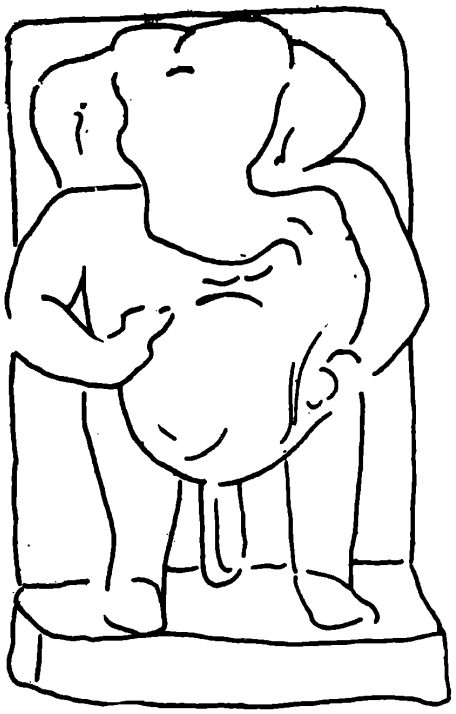
YAKSHA GAṆAPATI
(Bikkavolu,Andhra Pradesh)

some of the forms of Gaṇapati, they provide an insight into the iconographic peculiarities. Although the idea of Gaṇapati is very ancient and his worship equally ancient, the representation of Gaṇapati in sculpture is not earlier than the fourth or fifth century A.D., the time when the stories concerning this god also began to crystallize.

While no satisfactory theory has so far been offered to unravel the origin of the Gaṇapati image or of the cult of this god, the development of the cult has a few discernible stages. The earliest stage appears to have been the simple worship of the malignant spirits, collectively known as 'vināyakas' or 'gaṇa-patis' (leaders of hordes of misfortune, calamity, disease, loss and obstacle) by people at large with ritual offerings of meat, fish, wine and cakes. Texts like *Yājnavalkya-smrti*(1, 279-289), which are designed primarily to inculcate on people sophisticated religious norms and ideas but contain incidentally information about the prevalent folk religious practices mention more than two hundred and eighty of these vināyakas. But practical considerations singled out about four of them (*Mānava-gṛhya-sūtra*, 2, 14): called Śāla-kaṭaṅkaṭa, Kūshmāṇḍa-rāja-putra, Usmita and Devayajana (the latter two being called in *Baijavāpa-*

MADHU-KAIṬABHA GAṆAPATI
(Siddhaṭek)

HERAMBA-GANAPATI



(Ancient stone image in bold relief)
(Fathepur Sikhri)

GAṆAPATI
(Gokarṇa)

MAYŪREŚVARA-GAṆAPATI
(Morgāon)

gṛhya-sūtra Mita and Sammita). The precise significance of these names cannot be deciphered, nor the visualization of their distinctive forms. It was believed that these vināyakas, although essentially malevolent would, when appeased, favour the devotee with benefits and blessings. In course of time, the four vināyakas fused into one, who was *the* Vināyaka, and whose variant form or name each of the four was.

The idea of a leader of the horde (or troop) of spirits was more ancient. Even in *Ṛgveda* (10, 112, 9 and 2, 23, 1). we read of the 'gaṇa-pati' of the gaṇas (gaṇānām tvā gaṇa-patim), who, however, in that context was Brāhmaṇaspati (or Indra) and not the Gaṇapati of our conception. But it is only in the *Baudhāyana-gṛhya-sūtra* (about the fourth or fifth century, A.D.), that the leader of the horde is described as 'elephant-faced' (hastimukha), 'lord of obstacles' (vighneśvara) and 'master of the evil spirits' (bhūta-nātha). The first epithet, however, may not have actually meant a human form with the head of an elephant, for in a variant reading we have 'hastivarchas', which only means 'one having the lustre of an elephant'.

However, *Bṛhat-saṁhitā* (58, 57) is acquainted with this god as elephant-faced (gaja-mukha), lord of the

hordes of Śiva (pramathādhipa), having protruding belly (pralaṁba-jaṭhara), one-tusked (eka-vishāṇa), and carrying an axe (kuṭhāra-dhāri), and a radish (mūlaka) in his hands. It is to be noted that the description of Gaṇesha comes at the very end of the section on gods, and immediately after the treatment of the yaksha Kubera (who in turn comes after the lord of death, Yama). Gaṇeśa was obviously a minor deity with but two hands and belonged to the yaksha-class of folk-divinities (see YAKSHA).

It cannot be gainsaid that the early images of Gaṇapati (as the ones in Mathurā and Bhūmārā) are strongly suggestive of the yaksha-character. Seated or standing, he is plump and short with thick-set limbs, decorated with jingling ornaments, equipped with a prominent belly, and carrying some delicious article of food or a pot of wine. He may also be shown as dancing with

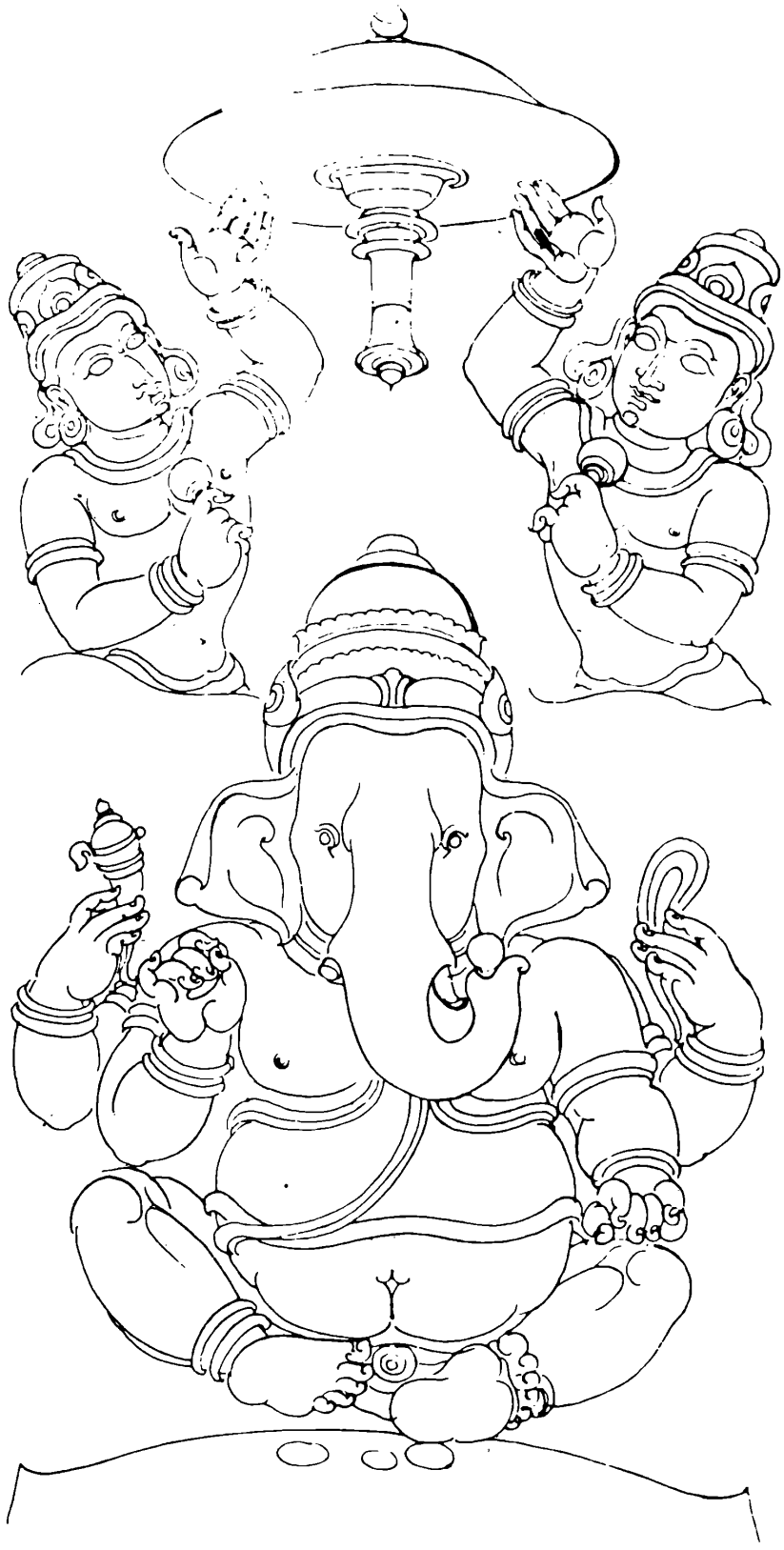
GAṆAPATI
(Guptha Period)
(Mathura)

BĀLAGAṆAPATI
(South Kanara)
(Karnataka)

abandon. The mouse as his emblem (dhvaja, which later became his mount, vāhana) had the model of the mangoose in the hand of Kubera; and the mangoose signified the aspect of plentiful wealth.

When the *Baudhāyana-kalpa* prescribes a ritual

BĀLAGAṆAPATI
(modelled after infant Krishna)



GAṆAPATI
(sandstone)
(Kailāsanātha temple)
(Kañchīpuram)

VARADA-GAṆAPATI
(Nepal)

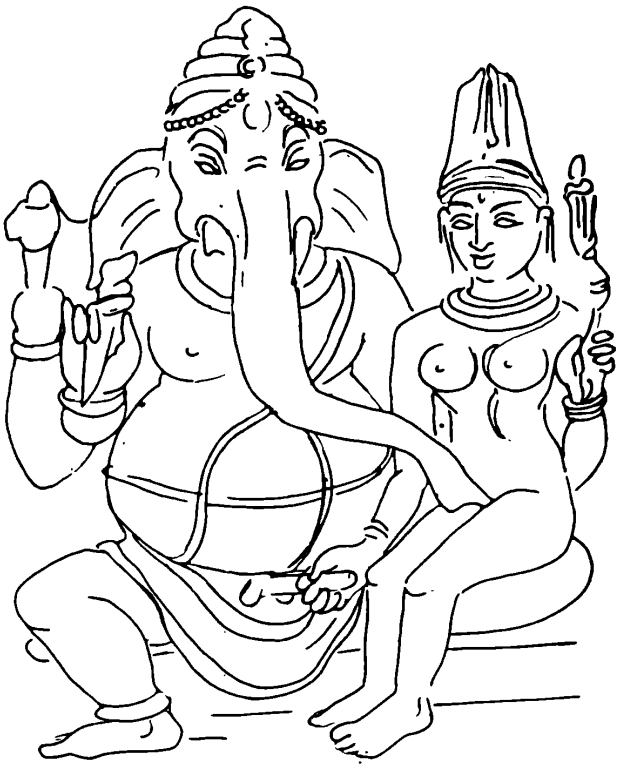
for the worship of this god, it specifies that he is principally the lord of the spirits ('Om vināyakāya bhūta-pataye namo'), and that the customary offerings for him are to be made in the names of 'the obstacle' ('vighnāya svāhā'), 'the leader of the hordes' ('vināyakāya'), 'the valiant' ('vīrāya'), 'the courageous' ('śūrāya'), 'the ferocious' ('úgrāya'), 'the terrible' (bhīmāya'), 'the elephant- faced' ('hasti-mukhāya'), 'the boon-bestowing' ('varadāya'), 'the one who has obstacles as his male associates' ('vighna-pārshadebhyah') and 'the one who has obstacles as his female associates' ('vighna-pārshadībhyah').

It is also significant that in *Gaṇeśa-purāṇa* (1, 46, 21) this god is described not only as the 'lord of elephants' (gaja-pati) but as 'the lord of the wicked spirits in the shape of wild elephants' (hasti-piśāchīśa). And the same text (1, 46,72-73) highlights the intimate connection this god originally had with the cultivation of sugar-cane (cf. epithets like 'ikshu-chāpa-dhara', 'ikshu-sāgara-madhyastha', 'ikshu-bhakshaṇa-lālasa', 'ikshu-chāpa-nishevita' and so on). Many of the forms of Gaṇapati continue to carry sugar-cane stalk in one of the hands. It is probable that this spirit was invoked to protect the sugar-cane fields from the destructive visitations of wild elephants. The characteristic weapons that this god carries in his hands are also suggestive of the same detail: elephant-goad (aṅkuśa) and noose (pāśa).

One of the well-known legends related in several purāṇas concerns Gaṇapati's encounter with an asura named Sindūra or Gajāsura, and who had an elephant's head (and hence called Gaja-mukhāsura). The god too is said to have assumed the head of an elephant (*Skānda-purāṇa*, chap.11), and while engaged in the fight, he got his right tusk broken. This is how according to the legend, Gaṇapati became one-tusked. Another story, however, ascribes this fact to the god's encounter with Paraśu-rāma (the Rāma of the battle-axe). A late Upanishad with a tāntrik orientation, *Varada-tāpanīya*, describes Gaṇapati as 'appearing in the guise of an elephant' (gaja-rūpadhara).

Gobhila-smṛti (1, 13) prescribes that Gaṇapati must be worshipped, alongwith the seven 'mother-goddesses' (mātṛkās, see MĀTṚKĀ), before the commencement of any undertaking. This is with a view to appease the spirits that are likely to obstruct and cause harm. Like the mother-goddesses, Gaṇapati was also invoked especially to protect the children from the usual infirmities and ailments. *Suprabhedāgama* suggests that Gaṇapati must be visualized as standing when in the

SAKTHI-GAṆAPATI
(Khajuraho)



UCCHISHṬA-GAṆAPATI
(Dārāsuram temple)

GAṆAPATI
(Nepal)

company of the mother-goddesses. Gaṇapati's presence at one end of the row in the sculptured panels of the seven mother-goddesses, to the left of the goddess Chāmuṇḍā, is a well-known detail all over the country. The earliest representation, however, appears to be the one at Ellora (dating back to about the fifth or sixth century), where Gaṇapati is seen seated, even as the mother-goddesses are. *Iśāna-śiva-guru-deva-paddhati* explains that the initial worship of Vighna-rāja would protect children from the evil influence of the 'mother-goddesses' by securing their good-will. He must be worshipped, according to this text, even before the mother-goddesses are worshipped, in order to transform their normally malevolent influence into benevolent.

The procedure of the worship of Gaṇapati before all other ritual sequences is motivated solely by the eagerness of the devotee to put the obstacle-throwers into good humour and secure their cooperation (*Mahābhārata*, 3, 65, 23; 'pūjā vighnakartṛṇām athavā prathamam kṛtā'). He was clearly vighna-rāja (or Vighneśvara), the lord of obstacles. *Lalitopākhyāna* has an interesting story which deals with this aspect of the god. When the goddess Lalitā killed Bhaṇḍāsura in a fight, the asura's minister Viśukra inscribed on a rock the magic circle of obstacle (jaya-vighna-yantra), consecrated it and clandestinely left it within the camp of Lalitā. Owing to the power of this magic, the members of Lalitā's army became sluggish and weak. Viśukra marched into the enemy's camp

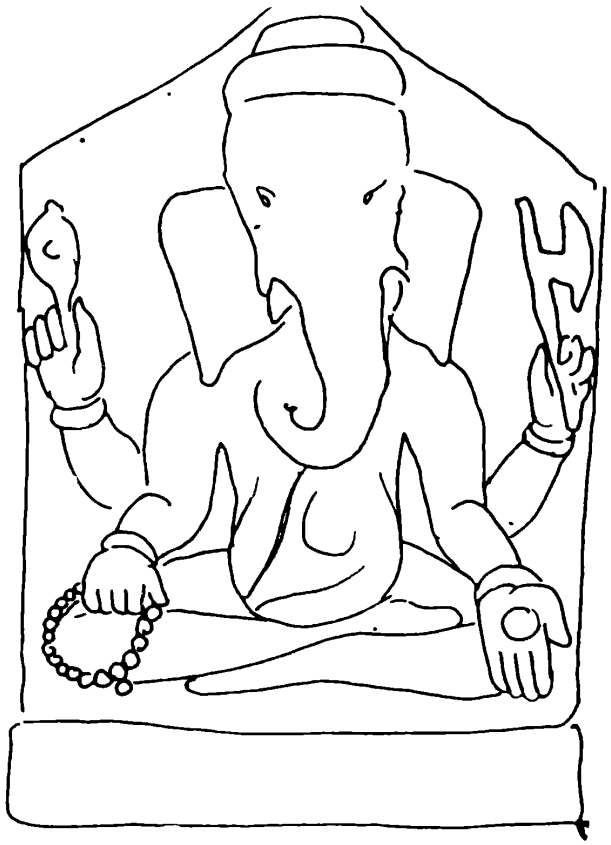
(A rare composite image of Gaṇapati incorporating the heads of Hanuman and Garuḍa,(clay), Kotāramma temple,Kolar

and began the offensive. The lady commander of the army Daṇḍa-nāthā, and Lalitā's minister Śachī-keśī reported the position to Lalitā, whereupon she smiled and looked at the face of her husband Mahā-kāmeśvara. At once a brilliant god, Gajānana, elephant-headed and ten-armed and intoxicated, took shape; he was embraced by two consorts, Siddhi (achievement) and Lakshmī (prosperity). He entered Lalitā's camp, discovered the magic rock and smashed it to bits. The magic spell was thus broken.

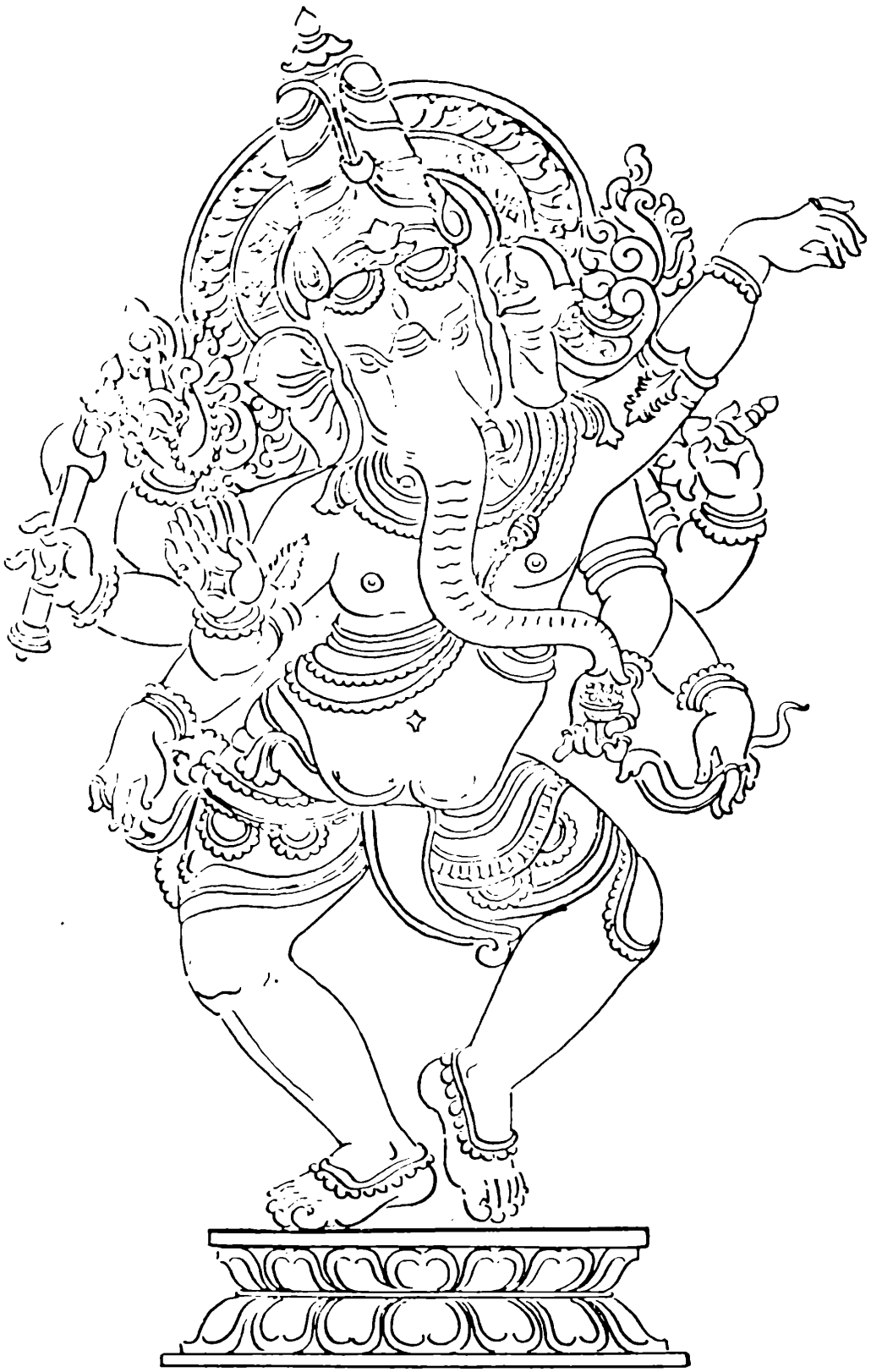
Gajānana then attacked and routed the army of Bhaṇḍāsura. Lalitā, pleased with his success, granted him the boon that his worship should take precedence over all other ritual sequences. The text mentions that accompanying Gajānana on this mission were six 'lords of obstacles' (vighna-vināyakas); Āmoda (pleasure), Pramoda (enjoyment), Durmukha (evil omen), Sumukha (good omen), Vighna-kartā (obstacle-maker)and Vighna-hartṛ (obstacle-remover); and nine powers (śaktis): Tīvrā (sharp), Jvālinī (flaming), Nandā (delight), Sambhogadā (provider of sex enjoyment), Kāma-rūpiṇī (assumer of

NAṬANA-GAṆAPATI

STHĀNAKA-GANAPATI



Vināyaka
(Tibet)



DANCING GAṆAPATI

VALLABHA-GAṆAPATI

forms at will), Ugrā (terrible), Tejovatī (lustrous), Satyā (truthful) and Vighna-vināśinī (destroyer of obstacles).

Devī-purāṇa (114, 2-4) adds that when Gajānana set out to vanquish Vighna, the magic spirit of obstacle, the various gods equipped him with their own powers: Śiva gave him the crescent-moon (ardha-chandra); Brahmā the white girdle (mekhalā); Vishṇu the conch (śaṁkha) and discus (chakra); Indra the thunderbolt (vajra), Varuṇa the noose (pāśa), and Yama the cudgel (daṇḍa). Thus Gajānana had a distinct advantage over all the other gods.

And the character of Gaṇapati as the destroyer of obstacles when worshipped and as the producer of obstacles when ignored, has led to many stories which related that even the great gods worshipped this enigmatic spirit: Śiva when he set out to kill the demon Tripura,

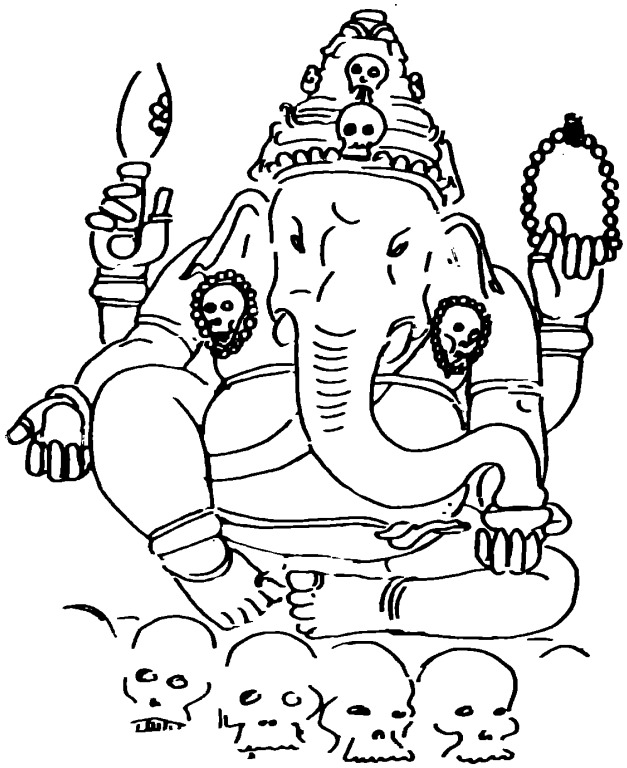
(Early icon of Gaṇeśa Indo China)

Rāma when he attacked Rāvaṇa, Indra when he began his fight with Vṛtra, Pārvati when she launched her attack on the demon Mahisha, Kṛshṇa when he was smitten by the columny that he murdered Satrājit for the sake of the Syamantaka-jewel, and the thousand-hooded Sesha before he undertook to carry the burden of the whole world on his head.

Mudgala-purāṇa (1, 17 'ashṭa-avatāra'), mentions eight vināyakas partaking of the nature of Gaṇeśa (ashṭau gaṇeśāṁśavināyakāh) representing the eight asuras in the form of human passions whom Ganeśa vanquished: (1) Eka-danta (one tusked) vanquished Mada (arrogance); (2) Vakra-tuṇḍa (twisted trunk) Matsara (jealousy); (3) Mahodara (big belly) Moha (infatuation); (4) Gajānana (elephant-headed) Lobha (greed); (5) Lambodara (protruding belly) Krodha (anger); (6) Vikaṭa (grotesque) Kāma (love); (7) Vighna-rāja (the lord of obstacles) Mamatā (ego); and (8) Dhūmra-varṇa (smoke-coloured) Abhimāna (selfregard).

As early as the fifth or sixth century A.D., the iconographic form of Gaṇapati was fairly well crystallized. *Varāha-purāṇa*, for instance, prescribes as a general rule: "The elephant-headed god (gajānana) must be made four-armed (chaturbhuja) and three eyed (trinetra); he must wear the serpent as the sacrificial cord (nāga-yajñopavītaścha), and donn on his head the crescent-moon (śaśāṅka-kṛta-śekhara). His right hand must hold a tusk (danta), the second hand rosary (aksha-sūtrata), the third battle-axe (paraśu) and the fourth sweet cake

Vināyaka Buddha
(from Cham)



GAṆAPATI
(Singasāri, Jāva)

(modaka)". The earliest iconographic text *Vishṇudharmottara* (3, 71) provides the same details, but adds protruding belly (lambodara) and garment of tiger-skin (vyāghra-charma-dhara); and instead of the tusk

GAṆAPATI
(stone icon) (Borneo)

in the right hand, spear (śūlaka, trident) is suggested. *Suprabhedāgama* (43rd paṭala) would have him carry in the four hands fruit (phala), his own horn-tusk (sva-śṛṅgaka), noose (pāśa) and goad (aṅkuśa), and his trunk holding a sweet delicacy known as laḍḍuka, round in shape.

Bṛhatsaṁhitā (58, 57), one of the early texts bearing on images of gods and goddesses, provides for Gaṇapati a single tusk (eka-danta) which detail became characteristic in later years. The 'single tusk' probably suggests an association with the plough-share, and the origin of the deity in the context of cultivation. There

(VINĀYAKA)
(China)

are of course legends about how he came to have one of his tusks broken (in a fight with Gajāsura or with Paraśu-rāma). But he is often represented as holding this broken tusk in his right hand. *Aṁśumadbheda*, for instance, prescribes that in his normal right hand he must hold his own tusk (sva-dantam dakshiṇe haste), while the corresponding left hand holds the wood-apple fruit (kapittha). The other two hands, according to this text, carry elephant-goad (aṅkuśa) and noose (pāśa) or serpent (nāga) or rosary (akshamālikā). The goad and the noose have obvious associations with the elephants. The underlying symbolism involves the idea of obsta-

cles (vighna) being represented as the monster-elephant (Gajāsura). *Īśāna-śiva-guru-paddhati* continues to describe this deity as 'Vighna-nāyaka' (the master of obstacles), viz. one who both causes and removes obstacles.

Another detail given in *Bṛhat-samhitā* is that the deity carries in his hand a radish (mūlaka). This particular has survived only in a few sculptures from Bengal, Nepal and Tibet; otherwise, it has almost been forgotten. It is probable, however, that the frequent representation in Cambodian and Khmer images of Gaṇapati with a stylus in hand is a change from the original radish. The images of Gaṇapati in greater India are found generally to have both tusks intact, and the idea of 'eka-danta' does not seem to have reached that far. The stylus, therefore, may not be the transformation of the broken tusk.

(CHINTĀMAṆI VIGHNEŚVARA)
(old Siamese manuscript)

Gaṇapati's identification with Śiva (who is also referred to as gaṇeśvara, 'the lord of the hordes'), more particularly the Bhairava aspect of Śiva, has resulted in some details like three-eyes (trinetra, which also bespeaks a tāntrik influence), the crescent-moon on the head (phāla-chandra), serpent-ornaments (nāgābharaṇa), tiger-skin (vyāghra-charma), trident or spear (triśula or śūla) and battle-axe (kuṭhāra).

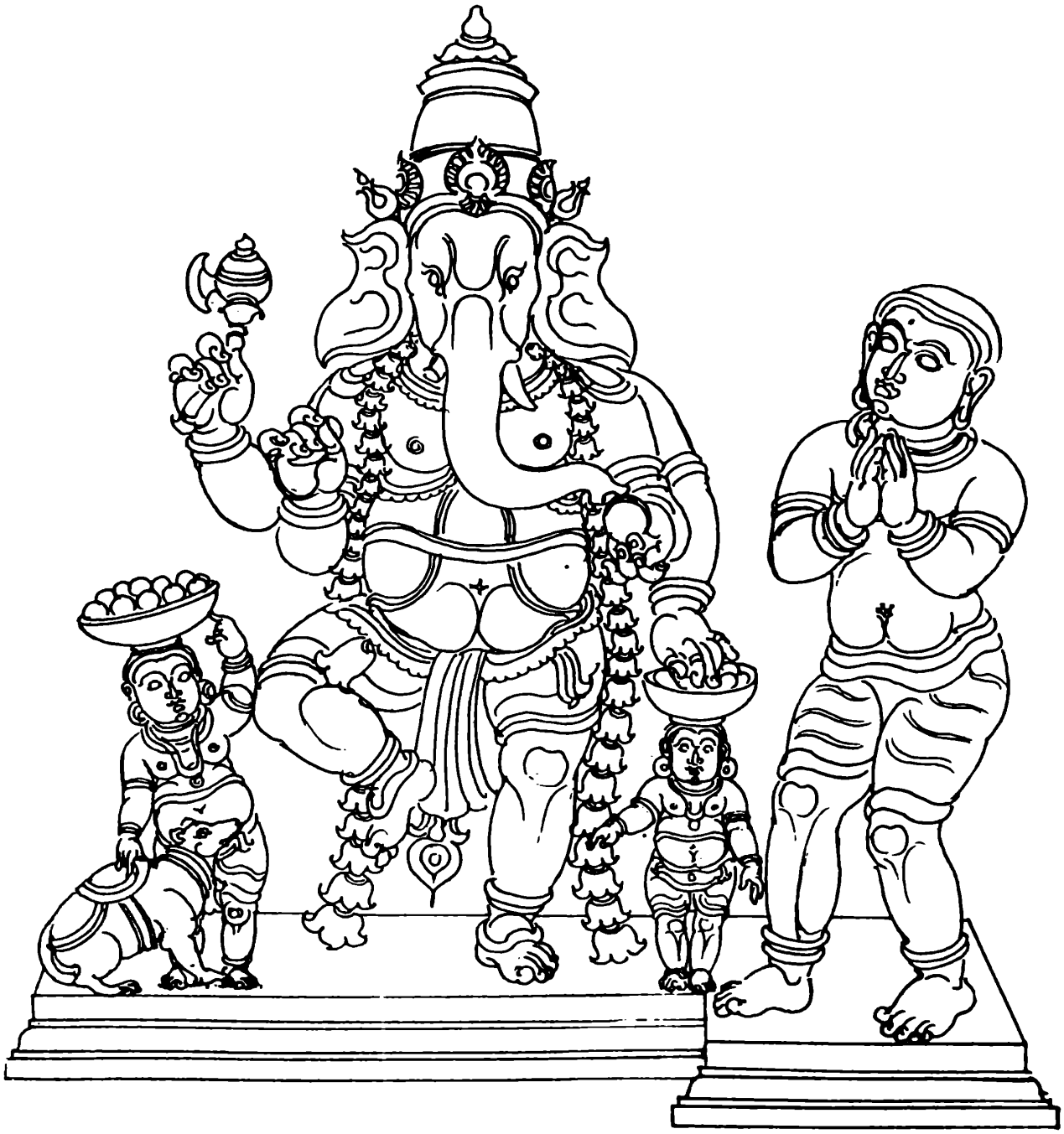
Texts mention sixteen characteristics (shoḍaśa-guṇa) which are typical of the images of Gaṇapati: dwarf in stature (kharva), rotund body (mahā-kāya), hidden

(GAṆEŚA)
(China)

ankle (gūḍha-gulpha), pot-belly (lambodara), grotesque in appearance (vikaṭa), curved trunk (vakra-tuṇḍa), elephant-head (gaja-mukha), bald head (khalvāṭa), large flapping ears (śūrpa-karṇa, like a winnow-basket), extremely small eyes (hrasva-netra), elongated nose (viz. trunk, lamba-nāsa), black-teeth (śyāma-danta), smoky grey in complexion (dhūmra-varṇa), longing ever to eat

(GARBHA-DHĀTU-VINĀYAKA)

CHINA



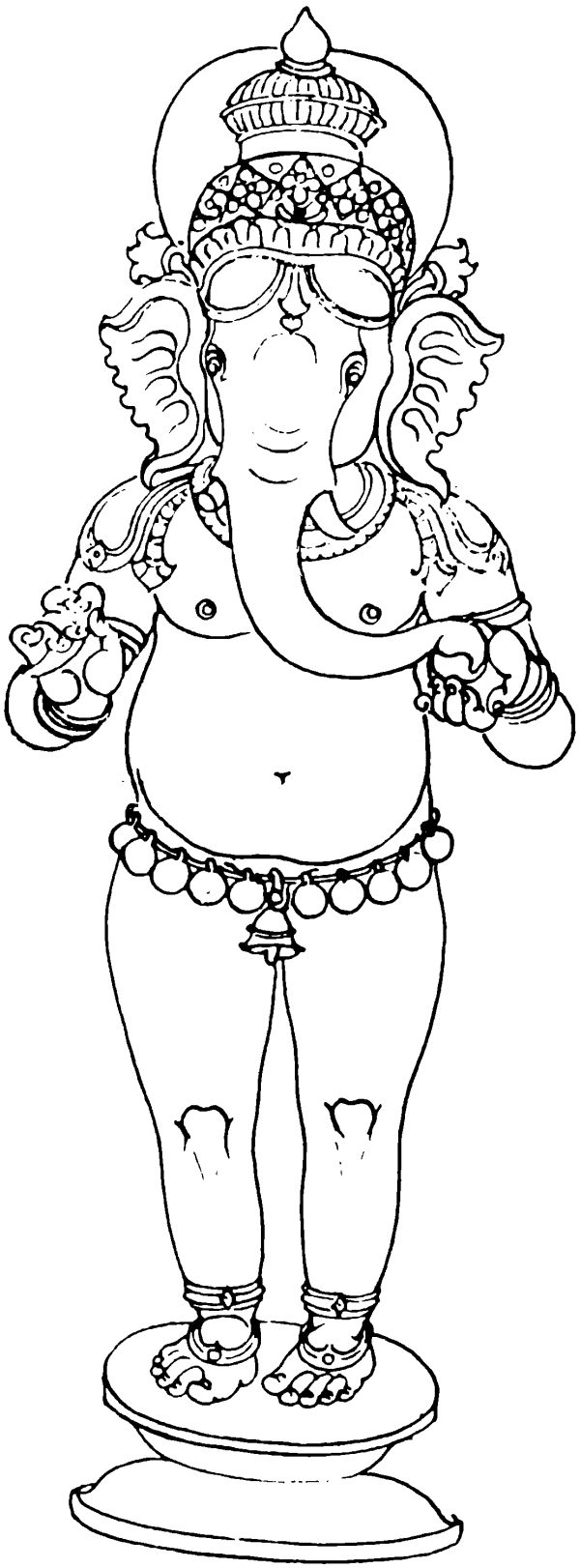
GAṆESA
(wood)
(chariot of Ātmanātha-Svāmi temple)
(Avaḍaiyār-koil)

(wood)
(Kaviyūr temple)

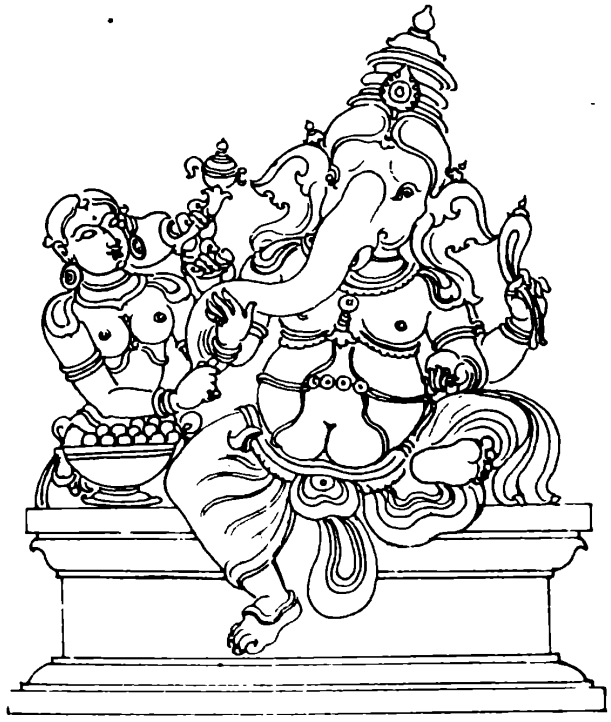
(charvaṇalālasa), nude (digambara), and carrying a water-pot (kamaṇḍaludhara). It can be seen that no specification has been made either with regard to the number of hands, or with regard to the weapons the hands must carry. It is not clear if the water-pot is to be held in the hand or by the trunk.

This god is distinguished by having the largest number of variant forms. There is a verse in *Gaṇeśa-purāṇa* which says that Gaṇapati's form changes according to the time-period in which he manifests. In the first yuga (viz. Kṛta-yuga), he is ten-armed (dig-bāhu), pink in colour (teja-varṇa) and rides upon a lion (simha-gata). In the second yuga (viz. Tretā-yuga), he is six-armed (shaḍ-bāhuka) and rides upon a peacock (mayūra-vāhana); he is white in body-complexion (śukla-varṇa). In the third yuga (viz. Dvāpara), he is four-armed (chatur-bhuja) and red in body-colour (rakta-varṇa). His vehicle is not specified, but it is apparently a rat (ākhu or mūshaka). In the final yuga (viz. Kali-yuga), he is two-armed (dvi-bhuja) and his body-colour is smoky grey (dhūmra-varṇa).

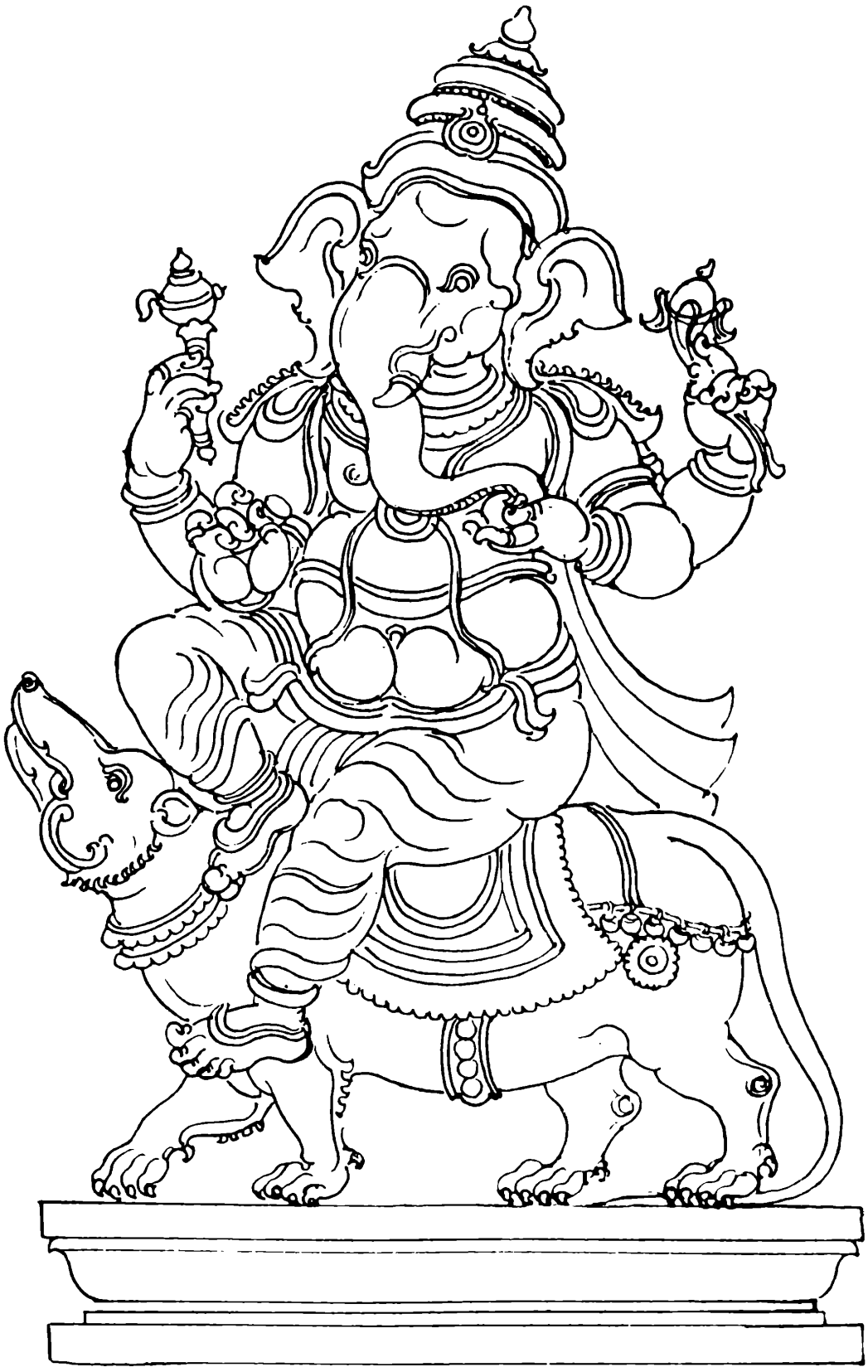
The immense multiplicity of the forms of Gaṇapati is hard to explain. The legends in the Purāṇas are probably responsible for the variety of weapons in his hands. But the artists' fancy has also played a significant role. Ritualistic needs, especially under the tāntrik influence, have



(stone)
(Thali)



(wood)
(chariot of Ananteśvara temple)
(Chidambaram)



(wood)
(chariot of Ananteśvara temple)
(Chidambaram)

SIXTEEN FORMS OF GAṆAPATI

BĀLA-GAṆAPATI

conjured up rather unusual visions of Gaṇapati's form and nature. As a rule, the forms with one or more female consorts are all tāntrik in orientation. We will have occasion to deal with them later.

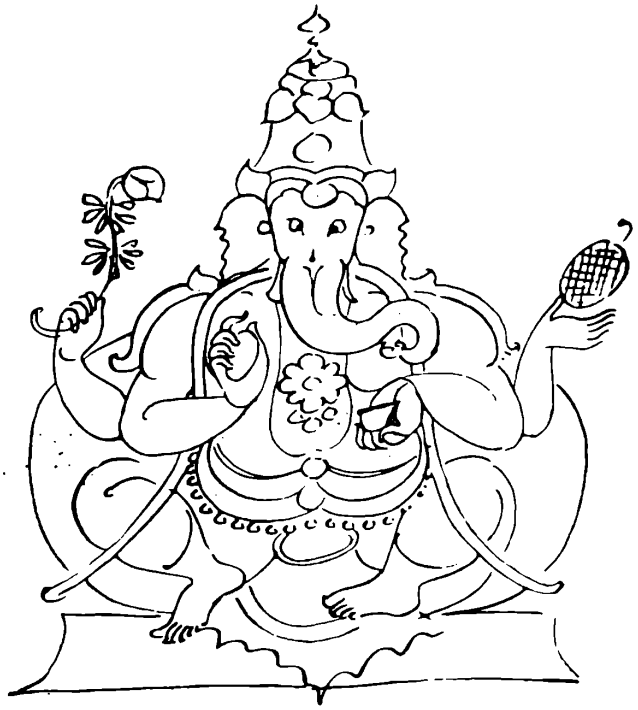
Sāradā-tilaka-tantra enumerates fifty forms of Gaṇapati, on the ideology of the fifty letters of the Sanskrit alphabet (pañchāśad-varṇa), each letter being regarded as a mātṛkā, and a consort (śakti) of Gaṇapati. All the forms are described as elephant-headed (gaja-vaktrāh), three-eyed (tri-lochanāh), ruddy in colour like the rising sun (taruṇāruṇa-sankāśāh), carrying in their four hands noose (pāśa), goad (aṅkuśa) and the gestures of boon-bestowal (vara) and protection (abhīti), and accompanied by their feminine counterparts (śakti-samanvitāh). The feminine counterparts are all brightly decorated with all ornaments (sarvālaṅkaraṇoddīptāh), seated upon the lap of their dear ones (priyāṅkasthāh), auspicious in their looks (su-śobhanāh), having pale red body-colour and wearing red-coloured garments and garlands (rakta- mālāmbarāruṇāh), and carrying in their hands a red-coloured lotus (raktotpala-karā).

The names of these forms of Gaṇapati are given below together with the names of the respective feminine counterparts: (1) Vighneśa and Hrīh; (2) Vighna-rāja and Śrīh; (3) Vināyaka and Pushṭi; (4) Śivottama and Śānti; (5) Vighna-kṛt and Svasti; (6) Vighna- hartā and Sarasvatī; (7) Gaṇa and Svāhā; (8) Eka and Medhā; (9) Dvi-sudantaka and Kānti; (10) Gaja-vaktra and Kāminī; (11) Nirañjana and Mohinī; (12) Kapardi and Napi; (13) Dīrgha-dhvaja and Pārvatī; (14) Śaṅkha-karṇa and Jvālinī; (15) Vṛshabha-dhvaja and Nandā; (16) Gaṇanāyaka and Suyaśā; (17) Gajendra and Kāma-rūpinī; (18) Śūrpa-karṇa and Umā; (19) Tri-lochana and Tejovatī; (20) Lambodara and Satyā; (21) Mahānanda and Vighneśānī; (22) Chatur-mūrti and Surūpiṇī; (23) Sadāśiva and Kāmadā; (24) Āmoda and Mada-jihvā (25) Durmukha and Bhūti; (26) Sumukha and Bhautiki (27) Pramodaka and Sītā; (28) Eka-pāda and Ramā; (29) Dvijihva and Mahishī; (30) Sura-vīra and Śamkhinī; (31) Shaṇmukha and Vikarṇapā; (32) Varada and Bhrukuṭī; (33) Vāma-deva and Lajjā; (34) Vakra-tuṇḍa and Dīrghaghoṇā; (35) Dviraṇḍaka and Dhanur-dharā; (36) Senāni

[2] TARUṆA-GAṆAPATI

and Yāminī; (37) Grāmaṇīh and Rātri; (38) Matta and Kāmāndhā; (39) Vimatta and Śaśi-Prabhā; (40) Mattta-vāhana and Lolākshī; (41) Jāti and Chañchalā; (42) Muṇḍi and Dīpti; (43) Khaḍgi and Subhagā; (44) Vareṇya and Durbhagā; (45) Vṛsha- ketana and Śivā; (46) Bhakshya-priya and Bhargā; (47) Gaṇeśa and Bhaginī; (48) Megha-nāda and Bhoginī; (49) Vyāpi and Kāla-rātri; and (50) Gaṇeśvara and Kālikā.

Mudgala-purāṇa, however, has a list of thirty-



[3] BHAKTA-GAṆAPATI

two forms of Gaṇapati which are iconographically various and more or less stylized. We have the same list in several other texts, including *Śrī-tattva-nidhi*, which also provides illustrations for all these forms besides the dhyāna-ślokas. The first sixteen of these forms are more popularly worshipped and are collectively known as Shoḍaśa-gaṇapati.

It may be seen that only nine of these forms are accompanied by their feminine powers (śaktis) and the others are solitary images, answering to the description of 'kevalagaṇapati'. And two of the nine have two of these Śaktis, each of the others having only one Śakti. *Uttara-kāmikāgama* (45th paṭala) distinguishes between Kevala-gaṇapati and Śaktyanvita-gaṇapati forms.

When there is a single Śakti, she is called Pushṭi or Lakshmī. When she is amorously engaged she is called Vighneśvarī (the lady of obstacles). When however, there are two Śaktis, they are called Bhāratī (learning) and Śrī (prosperity); some texts (like *Śiva-purāṇa*, *Rudra-samhitā*, 4, 21) designate them as Siddhi (accomplishment) and Buddhi (wisdom), while others (like *Matsya-purāṇa*, 260, 54) call them Ṛddhi (growth) and Buddhi. *Śilpa-ratna* calls them Buddhi (wisdom) and Ku-buddhi (cunning). There is a form of Gaṇapati, where he is surrounded by eight consorts (ashṭa-mahishī), who are identified with the eight supernatural powers, 'aṇimā', 'mahimā', 'garimā', 'laghimā', 'prāpti', 'prākāmya', 'īśitva', and 'vaśitva' (ashṭa-siddhi). Generally, however, Gaṇapati is regarded as an austere celibate (vaṭu, brahma-chārin), and is represented as a lone image.

Most of these forms have a single head. There is a two-headed form (Dvi-mukha), a three-headed form (trimukha), a four-headed form (Dvija) and a five-headed form (Heramba). As a rule the head is that of an elephant, but there is one form which has a lion's head (simha-mukha). A large number of forms (as many as twenty-one) have only four hands; four forms, however, have eight hands, and four others ten arms; there is a sixteen-armed form (Vīra), and another form with twelve hands (Uddaṇḍa). As a rule, Gaṇapati has two eyes; but two of the thirty-two forms are three-eyed. Body complexion appears to be an important detail. Fifteen of the thirty-two forms are bright-red (rakta), four white (śveta), four golden-coloured (kanaka), two blue (nīla) and others yellow (pīta), black (śyāma), or the colour of red lead (sindūra).

The dhyāna-ślokas of some of the forms specify the mount on which the god is to be shown. It is usual to regard the mouse (mūshaka, ākhu) as Gaṇapati's mount (vāhana). But of the thirty-two classical forms, only two (Vijaya-gaṇapati and Sṛshṭi-gaṇapati) are described as riding the mouse, while one (Heramba) is seated on a lion. The forms of Gaṇapati are customarily seated on a lotus (padma). How the mouse came to be associated with Gaṇapati is not clear. The early texts, however, are silent about Gaṇapati's mount. *Matsya-purāṇa* (260, 54), for the first time, prescribes that below the image of Gaṇapati must be shown a mouse (adhastān

mūshikānvitam). *Gaṇapatyupanishad* (2, 134) relates a story. Krauñcha, a gandharva, was cursed by the sage Vāma-deva to become a mouse, and began a career of endless mischief in this shape. Another sage Parāśara, who was troubled by him, sought the help of Gaṇapati, who subdued the mouse and made it his mount. Another story makes the elephant-headed demon (Gajamukhāsura) change his shape into that of a mouse, which Gaṇapati used as his mount.

However, *Yajurveda* (3, 57) which identifies Gaṇapati with Śiva, mentions that in a ritual the mouse is Śiva's share of animal offering ('esha te Rudra bhāga ākhus te paśuh'); the offering was made in the shape of a mouse out of dough (puroḍāsha) and buried in the earth. It is also suggested that the mouse which symbolized the Vedic god Agni was adapted by the later deity Gaṇapati, who was essentially identical with Agni (cf. *Taittirīya-brāhmaṇa*, 1, 1, 3, 3; 'Agnir devebhyo nilāyate; ākhurūpam kṛtvā pṛthivīm prāviśat'). The mouse which burrows into the earth is also a detail of the solar myth, Gaṇapati being identified with the Sun (Sūrya-gaṇapati).

The thirty-two forms of Gaṇapati, which are iconographically significant, have each of them a suggestive dhyāna-śloka. And there are in some South Indian temples sculptural representations of these forms; and paintings and drawings of these forms are also available. The distinguishing details are chiefly the number of hands, weapons in the hands, body-colour and the mount; sometimes the number of heads and the stance assumed also become relevant.

(1) Bāla-gaṇapati: Red in body-colour and shining like the rising sun (bāla-sūrya), he has four hands, carrying in them a plantain fruit (kadalī), a mango fruit (chūta), a jack-fruit (panasa) and a stalk of sugar-cane (ikshuka); in his trunk he holds a sweet-cake (modaka).

(2) Taruṇa-gaṇapati: Also red in colour, like the ruddy morning, the youthful Gaṇapati (taruṇo gaṇeśah) has eight hands, carrying in them noose (pāśa), goad (aṅkuśa), round cake of flour (apūpa), wood-apple fruit (kapittha), rose-apple fruit (jambū), his own tusk (svadanta), paddy-grain stalk (śālī) and sugar-cane stalk (ikshu).

(3) Bhakta-gaṇapati: Shining like the autumnal moon (śarac-chandrābha-vapusham) (viz. white in colour), he has four hands in which he carries a cocoanut (nālikera), a mango-fruit (āmra), a plantain-fruit (kadalī) and a bowl full of jaggery-porridge (guḍa- pāyasa).

(4) Vīra-gaṇapati: Pale red in body colour (aruṇa), the valiant Gaṇapati has sixteen hands, and carries in them a vampire (vetāla), magic spear known as Śakti, arrow (śara), bow (kārmuka), discus (chakra), sword (khaḍga), magic weapon known as khaṭvāṅga, mallet

[4] VĪRA-GAṆAPATI

[5] ŚAKTI-GAṆAPATI

SAKTI-GAṆAPATI
(a variant form)

(mudgara), mace (gadā), goad (aṅkuśa), serpent (nāga), noose (pāśa), lance (śūla), barbed dart (kunta) battle-axe (paraśu) and banner of victory (dhvaja).

A form known as Vīra-vighneśvara is also mentioned. He is three-eyed and decorated with a crescent-moon on the head. His body-colour is that of red-lead (sindūra). He is either four-armed or ten-armed. In the former variety, he is shown with his consort Pushṭi, sitting on his left lap. His left normal hand holds the goddess in embrace, while the corresponding hand on the right side touches the vulva (yoni) of the goddess. The other two hands carry goad and noose. In the latter variety, he is represented alone, and his hands carry pomegranate (bijapūra), mace, bow, discus, rosary (on the left side) lotus, noose, arrow, tusk, and jewel-bowl (ratna-pātra) (cf. *Śrī- vidyārṇava-tantra*).

(5) Śakti-gaṇapati: This form, whose colour is that of the ruddiness of the sky in eventide (sandhyāruṇa), is represented as four-armed, embracing with two arms a feminine consort (devī or śakti) who is green in body-colour (haritāṅga-yashṭi) and who is seated on his lap on the left side, and holding a noose (pāśa) and goad (sṛṇi) with his two other hands.

According to Sāra-saṁgraha (comm.on *Śrī -vidyārṇava- tantra*). Gaṇapati must be shown as surrounded by eight feminine companions whose names are given as Tivrā, Jvālinī, Nandā, Bhogadā, Kāmarūpiṇī, Ugrā, Tejovatī, Satyā and Vighna-nāśini.

(6) Dvija - (or Dhvaja-) gaṇapati: Bright white like the full moon in body-colour (indu-varṇa), he is four-headed (ānana-chatushṭaya) and four-armed, carrying in them book of scripture (pustaka), rosary (akshaguṇa), mendicant's staff (daṇḍa) and holy water-pot (kamaṇḍalu).

(7) Siddha-gaṇapati: Tawny gold in body-colour (hema-piṅgala), and accompanied by two consorts representing prosperity and plenty (Śrī-samṛddhi-yuta), he has four hands in which he carries ripe mango fruit (pakva-chūta), bunch of flowers (pushpa-mañjarī), sugarcane stalk (ikshu-daṇḍa), and sesamum sweet-cake (tila-modaka). He also carries a battle-axe (presumably with his trunk) (paraśum udvahan). Some drawings make the trunk hold the sweet-cake.

(8) Ucchishṭa-gaṇapati: Dark coloured (mechaka) this form is four-armed, carrying in them blue lotus (nīlābja), lute (vīṇā), paddy grain stalks (śāli-guñja) and rosary (akshasūtra). He holds in his trunk a pomegranate fruit (dāḍima). In some representations, he is shown as amorously enjoying stroking with his trunk the vulva of a feminine consort seated on his left lap (nārī-yoni-rasāsvāda-lolupam kāma-mohitam).

Ucchishṭa-gaṇapati in the Uttarāmnāya tradition is to be fashioned in the root of the śvētārka plant or from a markaṭī-kāshṭha. He is sculpted as naked. As an un-

[6] DVIJA-GAṆAPATI

matta, he is seated on a red lotus, with a body red in colour and three eyes. He carries in his four hands noose, goad, bowl of sweet cakes (modaka-pātra) and his broken tusk. Alternatively, his hands carry bow and arrow instead of bowl and tusk.

Uttara-kāmikāgama (45th paṭala) prescribes that the feminine consort in this case must be well-decorated with all ornaments but nude (digaṁbarā), exceedingly pretty and two-armed, holding a noose (pāśa) in the left hand, and with the right hand touching the penis of Gaṇapati (guhyam dakshiṇena kareṇa spṛśantī devam). Gaṇapati must be four-armed and three-eyed dark-coloured and nude (śyāma-varṇa, digaṁbara), carrying in three of his hands noose (pāśa), goad (aṅkuśa) and sugar-cane stalk (ikshu-daṇḍa). His left hand or his trunk (vāmena, pushkareṇā pi) must be stroking the vulva of

[7] PIṄGALA(SIDDHI)-GAṆAPATI

his consort (devīm guhyakam spṛśantam).

(9) Vighna-gaṇapati: Burnished gold in body-colour (tapanīya- gaurah) and well decorated with all ornaments, he has ten arms in which he carries conch (śaṁkha), bow of sugar-cane stalk (ikshu-chāpa), flowers as arrows (kusumeshu), axe (kuṭhāra), noose (pāśa), discus (chakra), his own broken tusk (sva-danta) goad (sṛṇi), bunch of flowers (mañjarikā) and reed-shafts (śaraugha).

(10) Kshipra-gaṇapati: Red in body-colour like the bandhūka flower, he is four-armed, carrying in them tusk (danta), the wish-fulfilling creeper (kalpa-latā), noose (pāśa) and a pot of jewels (ratna-kuṁbha).

(11) Heramba-gaṇapati: Resplendent with five heads (pañcha-mātaṅga-vaktrah) and ten hands, he is exceedingly white in body-colour (ati-gaura) and rides on a lion (adhigata-siṁhah). He carries in his hands the gestures of protection (abhaya) and boon-bestowal (varada), noose (pāśa), tusk (danta), rosary (aksha-mālā), goad (sṛṇi), battle-axe (paraśu), mallet (mudgara) and sweet cake (modaka).

(12) Lakshmī-gaṇapati: Fair-complexioned (gaurāṅga), the form resembles a flow of nectar (jyotih-sudhā-nirjhara). He has ten hands, and seated at his sides are two feminine consorts (devī-dvayam chāntike). He carries in his hands a parrot (śuka), pomegranate fruit (bījapūraka), pot of jewels (māṇikya-kuṁbha), goad (aṅkuśa),

[8] UCCHISHTA-GAṆAPATI

noose (pāśa), wish-fulfilling creeper (kalpa-latā), sword (khaḍga) and the gesture of boon-bestowal. His two remaining arms are engaged in embracing the feminine consorts, each of whom carries in one of her hands a lotus and puts the other arm round Gaṇapati.

In another form of Lakshmī-gaṇapati, he is three-eyed and four-armed. His trunk holds a golden pot (svarṇa-kalaśa). His normal right hand is in the posture of offering protection (abhaya), and the corresponding left hand holds his broken tusk. The other two hands carry discus and conch. Lakshmī is seated on his lap on the left side, holding the god in embrace with her right arm and carrying a lotus in her left.

(13) Mahā-gaṇapati: This is one of the better-known forms, and among the sects exclusively devoted to the worship of Gaṇapati collectively known as gāṇapatyas, the devotees of this particular form of Gaṇapati are largest in number. The body-colour in this form is reddish hue (aruṇa-cchāya); the head is decorated by the crescent moon (indu-chūḍa),- and there are three eyes (trinetra, the third eye on the forehead). He is embraced by a feminine consort who is seated on his lap and who holds a lotus in her hand (āśliṣṭam priyayā sa-padma- karayā). He is ten-armed, and carries in his hands a pomegranate (bījapūra), mace (gadā), the bow of sugar-cane stalk (ikshu-kārmuka), discus (chakra), noose (pāśa), blue lotus (utpala), paddy-stalks (vrīhyagra), his

[9] VIGHNARĀJA-GAṆAPATI

own broken tusk (sva-vishāṇa) and pot of jewels (ratna-kalaśa); the remaining arm holds his consort in embrace.

According to *Sāra-saṅgraha* on *Śrī-vidyārṇava-tantra*, Mahā-gaṇapati is seated on a be-jewelled throne (ratna simhāsana) under the Pārijāta-tree in the island known as Ratnadvīpa surrounded by the waters of the sugar-cane-juice ocean (ikshu-rasa-sāgara). On the throne is a six-petalled lotus spread out, and in the middle of the lotus is a triangle (trikoṇa) which is the seat of Mahā-gaṇapati.

(14) Vijaya-gaṇapati: Red in body-colour, the form is distinguished by the mount, which is the mouse (ākhu-vāhana). It is four-armed, carrying in the hands noose (pāśa), goad (aṅkuśa), tusk (danta) and mango-fruit (āmra-phala). Gaṇapati here sets out on a victorious march against the host of obstacles. He is also called Bhuvaneśa-gaṇapati.

(15) Nṛtta-gaṇapati: Gaṇapati here is yellow in body-colour (pīta-prabham), and is seen dancing under the wish-fulfilling tree (kalpa-taror adhastham). He has four hands, and carries in them noose (pāśa), goad (aṅkuśa), battle-axe (kuṭhāra) and tusk (danta). He holds in his trunk the round cake made of dough (apūpa). There are also some representations where he is shown to have six hands.

(16) Ūrdhva-gaṇapati: Golden-coloured (kana-kojjvalāṅga), he is shown in the company of a feminine consort (of light green colour), whom he embraces fast (ālińganodyata-karo haritāṅga-yashṭyā devyā). He has eight hands, carrying in seven of them kalhāra flower, paddy stalk (śāli), lotus (kamala), bow of sugar-cane stalk (ikshu-chāpa), arrow (bāṇa), tusk (danta), and mace (gadā); the remaining arm is wound round the feminine consort.

(17) Ekākshara-gaṇapati: Red in body-colour, daubed with unguents, clad in red garments, decorated with flowers, corpulent (tundila), three-eyed and wearing moon on the head (chandra-mauli), Gaṇapati here has exceedingly short legs and hands (vāmana-kara-charaṇa). He has four hands carrying noose (pāśa), goad (aṅkuśa), tusk (rada) and the gesture of boon-bestowal (varada). His trunk holds a pomegranate fruit (bīja-pūra). He has snakes as ornaments (ahi-bhūsha). He sits on a lotus seat (padmāsanastha)

(18) Vara-gaṇapathi: Red in body-colour like bright red lead (sindūrābha), three-eyed, decorated with a moon on the head (indu-mauli), he has four hands, carrying in two upper hands noose (pāśa) and goad (aṅkuśa). His trunk holds a jar of wealth (ātta-vasumat-pātrollasat-pushkara). He holds in embrace a feminine consort, Pushṭi, who carries a banner in one hand and lotus in the other. Gaṇapati's normal right hand is held in the gesture of boon-bestowal (vara) while holding a cup of liquor (madhu-mat-kapāla). His normal left hand strokes the vulva of the consort (tad-yonyāhita-pāṇim).

(19)Tryakshara-gaṇapati: Golden-coloured (hema-varṇa), and with large fanning ears (chalat-karṇa-suchāmara), Gaṇapati in this form is four-armed, carrying noose (pāśa), goad (aṅkuśa), gesture of boon-bestowal (vara), his own tusk (sva-danta) and a mango-fruit (āmra-phala). In his trunk he holds a sweet cake (modaka)

(20) Kshipra-prasāda-gaṇapati: Pale red in body-colour (aruṇa), Gaṇapati in this form is three-eyed (trilochana) and wears on his head crescent moon (śaśi-śakala-kalita-mauli). He has a large belly (bṛhad-udara), and is seated on a mat of lotus (padma-vishṭara). He has four hands, carrying noose (pāśa), goad (aṅkuśa), wish-fulfilling creeper (kalpa-latā) and his own broken tusk (sva-danta). His trunk holds a pomegranate fruit (bīja-pūra). He is the storm that drives away the clouds of obstacles (vighna-payodhara-pavana).

(21) Haridrā-gaṇapati: Turmeric yellow in colour (haridrā), he is four-armed, carrying in them noose (pāśa), goad (aṅkuśa), tusk (danta) and sweet-cake (modaka). He offers protection to his devotees (bhaktābhayapradātā).

Haridrā-Gaṇapati, according to the Dakshiṇāmnāya texts, is yellow in body-colour and wears yellow-coloured garments. He sits on jewelled throne, and is six-armed. He carries in his three hands on the right side goad, krodha-mudrā and gesture of protection and in his hands on the left side noose, axe and the gesture of boon-bestowal.

(22) Eka-danta-gaṇapati: Dark-coloured (śyāma-tanu), he has protruding belly (lambodara) and assumes

[10] KSHIPRA-GAṆAPATI

[11] HERAṂBA-GAṆAPATI

a standing posture (ūrdhva-gātra). He has four hands, and seen in them are axe (kuṭhāra), rosary (aksha-sraja), the sweet delicacy known as laḍḍuka and tusk (danta).

(23) Sṛshṭi-gaṇapati: Red in body-colour (śoṇa) and riding on a rat (ākhu-vāhana), this Gaṇapati who is skilled in creation (sṛshṭi-daksha) has four hands carrying noose (pāśa), goad (aṇkuśa), his own broken tusk (sva-danta) and mango-fruit (āmra-phala).

(24) Uddaṇḍa-gaṇapati: Red in body-colour (śoṇāṅga), he is seated, embracing a fair-complexioned feminine consort who is seated on his lap and who holds a lovely lotus in hand (gaurāṅgyā chirāravinda-karayā devyā samāliṅgitah). He has twelve hands, and he carries in them a kalhāra flower, lotus flower (ambuja), pomegranate fruit (bīja-pūraka), mace (gadā), tusk (danta), sugar-cane stalk (ikshu-chāpa), another flower (suma), pot of jewels (maṇi-kumbha), stalks of pady-grain (śāli-śakala), noose (pāśa), goad (sṛṇi), another lotus (abjaka).

(25) Ṛṇa-mochaka-gaṇapati: This form of Gaṇapati is worshipped by devotees to free themselves from indebtedness. He is four-armed, carrying in them noose (pāśa) goad(aṅkusa), tusk(daṅta) and rose-apple (jambu). He is crystal white (sphāṭika-prabha) in body-colour.

(26)Duṇḍhi-Gaṇapati: The form known as Duṇḍhi is

a special form present in Vārāṇasī, and worshipped to remove obstacles in the worship of Viśvanātha. He is red in colour, and is four-armed, carrying in them rosary (aksha-mālā), axe (kuṭhāra), pot of jewels (ratna-pātra) and his own broken tusk (sva-danta).

(27) Dvimukha-gaṇapati: The Gaṇeśa in this form is two-headed, and his body colour is greenish blue (harinīla-gātra). He wears red garments (raktāṁśuka) and bejewelled crown on his head (ratna-kirīṭa-mauli). He has four hands, and carries in them his own tusk (sva-danta), noose (pāśa), goad (aṅkuśa) and bowl of jewels (ratna-pātra).

(28) Tri-mukha-gaṇapati: This form is distinguished by having three heads and being seated on a splendid throne in the shape of a golden lotus (pīṭhe svarṇamayāravinda-vilasat-karṇikā-bhāsure svāsīnah). His body-colour is bright red like the palāśa-flower. He has six arms, and he carries in his hands a goad with the sharp point (tīkshṇa-śikhāṅkuśa), rosary (aksha), noose (pāśa), jar full of nectar (amṛa-pūrṇa-kumbha), and the gestures of boon-bestowal (varada) and protection (abhaya)

(29) Siṁha-gaṇapati: In this form, Gaṇapati has the lion's head but with a trunk (śuṇḍā-daṇḍa-lasan-mṛgeṇdra-vadana). He has a body which is bright-white like conch or moon (śaṅkhendu-gaura). He has eight arms, carrying lute (vīṇā), wish-fulfilling creeper (kalpa-latā), discus (ari), gesture of boon- bestowal (varada), lotus (tāmarasa), pot of jewels (ratna-kalaśa), bunch of flowers (mañjari) and gesture of protection (abhaya).

(30) Yoga-gaṇapati: Gaṇapati in this form is seated in the meditative stance with crossed legs which are secured by a band (yogārūḍha, yoga-paṭṭābhirāma). He is ruddy in body- colour like the rising sun (bālārkābha), and wears blue garments (nīlāṁśuka). He has four hands in which he carries noose (pāśa), sugar-cane stalk (ikshu), rosary (aksha) and the yoga-staff (yoga--daṇḍa) .

(31) Durgā-gaṇapati: with a corpulent body (mahat-tanu) and with the body-colour like that of burnished gold (taptakāñchana-saṅkāśa), and clad in red garments (raktāṁśuka), Gaṇapati has in this form eight hands. He carries in them the flaming goad (dīptāṅkuśa), arrow (śara), rosary (aksha) and tusk (danta), on the right side, and noose (pāśa), bow (kārmuka), wish-fulfilling creeper (latā) and rose-apple (jambū) on the left side.

(32) Saṅkaṭa-hara-gaṇapati: also called Saṅkashṭa-hara gaṇapati, he is resplendently ruddy like the morning sun (bālārkāruṇa-kānti) and seated on his left lap is a damsel, fair-complexioned, wearing deep-blue garments (nīlāṁśuka), decorated with jewelled ornaments and holding a splendid lotus in hand (lasad-indīvara-

[12] LAKSHMĪ-GAṆAPATI

[13] MAHĀ-GAṆAPATI

[14] VIJAYA-GAṆAPATI

hastām gaurāngīm ratna-śobhāḍhyām). He has four hands, and carries goad (aṅkuśa) and gesture of boon-bestowal (vara-dāna) on the right side, and noose (pāśa) and bowl of sweet rice-pudding (pāyasa--pātra) on the left side. He is seated on a pink lotus (pīṭhe padmāruṇe). He is sometimes represented as standing on a lotus.

One of the Śaivāgamas, *Chintyāgama*, enumerates sixteen forms of Gaṇapati, which are identical with the first sixteen in the above list. Another text belonging to the same class, *Yogajāgama*, has suggested eight forms which are regarded as especially meritorious: Vighneśvara, Mahā-karṇa, Gaja-vaktra, Mahodara, Ekadanta, Mahā-kāya, Vighneśa and Gaṇādhipa. But these are more names than distinct forms.

Some of the other forms mentioned in texts like glosses on *Śrī-vidyārṇava-tantra* include Bijapūra-gaṇapati (ten-armed, carrying pomegranate, mace, sugar-cane stalk, trident, discus, conch, noose, blue lotus, paddy-corn and his own broken tusk, and holding a jewel-pot with his trunk), Subrahmaṇya-gaṇapati (meant to be worshipped by celibates and on the sixth day of the Hindu fortnight; red in body-colour, draped in red garments, and four-armed, carrying Śakti, lotus, cock and gesture of protection), Vakra-tuṇḍa-gaṇapati (red-complexioned, three-eyed, seated on red lotus, and four-armed, carrying in his hands the gestures of protection and boon-bestowal, and noose and goad, '), and Trailokyamohana-gaṇapati (white in body-colour, three-eyed, four-armed, carrying the gesture of boon-bestowal, sugar-cane bow, noose and goad; also represented with a consort seated on his left lap, his trunk touching her vulva, and she holding with her right hand the penis of the god).

The Purāṇās mention twenty-one forms of Gaṇapati which are justified in the context of legends and situations. But we do not find iconographic description of these forms. The forms are: Sumukha (benign looking), Pañchāsya (five-headed), Gajāsya (elephant-headed), Dhīra (valiant), Vīra (victorious), Kandarpahara (vanquisher of Eros), Śakti (power), Vishvaksena (the commander of Vishṇu's army), Āmoda (delightful), Pramatha (the commander of Śiva's troop), Rudra (an aspect of Śiva), Vidyā (the god of learning), Vidhyādhara (a celestial being), Durita–hara (remover of sins), Bhakta-vatsala (dear to the devotees), Kāmitārtha-prada (one who grants the objects of desire), Sammohana (ravisher),

[15] NARTANA-GAṆAPATI

[16] ŪRDHVA-GAṆAPATI

Brahmā (as the creator), Vishṇu (as the preserver), Īsa (as the destroyer) and Sarva-siddhi-prada (as one who who makes all attainments possible).

Gaṇapati also figures in the Buddhist Vajrayāna pantheon. His character and form are taken from the Śilpa-śāstra accounts prevalent in the northern parts of India. He is described in *Sādhana-mālā* as twelve-armed, carrying axe (kuṭhāra), arrow (śara), goad (aṅkuśa), vajra, sword (khaḍga) and lance (śūla) on the right side, and ploughshare (muśala), bow (chāpa), magical weapon known as Khaṭvāṅga, bowl of blood (asṛk), skull-cup (kapāla) and broken tusk (phaṭka?). He is represented in the ardha-paryaṅka-tāṇḍava posture, viz. dancing having assumed the ardha-paryaṅka attitude. He is red in body-colour, and wears on his head the matted hair coiled up like a crown (jaṭā-mukuṭa-kirīṭi). He is three-eyed but single-tusked (triṇetram api eka-dantam).

In the tāntrik texts, worship of Gaṇapati is prescribed in several occult rites, and the forms assumed in such worship vary. In the rites for capturing elephants, destroying enemies (māraṇa), in subjugating people (vaśīkaraṇa) and so on (kāmyakriyā), he is worshipped in fire, and is imagined as golden-coloured, three-eyed, four-armed and seated on lotus. While invoked for overcoming obstacles, he is dark-complexioned, fierce-looking, and ten armed. His ears are like fly-whisk (chāmara-karṇa), and his garments bright red in colour. He has serpents for ornaments. He carries in his hands lotus, noose, tusk, śakti, mace, sugar-cane stalk, goad, bow and arrow, and gesture of protection. Gaṇapati's body-colour is yellow in magical rites causing arrest and paralysis (stambhana), red in rites for attraction and subjugation (vaśya), black in the sorcerer's act of killing (māraṇa), and smoky (dhūmra) in the magical rites for driving away (ucchāṭaṇa); in the benevolent magical rites, he is reddish coloured for giving strength and nourishment (pushṭi), golden-coloured for bestowing gold (viz. wealth), and white for granting liberation (moksha). In the last-mentioned detail, he is also pictured as a sage (muni).

GAṆAPATI-SAMĀKRĀNTĀ

Descriptive name of Aparājitā, the feminine deity of the Buddhist Vajrayāna pantheon (see APARĀJITĀ). She is represented as trampling upon Gaṇapati (hence

called Gaṇapati-samākrāntā) who probably signifies the host of obstacles. Relevant in the context is the Buddhist deity popular in Nepal, Vighnāntaka. The background story is that a scholar from the tāntrik center Uḍḍiyāna was engaged in penance on the banks of the Bāgmaṭī river in Khāṭmaṇḍu (in Nepal). He was intent on acquiring some supernormal powers. But Gaṇapati as the leader of the host of obstacles interfered with his rites and attempted to prevent his acquisition of supernormal powers. The scholar thereupon meditated upon Vighnāntaka, who overcame Gaṇapati and removed the obstacles. Aparājitā may be the feminine counterpart of Vighnāntaka.

Aparājitā is yellow in body-colour (pīta), two-armed, and has her right hand in the attitude of administering a slap (chapeṭa—dānābhinaya), while in the left she carries a noose along with the gesture of warning (gṛhīta-pāśa-tarjanīka). She is ferocious- looking (ati-bhayaṅkarā), and she is invoked to destroy the host of temptations (aśesha-māra-nirdalanī) (cf. B. Bhattacharya, op.cit.).

There is another diety in the Vajrayāna pantheon, who is similarly represented as trampling upon Gaṇapati, viz. Kṛshṇa-mañjuśrī (emanation of Akshobhya), who is regarded as a dhyāni-bodhisattva. Three-eyed, the third eye of this divinity is ferocious.

(stone, Uttar Pradesh)

GAṆAPATI-HṚDAYĀ

A Buddhist divinity of the Vajrayāna pantheon, who is regarded as the feminine aspect of Gaṇapati (see GANEŚĀNI While the description in *Dharma-kosha-saṁgraha* provides for her only two hands assuming the postures of boon-bestowal and protection, the miniature painting said to have been in possession of W.Y. Evans-Wentz has twelve-arms, carrying in them various objects of unknown identification except for sword, tusk, arrow and the gesture of boon-bestowal. The text prescribes that she must be shown in a dancing posture (nṛtyāsana), while in the miniature painting the deity is seated.

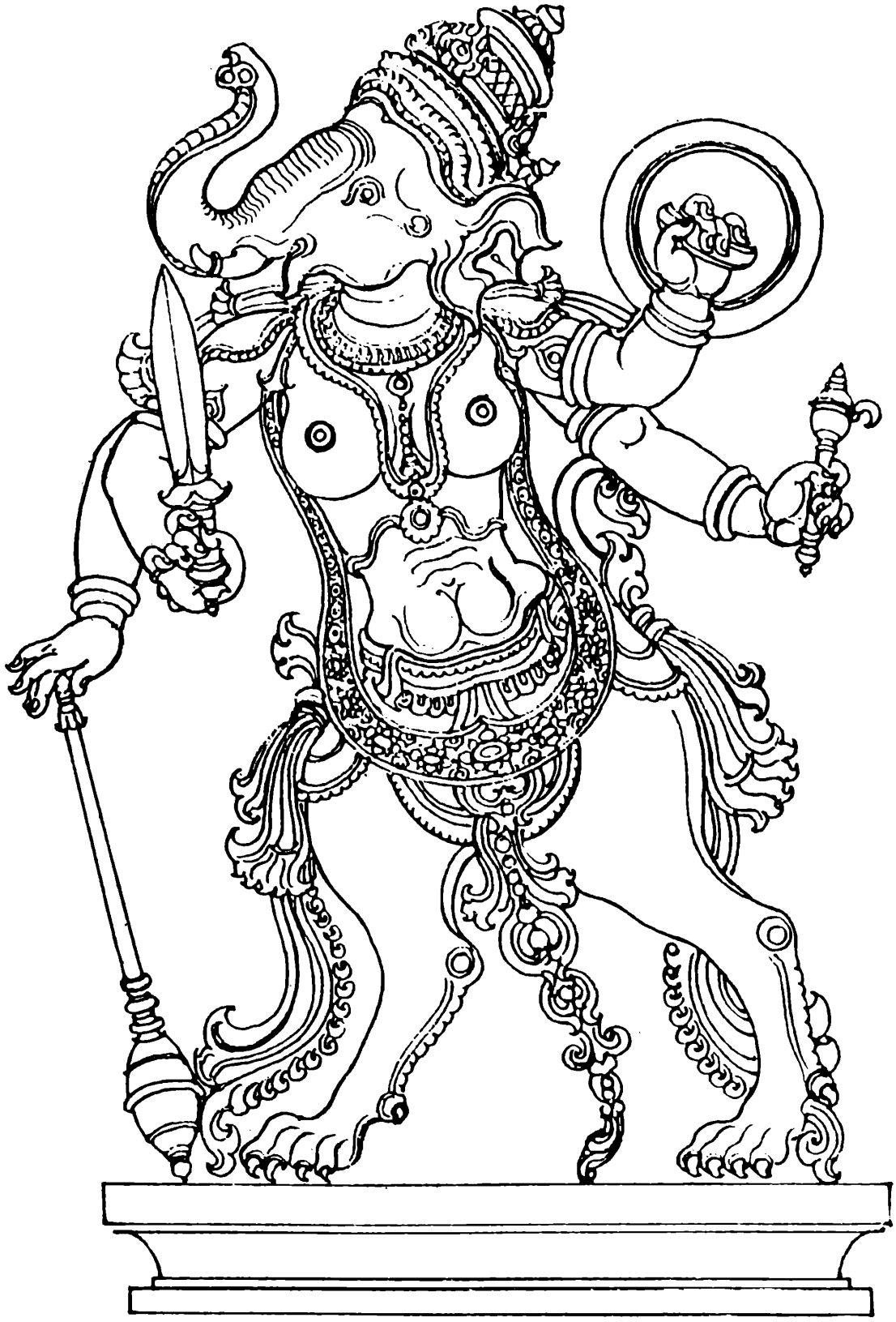
(Indian Museum, Calcutta)

GAṆEŚA

See GAṆAPATI.

GAṆEŚĀNI

A rather unusual form of Gaṇeśa in his feminine aspect. There are no textual prescriptions for this form, although several icons are available in the northern as well as the southern parts of the country. It is probable that this form came to be conceived and worshipped in the medieval period when the Gāṇapatya cult was heavily influenced by tāntrik ideas.



VYĀGHRAPĀDA GAṆEŚANI
(wood)
(Nelliyappan temple)
(Tirunelveḷī)

Śilpa-ratna describes a feminine form of Gaṇapati, which in that work is called Śakti-gaṇapati. According to the dhyāna-śloka given in this text, it is a male deity ('naumi devam') with the elephant's head above the neck (kaṇṭhād ūrdhvam karīndram) and the torso being that of a youthful damsel (yuvati-maya-madhastalam). He is short and stout (tundilam) and has prominent breasts and buttocks (stana-bharanamitam ..... sannitambam). His body-colour is that of ruddy evening (sandhyā- sindūra-varṇam). He is described as having ten arms (daśa-bhuja-lalitam). In two of the hands he holds a great chain fashioned out of molten gold (dvābhyām vibhrājamānam druta-kanaka-mahā- śṛṅkhalābhyām karābhyām). What he holds in the other hands is not clear, except for the mention of pomegranate fruit (bīja-pūra) in one hand.

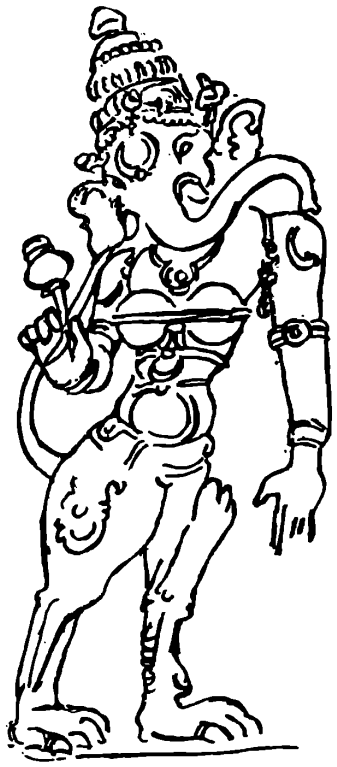
The name Gaṇeśānī is not found in any of the classical texts of Śilpa or Āgama, but the name of Vaināyakī occurs in some Jaina texts (like *Vidhi-prapā*). *Skānda-purāṇa* (Kāśi—khaṇḍa, 45, 34) mentions a Gajānanā (elephant-headed) among the sixty-four yoginīs. The list of yoginīs given here include many animal-headed damsels, like Siṁha-mukhā (lion-headed), Gṛdhrāsyā (eagle-face), Kāka-tuṇḍikā (crow-beaked), Ushṭra-grīvā (camel-necked), Haya-grīvā (horse-necked), Śarabhānanā (with the face of the mythical animal Śarabha), and Mṛga-śīrshā (deer-headed). Thus the Gajānanā mentioned here may not be identical with Gaṇeśānī.

(stone, Suchīndram temple)

(wood, Government Museum, Madras)

The name Vaināyakī occurs in several lists of Yoginīs (cf. B.N. Sharma, *Iconography of Vainayaki*, Abhinav Publications, New Delhi, 1979), but the inscribed yoginī sculptures in the Chatuś-shaṣṭi yoginī temple at Bherāghāṭ (near Jabbalpur) does not include Vaināyakī. However, one of the sculptures there called Aiṅgini is identified with Vaināyakī.

A Buddhist deity known as Gaṇapati-hṛdayā is intimately associated with Gaṇapati (see GAṆAPATI-



(stone relief)
(Madurai temple)

HṚDAYĀ).

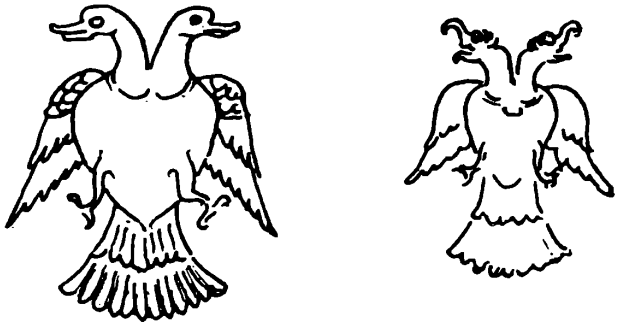
There are several sculptures in the country representing what may be identified as Gaṇeśānī. She is usually four-armed and carries battle-axe, water-pot and noose. There is also in South India a variant form of standing or moving Gaṇeśānī with legs of tiger (vyāghra-pāda-gaṇeśānī), the significance of which cannot be ascertained.

The relief sculpture of this form in the Madurai temple (near the door-keeper of Sundareśvarar, in Kambattaḍi-maṇḍapa) is two-armed, carrying a lotus in one of the hands, the other arm dangling down. Another relief sculpture of the same form in the Government Museum at Madras has four hands, carrying sword, goad, shield and flower.

GAṆḌA-BHERUṆḌA

Double-headed eagle which is a mythological bird of exceedingly great prowess. In the Purāṇas, Vishṇu is said to have assumed this form to vanquish Śarabha (which in turn was the form assumed by Śiva to vanquish the Narasiṁha form of Vishṇu, when all the gods were terrorized by it) (see ŚARABHA).

The bird is said to be mentioned in *Ṛg-Veda* as

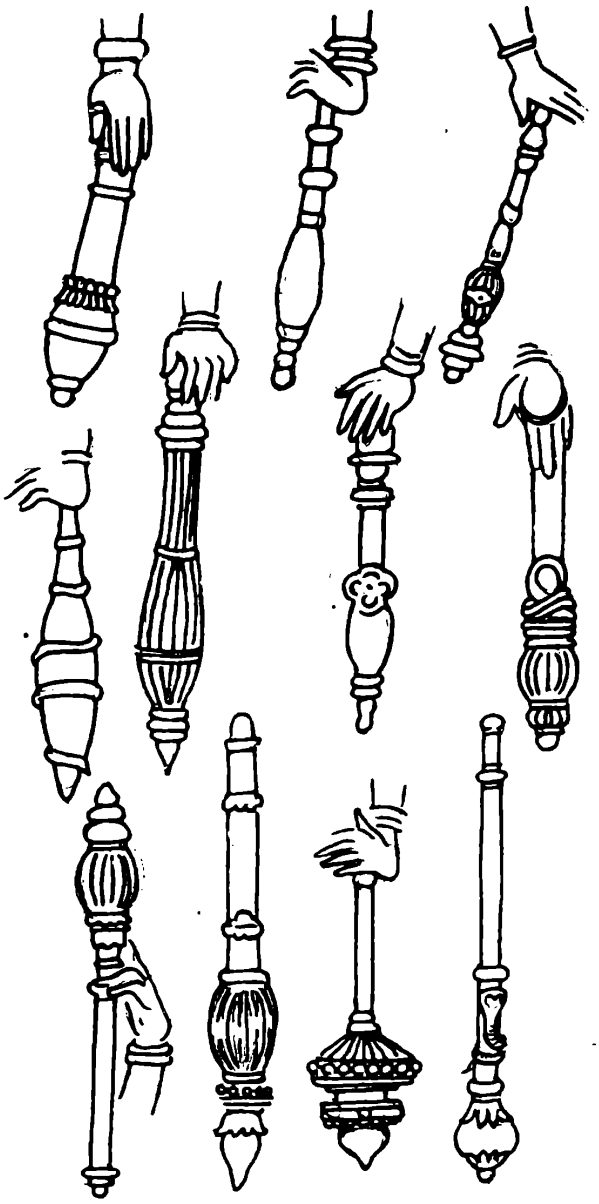


the golden winged bird (suparṇa), and we have a representation of this bird in the Mohenjo-daro finds. The bird was the emblem of several royal dynasties in South India, especially in Karṇāṭaka from about the eleventh century A.D. Pillars were raised with the Gaṇḍabheruṇḍa motif.

Among the sculptural representations of Gaṇḍabheruṇḍa, the most important is the one at Baḷḷigāmve (in Shikarpur, taluk, Karṇāṭaka). The Bheruṇḍeśvara pillar was got carved and erected in 1047 A.D. by Chāvuṇḍa-rāya, the governor of Banavase under the Western Chāḷukyan emperor. Another representation is to be found in the ceiling of the Vīrabhadra temple at Keḷadi (Ikkeri), also in Karṇāṭaka.

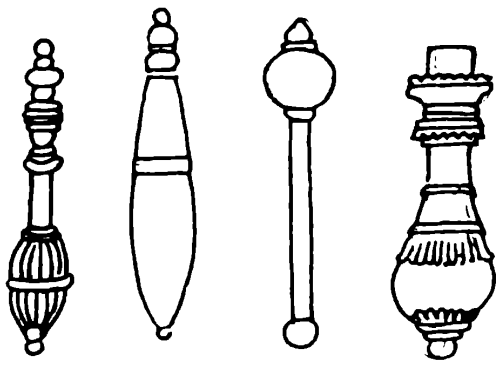
(old Mysore Palace drawing)

There is a curious representation of Narasiṁha (an avatāra of Vishṇu) who is called Gaṇḍabheruṇḍa-Narasiṁha with eight heads. The eight heads are those of Gaṇḍa-bheruṇḍa, lion (siṁha), tiger (vyāghra), horse (aśva), boar (kroḍa), monkey (śākhā-mṛga), eagle (khaga-rāṭ), and bear (bhallūka). It is a composite icon of Bheruṇḍeśvara, Narasiṁha, Hayagrīva, Varāha, Hanumān, Garuḍa and Jāṁbavān. The god is exceedingly fierce in aspect (krūra–ghora), and has 'thirty-two crores of arms' (dvātriṁśat-koṭi-bāhu), carrying weapons like plough-share (hala), pestle-club (muśala), mace (gadā), conch (śaṁkha), discus (chakra) and sword (heti). He has terrible fangs, and is shown swallowing Śarabha (see ŚARABHA), birds and elephants.



GADĀ

The mace of Vishṇu named Kaumodakī, fashioned out of the bone of an exceedingly strong asura named



Gadā. *Vāyu-purāṇa* (Gayā-māhātmya. chap.5) relates that Brahmā sought the bone of the asura's body (sva-śarīrāsthi), and asked the celestial artisan Viśvakarmā to make a weapon out of it (also *Mahābhārata*, 9, 57, 20). The mace is usually made of iron or wood, and is used in direct encounters.

Vishṇu's mace is personified as a lady (Gadā-devī), standing by the right side of Vishṇu (dakshiṇe); she has slender waist (tanu-madhyā) and fine-eyes (sulochanā); she is innocent-looking (mugdhā), well-bedecked with all ornaments (sarvābharaṇa-bhūshaṇā) and gazing at Vishnu

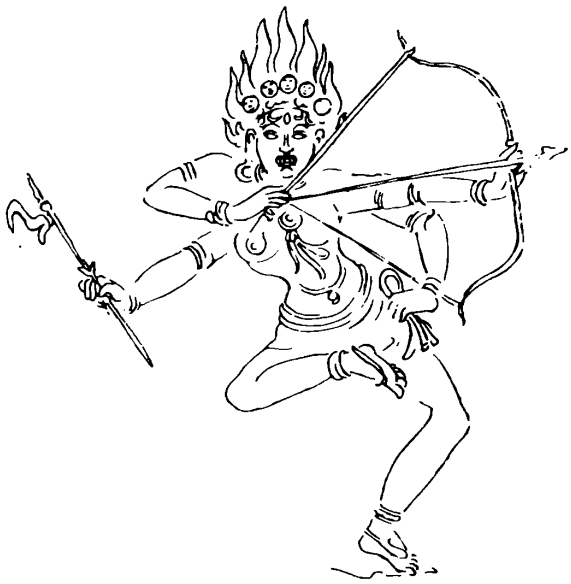
(paśyantī deva-deveśam). (cf. *Vishṇu-dharmottara*, 85, 11-12).

GADĀ-DHARA

Name of Vishṇu, who wields the mace, called Kaumodakī (see GADĀ). This mace, made out of the bone of an asura by Viśvakarmā, was presented by the gods to Vishṇu when he set out to kill the rākshasa named Heti, who had obtained a boon that no known weapon of the gods or demons should hurt him (*Vāyu-purāṇa*, chap.9).

Vishṇu holds the mace in his hand for the protection of the world (dhārayan loka-rakshārtham). The mace in his hand symbolises the principle of deliberate consciousness (buddhi-tattva).

The particular form of Vishṇu presiding over the holy spot known as Gayā (in present-day Bihar) is called Gadādhara (or Ādi-gadā-dhara), for he was the wielder of the first mace.



GANDHARVA

A class of celestial beings distinguished by their devotion to music and dance. They are said to be denizens of a world above that of the Guhyakas (another class of celestial beings) and below that of the Vidyādharas (still another class of celestial beings). That world is described as sky, air or heavenly waters. *Kāśī-khaṇḍa* describes the gandharvas as of pure conduct (śubha-vratāh), and as the musicians for gods (devānām gāyakā hyete); they are also said to entertain great kings and wealthy folk with their music, for they are inordinately fond of money (dhana-lobhena mohitāh).

Jatādhara names the following gandharvas: Hāhā, Hūhū, Chitra-ratha, Hamsa, Viśvāvasu, Gomāyu, Tumburu and Nandi. *Agni-purāṇa* enumerates eleven groups (gaṇas) of gandharvas. The gandharvas are said to be principally of two classes: mortal gandharvas (martya-gandharvas) and celestial gandharvas (deva-gandharvas). The former are those whose merit has ripened during this very Kalpa (great period of time) (asminneva kalpe puṇya-pāka-viśeshatah) and have taken birth as men and women especially proficient in music and dance. The latter are those whose merit acquired during the previous Kalpa ripened even at the commencement of the present Kalpa (kalpādau eva), and therefore are no longer mortal (*Mahābhārata*).

They are guardians of Soma, and also regulate the movement of the Sun's horses. The expression gandharva also signifies horse (ghoṭaka), and some of the gandharvas (like Tumburu) assume the form of horses. According to *Aitareya-brāhmaṇa* (3, 31, 5) they are one of the six classes of beings, the other five being the gods (deva), the mortals (manushya), celestial damsels (apsaras), dragons (sarpa) and manes (pitṛ). Apsaras are reputed to be wives of the gandharvas, and they are often mentioned together

GANDHARVA
stone panel

as 'gandharvāpsaras'. The gandharvas exert mysterious fascination over mortal women. Varuṇa rules over the gandharvas even as Soma rules over the apsaras. Chitraratha is reputed to be the chieftain of the gandharvas (gandharva-rāja).

The Jainas count the gandharvas among the Vyantara-devatās (see VYANTARA-DEVATĀ).

There is a Yaksha named Gandharva, who attends upon Kunthu-nātha, the seventeenth Tīrthaṅkara. He is four-armed, dark blue in complexion (śyāma or sunīla) and rides on a bird (pakshi-yāna). The Digaṁbara account identifies the bird as swan (haṁsa). Hemachandra provides in the four hands of this yaksha the gesture of boon-bestowal (varada), noose (pāśa), goad (aṅkuśa) and citrus fruit (mātuluṅga-phala), while according to the Digaṁbaras the two upper hands carry noose (pāśa), the normal right hand arrow (ishu) and the corresponding left hand bow (dhanus).

The Vajrayāna pantheon also includes a gandharva chieftain (gandharva- rājendra), who is named Pañchaśikha. His body-colour is yellow (pīta) and he is represented as playing on a lute (vīṇā).

(stone panel)

GANDHA-HASTI

A bodhisattva of the Vajrayāna pantheon, attending on the future Buddha, Maitreya. He is two-armed and dark-complexioned (śyāma). His right hand holds a conch (śaṁkha) or strokes the trunk of an elephant that is standing on a lotus(kamalastha hasti-kara-dhāri), while his left hand is clenched in the posture of boon-bestowal (varada) placed on the waist (kaṭi-stha vāmamushṭih).

GARUḌA

This golden eagle of Vedic celebrity is known by several descriptive epithets like 'the chariot of Vishṇu'

(Vishṇu-ratha), 'carrier of nectar' (amṛta-haraṇa), 'golden bodied' (suvarṇakāya), 'the lord of the skies' (gaganeśvara), 'quick-moving' (rasāyana), 'long-lived'

(chirād), 'dwelling on earth at pleasure' (kāmāyu), 'serpent-devourer' (uragāśana), 'the lion among birds' (pakshi-simha), 'the winner over Indra' (surendra-jit), 'one who assumes all forms' (viśva-r ūpa-dhara), 'the king of birds' (pakshi-rāja, vihagesvara, khagendra),

(Prince of Wales Museum, Bombay)

(bronze)

'great hero' (mahā-vīra) and 'dweller on the Śālmalī tree (Śālmali-stha).

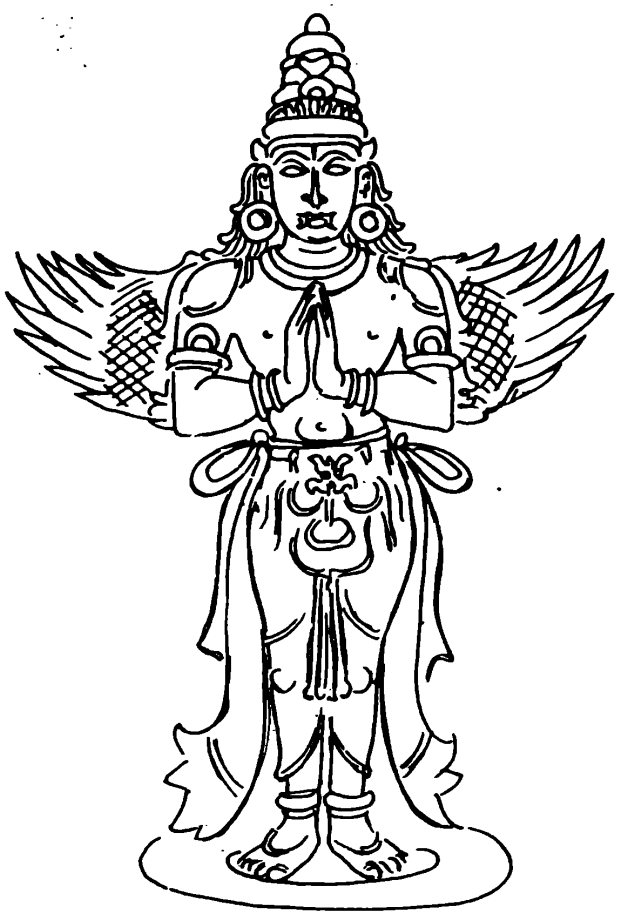
The legends concerning him in the epics ***Rāmāyaṇa***(Āraṇyakāṇḍa, 15th canto) and ***Mahābhārata*** (Ādi-parva, 16 and 13) make him the son of Kaśyapa (son of Marīchi, and grandson of Brahmā) and Vinatā (daughter of Daksha). Kaśyapa had two wives, Kadrū and Vinatā. Kadrū became the mother of one thousand serpents (nāga). Vinatā layed two eggs, one of which did not hatch. She broke open the egg in haste, and out came a half-developed baby (vikalāṅga), Aruṇa, who later became the charioteer to the Sun-god, Sūrya (see ARUṆA). Aruṇa cursed his mother for his misfortune, and she had to serve as a slave to her co-wife Kadrū. The second egg was allowed to hatch in due course, and Garuḍa was born.

As soon as Garuḍa was born, he was fully grown (pravṛddhah sahasā); he was possessed of extraordinary power, and he illumined all the directions by his brilliance. He could fly anywhere at will, and assume any form that he desired. He shone like a heap of fire (agni-rāśi), and was terrible of aspect. When he learnt that his mother was in slavery, he resolved to bring nectar from the celes-

tial regions to liberate her, for that is what the children of Kadrū wanted as price for Vinatā's release. He flew to the heavens with great might and blazing light, and covered the solar orb with his wings; his own body shone like the sun. He fought with the guardians of nectar (Soma) and brought the pot to where the children of Kadrū resided.

While bringing nectar from the high heavens he caught and devoured on the banks of the lake Alaṁba, a large elephant called Supratīka and a huge tortoise called Vibhāvasu. He saved also the Vālakhilya sages who were engaged in severe austerities. Vishṇu was pleased with valour and made him not only his mount (vāhana) but crest on his banner (dhvaja).

The golden-winged eagle (suparṇa, śyena) bringing Soma down to earth is a Vedic legend(cf. *Ṛg-Veda*, 4, 26-27), and the bird is the symbol of the Sun. The expression Tārkshya, the name of Garuḍa, is also to be met with in *Ṛg-veda* (1, 89, 6). The expression refers to the lineage of the sage Tṛksha (Tṛksha-muner-gotrāpatya) and the offspring of Tārksha,



viz. Kaśyapa. The word Garuḍa means one who soars in the sky with his wings (garudbhyām pakshābhyām ḍayate uḍḍīyate).

It is usual to represent Garuḍa as a human being with powerful and outstretched wings. There are some sculptural representations with a human torso but with a bird's head with prominent beak and the legs of a kite. In the Vishṇu temples, the image of Garuḍa is installed in a separate enclosure, in front of the sanctum, facing the main icon (mūlārchābhimukham, *Śrī-praśna-saṁhitā*; 'śammukham deva-devasya', *Īśvara-saṁhitā*, 9, 25). He is then in the standing posture, usually two-armed, the hands being folded in the attitude of supplication, and wearing on his head the karaṇḍa type of crown (see KARAṆḌA-MUKUṬA) ('prāñjalim dvibhujam vīram karaṇḍamakuṭānvitam', *Śrī-praśna*, 15, 15). Or, he may be represented on the pedestal (pāda-pīṭha) of the Vishṇu's image, when he is shown as seated, kneeling on the left knee, and the other leg drawn back ('savya-jānu-gato bhūmau', *Śrī-tattva-nidhi*; 'ākuñchitam savya-pādam aparam pṛshṭhatas sthitam', *Śrī-prasna*, 33, 7), as if he is ready to fly ('gamanoddyuktam', *ibid*). He may be installed in a pavilion in the first or second enclosure surrounding the sanctum.

According to *Vishṇu-dharmottara* (3, 54, 2-5), Garuḍa has the body of the colour of emerald (marakata-prakhya), with a prominent eagle's nose (kauśikākāra-nāsikā), a slightly bulging belly (kiñchit laṁbodara), bedecked with all ornaments (sarvābharaṇa-bhūshita), and eyes and face perfectly round (vṛtta-netra-mukha). His

(Tibetan drawing)

form has the eagle's breast, knee and legs (gṛdhorrujānu-charaṇa). He may be shown as four-armed, carrying in his upper arms a parasol (chhatra), a ceremonial pot filled with nectar (pūrṇa-kumbha), his two normal hands being joined in supplication (rachitāñjali). When, however, Vishṇu is seated on his back, Garuḍa's two normal hands support Vishṇu's feet (deva-pāda-dharau ubhau).

The *Pāñcharātra* texts prescribe that he should be white like snow (tuhināBha) in body-complexion and standing on a white lotus ('śveta-varṇam śveta-padmopari sthitam', *Śesha-saṁhitā*, 49, 8) or molten golden in lustre ('tapta-kāñchana-sannibham,' *Īśvara-saṁhitā*, 9, 22), tranquil in aspect (saumya or śānta), wearing red garments and garlands of red flowers (*Pārameśvara-saṁhitā*, 11, 116). The body must be human (nara-tulyam bhaved aṅgam) and two-armed (nara-tulyam, dvibhujam) but the nose shaped like a beak (nāsikā-chanchu-sannibha); the hair on the head must be wavy (mastake kuṭilam keśam), and the eyes round (netre vartule); he must wear serpents as ear-ornaments (sarpa-kuṇḍala) and there must be fine wings perched behind the arm pits (*Haya-śīrsha-saṁhitā*, 18, 1-5). *Pārameśvara-saṁhitā* (11, 115-117), however, prescribes that he must be shown as fierce-looking with terrible fangs in his mouth and with knitted eyebrows (subhīshaṇa, daṁshṭrā-karāla-vadana, bhrukuṭī-kuṭilekshaṇa), with a long tail and spread out wings (dīrgha-puccha-paksha-maṇḍala-maṇḍita).

His head wears a crown decorated with serpents (maulau mālāyitam nāgam), and the eight celebrated serpents are used by him as ornaments. The red serpent Padma adorns his right ear as the kuṇḍala; Mahāpadma, tawny-coloured serpent, appears as the kuṇḍala of the left ear. The cloud-hued Gulika is his necklace (kaṇṭhābharaṇa). The red-hued Vāsuki, the terrible serpent, is the sacrificial cord (brahma-sūtra) on his body. The smoke-coloured Karkoṭaka is a garland (hāra) round his neck. The yellow Takshaka is the girdle (kaṭisūtra). Ananta, silken-textured serpent, is the bracelet (kaṭaka) on his right wrist, and Mahā-śveta, the white serpent, is the bracelet on the left wrist (*Śrī-praśna*, 33, 8-17).

Śilpa-ratna contains a curious account of Garuḍa as multi-coloured. From feet upto his knees, he is golden yellow (tapta-hema-prabha); from knees till his navel snow-white (hima-prakhya); from navel till his neck scarlet (kumkumābha); from neck upwards he is black like a swarm of bees (bhramara-kula-sama-śyāmala). His eyes according to this text is yellow, but beak blue (nīlāgra-nāsa). *Pārameśvara-saṁhitā*, (11, 115-117) however, prescribes that his beak must be red in colour (rakta-tuṇḍa).

In most of the texts, Garuḍa is two-armed, and the hands are in the attitude of supplication (añjali). But *Śilpa-ratna* describes an icon of Garuḍa which is eight-armed, and specifies what six of the hands must carry: the pot of nectar (amṛta-ghaṭa), mace (gadā), conch (śaṁkha), discus (chakra) and sword (khaḍga). The other two hands are presumably joined in supplication (añjali). *Īśvara-saṁhitā* (5, 11) describes a four-armed icon of Garuḍa, the two normal hands joined in supplication and carrying flowers of offering (pushpāñjali-dhara), and

(old Mysore drawing)

(Ranganāthasvāmi temple, Śrīrangam, Tiruchirapalli)

(Lepakshi temple)

the other two hands carrying the pot of nectar (sudhā-kumbha) and a serpent (phaṇīśvara).

The representation of Garuḍa on the flag must also be two-armed, the palms joined in supplication (dhṛtāñjali-puṭa, dvibhuja). The figure must be drawn in five colours in the central portion of the banner (dhvaja-madhye likhet pañcha-varṇena), and must be shown as flying about in the sky with wings spread out (gagane gamanārambha-paksha-vikshepa-śobhitam) (*Aniruddha-saṁhitā*, 20, 38-40).

In the Jaina pantheon, there is a Garuḍa who is the yaksha attending upon the sixteenth tīrthaṅkara, Śāntinātha. He is altogether different from the classical Hindu Garuḍa. The Jaina Garuḍa has the face of a boar (kroḍāsya) which is also crooked in shape (vakra—vaktra), dark in body-colour (asita, śyāma) and four-armed. According to the Śvetāmbara account, he rides upon elephant (gaja-ratha), whereas according to the Digambaras he rides upon a boar (varāha- vāhana). Hemachandra prescribes that he must carry in his hands to the right pomegranate fruit (bījapūra) and lotus (abja) and in his hands to the left mangoose (nakula) and rosary (aksha). The Digambara texts, however, provide lotus (padma) and discus (chakra) in his right hands and vajra and fruit (phala) in his left hands.

GARUḌA-DHVAJA

Name of Vishṇu, who is distinguished by the banner containing the representation of Garuḍa. Kṛshṇa's chariot is said to have been surmounted by a flag bearing the image of Garuḍa. When Garuḍa flew to the celestial regions and procured the pot of nectar to free his mother Vinatā from bondage, Vishṇu was pleased with him and offered to grant him a boon. Garuḍa asked to be accepted as Vishṇu's mount (vāhana). Vishṇu not only agreed, but promised to have Garuḍa on top of himself, viz. as his banner flying aloft (dhvaja) (see GARUḌA).

More often, however, the expression refers to the flag that is hoisted in Vishṇu temples on ceremonial occasions (utsava). *Nāradīya-saṁhitā* (18, 22-29) prescribes that the flag must be hoisted in front of the temple on the very day the utsava begins. The cloth that is used for the flag must be fresh and clean, and in extent it must be equal either to the door of the sanctum (prāsāda-dvāra-mātram vā) or to the height of main icon in the sanctum. The figure of Garuḍa, two-armed (dvi-bhuja) equipped with wings (paksha-bhūshita), sharp fangs (tīkshṇa-damshṭra), big body (bṛhat-kāya) and blue coloured and hooked beak (nīla-kuñchitanāsikā) must be drawn on the flag, so that Garuḍa's height reaches

the navel or the tip of the arms of the main image in the sanctum (mūla-bimbasya nābhyanto bāhvanto garuḍocchrayah). Garuḍa must be shown as kneeling on his left knee, with the right leg on the ground. The hands must be folded in an attitude of supplication (kṛtāñjali-puṭam); he must be calm of aspect (saumya) and a slight smile must be shown on the face(ishat-prahasitānana). The colour of Garuḍa must be that of burnished gold (tapta-kāñchana-saṅkāśa), and the measurement for drawing his image must be in terms of nine-tāla (see NAVATĀLA, and TĀLA-MĀNA).

GARUḌĀSANA

Name of Vishṇu as seated on the shoulders of Garuḍa, with Garuḍa supporting with his hands Vishṇu's feet. The form is also known as Śrīkara-murti. And it is usual to show Vishṇu on Garuḍa as accompanied by Lakshmī.

(old Mysore drawing)

(wood)
(temple chariot, Suchīndram)

GARUḌĀSYĀ

One of the eight minor feminine divinities in the Kāla-chakra-maṇḍala of the Vajrayāna pantheon. All these eight are animal-headed, one of them having the head of the holy eagle, Garuḍa. Like the other deities, Garuḍāsyā is fierce in aspect, nude and two-armed, carrying in the hands a chopper (kartrī) and skull-cup (kapāla). She dances on a corpse, and wears a garland of severed heads (cf. B. Bhattacharya, op.cit., p.319).

GARBHA-GṚHA

The sanctum or cella in a temple, which houses the main and immovable icon (dhruva-bera) for worship. The central-most cell of the temple , it is held very holy, and is regarded as the very architectural form of the deity. Admission into this apartment is restricted to the conse-

crated priests, and even for them only after their bath and routine rites. And the main icon is duly installed in the central-most portion of the sanctum, known as brahmasthāna, and the entire area of the cella is said to be peopled by the attendant divinities. The sanctum thus symbolizes the divine presence (hence also called sannidhi).

GĀNDHĀRĪ

She is the yakshiṇī attending on the twelfth tīrthaṅkara Vāsu-pūjya. She is also known as Chaṇḍā or Prachaṇḍā in the Śvetāmbara accounts. She rides upon a crocodile (makara) in the Digambara tradition, and on a horse in the Śvetāmbara tradition. She is dark-green (śyāma) in body-complexion and is four-armed. She carries in her hands the gesture of boon-bestowal in the normal right hand, and the weapon known as Śakti in the corresponding upper hand; a flower (pushpa, prasūna) and mace (gadā) (or pestle, muśala, in the Digambara account) in the hands on the left side.

Gāndhārī is one of the names of Durgā (cf. *Devī-bhāgavata*, 12, 6, 40).

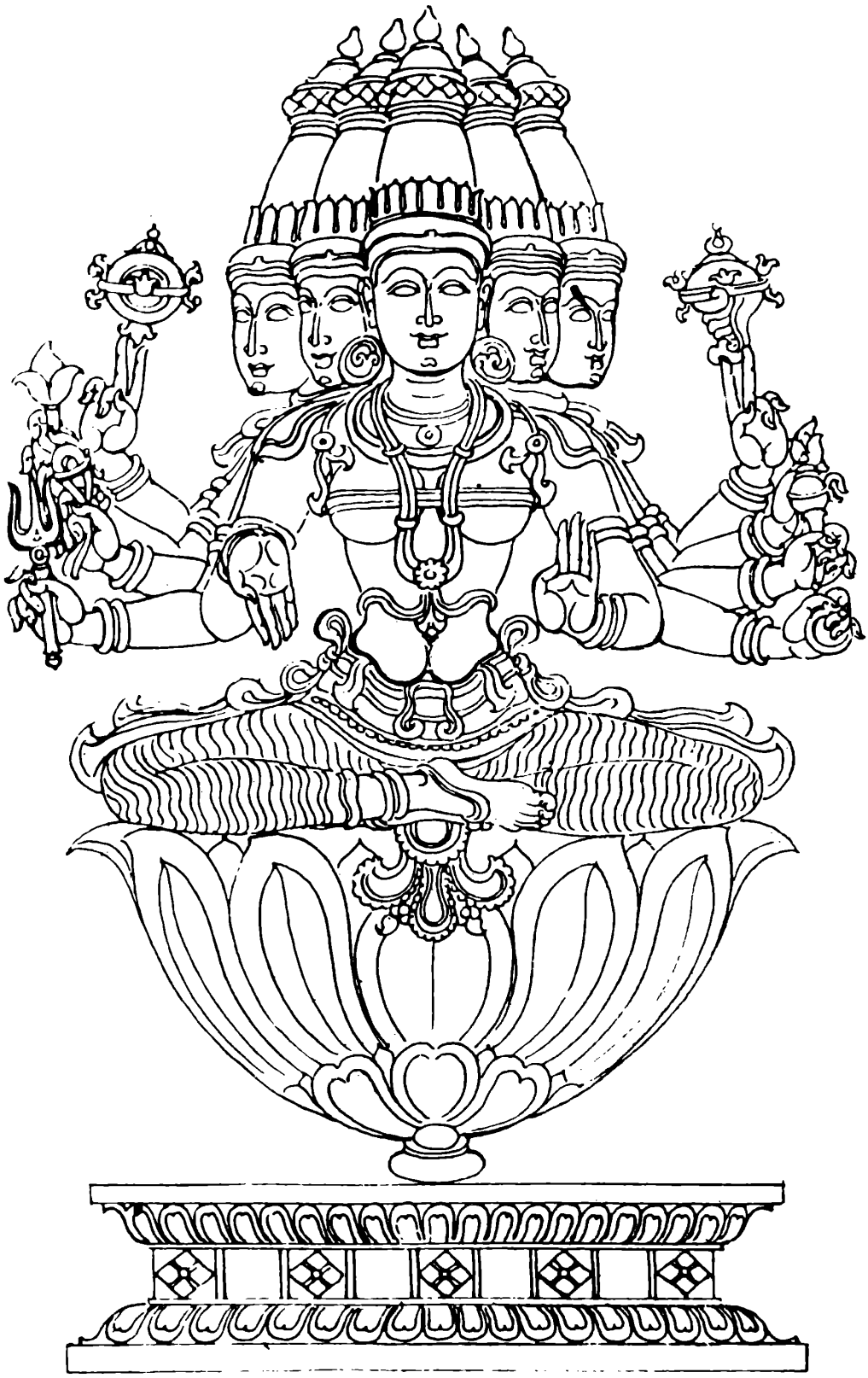
GĀYATRĪ

A celebrated Vedic meter (chhandas) of twenty-four letters (aksharas) in three lines (pādas), it came especially to signify a hymn in that meter addressed to the Sun-god, Savitṛ(RV, 3, 62, 10); the hymn is, therefore, called Sāvitrī. *Śatapatha-brāhmaṇa* (c.1.3, 19) identifies this hymn as well as the meter with Agni. The Gāyatri meter was regarded so holy that it was described as 'the mother of the Vedic meters' (chhandasām mātā, *Taittirīya-upanishad* 4,15). In due course Gāyatri was regarded as the " mother of the Vedas" (Vedamātā). *Aitareya-brāhmaṇa* (5, 27), while narrating the story of bringing Soma (symbolic of Sun's brilliance) down to the earth, symbolizes speech (vāk) as a pretty lady, identified with the hymn (cf. *Chhāndogya-upanishad*; vāg vai gāyatrī). Thus Gāyatrī, Sāvitrī and Sarasvatī were visualized as triple divinities associated with the Sun-god, as the three forms of the Sun during the course of a day.

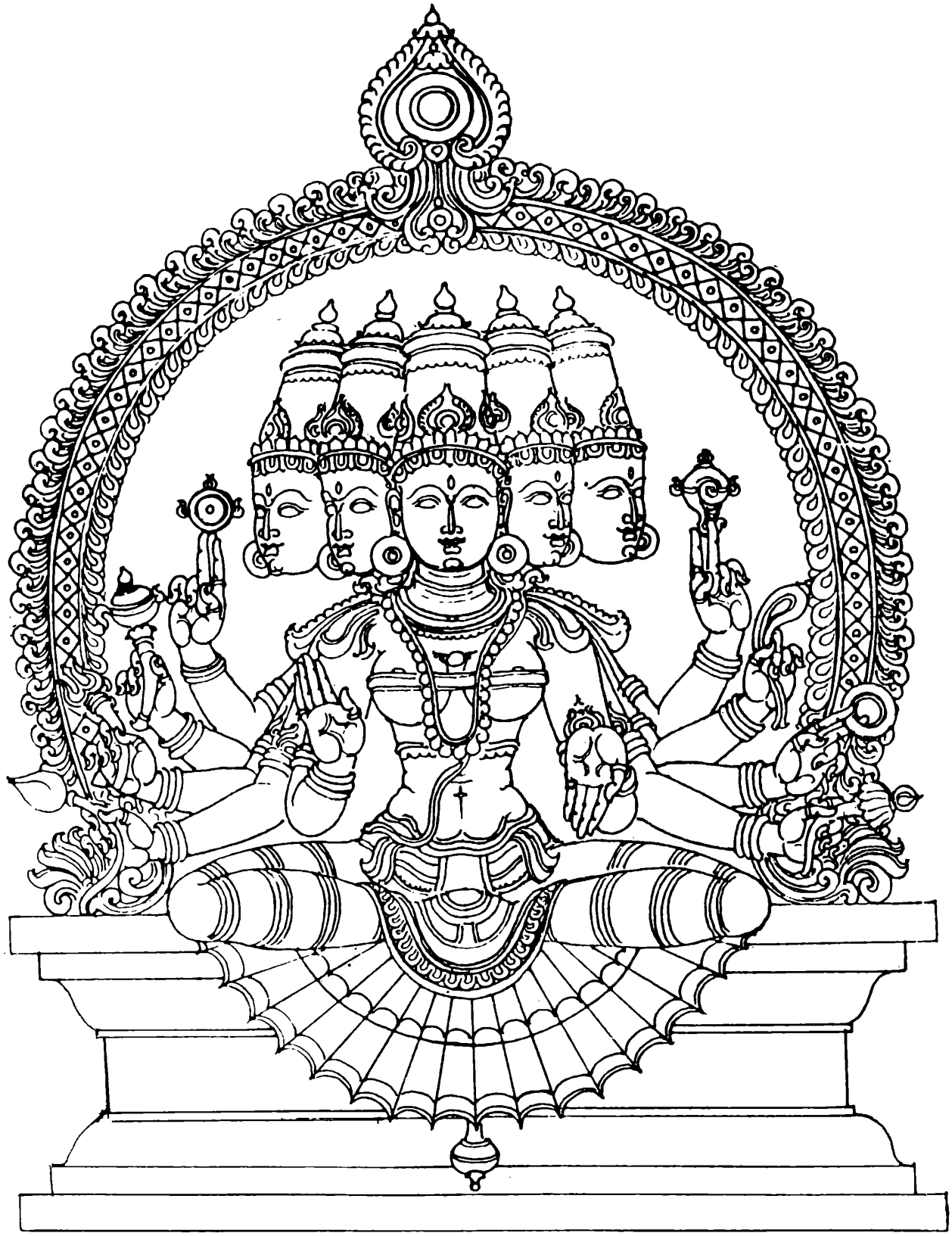
There are two varieties of the Gāyatri hymn: with the vyāhṛtis (mystic ejaculations Om, bhūh, bhuvah and suvah) and without the vyāhṛtis. The seer of the former variety is Viśvāmitra while the seer of the latter is Brahmā. *Padma-purāṇa* relates a story to explain how Gāyatrī became associated with Brahmā. During a sacrifice, when the appointed time for initiation drew near, the priests beckoned to Brahmā (who was the chief performer) and his wife Sāvitrī to hurry. Brahmā arrived at once, but Sāvitrī tarried. In order to perform the ritual of initiation at the prescribed time, Brahmā had to

(old Mysore manuscript)

(old Mysore drawing)



GĀYATRI
(stone Padmanābhasvāmi temple, Trivandrum)



GĀYATRI
(stone,Meenakshi temple, Madurai)

sit with another woman brought by Indra. Brahmā formally married by gandharva rite this woman, who was a cowherd maid (abhīra-kanyā) selling milk on the streets. After marrying Brahmā, she became Gāyatrī, and the purifier of the whole world (jagatām eva pāvanī).

The Gāyatrī-hymn is eulogized as comprehending all the Vedic gods. Agni is the entrance (mukha), Rudra is the top-knot (śikhā) Vishṇu is the heart (hṛdaya), and Brahmā the armour (kavacha) (cf. Yājñavalkya's *Rahasya-Sangraha*). The three pādas of the hymn are identified with the morning sun (Gāyatrī, the feminine counterpart of Brahmā), the midday sun (Sāvitrī, the feminine counterpart of Vishṇu), and the evening sun (Sarasvatī, the feminine counterpart of Rudra).

All three are visualized as iconographic representations:

(1) the morning Gāyatrī, representing *RgVeda*. and Brahmā, is a red-complexioned young girl (kumārī) who is two-armed, carrying rosary (aksha-sūtra) and ritual water-pot (kamaṇḍalu), and riding upon a swan (hamsa); (2) the midday Sāvitrī, representing *Yajur-Veda* and Vishnu, is a dark-complexioned young woman (yuvati), four-armed, carrying discus, conch, lotus and mace, and riding upon Garuḍa; and (3) the evening Sarasvatī, representing *Sāma-Veda* and Rudra, is a fair-complexioned old woman (vṛddhā), four-armed, carrying trident (triśūla), kettle-drum (ḍamaru), noose (pāśa) and bowl (pātra), and riding upon a bull (vṛshabha).

There is also a familiar iconographic representation of Gāyatrī as a goddess. The dhyāna-śloka (*Devī-bhāgavata*, 12, 3) prescribes five faces and ten arms for this goddess. Each of five faces has a different colour; the colour of pearl (muktā), the colour of coral (vidruma), golden colour (hema), blue (nīla) and white (dhavala). Each face has three eyes (trīkshaṇaih). She carries in her hands two lotuses (aravinda-yugala), discus (chakra), conch (śaṁkha), trident (guṇa), skull-cup (kapāla) and boon-bestowal (varada). She is bedecked with all ornaments, and her bejewelled crown is decorated with crescent moon (indunibaddha-ratna-makuṭa). Another dhyāna-śloka mentions that her body-colour is bright red (rakta), and that she wears garlands of fresh red flowers (rakta-nava-sraja). She is seated on a lotus (kamalāsanā). Yet another dhyāna-śloka describes her as fair-complexioned (śveta) and wearing red-coloured silken garments (vasānā vasane kshaume rakte).

GIRIJĀ

Name of the goddess who took birth as the daughter of the mountain (giri, viz. the Himālayas), in order to wed Śiva who was residing on the mountain engaged in austerities. In her previous manifestation, she was the daughter of Daksha (hence called Dākshāyaṇi), but unable to bear the humiliation her father caused to her husband Śiva, she immolated herself in the sacrificial fire which her father was tending. Distraught by grief, Śiva became an ascetic, and retiring to the depths of the forest on a Himālayan mountain, engaged himself in contemplation (see PĀRVATI).

GIRIJA-NARASIMHA

The form of Narasiṁha (the man-lion avatara of Vishṇu, see NARASIMHA), as he darts out of a mountain-cave (like an infuriated lion) in a flash of blinding light to seize the demon Hiraṇya-kaśipu and tear him to pieces. In this form he is represented alone (hence also called Kevala-Narasiṁha) without the usual Lakshmī on his lap, Prahlāda by his side or Hiraṇya-kaśipu in the act of being slain. He may be two-armed or four-armed (when conch and discus, the characteristic emblems of Vishnu, are held in the upper hands, and the other two arms thrown forward to seize Hiraṇya-kaśipu), when he is standing (sthānaka) or rushing out (yānaka). When standing, the normal right hand may assume the posture of protection or boon-bestowal, while the left one may be held at the waist (kaṭyavalambita). If the posture is a seated one, the normal hands are kept on the thighs. According to *Śilpa-ratna* however, the four hands carry the four emblems of Vishṇu, discus, conch, lotus and mace.

The complexion of this form of Narasiṁha is prescribed to be white, and the garments he wears must be of red colour. The crown on the head should be of the karaṇḍa-makuṭa variety.

GIRĪŚA

One of the eleven forms of Rudra (see EKĀDAŚA-RUDRA) according to some lists. The dhyāna-śloka visualizes him as of dark blue complexion (nīla-varṇa), and as situate in the centre of a bejewelled pavilion on top of the Kailāsa mountain (kailāsa-śikhara-prodyan-maṇi-maṇḍapa-madhyagah) along with Girijā who is dear to him. (see ŚIVA).

GUHEŚVARĪ (GUHYEŚVARĪ)

Name of the mother-goddess, who is said to reside in the depths of a cavern (symbolic of the heart's cave). She is a popular deity worshipped in Nepal, along with the form of Śiva known as Paśupati-nātha. The local

GIRIŚA
(old Mysore drawing)

GUHYEŚVARĪ
(Tibetan drawing)

legends relate that when Śiva was carrying about the body of Pārvatī (Dākshāyāṇi) who had immolated herself, the private part of the goddess (guhya) fell here, and the place came to be celebrated as Guhyeśvarī. It is said that the name is due also to the fact that within the temple to this goddess is a secret tank in the middle of which the goddess manifested herself in a copper pot. The image of the goddess is eight-armed.

GUHYA-KĀLĪ

One of the nine forms of Kālī (see KĀLĪ), sometimes identified with Guhyeśvarī, she is fierce in aspect with terrible fangs in her mouth and with her tongue lolling out; she wears black garments, and reclines on a bed of serpents. She is inebriated with liquor.

GUHYA-SAMĀJA

(from Tibetan Xylograph)

A divinity of Mahāyana-Buddhism.

GṚDHRĀSYĀ

One of the minor goddesses of the Vajrayāna pantheon, she has the face of a vulture. She is fierce in aspect, nude and dancing on a corpse. She is two-armed, carrying in her hands a chopper (kartrī) and a skull-cup (kapāla). From her shoulder hangs the magical weapon known as khaṭvāṅga (cf.B. Bhattacharya, op.cit.).

GṚHĀRCHĀ

Worship of icons at home is characteristically different from worship of icons installed in temple (ālayārchā). Icons in worship at households are small in size, their

height generally not exceeding the breadth of the worshipper's palm. Each time they are worshipped, they are duly infused with life (prāṇa-pratishṭhā) and after the worship their presence is dispensed with (visarjana). And the worship sequences are not so numerous or elaborate as those in a temple. The main reason for the differences is the fact that worship at home is conducted by a member of the household and is strictly for the welfare of the individual worshipper and his family, while worship in a temple is conducted by a professional priest (hired or otherwise) for the good of the public, for the welfare of the village, town or country (see ARCHANĀ).

GUHYAKA

A class of celestial beings, who are entrusted with the responsibility of guarding hidden treasure (gūhati nidhim rakshati) and also protecting the wealth of people here on earth acquired by righteous means (nyāyenopārjita-vittāni gūhayanti ye bhuvi). They are attendants of Kubera who is the lord of the yakshas (and who is therefore called Guhyakeśvara). They carry on their shoulders the palace of Kubera in the sky. They are known as rākshasas among the yakshas (see YAKSHA). They are staunch devotees of Śiva, and are free from anger, hatred and jealousy. They are righteous in their conduct, and they enjoy their power and wealth by sharing them with others (saṁvibhajya bhoktārah). They are also proficient in magic. Some accounts describe them as children of Maṇi-vara (a yakshiṇī) and Devaja-maṇi (a yaksha).

GOMUKHA

He is the yaksha of the first tīrthaṅkara, Ṛshabha-nātha (Ādi-nātha). He is golden coloured (suvarṇābha) and has the head of a cow (go-mukha) according to the Digaṁbara account, but that of a bull (vṛsha-mukha) or of an elephant (gajānana) according to the Śvetāṁbaras. He rides on a bull (according to Digaṁbaras) or on elephant (gaja-ratha, according to Śvetāṁbaras). He is four-armed, carrying in his hands, axe (paraśu), pomegranate fruit (bīja-pūra), rosary (aksha-sūtraka), and the gesture of boon-bestowal (vara-dāna). His head is adorned with the wheel of law (dharma-chakram cha mastake) (cf. Vasunandi's *Pratishṭhā-sāroddhāra*).

(from Gwalior Museum)

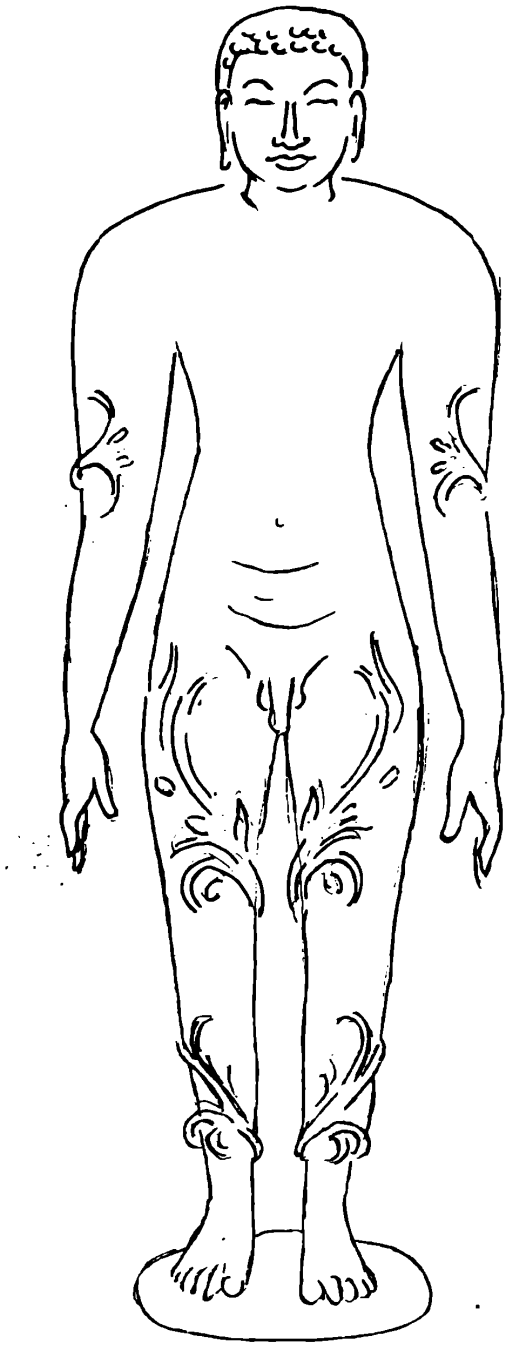
GOMEDHA (GOMEDA)

He is the yaksha of the twenty-second tīrthaṅkara, Neminātha. The Digaṁbara accounts know him as Sarvāhṇa-yaksha. He is three-headed (tri-vadana), dark blue in complexion (śyāma-varṇa), and has a man for his mount (purusha-vāhana). However, he sits on a flower (pushpa-yāna, lotus according to the Digaṁbaras). He is six-armed (shaḍ-bhujā) carrying in his right hands pomengranate fruit (bīja-phūra), axe (paraśu), discus (chakra) and in his left hands mangoose (nakula), trident (triśūla) and the weapon called Śakti (according to *Nemi-nātha-charita*). The Digaṁbaras prescribe for his right hands gesture of boon-bestowal (varada), vajra, and fruit (phala), and for his left hands a club (durghaṇa), axe (kuṭhāra) and stick (daṇḍa).

GOMMAṬA

The popular name in South India, especially in the Kannaḍa country, for Bāhubali, younger son of the first tīrthaṅkara Ṛshabha-dea (Ādi-nātha), who distinguished himself as a saint engaged in severe penances (see BĀHUBALI). The precise meaning of the expression Gommaṭa, which occurs for the first time in a Kannaḍa poem 'Gommaṭa-stuti' by Boppaṇa-paṇḍita (around 1180 A.D) remains uncertain. This poem was composed in praise of the monolith statue of Gommaṭa (Gomaṭeśvara-jina) on top of the bigger of the two hills in Śravaṇa-belgoḷa in Karṇāṭaka. This statue was got carved in 981 A.D. by Chāmuṇḍa-rāya, who was the general and minister of three Gaṅga monarchs in succession; Mārasiṁha II (961-974), Rācha malla IV(974-977)and Rakkasagaṅga (977-984).

The statue is carved in the round out of an immense granite boulder on top of the hill, facing north. The height of the colossus is estimated to be fifty-eight feet (thirteen 'man-lengths' according to the details given by Śāntirāja-paṇḍita's poem in 1820). Gommaṭa is standing utterly naked, in the conventional kāyotsarga (or pratimā-yoga)



(bronze image, Jaina Monastery)
(Śrāvaṇa-belgoḷa)

posture (see KĀYOTSARGA), erect and unbending, with arms hanging down straight at the sides, without, however, any suggestion of stiffness. Entwining his thighs and arms are the mādhavī creepers (*Gaertnare racemosa*) with berries and flowers. It is doubtless a perfect and grand work of art. The majesty of the entire figure is crowned by the serene and charming face of the saint.

There are three other celebrated monolith statues of Gommaṭa in Karnāṭaka: one on the hill in Kārkaḷa (1431-1432) which is 41 feet and five inches in height, another in Veṇūr (1604) which is 35 feet tall, and still another at Śravaṇagudḍa (or Gommaṭa-giri) (date uncertain), which is 20 feet in height, all of which were inspired by the colossus at Śravaṇa-belgoḷa. In recent years, a 39 foot-tall image of Gommaṭa has been erected near Dharmasthala. The Jaina maṭha in Śravaṇabelgoḷa contains some fine bronze icons of this saint.

The distinctive features of the Gommaṭa icon are the mādhavi creepers entwining the arms and thighs, and the presence of ant-hill around the legs, which suggest his total absorption in austerties for long years without changing his bodily posture or shifting his position; otherwise the image accords with the usual tīrthaṅkara model in the standing posture (for details see S.K. Ramachandra Rao's monograph, *The Gommaṭa Colossus, IBH Prakashana, Bangalore, 1981).*

GOPĀLA(-KṚSHṆA)

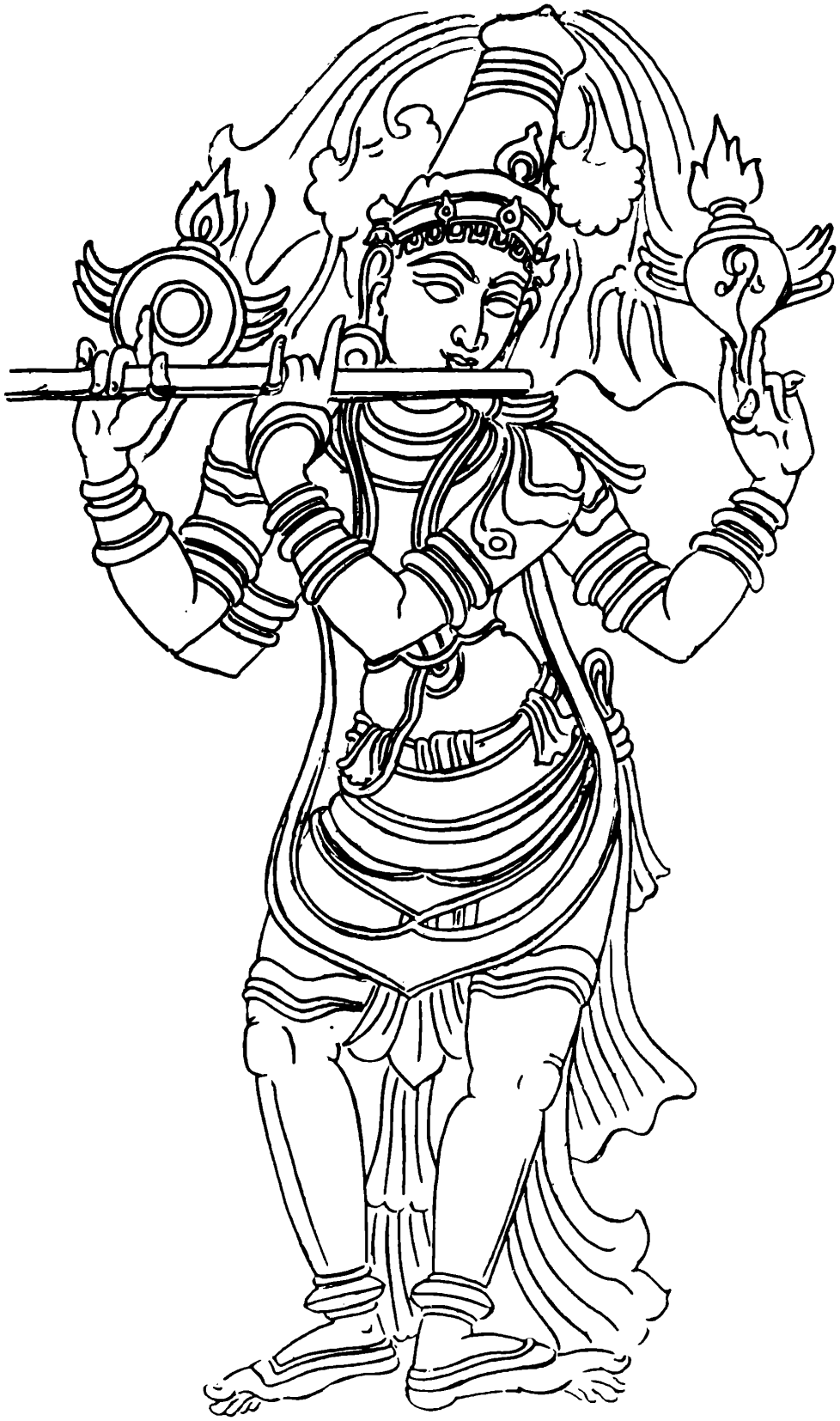
Name of Kṛshṇa (see KṚSHṆA) in his role as a cowherd (goh pālayati) in his boyhood. The name signifies also that he is the guardian of the Vedic lore (gāh, meaning scriptural speech) or he is the one who has control over his sense-organs (gauh, also meaning sense-organ, indriya).

Bhāgavata (10th skandha) relates numerous stories of the boyhood of Kṛshṇa relating to the protection he offered to the cows and cowherds of Gokula: subduing the venomous snake Kāliya in the river Kālindī; slaying Aghāsura, Vatsāsura and Bakāsura, saving the cows and cowherds from the wild fire on the banks of Kālindī, and from the deluge caused by Indra, who was annoyed because the customary worship was denied to him (see GOVARDHANA) and by killing Kaṁsa, his wicked uncle and tyrant monarch of Maṭhurā.

Padma-purāṇa (Pātāla-khaṇḍa) relates that Gopāla-kṛshṇa must be visualized as a cowherd-boy (bālam gopam), laughing along with cowherd boys (hasantam gopa-bālakaih), and surrounded by cowherd maidens (gopa-kanyāvṛtam). He must be imagined to be seated or standing under the Kadamba tree (kadamba-mūlam āsīnam), and wearing yellow garments (pītavāsasam). The grove in which he sports is known as Vṛndāvana, full of fresh sprouts on trees and plants (nava-pallava-maṇḍitam) and delightful with the cooing of the kokilā-birds and the humming of bees (kokilābhramararava-manobhava-manoharam). He plays on flute and brings happiness to the cows and cowherds (gogopāla-sukhāvaham).

According to *Kūrma-purāṇa* Vāsudeva (viz.

GOPĀLA-KṚSHṆA
(Ādikeśava temple, Tiruvaṭṭār)



GOPĀLA-KṚSHṆA

Vishṇu) assumed the role of a cowherd boy on the eighth day of the bright half of the month Kārtika (tad-dine Vāsudevobhūd gopah). And this day is celebrated by the Vaishṇavas as Gopāshṭamī, when cows are worshipped (go-pūjā), fed sumptuously (go-grāsa), circumambulated (go-pradakshiṇā) and followed (gavām anugamanam).

The significance of Gopāla-kṛshṇa image is suggested in *Vāyu-purāṇa* (98, 100-102), *Hari-vaṁśa* (58,76-78), and *Bhāgavata*(2,7).*Bhāgavata* prescribes that the body of this form of Kṛshṇa must be dark blue like the rain-bearing cloud (abhra-vapu), and he must be draped in flashy golden-coloured garments (taṭidaṁbara). His head must be adorned with the peacock's feathers, round which the guñjā-seeds are strung (guñjāvataṁsa-śikhi-piccha). He wears round his neck, garlands of wild flowers (vanya-sraja). He is four-armed, carrying a ball of rice (kabaḷa), a small stick (vetra), a horn (vishāṇa) and a flute (veṇu) in the hands. He is surrounded by cows, cowherds and cowherdesses(go-gopa-gopī).

It is usual for Gopāla-kṛshṇa to be represented as standing in the three-bend stance (tri-bhaṅgī): the head to the right, the torso to the left, and the waist to the right. ('vaktram dakshiṇato bhāge; madhya-kāyam tu vāmatah; kaṭi dakshiṇato bhāge bhaṅga-trayam udāhṛtam:' *Vishvaksena-saṁhitā*, 11,122-123).

There are several varieties of Gopāla-kṛshṇa, of which Veṇu-gopāla, Rāja-gopāla, Santāna-gopāla and Madana-gopāla are well known. Veṇu-gopāla (also called Gāna-gopāla) is distinguished by the flute which is held in two of his hands near his mouth, in the act of making music. Kṛshṇa in this form may be two-armed,four-armed, or eight-armed. He is engaged in entertaining with his music the cows and cowherds,who surround him. He stands with his left leg firmly planted on the ground,while his right leg below the knee is thrown across,usually in front of the other leg, but sometimes behind,so that the toes of the right foot touch the ground in a graceful posture.

Rāja-gopāla is a variant of the above form, but with eight arms, two of the normal hands playing the flute, and other hands carrying lotus (padma), axe (paraśu) and discus (chakra) on the right side, and the sugar-cane stalk (ikshu-daṇḍa), noose (pāśa) and conch (śaṁkha) on the left side. He is represented here as the 'prince' of cowherds.

In the Santāna-gopāla form, Kṛshṇa is represented as an infant on the lap of his foster-mother Yaśodā (see SANTĀNA-GOPĀLA), according to *Śrī-tattva-nidhi*. But he is also represented as a small baby with a ball of butter in one of his hands.

Madana-gopāla is described as red in complexion (rakta-varṇa) with ten arms (daśa-bhuja), bedecked with all ornaments (sarvālaṁkāra-bhūshita), and with an enchanting smile on his lips (manda-smita-mukhāṁbuja). The form is distinguished by Kṛshṇa's role as the god of love (madana, or Kāma-deva), carrying the usual emblems of that god, viz. sugar-cane stalk as the bow (ikshu-chāpa) and flowers as arrows (pushpa-bāṇa). In two of his hands, he holds the flute (veṇu). He is shown as casting a spell on the cowherd maidens who flock round him, gazing at him intently (gopībhirādarād-īkshitah). In his other hands, he carries conch (śaṁkha), discus (chakra), mace (gadā) lotus (padma), noose (pāśa) and goad (aṁkuśa).

GOVARDHANA-DHARA

This is actually a form of Gopāla-kṛshṇa as the protector of cows and cowherds (go-pāla). The background story is told in *Harivaṁśa* (76, 1) and *Bhāgavata* (10th skandha). Govardhanagiri (so called because cows were nourished by that hill, 'gāvo-vardhante atra'), was

(stone, Padmanābhasvāmi temple, Trivaṇdrum)

a mountain in the neighbourhood of Vṛndāvana (Gokula), the township of cowherds, where Kṛshṇa spent his boyhood days. The townsfolk used to worship Indra, the god of rains, for success in agricultural operations. But Kṛshṇa dissuaded them from worshipping Indra, and suggested they offered adoration to the mountain Govardhana, which was beneficial to them in various ways, including making the rain-bearing clouds hang over the settlement of cowherds and pour down. Indra thereupon grew indignant and caused a heavy and torrential rainfall with thunderstorms on Gokula. The people and cattle became panic-stricken; and Kṛshṇa lifted the mountain with his little finger and held it as a parasol over the cowherd settlement so that not a drop of rain fell on the township.

This episode in which Kṛshṇa protected the residents of Gokula is represented in the form known as Govardhana-dhara. Kṛshṇa is shown here as standing gracefully with one of his hands, according to *Padma-purāṇa* (pātāla-khaṇḍa) with his left hand, lifted up supporting the mountain on a finger-tip. Around him are gathered cows,calves, cowherds and cowherd maidens, happily sheltered from the downpour of Indra's anger. Kṛshṇa in this form is always represented as two-armed and as boyish in appearance.

The time and day on which the event occurred are given as the morning of the first day of the bright half of the month kārtika (śuklapratipadi prātah kārtike).

GOVINDA

The expression is synonymous with Go-pāla, a form of Kṛshṇa (see GOPALA). But more importantly it is one of the twenty-four forms of Vishṇu (see CHATURVIṂŚATI-MŪRTI). The form is described in several texts (like *Agni-purāṇa*, *Skānda-purāṇa*, *Tantra-sāra* and *Nirṇaya-sindhu*) as moon-

complexioned (śaśi-varṇa, viz. white) and four-armed. The hands carry the usual weapons of Vishṇu as follows in the circumbulatory order beginning with the right normal hand (adharam dakshiṇa-hastam ārabhya pradakshiṇam): discus (chakra), mace (gadā), lotus (padma) and conch (śaṁkha).

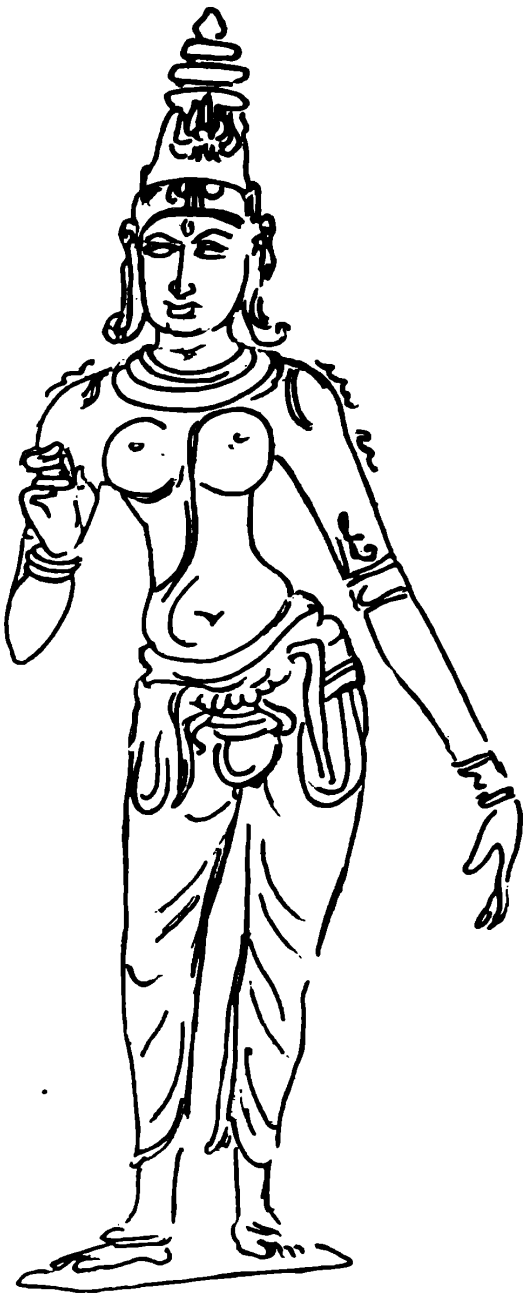
The form of Lakshmī accompanying this form is called Padmādevī. According to *Hayaśirsha-saṁhitā*, the form known as Govinda is a variant (bheda) of Saṁkarshaṇa (see SAṀKARSHAṆA).

The expression 'Govinda' is explained in *Brahma-vaivarta-purāṇa* (Prakṛti-khaṇḍa, chap. 24) as one who recovers and protects the Vedic lore, which gets lost in every age (yuge yuge praṇashṭām gām vindati tattvatah), and in *Mahābhārata* (21, 12) as the god who is the object of all scriptural texts (vedanāt gavām, śāstramayīnām vāṇīnām).

GAURĪ

Name of Pārvatī, and form of the goddess wor-

(bronze image)



(bronze image)

shipped in the center (pīṭha) at Kānya-kubja (cf. *Devī-bhāgavata*, 7, 30, 58). She is visualized as a girl of ten years (daśa-varshā bhaved Gaurī).

She is worshipped along with Śiva (in his form as Chandraśekhara), as his consort, and as an independent deity. *Kāraṇāgama* prescribes that when Gaurī is represented along with Chandraśekhara, she must be standing on a lotus-seat by the side of Chandra-śekhara to his left (devasya vāma-sthita-pāda-pīṭhe); she is dark-blue in complexion (śyāmā), three-eyed (tri-netrā) and two-armed (dvi- bhujā); and her body must be in three-

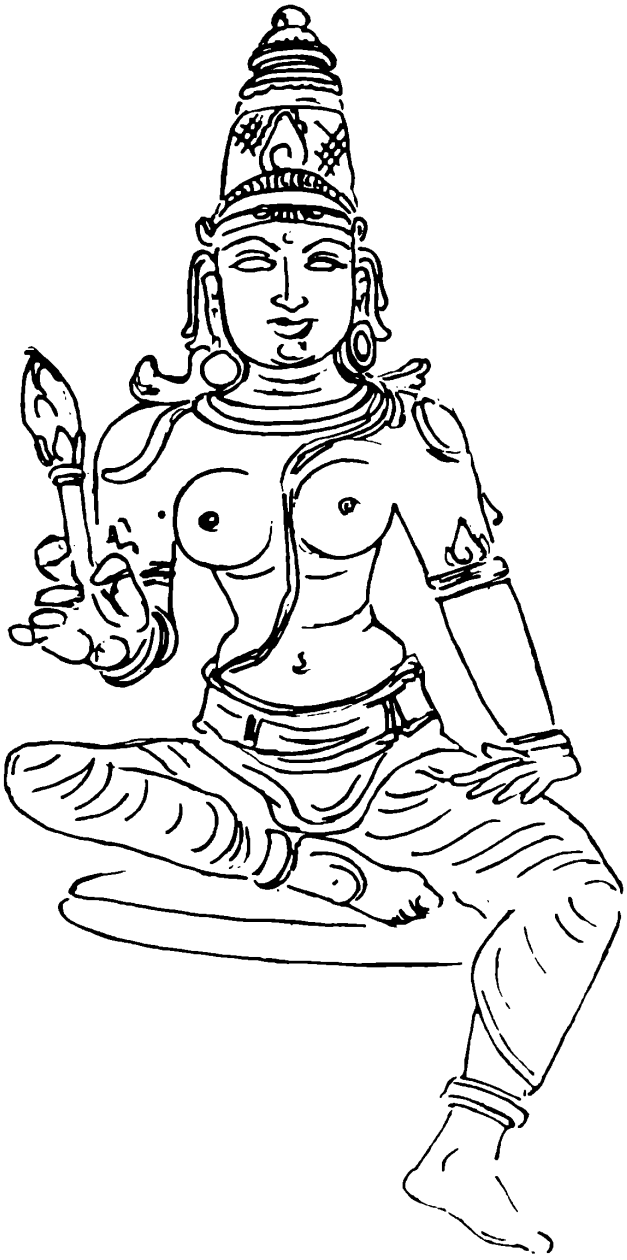
bends (tri-bhaṅgi). The right leg is firmly planted on the ground, while the left one is slightly bent (savyāpasavya-sthita-kuñchitāṅghrim). She holds a blue lotus in her right hand.

Gaurī is also one of the four 'powers' (śakti) of the main image of Śiva in the sanctum (viz. in the form of liṅga), the other three 'powers' being Yoga-śakti, Bhoga-śakti and Vīra-śakti (see ŚAKTI). All the four are represented in characteristic iconic forms. Gaurī as a 'śakti' is youthful (su-yauvanā), two-armed and two-eyed. She wears on her head the crown of the kirīṭa-mukuṭa type, and has large breasts. Her right hand is in the kaṭaka-posture (see KAṬAKA-HASTA), while the left arm is stretched out beside her body (lamba-hasta). She stands on a lotus-seat, with her left leg slightly bent.

As an independent deity, she is emerald-complexioned (marakata-varṇa), four-armed and seated on a throne supported by lions (simhāsane). The throne has a eight-petalled lotus on which she sits like Gaṇapati (Vināyaka vādāsīnā). She holds in her normal right hand a lotus with a long stalk (bṛhannālam kamalam), and in the corresponding left hand a splendid pot of nectar (vāme amṛta-ghaṭaḥ). The upper hands carry the bilva-fruit and conch (śaṁkha). According to *Śrī-Vidyārṇava-tantra*, she carries in her two right hands stylus for applying collyrium (añjana-śalākā) and noose (pāśa), and in her two left hands mirror (darpaṇa) and goad (aṅkuśa).

Gauri may be shown as seated or standing, two-armed or four-armed. When she is four-armed she generally carries in her hands rosary (akshа-mālā), goad (aṅkuśa), noose (pāśa) and citrus fruit (mātuluṅga). Or, she may carry the usual emblems of Śiva or Chandraśekhara, deer (mṛga), axe (paraśu) and the gestures of boon-bestowal (varada) and protection (abhaya). *Vishṇu-dharmottara*, however, specifies that the two-armed form (showing gestures of boon-bestowal and protection) is always preferable ('dvibhujā śreyase sadā'), and that when she is shown as four-armed she must be seated on a lotus (gauryāh mūrtiś chaturbāhū kartavyā kamalāsanā); the four hands in this case carry rosary and lotus in the upper hands, and the gesture of protection and water-pot in the lower hands.

In texts like *Aparājita-sūtra* and *Devatā-mūrti-prakaraṇa*, twenty-four forms of Gaurī are mentioned, twelve of which are described in detail (dvādaśa-gaurī). According to *Brahma-vaivarta-purāṇa* (Prakṛti-khaṇḍa), all of them assume the posture of standing erect with both feet firmly planted on the ground (sama-pāda-sthānaka); and they are four-armed, carrying liṅga with rosary (aksha), triple-staff (tri-daṇḍi), holy water-pot (kamaṇḍalu) and the gesture of boon-bestowal (varada). She wears on her head braids of hair coiled up like a crown (jaṭāmukuṭa), and on her body the



sacrificial cord (yajñopavīta). She has the nature of an ascetic, and exudes the air of piety.

The *Aparājita-sūtra*, mentions as the general features (sāmānya-lakshaṇa) of Gaurī the following: she must be four-armed, three-eyed and bedecked with all ornaments (chaturbhujā trinetrā cha sarvābharaṇa-bhūshitā); and she must be seated on a creeping iguana (godhāsanopari sthitā). *Rūpa-maṇḍana* also prescribes that the form of Gaurī worshipped at home must be seated on the iguana (godhāsanāśritā mūrtir gṛhe pūjyā).

The names given to the twelve Gaurīs, and the

weapons in the hands (right lower, right upper, left upper and left lower in order) are as follows:

(1) Umā: rosary (mālā), lotus (kamala), mirror (darpaṇa) and holy water-pot (kamaṇḍalu).

(2) Pārvatī (Parvatodbhavā): rosary, liṅga, Gaṇeśa and water-pot. (*Rūpa-maṇḍana* adds that there must be a pot carrying the sacrificial fire on either of her sides (paksha-dvaye. agni-kuṇḍau cha).

(3) Gaurī (Śiva-śālinī): rosary, the gesture of protection (abhaya), lotus (kamala) and water-pot.

(4) Lalitā: rosary, lute (viṇā), mirror and water-pot.

(5) Śrī: rosary, gesture of protection, gesture of boon-bestowal (varada), and water-pot. *Rūpa-maṇḍana* substitutes water-pot with lotus (padma), and says that this form must be seated on iguana (godhāsanāśritā).

(6) Kṛshṇā: rosary, gesture of protection, scripture (pustaka) and water-pot; five fires must surround her in pots (pañchāgnayah kuṇḍeshu).

(7) Haimavatī (Śaila-rājī): lotus, mirror, gesture of protection and liṅga.

(8) Rambhā: water-pot, rosary, lotus and goad (aṅkuśa); she is seated upon an elephant (gajāsanopari sthitā). *Rūpa-maṇḍana* substitutes lotus with vajra.

(9) Sāvitrī: rosary, scripture (pustaka), lotus and water-pot; she has four faces (chatur-vaktrā), and her worship is beneficial in households where Vedic study is kept up (śrotriyāṇām gṛhe hitā).

(10) Trikhaṇḍā: rosary, vajra, śakti and water-pot.

(11) Totalā: spear (śūla), rosary (mālā), club (daṇḍa) or shield (kheṭa) and white fly-whisk (śveta-chāmara); she has white body-colour (śveta-dehā) and rides upon a swan (haṁsa-vāhanā).

(12) Tripurā: noose (pāśa), goad (aṅkuśa), gesture of protection and liṅga; she is seated upon a corpse (pretāsanā). *Rūpa-maṇḍana* specifies that the noose must be nāga-pāśa, and substitutes liṅga with the gesture of boon-bestowal.

In a shrine that is dedicated to Gaurī (gauryāyatana), to the left of Gaurī must be shown Śrī, to the west Sāvitrī, to the south- west Sarasvatī, to the north-west Bhagavatī, to the north-east Gaṇeśa and to the south-east Kārtikeya. And at the four entrances to the shrine must be shown the guardian-deities (dvāra-pālikās): at the eastern entrance, Jayā (carrying, in circumambulatory order beginning with lower right hand, gesture of protection, goad, noose and club) on the left and Vijayā (noose, club, gesture of protection and goad) on the right; at the southern entrance, Ajitā (gesture of protection, lotus, noose and club) on the left and Aparājitā (noose, club, gesture of protection, and lotus) on the right; at the western entrance, Vibhaktā (gesture of protection, vajra, goad and club) on the left and Maṅgalā (goad, club, gesture of protection and vajra) on the right; and at the northern entrance, Mohinī (gesture of protection, conch, lotus and club) on the left and Stambhinī (lotus, club, gesture of protection and conch) on the right.

Gaurī also figures in the Jaina pantheon, as the yakshiṇī of the eleventh tīrthaṅkara, Śreyāṁsa-nātha; she is also a vidyā-devī. According to the Digambara account, this yakshiṇī is golden-coloured (kanaka-prabhā, suvarṇābhā), rides upon an antelope (mṛga-vāhinī), and has four arms. She carries in her right hands the gesture of boon-bestowal (varada) and water-pot (kalaśa), and in her left hands mallet (mudgara) and lotus (abja) (cf. *Pratishṭhā-sāra-saṅgraha*). The Śvetāmbaras regard her as fair-complexioned (gaurāṅgī), riding upon a lion (simha-vāhanā), and carrying in her right hands gesture of boon-bestowal (varada) and mallet (mudgara),

and in her left hands vajra (kuliśa) and goad (aṅkuśa) (cf. *Nirvāṇa-kalikā* and Hemachandra).

As a vidyā-devī, she is golden-coloured and rides a horse. She is four-armed and carries in her hands the gesture of boon-bestowal (varada), plough-share (muśala), lotus (kamala) and rosary (aksha-mālā).

In the Vajrayāna cult, Gaurī is an important mother-goddess. She has eight forms, called by different names. All the forms are two-armed, one of the hands carrying a weapon, and the other assuming the gesture of warning (tarjanī-mudrā), and decorated with garlands of severed heads (muṇḍa-mālā). Each of the forms, however, is distinguished by a characteristic complexion and weapon in the hand: (1) Gaurī: white-complexioned, carrying a goad (aṅkuśa); (2) Chaurī: yellow (pīta), noose (pāśa); (3) Vetālī: red (rakta), spear (śūla); (4) Ghasmarī: green (harita), bell (ghaṇṭā); (5) Pushkasī: blue (nīla), bowl of fire (agni-kuṇḍa);(6)Sabarī: white (sitā), Meru mount; (7)Chāṇḍālī: blue (nīla), fire-pot (vahni-kuṇḍa); (8)Ḍombī: variegated colours (viśvavarṇa), banner (patāka).These are described as 'mothers of the universe'(loka-mātā) and the 'eight rulers'(ashṭanāyikā).

GAURĪ-TĀṆḌAVA

One of the nine forms of the Dancing Śiva (see NAṬARĀJA), this is distinguished by the presence of Gaurī (see GAURĪ) to the left of Naṭarāja (vāme Gaurī-samāyuktam) and to the right Nandi (avāme Nandikeśinam). Śiva here is red-coloured (rakta-varṇa), tranquil (śānta), smiling (smitānana) and four-armed. The braids of matted hair on his head are decorated by crescent-moon (bāla-chandra-jaṭājūṭa), skull(karoṭi) and by several flowers like baka (mandāra), dhuttūra and arka; the matted hair is spread alround his head (suvikīrṇa-jaṭānvita). His wrists are adorned by serpent- bangles (sarpa-kaṅkaṇa), and his hands carry the gesture of protection (abhaya) and hand-drum (ḍamaru) on the right side and, serpent (vyāla) and bowl of fire (vahni-pātraka) On the left. He dances on the apasmāra-purusha (see APASMĀRA), placing his right foot, bent slightly (dakshinam kuñchitam pādam) on him, while the left foot is raised (vāma-pādam tad-ūrdhvagam).

GAULĪŚVARA

A rare form of Śiva, locally called Gaulīśvara, found in a shrine named in inscription after Padampakka-nāyaka-deva in the second enclosure of the Ādi-purīśvara temple at Tiruvaṭriyūr, near Madras. The date of this shrine is

(stone, Ādi-purīśvarar temple,Tiruvoṭṭriyūr)

around 1067 A.D., during the reign of the Chola king Vīra-rājendra. T.A. Gopinatha Rao identifies it with Yoga-dakshiṇā- mūrti. But there is no other image of Dakshiṇā-mūrti answering to the iconographic details of this image. It has been suggested that this is a representation of Lakuliśa of Kāyāvarohaṇa, who is regarded as an incarnation of Śiva.

The stone figure called Gaulīśvara is four-armed and seated in svastikāsana (see ĀSANA). On top of the head is the braids of matted hair coiled up as a crown (jaṭā-makuṭa). There are in the two upper hands the shaft of trident (triśūla, the head of which is missing) and bowl (kapāla). The right normal hand is held at the chest in chin-mudrā (see MUDRĀ). while the corresponding left hand, also in a yogic posture, is held across the lower portion of the chest.

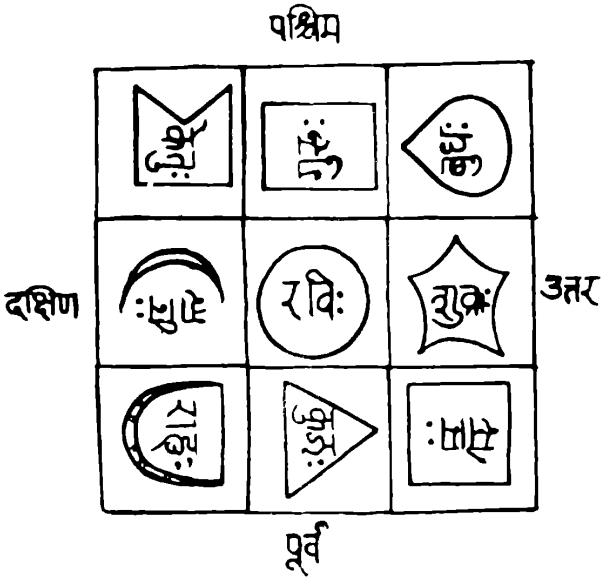
In the sanctum of the shrine to this god is a stone sculpture of Śaṅkarāchārya.

GRAHA

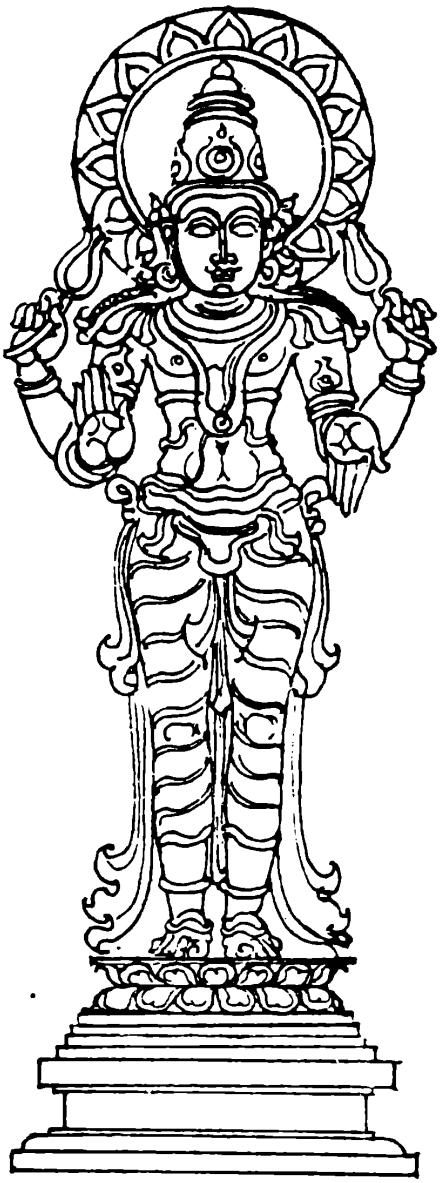
Celestial bodies (planets) which 'take hold of'(graha) the affairs of human beings, influencing their destinies and producing benevolent or malevolent experiences for

them. Early texts like *Mahābhārata* (6,4566 cf.) and *Rāmāyaṇa* (1,192) speak of five grahas only: Maṅgala (Mars), Budha (Mercury), Bṛhaspati (Jupiter), Śukra (Venus) and Śanaiśchara or Śani for short (Saturn). But later, the grahas were enumerated as seven, adding to the five mentioned, two inauspicious grahas Rāhu and Ketu, the two nodes, one ascending and the other descending (cf. *Mahābhārata*, 7,5626). Still later, Ravi (Sun) and Soma (Moon) were added to the list, making altogether nine grahas (*Bṛhat-saṁhitā*, chaps 3-10). They are collectively known as Nava-graha.

Because of the belief that they confer benefits when placated and worshipped, even when in the normal course their influence may be unwholesome, the grahas are frequently worshipped by all devout folk. It is usual for



(positions, directions and forms)

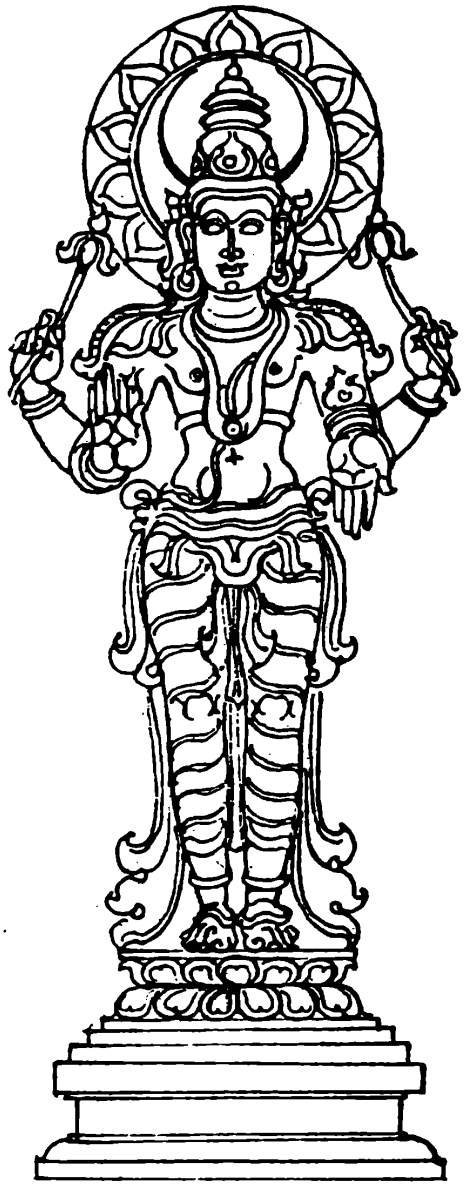


SŪRYA

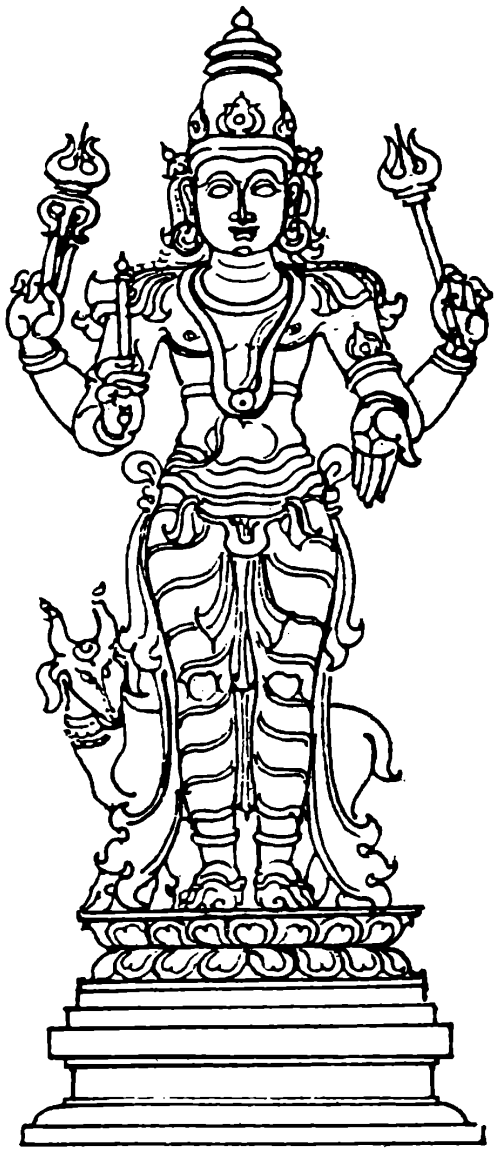
all the nine to be worshipped together (nava-graha-pūjā, graha-yāga), which mostly takes the form of pacification of planets which are likely to influence adversely (graha-śānti).

While independent temples to the planets are not seen anywhere in the country, the temples dedicated to Sūrya (Sun-god) will often contain shrines to the eight other planets (as, for instance, in the Sūryanār-koil near Tiruviḍaimaruḍūr in Tamil-nāḍu). In many of the temples of comparatively recent times there will be a shrine with a high platform on which iconic representations in stone of the nine grahas are set-up with that of the Sun in the centre; and devotees walk round this platform in pradakshiṇā. Iconic representations include characteristic geometric forms with colours which either enclose the iconic representations or which the seats of the grahas assume: red circular orb for Sūrya, white quadrilateral figure for Soma, red triangular shape for Maṅgala (Kuja), green arrow-head or spade-shaped form for Budha, golden-coloured rectangular throne for Bṛhaspati (Guru), pentagonal form of Śukra, black bow or crescent shape for Śani, winnow-basket shape for Rāhu and multi-coloured banner shape for Ketu.

(1) Sūrya (Ravi, Āditya) is regarded as the primordial graha (grahāṇām ādih) and as the source and sustenance for the other grahas. That is why in the iconic constellation, Sūrya is in the centre, and the other eight surround him. Sūrya is distinguished also by being most beneficial to the world of living beings. He moves in a chariot with one wheel (symbolizing the year) with



CHANDRA



KUJA(MAṄGALA)

twelve spokes (months), three navels (nābhi, representing three four-month periods known as chāturmāsya), and six bands (seasons). The chariot is drawn by seven horses (chhandas: Gāyatri, Bṛhatī, Ushṇik, Jagatī, Anushṭup, Trishṭup and Paṇkti), restrained by seven reins (rajju), and is managed by Aruṇa (ruddy dawn). The chariot has three speeds: fast (śīghra-gati),even (sama-gati) and slow (manda-gati).

The sun is rosy-red, hibiscus-hued (japā-kusuma, pāṭala or lotus red, padma-garbha-dyuti) in complexion, and is regarded as a kshatriya in caste, belonging to the lineage (gotra) of the sage Kaśyapa, and resident of the Kaliṅga country; his iconic form is said to be twelve 'aṅgulas' (see AṄGULA). He is two-armed, holding lotus flowers in the hands (padma-hastadvayam). He is shown as seated or standing on a lotus (padmāsana), and his maṇḍala is circular with eight petals (vartulam maṇḍalam ashṭa-patra-samanvitam). The presiding deity (adhi-daivata) of Sūrya is Śiva, and the tutellary deity (pratyadhi-devatā, meaning the deity that stays close-by) is Agni. Sūrya is invoked to cleanse the sins.

(2) Soma (Chandra) is the lord of the constellations (asterisms) (nakshatra) and is figuratively spoken of as the husband of the twenty-seven lunar asterisms, Rohiṇī etc. He exudes ambrosia in his rays (sudhāmūrti), and his face is that of full-moon (purṇendubimbānana). His body is white like camphor or crystal (karpūra-sphāṭikavadāta),and wears white garments (sitāmbara). He is born out of the ocean and resides in the ocean (sāmudra) or the mythical milky ocean

(kshīrodārṇava); his caste is that of vaiśya, and lineage that of sage Atri; and his figure is a cubit in height (hasta-mātra).

He is two-armed, his right hand being in the posture of boon-bestowal (varada) and the left hand holding a mace (gadā). Another account makes him hold night-lily (kumuda) flowers in his hands. He is seated on a white lotus (śveta-padmastha), on a chariot which has three wheels and which is drawn by ten splendid horses, white in colour like jasmine flowers. The presiding deity of Soma is Umā, and the tutellary deity is Water (jala).

(3) Maṅgala (Kuja) is regarded as the son of Earth (bhūmiputra, ku-ja), and as potentially capable of terrorizing mankind (jagatām bhaya-kṛt). He faces the Sun, and rides on a ram (mesha). Another account makes him ride a golden-coloured chariot drawn by eight white-coloured horses. He is a kshatriya by caste, and belongs to the lineage of Bharadvāja. He resides in the Avanti country. His figure is four aṅgulas in height. His lustre is like a bunch of lightnings (vidyut-puñja-sama-prabha).

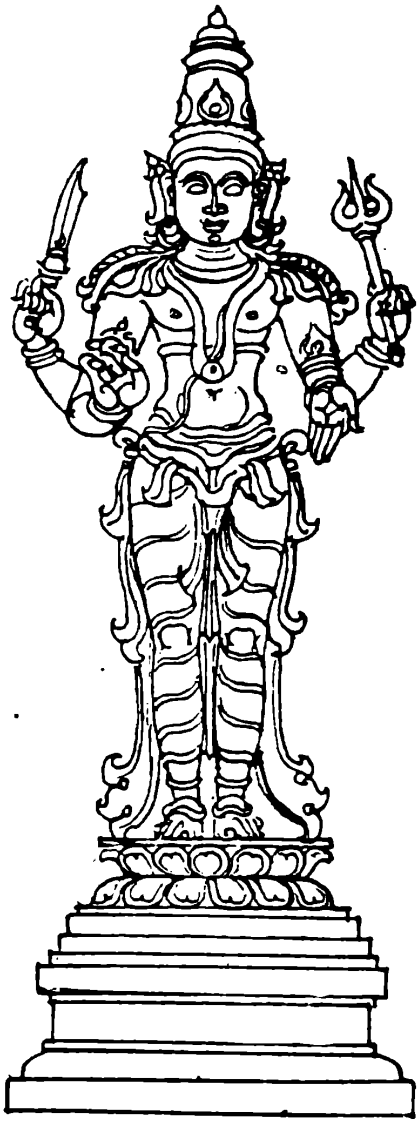
He is red in complexion (raktābha, lohitāṅga) bedecked with all ornaments (vara-bhūshaṇa), and dressed in red garments (raktāṃbara- dhara). He is youthful (kumāra), four-armed, carrying in his upper hands the spear known as Śakti (śūla), and mace (gadā), the lower hands assuming the posture of boon-bestowal and protection (varābhaya). He faces the Sun. The presiding deity is Skanda, and the tutellary deity is Earth (kshiti).

(4) Budha is regarded as the son of Soma (Chandra) and as moving close to Sūrya. He resides in the Magadha country, and belongs to the vaiśya caste, and to the lineage of the sage Atri. He is variously described as dark-complexioned like the priyaṅgu bud (priyaṅgu-kalikā-śyāma), yellow-complexioned (pītābha) or golden-coloured (kanaka-varṇa); and wears silken garments of yellow colour (pītāṁbara). He is peaceful of aspect (saumya), according to one account, but according to another, he is of the nature of all terrible portents (utpāta-rūpo jagatām). He rides on a lion (siṁhastha), but is extremely handsome (rūpeṇa apratima).

He is four-armed, and carries in his hands sword (khaḍga), shield (charma), mace (gadā), and gesture of boon-bestowal (varada). The presiding deity is Nārāyaṇa (viz. Vishṇu), and tutellary deity Vishṇu. His figure is two aṅgulas (dvyaṅgula)in height. He rides on a golden-coloured chariot made of fire and wind, and drawn by eight horses, swift like breeze.

(5)Bṛhaspati (Guru) is celebrated as the preceptor and chief priest of the gods (deva-guru). He is a brahmin by caste, belonging to the lineage of the sage Aṅgiras, and his body-colour is given as golden-yellow (pīta, svarṇa-gaura). He is attired in yellow garments (pītāṁbara). He is intent always in doing good to the world (sadā loka-hite ratah). He is the resident of the Sindhu country.

He is seated on a lotus which shines like gold



BUDHA

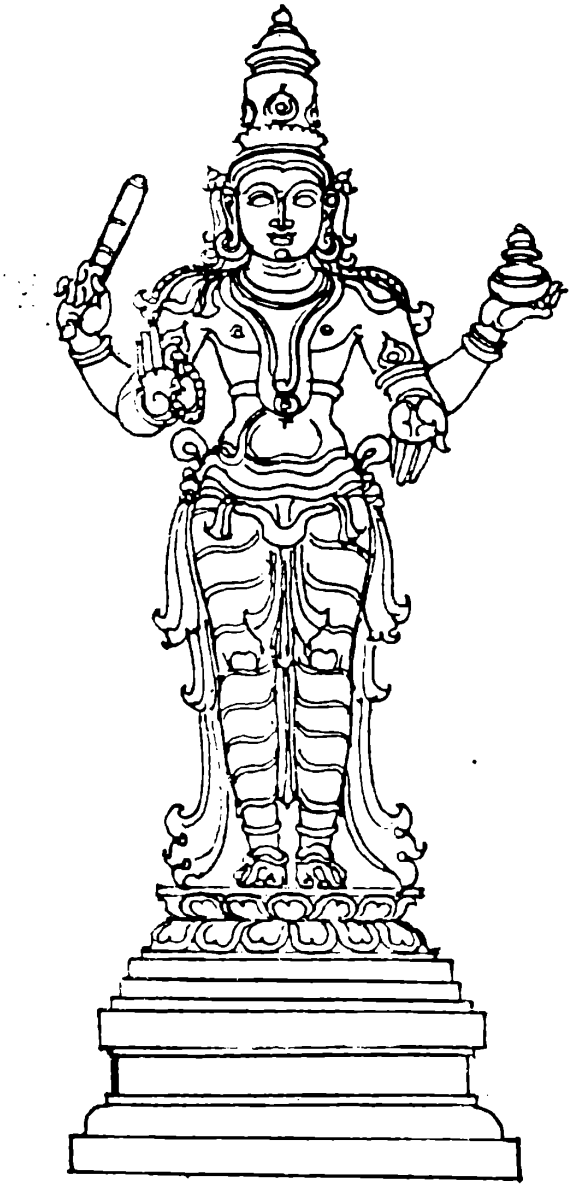
(svarṇapaṅkaja-saṁsthita), and rides on a golden chariot drawn by eight horses, white in colour (ashṭabhih pāṇḍarair yukta vājibhih kāñchane rathe). He is four-armed, carrying in his hands rosary (aksha), the gesture of boon-bestowal (varada), water-pot (karaka, kamaṇḍalu) and staff (daṇḍa). His presiding deity is Brahmā, and tutellary deity Indra. He is six-aṅgulas in measure (shaḍaṅgula), and faces Sūrya.

(6) Śukra is reputed to be the preceptor and minister of the daityas (daitya-guru, daitya-mantri), but he is intent on securing the welfare of the good folk in the world. He is fair-complexioned (śukla-varṇa) and wears white garments (śukla-vastra). He is a brahmin, belonging to the lineage of sage Bhṛgu (hence the name Bhārgava), and resident of the Bhoja-kaṭa country. He is seated on a lotus (padmastha), and rides a large chariot which is white in colour (mahān rathas śuklah), and drawn by eight horses born from earth (bhū-sambhavair hayaih). The chariot has a white flag flying aloft. Another account makes him seated on dragon named Śaṅkha.

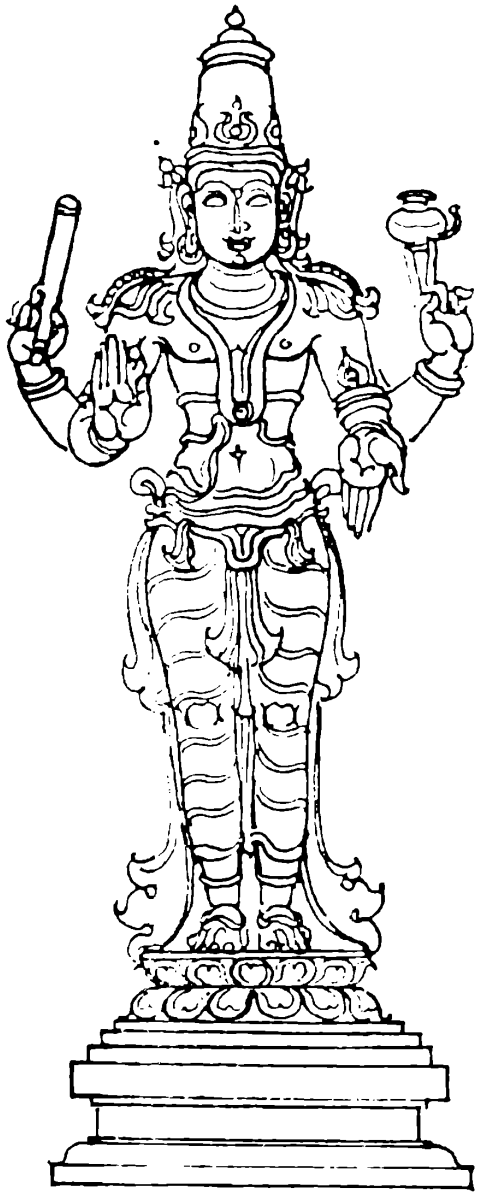
He is four-armed, carrying rosary (aksha), water-bowl (karaka), gesture of boon-bestowal (vara) and staff (daṇḍa). His figure is nine aṅgulas in height (navāṅgula). His presiding deity is Indra (Śakra) and tutellary deity Śachī (Indra's consort). He never moves far from Sūrya.

(7) Śani (Śanaiśchara) is regarded as the son of Sūrya (sauri) by Chhāyā, the favourite of Siva (Śiva-priya) and peaceful of aspect (prasannātmā). He is slow in his movements (manda-chara, śanaiś-chara); he has elongated body (dīrgha-deha) and wide eyes (viśālāksha). He has fangs showing in his mouth (damshṭrā). He is dark in body-colour (kṛshṇa) like sapphire (indra-nīla-nibha) or like the blue collyrium (nīlāñjana-sama-prabha) and wears dark garments (kṛshṇāmbara). He is four-armed, carrying bow (dhanus), arrow (bāṇa), spear (śūla) and gesture of boon-bestowal (vara) in his hands; or he may carry sword (khaḍga) instead of spear.

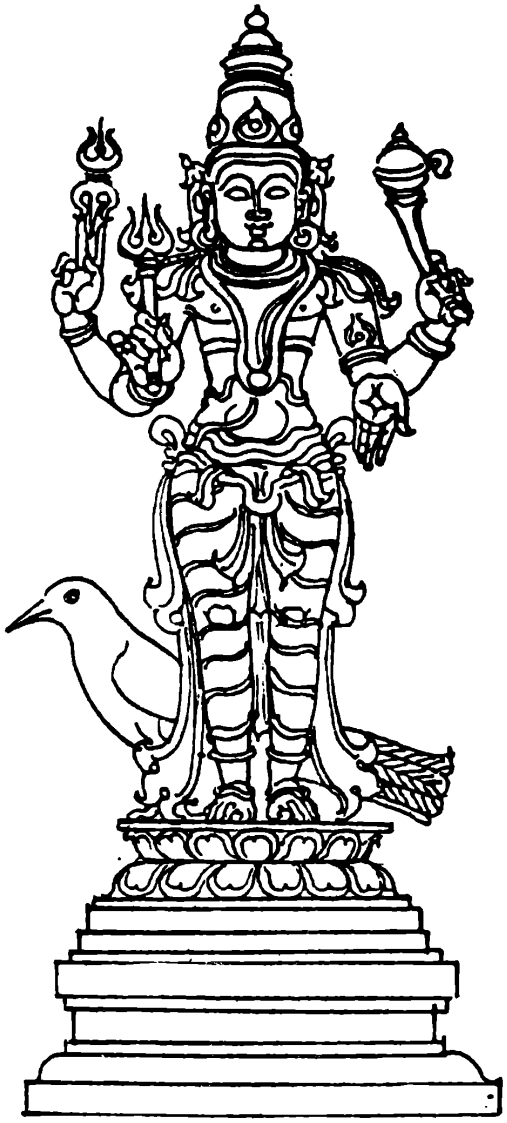
He rides on a vulture (gṛdhra-vāhana), or mounts a



GURU(BṚHASPATI)



ŚUKRA



ŚANI

RĀHU

chariot drawn by horses which are of multifarious colours, and which are born out of the sky. He is a śudra by caste, belonging to the lineage of sage Kaśyapa, and resident of Saurāshṭra country. His figure is four aṅgulas in measure (chaturaṅgula). Yama is the presiding deity and Prajāpati the tutellary deity (see ŚANI).

(8) Rāhu is a śudra, of the Paiṭhiṇa lineage, who resides in the Malaya country, and is the son of Siṁhikā. He is of the complexion of dark-blue cloud (nīla-megha-varṇa), and wears dark-coloured clothes (kṛshnāmbara). His face is ferocious (karāla-vadana), and he has a big mouth and long fangs (mahā-vaktra, dīrgha-daṁshṭrā), and with hair on the head standing erect (ūrdhva-keśa). He is inauspicious.

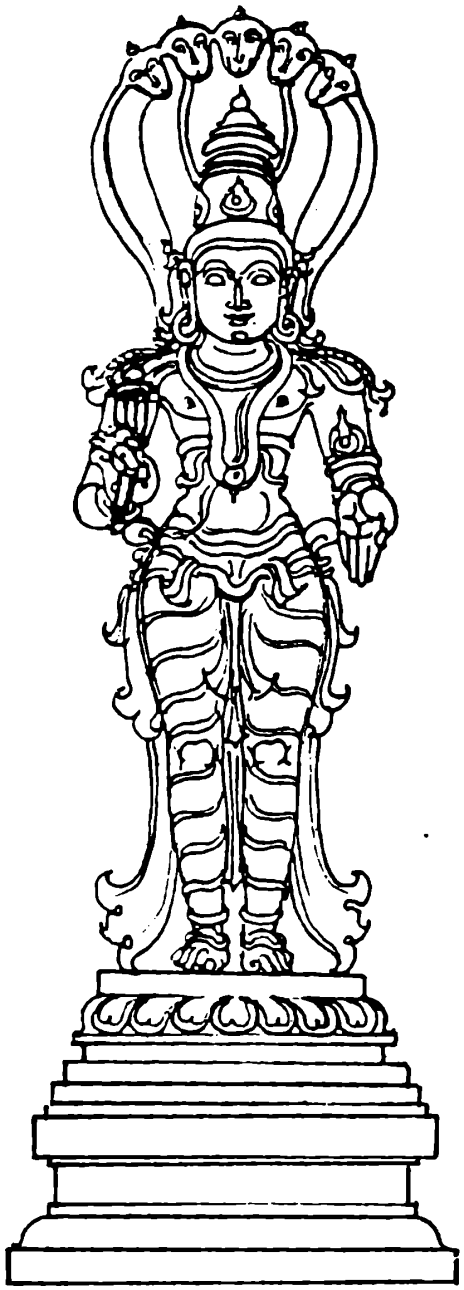
Some accounts describe him as only the human head mounted on a dragon's body. But other accounts make him half-bodied (ardha-kāya), dragon-faced and four-armed, carrying sword (khaḍga) shield (charma), and gestures of boon-bestowal and protection (varadābhaya). He rides on a blue lion (nīla-siṁhāsana-gata),or rides upon an ash-coloured chariot drawn by eight horses, the colour of which resemble black beetles. His figure is twelve-aṅgulas in height (dvādaśaṅgula). Kāla is the presiding deity and Serpent (sarpa) the tutellary deity (see RAHU).

(9) Ketu is also a śudra, of the Jaimini lineage, residing in kuśa-dvīpa.He is said to be the son of Rudra (Rudrātmaja). His body-colour is smoke-grey (dhūmra) and his face is grotesque (vikṛtānana); he wears garments which are of his body-colour. He rides on a vulture (gṛdhra-gata), or on a chariot drawn by eight horses,

swift like breeze. Alternately, he is seated on a corpse (śavāsana).

He is imagined as the counter-part of Rāhu, having only the dragon's tail (puccha-rūpi) supporting a human head. But some accounts make him four-armed, carrying sword (khaḍga), shield (charma), mace (gadā) and arrow (bāṇa). Or, he is two-armed, carrying mace in one hand, and the other hand assuming the posture of boon-bestowal (varada). His figure is six aṅgulas in height (shaḍaṅgula). Chitragupta (attendant of Yama) is his presiding deity, and Brahmā the tutellary deity.

Although Ketu is worshipped in the nine-graha group as a single deity, the texts enumerate several Ketus, and often the expression Ketu is used in the plural number. All the Ketus are said to be smoke-coloured (dhūmrāh) and distorted in face (vikṛtānanā); all of them carry mace (sarve gadinah) and ride upon doves (kapota-vāhanā) (see KETU).



KETHU

There is also the textual prescription that all the grahas (excepting Sūrya) must be represented as seated and two-armed,the right hand in all cases showing the gesture of protection and the left hand resting on the knee (jānustha-vāma-hastādhyam sābhayetara-pāṇinam). (cf. *Graha-yāga*, *Tithi-tattva*, Vyāsa's *Nava-graha-stotra*, *Kālikā-purāṇa*, Chap. 80-81 and *Garuḍa-purāṇa*, Chap.60).

When all the nine grahas are set up in iconic forms in the stone or metal on a common platform, or inscribed on metal plates, or drawn on paper, a square of nine square-cells (viz. three rows of three cells each) will accommodate the grahas, Sūrya being in the central cell. The other grahas will be located in the eight cardinal points, Soma in the north-eastern corner, Bṛhaspati on the western side, Maṅgala on the eastern side,Budha on the north-western corner, Śukra on the northern side, Śani on the Southern side, Rāhu in the south-eastern corner and Ketu in the south-western corner. The grahas also have their specific dispositions. Sūrya faces east, Chandra west, Maṅgala south, Budha north, Bṛhaspati north Śukra east, Śani west, Rāhu and Ketu south.

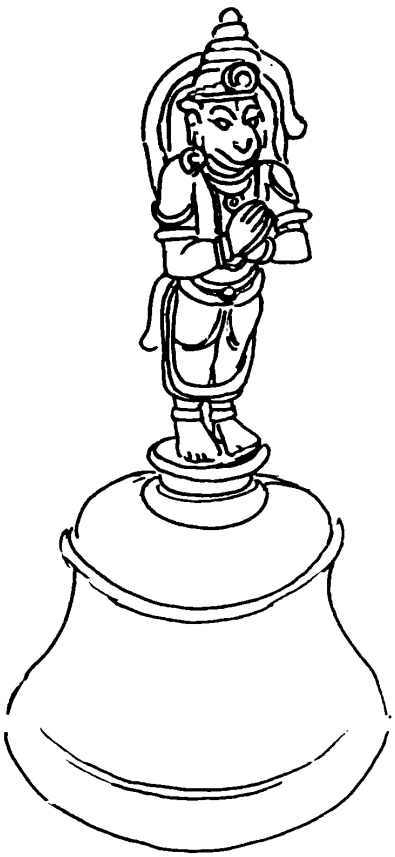
Iconographic details of the nine grahas, however, are not uniform; variations are seen in actual specimens. The illustrations given here are from images in Nelliyappan temple, Tirunelveli.

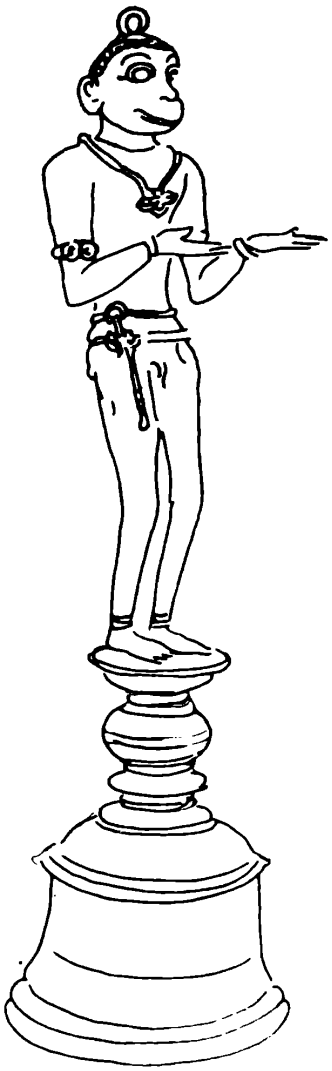
GHAṬA

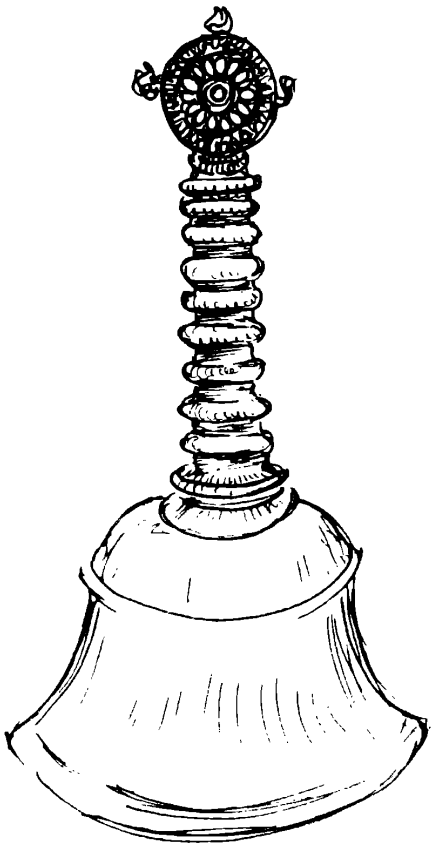
Ceremonial pot, especially made of earth, in which the divine presence is ritualistically invoked. Also called Kumbha or Kalaśa, it is one of the four receptacles of divinity, others being fire (agni), icon (vigraha) and consecrated platform (sthaṇḍila). The worship of Durgā during the nine nights of the autumnal season (śaran-nava-rātri) involves the installation of a pot ceremonially (ghaṭa-sthāpanā) to represent the goddess Durgā.

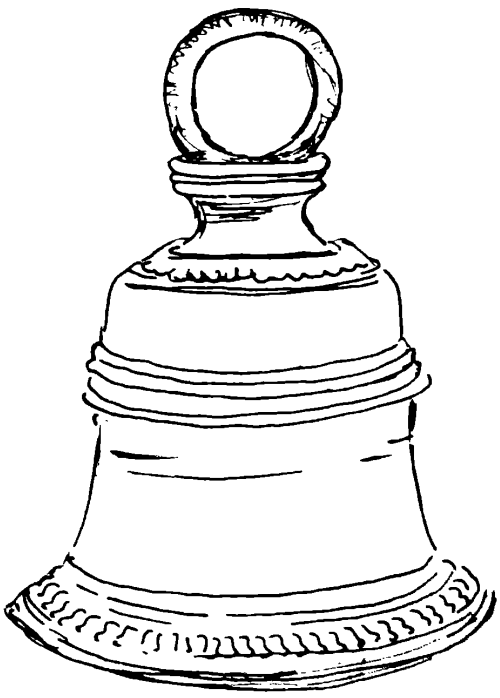
GHAṆṬĀ

Ritual bell made of bronze (kāṁsya), employed during worship of deities, especially in some sequences like administering bath (snapana), offering incense (dhūpa), waving lights (nīrājana) and presentation of food (naivedya). The sound of bell is said to be dear to the gods, and also to dissolve all demerits (sarve doshāh praliyante). The bell, when sounded, beckons the gods to come, and drives away evil spirits that abound in

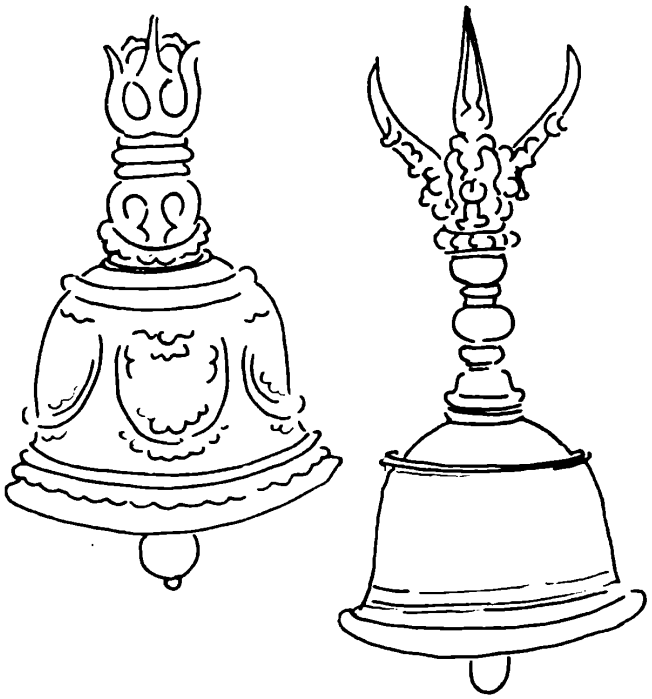








GHAṆṬA



VAJRA-GHAṆṬĀ

the atmosphere (āgamārtham tu devānām gamanārtham tu rakshasām; kurve ghaṇṭā-ravam tatra devatāhvāna-lāñchhanam).

Ritual bells are usually surmounted with the icons of Garuḍa (see GARUḌA), (Vainateyāṅkita, nāgāri-chihnita), Hanumañ(see HANUMĀN), or with a shaft on the top which is the representation of Vishṇu's discus (ghaṇṭā-daṇḍasya śikhare sa-chakram sthāpayet; rathāṅgena samanvita), in the Vaishṇavite sects. They are surmounted by a bull (vṛshabha, Śiva's vāhana) sitting on top of the shaft, in the Śaivite sects.

In the Vajrayāna sects of Nepal and Tibet, ritual bells are very important and quite frequently employed. The bells carry the representation of Viśva-vajra (see VIŚVA- VAJRA) on their top. The bells, elaborately decorated, are called Vajra–ghaṇṭā, and are regarded as endowed with magical powers.

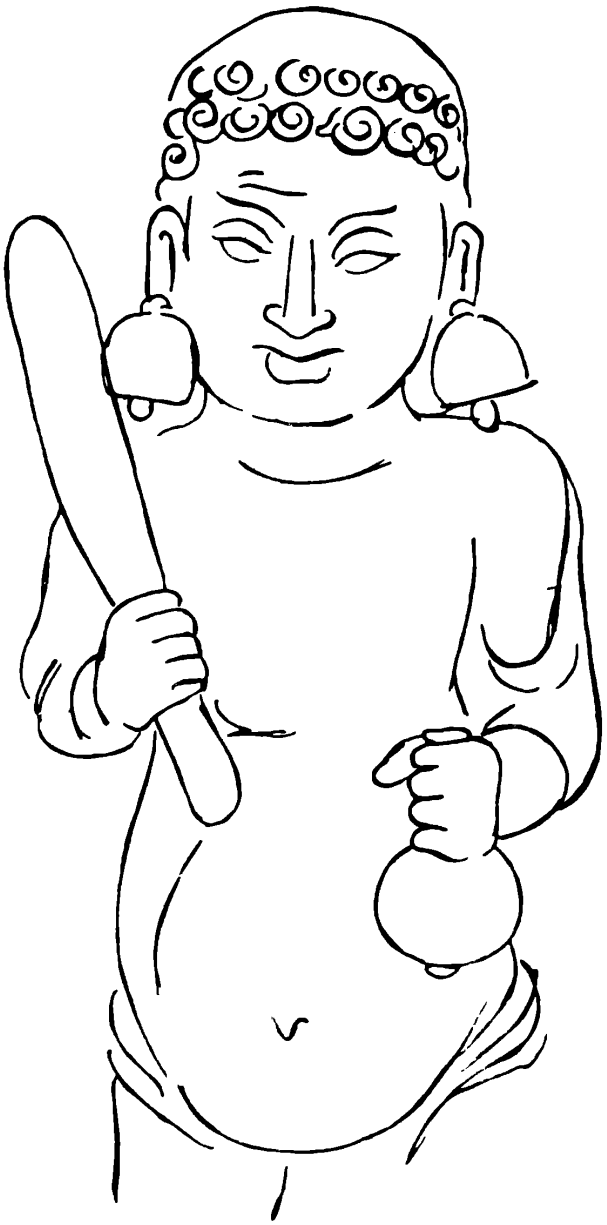
Some deities, fierce in aspect (rājasa), like the ten-armed Durgā and Bhairava carry bell in one of the arms. Many Vajrayāna deities (two-armed) hold Vajra-bell in one hand and Vajra in the other.

GHAṆṬĀ-KARṆA

The name meaning 'bell-eared', he is one of the four attendants presented to Skanda (see KĀRTIKEYA) by Brahmā (others being Nandi-sena, Lohitāksha and Kumuda-māli). Another story makes him an attendant of Śiva (gaṇa), and of Kubera. There are also a piśācha and an asura by that name.

In Bengal, he is a minor deity worshipped in the Hindu month of Chaitra for health, for this deity is believed to preside over mental and physical ailments (ādhi-vyādhi). He is also regarded as a great hero (mahā-vīra) and as very powerful (mahābala) (cf. *Tithyādi-tattva*). He is invoked in an earthern pot (ghaṭātmaka), smeared with cow-dung, and decorated with cowrie-shells.

The tāntric rites include a magical diagram (yantra) in the name of Ghaṇṭā-karṇa. In the Jaina pantheon, Ghaṇṭā-karṇa receives worship as a great hero and protector of all living beings;he is believed to ward off obstacles for penances(upasarga). He is visualized as eighteen-armed,carrying weapons like vajra, sword, cudgel, discus,



(stone, Mathura Museum)

plough-share, goad, mallet, arrow, shield, śakti, serpent-noose, bow, bell, battle-axe, spear and trident; one of the hands holds a human head, and another assumes the gesture of warning (tarjanī).

GHAṆṬĀ-PĀṆI

A bodhisattva attached to the sixth dhyāni-buddha, Vajra-sattva (see VAJRA-SATTVA). He is described as white in colour, and is distinguished by the bell (ghaṇṭā) that he carries in one of his two hands.

GHAṆṬĀ-RAVĀ

A minor mother-goddess (mātṛkā), also counted among the sixty-four yoginīs (see YOGINĪ).

GHASMARĪ

A tāntrik goddess of minor significance. She is one of the eight Gaurīs in the Vajrayāna cult (see GAURĪ). She is two-armed, one of her hands carrying bell (ghaṇṭā) and the other showing the gesture of warning (tarjanī). Her body-colour is green (harita) (cf. B.Bhattacharya, op.cit., p.311).

GHṚTĀCHĪ

One of the seven celebrated apsaras (see APSARAS), others being Menakā, Rambhā, Urvaśī, Tilottamā, Sukeśī and Mañjughoshā. She has the emblem of fish (mātsyī). She is known for her skill in spoiling the penances of sages; and she became the mother of many famous children by sages, like Śuka by Vyasa, Droṇa by Bharadvāja,Ruru by Pramati and Chitrāṅgada by Viśvakarmā.

GHORA-RAKTĀKSHI

One of the Yoginīs (see YOGINĪ).

GHORĀ

One of the nine Tārā-yoginīs (others being Mahābalī, Rudrāṇi, Bhayā, Bhīmā, Bhrāmarī, Mahā-rātri, Saptamī, Ashṭamī and Bhairavī) that receive worship in Vajrayāna.

GHORĀṄGIRĀ

A form of the goddess Aṅgirā, distinguished from Atharvāṅgirā, also called Bagalā-mukhī (see PRATYAṄGIRĀ).

GHORA-CHAṆḌĪ

The seven-syllabled (Saptākshara)form of the cele-

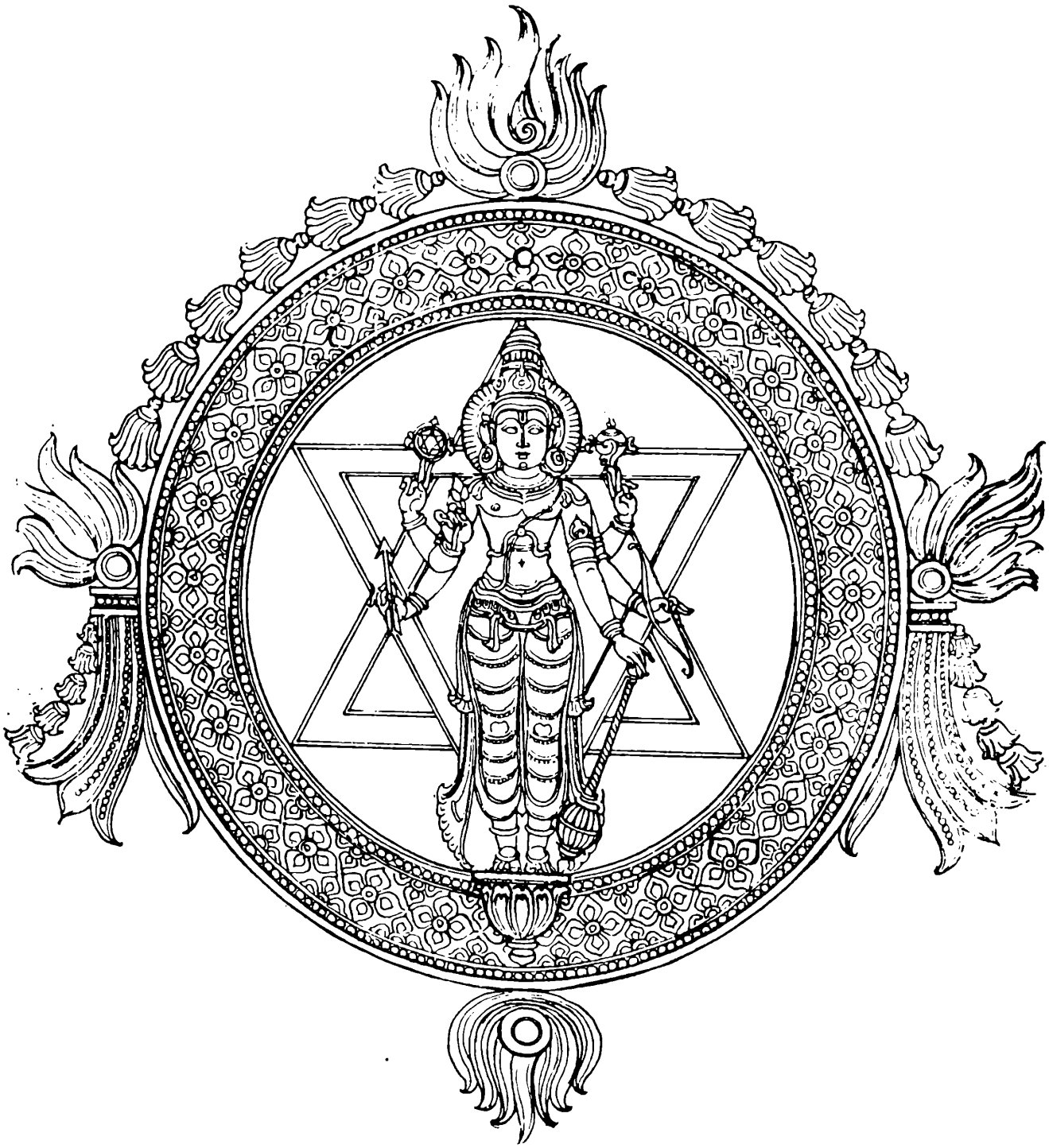
GHORĀṄGĪRĀ
(old Mysore drawing)

brated Vajrayāna deity Heruka (see HERUKA), embraced by his consort Vajra-vārāhī, is described as standing upon the solar disc, which has seven spokes, and on one of the spokes is located the minor goddess called Ghora-chaṇḍī (others similarly located are Herukī, Vajra-vārāhī, Vajra-bhāskarī, Vajra-raudrī and Vajra-ḍākinī). She is red in body-colour, terrible in aspect, three-eyed and naked. She is four-armed, in two of which she carries hand-drum (ḍamaru) and bell (ghaṇṭā), two others holding human skin. On her head are stuck gaping skulls. She is in the ālīḍha posture (see ĀLĪḌHA).

CHAKRA

The antiquity of the wheel and its symbolism goes back to the Vedic period. The Sun was said to move on a chariot with a single wheel (representing the time- principle, and more especially the year), with twelve spokes (representing the months). The wheel that moves without rest and without changing its speed or direction was identified with the ever-recurrent and uniform aspect of the phenomenal universe. The wheel is symbolic of life, ever-renewing itself in a cycle (bhava-chakra) of time as producer and consumer of everything (kāla-chakra), of invariable law governing matter and energy in the nerve-channels (nāḍī-chakra), of the cyclical progression of zodiacs (rāśi-chakra), and of the fortunes of human beings (bhāgya-chakra).

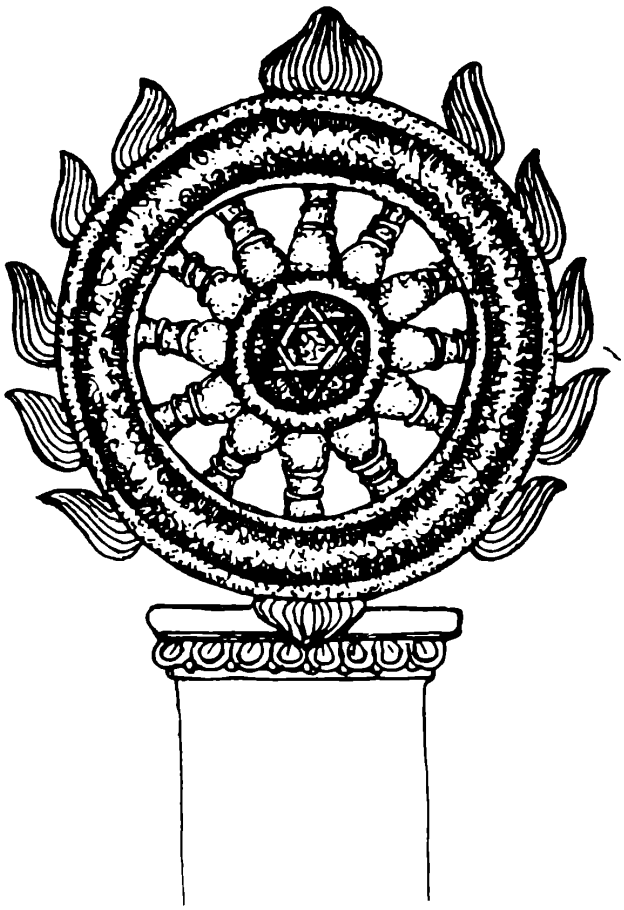
The idea was represented sculpturally and iconically in several ways: the wheel of dharma that the Buddha sets into motion, the wheel of the Sun transformed into a temple, the wheel of the radiance that surrounds a deity



(with Sudarśana, Egmore Museum, Madras)

(prabhā- chakra or prabhā-maṇḍala), the small ornamental wheel that turns round behind the head of the deity (śiraś-chakra) and the wheel personified as the person (chakra-purusha).

The wheel was also a weapon used in warfare (āyudha), and it may be seen in the hands of deities who are multi-armed. It is a weapon especially carried in one of the hands (usually the upper right hand) of Vishṇu, along with another weapon, viz. mace (gadā). The other two hands carry conch (śaṁkha) and lotus (padma) which are strictly not weapons (see ĀYUDHA). The early representations of the wheel in the hand of Vishṇu are large in size, suggesting the weapon actually used in battles. But later, the wheel was stylized into a small, ornamental weapon, gracefully carried in the hand or held with two fingers (the fore-finger and the middle-finger, cf. prescription in *Nāradīya-saṁhitā*, 13, 179; 'tarjanī-madhyamā-



(as independent icon)

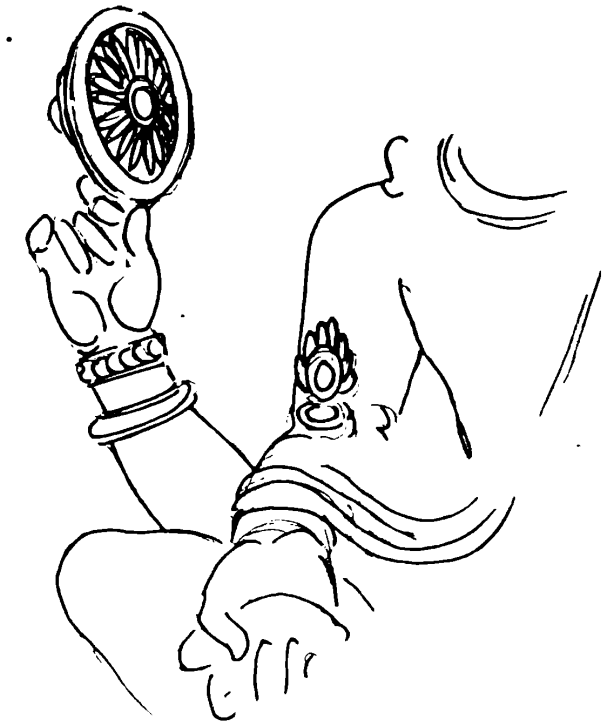
madhye kuryāc chakram suśobhanam').

Vishṇu's weapons have special names, like Sudarśana for the wheel (discus), Pāñcha-janya for the conch, Kaumodakī for the mace, Nandaka for the sword, and Śārṅga for the bow (see VISHṆU). The chakra in the hand of Vishṇu is described as beautiful of aspect (hence the name Su-darśana), and extraordinarily powerful (mahā-bala); it has flames alround (jvālā). It has twelve spokes, three concentric rings, a design with six corners and an inclination to the right (dvādaśāram shaṭ-koṇam valaya-traya-samyutam, chakram syād dakshiṇāvartam.....).

In icons of Vishṇu, the disposition of the chakra held in the upper hand is either facing the viewer fully on its flat surface, when it is called 'sama-sthithi'(viz.stationary position), or the edge of the wheel facing the viewer, when it is called 'prayoga-chakra' (viz. ready to be hurled at the enemy).

It is uaual for Vaishṇava temples to have independent icons of chakra, either as mere wheels or wheels with human representation of the deity representing the weapon called Chakra-purusha (see CHAKRA-PURUSHA) or Sudarśana (see SUDARŚANA). In Śrī-Vaishṇava temples, a metallic image of chakra mounted on a shaft and resting on a pedestal is sometimes used as bali-bera (see BALI-BERA), as the representative deity presiding over the ritual of offering food to the attendant divinities within the temple premises and is used also to officiate in the ceremonial bath after a festival (avabhṛta-snāna) in a tank. In Vaishṇava temples of northern parts of the country, it is customary to set up a metallic chakra on top of the finial of the superstructure above the sanctum.

Besides Vishṇu, the images of Durgā too have chakra in the upper right hand, and conch (śaṁkha) in the corresponding left hand. Durgā is believed to be an as-

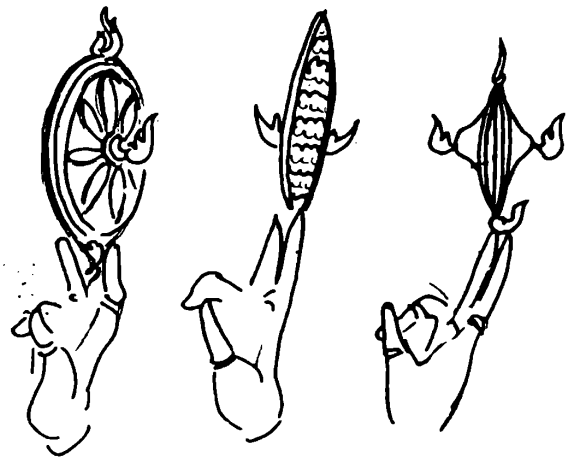


(in the hand of seated Vishṇu)

pect of Vishṇu (vaishṇavī-śakti). Several forms of Durgā with multiple hands always carry chakra in one of the hands (see DURGĀ). Multiarmed images of Gaṇapati, Bhairava, Śarabha and Devī carry chakra along with other weapons of warfare.

Vairochana, a dhyāni-buddha in Mahāyāna Buddhism, is distinguished by the chakra emblem in white colour (śukla-chakra-chihnah) Two of the sixteen Vidyā-

STHITHI-CHAKRA
(hand held position)



PRAYOGA-CHAKRA
(hand held position)

devīs in the Jaina pantheon. (Vajrāṅkuśī and Chakreśvarī) carry chakra in their hands. The latter is especially recognized by the chakra-emblem (see CHAKREŚVARĪ). Among other goddesses in this pantheon, twenty-four-armed Padmāvatī carries chakra in one of her hands (see PADMĀVATĪ). The yaksha Gomeda also holds a chakra (see GOMEDA).

CHAKRA-DĀNA-MŪRTI

One of the sportive forms of Śiva (described in *Uttara-kāmika*, *Uttara-kāraṇa* and *Śrī-tattva-nidhi*)in which he is shown presenting the weapon discus (chakra) to Vishṇu. The background story in the Śaiva-purāṇa is that Vishṇu, in order to obtain the power to vanquish some asuras, prayed to Śiva. He worshipped Śiva with one thousand lotus flowers; but finding that the number fell short of one flower, he immediately plucked out one of his own eyes (which were likened to lotus) and offered it in lieu of the flower (padma-pushpam samabhyarchya hariṇā netra-pūjitam). Śiva was pleased, and presented the invincible chakra to Vishṇu; and thenceforth chakra became the characteristic weapon of Vishṇu. This is obviously a story illustrating sectarian prejudices, and the strife that was evident in South India between Śaivites and Vaishṇavites. The story is meant to suggest Śiva's supremacy over Vishṇu.

The representation involves Vishṇu standing to Śiva's left (or in front, according to *Uttara-kāmika*) with folded hands in supplication (vāme Vishṇum kṛtāñjali-puṭam); his eyes are prescribed to be settled at Śiva's lotus-feet (devasya pādābjayos saṁsthāpyākshi-lasat, *Uttara-kāmika*, 55th paṭala). Śiva is shown as seated with the left leg flexed and resting horizontally on the seat and right leg dangling down (vāma-pādam śayānam lambitam savya-pādakam). He is tranquil (śānta), three-eyed and four-armed. On his head is the crown-like arrangement of braided hair (jaṭā-makuṭa). He holds in his upper hands (right and left respectively) stone-mason's chisel (ṭanka) and the black-antelope (kṛshṇa-mṛga); his lower right hand holds the discus (chakra) and is in the act of presenting it to

(old Mysore Palace drawing)

Vishṇu (dakshiṇe chakra-samyuktam dātṛ-rūpam), the corresponding left hand is also in the posture of boon-bestowal (varada).

(stone relief, Kailāsnātha temple)
(Kāñchīpuram)

Vishṇu is dark in colour (śyāma-rūpa), wears fine garlands (sumālya), yellow silken garments (pītāmbara) and the characteristic Kaustubha gem on his chest. He is four-armed two normal ones are joined in supplication; the upper right hand is stretched out to receive the discus from Śiva, while the upper left hand holds the conch (śaṁkha). Alternately, the hands that are joined in supplication also hold the discus already presented by Śiva (according to *Uttara-kāmika*, op.cit., sa-chakrāñjali-hastam), and the other two hands hold conch and lotus (śaṁkhābjapara-hastakam).

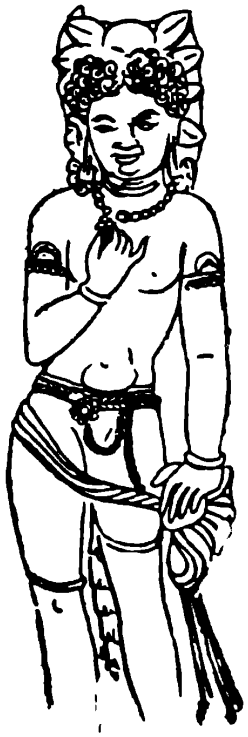
CHAKRA-GADĀ-DHARA

Vishṇu as distinguished by two weapons in his hads, discus (chakra) and mace (gadā). The form is significant as much as the weapons are symbolic of the principle of mind (manas-tattva) and the principle of deliberate reflection (buddhi-tattva). And it is said that Vishṇu (who is the divinity whose function is preservation of the universe, (sthiti) carries these weapons to protect the world and that he is hidden from the view of the mortals (dhārayan loka-rakshārtham guptaś-chakra-gadā-dharah).

CHAKRA-PURUSHA

Vishṇu's characteristic weapon and emblem, discus (chakra), is represented sometimes as a two-armed, or multi-armed divinity in human form, known as Chakra-purusha (see CHAKRA) or Sudarśana. In the early sculptures of the northern parts of the country, especially Bengal and neighbouring areas, Vishṇu's back hands are seen resting on the mace personified as Gadā-devī and discus personified as Chakra-purusha. These weapon-persons (see ĀYUDHA-PURUSHA) are two-armed, standing in

(old Mysore Palace drawing)



(early stone)
(from Bihar)

CHAKRA-PURUSHA

(in Vishṇu's hand)
(stone of Kāshmīri origin, now in Berlin Museum)

posture, sometimes in the attitude of supplication; they are shown as bearing the weapons they represent. The mace is feminine, but discus masculine.

In South India, the deity representing discus is multiarmed, and in a moving posture. He is accommodated within the rim of the discus (see SUDARŚANA for details). When, however, the discus is held in the hand of Vishṇu, it is never personified. The discus-person (chakra-purusha) is always an independent icon. In the North, on the other hand, the weapon and the weapon-person are always parts of the Vishṇu icon.

There is an interesting representation of Vishṇu as Chaturmūrti (see CHATUR-MŪRTI) from Kashmir, now preserved in the Berlin State Museum (Indische Kunstabeilung, Staatliche Museen). This is said to be a work of the late Gupta period (fifth or sixth century). Vishṇu has placed his left upper hand on the Chakra-purusha, who is shown as a two-armed yaksha (short, stout and pot-bellied), round whose head a large discus is seen as a sort of śiraś-chakra. It is of interest to note that the crown on Vishṇu's head is surmounted by a discus which is prominent (instead of the usual kirīṭa-mukuṭa). The normal right hand holds a lotus, while the upper right arm hangs down (like the upper left arm, which is placed on the Chakra-purusha), probably placed on the mace, which is now missing. The normal left hand holds a conch (sankha). The figure, which is evidently influenced by the Gandhāra model, may represent Vishṇu as Chakradhara.

CHAKRA-SAṂVARA

A Vajrayāna divinity, who is regarded as omniscient (sarvajña), and as marvellous like the wish-fulfilling gem (chintāmaṇirivādbhuta). He pervades the entire universe, resides in the spirit of every living being (vyāpya viśvam, sarvātmani sadā sthitam), and works out the welfare of the world (jagadartha-prasādhaka). He combines in himself mercy (kṛpā) and anger (krodha).

He is four-faced and twelve-armed. His face in front (mūlamukha) is dark blue (kṛshṇa); the face to the left is greenish blue (śyāma); the face at back is red (rakta) and the face to the right is yellow (pīta). In each of the faces, the three eyes are red and round (rakta-vartula- trinetra), and the face is fierce and out of shape (vikṛtānana). The mouth has terrible tusks; and there is a crown of matted hair on the head (jaṭā-makuṭa), to which is stuck on the left side crescent moon (kalitārdha-chandra-dhara); and on the right side dried head (sushka- muṇḍa). Five skulls adorn his head. He wears a garland of severed heads (śiro-mālā).

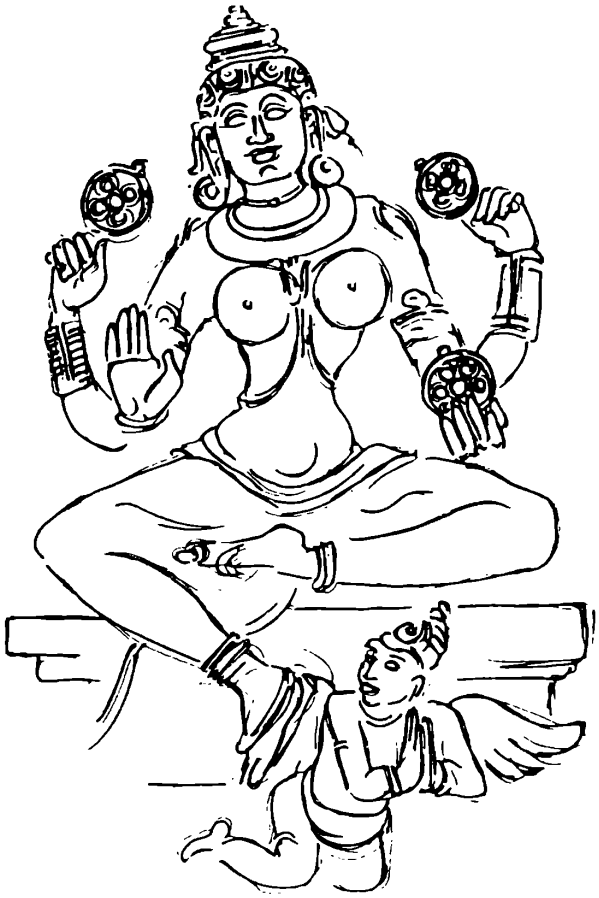
Of his twelve hands, the first pair embrace his consort Vajra-vārāhī, holding vajra and bell (ghaṇṭā). The second pair hold the garment of elephant skin (gaja-charmāmbara). The third pair carry hand-drum (ḍamaru)and Khaṭvāṅga; the fourth pair chopper (kartrī) and skull (kapāla); the fifth pair axe(paraśu) and noose (pāśa); and the sixth pair trident (triśūla) and the head of Brahmā (Brahma-śiras). He dons tiger-skin on his loins.

He is adorned with the six magical emblems (shaṇ-mudrita): torque (kaṇṭhī), ear-ring (kuṇḍala), armlet (keyūra), head-gem (śiro-maṇi), sacrificial cord (yajñopavīta), and ash (bhasma). On the right side at his feet lies prostrate Bhairava, and on the left side Kāla-

(from Tibetan Xylograph)

rātri; and he is seen trampling upon them (cf. *Vajrayāna-pūjā vidhi* and *chakra-saṁvara-sādhanā*).

He is also represented as having four arms and one face, and in the yuganaddha (yab-yung) posture. Two of his arms clasp the śakti, the hands holding the viśva-vajra. The upper hand holds a vajra-chhurika (chopper) and the corresponding left hand the bowl of nectar (kapāla).



(from Karnāṭakā)

CHAKRĀBJA-MAṆḌALA

A consecrated magical and colourful diagram, employed in several Vaishṇava rituals, like 'initiation' (dīkshā), 'sanctification' (pavitrārohaṇa) and 'flower-sacrifice' (pushpa-yāga). (for details of preparation cf. *Nāradīya-saṁhitā*, 8,33-45).

CHAKREŚVARĪ

The yakshiṇī of the first tīrthaṅkara, Ṛshabha-deva (Ādi-nātha), she is frequently worshipped by Jaina devotees. She is also called Aprati-chakra (Hemachandra). She is of golden complexion (hema-varṇa) lustrous like sun (sūryābhā); and she rides upon Garuḍa (Tārkshyārūḍhā). In the Śvetāmbara account, she is eight-armed (ashṭa-bāhuka), carrying in her right hands the gesture of boon-bestowal (vara), arrow (ishu), discus (chakra) and goad (aṅkuśa) (cf. also *Rūpa-maṇḍana*, 6, 18). Alternately, she carries discus in all of her eight hands (chakrāṅka-hastāshṭaka).

In the Digambara accounts, she may have four, six or twelve hands. When she is four-armed, she carries discus in all of them, or in two of them,the other two hands carrying vajra. When she is six-armed, she carries vajra in two hands, and discus in the other four. When she has twelve hands, eight of them carry discus, and two of the other hands hold vajra; the two remaining hands carry the citrus fruit (mātuluṅga) and the gesture of boon-bestowal (varada) (cf. *Pratishṭa-sāra-saṁgraha*).

CHAṆḌA-KHAṆḌA-DURGĀ

A form of Durgā (see DURGĀ), mounted upon Garuḍa (aṇḍaja-pravarārudhā) and thundering with terrible anger (chaṇḍakopārbhaṭa-yutā). The dhyāna-śloka does not provide any other iconographic detail. She is counted as one of the nine forms of Durgā (nava-durgā) in *Śrī-tattva-nidhi*; and *Devī-Kavacha* knows this deity as Chandra-ghaṇṭā. (see CHANDRA-GHAṆṬA).

CHAṆḌA-NĀYIKĀ

One of the eight personified powers (śakti) of Durgā (others being Ugra-chṇḍā, Pra-chaṇḍā, Chaṇḍogrā, Chaṇḍā, chaṇḍavatī Chāmuṇḍā and Chaṇḍikā). The 'Durgotsava-paddhati' section of *Devī-purāṇa* describes her as dark blue-complexioned (nīla-varṇā) and sixteen-armed (shoḍaśa-bhujā). She carries in her right hands mallet (mudgara), spear (śūla), vajra, sword (khaḍga), goad (aṅkuśa), arrow (śara), discus (chakra) and sharp rod (śalākā), and in her left hands skull-cup (kapāla), shield (kheṭaka), bell (ghaṇṭā), mirror (darpaṇa), bow (dhanus), flag (dhvaja), noose (pāśa), and the lance known as śakti.

CHAṆḌA-PRACHAṆḌA

The pair of guardians (dvāra-pālaka) in Vaishṇava shrines. According to *Nāradīya-saṁhitā* (13, 320-322) they are fierce-looking (bhayānakau), and red and white in complexion (rakta-śuklau). They are two-armed and carry cudgels (daṇḍa-hastau). They are exceedingly powerful (mahā-balau) and decked with various ornaments, especially crown and armlet (kirīṭāṅgada-chitrāṅgau). One of them (Chaṇḍa) bears on his crown the emblem of discus (chakrāṅka-makuṭa) and the other (Prachaṇḍa) the emblem of conch-shell (śaṁkha-chihnita). Their images are prescribed to be made in the eight-tāla measure (see ASHṬA-TĀLA).

CHAṆḌA-ROSHAṆA

Included in the Vajrayāna pantheon, he is regarded as an emanation of the dhyāni-buddha, Akshobhya and as lustrous like the Sun (sūrya-prabhā-mālinam, viz. wearing like a garland the brilliance of the sun). He is two-armed, and has a fierce countenance with protruding tusks (daṁshṭrā-karāla-mahāghora-vadana). His eyes are red and crooked (ārakta, kekarāksha). He wears a garland of heads. He has two hands, in one of which he carries a sword and in the other hand, pressed against his heart region and assuming the gesture of warning, a noose (tarjanī-pāśa-hṛdaya-stha-vāma-kara). A white serpent adorns his body like the sacrificial cord (sita-sarpa-yajñopavīta); and tiger-skin covers his body (vyāghraha-charma-vasana). On his head is a crown studded with jewels (ratna-mauli), and on his body various ornaments of jewels (nānā-ratna-virachitābharaṇa).

He is in a standing posture, with his left foot firmly planted on the ground and the right leg slightly raised(bhūmi-lagna-vāma-charaṇa; īshad unnata-dakshiṇa-charaṇa). (cf. B. Bhattacharya, op.cit. p. 154-155).

CHAṆḌĀ

One of the eight personified powers (ashṭa-śakti) of Durgā, white in body-colour (śukla-varṇā), and sixteen-armed. The weapons carried in the hands are the same as those carried by Chaṇḍa-nāyikā (see CHAṆḌA-NĀYIKĀ).

Chaṇḍā (or Prachaṇḍā) is the name given in the Śvetāmbara accounts to the yākshiṇī (known as Gāndhārī to the Digambaras) of the twelfth tīrthaṅkāra, Vāsupūjya. She is dark in complexion (śyāmā) and rides upon a horse (turagāsanā) or upon a crocodile(in the Digambara version). She is four-armed, her right normal hand assuming the gesture of boon-bestowal (varada) and the corresponding left hand holding a fresh flower (prasūna), while her upper hand on the right side carries the weapon known as śakti, and corresponding hand to the left holds a mace (gadā) (cf. *Āchāra-dinakara*).

CHAṆḌĀLĪ

Included in the Gaurī group of eight goddesses (see GAURĪ) who sorround the god Vajra-ḍāka in the Vajrayāna pantheon, she is blue in body-colour (nīla) and two-armed, carrying a bowl of fire in her right hand (vahni-kuṇḍa-bhṛt), the left hand assuming the gesture of warning (cf. B. Bhattacharya, op.cit. p. 312)

CHAṆḌIKĀ

One of the familiar names of Durgā (see also CHAṆḌĪ), she is one of the eight personified powers (aśhṭa-śakti) of Durgā. She is described as white com-

(CHAṆḌIKA)
(Tibetan Xylograph)

plexioned(śveta-varṇā), benevolent of aspect (śiva-rūpā)' three-eyed (tryakshā), and mounted on a lion (simha-gā). She is six-armed, and she carries in her hands on the right side the gesture of boon-bestowal (varada), chopper (kartrikā), and spear (śūla),and in her hands to the left, the gesture of protection (abhaya), bowl (pātra) and noose (pāśa). She wears on her head matted braids of hair (jaṭilā) *(Śrī-tatttva-nidhi)*.

She is celebrated as terrible in her prowess and valour (chaṇḍa-vikramā), and as wearing numerous multi-coloured garlands (chitra-vichitra-mālya-bhūshitā; cf. *Mārkaṇḍeya-purāṇa*, 92,29 and *Devī-bhāgavata*, 12, 6, 47), She is the form of the goddess that killed the demons Chaṇḍa and Muṇḍa. Some texts (like *Vishṇu-dharmottara-purāṇa,)* provide her with twenty arms holding several weapons, and prescribe that she must be shown with corpse as her mount (śavārūḍhā). According to *Rūpa-maṇḍana* (5,40-42) she is fierce-looking (krūra-rūpā),dark in complexion (kṛshṇā), with hair of tawny red colour (piṅga-keśā), and belly emaciated (kṛśodarī). She dons tiger-skin and wears serpents as ornaments (vyāghra-charma-parīdhānā bhujaṅgābharaṇānvitā). Hanging from her neck is a garland of severed skulls (kapāla-mālinī), and she strikes terror in the hearts of beholders (bhayāvahā). She has sixteen arms and rides on a corpse (śavārūḍhā).

She is in some texts counted as one of the nine forms of Durgā (nava-durgā). (see CHAṆḌĪ).

CHAṆḌĪ

The well-known name of Durgā, whose exploits are described in detail in the *'Devī-māhātmya'* section of *Mārkaṇḍeya-purāṇa* (and hence the text also is known as *Chaṇḍī*, short for *Chaṇḍī-pāṭha*). Of the three aspects of the goddess described in this book, the second one (viz. rājasī, in Madhyama-charita) is called Chaṇḍī (see DURGĀ), according to *Kātyāyanī-tantra.*

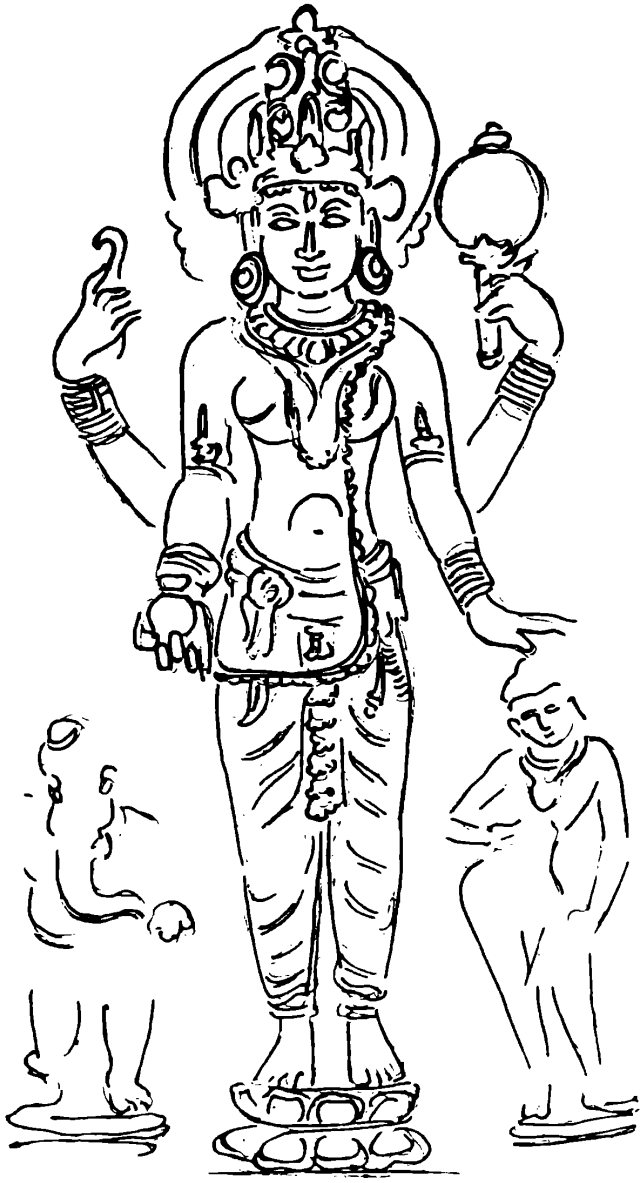
She is visualized in this tantra as having white face (śvetānanā), blue shoulders (nīla-bhujā), extremely white breasts (su-śveta-stana-maṇḍalā), a red torso (rakta-madhyā), and red body (rakta-dehā). She is thousand-armed in battle (sahasra-bhujā raṇe) but eighteen-armed otherwise. She carries in her hands (when eighteen-armed) rosary (aksha), ploughshare (muśala), arrow (bāṇa), sword (asi), vajra (kuliśa), mace (gadā), discus (chakra), trident (tri-śūla), battle-axe (paraśu) conch (śaṁkha), bell (ghaṇṭā), noose (pāśa), weapon called šakti, cudgel (daṇḍa), shield (charma), bow (chāpa),bowl of liquor (pāna-pātra) and sacred water-vessel (kamaṇḍalu).

In other texts, she is described as golden-coloured, young, and three-eyed, having large breasts and twenty-hands, carrying in her hands on the right side trident (triśūla), sword (khaḍga), śakti, discus (chakra), noose (pāśa), mallet (mudgara), gesture of protection (abhaya), hand-drum (ḍamaru), another śakti, and arrow (bāṇa), and in her hands on the left side serpent (nāga-pāśa), shield (kheṭa), battle-axe (kuṭhāra), goad (aṁkuśa), bow (dhanus), bell (ghaṇṭā), vajra, mace (gadā), banner (dhvaja), severed head (śiras), skull-cup (kapāla).

Śrī-tattva-nidhi counts Chaṇḍī as the third of the nine forms of Durgā, and describes her as fierce of countenance and as riding on the sacred eagle (Garuḍa).

(CHAṆḌI)
(old Mysore drawing)

The temple dedicated to Chaṇḍī is prescribed to be guarded by eight male attendants (ashṭa-pratīhāra), each of them four-armed. At the eastern entrance, to the right stands Vetāla, having hands carrying (in the pradakshiṇā order) beginning with the normal right hand the gesture of warning (tarjanī), magical weapon known as khaṭvāṅga, hand-drum (ḍamaru) and cudgel (daṇḍa); and to the left Karaṭa carrying hand-drum cudgel, sword and khaṭvāṅga. At the southern entrance, to the right stands Piṅgalāksha (gesture of protection, sword, mace and cudgel), and to the left stands Bhṛkuṭa (mace, cudgel, khaṭvāṅga and gesture of protection). At the western entrance, to the right stands Dhūmraka (gesture of warning, vajra, goad and cudgel), and to the left Kukkuṭa (cudgel, goad, vajra and gesture of warning). At the northern entrance, to the right stands Raktāksha (gesture of warning, trident, khaṭvāṅga and cudgel) and to the left Tri-lochana (or Sulochana) (khaṭvāṅga, cudgel, gesture of warning and trident).



(stone, Bengal)

CHAṆḌEŚA

Also called Chaṇḍa-nātha, Chaṇḍeśvara or Ādi-dāsa-chaṇḍeśa, he is a great devotee of Śiva, and regarded as

(bronze, Salem)

the commander of Śiva's troops (gaṇa). His images are invariably found in the temples dedicated to Śiva in South India. It is usual to have small, separate shrine or niche to house Chaṇḍeśa's icon within the temple-complex. Independent temples to this deity are uncommon, although some texts do recommend such temples to be built in the middle of the village or in any of the eight quarters (*Uttara-kāmika*, 65th paṭala).

It is customary for the devotees to visit Chaṇḍeśa's shrine, before leaving the temple precincts, and place on the head of Chaṇḍeśa a part of the flowers which they have received from the main shrine as prasāda. They also clap their hands in front of Chaṇḍeśa to report their visit to Śiva's temple. This is because Chaṇḍeśa is believed to receive the devotees and admit them to Śiva's presence.

He is the manager of Śiva's temple and the superintendent of functionaries on behalf of Śiva (Śivājñādhāraka). He carries in himself an aspect of Śiva (Rudrāṁśa).

It is related that he was originally a brāhmaṇa, named Vichāra-śarmā, son of Yajña-datta of Kāśyapa-gotra, from Seynalūr on the banks of Maṇṇi river in the Chola country (presentday Tamiḷ Nāḍu). As a boy, he saw a cow being ill-treated, and undertook to tend all the cows in his village. Since then, the cows yielded more milk and were healthier. And the boy, who was pious by nature, made liṅgas out of sand and worshipped them, while he looked after the cows. Some of the cows emptied their udders of milk over the liṅgas he had made, and thus helped the boy in his worship. When it was reported to the boy's father that the boy was neglecting his duty and wasting milk over sand-mounds, the father rushed in anger to where the sand-liṅgas were and kicked them, berating the boy who was sitting there lost in contemplation. When the boy opened his eyes and saw a leg reducing the liṅgas to dust, he cut off, with an axe that was lying nearby, the leg that dared to desecrate the sacred emblem of Śiva. Śiva, pleased with the boy's fervent devotion, and impressed by his violent temper that made him cut off his own father's leg, decorated the boy's head with a garland that he himself was wearing and appointed him the commander of his troops (see CHAṆḌEŚĀNUGRHA-MŪRTI).

Texts like *Uttara-kāmikāgama* (65th paṭala) suggest a variety of iconographic forms for Chaṇḍeśa. In one of the forms, he is seated in lotus posture (baddha-padmāsana), having four faces, twelve eyes and four arms. He carries in his right hands rosary (aksha-mālā) and trident (triśūla), and in his left hands stone-mason's chisel (ṭaṅka) and sacred water-pot (kamaṇḍalu). He is fierce-looking (durdarśa-bhīshaṇa), and black like collyrium in body-colour (karāla-kajjalābhāsa). He appears to emit wild fire from his mouth (mukhodgīrṇa-mahānala). He has serpent as the sacrificial cord; and he wears matted hair like a crown with crescent moon tucked in.

In another form, his body-colour is conch-like (śaṁkha-varṇa). He has a single head, but three eyes, and four arms, carrying the bow called Pināka and arrow called Amogha in his upper hands, the normal hands assuming the postures of boon-bestowal and protection. He wears the crown made up of braids of matted hair, decorated with crescent moon. The elephant-hide forms his garment (kṛtti-vāsa).

The third form mentioned in the text has only two arms, the hands being folded in supplication (añjali-puṭa), or the left hand placed on the left thigh and the right hand

(bronze)

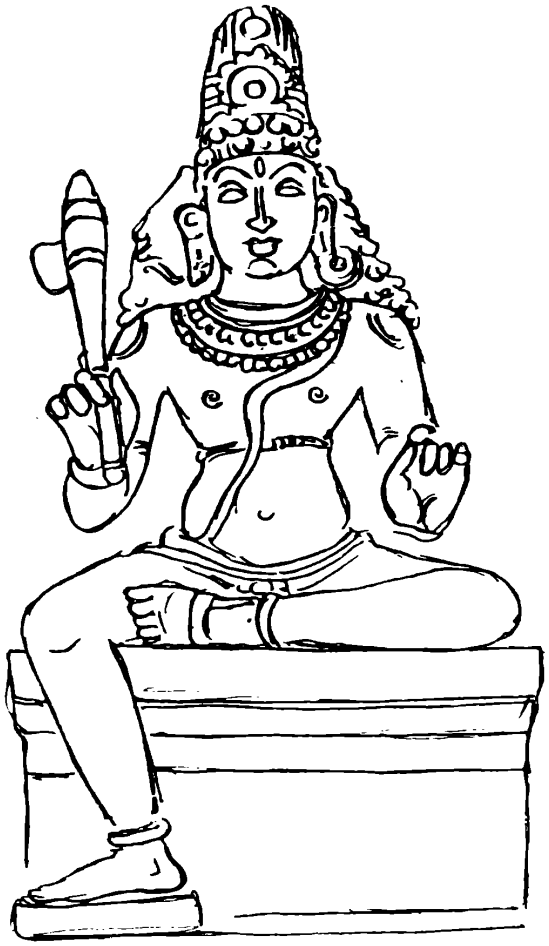
holding the stone-mason's chisel (ṭaṅka). The body-colour is shining black like collyrium (añjana-prabha), and he wears white clothes (śukla-vastra); he has three eyes (tryaksha). He may be standing, or seated (with the right leg stretched down and the left resting on the seat).

In still another form, he is four-armed, carrying in his hands the stone-mason's chisel (ṭaṅka), noose (pāśa), lance (śūla) and the gesture of protection (abhaya). He may be represented also with his consort, named Dharma-nīti, two-armed, well-bedecked and carrying a blue lotus (nīlotpala) in one of the hands. Both of them are dark in complexion.

Suprabhedāgama (47th paṭala) prescribes that Chaṇḍeśa, when installed in a subsidiary shrine within the temple of Śiva, must face the southern direction; and his shrine must be located in the north-eastern corner of the first enclosure. According to *Kāranāgama*, he must be

adorned with all ornaments, but terrible looking (bhīma). He must be clad in white garments;and the crown of matted hair must be shown on his head. He must be four-armed, carrying in his normal hands noose(pāśa) and boon-bestowal and in his upper hands noose (pāśa) and battle-axe (parašu). Alternately, he may be two-armed, carrying the stone-mason's chisel (ṭaṅka) in one hand, the other hand assuming the gesture of boon-bestowal.

A variety of Chaṇḍeśa known as Tejaśchaṇḍa is red-



(stone, Arumbavur temple)

complexioned (rakta) and fierce-faced (karālāsya) with terrible tusks (daṁshṭrā-karāla). He has matted hair on his head (jaṭila) and wears red garments (rakta-vāsa). He is two-armed, carrying the gesture of protection and lotus in the hands (abjābhaya-kara-dvaya).

More popular is the form known as Ādi-chaṇḍeśvara. His body is lustrous like gold (pītābha); he is three-eyed (guṇalochana), and wears on his head crescent-moon. His ears are adorned by brilliant ear-rings (divyat-kuṇḍala-maṇḍitānana). He sits with the left leg in the lotus posture (vāmas tu padmāsanam) and the right leg dangling down (savye lamba-pādam). He has four hands, the normal right hand carrying a battle-axe (parašu), the upper left hand holding a bell (ghaṇṭā) and the normal left hand carrying a trident (triśula).

(Śembakeśvarar temple, Parameśvaramaṅgalam)

The variety of Chaṇḍeśa usually found in the Śiva temples is known as Śiva-chaṇḍa; and he is shown as two-armed, the hands folded in supplication to Śiva (śivāñjali-kṛta), and as engaged in unbroken contemplation on Śiva (Śivadhyāna-parāyaṇa). He is visited by the devotees who gather at Śiva's shrine, because he is said to grant the

benefit of worshipping Śiva (Śivārchā-phala-dātā).

There is also a tradition that each of the four great time-divisions (yuga) has a characteristic form of Chaṇḍeśa. In the first of the divisions (viz. Kṛta-yuga), he is fierce and angry in aspect, with sixteen arms; and he rides on an elephant (gaja-vāhana). He is called Prachaṇḍa in this form. In the next yuga (viz. Tretā), he has a smiling countenance, and has eight arms. His braids of hair are spread out (vikīrṇa-jaṭā). He is known as Chaṇḍa. In Dvāpara-yuga, he has four arms, carrying trident (triśūla),stone-mason's chisel (ṭaṅka), noose (pāśa) and goad (aṅkuśa). He rides on a lion, and has a terrible face with tusks in his mouth. His braids of hair are like a halo round his head (jaṭā-maṇḍala). In the final age (viz. Kali-yuga) he is two-armed, carrying the usual stone mason's chisel (or a battle-axe) in his right hand, the left hand being in the posture of boon-bestowal. He is tranquil in mood, and he rides on a bull (vṛsha-vāhana); or he stands erect (sama-bhaṅga).

The images of Chaṇḍeśa are required to be made in the madhyama or adhama measure of daśa-tāla (see TĀLA-MĀNA).

CHAṆḌEŚĀNUGRAHA-MŪRTI

One of the sportive forms (līlā-mūrti) of Śiva, representing the god in the act of bestowing his grace (anugraha) on Chaṇḍeśa (see CHAṆḌEŚA). Pleased with the zealous, violent and singleminded devotion, Śiva named him Chaṇḍa-nātha (Chaṇḍeśa), and honoured him by tying round his head a garland of flowers in the presence of Pārvatī and all the attendant deities. This sequence is shown in several sculptured panels in South Indian temples.

According to some texts (like *Aṁśumadbheda*, 75th paṭala, *Uttara-kāmika*, 55th paṭala, and *Sakalādhikara*, chap. 18), this is a variant of the Umā-sahita-Chandraśekhara form (see UMĀ-SAHITA and CHANDRAŚEKHARA-MŪRTI), while others (like *Kāśyapa-śilpa*, 76th paṭala) regard it as a variant of Somāskanda form (see SOMĀSKANDA-MŪRTI). Śiva is seated in 'sukhāsana', along with Pārvatī on the same pedestal; and Chaṇḍeśa stands or sits at a lower level, either to the right or to the left of Śiva (vāme dakshiṇe vā pi, *Uttara-kāmika*) or in front of Śiva (devasya purobhāgam) Chaṇḍesa is prescribed to be equal to Śiva's arm-length (devasya bāhu-mātreṇa Chaṇḍeśāyāmam, *Pūrva-kāraṇa*) or reach upto the knee, navel, breast or neck of Śiva.

Śiva is three-eyed and four-armed and wears on his head braided hair in the shape of a crown. In his upper hands he holds the usual axe (paraśu) and antelope (mṛga). The right hand, according to *Uttara-kāmika* and *Sakalāgama*, assumes the posture of boon-bestowal, while the other hand is placed on Chaṇḍeśa's head (dakshiṇam varadam hastam, anyat Chaṇḍesamūrdhani). Alternately, Śiva is in the act of winding a garland of flowers round Chaṇḍeśa's head with his two normal hands, the left one in the posture of boon-bestowal holding one end of the garland and the right one assuming the kaṭaka posture (mālāgram varadā kaṭakenetareṇa, devas śirasi Chaṇḍasya mālayā pariveshṭayet, *Aṁsumadbheda*).

(stone, Gangaikoṇḍachozhapuram)

Chaṇḍeśa, who is prescribed to be made in the adhama variety of daśa-tāla, has a body of golden colour (svarṇa-varṇa), and is bedecked with all ornaments. He must be standing or sitting, joining his palms in supplication and devotion (bhakti-samyutah kṛtāñjali-puṭah). Śiva's head is slightly inclined towards him.

Pārvatī, dark in complexion (śyāmābhā), is seated to the left of Śiva, looking at Chaṇḍeśa.

CHAṆḌEŚVARA

A form of Śiva distinguished by reddish complexion (raktatanu) and three eyes (trinetra).

CHAṆḌEŚVARĪ

An attendant divinity of Mahākāla, a popular god of the Vajrayāna pantheon. When Mahākāla is conceived as eight-headed and sixteen-armed (see MAHĀ-KĀLA), he is surrounded by numerous goddesses. At the north-western corner is Chaṇḍesvarī, who is yellow in body-colour and two-armed, carrying a sheaf of grass and an antelope in her hands. She stands in the ālīḍha posture (see ĀLĪḌHA), upon a corpse. She is a tāntric divinity who is invoked in rites releating to black magic.

CHATURĀNANA

Name of Brahmā, who is four-faced (see BRAHMA).

CHATURBHUJA

Although any god with four arms can be called by this name, the expression is especially associated with Vishṇu (see VISHṆU).

CHATURBHUJĀNNAPŪRṆĀ

A form of the mother-goddess in her role as the bestower of food to all living beings (see ANNA-PŪRṆĀ). This form is distinguished by the four arms of the goddess (while other forms of Annapūrṇa are only two-armed) and is described in *Kāraṇāgama*.

The goddess has the body-complexion of red lead (sindūrābhā) and is three-eyed. On her head shines the nectar-like crescent moon (amṛta-śasi-kalā). She moves in the sky (khecharī), and wears red garments (rakta-vastrā). She is attractive with the first flush of youthfulness (abhinava-nava-vilasad-yauvanārambha-ramyā), and has large and high breasts (pīnottuṅga-stanāḍhyā). She is adorned with various ornaments, and her eyes are like lotus-flowers. In her two upper hands, she carries noose (pāśa) and elephant-goad (aṅkuśa), and her two normal hands assume the postures of protection and boon-bestowal (abhaya-vara-karā).

CHATURMUKHA

The four-faced Brahmā (see BRAHMĀ) is also four-armed, carrying sacred water-pot (kamaṇḍalu) in the normal left hand, and rosary (aksha) in the corresponding right hand. The upper right hand holds the sacrificial ladle (sruva) and the corresponding left carries the scripture (pustaka).

His body-colour is rosy red like the tips of the lotus petals (padma-patra-dalāgrābha). He is seated in the lotus posture on a lotus (aṁbujāsana āsīna), and his eyes are closed in contemplation (dhyāna-sammīlitekshaṇa). On his head is the crown made of his matted hair, and on his body are the sacrificial cord and an upper cloth (yajña-sūtrottarīyam cha).

In the Jaina pantheon, Chaturmukha or Brahmā is the yaksha of the tenth tīrthaṅkara, Śītala-nātha. He is four-faced, three-eyed (tryaksha), white in body-colour (śveta-varṇa) and eight-armed. His hands on the right side carry the gesture of protection (abhaya), sword (khaḍga), axe (paraśu) and arrow (bāṇa) (according to Digaṁbara accounts), or citrus fruit (mātuluṅga), mallet (mudgara), noose (pāśa) and gesture of protection (according to Śvetāṁbara accounts), and the hands on the left side carry bow (dhanus), cudgel (daṇḍa), shield (kheṭa) and vajra (Digaṁbara), or mangoose (nakula), mace (gadā), goad (aṅkuśa) and rosary (aksha-sūtra) (Śvetāṁbara).

There is another Chaturmukha who is the yaksha of the thirteenth tīrthaṅkara, Vimala-nātha (in the Digaṁbara account). The Śvetāṁbaras know the yaksha of this tīrthaṅkara as Shaṇmukha, and he accords more with Kārtikeya (see KĀRTIKEYA). The Digambara description of the yaksha is that he is four-faced and green in body-complexion, and has twelve arms (and rides on a peacock) (agreeing with the Shaṇmukha details of the Śvetāṁbaras).

In the Digaṁbara version, he carries axes (paraśu) in six of his hands, and sword (khaḍga), rosary (aksha-sūtra), shield (kheṭa), and cudgel (daṇḍa), and the gestures of boon-bestowal and protection. (For the Śvetāṁbara description, see SHAṆMUKHA).

CHATUR-MŪRTI

The four primordial forms of Vishṇu (see VISHṆU) extolled in the Pāñcharātra texts as significant and emanatory aspects of Vishṇu (Vyūha). The philosophical context of these forms consists of the six divine qualities (shaḍ-guṇa): knowledge (jñāna), lordship (aiśvarya), potency (śakti), energy (bala), valour (vīrya) and splendour

from Kashmir, now in Berlin Museum,

(tejas). The six qualities are grouped into three sets: the first set comprising the first three qualities, the second set the remaining three qualities, and the third set formed of three pairs, knowledge and energy, lordship and valour, potency and splendour. All the six qualities are manifest in the first of the four forms, known as Vāsudeva. The three pairs of qualities making the third set are manifest in three other forms respectively known as Saṅkarshaṇa, Pradyumna and Aniruddha.

The Pāñcharātra texts declare that the four forms are in fact four aspects of the same Godhead, and suggest a sequence in the four emanatory forms in the context of creation: first Vāsudeva, then Saṅkarshaṇa, followed by Pradyumna and finally Aniruddha (cf. *Nāradīya-saṁhitā*, I,33 cf). Piercing the dense darkness that existed prior to creation, from Vishṇu emanated Vāsudeva, white in body-colour and complete in all the four aspects (kalā). He had four arms, representing the four dimensions of the created universe: emergance (sṛshṭi), maintenance (sthiti), dissolution (saṁhāra) and emancipation (mukti). From Vāsudeva's own body, another body was dragged out (ākṛshya tu svakād dehāt), viz. Saṅkarshaṇa. Red in body-colour, he too was complete in all the four aspects (chatushkalā). Based on Vāsudeva, he performed severe penance and produced Pradyumna, the third emanatory form. He was the universal soul (viśvātmā), and was four-armed, carrying conch, discus, mace and lotus, symbolizing the four dimensions of the created universe (see CHATURVIṀŚATI-MŪRTI). Pradyumna in turn contemplated and produced from half of his own body (dehārdhāt) Aniruddha, the lord of the universe and master of yogins.

All four of these forms are indeed one with Vāsudeva (Vasudevātmaka). And they were ritualistically named Paramahaṁsa (or Purusha), Vyoma (or Satya), Nāda (or Achyuta), and Hamsa (or Nārāyaṇa), respectively. They were also said to represent the four great time-periods, viz. Kṛta- yuga, Tretā-yuga, Dvāpara-yuga and Kali-yuga respectively (*Nāradīya-saṁhitā*, I, 50-51). Their feminine counterparts were forms of Lakshmī: Śānti for Vāsudeva, Śrī for Saṅkarshaṇa, Sarasvatī for Pradyumna and Rati for Aniruddha (*ibid*, 52-55).

The ten incarnations (avatāra) of Vishṇu (see AVATĀRA) are accommodated within the four emanatory forms: Vāmana and Kṛshṇa are manifestations of the Vāsudeva form; Matsya, Kūrma, the two Rāmas (Jāmadagni and Dāśarathi) and Kalki of Saṅkarshaṇa; Buddha of Pradyumna; and Varāha and Nṛsiṁha of Aniruddha (*ibid*, I, 57-60).

The texts prescribe that icons of these four forms must be installed separately (chatasro mūrtayah pratishṭhāpya pṛthak pṛthak). and that they must assume four bodily postures: Vāsudeva, standing (sthānaka); Saṅkarṣhaṇa, seated (āsīna), Pradyumna, recumbent (śayana); and Aniruddha, in the moving posture (yānakarmāṇi).

(1) Vāsudeva may be represented either as two-armed or as four-armed. This primal divine form (ādyam bhagavad-rūpam) is white in complexion like snow. He is pacific in aspect (saumya-vaktra), and wears yellow silken garment (pīta-kauśeya-vasana), according to *Lakshmī-tantra* , or red garments, according to *Vishvaksena-samhitā* . It is more usual to show him as four-armed. His normal right hand assumes the gesture of protection (or holds a lotus), the corresponding left hand holds the conch (śaṁkha), the upper right hand carries the discus (chakra), and the corresponding left hand carries the mace (gadā) or a scripture (pustaka) (*Lakshmī-tantra* , 10, 29-30). *Vishṇu-dharmottara* (3, 85, 11-12) prescribes that the mace must be shown in a lady's form and the discus as a man. His chest is marked by the Śrī-vatsa gem.

When represented on the Vimāna (superstructure over the sanctum), he faces the western direction.

(2) Saṅkarshaṇa (also known as Bala-bhadra) is lustrous like the morning sun (bāla-sūrya-pratīkāśa, viz. pink), or white like snow (tushāra-nichayākāra), and wears

blue garments. He wears ear-ornament only for one ear (kuṇḍalaika-vibhūshita). He is four-armed and carries in his hands plough (lāṅgala) instead of discus, pestle (muśala) instead of mace (*Vishṇudharmottara*, op.cit.22 and cf. *Hayaśīrsha-saṁhitā*, 21, 5). Some texts substitute plough with arrow (astra) and pestle with sword (khaḍga).

When represented on the Vimāna, he faces the southern direction.

(3) Pradyumna is red in body-colour or dark-green like sprouts of grass (dūrvāṅkura-śyāma) (according to *Vishṇu-dharmottara*, op.cit.), and wears red silken garments (*Lakshmī-tantra*, 38. 56). He is distinquished by his crocodile-banner (makara-dhvaja). He may be two-armed or four-armed. When two-armed, he holds a bow and an arrow in his hands(*Hayaśīrsha-saṁhitā*), 21, 9), and when four-armed he holds discus (chakra) and bow (dhanu) in his right and left upper hands respectively, and his normal hands assume the gestures of boon-bestowal and protection (varadābhaya). Alternatively, he holds in his four hands conch, discus, mace (daṇḍa) and lotus. He may also hold sword (khaḍga) and spear (śūla) in his hands. *Vishṇu-dharmottara* prescribes that bow must be substituted for the usual discus, and arrow for the mace; and the other hands must hold plough and pestle (op.cit., 24-25).

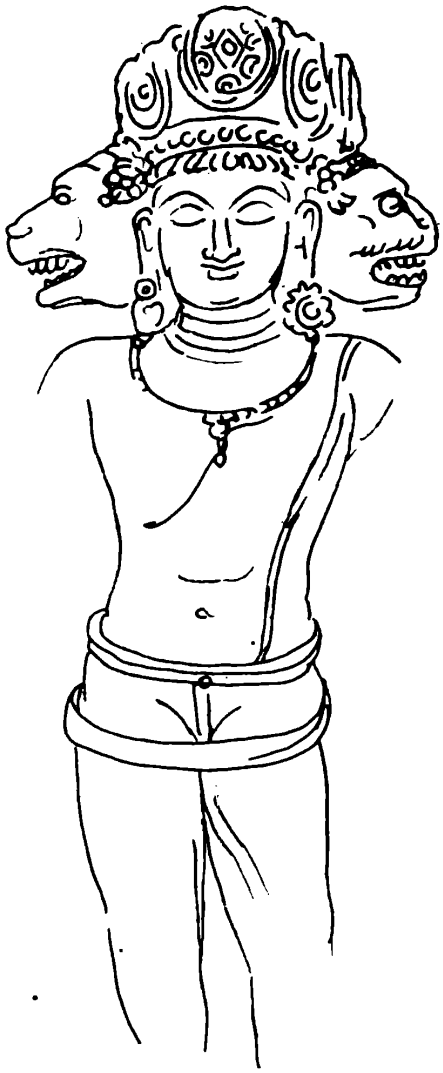
When represented on the Vimāna, he faces the western direction.

(4) Aniruddha is dark-blue like cloud in body-colour (nīla-jīmūta-saṅkāśa) and wears yellow garments. He is alternatively pink like lotus-petal in body-colour and he wears red garments (*Vishṇu-dharmottara* op.cit., 26). He is accompanied by his consorts, Śrīdevī and Bhūdevī. He is four-armed and carries in his hands the bow called Śārṅga, arrows, and the gestures of boon-bestowal and protection. According to *Vishvaksena-saṁhitā* (11, 25-26), however, he carries in his upper hands conch (left) and discus (right), and in his normal hands the mace (left) and gesture of protection (abhaya). *Vishṇu-dharmottara* suggests that he must have shield (charma) instead of discus, and sword (asi) instead of mace (op.cit., 26).

This form may also be represented as recumbent upon Śesha (anantopari śāyinam), with Śrī-devī to his right and Pushṭi-devī to his left. In this posture, he may be two-armed or four-armed.

When represented on the Vimana, he faces the northern direction.

In the Āgama-siddhānta faction of the Pāñcharātra adherents, importance is given to the worship of all these



(from Kashmir)

four forms of Vishṇu (chatur-mūrti-pradhāna). In the sanctum of the temples belonging to this faction, all the four forms are iconographically represented in identical shape, and on the same pedestal. They are only two-armed, and they carry no weapons; the arms must hang down at the sides. They are all regarded as white in complexion, and wear white garments. Worship is accorded equally to all of them. And the usual sequences of food-offering (bali-dāna), daily procession (nityotsava), rites of sanctification (pavitrotsava) and ceremonial conducting to bed (śayanotsava) are omitted in the worship of these four forms. The deities are not accompanied by their consorts.

In the northern parts of the country, there is a representation of Vishṇu, which was very popular in the medieval times. Known as Chatur-mūrti or Vaikuṇṭha,

this is a composite icon of the four emanatory forms. *Vishṇu-dharmottara* (3, 47, 8-18) contains an elaborate account of the symbolism involved. The image has four faces (symbolizing the four guṇas, bala, jñana, aiśvarya and śakti, and the forms representing them, Vāsudeva, Saṅkarshaṇa, Pradyumna and Aniruddha respectively), and eight arms (symbolizing the eight directions). Each face has two arms (dvau dvau bhujau prati-vaktram): Vāsudeva is known by the hands carrying discus and mace (chakra-gadā, representing purusha and prakṛti, sun and moon); Saṅkarshaṇa by the hands that carry pestle (muśala, representing death or mṛtyu) and plough (representing time or kāla); Pradyumna by the hands that hold bow (chāpa, representing Sāṁkhya) and arrow (bāṇa, representing Yoga); and Aniruddha by the hands that carry shield (charma, standing for the veil of ignorance that brings forth the world, 'ajñānāvarṇam jagatsṛshṭi-prayojanam') and sword (khaḍga, standing for renunciation or vairāgya that cuts asunder the veil of ignorance and its bondage).

(from Kashmir, now in Berlin Museum)

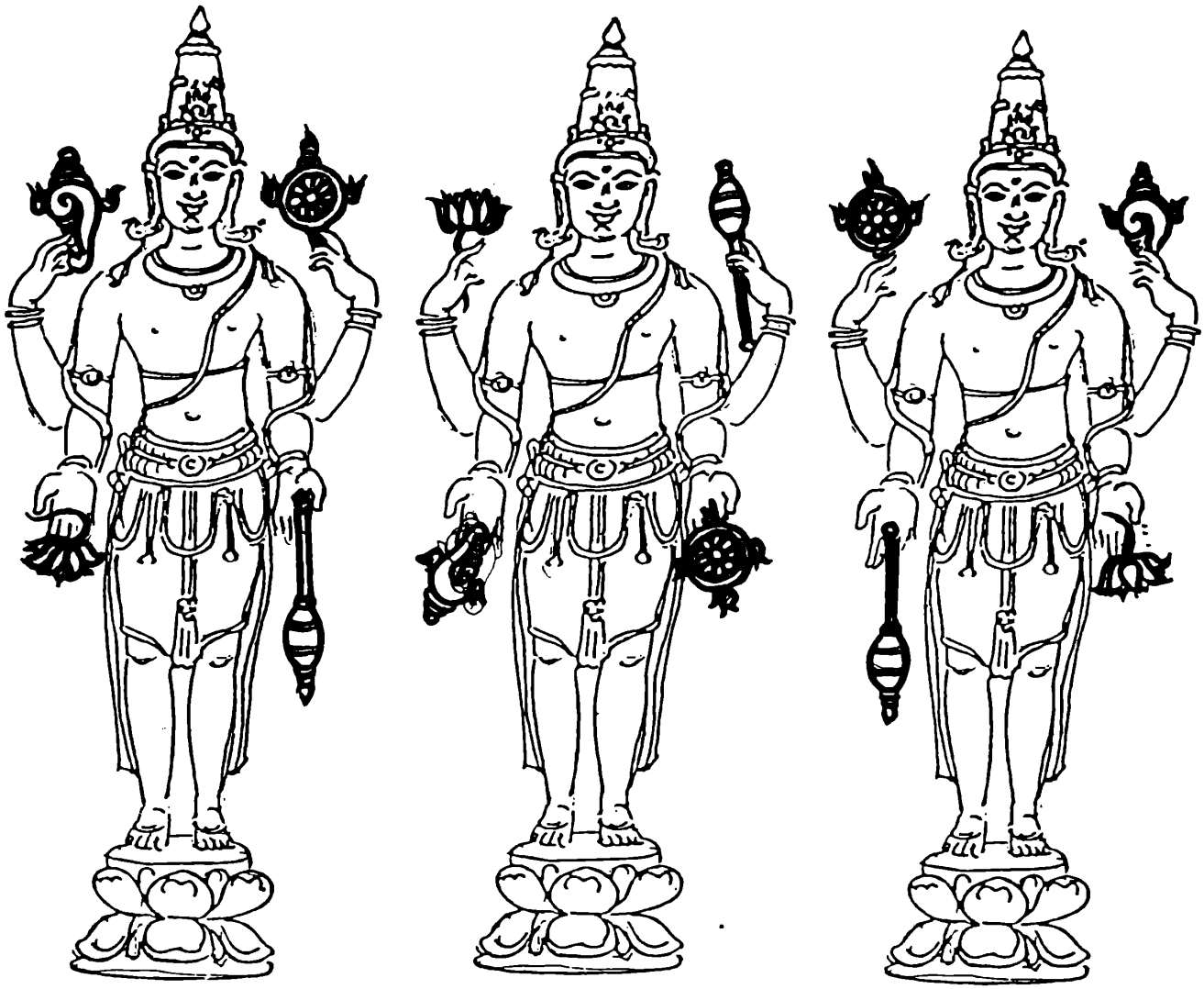
The same text prescribes (3, 44, 9-13) that the image of Chaturmūrti must be made as mounted on Garuḍa, as bedecked with all ornaments, with the Kaustubha gem adorning the chest, and as wearing splendid yellow garments. He must have four faces, and arms twice that number(eight). The face that is turned to the viewer (viz. front, or the face that is to the east) is a human one, pacific in nature (saumya); this represents the Vāsudeva from and among the guṇas, bala. The face to the right (viz. on the southern side) is that of Narasiṁha, representing Saṅkarshaṇa and jñāna. The face to the left (viz. on the northern side) is that of a boar (Varāha), representing Pradyumna and aiśvarya. The face to the back (viz. on the western side)is terrific (Kapila, i.e. raudra), representing Aniruddha and śakti.

Jayākhya-saṁhitā (6th paṭala, 71-76), calls this form Vaikuṇṭha, the creator and lord of the universe (jagat-srashṭāram īśvaram), and describes it as four-faced but four-armed (unlike *Vishṇu-dharmottara* which prescribes eight arms for this form). The face in front is that of Vaikuṇṭha (probably identical with Vāsudeva), and the other three faces are as mentioned above. *Rūpa-maṇḍana*(3,52-54),which text also knows this form as Vaikuṇṭha, gives it four faces and eight arms. The face in front is that of a human being (agratah purushākāram); the face to the right is that of Narasiṁha; the face at the back is that of a woman (aparam strī-mukhākāram) and the face to the left is that of Varāha. The eight arms carry mace, sword, arrow and discus on the right side, and conch, shield, bow and lotus on the left side.

When the face at the back is known as Kapila, it is made fierce-looking and tawny-red in colour (hence called kapila). It is identified with Agni. When the face is that of a woman it probably represents Prakṛti, even as the face in front represents Purusha. The other two faces probably suggest the two familiar incarnations (Narasiṁha and Varāha) (see VAIKUṆṬHA).

CHATURVIṀŚATI-MŪRTI

Twenty-four classical forms of Vishṇu (the names of which are daily recited by a large section of the Hindu population), which are distinguished from each other mainly by the arrangement of the four characteristic weapons of Vishṇu, viz. conch (śaṁkha), discus (chakra), mace (gadā) and lotus (padma) (cf. *Abhilashitārtha-chintāmaṇi*, 3,726, 'āyudhānām viparyāsāc chatursh-vapi cha bāhushu'). The four weapons symbolize the universal processes relevant to the divinity: lotus symbolizes creation (sṛshṭi-bījam tathā padmam), discus preservation (chakram sthiti-nibandhanam), mace dissolution (gadā



KEŚAVA NĀRĀYAṆA MĀDHAVA

saṁhāra-bījam) and conch emancipation of the soul from bondage (śaṁkham mukti-nihandhanam) (*Parama-saṁhitā*, 3, 17; cf. also *Bṛhat-brahma-saṁhitā*, I, 12, 102-103).

According to the Pāñcharātra doctrine, each of the four vyūha or primary emanatory forms of Vishṇu (see CHATUR-MŪRTI) bring forth three other forms, which are regarded as vyūhāntara or secondary (and also emanatory): (1) From Vāsudeva emanate Keśava, Nārāyaṇa, and Mādhava; (2) from Saṅkarsahaṇa emanate Govinda, Vishṇu and Madhusūdana; (3) from Pradyumna emanate Trivikrama, Vāmana and Śrīdhara; and (4) from Aniruddha emanate Hrshīkeśa, Padmanābha and Dāmodara. The twelve secondary emanations are together called 'mūrtyantara' or 'dvādaśa-murti'.

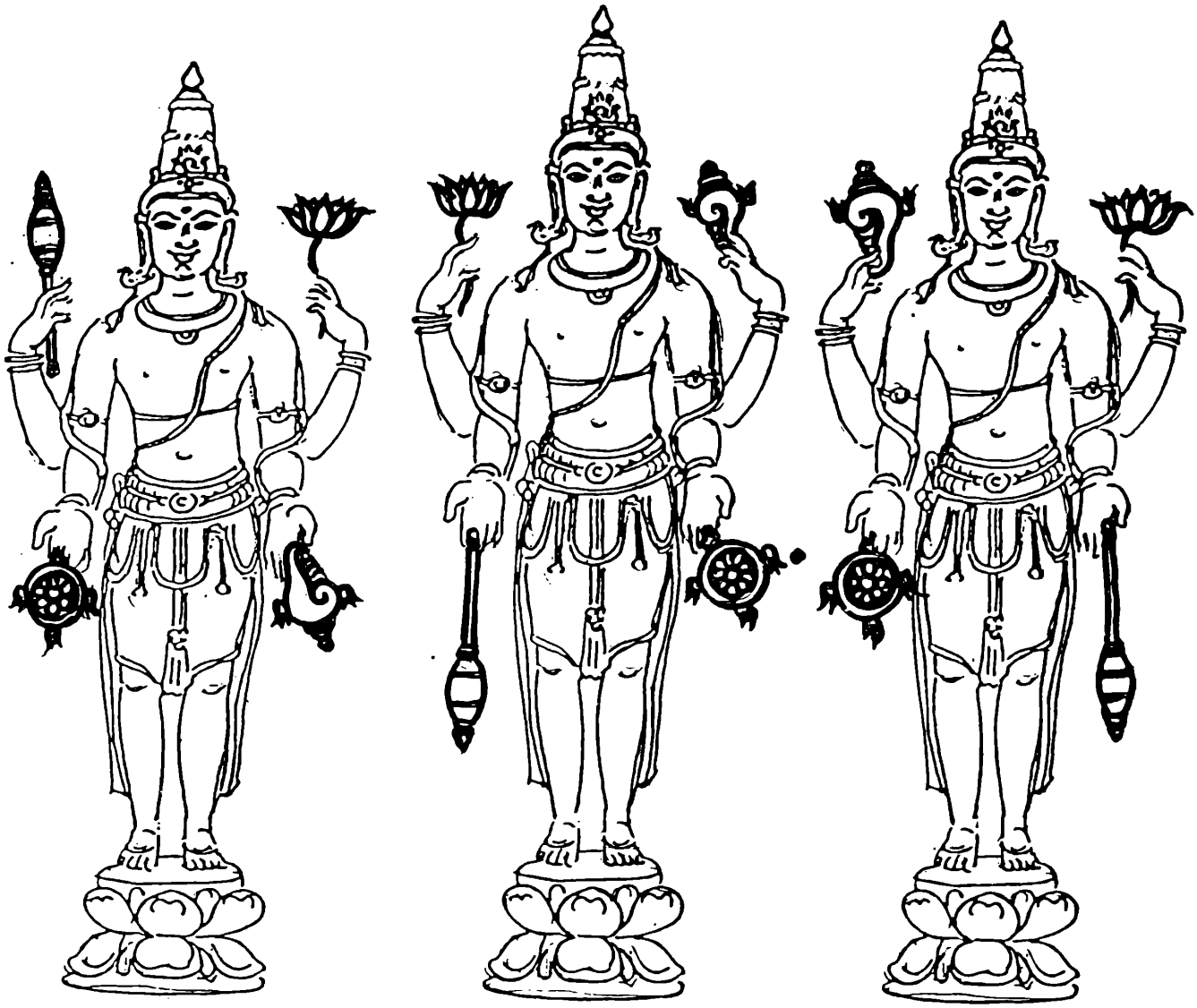
From these twelve secondary forms are projected eight other forms, which are further manifestations of the four primary vyūha-mūrtis: Purushottama, Adhokshaja, Nārasiṁha, Achyuta, Janārdana, Upendra, Hari and Kṛshṇa. Thus, the four primary 'vyūha' forms, the twelve 'mūrtyantara' forms, and the eight further emanatory forms together constitute the twenty-four forms

known as Chaturvimśati-mūrti.

It is believed that each of the letters of the celebrated Gāyatri hymn (consisting of twenty-four letters) is represented by one of the twenty-four forms of Vishṇu. And while performing the daily ritual of sandhyā, it is customary to recite the names of these twenty-four forms and consecrate the twenty-four spots in the body (cf. *Tantra-sāra*, 1,43,44).

While the adherents of the *Tantra-sāra* tradition hold that the basic forms of all the twenty-four deities are identical but for the order of weapons held in their hands (mūla-rūpa-savarṇakāh), and that all of them must be contemplated upon as possessed of the colour of the ruddy dawn, several Pāñcharātra texts describe the forms as varying in body-colour and in the colour of the garments worn, besides in the order of the weapons held. There are slight variations in the details furnished by the texts which deal with the twenty-four forms, like *(Padma-purāṇa* (Pātaḷa-khaṇḍa), *Skand-purāṇa* (Kāī khaṇḍa), *Agni-purāṇa*, *Nārada-pāñcharātra*, *Bṛhat-brahma-saṁhitā*, *Rūpa-maṇḍana*, *Tantra-sāra* and *Nirṇaya-sindhu*. But the account that follo0ws is what is generally accepted.

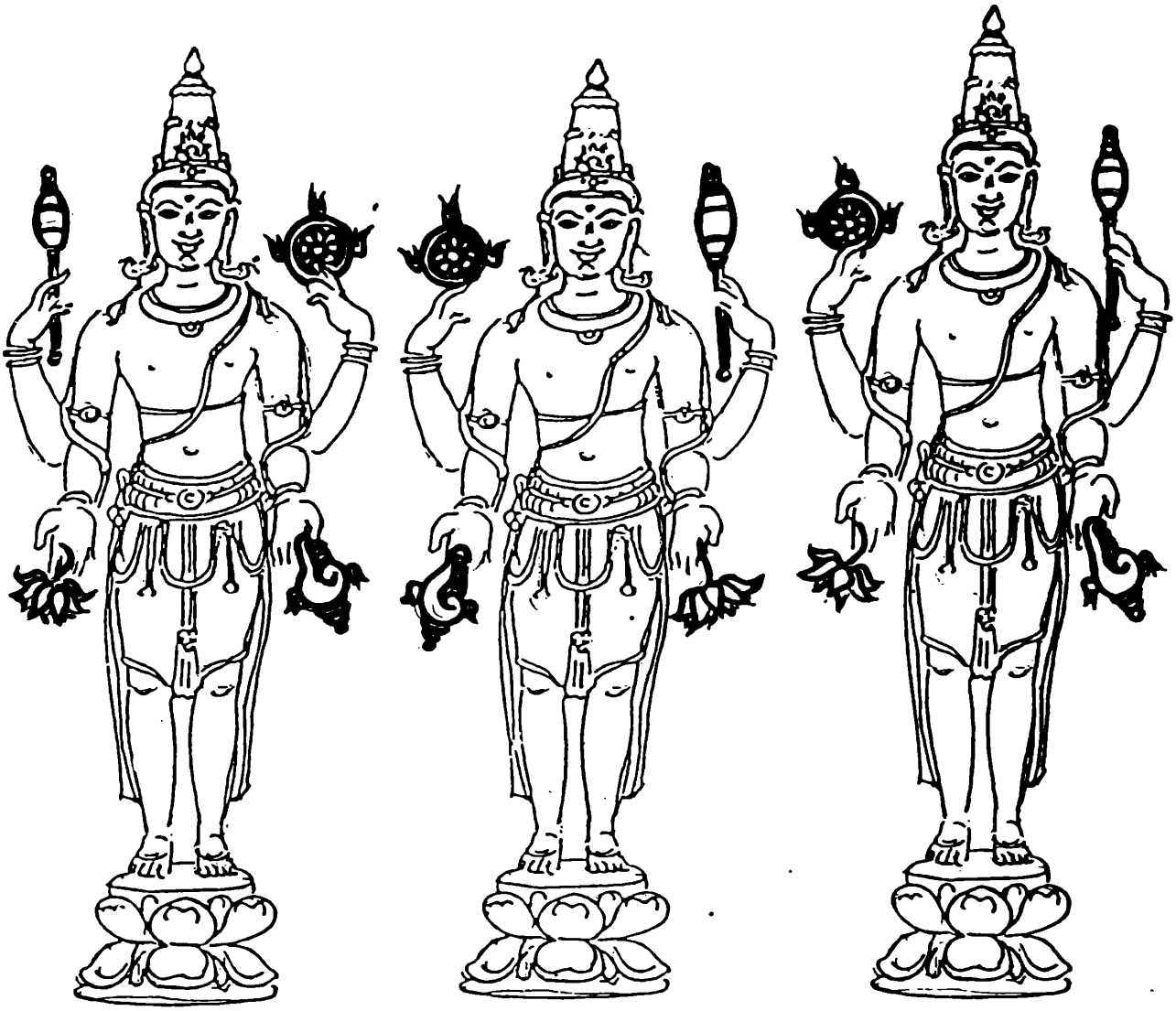
The order of the twenty-four forms given here is



GOVINDA

VISHṆU

MADHUSŪDANA



TRIVKRAMA VĀMANA ŚRĪDHARA

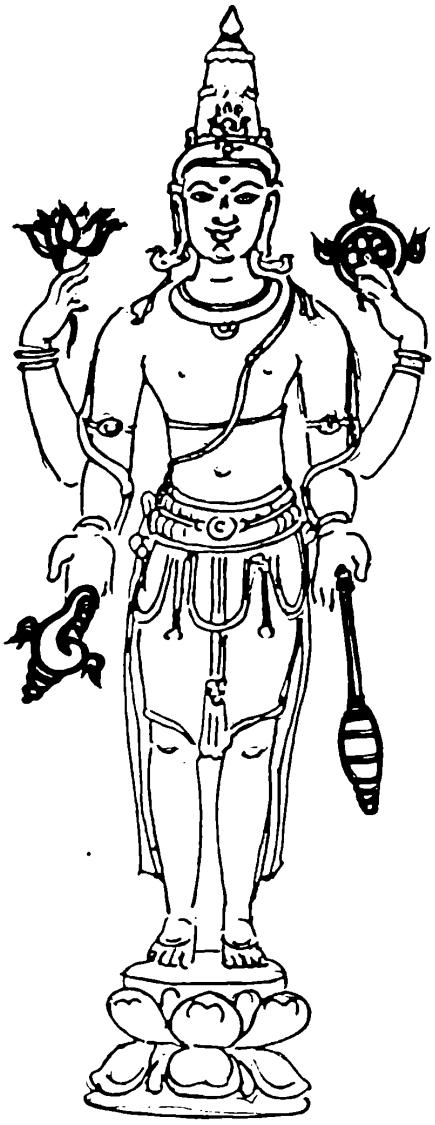
also what is in vogue in the country. But this appears to be based on the *Agni-purāṇa* account. The earlier practice, however, seems to have been different, and more orderly in its enumeration. *Skānda-purāṇa* and, following it, *Tantra-sāra* take conch (śaṁkha) as the principal weapon (for it symbolizes emancipation, which is the goal of all worship) and which is the first among the four weapons in the customary listing, ('śaṁkha-chakra-gadā-padma') and make four groups: śaṁkha in the upper right hand, śaṁkha in the upper left hand, śaṁkha in the lower left hand and śaṁkha in the lower right hand (in circumambulatory order, prādakshiṇya). In each of the four groups, six forms are accomodated, with varying orders of the other three weapons. The six orders are: krama (serial order, omitting śaṁkha, the remaining three chakra-gadā–padma); vyutkrama (reverse order, viz. padma-gadā-chakra); padmādi-krama (beginning with padma, viz. padma-chakra-gadā); gadādi-vyutkrama (reverse order beginning with gadā, viz. gadā-chakra-padma); ardha-krama (the first two in serial order, viz. śaṁkha-chakra, and the other two in reverse order, viz. gadā-padma, thus omitting śaṁkha, the order would

be chakra-gadā-padma); and sāntara (serial order from the middle, viz. gadā-padma-chakra). Six forms in each of the four groups would thus give twenty-four forms.

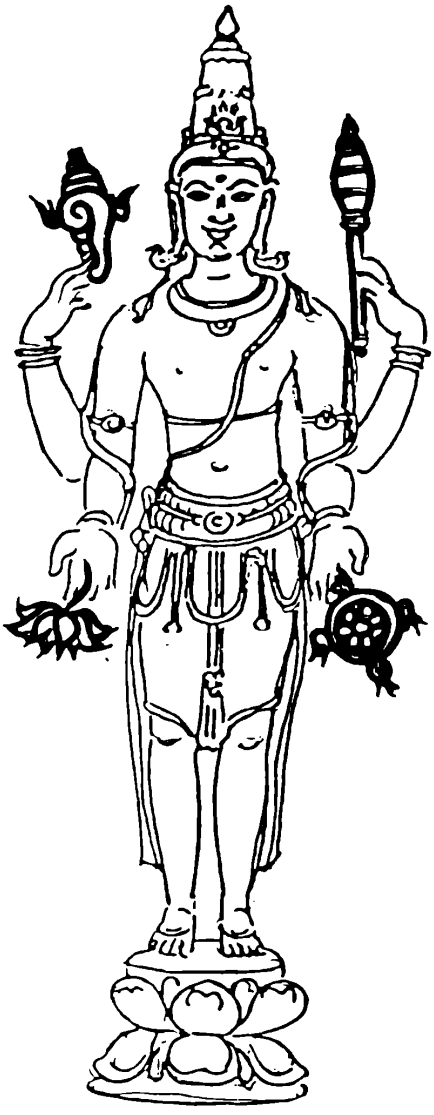
But the more usual order of the twenty-four forms is given below. All the forms are in a standing posture without bends (sama-sthānaka), pacific in countenance (saumya-vaktra), and four-armed (chatur-bhuja). They wear the characteristic emblems of Vishṇu like the tall crown (kirīṭa), garland of wild flowers (vana-mālā), the Kaustubha gem on the chest. The forms are bedecked with the usual ornaments (like wrist-lets, arm-lets, neck-laces, ear-pieces, and loin-chain) and wear yellow silken garments (pītāmbara). While the actual forms are solitary images, there is a textual association with their feminine counterparts, who are all so many forms of Lakshmī.

The names given to the forms appear to be arbitrary, for there is no correspondence between the meanings implied in the names and the peculiar nature of the forms. For instance, names like Trivikrama, Vāmana, Narasiṁha and Kṛshṇa have no suggestion whatever of the familiar iconographic representations of these forms of Vishṇu. It would appear that among the thousand names

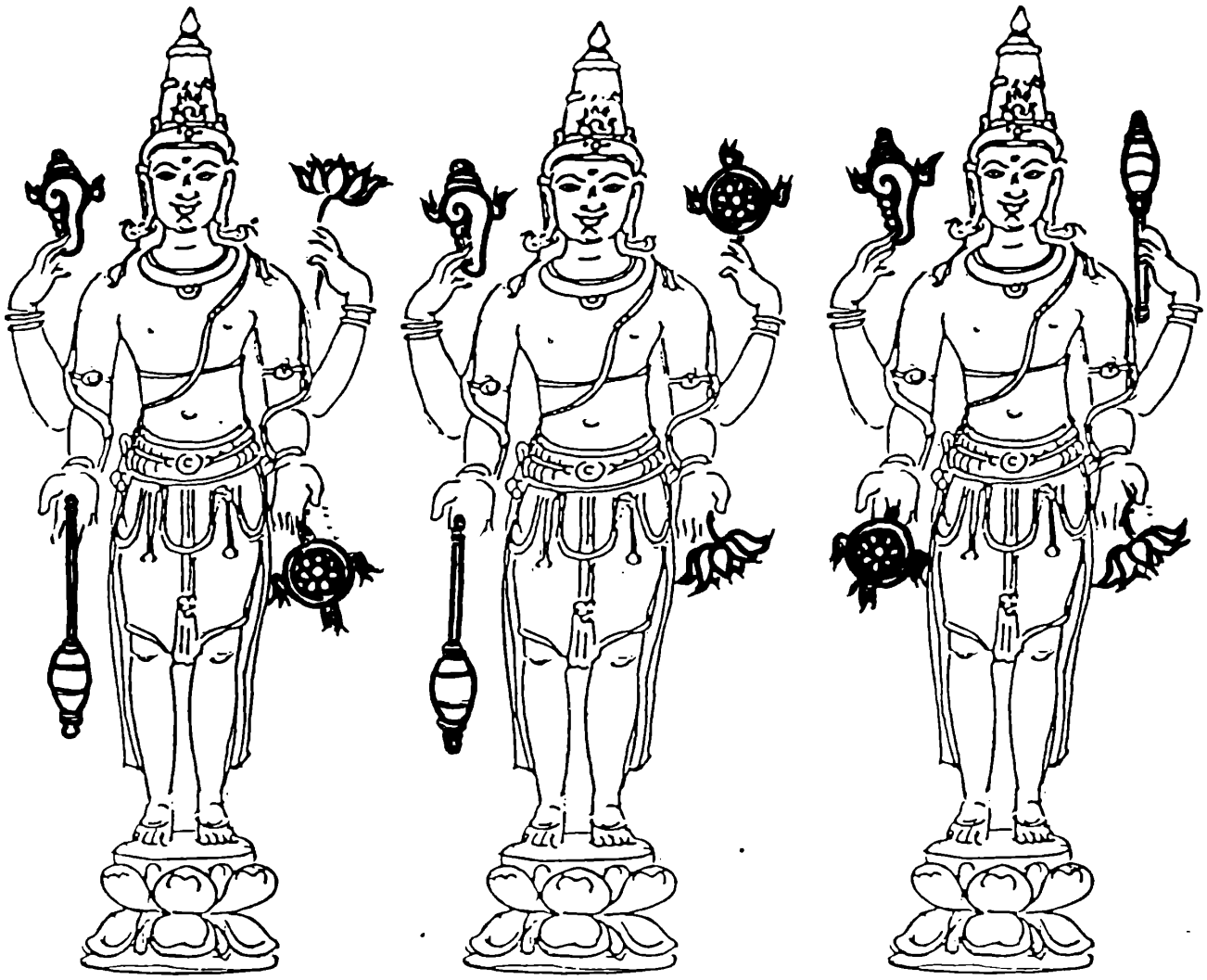
HṚSHĪKEŚA



PADMANĀBHA



DĀMODARA



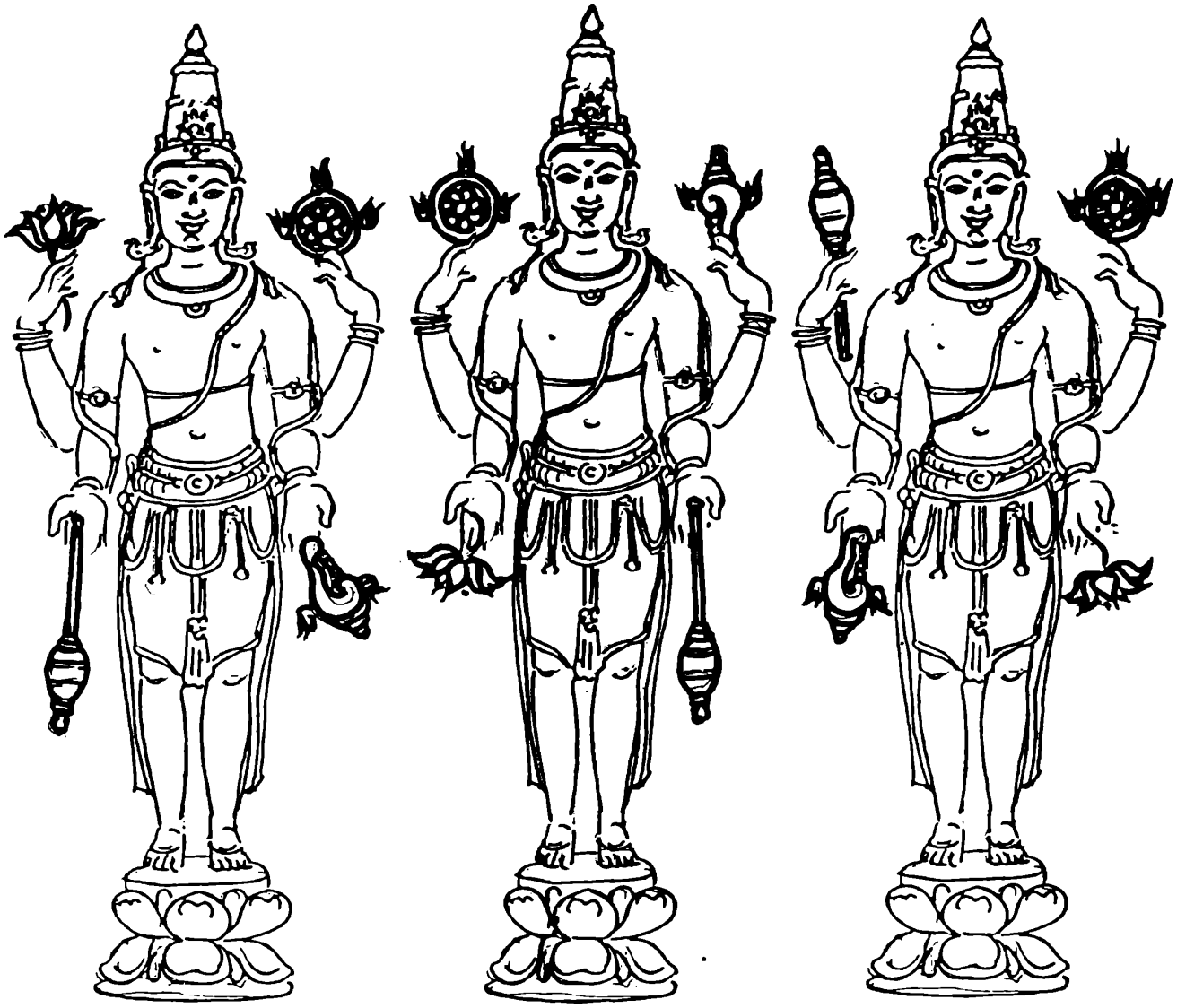
SAṂKARSHANA VĀSUDEVA PRADYUMNA

of Vishṇu, given in the 'Vishṇu-sahasra-nāma' section of *Mahābhārata*, twenty-four have been selected to indicate the vyūha, mūrtyantara and the further emanatory forms of Vishṇu.

The major detail for the identity of the forms is, as said earlier, the arrangement of the four weapons of Vishṇu in the four hands. While indicating the specific weapons in each of the forms, the order known as 'circumambulatory' (prādakshiṇya) is followed. Some texts begin with the weapon carried in the normal right hand and go on to the weapons carried in the upper right hand, the upper left hand and the normal left hand in order (dakshiṇādhah karāt kramāt). But the order given here begins with the upper right hand, and goes on to the upper left hand, normal left hand and finally the normal right hand. This is because the first form known as Keśava carries the weapons in the familiar and conventional order of 'śaṅkha-chakra- gadā-padma' and śaṅkha (the weapon with which the enumeration should begin) is held in the upper right hand.

(1) Keśava: The order of the weapons is Śaṅkha-Chakra-Gadā- Padma; the body-colour is golden

ANIRUDDHA
ADHOKSHAJA
PURUSHOTTAMA
NĀRASIṂHA



ACHYUTA UPENDRA JANĀRDANA

(suvarṇa); and the form of Lakshmī associated with the form is Śrī-devī or Kīrti according to *Mantra-mahodadhi* (14th taraṅga) following Gautamīya-tantra;

(2) Nārāyaṇa: Padma-Gadā-Chakra-Śaṁkha; dark blue (śyāma); Lakshmī (Kānti);

(3) Mādhava: Chakra-Śaṁkha-Padma-Gadā; crystal-white (sphāṭika); Kamalā (Tushṭi);

(4) Govinda; Gadā-Padma-Śaṁkha-Chakra; dark coloured (kṛshṇa); Padmā (Pushṭi);

(5) Vishṇu: Padma-Śaṁkha-Chakra-Gadā; white (gaura, kiṁjalka); Padminī (Dhṛti);

(6) Madhusūdana: Śaṁkha-Padma-Gadā-Chakra; lotus-red (aruṇāṁbuja); Kamalālayā (Śānti);

(7) Trivikrama: Gadā-Chakra-Śaṁkha-Padma; peacock-blue coloured (śikhi-nibha); Ramā (Kriyā);

(8) Vāmana: Chakra-Gadā-Padma-Śaṁkha; dark coloured (śyāma); Vṛshā-kapī (Dayā);

(9) Śrīdhara: Chakra-Gadā-Padma-Śaṁkha; yellow (haridrā); Dhanyā (Medhā);

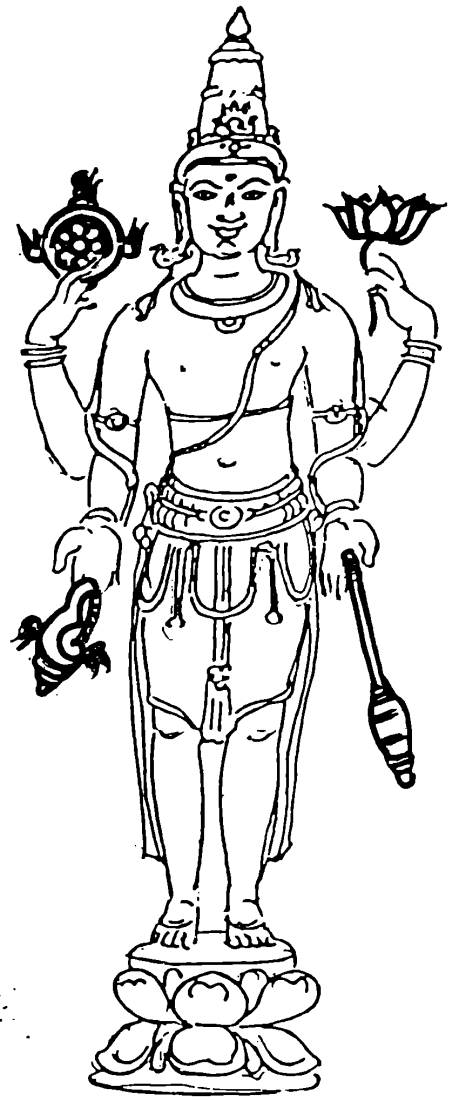
(10) Hṛshīkeśa: Chakra-Padma-Śaṁkha-Gadā; lightning hue (taḍit); Maṅgalā (Harshā);

(11) Padmanābha: Padma-Chakra-Gadā-Śaṁkha; dark coloured (ghana-śyāma); Buddhi (Śraddhā);

(12) Dāmodara: Śaṁkha-Gadā-Chakra-Padma; yellow (haridrā); Indirā (Lajjā);

(13) Saṅkarshaṇa: Śaṁkha-Padma-Chakra-Gadā; Red (rakta) or white (śveta); Hariṇī (Sarasvatī);

(14) Vāsudeva: Śaṁkha-Chakra-Padma-Gadā; white (śveta); Dakshiṇā (Lakshmī);



HARI

(15) Pradyumna: Śaṁkha-Gadā-Padma-Chakra; golden (svarṇa); Nityā (Prīti);

(16) Aniruddha: Gadā-Śaṁkha-Padma-Chakra; dark (śyāma); Ānandā (Rati);

(17) Purushottama: Padma-Śaṁkha-Gadā-Chakra; white crystal (sphāṭika); Sadāśrayā (Vasudhā);.

(18) Adhokshaja: Gadā-Śaṁkha-Chakra-Padma; Dark (śyāmala); Śubhā;

(19) Nārasiṁha: Padma-Gadā-Śaṁkha-Chakra; golden hue (hema-sannibha); Yajñā (Vidhulā)

(20) Achyuta: Padma-Chakra-Śaṁkha-Gadā; golden yellow (pīta); Sukhā;

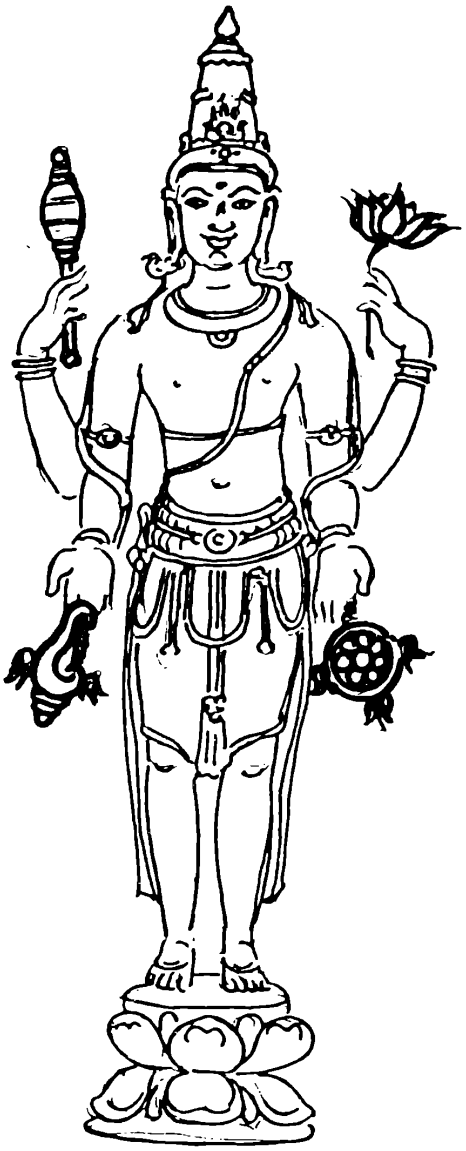
(21) Janārdana: Chakra-Śaṁkha-Gadā-Padma; bright red (atīva- rakta); Saugandhī (Umā);

(22) Upendra: Gadā-Chakra-Padma-Śaṁkha; rainbow-coloured (indra-chāpa) or dark (śyāma); Sundarī;

(23) Hari: Chakra-Padma-Gadā-Śaṁkha; golden yellow (pītanibha); Vidyā (Śuddhi); and

(24) Kṛshṇa: Gadā-Padma-Chakra-Śaṁkha; dark-blue (kṛshṇāṁbuda-prakhya) or collyrium coloured (añjana); Susīlā (Buddhi).

Sculptural representations of all these forms are extremely rare; we find them only in some temples of the Hoysala period. The forms of Keśava, Mādhava and Janārdana are met with in South India, especially in Karnāṭaka, and independent shrines to these forms of Vishṇu are not uncommon.



KṚSHṆA

CHATUHSHASHṬI-YOGINĪ

Sixty-four yoginīs (see YOGINĪ) are recognized in the tāntrik cults and they are believed to guide the occult practitioners and bestow on them supernatural powers. They are invoked and worshipped for this benefit, and we find independent temples in the northern parts of the country dedicated to all the sixty-four yoginīs together. Better known among them are the Chaunsaṭha-yoginī temple at Bherāghāṭ, Jabbalpur (Madhya Pradesh) and two temples in Orissa, one at Hirapur and the other at Rāṇipur-Jhariyāl. In these temples are interesting sculptural representations of yoginīs, and sometimes the names of the images are inscribed on them.

There are different lists of yoginīs (always, however, sixty-four in number) is some of the purāṇas (like *Kālikā-purāna*, *Skānda-purāṇa* and *Agni-purāṇa*) and some tāntrik texts. The most widely acce pted list is from *Rudra-yāmala*, where the yoginis are classified into eight groups with eight yoginīs in each group (ashṭāshṭaka).

I. The first group consists of the following yoginīs, who are all golden-complexioned (suvarṇābhā), pretty in all limbs (sarvāṅga-sundarā), and four-armed, carrying in their hands trident (triśūla), hand-drum (ḍamaru), noose (pāśā) and sword (asi):

1.	Divya-yoginī	(divine-yoginī)
2.	Mahā-yoginī	(great-yoginī)
3.	Siddha-yoginī	(adept yoginī)
4.	Maheśvarī	(great sovereign)
5.	Piśachinī	(flesh-eating demoness)
6.	Ḍākinī	(guide-spirit)
7.	Kāla-rātrī	(dark night)
8.	Niśācharī	(moving about at night)

II. The second group consists of yoginīs who are white in colour (su-śvetā), bedecked with ornaments and four-armed, carrying in their hands rosary (aksha-mālā), goad (aṅkuśa), book (pustaka) and lute (viṇā):

9.	Kaṅkālī	(skeleton-body)
10.	Rudra-vetālī	(fierce vampire)
11.	Hūṁkārī	(sound of Hūm)
12.	Bhuvaneśvarī	(sovereign over the universe)
13.	Ūrdhva-kēśī	(hair standing up)
14.	Virūpākshī	(deformed eye)
15.	Śushkāṅgī	(withered body)
16.	Nara-bhojinī	(man-eating)

III. The third group of yoginīs who are blue in colour (nīlā) and auspicious (śubha-lakshaṇā) and who carry in their four hands fire-flame (jvāla), weapon called śakti, mace (gadā) and lance (kunta):

17.	Phaṭ-kārī	(maker of destructive ejaculation)
18.	Vīrabhadrā	(valiant and benevolent)
19.	Dhūmrākṣhi	(smoke-eyed)
20.	Kalaha-priyā	(quarrel-loving)
21.	Raktākshī	(blood-shot eyed)
22.	Rākshasi	(demoness)
23.	Ghorā	(terrible)
24.	Viśva-rūpā	(assumer of all forms)

IV. The fourth group consists of Yoginīs, who are smoke-grey in body-colour (dhūmra-varṇā) and who carry in their four hands sword (khaḍga), shield (kheṭa), sharp-edged spear (paṭṭiśa) and battle-axe (parasu):

25.	Bhayaṅkarī	(striking terror)
26.	Kāmākshi	(wanton-eyed)
27.	Ugra-chāmuṇḍā	(terrible chāmuṇḍā)
28.	Bhīshaṇā	(fierce of aspect)
29.	Tripurāntakā	(the vanquisher of the demon Tripura)
30.	Vīra-kaumārikā	(valiant damsel)
31.	Chaṇḍī	(the indignant one)
32.	Vārāhi	(the sow-faced)

V. The fifth group consists of yoginīs who are white in complexion (śvetā) and charming to look at (manoharā), and who carry lance (kunta), shield (kheṭa), bludgeon (parigha) and short javelin (bhindi-pāla):

33.	Muṇḍa-dhāriṇī	(wearing skull)
34.	Bhairavī	(the terrible)
35.	Hastinī	(the elephant-faced)
36.	Krodha-durmukhī	(ugly and indignant-faced)
37.	Preta-vāhinī	(with corpse as mount)
38.	Khaṭvāṅga-dīrgha-lambooshthi	(wielder of the magical weapon khaṭvāṅga, and with long and protracted lips)
39.	Mālatī	(wreath-wearing)
40.	Mantra-yoginī	(magical spell yoginī)

VI. The sixth group consists of yoginīs who are red-coloured (pītā) and who carry in their hands the same weapons as those carried by the yoginīs of the previous group:

41.	Asthinī	(bone-bodied)
42.	Chakriṇī	(holding discus)
43.	Grahā	(seizing all)

44.	Kaṅkālī	(skeleton-like)
45.	Bhuvaneśvarī	(sovereign of the universe)
46.	Kaṇṭakī	(the thorny one)
47.	Kāmukī	(the lustful)
48.	Śubhrā	(the clean one)

VII. The seventh group consists of yoginīs who are red-coloured (raktā) and who carry in their hands the same weapons as those carried by the yoginīs of the previous group:

49.	Kriyā-dūtī	(emissary in ceremony)
50.	Karālinī	(gaping mouth)
51.	Śaṅkhinī	(marked by conch-shell)
52.	Padminī	(residing in lotus-pond)
53.	Kshīrā	(milk-complexioned)
54.	Asandhā	(disjoined)
55.	Prahāriṇī	(striking)
56.	Lakshmī	(full of lusture)

VIII. The last group consists of yoginis whose body colour resembles the flash of lightning (taṭit-prabhā), and who carry the same weapons as in the previous group:

57.	Kākukī-lolā	(lustful and indolent)
58.	Kāka-dṛshṭī	(crow-eye)
59.	Adho-mukhī	(downward-glance)
60.	Dhūrjaṭī	(having heavy matted hair)
61.	Māliṇī	(wearing garland)
62.	Ghorā	(the terrible one)
63.	Kapālī	(holding human skull)
64.	Visha-bhojinī	(the poison swallower)

CHANDRA

Moon, the planet (satellite) which is celebrated as the child of the ocean, lord of plants (oshadhīśa), source of cool, nectar-like rays of light (sudhāṁśu), and one of the twin visible representatives of divinity (the other being the Sun). He is counted among the nine planets (see GRAHA), and is also worshipped as associated with Siva (an ornament on the head) and Kṛshṇa (during the Janmāshṭamī ritual). The crescent moon adorns the heads of many divinities besides Śiva, like some forms of Ganeśa and Durgā.

According to the legend related in *Agni-purāṇa*, Chandra is the child of the sage Atri. Brahmā's 'conceptual offspring' (mānasa-putra), Atri was entrusted with the task of creating the living beings. He engaged himself in severe austerities; as a result his seminal energy ascended in his body and gushed out through his eyes and spread in all the ten directions. The damsels of the directions were asked to receive the seminal energy, but when they found it impossible to bear the brilliance of this energy, they spilt it on the earth. The energy that was thus spilt in all the ten directions was gathered by Brahmā and set upon a chariot for the good of the world (ratham āropayāmāsa lokānām hitakāmyayā). This was Chandra, the rejoicer (from root 'chadi āhlādane').

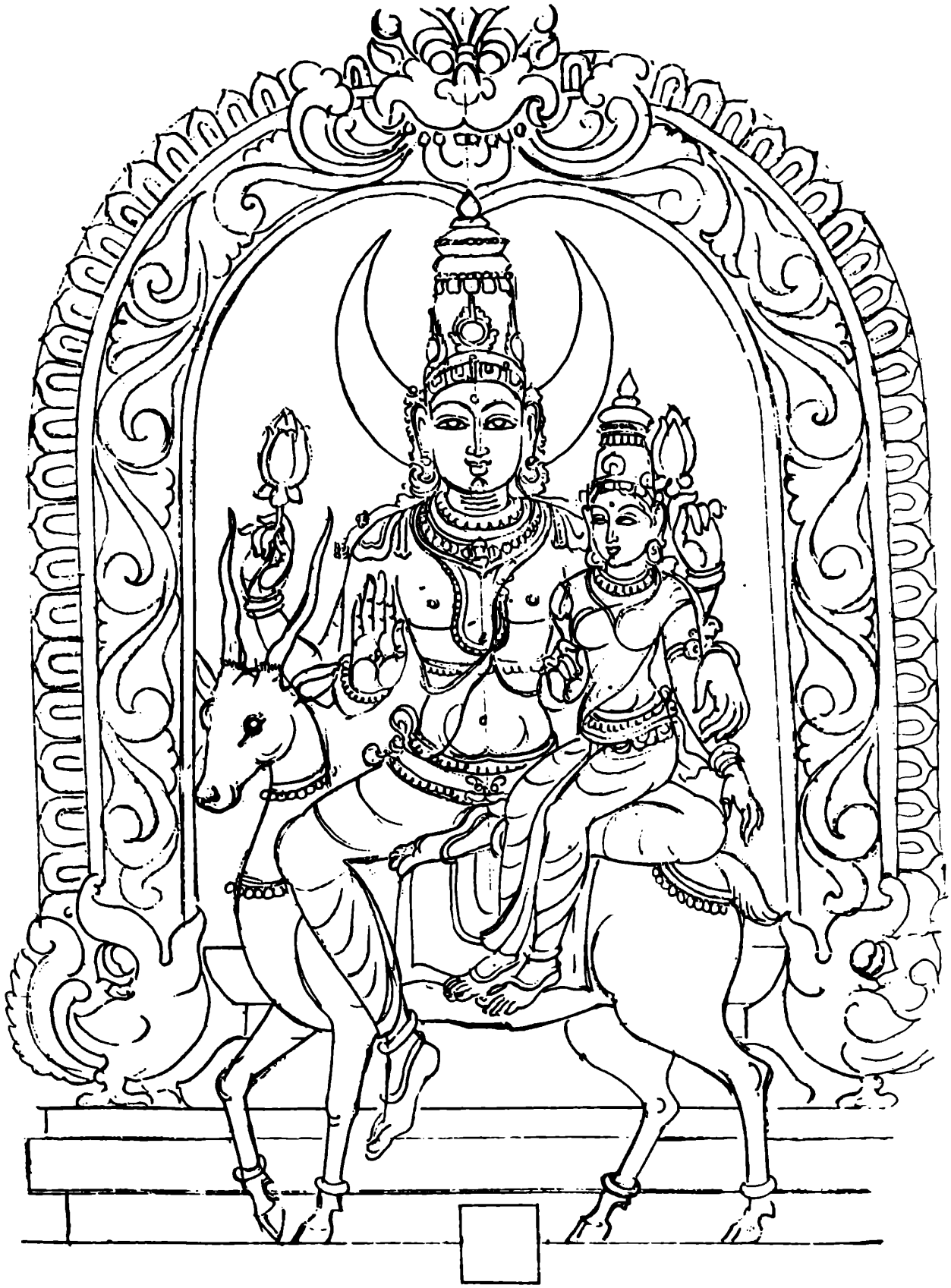
Another legend makes moon one of the emergents from the mythical milky ocean, when it was churned by the gods and anti-gods. Thus he is the brother of Lakshmī, who also emerged from the ocean on the same occasion.

Padma-purāṇa (Svarga-khaṇḍa) contains an account of Chandra having married the twenty-seven daughters of Daksha, but was exclusively in love with one of them, Rohiṇī. Incensed by the complaint of his other daughters, Daksha cursed Chandra to be afflicted with consumptive disease (kshaya). Later, the curse was modified that during one fortnight in the month, he would wane and during the other wax. An account in *Kāśī-khaṇḍa* tells of Chandra having performed a penance in Avimukta-kshetra, for which Śiva rewarded him with a place on his own head. Śiva thenceforth came to be known as Chandra-śekhara.

The planet is regarded as auspicious (śubha-graha), and bright. Personalized, Chandra is white in colour (gaura-varṇa), like camphor or crystal (karpūra-sphaṭikāvadāta), feminine in aspect (strī), youthful (yuvā), corpulent (sthūla), belonging to the Vaiśya caste, and predominantly sattva in character. He is also looked upon as a hermit (tapasvī), who wanders about on wet earth (ārdra-bhūmi-chāri), and also comes into ascendance during the latter part of the day (aparāhṇa-kāle prabalah). He presides over the north-western direction. His face is like the disc of full moon (pūrṇendu- bimbānana), and his girdle is made of pearls (muktā-dāma).

Vishṇu-dharmottara (chap.68) adds that he wears white garments (śvetāmbara), and that he is exceedingly lustrous (mahā-teja) and four-armed. In two of the four hands, he carries white night-lilies (kumudau sitau). On his right side must be represented Kānti (brilliance) as a damsel, and on his left Śobhā (splendour), who is incomparably pretty (rūpeṇāpratimā bhuvi). He rides on a chariot with two wheels and ten horses. His banner bears the image of a lion (simha-dhvaja, op.cit., 68, 15). The two night lilies that he holds in his hands signify Vishṇu's joy and grace (kumudau chandra-hastayoh Vishṇoh.. *Harsha-prasādau*, 68,13). According to this text, his wives are the stars, twenty-eight in number (ashṭāviṁśati-saṁkhyākāh patnyah, 68, 6) (while other texts give the number as twenty-seven).

The dhyāna-śloka of Chandra describes the god as two-armed, carrying in his right hand a night-lily (ku-



CHANDRA

muda) and in his left hand the gesture of boon-bestowal (vara). It also mentions that his forelocks are blue in colour (nīlālakodbhāsitam), and that on his lap sits an antelope (svasyāṅkastha-mṛgoditāśrayagunam).

Texts like *Graha-yāga-tattva* and *Kālikā-purāṇa* also mention that he is white in complexion, that he wears white garments, and that he rides on a chariot drawn by ten horses. According to these texts, he is two-armed. His right hand assumes the posture of boon-bestowal (varada), while he carries in his left hand a mace (gadā). *Graha-yāga-tattva* says that he must be meditated upon as seated on a white lotus (śveta-padmastha)

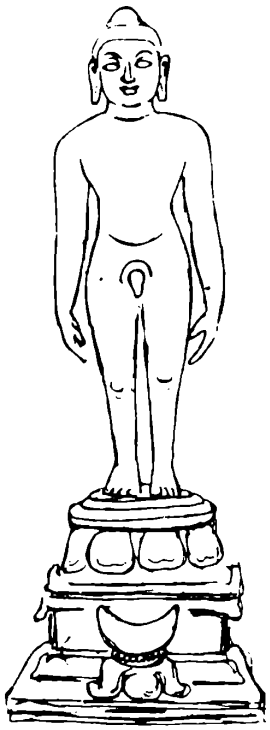
The Vajrayāna text *Nishpanna-yogāvalī* provides swan (hamsa) as his mount and makes him two-armed, carrying in both hands lunar disks on night-lilies (kumudastha-chandra-maṇḍala-bhṛt).

CHANDRA-GHAṆṬĀ

One of the forms of Durgā, which is violent. She rides on a tiger (śārdūla) and is normally two-armed, but ten-armed on the battle-field (daśa-bhujā raṇe). When she is two-armed, she carries in one hand a bowl filled with blood, and in the other a pot filled with ambrosia. She is one of the nine Durgās, mentioned in the 'Durgā-kavacha' section of *Sapta-śatī*.

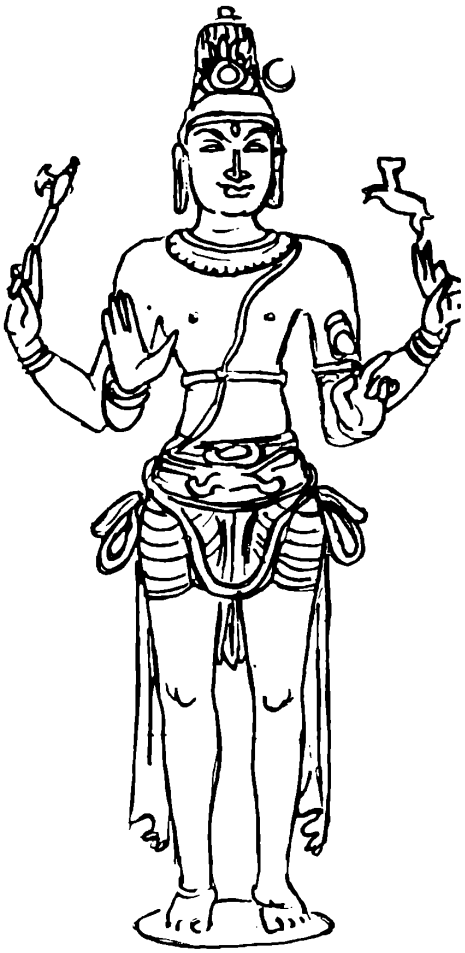
CHANDRA-PRABHĀ

The eighth among the twenty-four tīrthaṅkaras of the Jaina pantheon (see TĪRTHAṄKARA). He was born in Chandra-puri, as the son of Sulakshaṇa and Mahāsena. He attained the liberating wisdom while contemplating under the Nāga-keśara tree. His characteristic colour is white (śveta), and his emblem crescent moon (śaśi). Dāna-vīrya was the king who became his devotee. Vijaya and Jvālāmālinī (Jvālinī) are the tīrthaṅkara's yaksha and yakshiṇī (see JVĀLĀ-MĀLINĪ). Bhṛkuṭi is the śāsana-devatā of this tīrthaṅkara (see BHṚKUṬĪ).



CHANDRA-ŚEKHARA-MŪRTI

One of the characteristic details of the Śiva icons



(Kevala)

is the crescent-moon tucked on the matted locks of hair done up as a crown. Hence, one of his popular names, Chandra-śekhara. This is also one of the forms (līlā-mūrtis) of Śiva, frequently represented in stone and bronze sculptures in South Indian temples. And many iconographic manuals contain details of this form, *Sakalādhikāra* (chap.7) provides the exact measurements which the image-maker should follow. The icon is

(Kevala)

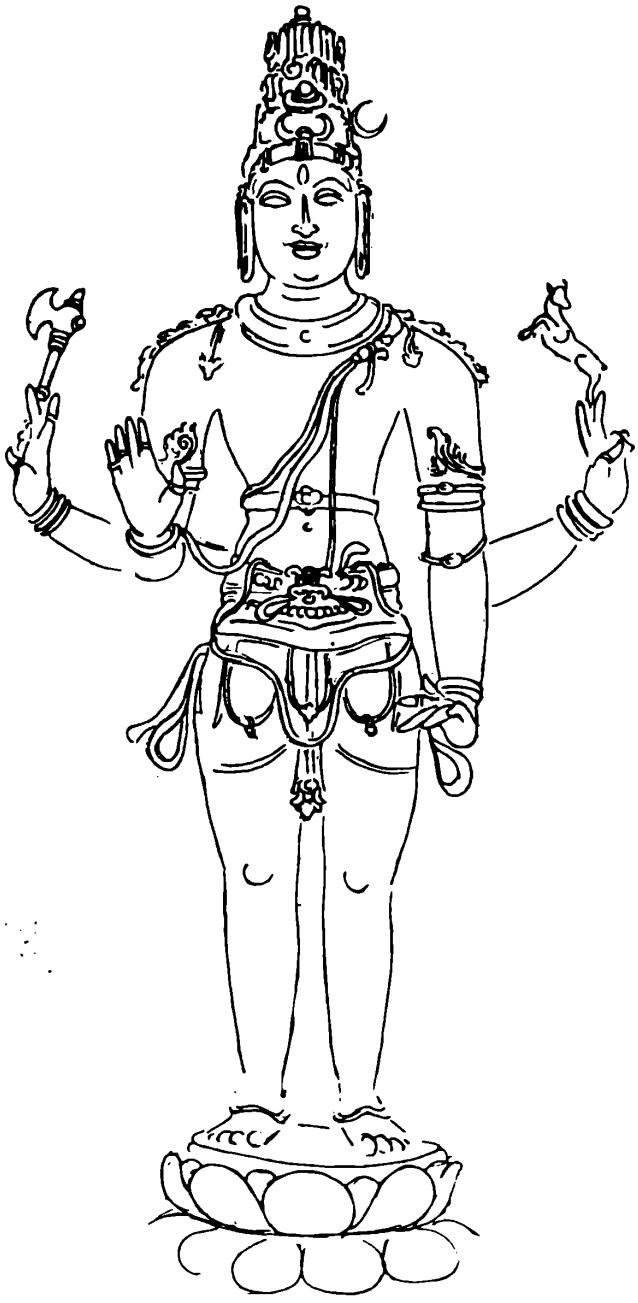
made in the superior variety of Daśa-tāla measure (see UTTAMA-DAŚA-TĀLA).

There are two major varieties of Chandra-śekhara icon: one shown with his consort, and the other alone (devyā sahito na vā). And the icon of Chandra-śekhara shown with his consort has again two varieties: Chandra-śekhara standing apart from the consort, or embracing the consort (sāpīha bhinna-pīṭho vā devenāliṅgito 'tha vā). The latter has three varieties: the god embracing the goddess (which is more commonly seen, 'devena āliṅgitā), the goddess embracing the god ('tayāliṅgitah'), and the god and the goddess both embracing each other ('anyonyāliṅgita'). Generally, however, texts distinguish three varieties: Chandra-śekhara alone (kevala), with his consort but standing apart (Umā-sahita) and embracing his consort (āliṅgana) (cf. *Śilpa-ratna*, 22nd paṭala, 'kevalam gaurī-sahitam āliṅgam cha tridhā bhavet').

Of the three varieties, Kevala-Chandra-śekhara image is invariably standing in perfect equipoise, without any bends (sama-pāt sthānaka sthitah, *Uttara-kāmika*, 48th paṭala), and this stance is explained as indicative of rajas mood (*Aṁśumadbheda*, 63rd paṭala; 'ārjavam rājasam bhāvam'). And more often than not, the same posture is assumed by the god in the second (viz. Umā-sahita) variety. There might, however, be a slight inclination of the head to the left, where Umā is standing. In the posture assumed in the third (viz. āliṅgana) variety, there is a prominent bend of the whole figure towards left (see ĀLIṄGANA-MŪRTI and UMĀ-SAHITA).

The details of weapons (hatchet or ṭanka in the upper right hand and antelope or hariṇa in the corre-

(Kevala)
(bronze)



(from Konerirājapuram temple)

sponding left hand), gestures (of protection or abhaya in the normal right hand and of boon-bestowal or varada in the normal left hand), characteristic features (like jaṭā-mukuṭa, crescent-moon on the head, three eyes, and garment of elephant hide,(kṛtyaṁbara), and ornaments (like ratna-patra, śaṁkha-patra or padma-patra on the left ear, makara-kuṇḍala or siṁha-kuṇḍala on the right ear, muktā-hāra, ratna-hāra, pādaka, yajñopavīta, channa-vīra, udara-bandhana, uttarīya, kaṭi-sūtra, and pādajālaka) are identical in all three varieties (cf. *Uttara-kāmika*, 48th paṭala), but for the normal left arm in the 'āliṅgana' variety which is thrown round his consort, instead of assuming the gesture of boon-bestowal.

Texts provide alternatives to the gesture of boon-bestowal in the normal left hand: the hand may assume the gesture of kaṭaka or of siṁha-karṇa, or of kaṭyavalaṁbita (urvāśrita or ūruspṛshṭa- kara) (see KAṬAKA, SIMHAKARṆA, KAṬYAVALAṀBITA). The head of the axe or the hatchet (ṭaṅka) held in the upper right hand should always face outward (parāṅmukha or bāhya-vaktra), while the antelope (mṛga, hariṇa) held in the corresponding left hand may either face Śiva (abhimukha) or turn the face away from him. Texts prescribe that the hands that carry the axe or hatchet and the antelope must assume the kartarī-mudra. *Sakalādhikara* (7, 30) lays down that the length of the hatchet or axe, as well as the height of the antelope as it springs on its hind-legs, must be twelve aṅgulas ('paraśur mukhāyatam proktam tat tulyā harinī bhavet'). And according to *Uttara-kāmika* (op. cit.), the hands must not be above the level of shoulder (hikkā-sūtra), and the top of hatchet (or axe) or antelope not above the ear-line (karṇāntau).

The three varieties of Chandraśekhara images are meant to be worshipped for different benefits. *Aṁśumadbheda* suggests worship of Kevala-Chandraśekhara image by the devotees who aspire for liberation (moksha), the worship of Umā-sahita image for freedom from fears and worries (abhaya), and the worship of Āliṅgana-mūrti for happiness and prosperity (sukha-saṁpat).

CHANDRĀ-PARAMEŚVARĪ

A form of the mother-goddess, who, according to *Śrī-tattva-nidhi*, has golden coloured complexion (suvarṇa-varṇa), and carries in her hands sword (karavāla) and lotus (aravinda). She has beautiful eyes, and her face is like full moon. But she is fierce-looking (karāla) for the evil-doers, although she appears as a happy damsel like unto moonlight (chandrikānandabālā) for the sages. She is seated upon a splendid throne, and bestows gifts (varadā).

CHARMA

Shield covered with thick leather, carried in one of the left hands of deities who carry sword (khaḍga) in the corresponding right hand.

CHARMA-MUṆḌĀ

A violent form of Durgā, three-eyed and eight-armed. She carries in her hands on the right side spear (śūla), discus (chakra), vajra, and arrow (bāṇa), and on the left side bow (dhanus), noose (pāśa), śakti and skull-cup (kapāla). She wears on her head the crown of matted hair, and wears round her neck garland of severed heads. She is green in body-colour, and terrible in aspect.

CHALA-BERA

The metallic icon in the temple, which is carried about in several ritual sequences. It is usually an exact replica of the main or immovable stone or stucco image (dhruva-bera) installed in the sanctum except in the case of liṅgas (see BERA). Its main functions are to receive the daily ceremonial bath (snapana), to officiate as the representative of the main image in processions (utsava), to preside over the distribution of food to the minor and subordinate deities within the temple precincts (bali-pradāna), and to participate in the final ritual of sending to sleep (śayanotsava). In some temples, different chala-beras are used for these functions (see PAÑCHA-BERA).

It is usual for the moveable image to be small in size, and to be made in bronze, copper or silver (lohaja). It is prescribed in *Nāradiya- saṁhitā* (23, 112) that the height of the karmārchā (see KARMĀRCHĀ) should not be less than six aṅgulas, nor more than twelve (shaḍaṅgulān na nyūnam, nādhikam dvādaśāṅgulāt, pūjā-biṁbam tu kartavyam). This, however, may apply to icons worshipped at home. According to *Bṛhat-saṁhitā* (57, 49), icons which are a hasta or twelve aṅgulas in height are beneficial (saumyā tu hasta-mātrā); those which are twice that height are conducive to prosperity (vasudā hasta-dvayocchhritā pratimā); and those that are three or four'hastas' in height will bring about welfare and plenty for the country (kshema- subhikshāya bhavet tri-chatur-hasta-pramāṇāyāh). This appears to be applicable to the movable images (see ARCHĀ).

CHĀMARA-DHĀRINĪ

(stone)
(Tenkāśi)

Attendant damsels shown as holding the fly-whisk (chāmara), in service of the major gods.

CHĀMUṆḌĀ

A fierce aspect of Durgā, as the killer of the two asuras, Chaṇḍa and Muṇḍa. According to the account contained in *Mārkaṇḍeya-purāṇa* (ch.87), *Devī-māhātmya*,(5, 25) Kālī emerged out of the forehead of the mother-goddess Aṁbikā who was engaged in an encounter with the wicked demons, and rushing into the battle-field, beheaded the two chief enemies of the gods, Chaṇḍa and Muṇḍa, and presented their severed heads to the mother-goddess. Pleased with the valour and devotion of Kālī, Aṁbikā called her 'chāmuṇḍā' (yasmāt Chaṇḍam cha Muṇḍam cha gṛhītvātra upāgatā; Chāmuṇḍeti tato loke khyātā devī bhavishyati).

She is often counted among the seven mother-goddesses (see MĀTṚKĀ), and sometimes she alone represents all the seven of these goddesses. *Varāha-*

purāṇa gives the story of Śiva's fight with Andhaka and the emergence of the seven mother-goddesses to help Śiva. The asura Andhaka had the power to transform every drop of blood from his body that fell on the ground into a multitude of demons, of strength equal to his own. The mother-goddesses were created by Śiva, Brahmā, Vishṇu, Kumāra, Varāha, Indra and Yama, to lap up the blood of Andhaka before it fell on the earth (see MĀTṚKĀ, SAPTA-MĀTṚKĀ). Chāmuṇḍā was created by Yama, as his feminine counterpart (Yamī).

But *Devī-māhātmya* (8, 14-21) does not include Chāmuṇḍā in the list of seven mātṛkās. In this text, Chāmuṇḍā took shape to lap up the blood of the asura, Rakta-bīja by name, for he had obtained the boon that

(stone, Seneśvara temple, Baindūr

every drop of blood that fell from his body would produce a myriad of asuras who were all replicas of himself.

Several texts (like *Vishṇu-dharmottara*, *Pūrva-kāraṇa* and *Aṁśumadbheda*) describe this goddess in great detail. Generally, however, she is dark in complexion (kṛshṇā), fierce in aspect (karāla-vadanā) and grotesque in appearance (vikṛtā). She is distinguished by emaciated body (kshīṇa-dehā), dried flesh (śushka-māṁsā) or devoid of flesh (nirmāṁsā), shrunken belly (kshāma-kukshī) and sunken eyes (gartākshī). Her teeth are bared, her tongue protrudes (jihvālalana-bhīshaṇā), and tusks stand out (daṁshṭrālā). She wears garlands of severed heads (kapāla-mālā). The hair on her head stands erect (ūrdhva-keśā) in strands that look like flames (jvālā-keśa); and creeping serpents adorn her head. Her back is covered by the hide of the panther (dvipi-charma-parīdhānā), while at her loins hangs tiger's skin (vyāghra-charma). She has hanging breasts, which are entwined by serpents (sarpa-kucha-bandha).

She may be two-armed; four-armed (*Aṁśumadbheda*), carrying in her hands chopper (kartarī), spear (śūla), skull-cup (kapāla) and severed head (muṇḍa); or eight-armed. There are also images of Chāmuṇḍā with ten, sixteen or twenty hands. When she is the representative of all the seven mother-goddesses, she is eight-armed, carrying in her left hands skull-cup (kapāla), shield (kheṭa), bell (ghaṇṭā) and a serpent (nāga), and in her right hands spear (śūla), sword (khaḍga), vampire (vetāla) and hand-drum (ḍamaru). When, however, she is one among the seven mother-goddesses, she is ten-armed (dig-bāhu, *Vishṇu-dharmottara*) carrying in her left hands shield (kheṭa), noose (pāśa), bow (dhanus), cudgel (daṇḍa) and axe (kuṭhāra), and in her right hands pestle (muśala), parasol (chhatra), fly-whisk (chāmara), goad (aṁkuśa) and sword (khaḍga). The eight-armed form is called in *Agni-purāṇa* (50, 21-22) Rudra-chāmuṇḍā, while the ten-armed form is called Siddha-chāmuṇḍā.

She may be represented as standing, dancing or as seated. When seated, it is usual to provide corpse as her mount (preta-vāhanā, *Vishṇu-dharmottara*, cf also *Pūrva-kāraṇa*, 12th paṭala, 'śavārūḍhā'). Some images are shown as keeping one of the legs across on the seat, while the other one is placed on the corpse, lying below her seat. Sometimes (as in *Pūrva-kāraṇa*) owl is made her mount (kauśikārohiṇī).

As described in *Aṁśumadbheda* (47th paṭala), she is four-armed, three-eyed and red-complexioned; and her hair stands erect (ūrdhva-keśikā). She carries in her hands skull-bowl (kapāla), spear (śūla) and the gestures of boon-bestowal and protection (varadābhaya). She wears a garland of severed heads in the form of a sacrificial cord (śiro-mālopavīta) and dons the tiger-skin as a garment (vyāghra-charmāṁbara-dharā). She is seated on a lotus-pedestal (padma-pīṭhopari-sthitā), with the right leg stretched across the seat and the left leg hanging

down (vāma-pāda-sthitā, savya-pāda-pralambitā). Her residence is under the fig-tree (vaṭa-vṛksha-samāśritā).

The account given in *Pūrva-kāraṇa* (12th paṭala) has many curious details. That she rides on an owl has alread been mentioned. She is said to have vulture as her banner (gṛdhra-ketukā). Her tusks are described as black in colour (kṛshṇa-daṁshṭrikā). She wears on her head crescent moon (khaṇḍendumaṇḍita). Her mouth is widė open (vyāvṛta-mukhī). She holds in her left hands a

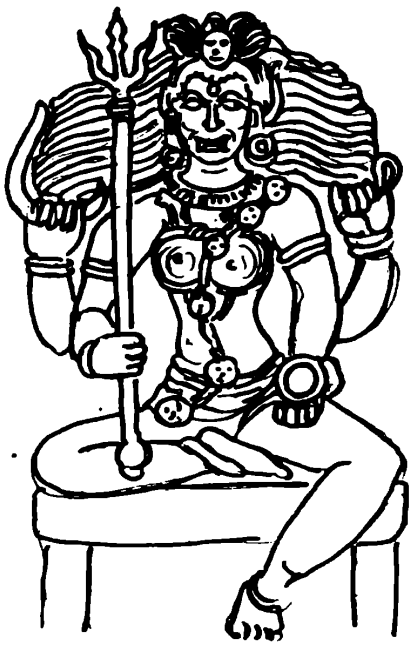
(from Sapta-mātṛkā panel)

skull filled with bits of meat (māṁsakhaṇḍa-susaṁpūrṇam kapālam vāma-pāṇi-bhāk) and fire (vahni), and in her right hands spear and serpent (śūlāhi-dakshiṇe). In her ears she wears ear-rings carved out of conch-shell (śaṁkha-kuṇḍalī).

The description of Chāmuṇḍā given in *Kālikā-purāṇa* (Chap.60) is that she is Tārā, dark-blue in colour, and four-armed. She carries in her right hands the magical weapon known as khaṭvāṅga, and the sword known as chandrahāsa, and in her left hands shield (charma) and skull-cup (kapāla). She is emaciated in body (kṛśāṅgī), but her tusks are long (dīrgha-daṁshṭrā), and tongue stretched out (lola- jihvā). She roars fiercely (nāda-bhairavā). She wears a garland of severed heads (muṇḍa-mālā) and a garment of tiger's skin (vyāghra-charmāṁbarā). She rides a headless body (kabandha-vāhanā).

She is surrounded by eight yoginīs: Tripurā, Bhīshmā, Chaṇḍī, Kartrī, Hantrī, Vighātṛkā, Karālā and Śūlinī.

Chāmuṇḍā essentially symbolizes death and destruction. Her ornaments, weapons, posture, complexion and countenance all suggest aspects of disaster and distress. She is visualized as attended by grotesque and evil spirits of several kinds (bhūta, preta, piśācha, ḍākinī, hākinī). But she is benign to her devotees, and is therefore considered worthy of worship.



(Mātṛkā group)

There are two varieties of Chāmuṇḍā frequently seen (although texts like *Agni-purāṇa* and *Ḍāmara-tantra* enumerate eight varieties): Vāruṇī-chāmuṇḍā and Rakta-chāmuṇḍā. The former is essentially a water-spirit, and *Vishṇu-dharmottara* (7, 73) provides some iconographic particulars of this form (verses 26-28). She is exceedingly beautiful (ati-sundarī) but with protracted belly (lambodarī) and large nails (bṛhannakhā). She wears red garments (raktāṁbarā) and carries a spear (śūla-hastā). She has many arms (bahu-bāhu), although the number of arms or the weapons held in the hands are

not specified. It is expressly stated that she is known as Chāmuṇḍā (verse 28, 'chāmuṇḍā kathitā śaiva').

The latter variety, also called Yogīśvarī (see YOGĪŚVARĪ), is three-eyed, four-armed, and she carries in the hands sword (khaḍga), plough (hala), pestle (muśala) and bowl (pātra)(*Rūpa-maṇḍana*). According to *Matsya-purāṇa*, however, she is three-eyed, four-or ten–armed and dark-complexioned; and her hair stands on end (ūrdhva-keśā). She rides on a vulture (gṛdhra) or crow (kāka). She has protracted tongue that laps up blood.

Chāmuṇḍā figures in the Jaina pantheon as the Yakshiṇī of the twenty-second tīrthaṅkara, Nemi-nātha. She is (according to the Digaṁbaras) terrible-looking (bhīmā), green-complexioned (harid-varṇā) and four-armed; and she rides on a crocodile (makara-vāhanā). She carries in her hands rosary (aksha), stick (yashṭi), sword (khaḍga) and shield (kheṭa). The Śvetāṁbaras know her as Gāndhārī and describe her as white-complexioned (śvetāṅgī) and as having swan as her mount (haṁsa-vāhanā). She carries in her hands, according to Hemachandra, sword (khaḍga), spear (kunta), pomegranate (bījapūra) and gesture of boon-bestowal (varada).

CHĀMUṆḌEŚVARĪ

A popular form of Chāmuṇḍā (see CHĀMUṆḌĀ),

(old Mysore Palace drawing)

worshipped by some royal families of the country, especially by the erstwhile Wodeyar kings of Mysore, who regarded this form as their tutellary deity (kula-devatā). The temple on top of the hill near Mysore is one of the most celebrated shrines for this goddess.

Śrī-tattva-nidhi, an encyclopaedic compendium of information concerning many aspects of our culture, was got prepared under the orders, and with the patronage, of the Mahārājah of Mysore, Krishṇa-rāja-Woḍeyar III (1794-1869). The work begins with an iconograpic description of the King's family deity, Chāmuṇḍeśvarī. According to this account, the deity is golden-complexioned (hemābhā), three-eyed (trinetrā), youthful (yauvanasthā). She has a slender waist (kṛśa-madhyā), broad eyes (viśālākshī), prominent and charming breasts (chāru-pīny-aodharā), and a lovely neck (su-grīvā).

She is twenty-armed (bāhu-viṁśati-saṁyutā), carrying in her right hands lance (śūla), sword (asi), śakti, discus (chakra), arrow (bāṇa), conch (śaṁkha), vajra (pavi), gesture of protection (abhaya), hand-drum (ḍamaru), and knife (chhurikā), and in her left hands serpent (nāga), noose (pāśa), shield (kheṭa), axe (kuṭhāra), goad (aṁkuśa), bow (kārmuka), bell (ghaṇṭā), banner (dhvaja), mace (gadā) and mirror (ādarśa); or with 32 arms.

At her feet is the asura, Mahisha, fallen prostrate with his head severed; his hand is lifted up in fright (trastodyatakara); his neck is pierced with the devī's spear and he is vomiting blood (śūla-bhinno vamad-raktah). He is securely bound at the neck by noose (pāśa-baddho gale bhṛśam). The Devii's right leg is bent to press down the asura.

CHITTA-DHĀTU-LOKEŚVARA

One of the hundred and eight forms of Avalokita, the celebrated bodhisattva, represented in Macchandar-vahal, in Kāṭhmaṇḍu (Nepal). Avalokita (Lokeśvara) in this form is two-armed, holding in his right hand an icon of the Buddha, and his left hand assuming the gesture of protection.

CHITRA

The Pāñcharātra text, *Parama-saṁhitā* (32, 20-25) speaks of three-fold representation of divinities: chitra, achitra and chitrābhāsa. The distinction is made on the basis of three measures (1) upward or height (ūrdhvam, unmānam); (2) across or width (tiryak, vimānam); and (3) alround or girth (samantāt, parimāṇam). Chitra is sculpture in the round, where all three measures become relevant (tribhih pramānair

yat paricchinnam añjasā). Achitra is sculpture in relief where, besides the first two measures, only half of the third measure (viz. girth) becomes relevant (parimāṇārdha-nishpannam). Chitrābhāsa is drawing or painting where only the first two measures are valid (parimāṇa-vivarjitam).

The text also adds that chitra (or icon) alone is suitable for worship (chitram pūjanīyam). Achitra may be honoured with prostrations (achitram vandyam), but not worshipped. Chitrābhāsa, however, is only for the delight of the devotees (bhaktānām darśanārthāya kriyate yan manoramam); when painted with colours on cloth or wall, it may, when charming, appeal to all, including children and women, and augment their devotion (varṇakaih paṭakuḍyādau tadāhur bhakti-vardhanam, arbhakānām strīṇām cha hṛdayaṅgamam) (op. cit., 32, 24). The text prescribes that chitra or icon must be made in wood or stone (kāshṭhena śilāyām api vā; op.cit., 32, 25).

CHITRA-GUPTA

One of the chief attendants of the god of death (Yama-vāhikādhikāri), and is entrusted with the task of recording the acts of merit or demerit, which each person indulges in (dharma-lekhaka). He is said to have been originally a human king of the solar dynasty, and to have performed penances. Pleased with his fervour, the Sun-god (Sūrya) is said to have gifted to him the power of omniscience. By virtue of this power, he was engaged by Yama (the son of Sūrya) (cf. *Rūpa-maṇḍana*). He is iconographically represented as two-armed, holding a scroll in the left hand, and a quill in the right. He wears a crown, manifold ornaments (chitrābharaṇa), and garments of variegated colours (chitra-vastra). He is seated on curious seats (vichitrāsana).

CHITRA-RATHA

The king of the gandharvas (see GANDHARVA). He is the son of Kaśyapa and his wife Muni by name (hence also called Mauneya). He is shown prominently in sculptured panels depicting the celestial beings.

CHITRA-LEKHĀ

An apsaras (see APSARAS), who was dextrous in drawing portraits of gods and other celestial beings. She is shown in sculptured panels as engaged in writing.

CHINTĀMAṆI

The precious stone (ratna) credited with the ability to bestow on its possessor whatever he desires. It is round in shape, and has flames around it.

In Vajrayāna, chintāmaṇi represents one of the five families (kula) of emanations of dhyāni-buddhas (the other families being Rāga, Dvesha, Moha and Samaya). It is usual to represent the Buddhas and Dhyāni-buddhas in Nepal, Tibet, China and Japan as holding Chintāmaṇi in one of the hands.

Chintāmaṇi is also a form of Ardhanārīśvara (see ARDHANĀRĪŚVARA): the left half of the body is red, and the throat is blue. The head is adorned by the effigy of Gaṅgā and crescent-moon. The left half of the body, representing the goddess is pleasing, while the right one representing Śiva, is ferocious (ugra). This form is either four-armed or eight-armed. In the former variety, the two hands on the right side carry trident and skull, while those on the left noose and lotus. In the latter variety, the four hands on the right side carry axe, sword, fire and arrow and the corresponding hands on the other side carry snake, trident, skull and bow.

CHINTĀMAṆI-SARASVATĪ

A form of Sarasvatī mentioned in *Prapañcha-sāra-saṅgraha*. She rides on swan (haṁsārudhā), and is four-armed. She carries in her hands book (vidyā), lute (vīṇā), pot of nectar (amṛtamaya-ghaṭa) and rosary (aksha-srak). She is seated on white lotus (śubhrābjasthā); she has a smiling countenance (mandasmita-yuta-mukhī), and wears on her crown crescent moon (mauli-baddhendu-rekhā). The ritual connected with this deity provides personified languages Saṁskṛta and Prākṛta as her attendant divinities (pārśva-devatā).

CHINMUDRĀ

The hand-pose (usually right hand) (see MUDRĀ), which suggests spiritual wisdom concerning the identity of the self (ātmā) and the inner self (antarātmā), which is the same as the over-self (param-ātmā). The pose involves the joining of the tip of the fore-finger with that of the thumb (dakshāṅgushṭha-tarjanī-yoge). The posture of the hand is also suggestive of the exposition of the scriptural lore to the students (vyākhyānamudrā). There are several icons prominently displaying this hand-gesture; and these are classed as 'sāttvika' icons. Instances are images of Dakshiṇā-murti, saints (like Śaṅkarāchārya, Madhvācharya), Rāja-rājeśvarī, Sarasvatī and Kārtikeya as teacher of Śiva.

CHHATRA

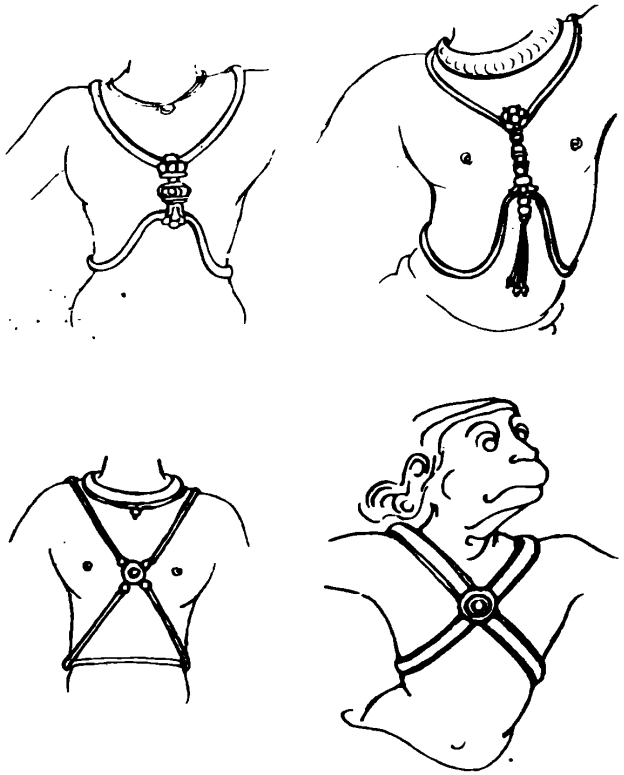
The umbrella or parasol stuck on the aureola (prabhāvali) of the deity as a mark of royal dignity. It

is probable that the practice began with a single or triple chhatra placed over the stūpa in the early Aśokan period. The Chhatra was held above the king when he sat at court or went out in a procession, with other emblems like fly-whisk (chāmara), solar disc (sūryapāna), lunar disc (chandrapāna) and banner (dhvaja) which accompanied him.

The Chhatra is also one of the equipments of a sage or student, others being the sacred water-pot (kamaṇḍalu), sandals (pādukā), head-gear (ushṇīsha) and staff (daṇḍa). One of the avatāras of Vishṇu, Vāmana, is shown holding the chhatra in the right hand and water-pot in the left.

CHHANNA-VĪRA

An ornament worn on the torso in the form of a



CHHANNA-VĪRA

cross-belt by deities, especially the male deities, distinguished for their valour and war-like qualities, e.g. Rāma, Kārtikeya, Tripurāntaka, Śāstā, Trivikrama and Narasiṁha. It is also an ornament worn by small boys, as for instance, in the images of Kṛshṇa as Kāliya-mardana.

CHHINNA-MASTĀ

'The goddess with the severed head' (also called Śiraschhinnā), is one (the sixth) of the ten great goddesses who are worshipped by tāntrik rites (see DAŚA-MAHĀVIDYĀ). She is also known as Prachaṇḍa-chaṇḍikā and Vajra-vairochanī. Her popularity is confined to some tāntrik cults, especially in Tibet, and her worship is believed to confer magical powers. She is classed among tāmasik divinities, and her chief prowess is destruction: 'At the time of dissolution, she will swallow up all the worlds' (pralaye samasta-bhuvanam bhoktum kshamā tāmasī). Hence, she is celebrated among the tāntrik practitioners as Parā-ḍākinī. However, she is identified with the great mother-goddess (śaktis sāpi parāt parā bhagavatī).

Her sculptural representations are extremely rare, but drawings and paintings have quite frequently been prepared and worshipped along with the magical diagram (yantra) specific to her. She is visualized as exceedingly ferocious (mahā-ghorā) and bright like burning fire (jvalat-tejo-mayī). Her form is intriguingly unusual and grotesque; she has cut off her own head (nija-śiraśchhinnam) with a chopper (kartṛikā) which she holds in her right hand (dakshiṇa-kare kartaram); and she has put the severed head in a skull-bowl (kapāla-kharpara) which she carries in her left hand (kare vāme sva-mastakam). The severed head is alive even as the headless body (kabandha) is.

Blood gushes forth copiously from the neck of the headless body in streams, and the long and stretched out tongue from the mouth of the severed head is lapping it up avidly and gleefully (prapibadgalāt sva-rudhiram; sva-kabandha-śoṇita-sudhā-dhārām pibantīm mudā; lelihānāgra-jihvikā pibantīm rudhiram dhārām nijakaṇṭha-vinirgatām). The headless body is naked (digambarā, digvastrā), adorned with garlands of severed heads (muṇḍa-mālā-vibhūshitā), necklaces made of bones (asthi-mālā-dharī); and a serpent is worn like a sacred cord (nāga-yajñopavītā). Her large breasts are covered by lotus flowers. She is standing in a pratyālīḍha posture (see PRATYĀLĪḌHA).

Her head, though severed and separated from the body, is wide-eyed and luminous. Her hair which is spread out in strands shine like lightning (vidyujjaṭā); flowers of various kinds adorn her hair (nānā- pushpa-samanvitā vikīrṇa-keśa-pāśā). And a jewel tied with a serpent is the lone ornament on the head (nāga-baddha-śiro-maṇi). She is three-eyed. From her mouth, the quivering tongue is stretched out to lap up the blood from her own body.

She is visualized as ever a young lady of sixteen years (sadā- śoḍhasha-varshīyā), or, according to a variant reading, twelve years (dvādaśa-varshīyā). And the vulva of her naked body symbolizes the triangle formed by the three guṇas (sattva-rajas-tamas) as lines (rajas-sattva-tamo-rekhā-yoni-maṇḍala).

She is accompanied by two attendants, Ḍākinī on the left and Varṇinī on the right, and they are seen to be enjoying the sight of Chhinna-mastā drinking her own blood (paridṛśyamoda-kalitau).

JAGADGAURĪ

Name of Manasā-devī who is regarded as the daughter of Kaśyapa–prajāpati, wife of the sage Jaratkāru, sister of the king of serpents Vāsuki, and mother of the sage Āstika. Because she was the most charming damsel in all the worlds: earth, heavens and the nether-regions (nāga-loka), she became known as Jagad-gaurī (bhṛśam Jagatsu gaurī sā sundari cha manoharā jagad-gaurīti vikhyātā). Because she saved the lives of serpents during Janamejaya's ritual- sacrifice, she is also known as Nāgeśvarī (of. *Brahma- vaivarta-purāṇa*, Prakṛti-khaṇḍa, Ch. 45) (see MANASĀ).

JAGADDHĀTRĪ

A form of Durgā, widely worshipped by the śākta devotees, especially in Bengal and the neighbouring regions. This special form of the goddess is regarded as the nourisher of all the worlds, and as the provider of the four-fold objectives for all mankind. According to *Kubjikā-tantra*, she pervades the three phases of the day (tri-sandhyā-vyāpinī), and she is to be worshipped in three different styles: the sāttvika mode of worship in the morning, the rājasa worship in the afternoon, and the tāmasa worship in the evening.

The background for this form of Durgā is given in *Kātyayanī-tantra* (76th paṭala). The gods headed by Indra claimed, for each of them. the greatest prowess and might, and did not recognize a power beyond themselves. To teach them a lesson, the mother-goddess appeared before them in the form of effulgent light, like unto a crore of suns and a crore of moons, like a mountain of fire, and striking terror in the heart of the beholders. The gods were scared, and did not know what the strange mass of light was. The story continues in much the same manner as the one in *Kena-upanishad* about Umā-Haimavatī teaching a lesson to the gods who were arrogant. Finally when the gods were humbled and puzzled, the enigmatic light transformed itself into the form of Jagaddhātrī.

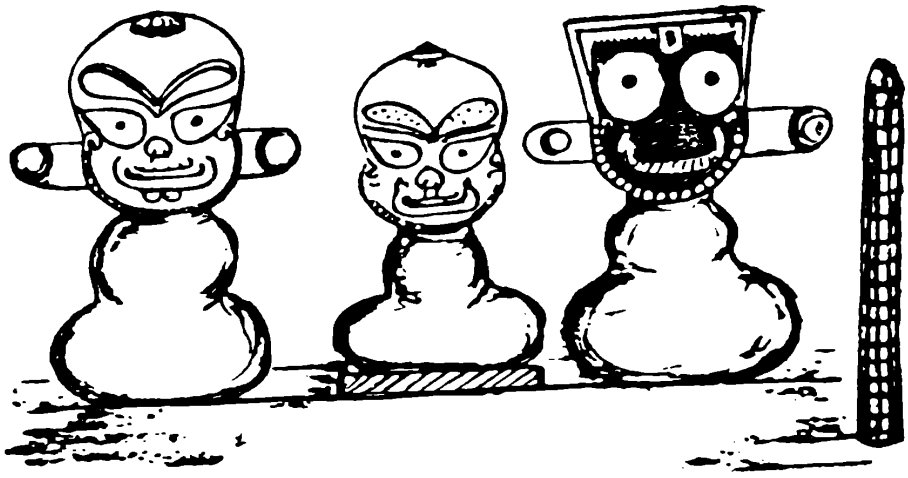
According to this text, Jagaddhātrī is seated on the back of a lion (siṁha-skandhādhi-saṁrūḍhā), bedecked with all ornaments (sarvālaṅkāra-bhūshitā), and four-armed, carrying conch, discus, bow and arrow. She is three-eyed (trinetrā); she wears a serpent as the sacrificial cord (nāga-yajñopavīta), and red garments (raktāṁbara-dharā). She is auspicious in aspect (śubhā); and her body glows like the morning sun (bālārka-sadṛśī dehā). She is regarded as Vishṇu-Śakti.

JAGANNĀTHA

A form of Vishṇu, also known as Purushottama, which is worshipped in the famous temple on the sea-shore at Purī (Purushottama-kshetra) in Orissa. The original installation of the shrine is ascribed to an ancient monarch of Purī, Indra-dyumna by name (*Brahma-vaivarta-purāṇa*, Prakṛti-khaṇḍa, Utkala-khaṇḍa). The pious king is related to have performed a penance, as a result of which Vishṇu appeared in his dream (or vision) in a four-fold form (chatur-mūrtis sa bhagavān): Purushottama (Vāsudeva), Bala-bhadra (Saṁkarshaṇa), Subhadrā (Kātyāyanī) and Sudarśana. As he contemplated getting his vision translated into iconic representations, a huge log of madder-red (mañjishṭha) colour came floating on the sea, and there also arrived on the scene an old sculptor-carpenter (vardhakī) who volunteered to carve out of the log the images exactly as the king saw them. The wooden images that he carved, working in seclusion for fifteen days, were installed on a stone platform (called ratna-vedī), and a temple was built in due course.

The images that are now worshipped in the temple are also wooden ones but not the original images of the days of Indradyumna. Every twelve or nineteen years, the old images are discarded (and buried) and new ones installed in their place in an eleaborate ritual known as 'nava-kalevara', However, the new images are sculpted and prepared for worship every time in exactly the same manner as the original images are said to have been sculpted and prepared. The group of images in the temple are reproduced in cloth-paintings (paṭa-chitra) and miniature wooden models, and made available to the pilgrims.

The descriptions of these images occur in the ancient texts but they differ in details from what the images are made to appear now. *Brahma-purāṇa* (42, 14-15), for instance, says that the image of Jagannātha (Purushottama) is four-armed (-the present image, however is only two-armed-) carrying conch, discus, mace and lotus, that the image is draped in yellow silken cloth (pīta-vastra), that its chest is covered by the garland of wild flowers (vana-mālāvṛtoraska) and adorned by the Śrīvatsa gem (śrī-vatsorah-samāyukta), and that the crown and armlets can be seen (mukuṭāṅgada-śobhita). More interestingly, the description in *Śāradā-tilaka* (17, 31) is that Purushottama has Lakshmī seated on his lap and embracing her, and that she holds a lotus, and that he looks amorously and intently at her (devam śrī-purushottamam



JAGANNĀTHA ICONS
(Balabhadra, Subhadrā, Jagannātha and Sudarśana)

Brahma-vaivarta-purāṇa (op.cit.), while narrating the dream (or vision) of Indra-dyumna, the four images are described as follows: "Janārdana was stationed on a divine throne (divya-simhāsana-gatah) along with Bala-bhadra and Sudarśana. He had four hands and held in them conch, discus, mace and lotus. Bala-bhadra also had four hands in which he carried plough (hala), pestle (muśala), discus (chakra) and lotus (abja). He was of the form of a serpent (pannagākṛti), and seven-hooded snake raised its hoods over him like a parasol (chhatrī-kṛta-phaṇas-sapta). He had gorgeous ear-rings (ujjvala-kuṇḍala) and a crown. Subhadrā, pretty-faced, carried in her hands the gestures of boon-bestowal and protection and lotus (varābjābhaya-dhāriṇī). She was verily Lakshmī, who manifested herself as the life-force of all beings (sarva-chaitanya-rūpiṇi). Sudarśana, the discus in the hand of Vishnu, was inside pillar (stambha-madhyastham).

The accounts given in *Skanda-purāṇa* (Purusho ttama-māhātmya, 27, 98 to 29, 4) identifies Jagannātha as Vishṇu, Bala-bhadra with Śiva (Śesha), and Subhadra standing between Jagannātha and Bala-bhadra (tayor-madhye sthitām bhadrāṁ Subhadrām) with Lakshmī (or Kātyāyanī, Bhuvaneśvari, or Ekānaṁśā). Subhadrā, in this account, stands separately (pṛthak-sthitām) is red-complexioned (kuṁkumāruṇā), and two-armed, carrying in the hands the gesture of boon-bestowal and lotus (varābja-dhāriṇī)

The four images now seen in the temple are all on a common stone platform (known as ratna-vedī). Apart from these main images, the platform also accommodates small metallic images of Lakshmī (to the right of the Jagannātha image) and Viśva-dhātrī (bhū-devī) (to the left of Jagannātha), a wooden replica of Jagannātha (representing Nila-mādhava). All the images face the eastern direction.

All the four images are wooden, and there are prescriptions about the colour of the tree, number of main branches the tree must have, and the characteristic marks of identification. The wood for the Jagannātha image must be dark red (mañjiṣtha) in colour, and the tree must have four main branches, and marks of conch and discus. The wood for the Bala-bhadra image must be light-brown or white in colour, and the tree must have seven main-branches, and marks of plough and pestle. The wood for the Subhadrā image must have an yellowish tinge, and the tree must have five main branches, and the mark of a lotus with five petals. The wood for the Sudarśana image must have reddish bark, and the tree must have three branches and mark of a wheel (Chakra).

The images are not merely wooden in nature. Although wood forms the main material, it is covered with several layers of resin (niryāsa) of the śāla-tree, sandal-wood paste (chandana), camphor (karpūra), musk (kastūri) and sandal (chandana). Red-cloth known as Netra-paṭa is wound round all the parts of the images; and the images are also painted. The texts contain the prescription that the images must be coated with many pastes (bahu-lepa-vilepitah).

The height of the images of Jagannātha, Bala-bhadra and Sudarśana is the same: 84 yavas (a 'yava' being the length of the middle digit of the middle finger): but that of Subhadrā is 52.1/2 yavas. The image of Jagannathā, as that of Bala-bhadra, consists of a trunk surmounted by a large head; and two arm-stumps are separately added. The image of Subhadrā does not have the arm-stumps (which are believed to be hidden); it consists

merely of trunk and head. The head of Jagannātha is flat on top; and there are large round eyes which dominate the face. The head of Bala-bhadra, as also that of Subhadrā, is oval-shaped; and the eyes in both cases are almond-shaped.

The image of Jagannātha which has a height of 84 yavas has arms (which project on the left, right and in front), also 84 yavas, in length, so that the figure is said to have the shape of a wheel or discus (chakrākṛti). But the arms of the Bala-bhadra image (which is 84 yavas in height) have a total length of 73.1/2 yavas, so that the figure assumes the form of a conch (śaṁkhākṛti). The image of Subhadrā is visualized as a lotus on a thin stalk (padmākṛti).

The height of the Jagannātha image is traditionally divided into five parts each made of 'bhāgas' of the total height:

(i) The face (śrī-mukha,) 14 bhāgas (36.3/4 yavas)
(ii) The neck (grīva), 5 bhāgas (12 yavas)
(iii) The heart-region (hṛdaya), 3 bhāgas (9 yavas)
(iv) The waist (paridhāpana), 4 bhāgas (10.1/2 yavas)
(v) The legs (pāda), 6 bhāgas (15.3/4 yavas).

The height of the Bala-bhadra image is divided into four parts as follows:

(i) The snake-hood on top of the head (phaṇa) and the face (śrī-mukha) together:12 bhāgas (31 1/2 yavas)

snake-hood	:6 yavas
forehead	:1.1/2 yavas
rest of the face	:24 yavas

(ii) The neck (grīva), 4 bhāgas (10.1/2 yavas)
(iii) The heart (hṛdaya) and waist (paridhāpana) together, 6 bhāgas (16 yavas)
(iv) The legs (pāda), 10 bhāgas (26 yavas)

The height of the Subhadrā image is divided into four parts as follows:

(i) The face (śrī-mukha), 12 bhāgas (19.3/4th yavas)
(ii) The heart (hṛdaya), 2 bhāgas (3.1/4 yava)
(iii) The waist (paridhāpana), 12 bhāgas (19.3/4 yavas)
(iv) The legs (pāda), 6 bhāgas (9 & 3/4 yavas)

The height of the image of Sudarśana, which stands to the left of the Jagannātha image, and has the same height as the image of Jagannātha, is divided into four parts, each of the parts measuring 8 bhāgas. It is a wooden pole with clothstrips wrapped round it. There is, however, no visible representation of discus (chakra) on it. But the pole is said to contain hidden inside it small discus made in gold and weighing 16 palas. *Pratishṭhā-pradīpa*, a text used for the temple worship here, claims that this image represents the Narasimha form of Vishṇu.

Each of these four images has a cavity in it, and a mysterious soul- substance called 'brahma-padārtha' is hidden inside it in a secret ritual at the time of the installation of the image during the 'nava- kalevara' ceremony (renewal of images). This is said to provide continuity for the deities despite the periodical change of images.

JAṬĀ

Matted hair worn in different ways by ascetics under a vow and by yogis engaged in penance. In order to free themselves from the necessity of frequent care of the hair, they used to apply to the hair milky exudation of some tree like the banyan, and twist the hair into convenient strands and coils. This would prevent dirt and lice from settling on the head, and also keep the hair-strands always in order. In iconography, we find matted hair associated with Śiva, some forms of Devī, some forms of Kārtikeya and Śāstā, and sages in general.

(in the shape of a crown)

(JAṬĀ)

(1) There are, in South Indian sculptures evidence of several styles of wearing matted hair. One of the most frequently seen is the strands of matted hair being twisted and coiled up in the shape of a tall crown. This is known as JAṬĀ-MAKUṬA. All forms of Śiva, Chaṇḍeśa, Nandikeśvara, Śaiva dvāra-pālakas, Bhairava, forms of Devī like Tripura-sundarī, Rāja-rājeśvarī, Bhuvaneśvarī, Śiva-dūtī, Brāhmī, Māheśvarī, Manonmanī, Chāmuṇḍā, Sarasvatī and Gāyatrī, forms of Vishṇu like Rāma and Saṅkarshaṇa, and Brahmā are shown with this kind of hair arrangement.

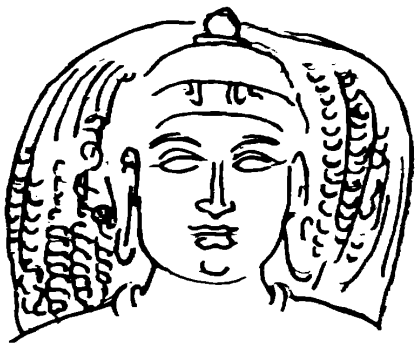
(2) JAṬĀ-BANDHA (also called Jaṭā-kalāpa) is the strands of matted hair being wound round the head with a top-knot. This can be seen in the images of sages (ṛshis), Śāstā and some yoginī forms. A variant of this form is the jaṭā being wound round the head in the form of a turban (ushṇīsha), as is seen in the beautiful image of Śiva as Vṛshāntika (see illustration).

(3) Another type of jaṭā is where the strands of matted hair are arranged as a circular halo round the head. This is known as JAṬA-MAṆḌALA, and this may be seen in most of the eight forms of Bhairava, some forms of Śiva like Umā-tāṇḍava, Saṁhāra-tāṇḍava, Bhava, Bhikshāṭana and Gajahā, the Vaishṇava dvāra-pālakas, some forms of Śāstā, and the violent forms of Devī.

(as a halo around the head)

(4) The long tresses of matted hair are allowed to fly about when representing some forms of Naṭarāja (as in the variety known as Ānanda-tāṇḍava). This is sometimes known as JAṬĀ-KALĀPA, incidental to vigorous movement of the body.

(5) The masses of matted hair may be arranged to be tied in sections to fall gracefully on both sides of the



(as bhāra, valaya and maṇḍala)

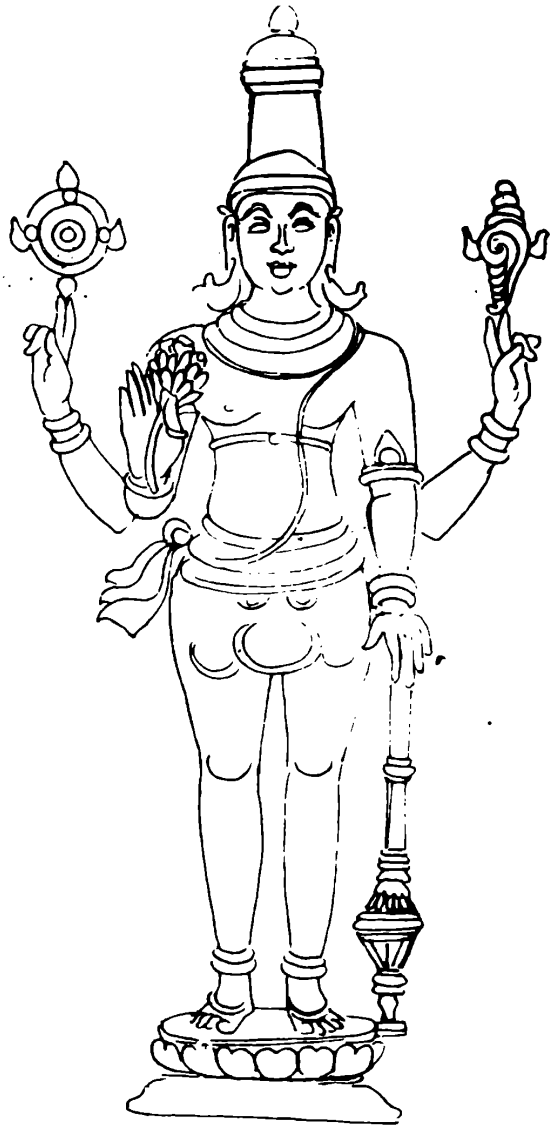
head. This is known as JAṬĀ-BHĀRA, and is seen in many of the variant forms of Śiva as Dakshiṇā-mūrti, and in some forms of Chaṇḍeśa and Śāstā.

JAṬĀ-MUKUṬA-LOKEŚVARA

One of the 108 forms of Avalokiteśvara (see AVALOKITA and LOKEŚVARA) He is represented as four-armed and standing. He carries in his hands rosary (aksha), holy water-jar (kalaśa), lotus (padma) and the gesture of boon-bestowal (varada). He wears his matted hair twisted into coils in the form of a crown (hence his name). At the base of this hair–arrangement is a miniature icon of Amitābha, the dhyāni-buddha, whose emanation this bodhisattva form is.

JANĀRDANA

One of the twenty-four forms of Vishṇu (see CHATURVIṀŚATI-MŪRTI), red in colour (rakta-varṇa) or of the colour of oleander (kunda), and four-armed, carrying lotus (padma) in the normal right hand, mace in the corresponding left hand, discus in the upper right hand and conch in the corresponding left hand. The form of Lakshmī associated with Janārdana is known as Saugandhī.



JAṀBHALA

A minor deity, probably of folk origin, who is regarded as an emanation or attendant of the lord of the

(JAMBHALA)

yakshas, Kubera (see KUBERA). He was worshipped as a god of wealth in countries where Mahāyāna Buddhism was prevalent (like Tibet, China and Nepal). His representations were very similar to that of Kubera, and he too was celebrated as a yaksha chieftain.

There are two principal forms of Jaṁbhala, one who is shown alone, and the other with his consort Prajñā-Vasudhārā. When alone, he is represented as golden-complexioned, two-armed and seated in the relaxed posture (lalitāsana). He carries in his right hand a citron fruit (mātuluṅga) and in his left hand a mangoose (nakula). The mangoose was regarded as a magical animal, whose

belly was imagined to be filled with gems and jewels. Jaṁbhala is shown pressing the belly of the mangoose with his left hand, so that the animal vomits a stream of gems and jewels, for the benefit of the devotees.

The second form is in the manner of 'yuganaddha' (union, yab-yum) with his consort. Jaṁbhala is seated with a protruding belly in the vajra-paryaṅka posture, holding in tight embrace Prajñā-Vasudhārā who also holds him in embrace. In this form, Jaṁbhala is white in body-colour, three-faced and six-armed. The face in front is white in complexion, the face on the right side is red, and the face on the left side is blue. While two of the six arms are engaged in embracing his consort, the other hands carry a red-coloured vajra and sword (on the right side) and a precious stone (emarald) and lotus (on the left side).

There is a variant of this latter form, where the consort sits on the left lap of Jaṁbhala. In this form also he is three-faced and six-armed. But his right hands hold citrus fruit (mātuluṅga), goad (aṅkuśa) and arrow (bāṇa), while one of the left hands goes round his consort, and the other two hold a mangoose tied with a rope, and bow. He wears on his head a crown of matted hair (jaṭā-mukuṭa).

There is another form of Jaṁbhala, which is violent in mood (krodha-mūrti). known as Ucchhushma-Jaṁbhala (see UCCHHUSHMA-JAṀBHALA). He is represented as a dark-complexioned dwarf, small boy, or youngster in appearance, with a frown on his face, trampling upon Dhanada (viz. Kubera). He holds in his hand, and looks intently at, a skull-cup (kapāla) filled with blood. His ears are large and bare; and he wears round his neck eight serpents as garlands. Dhanada, who lies prostrate at his feet, is shown as vomitting gems and jewels. And the goddess of wealth, Lakshmī, stands by Jambhalas's side as an attendant, holding a fly-whisk (chāmara).

JAYA

With Vijaya, he is the door-guardian of the Viṣṇu shrine. Texts prescribe that Jaya and Vijaya are to occupy the door-sides of the half-pavilion of the temple (ardha-maṇḍapa-dvāra-pārśvasthau). Jaya is red in colour and Vijaya yellow (raktapītābhau), according to *Nāradīya-saṁhitā*. And like Chaṇḍa and Prachaṇḍa (see CHAṆḌA-PRACHAṆḌA), they are two-armed (dvibhujau), holding cudgel in hand (daṇḍa-hastau). Their appearance must be fear-inspiring (bhayānakau).

In recent times, however, it is customary to represent Jaya and Vijaya as four-armed, carrying conch and discus in the upper hands, and mace in one of the normal hands, the other hand being in the gesture of warning (tarjanī). Eyes are large and round, and tusks are seen at the corners of the mouth. Sometimes, moustaches are also shown.

JAYA-TĀRĀ

A tāntrik deity of the Vajrayāna pantheon, who attends upon the eight- armed goddess Kurukullā (see KURUKULLĀ). This goddess sits on a lotus with eight petals in the Solar orb, and Jaya-tārā is situate on the petal to the west (Prasanna-tārā, Nishpanna-tārā and Karṇa-tārā on the petals to the east, south and north respectively). She is red-complexioned, seated in vajra-paryaṅka attitude, and four-armed. Her normal right hand assumes the gesture of boon-bestowal, and the corresponding left hand holds a blue lotus (utpala). The upper hands are engaged in shooting an arrow (in the right hand) with a bow (in the left hand).

JAYA-DURGĀ

A form of the goddess Durgā (see DURGĀ), dark-complexioned (kāla), three-eyed and four-armed. She car-

(stone)
(Durgāparameśvarī temple, Kannarapāḍi, Uḍupi)

ries in her hands conch, discus, sword and trident. The crescent moon adorns her crown. She sits on the back of a lion (simha-skandhādhirūḍhā), and fills the three worlds with her brilliance (tribhuvanam tejasā pūrayantī). The goddess in the shrine Kālī-pīṭha in Burdwan (Bengal) is known as Jaya-durgā. This is one of the fifty-one śakti-pīṭhas, where the torso of Śati fell.

JAYANTA

One of the eleven Rudras (see EKĀDAŚA-RUDRA), according to *Viśva-karma-śilpa*. He is sixteen-armed, carrying in his right hands goad, discus, mallet, spear, serpent, hand-drum and arrow, and in his left hands mace, khaṭvāṅga, axe, skull-cup, śakti, gesture of warning, bow and sacred water-pot.

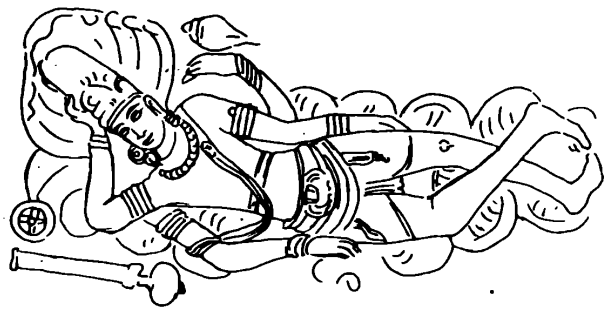
JAYĀ

One of the eight attendants (ashṭa-pratīhāriṇī) of Durgā (see DURGĀ). She stands on the left side of the eastern entrance to the temple. She is four-armed, carrying in her hands the gesture of protection (abhaya), goad (aṅkuśa), noose (pāśa) and cudgel (daṇḍa).

Jayā is also one of the four door-guardians of the Jaina shrines. She is white-complexioned and stands at the eastern entrance. The other three guardians are Vijayā (south, red), Ajitā (west, yellow) and Aparajitā (north, black).

JALA-ŚĀYI

The form of Vishṇu, recumbent on the ser-



(stone, of Aihole origin now in Bombay Museum)

pent Ananta, in the middle of the waters (see PADMANĀBHA).

JĀTAVEDASĪ-DEVĪ

This form of the mother-goddess, which is rare in literary reference as well as in iconography, is mentioned in the *Śrī-Vidyārṇava-tantra* manuals as three-eyed and eight-armed, carrying in her hands bow, discus, pot, gesture of boon-bestowal (on one side), conch, shield, arrow and gesture of protection (on the other).

JĀṄGULĪ

This ancient folk-goddess, invoked for curing snake-bites, achieved some celebrity in the Mahāyāna Buddhist pantheon. She corresponds largely with Mānasā (see MĀNASĀ). Two of her iconographic forms have become popular. One of them is four-armed. She has one head, wearing the crown of matted hair (jaṭā-mukuṭa). She is white in complexion (sarva-śuklā), wearing white garments (śukla-vasanottarīya), and adorned with white serpents (śukla-sarpair vibhūshitā). She plays on lute (vīṇā) with two of her hands, and carries a white serpent (sita-sarpa) and the gesture of protection (abhaya) in the other two hands. In a variant form, the lute is substituted by trident (triśūla) in one hand and peacock's feather (mayūra-pichha) in the other.

The second popular form is three-faced and six-armed. She is yellow-complexioned (pīta), and has on her head a canopy of the spread-out hood of a serpent(sphīta-phaṇā-maṇḍala-śiras-stha, which expression has been wrongly translated by B. Bhattacharya as "resting on the expanded hood of the serpent, op. cit., p.192). She has the splendour of a young girl (kumārī-lakshaṇojjvalā). Her three hands on the right side carry sword, vajra and arrow, and the three hands on the left side noose with the gesture of warning (sa- tarjanī-pāśa), serpent (visha-pushpa) and bow.

JĀLANDHARA-HARA-MŪRTI

Jālandhara was an asura of uncommon prowess, might and magical powers. His origin has been ascribed in *Śiva-purāṇa* to the entrance of the fire from Śiva's third eye into the sea where the river Sindhu joins it (on the occasion of Śiva's encounter with Tripura). He became enamoured of Pārvatī's beauty and sent emissaries to bring her. Śiva got angry and waged a war with Jālandhara. Finally, Śiva killed Jālandhara with the discus, which he had obtained from the milky ocean when it was being churned for ambrosia.

Śiva as the killer of Jālandhara is represented as only two-armed (dvi-bhuja). He is red-complexioned (rakta), and three-eyed, the eyes being ferocious (ugra). He is bedecked with all ornaments, and wears a sacrificial cord; on his feet are sandals (pādayoh pādukā). He is shown as about to move away (kiñchid vai gamanonmukham). He carries an umbrella (chhatra) in his right hand, and a holy water-pot (kamaṇḍalu) in his left. His matted hair is heavy and dishevelled (saṁkīrṇajaṭā-bhāra), and Gaṅgā

(old Mysore drawing)

and the moon adorn his head (gaṅgā-chandra-samanvita).

The asura Jālandhara is represented separately. He is yellow- complexioned (pīta), two-armed, two-eyed and bedecked with various ornaments. He wears a crown. In his arm is tucked a sword. His two hands are joined in an attitude of supplication (kṛtāñjali-puṭa); and on the hands is placed the discus (haste chakram dadhan), with which Śiva killed him.

JĀLINĪ-KUMĀRA

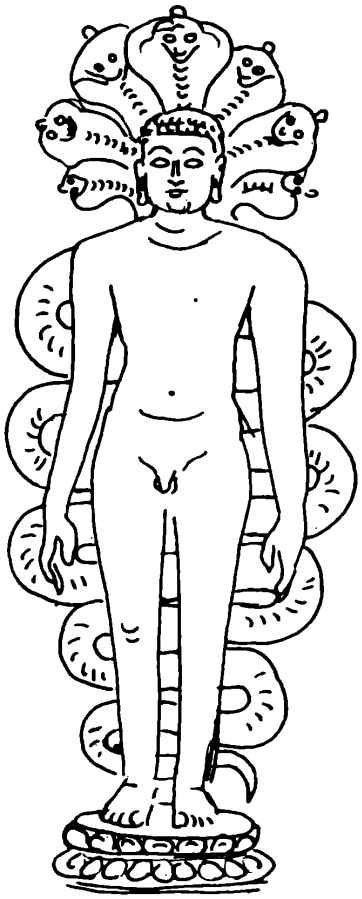
A minor-divinity in the Vajrayāna pantheon, attending on the Arapachana form of Mañjuśrī. Also called Sūrya-prabha, he sits in front of Arapachana (who is seated in the Vajra-paryaṅka attitude). Like the main deity, he is bedecked as a prince, and he holds a sword in one hand and the text of *Prajñā-pāramitā* (pustaka) in the other. He wears a pair of red garments. His face is illumined by a radiant smile (smita-vikasita-vadana).

JĀLINĪ-PRABHA

The bodhisattva, often identified with Jālinī-kumāra (above) and also called Sūrya-prabha, is an offspring of the dhyāni-buddha, Amitābha. He is whitish-red in body-colour (sita-rakta, or in another account, red), and he is two-armed. In the right hand he holds a sword (asi), or alternately he shows the gesture of boon-bestowal; and in the left, he carries the solar disc on a lotus (abjastha-sūrya-maṇḍala).

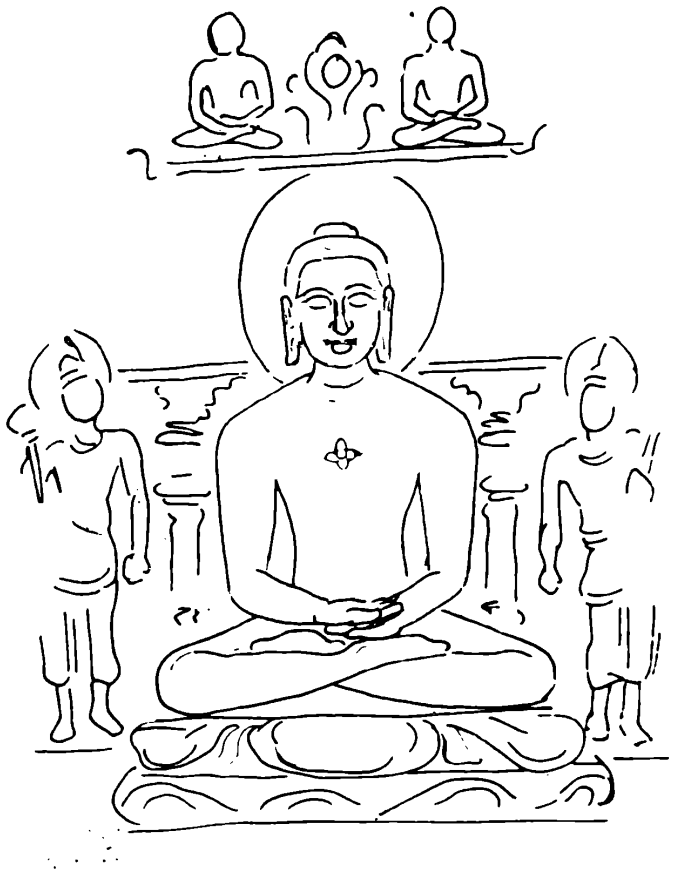
JINA

The most important divinity in the Jaina pantheon, the Jina is the ultimate victor over the phenomenal fetters, and therefore worthy of worship. Jinas are twenty-four in number in the present time-period (see TĪRTHAṄKARA), and each of them is served by a yaksha and a yakshiṇī; the pantheon also includes sixty-four yoginīs (see YOGINĪ), fifty-two vīras, sixteen vidyā-devis (see VIDYĀ-DEVĪ), ten dik-pālakas (guardians of directions, see ASHṬA-DIKPĀLAKA) and nine planets (see GRAHA), who are all subordinate to the Jinas.



(PĀRŚVANĀTHA)
(stone)

According to *Rūpa-maṇḍana*(6,25), the iconic representations of Jina are countless(Jinasya mūrtayo nantāh), but four of them are especially worship-worthy (atiśayair yuktāh pūjyā viśeshatah): Ādinātha (the first in the present time-segment), Nemi-nātha(the twenty-second), Pārśvanātha (the twenty-third) and Mahā-vīra (the last). There are numerous icons of Ādinātha, Pārśvanātha and, Mahāvīra in the country, in stone and bronze;



(SEATED JINA)

and splendid shrines have been built to house them. Indeed, the earliest iconic representations in India are of Jinas. Hemachandra's *Abhidhāna-chintāmaṇi* distinguishes between ordinary gods (deva) and Jinas who are 'gods above gods' (devādhideva). The former group includes yakshas, yakshiṇis, śāsana-devatās and other gods and demi-gods, who are all in the nature of attendant-divinities of Jinas. The Jina's image which is surrounded by these attendant-divinities in a shrine, is therefore called 'the primal leader' (mūla-nāyaka). The term is also applied to the particular Jina for whom the shrine was built, when the shrine also accommodates other Jinas, as for instance in the chatur-mukha basadis, where there is a Jina facing each of the four main directions.

Bṛhat-saṁhitā (58, 45) prescribes that the image of a Jina (arhatam devah) should be nude (digvāsah), youthful (taruṇa), handsome (rūpavān), tranquil (praśānta-mūrti), and decorated by the śrī-vatsa emblem on the chest (śrī-vatsāṅka); and the arms must reach the knee (ājānu-lamba-bāhu, explained in *Pratishṭhā-sāra-saṁgraha* as the tip of the middle finger of the hand touching the knee, jānu-prāpta-karāgrajam). *Mānasāra* specifies that the Jina image must always be two-armed and two-eyed, and that the Śrī-vatsa emblem on the chest must be golden coloured (vaksha-sthale hema-varṇam śrī-vatsa-lānchhanam). Further, the image must have no ornament on any part of the body (nirābharaṇa- sarvāṅgam), nor any cloth anywhere on the body (nir-vastrāṅgam).

Pratishṭhā-sāroddhāra (1, 62) spells out that the Jina must neither be represented as an old man nor as a boy, but that he must always be in the prime of his youth, and utterly peaceful (vṛddhatva- bālya-rahitāṅgam upeta-śāntim). This text adds that the Jina image must be devoid of hair or nails (nakha-keśa-hīnam), and *Pratishṭhā-sāra-saṁgraha* (4, 1, 2 and 4) further adds that no hair on the arm-pit or any other part of the body, not even the moustache-line, must be shown (kakshādi-roma-hīnāṅgam śmaśrulekhā-vivarjitam).

The last mentioned text prescribes that the height of the image of Jina (bimbam jinendrasya) must be equal to one hundred and eight aṅgulas (see AṄGULA) in terms of the image's own finger-breadth (nijāṅgula-pramāṇena-ashṭāṅgula-śatāyutam). The plumb-line must pass through precisely the centre of the body of the image making an identical division of right and left, in measurement as well as appearance (sama-sūtra-bhāgam).

The image may either be standing (ūrdhva) or seated (upavishṭa); no other posture is permitted. When standing, the body must be perfectly erect (ṛjvākāra, ṛjusthānaka), with the arms hanging straight down at the sides (lamba-hasta-dvaya), and with no bend anywhere in the body. This is known as 'ūrdhva-pratimā' (*Viveka-vilāsa*, 1, 128r) or as the 'kāyotsarga' posture (see KĀYOTSARGA). When seated, the image assumes the lotus posture (padmāsana or paryaṅkāsana); and even in this posture the torso is perfectly upright; the legs are crossed and the hands are brought together without violating perfect right-left correspondence.

The mood of the Jina image is prescribed to be one of complete renunciation (vairāgya-bhūshita-guṇam), and to be made as engaged in penance (tapasi prasaktam) or absorbed in yoga (yogam tatpara ātmakam) (*Pratishṭhā-sāroddhāra* and *Mānasāra*). Hemachandra mentions twenty-one supernatural features (atiśayas) that must distinguish the Jina image (*Abhidhāna-chintāmaṇi*).

While the Jina images themselves must be left severely unornamented and unclothed, the seat on which they are situated, the back-drop and the attendants

may be elaborately and tastefully decorated. The seat (sinṁhāsana) may have gods and fairies, elephants and lions (surādyair gaja-sinṁhair vibhūshita), and religious symbols like dharma-chakra may adorn it; at the sides of the Jina may be yakshiṇīs (tat-pārśvayoś cha yakshiṇī). Behind the Jina may be the design of a spreading Aśoka tree, with celestial beings playing on musical instruments (aśokadruma-patraiś cha deva-dundubhi-vādakaih). The aureole (prabhā) may be splendid, and the back-drop may be surmounted by triple-parasol (chhatra-traya). Attendants with fly-whisk (chāmara-dhāriṇī) may also be shown.

The expression Jina is taken to signify conquest over the inner enemies like passion and hatred (rāga-dveshādi-rūpān arātīn jayati nirākaroti iti). And texts like *Pravachana-sāroddhāra* mention several types of Jinas. There are Jinas who are so called (viz. the tīrthaṅkaras), e.g. Ṛshabha, Nemi-nātha, Pārśva and Mahāvīra (see TĪRTHAṄKARA). These are known as 'nāma-jinas'. The images of the Jinas when cast in gold or carved in stone, and duly installed are known as 'sthāpanā-jinas'. Some persons of spiritual eminence who possess some qualities of the 'nāma-jinas' and were contemporaneous with them are called 'dravya-jinas'. Saints who have been admitted into the 'samavasaraṇa' audience of any 'nāma-jina' are known as 'bhāva- jina'.

For details concerning the first of these Jinas (viz. 'nāma-jina'), who indeed are the Jinas proper, See TĪRTHAṄKARA.

JOGEŚVARĪ

A form of the mother-goddess, known as Aṁbe-Jogāi in Mahārāshṭra. According to *Śakti-saṅgama-tantra*, she is three-eyed and ten-armed; she has a fierce face with terrible tusks (daṁshṭrā-karāla-vadanā) and long tongue which is thrust out (dīrgha-jihvā). (see YOGEŚVARI)

JÑĀNA-KETU

Name of a bodhisattva, yellow-complexioned (pīta) and two-armed, carrying in his right hand the gesture of boon-bestowal (varada) and in his left hand the banner of the wishfulfilling gem (chintāmaṇi-dhvaja).

JÑĀNA-ḌĀKINĪ

Ḍākinī is the name for the feminine counterpart of a bodhisattva (also called śakti, vidyā or prajñā) (see ḌĀKINĪ). This particular ḍākinī is the consort of Yogāṁbara (see YOGĀMBARA); but she is also represented as solitary. When shown with her consort, she is in a fast embrace in his arms (yuganaddha, or yab-yum). She is blue—black (kṛshṇa) or white (śukla) in body-colour, and is decorated by yellow serpents (pīta-bhujaṅga-bhushaṇā). When she is solitary, she has three faces and six arms. Her main face is blue in colour (nīlāsyā), while the face to the right is white (śukla), and the face to the left is red and amorous (rakta-śṛṅgāra). In her three right hands she carries upturned (ūrdhvī-kṛta) khaṭvāṅga, axe (paraśu) and vajra; and in her three left hands bell (ghaṇṭā), skull filled with blood (rakta-pūrṇa-kapāla) and sword (khaḍga). The divinity is regarded as an emanation of Akshobhya (see AKSHOBHYA)

JÑĀNA-DAKSHIṆĀMŪRTI

A form of Dakshiṇā-mūrti (see DAKSHIṆĀ-MŪRTI) emphasizing the aspect of personifying spiritual gnosis

(jñāna). It corresponds closely with another form known as Vyākhyāna-dakshiṇāmūrti (who is represented as imparting this gnosis to the sages seated around him) (see DAKSHIṆĀMŪRTI).

Śiva in this form is four-armed. His normal right hand assumes the protection along with the mark of wisdom (jñānamudrā, abhaya), and the correspondig left hand that of boon-bestowal (varada); or the latter may just stretch across like a stick (daṇḍākāra). His upper right hand carries a rosary (aksha-mālā) and the corresponding left hand fire (vahni) or serpent (vyāla). His body-colour is pure white (śuddha-śveta-nibha) and he is seated in vīrāsana (see VĪRĀSANA): his right leg hanging down, and the left leg resting on the seat, and the left foot kept on the right knee.

He wears his braids of matted hair in any one of the conventional varieties like jaṭā-bandha, jaṭā-maṇḍala, or jaṭā-bhāra (see JAṬĀ); or he may secure the braids with a band above the forehead (paṭṭikā-bandhana). On his head are stuck wild flowers like dhurdhura (dhatura), and aragvadha, and leaves known as nāga-patra; there will also be the crescent moon. He is three-eyed, and wears tiger-skin (vyāghra-charmāmbara), or white silken garment (divyāmbara) on his waist, and an upper cloth (uttarīya). He wears white sacrificial cord (śukla-yajñopavīta) and other ornaments. He is seated under the banyan tree (adhastād-vaṭa-vṛkshasya)and on a rock (śailād ūrdhvam) (cf.*Aṁśumadbheda*,75th paṭala, *Śilpa-ratna*, 22nd paṭala and *Uttara-kāmika*, 51st paṭala).

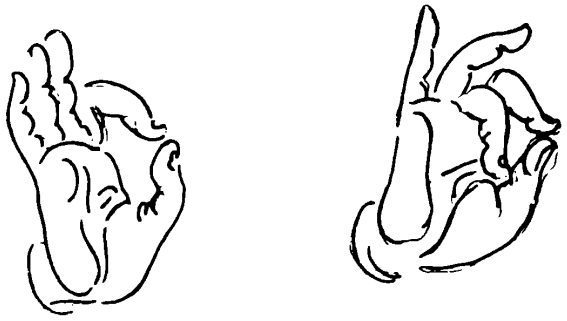
Vishṇu-dharmottara prescribes that he must be seated upon a white lotus (sitāmbujastha), and must be shown as communicating wisdom to the sages around him (jñānam munibhyah pratipādayantam). His normal left hand should carry a book, which is the symbol of all scriptures (vāme pustam akhilāgamādyam).

JÑĀNA-PĀRAMITĀ

One of the twelve 'pāramitā' (perfections of human virtues) goddesses of the Mahāyāna Buddhist pantheon (see PĀRAMITĀ). She represents spiritual knowledge and is white-complexioned and two-armed; she is seated in lotus posture. She carries in her left hand a branch of the bodhi-tree, bedecked with various jewels and fruits (nānā-ratna- phalālaṅkṛta-bodhi-vṛksha-dharā) and in her right hand the banner of wish-fulfilling gem (chintāmaṇi-dhvaja).

JÑĀNA-MUDRĀ

The posture of the right hand (in the images of divinities like Dakshiṇā-mūrti and Subrahmaṇya and in portrait-icons of saints like Śaṁkarāchārya and Tiru-jñāna-saṁbandha), which denotes the possession and communication of the highest wisdom (gnosis) that liberates the beings from phenomenal bondage. The top of the fore-finger (representing the individual or jīva) is made to rest on the top of the thumb (representing the cosmic spirit, God or īsvara), suggesting union or absorption (sāyujya) or awareness on the part of the individual of belonging to Godhead entirely (śesha-bhāva).

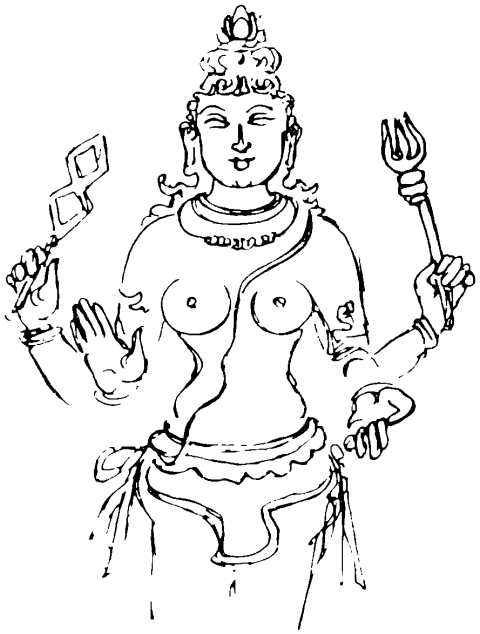


JÑĀNA-VAŚITĀ

One of the twelve vaśitā ('control over obstruction') divinities, who are regarded as spiritual daughters of the dhyānibuddha Amitābha (see AMITĀBHA). She is white-complexioned and two-armed, carrying in the right hand a lotus, and in her left hand a sword resting on blue lotus (nīlotpalastha-khaḍgadharā).

JÑĀNA-ŚAKTI

One of the five 'powers' that successively evolve



from Śiva, symbolizing omniscience. The five 'powers' are in order: Parā-śakti (transcendental), Ādi-śakti (primordial), Icchhā-śakti (will), Jñāna-śakti (gnosis)and Kriyā-śakti (energy, action). These powers are also called Śāntyatīta, Śānti, Vidyā, Pratishṭhā and Nivṛtti respectively. The last three are frequently iconographically represented. The three eyes of Śiva are said to represent these three śaktis (see SADĀŚIVA). The trident (triśūla) and vajra are interpreted to symbolize these powers. The jñāna-śakti aspect is personified in Jñāna-śakti-Subrahmaṇya (see below).

JÑĀNA-ŚAKTI-SUBRAHMAṆYA

One of the aspects of Subrahmaṇya (see KĀRTIKEYA, SUBRAHMAṆYA). *Kumāra-tantra* mentions a form known as Śaktidhara, and Śakti here is interpreted to represent jñāna-śakti (see above). But Śakti is a weapon held in the right hand of this form, which is two-armed.

(old Mysore drawing)

The vajra held in the left hand is three-pronged, and symbolizes the three powers icchā, jñāna and kriyā, operating together.

Śrī-tattva-nidhi describes the form known as Jñāna-śakti Subrahmaṇya. The god here is white-complexioned, one-faced, two-eyed and four-armed. On the head is the crown of matted hair (jaṭā-mukuṭa) or a golden crown studded with gems (hema-ratna-kirīṭinam). He wears a garland of white 'arka' flowers (śvetārka-pushpa-mālā), and his body is smeared with fine sandal paste (divya-gandhānuliptāṅga). He wears a white sacrificial cord (śukla-yajñopavītinam). In his four hands he carries śakti, fowl (kukkuṭa), vajra and the gesture of protection. The text describes this form as the union of Śiva, Śakti and Wisdom (śiva- śakti-jñāna-yogam), and as personifying the power of gnosis (jñāna-śakti-svarūpakam).

JÑĀNA-SAMBANDHA

Also called Tiru-jñāna-sambandar, he is a celebrated

Śaiva devotee, included among the 'sixty-three ancients' (see ARAVATTU-MŪVĀR).

JYESHṬHĀ-DEVĪ

Also called Alakshmī (see ALAKSHMĪ), this deity who is altogether ungainly in appearance and evil in influence, is worshipped in a corner of many temples in South India (and hence known as Mū-devī, 'the goddess of the

(stone, Sundareśvara temple, Pallava-rayan-peṭṭai)

corner', where the sweeping broom is usually kept). Her origin is ascribed to the churning of the milky ocean by the devas and asuras for obtaining ambrosia (amṛta) (cf. *Suprabheda*, 45th paṭala). She came out of the ocean even before Lakshmī appeared, and therefore she is called Jyeshṭhā ('the elder'). She emerged immediately after the all-devouring poison, Kāla-kūṭa, emerged, and so her colour is black like ink or collyrium (snigdhāñjana- nibha; añjanā-saṅkāśa; kālāñjana-nibha). Her character agrees with her complexion.

We have accounts of the iconographic forms of this goddess in many texts like *Vishṇu-dharmottara*, *Aṁśumadbheda* (49th paṭala), *Suprabheda* (45th paṭala) and *Pūrva-kāraṇa* (12th paṭala). Descriptions agree in most of the details. She is two-armed and two-eyed, with an upturned nose (tuṅga-nāsikā), high cheeks (pīna-gaṇḍa) and hanging lower lip (lambhoshṭhī). Her breasts, immense but sagging, come down as far as her navel (pīna-stana-bharodarī). Dark in complexion, she wears red garments (rakta-vāsasī). She carries in her right hand a blue lotus (utpala or kumuda), and her left hand rests on the seat (pīṭhe vāma-karas sthitah). She is bedecked with all ornaments, and her hair is done up in an elaborate knot (sa-dhammila-śiroruha): and there are blue curls at the parting of hair above the forehead (nīlākalaka-sīmānta). According to *Śrī-Vidyārṇava-tantra*, she is four -armed, carrying noose, goad and two golden pots.

Jyeshṭhā is seated on a throne (bhadrapīṭha) or on lotus with both her legs dangling in front of the seat. Seated by her sides are a man (to her right) and a woman (to her left). The man is bull-faced (vṛshāsya), white-complexioned and large-bodied (śveta-varṇa—mahā-kāya), bedecked with ornaments and wearing a crown (kirīṭa-mukuṭa) and silken garments (dukūla-vasana). His right leg hangs down, while the left leg is placed on the seat in 'utkuṭikāsana'. He holds in his right hand a cudgel (daṇḍa), and in his left a rope (sūtraka); or he assumes the 'śūchī-hasta' (pointing or warning) with his left hand. Some texts (*Aṁśumadbheda* and *Suprabheda*) prescribe that a red-coloured bull also must be shown with him (vṛshabham tathā).

The damsel on Jyeshṭhā's left side is pretty and youthful (yauvanāṅgā), bedecked with all ornaments. She is dark-complexioned (kṛshṇāñjana-nibhā), and she wears red garments. On her head she wears karaṇḍa-mukuṭa. She sits, with her left leg hanging down and the right folded and resting on the seat (utkuṭikāsana). In one of her two hands she holds a blue lotus (utpala). According to *Pūrva-kāraṇa* (12th paṭala), the man on the right is the son, and the woman on the left is the daughter, of the goddess Jyeshṭhā (kanyakā-putrakau devyāh).

Jyeshṭhā is further distinguished by crow as her banner (kāka- dhvajā) (*Aṁśumadbheda*), and donkey as her mount (kharārūḍhā) (*Suprabheda*). She is described in the latter text as the wife of Kali, the evil (Kaleh patnī).

JVALJJIHVĀ

The form of the goddess Durgā, assumed to kill the asura Rakta-bīja. She is four-armed carrying sword etc. (khaḍgādi-dhāriṇi) and red—complexioned (rakta-varṇā). Her breasts are covered by entwined serpents (vyāla-kañchuka-dhāriṇī). She wears a garland of severed heads (runḍa-mālā-dharā). She has tiger as her mount (vyāghrārūḍhā). She is so called because she puts out her tongue which is flaming.

JVARA-DEVA

Fever personified is supposed to be an aspect of Śiva, and texts like *Mahābhārata* (Śānti-parva, ch.283)

and *Vishṇu-dharmottara* (3, 73) provide an iconographic form for it. The origin of his form is ascribed to the sweat that fell from Śiva's forehead (when he destroyed Daksha's sacrifice at Gaṅgā-dvāra). The sweat as soon as it touched the earth transformed itself into a terrible monster who blazed forth like fire. The form that emerged combined the appearance of a hawk (śyena) and owl (ulūka). The monster's complexion was dark and he wore garments which were blood-red in colour. He was a dwarf in stature, and his eyes were staring. The hair on the head stood erect, and the green moustaches bristled.

Vishṇu-dharmottara (3, 73, 40) describes the form as possessed of three legs (tri-pādah), three eyes, three mouths (tri-netrair vadanais tribhih) and three arms (tri-bāhu); his eyes are agitated (vyākulekshaṇa). An account in the *Mahābhārata* provides him with three-heads, six hands, nine eyes and three legs.

JVĀLĀ-NARASIṀHA

One of the seventy-four forms of Narasiṁha (see NARASIṀHA) mentioned in *Vihagendra-saṁhitā* (4, 7-15). It is also counted among the 'nine Narasiṁhas' (nava-nārasiṁha). The form is said to be the dazzling flame (jvālā) that flashed forth from the golden pillar (hiraṇya-staṁbha-saṁbhūti) in order to eliminate the suffering of his devotee Prahlāda.

This form is distinguished by the mass of burning flames that rises from the mouth (jvālā-jvalaj-jaṭila-mukha), which has sharp tusks (tīkshṇa-daṁshṭra). The flames of fire consume as they rise the host of vampires (jvalad-anala-śikhā-grasta-vetāla-varga). The three eyes burn like hot sun (samudyat-dinakara-sadṛśas-trīkshaṇa). And the hairs bristle with excitement (saṁraṁbhoddhūta-roma). The thundering sound coming out of him resemble the roar of a great sea (dhvani-rachita-mahāṁbodhi-ghosha) (*Prapañcha-sāra-saṁgraha*, part II, p.657).

JVĀLĀ-MĀLINĪ

A form of the mother-goddess, who is represented as garlanded by flames. She is red in body-colour (rakta-varṇa) and is dazzling like the all-devouring fire at the end of the aeon (kalpāntāgni-sama-prabhā). She has six faces, all of which are smiling (smita-mukhaiś shaḍbhih), and twelve arms. She is bedecked with all ornaments. She carries in her right hands goad (aṁkuśa), sword (khaḍga), śakti, bunch of darbha-grass (suśara), bow (chāpa) and the gesture of protection (abhaya), and in her left hands noose (pāśa), shield (kheṭa), lotus (kañja), arrows (śara), spear (śūla) and gesture of boon-bestowal

(bronze, from Hosa-basadi,Mudabidri)

(varada). She is surrounded by vultures, according to *Śrī-Vidyarṇāva-tantra*).

Jvālā-mālinī (also called Jvālinī) is the yakshiṇī of the eighth tīrthaṁkara, Chandra-prabhā. The Digaṁbara account makes her white-complexioned (śveta) and eight-armed. She carries in her hands on the right side fish (kāṇḍam), sword (khaḍga), arrow (bāṇa) and trident (triśūla), and in her hands on the other side discus (chakra), bow (dhanus), noose (pāśa) and shield (kheṭa). She rides a buffalo (mahishārūḍhā). The Śvetāṁbara account, which gives her name as Bhṛukuṭī, provides yellow for her body-colour (pītāṅgī) and four arms. In her right hands she carries sword (asi) and mallet (mudgara), and in her left hands fruit (phala) and axe (paraśu). According to Hemachandra, her mount is swan (marāḷa- yānā), while the text *Āchāra-dinakara* makes her ride a cat (biḍāla-gamanā).

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