PRATIMA KOSHA

A Descriptive Glossary of Indian Iconography
in Six Volumes

Vidyalankara
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M.

MAKARA
MAKARA KUNḌALA
MAKARA TORANA
MAKARA DHVAJA
MAKARA VĀHĀNA
MAKUṬA
MANGALĀ
MANGALA CHANḌI
MANGALĀ
MANGALĀ DURGĪ
MANGALĀVATHI
MANJĪRA
MANJU KUMĀRA
MANJU GHOSHA
MANJUNĀTHA LOKEŚVARA
MANJU VAJRA
MANJUVARA
MANJUSRI
MANIKA
MANIJA
MANI KANṬHA
MANIPADMA LOKEŚVARA
MANI GRĪVA
MANI BHADRA
MANI MĀLĀ
MANḌAPA
MANḌALA
MATSYA
MATSYENDRA NATHA
MADANA
MADANA GOPALA
MADHU KAITABHA
MADHU SŪDANA
MADHŪCCHISHTA VIDHĀNA
MADHYAMA
MADHYAMA KOKĀ
MADHYA SŪTRA
MADHYA
MANASĀ
MANONMANĪ
MANOVEGĀ
MANTRINĪ
MANMATHA
MAYŪRA
MAYŪRESVARA
MARĪCHI
MARŪDEVI
MALLĀRI
MALLIKĀRJUNA
MALLI(NATHA)
MAHATTARĪ TĀRĀ
MAHĀKĀLA
MAHAKALI
MAHĀKAILĀSA MŪRTI
MAHA GANAPATI
MAHĀ GAURĪ
MAHĀ CHANDA ROSHANA
MAHĀ CHĪNA TĀRĀ
MAHĀ JVĀLĀ
MAHĀTRIPURA SUNDARI
MAHĀ DURGA
MAHĀ DEVA
MAHĀ DEVI
MAHĀPĀTĀLA
MAHĀ PADMA
MAHA PARINIRVANA
MŪRTI
MAHĀ PARISHADA
MAHĀ PURUSHA
LAKSHANA
MAHĀ PRATISARĀ
MAHĀ PRATYANGIRĀ
MAHĀ BALA
MAHĀ MANTRĀNUSĀRINĪ
MAHĀ MĀNASĪ
MAHĀMĀYĀ
MAHĀ MAYA VIJAYA VĀHINĪ
MAHĀ MAYŪRI
MAHĀ MĀRI
MAHĀ YAKSHA
MAHĀRATNĀKIRTĪ
MAHĀ RATNA KULA
MAHĀRĀJA LĪLA
MAHĀ LAKSHMI
MAHĀLASA
MAHĀ VAJRA DHĀTU

MAHĀ VAJRA SATTVA
MAHĀ VISHNU
MAHĀ VĪRA
MAHĀ SĪTA VATI
MAHĀ SRI TĀRĀ
MAHĀ SADĀSIVA MŪRTI
MAHĀ SARASVATI
MAHĀ SAHASRA PRAMARDINĪ
MAHĀ SAHASRA BHUJA
MAHĀ SAHASRA SŪRYA
MAHĀ SENA
MAHISHĀ
MAHISHĀ MARDINĪ
MAHENDRA
MAHEŚA (MŪRTI)
MAHEŚVARA
MAHOGRA TĀRĀ
MAHODARĀ
MANIKKA VACHAKAR
MĀTANGA
MĀTANGI
MĀTULUNGA
MĀTRKA
MĀTRANGULA
MĀDHAVA
MĀNA
MĀNAVI
MĀNASI
MĀNANGULĀ
MĀNUSHALINGA
MĀNUSHA VĀSUDEVA
MĀNUSHI BUDDHA
MĀMAKI
MĀYĀ
MĀYĀ JALA KRAMA
MAYA KRAMA
KURUKULLA
MĀRINI
MĀRIYAMMA
MĀRĪCHI
MĀRKANDEYA
MĀLĀ
MĀLINĪ

Y

MĀHENDRI
MĀHEŚVARA
MĀHEŚVARI
MITRA
MITHUNA
MĪNAKSHI
MUKUTA
MUKHA MĀNA
MUKA LINGA
MUKHYA PRĀNA
MUNDA MĀLĀ
MUDGARA
MUDRA
MUNI
MUNI SUVRATA
MUŚALA
MŪKAMBIKĀ
MŪYALAKA
MŪRTA SĀDĀKHYA
MŪRTYASHṬAKA
MŪLA BERA
MŪLA STAMBHA
MŪLA STHANA
MŪLA STHANĀMBIKA
MŪSHAKA
MRGA
MRNMAYA LINGA
MRTYUNJAYA
MRTYU VANCHANA
MECHAKA GANAPATI
MEDINI
MEDHA DAKSHINA MŪRTI
MENAKA
MERU
MAITREYA
MODAKA
MOHANA GANAPATI
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MAULI
YAKSHA
YAKSHENDRA
YAJNA
YAJNA BHADRA

YAJNA MŪRTI
YAJNA VARĀHA
YAJNA SŪTRA
YAJNOPAVĪTA
YANTRA
YAMA
YAMA DANDA LOKEŚVARA
YAMA DŪTI
YAMĀNTAKA
YAMĀRI
YAMUNĀ
YALLAMMA
YAVA
YAŚODĀ
YĀTUDHĀNA
YĀNAKA NARASIMHA
YĀNAKA MŪRTI
YUGANADDHA
YŪKA
YŪPA
YOGA GANAPTI
YOGA DAKSHINĀMŪRTI
YOGA NIDRĀ
YOGA PATTA
YOGA BERA
YOGA ŚAKTI
YOGA ŚAYANA
YOGĀ NARASIMHA
YOGĀMBARA
YOGĀSANA
YOGI DANDA
YOGINĪ
YOGEŚVARĪ
YONI KUNḌA

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(a) The drawings on pages 1, 2, 3, 4, 34, 37, 64, 78, 80, 101, 102, 107, 108, 109, 110, 112, 127, 142, 144 were made by Sri Appukuttan Achari.

(b) The drawings on pages 7, 131,143 were made by Sri M.S. Raman.

(c) The drawings on page 43, 111 was made by Sri.K. V. Bhandari.

(2) All other drawings in the book have been prepared by the author from actual sculpture and icons in temples, museums and personal collections.

INTRODUCTION

This is the fifth volume of the series PRATIMA-KOSHA (Encyclopaedia of Indian Iconography). It covers the entries beginning with the letter 'Ma' and completes the letter 'Ya' (in the akārādi scheme which has been followed in the volumes). It was expected that this volume would be the final volume of the series. But the matter covered under the final group of letters was so large that it was decided to bring out another volume to accommodate them. This last volume is now under preparation and would soon be completed.

As those who have followed the method of presentation adopted in the previous volumes would agree, the volumes mark a new approach to the problem of Indian Iconography. The entries relate not only to the strictly iconographical details, but attempt to present the complete religious context in which the icons appear relevant. The background myths and legends, symbolisms, ritualistic significance, silpa-śāstra prescriptions, āgama ideology, temple architecture and other details have been provided wherever necessary and possible.

The entry on Yantras in this volume contains numerous illustrations, it may appear far too many. It is not often recognized that the yantras bear relevance to iconography, and that the yantras specific to the deities are regarded in worship as deities themselves. And most of the yantras included here are taken from manuals dealing with iconographic details. A separate volume is being planned to explain the significance of each of these yantras.

I am grateful to Daivajna K.N. Somayaji, Director of Kalpatharu Research Academy, Bangalore, for having provided me with the opportunity of preparing these volumes and to the Payonidhi Printers, who have spared no efforts to print this volume as magnificently as the earlier volumes.

Bangalore
5th November 1991

S.K. Ramachandra Rao

PRATIMA-KOSHA

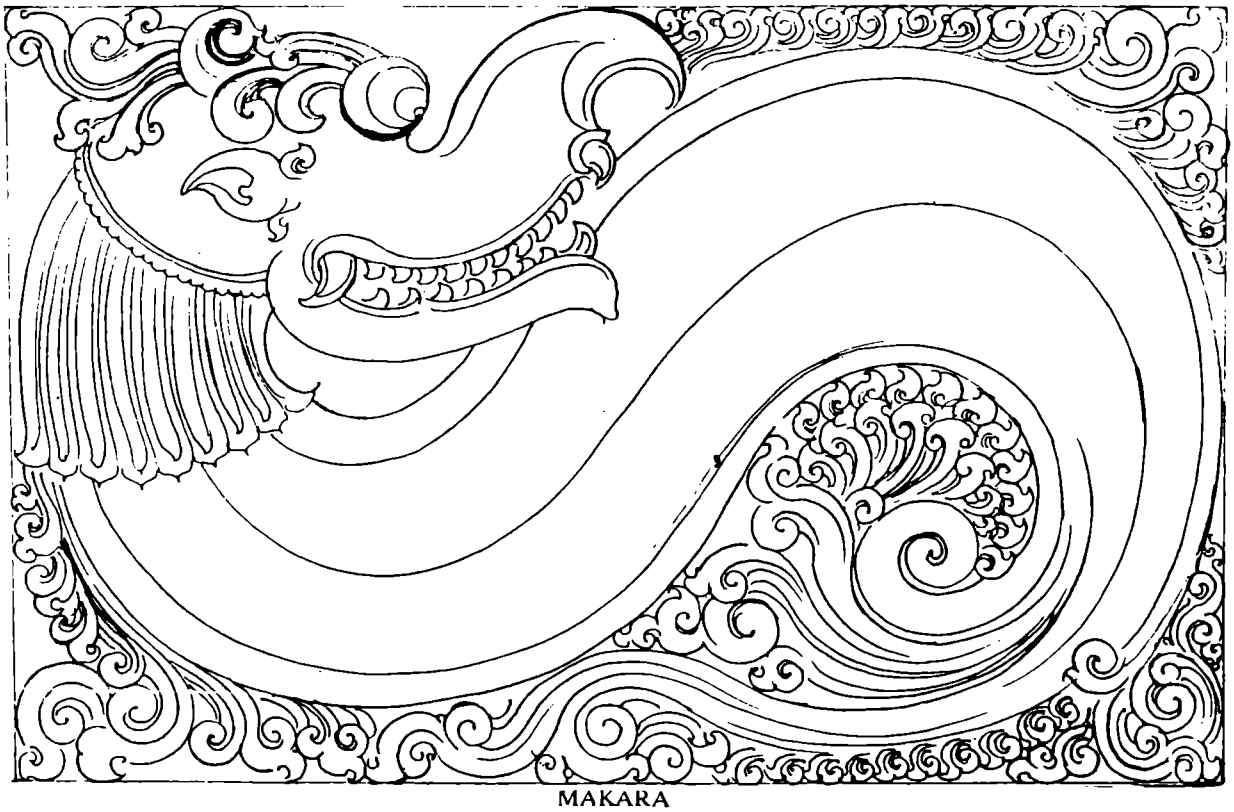
ENCYCLOPAEDIA OF INDIAN ICONOGRAPHY

VOL. V

MAKARA

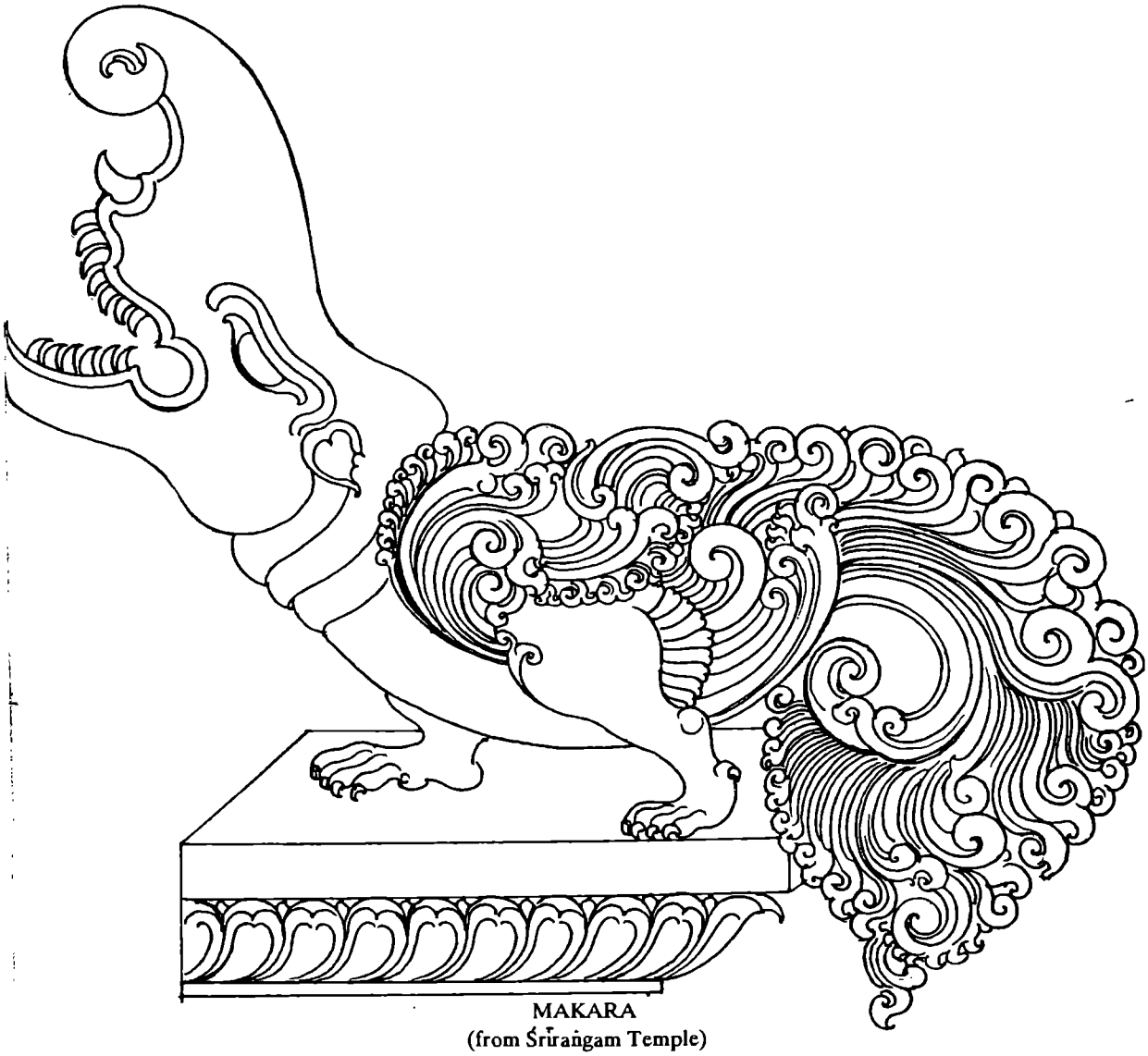
Originally the name of an actual aquatic animal (along with large fish, tortoise, shark, crocodile; kumbhīra, kūrma, nakra, śaṅku and śiśumāra), it came to signify a mythical sea-monster sharing the attributes of a dolphin. The sculptural representation of this animal is very ancient; we find it even in the Bhārhut stūpa (first

MAKARA
(from Bhārhut stūpa, mount for Yakshi Sudarśanā)

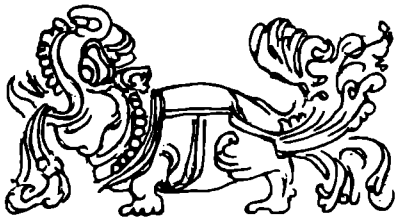


MAKARA
(from a temple sculpture, Rāmeśvaram)

MAKARA
(Medallion from Bādāmi, Karnātaka)

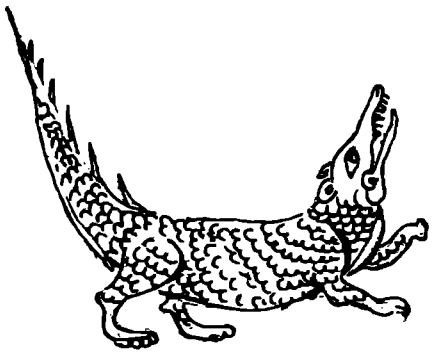


MAKARA
(from Śrīraṅgam Temple)

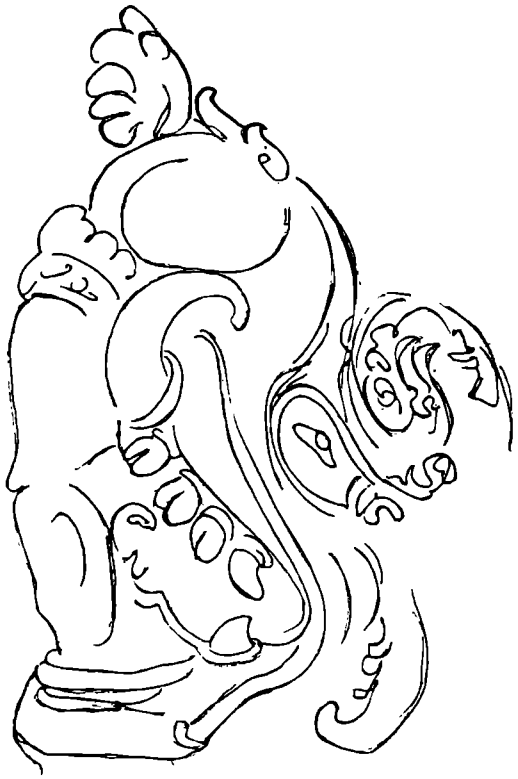


MAKARA
(Motif from Hoysaḷa sculptures)

MAKARA
(scroll)



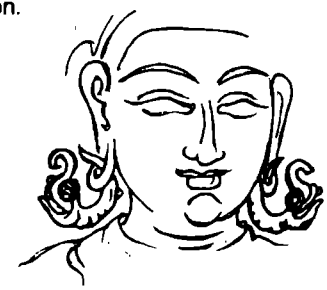
MAKARA
(From a drawing from Mysore)



MAKARA
(from Boro-budur, Java)

century B.C.) as mount for a yakshi Sudarśanā by name. It became stylised and popular during the late Chola, Chālukya and Hoysala periods; and it assumed a variety of ornamental and decorative forms.

This aquatic animal is regarded as the vehicle on which the river goddess Gaṅgā rides (see GAṄGĀ), and as the standard of the god of love viz. Kāma-deva (hence called Makara-dhvaja, see KĀMA-DEVA). It is also the emblem (lāñchhana) of the ninth tīrthaṅkara, Suvidha (called Pushpa-danta, by the Digambara section), of the Jaina pantheon.



MAKARA-KUNDALA

Makara (capricornus) is a zodiacal sign (the tenth); and it is enumerated among the nine treasures (nava-nidhi) of Kubera.

MAKARA-KUNDALA

The circular ear-ornament, shaped like the mythical dolphin, worn by the gods like Vishnu in both the ears, and by Śiva on one of his ears (the other ear having pattra-kundala) (See KUNDALA)

MAKARA-TORAṆA

An elaborately ornamental arch which involves floral decorations and creeper-motifs emerging from the jaws of two makaras ('dvayor makarayor vaktraih saktam madhyama-pūritam, nānā-vidha-latā- yuktam etam makara-toraṇam', Kāmikāgama, 55, 65)

MAKARA-DHVAJA

Name of the god of love, Kāma-deva (Eros), because he has the figure of the mythical animal, makara, on his banner (see KĀMA- DEVA)

GAṄGA AS MAKARA-VĀHANĀ

MAKARA-VĀHANĀ
(Gaṅgā from Besnagar)

MAKARA-VĀHANĀ

The river-goddess Gaṅgā is so called because she rides upon a white makara ('sita-makara-nishaṇṇā') (see GAṄGĀ). The yakshi Sudarśanā (see YAKSHĪ) is shown as stading upon makara in the Bhārhut stūpa.

MAKUṬA

The crest or crown (from the root 'maki' bhūshaṇe, maṅkate anena iti) an ornament for the head signifying magnificence, sovereighty (see for details under MUKUṬA)

MAKARA-VĀHANĀ

MAṄGALA

Meaning 'auspicious', the word is commonly used to denote one of the grahas (see GRAHA), called also by several other names like Aṅgāraka, Kuja, Bhauma and Avaneya. He is visualized as red- complexioned (lohitāṅga) or as having a body colour of red mixed with white (rakta-gaura-miśrita-varṇa). His mount is a ram (mesha) and he is four-armed, carrying in them the weapon

MANGALA

known as śakti, the mace and the gestures of protection and boon- bestowal. He is worsipped especially for overcoming indebtedness (ṛṇa-parihāra) and for obtaining wealth. He is firmly seated (sthirāsana) and has a huge body (mahā-kāya). He is resplendent like a bunch of live coal (aṅgāra-puñjābha). (see for other details AṄGĀRAKA)

In the Mahāyāna accounts, he is red in colour (raktah) and two armed: he carries an axe in his right hand (kuṭhāram), and a severed human head in his left hand (mānusham muṇḍam); he is shown as ready to swallow the head (bhakshaṇābinayena). He rides on a goat (chhāgale). (cf. Nishpanna-yogāvali)

MAṄGALA-CHAṆḌĪ

A form of the mother-goddess who is at once auspicious and violent: she secures the welfare of the gods, the sages and other devotees, while at the same time she causes terror to the demons and the wicked folk. She is auspicious (maṅgalā) at the time of creation (sṛshṭi) and violent (chaṇḍī) at the moment of dissolution (pralaya) (sṛshṭau maṅgala-rūpā cha saṁhāre kopa-rūpiṇi).

She is a form of Durgā, who was worshipped by Maṅgala, the scion of the Manu race and lord of the land bound by the seven seas (Brahma-vaivarta-purāṇa, prakṛti-khaṇḍa, chap.41); and hence known as Maṅgalā-chaṇḍī. She was first worshipped by Śiva, before he set out to kill the demon Tripura, at the behest of Vishṇu (vishṇunā preritena cha'). As the goddess appeared before Śiva, she was in the fresh flush of youth, being sixteen years of age ('devīm shoḍaśa-varshīyām susthira-yauvanām); she was dainty and charming ('komalāṅgīm manoharām'); her complexion was that of the white champaka flower, and she was resplendent like a million of moons ('śveta-champaka-varṇābhām chandra-koṭi-sama-prabhām'). She was gorgeously attired and wore magnificent ornaments. Her hair was elaborately done up in a bun ('bibhratim kabarī-bhāram') and she wore garlands of jasmine flowers ('mallikā-malaya- bhūshitām'). Her eyes were like blue water-lillies (su-nīlotpala- lochanām'), and her face was charming with a slight smile ('īshad-dhāsya-prasannāsyām')

The same purāṇa explains that the goddess was called Maṅgalā- chaṇḍī, because she was first worshipped by Śiva as Sarva- maṅgalā, then by the planet Maṅgala, followed by a king Maṅgala by name, and finally by lovely damsels who were eager to obtain felicity and welfare (mangala) on a day named after Maṅgala (maṅgala-vāre).

She is also called Lalita-kāntā, and the iconographical details given in Kālikā-purāṇa are as follows: She is fair-complexioned (gaura-dehikā) and two-armed (dvi-bhujā): her hands assme the gestures of protection and boon-bestowal (varadābhaya-hastā). She is seated upon a red lotus (rakta-padmāsanasthā) and wears bejewelled ear-rings (ratna-kuṇḍala-maṇḍitā). She is draped in red silken garments (rakta-kauśeya-vastrā) and she is youthful (nava-yauvana-saṁpannā). She has a smile on her face, and benign countenance (smita-vaktra śubhānanā). She has a splendid form (chārvāṅgī) and softly resplendent (lalita-prabhā)

Tithyādi-tattva prescribes that this goddess must be worshipped on the eighth and ninth days of the Hindu month, using an iconographic representation (pratimā), or a painting on a piece of cloth (paṭa) or a pot (ghaṭa) for the purpose. The eighth day of the dark half of the month is especially propitious if it coincides with Tuesday; the fourteenth day of the dark half of the month is also suitable.

MAṄGALĀ

Frequently identified with the goddess Durgā, she is regarded as the presiding deity of Gayā, one of the 108 Śakti-pīṭhas. She is also viewed as one of the eight śaktis of Durgā, (Piṅgalā, Dhanyā, Bhrāmari, Bhadrikā, Ulkā, Siddhā and Saṅkatā being the other seven). She is included among the attendant divinities of Bhuvaneśvari (with Jayā, Ajitā, Nityā, Vilāsini, Dogdhrī and Aghorā)

MAṄGALĀ-GAURĪ

One of the nine Gauris situated in different areas of the holy city of Vārāṇasī (other being

Mukha-nirmālika-gaurī, Jyeshṭhā-gaurī, Saubhāgya-gaurī, Śṛṅgāra-gaurī, Viśālākshī-gaurī, Lalitā-gaurī, Bhavāni-gaurī and Mahālaksmī-gaurī)

This form of Gaurī is worshipped on Tuesdays during the month of Śrāvaṇa by newly married women, for felicity and fortune in life.

MAṄGALĀVATI

Mother of the fifth tīrthaṅkara, Sumati-nātha, of the Jaina pantheon, she is adored as a Jina-mātā by the Jaina devotees. The mothers of the twenty-four tīrthaṅkaras receive worship in pious Jaina households (gṛha-devatās), along with Kubera, Dharaṇendra- yaksha, Śrī-devi and other minor divinities. (cf. Pratishṭhā- tilaka)

MAÑJĪRA

An ornament worn on the feet by women as an anklet.

MAÑJU-KUMĀRA

A form of Mañjuśrī (see MAÑJUŚRĪ), with three faces and six hands. He is of red complexion (kuṁkumāruṇa); his face facing the devotees is also red, while his face to the right is blue (nīla) and the face to the left white (sita). His three hands on the right side carry sword, arrow and the gesture of boon-bestowal; and the three correponding hands on the other side carry the scripture Prajñā-pāramitā, blue water-lily (utpala) and bow. He is attired in princely garments and decorated with ornaments; but he also wears the mendicant's robe in three pieces (chīvara- traya). His general demeanour is filled with erotic flavour (sa- śṛṅgāra). He is seated upon an animal (sattva-paryaṅki), although the texts do not specify what animal it is.

MAÑJU-GHOSHA

Another form of Mañjuśrī (see MAÑJUŚRĪ), Mañju-ghosha is of golden yellow complexion (kanaka-gaura-varṇa) and is decorated with all customary ornaments (sarvālaṅkāra-bhūshita). He rides upon a lion (simha-stha). He has two hands joined in the gesture of exposition of dharma (Vyākhyāna-mudrā). On his left side he carries a blue lotus (vāma-pārśve utpala-dharam). The tiny image of the dhyāni-buddha Akshobhya adorns his crest. He is flanked by two attendants Sādhana-kumāra and Yamāntaka who stand to his right and to his left respectively. He is regarded as a form of Vāgīśvara (See VĀGĪŚVARA), and his mantra therefore is "om vāgīśvara muh"

MAÑJUNĀTHA-LOKEŚVARA

One of the one hundred and eight forms of Avalokiteśvara depicted in the Machhandar Vahal, Khatmandu in Nepal (cf. B. Bhattacharya, The Indian Buddhist Iconography, Calcutta 1968, p.430), he is two-armed and stands upon a lotus. His right hand carries a rosary, while with his left hand he clutches the holy book, held close to his chest (see AVALOKITEŚVARA)

MAÑJU-VAJRA

One of the several forms of Mañjuśrī (see MAÑJUŚRĪ), he is three-faced and six-armed. His body-colour (as also the colour of his normal face) is red like vermilion (kuṁkumāruṇa); the face on the right side is blue in colour (nīla) while that on the left is white (sita). He is shown in the yuganaddha (yab-yum) stance (see YUGANADDHA), embracing his female consort, while seated in Vajrāsana (see VAJRĀSANA) or in Vajra-paryaṅka (see VAJRA-PARYAṄKA) posture upon lunar orb mounted upon a double-lotus (viśva-dalābja-chandra-stha). His two normal arms are engaged in embracing his śakti, whose name is given as Svabhā-Vidyā; one of these hands lifts up the face of the Śakti (bhuja-dvaya-samāślishṭa- svabhā-vidyā-dharāsya-dhṛk). The other hands carry sword, arrow, bow and blue lily (nīlotpala)

He is also the central deity in the maṇḍala named after him (see MAṆḌALA). Here he sits upon a lion (simhopari). He has three faces and six arms as above. But his body-colour (and also the colour of his normal face) is golden yellow (kamanīya-kanaka- kānti). His hands carry sword, arrow, gesture of boon-bestowal (on the right side), the book of Prajñā-pāramitā, bow and blue lotus (on the left side). He is not here accompanied by his female consort.

Mañju-vajra is visualized also as six-faced (shaṇ-mukha) and six- armed (shaḍ-bhuja), fair-complexioned (sita-deha) and serene in aspect (śānta). He has the dhyāni-buddha Akshobhya on his crest, and also crescent moon. His faces are white, blue, red, yellow, and green, the face on top being exceedingly white and tranquil. He wears a garland of skulls, and carries in his hands vajra, bell, sword, finger-thimble (sastaka), blue lotus and goad. His ornaments are made of bones (six tāntrik emblems, shaṇ-mudrā). He is regarded as an embodiment of wisdom (cf. D.C.Bhattacharya, Tantric Buddhist Iconographic Sources, Munshiram Manoharlal, New Delhi, 1974).

MAÑJU-VAJRA
(after a metal icon from Western Tibet, now in Pan-Asian collection)

MAÑJUVARA

A form of Mañjuśrī (see MAÑJUŚRĪ), this deity is represented as seated in the lalita posture (see LALITĀSANA) upon a lion. His complexion is that of burnished gold (tapta-kāñchanābha), and his two hands are joined on the chest in the gesture of turing the wheel of dharma (dhrma-chakra-mudrā), while at the same time holding the stalk of a blue lotus upon which the holy book Prajñā-parāmitā is placed (prajñā pāramitā-nvitot-pala-dhāriṇam). He is bedecked with all ornaments, and exudes erotic feeling.

He is regarded as the offspring (or emanation) of all the five dhyāni-buddhas, and hence described as 'pañcha-vīra-kumāra'. On his crest are represented all the five dhyāni-buddhas (see DHYĀNI-BUDDHA)

MAÑJUŚRĪ

MAÑJUŚRĪ
(after a metal icon from Bengal, Pāla sculpture)

MAÑJUŚRĪ

One of the two most popular of the Mahāyāna Buddhist divinities, the other one being Avalokiteśvara. Both of them have great antiquity and assume numerous forms in which they are adored and worshipped in all the countries where Mahāyāna Buddhism has made an Impact (viz. Nepal, Tibet, Mongolia, China and Japan). Avalokiteśvara represents the Buddha's infinite comparison (karuṇā), and Mañjuśrī his supreme wisdom (prajñā). The two are regarded as bodhi-sattvas, saintly spirits with a historical background who have enlightenment as their very essence, and who have chosen to work among mankind helping the human beings acheive the supreme enlightenment.

Mañjuśrī (which expression signifies 'sweet fortune', 'charming felicity') became a popular deity during the first few centuries of the Christian era. He is mentioned as worthy of worship in Sukhāvatī-vyūha, which was translated into Chinese between 384 and 417 A.D. This text refers to Akshobhya as the Tathāgata and to Mañjuśrī as the bodhi-sattva. Fa-hiean who visited India during 394-414 A.D. also mentions Mañjuśrī, along with Avalokiteśvara and Maitreya (the future buddha).

Laṅkāvatāra-sūtra makes Mañjuśrī a contemporary of Gautama the Buddha, and this bodhisattva figures prominently in the celebrated Saddharma-puṇḍarīka-sūtra. He is the principal divinity in Arya- mañjuśrī-mūla-kalpa, which was prepared prior to 30 A.D., in Guhya-samāja-sūtra and In Gaṇḍa-vyūha-sūtra. The last text refers to the presence of Mañjuśrī in the assembly of devotees who had gathered around the Buddha in Śrāvasti, and to his subsequent departure to South India (Dhānya-kaṭaka in Andhra Pradesh) on missionary work. It may be noted In this connection that Ārya-mañjuśrī-mūla-kalpa, an early text of the Mañjuśrī cult, was prepared in South India.

However, legends associate Mañjuśrī's career with Nepāl. The legendary work, Svayaṁbhū-purāṇa, which is meant to eulogize the place in Nepāl where the primordial Buddha (Ādi-buddha) manifested himself on his own accord (as a svayaṁ-bhū) in the form of a flame of fire upon a lotus, also mentions that Mañjuśrī, a bodhisattva who resided on the Pañcha-śīrsha mountain ('the mountain with five peaks') in the 'Chīna' country (probably referring to what now Is known as Tibetan frontier), arrived in this place as soon as he came to know that Ādi-buddha had appeared, to do him reverence.

But he found the spot extremely difficult to reach, because it was surrounded by an immense stretch of water. Although he himself managed to reach the spot and worship the Ādi-buddha, he resolved to make it convenient for the other devotees to reach the spot. He discovered a huge boulder which blocked the waters from flowing

MAÑJUŚRĪ
(after an icon from Kashmir now in Pan Asian Collection)

MAÑJUŚRĪ
(after an icon from Kashmir, now in Norton-Simon Foundation collection)

MAÑJUŚRI
(after a bronze from Orissa)

out and he cleft it in twain by a sword. The water immediately rushed out, and left the area around the spot where the Ādi-buddha had manifested himself, dry. Mañjuśrī built a temple on the spot housing the flame of fire, and a monastery for himself and his disciples to reside.

This account and the references in the other books mentioned above strongly suggest that Mañjuśrī was a historical person who by his saintly life and service to the cause of Buddhism was deified in course of time, and came to be adored and worshipped. Even by the time the Sukhāvatī-vyūha was composed (around the third century A.D.), he was already a deity who was popularly worshipped by those who aspired for quick mastery over the scriptures, retentive memory and keen intellect.

Because of his appeal to all sections of the devotees, he was regarded as a bodhisattva by all of them but assigned variously to the dhyāni buddhas (see DHYĀNI BUDDHA). Sometimes, he is regarded as the offspring of Akshobhya (see AKSHOBHYA) and sometimes as belonging to the lineage of Amitābha. Accordingly his body-colour is given as blue or yellow. He is also assigned to several kulas or sacred families.

He is visualized in a variety of forms, and has several mantras. There are more than forty sādhanās devoted to his worship. He figures prominently in the list of sixteen bodhisattvas headed by Maitreya; he is in fact the second (cf. Abhayākara-gupta's Nishpanna-yogāvali). Another list of eight principal bodhisattvas (given in the Lokanātha-sādhanā) includes him under the name Mañjughosha (Maitreya, Kshitigarbha, Vajrapāṇi, Kha-garbha, Mañju-ghosha, Gagana-gañga, Vishkambhi and Samanta-bhadra).

Among his forms, there are thirteen which have iconographical representations (given in B. Bhattacharya: The Indian Buddhist Iconography, pp-102-123): Vajra-rāga, Dharma-dhātu-vāgīśvara, Mañju-ghosha, Siddhaika-vīra, Vajrānaṅga, Nāma-saṅgīti-mañjuśri, Vāgīśvara, Mañju-vajra, Mañju-vara, Mañju-kumāra, Arapachana, Sthira-chakra and Vādi-rāja (Vādi-rāṭ).

Most of the forms have one face and two arms (e.g. Vajra-rāga, Mañju-ghosha, Siddhaika-vīra, Vāgīśvara, Mañju-vajra, Arapachana and Vādi-rāja), and are shown as expounding the scriptures (Vyākhyāna-mudrā). Some forms have three faces and six arms (Mañju-kumāra and Mañju-vajra), some have four faces and eight arms (Dharmadhātu-Vāgīśvara), and Nāma-saṅgīti-mañjuśrī has three faces and four arms. They are all seated in the paryaṅka or ardha-paryaṅka posture. Vādirāja-mañjuśrī rides upon a tiger, while Mañju-ghosha and Vāgīśvara have lions for their mounts. Mañju-vajra is in the yuganaddha (yab-yum) posture, viz. embracing a female consort; and Sthira-chakra-mañjuśrī is accompanied by a female consort (Prajñā).

According to Dharma-kosha-saṁgraha, Mañjuśrī is usually depicted as being red-complexioned (kuṁkumābha) and having one face and two arms (ekāsya, dvibhuja); with a smiling countenance (smita- mukha), and seated in lalita, paryaṅka or ardha-paryaṅka posture upon a lotus-seat. His figure is distinguished by the book placed upon a lotus (padmopari pustakam) on one side (usually right), and a sword placed upon a lotus with a long stalk (sa-nāla- padmopari-khaḍga) on the other side. He may also be represented as carrying a sword in his right hand and book in his left. The sword symbolizes cutting down the host of obstacles to wisdom (which the book represents). The sword also suggests the elimination of ignorance, and it recalls the legend of his having split the boulder which blocked the passage of waters, and of his having thus facilitated the approach to the Ādi-buddha shrine by the devotees.

MAṆIKA

The Vaikhānasa texts mention Maṇika as one of the principal door-keepers (dvāra-pāla) of the Vishṇu shrine. He is stationed on the right side of the door. He is fair-complexioned (śveta-varṇa) and attired in white garments (śuklāṁbaradhara). He rides upon an elephant (gaja-vāhana) and has the sacrificial ladle as his standard (sruva-dhvaja). He is the custodian of the keys of the temple (yantrika-vāhaka) when the temple is closed.

His consort (or wife) is Sandhyā, whose complexion is golden yellow and whose garments are white in colour (kanakābha sitāmbaradhara); she carries a flower in one of her hands (pushpa-hastā). (Vimānārchanā-kalpa, 20th paṭala).

MAṆIJA

One of the three principal classes of icons : icons carved out of a precious stone (maṇi-ja), icons cast in metals (lohaja) and icons carved out of stone (śaila) (cf. Viśvāmitra-saṁhitā, 22,1). The same text mentions diamond (vajra) and ruby (padma-rāga) as suitable precious stones. The icons made in a precious metal answers to the variety of 'śastrotkīrṇa' (carved by sharp metal instruments) or 'ratna-ja' (made out of a jewel or gem) icons.

The expression 'maṇi' (or ratna), as the substance for carving out icons (biṁba-dravya) refers to several kinds of precious stones: pearl, ruby, diamond, sapphire, lapis lazuli, emerald, topaz and gomeda.

MAṆI-KAṆṬHA

The name of Ayyappan or Śāstā (Dharma-śāstā), the folk deity of Kerala, whose shrine in Śabari-malai is very popular (see ŚĀSTĀ)

MAṆI-PADMA-LOKEŚVARA

One of the 108 forms of Avalokiteśvara, he is represented as having a single face but four arms. Two of the hands are joined in the attitude of supplication (añjali), while the other two hands carry rosary (right) and lotus (left). He is seated in the Vajra-paryaṅka posture upon a lotus.

MAṆI-GRĪVA

One of the two sons of Kubera (see KUBERA) (the other son being Nala-kūbara). A legend connected with Kṛshṇa tells us that both the sons were cursed by the sage Nārada to become trees, and they were the twin arjuna-trees (yamalārjuna), which were uprooted by the infant Kṛshṇa in order to free them from the curse.

MAṆI-BHADRA

A yaksha chieftain (see YAKSHA), he was a widely worshiped folk divinity in the centuries before and after Christ. He is sometimes regarded as the brother of Kubera, the lord of the yakshas (see KUBERA), but more frequently as the chief attendant of Kubera, next to Kubera in the yaksha line. He also figures in the mandala of Jaṁbhala (a form of Kubera), and is located in the eastern petal of the eight-petalled lotus (other yakshas in the mandala being Pūrṇa-bhadra, Dhanada, Vaiśravana, Keli-māli, Chivi-kuṇḍali, Sukhendra and Charendra) (see JAṀBHALA).

MAṆIBHADRA-YAKSHA
(stone sculpture from Parkham, U.P.)

MAṆIBHADRA
(from Pāwayā, M.P.)

MAṆIBHADRA
(after a Tibetan drawing)

Maṇi-bhadra is usually associated with Pūrṇa-bhadra, another yaksha (see PŪRṆA-BHADRA) and this association is an old one. In fact, Prapañcha-sāra-saṅgraha (part II, p. 948), which contains a mantra for Maṇibhadra-yaksha, identifies him with Pūrṇa-bhadra ('pūrṇabhadrāya mahā-yaksha-senādhipataye moṭa moṭa dhārya svāhā, om namo maṇi-bhadrāya'). A list of yakshas given in the tāntrik Buddhist text, Mahā-māyūrī refers to Maṇi-bhadra and Pūrṇa-bhadra as brothers residing in the place called Brahmavaṭī (maṇi-bhadra brahma-vaṭyām pūrṇa-bhadraś cha bhrātarau'). The list of yakshas that we find in Hemādri's Chaturvarga-chintāmaṇi includes the name of Maṇi-bhadra but not that of Pūṃa-bhadra. (see PŪRṆA- BHADRA)

The Jaina texts mention thirteen yakshas, and their names invariably end with 'bhadra' (suggesting their benevolent nature). They mention Maṇi-bhadra and Pūrṇa-bhadra as ruling over the southern and northern divisions respectively of the mythical Vajra-island; they are described as Indras. The former is described in these texts as having Kundā and Bahu-putrā as his consorts, while the latter's wives are Tārā and Uttamā. The two yaksha chieftains are, according to these texts, worshipped in shrines on stone altars (pṛthvī-śilā-paṭṭa) under aśoka-trees.

There is little doubt that cult of Maṇi-bhadra was prevalent in the eastern, northern and north-eastern parts of the country in centuries prior to the Christian era. The Jaina text Sūrya- prajñapti records that there was a famous shrine to Maṇi-bhadra ('maṇi-bhadra-chaitya') in the north-eastern division of the city of Mithilā (Bihār). A headless stone statue of Maṇi-bhadra was discovered in Pāwayā (near Gwalior), and an inscription on its pedestal refers to the "devotees of the god Maṇi-bhadra having consecrated the icon of Maṇi-bhadra for worship" ('goshṭhyā maṇibhadra-bhaktā garbha-sukhitāh maṇi-bhadrasya pratimā pratishṭhāpayaṁti'). The inscribed statue is as old as the first century before Christ.

Maṇi-bhadra is also known by several other names like Maṇi, Maṇi-vara, Maṇi-chara and Maṇi-mān. He is identifled with the 'side-crown'

(pārśva-mauli), viz. the crown worn on one side of the head. The story that in one of his encounters with the demon-monarch Rāvaṇa, the latter hit him on the head, explains why the crown stuck on one side. Maṇi-bhadra is said to reside on top of the mountain Śveta-giri or Mandara, ruling over the yaksha denizens there. His wife's name is given as Puṇya-jani (different from the names given in the Jaina accounts already mentioned), and the number of his sons is said to be twenty-four.

He shares the iconographic features of the yakshas: pot-bellied (tundila), two-armed (dvibhuja), inebriated (madotkaṭa), and carrying treasures (nidhi-hasta) (see YAKSHA). Vishṇudharmottara (3,73,13) prescribes that he must be made like Kubera, riding on a man (nara-vāhana) and with a spouse.

MAṆI-MĀLĀ

The garland of gems worn by most of the gods and goddesses. The expression also refers, although infrequently, to the rosary held in the hand of some deities (aksha-maṇi-mālā).

MAṆḌAPA

An open or closed hall or pavilion, constituting a functional unit of the temple structure. It may be in the nature of a portico (ardha-maṇḍapa) or porch in front of the sanctum (mukha- maṇḍapa), attached to the sanctum or detached. It may be a corridor that facilitates circumambulation of the sanctum (pradakṣiṇa-maṇḍapa).

The mandapa may be enclosed by walls (ghana-maṇḍapa) or its roof consisting of slabs of granite may be supported on monolithic pillars (stambha-maṇḍapa). The pillars may be four in number (nanda-vṛtta type), sixteen (śrī-pratishṭhita), thirty-two (jaya- bhadra), thirty-six (nandyāvarta), sixty-four (maṇi-bhadra) or a hundred (viśāla). There is textual provision also for a thousand-pillared maṇḍapa ('śata-pada-yutam vātha sahasrāṅghrika-maṇḍapam'); and in many South Indian temples we do find them (Suprabhedāgama, 35, 94-104)

The pillars of the maṇḍapas are often carved elegantly and adorned with relief sculptures of gods and goddesses, attendant divinities and of episodes of epic or mythological interest. It is this fact that makes the maṇḍapa relevant to iconography. Early texts like Mānasāra (32, 68-76) classify maṇḍapas into several types depending upon the use for which they are put: kośa-maṇḍapa (treasury), śāstra-maṇḍapa (library), vastu-nikshepa-maṇḍapa (store-room), deva-bhūshaṇa-maṇḍapa (strong room for keeping the jewels and clothes used for decorating the god), śayāna-maṇḍapa (the hall where the god rests for the night), āsthāna-maṇḍapa (assembly-hall), vāhana-maṇḍapa (hall for the processional vehicles to be kept when not used), and snapana-maṇḍapa (the chamber where the deity is given a ceremonial bath everyday).

Suprabhedāgama (35,96), however, mentions four principal maṇḍapas : devatā-maṇḍapa (where the moveable icons are placed and formal ly worshiped), snapana-maṇḍapa (the room for administering ceremonial bath to the moveable icons), vṛsha-maṇḍapa (also called Nandi-maṇḍapa where the principal attendant of Śiva, viz. Vṛshabha or Nandikeśvara, is kept in the form of a crouching bull) and nṛtta-maṇḍapa (the hall for entertainment like music and dance which are presented as offering to the Deity and witnessed by the devotees).

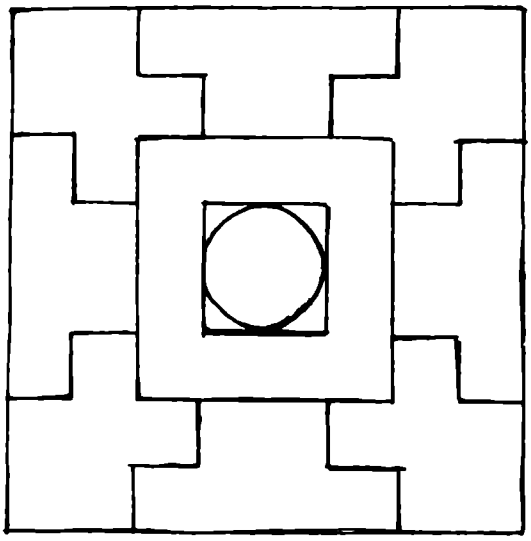
Inscriptions mention several other varieties of mandapas being erected and consecrated in big temples: utsava-maṇḍapa (where periodical festivities are conducted), abhisheka-maṇḍapa (where occasional bathing ceremonies are gone through), raṅga-maṇḍapa (where dances and dramas are presented), sabhā-maṇḍapa (where court is held), kalyāṇa-maṇḍapa (or vaivāhika-maṇḍapa where the ceremonies of marriage between the deity and his consort are conducted as an occasional festival), bhoga-maṇḍapa (where food-offerings are made), dāna-maṇḍapa (where gifts are given), bhikshā-maṇḍapa (where food for the devotees is served), vasanta-maṇḍapa (for conducting Vasantotsava), and pātāla-maṇḍapa (underground hall).

MANDALA

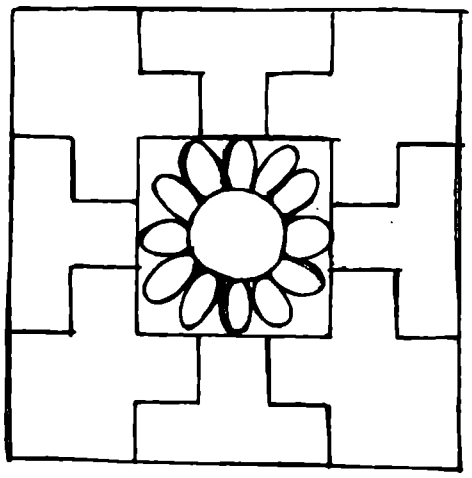
Meaning space, empire, territory, orbit, circle and collection, the word has been employed in several contexts. But of interest to iconography is the meaning of a spatial arrangement of a group of deities (devatā-samūha), connected with each other, around a central figure (pradhāna-devatā). The original idea was astronomical: the solar space (sūrya-maṇḍala), the lunar circle (chandra-maṇḍala), or the area covered by the celestial bodies ('nakshatra-maṇḍala' group of twenty-seven stars; rāśi-maṇḍala', the group of zodiacs). The solar space,for instance,consists not only of the central body of the sun but the entire area pervaded by the solar rays.

The word mandala is explained as that which gathers up the essentials (maṇḍam lāti). It is collection of the Deity's energies, the procedure of collecting and facilitating the devotee's attention (devatā-śakti-vyūhanam). Every maṇḍala will have the bindu, the central point representing the principal deity, surrounded by the deity's consorts, attendants, retinue and even devotees. The idea of a temple is in fact governed by the mandala symbolism, which underlies the worship rituals.

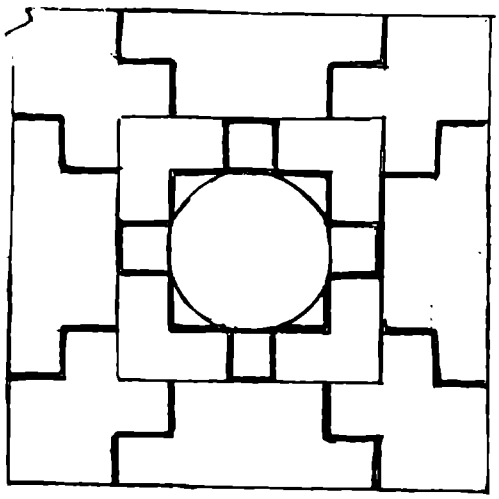
The maṇḍala of a Deity symbolizes the entire universe, with the Deity as the focal point. Diverse aspects of the universe are represented symbolically within the mandala. It is viewed also as a 'city' (pura), a 'place' (pradeśa) or an 'island' (dvīpa). The surrounding enclosure is called the 'fort' : circular (valaya), or square (bhūpura) and the arrangement of areas and distribution of space within following the ideology known as 'chakra' or 'yantra'.



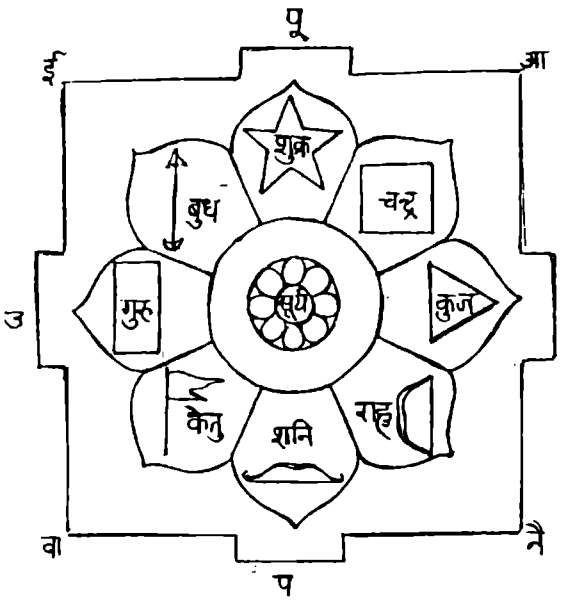
AGHA-NIRMOCHANA-MAṆḌALA



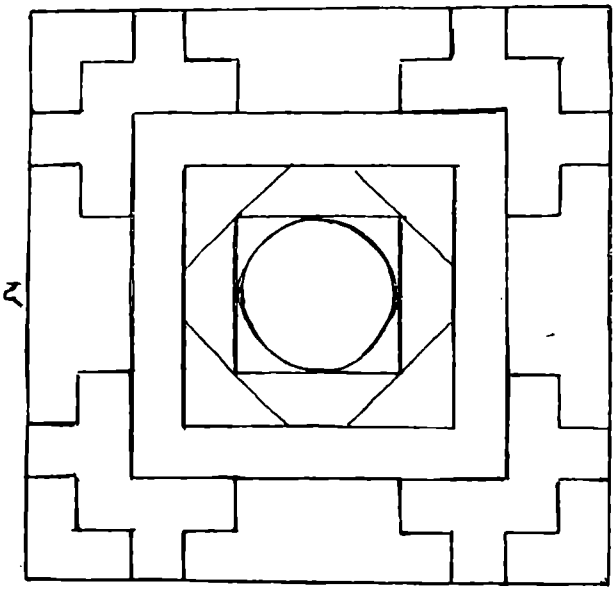
BHADRAKA-MAṆḌALA



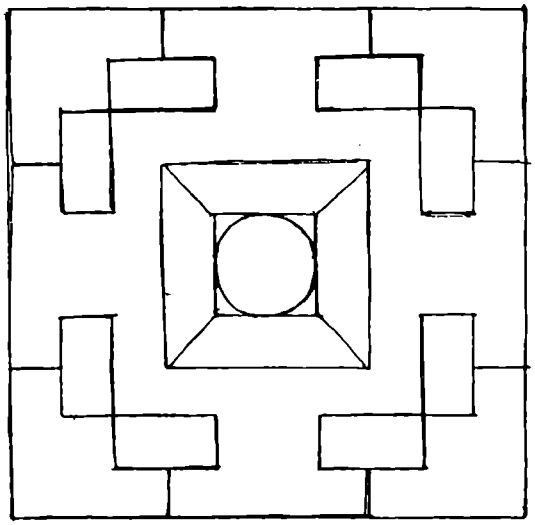
SADADHVA-MAṆḌALA



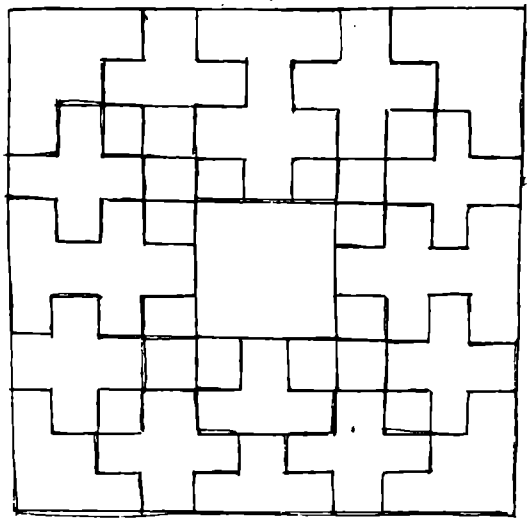
GRAHA-MANDALA



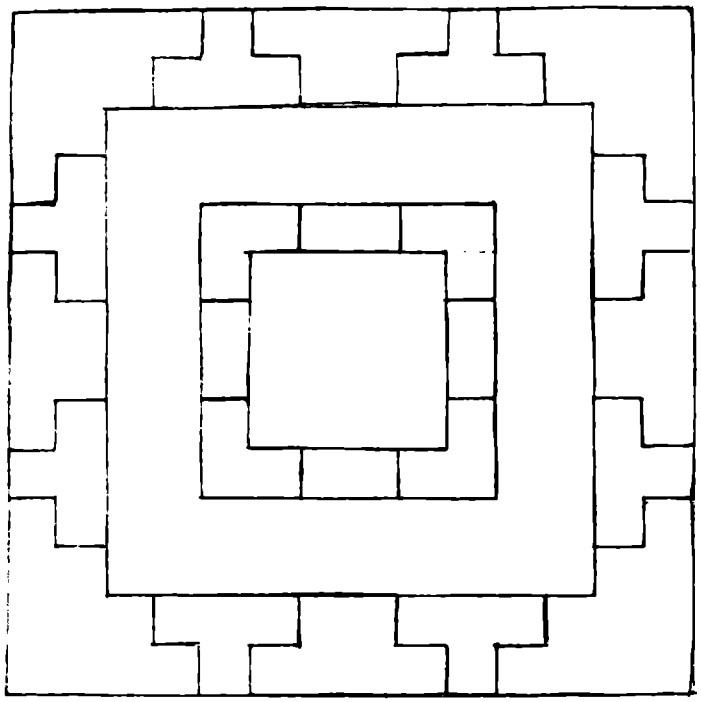
VASUGARBHA-MANDALA



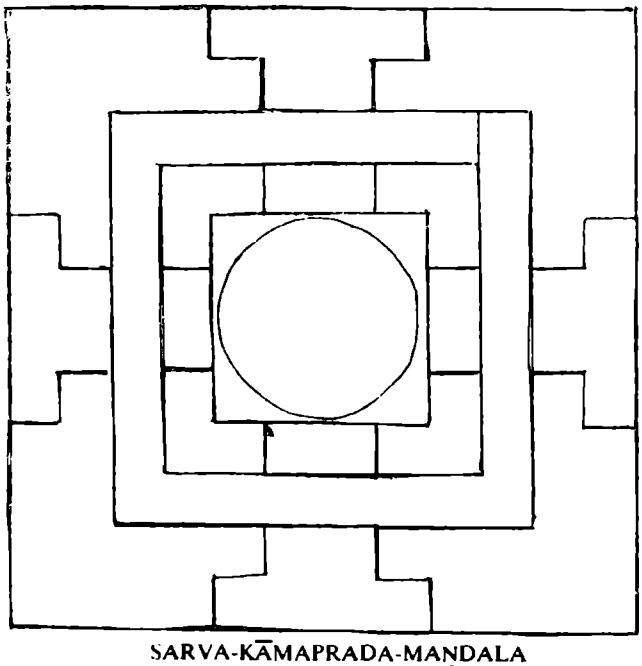
DHARMĀKHYA-MANDALA



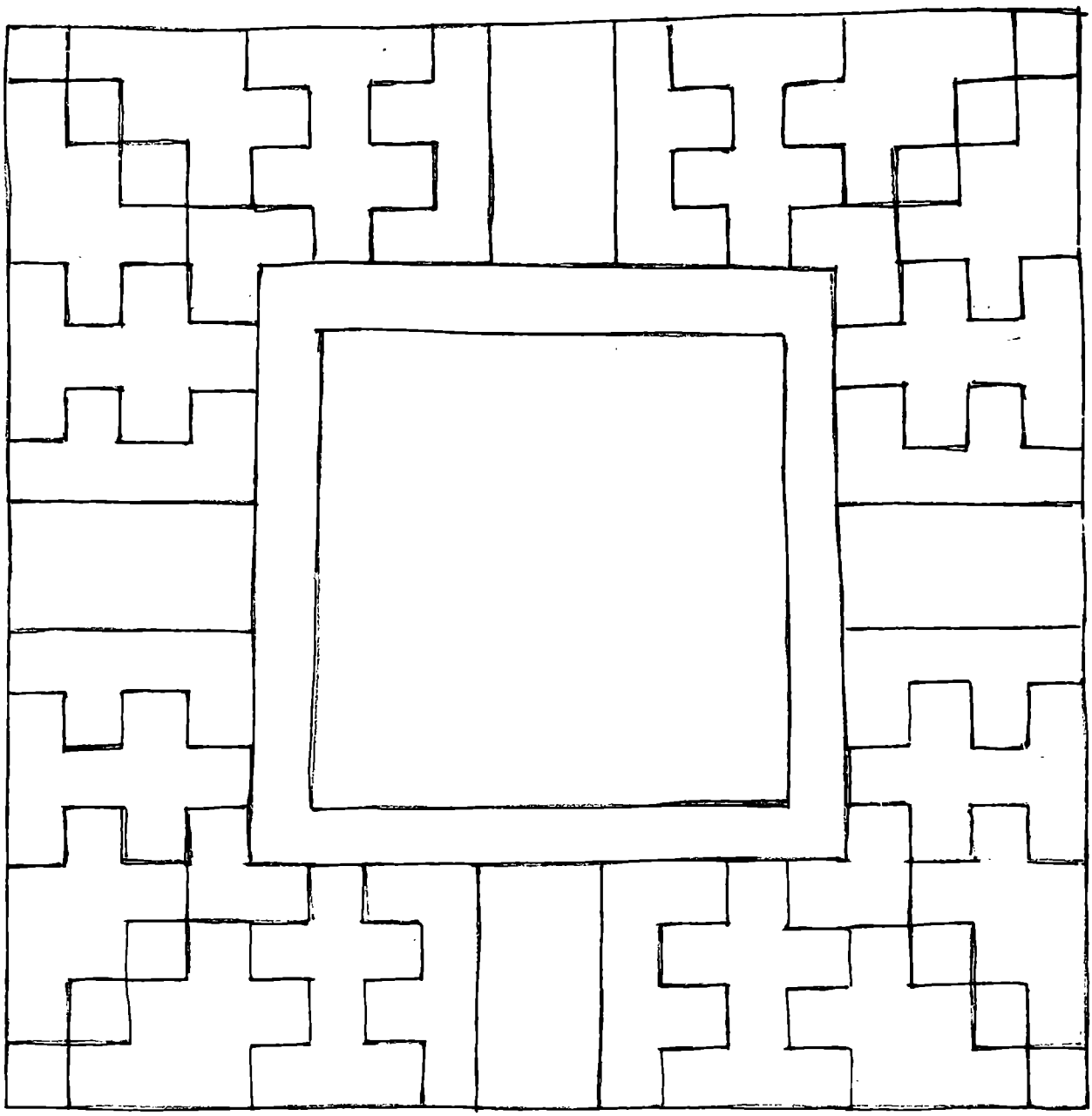
SUBHADRA-MANDALA



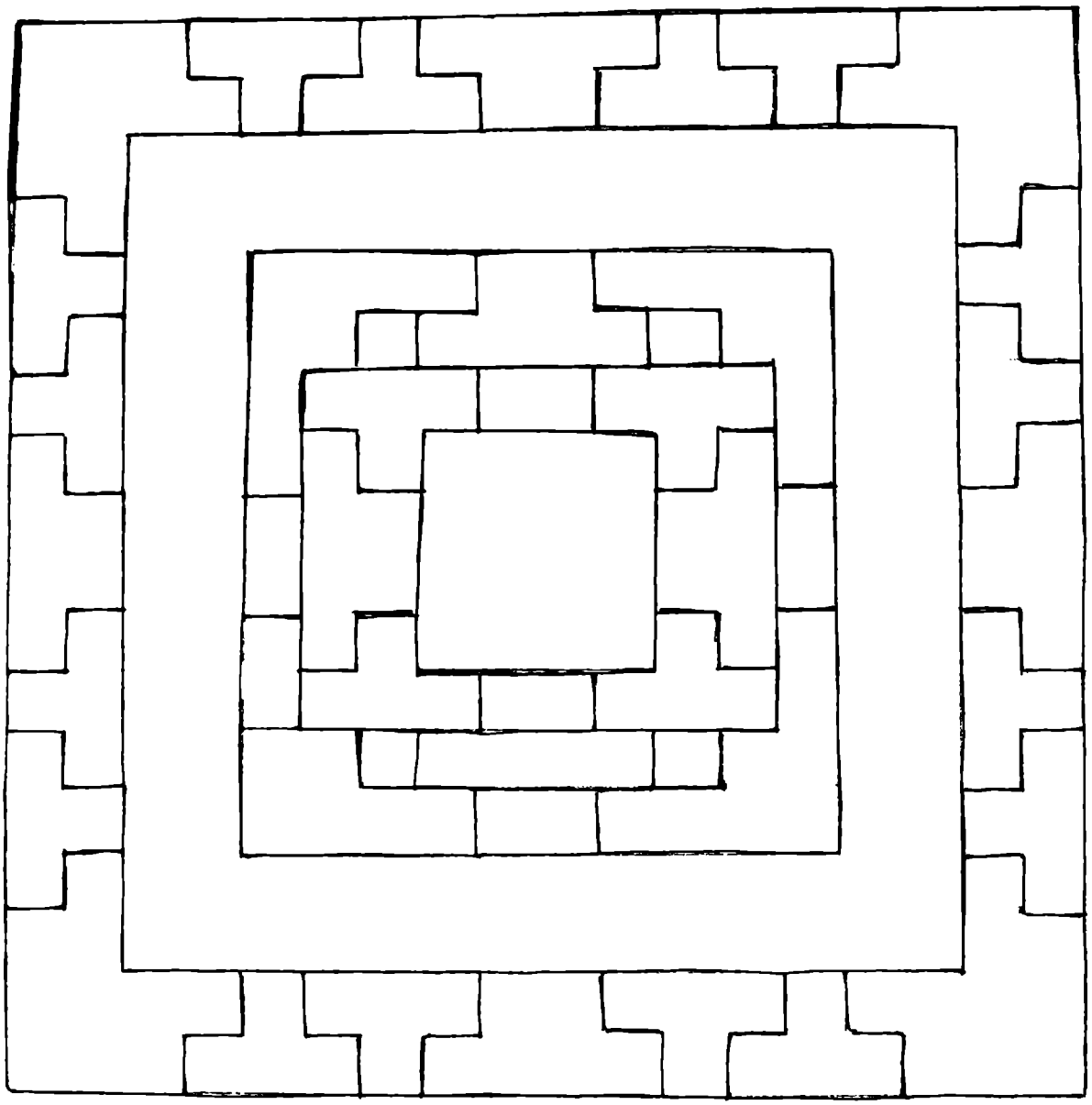
ĀYUSHYA-MAṆḌALA



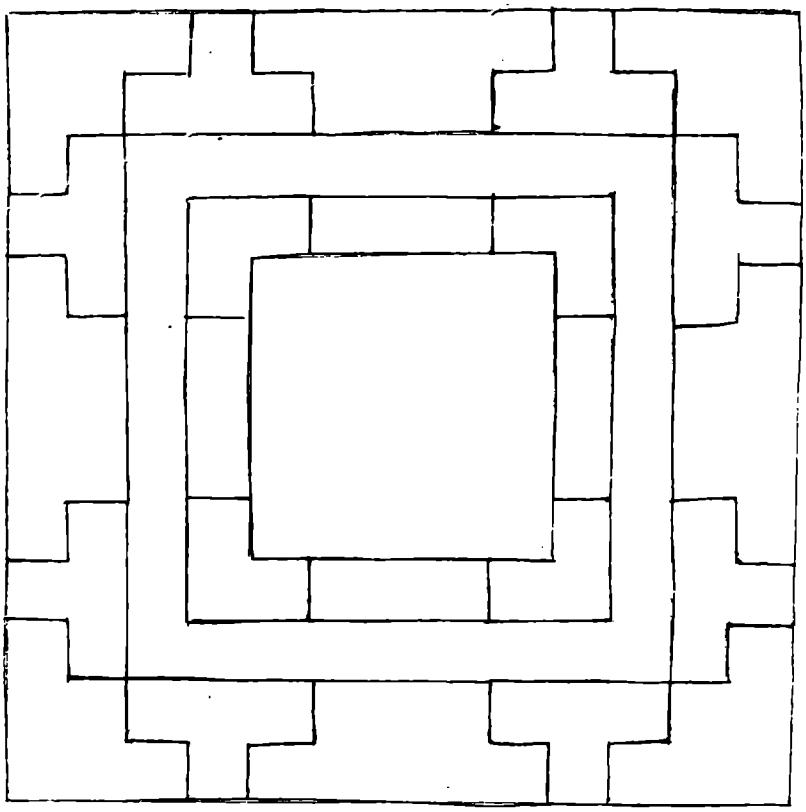
SARVA-KĀMAPRADA-MAṆḌALA



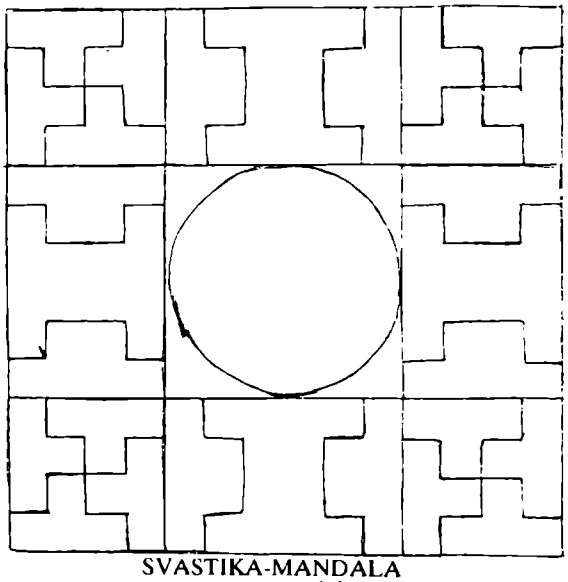
LATĀ-LIṄGODBHAVA-MAṆḌALA



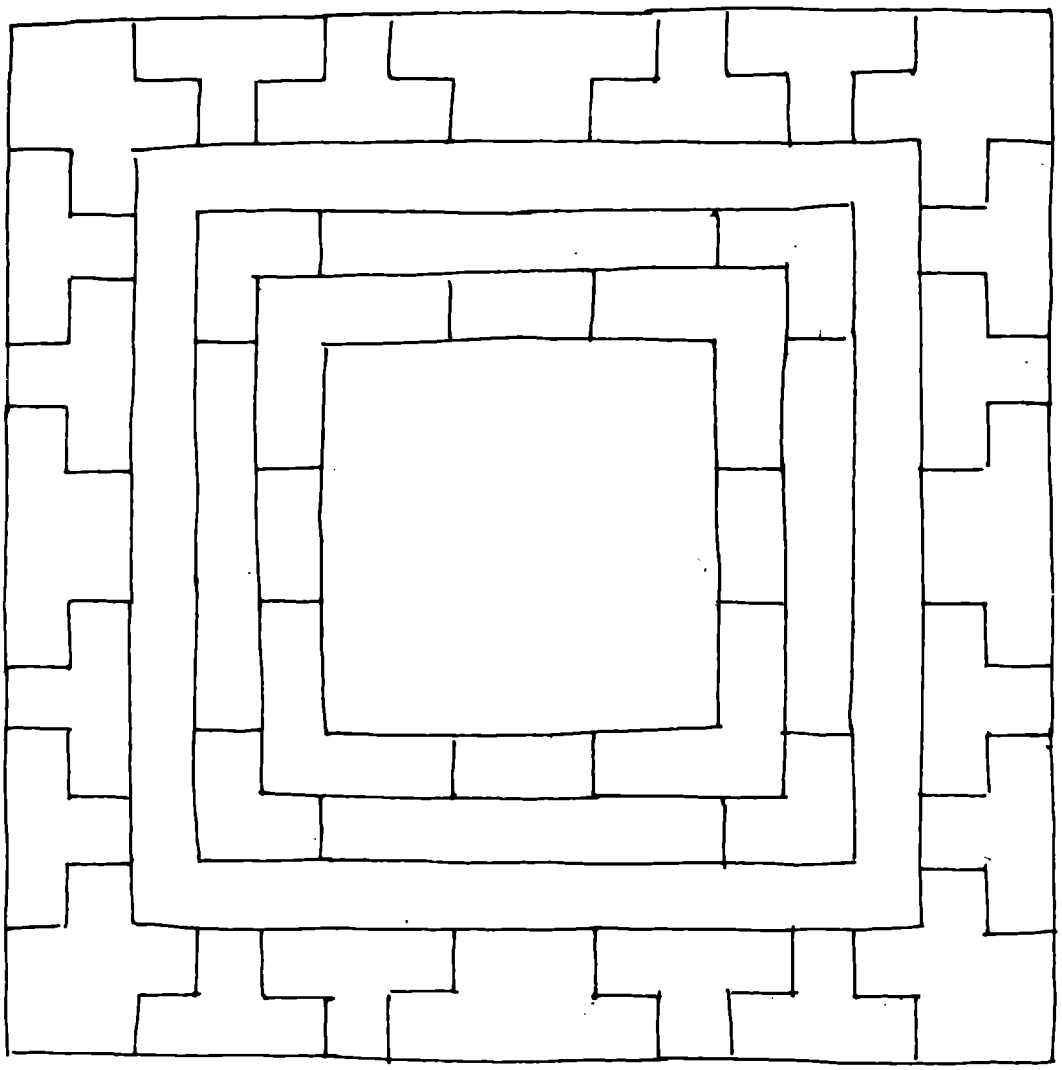
VIVEKA-MANḌALA



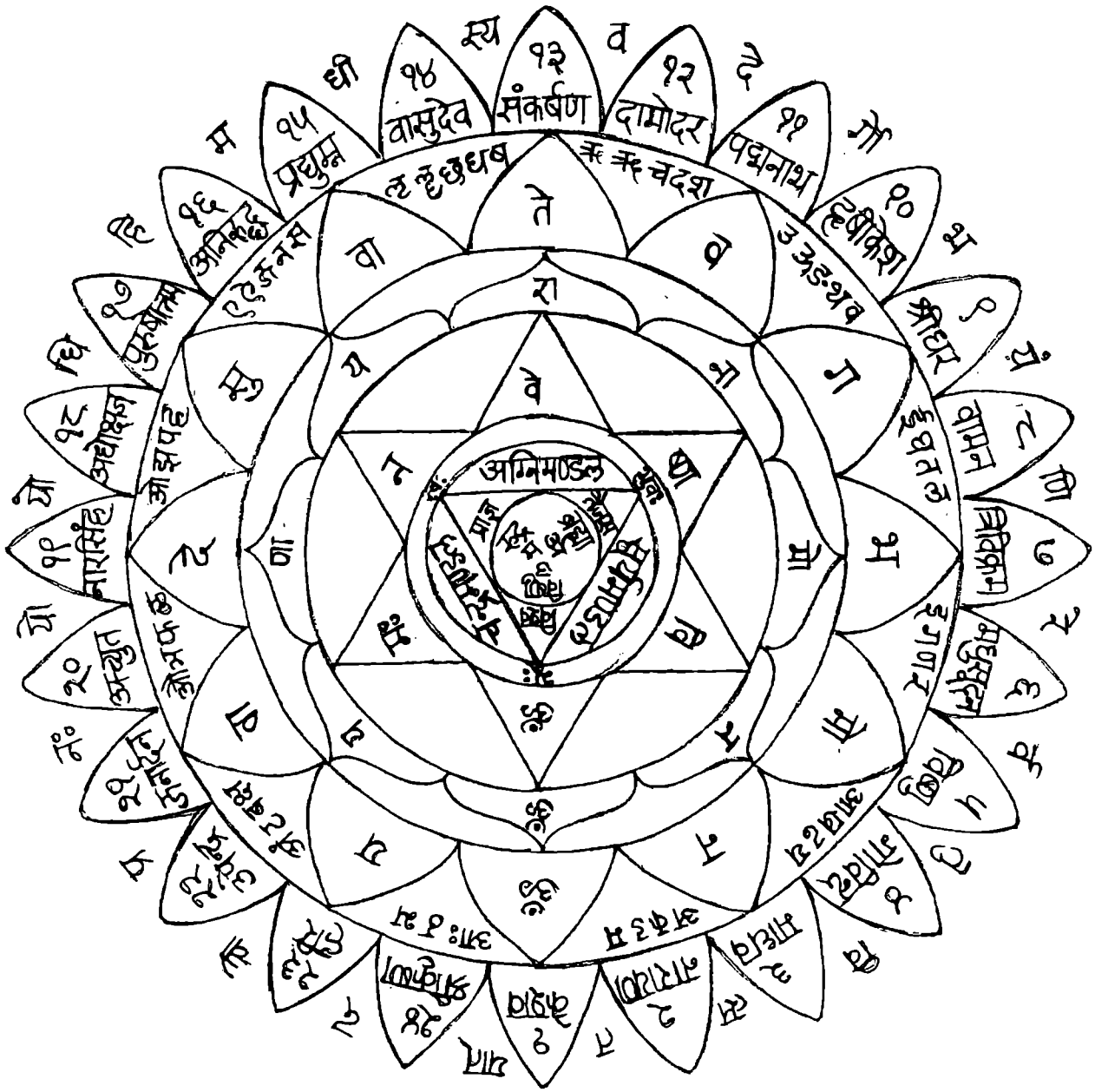
AMITRAGHNA-MANḌALA



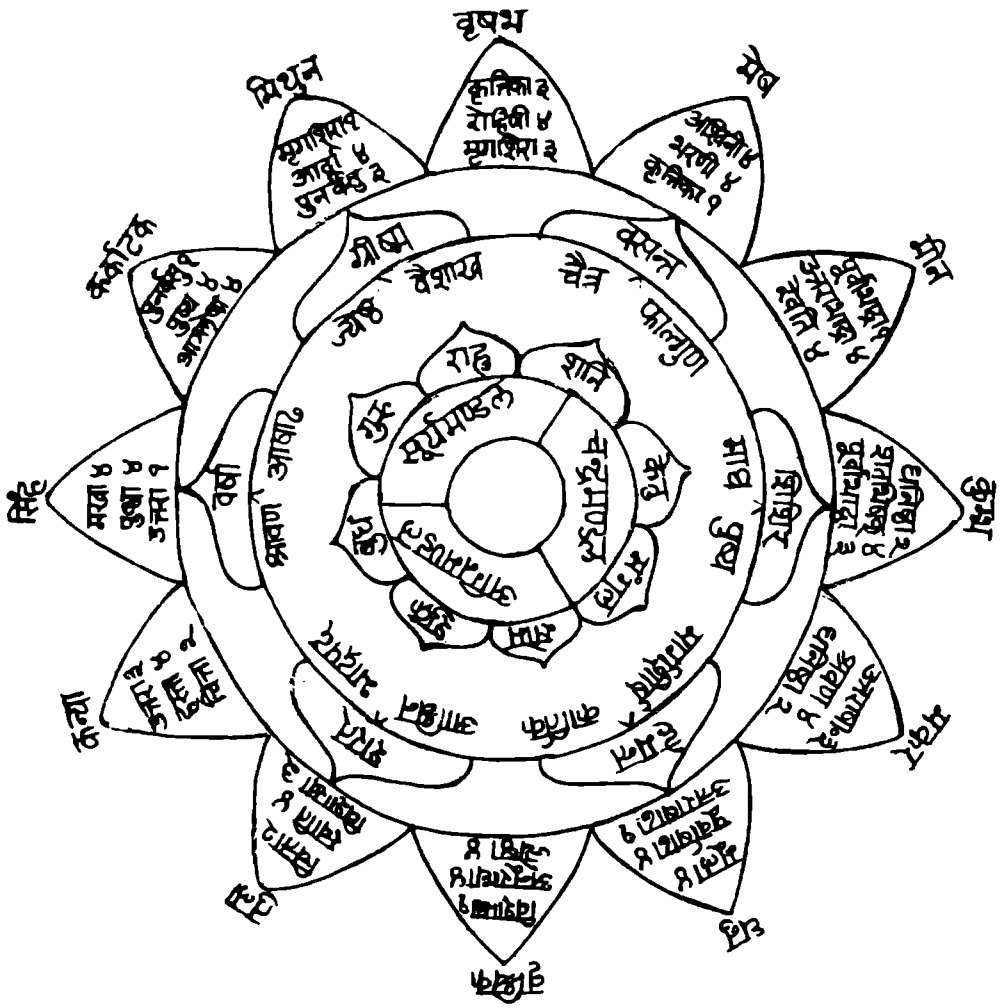
SVASTIKA-MANḌALA



PAUSHṬIKA-MAṆḌALA



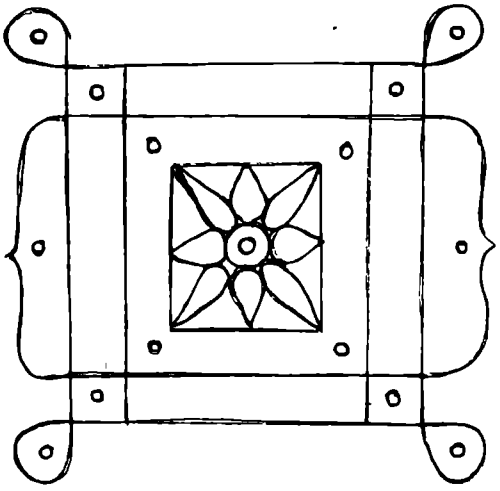
CHAKRĀBJA-MAṆḌALA



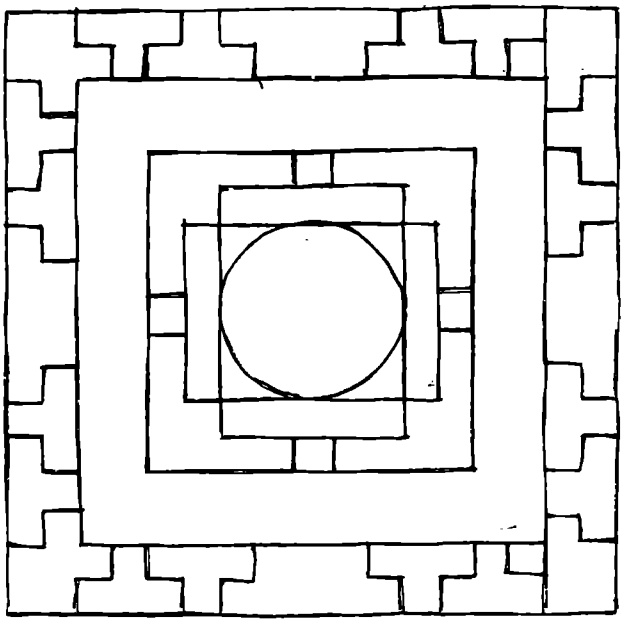
RĀŚI-MAṆḌALA

The mandala may be in the nature of a complex pattern of several geometrical patterns, each of them having a specific nature and function. The best example is that of Śrī-chakra (see ŚRĪ-CHAKRA). In fact, each of the major deities has its own mandala (yantra), which Is more effectively worshipped than the deity's iconic representation. When it is the case of a collection of deities or spirits, the mandala in a geometrical pattern is the most convenient device. The vāstu-mandala, which personifles Vāstu-purusha (the Site-deity) for instance, consists of 64 or 84 cells, each of which is supposed to represent a minor deity. All of them have to be propitiated before the construction of a building is undertaken.

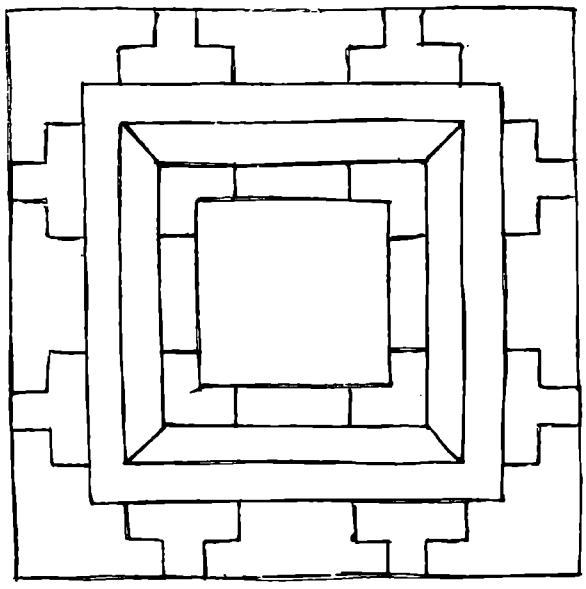
An example of the cosmic representation of the Deity's aspects in a geometrical pattern is chakrābja-mandala. The Āgama texts provide alternative 'seats' for the worshipful deity. Usually, four such 'seats' are recognized (catus-sthānārchanā): iconic representation (pratimā), mandala,



BHŪTA-MAṆḌALA



SAUBHĀGYA-MAṆḌALA



BALA-BHADRA-MAṆḌALA

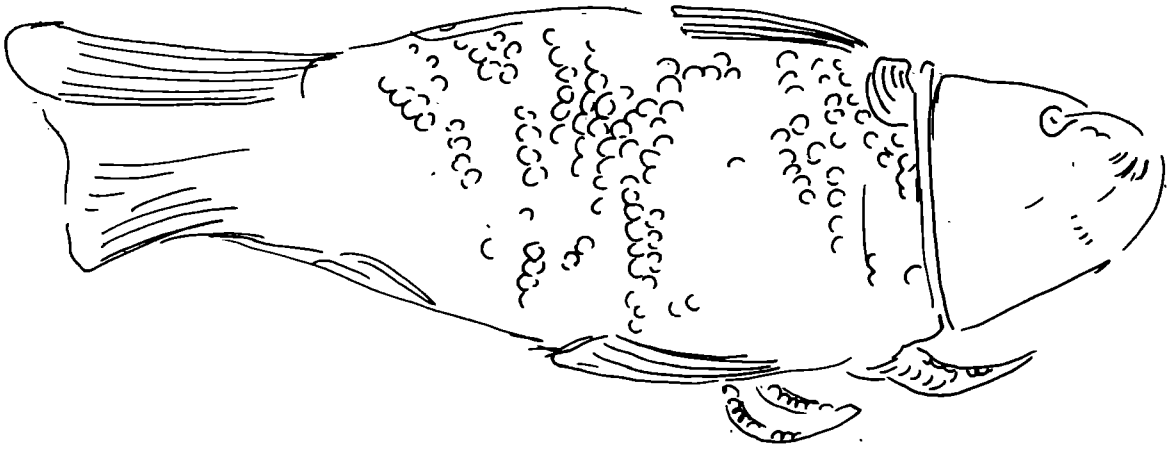
ritual-fire (huta) and sacred water-pot (kumbha). Quite frequently all four of them are employed together. Maṇḍalas like Sarvatobhadra are employed to invoke the deities in them. While constructing a temple, a maṇḍala with 81 cells is regarded as the best.

The employment of maṇḍala in worship is common in tāntrik cults. The Jaina religion also recognized the value of maṇḍalas (e.g. Ṛshi-maṇḍala, Pañcha-parameshṭhi-maṇḍala, and Padmāvatī-maṇḍala). In Mahāyāna and Vajrayāna practices the employment of mandalas is extensive; and in these practices the idea of maṇḍala includes not only the collection of relevant deities but also the involvement of the devotee in the mandala, especially during initiation (dīkshā) and consecration (abhisheka).

MATSYA

One of the ten well-known incarnations of Vishṇu (see AVATĀRA, DAŚĀVATĀRA and VISHṆU), this is also the first. Vishṇu assumed the form of Fish to save all the living beings from the deluge. Matsya-purāṇa (1,1) and Bhāgavata (8,24) tell the story of how Manu, one of the

MATSYA
(from a painting from South India)



MATSYA
(from Chamba, Himachal Pradesh)

MATSYA
(from a Ganjipha card from Orissa)

creators (prajāpati), performed severe austerities on the mount Malaya for the sake of a boat (nau) which could carry all beings to safety and survival during the period of final dissolution (pralaya). When he was offering oblations of water to the manes, a tiny fish fell into his hands. The king out of compassion put it in a pot of water. But the fish grew and grew, and could not be accommodated in any container or pond or river. He put it in the ocean but it covered the entire ocean. Manu, in dismay, wanted to know what really the fish was. The fish revealed that it was Vishnu, who assumed this form to fulfil the desire of Manu to have a boat of refuge during dissolution.

Manu was the son of Vivasvān (hence known as Vaivasvata-manu), who was the son of Kāśyapa (in turn son of Marīchi, the offspring of Brahma). He is associated with the creation of the world and the establishment of order and religion in the world.

In a variant account (Agni-purāṇa, 2), Manu was performing penance in the forest of Badari. One morning, we went for his bath in the river Kṛta-mālā, and a tiny fish approached him, asking for protection. Out of compassion, he carried it to his hermitage and put in a small pot. But very soon, the fish outgrew the pot, and Manu had to transfer it to a larger pot. The fish kept on growing, and Manu had to put it finally in the river Gaṅgā. The fish then asked Manu to get a large boat prepared, to accommodate himself and the seven sages, and foretold that in seven days the world would be washed away in deluge. Manu accordingly got the boat ready, and got into it along with the seven sages. A horn sprouted on the head of the marvellous fish, and the boat was tied to it. As prophesied, waters rose and submerged the world. But the fish dragged the boat and ascended a peak of the Himālayan mountain, and left the boat in safety there.

The horn on the head of the fish was 'nau-bandhana-srnga', and the fish was 'eka-śṛṅgi'. The fish was the incarnation of Vishnu, assumed

to save Manu and the seven sages, who became creators of the world when the deluge receded.

Another story which accounts for the incarnation is that Brahmā who was entrusted with the Vedas was attacked by a demon called Hayagrīva; the demon snatched the Vedas from Brahmā and hid himself in the bottom of the ocean. Vishṇu thereupon assumed the form of a gigantic fish, and diving into the ocean killed the demon and brought back the Vedas to Brahmā.

Hence the mantra to Matsya includes the ideas of dissolution, creation and the Vedic lore ('matsyam pralaya-saṁhāram srashṭāram veda-rūpiṇam').

According to Vimānārchanā-kalpa (paṭala 21), Matsya is to be shown in round sculpture (chitra), relief sculpture (chitrārdha) or painting (ābhāsa), in the first or second enclosure of a Vishṇu-temple. The form is visualized as white in complexion (śvetābha), red in face and with red eyes (raktāsyam rakta- netram), having black fins (kṛshṇa-paksha-yutam) and four-armed (chaturbhujam).

Vishṇu-dharmottara (85, 59) prescribes that a horn has to be shown on its head ('śṛṅgi-matsyas tu karvavyo deva-devo janārdanah). Mahābhārata (3,185,31) contains an account where the incarnation is recognized by the 'horned fish' ('āgamishyāmy aham śṛṅgī vijñeyas tena tapasā').

The iconographic representation of Matsya takes variant forms. Often, it is a simple fish, with a horn, placed upon a lotus. Sometimes one half of the form (the lower half) is that of fish, and the other half a human form (Vishṇu with four arms carrying conch, discus, lotus and mace). Sometimes, the human form emerges only from the neck of the fish seated upon a lotus-pedestal.

MATSYENDRA-NĀTHA

One of the early patron-saints of the Nātha-siddha cult, he is deified and worshipped in many shrines of the country. Originating in Bengal, around the beginning of the tenth century, the cult spread with remarkable speed not only within the country but across the Himālayan ranges. The cult has strong associations with Tāntrik practices, Yoga, Śaivism, Vajrayāna and Tibetan religion.

Matsyendra-nātha (often identified with Mīna-nātha) is regarded as the first human master in the Nātha-siddha lineage; he was the disciple of Ādi-nātha, who was Siva himself, and teacher of Goraksha-nāth, another prominent patron-saint of the cult. Matsyendra and Goraksha were together responsible for the spread of Nātha-siddha ideology and Haṭha-yoga, as they were itinerant teachers endowed with magical powers and persuasive skill.

Tibet knows him as Lui-pā, and he is regarded there as the 'ādiguru' of the Siddhāchāryas. He is deified and worshipped in Nepāl almost as a national god; his shrine in Pāṭan is a popular one. He is also worshipped in the Himālayan foothills. He is there identified with Avalokiteśvara-padmapāni.

His influence is felt even in the distant South. The well-known Mañjunātha temple on the Kadari hills in Mangalore (the coastal town of Karnātaka) has excellent icons of Matsyendra-nātha; the temple the Jogi-maṭha and the area around it

MATSYENDRA-NĀTHA
(a stone sculpture from Museum, Mangalore)

contain unmistakable evidences of a one-time stronghold of the Nātha-siddha cult. In fact, Matsyendra-nātha here is represented as Lokeśvara (a form of Avalokiteśvara, the bodhisattva of the Mahāyāna pantheon). It is even suggested that the expression Mañjunātha (for the Śiva-linga in the Kadari temple) is actually a corruption of Matsyendra-nātha (from Machindra-nātha, Mañchi-nātha and Mañji-nātha, the forms found in inscriptions). The Kadari temple may originally have been a shrine raised for the memory and worship of Matsyendra-nātha.

Matsyendra-nātha together with his two disciples Goraksha-nātha and Chaurañgi-nātha is often iconically represented. He is seated and two-armed, wearing his matted hair in the form of a tall crown, ears adorned by ear-rings; one of his hands holds an ascetic's staff, and the other assumes the gesture of boon- bestowal or protection. Alternately, he is seated in a posture of meditation. As Lokeśvara, he is three-headed and six-armed. This may be a composite representation of Matsyendra-nātha (central face) with his two disciples Goraksha-nātha and Chaurañgi-nātha (the faces on the sides)

MADANA-GOPĀLA
(an old drawing from Mysore)

MADANA

Name of the god of love, Kāma and Manmatha (see KĀMA-DEVA), he is required in Vimānārchanā-kalpa (paṭala 20) to be installed in the vestibule (antarāla) of the Vishṇu-temple, along with the Kinnara couple, and is dark blue (śyāmābha), clothed in golden coloured garments; he has two hands, carrying in them the sugar- cane stalk as bow and bunch of flowers as arrow. He is accompanied by his consort Rati. His standard is the mythical aquatic creature makara (or fish). He is handsome in appearance ('madanam kāmam sundaram divya-rūpam')

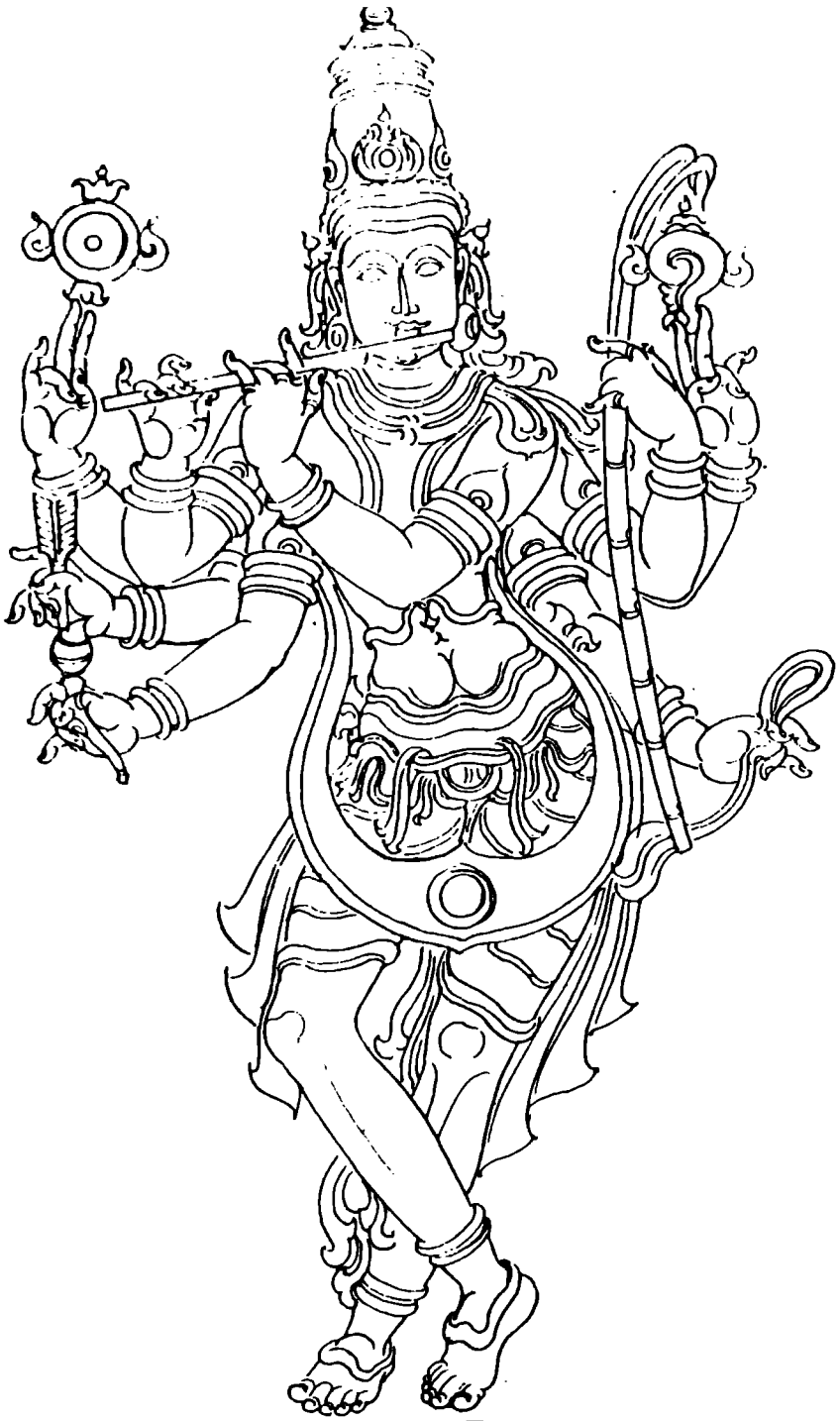
MADANA-GOPĀLA

A variety of Veṇu-gopāla (see KṚSHṆA, VEṆU-GOPĀLA), the form comprehending details of Madana (viz. Kāma-deva). The form is distinguished by having eight or ten arms, two of which are engaged in playing on the flute ('vādayan veṇum ādarāt'), and another two carrying the characteristic emblems of Madana, viz. sugar-cane stalk as bow (ikshu-kodaṇḍa) and flower as arrow (sumāśuga). The other hands in the eight-armed variety carry conch, discus, goad (aṅkuśa) and noose (pāśa). The two remaining hands in the ten-armed variety carry mace and lotus.

There is a slight smile on the face, and the cowherd damsels surrounding him are to be shown as eagerly looking at him ('gopāla madanākhyo'yam manda-smita-mukhāmbujah, ... gopībhir ādarād īkshitah). (cf. also Śrī-tattva-nidhi).

MADHU-KAIṬABHA

Names of two demon brothers who were killed by Vishṇu. Legends relate that they were formed out of the ear-wax of Vishṇu, while he was fast asleep on the surface of the waters during the great deluge (pralaya). It was discovered that the earth supported on the back of the tortoise was slipping, owing to the rush of the waters and there was need to awaken Vishṇu. Mahā-māyā put her left little finger into Vishṇu's left ear and scooped out the wax; it was like honey. She fashioned a demon out of it and named it Madhu. Then she put her right little finger into Vishṇu's right ear and



MADANA-GOPĀLA
(stone, from Alagar-Koil, Madurai)

scooped out the wax; it appeared like a fly (kīṭa). She made a demon out of it and called it Kaiṭabha. She set them to battle with Vishṇu, also granting a boon to them that they would be killed only when they approved of such killing. They became denizens of water, and were invincible in water.

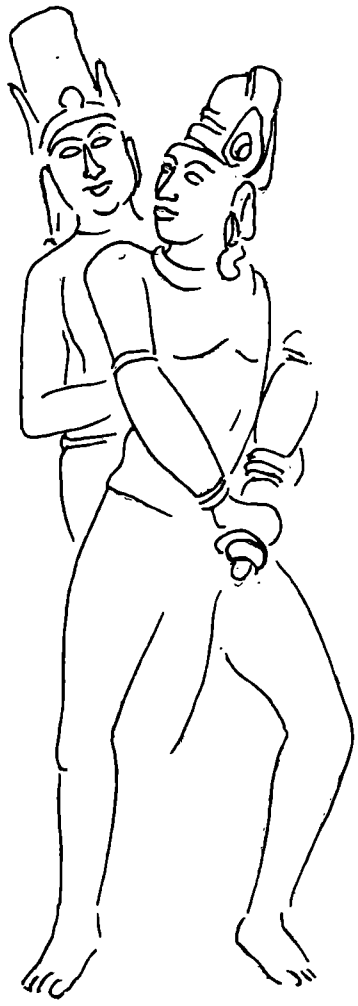
They began running over the body of Vishṇu which lay on the water and found Brahmā sitting upon the lotus that sprang from the navel of Vishṇu. They attacked Brahmā, and Brahmā pleaded with Vishṇu to help him. This woke up Vishnu, who began to battle with the demons Madhu and Kaiṭabha. The fight went on for a great length of time, and the demons got the upper hand. They arrogantly condescended to favour Vishṇu with any boon that he sought. Vishṇu asked that he be allowed to kill them. They agreed but bargained that the fight should be on dry ground.

Vishnu lifted up one of his thighs, and this became the battle- field removed from the water. The demons were at length killed by Vishṇu, and fat (medas) that poured out of their bodies helped the earth to remain firm (hence the name of the earth, medinī).

If this is the story related in Devī-bhāgavata (10,11) and Kālika-purāṇa (chap.61), the epic Mahābhārata (Śānti-parva, 347) gives a different account. During the great deluge, Mahāvishṇu was asleep on the surface of the waters. From his navel sprang a lotus, and on the lotus was seated Brahmā, the creator representing sattva. He discovered that on the lotus were two drops of water produced by Vishṇu himself. One resembled the drop of honey (Madhu) and represented tamas and the other was hard (Kaiṭabha) and represented rajas. Two demons in due course emerged from these drops (12, 347, 24-26)

MADHU-SŪDANA

Name of Vishṇu, who killed the demon Madhu (see MADHU-KAIṬABHA) (cf. Mahābhārata, vana-parva, 207 16). One of the twenty-four forms of Vishṇu (see CHATURVIṂŚATI-MŪRTI), four armed and carrying couch, lotus, mace and discus in a circumambulatory order beginning



MADHU-KAIṬABHA
(Mahisha mandapa panel, Māmallapuram)

with the upper right hand (Tantra-sāra-saṁgraha 1,24)

MADHŪCCHISHṬA-VIDHĀNA

Among the several materials (sthāna, like stone, wood, metal, clay) used for making Icons for worship, the metal ones are classed under the 'pākaja' (molten) variety; they are especially suited for processional purposes (utsava-mūrti). The procedure of casting such images is the well-known 'cire perdue' (or lost-wax) known in

India as madhūcchhishṭa-vidhāna. This has been popular in the country from a few centuries prior to the Christian era. And several texts bearing on Śilpa describe this process.

The expression refers to the bee's wax (madhūccishṭa, what is left over when honey is taken away), from which the images to be cast are made by the craftsman according to canonical prescriptions and after weighing the amount of wax that has gone into the model. The wax image is then covered with layers of fine clay or mud (so that all the details of the wax model are retained) leaving an opening for metal to be poured in, and allowed to dry. Later, the molten metal (the quantity of which is fixed according to the metal used, viz. if brass or copper weighing eight or ten times that of the wax; if silver twelve times, and if gold sixteen times) is poured into the opening of the mud mould which is also heated to melt away gradually the wax within. The liquid metal will fill the area priorly occupied by wax. After cooling the mould now containing the metal inside, allowing time for the metal to congeal, the mud mould is broken up to reveal the metal image. The image is then cleaned, filed and polished.

This is the procedure followed, with slight variations, for making solid metal images (sarvato-ghana). Texts like Śilpa-ratna also provide details for hollow casting.

MADHYAMA

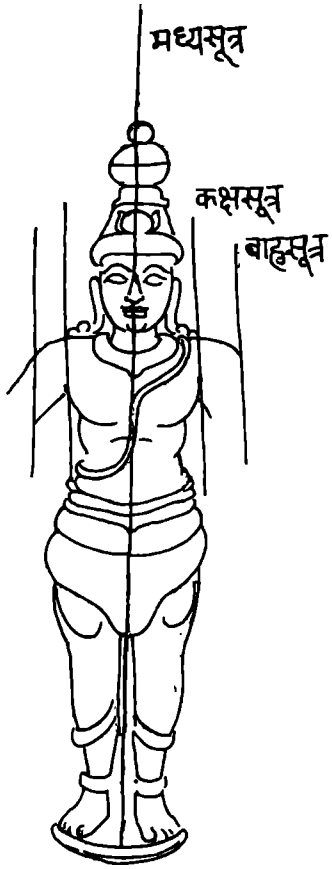
One of the three classes of images, each of which signifies a scale of proportions (see TĀLAMĀNA). The images sre made in different span-scales, from one (eka-tāla) to ten (daśa-tāla), and each of the span-scales has three alternative scales of proportions: superior (uttama), normal or midling (madhyama) and inferior (adhama). The tāla-measure is In terms of the unit of the normal or madhyama scale. By adding four units to the total number of units in the normal or madhyama scale, the superior scale is got, and by deducting four units from the total number of units in the normal or madhyama scale, the inferior scale is got. (cf. also Sakalādhikāra, ch.3)

MADHYAMA-KOKĀ

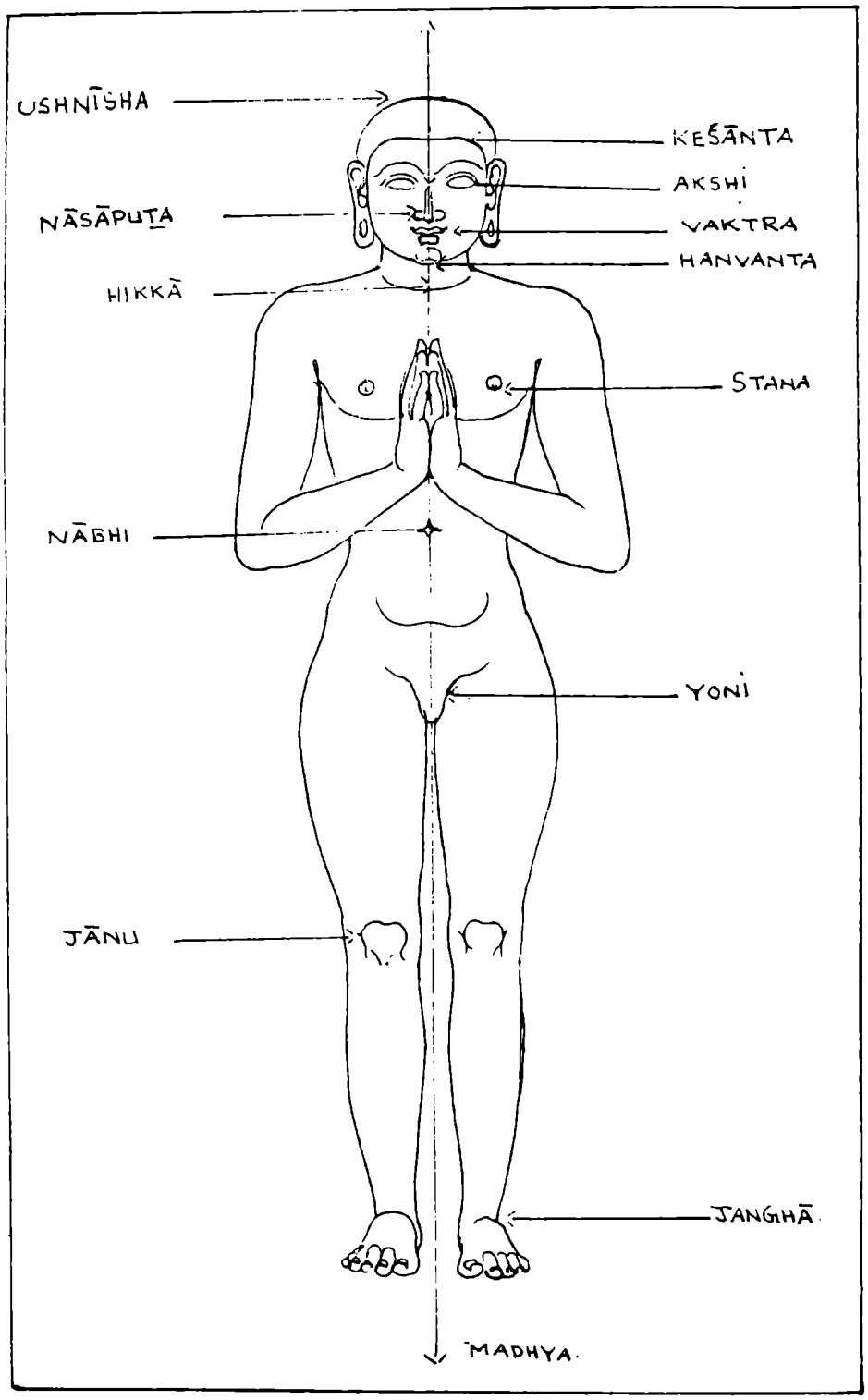
A yakshiṇī, depicted on the Bhārhut rallings, she stands upon a horse (Kokāha)

MADHYA-SŪTRA

One of the five sūtras involved in Iconometry (see PRALAMBA- PHALAKA) the others being Brahma-sūtra, Pārsva-sūtra, Kaksha-sūtra and Bāhu-sūtra. The Madhya-Sūtra (also called Rudra-sūtra) Is the median plumb-line, drawn from the centre of the crown of the head, centre of chest, the navel, private part, central point between the knees and inner sides of the feet (O.C. Gangoli)



MADHYA-SŪTRA



MADHYA-SŪTRA

MADHVA

One of the great ācāryas of South India, the other two being Śaṁkara (632-664 AD) and Rāmānuja , (1017-1137 A.D.), he is regarded as an incarnation of Hanumān. He is worshipped by the Mādhva sect among the Brāhmaṇas, and his icons are found in and around Uḍipi (Karnātaka), where he was born. He is often represented along with Hanumān and Bhīma (one of the Pāṇḍava heroes. The philosophy that he taught is known as Tattva-vāda, more familiarly known as Dvaita-vedānta. He was a great author and organizer. His date is given as 1119-1197 A.D.

MADHVA
(stone image in the place of his birth near Uḍipi)

MADHVA

MANASĀ-DEVI
(from Bengal)

MANASĀ

The serpent-goddess, having close correspondances with the Buddhist Jāṅguli and Hārītī, the Jaina Padmāvatī and Pannaga-devī, and the folk Nāginī or Nāgeśvarī, is popular in Bengal and Assam. She was worshipped in

Mathurā as a Yakshiṇī. Her origin is traced to the Sarpa-bali rite in the Gṛhya-sūtras, which is conducted during the rainy season to ward off snakes. Kshiti-mohan Sen- śāstri traces her origin to the South Indian folk goddess Mañchamma (Prabāsi, BS 139, p 354).

In Mahābhārata, she is the wife of sage Jaratkāru and mother of Āstika who saved the serpent species from the destructive sarpa- yāga conducted by Janamejaya. According to Brahma-vaivarta-purāṇa (Prakṛti-khaṇḍa, 42) mentions that she was the mind-born child of the creator sage Kaśyapa (the word 'manasā' means 'mind-born', aluk-samāsa, 'manasā dṛshṭvā devī'), and was recognized by Krishṇa as 'bestower of all knowledge' ('sarva-vidyā-pradā'), 'tranquil' ('śāntā') and 'mounted on snake' (nāgendra-vāhinī'). She is there described as Nāgeśvarī. She is also known as Jagad-gauri; one of her names is Padmā or Padmāvatī; and Padmāvatī is the Śāsana-devatā of the twenty-third tīrthaṅkara, Pārśva-nātha.

Iconographically she is represented as a seated goddess who is two-armed, holding a eight-hooded snake (or a bunch of eight snakes, ashṭa-nāga) in her left hand, the right hand assuming the gesture of boon-bestowal. She may be shown as holding a jar from which snakes are coming out. A snake serves as her sacred cord. Over her head as a parasol is a snake with seven hoods. Her complexion is that of white champaka.

On her sides are the aged ascetic (emaciated and seated) Jaratkāru (her husband) and the crowned sage Āstika (her son).

She is also identified sometimes with Sarasvatī or Brahmāṇī.

There are many images of this goddess in stone and metal. In some of them she is shown as four-armed.

MANONMANĪ

One of the popular forms of Devī, worshipped in South India and represented in many temples, she is visualized as moon-coloured and benevolent in aspect. She is usually depicted with one head and four arms (veda-kara), carrying red lotus, blue lotus and the gestures of protection and boon bestowal or alternately red lotus (paṅkaja), rosary (japākṣha) and the gestures of protection and boon -bestowal (varābhaya). She is also imagined as having five faces and ten arms; she carries in her right hands spear (śūla), stone-mason's hammer (ṭaṅka), red lotus, noose and the gesture of protection, and in her left hands the gesture of boon-bestowal, goad, bell, blue lotus and fire.

She is worshipped for prosperity (bhūtyai) and also for striking terror into the hearts of enemies (śatrūṇām bhaya-vardhanī).

In the Tamil classic Tirumantiram, she is an aspect of Devī, surrounded by 46 śaktis (powers), and an equal number of Kanyās (Virgin-deities). She is described as Sadāśiva-nāyakī, with five heads and ten arms, carrying bell, spear, skull-cup, parrot, serpent-noose, axe, sword, ball (kanduka), flowers and hand-drum.

MANOVEGĀ

The yakshiṇī of the sixth tīrthaṅkara of the Jaina pantheon, Padma-prabha, she is also called Śyāmā (in the Śvetāmbara list) or Achyutā, (counted among the sixteen Vidyā-devīs).

She is in the Digaṁbara tradition, golden coloured, and four- armed, carrying sword, shield, fruit and the gesture of boon- bestowal in her hands. She rides a horse (turaṅga-vāhanā) (cf. Pratishṭhā-sāra-saṁgraha). The Śvetāmbara accounts speak of her complexion as dark (śyāma), and her mount as man (nara-vāhana). In her four hands, she carries the lute (vīṇā) in her right hand and bow in her left; the other two hands assume the gestures of protection and boon-bestowal (Nirvāṇa-kalikā).

MANTRIṆĪ

Also called Śyāmalā, she is the chief counsellor of Lalitā- parameśvarī (Tripura-sundarī or Rāja-rājeśvarī) (see LALITĀ) when she set out to fight with Bhaṇḍāsura and his army. She rode on the 'geya-chakra' during the fight and killed Vishaṅga, the minister of Bhaṇḍāsura. (Lalitā-sahasra-nāma, 69 and 75). She is identified with Mātaṅgi or Rāja-mātaṅgi (see RĀJA-MĀTAṄGI). She is

MANTRIṆĪ

also known as Sampat-pradā-bhairavī (the goddess that bestows wealth on the devotee)

Iconographically, she is two-armed, carrying a lute (vīṇā) in her right hand and a bowl of liquor (symbolising the bliss of liberation) in her left. She is seated on a throne, with one of her legs dangling down.

MANMATHA

Name of Kāma, the god of love (see KĀMADEVA), the expression signifies that the mind of the human being is churned with the onset of love (cf. Brahma-vaivarta-purāṇa 1,4,7, 'mano mathnāti sarveshām pañcha-bāṇena kāminām'). The god was born from the mind of Brahmā, and as he was exceedingly handsome and strikingly attractive, he was directed by Brahmā to make men and women love-lorn so that they unite and beget children. Manmatha was thus to be a creator (sṛshṭi-pravartaka) by churning (viz. agitating) the minds of mortals, gods, demi-gods, demons and animals and birds ('pramathya chetah').

Among his distinguishing features are the sugar-cane stalk as bow, a bunch of five kinds of flowers as darts, fish as his standard (mīna-ketana) and makara (mythical crocodile) as his vehicle. Rati (enjoyment) is his consort (see

MANMATHA
(old drawing from Mysore)

RATI). He is identified with Prdyumna (see PRADYUMNA)

MAYŪRA

This beautiful bird, peacock, is distinguished by its splendid crown (śikhī), blue neck (nīla-kaṇ-

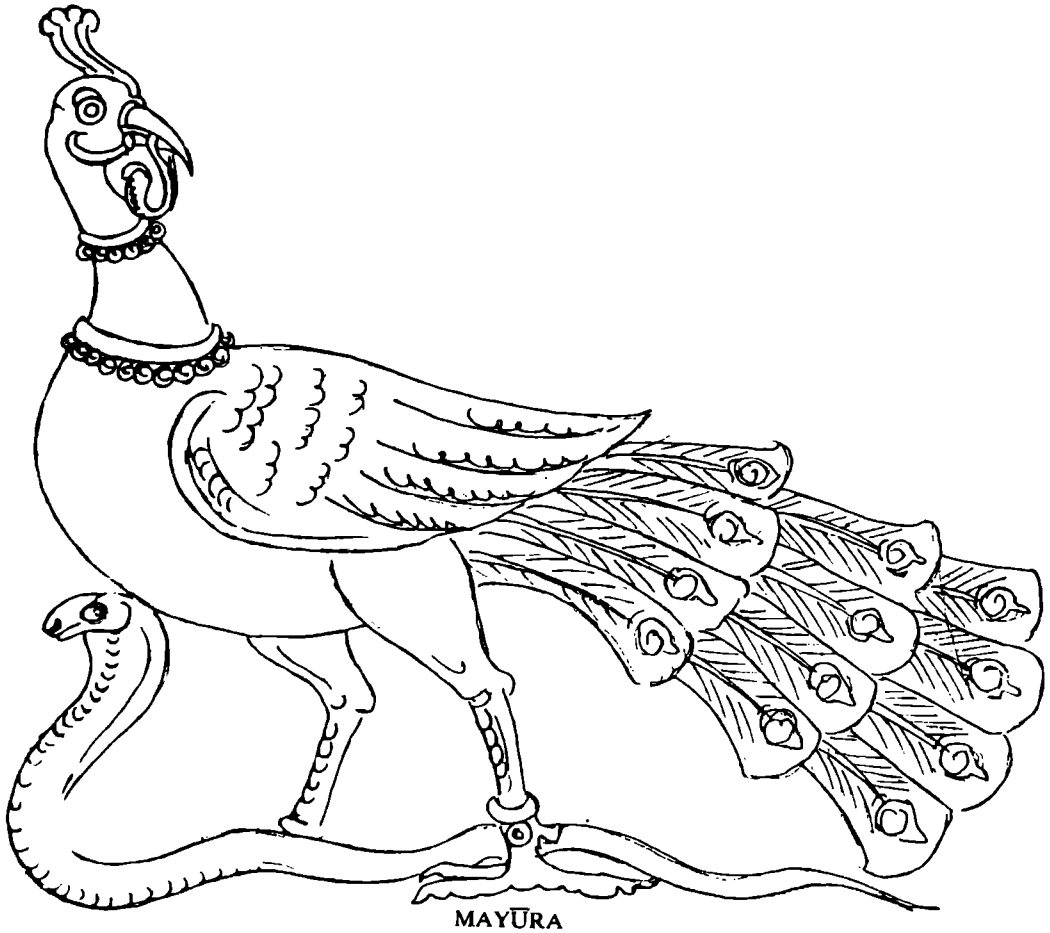
MAYŪRA

tha) and spreading feathers in the form of tail with variegated colours at the back (chitra-pi̐chhaka). It is reputed to kill and eat snakes (hence one of its name 'bhujaṅga-bhuk').

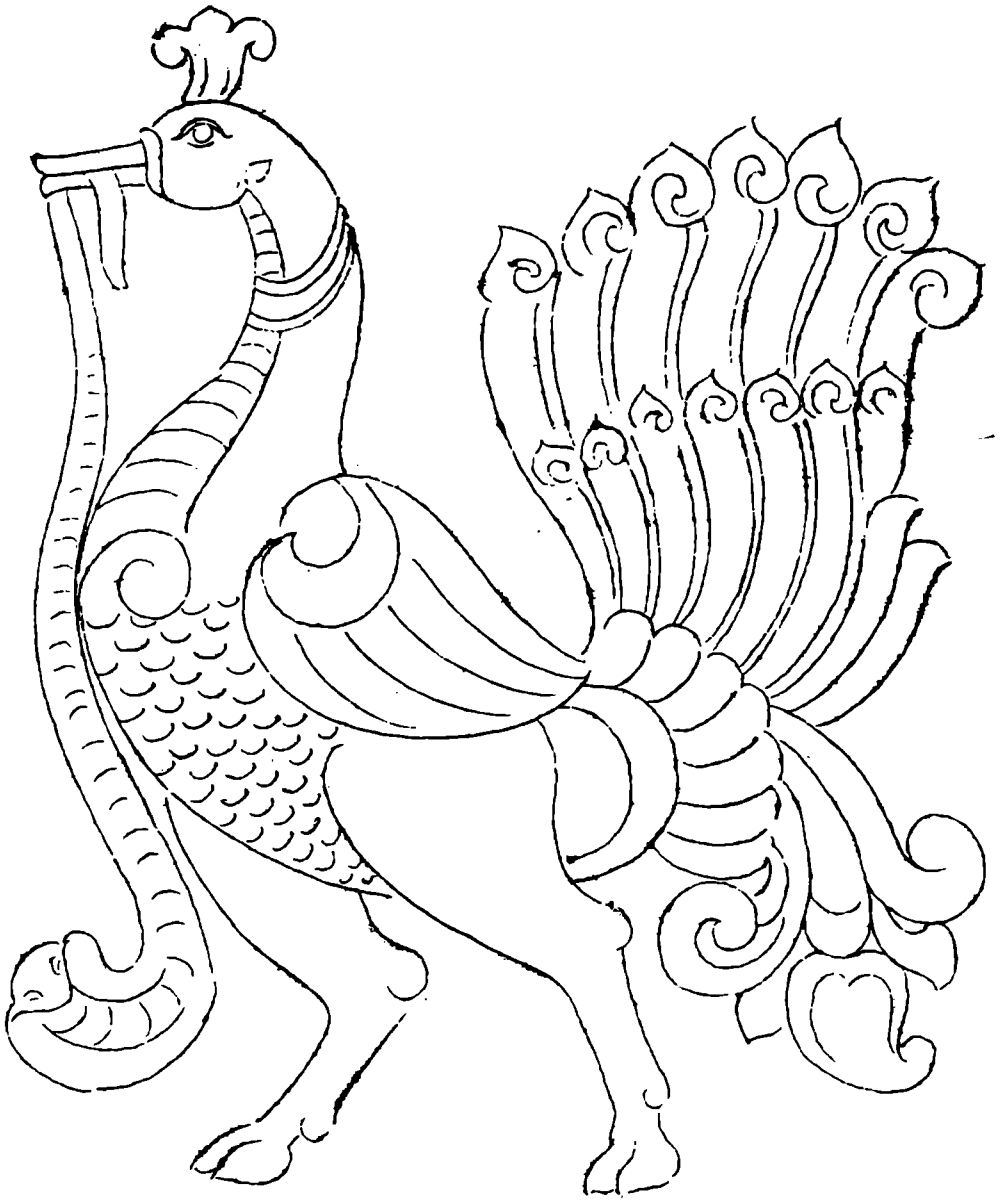
According to Rāmāyaṇa (uttara-kāṇḍa, 18) Indra, the chief of the gods, assumed the form of peacock; and as Indra was thousand-eyed (sahasrākṣha), the tail of the peacock when spread out has a thousand 'eyes' (feathers with a dark blue pupil-like form at the base). The peacock is also associated with Agni, as illustrated by Skanda (offspring of Agni) having peacock as his vehicle.

The peacock is sometimes shown as the mount or emblem of the goddess of learning, Sarasvatī.

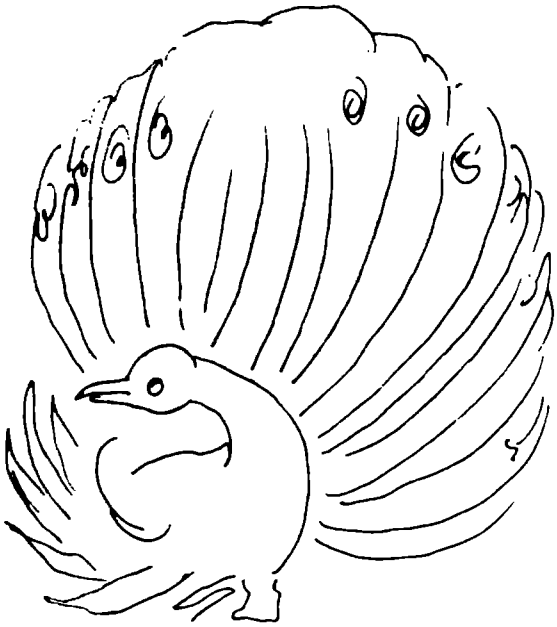
MAYŪRA



MAYŪRA



MAYŪRA
(from Śravaṇa-beḷagoḷa)



MAYŪRA

MAYŪRA
(from Sāñchi stūpa)

MAYŪREŚVARA

The form of Gaṇapati celebrated in the shrine of Morgaon, which is the foremost among the 'eight Vināyaka centres' in Mahārāshtra.

MARĪCHI

The sage who was born of the mind of Brahmā, the creator, married Saṁbhūti or Kalā (the daughter of the sage Kardama) and begat Kaśyapa, who was a sage-creator (prajāpati). Marīchi also signifies the rays of the sun, and hence Marīchi is a solar divinity (see MARĪCHI)

MARŪ-DEVI

Mother of the first tīrthaṅkara, Ṛshabha-deva, and wife of Nābhi-rāja, King of Sāketa. She is worshipped as Jina-mātā (mother of Jina)

MALLĀRI

A form of Śiva popular in Mahārāshtra and Karnāṭaka, Mallāri ('the killer of the demon Malla') is known by several variant names like Malhāri, Mailāri (in Karnāṭaka), Mairāḷa, Rāvaḷa-nātha, Malhāri-mārtāṇḍ, Khaṇḍobā (in Mahārāshtra), Mārtāṇḍa-bhairava and Bhairoba. His main shrine is on the Jējūri hill (Jayādri) near Puṇe in Mahārāstra, but there are several other shrines for him, like those at Satāra, Nala-durg, Nimgāon, Sheguṇḍ, Dhārwāḍ (Mailāra-devara guḍḍa) and Bellāry (in Karnāṭaka)

The legends relate that two demons Maṇi and Malla by name, were born from the remains of the two well-known demons Madhu and Kaiṭabha, who had been killed by Vishṇu. The demons performed austerities and acquired invincible might. When the worlds were harassed by them, Śiva undertook to kill them. He assumed the form of a horse-rider with a terrible sword in hand (Khaṇḍobā), and set out with an army of seven crores (ēḷu-koṭi) of his attendants (bhūta-gaṇa). He appeared on top of the hill at Jējūrī (Jayādri). A terrible fight ensued, and the two demons were killed. When Malla was dying, he became a devotee of Śiva and begged that his name might

be associated with Śiva's name; hence Mallāri or Mailāra-liṅga.

Usually Mallāri is seen in the company of his consort Mhālsā-devī. The two shrines at Jējūri also have metallic images of this couple. The main representation of both, however, are in the form of lingas. Iconographic particulars of Mallāri to be seen in the two shrines in Jējūri (Gaḍ-koṭ and Karhe-patthar) are that he is seated and is four armed. His hands carry trident, sword, little hand-drum (ḍamaru) and bowl of liquor. In the Karhe-patthar shrine, the stone image (three foot high) has only the bowl carved; the sword made in steel and the trident and drum made in brass are detachable. On the pedestal of this image are carved two heads, said to represent the demons Maṇi and Malla. But the pedestal of the image in the Gaḍ-koṭ shrine has the figure of a horse, his vehicle. In both shrines, liṅgas are worshipped.

The god is frequently shown as two-armed, carrying a sword in one hand and is mounted on a horse. And quite often, the effigy of a horse alone is said to represent Mallāri.

MALLIKĀRJUNA

The name of Śiva-liṅga on the hill of Śrī-śaila (in Āndhra- Pradesh), which is a well-known place of pilgrimage. This linga is counted among the twelve self-manifest lingas (dvādaśa- jyotirliṅgas) which appeared in several sacred sites for the welfare of the people (cf. Śiva-purāṇa, chap 38). The other eleven jyotir-liṅgas are in Saurāshṭra (called Somanātha), Ujjayini (Mahā-kāla), the banks of the river Narmadā (Oṁkāreśvara), Kedāra-khaṇḍa in the Himālayas (Kedāra-nātha), Ḍākinī-sthāna on the Sahyādri ranges (Bhīmā-śaṁkara), Vārāṇasī (Viśvanātha), the banks of river Godāvarī (Tryaṁbakeśvara), Chitta-bhūmi (Vaidya- nātha), Dāruka-vana (Nāgeśvara), Setu-bandha (Rāmeśvara) and Śivālaya (Ghusmeś-vara)

MALLI(NĀTHA)

The nineteenth tīrthaṅkara of the Jaina pantheon (see TĪRTHAṄKARA), Malli or Mallinātha was born in Mithilā as the child of Suprabhā-devi (Prajāvatī) and Kumbha-rāja. Malli is sometimes regarded as a woman-tīrthaṅkara, but more frequently as a man. His complexion is golden, and is identified by the pot (kumbha) as his emblem. He obtained kevala-jñāna, while meditating under the asoka-tree. Rāja Suluma attended upon him. The tīrthaṅkara's chief disciple (gaṇa-dhara) was Viśāla. Kubera was his yaksha and Aparājitā his yakshiṇī.

MAHATTARĪ-TĀRĀ

One of the forms of the Green Tārā (see TĀRĀ) of the Mahāyāna Buddhist religion, she is two-(armed, showing the gesture of boon-bestowal (varada) with her right hand and holding a lotus in her left. She is seated upon a lotus in the vajra-paryaṅka posture. She is always shown alone (viz. without attendants).

MAHĀKĀLA

Name of the Śiva-liṅga at Ujjayinī, one of the twelve jyotirliṅgas. Śiva is called Mahākāla because he brings about all beings ('kalanāt sarva-bhūtānām mahā-kālah prakīrtitah').

But Mahākāla is more frequently the offspring of Śiva, who also became the leader of Śiva's troops (pramatha-gaṇa). Kālikā-purāṇa (Chap.45) gives the following account of his

MAHĀKĀLA
(after a Tibetan drawing)

origin. Once Śiva's semen was being dropped into Agni, and two tiny drops thereof slipped and fell upon the slopes of the mountain; two babes were thus born. One of them was dark blue like the bee (bhṛṅga) and Brahmā named him Bhṛṅgi. The other was very dark like collyrium; he was therefore named Mahākāla. Śiva and Pārvati reared them up, and they were in due course made leaders of the troops of Śiva.

The same text narrates another episode (chaps.46-49): the two boys were caught looking at their mother while she was nude and beside herself with sexual excitement, and were cursed to be born on earth with faces of monkeys ('śākhā-mṛga-mukhau bhuvi'). Bhṛṅgi was born as a vampire or fiend (vetāla) (see BHṚṄGI) and Mahākāla as a terrible spirit (bhairava).

MAHĀKĀLA
(after an icon in Indian Museum, Calcutta)

Mahākāla is worshipped in tāntrik rites, especially those relating to killing (māraṇa). Tantra-sāra describes him as Mahā-kāla-bhairava, whose body colour is ashy grey (dhūmra- varṇaka). He is represented as two-armed carrying cudgel (daṇḍa) and magical spear known as Khaṭvāṅga. He is terrifying in appearance (ugra), his face being especially so (bhīma-mukha), with fangs coming out of his mouth. He is fat and short in stature (tundila), and a tiger's skin covers his loins (vyāghra- charmāvṛta-kaṭi). He is three-eyed, and his tawny hair sticks out above his head (ūrdhva-keśa). He is decorated with a garland of severed heads (muṇḍa-mālā-vibhūshita).

His mantra seeks to eliminate all obstacles ('Mahā-kāla-bhairava, sarva-vighnān nāśaya hrīṁ śrīṁ phaṭ svāhā').

Kumārī-kalpa prescribes that he must be shown to the right of the goddess Kāli (see KĀLĪ).

Mahākāla also figures in the Vajrayāna pantheon, and is popular in Nepal, Tibet and China. His icons are frequently to be found in shrines and monasteries in these countries, and his worship was once wide-spread. There are many sādhanās in the name of this deity.

He is called Mahākāla-bhaṭṭāraka, and is dark-complexioned, and terrifying in appearance with tusk-like protrusions from his mouth (daṁshṭrā-bhīma-bhayānaka). Blood drips from his mouth (sravad- rudhira-mukha). His crown consists of five gaping skulls (pañcha-kapāla), and his hair is tawny in colour, standing up (ūrdhva-piṅgala-keśa). He has three eyes, and his chest is adorned with a garland of severed heads (muṇḍa-mālā). Serpents are his ornaments (bhujaṅgābharaṇa); his sacred chord is also a serpent. He is dwarf-like in appearance (kharva).

There are four principal varieties of icons of Mahākāla: (1) two-armed, carrying chopper (kartrī) in his right hand and bowl filled with blood (kapāla) in his left; (2) four-armed, carrying, in addition to the above, sword and khaṭvāṅga in the two extra hands; (3) six-armed, carrying chopper, rosary (aksha-mālā) and hand-drum (ḍamaru) in the three hands on the right side, and bowl filled with blood, spear (śūla) and diamond-noose (vajra-pāśa) in the three hands on the left side.

The fourth variety is breath-taking. It shows Mahākāla as having eight faces, twenty-four eyes, sixteen arms and four legs. He is in the yuganaddha (yab-yum) posture, embracing his consort, Prajñā with two of his sixteen arms. He holds up with two of his other hands an elephant's hide. The remaining twelve hands carry chopper, diamond (vajra), club (mudgara), trident (triśūla), sword (khaḍga), and fierce cudgel (yama-daṇḍa) on the right side, and bowl filled with blood, bell (ghaṇṭā), goad (aṁkuśa), white flywhisk (śveta-chāmara), hand-drum (ḍamaru) and human head (nara-śira). He is seen trampling upon vajra-bhairava as a corpse (preta).

He is exceedingly aweful (mahā-raudra) and dark-complexioned. He is described as 'frightening even fear' ('bhayasyāpi bhayaṁkaram'). His loud laughter makes the sounds 'Hā-hā', 'hī-hī', 'hē-hē'. Five dhyāni-buddhas adorn his crown. He is surrounded in different directions by six goddesses: Mahā-māyā (East), Kārikā (South-East), Yama-dūtī (South), Charchikā (South-west), Kāla-dūtī (West), and Chandeśvarī (North-west).

In Lalitopākhyāna, he is described as jet black in colour (ghana-śyāma), and embraced by Kāli (Kālyāliṅgita-vigraha). He wears a dark bodice (śyāma-kañchuka) and his eyes are red with intoxication (madāruṇa-vilochana). He is seated upon a throne and eats up the entire world in a cup and drinks the maddening juice of the universe ('brahmāṇḍa-chashake pūrṇam piban viśva- rasāsavam')

Mahābhārata ('Sabhā-parva, 10,34) mentions Mahākāla as an attendant (pārshada) in Śiva's assembly, and also in the court of Kubera (see KUBERA).

MAHĀKĀLI

According to the 'Devi-māhātmya' section of Mārkaṇḍeya-purāṇa, Parā-śakti, the supreme goddess who was also inscrutable (gupta-rūpiṇī) manifested herself in three forms according to the

MAHĀKĀLI

three creative aspects: Mahā-sarasvatī (sattva), Mahā-Lakshmī (rajas) and Mahā-Kālī (tamas). The dark coloured Mahākālī had a secondary form known by several names such as Mahāmārī (see MAHĀMĀRĪ), Mahā-māyā (see MAHĀMĀYĀ), Kshudhā (Hunger), Tṛshā (Thirst), Nidrā (sleep), Eka-vīrā, Kāla-rātrī, Duratyayā and so on. Mahākālī in her secondary form is blue-black in complexion, and is four-armed, carrying sword, skull-cup, severed head and shield. She wears a garland of severed heads (cf Mārkaṇḍeya- purāṇa, 85,34)

Kālī-tantra regards Mahā-kāli as included among the ten great goddesses of achievement and salvation (see DAŚA-MAHĀVIDYĀ). She is identified with the dark night of destruction and deluge (Kāla-rātri). She is also one of the five Kālis (pañcha-kāli), the others being Ugra-kālī, Nigraha-kālī, Anugraha-kālī and Bhadra-kālī (see KĀLĪ).

Mahākālī is visualized in different forms. According to Kālī- tantra, she has one head and four arms, carrying sword and severed head. She is seated upon a corpse (śavārūdhā) in the crema torium (smaśānālaya-nivāsinī). She is terrible in aspect (mahā-bhīmā), with her tongue lolling out (lalajjihvā) and horrible tusks projecting from the sides of her mouth (ghora- daṁshṭrā). She is naked (digaṁbarā) and is decorated with garlands of severed heads. She inspires terror (bhayaṁkarā) but she is also benign (śivā); she has a smiling face (hasan-mukhī).

There is a form with five faces (pañcha-vaktra) and eight arms (ashṭa-bhuja). Each of the faces has three eyes. She carries in her hands spear (śūla), śakti, bow, arrow, sword, shield and the gestures of protection and boon-bestowal. She is heavily adorned with ornaments (bhūri-bhūshaṇā).

Another account gives her ten faces, ten arms, and ten legs. Her complexion is like that of sapphire. Mūrti-dhyāna (Tanjore Sarasvati Mahal series No.211, Thañjāvur, 1985, p.185) contains a description of Mahakālī with sixteen faces (shoḍaśānana-saṁyutā) and sixty-four arms (ashṭāshṭa-bhuja-saṁyuktā). She is seated upon a lion and is roaring (sa-garjanā). Her body-colour is that of blue lotus (nīlotpala), and she has a tall crown.

Chaṇḍī-kalpa provides her with one head and ten arms, carrying sword, discus, mace, arrow, bow, spear (śūla), iron bludgeon (parigha), fire-emitting weapon known as bhushundi, conch and severed head. The text refers to the origin of Mahākālī during Vishṇu's fight with the twin demons, Madhu and Kaiṭabha, when Brahmā the creator sought her help ('yam astaut svapite harau kamala-jo hantum madhum kaiṭabham').

Kāraṇāgama describes her as lustrous like collyrium (bhinnāñjana-saṁkāśa); she has a face adorned with tusks. Her eyes are large and round. She is dark like a rain-bearing cloud (kāla-megha-sama-prabhā). She has a huge body (mahā-kāyā). She has eight arms, carrying in her hands conch, discus, mace, pot, pestle-like club (muśala), goad, noose and vajra.

Jaya-mata regards Mahākālī as one of the twelve aspects of Sarasvatī, the goddess of learning. All these are four-armed and the last three aspects are Mahālakshmī (carrying rosary, lotus, gesture of boon-bestowal and scripture), Mahākālī (carrying rosary, lotus, scripture and gesture of boon-bestowal) and Mahā- sarasvatī (carrying rosary, scripture, lute, and lotus), in the circumambulatory order beginning with the normal right hand).

Mahākālī is the name of the yakshiṇī of the ninth tīrthaṁkara, Pushpa-danta (Suvidha-nātha) of the Jaina pantheon. She is also called Sutārā in the Śvetāmbara accounts. She is fair- complexioned and four-armed, carrying in her hands the gesture of boon-bestowal, rosary, water-pot and goad (according to Nirvāṇa- kalikā), or club (mudgara) and the gesture of boon-bestowal in her right hands, vajra and fruit in her left hands (according to Pratishṭhā-sāra-saṁgraha). The yakshinī of the fifth tīrthaṁkara, Sumati-nātha is also called Mahākālī or Purusha-dattā.

She is also one of the sixteen vidyā-devīs; she is here four- armed, carrying rosary, vajra, bell

and gesture of boon- bestowal. Her complexion is tamarind-hue (tamāla) and her mount is a human being (purusha-vāhanā) (see MAHĀ-LAKSHMĪ).

MAHĀ-KAILĀSA-MŪRTI

A rare form of Śiva, not included among the familiar 'sportive forms' (līlā-mūrti), nor frequently represented in stone. There is a drawing of the form in an old manuscript manual from the Mysore Palace giving the customary one hundred and eight names of different gods and goddesses (Devatā-nāma-kusuma- mañjari). The drawing has been reproduced here. The source for the conception of this form appears to be the 'Samkara-samhitā' section of Skānda-purāṇa.

The form is unique inasmuch as it has twenty-five faces and fifty arms. Each face has three eyes. Śiva, fair-complexioned, is represented as seated upon a splendid throne in all majesty; bedecked in all ornaments, he is lustrous like a million suns. His is an immaterial body (aprākṛta-tanu), indescribable and inconceivable. On his head is a crown of matted hair adorned by Gangā and crescent moon. His body is richly bedaubed all over by the holy ash ('bhasmoddhūlita-sarvāṅga'); and draped by tiger's skin. A serpent serves as his sacred chord (vyāla-yajñopavīta). His form exudes supreme bliss ('paramānanda-vigrahā'). He is seated with his left leg folded and laid across the seat while his right leg is stretched down ('prasārya dakshiṇam pādam, kuñchayitv etaram pādam').

MAHĀ-KAILĀSA-MŪRTI

The text (viz Skānda-purāṇa) names all the fifty weapons he holds in his hands. On the right side, the hands carry (1) gesture of protection (abhaya), (2) discus (chakra), (3) spear (śūla), (4) hammer (ṭaṅka), (5) dart (bāṇa), (6) mace (gadā), (7) lotus (ambuja), (8) sword (khaḍga), (9) lance (tomara), (10) śakti, (11) axe (paraśu), (12) barbed missile (prāśa), (13) snakes (pannagān), (14) ploughshare (hala), (15) goad (aṅkuśa), (16) rosary (aksha-mālā), (17) short sword (chhurikā), (18) banner (dhvaja), (19) cudgel (daṇḍa), (20) vajra, (21) a kind of spear (kunta), (22) bone (asthi), (23) tusk (damshṭrā), (24) saw (krakacha) and (25) short javeline (bhiṇḍi-pāla).

On the left side, the hands carry (1) the gesture of boon- bestowal (vara), (2) bow (chāpa), (3) deer (mṛga), (4) conch (śaṁkha), (5) shield (kheṭa), (6) noose (pāśa), (7) hatchet (paraśu), (8) mallet (mudgara), (9) hand-drum (ḍamaru), (10) bell (ghaṇṭā), (11) lute (rudra-vīṇā), (12) scripture (pustaka), (13) skull (kapāla), (14) severed head (muṇḍa), (15) magical weapon khaṭvāṅga, (16) fire-emitting weapon (bhuśuṇḍī), (17) iron bludg eon (parigha), (18) broadshield (phalaka), (19) sharp-edged spear (paṭṭiśa), (20) stick (vetra), (21) holy water-pot (kamaṇḍalu), (22) fire (hutāśana), (23) chopper (kartarī), (24) pestle-like club (muśala), and (25) bunch of peacock's feathers (piñchha).

MAHĀ-GAṆAPATI

One of the frequently worshipped forms of Gaṇapati (see GAṆAPATI)

This is a variety of śakti-gaṇapati (tāntrik form embracing his consort). It is included among the sixteen powerful forms (shoḍaśa-gaṇapati), listed

MAHĀ-GAṆAPATHI
(after an old drawing from Mysore)

in Chintyāgama, and also among the thirty- two well-known forms. It has the largest number of devotees, (upāsakas, tāntrik practitioners).

It is distinguished by having ten arms, and by the consort (śakti, usually identified with Bhū-devī, the earth goddess) who is being embraced by him. The ten hands carry pomegranate fruit (bīja-pūra), mace (gadā), sugar-cane stalk as bow (ikshu-kārmuka), discus, red-lotus, noose, blue lotus, stalks of paddy (vrīhyagra), his own tusk (sva-vishāṇa) and pot filled with jewels (ratna-kalaśa).

He has the complexion of dawn (aruṇa-chhāyā, viz.red), and his crown is adorned by crescent moon (indu-chūḍa). He is three- eyed. On his left lap is seated the Śakti who holds a red lotus in her hand and who holds Gaṇapati in fast embrace ('rasād āślishṭam priyayā sa-padma-karayā svāṅkasthayā').

MAHĀ-GAURĪ

One of the aspects of the mother-goddess Gaurī (see GAURĪ). She is included among the twenty-five forms of Gaurī ('chatur-viṁśati-gaurī', cf. Jayokta-devatā-mūrti-prakaraṇa), but not among the twelve celebrated forms ('dvādaśa-gaurī', op.cit.)

She shows the general characteristics of Gaurī: - three-eyed, four-armed, seated or standing, bedecked with all ornaments. But she carries in her hands deer, axe, and gestures of protection and boon-bestowal, or alternately rosary, goad, serpent-noose and mātuluṅga fruit. She is accompanied by Lakshmī and Sarasvatī, on her sides.

According to Sapta-śatī-(Durgā-kavacha), Mahā-gaurī is counted among the nine forms of Durgā (nava-durgā), the eighth in the list. She has bull (nandi) as her mount, and is four-armed, carrying the gesture of boon-bestowal, trident, the hand-drum and the gesture of protection (in the circumambulatory order beginning with the normal hand). Alternately she rides upon a white elephant (śveta-hasti-samārūḍhā) and draped, in white garments (śvetāmbara-dharā). But other lists of nine Durgās (as for instance in Rūpa-maṇḍana or Aparājita-sūtra) do not include Mahā-gaurī.

The famous shrine of Kāmākhyā (Assam) is regarded as the place where Mahā-gaurī is worshipped, comprehending the daśa-mahā-vidyā deities: Bhairavī, Kāmākhyā, Mātaṅgī, Prakāṇḍa-chaṇḍika (Chhinna-mastā), Tripurā, Ambikā, Bagalā, Bhuvaneśvarī and Dhūmini (Dhūmāvatī).

MAHĀ-CHAṆḌA-ROSHAṆA

Also called Achala or Chaṇḍa-mahā-roshaṇa, he is an important god of the Vajrayāna pantheon; he has a tantra of his own and several sādhanās. He is an emanation of the dhyāni-buddha Akshobhya, whose tiny icon is represented on this god's crown.

His complexion is that of atasī-flower (viz.yellow), and he is two-armed. His right hand holds a sword and his left hand placed on the chest carries a noose in the tarjani pose (tarjanī-pāśa-hṛdayastha). He is squint-eyed (kekarāksha) and his eyes are blood-shot (ārakta-chakshur-dvaya). His face is ferocious and hideous (vikarāla-ghora-vadana). He wears garlands of severed heads. A white serpent serves as his sacred chord, and tiger's skin his garment. He stands with his left foot firmly placed on the earth (bhūmi-lagna-vāma-charaṇa), while his right foot is slightly lifted up (ishad-unnata-dakshiṇa-charaṇa).

The sādhanās do not mention his consort. But he is generally believed to be represented in the yuganaddha (yab-yum) posture (viz.embracing his consort).

MAHĀ-CHĪNA-TĀRĀ

A variety of Tārā, probably derived from the Tibetan country (which was originally called Mahāchīna), and also known as Ugra- Tārā, is popular deity of the Vajra-yāna pantheon. She is represented as youthful (nava-yauvanā) but awe-inspiring and terrible (bhīmā, ghorā); She is decorated by garlands of severed heads, and has round and blood-shot eyes (rakta-vartula-netra); her tongue hangs out (lalaj-jihvā), and her fangs

show (sa-daṁshṭrā). She is three-eyed and four-armed, carrying sword and chopper in her two right hands and blue lotus and skull-cup in her two left hands. Her tawny hair stands fiercely erect in a single bunch (piṅgograika-jaṭā).

She stands in the pratyālīḍha posture upon a corpse. She is short in stature (kharva), and has hanging belly (laṁbodarā). Her crown is adorned by the tiny image of the dhyāni-buddha Akshobhya, whose emanation she is. She wears the usual pañcha- mudrā, signifying a tāntrik deity. And eight serpents serve as her ornaments (nāgāshṭaka-vibhūshitā).

MAHĀ-JVĀLĀ

One of the sixteen Vidyā-devatās of the Jaina pantheon (the eleventh in the list), she is fair-complexioned and two-armed, carrying fire in both the hands. She rides on a boar (varāha- vāhanā). She is to be distinguished from Jvālinī (or Jvālā-mālini), a yakshiṇī.

MAHĀ-TRIPURA-SUNDARĪ

One of the principal forms of the mother-goddess, she is known as Tripura-sundarī among the ten mahāvidyās (see DAŚA-MAHĀ-VIDYĀ and TRIPURA-SUNDARĪ). She represents the solar orb at noon (while Bālā-tripura-sundarī represents the rising sun). She is also the first of the sixteen nityā-deitīes (nityās tu shoḍaśa) mentioned in tāntrik works like Nityā-shoḍaśikārṇava ('tatrādau prathamā nityā mahā-tripura-sundarī'). She is popularly worshipped as the yantra-devatā of Śrī-chakra (see ŚRĪ-CHAKRA)

Her iconographic details are the same as Tripura-sundarī (see TRIPURA-SUNDARĪ)

MAHĀ-DURGĀ

The presiding deity of the famous Kāmākhyā shrine (Assam) is known as Mahā-durgā or Gupta-durgā; she is said to eradicate the hidden sins ('gupta-pāpa-praṇāśinī'), and her form is hidden in the yoni of Kāmākhyā (gupta-kāmākhyā).

MAHĀ-DEVA

Meaning 'the great god', it is the name of Śiva (see ŚIVA)

MAHĀDEVA
(Śivalli, Uḍipi)

Mahādeva is included in the group of eight forms of Śiva (mūrtyashṭaka), according to Vishnu-dharmottara and Pūrva-kāraṇāgama, and among the eleven Rudras (ekādaśa-rudras) according to Aṁśumad-bhedāgama. He is in the former aspect blue in complexion, and white in the latter. In both aspects he is four-armed, assuming the gestures of protection and boon-bestowal in the two normal hands, and carrying hammer (ṭaṅka) and deer (kṛshṇa-mṛga) in the two other hands. He is three-eyed, and wears his matted hair in the form of a crown. He stands in the sama-bhanga position on a lotus-seat. He is identified with Soma in the mūrtyashṭaka group (see ŚIVA).

MAHĀ-DEVĪ

'The great goddess' is one of the eight forms of Lakshmī (ashṭa- lakshmī), according to Śrī-tattva-nidhi. The other seven forms are Dvibhuja-lakshmi, Gaja-lakshmī, Śrī-devī, Vīra-lakshmī,

MAHĀDEVA
(Baindūr Seneśvara Temple)

Dvibhuja-Vīra-lakshmī, and Prasanna-lakshmī. It is also the name of Durgā in Devī-purāṇa (chap.45).

MAHĀ-PĀTĀLA

One of the 108 forms of Avalokiteśvara (see AVALOKITA) or Lokeśvara, he is represented as three-faced and six-armed, carrying vajra, double vajra (viśva-vajra) and blue lotus in his three hands on the right side, and banner, bell and sacred water-pot in his three other hands. He stands upon a lotus.

There is also a yaksha with this name.

MAHĀ-PADMA

One of the eight mythical elephants, in the eight directions, carrying the burden of the earth (ashṭa-diggaja).

It is also the name of one of the eight great serpents (ashṭa- nāga). This serpent is said to be white in colour, having two black spots on its hood (Abhidhāna-chintāmaṇi, 4,375)

Mahā-padma is also one of the nine treasure-guardians (nava- nidhi) of Kubera (Mārkaṇḍeya-purāṇa, 64,15)

MAHĀ-PARINIRVĀṆA-MŪRTI

Representation of the Buddha (see BUDDHA) as recumbent at the time of his great passing away (mahā-parī-nirvāṇa). It is said that Gautama the Buddha, old in years and sick in body, lay down between two śāla-trees in Kuśinagara, attended by his principal disciple Ānanda. He lay down on his right side on the ground over which a sheet of cloth was spread. He supported his head on his right arm, entered into a meditative trance and passed away. There are images of the Buddha in Tibet, China, Japan and Śrī- Lanka showing this final moment.

MAHĀ-PĀRISHADA

Attendants of Rudra (see GAṆA), with faces of animals (lion, elephant, boar, jackal, dog, tortoise etc) or birds (cock, parrot, owl, crow, eagle etc.) (cf.Mahābhārata, śalya-parva, 45, 76 ff)

MAHĀ-PURUSHA-LAKSHAṆA

Distinguishing physical features (lakshaṇa), usually enumerated as thirty-two, of a great person (mahā-purusha). The chakravarti, all the tīrthankaras, the Buddha, the human incarnations of Vishṇu, the celebrated bhaktas and the saints who are worship-worthy are all represented with all or many of these features. However, what precisely are the thirty-two marks of a great man are given differently in texts.

This has relevance to the five-fold classification of human beings given in texts like Bṛhat-saṁhitā (68,7) and Vishṇu- dharmottara (3,35), in terms of their heights and girths in accordance with the idea of nyagrodha-parimaṇḍala (see NYAGRODHA- PARIMAṆḌALA): haṁsa, bhadra, mālavya, ruchaka and śaśaka. These types are according to their heights which are also their girths, measured with the arms stretched out ('uchhrāyāyāma-tulyās te sarve jñeyā pramāṇatah'). The unit of the measurement is the angula (see AṄGULA) of the person himself ('svenaivāṅgula- mānena'). The measurements

given in Vishnu-dharmottara are as follows, with the supposition found elsewhere that the 'śaśaka' type is the best ('shaṇ-ṇavaty-aṅgulotsedho yah pumān sa prakāśate').

1. haṁsa : 108 aṅgulas

2. bhadra : 106 aṅgulas: (for sages, gandharvas, dānavas, purohitas, vidyādharas and mantrins)

3. mālavya : 104 aṅgulas (for kiṁnara, rākshasa, sarpa and kula- strī)

4. ruchaka : 100 aṅgulas (for yaksha and naṭī)

5. śaśaka : 96 aṅgulas (for celebrated human beings)

But the measurements are given differently in Bṛhat-samhitā :

1. haṁsa : 96 aṅgulas

2. śaśaka : 99 aṅgulas

3. ruchaka : 102 aṅgulas

4. bhadra : 105 aṅgulas

5. mālavya : 108 aṅgulas

The measurement of the 'haṁsa' type answers to ashṭa-tāla (see TĀLAMĀNA), while that of the 'malavya' to nava-tāla. According to this text, the 'mālavya' is the best (pravara). Matsya-purāṇa (145,10) also asserts that the person with the nava-tāla measurement is reverenced even by the gods .

Besides this consideration, there are other prescriptions which are iconographically significant. The body must be well- proportioned (neither too tall nor too short, neither too stout nor too thin), and with each of the several limbs properly formed and clearly standing out ('samas sama-vibhaktāṅgah', anyūnādhika-parimāṇāni, aślishṭāni, kara-charaṇādy-vayavāni).

In the Sāmudrika-lakshaṇa the following parts of the body are mentioned as especially significant in a great person : the eyebrows (bhruvau), the nostrils (nāsā-puṭau), the eyes (netre), the ears (karṇau), the lips (oshṭhau), the nipples of the breasts (chūchuke), the elbows (kūrparau), the wrists (maṇi-bandhau), the knees (jānunī), the testicles (vṛshaṇau), the loins (kaṭi), the hands (karau), the legs (pādau) and the buttocks (sphijau).

The 'mālavya'- type, which is extolled in Bṛhat-saṁhitā and Matsya-Purāṇa, is distinguished by these details: nose like snake (nāga-nāsā), the two shoulders at same level (sama-bhuja-yugala), the hand reaching the knee (jānu-saṁprāpta-hasta), the joints filled with flesh (māṁsaih pūrṇāṅga-sandhih), the body well- proportioned and attractive (sama-ruchira-tanu), the middle of the body being thin (madhya-bhāge kṛśa), prominent cheeks (sat- kapola), the lower lip not being too fleshy (nāti- māṁsādharoshṭha) and so on.

The arm-pits (kaksha), the belly (kukshi), the chest (vaksha), the nose (ghrāṇa), the shoulders (skandhau) and the forehead (lalāṭika) must be clearly visible (nirdishtah) and prominent (unnatah). The arms must be round and fleshy (vṛtta-pīvara- bāhu). The neck must be conch-like (kaṁbu-grīva), with three lines running across (rekhā-tritayānvita). The head, the shoulders and the arms must be filled with flesh and prominent (māṁsalonnatau aṁsau bhuja-śirasī); the collar-bone also must be well concealed by flesh (gūḍha-jatru). The chin must be well-formed (mahā-hanu, the expression 'hanu' is also taken to mean jaw).

The head must be roundish, well-formed and shaped like a parasol (sama-vṛtta-śiraś chaiva chhatrākāra-śiras tathā). The forehead must be high and resemble half-moon (ardha-chandra-nibham tuṅgam lalāṭam). The head, forehead and the chest must be wide (viśālah). The chest must be even, elevated and muscular (māṁsala-samonnata-vakshah). The eyes must be wide and long (vistṛtāyata-netra). The eye-brows must be extended, the arms and penis long (dīrgha-bhrū-bāhu-mushkaś cha). The arm reaching the knee is a well-known description (ājānu-bāhu).

The gait of a worthy person must be like that of a lion, bull, elephant or tiger (siṁharshabha-gaja-vyāghra-gatayo manujā).

When a mahā-purusha is represented in painting or sculpture, all the above details have to be incorporated. And further, the figure must be dressed and ornamented attractively (divyābharaṇa-vastrādhya) and must be shown as having a fine complexion (divya-varṇa-kriyā) and as a youth of sixteen years (shoḍaśa-varshakā).

In Mahābhārata (Śānti-parva, 335-336) we read that the beings of Śveta-dvīpa whom the sage Nārada beheld enswered perfectly to the description of mahā-purushas. They were stong in bones and body (vajrāsthi-kāyāh) and their height was equal to their breadth (viz. when the arms were stretched out, thus forming a circle encompassing the tips of the middle finger of each hand, the top of the head and the soles of the feet) ('sama-mānonmānā'); their limbs were splendid (divyāvayava-rūpāh) and their general aspect was auspicious (śubha-sāropetāh) (335,9-10)

MAHĀ-PRATISARĀ
(from a Nepalese drawing)

MAHĀ-PRATISARĀ

A goddess in the group of 'five protectresses' (pañcha-rakshā- devatā) (see PAÑCHA-RAKSHĀ) of the Mahāyāna pantheon, she was widely worshipped, especially in Tibet and Nepal. She is represented as an independent deity also.

The sādhanās usually describe her as three-faced and eight-armed, but both Nishpanna-yogāvali and Dharma-kosha-saṁgraha mention the form with four faces and eight, ten, or twelve hands. In the sādhanā referred to by Benoytosh Bhattacharya (op.cit. p.243- 244), she is an emanation of the dhyāni-buddha Ratna-sambhava, whose tiny icon adorns her crown. She is here yellow- complexioned, three-faced and ten-armed. Her principal face is of the body complexion (viz.yellow), but the face to the right is dark-blue and the face to the left white. Each of the faces has three eyes. She wears dark bodice (kṛshṇa-kañchuka) and red scarf, sword, vajra, arrow, gesture of boon-bestowal and parasol held closely to the heart (hṛdaya-śāyi-hasta-cchattra). In the corresponding hands on the other side are held bow, banner, jewel, axe and conch.

Dharma-kosha-saṁgraha describes a form of this goddess with four faces and eight hands. The principal face is white, and the one above it is red; the face to the right is yellow and the face to the left is green. The hands carry sword, arrow, vajra and discus (held close to the chest) on the right side, and goad, bow, trident and noose on the other side.

In Nishpanna-yogāvalī we have a similar form with four faces but with twelve hands. And the four faces are arranged in the four directions. The principal face is yellow, the face at its back is black; and the faces to the right and left are white and red respectively. The twelve hands hold jewel, discus, two vajras, arrows, bow, sword, noose, trident, axe, conch and the gesture of boon-bestowal.

Another form described by D.C.Bhattacharyya (Studies in Buddhist Iconography, 1978, p.79) is white in complexion, youthful (sixteen years of age), stationed upon the solar orb in the vajra- paryaṅka posture. She has four faces, the main face being white, the one at the back being yellow, and those to the right and left being dark-blue and red respectively. She has eight arms, carrying discus, vajra, arrow and sword (on the right side) and noose, trident, bow and axe (on the left side). She is distinguished by having a cairn (chaitya) adorning her crown, and the foliage of the bodhi-tree covering her head as a parasol.

Mahā-pratisarā occupies the central position in the mandala of the pañcharakshā deities, other four of them being located in the four directions : Mahā-sahasra-pramardinī in the East, Mahā-māyūrī in the North, Mahā-sita-vatī in the West, and Mahā-mantrānusāriṇī in the South.

(see PAÑCHA-RAKSHĀ)

MAHĀ-PRATYAṄGIRĀ

A typical tāntrik goddess, full of magical significance and invoked extensively in the cults of sorcery and witchcraft, she is known, not only in India but also in Tibet and Nepal and even in China. She figures in the Vajrayāna pantheon. But she is in Tibet different in form and character from her Indian counterpart (see PRATYAṄGIRĀ).

Mahā-pratyaṅgirā as a goddess of the Vajrayāna cults, is dark in complexion (kṛshṇā), and six-armed. She carries in her hands on the right side sword, goad and gesture of boon-bestowal ; and one of the hands on the other side carries noose in the hand that assumes the tarjanī-pose and placed close to her chest (hṛdayasthā -pāśa-tarjanī-yukta-hastā), the other two hands carrying red lotus (rakta-padma) and trident. She originates from the seed- letter 'Hūṁ'.

Pūjā-paddhati describes this goddess as exceedingly brilliant form of Lakshmī ('mahā-tejo-mayī-lakshmī'), and as five-faced and ten-armed. She is fair complexioned (śveta-varṇā), and seated upon a corpse (mahā-pretopari-sthitā). She carries in her hands noose, goad, gestures of protection and boon-bestowal, sword which

defies the three worlds (khadgam trai-lokya-kshobha-kārakam), khatvāṅga which is terrific (atyugra) lovely spear (śūlam uttamam), spade (kandala), human head dripping with blood, and jewel pot ('kalaśam mahā-ratna-pradīpakam'). She is invoked for accomplishments and victory ('pratyaṅgirā mahādevī siddhi-lakshmī jaya-pradā').

Dharma-kosha-saṁgraha specifies that her five heads are of the following colours: white, blue, yellow, red, dark-blue or green (śyāma). The text also says that she is seated upon a jewel-lotus in the pratyālīḍha posture ('ratna-kamala pratyālīḍhāsanā'). According to this source, the five hands on the right carry vajra, sword, axe, skull-cup and goad, and the corresponding hands on the left bell, khatvāṅga, gesture of warning (tarjanī), noose and discus.

MAHĀ-BALA

Name of Śiva as he is worshipped in the celebrated pilgrim centre, Gokarṇa, and as he is regarded as the consort of the goddess Chāmuṇḍī on the hill (known in legends after Mahābala as 'mahābalādri', probably because he was worshipped there earlier) at Mysore.

Mahābala is one of the guardians of directions (dikpāla) in the Mahāyāna accounts. He presides over the north-western direction (vāyavya). He is dark-blue in complexion (kṛshṇa) and is three-faced. The principal face is, of course, dark blue and the other two faces are white and red. He is four-armed, carrying in his hands trident, sword, magic-jewel (maṇi) and lotus. He is sometimes known as Mahākāla.

MAHĀ-MANTRĀNUSĀRIṆĪ

A deity included in the group of 'five protectress' (pañcha- rakshā) of Vajrayāna pantheon; she is located in the southern cell of the mandala.

She is represented either as one-faced and four-armed, or as three-faced and twelve-armed. In the former variety, she is dark-blue in complexion and wears the tiny icon of the dhyānī-buddha Akshobhya on her crown (suggesting that she is his emanation). She is seated upon the solar orb and is lustrous like the sun. She originates from the mystic letter Hūm. She carries in her hands Vajra, the gesture of boon-bestowal, axe and noose.

The variety is mentioned in Nishpanna-yogāvalī and Dharma-kosha-saṁgraha. The former text describes her as dark-blue in complexion; with the faces on the sides being white and red. She is in the other text greenish blue (śyāmā), the faces on the sides being white and dark.

In both texts, she is located upon the solar orb, which in turn is placed upon the double-lotus ('viśvāmbhoja-sūrye'). And both the texts provide the dhrma-chakra- mudrā (the attitude of setting into motion the wheel of dharma) for the first pair of hands. Nishpanna-yogāvalī prescribes the attitude of meditational absorption (samādhi-mudrā) for another pair of hands; vajra, arrow, gestures of protection and boon-bestowal for the other hands on the right side, and noose with the tarjanī-mudrā, bow, jewel (ratna-chhaṭa) and holy water-pot bearing the emblem of lotus (pad-maṅkita-kalaśa) for the corresponding hands on the left side. Dharma-kosha-saṁgraha makes another pair of hands carry a jewel-pot (ratna-pātra), and places sword and lotus, bow and arrow, viśva-vajra and bell, and the gestures of protection and noose in the remaining pairs of hands.

(see PAÑCHA-RAKSHĀ)

MAHĀ-MĀNASĪ

One of the Vidyā-devatās of the Jaina pantheon. The Digaṁbara texts describe her as riding upon a swan and as carrying in her four hands a garland (mālā), rosary, goad and gesture of boon- bestowal. The Śvetāmbaras prescribe lion as her mount, and provide in her hands sword, shield, sacred water-pot and gesture of boon-bestowal.

MAHĀMĀYĀ

Name of Durgā, because she is endowed with unlimited (mahā) creative energy (māyā). Kālikā-

purāṇa (chap.6) explains that the goddess is called Mahā-māyā as she clouds (viz. obscures) the knowledge of the new-born babe, bestows upon the growing individual ego and ideas of ownership thus involving him in the transactional world, all the while screening from him wisdom, and making him partake of the pleasures and pains; she rules over the whole world, making the world ignorant of the divine mysteries ('mahā-māyeti sā proktā tena sā jagadīśvarī')

Mārkaṇḍeya-purāṇa (85,34) describes Mahāmāya as the secondary manifestation of Mahā-Kālī (the tāmasa aspect of Mahālakshmī) at the time of creation. She takes hold of Brahmā, the creator, and produces all things. She is blue-black in complexion and four- armed, carrying sword, skull-cup, severed head and shield. She is also called Mahāmārī, Kāla-rātri (dark night) Eka-vīrā (one hero) and Duratyayā (invincible).

A dhyāna-śloka prescribes that Mahāmāyā as a sakti should be shown as of the complexion of red hibiscus flower (japā-pushpa-sama-prabhā), as three-eyed and four-armed, carrying the bow of sugar-cane stalk (ikshu-kodaṇḍa), arrow of flowers (pushpa-bāṇa), noose and red lotus. Her garment must be of variegated hue (chitra-vastra-dharā), and she must be bedecked with all ornaments. (cf. Mūrti-dhyānam, Thañjāvūr, 1985, p: 103).

Devī-bhāgavata (1,9,40) describes her great māyā as consisting of projecting the world, preserving it and withdrawing it at the end ('devī mahāmāye, sṛshṭi-sthiti-saṁhāra-kāriṇī'). She is frequently associated with the great powers of Vishṇu (hence Vishṇu-māyā).

In the Tamil classics like Śilppadikāram Vishṇu is called Māyon and Durgā is called by the feminine form of this word, viz. Mayoḷ. Like Vishṇu, she is said to have measured the entire universe with her foot, reaching the high heavens (moksha-loka) piercing through the space (ākāśa), solar orb (elā-chakra), the realm of the great clouds (mahā-megha), and the cyclonic storms. She swallows the fourteen worlds at a gulp; and sleeps on the coiled serpent on the milk-ocean, and sits upon the thousand-hooded snake (viz. Ādi-śesha). Her body is emarald green in complexion (marakata-varṇa). She carries in her hands cudgel (daṇḍa), bow, discus and conch.

According to Bhṛgu-saṁhitā, she is Vaishṇavī-māyā, Vishṇu's power of intention (icchhā-śakti 'tad-iccha-kḷpta-vigrahā'). She is also yoga-nidrā, or subtle prakṛti consisting of the three guṇas (sattva, rajas, tamas); she, out of her own will, appears as the universe and also protects it.

Mahāmāyā is the form of the goddess worshipped in Kashmir (in the cave at Amaranāth), where the neck of the Satī (see SATĪ) is supposed to have fallen (among the fifty sakti-pīthas). The Bhairava (form of Śiva) associated with her is Tri-sandhyeśvara.

Mahāmāya is also the name of a form of Heruka (see HERUKA), a popular god of the Mahāyāna pantheon. This form has four faces and four arms; he is accompanied by four ḍākinī consorts in the four directions. He is usually shown in yuganaddha (yab-yum) posture, viz. embracing his four-headed sakti (Buddha-ḍākinī), who is seated on his lap. The four wrathful ḍākinīs that surround the couple are Vajra-ḍākinī (East), Ratna-ḍākinī (South), Padma- ḍākinī (West) and Viśva-ḍākinī (North).

He is dark-blue in complexion (kṛshṇa), and lustrous like the sun (arka-prabha). His normal face is of body-colour, but the face at the back of it is white; the face to the right and left are yellow and green respectively. His four hands carry skull-cup, arrow, khaṭvāṅga and bow. He is shown in the posture of ardha- paryaṅka dance ('ardha-paryaṅkena tāṇḍavi') (cf. B.Bhattacharya, op.cit. pp 163-164)

MAHĀ-MĀYĀ-VIJAYA-VĀHINĪ

The goddess of victory in war in Mahāyāna pantheon. She is regarded as the expansive version of Tārā (see TARA), with a thousand heads and hands ('mahā-māyā-jāla-sahasra-mukhī sahasra-śira sahasra-bhuje'); she is described as the beloved (priyā) of Padma-pāṇi Avalokiteśvara

(see AVALOKITA and PADMAPĀṆI). She is reverenced by all the gods ('sarvadeva-namaskṛtā') and worshipped by the hosts of mother-goddesses ('mātṛ-gaṇa-pūjitā'). She is invoked to eliminate all obstacles (sarvāvaraṇa-kshayaṁ-karī), and to scare away the enemy armies ('para-senā-vidrāviṇī').

Her eyes blaze forth ('jvalita-netre'). She has the heart of all the Buddhas in her womb ('sarva-tathāgata-hṛdaya-garbhe'). Among the numerous weapons that she carries in her thousand forms, the text mentions sword, bow, axe, noose, iron bludgeon, sakti, mallet, discus, lotus and severed head (cf. Nārāyaṇa-pari- pṛcchhā).

MAHĀ-MĀYURĪ

One of the most popular folk-goddesses, she was invoked to protect against snake-bite and all kinds of poison. Her worship appears to have been prevalent as early as the third or fourth century, and we have spells of this goddess (dhāraṇī) in early texts like Mañjuśrī-mūla-kalpa. Spells were also translated into Chinese. And numerous images of this goddess are extant.

She is also one of the 'pañcha-rakshā' deities (see PAÑCHARAKSHĀ) of the Mahāyāna pantheon. Early sādhanās describe her as golden-coloured (suvarṇa-varṇā), seated upon a lotus (padmasthā), draped and veiled by white cloth (śvetāvāguṇṭhitā) and wearing a white- coloured sacred chord (śveta-yajñopavīta). She is four-armed, carrying lotus, pomegranate fruit, rosary and peacock feathers (mayūra-piñchha)

She is called the 'queen of spells' (vidyā-rājñī). One of the spells prescribes only two hands for her, carrying scripture (book of spells) and lotus ('mahā-māyurī pustaka-kamala-dhṛtā vā sthāpitavyā', Pujā-paddhati'). She is associated with peacock (mayūra), because this bird is well-known as a killer and eater of snakes (bhujaṅga-bhuk); her spells mostly deal with snake- bites and poisons.

It is usual, however, to represent her as three-faced and eight- armed, as in Nishpanna-yogāvali and Dharma-kosha-saṁgraha. She carries in the hands peacock feather (mayūra-piñchha), arrow, gesture of boon-bestowal and sword (right side) and begging bowl (piṇḍa-pātra, the expression 'pātropari bhikshum' employed in this connection is rather strange as it would mean 'mendicant upon the vessel'!), bow, double vajra (viśva-vajra) and banner with the emblem of jewel (ratnānka-

MAHĀ-MĀYŪRĪ
(after a Nepāli drawing)

dhvaja). She carries on her lap a pot from which pearls are pouring out ('utsaṅga-stha-ratnacchha ṭa-varshi-ghaṭa'). This is according to the first text mentioned above.

The other text prescribes that one of the hands must be shown as applying sindūra on her forehead with the help of a mirror (sindūra-darpaṇa). This is shown in some icons of Mahāmāyurī.

Another sādhanā describes her as youthful (nava-yauvaṇā) and erotic in expression (sṛṅgāra-rasa). She has on her crown a tiny icon of the dhyāni buddha Amogha-siddhi, to signify that she is his emanation. According to this sādhanā she is six armed, carrying peacock feathers, arrow and the gesture of boon-bestowal on the right side, and jewels, bow, and a sacred water-pot which is kept on her lap (utsaṅgastha-kalaśa) on the other side. She is green coloured (harita) and bedecked with all ornaments. She has three faces, the face on the right being dark blue (kṛshṇa) and the face on the left being white (śukla); the principal face is of the body-colour.

In the 'pañcha-rakshā-maṇḍala', she is located in the northern direction, Mahā-pratisarā being in the centre (see MAHĀ- PRATISARĀ).

(see PAÑCHA-RAKSHĀ)

MAHĀ-MĀRĪ

The Devī-māhātmya section of Mārkaṇḍeya-purāṇa (85,34) mentions that Mahā-mārī was another name of the secondary form of Mahākāli, (also called Mahāmāyā, Ekavīrā, Duratyayā, Kālarātri, Kshudhā, Nidrā, Tṛshṇā etc.). She is the aspect of dissolution, for the expression means 'that in which all beings get destroyed ('mriyante prāṇino'). She is the spirit of disease and death, decay and destruction. But at the same time she is the spirit of creation; she pervades the entire universe ('vyāptam tayaitat sakalam brahmāṇḍam'; 'saiva kāle mahā-mārī saiva sṛshṭir bhavatyaja, sthitim karoti bhūtānām saiva kāle sanātanī', ibid.). She is thus the creator, preserver and destroyer in turn.

Mahāmārī as Durgā's form is so called because she spelt death for all the great demons ('mahatah dur-dāntān dānavan mārayati')

She is visualized as having flames of fire for her hair (agni- keśā; agni-jvāla-śikhā); her eyes are fiery (agni-netrā) and she is of the very nature of fire (agni-svarūpiṇī). She has four hands, and she carries in them spear, sword, skull-cup and hand- drum (or noose); she is seated in the vīrāsana posture. And she is bedecked with snakes as her ornaments (nāgābharaṇa-bhūshitā).

MAHĀ-YAKSHA

The yaksha of the second tīrthankara, Ajitanātha, of the Jaina pantheon. His corresponding yakshiṇī is Rohiṇī. According to Pratishṭhā-sāra-saṁgraha he is golden coloured (hema-varna), but Pratishṭhā-sāroddhāra describes his complexion as dark blue (śyāma-varṇa). In both accounts he rides upon an elephant and is eight-armed. He carries in his hands discus, trident, lotus, goad, sword, axe, cudgel and the gesture of boon-bestowal.

MAHĀ-RATNA-KĪRTI

One of the 108 forms of Avalokiteśvara (see AVALOKITA) or Lokeśvara, he is three-faced and six-armed, and stands upon a lotus. He carries in his right hands fruit (unspecified), blue lotus and conch, and in his left hands bow, whip and gesture of obesience (namaskāra-mudrā)

MAHĀ-RATNA-KULA

Another of the 108 forms of Avalokiteśvara (see AVALOKITA) or Lokeśvara, similar to the above. But there is another head on top of the principal one and this is identified with the dhyāni-buddha Amitābha. The six hands in this form carry sword, blue lotus and rosary (on the right side) and scripture, red lotus and another blue lotus (on the left side).

MAHĀRĀJA-LĪLĀ

A posture of sitting with princely comfort and perfect ease. The seated figure is a royal personage or a deity visualized as a symbol of prosperity and power. For instance, one of the

MAHĀRĀJA-LĪLĀ

forms of Mañjuśrī (see MAÑJUŚRĪ) known as Mahārāja-līla Mañjuśrī, is described in the sādhanā as a young prince (kumāra), bedecked with all ornaments (sarvābharaṇa-bhūshita), seated upon a throne (simhāsanastha), wearing a crown set with jewels (ratna-kirīṭi), and manifesting all the thirty-two marks of a great personage (dvātrimśal-lakshaṇa-vyañjana)

The posture, however, is not confined to the portrayal of kings and deities. Some sages also are shown in this posture, to indicate their perfect composure and relaxed mood, born out of utter dispassion and liberating wisdom. One of the finest examples of this poture in sculpture is that of the sage Kapila in the Isuru-muniya-vihara near Anurādhapura (Śrī-lankā). Some representations of Ādi-murti (Vishṇu) and Para-vāsudeva are also in this posture.

MAHĀ-LAKSHMĪ

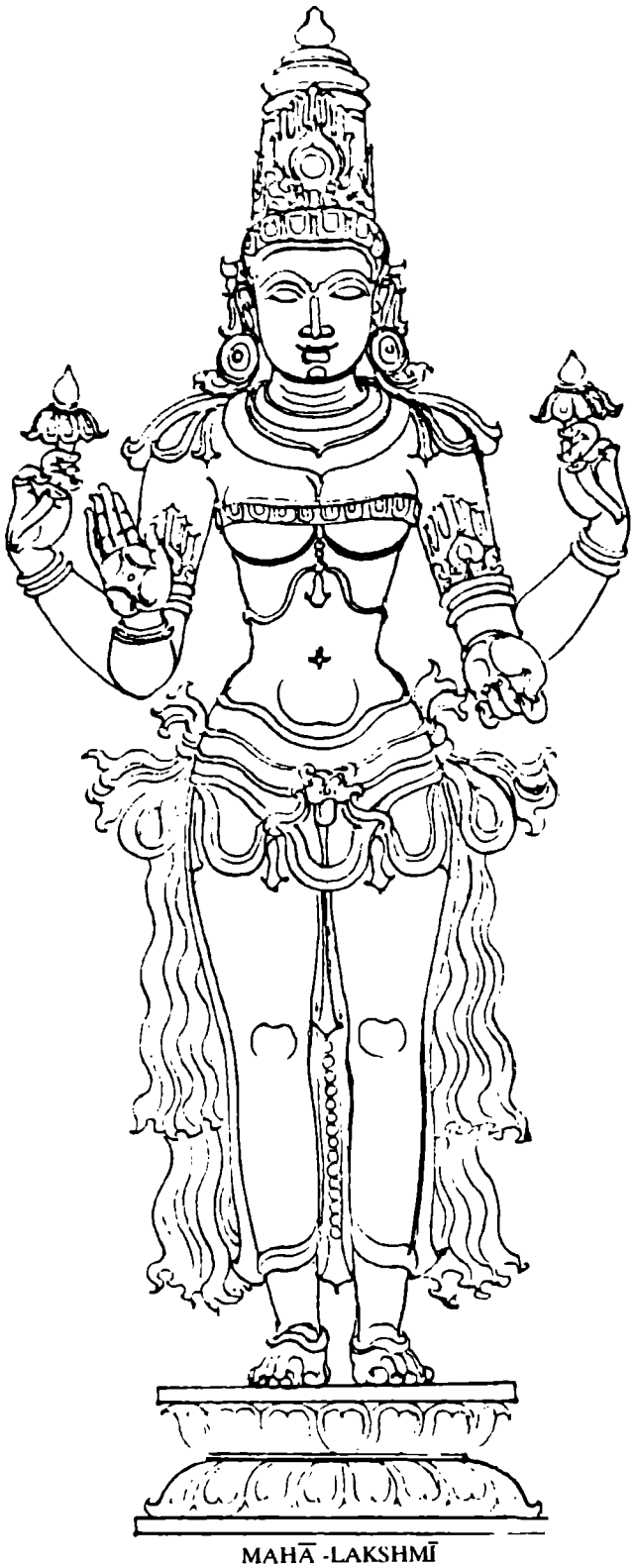
The most popularly worshipped form of Lakshmī (see LAKSHMĪ), there are many shrines in the country for this form of the goddess, the most celebrated of them being in Kolhāpur (Karavīra- kshetra) in Mahārāshtra. Indeed, Viśva-karma-śāstra asserts that the real form of Mahālakshmī can be seen only in Kolhāpura; and

MAHĀ-LAKSHMĪ
(Kolhāpura, from photograph in P.K. Prabhu-Desai's Devi-Kosha, Part IV, 27)

MAHĀ-LAKSHMĪ
(old drawing from Mysore)

that in other places it is only Lakshmī even when called Mahā-lakshmī (Kolhāpuram vinā-nyatra mahā-laksmīr yadochyate, lakshmī- vat sā sadā kāryā').

The Prādhānika-rahasya (supplement to Durgā-sapta-śati) explains that Mahālakshmī was the first to appear before everything (sarvasyādyā) and was of the nature of the three gunas. She was both manifest and unmanifest. When she looked at the void (śūnyam), she assumed the form which was purely tāmasa. Mahālakshmī called her Mahākalī (Mahā-māyā, duratyayā). Then Mahā-lakshmī assumed a second form, which was purely sāttvika; and Mahā-lakshmī called her Mahā-sarasvatī (Mahā-vidyā, Mahāvāṇī, Bhāratī, Vāk, Sarasvatī, Ārya, Brāhmī, Kāmadhenu, Veda-garbhā, Dhīśvarī (4-16).



MAHĀ -LAKSHMĪ

Mahālakshmī then directed Maha-kālī and Mahā-sarasvatī to create pairs according to their own gunas (tamas and sattva respectively). And she herself created the pair, one male and the other female; and she called them Brahmā (Vidhi, Viriñchi, Dhātā) and Lakshmī (Śrī, Padmā, Kamalā, Mātā). Mahā-kālī created Śiva (Nīlakaṇṭha, Rakta-bāhu, Śvetāṅga, Śaṁkara, Sthāṇu, Kapardi, Trilochana) and Sarasvatī (Trayī-vidyā, Kāma-dhenu, Strī, Bhāshā, Akharā, Svarā). Maha-sarasvatī created Kṛshṇa (Vishṇu, Hṛshīkeśa, Vāsudeva, Janārdana) and Gauri (Umā, Satī, Chaṇḍī, Sundarī, Subhagā, Śivā) (17-23)

Maha-lakshmī thereupon gave Sarasvatī as consort to Brahmā, Gaurī to Rudra (viz. Śiva) and Lakshmī to Vāsudeva (Viz. Kṛshṇa). Brahmā with the help of Sarasvatī created the primordial egg (aṇḍa); and Śiva with the help of Gauri broke it open. Then the entire universe came out of it. Vishṇu with the help of Lakshmī nourished it and protected it. Śiva with the help of Gauri undertook to dissolve it at the end (26-29).

Mahā-lakshmī herself is all things (sarva-sattva-mayī) and governs all things (īśvarī). She is both devoid of form (nirākārā) and filled with forms (sākārā) and is known by various names (nānābhidhāna-bhṛt).

According to this text, Mahālakshmī herself was of the colour of molten gold (tapta-kāñchana-varṇābhā), and decorated with golden ornaments (tapta-kāñchana-bhūshaṇā). She was four-armed carrying in her hands mātuluṅga fruit, mace, shield and bowl of liquor; she bore on her head serpent, liṅga and yoni (5-6)

Mahālakshmī thus is to be regarded not as the consort of Vishṇu, but as the primordial energy manifesting herself as Mahā-sarasvatī (sattva), Maha-lakshmī (rajas) and Maha-kālī (tamas), from whom the three gods Brahmā, Vishṇu and Rudra took shape, to create, preserve and dissolve the universe.

The cult of Mahā-lakshmī (as we find it in Kolhāpur in Mahārāshṭra and places like Doḍḍa-gadda-valḷi in Karnāṭaka) is essentially Śākta in orientation and tāntrik in practice. Inside the temple at Kolhāpur, there is the shrine to Mahālakshmī in the East, another to Mahākālī in the North, and still another to Mahā- sarasvatī in the South. It is also claimed that Kaṅkāla-bhairava had his shrine in the West (although it is not to be seen now; there is however a representation of Bhairava-chāmuṇḍā in the Gaṇeśa-pavilion in this direction. cf. S.K. Prabhu-Desai, Marāthi Devī-Kosha, Vol, II, p.264,)

It is also to be noted that in the Mahā-pīṭha-nirṇaya (which gives an account of the fifty-one sakti-pīthas in the country, see ŚAKTI-PĪTHA, SATI), the presiding form of Devī in Karavīra (viz. Kolhāpur) is called Mahisha-mardinī ('karavire trinetrā devī maisha-mardinī'), a form of Durgā.

Karavīra is an important śakti-pīṭha, extolled in several purāṇas (like Matsya, Pādma, Brahmāṇḍa. Devī-bhāgavata identifies this centre as that of Lakshmī ('kolāpuram mahāsthānam yatra lakshmī sadā sthitā'). But the iconographic details of the main image in the Kolhāpur shrine do not suggest that it is a form of Lakshmi; They would rather indicate the aspect of Durgā (see DURGĀ). The same is the case with the Mahā-lakshmī image in Doḍḍa-gadda-valḷi (in Karnāṭaka).

According to Durga-sapta-śatī and Skanda-purāṇa (Sahyādri-khaṇḍa, 2), Mahālakshmī is to be shown as possessing eighteen hands, carrying in them rosary, axe, mace, dart, vajra, lotus, bow, small water-pot (kuṇḍika), śakti, sword, shield (charma), conch, bell, bowl of liquor (sudhā-patra), spear, noose, discus and the gesture of boon-bestowal. Chaṇḍī-kalpa, which gives almost the same iconographic detail, further mentions that she must be seated upon a lotus (saroja-sthitā) and that her complexion must be that of coral (viz. red, 'pravāla-prabhā')

However, the image in the temple at Kolhāpur does not answer to this description. It is a standing figure (carved out of black stone, and about three feet in height), with only four hands; a croucing lion can be seen at the back with its head to the left of the goddess: The description of this image in Hemādri's Cahturvarga-chin-

tāmani specifies that the normal right hand carries a bowl ('dakshiṇādhah kare pātram'), the upper hand on the same side holds the mace('urdhve kaumodakīm'); the left upper hand holds a shield ('vāmordhve khetakam'), and the normal left hand carries the sacred fruit ('śrī-phalam tad adhah-kare').

But in actuality, the details of the two normal hands are reversed in the image at Kolhāpur. The mace is a huge one, its head touching the ground.

Skānda-purāṇa (mūrti-rahasya) refers to the fruit as mātuluṅga and to the bowl as the bowl of liquor, and provide the same details for the four hands ('mātuluṅgam gadām kheṭam pāna-pātram cha bibratī')

Rūpa-maṇḍana, which also mentions the four armed Mahā-lakshmī, provides the gesture of boon-bestowal, trident, shield and bowl of liquor for the four hands.

Hemādri's book cited above mentions that the goddess carries a liṅga on her head ('bibhratī mastake liṅgam'), while the purāṇa referred to adds to the liṅga on the head a serpent and the faminine sex -organ ('nāgam liṅgam cha yonim cha bibhratī nṛpa mūrdhani'). Rūpa-maṇḍana also says that a hood of a snake (nāga- phaṇa) must be shown over the head of the goddess.

I am given to understand that these details are not to be seen in the stone image of Mahālaksmī in the Kolhāpur temple. The line- drawing of the image given in M.S. Mate's Temples and Legends of Maharashtra (Bharatiya Vidya Bhavan, Bombay, 1962, No.8), does not include these details.

Mahālakshmī is sometimes added in the sculptural representation of the seven mother-goddesses (sapta-mātṛkā), as the eighth and chief goddess. In Pūjā-paddhati, eight mātṛkas are counted, and Mahālakshmī is described as celestial-limbed (divyāṅga), seated upon lunar orb (chandra-saṁsthāna), riding upon a bull (vṛsha- vāhani) and two-armed, carrying the gesture of boon-bestowal and trident in her hands (triiśūla-vara-dhāriṇī)!

MAHĀLASĀ

Also spelt as Mhālasā (in Marāṭhī), (probably a corruption of Mahālaya), she is the consort of the popular god Mallāri (or Khaṇḍobā) (see MALLĀRI) of Jejūri (in Mahārāshṭra). Daughter of a grocer of Nevāsa, Timma-śetti, she is said to have been born on the full-moon day of the Hindu month Māgha, and her wedding with the god is celebrated on the full-moon day of Pausha every year. In all the shrines of Mallāri, the metallic images of this couple are kept and worshipped together.

She is also independently represented and worshipped as for instance in Mahaddol in Goa. This image carved out of black stone is four-armed, and trampling upon a demon. The hands carry trident, bell, sword and a severed head (of the demon Chaṇḍa). A dog is at her side, licking the blood dripping from this head.

MAHĀ-VAJRA-DHĀTU

One of the 108 forms of Avalokiteśvara (see AVALOKITA), he is four-faced and eight-armed, carrying vajra, bow, trident and sword (in the hands on the right side), and bell, dart, sacred water-pot and noose (in the hands on the other side). He stands upon a lotus.

MAHĀ-VAJRA-SATTVA

Another of the 108 forms of Avalokiteśvara (see AVALOKITA), he has a single face but eight arms, carrying sword, rosary, discus and gesture of protection (in the hands on the right side) and noose, triple-staff (tri-daṇḍi), conch and pot full of jewels (ratna-pātra) (in the hands on the other side). He sits on a lotus in the vajra-paryaṅka posture.

MAHĀ-VISHṆU

Vimānārchanā-kalpa (20th paṭala) speaks of four forms of Vishṇu in accordance with the four great periods of time (chatur-mūrti). In the Kṛta-yuga, the first of the periods, he is Vishṇu, white in complexion (śveta-varṇa); in Tretā-yuga, the second, he is Mahā-Vishṇu, golden coloured (rukmābha); in Dvāpara yuga, the third, it is Sadā-vishṇu, red in complexion (raktābha); and finally

in Kali-yuga he is Vyāpi-nārāyaṇa, dark-complexioned (śyāma-varṇa).

In all these forms, he is four-armed, carrying in his two upper hands conch and discus, the normal right hand assuming the gesture of protection and the corresponding left holding the hip (kaṭyavalaṁbita); and is flanked by Śrī (the goddess of prosperity) and Bhū (the earth-goddess) on his right and left sides respectively.

(see VISHṆU)

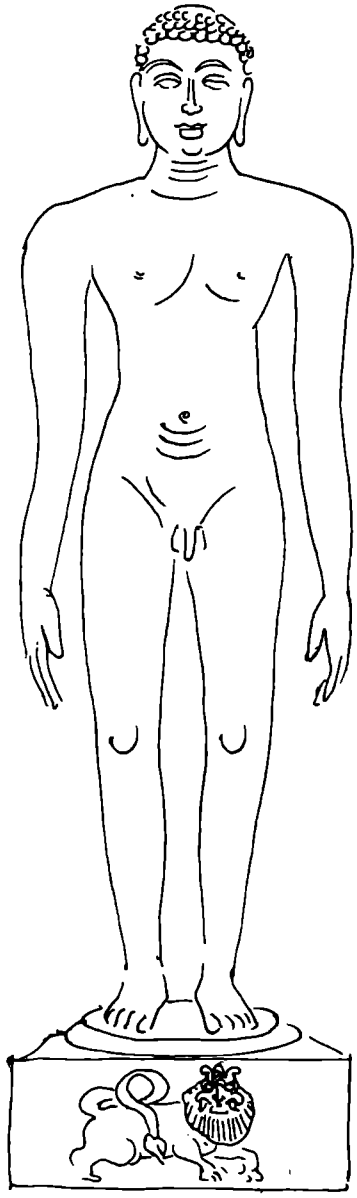
MAHĀ-VĪRA

The twenty-fourth tīrthaṅkara of the Jaina pantheon (see TĪRTHAṄKARA); he is the last of the tīrthankaras in the present epoch, and we are living in his dispensation. Also called Vardhamāna, he was a senior contemporary of Gautama the Buddha. He was born 250 years after the passing away of the twenty-third tīrthankara, Pārśva-nātha (see PĀRŚVA-NĀTHA). He died in 527 B.C. according to the Śvetāṁbara tradition, or in 605 B.C. according to Digaṁbara version.

He was born in the Ikshvāku lineage in Kauṇḍinyapura in the Magadha-country. His parents were Siddhārtha and Triśalā-devī (daughter or sister of the monarch Cheṭaka). He married in lay life Yaśodā, daughter of Samara-vīra King of Vasaṁtapura (or of Jita-śatru of Kaliṅga), according to the Śvetāṁbara tradition; but the Digaṁbaras hold that he did not marry but remained a celibate. He performed severe austerities and obtained the kevala-jñāna while meditating under the sāla tree (Shorea robusta). He became an itinerant preacher, and was widely acclaimed as an enlightened ford-maker (tīrthaṅkara, jina).

His birth-constellation was uttarā-phālguṇi in Kanyā zodiac. Śrenika, the Magadha monarch became his devotee, and Gautama his foremost disciple (gaṇa-dhara). His complexion is given as golden (hema-varṇa) and his emblem lion. His yaksha is Mataṅga and yakshiṇi Siddhāyikā (Siddhāyanī)

According to Rūpa-maṇḍana (6,25) the images of the Jinas are indeed countless, but four of them are especially worship-worthy: Adinātha (Ṛshabha, the first tīrthaṅkara), Nemi-nātha (the twenty-second tīrthaṅkara), Pārśva-nātha (the twenty-third tīrthaṅkara), and Mahā-vīra (the twenty-fourth and last tīrthaṅkara).



MAHĀ-VĪRA

MAHĀ-VĪRA

Actually, these four tīrthaṅkaras are extensively worshipped by the Jaina community. And shrines to Pārśva and Mahāvīra are numerous.

Iconographically, all the tīrthaṅkaras are represented alike, except for their emblems (and except also in the cases of Pārśva and Su-pārśva who are shown with hooded snakes as canopy). The image of Mahāvīra is distinguished by the representation of a lion on the pedestal. He may be shown as standing erect (in the kāyotsarga or khaḍgāsana posture) or seated (in the lotus posture), in meditative absorption.

MAHĀ-SITA-VATĪ

One of the group of 'give protectresses' (pañcha-rakshā), recognized in the Mahāyāna pantheon, she is located in the western direction of the maṇḍala (the central position of which is occupied by Mahā-pratisarā, see MAHĀ-PRATISARĀ). She is, according to a sādhanā, red in complexion and four-armed. She is seated in ardha-paryaṅka posture upon the solar orb (sūryāsanā). She carries in her hands rosary and the gesture of boon-bestowal (on the right side) and goad surmounted with vajra (varjāṅkuśa) and book held close to the chest (hṛt-pradeśastha-pustaka). The tiny icon of the dhyāni-buddha Amitābha adorns her crest, signifying that she is an emanation of this dhyāni-buddha.

Dharma-kosha-saṁgraha makes her six-armed, carrying in her right hands sword, dart and the gesture of boon-bestowal, and in her left goad, bow and lotus.

Nishpanna-yogāvalī, however, provides her three faces, each being three-eyed, and eight arms. She is seated in ardha-paryaṅka posture upon the solar orb settled on double lotus (viśva-vajra, 'viśvābja-sūrye'). She is of red complexion, but her face on the right side is white and the face on the left dark blue. Her eight hands carry the gesture of protection along with a lotus (sa- padmābhaya), dart, vajra and sword (on the right side) and the gesture of warning along with noose (tarjanī-pāśa), bow, banner with the mark of jewel (ratna-dhvaja), and book held close to the chest (hṛdi pustakam) (on the left side).

Another sādhanā makes her three-faced, six-armed and green- complexioned. Her faces at the sides are white and red. She carries the same weapons as mentioned above (in the eight-armed form, excepting sword and book). She is here associated with the champaka-tree.

(see PAÑCHA-RAKSHĀ)

MAHĀŚRĪ-TĀRĀ

One of the ten major varieties of the popular Mahāyāna goddess, Tārā (see TĀRĀ). Like the other varieties, she emanates from the dhyāni-buddha Amogha-siddhi (see AMOGHA-SIDDHI). The expression 'mahā-śrī' prefixed to her name signifies "great and splendid".

She is dark-blue-complexioned (śyāma-varṇa) and is seated upon the lunar orb

MAHĀŚRI-TĀRĀ
(after an icon in Indian Museum, Calcutta)

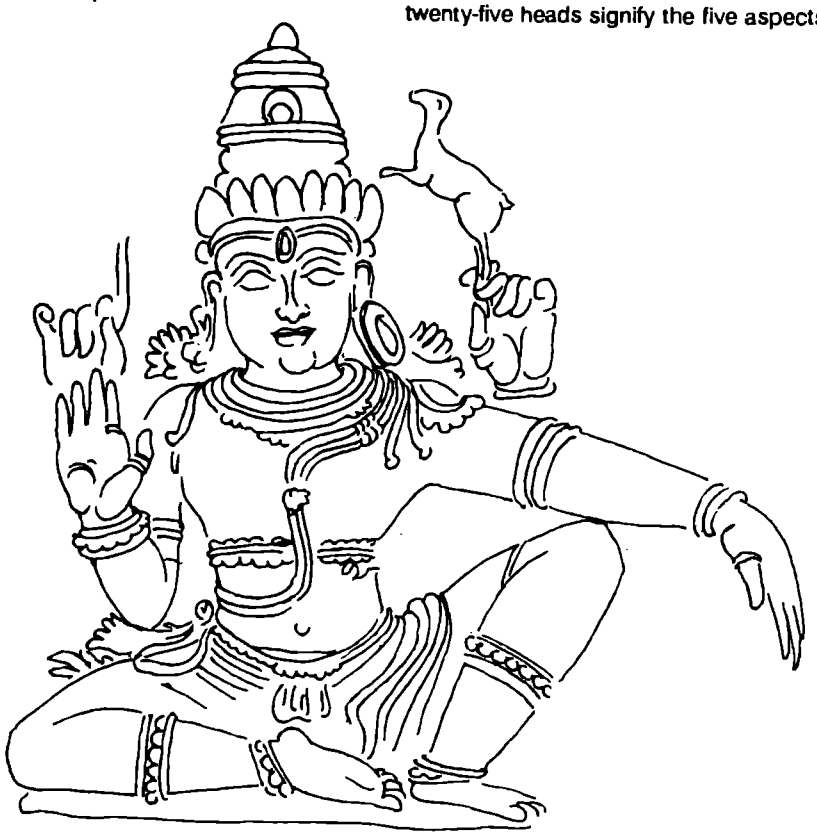
(chandrāsanastha). She is one-faced and two-armed, both hands assuming the posture of exposition (hasta - dvayena vyākhyā - mudrā - dharena). She is bedecked with all ornaments (sarvālaṅkāra-bhūshita). On both of her sides are blue-lotuses adorning her (pārśva-dvayena utpala-śobhā). She is seated upon a golden throne with fine mattresses ('svarṇa-siṁhāsanopari-apāśrayādi-śobhā'); on her body are fine flowers of different kinds like asoka, champaka, nāgeśvara (or nāga-keśara); and pearl jaṭā. Her crown is adorned by the image of the dhyāni-buddha Amogha-siddhi.

She is surrounded by Eka-jaṭā (blue-complexioned, seated in ardha-paryaṅka posture, two-armed carrying chopper and skull-cup, her matter hair tawny in colour, her body draped in tiger-skin, and indignant in aspect) and Ārya-jāṅguli (dark-blue in complexion, and two-armed carrying a snake in one hand and expressing the gesture of boon-bestowal in the other) on her left side, and Aśoka-kāntā-mārichī (yellow-complexioned, two-armed carrying vajra and aśoka flower, and wearing a bejewelled crown on her head) and Mahā-māyūrī (two-armed, carrying peacock feathers in one hand and showing by the other the gesture of boon- bestowal) on her right side.

She is also represented as seated in princely comfort (mahārāja- līlā) upon the throne. She is invoked for prosperity, and the prayer to her asks for the bestowal of wealth upon the devotee ('om tāre tuttāre ture dhanam dāpaya svāhā').

MAHĀ-SADĀŚIVA-MŪRTI

As iconic form of Śiva (see SADĀŚIVA-MŪRTI), with 25 heads, 75 eyes and 50 arms. The twenty-five heads signify the five aspects of Śiva



MAHĀ-SADĀŚIVA-MŪRTI
(from Mahaliṅgeśvara temple, Puttūr, Karnāṭaka)

(pañcha-brahma) in each of the five divine functions (pañcha-krtya) (see PAÑCHA-BRAHMA and PAÑCHA-KṚTYA). Each of the heads have matted hair as crown (jaṭā-makuṭa) and ear-rings (kuṇḍala); the figure is adorned by serpents (sarpālaṅkāra). The two normal hands show gestures of protection and boon-bestowal.

A brick and mortar image of this form is to be found in the Vaidyeśvara-temple at Vaithīśvaran-Koil in Tanjore district in Tamil-Nadu (Plate CXIV, fig.2 in T.A.Gopinatha Rao's Elements of Hindu Iconography, Vol II, Part 2)

MAHĀ-SARASVATĪ

According to Mārkaṇḍeya-purāṇa, one of three primordial forms that the mother-goddess assumed (the other two being Mahā-kālī and Mahā-lakshmī (see MAHĀ-KĀLĪ and MAHĀ-LAKSHMĪ). Mahā-sarasvatī is the manifestation of satva-guna out of the hidden form (gupta-rūpiṇī) of the goddess, and thus represents the power of knowledge (jñāna-śakti). Mahā-sarasvatī is the patron-deity of the brāhmaṇas, Mahā-kālī of the kshattriyas and Mahā-lakshmī of the vaisyas. She is iconographically represented as pretty in apearance, fair in complexion, draped in white garments and four-armed. She carries in her hands rosary, book, lotus and gesture of protection, or alternately lotus, book, lute (vīṇā) and the gesture of boon-bestowal. Her mount is swan.

(see SARASVATĪ)

Mahā-sarasvatī figures also in the Mahāyāna Buddhist pantheon, where she is identified with Mañjuśrī. She is usually shown with one face and two hands (holding lotus in one hand, and showing the gesture of boon-bestowal with the other), although some sādhanas describe her as three-faced and six-armed. The three faces are said to represent learning (vidyā), intellect (buddhi) and memory (smṛti). She is further said to be youthful, pretty, and smiling. (see MAHĀ-LAKSHMĪ)

MAHĀ-SAHASRA-PRAMARDINĪ

One of the group of 'five protectresses' (pañcha-rakshā) of the Mahāyāna pantheon, she is located in the eastern direction of the mandala.

According to a sādhanā, she is fair-complexioned (śukla), with one face (eka-mukhī) and six arms (shaḍ-bhujā). She is lovely in apearance, youthful and amorous in mood (rūpa-yauvana-sṛṅgāra- vatī); she is bedecked with a variety of ornaments (vichitrālaṅkāra-dharā). She is seated in the lalitākshepa posture upon the lunar orb poised on double lotus ('padma-chandrāsanā; viśvāmbhoja-chandre lalitākshepeṇa'). She carries in her right hands sword, dart and gesture of boon-bestowal, and in her left ones bow, noose and axe; her crest is adorned by the image of the dhyāni-buddha Vairochana.

Another sādhanā makes her three-faced and eight-armed. She is dark blue in colour, but the face on the right side is white and the one of left green. She is visualized as seated within the burning sun, trampling upon a bhūta-yaksha. She is fierce in appearance with knitted eyebrows (bhrukuṭī-karāla) and sharp fangs (daṁshṭrā). Her hands on the right side carry the gesture of boon-bestowal, goad, dart and sword, and those on the other side carry the noose held with a gesture of warning (tarjanī- pāśa), axe, bow and a collection of sixteen jewels placed upon a lotus. She is distinguished by the presence of the bodhi-tree above her head.

Nishpanna-yogāvalī and Dharma-kosha-saṁgraha provide this deity with four faces. The former text prescribes the four faces to be placed in the four directions (the principal face being white in colour, the face at the back of it yellow, the face to the right dark-blue and the face to the left green), while the latter places the fourth head above the principal face (the principal face being dark-blue in colour, the face above it red, the face to the right white and and the face to the left green). Dharma-kosha-saṁgraha prescribes her hands to be eight (carrying vajra, sword, arrow, and axe in the hands to the right and noose, lotus, bow and double-vajra in the hands on the left side), while Nishpanna-yogāvalī makes her ten-armed (carrying the eight-spoked wheel placed upon a lotus, the gesture of boon-bestowal,

goad, dart, and sword in her right hands, and vajra, the gesture of warning, bow, and two nooses in her left hands).

(see PAÑCHA-RAKSHĀ)

MAHĀ-SAHASRA-BHUJA

One of the 108 forms of Avalokiteśvara (see AVALOKITA) or Lokeśvara, he is a variety of Samanta-bhadra. Despite the name ('thousand-armed'), however, he is shown with but two hands, flourishing sword in his right hand and showing the gesture of boon-bestowal with the other. He is seated upon a lotus in the vajra-paryaṅka posture.

MAHĀ-SAHASRA-SŪRYA

Another of the 108 forms of Avalokiteśvara (see AVALOKITA) or Lokeśvara, he has eleven faces and eight hands. A widely worshipped deity in Tibet, the form is frequently represented in drawings and scrolls. His two normal hands are held upon the chest, showing the gesture of protection. The other six hands carry rosary, discus, gesture of boon-bestowal, blue lotus, bow with arrow, and water-pot.

MAHĀ-SENA

One of the names of Skanda or Kārtikeya (see KĀRTIKEYA), it was also one of the forms of the warrior-god ('commander of a huge army') that was popular among rulers and governors in the early centuries of the Christian era. Mahā-sena was especially adored by the Kushāṇa, the Gupta, and the Chāḷukya monarchs. Icons of this god were worshipped even in the first century A.D.; and there were temples erected to honour him in subsequent centuries.

The earliest image of this god that can be seen even today was carved out of white-spotted red sandstone, found at Kaṅkāli-ṭilā in Mathurā (Uttar Pradesh). The inscription on the pedestal of this image ('Kārtikeyasya pratimā pratishṭhāpitā') is dated 89 A.D. It is a standing figure and is two-armed, one of the hands holding a spear (śakti), and the other assuming the gesture of protection. The earliest information about a temple to this god comes from an inscription dated 279 A.D. at Kanakhera near Sāñchī in Madhya Pradesh. The inscription mentions the chieftain Śṛidhara-Varma ('mahā-daṇḍa-nāyaka) and the temple of 'Svāmi- Mahāsena', who was described as the 'commander of the army of gods' ('tridaśa-gaṇa-senā-pati'). Another inscription dated 415-416 A.D. (Bilsad, Uttar Pradesh) speaks of additions being made to an already existing temple of Svāmi-Mahāsena ('bhagavatas trailokya-tejas-saṁbhāra-santatādbhuta-mūrter ... brahmaṇya- devasya ... svāmi-mahāsenasyāyatane') by some Dhruva-śarmā.

The coins of Huvishka represent two different aspects of this god, Mahāsena and Skanda (see SKANDA). Mahāsena is shown as two-armed wearing an inner cloak, covered over by long and flowing garment. He holds a banner of victory (vaijayantī-patākā) in one hand, and there is a cock on top of it.

It has been suggested that four variant forms of this god were popularly worshipped : Skanda, Kumāra, Viśākha and Mahāsena, for these names occur in the inscriptions. Vishṇu-dharmottara (3,77,3-5) mentions four forms but Mahā-sena is not among them : Kumāra, Skanda, Viśākha and Guha. We do not know if Guha was another name for Mahā-sena. The text prescribes that Kumāra must be shown as six-faced, riding a peacock, wearing red garments, showing the sikhandi type of hair-do, holding a cock and a bell in his hands (which are only two); and it further says that the other three forms must be made to resemble Kumāra in all respects other than having six faces and riding on peacock (3,77,6 'skando viśākhas cha guhah kartavyaś cha kumāra-vat; shaṇ-mukhās tu na kartavyā na mayūra-gatās tathā').

MAHISHA

A mighty asura who fought with Durgā (see DURGĀ) and was killed by her (hence her name Mahisha-mardinī or Mahishaghnī).

The legends describe how the two sons of the asura Danu, called Rambha and Karambha did severe penances, the former amidst five fires (pañchāgni) and the latter in water. Indra, the lord

MAHISHA
(in Bhaktapur temple, Nepal)

of the gods, assumed the form a crocodile and dragging Karambha into the depths of the water slew him. Rambha, in order to avenge his brother's death, increased the intensity of his austerities. He obtained as reward greater brilliance than the god of fire, beauty in apearance and invincibility in war ; he could not be defeated by gods or asuras. While moving about in the garden of Mahā-yaksha, he fell in love with a she-buffalo. He took the form of a he-buffalo and mated with the female animal. But soon after, a real he-buffalo which was passionately in love with this female, attacked Rambha and gored him to death. The she- buffalo killed itself in the funeral pyre of Rambha. And out of the fire sprang up a mighty asura wih the head of a buffalo and the human body. This was Mahishāsura.

He conquered the three worlds, and he could not be defeated by any god or asura. He attacked the heavens and drove out the gods. Thereupon from Brahmā's face sprang forth a goddess in all glory and beauty. Mahisha fell desperately in love with her ; but the goddess agreed to marry him provided he won in the battle with her. A terrible fight ensued and the goddess killed him with her discus (see next entry). She was Durgā,

MAHISHA
(stone in Elūra, Kailāsanātha)

who now became Mahisha-mardinī. (cf. Devī-bhāgavata, 5th skandha).

During the worship of Durgā in this aspect, Mahisha also receives worship. He is iconically represented as having a human body with the head of a buffalo, or as a buffalo from the severed head of which the human torso springs forth. The buffalo part of the asura is shown as being attacked by the lion (mount of Durgā), while the human head of the asura is being seized by the goddess.

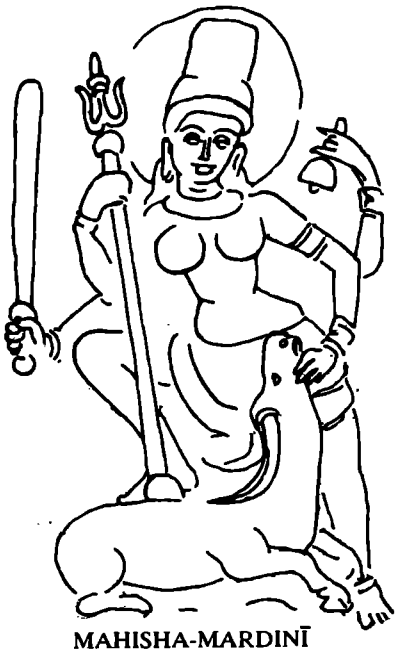
The buffalo is regarded as an attendant deity of the Devī in some folk cults, as for instance in the bhūta-worship as having a buffalo's head. In some of the folk religious practices, a buffalo is sacrificed for the goddess, and a lamp is kept burning on the severed head of the buffalo, representing the goddess.

MAHISHA-MARDINĪ

The most popular form of Durgā (see DURGĀ) worshipped all over the country, especially during the nava-rātra festival. The goddess in this form (as the killer of the asura Mahisha) is represented in sculpture and painting in a variety of ways, with two to eighteen hands and in several postures. Mahisha also is shown in variant forms, sometimes as the animal buffalo, sometimes as half-animal and half-human, and sometimes only as human; and in many icons, Mahisha is even omitted.

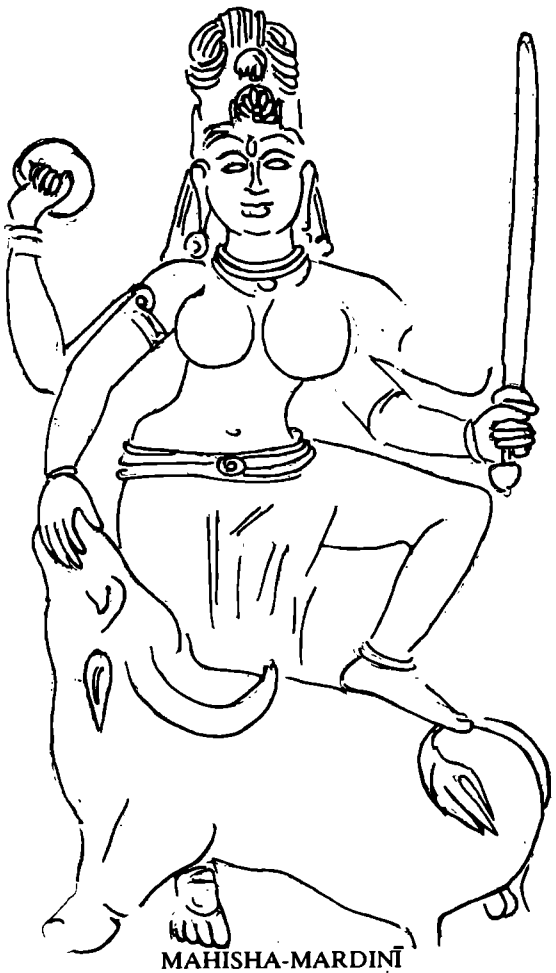
The background story of Durgā as the killer of Mahisha occurs in the 'Devī-mahātmya' section of Mārkaṇḍeya-purāṇa (228,1-44). This text is in three divisions called respectively Prathama-charitra, Madhyama-charitra and Uttara-charitra. The first division deals with the killing by the Goddess of the two demons Madhu and Kaiṭabha. The second division tells us the story of how the Goddess fought with Mahishāsura and killed him. The third division gives an account of the death of the two asuras Śumbha and Niśumbha by name at the hands of the Goddess.

This text in three divisions is called Mahā-tantra (when the three divisions while being recited take the order of first, third and second, 'Ādyanta-madhya-charitam mahā-tantram Itīritam');



MAHISHA-MARDINĪ
(From Belmaṇṇu Durgā Temple)

MAHISHA-MARDINĪ
(from western gopura, Chidambaram Temple)



MAHISHA-MARDINĪ
(Elūra-cave xxi, Rāmeśvara)

MAHISHA-MARDINĪ
(bronze from Chamba; no lion)

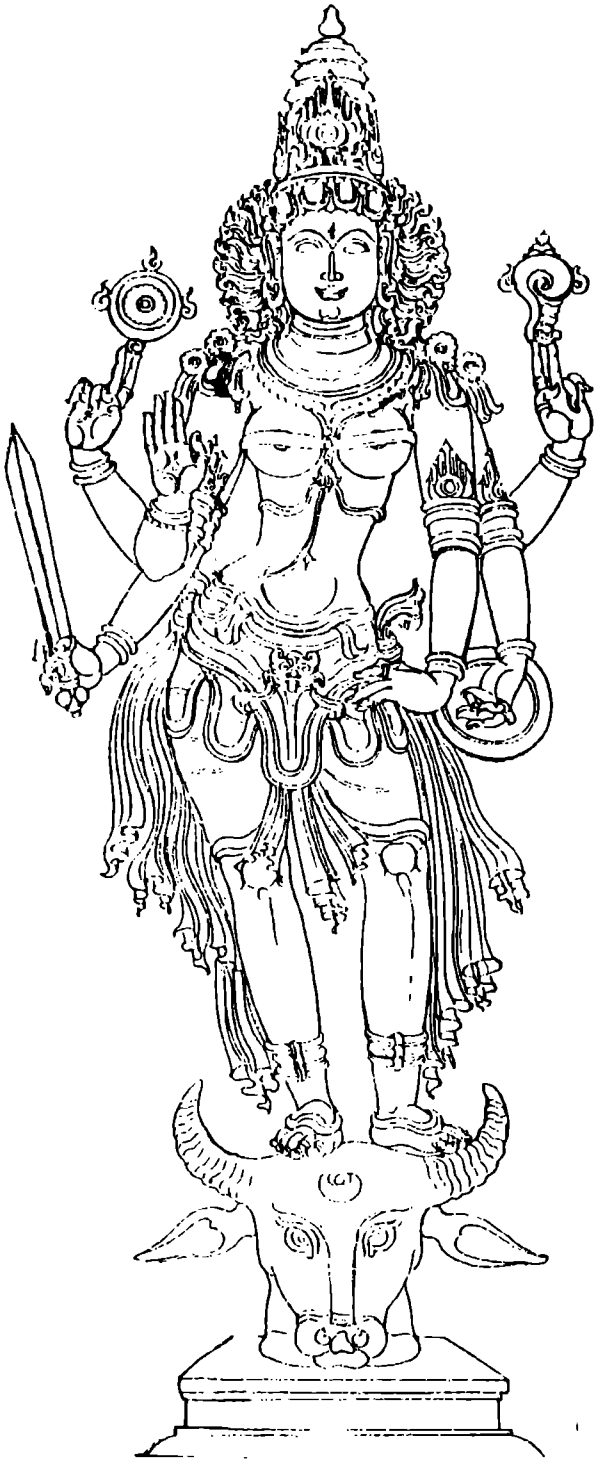
chaṇḍī-mahā-mantra (when the order is first, second and third, 'ādi-madhyānta-charitra-kramāc chaṇḍī-mahā-manuh) ; Sapta-śatī (when the order is second, first and third, 'madhyam-ādyanta-charitra-kramāt sapta-śatīti cha') ; Mṛta-sañjīvinī (when the order is third, first and second); and Mahā-chaṇḍī (when the order is third, second and first).

It is also claimed that the three divisions represent the three principal forms of the primordial goddess : Mahā-lakshmī as the killer of Madhu and Kaiṭabha, Mahā-kālī as the killer of Mahisha, and Mahā-sarasvatī as the killer of Śumbha and Niśumbha.

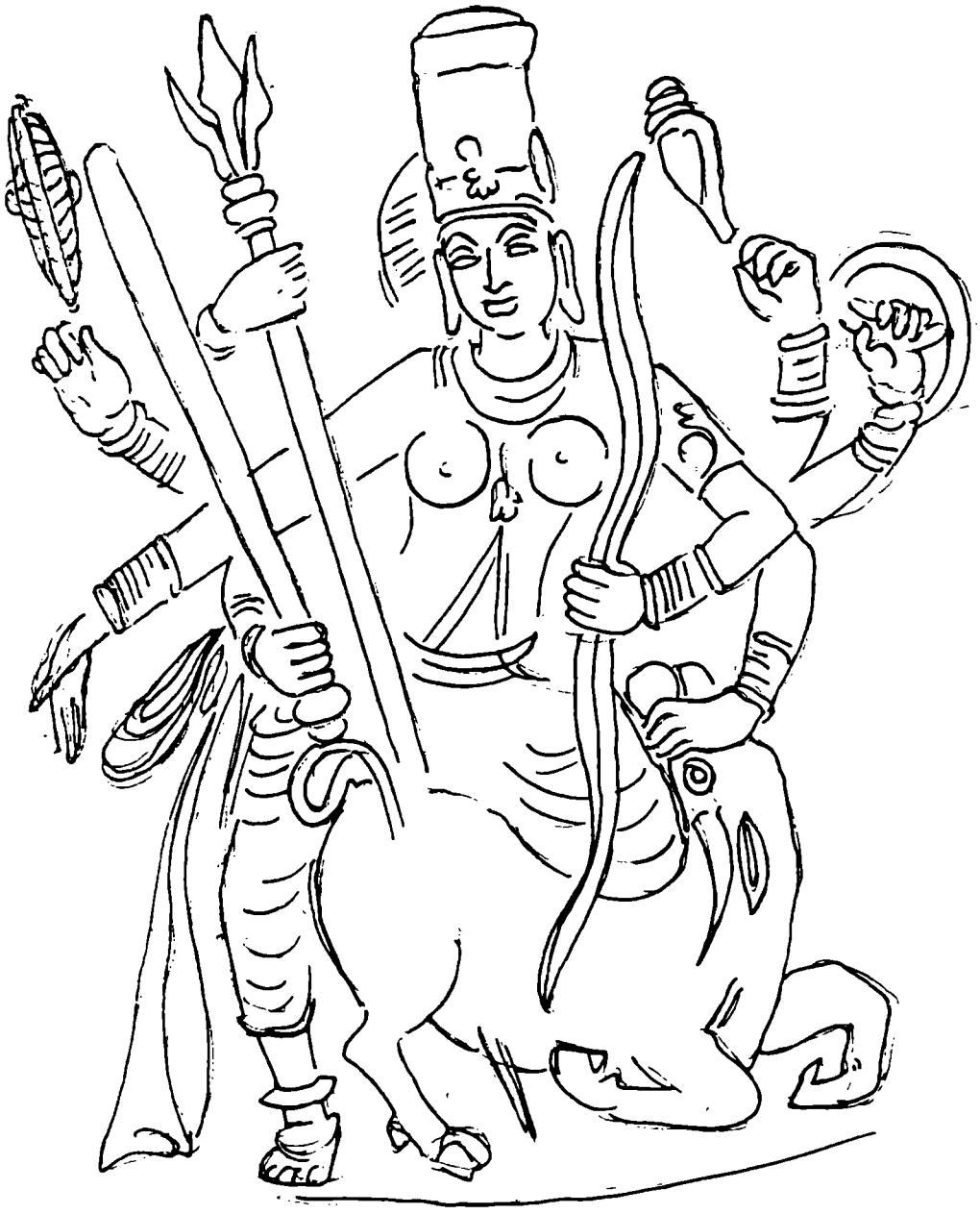
The division that deals with the killing of Mahisha begins with the narration of how Mahisha defeated the gods, and became Indra himself. The gods led by Brahmā approached Vishṇu and Śiva and appraised them of the situation. The anger emerging out of all the gods combined to take the shape of a terrible goddess, who also comprehended in herself all the special powers of the gods ('samasta-devānām tejo-rāśi-samudbhavām'). The principal gods bestowed upon her their own weapons : and Himavān gave her the lion as her mount. Thus equipped, she set out to fight with Mahisha. She destroyed his army, and finally killed Mahisha, assuming the awe-inspiring form of Chaṇḍikā. She pinned the asura down with her foot, and pierced his neck

MAHISHA-MARDINĪ
(Aihole, stone; no lion)

MAHISHA-MARDINĪ
(from Bhuvaneshvar)



MAHISHA-MARDINĪ



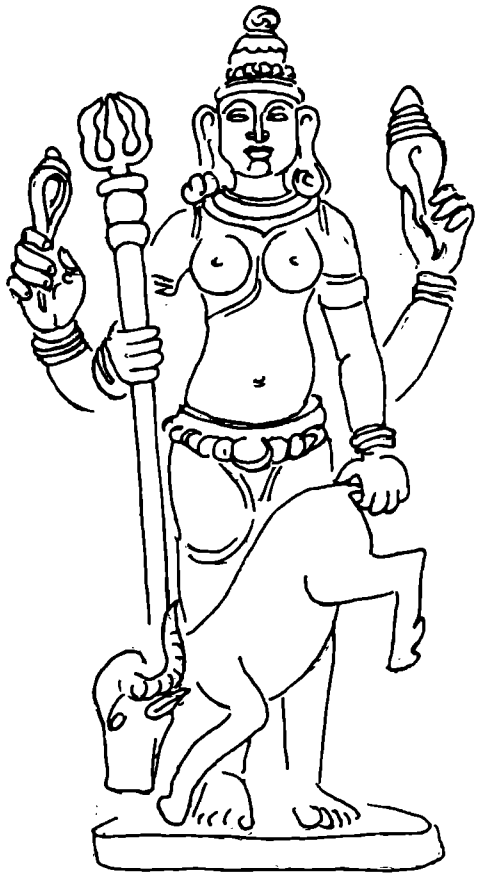
MAHISHA-MARDINĪ
(Rāvaḷphaḍi cave, Aihoḷe, Karnāṭaka)

MAHISHA-MARDINĪ

MAHISHA-MARDINĪ

MAHISHA-MARDINĪ
(from Somanāth Temple, Puttige)

MAHISHA-MARDINĪ
(Māmallapuram)



MAHISHA-MARDINĪ
(from Kaḍiyāḷi, Uḍipi)

with her spear ('pādenākramya kaṇṭhe cha śūlenainam atāḍayat') ; she cut his head off with her sword. Thus the welfare of gods and all beings was secured by the goddess.

The legend about the killing of Mahisha is told in many purāṇas, besides Mārkaṇḍeya-purāṇa (Devī-māhātmya, chapters 81-93) as, for instances, in Vāmana-purāṇa (19,1-21), Varāha-purāṇa (62,1-95), Śiva-purāṇa (5,46,1-63), Skanda-purāṇa (2,83), Devī-bhāgavata (5,2-20; 5,16, 46,65) and Kālikā-purāṇa (61). Devī-bhāgavata (5,8,62-74), Devī-māhātmya (Chp.81), Vāmana-purāṇa, (19,8-12) and Śiva-purāṇa (5,46,14-18) tell us how the various gods constituted the body of the goddess when she set out to kill the demon Mahisha. Śiva was the face of the goddess, Yama the black and long hairs ; Vishṇu the eighteen

arms, Chandra the breasts, Indra the waist, Varuṇa the legs and thighs, Bhūmi the hips, Brahmā the feet and toes, Sūrya the hands, the Vasus the fingers, Kubera the nose, Daksha-Prajāpati the teeth, Vāyu the ears and Agni the three eyes. Vāmana-purāṇa adds that Sandhyā became the eyebrows, and Aruṇa the lips.

According to Mārkaṇḍeya-purāṇa (ch.82) and Devī-bhāgavata (5,8,62-74) Śiva presented the trident to the goddess, Vishṇu discus, Varuṇa the

MAHISHA-MARDINĪ
(after a Hoysaḷa sculpture)

MAHISHA-MARDINĪ
(Māmallapuram)

conch, Agni the spear, Vāyu the bow and quiver, Indra the vajra and the bell that was tied to the neck of Airāvata his elephant, Yama the cudgel (kāla-daṇḍa), Varuṇa the noose, Prajāpati the necklace, Brahmā the water-pot, Sūrya the dazzling brilliance, Kāla (Destiny) the sword and shield, Viśvakarmā the ornaments (crest-jewel, crescent-moon) and weapons (axe, mace, armour), Himavān the lion for mount, Kubera the bowl of liquor and Ananta (Śesha) the serpent-ornaments (nāgābharaṇa). Vāmana-purāṇa (19,13-25) gives the same details, except for the quiver being presented by Sūrya, mace by Kubera, arrow by Agni and rosary by Brahmā.

Vāmana-purāṇa (19,13-25) mentions that the goddess thus formed and equipped appeared as three-eyed, eighteen-armed and lustrous like a thousand suns in the hermitage of the sage Kātyāyana and came out from it ; hence she became known as Kātyāyanī. According to Skanda-purāṇa (maheśvara-khaṇḍa, 10,1-110) the occasion for the appearance was this ; Gaurī was engaged in austerities in Aruṇāchala, guarded by the baṭukas ; Mahisha came there with his army and wanted to marry Gaurī ; a fight ensued and Mahisha was killed.

Padma-purāṇa mentions the Mandara mountain as the place where Mahisha was killed by Vaishṇavī in the Svāyaṁbhuva-manvantara. According to another account, the place was Vindhyā mountain, and the time Vaivasvata-manvantara.

Icons of Durgā in this form are found in large numbers in every part of the country ; and the worship of Durgā as killer of Mahisha is very ancient. There are terra cotta plaques showing her, that belong to the Kushāṇa period. Images belonging to the first century A.D. have been recovered, and the cult of this goddess appears to have become very popular during the Gupta period. And she is represented in a variety of forms.

Very early images are only two-armed, as for instance the terra cotta plaques recovered from Ahichchhatra and Bhūmāra ; the left hand of the goddess holds the buffalo's snout. But the terra cotta plaques from Nāgar in Rājāsthan show her with four arms (100 B.C. - 100 A.D.). Suprabheda and Pūrva-kāraṇa prescribe that this goddess must be four-armed, carrying conch, discus, goad and noose in her hands. But more frequently met with are images with eight arms. Śāradā-tilaka and Prapañcha-sāra-tantra specify that her eight hands must carry discus, trident, dart, sword, gesture of warning (tarjanī), severed head, shield and bow, or alternately the first four details and rosary, goad, axe and serpent-noose (nāga-pāśa). In the early images, she is not associated with the lion.

Śilpa-ratna mentions that the form of the goddess as the killer of Mahisha is also called Kātyāyanī, and prescribes ten arms for her, the hands on the right side carrying trident, sword,

sakti, discus, drawn bow, and the hands on the other side carrying noose, goad, shield, axe and bell. She is said here to represent the combined forms of Śiva and Vishṇu (śiva-nārāyaṇānvitā). she wears matted hair as crown, to which crescent moon is stuck. She stands in the triple-bend stance ('tri-bhaṅgī-sthāna-saṁsthānā mahishāsura-mardinī'). The right leg is placed upon the lion's back and the left foot is pressing Mahisha's body.

There are also images with 12, 16, 18, 20 or 32 arms, carrying various weapons and emblems. There is even a form with a thousand arms mentioned in Mārkaṇḍeya-purāṇa. Vishṇu-dharmottara provides twenty arms for her. The hands on the right side carry spear, sword, conch, discus, dart, sakti, vajra, the gesture of protection, hand-drum and parasol (chhatra), while the hands on the left side hold serpent-noose (nāga-pāśa), shield, axe, goad, bow, bell, banner, (dhvaja), mace, mirror and club (mudgara). She is, according to this text, seated upon the back of the lion (quoted from Vāchaspatya in T.A.Gopinatha Rao: Elements of Hindu Iconography, Vol I, part 2, p.346).

This goddess is usually depicted as standing in a tri-bhanga stance (see TRI-BHAṄGA) ; but there are many images in the sama- bhanga (see SAMABHAṄGA) or dvi-bhaṅga (see DVI-BHAṄGA) stances. While she is standing, she may assume the ālīḍha or the pratyālīḍha posture. Her complexion is given variously in the texts : yellow or golden, dark-blue, resembling the atasī-flower or champā-flower. She is always represented as youthful, charming and tranquil. The usual hand-gestures associated with this form are those of protection (abhaya), boon-bestowal (varada), warning (tarjanī) and hip-holding (kaṭyavalaṁbita). More often than not, a lion is shown as her vehicle ; but there are numerous icons without having a lion.

Matsya-purāṇa provides a detailed iconographic account of this goddess. A running translation of the relevant Sanskrit passage is given here:

"The goddess has her matted hair tied into a top- knot ; the crescent moon is stuck in it. Her face is fair like lotus or moon; and she has three eyes. She is youthful and decorated with all ornaments. She stands in a three-bend stance (tribhaṅga-sthāna). She has ten hands, carrying trident, sword, discus, sharp dart and sakti on the right side, and shield, drawn bow, noose, and goad (or bell) and severed head (or axe) on the left side.

The buffalo must be shown at her feet, with its head cut off. At the point where the head is cut off, the demon Mahisha, holding a sword, must be represented. His chest must be pierced by the goddess with her spear, and his body must be covered with blood. He must also be shown as bound by the nāga-pāśa of the Devī, and his face must be terrible with knitted eye-brows. The goddess must be holding him by his hair.

The lion must be shown with blood flowing out of its mouth at the side of the goddess. The right foot of the goddess must be placed firmly upon the lion, and the big toe of the left foot, slightly raised (kiñchid ūrdhvam) must be upon the buffalo's body".

The representation of Mahisha is described in some texts like Śilpa-ratna. The buffalo must be shown in front of the goddess, with the left foot of the goddess upon it. Its head must be shown as severed ; (chhinna-grīva) and from the neck of the buffalo emerges the human body of the terrible demon, visible above his navel ('nābher ūrdhvam vinishkrāntam dānavam dāruṇam;). The demon is to be shown as indignant, carrying in his two hands sword and shield ; he is visualized as restrained by the serpent-noose (prabaddham nāga-pāśena), held in one of the hands of the goddess.

Devī-māhātmya mentions that just before killing Mahisha she bound him with the noose ('sā kshiptvā tasya vai pāśam tam babandha mahāsuram') ; and that it was then that the demon abandoned his buffalo form ('tatyāja māhisham rūpam') and assumed a lion's form! When the lions's neck was cut off by the goddess, he

appeared as a human being with a sword in hand. The goddess attacked him with darts, and the demon immediately took the shape of an elephant; the final form that he took was that of the buffalo.

Prapañcha-sāra-saṁgraha (paṭala 13) enumerates three forms of Durgā as Mahisha-mardinī (wrongly given in the printed text as Vana-durgā): (1) sāttvika, rājasa and tāmasa. The sāttvika form is golden- coloured (hema-prakhyā) wearing yellow garments (pīta-vastrā) and four-armed, carrying conch, discus and the gestures of protection and boon-bestowal. She is pleasant in aspect (prasannā) and stands upon a golden lotus (hemābja-sthā).

(2) The rājasa form is in complexion like the fresh dūrvā grass (nava-dūrvā-sadṛśī), and eight-armed, carrying discus, conch, sword, shield, arrows, bow, spear and gesture of warning (tarjanī). She stands upon the head of a buffalo (mahishottamāṅgasthā).

(3) The tāmasa form is dark in complexion like the rain-bearing cloud (sajala-jalada-saṁkāśa), and with numerous arms, carrying weapons like discus, conch, sword, shield, arrow, bow, spear, skull-cup, gesture of fist (mushṭi), pestle-like club (muśala), spear (kunta), mace, śakti and bhiṇḍipāla. She stands with one leg on the Mahisha and another on the lion ; or she rides upon a lion (simhasthā). She dons tiger's skin and is lustrous like fire (agni-nibhā). She is in this form known as Kātyāyanī.

MAHENDRA

One of the dik-pālas (see DIKPĀLA) and the chief of the gods; he is the guardian of the north-eastern direction, according to Gobhila-gṛhya-sūtra.

(see INDRA)

MAHEŚA (-MŪRTI)

The concept of Maheśa-mūrti is derived from the Śaiva-siddhānta doctrine of emations from Śiva (śiva-sṛshṭi) and emanations from Sakti (śakti-sṛshṭi). Śaiva-siddhānta recognizes reality (tattva) as three-fold : (1) Śiva the supreme tattva, devoid of form (nishkala) and extremely subtle (sūkshma) (one tattva); (2) Sadā-śiva, the reality which is partly formed and partly devoid of form (sakala-nishkala), and both subtle and gross (sūkshma- sthūla) (five tattvas); and (3) Maheśa, with form (sakala), and gross (sthūla) (twenty five tattvas). The three aspects of reality are also termed tattva (really real), prabhava (emanations thereof) and mūrti (iconic representations), altogether making thirty-one categories (also called tattvas).

I. Śiva, for the sake of creating the basic principles of the world (sṛshṭyartham sarvatattvānām) and for helping the aspirants for spiritual welfare (yoginām upakārāya) assumes out of his free will, forms (kalā, which word literally means limbs or parts, but means 'body' in an extended sense). From one-thousandth part of Śiva (sahasrāṁśena) emerges the transcendental energy, Parā- śakti (characterized as śāntyatītakalā). From one-thousandth part of Parā-śakti comes forth the primordial energy, Ādi-śakti, (characterized by śānti-kalā). Likewise from Ādi-śakti emerges the energy of intention, Icchhā-śakti (vidyā-kalā), from Icchhā- śakti the energy of cognition, Jñāna-śakti (pratishṭhā-kalā), and finally from Jñāna-śakti the energy of action, Kriyā-śakti (nivṛtti-kalā). Thus five distinct energies take shape from Śiva. This is known as Śiva-sṛshṭi.

II. The subsequent stage of creation is known as Śakti-sṛshṭi, and here the second aspect of reality (sadāśiva-tattva) becomes relevant. From one-tenth part of each of the five energies flash forth a sādākhya : Śiva-sādākhya (Īśa) from Parā-śakti, Amūrta- sādākhya (Īśāna) from Ādi-śakti, Mūrta-sādākhya (Brahmā) from Icchhā-śakti, Kartṛ-sādākhya (Īśvara) from Jñāna-śakti, and Karma-sādākhya (Iśāna) from Kriyā-śakti. They correspond with the five faces of Śiva, in accordance with the directions : Vāma-deva (North), Tatpurusha (East), Sadyojāta (West), Aghora (South) and Sadāśiva (top). Each of them is called a Sadāśiva-aspect ('pañcha-mūrti-mayam devam pañcha-tattvātmakam bhavet').

The first two sādākhyas are 'amūrta' (devoid of concrete shape or iconic representation), while

MAHEŚA-MŪRTI
(from Elephanta cave-shrine)

MAHEŚA-MŪRTI
(stone, from Kāveripākkam)

the remaining three are 'sa-mūrta'; (equipped with shape). The last sādākhya (karma-sādākhya) is called 'piṇḍa', because it comprehends all the five sādākhyas ('pindam sarva-tattva-mayam'). It is both sa-kala (with form or body) and nishkala (devoid of form or body). The texts say that it is for facilitating meditation and worship by the yogins, ascetics, wise-folk and mantra-practitioners that Śiva who is devoid of form assumes forms. ('yoginām yatīnām jñāninām mantriṇām; dhyāna-pūjā-nimittāya nishkalam sakalam bhavet').

III. From one-thousandth part of the presiding aspect of the last Sādākhya (Karmeśa), emerges Maheśa-mūrti, ('karmeśasya sahasramāśān maheśasya samudbhavati') a deity with definite form, who is directly responsible for the creation, maintenance and dissolution of the world, and who reveals himself to devotees in different 'sportive' forms (līlā-mūrti) in a variety of postures (seated, standing, dancing and riding) and in violent or tranquil moods. All the iconic forms of Śiva are direct emanations from the Maheśa-mūrti, the third aspect of reality (tattva).

Maheśa is iconographically visualized as having a single face, which is three-eyed, wearing his matted hair in the form of a crown (jaṭā-makuṭa), and four hands, carrying in the extra hands deer (mṛga) and axe (paraśu), the normal hands assuming the gestures of protection and boon-bestowal. He is also represented as having three faces, corresonding to the three aspects of reality, viz. Śiva, Sadāśiva and Maheśa, and representing the three divinities that emerge from Maheśa-murti to create (Brahmā), preserve (Vishṇu) and withdraw (Rudra) the world.

The Siddhānta explains that from one thousandth part of Maheśa, Rudra takes shape ; and from one out of a crore of parts of Rudra Vishṇu is formed, and from one out of a crore of parts of Vishṇu Brahmā takes shape. These are the divinities that are responsible for creation, preservation and dissolution of the world ; Brahmā is the creator, Vishṇu the preserver and Rudra the destroyer ('maheśam sa-kalam vidyāt sṛshṭi-sthiti-layātmakam').

Other deities also take shape from Maheśa-mūrti. The sun (Sūrya), the moon (Chandra) and the fire (Agni) come out of the three eyes of Maheśa. From Maheśa's nostrils the wind (Vāyu) gets formed, from the mouth the deity of wisdom (Jñāna), from the neck Gaṇeśa, and from the chest Skanda.

According to Suprabhedāgama, Maheśa-mūrti as the completely manifest form of Śiva is to be shown as having five faces, four of which are visible. Each of the faces is three-eyed. His complexion is that of crystal (sphaṭika), and his lustre is that of the sun ; but he is cool like the moon. He is draped in white garments and his sacred chord also is white. He has ten hands, showing with his two normal hands the gestures of protection and boon-bestowal. The other eight hands carry spear, axe, vajra and sword (on the right side) and shield, goad, noose and bell (on the left side).

The five faces represent the five aspects (pañcha-mukha) of Śiva: Vāma-deva, Tat-purusha, Sadyojāta and Aghora in the four directions, and Sadāsiva on top; the five kalās (Śāntyatīta, Śānti, Vidyā, Pratishṭhā and Nivṛtti); the five Sādākhyas (mentioned above); and the five Śaktis (Parā-śakti, Ādi-śakti, Icchhā-śakti, Jñāna-śakti and Kriyā-śakti). The face representing Para-śakti, Śāntyatīta-kalā and Śiva-sādākhya is beyond our apprehension; and therefore only four faces are shown, each facing a direction. In relief sculptures and paintings, the face behind the one that is in front of us also becomes invisible. Thus it is usual for Maheśa-mūrti images to be seen as three-faced (as in the well-known and so-called Trimūrti image in the Elephanta caves).

The assumption of Maheśa-form is also meant to give expression to the five phenomenological functions known collectively as pañcha-kṛtya : creation (sṛshṭi), preservation (sthiti) and dissolution (saṁhāra) of the world, obscuration of the real (tirodhāna) and grace for the devotee (anugraha).

Maheśa is said to have twenty-five 'sportive forms' (līlā-mūrti) ('pañcha-viṁśati-bhedais tu tan mūrtir-vividhā bhavet') and the number is obtained by five sets of five details : five śaktis, five sadāśivas, five sādākhyas, five mukhas and five kṛtyās. The list of twenty-five sportive forms given in Rauravāgama (27th paṭala) is as follows :

(1) Soma-dhāri (Chandra-śekhara)

(2) Umayā-saha (Umā-sahita)

(3) Vṛshārūḍha (Vṛshabhavāhana)

(4) Nṛtta-rūpaka (Naṭarāja)

(5) Vaivāhika-mūrti (Kalyāṇa-sundara)

(6) Pāśupata

(7) Gaṅgādhara

(8) Tripurāntaka (Tripurāri)

(9) Gauri-saṁvāda

(10) Gauryanugraha

(11) Umayāliṅgita (Āliṅgana)

(12) Guhomā-sahita (Somāskanda)

(13) Umārādhya

(14) Sukhāsīna (Sukhāsana)

(15) Kaṅkāla

(16) Keśavārdha (Śaṅkara-nārāyaṇa, Harihara)

(17) Kirāta

(18) Ardha-nārīśvara

(19) Chakra-prasāda (Chakra-dāna)

(20) Vighna-prasādaka (Vighneśānugraha)

(21) Eka-pāda

(22) Dakshiṇā-mūrti

(23) Bhikshāṭana

(24) Kāla-hā (Kālāri)

(25) Liṅgodbhava

The list given by T.A.Gopinatha Rao (in his Elements of Hindu Iconography, Vol II, part 2, pages 369-370, source not indicated) omits items 6 to 11) and 13 from the above list and substitutes the following:

Kāma-dahana (Kāmāri)

Jālandhara-Vadha

Gajāri (Gajāsura-saṁhāra)

Vīra-bhadra

Chandeśānugraha, and

Vishāpaharaṇa

(see LĪLĀ-MŪRTI)

MAHEŚVARA

Name of Śiva (see ŚIVA), iconically represented. He is shown as riding a bull (vṛshavāhana), fair-complexioned (sita-varṇa), wearing matted hair as crown (jaṭā-makuṭa) in which crescent moon is stuck (śaśāṅka-śekhara), and four-armed, carrying usually axe (paraśu) or hammer (ṭaṅka) and deer (mṛga) in the two upper hands, the normal hands assuming the gestures of protection and boon- bestowal. Alternately, he carries trident, hand-drum, skull-cup and serpent in the hands. Serpents constitute his ornaments (nāgābharaṇa). He is three-eyed (tri-nayana), the third eye being on the forehead (phālāksha).

He is often accompanied by Pārvatī, his consort (see PĀRVATĪ), and sometimes also with his sons Gaṇeśa (see GANAPATI) and Skanda (see KĀRTIKEYA). He may be shown with his attendants Nandi, Chaṇḍikeśvara and Bhṛṅgi.

MAHOGRA-TĀRĀ

One of the eight forms of Tārā according to Vidyārṇava-tantra (the other seven being, Tārā, Ugra-tārā, Vajrā, Nilā, Sarasvatī, Kāmeśvarī and Bhadra-kāli). She is visualized as dark- complexioned (kṛshṇa-varṇā), three-eyed (tri-nayanā)

and two- armed. She carries a red lotus flower in each hand. She is bedecked with all ornaments. She is to be shown as wearing a foot-wear (pāda-trāṇa-yuktā).

MAHODARA

Name of the bhairava in Mithilā-piṭha (among the fifty Śakti- centres), where the presiding goddess is Umā-mahādevī. It is said that the left shoulder of Satī's corpse fell here (see SATĪ).

Name of Gaṇeśa, because of his big belly (see GAṆAPATI)

MĀṆIKKA-VĀCHAKAR

A renowned Śaiva saint of South India, whose icon is reverenced in many temples to Śiva. Born in Tirvaḍavūr near Madurai in the eighth century A.D., he acquired great celebrity as a poet and devotee of Śiva. It is said that he held for some time the post of a minister in the court of a Pāndyan monarch. His compositions (Tamil) in Tirumurai are specimens of exalted spiritual mood, especially the collections known as Tiruvāchakam and Tirukkovaiyar.

MĀṆIKKA-VĀCHAKAR

MATAṄGA

A yaksha attending on the twenty-fourth tīrthankara, Mahāvīra, of the Jaina pantheon. Dark-complexioned (asita, or śyāma, green in body-colour according to the Digambara description), he rides upon an elephant (kari-ratha, gajārūḍha). He is two-armed, carrying in his right hand mangoose (nakula) and pomegranate fruit (bījapūra) in his left. (cf. Rūpa-maṇḍana, 6,17). The right hand assumes the gesture of boon-bestowal (varada) and the fruit in the left hand is

MĀṆIKKA-VĀCHAKAR
(bronze)

citrus (mātuluṅga) according to Pratishṭhā-sāra-saṅgraha. This text also specifies that his head is adorned by the halo of dharma-chakra ('dharma-chakram cha mastake')

His corresponding yakshiṇī is Siddhāyanī (or Siddhāyikā)

The yaksha Vara-nandi (in the Digaṁbara accounts), attached to the seventh tīrthaṅkara, Supārśva, is also called Mataṅga in the Śvetāṁbara lists. The Digaṁbaras describe him (viz.Vara-nandi) as dark-complexioned (kṛshṇa-varṇa) riding a lion and as two- armed, carrying a trident (śūla) and cudgel (daṇḍa), (Pratishṭhā-sāra-saṅgraha). He rides on an elephant, and is four-armed carrying cudgel, spear, banner and svastika, according to Pratishṭhā-sāroddhāra.

MĀTAṄGĪ

Reputed as one of the ten principal goddesses (see DAŚA- MAHĀVIDYĀ), she is in fact a widely worshipped folk-deity in many parts of the country. Although the purāṇas describe her as the form assumed by the primordial energy (ādi-śakti) to kill the demon Mataṅga by name, her name and description and the legends concerning her speak of her origin outside the caste-structure ; she is also a favourite divinity among the devotees who belong to the indigenous cults. One of her names even in the Kalpa texts is Ucchhishṭa-chāṇḍālī.

According to the description given in Mantra-mahārṇava, she is very dark in complexion (ghana-śyāmalāṅgi) and wears a bejewelled crown on her head ; crescent moon adorns her crown. She is three-eyed and has a smiling countenance (smita-mukhi). Her mouth is filled with the betel-leaves which she chews along with areca-nut and lime (tāṁbūla-pūrṇānanā). She is four-armed, carrying noose, goad, sword and shield. She is seated upon a throne.

But there is also a description that she is engaged in playing on the musical instrument

MĀTAṄGĪ
(after a medieval painting)

(vallakīm vādayantīm), seated upon a lotus (saroja-sthitā). She is also visualized as listening to the prattling of the parrot ('śukasyoditam śṛṇvatīm'). She wears red garments (rakta-vastrābhām') and she is inebriated with liquor (surā-pāna-mattā).

There are three variant forms: Rāja-mātaṅgi (see RĀJA-MĀTAṄGĪ), Sumukhī (see SUMUKHĪ), and Laghu-śyāmā (see LAGHU-ŚYĀMĀ), which share many of the iconographical features mentioned above.

MĀTULUṄGA

The fruit from the citron tree, which is held in the hands of some gods and goddesses, especially the yakshas and yakshiṇīs.

MĀTṚKĀ

Meaning a 'mother-goddess' or rather 'mother-like goddess', the Sanskrit expression is used not only for the numerous minor manifestations of the Mother-goddess (Ādi-śakti) but for the 'spirits' underlying the letters or phonemes of the alphabet (matrices). Tantra looks upon the mantra itself as a goddess, and this is derived from the idea of the vital character of the seed-syllables or primary phonemes. Thus every letter of the Sanskrit alphabet has been personified as a goddess (cf. Svacchhanda- tantra, 1st paṭala) and has been represented with iconographic specificity (cf.illustrations given in the Telugu book Rūpa- dhyāna-ratnāvali, ed.by Gaṇapati-Sthapati, Andhra Government publication, Hyderabad, 1981).

More commonly, however, the goddesses that are believed to have created all beings and that protect and nourish the devotees are looked upon as 'mothers'. Many are such goddesses worshipped in the countryside, and they play a significant role in the folk cults. Most of them have a human background, and are little more than deified women of exceptional character. Some of these goddesses represent diseases and misfortunes.

In more sophisticated religion, these goddesses have been incorporated but are assigned secondary status. They are created by Śiva or Vishṇu to discharge certain limited functions; and they are attendants of the principal goddesses like Durgā, Lakshmī or Sarasvatī. They are associated with another class of goddesses who are helpmates in tāntrik practices, viz.yoginīs (see YOGINI).

We have an account of the origin of the entire class of these secondary mother-goddesses in several purāṇas. In Matsya-purāṇa (chap.178), for instance, they are creations of Śiva during his fight with the demon Andhaka. Andhaka, a wicked demon who had been made powerful by boons began tormenting the three worlds, and to crown his misdeeds attempted to abduct Pārvati. Śiva appeared as Mahākāla and confronted him. A terrible fight ensued, and whenever Śiva struck the body of the demon and blood fell on the earth, another demon (like Andhaka) sprang up and attacked Śiva. Śiva thereupon created from the flames of his anger as many of 190 feminine spirits, fiendish in aspect and blood-thirsty in inclination. They were the mātṛkas.

They were created in order to lap up the blood from Andhaka's body before it fell on the ground. They did their best, but could not contain the demonic might. Vishṇu thereupon created another goddess Śushka-revatī (viz. Kālī), and she was successful.

Kūrma-purāṇa continues the story. After the death of Andhaka, the hundred and ninety female spirits were sent to the netherworld along with Bhairava as their guardian and controller. But Bhairava being only an aspect of Śiva got merged with Śiva and the mātṛkas were left to themselves. They began eating up human beings to satisfy their insatiable hunger, and it looked as if there would be no living being left. Śiva had to assume the form of Narasiṁha, and he thus held the mātṛkas in check.

There is another version of the legend, which says that Śiva as Narasiṁha created Vāgīśvarī

from his mouth, Māyā from his chest, Bhavamālinī from his penis and Kālī from his bones. These were the four goddesses called Aghora-mātṛkās. Vishṇu created four groups of goddesses to counter the might of these four goddesses, who led the group of 190 mātṛkās. It was thus that the havoc perpetrated by the mātṛkās was ended.

In another account, during the encounter between Śiva and the demon Andhaka, Śiva's indignation flashed forth and assumed the form of the goddess Yogeśvarī (or Īśvarī). Then the other gods issued forth their specific powers to assist Yogeśvarī : from Brahmā was formed Brāhmī, from Śiva himself Māheśvarī, from Vishṇu Vaishṇavī, from Kārttikeya Kaumārī, from Indra Indrāṇi, from the Varāha aspect of Vishṇu Vārāhi, and from Yama Chāmuṇḍā. These are celebrated as the seven mother-goddesses (see SAPTA-MĀTṚKĀ). Along with Yogeśvarī, however, they are counted as eight. In some texts, we have Mahā-lakshmī instead of Yogeśvarī as the eighth mātṛkā. The seven goddesses are iconographically feminine counterparts of the seven gods.

The mātṛkās were brought into being for the destruction of the physical bodies of the demons ('daityānām deha-nāśāya'), and they have forms which are wierd, partly animal and partly human, and suggestive of their specific characters. for instance, the list of mātṛkās given in Matsya-purāna includes such names as Sauparṇi (eagle), Vārāhi (boar), Biḍālī (cat), Gardabhī (donkey), Ulūkī (owl), Bhru-śuṇḍī (a trunk at the eye-brows), Ghaṭodarī (pot- bellied), Preta-yānā (riding upon a corpse), Karālī (ugly and ferocious), Piśāchī (flesh-eating fiend), Lāṅgalī (carrying a ploughshare), Madoddhatī (arrogant and inebriated), Daṁshṭrā (with horrible fangs), Kāka-jaṅghikā (crow-thighed), Ekākshī (one-eyed), Sarpa-karṇī (snake-like ears), Lamba-stanī (protruding breasts), Chitra-rūpā (variegated form), Viśāla-dantinī (large teeth) and Lambā (exceedingly tall).

Not all mātṛkās, however, are destructive and frightening. Some are benevolent and charming. The mātṛkās created by Vishṇu bear such names as Trailokya-mohinī (the charmer of the three worlds), Śubhā (auspicious), Sarva-sattva-vaśaṁkarī (attracting all creatures to herself), Kalyāṇī (beneficent), and Kāma-dhenu (fulfilling all wishes). Some names suggest their special powers and might, like Vyoma-chāriṇī (one who moves in the air), Kāma-rūpā (assuming any form that is desired), Jyotsnā-mukhī (moon-light faced), Pramodā (pleasure-giving), Adarśanā (invisible), Viśokā (bereft of sorrow), Ajitā and Aparājitā (unconquered).

The worship of the mother-goddesses is prevalent on occasions which are social as well as religious, like marriage and consecration of the building sites (vāstu-pūjā). Any auspicious undertaking generally involves the worship of mother-goddesses who assume the forms of grāma-devatās (village-deities) and kula- devatās (family-deities).

As was mentioned earlier, the expression 'mātṛkā' (matrices) also means the power of the letters (or phonemes, varna) to convey meanings and thus the mātṛkā is regarded as of universal form ('vāchakākshara-samyogāt kathitā viśva-rūpiṇī'). And the seven groups of letters are presided over by a principal goddess : the vowels (Mahā-lakshmī), the ka-group (Kamalā), the cha-group (Maheśānī), the ṭa-group (Kumārikā), the ta-group (Nārāyaṇī), the pa-group (Vārāhī); the four letters, ya, ra, la and va (Aindrī), and the last four letters, śa, sha, sa and ha (Chāmuṇḍā). These are the seven principal mātṛkās ('etās sapta mahā-mātṛkāh'), and are stationed in the seven worlds (sapta-loke vyavasthitāh') (Svacchhanda-tantra, paṭala 1).

MĀTRĀṄGULA

An iconometric unit which as distinguished from mānāṅgula (see AṄGULA and MĀNĀṄGULA), is relative in character : it is the length of the middle digit of the middle finger of the right hand of the sculptor himself or of the patron who sponsors the particular icon (yajamāna).

(see TĀLAMĀNA).

MĀDHAVA

One of the twenty-four forms (see CHATUR-VIṀŚATI-MŪRTI) of Vishṇu (see VISHṆU). He is distinguished by the order of the weapons held in his four hands (in circumambulatory order beginning with the upper right hand) : discus, conch, lotus and mace. The form of Lakshmī accompanying him is called Kamalā. This form of Vishṇu has the complexion of blue lotus (utpala).

MĀNA

A general word which means measurement is used in Indian iconometry in the specific sense of height (measurement of the length of the body from the bottom of the foot to the top of the head) of the icon. It is distinguished from other measurements : pramāṇa (breadth), parimāṇa (width, circumference), lamba-māna (plumb- line), unmāna (thickness, diameter) and upamāna (interspaces). Texts, however, take all the six as varieties of 'māna' ('mānam eva tu shadbhedam' Mānasāra, 55,9).

The primary measure of an icon (ādi-māna) is determined not only by architectural factors like the breadth of the shrine (harmya- tāra), height of the sanctum (garbha-gṛhodaya), height of the door of the sanctum (dvāra-māna), and height of the basement (adhishṭhānodaya), but by the assumed measures of a cubit (hasta-māna), a span (tāla-māna) and a finger's breadth (angula) ; the height of the patron (who causes the icon to be made and installed) (yajamānodaya) is also taken into consideration (cf.P.K.Acharya, An Encyclopaedia of Hindu Architecture, pp.418- 419)

(see TĀLA-MĀNA)

MĀNAVĪ

There are two Mānavīs in the list of yakshiṇīs of the Jaina pantheon. One of them is the yakshini of the elventh tīrthaṅkara, Śreyāṁsa-nātha. She is in the Digaṁbara list known as Gauṇī. According to Hemachandra, she is fair-complexioned (gaurāṅgi) and her mount is a lion ; she is four-armed, carrying in her right hands the gesture of boon-bestowal and club (mudgara), and Vajra (kuliśa) and goad in her left hands. Nirvāṇa-kalikā, which agrees with this account, substitutes mangoose (nakula) for the Vajra in one of the two left hands. Pratishṭhā-sāra-saṅgraha (Digaṁbara) makes her complexion golden (suvarṇābha) and gives deer as her mount (mṛga-vāhinī). She holds red lotus in hand (padma-hastā). In still another account (Śvetāṁbara), she is fair-complexioned but rides on a swan ; she carries in two of her four hands Vajra, and in the other two hands rosary and the gesture of boon-bestowal.

Her corresponding yaksha is Brahmā.

The other Mānavī is the yakshiṇī of the tenth tīrthankara, Śītala-nātha. She is known to the Śvetāṁbaras as Aśokā. She is seated upon a white lotus (padma-vāhanā), and carries in her four hands noose and gesture of boon-bestowal (on the right side) and goad and fruit (on the left), according to Nirvāṇa-kalikā. But the Digaṁbara accounts describe her as riding on a black boar (kṛshṇa-sūkara-yānasthā) and as four-armed, carrying rosary and the gesture of boon-bestowal in her right hands and fish (jhasha-hastā) and citrus fruit in her left hands. Her complexion according to this tradition is green (harid-varṇa).

Her corresponding yaksha is Īśvara.

MĀNASĪ

The yakshiṇī of the fifteenth tīrthaṅkara Dharma-nātha of the Jaina pantheon, according to the Digambaras, she is known to the other tradition as Kandarpā or Pannaga-devī. The former tradition describes her as coral-complexioned (pravāla-nibhā), riding upon a tiger (vyāghra-gā) and six-armed ; she carries in her hands the gesture of boon-bestowal, arrow, goad, bow, red lotus and blue lotus (Pratishṭhā-sāroddhāra). According to Nirvāṇa-kalikā she is fair-complexioned (gaura-varṇā) and her mount is horse (aśva-vāhanā) ; she is here four-armed. Hemachandra describes her as fair-complexioned but gives fish as her mount (matsya-vāhanā) ; She holds in her two right hands blue lotus and goad, and in her left hands red lotus and gesture of protection.

Her corresponding yaksha is Kinnara.

MĀNĀṄGULA

The absolute or standard measure (as distinguished from mātrāṅgula which is a relative measure, see MĀTRĀṄGULA), derived from the width of some natural object which is taken as the basic unit. Bṛhat-saṁhitā (57,1-2) takes a mote in sun-beam filtered through a lattice as the basic unit (paramāṇu) and arrives at the mānāṅgula in the following manner :

8 paramāṇus constitute one speck of dust (rajas)

8 rajas : 1 hair-tip (vālāgra)

8 vālāgras : 1 egg of louse (līkshā)

8 līkshās : 1 louse (yūka)

8 yūkas : 1 barley-corn (yava)

8 yavas : 1 mānāṅgula

Derivatives of mānāṅgula (roughly equal to three-fourths of an inch) are other measures like kishku (24 aṅgulas), prājāpatya (25 aṅgulas), dhanur-graha (26 aṅgulas), dhanur-mushṭi (27 aṅgulas), daṇḍa (four dhanur-mushṭis) and so on.

(see AṄGULA and TĀLAMĀNA)

MĀNUSHA-LIṄGA

A variety of liṅga (see LIṄGA) which is carved by human sculptors, set up by human patrons and worshipped by human devotees. It is distinguished from divya-liṅga (worshipped by the principal gods Brahmā and Vishṇu), svāyaṁbhuva-liṅga (self-manifest), purāna-linga (very ancient), daivata (worshipped by gods), gāṇapa (worshipped by Gaṇapati), āsura (worshipped by demons) and ārsha (worshipped by sages).

It is only the mānusha variety of liṅga that must follow the prescriptions laid down in the Āgama texts (size to be determined in relation to the height of the sanctum, height of the sanctum's door and the height of the sculptor or donor), and has three distinct sections : the brāhma-bhāga (square, hidden under the ground), Vishṇu-bhāga (octogonal, middle portion, seen above the ground) and rudra-bhāga (usually circular, the top-portion, the part worshipped, hence called pūjā-bhāga). The lines to be drawn on the rudra-bhāga known as the brahma-sūtra (or lakshaṇoddhāra), the treatment of the top-portion of this bhāga known as śiro- vartana and the determination of the pedestal (pīṭha) are also prescribed in the texts.

(see LIṄGA)

These prescriptions are not applicable to the other varieties of liṅga. The divya, svāyaṁbhuva and the purāṇa liṅgas are classed as best among the superior ; the āsura and the ārsha are inferior among the superior. The mānusha-liṅgas are regarded as midling among the inferior (madhyamādhama) (cf.Suprabheda, 33). It is therefore that the Āgama prescriptions are laid down, in order to render the liṅga worship-worthy.

MĀNUSHA-VĀSUDEVA

Regarded as one of the 'five-heroes' (pañcha-vīra), who are worshipped by the people he is the human form of Vāsudeva (see VĀSUDEVA), distinguished from the divine form (see DAIVIKA-VĀSUDEVA).

Vimānārchanā-kalpa (paṭala 60) prescribes that Mānusha-Vāsudeva must be made in madhyama-daśa-tāla-measure; he is two-armed, carrying conch and discus in his hands. To his right must be represented Rukmiṇī, and to her right Bala-bhadra (carrying ploughshare and pestle-like club in his two hands). And to Bala-bhadra's right must be Pradyumna (two-armed, holding in the right hand a short sword and holding his hip with his left); and to his right Viriñchi (viz.Brahmā, four-armed and four-faced).

On the left side of Mānusha-Vāsudeva is to be shown Aniruddha (two-armed, carrying sword and shield), and to his left Sāṁba (two-armed, the right hand assuming the gesture of boon-bestowal and the left holding a cudgel). To the left of Sāṁba must be installed Garuḍa.

Thus the Mānusha-Vāsudeva group represents the 'five heroes' of the Vṛshṇi clan, with Vāsudeva as the principal figure (see KṚSHṆA).

MĀNUSHĪ-BUDDHA

The human or historical Buddha as distinguished from the emanatory Buddhas (dhyāni-buddhas) and the incarnatory Buddhas (bodhi-sattvas) (see BUDDHA and DHYĀNI-BUDDHA).

According to Khuddaka-pāṭha (25, 'Buddha-vaṁsa'), there were seven historical Buddhas: Vipassi, Sikhi, Vessabhu, Kakusanda, Koṇāgamana (Kanakamuni), Kassapa (Kaśyapa) and Gotama (Gautama). There is another account (in Mahāyāna) which recognizes five human Buddhas, and associates them with the five dhyāni-buddhas (emanations from Vajradhara or Ādi-buddha) : Mānusha-buddha (Vairochana), Kanaka-muni (Akshobhya), Kaśyapa (Ratna-saṁbhava), Śākyamuni (viz.Gautama the Buddha, Amitābha) and Maitreya (the future Buddha, Amogha-siddhi).

Another account mentions as Mānushi-buddhas Vipaśyin, Śikhi, Viśva-bhū, Krakucchhanda, Kanaka-muni, Kaśyapa and Śākya-siṁha. Sometimes Maitreya, who is the future Buddha, is also included in the group. The seven mānushi buddhas have as their śaktis Vipaśyantī, Śikhi-mālinī, Viśvadhārā, Kakudvatī, Kaṇṭha-mālinī, Mahīdharā and Yaśodharā respectively. And also their own bodhi- sattvas : Mahāmati, Ratnadhara, Ākāśagañja, Kanaka-rāja, Dharma-dhara and Ānanda respectively.

In both the earlier and later schools of Buddhism, the Buddha is identified with eternal and immutable Reality; the Reality assumes the earthly career of the historical or human Buddha as an expedient (upāya-kauśalya) for the ordinary mortals to understand and realize. The Buddha-nature is said to have 'three bodies' (tri-kāya) : rūpa-kāya (the historical and human Buddha, as for instance Gautama the Buddha who was born in Kapila-vastu and died in Kuśinārā), dharma-kāya (metaphysical and transcendental reality, providing the substratum for all the Buddhas and their teachings) and nirmāṇa-kāya (the phantom body of transformations equipped with psychic powers and spiritual benefits).

The rūpa-kāya or the physical body of the human Buddha was regarded by the theravādins and the Sarvāstivādins as entirely psycho-physical and material, like our own bodies. But the lokottara-vādin group among the Mahāsāṁghikas believed that the body of the human Buddha, although appearing as material, was really transcendental (lokottara), not subject to the phenomenological laws. There were some who considered the human Buddhas as expressions of 'nirmāṇa-kāya', unconditioned and undefiled.

In later thought, gross and subtle aspects of rūpa-kāya were distinguished, and the idea of Saṁbhoga-kāya supplanted that of rūpa-kāya. The human Buddhas were more emphatically viewed as 'nirmāṇa-kāya' manifestations.

MĀMAKĪ

The spiritual consort of the Dhyāni-buddha Akshobhya (see AKSHOBHYA and DHYĀNI-BUDDHA) of the Mahāyāna pantheon, she is located in the north-western direction in the mandala. She is perched upon the lunar orb (chandra-maṇḍalopari), dark-blue in complexion (kṛshṇa-varṇā) and belonging to the family of vajra (vajra-kula, over which Akshobhya presides). Her symbol is blue vajra (kṛshṇa-vajra-chihna). She represents the water-element (abdhātu) and the mood of aversion (dvesha).

MĀYĀ

Meaning 'creative power', it is one of the names of the Mother- goddess as primordial energy (ādi-śakti) (see MAHĀMĀYA). According to the Bhāgavata outlook, she was the first to appear ; she was of the nature of cause-and-effect (kārya-kāraṇa-rūpa) and she contained the three gunas in equipoise (triguṇātmikā). From Māyā appeared mahat (undifferentiated consciousness) and from mahat came forth ahaṁkāra (the notion of individual identity), and this in turn produced pañcha-bhūta (the five primary elements). Thus the entire universe (brahmāṇḍa) took shape.

Devī-purāṇa (chap.45) explains the expression 'māyā' (as the name of the Goddess in terms of the variegated play of causes and effects ('vichitra-kārya-kāraṇa'), of the ability to bring forth effects even unthought of (achintita-phala-pradā), and of appearing as dream and magic in the world ('svapnendra-jālaval loke māyā tena prakīrtitā'); she can accomplish impossible things ('aghaṭita-ghaṭanā-paṭīyasī').

The word māyā is also taken to mean 'productive of prosperity' ('śrī-vachano mās cha yās cha prāpaṇa-vāchakah; tam prāpayati yā sadyah sā māyā pari-kīrtitā') and alternately 'productive of delusions' ('mās cha mohārtha-vacano yaś cha prāpaṇa-vāchakah') (Brahma-vaivarta-purāṇa, kṛshṇa-janma-khaṇḍa, chap 27).

In the 'Māyā-stuti' of Kālikā-purāṇa (cahp.29), Māyā is identified with the seed-syllable 'Hrīṁ', and is described as manifesting in the beginning, at the end, and in the course of the universe ('ādye śeshe madhyato yā vibhāti').

Jayākhya-saṁhitā (8,77) counts Māyā as one of the four primary energies of Vishnu (the other three being Lakshmī, Jayā and Kīrti).

MĀYĀ-JĀLA-KRAMA

An unusual form of Avalokiteśvara (see AVALOKITA), so called because he is celebrated in the text known as Māyā-jāla-tantra. He is five-faced, all the faces being three-eyed and terrible- looking with fangs ('daṁshṭrā-karāla-sakala-vadanā'). He is decorated with a garland of severed heads still dripping with blood ('sārdra-muṇḍa-malālalaṁkṛta-śarīram'). He is nude (nagna) and comely in all the limbs (sarvāṅga-sundara). He is shown with twelve hands, those on the right carrying hand-drum, khaṭvāṅga, goad, noose, vajra and dart, and those on the left the gesture of warning (tarjanī), skull-cup, red lotus, magic gem (maṇi), discus and bow (cf. B.Bhattacharya, op.cit, p.139)

There is another form with the same name which is similar. It is included in the 108 forms of Avalokiteśvara (see AVALOKITA) or Lokeśvara, represented in the Machhandar Vahal, Kathmaṇḍu, Nepāl (see B.Bhattacharya, op.cit., p.394). He too is five-faced and twelve-armed ; but his faces are not terrible-looking. He stands in the ālīḍha posture, and wears tiger-skin for garment. The twelve hands carry triple-staff (tridaṇḍi), khaṭvāṅga, jewel, sword, vajra and rosary (on the right side), and noose, skull- cup, blue lotus, fruit, discus and red lotus (on the left). He also wears a garland of severed heads.

MĀYĀ-JĀLA-KRAMA-KURUKULLĀ

One of the forms of the goddess Kurukullā of the Vajrayāna pantheon (see KURUKULLĀ), reconstructed from the text Māyā-jāla- krama (hence her name). She is represented as seated upon the solar orb poised on an eight-petalled red-lotus. Red in complexion and draped in red garments, she assumes the vajra-paryaṅka posture. She has six hands, two of which are joined to present the gesture of conquering the three worlds (trailokya-vijaya- mudrā); and the other four hands carry the gesture of protection and rosary (on the right side) and the white kunda flower and sacred water-pot (kamaṇḍalu) (on the left).

MĀRIṆĪ

One of the twelve dhāriṇī-goddesses of the Vajrayāna pantheon, she is described as reddish white in body-colour (rakta-gaura- varṇā), and as two armed. She carries in her right hand double-vajra (viśva-vajra) and in her left a needle and thread (sa-sūtra-sūchī).

MĀRIYAMMA

A folk-goddess of great popularity in South India, especially in Karnāṭaka, and Tamiḷ-Nāḍu ; she is widely worshipped as Māri-āyi in Mahārāshṭra also. The cult of the goddess appears to have originated in the Telugu country. She is worshipped in the countryside for the protection of the village from marauders and calamities, for prosperity, for longevity and for health. She is also the goddess of diseases like chicken-pox, small-pox, plague and cholera (alongside other goddesses like Śītalā, Mutyālamma, Aṅkamma, Poleramma, Gaṅgamma, Mhasobā and Kheṛa-mātā).

MĀRIAMMA

Usually, it is a crude natural rock daubed with turmeric and red powder that represents this goddess. But in some of the more important shrines to this goddess, like the Mārikāmbā (viz.Māremma) temple in Sirsi (Karnāṭaka) and Māriyamman-koil near Tañjavūr (Tamiḷ-Nāḍu), she is represented as Durgā. The main icon in the former temple is a huge wooden image (about seven foot tall), with separate limbs assembled and painted over, eight-armed and seated upon a lion.

Iconographically, this deity is said to have her hair in the form of flames of fire (agni-keśā), and carry in her four hands hand-drum, spear, sword and skull-cup. She is usually represented as seated with one of the legs dangling down.

MĀRĪCHĪ

An important goddess in the Vajrayāna pantheon, she is essentially a form of Tārā (see TĀRĀ) and a solar-goddess. In Tibet, she is worshipped at dawn, and her iconographic details indicate that she is a feminine version of Sūrya. She has many sādhanās, and five or six variant forms. She is worshipped in parts of India as Mārichi-ṭhākurāṇī and Chaṇḍi-ṭhākurāṇī. D.C.Bhattacharyya (op.cit, p.19) suggests that she may be derived from Sauri-chaturakshari, the solar aspect of Devī mentioned in Śilpa-ratna.

The expression 'marīchī' signifies rays of the sun, and the sādhanās describe Marīchī as residing happily in the rays of the sun (mayūkha-sukha-vāsinī). She is regarded as an emanation of the dhyāni-buddha Vairochana (a solar deity), (see VAIROCHANA). And she rides on a chariot drawn by seven pigs (sapta-sūkara- rathārūḍhā), according to the sādhanās, but there are actual images of this goddess which have horses shown on the pedestal (like the images of Sūrya). Like the legless torso of Aruna, who is the charioteer of Sūrya, Marīchī has the bodiless head Rāhu as her charioteer.

She is usually represented as three-faced and six-armed. But the faces and the hands vary in number. Early images of the goddess known as Ārya-mārichī are one-faced and two-armed. The characteristic things that she carries in her hands are a needle and a thread, for sewing up the eyes and mouths of the wicked folk ('sūchyākshāsyāni sīvantī, badhnānti mukha-chakshuśī').

The variety of Marīchī known as Aśoka-kānta-mārichī is also one faced and two-armed ; but she shows the gesture of boon-bestowal with her right hand and holds a branch of the aśoka tree with her left. She is golden-coloured (hemābhā) and shines like burnished gold (tapta-kāñchana-bhāsvarā). She stands in a relaxed posture ('līlayā') upon the lunar orb. Pig is her vehicle.

Nishpanna-yogāvalī mentions a form of Marīchī with three faces and six arms, located in Mārichi-maṇḍala. Another form known as Mārichī-pichuvā has three faces and eight arms. But the three faces are coloured differently and show different mixed-emotions. One of the faces is golden yellow (jāmbūnada) and expresses the sentiments of love (śṛṅgāra), bravery (vīra) and happiness (harsha) combined. Another face is blue (indra-nīla-maṇi), and shows fear (bhaya), disgust (bībhatsa) and violence (raudra). The third face is like crystal (sphaṭika) and displays

MĀRĪCHĪ
(after an image in Bihar Museum)

compassion (karuṇā), wonderment (adbhuta) and tranquility (śānta). The hands carry needle and thread, goad, bow, arrow, vajra, noose and asoka bough. It is interesting that the sādhanā describes her as trampling upon the two fundamental conceptual icons of Mahāyāna : prajñā and upaya ('prajñopāya-padākrāntā').

The form known as Ubhaya-Varahānanā has two of her three faces (on the sides) formed like the pig's. The human face in the centre is three-eyed and red-complexioned. She is twelve-armed in this form, and she is described as residing within the womb of a shrine (chaitya-garbha).

Daśa-bhujā-mārīchī has, as the name indicates, ten arms ; she has five faces and four legs. She bears on her crown the tiny icon of the dhyāni-buddha Vairochana. She is seated in a chariot drawn by seven pigs.

Vajra-dhātvīśvarī-mārīchī has six faces (with three eyes in each face) and twelve arms. She resides in the womb of the chaitya, has the figure of the dhyāni-buddha Vairochana decorating her crown. She is bedecked with all ornaments, but she is terrible to look at, with fangs ; and she wears tiger-skin. She carries in her six hands on the right side sword, pestle-like club, arrow, vajra, axe and goad (or discus in the variety known as Uḍḍīyāna- Mārīchī, or double-vajra in another variety called Vajra-vetālī) and in her six hands on the left side noose, asoka bough, the severed head of Brahmā, bow, trident and skull (or khaṭvāṅga in Uḍḍīyāna-Mārīchī or noose in Vajra-vetālī).

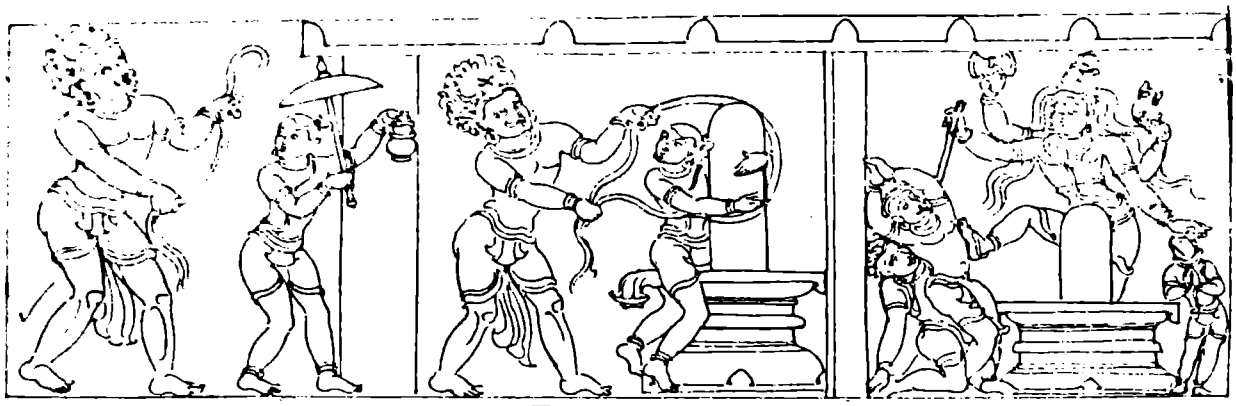
Mārīchī is sometimes shown as surrounded by four attendants : Vārtālī (to the east, red-coloured), Vadālī (south, yellow), Varāha-mukhī (west, white) and Varālī (north, red).

MĀRKAṆḌEYA

Son of sage Mṛkaṇḍu (Vidhātā) and his wife Niyati (who was daughter of Mahā-meru (mythical mountain), he was obtained as a reward for their severe penances. The choice was between a long-lived but wicked son and a short-lived but virtuous son. Mṛkaṇḍu chose the latter. Śiva, who gave him the boon, said that the son's

MARKAṆḌEYA
(from Ellora caves)

MĀRKAṆḌEYA



MĀRKAṆḌEYA
(KĀLĀRI (stone panel from Mallikārjuna temple, Śrīśailam)

life-span would be but sixteen years. The boy grew up to be a fine lad, and learned the sacred lore. When the sixteenth year was drawing to a close, he sat in the family shrine, in front of the linga, and was lost in deep devotion to Śiva. Yama, the god of death, arrived to take away the boy's life, but Śiva, in whom the boy was absorbed, chased away Yama; and pleased with the boy's devotions, granted him the boon that he would ever be only sixteen-year old.

The form of Śiva known as Kālāri (or Kāla-saṁhāra-mūrti) or Mṛtyuñjaya (see KĀLA-SAṀHĀRA), represents Mārkaṇḍeya seated to the right of Śiva, who is emerging from the liṅga (which Mārkaṇḍeya is in the act of worshipping, or hugging) and thrusting his spear into the chest of Kāla (viz. Yama), who is shown to the left of Śiva.

Mārkaṇḍeya is shown as a boy engaged in worship

MĀRTĀṆḌA-BHAIRAVA

see MALLĀRI

MĀLĀ

Garland or necklace as an invariable ornament worn by the gods, goddesses, yakshas, asuras, sages and other personages represented in sculpture.

It is a string of flowers (pushpa-mālā), pearls (ratna-mālā), precious stones (maṇi-mālā), beads (aksha-mālā), severed heads (muṇḍa-mālā), beads carved out of tulasi stem (tulasī-kāshṭha-mālā) or rudrāksha beads (rudrāksha-mālā). Vishṇu is distinguished by the vana-mālā that he wears.

Mālā originally signified decoration for the head (mauli-mālā) in the form of wreaths of flowers or pearls ; it later came to mean more usually the garland worn round the neck (kaṇṭha-mālā). The short garlands adorning the shoulders were called skandha-mālā.

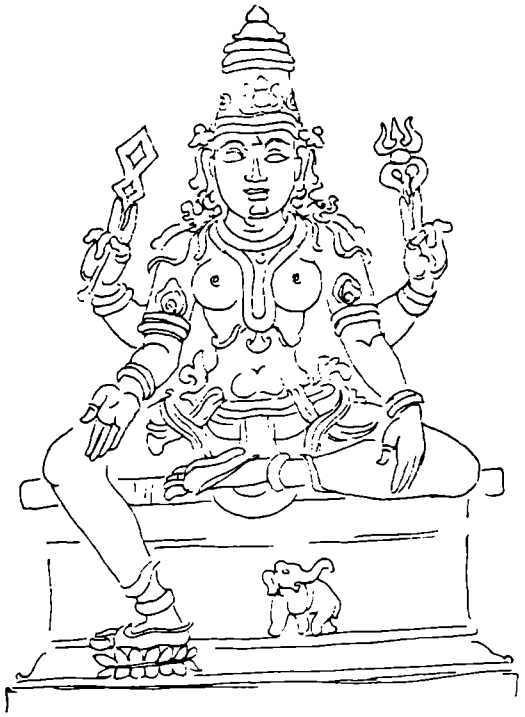
(see HĀRA)

MĀLINĪ

A celestial nymph (apsaras), daughter of Kaṁbala (hence Kaṁbala- nandinī). Mālinī is also one of the 'mothers' who suckled Skanda or Kārtikeya (hence Skanda-mātā). From this detail she is believed to be one of the seven mothers who nourish all infants during their early years (śiśu-mātarah), the other six being Kākī, Halimā, Bṛṁhiḷā, Aryā, Palalā and Vaimitrā.

MĀHENDRĪ

Also called Indrāṇī, she is one of the seven 'mother-goddesses' (see SAPTA-MĀṬṚKĀ, MĀṬṚKĀ), worshipped together since ancient days. She is represented as the feminine



MĀHENDRĪ
(stone, Nelliyappan temple)

counterpart of Mahendra (viz Indra, see INDRA and MAHENDRA). A dhyāna-śloka describes her as one-faced, two-eyed and four-armed ; she is of golden complexion (hema-varṇa-svarūpiṇī), and she wears on her head bejewelled crown (sa-ratna-makuṭopetā). She carries in her hands the gestures of boon-bestowal and protection (in the two normal hands), and vajra and śakti (in the two extra hands). She rides upon an elephant (gaja-vāhana-saṁsthitā).

MĀHEŚVARA

An iconic form of Śiva (see ŚIVA), which, however, is not included in his sportive forms (līla-mūrtis). He reprsents the five- fold nature of the supreme reality conceived of in Śaiva- siddhānta.

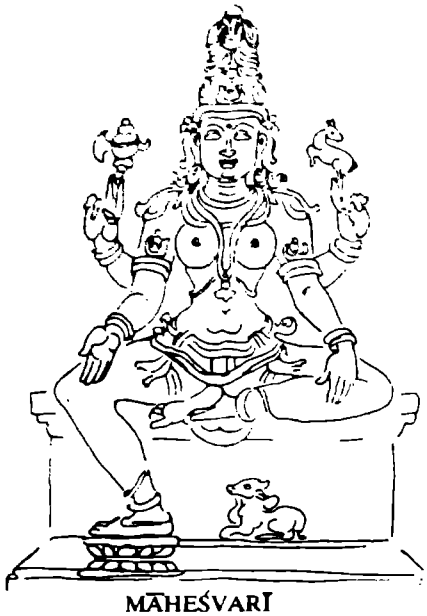
He is visualized as crystal-hued (sphaṭika-maṇi-nibha), five-faced, each of the faces being three-eyed, and seated in a lotus posture (padmāsana-stha), tranquil in aspect (śānta). There is crescent-moon on his crown. He is decorated with a variety of ornaments (nānālaṅkāra-yukta). He has ten hands, carrying in them spear, vajra,

MĀHENDRĪ
(stone, Virattāneśvara Temple, Tiruttaṇi)

sword, axe and gesture of protection (on the right side) and snake, noose, bell, fire of destruction (pralaya-huta), and goad (on the left).

MĀHEŚVARĪ

One of the 'seven mother-goddesses' (see SAPTA-MĀTṚKĀ, MĀTṚKĀ). She is the feminine counterpart of Maheśvara, viz.Śiva (see ŚIVA). She is represented as one-faced, three-eyed and four- armed. She wears on her head matted hair done up as a crown (jaṭā-makuṭa-saṁyuktā).



MĀHEŚVARĪ
(stone, Nelliyappan temple

MAHEŚVARĪ
(Virattaneśvara Temple, Tiruttaṇi)

She is fair-complexioned (śukla-varṇā) and bedecked with all ornaments. Her two normal hands assume the postures of boon-bestowal and protection; and she carries in her two upper hands stone-mason's hammer (ṭaṅka) and black antelope (mṛga). She rides upon a bull (vṛsha-vāha-samārūḍhā).

MITRA

A solar divinity honoured in the Ṛgveda (along with Indra, Varuṇa, Agni, and Ushas etc), and popularly worshipped in several cults both within the country and abroad. The Magis of Persia were Mitra-worshippers, and Mitraism as a cult was prevalent in the Middle East. The Iranian god Mihira is Mitra.

In later iconography, Mitra was regarded as one of the twelve Ādityas (see ĀDITYA), viz. aspects of the sun-god, presiding over the twelve months of the year (see SŪRYA).

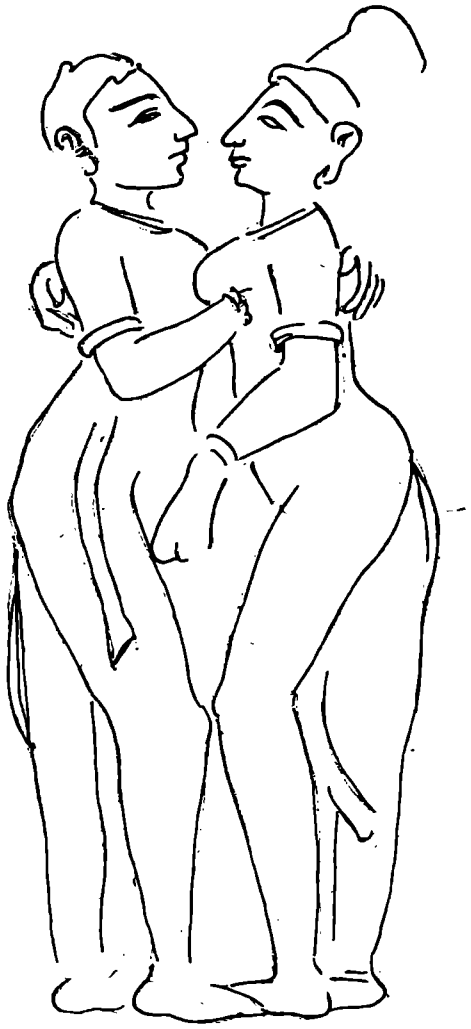
Mitra in this form is three-eyed and four-armed. His normal hands hold lotuses, while the upper hands hold spear and soma. The iconographic details of Mitra as given in Viśvakarma-śilpa (excerpts translated by N.N.Vasu, reproduced in T.A.Gopinatha Rao, op.cit., Vol I, part 2, pp 302-303), include his wearing of an armour, carrying a shield on his breast, and holding a lotus in each of his two hands. He rides on a chariot called Makara- dhvaja ; it has but a single wheel and is drawn by seven horses. Mitra wears a crown, surrounded by a halo and is bedecked with ornaments of gold and jewels. He is accomanied by his queen Rājñī who stands by his side on the left; and another female attendant Nishkumbha stands on his right side. Daṇḍa (Yama or Skanda) and Piṅgala (viz.Agni) are his door-keepers.

MITHUNA

Meaning 'pair' as well as sexual congress (copulation), the expression has achieved considerable renown and has attracted some attention, in recent years, especially in connection with the so-called erotic sculptures in temples like those of Khajuraho. And a variety of explanations has been offered to justify their occurrence

(NĀGA-MITHUNA)

in temples which are places of worship, but most of these explanations are fanciful, as for instance, the assumption that these are tāntrik and ritualistic in character.

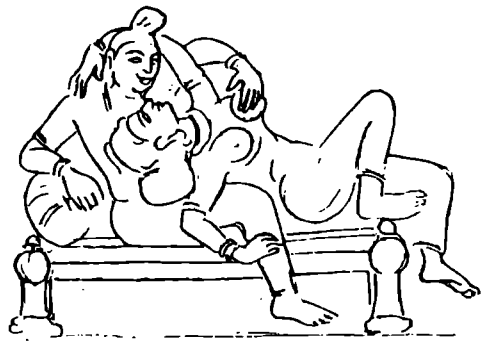


MITHUNA
(from Khajuraho)

The portrayal of normal and abnormal sexual postures is of considerable antiquity, and may date back to about two hundred years (cf.R.Nath, The Art of Khajuraho, Abhinav Publ. 1980); and such representations in sculpture and paintings are to be found in all parts of the country. They are by no means restricted to the temples with tāntrik involvements. And by no stretch of imagination can they suggest the śiva-śakti, purusha-prakṛti or yoga- bhoga symbolism.

Texts on sculpture and temple architecture regard the mithuna depiction as entirely secular

and non-religious in character, and therefore no iconographic prescriptions are applicable to them. And there is a clear suggestion in texts like Bṛhat-saṁhitā (55.14-15) and Agni-purāṇa (104, 29-30) that the mithuna sculptures are meant only for decoration and ornamentation of the door-jambs (dvāra-śākhā) and side-walls (śākhā-śesha). The former text mentions along with mithuna other ornamental motifs on the door-jambs like auspicious birds, trees, pots, floral decorations and the gana-figures ('māṅgalya-vihagaih śrī- vṛkshaih svastikair-ghaṭaih mithunaih patra-vallibhih pramathaiś chopaśobhayet'). The expressions used 'upaśobhayet' (in the above extract) and 'vibhūshayet' ('mithunaih pāda-varṇabhiś śākhā-śesham vibhūshayet' in Agni-purāṇa) leave no

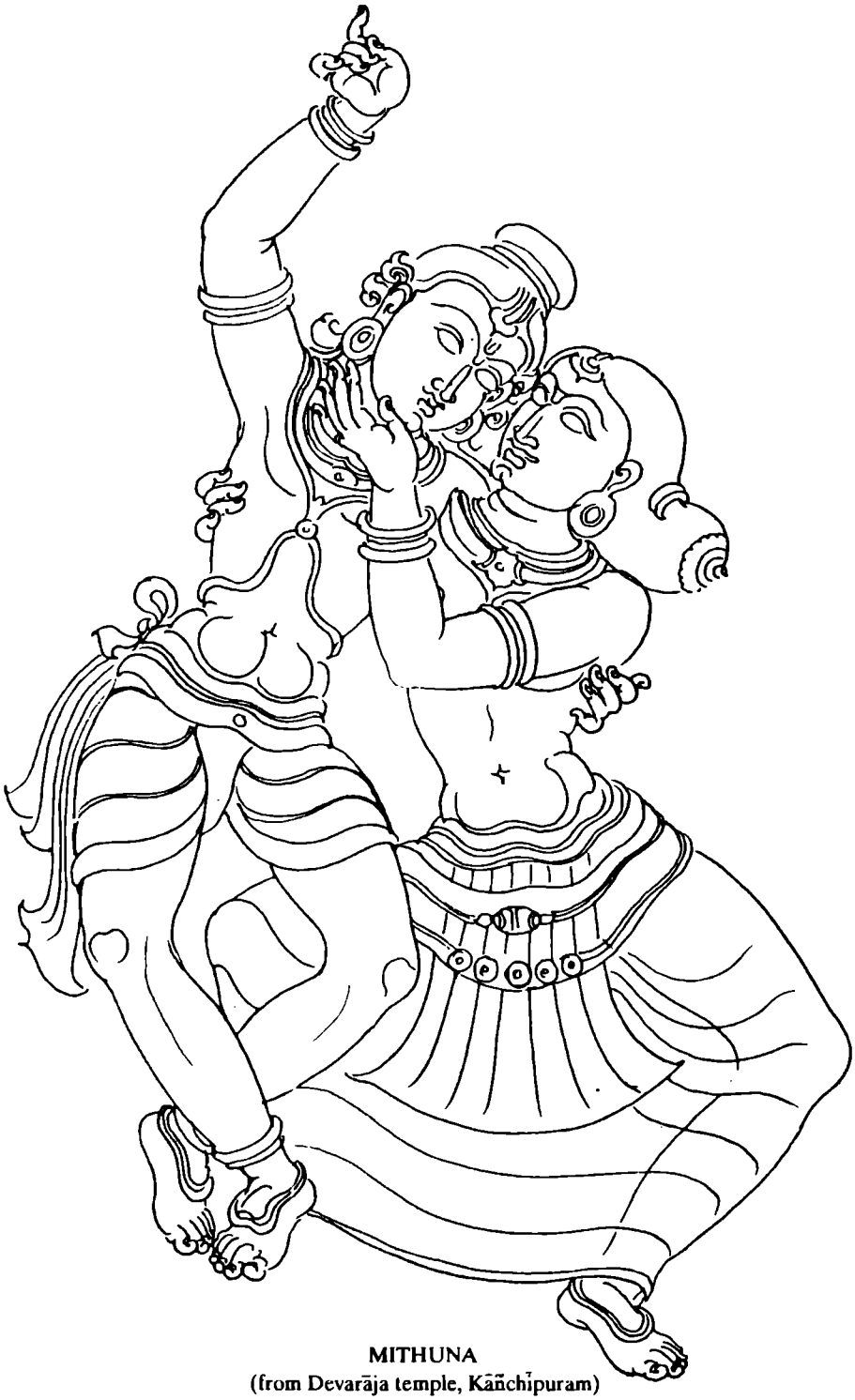


MITHUNA
(Bhaṭkaḷa Temple)

YAB-YUM

MITHUNA

(Kṛishṇa with Gopikā, wood carving from chariot at Kanyākumāri)



MITHUNA
(from Devarāja temple, Kāñchīpuram)

MITHUNA

MITHUNA
(Stone carving, Śri-Padmanābha Swāmi Temple, Trivandrum,)

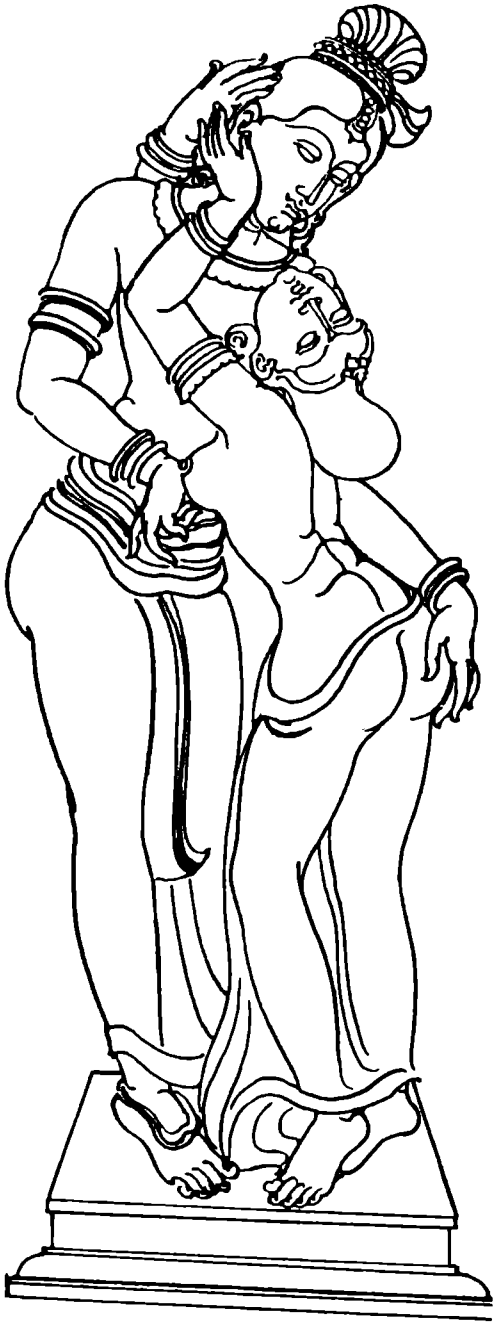
doubt as to the purpose of these sculptures. The artists and sculptors are free to use their imagination and skill.

However, the depiction of the mithuna is not irrelevant in a temple. Evocation of erotic sentiments in a couple is regarded as one of the signs that speak of suitability of the land on which a township can be raised, a temple or a palace built. Samarāṅgaṇa-sūtra-dhāra (8,43) for instance, mentions that sexual satisfaction for any couple on the land suggests that the land is excellent ('mithunānām rati-pradam purārtham tāh praśasyante bhūmayah').

The word 'mithuna' does not necessarily mean copulation ; it may mean couple only standing or sitting close to each other, but with sentiments of love and longing. There are pairs of yaksha- yakshiṇis, kinnara couples and human lovers depicted in temples which are also to be treated as 'mithunas'. The sculptor's intention is only to present an aesthetically appealing scene. The man and woman depicted are no doubt amorous, but they do not engage themselves either in the sexual act itself or in the foreplay.

Mithuna sculptures also include scenes which are more emphatically erotic : embracing (āliṅgana) and kissing (chumbana) in various postures are shown in accordance with the descriptions of Kāma- sūtra. Embracing and

MITHUNA
(Carving, Śhravaṇabelgoḷa,)



MITHUNA

MITHUNA (ŚIVA-PĀRVATI)
(Bronze from Boston Museum of Fine arts)

kissing leaning against the wall or pillar (kuḍya-saṁdaṁśa or staṁbha-saṁdaṁśa) is more frequently represented ('piḍitaka'). Bending of the bodies like creepers while kissing is not uncommon among sculptures of this variety ('lateva śālām anveshṭayet chumbanārtham').

Finally, actual representation of intercourse in several postures like supine (uttāna), sideways (tiryak), standing (utthiti), and sitting (upavishṭa) answers to the prescriptions of Kama-sūtra, and finds no reference in the Śilpa-śāstra texts. The sculptor here relies entirely on his knowledge of Vātsyāyana's treatise and on his imagination and observation.

There are also some unnatural and abnormal methods of intercourse and foreplay depicted in the temples ; they are extensions and perversions of the normal varieties called 'chitra-rata' in the Kāma-sūtra. There is little justification for such depiction even in Kāma-sūtra, let alone the Śilpa-śāstras. They betray at best the sculptor's own tastes and preferences.

Some of the Vajrayāna deities are usually depicted as embracing and copulating (see

YUGANADDHA). They represent the principal deity and his śakti inseparably united. These figures are very frequent in Tibet and Nepal, and they are known as yab-yum. Muthuna figures of nāgas are quite common in the country (see NĀGA). The snake is the symbol of sex and the pairing of snakes signifies fertility. The installation of the Nāga-stones where two nagas (nāga and nāginī) are represented as inter-twined and locked in embrace is an ancient practice, and is resorted to especially by couples who are desirous of progeny.

MITHUNA
(from Khujuraho)

MĪNĀKSHĪ

The 'fish-eyed' goddess (probably originally a deified Pāṇḍyan princess) who is worshipped in one of the most celebrated temples in the country, Madurai (in Tamiḷ-Nāḍu). According to Hālāsya-māhātmya, the primordial goddess (Ādi-śakti) is said to have incarnated here as the daughter of the Pāṇḍya king, and Śiva appearing as Sundareśvara sought her hand in marriage. They were married here, and the event (kalyāṇotsava) is re-enacted every year during the Tamiḷ month of Paṅguṇi (March-April) on the full-moon day in a grand festival. The temple is remarkable and magnificent specimen of architecture.

The goddess here is in a standing posture upon a lotus, and has only two arms. The right hand holds a fly-whisk-like lotus and the left arm is held in a dangling position. The eyes of the image are truly splendid. The icon is of excellent worksmanship.

She is described as residing in a grove of Kadaṁba trees (kadaṁba-vana-vāsinī) and the Tamiḷ classics suggest that she was invoked as a goddess of love.

MUKUṬA

Also spelt makuta, it signifies head-wear, called 'mauli' in Mānasāra. It has four major varieties :

(i) Kirīṭa-mukuṭa: (usually 16 to 24 aṅgulas long, cylindrical or conical in shape with details like diadem, kaustubha-maṇi and lotus, and studded with many jewels; it tapers upwards, śikharākṛti), worn by emperors (chakravarti), overlords (adhi-rāja) and sovereigns (sārva-bhauma), and by male divinities like Vishṇu and Sūrya; Kubera, the lord of the yakshas, wears the crown slightly tilted to the left (hence called Vāma-kirīṭi); sometimes the devī-images are also provided with bejewelled crowns of this type. According to Mānasāra, the shape of kirīṭa-mukuṭa resembles the bamboo-ear (veṇu-karṇa).

(ii) Karaṇḍa-mukuṭa: (shaped like a pot, bulb or bud, or like a conical basket, with narrow end on top, in three, five or seven tiers) is usually worn

MUKUṬA

MUKUṬA

by major feminine deities and also by rulers of states (narendra); the lower portion of this head-wear is generally studded with precious stones; or a thick roll-like wreath going round at the bottom; Mānasāra gives the shape of this type of crown as resembling the beak of a peacock.

(iii) Jaṭā-mukuṭa: (matted hair done up as a tall crown) generally seen in the images of Śiva and his attendants, of Brahmā, of some forms of the Devī, and of sages; there will also be bands of pearls or flowers wound round, and sometimes a diadem is also added; the images of Śiva and Devī have crescent-moon stuck on the side of this type of a crown.

There are other types of head-wear involving strands of matted hair but not in the shape of a crown, as for instance jaṭā-bandha or jaṭā-bhāra (see JAṬĀ).

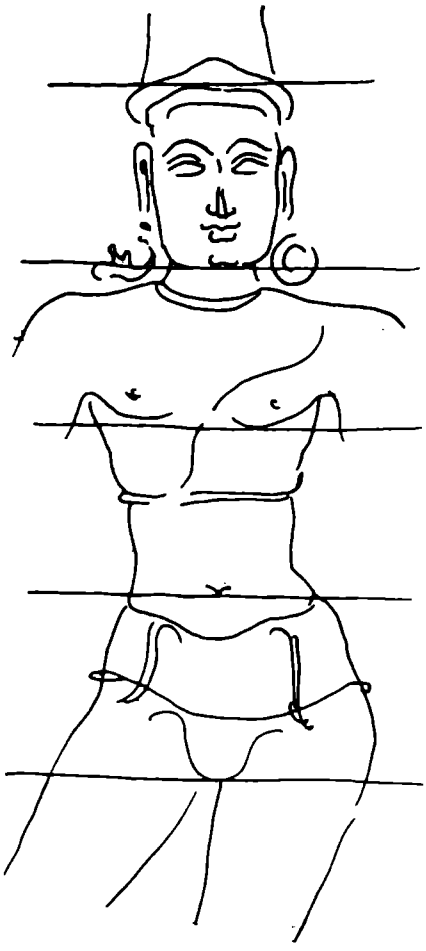
Other varieties of head-wear, classed under 'mauli' (viz.kirīṭa), are different ways of doing up the hair in the feminine images: like dhammilla (usually found in the icons of Sītā and Sāvitrī), Keśa-bandha (Sarasvatī, Rukmiṇī, Āṇḍāl and also in images of juvenile forms of male divinities like Kṛishṇa and Kārtikeya), Kuntala (Lakshmī), and alaka-chūḍaka (with ringlets of hair along the top of the forehead). The Images of yakshas and nāgas are sometimes provided with turban-like headwear called śirastraka.

MUKHA-MĀNA

The basic practical unit of measurement in Indian iconometry (see TĀLA-MĀNA and MĀNA). It is a short span of twelve aṅgulas (see AṄGULA) which is called a tāla or alternately mukha ('dvādaśāṅguli-tālam cha vitastir-mukham eva cha'). The distance between the top of the forehead and the bottom of the chin (which is the same as the breadth of the face) is regarded as equal to the distance between the extended

MUKHA-MĀNA

MUKHA-MĀNA



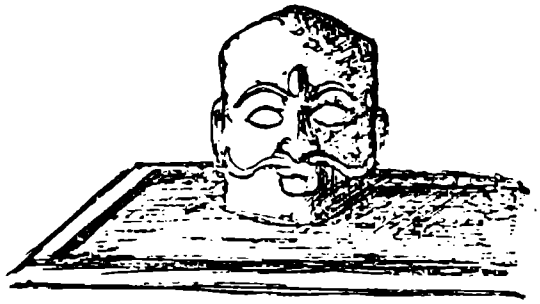
MUKHA-MĀNA

thumb and the little finger (which in turn is equal to the length of the middle of the extended palm).

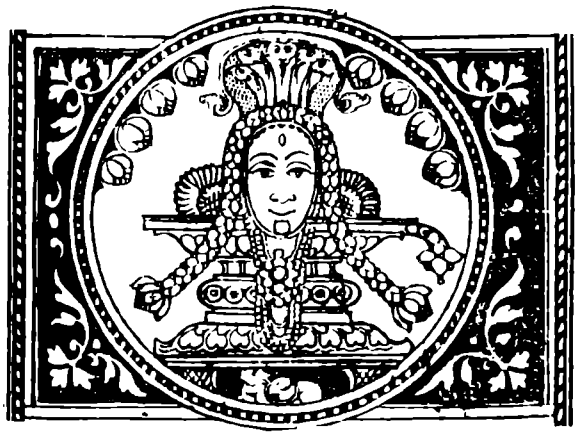
The measure of twelve angulas is in accordance with ones own finger ('svakīyāṅguli-mānena mukham syād dvādaśāṅgulam', Matsya-purāṇa, 258,19). The face of the image is taken as the tāla-unit, and all the other limbs must be determined according to this unit ('mukha-mānena kartavyā sarvāvayava-kalpanā'). It is on the basis of the length of the Icon's face being taken as twelve aṅgulas, that the entire image is to be divided into nine equal parts in the nava-tāla for instance ('pratimā-mukha-mānena nava-bhāgān prakalpayet'), where the total height would be 108 aṅgulas.

MUKHA-LIṄGA

A variety of mānusha-liṅga, viz. the liṅga carved and installed by human beings (see LIṄGA and MĀNUSHA-LIṄGA), this is distinguished by one or more faces (mukha) sculp-



MUKHA-LIṄGA



MUKHA-LIṄGA

MUKHA-LIṄGA
(Gupta period late 4th century))

MUKHA-LIṄGA

MUKHA-LIṄGA

tured on the pūjā-bhāga of the liṅga. Ajitāgama, and other texts classify lingas into three types: (i) vyakta, manifest, viz. in the forms of icons (called in Suprabhedāgama, 33,2 'sakala' or kalānvita); (ii) avyakta, unmanifest, viz. the aniconic liṅga ('nishkala' or kalā-hīna); and (iii) ubhayātmaka, having both an iconic aspect as the manifest aspect and the aniconic aspect as unmanifest. They are called Rudra, Sadāśiva and Īśvara respectively. The mukha-liṅga belongs to the third type ('mukha-liṅgam bhaved asya tṛtīyam chobhayātmakam').

The texts provide detailed instructions regarding this variety of liṅgas. It is permitted to be made only where the Śiva-portion of the liṅga is one unit more than the Brahmā and Vishṇu portions (which are equal) along the central shaft (e.g. 4;3;3) ('śivam sādhike liṅge tu mukha-liṅgam prakīrtitam'). The Śiva-portion (pūjā-bhāga) must be divided into three equal parts, and the carved part (mukha) must occupy one full part thereof and half of the other part adjoining it ('pūjāṁśam tu tridhā kṛtvā sārdha- bhāgam mukham bhavet;, Dīpārṇava, 3,14,3-4).

The same text lays down that the height of a mukha-liṅga may be more than a hasta but less than five hastas in height, never however taller than five hastas ('hastādi pañcha-hastāntam mukha-liṅgam prakalpayet; atah param na kurvīta', 2,40).

There may be one, two, three, or four faces carved on the round shaft that constitutes the 'pūjā-bhāga' (above the yoni or pāṇi- vaṭṭa). According to Dīpārṇava and Īśāna-śiva-guru-deva-paddhati, the one-faced and four-faced lingas must be installed in villages and other human settlements (eka-vaktram chatur- vaktram grāmādishu vinyaset'). If the liṅga is one-faced, it must face the entrance of the sanctum; and if it is four-faced, the faces must turn to the four directions. Rūpa-maṇḍana (4,94) specifies that the Tatpurusha face must turn to the east, Aghora to the south, Sadyojāta to the west and Vāmadeva to the north. The fifth face, viz. that of Īśāna, is invisible and therefore not represented ('pañchamam cha tatheśānam yoginām apyagocharam'); but it must be visualized to be on top of the shaft.

While thus the four-faces (chaturmukha) of the liṅga represent in effect the five faces of Śiva, sometimes five faces are actually carved on the shaft. But such five-faced liṅgas are permitted to be installed only in the outskirts of the kingdom on top of a hillock ('pañcha-vaktram rāshtrāntike girau').

The two-faced liṅgas are usually not carved or installed in temples ('na kuryād dvi-mukham liṅgam'. Īśāna-śiva-guru-deva- paddhati, 3,40). They are meant only to play a role in black magic and sorcery ('tacchhastam ābhichārake'). When, however, such liṅgas are carved, one face will be in front, and another will be at its back. It is prescribed that two-faced liṅgas must be installed in forests or on mountains ('dvi-vaktram parvatāraṇye').

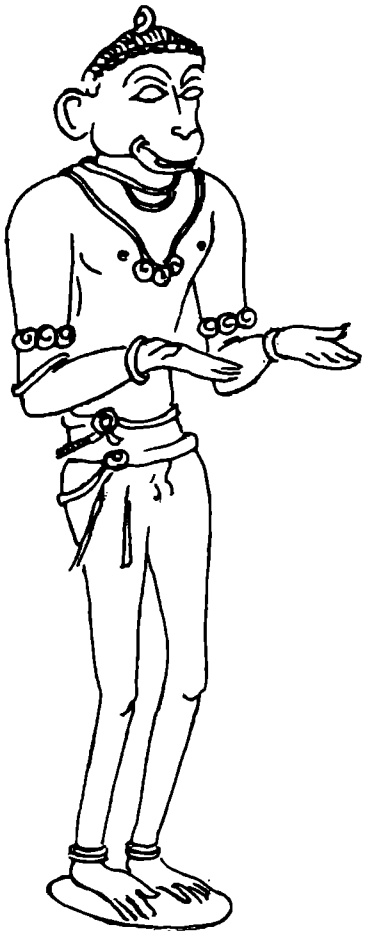
The three-faced liṅga will have the main face turned towards the door of the sanctum; and the other two faces must be carved on the sides of the shaft; and the back of the main face must be left free ('tri-vaktre pṛshṭhato nāsti').

MUKHYA-PRĀṆA

Name of Hanumān (see HANUMĀN). Worship of Hanumān in this form and with this name is common among the votaries of Mādhva ideology in South India. He is regarded as the principal vital force in the human constitution governing not only the ten vital currents (daśa-parva, five major: prāṇa, apāna, udāna, samāna and vyāna and five minor: dhanañjaya, kṛkara etc.) but also the soul (jīva). He mediates between God (Vishṇu) and the soul, and deputises for God in all the individual processes, in bondage and in liberation. He is also identified with the epic hero Bhīma and the teacher Madhvāchārya. For details of the philosophical and religious significance of Mukhya-prāṇa, see HANUMĀN.

MUṆḌA-MĀLĀ

Garland of severed heads worn by Śiva and some violent forms of the Devī. Tāntrik texts



MUKHYA-PRĀṆA

prescribe that the number of heads in such a garland must be fifty, symbolizing the fifty 'mātṛkās' or the letters of the alphabet.

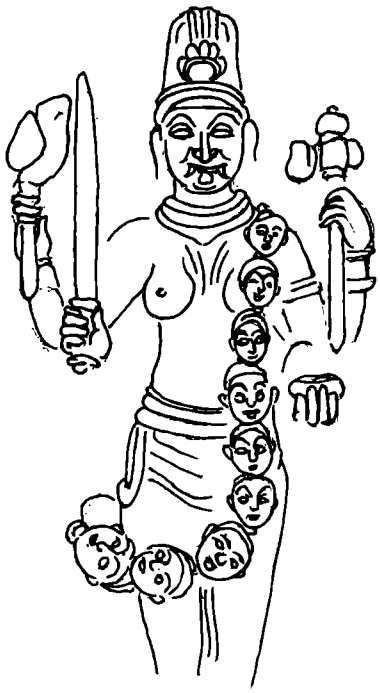
MUDGARA

Wooden club or mallet, held in the hands of violent forms of deities with numerous arms.

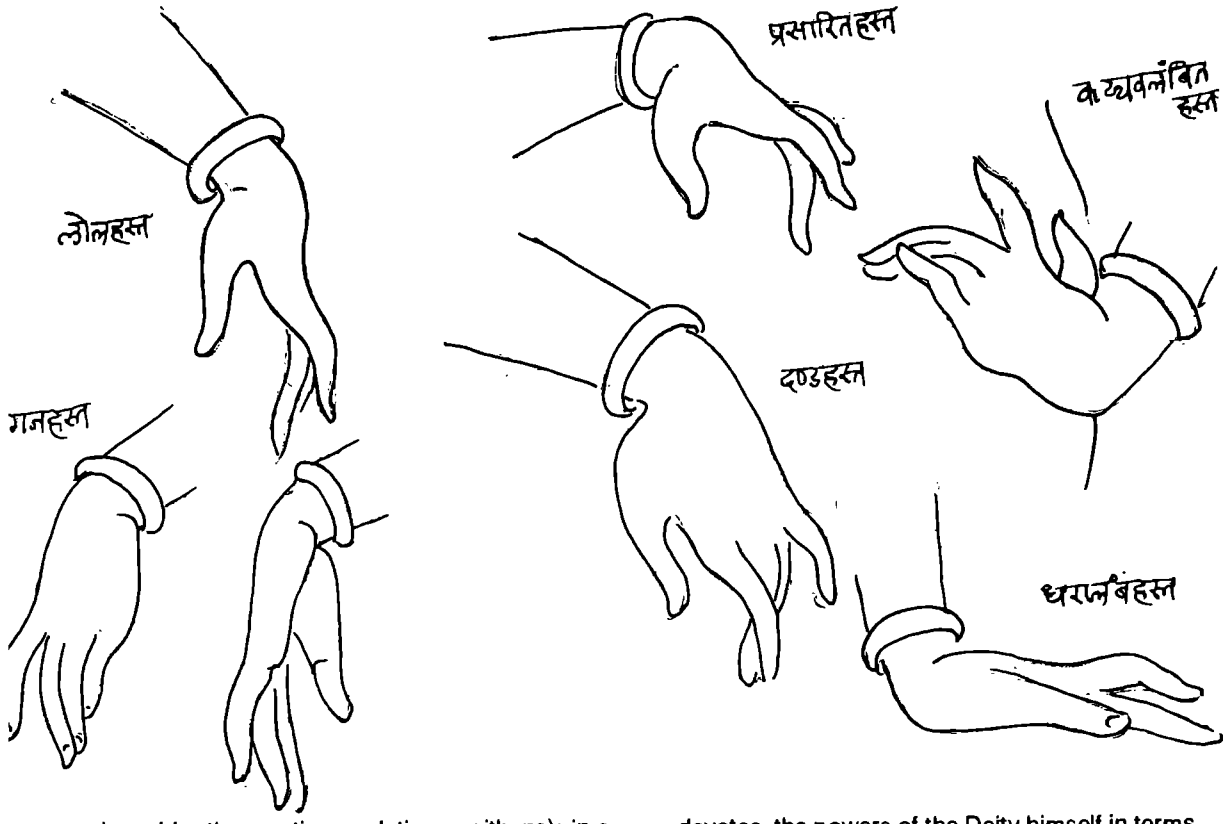
MUDRĀ

A word of considerable significance, it is extensively used in the fields of poetry, drama, dance, āgama, tantra, iconography and administration. The precise origin of the word is uncertain, but it is generally explained as signifying 'that which provides delight' (mudam rāti). It has, however, several meanings which suggest different backgrounds. In early literature (the Buddhist and Jaina canonical texts), the word is chiefly used in the sense of an official seal stamped upon a document signifying approval or permission. A variant meaning found in ancient texts is the 'mental seal' imprinted in the heart and mind of a devotee (sādhaka) by his master during the rituals of initiation and consecration (dīkshā), suggesting the authenticity of the doctrine communicated.

The expression was extensively used in the mystic cults of the Nātha-siddhas and of Vajrayāna in the sense of ritualistic sanction and power. Sometimes the word meant the posture which was assumed during a ritual, the attitude that was adopted, or even the female consort that was taken in fulfilment of ritual requirements. The expression was one of the five details (the names of which in Sanskrit began with the letter 'ma' and hence called 'pañcha-ma-kāra'), here meaning the psycho-physical preparedness (to be fol-



MUṆḌA-MĀLINI
(Maṅgalādevī, Sujeru, Mangalore)

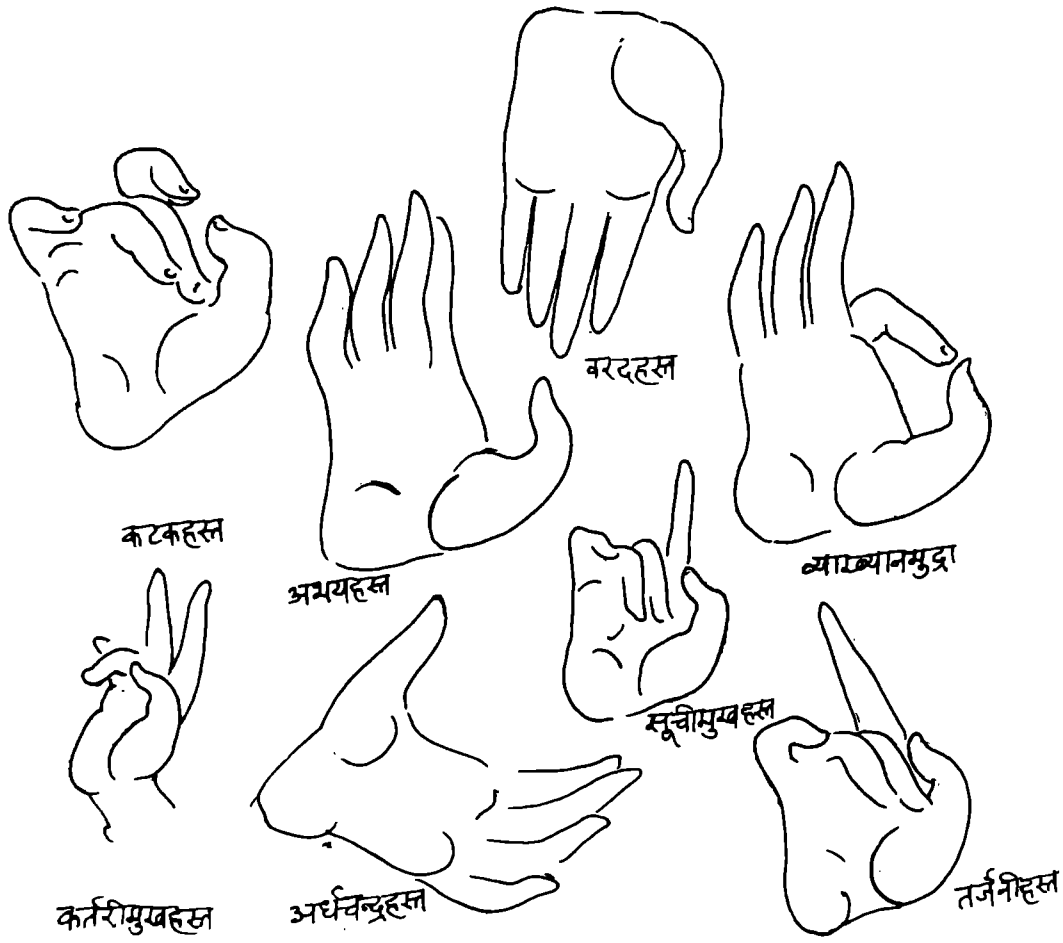


lowed by the mystic copulation, maithuna); in a symbolic exercise mudrā was physically represented by parched beans.

Madrās as hand-postures (hasta) or gestures of the fingers are used not only in daily life but in drama and dance in stylized patterns to effectively communicate ideas and emotions. Iconography has borrowed many of the mudrās from this background. And the mudrās are also used in worship rituals (both Vaidik and tāntrik) as hand-gestures suggesting a variety of subtle acts. Mṛgendrāgama (kriyā-pāda, 5th paṭala) speaks of the mudrās as accessories to ritualistic action (kriyāṅgatvāt), like invocation (āvāhana), establishment (sthāpanā), and obscuration (tirodhāna). The same text declares that the mudrās used in worship are actually the energies of Siva which effectively drive away the obstacles in the path of the devotee ('vighnaugha-mudrāṇān mudrāh kathyante hara-śaktayah' 5,2).

Tāntrik texts provide a very large number of mudrās which are used in worship. They suggest in addition to the ideas and intentions of the devotee, the powers of the Deity himself in terms of the weapons in the hands or the peculiar ornaments worn (like the pañcha-mudrā). Iconography has adopted a small number of these mudrās to indicate the action in which the deity is engaged like abhaya-hasta, varada-hasta, vyākhyāna-mudrā, samādhi-mudrā etc, or the several aspects of the Deity. It has also borrowed freely from the field of dance (hand-postures like daṇḍa-hasta, gaja-hasta, sūchī-mudrā, kaṭi-hasta, kaṭaka-mudrā etc.)

Mudrā (gesture) is essentially a language. It is regarded as one of the five media of communication (lipayah pañcha-dhā), the other four being śilpa-lipi (sculptured modes), lekhani-saṁbhava (written documents), ghuṇḍika (boring in the manner of bees) and ghuṇa-saṁbhūta (incisions in wood). Mudrās as gestures assumed by the fingers (aṅguli-mudrā) was especially employed in worship because according to Vārāhī-tantra, all the gods would be delighted thereby ('modanāt sarva-devānām')

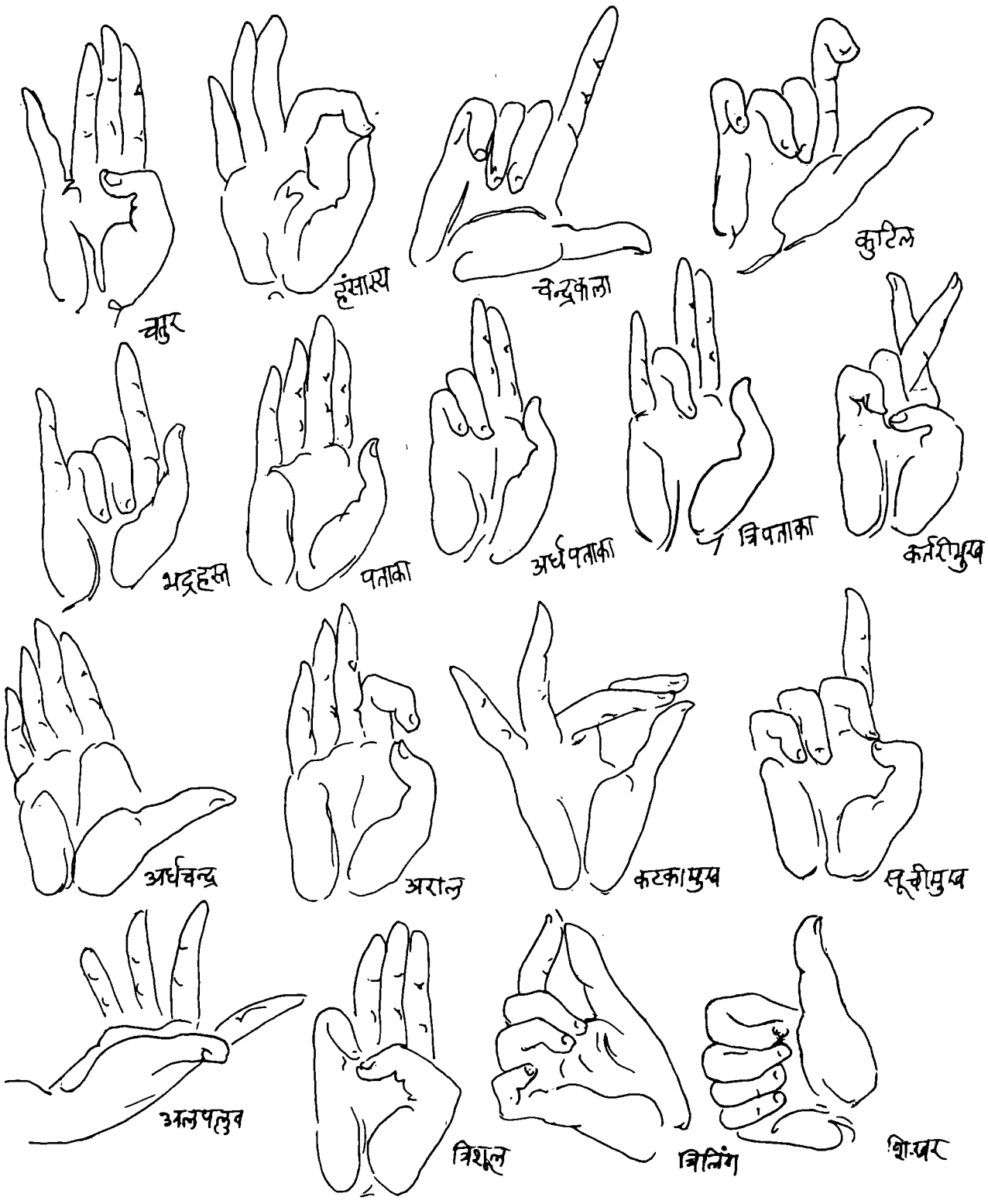


and all the sins would be driven away ('drāvaṇāt pāpa-santateh').

Texts of dramaturgy, like Bharata's Nāṭya-sāstra, Nandikeśvara's Abhinaya-darpaṇa, Bharata-kalpa-latā-mañjari and Hasta-lakshaṇa-dīpikā speak of hand-gestures of various types. Abhinaya- darpaṇa, for instance, mentions as many as 115 hand-poses grouped as samyuta-hasta (with both hands involved together), asamyuta- hasta (using only one hand, 24), devatā-hasta (the gestures of the gods and goddesses), daśāvatāra-hasta (the poses indicating the ten incarnatory forms of Vishṇu), nava-graha-hastas (the poses characteristic of the nine stellar deities), dikpālaka-hastas (the poses symbolic of the eight direction-guardians) and so on.

An important distinction is between the 'samyuta' (conjoint or combined, viz. the two hands joined) and 'asamyuta' (isolate, viz. only one hand being used) hastas. Very few of the former category are used in iconography. Important among them are añjali- mudrā (action of supplication), namaskāra-mudrā (act of offering obeisance), dhyāna-mudrā (act of contemplation), dharma-chakra- mudrā (showing of the setting into motion the wheel of Dharma), samādhi-mudrā (engaged in meditational absorption), dhanur-mudrā (act of shooting an arrow by the bow) and veṇu-mudrā (playing on the flute) or vallakī-mudra (playing on veeṇā).

A large number of 'isolate' poses are used in Iconography. The most commonly seen are the


चतुर
हंसास्य
चन्द्रकला
कुटिल
भद्रहस्त
पताका
अर्धपताका
त्रिपताका
कर्तरीमुख
अर्धचन्द्र
अराल
कटकामुख
सूचीमुख
अलपल्लव
त्रिशूल
त्रिलिंग
शिखर

gestures of protection (abhaya) or peace-providing (śānti-dā, according to Bṛhat-saṁhitā), boon-bestowal (varada), spiritual guidance (chin-mudra), scriptural exposition (vyākhyāna), threat and warning (sūchī-hasta), wonderment (vismaya), and holding the hip (kaṭi-mudrā). Others include patāka, tri-patāka, ardha-patāka, ala-pallava and kaṭakā-mukha.

Often the weapons are also symbolized in hand-poses (like trident, conch, discus, lotus, skull-cup, sweet-cake, goad, noose, bow and arrow). The mode of holding a weapon, when the weapons are actually represented, is also stylized into a mudrā.

Texts indicate that each deity has its own characteristic mudrās, which must be presented during the worship of that deity. Vishṇu has nineteen of them : conch, discus, mace, lotus, flute, chest- ornament known as kaustubha, the position of Lakshmī indicated by śrī-vatsa, the long garland known as vana-mālā, the vehicle Garuḍa (tārkshya-mudrā), the bilva and knowledge (jñāna-mudra). Śiva has ten of them like the bow (dhanu, pināka), arrow, axe, magical spear known as khaṭvāṅga, the hand-drum, skull-cup (kapāla), and mudrās called jagan-mohana (seducing the world) and kāma (all the desires).

Gaṇeśa has seven mudrās : tusk (danta), noose (pāśa), goad (aṅkuśa), axe (paraśu), sweet-cake (laḍḍuka), pomegranate (bīja-pūraka) and the mudrā known as Vighna (obstacles). Durgā has the following mudrās as specific to her : noose and goad (pāśāṅkuśa), gestures of protection and boon-bestowal (varābhīti), sword and shield (khaḍga-charma), and bow and arrow (dhauś-śarah). Sūrya has only lotus (padma) as his characteristic mudrā (emblem).

Mudrā in general refers to the device adopted to convey the idea or emotion that is intended ('uddishṭārthābhivyañjanka'). It may be accomplished by the posture of the entire body or one or more limbs (āṅgika), or by the dress and ornaments (āhārya). Face and hands figure prominently in the former category. The face may express tranquility (śānta), ferocity (ugra), romance (śṛṅgāra), and so on through the eyes, the eyebrows, the nostrils and the lips.

In the latter category, the type of head-gear or hair-do (for instance, Śiva and the ascetics characteristically wear jaṭā-mukuṭa), the garments (the yellow silken cloth for Vishṇu, tiger's skin for Śiva etc), the ornaments (like vana-mālā for Vishṇu, garland of severed heads for Bhairava and so on), emblems (like Kaustubha for Vishṇu, and serpent as sacred thread for some forms of Bhairava, Gaṇeśa and Devī) and weapons (conch and discus for Vishṇu, axe and hammer for Śiva, noose and goad for Gaṇeśa, sacred ladle and rosary for Brahmā, ploughshare and club for Paraśu-rāma, bow and arrow for Dāśarathi-rāma, flute or churning-rod or horse-whip for Kṛshṇa, Vajra and śakti for Kārtikeya etc), help the identification of the deity and the action engaged in.

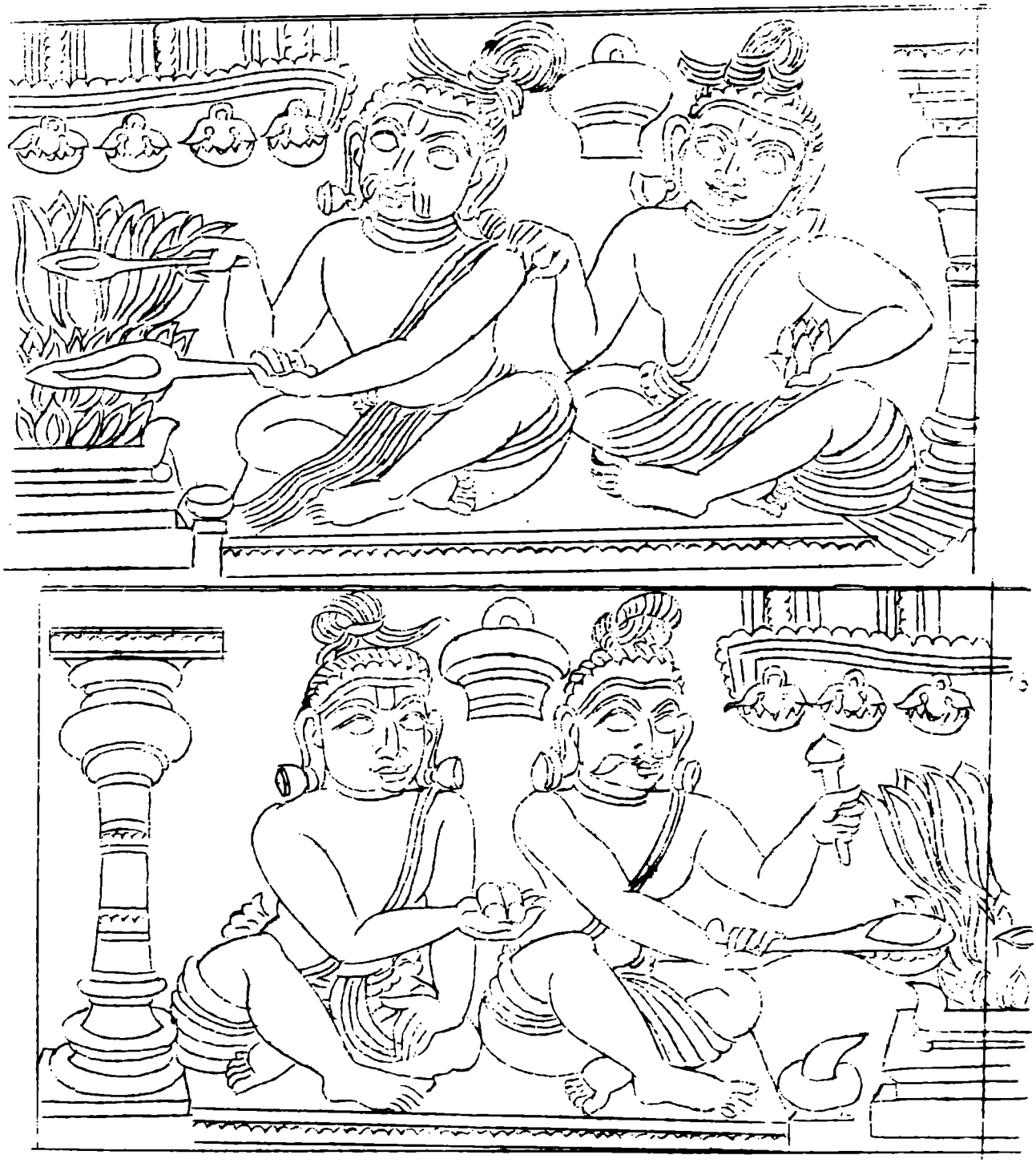
The total number of tāntrik mudrās is given as 108 while in dance (laukika) the number is 64. The tāntrik mudrās are largely finger-signs or hand-poses. Iconography has stylised about ten of them and uses them for purposes of identification of the deity.

Buddhist texts prescribe that the Buddha is to be shown while seated as assuming one of the following six mudrās : meditation (dhyāna-mudrā), teaching (vyākhyāna-mudrā), setting the wheel of Dharma into motion (dharma-chakra-mudrā), calling the earth as witness (bhū-sparśa), offering protection (abhaya) and bestowing boons (varada). But the Buddha while standing may assume either the mudrā of teaching (vyākhyāna) or that of protection (abhayā).

The tīrthaṅkara Images while seated are prescribed to assume only the samādhi-mudrā (contemplation), and while standing in the Kāyotsargá posture (which is the only posture that is alright for the icons of standing Jinas) no hand-gestures are ever assumed.

MUNI

Ascetics or sages, are in Iconography usually classed among the devotees (bhakta-vigrahas)



MUNIS PERFORMING HAVANA AND YAGA
(A scene from Rāmāyaṇa - Kaviyoor Temple)

or the retinue (parivāra). They are secondary in significance, and are very rarely independently worshipped, or even installed or consecrated in shrines. More often, they are represented in sculptured panels or on the pillars in the main hall.

They are always represented as two-armed, either the hands joined in an attitude of supplication (aṅjali-mudrā), with sometimes flowers in their hands (pushpāñjali-hasta), or the hands carrying rosary and water-pot, or mendicant's staff (daṇḍa) and gesture of protection. The matted hair on their heads is done up as tall crowns (jaṭā-mukuṭa), and they are shown with beards.

They are usually shown in the standing posture (sthānaka), and are provided with prominent bellies. The expression on the face is tranquil (śānta) and the ornaments on the body are few. The garlands made of the rudrāksha beads are worn by them. Ear-rings (kuṇḍalas) are invariably worn on the ears.

Mānasāra prescribes that the icons of great sages like Vasishṭha, Viśvāmitra and Bhāradvāja are to be made in the nine-tāla measure, while others like Bhṛgu and Kāśyapa in the eight-tāla measure, and Agastya in the seven-tāla measure (see TĀLAMĀNA).

According to Brahma-vaivarta-purāṇa (Brahma-khaṇḍa, chap.8), the great sages were produced from different parts of Brahmā's body: Pulastya from the right ear, Pulaha from the left ear, Atri from the right eye, Kratu from the left eye, Araṇi from the nostrils, Aṅgiras from the mouth, Bhṛgu from the left side, Daksha from the right side, Voḍhu from the chest, Nārada from the neck, Marīchi from the shoulders, Vaśishṭha from the tongue and Prachetas from the lower lip.

Vāyu-purāṇa (Gayā-māhātmya) explains that when Brahma desired to perform the yajña on the body of the demon Gayā, he created from his mind the following sages : Śaunaka, Jājali, Hārīta, Kaśyapa, Garga, Kauśika, Vasishṭha, Bhārgava, Parāśara and Kaṇva.

(see also ṚSHI)

MUNI-SUVRATA

The twentieth tīrthaṅkara of the Jaina pantheon according to the Digaṁbara tradition, he is known only as Muni in the other tradition, the following tīrthaṅkara (Nami-nātha of the Digaṁbaras) being called Suvrata (according to Harivaṁśa).

Muni-suvrata is said to have been born in Rāja-gṛha as the son of Sumitra-rāja and Padmāvatī (Soma-devī). His body-complexion was dark blue (śyāma), and he obtained the kevala-jñāna while meditating under the champaka tree. His emblem is tortoise (kūrma- lāñchhana). The chief disciple who guided his devotees was Malli. Varuṇa was his yaksha. Bahu-rūpiṇī (or Naradattā) was his yakshiṇī.

MUŚALA

A wooden club with metallic head (lauhāgra-yashṭi) used for pounding of the grains or dehusking paddy (taṇḍulādi- khaṇḍanārtham). It is also called 'kaṇḍanī-daṇḍa'. It is one of the sacred implements used in sacrifice (viz.yajñāyudha). It is shaped like a pestle. Some deities (like Balarāma) carry the muśala along with plough-share (hala) in their hands.

MŪKĀṀBIKĀ

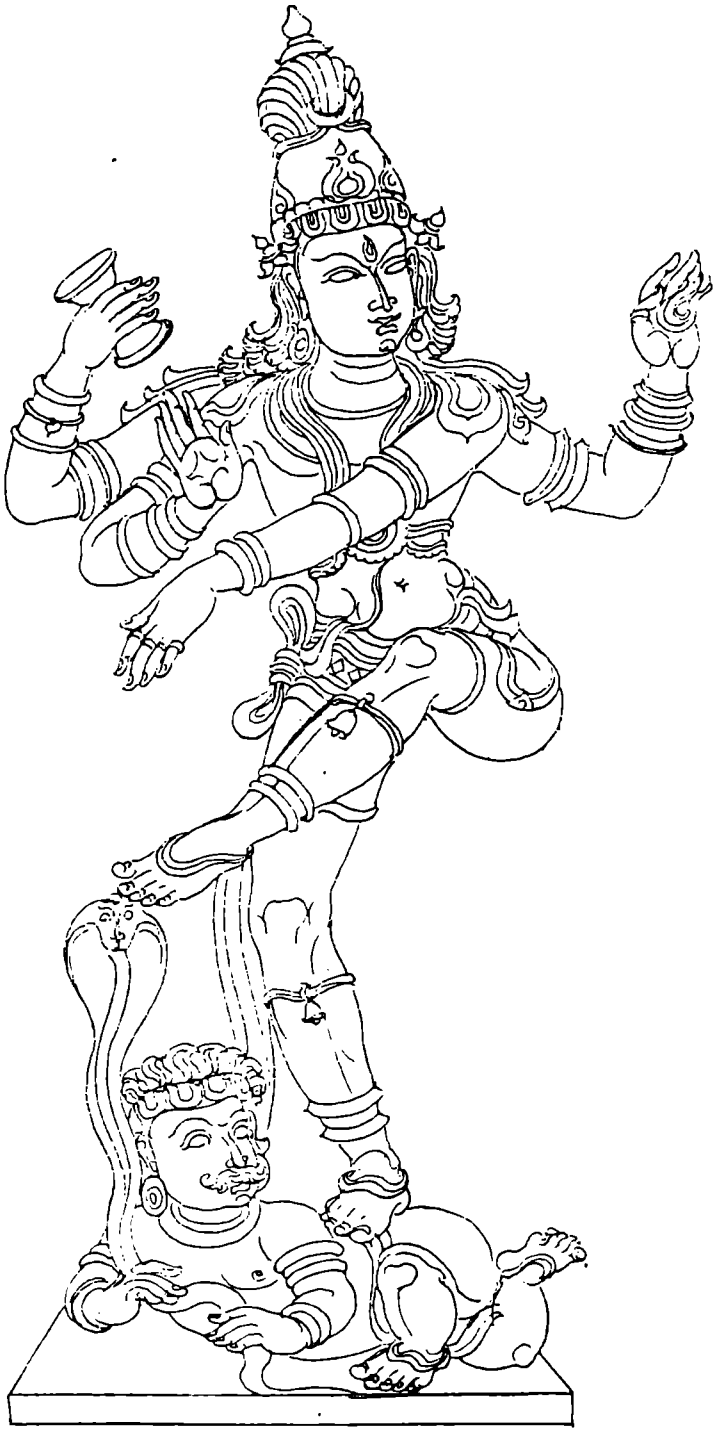
The presiding deity of the famous pilgrim-centre in South India, Kollūr (in Karṇātaka), she is a form of Durgā, the purpose of her manifestation being the killing of the demon Kolla. The main object of worship in the sanctum is the liṅga with a golden streak running vertically along the pūjā-bhāga dividing the liṅga into two portions, the left being more than the right (and hence the liṅga is supposed to signify the Devī).

Behind the liṅga is an excellent and large metallic image of the goddess with four hands, the two normal hands showing the gestures of protection and boon-bestowal and the other two conch and discus.

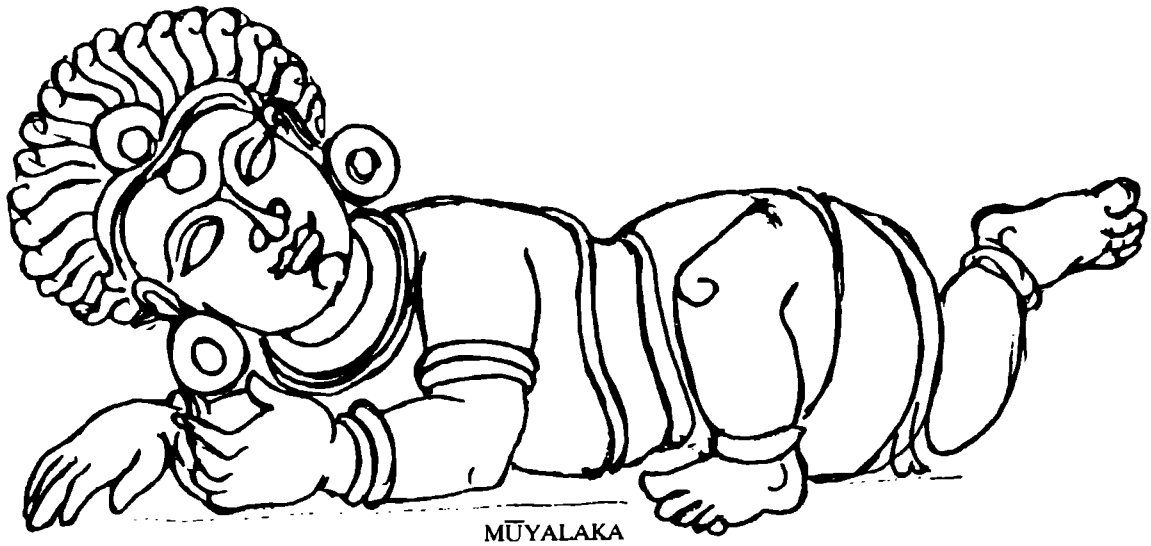
The shrine is celebrated among tāntrik practitioners.

MŪYALAKA

Also called Apasmāra-purusha, he is the two-armed midget demon shown under the foot of the



MŪYALAKA
(under the foot of Naṭarāja)



MŪYALAKA

dancing Śiva (see NAṬARĀJA) or of the Dakshiṇāmūrti-form of Śiva. He is the personification of evil, and hence the dark spirit. He was created by black magic by the sages of the Dāruka-vana, who wanted to finish off Śiva. But Śiva began to trample upon him, and danced.

(see APASMĀRA-PURUSHA)

MŪRTA-SĀDĀKHYA

One of the five Sadāśiva-tattvas (see SADĀŚIVA) in Śaiva- siddhānta, it takes shape from one tenth of the parts of Icchhā-śakti (vidyā-śakti). Its origination marks a change from the nishkala (formless, the first two sadā-śiva-tattavas) or amūrta stage of Śiva's primary creation to the sakala (with form) or mūrta stage.

It is visualized as a divine liṅga (divya-liṅga) which shines like a blazing fire with flames all-round it. There is also an iconic representation of Śiva on top of this liṅga (hence called mūrta): a human figure with three eyes in its face, and four arms; the two normal hands assume the gestures of protection and boon-bestowal, and the two upper hands carry axe and deer.

MŪRTYASHṬAKA

The eight forms of Śiva celebrated in purāṇas as well as āgama texts, representing the five primary elements (bhūta), sun, moon and the soul. According to Śiva-purāṇa, these primordial forms of Śiva fill the universe ('tasyādi-devasya mūrtyashṭaka-mayam jagat), and the entire universe is strewn into them as many beads in a string ('tasmin vyāpya sthitam viśvam sūtre maṇi-gaṇā iva'). The sun and the moon are the visible representation of the Godhead (pratyaksha-devatās), and the soul is the agent in all worship (yaja-māna, kshetrajña, jīvātmā).

The eight forms with their names, the elements they represent, their energies (śakti) and their progeny (santāna) are given below:

1. Śarva : pṛthvī, Sukeśī, Aṅgāraka
2. Bhava : jala, Ushā, Śukra
3. Rudra : agni, Suvarchalā, Śani
4. Ugra : vāyu, Dīkshā, Santāna
5. Bhīma : ākāśa, Dik, Svarga

6. Mahā-deva : Chandra, Rohiṇī, Budha

7. Īśāna : Sūrya, Śivā, Hanumān

8. Paśupati : yajamāna, Svāhā, Skanda

The eight celebrated spots where these forms are worshipped are Śiva-Kāñchi (Ekāmranātha), Jambukeśvara (Tiruchirapalli dst.), Aruṇāchala (Tiruvaṇṇāmalai), Kāḷahasti (North Arcot dst.), Chidaṁbaram, Somanātha (Saurāshṭra), Ādityanātha (viz. the actual sun) and Paśupatinātha (Kāṭhmaṇḍu, Nepāl) respectively.

The śarabha form of Śiva (see ŚARABHA) has eight legs; and these legs, according to Kālikāpurāṇa, represent the eight forms of Śiva. Śiva is called Aṣṭa-mūrti, because he assumes these eight forms.

Some texts (e.g. Vishṇu-dharmottara, and Purva-kāraṇāgama), provide a few iconographical details of these forms, although there are no known icons actually existing. The temples that celebrate the eight forms (mentioned above) contain only liṅgas which are worshipped under these names. The eight forms are required to be made as standing (sthānaka) on a lotus pedestal (padma-pīṭha). They have four arms, showing with the normal hands the gestures of protection and boon-bestowal, and carrying in the upper-hands weapons like spear and noose (Bhīma and Bhava), sword and shield (Śarva and Paśupati, and Īśāna), khaṭvāṅga and trident (Rudra, Ugra and Mahādeva).

They have different complexions: black, white, dark-brown, pale pink, coral red, deep blue, red and blue respectively (the order mentioned above). Each of the forms is three-eyed, and has a crown of matted hair (jaṭā-mukuṭa); it is bedecked with all ornaments and draped in white silken garments.

Of the eight forms, the form of Bhīma is awe-inspiring and terror-striking. It is deep red in colour, and the face looks frightening with sharp fangs emerging from the mouth. However, its counterpart Bhava is entirely pacific (saumya).

Sūta-saṁhitā identifies five of these forms relating to the five primary elements with the five-brahmās (or heads of Śiva). Sadyojāta (Śarva), Vāmadeva (Bhava), Aghora (Rudra), Tatpurusha (Ugra) and Īśāna (Bhīma), representing earth, water, fire, air and ākāśa respectively.

MŪLA-BERA

Also called dhruva-(or achala-) bera, it is the icon (usually a stone one) installed in the sanctum, and not meant to be moved about. This is the main image (or liṅga) which receives technically all worship. The other images (like the utsava-bera for processional purposes, snapana-bera for receiving ceremonial bath and bali-bera for presiding over the distribution of food- offerings) derive their power, sanctity and authority from the mūla-bera, which they represent in several worship sequences.

(see BERA, BIṀBA)

MŪLA-STAṀBHA

'The primordial pillar' is the name given to the 'divine liṅga' (divya-liṅga) in the first phase of pure-creation, according to Śaiva-siddhānta. Also called Amūrta-sādākhya, it represents the second of the Sadāśiva-tattvas (see SADĀŚIVA), which emerges from one tenth of the parts of Ādi-śakti. It is so called because it has no concrete iconic form (mūrti). Devoid of parts or limbs (kalā-hīnam), it appears as a luminous and aniconic liṅga in atmosphere (bhā-madhye liṅgavad-bhavet). Its brilliance is like that of a crore of suns, and its form is like that of a pillar of light ('sūrya-koṭi-pratīkāśam jyotis-staṁbhākṛtirbhavet'). This is the divine liṅga, also called the primordial pillar ('etad vai divya-liṅgam tu mūla-staṁbha ihochyate'). It is so called because all iconic forms are founded upon it.

MŪLA-STHĀNA

The location of the deity within the sanctum is known as the 'original or primary shrine', because the concept and layout of a temple grows out of this spot. This is where the mūla-bera (primary, immoveable icon, see MŪLA-BERA) is installed according to Āgama prescriptions and duly worshipped by the priests in all the sequences. Wor-

ship may be conducted to other icons elsewhere within the temple-premises on occasions, but all such worship must carry with it the sanction from the original shrine (mūla- sthāna) within the sanctum; otherwise the worship becomes invalid and futile.

The mūla-sthāna is thus the holiest of the holies, and the most important aspect of the temple both architecturally and ritualistically. The layout of the temple has this as its focal point. And care is taken to maintain this spot altogether undefiled and absolutely holy. Entrance into the sanctum and physical contact with the mūla-sthāna is precluded for all excepting the duly qualified priests, who have been properly initiated; and even they have to observe restrictions and limitations while entering the sanctum and touching the mūla-sthāna.

The term 'sthāna' signifies not only the spot where the icon has been installed, but the icon itself which is regarded as the 'seat' for the deity to manifest (one of the 'chatus-sthānārchā', the other three being the sacred fire, the consecrated platform, and holy water).

MŪLA-STHĀNAMBIKĀ

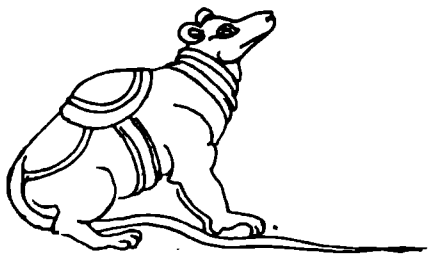
The power of the mūla-sthāna (see MŪLA-STHĀNA) has been personified as a deity in its own right, quite distinct from the power of the Deity installed therein.

This deity of the 'primary shrine' ('mūla-pradeśa-sthita- mātaram') is visualized as a goddess, lustrous like moon-light (chandra-nibhā), three-eyed and four-armed. She carries short axe (kuṭhāra) and lotus in her two extra hands, the two normal hands assuming the gestures of protection and boon-bestowal. Her face is charming like full-moon ('śaśi-tulya-vaktram') (cf.Mūrti-dhyānam, Tanjore Sarasvati Mahal series, 211, 1985, p.61).

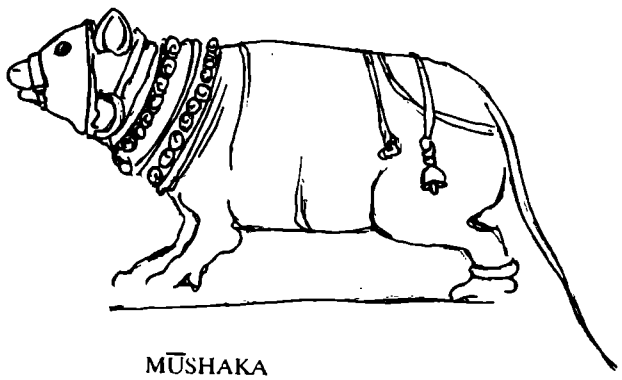
MŪSHAKA

The vehicle (vāhana) of Gaṇapati (see GAṆAPATI), in the form of a mouse. It is regarded as the form that a celestial being (gandharva) had to assume as the result of a curse. Krauñcha, the gandharva, while attending upon Indra misbehaved towards a sage Vāmadeva by name. Another account relates that he misbehaved towards sage Saubhari. He was cursed by the sage to be born on earth as a mouse. He chose the hermitage of the sage, Parāśara, to be born as a mouse; and he also chose to give the sage endless trouble. Parāśara sought Gaṇapati's help, and Gaṇapati took away Mūshaka ('the mouse'), making it his vehicle (cf. Gaṇeśa-purāṇa, 2,135).

It is also related that when Gaṇapati was fighting with the elephant-headed demon (Gaja-mukhāsura), he broke his right tusk and threw it at the demon. The demon by his magic trans-

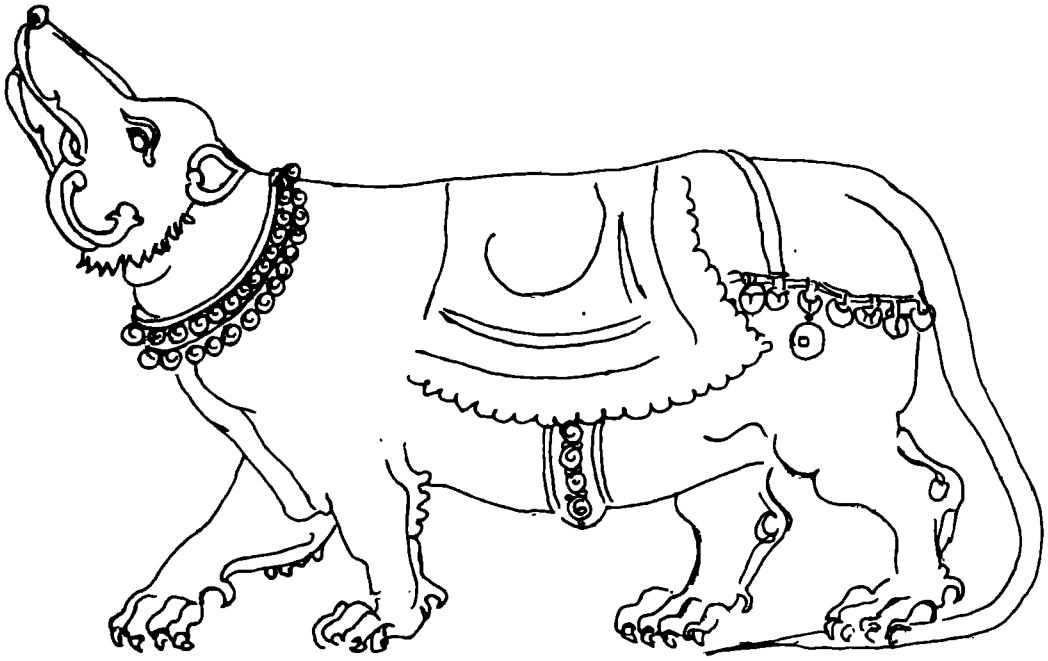


MŪSHAKA



MŪSHAKA
(in Mahāgaṇapathi temple,Kuruḍumale, Kolār.)

GAṆAPATI ON MŪSHAKA



MŪSHAKA
(Stylized as a lion-like mount)

formed the tusk into a mouse and set it against Gaṇapati. Gaṇapati subdued it and rode upon it.

Śukla-yajurveda (3,57) mentions mouse as the offering to Rudra ('ākhus te paśuh'); and the puroḍāśa-cake in a ritual is shaped like a mouse and is hidden under the earth. Rudra is identified with Gaṇapati (hence the latter's iconic representation has crescent moon on head, three-eyes, snake-ornament, axe as weapon, five faces and so on which are typical of Śiva, and Gaṇapati is frequently worshipped in the liṅga form).

Anthropologists recognize the struggle between two tribes, the mataṅgas (with elephant as totem) and mūshakas (with mouse as totem) in the background of Gaṇapati cult. Mūshakas were southerners, and are known to the Greek narratives as Musicanes. According to Mahābhārata, they were associated with the Vana-vāsis, and lived near Kaliṅga (present-day Orissa). The Hāthīgumpha inscription of Khāravela (about 160 B.C.) records that they were conquered by King Khāravela.

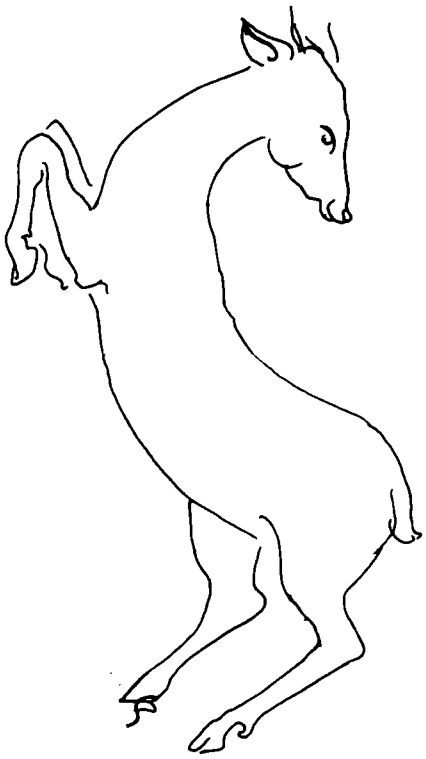
The Mouse is also a solar symbol; further it signifies tamas, (being a nocturnal creature).

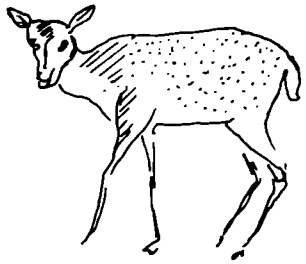
According to Gaṇapatyatharva-śīrsha, the mouse is the standard of Gaṇapati (mūshaka-dhvaja).

It is usual to find the image of a mouse carved on the pedestal of Gaṇapati's icon, while in some forms Gaṇapati is made to ride upon a huge mouse (ākhu-ratha). It is also a practice in the temples dedicated to Gaṇapati to instal in front of the sanctum an image of mouse prominently as his vehicle, even as the Nandi (vṛshabha) is placed in front of Śiva-liṅga.

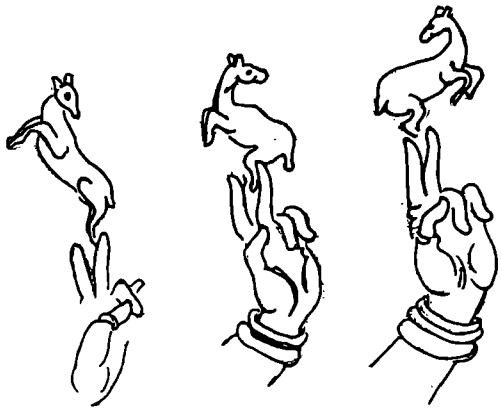
MṚGA

More properly kṛshṇa-mṛga, the word means a black antelope, which the iconic forms of Śiva





MṚGA



MṚGA

carry in the left upper hand. The deer is said to have been a diabolical creature created by black magic by the sages of Dāruka-vana to attack Śiva. But Śiva subdued it and made it his pet animal (see ŚIVA).

In the bhikshāṭana form (see BHIKSHĀṬANA) Śiva is seen to feed the deer by his right lower hand.

MṚṆMAYA-LIṄGA

One of the six varieties of liṅga (see LIṄGA), this is made of clay (mṛt, mud) or earth (hence called pārthiva-liṅga) and this may be worshipped either as a permanent object of worship fixed to a place (achala), like a stone-liṅga, or as a temporary (kshaṇika) or moveable (chala) object. It has two sub-varieties : (i) made in clay and then baked on fire (pakva), and (ii) made in clay and left unbaked (apakva). The latter sub-variety is more usually prescribed, while the former is said to be employed in rituals connected with black magic and sorcery (ābhichārika).

Although called 'clay liṅga', it is not made out of pure clay; several other materials are mixed with clay, and the clay is also treated.

The procedure for making the clay liṅga has been given in several texts like Kiraṇāgama (3,21), Pūrva-kāraṇāṅgama (10,190), Suprabheda (33,29), and Ajitāgama (4,17). White, red, yellow, or black clay must be collected from the

banks of a river or from the mountain-tops and after straining well must be mixed with ghee, milk (from the red-coloured cow, kapila), curds, and triphala (three kinds of gooseberry or embelica), wheat flour, black-gram flour, the powdered bark of trees which exude milky juice, guggula, resin of sarja, pulp of some fruits, gum of the sāla-tree, and til-oil (different combinations are given in the texts). The collected clay is prescribed to be kneaded well preliminarily in 'pañcha-gavya' (the five products of cow; milk, curds, ghee, urine and dung), according to Pūrva-kāraṇa. And this text suggests among the articles to be mixed with clay fragrant substance called kundurushka, juicy extraction from bilva tree, and the milky exudations from five trees (pañcha-kshīrī).

After mixing these articles with clay, the whole thing is left under water for a month or at least for a fortnight. Then the liṅga is made from this substance according to the desired proportions (uttama, madhyama or adhama measures). There is a regulation that the pedestal for the clay linga must also be in clay.

If the above is the procedure for unbaked clay linga (apakva-mṛt-liṅga), the making of the baked linga (pakva-liṅga) is much simpler: clay is collected from a sanctified spot, liṅga is made directly from the clay (without any of the articles mentioned above mixed with it) and burnt on slow fire.

According to Nandi-purāṇa, worship of the clay-liṅga (unbaked) is capable of fulfilling all desires, and of bestowing upon the worshipper long life, energy, progeny, wealth and happiness ('pārthivam liṅgam jñeyam sarvārtha-sādhakam').

MṚTYUÑJAYA

One of the eleven Rudras (see EKĀDAŚA RUDRA), according to Rūpa- maṇḍana, this form is distinguished by its wearing on its head a garland of severed heads. Śiva is here six-armed, and sits in a yogic posture with two hands held on his crossed legs in samādhi-mudrā. The other four hands carry trident and rosary on the right side, and skull-cup and holy water-pot on the left side. He is white- complexioned and clothed with tiger-skin.

(see ŚIVA)

MṚTYU-VAÑCHANĀ

One of the forms of white Tārā of the Vajrayāna pantheon (see TĀRĀ), she is distinguished by the discus which she carries on her chest. She is seated in the vajra-paryaṅka posture. Worship of this form of Tārā is said to bestow upon the devotee long life and freedom from diseases and accidents.

MECHAKA-GAṆAPATI

A little-known form of Gaṇapati (see GAṆAPATI), which is distinguished by its dark blue complexion.

MEDINĪ

Name of the Earth-goddess (Bhū, Bhū-devī). Also called Mahī, she is pictured as dark blue (śyāmā) in complexion, and bedecked with all ornaments (sarvābharaṇa-bhūshitā). She has a face which shines like clear water (prasannāmbu-nibhānanā). She is two-armed carrying in her right hand lotus and holding her left arm stretched out and dangling (prasārita). She rides upon the chātaka-bird (which is celebrated for its waiting for the rains to quench its thirst).

She is invoked in the pālikās along with other minor goddesses like Rākā, Sinīvālī and Soma. She is to be installed facing Brahmā (brahmābhimukhī). (cf. Vaikhānasa-pratishṭhānukramaṇikā, the prologue 'pūrva-pīṭhikā).

MEDHĀ-DĀKSHIṆĀ-MŪRTI

A form of Dākshiṇāmūrti (see DAKSHIṆĀ-MŪRTI), which is worshipped for obtaining brilliance of intellect, powers of comprehension and creativity. He is visualized as seated in yoga-paṭṭa (legs crossed and lifted up, secured by a band) upon the platform meant for scriptural exposition ('vyākhyā-pīṭhe nishaṇṇam'), and surrounded by great sages who are eager to serve him ('muni-vara-nikarais sevitah'). He is tranquil and pleasant in aspect ('suprasanna').

He is white in body colour, wears crescent moon on his head and dons the elephant-hide as

garment (kṛtti-vāsa). He is four- armed, carrying in three of his hands rosary, lute (vīṇā) and scripture (pustaka), the other hand assuming the gesture of wisdom (jñāna-mudrā) (cf. Prapañcha-sāra-saṁgraha, Vol II, p.717 Tanjore ed.).

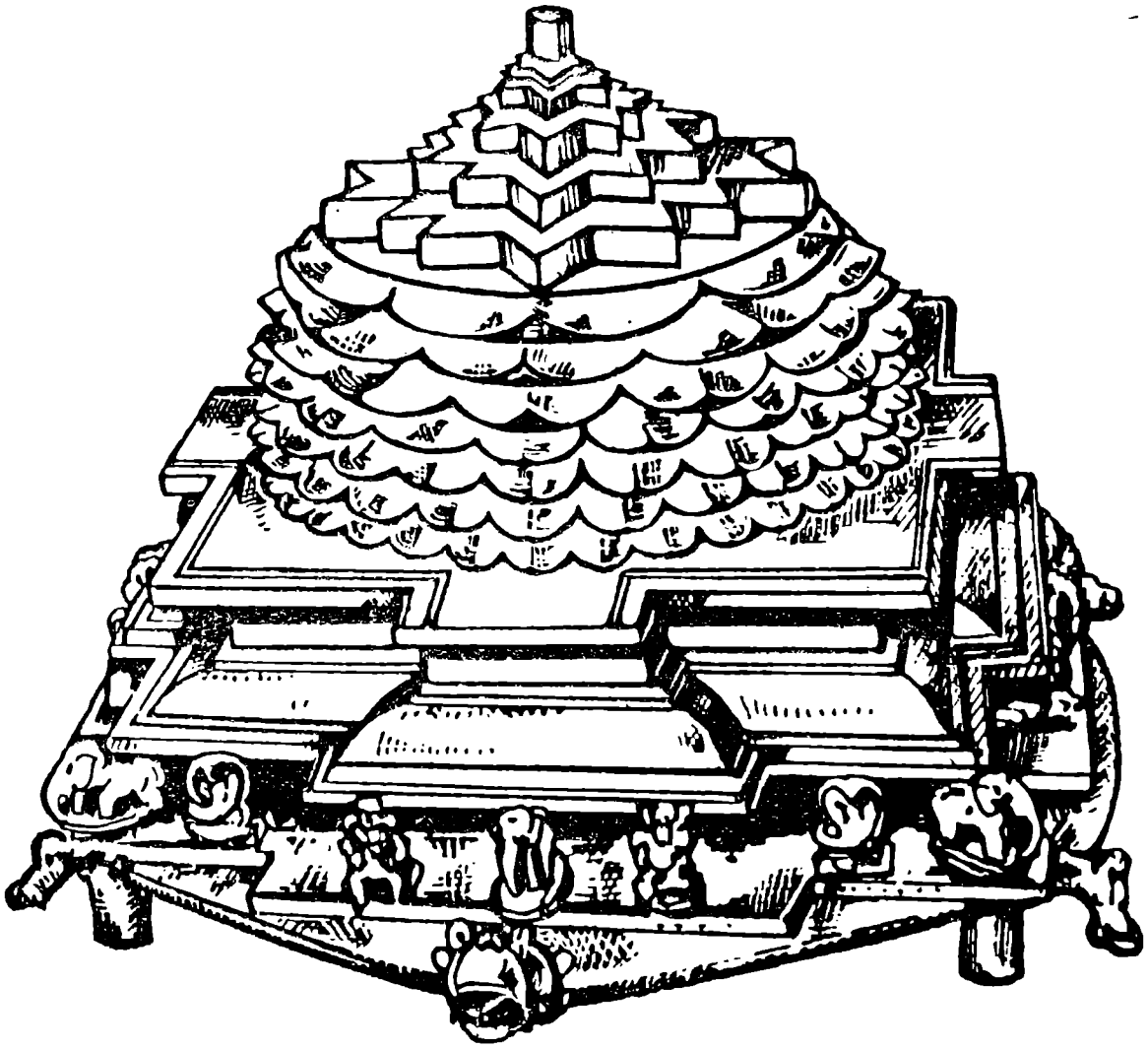
MENAKĀ

A celestial damsel (apsaras) of extraordinary beauty included in the immediate entourage of Indra (see INDRA), along with other beauties like Urvaśī, Raṁbhā and Ghṛtāchī. She was also a dancer in the court of Kubera (see KUBERA). She was celebrated for her great powers of seducing the sages (like Viśvāmitra from whom she begot Śakuntalā).

(see APSARAS)

MERU

The mountain of gold (hemādri) which is imagined to be the centre for the great continent



MAHĀMERU PRASTARA ŚRĪCHAKRA
(Bronze, in Kodaṇḍāśrama, Hebbūr, Karṇāṭaka)

Jambū-dvīpa (in which Bhārata-varsha, viz. India, is included), and which is fabled as the home for all the gods (surālaya). Any mountain is called a 'meru', signifying its loftiness, mystery and occult character.

One of the forms of Śrī-chakra (see ŚRI-CHAKRA) assuming the shape of a mountain is known as 'meru'. Architecturally, meru is one of the types of large temples, having six towers, twelve stories and numerous vaults (cf. Bṛhat-saṁhitā, 56,20).

MAITREYA

One of the most important deities in the Mahāyāna pantheon, he is regarded as the future Buddha. The interval between the passing away of Gautama-Buddha (Śākya-muni) and the appearance of Maitreya is known as the bhadra-kalpa (auspicious period). Although not yet a Buddha, he is included among the human Buddhas (see MĀNUSHĪ-BUDDHA), : Vipaśyi, Śikhi, Viśva-bhū, Krakucchhanda, Kanaka-muni, Kāśyapa and Śākya-siṁha.

MAITREYA
(after an Orissa bronze)

MAITREYA
(after an image in Doris Wiener Gallery, New York)

MAITREYA
(after an icon in Pan Asian collection)

MAITREYA
(Ajaṇṭā Cave XIX)

There is a belief that when Maitreya, who is now in the Tushita heaven, comes down to assume the career of a Buddha on the earth, he would directly visit the stūpa on the hill known as Ḳukkuṭa-pāda near Bodh-gayā in Bihār. This stūpa is reputed to mark the place where the previous Buddha Kāśyapa (the Buddha prior to Śākya-siṁha) lies, unseen by mortal eyes. Maitreya would open the stūpa, meet Kāśyapa and receive from him the robes of the Buddha

MAITREYA

MAITREYA

MAITREYA
(after an image from Kashmir, Stūpa on head)

before he launches his career of a Buddha (cf. also B.Bhattacharya, op.cit., p.80-81).

The celebrity of Maitreya was known to Fahien (394-414 A.D.), who mentions Maitreya along with Mañjuśrī and Avalokiteśvara, Yuan-chwang (629 - 645 A.D.), who mentions that Maitreya hailed from Uḍyāna, and I-tsing (671 - 695 A.D.). It was believed that the great pioneer of Mahāyāna, Asaṅga, went to the Tushita heaven and obtained initiation at the hands of Maitreya; and that it was only after his return that he introduced the 'tantras'.

Maitreya's images are frequently to be found among sculptures and paintings. He is represented as a young, handsome man, bedecked with all ornaments, and as standing or seated. He is usually two-armed, and his characteristic emblem is a holy vase or water-pot (kuṇḍikā), round or oval in shape, which he carries in one of his hands. The other symbol that is associated with him is discus (chakra). He is sometimes shown as seated upon a double-lotus (viśva-padma), with legs crossed or with his legs let down, showing the gesture of setting into motion the wheel of dharma (dharma-chakra-mudrā).

One of the sādhanās describes him as three faced and four-armed. According to this text, his body-colour is golden yellow (suvarṇa-gaura), and his face on the right side is dark blue (kṛshṇa) and the face on the left white (śukla). Two of his hands (viz. the normal hands) assume the gesture of scriptural exposition or teaching (vyākhyāna-mudrā), and his other hands carry the gesture of boon-bestowal (right) and a bunch of flowering nāga-keśara stalks (pushpita-nāgakeśara-mañjari) (left).

His headgear is adorned by a tiny image of chaitya (representing Kaśyapa's shrine in Kukkuṭa-pāda).

MODAKA

A sweet cake (prepared out of jaggery) that is carried in one of the hands of some forms of Gaṇapati (see GAṆAPATI).

MOHANA-GANAPATI

One of the twenty-one forms of Gaṇapati, mentioned in the purāṇas (see GAṆAPATI)

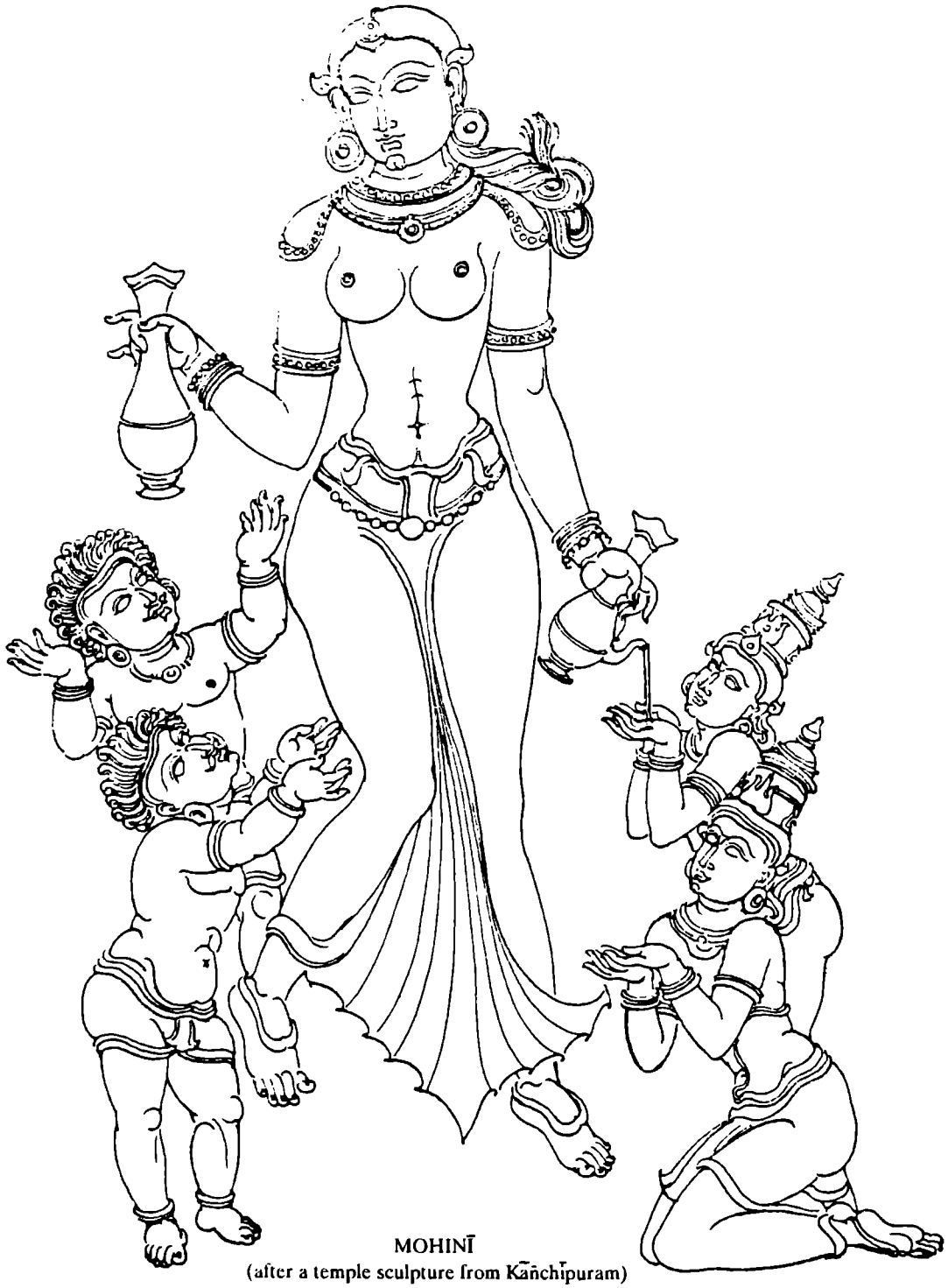
MOHINĪ

A female incarnation of Vishṇu, mentioned in Bhāgavata-purāṇa (1,3,6-22), after Dhanvantari and before Narasiṁha. The background story is given in Bhāgavata (8th skandha). During the churning of the milky ocean by the gods and demons for the obtainment of ambrosia, the two contending parties began fighting with each other when ambrosia came out. Vishṇu thereupon asumed the form of a lady of bewitching beauty and offered to distribute ambrosia equally to the gods and demons. Charmed by her, the demons lost all interest in ambrosia and did not notice that Mohinī gave all of it to the gods. This is how the demons were cheated out of the power to be immortal. They could eventually be killed by the gods.

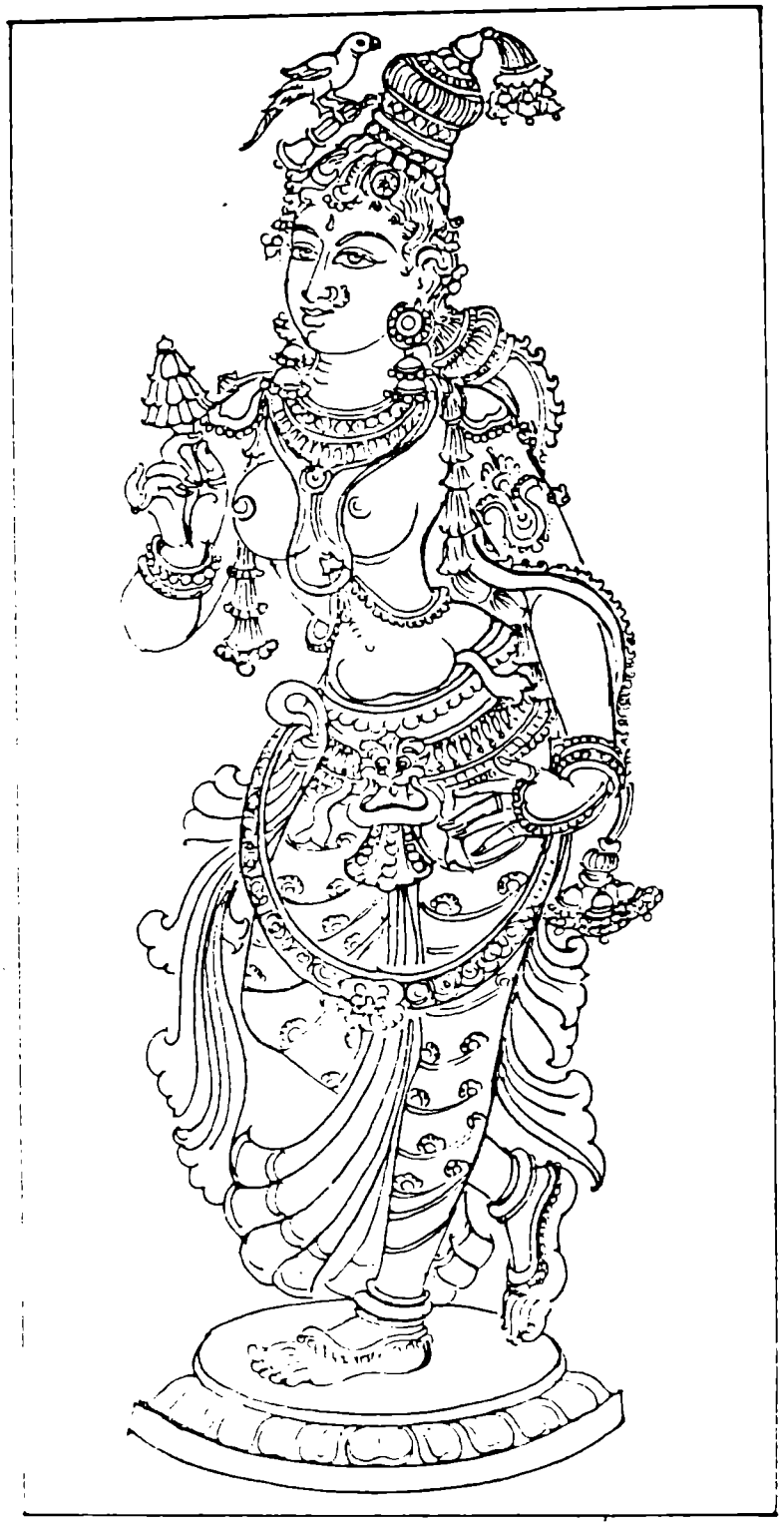
Another detail of the legend is that as the charmer (Mohinī) was distributing ambrosia to the gods, Śiva fell in love with her, and sought union with her. The iconographic representations of Śiva as 'Hari-Hara' and 'Ardha-nārī' (half-female) is ascribed to this detail. The right half of the icon represents Śiva, and the left Vishṇu as Mohinī. The folk god Śāstā is described as the offspring of the union of Śiva and Mohinī (see ŚĀSTĀ).

Mohinī is represented as youthful (bālā), blue in complexion like the blue lotus (nīlotpala-sama-prabhā), three-eyed and four- armed. She is bedecked in all ornaments, and draped in yellow silken garments. She is surrounded by gods and demons who worship her. She carries in her normal right hand a pot full of ambrosia (pūrṇa-kumbha) and in the corresponding left hand blue lotus (utpala). Her upper hands carry noose and goad. She is the charmer of the whole world (loka-mohinī) (cf. Mūrti-dhyānam, Tanjore, p.96).

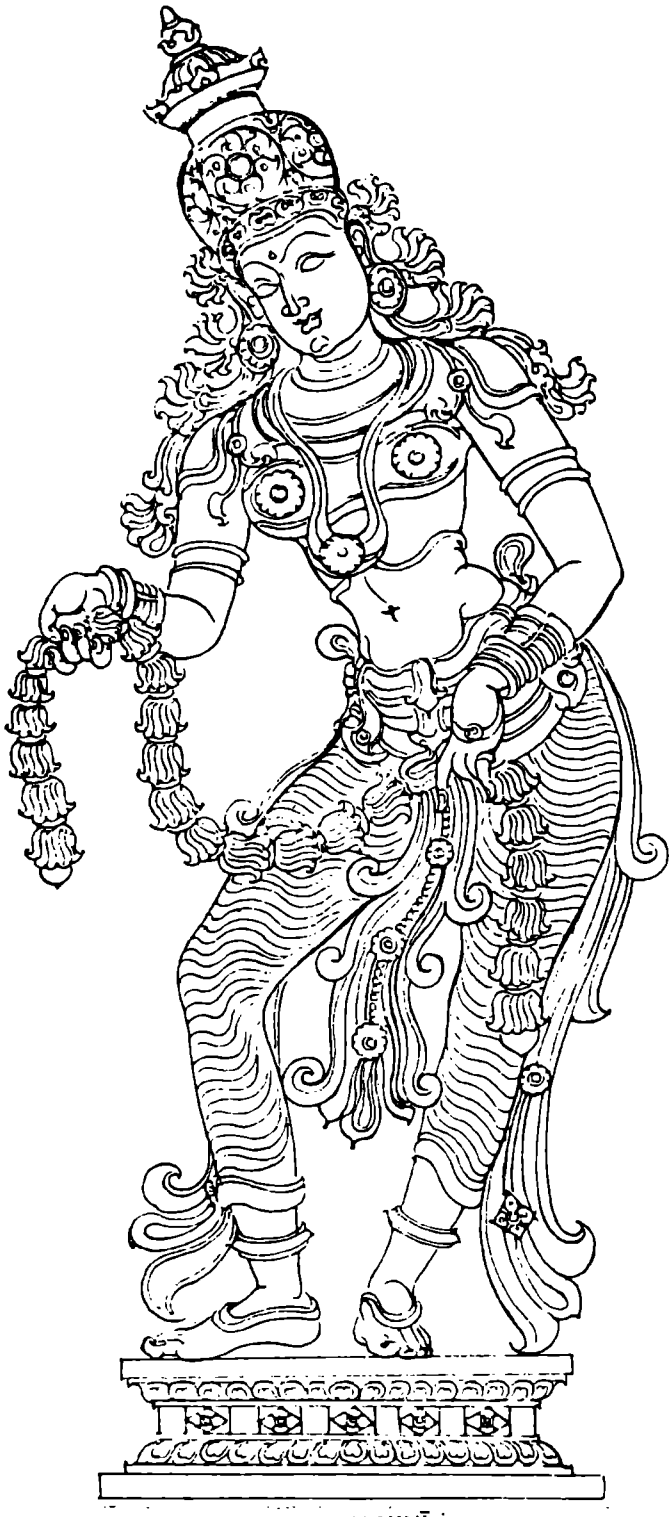
Mohinī is also a nityā-goddess, according to Śāradā-tilaka- tantra. She is three-eyed, dawn-complexioned (aruṇā), and has crescent moon on head; she is draped in red garments, decorated by red ornaments and rendered



MOHINĪ
(after a temple sculpture from Kāñchīpuram)



MOHINĪ



MOHINĪ
(Stone carving from temple at Trivandrum)

MOHINĪ-MAHĀMĀYĀ
(an old drawing from Mysore)

fragrant by red unguents ('raktaṅgarāga-vasanābharaṇā'). She carries in her four hands lotus, noose, goad and skull-cup filled with nectar (pūrṇa-kapāla- hastā).

Another tantra describes her as two-armed, carrying in her hands the sugar-cane bow and flower-arrows. She conquers the entire world (bhuvana-vijaya-dakshā), and presents herself in many forms to the people (jagati vividha-rūpam darśayantī janānām). She wears white garments (śveta-vāso vasānā) and is lustrous like the morning sun (taruṇa-taraṇi-śobhā). She is also called Mahā-māyā, and Vaśyā (loka-vaśaṁkarī).

MAULI

Headgear, like crown (kirīṭa) and turban (śirastraka), the expression also includes different

types of hair-do (kesa-bandha, dhammilla, alaka-chūḍaka etc).

(see MUKUṬA and KIRĪṬA)

YAKSHA

There can be little doubt that the worship of yakshas was prevalent in the country before the dawn of the present era. The inscribed statues of yakshas in the Buddhist monuments like the stūpa of Bhārhut (first century B.C.) justify this claim. The idea of a yaksha as a wonderful and powerful spirit, (adbhuta) unearthly in nature, colourful in aspect and worthy of worship was current even when the RgVeda was compiled (cf. 1,190,4; 4,3,13; 5,70,4; 7,56,16; 7,8,6; 10,88,13 etc.). That the yaksha was a 'great celestial being' (mahad-yaksha) was known to Atharva-veda (10,7,38). The cult of yaksha-worship continued in the Buddhist and Jaina religious practices, and has in a sense survived to our own day.

The word yaksha is generally derived from the root 'yaksh' which signifies worship-worthiness (yakshyate pūjyate iti), and Ananda K.Coomaraswamy rightly highlighted the association of the elements of devotion (bhakti) and worship (pūjā) with the yaksha cult (cf. his work, The Yakshas, Part I, pp.24-28). It is likely that the worship of yakshas it was that crystallized iconic representation of divinity as well as shrines for them. There are early references to 'yaksha-sadma' (Rgveda, 4,3,13).

The yaksha was frequently imagined as non-human (amartya), wonderful (apūrva), residing in a tree guarding treasures (dhana-pati), more especially vaṭa-aśvattha; an altar was erected in front of the tree for offerings. Sometimes, a structural building was raised to contain an image of a yaksha. Ananda K.Coomaraswamy distinguished between the yaksha who was formless and invisible and his 'chitra' which was concrete and visible, on the strength of a Ṛg-Vedic reference (7,61,5 'amūrā viśvā vṛshaṇā vi mā vām, na yasu chitram dadṛśe na yaksham'). The origin of Indian iconography may be ascribed truly to the cult of the yakshas.

YAKSHA
(Kubera from Bhārhut stūpa)

YAKSHA
(Supārśva from Bhārhut Stūpa)

YAKSHA

The word also suggests the idea of quick and uncanny movement or stirring ('ejate', Atharva-veda, 8,9,8), "a quick ray of light" (Rhys Davids, Stede), an apparition, a phantom, a flash of light. The yaksha was one who manifests himself mysteriously, an elusive representation, a 'phantom magoris' (Eggeling). He personifies wonderment and guile (māyā or adbhuta-kratu). He is in reality without substance (cf.Bṛhadāraṇyaka-upanishad, 1,4,7 'abhve yakshe'), but he functions more effectively than any being with a substance. And he is delightfully good-looking

KUBERA-YAKSHA
(From Mathurā)

YAKSHA
(after a stone icon, from Nāgārjuna-koṇḍa, Andhra, now in National Museum, Delhi)

YAKSHA
(From Bhopal)

YAKSHA

('yaksham iva chakshushah priyo') (Drāhyāyaṇa-gṛhya-sūtra, 3,1,25) and immortal (avadhya).

He is classed among the celestial beings (deva-yoni), along with guhyakas, siddhas, asuras, kiṁnaras, nāgas, gandharvas, bhūtas and piśāchas. They are described as vyantara-devatās in Jaina texts (inhabiting the sphere above the earth, bhuvana, but below the starry vault, jyotishka); the rākshasas are not included in this group, as they are imagined to dwell in the uppermost stratum of the first earth. But the yakshas and rākshasas are associated in legend and myth. For instance, Rāvaṇa and Kubera were cousins, Kubera was initially lord of yakshas and rākshasas, until Rāvaṇa drove him out of Laṅkā. While the rākshasas are invariably cruel, malevolent and sinful, the yakshas may be benevolent and meritorious (puṇya-jana). They are not spirits of departed humans (amanushya), although they live upon the earth (bhūmyā devā).

Some yakshas were regarded as capable of evil. One of the references in Ṛg-veda (5,70,4) speaks of a yaksha as an unseen spiritual enemy. When a man was sighted by a yaksha, he would be stricken with disease, old age or death. These yakshas were fond of human flesh and blood. Generally, however, the yakshas were benevolent, generous and helpful. Although terrible in their aspect, they bestowed upon their devotees wealth and progeny. Sometimes they appeared as exceedingly charming and praiseworthy (cf.Gobhila gṛhya-sūtra: 'yakshā saundaryātiśayena sarvais stutyo deva-jāti-viśeshāh').

Brahma-vaivarta-purāṇa (kṛshṇa-janma-khaṇḍa, chap.17) describes them as having figures like a mass of collyrium ('añjanākāra- mūrtayah'), ugly and distorted countenances ('vikṛtākāra-vadanāh'), tawny eyes ('piṅgalākshāh'), large bellies ('mahodarāh'), red garments ('rakta-veśāh') and broad shoulders ('dīrgha-skandhāh'). They were inordinately fond of eating (Vishṇu-purāṇa, 1,5,41 'ūchuh khādāma ity anye ye te yakshās tu jakshaṇāt'). They were fond of women, and frequently sought and possessed them. They also loved music. They had power over wealth, especially hidden wealth, and they could change their sex at will (cf.Ram Nath Miśra, Yaksha cult and Iconography, New Delhi, 1981).

The famous episode of Yudhishṭhira's encounter with a yaksha in Mahābhārata (araṇya-parva, 297, 20-21) describes the yaksha as crooked-eyed (virūpāksha), huge-bodied like a mountain (mahā- kāya, parvatopama), tall like a palmyra tree (tāla-samucchhrāya), and dazzling like a sun (jvalan-arka-prakāśa). When he spoke, his voice was like the rumbling of clouds.

There are several lists of yakshas. Hemādri's Chutur-varga-chintāmaṇi mentions Kubera-vaiśravaṇa, the lord of the riches (dhanādhipati) as governing several yakshas like Siddhārtha, Maṇi-bhadra, Sumana, Nandana, Kanduti, Pañchaka, Śaṁkha, Maṇimān, Padma, Rāmaka and others, who were all short and fat in stature (tundilāh), two-armed (dvi-bhujāh), settled upon the hidden wealth (nidhisthāh) and violently inebriated (madotkaṭāh).

The purāṇas speak of a group of yakshas (yaksha-gaṇa) who were all children of Prāchetas: Harikeśa, Kapila, Kāñchana and Megha-māli. The list given in the Mahā-māyūri-tantra includes Pūrṇa-bhadra, Maṇi-bhadra, Śīla-bhadra, Sumana-bhadra, Suvarṇa, Ṣarva-kāma, Samṛddha and Amogha. The inscribed sculptures in Bhārhut mention Sūpavasa, Virūḍhaka, Gaṅgita, Kupira (viz.Kubera), Sūchi-loma, Aja-kālika, Sudarśanā and Chadā. Other sources give the names of Nārada, Nara-deva, Kumbha-karṇa, Aja- kalāpaka, Ālavaka, Avarūddhaka and Khara-dātikā.

The Jaina pantheon includes yakshas as benevolent, virtuous and loyal attendants of the tīrthaṅkaras. There are twenty-four yakshas associated with twenty-four tīrthaṅkaras (see TĪRTHAṄKARA); and each of the yakshas has a corresponding yakshiṇī (see YAKSHĪ).

The belief is that when the tīrthaṅkara begins his career, Indra the chief of the gods will assign a yaksha and yakshi to serve him. 'Āchāra-dinakara describes them as protectors of the Jina's dispensation (jina-śāsana-rakshā-kārakā). They are regarded as great devotees of the Jina whom they serve ('yakshā bhakti-dakshā-tīrtha-kṛtām ime'). Hemachandra in his Tri-shashṭi-śalākā- purusha-charita explains that the yaksha and yakshi of any tīrthaṅkara are born in that tīrthaṅkara's dispensation ('tat-tat- tīrtha-janmā, tataś cha tīrthe tatraivo-tpannāh'). They are also called śāsana-devatās ('yā pāti śāsanam jainam, sadyah pratyūha- nāśinī'). It is usual for the yaksha to be represented on the right side of the tīrthaṅkara icon and yakshiṇī on the left.

The Jaina texts also provide a list of thirteen yakshas who are mighty and wise: Pūrṇa-bhadra, Maṇi-bhadra, Śveta-bhadra, Hari-bhadra, Sumano-bhadra, Su-bhadra, Sarvato-bhadra, Manushya-yaksha, Vanādhipati, Vanahara, Rūpa-yaksha, Yakshottama and Vyati-pātika-bhadra. Of them Pūrṇa-bhadra (with his wives Tārā and Uttamā) and Maṇi-bhadra (with his wives Kundā and Bahu-putrā), ruling over the northern and southern regions of the Vajra-dvīpa respectively, were regarded as Indras and worshipped (see MAṆI- BHADRA and PŪRṆA-BHADRA).

Kubera (Vaiśravana) was the lord of the yakshas (see KUBERA), and lord also of the eight (or sometimes given as nine) treasures (nidhi), Padma, Mahā-padma, Makara, Kacchhapa, Kumuda, Śaṁkha, Nīla and Nandana. He was the son of Viśravas and Deva-varṇinī; his wife was Ṛddhī. According to Bhāgavata, his children were Nala-kūbara (who presented himself as Yamalārjuna before the infant Kṛshṇa) and Maṇi-grīva. Vāmana-purāṇa mentions Pañchālika also as a son of Kubera. The son of this yaksha Pañchālika of the Gandhāra country was Pañchika who became the consort of Hārītī (see HARĪTI, YAKSHIṆĪ). Maṇi-bhadra was the chief attendant of Kubera (see MAṆI-BHADRA). Kubera is looked upon as the guardian of the northern direction (see DIK-PĀLA).

Jaṁbhala is an emanatory form of Kubera (see JAMBHALA), and he (along with his spouse Vasudhārā) is attended upon by eight yakshas: Maṇi-bhadra, Pūrṇa-bhadra, Dhanada, Vaiśravana, Keli-māli, Chivi-kuṇḍalī, Sukhendra and Charendra (with their consorts Chitra-kalī, Dattā, Sudattā, Āryā, Subhadrā, Guptā, Devī and Sarasvatī).

In iconography, the yakshas are usually depicted as two-armed, short-statured, pot-bellied and seated; they hold in their hands treasure-pots or lotus-flowers. Mānasāra prescribes that the icons of yakshas must be made in nine-tāla measure (see NAVA- TĀLA,). They must be depicted as monstrous in size (rākshasākārā), black or yellow in complexion, wearing karaṇḍa-type of crown (see MUKUṬA), and seated with the left leg doubled vertically and the foot resting on the seat, while the right leg is held across close to the seat. They are to be shown as carriers of weight (bhāragāh). Samarāṅgaṇa-sūtra-dhāra suggests that yakshas must be represented as bigger than other celestial beings like gandharvas nāgas and vidyādharas. Aparājita-pṛcchhā, however, prefers the six tāla measure (see TĀLAMĀNA) for the yakshas.

They are entirely human, although gigantic in appearance, and sometimes they carry fly-whisks (chaurī) in their hands. Their early representations are to be found in Pāwayā (Madhya-Pradesh), Pārkham (Uttar Pradesh), Noh (Rājāsthān) and Patna (Bihār). The one at Pārkham is that of Maṇi-bhadra. While most yakshas and yakshīs are in the standing posture, some (like the one from Mathurā) are seated. Most interesting delineations of these forms are to be seen in the remains of the Bhārhut stūpa, where the names of the yakshas and yakshīs are also inscribed (e.g.Kupiro, Sūpavasa, Chadā, Sirimā, Sudasanā etc).

The iconographic details of the twenty-four yakshas of the Jaina pantheon have been crystallized in the two divisions, Śvetāmbara (S) and Digaṁbara (D). They are all multi-armed, but what the hands carry vary. Their complexions and vehicles also differ.

(1) Gomukha (yaksha of Vṛshabha-nātha tīrthaṅkara):

(D) golden colour; bull head; dharma-wheel as halo round the head; gesture of boon-bestowal (varada), rosary, axe and fruit (bīja-pūra, citrus); bull as mount.

(S) golden colour; elephant-head or bull-head; elephant as mount; same weapons, excepting noose instead of axe (Rūpa-maṇḍana).

(2) Mahā-yaksha (Ajita-nātha tīrthaṅkara):

(D) golden colour; four heads; eight arms; discus, lotus, trident, goad in his left hands, varada, sword, axe and cudgel in his right hands; elephant as mount.

(S) dark-complexion, four heads, eight hands; club (mudgara), varada, rosary, noose, abhaya, sakti, goad and fruit in the hands.

(3) Trimukha (Śaṁbhava-nātha):

(D) dark complexion; three heads, three eyes in each head; six arms; cudgel, white-chopper (sita-kartṛkā) and trident in his right hands, and discus, sword and goad in his left hands; peacock as mount;

(S) dark-complexion; three heads and six arms; abhaya, mangoose, mace, serpent, fruit and sakti in his hands; peacock as mount.

(4) Yakṣheśvara (D) or Īśvara (S) (Abhinandana):

(D) dark complexion, four arms; sword and arrow in his right hands and bow and shield in his left hands; elephant as mount,

(S) same details except what he carries in his hands: fruit, rosary, goad and mangoose.

(5) Tuṁburu (Sumati-nātha):

(D) dark complexion; four-arms; serpents in the two upper hands, and varada and fruit in the normal right and left hands respectively; wears serpent as the sacred chord; Garuḍa as mount

(S) fair-complexion, four arms; varada, śakti, noose and mace in his hands; Garuḍa as mount.

(6) Kusuma (Padma-prabha):

(D) dark complexion; four arms; varada and spear (right hands), abhaya and shield (left); deer as mount

(S) dark complexion ; four arms; abhaya, fruit, rosary and mangoose; deer as mount.

(7) Vara-nanda (S) or Mataṅga (D) (Supārśva-nātha):

(D) dark colour; two arms; trident (right) and cudgel (left); lion as mount.

(S) blue colour; four arms; fruit, noose, goad and mangoose in his hands; elephant as mount.

(8) Vijaya (S) or Śyāma (D) (Chandra-prabha):

(D) dark colour; three eyes and four arms; varada and rosary (right), and axe and fruit (left); pigeon as mount.

(S) blue colour; two arms; discus (right) and club (left) ; swan as mount.

(9) Ajita (Pushpa-danta or Suvidhi-nātha):

(D) fair complexion; four arms; varada and rosary (right), and spear and fruit (left); tortoise as mount

(S) fair complexion; four arms; fruit, goad, sharp spear (kunta) and mangoose in his hands; tortoise as mount.

(10) Brahma (Śītala-nātha):

(D) fair complexion ; four heads and eight arms; varada, sword, axe and dart (right hands), bow, cudgel, shield and vajra (left hands) ; seated on lotus.

(S) same details except what he carries in his hands : abhaya, fruit, noose, club, rosary, goad, mace and mangoose.

(11) Īśvara (Śreyāṁsa-nātha) :

(D) fair complexion ; three eyes and four arms; fruit and rosary (right), trident and cudgel (left) ; bull as mount.

(S) same details except what his hands carry: fruit, mace, mangoose and rosary.

(12) Kumāra (Vāsu-pūjya) :

(D) fair complexion ; three heads and six arms; varada, mace and dart (right), bow, mangoose and fruit (left) ; swan as mount.

(S) same details.

(13) Shaṇmukha (S) or Chaturmukha (D) (Vimala-nātha) :

(D) green colour ; four heads and twelve arms; sword, rosary and axe in the three upper hands on each side, axes in the two hands on each side, and shield and cudgel in the remaining hands ; peacock as mount.

(S) same details except the weapons : sword, fruit, sword, dart, noose, rosary, abhaya, goad, shield, bow, discus and mangoose.

(14) Pātāla (Ananta-nātha) :

(D) red complexion ; three heads with three eyes in each head and six arms ; trident, goad and lotus (right), whip (kaśā), plough (hala) and fruit (left) ; a serpent with three hoods as parasol; crocodile as mount.

(S) same details except the weapons ; lotus, sword, noose, rosary, shield and mangoose.

(15) Kinnara (Dharma-nātha) :

(D) coral complexion ; three heads and six arms ; varada, rosary and club (right), discus, vajra and goad (left) ; fish as mount.

(S) red complexion ; three heads with three eyes in each face and four arms ; mace, abhaya, rosary and lotus in his hands ; tortoise as mount.

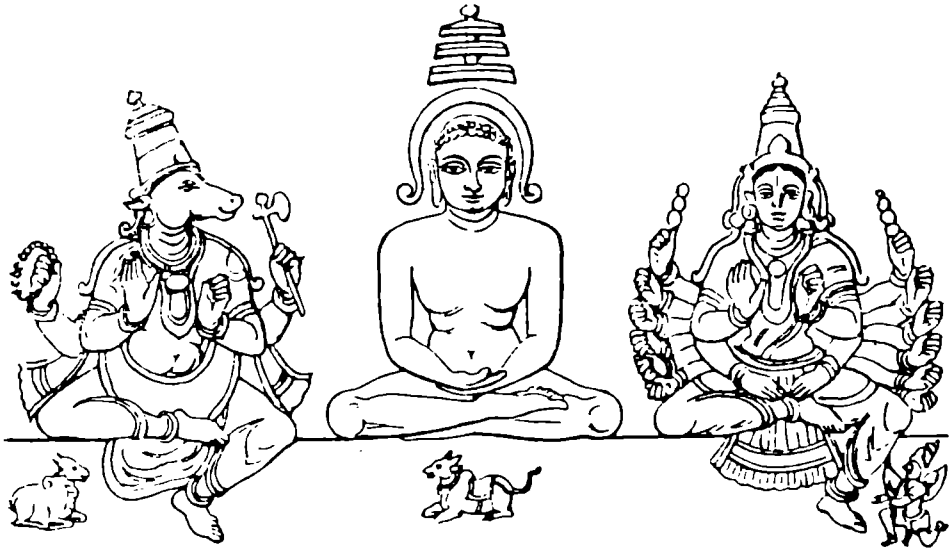
(16) Garuḍa (Śānti-nātha) :

(D) dark complexion ; crooked face ; four arms; lotus and discus (right), and vajra and fruit (left); boar as mount.

(S) same details except the weapons : fruit, lotus, rosary and mangoose.

(17) Gandharva (Kunthu-nātha) :

Dharanendra. 23.—Parsvanatha. Padmavati.



Gomukha. 1.—Rishabhanatha. Chakresvari.

(D) dark complexion ; four arms ; noose in each of the upper hands and bow and arrow in the normal hands ; swan as mount

(S) same details except the weapons : varada, noose, goad and fruit.

(18) Mahendra (D) or Yakshendra (S) (Aranātha)

(D) dark complexion ; six heads with three eyes in each head ; twelve arms ; abhaya, rosary, garland, citrus fruit, lotus and dart (right), and bow, vajra, noose, goad, club and abhaya (left) ; conch as mount.

(S) same details except the weapons : fruit, dart, sword, club, noose, abhaya, rosary, goad, trident, shield, bow and mangoose ; peacock as mount (in Pratishṭhā-sāroddhāra).

(19) Kubera (Malli-nātha) :

(D) rain-bow colour ; four heads and eight arms ; varada, noose, dart and sword (right), shield, bow, cudgel and lotus (left) : elephant as mount

(S) same details except the weapons : varada, trident, abhaya, mangoose, rosary, club, sakti and fruit.

(20) Varuṇa (Muni-Suvrata) :

(D) fair complexion ; eight heads, each of which has a crown of matted hair and three eyes; four arms ; varada and sword (right), and shield and fruit (left) ; bull as mount.

(S) same details except eight arms, carrying fruit, mace, dart, śakti, axe, bow, lotus and mangoose.

(21) Vidyut-prabha or Bhṛkuṭi (Nami-nātha) :

(D) red colour : four heads ; eight arms ; varada, goad, sword and lotus (right), discus, bow, shield and cudgel (left) ; bull as mount.

(S) same details except the weapons : shield, sword, bow, dart, goad, lotus, discus and varada.

(22) Sarvāhṇa (D) or Gomedha (S) (Neminātha) :

(D) dark complexion ; three heads and six arms ; club, axe and cudgel (right), varada, vajra and fruit (left) ; lotus as seat and man as mount (pushpa-yānah, nṛ-vāhanah).

(S) same details except the weapons : fruit, axe, discus, sakti, trident and mangoose.

(23) Dharaṇendra (D) or Pārśva (S) (Pārśvanātha) :

(D) sky-blue complexion ; serpent-hood as parasol ; four arms ; snake in each of the two upper hands and varada and noose in the normal hands ; tortoise as mount.

(S) dark complexion ; elephant-head, serpent-parasol ; four arms ; serpents in the two upper hands, and fruit (bīja-pūraka) and mangoose in the normal hands (Rūpa-maṇḍana, 6,20)

(24) Mataṅga (Mahāvīra) :

(D) green complexion ; two arms ; varada and citrus fruit in his hands ; elephant as mount ; dharma-wheel as halo

(S) dark complexion ; two arms ; citrus fruit (left) and mangoose (right) in his hands ; elephant as mount (Rūpa-maṇḍana, 6,22).

YAKSHI (ṆĪ)

The feminine counterparts of yakshas (see YAKSHA), the yakshīs (or yakshiṇīs) are regarded as more powerful and their magic more effective. They are usually malevolent in nature, devouring children and afflicting pregnant women, babies and their mothers with strange illnesses. Hārīti (see HĀRĪTI) is credited with cannibalistic tendencies. However, some of them are good-natured and generous, as for instance Vasudhārā and Bhadrā.

They are pretty and charming in appearance, and are usually depicted holding a fly-whisk (chaurī). They are also associated with trees and are worshipped for several benefits. Trees and plants like vaṭa, aśvattha, bilva, nirguṇḍa, dhātrī,

YAKSHI
(From Didarganj, Bihar)

āmra, arka, śveta-guñja, tulasī and apāmārga are regarded as favourites of yakshīs. Bilva-yakshiṇī is worshipped for all prosperity (sarvaiśvarya-pradā), Pippala-yakshiṇī for wealth (dhana-dā), Udumbara-yakshiṇī for learning (vidyā-dātrī), Dhātrī-yakshiṇī for countering ill-luck (aśubha-kshaya-karī), Arka-yakshiṇī (Jayā) for accomplishment of all work ('sarva-kārya-karī'), Śveta-guñja-yakshiṇī (Santoshā) for fulfilment of desires ('vāñchita-phala'), Tulasī-yakshiṇi for the obtainment of kindgom (rājya-dā), Nirguṇḍa-yakshiṇī for mastery over sciences (vidyā-dātri), apāmārga-yakshiṇī for power of effective speech (vāk- siddhi, magical power of words translating themselves into actual actions), and so on.

While invoking the yakshiṇīs of trees, the devotee climbs the indicated tree, and if the yakshiṇī resides in a plant, the devotee sits under it or close to it. Many of the yakshiṇīs have also iconographic details given in tāntrik works like Kiṅkiṇī-tantra, Śivārchana-chandrikā, Bhūta-ḍāmara-tantra, Siddha-bhaṇḍāra-tantra and Mantra-mahodadhi. Many of them are said to make their appearance in dreams, like Ghaṇṭā-karṇī-yakshiṇī, Viśālā-yakshiṇī, Karṇa-piśāchinī, Chiñchinī, Svapneśvarī, Svapna-mātaṅgī and Svapna-vārāhī.

Kiṅkiṇī-tantra provides a list of thirty-six yakshiṇīs, which are according to the text frequently invoked :

(1) Vichitrā (assumes a variety of forms, to be invoked seated under the vata-tree),

(2) Vibhramā (confuses people and deludes them, invoked in a crematorium),

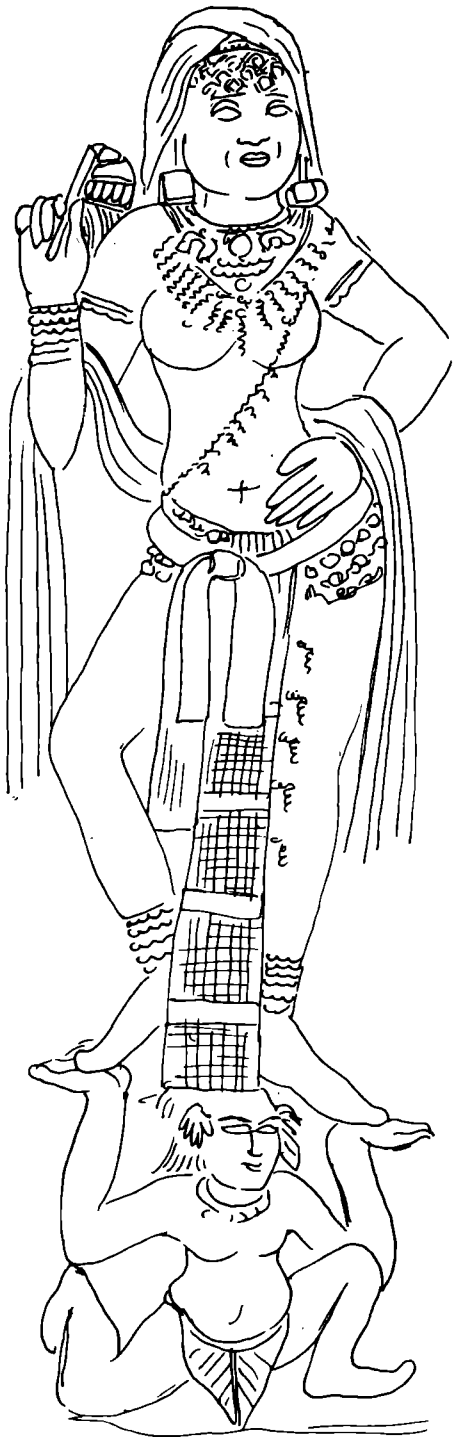
(3) Haṁsī (invoked by the devotee in a nude state and standing, for the magical collyrium for identifying hidden treasure),

(4) Bhikshiṇī (fulfils all desires when invoked in a spot where three roads meet),

(5) Jana-rañjanī (invoked in the kadaṁba tree for all benefits),

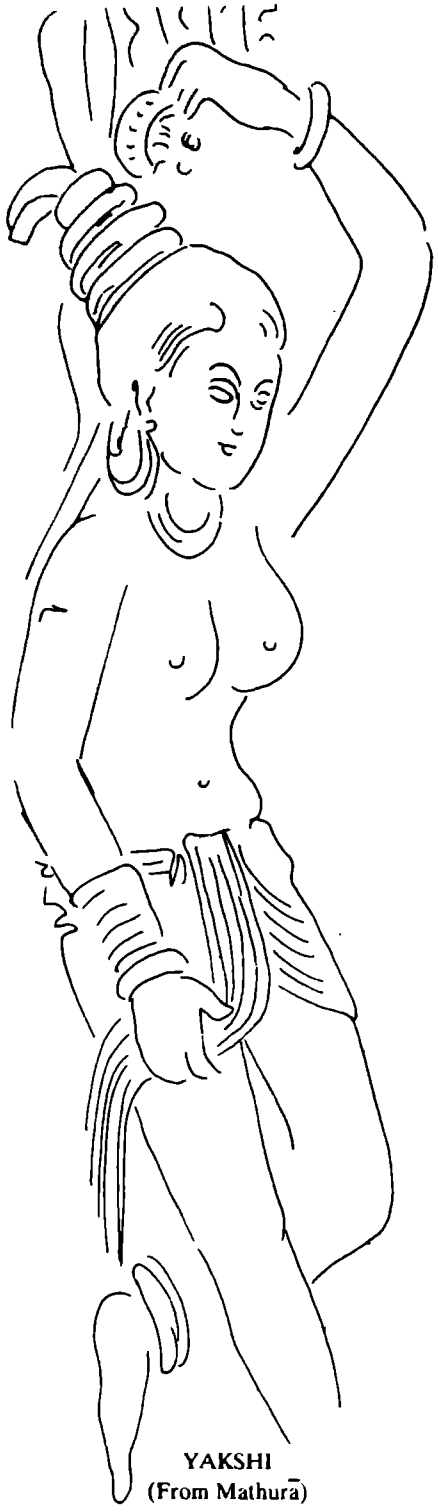
YAKSHI
(Chula-kokā from Bhārhat Stūpa)

YAKSHI
(Chandrā from Bhārhut Stūpa)



YAKSHI
(From Bhārhut Stūpa)

YAKSHI
(Sudarśanā from Bhārhut stūpa)



YAKSHI
(From Mathurā)

YAKSHI
(From Mathurā)

(6) Viśālā (invoked under the chiñchā tree for getting at secrets),

(7) Madanā (invoked at the palace entrance for sexual gratification),

(8) Ghaṇṭā (invoked while ringing the bell for defeating enemies),

(9) Kala-karṇī (worshipped with dhattura leaves smeared with honey for obtainment of riches),

(10) Mahā-bhayā (worshipped by the devotee who wears garlands of human bones gathered from a crematorium round his neck, hands and ears),

(11) Mahendrī (invoked under the nirgundī tree, for magical power known as pātāla-siddhi),

(12) Śaṁkhinī (worshipped at dawn for procurement of silver and gold),

(13) Chandrī (or Chandrikā, worshipped at night as long as moon is visible for the obtainment of ambrosia)

(14) Smaśānī (invoked in a crematorium by the devotee in naked state, for the procurement of cloth which when worn will make him invisible),

(15) Vaṭa-yakshiṇī (worshipped at night under the vaṭa-tree which has grown where three roads meet, for magical collyrium and potion),

(16) Mekhalā (or Madana-mekhalā, invoked in the madhūka-tree for the obtainment of śubhāñjana, a magical unguent),

(17) Vikalā (invoked in the devotee's own home for fulfilment of desires),

(18) Lakshmī (invoked by the devotee who climbs the vata-tree for the purpose, for the obtainment of wealth that stays),

(19) Māninī (Sundarī, invoked while seated where four roads meet, for securing sovereignty),

(20) Śata-patrikā (invoked in the garden where lotuses are grown, for perfecting alchemic preparations, rasa-siddhi),

(21) Suśobhanā (worshipped by the devotee wearing red garments and red garlands, for getting at the means of enjoyments, bhoga),

(22) Su-lochanā (worshipped on the banks of a river for securing a pair of sandals, pādukā-yugma, wearing which one can travel with the speed of lightning),

(23) Kapālinī (worshipped with the terrible tāntrik rites known as mahā-vrata, in a crematorium, for obtaining the power to fly in the air, to see at great distances and to change at will one's form)

(24) Vilāsinī (worshipped on the banks of a pond, for properity),

(25) Naṭī (invoked on a full moon night under an asoka-tree for magical skills),

(26) Kāmeśvarī (invoked sitting on the bed for getting the yakshinī as his wife),

(27) Svarṇa-rekhā (invoked in front of eka-linga on a dark night for procurement of gold),

(28) Sura-sundarī (Gaurī, invoked for sexual gratification),

(29) Manoharī (worshipped at night on the banks of a river or where the rivers meet, for procurement of a hundred gold coins every day),

(30) Pramadā (Pramodā, worshipped for intelligence and wish- fulfilment),

(31) Anu-rāgiṇī (Maithuna-priyā, invoked on a bhūrja leaf and worshipped with saffron, for gathering gold),

(32) Nakha-keśikā (worshipped in a yaksha-gṛha or a shrine dedicated to an yaksha, or near an apāmārga-plant, after ones meals at night for satisfactions of desires),

(33) Nemini (Bhāmini, worshipped for three days fasting or during a lunar eclipse, for wish-fulfilment),

(34) Padmini (invoked all through the full-moon night for enticing the yakshini to have sex with him),

(35) Svarna-rati (invoked under the vata-tree, for securing clothes, ornaments, and food from the yakshini who will consent to be his wife), and

(36) Rati-priyā (Dhanadā, worshipped on a figure drawn on white cloth for procuring twenty-five gold dinārs everyday).

There are several other yakshinis, worshipped by the common people on various occasions : e.g. Kshirārnavā (invoked by the devotee at night, sitting on the door-step of ones own home), Bhūta-lochanā, Jala-pānini, Bandi (Dākini, for freedom from bondage), Ucchhishta-chandrāmrtā-, Mahā-māyā-bhoga, Sarvāngasulochanā and Mātangi. Worship mostly consists of reciting specific formulae (usually in mixed Sanskrit or dialect, interspersed with nonsense syllables imagined to be magically potent) and observing a few common restrictions.

Iconographical representations of some yakshinis are to be found in all ancient shrines, especially the ones at Sāñchi and Bhārhut. They are entirely human in appearance, and are seen in various stances and poses. However, they are to be distinguished from celestial nymphs (devakannikās, devānganās, śāla-bhañjikās) and yoginis (see YOGINI). The former are decorative elements and the latter are for occult rituals. The yakshinis are there only for worship.

The Jaina pantheon recognizes twenty-four yakshis, counter-parts of the twenty-four yakshas (see YAKSHAS), who are associated with the twenty-four tirthankaras (see TIRTHAṄKARA). All of them have iconic forms crystallized in the two divisions, Digambara and Śvetāmbara. They are regarded as helpmates in the mission to establish dharma among mankind, and they preserve the instructions of the tirthankaras. In this sense, they are also known as Śāsana-devatās. Some of them are popularly worshipped by Jaina community, like Jvālā-mālini, Padmāvati, Ambikā and Chakreśvari. iconographical details of the twenty-four yakshis are given below.

(1) Chakreśvari (yakshi of the first tirthankara, Vrshabha- nātha):

(D) golden colour ; four-arms with varada and citrus-fruit in the normal hands and discus in the upper hands ; or twelve arms, carrying in four of the hands varada and vajra (right) and vajra and fruit (left), and discus in all the other hands ; seated on lotus ; Garuda as mount.

(S) golden colour ; eight arms ; varada, dart, noose, discus, discus, vajra, bow and goad in the hands ; Garuda as mount.

(2) Rohini (D) or Ajita-balā (S) (Ajita-nātha) :

(D) golden colour ; four arms ; varada and conch (right), and conch and abhaya (left) ; seated on a throne.

(S) fair-complexion ; four arms ; varada and noose (right), goad and citrus fruit (left) in her hands ; seated on an iron throne (lohāsana-sthā), or cow as mount (go-gāmini).

(3) Prajñapti (D) or Duritāri (S) (Śāmbhava-nātha) :

(D) fair complexion ; six arms ; varada, sword, shield, crescent moon, axe and fruit, ; bird as mount (pakshi-vāhanā),

(S) fair complexion ; four arms ; varada, rosary, fruit, abhaya in her hands ; ram as mount (mesha-vāhanā).

(4) Vajra-śrnkhalā (D) or Kālikā (S) (Abhinandana) :

(D) golden colour ; four arms ; varada and rosary (right), noose and citrus fruit (left) in her hands ; swan as mount.

(S) dark complexion ; four arms ; varada and noose (right), and goad and serpent (left) in her hands ; seated on lotus (padmāsanā)

(5) Purusha-dattā or Khaḍgavarā (D) or Mahā-kālī (S) (Sumati- nātha) :

(D) golden complexion ; four arms ; varada and discus (right) and vajra and fruit (left) in her hands ; deer as mount.

(S) golden complexion ; four arms ; varada, and noose (right), and goad and fruit (left) in her hands ; seated on lotus (padma- vāhanā).

(6) Manovegā (D) or Śyāmā or Achyutā (S) (Padma-prabha) :

(D) golden colour ; four arms ; varada and sword (right) and shield and fruit (left) in her hands; horse as mount (turaṅga- vāhanā).

(S) dark complexion ; four arms ; varada and dart (right) and bow and abhaya (left) in her hands; man as mount (nara-vāhanā).

(7) Kālī (D) or Śāntā (S) (Su-pārśva-nātha) :

(D) white complexion ; four arms ; varada and trident (right) and bell and fruit (left) in her hands; bull as mount (go-vṛsha-gā)

(S) golden colour ; four arms ; varada and rosary (right) and trident and abhaya (left) in her hands; elephant as mount (gaja- vāhanā).

(8) Jvālinī or Jvālā-mālinī (D) or Bhṛkuṭī (S) (Chandra-prabha) :

(D) white complexion ; eight arms ; fish (kāṇḍa), vajra, dart and trident (right) and discus, bow, nose and shield (left) in her hands; buffalo as mount (mahishārūḍhā)

(S) yellow colour ; four arms ; club and sword (right) and shield and axe (left) in her hands ; cat as mount (biḍāla-gamanā) (Achāra-dinakara).

(9) Mahākālī (D) or Su-tārikā (S) (Pushpa-danta or Suvidha-nātha)

(D) dark complexion ; four hands ; varada and club (right) and vajra and fruit (left) in her hands ; tortoise as mount (kūrma- vāhanā)

(S) fair complexion ; four arms ; varada and noose (right) and goad and lotus (left) in her hands; bull as mount (vṛshabha- vāhanā)

(10) Mānavī (D) or Asokā (S) Śītala-nātha) :

(D) green colour ; four arms ; varada and rosary (right) and fish (jhasha) and citrus fruit (left) in her hands ; black boar as mount (kṛshṇa-sūkara-yānasthā ; kṛshṇa-kola-gā)

(S) green colour ; four arms ; varada, noose, goad and lotus in her hands ; lotus as mount (padma-vāhanā, Nirvaṇa-kalikā) or black tortoise as mount (kṛshṇa-kūrmāsanā, Pratishṭhā-sārod-dhāra); seated upon lotus (padma-kṛtāsanā, Pratishṭhā-sāra-saṁgraha).

(11) Gaurī (D) or Manavī (S) (Śreyāṁsa-nātha):

(D) golden colour ; four arms ; varada and sacred pot (right), and lotus and club (left) in her hands ; deer as mount (mṛga- vāhinī)

(S) fair complexion ; four arms ; varada, and club (right), goad and vajra (left) in her hands ; (Hemachandra) or mangoose instead of vajra (Nirvāṇa-kalikā) ; lion as mount.

(12) Gāndharī (D) or Chandā (S) (Vāsu-pujya):

(D) green colour ; four arms ; varada and lotus (right) and lotus and pestle (left) in her hands ; crocodile as mount.

(S) dark blue complexion ; four arms ; varada and śakti (right) and mace and lotus (left) in her hands ; horse as mount.

(13) Vairoṭī (D) or Viditā (S) (Vimala-nātha) :

(D) green colour ; four arms ; bow and arrow in the normal hands and serpents in the upper hands ; serpent as mount

(S) blue colour ; four arms ; bow, arrow, noose and serpent in her hands ; lotus as seat

(14) Ananta-matī (D) or ankuśā (S) (Ananta-nātha) :

(D) golden complexion ; four arms ; varada and arrow (right) and bow and fruit (left) in her hands ; swan as mount (haṁsa-gā)

(S) fair complexion ; four arms ; sword, shield, goad and noose in her hands ; lotus as mount (padma-vāhanā)

(15) Mānasī (D) or Kandarpā (S) (Dharma-nātha) :

(D) coral colour ; six arms ; varada, dart and lotus (right) and bow, goad and lotus (left) in her hands ; leopard or tiger as mount (vyāghra-vāhanam ārūḍhā)

(S) fair complexion ; four arms ; goad and blue lotus (right), abhaya and red lotus (left) in her hands ; horse as mount (Nirvāṇa-kalikā), fish as mount (Hemachandra)

(16) Mahā-mānasī (D) or Nirvāṇī (S) (Śānti-nātha) :

(D) golden colour ; four arms ; varada and sacred pot (right) and discus and fruit (left) in her hands ; peacock as mount (śikhi- gā)

(S) fair complexion ; four arms ; scripture and blue lotus (right), and sacred water-pot and red lotus (left) in her hands ; lotus as seat (kamalāsanā)

(17) Jayā (d) or Balā or Achyutā (S) (Kunthu-nātha) :

(D) golden colour ; four arms ; varada and sword (right) and discus and conch (left) in her hands ; black boar as mount (kṛshṇa-sūkara-vāhanā).

(S) fair complexion ; four arms ; fruit, trident, red lotus and weapon called bhushundi in her hands ; peacock as mount (keki- vāhanā, śikhi-gā)

(18) Vijayā or Tārāvatī (D) or Dhāriṇī (S) Ara-nātha) :

(D) golden complexion ; four arms ; varada and vajra (right) and serpent and deer (left) in her hands ; swan as mount

(S) dark blue colour ; four arms ; fruit, red lotus, rosary and noose in her hands ; lotus as seat :

(19) Aparājitā (D), Vairāṭī or Dharaṇa-priyā (S) (Malli-nātha) :

(D) green colour ; four arms ; varada and sword (right), and shield and fruit (left) in her hands ; octopus as mount (ashṭā- padam samārūḍhā)

(S) dark blue colour ; four arms ; varada and rosary (right), sakti and citrus fruit (left) in her hands ; lotus as seat (kamalāsanā)

(20) Bahu-rūpiṇī (D) or Nāda-raktā or Nara-dattā (S) (Muni- suvrata) :

(D) yellow-colour ; four arms ; varada and rosary (right) and and shield and fruit (left) in her hands ; black cobra as mount (kṛshṇa-nāga-samārūḍhā).

(S) golden or fair complexion ; four arms ; varada and rosary (right) and trident and fruit (left) in her hands ; seated on throne (bhadrāsanā)

(21) Chāmuṇḍī (D) or Gāndhārī or Gandharvā (S) (Nami-nātha) :

(D) green colour ; four arms ; sword and rosary (right) and shield and stick (yashṭi) (left) in her hands ; crocodile as mount (makara-vāhanā)

(S) fair complexion ; varada and sword (right) and water-pot and bijapūra fruit (left) in her hands; swan as mount (haṁsa-vāhanā)

(22) Kūshmāṇḍī (D) or Āmrā or Aṁbikā (S) (Nemi-nātha) :

(D) green colour ; two arms ; mango-branch in one hand and a child in the other (putra) ; seated in the shade of a mango tree.

(S) golden colour ; four arms ; serpent-noose (nāga-pāśa), goad, mango branch and child in her hands ; lion as mount

(23) Padmāvatī (Pārśva-nātha)

(D) red colour ; four arms ; varada and red lotus (right) and goad and rosary (left) in her hands ; lotus as seat (padmāsanā). Also of six, eight or twenty-four arms.

(S) golden colour ; four arms ; red lotus, noose, goad and citrus fruit in her hands ; serpent-cock as mount (kukkuṭoraga)

(24) Siddhāyikā (D), Siddhi-dāyikā (S) (Mahāvīra)

(D) golden colour ; two-arms ; varada (right) and scripture (left) in her hands ; seated on throne (subhadrāsana-samāśritā, Pratishṭhā-saṁgraha)

(S) yellow colour ; four arms ; scripture, abhaya, lute (vīṇā) and citrus fruit in her hands, lion as mount.

Of these twenty-four yakshiṇīs, Chakreśvarī, Aṁbikā, Padmāvatī and Siddhāyikā are regarded as śāsana-devatās (see ŚĀSANA- DEVATĀ).

YAKSHENDRA

One of the yakshas of the Śvetāmbara Jaina pantheon (see YAKSHA) he is assigned to the eighteenth tīrthankara, Ara-nātha. Known to the Digaṁbaras, as Khendra or Mahendra, he is described as six-headed, with three eyes in each of the heads, twelve-armed and dark-complexioned. He carries in his hands citrus fruit, dart, sword, club, noose, and gesture of protection (on the right side), and mangoose, bow, shield, spear, goad and rosary (on the other side) (Hemachandra).

He rides upon a conch ; but Pratishṭhā-sārod-dhāra makes peacock his mount.

His corresponding yakshī is Dhāriṇī (also known as Tārāvatī or Vijayā) (see YAKSHĪ)

YAJÑA

The Vedic sacrifice is personified as a god in its own right in Kṛshṇa-yajurveda (16th adhyāya). Yajña as a deity is described as the pure one (pavitra), as the purifier (pāvaka) of all things, and as the sanctifier of food. He removes the sins from human beings, and provides vigour to the senses, health, wisdom and happines (1,20 ff). He lifts what is offered (havis) in the sacrificial fire to the high heavens and causes plentiful rainfall for the benefit of the performers of sacrifice (17,5).

An iconographic account of Yajña occurs in Vimānārchanā-kalpa (20th paṭala) among the gods to the installed in the first enclosure. He is described as lustrous like burnished gold, two-headed, seven-armed, three-legged and with four horns. He carries in his hands conch, discus, vessel of ghee-offering (ājya-sthāli), the sacrificial ladles sruk, sruva, juhi and upabhṛ. He is clothed in red garments, and is decorated with all ornaments. On his right side is Svāhā, (personified offering to the gods) and to his left is Svadhā (personified oblations to the manes). His mantra mentions that he comprehends all the gods ('yajñam sarva-deva-mayam'), and that he is meritorious (puṇyam kratum'). He is to be shown as standing, and his icon is to be installed in the nairṛtya corner of the first enclosure as facing west. He is regarded in this text as a form of Vishṇu, along with other forms like Kapila, Nārāyaṇa, Satya, Achyuta and Aniruddha. It is to be noted that a distinction is drawn in this text between Yajña and Nārāyaṇa in iconographic details, although both these forms are located in the same corner and made to face the same direction (viz.west).

YAJÑA-BHADRA

One of the eight door-guardians of Brahmā (see BRAHMĀ), he is described as a bearded figure, terrific in nature and wearing a crown on his head. He is four-armed, and carries rosary, mace and cudgel in his hands.

YAJÑA-MŪRTI

Vishṇu, a vedic god, is frequently identified with yajña ('yajño vai vishṇuh', Aitareya-brāhmaṇa, 1,15,4; Taittirīya-brāhmaṇa, 3,1,6,7, Tāṇḍya-mahā-brāhmaṇa, 9,7,5,8 and Taittiriya-saṁhitā, 2,1,8,3), and the three strides that he took (tri-vikrama, RgVeda, 1,155,4, and 7,100,7)

are interpreted as the three worlds pervaded by the spirit of sacrifice. Hence the prescription in Taittirīya-saṁhitā (1,7,11) that Vishṇu must be offered three kapālas of puroḍāśa (symbolizing the three worlds, earth, mid- region and heavens).

Śatapatha-brāhmaṇa (3,6,3,19) identifies Soma, the chief of all sacrifices, with Vishṇu ('yo vai vishṇus somas sah'). it would appear that three forms of Vishṇu are recognized in the Vedic context : Vishṇu (the god in the highest realms), Vishṇu-urukrama (the god as the all-pervader) and Vishṇu-uruga (the god as Soma) (cf. Taittirīya-saṁhitā, 5,6,16 ano also Śatapatha-brāhmaṇa 4,3,5, 'vishṇa-urugayaisha te somas tam rakshasva').

There is a narration in Taittirīya-saṁhitā (6,2,4,2) that sacrifice (yajña) assumed the form of Vishṇu and fled into the earth. The same text refers to the struggle for supremacy between Indra and Vishṇu as yajña-purusha. there is also a legend that by an accident the head of Vishṇu as yajña-purusha was severed, and that the gods became helpless. They appealed to the Aśvins who restored the head of Vishṇu as Yajña-purusha.

Śukla-yajurveda (6,4) describes Vishṇu as the foundation (adhishṭhātṛ) of sacrifice, and as present in all sacrifices (śipivishṭa). He is often regarded as sacrifice personified (yajña-purusha), and in this role he is iconographically represented as bearing close resemblance to Brahma or Agni (yajña- nārāyaṇa). According to Īśvara-saṁhitā (24, 251-257) he is to be shown with numerous arms, carrying the sacrificial implements (like sruk, sruva, ājya-dhāra, soma-pātra etc) and articles used in a sacrifice like vedi, vishṭara, darbhājina, mekhalā, darvī, daṇḍa, kamaṇḍalu etc).

Parāśara-saṁhitā (5,15) prescribes that he must be shown as stationed in the centre of the sacrificial fire (agni-maṇḍala- madhyastha) and as the master of ceremonies in the sacrifice (yajña-pati) ; he carries conch and discus in his hands, and is adorned with ornaments like crown.

According to Pādma-saṁhitā (kriyā-pāda, 54-56), Vishṇu as yajña- mūrti (viz.yajña-purusha) has three heads, three legs, seven hands and four horns ('chatuś-śṛṅga'). His body colour is that of red hibiscus (japā-tulya) and he is decorated with vana-mālā. His normal right hand assumes the posture of protection ('abhīti-do mukhya-hasto') and the corresponding left hand the posture of boon-bestowal ('dakshiṇonyo vara-pradah'). The other five hands carry the sacrificial implements (yajñāyudhas, like sruk and sruva).

Vishvaksena-saṁhitā (15,88-90) describes his complexion as that of the white mountain (śvetādri-saṁkāśa), his aspect as pacific and benign (saumya), and appearance as fire ('agnau vahni- svarūpeṇa sthitam). He has two faces (dvi-vadana), three feet, seven arms, seven tongues (sapta-jihvā) and four horns on the head (veda-śṛṅga). He is clad in yellow silken garments (pītāmbara-dhara) and is decorated with celestial ornaments. He is surrounded by wise sages ('parivṛtam budhaih')

Actual iconographical representations of this form of Vishṇu are rare, despite textual prescriptions which are very specific.

YAJÑA-VARĀHA

A variety of Boar-incarnation of Vishṇu (see VARĀHA, VISHṆU, AVATĀRA AND DAŚĀVATĀRA), this form is associated with the origin of sacrifice in all its details. It is regarded as the personification of sacrifice (yajña-purusha), although in the shape of a boar (sūkarātmā). The Pāñcharātra texts include this form among the thirty-eight glorious manifestations (Vibhava) of Vishṇu.

Sāttvata-saṁhitā (12, 44-49), for instance, calls this form 'great sacrifice' (mahā-makha), 'the person of sacrifice' (yajña-purusha), 'the very nature of austerity, sacrifice and contemplation' (tapa-yāga-japa-dhyāna-svarūpa), and the bestower of the final beatitude to those engaged in sacrifice' ('yājinām apavargam vidadhāti'). He is to be contemplated upon as boar- bodied (sūkarātmā) and lustrous like a mountain of collyrium (añjanādri-sama-prabha). His body is

made up of the three sacred syllables representing the three realms : bhūh (earth), bhuvah (mid-region) and svah (heavens) ; his mind represents śabda- brahmā. His feet are symbolic of the limbs of sacrifice (yajñāṅga-chinhitāṅghri).

According to Vishṇu-purāṇa (1,4,32-34), the legs of Yajña-varāha represent the four Vedas, the tusk the sacrificial altar (yūpa- daṁshṭra), the face all the sacrifices, (yajñāś chitayaś cha vaktrā), the tongue the fire, the bodily hair the sacred darbha-grass, the eyes the day and night, the head the seat of Brahmā (the master of ceremonies), the manes all the sacred utterances during sacrifice (sūktāny aśeshāṇi satā-kalāpo), the snout all the offerings and oblations (ghrāṇam samastāni havīṁshi), the ears the two kinds of meritorious deeds, pūrta and ishṭa, and the grunt the majestic Sāman recitation (sāma-svara-dhīra-nāda). The text describes the form as the sacrifice in person (yajña-pumān).

In Īśvara-saṁhitā (24, 238-243) a similar description is to be found. But he is here represented as standing with cupped hands (añjali) in the act of sprinkling cool waters of sanctity from his own body upon the devotees who are harassed by follies ('svakāch chhānta-tarād brahma-tattvāt ādāya chāñjalim karoti sechanam dosha-dagdhānām sva-tejasā'). The form is for the pacification of the ills of transmigration for the souls ('vāsanā-vāsitānām jīvānām bhava-śāntaye').

YAJÑA-SŪTRA

The thread worn on the body of the sacrificer signifying his eligibility to perform the sacrifice ('yajñārtham dhāryate sūtram').

(see for further details YAJÑOPAVĪTA)

YAJÑEŚVARA

The expression meaning 'the lord of the sacrifice' usually refers to Agni, the Vedic god who is the 'chief priest of the gods' (purohita). Whatever the deity that is invoked, the offerings are invariably made to Agni in a sacrifice, for 'Agni is the mouth of the gods' ('agnir devānām mukham'), and hence the fore- runner (agri) (see AGNI)

Yajñeśvara is also the name of Vishṇu, for he is the 'enjoyer' (bhoktṛ) of all the offerings to the gods (havya) and to the manes (kavya). He also protects the sacrifice by driving away the demons instantly ('tat saṁnidhānād apayantu sadyo rakshāṁsy aśeshena').

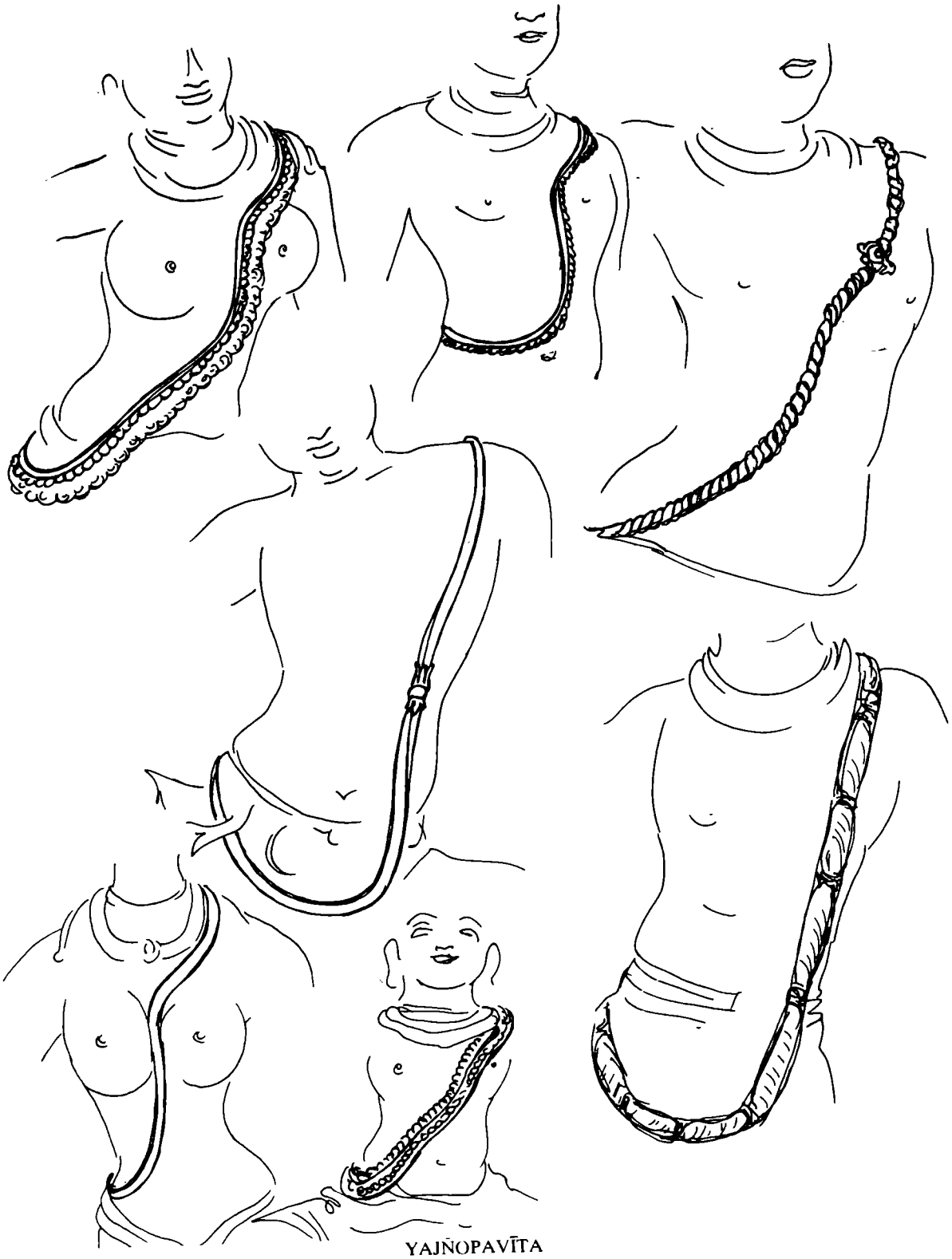
YAJÑOPAVĪTA

The thread or cloth worn during a sacrifice to symbolize the yajña, the eligibility for performing it, and the several details of a sacrifice (yajñārtham dhāryate, brahma-liṅga-kriyātmakam'). The early yajñopavītas were strips of cloth (vastra) or deer-skin (mṛgājina) worn across and around the torso hanging from the left shoulder ('vāma-skandhena vidhṛtam'). Later, the cotton thread (kārpāsa) was substituted. The smṛti texts (like Bṛhad-rāja- mārtaṇḍa) mention that during the first of the four ages the upavīta was made of gold (satye svarṇa-mayam sūtram), in the Tretā age of silver (rajatam), in the Dvāpara age of copper (tāṁrajam) and in the Kali age (viz. the present age) of cotton (kārpāsa-saṁbhavam).

According to Manu (2,44), however, cotton yajñopavīta is for the brāhmaṇa, the jute one (śāṇa-sūtra) for the princeling and the thread made by sheep's wool (āvika-sūtra) for the merchant class. Paiṭhīnasi, another authority on matters of conduct, prescribes silken thread (kshauma) for the princeling. Devala provides alternatives to cotton thread : silk (kshauma), cow's tail-hair (go-bāla), or thread from grasses like śara and kuśa.

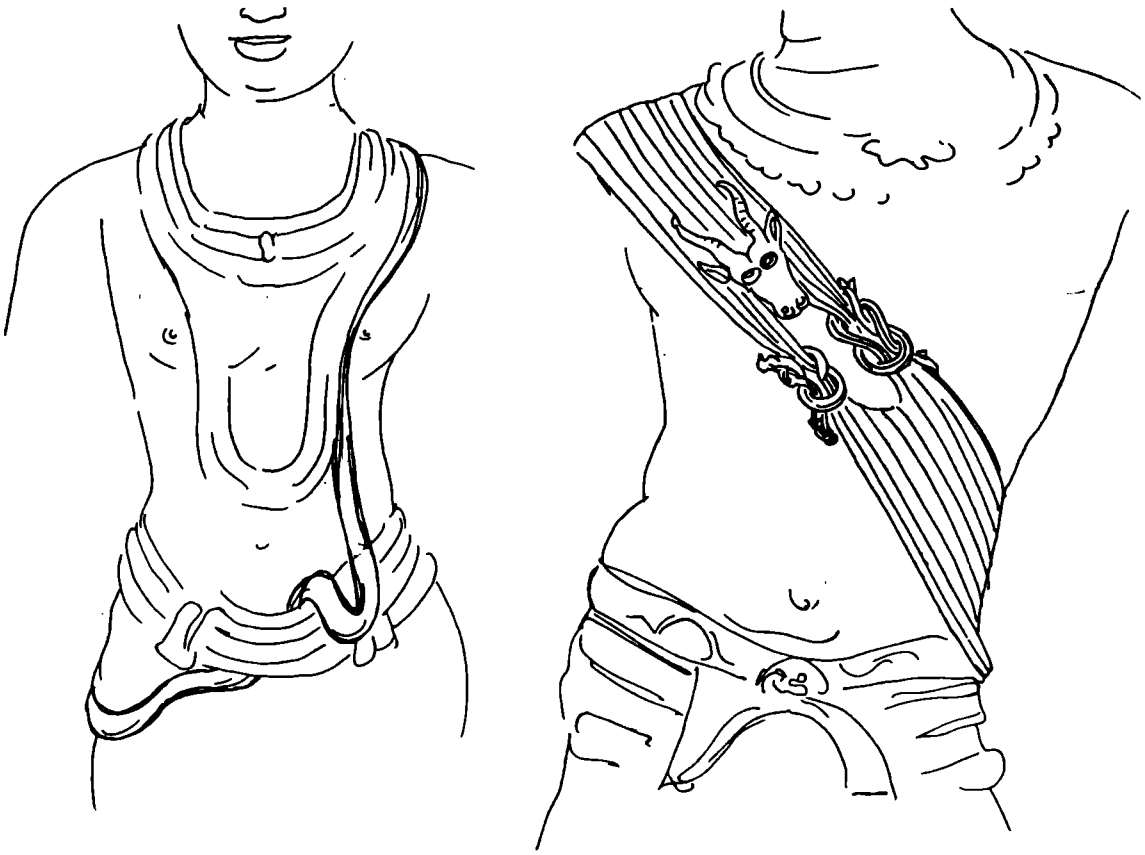
The yajñopavīta is usually in three strands (tri-vṛta, triguṇa, tantu-traya) ; Paiṭhīnasi, however, specifies that six threads must be twisted in three strands (shaṭ-tantum trivṛtam); some other authorities (like the Chhangoga-pariśishṭa) speak of nine threads (sūtrāṇi nava-tantavah). There is also a prescription that two yajñopavītas must always be worn ('dvayam eva sadā dhāryam'), and in the absence of an upper cloth an additional yajñopavīta ('uttariyābhāve tat tritayam'). The wearing of yajñopavīta is restricted by some authorities to the occasion of the prescribed rituals ('dve dhārye śraute smārte eva karmaṇi').

YAJÑOPAVITA

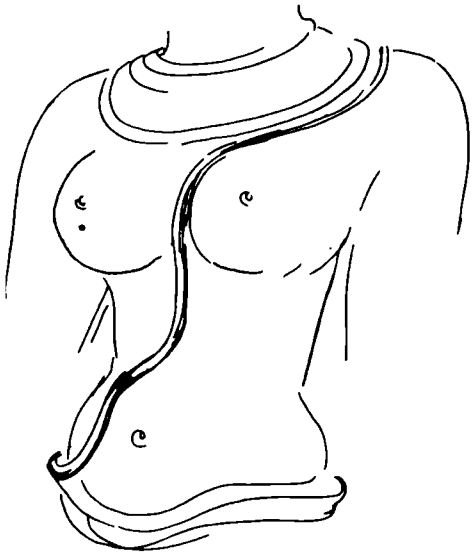


YAJÑOPAVĪTA

YAJÑOPAVĪTA



BODHISATTA'S TORSO
(from Sāñchi)



The length of the yajñopavīta is specified by the prescription that it should touch the bottom of the head, the navel and the upper half of the buttocks ('śirodharān nābhi-madhyāt pṛshthārdha-parimāṇakam').

In icons it is generally depicted as a single band or as three threads, secured by a knot (brahma-granthi). It is represented also as a strip of cloth. In the bodhi-sattva images, it is usual to provide the yajñopavīta of deer-skin (mṛga-charma). Yajñopavīta is a common detail of decoration for male as well as for deities. Quite frequently, it is shown as an ornamental upavīta (see UPAVĪTA), studded with precious stones.

In some forms of Śiva (like Bhairava) and in some forms of Gaṇeśa, a serpent is the upavīta.

YANTRA

Originally a term signifying some mechanical device or contrivance for accomplishing some practical ends, like lifting water easily from the well (vāpī-yantra), diverting water from the canal into the fields (jala-yantra), pressing oil from seeds (taila-yantra), pounding substances (peshaṇa-yantra), crucibles (mūshā-yantra), igniting and preserving fire (agni-yantra), utilizing sand for heating (vālukā-yantra) and so on, the expression became more importantly used in magic, witchcraft and sorcery. The purpose was to protect (rakshaṇa), restrain (niyamana), bind (bandhana), cause injury (pīḍana), obstruct (vighna), hold or prolong life (āyushya) by taking recourse to occult powers.

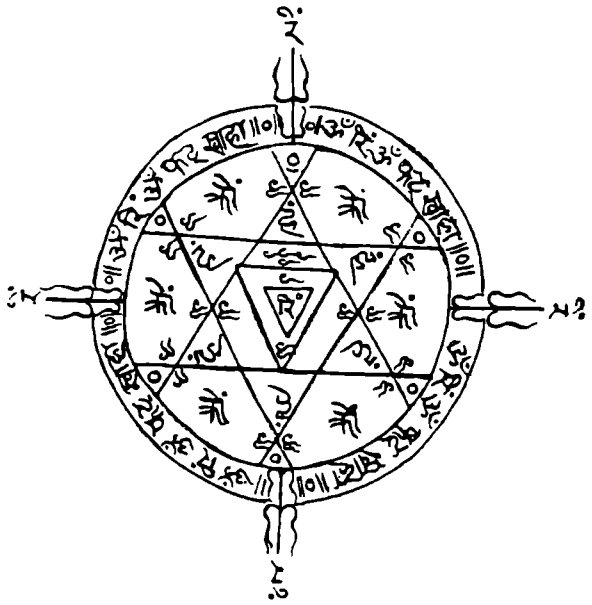
The yantra was used extensively in tāntrik rites of six kinds (shaṭ-karma : vaśīkaraṇa, stambhana, vidveshaṇa, ucchāṭana, māraṇa and śāntika-paushṭika).

The yantras are linear diagrams of various designs, which are written on palmyra or bhūrja leaves or inscribed on metallic plates. For writing, a golden pen or stylus is used, and among the materials employed for writing are kumkum (kāshmīra), gorachana, lākshā (lac), mṛgebhamada (musk) and chandana (sandal paste). According to Tantra-sāra, yantras inscribed on gold plates will contain power for life ; while those on silver will be powerful for twenty years, those on bhūrja-leaves for twelve years and those on copper six years.

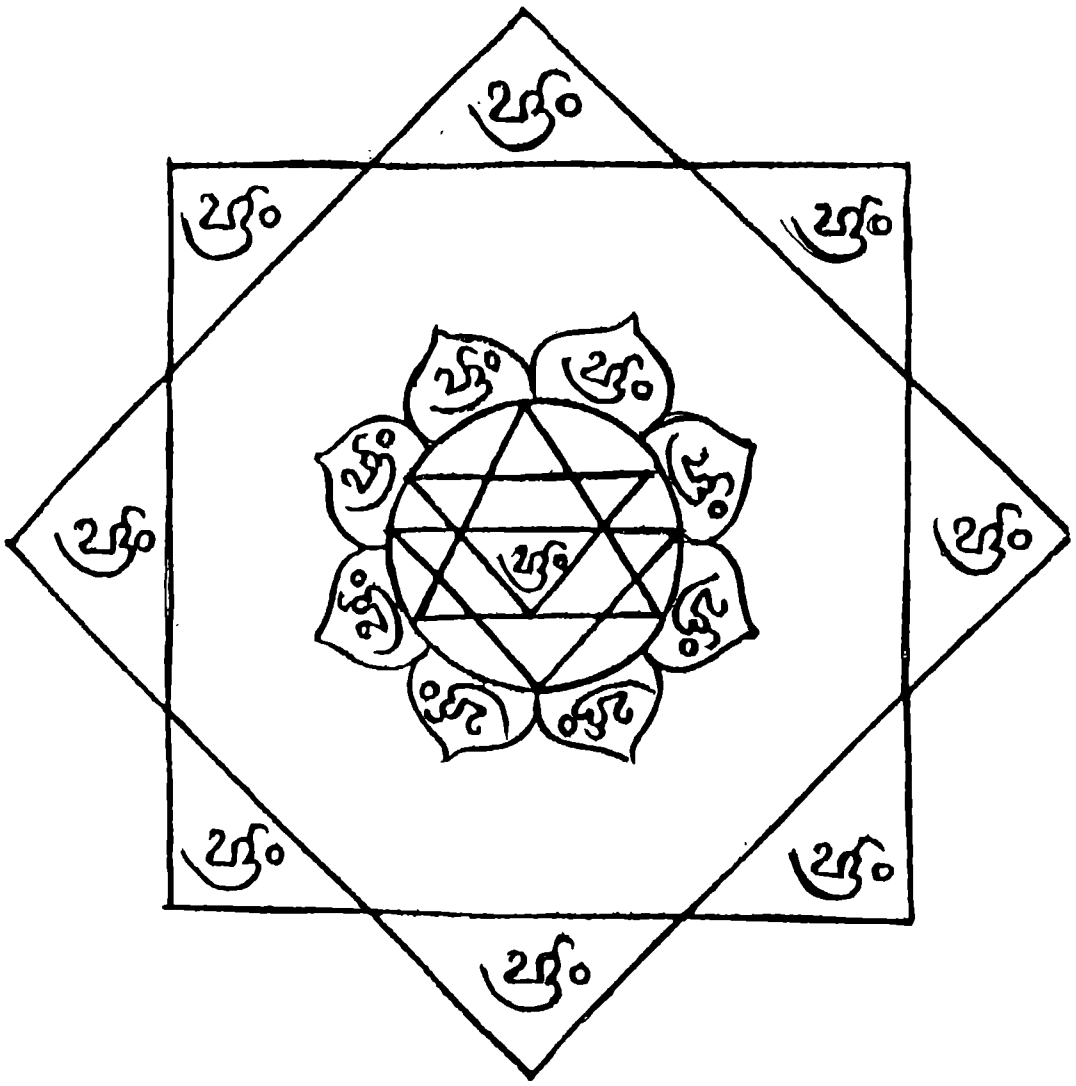
The yantra is usually accompanied by specific mantras, which are recited while the yantra is being worshipped. Prior to the worship, the yantra is also duly consecrated (saṁskāra) so that it will acquire occult power which will be communicated to the person who worships it.

There is a class of yantras meant for wearing them over ones body called dhāraṇa-yantras. They are usually drawn on small bits of paper, on scraps of bhūrja-leaves or on thin copper plates rolled and inserted in metallic amulets, which are tied round the arm worn round the neck. The

ANNAPŪRṆĀ-YANTRA



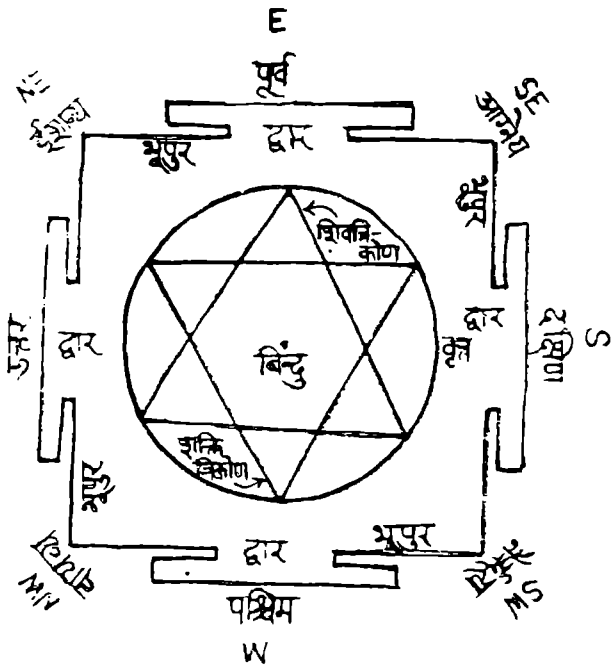
ŚĀNTI-YANTRA

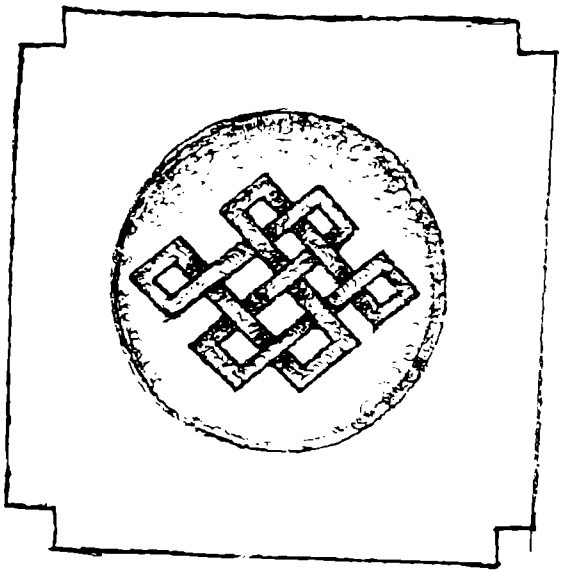


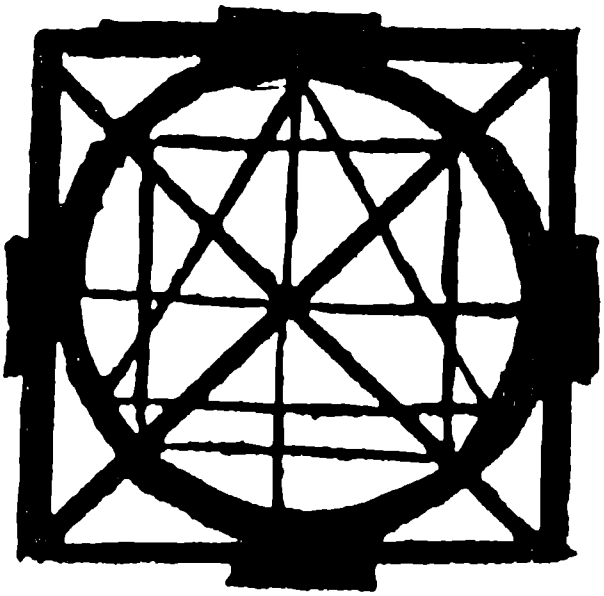
BĀLĀ-YANTRA (DHĀRAṆA)

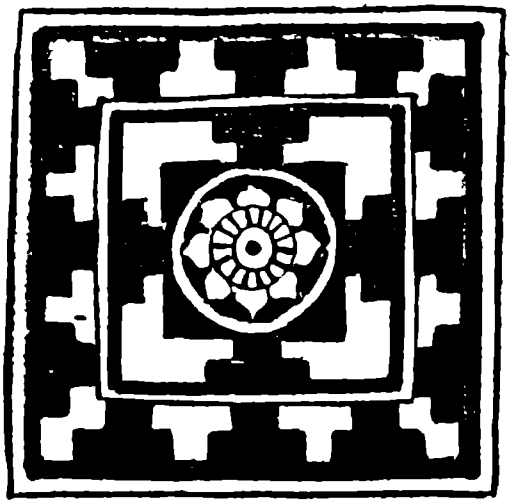
VĀRTĀLI-VĀRĀHI-YANTRA

१४	२७	२	१२	१५	६	९	३	५	८	१
अ	इ	उ	ऋ	ऌ	ए	ऐ	ओ	औ	अं	अः
क	ख	ग	घ	ङ	च	छ	ज	झ	ञ	ट
ठ	ड	ढ	ण	त	थ	द	ध	न	प	फ
ब	भ	म	य	र	ल	व	ष	ष	स	ह
१०	१	७	४	८	३	७	५	४	१	७

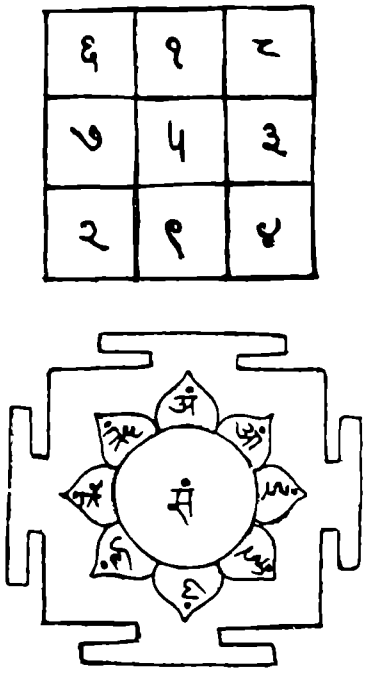




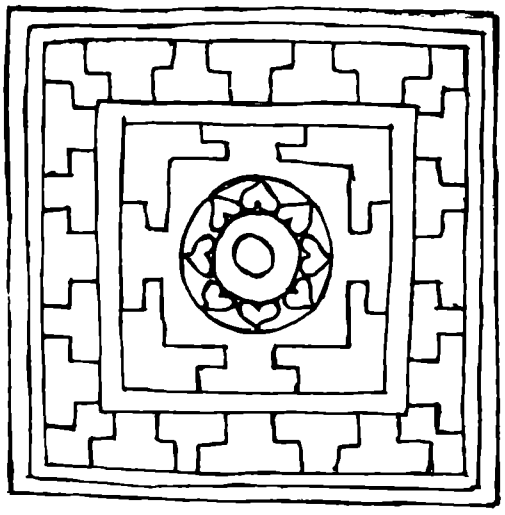




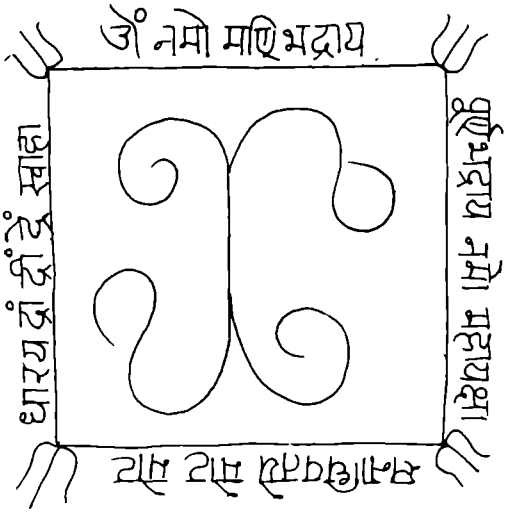
SARVATOBHADRA



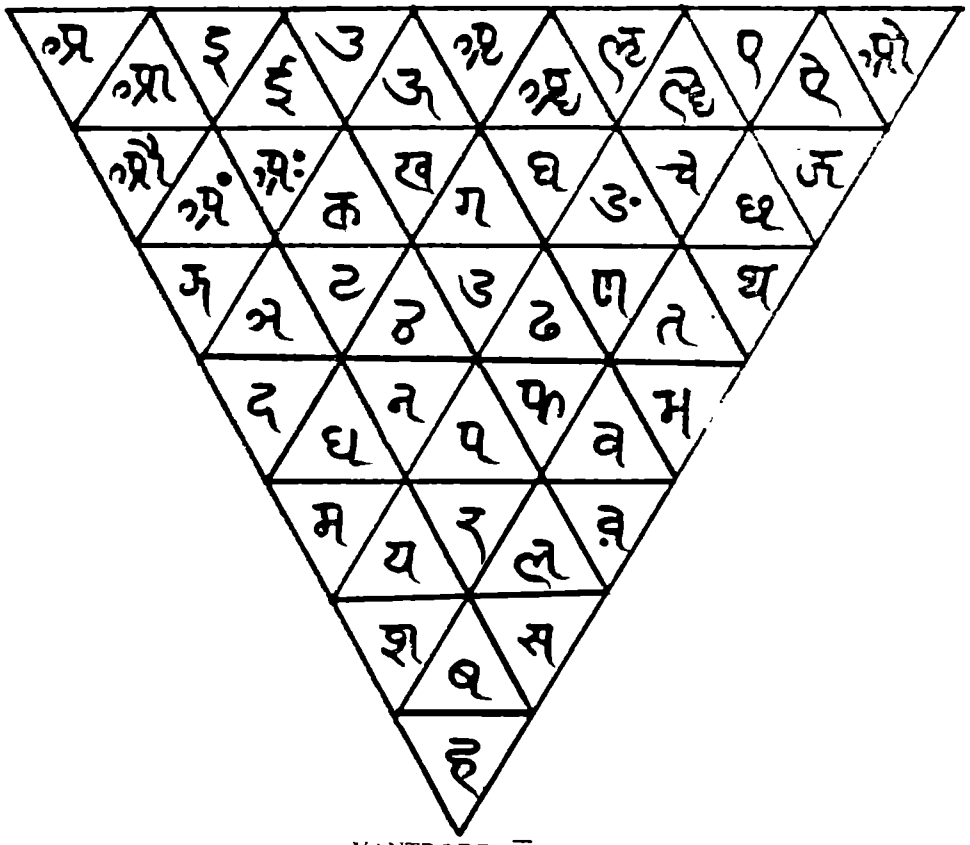
SŪRYA-YANTRA



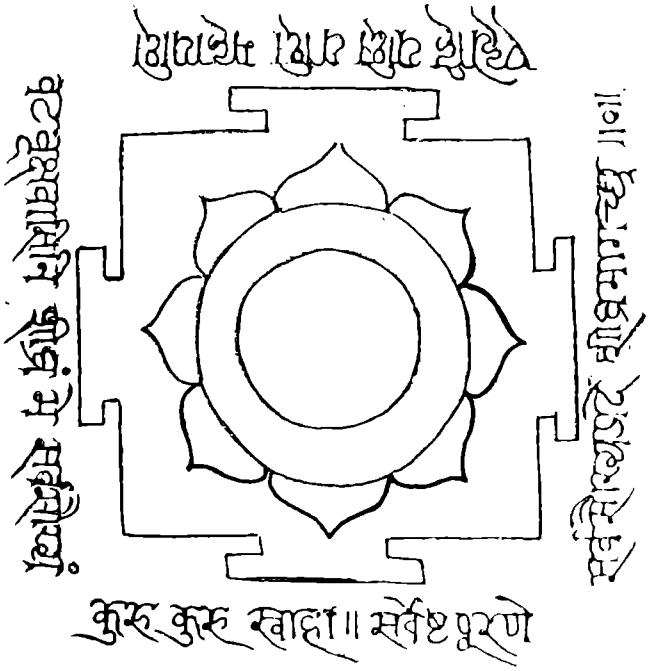
SARVATO-BHADRA-MANDALA



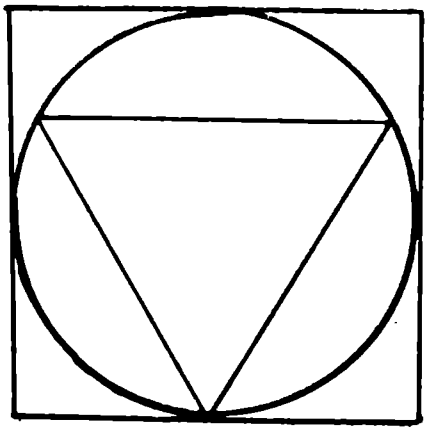
MAṆIBHADRA-YAKSHA-YANTRA



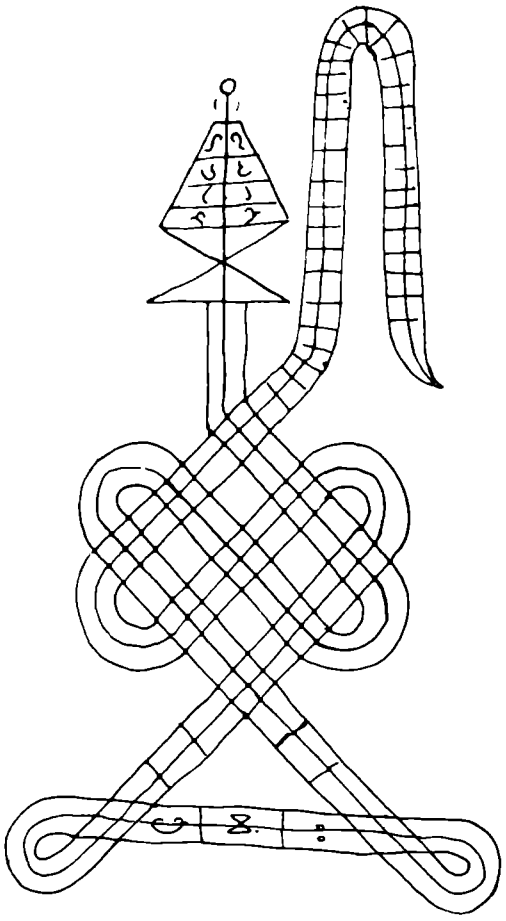
YANTRODDHĀRA



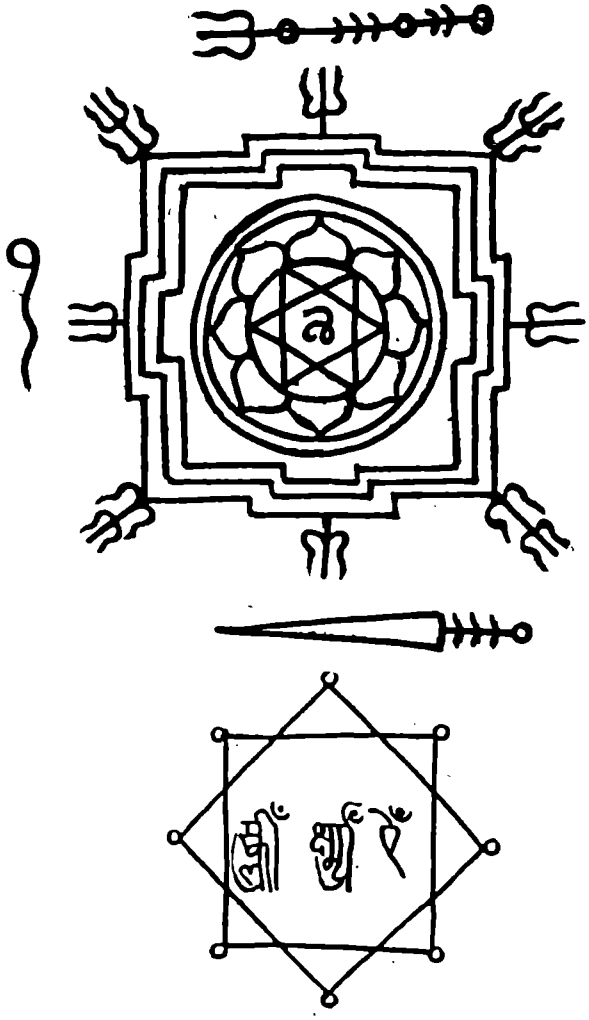
VAṬA-YAKSHINĪ-YANTRA

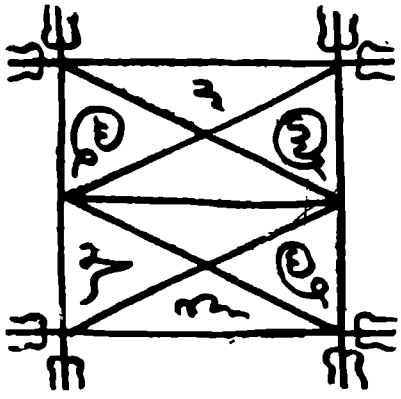


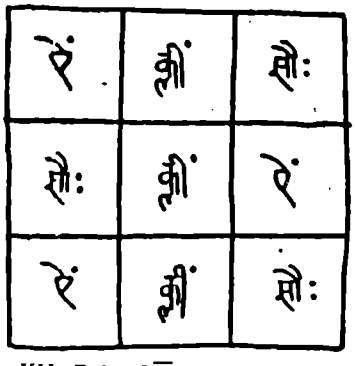
KALAŚA-STHĀPANĀ



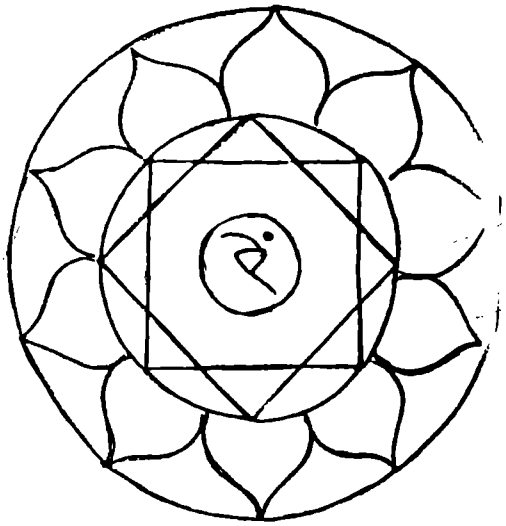
VARṆANĀGA



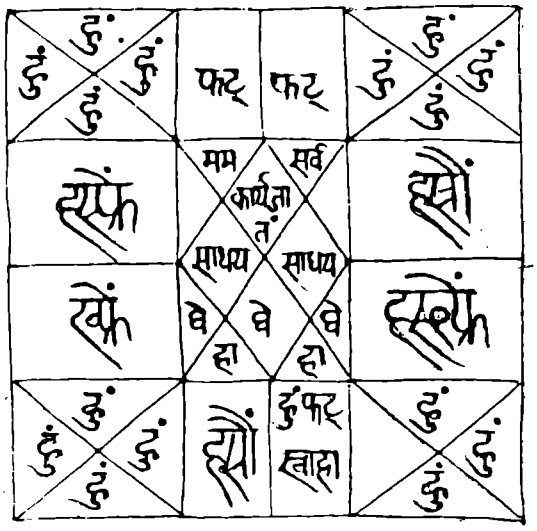




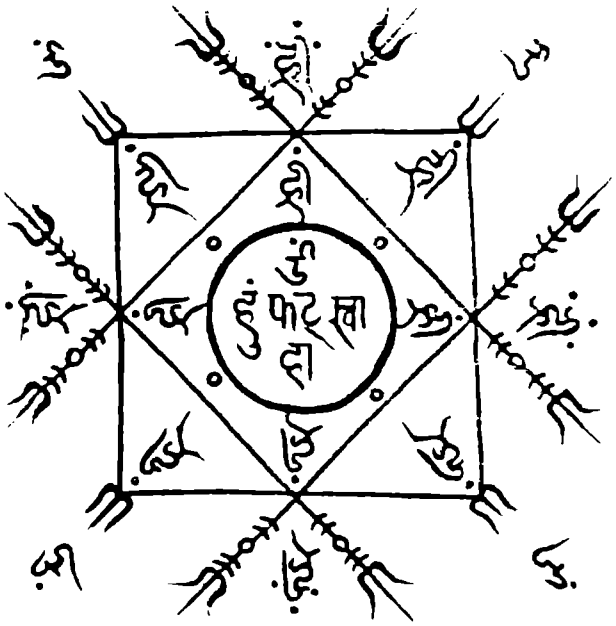
KHAḌGA-RĀVAṆA-BALI



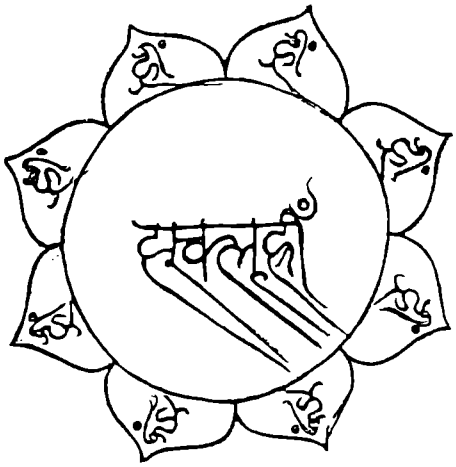
BHUVANEŚVARĪ-YANTRA



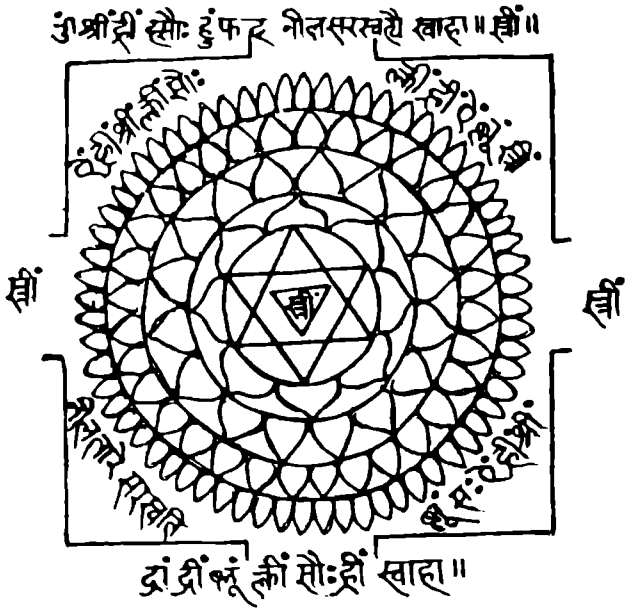
KĀMA-RĀJA-YANTRA



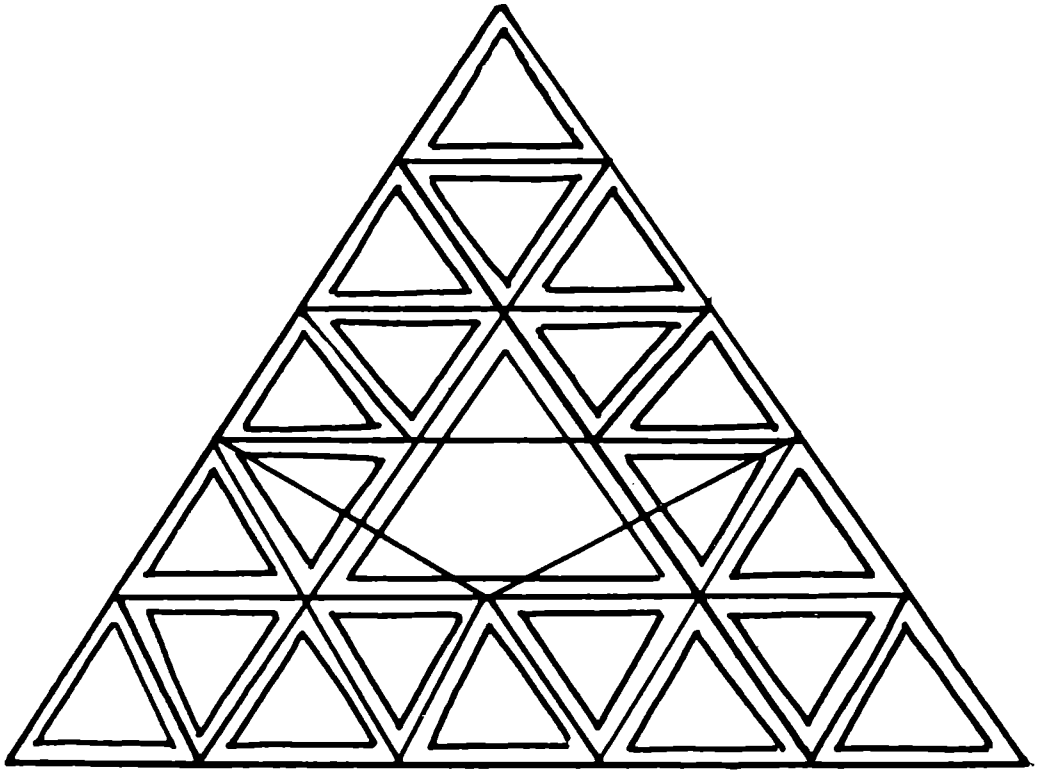
BĀLA-GRAHA-YANTRA



DAURBHĀGYA-NĀŚANA-YANTRA

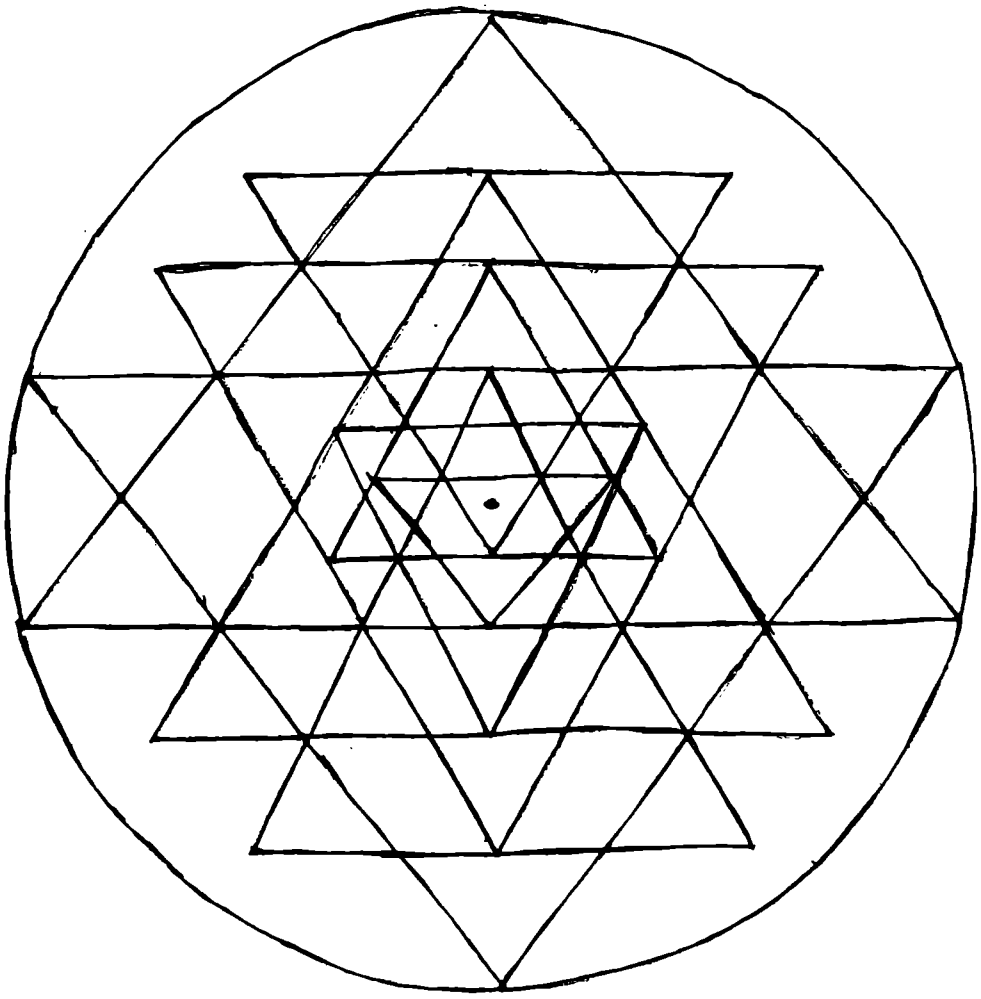


NĪLA-SARASVATĪ-YANTRA

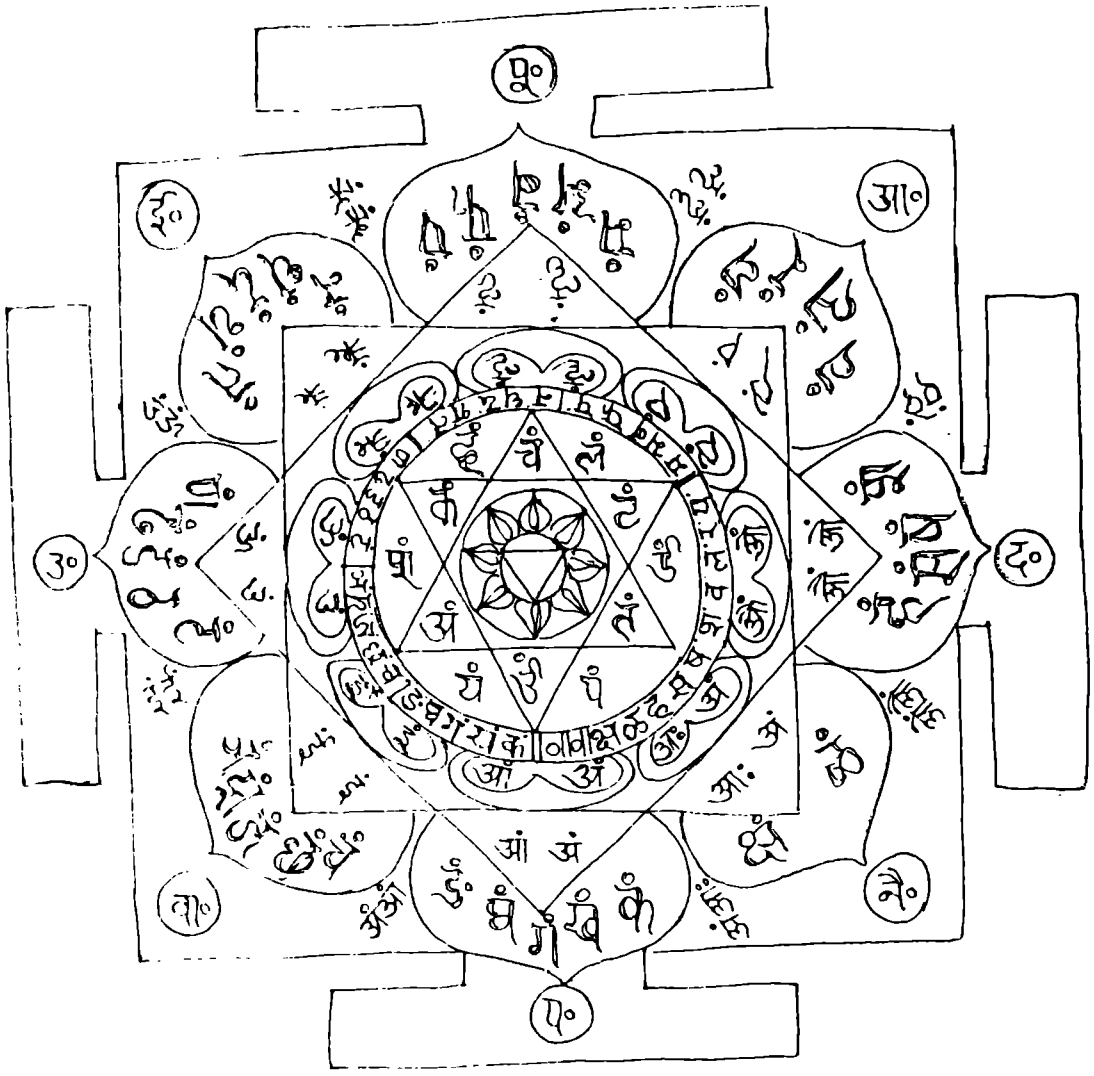


YANTRODDHĀRA-YANTRA

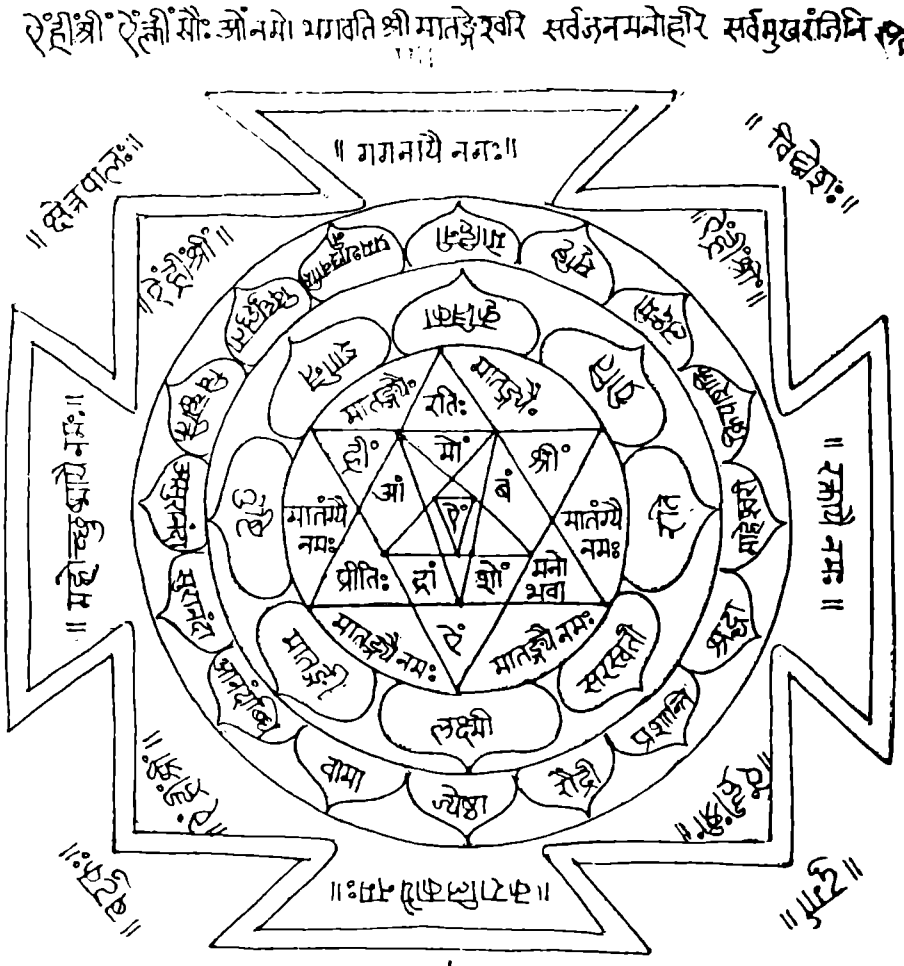
चतुर्भिः शिवचक्रैश्च शक्तिचक्रैश्च पञ्चभिः ।
नवचक्रैश्च संसिद्धं श्रीचक्रं शिवयोर्वपुः ॥



ŚRĪ-CHAKRA

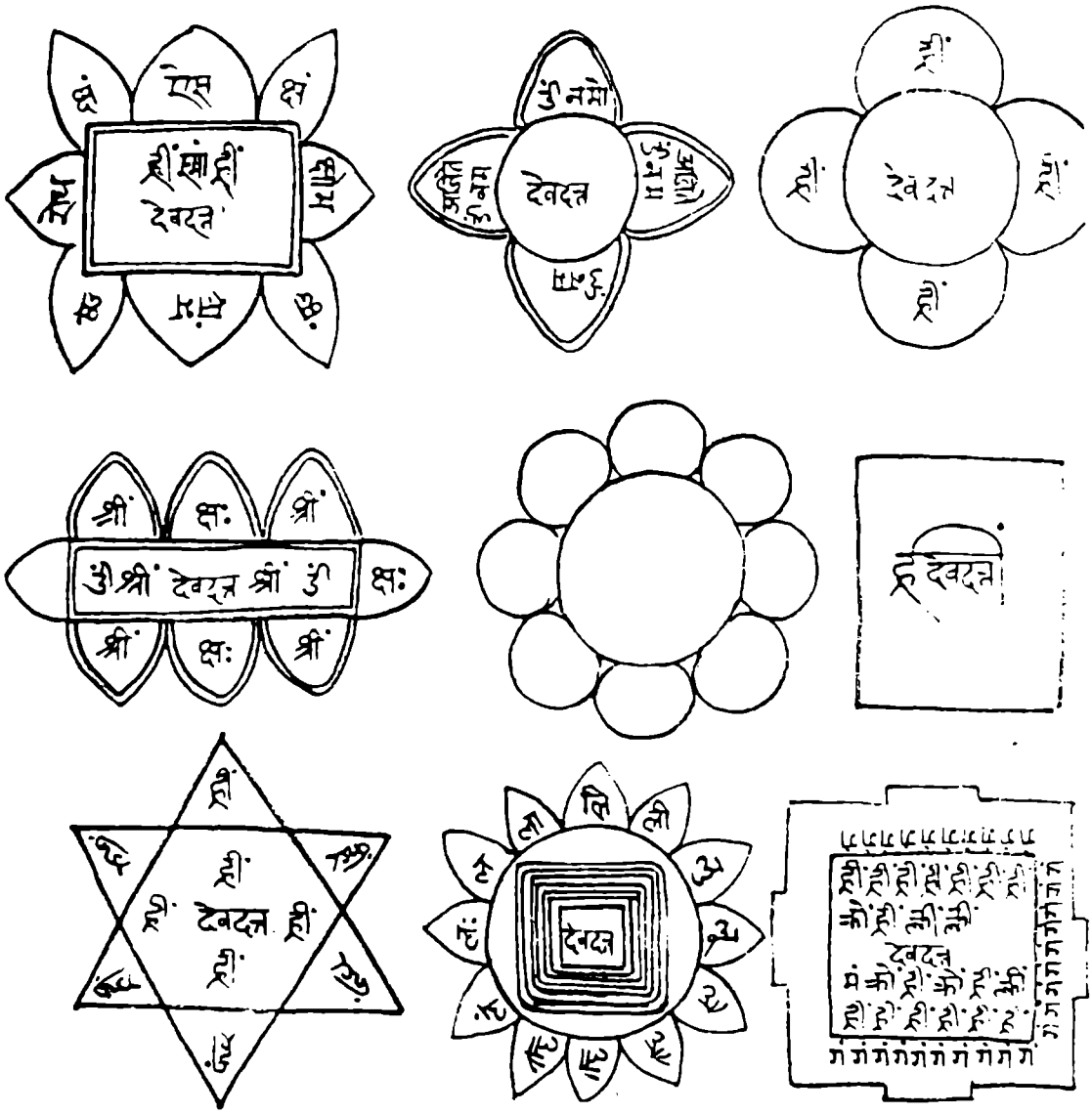


MĀTṚKĀ-YANTRA

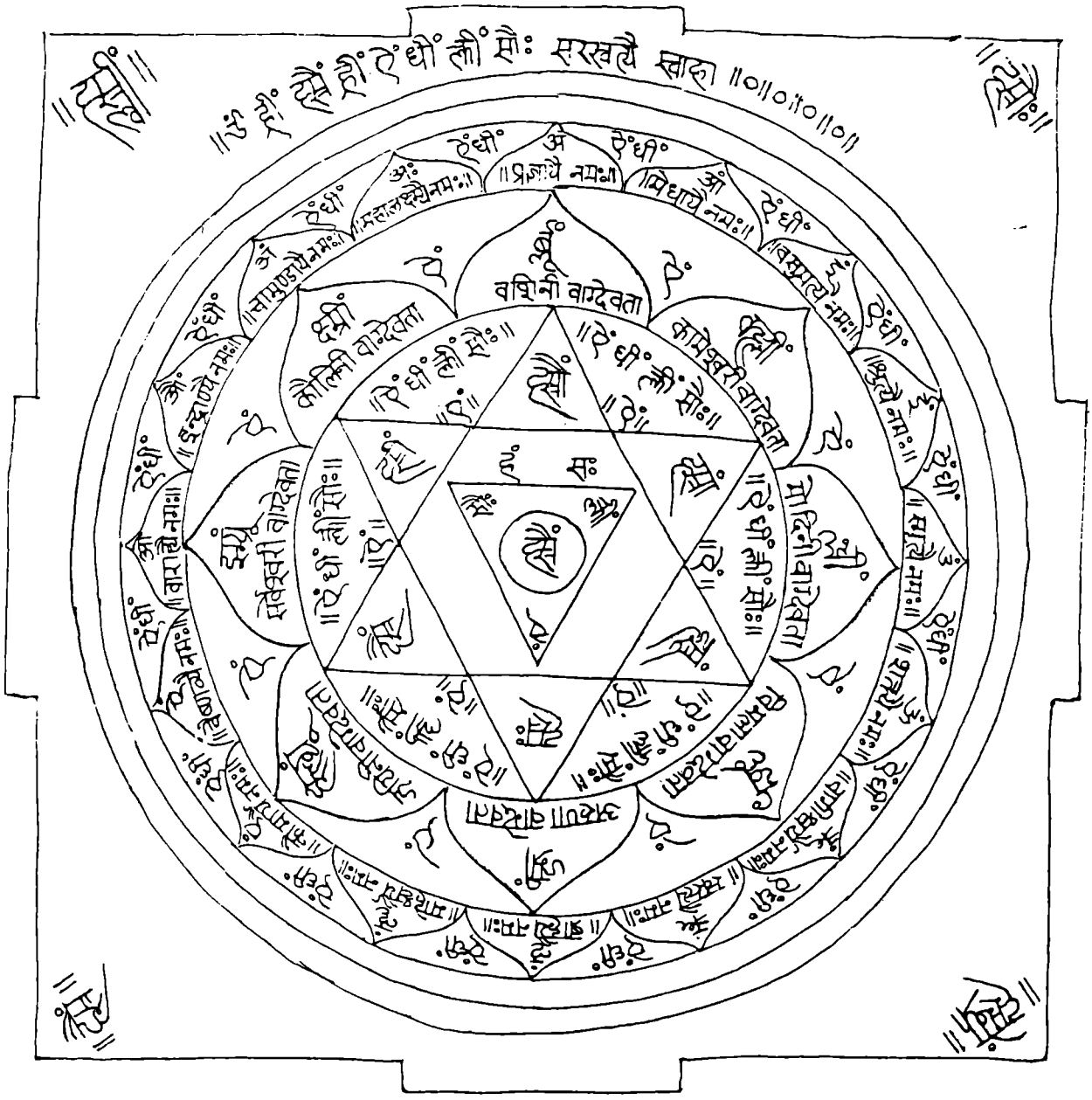


(द्रां द्राक्षिण्यै। श्रों श्रोषिण्यै। वं वन्धिन्यै। मों मोहिन्यै। आं आकर्षिण्यै। वमः॥)

RĀJA-MĀTAṄGĪ-YANTRA



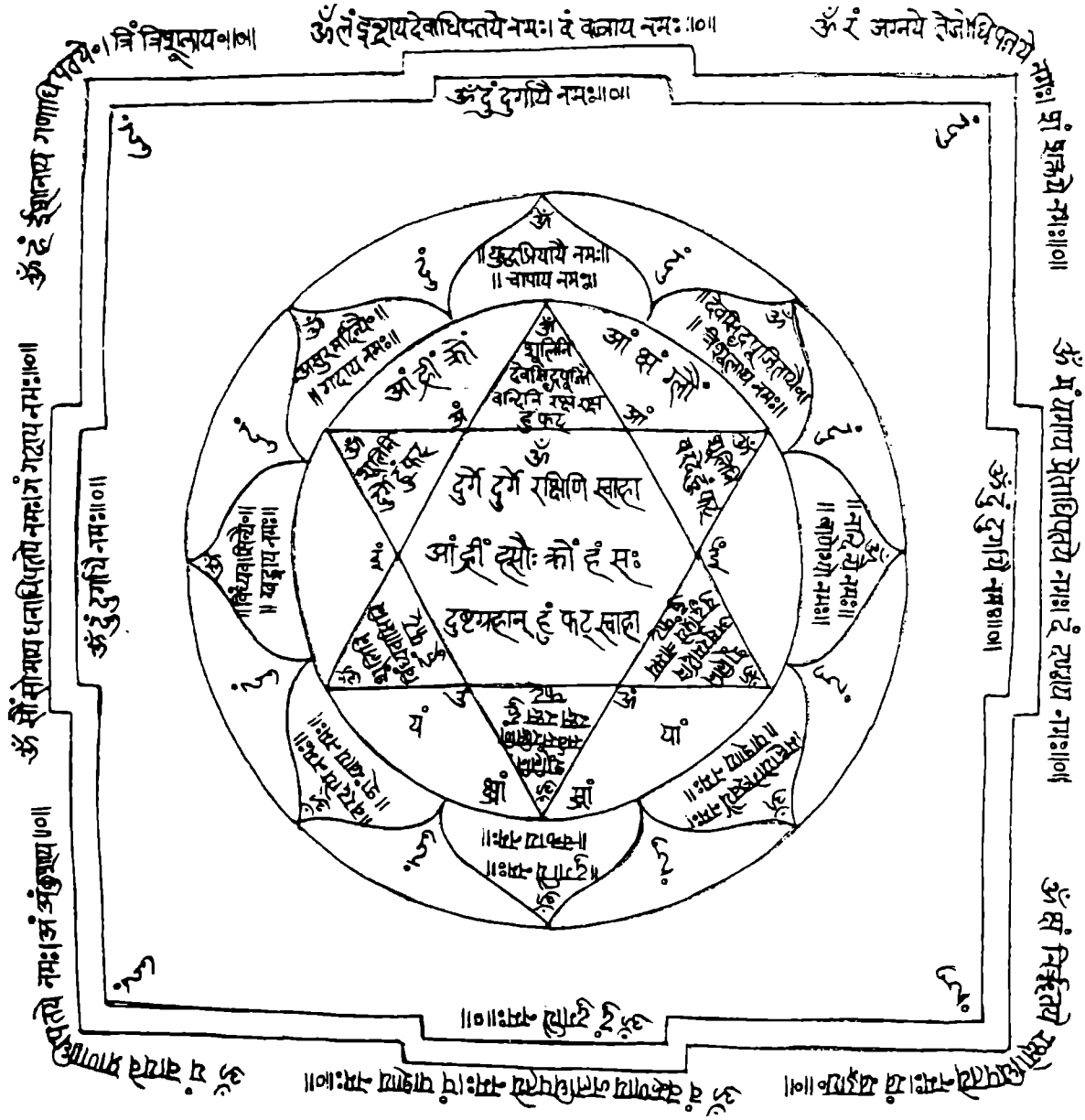
VAŚĪ-KARAṆA-YANTRAS



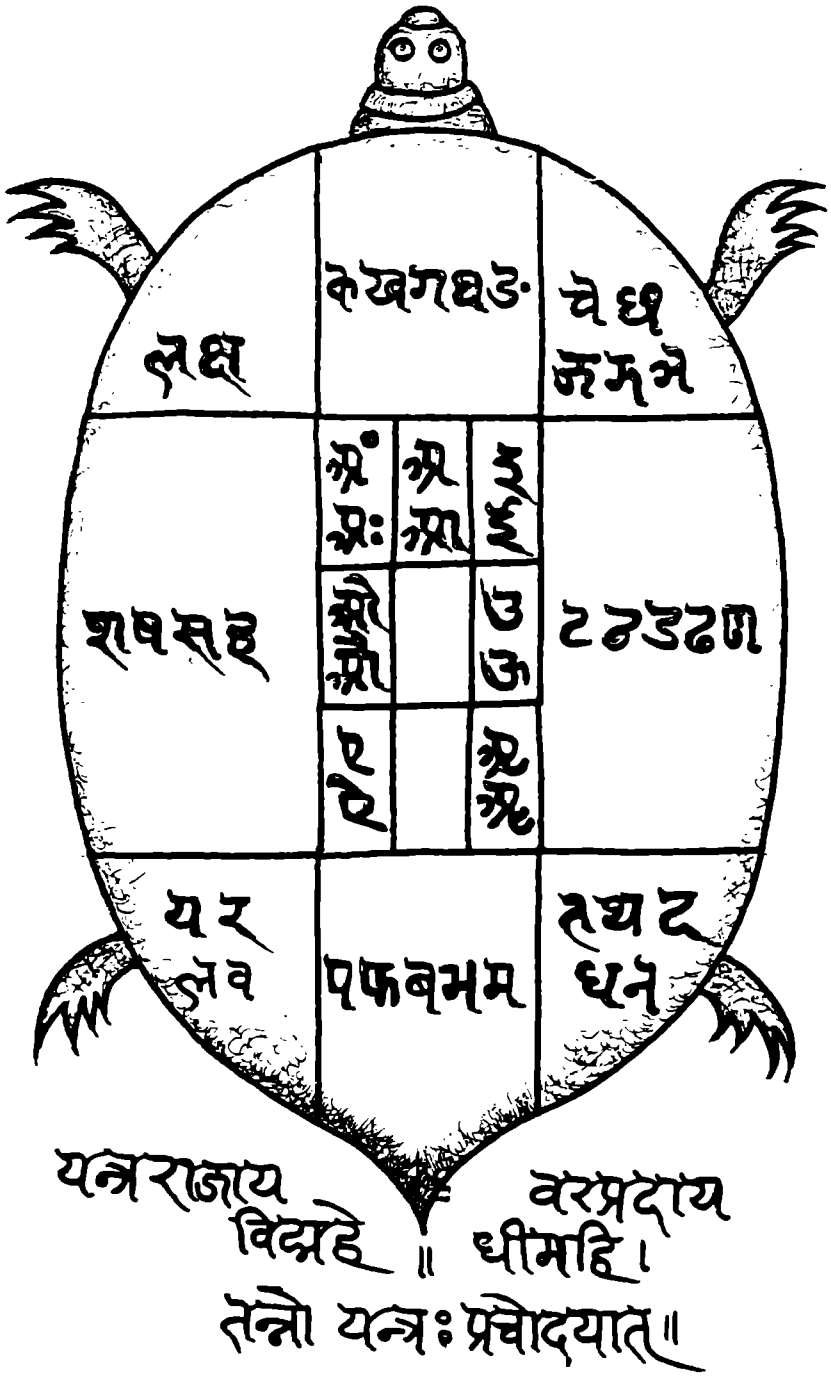
MAHĀ-SARASVATĪ-YANTRA

PAÑCHAMUKHI-HANUMAD-YANTRA

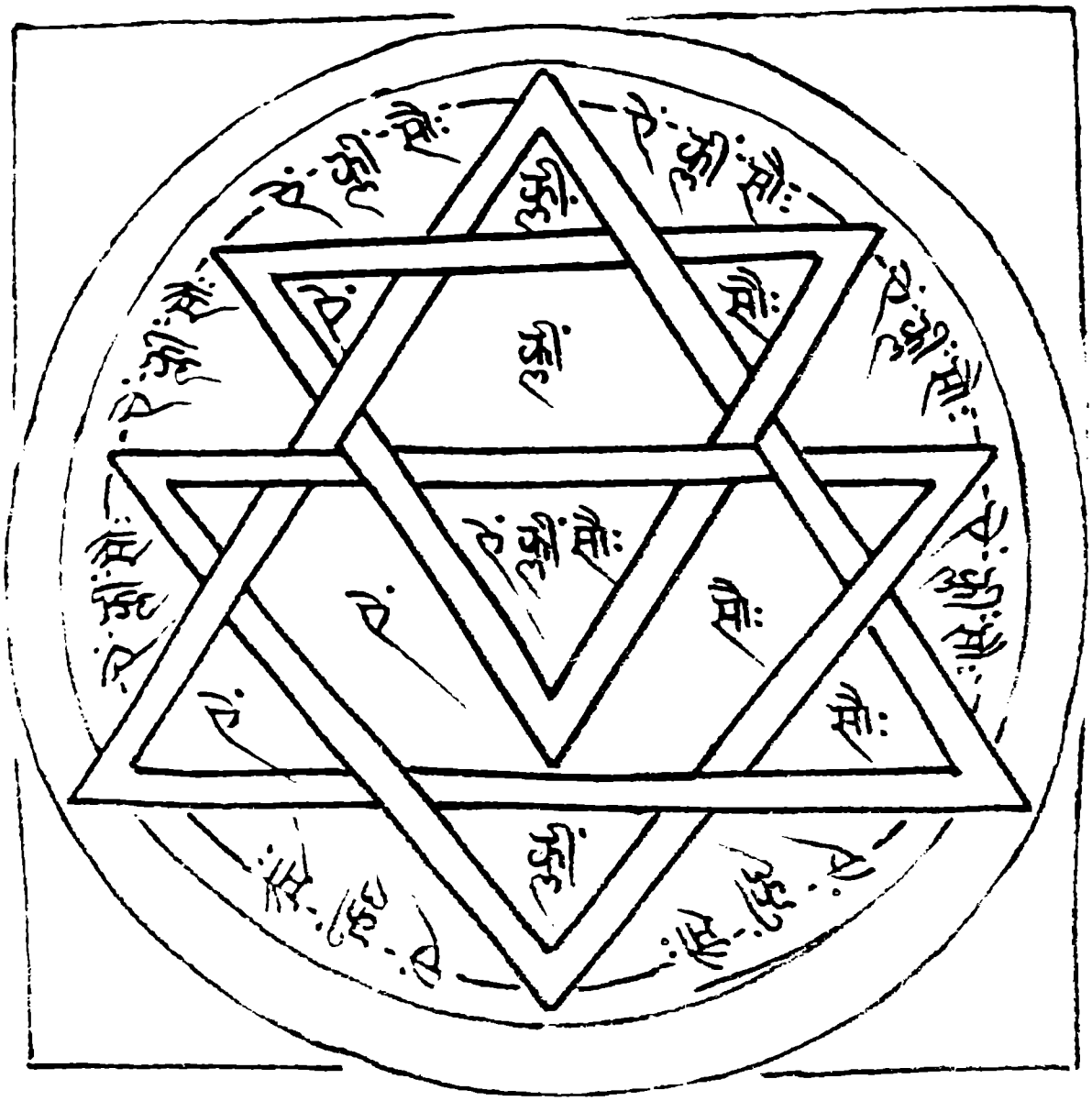
SVARṆĀKARSHAṆA-BHIRAVA-YANTRA



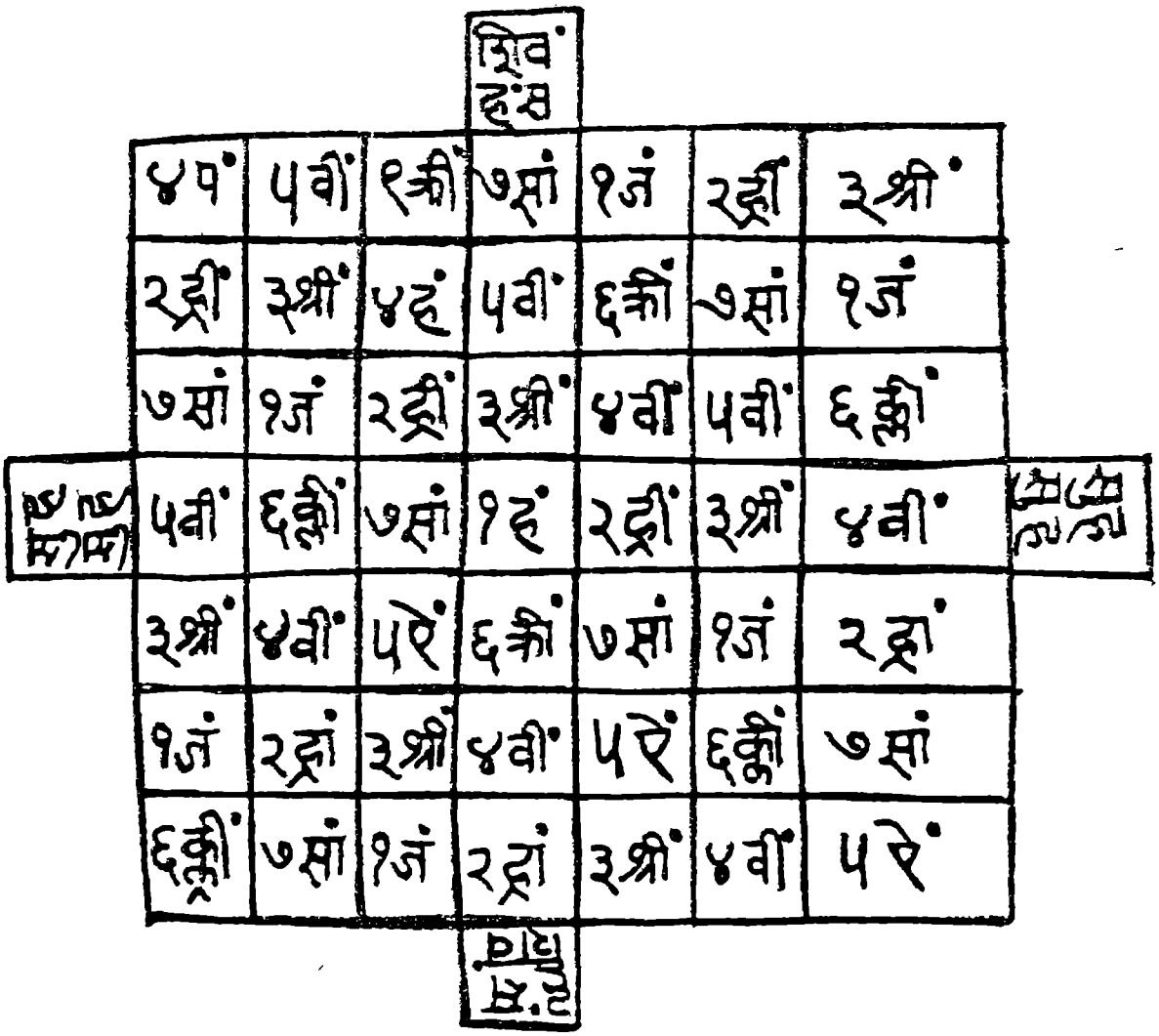
DURGĀ-YANTRA



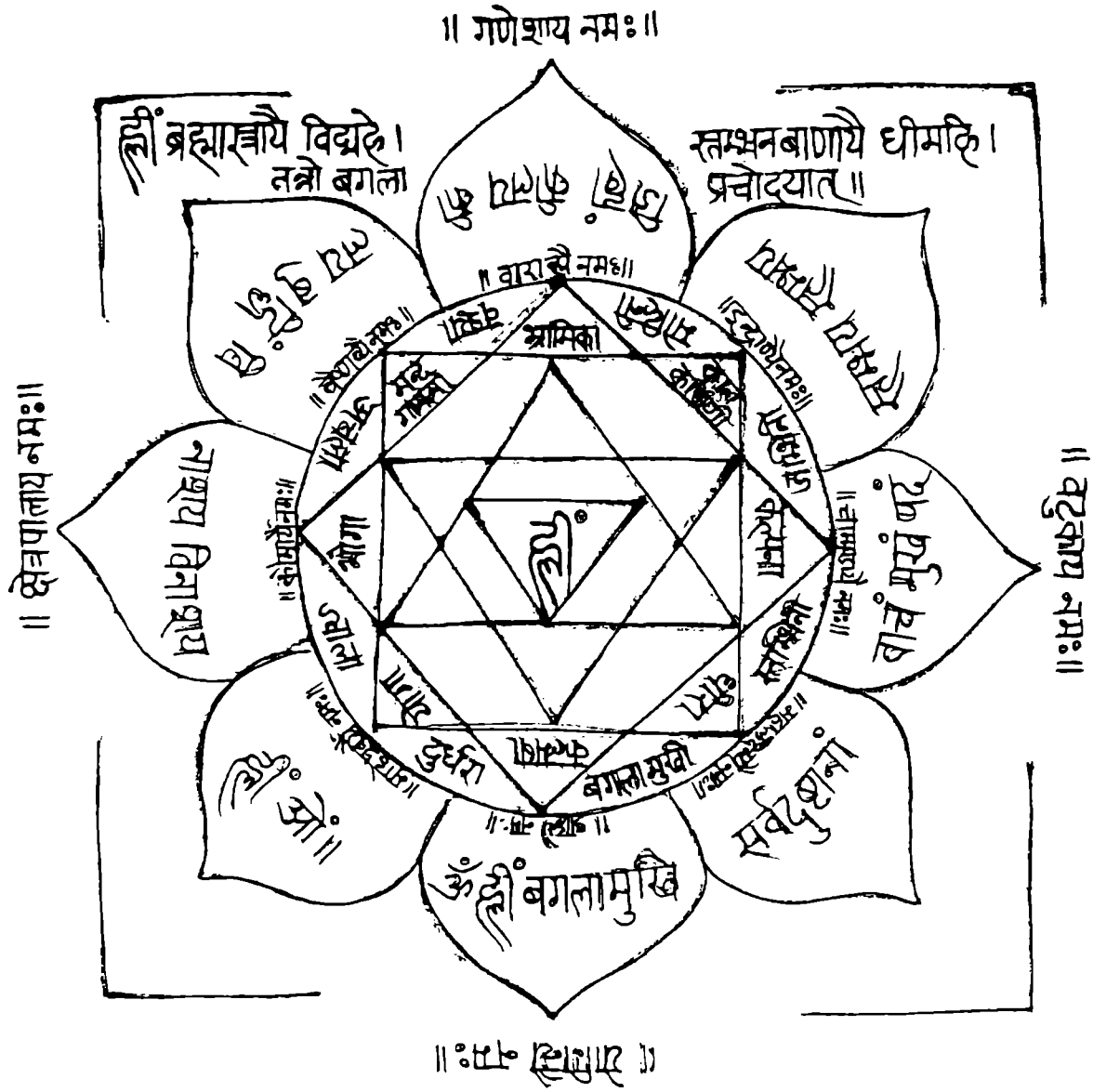
KŪRMA-YANTRA



BĀLĀ-YANTRA



SIVA-YANTRA



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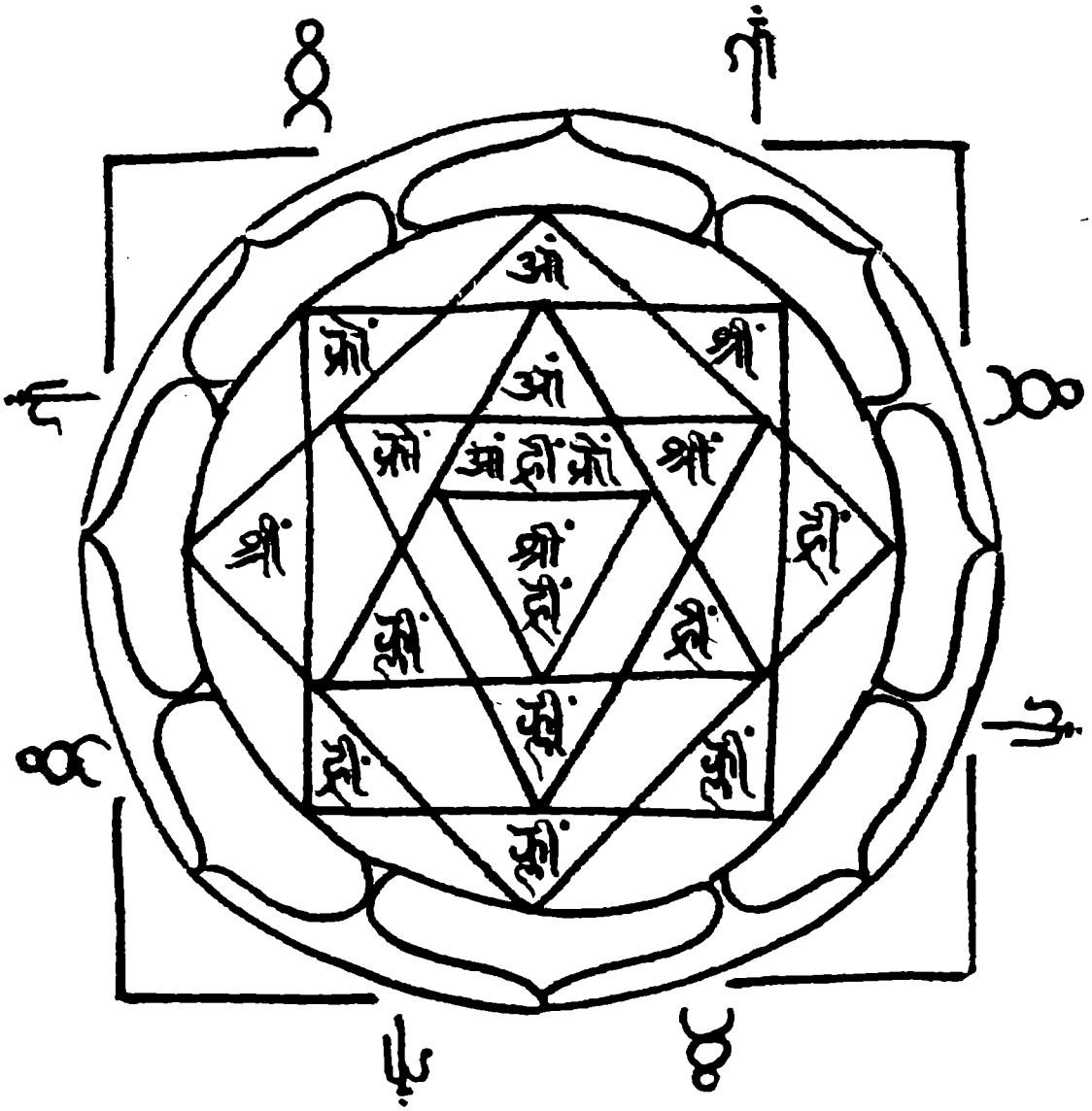
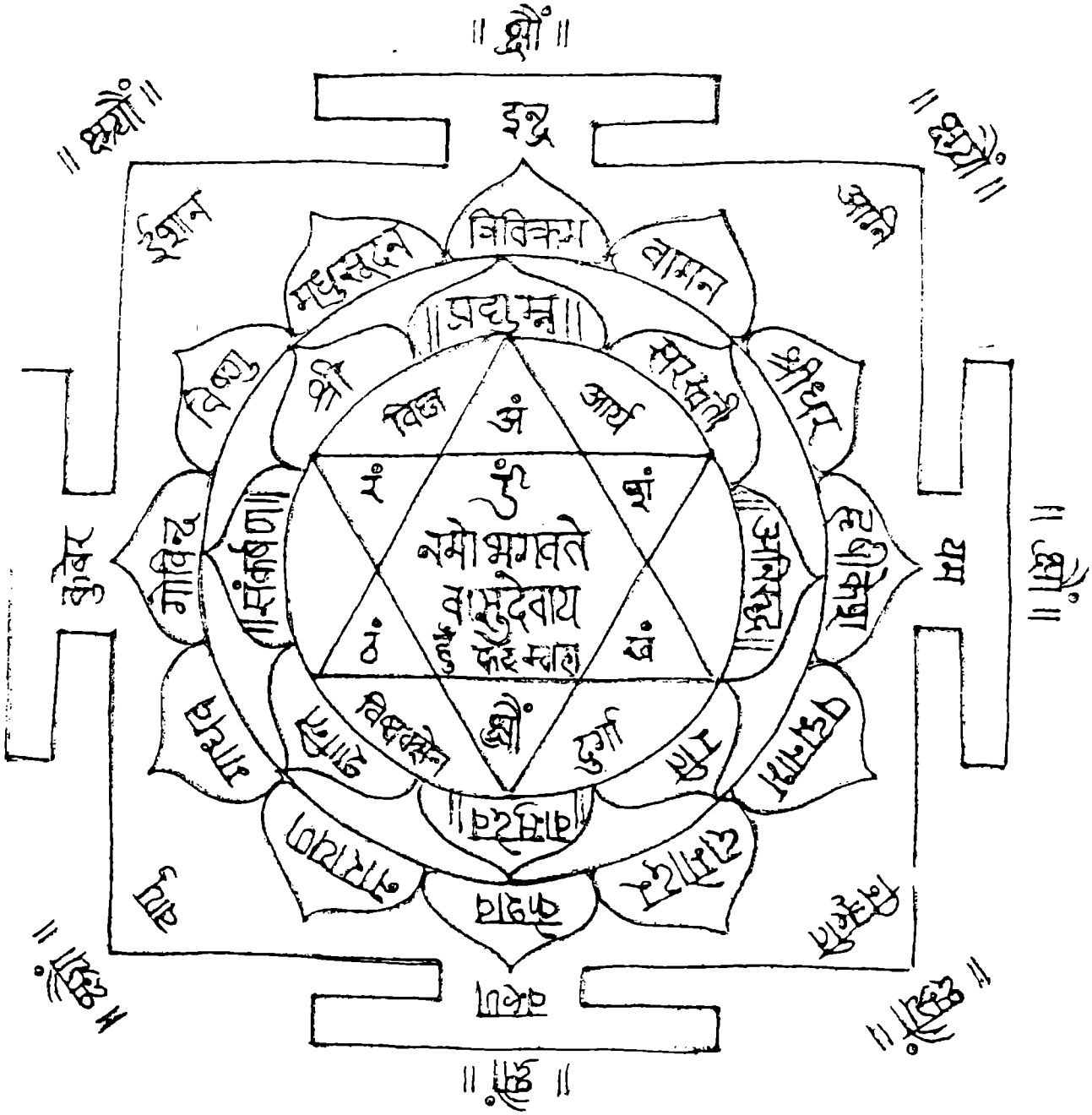


BHUVANEŚVARĪ-YANTRA

HANUMAD-YANTRA



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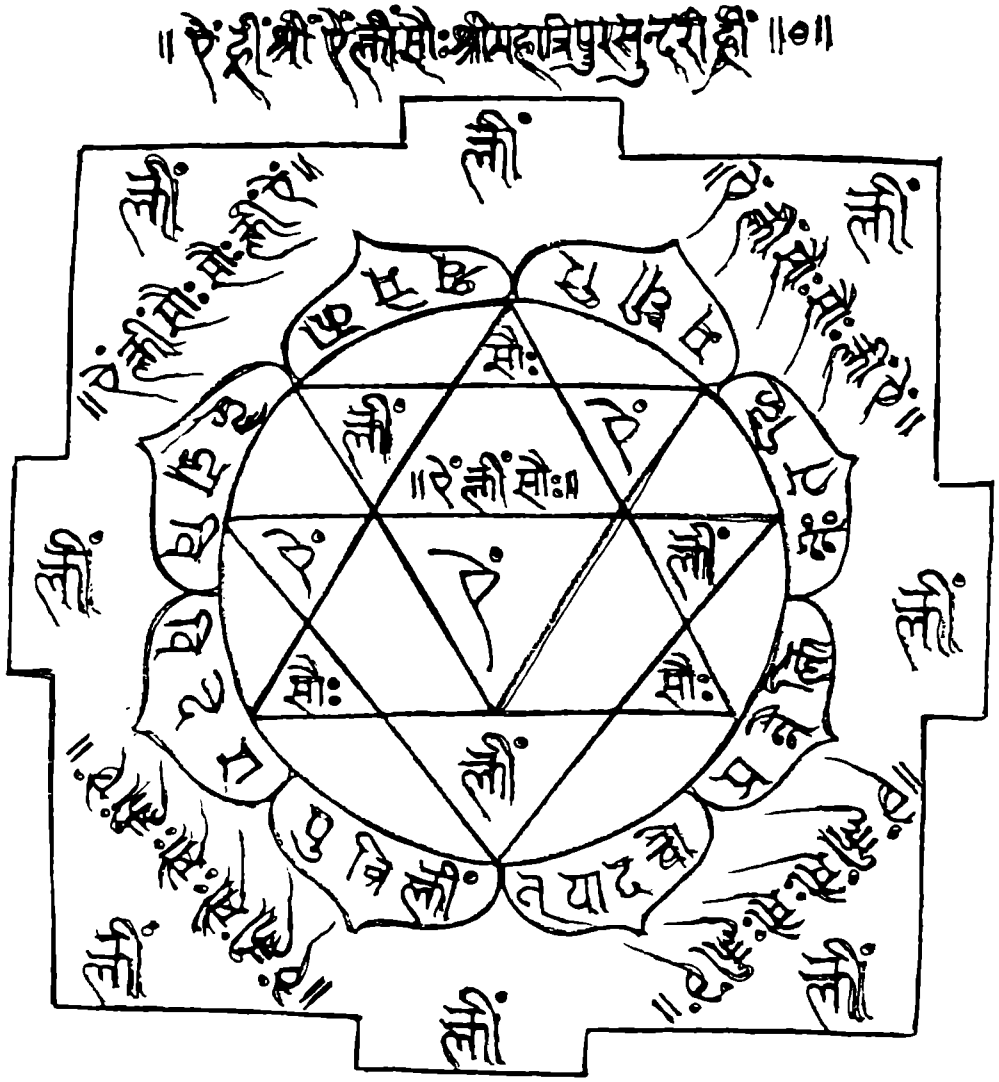

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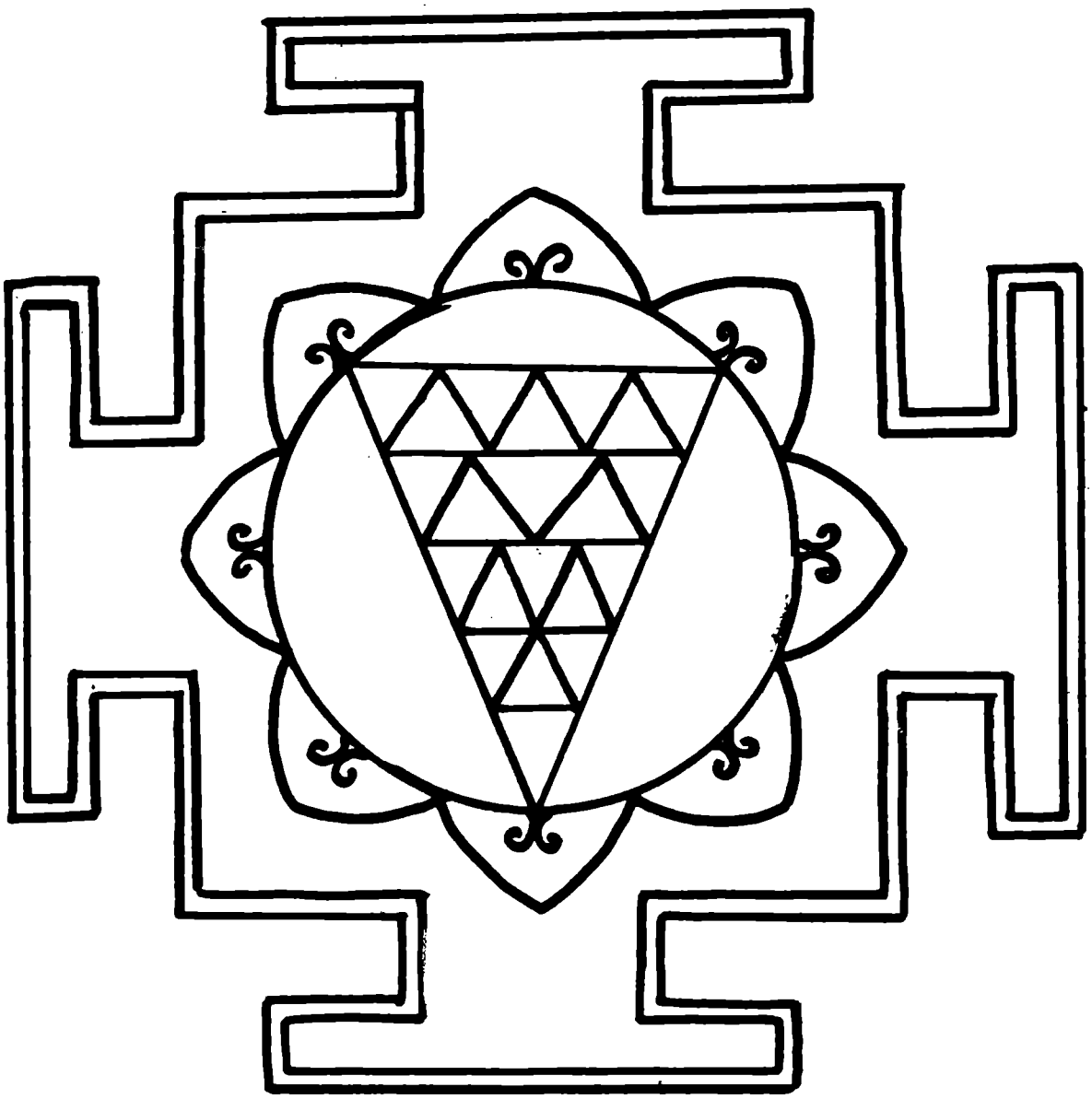
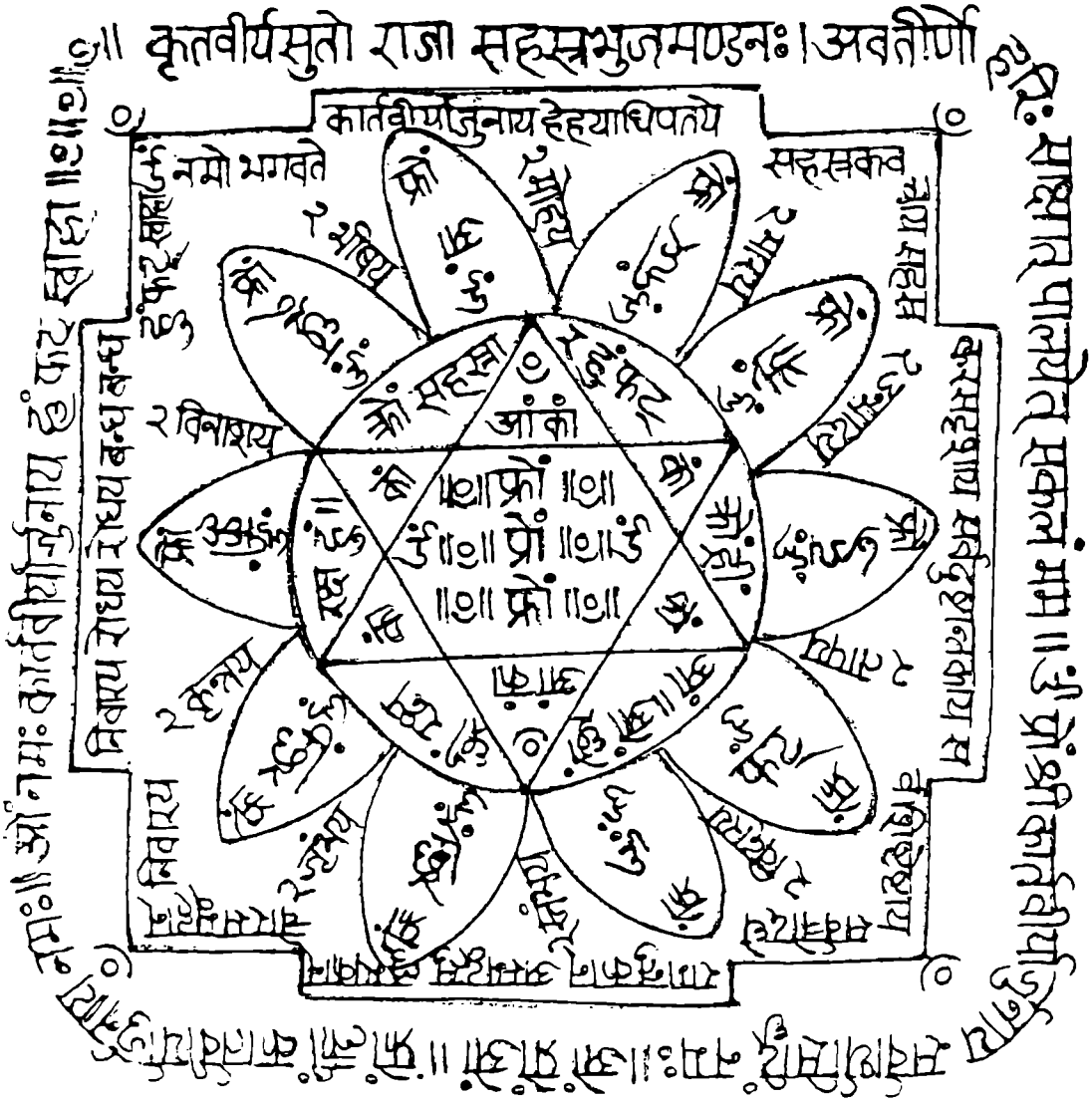
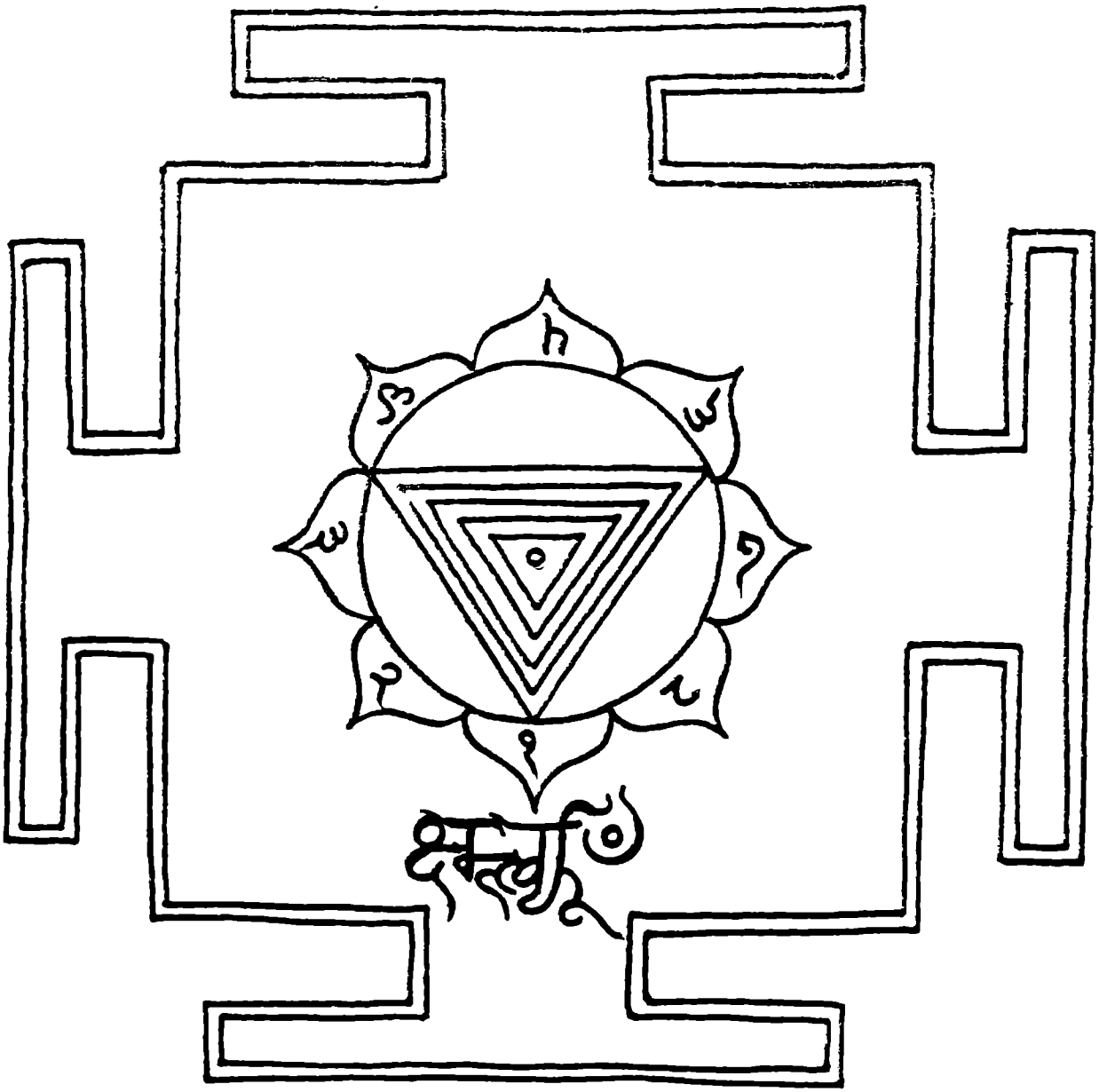


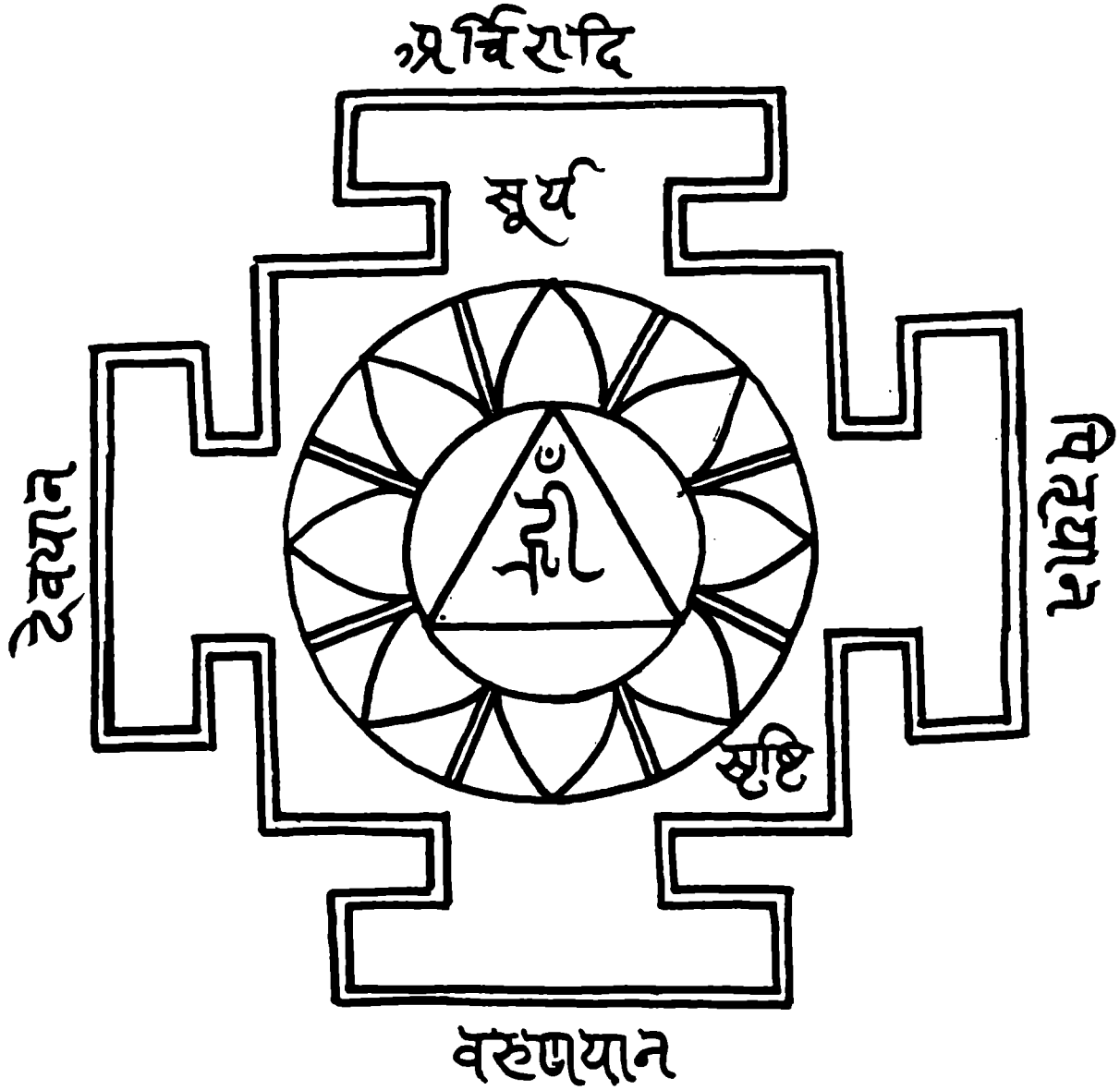
ŚĀNTI-YANTRA



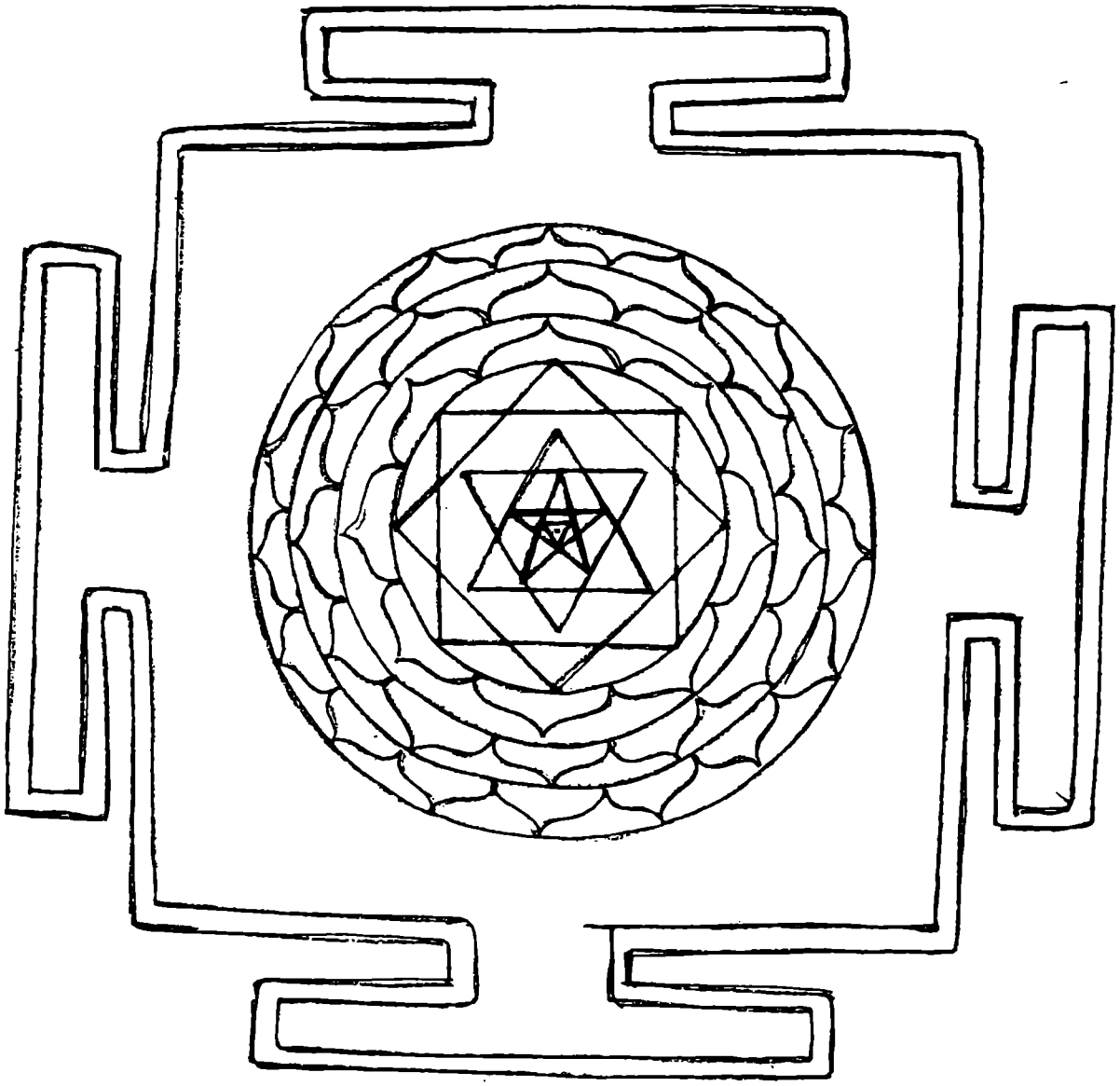
KĀRTAVĪRYĀRJUNA-YANTRA



KĀLĪ-YANTRA

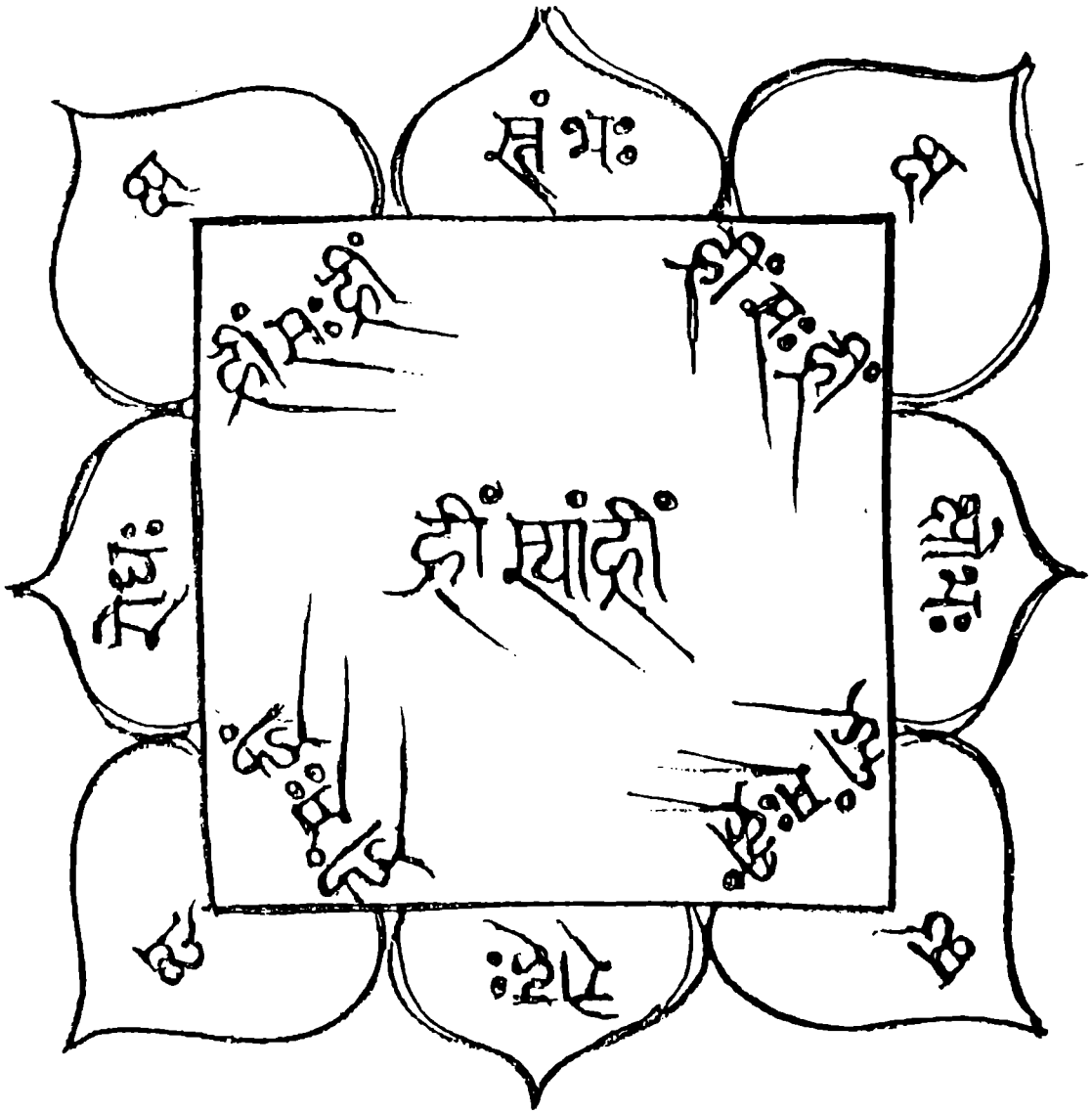


YANTRA-RĀJA



DEVĪ-KAVACHA-YANTRA

YANTRODDHĀRA-YANTRA



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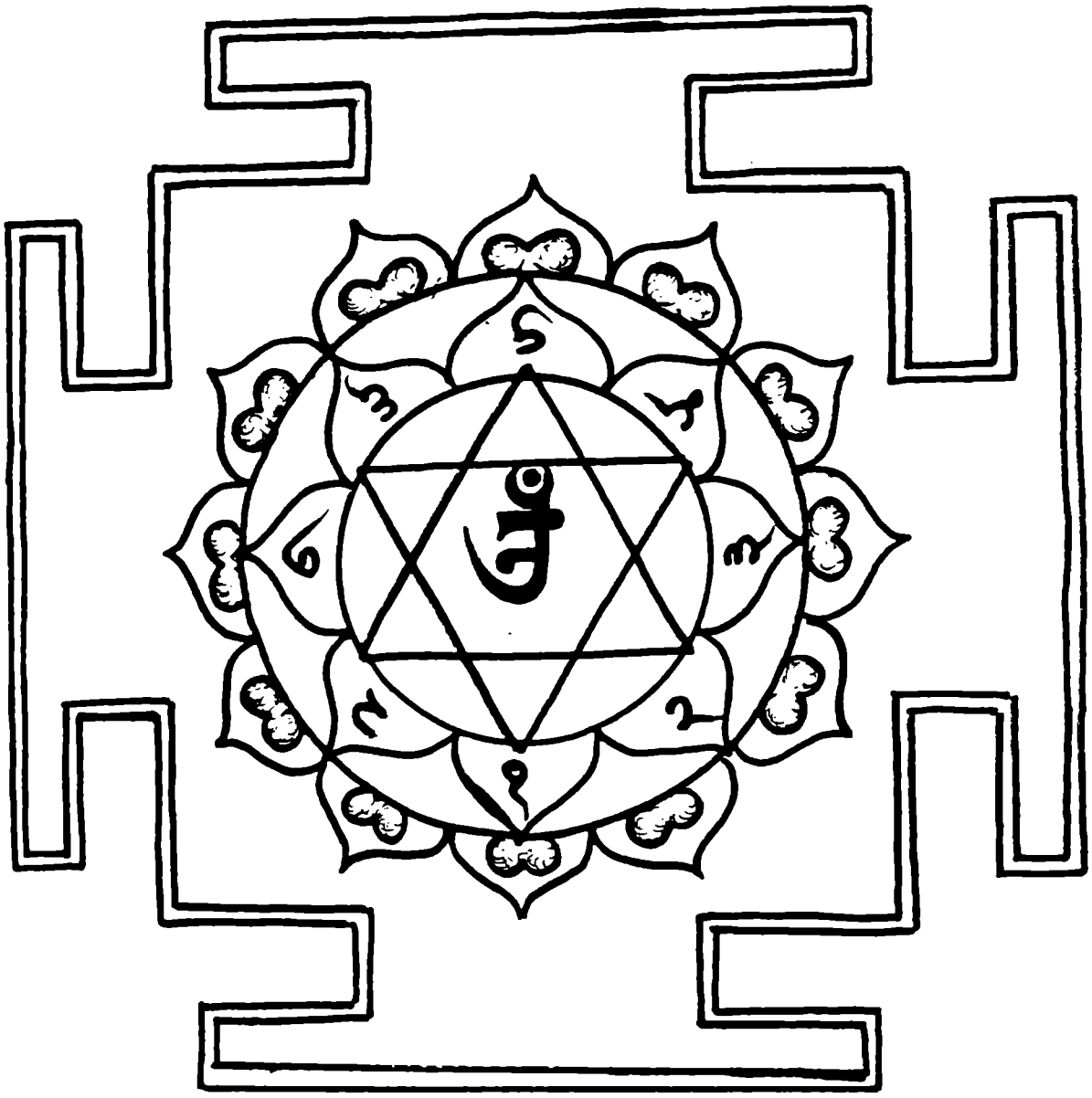
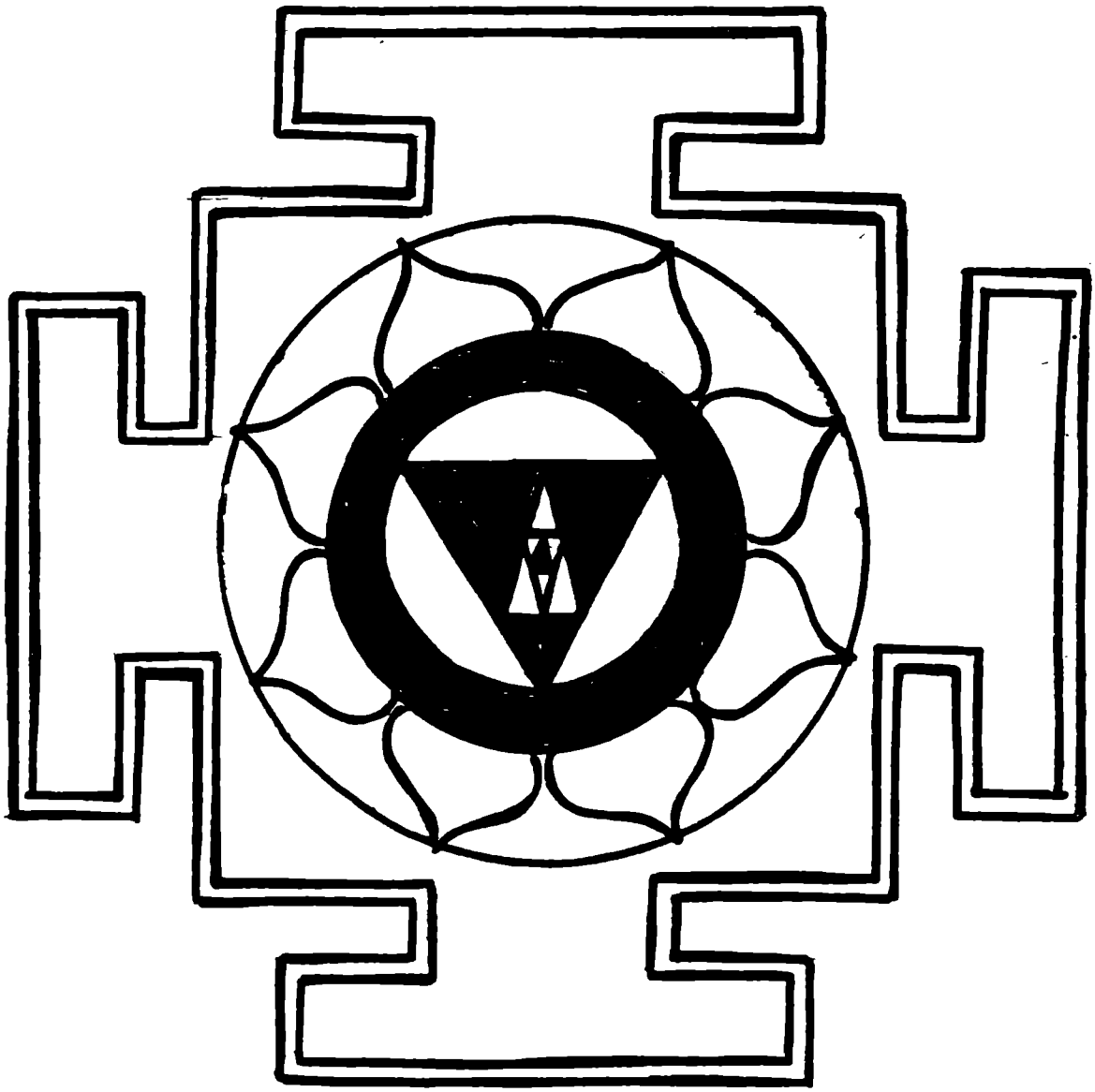


SHĀDGUNYA-YANTRA



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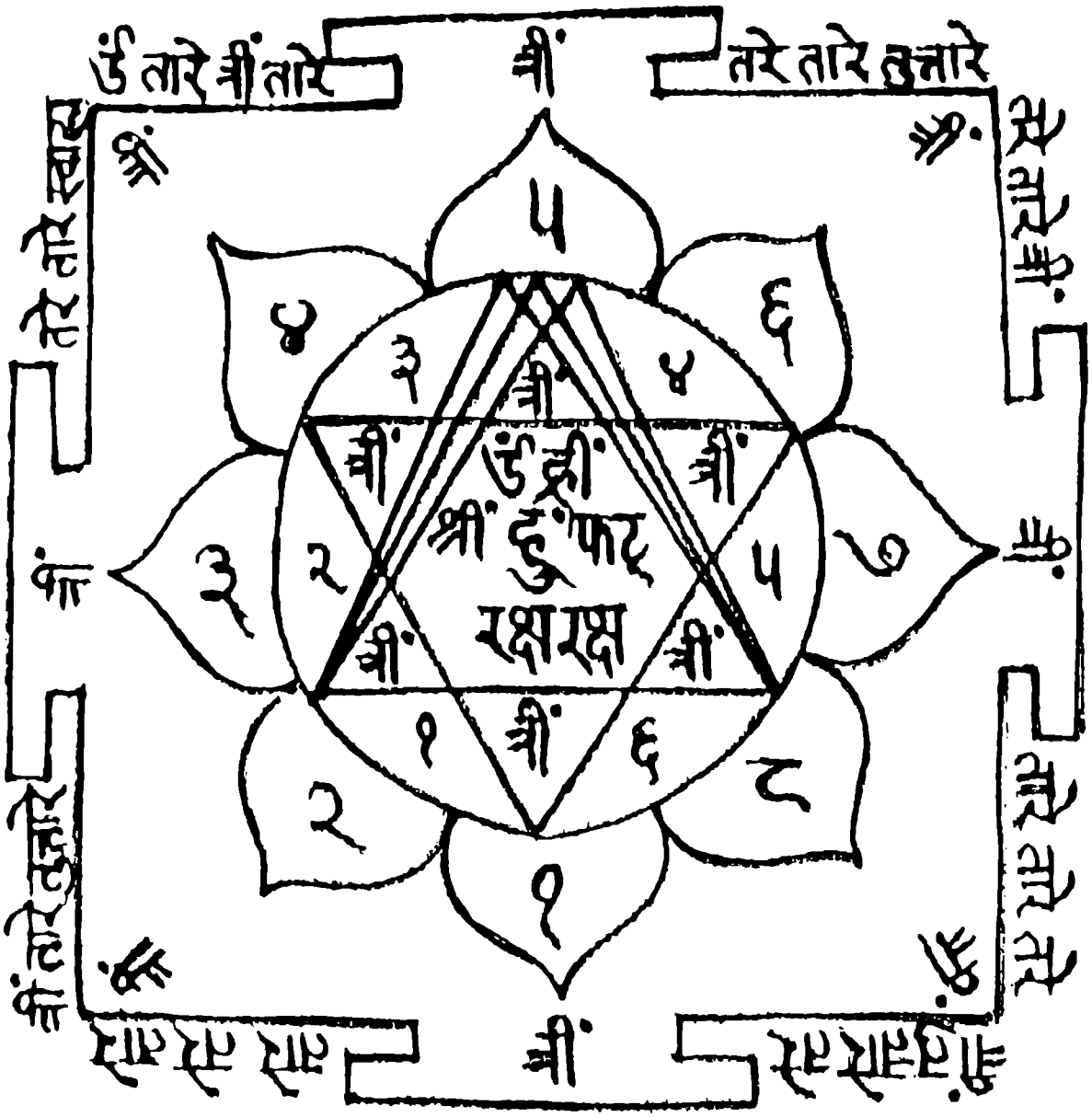
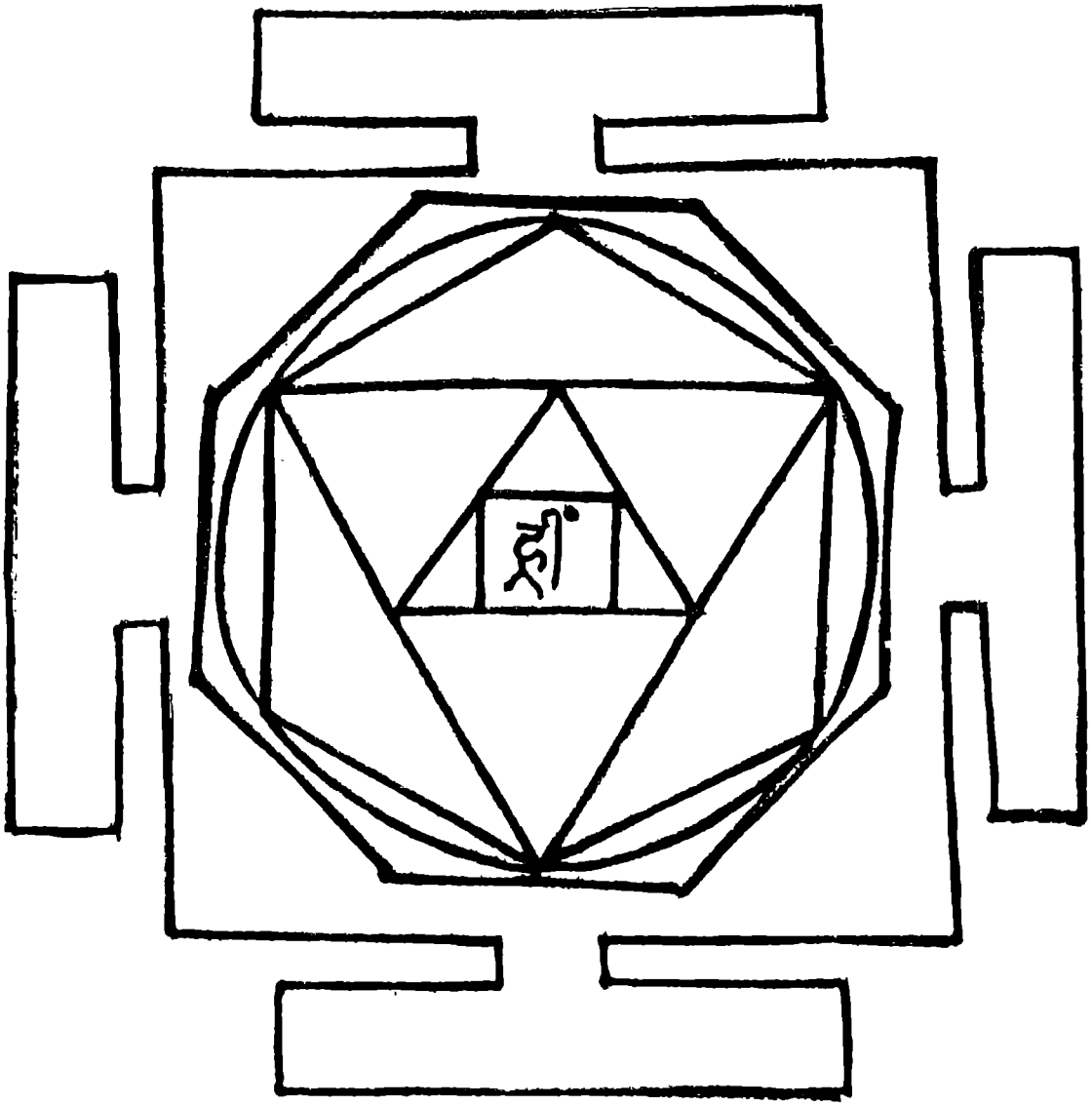
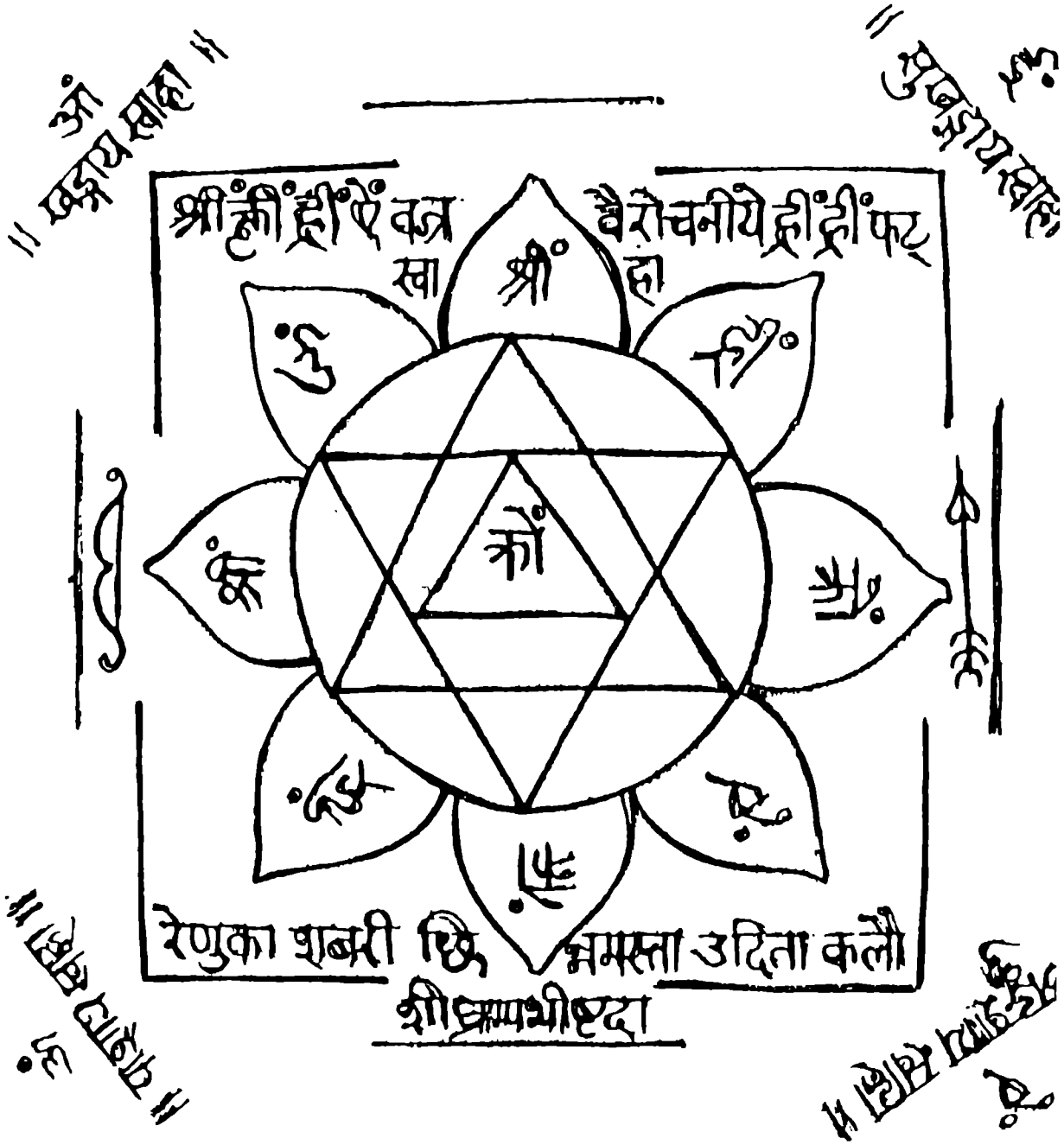


TĀRĀ-YANTRA (PŪJANA)

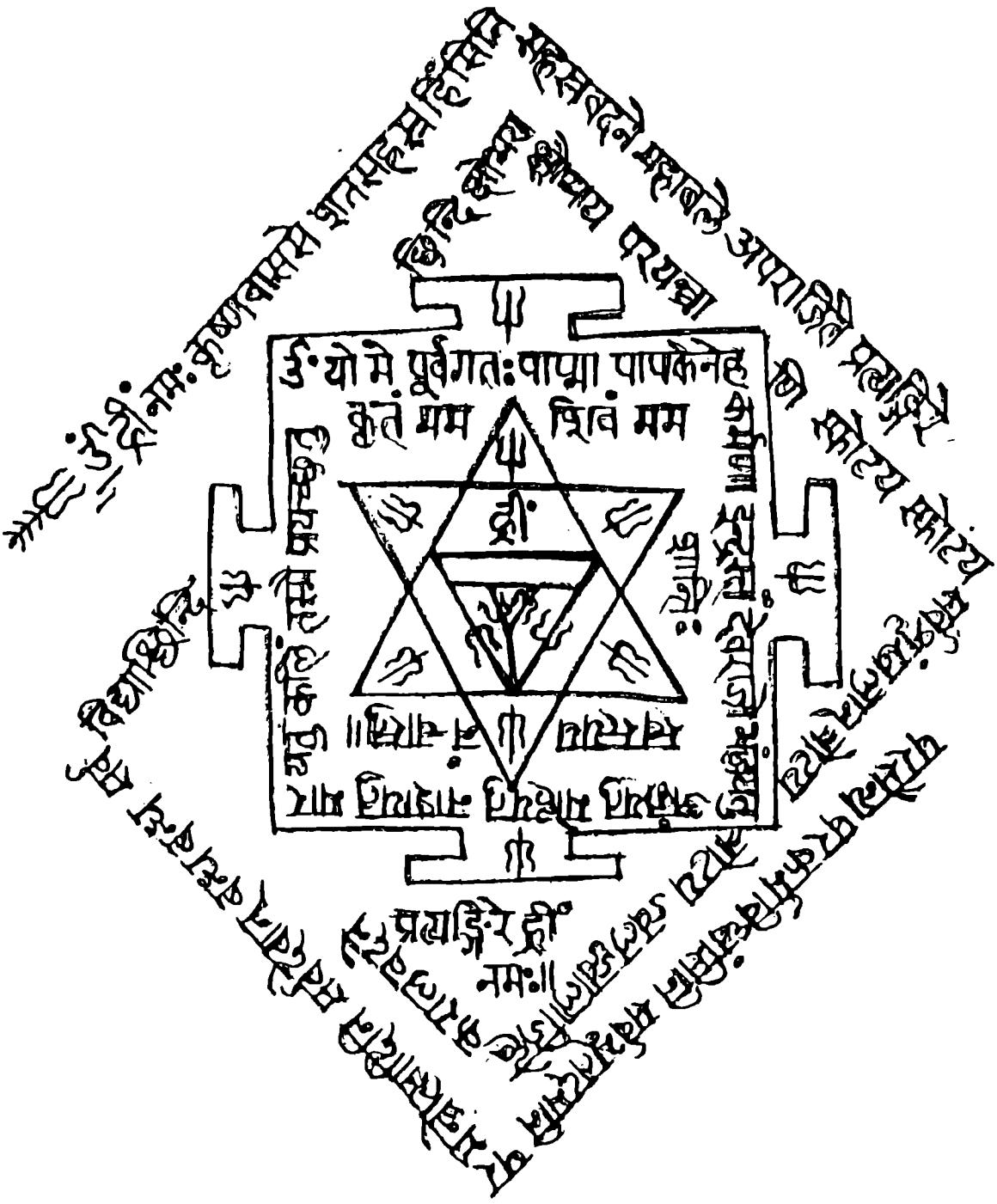


MUKTI-YANTRA



भैरव ऋषिः। सम्राट् छन्दः। श्रीवज्रवैरोचनीया देवता ॥
ह्रीं बीजं। स्वाहा शक्तिः। फट् कीलकं ॥

CHHINNA-MASTĀ-YANTRA



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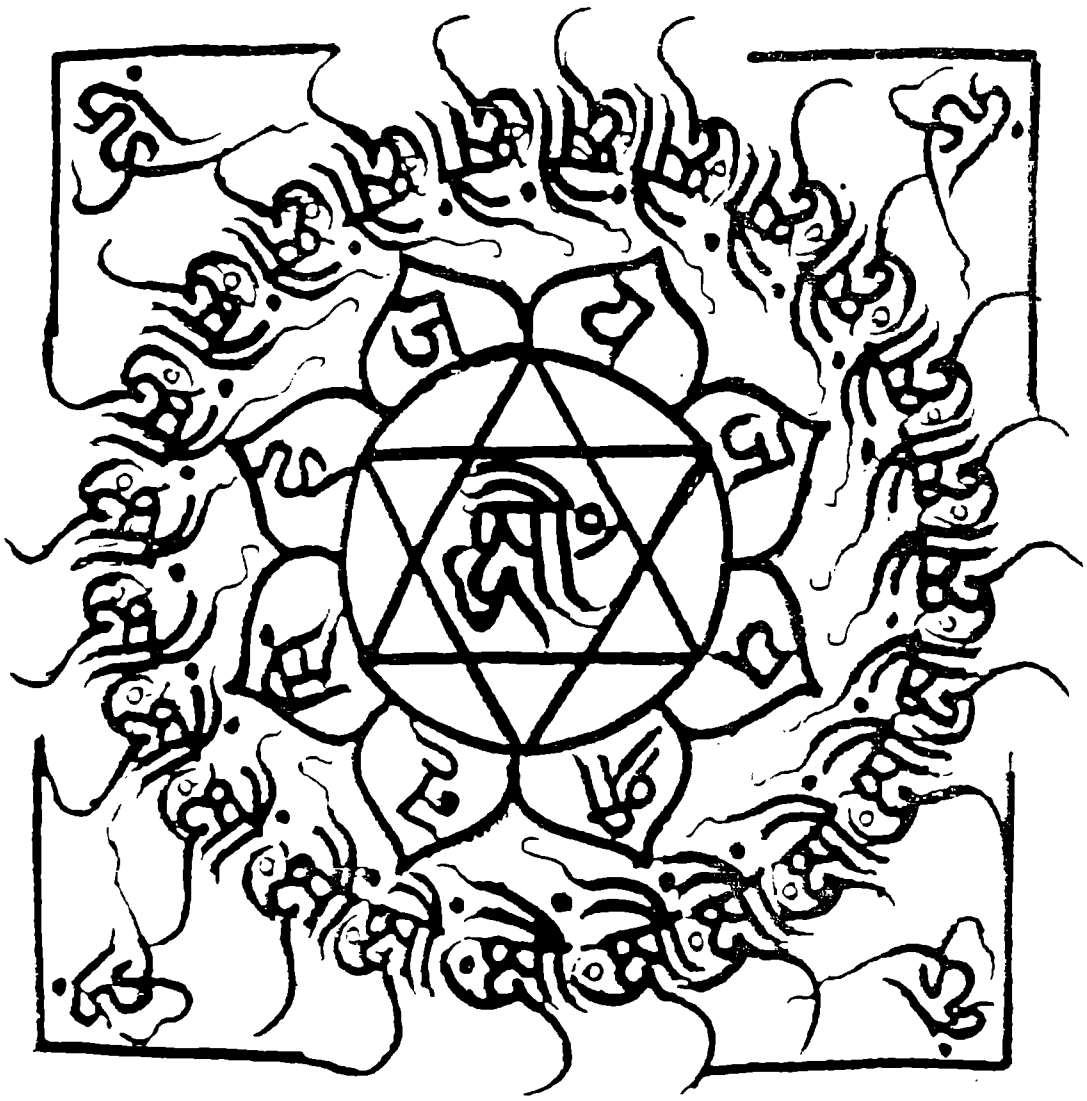

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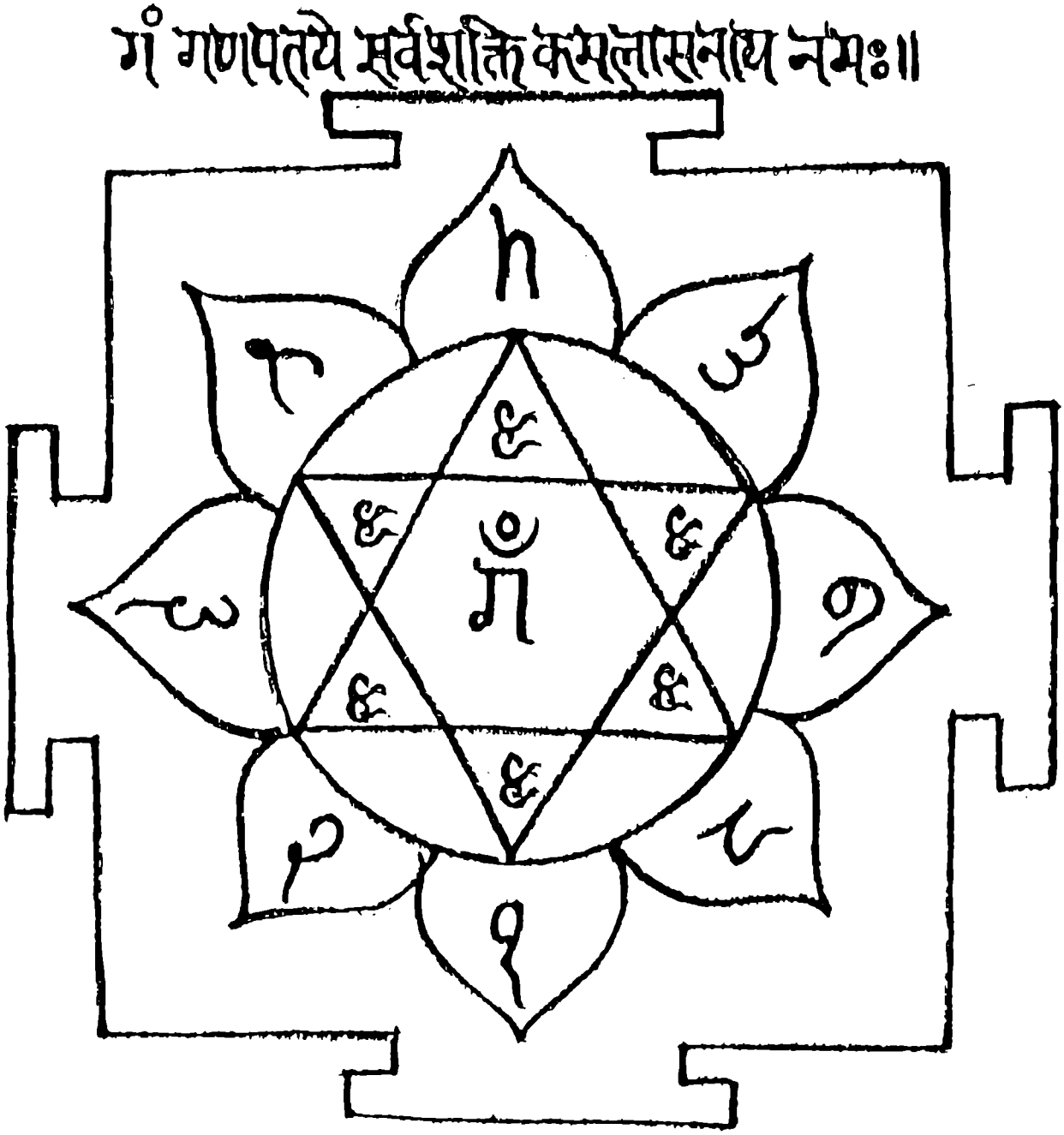
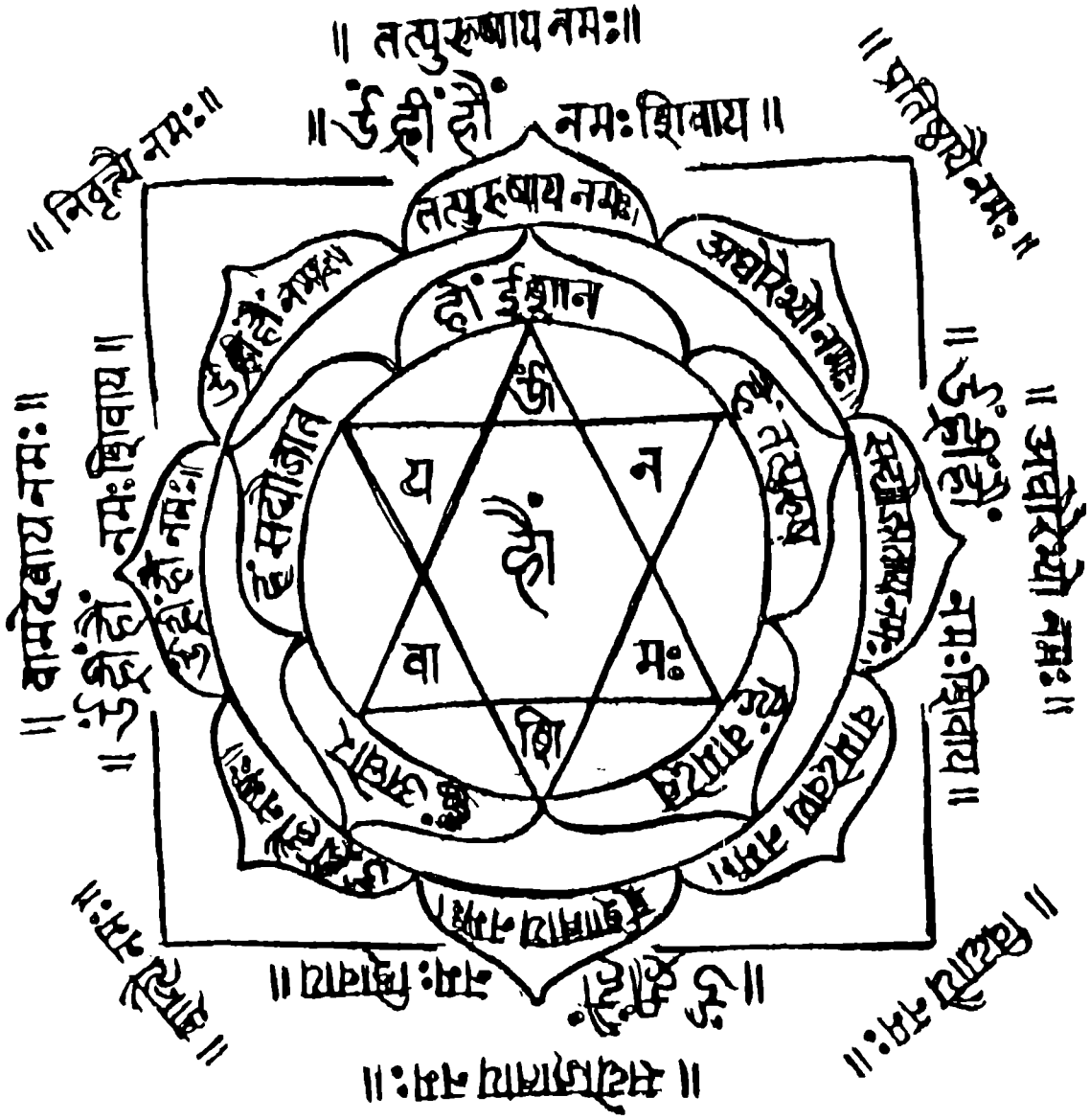
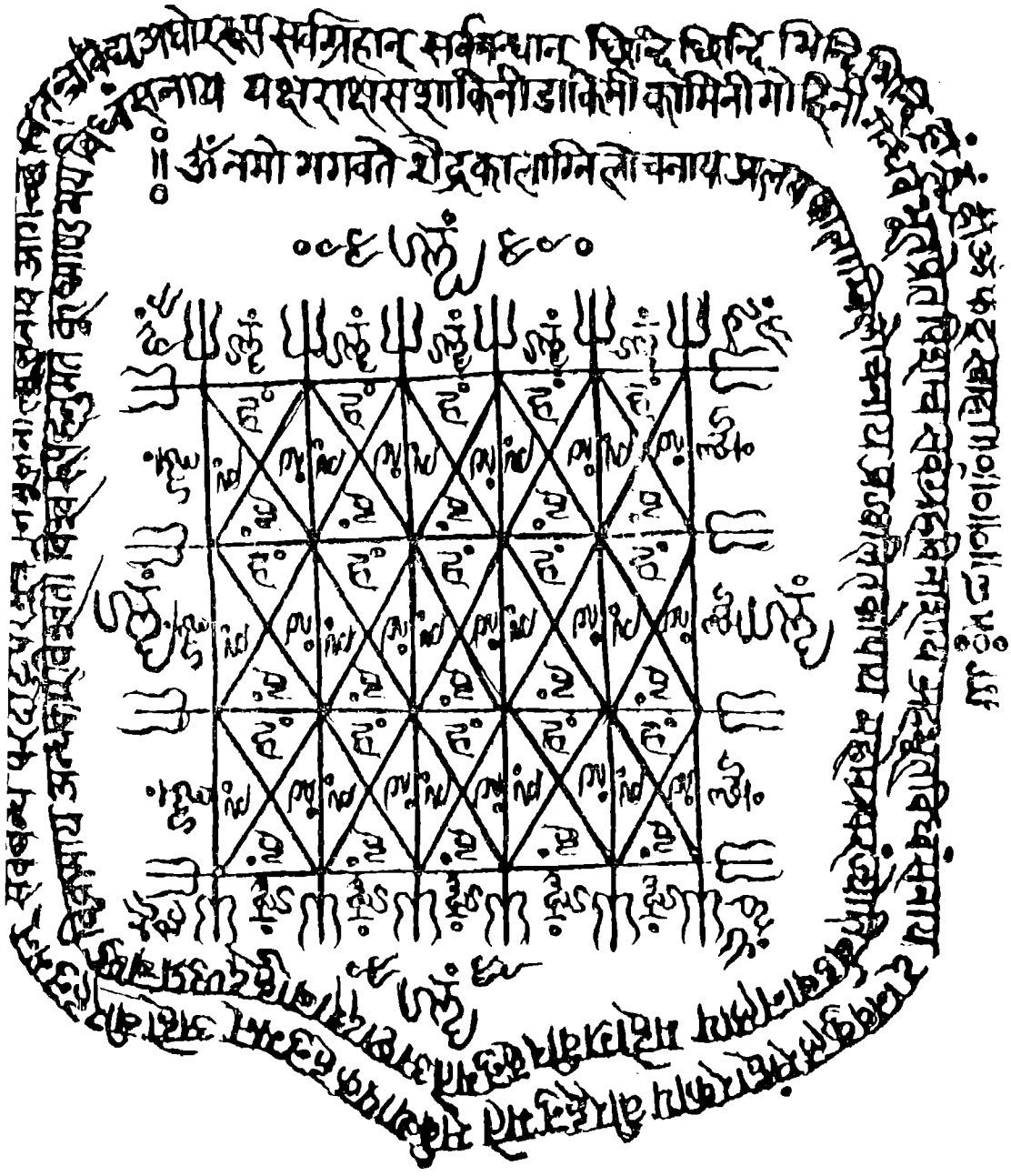


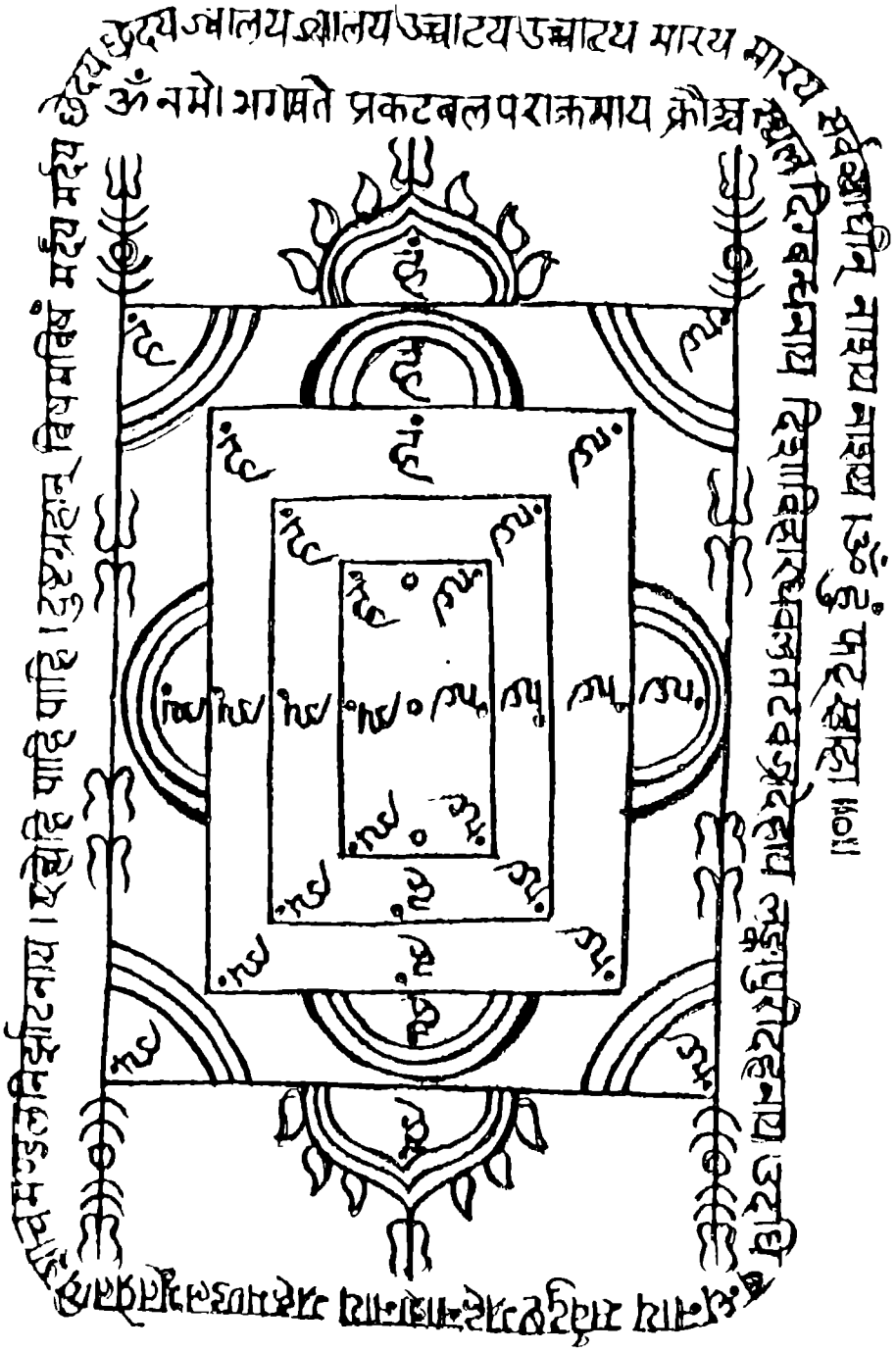
GANAPATI MANDALA



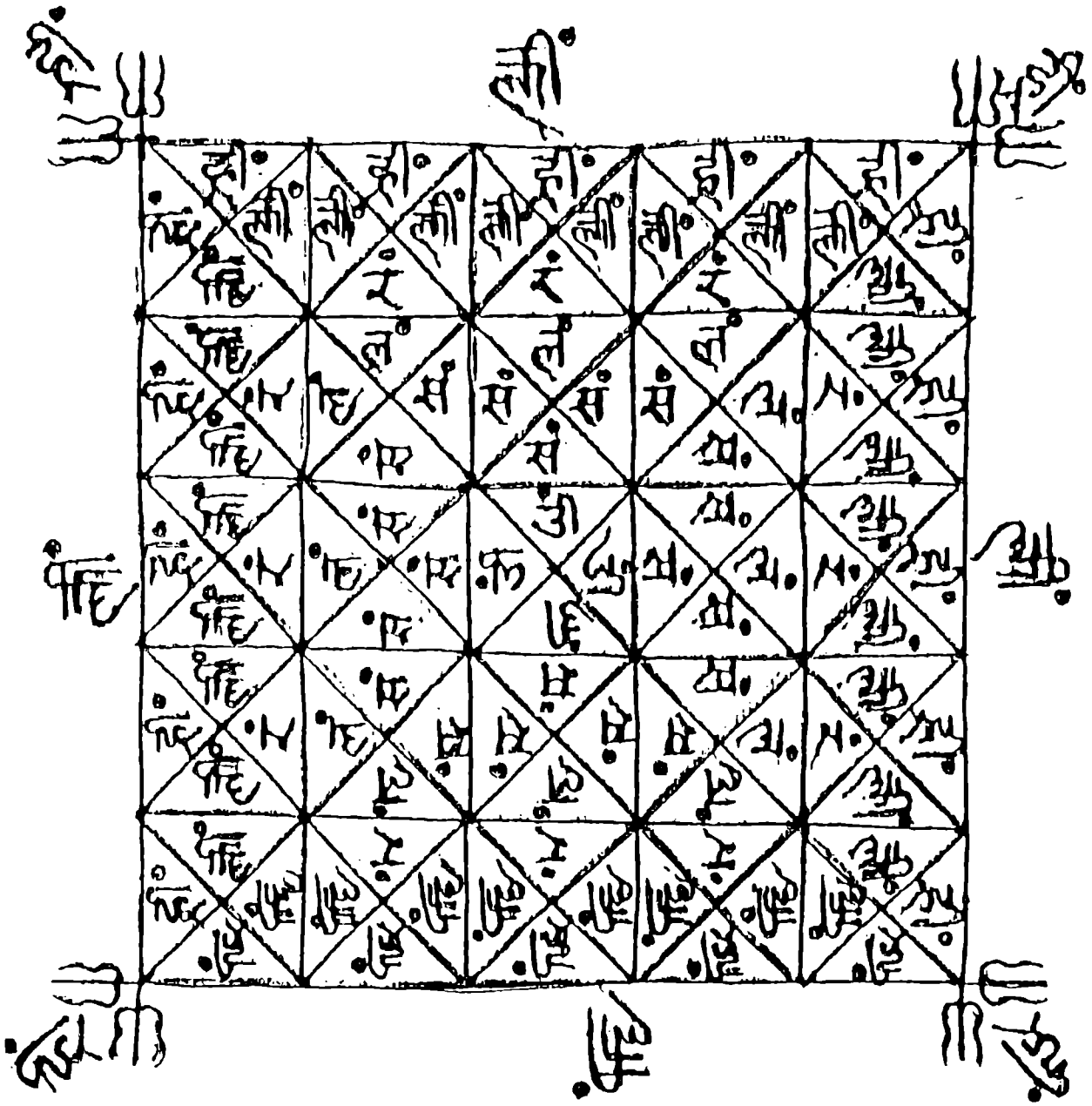
SIVA



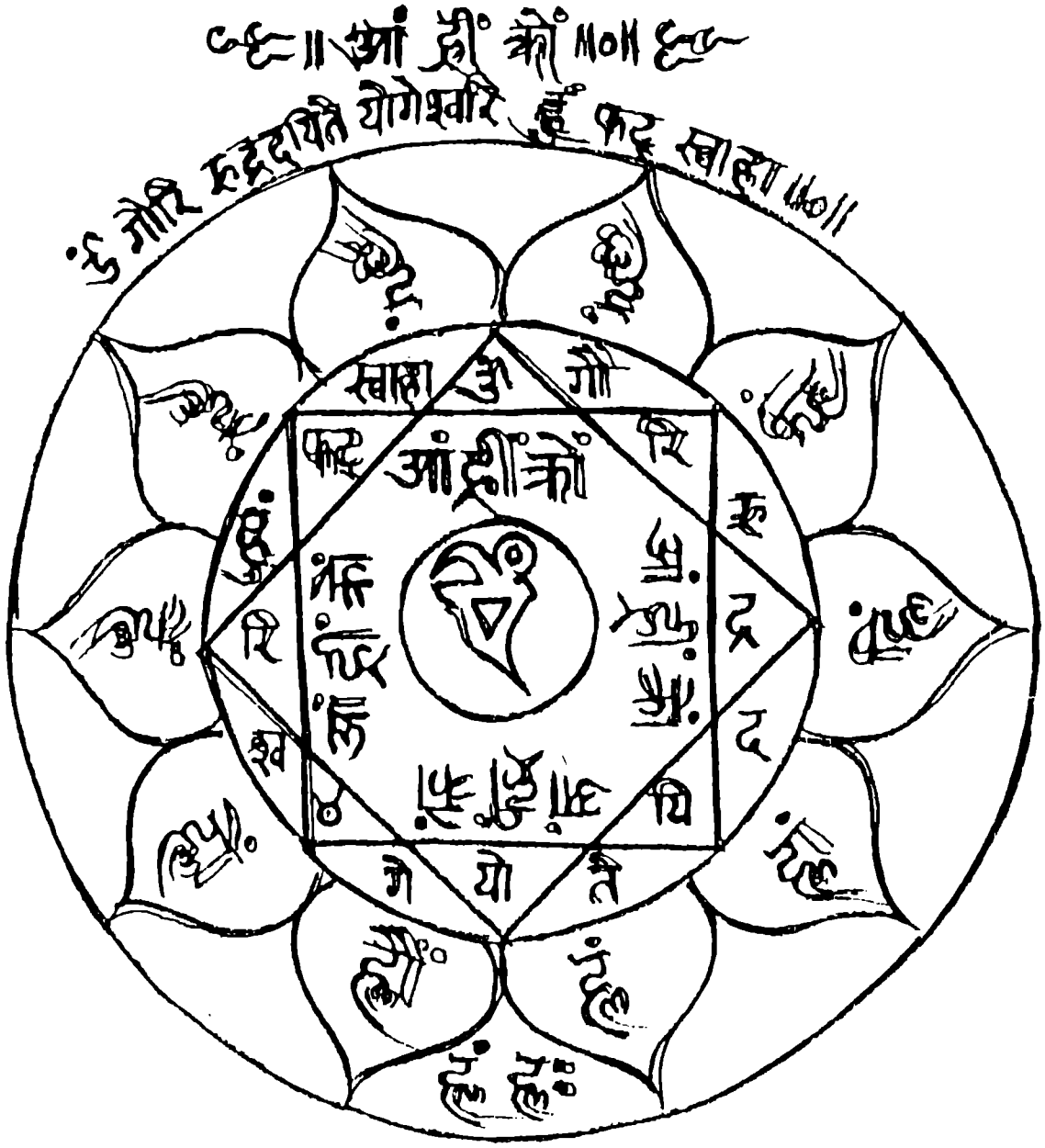
VĪRA-HANUMAD-YANTRA



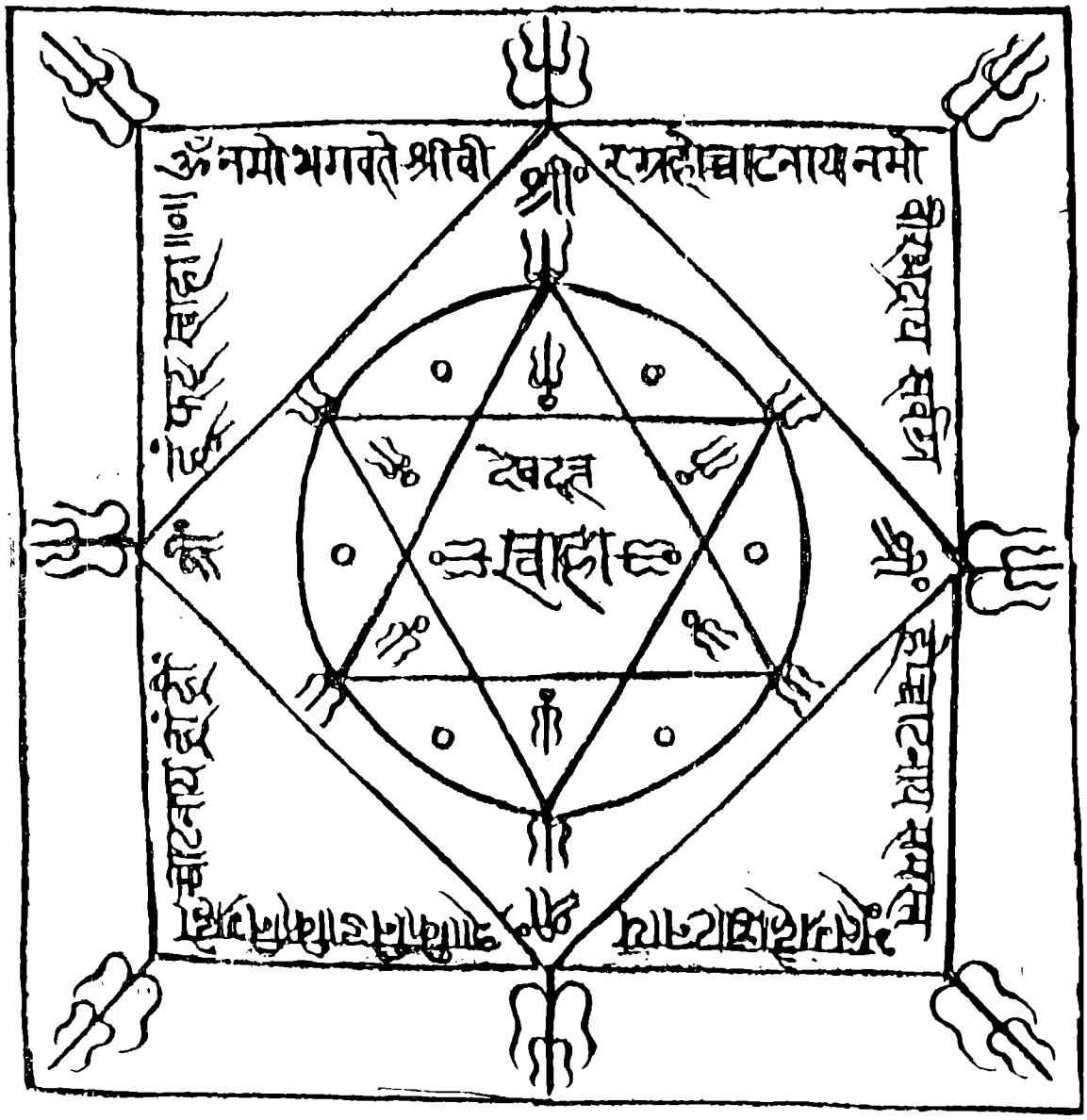
SARVA-BHAYA-HARA-HANUMAD-YANTRA



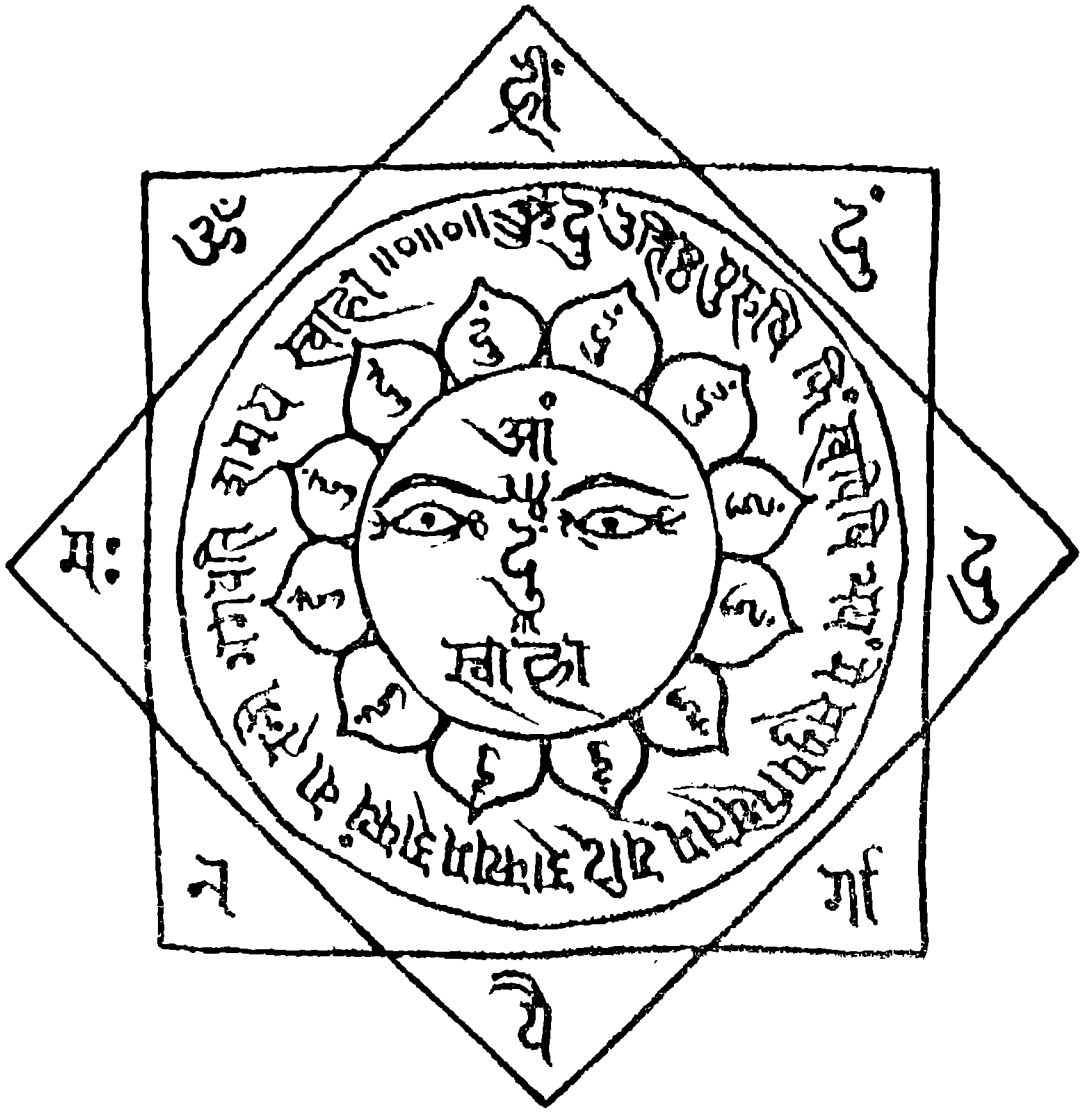
DEVĪ-YANTRA



BHUVANESI-YANTRA



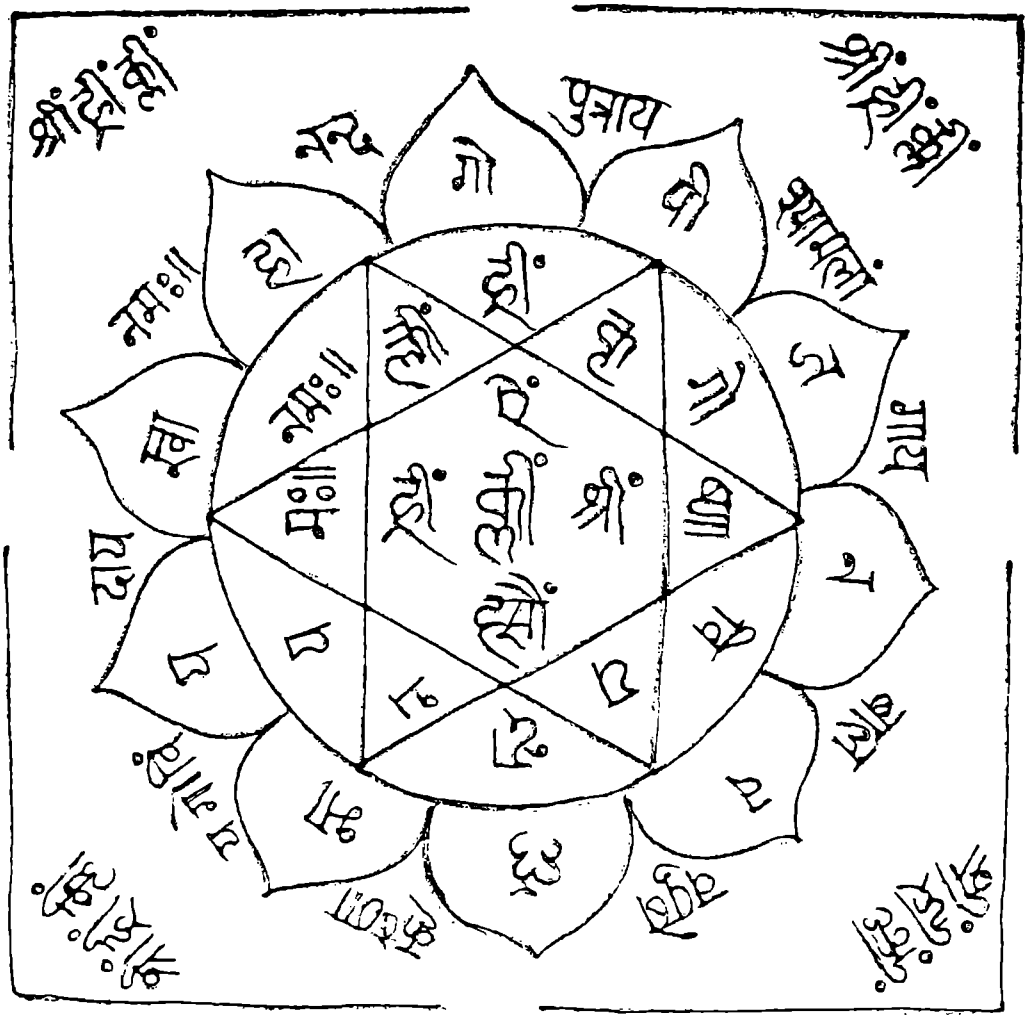
BHŪTĀVESA-YANTRA



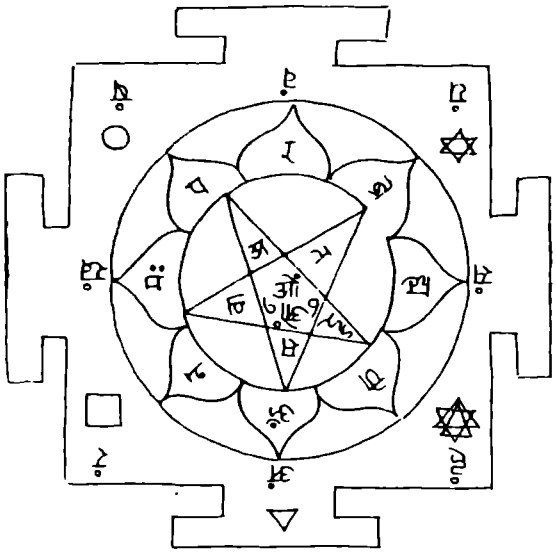
UPADRAVA-SĀNTI

yantra will lose its power if the material on which it is inscribed comes into contact with earth, corpse or any defiled substance. Likewise, the yantra will become useless when the paper on which it is drawn gets torn, or when someone steps on it or crosses it.

Most of the deities worshipped will have their own yantras in addition to iconic representations. Texts prescribe that in the absence of an icon, the appropriate yantra is to be installed and worshipped along with a holy water-pot kept by its side (Devī- bhāgavata, 3, 26, 21 'archābhāve tathā yantram ... sthāpayet ... kalaśam tatra pārśvatah'). Such yantras are known as 'pūjādhāra-yantras'; and each one them is accompanied by the mantra specific to the deity spelt out upon the yantra, involving also the seed-syllables (bījāksharas).



SIDDHA-GOPĀLA-YANTRA



VIŚVAKARMA-YANTRA

Some texts (like Nāradīya-saṁhitā) include yantra (also called maṇḍala) among the six 'seats of divinity' (others being water, fire, ones own heart, the discus and the icon). Some other texts, however, insist that the yantra must be worshipped along with the icon for obtaining divine grace ('vinā yantrena pūjāyam devatā na prasīdati'). The yantra is regarded as the visible form of the mantra, and mantra is verily the deity itself ('yantram mantra-mayam proktam, mantrātmā daivataiva hi'). The relation between the yantra and the deity is like that between the body and soul ('dehātmanor yathā bhedo yantra-devatayos tathā').

Some yantras (like Śrī-chakra) are themselves regarded as forms of the Deities, and are popularly worshipped (see ŚRI-CHAKRA).

YAMA

Celebrated as the god of death, Yama is the guardian of the southern direction. Ṛgveda knows him as the son of Vivasvat (the solar divinity) and Saraṇyā (daughter of Tvashṭṛ), and as the twin brother to Yamī (later known as Yamunā). The enigmatic dialogue between Yama and Yamī occurs in Ṛg-veda 10,10. He was the first mortal to die and reach the world beyond; and he is in the Vedic context the guide to show the path of the beyond to other mortals. The road to the other world, the last abode of the mortals, is guarded by two fierce hounds, each of which has four eyes and wide nostrils.

In later literature, he is the son of Sūrya and Saṁjñā (daughter of Viśvakarmā). His elder brother was Vaivasvata-Manu and his sister was Yamī. According to Vishṇu-purāṇa (3,2), Śanaiśchara (see ŚANI), the Asvins (see AŚVINĪ-DEVATĀ) and Revanta (see REVANTA) were also his brothers.

He was made the ruler of the world of manes (pitṛ-loka) and the Hades (naraka). He is said to be entrusted with the task of cutting short the lives of all creatures when their allotted period closes, of dragging their souls to the world above or the world below according to their deeds (good or bad), and of dispensing justice (yamayati

YAMA
(Chidambaram temple)

niyamayati jīvānām phalāphalam iti). And hence he is known as antaka (the ender), bhīma-śāsana (maker of fiercely just ordinance), pareta-rāṭ (the lort of the departed souls), pitṛ-pati (the lord of the manes), śrāddha-deva (the divinity presiding over obsequies), dharma-rājā (the master who dispenses justice) and daṇḍa-dhara (the punisher of the wicked beings). He is also known as Kāla ('time').

Padma-purāṇa (Kriyā-yoga-sāra, chap 22) mentions that he appears before the good folk as benevolent Vishṇu himself, just before they die, and as extraordinarily frightening before the wicked people when they die. For those who live their lives meritoriously, he manifests himself as four-armed, dark blue in complexion, riding on Garuḍa; he carries in his four hands conch, dis-

YAMA
(from an old painting)

cus, mace and lotus. His face has a benign smile. But those have led evil lives here, will see him as an ash-coloured giant, thirty yojanas in height, and with eyes sunken like a well (vāpī-sadṛśa-lochana). His hair stands on end with flames of fire (jvalad-agni-śikhāgra-vat). Violent winds enter his nostrils as his breath. His mouth is fierce with tusks, and his eye-brows are knit in a stern aspect (bhrukuṭi-kuṭilānana). He rides upon a terrible buffalo (prachaṇḍa-mahishārūḍha).

Independent representation of Yama in iconography is as the guardian of the southern quarter (dik-pālaka, see DIKPĀLA). He also figures in the representation of Śiva as Kālāri or Kāla-saṁhāra-mūrti (see ŚIVA). When Yama arrives to take away the life of Mārkaṇḍeya, the young devotee of Śiva (see MĀRKAṆḌEYA), Śiva manifests himself and drives away Yama. In the iconographical representation, Mārkaṇḍeya is usually shown as worshipping the liṅga seated to its right. Yama is shown as standing to the left of the liṅga. Śiva comes out of the liṅga and is seen to thrust his spear into Yama's chest.

As the guardian of the direction, he is generally shown as two-armed, carrying noose (pāśa) in one hand and stick (daṇḍa) in the other. According to Aṁśumadbheda (paṭala 49), however, he carries sword in one hand and shield in the other. Vishṇu-dharmottara (3,51,2) provides him with four arms carrying stick and sword in the hands on the right side, flaming trident (jvālā-triśūla) and rosary in the hands on the left. The text also prescribes that a head surrounded by flames must be shown on top of the stick ('daṇḍopari mukham kāryam jvālā-mālā-vibhūshaṇam'). In Rūpa-maṇḍana, the four hands carry stile (lekhani), book, cock (kukkuṭa) and stick. Suprabheda (paṭala 48) mentions that he must carry fruit and sprouts (phala-pallava-pāṇi) and stick (sudaṇḍa- hasta). Brhat-samhitā (57,57), however, makes him carry only the stick and ride upon a buffalo ('daṇḍī yamo mahishago').

The stick (daṇḍa) is the symbol of authority; Yama is authorized to collect the spirits of creatures, when they die, and award pleasures in heaven or pain in hell, according to their actions. The stick is thus called dharma-daṇḍa, the rod of justice. The noose (pāśa) is symbolic of snatching away the spirits from the bodies and earthly entanglements. The stile and book, representing the keeping of the accounts of good and bad deeds of all the creatures, are also symbols of justice. Sometimes an attendant of Yama, Chitragupta, is made to carry them.

Yama is invariably represented as riding upon a monstrous and mighty buffalo (mahā-mahisha), but Śilpa-ratna in a citation suggests that Yama may alternately be shown as seated upon a throne (siṁhāsana-stha). But buffalo, accroding to Vishṇu- dharmottara (3,51,10), is the confusion of mind at the time of death ('yo moho maraṇe nṛṇām vijñeyo mahishas tu sah').

He is dark in complexion, like collyrium (nīlāñjana-sama-chhavi, kṛshṇa-varṇa, kāla-varṇa), and terrible in appearance (karāla) with fierce fangs in his mouth (karāla-daṁshṭra-vadana), and eyes flaming like fire (pradīptāgni-vilochana). He wears red garments (rakta-vastra-dhara) and garlands of red flowers, and his body is daubed with red-coloured unguent (rakta-mālyānulepana). (Aṁśumadbheda, op.cit). And on his head is a tall crown (kiriṭa-mukuṭa).

Vishṇu-dharmottara (3,51) describes him as seated upon a buffalo with his consort Dhūmrorṇā perched on his left lap. His garments according to their text is golden yellow (tapta-chāmīcharāmbara), and his complexion is like the rain-bearing cloud (sa-jalāmbuda-sacchhāya). Dhūmorṇā (or Dhūmrorṇā) has only two arms, the right one embracing Yama and the left hand holding a fine mātuluṅga fruit.

This text prescribes that on Yama's right must be shown Chitra- gupta, two-armed, benign-looking (saumya-darśana), and wearing the garments in northern style (udīchya-vesham). He holds in his right hand stile (lekhanī) and in his left palmyra leaf (patra). He makes notes of all the deeds, and he abides in the body of every being (sarva-dehagah, patram dharmam adharmam cha) of all the creatures.

To the left of Yama must be shown another attendant, Kāla by name. He is fierce in appearance (vikaṭa-darśana), and holds a noose (pāśa) in his hand. Kāla signifies time, and the noose is for binding the spirits when their time is up. The noose is 'inexorable' (ghora), and it represents the exceedingly difficult ways of death ('pāśah kare ghoro yama-mārgas su-dushkarah')

According to this text, Yama is the Saṁkarshaṇa form of Vishṇu in his tāmasa aspect (3,51,7), and to withdraw things of the world when their limits are reached ('loka-saṁhāra-kāraṇam'). Taittirīya-saṁhitā (5,5,10), which enumerates only six directions, substitutes Vishṇu for Yama (as regent of the 'fixed direction')

Aṁśumadbheda which also prescribes the representation of Chitra-gupta and Kāla at the sides of Yama, makes them dark-blue complexioned ('kṛshṇa-śyāma-nibhāu') and attired in red garments (rakta-vastra). Near the pedestal must also be shown two other attendants, Mṛtyu and Saṁhitā, terrible in aspect (ugra-tejasau). Śilpa-ratna describes Yama as surrounded not only by fierce attendants (karālaih kiṁkaraih) but by hosts of gods and demons, virtuous folk and the wicked ones (surāsura-gaṇaih dharmibhih pāpibhis sevya-mānam).

His consorts are two, according to some texts; Dhūmroṇā and Vijayā (cf. Jaṭādhara). The names of two of his attendants are given as Chaṇḍa and Mahā-chaṇḍa. Chitra-gupta is described as accountant (lekhaka) (ibid.)

Padma-purāṇa (Kriyā-yoga-sāra, chap.6) describes the messengers of Yama (yama-dūta) as crooked in shape (vikṛtākārāh), with fierce faces and terrible fangs (daṁshtrā-karāla-vadanāh), and resemble in complexion burning coal (aṅgāra-sadṛsa-prabhāh). Their eyes burn like fire (jvalat-pāvaka-lochnāh), They are extraordinarily valiant (mahāvīrāh), and they carry in their two hands noose and bludgeon (pāśa-mudgara-pāṇayah).

One of the attendants is Kāka (crow). One of the legends makes Yama himself assume the form of a crow, while escaping from the clutches of Rāvaṇa. Crows are thus regarded as emissaries of Yama, and as representing the departed spirits. This accounts for the custom of feeding the crows with funerary rice-balls during the obsequies.

Yama is said to have been born on earth as Vidura, because of a curse from the sage Animāndavya; the eldest of the five Pāṇḍava heroes is also regarded as an incarnation of Yama; hence his name Dharma-rāja.

YAMA-DAṆḌA-LOKEŚVARA

One of the 108 forms of Avalokiteśvara, the most popular of the Mahāyāna divinities, this form is distinguished by having six arms, carrying in the hands on the right side sword, lotus and Vajra, and in the hands on the other side fruit, jewel-bowl and gesture of warning. The god is seated upon a lotus in the lalita posture (see AVALOKITEŚVARA)

YAMA-DŪTI

One of the attendant-goddesses of the Vajrayāna deity, Mahākāla of sixteen arms (see MAHĀ-KĀLA), she stands in the sounthern direction, upon a buffalo, assuming ālīḍha posture. She is dark- complexioned and has four arms, carrying in them lotus-stalk as a stick, chopper, bowl filled with blood and ceremonial fly-whisk. Her hair is in disarray, and is frightening in aspect.

YAMĀNTAKA

Also called Yamāri ('the vanquisher of Yama') this is a celebrated god of Vajrayāna, worshipped frequently. He is counted among the violent divinities (krodha) guarding the direction; he guards the eastern direction.

It is probable that he is the Vajrayāna version of Śiva as Kālāntaka (or Kālāri, 'the vanquisher of Yama', see YAMA, KĀLĀNTAKA, MĀRKAṆḌEYA and ŚIVA). But his iconographical details accord more with Yama than with Śiva, his vanquisher. He rides upon a buffalo (like Yama), clad in tiger-skin and wearing snakes as ornaments (like Śiva). He is two-armed, carrying in one hand mace surmounted by vajra, and in the other noose (like Yama).

YAMĀNTAKA
(Pan Asian Collection

Nishpanna-yogāvali knows him as one of the deities in what is known as Mañju-vajra-maṇḍala. He is located in the eastern spoke or petal (pūrvasyām arāyām) of the design. He has three faces, one being black in colour, another white and the third one red. He is four-armed, carrying in his hands black bludgeon with vajra mark on it (kṛshṇa-vajra-mudgara), sword, jewel (maṇi) and lotus. He may alternately have six arms.

YAMUNĀ

Sometimes, Yamāntaka is shown also as embraced by his spiritual consort (śakti).

In the Vajra-huṁkāra-maṇḍala, he is known as Vajra-daṇḍa.

YAMĀRI

(see YAMĀNTAKA)

YAMUNĀ

One of the river-goddesses (the other being Gaṅgā), frequently represented on the door-jambs of the temples during the medieval period, she is distinguished by her mount tortoise (kūrma-vāhanā) (even as Gaṅgā is known by the makara-vāhana).

Also known as Kālindī (because of her originating on the Kalinda mountain), the river is associated with Kṛshṇa's career. Bhāgavata (10th skandha) also narrates her becoming Kṛshṇa's consort. Yamunā is one of the seven major tributaries to the river Gaṅgā; it joins Gaṅgā in Prayāga (present-day Allahabād in Uttar Pradesh)

According to a story given in Varāha-purāṇa (ch-6), the river became black, when, Śiva distraught at the death of Sati, jumped into it.

Iconographically she is represented as black in colour (kāla- vigrahā), standing upon a black tortoise ('kṛshṇa-kacchhapam- āruḍhā'), wearing a garland of blue lotuses ('kaṇṭha-nīlotpala-srajā'), and two armed, showing in one hand the gesture of boon-bestowal and in the other the gesture of protection ('varābhaya-karā'). (cf. Yamunā-dhyāna-śloka)

YALLAMMA

One of the most popular folk-goddesses, worshipped in Karnātaka and Mahārashtra. The cultic centre of her worship is Saundatti in Karnātaka. She is identified with the Reṇukā form of Śakti (see REṆUKĀ).

YAVA

The length of the barley corn used as an iconometric measure (see TĀLA-MĀNA), it is equivalent to eight līkshas (louse-length), and

eight yavas make an angula (see AṄGULA), viz. mānāṅgula. In another calculation, it is the equivalent of six gaura-sarshapas or 576 trasa-reṇus; three yavas make a guñja.

YAŚODĀ

The foster-mother of Kṛshṇa (see KṚSHṆA), and she is shown breast-feeding the infant Kṛshṇa or playing with him, in paintings especially those of Tanjore and Mysore. One of the eight Vasus, Droṇa by name, and his wife Dharā were cursed by Brahmā to become mortals, tending cows. They were born in the Aṁbādi village (Gokula) on the banks of river Yamunā as Nanda-gopa and Yaśodā. Nanda-gopa was a friend of Vasudeva, the father of Kṛshṇa, and was residing in Gokula. Vasudeva and Devakī, the parents of Kṛshṇa, were in confinement in Mathurā on the other side of the river. When Kṛshṇa was born, the babe was transported by Vasudeva to the household of Nanda-gopa, where Yaśodā suckled the babe and brought it up. This was done to keep the child from harm which the king of Mathurā, Kaṁsa (brother of Devakī), was contemplating.

YAŚODA
(from Wood Carving, Mysore)

YĀTUDHĀNA

A class of malevolent spirits counted among rākshasas, they are said to provide magical nourishment for the rākshasas (yātūni rakshāṁsi dadhāti pushṇāti). They are also associated with

YAŚODĀ-KṚSHṆA

YAŚODĀ
(from a painting from Tanjore)

YAŚODĀ
(panel in ivory Mysore)

siddhas, guhyakas and gandharvas. Human magicians and sorcerers are also known as yātu or yātudhāna; the Hindi expression 'jādu' for magic comes from 'yātu'.

YĀNAKA-NARASIṂHA

A form of Narasiṁha (see NARASIṂHA) as encountering the demon Hiraṇya-kaśipu. The word 'yānaka' signifies 'moving about', 'walking', or 'riding' (see YĀNAKA-MŪRTI). In this form, Narasiṁha is shown as emerging from the pillar and rushing out to sieze the demon, who may also be shown alongside Narasiṁha. This form is different from that of Ugra-narasiṁha, where the god is shown as actually killing the demon by ripping open his belly.,

YĀNAKA-MŪRTI

One of the four forms of iconic representations (the others being seated 'āsīna', standing 'sthānaka', or recumbent 'śayāna') where the deity is shown as moving about. Instances are Narasiṁha rushing out to take hold of Hiraṇya-kaśipu (see NARASIṂHA), Śrīkara-mūrti or the form of Vishṇu riding upon Garuḍa and coming to save Gajendra from the clutches of the crocodile (see VISHṆU and GAJENDRA-MOKSHA), Vīrabhadra or the emissary of Śiva walking to the place of sacrifice of Daksha (see VĪRABHADRA), the forms of Bhairava (see BHAIRAVA), Śiva and Parvati riding on the bull (see VṚSHĀRŪḌHA), the form of Śiva known as Jālandhara-mūrti, and the river goddesses Gaṅgā and Yamunā on their mounts Makara and Kūrma respectively.

YUGANADDHA

Known in Tibetan as 'yab-yum' (two-as-one) and in Sanskrt texts also as 'saṁputa-yoga', yuganaddha is an expression to describe the iconographical variety in Vajra-yāna-Buddhism which shows a god and his goddess locked in embrace and sexual congress. It is usual to speak of the goddess as 'yoginī', 'śakti' or 'ḍākinī'. The sexual union here is said to symbolize perfect bliss, free from all dichotomy and differentiation (advaita-siddhi). The ideology of representing deities in this aspect is derived from tantras like Guhya-samāja, Chakra-saṁvara and Hevajra. And the worship of these representations are

YUGANADDHA

always accompanied by tāntric rites, contemplation and visualization.

The philosophical presupposition is that spiritual perfection involves the inseparable integration of the liberating wisdom (prajñā) viz. ultimate void, śūnyatā with the effective expedient (upāya, viz. compassion, karuṇā), such integration being known as 'kāla-chakra' (the wheel of time) in Buddhist tantra, or as 'bodhi-chittotpāda' (or the arousal of the thought of enlightenment) in general Mahāyāna lore. The two units of the union represent static and dynamic aspects, symbolized by male and female divinities. Usually, Prajñā is represented by a female figure (śakti), who is embraced by and is embracing the male deity (Upāya). This is a plastic representation of the truth: "All dharmas are śūnyatā; and śūnyatā is inseparable from karuṇā; all dharmas are therefore karuṇā". Realization of this truth generates supreme happiness (mahā-sukha).

YUGANADDHA

There are several deities in the Vajrayāna pantheon which are shown in this stance. For instance, the popular god Heruka is shown as copulating with and embracing Vajra-vārāhī (ḍākini), or Nairātmyā, or Vajra-śṛṅkhalā. Yamāntaka (Rakta-yamāri) is united with Bhagavatī-prajñā, Vajra-sattva with Vajrasattvātmikā, Buddha-kapāla with Chitra-senā, Saṁbara with Vajra-varāhi, Yogāṁbara with Jñāna-ḍākinī and Mahākāla with Prajñā. There are some deities, like Chaṇḍa-roshaṇa, who are always shown in the yuganaddha stance; but others, like Heruka, Kāla-chakra, and Vajra- dhara, are shown either as lone figures or as accompanied by their consorts.

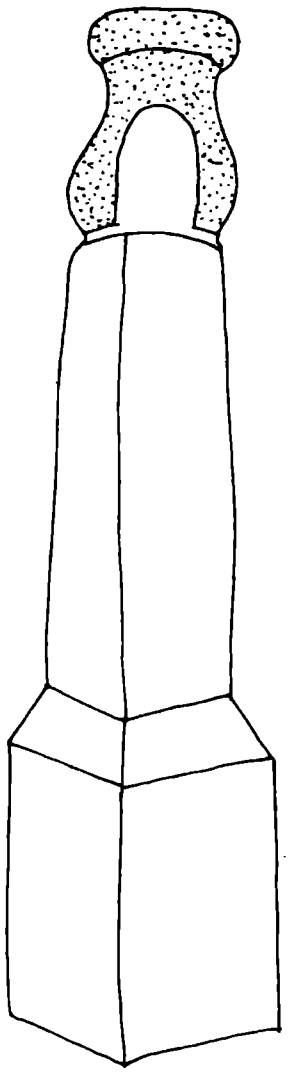
YUGANADDHA

The śakti (also called yoginī, ḍākini or prajñā) is generally represented as two-armed, holding in her hands skull-cup (kapāla) and chopper (kartṛkā), nude (nagna, dig-vastrā), inebriated (matta, mada-vihvalā), decorated with various ornaments (vichitrābharaṇā), and in the ālīḍha posture. The tāntrik practitioners worship the Yuganaddha icons in secret, especially because the Tibetan word 'yab-yum' signifies the sexual congress of father and mother.

It is claimed that the origin of the yuganaddha representations must be traced to the concept of 'śūnyatā' in Vajrayāna as ultimate reality. In its masculine version, it became Heruka (see HERUKA) while in its feminine version, it is Nairātmyā (see NAIRĀTMYĀ).

YŪKA

Meaning a 'louse' it is an iconometric unit used by sculptors;: eight 'louse-eggs' (likshā) placed side by side make a 'yūka'; and eight yūkas are equivalent to the length (or width) of a barley-corn (yava).



YUPA
(with Chashāla)

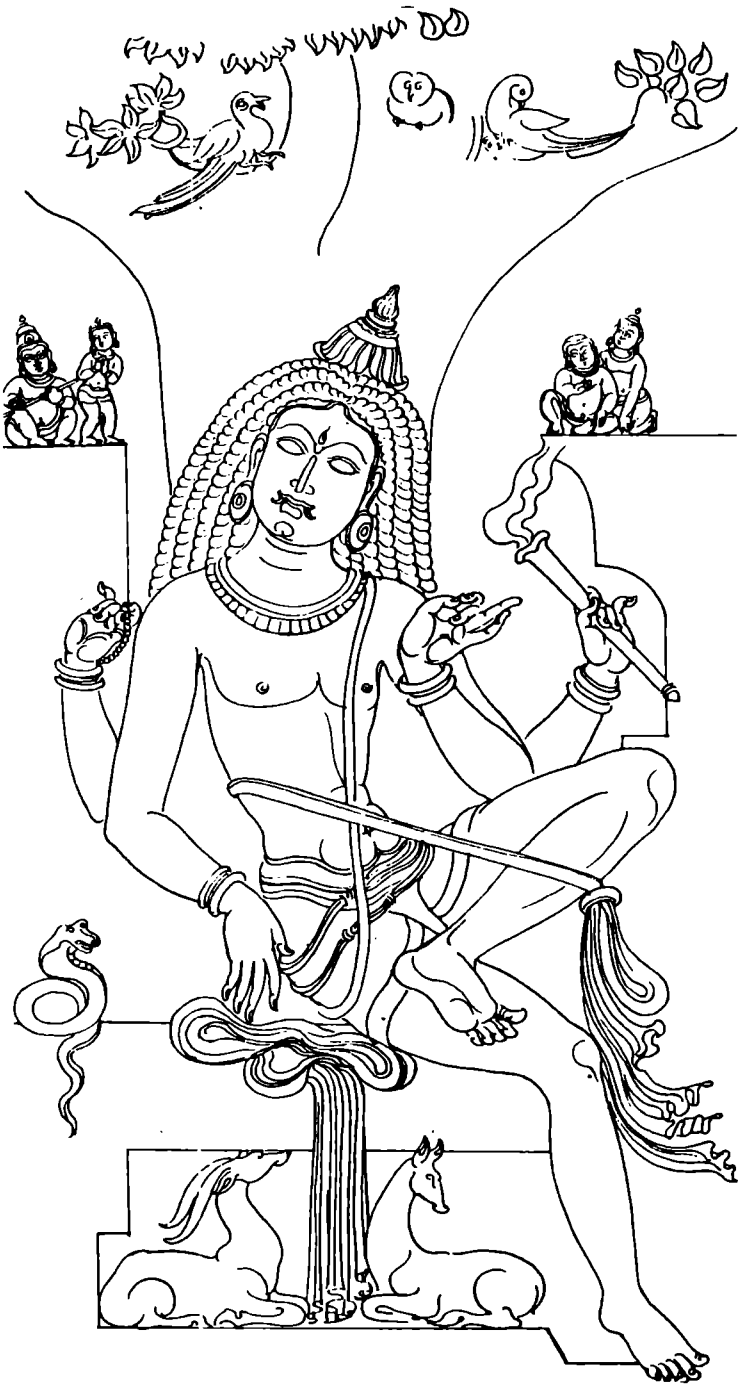
YŪPA

The wooden pillar or post (usually carved out of Acacia katechu or Khadira wood) which is fixed on the consecrated grounds of a sacrifice, and to which the animal to be sacrificed is tied (yuyate yujyate asmin iti); the fixing of this post marks the concluding phase of the sacrificial ritual (yajña-samāpti- sūchakam'). Some texts suggest bilva (Aegle marmelos) or bakula wood as best suited in the present age ('kalau praśasyate'); palāśa (Butea frondosa), aśvattha (Ficus religiosa), udumbara (ficus glomerata) or kramuka (Areca faubeli) is also recommended. These are all described as sacrificial trees (yajña-vṛkshas).

The height of this post varies according to the variety of sacrifice performed. In Vājapeya, it is seventeen aratnis (an aratni being twenty-four aṅgulas), in agnishṭoma, nine to twenty-one aratnis, in nirūḍha-paśu-bandha nine aratnis. The base of the stūpa must be one aratni in height, and must be buried underground. It is sometimes also equipped by an iron-ring (loha-valaya), called yūpa-kaṭaka.

On top of the yūpa is a detachable mount (vṛsha-maulika) called chashāla made of wood or prepared out of wheat flour. It is circular in shape (vartulākāra) or it is shaped like hand-drum (ḍamaru).

YOGA-GAṆAPATI
(drawing from Mysore)



YOGA-DAKSHIṆĀMŪRTI

YOGA-GAṆAPATI

One of the thirty-two forms of Gaṇapati (see GAṆAPATI), distinguished by the yogic posture assumed. He is shown as engaged in yogic absorption (yogārūḍha) seated with legs bound by the yoga- paṭṭa (yoga-paṭṭābhi-rāma). He is lustrous like the morning sun (bālārkābha), and his garments are blue (indra-nīlaṁśukāḍhya). He is four-armed, carrying in his upper hands noose and sugar-cane stalk, and in the normal hands rosary and yogic prop (yoga- daṇḍa).

YOGA-DAKSHIṆĀMŪRTI

A variant form of Śiva as Dakshiṇā-mūrti (see ŚIVA and DAKSHIṆĀ-MŪRTI), is shown here as seated in a yogic posture. He is four-armed carrying in the upper hands rosary and snake, the normal right hand assuming the gesture of scriptural exposition (vyākhyāna-mudrā) or of absorption (chin-mudrā), and the normal left hand holding a book (scripture).

YOGA-NIDRĀ

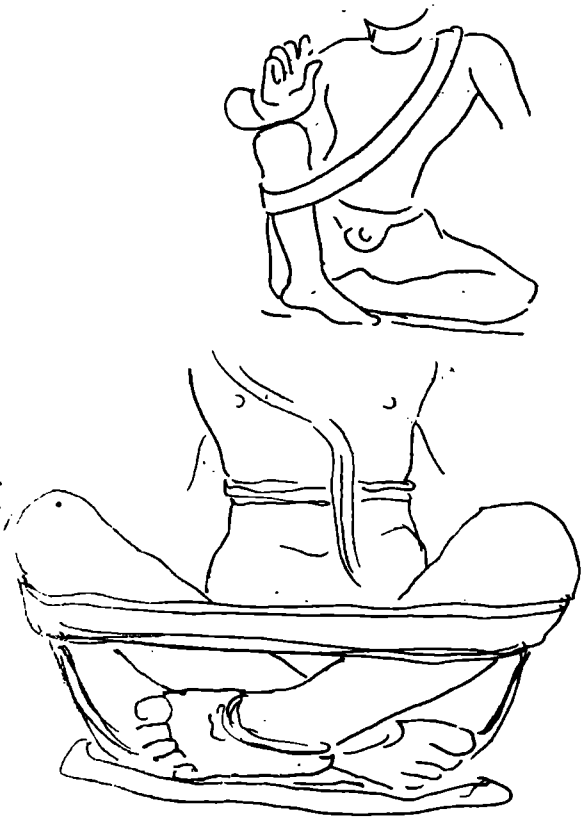
According to Pādma-saṁhitā, Yoga-nidrā (sleep personified) is a form assumed by the Mother-goddess, signifying yogic absorption. She is represented here as dark-complexioned (śyāmalā), benign in aspect (su-saumyā) and two-armed (dvi-bhujā). She carries in her hands noose (pāśa) and liquor-bowl (pāna-pātra). The former signifies her power to drag all creatures into the realm of sleep, and the latter the state of inebriation that sleep corresponds with. The goddess is shown as stretched out on a cot (śayanārūḍhā) and asleep.

Yoga-nidrā is sleep assumed by Vishṇu at the end of the aeon (yuga)

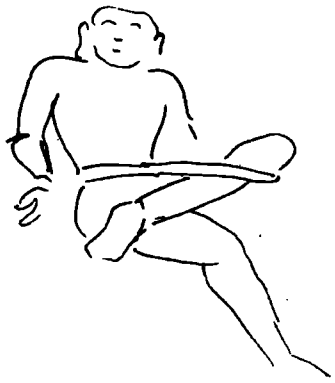
YOGA-NIDRĀ
(old drawing from Mysore)

YOGA-PAṬṬA

The band of cloth that is used to hold the crossed legs in position while one is engaged in yogic practices of contemplation. The band goes round the two legs (viz. thighs) that are crossed and uplifted (the body being supported on the buttocks) and the back (pṛshṭha-jānvos



YOGA-PAṬṬA



YOGA-PAṬṬA

samāyoge vastram valayavad-dṛḍham') and keeps the body firm and upright while seated ('pariveshṭya yad ūrdhvajānus tishṭet tad yoga-paṭṭakam')

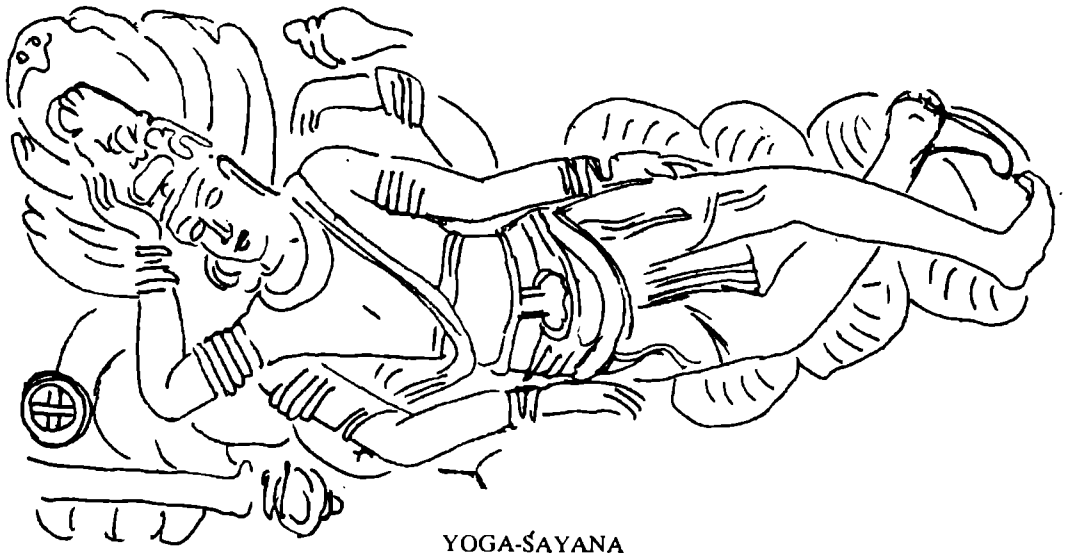
YOGA-BERA

Another term for the stationary icon in the sanctum (dhruva- bera), which contains the powers of divinity without a break (see BERA)

YOGA-ŚAKTI

One of the three śaktis (śakti-traya, see ŚAKTI) found in temples dedicated to Śiva (the other two being Bhoga-śakti and Vīra- śakti), this is installed

YOGA-MUDRĀ



YOGA-ŚAYANA

close to the liṅga to the latter's left in the sanctum (mūla-liṅga-samīpe tu vāma-bhāge), or in the porch (ardha-maṇḍapa). It is also identified with the yoni part of the liṅga (pāna-vaṭṭa) or the pedestal the liṅga (pīṭha-samāyukta) and not separately shown. The other two saktis, on the other hand, are always shown separately.

YOGA-ŚAYANA

The form of Viṣṇu as recumbent upon the Śesha-couch. This is of three varieties: uttama (superior), madhyama (midling) and adhama (inferior). In all three varieties, Viṣṇu is pale blue in complexion (gaura-śyāma-nibha) or blue with a yellowish tinge (pīta-śyāma-nibha). He is two-armed and abounding in sattva-guṇa. He is blissfully absorbed in yogic slumber (yoga-nidrā-sukhāsakta).

In the superior variety, he is surrounded by the sages Bhṛgu and Mārkaṇḍeya as devotees, the five weapons personified (pañchāyudha), and the demons Madhu and Kaiṭabha.

In the midling variety, the two devotees (Bhṛgu and Mārkaṇḍeya) are absent, and in the inferior variety along with them the two demons (Madhu and Kaiṭabha) too are absent.

YOGĀ-NARASIṂHA

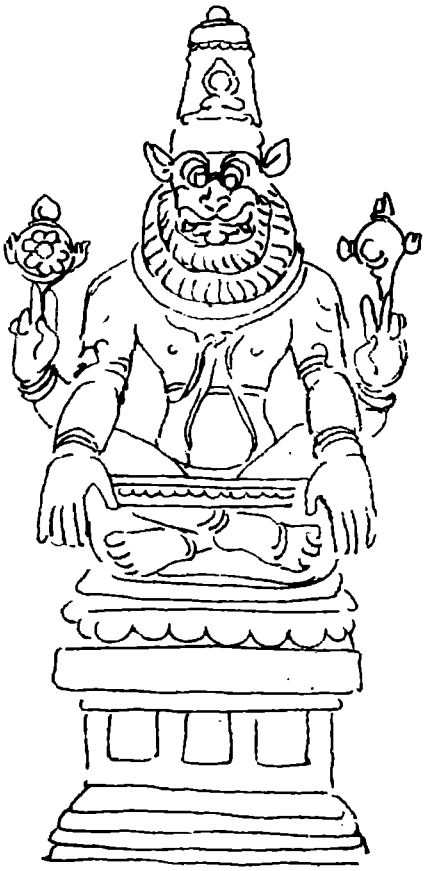
The Incarnation of Viṣṇu as Narasiṁha has many variant forms (see NARASIṂHA), and Yogā-narasiṁha shows Narasiṁha as absorbed in yogic contemplation. He is seated in the typical yogic posture, crossed and lifted legs bound by a band; and is four-armed. The upper hands carry conch and discus. The two normal hands may assume the gestures of protection and boon-bestowal, or the arms may be stretched across resting on the knees.

YOGĀṂBARA

A divinity of the Vajrayāna pantheon, belonging to the family of the dhyāni-buddha Akshobhya (see AKSHOBHYA), he is seated in ardha-paryanka posture on a double-lotus in the lunar orbit, placed upon a lion ('siṁhopari viś-vāmbhoja-chandre'). He is three faced and six-armed. He is dark-blue in complexion, and his

YOGĀ-NARASIṂHA
(with Lakshmi)

YOGĀ-NARASIṂHA
(from a wall-painting in Trivandrum)



YOGĀ-NARASIṂHA
(on top of the Tirupati hills)

faces to the right and left are respectively white and red. In his two normal hands he holds vajra and vajra-ghaṇṭā (magical bell) and the arms also hold his spiritual consort (jñāna-ḍākinī) in fast embrace. Three of the other hands carry arrow, bow and lotus-bowl (abja-bhājana). The remaining hand (right) is placed on his chest (stana).

The consort is either dark-blue or white in complexion, and is decorated by yellow serpents (pīta-bhujaṅga-bhūshaṇa).

YOGĀSANA

The form of Vishṇu (see VISHṆU) shown as seated in perfect poise in the yogic posture (saṁāsana-samāsīṇa), upon a white lotus (śveta-padmāsanopari). He is four-armed, the upper hands holding conch (left) and discus (right) in the kaṭaka-mudrā (see KAṬAKA), and the normal hands placed (with the right palm over the left palm) in front of the navel and upon the crossed legs (dakshiṇe dakshiṇam pūrvau pūrvādhāra-talān karau). He wears pale red garment (śukla-raktāṁbara) round his loins, and white upper garment (śukla-vastrottarīyaka). He also wears the sacrificial cord (sopavītī)

He is white like conch, milk or jasmine flower (śaṁkha-gokshīra- kundābha) and the sattva-guṇa predominates in his bearing (sattva-guṇān-vita). He is decorated with a tall crown on his head, with fine ear-rings, with garlands and bracelets. He may also be shown as having his matted hair done up as a tall crown (jaṭā- mauli). His eyes are half closed (īshan-mīlekshṇa).

On his sides are shown sun and moon, and in the atmosphere above the sages Sanaka, Sanat-kumāra, Mārkaṇḍeya and Bhṛgu doing him reverence.

YOGI-DAṆḌA

The wooden arm-rest or magic wand used by ascetics and yogins. The former is a sort of short crutch on which one of the arms rests while the yogi sits in meditation for long hours (yoginām avalaṁba-yashṭih). The latter is a stick carried by the yogi during his tāntrik practices for materializing occult powers (vetra).

YOGINĪ

Literally signifying 'the lady with supernormal powers' (yoga- yuktā nārī'), the expression is significant in the tāntrik lore as helpmates of yogins. In certain occult practices, the role of a woman becomes indispensable, and on such occasions the women participants are miraculously to be filled with great powers and wisdom, which they secretly and promptly communicate to their male counterparts.

The word 'yoginī" is interpreted as the medium of correct and comprehensive display of the variegated reality in all its relations and modes

('yoginām samasta-vastu-samavāyah sambandhas tena bhāsate iti yoginī'). Further, a yoginī is distinguished by her continuous contact with divinity, which in fact is what yoga signifies ('yoginyah yogah śiva-sambandho nityam vidyate').

The legends in tāntrik texts relate that Ādi-sakti, or the Primal Goddess (or Ādi-māyā) created out of her own body or from her effulgence a host of yoginīs to help in her combats with demons. They are effective helpmates for the goddess in as much as they possess physical and mental powers which are at once supernatural and invincible. They constitute the army of the goddess. They are, according to Mārkaṇḍeya-purāṇa (52,31), also the circle of her friends, and the group of enclosure-deities (bhagavatyas sakhīrūpā chāvaraṇa-devatāh').

There are several temples in the country (as the one at Khajuraho and another at Bhedagāt near Jubbalpore), where the yoginīs are worshipped by the folk with magical rituals. Usually, the number of yoginīs is given as sixty-four, and hence the temples are known as 'chau-śashṭa' (chatuś-śhashṭi-yoginī-mandira). But there are said to be a crore of yoginīs ('sā koṭi-vidhā').

The names of the sixty-four yoginīs, however, are given differently in different books. 'Durgā-pūjā-paddhati', incorporated in Bṛhan-nandikeśvara-purāṇa, furnishes this list : (1) Nārāyaṇī, (2) Gaurī, (3) Śākambharī, (4) Bhīmā, (5) Rakta-dantikā, (6) Bhrāmarī (7) Pārvatī, (8) Durgā, (9) Kātyāyanī, (10) Mahā-devī, (11) Chaṇḍa-ghaṇṭā, (12) Mahā-vidyā, (13) Mahā-tapā, (14) Sāvitrī, (15) Brahma-vādinī, (16) Bhadra-kālī (17) Viśālākshī, (18) Rudrāṇī, (19) Kṛshṇa-piṅgalā, (20) Agni-jvālā, (21) Raudra-mukhī, (22) Kāla-rātrī, (23) Tapasvinī, (24) Megha-svanā, (25) Sahasrākshī, (26) Vishṇu-māyā, (27) Jalodari, (28) Mahodarī, (29) Mukta-keśī, (30) Ghora-rupā, (31) Mahā-balā, (32) Śruti, (33) Smṛti, (34) Dhṛti, (35) Tushṭi, (36) Pushṭi, (37) Medhā, (38) Vidyā, (39) Lakshmī, (40) Sarasvatī, (41) Aparṇā, (42) Ambikā, (43) Yoginī, (44) Ḍākinī, (45) Śākinī, (46) Hārinī, (47) Hākinī, (48) Lākinī, (49) Tridaśeśvarī, (50) Mahā-shashṭi, (51) Sarva- maṅgalā, (52) Lajjā, (53) Kauśikī, (54) Brahmāṇī, (55) Māheśvarī, (56) Kaumārī, (57) Vaishṇavī, (58) Aindrī, (59) Narasiṁhī, (60) Vārāhī, (61) Chāmuṇḍā, (62) Śiva-dūtī, (63) Vishṇu-māyā, and (64) Mātṛkā.

One may see that in this list are included various names and forms of Ādi-śaktī herself, and the eight mother-goddesses (mātṛkās). Another list given in Skanda-purāṇa (Kāśī-khaṇḍa, chap.45) is more interesting: it sheds light on the iconographic peculiarities involved in the concept of yoginīs. Many of yoginis included here have composite and terrible forms: Gajānanā (elephant-head), Siṁha-mukhī (lion-face), Kākatuṇḍikā (crow-beak), Ushṭragrīvā (camel-neck), Vārāhī (pig-form), Śva-daṁshṭrā (dog-tooth), Śiva- rāvā (jackal-howl), Lalajjihvā (tongue dangling out), Koṭarākshī (sunken eyes), Vānarānanā (monkey-face), Ashṭa-vakrā (body bent eight-fold), Śushkodarī (belly dried up), Kekarākshī (squint- eyed), Rudhira-pāyinī (blood-thirsty), Sura-priyā (fond of liquor), Raktākshi (blood-shot eyes), Vidyut-prabhā (lightning- lustre), Kubjā (dwarf in stature), Prachaṇḍā (terrible), Śiśughnī (killer of babies), Gṛdhrāsyā (hawk-head), Vidyujjihvā (lightning tongue), Padmāsyā (lotus-countenance) and so on.

Another list includes a variety of magical attainments personified as yoginīs: Japa-siddhi, Tapas-siddhi, Yoga-siddhi etc. It contains also names which suggest the powers of deceit, cruelty, evil, confusion and delusion: Māyā, Mohinī, Bahu-māyā, Staṁbhinī, Ucchāṭanī, Mahā-nidrā etc. Some minor deities adored in tāntrik cults like Chhinna-mastā, Mahisha-ghnī, Kāmākhyā, Tārā, Hiṅgulā, Pratyaṅgirā, Aparājitā and Tripurā also find mention here.

The list that we find in Mantra-mahodadhi is altogether different: (1) Kuleśī, (2) Kula-nandā, (3) Vāgīśī, (4) Bhairavī, (5) Umā, (6) Śrī (7) Śānti, (8) Chaṇḍī, (9) Dhūmra-kālī, (10) Karālinī, (11) Mahā-lakshmī, (12) Kaṅkālī, (13) Rudra-kālī, (14) Sarasvatī, (15) Vāgvādini, (16) Nakulī, (17) Bhadra-kālī,

(18) Śaśi- prabhā, (19) Pratyaṅgirā, (20) Siddha-lakshmī, (21) Amṛteśī, (22) Chaṇḍikā, (23) Khechari, (24) Bhū-charī, (25) Siddhā, (26) Kā-mākshī, (27) Hiṅgulā, (28) Bālā, (29) Jayā, (30) Vijayā, (31) Ajitā, (32) Nityā, (33) Aparājitā, (34) Vilāsinī, (35) Ghorā, (36) Chitrā, Mugdhā, (37) Dhaneśvarī, (38) Someśvarī, (39) Mahā-chaṇḍa, (40) Vidyā, (41) Haṁsī, (42) Vināyakā, (43) Veda-garbhā, (44) Bhīmā, (45) Ugrā, (46) Vaidyā, (47) Sadgati, (48) Ugreśvarī, (4() Chandra-garbhā, (50) Jyotsnā, (51) Satyā, (52) Yaśovatī, (52) Kālikā, (54) Kāminī, (55) Kāmyā, (56) Jñānavatī, (57) Ḍākinī, (58) Rākinī, (59) Lākinī, (60) Kākinī, (61) Sākinī, (62) Hākinī

There is an interpretation that the yoginīs are divinities associated with the eight groups of letters of the alphabet: a- varga, ka-varga, cha-varga, ṭa-varga, -ta-varga, pa-varga, va- varga and ya-yarga.

During worship, sometimes a group of eight yoginis are selected: (1) Maṅgalā, (2) Piṅgalā, (3) Dhanyā, (4) Bhrāmarī, (5) Bhadrikā, (6) Ulka, (7) Siddhā and (8) Sankaṭā ('yoginyetāh prakīrtitāh'). These are regarded as attendants of Durgā. They are in some texts named differently: Mārjārī, Kar-pūra-tilakā, Malaya-gandhinī, Kaumudikā, Bheruṇḍā, Mātalī, Māyaki and Śubhācharā.

YOGEŚVARĪ

Devi-purāṇa (chap. 45) explains that the god-dess is called Yogeśvarī because she provides the benefits of yoga to the practitioner, yoga being integration or the proper employment of the mind and sense-organs by the self ('ātmendriya-mana-ādīnām samyogo yoga uchyate; teshām vā yojanād yogī-yogaiśvarya-vibodhanā'). She lords over the fortune of the gods like Indra to the yoga of sages like Sanaka (śakrādayo devāh sanakāntā tapo-dhanāh, teshām svāmī tathā yogī īsvarī,)

More specifically, she is the form of Ādi-śakti, who came out of the light that issued forth from the mouth of Śiva during his encounter with the demon Andhaka. After her appearance, the other seven major gods brought into being their own feminine counterparts, like Indrāṇī (of Indra), Kaumārī (of Skanda), Vaishṇavī (of Vishṇu), Brāhmi (of Brahma) and Māheśvarī (of Śiva). These latter are generally known as mother-god-desses (mātṛkā, see SAPTA-MĀTṚKĀ). Yogeśvarī stands apart from them, and is regarded as superior to them. Sometimes however, she is counted as the eighth 'mātṛkā'. Some texts enumerate as many as 190 mātṛkās, who were produced to help Śiva or Ādi-śakti in their fight with the demons; and Yogeśvarī is one of them.

Works like Matsya-purāṇa identify her with Rakta-chāmuṇḍā who is dark-complexioned (śyāma-varṇā), three-eyed (trinetrā), long- tongued (dīrgha-jihvā), erect-haired (ūrdhva-keśā) and ten-armed (daśa-bhujā), and who rides on a crow. Śakti-saṅgama-tantra mentions all these traits and adds that she holds a sharp sword (tīkshṇa-khaḍga-dharā), that her face is terrible with fangs (daṁshṭrā-karāla-vadanā), and that her belly is emaciated (kṛśodarī). The description in Lakshaṇa-samucchaya provides in her hands śakti, sword, hand-drum, war-bell, shield, trident and khaṭvāṅga.

She is worshipped in Mahārāshtra as Aṁbe-yogai (Jogeśvarī).

YONI-KUṆḌA

The representation of Ādi-śakti as the creator of all things, as the primordial mother takes the form of the female generative organ (yoni or bhaga, hence bhagavatī). The pedestal or socket in which the liṅga (Śiva's emblem) is installed is known as 'yoni- kunda'. The middle portion of the linga (corresponding to Vishṇu-bhāga, see LIṄGA) is covered by this. It is also known as pāni-vaṭṭa, or Gaurī-pīṭha.

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