FOOTNOTES

1 Lord Shiva

Lord Shiva is the Supreme Hindu God. Shiva means auspiciousness. He is usually worshipped in the form of lingam, is the Destroyer or the Transformer. Lord Shiva's association with cattle is reflected in his name Pashupati. He is described as an omniscient yogi, who lives an ascetic life on Mount Kailash, as well as a householder with the goddess wife Parvati and two sons, Lord Ganesha and Lord Kartikeya and a daughter Okha. Lord Shiva has many benevolent as well as fearsome forms. He is often depicted as the Cosmic Dancer- Nataraj. When he dances, he represents truth, and by dancing he banishes ignorance and helps relieve the suffering of his followers. He is described in art with four hand, four faces and three eyes. The third eye always keeps this power to destroy the creation, not only creation but also gods and humans. In the Vedas (a collection of ancient sacred texts), he is identified with the storm-god Rudra. In fierce forms, he is often depicted slaying demons. He is revered as the ultimate controller of birth and death in the universe. He represents the aspect of the Supreme-Being of the universe that continuously dissolves to recreate in the processing cycle of creation and recreation, preservation and dissolution.

The three matted locks on his head convey the idea that integration of the physical, mental and spiritual energy is the ideal of yoga. He acts as a divine judge who shows no mercy to the wicked. Lord Shiva gain the spiritual strength from periods of meditation in the Himalayas. One of his greatest services to the world was to tame the sacred Ganga River, which flows from the Himalayas. At one time, the River Ganga passed only through the heavens, leaving the earth dry. After a wise man changed the course of the river, it became a raging torrent and threatened to flood the earth. Shiva stood beneath the river and let its waters wind through his hair to calm its flow. Mother Ganga, symbolically represented on the head of the Lord by a female (River Ganga) with a jet of water emanating from her mouth and falling on the earth, signifies that the Lord destroys sin. The ashes covered
on his unclad body signifies that he is the source of the entire universe which emanates from him, but he transcends the physical-world and is unaffected by it. As a destroyer-lord he often hunts cemeteries, wearing a headdress of snakes and a necklace of skulls. A band of terrifying ghosts, hungering for blood, accompanies him. He can help human as well as god also. According to one myth, he saved the gods and the world from destruction by swallowing the poison of Vasuki, a serpent the gods used to produce the elixir of life. Drinking the poison made Lord Shiva’s neck blue, and he is often shown that way in art. He rides on the bull. The bull is his mount (vehicle). This denotes that Lord Shiva is the protector of Dharma, is an embodiment of Dharma or righteousness. The snake around the neck of Lord Shiva is to symbolize the yogic power with which He dissolves and recreates the universe. A serpent (Vasuki Naga) is shown curled three times around the neck of the Lord and is looking towards His right side. The three coils of the serpent symbolize the past, present and future - time in cycles.

2. Goddess Parvati

Goddess Parvati is the animating force that brings skill, power, prowess, and genius while she infuses the world with her magic. Goddess Parvati is one of the many forms of Shakti, the unknowable but enlivening feminine force in Hindu mythology, the feminine energy of the universe. She is the wife of Lord Shiva and the mother of Okha, Lord Kartikeya and Lord Ganesha.

When demons from the netherworld had driven the gods out of their heavenly homes Lord Shiva, the God of War, was no longer there to defend them. Grieving the death of the woman he loved, Lord Shiva had turned his back on the world and all its pleasures. He now lived in a dark cave and spent his days in meditation and learning. His spiritual powers had become immense, but Lord Shiva was no longer concerned with the problems of the gods and would not come to their aid. Desperate for a solution, the gods consulted the mother goddess, Shakti, who suggested that only a son of Lord Shiva could wage a successful war against the
demons. Then she agreed to take another form and draw Lord Shiva out of his cave and get him to father a warrior who would banish the demons. Shakti was reborn as the daughter of the Lord of the Mountains, and she was given the name Parvati. Parvati represents the part of us that creatively brings forth nourishment even in the midst of what seems to be rejection and disapproval. She is a wonderful affirmation that there are no limits to what a woman can do when she uses her spiritual energy in the pursuit of any goal she chooses.

3. The Lion as the mount (vehicle) of Goddess Parvati:

Goddess Parvati’s mount (vehicle), is usually considered to be a Lion, in her form as Durga, but was probably originally one of the mountain lions native to the Himalayas. Parvati also known as Gauri, is a Hindu goddess, Shakti, the wife of Lord Shiva and the gentle aspect of Mahadevi, the Great Goddess. Parvati is considered to be complete incarnation of Adi Parashakti, with all other goddesses being her incarnations or manifestations. Parvati is nominally the second consort of Lord Shiva. However, she is not different from Sati, being the reincarnation of Lord Shiva’s first wife. Parvati is the mother of the gods and goddess, Ganesha and Skanda (Kartikeya). Some communities also believe her to be the sister of Vishnu. She is also regarded as the daughter of the Himalaya. Parvati, when depicted alongside Lord Shiva, generally appears with two arms, but when alone, she is depicted having four or eight arms, and astride a tiger or lion.

4. Lord Ganesha:

Ganesha, the elephant-headed god of Wisdom is one of the most loved of all Hindu gods. He is happy, wise and without anger. His love of food, especially sweets, is evident in his large, round potbelly. Ganesha is usually shown with his elephant head and four arms. His mount is the mouse. He is the son of goddess Parvati and Lord Shiva, the Creator and Destroyer of the universe. Lord Kartikeya is his brother and Okha is his sister. Once, Lord Shiva was called away from his home on Mount Kailash
for the urgent matters in the world and he did not know how long he would be away. Goddess Parvati, his wife, was felt lonely. 'I wish I had a little son,' she sighed to herself. 'I would talk to him, and play with him, and keep myself busy during the long days that my husband is away.' So Parvati decided to make a little child for herself. She took the dust from the ground, and mixed it with the perspiration from her own body. From this clay she made a little boy, perfect in every detail. She took the clay child into her arms, and breathed on him, and the child came to life. He was a bright little boy, full of life and utterly devoted to his mother. He would follow Parvati around all day long, keeping her amused and happy with his chatter. Parvati did not feel lonely any more. One day, while Lord Shiva was still away from home, Parvati said to her son, 'Child, I am going down to the river for a bath. Don't let anyone enter the house in my absence.'

When Lord Shiva came back to Mount Kailash, He was stopped by the child. In anger, Lord Shiva chopped off the child’s head. When Goddess Parvati narrated his story and told Him that the child was their son, Ganesha and pleaded Him to make him alive. So, Ganesha was made alive by placing an elephant’s head on his body. Lord Shiva blessed him by saying that he will be remembered and worshipped first before starting any work. His imperfection symbolizes perfection. His large ears are for listening more, his small mouth is to suggest to talk less, his big head is for thinking big, small eyes are for concentration, one tusk is to retain good and throw away bad, his trunk is for high efficiency and adaptability. His mount a mouse symbolizes desire, unless under control can cause havoc, if you ride desire and keep it in control then you can be happy. His large stomach teaches us to digest peacefully all good and bad in life. His axe teaches us to cut off all the bonds of attachment. If you understand all these then the prasada means you can have the whole world at your feet and for your asking.

5. The Mouse:
Lord Ganesha’s mount (vehicle) Mouse was actually a god in his own right at one time -- his name was Kroncha. Kroncha had the misfortune once, at the assembly of Lord Indra, of stepping on the toes of one Muni Vamadeva, another god. Muni Vamadeva was enraged, because he thought that Kroncha did so intentionally, said: "Kroncha! I curse you to become a mouse!" Kroncha became a mouse. Terrified, Kroncha fell to his knees and pleaded for mercy. This subdued Muni Vamadeva's anger -- to an extent. He said: "All right. Kroncha, you will become a vehicle of Lord Ganesha, and this will bring an end to your sufferings." Kroncha, transformed into a mouse by the curse of Muni Vamadeva, fell into the hermitage of Maharishi Parashar. Lord Ganesha, who was being taken care of by Maharishi Parashar and his wife Vatsala in the hermitage, heard all the commotion and decided to do something about the mouse. Lord Ganesha unleashed one of his secret weapons: a glorious pasha (noose), which he sent flying in the general direction of Kroncha. The pasha was so radiant its light filled the entire universe, chased the mouse and looped around his neck, Kroncha fainted, overcome by radiance; Pasha tightened its grip, retracted, and brought Kroncha to Lord Ganesha’s feet. Kroncha is mounted. Lord Ganesha said: "Kroncha, you have troubled the Sages and Brahmins to no end, but since you sue for forgiveness, I shall use you as my vehicle." But Lord Ganesha was too heavy -- he was being crushed into His Elephantine Weight! He cried with pain and pleaded: "Aah! I am being pulverised under your weight. Oh God! -- please be kind to me and make yourself light, that I can more easily bear your weight." Seeing the mouse so subdued Lord Ganesha took pity on him and made Him light, such that Kroncha could bear Him. Since, Lord Ganesha has been using the mouse, Kroncha, the Demi God, as his vehicle.
6. Lord Kartikeya

Kartikeya, the second son of Lord Shiva and Goddess Parvati or Shakti, is known by many names Subramaniam, Sanmukha, Shadanana, Skanda and Guha. In the southern states of India, Kartikeya is a popular deity and is better known as Murugan. He is an embodiment of perfection, a brave leader of god's forces, and a war god, who was created to destroy the demons, representing the negative tendencies in human beings.

Kartikeya's other name, Shadanana, which means 'one with six heads' corresponds to the five senses and the mind. The six heads also stand for his virtues enables him to see in all the directions - an important attribute that ensures that he counters all kinds blows that can hit him. The war imagery and the six heads of Kartikeya indicates that if humans wish to lead themselves efficiently through the battle of life, they must always be alert lest they are shown the wrong path by crafty people with the six demonic vices: kaama (sex), krodha (anger), lobha (greed), mohu (passion), mada (ego) and matsarya (jealousy). Kartikeya carries on one hand a spear and his other hand is always blessing devotees. His vehicle is a peacock, a pious bird that grips with its feet a serpent, which symbolizes the ego and desires of people. The peacock represents the destroyer of harmful habits and the conqueror of sensual desires. The symbolism of Kartikeya thus points to the ways and means of reaching perfection in life.

7. The Peacock as a mount (vehicle) of Lord Kartikeya

A peacock is a very pious bird, free of sexual desires. It never mates with peahen in its entire lifetime. It has vividly colourful feathers and very handsome appearance. But its legs are very ugly. During the rains, a peacock dances with joy seeing the brooding clouds. But while dancing it sees its legs, it begins to weep on their ugliness. At that time its eyes are filled with tears. The peahen then drinks these tears, and thus gets pregnant. Hence the peacock is an organism that has defeated Kaamadeva. As a vehicle of Kartikeya it preaches that if the people wish to become the leader,
they must suppress their sensual desires. Besides they must also conquer six demerits also. These are: Kaama (Sex), Krodha (Anger), Lobha (Greed), Moha (Passion), Mada (Ego) and Matsarya (Jealousy), Six heads of Kartikeya give this preaching.

8. Swargalok and Martyalok

Swargalok is second realm above Martyalok, where Indra and other demigods reside. Tenth realm from the bottom in the 14-realm system of a Brahmand(universe). Also called Indralok, which should not to be confused with swarga, a collective term for all six realms above Martyalok in the 14-realm system of a Brahmand(universe). Swargalok is a one of seven lok means planes in Hindu cosmology, which sequentially are Bhulok (Prithvilok, Earth), Bhuvarlok, Swargalok, Maharlok, Janalok, Tapalok, and the highest Satyaloka (Brahmalok) It set of heavenly worlds located on and above Mt. Meru. It is a heaven where the righteous live in a paradise before their next reincarnation. During each pralaya, means the great dissolution, the first three realms are destroyed that is Bhulok (Earth), Bhuvarlok, Swargalok. Below all these upper realms lie seven realms of Paatala, means the underworld and netherworld. Swarga is seen as a transitory place for righteous souls who have performed good deeds in their lives but are not yet ready to attain moksha, means elevation to Vaikuntha (the abode of Lord Vishnu), considered to be the Supreme Abode The capital of Swarga is Amaravati and its entrance is guarded by Airavata. Swarga is presided over by Indra, the chief god.

Martyalok is known as the 'Realm of death', the eighth realm in the 14-realm system of a Brahmand (universe), where everyone and everything is subject to death, but also only of the realms where human birth and ultimate liberation is possible.

9. Bhasmasur

Bhasmasur was a demon who was granted the power to burn up and immediately turn into ashes (bhasma) anyone whose head he touched with
his hand. The demon was tricked by the Lord Vishnu's only female avatar (transformation), the enchantress Mohini, to turn him into ashes. Bhasmasur was a devotee of Lord Shiva who performed great penance to obtain a boon from the deity. Lord Shiva became pleased and asked him to ask for a boon. Bhasmasur asked for immortality, but Lord Shiva said that he did not have the power to grant him immortality. Bhasmasur then asked that he be granted the power that anyone whose head he touched with his hand should burn up and immediately turn into ashes (bhasma). Lord Shiva granted this request, but Bhasmasur thereupon attempted to touch the head of Lord Shiva with his hand because he saw Goddess Parvati and wanted to possess her, which would only be possible when he turned Lord Shiva into ashes. Lord Shiva fled, and was chased by Bhasmasur. Somehow, Lord Shiva managed to reach Lord Vishnu to seek a solution to this predicament. Lord Vishnu on hearing Lord Shiva's problem, agreed to help him out. Lord Vishnu, in the form of Mohini, appeared in front of Bhasmasur. Mohini was so exceedingly beautiful that Bhasmasur immediately fell in love with Mohini. Bhasmasur asked her (Mohini) to marry him. She told him that she was very fond of dancing, and would marry him only if he could match her moves identically. Bhasmasur agreed to the match and hence they started dancing. The feat went for days at an end. As Bhasmasur matched the disguised Lord Vishnu's move for move, he began to let his guard down. While still dancing, Mohini, struck a pose where her hand was placed on top of her own head. As Bhasmasur imitated her, he was tricked into touching his own head, and hence Bhasmasur immediately burnt up and turned into ashes, due to the power he had recently gained.

10. **Panchatantra**

*Panchatantra* is a legendary collection of short stories from India. Originally composed in the 2nd century B.C, *Panchatantra* is believed to be written by Vishnu Sharma along with many other scholars. The purpose behind the composition was to implant moral values and governing skills in the young sons of the king. *Panchatantra* is the best guide to enroot moral values in children since its each tale has a moral lesson in its end.
"Panchatantra" is a great book where plants and animals can speak and converse with human beings too. The etymology of term ‘Panchatantra’ suggests that it is a combination of two words, ‘Pancha’ (five) and ‘Tantra’ (practice/principle). So, the five principles or practices illustrated by Panchatantra are ‘Mitra Bhedha’ (Loss of Friends), ‘Mitra Laabha’ (Gaining Friends), ‘Suhrudbheda’ (Causing discord between Friends), ‘Vigraha’ (Separation) and ‘Sandhi’ (Union). Here are provided some of the popular tales from Panchatantra.

It is an ancient Indian inter-related collection of animal fables in verse and prose, in a frame story format. The original Sanskrit work, which some scholars believe was composed in the 3rd century BCE, is attributed to Vishnu Sharma. It is based on older oral traditions, including "animal fables that are as old as we are able to imagine". It is the most frequently translated literary product. The ancient Sanskrit text boasts of various animal stories in verse and prose. During all these centuries, many authors and publishers worked hard to make these fables accessible and readable by a layman. The grand assortment has extraordinary tales that are liked, perhaps even loved by people of every age group.

In the Indian tradition, Panchatantra can be roughly translated as "the wise conduct of life", a technical or scientific treatise on political science and human conduct. Its literary sources are "the expert tradition of political science and the folk and literary traditions of storytelling".

11. Hitopadesha

Hitopadesha has been derived from two words, hita (हित) and upadesha (उपदेश). It basically means to counsel or advice with benevolence. The only clue to the identity of the author of Hitopadesha is found in the concluding verses of the work, which gives us the name Narayan, which mention the patronage of a king called Dhavalachandra. As no other work by this author is known, and since the ruler mentioned has not been traced in other sources, we know almost nothing of either of them. It seems likely that...
Narayana was a scholar and preceptor employed in Dhavalachandra’s court. Since the invocatory and final verses evoke the Lord Shiva, he was most probably a Shaivite. Originally written in Sanskrit, the stories of his book have traveled to several parts of the world. The author of Hitopadesha, Narayana says that the main purpose of creating Hitopadesha is to instruct young minds in a way that they learn the philosophy of life and are able to grow into responsible adults. Many fables in Panchatantra are common with Hitopadesha that have the priceless treasure of morality and knowledge. After Bhagavad Gita, Hitopadesha is considered to be the most sold religious text in India. They are written in a very logical and clear way and one does not have to make much effort to figure out what moral a particular story is implying. The stories feature animals and birds as main characters to make it very interesting for youngsters to accept it easily. Its simplicity and logic makes it a favorite among children and their parents. To this day, Hitopadesha, retains the delighted attention of young and old, and has some representative in all the Indian vernaculars.

12. Bharat Muni and Natyashastra:

Bharata was an ancient Indian sage and a musicologist who authored the Natyashastra, a theoretical treatise on ancient Indian drama and histrionics, dated to between roughly 1200 BC and 1400 BC. Indian dance and music find their root in the Natyashastra written in Sanskrit. Besides propounding the theory of three types of acting Bharata has discussed in detail classical Indian vocal or instrumental music and dance since they are integral to Sanskrit drama. Bharata classified Sanskrit theatrical forms (Natya\'Rupaka) into ten types; what is known to the west as drama is but one among these, namely, Nataka.

Bharata also outlines a set of rasas or moods / emotions which were to be influential in defining the nature of Indian dance, music, and theater.

The Natyashastra comprises 36 chapters and it is possible that it was a creation of more than one scholar. Bharata is considered as the father of
Indian theatrical art forms. The Natyashastra is incredibly wide in its scope. While it primarily deals with stagecraft, it has come to influence Indian classical music, dance and literature. It covers every other aspect of stagecraft. It is very important to the history of Indian classical music because it is the only text which gives such detail about the music and instruments of the period. Thus, an argument can be made that the Natyashastra is the foundation of the fine arts in India.

13. Kathasaritsagara:

*Kathasaritsagara* is a collection of Indian mythological legends, fairy tales and folklores in Sanskrit which was retold by a Brahmin named Somadeva, in 11th century. It means "ocean of the streams of stories".

Nothing is known about the author other than that his father’s name was Ramadeva Bhatta. The work was compiled for the entertainment of the Queen Suryamati, wife of King Anantadeva of Kashmir (r. 1063-81).

It consists of 18 books of 124 chapters and round about 22,000 shlokas in Sanskrit (distichs) in addition to prose sections. The principal tale is the narrative of the adventures of Naravahanadatta, son of the legendary King Udayana. A large number of tales are built around this central story, making it the largest existing collection of Indian tales. It also contains early recessions of *Panchatantra* in Book 10; and the Baital Pachisi, in Book-12. The *Katha-sarit-sagara* is generally believed to derive from Gunadhya's lost Brhat-katha ("Great or Long Story"), written in the lost Paisachi dialect. But the Kashmirian (or "Northwestern") Brhat-katha which Somadeva adapted may be quite different from the Paisachi ur-text, as at least 5 apparent descendants of Gunadhya's work exist — all quite different in form and content, the best-known (after the *Katha-sarit-sagara* itself) probably being the Brhat-kathashloka-saṃgraha of Budhaswamin from Nepal. Like *Panchatantra*, tales from the *Katha-sarit-sagara* (or its related versions) travelled to many parts of the world.