CHAPTER II

VISHNU

The Vedic Trinity consisted of the three principal deities of Brahmanism—Brahma, Vishnu and Mahesa, the Creator, Preserver and the Destroyer respectively. Gradually by the early medieval period there developed the Pashu-devas consisting of Vishnu, Siva, Sakti, Surya and Ganesha. Thus Vishnu and Siva retained their original places as the Preserver and Destroyer in both the cases. To preserve the earth Vishnu incarnates himself in different forms whenever there is a calamity on the creatures of this earth. The devotee believes that at the time of any misfortune his god is sure to help him even in person if and when he seeks his help sincerely. God has thus already taken nine births or nine incarnations to save the Earth and according to Vayu Purana they are: (1) Matsya, (2) Kurma, (3) Varaha, (4) Hrsimha, (5) Vamana, (6) Parasurama, (7) Rama, (8) Krsna, (9) Balarama or the Buddha and the tenth is the Kalki which is yet to come. But the Harivamsa and the Bhagavata Purana give a list of six and twenty-four incarnations of the God.

1. Vayu Purana Chapter 37 v. 72 ff.
2. The Harivamsa

Chapter XI P. 58-60 and 65.
Going through this list of ten incarnations of god one thing that may strike a thoughtful observer is that this perhaps deals with the gradual evolution of life on this earth as explained by Darwin in his theory. According to him the first creature was the Amoeba which lives in water. Thus the first stage of development is the aquatic animals signified by the fish in the Hindu theory of incarnations of god i.e. Matsyavatä. The second phase was the amphibian like the Tortoise-Nārmavatār, living more in water and less on the Earth. While Varāha - Vārāhavatās, the third amphibian lives more on land and less in the water. The fourth stage was marked by the development of creatures half man and half beast like the Hraśāha form of the god. Then came 'man' but in the beginning he was plump and short statured, looking slightly deformed in his dwarfish appearance like the Vāman form of Viśṇu. Very soon man developed into handsome looking persons like Parasurāma, Rāma and Kṛiṣṇa, and Balarāma or the Buddha each of whom considered it their duty to preserve Truth and destroy Falsehood. Unconcerned about their personal security and welfare they wandered far and wide undergoing troubles and pain but always upholding Truth and supporting men who stood for Truth and destroying others who stood for Falsehood and injustice. But the Buddha
stood as the Saviour of all. He wanted to lead the wanderers to the path of Truthfulness and save them also from the miseries of the world through non-violent means. It is believed that the tenth incarnation, Kalki, is yet to come and would descend on the earth just as the other ones did in the times of general misfortune or a great calamity threatening the very existence of the Earth.

Thus from amongst the varied depictions of God Vishnu, first of all his two-handed images are to be considered. These may be with or without his consort but they carry one or two of the characteristic Ayudhas of Vishnu. Such images have been very rarely found and the identification also remains doubtful to some extent. An image in the Asutosh Museum identified as that of Lakshmi Nirdhana shows the consort on the right of the god with Chanta in one of her hands and the other is placed on Kati. The god who is also two handed has Chakra in his right hand while the left hand is on Kati.

Another image shows Vishnu and Lakshmi both seated on Garuda in Aningana Mudra. The god is holding Chakra and Kamal in his two hands.

One Vishnu image is shown seated on the Garuda

2. Room 11, Museum Gwalior Fort.
3. Kumbha Temple, Chittor
1. Varada

2. (i) Sūchikāta
   (ii) Sūchihasta

3. Suchāsta

4. Śūryaḥasta

5. Śūrya-śūrya

6. Śūrya-tāmarāṇa

7. Śūrya-viśvāmīra

8. Śūrya-pratikāta

PLATE XCVIII
with Kamal and Chakra in his two hands or the hands are broken. The image has been identified on the basis of the Vahana here.

Sometimes two handed Vishnu images have also been depicted without his Vahana - Garuda, and these are shown holding Gada and Chakra, Sakhi and Gada, or Sakhi and Chakra.

In the four handed images of Vishnu, the God is depicted in twenty-four minor forms. These twenty-four minor forms are distinguished only through the difference in the order of the four Ayudhas of Vishnu. The four attributive Ayudhas or weapons of Vishnu, i.e. Sakhi, Chakra, Gada and Padma can be arranged in twenty-four different permutations which are equal to factorial four numerically e.g. $4! = 24$. According to the Sanskrit text Rupamandana a definite combination of Ayudhas should be the identifying factor of one minor form of Vishnu as given in the table. In some cases all the four Ayudhas are given according to the text and these have been put under category 'A'. But at times to provide a variation and a greater variety in depictions one of the Ayudhas has been replaced by some common pose or Ayudha and these are seven in

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2,3,4: Chaturbhuj Temple, Chittor
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number e.g. Varada, Abhaya, Kîṅgana, Sūkhi pose, Gyan Mudrā or pose, Pala (Fruit) and Ghata (Pot).

Inspite of these variations the god has been given three of his Ayudhas in the remaining three hands.

These fall in category 'B' because the Ayudhas of three hands are fixed irrespective of the change and this makes their identification definite as the remaining Ayudhas should be the fourth hand. There can be one more category 'C' where two of the hands have the common poses or Ayudhas given above, while the remaining two have Vishnu's identifying Ayudhas. This leaves a doubt in definite identification and second alternative is always there. In case of four handed images if the Ayudhas in the first and the last hands carry the Ayudhas in the upper two are fixed. Under these three categories Vishnu images would now be described region wise.

Four handed Vishnu images

The description of Ayudhas will be given in the clockwise order.

1. Kesava Category A:
   - The first of the twentyfour minor forms of Vishnu is Kesava. His image having the Ayudhas - Padma, Śankha, Chakra and Gada (Fig.89) has been found in the Ajmer Museum. He is sitting on Garuda.

2. Nārāyaṇa:
   - Category A - Nārāyaṇa stands

   2. Room 3 Bhuvaneshvara Museum, Right out Puri Temple, God alone in Ajmer Museum.
here with his consort Kânti. He carries Sâmkha, Padma, Gada and Chakra.

Category B - Nârâyana with consort who has a lotus in her hand. The god has Sâmkha, hand broken, Gada and Chakra. Another image of the god with consort who has lotus as in the above image, is shown with Sâmkha, Padma, Gada and Âlingana. His consort carries lotus in one of her hands.

3. Mâdhava - Category A - God is shown standing having Gada, Chakra, Sâmkha and Padma in his four hands.

Category B - Mâdhava has Gada, Chakra, Sâmkha in the first three hands and the fourth hand is in the Abhaya pose.

This image depicts Mâdhava standing with his consort Tushti holding Gada, Chakra, Sâmkha in the first three hands, the fourth hand is in Âlingana pose.

4. Govinda - Category A - An image of Govinda is shown carrying Chakra, Gada, Padma and Sâmkha.

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1. Dambela Museum.
2. Fârsvanath Temple, Mount Abu.
5. Left out Puri Temple.
Fig. 46 - Trivikrama with Consort.

Fig. 47 - Trivikrama with Consort.
5. Vishnu: Category A - Vishnu is dancing with Gada, Padma, Samika and Chakra in his four hands.

Category B - The god has first hand in Abhaya pose with Padma, Samika and Chakra in the remaining hands.

6. Madhusudana: Category A - Madhusudana is shown with two consorts on either side of him. He is holding Chakra, Samika, Padma and Gada in his four hands.

Category B - First hand of the image is broken but the remaining three hands have Ayudhas as above.

7. Trivikrama: Category A - Trivikrama is shown with consort Shanti holding Padma, Gada, Chakra and Samika (Fig. 46 and 47). The image in the Lucknow Museum shows all the four Ayudhas in human form. The Chakra Purusha and Gada Dhari are on one side and Samika Purusha and Padma Dhari is on the other side.

1. Room 3 Bhuvaneswara Museum, Nagpur Museum, Delhi Museum.
2. Room 2 Gwalior Museum in the Fort.
4. Room 1 Kota Museum.
5. Nalanda Museum, Allahabad Museum, Temple near Vishnu Temple Kiradu. Image in Konark Museum shows the god's foot uplifted and on top is shown Brahma seated, Rajot Museum.
VISHNU. STONE,
c. 12th century A.D. Barpeta, Kamrup.
Assam State Museum, Guwahati.
God is also shown with two consorts, one on either side of him.

One image depicts god with an attendant on either side of him or god alone with the Ayudhas held in his hands in the above order.

Category B - Trivikrama (Fig.42) is depicted
with Varada or Varada with rosary (Fig.43, 44, 45), Gadā, Chakra and Śaṅkha. In a few images his consort Śānti has also been depicted beside him. The image in the Mathura Museum shows two consorts of the god each on either side of him. Some of the images depict the god with the first hand in Abhaya or Abhaya with hands or placed on Kati; the other three holding the characteristic Ayudhas as given above.

In an image depicting the god with consort his first three hands hold Kamal, Gadā and Chakra and the fourth hand is in Aṅgana pose. The consort Śānti

2. Santum image Meera Temple, Emingaj.
4. Vishnapad Temple, Gaya, Allahabad, Lucknow, Dhar (first hand broken, god alone with two Ayudha Purushas), Room 1 Ajmer Museum, Back out 500 yards away from the road side.
5. Santum gate, Vishnu Temple Kadwaha Garh, Bhutgaon, Nagpur, Rajkot and Delhi Museum.
7. Subash Museum Calcutta, Bangiya Sahitya Parishad.

has sometimes been given a Samkha in her hand.

Some of the images depict god seated alone or with consort on a cushion in Lalitasana with hands having Abhaya, Gada, Chakra and Samkha.

In some of the images first or third hand is broken while the remaining three holding the characteristic Ayudhas can be identified as Trivikrama. One image shows god's first hand in Gyan Mudra and the rest having the Ayudhas in the above order.

8. Varada - God with and without consort is depicted. (See page 125)

9. Sridhara: God carrying Padma, Chakra, Gada, and Samkha in his four hands may be identified with Sridhara.

Category B - God is shown with his consort Madhavi. He has Varada with rosary, Chakra, Gada and Samkha in his four hands.

In one image god's last hand is broken.

2. Jhalawad Museum.
3. Room 1 Kota Museum.
4. Sth Temple on Right Chandrabhaga Patan.
5. 5th Pillar Big Round Mandap Temple Kirti.
6. Indore Museum, Ruesba Temple Chittor, No rosary Delhi Museum (God without consort) Right Sanatam outside Parswanath Temple Abu.
Vishnu- Stone.
9th century A.D. Deopani, Sibsagar.
Assam State Museum, Gauhati.

Fig. 45- Trivikrama.

Fig. 46- Janardana.

Fig. 46- Padmanabha.
10. Hirshikëda := Category B := This form of Vishnu takes the four Ayudhas in the order Gadā, Chakra, Padma and Saṅgha. No image of this form in category A has been found. But in category B the god is shown with Gadā, Chakra, Padma and fourth hand broken or with the first hand in Abhaya pose, rest three having Ayudhas in the above order.

11. Padmanābha := Category A := An image of Padmanābha (Fig. 46) has Saṅgha, Padma, Chakra and Gadā in his four hands.

Category B := God is seated on Saruḍa with his consort Śraddha. She has a pencil like thing in her left hand while the god has Saṅgha, Padma, Chakra and Ālingana pose.

12. Dāmodara := Category A := God having Padma, Saṅgha, Gadā and Chakra in his four hands may be identified with Dāmodara.

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1. Outside Sāarihdeva Temple Chittor.
2. Room 1 - Kota Museum.
4. Lucknow Museum, Ajmer Museum := (Last hand of the image is broken).
5. Dhar Museum.
14. **Vārūṇa** - God has vārūṇa with rōṣṇa, saṁkha, chakra and the fourth hand is broken.

15. **Pradyumna** :- Category A - God with Chakrā, saṁkha, Gāḍā and Padma in his four hands in Pradyumna.

16. **Aṭiruddha** :- Category A - God is depicted with two consorts one of whom should be Rāti. One of the consorts has a Chaurī i.e. Fly whisk and the other a Padma i.e. Lotus, in one of their two hands. The god has Chakrā, Gāḍā, saṁkha and Padma in his four hands.

**Category B** - God’s first hand is in VARADA pose holding a Rosary or a Padma having Gāḍā, saṁkha, and Padma in other three hands.

18. **Aḍhokṣhaja** :- Category B - The god has VARADA or Abhaya pose having Gāḍā, saṁkha and Chakrā in his other three hands.

19. **Kṛṣīṇa** :- Category B - The Kṛṣīṇa form of Vīṣṇu is shown having his first hand in Abhaya pose, with Padma, Gāḍā and saṁkha in the rest.

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2. Room 21 Museum Gwalior Fort.
3. Delhi Museum.
4. On the wall outside Meera Temple Ekalingaji.
6. Room 9 Museum Gwalior Fort.
7. Room 1 Kota Museum.
20. Ashyuta \(\rightarrow\) Category A - God\(^1\) is shown carrying Gadā, Padma, Chakra and Śaṅkha in his four hands.

21. Janaṅdana \(\rightarrow\) Category A - God\(^2\) is shown with two consorts, one on either side of him. His Vāhana - Garuḍa is on the pedestal. The god carries Padma, Chakra, Śaṅkha and Gadā (Fig. 47). The ten incarnations are depicted in the Prabhāvali.

Category B - God\(^3\) alone is depicted but his first hand is broken (Fig. 44).

22. Upendra \(\rightarrow\) Category B - God and consort are shown seated on a Garuḍa with human face and body only, wings and nose make him look like a bird. The god carries Śaṅkha, Gadā and Chakra in his three hands while the fourth is in Ālingana Mūdra.

23. Hari \(\rightarrow\) Category B - God\(^5\) is shown with two consorts, one standing on either side of him. His Vāhana Garuḍa is shown below and the god carries Śaṅkha, Chakra, Padma in three hands while the fourth one is not clearly shown.

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2. Calcutta Museum, (God alone - two right hands broken) - Gauhati Museum.

3. Sm. Temple right out Puri Temple, Room 1 Kota Museum Gauhati Museum (Both the right hands are broken)


5. Gauhati Museum.
Another image shows the god\(^1\) seated in Padmēśana with Varada, Chakra, Padma and Gada.

24. Śāktyaśa - Category A - God\(^2\) has Śāktya, Gada, Padma and Chakra in his hands.

Category B - God\(^3\) with his consort is shown with Śāktya, Gada, Alingana pose and Chakra in his hands. His Vahana Gāruḍa is shown below.

Going through this long list of the depictions of minor manifestations of Vishnu we find that leaving the Vahana, Śaṅkarashana, Śaṅkara, and Purushottama forms of Vishnu which are the eighth, thirteenth, fourteenth and seventeenth forms respectively, all the rest are depicted in the various sites of ancient temples or are found in the museums now. But the depictions at Khajuraho\(^*\) have not been incorporated here. Khajuraho is so rich in Iconography that here alone thirteen out of the twenty-four minor manifestations under categories 'A' and 'B' can be found.

These include depictions of Śaṅkarashana and Purushottama forms. Including Khajuraho depictions we can very well say that nearly all the minor forms of Vishnu were depicted.

But the category 'C' is yet to be considered.

Identifications of the images under this category are less definite due to the probability of an alternative pertaining to two possible minor forms. From such

2. Right and Left out Puri Temple.
3. Entrance gate Śaṅs Temple Gwalior.

\(^*\) Authors work on 'Khajuraho - Sculptures & their Significance' - Ph.D Thesis - (Schand & Co, New Delhi)
but they actually give an indication about the existence of the other minor manifestations of Vishnu as well.

Category C -

1. Vāsudeva or Kṛṣṇa - The god is shown seated in Padmāsana with the first and fourth hands folded on feet carrying Sāmika and Chakra in the upper two.

2. Narayana or Padmanābha - God and his consort Kāntī are shown with Sāmika, Padma in first two hands, the third hand is broken and fourth is placed on Kati or they have Sāmika, Padma, Ālingana and the fourth hand is not clearly depicted.

3. Mādhava or Janērdana - God has Abhaya pose - Chakra, Sāmika and Śūchī pose; or either Abhaya or Varada, Chakra, Sāmika and fourth hand is broken.

4. Govinda or Śrīkṛṣṇa - God has Varada with rosary, Gada, Padma and Chata or Abhaya with rosary.

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1. Outside T near Līṅgārj T, Bhuvanēśvara.
3. Chaturbhuj T Chitter.
4. Room 3 Bhuvanēśvara Museum.
5. Sm T at the back Chandrābhāg T, Chaturbhuj T Chitter; has first and fourth hands hidden under dress.
6. Delhi Museum.
8. Ajmer Museum.
Gadā, hand broken and Śaṅkha in his four hands.

5. Vishnu or Purushottama - God is seated in Padmāsana, first and fourth hands are on knees and Padma and Śaṅkha are in upper two hands.

6. Saṁkarshana or Madhusūdana - God is shown seated in Padmāsana with the lower hands folded on feet carrying Śaṅkha and Padma in the upper two hands.

7. Trivikrama or Upanada - Trivikrama has first and fourth hands in Anjali pose holding Gadā and Chakra in the second and third. When shown with consort Shānti, the god has Varada, Gadā, Chakra and Ālingana. The consort has Padma, Chakra, Veena or Pustaka.

Two images depict this god seated in Padmāsana having first and fourth hands in Varada pose (Fig. 48) or

1. Mandap Pillar Bahu T Gwalior Fort.
2. Terrace Kota Museum.
3. Asutosh Museum.
4. Islamnagar Exhibits.
5. Sanctum gate Meera T Ekalingaji.
7. Inner room Amer Museum.
8. Ekalingaji, Outside Meera T Ekalingaji, Dhar Museum first and fourth hands are broken.
folded on feet with Gada and Chakra in upper two hands.

Two images of Trivikrama were found with his leg thrust in the mouth of the demon whose head alone is shown, having Gada uplifted in the right hand, Chakra and fist to strike the demon in remaining hands first hand is not clear. Worshipers and attendants are shown below.

Some of the images have one or two hands broken and they too come under this category e.g. Abhaya or Varada, Gada, Chakra broken with two hands broken the image has Gada and Chakra in the two remaining upper hands.

8. Vaman or Srihara - The god is seated in Padmasana with the two lower hands broken holding Chakra and Gada in upper two hands.

10. Rishiku or Har - God with consort Harsh is shown with his first hand broken rest holding Chakra, Padma with the fourth in Alingana pose. The consort has a Padma in her hand.

Thus we see that including the Category C all the twentyfour forms have been found portrayed.

1. Hindola Gyarspur.
3. Vishnu T Kedwan.
4. Dhubela Museum, Sanctum gate Sm T ahead of Sati.
Fig. 49 - Seshadīyī Vīshnu.

Fig. 50 - Vīshnu - Yogasthānāk mūrti.
Thus the familiarity of the sculptors with all the twenty-four minor manifestations of Vishnu can be established beyond doubt.

Sesha-Sayi Vishnu:

Some of the Vishnu images depict the god as sleeping on the Serpent Sesha \(^1\) with his consort Lakshmi pressing his feet and his Ayudhas kept beside him or held in two of his hands, of the remaining two hands one is shown supporting his Kirita (Fig. 49) and the other is sometimes kept on his knee.

One image shows the Gada \(^2\) under the serpent hood, the god is supporting his Kirita with upper two hands and is holding Samhâra in the fourth. Brahmas and Diva are depicted on top.

Some images of Sesha-Sayi Vishnu \(^3\) depict the god lying on the serpent, Lakshmi presses his feet and Brahma is shown seated on the Lotus which emerges out of the navel of Vishnu.

Vishnu with his Vahanas:

Images of Vishnu and Lakshmi seated on Garuda

1. Vishnupad T Gaya, Rt out Sm T Puri, Lucknow Museum, Gaya and Chamba Museum.
2. Indore Museum, Image in Ajmer Museum shows all the four Ayudhas Padma, Gada, Chakra and Samhâra around Vishnu, Sm T to the Lt. of Devi T Giani, Jodhpur Museum, Kumbha T Chittor, Kota Museum—all the ten incarnations depicted in Prabhavali, Rajkot Museum, Junagarh Museum, Modhara.
carrying one or two of the characteristic Āyudhás with the remaining two hands in common poses have also been found. Some images show Vishnu and Lakshmi seated on their Vahana Garuḍa but the hands are either broken or not clearly depicted. Two images show Vishnu seated with consort, having first hand on Kati, second holding Gada, third in Ailingana pose fourth not clearly shown. Vishnu and Lakshmi both are seated on the Garuḍa which is shown in flying posture with wings stretched out. The god has Saṃcha and Gada in his first two hands, the remaining two are not clearly visible. Lakshmi is carrying Padma in her left hand.

Vishnu seated alone on Garuḍa is shown with Gada and Chakra in two of his hands, the remaining two hands are being broken.

Yogasthānaka Mūrtis:

A yogasthānaka image of Vishnu depicts him as seated in Padmāsana with the first and fourth hands placed on feet in a yoga posture while each Chakra and

1. Room 21 Gwalior Museum.
2. Indore Museum.
4. Pillar top entrance door to Mandap Chauvārya T Un.
5. Chamba Museum.
6. Top frieze Vishnu T Qian, Jodhpur Museum’s image shows the two puruṣhas but the hands of the image are broken. The image in Kiradu shows Gada in rt. upper hand of the god - lower frieze sanctum gate Big Kiradu T; Vishnu gallery, Birla Museum, Bhājí, uppe Two hands are broken.
Saṁkha purushas stand on either side of him. In one image he has Gada\(^1\) and Chakra in upper two hands (Fig. 50). One very peculiar image of Yogi Vishnu shows him seated in Padmāśāna\(^2\) with lower two hands folded on feet while the upper two hands hold the big Vanamāla in his hands. The god is seated on a Simhasana (Fig. 51).

A very peculiar image of God Vishnu is found in a small temple at Kiradu showing the god seated on Garuda\(^3\) with Gada behind him. Lotuses are hanging in all directions from the wings and neck of Garuda. Vishnu is also shown standing\(^4\) with the Nāga and Nāgi worshiping him.

Besides the Twentyfour minor Manifestations Vishnu is also said to have born as some super-animal and super-human forms to save the world. These are known as the Incarnations of Vishnu. It is remarkable to note that the Bhāgyata includes Rshabhanāth the first Jain Tīrthaṅkara and the Buddha too among the

\[\text{References:}\]
2. Jodhpur Museum - The image is identified as Vishnu by Shri R.C. Agarwal, Supdt. Udaipur Museum.
3. Sm frieze outside Sm T near Big Vishnu T at Kiradu.
4. Rr out Sas T Gwallor Fort.
5. "The Bhāgyata, Agni and Vārāha Purāṇas mention him as one of the incarnations of Vishnu." Jain Iconography - B.C. Bhattacharya Chapter I P. 36 to 90.
human incarnations of this god. The idea behind inclusion of Eshabhanath and Buddha as the incarnations must have been the religious toleration or unity and oneness of various religions under the universality and superiority of the Hindu religion. The texts give six\(^1\), twelve\(^2\) and twentyfour\(^3\) incarnations of Vishnu, but generally ten incarnations are found. These ten Incarnations have been depicted jointly in one panel or individually. The joint depictions are rare, but the individual ones are many and are quite commonly found.


In Calcutta Museum a pillar shaft depicts not only the ten incarnations but also the twentyfour minor manifestations of Vishnu all around the octagonal pillar part.

1. Matsyavatara:

Coming to the individual depictions of these

1. The Harivamsa
2. Vayu Purana Chapter 97, v. 72
incarnations we see that the first one i.e. the Matsya incarnation has not been depicted in the Eastern Zone. Out of the total four images found, three belong to the central zone and one to western. According to Gopi Nath Rao1 Matsya-avatāra should be depicted as half fish and half man with four hands having Varada pose and holding Chakra and Śambha, with the fourth hand in Abhaya pose. But the medieval temples depict this incarnation as a fish on a pedestal supported by two lotus like wheels.

At Gyaraspur all the incarnations of Viṣṇu are depicted on the pillars and the coping stone of the huge gateway called Hindolā. The Matsya-avatāra is depicted as fish on a lotus leaf.

Sometimes this incarnation along with others forms a part of the Prabhāvali of the Viṣṇu image. But according to the texts. At Khajuraho5 Viṣṇu is shown seated in Padmāsana with the fish depicted underneath to suggest Matsya-avatāra.

2. Kūrma-avatāra :-

Like the Matsya-avatāra Kūrma incarnation should

1. Elements of Hindu Iconography - Gopi Nath Rao
2. Room 10 Museum Gwalior Fort.
3. Hindola, Gyaraspur.
5. Rt. Inner Prakas Lak T.
also be half man and half tortoise according to the 
Bhāgovata Purāṇa. This image too should be four handed 
carrying Sāmbha and Chakra in upper two with the first 
and fourth in Varada and Abhaya poses.

Vishnu's Kṛma incarnations have been depicted 
in three different ways. The first like the fish 
icarnation is the Kṛma or the tortoise on a lotus 
leaf either in a panel of Ten incarnations or in the 
Prabhāvalī of Vishnu image.

The second and probably more common way is 
depicting the scene of the churning of Ocean (Fig. 52,
53, 54) by the gods on one side and the demons on the 
other, the churn is shown as a big tapering Pillar 
which according to the mythological story was the 
Mandāra Parvata or Hill and the rope was the serpent 
Śesha which both the gods and the demons keep pulling 
on either side. In the Gwalior Museum Airāvata the 
Elephant of Indra, the pot of Nectar or Asītā and 
Cow Kamadhenu which fulfils all desires are depicted in 
a panel. The second part shows the Kṛma resting on

1. Gopi Nath Bag's Elements of Hindu Iconography - 
2. Sanatun gate Vishnu T Kedwa, Hindola Cetrapur in 
Gate Pillars.
4. Sm. friese Konark T, Sm friese of the 3rd Sm T on 
rt of Devi T Gajain, Lt out big Vishnu T Kiradi,
Room Bimal Shah's T Mt Abu, Ambika T Gujranth
5. Room 10 Museum Gwalior Fort.
6. Room 21 Museum Gwalior Fort.
the hoods of the Serpent Sesa with three persons sitting beside and the churn shown at the back. At Khajuraho Toroise is depicted as a seat on which Vishnu is seated in Padmasana.

The most peculiar depiction of this incarnation of Vishnu is in the Museum at Nagpur. Here the Mira is shown seated on Sankha, Padma, Chakra and Gad which are kept on a Pitha.

3. Varahavatara :-

According to the texts Varaha the third incarnation of Vishnu may be of three forms - Bhuvanaraha, Yajnavaraha and Pralayaraha. The last two of these should be depicted in sitting posture and none of these two forms have been found.

All the images found belong to the category of Bhuvanaraha but these instead of being in accordance with the text slightly vary from then. The images found can be divided into two categories - Varaha in half human, half animal form or Varaha completely in animal form.

The first category of Bhuvanaraha has a Bear's face with a human body. The god is shown standing with the left leg folded, lower right hand placed on Kati.

1. Lt inner Pradak Lek T
2. Nagpur Museum.
4. 4th hand is broken Patna Museum.
or is holding Padma* with Gadā, Chakra and Samiša in the remaining three. Prthūi or the Earth goddess is standing on the left in first case and is seated on the elbow of the third hand in case of second image. One image has first hand broken, Chakra in the second and fourth hands and Prthūi seated on the third hand.

A very common way of depicting Varūṇa incarnation is to show the god standing with the first or the fourth hand on Kati, having Gadā and Chakra in the second and fourth hands in case of the first hand on Kati. The same Ayudhas are shown in the first and second hands in case of fourth hand on Kati. The goddess Prthūi in both the cases is shown seated on the elbow of the third hand which is folded. Some more such images of Varūṇa show god’s hands in order as Kati, Gadā, Prthūi standing on a lotus and Samiša in the fourth hand of the god (Fig. 55); Kati, Gadā, Chakra and Samiša in god’s hands with Prthūi seated on his Tush; Kati, second hand broken, Chakra and Samiša in third and fourth hands while Prthūi is

2. Side T Lingraj, Bhubanesvara.
3. Dhar Museum -(3rd hand broken), Nagpur Museum -(last two hands broken).
4. At out Puri T.
5. Badnawar.
6. Indore Museum, Room 1 Kota Museum; Vishnau gallery, Bida Museum Vishpāl.
7. Dhubela Museum, Lt outside Padmanabh T Patan.
seated on the elbow of the third hand; one image has Padma, Gada, Chakra and Samika. Puthvi is seated on the elbow of the third hand touching the god's mouth with her right hand.

In the Gwalior Museum the god Varaha is standing on the serpent Sesha with first hand on Katii, Gada in second and Puthvi seated on the third; fourth is not clear and Naga and Nagi standing in front in Anjali pose are worshipping him.

Another Varaha image is lifting the goddess Puthvi and is trampling over the demon with his left foot. Due to the demon's cruelties the goddess had been drowning in the Ocean. The image in Jhalawad Museum (Fig.56) shows Puthvi standing on a lotus, held in the third hand of the god while with one of his hands he holds the tail of the serpent which is sitting below with his consort. God has Gada and Chakra in the remaining two of his hands.

Two images of the Varaha incarnation have also been found with the consort of the god. In the first

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1. Ajmer Museum.
2. Room 10 Gwalior Museum Fort.
3. Room 10 Gwalior Museum Fort.
one he holds in the first hand his consort’s right hand, Chakra in second hand, Prithvi is sitting on the third and in the fourth hand is the Samkha.

A number of small two handed images of this god may also be seen on the small friezes of temples.

Coming to the second form of depiction of Varaha images which are entirely in animal form, we find that Varaha or the Boar is shown standing with all the images of gods and goddesses carved on its body, small image of the Mother Prithvi is shown standing on the right (Fig. 52) or left.

Certain images show greater details. One image in Indore Museum shows the Ten incarnations on the Boar’s body (Fig. 58). The huge snake Vasuki is lying between his legs, the Naga and Nagi in snake hood canopy are shown in worshipful attitude with the Nagi in Anjali pose. Gada, Samkha and Chakra Ayudhapurushas are shown between the legs and an Alaskanala lies between the hind legs of the animal.

1. Sanatun Gate Vishnu T Kavwaha, Outside Vishnu T Kavwaha, Hindola Gyaraspur, Allahabad Museum – image has Gada in first hand, Prthvi on second, Sm T to the Lt of Devi T Osian, Second Sm T near Devi T Osian, Kalika T Chittor, Kumba T Chittor, Verandah Ajaier M.
3. Indore Museum.
Image in the Lucknow Museum shows the Nāga and Nāgī (Fig. 59) in Anjali pose between the legs of the animal, eight Nandigapas and eight Ajamukhas with other seated and standing gods are carved over its body. A female image that of Pṛthvī stands supporting the Vārāha’s jaw with one hand, holding the flywhisk in the other.

The image in the Rajkot Museum (Fig. 60) shows the huge Boar with Pṛthvī standing on a Nārāyaṇa’s back praying to Lord Vishnu with hands in Anjali pose. Saṅkha, Chakra, Gada and Padma are depicted on the sides of the Nārāyaṇa. The seven hooded serpents in Anjali pose is rising between the front legs of the Vārāha. Pṛthvī supported by the tusk stands on the right. The Moon and Sun are shown on the right and left tusk of the Vārāha. The ten incarnations and the scene of the churning of the Ocean is depicted on the back of the Vārāha.

4. The Vrsiarna Incarnation :-

The story is that Vishnu took this form of half Lion and half man to save his beloved devotee Prahād from the wrath of his own father. Prahād was the son of King Hiranyakṣaṇa who in the past had himself been

2. Rajkot Museum.]
a great devotee of the Lord and had been granted four boons by the god in return of his prayers. The boons were that Hiranyakashyapa would be killed neither by man nor by animal, neither in day nor in the night, and neither inside nor outside his palace.

Considering himself invincible and immortal, the king became very proud and ordered his people to worship him and not think of God any more. Some time after a son was born to the king. The prince was sent to school where he was reported to have been found praying to Lord Vishnu. The king punished the young boy and threatened to kill him. Even then the son did not give up worshipping God Vishnu. Getting very angry the king tied the young boy to a pillar in his palace and took out his sword to kill him saying "Let me see how your God helps you now!" This was the time of the dusk when the sun was setting and it was neither day nor night, the God emerged from the pillar in the form of half lion half man being neither man nor animal completely, and tore off the stomach with his nails using any weapon, setting on the threshold of the palace, thus being neither inside nor outside the house. The half-man half-lion form was that of Vishnu who was forced to take such a form to save his devotee from trouble and establish truth in this world.
The images of the Nrisinha incarnation of Vishnu can have two, four (Fig. 81), eight or fourteen hands.

The two handed images merely show the god tearing off the stomach of the demon Hiranyakasipu who is shown lying on the god's folded legs crossed in front. The god is shown seated on an asana.

He is also shown fighting the demon holding his hand and hair or is holding gada and chakra in his two hands.

One image of two handed Nrisinha shows him in Anjali pose or having gada and chakra. He is killing the demon and a dead body is shown lying below.

The four handed images show first and fourth hands tearing off the demon's body, the second and

2. Back outside Padmanabha T Chandrabhaga Patan.
3. Sm T near Devi T, Gsian.
4. Delhi Museum. 4a. Sm T near Devi T, Gsian
4b. Sm T near Devi T, Gsian
4c. Lower frieze Nasaria Kunwar T, Vishnu T, Mahadeo T and Sm T near Gsian, Sanctum gate of big T near Vishnu T, Gsian.
5. Rt out Puri T, (All hands broken) Room 2 Bhuvanesvara, (Two upper hands broken) Room 10 Gwalior Museum Fort.
third hold a Chakra and Śāṅkha or Gada respectively. Once he is shown fighting Hiranyakaditya who is standing over the body of Prahlād lying under his feet.

Some of the images show the upper two hands in Abhaya pose and holding Śāṅkha while the lower two are tearing off the demon.

Nṛsiṁha images with two consorts are also shown. These consorts Śrī and Sarasvatī or Bhūdevi and Lākṣmī are shown standing. In case of the latter image the god is sitting in Veerāsana with a band tied round his knees and the consorts are holding Kamal and Chakra in their hands.

The eight handed image carries Gada, Chakra, Khetak and other śrīvadhas along with the two hands tearing off the demon’s body.

A fourteen handed image is shown holding the demon’s legs in first and second hands, the third hand is tearing off the demon’s stomach, three hands are in dance pose, two in Abhaya and Vyāhaiṣṭyāna poses, two hands are holding the demon’s two hands in which he carries sword and shield and the remaining hands hold Śrīngā, Gada, Chakra. One of the hands of the image is not clear.

1. It cut Puri T.
2. Bhar Museum.
3. Room ZL, Gwalior Museum Fort.
5. Somath Museum.
7. Roof of Bimal Shah’s T Abu.
Fig. 61 - Narasimha

Fig. 62 - Vaman

Fig. 63 - Vaman with Consort and alone.
5. **Vāmanāvatara of Vishṇu**

According to Vaikhānasāgama this incarnation should be depicted as a dwarfish man deformed with a hunched back protruding joints and a big belly (Fig. 68). He is mostly depicted with hands carrying two or more attributive weapons of Vishṇu. Majority of the images found tally with Trivikrama's order of Āyudhas in case of four handed images. But two handed images of Vāmana have been given a bowl and a ghata. Akshamāla in right hand and left one is broken, Saṁkha and Chakra. The four handed images of Vāmana have Varadā, Čādā, Chakra and Saṁkha or Padma, Čādā, Chakra and Saṁkha.

Āyudhas in the order carried by Kesava, the minor form of Vishṇu are also found in the hands of Vāmana and they are Abhaya, Saṁkha, Chakra and Čādā; Vāmana image with Āyudhas in order carried by Āchyuta has i.e. Čādā, Padma, Chakra and Saṁkha or Saṁkha, Chakra, Čādā, and Varada as Vāmana should carry them (Fig. 68).

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1. Room 3 Bhuvanesvara, Sanctum gate Vishṇu T Kadhwa, Dhulea Museum.
2. Room 10 Gwalior Museum Fort, Image broken Jhalawad Museum.
5. Room 21 Gwalior Museum Fort.
6. Room 21 Gwalior Museum Fort.
A very rare image but in accordance with the textual depiction of Vāmana has been found at Delhi. It has Varada with rosary in the first hand, Padma, Chhatra or Umbrella and Chakra. An eight handed image of Vāmana too has been found. God stands under the Chhattras having in his hands Padma, Khadga, Chakra, Śāmbhā, Śakti with the remaining three hands broken.

6. Paraśurāma

The sixth incarnation of Viṣṇu is Paraśurāma whose two handed images should have Parasu and Sūchi pose according to Madhyamadāstālā while the four handed ones should carry Parasu, Khadga, Dhanusha and Bēpa according to Agnipurāṇa and Viṣṇudharmottara. But the images found are shown with Parasu as his distinctive weapon giving Viṣṇu's Nyūdas Padma, Chakra and Śāmbhā in the rest of his hands.

Only three images of Paraśurāma have been found. A two handed image was found on the gateway of Gyārapur with Padma and Parasu in his hands.

The four handed image has first hand broken.

1. Delhi Museum.
2. Room 21 Gwalior Museum Fort.
3. Hindola, Gyāraspur, Prabha Vali Viṣṇu Image
   Verandah Ajmer Museum.
having Purāṇa, Chakra and Śatāva in other three.

7. Rāma and Scenes from the Rāmāyaṇa

Rāma, the seventh incarnation of Viṣṇu should carry Dhamusahaan and Bṛha according to Nādhyaosteta while his consort Sītā should stand on his right and carry the Nilotpala flower in her hand. Lakshmī and Hamamāna should also be depicted in the scene. Images of Rāma do not exactly tally with this description but they very well illustrate some of the scenes from the Rāmāyaṇa.

Rāma is shown standing with Dhamusahaan and Bṛha in his two hands.

Rāma carrying Dhamusahaan and Bṛha is shown seated on Hamamāna who is in a flying posture.

In the first image Rāma stands in the centre with Lakshmī on his right and Sītā on left. While both the brothers carry Dhamusahaan and Bṛha, Sītā carries a Ghatā.

The Allahabad Museum has preserved one four handed image of Rāma with Sītā. He is shown in Ālingana pose with first hand broken, Bṛha and Dhamusahaan in second and third, fourth is embracing Sītā.

Rāma is seated on an Āsana, Lakshmī stands behind. Hamamāna is pressing Rāma’s feet and seven more Vānaraś.

1. Hindola Coochhāpur, Sanctum gate Viṣṇu T Kadwāhā, Room 10, Gwalior P Post (Bow broken), Somnath Museum, Ajmer Museum (Prabhavali Viṣṇu image).
4. Allahabad Museum. 5. Rt out Puri T.
Fig. 58. Rama piercing the Tal trees.

Fig. 56. Lakshman struck by Jata Raga.
are standing. As Sītā is absent here one may say that the scene depicts Rāma and Lakshmana in the jungles after Sītā had been kidnapped by Rāvana.

Seven Tāla trees¹ have been pierced by Rāma with one arrow (Fig. 64—only 6 trees are visible). Impressed by his valour Sugrīva becomes his friend.

Sītā² is sitting under the Asoka tree in Rāvana's garden, Hammāma is shown sitting on the tree and Trijata the good Rākshasi or female demon sits in front of Sītā in Anjali pose, a garland bearer and three more figures are shown (Fig. 65).

Rāma and Lakshmana³ are seated on an Āsana and Vibhishana, Hammāma and two more monkey faced gods are shown facing the god with their hands folded in Anjali pose.

Rāma⁴ and Lakshmana are watching the monkeys who are carrying rocks to throw them in the sea.

Rāma⁵ and Lakshmana holding bows in left hands are shown shooting arrows. A monkey is carrying a rock and three more monkeys are shown taking part in the battle against Rāvana.

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¹ Sm. frieze Sm T near Vishnu T Kiradu.
² Sm. frieze Sammiddlesvara T Chitter, Pillar base of the round Mandap facing Sun T Modhara.
³ Rt. out Puri T.
⁴ Sm. frieze Sm T near Vishnu T Kiradu.
⁵ Sm. Sammiddleswar T Chitter.
Rāma is sitting with Laksmana's head on his knees as he is lying faint after the arrow of Neḥanāda had pierced his heart (Fig. 66). The feathers of the arrow are shown. Some monkeys are sitting around with a very sad expression on their faces.

Rāma and Laksmana are sitting with seven monkeys around, rejoicing after the recovery of Laksmana. The two are blessing the monkeys (Fig. 67).

Rāma is shown fighting Rāvaṇa who has many heads, four fighters of Rāma's army are in front of him.

Rāma and Sītā both are shown seated on the throne. Laksmana stands behind holding the Chhattra, Hanumāna is pressing Rāma's feet and two worshippers in front and two at the back are also depicted. (Fig. 62).

8. Kṛśna and scenes relating to his life:

The eighth incarnation of Viṣṇu is Kṛśna or Gātakṛśna.

Kṛṣṇa images depict him as playing flute (Fig. 63) or depict some of the incidents from his life.

Sometimes Kṛśna, the flute player also has an accompanist manjeera player or two attendants standing.

1. Sm: frieze of the Sm T near Viṣṇu T Kiraḍu, Pillar base of the Round Mandap T facing the Sun T at Modhara.
2. Sm frieze Sm T near Viṣṇu T Kiraḍu.
3. Fig. 64. Out Puri T.
4. Patna Museum outside Bhoga.
7. Outside of the T near Lingaraj Bhubanesvara.
beside; once the attendants are female, one carries a bow and an arrow and the other a pitcher on her head. Another image shows two cows, the favourite pet animal of Krishna standing beside watching him while he plays on the flute (Fig. 69).

Krishna plays on flute while an attendant plays on Veena® along with him.

Sometimes Krishna's birth is depicted when Devaki, his mother is shown lying on a bed inside the prison gates where a sentry stands to keep watch on the prisoner. Sudama and a Mangala-Kalasa are kept beneath the bed; Five gods, two goddesses and two attendants are shown on top. Other scenes relate the incident when soon after the birth Krishna was carried away to Golak by his father Vasudeva from the prison in Mathura; the gates of the prison opened automatically after his birth and the sentry fell asleep.

Krishna was delivered in Nanda's house whose wife Yasoda had given birth to a daughter the same day when Krishna was born. Vasudeva exchanged his son for the daughter as Kausha, the king of Mathura was killing all his issues for fear of the prophecy that a son of

1. Rt out Puri T (one cow on either side) - Niche of the 1st Sm T on the rt of Bimal Shah's T Mt Abu, Rt out Sm T Eklingraj.
2. Lt out Padmanabha T Chandrabhaga Patan.
3. Asutosh Museum Calcutta.
Vasudeva would bring about the death of Kansa. One scene shows Vasudeva going ahead across the river Yamuna accompanied by armed attendants.

Another birth scene depicts Devaki lying on the coiled serpent bed with the serpent shading her with his hood. A female attendant is pressing Devaki's feet and a small baby is lying beside the mother who looks fondly at the baby. Here there is no serpent bed instead an ordinary bed is there and besides the female attendant shampooing Devaki's feet some more heavenly attendants are shown above to rejoice at the auspicious moment.

Other scenes from Krishna's life are killing the huge serpent Kaliya while the Naga god with his two Nagis stands by in Anjali pose. In one scene Krishna holds a Padma and a Chakra or platter while killing the serpent Kaliya (Fig. 70).

Krishna killing the Bakasura, sucking out the milk of life blood from the female demon Putanā's breasts.

1. Lower frieze rt out Kasaria, Runwar T Qsian, Vasudeva quickly taking away the child from Devaki's bed. Upper frieze Mahadeo T Qsian.
2. Dhubela Museum.
3. Ajmer Museum Verandah, lower frieze rt out Kasaria, Runwar T Qsian.
4. Room 2 Bhuvenesvara Museum, He is shown standing on the serpent hood Somath Museum, upper frieze Kasaria K T Qsian, Pillar base Modhera T facing Sun T Modhera.
5. Roof panel, Bimal Shah's T Mt Abu.
6. Rt out Patl T.
7. Mantap frieze Chaturbhuj T Owalior Fort, lower frieze rt out Kasaria K T, upper frieze Mahadeo T Qsian.
killing the horse and bull demons Kesi and Arishtha. At
Osian Krishna is shown holding the hind legs of the Bull
which has fallen face downwards. The Amer Museum
image shows the horse demon Kesi's body broken, yet the
demon is trying to bite Krishna's folded left hand.
Krishna is striking at him with the right fist raised
high in the air. An attendant stands watching at the
back. Two scenes depict Krishna fighting the Bull
Kesi with Gada or his four handed image has Chakra to
kill the Bull who is resting his hoofs on Krishna's
back to push him.

When Yama יתרjuna the two sons of Kubera were
cursed to become trees Krishna rescues them by passing
between them and uprooting them so that they take their
original Gandharva form once again.

Baby Krishna is stealing butter from the
pitcher and the mother catches him red-handed or Yasoda
is churning butter and Krishna attempts to steal it
seeing which Nanda and Yasoda seem to be very much

1. Mandap frieze Chaturbhuj T Gwaior Fort, Amer
   Room, Amer Museum, Upper frieze Kesaria K T Osian
   and Mahadeo T's Osian.
2. Amer m.
3. Allahabad Museum.
4. मदनपण्डीत Mandap frieze Chaturbhuj T Gwaior Fort,
   lower frieze rt out Kesaria K T Osian, upper frieze
   Mahadeo T Osian.
5. Mandap frieze Chaturbhuj T Gwaior Fort.
worried at this peculiar habit of their child.

Krishna is turning a cart on which two pitchers are kept, upside-down.

In a similar other scene two birds are shown sitting on the brim of the pitchers.

Krishna is shown holding the Govardhana mountain on his finger to protect human and animal life from the incessant rains. Krishna is also rescuing the elephant from the jaws of the crocodile. An attendant, standing by in Anjali pose.

Krishna strikes a demon with fists on whose shoulders he is riding; Krishna is wrestling with Kaśya the king of Mathura while in one scene Vishnu is shown watching the fight sitting on his vahana Garuda.

Krishna and Balarāma are playing together or the latter watches him holding a nāda in one hand while Krishna performs one of his glorious deeds.

1. Lower frieze rt out Kesaria K T Osian.
2. Upper frieze Mahadeo T Osian.
5. Mandap frieze Chaturbhuj T Gwalior.
7. Mandap frieze Chaturbhuj T Gwalior Fort.
8. Upper frieze Mahadeo T Osian.
Now we come to the scenes depicting Krishna's dalliances with the Gopis. The first scene depicts Krishna standing surrounded by eight Gopis who have Manjeera (i.e. Cymbals), Chauri or Flywhisk, Veepah etc. in their hands; second shows him stealing away the clothes of the Gopis when they were bathing in the river Yamuna. Love scenes of the milkmaid Radha and Krishna which have become the famous theme of the devotional songs of Meera and Surdas and also of many mythological and other stories are also not lacking. In one scene he is shown standing under a tree playing the magical notes on his flute; Radha stands enchanted near by and two Gopis also stand listening and looking at him.

Radha stands on the left and Krishna on the right playing Flute. She seems to be about to dance under the shades of the tree where she stands in a dance pose. A Gopi on the left of her is already lost in dancing and is playing at the same on some musical instrument held in her hands. Two more Gopis stand on the right of Krishna one of whom is playing on the Nydanga while the other keeps dancing to the rhythm.

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1. Room 2 Bhuvalavara Museum.
2. Room 3 Bhuvalavara Museum; Rt out Puri T.
3. Lt out 1st gate to Puri T.
4. Mandap images supporting the roof Nagdeva T Badnavar.
Radha and Krishna are in company of some Gopis and Yakshas. One Yaksha who carries a staff is supporting Radha; another supports a Gopi, carrying a sword; the third Yaksha carries a Veepā held in second and third hands while the first and fourth support his head gear, and the fourth Yaksha has first hand in Varada pose, fourth resting on his knee and the upper two support his head gear.

Lastly we come to Krishna as the Charioteer of Arjuna or as Pārtha-Sārathi. He is shown driving the chariot while Arjuna is busy discharging arrows from his bow (Fig. 71). In front stands the large army with Elephants, horses and camels. The Elephants are shown struck with the arrows shot by Arjuna. Another scene shows Bhīshma (Fig. 76) lying on the bed of arrows prepared for him by Arjuna when he was wounded in the battle of Mahābhārata.

Lastly we come to the four handed image of Krishna—the Flute Player who stands playing the Flute held in his first and third hands, while the second and the fourth hold Chakra and Saṅkha respectively. Other incarnations are depicted in the Prabhāvalī.

1. Mandap frieze Nagesvara T Bednawar.
2. Roof panel Bimal Shah's T Mt. Abu.
3. Sm frieze Vishnu T Kiradu.
Kṛṣṇa is dancing and playing on flute held in his lower two hands, Padma is held in the second while the third supports the roof of the temple.

One six and one twelve handed images of Kṛṣṇa have also been found and in these the flute is his only distinguishing feature. The first image shows Kṛṣṇa carrying Parasu, Kulhadi or axe, Flute, Bāpa, Dhamsha and Ghata. The twelve handed image has most of the hands not clearly depicted. Only flute held in two and Dhamsha and Bāpa can be distinguished clearly.

An image of Bālamkunda in flying posture has also been found. Two of its hands are in dance pose and other two are not clear.

9. Balarāma:

The ninth incarnation of Vishnu is Balarāma according to Sanskrit authorities and the Buddha according to the Chalukya Hoysala School. But here we would consider Balarāma alone as Buddha – the founder of Buddhism forms a separate chapter.

Considering first the two handed images of Balarāma we find that such images mostly depict him drinking, of which he was very fond. Thus Balarāma

2. At out Puri T.
3. At out Puri T.
5. Room 10 Gwalior Museum Fort, One hand of Balarāma is broken – Room 21 Gwalior Museum, Fort.
standing under the Nāga hood canopy holds a drinking pot in his right hand pressed against his belly. Two female attendants, one on either side of him, stand with wine jars in their hands. One image shows him with the wine pot in right hand and ploughshare, his characteristic Ayudha in his left hand (Fig. 73), his consort Revati (not shown in the figure) or a female attendant stands to his left with the wine jar in her hands.

Balarāma is also found standing under Nāga canopy with his hands broken or holding something not clearly visible.

Balarāma is shown under the serpent canopy, holding Hala and Dandā in his two hands; or killing a serpent with Dandā.

His four handed images are shown with Hala, Chakra, third hand broken and the fourth hand placed on Nati or Varada pose, Hala, Small Dandā and with the fourth hand broken.

Two images of Balarāma with his consort Revati are also found. They both are shown standing under Nāga canopy. In the first the god has Bowl, Hala and

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1. Room 21 Gwalior Museum, Fort. God is seated on a cushion in Lalitasana Athakharabha Gyaraspur.
3. Second Sm T near Devi T Osian.
4. Upper frieze Mahadeo T Osian.
5. Room 2 Ajmer Museum.
7. Room 2 Ajmer Museum.
Katlavalambita pose with second hand broken, consort has Kamal and Ghata in her hands. The second image depicts Balârâma blessing a child standing beside him. Hala, Kati pose, and one hand not clearly depicted. Consort has a Darpana or mirror here.

10. Kalki:—

The tenth incarnation of Vishnu, Kalki—should be seated on horse back and carry a Dhamsha and Bhupa according to Agnipurâpa. Kalki images generally depict the god as seated on horseback holding the reins of the animal in one of his hands.

Other two images show him as riding on horse back with one or two attendants holding a canopy or Ghattra over his head. The second image shows a sceptre hanging from the belt on his waist and a Garuda is shown flying above.

Many handed images

Vishnu has been depicted with all his ferocity through images having eight, fourteen and twenty hands. These images depict the Vikarkåthi of the god and form a separate category by themselves. The arrangement of

1. Back outside a Sm T near the road Osian.
4. Back corner of temple beside the road Osian.
5. Room 10 Museum Gwalior Fort.
Vishnu is seated on Garuda. Out of his eight hands, the first one is in Vyākhya āna pose, last three are broken and the remaining four have Gada, Śāla, Khadga and Khetaka.

One eight handed image has Padma, Gada, Chakra, Khadga, hand in a dance pose, Khetaka, Śāla and the eighth hand broken.

The fourteen handed image of Vishnu seated on Garuda has Padma in the first hand which is also in Varada pose (as the lotus stem is pressed between the palm and the thumb), Bandha, Amiśa, Śakti, Bāha, Gada, Abheśamālā with one hand in Yoga Mudrā, Chakra, Dhamusha, Rassī-Pāda, hand broken, Trisula and the thirteenth hand is in Yogamudrā, and Śamkha in the last hand.

A twenty handed Vishnu image with two hands held in Gyan Mudrā and all the remaining ones broken, has also been found.

His Vishnu Garuda 5 is generally shown facing his god Vishnu sitting in Anjali pose. Garuda is shown as a man with a nose like a beak and with two small wings on his shoulders.

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1. Cut out das T Gwalior Fort.
2. Kambla T Chittor.
3. Ajmer Museum.
5. Room 2 Bhuvaneshvara Museum; With a Hala behind his head-Indore Museum; lower frieze sanctum gate Sm T near Vishnu T Kirti; a Snake coiling round his legs-Image facing Neera T Ekalingaji.