CHAPTER IV

SÁKTI

Worship of the mother goddess as the Divine Earth or as the Supreme mother who has given birth to all can be dated back to the dawn of civilisation in India i.e. the Indus Valley Culture. Along with a large number of Stone Linga of Śiva numerous stone rings have been found which might have been the Yonis and also a statuette of the mother goddess has been found which proves beyond doubt the prevalence of Sákti among the Indus Valley people.

During the period of the Mahábhárata¹ we find a full-throated hymn addressed to Durgá wherein she has been addressed by various names such as Kuśári, Káli, Kárálí, Mahákáli, Chandí, Kátyayini, Káralí, Viśvá, Kájí, Uma, Kántáravásini etc.

Images of Devi lie scattered in the various temple sites of the north. They are two, four, six, eight, ten and twelve handed. The Váhana of Devi is Lion but sometimes she also takes Bull the Váhana of Her male counterpart Śiva, for her own.

Based on the Hindu conception of Devi² as the Supreme mother³ is the Jain Yakshiśa Ambikā, Rushmānī

¹: Mahábhárata Chapter 23 and Viráṭaparva Chapter 6.
A very peculiar but self-evident depiction of Ambika\(^1\) with the child shows a Śiva Linga next to her to help her identification while the Navagraha panel is shown on top.

**Durgā or her forms:**

- The chief identifying factor in all the following images is her Vāhand Śāñcika.
- Four-handed image of Durgā carries Abhaya, Chakra, Śāñcika and Katakabhaṣṭa pose while eight-handed images should have Śāñcika, Chakra, Śūla, Dhanusha, Bāja, Khadga, Khetaka and Pāda.\(^2\)

One image of a goddess on Lion depicts her carrying Bāja\(^3\) and Dhanusha; a peacock is shown sitting on her left elbow and beside her stands Śiva with his Bull. On the basis of Āyudhas in her eight hands, form and Śiva image beside her she can be identified as Durgā. But she can also be Sarvamangalā who is also a form of Devī and who carries these Āyudhas according to Silparatna.

Another image of the Śimhavāhinī goddess has its right hand broken\(^5\) but there is a Kamal in her left hand.

A peculiar image shows the goddess\(^6\) standing with four attendants beside her. Lions are shown seated.

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1. Delhi Museum.
3. Rt outside Puri T.
5. Back cut Linga.
along her feet but her hands are not clear. She may be \textit{Vindhyavāsini}, which is one of the many forms of \textit{Durgā}.

One image depicts her mounted on \textit{Lion} with \textit{Trisūla} and \textit{Sakti} in two of her hands.

The \textit{Vahana} of \textit{Durgā} is \textit{Simha} and this \textit{Vahana} she also has when she is in \textit{Parvati} or in \textit{Devi} form.

Four handed image of \textit{Ambikā} according to \textit{Gopi Nath Rao} has \textit{Varada}, \textit{Darpapa}, \textit{Khadga} and \textit{Khetaka} but an image showing a goddess seated on a couchant lion with \textit{Varada}, \textit{Khadga}, \textit{Khetaka} and a baby in the fourth arm has been identified with \textit{Durgā}\(=\textit{Simhavāhini}\) by \textit{J.N. Banerji}\(^4\). On the basis of this identification the \textit{Simhavāhini} goddess in Calcutta Museum with the same description should be identified with \textit{Durgā}\(=\textit{Simhavāhini}\). But it would be better to identify her as Divine Mother \textit{Jagannātī} or \textit{Ambikā} for she holds a child.

\begin{enumerate}
\item 4th Pillar to the rt of Sanctum, Vishnu T Kiradu.
\item "Development of Hindu Iconography" - J.N. Banerji, P.475.
\item "Elements of Hindu Iconography" - Gopi Nath Rao, P.358.
\item "Development of Hindu Iconography" - J.N. Banerji, P.561.
\item Calcutta Museum; (Lion is attacking a man and a female attendant is also shown) Dhar Museum.
\end{enumerate}
Ambika seated on lion has Kamal and Trisula in her two hands, the fourth holds the baby and one hand is not clear. Three male and two female attendants are shown on each side of her.

Devi as Durga with Simhavahana.

1. Devi as Durga has Simha Vahana, as Mahedvari she has Bull Vahan (i.e. the Vahan of her male counterpart Maheda according to Varahapuraṇa) and as Pārvatī her Vahana is an alligator or Gśamata. Thus Devi images four or more handed can be broadly categorised as those of Durgā, Mahedvari and Pārvatī on the basis of respective Vahanas but the goddess has many more forms falling under these three categories.

Durgā according to the texts has Abhaya, Chakra, Śāmika and Katakanna but her eight handed image according to Suprabadhagama has Śamika, Chakra, Jīla, Dhanusha, Bāga, Khadga, Khetak and Pāda. The Vahanas given in the hands of Durgā Simhavahini, in her four handed images which we are going to consider first, do not always fall in any one of the above cited examples from Copi Nath Rao or Suprabhadhagama. But taking into account both the texts some rare specimens as J.N. Banerji’s Durga Simhavahini with the child as well as the Vahana, identification of the following images becomes more or less definite.

Durgā seated on Lion with Abhaya¹ or Varada² pose, Trisūla, Ghati and Ghata (Fig.87). Ghati she carries in her Mahishāsura-mardini³ form according to śilparatna⁴ when she is depicted with ten or more hands and Ghata as a symbol of prosperity becomes a common āyudha that most of the gods and goddesses are shown with. A male and a female attendant are also shown on either side of the goddess.

Durgā Śiśa Vahini with Khadga, Gada, Chakra and Śāmācha. Jaya Durgā, a form of this goddess carries Khadga, Chakra and Śāmācha while Gada has been given in one of her twenty hands in Mahishāsura-mardini⁶ form according to Viṣṇudarmottara.

Other four handed images of Śiśa-Vahini Durgā depict her as carrying Varada pose, Trīśūla and Kanal in upper two hands last lower one being broken.

Goddess having Varada with rosary, Sakti, hand and one of her four hands is broken. She broken and Ghata can also be identified with Trīkhandā⁷ a form of Parvati.

1. Room 22 Gwalior Museum, Fort; (All hands broken)
2. Amer Museum.
3. 7th Pillar Mandap Vishnu T Kiradu.
5. Sanetsu gate Devi T Oiani.
6. "Elements of Hindu Iconography"- īpi ṩath Raṇ, p.34, 35, p.179-180
7. Sm T near Kalika M T Chittrar (Kanal in two hands rest broken) Bhuvanesvara Museum (One image with Durgā having Kanal shows 3 male and one female attendant seated below) Room 11 Gwalior Museum.
8. Beak outside Padmanabha T Chandrabhaga Patan.
She has also been depicted as having:

1. Varada pose, Trisula, Chanti and Ghata;

2. Varada, Khadga, Khetak and Trisula; (The eight-handed Durga carries them).

3. Sword, Khappara, Dhamusha and Chakra.

4. Devi Mahesvari.

5. Abhaya, Trisula, Peda and Parasu in third hand and Phala in fourth. (Parasu is also shown in the twenty-handed image of Mahishasuramardini according to Vishnudharmottara. Mahesvari carries Trisula and Parasu according to Silparatna. Devi carries Trisula and Peda according to Candi Nath Rau.

Durga shown seated on Lion has been given 8 Trisula and Sarpa in first two of her hands, remaining two being broken. She carries Trisula and Sarpa in her Siva form.

To show the affinity of Durga and Parvati or to clarify that the two are one and the same but can have different forms, one image combines in itself the Sishavahini with Parvati who is shown with Gandha image on its upper right side. Parvati can

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1. Rt out Sun T Modhara.
2. Patna Museum.
3. Elements of Hindu Iconography—Candi Nath Rau, P.344-
4. 346-386.
5. Sanatun image Kalika T Chitkot.
7. Elements of Hindu Iconography—Candi Nath Rau, P.344-
9. respectively.
10. Sm Siva T Cr 3 Kadwaha.
carry Akshamālā, image of Śiva, image of Ganesha and Ghata in her hands.

Kṣesharī and Durgā

Similarly the emaciated image of Durgā on lion with lower right hand on knee, holding Sword and Shield in upper two and with her fourth hand put on Stomach combines in one Kṛṣṇadārī and Durgā. Kṛṣṇadārī is also a form of Durgā.

Durgā Mahēśvarī

Peculiarly enough this image combines in itself Durgā and Mahēśvarī. Durgā has a Simha Vahana and Mahēśvarī rides on a bull. Hence the image of goddess with Lion and Bull both shown as her mounts can be Durgā and Mahēśvarī both.

Sarvamangalā-Nanda

Another such image shows Durgā with Chakra, Kamal, Tridāra and a Pāda or a ring which may signify Chakra. Her mount Lion stands facing her along with an elephant standing beside her, while Sarvamangalā carries these āyudhas as given in the Mūrtivignana. Her form as Nanda has Elephant Vahana and carries Kamal, Chakra and Pāda. These Vahanas perhaps intend to remind one of her association with Śiva Pasupati or the

2. Vishnupad T Gaya.
3. Tanik Modhera.
4. Eklinga T area.
Goddess of Fertility and Vegetation worshipped by the Indus Valley people and also by Indians in the 5th cent. A.D. when Sungas ruled here.

A third rare image of Durgā depicts her standing with Lion on one side and Deer on the other, shown seated. The goddess has Varada with Akshamālā, Kamal, Syuva and Ghata (Fig. 88). An image with these two Vāhanas has been identified with Durgā by R.P. Chanda.

Mahesvarī—the consort of Śiva has Bull as her Vāhana according to Varahapurāṇa and she also carries his śunda Ṭrisula and Sarpa in her ten handed image as given in Śri Tatvanidhi. Her name is also amongst one of the seven mothers and as such she is depicted with the baby in her arms, but the following images do not depict her baby and hence are given here.

One four handed image of Mahesvarī depicts her seated on a Bull with first hand in Abhaya pose holding the baby Skanda or Kumāra in the fourth one. Her upper two hands are broken. Down below sits a devotee in Anjali pose.

5. "Murtivigrama" - C.H. Khare, P. 166, 172; Room 34.
Other images of Mahēśvarī on bull depict her
with -

Varada\(^1\) Trisūla in first two, last two hands are
not clear.

Varada with rosary\(^2\), Damarū, Sarpa, Phala. In
her form Śīvā, she carries Trisūla, Damarū and Sarpa\(^3\)
in her hands.

Varada\(^4\), Pāda, Abhaya, fourth hand is broken.

Varada\(^5\), Trisūla, Sarpa, the fourth hand is
broken. (\(\times\) Mahēśvarī given on Page 178 should come here.

Pārvatī

A very peculiar image of Pārvatī shows her with
bull and deer near her feet and Godī on the pedestal\(^6\)
while in her hands she has Varada\(^7\), Śiva linga, Trisūla
and the fourth is broken, in accordance with Silparatnakara\(^8\).

Varada\(^3\), Śivalinga on Kamal, Kamal, Ghata.

Now we come to these images of Pārvatī or her
other forms which have not Vahana depicted
on the basis of
but the Ayudhās given in the hands of the goddess make-

1. Top door Jamb Chauvarya T Un.
2. Door Jamb leading to the Vedicā Chauvarya T Un.
5. Rt. out Sun T Modhera.
6. (She is shown associated with these animals in this
area) J. N. Banerji's "Development of Hindu Iconography"
P.172.
9. (No Vahana) - Chandrabhaga Patan.
Devi seated in Lalitāsana having Varada with rosary, Trisūla, Amūda and Ghata.

Pāñcā, Trisūla and Amūda the goddess has according to Uttarākamakīgama.

Devi seated as above Varada with rosary, Trisūla, Kamal, Ghata. Kamal and Ghata she has in her Uma form.

The image has varied the order of the second and third hands i.e. instead of Trisūla, Kamal it gives Kamal and Trisūla.

Varada, Trisūla, Sarpa and Abhaya (Fig. 39). The museum plate calls her Ekaśrī.

Pārvati is shown with Varada, Śivalinga, Gapēḍa and Kamandalu or Ghata.

Uma has Kamal in her right upper hand, other hands are doubled. Three hanging beside her.

1. Mandap Pillar top Chauvara T. Un.
5. Śanctum Nilkantheshvarā T. (detached image) Un.
6. Indore Museum; (3 hands broken one has Sarpa)—Islamnagar Exhibits.
7. Śanctum Ganesā T Kādvaḥaṭ (Ayudhas of 2 & 3 hands interchanged) Vīdīsa Museum.
10. Pāñcā given on next page should come here.
The goddess is shown with Śrāvaṇa¹ and Gajāla in upper two hands, lower two are broken.

On page 176:

Nārāyaṇi has Abhayā, Trisūla, Khatvānga and Ghata. Trisūla and Khatvānga she has according to Rūpamandana³ while her other forms have Ghata; Trisūla and Sarpa she has in her Śiva form as given in Mūrti-

On page 177:

Parvati is shown with her Vahana Godhā or Alligator which looks like a mongoose. Her first hand is broken, Sivalinga and rosary, Trisūla, Trisūla and Ghata. One eight handed image on Godhā has also been found. All of its hands are broken, one hand holds Sivalinga.

Other four handed images have:

6 Abhayā, Trisūla, Ghantē, Ghata.

Varada⁷, Trisūla, Ghantē, Ghata.

Varada⁸, Trisūla, Sarpa, Ghata.

Abhayā, Trisūla, Sarpa, Ghata.

1. Sit out Sm T with Sivalinga in Sanctum Gr.3 Kadwaha.
2. 2 Pillar of Mandap Vishnu T Kiradu.
6. Delhi Museum; Dinaidhė Museum.
7. 1st Pillar of Mandap Vishnu T Kiradu.
9. 4th Pillar of Mandap Vishnu T Kiradu; Sm frieze T near Baodi Chitter.
Varada, Sarpa in upper two hands and Ghata in fourth.

Varada, Trisūla, hand broken, Phala.

Varada, Khadga, Khetak and Phala.

Trisūla, Sarpa, Akshamālā, Ghata.

Akshamālā, Trisūla, Pāda, Ghata.

Hand on knee, Trisūla, Kamal, Akshamālā.

One four handed image depicts the goddess holding Trisūla, Khatvānga, with her third hand. She is touching her chin and her fourth hand is broken.

Devi — Devi according to Uttarākāmikāgama has Varada, Pāda, Aśākṣa and Abhaya.

One image of Padmāsana Devī (Fig.98) seated in Yoga Mādhyā with Pāda and Aśākṣa in her upper two hands has been found. Her lower two hands were kept near her knees in Gyan Mādhyā (as is clear from the palm and fingers) but they are broken from the elbows.

1. Outside Sammūṇḍhaśvara T Chittor.
2. Prabhavali of Sanctum image Ambika T Jagat.
5. Rt outside Niche of Sm T near Chauvarya T Un.
Devī images are also depicted with six, eight, ten, twelve and twenty hands.

Three six handed images have been found. Two of these depict her with her Vahana Lion while one has no Vahana. The Ayudhas given in the hands of the goddess do not tally exclusively with any text.

The first six handed image shows Durgā on Lion with Varada, Khadga, Chakra, Khetak, Trisūla and Sāthka in her hands. According to Suprabhedāgama the eight handed image of Durgā Siddhavāhini should carry Sāthka, Chakra, Trisūla, Dhanusha, Bāga, Khadga, Khetak and Phala, hence the Ayudhas in the hands of above given image can be justified.

The second image does not show the Vāhana of the goddess and the Ayudhas in her hands are -

Varada, Khadga, Damaru, Khetak, hand broken and Phala. This can be Narasiddhi due to Damaru and Khadga in her hands.

The third image depicts the goddess with her Vahana Lion holding Trisūla and Narasūkha in her upper two hands while the lower four are hanging beside her.

1. Patna Museum.
3. Prabhavali's Central image - Santum Ambika T Jagat.
5. Outside Central T Girnar.
This can be none but Durgā Sīhāvāhinī who has Śīhā
Vāhana and carries Trisūla and Kapāla in her hands
according to Viśvakarmastra.

Two eight handed images of the goddess are
also found.

One depicts her standing beside her Vāhana
lion with six of her hands broken two carrying Khetaka
and Ghata.

The other image can be identified with Vana
Durgā or Mahārāṇa on the basis of Ayudhas in her
hands.

The goddess is shown seated in Padmāsana with
Varada, Khadga, Vyākhyanā Mudrā, Trisūla, Khetaka,
Ghantī, Phala and the Ayudha of last but one hand is
not clearly seen.

Three ten handed images of Devī have been
found.

The first image shows the goddess holding her
Dupattā in first hand, Aksamālā, Trisūla, Sarpa in
fourth and sixth hands, fifth and seventh hands are
resting on each other, Veena in her eighth hand and
the ninth rests on the head of the Tablā-player sitting

1. Badagaon, Mahāsāmāgāon in Rewa
3. "Murtivignāna" - G.H. Khare, P.176+177
4. (Prabhavali of Sanctum image) Ambika T Jagat.
5. Side Sm cabin to the rt of Naktedvara T Bhuwanedvara.
The uninscribed eight handed image has Trisūla, Damarū, Chakra, Ghantā and Khetak with remaining three of its hands broken. She may be yogesvari due to these Ayudhas in her hands.

Varada, Khadga, Damarū, hand not clear, Khatvānga, Abbhaya, Ghata and the eighth hand is broken.

Eight handed Devi image on Lion has Varada with Akshamālā, Khadga, Khetaka, Trisūla and Dhanusha with remaining three hands broken.

The eighteen handed image of Devi is seated on Lion having Varada with Akshamālā, Phala, Khadga, Bāṇa, Vajra, Paradu, Vajra, Trisūla, Dvajā, Khetaka, Sarpa, Bāṇa, Masala, Pāda, Danta, Dhanusha, Saṃkha and Abbhaya (Fig. 3-7).

Six handed image of Devi has also been found. In an image the goddess is shown seated on a Lion with her hands in Varada pose, pulling an arrow from the Tarākas and holding Khadga, Trisūla, Dhanusha and Saṃkha. She can also be Lalita due to her Ayudhas.

1. Dhulbela Museum.
2. Outside Archita T Jagat.
4. Sixth Storey Viṣṇu Stambha, Chittor Fort.
5. Asutosh Museum, Calcutta.
6. Murli Vigāṇa - G. H. Khare, p176
One twelve handed image found can be identified with Lalita\(^1\) for reasons given in the ten handed image of this form of Parvati. Here the goddess is sitting on her Vahana Lion wearing Payala\(^2\) with first and tenth hands having Varada pose, Khadga, Chakra, Chanti, Curnorti; Torla (Jewellery) on the head, Khetaka, Koratāla, Dhanusha, Ghata and one hand is broken.

Only one twenty handed image of Durgā seated on Lion has been found. She has Varada\(^3\) with Akshamala; Sarpa, Gedā, Vyākhyāna Mudrā, Amlaka, Dandā, Trisūla, Dāsa, Šringa, Khatak, Kamal, Buddha, Dhanusha, Pāda, Vajra, Ānka, Parabu Abhaya and Ghata, one hand is not clearly seen.

Two Durgā panels have been found. One of them has nine Durgā\(^4\) images distributed in two rows. The first row has five Durgā images and the second has four but here Lakulīśa is shown in the centre to keep up the symmetry. All the images carry Trisūla and Khatvānga in two of their four hands. Two images have bird in their fourth hands and one supports a child sitting on her knee. The central Durgā image in the row of five has Abhaya, Trisūla, Sarpa and Ghata.

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2. Sh T at the back corner, Osian.
Their names according to Gomi Nath Rao are Pushpa Chandā, Chandra, Chandra, Chandāyikā, Chandā, Chandāvatī, Chandra, Atishandikā, and Ugrechandikā. But according to Rūpamadana they are Mahālakṣmi, Nanda, Keshanākari, Sarvatī, Mahāraundā, Bhuramā, Sarvamangalā, Revatī, and Navarudā. The Sritatvanidhi gives their names as Rudrāhive-Durgā, Varadurgā, Agnidurgā, Jayadurgā, these Vindhyavāsinī, Simrānī, and Durgā. Besides the first three the names are the same as those of Rūpamadana.

Another durgā panel shows ten durgā images in a row. They are all seated in Padmasana with their lower two hands kept one on the other over the feet folded likewise and in their upper two hands they all carry Trisūla and Ghanti.

Dhubela Museum preserves a number of eight handed deity images with their names inscribed on them. Three of these images have lion as the vahana of the goddess. One is inscribed Chaukā but all her hands are broken. The other is inscribed Jadati and has a Bowl in one of her hands, the rest are broken.

The third is inscribed Śrī Bhā and has Ghanta. Khetak, Marandama in three of her hands, rest being broken.

1. Dasa Durga panel Vandana Ambika T, Jagat.
2,3,4, Dhubela Museum.
Some of the other eight handed images have a
Man as a Tāhana or they are Nara-vāhini. One is
inscribed Narāṇa and has Bowl, Rottek and Naramunda in
three of her hands, all the rest being broken.

The other has Varada, and Bowl, six of its hands
being broken. It has an inscription - Tāmanā.

One image inscribed Taralā is also there
having all of its eight hands broken.

Vāja is shown seated on a Peacock under a
serpent hood conary holding Ghati and Ghata in two
hands, rest being broken.

Vijaya is seated on a Bear with Ghata in
her last hand, remaining seven hands being broken.

Intaralā is a Varāni goddess seated on Lion
having all of its eight hands broken.

Karalini is standing with Varada, Abhayā, Chakra
and Jāmkrar, rest of the four hands being broken.

Taralā has Kamal, Ghati, Sarpa with all the
four right hands and one left hand broken.

Bhūdevī:

Conception of the Divine Mother as Bhūdevī or

1,2,3,4,5,6,7,8. Dhulera Museum.
the mother "arth is also there and an image seated in Kamal, Kamal or Lalitāsana with her first hand holding an image of a chata may be identified with devi who carries Ratnapātra, Dhānyapātra, Aushadhipātra and Kamal in her four hands according to Vishnudharmottāra and whose two handed image has Kamal in both the hands.

Sarasvatī -

Four handed image of Sarasvatī should be seated on a white Lotus with Akshamālā, Vyākhyāna Madrā, Pustak and Kamal in her hands as given in the text Akṣamadbhedāgama. But Vishnudharmottāra gives Akshamālā, Veṣṇā, Pustak and Ghata in her hands. Yet another authority the Devīmahātmāya of Markandeya Purāṇa gives Akṣamālā, Veṣṇā, Akshamālā and Pustak in her hands. In case of Sarasvatī Veṣṇā and Pustak can be taken to be her identifying Ayudhas, more so as the Pustak signifies knowledge and she is considered to be goddess granting knowledge.

Two handed images of Sarasvatī are depicted with Veṣṇā in both the hands. She is playing on it.

Fig. 32 - Mahākāli.

Fig. 33 - Sarasvati.

Fig. 34 - Sarasvati.
Her four handed images are mostly depicted without her Vahanā but some show her seated on Lotus according to Amśumadbhedāgama or on a Swan or Haṃsa according to Sārāḍītālakānta.¹

First of all in her four handed images we consider those which are depicted with her Vahanā Haṃsa or Swan.

Images of Haṃsa Vahini Sarasvati carry in their four hands:—

Varada with Akṣamala, Kāmal, hand broken, and Pustak (Fig. 83).²

Varada with Akṣamala, Veena in second and fourth, Kāmal.

Veena in first and third hands, second broken, and Pustak in fourth.³

Pustak, Veena in two hands, other two are broken.⁴

Following images do not show the Vahanā but their identifications can be justified by texts quoted above.

Varada, Kāmal, Pustak and Phala or Ghata (Fig. 34).⁵

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2. Dhar Museum; (Veena in the third hand) Amer Museum.
3. Door Jamb decayed Vedic of Chauvarya T Un.
4. Lucknow Museum. 5. Outside Sm T near Vishnu T
6. Rajkot Museum.
7. Room 26, Valiār Museum, Pesh. Bikaner
One image shows her as seated on Lotus with 
Veena\(^1\) in first and fourth hands, Kamal (not very clear) 
and Pustak in the remaining two (Fig. 84).  

Other four handed images which can be undoubtedly 
identified as that of Sarasvati even though no Vahana 
is shown depict her with:

Veena\(^2\) in first and third hands, Abhaya with 
Akshamala\(\) and Pustak.  

Veena\(^3\) in first and fourth, Pustak and Kamal. 

Abhaya, hand broken, Veena, Pustak. 

Abhaya, Kamal, Pustak and Ghata. 

Varada with Akshamala, Kamal, Pustak and Ghata. 

Veena\(^7\) in first and third, Kamal and Ghata. 

Varada, Pustak, Veena and Ghata (Fig. 85). Two 
female attendants are also shown. It may be noted that 

Seated image with Varada, Veena, Pustak and Ghata.

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1. Room 25, Gwalior Museum, Fort.  
2. (Veena is like Greek Harp) Gaya Museum.  
3. Nashik Museum; Siva T Cr.5 Kadwa.  
4. Indore Museum; (3 hands broken-Pustak) 4th back room Ajmer Museum.  
5. Siva T Cr.5 Kadwa. 6. Delhi Museum.  
7. Sth Pillar Vishnu T Kiradu.  
8. Lt out Ambika T Jagat.  
One six handed and two eight handed images of Sarasvati are also found.

Six handed image

The six handed image shows her seated on a swan with Veepa in first and third hands, Abhaya with Akshamala, Pustak, Ghata and one hand is broken.

Eight handed images

The eight handed image shows her seated on a Kamal, with Veepa in first and fifth hands, Danda, Varada with Akshamala, Kamal, Pustak, hand broken and Ghata. The other eight handed image has Veepa in first and fourth, Kamal in one of the hands and all others are broken.

Lakshmi -

Lakshmi is the consort of Vishnu and with the spread of Vaishnavism, worship of Lakshmi gained popularity. She holds Varada, Kamal, Chakra and Ghata. Of these Kamal and Chakra are the Ayudhas of her male counterpart and Amrita Ghata she carries in her fourth hand in accordance with the Silperatna.

The four handed image of Lakshmi is seated on Kamal with a lotus bud in her right upper hand - the remaining three being broken.

1. Lit outside Rajavirat T Schagmu
2. Entrance to the Museum, Gwalior, Fort.
3. Allahabad Museum.
4. Room 22 Gwalior Museum, Fort.
According to Śilparatna\(^1\) two elephants should be shown pouring water over the head of the goddess Lakshmi who carries Bilva Phala, Kamal,  \(\text{Ghāta}\) and  \(\text{Amrīta}\) Ghāta in her hands.

The image of Gaja-Lakshmi is shown seated on a lotus\(^2\) with Phala and Kamal in her two hands. Two elephants are shown pouring water over her.

Another image shows her with Phala and holding  \(\text{Dūpattā}\) in the second hand, elephants are pouring water as usual.

An image of Gaja-Lakshmi is found with two Lions - one on either side of her. Two elephants are also shown above near her head. Lion can be the Vāhana of Lakshmi according to B.C. Bhattacharya.\(^5\) This is rather a rare depiction.

Out of two four handed images of Gaja-Lakshmi one shown in Varada with Alabandā, Kamal, Kamal and Ghāta. An elephant stands on one side while the pots of water are shown on the other side. The other image having same Ayudhas shows two elephants standing on the two Kamals held in her hands while two more are pouring

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3. Lucknow Museum.
4. It out Sas Bahu T Cwalier.
6. Ajmer Museum.
7. Victory Tower Chitter.
water on her head. Inscription Mahālakshmi is distinctly visible (Fig. 30).

Another image has two elephants for pouring water as usual and she has Abhaya, Kamal, Kamal and Ghata.

The third image is seated on a cushion with two elephants on either side, hands having Varada, Kamal, Kamal and Ghata.

One very peculiar image depicts Lakshmi as seated in Lalitāsana on a Lion's back. She holds two lotuses in her lower right and left hands over which stand the elephants for pouring water on her head. The upper two hands have Phala and Kamal. Ganesa sits on her right side in Lalitāsana with Ghanti, hand broken, Parasu and bowl of Laddoos in his hands. On her left is Kubera the god of wealth with bowl in right hand, left hand being broken while his consort Kauberi is holding the Ratna Pātra. This image clearly shows the close affinity between Lakshmi and Devi by the presence of Ganesa which points out that she is the goddess of wealth by showing Kubera and his consort.

1. Sanctum gate Kesaria Kunwar T Osian.
2. Room 2 extension Kota Museum.
3. Inner room Amer Museum.
According to Gopi Nath Rao, the Mahakali image when four handed is shown with Kapala, Patra, Khadga and Khetak. The eight handed image of the same goddess carries Chakra, Samika, Gada, Ghata, Misa, Amsa, Pada and Vajra. The same authority gives eighteen handed image of Bhadrakali carrying Abhaya with Aksamala, Tridhala, Khadga, Chandra, Bapa, Dhamsha, Samika, Padma, Sruk, Sruva, Kamandal, Danda, Sakti, Agni, Kshnajina and Abhaya. She should be seated on a chariot drawn by four lions.

Images of Kali have two, four, six, eight, ten, eighteen and fifty-four hands.

The two handed image has Khapara (bowl of the skull bone) and Khatvanga.

Another two handed image also having Bowl and Khatvanga in her two hands has an elephant and a lady beside her. According to Silparatnakara, the Elephant is the Vahana, Rambhagauri who is a form of Devi and who carries Kamandal, Aksamala, Vajra and Amsa in her hands. Kali might have been shown with the Elephant as she is also a form of Devi.

2. Lt. out broken Vishnu T Gr. 2 Kadwaha.
The third two handed image of Kāli is shown seated on a Preta with Bowl and Naramunda in her hands.

One four handed image is shown with the lower two hands broken and upper two are holding the Elephant skin overhead.

The Others have Varada, hand broken, Pāda and Bowl.

Kāli shown in a dance pose is holding Khappara, Kuhāḍī (axe), Gada and lotus stalk. She has drooping breasts and wears a long garland of bones and skulls.

Other images show her holding -

Karatāla, Khatvānga, Damarū, Bowl.

Varada with Akṣamalā, Tridāla and Khatvānga, fourth hand is broken.

Varada, Damarū, Bowl and Dantā.

A peculiar image shows the goddess killing a demon with her right leg kept on his stomach. She has a Khadga in one of her two right hands and Vajra in one of her left hands. One right and one left hands are broken.

The demon is warning with his left hand's index finger.

1. Back corner of a Sm T Osian.
4. 3rd Sm T on the rt of Debi T Osian.
5. Elklinga T Area.
7. Sodbhav Museum.
8. Can also be identified with Rudra Chāmunda.
A peculiar ten faced and eight handed image of Mahākāli has the Airavata (Elephant of Indra) facing her with its seven trunks. On the elephant are seated Indra and Indrāṇī. Indrāṇī is driving the elephant with Chauri and Aṅkuśa in her hands. Indra has an attendant holding the Chauri or Fly whisk behind him. The Āyudhas in the hands of the goddess could not be seen as they were hided behind the cloth that was tied round her. Being in fact the image is still worshipped and it is sacrilege to enter the sanctum and remove the clothes from the image.

Ten handed image.

The ten handed images of Kāli show the goddess standing on Preta with Churikā, Vajra, Damarū, Trisūla, Khadga, Khetak, Khatvāṅga, Saktī, Naramunda held by its hair, with the tenth hand broken.

Bhadra-Kālī is seated on Man while Lion stands beside touching her right leg. She holds Churikā, Trisūla, is pulling out an arrow from the Tarakasa and has Damarū, Mushtikā, Khetaka, Dhamsha, Naramunda, Chantā with her last hand in Cyēn Mudrā.

Image of Kāli having ten hands but no Vāhana has ever been found and here she carries Kamal, Bowl, Parasu, Sarpa, Trisūla, Khatvāṅga, Chakra, Saṁkha with two of its ten hands broken. She is trampling on a demon.

Mahishāsura-mardini :-

According to Śilparatna the goddess should have Trisūla, Khadga, Saktīyudha, Chakra, Dhamsha

Pāśa, Amalasa, Khetak, Parasu and Ghanti. The Trisūla in her hand should be plunged into the demon's body.

Images of Mahishāsura-mardini are four, six, eight, ten and twelve handed.

Her four handed images are shown on the Lion Vāhana with Trisūla, Khadga, Khetak and fourth hand is holding the hair of the half human and half animal form of Buffalo demon (Fig. 8d).

A beautiful image has Trisūla and Khetak and her remaining two hands are broken. She is facing a single handed all the four various forms that the demon has taken (Fig. 9d).

Another image shows the goddess trampling down the demon and holding his neck in one of her left hands. Another demon is attacking the goddess with Sword and Shield. Her Vāhana Lion is also attacking the demon.

Six handed images of Mahishāsura-mardini found in tact with the Vāhana Lion and the Demon, show the

1. Sanctum of the T on hill top, Nagda; (2nd hand is broken) Junagharh Museum; Chamba Museum.
2. Jhalawad Museum.
3. Room 11 Gwalior Museum; Fort; (Images mostly broken) Indore Museum.
goddess with gada, Damarm, Khadga, Khetaka, Ghanti, Narminda.

Varada, Trisula, Khadga, Khetak, Ghanti and hand on Kati.

Vajra, Trisula, Khadga, Khetak, Danda and Vyakhya pose.

The first and last hands of this image are broken and the remaining four have Trisula, Khadga, Ghanti and Dhamusa.

The following two six handed images have three of their hands broken.

One of them has Trisula, Ghanti and Khetak while the other has Trisula, Khadga and Khetak. But the latter is shown standing on a pedestal shaped as the head of a Buffalo. Behind her, are seated two Lions and the demon standing on the left is attacking one lion with a dagger in his hand.

Eight handed image

Eight handed images of this goddess have Trisula, Chakra, Khadga, Bagha, Jambha, Khetak, Dhamusa and the eighth hand is kept on the head of the demon.

2. Rt out Ambika T Jagat.  4. Badagaon Mehsaon gaon.
Very much resembling the above image, is another eight handed image of the goddess Mahishasuramardini. Two of her right hands are broken and the remaining six have Trisūla, Khadga, Ghanti, Dhamusha, the third hand is holding the lower jaw of the Buffalo demon who is completely in animal form, and the fourth one is in Abhaya Mudrā. Her Vāhana Lion is biting at the hind legs of the demon (Fig. 100).

Other images have:

1. Trisūla, Plain ring-like Chakra, Khadga, Bāpa, Dhamusha, Khetak, Ghanti and eighth hand on the demon’s head.

2. Churikā, Trisūla piercing the demon’s head, Khadga, Pulling out an arrow from Tarakasa, Ghanti, Dhamusha, Khetak and Danta.

Here her Vāhana Lion is trying to bite the demon and the goddess has Trisūla held in two hands, Tarakasa, Chakra, Khadga, Khetak, Dhamusha and is holding the hind legs of the Buffalo demon.

3. Khadga, Trisūla piercing the demon’s body, Bāpa, Gāda, Khetak, Ghanti, Dhamusha and last hand is broken (Fig. 101).

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2. Side T near Lingaraj T Bhubanesvara.
4. Lucknow Museum.
5. Chamba Museum.
Trisuli, Chakra, Khadga, Churika, Ketak, Ghanti, Dhamusha and her last hand is pressing the
demon's head.

This image shows her Vahana Lion biting the
demon who stands with Gadā in his right hand and is
facing the goddess. She has kept her right foot on
the left folded leg of the demon and holds demon's left
hand in her first right hand, Vajra, Khadga, Ghanti,
Dhamusha, Sarpa, and two of her hands are not clear (Fig.
in the rest)

Ten handed images

Three ten handed images of the goddess have
been found. They have respectively:

Trisuli, Chakra, Vajra, Bāpa, Khadga, Dhamusha,
Parasu, Aśoka, Rassī-Pāda to which the demon is tied
and her tenth hand is throttling the demon.

Ghanti, Chakra, Khadga, Boul, Dhamusha, Parasu,
Khetaka, Dandā and two of her hands are broken. The
demon's body is emerging out of the Buffalo.

All the hands of this image are broken and the
three in fact have Trisuli, Ghadga, Ketak.

1. Broken Devi T near Mahabilir T Osian.
2. It out Ambika T Jagat.
4. Delhi Museum. Having Abaya, Chanta, Khetaka, holding
demon's plaited hair & remaining six
hands are broken - Dhubela M.
One twelve handed image of Mahishāsuramardini depicts her with Khadga piercing the demon's neck, Vajra, Churikā, Pulling Bēga from Tarakasa, Mūṣhtikā, Khatvāṅga, Ghanti, Khetak, Dhamusha, Naramunda, holding a demon's neck and the neck of Mahishāsura in her last hand.

Bhairavi:

According to Gopi Nath Rao the two handed image of Bhairavi should be given Pāda and Aṭkūda.

Images of Bhairavi that have been found are four, eight and ten handed and all except one are shown with the Dog as her Vāhana. She takes from Bhairava her male counterpart Dog as her Vāhana.

The first four handed image of Bhairavi has Varada pose, Khadga, Khetak and the Dog's chain in her fourth hand. The second has Varada, Trisūla, Ghanti and the fourth hand is broken. Her Vāhana is also not shown here, but these Āyudhas are given to her male counterpart in accordance with Suprabhedāgama.

The third image is an eight handed naked image of Bhairavi with Dog as her Vāhana. She holds

3. Pillar top Bhana Shah's T Mt Abu.
4. Rt cut Sun T Modhera.
in her first hand a small human figure by its legs and its head is hanging down, Sarpe in upper two, Khavara, Khavanga and Naravanda. Two of her right hands are broken.

Ten handed image.

The ten handed image of this goddess is shown standing with her emaciated body on a Preta while her Vahana Dog stands beside. She is wearing the garland, waist band and bracelets of snake and is holding Trikala, Damaru, Naramunda in three of her hands, the remaining seven are broken.

Sarvamangala:

This goddess should carry Akshasutra, Padma, Sula and Kamandalu. The four handed image of this goddess with all of its hands broken is shown sitting on a lotus with two lions and a female worshipper in centre in Anjali pose. The Chata alone that she carried in one of her hands, is visible.

Ekamaksha:

The Narivasa and the Mahabhara relate that once Devi was born in the house of Nanda as daughter of Yasoda. She was known as Ekanaksha and should be depicted standing between Baladeva and Krishna with

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1. Chandrabhaga Petra collection in a square room
5. Lucknow Museum.
her right hand holding Kamal and left resting on Kati. An image, exactly, of this description has been found in the Lucknow Museum. (Fig. 90)

Saptamātriṇā Panel:

When Andhakāśura became very powerful and started defying the gods, seven of them combined to give their Saktis to Śiva for help. These seven gods were Brahmā, Viśṇu, Nābha, Kumāra, Varāha, Indra and Yama. These Saktis known as Saptamātriṇās carry the weapons of their male counterparts. Sometimes Gaṇeśa and Viśnukhadra - playing on his Veerā are also added in the panel of Mātriṇās.

The Saptamātriṇā panels show Brahmāṇi, Nābhasyā, Kumārī, Viśnunā, Yami or Varāhi, Indrāṇi, Chāmunda and Gaṇeśa. The above given order varies at times but a panel of Seven must have them all (Fig. 168).

Some of the panels depict Panchamātriṇās only, with Gaṇeśa also in the panel. These Panchamātriṇās

1. Sanctum gate Śiva T Badnavor; Mandap gate and sanctum gate Chauvārya T Un; Sanctum gate Nābhaśevarsvaras T Un; Gateway of Sm T to the rt of Sas Bahu T and the sanctum gate Sas Bahu T Cwalicor (Separate images of six of them) Cwalicor Museum; Sanctum gate Viṣṇu T Gr 2 Kadwaha; Sanctum gate Śiva T Gr 3 Kadwaha; Allahabad Mathura and Lucknow Museums; Sm T It of Mahabir T Osian; Vimal Shah T Mt. Abu; Door jamb Padmanabha T Patan.

2. Sanctum frieze and Sanctum gate Sm T near Viṣṇu T Kiradu; Sanctum gate of Sm T in farther corner Kiradu; Ambika T Jagat.
panels leave out Vaishnavi and Kaumari retaining the remaining five. When the seven or five Mothers do not carry babies in their arms they are known as Dikpalkas (Fig. 194). They are shown single or all together in a panel and here they are shown seated cross legged with Abhaya and Phala in their hands. Only the central one has a Rope Pada in one of her hands.

Like the Panchadikpalkas, Saptadikpalkas are also shown with Virabhadra on a Bull with Veena in his hands. In this panel first comes Brahma on Hansa or Swan as her mount with Srut (a spoon) and Kamal in her hands; Mahesvari on Bull with Trisula and Bowl; Kaumari's Vahana is broken but she has Sakti and Kukatra in her hands; Vaishnavi on Garuda with Gadai and Samhita; Varahi on Buffalo with Fish and Bowl; Indra on Elephant with Vajra and Ghanta and Chamaunda on Preta with Trisula and Bowl.

The Ambika temple at Jagat has a panel of eight mothers. Here instead of Gapeo or Virabhadra the sculptor makes images of Chamaunda and Yogesvari in the centre. The first image is of Brahmapi three

1. Rajkot Museum. 2. Baroda Museum. 3. Lucknow Museum. 4. Temple facing Ambika T Jagat. 5. (According to Varalapurana the mother goddesses are eight)- "Elements of Hindu Iconography" - Gopi Nath Rao, P. 381.
faced carrying in her hands Varada, Sruva, Pustaka and the fourth hand, broken; Kaumari, on Bird with Varada, Sakti, Kukkuta or a small bird and Phala; Varahi, on Buffalo with Varada, Gadā, Kamal and Phala; Chāmunda's two images are shown both on Preta having Varada, Tridāla, Khatvānga and Phala; Indra, on Elephant with Varada, Vajra, Aśiṣada and Phala; Vaishnavi, on Garuda (in human form) with Varada, Gadā, Chakra and Phala and Māhedvari, on Bull with Varada, Tridāla, Sarpa and fourth hand broken.

These Mothers represent the mental qualities which are morally bad (Kāma, Krodha, Lobha, Nada, Moha, Mātsarya, Pāsuniya and Astya).

The small shrines on the left side of the Ekalinga temple have nine female goddesses, all two handed sitting on their Vāhanas. But neither their Vāhanas nor Ayudhas are clear enough to allow definite identification.

One Saptamātrikā panel depicts Śiva, Pārvati, Skanda and Gāpadā also alongwith the seven mothers.

Now we come to the isolated images of the seven mothers.

Chāmunda:

Chāmunda images have been depicted with four,

2. Jhalavad Museum.
six, eight, and ten hands.

One image showing her as the Mātrikā depicts her with an Owl as her Vahana. She is holding Parāśu, a human child by hands and feet, Naramunda and a baby in her fourth hand.

Other four handed images of Chāmundā show her with the Preta or a Corpse as her Vahana having her first hand resting on knee, Trīśūla in second, the index finger of the third hand is on her lips and Khatvāṅga is given in the fourth hand.

In another image she is shown seated on the Preta in Lalitāsana with her first hand broken others holding Trīśūla and Khatvāṅga which is pressed near elbow, the third hand has index finger on cheek as if she is in surprise, the fourth has a bowl with a fish drawn over it. One image has Charikā, Trīśūla pressed in elbow and finger on lips and Bowl.

Some more images of Preta-Vahini Chāmundā show her carrying Bowl and Naramunda with her first and third hands broken; Or with Khadga, Trīśūla, Khatvāṅga, with a bird on it and Abhaya pose.

2. Patna Museum. 3rd Door Jamb Chauvarya T Un.
3. Ajmer Museum; Lowest frieze of Sanatun gate, Rt. Piller, 6th and 7th Pillars, Vishnu T Kiradu.
4. Jalalpur Museum; Bhuvanesvara Museum; Sākhy.
5. Niche to rt Ambika T Jagat.
Or with the first hand on chest, upper two not clearly depicted and the fourth having Akshamālā.

One four handed image of Chāmundā is found with Lion Vāhana. The goddess is seated in Lalitāsana on a crouching Lion and is holding Bowl, Mushtikā, a small human figure by its legs - head is hanging down, and Khatvāṅga in her fourth hand. The plate mentions her as Sarvaśī.

Other four handed images do not depict the Vāhana but on the basis of their Āyudhas they can be identified as Chāmundā.

First hand is not clear, rest having Trisūla, Khatvāṅga and the fourth hand has first finger on the Chin.

Harasiddhi

She has Khoppa and Damarū in two hands which are in tact but the other two are broken. She can also be identified with Harasiddhi.

Charikā, Damarū, Khatvāṅga and hand on lips.

Two hands of this image are not clear the first is in Abhaya and one hand has first finger on lips.

1. Gaya Museum.
2. Calcutta Museum.
3. Rt outside Toteswara T Kadvāhā.
4. Ujjain.
6. Room 2 extension Kota Museum.
7. Room 1 Bodh Gaya.
The six handed images of Chāmunda Preta Vāhini show in her hands:—

1. Bowl, Churika, Damarū, Naramunda, Trisula and finger on lips.

Three faced image has Trisula, Khadga, hand on stomach and Bowl, two of her hands are broken.

Khadga, Abhaya, Trisula, finger on lips, Khatvāṅga, Bowl and Ghata both in the sixth hand.

The six handed Chāmunda images without Vāhana depict:—

4. Varada, Kamal, Damarū, hand on cheek, Khatvāṅga and Ghata.

5. Bowl, Khetak, Naramunda, Khatvāṅga pressed near elbow and two hands are broken. A man is shown lying below who may be the Āpasmāra Purusha.

Another six handed image with Āpasmāra Purusha lying below depicts Chāmunda as wearing the Mundamālā having Trisula, Damarū, Sarpa in upper two hands, Khatvāṅga and Bowl. Two emaciated bodied attendants are shown as if drinking the blood which trickles down

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3. Outside Tarana Kumbha T Chittor.
6. At outside niche Warbadesvara T Un. (upper two hands have Sarpa, third hand's finger is on chin, rest are broken) At out Mahankalesvara T Un.
from the mouth or the bowl of the goddess.

Eight handed images

Eight handed images of this goddess depict her as seated on a Corpse or Preta with Khadga in two hands, Sarpa, Khatvāṅga, Syṅga, Khetak, Naramunda and the first hand is broken.

Khadga, Trisūla, Damarū, Sarpa in upper two hands, Khatvāṅga, Bowl and Ghata. She is dipping a small dagger in the Bowl.

Charikā, Trisūla, hand broken, Sarpa in upper two, Khatvāṅga, Bowl and finger on lips.

One image shows her seated on a Lotus which a Preta holds in his hands. She has Varada, Khadga, Damarū, Trisūla, Khatvāṅga with bird, Naramunda held by its hair, Abhaya and Bowl.

One eight handed image has no Vāhana and the goddess carries Khapparā, Charikā, Damarū, Sarpa in upper two, Ghantī, Khatvāṅga and finger on lips.

A peculiar eight handed image of Chamundā, perhaps with Dog Vāhana but as the head of the animal is broken

1. Lt outside Rajavirat T Schagpur.
2. Ekalinga T area.
4. Lt niche Ambika T Jagat.
5. Ganesa T Ateroc.
Fig. 105 - Brahmānī.

Fig. 106 - Vaishnavī.
It is difficult to say anything definite. She holds Khadga, a human figure by its legs, third right hand is broken, holding the Navagraha panel with upper two hands, Bowl and the three-faced Brahmā is shown on her third left hand while the fourth one holds a broken human figure.

Ten handed images

Two ten handed images of Chāmundā are also found and one of them has an Ass and Preta Vāhana. The goddess is seated with Bowl, Naramunda, Churikā, Trisūla pierced in Elephant body, Khetak, Naramunda, finger on Cheek, hand on knee and two hands are not clear.

Brahmāni has Swan Vāhana and Akṣhamaṇḍa and a baby in her two hands.

Her four handed images have -

Varada with Akṣhamaṇḍa, Sruva, Kamal and holding a baby. The Vāhana Swan is also shown.

Varada, Kamal, Pustak and Ghata.

Varada, Sruva, Pustak and Ghata (Fig. 166).

2. Patna Museum; (Only Preta Vahana, 7 hands are broken one holds cloth and two Khetak and Naramunda) Delhi Museum (Eight handed image Patna M).
5. Room 2 Kota Museum; (3 faced, 2 hands br) Sanātuṇga T Badnawar, Sas Bahu T Gwalior, Mandap Chauvarya T Un.
6. Vishnu T Kiradhi; (4th hand br) Outside Naulakha Chhāuli, Door jamb Chaūvarya T Un, Sas Bahu T Gwalior.
Varada\textsuperscript{1}, Abhaya with Akshamālā, Kamal and Pustak. This is a seated image and has no Vāhana.

First hand broken\textsuperscript{2}, Sruvā, Pustak and Ghata. This image too does not depict Vāhana.

Brahmānī is seated in Padmāsana having -

Varada\textsuperscript{3} with Akshamālā, Pustak, hand/broken and Ghata.

Varada\textsuperscript{4} with Akshamālā, Sruvā, Sruk, Ghata.

One image is seated on Lotus with Brahmanī's Vāhana Hansa sitting below. She has Abhaya, Ghata and two hands are broken.

One twelve handed, three faced image of Brahmanī is also found having Varada\textsuperscript{5} with Akshamālā, Sruvā, Pustak, Pāda and the remaining hands are either broken or not clearly shown.

Vaishnavī :-

Vaishnavī being the consort of Vishnu rides on Garuda and carries Phala, Chakra, Gada and the baby

\begin{itemize}
  \item 1. Mt out Paravanath T Mt Abuj Dhubela Museum.
  \item 2. Pillar Vishnu T Kiraḍu.
  \item 3. Smt in Pkalinga T Compound.
  \item 4. Pillar top Mandap Chauvanya T Um.
  \item 5. Room 25 Gwalior Museum.
  \item 6. Lt outside Padmanabh T Patan.
  \item 7. Patna Museum.
\end{itemize}
is supported by the fourth hand.

First hand of this image is broken and Chakra, Śaṅkha and the baby are in the remaining three.

Other images of Vaishnavī do not show the baby in her hands but her Vahana and Ayudhas allow definite identification.

Two handed images show her with Śaṅkha and Gada;
Gada and Chakra or a Ring-like Chakra in both her hands.

Goddess is seated on Garuda with Varada and Akṣamālā, Gada, Chakra, Śaṅkha in her hands.
Varada, Kamal, Kamal and Phala.
Varada, Kamal, Kamal and Ghata. The Vahana is not shown here (Fig. 166).

Varada, Kamal, Gada and Ghata.

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1. Room 2 Bhuvaneshvara Museum.
2. Room 22 Gwalior Museum.
3. 4th Pillar Vishnu T Kiradu.
5. Calcutta Museum; (4th hand is not clear) Door jamb Chauverya T Un; (Seated in Alidhāsanā) Siva T Gr.5 Kadvāna.
7. Smt Ekalingaji.
Varada with Akshamala, hand not clear, Chakra, Samkha or Ghata.

Varada, Kamal, Chakra and Ghata.

Akshamala, Gada, Chakra and Ghata.

Following images of Vaishnavi are without Vahana but depicted with Ayudhas of her male counterpart:

Abhaya with Akshamala, Kamal, Chakra and Ghata.

Varada, Gada, Chakra and Samkha.

First hand is broken, Gada, Kamal and Ghata safe in the other three.

Varada, Chakra, Chakra and Phala or Samkha.

Eight handed image of Vaishnavi has Varada Abhaya, Amukha, Phalchalaka, Simha, Pasu, Ghata. (Fig 94)

Varahi:

Varahi or Yami is the consort of Yama. She is generally shown with a Varaha face having a female body and has Buffalo the mount of her consort Yama, for her Vahana.

Two handed images of Varahi on her mount Buffalo are shown with Gada and Bowl; and Abhaya and Khatvanga.

1. Pillar top in Mandap Chauvarya T Un.
2. Gateway of Sm T on rt of Sas T Gwalior; (first and fourth hand broken) Allahabad Museum.
3. Outside T Girnar. 4. Door jamb Chauvarya T Un.
1. 1st Pillar Vishnu T Kiradu.
Her four handed Varaha faced images too are found having:

1. Abhaya, Matsya, Bowl and a baby supported by the fourth hand.
2. Sāmkha, Gadā, Chakra and holding child.
3. Gadā, Chakra, hand broken and holding baby.

One image depicts her seated on a cushion, supporting a baby lying on her laps with lower two hands and holding a half eaten fish and Ghati in upper two.

4. Varāha, Dandā or Khatvāṅga, Ghanti and the fourth hand is resting on the thigh.

Varāha has also been shown with a Corpse or a man lying below near her feet.

Her four handed images are shown carrying:

5. Matsya, Khadga, Khadav and Bowl.

Varāha, matsya, hand and ghāṭi.

Two Varāha images do not depict her Vahana but her face and Āyudas help the identification.

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2. Ajmer Museum.
3. Sanctum of the 3rd Sm T to the rt of Devi T Oasis.
4. Near gate to the rt of Sas Bahu T Gwalior.
5. Door jamb to Mandap Chauvarya T Un.
6. Vishnu pad T; Gaya Museum; Patna Museum.
7. Asutosh Museum; Calcutta; (Khadga in one hand other three broken) Indore Museum.
She holds Churika, Gada, Bowl and Ghata; or Khatvanga in the first and fourth hand on Kati while her upper two hands are broken.

One image depicts her as the Yajnavaraha. Here she carries Chakra, Kamal, Sakti and Gada the Ayudhas of Yajnavaraha as given in Markandeyapurana.

Kausari:

Kausari the consort of Skanda or Kartikeya has the peacock for her Vahana, having the Ayudhas also of her male counterpart.

Images of Kausari are two and four handed both.

Two handed images on Peacock are shown with - Sakti and Baby; Ghata and Kamal; Sakti and Kamal and Sakti and Ghata.

Her four handed images with her Vahana peacock depict in her hands - Varada, Abbaya with Akshamala, Sakti and Ghata.

1. Siva T Gr.5 Kadwana. 2. Room 1 Ajmer Museum.
Varada, Sakti, Abhaya and a bird in fourth hand. Abhaya with Akshamala, Sakti, Bird, Ghata.

Varada, Sakti, Bird, Abhaya.

Varada with Akshamala, Sakti, Bird and Phala.

Three faced seated image with Akshamala, Sakti, Bird with the last hand broken.

One image does not give her Vahana but Ayudhas are those of Keumari e.g. Varada, Sakti, Bird and Ghata.

Or she is feeding her Vahana Peacock, second hand is broken and other two are holding Sakti and Pustak.

**Indrañjī:**

The consort of Indra with his Elephant as Vahana is Indrañjī, the last of the Gātrikās. Her two, four and eight handed images have been found. The two handed images depict her holding Vajra in right and a baby in her left hand.

1. Lt outside Sm T near Chauvarya T Un.
2. 4th Pillar Vishnu T Kiradu.
5. 4th Pillar Vishnu T Kiradu.
6. 2nd Pillar Vishnu T Kiradu.
8. Patna Museum, Mandap Nagesvara T Badnawar, Sanctum of third Sm T on the rt of Devi T Cian; Rajkot Museum.
One four handed image of the Mātākā with the baby has Vajra, two hands are broken and the baby is in the fourth one.

Other images show her as carrying -

Varada, Vajra, hand not clear, Ghata (Fig. 95)

Aśkūda, and hand on thigh with the first two hands broken.

Varada with Aksamāla, Aśkūda, Dhvaja and hand broken.

Varada, Sakti, Aśkūda and Phala.

Varada, with Aksamāla, Vajra, Aśkūda and Ghata (Fig. 107).

Vajra and Aśkūda in upper two and lower two hands are broken.

Varada, Aśkūda, Vajra and Ghata.

1. Room 2 Bhuvanesvara Museum.
2. Vishnurād T Gaya. (Fig. 3.) Mandap Chauvarya T Un.
3. Piller top Mandap Chauvarya T Un.
4. Door jamb Chauvarya T Un.
5. Sun T Hodhara.
7. (one image has Varada with Aksamāla) Outside Sammiddhesvara T Chittor.
Varada, Mushtikā, Vajra, Phala.

Abhaya, Vajra, Pustak, Ghata.

Abhaya, Amkuda, Vajra and Ghata.

The eight handed image of Indrāṇi with her Vahana Elephant has five hands broken carrying Chakra, Amkuda and Ghata in the remaining three.

According to Markandeya Purāṇa, Indrāṇi has Vajra in one hand and has thousands of eyes. Such an image has been found in the Bhārat Kala Bhavan at Banaras. The whole of the body of this goddess is covered with eyes and she has Vajra in one hand.

Māheśvarī:

Māheśvarī, the seventh Matyākā has been described with Devi (whose form she is) named after her consort Mahēśa. She is shown seated on Bull with Trisūla and a child in her two hands.

Varunānī:

Shri J.N. Banerji also includes Varunānī and Kauberī in the list of Eight Matyākās but he does not mention Chāmunda as one of them.

1. Rāj. out Sun T Modhera.
2. Room 2 Kota Museum.
3. Rāj. out Haulakha T Shamlī.
7. Patna Museum; Allahabad Museum; Bhama Shah T Mt Abu; (Hands br) Nilakanthesvara T Un; (Only baby in 2nd hand) Vishnupad T Gaya.
A few Varunāṇī images also have been found in Madhya Pradesh and Rajasthan. Her Vāhana should be Makara as she is the consort of Varuna and her two handed image depicts her with first hand on Kati second holding Rassi Pāda.

Four handed images have 1–

Varada, Rassi Pāda, Kamal and Ghata-Makara, Vāhana.

Varada, with Aksamalā, Aṅkusa, Pāda and Ghata. Though Aṅkusa in hands can not be justified but this would not effect the identification as three Āyudhas in her hands tally with those given to her by the texts.

First hand broken, Kamal, Pāda and Ghata.

Varada, with Aksamalā, hand broken, Rassi Pāda and Phala.

Kuuberī 1–

Kuuberī is the consort of Kubera and has the Āyudhas and Vāhana of her male counterpart. Kubera

has Goat, Elephant and Man for his Vahanas according to Aṣṭamahābhodagama, Kūravatūr and Purvāvamūkāgama. Nakula becomes his identifying factor as it represents wealth.

Kauberī has been found riding on Elephant with first hand broken, Nakula in upper two, and Ghata in the fourth.

Kauberī is riding on Man but her hands are broken.

Kauberī with Censor pōt or Dhūpadāna, Kausal, Gada and Nakula. A Ghata is placed beside her.

Svāhā:-

Baroda Museum preserves a peculiar specimen of Svāhā, a very rare image, consort of Agni, shown with Man having Varada, Baby, hand broken and Phala. Another image has Varada, Śruva, Pustak and Ghata. She is holding the Ayudhas of her male counterpart. As she is depicted as a Matyā having the baby on her lap, her image in the end of the list of Matyās though

2. Sm Jain T Chitter. 3. Room 22 Gwalior Museum, Fort
5-6. Badagāon Mahāsaongaon. 7. (Pustak has been given in the hands of Agni at Khajuraho) See Khajuraho Sculptures and their significanc ePage 91.
the texts do not mention her as one.

Sadoyaṭa:

The image of Mother and child with Ganeśa and 
Kārtikeya or the Nine planets on top should be identified 
with Sadoyaṭa.¹

One image of the Mother and Child² has Ganeśa 
and Navagraha panel and can definitely be identified 
as that of Sadoyaṭa.

The other broken image³ shows only the mother 
lying down with the baby (Fig. 126). The sixty-four Yojinis were also worshipped in this period. The 
Yojini cult developed during the reign of the Kalačchuris and 
the Chahellas particularly. Yojini temples are found at Khajuraho 
Bheraghat in Jabalpur, Carij in Rewa and Sohagpur in 
Shahdol districts. Such temples were found generally in dense 
forests and were very much influenced by Tantrism.

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1. Iconography of Buddhist and Brahmanical Sculptures in Bada Museum, Bada, 1939 – M.K. Bhattachari, P.13
2. Calcutta Museum.
3. Asutosh Museum, Calcutta; Allahabad Museum.
5. Chausath Yojini Deulālaya (Bheraghat) ka 
Samāskārī Adhyāyāna – Km. Madhuri Baweja.