CHAPTER IV.

Sakti.
CHAPTER IV

SAKTI

The activities of Sakti, the Primordial Female Energy, underlie the variegated forms and phenomena of the Universe.¹

"The Asiatic mother goddess Ma and the father god Atthis of prehistoric ages were associated one with lion and the other with bull, as were Śiva and Saktin². During the period of Indus valley culture this mother goddess was worshipped as the Divine Earth or as Supreme Mother who gives birth to all. The numerous stone rings found at Mohen-jo-daro might have been the Yonis worshipped along with the Linga. The small sculpture of the mother goddess proves beyond doubt the prevalence of Sakti worship among the Indus valley people.

Depiction of Sakti in the form of Mātridevi is found on numerous rāmāstones found at various sites in Northern India, datable from 4th cent. B.C. to 1st cent. B.C.³,⁴

Śiva and Sakti became centres of religion and philosophical thought. Profuse literature is available on these two deities. Being human in their appeal yet elevating in their significance Śiva and Śakti were highly eulogised in Hindu pantheon. During the early and medieval periods skilled sculptors set to translate the sublime in stone and created various forms of Śiva and Śakti.

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

Based on the Hindu conception of Devi⁵ as the Supreme mother⁶ is the Jain Yakshini Ambika, of Kushmandi.

References:
1. B.N. S. Yadava - "Society and Culture in Northern India in 12th Cent. A.D. Chap. 8, p. 36.
2. K. M. Munshi - Saga of Indian Sculpture p. 42-43
3. V. S. Agrawal - Indian Art - Chapter VI p. 77
4. Dr. Motichand - Studies in the Cult of the Mother Goddess in Ancient India.
A very peculiar but self-evident depiction of Ambika with the child shows a Siva Linga next to her to help her identification as Supreme Mother while the Navagraha panel is shown on top.

Durgā or her forms :-

The chief identifying factor in all the following images is her Vahana simha. Four handed image of Durgā carries Abhaya, Chakra, Sakha and Katakabasta pose while eight handed images should have Sakha, Chakra, Sula, Dhanusha, Rana, Khedga, Khetaka and Pasa.

One image of a goddess on lion depicts her carrying Rana and Dhanusha; a peacock is shown sitting on her left elbow and beside her stands Siva with his bull. On the basis of Ayudha in her hands and Siva image beside her she can be identified as Durgā. But she can also be Sarvamangalī who is also a form of Devī and who carries these Ayudhas according to Silparratnā.

Another image of the Sīhavāhini goddess has its right hand broken but there is a Kamal in her left hand.

A peculiar image shows the goddess standing with four attendants beside her. Lions are shown seated—

1. Delhi Museum.
5. Back out Lingaraja T. Bhuvanesvara.
along her feet but her hands are not clear. She may be
Vindhyavāsini, which is one of the many forms of Durgā.

One image depicts her mounted on lion with Trisula¹ and
Sakti in two of her hands.

The Yahana of Durgā is Siśa and this Yehana she also
has when she is in Pārvatī² or in Devī form.

Four handed image of Ambikā according to Gopi Nath Rao³
has Varada, Dvarpāna, Khadga and Khetak, but an image showing a goddess
seated on a couchant lion with Varada, Khadga, Khetaka and a baby in the
fourth arm has been identified with Durgā—Siśhävāsini⁴ by
J.N. Banerji. On the basis of this identification the Siśhävāsini⁵
goddess in Calcutta Museum with the same description should be
identified with Durgā—But it would be better to identify her as
Divine Mother Jagannāthā or Ambikā for she holds a child.

1. ⁴th Pillar to the rt of Sanctum, Vishnu T "Irādu,
2. "Development of Hindu Iconography”—J.N. Banerji,
    P.475.
4. "Development of Hindu Iconography”/ J.N. Banerji,
    P.501.
5. Calcutta Museum; (Lion is attacking a man and a female
attendant is also shown)Ihar Museum.
Ashta seated on lion has Kamal and Trijula in her two hands, the fourth holds the baby and one hand is not clear.

**Devi or Durga with Sinha Vahana.**

Devi as Durga has Sinha Vahana, as Mahesvari she has bull vahana (i.e. the vahana of her male counterpart Mahesa according to Varahapurana) and as Parvati her vahana is an alligator or Godana. Thus Devi images four or more handed can be broadly categorised as those of Durga, Mahesvari and Parvati on the basis of respective vahanas but the goddess has many more forms falling under these three categories.

The vahanas given in the hands of Durga Sihamadhini, 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 Gopi Bath Rae or Suprabhadra. But taking into account both the texts and some rare specimens as J.N. Banerji's Durga Sihamadhini with the child as well as the vahanas, identification of the following images becomes more or less definite.

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1. a. *Devar Mahasima*.


Durga seated on Lion with Abhaya or Varada pose, Trisula, Ghanti and Ghata (Fig.76). Ghanti she carries in her Mahishasurasamadhi form according to Sthapatna when she is depicted with ten or more hands and Ghata as a symbol of prosperity becomes a common yantra 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.

Durga Siha Vahini is shown with Khadga, Gada, Chakra and Samsha. Jaya Durga, a form of this goddess carries Khadga. Chakra and Samsha while Gada has been given in one of her twenty hands in Mahishasurasamadhi form according to Vishnudharmottara.

Other four handed images of Siha Vahini Durga depict her as carrying Varada pose, Trisula and Kavala in upper two hands and the last lower one is broken.

Goddess has Varada with Sakti, Ghata and one of her four hands is broken. She can be identified with Trihanda, a form of Parvati.

1. Room 22 Gwalior Museum, Fort (All hands broken).
2. 7th Pillar Hauz inaugurated.
4. Sanctum gate Devi T. Orian.
6. p.178-180
7. Sm T near Kalika N T Chittorg (Kavala in two hands rest broken) Bhuvannavara Museum (one image with Durga having kavala shown 3 male and one female attendant seated below) Room 11 Gwalior Museum.
She has also been depicted as having:

Varada 1 Rose, Trisula, Ghanti and Ghata;

Varada 2 Khadga, Khetak and Trisula, (The eight
handed Durgā 3 carries them).

Sword 4, Khappara, Dhanusha and Chakra

Devi Maheśvarī

Abhaya 5, Trisula, Pasā and Parasu 6 and in third hand and
Phala in Fourth, Maheśvarī carries Trisula and Pasā su according to

Durgā shown seated on lion has been given Trisula 7 and
Sarpa in first two of her hands and the remaining two are broken.
She carries Trisula and Sarpa in her Siva 8 form.

To show the affinity of Durgā and Pārvati or to clarify
that the two are one and the same but can have different forms, one
image combines in itself the Simhavahārī with Pārvati 9 who is shown
with Gaṇesa image on its upper right side. Pārvati can

1. Rt.out Sun T. Modhera.
2. Patna Museum.
3. "Elements of Hindu Iconography" Gopi Nath Rao,
p. 344-346. 385.
4. Sanctum image Kalika T Chittor.
6 & 8. "Murtivignana" G.H. Khare, P. 172 and 188 respectively.
10. Sm Siva T Gr 3 Kadwaha.
carry Akshamala, image of Śiva, image of Ganesa and Ghatā in her hands.

Kṣesodari and Durgā\n
Similarly the associated image of Durgā on lion with lower right hand on knees, holding Sword and Shield in upper two and with her fourth hand put on stomach combines in one Kṣesodari and Durgā. Kṣesodari is also a form of Durgā.

Durgā Mihesvari

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

Sarvanangalī-Mandi

Another such image shows Durgā with Chakra, Kamaḷ, Trisula and a Pasa or a ring which may signify Chakra. Her mount lion stands facing her along with an elephant standing beside her. Sarva angalī carries these Aṇuḍhas as given in the Murtivignana, her form as Nanda has elephant vahana and carries Kamaḷ, Chakra and Pasa.

These vahanas perhaps intend to remind one, of her association with Śiva Pasupati or the

2. Vishnupad T Gaya.
3. Tank Modhera.
Goddess of Fertility and Vegetation\(^1\) worshipped by the Indus Valley people and also by Indians in the 5th Cent. A.D. when Sargas ruled here.

**Pārvati Durgā**

A third rare image of Durgā depicts her standing with lion on one side and deer on the other side is shown seated. The goddess has Varāha\(^2\) with Akāshāla, Kamaś, Sruva, and Cheta (Fig. 79). An image with these two Vahanas has been identified with Durgā by R. P. Chanda\(^3\).

Māhesvari - the consort of Nīla, bull as her vahana according to Varāhatātrat\(^4\) and she also carries his Avadhās Titāla and Sarpa in her ten handed image as given in Śrī Tāivrāmīdny\(^5\). Her name is also amongst one of the seven mothers and as a Kātrīn she is depicted with the baby in her arms, but the following images do not depict the baby and hence are given here.

One four handed image of Māhesvari depicts her seated on a ball with first hand in Abhaya pose\(^6\) holding the baby Skanda or Kurāra in the fourth one. Her upper two hands are broken.

Down below sits a devotee in Anjali pose.

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2. Allababad Museum.
3. "Medieval Indian Sculpture in the British Museum".
7. Gwalior Museum (Room 22).
Other images of शेवराणि on bull depict her with Varada, Trianga in first two hands, last two hands are not clear.

Varada with rosary, Damaśa, Sarma, Phala. In her form Śiva, she carries Trianga, Damaśa, and Sarma in her hands. Varada, Pusa, Abhaya, fourth hand is broken.

Varada, Trianga, Sarma, the fourth hand is broken. Śhevarāṇi has Abhaya, Trianga, Khatvana and Chata.

Puravāṇa and Mahāvīra she has according to Silamukham, while her other forms have Chata, Trianga and Sarma she has in her Śiva form as given in Mortikāṭha.

Puravāṇa

A very peculiar image of Pārvatī shows her with bull and Deer near her feet and Goli both on the pedestal, while in her hands she has Varada, Śiva linga, Trianga and the fourth hand is broken. Śiva Linga in her hands is given in accordance with Silamukham.

Varada, Sivalinga on Kangal, Kangal Chata.

Now we come to other forms of Pārvatī which do not depict the Vahana, but on the basis of Ayudhas given in the hands of the goddess.

2. Door Jamā leading to the Vedica Chaulya T. Ua.
6. (She is shown associated with these animals in this area)
9. (No Vahana) - Vhandaśbhaga Pater. 
her identification is more or less certain.

Devi.

Parvatı is shown with her vahana goddess or alligator, which looks like a mongoose. Her first hand is broken; others have śivalinga and rosary, triśula, trisula, and ghata. One eight-handed image on godin has also been found. All of its hands are broken only the one intact holds śivalinga.

Devi seated in Lalitāsana having varada with rosary, triśula, amkusa and ghata.

Basa, triśula and amkusa, the goddess has according to Uttarakasikagama

Devi seated as above has varada with rosary, triśula, kasan, ghata, kasan, and ghata; she has in her Uma form. In one image the order of the second and third hands is varied i.e. instead of triśula, kasan, it has kasan and triśula.

Varada, triśula, sarpa and abhaya (Fig. 80) The museum plate calls her Bhūmā.

Parvatī is shown with varada, śivalinga, ganasa and karanala or ghata.

Uma and kasan in her right upper hand, and her other hands are down.

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1b. Delhi Museum, Dhubela Museum.
1. Mandal Pillar top Chawary T. M.
3. Ananta Mandap Bartadevara T. M.
5. Sambhu Miliaksheswara T (detached image) Ua.
6. Indore Museum (3 hands broken one has sarpa)-Ilanakagay Exhibits.
The goddess is shown with Śrīkanta\(^1\) and Ganesa in upper two hands, lower 4 hands are broken.

Other four handed images have:

Abhaya\(^2\), trisula, shanti, ghata.

Varada\(^3\), trisula, shanti, ghata.

Varada\(^4\), trisula, sarpa, ghata.

Abhaya\(^5\), trisula, sarpa, ghata.

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1. About 3 m T with Sivalinga in Sanctum.
2. 1st Pillar or Mandap Vishnu T Kriadu.
4. 4th Pillar of Mandap Vishnu T, Kriadu, Sm. friese 2, near Roadi Chittor.
5. Gwalior Museum, Fort-Entrance.
Vanada\(^1\), *garpa* in upper two hands and *ghata* in fourth.

Vanada\(^2\), *trisula*, hand broken, *ghala*.

Vanada\(^3\), *khadga*, *khetak* and *ghala*.

Trisula\(^4\), *garpa*, *Akshamala* *ghata*.

Akshamala\(^5\), *trisula*, *nasa*, *ghata*.

Hand on knee\(^6\), *trisula*, *kamal*, *akshamala*.

One four handed image depicts the goddess holding *trisula*\(^7\) and *khetvahina*, with her third hand she is touching her chin and her fourth hand is broken.

Devi-

Devi according to *Uttarakami\(^6\)* has varada, *pasa*, *aukusa* and *Abhaya*.

One image of Padma- and Devi(Fig.61) seated in *Yoga Mudra* with *pasa*\(^9\) and *aukusa* in her upper two hands has been found. Her lower two hands are kept near her knees in *Yoga Mudra* (as is clear from the palm and fingers) but her hands are broken from the elbows.

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1. Outside Saumdhavara T Chittor.
2. Prekhavalli of Sanctum image Ambika T, Jagat.
7. *Cultural Museum*.
Durgā 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 yahana lion while one has no yahana. The avudhas given in the hands of the goddess do not tally exclusively with any text.

Durgā.

The first six handed image shows Durgā on lion with varada¹, khadga, Chaksa, khetak, trisula and sasorka in her hands. According to Saprakshadāgama², the eight handed image of Durgā Sīnhavāhini should carry sasorka, chaksa, trisula, dharmasha, bhasa, khadga, khetak and pana, hence the avudhas in the hands of above given image can be justified.

The second image does not show the yahana of the goddess and the avudhas in her hands are-

Harsiddhi.

Yaras³, khadga, samsa, khetak, one hand is broken and the last holds phala. This can be Harsiddhi due to samsa and khadga in her hands.

The third image depicts the goddess with her yahana lion holding trisula⁵ and parasunda in her upper two hands while the lower four are hanging beside her.

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1. Patna Museum.
3. Prabodhakā's Central image- Sanctum Ambika T Jagata.
5. Outside Central T Gīrnap.
This can be none but Durgā Siddhavahini who has sīhah yahana and carries trisula and kanala in her hands according to Viśvakarmāsāstra.

Two eight handed images of the goddess are also found.

One depicts her standing beside her yahana lion with six of her hands' broken two carrying khetaka and ghata.

The other image can be identified with vana durva or mahāranda on the basis of ayudha in her hands.

The goddess is shown seated in Padmāsana with varada, khedra, vyakhyaṇa madra, trisula, khetaka, ghanti and ghala. The ayudha in her seventh hand is not clearly seen.

These ten handed images of Devi have been found.

The first image shows the goddess holding her dunatta in first hand, akshaula, trisula, sarpa in fourth and sixth hands, fifth and seventh hands are resting on each other, yeena is in her eighth hand and the ninth rests on the head of the Taḥal-player sitting below and tenth hand again holds her dunatta.

1. Badagaon, Mahasana gaon in Beawar.
5. Side Sm cabin to the rt of Muktēśvara T Bhuvanesvara.
Dancing image of Ganapati is shown on top which helps in identification.

**Jogeshvari**

An image of goddess seated in Padmasana with vārada, khadga, damaru, fourth hand not clear, fifth and ninth hands broken, khetaka, triśula, chanti and phala can be identified with Jogeshvari.

The uninscribed eight handed image has triśula, damaru, abhaya, ghata and khetaka with remaining three of its hands broken. She may be Jogeshvari as these avudhas in her hands tally with those of the Jogeshvari described above.

**Devi**

One image has vārada, khadga, damaru, hand is not clear, abhaya, bhuvaneswara, abhaya, chhaṭa, and the eighth hand is broken. This image has vārada, abhaya, amrta, chanti, chhaṭa, samā, pāsḍa and phala.

**Pṛthvī**

Eight handed Devi image on lion has vārada with akṣahasa, khadga, khetaka, triśula and dhansula with remaining three hands broken. Pṛthvī

The eighteen handed image of Devi is seated on lion having vārada with akṣahasa, phala, khadga, bāṇa, vaivirā, paragū, vaivirā, triśula, chhaṭa, khetaka, caṇa, bāṇa, musala, pāsḍa, danta, chhaṭa, samā, and abhaya. The inscriptions below her seat reads Māhākālī.

1. (Prathvali sanctum image) Ambika T. Jagat.
5. Sakti Gallery, Birla Museum, Bhopal.
7. Sixth Storey Vijaya Stambha, Chittor Fort (Inscribed as Mahākālī).
Lalita

Here the goddess is shown seated on lion
(Fig.32). Her lower two hands are engaged in putting on the
parala
d second right hand holds the handle of a broken sword
or perhaps a snītha which is resting on a palm tree, third hand
is not clear, fourth and ninth hands are holding an upturned pot as if
pouring something on her body, the fifth right hand is putting
vermillion in the parting of her hair, the sixth hand holds a dārpana,
sixth a gānti, and eighth a snītha. She can be Lalita as she
carries dārpana, snītha, Suravadā (pot for unguent or anointing)
and phala in her hands. This identification can merely be based
on the soundness of Lalita for cosmetics and being a form of Śrī
she might have been given the lion for her avabha.

Six handed image of Šrī has also been found.

In an image the goddess is shown seated on a lion with her hands in
parades pose, pulling an arrow from the tarakāra and holding
bhāda, trikula, dharanika and snītha. She can also be Lalita due
to her avabhas.

One twelve handed image found, can be identified with
Lalita for reasons given in the ten handed image of this form of
Śrīvati.

1. Azer Museum.
2. "Elements of Hindu Iconography"- Godi Nath Rao,
P.359,365.
Here the goddess is sitting on her vyahana lion wearing pavala\(^{1}\) with first and tenth hands having varada pose, kheka, chakra, shanti. Supporting borla (Jewellery) on the head, khetaka, karatala, chamarha and ghata. One of her hands is broken.

**Durgā.**

Only one twenty handed image of Durgā seated on lion has been found. She has varada\(^{2}\) with akshamala, sarpa, cakra, vyahana hadra, ankusa, Danda, Trijula, bane, aringe khetak, kamaal, mchura, chamarha, pesa, vajra, saushe, param abhaya and ghata, one hand is not clearly seen.

Two Durgā panels have been found. One of them has nine Durgā\(^{3}\) 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 trijula and khatvanga in two of their four hands. Two images have bhid in their fourth hands and one of them supports a child sitting on her knee. The central Durgā image in the row of five has abhaya, trijula, sarpa and ghata.

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1. Sm T at the back corner, Ohian.
2. Vinal Shah T Mt. Abu.
Their names according to Gopi Nath Roy are Sadra Chandâ, Prachandâ, Chandegâ, Chandanâyikâ, Chandâ, Chandavati, Chandarupâ, Atichandâ and Ugrachandâ. But according to Rûpa smâna they are Mahâlakshmi, Mahâdevî, Keshânâkari, Sûvatâ, Mahâraâna, Sârâmâni, Sarvanâlalâ, Sûvatâ and Harasiddhi. The Svâtavânâdhi gives their names as Andâsâ-Durgâ, Vanadurgâ, Agnidurgâ, Jayadurgâ, Vindhyasâlâ, Sûpatâiddurgâ. Besides these the first three names are the same as those given by Rûpa smâna.

Another Durgâ panel shows ten Durgâ images in a row. They are all seated in Padmâsana with their lower two hands kept one on the other over the feet folded likewise and in their upper two hands they all carry trisula and shânti.

Dhubala Museum preserves a number of eight handed Devi images with their names inscribed on them. Three of these images have lion as the vahana of the goddess. One is inscribed Ghanalâ 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 Sri Mâ and has shânti.

Khetek, prânavanda in three of her hands all the rest are broken.

1. Dasa Durga panel Mandap Ambika T. Jagat.
2. 3 & 4- Dhubala Museum.
Some of the other eight handed images have a man as a yahana or they are Narasimha. One is inscribed Purna and has bowl, khetak and naravanda in three of her hands, all the rest are broken.

The other has varada, and bond, six of its hands are broken. It has an inscription - Varana.

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

Vasava is shown seated on a Peacock under a serpent hood canopy holding ghanti and ghata in two hands all the rest are broken.

Vanaprabha is seated on a boar with ghata in her last hand, the remaining seven hands are broken.

Intarala is a Varahi goddess seated on lion having all of its eight hands broken.

Kapalini is standing with varada, abhaya, Chakra and samblha, rest of the four hands are broken.

Tarani has kamal, ghanti, sarpa with all the four right hands and one left hand broken.

Maidavai--

Conception of the Divine Mother as Maidavai or the mother Earth is also there and an image seated in Lalitaisana with her first hand holding kama, second kama or carrying a ghata may be identified.

1, 2, 3, 4, 5, 6, 7, 8. Dhulala Museum.
with Bhradwaj who carries ratnapatra, chandrapatra, sukshminatra and kalam in her four hands according to Vishuddhарат्तara
and whose two handed image has kalam in both the hands.

Sarasvatī:-

Four handed image of Sarasvati should be seated on a white lotus with akhāmala, vyakhya mudra, pustak and kalam in her hands as given in the text Aṣṭasahasrodagama. But Vishuddharatțtara gives akhāmala, veena, pustak and ghata in her hands. Yet another authority the Lāvyāsahasodagaṇī of Markandeya purāṇa gives amūga, veena, akhāmala and pustak in her hands. In case of Sarasvati veena and pustak can be taken to be her identifying suyoga, more so as the pustak signifies knowledge and she is considered to be goddess granting knowledge.

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

5. Akamagar Exhibits (part of Vishnu image) Lucknow museum; Varanasi Gallery Sarnath.
Her four handed images are mostly depicted without her vahana but some show her seated on Lotus according to Amasasakshadgama or on a swan or hahsa according to Sarasvati karuty in their four hands:—

Varada with akshamaśa; hand is broken and pustak (Fig. 83).

Varada with akshamaśa; veena in second and fourth and kanal.

Veena, in first and third hands, second broken and pustak in the fourth.

Pustaka, veena in two hands and the other is broken.

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

Varada: kanal, pustak and phala or phata.

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4. Lucknow Museum.
5. Outside Sa T near Vishnu T Kirada.
6. Rajkot Museum.
7. Bikaner.
One image shows her seated on lotus with veena in first and fourth hands, karnal (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 vahan is shown, depict her with:

Veena in first and third hands, abhaya with aksharala and pustak.

Veena in first and fourth hands pustak and karnal.

Abhaya, hand is broken, veena, pustak.

Abhaya, karnal, pustak and ghat.

Varad in or without aksharala, karnal, pustak and ghat.

Veena in first and third hands, karnal and ghat.

Varad, pustak, veena and ghat (Fig. 85). Two female attendants are also shown. It may be noted that such standing images of the goddess are rare.

Seated image with varad, veena, pustak and ghat.

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

**Six handed image.**

The six handed image\(^1\) shows her seated on swan with **veena** in first and third hands, **abhaya** with **akshamala**, **pustak**, **ghata** and one hand is broken.

**Eight handed image.**

The eight handed image shows her seated on **lotus**\(^2\) with **veena** in first and fifth hands, **danda**, **varada** with **akshamala**, **kamal**, **pustak**, hand is broken and **ghata**. The other eight handed image has **veena**\(^3\) 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**, **punamala**, **chakra** and **ghata**. Of these **kamal** and **chakra** are the **avudhas** of her male counterpart and **sarta** **ghata** she carries in her fourth hand in accordance with the **Silpassana**.

The four handed image of Lakshmi is seated on **kamal**\(^4\) with a lotus bud in her right upper hand— the remaining three are broken.

\(^1\) It outside Rajavirat T Saghpur.
\(^2\) Entrance to the Museum, Gwalior, Fort.
\(^3\) Allahabad Museum.
\(^4\) Room 22 Gwalior Museum, Fort.
According to \textit{Silparatna}\textsuperscript{1} two elephants should be shown pouring water over the head of the goddess Lakshmi who carries \textit{bilva, phala, kasal, saukha} and \textit{amra ghata} in her hands.

The image of Gaja - Lakshmi is shown seated on a lotus\textsuperscript{2} with \textit{phala} and \textit{kasal} in her two hands. Two elephants are shown pouring water over her.

Another image\textsuperscript{3} shows her with \textit{phala} and she is holding her \textit{dupatta} in the second hand and elephants are pouring water on her.

An image of Gaja - Lakshmi\textsuperscript{4} is found with two lions - one on either side of her. Two elephants are also shown near her head. Lion can be the \textit{vahana} of Lakshmi according to B.C. Shattacharya\textsuperscript{5}. This is rather a rare depiction.

Out of two four handed images of Gaja - Lakshmi one is shown having \textit{varada} with \textit{akshamala, kasal, kasal} and \textit{ghata}. An elephant stands on one side while the pots of water are shown on the other side. The other image\textsuperscript{7} having same \textit{ayudhas} except for \textit{phala} in her fourth hand shows two elephants standing on the two latuses held in her hands while two more are pouring water on her head.

\textbf{References:}

1. "\textit{Elements of Hindu Iconography}" - Gopi Nath Bha, \textit{P.374}.
3. Lucknow Museum.
4. \textit{It out Sars Bahu T Gwalior}.
5. "\textit{Indian Images}" - B.C. Shattacharya Part I \textit{P.37}.
6. Ajmer Museum.
7. Victory Tower Chittor.
Inscription Mahālakṣmi is distinctly visible (Fig. 86).

Another image has two elephants for pouring water and she has abhaya, kāma, kāma and ghata in her hands.

The third image is seated on a cushion with two elephants on either of her side. In her hands are shown varada, kāma, kāma and ghata.

A very peculiar image depicts Lakṣmi as seated in Lalitāsana on the back of a lion. 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 ghata and kāma. Gaṇeśa sits on her right side in Lalitūsana with gānti, hand broken, paraśu and bowl of laddoo in his hands. On her left is Kubera the god of wealth with bowl in right hand, left hand is broken while his consort Kauberī is holding the Ratna Pātra. It points out that she is the goddess of wealth by showing Kubera and his consort on one side and Gaṇeśa on the other side.

Mahaśaktī-

According to Gopi Nath Rao, the Mahaśaktī image when four handed is shown with kapaṇa, pātra, khadga and khetak. The eight handed image of the same goddess carries chakra, samkhya, gada, ghata, musala, arkusa, pāsa and vajra.

1. Sanctum gate Kesaria Kumār T Osian,
2. Room 2 extension Kota Museum,
3. Inner room Amer Museum,
The same authority gives eighteen handed image of Bhadrakāli carrying abhaya with asgamasala, trisula, khadga, chandra, bana, dhanusha, amalaka, padma, aruk, sruva, kamandal, danda, sakti, āmi, krishnajana and abhaya. She should be seated on a chariot drawn by four lions.

Images of Kāli have two, four, six, eight, ten, eighteen and fiftyfour hands.

The two handed image has khappara (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, elephant is the vahana of Rambhāgauri who is a form of Devi and who carries kamandal, asgamasala, vajra and asauka in her hands. Kāli might have been shown with the elephant as she is also a form of Devi.

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.

1. Back outside Rajavirat T Schagpur.
2. Lt. out broken VishpaI Gr. 2 Kadvaha.
4. Back corner of a Sm T Osian.
5. Patna Museum.
The other has varada, hand broken, pāsa and bowl.

Kālī shown in a dance pose is holding khapparā, kulhār(axe), gada and lotus stalk. She has dropping breasts and wears a long garland of bones and skulls.

Other images show her holding:

karatala, khatvanga, damaru, bowl.

Varada with akṣamala, trīpura and khatvanga, fourth hand is broken.

Varada, damaru, bowl and danda.

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. Her left hands are broken. The demon is wailing with his left hand's index finger.

Eight handed ten-faced image.

A peculiar ten-facéd and eight handed image of Mahākālī has the Aiśvāra(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 amkusa in her hands. Indra has an attendant holding the chauri or fly whisk behind him.

1. Pillar top in Mandap Chauvarya T. Un.
2. Room 10, Gwalior Museum, Fort.
3. 3rd Sm T on the rt of Devi T Osian.
4. Eklinga T Area.
7. Eklinga T Area.
The *avuchas* in the hands of the goddess could not be seen as they were hidden behind the cloth that was tied round her. Being in tact 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\(^1\) with *churika, vajra, damaru, trisula, khadga, ketak, khatvanga, sakti, naramunda* held by its hair, the tenth hand is broken.

*BhadraKāli\(^2\)* is seated on man while lion stands beside touching her right leg. She holds *churika, trisula*, is pulling out an arrow from the Tarakaśa and has *damaru, mushtika, khoska, dhanusha naramunda, chanta* with her last hand in *avan audra*.

**Image of Kāli\(^3\)** having ten hands but no vahana has been found and here she carries *kamal, bowl, parasu, sarpa, trisula, khatvanga, chakra, sankha* with two of its ten hijams broken. She is trampling on a demon.

**MahishāsuraMardini**:–

According to *Silparatna\(^4\)* the goddess should have *trisula, khadga, saktayudha, chakra, dhanusha, pasa, khoska, parasu* and *chanta*. The *trisula* in her hand should be plunged into the demon’s body.

*Images of MahishāsuraMardini are four, six, eight, ten and twelve handed.*

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1. *Isaana Nagar Exhibits.*
2. Dhubela Museum.
3. Room 23, Gwalior Museum, Fort.
Images of Mahishasuramardini are four, six, eight, ten and twelve handed.

Her four handed images are shown on the lion vahana with trisula, khadga, khetak and fourth hand is holding the hair of the half human and half animal form of buffalo demon.

A beautiful image has trisula and khetak and her remaining two hands are broken. She is facing single handed all the four varied forms that the demon has taken (Fig.87).

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 vahana lion is also attacking the demon.

**Six handed image.**

Six handed images of Mahishasuramardini found in touch with the vahana lion and the Demon, show the goddess with gada, khadga, damara, khetaka, ghanti, para-munda.

Varada, trisula, khadga, khetak, shanti and hand on kati.

Vajra, trisula, khadga, khetak, danda or sataka and vyakhyana pose.

The first and last hands of this image are broken and the remaining four have trisula, khadga, shanti and dharzasa.

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1. Sanchi of the T on hill top, Nagda (2nd hand is broken)
Jungarh Museum, Chamba Museum.
2. Jhalawad Museum.
5. Sanchi image Ambika T Jagat.
6. Authentic image Ambika T Jagat.
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**, **khadeśa** 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**, **khadeśa**, **bana**, **sacha**, **khetak**, **dhanuśa** and the eighth hand is kept on the head of the demon.

Very much resembling the above image, is another eight handed image of the goddess Mahishāsuramardini. Two of her right hands are broken and the remaining six have **trisula**, **khadeśa**, **ghanti**, **dhanuśa**, the third left hand is holding the lower jaw of the Buffalo demon who is completely in animal form, and the fourth one is in **abhaya mudra**. Her vahana lion is biting at the hind legs of the demon (Fig. 38).

Other images have:

**Trisula**, Plain ring-like **chakra**, **khadeśa**, **bana**, **dhanuśa**

**khetak**, **ghanti** and eighth hand on the demon’s head.

1. Badagzon Hoshezon gaon.
2. Room 6, Gwalior Museum.
4. At out Ambika T, Jagat.
5. Asitosh Museum, Calcutta.
Churika, trisula piercing the demon's head, khadga, pulling out an arrow from tarakasa, shanti, dhanusha, khetak and dante.

Here her vahana lion is trying to bite the demon and the goddess has trisula held in two hands, tarakasa, shakra, khadga, khetak, dhanusha and is holding the hind legs of the Buffalo demon.

Khadga, trisula piercing the demon's body, bana, gada, khetak, shanti, dhanusha and last hand is broken.

Trisula, shakra, khadga, churika, khetak, shanti, dhanusha and her last hand is pressing the demon's head.

This image shows her vahana lion biting the demon who stands with gada 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, shanti, dhanusha, serpa in the rest and two of her hands are not clear (fig. 89). Here the demon is in human form.

Ten handed image.

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

1. Side T near Angaraj T, Bhuvanesvara.
2. Lucknow Museum.
5. Mt out Ambiya T Jagat.
Trisula₁ chakra, vastra, bana, khadga, dhanusha, parasa, sakusa, passi-passi to which the demon is tied and her tenth hand is throttling the demon.

Chanti₂ chakra, khadga, bowl, dhanusha, parasa, khetaka, danda 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 test have trisula₃ khadga, khetaka.

Twelve handed image.

One twelve handed image of Mahishāsuramardini⁴ depicts her with khadga₄ piercing the demon's neck, vastra, churika, khetaka, pulling bana from tarakas, sushtika, khatvanga, chanti, khetaka, dhanusha, naramunda, holding a demon's neck and the neck of Mahishāsura in her last hand.

Shairavi—

According to Gopi Nath Rao⁵ the two handed image of Shairavi should be given passa and sakusa.

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

1. Calcutta Museum
2. Delhi Museum. Having Abhaya, chanta, khetaka, holding demon's plaited hair & remaining six hands are broken-Dhubela Museum
3. Esalinga T.
4. Bhuvanesvara Museum
The first four handed image of Bhairavi has yarada pose, khadga, khatak and the dog's chain in her fourth hand. The second has yarada, trisula, shanti and the fourth hand is broken. Her vahana is also not shown here, but these syudhas are given to her male counterpart in accordance with Suprabhadaganj.

The next is an eight handed naked image of Bhairavi with dog as her vahana. She holds in her first hand a small human figure by its legs and its head is hanging down, sarpa in upper two, khampara, khatvanga and parasunda. Two of her right hands are broken.

Ten handed image.

The ten handed image of this goddess is shown standing with her associated body on a Preta and her vahana dog stands beside. She is wearing the garland, waist band and bracelets of snake and is holding trisula, damru, parasunda in three of her hands, the remaining seven are broken.

SarvanangaM-

This goddess should carry akhasatra, kadma, 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 phata alone that she carried in one of her hands, is visible.

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2. Pillar top Shana Shah's T Mt Abu.
3. Et cut Sun T Khedra.
5. Chandrabha a patan collection in a square room.
The *Harivamsa*\(^1\) and the *Mahabhrrata* relate that once Devi was born in the house of Nanda as daughter of Yaksha. She was known as *ákánaśí\(^2\)* and should be depicted standing between Baladeva and Krishṇa with her right hand holding *kapal* and left resting on *kati*. An image, exactly, of this description has been found in the Lucknow Museum (Fig. 90).

**Septasatātriśa Panel:**

When Andhakāsura became very powerful and started defying the gods, seven of the gods combined to give their Śaktis to Śiva for help. These seven gods were Brahmā, Viṣṇu, Maheśvara, Kuṃāra, Vaṁśa, Indra and Yama. These Śaktis known as Septasatātriśa carry the weapons of their male counterparts. Sometimes Gāpēśa and Viṁabhāra—playing on his voce—are also added in the panel of Śaktis.

The Septasatātriśa panels\(^3\) show Brahmāṇi, Maheśvarī, Kuṃārī, Vaṁśpāvī, Indrīṇī, Viṁabhāra and Gāpēśa. The above given order varies at times but a panel of seven must have them all (Fig. 91).

Some of the panels depict Panchasatātriśa\(^4\) only, with Gāpēśa also in the panel. These Panchasatātriśa panels leave out Vaṁśpāvī and Kuṃārī retaining the remaining five.

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2. Lucknow Museum.
3. Sanctum gate Siva T Badnowar; Mandap gate and sanctum gate Chauñārya T Un; Sanctum gate Alakanthasvara T Un; Gateway of S. T to the rt of Sas Bahu T and the sanctum gate Sas Bahu T Gwalior (Separate images of six of them) Gwalior Museum; sanctum gate Viṁśma T Or 2 Kadhaha sanctum gate Siva T Or, 5 Kadhaha, sanctum gate Sm T Or, 3 Kadhaha, Allahabad, Hathura and Lucknow Museum; Sm T it of Mahābīra T Osian; vimal shah T Mt. Abu; Door jambo padmabha T Patan.
4. Sanctum frieze and sanctum gate Sm T near Viṁśma T Kirduṇḍi; sanctum gate of Sm T in father corner kirduṇḍi T Jaṣat.
When the seven of five Mothers do not carry babies in their arms they are known as Dikpālikās. 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 pasa in one of her hands.

Like the Pañchadikpālikās, Saptadikpālikās are also shown with Viśnudhara on a bull with veena in his hands. In this panel first comes Brahmā on hansa or swan as her mount with srut (- a spoon) and kula in her hands; Mahesvari on bull with grīsula and bowl. Kamāri’s vahana is broken but she has sakti and kūkūta in her hands; Vaishnavī on garuda with kada and ashta Viśṇu on buffalo with phāl and bowl; Indra on elephant with vaīra and phala; and Ghimundā on Preta with trisula and bowl.

The Ambikā temple at Jagat has a panel of eight mothers. Here instead of Gana or Viśnudhara the sculptor makes images of Ghimundā and Yogesvari in the centre. The first image is that of Brahmā—three faced carrying in her hands varada, grīsula, pustak and the fourth hand is broken; Kamā is seated/bird with varada, sakti, kūkūta or a scall bird and phala; Viśṇu is on buffalo with varada, kada, kula and phala; Ghimundā’s two images are shown both on preta having varada, trisula, khatvanga and phala; Indra is on

1. Rajkot Museum.
2. Baroda Museum.
3. Lonavla Museum.
4. Temple facing Ambika T Jagat.
5. (According to Viśṇupurīpa the mother goddesses are eight)—“Elements of Hindu Iconography”—Gopi Nath Rau, P.381.
elephant with varada, vastra, eka usa and phala. Vaishnavi is on garuda (in human form) with varada, ceda, chakra and phala and
Mahesvari is on bull with varada, trisula, sarpa and her fourth
hand is broken.

These Matrikas represent the mental qualities which
are morally bad (Kma, Krodha, Lobha, Mada, Maha, Matsarya,
Paishunya and Asuya).

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

One Saptarathika panel depicts Siva, Parvati, Skanda
and Ganesi also alongwith the seven mothers.

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

Chamunda

Chamunda images have been depicted with four, six,
eight and ten hands.

One image showing her as the Mitrika depicts her with
an Owl as her vahana. She is holding Parashu, a human child by hands
and feet, mayura and a baby in her fourth hand.

Other four handed images of Chamunda show her with
the Preta or a Corpse as her vahana with her first hand resting on knee.

4. Patna Museum.
trisula in second, the index finger of the third hand is on her lips and Khatvanga is given in the fourth hand.

In another image she is shown seated on the prata in lalitksana with her first hand broken others holding trisula and khatvanga which is pressed near elbow, the third hand has index finger on cheek. She is expresses surprise, the fourth hand has a bowl with a fish drawn over it. One image has churika, trisula pressed in elbow and finger on lips and bowl.

Some more images of prata-vahina - dhimsandika show her varying bow and narsumuda with her first and third hands broken; or with kudde, trisula, Khatvanga, with a bird on it and abhaya pose.

Or with the first hand on chest, upper two not clearly depicted and the fourth having akshamala.

One four handed image of dhimsandika is found with lion vahana. The goddess is seated in lalitksana on a crouching lion and is holding bowl, mushtika, a small human figure by its legs-head is hanging down, and khatvanga in her fourth hand. The plate mentions her as Sarvagā.

Other four handed images do not depict the vahana but on the basis of their avyaghas they can be identified as dhimsandika.

First hand is not clear, rest have trisula, khatvanga and the fourth hand has first finger on the chin.

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8. St outside Totesvara T. Kashir.
Harsiddhi.

She has khappara and damaru in two hands which are in tect but the other two are broken. She can be also identified with Harsiddhi.

Churika, damaru, khatvanga and hand is placed on lips.

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

Six handed images.

The six handed images of chhumandi pretan-vahini show in her hands:

The six handed images of chhumandi pretan-vahini
Bowl, churika, damaru, narasunda, trisula and finger on lips.

Three faced image as trisula, khadga, hand on stomach and bowl, two of her hands are broken.

Khadga, abhaya, trisula, finger on lips, khatvanga, bowl and ghata, both in the sixth hand.

The six handed chhumandi images without vahana depict:

Varada, kamal, damaru, hand on cheek, khatvanga and ghata.

1. Ujjain.
3. Room 2 extension Kota Museum.
4. Room 1 Bodh Gaya.
5. Asutosh Museum, Calcutta.
7. Outside Tarana Kumbha T Chittor.
Bowl 1. khetak, naramunda, khatvanga pressed near elbow and two hands are broken. A man is shown lying below who may be the Apasmara purusha.

Another six handed image with Apasmara purusha lying below depicts Kshemundrii as wearing the sandal having trisula 2. damaru, sarpa in upper two hands, khatvanga and bowl. Two emaciated bodied attendants are shown as if drinking the blood which trickles down 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 khadge 3 in two hands, sarpa, khatvanga, chtrika, khetak, naramunda and thr first hand is broken.

Khadge 4, trisula, damaru, sarpa in upper two hands, khatvanga, bowl and ghta. She is dipping a small dagger in the bowl.

Chtrika 5, trisula, hand broken, sarpa in upper two, khatvanga, bowl and finger on lips.

One image shows her seated on a lotus which a preta holds in his hands. She has varada 6, khadge, damaru, trisula khatvanga with bird, Naramunda held by its hair, abhaya and bowl.

One eight handed image has no yahana and the goddess carries kshapar 7, chtrika, damaru, sarpa in upper two hands ghanti khatvanga and finger on lips.

A peculiar eight handed image of Chamundi has been found with dog yahana but as the head of the animal is broken

1. Badgea a Kshaba mansion. 2. It outside niche Narbadesvara T Un.
   (upper two hands have sarpa, third hand's finger is on chin, rest are broken) 3. It out Ahankalesvara T Un.
   3. It Outside Rajavirat T Sukhpur.
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 Brahma is shown on her third left hand while the fourth one holds a broken human figure.

Ten handed images.

Two ten handed images of Audra Shamaunra are also found and one of them has an ass vahana. The goddess is seated with bowl naramunda, churika, trisula pierced in elephant body, khetak, naramunda, finger on cheek, hand on knee and two hands are not clear.

A twenty handed image of Shamaunra is shown with churika, vairya, sushika, chakra, bana, trikula, khadga, dasara, sarpa in upper two hands, khetak, khadanga, praj, dhamu, samsha, shantika, naramunda, bowl and the finger of her twentieth hand is in her mouth.

Brahma has swan vahana and akshasala and a baby in her two hands.

Her four handed images have -

Varada with akshasala, gruva, kasal and holding a baby. The vahana swan is also shown.

Varada, kasal, mustak and shata.

Varada, gruva, mustak and shata.

1. Shelawad Museum.
2. Patna Museum (only pata vahana, 7 hands are broken one holds cloth and two Khetak and Baramunda) Delhi Museum.
5. Ajmer Museum.
6. Room 2 Kota Museum (3 faced, 2 hands br) sanctum gate Nagesvara T Badnawar, Sas Jahu T Gwalior, Mandap Chauvarya T Un.
7. Vishnu T Kishnu (4th hand br) outside Naulkha Ghalia, Door jam Chauvarya T Un, Sas - Jahu T Gwalior.
Varada₁, abhaya with akshamala, kamal and justak.

This is a seated image and has no vahana.

First hand broken², sruga, pustak and chata.

This image too does not depict vahana.

Brahmā is seated in padmaśana having—

Varada³ with akshamala, pustak, hand is broken and chata.

Varada with akshamala⁴, sruga, sruka, chata.

One image is seated on lotus with Brahmā's vahana hansa sitting below. She has abhaya⁵, chata and two hands are broken.

One twelve handed, three faced image of Brahmā is also found having varada⁶ with akshamala, sruga, pustak, pasa and the remaining hands are either broken or not clearly shown.

Vaishnavī :

Vaishnavī being the consort of Vishnu rides on garuda and carries chula⁷, chakra, gada and the baby is supported by the fourth hand.

1. St out Karvanash T Mt Abu; Dhubela Museum.
2. 2 Pillar Vishnu T Kriśna.
3. Sm T in Ekalinga T Compound.
4. Pillar top Hardap Chauvarya T Un.
5. Room 25 Gwalior Museum.
7. Patna Museum.
First hand of this image is broken and chakra, saṅkha and the baby are in the remaining three.

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

Two handed images show her with saṅkha² and gada;

Gada³ and chakra or a ring-like chakra⁴ in both her hands.

Goddess is seated on Garuda with varada⁵ and aksahamala, gada, chakra, saṅkha in her hands.

Varada⁶, kanal, kanal and phala.

Varada⁷, kanal, kanal and ghata. The yahana is not shown here (Fig. 92).

Varada⁸, kanal, gada and ghata.

Varada with aksahamala⁹ hand is not clear, chakra, saṅkha or ghata.

Varada¹⁰, kanal, chakra and ghata.

Aksahamala¹¹, gada, chakra and ghata.

Following:

1. Room 2 Shuñnesvara Museum.
2. Room 22 Gwalior Museum.
3. 4th Pillar Vishnu T Kiradu.
5. Calcutta Museum (4th hand is not clear), near Jamb Chauvarya T Un; (Seated in Alidhasana) Siva T Gr. 5, Medinii.
7. S. T. Akalingaji.
9. Pillar top in Mandap Chauvarya T Un.
10. Gateway of S. T on rt of Sas T Gwalior; (First and fourth hand broken) Allahabad Museum.
11. Outside T Girnar.
Following images of Vaishnavi are without yahana but they are depicted with avahas of her male counterpart.

Abhaya with akshamala, kanal chakra and ghata.

Varada, gada, chakra and samdha.

First hand is broken, gada, kanal and ghata are in the other three.

Varade, chakra, chakra and phala or samdha.

Eight handed image of Vaishnavi has varada, abhaya, akshamala, ghantika, chakra, samdha, pana and ghata (Fig. 97).

Varahi:

Varih or Yedi is the consort of Lasa. She is generally shown with a Varih face having a female body and has buffalo the mount of her consort Lasa, for her yahana.

Two handed images of Varih on her mount buffalo are shown with gada and bala; and abhaya and bhavanga.

Her four handed Varih faced images too are found having:

Abhaya, sataya, bala and a baby supported by the fourth hand.

Samdha, gada, chakra and holding baby.

Gada, chakra, hand broken and holding baby with lower two hands.

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 ghata in upper two.

Varada, danda or khatvanga, khatka and the fourth hand is resting on the thigh.

Varahi has also been shown with a corpse or a man lying below near her feet.

Her four handed images are shown carrying -

Matava, khada, khatak and vahal (Fig. 94).

Varada, matava, vahal and ghata.

Two Varahi images do not depict her vahana but her face and ayudhas help the identification.

She holds churika, gada, bowl and ghata; or khatvanga in the first hand and fourth hand is on kati while her upper two hands are broken.

One image depicts her as the sakti of Yajnavarkha. Here she carries chakra, korna, saktka and gada, the ayudhas of Yajnavarkha as given in Markandeyapurana.

1.  Sanctum of the 3rd Sm T to the rt of Devi T Osian.
2.  Near gate to the rt of San Babu T Jhalawar.
4.  Vishwash T; Gaya Museum; Patna Museum.
5.  Asutosh Museum, Calcutta; (Khandga in one hand other three broken)
6.  Jyotish Museum, Sakthi gallery; Birla Museum Bhopal; ayudhas of first and fourth hands are interchanged.
7.  Sakthi gallery; Birla Museum, Bhopal; standing image.
8.  Siva T Qr, 5 Aichhara. 9.  Room 1 Ajmer Museum.
9.  Room 2 Kota Museum.
Kaumārī

Kaumārī the consort of Skanda or Kārtikeya has the peacock for her vahana, having the avudahas also of her male counterpart.

Images of Kaumārī are two and four hands both.

Two handed images on peacock are shown with-
1. Saktī and baby; ghata2 and kāsāl; saktī3 and kāsāl
   and saktī4 and ghata.

Her four handed images with her vahana peacock depict in her hands-

Varada5, abhaya with akshamala, saktī and ghata.

Her four handed images with her vahana peacock depict in fourth hand, Varada6, saktī, abhaya and a bird in fourth hand.

Abhaya with akshamala7, saktī, bird, ghata.

Varada8, saktī, bird, abhaya.

Varada9 with akshamala, saktī, bird and phala.
GENERAL SUMMARY ON
"ICONOGRAPHIC AND CULTURAL STUDY OF NORTH INDIAN TEMPLE - SCULPTURE
(9th to 13th CENTURY A.D.)"

Temple sites of the medieval period are widely scattered all over the North of India. Due to frequent Muslim inroads all of them could not be well preserved as they are in the South, yet even the ruins bear witness to their glory in the past. The foregoing review would reveal clearly what wealth of cultural historical and iconographic material lies hidden in the sculptured treasures of north Indian temples belonging to the first half (9th to 13th Cent) of the medieval period. The vast span of the whole of North India being the source of study, it had to be divided into four zones to make the work more scientific, as well as to bring out the salient features of each zone. Thus the Eastern Zone comprises of the states of Assam, Bengal, Bihar and Orissa; the Central Zone consists of Uttar Pradesh and Madhya Pradesh; the Western zone has the states of Rajasthan and Saurashtra; and the Northern Zone comprises of Kashmir State, Delhi and states of Himachal Pradesh and the Punjab. A summary of some of the outstanding features revealed during the course of study is being given here.

CONSPICUOUS RELIGIOUS AND ICONOGRAPHIC FEATURES.

Vishnu:-

Vishnu worship, though prevalent, throughout the length and breadth of North India (i.e. from Jagannath Puri in the east to Dwarka Puri in the west and from Chamba in the North to Nagpur in the South) was most popular in the province of Rajasthan in Western Zone. In almost all the important temple sites - e.g. Òsian, Kiradu, Ekalingaji, Chittor and Chandhabaga Patan, of this province temples dedicated to Vishnu have been found (Atarao is the only exception and it may be so, as the place being situated near the borders
of Rajasthan and Madhya Pradesh, fell under the influence of Śiva worship prevalent in the latter province. The sculptors were familar with the twentyfour minor forms of Vishnu and most of them, if not all, have been found in Rajasthan and Madhya Pradesh only. Vasudeva, the fourteenth minor form of Vishnu, alone is conspicuous by its absence. Though one Vasudeva image has been found at the Birla Museum, Bhopal, Vishnu's most popular minor form seems to have been Trivikrama, who has only been found in almost all the provinces of the North, but whose largest number of images have been found. A favourite depiction of Vishnu appears to have been Vishnu lying on the serpent Śesha or Jala Śayi Vishnu. Vishnu, practising Yoga or the Yogāsthanāk image of Vishnu, a very rare depiction, has also been found in the Central (Madhya Pradesh and Uttar Pradesh) and Western (Rajasthan) Zones.

Of the ten incarnations of Vishnu, his Matsyāvatāra has not at all been depicted in the Eastern Zone. The Madīk Matsya and the Kūrma Avātāras of Vishnu have been depicted not as half-man and half-fish or tortoise as the texts prescribe but as all animal or all human form seated on the fish or the tortoise in Yogamudrā (the latter at Khajuraho alone). In the Varāha incarnation the Yajñā and the Pralaya Varāhā forms as given in the texts have not been found. Only Bhūvarāha has been found either completely in animal form or like Nṛsimha, in half human and half animal form (i.e. having the animal face with human body). A fourteen handed Nṛsimha image, depicted in the Bimal Shah temple at Mt Abu, not only shows adoption of Hindu gods by Jains, but also supplies a rare depiction of Nṛsimha giving fourteen hands to him. Depiction of the Vāmana incarnation of Vishnu has not been found in Saurashtra. Paraśurama has been rarely depicted, only three of his images have been found. Rāma – the seventh incarnation of Vishnu and the scenes from
Ramayana have been found only in the temples at Puri in the eastern zone and Kiradu, Chittor and Modhera in the western zone. Krishna and scenes from his life are found at Bhuvanesvara, Gwalior, Khajuraho, Kiradu, Abu Ekalinga and Chittor. Depiction of Balarama is found only in central zone and in the Rajasthan Pradesh of western zone. Like Parasurama, Kalki has also been rarely depicted. Mostly his depictions are found in the Prabhavali or the aureole of Vishnu images and that too only in Madhy-Pradesh and Rajasthan.

Siva:

Siva Vaivahika and Siva Sukhasana images are found all over the north, in practically all the sites visited. One unique Umra Mahesha image shows Trisula and Chakra in the upper two hands of Siva; while another RARE DEPICTION found at Raipur shows Parvati also with four hands, along with her consort Siva. In the four handed depictions of Siva images in the north his chief characteristic Ayudhas seem to be Trisula and Sarpa which are invariably given in his hands. Damaru has been given to him only in a few cases and Siva images with Damaru in one of his four hands have been found at Gwalior Museum, Sun temple Kiradu, Small temple Ekalinga, Chandrabhaga Patan and Modhera. Damaru he carries mostly in his Bhairava form through two images of Siva with Trisula, Sarpa, Damaru and Khatvanga have been found at Modhera. Pustak in the hands of Siva was not generally found except for a few depictions at Khajuraho (only one image with Pustak has been found on the right outside Rajavirat temple at Schagpur). Siva in Yoga Mudra seated in Padmasana has also been found at Un. Of the Samhara Murties of Siva the most commonly depicted are the Gaja-Samhara and the Anshakasaravadha images. Only one Arjunanugraha image of Siva has been found at Indore Museum. The Samhara murties are two, four, six, eight, ten, twelve, fourteen, sixteen and eighteen handed. In Calcutta a rare depiction is that of Siva Pasupati having three faces - the central
face is that of Śiva in calm mood and those on the right and left are the faces of Rudra (Śiva in angry mood) and Umā. Of the Bhairava form of Śiva a unique depiction is Aja-Ekapāda Bhairava at Bhuvanesvara. A ten handed Bhairava holding a Lion by its waist in one of his hands, is also a rare depiction (Asutosh Museum, Calcutta).

**Sakti**–

A large variety of Devi images has been found. Ambikā, Vīdhāvāsini, Trikhandā, Krishodari, Pārvatī, Umā, Lalitā, Yogesvari, Kālī, Bhairavi, Sarvamangalā, Ekanāmsī, Chāmunda and Mahiśāsuramardini are only some of her forms that can be mentioned here, besides Lakshmi, Sarasvatī and the Mātrkas. This list does not include the long list of Yogini names inscribed on the pedestal of the Chausath Yogini images at Sheraghat Jabalpur, nor the eleven Yoginis found at Dhubela Museum. Hence it can be stressed that here also the Mahārājha sculptors have maintained their originality by introducing new images and new features. Some of the rare images are Gajalakshmi with four elephants - two pouring water over her and two shown on the lotuses in her hands; Mahiśāsuramardini facing all the four demons who have sprung forth from the Buffalo, simultaneously; Chāmunda in Jhalawad Museum is shown holding Brahmā in one of her hands - showing thereby the Supreme power of the Divine mother who has Brahmānda (represented by Brahmā) in her hands, and who supported heaven and earth both (Heaven seems to have been represented here by the Navagraha panel supported above by her upper two hands); Amer museum preserves an image of Lakshmi with Kubera and Kauberī on one side of her while Gaṇeśa is shown sitting below - the image perhaps hints that wealth (represented by Kubera and his consort) is to be gained through wisdom which Gaṇeśa represents. Vīrabhi image in the Kota museum shows such Āyudhas in the hands of the goddess that instead of merely being the
consort of Yama, she, according to this depiction becomes the consort of Yajñavarāha - this image seems to point out the most salient feature of the Hindu Philosophy that—the unflinching faith of man in a god or goddess, has the power of raising the deity to the position of God Supreme in the eyes of the devotee, who is in turn himself raised to an elevated position through his faith. This image raised Vārahī to the position of Supreme mother as she is shown as the consort of Yajñavarāha, who is none but an incarnation of Vishnu himself. Depiction of Śrīhā (Baroda Museum) as one of the Matrākṣas and the depiction of Nṛsimhī as the consort of the Nṛsimhā incarnation of Vishnu, not only prove that a great deal of freedom was enjoyed by the sculptors (as these images are unwarranted by the texts) but also throw light on how they attempted to bring about religious harmony through such depictions which bring an unnamed rare goddess at par with the Supreme mother.

Śūrya:

Temples dedicated to Śūrya are lesser in number as compared to those dedicated to Vishṇu, Śiva and Śakti who seem to have taken the place of the Vedic Triad - (Brahmā the Creator being replaced by Śakti - the mother of all). Only five Sun Temples are referred to at Konark, Khajuraho, Kirtadu, Modhera and Kashmir but the images of Śūrya find a place, not only in almost all Hindu temples, but also in the Jain temples at Osian, Chittor and Mt Abu. Thus it is evident that though Śūrya was one of the popular Vedic deities Vishṇu worship had gained greater popular during this period. But two images of Śūrya, one depicting him with Īśvara and the other with Śaṅkhā and Chakra (at Konark and Junagarh) tend to show his affinity with Śiva and Vishṇu.

Ganēśa:

Ganēśa temples were found only at Ataroo and Kadwaha but worship of Ganēśa as Viśvavignēśa was very common. Ganēśa was worshipped befor
beginning any task as he is worshipped even today. Hence though temples
dedicated to him are rare, yet his images are very commonly found in the
niches, small friezes or in the panels of the door jambs of practically
all the temples. But a very rare and peculiar depiction of Ganesa is
Heramba Ganapati (found at Gwalior Museum).

Dikpāla:-

In the depiction of Dikpālas also a large variety is found. At
Osian Agni has been given Trisula in one of his four hands to remind us
of his affinity with Siva; Yama, in Tiradu, carries a Lekhani and
pustak in his hands while another image shows him having horns and
holding Parasu in one of his hands. Like Yama, an image of Vayu is also
depicted with Lekhani and Pustak (in Chittor). Of the Navagrahas Rahū
and Nakshatra panels (in Dhubela and Ajmer Museum) is also a rare
phenomenon. Brahman - when Siva and Vishnu, the last two deities of the
sacred Triad gain a great deal of religious importance. Brahman, as temple-
worshes his. Consequently, but for a single shrine of Pushkara Tirtha, no
temple was ever dedicated to him although his images were found in large
numbers in all the temple sites or zones of north India. The image of
Brahman along with his consort, found at Sohagpur, depicts a baby in the
fourth hand of the god. Generally, it is the goddess who is shown with
the baby and not the god.

Gradually Hanumān worship was also becoming popular and only a
few of his images have been found in Orissa, Madhya Pradesh, Utter-
Pradesh and Saurashtra.

Worship of Kārtikeya was prevalent in all the zones of north India
and the Raipur Museum presents a rare six-faced twelve handed image of
this god.

Minor gods and goddesses:-

Depictions of minor gods like Revanta, Daksha Prajapati, Bhraspati
Visvakarma, Kamadeva, Avinikumaras and Nandikeswara and goddesses like Sūryāni, Mrśikā, Buddhī, Rati, Consort of Vayu, Alakshī, Jyesthā and Manasa add variety to the study of iconography. Ganga and Yamuna both have not only been depicted as river goddesses but a rare depiction of each is also found. A slab depicts the river Gangā with a number of Śivalinga and five Vishnu and Gaṇeśa images on either side of her, down below in the last row are shown female worshippers of the river goddess (Gwalior Museum). Similarly a four handed image of Yamuna in Lucknow Museum shows Agni, Śiva, Gaṇeśa and Navagraha around her in the Prabhavāli. Demi gods like Preta, Piśācha, Nāga and Nāgī and the Kinnaras also add importance to the iconographic study of this period.

Jainism:

The important Hindu temple sites having a number of groups of temples also harboured Jain temples in the vast open space lying around them. Hence the important Jain Tīrthas or places of pilgrimage were Khajuraho, Un, Bodi Chanderi, Gwalior and Gyaraspur in Madhya Pradesh of the Central Zone; Abu, Ataroo, Osian and Chittor in Rajasthan and Girmar in the Saurashtra provinces of the Western Zone. As no Jain temples of the early medieval period or their remains have been found in the Eastern Zone it can well be asserted that like present times, Jainism was not much popular in these provinces during those days. In Jain iconographic depiction, the Tīrthamkara images alone have some originality as they have direct religious impact, for they are depicted nude in Kayotsaraga or Padmasana with their distinguishing symbols. Jain temples are usually dedicated to Adinatha, Parsvanatha or Mahavira, all the remaining Tīrthamkara have their images installed in the niches of the same temple or in the smaller shrines within the rectangular courtyard of that temple. Besides the Tīrthamkara who thus becomes the Mūlāndraṇak, other images found in Jain temples are those of the twenty-four Yaksha and Yakshinis and the sixteen
Srutadevis. The icons of Yaksha, Yakshinis or the Srutadevis clearly show marked influence of Hindu iconography. This assertion is very well illustrated by images like that of Kusum Yaksha whose Vahana is Deer and who is shown with Dhvaja in his hands which is given to Vayu—the god with Deer Vahana in Hindu iconography. Similarly Matanga Yaksha with Elephant Vahana has been given Vajra—the Ayudha of Indrakshas who also rides on elephant. The Tumbara Yaksha is shown with musical instruments as in Hindu mythology Gandharva of the same name is said to be the musician of gods—though his image has not been found. The influence wielded by the Hindu iconography over the Jains is evident by many more such images whose description has already been given. Images of Yakshinis and Srutadevis also bear speak of this fact.

Buddhism:

Historically, Buddhism was a decaying religion during this period. This fact is corroborated further as only one temple site contains a temple dedicated to the Buddha—and that is Bodh Gaya. Although a large number of Buddha images and quite a few of the other Buddhist gods have been found yet the temple extant is only one and Buddhist images find shelter only in the museums or such other collections at Patna, Calcutta, Gaya, Bodh Gaya and Nalanda. How Buddhism had lost its appeal and become a part of Hinduism can be learnt from the depiction of the Buddha as one of the ten incarnations in the Prabhavali of Vishnu image. He was assumed and assimilated as only an incarnation of Vishnu—all his originality and powerful personality has merged with the Hindu god Vishnu. Attempts must have been made by the Buddhist monks to cater lay followers for their seat and hence one image depicts Buddha seated in Padmasana in the centre with Brahma on one side and Indra on the other. The image seems to indicate that Buddha also stands Supreme like Brahma—the
Creator of the Universe and like Indra the Lord of the heavens. If Indra has conquered heavens, Buddha has conquered the Earth through compassion and has saved the world from falling in utter misery by showing the path of Truth and knowledge. Another image depicts Vishnu, Siva and Brahma in the dureole of the Buddha image as well as Nrisimha and Varaha incarnations of Vishnu. Here Buddha is shown to be one with the Trinity - a Power Supreme. Such images not only show the supremacy of one religion over the other but also convey the message of Unity in Diversity. Buddhist images also depict five Bodhisattvas - Sambhantabhadra, Avalokitesvara, Maitreya, Manjusri and Vajrapani and a large number of other gods like Sadaksharilokesvara, Simhanadalokesvara, Khasarpana, Lokanatha, Padmaprabhavasvara, Raktalokesvara and Trailokyavijaya.

Trailokyavijaya is shown as trampling Siva and Parvati under feet to establish the superiority of the Buddhist god over two of the most popular Panchadevas of the Hindus. Such an image instead of being helpful in reviving Buddhism, might have proved otherwise as it did not pertain to constructive thinking (it was defamatory to Hinduism for it showed Siva-Gajasura the slayer of demons like Andhakasura and Ommahaka and Parvati - the conqueror of Mahishasura, lying prostrate under the feet of Trailokyavijaya).

Some of the Hindu gods and goddesses were also adopted by the Buddhist as Mahakali, Kubera (who is called Jambhala in the Buddhist Pantheon), Gajalakshmi and Sarasvati combined in one, and so on. Goddesses like Parashabari, Marichi, Udhayavarahanana, Tara, Mahamayuri and Aparajita who were of a purely Buddhist origin also sometimes showed clearly the Hindu impact on their depiction e.g. Marichi with seven Pigs to draw her chariot as the Surya has seven horses; and Hariti who has been depicted like Ambika. Like the Jains, who deified Adisesvaraswami and Bahubali, two famous Jain ascetics, Buddhists also depicted Nargarjuna a famous monk.
Composite gods:-

Under the same catholicity of religious outlook as some of the images of Buddhist and Jain gods, fall, composite images depicting one or more of the Pañchadevas together. The unique Harihara image depicting Pārvatī on one side and Lakshmi on the other as the consorts of the respective halves is noteworthy as no such example has been found in the texts. The composite image like Sūryanārayana, Hariharapitāmbara, Ardhnaśārīsvara, Vaikunthanātha, Vishnupūrṇavatāra, Mārtand-Bhairava etc. show the originality of the sculptor in introducing new phenomena in iconography so as to make sculptures the vehicles of thoughts which propagate religious unity and social amity. The Buddhist and Jain images in the Hindu temples and the Hindu gods and goddesses in Jain temples also reflect the spirit of catholicity and religious harmony that was the necessity of the day, so that national unity and ingenuity may be preserved. These are some of the outstanding factors unravelled by the close study of the iconography details. The study of minute details as made in the "Uttama, Madhyama, and Adhama classes of Śayana mūrtis of Vishnu or the various kinds of Nṛsiṁha images found in India, would open up many windows in the past for them a deeper and closer understanding of the religious beliefs prevailing in the period under study.

Social and Economic Life:-

The temples also preserve valuable information regarding the society at large. The customs, habits, pastimes and recreations of the people in those days are shown through the large number of sculptures which, not of religious importance, find place on the walls of the temples as beautifying elements. Life of men and women according to the four social orders or the Vāras is depicted in the Brahmacharya, Grāhastha,
Vanaprastha and Sanyasaramas in which a man's life was divided for the sake of the complete all round development of an individual's physical and mental faculties. This division was based on the scientific study of a man's material and moral needs so that the two together lead to his spiritual attainments in the end.

Scenes showing the teacher and the taught are related to the Brahmacharyaarama when one is completely devoted to the pursuit of knowledge. The Grasthi is busy in some occupation so that the necessities of life can be had and the family can be looked after. Women are also shown busy in the daily chores of life fetching water, churning butter, playing with the children, reading, painting or dancing. Some women had to earn their own living or had to share the burden of the family with their husbands. Women were free to take part in every walk of life and there was no Purdah system-(prudery). The custom of self immolation after the husband's death or performing Sati was widely prevalent, being most popular perhaps in the Western Zone comprising Saurashtra and Rajasthan, as the largest number of Sati stones found in the region, tend to prove. At the close of the Grasthaarama the family ties were broken gradually with the Vanaprasthin and ultimately the Sanyasi finally renounced the world in search of Truth.

Hunting, wrestling, jugglery, gymnastics, dance and music were some of the popular pastimes. Luxurious life of the rich men and women having a number of servants to attend to them, wearing fine dresses (Sari, Choli, Chunni, of women; Dhoti, Knickers, tunic, turban and Dupatta or Angavastram of men), their elaborate coiffure and head gears, beautifully designed jewellery worn in abundance (Kundala, Haara, Necklace, Armalet, Kangana, Hastaphula, Rings, Katisuttra, Payala etc); all show that the standard of living was high and the country was rich and prosperous.
Various musical instruments like Veenā, Clarionet, Mrdanga and Manjeerā, couches with soft cotton sheets, seats with goose feather cushions, folding tables and such other pieces of furniture not only show the luxury in which people lived, but also speak of the skill of the craftsmen in those days. Scenes depicting physicians and Surgeons, Judges, Commanders, Engineers etc. reflect upon the complex organisation of the Society. Common use of cosmetics like powder, collyrium vermillion, Altaka made from costly herbs or plants; anointing of the body and the elaborate bath all bear testimony to the high economic standards reached. The different means of transport, portions of palatial buildings and men engaged in various occupations suggest the economic prosperity of the country. Poor wage earners like metal workers, weavers, tailors, barbers, potters, rope makers etc., were there too, but even they were fairly well off to be able to afford some quantity of crude jewellery for themselves.

Scenes relating to War and Political Life:

The battle scenes or scenes depicting the army on the march prove that elephants, chariots, horses and foot soldiers formed the four important parts of the army. Camels are also seen and they must have served as beasts of burden in arid tracts of Rajasthan and Saurashtra. Weapons of war commonly used were lances, double and single edged swords, daggers and shields, the mace and bows and arrows. To fill the valiant with zeal and to encourage him for fighting, martial music was played. Some isolated scenes found specially in Puri and Bhuvaneshvara, also throw light on the lives of kings and queens. The palace scenes, a judge pronouncing judgement, commanders leading armies for battles reflect upon the administrative and political life of the time.
Art and Architecture:

Temples of the early medieval period were of Nāgara, Vesara and Dravida styles of construction, but the Nāgara style seems to have been most popular. The tall minarets or Śikharas of the temples, their beauty of proportions and contours, liveliness of the ornamental sculptures all over the temple, have an enormous appeal. Their recessed ceilings, singularly beautiful and most ingeniously varied are made of different geometrical and flowery designs. The richly carved floral and creeper patterns decorate every nook and corner of the outside walls. In the niches the Sūrasundarīs dance and the Śūrdūlas challenge; Gandharvas flitter and the Kinnaras rejoice and the ever young and life-like images of gods resilient with the sap of life, bless the enlooker.

Influence of Tantrism caused the appearance of the Kithuna couples or the erotic sculptures on the walls, niches or small friezes of the temples. Passages in the Utkalkhand, the Agnipurāṇa and the Bhāvat Samhitā say that they were intended to protect the structures against lightning, cyclone or other visitations of nature. By their presence on the outer walls, only, these scenes, depicting exaggerated version of the sensuous pleasures of life, which though sweet outwardly are not substantial, serve as a call that the senses should be directed inwards where there is only Purushottama or the God Supreme.

Thus we see that as repositories of religious and academic lore and as a sort of picture gallery the temples form a solid background to the study of iconographic and cultural developments in the country.

--- THE END ---
Three faced seated image with akshamala, aakta, hrd with the last hand broken.

One image does not give her rahan but ayuhash are those kaumari e.g. varada, aakta, hrd and ghatu.

Or she is feeding her rahan peacock, second hand is broken and other two are holding aakta and mustak.

Indra:

The consort of Indra with his elephant as Vahan is Indrap. Her two, four and eight handed images have been found. The two handed images depict her holding vaira in right and a baby in her left hand.

One four handed image of the Mistka with the baby has vaira, two hands are broken and the baby is in the fourth one.

Other images show her as carrying -

Varada, vaira, aakusa, ghatu(Fig.95).

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

Varada with akshamala, aakusa, chavala and hand broken.

1. 4th Pillar Vishnu T Kiradu.
2. 2nd Pillar Vishnu T Kiradu.
4. Patna Museum; Mandap Nageswara T Badanwar, Sanctum of third Sm T on the rt of Devi T Ordian; Rajkot Museum.
5. Room 2 Bhuwanesvar Museum.
7. Mandap Chauvarya T Un.
8. Pillar top Mandap Chauvarya T Un.
Varada¹, sakti, ankusa and phala.

Varada², with akshamala, vajra, ankusa and phala(Fig.96).

Vajra³ and ankusa in upper two hands and lower two hands are broken.

Varada⁴, ankusa, vajra and phala.

Varada⁵, kushtika, vajra, phala.

Abhaya⁶, vajra, mustak, phala.

Abhaya⁷, ankusa, vajra and phala.

The eight handed image of Indra with her vahana elephant has five hands broken carrying chakra⁸, ankusa and phala in the remaining three.

According to भृगुकंडकवं पुराणः⁹ Indra has vajra in one hand and has thousands of eyes. Such an image has been found in the भरत कलिन श्रीवास्तव श्रीवास्तव at Banaras. The whole of the body of this goddess¹⁰ is covered with eyes and she has vajra in one hand.

Nāhesvarī =

Nāhesvarī the seventh Matyā has been described with Devi named after her consort Mahesa. She is shown seated on bull with trisula¹¹ and a child in her two hands.

1. Door jamb Chauvarya T. Unj
2. Sun T. Nandhera.
3. 1st & 3rd Pillars top Mahtap Vishnu T. Kiradu.
4. (*the image has varada with akshamala)outside Sanmādhvāvara T. Chittor.
Varumāṇi—

Shri J. N. Banerji also includes Varumāṇi and Kauberī in the list of eight Matṛkās but he does not mention Chāmundā as one of them.

A few Varumāṇi images also have been found in Madhya Pradesh and Rajasthan. Her vahana should be Makara as she is the consort of Varuṇa and her two handed image depicts her with first hand on Kāti, second holding Bākāli. Four handed images have—

Varuṇa, [rakṣa] pāśa, kanal and chata and Makara as her vahana.

Varuṇa, with akṣamala, ankūsa, pāśa and chata. Though ankūsa in her hands can not be justified but the other three āyuḍhas in her hands tally with those given to her by the texts.

First hand is broken, formerly remaining three hand, hold kanal pāśa and chata.

Varuṇa, with akṣamala, hand is broken, rāṣṭā pāśa and chata.

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2. St. out Ambika T Jagat.
4. Outside Sanidhvesvara T Chittor.
5. 1st & 2nd Pillar tops Vishnu T Kīrada.
6. Pillar top Chauvarya T ws.
Kuberā—

Kuberā is the consort of Kubera and has the śvādana and vahana of her male counterpart. Kubera has goat, elephant and man for his vahana according to Agnidasabhedārana, Kūpavatāra and Pṛyakāndhāgama. Nakula becomes his identifying factor as it represents wealth.

Kuberā has been found riding on elephant with first hand broken, nakula in upper two hands and ghata in the fourth.

Kuberā is riding on man but her hands are broken.

Śrīhā.

Baroda Museum preserves a peculiar specimen of Śrīhā, a very rare image, consort of Agni, shown with sīra as her vahana and having Varada, baby, hand broken and ghata in her hands. Another image has Varada, surya, mustak and ghata. She is holding the śvādana of her male counterpart. As she is depicted as a Hīrā having the baby on her lap, her image is given in the end of the list of Hīrās though the text do not mention her as one.

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2. Surtivighana. G. H. Shar, P. 197
2. Sa Jain T Chitter
3. Royal 22 Walier Museum, Fort
4. Baroda Museum
5. Badagaon Researches
6. Upasak has been given in the hands of Agni at Khajuraho. See Khajuraho sculptures and their significance. Page 94.
Mother and Child: Sadyojāta is a form of Śiva as the Supreme Creator. In the Pañchamukhi Linga, he is shown with the calm and benedictory face of Pārvati—the mother of Creation. Images of mother and child with Gaṇeśa and Kartikeya or the Nine planets on top should be identified with Sadyojāta. According to Shri C.Sivaramamurti such images should be classed as Mother and Child. These images have been given in the Devī Chapter because of their depiction as a Mother with the child instead of as a male figure.

The image of mother and child with Gaṇeśa and Kartikeya or the Nine planets on top should be identified as that of Sadyojāta.

One image of the Mother and Child has Gaṇeśa and Navagraha panel and can definitely be identified as that of Sadyojāta.

The other broken image shows only the mother lying down with the baby (Fig. 974).

The sixty four Yoginis were worshipped in this period. The Yogini cult developed during the reign of the Kalachuris and the Chandellas particularly. Yogini temples are found at Khajuraho, Bheraghat in Jabalpur, Gurgi in Rewa and Schagpur 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 Decca Museum, Dacca, 1929 N.K. Bhattasali, P.135.
2. Calcutta Museum
5. Chausath Yogini Devalaya (Bheraghat) Ka Sanskritik Adhyayana—Kumari Mādhuri Dave.