

ĀĻVĀRS OR ŚRĪVAISHŅAVA SAINTS-Bronze : Tādikkombu.



Madhurakavi- Tirumaliśai- Tiruppā- Tirumangai- Nammāļvār. Rāmānuja Garuda. yāļvār. yāļvār. ņāļvār. yāļvār. (or:Udaiyavar).



Poygaiyāļvār. Pēyāļvār. Bhūtattāļvār. Periyāļvār. Kulašēkha- Toņdaradip- Tirumangaiīrāļvār. podiyāļvār. yāļvār.

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people were owning slaves and that the latter had their names tattooed on their chests in token of their condition. Some sold themselves to others as slaves in times of famine. When once they became slaves, they were bound to serve their masters with the utmost fidelity; in short, they had to become practically members of the family of their masters and personally interest themselves in the welfare of their families ; in other words the slaves became the bhaktas of their masters. As a concrete instance of this custom might be pointed out the life-size images of the Vijayanagara kings Krishnadevaraya and Venkatapatidevaraya and the queens of the former, Chinnadevi and Tirumaladevi, which are set up in the temple of Venkatesa on the Tirumalai hill at Tirupati. These were apparently set up in their life-time as the paleography of the writing on their chests indicates. These devotees of Venkatesa inscribed themselves as the slaves of the Lord of Tirumala and thereby bound themselves to do everything for the welfare of the temple and in testimony whereof they seem to have caused their images being set up in the temple with their names engraved on their chests, so that the images might be ever worshipping their own favourite god Venkateśa (see Viśvakarma).

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ARYA OR HARIHARAPUTRA.

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THE deity Ārya, Śāsta or Hariharaputra, so well known to the Drāvidas is not familiar to the inhabitants of Northern India; even in the Dravida country he is the favourite only of the Malayalam people. The country of the latter possesses as large a number of temples of Sasta as the Tamil country has of Subrahmanya and it is an invariable rule in the Malayalam country that in every temple, be it of Siva or of Vishnu, there must be in its south-west corner a shrine for Sasta. He is considered by them as the guardian of the land and as such eight mountain tops along the Western Ghats are surmounted by eight temples in which are set up eight images of Sāsta to protect the country on the west of the mountain ranges, inhabited by the Malayalis, from all external evils and misfortunes. In this country he is better known as Śāsta than as Hariharaputra or Arya. In the Tamil country he is known by the name Hariharaputra or more frequently Ayyanār (a

modification of Ārya). That Śāsta should have been a very common name and the deity was perhaps once better known by that name in the Tamil country is deducible from the fact that in all examples in Grammars of declension, inflexion, etc., the subject of a sentence is Śāttan (Śāsta), just as the Sanskrit Grammarians usually employ the name of Dēvadatta. The name Śāsta or its corruption is not borne by men in the Tamil country, but one can meet with persons of that name by scores in the Malayāļam country.

This deity which is very peculiar to the Drāvida country does not appear to have been known to the region north of the Godavari. In no early Sanskrit work is the deity mentioned. Even the dictionaries do not record this name and give its origin. In the Vishnupurana we hear that, Vishnu, seeing that there ensued a quarrel between the Devas and Asuras over the distribution of the amrita (ambrosia) obtained by churning the ocean of milk, assumed the form of a charming damsel, distributed the precious article among the Devas, the Asuras being all the while dazed by the enchanting beauty of the maiden and oblivious of the cause of their quarrel. It is in the Sri Bhagavata that we learn, for the first time that Hara fell in love with Vishnu in his form of Mohini. From

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the union between Hara and Hari, Arya, Sasta or Hariharaputra is said to have been born. The Suprabhedagama very distinctly mentions that Sasta was born of Möhini, the form assumed by Vishnu for the purpose of distributing the amrita among the gods when it was churned from the milkocean, by the union with her of Hara. That this is a deity peculiarly Dravidian and has been taken into the fold of the Aryan pantheon at a later period goes without contradiction. At present Hariharaputra is treated in the Tamil country as a village deity and is mostly worshipped by the lower classes and the pūja in the temple of Hariharaputra or Ayyanār (or Ayyanārappan) is performed by a Sūdra. The Pādmasamhitā states that the pūja in the temple of Arya should be performed by a Pāraśava; we know from other sources that a Pāraśava is an anuloma born of a Brāhmana father and a Śūdra mother. But somehow Ayyanār, like the more tāmasic forms of Dēvi such as Kāli, which are worshipped by the lower classes in the Tamil country, is made pūja to by the Brāhmanas in Malabar.

This deity is called Sāsta because he is able to control and rule over the whole world; etymologically therefore, the word means a ruler of a country, and is sometimes applied to teachers and

fathers. The Amarakosa applies the name to Buddha also. The Tamil Nighantus call him by the additional names Satavahana, the rider of the white elephant, Kari, the wielder of the weapon known as sendu, the consort of Pūrana and Pushkalā, the protector of Dharma and Yogi; they also state that the vehicle of Sasta is the elephant and the crest of his banner a cock. The names, rider of the white elephant, Yogi, the protector of Dharma coupled with the significance of Buddha applied to Sasta in the Amarakosa incline one to conclude that Buddha as conceived and worshipped. in the Tamil country was ultimately included in the Hindu Pantheon and a Puranic story invented for his origin at a later period of the history of Hindu Iconology. The name Sātavāhana is also very noteworthy as it has been assumed by a dynasty of powerful kings of the earlier centuries of the Christian era.

The descriptions of the image of Śāsta or Arya are found given in the Amśumadbhēdāgama, the Suprabhēdāgama and the Kāraņāgama. The figure of Śāsta should have four arms and three eyes, and a peaceful countenance; its colour should be golden yellow and it should be draped in silk garments. It must be seated upon a padmāsana. The front right and left hands should be held in the

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abhaya and varada poses respectively and the back right and left hands should carry a khadga and a khētaka respectively. This is the description given in the Amsumadbhedagama. The Suprabhedagama has a very different description altogether : it states that the figure of Sasta should have only two arms and two eyes and a dark complexion. It should be adorned with all ornaments and a white yainopavita. The arms and legs should be kept folded: in the right hand there should be a crooked stick (known in Tamil as the sendu) and in the left fruits and tender leaves of plants (pallava). The body of this deity should be like that of a bhutu, with a big belly. The hair on his head should be jet black in colour. Sasta should be represented as playing with dogs. sheep and fowls. He has two wives named Madana and Varnani; the figures of these should be sculptured one on either side of that of Sasta, with large breasts and adorned with all ornaments. To the left of Sasta there should be the figure of Damanaka-who he is, is not mentioned-of illlooking features.

The Kāraņāgama agrees with the Amsumadbhēdāgama in taking Sāsta as the son of Möhinī by Hara, but states, with Suprabhēdāgama, that Sāsta should have only two arms and two eyes, and a dark complexion. Śāsta should be seated on a pītha,

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with his left leg hanging down the seat and the right one folded and rested upon the seat vertically. On the knee of this latter leg should rest the elbow of the stretched left arm. In the right hand there should be a vajradanda, which is a crooked stick (note the vajra a characteristic weapon of the Bauddha Bōdhisatva). The figure of Śāsta should be of youthful and peaceful appearance. The hair of his head should be like blue-black ink and be spread out. His vehicle is the elephant as also is the crest on his banner. He should have by his side a blitheful damsel. At the end of the description, it is mentioned that the colour of Śāsta might be blue, white or dark, his vehicle the bull, that he might have four arms and that the crest on his banner a cock.

The same authority states that if \overline{A} rya is to be represented as a $Y\overline{o}gi$ he should be soulptured as seated in $y\overline{o}g\overline{a}sana$; if as a student of the Vēdas, he should wear a pavitra (a ring made of kuśa grass) on his fingers, and wear his upper cloth on his shoulder in the upavīta fashion and be seated in the $v\overline{v}r\overline{a}sana$ posture. If Sāsta is to be shown as seated in the sukhāsana fashion, the posture should be what is known as sukhāsana, the right foot of the bent right leg resting upon the thigh of the left leg which should be hanging. The gaze of Sukhāsana-Ārya should be fixed on his right foot.





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Four photographs are given in illustration of the images of Sasta. Fig. 2, Pl. CXXXIX is the photograph of an image to be found in the Siva temple at Tirupparaiyāru in N. Travancore. This image is seated with its right leg bent and rested in a vertical position and the left leg bent and rested in a horizontal position on the seat. The right hand of the figure is in the varada pose and rests upon the right thigh; the left arm which is slightly bent is made to rest upon the left thigh. The image is adorned with all kinds of ornaments. This is the Virāsana-Ārya. The second photograph fig. 2, Pl. CXL is of a bronze image belonging to the temple at Tiruppālatturai in the Tanjore district. This image is also seated in the virāsana posture, with his left arm, which is stretched out, resting upon the knee of the left leg which is bent and kept resting vertically on the seat. The right leg is hanging down the seat which is a padmāsana. The right hand is held in the kataka pose, to receive in it a sendu stick. The hair on the head of this image is spread out fanwise in a circle. The third photograph fig. 1, Pl. CXL, is of another bronze image to be found in the temple at Valuvūr also in the Tanjore district. It represents Śāsta as seated upon an elephant which has on each side a double tusk unlike the mundane

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elephant. The figure of Śāsta in this instance is sculptured exactly like the image of Tiruppālatturai. The fourth illustration fig. 1, Pl. CXXXIX, the original of which is enshrined in the temple at Śāstānkōṭṭai in Travancore is of a standing figure of Śāsta. Here, he is represented with a pair of arms, which carry the *dhanus* and *bāņa* respectively and as standing erect. On the two upright posts of the highly ornamented *prabhāvaļi* are sculptured the two *dāvīs* of Śāsta, the right one of them carrying, as usual in the case of an image attended by two *dāvīs*, a *padma* and the left one a *nīlōtpala* flower.



KSHETRAPALA.



KSHETRAPALA.

C OR the protection of the towns and villages from evil deities and from bad men, the shrine of the Kshëtrapāla should be in the northeast corner of the town or village, the image of the Kshëtrapāla being set up and $p\bar{u}j\bar{a}$ offered to it systematically. It is best (*uttama*) for the shrine to face the west; it may face the south, but it is not very good to do so (*madhyama*) and to make it face the east is the worst (*adhama*).

The image of the Kshëtrapāla should be always a nude standing one with three eyes; it may possess two, four, six or eight arms. The sātvīka image has either two or four arms; the rājasa six arms and the tāmasa eight. In the sātvīka form alone, the image, though it might possess side tusks should be of pacific look, whereas, in the other cases, it should be of terrific look only. Similarly, the colour of the body differs in different aspects of the Kshëtrapāla; it is white if the image is a sātvīka

one; it is red if it is $r\bar{a}jasa$ and black if it is $t\bar{a}masa$.

In the case of the $s\bar{a}tv\bar{v}ka-m\bar{u}rti$, if the image of Kshëtrapāla has only two arms, there should be the trišūla in its right hand and a kapāla in its left. On the other hand, if there are four arms, there must be the khadga in the back right hand, and the ghanța in the back left hand, or $s\bar{u}la$ and kapāla or $s\bar{u}la$ and ghanța respectively. The two front hands should be held in the varada and abhaya poses.

In the case of the $r\bar{a}jasam\bar{u}rti$ the image of Kshētrapāla should carry in its three right hands the trišūla, the khadga and the ghanța and in its three left hands the khētaka, the kapāla and the nāga-pāša. And, in the case of the tāmasamūrti, there should be, in addition to the articles mentioned above, the dhanus in the additional fourth right hand and the bāņa in the additional fourth left hand.

All the three aspects of the Kshētrapāla should have the hair on the head standing erect all round the head and of blazing red colour; the figure must be standing erect (samabhanga) on a padmapītha and be adorned with different kinds of snake ornaments. As has been observed above, nudity is the most characteristic feature in all these images. Such is

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the description contained in the Amsumadbhedagama.

The Suprabhedagama and the Karanagama have each some slight variations in their descrip-Kshētrapāla. The tion of former authority mentions that the image of Kshātrapāla should be adorned with a naga-yajñopavīta on its body and a garland of skulls on the head ; that the eyes should be circular in shape and that if the image has four arms, there should be the trisula and the khadga in the right hands and the kapāla and the khētaka in the left hands; if there are six arms, in the additional right hand there should be a nagapaśa and in the additional left hand the tomara (a weapon); and if there are eight arms, together with the articles mentioned above, the additional right hand should carry a damaru and the additional left one the khatvānga.

The Kāraņāgama agrees with the above descriptions in all details except in regard to the articles held by the image which has eight arms; in this case, according to this authority, there should be in seven out of the eight hands the kapāla, the śūla, the ghaņţā, the pāśa, agni, the taņka and the khaţvāŋga and the remaining hand should be held in the abhaya pose.

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Aghoraśivacharya in his Vighneśvara-pratishthavidhi, gives a dhyana-śloka in which the dog is said to be the vehicle of Kshētrapāla.(1) The Tamil Nighantus agree with this authority in this respect ; the Pingala-nighantu distinctly mentions that Kañchuka, Kāri, Mukta, Nirvāni, Siddha, Kapāli, Vatuka and Bhairava are the other names of Kshëtrapala. From this it will be evident that the so-called Kshētrapāla is no other than Bhairava described elsewhere and therefore need not have been treated here in a separate chapter; but since the agamas deal with this aspect of Siva, which is said to be his one-ten-thousandth part, under a separate head and in a separate chapter, the arrangement of the agamas is here followed strictly (See figs. 1 and 2, Pl. CXLI).

 (1) दंष्ट्रिणं चोप्ररूपच यज्ञरक्षाधिकारिणम् । श्वानवाहं ज्वलत्केशं क्षेत्रपालमहं भजे ॥





Fig. 1. Kshētrapāla : Stone : Ajmere : Merwara.



Fig. 2. Kshētrapāla : Stone : Haļebīdu.



BRAHMA.

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BRAHMA.

THE history of Brahmā has incidentally been given here and there in the first volume of this work as also in a previous portion of the present one. It has already been stated that Brahmā was born in a golden egg and was therefore known as Hiranyagarbha; that he sprang from the waters and the ether; that he took the form of a boar and lifted up the earth from the ocean; that he took the avatar of a fish; that he was born from the lotus that issued from the navel of Vishnu; that he was the father of Daksha and other Prajapatis (patriarchs), that he disputed the superiority of Vishnu over himself and that when, in connection with the dispute, Siva appeared between them in the form of a pillar of fire, he (Brahmā) went up to search for its upper end and failed to do so; that he was born to the rishi Atri and his wife Anasūva as one of the aspects of Dattātrēya; that he served as a charioteer of Siva when the latter

attacked the Tripurāsuras; and that he acted as *purōhita* (officiating priest) in the marriage of Siva and also of Subrahmanya; and many other things have also been mentioned about him.

It is well-known that Brahma (who is to be carefully distinguished from Brahma in the neuter gender) is a member of the later Hindu Trinity; but he is not held now in such great importance as the other two members of the Trinity. No temples are dedicated for his exclusive worship, nor is there any sect or class owing special and exclusive allegiance to him; in other words, there is no Brahmā cult as we have the Vaishnava and the Saiva cults with a large number of adherents, ever quarrelling over the superiority of their own particular sect or god. Hence it is believed by some people that Brahmā is offered no $p\bar{u}/\bar{a}$ on earth now, and is not worshipped at all. This opinion is far from the truth. As has been elsewhere remarked, there exists (and should exist), no temple which has not got all the three members of the Trinity, be it a Siva's temple or Vishnu's. The niche on the northern wall of the central shrine of the Vishnu's or Siva's temple should contain an image of Brahmā and must receive daily pūjā. He is one of the most important of the parivara-devatas of the first prakara of a Vishnu

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or Siva temple. Nor are instances of a separate temple dedicated exclusively to Brahmā wanting in India, though they are very few and far between. Even such a very late production on images and temples like the *Rūpamandana* has got a complete description of a temple of Brahmā and mentions its *parivāra-dēvatas*, the *dvārapālakas* etc., facts which clearly indicate that the building of separate temples for Brahmā had not yet become unknown. Elaborate descriptions of the images of Brahmā are found in almost all works of authority.

The Rupamandana says that the four peaceful looking faces of Brahmā are symbolic of the four Vēdas, the four Yugas, and the four Varnas. Formerly Brahmā had five heads, but one of them was cut off by Siva. The four heads should be respectively facing the four quarters. Brahmā should have four arms; he may be standing, seated on either a padmāsanā or a hamsa (swan). The Silparatna mentions another seat called the lambakurchasana for Brahma; the phrase literally means a seat composed of long grass; it perhaps is meant to indicate a seat or mat made of grass. If he is to be represented as seated, he should be shown in the yögāsana posture; if standing, then on a padma-pitha. The complexion of Brahmā should be chrome-yellow and the colour of his eyes a

mixture of red and yellow (orange). On his head should be a jata-makuta and he should be adorned with all ornaments ; there should be on his chest a white yajñopavita. His body should be covered with a coat of white sandal paste and he should be wearing a garland of white flowers. A katisūtra (or waist-band) should go round the loins. The undergarments should consist of white clothes and the upper portion of the body should be covered with a deer's skin worn in the upavita fashion. There should be golden or ruby kundalas in the ears. The Suprabhedagama states that the colour of jatas on his head should be of red colour and the Silparatna and the Vishnupurana would have the colour of Brahma white and crimson respectively. The hands of Brahma may carry the following articles or may be held in the following poses :--

(1) There may be the akshamālā and the $k\bar{u}rcha$ (a handful of kusa grass) in the right hands and kusa and kamandalu in the left hands; or

(2) the sruk and the sruva in the right hands and the $\bar{a}jya$ -sthāli (ghee-pot) and kuśa grass in the left ones; or

(3) the front two hands may be held in the abhaya and varada poses the back hands carrying





Brahmā: Bronze: Madras Museum.







Fig. 1. Brahmā: Stone: Tiruvorriyūr.



Fig. 2. Brahmā : Stone : Madras Museum.

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the akshamālā and the kamaņdalu (See Pl. CXLII); or

(4) the front right hand may be placed with its palm facing below on the palm of the front left hand which is facing above and both resting upon the crossed legs; and the back hands carrying, as in the former case, an *akshamālā* and a *kamaņdalu*; or

(5) the front right hand may be in the varada pose, the back right hand carrying a sruva and the back left hand a sruk and the front left hand a kamandalu (See fig. 2, Pl. CXLIII); or

(6) the front right hand should keep an akshhmālā, the back right hand a sruk, the back left hand a pustaka (book) and the front left hand a kamandalu.

The Vishnupurāna requires that Brahmā's eyes should be closed as in the attitude of dhyānaor meditation and the $R\bar{u}pamandana$ prescribes a beard for him. The former authority also adds that he should be seated in a chariot drawn by seven swans. To the right and left of Brahmā should be his consorts Sarasvatī and Sāvitrī respectively. Their persons should be adorned with all ornaments and they must be naturally also very beautiful; or, it is enough to represent

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Sāvitrī alone with Brahmā seated on his left side or on his left lap. According to the *Śilparatna* there ought to be four Vēdas and the *àjya-sthāli* placed in front of Brahmā and he should be surrounded on all sides by *rishis*.

The *Rūpamaņḍana* gives the following description of Sāvitrī; she should have four faces and four arms; in the hands she should carry an *ąkshamālā*, a book, a *padma* and a *kamaṇḍalu*. She is a deity who is meant to bestow all good to the Śrōtriya Brāhmaṇas.

In a temple exclusively dedicated to Brahmā, there should be set up in the central shrine that aspect of his, named Viśvakarma. In this form Brahmā has, as usual, four heads and four arms; in his hands there should be the *akshamālā*, a book, a bundle of *kuśa* grass (?) and a *kamaṇḍalu*; and he should be seated upon a swan (See Pl. CXLIV). The following *parivāra-dēvatas* are required to be set up in the eight quarters beginning from the east and going round clockwise, namely, Ādiśēsha, Gaņēśa, the Mātrikās, Indra, Jalaśāyi, Pārvatī and Rudra, the Navagṛahas and Lakshmī respectively. Below is given a table mentioning the names of the Dvārapālakas of the temple of Brahmā and the articles held by them in their hands :—



Brahmā : Stone : Aihole.



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No.	Name. Satya Sadharma Priyodbhaya	Objects held in the			
		Right h	ands.	Left b	ands.
		Padma Pustaka Akshamālā	Sruk Danda Padma	Pustaka Padma Āgama (Pustaka)	Daņ đa Sruk Daņđa
45678	Yajña Vijaya Yajñabhadra Sarvakāmika Vibhava	Daņda Akshamālā Do. Do. Daņda	Āgama Gadā Do. Pāśa Ańkuśa	Sruk Khēţaka Ankuśa Pāśa	Kavacha Danda Do. Do. Padma

All these eight Dvārapālakas should be represented as of terrific nature and with beards. There should be makuțas on their heads. A large number of rishis also with moustaches and jațas, carrying in their hands the akshamālā and the kamaņdalu, should be seated in the temple of Brahmā and be meditating upon him.

Nine photographs are given in illustration of the images of Brahmā; the originals belong to the various parts of India and are of different varieties; they exhibit the general natural characteristics of the country to which each belongs. Of these, the picture on Pl. CXLIV, is that of Brahmā found in the Śiva temple at Aihole in the Bijāpūr district of the Bombay Presidency. Brahmā is here seated upon a *padmāsana* with his left leg

hanging and the right one kept bent and supported He has in his front right hand an on the seat. akshamālā, in the back right hand a pāśa (?), in the back left hand a kamandalu and the front left hand is kept in the varada pose. He wears jatamakutas on his heads and has an yajñopavīta, katisūtra and other ornaments. To the right and left are two women (whose arms alone are visible in the photograph) carrying flower garlands held over the head of Brahma; probably they represent the goddesses Sarasvatī and Sāvitrī. At the base of the seat and on the left is seated a rishi with his hands held in the anjali pose (these alone are visible in the picture) and correspondingly on the right is a hamsa (whose tail, one wing and one leg alone are visible in the photograph).

The second photograph, (Pl. CXLV); is that of a sculpture to be found in Sopāra in the Thāņa district of the same Presidency. It is a standing figure of Brahmā. As in other pieces of sculpture, this one also has a pointed beard for the middle face only. On the head are *jaţāmakuţas* and a *yajñōpavīta* graces his body; there are also the *kaţisūtra* and other ornaments. In the right front hand of the image is held apparently a lotus; in the back right hand, is the *sruk*, in the back left hand a *kūrcha* and in the front left hand





Brahmā : Stone : Söpāra, Thaņa District.





Brahmā : Stone : Aihole.



Brahmā : Stone : Kumbhakönam.

Brahmā : Stone : Haļebīdu.


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a kamaņdalu. On either side of the figure of Brahmā stands a female figure, apparently carrying in their hands bundles of kuśa grass. To the left of Brahmā is his vehicle, the swan, and to the right a brahmachārin boy. Here, the figure of Brahmā has a big belly, which is bound up, with a udarabandha. Fig. 2, Pl. CXLIII is exactly similar to the Sopāra sculpture, but belongs to the Chālukya-Hoysala style.

The illustration, fig. 1, (Pl. CXLVII), comes from the Nāgēśvarasvāmin temple at Kumbhakōṇam. It is almost like the Sopāra figure; the points of difference being that the central face has not got a beard; the front right hand is in the *abhaya* pose and the back right carries ana *kshamālā*; the back left hand has a *kamandalu* and the front left hand is resting upon the thigh (*katyavalambita hāsta*). The workmanship is excellent and the effect is very pleasing.

The next plate, (Pl. CXLVIII) contains the photographs of the front, back and the side views of a very beautiful figure of Brahmā; they were supplied to me by the Superintendent of Archæology of the Western Circle. This figure of Brahmā is peculiar in that it has only two arms instead of four as required by the $\bar{a}gamas$: the right one of these is held bent with the palm turned inwards. What

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this hand-pose indicates is not plain. The other arm is also bent and is carrying a kamandalu, whose neck alone now remains in the sculpture. On the heads are jatāmakutas and the underwear is a fine cloth whose folds and creases are beautifully arranged by the artist. On the left shoulder is thrown in an artistic manner a deer-skin, the head and forelegs of the deer being well visible in the side view. On the whole this piece of old sculpture is an excellent specimen of the art of India.

The next illustration (Pl. CXLIV) is also from Aihole. Brahmā is seated in the centre on a swan. He has in his hands an akshamālā, a lotus (?), the kurcha and a kamandalu. Surrounding him are rishis, three on either side, a young boy is taking lotus flowers in his hands to Brahmā and another is seen on the top right hand corner of the panel. The rishis are here represented as being very emaciated presumably by reason of their austerities. The photograph next reproduced is that of an image of Brahmā to be found in the Madras Museum. It belongs to the Chālukya-Hoysala School and is a standing image, carrying in its hands an akshamālā, sruva, pāśa and kamandalu. Here all the faces of Brahm i have pointed beards.

The original of the next photograph, fig. 2, Pl. CXLVII, is in the Hoysaleśvara temple at Halebidu

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and is of the later Hoysala period. It is also a standing figure, under a very artistically and delicately carved umbrella and *prabhāvaļi* and ornamented with beautifully executed ornaments. It carries in its hands an *akshmālā*, a *pāśa* the *sruk* and the *sruva* and a *kamaņdalu*. On either side of Brahmā stands a woman carrying a *chāmara* (chauri); perhaps they represent Sarasvatī and Sāvitrī.

In the Madras Museum is preserved a beautiful bronze image of Brahmā seated under a prabhāvaļi, whose photograph is reproduced in Pl. CXLII; this image has kirīțamakuțas instead of jațāmakuțas on the heads. The front right hand is held in the abhaya pose and the front left hand in the varada pose; while the back right hand carries an akshamālā and the back left hand a kamanḍalu. Bronze images of Brahmā are very rare and especially the one like the Madras Museum image, which is an utsava-vigraha, is met with very rarely, if at all. This image clearly points to the existence of Brahmā worship, even with grand festivals and processions, as would appear to be unmistakably evidenced by this utšava-vigraha.

The next illustration, fig. 1, Pl. CXLIII, is from the temple at Tiruvorriyūr. The original is found in the niche in the north wall of the shrine

of Gaulēšvara in the Šiva temple at that place. It belongs to the latter part of the eleventh century A. D. and does not differ from the Kumbhakōṇam image.

The last illustration, Pl. CXLIX, is the reproduction of the photograph of the figure of Brahmā found in the north niche of the central shrine of the Śiva temple at Tiruvadi. In its back right hand, is the *akshamālā*; the front right one seems to have been held in the *abhaya* pose; the back left hand and the front left one are carrying the *kamandalu* and a book respectively. It is one of the finest pieces of sculpture of Southern India.



Brahmā: Stone: Tiruvadi.





THE DIKPALAKAS.

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A CCORDING to Hindu mythology, the eight quarters of the universe are governed by the eight guardian deities beginning with Indra and hence these eight deities are known by the name of Dikpālakas. These deities are:-

- 1. Indra, the lord of the east,
- 2. Agni, the Lord of the south-east,
- 3. Yama, of the south,
- 4. Nirruti, of the south-west,
- 5. Varuna, of the west,
- 6. Vāyu, of the north-west,
- 7. Kubera, of the north and
- 8. Iśāna, of the north-east.

It might be noticed that all these eight deities held prominent positions in the Vēdic period, long before Vishņu and Śiva of the modern Trinity, became supreme in Hindu mythology; and the former are now obliged to be content with the more modest situation of the guardianship of the

quarters of the universe. It therefore becomes necessary to trace the history of the degradation, so to speak, of these deities from the exalted positions held by them during the Vēdic times.

INDRA.

The word Indra, is derived from Indha, meaning kindler says the Satapatha-Brāhmaņa. In the Rigveda he is distinctly mentioned as one born without a fellow : (tvam anapir Indra janushasanadasi) and as one without a rival (asatrur Indra jajñishē). In the Taittiriya samhitā Indra is seen contesting his supremacy with Vishnu, the Yajñapurusha. The same Satapatha-Brāhmana mentions that Indra, Agni and Sūrya strove hard to secure the supreme positions among the gods and succeeded : this statement gives us an insight into the origin of the Trimurtis of the later times. In the Rig-veda Indra is described as the wielder of the vajra (or iron thunderbolt), encompassing the sky and the waters, and reaching up to heaven and is said to have fixed the earth, the luminaries, propped up the sky and so on, and that these acts were all done under the exhilarating influence of the drink quaffed off from three cups. Though praised as unequalled by other gods or mortals, Indra is not a self-existent being but was born of a mother (Rig-vēda. x 134, 1).

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It has already been stated that the vajra was shaped for Indra by Tvashtri from the bones of Dadhicha. With the vajra he killed the asura named Vritra. While he, as the chief of the gods, churned the ocean of milk in company with the asuras, the white elephant named Airāvata, came out of it and this was taken for himself by Indra. The name of the wife of Indra is Indrāni or Śachi. In the Mahābhārata, Indra is said to be the father of Arjuna and to have a thousand eyes (or yōnis) spread all over his body because he seduced Ahalya, the wife of the rishi Gautama. He is also classed, as we know, as one of the twelve Ādityas.

It is thus seen how Indra, one of the supreme gods of the Vēdic period, deteriorated into the chief of the minor gods, the leader of the army of the gods and finally into one of the guardian deities of the eight regions. He was receiving from the human beings some sort of worship on earth, but Krishna was the first to put a stop to it. It was on this occasion that Indra caused havoc in $G\bar{o}kula$ by sending down torrents of rain and it was also then that Krishna protected the cowherds and their belongings by lifting up the Govardhana mountain. In spite of Krishna's protest against the worship of Indra, it was still existing in the 7th to the 10th centuries of the Christian era.

The Śilappadigāram, that remarkable gem of dramatic epic of the Tamil language, has a chapter describing how the annual festival of Indra was celebrated in Kāvirippūm-paṭṭinam, the metropolis of the Chōlas: it states that the festival began on the Paurṇimā of the solar month Vaiśākha and was continued for twenty-eight days. The date of this work has been determined to be the middle of the eighth century A.D. In an inscription belonging to the reign of Parāntaka Chōla I to be found in Toṇḍamānārrūr near Kalahasti, mention is made of the details of the arrangements made for celebrating the festival for Indra. The custom of offering $p\bar{u}j\bar{a}$, and a fortiori of celebrating festivals, to Indra does not obtain at the present day.

The Vēdic deity Indra plays also an important part in the Buddhist and Jaina religious lore. The description of Śakra, as given on p. 78 of Beal's *Catena of Buddhist Scriptures* is almost exactly the same as that given in Hindu works.

As has been already stated, Indra is the lord of the eastern direction and therefore the image of the deity is to be placed on the eastern side, when a group of the Dikpālakas is set up. The places where such a group is generally placed in a Hindu temple are the ceiling of the front mandapa, the eight corners of one of the upper-storeys of the

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vimāna if it has more storeys than one, and, if the temple has more than one $pr\bar{a}k\bar{a}ra$, in one of them.

The description of the image of Indra, as also of the other $Dikp\bar{a}lakas$ is contained in almost all the $\bar{a}gamas$ and in the Brihat-samhitā and Vishnudharmottara. It is stated in the $A\dot{m}sumadbh\bar{e}d\bar{a}$ gama that the colour of the image of Indra should be dark and that it should have two eyes and two arms; the image should possess very handsome features and be adorned with the kirāta, kuņdalas, $h\bar{a}ra$, $k\bar{e}y\bar{u}ra$ and other ornaments and be draped in red garments (delicate textured Chinese cloths ?). Indra should carry in his right hand the sakti and in the left the ankuša. The neck of the figure of Indra should be thick and the belly rather big; the image might be sitting or standing upon a simhāsana or be seated upon his elephant, the Airāvata.

To the left of the figure of Indra should be seated that of his consort Indrāni, decorated with all ornaments and carrying an *utpala* flower in the hand, and the features should be those of a gay and joyful young woman. On either side of this celestial pair should be represented two Gandharva women waving multicoloured *chāmaras*.

Some of the other authorities have practically the same description but differ in stating that the articles held in the hand by Indra are the vajra

and ankuśa or a nīlotpala flower; while the others state that the colour of Indra should be white and that he should have a third eye lying horizontally in the middle of the forehead and four arms,—one of the right hands of which is to carry the vajra, the other right hand a padma, while one of the left arms should be passed round the figure of Indrāni as in embracing and the remaining left hand should carry the ankuśa.

Indrāņī should be of the colour of gold and be clad in blue garments. She should have two arms of which one should be embracing Indra and the other hand should carry a santāna-mañjari. The Vishņudharmōttara adds that she should be seated upon the left lap of herlord.

The elephant Airāvata should have four tusks, two on either side.

Two photographs are reproduced in illustration of the description of the figure of Indra. The first figure Pl. CL, is to be found in Chidambaram. Indra is seated upon his Airāvata and has four arms, the front two hands are in the *abhaya* and *varada* poses and the back hands carry the *ankuśa* and the *vajra*. The second one, fig. 1, Pl. CLI, is seated on a *bhadrapīţha* and has four arms. The front right hand is kept in the *varada* pose and holds in it an *akshamālā*; the front left hand









Fig. 1. Indra: Stone:



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Fig. 2. Vayu: Stone: Chidambaram.

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carries a kamandalu and the back right and left hands hold the ankuśa and the vajra respectively. The head is adorned with a jaţāmakuṭa and a number of necklaces and an yajñōpavita adorns the chest.

AGNI.

Agni was also a very important deity in the Vedic age and with Indra and Sūrya formed the Triad of that period. As with Indra this principalldeity came, in course of time, to occupy a very minor place in the Hindu Pantheon. He was the most adorable to all hotris, he it was who knew the proper seasons to worship the gods with oblations, he was the medium through whom the gods received their share of offerings and he was believed to be concealing himself in waters or plants. He was the lord of the house, the resplendent guest of the house and is friendly to man. He was also a terror to the rakshasas and yatudhanas, whom he crushed between his iron teeth. His birth is accounted for in various ways. He is said to have been brought down from the sky, generated by Indra between two clouds, by Dyaus and in the waters. He has a triple existence. namely, as fire on earth, as lightning in the atmosphere and as the sun in the sky and that the sun entered into him at night and emerged out of him

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at dawn. Agni was actually generated in the Vēdic age by the rubbing of one piece of wood with another vigorously: the lower piece was called the *araņi* and the child thus born, that is, the fire, was found to consume its own mother, the wood. The description of Agni as he was conceived by the Vēdic bards is that he had two heads, four horns, three feet and seven arms.

Later on Agni is identified definitely with Rudra and Śiva and is therefore considered to be the father of Kārttikēya. He becomes the destroyer among the later trinity and he is also considered to be capable of conferring blessings upon humanity; truly does Agni (fire) destroy everything if not handled properly and is therefore a source of damage to man; also he is an excellent friend of man conferring the boon of removing all obnoxious matter, perishing or decaying matter by burning them down and rendering the surroundings of human dwellings clean and healthy. At present Agni occupies a minor position as the medium or agency for conveying the offerings, made through him, to gods. His wife is Svāhā.

We have a fine description of Agni of the later period given in the *Harivamśa*. There he is represented as draped in black clothes, has the smoke for his standard and head-gear and carries a flaming

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spear. His chariot is drawn by horses of red colour and the winds are the wheels of his chariot. He has a ram as his pet animal and he is more often shown as riding this animal instead of in a chariot as described above. The following is the *Agamic* description of Agni:

Agni should be of red colour, with four arms and three eyes and the hair or jata of the head which should also be of red colour, standing on end and forming a sort of prabhāmandala. He should be seated upon a ram. The front two hands should be held in the varada and abhaya poses, while in the back right hand there should be the sruk and in the back left hand the sakti. If he is represented as having only two arms, they should carry the sruk and sakti respectively. According to another authority, Agni should be of the colour of molten gold or the red colour of the rising sun and be clad in red garments; he should have also moustaches and a yajñopavita. In his hands he should keep the akshamālā and the kamandalu. Where he is represented as possessing four arms, the Vishnudharmottara states, he should carry in his right hands the flames of fire (jvālās) and the trišūla and in one of the left hands the akshamālā, while the remaining left hand should be embracing his wife Svāhā. It also adds that Agni should have four

sharp tusks and that his chariot should be drawn by four parrots and that the banner on it should be the smoke $(dh\bar{u}mak\bar{e}tu)$. The driver of the chariot of Agni is Vāyu. His consort Svāhā should be clothed in red garments, be smeared with kunkuma(saffron paste) and be adorned with $m\bar{a}tra$ (?) and be carrying a $ratna-p\bar{a}tra$ in her hand (that is, a vessel containing gems or one set with gems).

According to a third authority the colour of Agni should be yellow like that of Brahmā and he should also be represented like Brahmā with golden coloured jațās and eyes of yellow colour: he is to be carrying in his hands the akshamālā and the śaktiyāyudha and be seated upon a seat known as the arddha-chandrāsana.

Two illustrations of the figure of Agni are given on Pls. CLII and figure 2, CLIII. The first figure is found in the Siva temple at Kandiyūr in Travancore. It has two heads which are of the goat, seven arms and three legs. Of the seven arms four are on the right side and three on the left. The second figure belongs to the Siva temple at Chidambaram and is almost similar to the first figure. Instead of the faces being those of goats, as in the first figure, they are human in this case and a bull (not a ram as required by the *āgamas*) is sculptured behind Agni as his vehicle.





Agni: Stone: Kandiyūr (Travancore).

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Fig. 1. Yama : Stone : Chidambaram.

Fig. 2. Agni: Stone: Chidambaram.

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YAMA OR VAIVASVATA.

Yama is also a deity of some celebrity of the Vēdic period. In the Rigvēda he is mentioned as the son of Vivasvat and of Saranyū, the daughter of Tyashtri, with a twin sister named Yami. This sister of his importuned him to become her husband, but he successfully resisted the incestuous offer. He was the first man who died, reached the other world and showed others the path to that world. He guides other men thither, and assembles them in a house which is secured to them for ever. He is, however, nowhere in the Vedic period, represented as a punisher of sins ; nevertheless he is still an object of terror. He has two dogs each with four eyes and wide nostrils which guard the road to this last abode of the mortals. In one place he is actually identified with death.

In the later day mythology he is reduced to the situation of the guardian of the region of the deceased, and, as the presiding deity of the place, he is invested with the powers of appraising the quality and quantity of the sin committed by each soul and meting out proportioned punishments : as the dispenser of justice he is also known as Dharmarāja. He is said to be the father of Dharma, the eldest of the five Pāndavas. The

following description of the image of Yama occurs in the Sanskrit authorities :

Yama should be of dark colour, resembling the rain-cloud, with two arms, fire-coloured eyes and sharp side-tusks. He should be adorned with a *kirīţa-makuţa* and other ornaments, a red flower garland and be covered over with red sandal-paste and draped in red garments. He may be seated either on a *simhāsana* or on a he-buffalo. His hands should bear a *khadga* and a *khāţaka* or a fruit and tender leaves or *danda* and *pāśa*.

On either side of Yama should be standing Mrityu and Samhitā, with terrific faces and of dazzling blue and red colours respectively. Besides these there should be also two women waving *chāmaras* on either side of Yama. In front of Yama should be standing two Brāhmaņas called Dharma and Adharma, as also at the door, Chitragupta and Kālī, all clothed in red garments. Yama should be surrounded by the *dēvas*, *asuras*, *dharmis* (those who have done good acts) and *pāpis* (sinners) ever worshipping him.

The Vishņudharmöttara states that the colour of Yama's garments is golden yellow and that, seated on his left lap, there should be his consort *Dhūmōrņā* whose complexion is that of the *nīlōt*pala flower. Yama has four arms, while his consort

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has only two. In his right hand Yama keeps the danda and the khadga and in the left hand a flaming triśūla and the akshamālā. The right arm of $Dh\bar{u}m\bar{o}rna$ is to be passed behind Yama in embrace with the left hand bearing a pomegranate fruit. On the right side stands Chitragupta dressed like the Westerners ($\bar{a}p\bar{i}chyav\bar{e}sha$); he is to be of fine looks and to carry in his right hand a stile and in the left a palm leaf for recording the acts of the mortals. To the left of Yama stands Kāla of terrific appearance and armed with the $p\bar{a}sa$.

The figure of Yama whose photograph is given on Pl. CLIII is found in the Siva temple at Chidambaram. It has two arms; the right hand carries a *pāśa* and the left a *gada*. There is a small *karandamakuța* on the head and a number of ornaments on the person. His vehicle, a bull, is standing behind him.

NIRRUTI.

Nirruti is also a deity of the Vedic period; though mention is made of this deity in the *Rigvēda*, neither the Vedic nor later literature throws much light on it. In the dictionaries Nirruti is said to be Alakshmi, (Jyēshṭhādēvi), a *rākshasa*, etc. In later mythology Nirruti is made the guardian of the south-western region of the universe and an elaborate description of this

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divinity is given in the *āgamas* and other authoritative works.

Nirruti is said to be of blue colour, with a large body draped in yellow garments and seated either on a bhadrapitha, a lion or riding on the shoulders of a man.⁽¹⁾ The Vishnudharmottara states that he must be seated on an ass, bearing a danda in his hand. He should have a terrific appearance with ill-looking eyes, gaping mouth, exposing teeth and side tusks, and the hair on the head standing on end. However, he should be adorned with all ornaments and with garlands composed of all flowers and be surrounded by Räkshasas and seven Apsaras women. He should have two arms; in the right hand there should be a sword and in the left one a shield. According to the Vishnudharmottara Nirruti has four consorts named Dēvī, Krishnāngī, Krishnāvadanā and Krishnapāśa and these should also be with him. The Apsaras ladies surrounding Nirruti should be clothed with silk garments, and should be of handsome looks, with smiling countenances, large breasts and glutials, thick thighs and slender waists; they should smear different kinds of sweet smelling scents on their bodies.

(1) Nara-vähana is the characteristic vehicle of Kubëra.





Fig. 1. Kubëra : Stone : Dohad Panch Mabals.



Fig. 2. Nirruti : Ahōbilam.

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One illustration of Nirruti is given in fig. 2, on Pl. CLIV. Herein Nirruti is seen riding upon the shoulders of a man and carrying a *danda* in his right hand.

VARUŅA.

Varuna was no doubt an important deity of the Vēdic period; he belonged to the triad, Indra, Varuna and Agni. He is praised often in company with Indra or Mitra as the possessor of illimitable resources and as upholding the heaven and the earth. He is the lord of the rain, the water and the sea. Except for the fact that he is the guardian of the west, he is practically overlooked in modern mythology. At the present when the rain fails he is invoked by *mantras* and $p\bar{u}j\bar{a}$ and prayed to send down showers.

Varuna is of white colour, is draped in yellow garments and possesses a pacific look. His head should be adorned with a karanda-makuta and all other ornaments and should be wearing on his person an yajnopavita. He should be represented as of strong constitution and as seated or standing upon a fish or makara (a kind of aquatic animal, more mythical than real) or a crocodile. He may be represented as possessing two or four arms; if shown with two arms only, one hand should be in the varada pose and the other should

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be carrying a $p\bar{a}\dot{s}a$; if with four, one of the hands should be in the varada pose, while the remaining ones should carry the $p\bar{a}\dot{s}a$, a snake and a kamandalu.

As usual, the Vishnudharmottara has a different description from those found in the agamas. It states that Varuna should be seated in a chariot drawn by seven hamsas; his colour is like the vaidūrya (a precious gem) and he must be draped in white garments and adorned with ornaments set with pearls and necklaces composed of the same material. He should have a slightly hanging belly and four arms. Over his head there should be a white umbrella and on his left the fish banner. In the right hands of Varuna there should be the padma and the pāśa and in the left hands the sankha and the ratna-patra. A very good looking consort of his should be seated on his left lap with a nilotpala in her left hand and her right arm embracing Varuna, her lord.

To the right and left respectively of Varuna should be standing the river goddesses Gangā and Yamunā. Gangā of moon-like white colour and possessing a pretty face should be standing on a matsya or makara, with a chāmara in one hand and a padma in the other, and Yamunā, also possessing good looks and having the colour of the







Fig. 1. Gangā : Stone : Fig. 2. Yamunā : Stone : Tigova : Jabulpur District, Central Provinces.







Gate of a Temple with Gangā and Yamunā on the jambs : Stone : Kharod, Bilāspūr District, Central Provinces.

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 $n\bar{\imath}l\bar{\diamond}tpala$ flower, should be standing on a tortoise with a *chāmara* in one hand and a $n\bar{\imath}l\bar{\diamond}tpala$ in the other.

Varuna being the lord of the ocean he is represented in the descriptions as keeping with him the *padma*, the *sankha* and a vessel containing *ratnas* (or gems)—the sea being believed by the Hindus to be the repository of gems—and as being attended upon by the river goddesses.

Illustrations of the river goddesses, Ganga and Yamunā are given on Pls. CLV and CLVI. Fig. 1, Pl. CLV represents Ganga; she is standing upon a makara under the shade of a tree. Her right elbow rests upon the shoulder of a female attendant, while the left hand carries some object which is not quite clear in the photograph. Two more dwarfish attendants are on her left side. Yamunā is represented in fig. 2 on the same plate. She also stands under a tree one of whose branches she holds by her left hand. The right hand is held in the suchi pose. She is standing upon a kurma (tortoise). On either side of her is an attendant. Pl. CLVI is a very finely carved gate-way of a ruined temple of Siva at Kharod, in the Bilaspur district of the Central Province. On the jambs of this gate are sculptured Gangā and Yamunā; Gangā stands on the proper right and Yamunā on

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the proper left. They both carry $p\bar{u}rna-kumbha$ or pots full of water.

VĀYU.

Vāyu is also a Vēdic, elemental deity. His place is in the air. He is said to have Indra as his charioteer or his companion in his chariot; however, he does not occupy any very prominent place in the Vēdas. He is called the son-in-law of Tvashtri and is reputed to be handsome looking in appearance. Maruts or winds are not associated somehow with $\nabla \bar{s}yu$, though in one instance he is said to have β i birth to them by the rivers of heaven.

In the later mythology he is assigned the guardianship of the north-west region of the universe. He is said, in the *Mahābhārata*, to be the father of Bhīma; as also of Hanumān. The Mādhvas believe that their Āchārya, Ānandatīrtha, is an incarnation of Vāyu.

Vāyu should be a youthful person of powerful constitution, of black colour and possessing two or four arms. His eyes must be of red colour and his garments, white. He should have a wavy-curved brow and be adorned with all ornaments. In his right hand it is stated, there should be a *dhvaja* (banner) and in the left a *danda*. It might also mean that the right hand should be held in the

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patāka-hasta pose. Some authorities prescribe the ankuśa in the right hand of this deity. His hair should be dishevelled and he may be seated either on a simhāsana or on a deer; the latter is more often met with in sculptures as the vehicle of Vāyu. He should also appear to be in a haste to move very quickly. The Vishnudharmōttara states that the colour both of the body and of the garment of Vāyu should be sky-blue and that he should carry in his hands the chakra and a dhvaja. Vāyu should have his mouth open. To his left should be seated his consort.

DHANADA OR KUBERA.

The words Dhanada or Kubëra literally mean the giver of wealth or a person with a deformed body. The story of Kubëra who is also known by the name of Vaiśrāvaņa is given in the Uttara-kāņda of the Rāmāyaņa thus:—Brahmā begot a mindborn son named Pulastya; the latter had a son named Gaviputra-Vaiśrāvaņa. This Vaiśrāvaņa left his father and joined Brahmā, who granted him, in return for his devotion to himself, immortality and lordship over riches and installed him in Lankā as his capital. Pulastya, incensed at the faithlessness of his first son, made one portion of his self be born as Viśravas, who looked with disdain upon his ungrateful brother Vaiśrāvaņa. Vaiśrāvaņa

wishing to pacify his father presented him with three good looking Rākshasīs named Pushpötkata, Mālinī and Rākā. By Pushpötkata Pulastya had two sons Rāvana and Kumbhakarna; by Mālinī, Vibhīshaņa; by Rākā, Khara and Sūrpanakhā. These later born sons of Pulastya being envious of Vaiśrāvaņa's prosperity practised austerities; pleased with them Brahmā conferred upon Rāvaņa the boon of possessing at will any number of heads and shapes, and of being invincible except by men. Having obtained these powers Rāvana came to Lanka, expelled Vaiśravana and made himself the master of the place. Kubera retired to the hill Gandhamādana. Elsewhere Vaiśrāvana, Rāvana and others are said to be the sons of Viśravas and also that Kailāsa became the abode of Kubēra and that his wife was Riddhi. It is somewhat strange to hear in the Rāmāyana that Mahādēva went to the Kailāsa to pay a visit to Kubēra, when it is remembered that the Kailāsa is believed to be the abode especially of Mahādēva.

Another account of the origin of Dhanada is to be found in the Varāhapurāņa. When Brahmā entertained the desire to create the universe, a shower of lime-stones began to pour forth from his face attended with a hurricane. After sometime the fury of the storm broke down and everything

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became calm by the wish of Brahmā. He asked the mass of stones which thus fell from him to assume the form of a divine person of peaceful countenance and appointed him as the Lord of Wealth and commanded him to be also the guardian of the riches of the gods.

In the Buddhist literature and mythology also Kubëra is the god of riches and the guardian deity of the northern region of the universe. He is also the lord over the Yakshas and is the husband of Hāritī. He has also the name Vaiśrāvaņa (whose Prākrit form Vassāvaņa, is current in Ceylon) and Jambhala.

The *āgamas* also recognise him as the master of the Yakshas and describe his figure as follows :---The colour of Kubēra according to one authority should be golden yellow and according to another orimson; the colour of his underwear is to be red, and the upper garment, white. His person should be adorned with all ornaments, including a kirīţa, or a karaņda-makuţa, kuņdalas and necklaces composed of a series of golden coins. He should be good looking, or even terrific looking and possessing either two or four arms : if the arms are only two, the hands may be kept in the varada and abhaya poses or the left hand may keep in it a