



**Communion With The Goddess
Idols, Images and Symbols of the Goddesses:
India
By: Lawrence Durdin-Robertson**

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COMMUNION WITH THE GODDESS
IDOLS, IMAGES AND SYMBOLS OF THE GODDESSES:
INDIA
by
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ADANARI. (Mme. Blavatsky) "The Hindu Kabalistic derivation of the books of Ezekiel and Revelation are shown in nothing more plainly than in this description of the four beasts... As is well known, they are Assyrian sphinxes, but these figures are carved on the walk of nearly every Hindu pagoda.

"The Hindu goddess Adanari (or as it might be more properly written, Adonari, since the second a is pronounced almost like the English o) is represented as surrounded by the same figures. It fits exactly Ezekiel's 'wheel of Adonai', known as 'the Cherub of Jeheskiel', and indicates, beyond question, the source from which the seer drew his allegories."

The accompanying diagrams show Adonai as drawn by Eliphas Levi, and, beside him, a representation of Adanari. In the former case the head of Adonai is seen between the heads of an ox and a lion, on his right and left sides respectively; and above him is an eagle's head. In the latter case the bust of Adanari is seen between the heads of a bull or ox and a lion, on her right and left sides respectively; and below her is a leopard's head. The goddess, shown naked, has four arms, with each hand holding different attributes, which include a small trident and a ring. A necklace is wound three times around her neck, the third loop hanging down between her breasts. On top of her head is what appears to be a flower.

ADITI. (Max Muller) "Aditi means infinite, from dita, bound, and a, not, that is. Aditi is now and then involved in the Veda, as the Beyond, as what is beyond the earth and the sky, and the sun and the dawn - a most surprising conception in that early period of religious thought." (id.) in his translation of the Rig Veda Aditi is rendered as the visible, infinite, visible by the naked eye; the endless expanse beyond the earth, beyond the clouds, beyond the sky. (Massey) "Roth understands Aditi to mean the boundlessness of heaven as opposed to the limitation of earth." (Mme. Blavatsky) the author gives Aditi the following attributes: "Akasha (Aether), Cosmic Space. Of Unfathomable Depth, Mulaprakriti (Root Matter), Infinite Space, Mother, Primordial Light, Mother of the Sun." (S.D. Glossary) other epithets are "The Boundless Whole, Eternal Space, Infinite or Cosmic Space." (Herbert, "Larousse") "Aditi is supreme nature, mother of worlds, which take shape on the seven planes of her cosmic action... She is also infinite light, which nothing can prevent, the divine world itself being one of its formations." (Gds. Ind.) some further epithets of Aditi are listed as follows: "Mystic Space, The Substance of the Earth, Prima Materia, The Supporter of the Sky, The Primordial Water of Space." Note: (Karapatri, Dan.) "Space is represented as female." (Krishna Upanishad, Dan.) on Krishna: "The Primordial vastness (Aditi) is the rope that bound him."

(Ajit Mookerjee) from a description of an illustration in "Yoga Art". "Space (is) here symbolized by the square. Space is female... Rajasthan. 18th century. Ink on paper."

Aditi also manifests in a more personal form. (Mme. Blavatsky) "In the Rig-Veda-Sanhita, the oldest book of the World (to which even our most prudent Indialogists and Sanscrit scholars assign an antiquity of between two and three thousand years (before this era) in the first book, 'Hymn to the Maruts', it is said: 'Not-being and Being are in the highest heaven, in the birthplace of Daksha, in the lap of Aditi.'" (Herbert, "Larousse") "Aditi is symbolised by the cow that nothing can kill; it is both the food-giving cow (dhenu), from which flow the seven rivers, and the cow of light (go), which gives birth to the dawns, the primeval and supreme light mode manifest in seven rays (go), which are her seven names and seven seats (dhaman), and which ore also the goddess herself.

“She is sometimes portrayed as Vishnu’s wife.”

Images of Aditi are used in certain curative ceremonies. (The Ayeen Akbery) This book, also known as the Ayin-i-Akbari or “The Institutes of Akbar” is a statistical account of India compiled by Abul Fazl, vizier of the Mogul Emperor Akbar. Written during the latter half of the 16th century, it was translated from the Persian in about 1800 by Francis Gladwin. “Kurrembeypak. This is a surprising art, in which all the six sects perfectly agree. By it can be discovered whatever was done by men in their former state of existence, and it prescribes a particular expiation for each crime...and the various ceremonies for procuring health...

“The Headache is a punishment for having in a former state spoken irreverently... Cure: Let him make of two tolahs of gold the images of Kushup (i.e. Kasyapa) and Aditi, and...give them to the needy.

“Madness is a punishment for disobedience... Cure: Let him make Kushup and Aditi each of two tolahs of gold, and give them to the poor.

“The Epilepsy is a punishment for having administered poison to any one, at the command of his master. Cure: Bestowing in charity two such images as last described, together with a cow, thirty-two seers of sesame seed...”

“Blindness... Cure: Performing the ceremony of Parajaputti, which is of five kinds. 1. Bestowing in charity a cow... 4. Or throwing into the fire ten thousand times a mixture of sesame seed, ghee, honey, and sugar... But if it should be a punishment for having only acted in contradiction to commands...let him make an image of Kushup and Aditi, as before described...”

‘What I have related is only an abstract.’

(Massey) “Aditi has a mystical form on certain Hindu Talismans.”

AHANI. (‘Max Muller) on the Vedas: “Day and Night, Dawn and Twilight, are conceived as sisters, and spoken of as Ahani, the two days, one bright, the other dark.”

AL SUHA and others. (Allen) on the constellation Ursa Major: “Al Biruni devoted a chapter of his work on India to these seven stars, saying that they were known as Saptar Shayar, the seven Anchorites, with the pious woman Al Suha (the star Alcor), all raised by Dharma to the sky, to a much higher elevation than the rest of the fixed stars, and all located ‘near Vas, the chaste woman Vumdhati’; but who was this last is not explained. And he quoted from Varaha Mihira: ‘The northern region is adorned with these stars, as a beautiful woman is adorned with a collar of pearls strung together, and a necklace of white lotus flowers, a handsomely arranged one. Thus adorned, they are like maidens who dance and revolve round the pole...’”

AMARI DE, DE DEVELESKI, (Doreen Valiente) on the Gypsies’ deities: “The Romanies came originally from the East, probably from India... The Romanies, too, believe in the Great Mother, Amari De, or De Develeski, the personification of Nature; thinly disguised today as Sara-Kali, the Black Madonna, or alleged gypsy-saint Sara, whose little statue can still sometimes be found, dark-faced and bedizened, in the smart motor-drawn caravans of well-to-do modern gypsy families”. Note: (id.) “Devel or Duvel derives...from the Sanskrit Deva.”

AMBA, Pleiad. (Allen) on the star Eta in the Pleiades: "In India it was the junction star of the nakshatras Krittika and Rohini, and individually Amba, the Mother..." See also under the Krittika and Arundhati.

AMBA BAI. (Murray's Handbook: India, Burma and Ceylon) on the shrine of Amba Bai, the tutelary deity of Kolhapur: "in the centre of the E. side of the court is the adytum, where is the image of Amba Bai. A brazen image of the goddess is carried round the town in a triumphal car on the 15th of April. The great bell of the temple is inscribed, 'Ave Maria Gratiae Plena...' and must have been obtained from the Portuguese about the year 1739."

THE AMMAS, The Mothers. (Brown) "The Great Mother Goddess, the Earth Mother, is widely worshipped in India today in non-Aryan circles; in South India every village has its collection of Ammas or Mothers... Mother Goddess worship is also prevalent in the north, and sculptures of the Mother Goddesses appear in India in mediaeval times."

ANNA PURNA. (Murray's Handbook) on the Muktesvara temple at Bhuvaneshwar: "the statuettes are vigorous and full of action, with drapery well disposed, and the disposition of the whole elegant and most effective. Among the subjects are: a lady mounted on a rearing elephant...a figure of Annapurna presenting alms to Shiva; females half serpents, canopied under five or seven-headed cobras...damsels dancing or playing on the mridang..."

THE APSARASES. (Macdonnell) "ap-saras, ap-sara, celestial nymph." (Veronica Ions) on the Apsaras: "Though they are known mostly for their dancing and singing, they began as water nymphs, and many still haunt rivers and holy pools." (Danielou) on the Apsarases: "They are depicted as uncommonly beautiful, with lotus eyes, slender waists and large hips... Their number is large; the Kasi Khanda of the Skanda Purana speaks of thirty-five million."

(The Ramayana) from a description of the great wedding of Rama and Sita: "Fair Apsaras in their beauty on the greensward tripped along."

(Fergusson) on the Chalukyan style temple at Halebid: "In the centre, in the place of the windows, is first a scroll, and then a frieze of gods and heavenly apsaras - dancing girls and other objects of Hindu mythology." (Murray's Handbook) on the Janam Sthan Temple at Ajadhya: "On the pillar on left of the door on entering may be seen the remains of a figure which appears to be either Krishna or an Apsara. (Roloff Beni and Constance Smith) in a description of a sculpture: "Bhuvaneshwar, India. Apsaras from the doorway of the Rajarani Temple. A dancing nymph from the Hindu paradise guards the door of the Rajarani Temple (c. 1000 of this Era), one of the more modest of the 7000 shrines that once encircled the sacred lake of Bhuvaneshwar." The nymph, naked except for a form of broad dhoti and elaborate ornaments, is shown with wide hips and greatly pronounced breasts. She is in a dancing pose, with her left leg crossed in front of her right. Her left arm is bent, with the finger tips touching her waist, while her right arm is held bent over her head. She is holding a flowering branch. (Eleanor Munro and Raymond Rudorff) in a description of an illustration: "Air Sprite or 'Apsaras', fresco... 470 - 480. Ajanta." This Apsaras, whose head and shoulders are visible, has a brown skin. She is wearing a dark brown turban and two elaborate necklaces. (Veronica Ions) in a description of a sculpture: "An Apsara. Though originally water-nymphs, Apsaras become associated with Gandharvas as heavenly singers and dancers. Sandstone Baphuon style, late eleventh century." The Apsara, shown naked except for dhoti, is standing within a shallow arched recess; and with her

right hand she is holding a knotted plait of her long hair. She is ornamented with a necklace and bracelets on her upper arms and wrists. (Herbert, "Larousse") in a description of an illustration: "Section of a sandstone frieze: nymphs (apsaras) and musicians (gandharvas). From a Jain temple at Kathiawar. Eleventh to twelfth centuries... Victoria and Albert Museum." The apsaras and gandharvas are shown alternately in the spaces of a colonnade. The former, naked from the waist upwards, are in various dancing attitudes. (Danielou) in a description of an illustration: "An Apsaras, a heavenly courtesan. Chaturbhuj temple, Khajuraha, 11th century." This apsaras, shown from behind, is naked except for what appears to be a dhoti. Her right leg from below her knee is bent up backwards between her thighs.

ARAMATI. (Haug) "Aramati, a female spirit, in the Vedas, meaning: (a) 'devotion...' (b) 'earth', is apparently identical with the archangel Armaiti (i.e. a Persian female genius) which name has...exactly the same two meanings in the Zend-Avesta. She is called a virgin who comes with butter offerings in the morning and evening to Agni (Rig Veda), a celestial woman (gna)."

ARUNDHATI. (Allen) on the star Eta of the Pleiades: "Hewitt says that in earlier Hindu literature it was Arundhati, wedded to Vashishta, the chief of the Seven Sages, as her sisters were to the six other Rishis of Ursa Major, and that every newly married couple worshipped them on first entering their future home... He thinks this a symbol of the prehistoric union of the northern and southern tribes of India." (Veronica Ions) on the wife of Vasishtha: "She became the small star near the Great Bear." (Jinarajadasa) "after a marriage has taken place, the purahit leads the bride and bridegroom into the open air and points out to them the star Arundhati, that is, the two stars near each other. Then he tells them that, just as those two stars are sakhi, companions, so the husband and wife should always be companions and never to be separated." See also under Amba.

ASVA. (Max Muller) on the Vedic deities: "Asva, the mare, (has) been used as a not uncommon name of the dawn."

The Indian ATHENE. (Philostratus) on the travels of Apollonius of Tyana and his companions in India: "And they say that they came upon statues of the Deities, and they were not nearly so much astonished at finding Indian or Egyptian Deities as they were by finding the most ancient of the Greek Deities, a statue of Athena Pallas and of Apollo of Delos and of Dionysus of Limnae...and others of similar age. They were set up by these Indians and worshipped with Greek rites."

BAGALA. (Danielou) According to the author Bagala is represented as a woman with the head of a crane. (Tantric Text, Dan.) on Bagala: "I bow to the two-armed goddess who with the right hand grasps the tongue of her enemy... She holds a mace and is clad in yellow."

BAHU. (Allen) on the star Denebola in Leo: "Hewitt writes of it as, in India, the Star of the Goddess Bahu, the creating Mother." Note: this star Bahu (short a) is distinct from the star Bahu (long a), the Arm.

BASULI. (Murray's Handbook) on the Ananta Cave, between Calcutta and Puri: "Notice in the semicircular space under one of the arches a nude female standing in a lotus-bush and holding a lotus-stalk in either hand. Two elephants are throwing water over her with their trunks. This is either Basuli, an aboriginal goddess mentioned by Mr. Beames, or Lakshmi."

BHAIRAVI. (Tripura-bhairavi Tantra, Dan.) “Softly smiling, you shine with a crimson glow that may be compared to a thousand newly risen suns. You wear a silken veil... Blood smears your breast. Three voluptuous eyes adorn your lotus face; the moon is your diadem. Your lotus hands show the gestures of victory, of wisdom, the granting of boons, and the allying of fear.” Note: Bhairavi is also an epithet of Devi.

BHAVANI. (Murray’s Handbook) on Karli, between Bombay and Poona: “(There) is a small temple to Bhavani, with the figure of a tortoise in front of the image, which is that of a moon-faced female with huge eyes.”

(Neumann) in a description of a picture: “Bhavani-Trimurti-Mother. Hindu, XIX Century or earlier. From Muller.” Commentary: “according to Grunwedel, Manichaeic monuments in Turkestan and Jaina works in India show a cosmic woman, a beautiful, richly ornamented girl with her body open in such a way as to disclose the stylised entrails, representing the disk of the world.” The picture shows a woman with three breasts, holding out her arms with the palms of her hands downwards. Around her crowned head is an aureole with radiating lines. Below her waist her body opens to reveal a symbolic scene. In the foreground is a wavy sea, and to the right is a serpent coiled round what appears to be the stem of a flower. To the left is a hill on which are growing some trees. From the middle of the sea rises a fountain or jet of water dividing at the top into two streams falling to the right and left. To the left of the scene, above the hill, is the sun; and to the right, that is, on the left side of the goddess, just below her waist, is a crescent moon in the waxing phase. The whole scene rests upon what appears to be a bank of clouds at the goddess’ feet. Note (Neumann) “the wheel of life, the Indian samsara...is a form of the Great Round, whose positive form, in India as elsewhere, is the great continuing World Mother who, like the Boeotian goddess, the Vierge Ouvrante, and the Madonna of Mercy raises her outstretched arms shelteringly. They too belong to the archetype of the goddesses with upraised arms.” (Brown) “the triple universe (is) conceived as a woman with the sun and moon as her breasts.”

BHRIGA SRI and TARA SRI. (Massey) on “a picture of Paradise described in Brahmanic theology”: “At the top of the seven-stepped mount there is a plain and in the midst a square table surrounded by Nine precious stones, and a silver bell. On the table there is a silver rose called Tamara Pua, which is the shrine of Two Women, who are one only in reality, but two in appearance according as they are seen from below or above; the celestial or terrestrial one. In the first aspect the twin woman is Bhriga Sri, the ‘Lady of the Mouth’; in the second she is Tara Sri, the ‘Lady of the Tongue’. This dual being was depicted in Egypt as Pekht, the Lioness... The double mouth typified the two horizons and the divided lioness was equivalent to the two sisters who represented heaven and earth.”

BHUMI, The Earth. (Veronica Ions) in a description of an illustration: “Vishnu as Varaha, the boar avatar, ascending from the ocean depths...he bears the rescued goddess Bhumi or Prithivi, the earth... Chauham style slate carving, twelfth century, Victoria and Albert Museum.” The goddess is shown as a woman sitting in the lotus position, with her left foot over her right. (Mme. Deneck) in a description of an illustration: “He (i.e. Vishnu) is flanked by his wives, Lakshmi and Bhumidevi, the earth goddess.” (Munro and Rudorff) in a description of a carving: “Vishnu in the guise of a cosmic boar rescuing Bhumidevi, goddess of the earth, about 400 (of this era) Udayagiri.” The goddess is shown in the form of a woman.

(Danielou) “The earth is also represented as a goddess, or as a cow that feeds everyone with

her milk.” (Garuda Purana, Dan.) on the deities accompanying Krishna: “The earth goddess is like the acacia flower.”

BHUVANESVARI. (Bhuvaneshvari Tantra, Dan.) “With the moon as her diadem, with large breasts and three eyes, smiling, she shines like the risen sun. Her hands grant boons, allay fears, and hold an elephant hook and a noose. I bow to the fear-inspiring lady of the spheres.” (Karapatri, Dan.) on Bhuvaneshvari: “...She takes care of the three worlds and feeds them, so one of her emblems is the gesture-of-granting-boons (vara mudra). The sign of her kindness is her smile. The emblems of her ruling power are the elephant-driving hook and the noose.

“The lady of the spheres is represented with various attributes. In the lower of her right hands she holds a chalice, in the upper hand a mace, in the upper left hand a shield, in the lower left hand the bilva fruit, called the fruit-of-Fortune (sri-phala)... Precisely coloured like molten gold. The all-powerful goddess wears a divine garland and gold ornaments.

“Her marvellous radiance illumines the universe. The fruit in her hand shows her as the giver of the fruit of actions. Her club is the ‘power to act’ or ‘power of dispersion’ (viksepa sakti)...

“The lady of the spheres, as the embodiment of transcendent knowledge that sustains the world, is said to represent the totality of the everlasting knowledge...”

(Danielou) “As a form of the eternal night Bhuvaneshvari is the Night-of Realization (Siddharatri), the veil made of knowledge which surrounds the universe.”

Other attributes mentioned by this author includes a yoni, “which represents Nature (prakriti tattva).”

CHAKRESVARI. (Fergusson) on the Jaina temple of Adinath (Rishabha) at Palitana, built in 1618: “At the principal entrance are two very small shrines - on the right of Gaumukh Yaksha, and on the left of Chakresvari Yokshini - the two Spirits supposed to attend this Tirthankara.”

(Herbert, “Larousse”) on Jain iconography: “Rishabha...is portrayed between his...yaksha, Gamukha, and his yakshini, Chakresvari, who has sixteen arms.”

CHATUROPAYANI. (Gdss. Ind.) “A modern representation of this goddess shows a young four-armed vital looking woman, suggestive of fertility. Her lower left hand holds a vessel; and her lower right hand is in a gesture of giving.”

THE CHAUSATHI YOGINIS. (Fergusson) on Jaina temples at Khajuraha: “The two exceptional temples above alluded to are, first, one called the Chausath Jagini, or sixty-four female demons. It consists merely of a courtyard, surrounded by sixty-four small cells, with one larger in the back wall...we know of at least two other old temples dedicated to these Jaginis: one is at Ranipur Jharial...also with sixty-five cells or recesses, and another at Bheraghat...with eighty-one recesses for the sixty-four Jaginis and their congeners. Both of these are circular enclosures with the shrines ranged round the inside of the walls...what we see is probably as old as the 9th century, if not older.”

THE DAKINIS. (Danielou) in a description of carving: “A dakini, an attendant on Kali surrounded by demons, drinking blood... Khandarya Mahadeva temple, Khajuraha, 10th. century.” The dakini, in

the centre of a group of demons, is squatting with her legs apart, and is naked except for a dhoti. She has long and rather pointed breasts. Her right hand is placed on the ground, and in her left is a vessel from which she is drinking. (Veronica Ions) in a description of an illustration: "A Dakini, a female fiend attendant upon Kali, who like her takes pleasure in drinking blood... North Indian brass image, tenth century." This dakini is shown in a kind of creeping posture. The fore-part of her body is supported by her outstretched left arm, with her left hand flat on the ground, while her right arm is bent upwards. The lower part of her body is supported by her left knee and right foot. On her head is a vessel.

(Penelope Shuttle and Peter Redgrove) in *Tantric Hinduism*, with its emphasis on sexual experience and visionary states, Shiva, the God, has his consort the Shakti (who, when she is menstruating, is called Dakini, the red goddess)."

THE DANAVIS. (Veronica Ions) "Daityas and Danavas are giants and their women wear jewels the size of boulders."

DEVAKI. (Moor) In his "Hindu Pantheon" is an illustration in which Devaki is shown suckling the infant Krishna. She is sitting on her right leg supporting the infant with her left knee and feeding him from her left breast. She is richly ornamented with necklaces, and bracelets on her upper arms and wrists. Both mother and child have round their heads haloes with radiating lines. (Mme. Blavatsky) "In a celebrated picture in Moor's 'Hindu Pantheon', entitled 'Christna nursed by Devaki, from a highly-finished picture', the Hindu Virgin is represented as seated on a lounge and nursing Christna. The hair brushed back, the long veil, and the golden aureole...are striking. No Catholic, well versed as he might be in the mysterious symbolism of iconology, would hesitate for a moment to worship at that shrine the Virgin Mary. See illustrations in Inman 's 'Ancient Pagan and Modern Christian Symbolism...'"

(Gdss. Ind.) "In the festivals at Puri celebrating the birthday of Krishna, Devaki is represented. According to the account in 'Murray's Handbook' Vasudeva is impersonated by a priest and Devaki by a nautch girl." Devaki with her children, particularly Balarama and Krishna, figures in many popular modern pictures.

In the Krishna Upanishad the syllable AUM is equated with Devaki.

DEVI, including her avatars and aspects: GAURI, AMBIKA, SATI, PARVATI, UMA, DURGA and KALI. Note: These names, particularly Parvati, Durga and Kali, are sometimes used in a general sense as synonyms of Devi.

As Gauri. (Macdonell) "gauri, female of the Gaura buffalo; girl (of eight) prior to menstruation; name of Shiva's wife." (S . D. Gloss) "Devi is variously named... Gauri = the yellow on brilliant one."

(Gdss. Ind.) "Gauri...an early form of Devi, appears as a fertility goddess, possibly of Dravidian origin. Writing on the Dravidians Bouquet tates: 'Judging from statuettes which have been dug up, they seem to have venerated and recognized the Deity known in later times as Shiva, and also a female vegetation deity.'"

(Frazer) "In some parts of India the harvest-goddess Gauri is represented at once by an unmarried girl and by a bundle of wild balsam plants, which is made up into the figure of a woman and dressed as such with mask, garments, and ornaments. Both the human and the vegetable

representative of the goddess are worshipped, and the intention of the whole ceremony appears to be to ensure a good crop of rice." (Murray's Handbook) "Hindu Festivals:... Gauri Vahan, held on the 7th of Bhadon (i.e. Aug./Sept.) in honour of Shiva's wife, called Gauri or the Fair."

As Ambika. (Herbert, "Larousse") In a description of an illustration: "In Jain mythology the wife of Shiva is called Ambika. High relief in steatite from a Jain temple. Victoria and Albert Museum." The goddess is shown seated with her right leg down and her left folded under her with her foot beneath her groin. She is naked except for ornaments. In her left hand she is holding a figurine of a woman and in her right an object not easily identifiable.

As Sati. (Gdss. Ind.) "As Sati, Truth personified and the ideal wife, Devi is closely associated with the worship of the Yoni and hence the mysteries of the Tantrics. According to some accounts four places are particularly associated with the parts of Sati's body, while the number of members is reckoned as fifty or fifty-one."

(The Ayeen Akbery) on the four places associated with the parts of Sati's body: "(1) the northern mountains of Cashmeer, near Kamraj, and which place is named Sardha... (2) near Beejapoor in the Dekhan, at a place thence called Tuljabawhwanny... (3) in the east, near Kamru and which place is called Kamtcha... (4) at Jalindher." (Kenneth Grant) on the places devoted to the fifty-one members of Sati's body: "(These) were sanctified by the erection of shrines or sacred monoliths. Kamrup, in Assam, was particularly revered as being the repository of Devi's yoni. Kamrup or Kama-rupa (literally, the image of desire) is to this day the supreme spiritual focus for those Tantrics who worship the goddess with the help of Her priestesses, who possess naturally the characteristic talisman of the Goddess. Here at Kamrup the menstruation of the earth occurs, according to Hindu belief.

"The fifty-one members correspond to the fifty-one letters of the Sanskrit alphabet, each of which represents the mantric or vibratory key to secret zones of the goddess. Their special combination forms the mantras used in the rites of Her worship; they awaken the subtle centres and control the flow of elemental energy which Her body contains..."

Sati, like Gauri and some other Indian goddesses, is associated with reservoirs. (The Ayeen Akbery) on early Indian history: "In this history it is said, that in the early ages of the world all Cashmeer, excepting the mountains, was covered with water, and was then called Suttysir. Sutti is the wife of Mahadeo, and Sir signifies a reservoir."

As Parvati. (Herbert, "Larousse") on the forms of Devi: "As Parvati, daughter of the Himalayas, Siva's wife is depicted as a very beautiful young woman, sitting close by her Divine husband, with whom she chats about love and higher metaphysics in turn." (Murray's Handbook) in a description of a drawing: "Some Common Forms of Hindu Gods... Parvati." The goddess is shown as a seated two-armed woman, naked except for a cloth draped over her left leg. Her right leg is tucked up in front of her and her left is touching the ground. Her right hand is held in a mudra position and her left rests on her left knee. She is wearing many elaborate ornaments including necklaces, earrings, bracelets on her upper arms, wrists and ankles, and a high crown in the general shape of a cone. On the middle of her forehead is marked a teeko. (Brown) on Shiva: "He and his wife Parvati (are) often shown with their two children, Ganesha... and Karttikeya...and accompanied by his vehicle, the bull Nandi, and her vehicle, the lion." (id.) "In post-Vedic times Shiva is frequently represented as using a narcotic drink, made of hemp, and he is sometimes shown in eighteenth-century paintings in a Himalayan sitting with

his family, accepting such a drink from Parvati, who has just brewed it.”

(Fergusson) on the shrines of the Dravidian style Kailasanatha Temple at Conjivaram (Kanchipuram), built in the second half of the seventh century of this Era: “All these are occupied inside and sculptured outside by forms of Siva, Parvati and other devatas of the same cult...” (id.) on the shrines surrounding the court of the same temple: “here (is) a series of small shrines quite round the court - all, except those on the on the east side, facing to the east and covered inside and out with Saiva imagery - mostly of Siva and Parvati.” (id.) on the doorway of the Chalukyan style Kasivisvesvar temple at Lakkundi, near Gadac, “Above is a frieze containing figures of Siva and Parvati with attendants in the central one.” In the accompanying illustration Parvati is on the left side of Siva, both being seated. The right leg of Parvati and the left leg of Siva are folded up and intertwined. (id.) on one of the Friezes of the Chalukyan style temple at Halebid: “This frieze, which is about 5ft. 6in. in height, is continued all round the western front of the building, and extends to some 400ft. in length. Siva, with his consort Parvati seated on his knee, is repeated at least fourteen times...and every great god of the Hindu Pantheon finds his place. Some of these are carved with a minute elaboration of detail which...may probably be considered as one of the most marvellous exhibitions of human labour to be found even in the patient East.”

(Murray's Handbook) on the Great Cave Temple at Elephanta: “In the compartment to the W. of the Trimurti are two gigantic figures of Shiva and Parvati, the former 16ft. high, the latter 12ft. 4in.... ‘Marriage of Shiva and Parvati’ is a sculptured group at the end of the W. aisle. The position of Parvati on the right of Shiva shows that she is the bride... In the corner, at the right of Parvati, is Brahma, known by his four faces... Above, on Shiva's left, is Vishnu...Behind the bashful goddess is a male figure, probably... Himalaya, who is pushing her forward. ‘Birth of Skanda the war-god,’ is a sculptured group at the E. end of the N. aisle. Shiva and Parvati are seated together, with groups of male and female inferior divinities showering down flowers from above... Behind Shiva and Parvati is a female figure carrying a child on her hip... Ravana attempting to remove Kailas’... Shiva is seen in Kailas, with Parvati on his right, and votaries and Rishis in the background.” (id.) on the Madanpur temple near Jabalpur: “the Madanpur temple (is) surrounded by a circular stone enclosure. All round it are figures of Parvati, with one leg in her lap...they ore quite worth a visit.” (id.) on the temples at Sanganer, near Jeypore: Opposite (the Kalyanji temple) is a temple to Sita-ram, with a pillar 6ft. high... On the four sides are Brahma... Vishnu... Shiva... with Parvati beside him and Ganesh.” (id.) on the Great Temple at Bhuvanewar: “At the N. E. corner of the enclosure wall there is a pavilion perhaps built for a music hail, but now containing an image of Parvati.” (id.) for an idol of Parvati at Jaipur see under Kali. (id.) on the first cave temple at Badami: “On a platform to the right is Shiva with Parvati and Nandi.” (id.) on the third cave temple at Badami: “The brackets of the pillars represent male and female deities... Shiva, and Parvati.” (id.) on the temple at Parvati, Poona: “in the centre is the principal temple dedicated to the goddess Durga or Parvati, the wife of Shiva, so called from Parvat, ‘a mountain’... In the temple is a silver image of Shiva, with images of Parvati and Ganesh said to be of gold... The temple was built in 1749... During the Diwali the temple is lighted up in a beautiful manner.” (id.) in a Shivite temple at Trichinopoly: “on certain days the images of Shiva, Parvati, Ganesh, Subrahmanya, or Skanda - are carried in procession.” (id.) on the temple of Maha Bali Chakravartti and Shiva at Mahabalipur: “On the slab facing the door Shiva and Parvati are represented in alto-relievo.”

(Herbert, “Larousse”) in a description of an illustration: “The divine couple Siva and Parvati. Stone relief from Orissa. Twelfth to thirteenth centuries...British Museum.” The two deities are sitting in a shallow

arched recess, Parvati being on Shiva's left. The goddess, naked except for a dhoti and ornaments, has the usual large breasts seen in Indian sculpture. Her right leg is folded under her left thigh; and her right arm is held round Shiva's neck, the palm of her hand placed on his right shoulder. Two small female figures are flanking them. (Danielou) in a description of a carving: "Siva and... Parvati, Daughter of the Mountain, or Space. Central India, 12th century." The god and goddess are shown sitting side by side, with their arms around each other. Parvati, naked except for a dhoti and ornaments, holds her right leg bent up under her left thigh. (Veronica Ions) in descriptions of illustrations: "Parvati. The wife of Shiva in her beautiful womanly form. Chola bronze. eleventh century (Madras Museum)." The goddess, shown standing, is naked from above the hips. She has the typical large breasts, narrow waist and broad hips. Her right hand is held forward with her fingers forming a mudra. On her head is a tall cone-shaped crown. (id.) "The marriage of Shiva and Parvati... The marriage is attended by Vishnu, Brahma, and Indra. Trichinopoly painting, 1820. Victoria and Albert Museum." Parvati, elaborately dressed, is shown with a dark skin and black hair. Her right hand is held by the right hand of Shiva, and between them is a tree. She is wearing the same high cone-shaped crown as the other deities. (id.) "Shiva and Parvati... Rajput painting, eighteenth century." In this outdoor scene Parvati is shown as an elegant woman with long black hair. She is dressed in semi-transparent clothes, and is reclining on a leopard's skin. Her left forearm is resting on the ground and her right hand is placed on her waist. Her ornaments include a necklace, bracelets, rings on her fingers and a flower by her left ear. (id.) "Shiva and family... Parvati holds Karttikeya in her lap... Kangra painting, 1790. Victoria and Albert Museum." Parvati, sitting with Shiva outdoors on a leopard's skin, is wearing a brown dress and a red veil. With her left arm she is holding the infant Karttikeya, and her right hand is held up to her mouth. To her right is Shiva, and in front of them is Ganesa.

(Frazer) "in the Kanagra district of India there is a custom observed by young girls in spring which closely resembles some of the European spring ceremonies. It is called the Rali Ka mela, the Rali being a small painted earthen image of Siva or Parvati. The custom is in vogue all over the Kanagra district, and its celebration, which is entirely confined to young girls, lasts through most of Chet (March - April) up to the Sankrant of Baisakh (April). On a morning in March all the young girls of the village take small baskets of dub grass and flowers to an appointed place, where they throw them in a heap. Round this heap they stand in a circle and sing. This goes on every day for ten days, till the heap of grass and flowers has reached a fair height. Then they cut in the jungle two branches, each with three prongs at one end, and place them, prongs downwards over the heap of flowers, so as to make two tripods or pyramids. On the single uppermost points of these branches they get an image-maker to construct two clay images, one to represent Siva, and the other Parvati. The girls then divide themselves into two parties, one for Siva and one for Parvati, and marry the images in the usual way, leaving out no part of the ceremony. After the marriage they have a feast..."

"That in this Indian ceremony the deities Siva and Parvati are conceived as spirits of vegetation seems to be proved by the placing of their images on branches over a heap of grass and flowers. Here, as often in European folk-custom, the divinities of vegetation are represented in duplicate by plants and by puppets. The marriage of these Indian deities in spring corresponds to the European ceremonies in which the marriage of the vernal spirits of vegetation is represented by the King and Queen of May, the May Bride, Bridegroom of the May, and so forth."

In popular modern art Parvati is shown in representations of the Holy Family with Shiva and the elephant-headed child Ganesa.

Parvati, like Sati, is closely associated with the worship of the Yoni (Brown) "In the historic period... Parvati is symbolized by the female generative organ." (Karapatri, Dan.) "When it is said that the Lady-of-the-Mountain (Parvati) took the shape of the vulva...this means that, becoming Nature, namely, becoming the five principles of the elements, she became the support of the world's egg, of the created universe. This is why her symbol is the number 5.

"The world knows that the Lady of the Mountain, the beloved Siva, is represented by the number 5 (i.e. has the form of an arrow)...

"The vulva, the arrow, and the number 5 are considered equivalent symbols. The word arrow is the symbolic expression for the number 5. It is used...for the Lady of the Mountain because of the five principles of the elements."

(Woodroffe, Dan.) on Parvati: "This primordial goddess is known as 'the coiled,' Kundalini ... She envelops Siva with her three and a half veils."

Other symbols and attributes of Parvati are as follows: (Mme. Blavatsky) the author shows a diagram in which Parvati is described as "Female Matter", and has her place in the South-West. She is here associated with the element Earth. (Danielou) "Parvati is the conscious substance of the Universe."

(The Aveen Akbery) on Rogas: "Ragbibeekai, the Modes and their Variations: They say that singing was invented by Mahadeo and Purbutty.... Unitarian (i.e. the sixth) they attribute to Purbutty. These six modes they call Rag."

As Uma. (Macdonell) "Uma, noun fem. flax; name of Shiva's wife." (S.D. Glossary) "Uma (root ve = to weave, braid, plait). Flax, light, splendour, quiet, tranquility, night. A name of a wife of Shiva." (Giridhara Sarma Chaturvedi, Dan.) "Siva...appears seated with his consort Uma, the Peace-of-the-Night, on a bull..." (Veronica Ions) "Light and beauty in the person of Uma is one form of the golden goddess."

(id.) in a description of an illustration: "Uma, the golden goddess, the form of Devi personifying light and beauty. South Indian copper figure, c. twelfth century." The goddess, shown as a two-armed woman, is sitting with her left leg down and her right leg folded up in front of her. She is naked from her waist upwards, and is wearing an elaborate collar, bracelets on her upper arms and wrists, long pendants from her ears and a high cone-shaped crown. Her left hand is held forward with the palm outwards; and in her right hand is some attribute.

(Duchesne-Guillemin) on the coins of the Kushans in the reign of Kanishka, of the second century of this Era: "Only the writing and the artistic types remain Greek: the deities are in the great majority Iranian, sometimes Hellenistic, NANA, or Indian OHpO (Siva), OMMO (Uma), BODDO (the Buddha)."

(Mme. Blavatsky) "Anaitia, Devi-Durga, the wife of Shiva, is also called Annapurna, and Kanya, the Virgin; Uma-Kanya being her esoteric name, and meaning the 'Virgin of Light', Astral Light in one of its multitudinous branches." (Sankarananda Giri, "Uma", Dan.) "Uma is eternal knowledge, whose shape is limitless space."

As Durga. (Veronica Ions) "Durga...is a beautiful yellow woman with ten arms who rides on a tiger; but despite her grace she has a menacing expression."

(Murray's Handbook) on Benares: "In a street...called Kewal, is a figure of Durga with ten arms." (id.) on the Kedareshvara Temple at Bhuvaneshwar: "near it against the outer wall of a small room is a figure of Hanuman, the monkey-god, 8 ft. high, and one of Durga, standing on a lion. Her statue is of chlorite and has the finest female head to be seen in Bhuvaneshwar." (id.) on the first cave temple at Badami: "On the back wall is a figure of Maheshasuri or Durga... She has four arms, and holds up the buffalo (Maheshasur) by the tail... In one hand she holds the discus, or Chakra, in another the spear, in the third a conch, and in the fourth the buffalo's tail." (id.) on Mahabalipur: "on the left going towards the sea...are also eight stone figures, at about 30 yds. from it. The central figure represents the goddess Durga, with her right leg on her left knee, and four female attendants on her left hand, and three on her right hand." (id.) on the same city: "On your right as you enter Durga's Temple is a most spirited relief representing Durga mounted on a lion."

(Danielou) in a description of a carving: "Durga... Telika temple, Bhuanesvara temple, 11th century." The goddess, standing on a buffalo demon, holds a trident in her right hand. She has large bare breasts, and wears many ornaments. (Herbert, "Larousse") in a description of an illustration; "Durga mounted on her lion... Stone sculpture from Orissa. Thirteenth century... " The goddess, naked except for a dhoti, is standing on the back of a recumbent lion. She is wearing a head-dress resembling a mitre and other ornaments, and is brandishing an array of weapons in her many hands. Beneath her also is the demon Mahesa with his head between her thighs. Commentary by Herbert: "Durga is portrayed with a beautiful serene face, but she has ten arms all carrying weapons; one hand is holding a lance... Her right foot is on the lion and her left on the nape of the demon's neck. (Veronica Ions) in a description of an illustration: "Durga... Her trident is perhaps Shiva's for the gods often lent her their weapons...when they found themselves powerless against their enemies. Despite her...power Durga wears a serene expression. Post-Gupta style sculpture, eighth century." This sculpture is in a recess between two pilasters. The goddess, naked except for a dhoti and ornaments, is squatting on top of a human-headed bovine demon. She is wearing an elaborately carved head-dress. (id.) "Durga was born fully grown, a beautiful woman with ten arms. She... (is) carrying in each of her arms one of the gods' weapons. Chamba panting, eighteenth century, Victoria and Albert Museum." The goddess is standing on the back of the demon Mahisha, a human-headed buffalo. She has a pale skin and black hair, and is wearing a long reddish-brown dress and a golden head covering.

(Dervla Murphy) on a visit to the Temple of Durga on Chamundi Hill, near Mysore: "When we arrived a canopied figure of Chamundi...was being carried round a court-yard on a palanquin." Note; Chamundi is an epithet of Durga and Kali.

The attributes of Durga include the following: (Mme. Blavatsky) the author lists among the attributes of the ten-armed Durga of Bengal "the chakra or discus, which resembles a ring or wheel, and might be taken for a nought." (Murray's Handbook) in a list of animal attendants on deities: "the tiger on Durga". (id.) "Hindu Festivals: ... Dasara, held on the 10th of Asan (i.e. September/October), in honour of Durga... Branches of *Butea frondosa* are offered at the temples." (Veronica Ions) in a list of the attributes held by Durga: "a discus, a trident, a conch shell, a flaming dart, a bow, a quiver and arrow, on iron rod, a thunder bolt, a club, a garland of snakes. Her charger is a tiger from the Himalayas."

(Danielou) "Other Seed Mantras: DUM is Durga, the goddess Beyond Reach."

For an astronomical figure of Durga see under Kanya.

As Kali. (Veronica Ions) "Kali, the black earth-mother...has black skin and a tusked face smeared with blood, the brow bearing a third eye... She has four arms, and holds in one a weapon, in another the head of a giant...the other two are raised to bless worshippers; the hands end in claws. Her body is naked except for her 'ornaments' ...and a belt." (Herbert, "Larousse") on the cosmic dance by Ma Kali, or black mother: "In these functions the goddess is depicted naked, dishevelled, wild-eyed, with lolling tongue...in this role she has always one foot on Siva, who is lying on the ground... But if one looks more closely at the goddess one sees that she also has a hand that blesses and protects...and as Sarada she was portrayed as a warrior mounted on a lion." (Neumann) "Kali, the 'dark one'...her devotional image shows her dressed in blood red, standing in a boat floating in a sea of blood." (id.) "Kali (is) clad in the nocturnal black of the earth goddesses."

(Markandeya Purana, Dan.) on Chamunda: "From the forehead of the Mother (Ambika, i.e. Durga), contracted with frowns, sprang forth a black goddess... She carried a sword, a noose, and a heavy mace...she was dressed in the hide of an elephant. Her mouth open, her tongue hanging out...she filled the quarters of heaven with her shouts."

(Kali Tantra, Dan.) on the image of Kali: "She has four arms. Her hands hold a sword and a head and show the gestures of removing fear and granting boons... Naked, clad only in space, the goddess is resplendent. Her tongue hangs out... Such is the form worthy of meditation of the Power of Time, Kali..." Commentary by Danielou: "Kali is represented as the supreme night, which swallows all that exists... The Laughter:... That laughter is the expression of absolute dominion over all that exists. It mocks at those who, in the folly of their vanity, hope to escape. The four arms of Kali represent the four directions identified with the complete cycle of time. Completeness is usually represented by the four corners. With her four arms, she stands as the fulfilment of all and of the absoluteness of her dominion over all that exists... The Hand removing Fear:... Kali... is beyond fear; she alone who is beyond fear can protect from fear those who invoke her. This is the meaning of the hand removing fear. The Giving Hand:... True happiness can only exist in that which is permanent. Only the Power of Time is permanent, it alone can grant happiness. Thus Kali is the giver of bliss. This is represented by her giving hand... The Black Colour: Being the embodiment of the tendency towards dispersion or obscuration (tamos) Kali is black. But why should the primordial energy, 'of whom the sun and the moon are the eyes' and 'by whose light the world is illumined' (Kali Tantra) be spoken of as black...? It is replied that she is black because she is the ultimate energy, in which all distinctions disappear. In the Power of Time, all colours dissolve into darkness..." (Mahabharata, Dan.) "I bow to you, leader of the realized, noble-goddess (Arya) who dwells in heaven, O tenebrous maiden... tawny, bronze-dark, I bow to you who are the auspicious Power of Time, Transcendent-power-of-Time (Maha-Kali)."

(Murray's Handbook) on the fourth vihara of the Ajanta Caves: "the 4th. group (of sculptures) represents Kali..." (id.) on Jaipur: "in a gallery overlooking the dried-up bed of the river are seven idols, elaborately carved, and each made of a block of chlorite 6 ft. high. Mr. James thinks they have been collected from various desecrated shrines, and that some pious Hindu, seeing them placed against a wall, erected a vaulted roof over them, and a wall in front: Six of them are goddesses with four arms each, the seventh is Narsing. The first goddess is Kali, or Chamunda, treading on her husband Shiva." For the other deities see under Dhumurna, Indrani, Lakshmi, Saranyu, Savitri and Parvati. "Below

Narsing are...female attendants waving chauris.” (id.) on the same town: Between the temple of Trilachan and the road, in an underground chamber, is a very holy...image of Kali with eighteen arms.” For a colossal statue of Chamunda in the same town see under Indrani.

(Neumann) in descriptions of illustrations: “Kali, Bronze, South India, XII - XV century, Rietberg Museum Zurich.” Commentary: “In India the old matriarchal Goddess has reasserted herself and reconquered her place as Great Mother and Great Round. We have not only the Tantric Shakti in mind, Kali herself, in her positive and non-terrible aspect, is a spiritual figure that for freedom and independence has no equal in the West.” In this stone figure the goddess, naked except for a dhoti, a wig-like head-dress and ornaments, is seated on a plinth. Her right leg hangs down, while her left is folded up in front of her, in her upper right hand she is holding a loop, and in her left a thick rod with a spade-shaped top. Her lower right hand is in a gesture of blessing and in the palm of her outstretched left hand is what appears to be a small round shallow bowl. (id.) “Kali... Copper, northern India, XVII - XVIII century. Victoria and Albert Museum...” Commentary: “Kali... squatting amid a halo of flames...” The goddess, naked from above her waist, is shown squatting on top of a prostrate boy or youth. Between her mouth and the youth’s navel is a looped entrail-like string which, as Neumann states, is an umbilical cord. She has six arms, with the upper four of which she is holding different attributes. In her lowest right hand she is holding the cord, while her lowest left hand is cupping her left breast. The whole group is surrounded by a framework in the shape of a downward-pointing horseshoe. (id.) “Kali. Copper casting, southern India, XIX century. Victoria and Albert Museum...” Commentary: “one (hand) is extended, the other strokes the heads of cobras almost as tenderly as Isis caressing the head of her child...the breasts...recall the similar breasts of the African mother goddess. But with its hooded head, the cobra that is twined round her waist like a girdle suggests the womb...the bloody tiger’s tongue of the goddess is the same as hangs down (from) the Rangda witch, or darts from between the gnashing teeth of the Gorgons.” The goddess, shown within a metal framework, is standing in a bow-legged posture and is naked except for a dhoti. Her tiger’s tongue is hanging between her prominent and elongated breasts with their large protuberant nipples. With her right hand she is stroking a cobra’s head, and her left is extended in a gesture of giving. In the middle of her forehead is a round teeka, and surrounding her head is a seven-pointed radiating coronet or aureole. (id.) “Kali dancing on Shiva. Painted clay, India, XIX century. Victoria and Albert Museum.” The goddess is shown as a large and powerful dark-skinned woman, naked except for her warlike ornaments and a long black cloak which hangs behind her. She is standing on the prostrate body of Shiva, facing his head, and with her right foot on his neck. She has four arms, the upper right brandishing a kind of club, and the upper left held outwards with the fist clenched. Her lower right hand is extended in a gesture of giving, and in her lower left hand she is offering what appears to be a round white loaf. (Herbert, “Larousse”) in a description of a sculpture: “The other face of Shiva’s wife, naked and wild-eyed... Copper, South India. Pre-seventeenth century... Victoria and Albert Museum.” The goddess, shown with two arms and long protuberant breasts, is squatting with her knees wide apart. In each hand she is holding what appears to be a chalice. She is ornamented with a necklace, bracelets on her upper arms and wrists, long earrings and a narrow wreath around her head. (id.) on the Jain tirthamkaras: “...Suparsvanatha, crowned by a five-hooded Naga, and with Varanandi and Kali on each side, both armed with tridents.” (Danielou) in a description of a carving: “Kali, Time...one of the ten objects of transcendent knowledge. Ramgarh (Rajputana), 12th century.”

(Gdss. Ind.) on a statue of Kali in Mauritius: “According to Swadesh Poorun...the image of the goddess has six arms, holding, among other objects, a wheel (chakra) and a snake. She is black in

colour with red lips.”

(Ussher) on the Twenty-first Key of the Tarot, “The World”: “This nude maiden - a Kali dancing down the world - is Eternity... The bower which framed the Hanged Man has become an ellipse formed by a flower studded garland, around which are gathered the four symbolic creatures of the Apocalypse.” This woman, as shown in the Marseilles pack, stands on her right leg, her left being crossed behind it. She has long hair, and a scarf covers part of her body, which is otherwise naked.

Images of Kali are often used in the personal devotions of her worshippers. (Graves) on Ram Prasad (1718-1775): “One Kalipuja Day he followed Kali’s image into the Ganges until the waters closed over his head.” (Yogananda) the author, in his autobiography, describes his boyhood: “Our family moved to Lahore in the Punjab. There I acquired a picture of the Divine Mother in the form of the Goddess Kali.” He describes how it graced a small informal shrine on the balcony of his house and how in that holy place “An unequivocal conviction came over me that fulfilment would crown any of my prayers uttered.”

(Daraul) on the worship of Kali, here called Bhowani: “Anyone may worship Bhowani... At night, a statue of Bhowani or a pair of buffalo-horns to represent her, is set up.”

Apparitions of Kali are thus described: (Yogananda) “I remained in meditation until ten o’clock. The darkness of the warm Indian night was lit with a wondrous vision. Haloed in splendour the Divine Mother stood before me. Her face, tenderly smiling, was beauty itself. ‘Always have I love thee. Ever shall I love thee.’ The celestial tones still ringing in the air, She disappeared.” (id.) on a visit to the Dakshineswar temple: “I proceeded alone to the colonnaded hall which fronts the large temple of Kali, or Mother Nature .. I became emotionally entranced. My mind was concentrated on Goddess Kali, whose image at Dakshineswar had been the special object of adoration by the great master Sri Ramakrishna Paramhansa. In answer to his anguished demands the stone of this very temple had often taken a living form and conversed with him.

‘Silent Mother with stony heart’, I prayed, ‘Thou becomest filled with life at the plea of Thy devotee Ramakrishna. Why dost Thou not heed the wails of this yearning son of Thine?’

“...Then, to my amazement, the temple became greatly magnified. Its large door slowly opened, revealing the stone image of goddess Kali. Gradually it changed into a living form, smilingly nodding in greeting, thrilling me with joy indescribable...the only extraordinarily enlarged objects were the temple and the form of the goddess. Everything else appeared in its normal dimensions, although each was enclosed in a halo of mellow light, white, blue, and pastel rainbow hues.”

One of the main attributes of Kali is blood. (Shuttle and Redgrove) “According to Kenneth Grant’s illuminating study of sexual magic ‘red substance of female source’ is ‘the prime menstruum of magical energy’, and... (an) aspect of lunar or black magic. This is The Scarlet Woman, who is also the Goddess Kali. C.D. Daly wrote a fascinating paper on the black goddess Kali’s cult as a menstrual cult. He says that the destructive aspect comes from the great evolutionary energy, but even more from men’s fear of it. In due time... Kali, when she is loved as she deserves, will reveal her beauties hidden patiently for centuries.” Note: the term “black magic” must be taken in its strictly chromatic sense, and not as it has often been misrepresented.

Kali is also associated with other aspects of tantric symbolism. (Grant) "In the tantras red (or black) is the colour of Kali." (id.) on the Kalas, or mystical female emanations: "These stars, rays, flowers, essences, perfumes, oils, unguents, times, cycles, emanations, parts, etc., etc., are all concentrated in the Black Goddess Kali. The flow-er, the one who flows, is Kali, the living symbol of time." (id.) "the kalas of Kali...equate with the psychologically modified somatic secretions of the erogenous zones... (id.) " The tantrics of the Kaula sect, which forms a division of the Left-Hand Path (Vamacharins), identify the body of the priestess (suvasini, literally 'sweet-smelling woman') with the Sri Yantra itself... The goddess Kali represents a similar concept in the Tantras. Among other things Kali denotes Time; Kala also means times. Time and periodicity are associated with the lunar cycle of the female." Note: the term "Left-Hand-Path" must be seen essentially in its directional sense, as being the path taken by the Moon in her monthly circuit of the Zodiac. As Grant states, this term, together with Viparita Maithuna, "in their symbolic sense...hark back to the earliest cosmogonies, wherein the feminine principle is regarded as predominant." It is, therefore, fundamentally ethical.

Other attributes of Kali are as follows: (Mme. Blavatsky) on the pasha, a cord in the form of a noose resembling the Greek cursive letter alpha: "The pasha is held in the hand in such a way that the first finger and hand near the thumb are the cross, or loop and crossing... Kali, Shiva's consort, has the same as an attribute." In the accompanying diagram the pasha is shown held in a woman's right hand. The thumb, the middle and the third (called also the fourth) fingers are bent inwards holding the crossing point, while the index and little fingers are extended outwards. This is exactly the same hand gesture as the Witches' *mano cornuta*, described by Doreen Valiente.

(Graves) on alphabets: "the Sanskrit system (was) allegedly invented by the Goddess Kali." See also under Sati. (id.) "Kali, like her counterpart Minerva, has five as her sacred numeral." (Id,) the author states that cranes are the birds of Kali. (Daraul) on a rite of Kali: "The initiate...is handed jasmine flowers (yellow is the Kali colour) and sprayed with rose water." (Gdss. Ind.) "Wednesday is holy to Kali."

(Danielou) "The Thought-Forms or Mantras... 6. The Primordial-Seed (adya-bija) or Seed-of-the-Power-of-Time (Kali-bija). Sound: KRIM. Definition: This mantra represents the power of time...and thus the goddess Kali, the power of time... " (Varada Tantra, Dan.) on this mantra: "K is Kali... The sound is the 'Mother of the Universe'... The nasalization is the dispelling of sorrow. The goddess Kali should be worshipped with this mantra for the pacifying of all pain." (Danielou) on the same: "Purpose: Gaining...power over death, transcendent knowledge. References: Tripura-tapini-Upanishad, Mahanirvana and Varada Tantras, etc."

As Devi generally. (Murray's Handbook) "Some common forms of Hindu Gods:... Devi." The goddess is here shown as a beautiful woman sitting in the lotus position, her right ankle over her left on top of a conventionalized flower, perhaps a lotus. She has four arms, the upper two of which are held upwards and outwards; and in each hand she is holding two large bowls in which stand two small elephants who are pouring water over her shoulders. Her lower two hands are placed with the palms outwards between her bare breasts, in a gesture of giving. Among her ornaments are earrings, bracelets and a very long necklace which is wrapped around her two feet. In the middle of her forehead is a small teeka, and on her head is a jewelled conical crown. (Dr. Alexander Murray) In a drawing, shown by the author, Siva and his consort are riding a bull. Devi, wearing a cone-shaped tiara, is sitting astride behind Siva.

("The People of India") According to this survey, published by the India Office in 1868 - 72, the Chumars are much given to fetish worship. They make offerings "to piles of black and red stones, which are under great trees, or in lonely places, on village lands. These they profess to believe are memorials of Bhawani or Devi."

(Yeats-Brown) on a sculpture at Naini Tal: "And here, in a grotto by the pathway, is a shrine...above (Siva), roughly carved cut of the rock, his slender-waisted and great-breasted goddess smiles with her full lips and her long eyes, as she writhes in her ceremonial dance." (Danielou) the author shows a sculpture of the 11th century from the Brahmesvara temple, Bhuvaneshvara, in which Siva and Devi are sitting side by side. Devi, on Siva's left, is naked except for a dhoti and ornaments. She holds her right leg bent up under her left thigh, while her left leg hangs down... Her right arm is held round Siva's neck, and his left arm grasps her round the breast. (Veronica Ions) in a description of a statue: "Devi, the Great Goddess, 'shakti' or female energy accorded worship as a power in her own right; both as an auspicious and a terrifying deity. Chola bronze, eleventh century." The goddess, a beautiful woman with the usual broad hips, narrow waist and large breasts, is shown standing. She is naked except for dhoti and drapery which follows the contours of her hips and legs. Her left hand, which is holding some object, is held forward with the palm outwards, while the right is down near her side. She is richly ornamented with necklaces, bracelets on her upper arms and wrists, earrings and a conical crown.

(Macdonell) "devi-garbhagriha, an inner sanctuary containing the image of Durga." ("The People of India") on the Patars: The word 'Patar'...is the Hindi term for courtesan or prostitute, but is employed to designate those who, Mahomedans as well as Hindoos, are engaged in the service of Hindoo temples, or who have been specially devoted to the service of one of the Hindoo divinities. (Many) profess the worship...of Doorga or Kali... The offices in the idol chambers, and other penitentials of Hindoo temples, can only be conducted by the Hindoo Patars.

"...In the southern portion of India, females devoted to idols are divided into Patars, or those who sing and dance, and Moorlees... Some of these - indeed, by far the greater number...are devoted to Kali or Devi, under the denomination of Murriamma, Ellamma, etc."

("The People of India") in a description of a Brahmin: "The figure represented is engaged in his 'Pooja,' or morning worship... His objects of adoration are placed upon a low stool before him, which is covered by a clean cloth. In his immediate front are three small idols, which are probably Siva under three forms, or Siva and his consort, Bhawani Doorga or Kali... All these are in a brass thali or platter... Outside this platter are, the bell he rings to apprise the divinity of his service; the conch shell which he blows to invite all gods to partake of it...and a cup containing the thin sandal wood paste, used for the idols and himself..."

"He must then seek a few flowers for offerings to the gods...and returning home, the Brahmin enters the small room or closet in which his Lares and Penates are already set out. He bows in adoration, anoints the images with ghee or clarified butter, bathes them, and spreads the flowers, sacred grass, etc. before them, ringing the bell or blowing the conch before each act."

(Veronica Ions) In the Indian Feminine Trimurti or Trinity Devi is known as the Black Goddess; and in the sequence of Past, Present and Future she represents the Future.

With Devi generally, as with her particular incarnations and aspects, is associated tantric symbolism. (Woodroffe, Dan.) "Activity is the nature of Nature (prakriti)... For this reason the female form is represented in sexual union as being above (viparita) the male. When the devi is shown standing above Siva...(this also represents) the liberating aspect of the mother." (Veronica Ions) on the consorts of Shiva: "The yoni...is their emblem." (Grant) the author alludes to "tantric methods relating to the Vama Morg, or Left Hand Path, which deals with the highly secret worship of the Primal Goddess, or Devi."

Devi is associated with a particular mark, or teeka. ("The People of India") on the Chumars: "Usually in the south, both men and women dip their right hands in wood ashes, and draw them across their foreheads and eyes, which gives them a strange appearance. With this is the red caste mark of Devi on their foreheads, and along the bridge of the nose to the end." (id. on the Bedurs, or Veddars, (with the exception of one sect): "the Bedur worships Kali or Devi, and wears the vermilion mark of the goddess on his forehead, which is extended generally along the bridge of the nose to the tip, while there are streaks of red paint on each side of the throat and on the chest, which have the appearance of fresh blood." (id.) in a description of a Sunat brahmin: "He has a teeka or circular spot in the centre (of his forehead)...it may be red if he worships Kali or Devi."

("The People of India") "The axe is sacred to Bhawanee or Devi, and is kept wrapped in silken cloths and perfume."

(Danielou) "The Thought-Forms or Mantras... 5. The Seed-of-Desire (Kama-bija). Sound: KLIM. Definition: This mantra represents the form of joy, of pleasure...in the form of his (i.e. Siva's) consort, the Transcendent Goddess (Mahesvari)... Purpose: Gaining transcendent knowledge, and also pleasure, victory, and royal power. References: Tripura-tapini Upanishad, Karpura-stavo, Varaha Tantra, etc." (Varaha Tantra, Dan.) "This Seed of Desire is spoken to you out of love, O Great Goddess."

THE DEVIS. (Fergusson) on the Jaina temple of Adinath at Khajuraha: "The sculptures on this temple, as Mr. Cousens remarks, are chiefly devis... All this points to its having been built as a Vaishnava temple and afterwards appropriated by the Jains."

(Omananda Puri) the author, a woman swami, describes some devis: "We have learnt to recognize several of them... One particularly powerful devi I always recognize by the perfume she brings. It is like the intensified and rarefied smell of newly baked bread (not the rubbish we get nowadays) - extraordinarily soothing - and heals as it comes."

DHUMAVATI. (Dhumavati Tantra, Dan.) Dhumavati, the Smoky One, is described here as a tall woman with dishevelled hair. She holds in her hand a winnowing-basket.

DHUMURNA. (Murray's Handbook) In the group of seven idols at Jajpur (see under Devi: Kali) is included "the wife of Yama, or 'Death', with a swine's head; at her feet is a buffalo." Note: according to Macdonell Dhumurna is Yama's wife.

DIK-KANYA, Etc. (Macdonell) "dik-kanya, quarter of the sky as a maiden...dik-kanta, dik-kamini, quarter of the sky as a maiden...dik-sundari = dik-kanya...dig-devata, fem. deity of a quarter...dig-vadhu = dik-kanya."

DITI. (Mme. Blavatsky) The author derives the name Diti from “cutting, splitting, dividing” and associates her with the number two.

(id.) on Diti: “her body, sthula sharira (i.e. dense physical body), represents the terrestrial, lower atmosphere of every inhabited globe - this mystically and sidereally.

DRAUPADI. (Mme. Blavatsky) the author speaks of “Shakti (yoga power) personified by a female deity...or Draupadi - also a spiritual power - for the wife in common of the five brothers Pandava.”

DY AUS (Feminine). (Max Muller) on the name Dyaus: “dyaus in Sanskrit is the name of the sky, if used as a feminine, if used as a masculine...it is the sky as a man or as a god - it is Zeus...” (id.) “Dyaus, fem. what is lighted up, the sky.” (Massey) “in India the earliest form of Dyaus was feminine, as the mother heaven; she who was personified as Mahadevi, or the still earlier Aditi. This may explain why Dyaus, the sky, does not occur as a masculine in common Sanskrit, whereas Dyaus does occur in the Veda in a feminine form.”

THE EARTH, THE EARTH-GODDESS. See under Bhumi and Prithivi.

The Tamil FAIRIES. (Meile, “Larousse”) on the Tamil god Murugan: “He is a handsome, fresh-cheeked young man who rides a peacock. He is surrounded by fairies, daughters of the mountain.”

The FEMALE DWARPALAS. (Fergusson) on the Draupadi Rath at Mamallapuram: “the dwarfpalas also are females, as are the figures on the north, east, and south sides.” In the accompanying illustration the dwarfpalas are standing in deep recesses on either side of the door. They are naked except for a dhoti and head-dresses resembling mitres. See also Ganga and the Yakshinis.

THE FEMALE GENII of Bharaut. (Fergusson) from a description of the bas-reliefs on a pillar of the Buddhist Rail at Bharaut of about the third century before this Era: “Above the Naga (is) a female genius, apparently floating in the air. Below is another Nagaraja, with his quintuple snake-hood, and behind him two females with a single snake at the back of their heads. They are standing up to their waists in water. If we may depend on the inscription below him, this is Erapata...and the females are his two wives (General Cunningham).” All these female figures, shown only from the waist upwards, have bare breasts. They are ornamented with a broad belt, bracelets on their wrists, and braided hair. The genius and one of the two women have their left arms bent upwards with the palm of the hand facing outwards.

GANGA, THE GANGES. Ganga manifests both as the river Ganges and as a woman.

(The Ramayana) The river is described in the line: “And the broad and ruddy Ganga, sweeping in her regal pride...”

(Fergusson) on the Dravidian style Shrine of the River Goddesses at Elura: “in the west corner of the north side of the court (i.e. of the Kailas or Great Temple) is a small chapel that is probably of an early date. The guards or dwarfpals at the door of the cella inside the principal temple were the river goddesses Ganga and Yamuna; and this chapel was dedicated to the trio - Sarasvati, Ganga, and Yami or Yamuna - the first, on the left, standing on a lotus flower, with foliage and birds behind her; the second one on a makara or conventionalized alligator; and the third on a tortoise, with water plants

represented behind them, and richly-carved torans above. All three are in an almost entire relief. These figures...are frequent in cave temples of the 5th and later centuries." In the accompanying illustration the three goddesses are shown as women, naked from above the waist, with the usual broad hips and large breasts. (Murray's Handbook) on the mural figures in the Great Cave at Elephanta: "In the compartment to the W. of the Trimurti are two gigantic figures of Shiva and Parvati... Shiva has a high cap, on which the crescent and other symbols are sculptured, and from the top of which rises a cup or shell on which is a three-headed figure representing the Ganga proper, the Yamuna and Saraswati, which three streams are fabled to unite at Prayag, or Allahabad, and form the Ganges. (Herbert, "Larousse") on representations of Shiva: "Sometimes the fifth head of Brahma can be seen in the hair, or the goddess Ganga." (Danielou) "The most common anthropomorphic image of Siva shows him as 'beautiful... From the crown of his matted hair flows the Ganges, emblem of purity...' (Karapatri)." Note: (Veronica Ions) on the Descent of the Ganges: "Shiva agreed to break the violence of Ganga's fall on to Mount Kailasa by catching her waters in his tangled hair."

(Veronica Ions) in a description of a statue: "Ganga, goddess of the river Ganges, whose waters are represented about her. She was originally the river surrounding Brahma's city on Mount Meru... Stone sculpture, twelfth century." The goddess is shown as a beautiful woman with a thoughtful expression, naked from above the waist, and standing on a conventionalized lotus. In her right hand is some small object, and the fingers of her left hand form a mudra. She is...ornamented with an elaborate headband, necklaces, earrings, and bracelets on her upper arms and wrists; and between her eyes is a small vesica-shaped teeka. On each side of her, resembling a cloak with a wavy outline, is a representation of flowing water; and round her head is a large vertical disc with water plants shown in relief.

(The Ayeen Akbery) An apparition of the Ganges is recorded as follows: "They say that...a certain devout man used to go constantly to the Ganges, and return again the same day. One night the river Ganges appeared to him in a dream, and said, 'Cease from all this labour, for I will spring up here in your cell.' Accordingly, in the morning the spring appeared, and is running at this day."

Both the Ganges as a whole and water taken from the river are regarded as particularly holy, and figure in many religious ceremonies. (The Ayeen Akbery) on the Gung or Ganges: "The learned amongst the Hindoos have composed volumes in praise of these waters, all parts of which one said to be holy, but some particular places are esteemed more so than others. The great people have the water of the Ganges brought to them from vast distances, it being esteemed necessary in the performance of some religious ceremonies. The water of the Ganges has been celebrated in all ages, not only for its sanctity, but also on account of its sweetness, lightness, and wholesomeness, and for, that it does not become putrid though kept for years."

(The Ayeen Akbery) on the emperor Akbar: "His majesty, both at home and on journeys, always drinks Ganges water. Some trusty persons are stationed on the banks of that river, who fill vessels with its water, and seal up the mouths thereof. When the court is at Agra or Futturhpoor, the water is brought from the town of Saroon: now that his majesty is at Punjab, they bring it from Herduwar." (id.) on the brahmin's daily ceremony of marking himself as the devotee of a particular deity: "The clay of the Ganges is in the highest esteem for this purpose." (id.) "The Ceremonies with the Dead... When his dissolution approaches, they put into his mouth Ganges water... When he expires...a Brahmin then repeats some prayers, and pours some ghee into the mouth of the deceased... After the corpse is

burnt...the ashes and bones are collected together and thrown into the Ganges.” (Enc. Brit.) “The greatest happiness that many of the Indians wish for, is to die in this river.”

(Murray’s Handbook) “Washing in any holy river, particularly the Ganges, and more especially at Allahabad, Benares, Hardwar, and other exceptionally holy spots, is of great efficiency in...cleansing the soul of impurities.” (Rudyard Kipling) the author quotes the traditional saying: “There is Gunga - and Gunga alone -who washes away sin.”

(Yeats-Brown) on the Ganges at Benares: “from her was born the Hindu race. Her waters are jewels to the eyes of the living and a sanctification to the parted lips of the dead. Her cult is ageless and casteless.

“The worshipper first offers flowers and rinses his mouth in her holy water. Then he kisses the earth she fructifies. Then, entering her, he worships the four points of the compass... Then he submerges himself completely in the Mother.

“We...beyond the Brahmin pale may not touch a thousand objects in the city, but here, lovers of Gangi Mai, we are one people.”

(Pauwels and Bergier) “Multitudes of pilgrims, suffering from the most appalling diseases, bathe in them without harming the healthy ones. The sacred waters purify everything.” (Bhagavan Sri) “The Ganges loves all our India, rich and poor, man and beast. There is nothing she cannot purify.”

(Danielou) “The Ganges...represents the causal waters (op).”

(“People of India”) “The Gungapootras, or sons of the Ganges, are Brahmins who are specially devoted to the worship of the river Ganga (or Ganges).” They act as officials in connexion with the Munkurnika, the reservoir or holy pool of Benares, to which votaries come in great numbers. (id.) from a description of a Bairagee, a Hindu mendicant friar: “On his head is a tinsel crown...and on a bamboo, covered with red cotton cloth, upon his shoulders, decked with gay peacock’s feathers and wild flowers, are slung two baskets covered with red and orange cotton cloth, which contain pots of Ganges water. He may have filled these at the great festival of Hurdwar... As he travels, his two tinkling bells bear him pleasant company... Perhaps too, he may bestow a few drops of sacred water on a sick or ailing person or child, and tell his auditors of conditions to be observed... Bairagees have existed, as we know, from the time of Alexander the Great, and are, no doubt, much more ancient.”

THE GIRL TWIN OF MITHUNA. (Allen) on the constellation Gemini: “In India...popularly, they were Mithuno, the Boy and Girl, the Tamil Midhunam... A Buddhist zodiac had in their place a Woman holding a golden cord.”

The Bengali GODDESS OF WATER. (Frazer) “When wells are dug in Bengal, a wooden image of a god is made and married to the goddess of water.”

THE GODDESS of the Baba Budan Hills. (Murray’s Handbook) on the Chenna Kesava Temple at Belur: “The image of Chenna Kesava is said to have been brought from the Baba Budan hills, but that of his goddess was left behind, which obliges him to pay her a visit there at stated intervals.”

THE GODDESSES OF THE BUDDHIST PANTHEON, General. (Fergusson) on the Tin Tal cave at

Elura: "its numerous sculptures are all Buddhist, though deviating from the usual forms by a large representation of the female divinities of the Mahayana Pantheon." (id.) On the Aurangabad, Kuda and often caves: "The attendant figures in the shrines, the dwarf-pals at the entrances, and numerous female figures sculptured in these caves, indicate that they belonged to a Mahayana or ritualistic sect of Buddhists...they can hardly be placed earlier than the 7th century of our era, and perhaps towards the end of it." See also Tara.

THE GOPIS, The Cowherdesses, (Murray's Handbook) on the temple of Thakurji at Amber, near Jeypore: "Just outside the door is a lovely square pavilion exquisitely carved with figures representing Krishna sporting with the Gopis." (Id.) on a temple at Mahabalipur: "On the back wall is a relief representing Gopis, or milk-maids and herdsmen, and cows. To the right stands Krishna... About the centre is a man milking a cow, which is excellently carved, and is represented as licking her calf." (id.) on the "Garden House" temple at Puri: "Outside, over the door, are iron figures of women 2ft. high supporting the roof; also carvings of Krishna playing to the Gopis, etc."

(Herbert, "Larousse") in a description of an illustration: "The mischievous Krishna hiding in a tree with the saris he had stolen from the shepherdesses while they were bathing. Relief at Kaubakonam." The gopis, all completely naked except for the bracelets on their arms are in a variety of postures, some showing bashfulness, others emphasizing their exposure. (id.) "When dancing with the shepherdesses Krishna multiplies himself to give a hand to every girl. Painted cotton... Marburg." In this scene is shown a circle comprising eight groups of three dancers. Each group consists of Krishna, in identical form, joining hands with the gopi on either side of him. In the middle of the circle Krishna and Radha are dancing, facing each other. The gopis in the circle are dressed in different coloured saris and veils, while Radha has around her head a disc resembling an aureole. (Veronica Ions) on the same picture: "The Rasalila, Krishna's dance with the cowgirls... Radha in the centre." (id.) on another picture: (id.) "Krishna...playing the flute to the delight of animals and cowgirls... Rajput painting, seventeenth century." A group of gopis, cowherds and cows surround and listen to Krishna. The gopis are elaborately dressed and hold a flower in one hand. The cows are wearing necklaces.

(Mme. Blavatsky) on the dance of the Gopis: "This dance - the Rosa Mandala, enacted by the Gopis or shepherdesses...is enacted to this day in Rajputana in India, and is undeniably the same theosophical and symbolical dance of the planets and Zodiacal signs, that was danced thousands of years before our era." (Krishna Upanishad, Dan.) on Krishna: "The sacred verses of the Scriptures were the cows and cowherdesses...the 16,108 maidens (who played the game of love with him) were the verses of the Scriptures." (Mme. Blavatsky) Gopi is one of "the three mystic powers" personified by Buddha's three wives, the other two being Yasodhara and Utpala Varna (i.e. the Blue Lotus, probably Lakshmi).

GUNGU. (Macdonell) "gungu, noun fem. the personified new moon. See also under Sinivali.

HEMA-MALA, SUSILA and VIJAYA. (Danielou) "Yama is sometimes shown with three wives, called Golden-Garland (Hema-mala), Good-Behaviour (Susila) and Victory (Vijaya)."

THE HOLY COW. (Mme. Blavatsky) "The cow is the symbol of prolific generation and of intellectual nature... The cow was held, in short, as the impersonation of the Great Mother of all beings, both of the mortals and of the gods, of physical and spiritual generation of things." (id.) "In Esoteric Philosophy the Cow is the symbol of Creative Nature." (id.) on Hindu religion: "even now, the

cow-symbol is one of the grandest and most philosophical among all others in its inner meaning.” (Danielou) “The cow is a symbol of the earth, the nourisher. Its cult, which holds a great place in modern Hindu ritual, is mentioned in the Atharva Veda.”

(Murray’s Handbook) “Names of the Ghats or flights of steps:... 42 Gau Ghat. Adjacent Buildings, etc.:... Stone figure of a cow.” (id.) on the Ghats: “The next Ghat is the Cow Ghat, so called from the number of cows that resort to it, and also from the stone figure of a cow there.” (id.) See under Gopis.

Both the cow and her products figure prominently in Indian religious and other ceremonies. (The Ayeen Akbeery) on curative rites for diseases resulting from acts committed in a past incarnation (See also under Aditi): “Dumbness... Let him form a cow of the following description: the body four talahs of gold; the hoofs two talahs of silver; the hump two or three mashas of copper. This, with a vessel of brass for the milk, he must give in charity, and for one week eat nothing but a mixture of milk, curds, ghee and cow’s urine and dung.

“The Stone... Performing the ceremony of Mudhoodheen, which is as follows: he must conceive in his imagination that the following articles form a complete cow, viz. that four vessels each containing one and a quarter mound, filled with honey, represents her body; one talah of gold her mouth; four seers of sugar-candy her teeth; two pearls her eyes; two pieces of lignum aloes her horns; two plantains her ears; wheat flour her dugs; three seers of sugar-cone for each leg; a white woollen cloth thrown over the whole of her hide, skeins of silk the tail. The hoofs of this cow must be of silver, and her neck covered with two pieces of red cloth; in the front must be set a copper vessel; and eight seers of four different kinds of grain formed into a heap. Near her must be placed a vessel full of honey to represent her calf, and copper vessels full of sesame seed. When these are completed, he must repeat certain incantations, worship them, and afterwards bestow them in charity.

“Indigestion is a punishment for having robbed a house. Cure: Let him bestow in charity the following articles: a house and furniture; seven kinds of grain; of each thirty-two seers; a hand-mill; a pestle and mortar; drinking vessels; a stove; a broom; a cow; and money according to his circumstances.

Cures for various other diseases or misfortunes include the following: “...Cure: Make a cow, the body of four talahs of gold, the hoofs of one talah of silver, a jewel for her tail, brass-bells on her neck; together with a calf...then bestow them in charity.”

The cow and her products also figure in the routine religious ceremonies of the householder: (The Ayeen Akbery) “The Gerisht, h (i.e. grihusto, house holder) performs certain prayers, and the Howm (i.e. the burnt-offering), after the following manner:... A third part of the fire, he preserves during his whole life, and every day performs the Howm with some of it, throwing into the fire as an offering to the Dewtahs, rice, ghee, milk, barley, or any other eatable...” (id.) “At four ghurries before day-break, he rises in his bed, and prays... If he be a prince, he first looks on the sun, then on a Brahrnin, then on a cow, and last on ghee.” (“The People of India”) on the daily duties of a brahmin: “His first act is to receive an omen of the probable result of the day. If he see his wife, a cow, fire, or a Brahmin, it will be auspicious... Careful wives contrive that something lucky should be always seen by their husbands; and as they are always the first to rise, either the cow is placed within sight, or some fire, as may be.”

(The Ayeen Akbery) "The Third Kind of Worship. Dan, giving money and goods to the needy. There are various ways of bestowing alms, but the following are most in estimation:... 5. Goosihsir Dan. One thousand cows, with the points of their horns plated with gold, and their hoofs with silver, with bells and katasses about their necks. 6. Herenneeyeh Kamdheen Dan. A cow and a calf made of gold, weighing from 850 to 3400 talahs... 15. Ruttendheeri Dan. A cow and calf made of precious stones." Note: Kamdheen or Kamadhenu is "the Cow of Plenty" who figures in early Indian literature.

(The Ayeen Akbery) "Purifiers. Fire, prayer, Purryanem Sendehya, sunshine, moonshine, light of a fire, air, water, earth, ashes, mustard seed, wild grain, shade of a tree, the hind part of a cow's leg, a plough, milk, milk-curds, ghee, dung, and urine of a cow." Note: (Yeats-Brown) "In the temples, the cow's excreta are clean." (The Ayeen Akbery) "The Manner of Purification:... The earth is cleansed by sweeping, or by washing, or by lighting a fire upon it: or if a cow lies down upon it, or walks over it, or in time it will purify itself." Purificatory rites for various forms of uncleanness include the following: "If he is defiled...after the second washing, he must anoint the parts with ghee, cow's milk and curds, and cow's dung and urine." (id.) "...he must bathe with his clothes on...or put his hand upon a cow." (Kularnava Tantra, Dan.) on purifications before Rituals: "... 4. Purification of the accessories is done by sprinkling water consecrated...and then displaying the cow-gesture (dhenu-mudra)."

(The Ayeen Akbery) "The Manner of Dressing Food, and the ceremonies to be observed before Meals. Every time before cooking, if it be in the house, the ground and part of the wall must be plastered with cow-dung and earth. If it be abroad, then as much ground as will contain all the cooking utensils must be plastered in the same manner... If a piece of paper, or a dirty rag, or any filthy thing, fall upon the ground, which has been spread with cow-dung and earth, the food is spoilt. He must then begin again, by plastering the ground afresh with cow-dung and earth.

"Before eating they plaster the ground with cow-dung and earth."

(id.) "Of their Fasts... The twelfth kind. The following is his regimen for a week. 1st day, milk. 2. Milk-curds. 3. Ghee. 4. Cow's urine. 5. Cow's dung. 6, Water. 7. Nothing."

Milk is used in some systems of divination. (The Ayeen Akbery) on Cashmeer: "In Nagama is a stream, called Neelahnog... This is also held sacred... They also throw milk into the spring, which sinking indicates good luck, but if it floats the omen is bad." (Id.) "In the town of Reyvun are a spring and a boson, which are accounted holy; the people believe that the saffron seed originally came out of this spring, and, when they commence planting, they come to worship at it, pouring in cow's milk which, if it sinks, is esteemed a good omen, but if it floats upon the surface of the water, they are filled with apprehensions for the success of the saffron."

("Historians' History of the World: India") on the Todas of the Nilgiri Hills: "The grand function of the village priest is the milking of cows." (Murray's Handbook) on the daily care of the idol of Tribhuvaneshvara in the Great Temple at Bhuvaneshwar: "it is bathed with water, milk, and bhang (i.e. Indian hemp)." (id.) "The traveller should remember that...he should not molest a cow... The most sacred of all animals is the cow..."

(Mme Blavatsky) on the Holy of Holies: "In India, it is the 'golden' Cow through which the candidate for Brahmanism has to pass if he desires to be a Brahman, and to become Dvi-ja, 'born a second time'."

IDA, ILA. Ida, or Ila, manifests in several forms. She is the Earth, a woman of the Lunar Race, and also a vital air.

(Gdss. Ind.) "In her elemental aspect Ida is a vital air, or, according to Powell, an etheric force, associated with and pervading the body. In 'The Secret Doctrine' Ida is seen primarily as food and nourishment and flows along the curved wall of the spinal cord... Powell describes this power as being crimson in colour."

(The Ayeen Akbery) According to this account Ida, here called Adda, is known also as Chandernaree, the "Lunar Woman or Wife." Adda is associated with the left nostril, and also with the following periods: "from Perwa to the third Teth and...alternately throughout the month. Others make it weekly, thus... Monday, Wednesday and Friday. Others...with Taurus, and thus alternately through all the signs."

(Regardie) in the author's account, based on Rama Prasad's "Nature's Finer Forces", Ida is particularly associated with the following conditions: "The day must be even 2, 4, 6, and so on; the direction must be East or North..." (Carrington) "There are two main breaths, known respectively as the Sun and the Moon. One of these passes through the right nostril, the other through the left. Symbolically they are represented by the rivers Ganges and Jumna." (Gdss. Ind.) "Miss Garrett sees Ida, Pingala and Shushumna as three aspects of Kundalini. Some see them as the maternal nourishment in the three channels of the umbilical cord, and in its permanent astral counterpart. A symbol of this is the caduceus."

INDRANI. (Veronica Ions) "Indra...is pictured reigning in Swarga, flanked by his queen, Indrani." The tradition that Indra was married to Indrani or Aindri "because of her voluptuous attractions" is reflected in her iconography.

(Murray's Handbook) on the second vihara cave at Ajanta: "Inside the side chapels in the back wall are very remarkable Italian-looking female figures. The chapel in the back wall, on the right of the shrine, has two figures, which are either the patron and patroness or Indra and Indrani. In the left-hand top corner is a very remarkable group, to all appearance a woman teaching her child to pray, and resembling a famous European picture... The Italian-looking fair women are many of them nude to the waist." (id.) on Jajpur: "Adjoining the mosque is the residence of the Magistrate, in whose compound are to be seen three monolithic statues of blue chlorite. One is Indrani, wife of Indra, the air-god, a four armed goddess, with an admirably-cut elephant as her footstool... These figures are finely carved and details of the ornaments are worth observation." (Footnote on these statues) "They were brought from the Cenotaph of Saiyad 'Ali Bukhari, a Pathan saint, who...was buried there (i.e. Jajpur)." The other statues are of Varahini and Chamunda. (id.) on the seven idols of Jaipur (see Devi: Kali): "Next is the wife of Indra; an elephant serves as her footstool."

(Mme. Blavatsky) "In Indur Subba, the south entrance of the Caves at Ellora, may be seen to this day the figure of Indra's wife, Indranee, sitting with her infant sun-god, pointing the finger to heaven with the same gesture as the Italian Madonna and child." (Hislop) in a description of an illustration: "Indrani...from 'Asiatic Researches, vol vi.p. 393. "The goddess is shown sitting on a recumbent lion, with a tree behind her. She is naked except for a dhoti and a scarf draped from across her left shoulder to beneath her right breast. Her left leg is folded up in front of her, while her right is hanging down. With her left arm she is supporting an infant sitting on her left thigh, and her right arm is bent

outwards and upwards with the palm facing forwards. Her thumb and forefinger are extended upwards in a mudra. She is ornamented with bracelets on her upper arms and wrists, necklaces and earrings; and she wears on her head a conical cap with convex sides." (Veronica Ions) in a description of an illustration: "Indrani... Stone sculpture, eighth century." The goddess, shown naked except for a cord acting as a dhoti, has the usual large breasts and slender waist of Indian female iconography. She appears to be in a dancing pose, with her knees bent outwards and her feet together, leaving a space between her legs in the shape of a lozenge. With her right hand she holds an object resembling a short thunderbolt, and with her left she is making a finger mudra. Round her head is a large vertical disc like a halo.

(Mme. Blavatsky) the author gives the chakra, discus or ring as one of Indrani's attributes. (Veronica Ions) "The Purijata or Kalpa tree, the heavenly wishing tree...belonged to Indrani. A sight of this tree rejuvenated the old." Indrani, one of the Matris (q.v.) is associated with the Eastern quarter.

ISANI, GOURI. (Frazer) "at Oodeypoor in Rajputana a festival is held in honour of Gouri, or Isani, the goddess of abundance. The rites begin when the sun enters the sign of the Ram, the opening of the Hindoo year. An image of the goddess Gouri is made of earth, and a smaller one of her husband Iswara, and the two are placed together. A small trench is next dug, barley is sown in it, and the ground watered and heated artificially till the grain sprouts, when the women dance round it hand in hand, invoking the blessing of Gouri on their husbands. After that the young corn is taken up and distributed by the women to the men, who wear it in their turbans."

ISI. (Hislop) "the Indian Iswara is represented as a babe at the breast of his own wife Isi, or Parvati." Note: Iswara is an epithet often applied to Shiva.

KAKINI and Others. (Leadbeater) "In each of the six chakras there is one of these feminine divinities - Dakini, Rakini, Lakini, Kakini, Shakini and Hakini - which are by some identified with the powers governing the various dhotus or bodily substances. In this chakra (i.e. the Anahata or heart chakra). Kukini is seated on a red lotus. She is spoken of as having four arms (four powers functions). With two of her hands she makes the...signs of granting boons and dispelling fears...the other two hold a noose (a symbol which is another form of the ankh cross) .

KAMESVARI. (Danielou) on Kamesvara: "The Tantras explain that (he) should be worshipped seated with his consort on a bed." (Karapatri, "Sri Bhagavati Tattva," Dan.) on Kamesvani, the Divinity or Lady of Lust: "In the hand of the Divinity of Lust are a noose, an elephant hook, a bow made of sugar cane, and an arrow. Attachment is said to be the noose, intellect the elephant hook, the mind the sugar-cane bow; words and the objects of the senses are the arrows of flowers. In another version 'the noose is the power of desire, the elephant hook represents knowledge, the brilliance of the bow and arrow is the power to act.'" (id.) "The Accessories of Worship. The Water... A form of meditation in which the lady of lust, Kamesvari, who embodies the Conscious, is seen as an object of all thought, is called 'consecration of the water'."

KANYA, The Constellation Virgo. (Mme. Blavatsky) "In 1853 the savant Erard-Mollien read before the Institute of France a paper tending to prove the antiquity of the Indian Zodiac... In it one sees the Dragon on a Tree, at the foot of which the Virgin, Kanya-Durga, one of the most ancient Goddesses, is placed on a Lion dragging after it the solar car. He said: 'This is the reason why this Virgin Durga is not the simple memento of an astronomical fact, but verily the most ancient divinity of the

Indian Olympus. She is evidently the same whose return was announced in all the Sibylline books - the source of the inspiration of Virgil - an epoch of universal regeneration."

(Allen) on the constellation Virgo: "In India Virgo was Kanya, the Tamil Kauni, or Maiden, - in Hyde's transcription, Kannae, - mother of the great Krishna, figured as a Goddess sitting before a fire, or as a Gul; and in the Cingalese zodiac as a Woman in a Ship, with a stalk of wheat in her hand. Al Biruni thought this ship marked by the line of stars beta, eta, gamma, delta and epsilon, like a ship's keel. Varaha Mihira borrowed the Greek name, turning it into Parthena, Partina, and Pathona."

KESORA. (Brewer) "Kesora. The female idol adored in the temple of Juggernaut. Its head and body are of sandal-wood; its eyes two diamonds, and a third diamond is suspended round its neck; its hands are made entirely of small pearls, called perles a l'once; its bracelets are of pearls and rubies, and its robe is cloth of gold." See also Subhadra.

THE KRITTIKA, The Pleiades. (Macdonell) "Krittika, noun fem. ...the Pleiades (a lunar mansion): personified by the six nurses of Skanda." (S.D. Glossary) "Krittika (from Krit = to cut, divide). The Pleiades, sometimes represented as a flame, or razor-edged knife; nymphs who nursed the war-god Kartikeya." (Mme. Blavatsky) "in conjunction with the seven sidereal sisters, Kartikeya is seen accompanied by Koumari, or Sena..."

(Mme. Blavatsky) on the Pleiades in the Hindu zodiac: "When Kartikeya was delivered to the Krittika by the gods to be nursed, they were only six, whence Kartikeya is represented with six heads; but when the poetical fancy of the early Aryan Symbologists made of them the consorts of the seven Rishis, they were seven. Their names are given, and these are Amba, Dula, Nitatui, Abhayanti, Maghayanti, Varshayanti, and Chupunika. There are other sets of names which differ, however." (id.) on the above list of seven names: "A Hindu student thinks that (it) refers to astronomical nomenclature and indicates the stars of the Great Bear - the feminine Krittikas who nursed the Great Kumara." (id.) on the ancient Hindus: "They were well acquainted with the constellation of the Pleiades, and while we call it vulgarly the 'Poussiniere,' they name it Pillalu-kadi (a Tamil word) the 'Hen and chickens' ...this constellation is also called Krittika. Now they have a month of the same name." (id.) "One of their most esoteric Cycles is based upon certain conjunctions and respective positions of Virgo and the Pleiades (Krittika)."

(The Ayeen Akbery) "The Mansions the Moon. The Hindoos call the moon's mansions Nekihter, and they are 27 in number, each contains 13 degrees 20 minutes... 3. Kirtika...number of stars: 6..." (Mme. Blavatsky) "The oldest Sanskrit Mss. on Astronomy begin their series of Nakshatras, the twenty-seven lunar asterisms, with the sign of Krittika...the Indian Pandits may have acquired their knowledge of the lunar mansions headed by the Krittika from the Phoenicians, etc. However that may be, the Pleiades are the central group of the system of sidereal zymology." (Allen) "The Pleiades seem to be among the first stars mentioned in astronomical literature, appearing...in the Hindu lunar zodiac as the 1st nakshatra. Krittika... The Hindus pictured these stars as a Flame...and it may have been in allusion to this figuring that the western Hindus held in the pleiad month Kartik, (October - November) their great star-festival Dibali, the Feast of Lamps."

KUHU. (Macdonell) "Kuhu, noun fem. new moon (personified...)." See also under Sinivali.

KUNDALINI. (Gdss. Ind.) "The Goddess Kundalini manifests in every realm of Nature."

The source of Kundalini is at the base of the spine of the Shakti. (Gdss. Ind.) "Brown refers to contres or cakras 'in Devi's body as macrocosm'; in that at the base of her spine is Kundali or Kundalini." (id.) "Kundalini. Epithets... Aura Vulvae et Ani Feminae."

Among the more subtle forms in which Kundalini manifests on the earthly plane are the following: (Mme. Blavatsky) "Kundalini...is an electric fiery occult or Fohatic power." (Leadbeater) "Kundalini...appears in very truth like liquid fire... In the Indian books this force is always spoken of as 'she'." (The Shatchakra Nirupana, cited by Leadbeater) "The Devi...shines...in the fulness of her lustre. Thereafter, in her subtle state, lustrous like lightning and fine like the lotus fibre, she goes...the beautiful Kundalini." (Hastini, quoted by Yeats-Brown) the Yogini describes Kundalini: "The goddess is more subtle than the fibre of the lotus...curled three-and-a-half times round Herself... Then She uncoils Herself and raises Her head..." (Woodroffe, Dan.) "Parvati is known as 'the coiled,' Kundalini... She envelops Siva with her three and a half veils." (Gdss. Ind.) "Kundalini. Epithets:... The Serpent Fire, The Great Serpent, The Coiled Serpent, the Secret Psychic-Heat..." (id.) "Some of the workings of Kundalini may be felt physically, either as a dull glow or as a stronger burning sensation, and sometimes as a feeling of tingling of different degrees of intensity. Occasionally there may be felt what resembles an electric shock of immense violence."

Kundalini manifests herself also in a more palpable manner. These denser forms are included among the Holy Elements produced by the Priestess in the greater mysteries. These elements, like the priestess herself of whom they are an integral part, constitute the literal Real Presence of the Goddess, essential to any major religious rite. (Gdss. Ind.) "This close association between Kundalini and the female fundament and its products is reflected in iconography; steatopygous idols are a characteristic of matriarchal worship. This association is also shown in religious ritual. For just as the products of the cow are recognized as holy in India, so in certain occult ceremonies of the West the female excreta are accorded similar veneration." (Grant) the author mentions a "Supreme" rite of the 10 = 1 Grade in which the Woman requires of the initiate "the Vow of Holy Obedience" and "the consumption of her own excrement." For the reception by the devotee of the vulval Kundalini see under the Shaktis.

Among the symbols of Kundalini is the caduceus (see under Ida). Another similar symbol is the cobra. (Manly Hall) "The uraeus worn by the Egyptian priests upon their foreheads was symbolic of Kundalini, the sacred cobra who, when she was raised in the wilderness, saved all who gazed upon her (Moses and the brazen serpent)." (Mookerjee) in a description of an illustration in "Yoga Art": "Sattva, Rajas, Tamas, three gunos combined in the Kundalini shakti, the tremendous psycho-spiritual energy... Uttar Pradesh, c. 17th century. Gouache on paper." Three dark yellow snake-like figures are shown in a row against a pale yellow background. (id.) "The circle within the circle...is a diagram of the coiled energy: the Kundalini shakti, the serpent form symbolizing the female energy."

KURMAR DEVI. (Borlase) on a dolmen at Muhi: "At the back there was a raised terrace of earth on which were set up a number of stones smeared with vermilion, each said to be a Kurmar Devi - the Gondi name for the deity of the Kurumbar shepherds." See also Mallana Devi.

LAKSHMI, SRI; incarnate also in her avatars VARAHINI, PADMA or KAMALA, DHARANI, SITA and RADHA.

As Varahini. (Herbert, "Larousse") on the boar avatar of Vishnu: "As Varaha, Vishnu is depicted in statues as a giant with a boar's head, carrying in his arms the goddess of the earth." Note: Varahini

and Bhumi, the Earth, are often identified. See under Bhumi.

(Murray's Handbook) on the Varahaswami Mandapan at Mahabalipur: "The central figure is Vishnu with a huge boar's head... Vishnu supports on his right thigh his wife Lakshmi." For other figures of Lakshmi in this building see under Lakshmi: general. (id.) on the three monolithic blue chlorite statues at Jaipur (see under Indrani): "The earth goddess, Varahini, the wife of Vishnu in his boar incarnation, sits with her infant on her knee."

As Padma or Kamala. (Macdonell) "padma, lotus flower...the Lotus-coloured, epithet of the goddess of fortune, Sri." (id.) "Kamala, lotus epithet of Lakshmi." (Kamala Tantra, Dan.) "With golden complexion bathed in a stream of ambrosia flowing from golden vessels held by the trunks of four white elephants, she looks like the abode of snow, Himalaya. Her hands grant boons, allay fear, and hold two lotuses. She has a brilliant diadem. Her hips, like ripe fruits, are loosely draped in a silk garment. We bow to her who stands upon a lotus." Commentary by Danielou: "Kamala is identified with Lakshmi, the goddess of Fortune. Many of the popular representations of Lakshmi are really images of Kamala."

As Dharani. (Veronica Ions) in a description of a picture: "Vishnu... This eighteenth-century painting from Jaipur shows him in the centre of his avatars - his incarnations on earth... Victoria and Albert Museum." In the scene representing the sixth or Parasurama avatar the god is shown seated with his consort, who for this avatar is Dharani, the Earth. She is here shown as a woman sitting with her legs bent under her on the left hand side of Parasurama. She is wearing elaborate robes mainly of brown, red and white. She has a pale skin, and over her black hair is a red veil. The heads of both her and Parasurama are surrounded by round pale blue haloes.

As Sita. (Macdonell) "sita, noun fem. (line drawn) furrow; Sita, personified as wife of Indra and of Rama (identified with Lakshmi)." (S.D. Glossary) "Sita (pos. from si = bind; a furrow representing agriculture). Wife of Rama. Some take her as a symbol of the soul."

(Rama-purva-tapini Upanishad, Dan.) on the image of Rama: "Rama is pictured with Nature (Sita) at his side..."

"On his left knee is seated the cause of the universe, the primordial energy called Sita. She shines like pale gold. She has two arms and is adorned with heavenly jewels. In her hands she holds a lotus.

"Near Sita, the Joy of consciousness, Rama appears...behind him his brother Lakshmana is seen... The three form a triangle."

(Murray's Handbook) on the Jogeshwar Cave, near Bombay: "Mr. Burgess attributed these caves to the latter half of the 8th cent.. A door leads into the Great Cave, and above this are two figures in the attitude in which Rama and Sita are often represented." (id.) on Sita's Gupha or Cave at Nasik: "In the first room are images of Rama, Sita, and Lakshman." (id.) on the Janom Sthan temple at Ajodhya: "In the sanctum...are images of Sita and Ram... To the N.W. is the temple of Kanak Bhawan, or Sone Ko Garh, with images of Sit and Ram crowned with gold, whence the name 'Fortress of Gold'. This is said to be the oldest temple here." (id.) on the temple of Rama at Vijayanagar: "In the adytum of this temple are grotesque modern images of Rama, Lakshman, Sita, and Hanuman." (id.) on the rock-cut

temple of Vishnu at Undavilli: "In the third story is a hall supported by solid rock pillars representing...the search for her (i.e. Sita) and her rescue by Hanuman..." (Herbert, "Larousse") in a description of an illustration: "Agastya visited in his hermitage by Rama, Sita and Lakshmana. Tempera and gold on card. Late eighteenth century. Victoria and Albert Museum." Sita is shown kneeling, with her right knee up, on the grass between Rama and Lakshmana who are also kneeling. She has a white skin and long black hair and wears a skirt and cap made of leaves. Her many ornaments include necklaces and bracelets. (Veronica Ions) in a picture showing Vishnu and his avatars (see under Dharani) Rama and Sita are standing together in front of a wood, Sita being on Rama's left. She is wearing a brown skirt and a yellow bodice. Over her black hair, parted in the middle, is a voluminous dark blue veil which hangs down behind her back like a cloak. Both she and Rama have around their heads pale blue haloes surrounded with radiating golden lines.

(Padma Purana, Dan.) "Sita is the mother...of the world. I bow to her who is the manifest world."

As Radha. (Brown) "The love of Krishna and the milkmaids (gopis) and especially his love of Radha are celebrated in lyrics, paintings, sculpture, and there is a whole body of erotic literature and even of erotic cult practice connected with this aspect of the Krishna myth."

(Murray's Handbook) on the Dwarkanath's Temple in Bombay: "There are many images and paintings of Krishna and Radha, his favourite mistress." (Veronica Ions) in a description of a picture: "Radha and Krishna in the grove. The love of Krishna for the beautiful cowgirl is beloved of Hindus and celebrated in hundreds of songs, stories, and pictures. Nurpur painting of the eighteenth century. Victoria and Albert Museum." In this picture Radha and Krishna are represented twice. In an idyllic landscape of glades set within flowering trees, Radha, in a long lavender-coloured dress with a brown veil, is walking with Krishna on her right side, holding hands. In the right foreground, on a small knoll, Radha and Krishna are shown again, sitting on the grass. (id.) "Garuda. King of the birds, charger of Vishnu and Lakshmi... This painting of the eighteenth century (when Radha was regarded as Krishna's permanent consort, and divine) shows his riders as Vishnu's and Lakshmi's avatars, Krishna and Radha." Radha is shown sitting on Krishna's right between the great wings of Garuda. Her left hand is placed on Krishna's left shoulder, and her right is laid on her left knee. She is wearing elaborate clothes and ornaments; and a teeka is marked on the middle of her forehead. Both she and Krishna have round their heads a single dark grey halo, on the circumference of which are short radiating lines.

(Gdss. Ind.) "Swadesh Poorun mentions a group of figures in Mauritius which includes Radha, Krishna and a cow."

See also under the Gopis.

As Lakshmi or Sri generally. (Macdonell) "Lakshmi, noun fem. mark, token...wealth, beauty, splendour: personified as goddess of prosperity and beauty. (id.) "sri, noun fem. splendour, beauty; prosperity...royal insignia...personified as goddess of beauty and esp. of prosperity."

(Murray's Handbook) In drawings of the principal Indian deities Lakshmi is shown as a two-armed woman seated on a stool perhaps representing a lotus, with her right leg hanging down and her left tucked up in front of her groin. She is naked from above the waist, below which are tight trousers marked with horizontal stripes. Resting on her left thigh and held by her left arm is an infant who is

suckling her left breast. In her right hand is a short ornate sceptre. She wears two necklaces, one of them hanging down between her breasts. Her ears are elongated, being similar to those of a buddha or bodhisattva, and her hair is drawn back and tied in a knot behind her head. (id.) “Lakshmi, the goddess of wealth and beauty... An image of her is often to be found in the house of shopkeepers.” (Hislop) “The Indian goddess Lakshmi, the Mother of the Universe”, is described as of ‘a golden complexion’ (‘Asiatic Researches’, vol xi).” (Danielou) “Sri...is also represented seated on a lotus floating on a sea of milk.” (id.) “Lakshmi is sometimes represented with four arms, but more usually with two. She holds a lotus.” (Karapatri, ‘Sri Bhagavati tattva’. Dan.) on Maha-Lakshmi: “She...has a thousand, indeed countless arms, although her image is shown with but eighteen... She wears a gaily coloured lower garment, brilliant garlands, and a veil. Starting from the lower left, she holds in her hands a rosary, a lotus, an arrow, a sword, a hatchet, a club, a discus, an ox, a trident, a conch, a bell, a noose, a spear, a stick, a hide, a bow, a chalice, and a waterpot.”

(Fergusson) on the Dravidian style Draupadi Roth at Mamallapuram: “The cell measures 6 ft. 6 in. in depth by 4 ft. 6 in. across, on the back wall of which is a four armed Sakti or female divinity, probably Lakshmi, with some attendants: the dwarfpalas also are females, as are the figures on the north, east, and south sides.” (id.) on the Buddhist torans or gateways at Sanchi: “Besides these legendary scenes (i.e. of Gautama), the worship of trees is represented at least seventy-six times; of dagabas...thirty-eight times; of the chakra, or wheel...ten times; and of Sri, the goddess of fortune, who afterwards, in the Hindu Pantheon, because Lakshmi the consort of Vishnu, ten times... Others portray men and women eating and drinking and making love, and otherwise occupied, in a manner as unlike anything we have been accustomed to connect with Buddhism or can well be imagined...the sculptures of these gateways form a perfect picture Bible of Buddhism as it existed in India in the second century (before this Era).” (id.) on the Buddhist Manmada Chaitya Cave at Junnar: “In a fan-shaped sculpture is represented the goddess Sri or Gaja Lakshmi, standing with her two elephants pouring water over her, and behind them, on each side are two worshippers in attitudes of adoration. Though so ubiquitous and continuous through all ages, it is seldom this goddess occupies so important a position as she does here; but her history has still to be written.” The goddess is shown within a compartment; and the elephants and four worshippers are placed each in six separate compartments, three being on either side of that figuring Lakshmi. (id.) on the doorway of the Chalukyan style Kasivisvesvar temple at Lakhundi near Godac: “The pilasters support a cornice over the door frame, and from its centre depends a shield presenting Gaja-Lakshmi or Sri, the goddess of success, bathed by elephants.” See further under Devi: Parvati. In the accompanying illustration the shield is in the form of a keystone with the usual flat top. The goddess, sitting in the lotus position, is shown with large bare breasts. The two elephants hold their trunks raised and face each other on either side of her. (id.) on the Jaina Caves at Orissa: “The whole style of the architecture and sculpture in the older caves here points to a period quite as early as that of the Sanchi gateways...and we cannot be far wrong in ascribing most of them at least to the second century before our era. The figures of Gaja Lakshmi, or Sri, of snakes, sacred trees, the Svastika and other symbols are all as much Jaina as Buddhist.” (id.) on the some caves: “In yet another cave, in the Khandagiri hill...are bassi-relievi over the doorways: One on the right is devoted, like the last, to Tree worship, the other to the honour of Sri. She is standing on her lotus, and two elephants, standing likewise on lotuses, are pouring water over her. The same representations occurs once, at least, at Bharaut, and ten times at Sanchi, and, as far as I know, is the earliest instance of honour paid to god or man in Indian sculptures.” (id.) on the sculptures of the great Jaina Satrunjaya temple, near Palitana: “Among those in the shrine on the upper floor are images of the favourite Sri or Mahalakshmi...” (id.) in a description of an illustration: “Sri or Gaja Lakshmi seated on a Lotus, with two

Elephants pouring water over her. (From a modern sculpture from Indor.)” The goddess is shown sitting in the lotus position on a large conventionalized lotus. She has four arms, two of which are held downwards, with the palms outwards, against her knees; and the other two, each holding a lotus bud, are bent upwards. She is wearing tight-fitting clothes, a head-dress of the usual conical form, bracelets and large earrings.

(Murray’s Handbook) on the Dravidian Kailas cave temple at Elura: “This temple is said to have been excavated about the 8th cent. ... Dedicated to Shiva, it is surrounded with figures also of Vishnu and the whole Puranic pantheon... Passing (an entrance passage) the visitor is met by a large sculpture of Lakshmi over the lotuses, with her attendant elephants.” (id.) on the group of seven idols at Jaipur (see under Devi: Kali) : “Lakshmi comes next; with two hands she holds a child, in a third Vishnu’s Wheel, and in her fourth a shell. Beneath her feet is Garuda.” (id.) on a temple at Huli, near Goa: “The doorway of the shrine is of porphyry, richly carved, and on the lintel is Shri or Lakshmi, with elephants pouring water over her.” (id.) on the First Cave Temple at Badami: “Beyond the facade s a passage, or verandah. On the left is Vishnu... On the right is Lakshmi, with an attendant.” (id.) on the Great Temple of Minakshi and Shiva at Madura: “The entrance is by the gate of Minakshi’s Temple, through a painted corridor about 30 ft. long, which is called the Hall of the Eight Lakshmis, from eight statues of that goddess which form the supports of the roof on either side, where various dealers ply their trade.” (id.) on the Varahaswami Mandapan at Mahabalipur: “In the wall in which is the alcove are two compartments; in the one to the spectator’s right as he looks at it from the facade is a tall slim woman, probably intended for Lakshmi, with a tiger to her right, and an antelope to her left, and some squat Ganas or heavenly attendants about her. In the compartment to the spectator’s left is Lakshmi seated, with elephants pouring water over her from their trunks, and female attendants on either side.”

(Herbert, “Larousse”) in a description of an illustration: “Vishnu and Lakshmi seated on the serpent Ananta... Painted clay group...1880. Victoria and Albert Museum.” The goddess, shown with two arms, is dressed in a sari and is sitting with her right leg down. Her black hair is parted in the middle; and between her eyebrows is a teeka in the form of a dark vertical line. (id.) “Sri, goddess of fortune and prosperity, in a traditional Hindu pose. Twelfth to Thirteenth centuries. British Museum.” The goddess, naked from above her hips, is shown in a standing position. Her left arm is held forward with her fingers forming a mudra, while her right arm hangs down by her side, She is wearing bracelets and other jewels, and a tall conical head-dress. (Danielou) in a description of a statue: “Lakshmi, goddess of fortune, the consort of Vishnu, Bengal, 11th century.” In this carving, in which the upper part is shown, the goddess has the typical large bare breasts of Indian Iconography. She is wearing elaborate ornaments. (Veronica Ions) in a description of a sculpture: “Lakshmi, or Sri, embraced by her consort Vishnu. She is feminine beauty personified and goddess of fortune (generally of good fortune)... From the temple of Khajuraha, c. 1000...” The goddess s shown with unusually large bare breasts and broad hips. She is standing on Vishnu’s left and is holding her right arm around his neck. In her left hand is an object which may be a discus. (id.) in a description of a picture. “Vishnu... This eighteenth century pointing from Jaipur shows him in the centre of his avatars... Victoria and Albert Museum.” In the centre panel Vishnu and Lakshmi are shown regally robed standing on an ornate red and orange structure like a wide throne or altar. Lakshmi, on Vishnu’s left, is dressed in elaborate multi-coloured robes which include a broad orange skirt, and wears a profusion of insignia and ornaments. Both deities are shown with two arms. Flanking them are two female attendants dressed in red, each presenting what appears to be a golden casket.

(Gdss. Ind.) "Among a group of temples in Mauritius, described by Swadesh Poorun, are two dedicated to Lakshmi. These were built about seventy years ago, and the main feature is the statue of the goddess. The Hindu inhabitants bring offerings of fruit and flowers."

(Hislop) "in India, we find Lakshmi, the 'Mother of the Universe', sitting on a Lotus, borne by a tortoise (see Coleman's 'Mythology', plate 23). Now in this very thing, also, (Roman Catholicism) has copied from its Pagan model; for in the Pancarpium Marianum, p. 88, the Virgin and child are represented sitting in the cup of a tulip." In the first of the accompanying drawings Lakshmi, naked except for a dhoti, is shown sitting in the lotus pose, with her right leg over her left, on top of a large open lotus. In each of her two hands is a lotus bud. She is wearing two necklaces, bracelets on her upper arms and wrists, and a long veil hanging from the back of her head. In the second illustration the Virgin Mary is shown sitting in a cross-legged posture, similar to the lotus pose, within the cup of a large open tulip whose petals turn downwards.

(Veronica Ions) In the Indian Feminine Trimurti or Trinity Lakshmi is known as the Red Goddess, and in the sequence of Past, Present and Future she represents the Present.

(Mme. Blavatsky) "Lakmy (or Lakshmy)...is the emblem of physical nature."

For the lotus as an attribute of Lakshmi see etymology and iconography above. (Herbert, "Larousse") on Lakshmi as the wife of the Kurma or tortoise avatar of Vishnu: "When the ocean is churned and he is a tortoise, she appears looking radiant seated on the full-blown flower of a lotus..." (Agastya Samhita, Dan.) from Siva's hymn of praise to Lakshmi: "I bow to the lotus feet... She is the store of pollen from which the bee of intellect drinks." (S.D. Glossary) "Lakshmi... Goddess of Prosperity and of the Lotus." (William and Kate Povitt) "The Lotus...is one of the symbols of Lakshmi...it is worn as a talisman of Good Luck and Good Fortune, and as Lakshmi is particularly favourable for children it is worn to avert all childish diseases and accidents."

Other symbols and attributes of this goddess include the following: (Frazer) "in Northern India the coco-nut is esteemed one or the most sacred fruits, and is called Sripkala, or the fruit of Sri, the goddess of prosperity." Elephants are often shown acting as her attendants and hence she has the epithet of Gaja (Elephant) Lakshmi.

(Danielou) "The Thought-Forms, or Mantras... 4. The Seed-of-Existence of Seed-of-Fortune (Lakshmi-bija) Sound: SRIM. Definition This mantra represents the goddess of fortune, and multiplicity, Lakshmi, the consort of Vishnu... Purpose: Gaining worldly wealth, power, beauty, and glory. References: Tripura-tapini Upanishad, Varada Tantra, etc." (Varada Tantra). "S represents the transcendent divinity of Fortune. R means wealth. I is satisfaction. The sound means 'limitlessness'. The nasalization means the dispelling of sorrow. This is the seed utterance of the goddess Lakshmi through which she should be worshipped."

(Mahanirvana Tantra, Dan.) on the yantra-raja, the Royal Yantra: "Draw a triangle with the Seed of Illusion (the character hrim; see under Maya)..." Commentary by Danielou: "In the centre of the yantra, the character hrim stands for the divinity of fortune, Lakshmi..." (id.) "The Yantas, or Magic Diagrams: The Sri Chakra, or Wheel of Fortune, which represents the Universal Goddess, is one of the principal yantras used to represent divinities." (id.) "The Sri Yantra constitutes the basis of Sri Vidya, the secret science of the Kalas or mystical vibrations that emanate from the suvasini chosen to fulfil

the role of the Goddess in Tantric Ritual of the Sri Chakra,” See also under Devi: Kali. (Mookerjee) on the peripheral circle of the Shri-yantra: “This is the wheel of Shri or Shakti, the female essential energy which as quantum is the motive force of the universe it encapsulates.”

LALITA. (Danielou) on “The Amorous Lalita”: “Divinity can be conceived as a playful being for whom the world is a toy, a game. Playfulness personified as the Supreme Cause is called Lalita. Lalita is then represented as an amorous, playful girl whose form is the universe.”

MAHAMAYA, MAYADEVI. (Murray’s Handbook) on Muttra (Mathura): “In the Katra mound a number of Buddhistic remains have been found by General Cunningham and others, including a broken Buddhistic railing pillar, with the figure of Maya Devi standing under the Sal tree.” (id.) on Hardwar: “The Temple of Maya-devi is built entirely of stone, and General Cunningham thinks it may be as old as the 10th or 11th century. The principal statue, which is called Maya-devi, is a three-headed and four-armed female...in one hand is a discus, in another what resembles a human head, and in the third a trident. General Cunningham points out that this cannot be Maya, the mother of Buddha, and thinks it may be Durga.” (Veronica Ions) in a description of an illustration: “Queen Mahamaya, in her forty-fifth year... Gandhara style relief, second century (of this Era).” In this scene, depicting Mahamaya’s dream, the queen is shown lying on her left side with her head supported on her left forearm. As a head-dress she wears a circular headband.

(Budge) on Gnostic amulets: “A remarkable scene is represented on B.M., G. 469. A woman is standing beside a tree, and giving birth to a child from her left side, whilst a figure in front of her is presenting to her face the ankh, the symbol of ‘life’; on the other side of the tree is an animal. On the reverse is a large ankh... This amulet is made of dark reddish stone, and was given to the British Museum by Sir H. Rider Haggard. The scene recalls to mind the birth of Horus... On the other hand it may refer to the birth of the Buddha in the Lumbini garden, when the child was brought forth from his mother’s left side.”

(Mookerjee) from a description of an illustration in “Yoga Art”: “Mahamaya, the Universal Mother. The universe is constantly throwing out new constellations of form... Uttar Pradesh, c. 17th century. Gouache on paper.” This is an abstract representation of a woman, in yellow ochre, with a foetus in her womb.

MALLANA DEVI. (Borlase) on the Mallana dolmens: “The shrines are generally open to the east, but sometimes completely closed for the purpose of keeping the sacred stones which represent the Mallana deities quite safe. Wooden figures are offered to sick people to avert death.” See also Kurmah Devi.

MALLINANATHA. Note: (Herbert, “Larousse”) the author states that Mallinatha is a Jain woman tirthamkara. (Fergusson) on the Jaina Tirthamkaras: “No. 19. Name: Mallinatha. Distinctive Sign: Water-jar.” (id.) “The Tirthamkaras...are sometimes represented as of different colours or complexions: thus...the 19th and 23rd are blue.”

MATANGI. (Matangi Tantra, Dan.) “We meditate on Matangi, the Elephant power, delight of the world. Dark, with a white crescent in her garland, she sits resplendent on a jewelled throne, fulfilling her wishes of her devotees. Her two feet are honoured by the hosts of the gods. She shines like a blue lotus... Holding in her four beautiful hands a noose, a sword, a shield, and an elephant hook, she gives

to those who invoke her all they may wish for.” Note: (Macdonell) “matanga, elephant.”

THE MATRIKA-DEVIS. (Herbert, “Larousse”) in a description of a sculpture: “Matrika-devi, a Buddhist mother-goddess. Stone image from South India. Ninth century. British Museum.” The goddess, naked except for a dhoti and ornaments, is sitting cross-legged, with the right foot in front of the left. She has the usual large breasts and slender waist of Indian goddesses. Round her head is a sort of aureole or head-dress with radiating lines.

THE MATRIS, THE MATRIKAS, The Divine Mothers. (Fergusson) on the shrines at Elura: “passing out by the south door the first shrine on the south was appropriated to the Matris or seven mothers, arranged along the back wall with Kartikaswamin or Siva at the left end, and Ganesa with Bhringi at the right... The Matris are often represented in Saiva sculpture. They occur at Elura again in cave temples 14, 21, and 22, as also under the bridge leading to the Nandi shrine here; and are found at Elepharita, Gulwada, and elsewhere. ‘Cave Temples of India: Archaeological Survey of Western India’.” (id.) on the sculptures at Jajpur of about the 10th or 11th century: “This also seems to be the age of some remarkable pieces of sculpture which were discovered some years ago on the brink of the river. They were of more than life size and represented three of the Matris. They are in quite a different style from anything at Bhuvaneswar or Kanarak, and probably more ancient than anything of the same kind at those places.”

(Danielou) “The goddess is depicted under seven motherly forms called the Seven Mothers or Matrikas. These...are identified with the seven matrices or vowels, the basis of all language...” (id.) the author lists the names of the seven mothers as Brahmani, consort of Brahma; Mahesvari, consort of Siva; Kaumari, consort of Skanda; Vaishnari, consort of Vishnu; Varahi, consort of Varaha; Indrani, consort of Indra; Chamunda. Other names are also listed. Macdonell includes Mahendri, wife of Indra; and Evans-Wentz includes Gandha.

MAYA. (Guigniaut) in an engraving in “Religion de l’Antiquite” the author shows a woman with elaborate clothes and ornaments. With both hands she is pressing her breasts, from which issue two streams of milk which flow into the wavy liquid on which she is standing. Around her head, on which is a cone shaped crown, in a very large aureole with innumerable radiating lines and an indented edge. In the large loop formed by her scarf, the two ends of which are tied at the top of her crown, are shown eight animals including what appear to be a goat, a cow, a horse and an elephant. (Massey) in a commentary on this picture: “the Hindu Goddess Maya impersonates the Two Truths, the flowing and the fixed, as the un-girt and the up-bound. She hovers over the waters of Source and presses her two breasts with both hands; the feminine fount that streams with liquid fire. The face and upper part of her body lighten with the radiance of the fire that vivifies, the spirit of life, the second of the Two Truths. Within the cincture of her scarf she is seen to be the bearing Mother. It is also observable that her figure and aureole of glory form the Cross symbol corresponding to the Ru (i.e. mouth or loop) and three-quarter Cross of the Ankh-sign. Her scarf also represents the Tie.” (id.) “The circle is equally the figure of the female reproducer. Moreover, the circle of glory, the aureole of divinity, is...the circle of the female who was the Sakti... See the mother Maya (see engraving) for the origin of the glory which is the aureole of the cross.”

(Gdss. Ind.) “There is an image of Maya as Mother Earth in a temple in Mauritius. According to Swadesh Poorun’s description, she is here represented as a woman in a sitting position, and is dressed in a reddish-yellow robe with a shawl on her head; her face is described as attractive. The image is

about three feet high. The Indian inhabitants of the island pay reverence to her.”

(Dr. Esther Harding) “The many-coloured veil of Isis is the same as the many-coloured Veil of Maya with which we are familiar in Hindu thought. It represents the many forms of nature.”

(Mme. Blavatsky) in a Hindu cosmological diagram shown by the author, the lowest of the three divisions is a circle described as “Objective or Phenomenal World: Maya, Illusion, Darkness.”

(Maudgala Purana, Dan.) “the word ‘one’ is the symbol of illusion (maya); from it everything has sprung.” (Mme. Blavatsky) the author calls the number two “the number of Maya.” (Mirsimha-purva-tapini Upanishad, Dan.) on the wheel representing the year: “The circle around the wheel is maya, the divine power of illusion.” (Danielou) “Maya is...(the) bow. (Sarnga).”

(Danielou) “The Thought-Forms or Mantras... 3. The Seed-of-Illusion (Maya-bija) or Seed-of-Energy (sakti-bija). Sound: HRIM. Definition: This mantra represents maya, the power of illusion. It stands for the lady-of-the-spheres (Bhuvanesvari), the dispeller of sorrow. It is the root from which develop ether and other elements of the manifest world... References: Tripura-tapini Upanishad, Karpura-stava, Varada Tantra, etc.” (Varado Tantra) “The lady of the spheres should be worshipped with this (mantra).” Note: (de Purucker) on translations of the word Maya: “The English word ‘illusion’ is perhaps not the best word... Maya does not mean a non-existent thing. The meaning is exactly the opposite of that... Maya really means magic.”

The Indian MERMAIDS. (Murray’s Handbook) on the railing of the Temple of Buddh Gaya, at Gaya: “It is known that Asaka surrounded the temple with a stone railing. As much of this railing as could be found has been restored... The top rail is ornamented with carvings of mermaids, or females with the tails of fish, inserting their arms into the mouths of Makaraks, that is, imaginary crocodiles... Mr. Fergusson pronounced this to be the most ancient sculptured monument in India’.”

MINAKSHI. (Yeats-Brown) from a description of the Festival of Minakshi: “And now to Madura, where the Festival of the Fish-eyed Goddess is in progress.

“Minakshi was a princess of Madura long ago; a girl with long and lustrous eyes, who subdued all earthly princes and even the heavenly deities, with her beauty. She had three breasts, but when she met Siva her third breast disappeared...

“Now there is a booming of mortars. Priests with forked white eyebrows are clearing a way for the enamelled steeds of the goddess. There is a crying and a scampering of sacred cows.

“When she arrives, the voice of the multitude is hushed: elephants raise respectful trunks: men, women and children touch finger-tips together and bow themselves down in a silence that is frightening after so much clamour.”

(Murray’s Handbook) on Madura: “The visitor next passes N. from the Minakshi Temple into that of Sundareshwar... S.E. of the group of statues are the chambers where the Vahanas, or vehicles, of Minakshi and Sundareshwar are kept. They are plated with gold. There are two golden palkis, or litters, worth 10,000rs. each, and two with rods to support canopies worth 12,000rs. each. There are also vehicles plated with silver, such as a Hansa, or ‘goose’, a Nandi, or ‘bull’.”

THE MONKEY-GODDESSES of Hampi. (Constance Smith and Roloff Beny) in a description of a photograph: "Hampi, India, Monkey goddess. Carved in bold relief, as tall as a man, the monkey goddess and royal symbol of the Vinayanagar Kings stands near the entrance to Hampi's nine square miles of ruins." This monkey-goddess is shown naked except for her many ornaments. Her long tail is curved over her head and shoulders, forming a kind of arch. Note: (Murray's Handbook) on a temple at Anagundi, near Hampi: "S. of the temple is a large dharmasala, with sixty-two pillars, on which are curious reliefs of female monkeys and dwarfs."

THE NAGIS, THE NAGINIS. (Herbert, "Larousse") "The serpents, usually called Nagas and Naginis...are powerful, redoubtable and endowed with surprising powers. The countless statues of them, generally found under trees - especially in Southern India - are always the object of a fervent cult."

(Fergusson) on the Dravidian style carvings at Mamallapuram: "The great bas relief on the rock, 90 ft. by 30 ft. in perhaps the most remarkable thing of its class in India... It is in ten sections divided by a crack or split in the rock, in which are placed a great Naga...under him is a Nagini with the usual triple hood." (Veronica Ions) on the same carving: "Naga and Nagini, inhabitants of the nether realms of Patala... Early seventh century." The nagini is shown with a woman's bust above the waist and a coiled serpent's tail below it. Her two hands are held together immediately beneath her bare breasts. She is wearing a conical head-dress; and around her head are three hoods, one on top and one on each side. (Fergusson) on the Dravidian style Virupaksha temple of Pattadakai: the central square of the roof is filled by a great coiled Nagaraja with five hoods, protected by a chattra, and two Naginis with triple hoods are intertwined with his tail. (id.) on the Northern or Indo-Aryan style Rajarani temple at Bhuvaneshwar: "a Nagini, or female Naga, with her seven-headed snake hood, adorns the upper part of the pillar. They are to be found, generally in great numbers, in almost all the temples of the province." In the accompanying illustration, showing the left-hand pillar of a doorway, the nagini has a woman's bust with large bare breasts, from the waist upwards; and from there downwards she has a snake's tail which coils round the pillar. On her head is a conical head-dress, and around it are seven snake's heads. (Murray's Handbook) on the same carvings: "Observe the pillar with three kneeling elephants and lions, with above a Nagni or female Naga with her seven-headed snake hood." (id.) on the sculptures of the Mukteshvara temple at Bhuvaneshwar: "Among the subjects are: a lady mounted on a rearing elephant...a figure of Annapurna presenting alms to Shiva; females half-serpents, canopied under five or seven-headed cobras; lions mounted on elephants...damsels dancing or playing on the mridang..."

(Herbert, "Larousse") in a description of a carving: "A Nagini or female serpent-deity. Limestone relief. Pre-sixth century. Victoria and Albert Museum." This nagini is shown as a woman with two arms, naked from her dhoti upwards, while below this is a long coiled serpent's tail. She is wearing a necklace and a cane-shaped tiara. On each side of her head are two serpents, all four standing upright.

THE NAKSHATRAS, The Lunar Asterisms or Mansions. (Macdonell) "naksha-tra, heavenly body; star; constellation; lunar mansion (originally 27, later 28 were enumerated: personified as...wives of (Soma))." Of the sixty "fine-eyed" daughters of Asini the wife of Daksha, twenty-seven became personifications of the lunar mansions. See also the Kritikas and Rahini.

(Gdss. Ind.) "These lunar mansions or nakshatras mark the twenty-seven and a half nightly and daily stages of the sidereal month, being the time taken for the circuit of the moon around the Zodiac."

NIRRITI. (Danielou) "Nirriti... Her images are painted on cloth and show red attributes. Her ceremonies are characterized by black garments and ornaments... Her abode is the sacred fig tree, the pippala, where, every Saturday, Lakshmi comes to visit her. To her realm belong dice, women, sleep...

"In this world all those who are born under a handicap, in the families of thieves and evildoers, and yet are virtuous and kind are protected by Nirriti ."

(id.) "The Regents of the Directions:... South-west, Nirriti, or Surya."

The Indian OBEAH IDOL. (Mme. Blavatsky) the author speaks of "the Indian female fetish of the Obeah, the wooden idol that is stuffed every day with serpent's eggs..."

PINGALA. (The Ayeen Akbery) In this account Pingala is also called Soorejnaaree, the Solar Woman or Wife. This vital air is associated with the right nostril and the days of the month other than those connected with Ida. Further associations are: (id.) "Others make it weekly thus, Sunday, Tuesday, Thursday, and Saturday, Soorejnaaree. Others... Aries beginning with Soorejnaaree, Taurus with Chandernaree, and thus alternately through all the signs." See also under Ida.

PRAKRITI, Nature. (Sir William Jones) An apparition of Prakriti is described in the following tradition concerning Krishna: "He desired Prakeety (footnote: 'Nature') to accompany him... Prakeety appeared as herself, a damsel of matchless beauty... As she advanced, the refreshing breeze moved her flowing robe, showing the exquisite shape which it seemed intended to conceal. With eyes cast down, though sometimes opening with...a tender look, she approached them, and with a low enchanting voice desired to be admitted. The devotees gazed on her with astonishment. The sun appeared, but the purifications were forgotten, the things of the Poojah lay neglected; nor was any worship thought of but that of her."

(Mookerjee) "The female sexual organ (yoni) is taken as symbol of the transcendent female energy (prakriti): each embodies the energy of primal matter which is the basis of all creation. The transcendental matrix of prakriti initiates the process of becoming." (Siva purana, Dan.) "Because she is the source of development, Nature (prakriti) is compared to a womb... The womb is Nature, basis of all. The enjoyer is Siva..." (Bhagavata, Dan.) "Nature (prakriti), made of the five principles-of-the-elements (tattvas), is the vulva." (Danielou) "The she-goat (i.e. Aja) is taken as the symbol of Unmanifest Nature." (id.) "the triangle pointing downwards stands for Cosmic-Nature (prakriti)."

(Mookerjee) from a description of an illustration in "Yoga Art": "...prakriti (the serpent symbolizing female power)... Varanasi. A contemporary example of a timeless symbolic form. Stone." The serpent, shown in relief, resembles a root-stock forking downwards into three separate roots." (id.) "... Prakriti in deified human form... Orissa. 17th century. Gouache on paper." in this picture a man and a woman are shown embracing each other. The woman, naked except for her many strings of jewels and on ornate conical head-dress, has a pale ochre-coloured skin.

(id.) in a description of the triangles of the Shri-yantra (see under Lakshmi) the author refers to "five with their apices turned downwards in the yoni configuration of prakriti."

PRITHIVI. (Veronica Ions) "Prithivi, the earth, and the god) Dyaus...were symbolized as cow and bull. (id.) in a description of an illustration: "Vishnu is seen reclining on the serpent Ananta...watched

by Shumi or Prithivi, goddess of the earth... Rajasthani painting, late seventeenth century." The goddess, shown as a two-armed woman, is sitting on the same serpent facing Vishnu. She is wearing elaborate clothes and ornaments, and on her black hair is a fillet. See also under Bhumi.

(Gdss. Ind.) on Prithivi: "In occult metaphysics she manifests as the Prithivi tattva, described by Mme. Blavatsky as 'solid earthly substance, the terrestrial spirit or force, the lowest of all'. In the Esoteric and Tantra tables of the Tattvas, given by the same author, Prithivi is associated with the solid staff of matter; the colours given are orange-red and yellow. In the Order of the Golden Dawn the colour of Prithivi is described as yellow, the form as having four angles, and the natural principle as bulkiness." (Devaraja Vidya Vacaspati, Dan.) "The square is taken to represent the earth. It is the symbol of the element earth." (Doreen Valiente) on the Tattvas: "The Hindu terms are as follows: Prithivi, symbolized by a yellow square, the equivalent of earth..."

(Mookerjee) in a description of an illustration in "Yoga Art": "Prithivi-tattva, the heart-shaped emblem of yoni, penetrates and supports the manifest world as symbolized by the square, the stable linear form of enclosure. Rajasthan, 18th century. Gouache on paper." The square, shown dark grey, is framed with an inner band of red and an outer one of black. It is penetrated about one-third of the way from the bottom, and more than two thirds of the way through, by a horizontal arrow-like figure pointing to the left. The shaft and the heart-shaped tail are of a light brownish colour.

PUTANA. (Veronica Ions) in a description of picture: "Krishna suckled by the rakshasi Putana... Udaipur painting, 1740." Putana, here shown as a gigantic young woman about fifteen feet tall, is lying down. She is wearing elaborate clothes and jewellery. The tiny Krishna has just been placed on her body by a woman; and he is about to suckle her right breast. Another woman is standing with outstretched arms at Putana's head.

RAKA. (Macdonell) "Raka, goddess presiding over the day of the full-moon; day of full-moon; full-moon." See also under Sinivali.

RATI. (Macdonell) "rati, noun fem. pleasure, enjoyment, satisfaction in sexual enjoyment or union; personified as one of the wives of Kama, Rati."

(Veronica Ions) in a description of a relief: "Kama, god of love accompanied by his wife Rati, seen shaking a cymbal... South Indian wood carving." The goddess, shown as a woman of attractive appearance, is naked from her waist upwards. She is holding a cymbal in her right hand.

RATRI, Night, Goddess of Night. (The Rig Veda, Max Muller) from the Hymn to Ratri:

"The night comes near and looks about,

The goddess with her many eyes,

She has put on her glories all.

Immortal, she has filed the space,

Both far and wide, both low and high..."

(Veronica Ions) "Ratri, night, is the sister of Ushas... She wears dark robes set off with gleaming stars. Her approach is welcomed as much as her sisters."

RIDDHI. (Hayasirsa Pancharatra, Dan.) on the god Varuna: "Two armed, he stands on the back of a swan,.. The virgin waters of whom he is (consort?) should be shown on his left. On his left should also be (his consort) Prosperity (Riddhi)."

ROHINI. (Macdonell) "rohini, red cow; name of a lunar mansion, consisting of five stars and variously regarded as resembling a cart, a temple, or a fish; personified as favourite wife of (Soma); lunar day connected with Rohini; young girl in whom menstruation has just commenced; cow...rohini-sakata, cart of Rohini (the asterism)."

(Herbert, "Larousse") "Rohini... Kalighat painting 1890. Victoria and Albert Museum." Rohini, one of the "fine-eyed" sixty sisters, is shown as a woman standing on a striped serpent. She is draped in a long dark garment with a veil of the same shade. Her right arm is raised, and she is holding what appears to be a bundle of stalks; and her left arm is stretched forward in a gesture of giving. From the top of her head issues what seems to be a fountain.

The red colour associated with Rohini is used as a cure for jaundice. (Frazer) "The ancient Hindoos performed an elaborate ceremony, based on homoeopathic magic, for the cure of jaundice. Its main drift was to...procure for the patient a healthy red colour...a priest recited the following spell:... "The cows whose divinity is Rohini, they who, moreover, are themselves red (rohinih) - in their every form and every strength we do envelop thee."

(The Ayeen Akbery) "The Mansions of the Moon... 4. Rokeenny. Number of Stars: 5." (Haug) the author alludes to "the Indian Nakshatras 'Krittika' (Pleiades) and 'rohini' (Aldebaran and Hyades)." (Allen) on the constellation Scorpio: "The Hindus used alpha, sigma and tau for their nakshatra Jyestha, Oldest, aka known as Rohini, Ruddy, from the colour of Antares." (id.) on the constellation Taurus: "The Hindu Rohini, a Red Deer, used also for the nakshatra in Scorpio marked by Antares, was unquestionably from the star's ruddy hue." (id.) on the Hyades: "The Arabic title...was identical with that of the 2d. manzil, which these stars constituted, as they also did the 2d. nakshatra, Rohini, Aldebaran marking the junction with the adjacent Mrigacirsha."

RUKMINI. (Veronica Ions) in a description of an illustration: "Rukmini, on the eve of her marriage to Sisupala sends a letter to Krishna imploring him to intervene... Garhwal painting, eighteenth century." The princess Rukrnini is shown looking out through an arch in a Moorish style arcade, together with three other maidens. With her left hand she is giving a letter to an old man below. She is wearing an elaborate dark dress, with a dark veil.

SANDHYA. (Max Muller) "Sandhya is derived from Sandhi, literally the joining, the coming together of day and night, or night and day. Sandhivela is twilight - and sandhya has the same meaning." (Macdonell) "samdhya, noun fem. juncture of day and night, morning or evening twilight... Twilight (esp. evening) personified..."

SARAMA. (Allen) on the Hindu names of the constellation Canis Major: "much earlier...with this prehistoric predecessors it was Sarama, one of the Twin Watch-dogs of the Milky Way."

SARANYU. (Max Muller) "Saranyu... must likewise have been another form of Dawn in her varying aspects." (id.) on the Vedic deities of the morning: "The order in which they appear, according to Yaska, is: Asvinau... Ushas, dawn, Surya (feminine)... Vrishakapayi, wife of Vrishakapi, doubtful, Saranyu, early dawn, Erinys, Savitri... Bhaga... Surya (masculine)."

(Murray's Handbook) An idol of "The Mother of Death", perhaps Saranyu mother of Yama, is among the group of seven idols at Jaipur (see under Devi: Kali).

SARASVATI. (Murray's Handbook) "Sarasvati, the wife of Brahma, rides on a peacock, and has a musical instrument, the 'vina', in her arms. She is goddess of music, speech, the arts, and literature." In the accompanying drawing the goddess is shown as a woman with four arms, riding on a peacock. In her two lower hands she holds a vina, while her two upper hands are held in what appears to be a gesture of giving. She is wearing jewelled necklaces, bracelets and a conical crown, also jewelled. (Dr. Murray) A drawing entitled "Brahman and Sarasvati", shown by the author, portrays the two deities sitting on an ornate plinth. Sarasvati, on Brahma's left, has her right foot folded up in front of her, while her left hangs down. She has two arms and is holding a large vina with both hands. Her clothes are elaborate and, like Brahma, she is wearing a jewelled mitre-like crown consisting of a cubical base surmounted by a pyramid. (Herbert, "Larousse") "Sarasvati...is a beautiful young woman with four arms. With one of her right hands she holds out a flower to her husband; in the other she holds a book of palm-leaves indicating her love of erudition. In her left hand she has a chaplet and a little drum. Elsewhere she is portrayed sitting on a lotus, with only two arms, playing the vina." (Veronica Ions) "Sarasvati...is represented as a graceful woman with white skin, wearing a crescent moon on her brow; she rides a swan or peacock, or is seated on a lotus flower." (Danielou) "Sarasvati is depicted...with either two or eight arms. In the latter case her attributes are a lute (vina), a book, a rosary, and an elephant hook, but she is also shown with an arrow, a mace, a spear, a discus, a conch, a bell, a plough, and a bow (from Karapatri). She is beautifully pictured in the Harsa-carita."

(Fergusson) For a representation of Sarasvati as a river-goddess, at Elura, see under Ganga. (id.) on Jaina architecture at Palitana: "in other temples are images also of Ganesa, Sarasvati and other Hindu deities." (id.) on Jaina sculpture generally: "like the Buddhists, they allow the existence of Hindu gods, and have admitted into their sculpture at least such of them as are connected with the tales of their saints - among which are Indra or Sakra, Garuda, Sarasvati, Lakshmi, Asuras, Nagas, Rakshasas, Gandharvas, Apsarases, etc. forming a pantheon of their own."

(Herbert, "Larousse") in a description of an illustration: "Sarasvati, the wife of Brahma and patron of the arts and sciences, playing the vina. Stone relief from Mathura. Tenth century, British Museum." The goddess, naked except for a dhoti, her ornaments and a conical crown, is shown sitting with her right leg down and her left folded up with her heel in front of her groin. She has four arms, in two of which she is holding the vina. In front of her is an aquatic bird resembling a duck. (Veronica Ions) in descriptions of illustrations: "Sarasvati, goddess of learning, making music as patroness of arts. Her gentle grace belies her independence of character. When Sarasvati became identified as consort of Brahma her earlier role of river goddess was forgotten. White marble relief from the Vimla Vashi temple at Dilwara, eleventh century." The goddess, naked except for a dhoti and ornaments, is shown seated with her left leg folded up in front of her, the heel being placed in the groin. She appears to have four arms with two of which she holds the vina which she is playing. On her head is a low cone-shaped tiara. (id.) "Sarasvati as goddess of poetry and music, standing on a lotus and accompanied by a

swan, her vehicle... Ivory statuette." The goddess, a graceful woman with four arms, is shown playing the vina. She is naked from above the waist, below which is elaborate drapery. Among her ornaments are necklaces, bracelets and a tiara over her long hair. Around her head is a halo in the form of two concentric rings.

(Veronica Ions) In the Feminine Trimurti or Trinity Sarasvati is known as the White Goddess; and in the sequence of Past, Present and Future she represents the Past.

Among the attributes of Sarasvati is the peacock. (Mme. Blavatsky) "Vach...is personified in Sara-ivati, the wife of Brahma, who is the goddess of the sacred or 'Secret Knowledge'. She is usually depicted riding upon a peacock with its tail all spread. The eyes upon the feathers of the bird's tail symbolize the sleepless eyes that see all things. To one who has the ambition of becoming an adept of the 'Secret Doctrines', they are a reminder that he must have the hundred eyes of Argus to see and comprehend all things." (Danielou) "On the day consecrated to Sarasvati none may read books or play musical instruments. These are cleaned, placed on an altar, and worshipped as the abodes of the goddess."

(Massey) on the Sri lantara emblem: "In the Hindu figure, the three gods and their consorts are arranged with Brahma east, and Lakshmi west; Siva north, and Parvati south-west; Vishnu south, and Sarasvati north-east. The order of the Trimurti varies according to the particular cult. (Inman, 'Ancient Faiths')." (Mme. Blavatsky) in a Hindu cosmological diagram incorporating the Sri lantara the author shows "Saraswati (Matter, Female) N.E. ... Lakshmi, W. ... Parvati, Female Matter, S.W." See also under Aditi and Maya.

(Danielou) "The Thought-Forms, or Mantras ... 2. The Seed - of - Consciousness or Seed -of - Speech (vag-bija) Sound: AIM. Definition: This mantra is also called Sarasvata (pertaining to knowledge), or Sarasvati (pertaining to the goddess of knowledge). It represents the form of consciousness embodied in the goddess Sarasvati, the consort of Brahma." (Varada Tantra, Dan.) "AI represents Sarasvati. The nasalization means the removing of pain. This is the seed- utterance of Sarasvati." (Danielou) "Purpose: Acquiring knowledge and wisdom, mastery over words, and power of speech." References: Tripura-tapini Upanishad, Karpura-stava, Varada Tantra, etc.

SAVITRI, Prayer-Maiden. (The Mahabharata) Savitri appears to King Asvapati:

"From the fire upon the altar which a holy radiance flung,

In the form of beauteous maiden, goddess of Savitri sprung."

SAVITRI, Princess. (Veronica Ions) on a picture showing the rescue by Savitri of her husband Satyavat from Yama, god of death: "This much-loved story has echoes in the myths of other cultures, and in India was one of the many painted at great speed by the bazaar artists in the early nineteenth century for sale to the pilgrims to the Kalighat temple in Calcutta. Victoria and Albert Museum." Savitri, shown with long wavy black hair round which is a fillet, is dressed in a robe with wide sleeves. She is either sitting or kneeling at the head of her dead husband, before his revival.

SAVITRI, Solar Goddess. (Murray's Handbook) on the group of seven idols at Jaipur (see under Devi: Kali) "Savitri, the wife of Brahma, comes next."

SENA. (Mme. Blavatsky) on Indian astronomical figures: "in conjunction with the seven sidereal sisters (i.e. Krittika, Pleiades) Kartikeya is seen accompanied by Kaumari, or Sena."

THE SHAKTIS OR SAKTIS. (Macdonell) "sakti, noun fem. Ability...active power or female energy..." (Mme. Blavatsky) "Shakti (root Shak = to be competent) ability...strength, female potency, generative power, wife, yoni." (id.) "Shakti (Yoga power) personified by a female deity." (Grant) the author alludes to the primordial essence of Woman (sakti) in her dynamic aspect."

(Woodroffe) "Woman must be recognized as the image of Shakti, the Great Mother, and worshipped with the symbolic elements."

Many goddesses are accorded the epithet Shakti. The following instances do not include those who are entered elsewhere under their personal names. (Metzner) on tantric images of Shiva and Devi: "Universally, when shown with his Sakti...she is on the left, he is on the right." (Subba Row cited by Mme. Blavatsky) "Kanya (the sixth sign of the Zodiac, or Virgo) means a virgin, and represents Shakti or Mahamaya." (Fergusson) on the Draupadi Rath at Mamallapuram: "on the back wall...is a four armed Shakti or female divinity, probably Lakshmi." (Yeats-Brown) on the Ajanta paintings: "blue gods were embracing fawn-eyed shaktis in mysterious attitudes and ecstasies." (Llewellyn-Jones) on the various postures adopted in maithuna: "ancient Indian literature is particularly informative, as shown by Vatsyayana's 'Kama Sutra', written in 200 (before this Era), and in the sculptures on the temples of Khajuraha."

The Shaktis are worshipped also in the form of holy temple women. (Hargrave Jennings) "The Girl in the...secret Temple rites, who figures as the representative of the Sakti, is the supposed embodiment of the goddess offered for worship." (id.) "The leading rites of the Sakti-Sadhana are described in the Devi Radhasya, a section of the Rudra-Yamala. it is therein enjoined that the object of worship should be either 'A dancing-girl, a female devotee (or nun), a courtesan, a Dhobee woman, a barber's wife, a female of the Brahminical or Sudra tribe, a flower-girl, or a milk-maid'... She is solemnly placed naked...but richly ornamented with jewels and flowers- the triumphant spoils of glorious nature - on the left of a circle (inscribed for the purpose) with muntrus and gesticulations... The Sakti is now sublimized or 'apotheosised'."

The Shaktis also manifest through their Kalas (see under Devi :Kali). (Crowley cited by Grant) from a comment on a tantra: "The secretions of women are made in...the Temple of the Mother, and they supply just what is needed by the human in just the right proportion." (Grant) "Some of the ancient texts refer to as many as 16 fluids or kalas... Havelock Ellis, in 'Studies in the Psychology of Sex', vol. 111 p. 146, refers to the numerous secretions of the female genital canal, but makes no attempt to interpret their possible uses. As a tantric commentator observes: 'Of the...kinds of fluid (are) the urine...rajas, menstrual secretion... In the East are known and used fifteen kinds of fluid secretions from women, all from the feet of the Mother...'"

These female secretions have a vital role in tantric ritual. (Grant) "In the more ancient versions of these rites the kalas are collected on a bhurja leaf, or a talisman specially prepared to receive the divine efflux." In the greater Mysteries these are conveyed through viparita maithuna. (Grant) "viparita maithuna...the position in which the woman is active and uppermost. This posture is adopted to facilitate the free flow of the magically charged fluids which emanate from the priestess." When viparita maithuna reaches the degree of Cunnilingus, all these saktis secreted by the Priestess are

received by her worshipper. This act of Holy Communion, which may be reciprocated in the case of her female devotees, is the true consummation both of maithuna and of Divine worship.

Other symbols of Shakti or the Shaktis include the following. (Mme. Blavatsky) the author speaks of "the cow representing several Shaktis or goddesses...to this day in India." (Vijayananda Tripathi, "Devatatattva", Dan.) "the female principle is Sama, the devoured offering." (Massey) "the circle of glory, the aureole of divinity, is no mere solar radiation as supposed. It is still the circle of the female who was the Sakti, the power and energetic force both in India and Egypt." (Mme. Blavatsky) "Shekinah-Shakti...becomes the Duad of Pythagoras, the two straight lines which can form no geometrical figure and are the symbol of matter." (Danielou) "The tiger is the vehicle of sakti, the symbol of the power of Nature (prakriti)." (id.) a symbol of sakti is a flaming spear. (Grant) on the symbolism of the peacock: "The tail, the eye and the fan, are symbols of the feminine principle, power, or sakti."

(Yeats-Brown) According to this author shakti is an object of yogic meditation.

(Danielou) "The Thought-Forms, or Mantras: The Mantra of the Supreme-Energy (para Sakti). Sound: AUM KRIM KRIM KRIM HUM HUM HRIM HRIM SVAHA. Definition: This is the mantra of the Supreme Goddess, containing all the forms of Energy. It is used for her worship. Purpose: To acquire all attainments. References: Karpuradi Shatras, Karpura-stavas." Note:

Macdonell "suaha (svaha) perhaps old auspicious word...hail: blessing:... = amen...personified as...wife of Agni."

(Grant) "Yantra (Sanskrit)...the most complete example is the famous Sri Yantra (sometimes called Sri Chakra), the diagrammatical representation of Primordial Energy (Sakti)."

SHASTI. (Veronica Ions) "Shasti is a feline goddess, who is depicted riding a cat...she is of Bengali origin."

SHITALA, SITLA. (Veronica Ions) "Shitala...is the goddess of smallpox... She is depicted wearing red robes and carrying reeds."

(Murray's Handbook) on the Bhairava Chat at Benares: "There are several other idols, and among them one of Sitla, goddess of smallpox, the offerings at which are taken by men of the gardener caste..." (Veronica Ions) in a description of an illustration: "Shitala, the goddess of smallpox, whose protection is invoked against the disease. She is a popular deity with mothers, who seek her help for their children. Chala bronze from Tangore, thirteenth century." The goddess is shown as a four-armed woman, naked except for a dhoti, sitting with her left leg down and her right leg folded up in front of her. She appears to be wearing a flame-like head-dress, and in each hand is holding an attribute."

SIDDHI, (Danielou) in a description of a carving: "Ganapati, Parvati's son, and Siddhi, Success, one of Ganapati's two wives, Khajuraha, 10th century." The elephant-headed god Ganapati (Ganesa) and Siddhi are shown sitting together. The goddess, on Ganapati's left, is shown as a woman with the usual large bare breasts of Indian iconography. She is wearing a conical tiara and many ornaments.

SINDHU. The River Indus. (The Vedas, Max Muller) from the Hymn to the Rivers:

“By seven and seven they have come forth in three courses. But the Sindhu (the Indus) exceeds all other rivers by her strength...

“To thee, O Sindhu, they (the other rivers) come as lowing cows (run) to their young with milk...

“Sparkling, bright, with mighty splendour she carries the waters across the plains - the unconquered Sindhu, the quickest of the quick, like a beautiful mare, a sight to see...

“the Sindhu, handsome and young, clothes herself in sweet flowers.

“The Sindhu has yoked her easy chariot with horses; may she conquer prizes for us in the race.”

SINIVALI. (Macdonell) “sinivali, name of a goddess of fecundity and easy birth; (goddess of the) day of new moon.” (Danielou) on the personifications of the lunar phases: the goddess Sinivali (the first day of the full moon, giver of fecundity), Kuhu (the new-moon day), Raka (the full-moon day) and Anumati (acceptance, the last day before the full moon).” Note: (Macdonell) “anu-mati, noun fem. approbation, assent.” See also under Kuhu and Raka.

SODASI. (Kumar) in a description of a picture of Sodasi, painted in about 1800: “Her throne is held by Indra...and the three Gods Brahma, Vishnu, Mahesh...

“She is ever in conjunction with Siva who lies inert and passive... She gives life to the three worlds... She holds a noose, an elephant hook, a bow and a lotus. She is worshipped after dawn.” This painting, described as tantric, depicts a four-armed crowned woman seated on a prostrate male figure with a snake coiled around his neck. She is dressed in a reddish-gold sari; and around her head is shown a blue aura. The scene is set within a shrine of Moorish style.

(Sodasi Tantra, Dan.) on Sodasi, “The Girl-of-Sixteen”: “I salute the auspicious goddess who shines like the orb of an infant sun, has four arms and three eyes, and a bow.” (Danielou) “the number taken to represent perfection, totality...is, the number 16... The full moon is the moon of sixteen days. The Girl-of-Sixteen rules over all that is perfect, complete, beautiful. As a form of the eternal night, Sodasi is the Divine-Night (Divya-ratri), the night of perfection.”

The Female Bovine SPHINXES. (Fergusson) on the Buddhist western Vihara Caves: “The notable feature...are the sculptures of the cave, a pillar and pilaster in the east end of the verandah have the bell-shaped quasi-Persepolitan capitols we find on some of the Asoka lots... the figures that surmount these are of exceptional form, being human female busts on bovine bodies.” In the accompanying woodcut are shown two composite beings having the naked busts of women from the hips upwards and the bodies of recumbent cows from their dhotis downwards. They each have two human arms, their right hands being held up and their left down. Their faces are framed with their long hair. (id.) in another woodcut entitled “Sphinxes from the Buddhist Vihara at Pitalkhara” are shown two figures with women’s heads on the bodies of recumbent winged cows. Each has the long ears associated with buddhas and bodhisattvas.

SUBHADRA. (The Ayeen Akbery) “The Soobah of Bengal... In the town of Pursatem, on the banks of the sea, stands the temple of .Jagnaut, near to which are the images of Kishen, his brother, and their sister, made of sandal-wood, which are said to be four thousand years old... The Brahmins wash the

images of Juganaut six times every day, and dress them every time in fresh clothes; as soon as they are dressed fifty-six Brahmins attend them, and present them with various kinds of food. The quantity of victuals offered to these idols is so very great, as to feed twenty thousand persons.”

(Murray’s Handbook) on the shrine at Purl in Orissa: “Jagannath is a name of Krishna... The image so called is an amorphous idol, a rudely carved log. Strictly speaking there are three of these...idols, viz. Jagannoth, his brother Balabhadra, and his sister Subhadra... The Jagamahan, or Hall of Audience, where the pilgrims see the idols, is 80 ft. sq. and 120 ft. high. The Babadewal, or Sanctuary, where the idols are, is also 80 ft. sq.

“The idols themselves, that is to say, Jagannath, with his brother Balabhadra, and his sister Subhadra, are...logs, without hands or feet, coarsely carved into a likeness of the human bust... The legend is that...the Divine Carver (i.e. probably Tvashtri) made the images of Jagannath, etc. ...

“The Garden House...is a temple within a garden enclosed with a wall... On the side of the temple is a plain raised seat 4 ft. high and 19 ft. long, made of chlorite, and this is called the Ratnadevi, the throne to which the images are placed when brought to the temple...

“The great Car is 45 ft. high and 35 ft. sq. and is supported on 16 wheels of 7 ft. diameter. The brother and sister of Jagannath have separate cars a few feet smaller. The car is dragged by 4200 professionals...

“Besides the Car Festival there are the following holy days: (1) Ghornagi, ‘warm clothing day’, when the images are dressed in shawls... (9) Snana Yatra, or ‘Bathing Festival’, when the images are brought to the N.E. corner of the outer enclosure and bathed at noon, then dressed and decorated with a proboscis. After this the images are removed to one of the side rooms for a fortnight and their room is called Andur Ghar or ‘sick chamber’, and the divinities are said to be laid up with fever in consequence of their unusual bath. (10) is the Car Festival. (11) the Sayana Ekadashi, on the 11th of the first month of Ashadh (i.e. June/July). This marks the day when Vishnu falls into his four month’s slumber. The images are put to bed...” According to this account the images are repainted annually after the Bathing Festival.

(Yeats-Brown) from a description of the Great Fest at Puri: “we decided...to seek out a temple official to inform us about Jaganath, and his brother Balarama and his sister Subhadra, those wooden idols that have been adored of millions for countless centuries...

“We are in a roped-off enclosure, containing high officials and the vehicles of the gods. The cars are cottages on wheels, with thirty-foot towers, betinselled and beflagged, and embroidered with celestial beasts...

“In front of the cars sit the drivers of the gods, magnificent wooden coachmen in a striped livery of yellow... The ropes to which the worshipper will be harnessed lie coiled beside them...

“It is now eight o’clock and I hear that the gods are not likely to hurry over their toilette. The morning hymn must be sung to them, camphor burned before their beds, their libations poured, the holy food offered, and their teeth cleaned by rubbing their reflection in a sheet of burnished gold...

“Ten o’clock... Subhadra is coming. Ripples of excitement spread over the surface of the brown and white mass...the pilgrims lift up their voices; the panders join hands in worship; the pilgrims join theirs...” Balarama follows an hour later and Jaganath at noon.

See also Kesara.

SURPANAKHA. (Veronica Ions) the author shows a Gupta-style relief in which are depicted the rakshasa Surpanakha, with Rama, Lakshmana and Sita. She is shown in the form of a woman with large breasts and hips and a slender waist, and is naked except for a dhoti and ornaments.

(The Ramayana) This Raksha princess is here described as a maiden with “wild eyes and tresses.”

SURYA. (Max Muller) “Surya (with long a), the female representative of the sun.” (Macdonell) “surya, female personification of the Sun...”

(Duchesne-Guillemin) on the Sassanid coinage of Iran: “Several pieces of Xosrau II (i.e. Khosroes II 590 - 628), and of him alone, have on this reverse instead of the habitual altar of fire, a bust of a woman haloed with flames. Would not this be Anahit, favourite goddess of the King...? (Footnote) It has been suggested, without proof, cf. Morgan, 725, that these pieces had been struck at Multan and represented the solar goddess Surya.”

SUSHUMNA. (The Ayeen Akbery) This vital air is here called also Soorbhunaree. “Complete (?) Woman or Wife”, and is associated with both nostrils equally. See also under Ida and Pingala.

(Powell) “Sushumna, the central energy...is deep blue in colour.”

TARA. (Fergusson) on the caves Nos. 6 and 9 at Elura: “below them (i.e. figures of Buddhas)...(are) figures, some cross-legged, and others standing and - one of them a female - the Tara of Later Buddhism.” (Murray’s Handbook) on some sculpture in the Upper Caves at Kanhari: “The general design is Buddha seated on a lotus... This is Padmapani or Avalokiteshwar, attended by the two Taras.”

TILOTTAMA. (Veronica Ions) in a description of an illustration: “Sunda and Upasunda, Asura brothers, fighting for...the Apsara Tilattama... Sandstone from Banteay Srey, tenth century.” The apsara is shown as a woman naked from above her waist below which is a long skirt. She is bare-headed, her plaited hair being tied in knots.

TRISALA. (Murray’s Handbook) on the Jaina rock sculptures at Gwalior: “The south-western group... No. 2 is a...female 8 ft. long, lying on her side, with her head to the S. and face to the W. Both thighs are straight, but the left leg is bent back underneath the right leg. The figure is highly polished. No. 3 is a seated group of a male and female with a child, who are Siddhartha, and Trisala...mother of the infant Mahavira, the last of the 24 Jain pontiffs.” According to the writer the figure, No. 2, is also intended for Trisala. She may, however, be the Brahmin mother from whose womb the foetus of Mahavira had been transferred to that of Trisala. (id.) “The south-eastern group... The details are here as tabulated by General Cunningham: ... No. 10, Front depth and height: 10 x 7 x 15 feet. Name: Female. Position: Lying.”

(Veronica Ions) in a description of an illustration: "Trisala dreaming. Above her are the sixteen images of which she dreamed... Miniature from the Kalpasutras, fifteenth century." Trisala, dressed in elaborate regal robes, is lying on her right side with her right arm bent beneath her. Her left hand is held in a mudra with her thumb, fourth and little fingers extended, and her index and middle fingers bent inwards across the palm. Among the sixteen images is Sri or Lakshmi, with four arms, naked from the waist upwards, and sitting in the lotus position with the right ankle in front of the left.

TYPUT. (The Ayeen Akbery) "Cards. This is a well-known game. At first the pack consisted of twelve kings, with eleven cards dependent on each, in the following order: ... 8th, Typut is the figure of a queen seated on a throne, and surrounded by handmaids. Her vezeeress is on a sendely; and the other cards have the figures of women... These, with the ordinary kinds of cards, chess, and other delightful games, serve to recreate the paradisaical assembly."

USHAS, Dawn, The Goddess of Dawn. (The Rig Veda, Muller) from the Hymn to Ushas:

"She shines upon us, like a young wife, rousing every living being to go to his work...

"She rose up, spreading far and wide, and moving everywhere. She grew in brightness, wearing her brilliant garment. The mother of the cows, (the mornings) the leader of the days, she shone gold-coloured, lovely to behold.

"...the Dawn was seen revealed by her rays, with brilliant treasures, following every one...

"Shine for us with thy best rays, thou bright Dawn..."

(The Vedas) from the Hymn to Ushas:

"Dakshina's (Dawn's) roomy chariot has been harnessed...

The growing Dawn...stepped forth to spy for the abode of mortals...

The Dawn looks out, young and reviving ever...

The one departeth and the other cometh,

Unlike in hue the two march close together;

One secretly brought night to earth and heaven,

Dawn sparkled forth on her refulgent chariot."

(Note by Muller: "Day and Night, Dawn and Twilight are conceived as sisters, and spoken of as Ahani, the two days, one bright, the other dark.")

"White she is born today, from out the darkness...

Proud of thy beauty, maiden-like thou comest

O goddess to the god (i.e. the sun-god) who thee desirest;

A smiling girl thou openest before him
Thy bosom's splendour, as thou shinest brightly.
Fair as a bride, adorned by loving mother,
Thou showest forth thy form, that they may see it;
Auspicious Dawn, shine forth more wide and brightly..."

(Muller) "Dawn...is represented as the most beautiful heavenly apparition among the gods in their procession from East to West." (id.) "Ushas (Eos), the dawn, is called Surya-prabha, or sunshine." (id.) on the Vedic writers: "when we say, 'it' dawns, they said the beautiful Ushas appears like a dancer, displaying her splendour... The whole of nature was alive to the poets of the Veda, the presence of the gods was felt everywhere." (Herbert, "Larousse") "Ushas rides in a brilliant chariot drawn by cows or horses that are reddish in colour. Poets compare her to...a beautiful adolescent emerging from her bath... Always smiling, sure of the irresistible power of her charms, she advances, half-opening her veils." (Danielou) "In the Rig Veda the dawn (Ushas) is shown as a young woman who uncovers her breast for men to admire." (Veronica Ions) on Ushas: "Clothed in crimson robes, and veiled with gold, she was likened...to a wife whose beauties seem greater every morning when her husband beholds her... Her vehicle is similar to that of Surya: a shining chariot drawn by seven ruddy cows."

(Fergusson) on the Buddhist western Vihara Caves, near Bhaja: "on the west end of the verandah is a large sculpture, divided by the cell door. On one side we have Surya and his two wives, in his chariot drawn (as in the Greek Mythology) by four horses." Note: one of the wives of Surya is Ushas; others are variously named as Sanjna, Samdhya, Saranyu, Savarna and Chhaya. (id.) on the Jaina Orissa Caves: "In yet another cave in the Khandagiri hill...are bassi-relievi over the doorways... The third to the left...represented Surya, the sun-god, in his chariot drawn by four horses, with his two wives, much as in the small early vihara at Bhaja."

(Veronica Ions) in a description of an illustration: "Ushas, goddess of dawn and one of the most popular Vedic deities. The friend of man... South Indian wood carving." The goddess, shown naked from above her hips, is standing holding a long budding staff in one of her two left hands. She is heavily ornamented and wears a cone-shaped crown. On her left is a small female figure. (id.) "Surya, attended by Ushas and Pratushyas... Thirteenth-century carving. Haysala style. Victoria and Albert Museum." The goddess, who stands on Surya's left, is shown as a two-armed woman holding a drawn bow which is aimed at an angle upwards and away from the god. She is naked from above the hips, and is adorned with necklaces, bracelets, anklets and a cone-shaped tiara.

VACH. (Gdss. Ind) "Vach...manifests basically as sound... In the Rig Veda she is 'mystic speech'... She is called the Mother of the Vedas, the hidden power of the mantras... Other cosmic aspects of this goddess show in her cow form. She is 'the melodious cow who milked forth sustenance and water.'"

(Mme. Blavatsky) "Aditi-vach is the female Logos or Verbum, the 'Word'... These feminine Logoi are all correlations, in their noumenal aspect, of Light, and Sound, and Ether, showing how well-informed were the Ancients both in Physical Science, as now known to the moderns, and also as to the birth of that Science in the Spiritual and Astral spheres... 'The whole Kosmos in its objective form is

vaikhari Vach', (The Theosophist, Feb. 1887)." (id.) "In the Puranas and Hindu exotericism Vach the Voice, is...a permutation of Aditi, Primordial Light." (Grant) "The Voice originated as the Vach, Vak (cf. vox) of female puberty and gestation...it became the Holy Ghost, of a feminine nature, that was represented by the dove of Hathor, Semiramis, and Mary."

(Mme. Blavatsky) In an Hindu cosmological diagram, shown by the author, Vach appears at the base of the top triangle. See also under Aditi.

VADABA. (Macdonell) "vadaba, mare; Vivasvat's wife, who in the form of a mare became the mother of the Asvins...prostitute (rare); vadaba-agni, submarine fire (supposed to be situated at the south pole)...; vadaba-mukha, mare's mouth = entrance of hell as the south pole..."

VARUNI, VARUNANI. (Danielou) in a description of the god Varuna: "Varuna's assembly hail was built by the...architect, Visvakarman...in this hail Varuna sits on his throne, his wife at his side, surrounded with serpents (naga), genii (daitya, danava), and many other beings."

(Mme. Blavatsky) According to the author Varunani, like her consort Varuna, is associated with the Western quarter and has an occult significance.

THE VIDYADEVIS. (Fergusson) on the ornaments on the dome of the Jaina Temple of Tejahpala, Mount Abu: "It is difficult by any means of illustration, to convey a correct idea of the beauty and delicacy of these pendent ornaments... In each of them there are placed, on brackets round the circumference, sixteen four-armed female figures called Vidyadevis - goddesses of knowledge." Each of the sixteen goddesses is represented differently, but mainly in dancing postures. Some are shown clothed, while others appear to be naked; but all wear the typical cone-shaped tiara. Various attributes are held. Behind each figure is an upright recessed stone slab having a Gothic painted top.

THE VIRGIN MARY. (Murray's Handbook) on the palace of the emperor Akbar at Lahore: "Other spandrels show cherubs like those in Christian churches, which were perhaps borrowed from the Jesuit church established by Portuguese missionaries in Lahore. In support of this it may be said that Bernier mentions that Jehangir, in compliment to the missionaries, placed the image of the Virgin in a prominent position." See also under Amari De.

THE YAKSHIS, THE YAKSHINIS. (Fergusson) on the Buddhist Rail at Bharaut: "It was divided into four quadrants by the four entrances, each of which was guarded by statues 4-1/2 ft. high, of Yakshas and Yakshinis, and Nagarajas carved in relief on the corner pillars." See also below (Munro) (id.) on the iconography of the Jaina tirthamkaras: "Each...is attended by a male and female Yaksha or spirit, usually represented on the right and left ends of the asana or throne of the image." (id.) "...other traits, as the attendant Yakshas and Yakshinis carved on the thrones...enable us to distinguish between Buddhist and Jaina bas-reliefs and sculptures." (Herbert, "Larousse") "The tirthamkhara is frequently framed by his yaksha and yakshini (or yogini) the male and female guardians of his temples." (Munro and Rudorff) in descriptions of illustrations: "A Yakshi. 1st century (before this Era). From Bharhut (Bharaut)." Commentary: "One of the favourite nature deities was the 'yakshi' or tree sprite, who was always shown grasping the branch of a tree while giving the trunk a gentle kick with her foot. It was believed that when she kicked it the tree would burst into blossom." The yakshi is shown as a woman, naked except for a dhoti and ornaments, standing on a small elephant. Her left leg is twisted round the trunk of a tree, which she is kicking with the toes of the same foot. Her left arm is encircling the tree,

while with her right hand, held above her head, she is holding a flowering branch. Her head-dress resembles a low turban. (id.) "A Yakshi on the east gate of Sanchi, 1st century (of this Era)." Commentary: "The yakshini at Sanchi are carved clinging to mango trees like acrobats and the swelling curves of their bodies seem to suggest the fertility of tropical nature." This yakshini is shown naked except for a belt tied above her hips and leaving her vulva exposed. She is grasping a tree with both arms, and holds her left leg bent behind her right. (Mme. Deneck) on the yakshis at Sanchi. "Tall figures of Yakshi in the round, with accentuated hips, decorated the east and north torans. They stand on the carved branch of a tree and seem to support the lower lintel. (id.) in a description of an illustration: "This Yakshini has her arm round the trunk of a flowering ashoka-tree. She is wearing a draped dhoti." (id.) on another: "With her slim waist, wide hips, and full bust, this Yakshini is a superb example of the ideal of female beauty existing in the India of this period...she is wearing a hip belt...to secure her transparent garment...she is clasping the branch of a tree with one hand raised above her head. Her position - the triple flexion - is particularly graceful."

(Gdss. Ind.) "A characteristic of the early carvings of yakshis is the clearly marked incision representing the vulva."

YAMI, YAMUNA, The River Jumna. For representations of Yami as a river-goddess see under Sarasvati (Fergusson) and Ganga (Murray's Handbook).

For the use of the water of the Jumna by the emperor Akbar see under Ganga (Ayeen Akbery).

(Carrington) on the vital airs, Ida and Pingala: "Symbolically they are represented by the rivers Ganges and Jumna."

YASODHA. (Herbert, "Larousse") in a description of an illustration: "Krishna as a child with his adopted mother Yasodha. Kalighat painting. c. 1875, Victoria and Albert Museum." Yosodha is shown as a heavily-built woman with large bare breasts below which is voluminous drapery. Her black hair is parted in the middle, and she wears what appears to be a transparent veil. Her right arm is held downwards, and hanging on to her extended forefinger is the left hand of the infant Krishna, who is walking beside her. In her left arm she is holding a large water jar. (Veronica Ions) in description of an illustration: "Vasudeva exchanges the infant Krishna for Yasoda's newborn daughter. Pahari painting, eighteenth century." On the right of the picture is a scene showing Yasoda, with long black hair and bare breasts, lying on a bed. The baby Krishna, wrapped in light-coloured clothes, has been laid in her left arm; while her baby daughter, wrapped in dark clothes, is being removed from her right side. On the left of the picture is a scene showing Vasudeva on his way back, holding Yasoda's daughter; and through a window are seen the head and shoulders of Devaki lying on a bed. (id.) "Yasoda with the infant Krishna and his fair-skinned brother Balarama. Kangra painting, eighteenth century." Yasoda, wearing a long dress, is reclining on her right side on a bed. With her left hand she is holding Krishna, who is lying beside her. She has long black hair, and at the back of her head is a veil. (Gdss. Ind.) "A popular modern picture shows Yasodha with the young Krishna in her lap; she is reprimanding him for having stolen butter from the Gopis."

THE YONI. (Macdonell) "yoni (holder, root Yu, bind, hold, etc.) lap, vulva, womb..." (O.E.D.) "Yoni, 1799. (Sanskrit) A figure or symbol of the female organ of generation as an object of veneration among Hindus and others."

(The Puranas, cited by O'Brien) "Satyavrata, having built the ark, and the flood increasing, it was made fast to the peak of Nau-bandha... The Yoni assumed the shape of the hull of a ship, since typified by the Argha... When the waters had retired, the female power of nature appeared immediately in the character of Capateswari, or the dove..."

(The Servarasa, summarized by Wilford) "Parvati had created a multitude of human beings, who adored the female power only and were all well shaped, with sweet aspects and fine complexions...but Mahadeva, enraged against the Yanijas, would have destroyed them...if Parvati had not interposed and spared them. She made use of the same artifice the old woman, named Baubo did to put Ceres in good humour, and showed him the prototype of the lotus (i.e. the Yoni). Mahadeva smiled and relented; but on condition that they should instantly leave the country." Note: (Wilford) on the Yanavas or Yonijas: "from the Yoni, which they adored as the sole cause of their existence, they were named Yonavas." (O'Brien) the author, writing in 1834, records the subsequent history of the Yanavas: "the wonder would be great, indeed, if, after this assertion of 'female' power, gratitude and religion should not both combine in making the 'type' of that influence - the sacred 'crescent' or 'yoni' - the personification of their doctrines; and 'woman herself', all lovely and all attractive, the concentrated temple of their divinity on earth."

(Brown) "Tantrism as a whole and Shakta cults as a part of it have a large place not only in Hinduism, but also in the varieties of Buddhism...and in certain cults of Jainism... Though we cannot say that they existed in the Harappa civilization 4,200 years ago, representations there of...possibly the vulva (yoni), in form much like representations in historic India, constitute presumptive evidence that they did.

(id.) "In the historic period...Parvati is symbolized by the female generative organ." See also under Devi: Sati and Parvati.

(O'Brien) "In Plate 33 of Mr. Coleman's book... The Bull Nandi is kneeling in adoration before the spout of the Yoni." (Murray's Handbook) according to the author the largest Yoni as an object of worship is in a temple at Hampi.

Rites in which figure the symbolic or the actual Yoni include the following: (Willard) "For the purpose of regeneration it is directed to make an image of pure gold of the female power of nature, in the shape either of a woman or a cow. In this statue the person to be regenerated is inclosed, and dragged out through the usual channel. As a statue of pure gold, and of proper dimensions, would be too expensive, it is sufficient to make an image of the sacred Yoni, through which the person to be regenerated is to pass." (Mme. Blavatsky) "Yogini...we are told by Mr. Hargrave Jennings... 'is equivalent with Sena and exactly the same as Duti or Dutica', i.e. a sacred prostitute of the temple, worshipped as Yoni or Shakti." See also under the Shaktis.

In the more advanced Shakti rites the Yoni acquires a correspondingly more important position, being gradually presented as an object of worship to each of the physical senses of the devotee. Thus the epithet Suvasini, rendered by Grant as "Sweet-smelling lady," is applied to a priestess; and as this is understood by some authorities on tantrism to refer to the odor vulvae, it implies a relatively intimate presentation of the Yoni. Finally, when in the Rite of Cunnilingus the priestess gives her Eucharistic elements, she presents her Yoni as the actual Communion Chalice or Holy Grail. Thus she permeates with her intimate physical presence all the senses of the recipients. Here they can now worship

Woman with the whole of their being.

Among the symbols of the Yoni is the Ark or Argha, both in the form of the ship and the coffer. (Mme. Blavatsky) "The Navis, or the ship-like form of the crescent which blends in itself all those common symbols of the Ship of Life, such as Noah's Ark, the Yoni of the Hindus, and the Ark of the Covenant, is the female symbol of the Universal 'Mother of the Gods.'" (id.) on the Jewish Ark of the Covenant: "they had the Ark made still more realistic in its construction by the two Cherubs set up on the coffer or Ark of the Covenant, facing each other, with their wings spread in such a manner as to form a perfect Yoni (as now seen in India)."

(id.) "The esotericism of the Bible, interpreted Kabalistically, shows undeniably that the Holy of Holies in the Temple was simply the symbol of the womb... This idea must certainly have been borrowed by the Jews from the Egyptians and Indians, whose Holy of Holies is symbolized by the former by the King's Chamber in the Great Pyramid, and by the latter by the Yoni symbol of exoteric Hinduism." (O'Brien) on the derivation of the word Pagoda: "I must state...that another explication is also assigned thereto, and that is, a perversion of the term bhaga-vati, or holy house... I have to observe that bhaga vati, properly signifies the sacred Yoni." Note: (Fergusson) "Dagaba is a Singalese word applied to a stupa, from the Sanskrit 'dhatu', a 'relic', 'element', and 'garbha' (in Pali 'gabbho') a 'womb', 'receptacle' or 'shrine'."

The lotus is closely connected with the Yoni. (Grant) "the flower-strewn yoni of the woman participating in the mystical worship of the Chakras is symbolized by the lotus of 8, 16, 32 or 64 petals (the number of petals indicates the nature of the rite performed)." Note: (Crowley cited by Grant) on the three lower Chakras: "In the female of the human species... The anus lotus (first)... The second of the chakras is situated between the urethra and the cervix uteri. It is a very large lotus with myriad petals, somewhat diffuse and cabbage-like. Its colour is neutral grey... The third is at the base of the clitoris. This is small but extremely brilliant. The petals are forty-nine in number, seven rows of seven each. The basic colour is a rich olive green, sometimes kindling to emerald. The leaves have vivid veins of rich ultramarine blue. The centre is rose crimson, with golden pistils on feathery stems of misty white. The leaves are edged with pearl and purple." (Grant) "the root-lotus (Muladharacakra)...blossoms with forty-nine petals at the region of the vulva."

Among other symbols of the Yoni are the following: (Mme. Blavatsky) the author speaks of "the perfect female circle or Yoni 20612 numerically." (id.) the letter U is seen as corresponding to the "Yoni and Argha of the Hindus." (Yogini Tantra, Dan.) "The Goddess is to be worshipped in the sex emblem, a book, a symbolic drawing on the ground, an image, water, or a stone." (Chandagya Upanishad, Dan.) "Woman is the hearth...the vulva is the flame."

(Danielou) "The altar represents woman and the hearth is the yoni." (id.) The yoni when represented alone is spoken of as the chalice or water-vessel (argha, jalahari). Its shape is sometimes that of a conch.

The yoni is symbolized by the triangle of Nature made of three fundamental qualities (guna)... In the stage beyond manifestation the yoni is represented by the circle... These are essential figurations in the symbolism of yantras." (Mookerjee) "the triangle is the basic linear figure of enclosure... The downward pointing triangle represents the yoni, the female sexual organ." Note: (id.) in another illustration of an upward pointing triangle is described as symbolizing "the golden womb." (Grant) "The

Flower = Lotus = Yoni.” (id.) The Eye...is also a symbol of the Yoni, the source of images.”

(Mookerjee) from descriptions of illustrations in “Yoga Art”: “The female sexual organ (yoni)... Andhra Pradesh, 19th century. Detail of painted wooden figure.” The section of the woman’s body shown includes her navel, and her vulva, which is carved in detail. (id.) “Yoni, symbolized by the triangle... Rajasthan, c. 17th century. Gouache on paper.” The painting shows an equilateral triangle with the point downwards. It is of a blue colour edged with white, red and black. In the centre is a much smaller red downward-pointing triangle. A vertical red line divides the space between the top sides of the small red and the main blue triangles. (id.) “The yoni (female organ) signifies karana or Ultimate Cause. As the transcendent influences of Prakriti (female energy) initiates the process of creation, the yoni represents both the womb of the animate, and the primal root of objectivization... Uttar Pradesh c. 17th century. Gouache on paper.” The painting shows a downward pointing heart shaped figure similar to the heart of playing-cards. It is of a pale reddish colour and marked with four large round spots. Two of these are placed, one above the other, between the cusp and the point at the bottom; the lower is green the upper is blue. The others are each placed in the middle of the projecting curves at the top; that on the right is yellow, and that on the left is greenish blue.

Unnamed. Preshistoric and Primitive.

(Brown) “There have been found at Harappa sites many pottery figurines of pregnant females, corresponding in general appearance to figurines found to the west in Baluchistan, Elam, Mesopotamia, Egypt, Cyprus, Crete, the Cyclades, the Balkans, chiefly in the second millennium (before this Era). It is considered that in Western Asia these are representations of the Mother Goddess, or the Great Mother, or the Earth Mother, whose worship was generally observed throughout all this region, and it is assumed therefore that the same worship existed in the Indus Valley.” (Cottrell) on the Harappan civilization: “A considerable number of small clay statuettes representing a female figure have been found; probably a goddess. Sometimes she is represented with a large, wide-spreading head-dress and prominent breasts. Some of these figures have children at the breast; others have a pannier at each side, which, from the smoke stains sometimes found, were probably used for burning incense. She may have been the Harappan version of the ‘Mother Goddess’ who was worshipped in many forms throughout the prehistoric world.”

(id.) on examples of prehistoric art: “One of the most interesting is a little figure of a dancing girl in bronze, found six feet below the surface-level of a house in Mohenjo-dara. It is nude; the head is provocatively thrown back, and the left arm is covered almost entirely from shoulder to wrist with bangles. She is of the aboriginal type, perhaps from Baluchistan, with a flat nose, curly hair and large eyes. The resemblance to Indian art of historical times is remarkable.” In the accompanying illustration the dancer has her legs slightly bent and held apart. Her right hand is on her right hip, and her left resting just above her left knee. She has small breasts, and, as in the figures of Yakshis, her vulva is shown. (Neumann) in a description of five images: “Figurines of the Mother Goddess. Zhob River Valley... C. 3000 (before this Era) Drawing from Piggott. ‘Prehistoric India’.” Commentary: “In the very earliest Indian culture, that is, in the temple sites of the Zhob River Valley of northern Baluchistan, we find figures of the Terrible Mother. Concerning them Stuart Piggott writes: ‘...hooded with a coil or shawl, they have high, smooth, foreheads above their staring circular eye holes, their owl-beak nose and grim slit mouth. The result is terrifying, even in a tiny model not more than two inches high... Whatever may be said of the Kulli figurines, these can hardly be toys, but seem rather to be a grim

embodiment of the mother goddess who is also guardian of the dead - an underworld deity concerned alike with the corpse and the seed corn buried beneath the earth.'

"In this goddess of the dead we have one of the earliest forms of the Goddess who, in India today, as Zimmer tells us, 'is worshipped as Durga, the "Unapproachable" and "Perilous" or as Parvati "daughter of the mountain"..."' (id.) in a description of three figures: "Mother goddesses. Clay, India 1000 - 300... Curzon Museum, Muttra." These goddesses, naked except for a belt and a necklace, are shown with broad hips and small breasts. Commentary: "In late plastics of the Indian Great Mother (whose broad, well-rounded haunches characterize the dominant type in all Indian sculpture), the genital zone is usually covered; but the covering, which is represented from the earliest times and recurs even in the latest Indian idols, lends emphasis to this zone.

"As early seals show, the nude Great Mother with emphasized genital zone was also known in India as a goddess of sexuality and fertility (Zimmer)."

(Mme. Deneck) in a description of a primitive Indian figure of the Maurya period, about 2000 years old: "This terra-cotta statuette probably depicts the Mother Goddess, the symbol of fertility, protectress of all beings and creator of life, whose cult seems to have been common to ancient religions of India, Iran and the near East. Similar statuettes have been found in the sites of the Indus civilization. The representation of the figure is very stylised: the clothes are indicated only by a few incised strokes and the hair is built up into a kind of turban, decorated with three rosettes." This figure, of a pink colour, is about seven inches high.

(Veronica Ions) "An agricultural people, the Dravidians worshipped gods connected in one way or another with fertility...the cult of the mother-goddess (is) most plainly depicted on seals which show plants growing from the womb of a female deity, or which show a naked goddess... Such figures are accompanied by animal ministrants...by what appear to be half-bull, half-ram..." (id.) in a description of an illustration: "Goddess standing between the parted branches of a sacred pipal tree. Half-kneeling before her is a suppliant god, leading a mythical animal, part human, part bull and part ram... The horned crown worn by goddess and suppliant indicate their divine nature. In the foreground are seven maidservants. Seal found at Harappa, c. 2000 (before this Era)." (id.) "Head and bust in terracotta, probably a votive offering or amulet invoking the protection of a fertility goddess. c. 150 (before this Era) from Mathura. Victoria and Albert Museum." (id.) "Two primitive deities. (a) a mother goddess with a child at her breast. Kond tribal bronze... (b) a terracotta figurine of a fertility goddess of the second century (before this Era), Bengal. Such figures survived into the Vedic age and were to be revived in the Devi cults of the Hindus. It combines the symbols of abundance with the staring 'fish eyes'... Victoria and Albert Museum." The first goddess, shown seated and clothed, is holding a baby who is suckling her left breast. She wears four necklaces and spiral ornaments. The second goddess, naked except for a belt, is standing with her short stylized arms outstretched. Around her head are three large flowers set among leaves.

Unnamed. Historical Period.

(Fergusson) "It is most important always to bear in mind that the Sanskrit-speaking Aryan was a stranger in India...all indeed, which was written - belongs to them; but all that is built - all, indeed, which is artistic - belongs to other races, who were either aboriginal or immigrated into India at earlier or subsequent periods, and from other sources than those which supplied the Aryan stock."

(id.) on the Dravidian style bas-reliefs on the Great Rock at Mamallapuram (see under Naginis): "above the shrine is a yogi...and above him all the figures are in pairs - male and female - with only two arms each." (id.) on the Jaina caves at Orissa: "In the Ganesa cave...there are two bas-reliefs. The first represents a man asleep under a tree, and a woman watching over him. To them a woman is approaching, leading a man by the hand, as if to introduce him to the sleeper." (id.) on the doorway of the Ghantai, probably Jaina, at Khajuraha: "On its lintel a four-armed goddess is carved, mounted on a Garuda, and a small nude male in each side niche: these could not have been prepared for a Jaina temple." (id.) on the Northern or Indo-Aryan style gateway at Rewa: "Like most of the others it is Brahmanical and is covered with figure sculptures of all sizes, largely female, with devatas and griffons. It may probably belong to the end of the 12th century."

(Murray's Handbook) on a vihara at Ajanta: "The door jambs are embellished with male and female figures in amatory attitudes." (id.) on the Buddh Gaya temple at Gaya: "The pillars are adorned with carvings of various groups, such as a woman and child, a man, with a woman who has the head of a horse, Centaurs, and so on." (id.) on Gwalior: "The Sas-bahu, 'mother-in-law' and 'daughter-in-law', or 1000-armed temples are...near the middle of the E. wall of the Fort... The lower part of the shafts in both temples are ornamented with groups of female dancers. It is a fine specimen of the ornate style of medieval Hindu architecture." (id.) on Dabhoi, Baroda: "The temple of Maha Kali is a wondrous example of carving, which when new must have been very beautiful... About 10 ft. up in the N. face of the centre a man and woman are carved 4 ft. high standing with a tree between them, like the old representations of Adam and Eve. To the left is the tall figure of a devil." (id.) on the Suraj Mandir, or Temple to the Sun, at Somnath: "Inside the adytum is a round red mask for the sun, not ancient; and below it is a figure of a goddess, also coloured red." (id.) on the statues found at Muttra: "The most remarkable piece of sculpture is that of a female, rather more than half life size, whose attitude, and the position of whose hands resemble those of the famous Venus of the Capitol. General Cunningham says that it is one of the best specimens of unaided Indian art." (id.) on the Temple at Govindgarh, near Lahore: "The lower room of the temple has been handsomely painted with representations of trees, while the outside walls have paintings of gods and goddesses." (id.) on the Temple of Raj Rani at Bhuvaneshwar: "The niches are filled with statues 3 ft. high, executed with great vigour and elegance; one of them closely resembles the statue of Venus de Medici." (id.) on the Rani Naur, or Queen's Palace Cave at Udayagiri: "Here there is an extensive frieze... The first (fragment) represents a house, and a female figure looks out of each of the 3 doors and one from the balcony... In the fourth fragment there is a group of six women, three carrying pitchers on their heads, one kneeling and offering her pitcher to a figure, which is lost... Of the story from which these designs are taken, nothing is known." (id.) on a cave of Khandagiri: "On the back wall is a row of Dhyani Buddhas, 1 ft. high, and below females seated on stools, some four-handed, others eight-handed, with one leg crossed and the other hanging."

(Marco Polo) on India: "Let me tell you further that they have many idols in their monasteries, both male and female." (id.) on the temple maidens: "(they) come to the monasteries to entertain the idol...and sing and afford a lively entertainment... Several times a week in every month they bring food to the idols...and I will explain how they bring it and how they say that the idol has eaten. Some of the maidens of whom I have spoken prepare tasty dishes of meat and other food and bring them to the idols in the monasteries. They lay a table before them, setting out the meal they have brought, and leave it for a time. Meanwhile they all sing and dance and afford the merriest sport in the world. And when they have disported themselves for as long a time as a great lord might spend in eating a meal,

then they say that the spirit of the idols has eaten the substance of the food... And the reason why they are called on to amuse the idols is this. The priests of the idols very often declare: 'The god is estranged from the goddess. One will not cohabit with the other, nor will they hold speech together. Since they are thus estranged and angry with each other, unless they are reconciled and make their peace, all our affairs will miscarry and go from bad to worse, because they will not bestow their blessing and their favour.' So their maidens go to the monastery as I have said. And there, completely naked, except that they cover their private parts, they sing before the god and goddess. The god stands by himself on an altar under a canopy, the goddess by herself on another altar under another canopy, and they have intercourse together; but when they are estranged they refrain from intercourse, and then these maidens come to placate them. When they are there, they devote themselves to singing, dancing, leaping, and every sort of exercise calculated to amuse the god and goddess and to reconcile them. And while they are thus entertaining them, they cry: 'O Lord, why art thou wroth with thy Lady?... Is she not comely? Is she not pleasant? Assuredly, yea. May it please thee, therefore, to be reconciled with her and take thy delight with her; for assuredly she is exceedingly pleasant.' And then the maiden who has spoken these words will lift her leg higher than her neck and perform a pirouette for the delectation of the god and goddess. When they have had enough of this entertainment, they go home. In the morning the idol-priest will announce with great joy that he has seen the god consort with the goddess and that harmony has been restored between them. And then everyone rejoices and gives thanks."

(Neumann) in a description of an illustration: "Goddess on the cosmic lion, Miniature... Delhi, India XVII - XVIII century... New York." Commentary: "In India or as the Tibetan Tara she (i.e. the Lady of the Beasts) rode on a lion and held the sun in her hand." The goddess, shown winged and richly clothed, is kneeling on the back of the lion. She is holding the sun in her right hand. (id.) "Queen of Heaven, with her son. Hindu. Drawing from Muller." Commentary: "Hindu representation of mother and son sitting in a crescent moon. This picture represents the domination of the moon goddess in the constellation of the year... The bird standing on the sun-lion is probably a symbol of the heavenly mother whose enthronement the lion always, in all likelihood, signifies the domination of the mother-moon over the sun." The Queen of Heaven, shown with a transparent veil over her face, is looking to the right and clasping her son to her left side. Surrounding the picture is a scarf, tied in a knot at the top and twisted to form two loops resembling a figure 8, the upper loop being marked with the signs of the Zodiac. In the upper loop are the mother and her son, and in the lower is the bird on the lion.

GLOSSARY of some Sanskrit and other terms used in the text.

Avatar. An incarnation, usually of a deity.

Chakra. (Macdonell) “cha-kr-a, wheel; potter’s wheel; discus...circle.” Also (Grant) “It usually denotes one of the main power-zones in...occult anatomy.”

Cunnilingus. A form of physical relationship between a woman and her devotees, both male and female; from the Latin terms cunnus and lingua.

Dwarpal. (Macdonell) “dvara-pala, door-keeper.”

Kalas. See under Devi: Kali.

Kundalini. See under that entry.

Mahadeva (Mahadeo) and Mahadevi. The Great God and the Great Goddess; epithets usually denoting Shiva and Devi.

Maithuna. Sexual congress.

Mantra. (Macdonell) “man-tra...sacred text; mystical verse, incantation, spell...”

Mudra. (Macdonell) “mudra...seal...mark (of a divine attribute, etc.) made on the body; mode of holding or intertwining the fingers (in religious worship or magic rites)...”

Nakshatra. See under the Nakshatras.

Sakti, Shakti. See under the Shaktis.

Tantra, Tantrism. See under the Shaktis and the Yoni.

Tattva. (S.D. Glossary) “Tattva (state of being, reality as opposed to the illusory; essential nature). States of matter.”

Teeka. A mark, made usually on the forehead, denoting caste or religious allegiance.

Toran. A ceremonial gateway.

Viparita. (Macdonell) “vi-parita, reversed, inverted...” When applied to maithuna it denotes that the woman is uppermost.

Yantra. (Macdonell) “yan-tra...amulet, mystical diagram used as an amulet.” (Danielou) “Yantras, though drawn on the flat, must be conceived as solids.”

The Yoni. See under that entry.

LIST OF ABBREVIATIONS.

B.M., Brit.Mus., The British Museum.

Dan. Text cited by Alain Danielou in "Hindu Polytheism."

Enc. Brit., "The Encyclopaedia Britannica", Fourth Edition.

Gdss. Ind. "The Goddesses of India, Tibet, China and Japan," by the author.

S.D. "The Secret Doctrine", by Helena Blavatsky.

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