The tradition surrounding the Mahâmuni image, believed by the Arakanese to be the only true copy of the Great Sage in existence, is the core of all Arakanese history. The story as it now appears in the chronicles is based on traditions current after Theravâda Buddhism had, under the influence of Pagan, become the state religion, and has accretions obviously derived from the Pali literature of Ceylon. Hence the most glaring anachronism in the legend is found in the account of the arrival of the Buddha in Arakan and the subsequent casting of the image. This is said to have taken place during the reign of King Candrasurina who ascended the throne in 146 A.D., some six centuries after the Buddha's death. If we omit the story of the miraculous visitation, the account can be seen to coincide with the casting and installation of the central image in the Mahâmuni shrine, which took place probably during the reign of Devanandra. The image, as we now know, represented Amitâbha, and the traditions regarding its function, and that of the subsidiary sculptures and the miracles which occurred after the installation are related in a manner typical of Mahâyânaist literature of the 4th-6th centuries. Thus, the sixfold rays which are said to emanate from the image are connected with the cult of light associated with Amitâbha1, and the Lokapâlas placed facing the cardinal directions kept away marauders etc.2

The historical section of the text may be regarded as more or less correct, having been adapted from the older Pali and Arakanese

1 The Large Sûkhâvatīyâna, 4 (Takakusu's trans. p.7)
2 e.g. Suvarṇabhûttatattvavatara ch.VI (Bomerick's trans. pp.23-43) see also above, p.216 and pp.26-7, n.106
Thiruvilva concerned with the history of the shrine itself. The slight discrepancies between the dates of some events in the chronicles and those found in Burmese and other sources are generally due to different methods of computing time, or errors caused through ignorance of the era used in earlier manuscripts.

The following is Forchhammer's account of the Mahāmuni tradition, based largely on the Mahāmuni Thamning and the Sarvatāpokaranavatī. The later 19th and 20th century versions found in the Bhavavatī Mahāmuni and the Sakyaśī Mahāmuni have even more interpolations in the Pāli manner.

"Candraviriya, hearing of the great teacher Gotama, yearned to pay homage to him, and to present him with rich offerings. Buddha, while dwelling in Śrīvasti (Śrīvastī), became aware, by his divine power, to receive the thoughts of others, of the intentions of Candraviriya. The teacher said to his chief disciple Ānanda: "The king will have to pass regions full of danger for travellers; large rivers will impede his journey, and the ocean is ruled by nāgas incalculable to seafarers; let us betake ourselves to the dominions of the king, so that he may execute his pious intentions without being compelled to undertake so dangerous a journey." Then Gotama, accompanied by Ānanda and 500 bhānas, flew through the air and alighted on the summit of the Selagiri (the hill opposite Kṛṣṇakauśā). Here he held a discourse with his disciples and then addressed Ānanda thus: 'Ānanda, to the west of the Gacchhaba River, which flows past this hill, there is a plain; here have I in former existences been born many times. One yojana distant from this Selagiri, whither we are now standing, there is a mountain called Vallapahāsa; on this hill a pagoda will be built to receive as relics
the hair from both sides of my head; the shrine will be called 
Vasandaveti; near the Mallapabbata is another hill called Veluvanna-
pabbata, where during one of my births I lived as a Zayapyi serpent 
(boa constrictor); on its summit the Maswet will be built, con-
taining as relic my nasal bone. Near this again a hill called 
Gandhayirii, where I lived as a Graslin (single humped rhinoceros) 
during one of my births; on this hill the Kannadhaveti will be 
erected, holding as relic my left ear. On the southern side of this 
hill and more than a yojana distant there is a low range of hills 
named Sihumaya; there I lived in a former existence as a gardener; 
in aftertimes my charutdhët will be enshrined here as a pagoda to be 
called the Camuaveti. Further to the south and near the Sascha-
bhanadi there is a steep rocky hill known as the Selapabbata; there 
I lived when in a former life I was born as a Brahman versed in the 
Vedas; the skull, measuring 18 inches in circumference, still remains 
there and will be enshrined in a pagoda to be named the Dittapaveti.
On the western side of the hill and at a distance of about 3 leagues 
there is a river called the Nalaya (now called Maya). On the eastern 
bank of this river is the Rëjapoppata (now Yathësaunga); on this 
mountain I lived during one of my births as a Chaddanta elephant.
When I die the frontal bone of this elephant will be found and 
enshrined in a tabernacle bearing the name Urintaweti. On the western 
side of the Nalaya (or Rammanaliya) river, and close to the ocean, 
there is a range of hills known as the Kësinapabbata; there I formerly 
spent a life as the King of the peacocks. On my death my neckbone will 
be discovered and enshrined there in a pagoda to be called the 
Liyadweti."

"Thus the Blessed One spoke to Ananda; and at the end of this 
prophecy the great earth with mount Meru as its centre trembles and 
shakes, and the sea became hot and boiled."
On perceiving these portentous signs King Mahīcandrasuriya took alarm and asked his astrologers what their cause might be. They answered that the signs were caused by the advent of the Blessed One (Gotama); and on his expressing a wish to go and adore the teacher, the propitious time for his visit was named to him after consulting the mahāsāstras.

"Surrounded by 1,600 maidens, with Candrasūla, the chief queen at their head, preceded by his numerous ministers, Mahīcandrasuriya went to do homage to the great teacher. On his way he experienced great fatigue, and after calling for a halt he took his meal. During his meal he omitted to eat his rice-gruel, so to this day the place where he halted is called Ṛgmanī. From that place he moved on.

The noise caused by his fourfold army, consisting of elephants, horses, chariots and foot-soldiers, was deafening and seemed to fill the sky; so dense, hence to this day that place is known as Vāppīra. He continued his journey and came to a large place, where dust arose on all sides and embarrassed him and his men in utter darkness. As he could no longer see his way, even there he did homage to the Blessed One. The Blessed One knew about this, so he sent his miraculous rays to dispel the darkness. And the darkness being dispelled the king moved on. That spot is to this day known as Kumbin. Thence he proceeded with great swiftness and duly arrived in the presence of the Blessed One. He approached him on foot, holding flowers and perfumes in his hands; he embraced the teacher’s feet and ordered perfumed rice, garlands and perfumes to be showered upon him. The Blessed One established the king in the five, eight and ten siläs, and preached to him the ten rules of kingly conduct. Candrasuriya became transported with joy and addressed the teacher thus: ‘O great King of righteousness, do have compassion on me and my subjects, and vouchsafe to honour
my capital with a visit." And the Blessed One consented to do so. The histories minutely relate all the incidents of Jetana's seven days' sojourn in Udayavati. I omit them here as inessential. The records then continue thus: When Buddha made preparations to depart, the king, who with all his court and all his subjects had been converted to the new religion, spoke thus to him: 'O Lord, who is the crown, light and glory of the three kinds of beings, if you wander about from place to place in distant countries, we shall have no one to pay homage to. Therefore, for my own good, and that of others, I would pray you to leave us an image of you.'

'The Blessed One heard the prayer and in his conscientious wisdom thought thus: [An image of mine called ̣Samadivạ was at one time in the country of the ̣Dīghị̄ king, so Sakra has hidden it on a golden throne; it is thus that kings can no longer adore it. Therefore it behoves me that I in this country, which is more excellent than the rest of the 84,000 countries, and which has been the scene of my various transmigrations, should leave my image and hair, which, I am fully convinced, will be held in veneration by men, nats and Brahmans, during the 5,000 years subsequent to my Nirvāna. I will comply with the King's request.]

'Samadiva was overjoyed; he ordered nine kutis worth of treasure to be collected. When all was ready Buddha called upon Sakra and Visvakarma, and issued to them the following order:

'Take these treasures and with them make an image of me which shall not vary from the actual size of my body even by the breadth of a hair.' he then handed the treasures to Sakra, seven armfuls in all. They were placed in golden baskets overlaid with flowers and white cloth, and placed on a white elephant under the shadow of a white umbrella. With the intention of retaining the Blessed One just till the image was finished, Sakra and Visvakarma created by their
supernatural power a pleasant pavilion on the Srīguttha hill situated to the north-east of the city of Dvārapāla. The pavilion was adorned with every decoration which human and celestial ingenuity could devise; and in it for seven days, dance, music, and song were held, and the five kinds of musical instrument sent forth their harmonious strain.

"The Srīguttha hill was so-called because it was as white as fine silver and looked like a conch-shell whose spiral winding is to the right. The hill was also called Aggamotta; formerly its name was Trigabhanda because the features of the hill seemed to represent three ogres standing abreast; another name for it was Śatrājī, owing to a stone figure on the summit representing the lion-king roaring and devouring its prey. The hillock was likewise called Wathūzvo because there was a figure representing a female hog suckling her young, and Wathudotung by reason of our Ādī having in a former existence lived there as a hog-king surrounded by 500 companions and escaped from being devoured by a tiger - the Devadatta in embryo - by making a subterranean hole and seeking refuge therein.

"On this Srīguttha hill, King Candrasūrya being then in the 51st year of his reign, Sakka and Viśvakarman cast an image of the Blessed One; the event took place in the year 118 Kosamaka-bajjī. Being desirous of imparting some part of his glory to the image, the great teacher breathed upon the image, when lo! the image was transformed into a life-like one, so life-like indeed that to the eyes of men, bees, Sakka and Brahman there appeared two Prāsā. The king and his attendants were filled with joy and offered the image various kinds of flowers and perfumes, coloured porched rice, torches, lamps, cloth from Uruṣa, &c., and shouted 'Āśū, āśū! Again the earth trembled and shook, and King Candrasūrya, full of faith and over-
ayed by these miraculous signs, embraced the holy feet of the Blessed One and became lost in rapture. When he regained his consciousness he placed the image on a jewelled throne, built an elaborately carved turret above it, erected monasteries well-furnished with the eight priestly utensils, and entrusted the tenates, holy Brahmas, with the custody of the sacred shrine.

"While the great teacher gazed at the image, it slowly rose as if possessed of life and stood in the attitude of welcoming his elder brother (Gotama) and the Omniscient One stretched out his right hand, and said (to the image): 'Younger brother, do not stand up. I shall enter Nirvana in my eightieth year; but you, endowed with the supernatural powers of a Buddha, shall exist for 5,000 years, which I have prescribed to be the limit of my religion; you shall be the means of working the salvation of men and gods.' After delivering this prophecy the Blessed One continued: 'In one of my former existences I was a king on the island of Chelewa. I broke the thigh-bone of a gardener, and sliced off a piece of flesh from the back of a young prince; you (addressing the image) are my representative on earth and you shall suffer the results of these evil deeds.'

Gotama then preached a sermon on the Candrasura image - for so he named it - it is the first and only true image of Buddha.

"King Candrasuriya offered the remainder of the nine kulis of treasure to the Rahandas in charge of the shrine; but they refused to accept it. The king, feeling it was improper for him to appropriate the treasures intended for the Three Gems, buried them under the throne of the image.

"Then the Blessed One addressed his disciples thus: 'O Rahana, my beloved son! in the island of Jackalips and among the 16 countries of Malhimsdosa the food offered to the priesthood consists of a
mixture of maize, corn and millet and beans. But in this country the food offered consists of various kinds of barley and rice; such food is eaten by the priests with relish; my preceding elder brothers (Kakusandha, Conagunanà and Kassapa, i.e. the three Buddhas who preceded Gotama) have called this country Dhaññavatî, and as the inhabitants have never suffered from famine, this region shall in all times to come continue to be called Dhaññavatî (i.e. the 'grain-blessed').

"Gotama then rose with all his disciples and flew through the air in the direction of Dvāravatî (i.e. Sandoway). Flying along the banks of the Dvāravati he stood awhile on a small hillock, which is to this day known as the Tantamutang. Standing on that hill, the Blessed One smiled and Ānanda, reverencing him with the five tokens of respect, asked him the cause, and Buddha vouchsafed this answer: 'Ānanda, I, who am your elder brother, was many a time in former existences a king of men in this very city; in one of my births I was a harmadryad-king on the Pāsurapabbata; on my death my molar tooth shall come to be enshrined on that hill in a pagoda to be called the Andavetî. Not far from the Pāsura hill is the Lokānā hill, where I once lived as a partridge king; when I died my nāmaśāhu (rib-relic) shall be enshrined there in a pagoda called the Nandavetî. Not far hence, in a south-easterly direction, is the Munikesa hill, where I lived in one of my former births as a Savā.saari (ox-cow). There a hair relic of mine shall become enshrined in a pagoda to be called the Sandavetî.' Having uttered this prophecy the Blessed One departed in the direction of Śīrihasthäuserne.

"Meanwhile, King Candrasuriya, together with his queens and subjects, celebrated festivals in Dhaññavatî, like those of Gubhana in the Śīvatimsa heaven, and without interruption by day or night.
did homage to the Mahaumn (i.e. Gandhāra) image, which was the representative of the Blessed One. Nine miracles took place in the image house: (1) The vasamāna hole dug in its presence could not be filled up with the holy water poured into it by its votaries; (2) when heretics worshipped, its sixfold aureole rays would fade away; (3) when the faithful approached the image the sixfold rays would flash forth not unlike the flashes of forked lightning; (4) these rays flashed forth in the evening; (5) birds dared not fly over the image house; (6) the precincts of the image house were so spacious that the 201 races of men who thronged to worship the image could never fill it; (7) the tank where the head of the image was washed had the same quantity of water during all seasons of the year; (8) the trees which grew around the image house had their leaves, twigs and branches turned towards it; (9) the stone figures placed towards the cardinal points kept away persons who approached the image house with evil intentions (of plunder etc.)

"The native records here pass over many centuries in silence; they resume the history of the shrine in the eighth century of our era. Thus: in the year 152 B.C. (A.D. 785) the new city of Venāṭī was founded by King Mahaṭaṅgāra on the site where the old town had stood. During the reign of this king the Mahāumn image house was twice rebuilt; he also erected a new stone altar for the image; while consecrating the shrine he was miraculously presented with the celestial Arindama spear (i.e. the spear of victory; the fortunate possessor could not be defeated in arms). In Sakkaraṭ 172 (A.D. 810) King Suryaṭaṅgāra rebuilt the image house which had been destroyed by fire one year before his father's death; he replaced the image on a new altar made of marble finely carved; the spires of the shrine were covered with brass plates. Priests from Pagan and
Ceylon came to worship at the temple.

"During the reign of Sanghataisingha (B.E. 297-313, A.D. 935-951) the King of Pagan sent two ministers whose names were Lasa and Majalun to the Mahāmuni pagoda with the instruction to replace the stone figures of nats by images of Buddha; but the King of Pagan opposed this change and only two of the stone figures were allowed to be chiselled into images of Buddha. (These two figures stand on the east side of the second platform; they show traces of the old original nat figures chiselled clumsily into Buddhas.)

King Culataisingha (B.E. 313, A.D. 951) made extensive repairs on the Mahāmuni pagoda and had several tasks due to the west of the shrine.

"During the reign of King Palyu (B.E. 326-356, A.D. 964-994) the Shan invaded Arakan; the king had founded a new city where Mrohauk now stands, but the Shans forced him to abandon it; the invaders then settled in large numbers to the east of the Mahāmuni shrine; they removed the treasures which Candrasuria had buried under the altar and burned down the image house.

"In the 10th century the great Burmese monarch Anawrahta sojourned from Pagan to superintend in person the rebuilding of the Mahāmuni temple; he also erected a hall in front of the shrine surrounded by a richly carved graduated turret.

"The pagoda was again repaired by Anakhara Min, a king of the Pagan dynasty (B.E. 1148 - A.D. 1196); the same king erected a staircase roofed with graduated turrets, leading up to the north entrance of the shrine. (The staircase is still in fair order; the wooden turrets, however, have, of course, disappeared.)

"In the year B.E. 438 (A.D. 1096) the Burmese king Alaungsitha sent a minister, 500 noblemen and 50,000 soldiers to Arakan; they
erected a camp on the west side of the Mahāmuni shrine; employing
good architects they erected a four-sided building over the image,
planted Chinesee trees around it and repaired the approaches to the
temple. After the departure of the Burmese army, King Mintha[n], of the
Pancavase dynasty, being prompted by national hatred towards the
Burmans, destroyed the shrine erected by them and built a new one.

*In the year B.E. 1460 (A.D.1098) the Mahāmuni pagoda was raised
to the ground by the Pyus and Taingjas, who were then lords of
Deśarati and Neohuang; the shrine was not rebuilt till B.E.515
(A.D. 1153) when King Dasarāja, of the Pari dynasty, had search
made for the ruins, even the site of which had been forgotten; he
restored the pagoda. The temple was again repaired in B.E.999
(A.D. 1237) by the first king of the Laonungyot dynasty, Alonsoo, but
was destroyed again by the Shans in B.E.696 (A.D. 1354), who
conquered the whole region from Laonungyot to Mahāmuni.

*The pagoda was again repaired by Sindha, a king of the Taonungyot
dynasty, in the year B.E. 735 (A.D. 1393).

*After King Minthan had founded the city of Neohuang (B.E.792,
A.D. 1430) he constructed a road from this city to Mahāmuni; he in-
saguated periodical pilgrimages to the sacred shrine, which he put
in thorough repair; the numerous tanks along the road are sacred
to him. King Makkari (or Alrin) had a copy of the Pāṭha prepared
in Ceylon and entrusted it to the keeping of the priest who lived
near the Mahāmuni pagoda (B.E. 801, A.D. 1499).

*King Maha or Srisuriyacandra made large offerings to the
pagoda and ordered numerous images to be cut resembling the original
in the sacred shrine; these stone images were set up at the various
pagodas in Arakan, especially in the Skithaung pagoda in Neohuang
(B.E. 808, A.D. 1536). During the reign of the Neohuang King Candra-
the shrine was consumed by fire; the king rebuilt it again; it was finished in the year B.K. 1026 (A.D. 1698).

"Under King Srisuriya, who ascended the throne in 1046 B.K. (A.D. 1684) a great religious revival took place in Baken; the king built several monasteries and Upastupadasasas round the Mahamuni pagoda; over a thousand novices received ordination at this temple during the one year.

"In the year B.K. 1058 (A.D. 1696) while King Narapatiya reigned, the shrine was again burned down and was rebuilt by King Sandawijaya in the year B.K. 1072 (A.D. 1710).

"King Narapatiya had a bell cast and placed on the platform of the Mahamuni pagoda (a.K.1095, A.D. 1734); the bell is covered with inscriptions in Pali, Burmese and Sanskrit; they contain sacred formulas (mandras) which, when pronounced under certain ceremonies, would effect the destruction of any enemy against whom the Sandra is directed.

"In the year A.D. 1761, a violent earthquake partly demolished the altar on which the image stood, and portions of the outer wall of the enclosure fell in.

"The kings of Pegu, Prome and Pega invaded Arakan from the earliest time, often with no other intention than to obtain possession of the sacred image of Gautama preserved in the Mahamuni temple. The first attempt recorded in native histories is that of King Sapantha who reigned in Prome in the latter half of the first century of the Christian era. Captain Forbes remarks ("Legendary History of Burma and Arakan," p.13): "Sapantha invaded and captured Arakan, and attempted to convey to Prome the famous image of Gautama from the temple of Mahamuni. This highly venerated object of worship has been thus described: The image of Gautama is made of brass and highly burnished. The figure
is about 10 feet high, in the customary sitting posture, with the legs crossed and inverted, the left hand resting on the lap and the right pendant over the right knee. This image is believed to be the original resemblance of Gotama taken from life, and is so highly venerated that pilgrims have for centuries been accustomed to come from the remotest countries where the supremacy of Gotama is acknowledged to pay their devotions at the foot of his brazen representative."

"Although the Burmans failed at that time, they were destined several centuries later to obtain possession of this coveted treasure, which is now enthroned in the city of Amarapura.

"In the year A.D. 1784, the Burmese King Bodawpaya conquered Arakan. The great national image of Arakan, called Mahâmuni, was sent across the mountains by the Taungyi pass, was received by the king with great honour, and was set up in a building specially erected for it to the north of the city" (Sir Arthur Henry's History of Burma, p.215).

"Until the removal of the Canadare image, the Mahâmuni pagoda was the most sacred shrine in Indo-China; the entire religious history of Buddhist Arakan centres around this 'Younger Brother' of Gotama; the loss of this relic sank deeper into the hearts of the people than the loss of their liberty and the extinction of their royal house. 'It will one day be brought back again,' the Arakanese fondly hope. The abolishment of this stronghold of Buddhism has been followed by a general decline of this religion throughout Arakan. The natives totally neglected the shrine, wild jungle overgrew the precincts; in due time the place became haunted and abandoned."

In 1867 a Shan pilgrim had the jungle cleared, and erected a square shrine for some stone images found in the vicinity, and paved the topmost terrace. Further restoration was undertaken about 60
years ago, when the lower terraces were restored and the Shan's shrine replaced by a new structure surmounted by a wooden pavilion, in which was placed a new bronze image copied from the original at Mantaing. Another, rather more crude, image is now placed next to this in the shrine, said by some to be the original image, hidden from the Burmans in 1704 and now reinstalled.
<table>
<thead>
<tr>
<th>Term</th>
<th>Meaning</th>
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<tbody>
<tr>
<td>abhayamudra</td>
<td>gesture signifying reassurance, with the right hand held up, palm extended</td>
</tr>
<tr>
<td>akṣamālā</td>
<td>&quot;rosary&quot;</td>
</tr>
<tr>
<td>āḍīḍa</td>
<td>striding posture, right foot advanced</td>
</tr>
<tr>
<td>akṣaṇa</td>
<td>&quot;elephant goad&quot;, weapon attribute</td>
</tr>
<tr>
<td>antarambhaka</td>
<td>undercloth worn by Buddhist monks, tied around waist</td>
</tr>
<tr>
<td>āsana</td>
<td>seat, throne</td>
</tr>
<tr>
<td>āśoka</td>
<td>term applied to pillars placed on platforms attached to stūpas</td>
</tr>
<tr>
<td>āśvamedha-pratīṣṭha</td>
<td>personified weapon attribute, usually of Viṣṇu.</td>
</tr>
<tr>
<td>bhaddhapītha, (Pa)</td>
<td>&quot;throne&quot;</td>
</tr>
<tr>
<td>bhadrapīṭha</td>
<td>&quot;throne&quot;</td>
</tr>
<tr>
<td>bhāmāparuṇa-dūra</td>
<td>gesture of calling the earth to witness; right arm pendent as if pointing to the earth; also known as &quot;bhravijaya attitude, especially in Thailand.</td>
</tr>
<tr>
<td>bodhīghara</td>
<td>hypothetical sanctuary associated with the bodhi tree</td>
</tr>
<tr>
<td>caitya</td>
<td>sanctuary, shrine or model of a shrine</td>
</tr>
<tr>
<td>caña</td>
<td>&quot;wheel&quot; attribute of universal king or Cakravartin; discus weapon of Viṣṇu</td>
</tr>
<tr>
<td>caṇḍa-puruṣa</td>
<td>Personification of Viṣṇu's discus</td>
</tr>
<tr>
<td>caṅgaru</td>
<td>&quot;fly-whisk&quot;</td>
</tr>
<tr>
<td>caṅga</td>
<td>&quot;rod,&quot; &quot;staff&quot;; weapon attribute</td>
</tr>
<tr>
<td>dawn, Devatā</td>
<td>secondary divine being in Buddhism, often a Hindu deity.</td>
</tr>
<tr>
<td>dhāraṇa</td>
<td>&quot;bow&quot;; weapon attribute</td>
</tr>
<tr>
<td>dharmaruci</td>
<td>&quot;wheel of the law&quot;</td>
</tr>
</tbody>
</table>
gesture signifying the setting in motion of the wheel of the law by the Buddha; symbol of his teaching.

"standard", "flag", "ensign".

"standard pillar"

gesture or pose of meditation, hands resting in lap, right above left, with fingers extended

deki associated with shrine or palace doorway

door guardian

dance pose of the two bends in the dance or in art.

"race"; weapon attribute of Vippu

"headless of the race"; epithet of personified form of Vippa's yashoda

shrine cell containing the principal image or symbol of the divinity.

broad necklace worn by Vippa.

belt or scarf tied around waist

mitre-like headdress, worn by Vippa and other deities

horse-shoe shaped arch with an elongated "head" and side "wings" found in a variety of ornamental applications in architecture, also referred to as the cakrāya arch.

vase or pot, usually with a round body, narrow neck and wider opening; auspicious symbol; also known as kantaka, kymāga.

one of the 32 superior marks distinguishing the anatomy of a Buddha; symbol; attribute

guardian of the earthly world.

magic diagram of a Buddhist hierarchy or the linearized shape of the cosmos.
hall, mostly columned, associated with the garbhagṛha and placed on axis with it.

string of pearls worn by Śiva

serpent spirit

serpent king

female nāga

"lotus"

"lotus-plate earring"; round earring with a lotus design, inserted in the lobe.

"house"; weapon attribute

hanging earring in the form of a leaf

leaf-shape motif, usually on crowns

halo behind head of deity

"position of royal ease"; one leg drawn up to seat, the other pendant.

barrel-shaped form, rectangular in plan, the end elevations presenting a horse-shoe, arched contour similar to the āyudha.

hieratic frontal posture, with weight equally distributed on both feet.

shall worn by a Buddhist priest

"couch shell", auspicious water/wealth symbol, especially prized when the central aperture turns to the right.

symbol of the earth/fruitility goddess Śrī Lakṣmī; auspicious mark on the chest of Viṣṇu.

"pillar" usually free-standing

door or gateway of a shrine

pose of the three bends in the India on a cart.

"trident" usually associated with Śiva.

three lines around neck of deity

scarf or belt tied around the hips

small woolen pad placed between the eyebrows; one of the distinguishing attributes of the buddha

cranial protuberance, another distinguishing mark of the Buddha
robe of Buddhist monk
vehicle
lightning; weapon of Indra
adventive throne of the Great Enlightenment; seated posture with right leg over left and sole facing upwards (also called padmapadma and padmanāja)
"forest garland"; long wreath of flowers worn by Vīra
gesture of giving; left arm pendant, hand turned palm outwards
balustrade in Buddhist architecture
"heroic posture"; right leg folded over left
gesture symbolising discussion, usually with the right arm; tip of thumb touches one finger
sacred threads of initiation; worn over left shoulder and under right arm, also called upāsīṣas
"instrument"; refers figuratively to magical diagrams, icons etc. which aid in ritual