

## Appendix I

## The Mahāmuni Tradition

The tradition surrounding the Mahāmuni 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 Theravāda Buddhism had, under the influence of Pagán, 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 Candrasuriya 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 Mahāmuni shrine, which took place probably during the reign of Devacandra. The image, as we now know, represented Amitābha, 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 Mahāyānist 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 Amitābha<sup>1</sup>, and the Lokapālas placed facing the cardinal directions kept away marauders etc<sup>2</sup>.

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

<sup>1</sup> *The Larger Sukhāvativyūha*, 4 (Takakusu's trans. p.7)

<sup>2</sup> e.g. *Suvarṇabhāsottamasūtra* ch.VI (Emmerick's trans. pp.23-43) see also above, p.216 and pp.236-7, n.106

*Thamaing* 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 Thamaing* and the *Sarvasthānaprakaraṇa*. The later 19th and 20th century versions found in the *Dhammavati Yāzawinthit* and the *Rakhaing Yāzawinthit* have even more interpolations in the Pali manner.

"Candrasuriya, hearing of the great teacher Gotama, yearned to pay homage to him, and to present him with rich offerings. Buddha, while dwelling in Srāvasti (Sāvattihī), became aware, by his divine power to perceive the thoughts of others, of the intentions of Candrasuriya. 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 inimical 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 rahans, flew through the air and alighted on the summit of the Selagiri (the hill opposite Kyauktaw). Here he held a discourse with his disciples and then addressed Ānanda thus: 'Ānanda, to the west of the Gacchaba 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, whereon we are now standing, there is a mountain called Mallapabbata; 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 Uzundawcetī; near the Mallapabbata is another hill called Veluvanna-pabbata, where during one of my births I lived as a Zapagyi serpent (boa constrictor); on its summit the Nasācetī will be built, containing as relic my nasal bone. Near this again is a hill called Gandhagīri, where I lived as as a Granzin (single horned rhinoceros) during one of my births; on this hill the Kannadhātu cetī 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 Sālamaya; there I lived in a former existence as a gardener; in aftertimes my camrutdhāt will be enshrined here as a pagoda to be called the Camutī cetī . Further to the south and near the Gaccha-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 Urittaungcetī. On the western side of the hill and at a distance of about 3 leagues there is a river called the Mallayu (now called Mayu). On the eastern bank of this river is the Rājapabbata (now Yathētaung); 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 Ugintawcetī. On the western side of the Mallaya (or Rammamallayu) river, and close to the ocean, there is a range of hills known as the Kāsinapabbata; 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 Līyodawcetī.'

"Thus the Blessed One spoke to Ānanda; and at the end of this prophecy the great earth with mount Meru as its centre trembled and shook, and the sea became hot and boiled.

On perceiving these portentous signs King Mahācandrasuriya 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 nakshatras.

"Surrounded by 1,600 maidens, with Candramālā, the chief queen at their head, preceded by his numerous ministers, Mahācandrasuriya 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 Hingmasâ. From that place he moved on. The noise caused by his fourfold army, consisting of elephants, horses, chariots and footsoldiers, was deafening and seemed to fill the skyey dome; hence to this day that place is known as Yôppyin. He continued his journey and came to a large place, where dust arose on all sides and enshrouded 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 aureole rays to dispel the darkness. And the darkness being dispelled the king moved on. That spot is to this day known as Munbyin. 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 parched rice, garlands and perfumes to be showered upon him. The Blessed One established the king in the five, eight and ten silas, 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 Gotama's seven days' sojourn in Dhānyavatī. I omit then 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 omniscient wisdom thought thus: (An image of mine called Candasāra was at one time in the country of the Diṭṭhi 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.'

"Candrasuriya was overjoyed; he ordered nine kutis worth of treasure to be collected. When all was ready Buddha called upon Sakra and Visvakarman, 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 umbrage of a white umbrella. With the intention of detaining the Blessed One just till the image was finished, Sakra and Viśvakarman created by their

supernatural power a pleasant pavilion on the Sīrigutta hill situated to the north-east of the city of Dhānyavatī. 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 Sīrigutta 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 Agganutta; formerly its name was Trikumbhanda because the features of the hill seemed to represent three ogres standing abreast; another name for it was Sīharājā owing to a stone figure on the summit representing the lion-king roaring and devouring its prey. The hillock was likewise called Wakthāzo because there was a figure representing a female hog suckling her young, and Wakthadotaung by reason of our Prā 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 Sīrigutta hill, King Candrasuriya being then in the 51st year of his reign, Sakra and Visvakarman cast an image of the Blessed One; the event took place in the year 118 Kosasakkarajgyi. 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, nats, Sakra and Brahman there appeared two Prās. The king and his attendants were filled with joy and offered the image various kinds of flowers and perfumes, coloured parched rice, torches, lamps, cloth from Urasa &c, and shouted 'sādhu, sādhu'. Again the earth trembled and shook, and King Candrasuriya, full of faith and over-

awed 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 inmates, holy Rahans, 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 nats.' After delivering this prophecy the Blessed One continued 'In one of my former existences I was a king on the island of Cheduba. 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 two evil deeds.' Gotama then preached a sermon on the Candrasūra image - for so he named it - it is the first and only true image of Buddha.

"King Candrasuriya offered the remainder of the nine kutis 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 Rahans, my beloved sons! in the island of Jambudipa and among the 16 countries of Majjhimadesa 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, Gonagamanà and Kassapa, i.e. the three Buddhas who preceded Gotama) have called this country Dhaññavatī, and as the inhabitants have never suffered from famine, this region shall in all times to come continue to be called Dhaññavatī (i.e. the 'grain-blessed').

"Gotama then rose with all his disciples and flew through the air in the direction of Dvāravatī (i.e. Sandoway). Flying along the banks of the Dvāravatī he stood awhile on a small hillock, which is to this day known as the Tantawmutaung. 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 Andawcetī. Not far from the Pasura hill is the Lokūla hillock, where I once lived as a partridge king; when I die my nāmadhātu (rib-relic?) shall be enshrined there in a pagoda called the Nandawcetī. Not far thence, in a south-easterly direction, is the Munikesa hill, where I lived in one of my former births as a Shwēzamari (yak-ox). There a hair relic of mine shall become enshrined in a pagoda to be called the Sandawcetī.' Having uttered this prophecy the Blessed One departed in the direction of Sīrikhetrā (Prome).

"Meanwhile, King Candrasuriya, together with his queens and subjects, celebrated festivals in Dhaññavatī, like those of Sudhamma in the Tāvatisa heaven, and without interruption by day or night



did homage to the Mahāmuni (i.e. Candasāra ) image, which was the representative of the Blessed One. Nine miracles took place in the image house: (1) The vasundharā 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 101 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.E. (A.D. 789) the new city of Vesālī was founded by King Mahātaingcandra on the site where the old town had stood. During the reign of this king the Mahāmuni 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 Sakkaraj 172 (A.D. 810) King Suriyataingcandra 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 coated with brass plates. Priests from Pagán and

Ceylon came to worship at the temple.

"During the reign of Sanghataingcandra (B.E. 297-313, A.D. 935-951) the King of Pagán sent two ministers whose names were Lāsaka and Majalôn to the Mahāmuni pagoda with the instruction to replace the stone figures of nats by images of Buddha; but the King of Vesālī opposed this change and only two of the nat 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 Culataingcandra (B.E. 313, A.D. 951) made extensive repairs on the Mahāmuni pagoda and had several tanks dug to the west of the shrine.

"During the reign of King Paipyu (B.E. 326-356., A.D. 964-994) the Shans invaded Arakan; the king had founded a new city where Mrohaung 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 Candrasuriya had buried under the altar and burned down the image house.

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

"The pagoda was again repaired by Asankhara Min, a king of the Pancamyo dynasty (B.E. 448 - A.D. 1086); 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, have, of course, disappeared.)

"In the year B.E. 458 (A.D. 1096) the Burmese king Alaingsithu 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 Champac trees around it and repaired the approaches to the temple. After the departure of the Burmese army, King Minthan, of the Pancamyo 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. 460 (A.D.1098) the Mahāmuni pagoda was razed to the ground by the Pyus and Talaings, who were then lords of Dvāravatī and Mrohaung; the shrine was not rebuilt till B.E.515 (A.D. 1153) when King Dasārāja, of the Parin 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.599 (A.D. 1237) by the first king of the Launggyet dynasty, Alompyū, but was destroyed again by the Shans in B.E.696 (A.D. 1354), who conquered the whole region from Launggyet to Mahāmuni.

"The pagoda was again repaired by Sinda, a king of the Launggyet dynasty, in the year B.E. 755 (A.D. 1393).

"After King Minzawmun had founded the city of Mrohaung (B.E.792, A.D. 1430) he constructed a road from this city to Mahāmuni; he inaugurated periodical pilgrimages to the sacred shrine, which he put in thorough repairs; the numerous tanks along the road are ascribed to him. King Minkhari (or Alīkin) had a copy of the Piṭaka prepared in Ceylon and entrusted it to the keeping of the priest who lived near the Mahāmuni pagoda (B.E. 801, A.D. 1439).

"King Minbin or Sīrisuriyacandra 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 Shitthaung pagoda in Mrohaung (B.E. 898, A.D. 1536). During the reign of the Mrohaung King Candra-

sudhamma the shrine was consumed by fire; the king rebuilt it again; it was finished in the year B.E. 1020 (A.D. 1658).

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

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

"King Narādhipati had a bell cast and placed on the platform of the Mahāmuni pagoda (B.E. 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 mantra 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 Pagán, Prome and Pegu invaded Arakan from the earliest time, often with no other intention than to obtain possession of the sacred image of Gotama preserved in the Mahāmuni temple. The first attempt recorded in native histories is that of King Supañña 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): 'Supañña invaded and subdued Arakan, and attempted to convey to Burma the famous image of Gotama from the temple of Mahāmuni. This highly venerated object of worship has been thus described: The image of Gotama 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 pendent 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 Mahāmuni, was sent across the mountains by the Taungup 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 Phayre's *History of Burma*, p.215).

"Until the removal of the Candasāra image, the Mahāmuni pagoda was the most sacred shrine in Indo-China; the entire religious history of Buddhistic 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 shunned."

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 *pyatthat*, in which was placed a new bronze image copied from the original at Mandalay. 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 1784 and now reinstalled.

APPENDIX II

Glossary of Sanskrit iconographical and technical terms.

<i>abhaya-mudrā</i>	gesture signifying reassurance, with the right hand held up, palm exposed
<i>akṣamālā</i>	"rosary"
<i>ālīdha</i>	striding posture, right foot advanced
<i>aṅkuṣa</i>	"elephant goad", weapon attribute
<i>antaravāsaka</i>	undercloth worn by Buddhist monks, tied around waist
<i>āsana</i>	seat, throne
<i>āyaka</i>	term applied to pillars placed on platforms attached to <i>stūpas</i> .
<i>āyudhapuruṣa</i>	personified weapon attribute, usually of Viṣṇu.
<i>bhaddhapīṭha, (Pa)</i> <i>bhadrapīṭha</i>	"throne"
<i>bhūmi sparśamudrā</i>	gesture of calling the earth to witness; right arm pendent as if pointing to the earth; also known as Māraviṣaya attitude, especially in Thailand.
<i>bodhiḡhara</i>	hypaethral sanctuary associated with the <i>bodhi</i> tree.
<i>caitya</i>	sanctuary, shrine or model of a shrine.
<i>cakra</i>	"wheel" attribute of universal king or Cakravartin; discus weapon of Viṣṇu.
<i>cakra-puruṣa</i>	Personification of Viṣṇu's discus
<i>cāmara</i>	"fly-whisk"
<i>daṇḍa</i>	"rod," "staff"; weapon attribute
<i>Deva, Devatā</i>	secondary divine being in Buddhism, often a Hindu deity.
<i>dhanus</i>	"bow"; weapon attribute
<i>dharmacakra</i>	"wheel of the law"

<i>dharmacakramudra</i>	gesture signifying the setting in motion of the wheel of the law by the Buddha; symbol of his teaching.
<i>dhvaja</i>	"standard", "flag", "ensign".
<i>dhvaja-stambha</i>	"standard pillar"
<i>dhyānamudrā</i>	gesture or pose of meditation, hands resting in lap, right above left, with fingers extended
<i>dvāradevatā</i>	deity associated with shrine or palace doorway
<i>dvārapāla</i>	door guardian
<i>dvibhaṅga</i>	pose of the two bends in the dance or in art.
<i>gadā</i>	"mace"; weapon attribute of Viṣṇu
<i>gadā-devī</i>	"Goddess of the mace"; epithet of personified form of Viṣṇu's <i>gada</i> .
<i>garbhagr̥ha</i>	shrine cell containing the principal image or symbol of the divinity.
<i>graiveyka</i>	broad necklace worn by Viṣṇu.
<i>kaṭibandha</i>	belt or scarf tied around waist
<i>kirīṭamakuta</i>	mitre-like headdress, worn by Viṣṇu and other deities
<i>kūḍu</i>	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 <i>caitya</i> arch.
<i>kumbha</i>	vase or pot, usually with a round body, narrow neck and wider opening; auspicious symbol; also known as <i>kataśa</i> , <i>ghaṅṭa</i> .
<i>lakṣaṇa</i>	one of the 32 superior marks distinguishing the anatomy of a Buddha; symbol; attribute
<i>Lokapāla</i>	guardian of the (earthly) world.
<i>maṇḍala</i>	magic diagram of a Buddhist hierarchy or the imagined shape of the cosmos.



<i>mandapa</i>	hall, mostly columned, associated with the <i>garbhagr̥ha</i> and placed on axis with it.
<i>mukhtāhāra</i>	string of pearls worn by Śiva
<i>nāga</i>	serpent spirit
<i>nāgarāja</i>	serpent king
<i>nāgi, nāginī</i>	female <i>nāga</i>
<i>padma</i>	"lotus"
<i>padmapatra-kunḍala</i>	"lotus-plate earring"; round earring with a lotus design, inserted in the lobe.
<i>pāśa</i>	"noose"; weapon attribute
<i>patra-kunḍala</i>	hanging earring in the form of a leaf
<i>patra-paṭṭa</i>	leaf-diadem motif, usually on crowns
<i>prabhāvali</i>	halo behind head of deity
<i>rājatilāsana</i>	"position of royal ease"; one leg drawn up to seat, the other pendent.
<i>śāla</i>	barrel-roofed form, rectangular in plan, the end elevations presenting a horse-shoe, arched contour similar to the <i>kudū</i> .
<i>samapādasthānaka</i>	hieratic frontal posture, with weight equally distributed on both feet.
<i>saṅghātī</i>	shawl worn by a Buddhist priest
<i>śaṅkha</i>	"conch shell", auspicious water/wealth symbol, especially prized when the central aperture turns to the right.
<i>śrīvatsa</i>	symbol of the earth/fertility goddess Śrī Laksmī; auspicious mark on the chest of Viṣṇu.
<i>stanbha</i>	"pillar" usually free-standing
<i>toraṇa</i>	door or gateway of a shrine
<i>tribhaṅga</i>	pose of the three bends in the dance or in art.
<i>triśula</i>	"trident" usually associated with Śiva.
<i>trivali</i>	three lines around neck of deity
<i>udarabandha</i>	scarf or belt tied around the hips
<i>ūrnā</i>	small woollen pad placed between the eyebrows; one of the distinguishing attributes of the Buddha
<i>uṣṇīśa</i>	cranial protuberance, another distinguishing mark of the Buddha

<i>uttarāsaiṅgha</i>	robe of Buddhist monk
<i>vāhana</i>	vehicle
<i>vajra</i>	lightning; weapon of Indra
<i>vajrāsana</i>	adamantine throne of the Great Enlightenment; seated posture with right leg over left and soles facing upwards (also called <i>vajraparyāṅka</i> and <i>padmāsana</i> )
<i>vanamā lā</i>	"forest garland"; long wreath of flowers worn by Viṣṇu
<i>varamudrā</i>	gesture of giving; left arm pendent, hand turned palm outwards
<i>vedika</i>	balustrade in Buddhist architecture
<i>vīrāsana</i>	"heroic posture"; right leg folded over left
<i>vitarkamudrā</i>	gesture symbolising discussion, usually with the right arm; tip of thumb touches one finger
<i>yajñopavīta</i>	sacred thread of initiation; worn over left shoulder and under right arm, also called <i>upavīta</i>
<i>yantra</i>	"instrument"; refers figuratively to magical diagrams, icons etc. which aid in ritual