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Parvati

Parvati (Devanagari: पार्वती, IAST: Pārvatī) is known as the motherly form of Mother Goddess Gauri Jagadamba, Parvati is another form of Shakti, the wife of Shiva and the gentle aspect of Maha Devi or Durga, the Great Goddess. Parvati is considered to be a complete incarnation of Adi Parashakti or Goddess **Durga**, with all other Goddesses being her incarnations or manifestations. Parvati is nominally the second consort of Shiva, the Hindu God of destruction and rejuvenation. However, she is not different from Sati, being the reincarnation of Shiva's first wife. Parvati is the mother of the Gods Ganesha, Kartikeya, Ashoka Sundari. Some communities also believe her to be the sister of Vishnu. She is also regarded as the daughter of King Himavan. Parvati, when depicted alongside Shiva, generally appears with two arms, but when alone, she is depicted having four, eight or ten arms, and is astride on a tiger or lion. Generally considered a benevolent Goddess, Parvati also has wrathful incarnations, such as Durga, Kali, Tara, Chandi, and the Dasha Mahavidyas (ten great wisdoms), Tripura Sundari (Shodashi), Bhuvaneshwari, Bhairavi, Chinnamasta, Dhumavati, Bagla Mukhi, Matangi and Kamala, as well as benevolent forms like Katyayani, Mahagauri, Kamalatmika, Bhuvaneshwari and Lalita.

1 Etymology

Parvata is one of the Sanskrit words for "mountain"; "Parvati" translates to "She of the mountains" and refers to Parvati being born the daughter of Himavan, lord of the mountains and the personification of the Himalayas. Other which associate her with mountains are *Shailaja* (Daughter of the mountains), *Adrija* or *Nagajaa* or *Shailaputri* (Daughter of Mountains), 'Haimavathi' (Daughter of Himavan) and 'Girija' or 'Girirajaputri' (Daughter of king of the mountains).[1] Parvati's name is also sometimes considered a form of 'pavitra', meaning 'sinless' or 'holy' in Sanskrit. Her consort is Shiva and she is the sagun swaroop of the Supreme Being Adi Parashakti that is the material form of the supreme power.

She is also known by 108 names from the Durga Saptashati. These include Durga (invincible), Shakti (power), Ambika ('dear mother'), Gauri ('fair complexioned'), Bhairavi ('ferocious'), Kali ('dark'), Umā, Lalita, Mataji ('revered mother'), Sahana ('pure'),[2] Maheshwari ('great goddess'). Bhavani, Shivaradni ('Queen of Shiva'),

Parvati as four-armed Lalita with her sons Ganesha and Skanda, Odisha, India. 11th century sculpture from the British Museum. 1872,0701.54 .

and many hundreds of others. The Lalita sahasranama contains an authoritative listing of 1,000 names of Parvati.

The Navadurga are the different forms of Devi Durga or Devi Parvati.

Two of Parvati's most famous epithets are Uma and Aparna. The name Uma is used for Sati in earlier texts, but in the Ramayana, it is used as synonym for Parvati. In the Harivamsa, Parvati is referred to as Aparna ('One who took no sustenance') and then addressed as *Uma*, who was dissuaded by her mother from severe austerity by saying *u mā* ('oh, don't').[3]

The apparent contradiction that Parvati is addressed as the fair one, *Gauri*, as well as the dark one, *Kali* or *Shyama* is a philosophical matter. It suggests that the one calm and placid wife, Uma, in times of danger, can transfer back to her primal fierce and angry or (sometimes) Maternal nature as Kali, who stands uncloaked, with a foot on her husband's chest. The twin opposite colors, white and black represent the two opposing nature of the Goddess. Parvati is also the goddess of love and devotion, or Kamakshi.

2   Goddess of power

Parvati is the source of all the powers and weapons. She is the base of all kinds of powers that are used for doing any work. It is also believed that without her, Shiva remains as Shava or Corpse, for she is the ultimate source of power for all beings, gods and Devas. That is why she is considered as goddess of power. According to the Devi Bhagavatam, she is the most powerful of all. When her anger reaches its peak, she can destroy the whole universe in just seconds. Even Trinity i.e. Brahma, Vishnu and Shiva, never try to make her angry at any cost.[4]

Sarvarupe Sarveshe Sarvashakti Samanvite Bhayebhyastrahi no devi durge devi namostute

It translates to: We bow down to Devi Durga, who is source of all forms (sarvarupe), who is the goddess of all beings (sarveshe), in whom all power exists (Sarvashakti samanvite) and who destroys all fear (bhaye bhyastrai no devi)

3   Rise to prominence

Parvati herself does not explicitly appear in Vedic literature, though the Kena Upanishad (3.12) contains a goddess called Uma-Haimavati.[5] She appears as the *shakti*, or essential power, of the Supreme Brahman. Her primary role is as a mediator who reveals the knowledge of Brahman to the Vedic trinity of Agni, Vayu, and Indra, who were boasting about their recent defeat of a group of demons.[6] But Kinsley notes: "it is little more than conjecture to identify her with the later goddess Satī-Pārvatī, although [..] later texts that extol Śiva and Pārvatī retell the episode in such a way to leave no doubt that it was Śiva's spouse.."[5] Both textual and archaeological evidence suggests Sati-Parvati appears in the epic period (400 BC–400 AD), as both the Ramayana and the Mahabharata present Parvati as Shiva's wife.[5] However, it is not until the plays of Kalidasa (5th-6th centuries) and the Puranas (4th through the 13th centuries) that the myths of Sati-Parvati and Shiva acquire more comprehensive details.[7] Kinsley adds that Parvati may have emerged from legends of non-aryan goddesses that lived in mountains.[1]

Prof. Weber suggests that like Shiva is combination of various Vedic gods Rudra and Agni, the Puranic Parvati is a combination of Uma, Haimavati, Ambika and earlier Parvati, identified as wives of Rudra; of others like Kali, who could be a wife of Agni and of Gauri and others inspired by Nirriti.[8] Tate suggests Parvati is a mixture of the Vedic goddess Aditi and Nirriti,and being a mountain goddess herself, was associated with other mountain goddesses like Durga and Kali in later traditions.[9]

4   Birth and marriage

The Puranas repeatedly tell the tale of Sati's marriage to Shiva against her father Daksha's wishes and her subsequent self-immolation at Daksha's sacrifice, leaving Shiva grief-stricken and having lost interest in worldly affairs. In the Brahma Vaivarta Purana, Sati appears before Shiva, in her divine form, and reassures him that she will return as the daughter of Himavan.[10] Sati is reborn as Parvati, the daughter of Himavat and Minavati, and is named Parvati, 'daughter of Himavant ' .[11] Sati, as well as Parvati, are considered manifestations of Mahadevi, the great Goddess.[11] In the Ramayana, the river goddess Ganga is depicted as the elder sister of Parvati. In the Harivamsa, Parvati has two younger sisters called Ekaparna and Ekapatala.[3] According to Devi Bhagawata Purana and Shiva Purana mount Himalaya and his wife Mena perform extreme austerities to appease the goddess Adi Shakti. Pleased with their penance the Adi Shakti agrees to be born as their daughter. When born goddess Parvati has four arms and manifests a divine light which pervades the entire Himalaya region on the auspicious tritiya day. Mena implores to the child to withdraw its four armed form and make herself visible as a two armed normal child to which the goddess agrees and becomes a normal girl child. Parvati is depicted as interested in Shiva's tales and appearance from her very birth and eventually remembering her previous life as Sati.[11] As Parvati grows into a young woman, she begins tapas (austerities) to please Shiva to grant her wish to reunite with him. She is portrayed as surpassing all other ascetics in austerity, undergoing severe mortifications and fasting. Finally, Shiva tests her devotion by appearing himself in disguise to criticize Shiva. Untouched by the act, Parvati retains her desire for Shiva, compelling him to marry her. After the marriage, Parvati moves to Mount Kailash, the residence of Shiva.[12]

Kalidasa's epic *Kumarasambhavam* ("Birth of Kumara") details with matchlessly lyrical beauty the story of the maiden Parvati: her devotions aimed at gaining the favor of Shiva, the subsequent annihilation of Kamadeva, the consequent fall of the universe into barren lifelessness, the subsequent marriage of Parvati and Shiva, the birth of Kumara, and the eventual resurrection of Kamadeva after Parvati intercedes for him to Shiva.

5   Main forms of Parvati

Shiva with Parvati, 12th Century Chola sculpture, Tamil Nadu, India.

As per devi bhagwata Purana, Goddess Parvati is lineal progenitor of all other goddesses. She is one who is source of all forms of goddesses. She is worshiped as one with many forms and name. Her different mood brings different forms or incarnation.

- Durga is demon fighting form of this Goddess, and some texts suggest Parvati took the form of Goddess Durga to kill Demon Durgam.

- Kali is another aspect that was assisted by Goddess Chandi while fighting with rakta bija. She was born from the forehead of the goddess. But many interpretations of scriptures suggests that it was Goddess Chamunda who has gotten same iconography as goddess Kali who is nobody but an aspect of Kali, even Parvati is considered to be Goddess Kali herself in her ferocious form.

- Goddess Chandi is the epithet of Maa Durga, who is created by the collection of all demigods and trimurti power, and then considered to be power of sagun parashakti (Parvati), She is black in color and rides on lion, she is known as the original slayer of Demon Mahishasura, considered to be a form taken by Durga herself.

- Ten Mahavidyas are the ten aspects of Shakti, in tantra all have great importance in majority, they all

took birth from Goddess Sati, previous Incarnation of Shakti before Goddess Parvati. There is no difference between Sati and Parvati.

- 52 Shakti Peethas of Sati, proves that all Goddesses are expansions of the Goddess Parvati.

- Navadurga nine forms of goddess Parvati

5.1   Several Incarnations of Goddess Parvati

- Goddess Meenakshi

- Goddess Kamakshi

- Goddess Lalita, the Original Goddess of Universe, Parvati is referred as her complete incarnation.

- Goddess Akhilandeshwari.

- Goddess Annapurna the representation of all that is complete and of food is Parvati Herself.

And many others[13]

6   Association with Shiva

Parvati's legends are intrinsically related to Shiva. In the goddess-oriented Shakta texts, that she is said to transcend even Shiva, and is identified as the Supreme Being.[1] Just as Shiva is at once the presiding deity of destruction and regeneration, the couple jointly symbolise at once both the power of renunciation and asceticism and the blessings of marital felicity.

Parvati thus symbolises many different virtues esteemed by Hindu tradition: fertility, marital felicity, devotion to the spouse, asceticism, and power. Parvati represents the householder ideal in the perennial tension in Hinduism in the household ideal and the ascetic ideal, represented by Shiva.[14] In classical Hindu mythology, the "raison d'être" of Parvati, and before that of Sati, is to lure Shiva into marriage and thus into a wider circle of worldly affairs.[15]

Parvati tames Shiva, the "great unpredictable madman" with her presence.[14] When Shiva does his violent, destructive Tandava dance, Parvati is described as calming him or complementing his violence by slow, creative steps of her own Lasya dance.[16] In many myths, Parvati is not as much his complement as his rival, tricking, seducing, or luring him away from his ascetic practices.[16]

Three images are central to the mythology, iconography and philosophy of Parvati:

1. The theme of Shiva-Shakti

Ardhanarishvara, Elephanta Caves. The sculpture's left is female and the right is male, depicting Parvati and Shiva.

2. The image of Shiva as Ardhanarishvara (the Lord who is half-woman)

3. The image of the linga and the yoni

These images that combine the two deities, Shiva and Parvati, yield a vision of reconciliation, interdependence and harmony between the way of the ascetic and that of a householder.[17]

The couple are often depicted in the Puranas as engaged in "dalliance" or seated on Mount Kailash or discussing abstract concepts in Hindu theology. Occasionally, they are depicted as quarrelling.[18] In stories of the birth of Kartikeya, the couple are described as love-making generating the seed of Shiva. Parvati's union with Shiva symbolises the union of a male and female in "ecstasy and sexual bliss".[19] In art, Parvati is depicted seated on Shiva's knee or standing beside him (together the couple is referred to as *Uma-Maheshvara* or *Hara-Gauri*) or as **Annapurna** (the goddess of grain) giving alms to Shiva.[20]

Shaiva approaches tend to look upon Parvati primarily as the Shiva's submissive and obedient wife and helpmate.

Parvati as Annapurna, giving alms to Shiva.

However, Shaktas focus on Parvati's equality or even superiority to her consort. The story of the birth of the ten Mahavidyas (Wisdom Goddesses) of Shakta Tantrism. This event occurs while Shiva is living with Parvati in her father's house. Following an argument, he attempts to walk out on her. Her rage manifests in the form of ten terrifying goddesses who block Shiva's every exit.

As the scholar David Kinsley explains,

The fact that [Parvati] is able to physically restrain Shiva dramatically makes the point that she is superior in power. The theme of the superiority of the goddess over male deities is common in Shakta texts, [and] so the story is stressing a central Shakta theological principle. ... The fact that Shiva and Parvati are living in her father's house in itself makes this point, as it is traditional in many parts of India for the wife to leave her father's home upon marriage and become a part of her husband's lineage and live in his home among his relatives. That Shiva dwells in Parvati's house thus implies Her priority in their relationship. Her priority is also demonstrated in her ability, through the Mahavidyas, to thwart Shiva's will and assert her own.[21]

Aum Girijayai cha vidmahe Shivapriyayai cha dhimahi tanno durgah prachodayat

May the goddess Durga, who is the daughter of the moun-

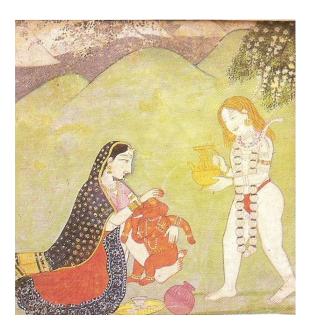tains and the beloved of lord Shiva illumine me with spiritual wisdom

Sarvamangala mangalye shive sarvardha sadhike sharanye tryambake gouri narayani namostute

I bow down to and take the refuge of the three eyed Mother Gouri(Parvati) of fair countenance,who is the embodiment of supreme auspiciousness,the giver of all the benedictions,the beloved of Lord Shiva and the power of lord Narayana.

7 Relationship to Vishnu

During the initial stages when Parvathi was performing intense puja to Shiva to obtain Shiva as her husband, Shiva kept testing her by destroying the Shiva lingam she constructed to perform puja. Vishnu then helped in constructing a Shiva lingam for Parvati which was not destroyed by Shiva because of the respect Shiva had towards Vishnu.Thus Vishnu helped Paravthi in continuing her puja for Shiva. This is when Parvati tied a knot to Vishnu's hand and claimed him as her brother. This is the reason during the marriage of Shiva and Parvathi, Vishnu got involved in all the ceremonies that are supposed to be done by the bride's brother. This is how Parvati is related to Vishnu as a sister.

8 Mother of Ganesha

Shiva pouring water on the head of baby Ganesha, who is being held by Parvati

Though Ganesha considered to be son of Shiva and Parvati, the Matsya Purana, Shiva Purana, and Skanda Purana ascribe the birth of Ganesha to Parvati only, without any form of participation of Shiva in Ganesha's birth.[22]

Once, while Parvati wanted to take a bath, there were no attendants around to guard her and stop anyone from accidentally entering the house. Hence she created an image of a boy out of turmeric paste which she prepared to cleanse her body, and infused life into it, and thus Ganesha was born. Parvati ordered Ganesha not to allow anyone to enter the house, and Ganesha obediently followed his mother's orders. After a while Shiva returned and tried to enter the house, Ganesha stopped him. Shiva was infuriated and it started a chain of events leading to war of the entire heavenly kingdom and the lone child. Midst the war, Shiva lost his temper and severed the boy's head with his trident. When Parvati came out and saw her son's lifeless body, she was very angry. She immediately revealed her true self as Adi Shakti, the primodial power. She called upon the nine forms within her, the nine forms surrounded her. She ordered them to destroy the whole world and if her son does not get back to life, then everyone and everything will be destroyed and demanded that Shiva restore Ganesha's life at once. The Gods prostrated at her feet and an elephant's head was attached to Ganesha's body, bringing him back to life. To appease Parvati further, Shiva declared that the child be made head of the ghost-followers (Gana's)of Shiva and worshipped by everyone before beginning any activity, and gods accepted this condition.[23]

Ganesha is identified as a god named after his mother. He is called *Umaputra*, *Parvatisuta*, *Gaurisuta* meaning son of Parvati and *Heramba*, "mother's beloved (son)".[24]

9 Iconography

Statue at the Mayuranathaswami Temple, Mayiladuthurai depicting Parvathi in the form of a peahen worshipping a shivalinga, the symbol of god Shiva

Naturally, Parvati's unique characteristics have become more and more obscured, as she absorbed more and more goddesses into her iconography. Therefore, her depictions have become rather generic today. When shown with Shiva, she carries a blue lotus in full bloom, shows the abhaya mudra (hand gesture of fearlessness) and usually has one of her children on her knee. The only hint

of her former occult status is the somewhat languid appearance of her eyes, as one who has recently emerged from deep meditation. Other goddesses are usually shown with large staring eyes as this is considered a mark of beauty. The consorts of the other two Gods of the trinity, Saraswati and Lakshmi, may be depicted alone, but Parvati hasn't been depicted this way for many centuries.

The goddess is usually represented as a fair and beautiful.[25] The colour of her vestments is milk-white, the colour of enlightenment and knowledge. Since white is a combination of all hues it shows that She has all the qualities or Gunas. Since white also depicts huelesness, it indicates that She is devoid of all Gunas. Hence, She is referred to as Trigunatmika (having the three gunas—Sattva, Rajas, and Tamas)—and at the same time being Nirguna (without any gunas). She has three eyes. Her accoutrements tend to be those of a Rishi (seer). She is also usually depicted with jatamukuta or a crown of matted hair, as Shiva is usually depicted. She is also shown as having a crescent moon bound in her locks, like Shiva.

Images of Parvati, wearing a sacred thread something not many women are associated with and as this marks the second-birth or *dwija* it is seems an advanced concept far beyond early pashupatas, and with her hair styled in a top knot like a Rishi (seer) survive into the Chola period (approximately ninth century A.D.). In fact, these two particularities were the only means of distinguishing her statuary from the images of the Goddess Shri of the time.

Her Mudras (symbolic hand gestures) are Kataka—fascination and enchantment, Hirana—the antelope, the powers of nature and the elusive, Tarjani—gesture of menace, and Chandrakal—the moon, a symbol of intelligence. Kataka must be affected by one of the foremost hands as it is a means of drawing the worshiper closer. Tarjani must be described with the left hand, which symbolises contempt, and usually in the back set of hands. If Parvati is depicted with two hands, then Tarjani and Chandrakal may be dropped but Hirana and Kataka are signature except in very modern representations, where Abhaya (fearlessness), and Varada, (beneficence), are used.

10   Association with other goddesses

In several myths, the presence of a dark, violent side of this otherwise benign Parvati is suggested. When approached by the gods to defeat demons, Parvati morphs back to her true self, shakti, which is pure energy, untamed, unchecked and chaotic. Her wrath crystallizes into a dark, blood thirsty, tangled-hair Goddess with an open mouth and a drooping tongue. This goddess is usually identified as the terrible mahakali or Kali.[14] In Linga Purana, Parvati summons Kali on the request of Shiva, to destroy a female asura (demoness) Daruka. Even af-

Parvati as Meenakshi

ter destroying the demoness, Kali's wrath could not be controlled. She ran around the three worlds in her mad, blind fury and creation was endangered. To lower Kali's rage, Shiva appeared as a crying baby in the middle of a battlefield.[26] The cries of the baby raised the maternal instinct of Kali who started breast-feeding Shiva and resorted back to her benign form as Parvati.[27] Kali is associated and identified with Parvati as Shiva's consort.[28]

In Skanda Purana, Parvati is said to have assumed a form of a warrior-goddess and defeated a demon called *Durg* who assumes the form of a buffalo. Thereafter, she is by the name Durga.[29] In myths relating to her defeat of demons Sumbha and Nisumbha, Durga emerges from Parvati when Parvati sheds her outer sheath, which takes an identity of its own as a warrior goddess.[29]

Although Parvati is considered to be synonymous with Kali, Durga, Kamakshi, Meenakshi, Gauri and many others in modern day Hinduism, many of these "forms" or incarnations originated from different sects, or traditions, and the distinctions from Parvati are pertinent.[30]

The Shastras (sanctioned works of religious doctrine) attribute the golden colour of goddess Gauri's skin and ornaments to the story of Parvati casting off her unwanted dark complexion after Shiva teased her, but the cult of Gauri tells a different story. Gauri is in essence a fertility Goddess, and is venerated as a corn mother which would

seem to suggest that she owes her colouring to the hues of ripening grain, for which she is propitiated.[31]

So whatever be said, Goddess Parvati has two main forms, what actually shaktas says out of which one is Lalita who is Supreme in **Srikula** family of shaktism and second one is Durga or kali who is supreme in **kalikula** family.

11 Worship and festivals

11.1 Festivals

Parvati worshipped as Gauri

The Gowri Habba, or Gauri Festival, is celebrated on the seventh, eighth, ninth of Bhadrapada Shukla paksha. She is worshipped as the goddess of harvest and protectress of women. Her festival, chiefly observed by women, is closely associated with the festival of her son Ganesha (Ganesh Chaturthi). The festival is popular in Maharashtra and Karnataka.[32]

In Rajasthan the worship of Gauri happens during the Gangaur festival. The festival starts on the first day of Chaitra the day after Holi and continues for 18 days. Images of Issar and Gauri are made from Clay for the festival.

Another very popular festival in regard to the Mother Parvati is Navratri, in which all her manifestations are worshiped for nine days. Actually the festival is associated with Her warrior appearance is Mother Durga, with her nine forms i.e. Shailputri, Brahmacharini, Chandraghanta, Kushmanda, Skandmata, Katyani, Kalratri, Mahagauri, Siddhidaatri.

Another festival *Gauri tritiya* is celebrated from Chaitra shukla third to Vaishakha shukla third. It is believed that Parvati spends a month at her parent's home now. This festival is popular in Maharashtra and Karnataka, less observed in North India and unknown in Bengal. The unwidowed women of the household erect a series of platforms in a pyramidal shape with the image of the goddess at the top and collection of ornaments, images of other Hindu deities, pictures, shells etc. below. Neighbours are invited and presented with turmeric, fruits, flowers etc. as gifts. At night, prayers are held by singing and dancing.Down south in Tamil Nadu and Andhra The Kethara Gauri Vritham festival is celebrated on the new moon day of Diwali and the unwidowed women of the family fast for the whole day and prepare sweets and worship the goddess for the well-being of the family[33]

11.2 Famous temples

Annapurneshwari Temple,Cherukunnu, Kannur, Kerala is dedicated to an aspect of Parvati.

Maanikyambika, Bhimeswara temple. Draksharama, Andhra pradesh.

Vishalakshi Temple or Vishalakshi Gauri Temple , Kashi (Varanasi),Uttar Pradesh

Kadampuzha sree parvathy Devi Temple or Kadampuzha Devi Temple, Malappuram ,Kerala.

Meenakshi Amman Temple, Tamil Nadu.

Kamakshi Amman Temple, Tamil Nadu.

Annapurna devi temple ,varanasi,Uttar Pradesh.

Parvati Temple, Khajuraho,Madhya Pradesh.

Tulja Bhavani Temple,Maharashtra.

Devi Kanya Kumari,Tamil Nadu.

Attukal Bhagavathy Temple, Kerala.

Oorpazhachi Kavu,Kerala.

Nedukavu Parvathy devi Temple , Kerala.

Mookambika Devi Temple ,Karnataka.

Mandaikadu Bhagavathi Temple, Tamil Nadu.

Karthyayani Devi Temple, Cherthala,Kerala.

Chengannur Mahadeva temple, Kerala.

Karikkakom Sree Chamundi Devi Temple or Karikkakom Devi Temple, Kerala.

Thiruvairanikulam Mahadeva temple , Aluva , Ernakulam,Kerala.

Azhakiyakavu Devi Temple, Palluruthy,Kerala.

Mangala Devi Kannagi temple, border of Tamil Nadu and Kerala.

Ardhanariswara temple , illikkal(Kumbalangi,Ernakulam), Kerala.

Sree Bhavaneeswara Temple ,Palluruthy, Ernakulam , Kerala.

Banashankari Temple, Amargol,Karnataka.

12   See also

- Pallikal kavu

- Adi parashakti

- Chandi

- Devi Gita

- Kali

- Mahadevi

- Shakti

- Meenakshi

- Matrikas

- Lalita

- Mother Goddess

- Devi Mahatmya

13   Notes

[1] Kinsley p.41

[2] . Ganesha.info.

[3] Wilkins pp.240-1

[4] Sri Bhagwati Parvati Geeta | http://www.scribd.com/doc/147548723/Sri-Bhagwati-Gita-Devi-Gita-Sri-Parvati-Gita

[5] Kinsley p.36

[6] *Kena Upanisad*, III.1–-IV.3, cited in Müller and in Sarma, pp. *xxix-xxx*.

[7] Kinsley p.37

[8] Weber in Hindu Mythology, Vedic and Purbnic By William J. Wilkins p.239

[9] Tate p.176

[10] Wilkins p.243

[11] Kinsley p.42

[12] Kinsley p.43

[13] Devi Bhagwat Purana, tantra Chudamani, Lalita Sahsaranaam

[14] Kinsley p.46

[15] Kinsley p.35

[16] Kinsley p.48

[17] Kinsley p.49

[18] Kennedy p.334

[19] Tate, p.383

[20] Coleman p.65

[21] Kinsley, p. 26.

[22] Kennedy p.353-4

[23] http://www.sacred-texts.com/hin/hmvp/hmvp35.htm

[24] G anesa: Unravelling an Enigma By Yuvraj Krishan p.6

[25] Wilkins pp.247

[26] http://www.siddhashram.org/a20010837.shtml

[27] Kennedy p.338

[28] Kinsley p.126

[29] Kinsley p.96

[30] Kinsley pp. 4

[31] *The Shaktas: an introductory comparative study* Payne A.E. 1933 pp. ??

[32] The Hindu Religious Year By Muriel Marion Underhill p.50 Published 1991 Asian Educational Services ISBN 81-206-0523-3

[33] The Hindu Religious Year By Muriel Marion Underhill p.100

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- *Mythology of the Hindus* by Charles Coleman

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15 External links

- Devotional hymns and eulogies on Parvati

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16.1   Text

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