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List of Publications and Conferences by the Author

Publications in UGC Care Listed Journals :

1. Research paper titled **Sivasagarar Jagaddhātrī Doular Duṭi Achinākī Devamūrtī** published in *Satsari* [Vol. No.: 16, Issue No. 8], March, 2021. ISSN : 2319-8893.

Publications as Book Chapters in Edited Books :

1. Article titled **The Temple Relief Sculptures of the Late Ahom Period (17th to 18th Century CE) : An Interpretation of Their Stylistic Features** published in the book *Ethnicity, Identity and Cultural Diversity : Multiple Perspectives*, edited by Dr. Dipak Kumar Doley and Dr. Abul Foyes MD Malik, Published by Akhand Publishing House, New Delhi, 1st edition, 2022. ISBN 978-93-90870-94-3

Publications as Conference Proceedings :

1. Research paper titled **Goddesses in the Religious Art : An Insight into the Icons of Goddesses in Two Temples of the Later Ahom Period** published in the Proceedings of Indian Art History Congress, XXVIII Session 2019, Patiala.

List of Conferences :

1. Participated and presented a research paper titled **The Turtle, Frog and Waterweed Motifs in the Image of Anantasayi Visnu from the Asvakranta Devalaya in Guwahati : Finding Interpretations** at the 30th Annual Session of the Indian Art History Congress : Environmental Representation in Indian Art sponsored by Indian Council for Historical Research and organized by the Nalbari College, Nalbari, Assam from 7th to 9th January 2023.
2. Participated and presented a research paper titled **The Satra Institution of Assam and the Art and Architecture of the Sri Sri Isvar Hati Satra/ Hati Satra at Sualkuci, Assam : A Study** at the Indian Council of Philosophical

Research Sponsored National Seminar on Sankardeva and the Neo- Vaishnavite Movement in North- East , organized by the Digboi Mahila Mahavidyalaya, Digboi on 9th May, 2022.

3. Participated and presented a paper titled **Goddesses in the Religious Art of the Later Ahom Period : An Insight Into the Icons of Goddesses in Two Temples of the Later Ahom Period** at the 28th Annual Conference of the Indian Art History Congress on Abstract And Tantric Expressions in Indian Art held from 15th to 17th of November, 2019 at Punjabi University, Patiala, Punjab. It was organized by the S. Sobha Singh Department of Fine Arts and Museum and Art Gallery of Punjabi University, Patiala.
4. Participated and presented a paper titled **Paintings in the Illustrated Manuscripts of Assam : A Study of the Pictorial language and Narration in the Miniature paintings of the Adi Dasama/ Citra Bhagavata of the Narowa Bali Sattra, Nagaon** at the National Seminar on Book History in North- East India organized by the Centre with Potential for Excellence in Particular Areas, Department of Cultural Studies, Tezpur University, held on February 11-12, 2019

Appendix [1]

Photographic Images of the Images Studied in the Chapters 4 and 5 of the Thesis (Clicked by the Author)

Appendix 4A : The Images of Lakṣmī

Appendix 4B : The Images of Sarasvatī

Appendix 4C : The Images of Durgā

Appendix 4D : The Images of Saptamātrkāś

Appendix 5 : The Images of the Unidentified Goddess Forms



Fig 4.1i (p) : The image of four-handed Gaja Lakṣmī holding a rosary from the Gaurīsāgar Devī Douḷ



Fig 4.1ii (p) : The image of four handed Gaja Lakṣmī
from the Jagaddhātrī Douḷ



Fig 4.1iii (p) : The image of two handed Gaja Lakṣmī from the Māghnowā Doul



Fig 4.1iv (p) : The image of two handed Gaja Lakṣmī from the Gaurīsāgar Devī Doul



Fig 4.1v (p) : The image of a two handed goddess holding lotuses from the Gaurīsāgar Devī Doul



Fig 4.1vi (p) : The image of a female figure holding her long tresses of hair from the Keśavarāi Doul



Fig 4.2i (p) : The image of Sarasvatī playing on a Vīṇā from the Jagaddhātṛī Douḷ



Fig 4.2ii (p) : The image of Sarasvatī from the Māghnowā Douḷ



Fig 4.2iii (p) : Image of Sarasvati playing on a bowed stringed instrument from the Jagaddhātī Doul



Fig 4.2iv (p) : The image of two-handed Sarasvatī holding a manuscript and a lotus from the Jagaddhātī Doul



Fig 4.2v (p) : Image of a four-handed goddess holding a pot and a rosary from the Māghnowā Doul



Fig 4.3i (p) : The image of ten-handed Mahiṣāsuramardīnī Durgā
from the Gauṛīsāgar Devī Douḷ

(the area marked by the red circle is supposed to be a
fragment of some animal)



Fig 4.3ii (p) : Image of the ten- handed Mahiṣāsūramardīnī Durgā
from the Jagaddhātṛī Douḷ



Fig 4.3iii (p) : One of the images of sixteen handed Mahiṣāsūramardīnī Durgā from the Bar Pukhurī Śiva Douḷ



Fig 4.3iv (p) : The Simhavāhinī Durgā image from the Gaurīsāgar Devī Douḷ featuring two-handed Durgā holding an animal or tusk like object in one of her hands



Fig 4.3v (p) : The *Simhavāhinī* Durgā image featuring two-handed Durgā with indistinct attributes in her hands from the Bar Pukhurī Devī Douḷ



Fig 4.3vi (p) : *Simhavāhinī* Durgā image featuring four-handed Durgā holding an *Akṣamālā* or rosary from the Jagaddhātṛī Douḷ



Fig 4.3vii (p) : The image of a two handed goddess seated on a lotus and holding a Trisūla and Akṣamālā from the Māghnowā Doul



Fig 4.3viii (p) : The image of a two-handed goddess holding a Darpaṇa/ mirror and an uncertain object from the Gaurīsāgar Devī Doul



Fig 4.4i (p) : The image of Mātṛkā Brahmāṇī / Brāhmī from the Jagaddhātṛī Douḷ



Fig 4.4ii (p) : The image of Vaiṣṇavī from the Gaurīsāgar Devī Douḷ



Fig 4.4iii (p) : Image of a goddess carrying a child
from the Gauṛīsāgar Devī Douḷ



Fig 4.4iv (p) : The image of Māheśvarī from the Māghnowā Douḷ



Fig 4.4v (p) : The image of Māheśvarī from the Bar Pukhurī Devī Douḷ



Fig 4.4vi (p) : The image of Māheśvarī from the Jagaddhātṛī Douḷ



Fig 4.4vii (p) : Image of Kaumārī from the Jagaddhātṛī Douḷ



Fig 4.4viii (p) : Image of Kaumārī from the Māghnowā Douḷ



Fig 4.4ix (p) : The image of Kaumārī from the Bar Pukhurī Devī Douḷ



Fig 4.4x (p) : The image of Vārāhī from the Gaurīsāgar Devī Douḷ



Fig 4.4xi (p) : The image of Vārāhī from the Jagaddhātrī Doul



Fig 4.4xii (p) : The image of four handed Aindrī from the Bar Pukhurī Devī Doul



Fig 4.4xiii (p) : The image of two handed Aindrī from the Bar Pukhurī Devī Doul



Fig 4.4xiv (p) : Four handed Aindrī/Indrānī from the Gaurīsāgar Devī Doul



Fig 4.4 xv (p) : Image of Two handed Aindrī/ Indrāñī
from the Gauṛīsāgar Devī Douḷ



Fig 4.4xvi (p) : The image of Cāmuṇḍā from the Māghnowā Douḷ



Fig 4.4xvii (p) : The image of Cāmuṇḍā from the Jagaddhātṛī Douḷ



Fig 4.4xviii (p) : The image of Cāmuṇḍā from the Gaurīsāgar Devī Douḷ



Fig 5i (p) : The image of a four handed goddess riding a horse from the Gaurisāgar Devī Douḷ



Fig 5ii (p) : The image of a four handed goddess riding a horse drawn chariot from the Māghnowā Douḷ



Fig 5iii (p) : The image of a two handed goddess holding a book and a sharp weapon from the Jagaddhātrī Douḷ



Fig 5iv (p) : The image of a four handed goddess seated on the mouth of a pot or pitcher like object from the Bar Pukhurī Devī Douḷ

Images of the five seated six handed goddesses from the Gaurīsāgar Devī Douḷ



Fig 5v (p)



Fig 5vi (p)



Fig 5vii (p)



Fig 5viii (p)



Fig Six (p)

Images of six handed goddesses riding unidentified animals



Fig 5x (p)



Fig 5xi (p)

Appendix [2]

Other Referential Images, Illustrations and Photographs (Directly Clicked and Sketched by the Author, those which are in the personal collection of the Author, as well as taken or shared by the Author from other sources)

Appendix 1

The List of Images :

Figure (i) : Image of Tārā or Tārā as Prajñapāramitā preserved at the Sonitpur District Museum, Tezpur.

Photo clicked by : Author

Figure (ii) : Image of Cuṇḍā sculpted in bronze and preserved at the Assam State Museum, Guwahati.

Photo clicked by : Author

Figure (iii) : Fragment of a stone Umālingana or Umā- Maheśvara image from Uzanbazar in Guwahati, preserved at the Assam State Museum, Guwahati.

Photo clicked by : Author

Figure (iv) : A stone image of Umālingana or Umā- Maheśvara from Davaka, Nagaon district, preserved at the Assam State Museum, Guwahati.

Photo clicked by : Author

Figure (v) : A metal sculpted image of a Four handed goddess from the Gaurīballabh Doul (known as Na- Gosāin Sattrā), Sivasagar district

Photo sourced from : IGNCA (www.ignca.gov.in)



Figure (i) : Image of Tārā or Tārā as Prajñāpāramitā crafted in black basalt stone
 Find place : Buḍhā Mādhava Devālaya, Biswanath Chariali
 Time period : circa 11th to 12th century CE
 Collection of the Sonitpur District Museum, Tezpur,
 Central Assam



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 Find place : Odalbakra, Guwahati
 Time period : 10th to 11th century CE
 Collection of Assam State Museum, Guwahati



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Find place : Uzanbazar, Guwahati
Time period : 9th century CE
Collection of Assam State Museum, Guwahati



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Time period : 9th to 10th century CE
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Find place : Gaurīballabh Doul (known as Na- Gosāin Sattrā), Sivasagar district
Time period : probably not earlier than 17th century CE
Photo retrieved from :IGNCA

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Photo sourced from : IGNCA (www.ignca.gov.in)

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Photo sourced from : Internet

Figure (iii) : The Thai goddess Pho-Sop.

Photo sourced from : Internet

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Photo clicked by : Author

Figure (vi) : A Silver coin of Bar Rajā Phuleśvarī Kunvarī, preserved at the Sonitpur District Museum, Tezpur.

Photo clicked by : Author



Figure (i) : Ranganātha Doul at Rangpur in Sivasagar district

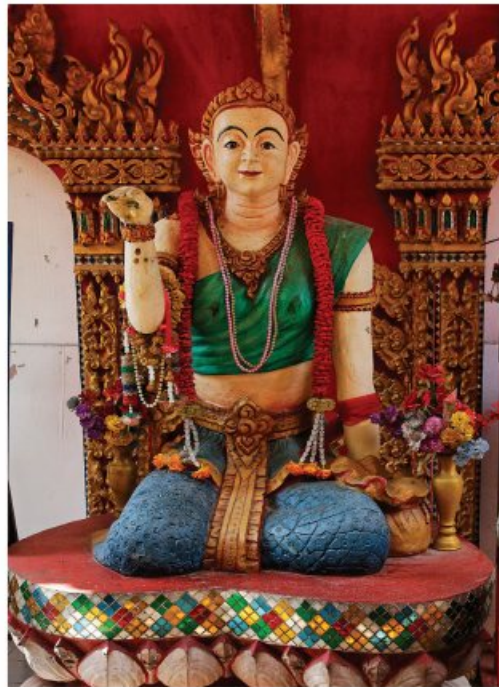


Figure (ii) : Image of the Thai goddess Nang Kwak
Photo sourced from : Internet



Figure (iii) : The Thai goddess Pho- Sop
Photo sourced from Internet



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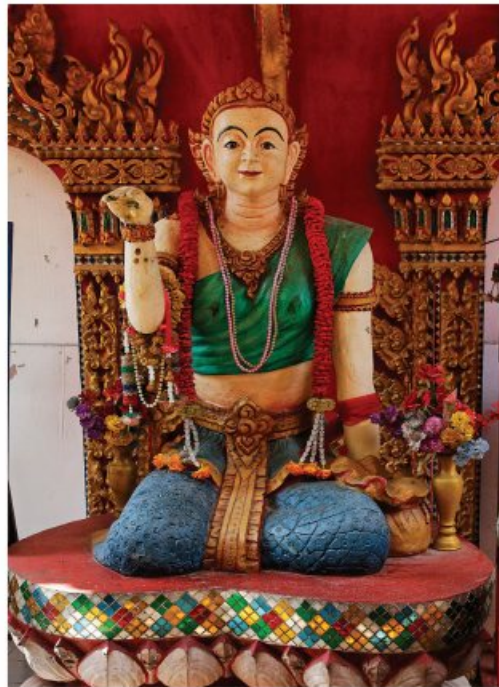


Figure (ii) : Image of the Thai goddess Nang Kwak
Photo sourced from : Internet



Figure (iii) : The Thai goddess Pho- Sop
Photo sourced from Internet

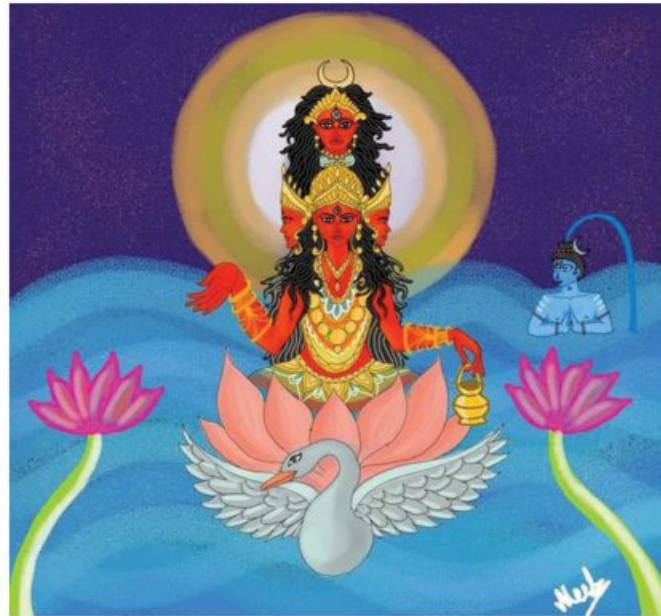


Figure (iv) : The form or conception of goddess
Subacani as per the text Sabdakalpadruma



Figure (v) : Copper plate grants of the Āhom court under king Siu-Dāng-phā containing inscriptions speaking of these being donated to a Brāhmin named Padmanābha Collection of Sonitpur District Museum, Tezpur.



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Photos sourced from : IGNCA (www.ignca.gov.in)

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Photos clicked by : Author

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Photo clicked by : Author

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Photos clicked by : Author

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Photos clicked by : Author

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Photo clicked by : Author

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Photo clicked by : Author

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Photo clicked by : Author

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Photo clicked by : Author

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Photo sourced from : IGNCA (www.ignca.gov.in)

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Photos clicked by : Author

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Photo sourced from : IGNCA (www.ignca.gov.in)

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Photo clicked by : Author

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Photo clicked by : Author

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Photos clicked by : Author

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Photos clicked by : Author

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Photos clicked by : Author

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Photos clicked by : Author

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Photos (on top) : clicked by the Author

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Photo clicked by : Author. The Thuriyās are in the collection of the Author's mother

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Photos clicked by : Author

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Photos clicked by : Author

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Photo sourced from : IGNCA (www.ignca.gov.in)

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Photo sourced from : IGNCA (www.ignca.gov.in)

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Photos clicked by : Author

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Photos clicked by : Author

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Photos clicked by : Author

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Photo shared by the Author from : Dhiraj Anand Bhattacharjee, Guwahati.

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Photo clicked by : Author

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Photo clicked by : Author

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Photos clicked by : Author

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Photo clicked by : Author

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Photo clicked by : Author

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Photo clicked by : Author

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Photo sourced from : IGNCA (www.ignca.gov.in)

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Photos clicked by : Author

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Photo sourced from : IGNCA (www.ignca.gov.in)

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Photo source : unspecified. The identification of the sword as Goliyā has been done by Avinash Bharadwaj Sharma, Guna, Madhya Pradesh.

Figure (Li) : Hengdāng- the traditional and highly revered sword of the Āhoms.

Photo sourced from : <http://www.facebook.com/TaiAhomCultureAndHeritage/photos>



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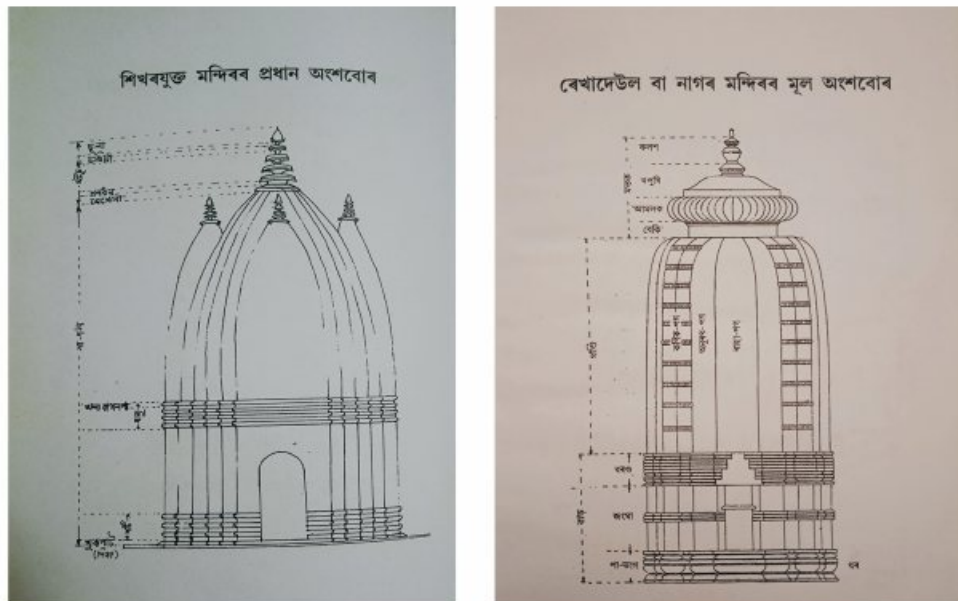


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(xiii)



(xiv)



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enclosed by the Bāda topped by the
curvilinear composite Śikhara

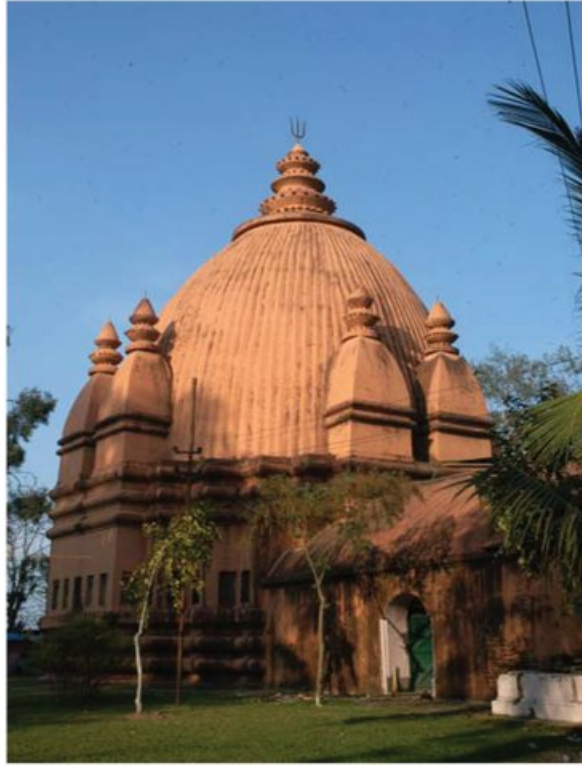


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Photo courtesy : IGNCA



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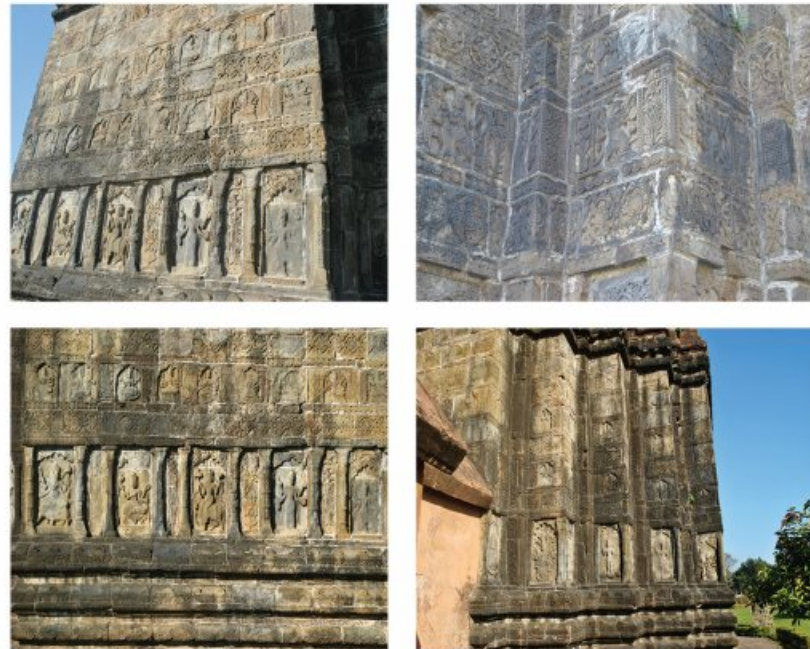


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Rectangular, squarish facial shapes , heavy and flat facial features, sketchy and blunt contours of eyes, thick and fleshy lips, squat and sturdy body structures, thick short neck, bulky shoulder and upper chest region, strict frontal attitude and a somewhat inward meditative immersion in their faces



(xxiii)



(xxiv)



(xxv)



Figure (xxvi) : A partially damaged stone image of Viṣṇu
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Find place : Deopānī, Golaghat district,
Doiyāng-Dhansiri valley region, eastern-central Assam
Time period : 9th to 10th century CE
Collection of Assam State Museum, Guwahati



Figure (xxvii) : A partially stone image of Viṣṇu
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Find place : Golaghat district,
Doiyāng- Dhanṣiri valley region, eastern-central Assam
Time period : circa 8th to 10th century CE
Collection of Assam State Museum, Guwahati

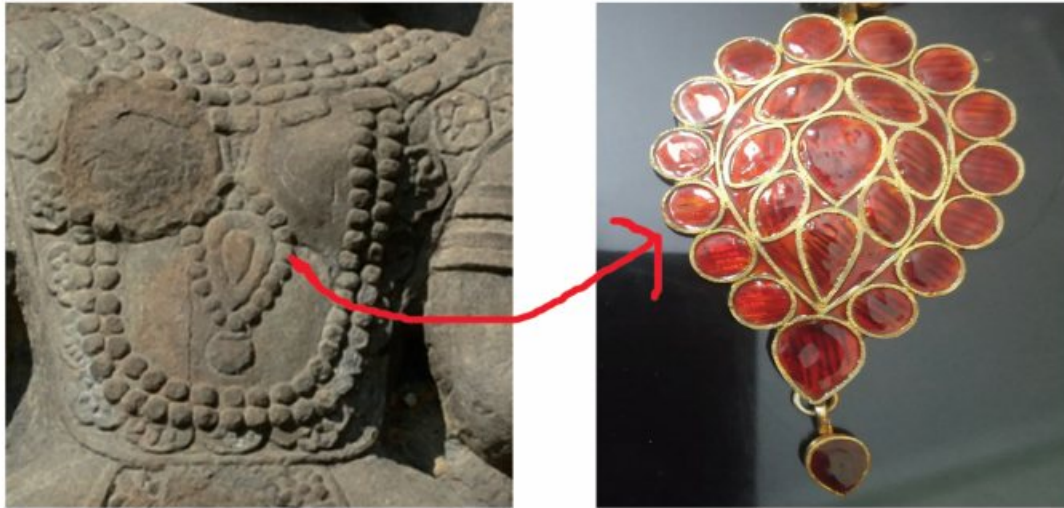


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Figure (xxxi) : A portrayal of Aṣṭabhūjā (eight-handed) Durgā in a miniature painting in a folio from the Ādi Daśama/ Citra Bhāgavata manuscript of the Narowa Bali Sattrā, Nagaon district (left) and, an image of a goddess in the relief sculptural art of the architecture of Gaurīsāgar Devī Douḷ (right)

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Photo sourced from : IGNCA



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Photo sourced from : IGNCA



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Figure (xLvii) : A full body mask of Narasimha used in the Ankiyā Bhāona or Bhāona plays of the neo Vaiṣṇava culture
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Sivasagar district
Photo sourced from : IGNCA



Figure (L) : A sword known as Goliyā



Figure (Li) : The Hengdāng - the traditional and highly revered sword of the Āhoms

Photos sourced from :

<https://www.facebook.com/TaiAhomCultureAndHeritage/photos>

Appendix D1

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Photo clicked by : Author

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Photos clicked by : Author

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Photos clicked by : Author

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Photos clicked by Author and sourced from IGNCA (www.ignca.gov.in)

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Photo credit : Dibyajyoti Deka

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Photo clicked by : Author

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Photos clicked by : Author

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Photo provided to the author by : Ravichandran KP

Figure (xx) : An unique sculpted image of Gaja Lakṣmī from Bundi.

Photo provided to the author by : Prantik Gupta

Figure (xxi) : A stone Gaja Lakṣmī image from Sivasagar, preserved at the Assam State Museum, Guwahati.

Photo clicked by : Author

Figure (xxii) : A miniature brass image of Gaja Lakṣmī found at Helem Tea Estate, Sonitpur district, preserved at the Sonitpur District Museum, Tezpur.

Photo clicked by : Author

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Photo sourced from : <https://animeshnagarblog.wordpress.com/tag/hanu-bhairava>

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Photo provided to the author by : Ravichandran KP

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Photos clicked by : Author

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Image provided to the author by : Prantik Gupta

Figure (xxix) : The Vighraha of goddess Jayantī worshipped at the Jayantī temple, Rangia, Kamrup district, Assam.

Photo provided to the author by : Dibyajyoti Deka

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Photos clicked by : Author

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Photo credit : Sanjib Kumar Borkakoti

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Images provided to the author by : Late Daljeet Kaur

Figure (xxxv) : A coloured wood and glass image of Phra Mae Thorani/ Vasundharā/ Wathundaye from Myanmar.

Image sourced from : https://sammlung-digital.lindenmuseum.de/en/object/figure_2298



Figure (i) : Miniature bronze sculpted image of a goddess
identified as Mahiṣāsūramardīnī Durgā
Time period : circa 8th to 10th century CE
Find Place : Māghnowā Doul site



Figure (ii) : Stone slabs or Monoliths reverred inside the
Māghnowā Doul

The Gaurīsāgar Devī Douḷ



(iii)



(iv)



(v)

The Bar Pukhuri Siva Doul



(vi)



(vii)



(viii)



(ix)



(x)

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(xi)



(xii)

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(xiii)



(xiv)



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Photo credit : Dibyajyoti Deka



Figure (xvi) : Stone sculpted image of Cāmuṇḍā probably in her aspect as Dānturā or Jumeḱāmāh
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Find Place : Barpathar, Golaghat district
Collection of Assam State Museum, Guwahati

The two stone sculpted images of Cāmuṅḍā dating back to the 9th to 11th century CE at the complex of the temple of Kedāreśvara Śiva near the Kāmākhya temple in Nīlācala, Guwahati



Figure (xvii)



Figure (xviii)

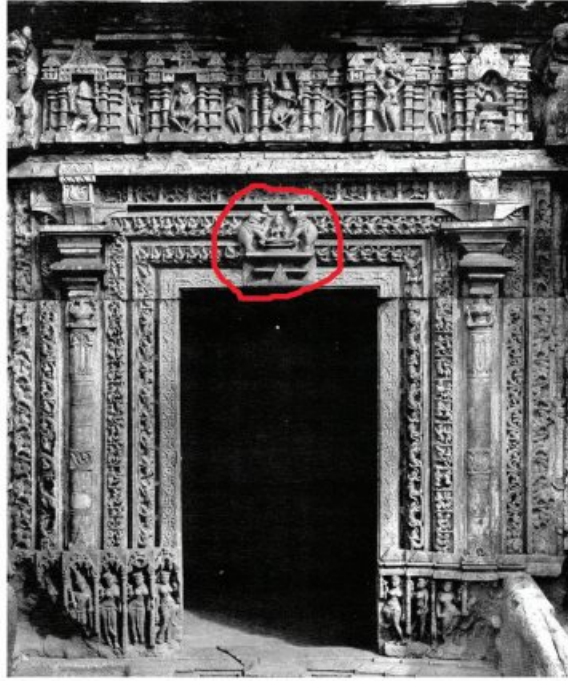


Figure (xix) : Representation of Gaja Lakṣmī as a Lalāta Bimba (marked by red circle)
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Photo credit : Ravichandran KP



Figure (xx) : A very unique marble sculpted image of Gaja Lakṣmī
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Photo credit : Prantik Gupta

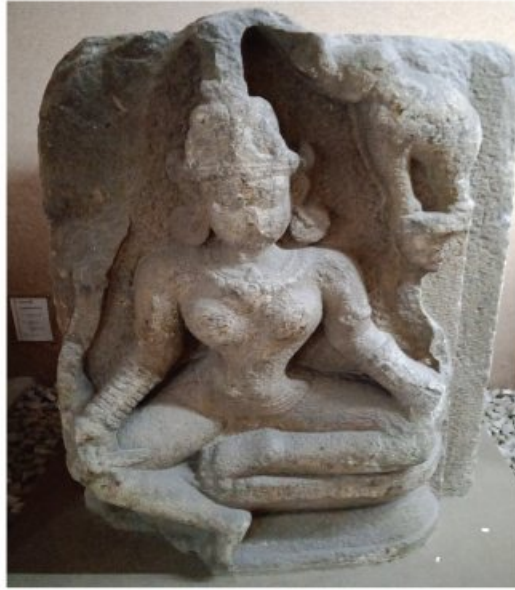


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Collection of the Assam State Museum, Guwahati



Figure (xxii) : A miniature brass Gaja Lakṣmī image
Find Place : Helem Tea Estate, Sonitpur district
Time period : circa 10th to 12th century CE
Collection of Sonitpur District Museum, Tezpur



Figure (xxiii) : The form of Kolhapur Mahālakṣmī sketched by the author



Figure (xxiv) : A metal image of Hanubhairava from Nepal
Image retrieved from : <https://animeshnagarblog.wordpress.com/tag/hanu-bhairava/>



Figure (xxv) : A metal sculpted image of Vāsudeva-Kamalaja or Ardhalakṣmīhari
Find place : Nepal
Time period : unknown
Photo credit : Ravichandran KP



Figure (xxvi) : A stone image of Harihara
Find place : Doiyāng-Dhanṣiri valley region
Time period : circa 8th to 10th century CE



Figure (xxvii) : A stone image of Harihara
 Find place : Doiyāng-Dhansiri valley region
 Time period : circa 8th to 10th century CE

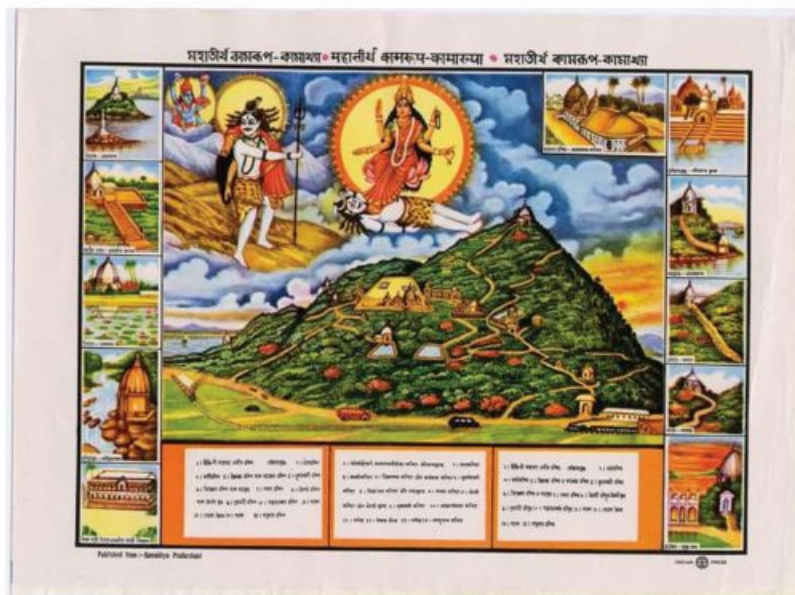


Figure (xxviii) : The form of Siddhakāmeśvarī featured in
 a modern coloured guide map for pilgrims
 visiting the Kāmākhyā temple
 Photo credit : Prantik Gupta



Figure (xxix) : The Vigraha of goddess Jayantī worshipped at the Jayantī temple in Rangia, Kamrup district
Photo credit : Dibyajyoti Deka

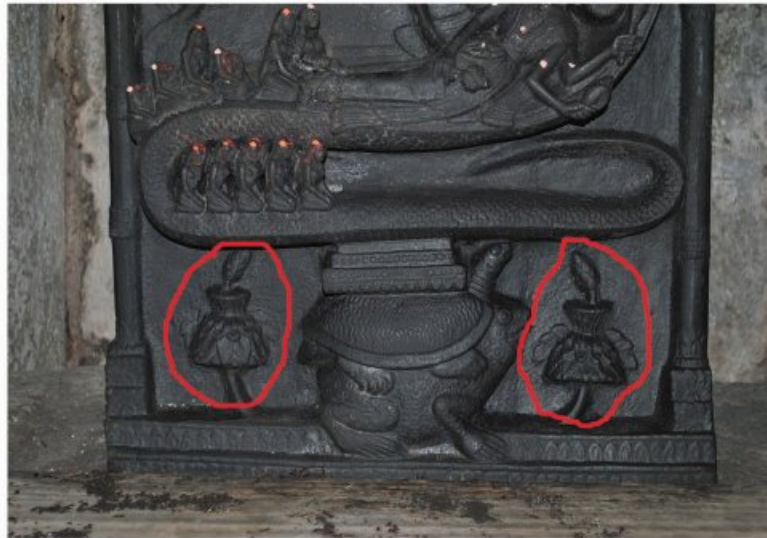


Figure (xxx) : The two floral forms (marked by red circles) portrayed in the Anantasāyī/ Anantasayana Viṣṇu image enshrined at the Aśvakrānta Devālaya in north Guwahati



Figure (xxxii) : the Anantasāyī/ Anantasayana Viṣṇu image enshrined at the Aśvakrānta Devālaya in north Guwahati

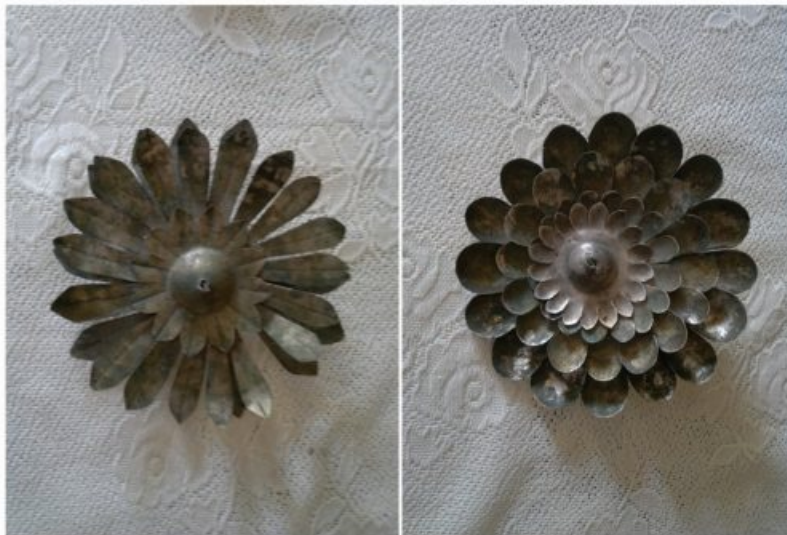
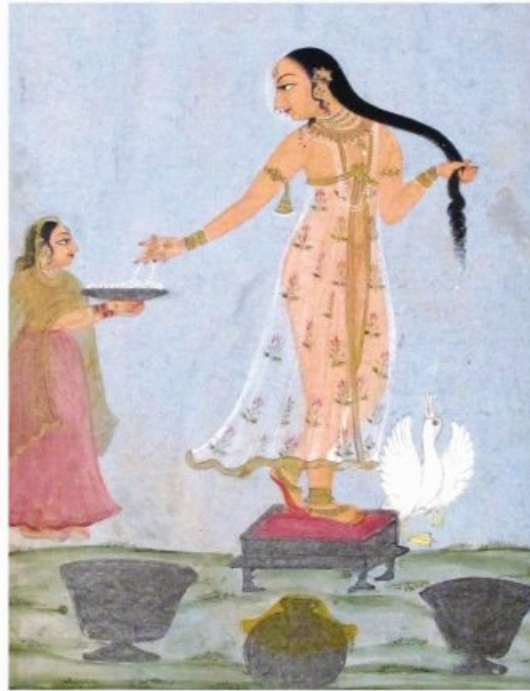


Figure (xxxiii) : Two silver lotuses from the Korchung Sattrā, Nagaon
Photo credit : Sanjib Kumar Borkakoti

Some representations of Sadyasnātakeśanistoyakārīnī Nāyikā
in miniature paintings, probably belonging to the Rajput
tradition, Photo credit : Daljeet Kaur



(xxxiii)



(xxxiv)



Figure (xxxv) : A coloured wood and glass image of
Phra Mae Thorani/ Wathundaye/ Vasundharā/ Bhūmi Devī
from Myanmar

Photo retrieved from : https://sammlung-digital.lindenmuseum.de/en/object/figure_2298

Appendix D2

List of Images :

Figures (i), (ii), (iii) and (iv) : Images of Viṣṇu in the Pāla style from Assam and Bengal featuring Sarasvatī playing a Vīṇā as one of his consorts along with Lakṣmī.

The photographs image in Figure (i) has been provided to the Author by : Ravichandran KP

The photographs of rest of the images in (ii), (iii) and (iv) have been clicked by the Author

Figure (v) : Sarasvatī as one of the consorts of Viṣṇu in a miniature painting from a Bhāgavata or Kīrtana Ghoṣā manuscript produced in the ateliers of neo-Vaiṣṇava Sattras. In this painting, Sarasvati is portrayed holding a Batā or a Śarāi- a traditional offering tray.

Image source : unspecified

Figures (vi), (vii), (viii) : sculpted images of four handed Viṣṇu in the Pala or the style of EISMA, and other regional styles that continued with the Pāla style or idiom, and discovered from different regions of Assam featuring two- handed Sarasvatī as playing on a Vīṇā

Photos clicked by the Author and sourced from IGNCA (www.ignca.gov.in)

Figure (ix) and (x) : Two sculpted images, each featuring a single, solitary figure of Sarasvatī standing, and playing on a Vīṇā, or in the form of Puṣṭi, from Sivasagar and Guwahati, currently preserved at the Assam State Museum, Guwahati.

Photo clicked by : Author

Figure (xi) : Sculpted image of Sarasvatī, and Figure (xii) Sculpted image of Lakṣmī, flanking the doorway leading to the sanctum sanctorum of the 18th century CE Jay Durgā temple, Hajo, Kamrup district.

Photos clicked by : Author

Figure (xiii) : The stone sculpted ten handed image of Mahiṣāsūramardīnī Durgā worshipped as the main Vighraha in the sanctum sanctorum of the Jay Durgā temple, Hajo, Kamrup district.

Photo clicked by : Author

Figure (xiv) : A Serendā or Serjā, in the collection of Assam State Museum, Guwahati.

Photo clicked by : Author

Figure (xv) : A Bīn, in the collection of Assam State Museum.

Photo clicked by : Author

Figure (xvi) : The traditional Karbi bowed stringed instrument known as Kumli- Eng along with two other two types of musical instruments- Kumdengdong and Krongchui.

Photo provided to the Author by : Amphu Terangpi, Diphu, Karbi Anglong district.

Figure (xvii) : Image of Jñāna Sarasvatī placed in the architecture of the Brihadeśvarar temple at Gangaikondacholapuram, Tamil Nadu.

Photo provided to the Author by : Ravichandran KP

Figure (xviii) : A Bhogjarā or Jarā in the collection of a neo- Vaiṣṇava Sattra at Majuli.

Photo sourced from : www.majuliculturallandscape.org

Figure (xix) : A Bhogjarā or Jarā in the collection of Assam State Museum, Guwahati.

Photo clicked by : Author

Figure (xx) : A stone image of Meṣavāhana Vīṇāhastā Sarasvatī from Birbhum, West Bengal.

Photo provided to the Author by : Ravichandran KP

Sculpted images of Viṣṇu produced by the schools of EISMA, mainly the Pāla school and the early medieval schools of sculptural art in Assam and Bengal (undivided) during the 9th to 13th century CE.

These images feature the figure of Viṣṇu as flanked by Śrī or Lakṣmī and Puṣṭi or Sarasvatī as his consorts. Sarasvatī or Puṣṭi, two handed and holding or playing on a Vīṇā or lute are depicted in all these images standing on the left of Viṣṇu.



Figure (i) : A 10th to 12th century CE image of Viṣṇu flanked by Śrī or Lakṣmī and Puṣṭi or Sarasvatī in the Pāla style from Bangladesh/ eastern India
Collection of the Chicago Art Institute
Photo credit : Ravichandran KP



Figure (ii) : A 12th- 13th century CE image of Viṣṇu flanked by Śrī or Lakṣmī and Puṣṭi or Sarasvatī in the Pāla style from Ambari, Guwahati.
Collection of the Assam State Museum, Guwahati



Figure (iii) : Close up view of the two handed figure of Puṣṭi or Sarasvatī in the above image



Figure (iv) : A 11th- 12th century CE image of Viṣṇu flanked by Śrī or Lakṣmī and Puṣṭi or Sarasvatī in the Pāla style from Barpeta, western Assam. Collection of the Assam State Museum, Guwahati



Figure (v) : Painting from an illustrated manuscript of the
Bhāgavata or the Kīrtana Ghoṣā (?)
in the neo- Vaiṣṇava or the Sattriyā style ,
Viṣṇu is shown seated in a Padmāsana pose under a decorated canopy.
His two consorts Lakṣmī and Sarasvatī are seated on his either sides.
Lakṣmī (right of Viṣṇu) is holding a Cāmara by one of her hands whereas
Sarasvatī (left of Viṣṇu) is shown holding an offering tray, may be a Śarāi or Batā

Images of Viṣṇu in the Pala or the style of EISMA, and other regional styles that continued with the Pāla style or idiom, dating back to 11th- 13th century CE and discovered from different regions of Assam featuring two- handed Sarasvatī as playing on a Vīṇā



(vi)



(vii)



(viii)



Figure (ix) : A sculpted image from Sivasagar featuring a single, solitary figure of Sarasvatī in the form of Puṣṭi

Time period : circa 8th to 10th century CE
Collection of Assam State Museum, Guwahati.



Figure (x) : A sculpted image from Uzan Bazar, Guwahati featuring a single, solitary figure of Sarasvatī in the form of Puṣṭi

Time period : circa 9th to 10th century CE
Collection of Assam State Museum, Guwahati.

Sculpted images of Sarasvatī and Lakṣmī portrayed on the either sides of the door leading to the sanctum sanctorum of the 18th century CE Jay Durgā temple, Hajo, Kamrup district.



(xi)



(xii)



Figure (xiii) : Stone sculpted ten-handed image of Mahiṣāsūramardīnī Durgā worshipped as the main Vighraha in the sanctum sanctorum of the Jay Durgā temple, Hajo.



Figure (xiv) : Serendā / Serjā
Collection of Assam State Museum, Guwahati



Figure (xv) : Bīn
Collection of Assam State Museum, Guwahati.



Figure (xvi) : The traditional Karbi bowed stringed instrument known as Kumli-Eng (red and green coloured) along with other two other types of musical instruments Kumdengdong and Krongchui also belonging to the tradition of the ethnic Karbi community of Assam
Information and photo credit : Amphu Terangpi, Diphu



Figure (xvii) : The image of Jñāna Sarasvatī placed in the architecture of the 11th century CE Bṛhadeśvarar temple at Gangāikondacholāpuram, Tamil Nadu



Figure (xviii) : A Bhogjarā or Jarā in the collection of a neo-Vaiṣṇava Sattrā in Majuli



Figure (xix) : A Bhogjarā or Jarā in the collection of the Assam State Museum, Guwahati



Figure (xx) : An image of Meṣavāhana Vīṇāhastā Sarasvatī
Time period : probably 10th to 12th century CE
Find place : Birbhum, West Bengal

Appendix D3

List of Images :

Figure (i) : An illustration of Cinnamastā in her form as Raṇajaitrī or Gupta Durgā.

Photo provided to the Author by : Prantik Gupta

Figure (ii) : An illustration of the goddess Dāmara or Dāmareśvarī Bhairavī.

Photo provided to the Author by : Joysurya Saha

Figure (iii) : Image of an eighteen handed Mahiṣāsramardini Durga worshipped as Palanchowk Bhagavati in Nepal.

Photo sourced from : Internet

Figure (iv) : Image of Mahiṣāsramardinī Durgā where Durgā is featured slaying the buffalo bodied Mahiṣāsura by strangulation. This image probably belongs to the Kusana period and found at Mathura, Uttar Pradesh.

Photo provided to the Author by : Ravichandran KP

Figure (v) : A Terracotta image of Mahiṣāsramardinī Durgā where Durgā is featured slaying the buffalo bodied Mahiṣāsura by strangulation. This image too, probably belongs to the Kusana period.

Photo provided to the Author by : Ravichandran KP

Figure (vi) : A stone image of Kotravai in a Cholā period temple in Tamil Nadu.

Photo provided to the Author by : Ravichandran KP

Figure (vii) : A copper image of Kotravai in the Cholā style from Kumbakonam, Tamil Nadu. This image is in the private collection of the Author.

Photo clicked by : Author

Figure (viii) : Viṣṇu Durgā images from Tamil Nadu.

Photos provided to the Author by : Ravichandran KP and John Anderson

Figure (ix) : A bronze plaque as featuring a face of a goddess or a female deity on a buffalo head identified as Mahiṣāsūramardinī Durgā, in the collection of Assam State Museum.

Photo clicked by : Author

Figure (x) : A gilded copper image of Mahiṣāsūramardinī Durgā from Nepal where she is featured slaying the Ardhaniskranta form of Mahiṣāsura, preserved in the collection of Rubin Museum of Art, New York, USA.

Photo credit : Arjun Vallabha, and provided to the Author by : Ravichandran KP

Figure (xi) : A Terracotta image of Mahiṣāsūramardinī Durgā accompanied by Gaṇeśa, Lakṣmī, Sarasvatī and Kārtikeya, found at Belsar in Nalbari district, and preserved in the collection of Assam State Museum, Guwahati.

Photo clicked by : Author

Figure (xii) : A clay sculpted Ek Cāla Pratima or image of Mahiṣāsūramardinī Durgā. This image was sculpted by Halley Goswami, West Bengal back in 2021.

Photo courtesy : Halley Goswami

Figures (xiii) and (xiv) : The images of Bara Devī/ Dāngor Āi/ Bhavānī- the tutelary goddess of the Koch royal house.

The Links to the sources of photographs of Bara Devī provided to the Author by : Prasad Das, Cooch Behar

Figure (xv) : Metal sculpted image of Mahiṣāsūramardinī Durgā from Tinisukia, preserved in the collection of Assam State Museum, Guwahati.

Photo clicked by : Author

Figure (xvi) : The diagram known as Sarvatobhadramaṇḍala.

Figure (xvii) and (xviii) : The stone sculpted image of Caṇḍanāyikā found at Ambari in Guwahati and the inscription below it. This image is preserved in the collection of Assam State Museum, Guwahati.

Photos clicked by : Author

Figure (xix) : A painting by Arghya Dipta Kar. Details given below the figure.

Image courtesy : Arghya Dipta Kar

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Photo clicked by : Author

Figure (xxi) : Different types of Pepa preserved in the collection of Assam State Museum, Guwahati.

Photo clicked by : Author

Figure (xxii) : A painting by Arghya Dipta Kar featuring the generally worshipped Tāntric form of Jagaddhātrī Mahādurgā.

Photo courtesy : Arghya Dipta Kar

Figure (xxiii) : A type of Jagaddhātrī image where Jagaddhātrī is shown slaying Karindrasura by a spear, presently prevalent in the culture of Assam.

Photo provided to the Author by : Dhruvajyoti Bharadwaj

Figure (xxiv) : Ngī- Ngāo- Khām like figures as a part of the architectural adornments of the Kāmeśvara temple at Nīlācala in Guwahati.

Photo sourced from : IGNCA (www.ignca.gov.in)

Figure (xxv) : The form of two- handed Viṣṇu/ Nārāyaṇa holding a Sankha and Cakra, seated in midst of the solar orb featured in a miniature painting of Basohli or Guler school.

Image provided to the Author by : Prantik Gupta

Figure (xxvi) : A coloured metal image of Abhayā Durgā crafted in a workshop in Nabadvip, West Bengal.

Figure (xxvii) : The Vighras of Mangalacaṇḍikā worshipped at the Catrākāra Devālaya in Guwahati.

Photo credit : Dibyajyoti Deka

Figure (xxviii) : A Pāla period image of Pārvaṭī in Pañcagni Tapa found at Munger in Bihar.

Photo provided to the Author by : Ravichandran KP

Figure (xxix) : Bhadrāsana pose in the practice of Aṣṭāṅga Yoga

Photo sourced from : <https://www.theyogihut.org/asana/gallery>

Figure (xxx) : Baddha Paryāṅkāsaṅga pose in the practice of Aṣṭāṅga Yoga

Photo sourced from : <https://www.theyogihut.org/asana/gallery>

Figure (xxxii) : A Bronze sculpted image of Cholā queen Sembīyan Mahādevī as Pārvaṭī from Tamil Nadu.

Photo provided to the Author by : Ravichandran KP

Figure (xxxiii) : A painting of the form of Lakṣmī in traditional Nepali/ Nepalese iconography.

Painted by : Ritesh S

Photo credit : Uday Charan Shrestha

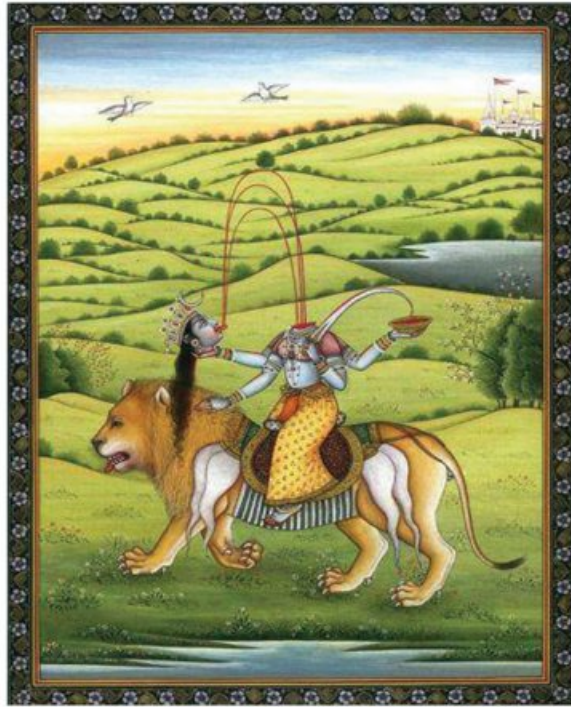


Figure (i) : An illustration of Mahāvidyā Cinnamastā known as Gupta Durgā, also known by names such as Raṇajaitrī, Cinna Muṇḍā, Cāmuṇḍā
Photo credit : Prantik Gupta



Figure (ii) : An illustration of the goddess Dāmara Bhairavī or Dāmareśvarī Bhairavī
Photo credit : Joysurya Saha



Figure (iii) : An image of eighteen handed Mahiṣāsūramardinī Durgā in Nepal worshipped as Palanchowk Bhagavati



Figure (iv) : Image of Mahiṣāsūramardinī Durgā where Durgā is depicted slaying the buffalo bodied Mahiṣāsura by strangulation
Find place : Mathura, Uttar Pradesh
Time period : Kusana period (circa 1st - 2nd century CE)
Photo credit : Ravichandran KP



Figure (v) : A Terracotta image of Mahiṣāsūramardīnī Durgā where Durgā is depicted killing the buffalo bodied Mahiṣāsura by strangulation
Time period : probably Kusana period



Figure (vi) : A stone image of Kotravai in a Chola period temple in Tamil Nadu
Photo credit : Ravichandran KP



Figure (vii) : A copper image of Kotravai in the Chola style
from Kumbakonam, Tamil Nadu
In the Author's personal collection



Figure (viii) : Viṣṇu Durgā images from Tamil Nadu,
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On the left : A stone Viṣṇu Durgā placed in the architecture of
a Chola or Pallava built temple
On the right : A Chola style bronze free standing image of Viṣṇu Durgā.
Note : Viṣṇu Durgā is also known as Kotravai
Photo credits : Ravichandran KP and John Anderson



Figure (ix) : A bronze plaque featuring a relief sculpted face or head of a female deity directly on top of a buffalo head, identified as a stylized Mahiṣāsūramardīnī Durgā
Collection of Assam State Museum, Guwahati



Figure (x) : A gilded copper alloy image of Durgā slaying the Ardhaniskranta form of Mahiṣāsura
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Photo credit : Arjuna Vallabha and Ravichandran KP



Figure (xi) : A Terracotta image of Mahiṣāsūramardīnī accompanied by Laksmī, Sarasvatī, Gaṇeśa and Kārtikeya from Belsar in Nalbari district



Figure (xii) : A clay sculpted Ek Cāla Pratimā of Mahiṣāsūramardīnī Durgā. The lion depicted here is a Ghotak Rūpī Simha. The above image was crafted by Halley Goswami, West Bengal back in 2021



Figure (xiii) : The Vīgraha of Bara Devī / Dāngar Āi or Bhavāni, the Kuladevī or tutelary goddess of the Koch royal family of Koch Behar
Photo credit : Prasad Das, Cooch Behar/ Koch Behar



Figure (xiv) : The clay image of Bara Devī / Dāngar Āi or Bhavāni, crafted for ceremonial worship during Durgā Pūjā in the Koch royal house, Cooch Behar/ Koch Behar
Photo credit : Prasad Das, Cooch Behar



Figure (xv) : A Metal sculpted image of Mahiṣāsuramardīnī found at Tinsukia
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Time period : circa 18th century CE



Figure (xvi) : The diagram known as Sarvatobhadramaṇḍala



Figure (xvii) : A stone sculpted image of sixteen-handed Caṇḍanāyikā
Find place : Ambari, Guwahati
Time period : probably not earlier than 12th or 13th century CE
Collection of Assam State Museum, Guwahati



Figure (xviii) : The inscription on the base of the stone sculpted image of sixteen-handed Caṇḍanāyikā [in Figure (xvii)] which reads “Caṇḍanāyikā”



Figure (xix) : goddess Durgā made Maḥiṣāsura realize the Śiva principle within him. The goddess showing the real self of him in a mirror. A visualization by Arghya Dipta Kar, Kolkata



Figure (xx) : A stone Simhavāhinī Durgā image
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 (the image is partially damaged)



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Figure (xxii) :The form of Jagaddhātrī according to the description in the Tāntric texts, and as the slayer of Karindrasura visualized and crafted in the religious art traditions of eastern India. The above painting done by Arghya Dipta Kar



Figure (xxiii) : A type of Jagaddhātrī image where she is depicted as directly combating and piercing the body of elephant bodied Karindrasura by a spear. Such an image or conception of her is presently prevalent in the culture of Assam. Photo credit : Dhruvajyoti Bharadwaj



Figure (xxiv) : Figures of hybrid winged lions resembling the Ngī Ngāo Khām in the architecture of the Kāmeśvara temple at Nīlācala in Guwahati

Photo sourced from : IGNCA

<https://ignca.gov.in/online-digital-resources/archaeological-sites/assam/kameswar-temple/>

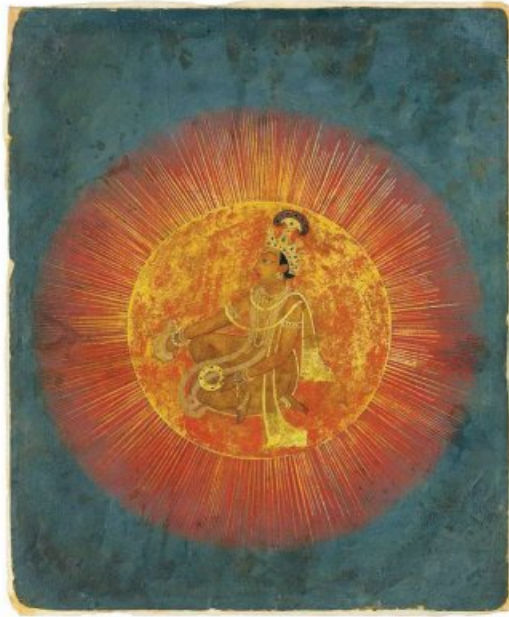


Figure (xxv) : A miniature painting from the Pahari Guler or Basohli school featuring Savitramāṇḍalamadhyavartī Nārāyaṇa
Medium : Opaque colour and Gold
Time period : 18th century CE



Figure (xxvi) : A coloured metal image of Abhayā Durgā crafted in a workshop in Nabadvip, West Bengal



Figure (xxvii) : Two metal Vighrahas or icons of two-handed Mangalacaṇḍikā (clad in red garments) worshipped in the Garbhagrha of the central temple on the Catrākāra hillock in Guwahati



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Pārvaṭī is holding a Tridaṇḍa/ Triśikha in
her back left hand.
Style : Probably style of EISMA
Find place : Munger/ Monghyr, Bihar
Time period : circa 9th to 11th century CE



Figure (xxix) : Bhadrāsana as practiced in Aṣṭāṅga Yoga
Photo retrieved from :
<https://www.theyogihut.org/asana/gallery/>



Figure (xxx) : The Yogic posture of Baddha Paryāṅkāsa
or the Yogic Cot pose

Photo retrieved from :

<https://www.theyogihut.org/asana/gallery/>



Figure (xxxi) : Bronze sculpted portrait image of
the Cholā/ Chozhā queen Sembiyan Mahādevī / Mādevī
in the form of Pārvatī

Find place : Tamil Nadu

Time period : 10th to 11th century CE

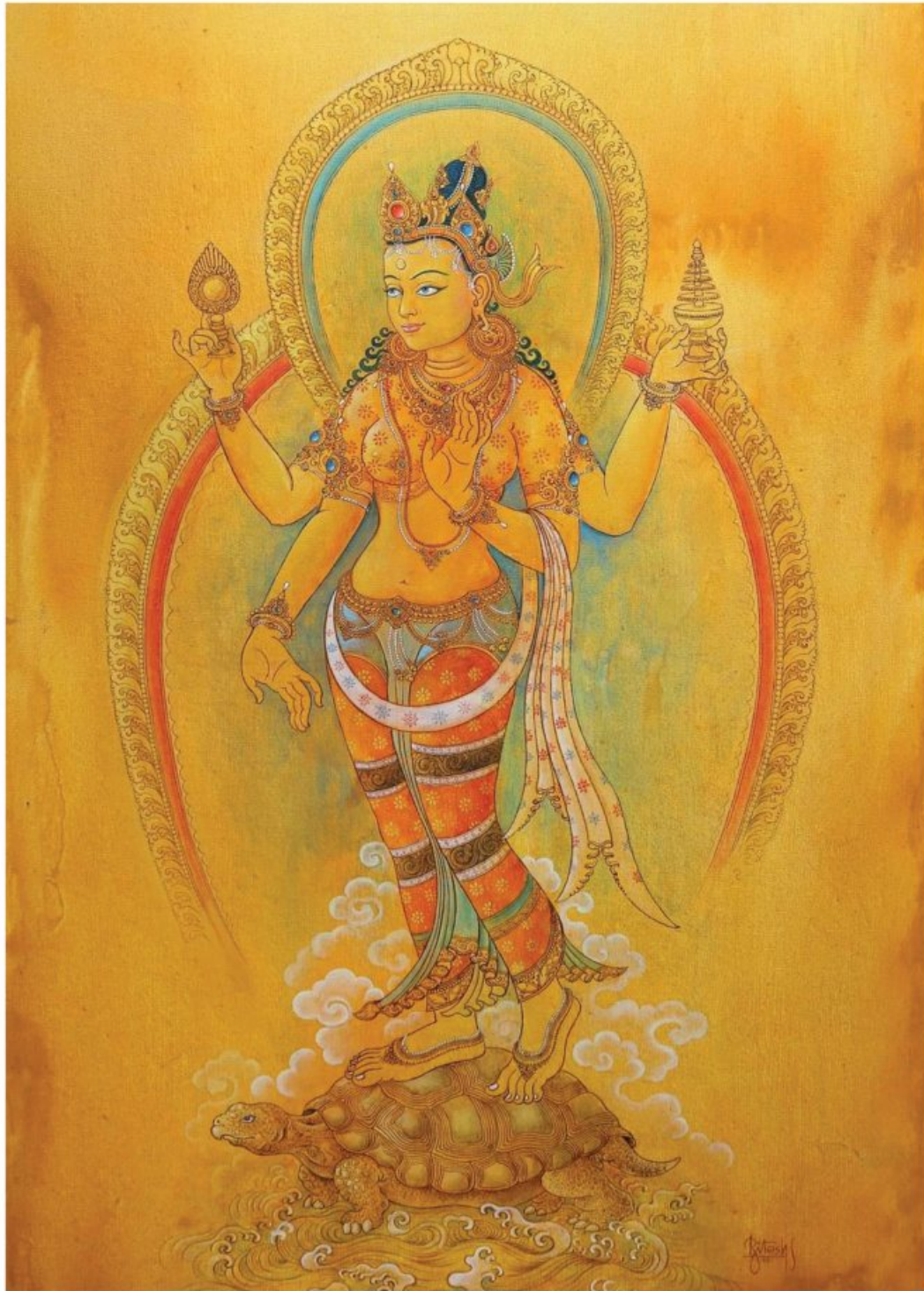


Figure (xxxii) : In traditional Nepalese iconography, Lakṣmī is often depicted four handed and having a tortoise as her mount or vehicle. She holds a mirror as one of her attributes
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Photo credit : Uday Charan Shrestha

Appendix D4

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Image courtesy : Hrishikesh Deb

Figure (ii) : A stone sculpted Navamāṭṛkā panel from Rajshahi, Bangladesh.

Photo provided to the Author by : Ravichandran KP

Figures (iii), (iv) and (v) : Sculpted images from different regions and artistic traditions in the Indian subcontinent featuring the seven Māṭṛkās flanked by Vīrabhadra and Gaṇeśa.

Photos provided to the Author by : Ravichandran KP

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Photos clicked by : Author

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Photo clicked by : Author

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Photo source : unspecified

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Photo provided to the author by : Ravichandran KP

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Photo clicked by : Author

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Photo provided to the author by Ravichandran KP

Figure (xiii) : The monolithic stone snake/serpent pillar found at Sadiya, preserved at the Assam State Museum, Guwahati.

Photo clicked by : Author

Figure (xiv) : The stone image of Matsya Vārāhī worshipped at the Vārāhī Deula, Chaurasi, Odisha.

Photo provided to the Author by : Ravichandran KP

Figure (xv) : The Vārāhī Deula at Chaurasi, Odisha.

Photos provided to the Author by : Joysurya Saha

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Photo clicked by : Author

Figure (xvii) and (xviii) : Two stone images of Camuṇḍā in the Kedareśvara temple, Nilacala, Guwahati.

Photo clicked by : Author



Figure (i) : The form of Mātṛkā Aparājitā (top)
with her Bhairava known as Kapālī Bhairava
The above illustration done by
Hrishikesh Deb



Figure (ii) : A stone fragment featuring relief sculpted images of
nine goddesses identified as nine or Nava Mātṛkās
Find place : Rajshahi, Bangladesh
Time period : 10th century CE
Photo credit : Stella Dupuis and Ravichandran KP



Figure (iii) : A stone sculpted panel of the seven Mātṛkās
flanked by Gaṇeśa and Vīrabhadra/ Bhairava
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Time period : circa 10th to 12th century CE
Photo credit : Ravichandran KP



Figure (iv) : A stone sculpted panel of the seven Mātṛkās
flanked by Gaṇeśa and Vīrabhadra/ Bhairava
Find Place : Madhya Pradesh
Time period : circa 11th to 12th century CE
Collection of Los Angeles County Museum of Art



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Time period : circa 6th to 7th century CE



Figure (vi) : The stone image of Tripura Bhairavī
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Time period : circa 10th century CE
Collection of Assam State Museum, Guwahati



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and Bhairavas carved on the surface of the stone Śilapatta or stele
forming the backdrop of the central seated figure of the goddess
Tripura Bhairavī in the image from Jogijan [shown in Figure (vi)]



Figure (viii) : A miniature black basalt stone sculpted image identified as Vaiṣṇavī
Find place : Helem Tea Estate, Sonitpur district
Time period : circa 10th to 11th century CE
Collection of Sonitpur District Museum, Tezpur



Figure (xi) : A miniature bronze image of Hārītī
Find place : Hahara, Kamrup district
Time period : circa 10th to 11th century CE
Collection of Assam State Museum, Guwahati



Figure (xii) : Stone sculpted image of Pūrṇeśvarī
Find place : Monghyr/ Munger, Bihar
Time period : circa 10th to 12th century CE
Collection of Victoria and Albert Museum, London, UK
Photo credit : Ravichandran KP



Figure (xiii) : the monolithic serpent/snake pillar found at Sadiya which has been often associated as a part of a political treaty between the Āhoms and Mishmīs
Now displayed at the Assam State Museum,
Guwahati



Figure (xiv) : The stone image of Matsya Vārāhī enshrined in the Vārāhī Deula at Chaurasi, Odisha
Time period : probably 9th to 11th century CE



Figure (xv) : The Vārāhī Deula at Chaurasi, Odisha
Time period : circa 8th to 11th century CE
Photo credit : Joysurya Saha



Figure (xvi) : A stone sculpted female figure or a goddess
holding a fish and a bowl
Find place : Barpathar, Golaghat district
Time period : probably 7th to 8th century CE
Collection of Assam State Museum, Guwahati

The two stone sculpted images of Cāmuṅḍā dating back to the 9th to 11th century CE at the complex of the temple of Kedāreśvara Śiva near the Kāmākhya temple in Nīlācala, Guwahati



Figure (xvii)



Figure (xviii)

Appendix E

Figures (i) and (ii) : Mughal style turbans depicted as headgears of male figures/ men in miniature paintings of manuscripts produced in the ateliers of the neo-Vaiṣṇava Sattras and the Āhom court.

Photo in Figure (i) clicked by : Author.

Photo in Figure (ii) sourced from : www.majuliculturallandscape.org

Figure (iii) : A stone image of Sūrya riding a vehicle drawn by two horses, from Khair Khaneh, Afghanistan.

Photo courtesy : Cultural Property Training Resource, Afghanistan

Figure (iv) : A sculpted image of Sūrya riding a chariot drawn by four horses from Bodh Gaya.

Photo provided to the Author by : Ravichandran KP

Figure (v) : The design of Vajra held as an attribute of Indra featured in a painting in a folio from the illustrated manuscript of Ādi Daśama/ Cītra Bhāgavata, Narowa Bali Sattra, Nagaon district.

Photo clicked by : Author

Figure (vi) : The Aṣṭamangala

Photo sourced from : Internet

Figure (vii) : A painting of the form of Lalitā according to the Lalitā Sahasranāma Stotram. This form is also known as Saubhāgya Bhuvaneśvarī.

Painting made by: Arghya Dipta Kar

Figure (viii) : Image of a Yoginī known as Nārāyaṇī in the Chausath Yoginī temple at Hirapur, Odisha.

Photo provided to the Author by : Ravichandran KP

Figure (ix) : Khālois

Figure (x) : A Jākoī in the collection of the Uttaran Museum, Jaysagar, Sivasagar district.

Photo clicked by : Author

Figure (xi) : A Cholā period stone image of six-handed Kotravai from Pazhayarai, Tamil Nadu.

Photo provided to the Author by : Ravichandran KP

Figure (xii) : An illustration of six- handed form of goddess Śārādā.

Photo provided to the Author by : Prantik Gupta

Figure (xiii) : An illustration of the six- handed form of Āsurī Durgā sketched by Abhiroop Dey.

Photo courtesy : Abhiroop Dey

Figure (xiv) and (xv) : Sculpted images from different regions of Tamil Nadu featuring Kotravai having a Mṛga or stag/ antelope as their mount/ vehicle.

Photos provided to the Author by : Ravichandran KP



Figure (i) : The Mughal style turban depicted as headgears of men (the first four men starting from the left) in a painting in a folio of the illustrated Ādi Daśama/ Citra Bhāgavata manuscript of the Narowa Bali Sattra, Nagaon district, central Assam
Style : Sattriya style
Time period : circa 16th century CE



Figure (ii) : The Mughal style turban depicted as headgears of the royal male figures in a painting in a folio of the illustrated Gajendra Cintāmaṇi manuscript preserved at Daksinpat Sattra, Majuli district, eastern Assam
Style : Āhom Court style
Time period : circa late 17th- 18th century CE
Photo sourced from : majuliculturallandscape.org



Figure (iii) : A stone image of Sūrya riding vehicle drawn by two horses
Find place : Khair Khaneh, Afghanistan
Style : Kusano- Sassanian or Turk and Hindu Shahi
Time period : either 4th- 5th century CE or 7th - 10th century CE
Photo courtesy : Cultural Property Training Resource, Afghanistan



Figure (iv) : A relief sculpted image of Sūrya riding a vehicle/ chariot
drawn by four horses
Find place : Bodh Gaya, Bihar
Time period : 2nd to 1st century BCE (Sunga period)
Photo credit : Ravichandran KP



Figure (v) : Observe the design of the Vajra held by Indra in a painting from the Adi Dasama/ Citra Bhagavata manuscript from the Narowa Bali Sattra, Nagaon district.
Time period : circa 16th century CE



Figure (vi) : The Eight auspicious symbols or Aṣṭamangala
Photo sourced from : Internet



Figure (vii) : A form of goddess Lalitā described in the Lalitāsahasranāma Stotram where she is two handed, holding a vessel full of honey and a lotus, and is placing one of her feet on a Ratna Ghaṭa or a pitcher or pot full of valuable gems. The same form is described as that of Bhuvaneśvarī in the Kāmakalākhaṇḍam of the Mahākāla Saṁhitā
The above painting painted by Arghya Dipta Kar

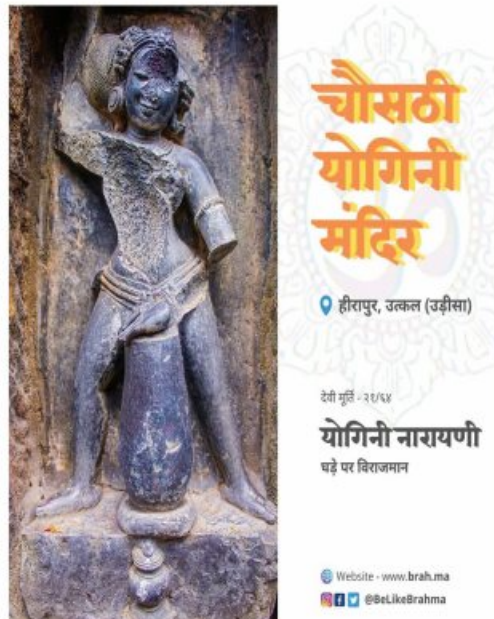


Figure (viii) : A stone sculpted image of a Yoginī named as Nārāyaṇī at the Chausath Yoginī temple at Hirapur in Odisha
Photo credit : Ravichandran KP



Figure (ix) : Khāloi (left) and
a Khāloi known as Āhom Khāloi (right)
The Āhom Khāloi is in the
collection of the Uttaran Museum, Sivasagar.



Figure (x) : A Jākoi
Collection of the Uttaran Museum, Sivasagar



Figure (xi) : A stone sculpted image of six handed Kotravai
Find place : Pazhyarai, near Kumbakonam, Tamil Nadu
Time period : probably 11th - 13th century CE



Figure (xii) : Illustration of the six- handed form of goddess Śārādā
Photo credit : Prantik Gupta



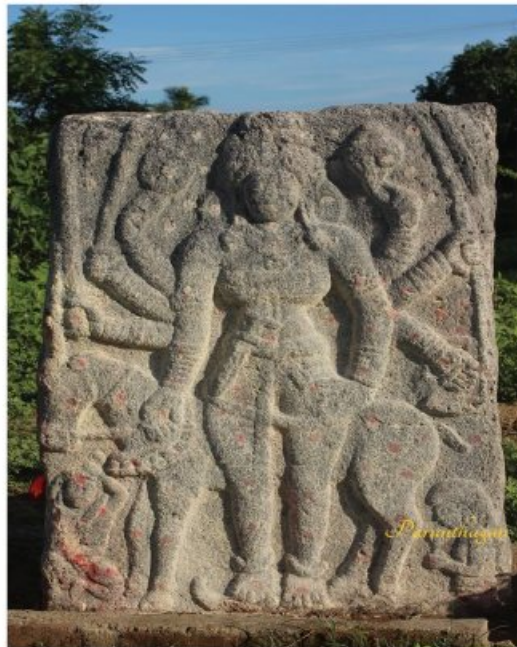
Figure (xiii) : A six handed form of the Durgā
known as Āsuī Durgā
Illustrated by Abhiroop Dey

Sculpted images of Durgā or Kotravai having an antelope/ stag or Mṛga as her vehicle
from Tamil Nadu

Photo credit : Ravichandran KP



(xiv)



(xv)

Appendix [3]

Some of the Informants along with their Contact and Professional Details

1) Alkesh Zaveri :

854 West Grand St Apt # A 6 , New Jersey, Elizabeth 07202.

Phone : 908-355-4702, email zaverialkesh@gmail.com Cell : 001 908-977 7838

He is an Independent Researcher and specializes in the subject of Iconography of Gaja Lakṣmī and Lakṣmī as a whole. He has presented many research papers in national and international conferences and seminars.

2) Amphu Terangpi :

Studying Ph.D. in Centre for Folk Culture Studies, Hyderabad University.

Originally from Diphu, Karbi Anglong, Assam.

3) Dr. Arghya Dipta Kar :

Dr. Arghya Dipta Kar did his PhD on Tāntric Śaktism under the supervision of Prof. Madhu Khanna. He is the young scholars group coordinator of the Centre for Indic and Agamic Studies in Asia (CIASA), a Tantra Foundation initiative. He also functions as a member of the Editorial board of the *Journal of Dharma Studies : Asian and Transcultural Religion, Philosophy, & Ethics*, under Springer Nature. He has published academic articles on the Śākta Tantras in various reputed journals and books. Also a painter specializing in Tāntric Art, he is a student of Sri Swapan Das, who descends from the line of Nandalal Bose. Bearing the legacy of the Bengal School of Art, Dr. Kar has his paintings displayed in solo and group exhibitions. His paintings have been published in a number of books on Tāntric Studies and art journals. Recently in 2022, he had his painting *Kalipura* printed on the coverpage of

Julius Strubebsis's book *Global Tantra* published from OUP. He has also contributed as a researcher to the making of mythological shows aired on TV channels like Star Jalsha and Colors Bangla. At present, Dr. Kar teaches English at Sonarpur Mahavidyalaya.

His Present Address and Contact Details :

Dr. Arghya Dipta Kar,

4A Krishna Apartment, 47,

Tarun Sengupta Sarani,

Italgachha Road, Kolkata 79, [Contact no. : 9330741294, arghyadiptakar@gmail.com]

4) Dibya Jyoti Goswami :

Address : Chamaguri Sattrā, P.O. – Chamaguri Sattrā,

Dist. : Majuli, 785110, Assam.

Traditional Artist in Sattriya Mask masking and Wood carving

Qualification : Post Graduate

Resource person of Centre for Resources and Training (CCRT) under Ministry of Culture, Govt. Of India.

Junior Research Fellowship holder from CCRT, Ministry of Culture for the year of 2021-22 in the field of Folk/ Traditional and Indigenous art.

5) Karthik Sacchidanandam :

He is a student of Advaita Vedanta and a Śāktacara Purohita or priest.

Address : Klang, Malaysia

6) Prantik Gupta :

Address : Sati Joymoti Nagar, Maligaon, Guwahati.

Profession : Electrical Engineer, Science and Technology Council, Khanapara, Guwahati. He is an accomplished Śākta Upāsaka and an independent researcher.

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7) Prasad Das :

Msc. (Botany), B.Ed.

Assistant Teacher,

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8) Śrī Drona Bhuyan Oja :

Eminent performer and adept of the Sukannani Oja Pali performing art form of Assam. He has been awarded the Bishnu Rabha Silpi Bota for his contributions to the practice and preservation of Sukannani Oja Pali.

His Present Address : Satgharia village, Sipajhar, Darrang district, Assam.

9) Śrī Kabindra Prasad Sarma Doloi :

Chief Doloi or priest, Śrī Śrī Kāmākhya Devālaya, Nīlācala, Guwahati, Assam.

10) Śrī Parameswar Sarma Doloi :

Doloi or priest, Śrī Śrī Ugratārā Devālaya,

Lamb Road, Uzanbazar, Guwahati-1, Assam.

11) Ravichandran KP :

Dr. KP Ravichandran,

Anaesthetist and Family Physician,

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Tamil Nadu

He is an Archaeology and Art History Enthusiast.

[Not all the Informants have shown interest to share their professional and contact details to the Author]

An Iconological Study of the Representations of Devīs in the Relief Sculptural Art of the Douls of the Later Āhom Period (Late 17th to 18th century CE)

by Siddhant Medhi

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