

# The Hindu Cosmic Accountant – ‘Citragupta’ Etymology, Mythology, Iconography and Worship in India

Reference to Selected Rare Historical Images  
(Sculptures & Paintings)

Jayalakshmi Yegnaswamy

The male deity ‘Citragupta’ on one hand is a most essential divine entity in Hindu religious pantheon, on the other he stays quite less revered, so also his images (sculptures and paintings) are rarely seen in Hindu temples in India. In Hindu mythology he is associated exclusively with Yama - the major Hindu God of Death, whose pantheon contains several fearsome death oriented deities such as *yamadūtas*, *caṇḍa*, *mahācaṇḍa*, *kālapuruṣas*,<sup>1</sup> *pretabhūṣaṇīs*<sup>2</sup> etc. However, despite being a part of such fierce death oriented divinities, Citragupta yet holds a godly (*daivika*) figure in both Hindu myth and iconography. Citragupta’s role is very specific and significant in terms of Hindu concept on ‘afterlife judgment’ that every deceased ought to go through. According to the Hindu spiritual belief one’s deed (*karma*) before it comes to reaction (*karmaphala*) is written by the Creator God Brahmā.<sup>3</sup> These engraved imprints called ‘Brahmā-rekhā’ which stand responsible for one’s mental (*manasā*), vocal (*vācā*) and physical actions (*karmanā*) create the righteous or evil deeds (*satkarma* or *duṣkarma*) accordingly. Such deeds (*karma*) are measured essential for human when they attain their death (*mṛtyu*), to gain the fruits of Heaven (*Indraloka/Svarga*) or the torments of Hell (*Yamaloka/Naraka*). Apparently, as the need was sensed for keeping a record of human deeds in order to judge one’s afterlife eligibility for Heaven or Hell (*Indraloka* or *Yamaloka*) a specific male deity by name Citragupta emerged as a ‘Cosmic Account Keeper’ in the Hindu religious pantheon. It is observed that every deity in Hindu pantheon holds some local legend or classical mythology behind the formation of his or her name that illuminates their individual structure (*rūpa*), nature (*guṇa*) and the iconography (*lakṣaṇa*). Thus, the term ‘Citragupta’ *per se* attributed as a personal name to the ‘Cosmic Accountant’ in Hindu religious pantheon also held etymological, mythical and iconographical factors behind the formation of his name.

## Citragupta – Etymology and Mythology

In etymological sense, the term 'Citragupta' contains two Sanskrit syllables namely 'citra' which signified an 'image' more precisely the sense of 'conspicuousness', and the word 'gupta' meant something 'secret or hidden'. Thus, as a joint syllable (Citra+gupta) the term Citragupta' literally signified a 'cosmic record keeper' who is 'hidden-in-plain-sight'. Further to this, the term 'Citragupta' by itself in the Hindu philosophical milieu has been debated exhaustively in the sense of inner consciousness (*antaha cetanā*) that resides hidden (*gupta*) in every mortal human being.<sup>4</sup> However, in the Hindu religious belief the mythological Citragupta finds his place as a significant male god who is appointed precisely as a record keeper of human deeds from one's birth to the time of his death. The emergence of Citragupta as a deity, and his subsequent role as a 'cosmic accountant' in the Hindu religious pantheon holds a number of mythical narrations which are found in various textual sources such as Purāṇas, Tantras, Sthalapurāṇas (local religious temple literature) etc.

The earliest myth on Citragupta's birth may relate probably to the Vedic periods where the major Vedic God Indra's wife Indrāṇī is mentioned as a surrogated mother of Citragupta. According to the myth, the yet to be born deity Citragupta for owing a curse from Goddess Umā, i.e. Pārvatī, was forbidden to have any goddess as his biological mother. At this point in time Indrāṇī practiced austerities (*tapa*) for getting a son, which was fulfilled by Goddess Umā (Pārvatī) in such a manner that while Citragupta was born to a Divine Cow (Kāmadhenu), simultaneously Indrāṇī enjoyed the fruits of motherhood experiencing the birth-giving labor pain, and also she breastfed the new born child (Citragupta).<sup>5</sup> In Vedic pantheon Citragupta's role was not specified, but he was eulogized as a Great King among all the other kings ("... चित्र इद् राजा राजका इदन्यके यके सरस्वतीमनु..." *Rgveda*, Book 8, Hymn 21, Stanza 18).<sup>6</sup> Added to this, he was acknowledged also as the 'Lord of Justice' who headed the sacrificial rituals in the Vedic epoch.<sup>7</sup> It is noted that only in the later Vedic phase the concept of life after death was envisioned in terms of awarding penalty for misdeed and reward for virtues;<sup>8</sup> and consequently, a few deities emerged to play their role in these areas. In this context, as per the post Vedic (Brahmanical) mythology the Lord of Death Yama said as a deified mortal being in *Rgveda* was transformed to a dreadful God of Death of *Yamaloka* (abode of Yama/place of Last Judgment);<sup>9</sup> and apparently through several mythologies the Vedic deity Citragupta seems had formed his association with him.

In this context, the Hindu scripture *Yama Samhitā* said that - when Yama was overstrained with maintaining the records on afterlife judgment due to the swarming of innumerable diseased in his court (*Yamaloka*), he requested the Hindu Creator God Brahmā to grant him without delay an intelligent and sincere assistant; consequently a child appeared from the body of Brahmā.<sup>10</sup> This myth is found the same in another ancient text *Padmapurāṇa* with an addition that the newborn child in appearance was a human,<sup>11</sup> who had an anthropomorphic form and every feature that of a

human male child. Further to this, about Citragupta's nomenclature the *Vijñāna Tantra*, added that the God Brahmā himself nominated the child saying to him that: "Since you existed in my body unseen; hence I give you the name 'Citragupta' which precisely meant 'the concealed image';<sup>12</sup> and the *Bhaviṣyapurāṇa* mentioned further about the social class order of Citragupta where God Brahmā himself declared him as a *Kṣatriya* (Warrior sect).<sup>13</sup>

The contemporary *Sthalapurāṇa*<sup>14</sup> of the ancient Kanchipuram Citraguptar Temple of Coḷa period (circa 9<sup>th</sup> century CE) in Tamilnadu, south India measured Citragupta as a *Sūryavamsī* (lineage of the Sun) for being born to Sun God called Sūryadevan (in Tamil).<sup>15</sup> In this context, the local legend narrates that when Yama expressed his inability in managing the records of afterlife judgment of human, he asked God Brahmā to grant him an assistant. Accordingly, Brahmā created a fire (*agni*) within the Sun (Sūryadevan); which generated the 'fire of desire' (*kāmāgni*) in Sūryadevan (Sun), who consequently created a divine female called Nīladevī with seven rainbow colours resided in his rays and thus a divine male child was born to them.<sup>16</sup> Further to this, as this divine child was born in 'Chithramāsam' (Tamil month around April) was named Citragupta,<sup>17</sup> who in some places in Tamil Nadu is known as Chithraputhiran, i.e. the 'Son of Rainbow'.<sup>18</sup> For his mythical association with rainbow the worshippers of Citragupta in South India offer him multi coloured clothes in worship.

Another version of the myth in *Sthalapurāṇa* throws light on Citragupta's association that initially formed with the Hindu God of Death Yama. Accordingly, it is said that when after attaining all the powers from God Śiva, Citragupta started himself creating the Life (*jīva*), which stunned the Creator God Brahmā who requested the Sun God - Sūryadevan - father of Citragupta to halt his son by doing so. As a result, Sūryadevan (Son God) sent Citragupta to God Yama for assisting him with the record of mortal human deeds from their birth to death; since then the Citragupta's task and association with Yama became eternal. As per the textual myths, Citragupta is classified as a *Kṣatriya* deity (warrior), but unlike the other war oriented purāṇic deities, he has not shown partaking in any mythical battle; on the contrary he holds calm (*saumyaguna*) godly (*daivika*) appearance with iconographic attributes of a scholar (Fig.1).<sup>19</sup>

## Citragupta – Iconography and in Art

Citragupta's iconography, as traced in *Vṛhannārādīyapurāṇa*, which perhaps thus far stays the earliest one sound quite mysterious as it contradicts with Citragupta's divine personality depicted in both mythology and art. As quoted in Professor Aufrecht's Catalogue of the Bodl. Sansk. MSS., p.10 note,<sup>20</sup> the *Vṛhannārādīyapurāṇa* said that : "*Pralayāmbuda-nirghoṣo añjanādri-sama-prabhaḥ/ vidyut-prabhāyudhair bhīmo dvātrīṃśad-bhuja-sainyutaḥ/ yojana-traya-vistāro raktākṣo dīrghanāsikah/ dānīṣṭrā-karāla-vadano vāpitulya-vilocanaḥ/ mṛtyu-jvarādibhir yuktaś citragupto vibhīṣaṇaḥ//*",





Fig.1 : Citragupta sculpture (Courtesy: SAT Temple CA USA)



which literally meant: “The dreadful Citragupta, with a voice like that issuing from the clouds at the mundane dissolution, gleaming like a mountain of collyrium, terrible with lightning-like weapons having thirty-two arms, as big as three *yojanas*, red-eyed, long-nosed, his face furnished with grinders and projecting teeth, his eyes resembling oblong ponds, bearing death and diseases.”<sup>21</sup> The mythical background for formulating such exaggerated iconography for Citragupta is ambiguous. On the contrary he holds a tranquil divine personality (*daivika rūpa*) as seen in his sculptures and in paintings (Figs.1 to 13); so also his iconographic attributes which are plain relate to his divine duty.

The core iconographic attributes of Citragupta are his pen (*lekhanī*) and a book (*pustaka*, precisely known as *agrasaṁdhānī*)<sup>22</sup>; both according to *Padmapurāṇa* appeared with him when he was born from the body

(*kāyā*) of Brahmā.<sup>23</sup> In another textual source it is mentioned that both objects were granted by his life giver Goddess Pārvatī,<sup>24</sup> further to this the other iconographical object of Citragupta, i.e. the inkpot (*kalanī/dāvāta*) which also as per the myth was given to him by the Goddess Pārvatī.<sup>25</sup> The sculpture of Citragupta holding a pen (*lekhanī*) and inkpot (*kalanī*) is seen in Khandobā Temple in Ambad village, in Maharashtra, India (Fig.2). In Citraguptar Temple in Kanchipuram, Tamilnadu Citragupta holds a quill (*pakṣaṇāḍī*) and a palm-leaf (*tāḍapatra*) as symbol of his work of writing the records of human deeds (Figs.3 and 4). In a *Kāyastha*<sup>26</sup> local literature Citragupta is said having four hands each holding a pen (*lekhanī*), inkpot (*masi bhajan/kalanī/dāvāta*), book (*pustaka*) and a sword (*khadga/kaṭāra/talavāra*). However, thus far no historical sculpture of Citragupta is seen having four hands, but in Omkāreśvara Temple, in North India Citragupta in straight standing posture (*samapāda*) in the vicinity of Yama, is seen holding a sword (*khadga*) in his right hand (Fig.5).

Regarding his attire the *Viṣṇudharmottarapurāṇa*,<sup>27</sup> and also the text *Vratakhanda* of Hemādri said he should wear northern attire (*udīcyaveṣa*).<sup>28</sup> However, Citragupta’s clothing has



Fig.2 : Citragupta sculpture, Ambad, Maharashtra, Central India (Courtesy: www.alamy.com DH4CE6)





Fig.3 : Citragupta, Citraguptar temple, Kanchipuram, Tamilnadu, c.9th cent. CE

by Yama and several of Yama's retainers also (Fig.8). Regarding Citragupta's skin tone the Hindu mythology said that he was born of a dark complexion.<sup>30</sup> In this regard a *Kāyastha* myth narrated that: when Dharmarāja (Yama) woke up from his austerity (*tapa*) he performed to Brahmā, he saw a godly man appeared with a divine glow in dark complexion standing in front of him, whom he called Citragupta and appointed him as his (Yama's) Omni scribe. As per this myth the sculpture of Citragupta in dark complexion (*śyāma-varṇa*) is rare, the one traced from a *Kāyastha* shrine in Gardani Bagh, Patna in North India shows the deity in blue color (*nīla-varṇa*) (Fig.7). On the other hand the ancient sculptures of Citragupta mostly in south India are carved in dark gray granite stones that apparently portrays his physique dark (Fig.3). Besides granite his sculptures are carved also in marble and sandstone seen mostly in north India (Figs.6 & 7); some texts mentioned that his sculpture should be made in iron,<sup>31</sup> which is rare except the one historical 'festival-idol' (*utsavamūrti*)<sup>32</sup> of Citragupta located in Kanchipuram temple, Tamilnadu (Fig.4).

more of a regional impact than confining to the iconographic tenets prescribed on his attire. In this context, the free standing individual sculpture of Citragupta in Citraguptar Temple, Kanchipuram Tamil Nadu, is draped in a local south Indian style unstitched drapery (*veṣṭī*; Figs.3 & 4); so also two examples seen in Citragupta Temple, Umariya, Sagar, Central India (Fig.6), and in Gardani Bagh, Patna in North India (Fig.7) where he is attributed apparels in two different north Indian styles. Besides this, another textual source commented on the colour of his attire saying that "Citragupta while in the Court of Yama, standing alongside Yama's pantheon (*parivāra devatā*) has worn red attire with others"<sup>29</sup> which is not seen on his sculptures, however, a lithograph from Bengal of circa eighteen century CE shows him wearing the red drapery (*dhotī*) the same worn





Fig.4 : Citragupta (Utsavamūrti), Citraguptar temple, Kanchipuram

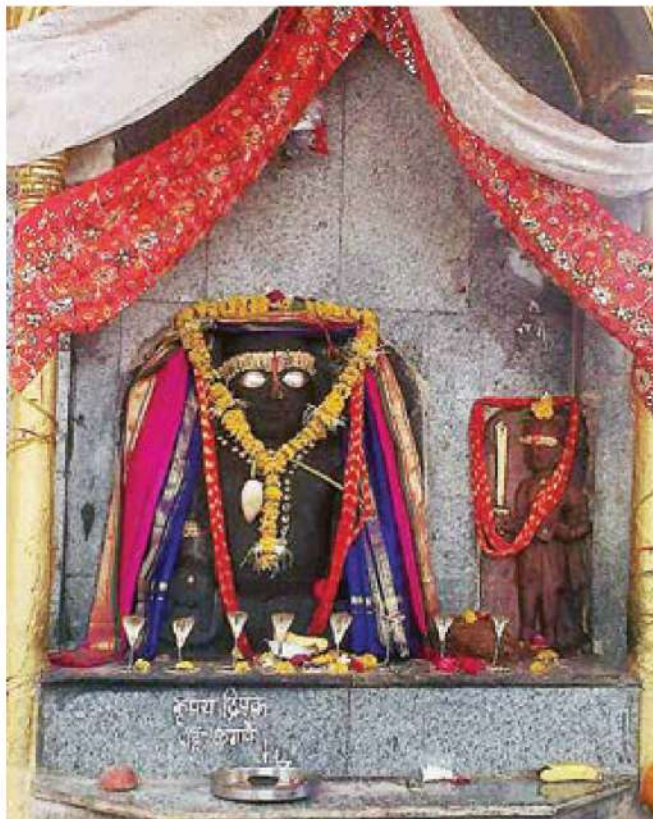


Fig.5 : Citragupta with Yama, Omkāreśvara temple, North India

Citragupta's sculpture are seen individual or with Yama. His individual sculpture in Citraguptar Temple, Kanchipuram belonging to Coḷa period (circa 9<sup>th</sup> century CE) is carved in dark gray granite, he is in straight standing posture (*samapāda*), holding a quill (*pakṣanāḍī*) and a palm-leaf (*tāḍapatra*) partly obscured with the local unstitched attire (*veṣṭī* and *aṅgavastram*) that almost covered his hands; however the name written in Tamil language on the wall of the diminutive shrine, apparently identifies him as Citragupta (Fig.3). In addition to this, the Citraguptar temple has another 'festival-idol' (*utsavamūrti*) of Citragupta sculpted in *pañcaloha* (alloy made of five metals, i.e. gold, silver, lead, copper and iron), placed on a decorated pedestal (*pīṭha*) under an excessively ornamented arch (*candramaṇḍala* having *kīrtimukha* motif, etc), he is shown holding a quill (*pakṣanāḍī*) and a palm-leaf (*tāḍapatra*), standing with a slight bent (Fig.4). This image was found during an excavation process in 1911 CE.<sup>33</sup> Citragupta's sculptures with Yama are seen in a few temples where Yama is revered as a presiding deity (*moolavar* in Tamil). In terms of iconography the *Viṣṇudharmottarapurāṇa* mentioned that Citragupta as a Cosmic Record Keeper of Yama should be standing at Yama's right hand side, and such example is seen in Yamadharmarāja Temple in Coimbatore (Fig.9). However, in instances his position shifts as seen in the Omkāreśvara Temple, North India where the image of Citragupta's is on the left hand side of Yama (Fig.5); so also in the



Yemen Kovil, Tiruchittrambalam in South India where his image is seen underneath the buffalo mound (*mahiṣa-vāhana*) of Yama (Fig.10). Further to this, Citragupta is seen also in a seated form; as seen in historical lithograph print from Bengal of circa 18<sup>th</sup> century CE, where he in Yama's Court (*Darbāra*) is seated in a cross legged (*padmāsana*) posture (Fig.8). Citragupta's other attributes are similar to any Hindu deity which includes a crown (*mukuta*), other generic ornaments (*ābhuṣaṇa*) such as necklace (*hāra*), bangles (*valaya*), including a sacred thread (*upanavītam*), and shoulder pads (*bhujābandha*) which may suggest his Brāhmaṇic and Kṣatriya identity<sup>34</sup> respectively (Fig.1).

Regarding Citragupta's marital status he is said having two wives by names Irāvati (Shobhāmātī) and Nandini<sup>35</sup> who is called also Dakṣiṇī in South India; in local belief in North India his wives are three, namely Prabhāvatī, Lilāvati and Karnikai or Karmelikai.<sup>36</sup> Citragupta's historical tangible image with his wives is very rare – and one such sculpture is seen in a functional temple Mahādeva Devālayam in Andhra Pradesh, where his wives (consorts) are known as Irāvati (Shobhāmātī) and Nandini (Fig.11). In Chitraguptar temple, Kanchipuram the goddess Kamikambal (Karnagi Ambal) is his consort (Fig.4). In North India mostly in contemporary calendar art Citragupta is depicted with his two wives and twelve sons (Fig.12).

### Citragupta – In Worship

Citragupta's worship is not a restricted to any particular group of Hindu, yet he is venerated only by some Hindu communities. As per the sources, the *Garuḍapurāṇa* mentioned: "*Citragupta namastubhyam vedakṣaradatre*" meaning "Citragupta - the giver of letters"<sup>37</sup> which signify his records on deeds of the departed souls referred to Yama upon which he grants the fruits of Heaven (*Svarga*) or Hell (*Naraka*) to them.<sup>38</sup> Consequently, several Hindu communities worship Citragupta for his favours but in reality he is most sincere and trustworthy account keeper of Yama, who may not be appeased



Fig.6 : Citragupta, Marble, Citragupta temple, Umariya, Sagar, Central India



by the sinners; however he suggests the mortals to perform good deeds in order to refrain from the ultimate destination to Hell (*Naraka*). In this context, the Great Epic *Mahābhārata* (*Anuśāsanaparva*, Chapter 130) mentioned Citragupta as a great teacher for guiding people to perform virtuous deeds to avoid punishment;<sup>39</sup> and in this context the *Kāyastha* communities revere him as a profound teacher. In South India, Citragupta is worshipped as a prime ruling deity (*āthī devathai*) of the planet Ketu"<sup>40</sup> - the most fierce and harmful planet in the constellation (*navagraha*).<sup>41</sup> Besides this it is believed that the worship of Citragupta



Fig.7 : Citragupta shown in dark complexion, Gardani Bagh, Patna, North India

reaches Brahmā as well who is the over ruling God of Planet Ketu.<sup>42</sup> Citragupta is believed also as a 'writer of destiny of a new born, in this context in North India his worshippers keep his main attributes, i.e. the pen/scribe (*lekhanī*) and the inkpot (*kalanī/dāvāta*) ritualistically along with other oblation materials at one side of the head of a new born to be blessed with 'excellent fate' to be written by Citragupta<sup>43</sup> (Fig.13). Also, some *Kāyastha* communities write mystic verses called '*payat*' in honour of Citragupta and worship them along with his attribute sword (*khadga*).<sup>44</sup> In Hindu temples in South India during the month of Caitra/Chitthirai (around April considered his birthday) on full moon day known as the *Chithrapañjamī* and *Chithrāpournamī* several temples in honour of Citragupta recite the *Cittira Purāṇam*<sup>45</sup> (in local language) which contains the legends of Citragupta. Besides this several Hindu communities mainly the *Kāyastha* measure Citragupta as their main deity (*pramukha-devatā*), family deity (*kula-devatā*) and preferred deity (*iṣṭa-devatā*), consequently his image is installed in home shrines; and in calendars his image shows him as a brilliant young divine, seated with his left leg folded and right dangling (*lalitāsana*) on exhaustively decorated throne (*siṃhāsana*); shown holding quill (*pakṣanāḍī/lekhanī*) and floral shaped inkpot (*dāvāta*) in his hands (Fig.12).



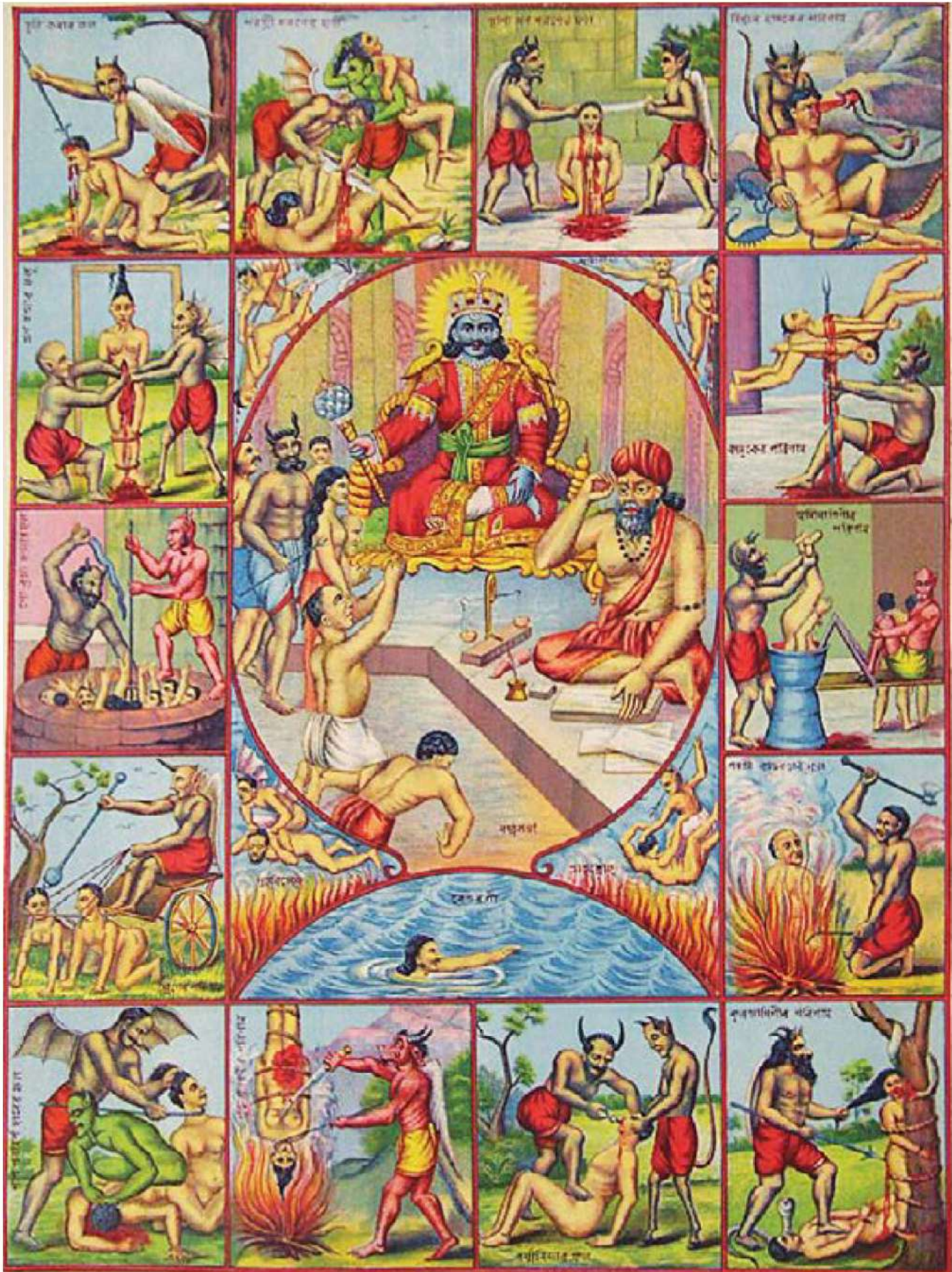


Fig.8 : Citragupta seated in centre, Lithograph, Bengal, c.18 CE, British Museum, UK





Fig.9 : Citragupta with Yama,  
Yamadharma Raja Kovil, Coimbatore

## Conclusion

It is observed that Citragupta - the most essential after-life related Vedic deity remains lesser known among Hindu communities, which perhaps is for his eternal association with Yama – the Hindu God of Death. However, unlike several other Vedic deities whose names alone are seen in the ancient texts, the Vedic deity Citragupta continued, and although rare yet has been significantly absorbed in Hindu temples and in belief. It is noticed that thus far the only widely known temple of Citragupta in Tamilnadu is the Citraguptar temple at Kanchipuram (*circa* 9<sup>th</sup> century, Coḷa period). But in fact there are a number of local functional temples of Citragupta, located in the same state which carry historical importance as well, but are not known beyond their geographical areas. For example, a temple dedicated to Yama in Coimbatore contains the image of Citragupta locally called Chittira Putrrian, who is placed next to Andichi Amman, a folk *śakti* goddess believed as his sister.<sup>46</sup> In addition the “Chitraputhira Yamadharma Raja” temple in Coimbatore and Thirukoteswarar Thripurasundari

Temple in Thirukodikaval in Tamilnadu seems recently have attracted historians. In Andhra Pradesh the ‘Citragupta Mahādeva Devālayam’ a functional temple in the old city at Chatrinākā, may hold great historical value for its ancient architectural and sculptural styles. Besides this, also in North India there are several historical temples of Citragupta which are not known beyond their regions. In this regard the Citragupta association<sup>47</sup> have listed a few functional temples which are historical as well, such as, two temples in Ujjain (dated between 200-300 CE), in Foota Tal, Jabalpur; Ram Janardan temple; Śrī Citraguptaji temple at the bank of Shipra river at Ram Ghat all in Madhya Pradesh, Dharma-Hari-Citragupta Temple in Ayodhya, Uttar Pradesh (according to legend the Hindu God Śrī Rāma worshipped Citragupta); Citraguptaji





Fig.10 : Citragupta with Yama, Emen Kovil Tiruchittabalam, Tamilnadu (Courtesy: Dinamalar)



Fig.11 : Citragupta and his consorts Irāvati and Dakṣiṇī, Citragupta Mahādevā Devālayam, Old City, Andhra Pradesh





Fig.12 : Citragupta with his two wives and twelve sons, Calendar art, North India  
(Courtesy: Vedānth)



Fig.13 : Citragupta symbolism - Pen (Lekhani) and  
Inkpot (Dāvata)

Mahārāja temple on the bank of Gandak river on Citragupta Ghat in Hajipur, Bihar and Citragupta Ji Mahārāja with his twelve sons are established in Sewak Sanjaynath Tantrik Kali Mandir, Raxaul, Bihar; Citragupta Temple (contemporary) in Udaipur, Rajasthan, etc. Further to this, the *circa* 12<sup>th</sup> century CE temple complex in Khajuraho named as 'Citragupta Temple' dedicated to Sūrya, may be explored for an image of Citragupta as per the name given to this temple.

## Endnotes

1. Roshen Dalal, *The Religions of India: A Concise Guide to Nine Major Faiths*; Penguin, UK, 2014.
2. A.A. Abbasi, *Dimensions of Human Cultures in Central India: Professor S.K. Tiwari Felicitation Volume*, Article: Totems and the Cult of Yoginis; Dr. (Ku) Richa Tiwari, Sarup & Sons, 2001, p.21.
3. AWGP; *The Absolute Law of Karma*; AWGP, p.6.
4. *Ibid.*
5. William Joseph Wilkins, *Hindu Mythology, Vedic and Purānic*; Thacker, Spink & Company, 1882, p.53.
6. <https://en.wikipedia.org/wiki/Chitrachudra>
7. *Ibid.*
8. Tmh; *Tmh General Knowledge Manual*; Tata McGraw-Hill Education, 2007, p.2.126.
9. Venkatesa Iyengar, *The Mysore*; Mittal Publications, 1912, p.444.
10. V. Raman Varadaraja, *Indic visions: In an Age of Science*; Xlibris Corporation, 2011, p.192
11. *Ibid.*
12. All India Reporter, Part 6; D.V Chitale, 1927, p.151.
13. Chandraseniya Kayastha Prabhu Social Club, Poona; Contributory: T.V. Gupte, *Ethnographical Notes on Chandraseniya Kayastha Prabhu*; 1904, p.16.
14. *Sthalapurāṇa* is local literature (booklet/book) of a particular temple. The legends, myth written in it combine both oral local legends and purāṇic myths; which may not be fully authentic yet are important as the local belief and religious practices are normally based on *Sthalapurāṇa* of a local temple.
15. <http://www.kanchipuramchitrachudra.com/p/about-temple.html>.
16. *Ibid.*
17. [http://goppuradarisanam.blogspot.com/2012\\_12\\_01\\_archive.html](http://goppuradarisanam.blogspot.com/2012_12_01_archive.html).
18. <http://www.kanchipuramchitrachudra.com/p/about-temple.html>.
19. This image of Citragupta is included to comprehend his iconography; is from SAT Temple, California, USA.
20. John Muir, *Original Sanskrit Texts on the Origin and History of the People of India, Their Religion and Institutions: Contributions to a knowledge of the cosmogony, mythology, religious ideas, life and manners, of the Indians in the Vedic age*; Trübner, 1870, p.302.
21. *Ibid.*, p.302.
22. *Agrasandhānī*: Great Record which contains the data on the deeds of departed souls which Citragupta reads to Yama. G.R. Mead, *The World Mystery*; Health Research Books, 1996, p.33.
23. Roshen Dalal, *Hinduism: An Alphabetical Guide*; Penguin Books India, 2010, p.98.
24. A.V. Shankaranarayana Rao, *Temples of Tamilnadu*, Volume 3 of Heritage Series, Vasani Publications, 2001, p.53.
25. Trilochan Dash, *The Story of The Deities and The Temples in Southern Indian Peninsula*, Soudamini Dash; 2010, pp.93-94.
26. *Kāyastha*: Hindu community are said the progeny of Citragupta the Son of the Creator God Brahmā. In etymological sense the term *Kāyastha* signified *kāyā* (body) *astha* (existence/born) hence Citragupta is acknowledged as *Kāyastha* (Ref. Robert Vane Russell, *The Tribes and Castes of the Central Provinces of India*, Volume 3, Macmillan and Company Limited, 1916, p. 405); *Kāyastha* worship Citragupta as prime deity (*pramukha-devatā*), family deity (*kula-devatā*) and desired deity (*iṣṭa-devatā*).



27. Roshen Dalal, *The Religions of India: A Concise Guide to Nine Major Faiths*; Penguin, UK, April 18, 2014.
28. Priyabala Shah, *The Sun Images*, Aditya Prakashan, 1996, p.43.
29. Bhagwant Sahai, *Iconography of Minor Hindu and Buddhist Deities*; Abhinav Publications, 1975, p.39.
30. Robert Vane Russell, *The Tribes and Castes of the Central Provinces of India*, Volume 3, Macmillan and Company Limited, 1916, p.405.
31. Roshen Dalal, *Hinduism: An Alphabetical Guide*; Penguin Books India, 2010, p.98.
32. Festival-Image, i.e. *Utsavamūrti* is movable image of a deity which occasionally is moved for certain rituals.
33. Article by K. Subramanian, *Shrine for Citragupta*, The Hindu (Newspaper), April, 18, 2003.
34. *Kṣatriya* is Warrior sect in Hindu Class classification, noted as guardians and for bravery, is adorned with swords. Chandraseniya Kayastha Prabhu Social Club, Poona; Contributory: T.V. Gupte; *Ethnographical Notes on Chandraseniya Kayastha Prabhu*; 1904, p.16.
35. K.S. Singh, *People of India: Rajasthan*; Popular Prakashan, 1998, p.753.
36. Trilochan Dash, *The Story of The Deities and The Temples in Southern Indian Peninsula*; Soudamini Dash, 2010, pp.93-94.
37. <http://everything.explained.today/Chitragupta>; <https://en.wikipedia.org/wiki/Chitragupta>.
38. Ankur Chauhan, Punishment for Our sins in Hell; Lulu.com (Chapter iii).
39. Varadaraja V. Raman, *Indic Visions: In an Age of Science*, Xlibris Corporation, 2011, p.193.
40. Ketu is said to be a Demon (*Daitya*) Planet, the tail part of Rāhu, another Demon Planet; as per the Hindu belief if not adequately satiated Ketu causes life threatening harm to human.
41. <http://mailerindia.com/slokas/mantras/index.php?vslokas>.
42. David Frawley, *The Astrology of Seers: A Comprehensive Guide to Vedic*; Motilal Banarasidas Publisher, 1992, p.261.
43. William J. Jackson, *Vijayanagara Voices Exploring South Indian History and Hindu Literature*; Ashgate Publishing, Ltd., 2015, p.25, Note 6.
44. Bombay (Presidency); *Gazetteer of the Bombay Presidency*, Volume 9, Issue 1; Government Central Press, 1901, p.67.
45. Royal Asiatic Society of Great Britain and Ireland, Ceylon Branch; *Chittia Purāṇam*, The Branch, 1887, p.72, Section 18.
46. Gowri Ramnarayan, *The Hindu* (Indian Newspaper), Friday, August 17, 2001.
47. Formed by the communities have faith in Citragupta, mainly the *Kāyastha* said to be the descendents of God Citragupta. The *Citragupta Association* is located in Muzaffarpur, in North India, however has branches/contacts in other regions in India as well.

Note: For endnote no.37, the given *śloka* is not mentioned in original *Garuḍapurāṇa*, but the internet references given by the author does mention its existence - Editor.