Saivism had been the most popular religion during the Chalukya period. Though the Chalukyas to begin with were Vaishnavas, the popularity of Saivism in the region ruled over by them did have an impact on their personal religious inclination, particularly from the time of Vikramaditya-I. This king is known to have turned a Saiva and assumed the epithet parama-mahesvara i.e., a great devotee of Mahesvara-Siva. Though this gave a spurt to the Saiva building activity and hundreds of Saiva stone temples came to be raised. However, this is not to say that there were no Saiva temples or caves in Aihole and Badami before 650 A.D. Certainly there were many. This chapter will examine various presentations of themes related to the myths of Siva.

Santa and Anugrahamurtis of Siva

The Story of Lingodbhavamurti

The story of Lingodbhava is narrated in the Vamanapurana, Vayupurana, Lingapurana, Skandapurana and the Sivapurana.

The Vamanapurana

Once Siva arrived in the Vindhya mountain. In a forest, he established his linga. When this linga was set up, the entire earth shook from the tremor. The mountains, the trees and the rivers quaked.

Brahma and Vishnu went to the place where the linga was embedded in the earth. The upper part of the linga disappeared into the sky and the lower
part reached the underworld. Brahma and Vishnu decided that they would try and find the two extremities of the linga. Vishnu went down into the patala on Garuda. Brahma went up into the sky on hamsa. But they could not find the extremities of the linga. Then they returned and started to pray to Siva. Siva appeared before them. Brahma and Vishnu replied that they were praying because they were impressed by the linga. From now on, your image of the linga will be worshipped by everyone.2

The Vayupurana

At the end of the Kalpa Vishnu defeated all the asuras and arrested the asura king Bali. All the there worlds were submerged. Brahma come to Vishnu and started to act as if they did not know each other. There appeared a linga like cosmic fire. Then they came to an agreement that whoever found the top and bottom of the linga would be greater of the two. Thereupon Bramha assumed the form of a swan and went into sky, while Vishnu took the form of a boar and went down into the Patala. But neither could find out the top and bottom of the linga. Then they came back and started to pray to Siva. Siva appeared and gave them a boon.3 After obtaining the boon Brahma and Vishnu went to their respective places.

Lingapurana

Once a quarrel ensued between Brahma and Vishnu about their greatness. At this time there appeared a linga resembling the great cosmic fire, with hundreds of tongues of flames blazing out of it. Thereupon Brahma and Vishnu went to find out the top and bottom of this huge mass of fire. Brahma assumed the form of a swan (hamsa) and flew up towards the sky while Vishnu took the form of a boar and went down into the patala. But they could not find out the top and bottom of the linga. They come back and started to praise it. Pleased with their prayers Siva manifested himself to them in the body of his firey linga with a thousand arms and legs, with the sun, the moon and the fire as his three eyes, bearing the bow called pinaka, clad in the hide of an elephant, carrying the trisula and wearing the yajnopavita made of snakes.4
The Skandapurana

The *Sakandapurana* narrates the story with slight changes. Brahma who went high up in the sky saw a certain bunch of *ketaki* flower of mysterious nature falling from above. Brahma asked the *ketaki* flower about the top of the linga. Then the *ketaki* flower said that it has fallen down from the middle of the column that is inscrutable. Brahma requested the flower to be a witness for his having seen the top of the *Agni Linga*. And the flower agreed. After coming back, on seeing Vishnu. Brahma danced with joy and told Vishnu that he had seen the top of the column. The *ketaki* flower's falsehood endorsed the words of Brahma. Vishnu taking it to be true made salutation to Brahma. He worshipped Brahma with all the sixteen means of service and homage. But Siva appeared in his organized form. Vishnu stood up with his hands shaking in fear and touched of the Lord's feet. Siva was pleased with him and assured that he would be considered on a footing equal to that of himself.5

Sivapurana

Once a quarrel started between Brahma and Vishnu to about their greatness. At that time Siva assumed the form of a huge column of fire in between them. Seeing that huge firey column they expressed wonder and surprise and wanted to know the truth. Then Vishnu assumed the form of a boar and went in search of the root. Brahma in the form of a swan went up in search of the top. But Vishnu could not see the root of the firey column and returned.

Brahma who went high up in the sky saw a bunch of ketaki flowers of mysterious nature falling from above. He made ketaki to tell a lie before Vishnu saying that Brahma had seen the top of linga. After coming back, on seeing Vishnu, Brahma danced with joy. But Vishnu told him the truth that he could not see the bottom. Brahma told Vishnu that he had seen the top of this column and that the ketaki flower was a witness. The ketaki flower endorsed the words of Brahma. Vishnu taking it to be true, offered salutations to Brahma and worshipped him with all the sixteen means of service and homage.
The lord taking up a visible form in order to chastise Brahma who practiced trickery, came out of the column of fire. On seeing the lord Vishnu stood up and with his hands shaking with fear, caught hold of the lord’s feet. Then Siva told that he was pleased with Vishnu because he strictly adhered to truth in spite of his desire to be a lord. Hence among the people he would have a footing equal to his own and honored by them.6 Besides the myths in the puranas, the Amsumadbedagama mentions the iconography of Lingodbhavamurti.

Amsumadbhedagama

The Amsumadbhedagama describes the iconography of Lingodbhavamurti as follows:

The figure of Siva in the aspect of Chandrashekharamurti should be carved on the front of Linga. The legs below the knees of the figure of Chandrashekhar carved on the linga should be invisible. At the right of the linga and near its top Brahma should be represented in the form of a hamsa, while Vishnu should be carved in the form of a boar at the foot of the linga.7

Sculptural Representations of the Lingodbhavamurti

Visvabrahma Temple, Alampur (Fig.7.7)

The panel here represents Siva emerging from a huge linga in the form of Chandrashekharamurti. The linga is shown in the form of Agni. On his either side Brahma and Vishnu are depicted. Their hands are in anjali-mudra. Siva has four hands, lower right in abhaya, upper right carries a parasu and the upper left a trisula. Lower left hand is in katyavalambita. At the right top of the linga Brahma is moving towards sky in search of top of linga. At the lower left of the linga Vishnu is shown in the form of Varaha, searching for the root of the linga. In upper left corner, a four-armed goddess holding khadga, chakra, sankha and khetaka is carved. She is shown with flames behind her. The depiction is obviously of continuous narration class.
Remarks

The depiction is obviously continuous narration. Brahma having failed to reach the top of the linga is shown for the second time, saluting Siva, thereby accepting Siva’s superiority among the gods. On the left side, Vishnu having failed to see the bottom of the linga in Varaha form, reappears beside Siva with folded hands there by suggesting his supplication to Siva. The lady figure at the top left is intriguing. She seems to represent Siva’s consort Durga.

Virupaksha Temple, Pattadakal (Fig.7.8)

The exterior koshtha of the Virupaksha temple at Pattadakal represents the Lingodbhava form of Siva. Siva is emerging from a huge Linga in the form of Chandrasekharamurti. At the right top of the Linga, Brahma is depicted. He is riding towards sky in search of the top of the Linga. At the lower left, Vishnu is shown in the form of Varaha. The linga is depicted in the form of pillar of fire. In the midst of the Linga Siva stands in samabhanga. His lower right hand is in abhaya (damaged), the upper right has parasu, the upper left has a trisula, and the lower left is in katyavalambita. The depiction is monoscenic.

Kasivisvesvara Temple, Pattadakal (Fig.7.9)

A pillar in the mandapa of the Kasivisvesvara temple carries representation of the Lingodbhava form of Siva. Siva is emerging from the linga in the form of Chandrasekharamurti. At the lower part on either side of the linga, Brahma and Vishnu are shown. Their hands are in anjali-mudra. Indra, Agni, Yama, Varuna and Gandhrvas are depicted on either side of the linga.

The story of Kamadahana

The story of Kamadahana is found in the Ramayana, Matsyapurana, Skandapurana, Vamanapurana and the Sivapurana.
Ramayana

Once Siva was in meditation. Kama wanted to create a desire in Siva. Siva saw him with his third eye, and Kama was burnt to ashes. Therefore he is known as Ananga.\(^9\)

Kumara Sambhava Mahakavya

At the request of the god Indra Madana went to Himalaya to disturb Siva’s meditation. When Gauri also came there with flowers and garland to worship Siva. While Madana shoot an arrow on Siva. Siva became unconscious. He saw Umadevi. Then he came to know all these things happening with Madana. Siva became angry and he opened his third eye. Suddenly Madana was burnt into ashes.\(^10\)

Matsyapurana

The gods decided to make Siva fall in love with Parvati. Then Indra sent Madana, the god of love, to Siva’s hermitage. When Madana disturbed Siva’s meditation with his arrows, Siva became angry and burnt Madana with his third eye.\(^11\)

Skandapurana

Parvati wanted to meet Siva. But whenever she came to see him he used to be in meditation. Indra and the other gods became worried. Indra sent Kama to distract Siva’s from meditation. Then Kama went to Himagiri with Rati, Vasanta, Maruta, Ramba Urvasi and Tilottama. Thereupon he became angry, opened his third eye and Kama was burnt.\(^12\)

Vamanapurana

Once Nara and Narayana performed penance in the Himalayas. Indra was worried an account of Nara and Narayana’s meditation. While Indra sent Rambha and Madana to distract the sages. Then they went to asrama to distract Nara and Narayana. Narayana was surprised at all this and looked up from his meditation suddenly Madana was burnt.\(^13\)
Sivapurana

The gods and goddesses wanted to be ensured that Siva and Parvati fell in love with each other. Then Indra sent Kandarpa to Siva who was performing penance in the Himalayas. Parvati was also in the region to make sure that the two fell in love. Kandarpa went to the place where Siva was meditating and started to distract Siva’s meditation. Siva became angry and opened his third eye, and Kandarpa was burnt into ashes.14

Penance of Parvati

Penance of Parvati is found in the various puranas and the works of Kalidasa also.

Kumara Sambhava Mahakavya

After the death of Madana Gauri decided to perform penance to obtain Siva as her husband. During the summer she stood herself in the midest of Panchagni and in the winter she stood in the water and performed the penance.

One day Siva came in disguise of a Brahmin to test her love. Parvati welcomed him and gave him Madhuparka and fruits. Then he asked her for who she was meditating. Parvati told him that she was meditating for Siva. He started to criticize Siva. Parvati became angry and told her servants to get him to go away. Then Siva showed his real form and agreed to marry her.15

Matsyapurana

Parvati had begun to perform penance so that she might have Siva for her husband. For one hundred years she meditated, living only on leaves and for the final hundred years, she meditated fasting. Then the seven sages went and told Siva about Parvati’s penance and Siva agreed to marry Parvati.16

Vamanapurana

Parvati began to perform penance to obtain Siva as her husband. During this period of meditation her name became Lalita. She meditated only on Siva and her companions kept her supplied with fruits, roots and other offerings. For
the purpose of meditation, Uma built an image of Siva out of clay. Pleased by
the meditation of Uma, Siva came in disguise of an old hermit to test her love.
He asked her for whom she was meditating. When she said she was meditating
for Siva, he told her to give him up as he was good for nothing and she
deserved a better man. She told him not to use any such words for Siva. This
made Siva happy and he showed up in his original attire and agreed to marry
her. The place of her meditation came to be later known as the Bhadreshvar.17

Brahmapurana

Siva intended to test Parvati before marriage. Once when she was in
penance, she heard a child’s shriek who was being caught by a crocodile in a
nearby tank. Parvati rushed to the place and requested the crocodile to leave the
child. The crocodile replied that it could do so only if Parvati would give in
exchange all the merit accrued by her during the penance. Parvati immediately
accepted it and the child was set free. This child was none else but Siva
himself.18

Skandapurana

Parvati wanted to marry Siva. She began to perform difficult penance.
Finally Siva was pleased at Parvati’s meditation. But he wanted to tease her a
bit and test her as well. So he appeared in disguise before Parvati and criticized
Siva. While Parvati became angry and told him to go away. Hearing this Siva
revealed his true form and agreed to marry her.19

Varahapurana

Parvati wanted to marry Siva and for pleaseing him, she began to
perform penance. One day Siva came to test her in the disguise of an old
Brahmin and he begged for food. She sent him to river Ganga for bath and told
him she would arrange for his food. Siva went to the river Ganga and assumed
the form of a crocodile and caught hold the leg of Brahmana. Parvati rushed to
the place to save the Brahmana. Siva revealed his true form and agreed to
marry her.20
Sivapurana

In the Sivapurana, the story runs as follows: Desiring to obtain Siva as her husband, Parvati went to a dense forest and performed a great penance. She was attended by two of her friends. In order to test her penance, Siva sent the seven sages like Marichi, Atri, Angiras, Pulastya, Pulaha, Kratu and Vasistha to the place of penance. These sages thoroughly tested her. After that Siva went in the disguise of a monk. He had a staff and an umbrella with him. Parvati welcomed him and worshipped him with all the articles of worship. He too gave a negative impression of Siva saying that he was not worthy of her beauty and character. But Parvati was very firm in her decision which made siva happy. He disclosed his identity and agreed to marry her.\[21\]

The Story of Girija Kalyana

The story of Girija Kalyana is narrated in various puranas.

Kumarasambhava Mahakavya

After testing Parvati’s penance Siva agreed to marry with her. The marriage date was also fixed. All the gods and goddesses came to attend the marriage ceremony of Siva and Parvati. The whole city was decorated with the flags, flowers and garlands. Siva and Parvati were also decorated with various ornaments. Siva came to the marriage hall with Nandi, his attendants and ganas. The Saptamatrikas, god Indra, Varuna, Agni etc were also came there. The Sun god Surya held an umbrella over his head. The riverine goddesses Ganga and Yamuna hold chamaras on either side of Siva. Himavan performed the ceremony of Kanyadana. Then all the rituals were performed in the presence of gods and goddesses.\[22\]

Matsyapurana

The marriage of Siva and Parvati is beautifully depicted in the story of Girija Kalyana. It was a grand marriage attended by all the gods and goddesses. Brahma became the purohita and Agni witnessed the marraige. Vayu with gentle wind, Varuna with gems and Indra with beautiful ornaments
added glamorous to the ceremony. Kuvera brought all sorts ornaments. Gandharvas and the Kinnaras provided great entertainment. Siva performed all the rituals in the presence gods and goddesses.23

Sivapurana

The story Girija Kalyana in Sivapurana is similar to the one found in Matsyapurana. It also describes the grand marriage of Siva. Many Gods took part in marriage. Visvakarma designed the great altar for marriage. Siva enjoyed the peculiar construction. He wore diamond studded ornaments. The Sun god provided umbrella and the moon embellished him. Ganga and Yamuna were waving fans with feathers. All the invitees enjoyed the ceremony.24

Vamanapurana

God Indra, Brahma, Saivas, Pasupatas, Virabhadra and other ganas come to mount Mandara. Then they went to mount Kailasa for performing the marriage ceremony of Siva. Siva was decorated with Sarpakundala, Gorochana tilaka, lion skin, armlets and anklets made of precious dimonds. God Agni, Vishnu and Lakshmi and Brahma were also present with Sachidevi God Indra held a white umbrella (Sveta chhatra) to Siva.

Thereupon goddess Parvati, decorated with white silk garment was brought to the presence of Sankara by her brother Sunabha, who performed the rites of marriage. Then Himavanta brought Madhuparka to Siva. In the mandapa Siva sat facing east and Himavanta facing north. Then the gods began to watch the behavior of Sankara and Kali. Sankara with Parvati then took part in the popular rites and customary ceremonies of the marriage. All the rites were presided over by Brahma.25

Lingapurana

The god Brahma created a precious and auspicious city for performing marriage ceremony of Siva. Goddesses Diti, Aditi, Kadru and Vinata also went to the marriage. Tumburu, Narada, Haha-Huhu and other musicians came with precious diamonds and musical instruments. Agni was also present. Brahma
performed the *Homa* duly chanting the *mantras* from *Vedic* texts. After worshiping the Brahmanas brought by Vishnu he blessed them with different boons. Lord Brahma then bowed down to the husband of Uma, the lord of *Devas*. He offered *Padya, Acamaniya, Madhuparka* to the couple.

The sages beginning with Bhrigu showered gingelly seeds and whole rice grains. The Sun and the rest of the luminaries worshipped and eulogized the lord Siva. Later Siva concluded the sacred *Vedic* rites. He was thus united with her for the welfare of the worlds.  

**Sculptural Representations**

**Cave – I, Badami (Fig. 7.10)**

The beam of the Varndha in Cave-I at Badami depicts the story of *Girija Kalyana*. This narrative frize proceeds from left to right.

1. Parvati performing penance standing single foot with *urdhva-bahu*.
2. Next to Parvati stands Siva in the guise of an old Brahman and he his requesting for alms.
3. Parvati extending her hand to draw out from waters Siva, whose leg is caught in clutches of an alligator.
4. In the next episode Brahma is seated at the centre near sacrificial fire holding a ladle in his hand. It suggests that Brahma is acting as a *purohita* (priest).
5. To his left Siva and Parvati stand in the act of *pani-grahana*. In between Siva and Parvati stands a male figure, obviously Himavan.

**Mallikarjuna Temple, Pattadakal**

On a pillar (No. 9) in the *gudhamandapa* of the Mallikarjuna temple is the theme of *Girijakalyana*. The story is depicted on the three faces of the pillar. The narration starts from the west face.
**Pillar No. 9**

*West face (Fig.7.11)*

**Panel 1**

1. Siva and Parvati seated on mount *Kailasa*.
2. Manmatha standing in a chariot drawn by parrots or swans and shoots a arrow at Siva and Parvati.
3. In the chariot Vasanta stands behind him a lady stands, probably Rati.
4. The chariot is drawn by four swans (parrots?) that hold the yoke by their beaks.

**Panel 2**

1. Rati seated in astonished mood, on her either side stand her attendants and *ganas*.
3. Manmatha aims his arrow towards Siva.
4. Siva looking towards Manmatha, probably with his third eye.
5. At the extreme end of the panel a lady is seated, probably Rati in *vilapa*.

*South Face (Fig.7.12)*

1. Parvati and her attendant stand in *asrama*.
2. Siva beging alms in the guise of a Brahmana.
3. A *gana* leading him to a river for bath.
4. Siva stands in river, his left leg is caught by the alligator (Tortoise)
5. Parvati comes to help Siva. She is holding his right hand. The *ganas* and her attendants witness the incident curiously.
East Face (Fig.7.13)

1. Vishnu performing the ceremony of kanyadana.
2. Parvati stands on the left side of Siva.
3. Brahma acting as a purohita.
4. The other gods and goddesses stand on either side of Siva and Parvati.

Kasivisvesvara Temple, Pattadakal (Fig.7.14)

A pillar in the mandapa of the Kasivisvesvara temple depicts the marriage of Siva and Parvati. At the extreme end Vishnu is performing the ceremony of kanyadana to Siva. Parvati is standing on the left side of Siva, who holds her right one. To the left of Parvati stands a lady. Dikpalas stand with their hands in anjali-mudra.

The story of Siva and Daksha

The story of Siva and Daksha are found in the Bhagavatapurana, Vayupurana, Kurmapurana, Vamanapurana and the Brahmandapurana.

Bhagavatapurana

Daksha once decided to perform a yajna named brihaspatistvayajna. But he did not invite Siva. Sati went uninvited to the sacrifice and was绝缘 by her father. Unable to bear these insults, she immolated herself (Fig.7.15). Enraged at the news of the Sati’s death, Siva destroyed the ceremony.28

Vayupurana

Daksha decided to organize an Ashvamedha yajna. But due to his earlier enmity with Siva, Daksha did not invite Siva to this sacrifice. Sage Dadhicha protested to Daksha that a sacrifice should not be held in Siva’s absence. But Daksha did not listen to Dadhicha. At the request of Parvati Siva went to attend the yajna. But he was insulted by Daksha. Siva then created an asura named Virabhadra who destroyed Daksha’s yajna.29
**Skandapurana**

Daksha prajapati had given his daughter Dakshayani to Siva. But Daksha felt insulted thinking that his son-in-law had displayed disrespect towards him. So he deliberately arranged a *yajna* to which he did not invite either Siva or Dakshayani. But Dakshayani went to attend the *Yajna* without being invited. Daksha insulted Siva in her presence. This insult made her to enter the fire for self-immolation (Fig.7.15). Then Siva became angry and he created Virabhadra to destroy the *yajna*.30

**Lingapurana**

Daksha once organized a *yajna*. He invited all the gods and sages except Siva. Sati went to the *yajna*, where Daksha insulted her. Thereupon, she immolated herself in the fire of the *yajna*. Then Siva sent Virabhadra to destroy the *yajna*.31

**Vamanapurana**

The *Vamanapurana* narrates the story with slight changes. Once Daksha decided to perform a *yajna*. But he did not invite Siva to his *yajna* because Siva had a skull stuck to his hand. Jaya, a messenger, told Sati of the *yajna* being conducted by her father. Sati was shocked for she and her husband were not invited. She died of shock. Jaya started wailing. On hearing the sound of wailing, Siva came there. And he created an *asura* named Virabhadra from hair. Then Virabhadra destroyed the *yajna*.32

**Brahmandapurana**

The *Brahmandapurana* narrates the story with slight changes. Once Daksha invited all his daughters except Sati to come and stay with him for some time. But sati got to know that her sisters had been invited and were living happily in Daksha's house. Then Sati went and asked her father why he didn't invite her. Daksha insulted her husband for which Sati sat down on the ground and started to perform *yaga*. Fire came out of her body and consumed
her. Siva heard the news of Sati’s death. Then he created an *asura* named Virabhadra to destroy Daksha’s *yajna*.33

**Kurmapurana**

Daksha who was the son of the Prachetas organized a *yajna*. All the gods and sages were invited to this ceremony except Siva. Meanwhile Parvati got to know about the *yajna* and told Siva to destroy the ceremony.34

**Sculptural Representations**

**Virupaksha Temple, Pattadakal** (Fig. 7.15)

On a pillar in the *gudhamandapa* of the Virupaksha temple is depiction of Daksha performing *Yajna*. Siva and Parvati leaning on Nandi. Suggesting the Siva and Parvati entering the sacrificial hall. At the lower part of the panel sati is immolating herself in the sacrificial fire.

**The Bhikshatana Story of Siva**

The story of *Bhikshatana* of Siva is described in various *Puranas* and the works of Kalidasa also.

**Lingapurana**

Once in the *Daruvana* women and children took to the performance of austerities and forget the worldly ways. Siva started out to beg in their quarters. For this purpose, he became a black, ugly looking being and naked he went into their midst. When Siva appeared he drew the attention of all the inhabitants of the *Daruvana* and through his magic power the residents of this forest took to all sorts of bad ways of this world. When *rishis* cursed him, instead of being attracted by it, he disappeared. The *rishis* realized that the intruder was no other than Siva. Then Brahma advised them to worship his *linga*.35

**Vamanapurana**

After the death of Sati, Siva was in meditation, when Kama disturbed his penance. Siva become angry and started moving naked, holding a *Kapala* in
his hand. One day he came near the asrama of Bhargava and Angirasas's. The wives of the rishis lose their consciousness. Then the rishis cursed Siva.\textsuperscript{36}

According to another account once Siva cut off the head of Brahma. The sin of Brahmahatya stuck, to him and he underwent the curse of conduct. With the skull for his drinking and eating vessel, with bones for his staves, he went about begging for food. He went also to the seven houses of the seven rishis and never lived in any town or village, but made the burning ground outside the village his abode.\textsuperscript{37}

The iconographic description of Bhikshatana Siva is mentioned in the \textit{Amsumadbhedagama} as follows:\textsuperscript{38}

The left leg of the Siva should be placed on the ground and the right slightly bent. He holds in the left hand \textit{kapala} and a \textit{damaru} in the back right one. The head may have the \textit{jatabhara}.

\textbf{Sculptural Representations}

\textbf{Mahakutesvara Temple, Mahakuta} (Fig.7.16)

The northern exterior wall of the Mahakutesvara temple depicts the \textit{Bhikshatana} form of Siva. Siva stands cross-legged and is decorated with \textit{yajnopavita}, \textit{jatamukuta}, \textit{karnakundala} etc. The right hand of Siva is damaged, while the left hand holds a \textit{kapala}.

\textbf{Visvabrahma Temple, Alampur} (Fig. 7.17)

This figure is placed just above the \textit{jalavatayana}. The relief presents a nude looking charming male in a \textit{tribhanga} posture. The somewhat mutilated and worn out figure is sparcely decorated bound of which the bangles, waste belt and anklets are clear. The left hand holds up a \textit{Kapala} while the right hand carries a \textit{mayura pinchha} broom. At the top, as a part of decoration, is a garland wearing celestial pairs. Of these the spouse of a fair who were pleading charm of \textit{Bhikshatana}. This is a mono-scenic presentation of the narrative.
There are no accompanying figures except Vidhyadharamithunas in the upper corners.

**Svargabrahma Temple, Alampur (Fig. 7.18)**

This is a very suggestive depiction of Bhikshatanamurti theme. The central figure is that of Siva as Bhikshatana, standing in tribhanga posture. His face shows a introvert smile of an enlightened yogi. His hair is neatly arranged to fall on either side behind his shoulders. He wears ear-ornaments, a necklace, yajnopavita and a diaphanous loin cloth falling down to the ankles. All his four arms are mutilated, but what remains of the left two arms suggests that he had in those hands a begging bowl and a gridhra pinchha (broom made of feathers of the eagle.) On the whole the presentation of Siva is most charming. To his left side is the relatively a dwarf sized lady also in tribhanga representing Parvati. A left hand is mutilated but seems to have held out the alms for offering to the yogi. The sparsely decorated lady has lowered head. Her loins are covered with decorated lower garment. Behind her is an ascetic who has his hand raised in annoyance. To Siva’s right flank stand a pair of ladies representing Rishipatnis. Their heads are mutilated but hands suggests the anomoured mood. One of the ladies has raised her left arm in a jesture of astonishment at the bewildering charm of the Lord. Her left hand is placed at the loins while her lower garments have loosened. Behind the two ladies stands an ascetic raising up the kamandalu and looking at Siva. Apparently, he is anayed at the yogi because women are drawn away by the charm of the mendicant. At the upper right corner of the panel a lady with a child sits on a well decorated Nandi. Judging from the decoration of her lower garments she compares with Parvati depicted to the left of Siva. This figure appears to have been covered to indicate either the purpose for which Bhikshatanamurti form was assumed by the lord or the result of the marriage of Siva. Thus the lady on the bull is Parvati and the child is Skanda. Corresponding to this the upper left part is an elephant which may have connection with Skanda. It is also synoptic in the sense, the future event of the birth of Skanda is also indicated in a corner
of the panel. To understanding this panel in narrative context, one has to go to the lower part to the upper part sequentially.

**Virupaksa Temple, Pattadakal** (Fig. 7.19)

The northern exterior wall of the Virupaksha temple represents the Bhikshatana Siva. Siva stands in *tribhanga* of the four hands of Siva the right two hands are not clear. The left hand holds *Parasu* and *Katyavalambita*. His hair is fall on either side behind his shoulder. He is decorated with *Karnakundala, Yajnopavita*, etc. In the lower right a *gana* is depicted.

**Mallikarjuna Temple, Pattadakal**

The southern exterior wall of the Mallikarjuna temple depicts the Bhikshatana form of Siva. The sculpture is badly damaged. Siva stands in *tribhanga*. The two hands of the Siva are damaged. Probably he holds a *pincha*. He wears a *runda* on his head.

**Dyuta-Krida of Siva** [Dice game between Siva and Parvati]

The story of *Dyuta Krida* is mentioned in the *Skandapurana* and the *Padmapurana*.

**Skandapurana**

The sage Narada once went to mount *Gandhamadana*. He found Siva and Parvati happy in each other's company. Narada told Parvati that the best way to spend time was to have a game of *dyuta*.

Incited by Narada, Parvati challenged Siva to a game of dice. Narada looked on. Narada and Siva employed a little bit of trickery and Siva won the game. Siva and Narada then began to tease Parvati at her defeat. This made Parvati angry and she challenged Siva to another game. This time, it was Parvati who won. Then Parvati said to Siva that she had defeated him.

Tempers rose and soon the couple were in the midst of a fight. Narada made matters worse by saying, “Why are you lying Parvati? You have not been able to defeat Siva; he lost willingly. It is beyond the reach of anyone to defeat
Siva, unless he deliberately wants to lose”. Siva’s attendant Bhringi tried to restrain Parvati. In a fit of anger, Parvati then snatched away from Siva his snakes, his moon and all that he had on. These were to be her winnings for having won the game of dice.39

*Padmapurana*

Parvati had worshipped Laksmi in the form of a cow and then had started to play the game of dice with Siva. As a result she continued to win every time, so much so that Siva in the end lost his narrow undergarment i.e., *Kaupina*. Before that Siva lost Nandi, Snake and moon also.40 (Fig. 7.20)

The purport of the story seems to be that the ‘game of fortune’ is one in which the will of the god is the ultimate. He willingly losts the game because he could not have won it.

*Sculptural Representations*

**Mallikarjuna Temple, Pattadakal**

On a pillar in the *mukhamandapa* of the Mallikarjuna temple is the depiction of the game of dice between Siva and Parvati. (Fig. 7.20)

1. Siva is playing dice game.
2. Parvati has already won the Nandi the *vahana* of Siva.
3. At the left of Siva the *ganas* are witnessing the dice game.

**Jyotirlinga Group Siva Temple, Aihole** (Fig. 7.21)

This is a small temple facing the east. The *mukhamandapa* is dilapidated. The southern and northern exterior wall is decorated with a band of *ganas*. The rear wall of the temple depicts the sculpture of Siva and Parvati playing the game of dice. This temple may be dated to the latter half of 7th Century A.D.41

On the back wall of the Jyotirlinga Group Siva Temple in Aihole there is depiction of the game of dice between Siva and Parvati. Siva is shown in the
act of playing game. Parvati wins Siva’s Nandi and her attendants are chatting with Nandi. At the right of Siva are Bhringi, gana and Ganesa.

**Ravana offers head to Siva**

The story of Ravana offering his heads to Siva is found in the Ramayana, Skandapurana and the Sivapurana.

**Ramayana**

The Uttarakanda of The Ramayana describes the story as follows.

When Kaikasi urged her son Ravana to strive to become like his brother Kuvera in splendor, the three brothers practiced austerities. Kumbhakarna for ten thousand years sat between five fires in summer and in water in winter seasons. Vibhishana stood on one leg for five thousand years. Ravana passed ten thousand years without food. Every thousand years he offered one of his heads to the fire. When about to do so for the tenth time Brahma appeared and offered him a boon. He asked for immortality, but was refused. He then asked that he might be indestructible by all creatures more powerful than men, which boon was granted along with the recovery of all the heads he had lost and the power of assuming any shape at will.\(^42\)

**Skandapurana**

Ravana was a great devotee of Siva and he obtained ten heads from Siva. Ravana decided to worship Siva for getting some more boons. But Siva did not appear. Then Ravana cut off his heads one by one and offered them to Siva. When Ravana lost all his heads, Siva appeared before him and granted him the boon of invincibility. Siva restored Ravana’s ten heads and blessed him that all his wishes would be fulfilled.\(^43\)

**Sivapurana**

Ravana, the leader of Rakshasas, worshipped Siva for a long time, performed a sacrifice and three types of penance. During the summer he stood himself in the midst of five fires, during rainy days he laid on the bare ground and in the winter he stood within water and performed the penance. Even then
Siva was not delighted. Then the ambitious Ravana began to worship Siva by cutting off his heads and offering them to the *linga*. When he cut his tenth head, Siva appeared before him. The Lord reinstated the severed heads without causing pain and conferred on him his desire and unequalled excellent strength. Then Ravana asked for phallic image of Siva to take it to Lanka. Siva agreed with the condition that when the phallic image was placed on the ground it would become stationary. Ravana accepted the condition and took the image. On the way he became desirous of passing urine, saw a cowherd there and requested him to hold the *linga*. After an hour, when Ravana did not return, the cowherd became nervous by its heavy weight. He placed it on the ground. The *linga* remained fixed there.\textsuperscript{44}

**Sculptural Representations**

**Mahakutesvara Temple, Mahakuta (Fig. 7.1)**

Mahakuta was considered as a centre of Saiva activities. More than ten temples have been built here. The Mahakutesvara temple is the oldest in this complex. This east facing temple consists of a *garbagriha*, an *antarala*, a *gudhamandapa* and a *mukhamandapa*. This *sandhara* temple was built directly under the royal patronage. The superstructure of the temple is in *Dvitala-dravida vimana* with *hara*. The exterior wall is decorated with *Bhadra* and *koshthas*.\textsuperscript{45} These *koshthas* have sculptures of Bikshatana Siva and Ardhanarisvara. The *gala* portion of the *adishthana* decorated with the narrative sculptures of Ravana lifting mount *Kailasa*, Ravana offering his heads to Siva, the penance of Ravana, and Bhishma on *sarasayya* etc. There are more than six inscriptions related to this temple. One of the inscriptions mentions the name of god as Mahakutesvaranatha.\textsuperscript{46} It probably dates from the latter half of 6\textsuperscript{th} Century A.D.

The southern *adishthana* of the Mahakutesvara temple at Mahakuta depicts the Saiva narrative themes. (Fig. 7.22) The panel proceeds from right to left.

1. Ravana worshipping *linga*, Parvati is also seated on his left. (Fig. 7.23)
2. Ravana performing penance standing on one leg in the midst of Panchagni. He had a rundamala in his raised hands.

3. Ravana offers his heads to Siva and Parvati. (Fig. 7.24)

4. Siva and Parvati seated on Nandi, receiving the head offered by Ravana.

5. Ravana obtaining boon from Siva and Parvati. (Fig. 7.25)

**Virupaksha Temple, Pattadakal**

The northern wall of the Virupaksha temple at Pattadakal represents Ravana obtaining boon from Siva.

*Panel 1 (Fig. 7.27)*

1. Ravana worshiping Linga.

*Panel 2*

1. Ravana obtaining a boon from Siva.

**The Story of Ravana Lifting Mount Kailasa**

The story of Ravana lifting mount *Kailasa* is narrated in the *Ramayana, Sivapurana* and the *Brahmapurana*.

**Ramayana**

According to the Uttarakanda of the *Ramayana* story runs as follows: Ravana was returning after defeating Kubera. On the way he come to Saravana, the birth place of Kartikeya. He was stopped by the Nandi at the gate. When Ravana asked for the reason, he was told that Siva and Uma are sporting. Enraged by his answer he lifted the mountain with his twenty hands. Uma who was playing with Siva was also shaken. Siva pressed the earth with toe and Ravana was caught underneath. Advised by the sages, he begged Siva, who granted him a sword.47

**Brahmapurana**

After defeating Kubera, Ravana was returning to Lanka in his *Pushpakavimana*. On the way he saw a beautiful garden on the hill. He
mounted his *puspakavimana* and tried to alight on the hill, but the *puspakavimana* could not proceed. Then Ravana became angry and ready to lift up the mount *Kailasa*. Ravana put his twenty arms underneath the hill and plucked it out of the ground. Parvati was scared, when the mountain shook. In order to reassure her, Siva pressed the toe of his left foot and the mountain stood firm. But the hands of Ravana were caught beneath the hill. Then he prayed to Siva and sang his praises for a thousand years. Then Siva freed his hands and gave him a sword named *Chandrahasta*.48

**Sivapurana**

Ravana performed a great penance and obtained a boon from Siva. After securing boon Ravana returned to his abode and narrated everything to his beloved wife. On hearing about the boon received by Ravana, Indra and other gods and sages become dejected and approached Narada. Narada played a trick to get rid of evil deeds of Ravana. He approached Ravana and told him that everything granted by Siva should never be taken for granted, when it is done in his state of mental observation. For getting it confirmed Narada persuaded Ravana to lift *Kailasa* and told him that everything would come out to be fruitful only when *Kailasa* is lifted up and replaced as before. Ravana considered this beneficial, went to *Kailasa* and lifted up the mountain. Everything on the mountain begin to shake and get mixed up with one another. Siva cursed Ravana for being arrogant of his strength and said that a destroyer of the arrogance of Ravana’s hands would come soon. However, Ravana delighted for his success returned to his abode. With the divine weapons and great strength given by Siva.49

Besides the myths several iconographical texts mentions about the iconography of the Ravananugrahamurti. In this aspect of Siva, the Umasahitamurti is shown seated on the mount *kailasa* which is being lifted by the ten-armed Ravana. Some time ten armed Ravana is shown standing in the *anjali-mudra* before Siva and receiving the divine sword *Chandrahasta*.50
Sculptural Representations

Mahakutesvara Temple, Mahakuta (Fig. 7.26)

The southern adhishthana of the temple represents the theme of Ravana lifting mount Kailasa. Ravana trying to lifts up mount Kailas with his arms. One of his right hand is placed on the ground. Siva and Parvati are seated on mount Kailas. They are in jollious mood. Siva touches his left hand to Parvatis chin. On either side of Siva and Parvati ganas are depicted. A snake coming down towards Ravana. But Ravana holds it one of his left hand. The panel represents the mono-scenic mode of narrative technique.

Mallikarjuna Temple, Pattadakal (Fig. 7.28)

The southern mukhamandapa pillar of the Mallikarjuna temple has depiction of the Ravana lifting mount Kailasa. Ravana is trying to lift up the mount Kailasa with all his arms. Siva and Parvati are seated in pleasant conversation on a throne. At the swinging of the mountain the ganas and other animals such as monkies, squirrels, snakes, pigs, lions, deer, mongoose and scorpions etc are running helter-skelter being greatly terrified. At the upper corner of the panel a gana is throwing a rock at Ravana. Another gana is aiming an arrow at him. Parvati is also struck with fear and is holding Siva’s hand. Ravana’s legs are in the ground owing to weight of the Kailasa mountain. This is a mono-scenic representation.

Papanatha Temple, Pattadakal (Fig.7.29)

In the northern wall of the Papanatha temple at Pattadakal there is a badly damaged panel which represents Ravana lifting mount Kailasa. One of his left hand is placed on the ground. The ganas are depicted around the sculpture.

Kasivisvesvara Temple, Pattadakal (Fig. 7.30)

On a pillar in the mandapa of the Kasivisvesvara temple is a depiction of the Ravana lifting mount Kailasa.
Ravana lifts up the mount *Kailasa* with his arms. Siva and Parvati are seated on the mountain in the company of Nandi and *Ganas*. The four armed Siva presses down the mount *Kailasa* with his lower right hand. The upper hand carries *trisula* and the lower hand holds Parvati. Parvati struck with fear is holding Siva’s hand. The *Ganas* are depicted around.

**The Story of Nataraja or Tandava Siva**

The story of *Tandava* Siva is mentioned in the works like *Matsyapurana, Skandapurana, Lingapurana* and the *Koyilapurana*.

**Skandapurana**

Being highly perturbed by the disturbances caused by the *Devas* in course of her cohabitation with Siva, Parvati cursed the gods and rebuked Siva. Siva appeased her and then she expressed two desires to be fulfilled. One was that Siva should dance before her for full four months in presence of all the gods. Siva accepted this and on the mount *Mandara* right from *Asadha Sukla Caturdasi* down to *Karttika Sukla Caturadasi* the dance performance went on during which six *ragas* emerged from Siva himself with their thirty-six wives and their respective mounts.\(^51\)

**Lingapurana**

It is said that with an aim to kill the demon *Daruka*, Siva advised Parvati to produce Kali with a part of her own. Kali appeared and killed the demon but her overwhelming wrath become a problem. However, Siva in the guise of a small babe sucked her anger through her breasts and in order to satisfy her further danced with his ghosts and demonic spirits.\(^52\)

**Koyilapurana of South India**

In the forest of *Daruvana*, heretic sages practiced their austerities and sacrifices without truly loving and serving Siva. Therefore, Siva in the guise of a young handsome *ascetic* went there, accompanied by Vishnu whom he ordered to adopt the form of a beautiful courtesan and seduce the *risis*. This Vishnu did most successfully. Siva as the handsome naked mendicant, aroused
the passion of the wives of the sages and seduced them one by one. The two
gods were then followed by the *risis* and their wives, each apart and when they
met in the midst of the forest, the sages saw their naked impassioned wives and
were shocked. They went into council and found out that the two seducers were
none else than Siva and Vishnu. Full of hatred against Siva as the instigator of
the plot, they sought to kill him. They prepared a sacrifice out of which
emerged first a huge tiger; but Siva destroyed the beast and wrapped its skin
around his waist. Then a *trisula* emerged to kill the god, but Siva grasped it
firmly in his hand. Then a furious antelope emerged to gore him, but Siva took
it into his left hand. Then a great number of snakes were created to attack him,
but he took them into his hair as ornaments. Subsequently a host of demons
followed, but he ordered them to become his servants. Next a horrid grinning
skull appeared, but Siva set it into his crown of hair. Then the *risis* created a
drum or *damaru* which they hurled with a deafening sound against the god, but
he caught it and held it firmly in one of his hands. Finally, they produced a
demonic dwarf as the embodiment of evil called *Muyalaka* or
*Apasmara-purusa*, and a scorching flame in addition, but Siva took the fire into
his hand, and stepped on the back of the dwarf breaking his neck. And then he
began to dance and the whole universe trembled, because it was a vigorous,
heroic, terrible *tandava dance*.53

**Amshumadbhedagama**

The *Amshumadbhedagama* describes the iconographical details of
Nataraja as follows: His chest must be smeared with red-lead powder and
decorated with necklace, *yajnopavita*, armlets and tiger skin. All over his body
must be ash. His hair should be in *jata-bhara* style. On the head of the Siva are
*sarpa*, crescent moon, grinning skull. The *Apasrama-purusha* is shown below
the Siva’s right leg.54

**Uttarakamikagama**

Ganga must be represented on Siva’s head on the right side, with her
hands joined in an attitude of supplication and crescent moon on the left side of
Siva’s head. Siva must be shown as looking at Devi’s face. The right leg must be placed on the ground and left must be above the ground level in a bent posture. The left arm must be spread across. The normal right hand should be in abhaya-posture. The upper right hand holds drum and the left hand Agni. Nataraja must be surrounded with Bhringi-riti and Bhadrakali. Nataraja should be in the bhujang-trasa form must be three-eyed and four armed. He must wear tiger’s skin. Apasmara must be represented in the form of a demon.

Sculptural Representations

Ravalaphadi, Saiva Cave, Aihole (Fig. 7.31)

The northern mandapa of the Saiva cave represents Nataraja dancing with Saptamatrikas. His hands carry katakahasta, parasu, damaru, sarpa, Sarpa, kataka, vina, dandahasta, katihasta. He is accompanied by Brahmi, Mahesvari, Kaumari, Bhringi, Vaishnavi, Chamunda. He is decorated with jatamakata, Karnakundala, Yajnopavita etc.

Cave – I, Badami (Fig. 7.32)

The Panel represents the chaturatandava of Siva. The eighteen-armed Nataraja dancing on a pada pitha. Nandi stands behind Siva. He is decorated with jatamukuta, Karnakundala, Yajnopavita, armlets etc. There is a Prabhamadala around his head. The upper hands carry sarpa. In his other hands he holds on his right damaru, pasa, while the left hands carry kapala, vina, and trisula. At the lower right a gana is beating ghata. Ganesa is also shown dancing.

Virupaksha Temple, Pattadakal (Fig. 7.33)

The exterior southern koshtha of Virupaksha temple depicts the Chaturbhuja Nataraja. Siva has placed his left leg on Apasmara. The lower right hand is damaged, the upper one holds damaru while the upper left hand carries a Nandi-dhavaja and the lower one is in dancing gesture. At the lower
right a *gana* is beating the drum. At the upper part of the *koshtha gandharvas* are in flying posture and a pair of gandharvas are offering flower on Nataraja.

The exterior northern wall of the Virupaksha temple contains another Nataraja sculpture. Siva places right leg on *Apasamara* and his left leg is damaged. The upper right hand carries *sarpa* and the lower one is damaged. The upper left hand carries *trisula* and the lower one is in *gajahasta*.

**Mallikarjuna Temple, Pattadakal (Fig. 7.34)**

The southern koshta of the Mallikarjuna temple depicts the shadbhuja Nataraja. The six armed Nataraja dancing on apasmara. His hands carries abhaya, danta, damaru, raising upwards, Agni and the lower one is in dancing posture. Holding a Agni one of his left hand is noteworthy.

**Kontigudi, Aihole (Fig. 7.40)**

The exterior koshta of the Huchchappayya temple represents the Tandava Siva. The six armed Siva stands in dancing gesture. His upper two hands holds *ghanta*. The lower right hand carry khadga, abhaya, the left hand holds *khetaka* and the lower one is resting on his thigh. At the right lower a *gana* beating the *ghata*. At the left lower Parvati is also depicted.

**Sangamesvara Temple, Kudaveli (Fig. 7.5)**

Originally the temple was situated in Kudaveli, now the temple is shifted and rebuilt in the outskirts of the village Alampur. This east facing sandhara temple comprises the garbhagriha, an antarala and a gudhamandapa. Around the temple is a prakara. The garbhagriha has a rekhanagara sikhara. Above the sikhara is a amalaka and kalasa. The exterior *kosthas* of the temple bears the images of Harihara, Andhakasurasamharamurti of Siva, Nataraja, Lakulisa etc. The temple may have been built during the reign of Vinayaditya. (C. 681-696 A.D.)

The northern *koshtha* of the Sangamesvara temple depicts the Asthabhuja Nataraja (Fig. 7.38). All the hands of Nataraja are damaged. He has placed his left leg on the ground, while the folded left leg is in dancing posture.
At the right lower side a *gana* is beating the drum and Bhringi is also dancing. He is decorated with *jatamukuta, karnakundala, udarabandha, Yajnopavita* etc.

**Visvabrahma Temple, Alampur (Fig. 7.37)**

The exterior *koshtha* of the Visvabrahma temple at Alampur depicts the theme of Nataraja. The panel is badly damaged. At the lower part of the panel Ganesha is also dancing with a *gana*. The *ganas* are playing musical instruments. Among one of them is playing flute. Parvati witnessing the incident with queriously.

**Virupaksha Temple, Pattadakal (Fig. 7.39)**

On a pillar in the *gudhamandapa* of the Virupaksha Temple at Pattadakal represents the theme of Nataraja. The eight armed Nataraja dancing with Parvati. At the lower right a *gana* beating the *ghata*. On either side of Siva and Parvati *Apsaras* are shown in flying posture. Their hands are in *Patakahasta*, suggesting the victory of Siva. At the lower left a person seated before a *hamsa*. Probably Brahma witnessing the dance.

**Jambulinga Temple, Pattadakal (Fig. 7.36)**

The *mukhapatti* of the Jambulinga temple at Pattadakal depicts the Tandava Siva. This badly damaged panel represents the chatura tandava of Siva. His hands carry *abhaya, sarpa, damaru* and *sarpa*, damaged and the right lower one is in dancing gesture. At the lower left a *gana* beating the drum. Nandi is depicted on his right.

**Archaeological Museum, Aihole (Fig. 7.41)**

The panel represents the Asthabhujanataraja. All the hands of Nataraja are damaged. At the lower right a gana beating the drum. Parvati is seated at the lower left. At the top on either side of the Siva Gandharvas are shown in flying posture.
The Samharamurtis of Siva

The Story of Gajasura Samharamurti

The story of Gajasurasamharamurti is mentioned in the Suprabhedagama, the Kurmapurana and the Sivapurana.

Suprabhedagama

Once, when Siva was nakedly wandering about the foothills of mount Sumeru, the wives of the seven sages were enamoured of him. Enraged at this, the sages resorted to black magic and sent some spirits in the form of wild animals to attack Siva. But Siva overpowered all of them. One of the animals was the elephant, which Siva killed. The event is represented as a form of Gajasurasamharamurti of Siva.\(^{57}\)

Kurmapurana

There is a linga named Krittivasesvara in Kasi. Suta is said to have told that Siva come out of this Linga, when an asura, who assumed the form of an elephant came near it to disturb the meditations of several brahmanas who had gathered round it. Siva killed the elephant and made its skin his garment.\(^{58}\)

Sivapurana

An asura named Mahisa was killed in the battle by the Goddess. His son was Gajasura. He wanted to punish the Goddess. He therefore went to the forest for undertaking penance. Brahma who was delighted by his penance granted him the rare boon of invincible powers. Then Asura became the conqueror of the Universe and started to harass the gods. The gods requested Siva to slay the Asura. When the Asura attacked on Siva, he pierced his trisula into his body and raised him up like an umbrella. The Asura then sang the glory of Siva. The god was happy and granted him the name krittivasa\(^{59}\) (one clad in elephant-hide).

Amsumadbhedagama

The Amsumadbhedagama describes the iconography of Gajasurasamharamurti of Siva as follows:
In this aspect Siva may possess four or eight arms. The four armed Siva must carry *pasa* in one of the right hands and the other the skin of the elephant, while the two left hands should hold the tusk of the elephant and the skin respectively. If the image of Siva has eight arms, right hands should carry the *trisula*, the *damaru* and the *pasa* and the fourth hand should be holding the skin of the elephant. One of the left hands should be held in the *vismaya* gesture, another catching hold of the skin of the elephant and the remaining two carrying on *Kapala* and the tusk of the elephant respectively. Left leg should be placed on the head of the elephant, while the right one should be bent and lifted up above the thigh of the other leg.\(^{60}\)

**Sculptural Representations of Gajasurasamharamurti**

**Sangamesvara Temple, Pattadakal (Fig. 7.42)**

The southern exterior *devakoshtha* of the Sangamesvara temple depicts the Gajasurasamharamurti of Siva.\(^{61}\) The four armed Siva carries elephant's skin with his upper hands. The attributes in the remaining two hands are not clear. The left leg is firmly placed on the ground, while the right is slightly bent and raised upwards. This is a monosenic mode of narrative technique.

**Huchchappayya Gudi, Aihole**

The northern *devakoshtha* of the Huchchappayyagudi depicts the sculpture of Gajasurasamharamurti of Siva. The panel is badly damaged. The four armed Siva carries elephants skin in his upper hands. He is decorated with *rundamala* Siva is shown in the mode of dancing.

**Kontigudi, Aihole**

The pillar in the *mandapa* of the kontigudi represents the Gajasurasamharamurti of Siva.\(^{62}\) The panel is badly damaged. Siva carries elephants skin with his upper hands.

**Mallikarjuna Temple, Pattadakal (Fig. 7.43)**

The southern wall of the temple depicts the four armed Siva carrying elephant's skin with his upper hands.\(^{63}\)
Papanatha Temple, Pattadakal (Fig. 7.44)

The northern wall of the Papanatha temple depicts the Gajasurasamharamurti of Siva. Siva carries elephant’s skin with his upper hands.

Kasivisvesvara Temple, Pattadakal (Fig. 7.46)

A pillar in the mandapa of the Kasivisvesvara temple carries representation of the Gajasurasamharamurti of Siva. The four armed Siva carries elephants skin in his upper hands. The lower right hand carries the face of the Gajasura, while the lower left hand carries the body of asura, who is shown in the form of elephant. To the left of the Siva stands Parvati. At the right top of the panel a gana is depicted. His hand is in Patakahasta. Suggesting the victory of Siva.

Panel kept in the Archaeological Museum, Aihole (Fig. 7.45)

The panel represents the Gajasurasamharamurti of Siva. The four armed Siva carries elephants skin with his upper hands. The lower right hand is in abhaya. While the left one is resting on the thigh. At the lower right a gana is depicted. This is a monoscenic mode of narrative technique.

Virupaksha Temple, Pattadakal (Fig. 7.47)

The panel is depicted in the small Koshtha of the Prakara wall of the Virupaksha temple. The four armed Siva carries elephants Skin with his upper hands. The lower right hand is in lilahasta and the left one is placed on the thigh. His right leg is placed on the elephants trunk while the left leg is placed on the elephants head.

The Story of Markandeya

The story of Markandeya is narrated in the Mahabharata and the Markandeyapurana.
Mahabharata

The *risi* Markandu did not have sons for a long time and so he performed penance for getting a son. Siva appeared before him and asked him to choose between a virtuous, wise and pious son who would live up to sixteen years and a dull witted evil-natured son who would live long. Markandu chose the first and soon a son was born. He was named Markandeya. Even from boyhood Markandeya knew all the *Vedas* and *sastras*. When the time of his death was approaching, the parents began to cry. Markandeya learnt the truth about their grief and started penance to win over the death. When he reached sixteen, Yama himself came to take him. But Siva appeared and protected him for which he was later known as *Mrutyunjaya*. \(^{66}\)

Markendayapurana

The sage Markandu did not have sons for long time. He performed a penance. Siva appeared and asked him if he would like to have a large number of useless sons or only one remarkably intelligent but with his life limited to sixteen years. Markandu chose the first type and soon a son was born. He was named Markandeya. When the sixteenth year was started the parents of Markandeya wept before him. Then Markandeya came to know of the short duration of his life. He went *Kalanjaragiri* and started to worship Siva. When the time of death came nearer. Yama came to fetch him. Markandeya crying loudly for help embraced the *linga* before him. Then Siva arose from the *linga* and kicked the *kirita* of Yama with his leg and killed him with his *sula*. \(^{67}\) (Fig. 7.49)

The Agamas

The description of Kalarimurti is given in the *Agamas*. The image of Kalarimurti is to have its right foot placed on a *Padmapitha* and the left leg being lifted up so far high as to reach the chest of the figure of Yama. If the image has only four arms, one of the right hands carrying a *sula* should be lifted up as far as the ear, the other right hand may carry the *parasu* or be held in the *Varada* gesture. The front left hand should be held with the palm in
The back left hand should be kept in the *Vismaya* gesture. If the image of Siva has eight arms, the right one should bear the *sula*, the *Parasu*, the *Vajra* and the *Khadga*; in two of the left hands there should be the *Khetaka* and the *Pasa*, while the two remaining hands should be held in the *Vismaya* and the *suchi* gestures respectively.

Yama should be represented with two arms and two legs, with side tusks and with a *Karandamakuta* on his head. One of his hands should carry the *Pasa*.69

**Sculptural Representations**

**Panel kept in the Archaeological Museum, Badami (Fig. 7.48)**

The panel represents the Kalarimurti of Siva. The four armed Siva is shown as attacking over Yama. Siva thrusting his *trisula* into the chest of Yama. The lower right hand is in *Katyavalambitahasta*. His right leg is firmly placed on the ground and the left leg is placed on the Yama. At the lower part in between Siva’s two legs Markandeya is embracing the *linga*. He watches the incident curiously.

**Virupaksha Temple, Pattadakal**

In the *gudhamandapa* of the Virupaksha temple carries the story of Markandeya.

**Pillar No. 7**

**East Face (Fig. 7.49)**

1. Markandeya is seated before the *linga*.
2. Siva is emerging from the *linga*.
3. Yama trying to arrest Markandeya with his *pasa*.
The Story of Tripuradahana

The story of Tripuradahana is mentioned in the Samhitas and Brahmanas, Mahabharata, Ramayana, the Sivapurana, Matsypurana and the Lingapurana.

Vajasaneyisamhita

The story runs as follows: The asuras being defeated by the gods, performed austerities and built three castles, which were destroyed by Agni. They later built for themselves three castles which excited the enmity of the gods. For destroying them Indra preparing his thunderbolt with Agni as the shaft, Soma as the iron and Vishnu as the point.69

Taittiriya Samhita

The asura had three castles, the bottom being made of iron, the middle is of silver and the top of gold. The gods were unable to conquer them; therefore they made an arrow, consisting of Agni as the wooden shaft, Soma as the iron and Vishnu as the point. But they needed one to wield this weapon, then they chose god Rudra who destroyed the castles and drove out the asuras from these regions.70

Mahabharata

The story is given in detail in the Karnaparvan of the Mahabharata. The three sons of Tarakasura performed penance and obtained boon from Brahma the boons that they should occupy three castles wherefrom they should move as they desired and after thousand years the three castles unite into one and should be only destructible with a single arrow. The asura architect Maya built them the three castles, one of gold which was in heaven, another of silver in the air and a third of iron in the earth, each one of these was appropriated by one of the asuras, and they started out on their tour of harassing the gods. Indra attacked them with his Vajra but did not succeed in putting them down.

The gods then approached Brahma. Brahma informed them to pray to god Mahadeva. They prayed accordingly and succeeded in including him to
undertake the task of killing the asuras. Mahadeva then demanded of them one half of their powers to add to his own strength.

The various gods served Mahadeva in other capacities also. Vishnu became his arrow, Agni its barb and Yama its feather. Mahadeva made the Vedas his bow and Savitri his bow-string. Brahma became his charioteer, with the three barbed arrow consisting of Soma, Agni and Vishnu. The castles with their inhabitants were destroyed by Mahadeva.\footnote{71}

\textbf{Ramayana}

The Asuras named Malyavan, Sumali and Mali preformed a great penance. Brahma granted them a boon of invincibility and long life. Visvakarma built them a city, Lanka on the mountain of Trikuta. Then three brothers started to threaten the gods and rishis. Thereupon the gods and sages went to Mahadeva. But Asura's father Sukesa was protected by Mahadeva. He could not kill the Asuras and advised them to go to Vishnu.

Vishnu promised them to destroy the Asuras. Hearing this, the three brothers attacked the gods. Then a battle ensued between Vishnu and the Asuras. Mali was slain by Vishnu. Malyavan accused him of unwarrior like conduct. Vishnu defeated the other asuras also.\footnote{72}

\textbf{Matsyapurana}

When the asuras were defeated by the gods, Maya, Vidyunmali and Taraka started to perform a penance. Brahma appeared and granted them a boon that they will be killed only if Siva himself destroys Tripura with a single arrow. They wished to build a fort that the gods would not be able to destroy.

Then Maya built Tripura. One was made of iron, the second was silver and the third of gold. But once every thousand years, when the \textit{nakshtra pushya} was in the sky, the three cities came together in the sky and were called Tripura. Then asuras started to live in the Tripura and started to threaten the universe. While gods, and sages started to pray Siva, Siva appeared and promised them to destroy Tripura. A chariot was built for Siva. Brahma
himself agreed to be the charioteer, when *Pushya nakshatra* was in the sky, the three cities come together as one. Siva shot a flaming arrow and burnt the *Tripura*.

**Sivapurana**

Three *asuras* Taraka, Vidyunmali and Kamalaksha performed penance and obtained a boon from Brahma to build three castles, the one of copper on earth, another of silver in the sky and the third of gold. Then the *asuras* started to tease the gods and goddesses. Then gods reached to Brahma and requested him to destroy the *Asuras*. Thereupon Brahma told them the assured were to be killed only by Siva. All gods including Indra prayed Siva.

Siva was reluctant to kill *asuras* as they were worshipping him. Then Vishnu started ridiculing the *Vedas* for putting up obstacles in the virtuous activities of the *Asuras*. Then *Asuras* stopped the worship of Siva. Thereupon Siva was ready to destroy the three cities of the *Asuras*.

Visvakarma built a chariot for Siva. It was golden in colour. The right wheel was the sun and the left wheel was the moon. The right wheel had twelve spokes; the twelve Adityas presided over them. The left wheel had sixteen spokes, and they consisted of the sixteen forms of the moon. The six seasons constituted the rims of the wheels of the chariot. The inner side of the chariot was *Mandara*. The two *Ayanas* northern and southern constituted the junctions of the wheels and axles. The *Muhurtas* constituted the joints and the *kalas* the pins of the yoke. The six *vedangas* were its ornaments. Ananta became the pedestal of the chariot. The four oceans are remembered as the bullocks of the chariot. Ganga and Yamuna hold the *chamaras*.

Lord Brahma became the charioteer. The mount *Meru* become his bow and the Vasuki, the bowstring, Goddess Sarasvati in the form the *Vedas* constituted the bells of the bow. God Vishnu became the arrow and *Agni* the spear-head.
Thereupon Brahma handed over that divine chariot of various wonderful features to Siva after yoking the Vedas as the horses. Then Siva seated in the chariot and equipped with everything got ready to burn the three cities of the enemies of the gods completely. Then Siva stood in the wonderful posture of pratyalidha for a hundred thousand years. When Siva saw the three cities of the powerful Asuras joined together he burnt the three cities.74

Lingapurana

Tarakasura had three sons named Vidyunmali, Tarakaksha and Kamalaksha. These three resolved to avenge their father’s death and started to perform very difficult tapasya so that they might obtain boons that would make them invincible.

Then they obtained the following boon from Brahma. The three brothers consulted and arrived at the following condition which seemed to be fairly impossible to satisfy. Each of them would build a city and the three cities would normally be distinct. But once every thousand years, the cities would come together. When the cities come together, if any one could manage to shoot down the cities with a single arrow, that would be the appointed method of death for the three asuras.

Then Maya built three cities. Tarakaksha’s city was made of gold, Kamalaksha’s of silver and Vidyunmali’s of iron. The three brothers lived in these cities happily. These demons were great devotees of Siva. Then the gods become unhappy. After some years they were destroyed as mentioned in the earlier versions.75

The Uttarakamikagama describes the iconography of Tripurantaka as follows:

The image of Siva should have three eyes, Siva may have four hands or even two; he should carry the bow and arrow. The body of Siva should be in the samabhanga. Siva is to be represented as driving in a chariot. His right leg should be slightly raised and be resting on a part of the chariot, while the left
one should be planted in the middle of the chariot. In the chariot there should be a part called the *mukula* and it should be tied up with a rope, and Brahma, the charioteer should be seated in the middle of this *mukula*. The chariot should be shown as sailing in the air.\(^7\)

**Sculptural Representations of Tripuranthakamurti**

**Panel kept in the Archaeological Museum, Badami** (Fig.7.50)

The Panel represents the Tripurantakamurti of Siva. The eight-armed Siva stands in a chariot. His lower right hand is in *abhaya*. He aiming towards *Tripura* with his front two hands. The upper hands carries *Khadga* and *Khetaka*. The lower left hand is in *suchimudra*. At the lower right Parvati is seated in chariot. The chariot is driven by Brahma and adorned by galloping horses. This is a monoscenic mode of narrative technique. At the top left *Tripura* is depicted.

**Svargabrahma Temple, Alampur** (Fig.7.51)

The eight-armed Siva is shown standing in a chariot. Most of his arms are damaged. One of the right hands is aiming the arrow, while another is taking out an arrow from the quiver. Among the left hands one holds a *snake* while the other holds a *gada*. The chariot is driven by Brahma and adorned by galloping horses. The *Tripuras* are not seen. The artist has successfully introduced appropriate movement of Siva’s body and continuity of action by showing both aiming an arrow and picking an arrow from quire simultaneously.

**Kontigudi, Aihole**

The panel is depicted on the Northern pillar of the *mandapa*. The eight armed Siva carries *trisula* and *Dhanassu* in his left hand.

**Papanatha Temple, Pattadakal** (Fig.7.52)

On a piller in the *Mukhamandapa* of the Papanatha temple at Pattadakal depicts the Tripurantaka Siva. The four armed Siva stands in a chariot. His front two hands carries bow and arrow and aiming towards *Tripura*. The lower
right hand is in *Katyavalambitahasta*, while the left hand is in *Suchimudra*. Suggesting the pointing towards *Tripura*. The chariot is driven by Brahma and adorned by galloping horses. At the top of the panel two *asuras* are depicted. Probably they are worshipping *linga*. This is a continues mode of narrative technique.

**Kasivisvesvara Temple, Pattadakal (Fig. 7.53)**

On a pillar in the *mandapa* of the Kasivisvesvara temple is depicted the Tripurantka Siva. Here the gigantic figure of Siva stands on a chariot with Parvati. The chariot is driven by Brahma and drawn by galloping horses. He is aiming towards the *Tripura*. In the upper corner of the panel an *asura* worshipping for *linga* is depicted. In the lower corner of the panel there are depictions of *gana*. Ganesa is seated near the wheel.

**The Story of Andhakasura Vadha**

The story of Andhakasura is narrated in the *Harivamsapurana*, *Matsyapurana*, *Vamanapurana*, *Kurmapurana*, *Varahapurana*, *Lingapurana* and the *Sivapurana*.

**Harivamsapurana**

Andhaka was granted as a boon to Diti, whose sons by Kasyapa, were killed by Vishnu. He was invincible to all gods except Siva, over whom Kasyapa had no control. He was born with thousands of eyes and limbs but went around like a blind man and so was called Andhaka by the people. He oppressed all and could hardly be controlled by anyone. The sage Narada, a friend of Siva, was asked to help. Narada went to the *Mandara* garden of Siva’s abode, and was allowed to remove a garland of flowers with which he enticed Andhaka to go there and have his wishes granted. In response, Siva carried a mace and came upon his Nandi. Beholding the universe in such an altered condition the Divine Mahadeva cast of his mace effulgent like fire. That mace discharged by Hara fell on the breast of the *asura* Andhaka, the thorn of the pious, and immediately reduced him to ashes.
Matsyapurana

Andhaka tried to abduct Parvati from Siva. When a battle ensued in the Mahakala forest, Siva threw the pasupata weapon at the demon, and the blood that flowed became thousands more demons. Siva created numerous divine mothers to drink the blood of these demons but, after they were satiated, he requested the help of Vishnu, who in turn, created the goddess Suka-Revati to drink all their blood and finish them. When Siva with his valour was ready to pierce Andhaka the primary asura, with his trisula, the demon prayed to the Lord. Siva being pleased with his devotion, bestowed Ganesatva to him, and also made him the attendant-in-chief, and allowed him to remain in his company.  

Vamanapurana

The gods were engaged in a combat with the demons Taraka and Mahisa, who were killed. Andhaka then emerged from the netherworld, traversed the earth, saw Gauri and was blinded with passion for her. Initially Gauri assumed one hundred forms so as to confound Andhaka. The multiple armed goddess, called Ambika, knocked Andhaka unconscious, and later he fled to the lower regions. He was then told of his own birth from Siva when Uma playfully covered Siva’s three eyes. Then Andhaka started battle with Siva. After a prolonged battle of forces on both sides, Siva placed all of the gods within his own body and faced Andhaka, who in turn attacked him with a mace. Siva pierced him in heart while he was coming with great speed, after assuming a terrible form causing fear to the three worlds having terrible tusks, similar to crores of suns, covered by the skin of lion, wearing twisted hair, his pious neck being adorned by a garland of serpents, having ten arms and three eyes. Then the Asura was fixed on the lance and was held like an umbrella. He then praised Siva, and then Siva turned him into Bhringi, the Lord of the ganas. When the reformed Andhaka later approached Parvati, she conferred much the same boon on him.
Kurmapurana

The demon Hiranyaksha had a son named Andhaka. He desired the goddess Uma who lived on the mount Mandara. As he approached the mountain, Sankara in the form of Kala. Then there ensued a terrible combat between the two, and the lord struck the demon by piercing a spear into his heart. Upon this, thousands more demons were created, then the god Vishnu invoked the Bhairava form of Siva to aid in defeating the demons. Vishnu created many goddesses who vanquished them. The Mahadeva form of Siva who had gone begging on the earth while this event occurred, returned to hear of the goings on. Andhaka who had fled during the foray, also returned, lusting for Parvati. Siva held the trident and advanced with his host of ganas and with Vishnu.

Then piercing Andhaka by the muzzle of his trisula the Lord Kalagnirudra danced around. Fixed on the tip of the trisula that Andhaka also was shorn of his sins, and real knowledge of everything having dawned to him, he began to adore the supreme lord. Siva then removed him from the trisula and made him chief of the ganas. Then Andhaka become resplendent as a thousand suns, triple-eyed, adorned with moon, black throated, wearing matted lick, spear-bearer possessed of great arms. Andhaka then bowed to Parvati, begged her forgiveness, where upon she took Andhaka up as her son.

Lingapurana

In the Lingapurana, the Andhaka story is related as a variation of accounts in the Harivamsa and Kurmapurana. Andhaka was the son of Hiranyaksha and was given immunity from death by Brahma. He traversed the three worlds and conquered the city of Indra, the oppressed deities retreated to mount Mandara, where the demon finally arrived. Siva at the gods’ request went out to challenge Andhaka. Reducing the entire host of the Asuras to ashes in hundreds of crores, Mahadeva pierced Andhaka with his trisula. On seeing Andhaka pierced and his coat of mail of sin burnt, Brahma shouted in joy after bowing down to Siva. The sages danced. The Ganas rejoiced. Andhaka, fixed
to the trident, thought that since he had venerated Siva in a former life, that this merit would now permit him refuge in that god. Siva answered his prayer and granted a boon of pure devotion to Andhaka, naming him chief of the *ganas*.\(^1\)

**Sivapurana**

Once Andhaka performed a penance and obtained a boon from Brahma. Then he defeated all the gods and goddesses and started to stay in mount *Mandara*. One day the messengers of Andhaka saw Siva and Parvati staying in a cave. They went and explained Andhaka about the matchless beauty of Parvati. Andhaka sent his messengers to Siva, but Siva did not agree. Then Andhaka came to fight with Siva. Siva pierced *trisula* in the chest of the *asura* and lifted him up, the *asura*’s body became dry like a wooden piece. But he did not die, so Mahesvara appointed him as a chief of the *ganas*.\(^2\)

**Varahapurana**

Andhaka obtained a boon from Brahma and started to threaten the gods. Then gods went work Brahma to Siva. Siva agreed to destroy Andhakasura. Andhaka came to fight with Siva. Siva pierced *trisula* in the chest of Andhaka when from the blood of Andhaka thousands of *asuras* were born. While Siva lifted him up, with his *trisula* and danced.\(^3\)

**Sculptural Representations of the Andhakasurasamharamurti**

**Sangamesvara Temple, Pattadakal** (Fig. 7.54)

The exterior wall of the Sangamesvara temple represents the theme of Andhakasuravadha. This unfinished panel depicts the Siva piercing his *trisula* in the chest of Andhakasura.

**Galaganatha Temple, Pattadakal** (Fig.7.55)

The Galaganatha temple at Pattadakal is an excellent product of expert architects well acquainted with the *rekha prasada* style. This *sandhara* temple must have been built under the royal patronage. The *adhisthana* mouldings are dominated by a *kumbha*. Its *sikhara* betrays the most graceful curve. The exterior walls of the *pradakshinapatha* are provided with *ghanadvaras* on three
sides, which bear the images of Andhakasuravadha and Nataraja. The adhisthana is decorated with the Panchatantra story. It probably dates from the latter part of Vijayaditya’s reign.84

The Southern ghanadvara of the Galaganatha temple depicts the Andhakasurasamharamurti of Siva. The panel represents Siva as the nude figure slaying the asura. Siva has eight hands, the two front ones piercing the sula in the body of Andhakasura, who is pinned at the pointed end of the sula. The right leg is firmly placed on the ground. The left leg is slightly bent and placed on Apasmara. He wears a yajnopavita made of rundamala. The left hand carries khetaka and trisula and the lower one resting on the thigh. This is a mono scenic mode of narrative technique.

Chikkigudi, Aihole (Fig.7.56)

The ceiling slab of the Chikkigudi at Aihole depicts the theme of Andhkasuravadha. The front two hands carry trisula piercing the sula in the chest of the Andhakasura, who is hanging upwards. His remaining hands carry khadga, varada, Kapala and khetaka. His right leg is firmly placed on the ground, while the left leg is placed on the Apasmara. At the left Parvati is seated. She watching the incident with curiosity. Ganesa stands behind Parvati. At the right lower end Kartikeya is seated on a peacock.

Virupaksha Temple, Pattadakal (Fig. 5.57)

The southern wall of the Virupaksha temple carries a depiction of the Andhakasura Siva. The panel depicts the Siva slaying the asura. He carries trisula in his hands piercing the sula in the body of the asura, who is pinned at the end of the sula. The right leg is firmly placed on the ground, while the left leg is slightly bent and placed on a pitha. The panel represents the monoscenic mode of narrative technique.

Mallikarjuna Temple, Pattadakal

The southern wall of the Mallikarjuna temple depicts the Andhakasura samaharamurti of Siva. The panel is badly damaged.
Huchimalligudi, Aihole (Fig.7.4)

Huchchimalligudi is a sandhara-rekha-prasada. It consists of a garbhagriha with pradakshinapatha, a hall and an open mukhamandapa. The exterior walls are plain. The ceiling is decorated with the dikpalas and the trinity. The mukhapatti contains the figure of Nataraja. Royal association with this temple is suggested by Vijayaditya’s inscription on its wall. The ceiling of the mukhamandapa has a fine sculpture of Kartikeya slaying Tarakasura. On the beam of the mukhamandapa is an inscription, which records the name of Krichunga, who probably was the sculpture of the Kartikeya image in the ceiling of the mukhamandapa. The temple may date from the 7th Century A.D.

The ceiling of the mandapa depicts the Andhakasurasamharamurti of Siva. The panel is badly damaged.

Sangamesvara Temple, Kudaveli (Fig. 7.58)

This nude figure of Siva has eight hands, the two front ones piercing the sula in the body of the asura Andhaka who is pinned at the pointed end of the sula. The right leg is firmly placed on the ground. The left leg slightly bent and placed on Apasmara. Siva is decorated with jatamukuta, and karnakundalas. He wears a single stringed beaded hara, a ribbon like udarabandha and nagabandha type armlet. He wears a yajnopavita made of rundamala, and vyaghra charma around his waist. The head of Siva is leaning backward and the protruding chest and flow of arms indicate velocity and force of the attack. To the right of Siva is carved Ganesa (partly damaged) who has naga-udharabandh. In between the gods legs, Skanda is shown seated. The remaining two hands hold, khadga and sankha while all left hands are damaged. The style resembles similar sculptures from Elephanta and Ellora.

State Archaeology Museum, Alampur (Fig. 7.59)

The panel represents the ten-armed Siva slaying Andhakasura. The front two hands carry trisula pierced in the chest of the Andhakasura, who is pinned
at the pointed end of the sula. The right hands carry sarpa, damaged, lilahasta, phala and trisula. The left hands carry khetaka and akshamala, the remaining two hands being damaged. The right leg is firmly placed on the ground, while the left leg is placed on apasmara.

Kasivisvesvara Temple, Pattadakal (Fig. 7.60)

A pillar in the mandapa of the Kasivisvesvara temple carries a representation of the Andhakasurasamharamurti of Siva. This nude figure of Siva has eight hands, the two front once piercing the sula in the chest of the Andhakasura. The eight hands carry damaru, khadga, lilahasta and trisula, while the left hands carry khetaka, trisula, and sarpa. The right leg is firmly placed on the ground and the left leg is placed on the apasmara. On the right side is a dancing gana, while on the left side stands Parvati. The panel represents the mono-scenic mode of narrative technique.

The story of Tarakasuravadha

The story of Tarakasuravadha is narrated in the Matsyapurana, Skandapurana, Sivapurana and the Lingapurana.

Matsyapurana

Tarakasura performed a penance. Brahma appeared and granted him a boon that he can only be killed by a seven year old child. Thus obtaining a boon Taraka decided to attack heaven. Terrible fight ensued between the gods and Tarakasura. But gods could not succeed in capturing him. Then gods went to who, Brahma told them that Siva’s son would kill him. After some day Kartikeya was born. The gods appointed Kartikeya as their general to kill the asura named Taraka. Then Kartikeya got ready to fight Taraka. While Taraka flung a club at Kartikeya, Kartikeya started to kill the asuras with his own weapons. As for Taraka himself, Kartikeya’s spear pierced him in the chest and killed him86 (Fig. 7.61).
Skandapurana

Taraka obtained boons from Siva and began to threaten the worlds. Siva became furious and five sparks of terrible fire came out of his five heads, and another spark from the inside. From these six sparks Kartikeya was born.

The gods requested Skanda to kill Tarakasura. A fight started between Taraka and Skanda. Skanda rode a peacock. His spear pierced Taraka’s chest and the asura fell down (Fig. 7.61).

Sivamahapuramam

Tarakasura had performed a great penance and obtained a boon from Brahma that only Siva’s son could kill him. Then Tarakasura defeated all the gods. Then Kartikeya became ready to fight with Taraka. A great battle ensued between Taraka and Kartikeya, the latter used his saktyayudha on Taraka who fell down on the ground and died.

Lingapurana

Tarakasura defeated the gods and drove them out of heaven. Vishnu fought with Tarakasura for twenty thousand years, but he could not succeed. The gods approached Brahma who told them that Parvati would have a son named Kartikeya who would be their general and would defeat Tarakasura.

Sculptural Representation

Huchchimalli Gudi, Aihole

The ceiling slab of the Mukhamandapa in the Huchchimalligudi of Aihole represents the Kartikeya slaying Tarakasura (Fig. 7.61). Kartikeya is seated on the peacock, his vahana. He is piercing trisula in the chest of Tarakasura who has fallen down. At the left lower side an ascetic is depicted as with his hand in the gesture of praise, while at the lower right an other ascetic is shown in flying posture whose hands are in anjali-mudra. At the top two Gandharvas are holding the garland. Suggesting the victory of Kartikeya. The peacock, his vahana is watching the incident with curiosity.
Mahakutesvara Temple, Mahakuta (Fig. 7.62)

The western adhishthana of the Mahakutesvara temple at Mahakuta represents the theme of Kartikeya slaying Tarakasura. Kartikeya is seated on the peacock. He is piercing trisula in the chest of the asura who has fallen down. Behind him his soldiers stands with holding bow and arrow. Infront of Kartikeya Siva and Parvati are seated in kanthaslesha posture.

The Syncretic form of Siva

The Story of Ardhanarisvara form of Siva

There are various accounts in the Puranas and other literature concerning Siva’s Ardhanarisvara form.

Kumarsambhava

The Kalidasa’s Kumarsambhava mentions the Ardhanarisvara form of Siva. On the occasion of marriage ceremony of Siva, Parvati was blessed by her elders to obtain the undivided love of her husband but she even surpassed their blessings by occupying half of the body of Siva.90

Kurmapurana

When Brahma was performing penance, Rudra was born of the destructive fire, the trident bearing three-eyed lord came out of his mouth. ‘Split yourself’, said Brahma to him, and disappeared. Rudra became two-fold, male and female. The female one, called Sakti on earth was another boundless energy. Siva told her to become the daughter of Daksha named Sati, who was then delivered to Siva as his energy. After her death, she was reborn to Himavan and his wife Mena as Parvati, and again was given to Siva. “Thus she is the goddess Mahesvari, constituting half of Sankara’s body, variously termed as Siva Sakti, Himavati etc adored by the gods as well as the demons.”91

Markandeyapurana

According to Markandeyapurana, during the creation of the world, “Brahma further created Rudra, whose birth was from his soul when it was
angry”. After sometime Rudra showed disrespect at his production. Brahma grew very wrathful and he produced there a male (*purusa*) equal to the sun, possessed by an immense body. The body was a combination of half man and half woman, representing immense energy and power.\textsuperscript{92}

**Skandapurana**

Parvati, the consort of Siva, wished that she should reside with Siva always, embracing his limb by the limb. Siva fulfilled this wish by assuming the form of Ardhanarisvara.\textsuperscript{93}

According to another version when all the gods and sages reverentially went round both Siva and Parvati seated on mount *Kailasa*, Bringi, the great devotee of Siva resolved to go round Siva only, much to the annoyance of Parvati. Parvati cursed Bhringi to be reduced to a mere skeleton covered by skin. In this condition, Bhringi could not support his body on his two legs, and Siva taking pity on him, provided him with another leg. But to correct his devotee’s error, Siva assumed the form of Ardhanarisvara to show that in truth Siva and Parvati were one and inseparable.\textsuperscript{94}

**Sivapurana**

The creator Brahma brought forth the primordial father figures known as *prajapatis*, and assigned to them the task of producing all things in the world. They, however, could not discharge this duty, because they were only male principles and as such lacked the productive power. Thereupon Brahma performed penance and invoked Siva for help. Siva appeared before him in the form of Ardhanarisvara, half male and half-female. Then all things in the universe could be created, and each thing containing within it the unity of masculine and feminine principles.\textsuperscript{95}

Iconographic texts like *Silparatna* and *Saivagama* texts like *Karanagama, Kamikagama, Amsumadbhedagama* and *Suprabhedagama* give the details about the iconographic details of Ardhanarisvara form of Siva.
Uttarakamikagama

The left ear must be adorned with leaf ear piece, must have the gaze settled on the mirror, must near a lower garment. It must be decorated with bangles, rings etc. The hair on the head of this side must be curls.\textsuperscript{96}

Silparatna

The right foot must be firmly placed on the ground and the left should be slightly bent.\textsuperscript{97}

Vishnudharmottarapurana

Siva’s side must show urdhavalinga and right side must be bhasmoddulita while the left side must be Kunkumabhusita.\textsuperscript{98}

Kasyapa Silpa

The form of Ardhanarisvara may be two armed or six armed. The two armed image must have abhaya in the right hand and flower in the left hand; or Kapala in the right hand and the left arm being held in a prasarita (Swing and leelahasta). Siva must have Parasu, Agni (fire) and Sula.\textsuperscript{99}

Sculptural Representations

Ravala Phadi Saiva Cave, Aihole (Fig. 7.63)

The panel represents the Ardhanarisvara form of Siva. The composite deity has two hands which carries trisula and veni. Siva’s side is demarcated by his attributes. The tiger skin on Siva’s side is noteworthy. The vahana of Parvati Lion, is shown below the deity. On the left side is a gana and to propably trisula as ayudha purusha on the right side. The panel represents the monoscenic mode of narrative technique.

Cave-I, Badami (Fig. 7.64)

The varandah of the Cave-I at Badami represents the Ardhanarisvara form of Siva. It depicts a four-armed Siva leaning on Nandi, his vahana. Siva’s left half of the body is shown in the form of women. The left half of the body is decorated with patrakundala, nagabandha type armlets, bangles etc. the lower
right hand carries *vina*, and upper hand carries *parasu*, while the lower left hand carries *vina* part of the *Vina* and the upper hand carries *padma*. Bhringi is standing on right side with his hands in *anjali-mudra*, while *prasadaki* stands on left side. She carries a *manjusha* in her right hand. Above the panel two pairs of *Vidyadharas* are in flying posture.

**Cave III, Badami (Fig. 7.65)**

On the pillar of the *mukhamandapa* of the Cave III is depiction of the Ardhanarisvara form of Siva. The Ardhanarishvara stands leaning on a tree. The right lower hand rests on *gada*, the upper hand carries *parasu*, while the upper left hand carries a mirror and the lower one is in *katyavalamba*. The tiger skin on Siva's side is noteworthy. Parvati is richly decorated with ornaments. A *gana* is seated on Parvati's side.

**Mahakutesvara Temple, Mahakuta (Fig. 7.66)**

The northern wall of the Mahakutesvara temple depicts a two-armed Siva standing in *tribhanga*. The left half of the body is decorated with *patrakundala*, bangles etc. The right hand carries *trisula*, while the left hand carries *padma*. The *sarpa* is placed his hip.

**Sangamesvara Temple, Mahakuta (Fig. 7.67)**

This temple stands on the north side of the *Vishnu Pushkarini* and faces the east. It comprises of a *garbhagriha* and an open *mukhamandapa*. The *garbhagriha* wall has three prominent projections, one on each wall. These *koshthas* are decorated with the sculptures of Lakulisa, Harihara and Ardhanarishvara. The *garbhagriha* carries a *rekhanagara* superstructure. The temple may date from 7th Century A.D.

The western wall of the Sangamesvara temple depicts the Ardhanarisvara form of Siva. Two-armed Siva stands in *dvibhanga* posture. Siva's left half is shown in the form of women. The right hand is probably resting on a *gana*. The left hand holds her ear ring. There is a *prabhamandala* around the head. The tiger skin shown on the Siva's side is noteworthy.
Durga Temple, Aihole (Fig. 7.68)

The northern side pillar in mukhamandapa represents the Ardhanarishvara form of Siva. The four armed Ardhanarishvara stands in tribhanga, the right lower hand resting on the gana. The upper hand carries parasu, and lower right rests on cheek, apparently Parvati is astonished. Siva’s left half of the body is shown in the form of women. The left half of the body is decorated with patrakundala, nagabhandha type armlets, bangles and yajnopavita. The right leg of the Siva is slightly bent and placed on a pitha.

Kadasiddhesvara Temple, Pattadakal (Fig. 7.2)

The northmost temple at Pattadakal is the Kadasiddhesvara. It consists of a garbhagriha and a mandapa, which has lost its roof. Over the garbhagriha is a rekhanagara sikhara. The damaged mukhapatti carries the figure of Nataraja. The exterior koshthas of the temple have sculptures of Ardhanarishvara, Harihara and Lakulisa. The temple may date between C. 695-720 A.D.

The northern wall of the Kadasiddhesvara temple depicts the Ardhanarishvara form of Siva (Fig. 7.69). The two-armed Siva leaning on Nandi, his Vahana. Siva’s left half of the body is shown in the form of women. The right hand is resting on the Nandi’s head, while the left hand carries padma. A gana is standing on Siva’s side.

Svargabrahma Temple, Alampur

The eastern devakoshtha represents the Ardhanarishvara form of Siva. The panel depicts the four armed Siva leaning on Nandi. Siva’s side is demarcated by his attributes, while the left half of the body is shown in the form of women. The lower right hand carries trisula, the upper hand is resting on the Nandi’s head. While the upper left hand carries a mirror and the lower one is in katyavalambita. Siva wears tiger skin.
Virupaksha Temple, Pattadakal (Fig. 7.70)

The northern wall of the Virupaksha temple depicts the Ardhanarisvar form of Siva. The four armed Siva stands in *tribhanga* posture. The right half represents the Siva while the left half represents the female. The lower right hand carries *akshamala* and the upper right carries *trisula*, while the upper left hand carries a mirror and the lower one is in *katyavalambita*.

In the northern wall of the same temple there is another depiction of the Ardhanarisvara form of Siva (Fig. 7.71). Siva’s left half of the body is shown in the form of woman, while the right half represents the Siva. The lower right hand carries *sarpa* and the upper one is damaged, while the lower left hand is *katyavalambita* and the upper one is damaged. Bhringi is shown on Siva’s side.

Mallikarjuna Temple, Pattadakal (Fig. 7.72)

It depicts the four armed Siva standing in *tribhanga* posture. The right half represents the Siva, while the left half represents the Parvati. The upper right hand carries *trisula* and the lower one is *katyavalambita*, while the upper left hand carries a mirror and the lower one is in *lilahasta*.

Balabrahma Temple, Alampur

This *Sandhara* temple faces east. It comprises the *garbhagriha*, an *antarala*, a *gudhamandapa* and an open *mukhamandapa*. There is a *prakara* around the temple. Over the *garbhagriha* is a *rekhanagara sikhara*. The exterior of the temple is decorated with the sculptures of Ganesa, Siva-Parvati, Durga and Ardhanarisvara.

The *antarala* wall of the Balabrama temple represents the Ardhanarisvara form of Siva. The four armed Siva stands in *dvibhanga*. The left half of the body is shown in the form of women. Siva’s side is demarcated by his attributes. The upper right hand carries *sarpa* and lower hand carries *trisula*, while the upper left hand carries a *padma* and the lower one is in *lilahasta*. 
Kontigudi, Aihole

The panel is depicted on a pillar in the mandapa of the Kontigudi. The panel represents the Ardhanarisvara form of Siva. The right half represents the Siva and the left half represents the Parvati. The two armed Siva carries Sarpa and Padma in his hands respectively.

Virupakesvara Temple, Mahakuta

The panel depicts the two armed Siva standing in tribhanga. The right hand carries a sarpa, while the left one holds the ear-ring. The sculpture resembles the above one.

Mudi Mallikarjuna Temple, Mahakuta (Fig. 7.73)

The northern wall of the temple represents the Ardhanarisvara. The four-armed Siva stands in tribhanga posture. The right half represents the Siva, while the left half represents the female. The upper right hand carries parasu, the lower hand is resting on a gana, while the upper left hand carries ear-ring, the lower one is in lilahasta. The tiger skin on Siva’s side is noteworthy.

Kalakalesvara Temple, Mahakuta (Fig. 7.6)

This temple located to the west of Vishnupushkarini, faces the east and consists of a garbhagriha and an open mukhamandapa. The garbhagriha carries a phamsana sikha. The exterior koshthas bearing the images of Harihara and Ardhanarisvara.

The eastern wall of the Kalakalesvara temple depicts (Fig. 7.75) a two-armed Siva standing in tribhanga. The right hand is resting on a gana, while the left hand holds the ear-ring. Siva’s side is demarcated by his attributes.

Sangmesvara Temple, Kelur

The relief presents a Ardhanarisvara form of Siva. The four armed Siva stands on a padma. The lower right hand carries trisula and damaru, while the upper left hand carries padma and the lower one is damaged.
Sangamesvara Temple, Kudaveli (Fig. 7.4)

The relief presents an Ardhanarisvara form of Siva. It depicts a four-armed Siva leaning on Nandi, his Vahana. He is standing in tribhanga. There is a prabhamandala around his head. Siva’s left half of the body is shown in the form of women. The left half of the body is decorated with Patrakundala, nagabandha type armlets, bangles, lower garments and yajnopavita. The lower right hand is resting on the Nandi’s head and left one is resting below. The upper right hand holds trisula and in left hand is a padma(?). Left hand is suspended along the body. The right leg firmly and vertically on the ground and the left one is slightly bent.

Papanatha Temple, Pattadakal (Fig. 7.76)

The northern exterior wall of the Papanatha temple depicts Ardhanarisvara form of Siva. The four armed Siva is leaning on Nandi, his vahana. The left half of the body is shown in the form of women. The upper right hand carries sarpa, while the lower right hand is resting on the Nandi’s head. The upper left hand is damaged and the lower left hand is in lilahasta. This is a monoscenic representation.

Kasivisvesvara Temple, Pattadakal

The northern wall of the temple depicts the Ardhanarisvara Siva. The panel is badly damaged.

The story of Harihara

The story of Harihara is narrated in the Harivamsapurana, Bhagavatapurana, Vayupurana, Skandapurana and the Lingapurana.

Bhagavatapurana

According to Bhagavatapurana, Siva heard that Vishnu assumed on enchanting female form. To satisfy his curiosity, he went to him with Bhavani. Vishnu assumed that form again to satisfy Siva. Siva became passionate and ran after that female form and embraced her, the female form of Vishnu got out
of the embrace and resumed his own form and Siva was then restored to himself.\textsuperscript{108}

\textbf{Skandapurana}

In the \textit{Skandapurana}, it is stated that after that marriage of Gouri with Rudra, Siva a fight ensued between Hari and Hara, Brahma invented and said, Let both of you be of established reputation at Harihara.\textsuperscript{109}

\textbf{Brahaddarmapurana}

\textit{Brahaddharmapurana} states that there is no difference between Siva and Vishnu. These two deities live in one place and those who worship Siva, worship Vishnu also. They are described as water in two different jars.\textsuperscript{110}

\textbf{Vayupurana}

The \textit{Vayapurana} also states that all things in this world are the manifestations of Rudra – Narayana.\textsuperscript{111}

\textbf{Lingapurana}

In the \textit{Lingapurana} it is stated that, ‘Once Vishnu had been to the \textit{Daruvana} in the guise of a woman and there Siva and the women Vishnu become one.’\textsuperscript{112}

Besides the myths in the \textit{puranas} the iconographic texts mention the iconography of Harihara. These are briefly described here.

\textbf{Matsyapurana}

The \textit{Matsya purana} describes the Harihara image as follows:

The left side is occupied by Madhava and the right side by Siva. The arms of Krishna holds \textit{sankha} and \textit{chakra} or \textit{gada}. The right half of the head has the \textit{jatamukuta} decorated by a crescent. He wears serpent bracelet on his right arm. One right hand is in \textit{varadamudra} and the other holds a trident.\textsuperscript{113}

According to the \textit{Vishnudharmottarapurana}, in the Harihara image, the right half should be of Sadasiva and the left half that of Hrishikesha. \textit{Varada},
trisula, chakra and padma should be the order of the attributes in the hands. On the right side should be Vrishabha and on the left Garuda.\textsuperscript{114}

The Purvakaranagama states that the Isharadha bhaga of Harihara should have the Varada hasta and parasu. Vishnu portion should have mukuta and be ornamented with keyura etc., holding sankha and kataka-hasta.\textsuperscript{115}

According to the Silparatna Harihara, standing in samapada posture, should hold abhaya hasta, parasu, sankha and kataka-hasta. The left half should be that of Hari. Behind the head of image of Harihara there should be siraschakra.\textsuperscript{116}

**Sculptural Representations**

**Ravalaphadi Saiva Cave, Aihole (Fig 7.77)**

The panel represents the composite form of Vishnu and Siva.\textsuperscript{117} The four-armed deity is in samabhanga. The hands carry akshamala, sarpa, sankha and katyavalambita. The right half of the deity represents Siva.

**Cave –I, Badami (Fig 7.78)**

Harihara is standing in samapada with Parvati and Lakshmi flanking him. Nandi is depicted on the right and Garuda on the left. Vishnu side is decorated with Kiritamukuta, makara-kundala and yajnopavita while Siva side is distinguished by Jata-mukuta, sarpakundala and lion cloth etc. One of his right hands is damaged, one hand is shown parasu with serpent, another sankha and the third katihasta respectively.\textsuperscript{118}

**Cave- III, Badami (Fig 7.79)**

The mukhamandapa of the Cave-III at Badami depicts the composite form of Vishnu and Siva. Vishnu side is distinguished by Kiritamukuta, makarakundala, yajnopavita and loin cloth. His upper hand carries sankha and the lower is katyavalambiat. Siva carries parasu in the upper and phala in his lower hand.
The northern exterior wall of the Sangamesvara temple depicts the four-armed Harihara. The upper hand of Vishnu carries Sankha and the lower is Katyavalambita. Siva has a parasu in his upper hand and the lower one is placed on the gana. Harihara is decorated with kiritamakuta, yajnopavita etc.

**Durga Temple, Aihole (Fig 7.80)**

The eight armed Harihara stands in samapada. The left hands are damaged, while the right hands carry chakra, bow, gada kaumodaki and sankha.

**Svargabrahma Temple, Alampur**

The southern side devakostha of the svargabrahma temple contains the Harihara form of Vishnu. Harihara stands in sampada. The upper hand of the Vishnu is damaged and the lower one is katyavalambita. Siva carries trisula in his upper hand and the lower one is damaged.

**Kadasiddhesvara Temple, Pattadakal (Fig 7.81)**

The exterior wall of the Kadasiddhesvara temple depicts the Harihara form of Vishnu. This badly damaged sculpture of Harihara stands in sampada. Vishnu carries sankha in his upper hand and the lower head is katyavalambita. Siva carries parasu in his upper hand and the lower one is damaged.

**Virupaksha Temple, Pattadakal (Fig 7.82)**

The exterior northern wall of the Virupaksha temple depicts the Harihara form of Vishnu. Four armed Harihara is standing in tribhanga. To the right stands a Nandi and on the left Garuda in human form. He carries in his hands katihasta with sarpa, trisula, and sankha.

**Virupaksha Temple, Pattadakal (Fig 7.83)**

Harihara is seated cross-legged with yogapatta passing round the left leg. Jata and kirita are distinguishable. There is a third eye on the forehead. There are two ascetics are depicted below the pitha.
Mallikarjuna Temple, Pattadakal (Fig 7.84)

The exterior koshtha of the Mallikarjuna temple bears the image of Harihara. The four armed Harihara stands in tribhanga. His right leg is firmly placed on the ground and the left leg is slightly bent and placed on a pitha. The upper hands carries trisula and sankha. While the right hand is in katyavalambita and left one is damaged. At the lower right a gana is depicted.

Virupaksesvara Temple, Mahakuta

The exterior wall of the Virupaksesvara temple depicts the Harihara image. The four armed Harihara stands in tribhanga. Vishnu holds sankha in his upper hand. The lower one is katyavalambita. The upper and lower hands of Siva carry chakra and sarpa respectively.

Kalakalesvara Temple, Mahakuta (Fig 7.86)

The exterior wall of the Kalakalesvara temple depicts the Harihara form of Vishnu. The upper hand of Vishnu holds sankha and the lower one is katyavalambita. There is a prabhamandala behind the head. Vishnu is in tribhanga posture which is noteworthy.

Sangamesvara Temple, Kudaveli (Fig 7.85)

The eastern devakostha of the Sangamesvara temple at Kudaveli bears the image of Harihara. The four armed Harihara stands in sampada. The upper left hand of Vishnu carries sankha and the lower one is katyavalambita, while the Siva’s upper right hand carries trisula with damaru and the lower one is in Varada-hasta. Harihara is decorated with Kiritamukuta, karnakundala, a yajnopavita made of rundamala etc.

Papanatha Temple, Pattadakal (Fig 7.87)

The northern exterior wall of the Papanatha temple has a badly damaged Harihara sculpture. He has four hands. The upper hand of the Vishnu carries sankha and the lower one is katyavalambita. The upper and lower hands of Siva are damaged.
There is another sculpture of Harihara on the same temple. The four-armed Harihara is decorated with hara, yajnopavita, karmakundala, udarabandha, keyura etc. The upper hand of the Vishnu carries sankha and the lower is katyavalambita. Siva carries trishula and sarpa. On either side of the deity two ladies are standing in tribhanga.

The Story of Mahishasuramardini

The story of Mahishasuramardini is narrated in the Varahapurana, Vamanapurana, Skandapurana, Markandeyapurana, Devibhagavatapurana and the Sivapurana.

Varahapurana

Vaishnavi was performing a penance on Mandara mountain. Mahisha heard the news about the extraordinary beauty of the goddess through the Narada. He decided to marry her. He sent a message to her to marry him. Then Narada appeared and informed her that, Mahishasura, having defeated all the gods, was going to carry her away by force. Then asura came and attacked Devi with his large army. Devi defeated the asura with her female attendants.\textsuperscript{124}

Vamanapurana

Mahisha was the son of Ramba. When he became the asura king, he defeated all the gods and drove them out of heaven. Then the gods went and complained to Brahma. But Brahma took the gods to Vishnu and Siva. The gods thereupon combined and created a goddess named Katyayani. The gods bestowed on her their own characteristic weapons. Siva gave her his trisula, Vishnu the chakra, Varuna the sankha, Agni the spear, Vayu the bow, Surya the arrow, Indra the Vajra, Kubera the gada and Visvakarma the parasu. The Himalaya Mountain gave her a lion. Mahishasura’s messengers named Chanda and Munda saw the beauty of the goddess and told him to marry her. Then Mahishasura sent Dundubi as a messenger to Katyayani.
The Devi told him that she could only marry someone who defeated her in battle. Then Mahishasura came to fight with Devi. He flung spears and trisula at the goddess and also attacked her lion. Then Katyayani crushed the buffalo to death with her feet, and Katyayani pierced his throat with the trisula. Thus asura Mahisha died. From the throat of the asura a male emerged with a khadga and khetaka. But Devi cut off his head with her sword.\textsuperscript{125}

**Markandeyapurana**

Mahishasura defeated all the gods, and became a king of all the three worlds. The gods led by Brahma approached Vishnu and Siva. Then the gods combined and created a terrible goddess. The gods bestowed upon her their own weapons. Then Devi attacked Mahishasura. She destroyed his army and assumed the form of Chandika. Then she pinned the asura down with her foot, and pierced his neck with her spear. She cut his head off with her sword.\textsuperscript{126}

**Skandapurana**

An asura named Raru performed a penance and obtained a boon from Brahma. He defeated all the gods. The gods appealed to Siva who directed Parvati to destroy the asura. Parvati destroyed all the soldiers of the asura. The asura assumed the form of an elephant and approached the goddess, but she tied his legs and tore him into pieces. He then assumed the form of a buffalo. But Parvati seized him by his thousand arms and threw him on the ground, while she pierced him by an arrow in the breast and he died.

There is another account of Skandapurana which goes as follows. Once Parvati was performing a penance in the Himalaya. Mahishasura came to the same place for hunting. On seeing the beauty of meditating Gauri, asura asked her to marry him. Then Parvati said she had been meditating for seeking a brave husband and shall be the wife of a brave person only. She asked him to show his bravery if he wanted her to marry. Thereafter, the Mahishasura retreated giving a somewhat comprehensive account of his riches and other war-like exploits and soon after engaged him self in combat with the goddess.\textsuperscript{127}
Devi Bhagavatapurana

Mahishasura defeated all the gods and goddesses. The gods headed by Brahma and Siva went to Lord Vishnu and told him that only a female could be the cause of the death of the asura. Thereafter from the energies of Vishnu, Brahma and Siva and all the gods, an eighteenarmed Goddess warrior was born and all the gods presented their weapons to her. Vishnu gave her the chakra, Siva the trisula, Varuna sankha, Agni sakti, Maruts bow and arrow, Indra Vajra and ghanta, Kala khadga and khetaka, Brahma kamandalu, Varuna pasa, Visvakarma parasu, Kubera gold–vase and the sun rays. Thus carrying the weapons Devi attacked on the asura. Devi began to use the weapons given by the gods. The asura first came in the human form. Then he assumed the forms of lion, elephant, sarabha and finally of buffalo. Then the goddess severed his head with her chakra. Then she pierced khadga in his throat.128

Siva Mahapurana

Mahishasura defeated all the gods and goddess and drove them out of heaven. The gods headed by Brahma went to Vishnu and Siva. There after from the energies of all the gods a female deity was emerged. The gods presented their own weapons to her. Siva gave her trisula, Vishnu Sudarshana chakra and sankha, Varuna pasa, Agni sakti, Vayu bow and quiver Indra, Vajra and ghanta, Yama danda, Prajapati akshamala, Brahma kamandalu, Surya the rays, Kala khadga and khetaka and Himavant a lion.

Armed with weapons given by the gods Devi attacked Mahishasura. While the asura assumed the forms of a buffalo, a lion an elephant and finally the human form, Devi placed her foot on asura’s neck pierced him with her trisula, and killed the asura.129

Sculptural Representations

Ravalphadi Saiva Cave, Aihole (Fig. 7.88)

The South wall of the antarala of the Saiva cave represents the theme of Mahisasuramardini.130 The eight-armed goddess is slaying Mahishasura. She
carries khadaga, sula, prayogachakra, trisula, sankha, khetaka, dhanash and the face of Mahisha. The goddess is piercing trisula in Mahisha’s body. A noteworthy aspect of the sculpture is presence of parrot in one hand.

**Cave-I, Badami (Fig. 7.89)**

The western koshtha of Cave-I at Badami is the depiction of Mahishasura mardini theme. The panel depicts the goddess slaying the asura. The four-armed goddess carries trisula in her right hand which is pierced in asura’s head. The remaining hands carry chakra, sankha and the tail of asura. Her right leg is placed on the asuras’s face which she press down with her foot.

**Durga Temple, Aihole (Fig. 7.90)**

The southern devakostha of the Durga Temple at Aihole, bears the image of Mahisasuramardini. The eight armed goddess is slaying the asura. Her hands carry trisula and a ghanta. The remaining hands carry khadga, vajra, paryoga chakra, sankha etc. Her right leg is firmly placed on ground. The dying asura lifts up his head in pain. The lion, Durga’s vahana, is standing aside to the right. The sculpture is richly decorated with ornaments. There is a prabhamandala behind her head. Her head is slightly raised and tilted while her face bears a smile of victory.

**Virupaksha Temple, Pattadakal (Fig. 7.91)**

The subsidiary shrine to the left of the garbhagriha bears the image of Mahisasuramardini. The eight-armed goddess is slaying the asura. Durga stands behind asura, who is shown in human form. His buffalo-head is pressed down by the left foot of the goddess, who pierces his neck with the trisula and his chest with the khadga. The head of the asura is lying towards the ground. She carries khadga (piercing in the chest) trisula (piercing in neck) prayogachakra, bana, vajra, sankha and dhanush.

The northern exterior wall of the Virupaksha temple represents the theme of Mahishasuramardini (Fig. 7.92). The six armed goddess slaying the
asura with her khadga. The lower right hand carries suchimudra, katyavalambita and khadga. While the left lower hand is resting on the neck of the buffalo, kapala and charka. Her right leg is firmly placed on the ground and the left leg is placed on the buffalo. At the right below an asura apparently Mahishasura cutting off his head with a sword. Suggesting the Mahishasura offering his head to goddess Durga. At the left lower an asura is depicted whose hands are in anjali-mudra. Behind him a female stands her hand is in vismayamudra. Suggesting the victory of goddess. At the upper right corner of the panel lion is attacking on the asura.

Mallikarjuna Temple, Pattadakal (Fig. 7.93)

The capital of the pillar in the gudhamandapa of Mallikarjuna temple, Pattadakal, depicts Mahishasuramardini.\(^{134}\) The panel represents the goddess fighting with asura. The eight-armed goddess is seated on the lion and shoots an arrow at the asura, who is in human form with buffalo’s head. The lion is also attacking on the asura. It has caught hold the thigh of asura with its front leg. There are number of soldiers of asura who are grounded. The asura carries a khadga in his right hand and is trying to escape from the clutches of the lion.

Papanatha Temple, Pattadakal (Fig. 7.94)

The northern exterior wall depicts the Mahisasuramardini sculpture. The panel represents the six-armed goddess slaying the asura. The lower right hand carries trisula which is piercing in the chest of asura, khadga, the upper one is taking out an arrow from the quiver. Among the left hands one holds a sankha, while two others, hold ghanta and a bow. Her left leg is firmly placed on the ground, while the left leg is placed on the chest of the asura. The asura is shown in human form with buffalo’s head.

Bhunatha Group, Badami (Fig. 7.95)

On a boulder near the Bhutanatha group at Badami there is a depiction of the theme of Mahisasuramardini. The eight armed goddess slaying the asura, who is shown in human form. Her right leg is firmly placed on the
ground, while the left leg is placed on the asura's body. She carries khadga, danda, chakra, trisula, sankha, bow and khetaka. At the lower right her vehicle lion is also depicted.

**Penal Kept in the Archaeological Museum, Aihole (Fig. 7.96)**

The panel kept in the archaeological museum at Aihole depicts the theme of Mahisasuramardini. The four armed goddess slaying the asura. Her right leg is firmly placed on the ground. She carries khadga, trisula, khetaka and the lower left hand carries the mouth of the buffalo. On either side of the panel trees are depicted. Probably it suggest that the incident is held in a forest.

**Observations on Saiva themes**

The above study leads one to observe certain specific things in respect of the Saiva narrative themes. In the early phase i.e., pre 650 A.D. period there is hardly any representation of Samharamurtis of Siva. In Saiva cave, for instance, the only Saiva mythological narrative theme depicted pertains to the marriage of Siva. But not a single act of Siva killing an asura is met with. On the other hand in post 650 A.D. there is a preference for Samharamurtis. Even Nataraja is shown without apasmara-purusha under his feet.

Since Savism had become popular a large number of temples were built in the Chalukya empire, particularly concentrated in the sites around their capital and in the vicinity of Alampur. It has been already pointed out that rulers of the Chalukya dynasty of up to Pulikesi-II were inclined to Vaishnavism. Though Saivism was popular, its form seems to have conformed to Srotriya or Brahmanical beliefs. But from the time Vikramaditya-I embraced Saivism through Agamic ritual of Sivamandaladiksha, the situation seems to have changed considerably. His title Parama-Mahesvara, meaning a devout worshipper of Mahesvara, suggests that a Pasupata brand of Saivism had its impact. Themes like Lakulisa, Anugrahamurtis, Samharamurtis etc., assumed prominence in the monuments of the Pasupata sect. Saivacharyas played a significant role in perpetrating this sect and in expanding its interests. The Saiva myths, presented as monoscenic or continuous or compartmented
narratives on the monuments, derived principally from localized versions of the *puranic* myths. For instance, in the narration related to *Girija-kalyana*, the aquatic being which caught hold of *Siva* in the guise of *Brahmana* was a tortoise.

It is interesting to note that the Ravana theme revealing his greatness as devotee of *Siva*, a suggestion of *utkata-bhakti*, has assumed popularity considerably. In the case of *Nataraja* the pre-650 A.D. depictions are bereft of the *Apasmara-purusa*, while those of post- 650 A.D. period invariably show the *apasmara-purusa* under his feet. This should be considered as a significant transformation of the meaning of the *Nataraja* theme.

Popularity of *Nataraja* theme also implies the fact that dancing, music as also acting had become part and parcel of the ritual in *Saiva* temples. Inscriptions\(^\text{133}\) such as those referring to ‘Natasevya Achala’, whose expertise in dance and drama are eulogised in Pattadakal epigraphs are further proofs of this situation. The presence of *Sules* (temple-dancers) also points towards the same situation.

Hence the *Saiva* narrative themes in Chalukyan context are not only proofs of popularity of *Puranic* *Saiva* themes but also, mirrors of contemporary socio-religious developments.

Literary references basically present *Ardhanarisvara* as syncretic concept implying the unity of male and female or *purusha* and *shakti* aspects of the same god head. The beautiful presentation in Cave-I in Badami monoscenically depicts this theme along with a prominent figure of *Bhringi* for whose sake, according to some sources, the *Ardhanarisvara* form is assumed. In view of these the role of local tradition in formulating this image seems to be male. The message seems to be both to *Bhringi* the great devotee as well as other votary’s of *Siva* about the unity of *Siva* and *Shakti*. So far as Cave-I representation is concerned. But in other cases *Bhringi* is insignificant or is not at all present thereby the message of the unity is conveyed to every devotee.
The Harihara form finds representations with varieties of attributes. It appears that the concept of Harihara as syncretic god became very popular during this period. In the case of Cave –III at Badami its occurrence is curious because the context is Vaishnava. However iconographically the early images of Harihara clearly conformed to a different tradition than the post 650 tradition. This may be considered as suggesting smarta orientation, whose ideas were perhaps shared by the Kalamukha Saivas.
Notes and References


45. For see temple details, Radcliffe C.E., 1981, pp. 326.


55. *Ibid*.

56. *Ibid*.


63. Annigeri A.M., 1960, p. 44.


71. *Karnaparva*, Chapter 34, pp.121-134.


100. Lippe Aschwin, p. 286.


104. For see temples details Michel Meister and Dhaky M.A., (eds); 1986, *Encyclopaedia of Indian Temple Architecture*, American Institute of Indian Studies.


120. Annigeri A.M., 1974, p. 56.

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