CHAPTER – III

NARRATIVE ART IN RÄYALASEEMA
SAIVITE THEMES
NARRATIVE SCULPTURE IN THE TEMPLES OF RAYALASEEMA

SAIVITE THEMES

This and the next three chapters deal with the narrative art found in sculpture in the temples of Rayalaseema. This chapter deals with Saivite themes. It is in two parts. The first part deals with themes from Sivapurāṇā, other Saivite literary works and Sthalapurāṇas. The second part deals with themes from the story of Kirātārjunīyam.

The first part is again divided into four sections. In the first section some of the lives of nāyanārs or staunch devotees of Siva who are sixty-three in number narrated in sculpture mostly on the prākāras of Śrīśailam temple are discussed. In the second section rare themes, some of which are not known to the people now, such as Bhīma inciting Purushāmriga to chase him and Siva creating an illusion of floods in river Ėauvery to test the devotion of Pārvatī in penance are discussed. Siva defeating Uma in a dance competition, Siva wearing his fallen ornaments while in dance, Siva killing Vyāghrāsura, Vināyaka claiming ganādhipatyā and other such rare themes are also discussed. The third section is devoted to popular themes narrated in sculpture such as marriage of Pārvatī, Siva killing Gajāsura, Lingōdbhavamūrti, Rāvanānugrahamūrti and others. In the last section themes from Sthalapurāṇas such as Śrīkālahasti mahatyaṃ, Śrīśaila mahatyam and so on are discussed. About two hundred panels are discussed in this part.

The second part is allotted to Kirātārjunīyam panels. This theme appears to be very popular in this region as we find more than one hundred panels depicting this story. Almost all versions of the theme including local variations are narrated in sculpture and paintings of this area.
Thirty plates containing sixty photographs are included as examples many of which are not published so far. A table showing the list of Saivite themes selected for study is given. The panels are discussed theme-wise as far as possible in chronological order.

**SAIVITE THEMES – PART - I**

**Table – 1**

List of Saivite Panels Selected

Section – 1 **NĀYANĀR THEMES**

<table>
<thead>
<tr>
<th>S.No.</th>
<th>Name of the Theme</th>
<th>Name of the Temple</th>
<th>Place &amp; District</th>
<th>No. of Panels</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Ādibharta Nāyanār</td>
<td>Mallikārjuna temple</td>
<td>Śrīśailam, Kurnool</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>Arivālūtonḍa Nāyanār</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>3.</td>
<td>Kajāvalanambī Nāyanār</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>4.</td>
<td>Murugha Nāyanār</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>5.</td>
<td>Tirūkurupitonḍa Nāyanār</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>6.</td>
<td>Akkamaḥādēvi</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>7.</td>
<td>Sundara Nāyanār</td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>8.</td>
<td>Kaliyamba Nāyanār</td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>9.</td>
<td>Kalingaṇa Nāyanār</td>
<td></td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>10.</td>
<td>Chandēsa Nāyanār</td>
<td>Parasurāmēśvara</td>
<td>Aṭṭirāla, Cuddapah</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Temple</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10A.</td>
<td>&quot;</td>
<td>Mallikārjuna temple</td>
<td>Śrīśailam, Kurnool</td>
<td>1</td>
</tr>
<tr>
<td>11.</td>
<td>Sundara &amp; Chēramāṇ rushing to witness the dance of Siva</td>
<td>Parasurāmēśvara temple</td>
<td>Aṭṭirāla, Cuddapah</td>
<td>1</td>
</tr>
<tr>
<td>11A.</td>
<td>&quot;</td>
<td>Siva temple</td>
<td>Punganūru, Chittoor</td>
<td>4</td>
</tr>
</tbody>
</table>
### Section – II RARE THEMES

**1. PURUSHĀMRIGA:**

<table>
<thead>
<tr>
<th>S.No.</th>
<th>Name of the Temple</th>
<th>Place &amp; District</th>
<th>No. of Panels</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.</td>
<td>Parasurāmēśvara temple</td>
<td>Attirāla, Cuddapah</td>
<td>1</td>
</tr>
<tr>
<td>B.</td>
<td>Manikantēśvara temple</td>
<td>Śrīkālahasti, Chittoor</td>
<td>2</td>
</tr>
<tr>
<td>C.</td>
<td>Rudrapādala temple</td>
<td>Pushpagiri, Cuddapah</td>
<td>1</td>
</tr>
<tr>
<td>D.</td>
<td>Trikūtēśvara temple</td>
<td>Pushpagiri, Cuddapah</td>
<td>2</td>
</tr>
<tr>
<td>E.</td>
<td>Varadarāja temple</td>
<td>Śrīkālahasti, Chittoor</td>
<td>2</td>
</tr>
<tr>
<td>F.</td>
<td>Mukkantēśvara temple</td>
<td>Kaluvakunṭa, Chittoor</td>
<td>2</td>
</tr>
<tr>
<td>G.</td>
<td>Chennakēśava temple complex</td>
<td>Pushpagiri, Cuddapah</td>
<td>2</td>
</tr>
<tr>
<td>H.</td>
<td>Ruined Siva temple</td>
<td>Vallūr, Cuddapah</td>
<td>2</td>
</tr>
<tr>
<td>I.</td>
<td>Mallikārjuna temple</td>
<td>Śrīśailam, Kurnool</td>
<td>1</td>
</tr>
<tr>
<td>J.</td>
<td>Kodandarāma temple</td>
<td>Onṭimiṭṭa, Cuddapah</td>
<td>2</td>
</tr>
<tr>
<td>K.</td>
<td>Tērumandapa</td>
<td>Śrīkālahasti, Chittoor</td>
<td>3</td>
</tr>
<tr>
<td>L.</td>
<td>Śrīkālahastīśvara temple</td>
<td>&quot;</td>
<td>2</td>
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</tbody>
</table>
2. JALAMĀYAMŪRTI

<table>
<thead>
<tr>
<th>S.No.</th>
<th>Name of the Temple</th>
<th>Place &amp; District</th>
<th>No. of Panels</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.</td>
<td>Manikantēśvara temple</td>
<td>Śrīkālahasti, Chittoor</td>
<td>2</td>
</tr>
<tr>
<td>B.</td>
<td>Varadarāja temple</td>
<td>Śrīkālahasti, Chittoor</td>
<td>1</td>
</tr>
<tr>
<td>C.</td>
<td>Mukkantēśvara temple</td>
<td>Kalvakunṭa, Chittoor</td>
<td>1</td>
</tr>
<tr>
<td>D.</td>
<td>Chennakēśava temple Complex</td>
<td>Pushpagiri, Cuddapah</td>
<td>1</td>
</tr>
<tr>
<td>E.</td>
<td>Mallikārjuna temple</td>
<td>Śrīśailam, Kurnool</td>
<td>1</td>
</tr>
<tr>
<td>F.</td>
<td>Śrīkālahastīśvara temple</td>
<td>Śrīkālahasti, Chittoor</td>
<td>2</td>
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</tbody>
</table>

OTHER RARE THEMES

<table>
<thead>
<tr>
<th>S.No.</th>
<th>Name of the Theme</th>
<th>Name of the Temple</th>
<th>Place &amp; District</th>
<th>No. of Panels</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.</td>
<td>Vishāpaharanamūrti</td>
<td>Nīlakanṭēśvara temple</td>
<td>Surūṭupalli, Chittoor</td>
<td>5</td>
</tr>
<tr>
<td>4.</td>
<td>Siva defeating Pārvati in dance competition</td>
<td>Chennakēśava temple Complex</td>
<td>Pushpagiri, Cuddapah</td>
<td>6</td>
</tr>
<tr>
<td>5.</td>
<td>Siva wearing his fallen ornaments while in dance</td>
<td>&quot;</td>
<td>&quot;</td>
<td>1</td>
</tr>
<tr>
<td>6.</td>
<td>Siva tapōbhanga</td>
<td>Mallikārjuna temple</td>
<td>Śrīśailam, Kurnool</td>
<td>2</td>
</tr>
<tr>
<td>7.</td>
<td>Vināyaka claiming ganādhipatya</td>
<td>Chennakēśava temple Complex</td>
<td>Pushpagiri, Cuddapah</td>
<td>1</td>
</tr>
<tr>
<td>8.</td>
<td>Destruction of Daksha yagna</td>
<td>Mallikārjuna temple</td>
<td>Śrīśailam, Kurnool</td>
<td>6</td>
</tr>
<tr>
<td>9.</td>
<td>Visvakarma proving superiority of a Jangam</td>
<td>&quot;</td>
<td>&quot;</td>
<td>1</td>
</tr>
<tr>
<td>9A.</td>
<td>&quot;</td>
<td>Sangamēśvara temple</td>
<td>Animela, Cuddapah</td>
<td>1</td>
</tr>
<tr>
<td>10.</td>
<td>Sarabhēsa subduing Narasimha</td>
<td>Mallikārjuna temple</td>
<td>Śrīśailam, Kurnool</td>
<td>1</td>
</tr>
<tr>
<td>S.No.</td>
<td>Name of the Theme</td>
<td>Name of the Temple</td>
<td>Place &amp; District</td>
<td>No. of Panels</td>
</tr>
<tr>
<td>-------</td>
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<td>-----------------</td>
<td>---------------</td>
</tr>
<tr>
<td>1A.</td>
<td>Marriage of Siva &amp; Pārvati</td>
<td>Parasurāmēśvara temple</td>
<td>Attirāla, Cuddapah</td>
<td>1</td>
</tr>
<tr>
<td>1B.</td>
<td>&quot;</td>
<td>Mallikārjuna temple</td>
<td>Śrīśailam, Kurnool</td>
<td>6</td>
</tr>
<tr>
<td>1C.</td>
<td>&quot;</td>
<td>Sangamēśvara temple</td>
<td>Animela, Cuddapah</td>
<td>30</td>
</tr>
<tr>
<td>1D.</td>
<td>&quot;</td>
<td>Agastīśvara temple</td>
<td>Chidipirāla, Cuddapah</td>
<td>6</td>
</tr>
<tr>
<td>1E</td>
<td>&quot;</td>
<td>Vīrabhadra temple</td>
<td>Lēpākshi, Anantapur</td>
<td>12</td>
</tr>
<tr>
<td>1F</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>(In paintings)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Bhikshātanamūrti</td>
<td>Mallikārjuna temple</td>
<td>Śrīśailam, Kurnool</td>
<td>3</td>
</tr>
<tr>
<td>3.</td>
<td>Lingōdbhavamūrti</td>
<td>Manikantēśvaratemple</td>
<td>ŚrīKālahasti, Chittoor</td>
<td>1</td>
</tr>
<tr>
<td>3A</td>
<td>&quot;</td>
<td>Doddēśvara temple</td>
<td>Hēmavati, Anantapur</td>
<td>1</td>
</tr>
<tr>
<td>4.</td>
<td>Siva killing Gajāsura</td>
<td>&quot;</td>
<td>&quot;</td>
<td>1</td>
</tr>
<tr>
<td>4A.</td>
<td>&quot;</td>
<td>Mallikārjuna temple</td>
<td>Śrīśailam, Kurnool</td>
<td>1</td>
</tr>
<tr>
<td>5.</td>
<td>Rāvanā offering his heads to please Siva</td>
<td>&quot;</td>
<td>&quot;</td>
<td>1</td>
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</tbody>
</table>
### Section – IV STHALAPURĀNA THEMES

<table>
<thead>
<tr>
<th>S.No.</th>
<th>Name of the Theme</th>
<th>Name of the Temple</th>
<th>Place &amp; District</th>
<th>No. of Panels</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Śrīkālahasti Mahatyam</td>
<td>Mallikārjuna temple</td>
<td>Śrīsailam, Kurnool</td>
<td>3</td>
</tr>
<tr>
<td>1A.</td>
<td>&quot;</td>
<td>Kāśivivēśvara temple</td>
<td>Penukonda, Anantapur</td>
<td>12</td>
</tr>
<tr>
<td>2.</td>
<td>Sivaratri Mahatyam</td>
<td>Mallikārjuna temple</td>
<td>Śrīsailam, Kurnool</td>
<td>1</td>
</tr>
<tr>
<td>2A.</td>
<td>&quot;</td>
<td>Kāśivivēśvara temple</td>
<td>Penukonda, Anantapur</td>
<td>1</td>
</tr>
<tr>
<td>3.</td>
<td>Śrīsaila Mahatyam: Siva and the Chenchu women</td>
<td>Mallikārjuna temple</td>
<td>Śrīsailam, Kurnool</td>
<td>3</td>
</tr>
<tr>
<td>3A.</td>
<td>Chandrāvati &amp; the Cow</td>
<td>&quot;</td>
<td>&quot;</td>
<td>3</td>
</tr>
<tr>
<td>3B.</td>
<td>Chandrāvati presenting a garland to Mallikārjuna</td>
<td>&quot;</td>
<td>&quot;</td>
<td>5</td>
</tr>
<tr>
<td>3C.</td>
<td>Silāda in Penance</td>
<td>&quot;</td>
<td>&quot;</td>
<td>1</td>
</tr>
<tr>
<td>3D.</td>
<td>Parvata in Penance</td>
<td>&quot;</td>
<td>&quot;</td>
<td>1</td>
</tr>
<tr>
<td>4.</td>
<td>Hanumān pulling a Linga with his tail</td>
<td>Siva temple</td>
<td>Ramagiri, Chittoor</td>
<td>2</td>
</tr>
<tr>
<td>4A.</td>
<td>&quot;</td>
<td>&quot;</td>
<td>Maktirāmsvaram, Cuddapah</td>
<td>2</td>
</tr>
<tr>
<td>4B.</td>
<td>&quot;</td>
<td>Kāśivivēśvara temple</td>
<td>Penukonda, Anantapur</td>
<td>2</td>
</tr>
<tr>
<td>4C.</td>
<td>&quot;</td>
<td>Panchamukhēśvara temple</td>
<td>Śrīkālahasti, Chittoor</td>
<td>3</td>
</tr>
</tbody>
</table>
Section – I  NĀYANĀR THEMES

STORIES OF NĀYANĀRS

Some of the stories describing the life and devotion of nāyanārs or Siva devotees who are sixty-three in members are narrated in sculpture on the outer walls of Śrīśailam temple. A few of them are described here.

1. ĀḌĪBHARTA NĀYANĀR :

His story finds place in the Panditārādhyā Charitra. He is referred to as Ādipathar nāyanār in Periya purāṇam. He is a fisherman. He offers the first fish he captures every day to Siva. Once he caught a gold fish. Without hesitation he offered it to Siva. His story is found narrated in the second register in the south half of east wall of the Śrīśailam temple. Here he is shown fishing behind a tree, while a Siva devotee waits near him to collect the fish. In the second part he is shown in penance.

2. ARIVAḻU TONḌA NĀYANĀR :

He is known as Arivāḻu in Telugu works. As per the Periyapurāṇam, he is a labourer. He offers food three times a day to Sivalinga. For five days he does not get any work to buy rice. On the sixth day he secures some rice. He cooks it and goes in a hurry to offer it to Siva. But the food falls down in a slit. Arivāḻu becomes so sad that he tries to cut his head. Siva appears from the linga, stops him and gives him liberation.

This story finds place on the east outer wall of the Śrīśailam temple in a single panel. Here Arivāḻu is shown as holding his severed head with both hands. A sword is seen above his neck. To his left a vessel and below that a round object, probably the
cooked food, is shown falling down. Facing him is a Sivalinga out of which a hand comes out to stop him. (Plate – 1A)

3. KAḌAVALANAMBI NĀYANĀR :

He is mentioned in the Periyapurāṇam and Basavapurāṇam. As per the latter he vows to light one thousand lamps to Siva everyday. When he has lost all his money and cannot continue the vow he sets fire to his long hair and burns himself as a lamp. On the west half of north outer wall, the sixteenth panel from Sivaji gōpura depicts this theme. Here kaḍavalanambi is shown twice as lighting a lamp. He sports long plaited hair. Behind him a servant stands in appreciation of his act. (Plate – 1B)

4. MURUGHĀ NĀYANĀR :

As per the Pandītārādhya charitra he is a gambler. But he spends the money won in gambling on Siva devotees. One day Siva himself comes to test him in disguise. He plays dice with Murughā nāyanaṟ but looses. When he does not pay money the nāyanaṟ ties his limbs and starts beating him. When Siva reveals his true form he asks him to spend the money he (Siva) owes to him on Jangams.

This theme is depicted in the seventeenth panel from Sivaji gōpura on the west half of the north wall. It shows Siva in disguise playing dice with Murughā nāyanaṟ who with raised hands is demanding money from Siva. Both figures are seated on a pedestal. The nāyanaṟ wears rosary beads around his arms and neck. (Plate – 2A)

5. TIRUKURIPI TONDĀ NĀYANĀR :

He is also known as Vichārabhakta. He is a washerman. He washes the clothes of Jangams free of cost everyday. One day he could not return the clothes of an old
devotee as they could not be dried because of cloudy weather. As his vow is not kept he attempts to cut his throat. Siva appears and stops him.  

This theme is found depicted in the eighteenth panel from Sivaji tower. He is shown twice with a bag of clothes tied to his shoulder. His hands are in *anjali* pose. (Plate – 2B) In the next panel all the three nāyanārs mentioned above are prostrating before a Sivalinga.

6. AKKA MAHĀDEVI:

She is a famous devotee of Siva. She may be Mangayakkarasi mentioned in the *Periyapurānam*. As per the Telugu works she was born in a lingāyat family in Udūtaḍī village in Karnataka. She was initiated into Siva worship in her eighth year and was reluctant to the earthly pleasures. She was married to Kansika, a Jain king but forbade him from touching her. One day when he pulled her clothes, she renounced him and her clothes, roamed around naked until she attained *mōksha* in Śrīśailam. The king was also converted into Saivism later.

The story is depicted in brief on the north half of the east outer wall. The panel shows Akkamahādevi standing naked in penance on a hilltop (shown here as three rocks) of Śrīśailam. She holds rosary beads in her right hand and a water vessel in her left. Facing her is a Sivalinga out of which a hand emerges and invites her. (Plate - 3A)

7. SUNDARA NĀYANĀR:

Sundaramūrti nāyanār once rescued a child, who fell in a lake and was about to be swallowed by a crocodile, by praying Pārvati. This theme is depicted in one of the panels in the Airāvatēśvara temple, Dārāsuram. The panel is very brief when compared to the Śrīśailam panel. It shows a Sivalinga in the top and a crocodile approaching a boy
at the bottom. Next to the boy Sundara stands with folded hands praying Siva. With a minor change the story finds place in one of the panels on the south outer wall of the Śrīśailam temple.

It is in three parts. In the first, a pond with many fish and crabs are shown. A big fish is swallowing a boy, who is shown upto his waist. He is praying for help. In the next part, Sundara stands in anjali facing Siva and Pārvati who are seated on a pedestal. He prays them to rescue the child. In the last part the boy stands in reverence before Siva and Pārvati. In the place of crocodile, the fish is introduced here. (Plate – 3B)

8. KALIYAMBA NĀYANĀR :

Kaliyamba nāyanār, said to be a Chōla King, is a great devotee of Siva and his devotees, the jangams. He is referred to as Kalikamba nāyanār in the Periyapurāṇam. Everyday he invites jangams to his house, washes their feet and feeds them. One of his servants, who ran away from his house, became a jangam and comes to his house with other jangams for food. Kaliyamba starts washing their feet one by one while his wife pours water. When the servant’s turn comes the queen recognizes him as their old servant and hesitates to pour water to wash his feet. Kaliyamba also recognizes his ex. servant. But as he is a devotee of Siva now he prepares to wash his feet without hesitation. When his wife hesitates to pour water he gets very angry with her and immediately takes a sword and cuts her palms. Siva is pleased with his devotion, appears and restores the palms of his wife and takes them to Kailasa.

This interesting story is depicted in two panels in the third register on the eastern prākāra wall towards the north end. The first panel is in 2 ½' x 6 ½' size while the second has 2 ½' x 5 ½' size. The first shows seven figures. In the southern end,
Kaliyamba nāyanār with folded hands is inviting a jangam who is wearing a clout, rudrakshamala or rosary beads, a long cloth tied to his hair, the ends of which fall on both sides and holding umbrella in right hand. The nāyanār is dressed in ardhōruka and rosary beads. In the centre two jangams stand one behind the other. The first one holds a kumandala in left hand and carries a short pole on his right shoulder. The second one is better dressed in a loincloth and keeps his upper cloth double folded under his right arm. He seems to be introducing the jangam in front of him. Towards the northern end Kaliyamba nāyanār sitting on the ground holds the left foot of the jangam on his left knee and is rubbing it with both hands. He (the jangam) is none other than his ex-servant. He holds an akshamāla in left hand and carries a small ‘Y’ shaped wooden stand in right hand. He is also dressed in clout. Behind the nāyanār his wife holding a kettle in both hands looks up at her ex-servant recognizing him. The nāyanār also looks up at the jangam. (Plate – 4A)

In the second panel, which is in two compartments, the wife is sitting on a stool holding up her hands a little. Her palms are cut off and are shown in the centre. Facing her is the nāyanār holding a curvy knife in right hand. This happened inside the house as they are shown under a pillared mandapa.

In the second compartment the nāyanār and his wife stand in anjali facing a Sivalinga from which Siva emerges. The wife of the nāyanār has her palms restored. Two things are note worthy here besides the powerful presentation of the theme. They are (1) the continuity maintained in the attire of the nāyanār and his wife and (2) the diversity in the attire of the four jangams in the first panel. Though in low relief the details are excellent, adequate and natural.
9. KALIGANANADHA NAYANAR:

He is mentioned in the _Panditrâdhyacharitra_ and _Periyapurânam_. The _Basavapurânam_ does not mention him. As per the _Periyapurânam_, the nâyânâr vows to feed the jangams and Siva devotees throughout his life. He is said to be the contemporary of Thirugnâna Sambandhar. His story is narrated in five panels in the third register on the east _prâkara_ wall of the Śrīśailam temple. In the first panel many people, some of them are jangams, are coming to his house for food. In the second, he is shown washing the feet of a jangam while a few more stand behind. Behind the nâyânâr his house is shown as a _mandapa_ with full of pots and vessels kept one above the other indicating his wealth. In the third five jangams are eating food in his house. They bless him with their raised left hands. In the fourth panel, he is discussing with a jangam. In the last panel, he is going away along with them on a pilgrimage.

10. CHANDESA NAYANAR:

He is also known as Chanda. He is a brahmin. He could not tolerate a cowherd beating the cows and decided to take care of the cows himself. Everyday he used to take away the cows for grazing. He prepared a Sivalinga with sand and used to perform _abhishêka_ with the milk of the cows. This was informed to his father. He was furious at his son’s actions, followed him one day and watched the _abhishêka_. Out of anger he kicked the linga. Chandesa who was immersed in prayer could not wait to punish the culprit. Without even seeing the face of his father he severed his legs with an axe. Siva, pleased with his ardent devotion, restored his father’s limbs and made Chandesa the leader of his _gaṇas_.12
This theme is first narrated on the south side of the vimāna of the sanctum of Parasurāmēśvara temple, Attirāla. Here Chandēsa, squatting before a Sivalinga wields an axe with both hands. Behind him his father lies on the ground with severed legs. This is carved in bold relief, almost in the round. It displays effectively the devotion of Chandēsa. The sculptor’s ability in carving the curly hair, folds of the clothes and his anatomical knowledge in shaping the limbs of the figures are praise worthy. The best narrative sculpture of this region appears on the vimāna of this temple.

ŚRĪŚAILAM:

The same theme is narrated in a long panel in the third register of the south outer wall of the Mallikārjuna temple, Śrīśailam. It shows three cows standing in between two trees. In the centre Chandēsa is pouring milk with a vessel on a Sivalinga. Next to him is his father who is placing his left leg on the linga. In the next part, Chandēsa is wielding an axe with both hands and severs the head of his father. The head is seen flying off. At the other end Siva appears on Nandi. Chandēsa stands before the Lord in anjali.

11. SUNDARA NĀYANĀR & CHĒRAMAN RUSHING TO WITNESS THE DANCE OF SIVA AT CHIDAMBARAM:

This theme is found in one of the Chōla paintings in the Airāvatēśvara temple, Darasuram. Strangely this theme travelled far and appeared at two places in this region i.e. at Attirāla and Punganūru.

ATTIRĀLA:

On the north outer wall of the mukhamandapa of Parasurāmēśvara temple, Attirāla, this theme is carved in a simple panel. It shows Sundara nāyanār riding a caparisoned horse, which is galloping. The nāyanār looks back and at the same time
hastens his horse with a raised whip to speed up. The king, Chēraman, mounted on an elephant, which is also moving at great speed, closely follows him. While one man shown at the top is fleeing away another, perhaps a servant shown at its legs, is caning it to move fast. Both the riders are obviously rushing to Chidambaram where Siva is performing his cosmic dance. (Plate – 4B)

PUNGANŪRU:

On the four sides of one of the pillars of mukhamandapa of the Siva temple at Punganuru this theme with a slight variation is shown. On one side a female dancer, neatly dressed for the occasion, is performing Bharatanātya. Her pose and expression reveal her involvement in her dance. She may be the celestial nymph dancing along with Siva. On the next side, a man plays on a mridanga with both hands. The third side shows Sundara nāyanār riding on a horse is about to whip his horse to move fast. Here the animal is not galloping but seems to be moving slowly. On the fourth side Chēraman, the royal devotee, riding on his elephant is goading it to move forward. His right fore finger indicates the direction while his left hand is pulling the tail of the elephant to move fast. (Plate – 5A) In both the panels, Siva is not shown.

12. NIMMAKKA:

She is an ardent devotee of Siva and worshipped jangams as well. She invites jangams everyday to her house for food. Siva once comes to her house in the guise of a jangam to test her devotion. She invites him for food but finds her only son eating the food prepared for the guests. She thinks that it is sacrilege and in uncontrollable fury she beats him to death with a stick. She prepares food again and serves the guest (Siva) who insists on the presence of the boy, as he will not eat alone. She calls for the boy as
ordered by the guest. Surprisingly the boy comes back alive. Siva reveals his true form and blesses them.

This story finds place in the *Basavapurānam*. Nimmakka is identified as Nimbala Devi, the wife of Indaladēva the resident of Talaigrama in Dharwar district, Karnataka and a contemporary of Rajendra Chōla I.¹⁴

It is narrated in sculpture on the south half of east *prākāra* wall of the Śaṅkṣailam temple in four panels. In the first Nimmakka is shown inviting with extended arms a jangam, who is sporting long plaited hair and wearing only a clout. She keeps a vessel and glass in her hand perhaps to give water to the guest and to wash his feet and hands. In the second panel she is in her kitchen, which is indicated by rows of vessels, placed one above the other. Her son, a young boy, is shown in the centre eating food from one of the containers. Nimmakka, in a fit of fury is beating the boy on his head with a long stick. (Plate – 5B)

In the third panel she is walking back to the dining room where the guest seated in *padmāsana* is insisting on the presence of the boy. She still carries the stick on her shoulder. As the guest calls out the boy comes to life and appears with folded hands. In the fourth panel she and her son stand in *anjali* facing Siva and Pārvati who are seated on their mount Nandi. Though the relief is low the action is vigorous in the panels.

13. CHIRUTONDĀ OR SIRIYĀLA:

Chirutondā was said to be the contemporary of Thirugnāna Sambandar, the famous Siva devotee. He was referred to as the devotee of Śrāladēva (Siva) in S.I.I. 2, 172, S.I. A.P. Report 1913 No.59. He was a resident of Thiruchalagāttam guḍī Village, in Tanjore District where there is a temple for Śrāladēva.¹⁵ His son Siriyāla or Śrāladēva was also a great Saivite. When his father wanted to offer his flesh as food to
a jangam he readily accepted to die. Siva, pleased with the devotion of Siriyāla and his parents, granted them liberation. This story is narrated at three places in this region at Śrīśailam, Penukonda and Lēpākshi.

ŚRĪŚAILAM:

The story is first narrated towards south of the entrance on the east prākāra of the Mallikārjuna temple, Śrīśailam in one long panel. It is in seven parts. In the first Chirutonḍa is seen receiving a jangam (Siva in disguise). The movement of his legs shows that he is approaching the guest. His arms indicate his readiness to receive the guest. The jangam’s long hair in jātas is touching the ground on both sides. He keeps a kamandalā in left hand. But for the clot, he is almost nude. A damaru hangs behind his right shoulder. In the second scene Chirutonḍa and his wife who gives him a vessel of water seem to be discussing the peculiar demand of the guest. The raised right hand of the man expresses his determination to concede to the demand.

In the third scene two boys are talking to each other. The one to the right with a book like object may be Siriyāla. His raised right hand indicates his readiness to go home and to become food for the guest. He wears an ardhōruka. The one facing him is the servant as he is just dressed in a clot. His hands explain the order of his master to fetch the boy from the school. In the fourth scene Chirutonḍa and his wife converse with each other. Their right hands express their readiness to kill their son. They are dressed as in the previous panel.

In the sixth scene the father holds the son on his lap and cuts his head. The mother holds the boy’s shoulders. In the following scene she is grinding the boy’s head or flesh in a mortar. In the last scene the food is served to the guest. He places his right hand on the food kept on a stool and with raised left hand is beckoning some one
(perhaps the boy) to come. Facing him the boy and his father stand in *anjali*. (Plate 6A)

This and the Nimmakka story might be the work of a single craftsman as similarity in pose, dress and carving is clearly seen in the narration of both the stories.

**PENUKONDA:**

This story is narrated in sculpture on the outer walls of the Kāśivisvēśvara temple, Penukonda. It starts at the southwest corner of the outer wall of the sanctum. It is described in eight panels. The first panel shows chirutonda receiving Siva in the disguise of a jangam. He has short hair and wears rosary beads around his neck and arms. He wears on *ardhôruka* and bends a little in reverence. The jangam holding a shaft like object in his left hand keeps his right hand raised as if he is informing his demand. In the next stage a teacher with a beard seated on a pedestal is holding discourse to four students sitting before him. The first two students carry palm leaf manuscripts. The scene may be the school where Siriyāla, the son of Chirutonda is studying. (Plate 6B)

In the next scene, that displays movement and continuous action, an attendant of Chirutonda calls for Siriyāla to come home. His hair is arranged in the shape of a bun. He is adorned with many chains. The attendant’s garments and jewels indicate his master’s wealth and his capacity to perform charity to all Siva devotees. Siriyāla comes to know from the attendant his father’s orders and asks him to wait until he gets permission from his teacher. The figure of the boy is repeated twice, first as listening to the attendant and then as asking him to wait. It is repeated twice again, first as facing the teacher in *anjali* and then as prostrating before him seeking permission to go home. The teacher standing with raised right hand grants the permission.
In the next panel the attendant carries home Siriyāla on his shoulders. His dress and jewels are same as in the previous panel. In the next, which is in low relief, the mother is giving a bath to Siriyāla. In the next part the parents keep the boy on a cot and kill him. The mother holds the feet of her son while the father severs the head with a knife held in right hand.

In the fifth panel the mother cooks the flesh of her son in a pot. Behind her a few pots are placed one above the other. Even this panel is in very low relief. In the next the food is offered to the guest who sits on a stool. He is asking the host to fetch his son. The host, Chirutonḍa, obeys his order with folded hands. In the next he orders his wife to call for the boy. She calls out and Siriyāla enters the room from the other end. In the following panel Siriyāla, Chirutonḍa and his wife stand side by side with hands raised above their heads in anjali. Pārvati and Siva appear on Nandi. Siva is blessing all the devotees with outstretched left hand.

Lēpākshi:

On the outer surface of the east and north walls of mukhamandapa of the Virabhadra temple the story is narrated in thirteen panels. In the first panel Siva, Vishnu, Brahma, Nandi and Bhringi are shown seated. In the next Siva, in the disguise of a sage, visits Chirutonḍa. Chirutonḍa and his wife invite him with folded hands. In the next Chirutonḍa is sending a man to fetch his son from the school. The fourth panel shows the teacher seated on a pedestal and Siriyāla prostrating before him seeking his permission to go home. The fifth shows the attendant carrying the boy on his shoulders.

In the sixth panel the boy is being bathed by his parents. In the next, he lies on the floor. The father is cutting the boy's head with a sword. In the next the mother keeps the severed head in a vessel. The story is continued on the north wall. The first
panel here shows three sages standing while Chirutonda stands facing them. In the next the sages are seated, obviously to have their food. The eleventh panel shows two women pounding the severed head in a mortar. In the next the mother serves food to the guests. The sage (Siva) asks Chirutonda to call for his son. The boy is shown entering the house. The father is again cutting the head of his son thinking that he is not fulfilling his promise. In the last panel Siva and Pārvati seated on their mount, Nandi, appear pleased with the devotion of the family. Siriyāla and his parents stand before them in anjali. Nearby a dwarf is shown blowing a bugle.

**STORY OF MANUCHÔLA:**

Manuchōla or Manunītichōda was a great king known for rendering impartial justice. To make himself available to his citizens seeking justice he setup a bell of justice outside his palace. One day a cow rang the bell, as it demanded justice when its calf was run over and killed by the chariot of the prince. Manuchōla without hesitation declared that the culprit should also be run over and killed by the same chariot. Pleased with his adherence to justice Siva appeared and brought back the calf and the prince to life. “The story belongs to the myth about Tiruvārur and has been included by Cekkilkār (ca.1000 A.D.) into his Periyapurānam where the Chōlarāja figures as one of the 63 Saiva saints described there in.” Regine Pachner feels that the story also reflects religions practices at Vijayanagara and links it to the reports of Paes and Nicolo de conti in the 15th century which state that many people in Vijayanagara, carried away by the fervour of their faith, cast themselves on the ground before the wheels of the temple chariot in order that they may be crashed to death as such mode of death is very acceptable to their god.16 This theme is first noticed in a panel on the northeastern side of the outer prākāra of Siva temple, Tiruvārur.17 This legend itself is recorded in an
inscription of the fifth regnal year of Paramēsari vikrama chōla inscribed on the north wall of the second prākāra of this temple.18 This theme is narrated in sculpture on the outer walls of the Siva temple, Penukōnda and also finds place among the paintings of the Vīrabhadra temple, Lēpākshi.

PENUKONDA:

Here it is depicted in six panels. In the first panel the cow watches helplessly the death of its calf, which is run over by the chariot. The two heavy wheels of the chariot are pressing down the body of the calf. Two men, a charioteer and the prince, sit on the chariot. The horse dragging the vehicle is too small. Both the seated figures point at the cow. (Plate – 7A) In the next the cow rings the bell. It is shown inside a mandāpa pushing the bell with its snout. In front of the place, an officer with a club or sword held high in his right hand points at the opposite direction.

In the next the cow stands with raised head. It is perhaps standing in the court. Behind it, two men are reporting the complaint to the king (not shown in the panel). In the fourth panel three officials or members of jury are discussing the complaint and the judgment of the king. That they hail the impartial judgment is indicated by their raised left hands. In the fifth panel the chariot on which the dead calf is placed runs over the body of the prince crushing him to death. The cow watches the scene standing behind the vehicle. (Plate – 7B) In the last scene Siva and Pārvati appear on Nandi blessing all and bringing back the calf and the prince to life. Though carved in low relief the panels exhibit the emotions and movements of all figures skillfully.
LEPAKSHI:

The northern most panel on the ceiling of the nātyamandapa is devoted to the story of Manuchōla. In the first painting a large mandapa with three male figures are shown. They look at the chariot on which three persons stand. The first one is a charioteer, the central one is the prince and the third behind him with a bow may be an attendant. The prince carries a bow and points at a person standing in front of the chariot. The vehicle has three wheels. A calf is shown beneath the central wheel. The two horses dragging the chariot are very small in size. A cow in a galloping position is facing the chariot as if it is demanding justice.\(^{19}\)

In the next scene, king Manuchōla is listening to the discourse of a sage. In the next the cow is ringing the bell outside the hall of justice. The size of the mandapa is not in proportion to the size of the cow. A male figure is seen standing inside it. Another dark complexioned man, who is turned to the other side, may be a high officer. He is reporting the complaint of the cow to the king.\(^{20}\)

In the next scene the king listens to the cow. The dark complexioned man seems to be pleading on behalf of the cow. The following scene depicts the execution of royal decree. The chariot carrying the dead calf has run over the prince. The cow, the king and his attendants stand behind it. Two celestials shower flowers on all of them. In the last scene Siva and Pārvati, seated on Nandi, are blessing them and bring back the calf and the prince to life.\(^{21}\)
1. PURUSHĀMṚIGA:

The story of Purushāmṛiga is almost unknown to the people now. It is not even frequently described in literature. Some of the mandapas and temples constructed in the late Chōla and early Vijayanagara period contain this theme. In Rāyalaseema this story is found in sculpture at fourteen places.

MYTHOLOGICAL BACKGROUND:

This story finds place in two literary works of medieval Āndhra. They are Parāśara Samhita and Samīrakumāra vijayam. According to these works Purushāmṛiga is a composite creature having a man’s face and a tiger’s body. It is the most powerful animal and is capable of killing any one in sight. It lives on Gandhamādhana mountain in the Himalayas and is worshipped by the yakṣas, the rākṣasas, the siddhas and the vidyādharas. It is a great devotee of Siva and always indulged in his worship. Its presence purifies the surroundings.

When Dharmarāja wanted to start Asvamedha sacrifice Krishna advised him to send Bhīma to bring Purushāmṛiga from the Himalayas to purify the hall of sacrifice with its presence. Bhīma started to Himalayas and met Hanumān on the way who told him that Purushāmṛiga would kill anyone and if he (Bhīma) could run fast when it chased him, he could take it to Hastināpura, the capital of the Pāṇḍavas. Hanumān also gave him seven hair from his body and asked him to throw down one at a time when in danger.

Bhīma met Purushāmṛiga, informed about his brother’s sacrifice and requested it to come to the yāgasāla. It replied that it would chase him all the way and if he could
run faster it would not harm him. Otherwise it would devour him. Bhīma accepted and started running to Hastināpura. But Purushāmrīga ran faster and was about to catch him. Then Bhīma threw one of the hair given by Hanumān, which became a Sivalinga. Purushāmrīga abruptly stopped at the sight of the linga and started offering prayers. Meanwhile Bhīma ran a long distance. The animal started its chase and was about to catch him again. Then he threw another hair and escaped. By the time he threw all the seven hairs he reached the gates of yāgasāla. But the animal caught one of his legs. Bhīma argued that half of his body was within the yāgasāla and so the animal could not eat him. Dharmarāja came there and stated that the animal could eat half of the body, which was outside the gates. Purushāmrīga was happy at this impartial decision, left Bhīma unharmed and even stayed in the place until the sacrifice was over.22

The story has a slight variant version in Samīrakumāra Vijayam written by Pushpagiri Timmana, a poet of Rāyalaseema. The story is narrated in brief in one panel at Pushpagiri, Śrīsailam and Kaluvagunṭa. When narrated on pillars it is found in two or three panels. But the narration at most of the places is limited to one incident in the story i.e., Bhīma inciting Purushāmrīga to catch him. At some other places Purushāmrīga worshipping the Sivalinga is also shown. Only at Āttirāla the last stage of the story i.e., Dharmarāja judging the claim of Purushāmrīga to devour Bhīma is shown. But nowhere in this region the complete story is narrated. It shows that the theme is not much known to the people of this region.

The story is found narrated in a single panel on a loose stone found near Virupāksha Temple, Hampi. Unfortunately the part of the panel depicting Purushāmrīga is missing. Only its tail is shown in the panel behind which Bhīma is shown beckoning the composite animal with his right hand. He holds gada in the left hand. He wears a
crown and is dressed in shorts. R.N. Salatore identifies this panel as just 'Bhīma with a club.'

a) ṬṬIṆĀṆA :

The earliest and the best narration of the theme in sculpture in this region is found on the south outer wall of mukhamāndapa in the Parasurāmēśvara temple, Atṭirāla. Here Dharmarāja is seated cross-legged on a pedestal with raised right hand. He wears a crown and is adequately ornamented. Facing him Bhīma is holding the club in the right hand. His feet are kept apart suggesting running. His left leg is caught by Purushāmriga. It has a human face, a beard and wears a crown. Its tail is twisted up. It seems to be claiming its right to devour Bhīma as it caught him. Dharmarāja is, perhaps, declaring that the animal has the right to do so. Bhīma’s wide-open eyes and parted lips express his surprise. Dharmarāja is not shown in any other panel of the theme in this region.

b) MANIKANṆĒŚVARA TEMPLE, SṚIKĀLAHAHASTI :

The theme is found in two panels on a pillar at the entrance of the temple. In the first panel Bhīma is inciting the animal to chase him. He stands with his legs apart, holding a whip in his right hand and beckoning the animal with his raised left hand. He wears wristlets, a long chain and is dressed in ardhrūka.

In the second panel Purushāmriga, with a human head and a tiger’s body is ready to charge. Its front right leg is raised. The note worthy feature in this panel is that Bhīma holds a whip whereas he holds a club in all other examples found in the region.
c) RUDRAPĀDĀLA TEMPLE, PUSHPAGIRI:

It is another brief narration of the theme. Bhīma stands holding a mace in the right hand and is asking Purushāmrīga to come with him. The animal with a big human face is just looking at him. It does not carry any weapon in its hands.

d) TRIKŪṬĒŚVARA TEMPLE, PUSHPAGIRI:

This theme is narrated many times on the pillars of the mukhamandapa. In one of them Bhīma, standing in āśīdha pose, is beckoning the mṛiga with raised right hand. Purushāmrīga, shown with a crowned human face holds a mace in its front right leg.

In another panel Bhīma holds gada in his raised right hand. With the left hand he is inciting the composite animal to chase him. His legs are kept apart. He wears ardhrūka. He does not have a crown but he is wearing a hāra and kankaṇas. The animal is also holding a mace like object in its raised front leg. It has a big human face with a beard. But the beard seems to be surrounded by mane. The body resembles a lion. The powerful paws and a raised tail reveal its ferocious nature. (Plate – 8A)

e) VARADARĀJA TEMPLE, SRĪKĀLAHASTI:

The two panels dealing with the theme are found on the west and south sides of the southeast pillar in the mukhamandapa in the temple. They measure 1½' x 1' in size. In the first panel Bhīma (his face partly mutilated) is holding a club in the raised right hand and inciting the composite animal with his left hand fingers. The club is long and heavy befitting his valour and strength. He is profusely ornamented with kundalas, hāras, udarabandha, wristlets, anklets and is dressed in ardhrūka the ends of which fly on either side. He appears stout and strong.
In the second panel Purushāmrīga is ready to pursue Bhīma. Its tail is raised and its front left leg is held aloft. It wears a makuṭa, kūṇḍalas and a ḍhāra. It has a small beard.

f) MUKKANṬĪŚVARA TEMPLE, KALUVAKUNṬA:

The story appears in two panels on the exterior wall of Siva shrine at Kaluvakunṭa. In the first panel Bhīma is shown running away fast after irritating Purushāmrīga with a loud cry. His legs are wide apart from each other indicating his fast run. He looks back to see whether Purushāmrīga follows him or not. In his upraised right hand he has a mace, which appears too small to his size. His left hand is bent and placed near his chest. He does not wear a crown.

In the second panel the animal worships a Sivalinga. It has a crown. It offers something to the Sivalinga with its right hand and rings a bell with its left. Its tail is uplifted and curved. The paws of its hind legs are prominent and powerful. The animal is deeply immersed in worship.

g) CHENNAKEŚAVA TEMPLE, PUSHPAGIRI:

The most attractive narration of the theme is found inside the gala of the base of the Chennakēśava temple complex. In the first panel Bhīma holding aloft his mace in right hand, points at the next panel with his left hand. He is turned to right and is ready to run. His legs are bent. He wears many ornaments and a long and thick chain reaching his waist.

In the second panel a small Sivalinga is shown. To its right Purushāmrīga, ornately carved with a crowned human face and uplifted tail, holds a weapon in its front right leg and raises the front left. It is looking back at the linga. (Plate – 8B)
h) RUINED SIVA TEMPLE, VALLŪR:

It is found here in two panels. In the first Bhīma holds a mace in the raised right hand and is calling the composite animal to follow him. In the second Purushāmriga, holding a mace in its front right leg is ready to charge at him.

i) MALLIKĀRJUNA TEMPLE, ŚRĪŚAILAM:

At the top of the south prākāra, Mallikarjuna temple, the theme is effectively portrayed in a single panel. To the right of the panel Bhīma, holding a mace in his right hand, is running away looking back at Purushāmriga, which is offering hārati to a Sivalinga. With his left hand he is inciting the mriga to chase him. He wears an ardhrūka, a long and thick hāra reaching his knees, kēyuras and kundalas. In the centre a Sivalinga is shown. To its left the composite animal wearing chains, armlets and kundalas is ringing a bell with the left hand and offering hārati with the right. It has strong thighs, sharp paws, long and lean waist and uplifted tail. Both the figures, here, do not wear crowns. (Plate – 9A)

j) KŌDANṔRĀMA TEMPLE, ONṆIMITTA:

Near the south gōpura of Rāma’s temple this theme is depicted in two stages on two pillars. On a pillar to the left side of the tower Bhīma is shown running away from Purushāmriga. He wears a crown and holds a club in his right hand. On the right side on another pillar Purushāmriga is shown offering hārati to Sivalinga with it right hand and ringing a bell with the left.

k) TĒRUMANṔAPA, ŚRĪKĀLASHASTI:

This theme is found on the middle and top portions of the southwest pillar of the mandapa behind the temple chariot in three panels. In the first Bhīma is shown standing
with legs apart indicating that he is running away from the composite animal. He holds his club high in his right hand. He wears a crown and chains and is dressed in ardhóruka. On top a Sivalinga is shown. On the north side of the same pillar Purushāmriga is shown offering hārati with the right hand and is holding a bell in the left hand.

1) SIVA TEMPLE, ŚRĪKĀLĀHASTI:

Purushāmriga is also carved on a loose stone slab placed near the Vināyaka shrine inside the Siva temple complex, Śrīkālahasti. It is also found among the stucco figures on top of the north prākāra near the second gopura. In one of the mandapas abutting the west prākāra in the same temple the episode is narrated in two stages in a different way. In the first panel, Bhīma stands in samabhanga with hands closed in anjali pose. He wears a makuta, yagnōpavīta, hāra and is dressed in ardhóruka. In the second panel Purushāmriga is offering prayer to a Sivalinga. It holds a bell in the left hand and offers hārati with the right. It indicates that Bhīma is requesting the composite animal to come with him to Hastināpura.

Purushāmriga is also seen in a single panel offering worship to a Sivalinga in the temples of Mahānandi, Pālagiri and Sōmapālem. The story is shown in three panels on three different sides of a pillar in the Virabhadra temple, Lēpākshi.

2. JALAMĀYAMŪRTI

Pārvati once started a penance on the banks of river Cauvery to please Siva. She prepared a Sivalinga and started worshipping it. Siva wanted to test her devotion. He caused sudden floods in the river. The tides inundated Pārvati and started washing away the linga. Pārvati, determined to save her lord, embraced the Sivalinga in mortar fear of
its being washed away and if such a thing happened, decided to wash herself away along with it. Siva pleased with her single-hearted devotion appeared and blessed her. This is a theme that became a favorite in the late Chōla and early Vijayanagara periods. It is particularly found in the Ėkāmrēśvara temple at Kanchipuram. This theme is also found in the Medattukkoyil at Mangupatti which is a late Chōla temple. In another temple of the same period known as Tirusattimuttam temple Pārvati embracing the Sivalinga is referred to as Ālingana Amman. In Rāyalaseema this theme is found at five places in the temples built in late Chōla and early Vijayanagara period. The earliest narration is found in the Manikanṭēśvara temple, Śrīkālahasti.

a) MANIKANṬĒŚVARA TEMPLE, ŚRĪKĀLAHASTI:

This theme is delineated in two panels inside kārtimukhas at the edge of the prastara on the southern side of the Manikanṭēśvara temple. Though very small in size (6" in diameter) and coated fully with lime, the panels clearly depict this rare theme. In the first panel Pārvati is worshipping a Sivalinga. She sits in padmāsana with her hands in anjali. Her head is slightly turned towards the linga. She wears a crown, necklace and bangles. There is a garland around the linga. (Plate – 9B)

In the second panel the linga is tilting to her side (due to the floods of Cauvery) Pārvati is desperately trying to save it by holding it with both her arms. Though the panels are small in size the sculptor emphatically brought out the devotion of Pārvati towards her lord. It is the only place in entire Rāyalaseema where narrative sculpture appears inside the kārtimukhas of prastara kapotā.
b) VARADARĀJA TEMPLE, SRĪKĀLAHASTI :

It is found on a pillar in the mukhamanḍapa of the temple. It is coated with lime many times and is smeared with turmeric powder. The panel shows Pārvati strongly embracing a Sivalinga with both hands to prevent it from being washed away in floods. She leans on the linga with right leg firmly placed on the ground and the left leg bent. The ends of her dress float behind her. Her hair is arranged in a knot. There is a garland around the linga. The panel measures 1' x 1¼' in size.

c) MUKKANTĪŚVARA TEMPLE, KALUVAGUNTA :

This panel is different from other such panels in the sense that Pārvati is shown sitting on the pānavaṭṭa or the base of a Sivalinga here while she is shown as sitting on the ground in other panels. Here Pārvati sits on the pānavaṭṭa of a linga with her left leg stretched ahead and right leg tightly folded around the linga. Her right hand is placed around the linga. She appears much afraid of the prospects of her lord being washed away by the sudden rise of river Cauvery.

d) CHENNAKEŚAVA TEMPLE, PUSHPAGIRI :

Inside the narrow gala of the base of the Chennakesava temple complex this theme is found depicted in a miniature panel of 6" x 3" in size. It shows Pārvati holding on to a linga desperately to prevent it from being washed away. In the centre the linga is shown on top of which a garland is placed. The goddess keeps her right hand around it and firmly holds it with her left arm. Her knees touch the ground. Her toes are above the ground indicating that she too, is washed away along with the linga. Still she holds on to her lord with all her might. (Plate – 10A)
She wears a crown, a few necklaces, bangles and anklets. Next to the linga two fish are shown. They suggest that the linga and the lady embracing it are submerged. To the right a sage stands with a bowl in his right hand and places his left hand across the chest. Behind Pārvati another sage with long disheveled hair and beard raises his hands in wonder.

e) MALLIKĀRJUNA TEMPLE, ŚRĪŚAILAM:

This theme is found in the fourth register on the east prākāra in a long panel measuring 6½' x 2½' in size. It is in two parts. The first part shows a cave in a forest in which a sage is seated in penance. A few trees and wild animals such as lions and deers are shown at the bottom to give the impression of a forest. Very close to it, inside a beautiful mandapa, Pārvati is seated cross-legged and is worshiping a Sivalinga. She wears a beautiful makuṭa, ratnakundalas, kūras and other ornaments. She is dressed in a pūrnāruka. A woman attendant stands behind her.

In the second part of the panel, the linga is being washed away by sudden floods. Pārvati tries to hold it with her arms. The linga is above the ground. A few fish are shown at its bottom and towards its right. The terrified goddess is desperately trying to save the linga. She is leaning on it and holds it tightly with her hands. Her right knee presses it down to prevent its movement in the water. She looks back to verify the cause of the unexpected floods. (Plate – 10B)

Her ornaments are similar to those in the first part. Her dress looks more attractive with centre knots and tussles. Her kēyuras appear prominent here. The details here are more when compared to the other such panels in the region. The carving is excellent and the continuity is maintained. The puzzled look in Pārvati’s face is very natural. This is the best of all such panels found in this region.
1) SIXTEEN-PILLARED MANḌAPA, SIVA TEMPLE, ŚRĪKĀLAHASTI:

The episode is narrated twice on two pillars in the sixteen-pillared mandapa in
the Siva temple complex, Śrīkālahasti. In the first example a tall Sivalinga is shown.
Pārvati is embracing it tightly. Keeping her right leg stretched forward she is squatting
near the linga.

The other example is also similar to the one mentioned above. But here the
Sivalinga is not as tall as in the first example. This theme is also little known to the
public now.

3. VISHĀPAHARANAMŪRTI:

NIŁAKANŢEŚVARA TEMPLE, SURUŢUPALLI:

The Nilakanṭēśvara temple at Suruţupalli, a village very near the border of Tamil
Nadu, in Chittoor District has a unique sculpture in the sanctum. It shown Siva in
anthropomorphic form lying in the lap of Pārvati, tired and dazed after consuming the
deadliest poison Ḥālāhala, born at the time of Sāgara madhana.

The story narrated in the Skandapurāṇa, Lingapurāṇa and other Saivite works, is
as follows. When the suras and the asuras churned the milky ocean to bring out the
nectar or amṛita various things came out such as Kalpavrīkṣha, Kāmadhēnu etc. Before
amṛita came out a deadly poison, whose fumes alone could destroy the entire life in the
Universe came out. The gods and the demons were terrified and did not know how to
control it. Then lord Siva, out of compassion to the Universe, came forward and
swallowed the Ḥālāhala. Pārvati was worried. She did not want her lord to be harmed
by the poison. She at once held his throat tight so that the poison would not go down his
body. As a result it stayed in his throat forever. Its heat turned the god’s throat blue.
Hence lord Siva came to be called as Nilakanṭa (the lord with the blue throat).
Though the poison could not harm the lord it left him dazed and tired. So the lord preferred to lie down a while in the lap of Pārvati. All the gods and the sages gathered around him anxiously. They praised his compassion to the Universe and his matchless sacrifice.

Poets like Pōtana, Appaya Dīkshita and a host of others showered eloquent praise in their works on lord Siva for the mercy he showed to protect the Universe.

This marvelous theme is depicted in the sanctum of Suruṭupalli temple. It is totally narrative in character. Inside the sanctum the image of lord Siva in anthropomorphic form, around 15' in length, is seen lying in a north south direction. The head of Siva is resting in the lap of Pārvati. Siva wears Kirītamakula, kundalas, yagnopavīta, kēyūras, kankaṇas and other ornaments. He wears a pūrnārūka. He is four armed. He holds parasu in the upper right hand and mriga in the upper left while his lower right hand is bent and kept under his head. The lower left is held straight down by his side. He wears vibhūti on his fore head, which has a third eye. (Plate – 11A) The goddess, sitting in padmāsana, holds the lord's head in her lap. She is two armed. In the right hand she holds a lotus. Her left hand is pointing to the lord’s throat. She wears a beautiful kirīṭa, ratnakundalas, bangles and other ornaments. The four inner walls of the sanctum serve as four panels on which a host of gods and sages are depicted, all standing in reverence. Some of them stand with their hands clasped in anjali. Behind the goddess, Chandra stands with a nilōtpala in each hand. Indra stands next to him. Close to Indra stands Sūrya holding a lotus in each hand. Next to him are Agastya, Pulastya and Gouthama. Facing lord Siva, on the opposite wall, are the celestial musician Tumburu with a horse face, playing on his vina. (Plate – 11B) Next to him Vasishta, Mārkandēya, Nārada stand watching the lord in anxiety. On the other walls Vishnu,
Brahma, Visvāmitra and host of other gods and the Dikpālakas stand anxiously praying for the welfare of lord Siva. Thus the entire sanctum unveils the celestial world to the visitor. The iconographic features of the images portrayed here are strange and rare. It indicates the antiquity of the temple in this region. It is said that this is the only temple where Siva is seen in such form. The god is locally known as ‘Palli Konda Dēvar’ or Sayana Siva.28

4. SIVA DEFEATING PĀRVATI IN DANCE COMPETITION – PUSHPAGIRI :

Once Siva and Pārvati competed with each other in dance. After a long drawn competition Siva enacted ārdhvaśānu pose i.e., lifting the leg high above the head while dancing. Pārvati could not perform this karana or dance pose out of modesty and shyness, which is natural to a woman. So she accepted her defeat.

This incident is said to have happened at Thiruvālangadu temple, near Madras, which is known as Ratnasabha of Natarāja.29 Here the god is known as Vataranyēśvar or Ūrdhvatāndavēśvarar. Thiruvālangadu and Chidambaram are two places associated with ūrdhvatāndava of Siva. Appar and Sambandhar, the famous nāyanārs, composed many songs about this feat of the lord.30 Here the god is found in ārdhvaśānu pose. The story appears in sculpture on the vimāna of the temple in a single panel. But the Pushpagiri artist described this in detail in six panels. They are found on the north and west outer wall of Umāmahēśvara temple in the Chennakēśava temple complex.

In the first panel Pārvati and her maid are discussing the dance of Naṭarāja. Pārvati points her left hand towards left where Siva is performing his dance. Another maid at her bottom left points at her suggesting that she (Pārvati) will be competing with Siva. In the second panel Pārvati is holding the hand of a maid who is weaving the flywhisk. It may suggest that she is sending the maid to inform Siva about her challenge
to defeat him in dance. A sage, sitting at the bottom left, points at the next panel where Siva in dance is performing bhujangatrāṣa pose.

The next panel shown on the west wall shows Siva performing urdhvajāṇu pose. His left leg is lifted up almost to the level of his crown. His right leg is bent a little and is kept on apśmārapurusha. He is eight armed here while in the previous panel he is just four armed. Here his top left hand is placed on the lifted left heel, the second left hand holds agni, third a sword and fourth is kept across the chest. His top right hands hold a long trisūla and damaru, while the others are in abhaya and lōlahasta pose. A god, perhaps Vishnu, plays on an object resembling ghata at the bottom right.

In the fifth panel the goddess is performing bhujangatrāṣa pose. She is four armed holding a damaru and pāsa or nāga in upper hands. Her lower right is in abhaya and the lower left is kept above the upper left. She is flanked by two figures standing in anjali. In the last panel she stands or dances in the similar pose but this time her left leg is on the ground and the right is in bhujangatrāṣa pose. She holds trisūla and damaru in her upper hands. Her lower hands are in anjali indicating her acceptance of defeat.

(Plate – 12A)

**REMARKS**: The panels are in bold relief. The space at the top and bottom of each panel is intricately carved with many figures. The dance poses or karaṇas are natural. But the continuity is not maintained in number of arms, weapons in the arms and dress of the deity figures. The other figures around Siva and Pārvati also are different in each panel. However it depicts a very rare incident of Sivapurāṇa, which is not found anywhere else in the region.
5. SIVA WEARING HIS MANJIRA AND EARSTUD WHILE IN DANCE – PUSHPAGIRI

This is also only one of its kind in this region. Siva, the master of Bharatanātya, has no equal in the art. His movements are so graceful and at the same time so quick that some of them miss the attention of even a close observer. Once, while in dance, his kundala and one of his manjiras fall on the ground. Siva without stopping his dance picks them up and wears without the notice of any one. The story as per Sivapurāṇa is as follows: Siva once danced in Dārukāvanam after subduing the pride of the sages there. Ādīśeṣha, who desired to watch the dance, took birth as sage Patanjali. He and sage Vyāghrapāda prayed Siva in the forest of Tillai to allow them to witness the dance. When the time came for Siva for giving them darsan, the guardian goddess of the place, Kālika Dēvi would not allow the lord to perform the dance. Shortly afterwards Siva and Dēvi agreed that they would participate in a dance contest and that the winner should have the undisputed possession of the forest of Tillai. So the dance started. At one stage of the dance the lord’s earring fell down, but the lord took it up from the floor in such a way that nobody could notice the loss and the recovery. The dance is called urdhvāṇandavam in which Siva defeated Kālika Dēvi.31 At Pushpagiri both the incidents i.e., picking up the earring and the dance competition are superbly depicted. This incident is depicted in one of the most captivating panels of the Chennakesava Temple complex, Pushpagiri. The panel shows eight-armed Siva performing his dance. His upper most arms carry trisūla and dāmaru, the second pair of arms, held down, holds a bell and pāsa or nāga. The third pair holding the fallen manjīra is fixing it to his raised left leg. The lower most pair is fixing the fallen kundala to his left ear. (Plate – 12B)

Siva is in bhujangatrāsa pose with right leg on the ground. He wears a jatāmakuta, many ornaments and is dressed in ardhōruka with intricate pearl design.
There is a clear smile on his lips. He is flanked by two figures playing on flute and mridanga at the bottom. The panel is almost in the round. The limbs are so natural. Even the nails are shown clearly. But the fingers appear a shade longer which is a common feature in the panels of this temple complex.

6. TAPÔBHANGA – ŚRĪŚAILAM :

Manmadha, the god of love, disturbing the penance of Siva is the theme in this panel. As per Sivapurana, after the death of Sati at Dakshayagna Siva is immersed in a severe penance. Sati takes birth as Pārvati and is instructed by her father, Himavanta, to serve Siva. Meanwhile Tāraka, a demon, starts torturing the three worlds. As only the son of Siva can kill him, the gods send Manmadha to divert the attention of Siva towards Pārvati. Siva, disturbed by the arrows of flowers of Manmadha, burns him down. It is found in the fourth register of the east wall of the Mallikārjuna temple in two panels. In the first Manmadha on his chariot is aiming an arrow at Siva. A parrot pulls his chariot. Its flag has a fish symbol. Siva sitting in penance is disturbed and is about to stand as his stretched left hand and legs indicate. He looks at Pārvati standing near by. In the next panel Manmadha aims another arrow at Pārvati.

7. VINĀYAKA CLAIMING GAṆĀDHIPATYA – PUSHPA GIRI :

Kumāra and Vināyaka once competed with each other claiming leadership over the Siva ganas. The gods declared that who ever would go round the Universe three times could claim leadership. Kumāra immediately set out on his peacock. Vināyaka thought a while and went round his parents three times as it was equal to circumambulating the Universe and achieved gaṇādhipatya.
This is depicted in a panel on the base of the Chennakēśava temple complex, Pushpagiri. It shows Kumāra setting out for pradakshina on his peacock, which is swallowing a long snake. He is goading it to fly fast. At the other end Vināyaka on his mouse is circumambulating or has completed circumambulating his parents who are seated on Nandi. His raised right hand, the feet of the mouse showing movement and Nandi which is looking at them clearly suggest that he is going round his parents. The size of the mouse, Nandi and that of the gods are natural. But the peacock which looks like a log of wood with a heavy beak and a single wing is unnatural. Siva and Pārvati are seated on Nandi. Siva’s right hand is in abhayu assuring ganādhipatya to Vināyaka. Though the story is popular it is narrated only at Pushpagiri in this region. (Plate – 13A)

8. DESTRUCTION OF DAKSHAYAGNA – ŚRĪŚAILAM:

_Dhakshayagna vidhvamsa_ or Virabhadra destroying the sacrifice of Daksha is an important episode in _Sivapurāṇa_. Daksha performs a sacrifice but does not invite his son-in-law, Siva. Pārvati desires to attend it much against the will of her husband. Daksha insults her when she attends the sacrifice. So she jumps into fire and kills herself. Siva’s fury knows no bounds. He sends Virabhadra to avenge. The latter kills Daksha, drives out all invitees and destroys the sacrifice.33

This incident is depicted in six panels at the west end of the south outer wall of the Śrīśailam temple. The first panel shows Daksha performing the sacrifice. He is seated before the altar along with his wife pouring ghee into the altar. Brahma acts as the chief _ritvija_ or priest. Behind him two more gods are seated.

In the next panel Pārvati with folded hands seeks permission from Siva to attend the sacrifice. Siva seated cross-legged on a pedestal permits her to go. His right fore finger seems to warn her of the consequences. In the third she is proceeding on a chariot.
In the fourth Pārvati is insulted by Daksha. Their right hands indicate the argument between them. In the next part, Pārvati unable to bear the insult is jumping into the sacrificial fire. She is shown twice, first as standing with folded hands and then as approaching the fire. In the fifth panel the eight-armed Virabhadra, accompanied by Mahākāli and Sivaganas is proceeding to destroy the sacrifice. (Plate – 13B)

In the last panel Virabhadra wielding a long sword holds Daksha in one arm and is about to cut his head. The head, severed, is shown again as falling down. Behind the Sivaganas, the invitees are shown in a terrified mood. They seek protection with folded hands. One of them falls down in his attempt to escape the fury of Virabhadra.

REMARKS: The panels are in bold relief. Enough space is provided between the figures. The earrings of all the figures, round in shape, appear prominently. The flaw in the panels is the missing Mahākāli in the last panel.

9. VISVAKARMA DEMONSTRATING THE SUPERIORITY OF A JANGAM:

This theme is narrated twice in this region, first at Śrīśailam and then at Animela.

ŚRĪŚAILAM: It shows a god weighing a balance in which a Siva devotee or jangam sits in the right side and about six people in the left. The balance tilts to the right or towards the jangam indicating that one devotee of Siva is more valuable than a host of others worshipping other gods. The identity of the god cannot be established as he is only two armed and does not possess any iconographic details. He is identified as Visvakarma by scholars. The god is also identified as Tvastr, the vedic deity and is associated with Siva. He is also known as Visvakarma, the architect of the gods. We some time see him with a pair of scales weighing Siva in one scale and all the other gods in the other but Siva is shown as outweighing than all.
Here the miracle is observed in wonder by Vishnu and Brahma standing with their weapons and symbols. The two gods and the god keeping the balance wear a long chain each reaching down their knees, crowns and many jewels. The one holding the balance keeps his right hand raised. To his right another janagam dressed in a clout holding a water vessel and *akshamāla* keeps an upper cloth under his arm. He looks at the balance with a smile. He is similar to the one sitting in the balance. Perhaps, he is one shown again as sitting in the balance to prove the superiority of a Siva devotee.

(Plate – 14A)

A) ANIMELA: The same theme is narrated at the top of the outer wall of *antarāla* of Sangamēśvara temple, Aṭṭirāla. Here a five-headed god weighs the balance. Other details are the same as in the Śrīśailam panel. This five-headed god is also seen in the sculptures of Lēpākshi. He is locally known as Visvabrahma. The god keeps *Sankha, Chakra*, Sword, shield and other weapons in his hands.

10. ŚARABHĒŠA – ŚRĪŚAILAM:

When Hiranyakasupu tortures all three worlds, Vishnu takes the form of Narasimha and kills him. Still his fury is not subdued. He roams around causing panic to all. The sages request Siva to save the world from the god’s fury. Siva takes a special form known as Sarabhēsa, subdues Narasimha and brings him back to his original form. This story aims at proving Siva’s superiority over Vishnu. This form is rarely found in sculpture in this region. The story of Sarabhēsa is often depicted in a *simple* panel in the Chōla temples. In one of the panels in the of Dārasusam temple, Sarabhēsa is shown subduing Narasimha. There is a beautiful metal image of Sarabhēsa
trampling down Narasimha in the Kampaharēśvarer temple, Tribhuvanam. But detailed narration of the episode in sculpture is very rare.

The story is depicted in detail in four stages, in a single long panel in the top register of the east prākara of the Śrīśailam temple. The relief is very low and the panels are covered with lot of moss and hence clear photography is not possible. Still the following details can be observed.

In the first stage Hiranyakasupu is attacking Narasimha with a sword and shield. Narasimha, four armed, holding sankha and chakra in upper hands, sword held downwards in lower right and gada in lower left appears furious with a lion face. In the second stage Narasimha kills the asura. He is eight armed. He keeps the asura in his lap, holds his head and feet with two hands and opens his abdomen with lower hands.

In the third stage Siva in the form of Sarabhēsa is facing Narasimha. His lower half is in lion shape. He has human trunk and gandhabhērunḍa face with a long beak. He is eight armed. The lower most pair of hands with open palms facing the sky invites Narasimha to fight. The weapons are not clearly visible. In the right hand are seen chakra, gada, and khadga. Narasimha moves towards him in wrestling style.

In the last stage Sarabhēsa is sitting on top of Narasimha having conquered him in fight. Narasimha, lying on the ground, keeps his lower hands high above his head. His upper hands are lying on the ground. He does not have the lion’s face any more. He has come back to his original form as he is subdued by Siva.

11. SIVA KILLING VYĀGHRĀSURA – AṬṬIRĀŁA :

This is the only one of its kind in this region. Vyāghra means tiger. Siva once killed an asura by name Vyaghrāsura as the latter is torturing the people. The incident is described in Sivapurāṇa. The story also finds place in Skandapurāṇa. Chidambara
Kṣhētra mahatyam a chapter in Skandapurāṇa mentions about this episode. Ādisankara, in his Sivānandalahari, praises Siva who killed a sārdūla (Tiger) to protect his disciples (…ghana sārdūla vikhananō …). The Suprabhādāgama also mentions that Siva killed a tiger and wore its skin as a garment.

In a panel on the north exterior wall of the sanctum of the Parasurāmēśvara temple, Attirāla four-armed Siva is aiming an arrow with lower hands. He holds a long trident in the upper arms. He stands in ālīdha pose. Facing him is the asura in the form of a tiger charging at him. The tiger is attacked by Nandi and a dog (kālabhairava). An arrow goes through the head of the tiger. (Plate – 14B)

12. ĀDISANKARA SEEKING PERMISSION TO RENOUNCE THE WORLD – ŚRĪŚAILAM

Ādisankara, the exponent of Advaita sect is held in great reverence all over the country. Many episodes from his life are narrated in books. One such is the theme depicted in a panel on the east prakāra of the Śrīśailam temple. As per the story Ādisankara always desired to become a monk renouncing the worldly life. But his widowed mother could not tolerate the very thought of her only son becoming a sanyāsi. Once the mother and her son went to the Pūrṇa River in their village in Kērala for bath. When Sankara was taking a bath a huge crocodile caught him suddenly. He cried for help. The mother and a few others present there could not do any thing to rescue the child. Sankara then appealed to his mother that his death was imminent and so she should permit him at least then to become a sanyāsi so that he could die without any earthly desires. The helpless mother had to agree to his wish. Surprisingly the crocodile left him unharmed and disappeared. Sankara thus fulfilled his long cherished dream of becoming a sanyāsi.
This incident is effectively portrayed in sculpture in a long panel. It shows a huge crocodile in the act of swallowing Sankara. Half of his body is still outside its mouth. His mother holding a pot of water on her head is signaling her acceptance to the boy’s desire. An old man who looks like a sage and a boy are seated behind her watching the scene in utter disbelief. A woman standing behind them points at the crocodile.
Section – III POPULAR THEMES

1. PĀRVATI’S MARRIAGE:

The story of marriage of Siva and Pārvati attracted the attention of the sculptors and the painters alike all over the country. In Rāyalaseema this theme is found narrated in detail at many places. Some of them are discussed here.

a) ATTIRĀLA:

One of the earliest representations of this theme in sculpture is found on the outer wall of the sanctuary of the Parasurāmēśvara temple, Atṭirāla. The most important event in the marriage i.e., kanyādāna (offering of the bride to the bridegroom) is depicted here. Vishnu performs the kanyādāna here instead of Himavan, the father of the bride. The panel shows Siva and Pārvati standing in the centre. Siva is holding the right hand of Pārvati in token of his acceptance of the bride. It is known as panigrahana. He is four armed and holds parasu and mriga in the upper hands. His lower left hand is stretched forward to receive kanyādāna. Pārvati, with her head bent indicating her shyness, stands besides Siva beautifully dressed for the occasion. Her makuta, ratnakundalas and attractive pūrnōruka add beauty to her figure. Behind her a woman, similarly dressed, holds her hands supporting her. There is one more woman behind her who is also similarly dressed. Their crowns suggest their divine origin. They are Sridevi and Bhūdēvi. According to the Āgamas Sridevi and Bhūdēvi should be shown as givers of the bride in the sculptures of Kalyāṇasundaramūrti.44

There is a sacrificial fire in the centre on the ground. Brahma is seated near it acting as priest. Behind him Vishnu stands slightly turning to his right holding a bowl of water in lower hands to perform kanyādāna. (Plate – 15A)
b) ŠRĪŚAILAM:

The penance performed by Pārvati to win the heart of Siva and her marriage with the Lord is described in six panels on the north prākāra of the Mallikarjuna temple, Śrīśailam. In the first panel Pārvati stands deeply immersed in penance while Siva, disguised as an old man, comes to test her devotion. Pārvati stands on her right leg on a rock. Her right hand is in vyākhyaṇa pose indicating her conversation with a maid. Her left hand holds an object, perhaps, rosary beads. Her long matted hair resembling a bunch of ropes suggest her prolonged penance. There is a tree on either side. The one to her right has a crane on its branches. A monkey sits at the bottom of the tree. Behind the tree a maid stands in waiting. Facing Pārvati is another maid informing her about the visitor (Siva in disguise) seated inside near by mandapa. The maid is again shown to the left of the visitor enquiring the purpose of his visit or informing him about the aim of the penance.

The second panel is divided into two parts. In the first part the visitor seems to offer his hand to Pārvati. He is dressed as a sage with rosary beads around his neck and arms. He wears a long under garment. He keeps his right on his chest and left arm stretched forward. His attendant standing behind him looks at his master. In the second part Pārvati and her maid warns the unwanted visitor to behave himself. Both of them keep their raised right hands in tarjani pose. Their grim faces and pointed left fore fingers reveal their anger. Here Pārvati sports curly hair which is fixed in a bun shaped knot behind her head. Her dress is attractive. She wears ratnakunḍalas, hārās, kēyuras and kankaṇas. Her maid shown a shade shorter is also similarly dressed but does not look as beautiful as her mistress.
Siva appearing in his original form, the discussions about the marriage and fixing the auspicious time of the marriage, etc., are not depicted here. In the next panel the arrival of the bridegroom is depicted. The four armed Siva as Kalyāna Sundaramūrti arrives on his decorated mount, Nandi. He wears a crown, many chains and keeps his lower right hand in abhaya. Behind him an attendant hails his glory. Another one holds a chhatra while a third attendant holds chāmara. The procession is led by two well-dressed woman with raised right hands obviously blessing the bride party. They may be the wives of the great sages. One lady holds a water vessel in her left hand. (Plate – 15B)

In the next panel Parvati is getting dressed up for the marriage. Three maids help her in her bridal make-up. Pārvati holds a multi stringed hāra in her right hand. The maid facing her holds out an object in her left hand. It may be a box of jewels. A maid behind her keeps another chain ready in her hand while the one behind her keeps one more container in her right hand. All the four women wear sarees in four different styles. Their earrings, ornaments and hair-do show a pleasing diversity. All the figures are slim and well proportioned revealing their youth. Their stances are graceful. There is a note of urgency in their act as they are conscious about the time of the marriage. (Plate – 16A)

In the next panel Pārvati is being led to the marriage hall by a maid. While the maid looks up at the next panel Pārvati keeps her head slightly bent. It reveals her shyness, which is natural to a bride. A sage blesses her. Behind him, Mēnaka, the mother of the bride, is seated cross-legged on a pedestal blessing her daughter. She may be sad at the thought of parting with her daughter. So a maid standing near her is on the act of consoling her. Another holds a chāmara behind her.
In the last panel Siva and Pārvati stand facing each other. Siva holds the right hand of his bride. Brahma and Vishnu are seated on the ground looking up at them.

c) ANIMELA:

This interesting theme is delineated in detail in thirty panels in the central register of south, west and north outer walls of the sanctum, antarāla and mukhamandapa of the Sangamēśvara temple, Animela. The sizes of the panels vary from 15" x 10" to 15" x 15". The narration starts at the south east corner on the south wall and ends at northeast part of the north wall. Such detailed description of the theme is not found in sculpture anywhere else in this region. Nowhere else such detailed description is reported to be existing.

DESCRIPTION: The story starts with Pārvati expressing her desire to perform penance to please Siva. When her parents Himavan and Mēnaka are reluctant to permit her sage Nārada visits them. He comes to know Pārvati’s desire and realizes that she is none other than Durga in her previous birth and convinces her parents to permit her, as she will become Siva’s wife. He gives her an akshamāla and blesses her.

In the first panel Pārvati is standing in anjali in front of sage Nārada seated in padmāsana. In the next the sage is in meditation. He keeps his hands across his chest in anjali pose. In the next he is standing in front of Durga who carries sankha, chakra in upper hands and holding her lower hands in abhaya and varada. The sculptor tries to convey that the sage realized through mediation that Pārvati is but the incarnation of Durga.

So in the fourth panel he presents an akshamāla to Pārvati and is blessing her. Pārvati stands to his right. Her hair is arranged in a bun shaped knot behind her head.
She is dressed in a saree. An attendant similarly dressed but smaller in size stands behind her with a raised right hand. The two women are obviously ready to start their journey. In the fifth panel Pārvati is shown in penance. She sits on an ornate pedestal in padmāsana holding the akshamāla in her right hand. She keeps her left hand on her left knee. Her hair is in disheveled position to suggest that she is deeply immersed in her penance without any care for make-up. Her attendant standing to her left points at her with her right hand.

In the sixth panel a sage dressed only in a koupīna or clout with a water vessel in right hand talks to her. He wears rosary-beaded chains around his neck and wrists. The next panel shows Pārvati in a furious mood as the sage makes fun of Siva and pesters her to marry him. She is pushing him out with her right hand on his shoulder. The sage looks shorter than Pārvati. The eighth panel shows Siva appearing before Pārvati. He is pleased with her devotion and wants to convey his willingness to marry her. He is four armed. In his upper arms he carries parasu and mrīga. His lower left is in abhaya and lower right is raised a bit.

The next few panels depict discussions about the marriage. In the ninth panel Himavan is seated in sukkhāsana on a pedestal. Pārvati sits on his right thigh while his wife Mēnaka stands behind him. He holds Pārvati with his right hand as if she is a small child and keeps his left hand on left knee. His crown resembles a mountain indicating that Himavan himself is a mountain. The sculptor reveals his commonsense by seating Pārvati on the right thigh of his father, as it is customary to keep children on the right thigh and wife on the left. (Plate – 16B)

The next three panels show a few sages discussing the date and time of marriage. They are sages Sanakasa and Nandana sent by Siva to fix the marriage. In the next panel
Pārvati is shown seated with a *padma* in right hand flanked by attendants on either side. Next she is shown as being bathed by a woman, perhaps by her mother. In the next she is being dressed as part of bridal make-up. The seventeenth panel shows her proceeding to the marriage hall. She is shown as standing with a *padma* in right hand while her mother bids her farewell. Two sages receive her with folded hands. The next panel shows the arrival of the bridegroom. Three sages point at Siva who arrives on Nandi to the marriage. Siva is four armed carrying *trisūla* and *mrīga* in upper hands and keeping the lower hand in *abhaya* and *lośalahasta* pose. He is received by a sage while two more sages point at him in the next panel.

The next few panels depict the arrival of the guests. Here the craftsman shows his imagination and reveals his flair for a bit of humour. The twenty-second panel shows Vishnu arriving on Garuḍa. The story continues on the north outer wall. The first panel depicts the arrival of Virabhadra, four armed, having *khatvāṅga* and *khadga* in upper hands, *bāna* and *gada* in lower hands. Daksha prajāpati with a goat head is shown in a small size near his feet. It should be remembered here that Pārvati lost her life in her previous incarnation due to the insult meted out to Siva by Daksha. Virabhadra, perhaps, does not want Daksha to spoil the marital life of Siva again. So he keeps him near his feet so that he can keep a watch on the culprit.

In the twenty-fourth panel the arrival of Parasurāma is depicted. He keeps his axe ready in his right hand so that he can wipe out any *kshatriya* on sight. It is to be noted that Parasurāma traveled twenty one times around the earth to wipe out the *kshatriyas*. The next panel shows the arrival of Agasthya. In the next Brahma arrives on his mount, swan. The remaining panels show the marriage proceedings. The twenty-sixth panel depicts *kanyādāna* or offering the bride with holy water. Himavan offers his
daughter to Siva by pouring the holy water from a vessel. Siva facing him receives it with both hands. Pārvati is standing in between them.

The next scene depicts pouring of tālambṛālu or sacred rice or pearls. The newly wedded couple pours tālambṛālu on each other's head. The custom is prevalent in Āndhra since a long time. This romantic custom is aimed at removing the shyness of the newly wedded couple. Here instead of Himavan, Vishnu, the brother of Pārvati, is shown helping his sister. The presence of the father may make the bride feel shy. Hence Vishnu stands to help the bride. (Plate – 17A) The next few panels depict the procession of the newly wedded couple.

d) CHĪḌIPIRĀLA :

This story is narrated in sculpture in many panels at the top of the adhistāna of west and north outer walls of the Dēvi shrine in the Agastīśvara temple at Chidipirala in Cuddapah District. The panels are not separated by any design. They are depicted one after the other continuously. But as the temple walls are many times coated with lime the figures appear vaguely and are sometimes difficult to identify. Photography is almost impossible as only faint outlines are visible. About half a dozen episodes can be identified with difficulty. The panels are 9½" in height and run along 16½' long west wall and 10' long north wall.

The story starts with Pārvati's penance on the Himalayas to please Siva and to get him as her husband. She is shown as standing on a rocky surface with her hands held above her head in anjali. In the second scene she is rebuking the old brahmin who tries to dissuade her from her aim by making fun of Siva. She is turned to her left with her left hand in tārjani pose facing the old man. The latter, with a bent back, drooping shoulders and an umbrella held in both hands seems unruffled by her words. He is none
other than Siva himself in disguise. In the third panel he reveals his original form and stands facing Pārvati who turns her head in shyness.

The next panel shows three sages with umbrella standing in front of Siva who wants them to convey to Himavan his desire to marry Pārvati. In another panel Himavan is sitting on a pedestal cross-legged. Two women stand behind him. Facing him a sage sits on another platform. His outstretched right hand and raised left hand indicate his conversation. Another sage participates in their conversation. Perhaps all of them are fixing the muhūrta or auspicious time of marriage of Siva and Pārvati.

The other panels cannot be identified because of heavy lime coating. In the last panel the newly wedded couple Siva and Pārvati are seated on Nandi. They are followed by the Dikpālakas seated on their mounts. Inspite of the heavy lime coating the panels reveal artistic talent. The mounts of the Dikpālakas are natural in size and shape. The panels reveal action and movement. No figure is seen idle.

e) LĒPĀKSHI:

The marriage of Siva and Pārvati is depicted on the pillars of the nātyamandapa in the Vīrabhadra temple, Lēpākshi. On one side of a pillar Brahma is seated and performs hōma. On another side the marriage ceremony is shown. Siva stands with Pārvati to his left holding her right hand. He is four armed and carries parasu and mriga in upper hands. His lower right is in abhaya. He is profusely decorated with jatāmakuta, chakrakundālas, graivēyakas, yagnōpavīta, and manfīras. He is dressed in an attractive purnōruka. Pārvati stands in graceful dvibhanga pose holding a garland in her left hand. She wears karanḍamakuta, Chakrakundalas, three graivēyakas, girdle and manfīras. To her left is a woman. On other sides of the pillar Ganapathī and a five-headed god are shown. The eight Dikpālakas are shown on other pillars exactly in their
respective positions. Their mounts are shown below their feet. They are all, perhaps, the guests at the marriage.

f) PĀRVATI'S MARRIAGE (IN PAINTINGS):

The same theme is found in some of the paintings on the ceiling of nātyamandapa of the Vīrabhadra temple, Lēpakshi. The third panel from the east consists of two scenes. The first shows Pārvati at toilet. It shows Pārvati seated on a soft quilt carrying a lotus in the left arm. Her long hair is plaited. The border and design of her sari are very attractive. Behind her are seven women standing. The first two appear fair and young. They may be Pārvati’s attendants. The next four, somewhat dark in colour, have their hair arranged in the form of a bun behind their heads. They look elderly and may be the sumangalis or married women whose presence is auspicious in marriage. They have come to bless the bride. The scene may indicate Pārvati getting ready to attend her marriage. (Plate – 17B)

In the next painting the marriage is depicted. Siva and Pārvati stand in the centre inside a shrine. To their left Brahma is performing the marriage. Next to him are the Dikpalakas. Vishnu, Mēnaka and a five-headed deity are the other figures noticed here.

2. BHIKSHĀTANAMŪRTI, ŚRĪŚAILAM:

Siva as Bhikshātanamūrti is found in sculpture at many places. But at Śrīśailam this theme is elaborately described in three panels on the east outer wall. In the first panel five women are shown standing in various poses offering food to Siva. All of them are shown inside a building. In the second panel four more women inside a building are requesting Siva to take their offerings. In the third a woman is offering her own child to
the lord unmindful of her sari slipping down. Siva is shown walking in typical Bhikshatānamūrti form with a goṇa near by. Two more women are watching him.

The earliest depiction of the theme in this region is found in the Siva Temple at Aṭṭirāla. It is also found at Pushpagiri and Śrīkālahasti. Thirteen examples of this form from this region, which are highly narrative in character are described by Dr. V. Kameswara Rao.47

3. LINGŪDBHAVAMŪRTI:

Siva appearing in the form of linga to subdue the pride of Vishnu and Brahma who are boasting and arguing with each other about their greatness is the theme of this form. This is a popular story as we find sculptural representations of this form in almost all the Siva temples. In one of the niches of the outer walls of the sanctum of the Manikantēśvara temple, Śrīkālahasti there is a beautiful representation of this theme. A Sivalinga is shown in the centre. Near the top of it a swan is flying up. Near the bottom a boar is shown. Brahma as a swan and Vishnu as a boar are trying in vain to find out the origin of the linga. Such panels are found at many places in this region.

a) HĒMAVATI:

The most ornate sculptural representation of this story is found at Hēmavati on a pillar of the Doddēśvara temple. At the top of the panel a linga is shown. Siva is emerging out of it. He is four armed and stands in samabhanga. He wears jātamakuta, ratnakundalas, hāras, ādarabandha, yagnōpavīta, kēyāras and is dressed in an attractive ardhdhōruka. His upper hands hold parasu and mriga. His lower right hand is in abhaya while his lower left hands are held on his kāṭi. At the bottom inside the pearl festoons of Kīrtimukha Brahma and Vishnu are standing in samabhanga. Both the gods are four
armed. Their dresses reveal pleasing diversity. But unfortunately the figures are a bit mutilated. The gods are also shown as swan and boar near the linga. At the bottom left of the linga Vishnu as boar is trying to dig deep to find out the origin of the Sivalinga. At the bottom right Brahma is flying as a swan to find out the end of the linga. (Plate – 18A) Three more examples of this form are reported from Śrīśailam. All the examples mentioned above tally with the description given in the Amśumadbhēdāgama.

4. SIVA KILLING GAJĀSURA:

DODDĒŚVARA TEMPLE, HĒMAVATI:

Usually this incident is narrated very briefly as Siva stretching out the skin of the elephant. One such narration, powerfully portrayed in sculpture, is seen on one of the pillars of the Doddēśvara temple, Hēmavati. Here Siva turned to his right, stretching out the skin of the elephant with all his force. The head of the elephant is pushed by the bent left knee of the god. Its hind legs are seen at the top and its tail hangs to the left of Siva. The god wears āṭamakuta, a chain resembling kapālamāla, thick yagnopavīta, udarabandha, kēyūras and kankānas. His powerful limbs reveal his strength. (Plate – 18B)

a) ŚRĪŚAILAM:

Siva killing Gajāsura, a demon in the form of an elephant, who became a menace to the world and wearing his skin as a garment at the latter’s request is the story of Gajāsura samhāra. Siva as Gajāsurasamhāramūrti is usually portrayed in sculpture in a single panel. A detailed narration of the theme is seen on the east half of south prakāra of the Śrīśailam temple. It is in a long panel divided into three parts. In the first part
Gajasura is shown in his original form as an elephant. In the second part Siva is dancing in bhujangatrāsā pose. He is eight armed. He has trisūla, nāga and kunta in upper right hands. The lower right hand is in abhaya. His lower left hand is in varada while the upper arms carry damaru, agni and another object, which is not clear. In the third part Siva has killed the demon and stands with his left leg resting on the head of the elephant. The skin of the animal is spread around him as in typical gajasurasamhāramūrti aspect. On a pillar in the mukhamandapa of the Virabhadra temple, Lepākshi there is another sculpture of this form in which the asura is emanating out of the mouth of the elephant, holding sword and shield in his hands.50

5. RĀVANA OFFERING HIS HEADS TO PLEASE SIVA, ŚRĪŚAILAM:

Rāvana, the demon king of Lanka, once performed a severe penance to please Siva. Inspite of his severe austerities he could not make the Lord appear before him. His frustration knew no bounds. He determined to obtain darsan of the Lord at any cost. So he started offering his heads cutting one after the other. When he was about to cut the tenth head Siva appeared and granted him boons. Siva, in this form is known as Rāvanānugrahamūrti. This incident is narrated on the south half of east prākāra of the Śrīśailam temple in a single panel. Here a Sivalinga is shown around which the severed heads of Rāvana are depicted one above the other. Rāvana, seated before the linga, is cutting his tenth head and placing it on a pedestal.

Besides the above panels the following are also found in this region. The story of Siva protecting Mārkandēya from the noose of Yama is depicted in three panels at Śrīśailam, in two panels in the Siva temple, Penukonda and in a long panel in a ruined temple inside the Chandragiri fort. A panel of Tripurāntakamūrti highly narrative in character is reported from Śrīśailam.51 Two more panels depicting Siva blessing
Vishnu or Vishnu-anugrahamūrti are found in the same place. A unique form of Siva as vrishabha (bull), which he assumed to subdue the pride of Vishnu is reported from Lēpākshi.52
Section – IV STHALAPURĀNA THEMES

1. ŚRĪKĀLAHAHASTI MAHATYAM:

Śrīkālahasti is a famous Saiva centre. The place gets its name from the three animals. Sri means spider, kāla means snake and hasti means elephant. The matchless devotion of these three towards Siva gets the Lord the name of Śrīkālahastīsvara. The spider used to weave a web over Sivalinga to protect the Lord from hot Sun. The snake removed the web and worshipped the linga with precious stones. The elephant would bring water with its trunk to perform abhishēka after removing the precious stones. Thus the three competed with each other to please Siva. When the competition turned into enmity they tried to kill each other. Siva, pleased with their devotion, gave them liberation.

Udumūri Kannappa, a tribal youth, offering his own eyes as replacement of the bleeding eyes of Siva is a well-known story all over the country. He is treated as one of the nāyanārs. Periyapurānam, Basavapurānam and other Saivite works describe his life. Śrīkālahastīsvara mahatyam written by Dhūrjati narrates his life in detail. Many Siva temples contain at least a sculpture depicting Kannappa offering his eyes to Sivalinga. However the most elaborate narration of his story in sculpture is found only in Siva temple, Penukonda. A couple of examples of narration of Sthalapurāna of Śrīkālahasti are discussed here.

ŚRĪŚAILAM:

The theme is narrated in three panels in the fourth register of east prākāra of the Mallikārjuna temple, Śrīśailam. The panels measure 7½ x 2¼ in size. The first panel shows the elephant, the spider and the snake. The caparisoned elephant is moving
forward with raised trunk. Below the trunk, the spider, which resembles a bird, moves ahead. The long and coiled snake is also in movement. Three male figures are shown on either side of the creatures. The first one is Vishnu and the other five male figures may be lesser gods. All are moving in a line to have *darsan* of Siva. Except the spider all other figures are naturally portrayed.

The second panel deals with the story of Kannappa. It is in two parts. In the first Kannappa, standing with one leg on Sivalinga to mark the exact place where he will keep his eye, is plucking out his right eye with an arrow. In the second he is offering his eyes to Siva. Brahma standing behind the Sivalinga in *anjali* pose seems to be wondering about the strange ways of the Lord to test his devotees.

In the third panel Siva and Pārvati appear on Nandi to bless Kannappa who stands in reverence. A sage dances in ecstasy.

1A) PENUKONDA:

This theme is delineated in twelve panels on the North outer wall of the Kāsivisvēśvara temple, Penukonda. The spider on top of a Sivalinga is shown in the first panel. In the second a snake is holding its hood as an umbrella to the linga. In the third an elephant is placing a garland on the linga. In the second part of the same panel the snake is entering the trunk of the elephant. In the fourth panel the elephant, unable to bear the pain in its trunk decides to kill itself along with the snake. So it is hitting its head against the rocks. (Plate – 19A) The three creatures, now stand in human forms in front of Siva and Pārvati shown in the next panel. In the next panel a brahmin is offering *hārati* to the linga. He sounds a bell with the left hand. The next panel, is in two parts. In the first a sage appears in the dream of Kannappa who is asleep on a cot and informs about the presence of Lord Siva in the forest. In the second part Kannappa is offering...
food to the Sivalinga. The bowl of food is in his left hand. His bow hangs from his right shoulder. In the next panel he is keeping some object on the top of the linga with his left hand and holds his bow and arrows in the right hand. His right leg is on the linga obviously cleaning it as his hands are not free. This panel shows his eagerness to serve the Lord and his ignorance of the way of proper worship. A sage crouching behind a tree near by turns away his head unable to bear the sight of his god subjected to this kind of treatment.

In the next panel Kannappa is plucking out his eyes to offer to Siva. He keeps his left leg on the linga as a mark and is removing his left eye. A hand comes out the linga to stop him. The crouching man behind the linga, who looks different from the previous panel, watches this scene in wonder. (Plate – 19B) The remaining panels show Siva and Pārvati appearing before the devotees and granting them liberation.

2. SIVARATRI MAHATYAM - ŚRĪṢAILAM:

The panel here illustrates the story of a Chenchu hunter known as Mrigavyādha. Once a hunter went to a forest and tried to kill a deer. Unfortunately the arrow missed its target and struck a tiger near by which chased him. The hunter became the hunted. He desperately ran and went up a bilva tree to save his life. The tiger waited for him below the tree throughout the night. Loosing all hopes on his life, the hunter clutched the tree trunk and wept. His tears and a few bilva leaves fell on a Sivalinga under the tree. That night happened to be Sivarātri. Thus the hunter without his knowledge earned the merit of performing Sivapūja by keeping awake that night, washing the Sivalinga with tears and placing bilva leaves on it. Siva appeared and took him to Kailāsa. This proves that one gets salvation even if good things are done without one’s knowledge. This is described in Panditārādhya Charitra.33
In this panel a tree is shown on which the hunter is crouching holding a bow with left hand and the branch of a tree with the right. Below the tree is a Sivalinga. To its right a tiger is waiting and looking up at its prey menacingly. Two more trees are in the panel. On another tree a monkey watches the scene in wonder and realizing the consequence of the hunter’s action, waves its left hand in appreciation. That even animals are devoted to the Lord is effectively portrayed in this panel. (Plate - 20A)

As usual with Śrīśailam sculptures diversity is observed in the panel. The three trees appear different from each other. The pose and size of the tiger is very natural.

2A) PENUKONDA:

The same theme is also narrated on the south outer wall of antarāla of the Siva temple, Penukonda. Here the relief is very low and the carving is crude. Hence it does not look as effective as Śrīśailam panel. The details are also not as many as found in Śrīśailam. Only a single tree is shown here on which the hunter is crouching and looking down at the tiger waiting below. A Sivalinga is shown at the bottom of the tree.

3. ŚRĪSAILA MAHATYAM - SIVA AND THE CHENCHU WOMAN:

Siva falling in love with a native chenchita (tribal woman) and living with her in Śrīśailam is a theme in Sthalapurāṇa of the Śrīśailam temple. Siva leading a tribal life with his chenchu wife is narrated in three panels. In the first panel Siva and the chenchita are hunting. They stand on either side of a boar and shoot arrows at it. In the second panel Siva kills the boar by thrusting his trident in its mouth while the woman watches it leaning on her bow. In the third panel the chenchu woman is hunting a deer. Siva is carrying on his shoulders a pole to which two deer are tied at both ends. He is seen following his wife.
a) CHANDRĀVATI AND THE COW:

This is another theme in the Sthalapurāṇa of this place.\(^5\) It is repeated at three places. In the first scene a man reports to princess chandrāvati about the cow, which is emptying its milk on a Sivalinga. The princess is seated on a pedestal with an attendant behind her. In the next scene a cowherd points out to her the cow, which is shown again under a tree near a Sivalinga. In the last scene the princess is seen in penance. The sculptor could illustrate even on rugged granite convincingly. The craftsmanship is crude but there is a characteristic simplicity about this sculpture.\(^6\)

b) CHANDRĀVATI PRESENTING A GARLAND TO MALLIKĀRJUNA:

The well known story of princess Chandrāvati going to Śrīśailam to escape from her infatuated father and presenting garlands made of Mallika and Arjuna flowers to Siva\(^5\) is depicted twice on the east and south prākāra of Śrīśailam in five panels.

In the first panel Chandrāvati is worshipping a Sivalinga inside a building. She is placing a garland on a linga. Behind her there are two maids, the first carrying flowers in her palms and the second holding a chāmarā. In front of the building king Chandragupta is pointing at her daughter and trying to reach her. His wife, standing next to him, holds his arm to stop him. Behind the royal couple a maid carries a chāmarā.

In the second panel the princess disturbed by the amorous advances of her father, decides to go away to Śrīśailam. She stands in front of her mother who is seated on a throne. She holds a water vessel. Behind her, her maid is also requesting permission to go to Śrīśailam. The third panel is in two parts. In the first the princess is crossing river Krishna and is going up the hill. The river is shown with a few fish and crabs. A woman, perhaps the queen, waves her hand on the other side of the river. In the second
part Chandrāvati is seated cross-legged on a stone slab and is worshipping a Sivalinga. A maid stands behind her.

The fourth is also in two parts. In the first Chandrāvati is seated inside a building or temple facing a Sivalinga with folded hands. In the second she is presenting a garland to Siva who emerges out of the linga. Her maid standing behind her keeps her hands above her head in *anjali*. (Plate – 20B) In the succeeding panel four sages seated one behind the other hail the princess and bless her with their left hands. The panels are of 8' x 26" in size.

c) SILĀDA IN PENANCE:

On the east *prākāra* one more story of *Sthalapurāṇa* is found. It is about Silāda who pleased Siva with penance and was granted two sons namely Nandi and Parvata. The two sons again did penance. Nandi became the mount of Siva while Parvata took the shape of a hill, i.e., Śrīśailam.58

d) PARVATA IN PENANCE:

At one end of the panel Parvata, the son of sage Silāda, is standing among five fires with one leg on the ground. He keeps *akṣhamāla* in his right hand. At the centre Siva appears before Parvata and grants him a boon. Behind Parvata a hill is seen. At the other end he is sitting in *padmāsana*. On his head a huge Sivalinga is shown. Next to him a hill is shown on which Nandi and Bhringi are dancing.

4. HANUMĀN PULLING A LINGA WITH HIS TAIL:

Hanumān was bringing a linga from Kāsi to Rāmēśvaram as ordered by Rāma. On the way he kept it on the ground to quench his thirst but could not lift it again. He pulled it with his tail but in vain. He realized that the place was a kālabhairava *kṣētra*. 
So he built a temple there for Siva and took another linga for Rāma. This episode is narrated in *Bramha Khandam*, a part of *Skandapurāṇa*. This is also described in the *Sthalapurāṇa* of vālīśvara temple, Rāmagiri, Chittoor District.

This story finds place in the *Sthalapurāṇa* sculptures of Siva temples at Rāmagiri (Chittoor) and Mukti Rāmēśvaram (Cuddapah). It is also narrated in sculpture at Siva temples of Penukonda and Śrīkālahasti. At Penukonda it is found in two panels. In the first Hanumān is pulling a huge Sivalinga with his tail. In the next he is worshipping a linga enshrined in a *mandapa*. It is narrated in a similar style in the Rāmagiri temple. On one of the pillars lying on the ground around the Panchamukhēśvara temple, Śrīkālahasti this theme is depicted in three panels. In the first panel Hanumān is pulling the Sivalinga with his tail. In the second he is trying to lift it with both hands. He seems to be using all his strength but in vain. In the last panel he accepts his defeat and salutes the god. Here he is shown standing in *anjali* before the Sivalinga.
KIRĀTĀRJUNĪYAM

Kirātārjunīyam, the story dealing with the fight between Arjuna and Siva during the former’s attempts to get Pāsupata weapon, attracted the attention of poets and artists alike. The story is found first in the Aranyakānda of the Mahābhārata. It is the main theme of Bhāravi’s Kirātārjunīyam. It is also found in the Āndhra Mahābhārata and Pampa Bhārata in Kannada. The theme is found for the first time in sculpture in a ruined Gupta Temple at Rajaona.61 It is found in detail on a sculptured pillar on the Indrakila Hill at Bejawada.62

The story has different versions in Telugu and Kannada. As per the Sanskrit Mahābhārata the story is as follows. Vēdavyāsa visits the Pāṇḍavas during their aranyavāsa, advises Arjuna to get weapons from gods by penance and teaches him a mantra known as ‘Pratismriti’. Arjuna accordingly proceeds to do penance, and is advised by Indra to please Siva by severe penance. Siva tests his devotion in the form of Kirāta and grants him the pāsupata weapon.63

In the Āndhra Mahābhārata, Arjuna is said to have performed his penance on Indrakīla hill.64 As per Bhāravi’s Kirātārjunīyam Vyāsa teaches Indramantra to Arjuna and advises him to do penance on Indrakīla hill to which one Guhyaka will lead him. Indra fails to disturb his penance and appears in the form of a sage and advises him to please Siva with penance. Siva tests him as kirāta. During the fight Siva flies high and Arjuna drags him down by catching his feet. Siva, pleased with his presence of mind, reveals his true form and gives away the divine weapon.65

The Pampa Bhārata closely follows Bhāravi’s version except in minor details. According to this work Arjuna shoots an arrow at the wild boar. He is surprised to note that another arrow (that of Siva) also strikes the animal at the same time. He takes out
that arrow. Then an attendant of Siva comes there and asks for it. Arjuna wants to see his master. Siva in the guise of kirāta comes there and a fight follows. Arjuna throws kirāta on the floor and catches hold of his neck and then notices the third eye. Kirāta appears as Siva and gives away the Pāsupata.\footnote{66}

But in Karnataka and Andhra there is a local variation of the theme, which is very popular. The craftsmen of both the areas had a bias for such local tradition and hence followed the same in sculptural representation of the theme, which is as follows. Pārvati comes to know of the auspicious mole on the back of Arjuna, which makes him invincible and desires to look at it. So Siva and Pārvati come to Indrakīla hill where Arjuna is in penance to get divine weapons. During the fight Siva purposefully falls down in such a way that Arjuna comes over him so that Pārvati can see his mark. He then reveals his true form and grants Arjuna the Pāsupata weapon.\footnote{67}

In another variation of the same theme, Arjuna prepares a Sivalinga out of sand after he fails to win over kirāta and worships it. The flowers he places on the linga appears on the head of kirāta. He then realizes that kirāta is none other than Siva and the latter, pleased with his devotion, grants him the weapon.\footnote{68}

In Rāyalaseema the theme is very popular. The most detailed narration of the theme in twenty-six panels is seen in Animela. All versions of the theme are found in this region. Moreover all these different versions are skillfully merged into each other to suit the place and tastes of the people of the area. The local variation of the theme dominates the sculptural representations found in this region. It is also found in the paintings of Lēpākshi. The table shows the places where this theme is found narrated.
### Table II

**LIST OF PANELS DEPICTING KIRĀTĀRJUNĪYAM IN TEMPLES OF RĀYALASEEEMA**

<table>
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<th>S.No.</th>
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<th>Place &amp; District</th>
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<td>Parasurāmēśvara temple</td>
<td>Aṭṭirāla, Cuddapah</td>
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</tr>
<tr>
<td>3.</td>
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<tr>
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<tr>
<td>5.</td>
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<td>Chennakēśava temple Complex</td>
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<td>7.</td>
<td>Ruined Siva temple</td>
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</table>

1. **SIDDHĒŚVARA TEMPLE, HĒMAVATI:**

One of the earliest narration of the theme in sculpture is found on two sides of a pillar in the *sabha-mandapa* of the Siddheśvara temple, Hēmavati. It is carved around the pearl festoons of *kirtimukhas* carved on the east and west sides of a pillar. The narration is brief. The carving is so much dominated by the floral design of the pillar that the panels cannot be noticed unless by close observation.
It is shown in four stages. In the first stage Arjuna is shown standing on one leg in penance. He keeps his hands high above his head in *anjali*. He is flanked by a crouching lion on each side. He is dressed in *ardhórūka* and wears a sacred thread. His bow is placed to his left and the quiver of arrows to his right. Inside the floral design, to his right, is a Sivalinga. In the left a wild boar is seen.

In the second stage, which is shown at the bottom, Siva in the guise of kirāta is shown inside a festoon. He is aiming an arrow at the boar. He has a leafy headgear. On the other side Arjuna with a raised right hand and a bow in the left seems to question the authority of the kirāta to shoot the animal.

In the third stage, shown on the west side of the pillar, Arjuna with the dead boar on his shoulder is worshipping a Sivalinga. To his left Siva and Pārvati as kirāta couple is shown inside the festoon. The last stage is shown at the top of the *kirtimukha*. It shows Siva seated on a pedestal. He is flanked by a dwarfish *gana* on either side. At the bottom Arjuna is receiving the Pāsupata weapon from Siva.

**REMARKS**: The fight between Arjuna and kirāta is not shown here. A new feature introduced here is that Arjuna carries the dead boar on his shoulder. Arjuna worshipping the Sivalinga after the boar hunt is also not shown anywhere else in this region. This is according to a local version prevalent in Andhra and Karnataka according to which Arjuna worships Siva with flowers after he finds it beyond his capacity to defeat kirāta. But surprisingly he finds the flowers he placed on the linga appearing on kirāta. He then realizes that the kirāta is none other than Siva and begs to be pardoned.

The delicate carving on the massive and artistic pillars of polished black stone with a fine finish deserve appreciation. But at the same time the floral and pearl designs obscure the narration of the story.
2. PARASURĀMĒŚVARA TEMPLE, AṬṬIRĀLA:

This theme is narrated in four panels on the east side on the *vimāna* of the Siva temple, Aṭṭirāla. In the first panel Siva and Pārvati are seated cross-legged and are in conversation. Siva's left hand is in *vyakhyāna* pose. He may be informing his consort about Arjuna and the mole on his back. In the second panel, which is in two parts, Arjuna is in penance standing on one leg keeping his hands high above his head in *anjali*. In the second part he shoots an arrow at the *kriśṭa* who faces him in battle. Arjuna's arrow is shown at the feet of the *kriśṭa* but the arrow of the latter wounds Arjuna. It reveals *kriśṭa*’s superiority in archery. Mūkāsura in the form of a wild boar is chased and bitten by a dog.

In the third panel Siva falls on the ground while wrestling with Arjuna. Siva raises his right hand gesturing. Pārvati standing near by also raises her right hand signaling that she has seen the mole. In the fourth panel Siva grants pāsупata to Arjuna.

3. AGASTĪŚVARA TEMPLE, CHILAMAKŪRU:

One of the oldest representation of the theme in sculpture in this region is found on the northeast pillar of *mukhamandapa* of the Siva temple, Chilamakūru. It is shown in six stages. The pillar has two square blocks. On the top block of the pillar this theme is depicted. Each side of the block is divided into two registers of equal size by one-inch thick horizontal line. Each block measures 13" x 13" in size.

**DESCRIPTION**: The story starts on the top register of the east face of the pillar. It shows four sages squatting one before the other. They sport long beards and *jatāmukutas*. Their right hands are raised up as if to warn about the wild boar, which
stands behind a Sivalinga in front of them. The linga is peculiar. It contains what looks like a cap on its top.

The lower register shows Arjuna, the boar, Siva and Pārvati. Arjuna wears a crown, an *ardhōruka* with a central knot and keeps his left leg bent and placed on the ground. He draws an arrow with right hand. In front of him the wild boar or Mūkāśura is shown squatting. Behind it Siva, disguised as kirāta with tribal hair-do, a loincloth, and necklaces, keeps his right leg bent and placed on the ground. He releases the arrow with left hand. Behind him Pārvati, dressed as kirāti, stands watching. (Plate – 21A)

The third panel is found on the lower half of the south face of the pillar. It shows Siva and Arjuna arguing. The latter keeps his left leg on the back of the dead boar claiming it. He slightly tilts backwards. He keeps his right hand on *kati* and left hand on the bow. Facing him Siva stands with his left hand on *kati* and right on the bow. He also tilts backwards. Behind him Pārvati stands keeping her right hand on the left shoulder of Siva. The fourth panel is shown on the lower half of the west side. It depicts the armed combat between Siva and Arjuna. Arjuna drawing his bowstring with all force releases the arrow with left hand while Siva, facing him, does the same thing with his right hand.

The next two panels are found on the north face. The story continues here in the lower register and ends in the upper register. The lower one shows the wrestling between Siva and Arjuna. Siva, falling on the ground, is holding Arjuna. Arjuna, on top kneeling over Siva, holds him similarly. Pārvati, standing behind, waves her right hand signaling that she has seen the auspicious mole of Arjuna.

In the sixth panel Siva granting the pāsupata weapon is shown. Siva and Pārvati are seated on a pedestal. Siva is four armed. He carries *trisūla, mriga* in upper hands
and his lower right is in *abhaya*. With the lower left he gives away the pāsupata weapon to Arjuna who kneels in front of him in reverence.

**REMARKS** : The narration here is according to local variation of the theme found in Āndhra and Karnatakā. The panels appear very beautiful, as the alignment of figures in the available place is excellent. The distribution of space to each figure is praise worthy. There is an interesting symmetry in the carving. Though in low relief the figures of Siva and Arjuna are bent, tilted and arranged in such a way that the symmetry is achieved in the entire panel.

The sculptor takes special care to show diversity in the dress designs of Siva and Arjuna. The panels are also natural. As kirāta couple, Siva and Pārvati are shown in perfect tribal fashion. When shown in their original forms they wear befitting ornaments. The superiority of Siva's valour is shown clearly in the fourth panel. His bowstring is not as fully drawn as that of Arjuna, which indicates that Arjuna, inspite of his fame and expertise in martial arts, especially in *dhanurvidya* (archery), cannot match Siva.

4. **TRIKTUṬEŚVARA TEMPLE, PUSHPA GIRI** :

The theme is found on the northeast pillar in the *mukhamandapa* of the Triktuṭēśvara temple in Pushpagiri. It is found in five panels each separated by a rectangular floral design. Each panel measures 5" x 7½" in size.

**DESCRIPTION** : The first panel on the east side shows Siva and Pārvati seated on a pedestal. Siva is four armed. He holds *trisūla* and *mriga* in the upper hands. His lower right hand is in *abhaya* and the lower left goes around the waist of Pārvati seated on his lap. In the second panel Arjuna is shown in penance, standing on right leg with the left
leg folded and kept across the right. He wears a crown and holds quiver of arrows and bow. His hands are in *anjali*. To his left a wild boar is shown twice, first in a small size and next in much bigger size indicating its movement towards Arjuna. (Plate – 21B)

In the third panel Siva and Arjuna are in armed combat. Both of them stand in *āḍīḍha* pose shooting arrows at each other. Behind Siva, Pārvati stands with a lotus in her right hand. Between Arjuna and Siva three arrows are shown lying on the ground to indicate that the fight is a prolonged one. (Plate – 22A) The fourth panel depicts the wrestling between the two fighters. Siva is shown here with four arms. He falls on the ground as Arjuna pushes him down. Pārvati raises her right hand to indicate that she has seen the mole on Arjuna’s back. In the last panel Siva offers the pāsūpata weapon. Pārvati stands to his left with a *padma* in her right hand. Arjuna receives the weapon with both hands.

**REMARKS**: The rectangular floral outline design differs from panel to panel to achieve some diversity in design. Time and movement are shown clearly in these panels. Depicting the wild boar twice shows movement and vigorous action. The few arrows on the ground in the third panel brings out clearly the time taken for the armed fight between Siva and Arjuna.

5. **MUKKANTIŚVARA TEMPLE, KALUVAKUNṬA**: The story is depicted in eight panels in the Mukkantiśvara temple, Kaluvakunṭa. The first half of the story is found on a pillar in the multipillared *mandapa* near the Siva shrine. At the top of the pillar, on north side, Arjuna stands with an arrow in right hand and a bow in the left. His pose resembles that of Rāma in typical *tribhanga* pose. He wears a crown, a few chains, and a cloth around his waist on top of his lower garment.
The bow is very tall. But his feet are carved in opposite directions i.e., turning away from each other. This panel indicates Arjuna’s journey to do penance.

The second panel on east side shows Arjuna standing in anjali facing a Sivalinga. Here he is shown without the crown. His feet are still in the opposite directions. In the third panel, on south side, he is shown in penance. He stands among five fires (Panchagni) with left leg on ground, right leg bent and kept near his waist and his right hand kept above his head. He holds the bow in left hand. He is shown without the crown and has a chain of rudraksha (rosary beads) in his chest. The fourth panel on west side shows a wild boar.

The second part of the story is seen on one of the pillars in the mandapa facing Siva’s shrine. But these panels are the work of a better artist. The relief is much better than the first four panels. There is vigorous action, better movement and more life in these panels. But one peculiar thing is that the noses are very big and broad.

The first panel shows Arjuna in penance standing on his right leg with his left leg bent and pointing upwards. He keeps his right hand across his chest in prayer pose. His left hand is raised above his head. He is deeply immersed in meditation. His eyes are closed. His ears are big. His long grown hair falls on both sides like a creeper. Near his feet is the wild boar. (Plate – 22B)

In the second panel Arjuna and Siva are fighting with bows. Arjuna with a crown holds his bow with both hands. Siva holds Arjuna’s bow with his right hand and holds his own bow with left. Their legs are interlocked. The third panel shows the wrestling between the two. Siva holds Arjuna’s hands with his hands and kicks him with his right leg. Arjuna is pulling Siva down with all his might. Both of them wear ardho rukas. (Plate – 23A)
In the last panel Arjuna is standing in *anjali* facing Siva and Pārvati who are seated on Nandi. Siva’s left hand is in *varada*, which indicates that he is presenting the pāsupata to Arjuna.

The first three panels here are carved at the bottom, middle and top portion of the east side of pillar while the fourth is on the south side. The first four are of 1' X 1½' in size while the next four are in 1 Sq.ft. size.

6. CHENNAKESAVA TEMPLE COMPLEX, PUSHPAGIRI:

In the Chennakesava Temple complex, Pushpagiri, this theme is delineated twice, first in a single panel on the south wall of the Chennakesava temple and then in six panels on the south wall of the Santānamallēśvara temple. The most beautiful narration of the theme in the entire Rāyalaseema is found in the Santānamallēśvara temple. Heavy pilasters with ornate pearl designs separate the panels.

The story depicted here combines in itself Bhāravi’s *kirātārjunīyam* and the local variation of the theme. The first second, fourth and fifth panels are of 14" x 18" in size. The third showing Arjuna in penance is 18" x 9" and the last is 16" x 16" in size.

DESCRIPTION: The first panel contains four figures. They are Draupadi, Dharmarāja, Guhyaka and Arjuna. It depicts Arjuna taking leave of Draupadi and Dharmarāja. He wears a crown, *kundalas*, many other ornaments and is clad in *ardhōruka*. His feet suggest movement. Guhyaka, the yaksha who comes to show the way, accompanies him. He is also similarly dressed and carries a long spear in his left hand. Dharmarāja standing next to him waves his left hand. Next to the adjoining pilaster Draupadi stands with a *padma* in her right hand. (Plate – 23B)
In the second panel Arjuna takes leave of Bhīma who stands with his club held down in his right hand. A small figure, may be Dharmarāja, waves his right hand standing behind the two. The *kundalas* of the three men, circular in shape, appear prominently. Arjuna appears taller than others as he is the most important character in the panel.

The third panel, shown next to the *Gitāpadēsa* panel, depicts Arjuna in penance. He stands on his right leg and keeps the left folded up across the right knee. His hands are held in *anjali* near his chest. His bow hangs on his left shoulder. His closed eyes reveal his intense penance.

The fourth panel shows the killing of the boar and the fight between Siva and Arjuna. They stand in identical *ālīdha* position and hold their bows in left hands. Their right hands suggest that they released the arrows. The boar, hit by an arrow from each side, is about to drop dead. Pārvati watches the fight standing behind Siva. Arjuna is taller than Kirāta. His bow is also bigger than that of his opponent. Siva is perfectly disguised as a kirāta.

In the fifth panel the last scene of wrestling between the two is shown. Hence kirāta is shown in his original form as Siva, with *jaṭamakuta* and four arms. He has fallen on the ground. With his lower arms he still holds Arjuna tightly so that Pārvati may watch the mole. Arjuna, pressing down Siva, is surprised to know the identity of his opponent. Behind them Pārvati stands with her right hand raised. Behind Arjuna a sage watches the fight in amazement. (Plate – 24A)

In the last panel Siva is shown as pāsupatadānāmūrti. On a raised platform facing him, Arjuna receives the weapon. Between the two, a small figure of a sage is shown.
He appreciates the entire scene with his raised left hand. Pārvati dressed in a sari wears karandaṃakaṭa, big circular kundalas and many other ornaments. (Plate – 24B)

OBSERVATION: The carving is intricate and exquisite. All the figures look stunningly beautiful. Lot of care is taken to carve the ornaments, and hair-do. The kundalas appear more prominent than other jewels. Only necessary details are given to identify the panels. Introducing Guhyaka, the yaksha is a novelty introduced here.

All the male figures are strong and muscular. The limbs are proportionate. The sharp noses and the round faces are worthy of praise. Special care is taken to maintain diversity in dress design of each figure. At the same time continuity is maintained while carving the image of Arjuna. The sizes of the figures are in proportion to their importance in the panel.

In the same temple complex on the south wall of the Chennakesava temple, the same theme is narrated very briefly in a single panel. It is seen just at the top of the base of the temple. It contains three stages. The first depicts Arjuna standing on one leg in penance. He wears an ardhōruka, makuṭa, chakra, kundalas and holds the quiver of arrows over his left shoulder. His gāndīva is shown towards his right side. In the second stage the boar hunt is depicted. Arjuna and Siva stand in identical position with bow and arrows. The boar squatting on its hind legs is shown in the middle. It is struck by two arrows. It turns its head to look back at Siva who is not shown as kīrata. The arrows of both the figures look heavy and long resembling spears while their bows are comparatively small in size. In the last stage Arjuna stands in anjali indicating that he has seen Siva in his original form.
7. RUINED TEMPLE, VALLÜR:

This theme is found depicted on the north outer wall of the ruined Siva temple at Vallūr. Here it is depicted in four panels. In the first panel Siva and Pārvati are shown seated on a pedestal. Siva seated in sukhāsana is four armed. He has trisūla and mriga in his upper hands. His lower right is in abhaya and his lower left goes round the waist of Pārvati seated in his lap. He is adorned with jatāmakṣa and many jewels.

In the second panel Arjuna stands on right leg and keeps his hands in anjali. His bow is held to his left shoulder. He wears a crown, many chains and is dressed in ardhoruka. At the bottom right of the panel a wild boar is seen. (Plate – 25A)

The third panel shows the wrestling between Siva and Arjuna. Arjuna bending over Siva tries to push him down. Siva squatting on the ground pulls Arjuna. Pārvati standing behind Arjuna signals that she has seen the mole on his back. Both the wrestlers wear crowns.

In the last panel Siva is depicted as pāsupatadānāmūrti. It is partly mutilated. Pārvati stands besides him with a padma in right hand. Arjuna stands to the right of Siva. He receives the divine weapon in both hands. (Plate – 25B)

OBSERVATION: These panels instantly remind us the panels in the Chennakēśava Temple, Pushpagiri. Obviously these two temples should belong to the same period. Even the heavy pilasters and their pearl designs are similar to those found in the Chennakēśava temple complex.

The narration here is almost similar to the same found in Trikūṭēśvara temple, Pushpagiri. At both places the narration starts with depicting Siva as Umāsaḥitamūrti. The second panels at both places show Arjuna and the wild boar. The pose of Arjuna is also similar. In the last panel at both places Arjuna’s bow is held in similar style. Thus
the Vallūr panels have many striking similarities with Pushpagiri panels of the same theme.

8. MALLIKĀRJUNA TEMPLE, ŚRĪŚAILAM:

On the south prākāra of the Mallikārjuna temple, Śrīśailam this popular story is depicted in a long panel in four stages. In the first stage Arjuna is deeply immersed in penance standing on his right leg and the left leg folded and kept across the right leg. His hands are held near his chest in anjali. He wears an ardhōruka, makuta and chakra kundalas. His bow hangs from his right shoulder. The second stage depicts the boar hunt. Arjuna and Siva stand facing each other in āḍīṭha pose engaged in armed combat. While Siva has already released an arrow, Arjuna is picking up an arrow. The boar is shown in the middle struck by the arrows. Pārvati disguised as kirāṭa holds her bow in left hand and seems to be encouraging Siva with her raised right hand. While Siva sports long matted hair, Pārvati’s hair is arranged in a bun shaped knot. (Plate – 26A)

In the third stage the last stage in the wrestling is shown. Arjuna, falling over Siva, is pressing him down. Siva still dressed in leaves, wears many chains and jatāmakuta. He is perhaps, revealing his true form. Pārvati raises her right hand signaling that she has seen what she desired. She does not have the bow anymore. In the last stage Arjuna is shown twice first as prostrating before Siva and Pārvati who are seated on Nandi and then standing before them with hands clasped in anjali. (Plate – 26B)

The relief is low but the carving is neat and attractive to look at. All the figures appear young and healthy. Their poses are realistic.
9. SANGAMÈŚVARA TEMPLE, ANIMELA:

The most detailed narration of the theme is found on the south, west and north exterior walls of the Sangamēśvara temple at Animela in Cuddapah District. It is depicted in twenty-six panels. The story starts at the bottom register in the south-east corner. The entire story is divided into panels by pilasters, niches and other architectural designs. The depiction is a perfect merger of the theme in the original works and the local variations found in this region. In the early part the carving is faithful to the version found in the Mahābhārata and the last part is according to the local variation of the theme.

DESCRIPTION: The first panel shows all the five Pāṇḍava brothers standing and keeping their hands in anjali. Obviously they are receiving a guest. The first figure is that of Sahadēva. He is followed by Nakula, Arjuna with bow and Bhīma with a club. Dharmarāja is shown to the left of the first empty niche. Their size is proportional to their age. In the second panel Dharmarāja welcomes Vyāsa. Dharmarāja wears a crown, kundalas, many ornaments and pūrnōruka. He bends in reverence with folded hands. Vyāsa appears to enquire about his welfare with his raised right hand.

In the third panel Arjuna dressed as a sage stands with folded hands. His hair is arranged in a big knot towards his right shoulder. Facing him is Dharmarāja who is teaching him the divine mantra. (Plate – 27A) In the fourth panel Arjuna takes leave of Draupadi. She presents some object, perhaps, akshamāla to Arjuna. She looks majestic in her pūrnōruka. She wears many jewels and has a beautiful hair-do.

According to Bhārata, Arjuna is asked to wear his armour and carry his weapons when he proceeds towards north for his penance.69 The fifth panel shows Arjuna clad in his kavacha and carrying his weapons. He wears a crown and is dressed in pūrnōruka.
Here he stands in front of a Siva temple. No literary work describes Arjuna worshiping Siva in the course of his journey to Indrakīla hill. But the sculptor of Rāyalaseema projects him as devotee of Siva as he finally gets the pāsupata weapon from the lord. A sage shown in the next pilaster seems to appreciate his devotion as his raised left hand indicates. (Plate – 27B)

The sixth panel shows Arjuna in penance. He stands on his left leg with hands held high above his head in anjali. He does not wear the crown here. His bow is placed to his left. To his right a short and stout sage with an umbrella walks on watching in appreciation of Arjuna’s penance. In the seventh panel a divine figure is talking to Arjuna who continues his penance, this time, standing on his right leg. The divine figure many be Indra trying to know Arjuna’s ambition. This panel does not fit in here. It should appear at a later stage after eleventh panel.

The eighth panel shows two beautifully dressed women in conversation. Their long hair is neatly arranged behind their heads. They may be the divine nymphs or apsarasas sent by Indra to test the devotion and determination of Arjuna. The ninth panel is difficult to identify. It shows a man squatting on a rock with a dejected mind. A woman standing close to him holds him with her left hand. The man may be Arjuna sitting unmindful of the attempts of the nymph to lure him away from his aim. He sits with bent knees. He keeps his right hand on his knees and left hand on the rock. He looks away from the woman near him.

The next part of the story as per the Bhārata and Bharavi’s kirāṭarjunīyaṃ is as follows. A sage appears before Arjuna and asks him to drop the weapons, as the place does not need any weapons. He advises Arjuna to try for liberation or moksha. But the latter sticks on to his aim. Then the sage appears in his original form as Indra and
advises him to do penance to please Siva to get divine weapons. Then Arjuna goes to a mountain peak in Himalayas and starts severe penance standing under five fires for four months to please Siva.\textsuperscript{70}

The next three panels describe the above-mentioned part of the story. In the tenth Arjuna in penance is standing on left leg. His hands are placed near his chest in \textit{anjali}. To his right Indra in the guise of an old sage, talks to him. His hands are held in \textit{upaděsa mudra}. In the next panel, the sage appears in his true form as Indra. Here he is seen seated on Airāvata, his elephant, carrying the \textit{vajrāyudha} in left hand. His raised right hand indicates his advise to Arjuna.

The twelfth panel shows Arjuna in severe penance on a mountain peak. He stands on left leg. He still carries the bow. A tree is shown to his right on which a few monkeys play. To his left a huge lion sits watching him in wonder.

When Arjuna’s penance shakes the entire world the sages rush to Siva in kailāsa to pray him to stop it. Siva and Pārvati set out on Nandi to test Arjuna.\textsuperscript{71} This is described in the next two panels. In the thirteenth panel a sage stands near Siva and informs him about Arjuna’s penance. Siva, seated on a pedestal in \textit{sukhāsana}, is four armed. He carries \textit{trisūla} and \textit{mriga} in upper hands. His lower hands are in \textit{abhaya} and \textit{varada}. The same sage waves his hand in the next pilaster.

In the fourteenth panel Siva and Pārvati set out on Nandi to meet Arjuna. To their left on a pilaster a sage points out the divine couple. To their right a sage standing on a rock bends in reverence bidding them farewell. The fifteenth panel shows a huge wild boar with an uplifted tail and lowered head. Two trees are shown behind it. Here the sculptor adds a bit of comedy. He introduces a sage to inform Arjuna about the impending danger. The sage points out the boar to Arjuna and runs away to save his life.
On the next pilaster the sage looks anxiously at the charging boar. In the next panel he eagerly informs Arjuna about the boar. On the next pilaster another sage with a water vessel in his left hand watches the scene.

In the seventeenth panel the sage who informs Arjuna points out the direction of the boar. On the other side of the pilaster he is shown running away in utter fear to save his life even as Arjuna assures him safety. In the next panel the argument between Siva and Arjuna is shown. The boar drops dead at the feet of Arjuna, who questions the right of the kirāta to claim the boar. Kirāta, with leafy headgear and tribal dress, holding a bow, which is smaller than that of Arjuna, raises his right hand in tarjani pose and seems to warn his opponent. Pārvati dressed in leaves around her waist, holds a bow in her left hand.

According to the story kirāta and Arjuna are engaged in a fight with bows and arrows until all the arrows are exhausted. Then they fight with their bows using them as swords. Arjuna’s bow disappears. He then challenges kirāta to a wrestling bout. When the latter flies high during the bout Arjuna suddenly pulls him down on to the ground. Siva pleased with him appears in his true form and grants the weapon.

In the nineteenth panel Arjuna to the left and the kirāta to the right are seen fighting with their bows, using them as swords. The continuity in their position and dress is maintained as in the previous panel. Pārvati, shown again on the pilaster behind Siva, holds on to her bow in left hand. (Plate – 28A) In the next panel the wrestling scene is depicted. A bow is shown at the top. Kirāta, about to drop on the ground, pulls Arjuna on his top with both hands. The latter firmly holds his opponent in his grip. Pārvati raises her right hand signaling that she has seen the mark. (Plate – 28B)
In the twenty-first panel Arjuna is seen receiving the pāsupata from Siva and Pārvati in their original form. They are seated on Nandi. Siva grants the pāsupata weapon with his lower left hand.

The next five panels show Indra and other Dikpalas appearing on their mounts. They may be granting many more divine weapons to Arjuna. As per the Mahābhārata, Indra, Kubēra, Yama and Vāyu are also pleased with the devotion and strength of Arjuna and grant him their best weapons.73

REMARKS: The theme depicted is a perfect combination of the story found in the original works and the local variation popular in this region. The theme is narrated from the beginning in great detail. Such detailed narration is not known to exist anywhere else.

The pilasters are used to depict minor characters of the theme. They also lead the viewer from scene to scene and maintain continuity of the story. Thus a perfect blend of architecture and sculpture is seen in presenting the narration. The wild life depicted is very natural. Continuity is maintained all through the narration. Appropriate dress and ornaments are carved.

The sculptor created a few incidents of his own to develop interest in the theme. Arjuna worshiping Sivalinga before he starts his penance, the apsarasa (divine nymph) holding Arjuna and the sage informing him about the boar and running away to save his life are but a few examples of the imaginative talent of the sculptor.

10. KĀŚIVISVĒŚVARA TEMPLE, PENUKONḌA:

Another very detailed narration of the theme is found on the exterior walls of garbhagriha and antarāla of the Kāśivisvēśvara temple, Penukonda. The story starts
here at the southwest corner of north outer wall of the sanctum and stops at the northeast corner of outer wall of antarāla. The story is depicted in twenty panels. The size of the panels varies between 15" X 10" to 15" X 20". As at Animela the narration of the theme is a mixture of the Bhārata version and the local variation. The early part of the story is more in accordance with Nannaya’s Mahābhārata.

DESCRIPTION: The depiction starts with Draupadi informing the arrival of Krishna dvipāyana or Vyāsa to the hermitage of the Pāṇḍavas in Dvaitavana. In the first panel Draupadi stands near a tree and points out her right hand towards the next panel. Her hair is let loose behind her head reminding the onlooker that she vowed not to comb her hair until Dussāsana is killed in the war. She wears ratna kundalas, armlets and bangles and is dressed in a saree.

In the second panel the five Pāṇḍava brothers are standing in anjali. Their sizes are in proportion to their age. The third panel shows Dharmarāja in conversation with Vyāsa. He wears a cylindrical crown, kundalas and many chains. Draupadi sits on the ground and presses his feet. Behind him are Bhīma and Arjuna standing with their weapons in left hands and enquire the welfare of the guest with their right hands. Facing them Vyāsa is sitting on a pedestal cross-legged. His hairstyle, rosary beads and beard give him a perfect look of a sage. Behind him another sage stands with a water vessel in his right hand and points out at Vyāsa with his left. He may be Dhoumya, the family priest of the Pāṇḍavas.74

The fifth panel shows Arjuna twice, first as standing in front of a tree and next as conversing with some one. In the next panel he stands in anjali listening to Dharmarāja with rapt attention while Bhīma stands behind. The two panels may be interpreted as follows. After Vyāsa’s visit the Pāṇḍavas move to kāmyakavana. There Dharmarāja
remembers the **pratismr̥ti mantra** taught to him by Vyāsa. He calls for Arjuna and teaches it. He asks him to proceed towards north to do penance for the sake of the divine weapons. In the fifth panel Arjuna is called for. He is informed about the **mantra**. So Arjuna is shown twice here. In the sixth panel Arjuna receives the **mantra** from his brother. Dharmarāja's right hand indicates his teaching. Behind him Bhīma stands. All the three brothers wear crowns and befitting jewels. While Arjuna carries his bow, Bhīma is shown with his club.

In the seventh panel Arjuna satisfies the brahmins with dāna and takes their blessings. Nannaya in his *Mahābhārata* clearly mentions that Arjuna pleases the brahmins with his offerings before he proceeds to do penance. Here Arjuna offers dāna with both hands to two brahmins. (Plate – 29A) The next three panels show Arjuna worshiping Siva in three different temples. In the eighth panel he stands in front of a Siva temple. In the next panel he places a garland on a Sivalinga.

The eleventh panel is very interesting to watch. It shows Arjuna standing in **anjali** before a temple in which *sayana* Vishnu image is shown. The sculptor perhaps wants to inform that Arjuna is 'Nara' the divine sage, who is intimate to Nārāyaṇa. So he introduces a Vishnu temple also in the story. The temple looks more like a *mandapa* without its *vimāna* and *sikhara*. In all the panels discussed above Arjuna is shown with his crown and royal attire. In the twelfth panel Arjuna stands on a rock behind the temple, described in the previous panel, on one leg with the other leg uplifted. He keeps the left hand above his head and right hand across the chest. Two sages to his left stand on another rock and appreciate Arjuna. The next panel is in two parts. In the first a sage informs Siva about Arjuna's severe penance. In the second part Arjuna continues his
penance in the same pose. Two apsarasas try to lure him out of his penance but he is unmoved.

The next panel depicts Indra appearing on his Airāvata before Arjuna. He is four armed and carries vajra in lower right arm. His lower right indicates his conversation with his son. (Plate – 29B) The fifteenth panel depicts Arjuna’s penance to please Siva. This panel may be the work of a different sculptor as the carving is better than what is seen in the other panels. Here Arjuna without his crown and the royal attire stands on right leg on a rock. His long grown matted hair indicate his prolonged penance. Next to him a sage, perhaps disturbed by his penance, either requests him to stop or enquires his purpose. (Plate – 30A)

In the next panel a wild boar is shown. Siva and Pārvati, disguised perfectly as kirāta couple, walk with their bows. The next three panels are carved in better relief. The first one shows ‘Mūkāsuravadha’. Arjuna to right and kirāta to left stand facing each other in ālīdha pose fighting with bows and arrows. While Siva is dressed in leaves and has long hair, Arjuna, unlike in the previous panel, is shown with his crown and other ornaments. The continuity is thus disturbed a few times in these panels. The boar is shown in the centre. (Plate – 30B)

The next two scenes are depicted in one long panel. To the right of the panel, the warriors fight with their bows using them as swords. Siva looks almost naked as his lower garment is not visible. The carving is too poor to identify the facial features. Arjuna is seen again with the crown. The nineteenth scene is interesting. The wrestling of the two warriors is depicted here. Siva, falling on the ground, raises his left fist to strike while his right hand is around Arjuna’s neck. He presses his opponent’s back with his right leg. His left leg is locked in Arjuna’s right leg. His kundālas, headband and
chains are prominently shown. Arjuna, on top of Siva, raises his right fist to strike keeping his left hand around Siva’s neck. The intensity of the bout is clearly shown in this panel. Pārvati, dressed in leaves, stands behind and signals with her right fore finger that she has seen the mole on Arjuna’s back. The last scene shown in the centre register depicts granting of pāsupta. Siva and Pārvati are seated on Nandi, which is nicely decorated. Siva is only two armed. His outstretched right arm indicates the granting of the divine weapon to Arjuna who stands in anjali.

REMARKS: The early part of the story is given more importance. The first six panels describe Vyāsa’s visit and Arjuna’s intention to get divine weapons. The next five panels describe Arjuna’s journey and his visit to several temples on his way. Two incidents, which are not described anywhere else are depicted here. They are (1) Arjuna worshiping a sayana Vishnu image in a temple and (2) A sage talking to Arjuna after he meets Indra.

Not less than two sculptors might have worked on the panels. The panels dealing with apsarasas luring Arjuna, Arjuna and Indra and Arjuna and a sage differ in style from the other panels. While the panels dealing with Arjuna’s journey to Himalayas are in very low relief, the others especially the last four, are in better relief. The pilasters are not as skillfully used as at Animela. They just separate the panels. Continuity in the attire of Arjuna is not maintained. Though the carving appears better than the Animela panels the vigorous action and movement shown in the latter are absent here.
11. AGASTĪŚVARA TEMPLE, CHIDIPIRĀLA:

On the east outer wall of the Siva temple at Chidipirāla this theme is depicted in three stages. As the walls are thickly coated with lime many times, photography is impossible.

The theme runs from south to north. In the first stage a few sages worship Siva and Pārvati who are seated as in Umashahitamūrti form. In the second stage Arjuna is shown with bow on his left shoulder standing on one leg with hands raised above the head in anjali. In the third stage Siva is granting the pāsupata weapon to him.

12. VENGŪPĀLA TEMPLE, CHIDIPIRĀLA:

The Vēnugōpala temple at the same place also has a panel depicting the same theme on one of the four central pillars of the mukhamandapa. It only shows Arjuna and Siva in the guise of kirāta standing face to face with bows and arrows. They aim their arrows at the boar shown in between them: The other details of the story are not shown.

13. SIVA TEMPLE, ŚRĪKĀLAHASTI:

On one of the pillars of the sixteen-pillared mandapa in the Śrīkālahastīśvara temple, Śrīkālahasti, this theme is briefly narrated on four sides. In the first, Arjuna in penance is shown. He stands on one leg and keeps his hands high above the head in anjali. His bow is slung to his left shoulder. Near his feet the boar is shown in a small size. In the second he is releasing an arrow with left hand, keeping the bow in the right hand. It reminds us that Arjuna is savvasāchi or one who can release arrows with both hands. In the third Siva, disguised as kirāta, is also releasing an arrow. In the last stage Pārvati, also dressed as a tribal woman, raises her hand. The depiction is very brief and the relief is low. It only reminds the visitor the story of Kirātārjunīyam.
14. VIRABHADRA TEMPLE, LEPÅKSHI:

This popular theme is narrated in detail on the outer wall of the mukhamandapa of the Virabhadra temple, Lepåkshi. As at the Chennakēśava Temple, Pushpagiri, the theme represented at Lepåkshi also is a mixer of Bhåravi’s version and local variation. It is narrated in fourteen scenes on the west and north outer walls of mukhamandapa.

DESCRIPTION: The story starts with Krishna Dvaipâyana’s visit to the Pândavas residing in Dvaitavana. The first panel shows the sage and Dharmarâja seated on a platform conversing with each other. Bhîma, Arjuna, Nakula and Sahadēva stand in a row behind Dharmarâja. Bhîma carries his gada on his left shoulder while Arjuna’s gândiva rests on his left shoulder.

In the second panel Arjuna is shown taking leave of his brothers. He is clad in his armour and carries his bow and arrows. Dharmarâja bids him farewell. Arjuna follows Guhyaka to Indrakîla hill. In the third panel Arjuna is in front of a shrine in which a Sivalinga is installed. In the next panel he is seen worshiping the god. He holds an incense burner in his right hand and an akshamâla in the left.

In the fifth panel two apsarásës try to lure him with their beauty and charm. Arjuna, unmoved by their amorous advance, is engaged in penance standing on the right leg. His bent left leg is raised above the level of the right knee. His hair is shown as long flowing matted locks. His weapons are shown by the side of the tree.

In the next panel he is again shown deeply immersed in penance. In the seventh panel Indra in the guise of an old sage tries to know Arjuna’s desire. The sage carries an umbrella in the right hand and his left is outstretched indicating his conversation. In the eighth panel Indra appears in his true form. He is four armed. His upper arms carry
vajra and sakti. His lower right hand is in abhaya. In front of him Arjuna stands in anjali.

The next panel is seen on the north exterior wall. The story is continued from right to left. Here Arjuna is still in penance. In the tenth panel he is shown arguing with kirāta. The wild boar is shown behind the two figures. In the next scene the boar is shown struck by two arrows from opposite directions and lies dead on the ground. Arjuna and kirāta with bows in their hands stand on either side of the dead animal.

The twelth panel shows them engaged in a hand-to-hand fight. In the next panel the wrestling between the two is depicted. Arjuna is pushing his opponent on the ground and holds him firmly while the latter tries to pull him with both hands. Pārvati leans forward and signals with her raised right hand. In the last panel Siva and Pārvati are seated on Nandi. The four armed Siva holds parasu and mriga in his upper hands and with his lower right he presents pāsupata weapon to Arjuna.

15. KIRĀTĀRJUNIYAM IN PAINTINGS, LĒPĀKSHI :

As in sculpture the theme in paintings is also a mixture of many versions. To the painters of Lēpākshi, however, no particular written source seems to have been of concern, but they were rather led by local myths and contemporary interpretation. The story is painted over four bays around the central lotus carving on the ceiling of the nātyamandapa. It starts with the visit of Vyāsa to the Pāṇḍavas and his advice to Dharmarāja to send Arjuna to do penance, to please Siva and to get the pāsupata weapon. In the next scene Arjuna takes leave of Dharmarāja. In the next he is seen worshipping a Sivalinga on top of a hill. In the following scene Siva giving darsan to Arjuna in the form of Bhairava is depicted. This incident is not found in any other panels of the same theme in this region.
The next scene is identified, as Indra sending *apsarasās* to test the devotion of Arjuna. Arjuna in penance and Indra meeting him are the next scenes. Snakes are shown crawling on Arjuna's body indicating his total involvement of the body and soul in penance. The next few scenes are attractive to look at. They show Siva and Pārvati dressed as kirātas moving with a band of attendants. The next scene shows Mūkāsura or the wild boar running in the forest creating confusion among the sages living there. Siva, his attendants and the sages are shown with moustaches and beards, each wearing a dhoti and a cloth around the waist. There is exquisite workmanship in painting the trees, and dress of the figures. The design of the dress and other ornaments of each figure differ from that of the other revealing pleasing diversity of forms. The next scene is identified as the fight between Siva and Arjuna. In the last scene Arjuna is prostrating before Siva and Pārvati seated on their mount. Siva is giving away the pāṣupata weapon.

**FOOT NOTES**

11. Ibid., p.162.
12. Ibid., p.163.
15. Ibid., p.164.
19. V. Kameswara Rao, The Lepakshi Temple, pl. XXIX.
20. Ibid., pl.XXX.
23. R.N. Salatore, Vijayanagara Art, pl.55.
24. C. Sivaramamurti, Ethical Fragrance in Indian Art and Literature, pp.79-80.
25. Ibid., Fig.67.
27. Ibid., pl.296.
32. P. Krishnamurti Sastri, Srimadandhra Siva puranamu (Telugu) 10th asvāsa, p.108.
33. Ibid., pp.102-104.
41. *Sivanandalahari*, Sloka 44.
43. *Sri Sankara Vijayam*, V Sarga, pp.208-211.
46. *Ibid.*, pl.XII and XIII.
47. V. Kameswara Rao, *Select Vijayanagara Temples of Rayalaseema*, pp.151-154
60. Srivalisvaraswami Mahima, Sthala Puranam (Telugu), p.2.7.


63. Mahabharata, Vana Parvam, Chapters 37-41.

64. A.M., Aranya Parvam, asvasa – I, Verse.287.


66. Ibid., pp. 5-7.

67. Ibid., p.18.

68. Ibid., pp.16-19.


70. Ibid., Verses 289 to 297.

71. Ibid., Verses 297 to 299.

72. Ibid., Verses 303 to 318.

73. Ibid., Verses 337 to 342.

74. Ibid., Verse.282.

75. Ibid., Verse 282.


77. V. Kameswara Rao, The Lepakshi Temple, p.47.

78. Ibid., p.48