SCULPTURAL ART DURING VIJAYANAGARA PERIOD

INTRODUCTION

The Sculptural Art which flourished during the Vijayanagara period, as in the past, was influenced by the historical factors like the centuries old traditions, literary works like the Vedas, Puranas, Epics, Canons of Iconography as codified in the Agamas etc., all of which formed the very basis of the sculptural activity. Further the new faiths and practices as propounded by the new religious, the off-shoots of Hinduism, such as Tantrism, Matsyendrantha cult, Virasaivism and others, also influenced in their own way the sculptural art of the period.

RELIGIOUS BACKGROUND

This part of the country was invaded by Malik Kafur, the general of a Khilji Sultan of Delhi in A.D. 1311 and again in A.D. 1327 by Muhammad Bin Tughlug, another general. The aggressors destroyed the kingdoms, looted the wealth, forcibly converted the Hindus to Islam, desecrated their temples and so on. This transgression of Islam into political, social and religious arenas of the Hindus led to the creation of an awareness for their traditional religion and institutions and the rousing of a consciousness and feeling for a united and strong reaction and resistance among the Hindus, particularly in the South.
In the face of this common aggressor, fresh patriotic spirit and inspiration were roused and became active in all sections of the society. This activated resurgency ultimately culminated in the founding of the Vijayanagara Empire. Its rulers, their religious leaders and subjects, all stood united to check this alien Muslim aggression. The empire, with its able and brave warrior-kings, supported by the subjects of all stratas of the kingdom, proved an effective bulwark against the expansion of the Muslim authority and culture into the South, the impact of which can be studied even now, in this part of the country.

Very soon the Empire gained strength and expanded. In order to strengthen the so organised opposition and to consolidate it further, great religious activity with all impetus was encouraged and patronised by the rulers, religious heads and noble-leaders. For, the political power and strength of Vijayanagara Empire stood on the foundations of the religious awareness, upsurge and unity of its subjects, it may be recalled here the traditional, literary and epigraphical evidences declaring the close association of Sri Vidyaranya, the religious head of the Sringeri Math with the founding of the Vijayanagara city and its Empire. This was the force behind the tremendous activity both in the construction of temples and production of sculptural wealth, in stone, in metal as well as in other medias like wood, paints etc., Hence number and
mass production became popular rather than strict adherence to canons. Further the easily and readily available granite stone had to be used profusely as the media of their art. As a result we see in Hampi proper, temples after temples in whichever direction one sees. This is again the reason for the large number of temples, mandapas, gopuras, palaces, forts and even monolithic sculptures of massive dimension not only in Hampi but also throughout their Empire. It has even become proverbial in South to call any tall gopuradwara as that of Raya Gopuram, Raya standing for a king of the Vijayanagara Empire. Probably the massiveness of the Islamic monuments seen in the mosques and mausoleums, made the Hindus competitive and counteractive. Accordingly they were induced the plan and built their temples, gopuradwaras, mandapas, on larger and towering scales, and also in vast numbers.

Further in the congregational prayers of Muslims, the Hindus must have realised a strong religious link or bond to keep them together and united. It resulted in a feeling of unity and oneness for a common cause. Hence the rituals in temples and other institutions were so much elaborated as never seen before to ensure congregations on frequent occasions. And to facilitate the conduct of them varied types of mandapas, halls and other sub-structures were added to the otherwise comparatively simple and smaller temples as in earlier periods. As a result we
see that Kalyana mandapas, Vasantotsava mandapas, Yaga mandapas, Vedadhyana mandapas, Uyyale mandapas, long pillared corridors for pilgrims, separate shrines for the goddesses etc., came into existence and use. Similarly taking out periodical processions became popular, particularly the annual car-festivals which forced them to design and form long but stately car-streets, some of which are seen even today.

Again with the same purpose in view, the Vijayanagara rulers organised the vasara festival as a state function with all state-grace and pomp. This was attended to by their officers, nobles, merchants and subjects coming from all parts of their empire and in large numbers, this had been recorded with all details by the foreign chroniclers like Paes and Nuniz. They also popularised and celebrated Holi festival with all joy and grandeur. All these religious and social activities formed the subjects for quite a large number sculptures, in bas relief, important ones of which are seen on the walls of the ' Mahanavami Dibba ', prakara walls of Hazararamaswamy temple etc., of Hampi and elsewhere too.

As in the past, the Vedas, Puranas, Mahabharata, Ramayana, Bhagavata and other religious works provided the themes or subjects for Vijayanagara sculptors. Contemporary but minor religious cults and their practices have also
sometimes been represented in the sculptures as seen in Matsyendranatha, hata-yogis, Bhairava, Virabhadra, Kali, diagramtic linga etc. In the later days of the empire, sculptures of Vaishnava Alvars and Saiva Nainars became very popular. In few others, social customs and manners have been reproduced in stone. Their contacts with people of other nations, particularly the Arabs and Portuguese had its own influences as seen in scenes showing horse-trading, portrait sculptures of foreign nationals etc.

Production of portrait sculptures of kings, queens and nobles in metal and stone can be said to have been inspired by their contact with the South. Traditional decorative motifs too had their usual place in Vijayanagara Art and Architecture.

**TYPES OF SCULPTURES**

The types of sculptures that were produced during the period are varied. Sculptures of Siva in various manifestations both ugra and saumya forms, and also in symbolic representations formed an important group. His associates such as Ganesa, Nandi, Subramanya or Karttikeya, Virabhadra, Bhairava, Bhikshatanamurthy etc., are also seen in good number.

Next popular group is of Vishnu, his various incarnations, both major and minor including Seshasay Vishnu and others. Minor gods like Hanuman, Garuda, Surya,
Naga are also well represented. Goddesses both Sarasvite and Vaishnavite are the others seen in various forms.

Narrative scenes particularly from Ramayana were very popular. In the sculptured panels arranged in the Hazarakaswamy temple at Hampi, Ramayana scenes, starting with the killing of Gravana Kumar continue till the victory of Lava and Kusa and Rama returning to Vaikuntha after the avatara was over. Other scenes from the Mahabharata, Bhagavata also are frequently seen, sometimes in series or as stray representations.

The ones that go to present the contemporary social practices are the Sati stones, Hero stones, etc. Social scenes seen in sculptured panels are the famous Dasara Parade, on the outer faces of the prakara walls of the Hazarakaswamy temple of Hampi. Dancing parties, music, hunting parties, stick dance parties, parties playing Holi festival with ladies and gents taking equal part are the others showing their amusements. Acrobats, jugglors, animals like horses, elephants, lions, monkeys, bulls and birds like parrots, stylized swans etc., too formed the numerous subjects for the sculptors. All the above are only the important ones of the large variety, though do not fall within the scope of the present study.
MAIN CHARACTERISTICS

Before analysing the chief characteristics of the Vijayanagara sculptures, we are to bear in mind that the Vijayanagara empire comprised the whole of South India, south of the river Krishna. That being the case, it comprised the territories which are popularly known to us as Kadamba, Pallava, Chola, Pandya, Chalukya, Hoysala, Kakatiya, etc. Hence traits of all these traditional schools continued to be there in the respective regions though the dominating impact, due to the changed trend and time, was very much prevalent, particularly arising out of political reasons. However, the predominating element was more a Dravidian than any other. During the Vijayanagara period, the main stress was on mass and variety in their creations, sometimes not strictly adhering to the established canons, proportions etc. Probably master-sculptors were not employed all the time and for that reason some of the sculptures were left unfinished or finished in a crude way. But normally they are always well-proportioned as seen in most of the sculptures though carved even in granite media. But where the sculptures were prepared in black-granite or green chlorite schist they were better carved, and finished with more details of decoration, expression etc., and as per the canons of iconography. Probably these were few and were executed by the master-sculptors only and not by others. Such of
them normally meant to be the main deities and to be worshipped in the temples. These were executed with extra care and skill unlike those that were to serve as decorative pieces.

During the early days of Vijayanagara empire, the temples were of modest dimensions like the later Chalukyan ones. And so was the sculptural art. But when the empire expanded some time later, extending over the entire South India, it had to assimilate thoughts and ideas of other schools and regions which influenced the creation of temples and sculptures in bigger dimensions and massive sizes.

The Vijayanagara sculptures are quite often less ornate than the Hoysala or the Chola, in whatever media they executed. But they normally followed the traditions. The sculptures of Vijayanagara period which are massive are with vitality and force. They are more stylized, bold in depiction and massive but balanced in conception and execution. Proficiency was a special talent of the Vijayanagara sculptor. The anatomy of the figures produced by the Vijayanagara sculptor was still an ideal one as embodied in the scriptures of the Hindus and as conceived and executed during the earlier schools of sculpturing. They are yet close enough to nature to carry the spark of life to convince the beholder. Yet, sometimes
to the keen eye are visible the degenerated elements in that plastic art as can be seen in the unrealistic curves of the bodies, expressionless faces, disproportionately limbs, crudely finished kiritaś, ornaments etc.\textsuperscript{1} This may be partly due to the media of granite stone, a large grained stone, in which the sculptor had to work hard to express his ideas and visions. On the whole the achievements of the Vijayanagara sculptors are simply admirable and thrilling to the beholders.

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SCULPTURAL ART DURING VIJAYANAGARA PERIOD

References:


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INTRODUCTION

Siva is one of the great gods of the Hindu Trinity. The most sacred and most ancient work of the Hindus, Rig-Veda evokes his presence in its hymns. Vedic myths, rituals etc., testify to his existence from the dawn of time. Though, he is specially associated with the act of *samhara*, that is, destruction or *pralaya* or absorption, in the Hindu concept of Trinity, Siva is no less associated with the other two aspects; *sriiti*, that is, creation and *sthiti*, that is, preservation which are generally attributed to Brahma and Vishnu respectively, the other members of the triad. He is also endowed with the act of *anugrah* or *prasad*, that is, conferment of grace and power of concealment or obscuration. Siva has also been conceived as the Lord of all the created beings and is often described as Pasupati, Bhutapati and Bhutanatha. He is the great Lord, Mahesvara, the greatest of the Gods, that is, Mahadeva; the beloved husband of Uma, that is, Uma-Pati and is the chief possessor of Maya. In the early and medieval Brahmanical texts, he is described as the originator and the best exponent of various arts and accomplishments; such as those of deep concentration in Yoga; expounding, that is, *vyakhyana*, the *sastras*, music, dancing etc.,
Iconographically, mythologically and also philosophically the position of Siva is simply supreme and to some extent bewildering and astounding. He is the most ancient god who received homage and worship in the distant past on account of which the scholars have considered him as Pre-Vedic and of Indus Civilization. Siva is generally worshipped in the form of phallus, that is, Linga fixed on a pedestal. The phallic cult has been traced to very ancient times, its origin, however, being still in mystery. His phallic emblem is the common propriety of the whole of India, every street, every corner in a town or village, every forest, mountains, bushes, rivers and tanks, abound in the phallic image of Siva.

He is the most popular and universally adored deity whose honoured place in the Hindu trinity is well known. According to the Rig-Veda, the Vajasanyi Samhita of the Yajur-Veda and the Atharvana-Veda, the word Siva, meaning the auspicious, occurs as an epithet of Rudra. The epic or puranic Siva undoubtfully had his pre-Vedic proto-types. Rudra was the Vedic counterpart of Siva. The worship of a god similar in some respects to the puranic Siva seems to have been well in vogue among the early Indus Valley people. The name of this pre-Vedic proto-type is not known, but Rudra continued to be one of the principal names of Siva in the epics and Puranas. The Svetasvatara Upanishad, a theistic text extolling the glories of Rudra,
uses the word Siva several times as one of the various names of Rudra. The Brahmanas use such names as Siva, Rudra-Siva, Mahadeva, Mahesvara and Isana for denoting this great god.

The physical description of Rudra is found in a number of hymns in great detail. For example, in some places; he is said to be tawny in colour and in others of a very fair complexion, with a beautiful chin; wearing golden ornaments, youthful and having specially braided hair on his head. He carries in his hands a bow and arrows and is described, in some hymns as wielding the thunder-bolt.

He is, throughout the Vedic period, identified with Agni and is also said to have given birth, by his contact with Prithvi, that is Earth and the Maruts, that is, Wind. According to Atharvana Veda, 'Bhava (Rudra) rules the sky, Bhava rules the earth and Bhava hath filled the vast atmosphere' and further, it mentions names such as Bhava, Sarva, Sahasra-Bhau, Mahadeva, Pasupati, Rudra, the slayer of Ardhana, the later Puranich of Andhaka, Ugra and Isana, used as synonyms of Rudra. It might be remarked that all these names are applied at present to Siva-Rudra, who is a later addition to the Hindu triad. Such well known names of Puranic Siva as Sambhu and Sankara indicative of his beneficent nature occur as many epithets descriptive of the dark and fierce aspects of the god.
In the opinion of Banerjee, it is not possible for us to determine the exact date of the complete emergence of the cult centering round Rudra-Siva. The process of its evolution was undoubtedly gradual and several literary date of the pre-Christian period seems to indicate the stages of its growth and development.

According to Satapatha-Brahmana, Agni is a god; these names, Sarva, as the eastern people call him, Pasunampati, Rudro and Agni. The names other than Agni are ungentle (asanta), Agni, who is the same as Rudra, had his abode in the sky as the sun, in the atmosphere as the lightning and fire. Hence, he receives the name Tryambak or three mothered. The identity of Agni with Rudra, the birth of Kumara of Skanda as mentioned in Mahabharata indicates the possibility that Rudra, who was the same as Agni was the father of Kumara or Skanda.

From the Puranic period onwards, Agni occupies minor position and Rudra emerges into one of the supreme and he is often found to claim superiority over Vishnu and Brahma. Rudra retains his attributes as the destroyer and the terrific. Several Puranic legends, describes him as 'assuming the forms of the gods Vishnu and Brahma, of men, of bhutas and other beings, of beasts, and of birds, he is the soul of the universe and pervades through it he dwells in the heart of all creatures and knows all their desires, he carries a discus, a trident, a club and
a sword, he wears a girdle of serpents, ear ornaments composed of serpents and a yajnopavita of serpents. He has braided hair and matted locks, frequents cemeteries and performs awful rites, he is now a mild yogi and also terrible. He is said to possess in every age the nature of Narayana, that is, his tamasic nature.

Siva-Rudra is represented as dancing in an ecstasy when he is known by the name Nataraja, as a naked figure engaged in begging for cooked rice, when he is called the Bhiksatnamurti and so forth. Patanjali refers to Siva as well as Rudra several times. Rudra is twice described as the god to whom animals are sacrificed, that is, 'Pasuna rudram yajate' and in two other passages the medicinal herbs of Rudra are called auspicious 'Siva rudrasya bhasaji'.

The birth of Rudra (Siva) is mentioned in various Puranas like Satapatha-Brahmana, Vishnu-Purana and Markandeya Purana etc., The account of the birth of Rudra as found in the Vishnu Purana, which is almost identical with that given in the Markandeya Purana, runs as follows:-

'at the beginning of the Kalpa (aeon) Brahma, was meditating upon begging a son similar to himself. At once a body of blue and red colour was seen sitting on his lap and weeping loudly, Brahma asked the boy why he was weeping. The boy answered 'give me a name', Brahma conferred him the name 'Rudra'. But the boy wept again and again for
seven times more and obtained seven more names namely, Bhava, Sarva, Isana, Rosupatī, Dhīma, Ugra and Mahadeva. This was ashtatanu murthy, the deity with eight aspects. The different names of Siva as Mahadeva, Dhurjati, Nilakanta, Sitikanta and Trīnetra, etc., have been narrated at length by Gopinatha Rao, in his monumental work on Hindu Iconography.

LINGA

Though Siva is worshipped under various names in anthropomorphic forms as detailed above, generally, he is worshipped in the form of phallus, that is, Linga fixed on a pedestal. The phallic cult has been traced to very ancient times, its origin, however, being still in mystery. The chief image in the central shrine of a Siva temple, is, in a large majority, a Linga and very rarely with anthropomorphic images of Siva. The worship of the creative energy of God, interpreted by the sense perception of man and represented by the symbols of Yoni and Linga in union, has apparently been as old as man himself.

The earliest references to the phallic worship are found in the Rig-Veda, where the phallus is called Sīsnadova. When we come to the Puranas, the references are many and more as explicit. The Skanda Purana
says that 'sky is the shaft and the earth its pedestal, all gods dwell in the Linga, since the whole creation finds its origin and rest there, it receives the name Linga'. According to harkandeya Purana, Rudra and Vishnu are the creators of the universe and they form the Ardhanarisvara aspect of the former deity. Here the allusion is to be the Haryardha form of Siva, in which the female generative principle is inseparable and are ever found together in cosmic evolution is the real import of the Ardhanarisvara or Haryardha forms of Siva, the same ideas also conveyed in a brief way by the symbols of Linga and Yoni.

According to Linga Purana, the pradhana, that is, the sustainer of the Linga and the pedestal of the Linga is Una (Mahadevi) and the Linga is the visible Mahesvara. A more expressive allusion to the generative power of the Linga and Yoni, the essence of the Siva cult is found in the Vishnu Purana, wherein Brahma asked Rudra, born of his anger, to divide himself, whereupon Rudra, divided himself into two, a male and a female portions. The epithet urddho-kuso mahasopho nagno vikrita lochanah occurring in the Mahabharata is also worth noting in this connection. Sankaracharya in his Saundaryalahari also says 'When Siva is united with Sakti, he is able to create; otherwise, he is unable even to move'. 
The earliest known Lingas are one at Gudimallom in Andhra Pradesh and another at Bhita, now preserved in the Lucknow Museum, in Uttar Pradesh.

The Lingas are broadly divided into two classes namely 'Chala' Lingas and the 'Achala' Lingas, that is, moveable and immovable lingas. The achala Lingas are large and of stone which are permanently set up in the central shrine of Siva temples. The chala Lingas are moveable ones and are divided into mrimaya (those made of earth); lohaja (those made of metals); ratnaja (those made of precious stones) and kshanika (those made for the occasion and disposed off immediately after use).

The Linga is generally fixed in a circular of quadrangular receptacle on a high monolithic pedestal known as Yoni, panavatta or ovadeiyar. In a Linga the square bottom part of the shaft is believed to represent Brahma, the octogonal middle part Vishnu and the circular upper portion Siva. The vertical lines on the Linga is known as Brahma sutras, without which the Linga does not become complete and fit for worship. The two vertical lines are engraved on the surface of the Linga known as Rudra bhaga or the puja bhaga, as it is often mentioned in the Saivagamas.

Lingas are generally setup on the pedestals known as the pindikas or pithas. These may be square,
rectangular, octagonal, elongated octagon, hexagon, 
elongated hexagon, duodocagon, elongated duodocagon, 
sixteen sided, regular or elongated, circular, elliptical, 
triangular and semi-circular, in plan.

Sometimes a single Linga is known by the names 'sahasra' (the thousand) Linga²⁶ (Sl.No. 1 & 2). 
It is divided into twenty five facets, each of these 
later having miniature representations of forty Lingas 
and making up thus the number one thousand.

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At Hampi, all the above detailed types of icons or relief sculptures of Siva seemed to have not been popular with the sculptors. Only selected types as dealt below have been met with.

Siva is represented in sculptures as a pacific (saumya) or as a terrific (raudra) deity. Each of these groups again can be sub-divided under two broad heads on the basis of the myths commonly associated with the god.

The later category of images have been given various names mainly of a descriptive character in the iconographic texts collected in the Saiva Agamas namely, Chandrasekhara, Uma-Sahita Alinga Chandrasekhara, Vrshabhavahana, Sukhasana, Uma-Mahesvara, etc., These names explain the different varieties of Siva images. The first three depict the god standing either alone or in company of his consort Uma, while the other three depict Siva as seated either alone or accompanied by Uma and sometimes both Uma and Skanda.

Other placid forms of Siva are Dakshinamurti, Nrtymurti etc., Siva-Nataraja, dances various types of dances as Tandava, Lalita, Lalatatilaka etc., which are described in Bharata’s Natyasasta 27.

The sculptures of ghora or raudra form of Siva, are called Bhairava, Virabhadra, Virupaksha, Gajasamharamurti, Tripurantakamurti, Kalarimurti, Kamantakamurti, etc.,
Another group of Siva sculptures depicting his placid aspects are Ardhanarishvara and Harihara which emphasise in a way the synchronisation of central deities of different cults, Shaiva, Vaishnava and Sakta. But sculptures of this type seemed to have not been popular with the Vijayanagara sculptor, as such few examples are seen at Hampi.
Uma-Mahesvara murti comes under the category of sukhasana. According to Vishnudharmottara, the image of Siva and Uma should be seated on a seat, embracing each other. Siva should have a jatamukuta on his head with crescent moon stuck in it, he should have two arms, in the right one of which there should be a nilothpala flower and the left one should be placed, to embrace, on the left shoulder of Uma. Umadevi should have her right hand thrown in embrace of Siva and should keep in her left hand a mirror. The figure of Siva and Uma should be sculptured very beautifully. Whereas Rupamandana states that Siva should have four arms and that in one of the right hands there should be a trisula and in the other a matulinga fruit, one of the left arms should be thrown on the shoulder of Uma and there should be a snake in the other left hand. The colour of Siva should be red like coral. There should be, in this group, Vrishabha, Ganesa, Kumara and a lean emaciated figure of the dancing rishi Bhringi, all these arranged in an artistic composition.

Gopinatha Rao, has illustrated few sculptures of Uma-Mahesvara from Bagali, District Bellary, Aihole, District Bijapur and Havori, District Dharwar, all the three from Karnataka and one from Ellora of Maharashtra.
The Bagali sculpture has Uma seated upon the left lap of Siva and has her right hand taken round in embrace and resting upon the right side of the chest of Siva and carries in her left hand a matulīṅga fruit. The front right hand of Siva is held in the abhayamudrā and the front left hand is placed on the shoulder of Uma. In the back left and right hands are trisula and damaru respectively. Uma's hair has been done up in a fine side knot. On the prabhavali are sculptured the miniature figures of aṣṭadikpalas.

Only sculpture of Uma-Mahesvara of Vijayanagara period from Hampi, which is preserved in the Archaeological Museum, Hampi (Sl. No. 3 ) does not adhere to any of the descriptions of Uma-Mahesvara murti, given in the texts mentioned above. This is a glaring departure of Vijayanagara sculptor which can not be explained properly. The only sculpture of this group available in crudely finished even after giving reasonable margin to the media (granite stone) the sculptor had to tackle with. The limbs are stumpy, the details are not minute. The features are expressionless, the seated posture is als not impressive. The sculptor can not be branded as not knowing the ancient canonical texts on iconography or the examples of such sculptures. As already referred above in this very district (Bagali) there are the fine examples of this group of Uma-Mahesvara murti but executed in green chlorite schist.
Here it may be mentioned that this type of Uma-Mahesvara was adopted on the obverse side of the gold coins issued by the Vijayanagara kings. Of course this was not the only one type seen on their coins.

The serenity of this group and the crude finish, probably indicate that this type of anthropomorphic sculptures of Siva were not so much favoured by the worshippers of Hampi during the Vijayanagara period.

Uma-Mahesvara (Acc. No. 0448) Siva as Uma-Mahesvara, shown as seated in lalitasana on a two tiered pedestal, having four arms, holding a sword in the lower right hand, a damaru in the upper right hand, a trisula in the upper left hand and a bowl in the lower left hand. He wears karandamukuta, tucked with crescent moon to the left, ear-rings, necklace, chest band, waist girdle, yajnopavita, wristlets, armlets and anklets etc.

Uma is seated to the left side of Mahesvara in lalitasana posture, having four arms, holding a sword in her lower right hand and a damaru in the upper right hand while trisula is in upper left hand and a bowl in the lower left hand. She also wears karandamukuta like Mahesvara, ear rings, necklaces, wristlets, armlets, waist-girdle, anklets and loose anklets. The drapery is shown as hanging up to the left foot. There are three chiselled holes for fixing garlands to the deities, at the time of worship.

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An account of the gift of the weapon Pasupata by Siva to Arjuna is narrated in the Vanaparva of the Mahabharata. Arjuna being advised by Indra to beseech Siva to grant him the powerful pasupatastra to fight successfully against the Kauravas, Arjuna went to the Himalaya mountains, where he began to observe severe austerities for pleasing Siva. Siva assumed the form of a kirata (hunter) approached Arjuna and asura in the form of a boar to attack Arjuna; Arjuna having seen the boar coming against him aimed his arrow against it, but the kirata disputed the right of Arjuna to shoot the boar which he was the first to aim at. There was a fight ensued between kirata and Arjuna in which kirata was uniformly unsuccessful. Later Arjuna regained his senses and recognised in the kirata-Siva himself and fell at the feet of Siva and praised him. Siva admired the strength and courage of Arjuna and blessed with the powerful weapon pasupata.

Kiratarjuna murti of Siva should have four arms, three eyes and a jatamukuta on his head. He is adorned with all other ornaments and wearing a vajnopavita. His colour is red, standing in samabhanga posture, carrying in his hands the dhanus, the bana, the parasu, and the mriga. Arjuna is to be seen standing on the right side of Siva and Parvati on the left. Arjuna should be represented standing with his hands held in anjali mudra and head adorned with a jatamukuta but with all ornaments.
Gopinatha Rao, has illustrated two sculptures of Kiratarjuna murti of Siva from Siva temple at Tiruchchengattangudi and another from Srisailam, in his work on Hindu Iconography.

The sculpture of Kiratarjuna murti of Siva and Arjuna, depicted on the north-eastern side of the outer wall of the ardhamandapa of Virupaksha temple at Hampi (Sl.No. 4).

The panel depicted at the base of a pilaster. Arjuna is shown standing on one leg, with his right hand raised over his head and his bow hung on his left shoulder. He is standing under a tree. He is represented in diminutive form. As though, to maintain symmetry, a kirati with a bow held in her left hand is figured on the lower part of another pilaster. The central theme is flanked by the above, bestowing of the pasupata by Siva to Arjuna. Siva decorated with a kiritamukuta and accompanied by Parvati, is seated on Nandi (bull), whose left front leg is raised, indicating movement. Siva is holding an arrow the pasupata in his left hand and is in the posture of offering it to Arjuna. Arjuna standing in front of Siva and Parvati seated on Nandi, with his hands held in anjali mudra. He wears a kiritamukuta and his bow is hung on his left shoulder.

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Nandikesvara is an important adjunct to the family of Siva. When Nandi's tenure of life on the earth was coming to an end, he prayed intensively to Siva to grant him a longer lease of life. Siva appeared and granted him his prayer, as also the command over a portion of his ganas. At once he came a duplicate of Siva with three eyes and ten arms. Siva ordered his consort Parvati to treat Nandi thenceforth as her own son. Nandi was afterwards crowned as the lord of ganas and was married to Suyasa, the daughter of the Narut ganas.

A sculpture of Nandisanugraha murti of Siva kept at the entrance in the garbhagriha of Mallikarjuna temple at Halapanagudi (SI. No. 5).

Siva is shown as seated in padmasana on a pedestal. He has four hands, the lower right hand is held in abhaya-mudra, the upper right hand holds trisula, the upper left holds a damaru and the lower left hand is kept on the body of Nandi in the form of granting anugraha to Nandi. His hairs are spread disheveled and jatas are hanging on either side. He wears kundalas, hawa, waist-girdle, anklets, wristlets. The face of Siva is defaced. This is an unconventional type of Nandisanugraha murti, of the Vijayanagara period.

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(II) RAUDRA MURTI OR TERRIFIC FORMS OF SIVA

Under the terrific aspect, Siva is known by several names, each one being indicative of the destruction of a particular malevolent and troublesome demonical being. Siva is represented in sculptures known as Gajasamharamurti, having killed an elephant form eu asura; Kalarimurti, as having killed Kala, the god of death; Kamantakamurti, because, he burnt down the god of love, Kama, who came to meddle with his austerities.

(a) Gajasamhara Murti of Siva

Kurma Purana 34, states that when several Brahmanas gathered round the linga named Krittivaseswara in Kasi (Benares) for worshipping, an asura, who assumed the shape of an elephant, came near it to disturb the meditation. Then Siva came out of this linga, killed the elephant-asura and made its skin as his upper garment. Though different authorities give different accounts and differ from one another, the fact that Siva killed an elephant-asura and had the elephant skin as his garment is common to all.

The description of Gajasamharamurti of Siva in Anumanadhyagama 35 runs as follows. Siva in this aspect may possess four or eight arms; if there are only four arms, one of the right hands should hold the pasa and the
other the skin of the elephant, while the two left hands should hold the tusk of an elephant and the skin of an elephant respectively. If there are eight arms, three out of the four right hands, should carry the trisula, the damaru, the pasa while the fourth to hold the skin of the elephant; of the left hands one should be held in vismaya pose, another catch the skin of the elephant and the remaining two carry kapala and tusk of an elephant respectively. The left leg of Siva should be planted firmly on the head of an elephant-asura while the right leg should be bent and lift up above the thigh of the other leg. The tail of the elephant should be visible over the mukuta of Siva. The skin of the elephant should be so arranged as to look like a prabhamandala to the image of Siva. The image of Siva should be adorned with all ornaments and have the garment made of silk and tiger's skin.

According to Silparatna and other Saivagamas, in the right hands of Siva, there should be the trisula, a sword, the tusk of the elephant and skin of the elephant, while in the left hands a kapala, a shield, a ghanta and the skin of an elephant. The left leg of Siva must be kept firmly on the head of the elephant and the right one bent and held as in the utkutikasana posture.

Gopinatha Rao has illustrated Gajasamharamurti from Amritesvara temple at Amritapura; Hoysaleswara temple at Halebidu from Karnataka and bronze sculptures from Tamil Nadu.
The sculpture of Gajasamharamurti of Siva (Sl.No. 6) depicted on a pillar in the ardhamandapa of a ruined Siva temple at Timmulapura, District Bellary, Karnataka. Here Siva is shown as standing in tribhanga posture, on the head of tampered elephant-asura. The skin of the elephant is spread and shown as a prabhamandala. He has four hands, the upper right hand holds a trisula, the upper portion of trisula is kept downwards as if piercing the head of the elephant and the upper left hand holds the ankusha while the lower right and left hand are supporting the skin of the elephant. The rear legs of the elephant are seen at the top on sides and the front two legs are seen below. Siva is shown as wearing a long kiritamukuta, karnakundalas, necklaces, armluts, wristlets, waist-girdle, dothi, long vanamala, anklets etc., Head of an elephant with its trunk is seen below the feet of Siva. The bone ribs, skin and four legs of the elephant are clearly depicted and in the centre Siva is shown as standing in tribhanga posture, a characteristic posture with the Saiva sculptures, at the hands of the sculptors of the Vijayanagara period. The sculpture of Gajasamharamurti is well proportioned and beautifully carved on one of the faces of a granite pillar.
According to Linga Purana, after Dakshayani, the first wife of Siva, committed sati by plunging into the fire, because her father slighted her lord Siva by not offering oblations to him. Siva sat on the Komakuta and began to practice severe penance. In the meantime the asura named Taraka began to cause havoc to the gods. They knew that the only person who could destroy this demon was a son born to Siva. So Siva had to be diverted from his austerities and be induced to beget a son for the purpose of destroying Taraka. Kama, the god of love, was deputed by all the gods, to create lascivious thoughts in the mind of Siva. Kama appeared before Siva and attacked him with his flowery arrows. Infuriated at the disturbance caused by Kama in his mind, Siva opened his third eye and emitted flames of fire and reduced Kama to ashes. Later Siva fell in love with Parvati and married and beget Kumara or Karttikeya and who in turn killed Tarakasura, thereby satisfying the wishes of the gods. At the entreaties of Rati, the wife of Kama, Siva promised her that Kama would be reborn as Pradhyumna.

The Uttarakamikagama, the Suprabhedagama and the Purvakarnagama state that Siva as the Kamantakamurti should be represented similar to that of Yoga-Dakshinamurti, before which the figure of Kama or Janmata should be sculptured carrying in his hands flowery arrows and a bow made...
of sugar-cane and being in the company of his consort Rati. The arrow should be held by Kama in his right hand and a bow in his left hand. The height of the figure of Kama may range from one to seventeenth of that of Siva. Siva should have three eyes, four arms, and his head adorned with jatamukuta, he should have a terrific look and carry a snake and an akshamala in the upper two hands and the lower two hands held in dhyana mudra. Kama should be sculptured as having fallen down at the mere glance of Siva.

The mural painting in the Virupaksha temple at Hampi, is worth noticing since it depicts the story of Kamadahana or Kamantakamurti (Sl.No. 7). This is a rare but a beautiful painting of the early 16th century.

The panel is depicting mythological scene of Kamanataka murti or Madana Vijayama. Kama is also known as Manmatha and Pradyumna. He is also known as lexicographer. He is recognised as the son of Krishna-Vishnu and his consort is Rati (Love).

Kama, god of love, is portrayed as standing in a chariot with the superstructure of a temple, a typical Vijayanagara roof, a little gopura and the garbhagriha behind it. He is attacking Siva with his arrow of flowers at the request and instigation of the devas including Brahma, Vishnu and Indra, from a chariot drawn by a parrot,
with a bow of sugar-cane and the arrow of flowers in his hand. Siva is shown seated in the yogic pose, serene and lost in austere meditation attended by two devotees and Nandi.

Rati, consort of Kama is also seen in the chariot behind Kama, standing in an attitude and with expression of pleading to her husband not to venture in disturbing Siva. Figures attending on Siva are also quite expressive of the awaiting disaster.

Kama is fully dressed with a spotted dhoti, a long shawl, which drops in front of him in a curve and falls on either side of him in graceful folds. He wears a waist band, ear rings, armlets, kiritamukuta etc., He is kneeling down on his right knee and with his left knee slightly bent is shooting his great arrow, graced with flowers.

An important thing to be noted here is that the river Tungabhadra and the Pampa Sarasu, on the banks of which, it is supposed that Siva sat in penance, are shown in colour at the feet of Siva.
(c) KALARI MURTI OF SIVA

The Siva Purana gives a detailed account of how Siva got angry with Kala, the god of death, and kicked him. The Purana says, 'that the Rishi, Hrikanthu, was long without a son and he prayed to god Siva that he may be blessed with sons. God Siva appeared and asked him if he would like to have a large number of useless sons or alternatively only one remarkably intelligent but with his life limited to sixteen years. The Rishi asked for the latter, and Siva blessed him accordingly. Manasvini, the wife of Rishi, in course of time bore him a son who was called Markandeya. When Markandeya, remarkably intelligent, grew up the hearts of the parents began to weigh with sorrow, for at the sixteenth year of his age he was destined to die. When Markandeya came to know of it, he resolved to offer puja to the gods at all important places of pilgrimage. The traditions say that in course of his pilgrimages he reached, Tirukkadavur in Tanjore District of Tamil Nadu, where, he intently absorbed in worshipping Linga enshrined in its temple. Yama, the god of death, sent his emissaries to bind the Markandeya's soul. The emissaries reported that they failed to do so. Then Yama, proceeded in person to conduct the operation against the life of Markandeya. He succeeded in binding with the Brahma sutra, but Siva burst out of the linga and forced a kick on the chest of Yama, and almost killed him when he
came to his senses and prayed Siva for his fault. Siva then blessed Markandeya to be as one of the _chiranjivis_ (immortals) 

This beautiful story is often seen sculptured in stone and colour in many South Indian temples and Siva in the act of chastising Yama is known as Kalari murti.

According to Amsumadbhadagama, the image of Kalari murti is to have its right foot placed upon a _padmapitha_ and the left leg lifted up so far high as to reach the chest of the figure of Yama, over which the toe of Siva should rest. Siva should have three eyes, lateral tusk, the _jatamukuta_ adorning the head, four or eight arms. If four arms, one of the right hands carrying a _sula_ or be held in the hand _trisula_, lifted up as far as the ear, the other right hand may carry _sula_ or be held in _varada_ mudra. The front left hand should be in _suchi_ pose and the back left hand in _vismaya_ pose. If Siva has eight arms, the right ones should bear in them the _sula_, the parasu, the _vajra_ and the _khadga_ while remaining two hands held in _vismaya_ and _suchi_ poses respectively. The colour of Siva here is red and adorned with all ornaments. Kale or Yam should be represented with two arms, side tusks and adorned with _karandamukuta_. One of his hands should carry the _pasa_ or _Brahma sutra_ and the remaining hand should be doing _anjali_ pose to Siva and looking up to Siva for grace.
The Kamikagama describes that the figure of Siva as Kalari murti, be represented as rising from the linga which Narkandeya was worshipping and the figure of Yama be standing by the side holding Brahma sutra in his hand. Narkandeya should be seated near the linga with flowers for offering and his face should indicate the fear due to the appearance of death rather than happiness at the appearance of Siva for his rescue.

Gopinatha Rao, has illustrated few sculptures of Kalari murti from Vasavatara Cave at Ullora, Kalisarnatha temple at Ullora in the Maharashtra and Pattisveram in Tanjore district and Tiruchchchogattangudi in Tamil Nadu.

A beautiful figure of Kalari murti of Siva is depicted on the front face of the wall of main entrance gopura of the Virupaksha temple at Hampi (51.No. 8).

The panel is depicting the story of Narkandeya. The boy Narkandeya is shown as embracing the linga, which is shown as installed in a mandapa with sikhara at the top. To the left side of linga is shown that Kala or Yama, the god of death, having thrown the pasa around the neck of boy and pulling. On the right side, Siva is depicted as piercing his trisula into the body of Kala, who has fallen at the feet of siva. Kala, fallen at the feet of siva, is shown as hands held in anjali mudra and praying for mercy. Siva has four hands, the lower right and left
hand hold the trisula in the act of piercing Kala, and the upper hands hold some objects which are not clear due to over-coating of white wash. He wears kiritemukuta ear rings, and other usual ornaments worn by Saivite deities of Vijayanagara period. The left leg is planted on the body of Kala while the right leg is raised little as if to keep balance of the body while driving the trisula into the body of Kala. The other details are not very clear because of over-coating of white-wash on the panel. However, the story of Kalar murti of Siva and Narkandeya is clearly seen in this panel.
Karnaparva of the Mahabharata states that the three sons of Tarakasura named Vyuyunmali, Tarakkaksha and Kamalaksha, having performed great penances, obtained boon from Brahma, that they should occupy three castles whereupon they should move as they desired and that after a thousand years, the three castles should unite into one and shall be only destroyable with a single arrow. The asura architect Maya built them the three castles, one of gold in the heaven; another of silver in the air; and a third of iron on the earth. The asuras occupied each one a castel and started moving freely and harassing gods and rishis. Then all the gods requested Brahma as to the means of destroying these asuras. He told them that they could only be killed with a single arrow which can be wielded only by Siva. Then all the gods prayed to Siva to kill the asuras. Siva demanded all the gods to spare their powers (sakti) to add to his own strength which they readily obliged. Upon that Siva became Mahadeva. Vishnu became his arrow, agni its barb and Yama its feather. Mahadeva made the Vedas his bow and Savitri his bow string. Brahma became his cariooteer with the three barbed arrow consisting of Soma, agni and Vishnu, the castles with their inhabitants were destroyed by Mahadeva.
The destruction of the Tripurantaka murti as given in the Amsumadbhedagama alone are not less than eight different forms. The common features of the eight forms of Tripuranatake murti are all of red colour complexion, have one face, three eyes and have Devi on the left side. In this aspect Siva is guided by a passion composed of the *satva* and the *rajo* gunas.

Gopinatha Rao has illustrated Tripurantaka murtis from Kailasanatha temple at Ellora, Dasavatara Cave at Ellora in Maharashtra and Kailasanatha temple at Kanchi, Sundaresvara temple at Madura in Tamil Nadu.

The mural painting of Tripurantaka in the Virupaksha temple at Hampi (Sl.No. 9), is most interesting and noteworthy which is of 16th century. This is a masterpiece of Vijayanagara painting depicting Siva as Tripurantaka murti attacking from his chariot, the three demons of Tripura. The earth has been used as the chariot, the sun and the moon form the wheels of the chariot. The chariot is drawn by the four horses, that is, four Vedas, which have been harnessed a ruin of the four hooded naga (Adisesha). And these reins are held by the charioteer who is none other than Brahma, the four faced seen prominently with his four crowns. Nandi is seen following his master's chariot, as a body guard. Nagini is seen holding an umbrella over the head of Siva. He is fanned by another figure.
Siva is shown here as a well built, three eyed. He has four arms, moustached, bearded and adorned with a kirita-mukuta and a number of ornaments. He is also wearing ratnakundalas. He is standing in the alida pose with the mandaraparvata as bow and Vishnu as an arrow.

The Tripuras or castles of the asura brothers are represented in the form of three circles opposite of Siva. These circles (castles) are connected by a ring-like thing which indicates that the castles are rotating. These castles contain the figures of asuras and their fierce looking attendants. The prominent light blue colours in these three circles represent the sky, the location of the castles of the asuras. The top castle represents probably the golden city while below to the right is another depicting a figure, who is dark and opposite him slightly fairer, both armed with powerful sword and a shield which are typical Vijayanagara weapons and this evidently represents the iron city. Opposite this darkish castle is probably depicted the silver city. The site of the incident is represented to be the outskirt of the forts, with bushes, trees, wild animals etc., are all shown with spirit and accuracy. Thus the whole incident has been represented quite interestingly.
Virabhadra is another form of samhara (destructive) aspect of Siva which was a highly popular cult in Vijayanagara. Virabhadra is a form of Siva assumed at the time of the destruction of the yajna (sacrifice) performed by Daksha. Bhadrakali is his consort.

The Kurma Purana says that on the one occasion Daksha and his consort paid a visit to the house of Siva and Daksha became displeased with his son-in-law Siva and returned back, though, inspite of solicitous attentions of Siva. On another occasion Siva's wife Sati, went to her father Daksha's house and he reviled Siva in the presence of Sati and also abused her and directed her to quit his house. This insult offered to her in his own house by Daksha smote Sati so hard that she burnt herself to death. Siva became angry and created Virabhadra and destroyed Daksha. Whereas Bhagavata Purana says that the gods and rishis were assembled at a sacrifice. Daksha entered the hall when all the assembly excepting Brahma and Vishnu rose up. Daksha made his obeisance to Brahma, but Daksha did not like Vishnu being seated when he entered the hall and reviled Vishnu in very strong and highly objectionable words at which Siva departed from the hall of sacrifice. Some years after, Daksha began to perform the great sacrifice known as Brihaspati's and invited all the gods with their wives
except Siva and his wife. But Sati persisted in going, and, as was predicted by her husband, was slighted by her father. On being treated with scant courtesy at her father's house by Daksha during her visit, Sati, committed suicide by entering into the fire. The news of the death of his spouse reached Siva, who in his anger tore a lock from his matted hair, and this lock of hair took a gigantic form of Virabhadra. Bidden by Siva, Virabhadra completely destroyed the sacrifice of Daksha and brought him to submission to Siva.

According to Sritatvanidhi, Virabhadra should have four or eight arms, three eyes, and a terrific face with fierce side tusks. In the left hands should be a bow and a gada and in the right ones a khadga and a bana. He should be wearing a garland of skulls and be standing on a pair of sandals. On the right side, there should be Daksha with a goat's head, two eyes and two horns and with hands held in anjali pose. Whereas Karnagama gives a different description and says that the figure of Virabhadra should have four arms, three eyes, head adorned with jatamukuta which emits fire or kiritamukuta, side tusks and wearing garland of skulls and bells, yajnopavita of snake and adorned with all other ornaments. He should carry the khadga, the khetaka, the dhanus and the bana.

The worship of Virabhadra deity appears to have gained vast popularity during the Vijayanagara days as
Testified by a good number of Virabhadra temples and the sculptures seen in the ruins of Hampi of which many of the loose ones have since been removed to the local Archaeological Museum, Kamalapur. The reason for this can be traced due to the prevalence and popularity of the sects like Virasaivism and Virabhadra cult during those days. Particularly Virasaivism which had a prominent role in the founding of the Vijayanagara kingdom, its subsequent expansion and consolidation. The followers of Virasaivism treated Virabhadra as their distinct and patriotic deity based on the conceptions that Virabhadra happened to destroy the yajna organised by Daksha, and the performance of such yajnas was not recognised by them etc., As far as South India is concerned, we see independent temples and worship of Virabhadra deities from 12th century onwards when Virasaivism was revived and popularised by its followers like Basavesvara, Channabasava etc., The worship of this deity is quite popular with the Virasaivas even now, who form a sizeable population in this part of the country. Among the Virasaivas, there is a sub-group known as 'Virabhadranarukkala' whose family deity is Virabhadra and whose religious rites are quite elaborate and sometimes quite inspiring.

Specially when we come to the Vijayanagara period, the popularity established by the Virasaivism resulted in the erection of temples for Virabhadra images,
many of them are of impressive dimensions, one such example is the image in the Uddana Virabhadra temple of Hampi which is 3.70 mtrs. in height.

The sculptors of Vijayanagara period have followed to a great extent the description given in the Karanagama, in carving of Virabhadra images, as briefly accounted above. But variations are noticed in few examples which can be explained as the outcome of the imagination and conceptual beliefs of the individual sculptor, but nor based on any of the ancient texts.

Normally the Virabhadra images of the Vijayanagara period at Hampi are usually shown as standing in tribhanga posture yet not so prominent bends. They are unique and usually shown as standing on a pair of sandals, like the ones normally used by the saints. They are with four hands always excepting in few cases. The four hands hold khadga (sword), bana (arrow), dhanus (bow) and khetaka (shield) respectively starting from the lower right hand. They are shown wearing a yajnopavita or channaveera, a rundamala, anklets, wristlets, armlets, haras, udarabandha, katibandha and tight lower garment (dhoti). Virabhadra is shown as wearing a karandamukuta sometimes kiritamukuta on his head, on the front of which invariably is seen a miniature linga on a peta. He has a short hilted dagger invariably tucked in his waist girdle. The shield is always a rectangular one serving as normally, resting piece for the lower.
left hand. He has always three eye, with moustaches, canine teeth and standing under a prabhavali with kirtimukha at the crest. The waist-girdle also shows a kirtimukha in the centre probably used as a buckle of the waist girdle.

Daksha with his goat's head and standing with hands held in anjali mudra is invariably shown in miniature size, normally to the right of the main deity with few exceptions.

Generally these sculptures are of large sizes sometimes more than 12 feet high and carved out of a single block of stone, in bold relief or in round. The figures are well executed with expressions. Though they are shown with canine teeth, moustaches etc., but the expressions which can be read on the faces can be said to be of saumya since the figures are carved as the ones giving protection to Daksha after he had surrendered to Virabhadra. Here he is carved as benign one, hence, is the popularity of this deity not only during Vijayanagara period but also in the present days particularly with the Virasaivas and a sect of artisans who are known as acharis professionally goldsmiths, blacksmiths etc.

An interesting Virabhadra sculpture (Sl.No.10) from Hampi, is now exhibited in the Archaeological Museum, Kamalapur. This sculpture of Virabhadra is shown as standing
between two pilasters with a **prabhavali** and **kirtimukha** in the centre of it, over the head. He is shown in **tribhanga** posture. He has three eyes, moustaches and canine teeth. He has four hands, holding a **khadga** (sword), a **banë** (arrow), a **dhanus** (bow) and the lower left hand is resting on an oblong shield (**khetaka**). He is wearing **kiritamukuta** with beaded bands and a **linga** in the centre. There is a fillet with festoons and tassels at the ends.

He has ear rings in his ears. He is wearing beaded **haras**, one of them having central pendant. He wears a three stringed **upavita** and also an **udarabandha**. The waist-girdle has the design of **kirtimukha** in the centre, probably serving as buckle. He is wearing a long **rundamala**. The other ornaments are the beaded wristlets, armlets, loose anklets, anklets and finger rings. There is a goat-headed Daksha to his right standing looking upwards and holding his hands in **anjali mudra**. The **prabhavali** shows foliated designs. Measurements: **230 x 115 x 33 cms**.

Another interesting **Virabhadra sculpture** (Sl.No.11) from **Hampi**, also displayed in the Archaeological Museum, Kamalapur, has its head missing. **Virabhadra** is shown as standing between two pilasters and **prabhavali** which is broken and missing. He is shown standing in **tribhanga** posture, on a pair of sandals with left foot slightly forwarded and the knee is bent. He is wearing three **haras**, **upavita**, **udarabandha**, armlets, double wristlets, anklets,
loose anklets, double waist girdle, one of them having festoons and kirtimukha crest at the centre. He is wearing bejewelled vanamala as well as rundamala. The oblong shield which is shown as resting on a human head has the floral design carved on the front face of the shield. The lower left hand is resting on the oblong shield. The head and three hands of Virabhadra are broken and missing. Goat headed Laksha who is shown to right, is holding his hands in anjali mudra. The face of Laksha is also chipped off and missing. The sculpture has been carved with well proportionate limbs and the ornaments with minute details and finish. Measurements:- 140 x 79 x 30 cms.

One more interesting sculpture of Virabhadra (Sl.No.12) from Hampi, also displayed in the archaeological museum, Kannalagur, has ten hands. It is shown in bold relief and within the border of scrolls decoration with one kirtimukha at the top and three others at the bottom along with two flowers carved in squares. Here also the deity is shown as wearing ornaments, dress and rundamala as in the case of above examples. The hairdoe which forms part of jatamukuta is shown in a semi-circular fashion at the back of the head as siraschakra. The ten hands starting with the lower right are holding khadga (sword), bana (arrow), gada (mace), trisula (trident), damaru (kettle drum), baku (dagger), pasu (noose-string), khetaka (shield) and dhanus (bow) respectively. The lower right hand is broken and its attribute missing. He has three eyes, moustache,
and canine teeth. He is standing on sandals. He is wearing a long kiritamukuta with the top finished in a form of a kalasa. There is a linge on the front of kiriti. He has beaded ear ornaments and also fillet. He has two haras, upavita, channaveera, armband, wristlets, waist-girdle, anklets and loose anklets. Here it is interesting to note that the goat headed Daksha is shown to the left on the main deity and not to the right as usual. He is standing in samabangha posture holding his hands in anjali mudra. The dress of Daksha is again unusual, it appears like a tunic. Measurements: - 127 x 93 x 27 cms.

There is an unusual type of Virabhadra sculpture 51, (Sl.No. 13) on a small hillock south of the Katanga hill, which is locally known as Mandi-Virabhadra, since the right knee is bent and resting on the ground (Mandi meaning knee in the local Kannada language). This is in the well known alida posture and as though charging towards the left. The other features of this sculpture of Virabhadra are similar to the first one except the following variations. The sword is not pointed and the oblong shield is held by its handle at the waist band. He is wearing patrakundalas in the ears and no sandals are shown. The limbs are not so proportionate but the force of movement can be very well seen in this sculpture. The various but usually seen ornaments, drapery, weapons eyes, li be etc., are boldly and a bit flatly shown by the sculptor. Daksha is shown at the back and in miniature form as usual.
There are two more interesting sculptures of Virabhadra, one on the hillock east of the Kampli road and the other to the south-east of the Maitanga hill. The intention of the sculptor in this case appears to emphasize on the forcible movement of action as if Virabhadra is going to war or charging on somebody. Although, all other descriptions are almost similar to the above ones, but the upper right hand is shown here in the act of taking out an arrow from quiver. In spite of the force of movement introduced in this composition, yet the benign expression on the face is still seen and as usual the figure of Daksha winning Virabhadra's grace is shown in miniature form to the right of the deity and standing with hands hold in **anjali mudra**.

There are two more sculpture in the archaeological museum, Kamalapur which show only two hanos. One of them (Sl.No. 14) is shown in **tribhanga** posture, the right hand resting on an oblong curved shield. All other ornaments, drapery, etc., are seen similar to the first one mentioned above. Below the feet, on the front part of the pedestal is shown a devotee in low relief probably representing the person who might have responsible for the carving of this sculpture. As usual, Daksha is seen to his right.

The other two handed Virabhadra sculpture(Sl.No.15) is also interesting though the finishing is not attractively done. This sculptue has no **kiritamukuta** or **karandamukuta**.
on his head but the whole hair-do has been shown as if combed up and tied tightly and plaited which is shown as hanging to his left and coming down near his left shoulder. The two hands hold a khadga (sword) and crudely finished khetaka (shield). The arrangements of feet on the sandals with toes stretched in opposite directions is quite unusual and unimpressive. The sculpture of Virabhadra is very much wornout and unimpressive. Even the goat-headed Daksha seen to the right of the main deity is crudely finished.

Another important sculpture of Virabhadra (Sl.No.16) is seen in a temple now known as Uddana Virabhadra temple by the side of road to Hampi from Kamalapur. The importance lies in the fact that there are two dateu inscriptions recording the date of the consecration of this deity. It was installed in M. 1545, when Sadasivaraya was the ruling king of the Vijay-nagar empire. One dalavaya Janagamaya, most probably of Virasaiva faith and the general attached to Yera-Timnaraja, was responsible for the construction of this temple and installation of the deity. It is also further established that this Virabhadra temple was a part of Virasaiva matha popularly known as Hiriya matha (religious institution) which was the practice with the Virasaiva mathas even in those days, as already discussed above.
The original name of this sculpture was Hudu Viranna, that is, beautiful Virabhadra, again stressing on the benign aspect of Virabhadra and not on the ugra aspect of it as discussed above. At present this sculpture is known as Uddana Virabhadra probably Uddana meaning tall in the local Kannada language, because it is almost 12 feet in height. It is a living temple and archakas are the followers of Virosaivism.

This deity is Virabhadra is shown in bold relief as standing in samabhanga posture on a pair of sandals. He has three eyes, his four arms are holding a long khadga (sword) in the lower right hand and a bana (arrow) in the upper right hand, a dhanus (bow) in the upper left hand while the lower left hand is resting on the oblong shield (khetaka). Ear rings, necklaces, wristlets, armlets, loose anklets etc., are the other ornaments seen on the body.

The sculpture of Virabhadra is presently under worship since its installation during the time of Sadasivoraya. There is a dwarfish-goat headed Daksha to his right, standing with hands held in anjali mudra. The prabhavali around the deity shows foliated designs. The sculpture is carved out of a single stone block of granite.
BHADRAKALI

The female counterpart of Virabhadra is known as Bhadrakali. She is also said to have been created along with Virabhadra to accompany him on his mission to desecrate and destroy the *vajna* of *vaksha* and also to punish him. She forms part of the retinue of Virabhadra, so she too in sculptural representation shows with all the attributes of Virabhadra. There is one relief of Bhadrakali on a hillock south of *vistanga* hill in Hampi. She is shown along with two other forms of *vishnu*, one seated and other standing to her right. The Bhadrakali seen here is standing in *samabhanga* pose and facing front. She is wearing *kiritamukuta*, *patrakundalas* in the ears, ornaments around the neck, on the arms, wristlets and loose anklets. She is wearing the feminine lower garments with frills on both sides. She has six hands, four of them holding the usual weapons like Virabhadra, the *khadga* the *bana*, the *dhanus* and the *khetaka*. The additional weapons in the other two hands are the *damaru* and the *trisula*. The usual holes for holding the flower garlands are seen one on either side of the *kiritamukuta*.

Another example of Bhadrakali, is a piece of sculpture now displayed in the Archaeological Museum, Kamalapur (51, No. 17). Here Bhadrakali is shown as standing in *tribhanga* posture. She has four hands which show the usual weapons held by Virabhadra. The upper right
hand is broken and missing. The lower left hand is resting on the oblong curved khetaka. She is shown wearing kiritamukuta with a linga on the kantipitha, patrakundales, haras, wristlets, armlets, anklets, rundamala, kuchabandha, and the lower garment. The sculpture is not so finely finished and the expressions are not clear. All the attributes and features are common to Virabhadra and Shadrakali except that Shadrakali is shown with prominent breast, kuchabandha and other ornaments, but without goat headed Daksha attending by her side.
Siva is a great master in the art of dancing. He is said to be often dancing in ecstasy on the burning ground with great glee accompanied by music. He, the king of dancers, dances various types of dances, such as Dadanika or Tanda, Lalita, Lalitamalika, Katmra, Talavarnathy etc., which are described in Bharata's Natyasastra. There are hundred and eight different kinds of dances mentioned in the Saivagamas. It is interesting to note that all these hundred and eight kinds of dances (karanas) are sculptured on either side of a gopura of the Nataraja temple at Chidambaram in Tamil Nadu, with their titles in Sanskrit engraved below each one of them. All these sculptures and texts are already reported.

According to Amsubhodagama, the image of Nataraja Siva should be sculptured according to the uttama-dasa-tala measurements. The front left hand should be held in dandhasta or the gajahasta pose across the body. The back left hand should carry agni either in a vessel or upon the palm itself. The front right hand should be held in the abhaya pose, the top of the middle finger should be just touching the hikkasutra and the back right hand should hold a damaru. The right leg should be slightly bent and placed upon the back of the apasmarampurusha and the knee should reach the nabhasutra. The left leg should be slightly...
lifted up, somewhat turned towards the right and kept across it. On the head of Siva there should be jatamukuta adorned with flower garlands and other ornaments over the body. The jatas should be seen on either side issued from this jatamukuta. Apart from the other ornaments, he should wear a yajnopavita, a urasutra, rings etc., The face of Nataraja should be smiling. The apasamarapurusha who is trodden by Siva should have his head on the right side and his legs on the left side of Siva. He should be black in colour and be playing with a snake.'

The Uttarakamikagama gives somewhat more detailed description. It states that ' Nataraja-Siva should have four arms, the front left hand in the gajahasta pose, the front right hand in abhaya mudra, the back right and left hands carrying a damaru (kettledrum) and agni (fire) respectively, three eyes, the right leg firmly planted on the back of the wriggling apasamarapurusha and the left leg raised high up in a slant. The jatas should be spread around the jatamukuta. These jatas vary from five to thirty, each one being separated from one another and the colour of these jatas should be brownish red. In the jatas on the right should be standing figure of Ganga and on the left side chandra (crescent moon). He should wear necklaces of different sorts made of pearls, snake and other types, upper garment made of tiger's skin. He should have in the left ear lobe, patrakundala and in the right makarakundala.
The colour of Siva-Nataraj should be milky-white. Apasmarapurusha should be in the chatush-tala measurement, with two arms, holding in his left hand a snake with its spreadout hood. On the right side of Nataraja, there should be either the rishi Bhringi or Bhadrakali'.

Nataraja as described in the Amsubhedagama, above mentioned is commonly seen in Saiva temples in South India. In all Siva temples of importance, a separate place is allotted to Nataraja which is known as 'Natana-Sabha'. The most important of these sabhas is that one in the Nataraja temple at Chidambaram in Tamil Nadu.

Cuomaroswamy has worked on mystic aspects of the dance of Siva, which he contributed to the Siudhanta-Lipika. The Tamil text called dance of the great god in this manner 'creation arises from the drum, protection proceeds from the hand of hope abhaya, from the fire proceeds the destruction, while the foot held aloft gives mukti (salvation)'.

The dance of Siva is considered to symbolise the motion of cosmic energy in creating, preserving and destroying the visible of production, preservation, destruction, embodiment and release, that is, Srishti, Sthiti, Samhara, and Anuraga. These separately considered to symbolise the activities of Brahma, Vishnu, Rudra, Mahesvara and Sadasiva.
Goninatha Rao, illustrated with photographs
different dances of Siva, like Dhyangatrasa, Katisaman,
Lalita dance, Lalatatilaka, Chaturam dance and Tulasams-
photam, in his monumental work on Hindu Iconography.

Sculptures of Nataraja-Siva depicted on the
pillars of Achyutaraya temple, Virupaksha temple of
Vijayanagara period from Hampi and on a pillar of ruined
Siva temple at Tummalapura in Bellary district, are
described as follows.

Siva is depicted as Tandava on a pillar in the
Natyamandapa in the Achyutaraya temple at Hampi (Sl.No.19).
He is shown as dancing in Tandava posture, standing on a
pedestal. He has six hands with some indeterminate objects
in the lower right hand. He is playing on the dakka with
his front hands, rear left hand is raised above the head
to touch with the right foot in a dancing pose. The
middle left hand holds trisula. He wears kiritamukuta,
ear rings, wristlets, anklets, waist-girdle and anklets.
The right leg is lifted up and touches one of the left
hands above the kirta whereas the left leg is slightly
bent to balance the body in the act of dancing. The
sculpture of Tandava Siva is a well proportioned and
balanced one.

Nataraja depicted on a pillar in the bhogamandapa
of Virupaksha temple at Hampi (Sl.No. 19). Siva is shown
as Nataraja dancing on a *apasmarapurusha*, who is shown at the feet of Siva. He has four hands; the lower right hand in *abhayamudra*, the upper right hand holds *serpa*, the upper left hand holds *agni* and the lower left hand held in *gajahasta* pose across the body. The right leg is slightly bent and placed on the back of the demon, *apasmarapurusha*. The left leg is lifted up and turned towards the right leg and kept across. He has three eyes. He has *jatamukuta* and locks of hair spread on either side. He wears *karanakundalas*, necklaces, *hara*, waist-girdle, armlets, anklets, and loose anklets. From the *jatamukuta* issue *jatasa* spread horizontally.

*Apasmarapurusha* is shown below the feet of Nataraja. His face is turned towards right side and playing with a snake. The *prabhamandala* is depicted around the figure of Nataraja, resembling the orb of the sun. The sculpture is carved on stone in the imitation of bronze sculpture, on the same subject.

Nataraja-Siva depicted on a pillar in the *ardhamandapa* of a ruined Siva temple at Timmalapur, in Bellary District (Sl.No. 20). Siva is depicted as Nataraja in *tribhanga* posture on the back of the demon, *apasmarapurusha*. He has four hands and three eyes. The lower right hand is held in *abhayamudra*, the upper right hand holds *damaru*, the upper left hand holds *agni* and the lower left hand held in
gajahasta posture, across the body. The right leg is slightly bent and placed on the back of the demon and the left leg is slightly lifted up and turned to the right and held across. He wears jatamukuta and the locks are spread on either side. He wears karnakundala, necklaces, armlets, wristlets, waist-girdle, garland, anklets and other ornaments over the body.

The demon spasmarapurusha is shown at the feet of Nataraja. He is shown as couchant with his face turned upwards and looking at Nataraja. He has two hands, the details are not so very clear and the prabhamandala at the back of Nataraja is shown as orb of the sun.
IV. DAKSHINA MURTI OF SIVA

The Saivagamas mention twenty four spiritual forms of Siva and most of which are usually met with in the South Indian temples. One of the most important of these is that of Dakshinamurti, which generally occupies a niche in the South wall of the central shrine of a Siva temple.

Siva as the greatest teacher of Yoga, Vina, Jnana and Vyakhyana, is known by such names as Yoga-Dakshinamurti, Vina-Dakshinamurti, Jnana-Dakshinamurti and Vyakhyana-Dakshinamurti. The etymology of the name 'Dakshina' has been explained by Gopinatha Rao 62, on the basis of some texts. Because Siva was seated facing south when he taught the sages, yoga and jnana, he came to be known as Dakshinamurti. This aspect of Siva is always invoked by the students of science and arts. Of these, the Vyakhyanamurti is most frequently met with in the temples of both Saiva and Vaishnava, in South India.

(a) VYAKHYANA DAKSHINAMURTI OF SIVA

The general posture of the image of Vyakhyana Dakshinamurti shows him with his right leg bent vertically at the knee and placed on the body of the dark demon Aspesmarepurusha, who is mentioned in the Silpasangrah, playing with a serpent, and the left leg bent across so as to rest upon the right thigh, which is called Lalitasana or
virasana posture. He has calm countenance, indicative of perfect peace within. His matied hair (locks) are either dishevelled or are formed into a jatamukuta tied together by a serpent. The body is besmeared with ashes and all the usual ornaments of Siva decorate him. The right fore-arm points the jnanamudra or vyakhyamudra and the back arm holds rosary or sometimes snake, the left fore-arm shows the varadamudra and the remaining left back arm holds the fire pot or deer or kettle drum. He is adorned with all ornaments, garments of cloths or tiger's skin and yajnopavita and etc., In the left ear, there should be a sankhapatra and in the right ear a makarakundala or nagakundala. The Silpasasta states that this aspect of Siva preaches the dharma or law to the seven rishis, Narada, Jamadagni, Vasistha, Bharadva, Senka and Agastya. These rishis should have jatamukuta and garlands of rudrakashamala around their necks and white yajnopavita, on their bodies. The god Dakshinamurti should be adored by kinnaras, devas and others.

According to Upanishad and Suta-Sanhita, Dakshinamurti is the supreme god, who, at the end of an aeon, that is, kalpa, absorbs within himself the whole universe and remains resplendent with joy. Jnana (Knowledge) is known as dakshina and since dakshina is ever integral of Siva and is gazing at him, he is called Dakshinamukha. The spasmaramgurushe under his foot is the personification of the ignorance of the living beings, which he keeps under
subjugation under the treat of his foot. The book which he holds in his hand contains all the wisdom and illuminates the souls of beings. The akshamala which he carries in his hand is the representation of the tatvas. The shade of his body represents eternal bliss and eternal entry.

The wide-spread banyan tree, under which Siva is seen seated, casting deep shade is the symbol of maya and the vrushaba of Siva is dharma (law). He is teaching the rishis who are already deeply versed in the Vedas and atma-vidya and rescuing them from samsara (bondage). He is himself imperishable, without birth and death and the kamalasana or the lotus seat upon which he is seated is the symbol of the sacred syllable Om.

(b) VINADHARA DAKSHINAMURTI OF SIVA

Siva, as a great exponent of music, both instrumental and vocal, he is worshipped in the form of Vinadhara Dakshinamurti. According to Amudabhodeyama, that the left leg of this murti should be in the utkutika posture and the two front hands should hold the vina and the back hands should carry akshamala or rosary and agni or snake respectively. Surrounding the figure of Vinadhara murti, there should be different kinds of animals and reptiles, sages and ascetics. Viadhra Lakshinamurti may be sculptured as seated or standing.

Gopinatha Rao, has illustrated with photographs, different types of Dakshinamurti in his work on Hindu Iconography.
A sculpture of Vyakhyana Dakshinamurti of Siva, now displayed in the Archaeological Museum, Kamalapur, (Sl.No.21). Siva is shown as Vyakhyana Dakshinamurti, seated in lalitasana on the Kailasa mountain. He has four arms holding snake in the upper right hand while the upper left hand seems to be holding fire-pot. The lower two hands are chipped off, probably held in vyakhyana mudra and varada pose originally held respectively. His hair is dishevelled but bound with kesabandha having central crest. The hair locks are hanging down on either side. He wears patrakundala in the left ear and nagakundala in the right ear, haras, chestband, waist-girdle, wristlets, anklets, armlets, yajnopavita etc. The right foot is placed on the body of the demon apasmarapurusha. The two lower hands, left leg and right knee are chipped off and missing. On either side a rishi is shown as sitting with hands held in anjali mudra. The sculpture is much worn out and this is the only piece of Vyakhyana Dakshinamurti of Siva so far noticed in Hampi.

Another sculpture of Vyakhyana Dakshinamurti of Siva depicted on a boulder near Kotilinga at Hampi (Sl.No.22). Siva is shown as seated in virasana posture on the Kailasa, under a banyan tree. The right leg is resting on the back of apasmarapurusha while the left leg is bent and bent across on the right knee. The yogapatta goes round the body and the left knee. He has three eyes and found hands.
The lower right hand is held in *vyakhyana mudra* with *akshamala*; the upper right hand holds *snake*; the upper left hand holds *agni* and the lower left hand partly chipped off, is in *danda* pose, the elbow resting upon the left knee. He wears a *jatamukuta* and locks of hair are spread on either side and coming downwards. He wears *karnakundalas*, necklaces, *hara*, *channavira*, *yajnopavita*, waist-girdle, armlets, wristlets, anklets and loose anklets.

On either side are seen *rishis* standing with hands held in *anjali mudra*. The *rishis* standing on the left side are standing in *dwibhanga* posture with hands held in *anjali mudra*. The hair is tied up in the form of knot at the top of head and has pointed beard. He wears *rudrakshamala*, *yajnopavita* and other ornaments of beads.

*Apasmara purusha* is seen below the right foot of Siva and the left hand holds cobra. Couchant *Nandi* is seen on the front face of the pedestal towards right side. Some animals like monkey and birds like swan is seen on the *badyyan* tree. The wide spreading *badyyan* tree showing deep shade over the head of the Siva. The sculpture is beautifully carved and executed on a granite boulder.

A sculpture of *Vinadhara Lakshinamurti* of Siva is depicted on a pillar in a *mandapa* in the underground Siva temple known as *Vilula Virupaksha temple* at Hampi(S1, No.23). Siva is shown as *Vinadhara Lakshinamurti* seated in
lalitasana posture on a pedestal. He has four hands, holding vina in the lower two hands held across his body as shown playing on it. The upper right hand holds probably agni and the upper left hand a snake respectively. He wears a long kiritamukuta, ear rings, necklaces, chest-band, yajnopavita, waist girdle, wristlets, double armlets, and long vanamala. He has third eye quite prominently seen. The expression on the face is as though, he is completely encrossed in emitting the knowledge by means of vina recital. At the back is provided prabhavali with kirtimukha at the centre.
V. OTHER ASPECTS OF SIVA

(a) BHIKSHATANA MURTI

The story of Lingodbhava introduces another form of Siva known as Bhikshatanamurti, very often seen in South Indian temples. According to Kurma Purana 67, when Siva cut off one of the heads of Brhma, he incurred the sin of killing a Brahman, and the skull of Brhma stuck to Siva's palm and could not be removed. In order to get rid of both sin and the skull, it was ordained that Siva had to wander about on the earth and as a naked beggar, that is, Bhikshatana, until at least he reached the sacred place called Varanasi or Kasi. As soon as he reached Kasi, the sin left him and plunged into the nether world. The skull of Brahma and the body of Vishvakasena, the gate-keeper of Vishnu, left Siva and he once again became pure Mahadeva.

As a rule, the role of Bhikshatanamurti are invariably represented with only a few ornaments, the usual hair-do and sandals. His left leg standing firmly on the ground and the right leg slightly bent suggesting walking. He has four arms carrying a kapala, a damaru, a krishna-mriga and a trident. The head may have the jatas dishevelled or arranged in the form of a circle, jatamandala with the crescent on it. The forehead should be adorned with a pattis or ornamental band. There should also be the other ornaments over the body. He should be naked and there
be a snake tied round the waist, besides this, there should be other snake ornaments on the body. On the chest is to be seen a white yajnopavita. The neck should be of blue colour and his forehead should be beautiful with tripundra mark. There should be a pair of wooden sandals for the feet. The hand that bears the kapala should be lifted up as high as the navel, whereas the one that carries the damaru should be raised as far as the ear, and distance should be sixteen angulas from the ear. The piercing teeth of Siva should be half visible and adorned with ordinary kundala or makarakundala in the right and shankapatra in the left ears. The pet deer of Siva is to be seen with all the sculptural representations.

Gopinatha Rao 68, has illustrated with photographs of Dhikshatanamurti of Siva in his work on Hindu Iconography.

A beautifully executed sculpture of Dhikshatanamurti, now displayed in the Archaeological Museum, Namr- Kamalapur (Sl.No. 24). This Dhikshatanamurti is standing in tribhanga pose with face towards front. He is shown within a niche having two pilasters and prabhavali coming out of the mouth of kirtimukha at the pinnacle. He is four armed holding a deer in the upper right hand, a damaru in the upper left hand and kapala which resembles a simple bowl in the lower left hand. The lower right hand is holding a long trisula erected and is resting on the floor pedestal. The hair is dischevelled and bound with jewelled kesbhandha
with crest in the centre as well as at the two ends. Over the ears, the ends of kesabandha are also hanging on either side.

He has been provided with the third eye also. He is wearing bended round kundalas in his ears probably of rudraksha. He is having two stringed haras and also an udarabandha. Traces of channavira are also seen. He is also wearing ornaments over shoulders, arms, wrists and anklets. The long vanamala is coming up to the knees. He is wearing a short lower garment, the edges and folds of which are seen on both thighs. The garment is held with the help of a waist-girdle which has three crests one in the centre and two on the sides and also festoons hanging from the girdle and also with drop in the centre.

He is accompanied by two attendants one on each shown as standing against the two pilasters. They are holding conches in one of their hands towards the main figure and are in the act of blowing the conches heralding the arrival of the Bhikshatanamurti. The other hands are hanging along the body. They have also been provided with kesabandha, haras, udarabandha, waist-girdle etc., All the three figures are shown standing on a rectangular pedestal which has a square in the centre showing a four petalled flower. Accession No: 03.

Measurements: 116 x 62 x 23 cms.
Another sculpture of Bhikshatanamurti of Siva depicted on a pillar in the mukhamandapa of Virupaksha temple at Hampi (Sl.No. 25). Here, Siva is shown as Konkala-Bhikshatanamurti, standing in tribhanga posture under the foliated arch with pilasters on either side. He has three eyes and four arms. He holds dhakka (kettle-drum) in the lower left hand and the lower right hand finger touching the dhakka, as if beating the kettle-drum, the upper right hand hanging downwards and holding some indeterminate object which is touching the mouth of the deer whereas the upper left hand holds the end portion of trisula, which is kept horizontally across the left shoulder. He wears a kirita-mukuta, kundalas, necklaces, haras, armlets, wristlets, waist-girdle, anklets, and loose anklets. He is shown as standing on the sandals.

To the left is depicted one of the bhutaganas (goblin) carrying on his head a large vessel, held by his two hands. To the right is depicted a deer standing on its hind legs and raising its mouth to the object which is held by the deity. The sculpture is beautifully carved on a granite stone pillar.

(b) ARDHANARISVARA MURTI

The Ardhanarishvara form of Siva is perhaps due to the conception of the Sakta doctrine that only when combined with Sakti, Siva is capable of discharging the divine
functions. The Puranas narrate many interesting episodes regarding the emergence of this composite form of Siva. In Skanda Purana, it is stated: when Brahma asked Rudra to divide himself, the latter divided himself into the male and female forms. The Matsya Purana, Siva Purana, and Linga Purana give a detailed story of this form of Siva.

There is a popular story connected with the origin of this form of Siva; On a certain occasion when Siva and Parvati were seated on the top of the Kailas mountain, the devas and rishis went there to pay their homage to them. All of them except the rishi Bhringi went round both Siva and Parvati in their circumambulations and also bowed to both. Whereas Bhringi, a fervent devotee of Siva, ignored goddess Parvati who was a part of Siva. Parvati became angry and cursed him to become emaciated day after day and he was unable to support himself. Siva gave him a third leg so as to enable him to attain equilibrium. Bhringi became pleased and danced vigorously with his three legs and praised Siva for his grace. Parvati became angry and started performing penance and Siva pleased with his consort granted her wish of being united with his own body. Siva assumed the hermaphrodite form of Ardhanari, to test the faith of Bhringi to create difficulty to the rishi Bhringi in circumambulating or bowing to Siva alone. But undaunted by this impediment, Bhringi assumed the form of a bee.
(bhringa) pierced a hole through the composite body of Siva and circumambulated Siva alone to the great wonder and admiration of even Parvati, who became reconciled to his vow and bestowed her grace upon the pious rishi Bhringa for his steadfastness to his vow. 73.

Iconographic texts like Silparatna and the Agamic texts namely, the Amsumadbhedagama, the Komikagama, the Suprabhedagama furnish us with elaborate information regarding the formation of the image of Ardhanarishvara 74. The artistic conception of a purely philosophical idea and as the name indicates, the form of this image should be half man and half woman. The right half is male, that is, Siva and the half woman, that is, Parvati. The male half should have a jatamukuta on the head, which should be adorned with crescent moon. In the right ear there should be makarakundala or sarpakundala or ordinary kundala and the right half of the forehead should have half of an third eye on it. The image of Ardhanarishvara may have two or three or four and sometimes more arms. If there are four arms, one of the right hands should be held in the abhaya pose and other should keep the parasu or one hand may be in the varada pose and the other carry a sula or tanka and the other arms may be bent or rested upon the head of his vehicle bull (Nandi). If there are only two arms, the right one should be held in varada or may be kapala held in it. The whole composition of the
right side should be that of a man. On the right side, the garment should be covered the body, below the loins only and up to the knee and material of the garment should be the tiger's skin and silk and there should be naga-yajnopavita on the right half of the chest. The right leg should be either straight or sometimes bent and resting upon a padmapitaka.

On the other hand, the left or Parvati should wear a kerandamukuta or a fine knot of hair well combed. On the forehead of this half, a half tilaka mark, contiguous with the half eye of Siva should be shown. The left eye should be painted with collyrium. In the left ear, there should be kundala. If the sculpture of Ardhanarisvara has four arms, of the two left ones, one is to be bent and rested upon the head of the bull of Siva and other kept in kataka pose, holding a nilothphala in it. This hand may keep either a flower, a mirror or a parrot. The left side there should be the bosom of a woman with a round well developed breast, the female half should be smeared with saffron, draped in multicoloured silken female cloth covering the body down to the ankles; on the left ankle there should be an anklet, the left leg might be somewhat bent or stand erect upon the padmasana. The colour of the left half may either be parrot green or dark and should be of pacific appearance.
Gopinatha Rao illustrated the sculpture of Ardhanarishvara from Rock Cut temple at Badami, Mahadeva Ratha from Habilalipuram, Nagareswaraswami temple from Kumbakonam, Kailasanatha temple at Ellora and Bronze figure from Madras Museum, Madras.

A beautiful sculpture of Ardhanarishvara depicted on a pillar in the ardhamandapa of ruined Siva temple at Timmalepura in Bellary District (Sl.No. 26). Here both Siva and Parvati are shown combinedly as Ardhanarishvara. The right half is of male, that is, Siva and the left half is of female, that is, Parvati. The deity is shown as standing in *samabhangas* posture on an oblong pedestal. The lower right hand is held in *abhayamudra* and the upper right hand holds a *deer*, whereas the lower left hand is held in *varadamudra* and the upper left hand holds *nilotphala*. Peculiarity here is that the deity wears a short *karanda-mukuta*, *kundalas*, necklaces, waist-girdle, armlets, wristlets and anklets. The left portion of Parvati wears *sari* and a round well-developed breast is clearly depicted to identify this sculpture as of Ardhanarishvara. The details are not very clear and this is only one sculpture of Ardhanarishvara so far noticed, of Vijayanagara period, in this area.

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Among the different anthropomorphic forms of Siva, Harihara murti is, undoubtedly the most important one, which emphasizes to reconciliation between the two major cults, Saivism and Vaishnavism. The combination of Hari and Hara in one image forms the theme of this icon. The earliest reference to Harihara is to be found probably in the Harivamsa. In the Epic and Puranic accounts, we find that each divine personality has a tendency to blend or merge with the other. The Puranas described many episodes of these two gods Hari and Hara, how became one and the same. The Natyasa Purana gives us detailed description of this composite image of Narayana and Siva. In the Skanda Purana, it is stated that after the marriage of Gauri with Rudra, a fight ensued between Hari and Hara. Brahma intervened and said 'let both of you be of established reputation as Harihara'. The Līnga Purana and Bhagavata Purana narrate the story that Siva and Vishnu became united and formed Harihara. In the Brahadārtha Purana, it is stated that there is no difference between Siva and Vishnu, these two deities live in one place and those who worship Siva, worship Vishnu. They are described as water in two different jars. The Vayu Purana also furnishes us with some accounts. It is stated that all things in this world are the manifestations of Rudra-Narayana.
In the Siva Purana too, there is a reference to the worship of this composite icon of Harihara. According to Vamana Purana, Vishnu is reported to have said to a rishi that he and Siva were one and that in him resided Siva also and manifested dual aspect of his. In the Ardhanarishvara form the left half is occupied by the Devi or Parvati or Prakriti and purusha and prakriti are united with each other for the purpose of generating the universe. The same idea is also represented by the linga and the yoni. Uma, Durga, Parvati or Devi is considered as a female aspect of Vishnu. Durga, the consort of Siva, is represented in all sculptures with the sankha and the chakra, the weapon characteristic of Vishnu.

The worship of Harihara murti as a chief image in many temples came into existence after the reconciliation between the two major cults of Saivism and Vaishnavism, that Siva and Vishnu are one and the same and both are essential for the creation, protection and destruction of the universe. During the mahotsava in the temples of Harihara, the vehicles, decoration and ceremonies are alternatively those that are peculiar to Siva and to Vishnu respectively and those festivals are attended by both Saivas and Vaishnavas. The Hariharasvaram temple at Harihara, District Chitradurga in Karnataka, is one of the most important temples.
The Sanskrit texts described Harihara murti as follows: on the left side of Harihara, there should be two arms, of which one should be carrying the chakra, the sankha or gada and the other held in the katika pose near the thigh. On the head of Vishnu, there should be a kirita set with precious stones and of excellent workmanship; there should be a makarakundala in the left ear. The left arm should be adorned with keyura, kankana and other ornaments. To the right arms should be adorned with snake ornaments. On the right fore-leg there should be anklet shaped like a snake while that on the left leg should be with all precious stones. The back right arm of Harihara holds either parasu or snake and the front right may be held either in abhaya or varada pose. The head of Harihara adorned with half of the right side with jatamukuta and the left half with kiritamukuta. The Vaishnava half of is to be draped with a yellow silk garment. The colour of Siva half is snow white and that of Vishnu either green or bluish brown. The two logs of Harihara should be in samabhanga posture. The right half should be terrific and the left half pacific. On the Saiva portion of Harihara should be third eye visible and behind the head of Harihara should be a siraschakra or halo. The Vishnudharamotla further adds that to the left of the figure of Harihara there should be sculpture of Garuda and to the right, that of Nandi or Bull.
Gopinatha Rao 07, illustrated two sculptures of Harihara, one from Daciani and the other from Poona.

A sculpture of Harihara is depicted on a pillar in the pillared hall of Tiruvengalanatha temple, popularly known as Achyutaraya temple in Achyutapura at Hampi (Sl.No. 27). Here Harihara is depicted standing in samabhanga posture on a pedestal. The left half depicted as Hari, has two hands. The upper hand holds sankha and the lower left hand held in varada mudra. He wears a kiritamukuta, necklaces, ear-rings, armlets, anklets, waist-girdle, dothi and vanamala. The right half depicted as Hara, has two hands. The upper right hand holds mriga (deer) and the lower right hand held in abhayamudra. He wears jatamukuta and the crescent moon (chandra) is tucked to jatamukuta, car ring in the form of nagakundala, armlets, wristlets, waist-girdle, vanamala and anklets. There is a straight line marking in the middle of the sculpture to demarcate left half as Hari (Vishnu) and right half as Hara (Siva).

Another sculpture of Harihara depicted on a boulder near Noblesman's Quarter, near to Prasanna Virupaksha temple at Hampi (Sl.No. 20). Here, both Siva and Vishnu combinedly depicted as Harihara. The right half portions Siva and the left half portion is Vishnu, standing in samabhanga posture on a square pedestal under
deeply carved arch. The lower right hand held in abhaya-
mudra and the upper right hand holds trisula whereas the 
upper left hand holds chakra and the lower left hand holds 
stylised sankha. Again the deity wears peculiarly and 
characteristically, a kiritamukuta, ear rings, necklace, 
armlets, and other ornaments over the body. The sculpture 
is much worn out and details are not clear. The distinct 
difference between the two portraits are the weapons hold 
in the upper hands.

(d) KALYANASUNODARA HURT

Siva's marriage with Parvati, was one of the 
topics which attracted the Indian sculptors and poets from 
early times. Sati, the daughter of Daksha, sacrificed her 
life in the yajna of her Father. Thereafter, Siva started 
severe penance in the Himalayan mountain. In the mean time, 
the asura named Taraka, was causing great annoyance to the 
devas and the brahmanas and could not be disposed off by 
any one but one born to Siva. All the gods became interested 
in the marriage of Siva and induced Kama to disturb the 
penance. Kama tried and met with his end. But once the 
mind of Siva was disturbed he could not at once gather his 
mental determination and he yielded to the prayers of the 
gods and agreed to enter marital life. Sati was already 
born to the god of the Himavan as Parvati and was herself 
performing austerities to join her Lord Siva once again.
The Varaha Purana gives the following account to test the steadfastness of Parvati. Siva assumed the form of an old, decrepit brahman, approached Parvati, who was absorbed in her austerities and begged for food as if he was feeling very hungry. Parvati was pleased to ask him to finish his bath and other rituals and come for meals. The old man (Siva) went to the river very near the hermitage of Parvati and contrived to be caught by a crocodile as soon as he got down into the water. He called out Parvati for his help, but she could not stretch out her arm, which was never meant, even in rendering help, to be held by any other than her Lord Siva. Perplexed with this feeling, she stood still for a moment but the danger of the guest being swallowed by the crocodile very soon became important to her. She decided to give up her vow of not being touched by any other than Siva and obligingly she stretched out her arm and took him out of the water and the crocodile also left him. Pleased with Parvati, Siva showed his real self to her and she was immensely gratified with her Lord for having caught hold of by a hand of none other than that of Siva. Thereafter, she dedicated herself to Siva. The regular marriage was celebrated later on.

Agamas like Amsunadbhedagam, Uttara-Kamikagama and Purva-Kamikagama, mention that in sculpture, Siva and Parvati should form the central figures facing the east,
while Vishnu and his consorts Lakshmi and Dhudevi, as givers of the bride, Parvati, should form the other in the group. Vishnu is to stand in the background between Siva and Parvati with a golden pot of water ready to pour it out during the ceremony of giving the bride to the bridegroom. There should be Brahma on the foreground, seated and performing the ceremony of homa. Around these should be seen a host of other deities like Vidyaçharas, Ashtadikpalas, Siddhas, Yakshas, Gandharvas, the Matrikas, all of them standing with arms folded in anjali mudras with the expressions of pleasure and joy on their faces.

Siva should be sculptured as standing firmly on the left leg and with right leg slightly bent. The front right arm of the bride, Parvati and the front left hand in varada pose. In the back right and left hands, he should carry parasu and a mriga respectively. He should be in tribhanga posture and the head should be adorned with jatamukuta with crescent moon (chandra) tucked upon it and wearing keyurva, udarabandha, sarpakundala and a hara. The colour should be red and youthful in appearance and should have three eyes. Parvati should be to the left of Siva, with her right arm stretched out to receive that of Siva in the act of the panigrahana and her left hand be holding a hilotphala. Her head should be slightly bent in shyness and adorned with all ornaments. She should be represented as a well developed youthful maiden and draped with silk garments.
Gopinatha Rao, has illustrated sculptures and bronzes of Kalyanasundara murti from different places in his monumental work on Hindu Iconography.

A Mural Painting depicting Kalyanasundara murti or Kalyanamahotsava of Siva on the ceiling of mukhamandapa of Virupaksha temple at Hampi of Vijayanagara period is worth noticing (Sl.No. 29).

It is interesting to note that Kalyanamahotsava of Siva and Parvati is identifies here as that of Virupaksha and Pampamba the presiding deities of this place Hampi and as accounted for in the Sthalapurana, that is, Pampamahatmya of the place. The marriage of Siva and Parvati is attended by devas, ganas, sages etc., Siva and Parvati, the bride-groom and the bride are standing in the centre with their hands stretched out for the occasion. Brahma, Vishnu, Lakshmi, Vinayaka, Nandi, Virabhadra, Tumbura and a host of nudes and goddesses, ganas, siddhas, yakshas, gandharvas, etc., and the ashtadikpales with their lanchanas have all gathered round Siva and Parvati to witness and celebrate this great occasion. Some of the ganas are busy with the musical instruments like drums, bells, pipes, trumpets, cymbals etc., This marriage seems to have been celebrated under a vatavruksha as seen in the painting. This painting is assignable to early 16th century of the Vijayanagara period.
(e) VRISHABHAVAHANA OR VRISHABHARUDDHA MURTI

Vrishabharudha is the figure of Siva seated upon Nandi or bull, his mount, with his right leg hanging down on the bull. When, however, Siva is made to stand leaning against the bull, the elbow of the right hand of Siva rests on the back of the bull. Siva see upon the bull, is held in high veneration by the people. Among the ten days festival in any Siva temple in South India, one day is devoted to take out the image of Siva seated upon the bull with his consort Gauri or Parvati, in the procession and that day is held by people as the most important of all the days of the festival. This form of image of Siva is the most important and described in great detail in all the important Agamas.

The Agamas describe that Vrishabharudha is a figure of Siva either seated on the bull with the right leg hanging down and the left bent or left leg hanging down and the right leg bent and Gauri seated to the left side or standing with her right leg slightly bent and left leg placed firmly on the ground. The right arm should be bent and its wrist resting on the head of the bull and left arm may be hanging full and resting on the left thigh. The back right and left arms hold tanka or parasu and a mriga respectively. The head might be adorned with a jatamukuta or hanging jatabandha. He should be adorned
with all other ornaments. On the right or left, the figure of bevi should be shown. The right arm of bevi should be bent and carry utphala flower and the left hand should be hanging down freely. If Vrishabheruchha and Levi are standing, the bull should be standing behind Siva.

Gopinatha Rao, has illustrated few sculptures and bronzes of Vrishabhavahana murti from different places in his work on Hindu Iconography.

A sculpture of Vrishabhabhavana or Vrishabharua murti of Siva, preserved in the Archaeological Museum, Kamalapur-Hampi of Vijayonagara period, is a noteworthy one (Sl.No. 30). This is a panel (Accession No.0270) depicting Siva and Parvati as seated on Vrishabha or bull, their mount. Siva has four arms, holding trisula in the upper right hand, a damaru in the upper left hand while the lower right hand is held in varadamudra and the lower left hand is supporting the left hip of Parvati. He wears kiritamukuta, ear rings, haras, chest band, wristlets, armlets, waist-girdle, anklets and loose anklets.

Parvati is seated behind Siva, on the bull. She has two hands, holding lotus in the right hand while the left hand is resting on her waist. She wears kiritamukuta, ear rings, necklaces, waist-girdle, wristlets, armlets, anklets and loose anklets.
Nandi or bull is standing, decorated with square palla on the forehead, two bell chains tied round the neck, julla over the body and anklets. The tail is also seen behind. Behind the Nandi, a female attendant is shown as standing, having two hands. Her hair is tied up in a knot at the back. She wears ear rings, necklace, wristlets, anklets etc. The drapery she is wearing is a sari. Other details are not clear and worn-out.

Another sculpture of Vrishabhavahana murti of Siva and Parvati, depicted on a pillar in the mukhamandapa of a ruined Siva temple at Timmalapura, (Sl.No. 31). Siva and Parvati are shown as seated as riding on the back of Vrishabha or Nandi. Siva has two hands, the right hand raised upwards and holding trisula and the left hand embracing Parvati, who is sitting at the back. He wears kiritamukuta and other usual ornaments on the body. Parvati has two hands and wears kiritamukuta and other usual ornaments on the body. She holds nilotphala in her left hand and the right hand embracing Siva. A female attendant is shown as standing at the back of Nandi, holding a chatrevali (an umbrella) over the head of Siva and Parvati.

Nandi is shown as in advancing portion with its front right lug is raised a little. He is decorated with bells-gurlands round the neck and on the forehead. A julla cover the body of Nandi. This sculpture of Vrishabhavahana murti of Siva and Parvati is a beautifully carved and well proportioned one.
Among the anthropomorphic Saiva icons, Gangadhara murti is undoubtedly an important one. An exhaustive account of this charming and fascinating form of Siva is to be found in the Vanaparva section of Mahabharata. In Vanaparva of Mahabharata gives us details as follows: the descent of the heavenly Ganges to the earth was just to purify the ashes of the sinful sons of Sagara. Bhagiratha, a later member of the same family, performed severe penance to invoke the celestial river Ganga. The Ganga was pleased with Bhagiratha but the force of her descent was such that the earth was unable to bear the shock. So Bhagiratha prayed to Siva to receive Ganga in his locks. Siva, satisfied with the austerities of Bhagiratha, consented to receive the Ganga on his matted locks. The Ganga, proud of her might, came down with all her force as if to crush Siva, but found herself lost in the tangled mass of Siva's locks before she was able to reach the earth. At the request of Bhagiratha, Siva let her flow down on the earth from his locks in a tiny trickle. The river goddess, the heavenly Ganga, is believed since then to abide in Siva's matted hair as one of his consorts. The story associated with Gangadhara murti aspect of Siva is a popular one and is also narrated in the Ramayana and in the Puranas.
According to the Vishnu Purana, the Dhagavata Purana and the Ramayana, king Sagara arranged a horse sacrifice. It was stolen by Indra and hidden in the patale-loka. Tracing the footprints of the horse, the sixty thousand sons of Sagara excavated the earth till they reached the patale-loka and there found the horse in the hermitage of rishi Kapila, one of the aspects of Vishnu. The wicked sons of Sagara rushed to kill him, but Kapila, by power of his penance reduced them to ashes. Later Sagara sent his grand son Anumati, son of hiranyakasipu, he too traced his way to the patale-loka and found the horse near Kapila. Anumati requested rishi Kapila, to take away the horse, the rishi pleased and gave the horse to him and informed him of the fate of his uncles and conferred upon him the boon that they would all go to heaven in the time of his grandson. The son of Anumati was Vipasa and his son was Bhagiratha. Bhagiratha performed severe penance to bring down the celestial river Ganga, for sprinkling on the ashes of his uncles thereafter they could go to heaven. Ganga, pleased with this penance of Bhagiratha, asked him who could resist the force of her fall on the earth, if none could, the fall would cause the earth to be pierced in the middle. Bhagiratha replied that Rudra (Siva) would be able to bear the force of her descent fall and he began to address his penance to Siva for granting boon of receiving Ganga. Siva
satisfied with the austerities of Dhagiratha, went to
the Himalayas to receive Ganga. At first, Ganga thought
that Siva would be unable to bear her descent and come
down in great volume and with enormous force. Siva,
indignant at her haughty behaviour towards him, determined
to humble her. Having received her on his mighty head
covered with matted hair, Siva made Ganga wind through
the labyrinth of his locks of hair for a long time before
she was able to reach the earth. Being once again requested
by Dhagiratha, Siva let the river Ganga flow down on
the earth, leg Ganga to where his (Dhagiratha) ancestor’s
ashes lay and made them attain heaven by the contact of
the waters of the holy river Ganga. That is how Siva
came to wear on his head Ganga and thence became to be
known as Gangadharamurti of Siva.

Agamic literature like the Amsunadbhudegama,
the Kamikagama and the Karanagama states that 'Gangadhara-
murti of Siva should be standing. The front right hand
should be placed near the chin of his consort
Uma, whom he should be embracing with his left front arm,
the back right arm being lifted up as high as the ushnisha
or the crown of the head, should be holding a jata or a
lock of matted hair, on which should be the figure of the
goddesses Ganga, the back left hand should carry mriga.
On the left of Siva, there should be Uma standing in a
state of mental uneasiness (because of the feeling of
jealousy due to Siva trying to favour another lady with his attentions) which emotion must be portrayed on her face by the sculptor. The right leg of Una should be somewhat bent, while the left leg should be straight. Her right hand should be hanging down freely and the left one should be carrying in it a flower.

Gopinatha Rao has illustrated few sculptures of Gangeswaramurti of Siva in his work on Hindu Iconography.

A sculpture of Gangeswaramurti of Siva from the Veerabhadra temple, Bukkasagara, of Vijayanagara period, is a good example of this class. Gangeswaramurti of Siva depicted on a pillar in the mukhamandapa of the Veerabhadra temple at Bukkasagara. Siva is shown standing in a very solicitous attitude towards his consort, who is angry with him for having sheltered another woman, Ganga. He has four arms, the lower right hand is placed near the chin of his consort Una and the lower left hand is embracing Uma. The upper right hand is lifted up and holding jata or locks of matted hair, on which the figure of Gango is depicted and the upper left hand is carrying damaru. The left leg of Siva is planted firmly on the ground and the right leg is somewhat bent. He wears karandamukuta, ear rings, necklaces, waist-girdle, wristlets, armbands and anklets. The water flowing from Gango, through the locks of Siva is depicted to the right side of Siva.
To the left side of Siva, Uma is standing in a state of unhappiness shown on her face. The right leg is straight and left leg somewhat bent. Her left hand is in lola pose and the right hand holds a flower. She wears karandamukuta, ear rings, necklaces, wristlets and anklets.

Another sculpture of Gangadharamurti of Siva depicted on a pillar in the ardhamandapa of a ruined Siva temple at Timmelapura (Sl. No. 33). Siva is shown as standing in tribhanga posture on a pedestal with his consort Uma, who is angry with him for having sheltered another woman, Ganga, on his jatamukuta. He has four hands; the lower right hand is placed near the chin of his consort, Uma and the lower left hand is embracing her. The upper right hand is lifted up and holding his jata, on which the figure of Ganga is depictd and the upper left hand holds a deer. He wears kiritamukuta, kundalas, necklace, waist-girdle, wristlets, armlets, vanamala and other ornaments. The water flowing from Ganga, through the locks of Siva, is depicted to the right side of Siva.

To the left side of Siva, Uma is shown as standing in tribhanga posture, with the expression of unhappiness clearly shown on her face. She wears kiritamukuta and other ornaments including sari; the frills of sari are seen to the left side of Uma. The figure is proportionately and impressively carved with more details even though the media is a granite stonepillar.

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SAIVA ART

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VAISHNAVA ART

INTRODUCTION

Vishnu, is one of the supreme gods of the Hindu trinity, is conceived to be responsible for the universal protection, while Brahma and Siva, the two other gods are responsible for universal creation and destruction respectively. However, Vishnu is in fact an older Vedic god, who is mentioned in all the four Vedas, the Rigveda, the Yajurveda, the Samaveda and the Atharvaveda. MacDonell, Keith, Hopkins and others, count the Vedic Vishnu as one of the Adityas and ascribed him a solar origin. He is identified with the Sun god and said to have stridden over the seven regions and to have covered the whole universe by means of three steps. In the Setapath Brahmana, Vishnu was identified with sacrifices and there he achieved a higher status.

According to Sakapani, an old Vedic commentator, Vishnu is the god who has manifested himself in three forms as fire, lightning and the solar light, on the earth, in the mid-region of the atmosphere and in the sky respectively. According to Aurnavabha, another commentator, the three steps of Vishnu denote fire, lightning and the solar body, but indicate the different positions of the sun at his rising, culmination and setting. The idea underlying this solar explanation is obviously incorporated in the dhyna-sloka,
The idea that Vishnu is the sun appears to be still maintained in the worship of the sun as Surya-Narayana, generally conducted on Sundays and other prescribed occasions.

Besides his connection with several gods in the Vedas and Brahmanas, the most important phase in the evolution of this religion is his identification with Vasudeva in the Mahabharata, on assimilation with a cult that centered round bhakti or devotion.

The Vasudeva worship was differently designated as Bhagavata, Sattavata, Ekantika or Pancharatra. The earliest treatise profounding this religion is the Narayaniya section of the Mahabharata and he is glorified throughout the Mahabharata. He is also considered to be the soul of the universe, the only one who existed before creation, and he is initially responsible for the evolution of the Vishnu Sesasayi form where he is represented as the creator, reclining on the serpent symbolising eternity, amidst the primaeval waters. He took birth as the progeny of Dharma mainly in four forms as Nara, Narayana, Hari and Krishna.
Wara and Narayana are supposed to have taken their births for the destruction of the evils and redemption of man. They are highly glorified in some parts of the Mahabharata. It is clear from the Mahabharata itself that Vasudeva, the chief god of the Ekantins was a hero of the Vrsni race. He must have been revered later on and was worshipped together with his brother and sons, forming originally a group of five. Vasudeva-Krishna is several times glorified as a Vrsni-hero. He is at times addressed as Vrsni-Sordula, Vrsni-Srestha, etc., Vrsni-Virou, in dual, is also used for Krishna and Warou.

When coming to the later period of the Itihasa and Puranas, the supremacy of Vishnu is clearly established, and he has already acquired his place in the Hindu trinity. The manifestations of this Vishnu as the supreme protective god of the Hindu trinity are all embodied in the subsequent sculptural activities. The Mahabharata, after referring to the twelve Adityas as the sons of Kasyapa by Aditi, declares that twelfth Aditya as Vishnu, who though the last born, surpasses all the Adityas in greatness and glory.

Studies in the Upa-Puranas are still in their early stages and the most remarkable contribution to our knowledge of these secondary Puranas is of these, the most important are the Vishnudharma, Vishnuaharmottora, Narasimha Purana and the Keliki Purana, while the
Vishnudharmottara as the source for the study of art and iconography of India is too well-known, the other Puranas mentioned, are of considerable value as they contain the myths and stories associated with various avatars and other forms of Vishnu. They supplement our knowledge of such stories which form the basis for the rise of various iconographic concepts.

Besides, the unpublished Vaikhana-sastra, the Tantrasara of Madhavachalaya and a few other minor works, no other authorities are available in relation to the images of Vishnu. The Pancharatragama which was propagated in South India by the great Vaishnava reformer Ramanujascharya, is said to consist of one hundred and eight samhitas, a large number which have been lost during the time of Vedantadosika. The Vaikhanasagama, is probably older agama of the Vaishnavas. The Vishnudharmottara Purana, gives a detailed description of the images of Vishnu of different types and also the connected rituals.

A Vishnu is generally represented in one of three postures, that is, standing, sitting or reclining. The standing images are called as sthanaka-murti, the sitting images as asana-murti while the reclining images as sayana-murti. The images in each of the three attitudes are further classified as yoga, bhoga, vira and abhicherika varieties based on certain differences in their characteristics.
These are intended to be worshipped by devotees with different desires and objectives. Thus, normally a yogi worshipped the yoga form of Vishnu; those persons who desired enjoyment worshipped the bhoga form; those who desired powers and prowess worshipped the vira form; and others who wished to conquer their enemies worshipped the abhicharika form. The yoga, bhoga, vira and abhicharika images are again classified into uttama (excellent); the madhyama (middle) and adhama (inferior) forms according to the number of sub-ordinate deities and entities found in association with the central Vishnu images.
STHANAKA MURTI

The sthanaka murti of Vishnu depicts the standing images of god. The Brihatsambhita states that the sthanaka murti should be represented with eight, four or two arms and should have srivastava mark and kaustuba gem on his chest. The god should be depicted with a serene expressions on his face and wear ear rings, kirita-mukuta, vanamala etc., It may be noted here that images of two armed variety of Vishnu in the form of Vitthala are found during the Vijayanagara period and one of the famous and biggest temple dedicated to Vitthala is the Vitthala temple in Vitthalapur at Hampi. The four armed images of Vishnu in standing postures are quite popular during the Vijayanagara period.

The sculpture of Vishnu (Sl.No. 34) is shown as standing in samabhanga posture on a padmapitha. He has four hands, the lower right hand held in abhayamudra and the lower left hand is made to rest upon the handle of gada. The upper hands and head of the deity are broken and missing. The deity wears necklaces, hara, channavira, armlets, wristlets, anklets etc., The cloth which is spread on either side is beautifully depicted. The ornamentation over the body of the deity is neatly and minutely carved and the sculpture is a well proportioned on which indicates that this deity must have been installed in some Vaishnavite
temple at Hampi and worshipped as a main deity. A stylised srivastava mark is seen on the left chest of the deity. The sculpture is carved out of black granite stone. This sculpture is exhibited in the Archaeological Museum, Kamalapur-Hampi (Acc.No.0535). Measurements: 128x75x30 cms.

Another sculpture of Vishnu (Sl.No. 35) is shown as standing in samabhanga pose on a thri-ratna pedestal. He has four hands, the lower right hand is made to rest upon the gada, the upper right hand holds stylized chakra, while the upper left hand holds a stylized sankha and the lower left hand is held in abhayamudra with akshamala. He wears karandamukta, necklaces, hara, channavira, waist-cord, armlets, wristlets, dhoti, anklets and finger rings.

Female attendants are shown as standing one on either side, holding lotus-buds with their stalks in one of their hands. They wear a karandamukta and other ornaments. The unfinished prabhamandala is also seen at the back of the deity. This sculpture is exhibited in the Archaeological Museum, Kamalapur-Hampi (Acc.No. 01513). Measurements: 94x60x23 cms.
ASANA MURTI

During Vijayanagara period, under review, two types of asana murtis are noticed, that is, archaporyan-kasana and garudavahanasana. The image of Vishnu seated on his vahana Garuda, is known as garudavahanasana murti. The Mahabharata refers to Vishnu on his Garuda and the Harivamsa, describes the Garudavahana murti of Vishnu with four hands.

A sculpture of Vishnu (Sl.No. 36) is shown as seated in maharaja-lilasana posture on a padmapitha. The left leg is folded and the right leg is hanging downwards. He has four hands, the lower right hand is held in abhaya-mudra, the upper right hand holds a stylized chakra, while the upper left hand holds a stylized sankha and the lower left hand rests upon the gada. He wears a kiritamukuta, necklaces, hara, chanavira, yajnopavita, waist-girdle, armlets, finger-rings, toe-rings, anklets and loose anklets. The trijundra is seen on the forehead. At the back of the deity is provided a prabhavali with kirtimukha at the centre. Part of the kirtimukha is broken. The ornamentation on the body of the deity is nicely finished. This sculpture is a well proportioned and beautifully carved one. This sculpture is exhibited in the Archaeological Museum, Ken-ner-Hampi (Acc.No. 0602) Measurements: 06x04x24 cms.
Another sculpture of Vishnu (Sl. No. 37) is depicted on a pillar in the mukhamandapa of Virupaksha temple at Hampi. Vishnu is shown as seated in maharaja-lilasana posture on a thri-ratha pedestal. He has four hands, the lower right and the left hands hold the flute and the upper right and left hands hold stylized chakra and sankha respectively. He wears a long kiritamukuta, ear rings, necklaces, armlets, wristlets, waist-girdle, anklets and loose anklets. Here, Vishnu is shown as Krishna but seated and playing on the flute held in his two lower hands. The details are not very clear since the media is of granite stone.
The sayana murti of Vishnu appears to be quite popular during the Vijayanagara period. The Emperor Krishnadevaraya built a temple in the name of god Anantasayana at Soda-Tirumala-Naharayapur, popularly known as Anantasayanagudi and granted a number of villages for its upkeep and appointed priests of the Vaikhanasa sect for the conduct of worship.

In one of the inscriptions, we find invocation to Lord Mahadeva, that is, Vishnu, in the form in which he lies on the bed of sesa in the milky ocean at the time of pralaya. The association of Vishnu with serpent sesa has its roots in the concept of Nayana, the Lord of Waters. According to Vishnudharmottara Purana, the sayana murti of Vishnu are known as Padmanabha. It mentions that Padmanabha lying on sesa-naga within the deep sea, is to be shown four armed and carrying sanetava mājari in one of his hands, the second hand should be supporting the head, the third should be placed over navel and the fourth one should be resting on the knee. Lakshmi upholds a leg of the god. Brahma is to be shown seated on the lotus flower issuing from the navel of the god Vishnu. An almost similar description is found from the Padma Purana and the Rupamandana also given somewhat similar description.
A sculpture of Vishnu (Sl.No. 30) is shown as Shesha-sayan. He is laying on the coils of Sesa, which has seven hoods forming a canopy over the head of Vishnu. He has four hands; the upper right holds a chakra, the upper left hand holds a sankha whereas the lower right hand is supporting his head and the lower left hand is placed on the breasts of Sridevi. He wears a long kirmitamukuta, kundalas, necklaces, hema, channavira, yajnopavita, yajnagirdle, arala, vrishlitas, anklets and loose-anklets.

From the navel of Vishnu, a lotus rises up in the centre of which is shown, three-faced Brahma, seated in padmasana.

Sridevi and Bhudevi are shown as attending to Vishnu with their right hands placed on the left leg of Vishnu, while their left hands are holding a lotus bud. They wear kirmitamukutas, and other usual ornaments on the body. Bhudevi, who is seated at the extreme end has been provided with kuchabandha. The waves of the sea are shown clearly at the feet of Vishnu. This sculpture is exhibited in the Archaeological museum, Kanalapur-Hampi (Acc.No.0329).

Measurement: 70x100x55 cms.

Another Vishnu (Sl.No. 39) is shown as sayanamurti, laying on the coils of seventeen hooded Naga, the spread hoods forming as canopy over the head of Vishnu. His feet are
resting on the padmapitha. He has four hands, the lower right hand is supporting his head, the upper right hand holds a stylized chakra in his two middle fingers while the upper left hand holds a stylized sankha in his two middle fingers and the lower left hand is resting on his thigh. He wears a long kiritamukuta, kundalas, necklaces, hara, channavira, yajnopavita, long vanamala, armlets, wristlets, waist-girdle, anklets and loose anklets.

Sridevi and Bhudevi are sitting at the feet and attending. Both wear karandamukutas and other usual ornaments on their bodies and holding lotus-buds in their left hands.

A lotus flower is shown as issued from the navel of Vishnu, on which three-faced Brahma is seated in padma-sana posture. The sculpture is a well proportioned one and the details are more clear since the media is of chlorite stone. This deity of sayanamurti of Vishnu is under worship in a living temple of Ranganatha at Naginahalli, on the way to Hampi from Hospet, even today by the local people of Naginahalli village.

A sculpture of Vishnu (Sl.No. 40) is shown as sayanamurti, laying on the coils of seven-headed naga, which is formed as canopy over the head of Vishnu. He has four
hands and the head of Vishnu is resting on the oblong pillow. The lower right hand is supporting the head of Vishnu, the upper right hand and left hands hold a stylized chakra and sankha respectively while the lower left hand is placed on the thigh. He wears a long kiritamukuta, karnakundales, necklaces, harsa, waist-girdle, long vanamala, channavira, yajnopavita, armlets, wristlets, anklets and loose anklets. His feet are kept on the lotus pedestal.

Sridevi and Bhudevi are attending to Vishnu sitting at the feet. Both are wearing long kiritamukutas, and other usual ornaments over the bodies. Both hold lotus-buds in their right hands while the left hands are places on the left leg of Vishnu.

Three-faced Brahma is shown as seated in padmasana on a lotus flower which is issued from the navel of Vishnu. This sculpture is carved on a granite boulder near Kotilinga at Hampi.
INTRODUCTION

Vishnu is unique as the only one among Hindu deities to be credited with avatars. Vishnu or avatar is different from transmigration or emanation. The term avatar combines the verb root ‘tri’ which means 'to cross over, to pass across or over', and the prefix ‘eva’ signifying 'off, away, down'. It is from the famous passage in the Bhagavadgita that the fundamental basis of the concept can be understood. The Ramayana and the Mahabharata, more or less directly refer to them. The Puranas such as the Vishnu, Matsya, Vayu and Bhagavata Puranas mention the avatars, but the exact numbers are not given of the incarnations. Vishnu is said to have assumed several forms in his role as protector. This is explained, as seen in the Puranas, the unceasing conflict between the gods and demons.

Huntington would consider with reasoning something from the water—namely, fishmen, tortoise and doe, they would symbolise the emergence of life on this planet. Narasimha, the hybrid born, half-man and half-beast, is said to have been symbolic of nascent humanity while Varaha is physically underdeveloped, a dwarf, yet he is said to
contain within himself the consciousness of divine power and he taking possession of the world.

Parasurama represents the full potential of human physical strength directed for a single purpose by the power of will. The Ramavatara symbolises the moral strength and represents the human ideal, judged by every human canon of ethical conduct. The advent of Krishna along with Balarama does not make Rama's position less important for morality is always presupposed in the teaching of Krishna. As Kalki is yet to appear, it is said to be difficult to fix him in this scheme, but as his colour is white, it may represent a symbol of purity and also of fullness or plenitude.

The most commonly accepted and recognised avatars or incarnations of Vishnu are ten in number and they are declared to have been assumed on ten different occasions with a view to destroy certain asuras and to set-right the wrong done to the world by them. These ten avatars of Vishnu are Matsya (Fish), Kurma (Tortoise), Varaha (Boar), Narasimha (Man-lion), Vaman (Dwarf including Trivikrama), Parasurama, Raghurema, Krishna, Buddha and Kalki. Some authorities do not consider Buddha to be an avatar of Vishnu and substitute in his place Balarama, the elder brother of Krishna as an avatar.
According to Vasantara Ptilloza the Sri-Vaishnavas regard Balarama, the elder brother of Krishna, as the eighth and Krishna and Kalki as the ninth and tenth avatars. The Nāḍivas exclude Balarama from the list of ten and include Buddha.

Among the ten avatars, Nāraśimha, Rāma and Krishna were especially significant during the Vijayanagara period and were important cult deities. The others enjoyed little importance of their own, but were represented in the Dasavatara groups of sculptures.

There are two rock carvings of the Dasavatara groups of sculptures. One in the rock shelter near the Pensupor Bazar, (Sl.No. 41 a & b) is depicting Htaya, Kurma, Varaha, Nāraśimha, Valana, Parasurama, Rama, Balarama, Jina (instead of Buddha) and Kalki. The second one is in Rock shelter near Kotilinga, at Hampi, depicting eleven incarnations (Sl.No. 42 a,b, & c) for the ten of the former group: Krishna is also shown. From these two Dasavatara group of panels, there are good number of representations on a pillar in a number of temples at Hampi. For example, on a pillar at the entrance to the first ante-chamber of Hazararamasvamy temple, on a pillar in the Harihara temple near Hemakuta, on a pillar in the pillarred hall in the Patabhisheka temple, Virupaksha temple.
and in the Vitthalaswamy temple complex etc. In most of these, Dharma is represented while Buddha is absent, except in the last example while Jina (and not Buddha) in kayotsarga pose appears. In the Vijayanagara, Jina seems to be included among the Dasavatara in place of Buddha.

(1) MASYAVATARA

The concept of the Fish incarnation has originated from various Hindu legends, though it is not found in the Satapatha Brahmana. According to this account, the Fish, which sought protection under Manu, saved the latter from the flood of which it forewarned Manu. In the Mahabharata, the Fish form is said to have been assumed by Prajapati. Varvasavat Manu gave protection to the Fish form and later the Fish saved him from the flood. The Puranic accounts transfer this myth to Vishnu and add other stories. There is an interesting story concerning the birth of Matsya in the Brahadavatesa. The two Adityas, namely Astra and Varuna happened to see the nyag Urvasi, on seeing her, their semen was effused and fell on the ground into a jar and into the water. As a result, Visistha was born on the earth, Agasty from the jar and the Matsya 'of great brilliance' in the water. Thus Matsya of great brilliance is a symbol or synonym for the
water and more distinctly stands for the water essential for life. It also symbolises fertility. This fact led to the identification of Vishnu, as closely connected with the water and creation, several other forms. In the Mahabharata also we find a legend wherein Fish is described as Singha, having a horn. Here it is considered to be a form of Prajapati rather than of Vishnu, used to save Manu from the Great Flood and help him to assume the role of a creator.

The image of Matsya may be made either like an ordinary Fish or in a form which is half-fish and half-man, the upper portion being that of man and the lower that of a fish and standing on its tail fins. The image is generally given four hands, two of which carry the sankha and chakra and the other two being held in varada and abhaya mudras. The human half is generally decorated with all the ornaments, normally worn by Vishnu and on the head there is a kirilamukuta.

During Vijayadashmi period, we find Matsyavatara figures invariably either on the pillars or on the walls of Vaishnava temples like Hazararamswamy temple, Vitthalaswamy temple, Achyutery temple, Pattabhirama temple etc. They are in bas-reliefs only.
A sculpture of Matsyavatara is depicted on a pillar in the kalyanamandapa in the Vitthala temple at Hampi (Sl.No. 43). Here, Vishnu is in Matsyavatara, that is, half-man and half-fish; below the wrist of the deity is in fish form. He has four arms, holds a chakra in the upper right hand and a sankha in the upper left hand while the lower right hand and the lower left hand are in abhayamudra and varadamudra respectively. He wears kiritalmukuta, ear rings, necklaces, hera, vriti virila, with tassels, finger rings, waistlets and armbands. The tail-end portion of fish is turned towards left and in which the figure is standing.

Characteristic of the period, the virarekha is shown on the fore-head of the deity. The chakra and sankha are very much stylized and held in between the two fingers of the lower hands. Benign expression is clearly seen on the face of the sculpture and its lower hands are in abhaya and varada mudras.

There is another beautiful panel showing the Dasavataraas of Vishnu carved on a rock in the jungles of rock, north of Panemneri Bazar at Hampi (Sl.No. 41 s). Here, the Matsyavatara is shown in the usual form of half-human and half-fish with four hands; the upper hands holding chakra and sankha and the lower hands are in abhaya and
varada mudras. It has the usual ornaments including the kirita mukuta, the long vanamala garland is seen covering partly the body of the fish part. The fish part has four side fins while its tail is turned towards its right.

Another panel (Sl.No. 42 a) depicting Dasavatara of Vishnu near the Chakravarti at Hampi, on a boulder is crucially finished one. Characteristic of the Vijayanagara period, holes for the fixing the flower garlands to these relief figures have been provided and which look quite prominent in the photographs. This is probably due to the fact that most of the sculptures of deities were served on a granite rock and in reliefs.

(2) KURMAVATARA

The Kurma form is also said to have been assumed by Prajapati to create living beings 41. The Puranas turned the tortoise into an incantatory form of Vishnu, assumed in order to recover various objects lost during the deluge or to support the Mandara mountain during the churning of the Ocean of Milk 42. The only important part which Kurma played as an incarnation of Vishnu was in the churning of the ocean in which it served as a support for mountain Mandara. The legend of the 'Churning of the Ocean' has its roots in the Vedas, in the opinion of Coomaraswamy 43. The story is also found into full fledged
form in the two epics, the Ramayana and Mahabharata. It is obvious, from the meagre data that the Kurmavatara had almost escaped the attention of the worshippers of Vishnu. In literature also there is hardly anything written containing an invocation or appreciation of Kurma. Matsya and Kurma, the first two of the ten incarnations of Vishnu, are minor ones compared to his other avatars. They are neither often scored or exalted in the religious texts nor represented individually in stone and worshipped by the people.

The image of this avatar is generally worked out in a form which is half-man and half-tortoise, the lower part being that of a tortoise and standing erect on its hind legs. As in the case of fish or Mastyavatara, this image also has four hands, two of which carry sankha and chakra, while the other two, lower ones, are held in varada and abhaya mudras. The image is adorned with the kirita-mukuta as seen at times like an ordinary tortoise.

During the Vijayanagara period, we find Kurmavata generally either on the walls or on the pillars in the Vaishnava temples and others also.

Vishnu is depicted as Kurmavatara on a pillar in the kalyanamandapa of the Vitthalaswamy temple at Kumbal (Sl.no. 44). Here, Vishnu is seen as Kurmavatara as half-human and half-animal, the portion being that of
the deity is of tortoise in the full form. He has four arms, holds a chakra and a sankha in the upper right and left hands while the lower right and left hands are in abhaya and varada mudras respectively. He wears a kiritanukuta, makarakundals in the ears, necklaces, haras, waist-garlands with tassels, finger rings, wristlets and armlets. The tortoise form is depicted as standing on its rear-end and on a pedestal; all the four legs of the tortoise are also seen on the sides. The sculpture being a well finished one, even the central ring on the back of the tortoise shell is clearly seen. As usual with the Vijayagarbha Vaishnav avatars, virarekha is seen on the fore-head and stylised sankha and chakra are held in the upper hands.

As seen in the case of Natsayvatara above, in the same two groups of Dasavat aras, Kurmapatara of Vishnu is also seen, while the first panel (Sl.No. 41 a) the sculpture is well finished with the usual features mentioned above and without any variations whereas in the second panel (Sl.No. 42 a) it is crudely finished and the details are not so very clear.

(3) VARRHAVATARA

Next in the traditional order of the avatars comes the Varaha form of Vishnu. One of the earliest
references to the earth having been lifted up from the depths of the lower regions by a Boar (Varaheavatara of Vishnu) is found in the Sutrapatha Brahmana; it is said that Enusha, a Boar, raised the earth. The Boar is identified in the Taittiriya Samhita with Prapathah himself. The Epics and Puranas represent the final stage in the evolution of the myth and make the Boar an incarnation of Vishnu. In the Bhagavata Purana, it is said that with a view to create the universe, the Lord of Sacrifice became desirous of lifting up the earth, which had sunk into the lower regions and assumed the form of a Boar. Here the act of lifting up the earth is attributed to Vishnu.

The Vishnu Purana, the Langa Purana and the Garuda Purana, mention Brahma as the up-lifter of the earth from the ocean, but they at the same time identify Brahma with Vishnu. The Agni Purana informs us that there was a chief of the asuras named Hiranyaksha, who vanquished the gods and took possession of their heavenly palace, that the gods had recourse to Vishnu, who, in the form of a Boar and also the demon Hiranyaksha. In the later writings, this Boar (Varaha) avatara is treated exclusively as one assumed by Vishnu and the Agamas and Tantras also attribute this incarnation to Vishnu.
The sculptured figures comprise three different conceptual types of this avatara, namely Bhuvahartha or Adi-Varaha, Yajnavaraha and Pralayavaraha.

According to Vaihikena-avatra, it is with the face of a Boar in association with the body of a man. It has four arms, two of which hold the sankha and the chakra as usual. The right leg should be slightly bent and made to rest upon the jewelled hood of the mythical serpent Adisesha, who must be sculptured in the company with his wife. Of the remaining two hands, the left hand should be shown as supporting the legs of Dhudevi, seated on the gods bent right right leg, with her own legs hanging down, while the right hand is to be shown round the waist of this goddess. The boar face of the god should be slightly tilted up so as to make a muzzle approach in the goddess as though she is engaged in smelling her. The colour of Varaha is represented by the darkness of twilight and Dhudevi should have her hands in anjali attitude with suitable ornaments. Her face should be slightly lifted up and turned towards her Lord, expressing her shyness and joy. The top of her head should reach the chest of Varaha and her image should be made in accordance with the panchatala measure.

There is a beautiful sculpture of Varahavatara murti (Sl.No. 45) depicted on a pillar in the rangamandapa.
of Hazarraramaswamy temple at Hampi. Here, the Varahamurti of Vishnu is shown as seated with the right leg lowered and resting on a footrest while the left leg is bent and resting on the pedestal and at the same time propping up seat for Dhudevi on the left lap. The Varahamurti has four hands, the upper two hands holding chakra and sankha while the lower left hand is embracing Dhudevi and the lower right hand is broken and missing. The toes of the foot are clearly shown pointing upwards and the hand is quite realistic. He is wearing a kiritamukuta, haras, channavira, wristlets, anklets, loose anklets and lower garments, that is, dhoti.

Dhudevi seated on his left lap, has two hands, the left hand holding a flower stalk while the right hand is around the back of Varahamurti in the act of alingane (embracing). She is also wearing a kiritamukuta, haras, anklets, lower garment, that is, saree etc., Both of them are shown seated in an apartment flanked by two pillars and flanked prabha with kiritamukha as the crest here. Since the sculpture has been executed on a black granite stone, the details are clearly visible.

There is another interesting place of Varahamurti of Vishnu, located on the outer wall of Vishramswamy temple at Hampi, which is standing in scmolhanan tirtha within a niche flanked by pillars and decorated with
The deity has four hands as usual with chakra and sankha in the upper hands while the lower hands are held in abhaya and varada mudras respectively. He is wearing a kiritemukuta and other usual ornaments. The lower drapery is quite prominent with flowing tassels on both the sides. The face is a bit worn out and so the details are not very clear.

A unique type of sculpture of Varaha-Vishnu with Dhudevi is seen on a pillar in the mukhamandapa of Hakanatemples at Ramn (Sl.No. 46). Here, Vishnu shown standing on his right leg which is slightly bent as if in lalitasana and the left leg is folded, upon which Dhudevi is seated. He has four hands, the lower right hand is held in abhaya mudra and the upper right hand holds a chakra while the upper left hand holds sankha whereas the lower left hand goes behind Lakshmi and shows varada mudra. He wears a tall kiritemukuta, necklace, ear rings, hara, chest bali, waist-cord, long vanamala, armlets, wristlets and anklets. The face of Varaha is turned towards his left and looking at the face of Dhudevi. The ears of the deer (Varaha) are clearly shown pointing upwards and the face of Varaha is quite realistic in Vijnanaprahar style.

Dhudevi is seated on the folded left lap of Varaha. She has two hands, the left hand holds a lower but
with its stalk and the right hand goes around the wrist of Varaha. She also wears kiritamukuta, ear rings, necklaces, meenaks, waist-circle and sari. Here, the Vijayanagara sculptor has not followed any ancient texts mentioned above while carving this sculpture of Varahavatara of Vishnu on this pillar. Here, it is to be noted that the Vijayanagara sculptor conceived this composition to show Varaha-Vishnu with Bhudevi seated in sukasana posture.

One more interesting figure of Varahavatara-Vishnu (Sl.No. 47), is displayed in the Archaeological Museum, Hampi-Karnataka. Vishnu is shown here in Varahavatara seated in padmasana on a pancharatha pedestal. He is shown with four hands, holding chakra in the upper right hand and a sankha in the upper left hand. The lower right hand is in abhayamudra and the lower left hand is in varadamudra respectively. Only the hand is that of Varaha of which kiritamukuta is missing. He is wearing erases, upavita, chest-ornament, orlets, anklets and anklets. Here we see a deviation from that of the description given in Varakhane-sagaras, in the fact that Bhudevi, nagas, nagaloka etc., are not shown. In this sculpture of Varaha-Vishnu, prominence is given to varada and abhaya mudra aspects of the deity, an influence of bhakti movement that had gained prominence and popularity by the time we come to Vijayanagara period.
It is rather difficult to trace the origin of Narasimha worship because early Brahmanical literature is silent on this aspect. The story of Narasimhavatara, in some way similar to that of Varaha and the Puranic form of the legend is linked with the preceding avatara.

In the Mahabharata, Narasimha is considered to be one of the incarnations of Vishnu. It is said that Vishnu assumed many different forms in order to protect the world namely Varaha, Narasimha and Manusa. The Vishnu Purana makes only a passing reference to the man-lion incarnation. It only states that after his father had been put to death by Vishnu in the form of man-lion, Prahlada became the ruler of the earth. In the Bhagavata Purana, the story assumes a totally different form, Hiranayaka had proclaimed his supremacy and sovereignty over the three worlds and no one in his kingdom was allowed to acknowledge the supremacy of any god. Prahlada, his son, however, turned to be a great devotee of Vishnu, even at the risk of his father's wrath. Once, Hiranyakasipu asked him, if Vishnu was present everywhere why was he not visible in the pillar of the hall where they had assembled and saying thus he struck the pillar with his foot, which broke asunder. To satisfy him on that, Vishnu in the man-lion (Narasimhavatara) form emerged from
the cleft and tore off the bosom of the demon king. These accounts show the common origin of the myth and hence Wilson is probably justified in presuming that the Narasimha myth is a popular legend adapted by the worshippers of Vishnu to serve their purpose.

The Matsya Purana describes vividly the fight between the demon Hiranyakasipu and the god. According to it, the image of Narasimha is to be made eight handed, fierce looking and having the face of lion with thick mane. He should be shown to be tearing out the entrails of the demon. The legs should be interlocked and the demon with a sword and shield should be shown attacking. Agni Purana describes that the four handed image of Narasimha, two of his hands should be holding the disc and mace and he should be striking the bosom of the demon with the other two hands. The demon should be lying on his left thigh. According to another description given in the same Agni Purana, Narasimha should have the disc and the conch in his upper two hands while the other two lower hands should be engaged in killing the demon.

The images of Vishnu as Narasimha are of two kinds namely Asana murti and Sthanaka murti.

(a) Sthanaka murti: The conception underlying the name Sthanaka Narasimha is that the lion in this case
come out of a pillar, this also a scanning posture with the lower left hand in blessing posture. The upper right and left hands hold chakra and sankha as usual respectively.

A sculpture of Vishnu is shown as Hiravar depicted on a pillar in the kalyanamandapa of Vishnurany temple at Harpa (Sl.c.n. 52). Here, Vishnu is shown in samabhanga posture on a pedestal. He has four hands, the upper right and left hands hold a stylized chakra and sankha in between the two middle fingers while the lower right and left hands are held in abhaya and varada mudras respectively. He wears a long kiritamukuta, necklace, hera, channavira, waist-girdle with tassels, long vanamala, yajnopavita, dothi, armlets, wristlets and anklets. The lion face with mace is beautifully carved and the sculpture is a well proportioned one.

(b) Asana murti :- Asana murti, generally a single figure should be shown seated on a padmasana in the utkutika posture with yoga patta going round the knees and back of the body. This type of murti is called as Kovala-maracasrtha and it may have either two or four hands. The upper right hand to hold chakra and the upper left hand to hold sankha and the other two hands are stretched forward to support the bent knees. This form of Maracasrtha is also called Yoga-Maracasrtha. Sometimes the lower left hand of Yoga-Maracasrtha is shown in varada pose.
Lakshmi-Narasimha murti: Some of the texts describe Narasimha seated with Lakshmi on his left leg. The Skanda Purana 54, says that Narasimha has a calm appearance when he is embracing Lakshmi. He holds the chakra and sankha and his eyes are like sun and moon. His hands are extended to the knees and he is on a lotus.

During the Vijayanagara period, the worship of Narasimha form of Vishnu gained wide popularity particularly during the reign of kings belonging to Saluva, Tuluva, and Tippu dynasties, who had inclinations towards Sri- Vaishnavism, propounded by Ramanuja and his followers in Tamil and Kannada countries. As a result of this, we come across a variety of Narasimha images carved and worshiped during the Vijayanagara period. It is also to be noted here as a part of impact of the bhakti movement practiced and popularized by a Ramanuja, Alvar and other followers. This benign aspect of Narasimha gained wide popularity, although it few places the ferocious aspect is also represented more in the course of narrating the story rather than worshiping the ferocious form of Narasimha.

One of the best examples of Narasimha sculptures is seen, the monolithic Narasimha statue (31. v. AD) of Hampi, near to the south-west of Krishna temple. This is a monolithic statue of Lakshmi-Narasimha hewn out of a single granite block of stone. This was carved in A.D. 1525.
during the reign of King Krishna Deva Raya, the temple was endowed, details of which are embodied in an inscription on a slab set up in front of the temple. At times this statue wrongly identified by some scholars as Ugra-Narasimha. This monolithic statue originally had a temple built around it which consisted of only sanctum-sanctorum and this building has almost fallen down except the four walls but there was enough room to have pradakshina path around the statue as can be seen even now.

Vishnu is shown as Narasimha with only the head of a lion. He is seated in utkutikasana posture under the canopy of a could asana of seven hooded naga Adisesha. Now it is very much destroyed and mutilated. His legs are in the required position and bound by the yogapatta and the feet are crossed. He has four arms, all are broken and now restoration work is in progress. He wears kiritalamukta, necklaces, uttikala, verst-girdle, anklets and loose anklets. Lakshmi is supposed to have been seated on the left lap of Narasimha but at present only her right hand is seen and it is going round the back of Narasimha.

The face, being that of a lion, has two foretears lock with prominently projecting globules over and under mouth with more underneath. Over the Lakshmi-Narasimha statue is provided a prabhavali with kirtimukha which is seen in centre above the seven hooded naga.
all the broken parts of Lakshmi and Narasimha have since been collected and the renovation work in progress, conducted by the Archaeological Survey of India. The height of this sculpture is 6.70 mtrs.

We have in Hampi, representations of this Lakshmi-Narasimha sculpture with minor variation, some of which are detailed below:-

Lakshmi-Narasimha is depicted on a pillar in the kalyanamandapa of Vitthalaawamy temple at Vitthalapur, Hampi (Sl.No. 49) as Vishnu is shown here as Narasimha seated in ardhaparyankasana posture on a three tiered pedestal. The right foot of Narasimha is resting on the lotus flower which served as foot-rest, and the left leg is folded. He has the face of a lion, has four arms. The lower right hand is held in abhaya mudra, the upper right hand holds a sankha, whereas the lower left hand goes round supporting the hip of Lakshmi. He wears a kiritamukuta, necklace, harees, yajnopavita, waist-girdle, anklelets, wristlets and a dothi. The hands and the round eves are seen ornately.

Lakshmi is seated on the left lap of Narasimha. She has two hands, the left hand holds a lotus bud with its stalk and the right hand goes round the waist of Narasimha. She wears a kiritamukuta, ear rings, neck locket, harees, waist-girdle, wristlets, anklelets and also a sari. Her feet are resting on a lotus flower.
This is a beautiful and well proportioned sculpture of Lakshmi-Narasimha of the Vijayanagar period. It is present in the Vishnu temple at "Vijaya", which is one of the best embattled temples in the region. This sculpture can be conveniently said as one of the best Lakshmi-Narasimha sculptures, seen at "Vijaya".

There is a sculpture of Lakshmi-Narasimha, no. 50,569, exhibited in the archeological museum, "Vijaya". This sculpture (no. 50) shows Narasimha and Lakshmi as seated on a pedestal. Narasimha is seen in ardharyankasana posture and Lakshmi seated on the left lap of Narasimha and held by his lower left hand. He has four hands, the lower right hand is in abhayamudra, upper right one holding chakra and upper left hand holding a sankha. Narasimha is wearing a kiritamukuta (damaged), ear rings, haram, etc., her right hand goes round the waist of Narasimha while the left hand holds a flower bud. A crude prabhavali is seen behind Narasimha.

If the above statue of Lakshmi-Narasimha is true, there is an interesting carving of Lakshmi-Narasimha, a hold carving seen on a rock near Kotilingu at Hampi (no. 51). The statue is shown as seated on a four armed Adisesa which has seven hoods forming a crown over the head of Lakshmi and Narasimha. Narasimha is seen seated with the crown and hold in position with the help of varenaka. He has
the only face of a lion and the rest of a man. Particularly
the lower right hand is in abhayasum-chinmaya mudra while
the upper right hand holds stylised chakra in the typical
fashion of Vajrayana period. Again uniquely the other
left hand holds a bow and an arrow together in the upper
left hand while the lower left hand is in varadamudra seen
near the left knee. The lion face wearing a kiritamukuta,
its prominently bulging eyes, the smiling mouth and the nose
are seen in all details and in vajra ornamentation. Slightly
Latermi, seated on the left leg of Narasimha, is a well
proportioned figure and full of naga elements, but
the sculptor has not minimized on face, waist the right
the arms and on the legs. The whole composition is shown
within a circular deep niche flanked by pillars and flanked
by makaratorana with kiritamukha court at the ends. It
seems that this had been unfinished since carvings of
Hanuman and Garuda have been shown to the left end
of the circular niche but not finished. Both Hanuman and
Garuda are standing on either side with their hands in
anjali mudras.

A well proportioned beautifully executed soul work of
Narasimha is the next example seen on a boulder near
Kotilinga, at Hampi. The deity is shown seated in sukhasana
posture on a crudely finished pedestal. It is shown with
an inner niche which has probably meant for causing prabha
but left unfinished. The deity has face of lion on the west
of human. It has four hands, the lower right hand in abhayamudra, the upper right hand holding a chakra, the lower left hand holding a sankha and lower left hand in varadamudra. The karanamukuta is shown over the head of the lion-faced Narasimha. Prominent but bulging eyes, mouth with canine teeth and protruding tongue and ears are delicately carved. It has the usual kantabharana, hema, wristlets, rings, anklets and loose anklets etc. The noteworthy feature is the tripadra seen on the fore-end of Narasimha, clearly indicates the then prevailing division among the Sri-Vishnava such as tengalai and vadagalai, while the one seen equals to be tengalai narak. In the central pedestal part, the sculptor has shown a crude figure but not very finished. It is shown standing with hands held in anjali mudra. To the right of the sculpture is standing figure with hands held in anjali mudra, probably representing the woman who might have been responsible for the carving of this figure. It can also be seen that a mandapa with crude pillars were created to provide shelter in this figure and as well as to the creatures that might have been gathering. In the whole, thus is one of the beautiful and well executed figure of Narasimha available in this page.
Kevala Narasimha depicted on the outer wall of
Ksatrapa Karanagam Temple at Simhachala (51.70, 53). He is seated on a
padmapitha in an utkutika vajrasana, the legs being
maintained in the required position by the yogapatta while
the feet are crossed. He has four arms, holding a stylised
chakra and sankha in the upper right and left hands while
the lower right and left hands are stretched out and placed
on the knees as required in yogic posture. He wears dhoti,
the ends of which are depicted on either side. At the
back of Narasimha is probhavali, the ends of which are
turned inwards with foliated heads of makaras. The
posture has been effectively sculptured. This is another
sculpture, where all the details of lion-face, four attrib-
uted held hands, ornaments, probhavali etc., are clearly
brought out. The tripundra is also seen prominently on
the forehead of the deity.

Another sculpture of Narasimha is exhibited in
the Archaeological Survey, Simhachala (51.70, 54) at Simhachala
sitting in padmasana on a sotaratha pedestal, with four
horns. The upper right hand holds stylised chakra which is
wornout, the lower right hand holds plamsa, the lower left
hand held in varadamudra and the upper left hand holding
the attribute is partly broken. He wears karandamukuta,
hara, armlets, anklets and loose anklets. The face is of
one mane and bulging eyes are seen prominently. The tripundra
is also seen on the fore-head. He wears *yajnopavita* and *channavira* on the body.

Apart from the two above detailed show, we get in Kompì region, sculptures representing the story of Prahlad and Hrṣesāṃh in a narrative way. We have one such example near the Pensavā Śāvar at Mengī (Sl. No. 35). Here, the story is depicted in three scenes. The first part shows that Hrṣesāṃh is coming out of the pillar being kicked by Hiranyakasīpū. Here the lion-faced Hrṣesāṃh is four armed in the act of preventing Hiranyakasīpū from attacking him. Hiranyakasīpū is shown as standing and kicking the pillar with left foot and trying to attack Śrīla Śrīla with sword like object in the right hand and an oblong round shield in the left hand. Prahlad is shown on the other side of the pillar with hands held in *anjali mudrā* and in praying attitude. The next scene shows Hrṣesāṃh, the four hands deity having caught hold of the Śrīla Hiranyakasīpū by the waist and neck. The final scene shows Hrṣesāṃh having Hiranyakasīpū stretched on his thighs and in the act of tearing of the belly of Hiranyakasīpū with the two front hands, while the other two hands are holding the head and left leg of Hiranyakasīpū. The other two upper hands are in the motion of holding out entrails of Hiranyakasīpū in the form of garland. The other hands are holding *chakra* and
sankha in the stylized way of Vijayanagara period.

Pralada is shown standing to the left of the sankha probably praying for mercy. In all these panels, the lime-tiled
Shesavara has been shown with various countenances charged and force of action.

...La. The hor Pour bends, low.-- ru?
abhays and varada mudras while the other on a hula chakra

...In all these v...The hor Pour bends, low.-- ru?
abhays and varada mudras while the other on a hula chakra

However, this ferocious type of Narasimha seems to have not been so popular with the devotees of Vijayanagara period. It was during the Chalukyan period we get independent sculptures of this ferocious type under Narasimha in independent temples like Torana in Haveri District, Karanataka etc.

Apart from the above illustrations of Narasimha, we get Narasimha sculptures in standing posture at Hampi itself. On a boulder near Chakradhara at Hampi (Sl.P. 99), we have a group of sculptures of Vishnu in different forms, one of them resembling sthanaka varadaraja or Onulakha in standing posture. He is standing in samabhanga posture. His face is that of lion on which decorated with a scroll karenumukula. He has four hands, the lower two carrying abhaya and varada mudras while the other on a hula chakra
and sankha in the Vijayanarayana style. He has the lower garments touching the anklets, he has bracelets round the neck, in the shoulders, anklets, etc., The yajnopavitea is also seen.

A sculpture of Harasimha depicted on a pillar in the Holysasanamandapa of Vithalaswamy temple at Kumbal (31. No. 52). Harasimha is standing in samabhangas posture on a pedestal. He has four hands, the upper right and left hands hold a stylised chakra and sankha in between the two middle fingers while the lower right and left hands are held in abhaya and varada mudras respectively. He wears a long kirita-mukuta, necklace, yajnopavite, hara, wrist-girdle with roses, long vanamala, dothi, armlets, wristlets and anklets. The iron-face with nena is beautifully carved and sculpture is a well proportioned one.

Another sculpture of Harasimha depicted on a musical pillar in the Vithalesumay temple at Kumbal (31. No. 55). Harasimha is standing in samabhangas posture on a pedestal. He has two hands only which are kept on the waist in the form of katya-valambita posture. The iron-face with bulging eye and nose is beautifully presented. He wears necklace, hara, channavira, yajnopavite, wrist-girdle, long vanamala, dothi, armlets, wristlets, anklet and anklets. Prabhavali, etc.
kirtimukha at the top is provided at the back of the deity.

To the right side, a kneeling Garuda with his hands held in *anjali mudra* is seen. He wears *karanamukuta kundalas* and other usual ornaments over the body. The sculpture is beautifully depicted on the mural wall of the Viththalaswamy temple at Hampi. The peculiarity here is that Narasimha is shown with two hands only and without any attributes in the hands and no head-gear is provided.

Similarly standing Narasimha sculpture in full relief is seen along with the other forms of Vishnu to complete the *Dasavatara* panel. One such example is near the Pansupuri Bazaar at Hampi (Sl.no. 41 a). All the other details are similar to the above, except that in the case of *vamamala* is seen prominently as coming up to the knees. This former figure is better finished and with benign expression on the face which is similar to the other two sculptures on its right, that is, Venkatesh and Vithoba.

(5) VALKARAVATARA

The origin of the *Vamana-Trivikrama avatara* of Vishnu may be traced to the *Rama* 57, in which Vishnu, as a solar deity, is seen entered as having traversed the universe with his three steps. There is hardly any controversy about the interpretation of his three steps of Vishnu.
referred to in the Vedas and Puranas. His three steps could represent, the course of the solar deity through the three divisions of the universe. Further, according to Rigveda, within his three steps that are full of money, all beings dwell etc.,

Vamana is mentioned for the first time in the Satapatha Brahmana, in which he seems to have been identified with Yajna. He is seen wild and unkempt in the beginning, but soon engulfs the whole world with his lofty steeds, and vanquishes the season of darkness to the nether world.

The more evolved form and the myth of king Bali and Vamana, for the first time, referred to in the Puranas. Vishnu assumed the form of a dwarf in order to solve the puzzle of the asura king Bali. He approached him the first time when he was performing a sacrifice and asked for the gift of land measuring the size of his three steps; when granted the boon, he enlarged himself into a wonderfully giant form of Trivikrama and measured the entire universe with his three steps, and king Bali was finally sent to rule the nether world, that is, sovereignty of petals.

The legend of Vamana incarnation is referred to in many Puranas, the contents being almost similar to 12 of them.

Presentation of this avatar is seen in the hymns, and representing Vamana on the mount with an umbrella and
and kamandalu or staff held in the hands is a normal representation. In further developments, the god with one leg planted firmly on the ground, he other lifted up and propping as it were, the heavens.

(a) VAMANA

The sculpture of VAMANA as overshoe is normal but the depictions given in the Sanskrit texts are varied. According to Sanskrit texts, VAMANA should be only 56 angulas. He should have two arms, one of which should carry a kamandalu and the other an umbrella. On the top of the head there should be a tuft of hair tied up in a knot; there should be a pair of kundalas in the ears, a deer skin or dhoti should be worn in the forehead or upavita. He should also carry with him a book indicating his Vedic student, a brahmacarina or brahman. The figure of VAMANA holding the umbrella and the kamandalu is invariably seen in the BASSAVATARA panels and in the Avatara - once. In the latter case, instead of sculptured without any arms, the figure is normally shown as 1 no. of the other types. Figures of this form are very few when compared with in other form.
(b) TRIVIKRAMA

The mythology of Vamana incarnation of Vishnu has been more frequently and interestingly represented as Trivikrama when Vamana suddenly grew into the virata form from the dwarfish form, to measure the world. The Vaikhanasagama 64, differentiates the images of Trivikrama, sculptured into three varieties considering the level of the left foot raised, that is, up to the level of the right knee, the navel or the fore-head. These three varieties are obviously intended to represent Trivikrama as striding over the earth, the middle and the heaven respectively. If there be only four hands, one of the right hands holds the sankha and on one of the left hands the chakra. On the other hand, if Trivikrama is sculptured with eight arms, five of the hands should carry the sankha, chakra, gada, saranga and hala. The right leg is to be firmly planted upon the earth and the left one should be raised to stride the world. Brahma should be shown washing the uplifted leg of Trivikrama. Siva should be sculptured in the same panel as standing with folded hands. To indicate the earlier sequence, below his left leg is to be the dwarfish figure of Vamana with an umbrella in his left hand, ready to receive the grant of his wish from king Bali who stands opposite to him holding a water vessel indicating the act of pouring.
the sacred water, as a final dedication. Sukracharya, his guru, should also be present there.

Vamana and Trivikrama images, though seen all over the country do not exhibit many varieties. The two handed Vamana sculptures are commonly seen right from the Gupta period to the Vijayanagara period and even later. The four handed variety is also met with occasionally. Vamana worship must have been in vogue right from the third or fourth century of the Christian era. The Mahabharata refers to a tirtha called Vamana tirtha, which must have been a prominent place of pilgrimage. The Vamana Purana also mentions that the Kota tirtha enshrined Vamana, somewhere in the Kurukshetra region. Kalidasa in the Raghuvamsa alludes to the difficult task of Vamana, comparing it with his own, in the opening of the first canto.

At Hampi, sculptured panels showing the Dashavatara of Vishnu are seen at few places. These panels include naturally the sculptural representation of Vamana, the fifth avatar of Vishnu. In all these cases Vamana-Vishnu is shown as standing, similar to other figures of the panel, but invariably with two hands only. The left hand is holding an umbrella, the canopy of which is spread over his head, while the right hand is shown hanging, but holding the kamandalu. He is shown wearing a short lower garment upto
the knees only and in the fashion of a brahmin wearing a dhoti. He is also shown wearing yajnopavita invariably. The head of Vamana is shown shaved but the tuft which is a must is not clearly indicated in sculptures but the composition and appearance in the face, at least in one case (Sl.No. 41-b) are indicative of a brahmacharin and a student of ancient scriptures. Again in this case the sculptor has, probably in tune with characteristics of the Vijayanagara period, has shown anklets on the legs and other ornaments on the hands, round the neck etc., which are the clear deviation from the descriptions given in the ancient texts.

The other variety of Vamana avatara of Vishnu is when Vamana is shown only in line drawings and on the boundary stones of Vijayanagara period and later. In this case Vamana-Vishnu is shown with two hands, left one holding a spread umbrella and the right one holding a kamandalu. He is shown as a dwarf, wearing a dhoti or lower garment (Sl.No. 57). In these variety, the tuft duly knotted is necessarily seen indicating him as a brahmacharin and a student. These boundary stones with line marking of Vamana were used to fix the boundaries of lands granted by the Vijayanagara rulers and others for religious purposes, and institutions.
A line drawing figure of Vamana is carved on a pillar. He has two hands, holding an umbrella in the left and kamandalu in the hands respectively. Above the head are seen the crescent moon and the sun since the stone was used to mark boundaries during the Vijayanagara period. This boundary stone (Sl.No. 57), displayed in the Archaeological Museum, Kamalapur-Hampi.

A sculpture of Vamanavatara depicted on a pillar in the kalyanamandapa of Vitthalaswamy temple at Hampi (Sl.No. 58). Here, Vishnu is shown as dwarfish figure of Vamana. The left hand holds an umbrella, the staff of which is resting on the left shoulder and the right hand is holding a kamandalu. His hair is tied up in the fashion of brahmacharin and wears rudrakshamala as necklace besides the armlets and wristlets of beads, yajnopavita and a dhoti. The sculpture is a beautifully carved and a well proportioned one.

Connected with this avatara of Vishnu is the next sequence when the same Vamana took the form of Trivikrama.

A sculpture of Trivikrama is depicted on a pillar in the Vitthalaswamy temple at Hampi (Sl.No. 59). He is shown with four hands, the upper ones hold sankha and chakra while the lower ones are held in abhaya and varada mudras respectively. He wears a kiritamukuta, jewelled haras,
armlets, chest band, yajnopavita, vajrayantimala, anklets, loose anklets and lower garment. Trivikrama is shown standing on a fully bloomed lotus flower. At the top is provided a prabhavali with kirtimukha in the centre, from the mouth of which foliage is emerging. The distinct features of the period as seen in this sculpture are the loose anklets on the both the feet and the prominent vira-rekha or tripundra on the fore-head.

A sequence of Vamana-Trivikrama avatara of Vishnu is depicted on a musical pillar capital in the mukhamandapa of Vitthaleswamy temple at Hampi (Sl.No. 60,61 and 62).

Vishnu is shown as Vamana and Trivikrama in two scenes (Sl.No. 60). On the left portion of pillar capital, depicted a dwarf Vamana standing in samabhanga posture holding an umbrella in the left hand while the right hand stretched forward in the act of receiving grants from the king Balichakravati. In the same scene, the right of Vamana, king Balichakravati standing in dwibhanga posture, holding a kamandalu and poring water on to the right hand of Vamana. He wears a kiritamukuta and other usual ornaments worn by a royal person. Both Vamana and king Balichakravati wear dhoti and yajnopavita on their bodies.

On the front face of the pillar capital is seen Vamana after assuming the gigantic form as Trivikrama.
He is standing in tribhanga posture on a pedestal. He has ten hands, the lower right hand is held in abhayamudra and remaining right hands hold khadga, bana, tarjaniyamudra and chakra whereas the lower left hand is held in varadamudra and other remaining left hands hold shield, bow, targaniya and sankha respectively.

He wears a long kiritamuta, kundalas, necklaces, hara, yajnopavita, channavira, waist-girdle, dhoti, armlets, waist-lets, finger fingers, and anklets etc. The tripundra mark is seen on the forehead. The face of Trivikrama is shown in ugra form with canine teeth.

Another sequence of Vamana-Trivikrama is depicted on the right portion of a pillar capital (Sl. No. 61). Trivikrama standing in tribhanga posture on a pedestal. His left leg is planted firmly on the pedontal and the right one is placed on the head of the king Balichakravati, as if pressing him down to the neither world. King Bali is holding his two hands in anjali mudra. Trivikrama has eight hands, the lower right hand is held in abhayamudra and other right hands hold khadga, bana and stylised chakra whereas the lower left hand is held in varadamudra and other hands hold shield, dhanus and stylised sankha respectively. He wears a long kiritamukuta, kundalas, necklaces, hara, channavira, yajnopavita, waist-girdle with tassile hanging, dhoti, armlets,
wristlets, anklets and loose anklets. Tripundra marks is prominently seen on the fore-head of the deity as was the practice during the Vijayanagara period. Here, the face of Trivikrama is depicted as benine one, after granting boons to king Balichakravatiri.

On the left side of the main deity, depicted a dwarfish Vamana, standing in tribhanga posture and holding an umbrella in the left hand. Above the head of Trivikrama, to his right, are shown a couple of flying gandharvas, with their hands in anjali mudra.

A sculpture of Trivikrama and Balichakravatiri depicted on a pillar in the mukhamandapa of Hazararamaswamy temple at Hampi (Sl.No. 62). Here, Vishnu is shown as Trivikrama standing on a pedestal. The right leg is firmly planted on the pedestal, that is, earth, which is slightly bent as though to maintain the balance and the left leg is lifted up above the shoulder as if measuring the sky. He has four hands, the lower right hand held in abhayamudra and the upper right hand holds the stylised chakra in between two middle fingers while the lower left hand raised upwords and held in varadamudra and the upper left hand holds a stylised sankha in between the two middle fingers. He wears a long kiritamukuta, kundalas, necklaces, yera, yajnopavita, long vanamala with central pendant, waist-girdle, dhoti and other ornaments.
To the left is depicted king Balichakravarti, standing with hands held in *anjali mudra*. He wears a short karandamukuta, dhoti and other ornaments on the body. He is shown in a submissive mood and as if ready to accept the third step over his head, as the story goes. The sculpture is a well proportioned and beautifully carved one on a granite pillar.

(6) **PARASURAMAVATARA**

Parasurama (Rama with an axe) is the sixth in the traditional list of the ten incarnations of Vishnu. He is often called 'Bharagava Rama' as he belonged to the race of Bhrugus, who figure prominently in the Vedic literature. He is considered to be a historical figure unlike the previous avatars, probably a great warrior of a particular tribe and later on deified and exalted to the position of an incarnation of a very prominent and popular god, in the Vedic literature.

Panini mentions a tribe or people known as Parasus, but whether there is any relation between Parasurama and that tribe is difficult to say because Parasurama is used merely as a proper noun and besides in earlier references we find him designated only as Rama, Bharagava or Jamadagneya.
He is called Parasurama probably because of his association with the parasu or an axe, with which he killed his mother, at the command of his father Jamadagni.

The famous story of Parasurama is related in detail in the Mahabharata. The sage Jamadagni had five sons by Renuka, the last of them being Parasurama. Once, Renuka had gone to the river side to fetch fruits for the sacrifice; she saw king Chitrarath sporting merrily in the river. Renuka waited for a while witnessing the scene and when she returned to the hermitage excited with impure thoughts, the sage turned her out and ordered his sons, one after another, to kill her. Failing to carry out his orders, the first four sons, were cursed to death. Parasurama, the youngest of all, obeyed his father and killed his mother. Pleased with this deed, Jamadagni offered a boon to his son. Parasurama asked for the restoration of his mother and brothers life.

The story of Jamadagni, Renuka and Parasurama gained wide-spread popularity in North Karnataka and Coastal regions of west. Temples dedicated to their worship are common in these regions, at places like Chandragutti in Shimogga District, Hiremagalur in Kadur District; Chikkanayakanahalli in Tumukur District; Saundatti in Belgaum District and other places in Karnataka State. The image of Parasurama in Saundatti is a unique sculpture, representing
him as holding a caudiki (a single string musical instrument) by both the hands, with parasu and trisula represented on either side of the image. In Saundatti, there are also shrines dedicated to Jamadagni and Renuka (popularly known here as Ellamma). The cult of Jamadagni, Renuka and Parasurama is popular among a section of the people (mostly non-Brahmins and few sections of Brahmins) in Konkan and North Karnataka regions. Some of them are known to dedicate themselves to a life of celibacy and worship of the deities Ellamma (Renuka) and Parasurama, in imitation of whom they carry the caudiki. These people (devotees) are known as Jogamma and Jogappa. There is a famous temple of Parasurama in the Konkan, to which pilgrims from all parts resort every year. Even Saundatti is also a popular place of pilgrimage for the people of Maharashtra, Karnataka and other parts.

Another episode connected with the Parasurama story is that once during Parasurama's absence, his father Jamadagni himself was beheaded by the sons of Arjuna. This provoked Parasurama to take a vow of annihilating the Kshatriya race. He is said to have exterminated them thrice, seven times or twenty-one times and then retired from the world.

Some scholars believe that Parasurama was a historical person. K.M. Munishi says great emphasis on
his historical character and consider the apostolicity of Parasurama to be a later event. A similar view is also expressed by Jart Charpentier, who associates Parasurama with the dissemination of Aryan civilization into South.

Sculptures of Parasurama should be worked out according to the **madhyama dasa tala** measure, that is, it should be 120 angulas in height, and posses only two hands, the right one holding **parasu** and the left in the **suchi** pose. On the head there should be the **jatamukuta** and the **yajnopavita** should prominently adorn the body, as also a number of ornaments. According to Vishnudharmottara Purana, he should have a **jata** on his head and his only emblem is the **parasu** or an **axe**. The Agni Purana prescribes four hands to the images of Parasurama, holding the **bow**, the **arrow**, the **axe** and the **sword**. A late mediaeval image of four handed Parasurama is found from Chamba, in Himachala Pradesh, which holds an **arrow**, **axe**, **bow** and **conch**.

At Hampi no independant sculpture of Parasurama is seen. But bold relief sculptures of Parasurama are included in the **Dasavatara** panels of Vishnu. There are two such panels seen in Hampi carved in bold relief. As discussed in the begining, the Vijayanagara sculptor made good deal of deviation form what has been given in the ancient texts as discussed above. The Parasurama sculpture seen near the Hazararamaswamy temple at Hampi (Sl.No. 41-b) is shown like
that of a royal or kshatriya person. This sculpture is shown standing in samabhanga posture with two hands, the right hand holding parasu and the left hand holding a bow which is of the full height of the figure. The sculpture is shown as wearing kiritamukuta, ear ornaments, jewelled haras on the chest, a long vaijayantimala, lower garments, tied with waist-girdle, anklets, wristlets and so on.

The other panel (Sl.No. 42-c) is seen near Kotilinga at Hampi. Here the figure is shown standing in tribhanga posture. It has two hands, the right one holding parasu and the left one holding a bow of the height of the figure. It is also shown wearing a kiritamukuta, haras, lower garments, anklets, wristlets etc. This has been a bit crudely finished but virarakha on the fore-head is clearly visible as in the case of other figures of the period. This development may be attributed to the popularity of Sri-Vaishnavism attained during the Vijayanagara period particularly under the patronage of Tuluva kings who were very much influenced by the tenants of Sri-Vaishnavism.

The sculptures of Parasurama and Rama depicted on a pillar in the kalyanamandapa of Vitthalaswamy temple at Hampi (Sl.No. 71). Here, Vishnu is shown as Parasurama and Rama together. Parasurama is shown standing in tribhanga posture on an oblong pedestal. He has two hands, the right
hand holds a parasu (battle axe) and the left hand holds a long bow (dhanus) which is resting against the left shoulder. He wears a kiritamukuta, necklaces, hāra, waist-girdle, long vanamala and other ornaments on the body.

To his left is shown Rama standing in dwibhanga posture on the same oblong pedestal. He has two hands, the right hand holds an arrow and the left hand holds a long bow which is resting against the left shoulder. He too wears a kiritamukuta, hāra, a long vanamala and other ornaments on the body. The figures of Parasurama and Rama are beautifully carved and well proportionate. Here is a deviation in that only Parasurama and Rama are shown together and Parasurama is shown holding parasu and bow, no arrow is shown. It can be even said that the former combines in him Parasurama and Rama as indicated by the attributes while the latter may represent Lakshmana accompanying Rama. This deviation can be attributed to the casual way of the sculptor.

(7) RAMAVATARA

Rama is well-known hero of the great epic Ramayana and is the seventh in the traditional list of ten avatars of Vishnu. The legend of Rama has greatly influenced the Indian culture and religion. The story of Rama is immortalised in Valmiki's epic Ramayana and is cherished by the
people all over India. But it is difficult to say definitively at what particular time he was deified and regarded as an *avatara* of Vishnu. Rama never figures in the pre-Ramayana literature. Janaka is often mentioned in the Brahmanas and the Upanishads, but there is hardly any justification for the supposition that he is the same Janaka, the father-in-law of Rama.

Popular belief in this regard appears to date from the early centuries of the Christian era, though inscriptive evidence of this identification comes from a record of about the seventh century A.D. in Tamil Nadu and a definite evolution of Rama cult dates from the 10th century A.D. However, Rama occupies a place of great honour in the hymns of the Vaishnava Alvars of Tamil Nadu of 7th-8th centuries A.D. In North India, the earliest literary evidence of the identification of Rama as an *avatara* of Vishnu is found in the works of Kalidasa, who clearly alludes to the story of the birth of Rama as preceded by the usual appeal to Vishnu, in Vaikuntha when he was reclining on the serpent bed, with Lakshmi at his feet, and his promise to be born as a son of Dasaratha for the destruction of Ravana.

The story of Rama, the hero of the epic Ramayana, has been well-known in South India from the beginning of the Christian era. Incidents from the story of Rama are
quoted in the Sangama works. The definitive identity of Rama as an avatar of Vishnu is established in the Silappadikaram. In the subsequent periods, the story of Rama became widely popular as evidenced by the hymns of the Nalayira divya prabandham.

RAMAYANA SCENES

Rama, Sri-Rama or Ramachandra, is the ideal hero for the Hindus in every respect and his wife Sita, is the perfect model of the Hindu womanhood. Rama was born to Dasaratha of the race of Raghu. The whole story of Rama from his birth up to his ascent to heaven is given in the famous epic poem of Valmiki known as Ramayana.

Amongst the various forms of Vishnu, Rama appears to be a more popular one worshipped during the Vijayanagara days. It may be recalled that one of the important temples of Vijayanagara was dedicated to Rama, now known as Hazara Rama temple at Hampi. It implies that it was the one located near the entrance to the emperor's palace. According to inscriptive evidences the deity installed here was known as Ramachandra devaru, originally.

The walls of this temple and its prakara are embellished with a wealth of sculptured panels depicting various scenes from the Ramayana. Here, it may be noted
that Kishkinda, one of the main places of Rama's activities, has been identified by scholars with this Hampi. Important friezes are those which portray Sravanakumara with his blind parents on pilgrimage (Sl.No. 66), the sage Rshyasringa performing the putra-kamesthya-yajna (Sl.No. 67). It depicted with quaint realism which brings back those epic days into the medieval atmosphere of Vijayanagara. Another panel depicts vividly the fall of Jatayu, that mighty bird, falling giganticly to the earth with its vast wings but powerless (Sl.No. 68). The sculptor has caught the expressions of sadness of three men sadly staggering under the mighty bow of Siva, which Rama had to bend before he could win Sita in Jataka's court and which they could not.

The sculptor could also portray humorous incidents from the Ramayana. Hanuman meeting Ravana in his own city Lanka, sitting on his tail could to form a height taller than seat of the ten headed giant (Sl.No. 69). None, who beholds this sculpture, can fail to realise how well the engraver has sharply carved on this granite surface the real spirit of that situation.

Ramayana incidents are also seen in the temples outside the capital city of Vijayanagara, Hampi, like Tadapatri etc. These sculptures, purely the works of Vijayanagara artists, have elicited high praise from art
critics like Smith. In these sculptures of Rama, his ally Hanuman is not forgotten to be included with Rama, Sita and Lakshmana.

The iconography of Rama is quite simple and he is invariably represented as a human and two armed, his hands holding a bow and an arrow. On the head, there should be kiritamukuta, in evidence of the fact that Rama was an emperor, otherwise also the image should be fully adorned. In the medieval art, he represented flanked by Hanuman with Lakshmana and Sita, on either side. Later sculptures also represented Rama carried by Hanuman.

According to Vaikhanasagama, the following description is given in respect of the figures of Rama, Sita, Lakshmana and Hanuman. Rama may be represented as standing in tribhanga posture and carry an arrow in the right hand and a bow in the left hand, must be adorned with all ornaments including kiritamukuta. Sita should be represented to the right of Rama, must be of golden colour, should carry a lotus and the right hand should hang freely in the form of lola pose, the left leg placed firmly on the ground and right leg slightly bent, that is, in the form of tribhanga posture. To the left of Rama, Lakshmana should be represented in astatala holding a bow and an arrow. Hanuman should be represented to the right with or without ayudha of mace and in a worshipful attitude.
Ramayana had a deep impact and it spread even outside India, in Thailand and Cambodia. But still the Rama worship, forming its own separate and distinctive cult, does not seem to have existed before the medieval period, because the sculptural evidence is not so common. The incarnation of Rama definitely remained minor one till the late medieval period, and a very strong prevalence of the Rama cult is only a relatively later period.

The story of Rama is the most popular epic even now in South India also. So the worship of Rama had wide popularity in this part of the country. As a result, we see the sculptural representations of Rama in different ways such as in the Dasavatara panels, in group of Rama, Lakshmana and Sita, sometimes with Hanuman too and also individually. In all these cases Rama is shown with two hands only, whether in sitting or in standing postures. In the right hand holding an arrow while in the left hand holding a long bow almost of his height. In Dasavatara panels at Hampi, he is shown as standing, having two hands, holding an arrow and a bow, wearing a kiritamukuta, and other usual ornaments, characteristic of the divine sculptures of the period which include the anklets on both the legs. The bow is typically long almost of the height of the figure and it is resting on the left shoulder.
Rama is also seen in a group along with Sita his consort and Lakshmana, his brother. A beautiful representation of this group is seen on a pillar in the ardhamandapa of Hazararamaswamy temple at Hampi (Sl.No. 63). Here, the group is shown under a niche of two pilasters forming an arch with kirtimukha at the top from the mouth of which foliated decoration flows. All the three figures are standing in tribhanga posture and the centre one being naturally of Rama. The sculpture of Rama naturally is of more height than the other two accompanying figures. He has two hands, holding an arrow and a bow as above. He is wearing all the ornaments and other similar to the above descriptions. The virarekha on the fore-head is quite prominently seen which is again characteristic of Vijayanagara period. To his right is shown Sita standing. She too has two hands, the left one holding a flower while the right one is in lola pose. She is also shown as wearing kiritamukuta, haras, lower garments, ear ornaments, armlets, wristlets, anklets etc. To the left of Rama is shown Lakshmana, standing in tribhanga posture. He is also having all the ornaments similar to Rama and he is also holding a bow and an arrow in the left and right hands respectively. The whole composition is a very well finished one since it has been executed in the media of black granite.
There is one beautiful sculpture of Rama in relief seen in one of the basement (adhisthana) of Vitthalaswamy temple at Hampi (Sl.No. 64). This is a beautifully executed and finished in relief. It is shown in a niche formed of two pilasters. It is standing on a circular pitha and under a makaratorana with kirtimukha at the top. The figure is in tribhanga posture. It has two hands, the right one holding an arrow and the left one holding a bow. It has a long kiritamukuta, ear ornaments, haras, chestband, waist-girdle with tassels, long vajayantimala, anklets, wristlets and the lower garment. The divine and serene expression is clearly brought out on the face. This is one of the typical sculptures of Rama of the Vijayanagara period.

A sculpture of Rama depicted on the outer wall of Hazararamaswamy temple at Hampi (Sl.No. 65). Vishnu is shown as Rama, standing in tribhanga posture on an oblong pedestal. He has four hands, the lower right hand holds a bana (an arrow), the upper right hand holds a stylised chakra whereas the upper left hand holds a stylised sankha and the lower left is in vyakhyamudra (ম). The long bow is hung on the left shoulder. He wears a karandamukuta, kundalas, waist-girdle, dhoti, and anklets etc. His face is of benigne expression and this is a rare representation of Rama having four hands, noticed amongst the Vijayanagara sculptures at Hampi.
It is convenient for more reasons than one to deal with two avatars of Balarama and Sri-Krishna together. Both were of the Yadava race, sons of Vasudeva and Devaki and both had to be secreted and saved from the tyrant Kamsa, the brother of Devaki. A short account of the lives of these two Yadava princes is given in Agni Purana and for a very detailed account we have to refer to Harivamsha and Srimadabhagavata Purana. Further, during the Vijayanagara period, the sculptor deviated from the ancient texts occasionally as discussed above. In the two Dasavatara panels seen at Hampi, such deviations are noticed. In the first one (Sl.No. 41-b) Balarama is shown in the place of Krishna, that is, immediately after Rama. And in the second (Sl.No. 42-c), Balarama is shown along with Krishna but immediately after Rama. Hence, Balarama and Krishna are dealt with together.

(a) BALARAMA

The Vira worship of Vasudeva and Samkarsana was transformed into the worship of Krishna and Balarama was incarnations of Vishnu. Balarama does not acquire a prominent place among the avatars nevertheless he is an important member of the Caturvyuha. Balarama is differently
known as Baladeva, Balabhadra, Samkarsana, as the first among the Vrsni heroes, as Vyuha Vasudeva and finally as an **avatara**.

Balarama is often stated to be an incarnation of Ananta or Sesanaga and his early iconographic representations emphasise his association with the naga. It may also be pointed out here that he had a close relation with Duryodhana who had the snake emblem on his banner. In the thirty-nine incarnations listed by Ahirbudhya Samhita, the name Ananta is believed to stand for Balarama. The worship of Balarama has been greatly influenced by Naga worship. In fact, he is considered to be an incarnation of Sesa himself, in the Mahabharata. It may be noticed in this connection that early sculptures of Balarama are exactly similar to Naga images. The only distinguishing point between them is the presence of the vanamala on the figures of Balarama.

The images of Balarama, as described by various texts, invariably holds a plough-share and a pestle. The Brahat Samhita says that Balarama should have a plough-share in his hand. He should be shown with protruding eyes indicating his inebriety. Vishnudharmottara Purana gives two descriptions of Balarama. One in his Vyuha aspect and the other in his Vibhava aspect. In his two hands, he
holds the **plough-share** and the **pestle** instead of **mace** and in his Vyuha form he should be sculptured as Vasudeva, having four hands. Balarama should be fair in complexion and be wearing blue garments. According to Agni Purana 91, the image of Balarama can be either of two or four handed. The two handed one should hold the **mace** and the **plough-share**. Whereas the four handed variety should hold the **conch** and **pestle** in his additional hands. Balarama is sometimes accompanied by Revati, his consort, who should be standing to the right of Balarama. She should be shown clothed in pushpa-vastra, her left hand in lola pose and the right one carrying a **lotus** flower.

Balarama is rarely worshipped independently as a god. The glory of the younger brother Krishna has possibly thrown the elder brother into the background. His image is only occasionally worshipped in association with that of Krishna as Parthasarathi. Figures of Balarama in the North can be traced from a period about two hundred year earlier than the oldest representation of Krishna-Govinda and the earliest known image of Balarama is the one belonging to the 2nd or 1st century B.C. 92. They became rare after full popular development of the Krishna myth and its representation in art from about 6th-7th century A.D. They partly disappear after the 8th century A.D. barring a few
later images while depicting the avatara of Balarama. Independent sculptures of Balarama are not seen at Hampi. Relief sculptures of Balarama are seen in the sculptured panels representing the Dasavatara of Vishnu. Here, again the deviation made by the sculptor can be observed in Dasavatara panel seen near the Hazararamaswamy temple at Hampi (Sl.No. 41-b). In the place of Krishna and immediately after Rama, the sculpture of Balarama is shown in bold relief. The sculpture of Balarama is standing in tribhanga posture. He has two hands only, the right one holding hala and the left one in varadamudra. He is wearing kiritamukuta, ear ornaments, haras, waist-girdle with tassels, vaijayantimala, anklets, wristlets and other ornaments. Immediately after Balarama in the panel, is seen a nude Jaina Tirthankara, in the place of Buddha which is a glaring deviation.

In the other Dasavatara panel seen near the Kotilinga at Hampi (Sl.No. 42-c). The sculpture of Balarama contains only nine figures instead of ten, the prescribed number. Here the figure of Balarama is seen in between the figure of Rama and Krishna (Vishnu, since this figure has been shown four hands, the upper two hands holding chakra and sankha while the lower ones are in abhaya and varada mudras). The sculpture of Balarama has two hands, the right hand holding hala while the left hand holding...
an indistinct object. He is wearing kiritamukuta, haras, anklets, wristlets, etc. The whole sculpture is crudely executed one.

There is an interesting figure of Balarama in bold relief on one of the pillars of Vitthala Swamy temple at Hampi (SI. No. 70). His right hand is holding hala and the left hand is hanging by the side in lola pose. He is shown wearing kiritamukuta, ear ornaments, haras, waist-girdle, vaijayantimala, anklets, wristlets etc. He is also wearing the lower garment and other ornaments as worn by Vishnu. The Sri-Vaishnava mark tripundra is again clearly seen on the fore-head of Balarama indicating the predominant position and patriotism enjoyed by Sri-Vaishnavism during the 15th and 16th centuries at the hands of Vijayanagara rulers and their subjects of importance.

(b) KRISHNA

By far the most attractive avatara is that of Krishna, who can be said to stand at the very root of the avatara conception. Other avatars discussed earlier, are for specific purposes and are more of symbolic significance than of a prolonged expression of divine characteristic through human or non-human forms. His worship is so popular that his devotees regard him not as a mere incarnation of Vishnu but as the Supreme Lord himself. Born to Vasudeva
and Devaki, he was carried to the couch of Yasoda by his father to prevent death at the hands of his brother-in-law, king Kamsa, as it had been predicted that the eighth-born child of Devaki would cause the death of Kamsa. Hari Vamsa, Srimad-Bhagavata, Vishnu Purana etc., narrate the exploits of Krishna in all vividity. To Hindus, Krishna is the great symbol of many virtues. He is the supreme statesman, warrior and hero, a great philosopher and teacher. He is the great expounder of the Song Celestial; the Bhagavad Geeta.

The Krishna avatar around which innumerable myths, and stories have sprung up, is perhaps the most popular one in the South as well as in the North India right from the beginning of the Christian era down to the present day. While the name Krishna occurs in Rig-Veda and in Chandogya Upanishad, it is only in the Mahabharata, Krishna, Devaki-putra emerges, first in the role of human hero, religious teacher and counsellor of the Pandavas only to be raised later gradually to the level of a divinity and even identified with Brahman.

Stories of the Krishna saga were known to a number of Puranic works besides the Mahabharata. Epic and Puranic literature relate the stories of Balarama and Krishna together, but it is to Krishna and to his feats, they devote a greater part of their descriptions. Among them, the
Matsya Purana, Agni Purana, Vishnu Purana and the greatest of all, the Bhagavata Purana, are important and they not only narrate the stories but also give important iconographic details. To summarise the legends surrounding Krishna is an impossible task, as they are innumerable. In fact, no Purana omits recognition of this most beloved of the ten avatars.

The Bhagavata Purana, the sacred book of the Bhagavatas or Vaishnavas, follows to a great extent the Harivamse. The Bhagavata stories of Krishna appear to have been extremely popular in South, in the 7th-8th centuries A.D., as evidenced by the frequent references to them in the hymns of the Alvars. All the childhood stories of the Krishna and Balarama are not chiselled out in stone but the sculptors made use of some of the important episodes favoured commonly by the people. The stories of Krishna, as known to the Alvars indicate that every aspect of the deity was familiar to them, that is, Krishna the divine hero of Mahabharata helping the Pandavas in the Bharata war, Krishna the cowherd who tended the cattle, played with the gopis and played the flute, Krishna as Govardhanadhari, as Kalinga Mardana etc.

The main story begins with the birth of Krishna in the jail. Immediately after his birth, Devaki handed over
the child of Nanda as already enjoined by Vishnu himself. A panel at the famous *Dasavatara* temple at Deogarh depicts a woman handing over a child to a male figure, evidently Vasudeva. He is standing to the left of the female figure, Devaki, ready to take away from her the new born baby ⁹⁵.

Krishna blew the conch and hid the sun during the Bharata war to help the Pandavas in two incidents in Mahabharata ⁹⁶. In this connection, particular mentions must be made of the role of Krishna as a charioteer of Arjuna, which gave rise to the concept of Parthasarathi.

*Kalinga or Kaliyamardana form is one of the most favourite exploits of Krishna where subjugation of the serpent Kaliya is the theme. There stayed in the waters of Jamuna, a serpent named Kaliya, who had poisoned the waters. Once Krishna thought of destroying it for the good of the people. So he jumped from a Kadamba tree into the river and subjugated Kaliya ⁹⁷ (Sl.No. 72).

The next important episode that has acquired the utmost popularity is the *Govardhana-Dharena*. The story of *Govardhana lila*, when Krishna rescued the people and animals from the heavy rains by lifting up the mountain to provide shelter to them, is too well known to be related ⁹⁸ (Sl.No.73).
Krishna as the Venugopala, flute player, was equally popular. This aspect of the god is again intimately connected with his cowherd characteristics. Often he is said to have carried a stick to drive the cattle and a flute which he played to summon them (Sl. No. 74).

A sculpture of Venugopala installed in the sanctum of a living temple of Venugopaleswamy at Timmalapura in Bellary District of Karnataka (Sl. No. 75). Vishnu is shown as Venugopala standing in tribhanga posture with right leg crossed over the left leg, on a saptharatha pedestal and under the canopy of seven hooded naga. He has four hands, the lower right and left hand hold a long flute on which he is playing. The upper right and left hand hold stylised chakra and sankha in between the middle fingers, respectively. He wears a long kiritamukuta, kundales, hara, yajnopavita, a long vanamala, waist-girdle with tassels and frills around the thigh portion, anklets, wristlets, anklets and loose anklets. He has tripundra mark on the fore-head. The prabhavali with kirtimukha at the top, is provided at the back of the deity. Above the kirtimukha of the deity, is depicted the hill. Since he had lifted the hill, as narrated in the Bhagavata Purana, he is known as Giridhari. On the top of the hill are shown some animals and birds.

To the right, below on the pedestal are depicted
a tiger, three cows and a swan and to the left are shown deer, cow, elephant with its raised trunk and a swan, which are looking upwords towards Lord Krishna.

This is one of the most beautiful and best sculptures executed by the Vijayanagara sculptor on a black granite stone. The sculpture of Venugopala is still under worship.

Krishna sporting with the gopis is another captivating theme, wherein Krishna is shown as hiding the clothes of the gopis while they are bathing in the river Yamuna. Rasalila scenes are also met with in sculptures at Hampi, Kanchi and other places.

According to Vaikhanasagama, the figure of Krishna should be made according to the madhyama-dasa-tala measure of the 120 angula in height. The complexion of the image of Krishna should be black and is to be clothed in red garments and adorned with various ornaments. It should hold the flute in the right hand, the left hand bent at the elbow, to hold the end of flute. He should have a kirita on the head and on the right hand side, there should be the image of Rukmini, golden yellow in complexion. Her right arm should be in lola pose and the left hand should hold a lotus flower. On the left side of Krishna, there should be the image of Satyabhama.
The famous Krishna temple at Hampi, situated north of Lakshmi-Narasimha statue, was constructed by the king Krishnadevaraya. Here, an inscription dated 1513 A.D. states that the emperor Krishnadevaraya had brought from a shrine in Udayagiri, an image of Bala Krishna and installed it in this temple, now this image is exhibited in Madras Museum. The incidents mentioned in the Puranas relating to Krishna lila can be seen on the walls and pillars in this temple.

On the walls of many Vijayanagara temples, sculptured reliefs of Krishna as Venugopala with the flute in his hand and standing under a tree with the gopis around him are common. Sometimes he is seen sitting on a tree with the gopi-maidens in a pond below, begging him to return their clothes which he had stolen and hung on a tree while they were engaged in bathing. Krishna is also depicted quite often as a child with a ball of butter in his right hand and crawling on the ground. Reliefs of Krishna shown as tied to a mortar are also seen at many places like Penukonda, Hampi etc.

As already pointed out in the Dasavatara panel seen near the Hazararamaswamy temple at Hampi (Sl.No.41-b), the place of Krishna is given to Balarama. In the other panel seen near the Kotilinga at Hampi (Sl.No.42-c), the figure of Krishna has been shown with four hands. The
upper ones holding sankha and chakra while the lower hands held in abhaya and varada mudras. Here, it is the sculpture of Vishnu rather than that of Krishna which is again a deviation from the tradition. This figure of Krishna is standing in samabhanga posture and is wearing a kirita-mukuta, and other usual ornaments. This is again crudely finished sculpture which goes to testify that the Vijayanagara sculptors quite often were interested in producing sculptures in numbers rather than concentrating on quality.

The individual sculptures of Krishna either in relief or in round were not so popular in the Vijayanagara period. But other forms of Krishna taken from his life story seem to have been quite popular as can be seen in number of instances such as Baby Krishna on his knees, that is, Krishna crawling on his knees and hands, Krishna subjugating the Kalinga, that is, Kaliyamardana; Krishna sporting with the clothes of gopikas, Krishna playing on the flute while tending the cows, Krishna lifting the Govardhana Giri (Mountain) and others.

A beautiful sculpture of Bala Krishna is seen in bold relief on the eastern wall of Hazararamaswamy temple at Hampi (Sl. No. 76). In this connection it may be noted that Krishnadevaraya, the greatest of Vijayanagara line of kings, constructed a temple for the deity of Bala Krishna
which had been brought from Udayagiri in Andhra Pradesh, as a token of victory over the Udayagiri, which testify the popularity of worship of Bala Krishna with the Vijayanagara rulers. Even the locality around this temple was named after this deity and known as Krishnapura, a suburb of metropolis of Vijayanagara city. The sculptures of Bala Krishna are seen in relief as decorative ones in almost all the temples of Hampi. Another popular theme of the exploits of Bala Krishna was sportsing with Kalinga. This sculpture shows young Krishna standing on the hood of this Kalinga holding its tail in stretched left hand and merrily dancing. Again this is commonly seen in almost all the temples at Hampi.

Next important presentation of Krishna is the one showing Krishna lifting the Govardhana Giri (Mountain) and giving shelter to the cows and cowherds etc., and became popularly known as Govardhana Giridhari. A beautiful presentation of this subject is seen on the western wall of Hazararamaswamy temple at Hampi (Sl.No. 74). The deviation again is seen in this independent sculpture. Here, Krishna is shown with eight hands holding different weapons and the lower ones are holding flute. He is standing with his right leg crossed over the left one. He wears kiritamukuta, ear rings, necklaces, waist-girdle, long vanamala, wristlets, anklets and loose anklets, which are the characteristics of
the Vijayanagara period. On each side of the Krishna is shown a lady standing in tribhanga posture, holding a lotus bud with its stalk in the right hand while the left hand are in lola pose. The ladies wear kiritamukuta, ear rings, wristlets, anklets and lower garments. In front of the ladies are shown one cow on each side. The whole composition is the theme of lifting of Govardhana mountain though the mountain is not shown specially for want of space.

Another most popular theme with the sculptors of Vijayanagara period pertaining to the life incidents of Krishna was, his sporting with gopikas wherein Krishna is shown as hiding the clothes of gopikas while they are bathing in the river Yamuna etc.

(9) **BUDDHA AVATARA**

Buddha was added to the list of the incarnation of Vishnu only after the Gupta period. It is not found sculptured independently except in the Dasavatara panels. Though several Puranas refer to Buddha as an incarnation of Vishnu, very little importance is attached to him. The image of Buddha does not carry any of the Vaishnava emblems according to Agni Purana. The Puranas themselves are divide
in their views. Some of them, like the Bhagavata Purana, for instance, include Buddha among the **avataras** of Vishnu while others do not.

Agni Purana states that 'the **suras**, having been defeated in the battle by the **asuras**, sought the protection of Vishnu, who, in consequence, was born as Buddha, the son of Jina'. The Puranas refer to Buddha as the son of Ignorance (**ajnana**), born to deceive the enemies of the gods. As Buddha, Vishnu advised the **asuras** to abandon the Vedas, whereupon they lost all their power and enabled the **suras** to establish their supremacy.

The incarnation of Vishnu as Buddha does not flatter the Buddhists. The Buddhists are referred to as naked people, since they do no wear the covering of the Vedas. Though, this incarnation is symbolic of the deep hatred that the Hindus felt for the Buddhists and their profound respect for Buddhist teachings.

According to Brihat Samhita, the Agni Purana, and the Vishnudharmottara, the figure of Buddha should have on its feet and the palm marks resembling the **padma** or lotus, the body should be full and fresh and of fair complexion and the head should have short curly hair on it. The sculpture of Buddha should have a very benign and calm
appearance, long ears and a halo behind him. The image as a whole should appear calm and full of grace, and it should be seated on a padmasana. The body should be covered the kashaya, the yellow garb of the ascetics. The hands should be either in the varada and abhaya mudras or dhyana or bhumiaparsa mudra.

During the Chalukya and Hoysala periods, Buddha seems to have been invariably included among the ten incarnations of Vishnu and his image is always found in the sculptured panels wherever these avatars are portrayed. The most favourite position for the sculptor to introduce these avatars seems to have been in the prabhavali round the figure of Vishnu. The avatars seen in the prabhavali beginning from the Fish incarnation (Matsyavatara) are sculptured from the right of the Vishnu image and to the left. In all these instances Buddha is represented as seated in the dhyana attitude, with his legs crossed and his hands placed upon the legs in the yogamudra.

In the Hazararamaswamy temple at Hampi, Vishnu is carved in many of his manifestations including Buddha. On the outer walls of the garbhagrah (sanctum) are two relief showing Buddha as incorporated in the Vaishnava Pantheon. As prescribed in the Puranas mentioned above, the sculpture of Buddha, here, are shown as seated on a pedestal in
padmasana posture and the palms of the hands resting one above the other near the navel, all in yogic or dhyana pose (Sl.No. 77). The sculptures are well proportioned with a beautiful body, calm and serene and round face, ear lobes touching the shoulders. He has ushnisha on the top of the head. It is interesting to note here that these Buddha figures bear on the foreheads the virarekha characteristic of the Vaishnavaites unlike of the Buddhists. Further the line drawings of sankha and chakra the two Vaishnavite marks are shown by the side of the one of the figures to emphasize the aspect of Vishnu avatara.

But in the Dasavatara panel, seen near the Hazara-ramaswamy temple at Hampi (Sl.No. 41-b) in the place of Buddha, the sculptor has carved the standing figure of a Jaina Tirthankara. This may be due to the sculptors inability to make the distinction between the Buddhist figure and that of a Jaina. This needs us to presume that the sculptor has no mastery over the texts on Hindu Iconography and in this area the Jainism was very popular and analogy of Jaina figures must have been influenced the sculptors in this case. Here, the Jaina figure is standing in keyotsarga pose on chandrasila pedestal. The figure is completely nude, it has long earlobes and neatly shaved. The other Dasavatara panel (Sl.No. 42-c) does not contain the Buddha avatara at all.
Here the sculptor has shown only nine avatars, that is, he has omitted Buddha and also even Kalki. Thus the sculptor in this case almost has not followed any ancient texts properly.

(10) KALKI AVATARA

The last of the ten incarnations of Vishnum is the Kalki avatar in the traditional list. It is believed that this incarnation has not yet taken place and is predicted to come at the end of Kaliyuga or the present dark age. According to Agni Purana, in the Kaliyuga, thoughtless men will begin to commit acts fitting them for hell, and the confusion of castes will continue. Then will virtue and religion disappear. At last Vishnu shall appear as Kalki and he will destroy the barbarians and re-establish all those pure customs and morals which are based upon the due observance of the duties prescribed to the castes and four orders.

The meaning of the name Kalki has been much speculated upon as it is an etymological riddle. It appears in two forms Kalki and Kalkin and both of these are said to have been derived from 'Kalka' meaning 'dirt, sin', which is hard to believe. In the Vaishnava ideology, it is, however, understood to mean one who 'has sin', that is,
has come to put an end to sin', a Kalka-Vinasan. Though this interpretation suits the position Kalki occupies, it does not explain satisfactorily the work and its formation. However, it is significant that the name Kalki is used in the hymns of Tirumangai Alvar, who describes the god as riding a horse, having come to save the world 108.

The Vishnu Purana 109, gives further details about this tenth incarnation, 7 thus, when cermonies based upon the Vedas and the institutes of the sacred law shall have nearly ceased, and the end of Kaliyuga will approach, a portion of that divine being, who is the creator of the whole universe, the preceptor of all immovable and moveable beings, who is identical with Brahma and all created beings, shall incarnate himself on this earth. He will be born as Kalki, in the family of one Vishnu Yasa's, an eminent Brahmana of Sambalegrama, and will be endowed with all the eight superhuman powers. By his irresistible herosim, he will slay all the foreign barbarians and theieves and all those who are addicted to sin. His greatness and might shall unobstructedly prevail 7.

Two varieties of the image of Kalki are described by the Agni Purana. One of them represents the god as two armed, endowed with bow and an arrow and the other shows four armed deity riding a horse and holding a sword, conch, wheel
and an arrow. Both these varieties are spoken of by the Hayasirsa, Pancaratra, the two or four armed figures of god holding weapons are almost of identical order. In Vishnudarmottara Purana, Kalki is described as two armed with sword in his raised right hand, riding a horse and in an angry mood.

The sculptures of Kalki avatara of Vishnu are noticeable at few places within the Hampi. One of them is seen included in the Dassavatara panel near Hazararamaswamy temple at Hampi (Sl.No. 41-b). As already described above, this Kalki figure is shown by the side of Jaina sculpture. This is a fully conceived and executed sculpture of Kalki. He is shown here, as standing in samabhanga posture. He has four hands, the upper ones holding chakra and sankha while the lower ones are held in abhaya and varada mudras. He is wearing a kiritamukuta, ear ornaments, lower garments, waist-girdle, long vanamala, anklets, wristlets, etc. The figure is a bit disproportionately carved as far as the human body is concerned.

The other sculpture of Kalki avatara is in accordance with the descriptions given in the ancient texts and Puranas. It is seen on a pillar in the Kalyanamandapa of Vitthalaswamy temple at Hampi (Sl.No. 78). Here, the Kalki avatara is shown riding on a fully caprisoned horse, which is shown moving forward. Kalki has four hands, the
upper ones are holding a sankha and a chakra, the lower left hand holding the reins of the horse while the right one is in the act of directing to go forward. He is wearing a kiritamukuta, lower garments and other usual ornaments of the period.

Another sculpture of Kalki avatara is seen on a pillar in the ardhamandapa of Hazararamaswamy temple at Hampi (Sl.No. 79). Vishnu is shown as Kalki avatara riding a fully caprisoned horse. He has four hands, the upper ones are holding a sankha and a chakra whereas the lower ones are holding sword and round shield respectively. He is wearing a kiritamukuta and other usual ornaments worn by Vishnu. This sculpture is beautifully carved and well in proportionate.
OTHER FORMS OF VISHNU

(a) VENKATESA

Venkatesa is another popular god to the Hindus. The famous Tirupati temple goes to this appellation in the South and its other name is Balaji by which it is more popularly known to the Hindus or North. The temple of Lord Venkatesa is on the top of the hill called Tirumalai, in Andhra Pradesh.

The name Vengadam is known to Tamil literature from the Sangama period onwards. Silappadikarm, clearly describes the hill Vengadam as sacred to Vishnu, who is found here in standing or sthanaka form. This description is as much important for iconographic contents as it is for its lyrical beauty. It says that on the sumit of the mountain of Vengadam with the beautiful water falls, stands Vishnu, like a cloud, holding the sankha and the chakra comparable to the moon and the sun on either side, wearing the long garland (vanamala) and gold ornaments. The name Venkatesa may be said to have some special significance especially in South India, as we find no such term used in the North. The word has been indigenously interpreted as the 'burner of all sins'. The nature of importance of the deity is given in the Aditya Purana which says the god Venkatesa descended to this world
in the Kali yuga just as Narasimha, Rama and Vasudeva-
Krishna did in Krita, Treta and Dvapara yugas, that is,
krte tunarasimha bhut tretayam raghunandanah, dvapare
vasudevasca kalau venkateanayanah. However, the figure
of the god Venkatesa in the sanctum can not be studied
closely due to rigid ritualistic injunctions. Generally
Venkatesa is seen in a standing position with four hands,
the back two of which carry the sankha and the chakra, the
lower right hand is held in varada mudra and the lower left
hand is made to rest upon the hip or thigh, that is,
katyavalambita hasta.

Of the sculptures of Venkatesa of Hampi, there are
four which are important. A sculpture of Vishnu is shown
as Venkatesa (Sl. No. 80) standing in samabhanga posture on
a pancharatha pedestal. He has four arms, the lower left
hand is made to rest upon the thigh in the form of katya-
valambita hasta and other three hands and head of the deity
is broken and missing. He wears necklaces, hara, armlets,
wristlets, waist-girdle, long vanamala, anklets and other
ornaments on the body. This sculpture is in bold relief.
It is of black granite probably meant for installation as a
main deity in some temple. During the Vijayanagara days,
normally the main deity of any temple was carved out of
black granite stone carried from far off stone quarry.
This practice had to be resorted since in the media of black granite, the details of ornamentation etc., can be carved minutely and also impressively whereas the locally available granite stone was not so receptive to the chiselling as the black granite was. Hence, the master sculptors employed this media for main deities while they used the local abundantly available granite for the parivaradevatas and other minor deities as well as for architectural purpose.

Another sculpture of Venkatesa which is exhibited in the Archaeological Museum, Kamalapur (Sl. No. 81). He is shown standing in samabhanga posture on a pedestal. The posture prescribed invariably for the deity of Venkatesa. He has four hands, the rear ones are holding stylised chakra and sankha in between the middle fingers, again characteristic style of Vijayanagara period. The front right which must have been in varada mudra is broken and missing. The front left hand is resting on the left thigh in the form of katyavalambita mudra. This is a beautiful piece, well proportioned and attractively carved and finished. Part of the kirita is also broken and missing. The jewellery of the deity includes makarakundalas, haras, necklaces, chest-band, long vanamala, waist-girdle with festoones, anklets, wristlets, armlets etc. He is wearing the lower garments
with frills shown flowing on either side and fixed to the bejewelled waist-girdle. The face which must have been full of expression, has been defaced sufficiently yet the divinity, serenity can be observed. It is one of the best pieces of Venkatesa found at Hampi and it can be assigned to 16th century, when Venkatesa of Tirumalai was accepted by the Vijayanagara rulers as their tutelary deity and made numerous grants in the name of this patron deity.

One more sculpture of Venkatesa which is exhibited in the Archaeological Museum, Kamalapur (Sl. No. 82). He is standing in *samabhanga* posture on a semi-circular pedestal. He has four hands, the lower right hand held in *farada mudra* the thumb portion is partly chipped off. The upper right and left hands hold stylised *chakra* and *sankha* in between the fingers and the lower left hand is kept on the left thigh in *Katyavalambita mudra*. He wears a long *kiritamukuta*, *kundalas*, necklaces, *hara*, *channavira*, *yajnopavita*, waist-girdle with tassils and frills, long *vanamala*, *dhoti*, the ends of which are shown flowing on either side of the deity, armlets, anklets and finger rings etc. The *prabhavali* has *kirtimukha* at the top from the mouth of which issued foliage is provided at the back of the deity. This is a beautiful sculpture of Vijayanagara period and the details are minutely carved, which must have been a main deity installed in one of the Vaishnavaite temples at Hampi.
The next sculpture of Venkatesa is in bas relief seen on a pillar in the Vitthalaswamy temple at Hampi (Sl.No. 83). He is shown standing in the usual samabhanga posture, with four hands, the rear ones holding chakra and sankha while the front ones are held in varada and katyava-lambita mudras. He is shown as wearing kiritamukuta, makara-kundalas, jewelled haras, vanamala etc. Since the media of this sculpture is granite, the details are not so impressive as in the above case, yet the divine serenity, can be read on the face of the sculpture.

Another sculpture of Venkatesa is in bas relief seen on a boulder along with the Dasavatara panels, near Kotilinga at Hampi (Sl.No. 89). Here, Venkatesa is shown in samabhanga posture. He has four hands, in the usual mudras and attributes. He has kiritamukuta, the usual jewellery and lower garments, but the finishing is without details. The addition here is that a five hooded naga is shown above the head of Venkatesa. Another important feature noticeable here, is a virarekha on the fore-head of the deity. Two reliefs of divinities in lesser height are shown one on either side, also standing in tribhanga pose. They are holding flower bud in one of their hands while the remaining hands are in lola pose.
(b) **LAKSHMI - NARAYANA**

As the very name indicates, Lakshmi-Narayana is Vishnu as Narayana in the company of the goddess Lakshmi. According to ancient texts, the goddess is generally to the left of the god. The right hand of the goddess should be shown round the neck or at the back of the waist of Narayana, whose left hand in turn should be made to embrace the goddess round her waist. In her left hand, Lakshmi should hold a lotus. The figure of the attendant Siddhi, beautiful and youthful, decorated with ornaments, should stand near Lakshmi-Narayana with a chauri in her hand. Below and slightly to the right should be the image of Garuda. The ayudha purushas representing the sankha and chakra should also be made to stand by the side of Vishnu. Two upasakas Brahma and Siva with their hands held in **anjali pose** should be seated in front. Such is the Lakshmi-Narayana group as described in the Sanskrit authorities 116.

The Lakshmi-Narayana variety of images also belong to the same class of Lakshmi-Narayana and other combined forms of Vishnu and Lakshmi. In South, the earliest datable temple dedicated to this form is the one at Kayantandalam in the Chingelput District of Tamil Nadu 117. An inscription of the fourteenth year of the late Pallava ruler Kampavaran, close of the 9th century A.D., records the
construction of the temple by a Manarasa who was in the
service of the king. In the Hoysala temples at Belur
and other places, images of Lakshmi-Narayana are represented
frequently on the temple walls. An image from the Kappé-
cennigaraya temple in Belur, illustrated by Gopinatha Rao,
shows Vishnu seated in lalitasana with Lakshmi on his left
lap, the lower left hand of the god holding her by the
waist. In Kollegala in Karnataka, is another temple of
Lakshmi-Narayana containing the inscription of Vira Ballala
and Viranarasimha.

Lakshmi as a goddess of prosperity, was acknow-
ledged from the very period as evidenced by the images of
Gajalakshmi found from Barhut and other places. In
the Yayakhya Samhita, Lakshmi appears as a consort of
Vishnu forming a pair not only with Vishnu but also with
Vaikunthanatha and Narasimha.

The Parananda Sutra also gives a simple des-
cription of the Lakshmi-Narayana image, 'Lord Hari is to be
meditated upon as having the juman body with dark complexion
and wearing yellow garments. He has four hands and is accom-
panied by Lakshmi. In his right hands he holds the disc
and the mace and in his left ones the lotus and the conch.
There should be his Garuda vahana and the god should be
adorned with various ornaments.'
The Visvakarma Samhita, quoted by Hemadri, gives an elaborate description of Lakshmi-Narayana accompanied by Siddhi and other accessory figures. The Skanda Purana describes Lakshmi as seated to the left of Narayana who holds the disc and the conch in the upper hands, with other left hand he embraces Lakshmi. Lakshmi-Narayana are shown sometimes flying on Garuda. Invariably Lakshmi-Narayana sculptures are seated ones.

There are two interesting sculptures of Lakshmi-Narayana seen in Hampi. The one is displayed in the Archaeological Museum, Kamalapur (Sl. No. 84) shows Lakshmi-Narayana seated on the three tired pedestal, the foot of which is resting on a lotus flower shown on the pedestal by the sculptor. He has four hands, the right upper hand which must have held chakra is mutiliated and missing. The upper left hand holding sankha. The right lower hand is in abhaya mudra whereas the left lower hand is holding Lakshmi and resting on her left thigh. He is wearing kiritamukuta, makarakundalas, heras, chest band, armlets and loose anklets. The virarēkha on the fore-head, as in the case of Vaishnava sculptures of later Vijayanagara period. Lakshmi who is seated on his left lap, both the legs held together and hanging on the front of the pedestal or resting on a lotus flower, specially provided by the sculptor,
quite imaginatively. She is wearing kiritamukuta, patra-kundalas, āras, waist-girdle, anklets, loose anklets, toe-rings. She is holding a lotus bud by its stalk in her left hand while the right hand is holding Narayana at the back. Both the figures are quite expressive of divine features. This is carved in black granite stone media and so the sculpture is an impressive piece.

Another type of Lakshmi-Narayana group seen in Hampi is on one of the pillars of Achyutaraya temple at Hampi (Sl. No. 85). Here, Lakshmi-Narayana are seen as being carried by Garuda, their mount (vahana). Narayana's two feet are resting on the raised palms of Garuda while being carried. Narayana is four handed, the rear hands holding chakra and sankha, the right lower hand is in abhaya mudra while the lower left hand is holding Lakshmi by her waist. Lakshmi is seated on the left thigh of Narayana, holding a flower in her left hand while the right hand is holding Narayana at his back.

Garuda, face is that of a kite while the body is that of human, is shown in alida pose in the act of carrying Lakshmi-Narayana. He is carrying them balancing in the upturned palms. The sculpture has been executed on a pillar and is not so impressive as for as details of ornamentation or expression of the faces are concerned.

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Varadaraja means king among boon-bestowers, and Vishnu is so called because he saved and bestowed boons upon Gajendra, the elephant king. As a deliverer of Gajendra, Vishnu is praised in several places in the Divyaprabandha of the Srivaishnava saints of South India and the temple of Varadaraja at Kanchi, is one of the famous in Tamil Nadu.

There are various legends in the Bhagavata Purana from which interesting concepts or motifs have been taken up for representation in sculptures. The story of Gajendra-moksha is one such. According to Bhagavata Purana, once Gajendra went to sport with his wives in a beautiful lake in the Trikuta Mountain, when his leg was caught by a fierce crocodile 'graha' and he began to be dragged into the deep waters of the lake. Inspite of his efforts, he could not get rid of the terrific animal, so he intensively prayed to Lord Vishnu to free him from the clutches of the monster. Vishnu in answer to his prayers, hurried on his vahana, Garuda and killed the 'graha' with his chakra. The latter was none other than the Gandharva king Huhu who was cursed by the sage Devah to be born as a crocodile. Huhu was also freed from the curse and regained his previous form after the destruction of the crocodile form! The Purana says
that Gajendra was the old Pandya king Indradyumna, in one of his previous births. He was cursed by the sage Agastya to be born as an elephant. This king also released from his elephantine condition of existence through the touch of Vishnu and he was received by Vishnu to be one of his body guards.

This beautiful story has given rise to the concept of Vishnu as Karivarada or Gajendraravarada, and it forms the theme of one of the most remarkable sculptural representations in the 6th century Gupta temple at Deogarh. The Varadarajaswamy temple at Kanchi, in Tamil Nadu, is one of the oldest shrines containing the Gajendraravarada form of Vishnu and it had been sung by the great Vaishnava Alvars. The whole episode comes in for elaborate versification in one of Tirumangai Alvar's hymns in which the details of the incident such as the elephant collecting flowers from a tank and being caught in the leg by a crocodile, his fervent appeal to Narayana-Vishnu and the god hurrying to his succour and killing the crocodile with his chakra are narrated. The Tamraparni Mahatmaya, a late sthala purana, also gives the details of the story.

Gopinatha Rao has cited two medieval sculptures of Varadaraja, one from Mysore province and other from Tadikkombu, in Tamil Nadu. He describes that here, Vishnu is seen...
riding on the shoulders of Garuda, with chakra in his back right hand which is lifted up, the sankha in the back left hand and the gada in the front right hand. The uplifted hand is supposed to be in the act of hurling the chakra against the crocodile which had caught hold of the leg of the elephant Gajendra. The feet of Vishnu rest upon the open out palms of the hands of Garuda. Below Garuda is to be found the affected Gajendra praying to Vishnu with its trunk carrying a lotus in it and kept uplifted. The crocodile is seen apprehending with its a powerful teeth the legs of Gajendra, on its back is seen sculptured the chakra of Vishnu and a human figure seated with crossed leg and with hands held in anjali pose. The chakra is sculptured on the back of the crocodile to convey the idea that it had killed the crocodile and that the human figure represented the Gandharva who was relieved from his existence as a crocodile. The water of the tank is shown in the conventional way by means of wavy lines.

The story of Gajendramoksha or Karivarada depicted in three sequences on a pillar in the mukhamandapa of Amman Shrine within the Achyutaraya temple complex at Hampi (Sl.No. 86, 87, & 88). On the first, an elephant is shown standing on a pedestal, holding a lotus flower in its trunk. At the back of the elephant is depicted a crocodile which
has caught hold of the rear legs of the elephant, with its powerful teeth. The crocodile is shown as emerging out of the water of the tank green plants, all shown in the conventional way by means of wavy lines, plants etc. The figures of elephant and crocodile are beautifully presented on one of the faces of a pillar.

On the second, Vishnu is shown as Varadaraja, riding on his vahana, the kneeling Garuda. Vishnu seated on the back of Garuda and his two feet are resting on the open palms of Garuda. Vishnu has four hands, the lower right and left hands are held in abhaya and varada mudras respectively while the upper right and left hands hold stylised chakra and sankha respectively. He wears a short kiritatamukuta, kundalas, and other usual ornaments worn by a Vaishnavite deity. Garuda is shown in kneeling posture and flying in the air. He wears a short karandamukuta and other usual ornaments on the body. The details are not very clear.

On the third, Vishnu is shown as Varadaraja, standing in dwibhanga posture on an oblong pedestal. He has four hands, the lower right and left hands are placed on the head of an elephant which is standing before him, indicating blessing the elephant, that is, Gajendra, after killing the crocodile by Varadaraja. The upper right and left hands hold a stylised chakra and sankha in between the middle fingers.
He wears a **kiritamukuta**, **kundalas** and other usual ornaments on the body.

Gajendra, the elephant, is shown as standing on the same oblong pedestal. The head of the elephant is shown as bent before Vishnu, to receive the blessing from the Lord.

The story of **Gajendramoksha** is beautifully depicted on the pillar in three sequences, one on each face of the pillar although the details are not so very clear.
The cult of Vitthala is a regional development in Maharashtra, the chief centre of it being Pandharapura. The cult which spread to and attained great popularity in Karnataka, as well, received special attention and patronage from the Yadava rulers of Devagiri from the 12th century onwards. It spread to the other parts of Karnataka and Deccan, in course of time, particularly during the time of Vijayanagara rulers. This development appears to have restricted to Maharashtra and neighbouring states of Karnataka only.

The iconography of the Vitthala or Vithoba image resembles closely that of the early two armed Krishna image, showing him as the Vrshni hero. Here name of his consort is Rukmabai.

The following legend explains how Vitthala or Vithoba happened to appear in Pandharapura. A Brahman named Pundali started out on a pilgrimage to Banaras with his wife and his aged parents. On the way he paid little or no attention to his old father and mother, but was all attention to his wife. His conduct pained the parents very much at heart and still they followed their son to Banaras. One day the party halted on their way for the night at
Pandharapura in the house of a Brahmana. There Pundali noticed the difference shown by the host to his own parents and his host's superior feeling made Pundali go to bed with a depressed heart. On rising early in the morning, he noticed three very beautiful women doing domestic duties in the house of his Brahman host, Pundali approached them and questioned them who they were. They replied that they were the river goddesses Ganga, Yamuna and Sarasvati, who had come to the house of that excellent householder, the host Pundali and at the same time asking him not approach them because he was a sinner whose very presence they detested. Pundali immediately felt a shock of remorse for his past remissness in the matter of his duty towards his parents, gave up the idea of going to Banaras and the approaching river Ganga, Yamuna and Sarasvati and set himself to serve his parents then and there in an ideal manner. Vishnu thereupon pleased with the genuine devotion of Pundali to his parents and bless him. It is this form of Vishnu, who so appeared, that is, enshrined in the temple at Pandharpura.

The image of Vitthala or Vithoba is about three feet in height and is made of stone. It is standing in samabhanga posture with two arms only. The two hands rest upon the hips in katyavalambita pose, the head is adorned
with kirita which is said have a linga marked upon it.

One of the finest temples of Vijayanagara at Hampi, is that dedicated to god Vitthala. This temple stands on the southern bank of Tungabhadra river. Here, Vitthala is worshipped as an _avatara_ of Vishnu. It was constructed during the time of Devaraya II, and later on enlarged by Krishnadevaraya and his successors. The _garbhagriha_ being now empty, no trace is now left of the image of Vitthalaswamy, for there now only two pithas or pedestals are left without their occupants.

A relief sculpture of Vitthala or Vithoba carved on a boulder near Kotilinga of Hampi (Sl.No. 89). The sculpture is shown as standing in _sambhanga_ posture. It has two hands, the right is in _varada_ pose and resting on the waist while the left hand is holding _sankha_ and resting on the left hip. He is wearing a _kiritamukuta_, ear ornaments, _haras_, _armlets_, _waist-girdle_, _anklets_ etc. The _yajnopavita_ and _virarekha_ on the body and fore-head, prominently are seen. At the back of his head is seen a seven hooded _naga_ which is crudely finished. The divine serenity is seen on the face though this sculpture on the whole is not well finished one.
A sculpture of Vitthala depicted on a pillar in the kalyanamandapa of Vitthala temple at Hampi (Sl.No. 90). Vishnu is shown as Vitthala, standing in samabhanga posture on a saptaratha pedestal. He has two hands, which are shown near the hips or waist as though in the form of katyavalambita pose. Here, the left hand is shown holding a sankha whereas the right hand is held in varada mudra. He wears a long kiritamukuta and linga at the front of the kiritamukuta, kundalas, necklaces, hare, channavira, yajnopavita, waist-girdle, long vanamala, dhoti, armlets, wristlets, anklets and loose anklets etc. The tripundra mark is seen prominently on the fore-head. The frills of the dhoti are seen hanging on either side of the deity. Two lamps with long stands are depicted one on either side of the deity, below, on the same pedestal. The sculpture is in proportionate and beautifully carved.

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THE TWENTY FOUR FORMS OF VISHNU

It is widely known fact in India that Vishnu possesses a thousand names by which he is praised. The Vishnusahasranama found in the Anusasana-parva of the Mahabharata deals with these names. Among those thousand significant names in praise of Vishnu, Twenty-four are considered to be the most important and are daily repeated by many devotees in their daily prayers. Corresponding to these twenty-four names, images of Vishnu are met with frequently. All the twenty-four images are alike, they are all standing in samabhanga pose, they possess four arms and are adorned with kiritamukuta and other usual ornaments and each of them stand upon a padmasana. The difference between these images had to be made out by the way in which the sankha, the chakra, the gada and the padma are found distributed among the four hands of these sculptures.

According to the Pancaratragama, from each vyuha of Vishnu descend three sub-vyuhas namely, (a) from Vasudeva, Kesava, Narayana and Madhava (b) from Sankarasana, Govinda, Vishnu and Madhusudana (c) from Pradyumna, Trivikrama, Vamana and Sridhara (d) from Aniruddha, Harikesa, Padmanabha, and Damodara. They are the tutelary deities representing twelve months and the twelve suns, that is, the Sun in the
twelve months of the year 135. Another set of twelve
Vijayasvara descending from the vyuhas is mentioned in
number of ancient texts 136. This is the result of a
processes of manifestations, which appear in a chain, as
it were.

We get more details about the prevalence of these
forms from later literary and epigraphy sources too. That
Vishnu bore a thousand names is mentioned by all the Vaishnava
Alvars of the 17th-18th centuries A.D. 137. According to
the hymns of Nalayira Divyaprabhandam, the following are
mentioned: Kesava, Narayana, Madhava, Govinda, Vishnu,
Madhusudhana, Trivikrama, Vamana, Sridhara, Hrsikesa,
Padmanabha, and Damodara, among the first twelve and
Sankarshana, Vasudeva, Pradhyumna, Purushottama, Aniruddha,
Narasimha, Adhokshyaja, Achyuta, Janardana, Hari and Sri-
Krishna among the second group of twelve names 138. In
the contemporary epigraphic records of the Pallavas and the
Pandyas, Vishnu is invoked under various names, some of
which are those included among the twenty-four forms. The
names of Narayana and Vishnu are very common in these records,
whereas names such as Achyuta, Hari, Madhusudhana, Upendra,
Sridhara, Purushottama, Madhava and Janardana occur occa-
sionally 139.
The texts refer to this group of images as 'kesavadi caturvimsati murtayah' and these names being recited at the end of every Vedic rites. All the texts do not agree in the order of the names and some of them place the attributes of the image in a way which differs from the pradakshina order followed by the majority of the texts. The orders of the attributes in the hands of the images being in the pradakshinam seen at the end of the first verse dealing with the Kesava and Narayana images in the Agni Purana, which says 'om rupah Kesavaha padma-sankha-chakra-gadarah, Narayanah sankha-padma-gada-chakri pradakshinam'. Bidabinood has correctly observed that 'this is the key for the understanding of the whole system, and means that the various attributes are mentioned in the following order: lower right hand, upper right hand, upper left hand and lower left hand in the pradakshina, that is, clock-wise'. While Gopinatha Rao, remarks that the twenty-four forms are invariably in the sankha order. Seated images, though rare, are also not unknown in North India.

In Mysore region, these twenty-four forms of Vishnu, seem to be quite common and date from the period of the Hoysalas, that is, 11th-12th centuries A.D. The famous Channakesava temple built by Vishnuvardhana, at Belur,
in Hassan District of Karnataka, is known to contain a number of these forms on the outer walls of the temple, some of which are illustrated by Gopinatha Rao, in his monumental work on Hindu Iconography.

The attributes held by these twenty-four deities mentioned by different texts are given in appendix in A.

A sunken panel is seen on the southern bank of river Tungabhadra, near Kotilinga at Hampi (Sl. No. 91-a,b, c,d,e,f,g & h ). All the twenty-four forms of Vishnu are standing in samabhanga posture, having four arms, holding sankha, chakra, gada and padma. They wear a kiritamukutas, kundalas, necklaces, yajnopavitas, waist-girdles, wristlets, armlets and anklets. They wear drapery as seen hanging on either side of these deities.

All these twenty-four forms of Vishnu images are almost alike and difference between these images has to be made out by the arrangements of the attributes made among their four arms, starting in a clock-wise from upper right hand, upper left hand, lower left hand and lower right hand respectively. For example, Kesava, holds a sankha in the upper right hand, a chakra in the upper left hand, a gada in the lower left hand, and a padma in the lower right hand.
Likewise, on the basis of these attributes held by the deities, the names of different forms of Vishnu are determined as Kesava, Narayana, Madhava, Govinda, Vishnu, Madhusudana, Trivikrama, Vamana, Sridhara, Hrishikesava, Padmanabha, Damodara, Samkarsahana, Vasudeva, Pradhyumna, Aniruddha, Purushottama, Adhokshaja, Narasimha, Achyuta, Janardana, Upendra, Hari and Sri-Krishna. These arrangements are strictly adhered to by the sculptor while carving these minor avataras of Vishnu, with minor exceptions. All these twenty-four figures except Narasimha are human figures while that of Narasimha has the face of a lion and the body of human. All these twenty-four figures are given their individual names carved in Kannada characters, assignable to 16th century A.D. on the top band of the panel. All of them are having virarekha on their fore-heads.

Similar twenty-four minor avataras of Vishnu are also seen on the pillars in the central hall of Hazararamaswamy temple at Hampi as well as at Vitthalaswamy temple at Hampi also.

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<th>Sl. No.</th>
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References:

8. Ibid., V, 47, ff.
9. Ibid., XII, 335.
10. Ibid., V, 20 & 27.
11. Ibid., III, 1888, B; IV 67, 24, etc.,
12. Ibid., V, 69, 8.
13. Ibid., I, 1, 103.
18. *Harivamsa*, II, 99, II, According to Harivamsa, in the form of Vishnu should carry sankha, chakra and gada, nothing is said about the emblem to be held by forthand.
19. ARSIE-1922, No.683; Devakunjari.,op.cit., p.69
22. Vishnudharmottara Purana, III, 81, 2-8.
23. Padma Purana., BNI., p. 64.
24. Rupamandana., Ed. By. Balarama Srivastava, Varanasi,
29. Buddha's function according to Puranas is purely negative.
Nagaraja Rao,M.S.,Directorate of Archaeology & Museums, Mysore, p.38.
37. Satapatha Brahma., I, 8, 1-1.
38. Mahabharata, III, 185, 48.
41. *Satapatha Brahman*, VII, 5-1-5.
48. *Vishnu Purana*, XX.
49. *Bhagavata Purana*, VII, 8.10.
52. *Agni Purana*, 49, 4.
56. Saletore, R. N., *Vijayanagara Art*, ND, 1982, Fig. 28.


64. Vaikhanasagatna, 58, pp. 200.


66. Ibid., V, 3, 119.


70. Bhagavata Purana, IX, 15, 16-17, 27.


74. Agni Purana, 49, 5.

75. Desai Kalpana, Iconography of Vishnu, N-Delhi, 1973, p. 113, Pl. 79.

76. Satapatha Brahmana, IX, 3, 1, 12, 6.

77. 'Ramabhidihama hari', Rahuvamasa, XIII, 1.

78. Ibid., X.


84. Samurtarchandhikerana (Atri Samhita) Chap.60, vv 17-25.

85. *EHI*, p.165.


87. Agni Purana, Chap.15, vv, Balabhadronanta murtiha.


89. Braht Samhita, LVI, 36.

90. Vishnuharmottara Purana, III, 57,36.

91. Agni Purana, 49,6-7.


95. Desai Kalpana, op.cit., pp.1-24, Fig.86.

96. Pyogai, Tiruvandadi, 1-8; Tiruvadadi, 28, etc.


98. Ibid., II, 17-18.

99. Periya Tirumoli, IV, 7-7-.


101. Matsya Purana, 46, 247; Agni Purana, 16; *Bhagavata Purana*, 1, 3, Z4.

103. EHI., pp. 219-220, Pls. XXIV, LXIX, LXXIII.

104. Saleatore, R. N., op. cit., Fig. 22, wrongly identified this Buddha images as a Jaina Tirthankara.


106. EHI., pp. 221-222; Agni Purana, 49, 9.


110. Agni Purana, Chap. 48, 9.

111. Banerjea, J. N., JISOA., Vol. XIV, p. 34.

OTHER FORMS OF VISHNU

VENKATESA


114. Ibid., p. 9.

115. EHI., p. 11.

LAKSHMI-NARAYANA


119. EHI., pp. 259-260, Pl. LXXXVI.

120. MER of 1910, No. 13 & 16.
121. DHI., pp. 374-375.
    Sutra, 19, 37.
124. Hemadri, Caturvarga Cintamani, Calcutta, 1879, 
    Vratakhanda, para, 1.
125. Skanda Purana, Vaishnava Khanda, Purushottama Mahatmya, 
    5, 8-9.

VARADARAJA OR KARIVARADA

126. Bhagavata Purana, VIII, Chap. 2-4.
    Krishna Iyangar, A. N., Gajendramoksha An Identification., 
    ALB, Vol. 8, 1944, pp. 146-152.
130. EHJ., pp. 268-269, Pl. LXXX.

VITTHALA OR VITHOBA

132. EHJ., pp. 271-272.
133. Ibid., pp. 272-273, Pl. LXXXI.

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135. Ahirbudhymya Samhita, VIII, 47, b, ff.
136. Padma Mantra, I, 2, 26; Mahasantikumara Samhita, III, 6, 34; 
    Vijendra Samhita, II, 18.
137. Tiruvepoodi, II, 73 & 74; Tirumangai Peryia Tirumoli, 
    1-2-8 etc.
138. Tirumalasai, Nanmugan Tiruvandadi, 58, 61 & 62; Periyalar Tirumoli, 1-2-6 etc.


143. EHI., Vol.1 part 1, p.228.

144. DHI., pp. 411-412.

145. EHI., Vol.1 part 1, Pls. LXIX, LXX & LXXI.

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Early Jaina canonical texts do not prescribe temple building or idol worship as pre-requisite for the deliverance of the soul. The temples and idolatry emerged probably in the Jaina order as a necessary consequence of the settled life of the monks as well as the establishment of monasteries, and most probably as a social necessity also as an impact of the Hindu practices. These new developments which were caused due to the liberal grant of lands and money to the Jaina monks by kings, chieftains and also by private individuals led to a new way of life and outlook of the Jain monks and their preceptors. As a result of this and with the assimilation of some of the practices and beliefs of other contemporary religions and their followers attracted more common people to this religion.

According to Sravanabelgola inscriptions, Samantabhadra, was probably the earliest preceptor of the early centuries of the Christian era, to lay down worship as a religious duty of layman. Following him, the later acharyas further developed the system of worship, introduced elaborate rituals and codified rules and regulations for idol and temple worship.
The Paunmachariya of Vimala Suri, a Prakrit text, gives us some details about the worship of Jaina images, installation of idols, the abhisheka rituals etc. According to Paramarataprakasika, those who do not perform astavidharachana, the eight fold worship to the "Five Perfect Beings"; that is, the Arhat, Siddha, Acharya, Upadhyaya and Sarvasadhana, can not attain moksha or salvation. The Varangacharita, refers to two kinds of worship namely bhavapuja and dravapuja and also points out the differences between the two systems. Further it furnishes the most detailed descriptions of the rituals of the sacred bath ceremony of the Jains.

Padmapurana of Ravisena of the 7th century, A.D. advises the people to install Jaina images, worship them with flowers, incense, lights etc., for obtaining blessings. It further says that installing Jaina idols and performing worship to them would help a man to overcome the most difficult worldly matters. Likewise, later works, Yasastilaka of Somadevasuri of A.D. 959 and Vasunchndi Srevachakra of early 12th century, A.D. also speak of the merits of performing religious duties like installing idols and worshipping them.
A copper plate grant of the Kadamba king Mrigesa Varma, refers to a Jaina temple constructed by him in the city of Palasika, modern Halsi, in his eight regnal year. His successor Ravi Varma made arrangements to conduct festivals on specific occasions for the glorification of Jinendra. An inscription of Chalukya king Kirtivarman II, says that a Jaina temple was erected by Kaliyamma, the Gavunda of Jebulagiri, in Dharwar District of Karnataka. During the time of Pulakesin II, Durgasakti of the Sendraka family donated 500 nivartanas of land for the worship and offering to God Sankha Jitendra. These records from Karnataka explicitly refer to the practice of the temple building and installation of Jaina images during the 7th-8th centuries. Though this period witnessed the vigorous activities of the Saiva, the Vaishnava saints and their propagation of the Bhakti movement, the Jains also rose to the occasion, accepted the challenge and adopted various methods like their contemporaries, including the cult of Bhakti to gain popularity among the public.

Jainism also started introducing tantric mode of worship and other tantric practices in tune with times and to attract the popular attention. The Jain tantrism was the natural outcome of the early medieaval age which witnessed the infiltrations of tantrism into Buddhism, Saivism, and Vaishnavism. They introduced into the Jain order
through the cult of Yakshás and Yakshis. These supernatural beings were sub-ordinate deities attending upon the Jain Tirthankaras. Dr. Desai, who has carried out intensive studies on South Indian Jainism, is of the opinion that the 'Yapaniyan' a section of Jains in Karnataka who were responsible for the introduction of some new ideas like the equality of women, played an important role in propagating the cult of Yakshis ¹. The worship of Yaksha and Yakshis in one way or the other comes from a hoary past and these demi-gods and goddesses are said to have been connected with the cults of mother goddess and fertility ¹².

The Jainism was another religion which influenced Vijayanagara art considerably. Jainism was prevalent at Hampi (Vijayanagara) from much early days and before the commencement of the rule by the Sangama dynasty. An inscription of Harihara I, refers to one Chandraprabha as the head priest of a Jaina Chaityalaya ¹³. Devaraya I, had queen called Bhimi Devi, who was a Jaina and a deciple of Panditacharya. The epigraphical evidences of Vijayanagara rulers and theirfeuadatires show that they were generous and tolerant towards Jainism also which is further testified by the compromise worked out between the Jainas and the Vaishnavas in A.D.1368 by the Vijayanagara king Bukka I ¹⁴.
Among the Jainas, there are two major divisions, namely, the Svetambaras and the Digambaras. The Svetambaras clad in white garments. The Digambaras are those whose covering is air and who regard nudity as a sign of holiness. The important Digambara centres are at Sravanabelgola, Venur, Karkala and Mudabirdi in Karnataka. The monolithic sculptures or statues found at these places are called Gommata or Bahubali. All these represent uniform design. The one at Karkala is 14.35 mts. It was set up by one Vira Pandya in 1432 A.D. Another one at Venur, is in 12.25 mtrs. in height. The Gommatesvara at Sravanabelgola is 29.75 mtrs. in height, a marvellous achievement. They are tall with curly hair on head, eyes half closed, as if wrapped in meditation, arms akimbo, nude and anti-hills with serpents growing upwards to the unperturbed saint lost in the bliss of absolute. These monoliths are ceremoniously bathed in milk and honey once in twelve years.

According to Manasara, the Jain images should have only two arms, two eyes and cropped head. They should be either standing in samabhanga posture or seated in padmasana with dhyana mudra. The figure should be so sculptured to indicate deep contemplation. It it is a standing figure, it must have long arms so as to reach the knees, broad forehead, head covered with rings of hair,
hanging earlobes, long nose, delicate limbs and naked body with which it looks young and beautiful. The pedestals of Jaina images are generally simhasanas surmounted by makaratorana are depicted the kalpa tree, the Indras and Devas, the demi-gods of Jaina mythology. Sometimes the Jaina and Yakshas, Yakshis, Vidyadharas, Nagendras are shown as holding chauris, one on either side of him. At the entrance of the shrine are placed a dvarapalakas namely Chanda and Maha Chanda.

Jaina Tirthankaras are recognisable by the signs, usually shown or placed below the pedestals of the images. They are sometimes represented as a different colours, thus the first five are of yellow or golden colour, sixth is of red colour, the eighth and ninth are of white colour, the nineteenth and twenty-third are of blue, while twentieth and twenty second are of black colour. Each of the Tirthankara has his own sacred tree. They are attended by a male and female Yaksha and Yakshi on both sides.
The proper objects of worship are the Twenty-Four Tirthankaras. These Tirthankaras with their distinctive signs, etc., are given in the following table:

<table>
<thead>
<tr>
<th>No.</th>
<th>Name</th>
<th>Distinctive Sign.</th>
<th>Born at</th>
<th>Died at</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Adinatha or Rishabhanatha</td>
<td>Bull</td>
<td>Vinitangari</td>
<td>Ashtapad</td>
</tr>
<tr>
<td>2</td>
<td>Ajitanatha</td>
<td>Elephant</td>
<td>Ayodhya</td>
<td>Samet Sikhar</td>
</tr>
<tr>
<td>3</td>
<td>Sambhava</td>
<td>Horse</td>
<td>Sravasti</td>
<td>&quot;</td>
</tr>
<tr>
<td>4</td>
<td>Abhinandan</td>
<td>Ape</td>
<td>Ayodhya</td>
<td>&quot;</td>
</tr>
<tr>
<td>5</td>
<td>Sumatinatha</td>
<td>Curlew</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>6</td>
<td>Padmaprabha</td>
<td>Lotus</td>
<td>Kausambi</td>
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</tr>
<tr>
<td>7</td>
<td>Suparvanathana</td>
<td>Swastika</td>
<td>Benares</td>
<td>&quot;</td>
</tr>
<tr>
<td>8</td>
<td>Chandraprabha</td>
<td>Crescent</td>
<td>Chandrapura</td>
<td>&quot;</td>
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<tr>
<td>9</td>
<td>Pushpadanta</td>
<td>Crocodile</td>
<td>Kanandinagiri</td>
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<tr>
<td>10</td>
<td>Sitalanatha</td>
<td>Srivatsa</td>
<td>Bhadrapura</td>
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<tr>
<td>11</td>
<td>Sreyamsanatha</td>
<td>Rhinoceros</td>
<td>Simhapura</td>
<td>&quot;</td>
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<tr>
<td>12</td>
<td>Vaspuyja</td>
<td>Buffalo</td>
<td>Champapura</td>
<td>Champapura</td>
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<tr>
<td>13</td>
<td>Vimalanatha</td>
<td>Boar</td>
<td>Kampilyapur</td>
<td>Samet Sikhar</td>
</tr>
<tr>
<td>14</td>
<td>Anantanatha</td>
<td>Falcon</td>
<td>Ayodhya</td>
<td>&quot;</td>
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<tr>
<td>15</td>
<td>Dharmanatha</td>
<td>Thunderbolt</td>
<td>Ratnapur</td>
<td>&quot;</td>
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<tr>
<td>16</td>
<td>Santinatha</td>
<td>Antelope</td>
<td>Gajapur</td>
<td>&quot;</td>
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<tr>
<td>17</td>
<td>Kunthunatha</td>
<td>Goat</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>18</td>
<td>Aranatha</td>
<td>Nandyavarta</td>
<td>Hastinapur</td>
<td>&quot;</td>
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<tr>
<td>19</td>
<td>Mallinatha</td>
<td>Water Jar</td>
<td>Mathura</td>
<td>&quot;</td>
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<tr>
<td>20</td>
<td>Munisuvrata</td>
<td>Tortoise</td>
<td>Rajagriha</td>
<td>&quot;</td>
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<tr>
<td>21</td>
<td>Neminatha</td>
<td>Blue water lilly</td>
<td>Mathura</td>
<td>&quot;</td>
</tr>
<tr>
<td>22</td>
<td>Neminatha</td>
<td>Conchshell</td>
<td>Sauripura</td>
<td>Girnar</td>
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<tr>
<td>23</td>
<td>Parsvanatha</td>
<td>Serpent</td>
<td>Benares</td>
<td>Samet Sikhar</td>
</tr>
<tr>
<td>24</td>
<td>Mahavira or Vardhamana</td>
<td>Lion</td>
<td>Kundagrama</td>
<td>Pawapuri</td>
</tr>
</tbody>
</table>
Few sculptures of Jaina Tirthankaras of Vijayanagara period from Hampi are described below—

A sculpture of Bahubali (Sl.No. 92) standing in samabhanga posture (kayotsarga pose) on a semi-circular pedestal. He has two long hands which are hanging on the sides of the body. He is naked and creepers have encircled the thighs and hands. Siraschakra is provided at the back of his head. He has hanging ear-lobes, his head is covered with curly hair.

On either side is seen standing male devotees holding creepers in their hands. To the left is a male wearing karandamukuta, ear rings, haras, wristlets, waist-girdle and anklets. His head is broken and missing. The face, chest, belly, palms and right thigh of Bahubali are chipped off. The right and upper portion of prabhavali are also broken and missing. This sculpture is displayed in the Archaeological Museum, Kamalapur-Hampi.

A Jaina Tirthankara is depicted on the lalatabimba of a ruined Jaina temple behind Elephant Stables, at Hampi (Sl.No. 93). He is shown seated in padmasana on a pedestal in a niche depicted on the lalatabimba. His two hands are held in dhyana mudra. The triple umbrella is seen above the head of the deity.
A Jaina Tirthankara depicted on the outer wall of Hazararamaswamy temple at Hampi (Sl.No. 94). He is seen seated in **padmasana** on a pedestal. He has two hands which are held in **dhyana mudra**. He has long hanging ears and the head is shaven.

Another sculpture of Jaina Tirthankara depicted on the adhisthana of the Vitthalaswamy temple at Hampi (Sl.No. 95). He is seen in one of the niches provided around the adhisthana. The niche is formed of two pilasters and floral motifs. The nude figure of Jaina Tirthankara is standing in **sambhanga** pose on a circular **chandrasila** serving as a pedestal for the figure. He is standing in **keyotsarga** pose with the hands hanging on the sides of the body. He has long ear lobes. There is a **prabhavali** over the head with **kirtimukh** at the centre at the top. The other details are not clear since it has been crudely carved and not well finished. Further limbs are not proportionately carved, unlike in the usual standing Jaina figures.

Jaina Tirthankara figures in three separate niches are depicted on an architectural piece which is exhibited in the Archaeological Museum, Kamalapur (Sl.No. 96). The lower niche is depicting a Jaina figure standing in **keyotsarga** posture, on a pedestal and under the canopy of
five hooded naga. He has two hands which are hanging down on the sides of the body. He has long ears as usual. The deity is much obliterated due to weather effect.

In the middle niche is depicted a Jaina figure seated in padmasana posture, on a pedestal. His hands are held in dhyanamudra. The figure is also obliterated.

In the upper niche is also depicted a seated Jaina figure in padmasana on a pedestal with hands held in dhyanamudra. Other details are not clear and the whole sculpture panel is weather worn out.

It may be noted that the other niches provided similarly contain other Dasavatara figures of Vishnu whereas this one has been provided with nude figure probably in the place of Buddha, as an avatara of Vishnu, that is, the intention must have been to provide the image of Buddha but probably out of ignorance of the prescriptions in the ancient Hindu texts and scripture, the sculptor carved a Jaina figure. This may also be due to his familiarity with the Jaina figure and not of Buddhist images. This is not a single incidence which can be attributed to the carelessness or ignorance or immaturity over the ancient texts. It also explains, that the Vijayanagara sculptors was after mass production rather than strictly according to canons of iconography etc.
JA INA ART

References:


5. Ibid., Chap. 22, v 33 ff, pp. 215-216; Chap. 23, v 60, ff.


17. James Fergussion, History of Indian and Eastern Architecture, Vol. II, p. 72, Fig. 310

MINOR DIVINITES

(a) GANESA

Ganesa, Ganapati or Gananayaka, the popular pot-belly god is, as his name indicates, the Chief of the Saiva Ganas. He is said to be the eldest son of Siva and Parvati. He has an elephant's head and four arms. He is an important deity of the Hindu Pantheon since he is believed to be the Lord of Obstacles (Vignesvara). He is worshipped by all classes of Hindus, other than Sri-Vaishnavas, at the commencement of any religious ceremony. A sect of Brahmins called Ganapatyas, found mostly on the west coast, worshipped him as their chief god. He has been known to exist in fifty-one forms according to Saradatilaka, in which each form has its own attributes. One of these, the Uchchistha Ganapati is found at Hampi. Havell explains that Ganapati is the manas or worldly wisdom personified. Ganapati in Hindu mythology is recognised as an unmarried god, a brahmacharin. But from the sequel it appears that some forms of Ganapatis have their accompanying goddesses, sometimes, recognised as Ashta-Siddhis (the eight presiding deities of success or achievement).
Ganesa, Lord of Ganas, the latest among the deities to be admitted to the Brahmanical pantheon, was, and is still, the most universally adorned of all the Hindu gods and his image is found in practically every part of India. The popularity of Ganesa extended up to Nepal, Turkestan and crossed once the sea to Java, Bali and Borneo, while his worship was not unknown to Tibet, Burma, Siam, China, Indo-China and Japan. Certain authorities believe that Ganesa was originally a Dravidian deity worshipped by the aboriginal population of India who were Sun worshippers. Ganesa and his vahana, the mouse, symbolised the Sun god and the night respectively according to ancient mythology.

The title 'Ganapatya' is significant in more than one ways like Saivism and Vaishnavism. Ganapathyism was one of the religious or more characteristically a Bhakti cult with a good many adherants. Though Ganesa and Karttikeya both being intimately connected with Siva and Parvati, they assumed distinct and definite forms.

The evolution of Ganesa passes through the conception of primitive folk-gods and goddesses what are called the Vyanatra Devatas in early Jain texts. Banerjea holds, 'of the many Hindu icons, that of Ganapati retained to a great extent, in the iconic types, its primitive form.'
Accordingly it is held by him that the image of Ganesa appear to be basically connected with two groups of Vyanatra Devatas, namely, Yaksha and Naga. Coomaraswamy points out that Ganesa was undoubtedly a Yaksha-type and an elephant headed Yaksha is to be found carved on one of the coping stones at Amaravati in Andhra Pradesh. The Tundila (pot-bellied) trait of the Yaksha is invariably prominent in Ganesa and he possesses the head of a Naga in the sense of an elephant, (Naga meant a snake as well as an elephant).

Ganesa, is named by various names such as Vakra-Tunda, (with the twisted trunk); Eka-Danta, (of one tusk); Vinayaka, (one who has no leader); Ganapati, (leader of Ganas); Heramba, (protector); Vighnesvara, (lord of obstacles); Akhu-Ratha, (who rides on a rat); Siddhidata, (bestower of perfection); Dvi-Dehaka, (double bodied); Lambodara, (full belly); Gajanana, (of the elephant face); Bala-Ganapati, (the child Ganapati), etc.

Pratima Lakshana ascribes him with an elephant head, a pot-belly and a dwarfish form with the attributes of an axe or a goad and a lotus in two of his hands and modaka. Usually he has four hands but in Tantric accounts like Saradatilaka, he has eight or more hands. The Agamas describe his consorts as Bharati, Sri, Vighnesvari, Buddhi, Siddi, Kusudhi, etc.
Gopinatha Rao has described many forms and sculptures of Ganesa in detail in his monumental work on Hindu Iconography. They are Bala-Ganapati, Taruna Ganapati, Vira Ganesa, Bhakti Vighnesvara, Sakti Ganesa, Lakshmi Ganesa, Heramba Ganesa, Prasanna Ganesa, Unmatta Ganesa, Gajanana, Vighnaraja, Bhuva Ganesa, Nrittya Ganesa, Ekadanta Ganesa, etc.

There is no trace of Ganesa cult in India before the 5th century A.D., although in Vedic Tantras we see a reference to 'one with the curved trunk', (vakra-tunda). Nor much evidence be given to the tradition, according to which his worship was carried from India to Nepal, in the 3rd century B.C., by a daughter of the Buddhist king Asoka.

The name 'Ganesa' is found as early as the middle of the 4th century, in a Gupta inscription on the Allahabad Pillar, where the king Samudragupta mentions among the kings that he has 'exterminated' the king Ganapati Naga. This is the earliest instance of a king being called 'Ganapati' and the same does not occur again until after the 10th century.

In the group of Siva and Parvati, especially in the sculptures of rock-cut temples, Ganesa is always represented as a much smaller than his parents, infact, like the
other minor deities. Whereas his presence in the group of Saptamatrikas is always of the equal size with the goddesses. This seems to indicate that his role was the same with Saptamatrikas. According to Suprabhedagama, Ganesa, should be standing in the company of Saptamatrikas, but in reality he is always seated. As a rule his right knee is lifted and the left leg is either hanging or bent on the asana. His head may be crowned with karandamukuta as at Ellora and many other places, or he may wear the head-dress of Siva, the jatamukuta as at Belur in Karnataka.

According to the Mahaniravana Tantra, Ganesa was the first deity to be worshipped in ceremonies of initiation, consecration of tanks, wells and images of deities etc. He is usually represented seated, but most ancient images show him more often as standing. If he is standing, he is in samabhanga, dvibhanga, tribhanga, or in dancing attitude sometimes. He is represented either without ornaments or as wearing many jewels, in certain cases they are replaced by snakes or as in Java, by skulls. He is either nude or wearing a dhoti, sometimes a tiger skin covering, his hips only. Across his body, from under the right arm, he wears either the Brahmanical yajnopavita or a serpent in its place and around the belly a snake as udarabandha.
With the growing influence of the Tantras and the popularity of Saktism, Ganesa was conceived of having a female counterpart whom he was holding with his left arm, either beside him or on his left lap. Saktism was particularly practised by a powerful sect who adopted Ganesa as their patron deity and popularised his worship. Ganesa under the name of Ganapati thus became an important deity towards the 10th century, when the Ganapatya sect, set up the cult of five Sakti-Ganapatis called (1) Ucchist-Ganapati, four armed, red in colour; (2) Maha-Ganapati, ten armed, red; (3) Urdhva-Ganapati, six armed, yellow; (4) Pingala-Ganapati, six armed, yellow; and (5) Lakshmi-Ganapati, four armed or eight armed, white, while the Sakti in all cases is yellow and carry a lotus in one of her hands.

Ganesa is not to be found in sculpture before the Gupta period. His image appeared not only suddenly but in the classic form from the 5th century, up to the present day and is easily identified. It seems incredible that Bhumara sculptures of Ganesa, should have been created independently, without the inspiration of transitional forms, and yet no images of an elephant faced deity have been discovered which could be placed undoubtedly earlier than the 5th century. Coomaraswamy as well as Jouval Dubrieuil are inclined to look upon an image on one of the Amaravati
railings, said to be not later than the beginning of our era, as a transitional form of Ganesa. The elephant faced figure here is crouching under the weight of a long serpent-shaped garland which is upheld at intervals by other ganas (mala-vahakas). On the other hand, in Ceylon, near Mihintale, a stupa has been excavated on which there is a frieze of ganas in the style of those of Amaravati and one of the ganas has the face of an elephant, complete, with trunk and tusk.

An image of Ganesa found in the Fatehgarh District and believed to have come originally from Sankis mound may be the most ancient representation of the god in stone as yet discovered in India. The slab, on which is carved the figure of Ganesa in high relief, is of the spotted stone peculiar to Mathura and is not more than twenty inches in height. It is summarily carved and proportioned. The bare head with huge ears is abnormally large, while the nude torso is too short for the length of the arms. The legs seem to end at the knees, giving the impression of a seated figure which, however, is not the case. The right arm is bent and grasps a pointed object which is probably the tusk. The left is also bent and holds the bowl of cakes. The trunk hangs straight and coils to the left to reach the bowl, turns almost at once to the left.
Another Bhūmara statue which Coomaraswamy believes to be of 6th century A.D., is the earliest known representation of Ganesa associated with his sakti whom he holds on the left lap or hip.

In the Cahlukyan temples, Ganesa is represented at the extreme left of the Saptamatrika's. This group of Seven Divine Mothers are said to have favoured the family of the Chalukyas, who were also said to be under their special guardianship. In the Cave Temples of Ellora in Maharashtra, there are four important sculptured groups of the Seven Divine Mothers with Ganesa executed between the 5th and 10th century A.D., during the Rashtrakuta's reign. The most remarkable of these, is in the celebrated Ravana-ka-khai, where each Divine Mother is four armed and holds a child. Here in a niche under the throne part is the respective mount of the deity, but Ganesa has a bowl of Cakes in the niche instead of the usual rat (vahana).

Ganesa is sometimes figured in attendance on either important deities besides Siva. For example, on an ancient sculptured slab discovered at Sonaranga, where Sun-God, Surya, is accompanied by Ganesa on the right and the Saptamatrikas on the left. Above the Sun-God are the Nava-grahas, who also figured above Siva as in the representations of Vaivhaikamurti.
The temple of the Gauri-Shankar at Bheraghat in Madhya Pradesh is surrounded by a circular arcade in which are seated the sixty-four Yoginis. Among these images is a Ganesani or Vinayaki, a female form of Ganesa. Unlike Ganesa, she has an attenuated waist and like the Hindu goddesses, she has fully developed breasts. The torso is nude except for an ornate sari and ornaments. She has the face of an elephant and four arms and much mutilated. The upper part of the head is remarkably modelled though the trunk is unfortunately broken. The head has a jewelled band above the fore-head, behind which is a mukuta and the ears are very large and flapping.

According to ancient tradition, Ganesa was a Brahmacharin, that is, an un-married deity, but the later legends gave him two consorts, personifications of wisdom (Buddhi) and success (Siddhi). In ancient representations, he is never figured with consorts. At an early epoch, he is figured with a devi seated beside him sometimes called Lakshmi. In this form, he was worshipped by those followers of the vamachara, that is, 'left hand' doctrine who admitted 'wine and women' in their ceremonies. The Gana-patya sect conceived five esoteric forms of Ganesa, called Sakti-Ganapatis and Saktism evolved a complicated doctrine.
in which eight personifications of success or the astasiddhis were to be worshipped as being the Devi, the Sakti of Ganesa.

In Hampi, there are two monolithic images of Ganesa erected by the Vijayanagara sculptors, popularly named as 'Sasiva Kalu' Ganesa or the mustered seed Ganesa on the slope of the Hemakuta hill and 'Kadale Kalu' Ganesa or the gram seed Ganesa another Ganesa image nearby.

With regard to the origin of Ganesa, Gopinatha Rao, has collected a good number of stories from several Puranas and Agamas in which the god is variously described as the son of Parvati alone, as the son of Siva and Parvati and even having an independent origin. This shows the attempts of the later writers to give mythological origin etc. Ganesa is sometimes described as one of the aspects of Krishna even.

Apart from the above described, sculptures of Maha-Ganapati, which was the most popular type during the Vijayanagara period, there are other types of Ganesa sculptures produced though not so very popular during the Vijayanagara period.

Few sculptures of Ganesa from Hampi are described below:
A beautiful sculpture of Ganesa exhibited in the Archaeological Museum, Kamalapur-Hampi (Sl. No. 97 a & b). He is seated on a lotus pedestal which is in two tiers. He must have been with ten arms. At present only two left hands, one of which is holding Lakshmi, are seen completely. The other three hands including their weapons are broken and missing. It wears a short karandamukuta with ornamental jewellery and the crest is shown prominently. The festoones and central pendant of pearls cover the forehead and temple-globes. The other jewellery of beads and pearls include the ones around the shoulders, wristlets and anklets. Rings are seen on the fingers and also on the toes. Both the legs have loose as well as tight anklets. There is also a jewelled chest band which is partly covered the trunk. The nagabandha is very much damaged; the trunk is also damaged but its end which is coiled up near the chest appears to hold a vase.

Lakshmi (Sakti) is shown as seated on the left lap of Ganesa. She has heavily jewelled ornaments around the neck, waist and ankles. Her feet are resting on a rough square pedestal separately shown on the padmapetha of Ganesa. As prescribed, Sakti is shown in diminutive form compared to Ganesa. Three panels, on the front of the pedestal contain devotees (ganas) in different poses, though indistinct to
some extent. The sculpture is in round and at the back, many details of the jewellery, hair-do and the right hand of Lakshmi are seen. It must have been provided with hooded naga over the head of Ganesa but at present except, the body and tail of naga, other parts are missing. Further, there must have been sirsachakra with elaborately arranged floral ornamentation.

Another sculpture of Ganesa which is also exhibited in the Archaeological Museum, Kamalapur-Hampi (Sl.No. 98), is shown as seated in a sunken panel with two ganas standing on either side and both of them shown as blowing the conches. Ganesa is four handed with goad in the upper right, noose in the upper left, tusk-bit in the lower right and modaka in the lower left hand respectively. He is wearing a short karandamukuta with two festoons carved on the temple globes on the fore-head. The trunk is left turned and touching the modaka (sweet). There is a naga-udarabandha. There are traces of the ends of the angavastra on either side. The other jewellery is not distinct. The devotees, probably Gana-patya's, shown one on either side, they are standing in tribhanga posture, holding conches in their hands, in the act of blowing them. They are wearing the lower garments and other ornaments which are not very clear. The sculpture of Ganesa must have been meant for decoration, as an architectural member, to decorate one of the walls of the temple.
At Hampi proper there are additional types of Ganesa of which Nritya Ganesa are more in number.

A Nritya Ganesa is depicted on a pillar at the southern entrance of the Hazararamaswamy temple at Hampi (Sl.No. 99). He is having four arms, holding tusk-bit in the lower right hand, parasu in the upper right hand while snake in the upper left hand and bowl with sweets in the lower left hands respectively. The trunk is turned towards left side and touching the sweets. The left leg is raised and the right leg is slightly bent, yet firmly placed on a pedestal. He wears ornaments like short karandamukuta, udarabandha, armlets, anklets and loose anklets. The mount of Ganesa, rat, is depicted on the front of the pedestal, which is facing right and is in advancing posture. Ganesa is depicted in lalita dancing posture.

Another sculpture of Ganesa in dancing posture is depicted on a pillar in the mukhamandapa of Hazararamaswamy temple at Hampi (Sl.No. 100). He has four hands, holding tusk-bit in the lower right hand, parasu in the upper right hand, while the tail of a snake having its hood hanging down in the upper left hand and bowl with sweets in the lower left hand respectively. The trunk is turned towards left side and touching the sweets which are kept in a bowl, in the lower left hand. He wears a karandamukuta on the head, armlets,
anklets, and loose anklets on the hands and legs respectively. A naga is used as udarabandha. He wears a dhoti tied with a waist-girdle. The right foot is firmly placed on the pedestal whereas the left foot is slightly raised and bent in the form of lalatatielka dancing posture.

A Nritya Ganesa is depicted on the outer wall of bhogamandapa of Vitthalaswamy temple at Hampi (Sl.No. 101). This is in a panel along with other figures but not related to any sequence or story. He has four arms, holding danta in the lower right hand, pasa in the upper right hand while parasu and sweets are in the left hands. He wears karandamukuta, armlets, anklets, and loose anklets, dhoti, a part of which is flowing on the left side. Other details are much wornout and not very clear. He has an attendant, standing to his right who is in the act of blowing a conch. He is dwarfish and has other features of a gana, such as short and thick limbs, pot-belly, round and fleshy face etc. The panel shown with other figures being that of seated Rama and Hanuman, which are not related in any manner.

A monolithic sculpture of Ganesa is seen at Hampi (Sl.No. 102). He is seated in lolasana posture, on a lotus pedestal. He has four hands, the lower right hand holds the danta, the upper right hand holds the ankusha, while the upper left hand holds the noose and the lower left hand holds a modaka in a bowl. He wears a short karandamukuta,
necklaces, hara, chest-band, single hooded naga as udara-bandha, yajnopavita, wristlets, armlets, anklets and loose anklets. He has a very big pot-belly almost resting on the lotus pedestal. His trunk is turned towards left and touching the modaka which is held in the lower left hand. This sculpture of Ganesa carved out of a single boulder is one of the biggest sculptures of Ganesa at Hampi. It is known as Sesivi-kalu Ganesa locally. The mouse, the vahana of Ganesa is depicted on the front face of the pedestal.

A sculpture of Ganesa depicted on a pillar in the mukhamandapa of a ruined Siva temple at Timmalapur (Sl.No.103) in Bellary District of Karnataka. He is shown seated on his vahana, the mouse, which is in advancing position towards its front. He has four hands, the lower right and left hands hold danta and modaka while the upper right and left hands hold ankusha and noose respectively. He wears karandamukuta and other usual ornaments including nagabandha on the belly. He is seated on the back of the vahana with left leg seen as hanging down. The trunk of Ganesa is shown as coiled and turned towards his left.

The mouse is shown as standing on an oblong pedestal. Its front legs are little bent probably due to
heaviness of Ganesa and its face is lifted upwards and looking to its master. This sculpture of Ganesa, seated on the mouse is beautifully depicted one, quite unusual particularly during the Vijayanagara period.

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Karttikeya has been given the place of war-god in the Pantheon of Hindu gods and goddesses. Judging from literary, numismatic and sculptural evidences he seems to be a very popular deity from a fairly early period, though he is unknown to the Vedas and even to Panini of Circa 5th century B.C. However, the Dharmasutra of Baudhayana contains early reference to Skanda and his various names like Shanmukha, Jayanta, Visakha, Subramanya, Mahasena etc., but it is in the epics that the deity appears in full-fledged form. The Mahabhashya of Patanjali, also attests to the popularity of Karttikeya and mentions of the images of Siva, Skanda and Visakha made for worship, though Skanda and Visakha are well known to be the names of the one and the same god. In the Mahabharata, Visakha is stated to have arisen from the right side of the Skanda when the latter was struck by Indra's thunderbolt. According to Bhandarkar, this is indicative of the tendency to make the two as one person and they appear to have been so made in later times. Again Karttikeya and Kumara denote the same deity having its famous shrine at Rohita and at many other places in South India. The same idea is conveyed by the Amarakosa which enumerates a variety of names of Karttikeya.
Karttikeya, generally described as the son of Siva and Parvati, seems to have been conceived first as the offspring of Agni. In Ramayana, he is stated to be the son of Agni from Ganga. According to Bhandarkar, the foetus was thrown by Ganga on the Himavat Mountain and it was nourished by the six stars consisting of the constellation of Karttikeya and so was called the son of the Krittikas or Karttikeya. In the Mahabharata, also, Karttikeya is represented as the son of Agni but born from his wife Svaha. However, in the same Epic, Karttikeya is mentioned elsewhere as the off-spring of Siva and Parvati who assumed, it is said, the form of Agni and Svaha respectively. The transference of Karttikeya's parentage from Agni to Siva is not difficult to visualise since Rudra, the epithet of Agni, is also Siva's epithet and there are various stories narrating the birth of Karttikeya given not only in the Mahabharata but also in the Puranas.

According to Braht Samhita, one of the earliest iconographic texts, Karttikeya is described as being youthful in appearance. The Vishnudharmottara Purana, describes a six faced figure under the name Kumara. Samarangana Sutradhara, describes the image of Karttikeya very copiously and elaborately with various attributes etc. His consort Devasena or Kaumari, is, however, missing here.
Bhattacharya has rightly observed that the number of hands of Karttikeya differs accordingly as he is worshipped in different places. Thus, according to Matsya Purana, when installed in a rustic town, his image is required to have twelve arms, in a karbata, four arms, while in the forest or village only two arms. In some cases, he is described as having six arms.

Karttikeya images of several varieties are described in the various Agamas and Tantras. According to Gopinatha Rao, corresponding to various names of Subramanya, there are the images whose descriptions are found in the Agamas. Subramanya is one of the most popular deities in far South India, so much so that there is not a single village, town, garden, mountain top or other old places where his shrine is not to be found. On the authority of Agamas and Tantras, Gopinatha Rao, in his monumental work on Hindu Iconography, has noted in detail the iconographic features of a large number of varieties of the images of Karttikeya such as Saktidhara, Skanda, Senapatby, Subramanya, Gajavahana, Saravanabhava, Karttikeya, Kumara, Shemukha, Tarakari Senani, Muruga, Brahmasasta, Valli-Kalyana-Sundara, Balasvami, Sikhivahana, Jnanasakti, Desika, Mahasena and others.
The earliest sculptural representation of Karttikeya, an ideal example of Kushana art, is possibly the one in the Mathura Museum, which bears on its pedestal an inscription informing that it was installed in the 11th year of Kanishka’s reign, that is, A.D. 89. During Gupta period, Karttikeya is depicted more often as seated on the back of his mount, peacock. Though Gupta monarchs were the followers of Vaishnava faith, there is some evidence to believe that Kumara Gupta I, attached great importance to this god, Karttikeya. Not only that he bore the name of the Kumara, the general of the gods, but his son Skanda Gupta was also named after him. The Bilsad stone inscription, of his time, that is, A.D. 414-415, makes mention of the addition of a gallery to the shrine of Kumara locally called Mahasena.

In South India, Karttikeya or Subramanya or Kumaraswamy, is one of the most popular deity as already stated above. In most of the cases, the god Karttikeya is endowed with four hands, carrying sakti and vajra in the back hands and the front ones display varada and abhaya mudras. He is shown usually either as standing by the side of his mount peacock or as seated on it. Few sculptures representing Devasena-Kalyanasundara Murti, illustrating the marriage of Kumara or Karttikeya with Devasena, is
evidently influenced by the Kalyanasundara image of Siva. No such examples are to be met with in the North.

The sculptures of Karttikeya and his worship appear to have not been so popular in this part of the country, as in the far-South. There is no independent temple or an independent sculpture meant for the worship of Karttikeya noticed so far in the Hampi in Vijayanagara area. There are three representations of Karttikeya, two are on the pillars and the beautiful one displayed in the Archaeological Museum, Kamalapur-Hampi. The last one also must have been part of the temple wall as an architectural member.

A sculpture of Karttikeya is depicted on a pillar in the Hazararamaswamy temple at Hampi (SI.No. 104). He is sitting on his mount, stylised peacock. His three faces are seen facing front. He is wearing a karandamukuta. He is having four arms, holding vajrayudha in the upper right hand and damaru in his upper left hand while the lower right and left hands held in abhaya and varada mudras. He is wearing ear ornaments, haras, chest band, wristlets and anklets. He is seated in lalitasana posture on the peacock. The peacock which has turned its face, is holding the tail of a snake in its beak and the wings are spread out. Peculiarly here all the three faces of Karttikeya have prepared with third eye.
The other variety of Karttikeya is seen depicted on a pillar in the Underground Siva temple known as Prasanna Virupaksha temple at Hampi (Sl. No. 105). Here, the figure of Karttikeya is a single faced one. He is sitting on his usual mount in lalitasana pose. He has four hands, the upper one holding vajra and damaru (但不限) whereas the lower hands are held in abhaya and varada mudras. The peacock is shown as holding a snake in its beak. The sculpture is not well finished.

A sculpture of Karttikeya exhibited in the Archaeological Museum, Kamalapur-Hampi (Sl.No. 106). He is sitting on his mount, peacock. His three faces are facing front, they are wearing long kiritamukutas. Only four hands are seen, holding weapons like vajrayudha, arrow (damaged), bow and trisula. The other hands are broken and missing. He is wearing globular ear ornaments, haras, udarabandha, wristlets, armlets and long vanamala. The peacock which has turned its face backwards is also damaged. He is shown in a niche which is also damaged. On either side are seen, Valli and Devasena his consorts one on each side standing in lola mudra with hands. In the other hands, they are holding a lotus bud by its stalk. They are also wearing kiritamukutas, circular ear ornaments, haras, kuchabandhas, waist-girdles and vanamalas. The female figure to the right of Karttikeya is very much damaged.
Another sculpture of three faced Karttikeya is depicted on a pillar in the mukhamandapa of a ruined Siva temple at Timmalapura (Sl.No. 107). He is seated in lâlasana posture on his mount, peacock which is facing front. He has ten hands. The lower right and left hands are held in abhaya and varada mudras. The other eight hands hold sakti, musala, khadga, chakra, sankha, dhanus, khetaka, sikhi-dvhaja. He wears long kiritamukutas, kundalas, necklaces and other usual ornaments on the body.

The vahana, peacock, is shown as standing on an oblong pedestal with its face turned towards left and holding a snake in its beak. The feathers are beautifully carved as at the back of the peacock.

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(c) **BHAIRAVA**

Under Saiva, Bhairava can best be described as one of those **ugra** or **ghora** forms of Siva, born out of the blood of Siva. The word 'Bhairava' literally means terrible, frightful, horrible or formidable. According to Siva Purana 55, he is the Lord of the City of Kasi and full form of Sankara. He is also known as Kalabhairava for even Kala (the god of death) trembles before him; Amaradodaka because he kills bad persons; Papabhakshana, because he swallows the sins of his devotees, etc.

According to some Puranas and Saiva Agamas 56, Bhairava is sometimes described as **Brahmasiraschedaka murti**. But the accounts of the Varaha and Kurma Puranas, which seek to explain this aspect of Siva, materially differ. The Varaha Purana 57, states that Brahma created Siva (Rudra) and addressed him as Kapali and asked him to protect the world. Being insulted, Siva cut off the fifth head of his originator, Brahma, with his left thumb-nail and the head of Brahma unfortunately stuck to Siva's palm. Then Brahma was requested by Siva to tell him how he could get-rid of the head stuck to his hand. On the advice of Brahma, Siva observed a Kapali's life for full twelve years and at the end of which he visited Kasi (Varanasi or Baneras) where
the head of Brahma got detached. The place where this incident seems to have taken place is still known by tradition as Kapali-mochana in Varanasi.

Kumara Purana, has somewhat a different version. Once the rishis asked Brahma as to who was the originator of the universe, Brahma attributed it to himself, even though the Vedas declared Siva to be greatest of all the gods. Just then a juge illumination appeared in which was discernable the figure of Siva, by whose order Bhairava cut-off the fifth head of Brahma. These texts try to explain this aspect of Siva as cutting off one of the heads of the polycephalous Brahma, for his alleged sins and iniquities. However, Banerjea, has rightly observed that there is hardly any tangible connection between the varying myths and iconic types.

According to Sritatvanidhi, the figure of Bhairava should be with three eyes, four arms, a jatamukuta, on the head, patrakundala in the right ear and makarakundala in the left one. There are to be the vajra and the parasu in right hands and in the left ones, the skull of Brahma and the sula. It should be drappd in garments made of tiger's skin.
A typical Bhairava is given in the accounts of Vishnudharmottara Purana 60, according to which Bhairava should have flabby belly, round yellow eyes, canine teeth and wide nostrils. It should be wearing a garland of skulls and adorned with snakes as ornaments. Besides these, there should be other ornaments also. The complexion of Bhairava should be dark as the rain cloud and his garment of the elephant's skin. He should have several arms carrying several weapons. He should be represented as frightening Parvati with a snake'. The description of Bhairava given by Hemadri 61 is much similar. He describes that Bhairava should possess a grim face with protruding teeth, a pot-belly, a garland of skulls and serpents as ornaments. He has plaited hairs and several hands etc.

There are three different types of Bhairavas. Gopinatha Rao 62, has described as Batuka Bhairava, Sravana-Karsana Bhairava and other sixty four Bhairavas, in his monumental work on Hindu Iconography.

**Batuka Bhairava** :- He is usually found in sculptures as nude, terrific in appearance with protruding fangs, rolling and round eyes. His hands are holding a sword, a khatvanga, a sula or kapala, he is wearing wooden sandals and often shown accompanied by a dog 63. He should have jatas of red colour, three eyes and a red body. He
should carry in his hands the sula, the pasa, the damaru and the kapala and be riding upon a dog. He should be stark, naked and be surrounded on all sides by a host of demons. According to the description given in Rupamandana, Batuka Bhairava should have eight arms, in six of which are to be the khatvanga, the pasa, the sula and a snake, while one of the remaining hands should carry a piece of flesh and the last one should be held in abhayamudra. By the side of this Bhairava there should be a dog of the same colour as its master.

According to Saradatilaka Tantra, there are three types of Batuka Bhairavas, namely, the satvika, the rajasika and the tamasika.

Sixty-Four Bhairavas: The Agamic texts enumerate as many as sixty-four Bhairavas divided into eight groups of each, the chief of these groups being Asitanga, Rur, Canda, Krodha, Unmatta, Kapala, Bhisana and Samhara respectively.

Few sculptures of Bhairava exhibited in the Archaeological Museum, Kamalapur-Hampi, are described below:

A sculpture of Bhairava (Sl.No. 108) is shown as standing in tribhanga posture on a pedestal. An asura's head is depicted in low relief on the front face of a pedestal.
He is standing on wooded sandals and has four hands, holding a long sword and damaru in the lower and upper right hands while skull cup and trisula in the lower and upper left hands respectively. The human head hanging from the lower left hand being reached to the dog which is standing on its hind legs. He wears kundalas, necklace, chest band, waist-girdle, armlets, wristlets, long rundamala, anklets and loose anklets. He has three eyes and canine teeth. He is naked and wears naga as ornaments on the body.

Another sculpture of Bhairava (Sl.No. 109) is shown as standing in tribhanga posture on a semi-circular pedestal. He has four hands, holding long sword, damaru, trisula and skull cup. A dog is standing behind him and raised its mouth to suck the blood which is coming from the head which is held in the lower left hand of the deity. He wears kundalas, necklaces, haras, channavira, armlets, wristlets waist-girdle, long rundamala, anklets and loose anklets. The sculpture is beautifully carved and details very clear.

A sculpture of Bhairava (Sl.No. 110) is shown standing in dvibhanga posture on a pedestal, under prabhavali with kirtimukha at the top. He has four hands, holds sword, trisula and damaru. The lower left hand is chipped off which is suppose to hold skull cup with head. He wears rundamala and other usual ornaments on the body.
A dog is standing behind the deity with its head raised upwards to suck the blood from the head which is held by the deity in the lower left hand. He stands on wooden sandals. A single hooded naga is seen on either side of Bhairava. He is attended by female on either side, the lady standing to right is held her hands in **anjali mudra** and other details are not clear.

Bhairava is provided with **makaratorana prabhavali** and **kirtimukha** at the top. The sculpture is beautifully carved and well in proportinate.
Hanuman stands for simplicity, selfless service, and self-sufficient. He was an ideal character; he had perfect control over his senses and he was a great visionary. He is considered as eleventh manifestation of Siva. Kamban, the Tamil poet, in his work Ramayana calls him as an amsa of both Vayu and Rudra. Thus he has come to occupy a special place in the Hindu pantheon of deities, around whom an independent cult grew up in course of time.

He was not only worshipped by the Vaishnavas but also by the Saivas and Saktas. He is linked with Vishnu through his devotion to Rama. The Pancharatra Agama, the principal scripture of the Vaishnavas, makes elaborate reference to the worship of Hanuman who is addressed 'Sri Anjaneya' that is, son of Agni. He is also a manifestation of Sakti. He himself believed to have said 'laukike samandraprati ma samreda rama sevaka', that is, for the fulfilment of all the worldly desires, people should remember the servant of Rama.

The earliest extant of stone sculptures of Hanuman date back to circa 5th-6th century A.D., for which the Dasavatara temple of Devagarah in Uttar Pradesh and other places in the North are justly famous.
The reliefs depicting Ramayana scenes on the outer walls of Hazararamaswamy temple at Hampi show Hanuman and the part he played as Rama's messenger to Sita in Lanka and his unswearing loyalty in helping his hero, Rama to destroy Ravana. The half-man and half-animal figure of Hanuman with his characteristic long tail is the most common form of his representation.

In the Rama group of figures, Hanuman shown in anjali pose or in a humble attitude with his right hand over his lips, standing to the right of the group is remarkable. Hanuman is shown in anjali pose with his tail going over his head and with a bell hanging from its tip. This is a common feature in most of Hanuman images enshrined separately in Vishnu temples. However, when, an independent cult of Hanuman came to be evolved, varieties of Hanuman images came to be introduced by about 15th-17th centuries A.D.

The most interesting of these varieties is the one called Panchamukha Hanuman or Hanuman with five faces. Sculptures of this aspect of the deity are to be found occasionally in low relief in Vaishnava temples during Vijayanagara period. In such sculptures, invariably, only four faces are to be seen, with the fifth hidden at the back as in the case of four faced Brahma.
Another variety is the one called chaturbhuja-Hanuman (Sl.No. 113) found at Hampi. In the group of Rama, Sita and Lakshmana, Hanuman the faithful messenger, should be shown standing a little away in front and also to the right of Rama and should be only so high as to reach the chest, the navel or the hip of Rama. The figure of Hanuman has the left hand resting upon the thigh and the right hand is placed upon the mouth and he is adorned with karanda-mukuta on the head. His figures should be sculptured in accordance with the saptatala measures of 84 angulas. It should be represented as having only two hands, rare with four hands, the right of which is placed upon the mouth in token of loyalty and the left is made to hang down so as to reach the knees, the attitude assumed by servants in the presence of their masters. The look and posture of the figures of Hanuman should be such as to even-willing and readiness to carry out the orders of his master.

He is pictured as heroic, he is also depicted as gigantic, fierce and immensely powerful and appears to be very personification of Supreme strength. He also stands erect with his long tail raised and curled over his head, with a large dagger at his waist and a tassel hanging down his waist. He has a Vaishnavite castmark on his fore-head and chest. He has a belt for his chest also, his girdle,
two folded, is fully jewelled and with a leaf shaped tassel trailing on his left thigh. Sometimes he is depicted as dvarapala in the Vishnu temples. Anjanadri hill in Kishkinda, near Hampi, Vijayanagara, has been identified by tradition as the birth place of Hanuman.

At Hampi itself is a unique representation of Hanuman in a shrine known as Yantrodharaka murti. Similar one is seen at Penukonda in Andhra Pradesh, assignable to the same period. In the Ranga temple, outside the south-east corner of the Zanana enclosure, a huge sculpture of Hanuman, about 2.7 metres in height is seen. At the back of the Prasanna Virupaksha temple, is a little chamber enshrining an image of Hanuman of 3.6 metres in height locally called Prasanna Anjaneya (Hanuman) temple.

A sculpture of Hanuman (Sl.No. 111) which is exhibited in the Archaeological Museum, Kamalapur-Hampi, is shown with his face turned towards his left and as advancing towards his left, his tail goes over his head and coils upwards near his left arm with the tip treated as tendrils of a creeper. He is holding in his left arm a bunch of mangoes attached to the lower end of stalk. The mangoes are in three rows and twelve in number. The head has been provided with two stringed beaded band with a
pendant, in the centre. The tufted hair with knot is shown at the back. There are two haras with central pendant on the chest. There is a ratnakundala in the right ear. There is also udarabandha with crest in the centre. The beaded armlets, wristlets, loose wristlets, anklets and other ornaments carved with all details. There are also two anklets on the feet, three stringed vajnopavita runs across the body. The loin cloth has been tucked up with the help of a waist-girdle. There is also a garland of flowers running across the shoulders and hanging on either side of the armpits. The usual vanamala with central pendant is below the knees. All the fingers of both hands have been provided with finger rings. There are line carvings of tripundras on the arms, on the chest and also on the fore-head. The representations of Sun and Moon are seen at the top above the tail.

The asura, Akshyakumara (Apasmaretapurusha) is shown as fallen to the ground holding a round shield in the left hand and a curved sword in the right hand. There are four holes chiselled for fixing garlands.

Another sculpture of Hanuman (Sl.No. 112) which is also exhibited in the Archaeological Museum, Kamalapur-Hampi, is shown with his face towards left and also advancing.
The tail makes a circle over his head, goes up to the left elbow and ends up in a double coil. He is holding in his left hand a stalk of flowers with leaves etc. The right hand is raised with the open palm. The tufted hair with knot is shown at the back of the head. In his right ear is seen a triple ratnakundala beautifully sculptured. He is having tripundra on the fore-head. There is a plain kantabharana and a broad hara with central crest. The beaded armlets, wristlets and anklets are all produced with pendants in the centre. There are also loose anklets on both the feet. A finger ring is seen even on the thumb of right hand. There is also a udarabandha probably unfinished. The vanamala, probably unfinished is beyond the knees. An upper cloth going across the shoulders with ends has frills which are seen on either side of waist. There are representations of Sun and Moon above.

The asura Apasmarapurusha, shown between the two feet, is holding a sword in the right hand and a round shield in the left hand. His head is shown towards the right leg of Hanuman. There are two holes on either side of the neck for fixing the garlands.

A sculpture of chaturbhuja Hanuman is depicted on a boulder near Kotilinga at Hampi (Sl.No. 113) is shown standing in dwibhanga posture on a pedestal with his face
turned towards his left. He has four hands, the upper right and left hands hold stylised chakra and sankha while the lower left hand is made to rest on the gada and the lower right hand holds a bowl like object. The hair is tided up with a knot at the back. He wears beaded necklace, hara, kundalas, channavira, yajnopavita, long vanamala, armlets, wristlets and loose anklets. He wears a small piece of cloth in the form of kachha which is tied to the waist girdle. The tail is goes up above the head and coild at the end.

Akshayakumara is depicted in between the two legs of the main deity, who holds a sword and a shield in his hands. The asura is shown as fallen under the feet of Hanuman.

The sculpture of Hanuman with four hands is rare and one of the most important one. It is carved on a granite boulder in well proportinate form. This deity of Hanuman is under worship even today by the devotees at Hampi.

A sculpture of Vyakhyanamudra Hanuman is depicted on a pillar in the kalyanamandapa of Vitthalswamy temple at Hampi (Sl.No. 114). He is seated in padmasana on a pedestal. He has two hands, the right hand is held in
vyakhyana mudra and the left hand is placed on the feet in dhyanamudra. His hair is tied up with a knot at the back. He wears kundalas, beaded necklaces, armlets, wristlets, chest-band, waist-girdle and a yajnopavita. This sculpture of Hanuman is carved in proportionately and beautifully on one of the faces of a pillar.

Another sculpture of Hanuman (Sl.No. 115) depicted on a pillar in the mukhamandapa of Hazararamaswamy temple, at Hampi. He is seated on his own coiled tail, which is seen on a pedestal. The tail-end is also depicted on the face of the oblong pedestal pedestal. His left leg is crossed and resting on the right thigh and the right leg is hanging down. He is seated in the form of maharajalilasana posture. The right hand is raised upwards with the open palm and the left hand is hanging and resting on the folded left knee. The hair is tied up with a knot at the back. He wears haram, kundalas, yajnopavita, armlets, wristlets and anklets. The face is turned towards his left.

A sculpture of Yantrodharaka Hanuman (Sl.No. 116) depicted on a granite boulder near Kodandarama temple at Hampi. Hanuman is shown seated in padmasana within the centre of 'Srichakra' which is known as Yantra. His right hand is held in vyakhyana mudra and the left hand is held in
dhyanamudra. He wears kiritamukuta, and other usual ornaments on the body.

Below this yantrodharaka-Hanuman is seen a sculpture of Madhvacharya, installed recently by the devotees of Hanuman.

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Garuda or Arutman was originally the Sun conceived as a bird, as described in the Rigveda. Taraksya is another name given to him in the epic and puranic literature. In the subsequent period he is identified with the swift bird, the vehicle of Vishnu. In the South, Garuda as the vahana of Vishnu is known from the Sangama age. The stories of his birth as one of the two sons of Vinata, wife of Kasyapa and his fight with the devas for the amrutam to get his mother freed from her bondage to co-wife Kadru, are all alluded to in the Tamil literature.

Garuda's concept considering himself to be superior to Vishnu, the achievements against the asuras claimed to be own as he carried Vishnu on him and the curbing of his pride by Vishnu are casually referred to in the Tamil works, Palmoli Nanuru and Paripadal.

The term Garuda is pul which means bird, often Uvana, is also given as the name of this bird, and this term is merely a form of Suparna of the Vedic literature. A description of this emblem of Vishnu's flag is mentioned invariably in all the works referring to Vishnu. Garuda as the enemy of the snake which is his food and as having broad multi-coloured wings is mentioned in the Paripadal.
same time, Garuda is said to be adorned with snakes as his head ornament, anklet, bracelet and waist band. Garuda is also said to carry snake in his beak which is red.

Garuda is a well known figure to Brahmanical iconography. He was introduced into Buddhist iconography too which carried beyond India into Tibet, China, Mongolia and countries of South East Asia along with Buddhist religion and Art.

The form ascribed to Garuda, as the mythological story goes, is that of a huge bird of uncommon strength, grim and grotesque endowed with the mystic power of assuming any form according to his wish. The artists utilised the latitude which was thus conceived by mythology to evolve various forms and thus they introduced significant modifications to the bird-form, culminating in the winged human form with round eyes and beak-like nose etc.

In early Buddhist art, Garuda is represented as a bird with emphasis on some bodily features. A relief on the eastern gateway at Sanchi is said to represent Garuda. Grunwedel considered it to be a form of the native parrot, but it is hard to agree with this view especially because Indian plastic representation of Garuda has no affinity. Moreover the process of the iconographic development of
Garuda was one of the humanization and not of any monstrous creation of uncalled fancy. It is his association with Vishnu as his vahana is primarily believed to have determined the line of evolution.

The Garuda capital of the Besnagar Pillar erected by Heliodorus, a Greek Ambassador, is perhaps the earliest known representation of Garuda, though, the capital is not extant. The two images of Garuda in the Mathura Museum, are unique on account of their striking iconographic peculiarities and early date, as they are assigned to the Kushana period.

The cult of this mythical bird seems to be widely prevalent as evidenced by the literature of India and other countries, but the Indian stories regarding Garuda are the oldest ones. The most common form that has developed in India is hybrid one combining the human form with that of the winged bird, the human form predominating. The intermediate stage in the evolution of this hybrid Garuda figure is seen on Gupta coins. He is also shown as holding a snake in his beak.

In the Deccan, reliefs depicting the story of Garuda's fight with the devas, his stealing the amruta and
freeing his mother from bondage, are found in the early Chalukyan cave temples at Badami and also in the sculptural representation in the structural temple of Virupaksha at Pattadakal in Karnataka.

According to Vishnudharmottara Purana, Garuda should have a round face and eyes, a nose like that of Kausika and the legs like those of a vulture, four hands, two of them carrying the umbrella and the pot of amruts and the other two folded in supplication and a pot-like belly. When carrying Vishnu on his back, Garuda should have two hands, both of which should support the feet of the God. The later description is in conformity with the known images of Garuda carrying Vishnu. The former type, perhaps, was intended as a separate cult image, when shown independently.

The Silparatna gives different descriptions of Garuda. According to one of them, the image of Garuda should have the golden yellow colour from the feet to the knees, the snow-white colour from the knees to the navel, scarlet from the navel to the neck, and the beak in blue. He should have only two hands, one of which is to be in the abhayamudra. Another form described in the same text is that of an eight armed Garuda, holding in six of his hands the vessel of amruts, gada, snake, chakra, sword and a snake. The former description
is similar to the one found in the Agni Purana 87, which mentions the four colours for the four parts of the Garuda's body as given in Silparatna. It also be mentioned here that four colours, gold, white, red and black are the fundamental colours associated with the four great manifestations of Vishnu 88.

According to Sritatvanidhi, Garuda should be shown as kneeling on his knee and his crown should be adorned with snakes. He should be shown as stout in the legs and knees and possess the face and body of human being, his beaked nose should be raised and pointed prominently. He should have only two hands held in anjali mudra 89. The figure of Garuda, set infront of the central shrines in the Vishnu temples at Hampi and other regions under the Vijayanagara empire, tally generally to this description.

Few sculptures of Garuda from Hampi are described below:-

A sculpture of Garuda (Sl.No. 117) exhibited in the Archaeological Museum, Hampi-Kamalapur. He is shown with his face towards front and also advancing towards his right, is having two hands held in anjali mudra, the two wings are spread out on either side. There is a jewelled
ornaments starting from the shoulders and covering the bottoms of the feathers right up to the elbows and hands. The whole arrangement resembles the bhujakiritas. He is wearing six tiered kiritamukuta and a jewelled head band. The frills of which are spread behind the ear. He is wearing nagakundala with spread hoods as ear ornaments. He is also shown as having tripundra on his fore-head and two canine teeth at the ends of the mouth. The jewellary includes kantabharana with central pendant covering up to the knees. The armlets, wristlets and anklets are of naga with tail, spread hoods. He is also wearing loose anklets on both the feet, which are characteristic of Vijayanagara period. The lower garments with frills going on either side and also in between the thighs, are held with a jewelled waist-girdle. The central piece of the waist-girdle is in the form of kirtimukha, from the mouth of which more frills are hanging. There are representations of stylised chakra resembling a rosette and a conch in relief. Also seen the representations of Sun and Moon in line carving.

Peculiarly there is line carving starting from the right shoulder of Garuda and going upwards which resembles a flower bud with its stalk. There are two holes chiselled on either side of neck for fixing the garland.
Another sculpture of Garuda (Sl.No. 118) which is also exhibited in the Archaeological Museum, Kamalapur-Hampi. He is shown with its face towards his left and also as advancing in the same direction. He has two hands, the left one holding a snake whose tongues are stretched out. There is a short diamond crest on its head. The right hand with its open palm is raised upwards. He is having tripundra mark, characteristic of the Vijayanagara period, on the fore-head. The big beaked nose is slightly damaged. He has wings with feathers in two tiers. He is wearing kiritamukuta with three bands of nagas with their hoods spread, one of which on the left side and two at the front. Nagas with spread hoods have been used as kantabharana, haras, udarabandha, armlets, wristlets and loose anklets. He is having hooded naga as ear ornaments nagakundala, at the back of the head is seen the unfinished part of spread chakra. He is also wearing an upper cloth across the shoulders, the ends of which are shown flying on either side of the body. A long hooded snake forms the vanamala or nagamala. Peculiarly there is one more naga with its spread hood shown as an ornament below the arms of the right hand but very near the elbow join. He is wearing a diamond jewelled waist girdle and a lower garment with frills hanging on the front, the sides as well as in the centre. There is stylised flower bud like object shown as hanging between the thighs.
There are the representations of stylised chakra and sankha on either side of the kirita. There are holes chiselled on either side of the neck and also at the top for fixing garlands.

A sculpture of kneeling Garuda (Sl.No. 119) depicted on a pedestal (panavatta) in the sanctum of a ruined temple near Chandrasekhara temple at Hampi. Garuda is seen in kneeling posture (veerasana) on the front face of a pedestal, with hands held in anjali mudra. He wears a kiritamukuta, ear rings, armlets, wristlets, waist-girdle, anklets and loose anklets. The open wings with six feathers are also seen on either side of his arms.
The worship of Surya or Sun in India has been as old as the Vedas. The Vedas refer to him and his various aspects as Savitri, Pusava, Bhaga, Mitra, Aryaman and Vishnu. Surya was the most concrete of the solar deities and Savita, 'the stimulator of everything', denote his abstract qualities. Mitra was an Indo-Iranian god and Aryaman was also an Indo-Iranian deity. Vishnu was the most interesting of the solar deities and the part he played in the development of the Bhagavata creed. Most of these deities, along with a few others like Amsa, Daksa, Martanda etc., came to constitute in different groupings and different contexts, the class of gods called Adityas. The worship of the twelve Adityas along with that of the nine so called planets or Navagrahas came to occupy a very important place in the religious life of the Indians. Bhandarkar, refers to a special class of Sun worshippers in the North called Magas whom he identifies with the Magi of ancient Persia. In the South India, there does not appear to be any such class exclusively devoted to the Sun though Sun worship is common to all the Hindus.

Riv Vedic hymns to Surya contain many epithets which had a hand in influencing many of his traits in the post-Vedic age. In some he is described as 'the beautiful
winged celestial bird, Garutman while in one verse, he is described as a 'White brilliant steed brought by Usas'. From such descriptions originated the concept of Garuda, the mount of Vishnu and Tarksya, the horse-mount of the Sun-god himself. Nay the idea of the god riding on a chariot drawn by four or seven horses so frequently found in post-Vedic texts and illustrated in early reliefs has already been well formulated in the Rig-Vedic hymns. He is more often described as 'moving on a car drawn by one, by several or by seven ruddy horses'. The worship of the Sun god and his various aspects continued in the later Vedic period. In the post-Vedic age, it was more advanced and the two epics are full of allusions to Surya and his various aspects. The Mahabharata describes Surya as Devesvara, 'Lord of Gods'. Many other Sanskrit works belonging to the Gupta period and afterwards also contain similar references.

The image of the Sun-god, according to the Agamas, is always to be placed in the centre of the planets and looking eastward. He must be round, red, decorated with red flowers, clothed in garments of varigated colours and with flags on his car. The car must have one wheel and drawn by seven horses, to be driven by the Charioteer Aruna, who is represented without legs. Hayurabhatta, a poet of the early medieval times, extolled the glory of Sun god in a poem.
consisting of one hundred verses, known by the name of Suryasataka, which was held in great esteem. Surya is also supposed to be the manifest form of the three Vedas, the sole supporter of universal space, resplendent in his chariot or car, surrounded by his consorts, planets and the celestial damsels. Hemadri says that on the right and left side of the sun respectively are represented the attendant gods Banda Pingala and Ati Pingala worshipping him. Sometimes Surya represents, as composed of Brahma, Mahesvara and Vishnu. An illustration from Chidambaram in Tamil Nadu, evidently represents Surya as composed of Brahma, Mahesvara and Vishnu. Here, though the symbols held in the hands do not clearly indicate the above variety, but on the pedestal are shown seven horses drawn by Aruna, believed to be without legs.

The Sun-cult appears to have developed in North India from the early centuries of the Christian era. The prevalence of Sun worship is fully proved by many literary and archaeological evidences. The story of Samba's leprosy and his cure from the disease by worshipping the Sun god is elaborately narrated in many Puranas such as Bhavisya, Varaha, Samba etc. The reference is also made in many of these texts to his having caused to be built a big temple
of the god Surya or Sun at Mulasthanapura, the modern Multan in West Punjab, on the banks of the Chandrabhaga. There was actually a big Sun temple, at Multan, a graphic description of which and the image enshrined there have been given by foreign travellers like Hiuen-T-Sangä and the Arab geographers like Al Edrisï, Abu Israkal, Ishtakhri and others. Some of the Puranas also refer to the installation of a Sun image at Nathura known by the name of Sambaditya. According to Brïhat Samhita, that it was the Magas, the Indianised form of the Magik the Sun worshipping priests of Iran, who were entitled to install ceremonially the images of Surya in the temples. Alberuni knew this fact for he has recorded that the ancient Persian priests came to India and came to be known as Magas.

Remains of the mediaeval temples of the Sun god are still extant in the extreme west, that is, Modhera in Gujarat, in the extreme east, Konarak in Orissa. There are inscriptiveal references to the existence of such shrines of a fairly earlier period in several other parts. In South India, earlier than the 12 century A.D. no such temple has been found. The only temple thus so far known to be dedicated to Sun and his attendant planets exclusively in the South, is the one at Suriyanarakoyil in the Tanjore District in Tamil Nadu.
According to the Amsumadbhedagama and the Suprabhedagama, the figure of the Sun-god or Surya should be a sculpture with two hands, each holding a lotus. The hands should be so held up as to cause the fist holding the lotus reach the level of the shoulders. His head is to be surrounded by a halo, that is, kantimandala. He should be adorned with many ornaments, on his head there should be a karandamukuta and the garment worn by him should be in red colour. He should wear kundalas and over his chest there should be a necklace. There should also be a yajnopavita on his body. The figure of Surya should be made to stand on a padma-pitha by itself or should be placed in a hexagonal chariot drawn by seven horses fully caprisoned. The chariot should have only one wheel and driven by the lame Aruna. On the right side of Surya there should be standing Usha and on the left Pratyusha.

The Silparatna states that on each side of Surya, there should be a dvarapalaka, named Chandala and Pingala respectively. According to Matsya Purana, the figure of Surya should have a fine moustaches and should be dressed as men are in North India. Surya should have four arms, a lustrous body of red colour covered with a coat. Four handed sculptures of Surya are rare in South India.
Gopinatha Rao has illustrated few sculptures of Surya images from the South and the North India in his work on Hindu Iconography.

Few Surya images from Hampi are illustrated below:

A sculpture of Surya is depicted on a pillar in the mukhamandapa of Kadalekalu Ganesa temple at Hampi (SI.No. 120). He is standing in sambhanga posture on a chariot driven by horses. He has two hands, holding a lotus bud with its stalk. The hands are raised up to the elbow. He wears a kiritamukuta, necklace, ear ornaments, yajnopavita, armlets, wristlets, waist-girdle, long vanamala and anklets. The horses are seen in an advancing position with their front legs raised up and the charioteer Aruna is also seen. Behind Surya is seen a prabhamandala also.

A sculpture of Surya (SI.No. 121) which is exhibited in the Archaeological Museum, Kamalapur-Hampi. He is shown standing in samabhanga posture on a ratha which is drawn by the capriosned horses. He wears a long kiritamukuta, kundalas, necklaces, hars, channaviras, waist-girdle, long vanamala, dhoti with frills flown on either side, armlets, anklets and loose anklets. Prabhavali with kiritmukha at the top form the mouth of which issues the foliages, is also provided at the back of the Surya image.
To the right of Surya is a female deity shown as standing in samabhanga posture on the same chariot with hands held in anjali mudra. She wears a long kiritamukuta, kundalas necklaces and other usual ornaments including vanamala.

This is one of the best sculptures carved beautifully and in good proportioned. This sculpture must have been the main deity, installed in one of the temples at Hampi.

Another sculpture of Surya (Sl.No. 122) which is also exhibited in the Archaeological Museum, Kamalapur-Hampi. He is shown standing in samabhanga posture on a thriratha pedestal. He has two hands folded and raised which hold lotus-buds with stalks. The lotus-bud which is held in the right hand is partly chipped off. He wears a long kiritamukuta, kundalas, necklaces, channavira, waist-girdle with tassils, dhoti and anklets. He is provided with prabhavali with kirtimukha at the back of the head. Prabhavali with kirtimukha at the top form the mouth of which issue the foliage is also seen at the back. On either side, a female deity is shown standing in tribhanga posture on the same pedestal. Usha is standing to the right and Pratyusha to the left of Surya. Both wear a long kiritamukutas, kundalas, necklaces and other ornaments including sari.
Usha is holding lotus bud with its stalk in her left hand while the right hand is held in lola pose. Pratyusha is holding lotus bud with its stalk in her right hand and the left hand is held in lola pose. The scultpre is a beautifully carved and a well proportioned one. This sculpture is carved of a balck granite stone and is too must have been installed in one of the temples at Hampi.

A beautiful sculpture of Surya (Sl.No. 123) is depicted on a boulder near Kotilinga at Hampi. He is shown as standing in samabhanga pose on a ratha (chariot) which is drawn by capriosned seven horses. He has two hands which hold lotus-bud by their long stalks. He wears a long kirtamukuta, kundalas, hara, channavira, vajnapavita, waist-girdle with tassils, dhoti with frills hanging on either side, long vanamala, armlets, anklets and loose anklets. Prabhamandala is provided at the back of the deity, quite big and prominent.

Chariator Aruna is shown as seated with his legs crossed. It is interesting to note here that Aruna is not lame whereas he is supposed to be lame. He has two hand, the left hand holds reins of the horses and the right hand is a little raised holds a whip (hunter). He wears a short karandamukuta and other usual ornaments over the body.
The sculpture of Surya on a chariot which is drawn by capriooned seven horses and driven chariotor by Aruna is beautifully carved on a granite boulder. The sculptor, with the intention to enhance the beauty of the composite subject, has shown the horses and the chariot from the side, of their left sides only. Whereas Surya is shown as facing the spectator that is, with his face towards the front and nor in the direction towards which the chariot is moving.

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Lakshmi is one of the most popular goddesses of the Hindus, the Buddhist and the Jains alike. She is considered to be the goddess of beauty, fortune and fertility. She is the chief consort of Vishnu, whose appellation is 'Sri'. It is, therefore, but natural that persons desirous of attaining material prosperity should worship her. A special worship is enjoined in her honour on the night of the last day of the month of karttika every year when festival of lights is celebrated all over the country.

Both Sri and Lakshmi together in the Taittiriya Aranyaka 107 and the Vijayasneyi 108 are the two heavenly women, the combination leading to the complete identification of the two. No difference whatsoever is, however, noticeable between Sri and Lakshmi in the Srisukta 109, a late supplement of Rig-Veda, datable to the time of Pali Buddhist texts. The Jautreya Upanisad 110, also emphasises this goddess where Sri is said to bestow garments, cows, food and drink 'therefore bring the Sri'. In the hymns, she is called 'the one possessed of the lotus 'padmapani' the one standing on the lotus 'padmasthika', the lotus coloured 'padmavarna' and the lotus born 'padmasambhava'. She is also called padmakshi.
(lotus eyed), padma Uru, padmanana. She is also said to
dwell in the lotus lake, be fond of the lotus padmapriya
and carry a lotus in her hand, padmahasta etc.

She is the goddess of the fertility of soil, which
is derived from waters and she bestows gold, cows, horses
and silver etc. According to Coomaraswamy, lotus
is the symbol of water and as such connected with fertility.
She is also connected with vegetation and bilva (wood apple)
tree.

Sri or Lakshmi is said to be born out of the
churning of the Ocean. She is the mother of Kamsadeva
and Krishna's wife Rukmini and mother of Pradyumna, whose
previous incarnation was Kama. She is also associated with
Indra, Soma and Kubera. The lotus as her cognizance
assumes great significance in the iconography of Lakshmi.
She is treated with scant respect in the Buddhist literature,
the Milindapanha. Figure of Lakshmi on the lotus is
freely used in Buddhist art as a decorative motif. Lakshmi
as an auspicious character is mentioned in the Jaina litera-
ture also. In the Kalpasutra, she appears in one of the
fourteen auspicious dreams of Trisala, forestalling the birth
of Mahavira. In Hindu literature, the epic conception of
Sri-Lakshmi persists, as a goddess of fortune, with lotus
in hands.
Sri or Lakshmi represents luck and all virtues are attributed to her. She is said to dwell with victorious kings and with those who are rightful and truthful. She is also said to have dwelt with Asuras, but as they lost all their virtues, she went over to Indra. Side by side with glorious epithets and attributes associated with Lakshmi, her unsteady nature is often stressed. She is the basis for the later concept of eight Lakshmis, that is, Astalakshmīs namely, Danalakshmi, Dhanyalakshmi, Dheiryalakshmi, Sauryalakshmi, Vidyalakshmi, Kirtilakshmi, Vijayalakshmi and Rajyalakshmi. This Astalakshmi concept represents independent evolution of the cult of Lakshmi. Elephant is significantly associated with Lakshmi in her representation as Gajalakshmi or Abhishekalakshmi. The Matsya Purana mentions Gajalakshmi bathed by two elephants, should carry Sri-phala and lotus in her hands. She is of golden colour and seated on the lotus. The Chaturvarga mentions that Lakshmi should have lotus in her hands, a lotus garland and elephants bathing her. Her association with Vishnu as his consort and as residing in his chest are the most conspicuous features of Vaishnava thought and religion.

The Silparatna describes two types of Lakshmi, of two or four armed. The two armed figure accompanying Vishnu should have bhājana fruit in the right hand and lotus.
in the left hand, whereas the four armed goddess have the same objects in her hands as represented in Vishnudharmottara, the lotus in the two hands and the remaining ones to be held in varada and abhaya mudras. All the texts describe her as well dressed, decked with various ornaments, having such physical traits as fully developed breasts, a narrow waist and heavy buttocks indicative of radiant and healthy motherhood wherein lies the real beauty of a female.

Lakshmi is usually seen on the gateways or entrances of the garbhagriha of the temples. Description of the palace of Ravana, in the Ramayana, mentions Lakshmi as depicted on the gateway of the palace, standing on a lotus and bathed by elephants. She appears also on the railings and gateways at Barhut, Bodhagaya and Sanchi datable to 2nd-1st century B.C. One of the female figures at Barhut standing front with even feet and holding some flower with raised right hand is labelled as Sirimadevata.

Gajalakshmi or Abhisekalakshmi is very common, from about 200 B.C. to modern times. This form is well known, both in the North and in the South. She is usually represented at the entrances of the lintels. Sculptures of Gajalakshmi seated on lotus with elephants holding water
vessels are found in the panels, on the top of the pillars, in the Caves of Badami Chalukyas in Bijapur District, Karnataka.

According to the Vishnudharmottara, the elephants represent fertility, the elephants suggest royalty and hence the main figure symbolises Rajyalakshmi and she is bathed by the elephants which signifies Rajyabhiseka. The presence of the lamps indicate that she is the Lakshmi of the house, Grihalakshmi, who dwells in the auspicious lamps of the house. Sri-Lakshmi and Gajalakshmi are favourite motifs appearing on the gold coins and the seals of the Gupta period. On the Gupta coins, Sri-Lakshmi has been represented in various ways. The Standard type being those seen on Samudra Gupta’s coins, which represent the goddess as seated on a high backed throne, holding a fillet in her outstretched right hand and a cornucopia, the symbol of fertility, in the left and her pendant feet resting on a circular mat. The Abhisekalakshmi type occurs also on the coins of Sasanka and Waya. She is also very common on the seals of the Gupta period.

The Markandeya Purana speaks of Lakshmi as the presiding deity on the eight treasures recounted as Padma, Mahapadma, Makara, Kachchhata, Mukunda, Nila, Ananda
and Sanka. Lakshmi, particularly as the goddess of wealth and trade, the most important means of acquiring wealth, is remarkably depicted on a unique seal of the Gupta period, from Basarh. The Gupta inscriptions are the first epigraphic records which mention Srilakshmi's union with Vishnu. The Junagarh inscription of the time of Skanda Gupta refers to Vishnu as one who is the permanent abode of Lakshmi.

Lakshmi is found in the sculptures in the company of Vishnu, evidently in the role of his wife, as Lakshmi-Narayana, Lakshmi-Narasimha and Lakshmi-Varaha etc. In these, she usually sits on the left lap (thigh) of her Lord. Her right hand is placed round the neck or waist of the Lord and in her left hand, she holds a lotus by its long stalk.

Sculptures of Vijayanagara period, depicting Lakshmi, Gajalakshmi, Lakshmi-Narayana and Lakshmi-Narasimha, from Hampi are described.

A beautiful sculpture of Lakshmi (Sl.No. 124) which is exhibited in the Archaeological Museum, Kamalapur. She is seated in padmasana on a pancharatha pedestal. She has four arms, holds a lotus bud with stalk in her upper
right and left hands while the lower right hand is in *abhayamudra* and the lower left hand is in *varadamudra*. The *srivatsa* mark is seen on her open palms. She wears long kiritamukuta, ear rings, necklaces, *hara* with central pendant, *kuchabandha*, waist-girdle, anklets and loose anklets and also finger rings and toe rings. The folded drapery is seen hanging on the front portion of the pedestal. At the back are provided pilasters with *prabhavali* which is broken and missing. The nose of the deity is chipped off. This sculpture is acquired from the Anantassayana temple of Anantasayana Gudi, Village, near Hospet.

A sculpture of Lakshmi (Sl.No. 125) is depicted on a pillar in the Northern Entrance of Hazararamaswamy temple at Hampi. Lakshmi is seated in *padmasana* on a pedestal. She has four arms, holds a *lotus bud* with stalk in her upper right and left hands while the lower right hand is held in *abhayamudra* and the lower left hand is held in *varadamudra*. She wears a kiritamukuta, ear rings, necklace with pendant in the centre, waist-girdle, wristlets, armlets, and anklets. The drapery is seen coming up to the feet.

A sculpture of Gajalakshmi (Sl.No. 126) is depicted on a lintel of North Entrance of Hazararamaswamy temple, at Hampi. She is seated in *padmasana* on a pedestal. She
has four hands, the lower right and left hands are held in *abhaya* and *varada* mudras while the upper right and left hands hold *sankha* and *chakra* respectively. She wears a *kiritamukuta*, *kundalas*, necklaces, *hara*, waist-girdle, *seri* and other usual ornaments on the body.

Two elephants are shown standing on either side of Lakshmi, with their trunks raised upwards and holding pots in their trunk.

A stylised *makaratorana* with *kirtimukha* at the top is beautifully and delicately carved. The foliage issuing from the mouth of *kirtimukha* is also beautifully presented.
The worship of the female aspect can be traced in India, as in many ancient countries of the world, to a very remote past. Many scholars have suggested that the Cult of the Mother Goddess existed in some form or the other among the early Indus Valley people. Terracotta images of the goddess have been found in the course of explorations and at excavated sites of the period. Mackay is of opinion that they were kept almost in every house in the ancient Indus cities, probably in a recess or on a bracket on the wall. The early Indus Valley settlers appear to have worshipped her in her aniconic form.

One of the most popular goddesses of the Hindus, Durga-Mahisamardini is worshipped annually in the autumn, in the second half of the month of Asvina, particularly in the North-Eastern provinces of the country. Her clay idols, representing her as vanquishing the Buffalo-Demon, are installed on the seventh day of the bright half of the month and immersed in ponds or rivers amidst blows of conches on the tenth day. Images of the goddess, Durga, representing her in both the terrific and the benign aspects, are met with all over the country.
The evolution of the Durga images was mainly due to the wide prevalence of Saktism, that is, the worship of Sakti or Siva's spouse under various names, of which Devi, Durga and Kali, are best known. Durga became the supreme object of adoration in the Sakti Cult and had a number of names given to her in subsequent literature. The goddess Durga, destined to attain a significant position in due course, does not find mentioned in the Rig-Veda. However, in the Vajasaneyi Samhita, that Ambika is described as the sister of Rudra and later on came to be regarded as the Great Mother. Uma and Parvati occurs as names of Siva's consort in the Taittiriya Aranyak and the Kena Upanishad. She is also called Uma in the Bhismaparvan hymn of Arjuna and the Virataparvan hymn of Yudhisthira, who granted victory, and Mahisamardini, who killed the buffalo-demon. She is also given the later familiar epithets of Kumari, Kali, Kapali, Mahakali, Chandi, Chamundi, Katyayani, Karala, Vijaya etc.,

Markandeya Purana mentions Durga, more particularly her Mahisamardini aspect and her exploits. She is raised to supreme position, though she continued to be a minor divinity in the famous Devi Mahatmya. Her names are glorified in other Puranas too. Battles between Durga and
The demons, including those with Mahisasura, have been described in the Mahisamardini Stotra of the Tantras[^146] and the Sanskrit poems of Mayura[^147]. The story of the Durga-Mahisasura combat is found in various Puranas like the Varaha[^148] and the Vamana[^149]. The gist of all the different versions is that a battle ensued between the goddess Durga and the buffalo-demon, in which the later was defeated and slain by the goddess.

Devi Mahatmya in its section of Markandeya Purana[^150], a work of 5th-6th centuries A.D., gives more details. The gods having been defeated and expelled from the spheres of their power by the demons who were headed by the gigantic Mahisasura, the powerful demon of invincible strength and who had assumed the shape of a great buffalo, invoked the help of the gods, Vishnu and Siva, against the tyranny of the leader of the demons. To fight against Mahisasura, all the gods spared their attributes. Siva gave her his trident, Vishnu his discus, Varuna a conch shell and a noose, Agni a spear, Maruta a bow and a quiver filled with arrows, Indra his thunderbolt, and a bell from his elephant Airavat, Yama a rod, Prajapati a necklace of beads, Brahma an earthen pot (kamandalu), Kala a sword and shield, Visvakarma a highly polished axe, weapon of many shapes and armour, Haimavat a lion to ride on, Kubera drinking cup full of wine.
and Sesa gave a serpent necklace adorned with large gems.

Fully equipped with the above weapons given to her by various gods, she gave an exceedingly frightful fight again and again, engaged the enemies of gods, vanquished them and overpowered the asura Mahisa by kicking him on his neck with her foot, pierced his body with the sula or trident, when from the upper part of it issued forth the demon whom she slew thereby gave redress to the gods 1.

The various texts differ mainly with regard to the number of arms of the goddess should have and the different kinds of weapons she should be wielding. The texts like Abhilasitarthachintamani 151, the Matsya Purana 152, the Silpatra 153 and Rupamandana 154, assign her only ten arms whereas the Vishnudharmottara Purana 155, the Varaha Purana 156 the Chandi Kalpa 157 and the Visvekarma Silpasastra 158, prescribe her as many as twenty arms. The Agni Purana 159, the Rupavatara 160, gave both the varieties whereas Vamana Purana 161, endows her with eighteen arms.

According to Banerjea 162, the sculptural representations of Mahisamardini can hardly be dated before the Gupta period. Some miniature stone figures unearthed at Bhita 163, are a few of the earliest summary representations of this aspect of the goddess. But an early terracotta
plaque of this category from Karakota has been dated to 1st century B.C. to 1st century A.D., which is preserved in the Museum at Jaipur. Apart from this, discovery of quite a number of figures of Mahisamardini of Kushana period from Mathura and Besnagar, indicates its prevalence earlier to Gupta period. The sculptures of Mahisamardini found in North India, have been illustrated by Bhagwant Sahai in his work.

Numerous but interesting Mahisamardini images have been found in different parts of South India also, some of them even excelling the North Indian examples. The Mahisamardini images from Badami, Aihole, are the earliest representations of this group. The sculptures of Mahisamardini from Badami, is four armed, engaged in slaying the demon in animal form, by piercing the trident and lifting the hind part of the animal by its tail which may favourably be compared with the early images of North India. She is also accompanied by her mount, lion. The sculptural representations of Mahisamardini, engaged in combat with the buffalo-demon in Mahisasura Cave at Mahabalipuram, in Tamil Nadu and in the Kailasanatha temple at Ellora in Maharashtra, are not mere stone renderings of this puranic story but also the moving picture of a living battle, every line, every shade, creating the illustration of that stirring conflict.
In the opinion of Coomaraswamy, it has a decided elegance, and one of the masterpieces signifying the high water-mark of Pallava Art, carved in high relief on the wall of Mahisamardini Cave, it does not simply represent the killing of the demon by the goddess, rather it introduces two armies, one of the goddess and the other of the buffalo-demon. No such forceful representation of this goddess is to be found in the North India images.

The sculptures depicting Mahisamardini of the Vijayanagara period, from Hampi are described below.

A sculpture of Mahisamardini (Sl.No. 127) which is exhibited in the Archaeological Museum, Kamalapur. She is shown piercing the Mahisha on its head. The demon is also shown in the form of Mahisha. Mahisamardini has eight arms, holding trisula with long stalk, sword, chakra, arrow, sankha, bow and shield. She is wearing short kiritamukuta, circular ear ornaments, armlets, hara and lower garment. She is pressing the Mahisha with her left foot also. She has canine teeth also.

Another sculpture of Mahisamardini (Sl.No. 128) which is also exhibited in the Archaeological Museum, Kamalapur. Mahisamardini is killing Mahisasura. She has eight arms, holding trisula, sword, chakra, bow, shield and
sankha. The left hand holding the hairs of Mahisha, in the human form who is coming out of the Mahisha's neck which is fallen below. The sword of Devi has pierced Mahisha at the back. She is wearing a long kiritamukuta, ear ornaments, haras, wristlets, armlets, waist-girdle, loose anklets.

One more sculpture of Mahisamardini (Sl.No. 129) which is also exhibited in the Archaeological Museum, Kamalapur. She is shown standing in dvibhanga posture on a pedestal. Her right leg placed firmly on the pedestal and her left leg raised upwords and placed on the neck of Mahisha. Parts above the waist of the deity is broken and missing. She wears a waist-girdle with central tassils, vanamala with central crest, anklets and loose anklets. Trisula is seen placed on the back of the Mahisha. In this sculpture is seen that Mahisasura is coming out of the anus of Mahisha. The lion is shown in the front by the side of Mahisa's head.

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The practice of worshipping the serpent (Naga) is very primitive in India and it has also some Vedic association. The Nagas have played a significant role in the history of Indian art and religion. As early as the 3rd millennium B.C., the appearance of effigies on the seals of Harappa and Mohenjodaro, the two chief centres of the early Indus Civilization, attests to the antiquity of Naga Cult. The wide distribution of Naga figures and Nagini figures, belonging to different periods, throughout the length and breadth of the country, suggests the high esteem in which the Nagas were held and also indicates the wide prevalence of the Naga worship. Nagas are being worshipped even these days, particularly on the day of Nagapanchami, falling on the fifth day of the month of Sravana every year, when offerings of milk and parched grains etc., are made.

The Epic and Puranic account about the Nagas being the sons of Kadru and many other myths associated with these leave little doubt about the fact that popular imagination was one greatly excited. The Nagas, the offsprings of the poisonous snakes, are said to have born from Kasyapa by Kadru, mentioned as the mother of all the snakes in the Mahabharata. In the Sundarakanda of Ramayana, it is
Surasa who is said to have been the mother of the snakes. These Nagas as they dwell in the depths of the waters and inhabit the underground are regarded as ruling over the nether world, that is, *patalaloka*, known as the Nagaloka. There are also mythical Naga folks, half-human and half serpentine in form, whose evolution not yet traced. Their women, that is, Nagakanyas or Nagini, are believed to be possessed of bewitching beauty having weakness for human males from whom they often married. The Nagas are also regarded as the guardians of the jewels and the treasures. They are also known to be the originators of several dynasties of kings not only in India but also in Egypt etc.

According to Banerjea, the Rig-Vedic Ahi-budhnya, the 'serpent of the deep' representing the beneficent aspects of Ahivrtra, may stand for an atmospheric deity. Various snake gods are mentioned by names in the Atharvaveda in different texts and they are associated in some passages with the Gandharvas, Apsaras, Punyajanás etc. In the Bhagavadgita, both Sesa and Vasuki have been mentioned side by side. Vasuki evidently being considered as the first amongst the snakes and Seas as the Chief of the Nagas. The Amarakosa, given both Sesa-Ananta and Vasuki as the names of the Sarparajas, Sesa-Ananta is specially known as the bearer on the earth. It is again on
the coils of this serpent that Vishnu reposes in the midst of the waters of the ocean. The Sesa is also associated with Boar incarnation of Vishnu as one supporting one of the feet of the Lord while rising from the waters. When the Ocean of milk was churned, it was Vasuki who was utilised as the big rope, wound round the mountain Mandara serving as the churner. The Nagas also occupy a honoured place on the body of Siva who uses them as his ornaments.

Importance of the Nagas, both in Brahmanism and Buddhism in amply reflected in the literary work and also in the plastic art of the country. Naga, named Muchalinda, offered protection to Buddha from incessent rains for over a week by extending his broad hood over him after his enlightenment at Bodhagaya. In Jainism also Naga appears to have played no mean role. The twenty-third Tirthankara, Parsvanatha is distinguished by a canopy of Naga hood. In the Mahabharata, the Nagas are said to be numbering in thousands and residing in Hogavati. The Mayamolasaṃgraha gives details of colours and other peculiarities of some of the famous Nagas like Taksaka, Padma, Sankhepala and Kulika etc. According to Vishnudharmottara, Ananta Naga is four armed, endowed with many hoods, a beautiful earth goddess standing in the central hood. In the right hands of the god are placed a lotus and a pestle, while his left hands
hold a plough share and a conch shell. These attributes recall the iconographic features of Balarama or Samkarsane, an incarnation of Vishnu, rather identical to both. According to Silparatna text 166, the Naga figures are of human shape from navel upwards, their lower part being serpentine in form. They have encircling hoods over their heads which may be one, three, five, seven or nine. They should have two tongues and should hold a sword and shield in their hands.

Balarama has been conceived of as an incarnation of the cosmic serpent Sesa or Ananta 167 and as such his head is said to be weathered with snakes and crowned with flowers 168. According to Ahirbudhynaya Samhita 169, Ananta is mentioned as Balarama in the place of Vishnu. According to Vogel 190, the mythological Baladeva developed from a Naga Lord, was an agricultural deity and so were the Nagas, who were intimately associated with water. Besides the figures of Balarama have snake hood over the head indicating undoubtedly the snake connections of the deity.

Typologically Naga figures can be placed under three broad divisions (i) Theriomorphic (ii) Anthropomorphic and (iii) Terio-Anthropomorphic representations. The Nagakals (snake-stones) are found in large numbers in South India 191. The worship of Naga is believed to bestow
off-springs to the childless women. The Nagakals show a considerable variety of patterns 192. The simplest and commonest type exhibits a single cobra standing as it were on the tip of its tail and curling upwards with extended hood. The snakes are either of single or many hoods. A somewhat more elaborate type of the Nagakals show a pair of cobras inter-twined in caduceus fashion 193, apparently in the act of copulation. In some cases, the entwined snakes, are very artistically treated, in such cases only one of two cobras presumably the male, is shown with expanded hood. Sometimes single-hood snake will have a ornamentation over the hood or some contain a linga 194.

The sculptures depicting the upper as half-female the lower half-serpentine are called snake goddesses Nagini or Mudama. Such type of figures are numerous in South India. Nagini over her head, wears the usual hood formed of single, three or seven snake heads. Sometimes, she wears kiritamukuta over her head; she holds both her hands joined in the fashion of anjali mudra and in each arm she has a baby snake. Sometimes, she holds a sword and a shield in her hands and two more snakes accompany her standing one on either side 195.

Sculptures of Nagas and Nagini from Hampi are described as follows:-
A stone slab depicting Naga with cradle (Sl.No. 130) which is exhibited in the Archaeological Museum, Kamalapur. Three hooded Naga, shown standing on its serpentine tail, under a chatra. On the left side is shown a single hooded Naga standing on its tail-end. On the right side is depicted a cradle with animal probably cat with its left paw raised. This sculpture depicting Naga with cradle and a cat is indicative of the prevalence and popularity of Naga worship as a fertility-god, during the Vijayanagara days.

Another stone slab depicting entwined Naga (Sl.No. 131) which is also exhibited in the Archaeological Museum, Kamalapur. The granite slab depicts two nagas, one five-hooded and the other single-hooded Naga, entwined which indicates the Naga worship associated with the fertility cult during the Vijayanagara period. Both Nagas are shown standing on their tail ends and entwined. The five hooded one, probably represents the male and the single-hooded one a female Nagini.

A sculpture depicting Nagini (Sl.No. 132) exhibited in the Archaeological Museum, Kamalapur. Nagini is shown standing on its tail-end under the canopy of seven hoods spread. Portion above the waist is of a female and below the waist is serpentine. She has two hands, which are held
in anjali mudra. She wears a kiritamukuta, kundalas, necklaces haras, armlets, waist-girdle with tassels and frills hanging on either side. Two single-hooded baby Nagas are also seen in her two arms. The sculpture of Nagini under seven hoods is beautifully carved and well presented.

Another sculpture of Nagini (Sl. No. 133) which is also exhibited in the Archaeological Museum, Kamalapur. Nagini shown standing on its tail-end. Portion above the waist is of female and the portion below the waist is of serpentine. She has two hands, the right hand holds a short sword and the left hand holds a round shield. She wears a short karandamukuta, kundalas, necklaces, and other ornaments. Two baby Nagas are depicted on either side of the Nagini. The sculpture is not so well finished.
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The Saiva devotees are called Nayanars while the Vaishnavite saints are called Alvars. There are sixty-three Nayanars and twelve Alvars. The idols of these devotees are occasionally installed in the temples, their images being made either of metal or stone or gems. Among the sixty-three Nayanars, the most famous Nayanars are Appar, Sundarar and Tirujnanasambandar. These devotees, whose images enjoined to be set up for worship in temples, were Bhaktas or acknowledged devotees.

These devotees may be set up either in separate temples, that is, svayam-pradhan or in the temples of some deity whose devotee the bhakta happened to be. The temple of Kannappa Nayanar, the gunter-saint, at Kalahasti and of Kulasekhara Alvar at Mannarkoyil near Ambasamudram are the instances of the first group. The well known sixty-three Nayanars and twelve Alvars are seen quite frequently in Saiva and Vaishnava temples in South India.

The ange or dependent class of bhaktas or devotees are to be set up near the place where vanas (flower gardens) for the use of temple are made, whereas svayam-pradhana or independent temple of devotees may be constructed on the top
of a hill, on the bank of river, in vanas and in gramas as per rules laid down in the Agamas. These devotees may be represented by anthropomorphic forms or in the case of Saiva bhaktas or devotees, as Sivalingas or occasionally also in the form of Siva himself; whereas in the case of Vaishnava bhaktas or devotees, that is, Alvars, they are generally represented as actual human beings just as they appeared when they were living. These images may be made of stone, metals or gems. They may be carved in relief or in round. They may be sculptured according to the ashta-tala measure either as standing or as seated in padmasana or a simhasana. They may be sculptured with or without a tuft of hair on their head; if they are shown with a tuft it should be neatly done up in a knot on the top of the head; if they are not to possess a tuft of hair, their head should be shown as clean shaven. They may be made to carry in their hands any object which is generally associated with them or they may have their hands held in anjali pose or as signing, dancing or doing puja.

The following are the lists of the Saiva and Vaishnava saints or devotees of South India.
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<th>No.</th>
<th>Name</th>
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<td>48</td>
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<td>50</td>
<td>Atibattanayanar Fisherman</td>
<td>Kalahastti</td>
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<td>51</td>
<td>Kannappa Nayanar Hunter</td>
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<td>52</td>
<td>Enadinayanar Toddy Drawer</td>
<td>Kampili</td>
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<td>53</td>
<td>Nesanayanar Weaver</td>
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<tr>
<td>No.</td>
<td>Name</td>
<td>Cast</td>
<td>Occupation</td>
<td>Place of Birth</td>
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<tr>
<td>1</td>
<td>Periyalvar (Vishnuchitta)</td>
<td>Brahman</td>
<td>Making Flower garlands</td>
<td>Srivilliputtur</td>
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<td>2</td>
<td>Andal (Goda-Woman)</td>
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<td>Poygaialvar</td>
<td>&quot;</td>
<td>Yogi</td>
<td>Conjeevaram</td>
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<td>Peyalvar</td>
<td>&quot;</td>
<td>&quot;</td>
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<td>Bhutattalvar</td>
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<td>Robber</td>
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<td>Tiruvanitirungari</td>
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<td>8</td>
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<td>Making Flower garlands</td>
<td>Mandangudi</td>
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<td>Tiruppanalvar</td>
<td>Panana</td>
<td>Singing</td>
<td>Uraiyyur</td>
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<td>10</td>
<td>Madurakaviyalvar</td>
<td>Brahman</td>
<td>Serving</td>
<td>Tirukkovilur</td>
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<td>11</td>
<td>Tirumalisaiyalvar</td>
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<td>Yogi</td>
<td>Tirumalisai</td>
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<td>12</td>
<td>Kulasekharaialvar</td>
<td>Kshatriya</td>
<td>Crowned Monarch</td>
<td>Tiruvanjai-kalam</td>
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</table>

(b) ALVARs - VAISHNAVA DEVOTEES
Apart from sixty-three Nayanars, many more Saiva devotees or saints were known like Sundaramurti Nayyar, Manikkvachakrar, Karuvurttever, Kandaesdittar, Tirumaligaitevar, Sendanar, Chediyarayar, Purushottamanambi, Tiruvaliyamudanar, Punduruttikandanambi, Mayanadevar and others. That is why we see in many Saiva temples more than sixty-three devotees and the number of devotees can not be limited. Similarly, in Vaishnava temples also are seen often more than twelve Alvaras. The additional ones are of subsequent acharyas like Ramanuja, Manavalamamuniga I, Venktanatha Desika etc. Since Kulasekharalvar was a Crowned Monarch, he should have a mukuta on his head. He became a staunch devotee of Vishnu and became one among the twelve Alvaras. Likewise, Kannappa Naynar, who was a hunter, became a staunch devotee of Siva. Another devotee namely Apparsvamigal, is at once recognised by a staff with a rectangular metallic piece, at its end, intended for removing grass grown in the temple premises, for, he had undertaken to do that service in all the temples he visited. Tirumangai can easily be identified by the sword and shield in his hands, and Manikkavacharar by the book in his left hand.

During the days of Ramanuja, people were owing slaves and that the latter had their names tattooed on their
chest in token of their condition. Some sold themselves to others as slaves in times of famine and had become practically members of the family of their master; in other words the slaves became the bhaktas or devotees of their masters. As concrete instances of this custom, we might point out the life size images of Vijayanagara kings like Krishnadevaraya and his queens, Chinnadevi and Tirumaladevi (Sl.No. 134) and VenkatapatiDevaraya, which were set-up in the temple of Lord Venkatesa on the Tirumala hill at Tirupati, in Andhra Pradesh. These were apparently set up in their life time as the paleography of the writings on their chests indicates. These devotees of Lord Venkatesa inscribed themselves as the bhaktas of the Lord of Tirumalai and thereby bound themselves to do everything for the welfare of the temple and in testimony whereof they seem to have caused their names engraved on their chests, so that the images might be worshipping their own favourite God Venkatesa.

The plaster cast life size portraits of Emperor Krishnadevaraya and his two queen-consorts Chinnadevi and Tirumaladevi, are shown standing on individual pedestal, displayed in the Archaeological Museum, Kamalapur (Sl.No.134). The original ones are made of bronzes and installed at the main entrance gateway of Venkatesvara temple at Tirupati, in Andhra Pradesh.
Krishnadevaraya is shown standing in samabhanga posture on a square pedestal. He has two hands which are held in anjali mudra. He wears a long kullay (a typical conical cap used by the Vijayanagara kings) on the head, necklaces, armlets, wristlets, waist-girdle with frills and tassels hanging on either side, dhoti and anklets. He has moustach. On the left chest, his name is engraved in Kannada characters as 'Sri Krishna Maharayaru'.

On the left side is shown Chinnadevi standing in tribhanga posture on a pedestal. She has two hands which are held in anjali mudra. Her hair is tied up with a knot on the back of the head. She wears ear rings, necklaces, hara, armlets, wristlets, sari and other ornaments. On the right chest, her name, 'Chinnadeviyar' is engraved in Kannada characters.

On the right side is shown Tirumaladevi standing in tribhanga posture on a pedestal. Her hands held in anjali mudra. She wears ear rings, necklaces, hara, sari and other ornaments. On the right chest, her name, 'Tirumaladeviyar' is engraved in Kannada characters.
DEVOTEES

References:

2. Ibid., Pl. CXXXIV
3. Ibid., Pl. CXXXVII, Fig. 3
4. Ibid., Pl. CXXXVI, Fig. 14.
5. Ibid., Pl. CXXXVII, Fig. 2.

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