 CHAPTER III.

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Chapter III

SIVA

The rising and setting of the sun, shining of the moon and blowing of the winds were phenomena of awe, wonder and devotion to the pure and simple mind of prehistoric people as was the natural urge of creation and multiplication in all living beings. This led to the beginning of the worship of Purusha and Prakriti, Siva - Sakti or Linga - Yoni in the pre-historic time.

Siva in his Pasupati form was the lord of the animals - the deity of "plenty and fecundity"¹, worshipped by the Indus valley people. The Harappan Pasupati gradually blended with the Vedic Rudra the awesome god of thunder, "fierce and destructive like a terrible beast"². He is a "bull", "exalted", the strong among the strong", "rapid and swift", the "unaging Asura", "Lord Tsana of the whole world"³. Throughout the Vedic period period Rudra is identified with Agni, whose abode is in the sky as the sun, in the atmosphere as the lightening and on the earth as fire. In his triple aspect of the sun, lightening and fire Agni is called Tryambaka (three mothered)⁴.

He is also wise, beneficent and auspicious Siva - "the redeemer of mankind"⁵ who destroys the demons Tripura, Andhaka and Sarabha. He unites with Uma to give birth to Skanda, who would destroy the demon Taraka to save the earth from his clutches; It is Siva who swallows the poison (recovered from the churning of the ocean) when all other gods present, looked askance as to who would die on the altar of self-sacrifice to save the world. Unhesitating Siva drank THIS POISON in one draught. Yet he lives on in glory redoubled as Nilakantha - the blue throated. He opened "His matted locks to receive the mighty floods of the Ganga - the mother of purity and plenty."⁶

¹,²,³, K.M. Munshi - "Saga of Indian Sculpture" p 41-42
⁴. T.A. Gopinath Rao - "Elements of Hindu Iconography" Vol.II part 1, p 40-41
⁶. K.M. Munshi - "Saga of Indian sculpture" p.42.
Siva, the insane lover, wanders all over the cremation grounds, besmearing his body with ashes, carrying the lifeless body of His beloved Sati, who had thrown herself in the sacrificial fire at the Yajna performed by her father Daksha, because the father had insulted her husband by not inviting him to attend the Yajna. The ignorant father knew not that Siva was the supreme creator of the Universe and Siva and Sakti were one in Eternal love.

Like Vishnu, Siva images are also portrayed like the Chakravarti Samrata with the paraphernalia of a King and with a number of Ganas as his followers. This shows Siva as a grand, supreme ruler of the universe, combining in him all the terrestrial and celestial powers - the benign protector and the ferocious destroyer.

Siva is also depicted in all ferocity as a destroyer of the Asuras having many hands - e.g. Gajasamharamarti of Siva; Tripurantaka and Sarabhesha etc.

These images are generally more than four handed as they depict the Vikarala or the Ugra rupa of god. Besides the Samta (i.e. the calm aspect found generally in two and four handed images) and Ugra rupa (represented through images having more than four hands), Sukhasana or Uma-Sahita images of Siva are also found.

First of all considering the two handed images of Siva we find him carrying:

Trisula and Sarpa: trisula² and second hand is placed on kati: bowl³ and trisula; trisula⁴ and khatvanga held along with phala in the second hand;

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1. Mandap gate Nabhadosvar T Un; Door jamb Ganesa T Atarig (A worshipper too) Sm Jain T back outside Chittoor Fort, (First hand br) Patiala Museum. 
2. Rt out Ambika T Jagat. 
3. Sm T behind Vishnu T Osian 
and śatranja held along with phāla in the second hand; 1
 VS. pose and trisula, 2 trisula and damsar and danda 3 and
 phata which he carries in his lakulisa form.

One two handed image of Śiva 4 shows him standing
beside his Vāhana bull and his follower gana. His first hand
is broken and the second holds sarpā.

Most of the gods are also depicted along with their
consorts such as Viṣṇu with Lakṣaṇa and Sarasvati, Brahmā with
Brahma or Śrīmat, Śūrya with Usha and Pratyusha and so on.
Śiva is shown along with his consort Pārvati. But some of the
images of Śiva and Pārvati depict their marriage scene wherein
they are shown holding each others right hand. 5

One Kaliyā<s>nasundara</s> Pāṇigrāhaken image depicts
Pārvati standing in front with Darpana in her left hand.
The right hands of both Śiva and Pārvati are broken. Śiva stands
just behind Pārvati with his left hand on her shoulder. Their
respective Vāhanas Bull and Lion are depicted on the pedestal;
gods, gandharvas with musical instruments and Śiva-ganas with
garlands are shown in the Prabhāvatī.

1 & 2 Allahabad Museum
3. 6th Pillar Mandap Viṣṇu T Kiradu Museum
4. Ajmer 6 5. Gwalior Fort - Room 10
6. R.P.Chanda - "Medieval Indian Sculptures in the British
Museum" Chapter V-P. 61.
Another Vaivahika image depicts the couple standing with their right hands joined in Padigraha. In all such images Parvati stands to the right of Siva, a custom followed even today in marriage for the bride goes to the left of the bridegroom only after the ceremony is partially complete (i.e. after she has been round the fire four times). Surya and Indra are also shown. Surya is on top in the centre of the panel and Indra is riding on his Vahana Elephant. One more god stands to witness the happy scene. Brahma the priest who performs the marriage ceremony is shown seated on one side with his consort Savitri while opposite to them stands an attendant couple with Angala Kalasa on their shoulders.

Another image depicts Siva standing to the left of the goddess Parvati with trisula in his left hand while she has damaru in her’s. They hold each other’s right hand.

Two Vaivahika images depict Siva (Fig. 69, 70) having four hands while Parvati has only two. A very good specimen shows the Divine couple standing, Parvati on right and Siva on left of her. Brahma — the Divine Priest is performing the ceremony. Agni personified is shown as a human head lying with mouth open ready to receive the offerings of Havana which Brahma is pouring in the open mouth of god Agni.

1. Room 11 Gwalior Museum Fort, Patna Museum.
2. Delhi Museum; Allahabad Museum; outside Sm T to the r t front of Mahadeva T Osian; Kusba T Chitter.
3. Entrance Gwalior Museum (Fire is in flames) Patna M; Siva gallery, Birla Museum, Bhopal.
Many other heavenly attendants are shown around. In his last three hands Śiva has Kamal. Trisula with Sarpa entwined on it and the third hand is placed on Kati. He is holding Pārvatī's right hand in his first right hand. She has a Darpana. The other image shows Śiva holding Trisula, Pārvatī's left hand in his right, Khatvanga and the fourth hand is on Pārvatī's shoulder.

A large number of images of Śiva with his consort Pārvatī are also found. The two handed images of both Śiva and Pārvatī in Sukhasana or Alingana pose are given here.

1. Śiva and Pārvatī both are holding Kamal in their right and left hands respectively while the left hand of the god and right of Pārvatī are on the shoulders of each other in Alingana Mūrdha. Their respective Vahanas Bull and Lion too are shown.

Another two-handed image shows the god Śiva seated on a cushion in Lalitasana Pārvatī is sitting on his left leg with her two legs hanging down. Śiva has a Kamal in his right hand and Pārvatī has a Darpana in her hand. Each of their remaining hands is in Alingana pose. Another two handed image shows Abhaya with Aksahāwa and Sarpa in Śiva's hands. Pārvatī's hand is not clear.

1. Ujjain
2. Back outside Puri T.
3. Outside Kalika T Chittor; (The couple is seated on a lotus) here Assam State Museum, Gauhati.
4. Baragaon Mahasao gaon
Usā sit on the left leg of the god Śiva.¹

He is holding a trigula in one hand and the other hand is in alingana pose.

In all the following images Śiva is depicted as four handed while Pārvatī has only two hands. Their respective vahanas bull and lion are also depicted.

The first alingana Mūrti depicts Śiva² fondly touching the chin of Pārvatī with the first hand, having trigula and dasara in the upper two while the fourth is in alingana mudra. Pārvatī has her right hand on the right shoulder of Śiva and in her left hand she holds a darpāna(mirror).

Another image similar to the above one has kaṇel³ and sarpa in first hand, in the other he is shown holding trigula, third is in alingana and fourth hand is touching the chin of Pārvatī. Their respective vahanas are also shown.

Śiva's finger is on chin of Pārvatī, other hands are holding trigula on which the sarpa is entwined, bowl and the fourth is in alingana mudra. Pārvatī has darpāna as usual.

Other alingana Mūrtis of Śiva and Pārvatī depict the god carrying trigula⁴ and sarpa in upper two hands, first, hand is not clear and the fourth is in alingana pose varada

1. Allahabad Museum. In another image Pārvatī has perhaps a fruit in her hand - Allahabad Museum.
2. Vishnupad T Gaya; (3rd hand not clear) - Hastakala Prasikshana Vibhag Jabalpur.
3. Room i Bodh Gaya Museum; Calcutta Museum (image shows darpāna in the left hand of Pārvatī)
4. Calcutta Museum; Gauhati Museum(two images in black stone; ayudha not seen as hands are broken) Delhi Museum (no serpent entwined of trigula) (She has kaṇel) Lucknow Museum, Śiva gallery Museum Khopāl
6. Videsha Museum Room 2 Kota Museum; Ghata in 4th hand of Śiva Jhalawad Museum; It outside Totesvara T 5 or 1 Kaduwa.
or Phala,\textsuperscript{1} trisula, sarpa and alingana; Siva's\textsuperscript{2} first hand is on Uma's breast, trisula, sarpa are in upper two hands and the fourth is in alingana mudra. She has a darpna.

Kamal,\textsuperscript{3} trisula, sarpa and alingana.

The couple is seated on a standing bull.

In this image ParvatI sits on the right folded leg of the god. Hence the order of hands is reversed into - alingana sarpa, trisula and kamal.

Abhaya,\textsuperscript{5} ghata or bowl,\textsuperscript{6} trisula, sarpa and alingana. ParvatI has a darpna or flower which is not very clear.

Abhaya, kamal, trisula and alingana. ParvatI has a darpna in her left hand (Fig. 71). Brahma and Vishnu are shown on top and Ganesh and Skanda down below with other Ganas.

\begin{itemize}
  \item Sasa Sagar, Mt Abu, Rajasthan.
  \item Siva temple at Sasa Sagar.
  \item Siva temple at Sasa Sagar.
  \item Sasa Sagar, Mt Abu, Rajasthan.
  \item Sasa Sagar, Mt Abu, Rajasthan.
  \item Sasa Sagar, Mt Abu, Rajasthan.
  \item Sasa Sagar, Mt Abu, Rajasthan.
  \item Sasa Sagar, Mt Abu, Rajasthan.
  \item Sasa Sagar, Mt Abu, Rajasthan.
\end{itemize}
Other images have -

1. Ghati, trisula, sarpa, alingana.
2. Gyan pose, trisula, sarpa, alingana.
3. Hood, trisula, sarpa, alingana.
4. Phala, trisula, sarpa, alingana.

One seated image of Siva and Parvati shows the god playing on the veena held in his first and fourth hands, the second and third hands have akshamala and trisula. Parvati holds Kamal in her left hand while her right hand rests on Siva's knee. Their respective yahanas bull and lion are shown.

5. Siva and Parvati images sometimes depict a small image of Ganasa along with them, while Siva is shown holding trisula. Narasinha, sarpa and alingana.

1. Jaipur Museum; Islamagar Exhibit
2. 3rd & 5th pillar, Tope Jurrya T Kirady; (Parvati has a bowl) Gada Gaja T Ateru
3. Room 2 Kota Museum
4. Mehrangarh Museum
5. Calcutta Museum
6. At side entrance Gwalior Museum
7. Room 22 Gwalior Museum
8. Indore Museum; Gwalior Museum; Jhalvad Museum
9. Room 16 Gwalior Museum; Room 22 Gwalior Museum
Some alingana murthi depict Ganesa and Skanda both\(^1\) (Fig. 71) as well as Brahman and Vishnu\(^2\) on top.

One image of Siva and Pārvatī\(^3\) depicts Ganesa as well as a Pretam or Skeleton between the legs of Siva’s yahana - the bull.

Another shows two attendants and a demon along with Brahman and Vishnu on top. Skanda and Ganesa are not shown.

Many more Siva and Pārvatī alingana images have been found but they have some or most of their hands broken hence they have not been taken individually.

One image depicts Siva\(^5\) holding śrisula and chakra in upper two hands first hand is shown touching Pārvatī’s chin and the fourth is in alingana mudra. Pārvatī too has Kamal in her left hand. Their respective yahanas help in this identifications.

Another rare specimen shows both Siva and Pārvatī\(^6\) four handed. Siva has Phala, śrisula, sarpa and alingana while Pārvatī has alingana, śikha pose, dasapana the perhaps

Pustaka (though not very clear) in her hands (Fig. 72)

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1. Jhalawad Museum
2. Room 22 Gwalior Museum
3. Calcutta Museum
4. Nehant Ghazi Das Museum Raipur (Some more images of this type have been found at Ratnapur).
5. Indore Museum; Gwalior Museum; Jhalawad Museum.
6. Room 16 Gwalior Museum; Room 22 Gwalior Museum.
One panel depicts Śiva and Pūrvatī seated. Their respective yahanas too are given. Śiva has damaru and ghata in his two hands other two are broken. An associated Preta stands on one side while on the other side stands Śiva with bowl, trisula and Kālindālu in three of his hands, one of the four hands is being broken. Śhairava t is also shown seated opposite the bull.

Now we would consider the four handed images of Śiva alone:

The image depicts Śiva2 with lower two hands in anśila pose, upper two are holding trisula and damaru his characteristic ayudhas.

Śiva3 is standing with his first hand in āse and with trisula, sarpa and ghata which he holds on his palm.

Śiva4 is seated in Padaśāsana with his first hand in āyan madra with trisula, sarpa and ghata in remaining three of his hands.

Śiva5 with his yahana ball is shown standing with gakti and trisula in his upper two hands. The lower two are

1. Calcutta Museum
2. Puri T
3. Lt out Mandap frieze Nagesvara T Bādnavar; (4 hand broken) Ujjain Sm frieze Lt out Teli ka Naddir Gwalior Fort, At out Sas T Gwalior Fort; Mandap Tolesvara T Kādwha; Sanctum gate Vishnu T Kādwha;
4. Sanctum Śiva Bādnavar
5. 5th figure in the Saptamatrika panel Gauvarya T Unj
not depicted clearly. His *yehana bull* is lying down as if to provide a resting place to the right foot of the god which actually rests on it.

Siva images having *vareda* with *ahasala*.

*trisula, sarpa* and *ghata* is shown seated on his *yehana bull*.

Yogi Siva is shown seated in Padmaśana with the first and fourth hands folded on feet and upper two carrying *trisula* and *sarpa*.

Siva holds the snake in upper two hands lower two are broken.

Siva with his *yehana bull* has *damaru* in one hand and the other three are broken.

Siva is seated on bull in *virasana* with *varja* pose. *sarpa* and *trisula* in three hands the fourth hand is broken.

Siva is seated in Padmaśana with *phala*, *trisula* khatvanga and perhaps *ghata* held by two fingers.

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1. Top relief door jamb leading to Vedica Chauvarya T Un; Nagpur Museum.
2. Top of Atchamanadap Narbadeesvara T Un.
4. At outside Milke Mahankaalesvara T Un.
5. Se frieze outside Teli Ka Mandir Gwalior Fort.
6. Ujjain.
Siva is holding damaru¹ and sarpa in two hands, the remaining two are broken;

Siva is shown standing beside his vahana bull with first hand on kati, damaru, sakta in other two hands, fourth hand is broken.

Siva images seated on bull or standing with abhaya³ pose, second hand broken, kalam and chata;

Trisula, bowl, sarpa and fourth hand is not clearly depicted;

Varada, Sarpa, Pustak, chata;

First hand not clear Trisula, pustaka, chata;

Bowl? Trisula, khatvanga and fourth hand broken;

Siva with abhaya⁸ or jyan⁹ poses, trisula, sarpa and kati;

1. Gwalior Museum entrance, Fort.
2. Gwalior Museum entrance Fort,
3. Room 22 Gwalior Museum, Fort.
4. Rt out Rajavirat T Shagpur
5. Mahant Ghasé Das Museum, Raipur
6. Outside Sm T rt front of the Mahadeo T Osian;
7. It inside Big T' near Vishnu T Osian.
Or having kāmal in his first hand, rest having

trisula, sarpa and kati.

Siva on bull with abhaya trisula, sarpa, phala, or

ghata; trisula, sarpa and kati;

trisula damaru, sarpa and khatvanga;

Varada sarpa, damaru and trisula.

Siva on bull - first hand in Varada pose or broken,

trisula, sarpa and phala in rest;

Kamal or some other flower, trisula, sarpa and kati.

Khappara, damaru, trisula, fourth hand broken.

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1. Sarnath gate Sm T ahead of Sati stones Osian; (A seated Yogasana image) Outside top most frieze dig T near Vishnu T Osian; (lost two hands broken) It out Padmanabha T Chandrabbhaga Patan; Lhalawad Museum.

2. At outside T at the back of Vishnu T Osian.

3. J3rd pillar of the second round Randap T Kiradu

4. At outside Mahabira T Osian

5. Sm T near Ekalinga T

6. Sm T near Vijaya Stambha Chitto, Sarnath gate Samiddhesvara T Chitto, It out Meera T Ekalingaji.


8. Sm T Chandrabbhaga Patan
Images of Śiva dancing with *trisula* and *khatvanga* in his hands have also been found. Sometimes the *ayudhas* of last two hands are interchanged.

Now we come to certain other forms of Śiva having four hands.

Having *trisula* and *serpa* in his upper two hands Śiva has *dharma chakra mandra* in the first and fourth hands.

Four handed Śiva as his incarnation *Lakulīśa* is shown seated on his bull with *danda* in first and fourth hands, *trisula* in second while the third hand is not clear (Fig. 73).

Another image shows Śiva seated in Padmāsana with *danda* on which the snake is entwined, *kamal*, *pustak* and *phala*.

He is seated on Lotus in Padmāsana with two lower hands in *Bhūyana muṇḍa*, upper ones are not clear while on each side sits a Gana — his followers.

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1. Outside Central T Girnar
2. Tank Medhera; Mandap Medhera
3. Lower frieze of sanctum gate Vishnu T Kiradu,
4. Top sanctum gate Ambika T also sanctum gate 3, T at Jagat
5. Jhalawad Museum, Śiva gallery, Hirwa Museum, Shopal the *ayudhas* of the first and fourth hands are interchanged.
6. Room 9 Gwalior Museum, For.
Or in Padmasana with Vyākhyana pose,¹ Danda and Kamal in two hands, two attendants are shown sitting with abhaya pose and pustaka in their hands.

Gajasāhāra Murtis of Siva show him wearing the Mūndamāla ° (Garland of human skulls) lifting the Elephant over head with first, second and third hands² while the fourths in Gyan Mudra.

He is also shown trampling the demon with his left foot.³

Or is piercing his body with trisula⁴. Elephant skin stretched like a canopy can be seen at his back, three hands are broken and he has sword in the fourth hand. He wears a garland of skulls and bones, Kāli is depicted seated behind him on a corpse.

Another Gajasuravadha image of Siva has trisula⁵ in first and third hands, holding elephant trunk in the second hand and having a bowl in the fourth. He is also trampling on the demon lying below. This image combines perhaps Gajantaka with Andhakantaka form⁶ of Siva*. One ten handed Gajasuravadha⁷ image has also been found but seven of its hands are broken, one holds bowl upper two hands have the elephant canopy.

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1. Room 2 Bhuvanesvar Museum.
2. Back niche outside Teli ka Mandir Gwalior Fort.
3. Room 22 Gwalior Museum, Fort.
5. Siva T Gr 5 Kādvaha

* Geographical and chronological factors Indian geonography.
- C. Sivaramamurthi
Ancient India No.6 p.60
Tripura Siva image killing the demon Tripura, depicts him as three faced with moustaches and whiskers, all his hands are broken excepting one which is in a dance pose.

Another image of this kind shows him with one of his legs on the chest of the demon, pressing him down with two hands, holding trisula and bowl in remaining two hands.

Veshādharadhāsthānasūrya of Siva depicts him with Veena in first and third hands. Second hand is not clear and in the fourth hand he has a bowl.

One broken image of Siva has varada, Veena and ghata in three hands one hand is broken.

Some of the images depict him in his famous Tāndavā dance pose but they are mutilated.

A three faced four handed bust of Siva (Fig. 74) depicts him with Abhaya and ukhamala, harpasa, khapara and phala.

The central face is the calm and beautiful face of Siva; that on the right is Pārvatī's and on the left is that of Chāṃsundā recognisable due to its bony and fierce appearance.

While Pārvatī is looking towards the mirror in her hand, Chāṃsundā - the blood thirsty goddess seems to be eager to lick blood from the Khapara in her hand.

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1. 7th pillar of Hadap Second Biggest T. Kiradu.
2. 2nd out of the Sanctum Bas T. Gwallor Fort.
3. Indore Museum.
5. Near Hindala, Gyaraspur (Similar to this is the Muktalinga of Samudrhavara T. in Chittor Fort. (The image here seems to have decorated the front top of some temple of Siva).
Like Vishnu, Siva images too are found more than four handed, ranging from six, eight, ten, twelve, and sixteen to eighteen or twenty hands. Six handed images of Siva.

Siva as Mahakala, given in the inscription of the image is shown seated on bull. His hands have varada with akshmala, Musala, Trisula, damaru, khatvanga and Phala.

Other six handed images of Siva depict him as having - Abhaya, damaru, sarpa in third and fourth hands, trisula and dance pose in the last two.

Nataraja:

Images of Nataraja depict the god as dancing with the Damaru and fire in any two of his four hands, of the remaining two, one is in Abhaya pose and the other in a dance pose known as Gajahasta. The Damaru symbolises the creation of the Universe as a result of vibration set up in Maya by the god's will, the Abhaya pose confers fearlessness on the worshipper and becomes the symbol of sustenance of the Universe; fire in the third hand indicates destruction at his will; the fourth hand in Gajahasta pose and with the foot uplifted points to the infinite bliss; and the second foot trampling on a dwarf is a symbol of destruction of ignorance. The third eye on the God's forehead stands for the "light of pure knowledge" and the pleasant smile on his face signifies absence of hatred and welcomes the devotee.

Dancing Siva has been depicted in three different forms - Ananda, Chatura and Salita Tandava, Anand Tandava is the most popular depiction of Siva in the South. Dancing with the left leg raised high up to the right knee, Siva has Abhaya, Damaru, Agni and Gajahasta pose.

1. 6th Storey of the Victory Tower Chittor.
2. Outside Bhoga Mandap Puri T.
3. Ancient India No. 60. p60. "Geographical & chronological factors in Indian Seacraft" - C. Sivaramanurthi.
North India depicts Nataraja dancing in Chatura and Lalita modes.

Chatura mode shows both legs bent but the right foot is resting completely on the ground and the left one has its heel raised. Lalita shows the heel of the right foot raised instead of the left one, the rest is as in the Chatura mode.

The dancing Siva^4, a six handed image, shows the god having Gajahasta pose, *sarpa*, *daramu*, *trisula* with other two hands broken. Here a Gana is shown between the legs of Siva and his Vahana - the bull Nandi and a drummer and looking at him.

Another dancing image of Siva^5 depicts his left foot kept on a rectangular seat, two Ganas are playing on *damaru* and drum respectively and the god has *trisula*, *sarpa*, *bana* and *ghanti* in his four hands, remaining two are not clearly depicted.

'Siva has *trisula*, ^6 *damaru*, *sarpa*, *khatvanga* and one of the remaining two hands is not clearly depicted while the other is broken.

The first hand is in Gyan pose^7, second is not clearly depicted, *Sarpa* is in upper two hands fifth has *pustak* and last is on *kati*.

Varada^8, *Kamal Trisula*, *sarpa*, *shakti* and *phala*. This can also be the image of Ishvara Yaksha who rides on Bull and seems to have been similar to Brahmanic Siva.

Siva is seen on bull with *abhaya*^10 *Trisula*, *sarpa* in third and fourth hands, fifth hand is broken and the sixth is in Varada pose holding an Akshamala as well.

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4. Room 21 and 22 Gwlior Museum  (5) Room 22 Gwlior Museum
6. Ganesa T Cr 1 Kachwaha. (7) Sm T on the right of Mahadeva T, Osian.
8. (Around Chakreshvari image) Vimal Shah T Mt Abu
10. Room 2 Kota Museum.
Eight handed images of Siva.

These images have -

Gyan pose, 1 trisula, danda, damaru, bowl kamal (or may be Mushtika) hand broken, bowl or Dharma Chakra mudra

Varada, 3 Trisula, damaru, sarpa in upper two hands, Ghanti in sixth, eighth hand is in dance pose while the seventh is broken.

Siva is standing on the Apasmara Purusha, his Vahana bull also stands by. The God has pustaka, hand on Katā, trisula, damaru, Katihasta, Khetaka, Bird sitting on hand and Ghata in the eighth hand.

Or Abhaya 5 pose, trisula, Rassi pāsa, hand not clear, Khatvanga, Ghanta, hand in dance pose and eighth hand is broken. The bull is also shown sitting beside it.

Siva is dancing with bull sitting and watching his Lord. Two of the God's hands are in Dharma Chakra 6 pose, one is broken others have Trisula, sarpa in upper two hands, bowl in the next with the last hand in Gajahasta pose.

First hand in this image is in Gajahasta pose, 7 damaru, sarpa, kamal, katiavalambia hasta and the remaining three hands are broken.

Siva is having Varada pose 8, Khadga, trisula, damaru, Khatvanga, Sarpa bana and Ghata and is holding Dhanusha. A musician stands by playing on some instrument.

1 Calcutta Museum. (2) Lt. outside Puri T.
4 Ujjain. (5) At outside Rajavirat T. Schagpur
(6) Sanctum gate Vishnu T. Kiradu
(8) 3rd Pillar second biggest T. Kiradu.
(6) Outside the second Sm. T. beside Deori T. Osian.
Right handed Siva image has trisula\(^1\) in first and fifth hands, khadga, damaru with two hands in dance poses and the remaining two have khetsaka and bowl. Siva in this image is shown holding trisula, gada, sarpa in upper two hands, dhanusha and khatvanga and one of the remaining hands is in a dance pose while the last is in Gajhasta pose.

Gajasamhara Murti.

Image of Siva killing the demon Gajasura shows him in ferocious form bare bodied holding Pash, khadga, tail of a pig which is hanging face downwards, two hands holding the elephant skin, dhanusha in the next while the remaining two hands are broken.

Another Gajasamhara cum Shairava\(^a\) Murti of Siva has first hand broken trisula\(^4\) in the next, two hands are not clear, upper two hold are elephant skin, sixth has a bowl and last two are broken (Fig.75).

Sadaśiva has three faces and a bull sitting beside him. Two lions are also shown seated, one on either side of the bull. The god is sitting in Padmasana on a Lotus with varada, khatvanga, trisula and sarpa. Four of his hands are broken (Fig. 76).

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1. Outside in the T near Vijaya Stambha, Chittor.
2. Somnath Museum.
5. Geographical, chronological actors in Indian Iconography.
   by C. Sivaramamurti. Ancient India No,6 P.59.
Veenadhara murti of Siva, an eight-handed image has four hands broken with trisula, damaru and Veena held in other two hands.

Andhakasuravadha Murtis of Siva: Two much images show him with trisula having the pierced body of Demon hanging on it, hand in dance pose, trisula, khatvanga, hand not clear, trisula, bowl and a human skull.

Another image has khadga, trisula is second and fourth hands, elephant skin in third and fifth hands, Khataka and Dhanusha, one hand of the image is not clear. The demon is shown kneeling or falling down and his chest is pierced with the trisula.

Arjunanugraha Murti: An eight handed image of Siva depicts him carrying trisula, khadga, khataka and bana in his four hands, three hands are broken and one is folded near his chest as if releasing an arrow to kill the Kirata. The calm face of the god is very beautiful.

Ten handed images of Siva: Images depict his hands in Vyakhyana pose, trisula, sword, amuksa, damaru, Gajahasta pose, Khadga, Ghanti, Danda and a bowl.

Ten-handed dancing image of Siva with his Vahana bull has abhaya with akshamala, damaru, khatvanga, bana, khadga, dhanusha, trisula, sarpa and phala. The god stands on left leg in a dance pose.

Two hands are in abhaya and gyan poses, and he has akshamala, trisula, vajra, mushtika, khadga, kamal, khatvanga and bowl in the rest.

Natraj a Siva is dancing with abhaya pose, kamal holding Angavastram, dance pose, sarpa in upper two; Veena in two hands holding angavastram and the last is in Gajahasta pose. A flute player and a drummer are also sitting beside.

In the hands of this image are khadga, khatvanga, akshamala, hand not clear, sarpa, khetaka, khadga, danda, trisula and Gajhasta pose.

Another image has seven hands broken, one is in dance pose others having trisula and sarpa.

Siva dancing with three hands broken and rest of the ten hands in gyan and gajahasta poses, holding damaru, trisula, sarpa in upper two hands and khatvanga in the last hand.

1. Temple facing Chaturbhuja T Chittor
2. Jhalawad Museum
3. Campus Somnath Temple
4. Somnath Museum
5. Indore Museum, Gauhati Museum (All hands are broken except three which have Trisula, khadga and khetaka).
Three faced Sadaiva images with the bull depicted on the pedestal have varada, abhava, trisula, gada, sarpa, damaru, kanal, akehanala, bowl of fire and one hand is broken.

Another image has first and last hands in Dharachakra pose, khatvanga, trisula, sakti, kanal, damaru, sarpa, phala, and one hand is broken.

One more three faced Siva Paupati image has Elephant, lion and bull drawn on the pedestal. The three faces are those of Sunda in ferocious appearance, Siva in calm mood and Uma, the beautiful consort. His hands have varada, gada, trisula, kanal, damaru, sarpa, phala, akehanala, and two hands are broken.

Twelve handed image of Siva is shown with varada pose trisula, damaru, hand in dance pose, hand, sarpa in two upper hands, khepppara, kharusha, khatvanga, varada and the twelfth hand is broken.

Fourteen handed Gajasimhara Murti:

Siva having fourteen hands in a Gajasimhara Murti is shown standing on a prata or Demon, four hands of the image are broken and the ten in tact have trisula with one hand.

3. Asutosh Museum Calcutta.
4. Back outside Sh Vishesu T Gr. 4 Kadwaha.
5. Dhumbela Museum.
is pulling out the Bana from the tarakas, damaru, holding
Elephant skin in upper two, trisula, khetsaka, narasunda, bowl and
suvi pose.

Sixteen handed Gajasuravadha image of Siva shows him
standing made wearing the garland of skulls and bones which hang
down to the knees. Vahana bull, Ganesa, skanda and Parvati are
shown below. Elephant skin spreads behind but his hands are
all broken.

The eighteen handed image of Siva milling the
Andhakasura has trisula in first and thirteenth hand, abhirika,
pasa, abhyas, damaru, Shanti, two hands holding Elephant skin,
khetsaka, suvi pose, bowl, khatvanga and narasunda and the remaining
four hands are broken.

Bhairava:

Bhairava images generally show the god as made with
an uncouth appearance due to two teeth protruding and a ferocious
expression on face. Bhairava also has log as his vahana according
to Vighneshwara Pratisththavidhi.

Bhairava, according to mythological stories, is
the Iogi Siva, who, grief stricken at the death of his wife wandered
in the funeral grounds, besmearing his body with the ashes of the

1. Room 10 Gwalior Museum, Fort,
2. Baroda Museum
   Gopi Nath Bao.
burnt human bodies. It is said that Pārvatī the consort of Śiva was born twenty-four times as Satī, Uma, Pārvatī, Durgā, and so on. But each time she wedded Śiva. Each time when she died God Śiva wandered in search of her wearing the garlands of her skulls that had been collected from her previous births.

Bhairava images have been found having two, four, six, ten and twelve hands.

The two handed Bhairava images depicting his Vahana dog are shown with Khedga¹ and Bow(2); abhaya² and ghatā; Dog's chain³ and Khedga; bow⁴ and Khatvanga; Khedga⁵ and Ghatā; Khatvanga⁶ and hand resting on Kati as well as holding dog's chain.

Dog's chain⁷ in right hand and Gada in left; abhaya⁸ with ašrama but the second hand is broken; First hand is

1. Konark Museum (God stands or is dancing on Prāta and his 2nd hand is broken) Allahabad Museum.
2. Indore Museum
3. Dhubala Museum
4. Allahabad Museum
5. Ajmer Museum
6. Upper outside frieze Kesaria Kumvar T Osian; Lower frieze Sa T near Vishnu T Osian; Sa T ahead of Satī Stones Osian.
7. Outside Jms Bahu T Magda
8. Kalika T Chitter.
broken and second holds a Narende.

One Shairava image shows bull as his yanana which he may have taken being a form of Siva. His ayudha is khatvanga while the left hand is placed on Kati.

One very peculiar and rare image is that of Asakrada Shairava. He is one legged and two handed standing beneath a canopy drawn above his head and is shown killing a demon with khadga and khetaka in his two hands.

Four handed Shairava images show Chhurika, khadga, trisula and bowl in his hands.

The god is shown seated on Preta and is carrying Vairaa, khadga, khatvanga and bowl in his four hands or he has vara with rosary, khadga, khetak and his last hand is broken.

Another image shows him standing on Preta with Chhurika, khadga, khetaka and Narende.

One image shows god as seated in LalitKana with bowl, chuntika, khatvanga and the fourth hand is not clearly depicted. One image depicts him with the same ayudhas, changing the order of the second and third hands and fourth had is shown on Kati. Bowl and

1. Image outside Najarani T Shivarnevari
2. Upper friese Mahadeva T Osian
5. Sangiya Sahitya Parishad Museum, Calcutta
6. Siva gallery, Birla Museum, Bhopal
9. 2 Keta Museum 5.
8. Sa T to rt of Chauvara T un lit out Vishnu T Gr 2 and Siva T Gr 5 Kadwasa (2 hands broken and two have Khadga and Khetak).
Chanti in his hands help in identifying him as Bhairava.

Nude Bhairava image is shown with khadga, 1 Gada, khetaka and Harasunda.

One Bhairava image depicts him as wearing a Kirita hakata with khadga 2 baga, dhanusha and trisula in his hands. Two attendants with Khadga and trisula and khadga and khetaka are also shown with a garland bearer and a half human and half peacock image beside him.

One image depicts Bhairava wearing clothes and having varada 3 khatavanga and ghata in his three hands one of the four being broken.

Bhairava standing under serpent hood canopy holding khadga, damaru, khetaka and bowl or Harasunda 5.

An image inscribed "Sri Bhairavanath Kirti" shows him with khadga, damaru, khetaka and Harasunda.

1. Outside Rajavirat T Schagpur
2. Patna Museum
3. At outside Siva T Gr 5 Kadwaha
4. Roof Vimal Shah T Mt. Abu
5. Dhar Museum
6. 2nd Storey Vijaya Stambha Chittor; (Bhairava wearing wooden slippers 3 hands broken) Somnath Museum.
Other images show him with varada, khadga, khetaka and Narakunda.

2. Khadga, damaru, phala and ghata.

3. Bowl, damaru, khatvanga and the fourth hand broken.

Nude Bhairava with Danta or bone, khadga, Khetak and Narakunda has also been found. Near the legs of the god lies a Preta sometimes shown as his vahana (Fig. 77).

Yogi Bhairava.

One image shows Yogi Bhairava seated in Padmasana with two hands folded on feet holding trisula and Khatvanga in upper two.

Bhairava with his Vahana dog.

All the following four handed images of Bhairava show his vahana dog with him.

6. He holds Gada, damaru, trisula and dog's chain.

7. Gada, Laman, Khetaka and dog's chain.

8. Seated image with Khadga, khatvanga, pasa like a ring and Narakunda held by hair.

1. Back outside Padmanabha T Chandrabhaga Patan
2. Outside Central T Girnar; (last 2 hands not clear) Isalamagar Exhibits.
3. Dhar Museum (3 hands broken) Outside Maulakha Ghuali
4. Gwalior Museum 5. Lower frieze Vishnu T Kiredu
6. Niche near Jain images Gwalior Fort; (last 3 hands are broken) Room 22 Gwalior Museum, Fort.
7. Niche near Jain images Gwalior Fort; (broken image) Teli ka Mandir Gwalior Fort.
8. At out Siva T Gr 5 Kadwa; (Khetaka in place of khatvanga 2 hands broken) Isalamagar Exhibits.
Varada, Khadga, bowl and dog's chain

Bowl, Dasara, ghanta, hand broken.

Pustaka, dasara, bowl, hand broken.

Kala Bhairava.

Any image of Kala Bhairava with his name inscribed on the pedestal has three of its hands broken the first one in tact holds a bone. Peculiarly enough it shows a swan standing between the crossed legs of the god.

Six handed images of Bhairava.

Six handed Bhairava images show him with varada, bowl, trisula, Khatvanga and abhava. One of the six hands is not clear.

Gada, Kanal, dasara, khotaka, dog's chain and one hand is broken.

Dancing Bhairava.

One image shows Bhairava dancing with two drummers playing on drums beside him. His hands are in Gajahasta posé.

trisula, dasara khatvanga, Sarpa and last hand is in dance pose.

3. Ajmer Museum 4. Rajkot Museum
5. Mandap Mageswara T. Badnawar
6. (Ground Chakreshwari image) roof Vimal Shah T, Mt Abu
7. Sanctum gate, Vishnu, T Kiradu.
Yatukasvara Bhairava: He is shown seated in vajrasana with a band tied on knees. His hands are in Abhaya¹ pose with Akasha², Khadga, Kamal and Ghata. Two hands are broken and a human figure is shown lying behind god's feet.

Ten handed images.

Ten handed image of Bhairava shows him standing on the Apsarasapurusha killing him with a dagger or Chaburika, Trisula, Damaru, Khadga, Khetaka, Dhanusha, Bowl, holding a lion by its waist in ninth hand, fourth and tenth hands are broken.

Twelve handed images.

Twelve handed image of Bhairava depicts him with parasu⁴, Bowl, Trisula, Khadga, Sura, Sunda, Tearing human body with two hands, Abhaya, Pasu, Ghata, hand on Katik and one hand is broken.

Bhairava with consort.

Bhairava has also been shown with his consort, but such images are very rare. Out of two such images—one shows him standing and the other seated. Bhairava and Bhairavi are depicted with the Vahana dog. In both images God has Khadga³, Damaru, Khetaka and Arjuna pose. Bhairavi has a Rassi Pasu in her left hand.

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¹ Lucknow Museum.
² Amritsar Museum, Calcutta (All hands broken except one which has Damaru) Museum.
³ Gaya Museum.
⁴ Sanctum gate Parshvanath T, Mt. Abu.
⁵ Gaya Museum.