Chapter IV

: ŚIVA-SĀKTI FORMS :

The nomenclature of Śiva-Sakti forms here denote those images which depict Śiva and Sakti together as separate entities. Two of these forms have been described as under:

A. Kalyānasundaramūrti

B. Uma-Maheśvara, the āliṅganamūrti

The form of Uma-Maheśvara depicts them in sitting or standing posture in close embrace (āliṅgana).

The form of Kalyānasundaramūrti, narrates Śiva-Parvati Vivāha in which Śiva holds the hand of Parvati (Pānigrahana) in marriage.

Both the forms are the allegorical representations of the union of Sakti or energetic principle with the Saktimān or the being with energy.

A. Kalyānasundaramūrti:

One of the most elaborate Śaiva themes to be depicted in Indian Art is that known technically as Kalyānasundara or Vaivahikamūrti or the marriage between Śiva and Pārvatī. A famous Śaiva legend narrated in the Śānti Parva of the Mahābhārata describes the theme of Kalyānasundaramūrti in detail. Kālidāsa
in his famous drama Kumārasambhava also gives a vivid description of Himavat giving Pārvatī in marriage.

Of the texts mentioning or narrating the story of the marriage between Siva and Pārvatī that given in the Vāmanapurāṇa is the most elaborate. T. A. G. Rao quotes from the Agamas to show how these images are to be constructed. The Silparatnakara and the Śrītattvanidhi also give dhyanas of this theme.

In the composition of the scene of the marriage of Siva with Pārvatī, there should be Siva and Pārvatī, forming the central figures facing the east. Viṣṇu and his consorts Lakṣmī and Bhūmi, acting the parts of the parents in a brāhmaṇa marriage should be there as the giver of the bride (kanyā). Lakṣmī and Bhūmi should be standing behind the bride, touching her at the waist indicative of handing her over to her lord. Viṣṇu should be standing in the background between Siva and Pārvatī with a golden pot of water ready to pour it in the ceremony. There should be Brahmā in the foreground seated and performing the ceremony of homa. In the background and at various distances, Vidyāśvaras, Astādikpālas, Siddhas, Yakṣas, Gāndharvas, Mātrakas and other deities are found in añjali pose, with the feelings of pleasure and happiness portrayed on their faces. Probably with that view that the don of Siva would relieve them from the tyranny of the Tārakaśura. The figure of Siva should be that of a young man who has just come to age. He should be
that of a young man who has just come to age. He should be standing firmly on the left leg and with the right one resting upon the ground somewhat bent or the left leg, may be shown slightly bent and the right straight and standing firmly on the ground. His front right arm should be stretched out to receive the right hand of the bride, Pārvatī, the left hand should be held in Varada pose. In the back right hand, there should be paraśu and in the back left, the mrga. The head of Śiva should be adorned with a jatāmukuta with the crescent moon fixed up in it. He should be adorned with kundalas, necklaces, keyūras, armlets, anklets, udarbandha and katimekhalā.

To the left of Śiva, Pārvatī should be standing with her right arm stretched out to receive the arm of Śiva, in the act of pānipraghāna. Her left arm holds a nilotpala or a mirror. The bashful lady should be embellished with all ornaments appropriate for the occasion. The figure of Pārvatī should be as high as the eye, the chin or the shoulder of Śiva. She should be represented as a well-developed youthful maiden.

The form of Kalyāṇasundara or Śiva marrying Pārvatī, is a common type all over India.

A large number of sculptures portraying the subject are known from Northern India. Of these, the five sculptures are discussed by Shri M.M. Mukhopadhyaya. They are found from Kanauj (one), Mathura (two from), Eastern India (one) and
from Etāh (one). One common feature in all the four sculptures is the presence of Brahmā. The noteworthy point in fig. 3 (Mathurā relief) and fig. 4 (the British Museum relief from Eastern India) is that Agni is shown in a personified form and Brahmā pours ghee with a ladle in his mouth. The navagrahas appear only in the Etāh relief (Pl. III, fig. 5) which follows the Vāmanapurāṇa tradition more closely. In the Kanauja and the Etāh sculptures, a little female figure is shown seated and holding the left leg of Śiva. This is no doubt Mālinī, who according to Vāmanapurāṇa, had caught hold of Śiva's leg to ask a boon for her friend Pārvatī.

Archaeological excavations at Butkara (Swāṭ) by the Italian Delegation has discovered a beautiful image of Kalyāna-sundaramūrti. The scene shows Śiva and Pārvatī standing in amorous pose. Śiva holds a garland in both hands while Pārvatī carries a mirror in her left hand. Thus the representation is in an unusual manner.

A beautiful sculpture depicting the same theme hails from Ratanpur (Dist : Bilāspur, M.P.). Bhattacharjya has illustrated three such images from Eastern India. Of these, the two (Pl. XLVII b and Pl. XLVIII a) resemble each other in details. Here Pārvatī stands immediately in front of Śiva. In Hindu marriage, this pose is adopted preparatory to the Śaptapadi, whereas the third specimen (Pl. XLVIII b) is as usual in the Pāṇigrahaṇa.
pose. A mediaeval specimen of this kind is found from Manikpur (Dist: Pratapgarh, M.P.). R. Sen Gupta has illustrated and discussed about six panels of Kalyāṇasundara theme from Ellora. Of these the first illustration is noteworthy as it represents Himavān conversing with Brahmā about the wedding of Śiva and Pārvatī. T.A.G. Rao has reproduced the similar panel from the cave temple at Elephanta, and the few more from the South India. In South India, the early Ēhola bronzes present only the two principal figures of the Wedlock in bronzes. In the sculptures of the Vijayanagar and Nayaka periods, Pārvatī is shown standing between Viśnu and Śiva and Viśnu shown giving Kanyā-dāna by pouring the water.

In the Deccan and the further South, the occasion represented is always that of Pāṇigrahaṇa where Śiva is seen taking the hand of Pārvatī. There also appears a tendency in the South of conventionalising the theme into a stereotyped form. Besides these, there are some points of difference which are due to the adoption of the Purānic versions and that of the Āgamas. In the Purāṇas Himavān (Pārvatī's father) is the giver of the bride while in the Āgamas, Pārvatī stretches out her hand to receive that of Śiva while it is reverse in the case of the Purānic description. The general practice in the South was to follow the Āgamic description but perhaps at an earlier stage, the Purānic version was more familiar with the artist. Thus, in the Dhumār-lena representation at Ellora, Śiva is receiving Pārvatī's hand is according
to Purānic version. Besides these, Viṣṇu (also Laxmi) is given an honourable position in this marriage-scene as the parents of Pārvatī. It shows the extent of rapproachment between the Vaisnavite and Śaivite sects.

Only two images, depicting the Kalyānasundara theme, have been found from Gujarat. A loose sandstone sculpture (size 81 cms. x 42 cms.) found near Paśupati temple at Mt. Pāvagad shows the four-armed Śiva and the two-armed Pārvatī (Figure IV - 1) standing facing each other and depicting Pañgrahaṇa occasion. Śiva with his lower right hand receives the left hand of Pārvatī. Śiva holds a trisūla with its prongs mutilated and a sarpa in the upper right and left hands respectively; whereas with the lower left hand he holds the bride. A miniature figure of three-faced Brahmā pouring ghee in fire with a ladle is seen in between the principal figures of Śiva and Pārvatī. The mandapa is also seen. The seated figures on both the sides are probably the musicians. Both figures are richly embellished. Śiva wears jatamukuta, necklace, armlets, bracelets, bejewelled Kaṭibandha and a long hanging garland. Pārvatī’s hair is done up into big chignon and she is adorned with numerous necklaces, armlets, bracelets, anklets, and also a long vanamālā reaching up to her ankle. Stylistically this image may be assigned to c. 10th/11th cent. A.D.

Another such mediaeval specimen (size 35 cms. x 35 cms.) of c 12th cent. A.D. (Figure IV - 2) from Sābarakānṭhā region.
(Figure IV - 2) is preserved in the Modasa College Museum. Unfortunately the image is worn out and its details are blurred. Though worn out, the features of Siva-Pārvatī vivāha are clearly visible. Siva is shown on the left in standing posture and receives the hand of Pārvatī (Pānigrahaṇa) whereas a miniature figure of Brahmā in sitting pose is seen in between them.

These depictions of Kalyāṇasundara aspect of Siva show their prevalence in this region. But they are not elaborate in depicting this theme as found in the mediaeval sculptures from Eṭāh, Ratapnapur, Manikpur etc. These two images show only the principal figures of Siva and Pārvatī standing facing each other in the act of pānigrahaṇa and a miniature figure of the three-faced Brahmā as a priest, in between the two principal figures.

**Iconographic chart of the Kalyāṇasundaramūrti:**

<table>
<thead>
<tr>
<th>Siva</th>
<th>Pārvatī</th>
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<tbody>
<tr>
<td>Fig. Find</td>
<td>Lower</td>
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<tr>
<td>No. spot</td>
<td>Right</td>
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<tr>
<td>1. Kalyāṇa</td>
<td>Hand</td>
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<tr>
<td>-sundara</td>
<td></td>
</tr>
<tr>
<td>mūrti</td>
<td>Catch-</td>
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<tr>
<td>from</td>
<td>the bride</td>
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<tr>
<td>Pāvāgadh</td>
<td>pose</td>
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<tr>
<td></td>
<td>Pānigrahaṇa</td>
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</tbody>
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A miniature fig. of Brahmā is seen in between the wedding couple. It is dated to c. 10th/11th cent. A.D.

| 2. A Kalyāṇa  | Panigrahan   | -      | -      | Pānigr-|
| -sundara      | -            | -      | -      | haṇa   |
| amūrti from   |              | -      | -      | pose   |
| Modāsa        |              | -      | -      | It is dated to c. 12th cent. A.D. |
B. Umā-Mahēśvara Ālinganamūrti:

In the Saiva images of this class, Umā-Mahēśvara are depicted, in close embrace. Images of this kind are variously referred to in different contexts as Umā-Mahēśvara, Hara-Gaurī, Umāsaḥita Śiva, Somamskanda, Ālingana Chandrasekharamūrti etc. In the form of Umāsaḥita, Śiva sits with Umā but not in Ālingana attitude. So also in the case of Somaskandamūrti in which Skanda is shown in between Śiva and Umā whereas the Ālingana Chandrasekharamūrti shows Śiva as Candraśekhara (the crescent-bearer) holding a Parāśu and mṛga in the upper pair of arms and embraces Umā with his lower left arm and conveys varada mudrā with lower right one. The last three forms\(^{17}\) are not available in the Northern Provinces of India and they are more or less confined to South.

Whereas Umā-Mahēśvara variously known in different contexts as Śiva-Pārvatī, Gaurī-Śaṅkara, Hara-Gaurī etc. is a Ālinganamūrti. This form appears to be more popular in Northern India.

All these symbolize the union of Śiva and Pārvatī, the primordial parents of the universe (Jagataḥ Pitrau vande Pārvatī-Parameśvarau\(^{18}\)).

The famous hymn of creation in the Rgveda\(^{19}\) describes the universe as emerging from the absolute Brahman, the universal spirit, the unknowable called Īśvara. The glory of Īśvara as Puruṣa or spirit makes manifest the Prakṛti. Though the power of Puruṣa is called Šakti, it also causes the female principle,
Prakṛti, to take form²⁰. This is the fundamental principle of the union of Śiva and Sakti in the depiction of this Umā-Maheśvara form. The Śrīcakras and Yantras of the Sāktas (magic diagrams) also represent Śiva-Sakti forms²¹.

The Viṣṇudharmottara Purāṇa²², the Matsya Purāṇa²³, the Brhatsamhitā²⁴, the Aparājitaproča²⁵ and the Rupamaṇḍana²⁶ describe the iconography of the images of Ālinganamūrti of Umā-Maheśvara. Besides these, the tāntric texts such as Sāradātilaka and Prapañca-tantra also give dhyānas of this form²⁷. Amongst these, the Matsya Purāṇa gives the most detailed directions as to how these images should be made. According to this account, the God may have either two or four hands. He should have the lotus and the trisūla in his right upper and lower arms respectively; and one of his (lower) left hands should hold the breast of the Goddess, while the object in the top right generally carrying the sarpa is not given in this text. The sarpa in Śiva's upper left hand is described by many other texts. The Goddess embraced should sit on the left thigh of the God and should be gazing on his face. She may be depicted as sportively touching with her right hand the left shoulder of the God, or his right shoulder or his right side. The left hand should hold either a lotus or a mirror. The two maids Jaya and Vijyā the two sons of Śiva, Kārnttikeya and Gaṇeśa and various other ghosts and supernatural beings should be depicted at suitable places.
The earliest images of Umā-Maheśvara dated to the Kuśāna period are described by the Late V.S. Agrawala. Some of these early specimens are two-armed. Here Śiva is shown ṍurdhva-reta while the bull is shown at the back. But generally the images are four-armed shown in sitting or standing posture holding a trisūla in Śiva's upper-right arm and one of his left arms carrying a sarpa. His lower left arm is thrown around Pārvatī's neck in close embrace. Pārvatī's right arm extending to the back of Śiva rests on his right hip and her left hand holding a flower, perhaps a lily, rests on her left thigh. The figure of Gaṇeśa, Kārttikeya and dancing Bhṛṅgī are shown near the feet of the divine couple at their proper places. V.S. Agrawala while cataloguing the Brahmanical sculptures of Mathura, also cites a few Gupta and mediaeval specimens and describes their iconography in detail. The most interesting among the seated images is the terracotta figure from Raṅgamahāl Bikāner. Here Śiva has five faces and only two arms attached to the body; whereas the additional arms belong to the fourth head on the top. K.D. Bajpai has published beautiful sandstone sculpture of Umā-Maheśvara from Baijnāth (Dist: Ālmorā, U.P.). It is assigned to the c. 9th cent. A.D. The images found from Kāmāna (about 40 miles off from Bharatpur city) also shows some unusual features. Here the four-armed Śiva is shown seated upon a bhadrapīṭha in lalitāsana. He holds a tridant in his upper left hand and not in the upper right hand as usually...
found. His lower left hand is thrown in embrace over the left shoulder of Uma. The objects held in his right arms are broken. The deities are accompanied by Ganesa, Kārttikeya, dancing Bhima, Nandi, the Gaṇas, Chauri—bearers and the Gaṇḍharvas. On the top of the slab, there is a row of four Śiva-liṅgas fixed on the platforms and the devotees performing abhiṣeka. This beautiful sculpture in bold relief is dated to the 8th—9th cent. A.D. The Philadelphia Museum of Art preserves a beautiful sculpture of the Chandela period (Khajuraho). Here, too, there is a row of eight liṅgas above the heads of Uma-Meheśvara. This and the similar images are preserved in the Bhārat Kalābhavan, the Ajmer Museum and Paṭnā Museum (a bronze sculpture). About six sculptures of this kind are noted from the Allahabad Museum. Of these, in two specimens (LXXXVII fig. 241, CXLII fig. 426) a yogapaṭṭa is shown around the pendant of Śiva; whereas the other images do not offer any noteworthy features. T.A.G. Rao illustrates two mediaeval sculptures of iconographic interest. In these specimens, the noteworthy features are the damaru held in Śiva's upper left hand showing abhaya mudrā with his lower right one and a bijoru in the left arm of Pārvatī. J.N. Banerjea illustrates the specimen of mediaeval Orissan folk-Art in which Śiva is shown ittyphallic and has two arms. In the sculpture from Aihole, Śiva holds a sarpa as usual in his upper left arm but what is unusual is the tale of the same sarpa on his lower right arm. Two more mediaeval specimens are illustrated by C. Sivaramamurtti.
Of these, Umā-Maheśvara from Hemavati shows Śiva seated cross-legged. The images preserved in the Dacca Museum are also interesting from iconographic viewpoint. N.K. Bhattasali has described about seven images along with the chart of attributes. Of these, in four examples, Śiva holds a Khaṭvāṅga in his upper left hand and in many specimens Śiva amorously holds the chin of Pārvatī. Two images of Umā-Maheśvara of the Pratihāra period, depicting them in sitting posture on the standing Nandi, have been noted from the Indore Museum and Parānagara. Similar type of image is also found from Thāpesvara.

Standing Images:

The earliest standing image of Umā-Maheśvara found from Mathurā is dated to Kuśāna period. Here, the ārdhvaretas God is shown standing with Pārvatī by his side. Another such early image hails from Kosam. Here, too, Umā-Maheśvara are endowed with two arms and Śiva’s ithyphallic aspect is clearly shown. Śiva holds a flask in his left hand while the right hand conveys abhaya mudrā, so also does Pārvatī with her right hand and holds a mirror in the left hand. B.N. Sharma has discussed two Gupta specimens of the classical Gupta tradition. The image from Lakha Mandala (Dehradun) is an interesting specimen in the Gupta style. Here, Śiva holds viṇā obliquely in his lower arms. Two beautiful standstone images of the Pratihāra period have been found from Rajasthan. The image from Jagat shows four-handed
Śiva holding (clockwise) flower, trisūla, sarpa and the fourth placed on Uma's left shoulder, whereas the Goddess holds a mirror in her left hand while the right one is rested on Śiva's scarf which is loosely entwined on his thigh. The figure from Devāṅgaṇa shows Śiva's lower left hand posed in the Kaṭyāvalaṁbita posture. The other features are same as in the above described figure from Jagat.

Similar images of the Chandela period have been noted from Khajuraho. Few late Pratihāra brass images from Gaurī-Śaṅkara temple, Čāmba town are noteworthy. Here Śiva has three faces. Two beautiful images are illustrated by S. B. Deo, in his monograph on Mārkandeya temples.

Thus, it may be noted that the form of Umā-Maheśvara both standing as well as seated, are found during Kuśāṇa period in which deities were endowed with two arms only. During the Gupta period, Śiva became Caturbhujas and Pārvatī with two arms. The survey of the above discussed sculptures would indicate that four-armed variety was standardized and cannonised during classical period. Various regions displayed the theme in course of time with some changes in attributes. These changes are probably due to the prevalence of different texts in different regions. The province under research also kept alive such old tradition in course of its history.
Seated Images:

Numerous images of Uma-Mahesvara representing them in sitting as well as standing posture have been found from Gujarat. The earliest among them is a terracotta plaque (Figure IV - 3 found from the excavations at Amrelī). It shows Uma and Mahesvara seated on a crouchant bull. The peculiar headdresses of both the figures are in the Kuśāna style. The other details of this figure are worn out.

Another early but worn out image carved in sandstone and assignable to the c. 7th cent. A.D. is found from Aktesvara (Figure IV - 4; size: 64 x 39 cms.) (Rajpipla, Dist: Broach). Here too, Śiva-Pārvatī are seated on a crouchant bull. Unfortunately, the upper arms of Śiva and left arm of Pārvatī are mutilated. But a nilotpala flower is seen in the surviving lower right hand of the God. Whereas with the lower left hand Śiva embraces Pārvatī who is seated on his left thigh. Uma also embraces her consort with her right hand. An ekāvalī and Yajnopavīta worn by Śiva are not clearly visible. The jaṭāmukuta of Śiva and well dressed chignon of Pārvatī look beautiful. There are plain circular haloes behind their heads.

A better specimen but similar to the above one (Figure IV - 5) is noted from Korā (Ta: Jambusar). It measures about 95 x 36 cms. Here Uma-Mahesvara are seated in amorous mood on the Nandī.
Siva sits in ardhaparyāṅkāsana pose with Pārvatī on his left thigh. Siva touches the breast of Umā while Umā also encircles her right arm to the right shoulder of the God. Siva carries a trisūla and Sarpa in the upper right and left hands respectively and holds a nilotpala in his lower right hand while the left hand of Umā is mutilated. Siva's hairlocks are beautifully piled at the top and the hair of Umā is also artistically plaited and it is turned into a big chignon. Both the headdresses are decorated with chuḍāmaṇī placed in front of them. The deities wear usual jewellery with big circular kundalas ekāvalī of rudrākṣa, armlets, bracelets, and anklets. Umā wears a mālā which reaches her abdomen with an artistic twist. Siva wears a Yajñopavīṭa of three threads. Their thin drapery is tightened up by simple katimekhalā.

The emotional expressions of spiritual joy and introvert life are seen on their faces. This beautiful specimen of art and iconography is now displayed in the newly built temple of Dakṣiṇā-mūrti in E.M.E. School, Baroda. It may be dated to the c. 7th cent. A.D.

A fine specimen (sandstone : 75 x 40 cms.) of the c.9th cent. A.D. is preserved in the Baroda Museum (Figure IV - 6). It is reported to have come from Rōḍā. Iconographically the figure does not offer any noteworthy change. But Umā who is seated as usual on the left thigh of Siva, holds a bud of lotus in her left
hand. Both the figures wear usual jewellery and drapery. Nandi is also embellished with a long garland of discs in the neck and a fine maṇirekhā on the forehead. The noteworthy feature in this image is the depiction of Kārttikeya who is seated in the front of Nandi with a Śakti in his right hand and probably a cock in the left one.

The other image (size: h. 72 x w. 51 cms.) from Akhtesvara (Figure IV - 7) datable to the c. 11th cent. A.D. also shows similar iconography. The deities are profusely ornamented. Nandi who is shown in sitting posture below the seat, is engaged in eating from the manger placed in its front. Moreover, two devotees or Gaṇas are seen below the seat on either side in the namaskāra mudrā.

The image of Śiva-Pārvatī (Figure IV - 8) found from Līmaj (Ta: Jambusar) carries similar attributes, except the God conveying varadamudrā by his lower right hand. Moreover, Umā-Mahesvara are accompanied by both the sons. On his right Gaṇesa is shown in dancing posture while Kārttikeya is standing in tribhāṅga posture. The image is now preserved in the E.M.E. School, Baroda.

A mediaeval sculpture (Figure IV - 9) found from Dāhod region carved out of schist-stone (size: h. 58 x l. 32 cms.) is preserved (c. 12th cent. A.D.) in the Baroda Museum. In this image, Śiva shows Varada mudrā by the lower right hand and keeps
an aksamālā in the open palm. The deities seem to be in partial embrace as Śiva has placed his lower left hand on Uma's shoulder and does not touch her breast. The left hand of Uma is kept in the lap of Śiva.

A small worn out but excellently modelled brass icon depicts Umā-Maheśvara\(^6\) (Figure IV - 10) sitting side by side in anālingan pose on the decorated throne. This bronze found from Kheḍā region, is preserved in the Baroda Museum. Iconographically it does not show any distinguishing features except that Śiva holds a citron (bijoru) in his right lower hand. The throne is decorated with the scroll design on both the sides. The prabhāvalī shown behind the heads of the deities has beaded border. Above these, are shown nine heads, a feature very common in the images of Pañcagnitapī Parvati found from this region. Beneath the throne, just near the leg of Uma is shown an iguane or Godhā, her cognizance. Moreover below the throne are seen two miniature figures on either side. The figure of the left side is Ganaśa whereas the other one shown on the right side is highly worn out. This may represent Kārttikeya. Stylistically it is dated to the c. 10th cent. A.D.

Few more specimens of mediaeval period, datable to the c. 12th cent. A.D. have been found from Bhīmanāth Temple (Baroda), Museum, Cambay, Prabhāsa Pātaḍ. Museum and Zinzūvāḍā (Saurāṣṭra). The image in the Bhīmanātha temple (Figure IV - 11) is a mutilated one, though a bijoru is seen in the lower right hand of
Śiva. The head of Uma is broken in the figure of Baroda Museum (Figure IV - 12). It does not show any noteworthy feature. Uma, here, carries a mirror in her left hand. The image from Cambay (Figure IV - 13) is an inscribed one which reads the date of V.S. 1233 = A.D. 1175-76. Uma holds a bud of lotus in her left hand. Uma-Mahēśvara from Prabhās Pāṭaṇ Museum (Figure IV-14) is partly mutilated. The right hand of Śiva and the left hand of Uma are broken. All the hands and attributes of Zinḍūwāḍa image (Figure IV - 15) are also broken.

All the five images are almost identical in their iconographical details.

More interesting images in the seated variety are the sandstone sculptures discovered from Lilvādeva (Ta: Jhālod), Garabāḍā (Ta: Dāhod) (Figure IV - 16-17) in the Paṅcamahāla District and Tāndaljā, near Boḍelī (Figure IV - 18). The noteworthy feature in these three specimens, is the standing Nandī, which is not seen in any other image so far found from this region. These images are comparable to the similar types found from Parānagar (Rajasthan), Thānescvara and Indore Museum.

Standing Images:

The earliest and the most beautiful among the standing variety (Figure IV - 19) comes from the Baroda Museum (GR No. 5155). It is a finely carved sculpture in schist (size: 80 x 45 cms.) and it is reported to have been acquired from Gaḍhā.
(Dist: Sābarakāṇṭhā). Unfortunately the lower parts of the legs of Śiva and Uma are mutilated and lost, so also the two upper arms of Śiva; along with the halo are missing. Uma and Maheśvara stand in graceful tribhanga in the front of Nandī in a sort of partial embrace, with the left hand of Śiva resting on the right shoulder of Uma resting on the loose scarf of Śiva. Uma affectionately gazes at Śiva with her head slightly raised upward. The fine jata-locks of hair are depicted spreading on the shoulders artistically balancing the beautiful ekāvalī of rudrakṣa beads.

Śiva wears a transparent lower garment which is again covered with a vyāghracarma (tiger-skin). Pārvatī also wears a diaphanous lower garment. Through this drapery, the genital parts of the deities are visible. Uma wears an ekāvalī and another beautiful mālā which passes with a graceful curve through the breasts and reaches the navel region. Her nicely down-up chignon is decorated with the venī.

The right lower hand of Śiva holds a lotus flower while the upper hand of the same side probably carried the trident whose thick shaft is still visible. Uma holds her uttarīya with the hanging left hand. The third vertical eye in the centre of Śiva's forehead is noteworthy. Stylistically it is assigned to the c. 6th cent. A.D.

Another such early figure carved in sandstone hails from Kapurā34 a village near Baroda (Figure IV - 20). Unfortunately
its upper portion including the upper arms of Śiva and the left hand of Umā are broken. The surviving part represents Śiva with his right hand in kātyāvalambita pose; whereas his left hand is stretched across the back of Umā standing to his left in close embrace, it comes forth and holds her breast. The Goddess also enjoys the ālingana by placing her right hand on the right shoulder of Śiva. The jewelry now does not show anything except that, here, the hastapadaka is worn on the hands and the bajubandhas (armlets) with kirtimukha design are rarely seen in this region.

Few more post-Gupta and early-medieval images of Umā-Maheśvara have been found from Karavāna (Figure IV - 21), Shihor (Ta: Viramgam) (Figure IV - 22) Bāmapā (Dist: Sabarakaṇṭhā) (Figure IV - 23), Delwāḍā (Dist: Sabarkaṇṭhā) (Figure IV - 24). Śiva in the image from Umarā holds (clockwise) a flower, trīṣūla, sarpa and resting on the left shoulder Umā (in close embrace) whereas Umā has placed, her right hand on the scarf of Śiva as can be seen in the other sculptures also and holds a mirror in the left (Figure IV - 25). Similar iconography is also seen in the image from Delwāḍā except that, here, Śiva reveals close ālingana by holding her breast with his lower left hand. Moreover, Umā-Maheśvara are accompanied by Gaṇeśa and Kārttikeya and have beautiful prabhāvalī with lotus design at the back of their heads. The image from Bāmapā shows a bud of lotus...
In the left hand of Uma, so also marked in the image found from Kasipura-Sarar (Figure IV - 26) dated c. 9th cent. A.D. But here, Siva holds a bijoru in his right lower hand. The image from Mandala (Figure IV - 27) (Dist: Ahmedabad) shows the miniature figures of worshippers along with Ganesa, Karttikeya and Bhrigü in dancing pose. The sculpture from Zalod (Figure IV - 28) is highly mutilated. It is profusely embellished and shows a miniature Nandi in standing pose on its right side, while the left side is occupied by Ganesa.

The antiquity of the Uma-Maheshvara images in Gujarat could be traced back to early centuries of Christian era. It is evident from the images described above that iconographically all of them are almost similar and except slight changes follow the injunction of the Rupamaṇḍana, Visnudharmottara Purana, Aparājita-prāchā and Matsya Purana.

The emblems of Śiva and Pārvatī and their way of postures remain unchanged. The Uma-Maheshvara sitting on the standing Nandi from Lilavādeva, Tāndaljā and Garabādā are noteworthy. Similar specimens are also noted from Rajasthan and Madhya Pradesh.
An excellently modelled image is dated to the c. 9th cent. A.D. There are figs. of Ganes'a and Karttikeya below the deities on either side. The image dates from c. 12th cent. A.D. Beneath the deities are shown 'Ram and lion, their respective vehicles; date c. 12th cent. A.D.

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<th>Find spot of the images</th>
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<th>Objects in the hands of Gauri</th>
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Chart of Attributes of the Uma-Mahdeva (AlineanamOrti)
It is dated to c. 12th cent. A.D. The image is listed to the 3rd cent. A.D. dated to 3rd cent. A.D. dated to 1st/2nd cent. A.D.

The deities are accompanied by Vaikuntha and Kirtikavaka. The image is dated to the 3rd cent. A.D.

The deities are accompanied by Lakshmi and a female attendant. The image is listed to the 3rd cent. A.D.

The deities are accompanied by a mirror. The image is dated to the 3rd cent. A.D.

The deities are accompanied by Siva's knot. The image is dated to the 3rd cent. A.D.

The deities are accompanied by Uma's trident. The image is dated to the 3rd cent. A.D.

The deities are accompanied by Uma's lotus. The image is dated to the 3rd cent. A.D.

The deities are accompanied by Uma's shoulder. The image is dated to the 3rd cent. A.D.

The deities are accompanied by Uma's breast. The image is dated to the 3rd cent. A.D.

The deities are accompanied by Uma's breast shoulder. The image is dated to the 3rd cent. A.D.

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It graphically narrates how Dakṣa cursed his own son-in-law, Śiva, when the latter failed to show him proper respect on the occasion of the Prajāpati sacrifice. And therefore before the assembly of the Devas, he announced that henceforth no oblations were to be offered to Śiva. When Dakṣa, performed another sacrifice he did not invite Śiva, Sati, his daughter and Śiva's wife felt greatly humiliated at this. Sati then alone proceeded to attend the sacrifice of her father where she was again humiliated, whereupon she committed suicide by jumping into the altar. Greatly incensed, Śiva created Virabhadra who destroyed the sacrifice of Dakṣa and made him submit to Śiva.

Sati again was born as Pārvatī, the daughter of Himvān (Himālaya). At that time asura Tāraka troubled devas and brāhmaṇas and he was protected by the boon of Brahmā that he could not be killed by any one except one born of Śiva. Without a wife, Śiva cannot have a child. Pārvatī hereself was practising penance to marry her lord once again. The God and goddesses forcibly insisted on Kāma, the God of love to unite Śiva and Sakti by his artifices. Kāma, however, succeeded in making Śiva feel amorous but the disturbed Śiva burnt Kāma by his third-eye (Kamantaka). The Gods and Goddesses prayed Śiva to marry Pārvatī so that Kumāra the destroyer of Tāraka
can be born. After testing the steadfastness of Gaurī (Parvati), Śiva married Parvati for the jagat-kalyāṇa and hence the form is known as Kalyāṇasundaramūrti.

2. Kumārasaṃbhava, VII, 76.

3. According to Vamanapurāṇa (Adh. 53) the story runs as follows:

In the company of the devas and the pramathas, Śiva set out from Mt. Kailāsa to Mandrācala for his wedding. Before setting forth, the mother of the God, Aditi along with Surabhi and Suramā had done his decoration including jaṭāmukūṭa and tying of serpents as ornaments. The marriage procession was led by the pramathas on their respective mounts while Śiva rode on his bull and the Hūtasānas brought up the rear. Among others accompanying the Sātī, the river Goddesses as Ēhourī-bearers, sages chanting mantras and groups of Gāndharvas, Kinnaras and Apsaras dancing and singing. There were also Rudras, the Ādityas, the Vasus, Ṛṣis, Yakṣas and Rākṣas in countless numbers. On the arrival of the procession at the foot of the Himalayas, the Sālās came forward to greet the groom. After paying his respect to Śaikṣadhipati (the lord of Mt.), Śiva, accompanied by the Suras and others, entered the place sanctified for the divine wedding. The text describes in great detail the marriage ceremony. After the preliminary rites, Śiva, with the bride ascended the Southern Vedi (dakṣiṇa-vedī). At this moment, the lord of the Himalayas, the father of the bride, entered the scene with a madhuparka bowl.
in his hand and bestowed the hand of the daughter into that of Śiva (Panigrahana). Following the pāṇigrahana began the ceremony of lāja-homa. At the instance of the official priest, Brahmā, Parvatī glanced at the lord and then they began to circumambulate around the sacrificial fire. As soon as they completed the circumambulation of the fire, Mālinī, one of the companions of Pārvatī, caught hold of Śiva's feet and would not let him go unless Śiva gave her (Pārvatī) a reward. Śiva granted her the boon, as asked by Mālinī for her friend, Pārvatī, with these words: I am granting my gotra to her (Pārvatī) and the fortune that is of Viṣṇu.


5. Ibid.

6. Ibid.

7. The marriage is apparently being performed according to the Brahma-system in which the bride is given away with the pouring of water. See P.V. Kane, History of Dharmaśāstra, Vol. II, Pt. I, pp. 517-18.


Similar sculptures depicting the marriage of Subrahmanya with Devasenā have been found from South India.


11. Bhattasali, N.K., *op. cit.*, Pl. XLVII, fig. 6; Pl. XLVIII, figs. a - b.


14. Rao, T.A.G. *op. cit.*, Pls. CII to CVII.


17. T.A.G. Rao describes these last three forms on the basis of Aṃśumadbhedāgama and other Śaiva āgamas, and illustrates them mostly by late mediaeval bronzes and stone sculptures from South India (*op. cit.*, Vol. II, Part 1, Pls. XVII XXI abd XIII, XXIV, XXVI.


23. Matsya Purana, Ch. 260.


30. Sharma, Y.D.: 'Exploration of Historical Sites, Ancient India, No. 9, 1953, Pl. LXXI-A; and see also Harle, J.C., Gupta Sculpture, fig. 128.

31. Bajpai, K.D.: 'Archaeology in U.P.', fig. or pl. no. is not given.


34. *Ancient Sculptures from India - A Descriptive Catalogue of the Exhibition*, The Cleveland Museum of Art, fig. 97.


37. Pramod Chandra: *Stone Sculptures in the Allahabad Museum, A Descriptive Catalogue*, Pl. LXXXVII, fig. 241; CIV, fig. 297; CXX, fig. 378; CXLII, fig. 426; CLXXIV, fig. 507; CXLVIII, fig. 440.


41. Sivaramamurti, C.: 'Geographical and Chronological factors in Indian Iconography', *Ancient India*, No. 6, January, 1950, Pl. XXIII, B - C.

42. Bhattasali, N.K.: *Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum*, Pl. XLIX, fig. 7b, Pl. LI, fig. a - b.


47. Agrawala, V.S.: Indian Art, Part 1, fig. 176.


50. Sivaramamurti, C.: Ancient India, No. 6, Pl. XXVI, fig. c.

51. Agrawala, R.C.; 'Some Unpublished Sculptures from South Western Rajasthan', Lalitkala, No. 6, Oct. 1959, fig. 10.

52. Agrawala, R.C.; 'Some Interesting Pre-mediaeval Sculptures from Devanga', Lalitkala, No. 8, Oct. 1960, fig. 12.

53. Ganguly, O.C.; The Art of the Chandelas, fig. 19. Also see 'Ancient Sculptures from India', A Catalogue of the Exhibition, The Cleveland Museum of Art, fig. 96.


55. Deo, S.B.; 'Mankaî temples' Nagpur, 1973, Pl. XI, fig. 2 and Pl. XII, fig. 2.


59. Pandya, A.V.; op. cit., fig. 2.


65. Inamdar, P.A.; Idar Sansthāna-ṇā Keṭalāka Purātana Avasēso (Guj.), Pl. V, fig. 11.

Kalyanasundaramurti:

अय कल्याणसूदरभूति
लक्षण सर्वास्तं \\
मुखितं नाम्यादेतु
दश्कणे कुद्रितं भवित।
दश्कणं पूर्व हस्तं तु
गौरीदश्कणं हस्तं धृतकृत।
वर्देण वाम हस्तं तु
फर हस्तद्वितीये तथा

tta श्रेयसंविभा देवी प्राणवन्मानादीसन्युता।
उत्तराण वाम हस्तं तु
धृत्या दशकणं हस्तस्तयत।
शाम्भो हस्ता तेन संग्राहं लक्ष्मिभरणसंयुता।
मार्गत मनुग्रहो स्वर्गसे भूषिता
हस्ताक्षं संख्यो देवीने
गौरीसप्रमौरे कर्त्ये।
देवायो भारणेल्कुण्डे तत्र
होमं वा वा वावि
शाम्भोविनः स्तनसीमानं प्रज्ञेयस्वादं तथा।

-शिलपरक्षम- as quoted by

D. N. Shukla, Pratima-
Lakshaham - P. 144.
उमामहेश्वरः

उमामहेश्वरं कथिणे उमया सह शान्तसम। मातुलिंकृ त्रिशूलं न धारं दक्षिणे नौरे। आलिङ्गनुवास हस्तेन नागिन्न वितीयं नौरे। हरस्वण्ये उमाखस्तो दर्पण वितीयं नौरे। अध्यस्तान् नुमभं कुर्यावत्कुमारं नवगणिक्षरसरं। भृदेशिरिषि तथा कुर्यालिंगसूं सन्तसाक्षिकृतम्।


युग्मम

सर्वदायायेव देवानं युग्मं पुरां विधिये। तथा श्रोतांगं यद्यरुपया तदस्सवाह्वाहार्याः।

रूपमण्डलम् – Ⅳ–36.