Chapter : V

: THE UGRA FORMS OF SIVA :

It is already stated in the preceding chapter that Siva in all the innumerable names and aspects mentioned in Rgveda, Taittiriya and Vajasneya Sāṁhitā and Mahābhārata (Śānti Parva and Vana Parva) has essentially two bodies, Saumya (placid or auspicious and full of grace) and Ugra (terrific or awesome and awful). Here, in this chapter a study of the Ugra forms of Siva is given.

The earliest references to the ugra form of Siva occur in the Vedas wherein he is identified with Rudra. And Rudra is identified with Agni or vice versa. The Atharva Veda presupposes the rise of the supreme God, for it assigns various epithets to him such as Bhava, Sarva, Paśupati, Ugra, Mahādeva etc. The Šāpatha and Kauśītaki Brāhmaṇas append Asani to this list. Of these names, Rudra, Sarva (arrow-weilder), Ugra, Asani etc. characterise his ugra aspect. The Sivasahasranāma-stotra of the Mahābhārata (XIII.17) enumerates more than one thousand names of Siva which also shows his dual nature, placid as well as terrific. And gradually during the subsequent periods, when the Purāṇas and Saivāgamas were written, from these aspects numerous ugra forms developed.
The images of the Ghora or Ugra aspect can be divided under two heads:\(^5\) (i) those which illustrate any particular story narrating the exploits of ṣiva. This would include Saṁhāra-mūrtis of ṣiva viz. Andhakāsuravadhamūrti, Gajasuravadhamūrti, Tripurāṅgāyakamūrti, Kālāri and so on. The study of the Saṁhāra-mūrtis of ṣiva will be taken up in the next chapter; (ii) those which are not associated with any particular story depicting the heroic acts of ṣiva, can be Bhairava, Aghora, Rudra, Vīrabhadra, Virūpaksas, Kāhāla, Kṣetrapāla etc. The study of the available images of such ugra aspects of ṣiva is taken up here.

A. Bhairava:

The original form of Bhairava can be conceived from the descriptions of Rudra in the Vedāc literature. In Rgveda, Rudra is a middle category God and only three complete sections (Sūktas) are composed in his praise.\(^6\) Looking to the literary meaning of his name, his connection with Marutās, his reddish colour and his terrific appearance, some scholars have formed such a hypothesis that Rudra is the symbol of cyclone.\(^7\)

Bhairava is believed to be a ferocious God and his form also very much resembles to the Vedic Rudra and Kaparddik.\(^8\) He is depicted nude; he has matted locks (Jāṭajujñadhārī), over the head, and holds śisula in his right hand and kāpāla in the left one. Along with him his vehicle dog is also displayed. In Rudra's destructive and warrior form, possibly only dogs are
represented. This has been referred to in one of the mantras of Atharva Veda⁹. And Rudrā's association with the dog suggests that the form of Bhairava, whose vehicle is also a dog, may have been developed from the Vedic Rudra.

Development of the Kāparāddi aspect of Rudra in the form of Kāpālika Śiva is available in Mahābhārata wherein he is shown holding a Kāpāla in his hand and his abode is the cremation ground.⁹ A somewhat detailed description of Śiva's terrific form is given by Kalidāsa¹¹ at several places wherein bhasma (ashes) is besmered over his body. He wears a human-skull over his forehead. In Mehdūta¹², there is a reference to Mahākāla, the chief God of the city of Ujjain, which is also one of the ugra aspects of Śiva.

The abundance of elaborate references to Bhairava in the Purāṇas show that he is essentially a Purānic God. The Śiva Purāna glorifies Bhairava as 'Pūrṇarūpa' or the complete form of Lord Śiva¹⁴. He is also known as Kālabhairava, for even Kāla (the God of death) trembles before him; he is called Āmarddaka because he kills bad persons (marddana) and Pāpabhakṣaṇa, because he swallows the sins of his bhaktas or devotees. He is said to be the lord of the city of Kāśi¹⁵.

The cult of Bhairava was associated with the Pāśupatas, Kāpālikas-Kālāmukhas, and others.¹⁶ Among the Nātha Yogīs, Gora-kṣanātha had affinities to Bhairava¹⁷ cult and he was considered
to be a form of Bhairava. In mediaeval period 'Datta Akhāda' of Ujjain had a close connection with the God Bhairava as it was named after him viz. "Bhairava Akhāda". The cult of Bhairava is also closely intermingled with the cults of Saktism. Here the Bhairava-worship is associated with the Ṣaṅkṭipīṭhas.

Numerous Purāṇas and texts on iconography and religion describe different forms of Bhairava. In some of the Purāṇas and the Śaivāgamas, Bhairava is described as Brahmāśiraschchedaka. The reasons for Bhairava acquiring such epithets may be found in the legends narrated in the Varāha and the Kūrma Purāṇas. But these accounts materially differ. According to the former, Brahmā created Rudra and addressed him as Kapāli (Skull-cup bearer). Siva felt insulted and at once cut off Brahma's head, which stuck to his palm. By so doing however, he committed the great sin of Brahmahatya. Then Rudra asked Brahmā how the sin could be wiped out and the head fall off from his palm. Brahmā advised him to wander as a beggar with Kapāla (of Brahma's skull-cup) for twelve years. And after this period was over, on Brahma's advice, Rudra arrived at Kāśi where the skull got detached. There is a place in Banaras which is still known as Kaṭāmocana.

The Kūrma Purāṇa, however, states that a dispute took place between Brahmā and Siva over the question as to who had created the universe. Even though the Vedas declared Siva as the creator and Mahādeva (the greatest of all the Gods). Brahmā claimed this
for himself. Then there appeared a furious and ghostly person, Bhairava. On order of Śiva, Bhairava cut off the fifth head of Brahmā which had lied repeatedly. Ultimately Brahmā accepted the superiority of Śiva.

In another story, Brahmā advises Bhairava to visit Viṣṇu for knowing the method of relief from the sin of Brahmatya. But when he went to Viṣṇu’s residence, his dvārapāla, Viśvakṣena, who was also a brāhmaṇa, did not allow him to enter which made Bhairave very wild. And in the force of anger he killed the door-keeper and thus, committed another Brahmatya. Viṣṇu then advised Bhairava to proceed to Kāśi with the body of Viśvakṣena. Thus, on reaching that sacred place, Śiva’s sins of Brahmatya washed off, the head of Brahmā fell down, Viśvakṣena was revived and Śiva once again became pure and retired to his abode on Kailāsa. Banerjea has observed that there is hardly any tangible connection between the varying myths and the iconic types. These myths of the Brahmatirās̄cyhedaka have given birth to the Bhikṣātana[murti and Kākālabhairavamūrti of Śiva.

The Śrītattavanidhi mentions that the figure of this aspect of Śiva (i.e. the Brahmatirās̄cyhedakamūrti) should be white in complexion, having three eyes and four arms, holding vajra and parasu in right hands and skull (of Brahmā) and trisūla in the left. The figure should have a jaṭāmukuta over the head kundalas in the ears. The God should also be draped in vyāghra-carma (tiger-skin).
The Viṣṇudharmottara Purāṇa explains vividly how one should execute the Bhairava image. According to this work, Bhairava should have a flabby-belly, round yellow eyes, side tusks and wide, snake-shaped ornaments. His complexion should be as dark as rainy cloud and should have an elephant hide at the back. He should have several arms carrying several weapons, and be represented as frightening Parvati with a snake. Hemadri gives almost a similar description of the Bhairava image. In the image, Bhairava should have a grim face with out-coming teeth, a pot belly, a runḍhamālā and snake ornaments. He has plaited hairs and several hands.

In Andhakāsura episode of Vāmanapurāṇa, eight different forms of Bhairava are suggested, differently named and distinguished by the different garlands assigned to each. The Brahma-Vaivraṇa Purāṇa also gives eight different names of Bhairava.

The Agni Purāṇa furnishes a detailed description of Bhairava. In this, Bhairava holds a bunch of flower in one of the hands. He has a jaṭā and crescent moon on his head. Of his ten arms, he holds a bow, triśūla, khaṭvāṅga and one of his hands is raised in varada mudrā. In his left hands he carries a sword, aṅkuṣa, axe, arrow, and abhaya-mudrā. He has five heads. He wears a vyāghracarṇa, an elephant hide at the back and ornaments composed of serpents.

Though Svacehanda is mentioned as one of the 64 forms of Bhairava in the Rudra Yamala, his account in Aparājitapraṇcī is
is typical. In this work he is described as having five faces, three eyes, fifty-arms and seated on padmāsana.

Other special forms of Bhairava are Svarṇākāraṇa and Batuka Bhairava.

Svarṇākāraṇa Bhairava, according to the Sṛītattvanidhi\textsuperscript{30}, should have a yellow-coloured body, with four arms and three eyes and should be draped in yellow garments. He should be decorated with all kinds of ornaments. He should be carrying in his hands a vessel filled with gold and precious gems, a cāmara, a tomarā and a triśūla.

Batuka-Bhairava, as described by Banerjea\textsuperscript{31}, is the particular type usually found in the northern part of the country. He is described as nude, terrific in appearance, with protruding fangs, rolling and round eyes, his hands holding objects like sward, khaṭvāṅga, sūla or kapāla, usually wearing wooden sandals and often shown accompanied by a dog. The 'Baṭuka Bhairava kalpa'\textsuperscript{32}, however, describes this aspect of Bhairava as having jaṭās of red colour three eyes and a red body. He should also carry in his hands the sūla, the pasa, the đamaru and the kapāla and be riding upon a dog. Batuka Bhairava should be stark naked and be surrounded by a host of demons on all sides. The Rupamaṇḍan's\textsuperscript{33} description is typical. According to this text, Batuka Bhairava should have eight arms, having khaṭvāṅga, pasa, triśūla, đamaru, kapāla and a snake in six of them, a piece of flesh in one of the remaining
hands and the other held in the abhaya pose. Instead of riding upon a dog, here the dog is shown by his side.

The Śāradātilakatantra gives description of three types of images of Batuka Bhairava (i) the Sattvika; (ii) the Rājasika and (iii) the Tāmasika. The Sattvika image said to prevent unnatural death is to show the God young in appearance, with joyful face, fair hair, beautiful ornaments, a pleasant expression and carrying in his two hands the trident and the staff. The Rājasika image which fulfils all desires, should show him like the resplendent Sun, adorned with a blood-red garment, having smiling face and wearing an elephant's skin, the four hands carrying trident, skull, and in varada and abhaya poses. The Tāmasika image which destroys enemies and scares away supernatural beings, is to represent him like a blue mountain, naked, with a rudhhamālā, holding in his eight hands, damaru, ankusa, sword, pāśa, abhaya, sarpa, bell and skull with snakes as ornaments and terrific fangs.

It may be noted that there is no mention of dog in the Śāradātilaka.

Besides the above forms, as many as sixty-four Bhairavas, divided in eight groups of eight each, headed by Asitāṅga, Ruru, Canda, Krodha, Unmatta, Kapāla, Bhīṣaṇa and Saṃhāra respectively have been enumerated in the Rudra-yāmala. Its iconographic details are given in the following chart.
Samhara - Safehara, Atiriktanga, Kalagni, Priyankara, Kunda or Kunta, shield, parigha and lightning

Ghoranada, Vlbalaksa, Yogl^a, Dakfasamsthlta bhindipala

60 Sixty-four Bhalravas (Eight forms - Bight Bhalravas in each)

Rames~of"the Bhalravas Ob3acts in hands

The Chief Bhairava

of the astaka

Colour

1. Asltariga

2. Canda

3. Krodha

4. Uamatta

5. Kapala

6. Visara,

Asitanga, Visalaksa, Martjanda, Modaka-priya,

Svacchanda, Vighanasaniu^ta, Khechara and

Sacara

Buru, Kroda-damstra, Jatadhara-, Visyarupa,

Virupaksa, Nanarupadhara, MaHakaya, Vajrahasta

Canda, Pralayantaka, Bhumkampa, Nilkaijtha,

Visnu, Kulapalika, Kundapala and Kamapal

Krodha, Pirigleksana, IbhrarQpa, Dharapala,

Kutila, Mantrariayaka, Rudra and Pitamah

Unmatta, Vatuka-riayaka, Sankara, Bhut a-Veiala,

Varada, Parvatavaca, Trinetra, Tripurantaka

Kapala, Saiibhusana, Hasticarmalijdhara, Yogi^a,

Brahmariksasa, Sarvajna, Sarvadbhuteshwar, Bhaya-

Bhisana, Bhayahara, Sarvajna, Kalagni, Mah-

rudra, Daksina, Mukhara, Asthlra

Trisule, damaru, pasa and sword

Agni, iakti, gada and kunda

khadga, kbatalca, long sword and parade

Kunda or kunta, shield, parigha and bhindipala

Golden yellow

Golden or orange, light, vela, dark and parali

White, blue and smoky

Green, dark, eal and khana

Red, yellow, red, earth and sword

Red, green, white, blue and smoke

Golden, White, Blue, Smoke, Colour

White

Khana or kunta, shield, parigha and bhindipala

Golden yellow

Kunda or kunta, shield, parigha and bhindipala

Golden yellow

Kunda or kunta, shield, parigha and bhindipala

Golden yellow

Kunda or kunta, shield, parigha and bhindipala

Golden yellow

Kunda or kunta, shield, parigha and bhindipala

Golden yellow

Kunda or kunta, shield, parigha and bhindipala

Gold
In this list of 64 Bhairavas, it may be pointed out that some names like Viśalākṣa, Sarvajña and Kālagnī are repeated. According to the Tantric texts, these 64 Bhairavas are associated with 64 yoginīs.

The earliest sculptural representations of Bhairava known so far could be traced back as early as the Gupta period. In the great Śiva temple at Ahicchatra was unearthed a terracotta plaque (c. 5th cent. A.D.) representing the terrific form of Bhairava. Here the God is shown with yawning mouth, protruding eye, twisted moustaches, short erect jaṭā, a wrinkled forehead with trinetra, angry eye-brows, long split ear-lobes and flabby belly. He is decorated with a flat necklace, bracelets, anklets sarpa-yajñopavīta and has put on a short 'dhoti' (loin-cloth). Of the four arms, the back right hand holds a long trisūla, front one seizes the horn of a bull, his upper left arm has grasped the hind leg of an animal and the fourth holds a khaṭvāṅga or mace.

Another terracotta plaque belonging to the Gupta period hails from the Lucknow Museum. The four-armed God has a skeletal body, Jaṭāmukuta (piled up hair and matted locks).

Representations of Atiriktāṅga-Bhairava, a skeleton-form are frequently found in the Ellora Caves. One such form illustrated by T.A.G. Rao from Ellora has the bony-body and round him are a number of blood-thirsty goblins. There is an emaciated figure of Kāli near the foot of the God.
In the northern niche of the Vaitāl temple \(^{39}\) (Orissa; 8th cent. A.D.) there is another emaciated form of Bhairava shown in the fighting posture. It represents a most terrific deity with sunken eyes, open mouth, outcoming tongue, hollowed belly and wearing a garland of skulls. He holds a large knife in the right hand and in the left, a kapāla.

Some fine sculptural representations of Bhairava have been found from Northern India. The figure of Bhairava from Kauśāmbī in the Allahabad Museum \(^{40}\) showed the deity standing in slight tribhāṅga pose.

In the four hands, he holds a bowl (kapāla), ḍamaru and triśūla while the lower left hand is placed in the Kaṭyāvalaṁbīta pose. He has bulging eyes with incised lids and brows, an open mouth showing fanged teeth, a moustache and a bread. On the right shoulder may be seen a cobra's hood. The hair is arranged in the style known as piṅgaloddhakesa. Stylistically, the sculpture could be ascribed to the c. 9th cent. A.D.

There is another sculpture of Bhairava in the Allahabad Museum \(^{41}\) (c. 12th cent. A.D.). It was found from Jamsot. In this, the God has been shown standing with the lower portion of the legs having been broken. He holds a bowl in the lower right hand. The upper right hand is broken, a khaṭvāṅga with its shaft damaged in the upper left hand and a snake in the lower left hand. Bhairava has a beard and moustaches and his mouth is wide open.
A sixteen-armed Bhairava shown in the pleasing nyūtya pose comes from Lalitpur. The God carries a short dagger, cakra, sword, bijoru, axe, knife, danda, and a bowl in the right side hands while a mace, abhya-mudrā and a munda are held in the hands of the left side. The remaining hands and attributes are broken and lost. This sandstone image is dated to c. 12th cent. A.D.

The figure of Bhairava from Sārnātha belonging to the mediaeval period rides a dog. He holds a mace in the right hand and a kapāla in the left. A reddish sandstone slab from Banaras, assignable to c. 10th-11th cent. A.D., shows the figure of Bhairava holding a khaṭvāṅga. Another four-armed figure, of Baṭuka-Bhairava hailing from Banaras represents the God youthful, wearing a ruṇḍhamālā and a skull-girdle. He is shown proceeding to the left with a dog licking at the severed head held by his front right hand.

There is another remarkable figure of twelve-armed Bhairava from Modī in Mālā (c. 11th cent. A.D.) carved on a rectangular slab. The God is depicted naked and standing on the sandals.

A figure of four-armed Bhairava on the Kandārīya Mahādeva temple in high relief represents the deity standing, holding kapāla, đamaru, khaṭvāṅga and probably a trisūla. There is a beautiful dancing Bhairava in the Duladeo temple at Khajuraho.

A large and imposing rock-cut sculpture assignable to the Gurjara Pratihāra period represents dancing Cāmūṇḍā flanked by two
Bhairava figures. All the three terrific deities are shown in the dancing pose.

Some fine images of iconographic interest are found from Rajasthan.

The miniature niche on the exterior of a minor shrine at Nāgaḍā (near Udaipur) preserves a seated composite image of Mārttanḍa-Bhairava. Here the four-armed deity holds a trisūla and khaṭvāṅga of Śiva in upper hands and the lower ones carry two lotus flowers of Śuṇa. This composition of Mārttanḍa-Bhairava is quite elegant. The exteriors of mediaeval Sun temple at Rāṇkapur (Jodhpur region) too presents various forms of Mārttanḍa-Bhairava.

There is a curious stone image of Bhairava on a hillock facing the Kirāḍu temple in the Jodhpur division of the Rajasthan state. Here, the God is shown standing erect and wears wooden sandals. What is of particular interest is that the God has a third leg which touches the thigh of the left leg. Behind the deity is to be seen the figure of a dog, evidently his vehicle.

Another interesting image showing Bhairava-Bhairavi in Ālingana pose comes from Ellora. The God holds a trisūla, touches Bhairavi's breast and in the Kaṭyāvalambita pose. Bhairava wears a jaṭākukuta, a garland of skulls etc. His consort Bhairavi is standing with her face slightly upturned.
Some interesting specimens from eastern India may be referred to here in brief. A loose sculpture from the Mundeivari temple in the Bhojpur District of Bihar, belonging to the post-Gupta period, represents Bhairava standing on the back of a prostrate human figure. He is four-armed holding a rosary, kāṭiḥasta, khaṭvāṅga and a flower like object. There is a plaid halo behind the head of the ithyphallic God. The four-armed image of Bhairava illustrated by Barua is represented naked with a flabby belly, a long ruṇḍhamālā and flowers issuing out of his head and carrying khaṭvāṅga triśūla, Gada and kapāla. Another interesting rock-cut figure from the Kamākhya hill (Assam) shows Bhairava eight-handed and dancing, locally known as Bāla-Bhairava.

A four-armed figure of the mediaeval period in the Indian Museum, Calcutta represents the deity naked and is shown holding a triśūla, a khaḍga, a pāśa and a kapāla in his hands. There is a scorpion shown as a tāṅchana (mark) on the pedestal.

A miniature burnt clay image of Baṭuka-Bhairava in the Dacca Museums depicts the God with a flabby belly, and a long garland of skulls. Flames are shown issuing out of his head.

One of the highly remarkable figures, of Bhairava from Khitching (Orissa), belonging to the early mediaeval period, depicts the many-armed deity standing in a dwibhanga pose on a double-petalled lotus. His open mouth shows fangs. He has moustache and beard. Though most of his hands are mutilated yet a ādamaru and
a trisūla held in two of his hands, are clearly visible.

Another multi-armed Bhairava in the Asutosh Museum of the late mediaeval period stands in the ālīḍha pose. He holds many weapons of destruction and pierces the chest of the supine figure with trisūla held in one of his right hands. He wears a long garland of skulls.

An interesting image of Bhairava from the famous Sun temple at Koṇārkā (1238-64 A.D.) is identified by the garland of lotus-beads as the Vidyārāja icon of Bhairava. He carries a skull-cup full of blood. In Vāmana Purāṇa this type of Bhairava is described as 'Vidyārāja'.

The Museum at Paṭna has recently acquired a very interesting image of Bhairava from the bed of river Barakar, near Dhanbād (Bihar). The four-armed deity (c. 14-15th cent. A.D.) wears a typical cupola-like head-dress to which creeper-like objects are attached on both the sides. He holds a sword and an arrow in the left hands and a long trident and a bow in the right hands.

A rare polished black-stone image of Baṭuka Bhairava is installed in a modern temple in village Balia (Dist: Darbhāṅga, North Bihar). The sculpture presents a two-armed figure standing in ālīḍha attitude. The trinētra deity stands on a double-petalled lotus.

The Municipal Museum at Gaya preserves a very fine specimen
belonging to the Pala period. The sculpture shows a ten-armed Bhairava dancing on a full-blown lotus resting on the prostrate human body.

A few Bhairava images from South India may be described briefly. The image from Paṭṭīśvaram is shown naked, standing in samābhaṅga pose with his mount, dog at the back. Four-armed he holds a trisūla, āmaru, pāsa and a kapāla. He wears a high jaṭāmukūṭa with a skull fixed in front of it, a long garland of bells and several usual ornaments.

Another fine specimen preserved in the Madras Museum holds a short dagger, āmaru, pasa and a kapāla in the four hands. The naked God wears a sarpamālā and a garland of skulls.

A fine sixteen-armed Bhairava hails from Halebid. The deity is shown dancing with numerous deadly weapons held in the hands.

There is a very beautiful carving of Bhairava in the temple at Belur. The eight-armed God is shown dancing almost in Urdhvajāma on a prostrate human figure.

A fine four-armed image of Bhairava, standing in tribhaṅga, comes from Candamma temple, Alampur. He holds a Gada, āmaru, kapāla and a cobra. There is a snake standing to his right and another snake is tied in knot round his thighs. He has a girdle of skulls. The facial expression is calm.
Another four-armed, nude Bhairava, standing in tribhanga pose is preserved in the Prince of Wales Museum, Bombay. The deity holds the sword, trisula, damaru and munda.

M. Rama Rao has given an iconographic chart of the Bhairava images from Andra desa. It is given below:

<table>
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<tr>
<th>No.</th>
<th>Pose</th>
<th>Lower</th>
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<th>Lower</th>
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<td>(1)</td>
<td>Standing Khaṭvāṅga</td>
<td>Damaru</td>
<td>Bowl</td>
<td>Nāga</td>
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<td>Damaru</td>
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<td>Kapāla</td>
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</tbody>
</table>

Some interesting images of Bhairava have been found from Gujarat. The earliest images of the God known so far could be traced back as early as the Gupta period. A beautiful sandstone image (Figure V - 1) of Bhairava (size: 65 x 35 cms.) comes.
from the Devī temple at Pīthāl (Ta: Kapāḍvanja, Dist: Khedā). The deity has four arms of which the upper two arms are unfortunately broken and lost. His right hand carries a sword and an asura-munda in the left one. The God stands in graceful tribhanga and does not show terrific expression. He wears a simple short garment, yajnopavita, ekāvalī, kuṇḍalas armlets and bracelets. The jaṭāmukuta is beautifully piled-up. There is a dog, his mount, on his left side, drinking boḍhd drops trickling from the munda. The chest modelling, and beautiful jaṭāmukuta suggest an early date of c. 6th cent. A.D.

Figure V - 2, illustrates a fine sandstone sculpture (size: h. 85 x w. 60 cms.) of Bhairava from Baroda. It was found by Dr. M.R. Majumdar from the compound of Sheth Anandilal of Baroda. It probably originally came from the nearby temple of Bhūmānātha. The four-armed God has a terrific aspect with round eyes, angry eye-brows, side-tusks and a long garland of skulls reaching to his knees. He wears an elaborate and heavy jaṭā with a row of skulls around it. He holds the sword and the shield in the upper right and left hands respectively; whereas he carries a club (daṇḍa) in the lower right hand and the sarpa in the lower left one. The deity is adorned with the scanty ornaments such as an ekāvalī, big circular kuṇḍalas, wristlets, kaṭimekhalā etc. He is dressed in a short lower-garment. On his right there is a broken figure of a Gaṇa standing in the aṅjali pose. The portion
below knees is unfortunately broken. The crude heavy modelling, stiff shoulders and stunted torso are striking features of this image. Stylistically, it could be ascribed to the c. 7th cent. A.D. It is now preserved in the Baroda Museum (Ac. 235).

Another early specimen (Figure V - 3), a bust of the Bhairava image (size: h. 54 x w. 58 cms.), belonging to the same date and site, is now preserved in the Baroda Museum (Ac. 236). The sculpture is in the same style but less terrific. Here, the God is four-armed and carries the pāḍa and the sarpa in his upper right and left hands respectively. The object held in his lower right hand is not visible enough while the fourth hand is mutilated. He wears heavy, turban-like jaṭāmukūṭa with cuḍāmaṇi fixed in front of it. He is adorned with big kunḍalas, ekāvalī, armlets, bracelets, etc. There is a plain prabhāmaṇḍala at his back.

A gigantic head (size: h. 28 cms.) of a Bhairava image (Figure V - 4) hails from Bhāmanātha temple Baroda. This heavy head is loaded with an elaborate jaṭābhūra with skulls fixed around it. His head-dress is similar to the Bhairava image (figure) from Baroda Museum described above. Stylistically it can be assigned to the c. 7th cent. A.D.

Representations of Atiriktāṅga-Bhairava, a skeleton-form are also found from Gujarat. This is carved out from schist (size: h. 64 x w. 38 cms.) and is stuck into the wall of the
modern temple of Mahesvari at Tarasanga (Ta: Shahera, Dist: Panchmahals). The four-armed God (Figure V - 5) is shown standing in samabhanga attitude with the sword and bell held in his lower and upper right hands respectively. He holds the khatvanga in the upper left hand and kapala in the fourth hand. Though the image is unfortunately worn out, the bony body, kundalas in the ears and an ekavali are clearly visible. On stylistic ground this fine early specimen could be ascribed to the c. 7th cent. A.D.

An elegant marble image (Size: h. 90 x w. 35 cms.) of Bhairava (Figure V - 6) comes from the Devi temple at Vaḍḍavaḷ 73 - a small village near Deesa, in the Banaskantha District. The image was found along with the beautiful 'Saptamātrkā group' and it is now preserved in the department of Museology, M.S. University of Baroda. The God has four-arms with all its arms and attributes broken and lost. He is shown naked and has a honey body, open mouth, protruding teeth, rolling eyes which create an atmosphere of unmitigated terror. Besides these, Bhairava is standing on preta and is accompanied with a small figure of howling jackal, standing on its hind legs. The jaṭābhāra is beautifully braided and tucked up at the top of the head. Round the loins is the sarpa-mekhā (snake-band on the kāti). On stylistic ground it is dated to the c. 7th cent. A.D.
There is another equally fine early specimen (Figure V - 7) unfortunately mutilated, discovered from Matarīā (Ta : Shahera, Dist : Panemahāls). This image is made of greenish schist and measures 55 x 30 cms. Bhairava has skeletal body and is standing with bent legs like an old man. The god holds a long trident in the right lower-right hand and drinks the blood with the kapāla held in the upper right hand. A broken shaft of some instrument (probably a khaṭvāṅga) is seen in his upper left hand which carries a naramuṇḍa. His jaṭā is tied with the sarpa-bandha. There is also a sarpa-mālā around the neck. The round goggled eyes, gaping mouth with short beard, bony body and ornaments or serpent create an effect of unmitigated terror. A garland of skulls (runghamālā) is hanging loosely in his front. The dog-vāhana is shown standing on his right. The kapāla full of blood is carried by the deity in his right-hand.

A beautiful four-armed figure of Bhairava (Figure V - 8) is found from Dasharatha, a small village about 8 kilometres to the north of Baroda. This sculpture is made of sandstone (61 cms. x 35.5 cms. in size) and is partly repaired. He is shown standing in a tribhāṅga attitude with an indistinct object and curved short dagger in the right hands and a kapāla and naramuṇḍa in left hands. The jaṭāmukuta, ekāvalī, kuṇḍalas, kaṭimekhalā, a garland (fainbly visible) decorate the god. A standing dog licks the blood dripping from the naramuṇḍa.
A mutilated sandstone-image of Bhairava (size: h. 55 x w. 32 cms.) is found from the Sindhvāḍimatā mound at Kārvaṇa (Ta: Dabhol, Dist: Baroda). The four-armed God (Figure V - 9) is shown naked and has skeletal body. The well-moulded ribs of the chest are realistically treated. The head, upper arms and the portion below knees, in this figure, are broken and lost. The sword and an asura-munda held in his respective lower right and left hands are seen. There is a sarpa-ekāvalī in the neck. Though broken, this sculpture is a fine specimen of early mediaeval art and may be assigned to the c. 9th/10th cent. A.D.

The figure of Bhairava (Figure V - 10) from Lādol (Dist: Mehsānā), carved out of marble (size: 115 cms. x 30.5 cms.), seems to have a mythological background of the story given in the Kūrma Purāṇa. In this account the sin of the killing of Viśvaksena is imposed upon the shoulders of Bhairava who was already groaning under that of the cutting off of the head of Brahmā. This type of image is identified by T. A. G. Rao as Kaṅkālamūrti and he has illustrated five images, mostly from South India.

The sculpture from Lādol shows the four-armed God, standing stark naked with a long runḍhamālā (a garland of skulls) loosely hanging almost upto his feet. His body is shown highly emaciated to the skeleton. There is no flesh on the body which
has a thin coating of skin only. The well moulded ribs of the chest are treated in a naturalistic way. There is a typical headdress of straight erect hairs, properly arranged and fastened all round by a snake, over his cleanly shaven head. His large goggled eyes fiercely bulging out, his gaping mouth render ferociousness to the whole image.

The God has four arms. His lower right hand is unfortunately broken, probably carrying the club (parīgha). His upper pair of arms supports the dead body of Viśvakasena which is hanging on his shoulders. The kapāla held in his lower left hand perhaps indicates his Bhikṣātana aspect.

Now, one might guess that Bhairava is proceeding towards Varanasi as a beggar (Bhikṣātana) to get liberation from the sin of two Brahmahatyās, one for cutting of Brahmā's fifth head and the other for slaughtering of Viśvakasena—the gate-keeper of Viṣṇu's abode. But here the sculptor has certainly not followed the text according to which the corpse of Viśvakasena was pierced on a trisūla. But this figure seems to be a combination of Kaṇakāla and Bhikṣātāmamūrtis of Śiva.

This beautiful specimen seems to be the product of mediaeval Śaiva activities. A stylised lotus stalk (mṛnālavalli) shown near his left foot and modelling would suggest that this is probably a work of c. 11th cent. A.D.
There is a fine sandstone sculpture (size: h. 37 x w. 18 cms.) of the two-armed Bhairava (Figure V - 11) in the Śiva temple located near Thīkaranāṭha cremation ground, Baroda. Unfortunately the image below waist is fixed under the ground. He holds a bowl in the right hand while the left one is fixed underground. The deity has an emaciated body which is decorated with a beautiful jatamukuta having a skull over it and circular kundalas in the ears. Though in skeleton form the God shows calm expressions. The sculpture can be dated to c. 10th/11th cent. A.D.

Figure V - 12, illustrates a four-armed nude image of Bhairava (size: h. 45 x w. 19 cms.) from southern wall of the Devī temple at Sānaka (near Patan, Dist.: Mehsānā). The youthful God is shown in placid form and carries sword and katāra in the right hands and a shield and naramunda in the left hands. The fan-like mukūṭa typical over the head, an ekāvalī, armlets, bracelets and a long ruṇḍhamālā decorate the god. There is a prostrate figure of preta to his right. But the dog is absent. On stylistic ground it may be assigned to c. 11th cent. A.D.

Another mediaeval specimen (Figure V - 13), belonging to the 11th/12th cent. A.D., is preserved in the Museum of Prabhās Pātān. This four-armed figure is carved out of sandstone and measures about 82 cms. x 60 cms. in size. He holds (as per pradakśināmārga) a dagger, dāmaru, shield and a naramunda in
his four hands. The god wears the sandals and has a well cut beard and twisted moustaches. He also wears a typical fan-like headdress and profuse ornaments such as ekāvalī, necklaces, ornate kuṇḍalas, armlets, bracelets, anklets, kaṭimekhalā and a long garland of skulls reaching up to his ankles. To his left is seen a dog, his mount, seated on the hind legs and catching drops oosing from the naramūṇḍa which is held in his lower left-hand.

A beautiful medieval specimen (Figure V - 14) comes from Adiya (Dist: Mehsāna). The four-armed God is shown in a stepping pose with the sword (its blade broken), kattle-drum, kapāla and the naramūṇḍa (clockwise). He is depicted stark naked and wears scanty ornaments such as an ekāvalī kuṇḍalas, armlets, bracelets and a loose garland of skulls reaching to his ankles. His headdress is peculiar and makes the image beautiful. His mount, dog is jumping at his left to drink the blood drops falling from the naramūṇḍa.

There is a similar image (Figure V - 15) stuck into the wall of the Kālikāmātā temple at Pāṭaṅ. Here, the four-armed Bhairava (size: h. 38 x w. 15 cms.) is represented nude with sword and kaṭāra (dagger) in his right hands and kapāla and a naramūṇḍa in the left hands. The youthful God is shown pāid and wears usual ornaments similar to the above figure.

On the southern jaṅghā of the Śiva temple at Bāvakā
(Ta: Dāhod, Pañcmahāls) there is a mutilated image (Figure V - 16) of standing Bhairava. Here the god is shown naked and carries a sword, ḍamaru, shield and a naramūḍa in his four hands. He wears the usual headdress and ornaments. The temple of Bāvakā is stylistically assigned to c. 13th cent. A.D.

A similar four-armed, nude image (Figure V - 17) comes from the Śiva temple from Santarāmapur (Pañcmahāls). Here, Bhairava carries a sword, an indistinct object, kheṭaka and a naramūḍa in his four hands. The god has a fine headdress tied with a sarpa. He is adorned with several ornaments such as ekāvalī, sarpamālā, armlets, bracelets, anklets, kaṭimekhalā and a long runḍhamālā. It may be noted that there is a śṛīvatasa lāṃchana on his chest. To his left is seen a dog jumping for blood drops which are trickling from the naramūḍa.

Figure V - 18, representing a nude Bhairava (size: 62 x 40 cms.) stepping towards Vārāṇasī, is noted from the collection of Ādarsha High School, Vīśnagara. He carries a sword, ḍamaru, shield and munda in his four hands. A long garland of skulls is dangling in between the legs. On stylistic ground, this fine specimen could be ascribed to the 13th cent. A.D.

A loose sculpture (Figure V - 19) from Dabhoī, belonging to 13th cent. A.D., represents Bhairava (size: h. 65 x w. 28 cms.) standing in light dvibhanga pose with all his four arms and attributes broken. The nude god wears the ornaments of sarpa. There
is no rundhamālā on his body. To his left stands a dog with its head turned up, probably waiting for the blood drops to fall from the naramunda which is broken.

A sandstone Bhairava sculpture (Figure V - 20) from Tarsālī (near Baroda) is also nude and has four arms. He (size: 68 x 34 cms.) holds a mace and an indistinct object in the right hands and kapāla with fish in it and a rope of the dog in the left hands. His mount, dog, sits on his left. The garland of skulls, sarpa-mālā etc., decorate the god. Stylistically it can be ascribed to the 13th cent. A.D.

A six-armed nude figure of Bhairava (Figure V - 21) was discovered from Baroda (size: h. 51 x w. 33 cms.). He stands in a graceful tribhanga pose and carries (clockwise) katāra, danda, dāmaru, gada, śāṅkha and kapāla in his six hands. There is a nāgachatra over the fan-like headdress and pādukā at the feet. He wears the sarpa-kunḍalas, sarpa-mālā, armlets, bracelets, kātimekhalā and a long, loose garland of skulls. The dog vāhana stands on his right side.

One of the pillars of Rudramahālaya at Siddhapura (Dist: Mehsāpā) depicts a six-armed figure of Bhairava (Figure V - 22). Here, the god (size: h. 88 x w. 37 cms.) is shown standing in a graceful tribhāṅga pose with varada mudrā, sword and dāmaru in the right hands and holding the shield, munḍa and the kapāla in the left side hands. He is shown in a placid aspect and wears
fan-like headdress, kundalas, katimekhalā and a long rundhamālā reaching up to his ankles. There is a jumping dog to his right. Stylistically it is ascribed to the c.11th cnet. A.D.

A beautiful image of Bhairava (Figure V - 23) in nṛtya pose is found on southern jaṅghā of the Śiva temple at Āsogā-Devaḍā (Dist : Mehsāṇā), though his left mutilated leg is seen crossed in swastika pose. His lower right hand is also posed in a nṛtya-muḍrā. He holds a sword and a shield in his upper right and left hands, respectively while the lower left hand carries a kapāla. His hair nicely combed erect give a look of the feather-headdress. He wears a long loosely hanging rundhamālā and the profuse ornaments.

In the northern Gavākṣa of the (Gaḻatesvara Śiva temple near Đākora,) Dist : Kheda), there is a mutilated dancing image (Figure V - 24) with similar headdress. Unfortunately almost all his arms (perhaps right) and attributes are broken. An emaciated figure sits at his right side.

Figure V - 25, represents an eight-armed god with a dog as his vāhana shown near his left leg. It is preserved in the Baroda Museum. The face is completely defaced, but three snakehoods above the crown, the sarpamālā, the completely naked body etc. suggest that he was represented terrific in appearance. He carries a đāmaru, a trisūla, a sword and a dagger in his four right hands and holds a snake, a khaṭvāṅga and the pātra (kapāla).
in three left hands. The object held in the fourth hand of this side is indistinct.

A dead body (śāba-vāhana) is lying near his feet. The back stele surmounted by a kalāśa-motif is plain and simple. This bronze (size: 17.5 cms. x 10 cms.) probably dates from c. 16th cent. A.D. It seems to represent Baṭuka-Bhairava.

Four interesting images represented in the sitting attitude have been noted from Patan, Akhaj (Dist: Mehsana) and Dabhoi.

The four-armed image (Figure V - 26) of sandstone (size: 73 x 45 cms.) is stuck into the wall of the old Kalikāmātā temple at Pāṭaṇ (Dist: Mehsāna). The God is seated in the ardhaparyāhkāsana on a raised seat and holds an indistinct object, kapāla, khetaka and naramunda in his four hands. There is a prostrate figure of a preta lying near his right whereas to his left is seen a dog, his mount, with its head turned up to catch the blood drops trickling from the naramunda. The headdress and ornaments are similar to the above noted mediaeval images. On stylistic ground it can be dated to the c. 11th/12th cent. A.D.

An almost identical image (Figure V - 27) datable to the same period has come to light from the site of Rāṇālī-vaṇ, Pāṭaṇ. This sandstone image (size: 71 x 44 cms.) is unfortunately mutilated. Except a naramunda held in his lower left hand, all
other arms and attributes are broken. Here there is a dog standing at his right, but the figure of preta is absent. The fan-like jaṭāmukūṭa and the ornaments are similar to those found in other images.

The third specimen (Figure V - 28) also depicted in the same style comes from the step-well at Ākhaj (Dist: Mehsānā). Here too, the four-armed God sits in the ardha-paryāhkāsana with the sword (only its handle is preserved), and a curved short dagger held in his right hands and the shield and the naramuṇḍa carried in his left hands. The God wears an ekāvalī, kuṭḍalas, armlets, bracelets anklets all made of rudrākṣa and the sarpamālā in the neck. On his left is seen a dog, engaged in drinking the blood-drops falling from the naramuṇḍa.

An eight-armed sculpture (Figure V - 29) of Bhairava sandstone (size: 110 x 60 cms.) sitting in the ardha-paryāṅkāsana pose, from Ḍabhōrī, is now displayed in the Baroda Museum. Unfortunately all its arms and attributes are broken and lost. To his left is seen the hind part and a tail of the dog, his mount. Its typical hair-style, having combed erect and tied with a band, is like to other Bhairava figures. The God is adorned with the usual ornaments. Stylistically it can be ascribed to the c. 13th cent. A.D.

Two interesting images of Bhairava-Bhairavi, in ailingana-mūrti, have been discovered from Pāṭan (Dist: Mehsānā). Of
these, the seated one (Figure V - 30) is preserved in the site museum at Raṇī-nī vāv. The four-handed Bhairava is seated on a throne, with his consort Bhairavī on his left thigh. He holds in his right hands the knife and the sword (with its blade broken), the upper left hand carries the khetaka while the lower left holds the kapāla. Bhairavī embraces her lord with her right arm and in her left hand she holds the kapāla. She wears a karaṇḍa mukuṭa and several ornaments. The God wears a peculiar fan-like coiffure, big circular kuṇḍalas, sarpa-mālā, kaṭimekhalā etc. There is a dog standing to his right while a figure of preta is lying to his left side. On stylistic ground this fine specimen can be dated to 11th/12th cent. A.D.

The other sculpture (Figure V - 31) comes from the Raṇī-nī vāv itself. In this, Bhairava and Bhairavī are shown standing in a close embrace. Bhairava is depicted in tribhaṅga pose, having four hands, the right side hands of which carry indistinct objects. He holds khetaka (shield) in his left upper hand while touches the breast of the goddess with the fourth hand. On the left is Bhairavī with her right arm placed on the shoulder of the god in close embrace. Her left hand is broken. There is an emaciated attendant on his right side. The headdress and jewellery are as usual and do not show anything noteworthy. To his right is standing an emaciated attendant while a lotus motif (mṛṇālvalli), a common mediaeval motif is seen on the left side.
Similar image is noted from Ellora where in Bhairava is shown holding a triśūla in one of his hands, the other being in the kaṭi-hasta. One left hand touches the head of Bhairavī and the other touches her right breast. Bhairava wears a jaṭamukuta, runḍhamālā etc. Bhairavī is standing with her face slightly upturned. This form Bhairava-Bhairavī, in āliṅgana pose has a Paurāṇic base.

In Jain pantheon, Bhairava occurs as a subordinate deity. Ācāradinakara - a Jain text enumerates the names of Bhairavas as follow: Bhairava, Mahābhairava, Candraḥairava, Rudrabhairava, Kapalabhairava, Ānandabhairava, Kaṅkālabhairava and Bhairavabhairava.

On some Jain temples also images of Bhairava occur as dikpāla.

A delapidated Jain temple (c. 13th cent. A.D.) on Mt. Pavāgadh (Dist: Pañchmahāls) has a mutilated dancing Bhairava (Figure V - 32) on its south-western part of jaṅghā. The right leg of the god is broken. The four-armed God holds a dagger, an indistinct object shield and the muṇḍa of the demon (partly mutilated). The dog vāhana, standing on its hind legs is shown to his left. The typical erect hair style of the god, beard, runḍhamālā are quite discernible. He wears sandals and other usual ornaments.

Similar image hails from the Ajitnātha temple at Tarangā (Dist: Mehsana).
The Jain temple at Abu also represents Bhairava as dikpāla. The noteworthy feature in this temple is that here all the eight dikpālas are depicted with their consorts in the aḍhāṅgana pose.

The temple of Ghaṭākārṇaṇa (figure V - 33) a form of Kṣetrapāla at Mahuḍī although belonged to recent times, the tradition preserved in the Jain literature indicates the worship of Ghaṭākārṇaṇa in Gujarat in the past. In Skanda Purāṇa (Kāśī khaṇḍa slokas 1-14), Ghaṭākārṇaṇa is described to have been associated with Kṣetrapāla whereas the Matsya Purāṇa (183.64-65) describes him as one of the Śaiva Gaṇas.

The cult of Bhairava was well prevalent in Gujarat as attested by plenty of sculptural evidences. A considerable varieties of Bhairava images viz. seated, standing, dancing and also two, four, six and eight-armed types have been found. Generally two types of Bhairava images occur in Gujarat: (1) Youthful Baṭuka Bhairava (2) Skeletal form, or Atiriktāṅga Bhairava. In several mediaeval images, Bhairava is represented as youthful, nude and holding sword, shield, kapāla and naramūḍa in his four arms. The dog-vāhānas as well as preta also accompany the deity. Moreover he is shown in wearing the rūṇḍha-mālā, wooden sandals (pāḍukā) and the usual ornaments. This description of Bhairava more or less is very near to the dhyāna of Baṭuka Bhairava described in the Devatāmūrti-prakaraṇa.
Another type represents the God in skeletal form as Atiriktāṅga Bhairava. Of these, the marble image from Ladol is noteworthy from iconographic point of view as it shows Bhikṣāṭana as well as Kaṅkālamūrti forms combined in one image.

Among several mediaeval Bhairava images, some occur on the temples as dikpāl, the God of south-west direction. Besides this, two mediaeval images of Bhairava-Bhairavī, an ālinganamūrti may be noted because this form seems to be rare in other parts of the country.

The standing variety of Bhairava seems to be more popular than the seated one. Generally most of the images are endowed with four arms whereas six and eight-armed images which are comparatively very few, show further iconographic evolution.

Over and above these, it may be pointed out that several Bhairava images are depicted with placid countenance and not with the usual hideous face.

Bhairava on Jain temples is also shown as dikpāla. Perhaps Gujarat had a tradition to worship ग्हण्टकर्णविरा also.
Virabhadra is one of the terrific forms of Siva assumed at the time of the destruction of the Dakṣa-Yajña. References of Virabhadra are found in the Vāyu Purāṇa, Matsya Purāṇa, Kurma Purāṇa, Varāha Purāṇa, Bhāgavata Purāṇa, Brahmāṇḍa Purāṇa, Vāmana Purāṇa, Śiva Purāṇa and others.

There are several versions narrating the destruction of the Dakṣa-Yajña. Most of the legends describe attainment of the right of Śiva to receive oblations in the sacrific. Moreover, the creation and relationship of Virabhadra to Śiva is interpreted in different ways. Some call Virabhadra an avatāra (Manifestation) of Śiva while others call him a son of Śiva. In Śiva Purāṇa, it is stated that Virabhadra was produced from a drop of Śiva's sweat while Krishna Sastrī states that Virabhadra "Sprang from the lock of Śiva's hair". But Vāmana Purāṇa mentions that Śiva created Virabhadra out of his ownself.

The images of the ugra form of Virabhadra usually have four or eight arms. The iconographic description of Virabhadra images depicting his ugra aspect, are variously found in the Śaivāgamas, Silpaśaṅgraha and in the Śrītattvanidhi. The following charts show the iconographic features of Virabhadra as given in the dhyānas as well as those actually found in the images:
## Vīrabhadra as described in the iconographic texts

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<thead>
<tr>
<th>No.</th>
<th>Source</th>
<th>Name of the form</th>
<th>Hands</th>
<th>Left hands</th>
<th>Remarks</th>
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<tbody>
<tr>
<td>1.</td>
<td>Šilpa-sangraha</td>
<td>Yoga-Vīra</td>
<td>Khaḍga</td>
<td>Khetaka</td>
<td>Two-armed sāttvika image. It is rare.</td>
</tr>
<tr>
<td>2.</td>
<td>&quot;</td>
<td>Bhoga-Vīra</td>
<td>Bow, Arrow, Sword &amp; Khetaka</td>
<td></td>
<td>Four-armed rājasika-mūrti</td>
</tr>
<tr>
<td>3.</td>
<td>&quot;</td>
<td>Vīra-Vīra</td>
<td>Triśūla, Khaḍga, Bāṇa &amp; Mrga &amp; aṅkuśa</td>
<td>Khetaka, dhanuṣa</td>
<td>An eight-armed tāmasikamūrti. It is in walking attitude.</td>
</tr>
<tr>
<td>4.</td>
<td>Śrītattanidhi</td>
<td>-</td>
<td>Khaḍga, Bāṇa &amp; Mace</td>
<td>Dhanuṣa &amp; Mace</td>
<td>Terrifying face with three eyes and ruṣṭhamālā. Bhadra-kāḷi to his left and Chāgva-kītra Dakṣa to his right.</td>
</tr>
<tr>
<td>5.</td>
<td>Kāraṇāgama</td>
<td>-</td>
<td>Khaḍga, Bāṇa</td>
<td>Bow and Khetaka</td>
<td>Flaming hairs, yajñopavīta moustaches revealing his ugra face.</td>
</tr>
</tbody>
</table>
## Iconographic features of Viṣṇubhadra (ugra) as actually found in the images:

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<th>No.</th>
<th>Find-spot</th>
<th>Hands</th>
<th>Remarks</th>
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<td>Lower left</td>
<td>Upper right</td>
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<tr>
<td>1</td>
<td>South-India, now in the Museum of the art and Archaeology, University of Missouri</td>
<td>Kheṭaka Sword, Arrow, Bow</td>
<td>The God is in walking attitude. He has moustaches and wears rudhramalā and outcoming eye-bols - all reveal his ugra aspect. On his right is a small figure of Dakṣa with a goat head while Bhadrakāli holding a Sakti stands on his left. Date: c. 7th cent. A.D.</td>
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<tr>
<td>2</td>
<td>&quot;</td>
<td>Kheṭaka Sword, Arrow, Bow</td>
<td>The god has trinextra in the forehead and the side tusks coming from his mouth - the symbols of terror. Only Dakṣa (Cāgavaktra) stands at his right in aḥjali pose. c. 17th cent. A.D.</td>
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<td>3</td>
<td>&quot;</td>
<td>Kheṭaka Khaḍga, Sakti, Aṅkuḍa</td>
<td>The god stands in the samabhanga pose. Dakṣa is also absent here. c. 18th cent. A.D.</td>
</tr>
<tr>
<td>4</td>
<td>&quot;</td>
<td>Kheṭaka Khaḍga, Sakti, Aṅkuḍa</td>
<td>The god stands in the tribhanga pose with ram-headed Dakṣa to his right. c. 18th cent. A.D.</td>
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</table>
Besides the terrifying and destructive form of Virabhadra, he is often known as the guardian of Sapta Mātrkās (Divine Mothers). The placid or 'bhadra' aspect of Virabhadra associated with the mātrkās has been described in the Viṣṇudharmottara Purāṇa, Abhilaśitārthacintāmaṇi, Rupamāṇḍana, Aparājita-prachā and others. The Devātmūrti-prakāraṇa has described the dancing form of the Saptamātrkās which was very popular in Western India, where this text was edited. That is why the author has specially mentioned the dancing form of Śiva along with the mātrkās, known as Viśeṣvara or Virabhadra, who carries always the vīṇā in his hand. He also calls him Bhairava and the author of the text distinguishes Bhairava and Gāṇeṣa as the two deities flanking the mātrkās. Though he places Gāṇeṣa first and Bhairava last, it is clearly a confusion because the almost identical text in Rupamāṇḍana puts Bhairava and Vināyaka last. The Kathāsāra-tsāgara of Somadeva refers to a story wherein saptamātrkās are dancing along with Virabhadra.

According to Rupamāṇḍana Viśeṣvara (Virabhadra), on the right side and Gāṇeṣa on the other side of the mātrkās, is represented holding vīṇā, triśūlā and bow in hands with a bull standing or seated near him.

The Matsya Purāṇa states that the image of Bhāgavāna Viśeṣvara should be placed in front of the images of mātrkās, it should be on a bull, having plaited hairs, holding vīṇā and triśūlā. According to Agni Purāṇa the Virabhadra should be made caturmukha.
Regarding the Viṇādhara–Viṇabhadra, aspect of Śiva, C. Sivaramamurti\textsuperscript{107} has made pertinent remarks that Śiva as Viṇādhara, known as Viṇā–dhara–dakṣiṇā–mūrti, is popular in South Indian sculpture and is always shown as a standing figure carrying the Viṇā (lute) in two of his hands, the other two holding the axe and the deer. In sculptures from Ĉalukyan area, Viṇādhara Śiva is shown seated, and his concept is mixed up with that of Viṇabhadra, who like Gaṇeśa, flanks the Saptamātrkā group. In these representations, he most often carries the drum and the trident in his other pair of arms. In Bengal, there is no separate representation of Viṇādhara form, though the concept is very prominent in some of the forms of Naṭeśa, with which this idea is mingled. In some representations of Naṭeśa from Bengal, the deity is shown dancing on the bull, with Viṇā in one of his many pairs of arms. This is the Viṇādhara–cum–Naṭeśa of Bengal.

But in Western India, especially in Rajasthan and Gujarat, Viṇādhara–Viṇabhadra depicted as guardian of the Saptamātrkās appears to be more popular. In this, Viṇādhara Śiva is found in sitting, standing and dancing attitude when the corresponding saptamātrkās are depicted in sitting, standing and dancing pose.

The earliest representation of Viṇabhadra known so far could be traced back as early as to the Gupta period. The Saptamātrkās datable to early Gupta period from Badon–Paṭhār\textsuperscript{108} (Rajasthan)
shows two-armed Virabhadra in the beginning at their right. Unfortunately both his arms are mutilated. The ithyphallic god wears a sacred thread. The periwig-type of hair-style of the god is noteworthy.

Equally noteworthy are two panels in the vicinity of Deogarh (Jhansi, U.P.). In both of them, seven Saktis are shown with Siva in the beginning and Ganesa in the last, as the guardian deities. All are seen in the seated pose.

The Naharghati Saptamatrika relief shows Vinadhara-Virabhadra holding a vina. The other rock-cut relief at Rajaghati near Deogarh (U.P.) representing seven Saktis represents Virabhadra-Siva in Urdharetas aspect.

The motif of associating Virabhadra-Siva as the leader of seven Mothers became quite popular during the mediaeval period. An early mediaeval panel now preserved in the Mathura Museum shows Vinadhara-Siva and Ganesa dancing in the company of divine Mothers. Similar dancing representation is found on an early 7th century rock-cut relief from Mandora (near Jodhpur, Rajasthan).

The late 8th cent. Pratihara panel from Abaneri, now in the Jaipur museum, also represents Siva in dancing pose but amidst the matrikas. He holds the vina in his main pair of hands while the trisula and the naga are carried in his other two arms. Nandi is shown behind him.
The four-armed image of Vīṇādhara-Vīrabhadra from Devāṅgāpa\textsuperscript{114} (near Abu, Rajasthan) holds the vīṇā in his frontal arms and the trisūla in the upper left hand while the fourth hand is broken. Stylistically this beautiful standing image could be ascribed to c. 8th cent. A.D. The Allahabad Museum\textsuperscript{115} has a similar dancing panel (c. 10th cent. A.D.) in which Vīṇādhara Śiva is shown holding the vīṇā in the lower arms and the trisūla and the sarpa in the upper hands. An almost similar representation\textsuperscript{116} from Rewā (M.P.) is also preserved in the Allahabad Museum.

A four-armed Vīrabhadra from Vaitāl (c. 8th cent. A.D.) temple (Bhubanesvara) is shown seated in ardhaparyankāsana on lotus with Nandī below the seat. His four hands show varada-hasta, akṣamālā, trisūla and bijoru.

In cave no. 14, at Ellora, Vīrabhadra is shown seated in lalitāsana with Nandī below him. In the four hands, he carries vīṇā (?) damaru, paraśu and the fourth one resting on the ground. Then there is a long panel portraying the saptamātrikās. Another\textsuperscript{118} such representations are also found in cave no. 21 and 22, wherein Vīrabhadra is shown along with the mātrikas, seated in lalitāsana. All these images from Ellora are ascribable to c. 8th cent. A.D.

A mediaeval Mātrikā panel from Karṇaṭaka (c. 11th/12th cent. A.D.) shows the four-armed deity holding the vīṇā, trisūla, and the damaru. Nandī is shown behind the god.
In two representations from Aihole, with surprise Vinadhara-Virabhadra and Ganeśa are shown on the extreme left, at the last.

A mediaeval mātrkā panel from Karnātak119 (c. 11th/12th cent. A.D.) shows the four-armed deity holding the viṇā, trisūla and the damaru. Nandi is shown behind the god.

From Vaitālā temple120 in Bhubanesvara (c. 8th cent. A.D.) also a fine image of Vīrabhadra is noted. The four-armed god sits on the lotus in the ardha-paryyakāśana, showing varada mudrā, mālā, trisūla and bijoru held in his hands. The couchant bull is shown below the lotus-seat.

Some fine images of Vinadhara Śiva associated with the Saptamātrkā have been found from Gujarat.

Seated Images:

The earliest representation of Vinadhara-Vīrabhadra (Figure V - 34) now in Baroda Museum121 was acquired from Śāmalājī area. Śivahere, sits on a couchant bull, in lalitāsana posture. With his two principal arms, he plays on a viṇā, the ends of which are broken. Engrossed in sweet melodies of the string-instrument Śiva's head is slightly turned in an appropriate manner of one enraptured in divine music. His upper arms are broken. The god is shown wearing circular kūpdalas, an ekāvalī of beads, armlets, bracelets, a sacred thread and a long vanamālā. The jaṭā over the head is arranged beautifully. There is a third vertical eye in the centre of his fore-head. He wears a lower garment of very
fine texture. The image (G.R. No. 5129) is carved from blue schist which measures approximately 58 x 38 cms. in size. The modelling of the figure in chaste classical tradition and ekāvalī etc. suggest that this beautiful images of Viṣṇu could be ascribed to c. 6th cent. A.D. Almost a similar representation (Figure V - 35), belonging to the same date, is published by U.P. Shah. This schist image (h. 65 x w. 36 cms.), found from Ambajī area, is now preserved in the Baroda Museum (No. Ac. 2.705). Here also, Śiva sits on the bull in lalitāsana. The four-armed god carries the trisūla and the naga in his upper right and left hands respectively, while the rest two hands are engaged in playing on the vīṇā. The god is decorated with beautiful ekāvalī, the circular kundalas, the beaded armlets, the heavy coiffure on the head and the diaphanous lower-garment.

A four-armed Viṣṇapāṇi Śiva (Figure V - 36) is found from Amtherimātā temple in Vadtalgar (Dist: Mehsānā, North Gujarat). Here, also the god is associated with the saptamātrikā images. In this, the four-armed deity (size: h. 55 x 32 cms.) is shown seated in ardhaparyāṅkāsana with vīṇā held obliquely in his frontal arms. His upper right and left hands carry a trisūla and a naga. The bull, shown wearing jaṭāmukuta, circular kundalas, ekāvalī, armlets, bracelets, anklets, lower garment and a long garland. Stylistically this fine specimen could be ascribed to c. 8th cent. A.D.
A sandstone image (size: h. 65 x w. 35 cms.) belonging to the same date, is found from Nandesvara temple (Figure V - 37), near Porbandar (Saurashtra). Unfortunately the image is highly worn out and hence its details are blurred. Still the broken staff of the vina held in his normal hands are visible while the attributes kept in his upper arms are indistinct. The sitting postures of Viñāpāṇi Śiva and his mount Nandī, depicted below his seat, are similar to above specimen.

Standing Variety:

A fine image of Virabhadra (Figure V - 38) from Sāmalājī area in the Baroda Museum (No. Ac. 2.544) shows the four-armed god with Urdhvalinga seen through the transparent drapery, which is again tied with the Vyāgharacarma. The god stands gracefully in tribhanga attitude against a bull and carries a rudrakṣamālā, triśūla, sarpa and Kāṭṝvalabita hasta (clockwise). The beautiful hair-locks (jaṭāmukuta) fall gracefully on the shoulder with the crescent moon on one side and the smiling face expresses bliss. The ear ornament to the right (flower?) differs from the left (big circular Kundāla) suggesting the eternal Ardhanārīśvara form. An ekāvalī around the neck and the beaded armslets which adorn the deity are quite sparse. This beautiful schist image (size: h. 88 x w. 41 cms.) could be ascribed to c. 5th/6th cent. A.D.

An interesting image of Viṇādhara Śiva (Figure V - 39) now
displayed in the compound of Daksināmūrti temple E.M.E. School, Baroda, is reported to have come from Māsar, a village of Padara tālukā (Dist: Baroda). The four-armed god stands in the abhanga pose with his mount, the bull (partly broken) shown behind him. Śiva holds viṇa in an oblique way in his main arms. The noteworthy feature in this image is the mace (gada) held in his upper right hand, which is not seen in any other images of Viṇādhara Śiva so far. The nāga kept in his lower left hand is as usual. Here, Śiva wears a jaṭāmukūṭa having a crest in front of it, suggesting the classical tradition of the Gupta period. Śiva has big circular kundalas which are generally shown in the ears of Saivite deities; besides the ekāvalī around the neck, armlets and bracelets—made of rudrākṣa beads, are also seen. Śiva puts on a short dhotī (reaching up to the knees) which is tucked by the simple kamarabandha, running round the waist. There is a third vertical śringāra on the forehead of Śiva. The modelling ornaments etc. are similar to those of Gadādhara Viṣṇu of the same find-spot. This sandstone sculpture (size: 77.5 x 34 cms.) is a fine specimen of c. 6th cent. A.D.

Another such early depiction of Viṣṇuśiva (Figure V-40) in the company of Mothers is found from the modern Navdurgā temple in Dashrath, a small village about 8 kilometres to the north of Baroda. The image is made of sandstone and is measured approximately 69 cms. x 35.2 cms. in size. It is a pleasing
figure with jatamukuta ekavalī beautiful kundalas and, armlets. The god is dressed in a simple dhotī. He carries the vīṇā in the lower right and left hands. The upper right hand carries a trisūla while the upper left has an indistinct object repaired at later date. This may be a nāga. The bull vāhana shown behind the god is eating something from a manger. Stylistically this early specimen can be ascribed to a period from 6th to 8th cent. A.D.

An excellent image of Vinapani Siva (Figure V - 41), acquired from Kavi area along with the mātrka figures is also preserved in the same temple compound of the E.M.E. School, Baroda. The four-armed deity is shown, standing in the dvibhaṅga pose with vīṇā in his normal hands and the trisūla and the nāga carried in his upper right and left hands respectively. The disposal of the attributes and the bull standing behind lord Siva, all are represented as usual. Unfortunately the face of the deity is repaired and spoiled by the E.M.E. authority. Though spoiled, the heavy headdress, ornate kundalas, broad necklace armlets, bracelets, anklets and a loosely hanging garland decorate the god. A fine tightly worn lower-garment which is tied with a fine girdle, and still another loose rope-like twisted scarf around his thigh with its ends dangling on either side of the waist - are artistically composed. Stylistically the image is datable to c. 7th cent. A.D.
Figure V - 42, illustrating Vinadhara Siva\(^{126}\) in the company of a mātrākā (Kaumārī) hails from Tinton\(^{7}\) (Dist: Sābarkāṇṭhā). This beautiful schist panel (size: 60 x 45 cms.) is now exhibited in the Baroda Museum (Ac. 2-538). These figures are published as Siva-Pārvatī\(^{127}\) also. But another panel\(^{128}\) of the same size, date and find-spot shows cāmunda - the last member of the mātrākās, and Gaṅeśa as the guardian of the mātrākās. A broken pilaster which is seen to her right, indicates the possibility of one or more figures of mātrākās. Here probably Vinadhara Siva as a guardian deity is shown amidst mātrākās, similar to those at Abāner\(^{129}\). In this, the four-armed Siva carries vīnā in his normal two hands and the trisūla and the nāga as usual in the other two hands. The bull vehicle shown behind the god is eating something from the kundika. The kundalas, necklaces, tight lower garment etc. decorate the god. It has been ascribed to c. 7th cent. A.D.

An elegant image of Viṇāpāṇi Siva (Figure V - 43) in the company of saṁvamātrākās, is found from Vaḍāvāl\(^{130}\), near Deesa (Dist: Sābarkāṇṭhā). This fine marble image (size: h. 89 x w. 38 cms.) is now preserved in the Department of Museology, M.S. University of Baroda, Baroda. In this, Siva is shown holding in his two upper hands, a trisūla and a nāga whose tail-part is stretched in the form of a garland. His lower two hands are engaged in playing on vīnā or lute. He wears jaṭāmukuta, pātra
and makara kundalas, a necklace, armlets, bracelets, etc. He is dressed with thin lower garment up to ankles. The bull mount is shown just behind Śiva while male attendant or a Gaṇa on the right side is seen in anjali pose.

Another representation in marble (size: h. 85 x w. 35 cms.) is found from Lāḍol (Dist: Mehsāpā). Viṇādhara Śiva (Figure V - 44) is shown standing with the trisūlā and sarpa in his upper arms and the viṇā in the lower pair of arms. The halo of the god is bedecked with several ornaments. The bull behind the god and the attributes are as usual.

A worn out sandstone image (size: 80 x 30 cms.) of Viṇādhara Śiva assignable to c. 10th cent. A.D. is noted from Galāla (Figure V - 45) near Kāvī (Dist: Broach). Iconographically lowerer, the image does not display anything noteworthy. To the left of the deity is shown a small figure of Nandī in standing attitude.

Another mediaeval specimen (Figure V - 46) acquired from Kāvī area and now preserved in the temple compound of the E.M.E. School, Baroda, show iconographic features similar to those described above. Here, the couchant bull is seen near the left leg of the god.

A very interesting representation of Viṇādhara Śiva (Figure V - 47) associated with the saptamātrkās, is noted from the
northern wall of the Paṇḍupati temple at Pavāgaṇḍha. In this, the noteworthy feature is that the god is six-armed which is not seen in other images so far. The God stands in graceful tribhanga with his head slightly turned in an artistic manner, showing that Śiva is engrossed in sweet melodies of the vīṇā. He carries mālā, shaft of the lute and the triśūla in the right hands while the khaṭvāṅga and the shaft of the lute (clockwise) are held in his left hands. His lowermost hand of the left side is broken. The god is shown wearing the jāṭāmukuta, kundalas and the other usual ornaments. The figure of bull is badly broken and hence it is not well visible. A small mutilated figure may be of the bull. Stylistically the image is ascribed to c. 10th/11th cent. A.D.

The survey of the Vīrabhadra images in the foregoing pages shows that in Gujarat Vīrabhadra is usually associated with the Māṭrıkās and is shown holding vīṇā in his normal two hands and triśūla and sarpa in the upper right and left hands respectively. In some early sculptures, like Badoh-Paṭhārī (Rajasthan) and Sāmalājī (North Gujarat), Vīrabhadra though associated with the Māṭrıkās is not represented with vīṇā. An early image of Vīnādharā Śiva from Māsara, holding a mace in his right upper hand instead of triśūla shows a slight deviation. A six-armed mediaeval image from Paṇḍupati temple at Pavāgaṇḍha, is noteworthy as no image of Vīnādharā-Śiva having six arms is either reported or referred to in any other texts on iconography and religion so far. The standing images of Vīnādharā-Vīrabhadra seems to be more popular in Gujarat than those of the seated ones.
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4. Satapatha Brāhmaṇa, 6-1-3-7; Kauśītaki Brāhmaṇa, 6-1-9.


6. Rgveda, 1-114; 2.33; 7-46.


8. Rgveda, 1-11; 1.5.


15. Ibid.
17. Briggs, George, Gorakhanātha and the Kānphatā Yogīs, p. 139; also Rathod Ramsimhaji, Kṛchnanu - Saṁskṛtīdarsana, p. 157.
19. Joshi H.S., Origin and development of Dattātraya-worship in India, p. 188.
22. Ibid, pp. 175-76.
24. Ibid, p. 177; Visnudharmottara Purāṇa, III, Ch. 59.
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33. Ibid, p. 177-78.
34. Saradatilaka Tantra, as quoted by Bhattasali N.K., Iconography Buddhist and Brahmanical Sculptures in the Dacca Museum, p. 133.


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40. Promod Chandra; Stone Sculpture in the Allahabad Museum, p. 141, pl. CXVII. 401.

41. Ibid; Pl. CVII. 316.


43. Archaeological Survey of India, Annual Report, 1907-08, fig. 5; Sahni, D.R; Catalogue of the Museum of Archaeology at Sarnath, p. 167.

44. Banerjea, op. cit., p. 482, figure XXXV. 1.


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48. Ibid.


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82. Matsya Purāṇa, 158-25; Brahmanda Purāṇa, IV - 7.72; 44-22.

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84. Vāyu Purāṇa, Ch. V. 7-17.

85. Matsya Purāṇa, 72, 13-6; 192-6.

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98. *Visnudharmottara Purana*, VI, 3, 73, 16-17.
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102. Ibid.
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106. Agni Purāṇa, Adhyāya 52. 
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111. Ibid, fig. 16. 
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119. Motichandra, Stone Sculptures in the Prince of Wales Museum, fig. 141.


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Notes:
- Ear: \* indicates the ear is broken.
- The dog is shown on his left, and wears typical fanilk o' head.
The God is shown standing with naga-chatra over his head; c. 16th cent. A.D.

The God is shown seated in the ardhaparvata asana, with preta and dog below his raised hand; c. 12th cent. A.D.

All the arms and attributes of the God are broken. Dog stands to his left as usual; c. 13th cent. A.D.

The kapala held by the God has a fish in it. Dog sits on his left; c. 13th cent. A.D.

There is a naga-chatra over the head of the God; c. 13th cent. A.D.

The God stands in the gracef ul tribhanga with dog jumping to his right; c. 11th cent. A.D.

The God is shown in the dancing attitude; c. 12th cent. A.D.

His legs are posed in the swastika. His all the hands are broken; c. 12th cent. A.D.

There is a naga-chatra over the head of the God; c. 13th cent. A.D.

The God is shown perhaps stepping towards Varanasi; c. 11th cent. A.D.

All the arms and attributes of the God are broken. Dog stands to his left as usual; c. 13th cent. A.D.

The kapala held by the God has a fish in it. Dog sits on his left; c. 13th cent. A.D.

There is a naga-chatra over the head of the God; c. 13th cent. A.D.

The God stands in the gracef ul tribhanga with dog jumping to his right; c. 11th cent. A.D.

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<th>No.</th>
<th>Image Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>27.</td>
<td>Site: Museum, Patan Akhaj Dabhoi (Baroda Museum)</td>
</tr>
<tr>
<td></td>
<td>nara - sword (broken)</td>
</tr>
<tr>
<td>28.</td>
<td>nara - curved shield</td>
</tr>
<tr>
<td></td>
<td>dagger</td>
</tr>
<tr>
<td>29.</td>
<td>nara - munda c.12th cent. A.D.</td>
</tr>
<tr>
<td>30.</td>
<td>nara - The Image is broken; munda c.12th cent. A.D.</td>
</tr>
<tr>
<td></td>
<td>Here the smiling placid munda countenance of the God is noteworthy; c.l2th cent. A.D.</td>
</tr>
<tr>
<td>31.</td>
<td>All his arms are broken; c.13th cent. A.D.</td>
</tr>
<tr>
<td></td>
<td>The God sits in the ardha-paryankasana with preta and dog shown below. The devi holds a bowl with her left hand while her other hand is placed on his consort's shoulder; c.12th cent. A.D.</td>
</tr>
<tr>
<td>32.</td>
<td>Allnana-murti Raiji-ni, Bhairava-Bhai Museum, standing Patan variety</td>
</tr>
<tr>
<td></td>
<td>indistinct shield object</td>
</tr>
<tr>
<td></td>
<td>The image is partly Broken and worn out. The dog-breed vahana is absent; c.11th cent. A.D.</td>
</tr>
<tr>
<td>33.</td>
<td>Bhalrava on Jaina temple Vagadagadh</td>
</tr>
<tr>
<td>34.</td>
<td>Ghantikarnavilra Bow</td>
</tr>
<tr>
<td></td>
<td>nara - munda c.l2th/13th cent. A.D.</td>
</tr>
<tr>
<td></td>
<td>arrow The two-armed deity is in the archer-pose</td>
</tr>
<tr>
<td></td>
<td>The two arms are prophetic</td>
</tr>
<tr>
<td></td>
<td>All his arms are prophetic</td>
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<td></td>
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</tr>
<tr>
<td>No.</td>
<td>Find-spot</td>
</tr>
<tr>
<td>-----</td>
<td>-------------------------</td>
</tr>
<tr>
<td>34</td>
<td>Samalaj area</td>
</tr>
<tr>
<td>35</td>
<td>Anibaji area</td>
</tr>
<tr>
<td>36</td>
<td>Aratherimata temple, Fadnagar</td>
</tr>
<tr>
<td>37</td>
<td>Nar. def. vaj. temple, Porbandav</td>
</tr>
<tr>
<td>38</td>
<td>Standing variety</td>
</tr>
<tr>
<td>39</td>
<td>Samalaj area</td>
</tr>
<tr>
<td>40</td>
<td>MSsar (padra)</td>
</tr>
<tr>
<td>41</td>
<td>Basharatha, near Earoda</td>
</tr>
<tr>
<td>42</td>
<td>Kiri area</td>
</tr>
<tr>
<td>43</td>
<td>Fadaval, Dist. Baiaskantha</td>
</tr>
<tr>
<td>44</td>
<td>Ladol, Dist. Mehsana</td>
</tr>
<tr>
<td>45</td>
<td>Galala, near Kavi, Dist. Broach</td>
</tr>
<tr>
<td>46</td>
<td>Kavi area, Dist. Broach</td>
</tr>
<tr>
<td>47</td>
<td>Fasupatl temple, Pavagadh</td>
</tr>
</tbody>
</table>

The four-armed God site on the bull and holds the vina by his normal arms. His upper arms are broken; c.6th cent. A.D.

The four-armed God is shown seated in similar pose; c.7th cent. A.D.

The image shows similar features; c.8th cent. A.D.

The image is partly broken and worn out. Hence the attributes of the upper arms are not clear; c.8th cent. A.D.

The God does not carry vina but is found along with the matrikas; c.6th cent. A.D.

The God is shown in standing pose. His right upper hand holding the mace is noteworthy; c.6th cent. A.D.

The image follows similar features of fig. no.39; c.7th cent. A.D.

An early sculpture of c.7th cent. A.D.

It is a fine specimen of c.7th cent. A.D.

This marble image belongs to c.5th cent. A.D.

This is also made of marble and resembles to the Sandalwood Sanskrit inscription, c.5th cent. A.D.

The God is shown in standing pose. This image has six-armed; c.10th/11th cent. A.D.

The image has six-armed; c.10th/11th cent. A.D.

The God holds as usual the vina, jajfula but the object of the fourth hand is not clear; c.10th cent. A.D.

This sandstone image belongs to c.12th cent. A.D.

The image has six-armed; c.10th/11th cent. A.D.
ध्याना-फॉर्मूलाएं औपरी फॉर्म्स के सिवा

भाग 5:

अयातो सुपरिमंज़ो भैलवस्य तु|
लम्बोदरः तु अतिन्य ब्रह्मपिल्लोनम् ||
देवपरालवदनं पुलिजालापुरं तथा ||
कपालमालिनं रौऽ्र रघुतः सप्तबूष्णम् ||
व्यालिना भाषयत च तेवीं पर्वतनहिनीम् ||
राजस्वबुद्धसन्धारं गजनर्मिंतरस्य दृश्यम् ||
वाहिन्द्रु हमवियों सर्वयुष्म विभूषणः ||
मुख्त्सालं प्रतीवशोरस्त्य सीक्षणनीते: शुभं ||
सापीकृष्टासिं सिं प्रेमवस्य प्रकटितिम ||

विहुध-धर्ममित्तर पुराणम् - III-59

भट्टकेशवारः:

विभीषणं वेदगित्स्य तिनेऽन्तरार्थफळम् ||
शूलं कपालं पाषि - च उमस्तं रघुवतं करेः ||
नानासिपें पिशाचस्य नानास्मप्पोक्तम् \|
श्रवानास्त्रम् निर्वृत्तं बुद्धं भैरवं भजेः ||

भट्टकेशवार कथा - as quoted by
तत्क्षणः
वास्तवः मसिपाशच्च शूलः च द्धतः करःः
उसरः च कपालः च वर्तः भूजगः तथा ||
आत्मार्थः समीपातिसारस्मीय समन्वितम्
ध्यालवः जपेत्सु सहुः सर्वानकामानवपुष्यात्

रूपमाण्डलम् - V - 76-77.

वीरेश्वरः - वीणाधरश्चिवः
मानुषां च ततो कष्टेऽहृष्टं दिग्गण्यास्तथा ||
बीरेश्वरः कार्येदद्वा वीणा हस्तं सन्तर्थनम्

अपराजितपूर्णम् - 223.12.

वीरेश्वरो विधातन्यो मानुषां स्वेतस्तथा
वीणात्रिशूलः हस्तक्षेप्य वृषास्त्रो जटाधरः

मानसोऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽऽfilepath://data/295602/3.png