Chapter II

The Sculptures and Images of Vishnu and Śiva
CHAPTER - II

THE SCULPTURES AND IMAGES OF VISHNU AND SIVA

Architecture in India go hand in hand with sculpture. The energies of architecture were more spent on religion than in any thing else. A temple is the external expression of the religious devotion. As Indian religion is beset with principles that are at the same time strict and flexible and as it’s out look is catholic even to the extent of tolerating other faiths it could withstand the vicissitudes of time to survive in the land of its birth even to this day. Temple construction is one of the religious activities of the land that speaks of its culture. There is no village which does not encourage temple worship. In south India from the time to time of the Satavahanas almost all the dynasties that ruled the country encouraged Hinduism by their patronage excepting a few individuals who embraced and patronized other faiths like Jainism and Buddhism, but at the same time not ceaselessly till the end of Vijayanagara period. Not only the kings evinced interest in building temples but also their other family
members, nobles, subordinates and other subjects also showed their enthusiasm in the construction and maintenance of the temples.

The Vijayanagara rulers were the staunch followers of Vaishnavism. The T.T.D. Temples, a pivot of Vaishnavism under the rulers of Vijayanagara. (14-15 CAD). The sculptural art in these temples under review show them more elaborate and celebrated centres of almost Vaishnavism reflected by T.T.D Temples. These temples are centres of art and architecture as seen from their magnificent gopuras, Prakaras, Manadapas and Vimanas. The sculptures are formed crowding the columns and bas-relief Vima devatas and Gopuradevatas which present on interesting source of study of art and Iconography as practiced in these temples.

The importance of the sculptural art of TTD temples lies, with the images of Vishnu as Sthanakamurti (standing) Asinamurti (sitting) Sayanamurti (reclining) yanakamurti (Vishnu riding garuda).
VISHṆU

The earliest reference of Vaishṇavism does figure in the hymns of R̄gveda. Gradually, the position of Vishṇu occupied a higher place in Brahmanas. In the Nārāyaṇa section of Mahābhārata, Vaishṇavism was elaborately described. Nārāyaṇa is addressed as the supreme God. ‘Nārā’ means sentiment beings and also auspicious qualities. ‘Ayaṇa’ means the supporter. The word Nārāyaṇa denotes the god who is the supporter of all things and the repository of unsurpassed auspiciousness. Nārāyaṇa also denotes the Lord of Śrī (Lakṣmī). Upanishads also reveal that Nārāyaṇa is the origin of the universe. Nārāyaṇa is Vishṇu, the soul of the Universe.

Vishṇu, the most popular among the Hindu gods, is one of the Hindu Trinity. He is the protector-god. Of the three gods of Hindu triad, Vishṇu being preserver appears most humane. "Strictly speaking according to Śrī Vaishṇava theology, the lord is one. Yet because of his inner dynamic vitality and his creative activity, he is comprehended by men in different modes, appearances, form and energies."
Images of Vishṇu are generally represented in one of three postures i.e. *Sthānakamūrti* (standing), *Āśinamūrti* (sitting) or *Sayanamūrti* (reclining). The images in each of the three postures are classified further into the yōga, bhōga, vīra and abhichārika varieties depending on some general attitudes. On the basis of the number of subordinate deities and other beings found in association with the central Vishṇu image, they are again classified into Uttama, Madhyama and Adhama.

The images of Vishṇu and his other forms may be either alone or accompanied by one or two Devis. Parivāradēvatas or attendant deities are located in separate shrines. It is only in the case of the *Sayanamūrti* or the reclining image that the attendant deities, sages and demons are generally found.

*Sthānaka Mūrti* (Standing)

(Yōga, Bhōga, Vīra)

In the Vedanārayana swamy temple, Nāgalāpuram. Vishṇu as Yōgasthānaka- mūrti found in the west gopura. On a vertical, to the
left of the entrance (northern side) is an image of Vishnu as Yogasthānaka mūrti. He has four hands and holds Chakra in the upper right arm, Saṅkha in the upper left and keeps the lower right in abhaya and lower left in Katyavalambita pose.

In the same temple, Vishnu image is found as Bhogasthānakamūrti. In the interior of the west gopūra to the right side of the wall are the figures of Vishnu with Sreedēvi and Bhūdevi on either side of the Vishnu. As Bhogasthānakamūrti, the God has four hands and holds chakra in the upper right arm, Saṅkha in the upper left. He keeps the lower right in abhaya and lower left in Katyavalambita pose. Sreedēvi is shown with two hands. She keeps her right arm in lolahasta and holds a flower in the left arm. Bhūdevi is also shown with two hands. She holds a flower in the right arm and keeps the left arm in lolahasta.

Āśīna Mūrti (seated form)

(Yoga, Bhoga, Vīra)

The icon of Vishnu in seated posture or āśīnamūrti is classified into four main categories viz., yoga, bhoga, vīra and abhichārika. It is
further classified as uttama, Maddhyama and adhama depending on the circumstances placed⁴.

The main characteristics of Vishṇu as āśinamūrti consists of the deity seated on simhasana or a high pedestal with or without lion flankers. His consorts Śrīdevi and Bhūdevi are seated on his either side. In the Bhōga form, Vishṇu holds chakra and āṅkha in his upper right arm and left arms respectively. His lower right arm is either in abhaya or varada pose. Usually the lower left arm of Vishṇu is found resting on his left lap. If the deity is found accompanied by Brahma, Śiva, the sages and the Kinnaras, he is classified as Bhōga āśinamūrti of the Uttama type⁵.

In the Tiruchanūr Temple, a stone image of Vishṇu is kept on the road side to the north west of the temple tank. The god is seated on a pitha with his right leg hanging and the left folded at the knee and kept on the seat. He has four arms and holds chakra in the upper right arm, āṅkha in the upper left and keeps the lower right in abhaya and the lower left in Simhakarna pose.
The best example of the Vishnu as āśīnarūtī is found on the vertical of the eastern half in the interior of the north gopura of Vedanārayanasaśwamy temple, Nāgalāpuram. Vishnu is seated in Padmasana. He has four hands.

In the same temple, a small shrine on the north-eastern corner of the corridor houses on image of Vishnu seated. The deity is seated on a pedestal with the right leg hanging and the left leg bent at the knee and resting on the pedestal. Vishnu carries chakra in the upper right arm and śaṅkha in the upper left. He keeps the lower right arm in abhaya. The lower left arm rests on the right and it carries a gada (club). He wears kirīṭa, Makarakuṇḍalas, graiveyakās, Keyūras, Yajnopavita, and Purnōruka etc.

In the same temple, another image of Vishnu as āśīnarūtī. In the row of images in the inner corridor is seated with the right leg bent at the knee and resting on the pedestal. The left is shown hanging down. He carries chakra in the upper right arm and śaṅkha in the upper left arm. The lower right arm is in abhaya. The lower left
carries a bundle of palm leaves. He wears Kūrītamakuṭa, makaraṇḍalas, Graivaṇkaśas, Yojnopavita, purnorūka etc.

In the kajña Veṅkaṭeśwarā Śāmy temple at Nārāyaṇavānām is a seated form of Viṣṇu in Viṣṇaśana with the right leg hanging down and the left leg bent at the knee and kept on the seat. He holds chakra in the back right hand and śaṅkha in the back left. He keeps the lower right hand in abhaya and passes the lower left behind the back of the Devi. Lākṣmi is seated on the folded left thigh of the God, with both her legs hanging. She holds lotus on the left hand and passes the right hand behind the back of the God. This is an example of the Vijayanagara period.

Śayana Mūrti (reclining)

The serpent ‘śesa’ is recognized as a form of Viṣṇu. It symbolises eternity as his name ananta suggests. In short as Gōnda has surmised, “Viṣṇu sleeps on sesa and Viṣṇu is śesa, śesa is the form of supreme being”. Viṣṇu reclining on śesa represents him in his eternal existence.
The theme of ‘Sešasayi’ was quite familiar to the people and the artists of the Gupta period.

In the Vīra – śayanamūrti, Vishṇu holds the śaṅkha and chakra in his two hands, the other two being same as in the other images. By the side of his feet should be Lakṣmi and Bhūdevi. The demons madhu and Kaitabha should be holding the feet of Vishṇu in their hands. Brahma is seated on the lotus. The other accessory figures are to be carved as in the other images.

The best example of the Vishṇu as ‘śayanamūrti’ (reclining) is found in the Kālīyāna maṇḍapa of Śri Vēṅkateshwara temple at Tirumala. Vishṇu as ‘Sešasāyi’ where he reclines over Ādiśesha with his five hoods spread over the head of the lord. Brahma is shown as shooting from the nabhi kamala of Vishṇu. The legs of the lord are not fully stretched out but are crossed one over the other. The lord is shown as resting on his own hand...... (Fig-6).

Another sculpture of the Vishṇu as anāitasāyi is found in the Kālīyānamāṇḍapa of Gōvindarājaśwamy temple, at Tirupati. Vishṇu
reclines on the body of ēśa. He has four arms. Śrī Devi and Bhūdevi are shown as seated at his feet. Brahma is shown seated on a lotus which springs from the naval of vishṇu.

Yānaka Mūrti (Vishṇu riding Garuḍa)

The riding forms of Vishṇu are known as Yānaka-mūrtis. Vishṇu is shown riding Garuḍa normally in the Gajendramōkṣha panels. The story of Gajendramōkṣha, Gajendra Varada or Karivarada forms the theme of one of the remarkable sculptural representation in the sixth century Gupta temple at Deogarh10. The Varadaśī temple at Kānchi is one of the oldest shrines containing the Gajendra varada form of Vishṇu.

Gajendramōkṣha is shown in two stages. In the second stage Vishṇu is shown riding his garuda and has four hands. He carries chakra in the upper right arm and śaṅkha in the upper left. He keeps the lower right in abhaya and lower left in Varada.
The best example of the Vishṇu as Yānakamūrtis are aboundant in T.T.D temples. So important among them have been chosen for our consideration.

The best example of the Vishṇu as Yānakamūrtis is found in the Dhvajasthamba- maṇḍapa of Tirumala temple. This sculpture of lord Vishṇu on Garuda, the lord is shown on squatting posture with his two feet resting on the arms of Garuda. The right arm is in Varada posture and left in abhaya posture. The back two arms hold śāṅkha and chakrā. There are three umbrella type of embellishments over the head of the lord and over the śāṅkha and chakrā......(Fig-7).

In the same temple, the sculpture is found in the kalyāṇa maṇḍapa. This shows lord Vishṇu as being carried in the two hands of garuda who is in ālidāsana posture which normally indicates movement. The lord is shown having six hands holding several weapons. From the context it can be inferred that this represents Vishṇu as flying in aid of Gajēṇḍra......(Fig-8).
Vishну riding on Garuda sculpture is found in the Kalyanamandapa of Gõviñdarāja swamy temple. Vishну has eight arms holding chakra, arrow and sword in the upper left arm. The lower right arm is in abhaya and the lower left arm, in Kaṭīhasta.

Vishну as Yānakamūrti sculpture is depicted in the interior of the south Gõpura of Vedanārayaṇa swamy temple, Nāgalāpuram. The sculpture of Vishну is shown riding garuda and has four hands. He carries chakra in the upper right arm and śaṅkha in the upper left. He keeps the lower right in abhaya and lower left in varada.

In the same temple is found a carving of Garudasudhamurthy on one of the pillars of pillared mandapa before the Mahamanḍapa. In this example The god is shown riding Garuḍa.

Other forms of Vishnu:

Ādimūrti, Lakṣmī - Nārāyaṇa, Nṛttamūrti, Trivikrama, Trimūrti, Veṅkaṭeśvara, Malayappa(utsva mūrti), śrīnivāsa, Hayagrīva, Varadarāja, Raṅgānātha, Vishну as Mohini, Gageṇḍra Mōkṣha and pāṇḍuraṅga.
Adimūrthi

The sculpture of the Vishṇu as Adimūrthi is found in the entrance maṇḍapa of Venkaṭēswara swāmy temple, Tirumala. He is shown as standing on Adiśeṣha. The body of the sēṣha is shown coiled in three circles and the five hoods are shown in the form of the prabhavali surrounding the lord. The right hand of the lord is in abhaya- hasta and the left is in the katihasta posture. The back two arms hold śārikha and chakra.....(Fig-9).

Lakṣhmi - Nārāyaṇa

This is also a some what rare form in which Vishṇu as Nārāyaṇa is seated with Lakṣhmi on his left side or on his lap just like Lakṣhmi-Nārasimha. Some times they are depicted as embracing each other. The silpa texts prescribe that the Ayudhapurushas should stand by the side of Vishṇu, but this is very rarely found in sculptures. There is a sculpture at Belūr showing the full complements of the Ayudhapurshas, Garuda etc, as laid down in the text. Lakṣhmi-Nārāyaṇa is also found in T.T.D. Temples.
In the Tirumala temple, the sculpture as Lakshmi Nārāyaṇa is depicted in the maṇḍapa of pavitrotsava. This shows the lord seated with his right leg hanging down and with Lakshmi seated in his left lap, and the back two hands holding the śaṅkha and chakra......(Fig-10).

In the Vēdanārayaṇasvāmy temple at Naṅgalapuram, the sculpture as Lakshmi-Nārāyaṇa is seated on a padmapiṭha with the Dēvi seated on his left thigh. He is seated with the right leg hanging down and the left leg bent at the knee and resting on the pedestal. He carries chakra in the upper right arm and śaṅkha in the upper left. He keeps the lower right arm in abhaya and passes the lower left round the back of the Dēvi and rests on her waist. He wears Kirīṭamakuṭa, Makarakuṇḍalas, Graivēyakāś, Yaṭṭopavīti, Kēgurūs, Purnōrūka and padavālīyas. The Dēvi passes her right arm round back of the god and she carries nilōṭpāla in the left arm. She wears Karandamakuṭa, Chakrakuṇḍalas, Graivēyakāś, Purnōrūka etc.
Another Lakshmi-Narayana sculpture is depicted in the precincts of Sri-kapileswaraswamy temple at Tirupati. There is a shrine for Lakshmi-Narayana swamy. Here the lord is seated to the right with Lakshmi on his left. Vishnu is seated in Virasana. His right leg bent at the knee and hanging down while his left leg is also bent at the knee and kept on the seat.

Nrittamurti

The image of Vishnu in a dancing pose is rarely found. However, an example is carved on the face of a pillar in the Kalayanamanapada of Sri Govindarajaswamy temple, Tirupati. Here, Vishnu is standing with the right leg bent at the knee and is resting on the prostrate body of the apasmaramapurusha. The left leg of Vishnu is bent at the knee and is slightly raised to the level of the right knee in bhujangatrasa pose. Vishnu has six arms. While the two upper right arms hold chakra and bāna and the two upper left arms hold śārikha and dhanus; the lower right hand is broken and the lower left is seen stretched to the left. He is adorned with Kiritamakuṭa,
Makarakūṇḍalas, Maṇṭhāras etc. The image of the prostrate deity is *apasmāra purusha* who is shown with folded hands.

**Trivikrama**

The sculpture of Trivikrama is depicted in *Kalyāṇamāṇḍapa*, of *śrī-veṅkaṭēśvara* temple at Tirumala. Trivikrama is shown standing on his left foot and the right foot extended practically at right angles to it, the garment being fanned out artistically, with horizontal and vertical stripes, as if in a quadrant. The front left hand is in *Katyāvalinibita* posture while the front right hand with a palm extended upwards as if in the *tārjaniposture*. The back two hands hold *śaṅkha* and *chakra*. Normally Trivikrama is shown with his right leg pointing to the heaven up-wards, but here his foot is only at right angle to the perpendicular, indicating as it were, that the lord is measuring the middle world. Such a posture of Trivikrama is also known from Ellōra and is also prescribed in Agamas\(^4\)......(Fig-11).

In the Gōviṅdarājaswāmy temple, Tirupati, the sculpture of Trivikrama is found in the *Kalyāṇamāṇḍapa*. The lord stands on the
right leg while the left leg is lifted up. He holds chakra and śāṅkha in the upper arms. His lower right arm is in abhaya and the lower left is in varada......(Fig-12).

In the Vēdanārayaṇa Sw'amy temple, at Nāgalāpuram. The image of Trivikrama in the temple is five feet six inches in height. The deity stands on a pillar with the right leg resting on the pitha and the left is raised to a level equal to that of the base of the Kīrīṭa. Brahma is shown washing the foot of the uplifted leg. Brahma catches hold of the foot with the upper right arm and the upper left arm is stretched forward. He holds the Kamandala with the two lower arms and is in his attitude of pouring water on the foot of Trivikrama. Trivikrama carries chakra in the upper right arm, śāṅkha in the upper left. The lower arm is in Varada. The lower left is lifted up. He wears Kīrīṭa, Makarakundalas, graiveyakās, Keṣurās, Yajnopavita, Udarabharidha, girdle with simhalalata buckle and purnorūka. The chakra is shown in frontal position and is held between the pointing finger and middle finger. A small sized male figure is shown just underneath the left thegh portion. To the bottom left is what looks
like a mountain and on the top of it a four headed seated male figure (śiva) in padmasana ...... (Fig-13).

**Trimurti.**

In the vedanarayaṇa swamy temple at Nāgalāpuram, the image of Trimurti is found in the north eastern corner of the pillared corridor which enclosed the main shrine. The Central figure of this image is Vishṇu standing (Dvipadamurti). This image is about 3 feet in height. Śiva is shown emerging out of the waist (right half of the waist). Correspondingly from the left half Brahma is shown emerging. Vishṇu is shown in Samabhaṅga. He carries chakra in the upper right arm and śaṅkha in the upper left. He keeps the lower right arm in abhaya and the lower left in Katāvalahbita pose. He wears Kirīṭamakūṭa, Makarakuṇḍalas, Graivēyakās, Keyūrās, Yajñopavita, Udarabhāṇḍa, girdle, purṇoraka, Padavalayas. Śiva has four arm. He carries paraśu in the upper right arms and mṛgā in upper left arm. He keeps the lower arms in aṇjali. He wears Jaṭamakūṭa, makarakuṇḍala in the right ear and chakrakuṇḍla in the left ear. He also wears Graivēyakās. and keyūrās, Brahma carries akṣhamāla in the upper
right arm and Kamaṇḍala in the upper left and two lower arms in Anjalimudra.\textsuperscript{15}......(Fig-14).

\textbf{Vēṅkaṭeśwara}

Śrīnivāsa at Vėṅgadam i.e., Tirumalai is also popularly referred to as Vēṅkaṭeśwara which only means Lord of Vėṅgadam. Vėṅgadam was the ancient name for this place as gleaned from early Tamil literature and inscriptions. It was head quarters of one of the twentyfour Kottams of Toridaimandalam called vėṅgadakōṭṭam. In Tamil literature and inscriptions the lord is called as Tiruveṅgadam udaiyan, or simply as 'Vėṅgadavan' or 'Tiruveṅgadattan'.

The sculpture of the Śrī Vēṅkaṭeśwara Swāmy Temple at Tirumala is shown standing in samabhaṅga in Uttamadasatala measures being about ten feet in height, carved out in a very fine grained metallic like black grassic stone otherwise called sāligrama-Śila\textsuperscript{16}. The Padmapiṭha on which he stands is of much lower height than that of an ordinary image. He has four arms. While the two upper arms hold chakra and saṅkha, the lower right hand is in Varada or Vaikuṇṭahasta pose and the left lower hand in Kaṭihasta or
Katya Valambita pose. The icon is not exactly in the tribhanga pose. The body below the waist is tilted slightly to the left and the knees bent and opened slightly outward. His eyes are in samadrusti and has a smiling face. He is richly adorned with flowing locks of hair some of which rest on his shoulders. He is depicted wearing a dhoti from the waist downwards. There is a katibandhu or the waist girdle. The legs and the feet are beautifully shaped with superb perfection. The deity wears multiplicity of precious jewels made of diamonds, pearls, rubies and gold. Sri Devi and Bhu Devi reside in his chest portion.

The head dress Kirita maku of the lord is of much smaller height. His fore-head is decorated with a white paste (nimam) mixed with purified camphor, saffron and civot oil. The nose is delicately carved and the mouth also beautifully shaped. Similarly, the chin and the ears are proportionately carved.
Malayappa (Utsavamūrti)

In the Śrī Veṅkaṭeśwara Swāmy temple, Tirumala. The idol of Malayappa, the utsavamūrti or the processional deity as Bhogasthānakamūrti pose is made of panchaloha and measures three feet in height. It is the true copy of the main icon but smaller in size. He is richly decorated with ornaments and is flanked by the images of Śrī Devi and Bhūdēvi. It is said that Malayappa swāmi revealed himself in one of the glades of mountain known as Malayappakōṇa. This deity was brought and installed in the temple in around 1300 A.D. The first mention of this deity under the name ‘Malai Kuniṇḍra perumāl’ is found in an epigraph of about the year 1339 A.D. During Brahmostavam, he will give darshan to the millions of his devotees as the processional deity adorning several vāhanas like śeṣha, Hanumāṭha, Gaja, Garuda and Āśva. The idol of Malayappa swāmy is standing on a pedestal on a platform about 14 inches in height. The two upper arms hold the nāṅkha and chakra, the lower right arm is in Varadahasta pose and the left arm in Katyā- valambita pose. On special occasions he is decorated with diamond armour known as Vajrangi or
with a pearl armour known as muthyalânga. He is always associated with his two consorts.

Śrīnivāsa

The best example of the standing form of Śrīnivāsa is the image enshrined in the Tirumalarūyamanaṇḍapa, Tirumala. Lord Śrīnivāsa is found on one of the pillars. The right hand is in Varadu posture and the left in the Katuvalambita posture. There is a makaralōraṇa on the prabhāvali. The vanamāla is fairly long and the Kirīṭa is also very tall. Artistically this is one of the finest sculpture seen in this Maṇḍapa……(Fig-15).

Hayagriva

He is the horse-faced form of Vishṇu, identified as the bestowerd of knowledge, since it was he who recovered the vēdas from the demons, madhu and kaitabha\textsuperscript{17}. He is usually shown with four arms and occasionally with eight or twelve hands. In addition to the Vishṇu's emblems of śāṅkha and chakra, he carries the rosary (akṣamāla) and the book. One of his hands is in jñāna-mudra. He is
crystal white (sphatika) in his colour and he is seated on the white lotus. Śrī Vaishṇavites invoke the blessings of Hayagrīva for pursuits of knowledge.

In almost all the Viṣṇu temples, Hayagrīva is shown as one of the Viṁāna- deṇvatas. This tradition is followed in Tirumala Tirupati Devasthānams temples also. Hayagrīva with Lakṣmi by his side is shown as Viṁāna - deṇvata in the Gōvindaṛaja Śvāmy temple. Hayagrīva is depicted with his consort also as Lakṣmi-Hayagrīva.

In the Viḍanārayaṇa śvāmy temple, at Nāgalāpuram, the best example of the Viṣṇu as Hayagrīva is seated on a padmapiṭha, with right leg hanging and left leg bent at the knee and resting on the pedestal. He has four arms and carries chakra in the upper left. The lower right arm is kept in chinmudra. The lower left arm carries the bundle of palm leaves. He wears Kirītamakuta, MakaraKuṇḍalas, Graiveyakās, Kejrās, Yajnopavita, Purnoruka and Padavalayas.
Varadarāja

Vishṇu who delivered the lord of elephants is hailed as Varadarāja, i.e., lord of the Boon Givers. The temples for Varadarāja are to be found in T.T.D. temples. At Tirumala in the Vīmāna – PradaKṣhinam (court – yard) there is a separate shrine for Varadarāja.

In the Padmāvathi temple, Tiruchanoor, the vishṇu as Varadarāja is standing in Samabhaṅga, the god holds chakra in the upper right arm, sanikha in the upper left and holds gadu in the lower left arm.

Raṅganātha

Raṅganātha who is the presiding deity of Śrīraṅgam, the most famous Vaishṇavite centre in Tamil Nādu. Raṅganātha is one of the forms of Vishṇu. At Tirumala there is a shrine for Raṅganātha in the Raṅga-mañḍapa.

In the Veṅkaṭēśwara temple, Tirumala, the sculpture of Raṅganātha is found in the Kalyāṇamañḍapa. Raṅganātha is shown
sleeping on Ādiśeṣha with Śrīdevi and Bhūdevi in attendance near feet, and Brahma emerging out of the Nābhikamala……(Fig-16).

The example of the Vishṇu as Raṅganātha is found in Padmāvathi temple, Tiruchanūr. The god is lying down resting his head on a pillow and has two arms. The right arm is bent and kept near his head and the left arm is bent and kept in Simhakarna pose. Lakṣmī is seated at the feet of the god. She has four arms and holds a lotus in each of his two arms and keeps the lower right in abhaya and the lower left in Varada.

Vishṇu as Mōhini

The Mohini avatāra of Vishṇu formed a favourite subject among sculptures of Vijayanagara period. Here vishṇu came in the form of a beautiful and seductive lady to humble the pride of the sages who were boasting of their self control. It is said that when he came in this beautiful form, the rishis lost control of themselves and went after her and thus became the object of ridicule.
In the Tirumala temple, Vishnu as mohini is found in Dhvajastambha Manḍapa. This sculptor has taken some pains to show the figure as seductively as possible. There is an exaggerated attempt at showing the physical charm of the lady. The standing and reclining figure of rishis with coitus erectus is intended to show that even rishis who have controlled their senses by penance are so overcome by the beauty of the celestial damsel when they are attracted by her. Of special interest in this sculpture is the type of dress she is wearing and especially the sandals which appear to be wooden planks supported by stilts\textsuperscript{20} .........(Fig-17).

**Gajendra Moksha**

The sculpture of the GajendraMoksha depicted in the Dhvajastambha- maṇḍapa of Tirumala Temple is an excellent depiction with the elephant done in a very artistic manner. Normally Gajendra Moksha depicts the elephant with the trunk upraised in a posture of total surrender to the lord, and the feet gripped by the jaws of the crocodile. Here what is shown is apparently a later sequence in the story, after the elephant is freed from the crocodile,
when it bows before the lord with its trunk hanging down in devotion. The Vishṇu is shown placing his two hands on the trunk of the elephant probably to bless it. The back two arms of the lord hold the 'śāṅkha and chakra. The lord also wears Kirīṭa makuṭa in the sculpture......(Fig-18).

In the Gōvindarāja Swāmy temple, the sculpture of Gajendramoksha is found in the Kālayanamaṇḍapa. The deity stands in samabhaṅga before elephant and keeps his lower arms on its head. He holds chakra in the upper right arm and upper left is broken.

PĀṆDURAṆGA

A sculpture of Vishṇu as pāṇduraṅga is found on a pillar of the maṇḍapa in front of kapilathīrtham. In this figure he is styled by placing the two hands on the hips. The God wears Kirīṭamakuṭa......(Fig-19).
ŚIVA

Śiva is one of the most important and popular gods of the Hindu Trinity. There are a number of myths and legends about this god in the epics and purāṇas. These form themes of Śaiva sculptures besides governing various forms of Śiva images. Several examples of the images of Śiva and his various forms are found among the sculptures of T.T.D. temples.

Among the thirteen temples, these are two more dedicated to Śiva Viz., Kapileśwara temple at Tirupati, and AnnapūrṇaSamēthaKaśiśvēśwaraswamy temple at Bugga Agrahāram. However, Nāgalaṇḍaram temple though Vashṇavaita temple enshrines the sculptures of śaivite thems.
Kapileśwara temple - Tirupati

The images of Śiva are found in various places of Kapileśwara temple, such as sculptures like Dakṣinamūrti, Aliṅgamūrti, Śiva-Natarāja, Bhairava etc.

Dakṣinamūrti

The four pillared mandapa to the south of the Kāmakṣhi shrine contains on its southern wall an icon of Dakṣinamūrti. The deity is seated with the right leg hanging and resting on the back of Apasamarapurusa and the left leg bent and rested vertically on the right thigh and has four arms. He holds serpent in the upper right arm, trisūla in the upper left arm, keeps the lower right arm in Chinmudra with an aksamāla locked up between the thumb and pointing finger and the lower left in Varada with a pustaka in the palm. The head is adorned with jatās having Gaṅga in the centre, sun to the right and crescent moon to the left. A sage is seated to bottom right and another to bottom left. He wears makara and chakrakundalas, graiveyakās, hārā, yajnopavita keśuras, udarabāṇḍha, anklets and manijirās.
This image is another specimen of the chōla art of 11th century A.D……(Fig-20).

Aliṅganamūrti

To the east of Dakṣiṇamūrtty is the image of Śiva and Pārvati as Aliṅgana Chandrasekharmūrtti. Śiva is seated on a bhadrāsana with his left leg folded and resting on the seat and the right hanging and resting on the head of a bull below. He carries anksa in the upper right arm, mrīga in the upper left, keeps the lower right in abhaya, and the lower left is passed round the back of the Devi who is seated on his left thigh. He wears a Kirtamakta, Makarakundalā, Graivyakāś, hārā, girdle and aradhūka. Devi holds a lotus in the right arm and keeps the left in lalhasta. The prabhāvali with makara at its top is also shown. This image is a product of the chōla period, (11th Century A.D).

Śiva - Natarāja

This is metal image set up on a platform to the north of the Kūmāra shrine. Dancing on Apasmārapurusha with the right leg bent
and resting upon him and the left leg thrown across to the right in the bhujāṅgaṭāsa pose, this god holds damaru in the upper right arm, flame (agni) in the upper left, keeps the lower right in abhaya and the lower left in Kaṭihasta. He wears Jaṭamakuta with the Jaṭas spreading to the sides, Makara and chakrakūṇḍalas, yajnopavita, hāra and Maṇjiiras. This is a product of 16th century A.D.

Bhairava

This is metal image setup on a pial of the four pillared maṇḍapa situated to the south of Kāmakshi central shrine. The deity stands before a dog in dvibhaṅga and has four arms. He holds trisūla in the upper right arm, damaru in the upper left, sword in the lower right and Kāpāla(skull) in the lower left arm. He is nude and wears Jaṭamakuta, chakrakūṇḍalās, Graivyaḥakaś, hāra, girdle with bells, Kāpātamāla and anklets. This image is a specimen of the chōla art of 11th century A.D.(Fig-22).
Vināḍhāra Dākṣīṇāmūrti - Nāgalāpuram

An image of Śiva as vinadhāra Dākṣīṇāmūrti is found inside the niche in the south wall of garbagṛha. It contains a very fine image of Śiva as Vinadhāra Dākṣīṇāmūrti. The deity is shown standing in dvibhaṅga pose on a mountain and underneath a tree. He carries parasu in the upper right arm and mṛgā in the upper left arm. He carries a vinā in the two lower arms. The jaṭās are dishevelled. A nāga, the head of the gaṅga, and crescent moon are shown inside the jaṭās. He wears makarakuṇḍala in the right ear and chakra kuṇḍala in the left ear. He has three eyes, prominent nose. He wears graivēyakās, Yajñopavita, udarabāndha, girdle, purnōrūka and padvalāyas. He stands on the back of Apasmārapurusha. Down below are shown four images of sages. A Deer is also shown……(Fig-23).
REFERENCES


3. Ibid.


5. Ibid, N4 p.118


9. Ibid.

10. Šrīnivāsan T.N. N4, p.60.


