CHAPTER-III
CHAPTER - III

ICONOGRAPHY OF SIVA

Siva is one of the most influential members of the Hindu trinity. He is specially associated with the act of Samhara (destruction) or Pralaya (Absorption) in the Hindu concept of trinity, an exclusive worshipper of Siva thinks him no less associated with the other two acts of srsti (creation) and sthiti (preservation), generally associated to Brahma and Visnu, the other Members of Hindu triad. Siva is also endowed with the acts of anugraha or Prasada (conferment of grace) and tirobhava (power of concealment or obscuration). There collectively make up his five-fold activities (Pancakrtyas), and his numerous manifestations according to his worshippers are connected with the performance of one or the other of them, for their edification and benefit.

The Epic and Puranic Siva undoubtedly had his vedic and prevedic counterpart or prototypes. Pashupati and Yogi found carved on the Pashupati seals of Mohenjodaro are the prevedic counterparts of Siva. Rudra was the vedic counterpart of Siva, and the vedic Brahmanic characterisation of Rudra

1. Dr. Banerjea, J. N. - Development of Hindu Iconography
enunciates how many of the traits of the God are inherent in the one hundred names of Rudra enumerated in the Satarudriya text of the Sukla yajur-veda of the vajasaneyi School. The said text describes Rudra as Siva Tanurghora. Rudra is suspicious to the good and fearful to the evils. He is preeminent divine physician. He is also called sitikantha. In the Satarudriya, Siva is praised as one projective out good qualities and suppressing or silent about defects.

Siva wears lock of hairs called kaparda, hence his name kapardi. He is the lord of all quarters specially North-East hence called Isana. Other prominent forms of Rudra described in Satarudriya are Pasipathi, Jatila, Dundubhayaya, Vastupaya, Gahareshtaya, Kiriktobhya, Devnamrhadayobhya, Bhutanamadhipataye.

Many and various are his aspects and attributes which appear to be delineated in his numerous epithets and names, which are sometimes incorporated in a different section of the epic and puranic

literature. A careful analysis of some of these epithets only will prove that this God concept in its developed phase arose out of the commingling of many such concepts comments, among different ethnic unit of India.

Siva, the God supreme, came to be worshipped in his different aspects. In one aspects, he was the Sun God, in another he was the storm God, in the third aspect he was tandava Nṛtya kari. The svetasvatara upnisa, a theistic text extolling the glories of Rudra uses the word Siva, several times as one of the various names of Rudra. The Sankhyayana, Kausitaki and other Brahmanas use such names as Sivam Rudra-siva, Mahadev, Maheswar and Isana for denoting this great God.

The Atharvaveda presupposes the rise of Rudra to the position of the supreme God, for it assigns various such epithets to him as Bhava, Saiva, Pasupati, Ugra, Mahadeva and Isana. The Satapatha and Kausitaki Brahmanas add Asani to this list thus making their number eight.

Each four of which typify his two aspects, ghora (terrific) and Saumya (peaceful). Thus, Rudra, Sarva, Ugra and Asani Characterise his destructive aspect, while Bhava, Pasupati, Mahadeva and Isana, his beneficient one.¹

The process of the development of this cult was gradual. Panini seems to refer to the followers of worshippers of Siva the aphorism (Sivadibhyon) means that the affix an comes in the sense of a descendant, after the name Siva etc.² The Saiva, thus formed, may be presumed to denote a worshipper of Siva as the same significance was attached to it in the Mahabhasya.³

Megasthenes, the Greek envoy at Patliputra about 300 B.C. describes two Indian deities under the names Dionysus and Herakles, generally identified with Siva and Krisna⁴. This the first historical records that mentions the worship of Siva.

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4. Dr. Mujumdar R.C. - The Age of Imperial Unity Page-456.
Patanjali in the second century B.C. refers in his Mahabhashya to the Siva - bhagvata as also to the image of Siva and Skanda\textsuperscript{1}. Some of the Kusana kings were ardent saivas and caused their coins to be minted with the images of Siva, and of his emblems like the trident and the sacred bull\textsuperscript{2}.

We obtain a fair idea of the popular cult of saivism from the epics like Ramayana and Mahabharata. The traces of Saivism are to be found in South India from very remote time. The literature of Sangam age refers to Siva as the greatest God.

The Gupta emperors were worshippers of Visnu, even though Saivism flourished along with other forms of Visnu. In the Deccan the Brihatphalayananas, the Anandas, and the Visnukundins were followers of Saivism, and many Vakatakas kadamba, and western Ganga rulers were also ardent devotees of Siva.

\textsuperscript{1} Patanjali's Mahabhasya-IV-I-114.
\textsuperscript{2} Dr. Mujumdar.R.C. - Op-cit Page-456.
Saivism attained a dominant position during the medieval period, famous Kailasa temple at Ellora was a unique creation of Indian Architect-ural Art, Mulraja-I, the founder of the Čālukya dynasty was worshipper of Śiva. Among his successors we find Jayasimha Siddharaja, who was a staunch Saiva.

Saivism was a popular faith among western Čālukyas. As far as the Ephigraphical records are concerned, it shows that the saivism of the kalamukua school played an important role in the religious life of the medieval Deccan and Karnatakā.

Marathwada Region which was an integral part of Medieval Deccan had witnessed the prominence of Kalamukha Sect. Number of Ephigraphic records from Marathwada refers to Kalamukhas. Tadkhel Inscription, and Karadkhed Inscription from Nanded District speaks highly of Kalamukhas. Sagroli was a great seat of Kalamukhas. Besides, Kalamukha sect, Saivism in general appears to be a popular sect of worship in Marathwada. Most of the Medieval Temples and the iconographical complex on these temples in the region is saivite.

1. Dr. Ritti and Shelke. - Op-cit Page-LX.
2. Dr. Ritti and Shelke. - Op-cit Page-LX. Inscription-III.
ICONOGRAPHY OF SIVA

Art developed mostly under the stamp of Saivism in Marathwada under various forms and was to reveal the abstract concept and values of metaphysics and religion. It was to make saivism an active force, its truths and values an integral part of man's imagination.

However, as Siva has no incarnation. Saiva sculptures are not as complex and varied as those of Vaisnavite. This is why in most of Siva forms some of the basic attributes remains the same and do not change radically as in the case of Visnu. Therefore, the names of his various forms do not depend on different incarnation stories, explaining the different incarnations, but on the basis of different contexts. That is to say, Siva with his one and the same personality, because of the context in which, some certain pose and deed is prominent, gets a different names, for instance, Siva standing with Parvathi on his side along with Kartikeya may be named Somaskanda, but with a little alternation, he may in the same pose as he stands the hand of parvati, with Brahma seated in the middle as a priest be called Kalyan sundar-Siva.
All the forms of Siva for the purpose of our study are generally classified into two major forms. One is Saumya or Manglika form where he is shown, in a more peaceful loving and polite mood. The other is Ugra, where he is depicted either killing or attacking demon in his more aggressive form.

Indian sculptures have carved beautiful icons of Siva both in Ugra and Saumya mood and have shown great imagination in conceiving various forms evolved from the mythological legends. Iconographic texts have set forth the tradition of carving various Saiva Icons. Ravanagragaha, Keval Siva, UmaSahita and Samharmurti are some of the popular iconographic forms of figures Siva. Dancing Siva is also found commonly sculptured. Ajamukha, Aghora and Nilakantha forms are rare. Iconographically Siva Icons in general may be classified as under,

KEVAL SIVA

Keval Siva icons are found in both Sthanak and Asana pose, Lingodbhava, Bhiksatana, Natesh, Harihar and Vrisavahana are the major forms generally sculptured in stahnaka pose, whereas Lakulisa
and Daksinamurti are sculptured as Asanamurtis. Vrishavahana is sculptured both the ways.

UMA SAHITA

Siva sculptured along with his consort Parvati or Uma is known as Umasahita Murti. These icons are also found sculptured in both the Sthanak and Asana poses. Kalyansundar, and Ardhanarishwar are the two most common forms. Sculptors have used, their skill and imagination while sculpturing this eternal couple. Various occasions as the eternal marriage, or the eternal play of Saripat have been immortalised in stone mostly in the cave temples and sculptors working on structural temples have tried to imitate the theme to a certain extent.

SAMHARMURTII

Siva is the deity mainly concerned with the destruction. In the concept of Hindu trinity, Brahma creates, Visnu preserves and Siva destroys, Samhara of evil spirits, is the most popular theme in Siva Mythology. Tripurasura, Gajasura and Andhakasura, were the most significant Asuras who were killed by Siva. Naturally Tripurasuravadha or Andhakasuravadha became a popular theme of iconography. Besides this Siva is found carved in Ajamukha, Aghora, Nilkantha and Anugraha forms.
## Siva Icons

**found in the Region Under Study**

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Meval Murti, Umasahita Murti and Alingana murti are commonly known as the Chandrashekhar Murti.

MUKHALINGAS

Siva Lingas and Siva Icons are found both as loose sculptural remains and as sculptures carved on the exterior walls of the structural temples Siva Lingas were mostly housed in the Garbhagrihas of the temples and are now found scattered near the delapidated temples sites. The earliest Mukhalinge is found in the river bed of Godavari at Paithan, it is Chaturmukhalinge¹. Another Mukhalinge is found at Anwa. It is Panchamukhalinge. Sadyajata, Vamadeva, Aghora and Tatpurusha are identifiable. Fifth face is Isana is invisible badly defaced. The present study reveals that, Siva icons are overwhelming in number and Siva Iconography predominates the sculptural complex of the region. Here, Siva is represented in various forms and attitudes. It is popularly sculptured in caves as well as on the exterior wall of the structural temples.

KEVAL SIVA

The art of carving of images and Idols derived its basic inspiration from the Puranic and Agama literature. The Puranas specially encouraged house-holders to achieve freedom from this world by installing images of God and signing their praises.

Keval Siva's descriptions are contained in all Agamas. For instance, the Amsumadbedagama says that the Keval Siva Murti should have one of his right hand held in Abhapose, the other right left hand is in the Varadapose, the other right hand should carry the Tanka and remaining left hand a black buck, Siva should be standing erect, without any bends in his body. He should be shown as wearing on his head a Jatamukata ornamented with a crescent moon, also he should have three eyes, a beautiful face, and be adorned with all ornaments. The deer and tanka should be held in the hands kept in the Kartarihasta pose, and the deer may be facing the figure of Siva or be away from it.¹

To the above description, the Uttarakamikagama adds, that the right front hand may be held in the Simhakarna, Katakasta, or the Katyavalambitahasta pose. The two back hands which are held in the Kartarihastapose, should not go higher than the Nikkasutra, that is above the shoulders, and the top of the tanka and the mriga, higher than the karna sutra or

¹T.A. Gopinathrao. - Op-cit - Pgs
the ear while the deer might face the figure of Siva or be away from it. The Head of the Tanka should always be turned away from it. In the left ear of the image. There should be either the ear-ornament named Ratanakundala, the Sankhapatra or the Padmapatra. Whereas in the right ear there may be either the ornaments named the makarkundala, the Simhakundala, or the patrakundala. The curls of the hair should hang at the back as far down as the ear, while the jatas or the braid of plaits of hair should hang on the right and left of the image as far as the shoulders. The figure of Chandrasekhara should be ornamented with several pearls necklaces (Mukhtahara) and Jewelled necklaces (Ratanaharas) with well designed medallions (Padakas) attached to them and there should also be Yajonopavita and the Chhnavirasa and Udarbandas. Besides, there should be Keyraj and other bracelets(Lankana) on the arms, and the figure should be adorned with rings and waist with a zone, and the ankles with anklets. The Chandrasekhara Icons are only to be met with in the caves in Maharashtra and

thus fall out of purview. However, Keval Siva type of Chandrasekhar Icons are found in the structural temples of Marathwada.

So far the earliest Icons of Keval Siva are known from the temples of Ter¹. Keval Siva sculptures are found at Nalanga, Bhir and Aundha.

On the doorjamb of Nilkanteswar Temple, Nalanga appears four armed Siva holding drum, skull, and sakti, the front right hand is in Abhayamudra.

On the Jungha of Naganath temple, Aundha, six beautiful sculptures of Keval Siva facing to the North, South, West have been found sculptured. Most of these Icons are in Sambhanga holding drum and trident in two hands. In the lower hand, Keval Siva holds akasamala and Bijapuraka, devotees are shown flanking him.

LINGODBHAVA

This is one of the common icon in Southern India. The story which is almost identical is given in Ling purana, kurma-purana, yayu purana and the Siva purana. The story is a creation myth depicting the creation of the earth. Brahma and Visnu both of them were proud of being architects and creators of the universe. A quarrel ensued between them over the issue. At this juncture, there appeared a linga resembling a great cosmic fire. Brahma and Visnu both set out to find out top and bottom of the fire, assuming the form of Swan and Boar. However, both of them could not find out the adi and ant of the Cosmic pillar.

Thus, humiliated they approached this pillar of fire and began to praise it. Pleased with their prayers Siva manifested himself to them in the body of this fiery linga, with a thousand arms and legs, with the sun, the moon and the fire, as his three eyes, bearing the bow, called the ponaka, clad in the hide of an elephant, carrying the Trisula, wearing the yajonapavita made of snakes and with a voice resembling the rumbling of the clouds or the noise of the drum. Addressed Brahma and Visnu thus, you both are born from me, Brahma having come
from my Right Lion, and Visnu from the left Lion.
All three of us are really one, but are now sepa-
rated into three aspects, namely Brahma, Visnu
and Mahesvara. Brahma will in the future be Born
of Visnu and at the beginning of Kalpa, I myself
will be born from the angry bow of Visnu¹.

The only Icon of Lingodbhava is found on the
exterior wall of the Nagnath temple, Aundha². Apart
from those found in the Elura caves.

The icon is carved on the Jangha of the Mandova-
ra facing to the North. It is 12th deity from the
right. According to Agamas, ithe deity should face
the west³. Here, Siva is standing in Sambhanga pose
holding Trisula and Khatvanga in the upper hands.
Lords lower right hand is in Varadamudra, while on
the corresponding left is matulings. This piece of
sculptor is very much at variance with the textual
description. He has no Jatamukuta and crescent moon,
in it. He neither holds purusa and deer nor keeps
his lower left hand on the hip as usually suggested
in textual references. Moreover, Siva is not carved

1. T.A.Gopinathrao. — Op-cit Page-105-106
3. According to Agamas. It should face the West-T.A.
Gopinathrao —Op-cit—Page-105.
in an elliptical cavity of a pillar but it is carved independently and the pillar is shown to the right Visnu and Brahma are sculptured as seated in Namaskar Mudra, to the right of the pillar. Uttarakarnagama refers to a similar pose¹. Brahma is one faced, it is bearded and hold sruk and Visnu is shown with mace and disc. Here, Siva wears a crown, patrakundala, Keyuras and Mundamalas. However, no representation of Hansa and Varaha is seen sculptured here probably because of lack of sufficient space.

This is the only Icon so far found as Lingodbhava from the structural temples of Marathwada.

¹ Khare, G.H. Murtivijnana Page-92.
BHIKSHATANAMURTI S OF SIVA

The images of the Kankalamurti and Bhikshatanamurti are generally found in the Siva temples of Southern India. But the sculpture appears to be rather rare in the region under study. Only one sculpture has been reported from the structural temples of Marathwada.

The Amsubudhagedam, the Kamika and Karna, agamas as also the Silparatana describes them as follows

In the case of the image of Bhikshatanamurtis the general posture of Siva is the same as in the Kankalamurti aspect, that is the left leg standing firmly on the ground and the right slightly bent suggesting walking\(^1\). Off the four hands, the front right one should keep the Bane, here the term Bane seems to mean a short resin stick used in exciting the membrane of a sort of drum\(^2\). In the back left hand should be the kankala danda or the staff on which the bones of the arms and the legs of the murdered persons are tied up together by a rope and ornamented with the feathers of the peacock and a

\[1. \text{T.A. Gopinathrao} - \text{Op-cit Page-306.} \]

\[2. \text{T.A. Gopinathrao} - \text{Op-cit Page-304.} \]
banners. Whereas the front left hand should carry a Kapala and back right one a damaru\(^1\).

The Head may have the Jatas dishevelled (Jatabhara) or arranged in the form of a circle (Jatamandala) with the crescent moon in it. The forehead should be adorned with the patta or the ornamented band. There should also be the other ornaments all over the body, but there should be no kind of clothing on the person of Siva, not even the waist zone. Instead of this later, there should be a snake tied round the waist, besides this, there should be other snake ornaments in appropriate places on the person of Siva. On the Chest is to be seen while Yajonopavita. There should be a pair of wooden sandals on his feet, the hand that bears the Kapala should be lifted as high as the navel, whereas the one that carries the Damaru should be raised as far as the ear\(^2\).

Bhikshatana and Kankala Murti has its origin in the creation legend of the universe. Siva and Brahma claiming that, they are the real architects. Once quarreled and Siva had established his superiority but while doing so, he had committed Brahma Hatya, as he had killed Brahma for a while Siva

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took the form of Bhairava or Kankala to get rid of the Sin of Brahma Hatya. The Penance suggested was to use human scull for begging food. The penance with the is in accordance with the canons of Dharmasastras.

It is therein laid-down that, if a Brahman happens to kill another of a great learning and good conduct (such a learned person is called bhruna), the sin could be expiated by the following the course of the conduct prescribed thus, the sinner should, with his own hands, erect for himself a hut in the forest, hoist on it as a flag, the head of the man he killed and live therein, having for his upper garment, the skin of a horse or an ass, which he should bear with the hairy side appearing out-side. His underwear should be made, of threads of the hemp and when worn, it should not descend below the knee, carrying a skull in one hand as his begging bowl and one of the long bones of the arm (Khatvanga) of the deceased as a stick, he should start out begging for his food saying "who is there who would feed the murderer of a Bhruna"?¹

The only sculpture of Bhikshatana Murti has been found on the Jangha of Kankaleswar Temple, Bhir. It is carved in a niche facing North on the exterior wall of the Central Sanctum. Bhikshatana Siva is standing in dvibhanga with the left leg planted firmly on the ground and the upper right slightly bent and kept a bit forward, suggesting the act of movement. Siva as Bhairava, is depicted here in a walking attitude. He wears under garment. It might be composed of silk and Tiger’s skin. According to Textual tradition, there should be no kind of clothing on the person of Siva not even on the Waist Zone. Undergarments shown here is a slight deviation from the textual tradition. His face is badly mutilated. There is a Yajnopavita on his chest. There are four hands. In the front lower right hand, he holds bana. In the back right hand, he holds drum, the lower left hand is mutilated. But as per the position of hands

I feel that, there might be Kapala, and in the upper left hand holds rectangular shield.

His persons is adorned with Keyara, Kundala, Mekhala, Kankan and Graivekas. To the left side is carved a dog suggesting its affinity to Bhairava. However, all the iconographic details of the sculptures confirm that, Siva appears to have been carved here as Bhikshatanamurti. However, Bhairava Iconographical details are also apparent on the sculpture. Hence, it may seen to be a combination of Bhairava and Bhikshatana Murti of Siva. Bhikshatana Murtis are rare in Maharashtra. The only one so far reported is from Markandi.

NATRAJ SIVA

This iconographic form of Siva is popularly known as Natara, Natesa or Nrtyasiva. Nataraj is a pre-Gupta concept. However, pre-gupta representation of Nataraj have not been found as a yet but there are references to Nataraj suggesting its conceptual existence. Siva is shown in his cosmic dance when he is conceived as Nataraj. This cosmic dance represents his Panchakrityas, the five activities of Srstti, Stttti, Samhara, Tirobhava and Anugrah.

The Tamil text called ummat vilakkram explains the symbolism. Underlying this cosmic dance of great God in this manner. "Creation arises from the drum, protection proceeds from the hand of hope (The Abhaya pose in the front right one) from fire proceeds destruction and the foot held aloft gives mukti."

T.A. Gopinathrao enumerates the essential significance of Siva's dance in the following words. Essential significance of Siva's dance is threefold. First, it is the image of his Rhythmic Activity, as

2. Dr. Banerjea, J.N. - Op-cit Page-473, F.N.

A.K. Coomarswamy has quoted this passage in his dance of Siva, Page-87, where, he explains the sublime ideology underlying the noble Art creation.
the source of all movement within the cosmos, which is represented by the Arch. Secondly, the purpose of his dance is to release the countless Souls of men from the snare of Illusion. Thirdly, the place of the dance is Chidambaram. The centre of Universe is within the Heart. It combines the rhythm of life, shelter and Abhay on one hand and destruction of all the evils on the other.

Saivagam state that Siva dances in a hundred and eight modes. The following are some popular modes associated with the figures of Natraj, all commonly found sculptured in Saiva temples.

1. Bhujanga trasa

If the foot of the uplifted leg is kept higher than the knee of the standing leg, the dance is said to be Bhujanga lalita.

In the Natya Saistras, it is defined as follows, one leg being bent in a triangular fashion.

2. T.A. Gopinathrao. - Op-cit Page-224
and lifted up while the body about the hip and knee being slightly turned on one side is called Bhujangatrasa. Abhinavaguptacharya, the commentator of Bharat Natya Shastra explains the term Bhujangatrasa, in his Natya Veda Vivratti, thus, the kind of dance is called Bhujangatrasa because in it dancer suddenly left up his leg as though he discovered in a snake very near him and appears to be an unsteady giant.¹

2) **KATISAMA DANCE**

The mode of standing in a Kattisama dance is technically known as the Vaishnavasthanam, which Abhinavaguptacharya describes as follows. In the Vaishnavasthana one leg should be resting firmly on the ground and other bent and placed across the first at a distance of a two and half a angulas². Here, two legs are kept crossing each other developing a posture known as Swastikapose.

3) **LALITA DANCE**

In this aspect, the left arm should be held in the Gajahastaka pose and right in the Paravatita pose, parvatita hasta simply means uplifted arms.

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1. Abhinavagupta Natya VedaVivratti quoted By - T.A. Gopinathrao, Page-233-5

The left pose required for the Lalita dance is technically called Kutti tam, i.e. if one leg rests firmly on the ground and the other, resting upon the toe, strikes the ground with the heel the leg pose is called Nikuttitam\(^1\).

4) **LALATA TILAKAM**

In this mode of dance, one of the leg is to be lifted up technically known as Vrishchika-pose as if going to mark the forehead with its Toe with a Tilak Mark\(^2\).

5) **CHATURAM**

The left hand should be in anchita pose. That is the hand in which the fingers are kept separated and all turned towards palm. The right hand should be in the Chaturapose. That is the little fingers kept vertically, the three others stretched at the right angles to the little fingers, while the thumb is placed in the middle of the three fingers. The right leg is to be in the Kuttita pose.

\(^1\) Abhinavagupta Natya Veda Nivaritti quoted By T.A. Gopinathrao, Op-cit, Page 262-63.

6) TALASAM SPHOTITAM

In this mode of dancing the dancer stamps vehemently the ground in front of him with one of his feet lifted fairly high. According to Abhinavagupta, in Talasamsphotitiam dance, the right leg of Siva be lifted up as high as the knee of the left one and in the act of thumping the ground. The left is somewhat bent and is resting upon the ground. Out of these popular dancing poses of Natrajsiva, some are found sculptured on the exterior walls of the structural temples in the region.

Bhujangatrasa Natraj is found sculptured on the exterior walls of the temples at Nilanga, Omerga, Hottal and Bhir. Whereas, Talasamsphotitam Nataraj is sculptures have been found mostly as loose sculptures. One sculpture depicting Katisama dance of Siva has been found at Aundha as a sculpture on the exterior wall.

Siva in this form, occurs in the main niches on the Mandovara, on the facade of Sukanasa, and on the Jangha of the exterior of temples. Sometimes, it is sculptured in the minature form.
This Siva sculpture is found at Nilkantesvara Temple, Nilanga, facing in to the South. It is ninth deity from the right. Siva is represented here in dancing mood and is carved in a niche. His right leg is bent in a triangular fashion and is lifted up. While the body about the hip and knee being slightly turned on one side. The left leg of the God is slightly bent and firmly rooted on the ground.

The Lord Siva has four arms, and a Jatamukuta on the head. One of the right hand is in the Abhaya pose with Akshamala. In the upper right hand holds trisula. In his upper left arm, he holds Khata-wang and in the lower hand holds Matuling. His left foot rest upon a pitha. On the right side, of the image, Nandi is carved and on the left Gana, Bhringi is dancing. Natratja Siva is adorned with usual ornaments.

As per the canons of Iconography, the upper right hand should hold drum, upper left should be in Gajahasta pose and lower
hand should hold fire. Except variations in Audhas and hand pose, this icon is carved as per the canon of iconography. One lifted leg is symbolic and shows the dancing mood of Bhujanga-trasa. The expression of image is sublime in nature.

Another similar sculpture is carved on the exterior wall of the Siva temple at Omarga in District Osmanabad. The icon is placed in a specially carved niche on the Mandavara facing to the west. It is badly mutilated. Siva is sculptured as dancing in a cosmic dance. He has four hands, lower right hand is in Abhayamudra, in his upper right hand, he holds drum. In his upper left hand, he holds Khatawanga. In his lower right hand, he holds Matulinga.

The iconographical details confirmed that this Siva Nataraj dance displays a dancing mood of Bhujanga-trasa. Variations noticed earlier are reported herealso.
Except some variations in Audhas, the entire composition of the sculpture is conformity with Bhujangtrasa.

Another beautiful sculpture of Nataraja is represented on the exterior wall of the Siva Temples at Hottal in Nanded District, facing to the West. The entire panel was exquisitely carved. The sculpture is badly mutilated but still displays the force of the sculptor's chisel.

The sculpture is placed in a niche. Hands of the main deity are so badly mutilated that Audhas became quite indistinct. The entire sculpture appears to have been richly ornamented. A miniature icon of Bhringi is carved to the left and is shown completely absorbed in beating the Drum on the tune of the great Cosmic dance. The Lingings of the mutiliated sculpture suggests that, it was BhujangTrasa dance.

Another similar sculpture of Nataraj is found as a loose sculpture presently housed in
Marathwada University History Museum. The sculpture is partly mutilated from two hands are broken. Ayudhas in the rest of the two hands are so badly mutilated, that they are indistinct. Siva has placed his left foot on the Apasmara Purusha. Lord Siva's right leg is lifted higher than the knee. Thus, the entire composition of the panel and the Mudra suggests that Siva is dancing the BhujangaTrasa dance. Shringi is still intact and absorbed in drumming at the tune of cosmic dance.

Pl.XXXII,64:

This is a popular sculpture found in the Region. It represents Talasamsphoton dance of Lord Siva. It is a loose sculpture presently housed in Marathwada University Museum. It is also partly mutilated. In this sculpture, the right leg of Siva is lifted up as high as the knee of the left one and is in the act of Thumping the ground. The left leg is somewhat bent and is resting upon the ground.

The Apasmara purush who is trodden by Siva has his head on the right side and his legs are on the left side
of Siva. The Apasmara Purusha symbolise the ignorance or darkness. The darkness of ignorance can be destroyed by the attainment of knowledge which releases men from the bondage of existence.\(^1\)

Siva has eight arms, except the upper right hand and lower left hand, all are mutilated. In the upper right hand, he holds Damaru. This connotes, sound the vehicle of speech\(^2\). Sound is associated with Ether, the primary manifestation of the Brahma the universal soul from Ether are generated a number of other elements like - air, fire, water and Earth.

The body of the Siva is adorned with Yajnopavita, and a urassuttra, and other richly ornaments. On the head of the Siva, there is a Jatamukuta. On the right side of the Siva, his two consort Parvati and Ganga are carved as one beating the drum, and other is

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1. Dr. Gupte, R.S. Iconography of Hindus, Buddhist and Jain - Page-45.
2. Dr. Gupte, R.S. -Ibid- - Page-45.
in dancing mood. Nandi is carved sitting on the right side of the Lord. Brahma is found sculptured here as drumming on the tune of the cosmic dance, whereas, other Ganaj are silent spectators standing to the left. This is a unique icon so far found in Marathwada.

PL. XXXIII 65

Another rare sculpture displaying Talasamisphotitam dancing pose of Siva is found sculptured in the miniature form on the exterior wall of Magnath Temple at Aundha. The icon is carved in the vertical recession on the exterior wall facing to the West. It is 21st deities from the right.

Six armed Siva is shown here dancing in Talasanisphotitam pose. The interesting feature here is the depiction of Brahma and Visnu along with their usual attributes. Both the deities are shown here as playing on the drum and as observed in the cosmic dance of Siva. This is a unique sculpture found in the Region.
On the exterior wall of the Nagnath temple, another miniature figures of dancing Siva is carved out on the Mandovara of the exterior wall facing to the West. It is tenth deities from the right. Here, he is carved four handed and Lord Siva is dancing in Kattisamapose. The sculpture is mostly intact. There are no accompanying deities.

Talasamsphotitam Natraja sculpture appears to be most commonly sculptured in the different forms and on the different parts of the temple complex. It has been found sculptured in the niches on the Jangha and on the Mandovara. Here at Amaleswar temple, Natrajan Siva is carved on the same dancing pose on the middle capital of a pillar in the Mahamandapa. The sculpture is carved in the miniature form but it depicts the entire dancing panel. The Siva icon dancing
in Talasamphotatitam is very badly mutilated. There are number of such sculpture found on the middle capital of the pillars in the structural temples in the region.

Another interesting panel depicting the dance of Siva is found sculptured in a minature forms on the exterior wall of Nagnath Temple, at Aundha. It is fifty one deities from the right. The peculiar feature of this panel is that among the spectators Adishakti Durga is also sculptured alongwith her Vahana-Lion. The group of Spectators including various deities is sculptured as highly absorbed in matching the great cosmic dance.
**VRSAVAHANA (STHANAKA)**

In this form, Siva is shown either reclining on the back of Nandi or standing with Nandi. This is somewhat rare form found in the Region. Vrsavathana Siva Sthanaka sculpture are sometimes, found in miniature form on the middle capital of the pillars in the structural temples. One solitary Icon of the type comes from the exterior wall of Mahadev Temple, Mukhed. It is in a major form and is one of the beautiful sculptures noticed in the region. Vrsavahana Siva is two armed, having an aureole behind his head. Nandi, here is shown on the pedestal. The sculpture is partly mutiliated. Two hands are broken.

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1. Dr. Degloorkar, G.B. - Op-cit Page-129.
KEVAL SIVA

ASANA MURTI

Asana Murti of Keval Siva are normally sculptured in the form of Sukhasana, Dakshina-Murti, Lakulisha and Vrishavahana. All these forms are not found in the Iconographic complex of the region. Lakulisha is totally absent.

SUKHASANA SIVA

Sukhasana Siva sculptures are more commonly found both as loose sculptures and on the exterior walls of the temples. Two such beautiful sculptures have been carved on the exterior wall of Magnath Temple at Aundha. In one of the panels Siva is shown seated in Sukhasana with Sakti, whereas, in another panel on the same temple, he is carved four hands holding Khatvanga and Naga in upper right and left hands respectively and keeping both lower hands in Varada Mudra.

PL.XXXIV.68:

Another Sukhasana Siva Icon is found as a loose sculpture and preserved in Marathwada University Historical Museum, Aurangabad.
Here, the deity is seated in Sukhasana. It has four arms. The weapon in the right upper hand is mutilated. But it may be Naga. The lower is in protection pose. In the left upper hand, he holds Khatwang and in the lower left hand hold Matulinga. The Icon possess high shoulder. He wears Maniyajnopavita, Keyur, Kundal, Nupura, Udarbandha, Katibandha and wear mukuta. There is Prabhavalaya behind the head. All the iconographic details suggests the identification of the icon as that of Sukhasana Siva.

Another keval Siva is also observed from the exterior wall of the Vitthal Deul, Pangas. It is one of the most beautiful of Keval Siva AsanaMurti reported so far from the structural temples. It is housed in a beautifully carved niche facing South. The entire sculpture is richly ornamented.

Here Siva is shown seated in Padamasana. He is shown two handed and in Yogamudra. The sculpture is well executed. The Jatamukuta ornamented with a Jewelled discs, and bend round it.
He is adorned with Sarpakundala in the ears, Yajnopavita, Keyuras, Nupuras, Udarbandha and Prabhavalaya. It is one of the rarest sculpture reported so far.
VRISHVAHANA SIVA (ASANA)

One of the favourite modes in which Siva is represented in sculpture is known as Vrishavahana or Vrishbha-rudhamurti i.e. Siva seated upon the bull, his vehicle. There are rare sculptures found in the Region.

But the textual tradition recorded so far outlines the sculptures of standing Vrishavana Sivas whereas here are the examples, however, rare they are, of The Asana murtis of Vrishavahana Siva in Marathwada Region.

PL.XXXV.69

One such Icon is found as a loose sculpture near temple at Ramlinga Mudgad in Latur District. Here, Siva is seated in Sukhasana on his vehicle Nandi. He has four hands, front right hand is in protection pose, in his upper right hand, he holds Snake. Upper Left hand he holds Trisula, while in his lower left hand, holds matuling or fruit.

He is adorned with various ornaments as usual. The facial expression of the Lord Siva is specific.
The Vahana Nandi is shown in a suggestively restful pose.

This Asana Murti of Vrishavahana Siva presents a first example of the type of sculpture and Icon conceived by an artist but very rarely imitated in the other Iconographic complexes of the structural temples.
DAKSHINAMURTI YOGA

Dakshinamurti or Yoga Murti was a popular Iconographic theme in cave temples. Such Icons have been found sculptured at Kailash. In Iconographic complex of the structural temples, this theme has been rarely repeated. It is found mostly in miniature form. Dakshina murti or Yogamurti's have been found on loose stones at Ter and Hotal. Mahayogi Siva is found sculptured on a loose stone laying in the vicinity of Siva Temple at Hotal.
UMA SAHIT MURTI

It is a very common form of Lord Siva which became popular and still enjoys great popularity. Uma Sahita Siva is found sculptured both in Sthanaka and Asana poses. The sculptor carving out Icons on the exterior walls of the Temples of Marathwada seems to have been very much influenced by Siva dampati Iconographic Tradition.

STHANKA MURTI – ARDHANARISVARA

The name Ardhanari-isvara is a compound of three words, Ardha, Nari, and Isvara, meaning Isvara (i.e. Siva) with Nar (i.e. Paravati) as his Ardha (i.e. half). A form where the same body is shared by Siva and Paravati each of whom represent one half of the complete image. To quote Dr. Banerjea, "Ardhanarishvara murti of Siva in a way symbolize the syncretic ideology, for they apparently emphasise the union of a principle cult deities of Saivism and Saktism".

Ardhanarishwara Murti has its origin in a legending myth from Puranas. The myth runs as follows

1. Dr. Banerjea, G.N. – D.H.I.
On a certain occasion, when Siva was seated with his consort Paravati on the top of the Kailasa mountain, the devas and rishis went there to pay their homage to him. All of them except the rishi Bhringi went round both Siva and Parvati in their circumambulation and also bowed to both. This rishi had a vow of worshipping only one being i.e. Siva, in conformity with his vow, he neglected to go round or bow down to Parvati. Parvati growing angry with Bhringi, desired in her mind that all his flesh and blood should disappear from his body and instantly he was reduced to a skeleton, covered with only the skin. In this state, he was unable to support himself in an erect position. Seeing his pitiable plight Siva gave him a third leg so as to enable him to attain equilibrium. Bhringi, became pleased with his Lord and out of joy danced vigorously with his three legs and praised Siva for his grace. The design of Parvati to humble Bhringi thus failed, and failure caused great annoyance to Parvati who return to do penance for obtaining a boon from Siva. At the end of penance, Siva pleased with his consort, granted her wish of being united with his own body.
Thus, was the Ardhanarishvara form assumed by Siva, for offering difficulty to the rishis, Bhringi in circumbulating or bowing to Siva alone. The description of the image of Ardhanarishvara is given in Amsumadbhedagama. The Kamikagama, the Suprabhedagama, the silpratna, the Karanagama and a few other works.

As the name indicate, the form of this image should be half men and half woman. The right half is male, that is Siva and the left half is female, that is Parvati. The male half should have Jatamukuta on the head, which should be adorned with the crescent moon. In the right ear, there should be the makra-kundala, sarpkundala, or an ordinary kundala, and right half of the forehead should have one half of an eye sculptured in it. The image of Ardhamarishivara may have two, three or four arms. If there are four arms, one of the right hand, should be held in the Abhaya pose and other should keep the parasu, or one hand may be in the Varada pose, the other carrying a Sula, or there may be

tanka in one hand, and the other may be somewhat bent and rested upon the head of his bull vehicle and the other hand held in the abhay pose, or there may be sula and akshamala, in the two right hand. If there are two arms, the right one should be held in the varada pose, or there may be the kapala held by it. The whole of the right side should be adorned with the ornaments peculiar to Siva and the chest on the right side should that of a man. On the right side of garment should cover the body below Lions only upto the knee and the material of the garment is the tige3s skin and silk. On the right half of the chest, there should be the nag-yajnopavita and on the Ioins of the same side, the Sarpmekhala. The whole of the right side should be covered with ashes. The right leg should be somewhat bent (or it may also be straight) and be resting upon a Padmapitha.

On the left side the Parvati sculptured. On the head of the female there should be Karandmukuta, on the forehead, half tilak mark of the two left arms. One is to be bent and rested upon the head of the bull, other kept in Kataka pose holding a nilopaia in it, or the later may be let down hanging below1.

The Iconic motif of Ardhanarisvara\(^1\), however, was evolved at fairly early period. A long report before such explanatory myth came to be fabricated and glyptic and sculptural evidence regarding the existence of such motif in Northern India as early as the Kusan and Gupta period\(^2\).

The following are the illustration of this composite form so far observed in Marathwada.

Pl. XXXV, 70

One of the excellent sculpture of the Ardhanarishwar has been found as a loose sculpture and is presently preserved in Marathwada University History Museum. The image is standing in Sampada. The right half of it is shaped as if it is a male and left half female, with a round well developed breast.

It has four arms. Of the two right arms, the front being in the Varda pose and the back hand holds Trisula. The left upper hand of Parvati, holds Nitotpala and in lower hands, probably she holds mirror. There is a Patrakundala in the

in the right ear. On the right half of the head, is the Jatamukata an exceedingly well wrought necklace adorns the neck. There is also the Yajnopavita on the chest. The Vahana Nandi sits on the right side of the leg. The female half has a Karanamukata. In the left ear there is a patrakundala. On the left, the hip and the pevils are shaped larger than on the right, and bring out the relative proportions of the male and female pelvis. The garment on the right side does not descended below the knee, whereas that on the left side descends as far as the ankle and has a many folded portion. A figure of Godha (Lizard) instead of lion iscarved out on the left side of the pedestal. Except this variation, the sculpture is carved as per the canons of Iconography.

Another well executed Icons of Ardhanarishavar is found at Ramling Mudgad. It is a loose sculpture laying in the vicinity of a delapidated temple situated on the main road at Ramlinga
Siva Ardhanariswar is standing in Sampada, Sambhag, having four hands. At the right side is of male and the left is of female, with a round well developed breast. The lower right hand is broken, while on the upper right hand holds Trisula. In the upper left hand Paravati holds Padma, while the lower left hand badly mutilated. As usual the Icon adorns various ornaments. On the right side of the Vahana Nandi is carved out, while on the left in place of Simha, Godha is carved out.

One of the intact sculpture of Ardhanarishwara is found carved on the exterior wall of Nagnath Temple at Aundha. Siva hold Trident and drum in hands on the male side of the sculpture whereas lotus in hand on the female side. The other hand on the female side is mutilated. Male side of Ardhanarishwar is accompanied by Nandi and Batu whereas the female side is a Lion and a female attendant.

Another Ardhanarishwar sculpture is found as a loose sculpture found laying in the vicinity of a village
named, Rajapuri, 5 Kilometers from Aundha. The sculpture is carved on a slab of 3ft. height. The sculpture is nicely and richly ornamented and presents a superb workmanship. The right half of the Icon is male form and holds Naga and Damru in hands whereas left half is a female form holding Akshamala and Kamandalu in her hands. Male and female part is richly ornamented with usual male female ornaments. The male and female part of the deity is accompanied by the respective Vehanas. Parvati the female part of the deity should have normally been accompanied by Lion but curiously enough here she is shown accompanied with Godha. Godha is associated with Gauri. The form of a Saivite Sakti.

However, in Bengal, Parvati is showing as accompanying Godha and the concept of Parvati and Gauri appear to have been intermingled to a great extent there. A lion here appears to have replaced by Godha probably as an effect of this intermingling of the cut of Parvati and Gauri.
KALYAN SUNDAR SIVA

Kalyan is welfare of humanity and Sundar is lovely or beautiful. The form assumed by the Siva at the time of his marriage with Parvati is called KalyanSundara.

According to Mythology, Siva after the death of Sati, the daughter of Prajapati Daksa, decided to lead a life of an ascetic and never to marry again. But at the time, when Gods were frightened because of the fortunes of the demon Taraka and were seriously in trouble, they implored, Siva to marry again for the welfare of humanity. Lord Siva agreed to their request and gave his consent to marry with the daughter of the mountain Parvati.

This incident of his marriage ceremony when pecturised in visual arts, or described in poetic composition, popularly takes the form of Kalyan Sundar. It is an ever auspicious form and speaking from the cultural point of view. It also reflects the ideal way of Hindu Marriage.

The eternal union of Siva Parvati has tremendously influenced the iconographic of the cave temples, in Medieval India. The theme appears to have been popularly used in the cave temples. However, in the structural temples also, Kalyan Sundara Icons have been carved out on the exterior wall sculptures. This seems to be a poor imitation of Cave Art.

The details of the celebration and the description of the images of the Gods and Goddess that are to be represented as having taken part in it are found in the Agamas\(^1\). The iconographic tradition suggests that in the composition of the scene of the marriage of Parvati with Siva, there should be siva and parvati forming the central figures facing East. The details of the Gods attending the eternal marriage have also been maintained in the textual tradition. Amongst the accompanying Gods, Brahma occupies a prominent role in the entire panel as he is to be shown busy in performance of a sacred marital Home Sacrifice. Kalyan Sundar Sculptures are depicted in panels describing the marriage ceremony in the

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Medieval Cave Temples. However, when the same thing is imitated by the sculptor working on the structural temples, they have reduced the panel of the entire marriage ceremony only to a Mithuna of Siva and Paravati. Brahma is normally sculptured accompanying the pair. Kalyan Sundara maritalunion naturally the iconographic details of the Kalyan Sundara Panels specially the Pani-grahana pose, has rarely been sculptured on the structural temples.

The present iconographic study reveal that, there are few Kalyan Sundara icons found in the region under study, three of them are intact, and are found on the exterior wall of Nagnath Temple, Aundha. Whereas, two more have been found as a loose sculptures very badly mutiliated near Abhaya Nalagaon.

Pl.XXXVI,72:

On the Mandovara of the Nagnath Temple, Aundha, Kalyan Sundara Temples, has been carved out in a niche having a beautiful canopy. It is tenth deities from the right. Siva is shown four armed folding Parvati by his lower left and
keeping lower right hand on his chest. Remaining two hands are broken. Parvati has two hands. Her right hand is placed on the Siva's shoulder and the left hand is holding a flower. Parvati is sculptured here as richly as bride ornamented suggesting that, this is a Kalyan Sundara Icon. Brahma is sculptured at the right and is shown in Namaskar Mudra.

Another similar type of icon with little bit variation is carved on the exterior wall of Nagnath Temple, Aundha. This icon also occupies a niche. It is forty-one deities from the right. Here, Siva is standing tribhanga pose, having four hands. His lower right hand is in Varada having Akshamala. In the upper right hand, he holds Trisula, upper left hand, holds drum and the lower left hand is around Parvati. Parvati has two hands. One is placed on Siva's shoulder and the other holding flower.
She wears various types of ornaments. In the right corner of the panel, two handed Brahma as Priest is seen, standing with a ladda in a left hand and the right hand is on the chest. On the lower side, between Siva and Parvati, the Vahana Nandi is carved.

Pl. XXXVII, 74:

Another Kalyan Sundara Icon of the same type with a little variations are carved out on the exterior wall of Nagnath Temple at Aundha. It is fifty-eight deities from the right. Here, Siva stands in a Dvibhangapose, having four hands. His lower right hand is on the shoulders of Parvati. By his upper right hand, he holds Trisula. Upper left hand, he holds Naga, and the lower left hand is around Parvati. Parvati is carved beautifully in the sculpture. She shown slightly turned and suggests her shininess —
Her right hand is placed on Batu's head, and by his left hand she holds flower. Two handed Priest Brahma is carved in the right corner of the panel. His right hand is placed on the chest, and by his left hand, he holds laddle.

Other loose sculptures of Kalyan Sundara Murti reported from Ambhaya Wadgaon and Ajantha Hill Areas are very badly mutilated and just suggests the influence of the theme of Iconography of the structural temples.
ALINGANA MURTI (UMASAHTA MURTI)

Vishudharmottara and the Rupamandana gives the description of the Unamaheshwara murti. The former authority states that, in this aspect, the image of Siva and Uma should be seated on a seat embracing each other. Siva should have the Jatamukuta, on his head with the crescent moon struck in it. He should have two arms, in the right one of which there should be a nilotpala flower and the left one should be placed in embrace on the left shoulder of Uma. Umadevi should have a handsome bust and hip. She should have her right hand thrown in embrace on the right shoulder of Siva and should keep in her left hand a mirror. The figure of Siva and Uma should be sculptured very beautifully.¹

The Rupamandana informs us that Siva should have four arms, and that in one of the right hands, there should be the trisula, in other a matulings fruit. One of the left hand should be thrown on shoulder of Uma and there should be a snake in the other left hand. The colour of Siva should be red like the coral.

¹ T.A. Gopinathrao Op-cit Vol-II-Part-I, Page-132-3
The accompanying deities suggested by Rupamandana are Ganehs, Kumar and dancing Bhringi. Iconographical details of Devi are similar to that of Visnudharmottara¹.

Uma Sahita Murti of Siva appears to be more popular theme in Iconographic complex of the structural temples in the Region. Hundreds of the Icons have been reported from the Region under study. Many of them are found scattered as a loose sculpture and are badly mutiliated whereas, many are still occupying the niches and Mandavara of the existing temples.

The textual traditions of carving the sculptured has greatly been followed in cave temples. In structural temples also, the same traditions appears to have been mutiliated imitated, however, with slight variation. The lack of sufficient space in the structural temple complexes compells the the sculptors to omit accompanying the deities and to concentrate on the major deities of Uma and Maheshwara. These sculptors thus became isolated sculptures devise of a sculptural panel and are found placed in a niche.

¹ Visnudharmottara

1. Dr. Balaram Srivastava Rupamandana 189-60.
While conceiving Siva in this panel, sculptors have followed Rupamandana tradition. As most of the Siva sculptors are four armed in the structural temples. Not a single sculptor showing two handed Siva in Uma Maheshvara panel as suggested by Visnu Dharmottara has been found in the Region.

Most of the sculptures of Uma Mahesvara described discovered so far and reported by Iconographer are seated. Very few sculptures of Uma Sahita Murti in standing pose have been reported, so far.1 The present study reveals that Uma Sahita Murti was conceived in the Region as standing. There are four such sculptures reported. Two of them as a loose sculpture badly mutilated laying at delapidated temple side of Junni and Charathana and two are found in tact and are on the exterior wall of the Nagnath Temple at Aundha.

One of the beautiful Uma Mahesvara alingana Murti of the type is followed sculptured on the exterior wall of Nagnath Temple, Aundha.

1. Dr. Degloorkar G. B. has reported three such Sculptures from Mahabaleshvara OB-cit Page-115 116.
It occupies the vertical recession of the Mandovara. Uma and Mahesvara are standing here in Alingana Mudra. Siva is four handed, he is holding Uma at her waist by his lower left hand. Rest of his hands are mutilated. Uma is also shown here as having four hands. Two of her hands are mutilated. She holds mirror in her left hand and her right hand is stretched around Siva in Alingana pose.

Another Icon of such type is also observed from the exterior wall of the Kedareswar Temple, Dharmapuri. It is seventy-nine deity from the right. Here Siva is four armed. Lower right hand holding Matulinga. Upper right is holding trident. Upper left holding Nag. Whereas by lower left hand he is embracing Parvati. Both of them are standing in Tribhanga posture. Uma's right hand is on the shoulder of Lord while, her lower hands are broken. Both of them are adorned with various ornaments. This is one of the beautiful Uma Maheshwara sculptures recorded from the Region.
Nagnatha Temple Sculptures complex has brought to light one more Alingana Murti of Uma Maheswara. This is found sculptured on the vertical recession of the Mandavara of the temple. Here the sculptor has used his imagination more freely and he seems to have been deviating from the textual tradition. None of the Indian Iconographical text suggests that in Alingana Murti Uma be seated and Siva be standing. Either both of them are to be sculptured or as seating as per canons.

This Alingana Murti is unique and probably the only Icon of the type discovered where Uma is sculptured as seating and Siva as standing and holding Uma's Waist in Alingana Mudra. This is 11th deities from the right-

Nagnath temples presents another unique Icon of Alingana Mudra, found sculptured on the exterior wall of the said temple. It is third deity from the circummanubulation. Here Siva is sculptured as seated and Parvati as standing and holding Siva by his waist.

1. Dr. Degloorkar G.B. (2) — Op-cit Page-327.
Another Sthanaka Icon of Uma Maheswar is carved out on the vertical projection of the Mandovara of the said temple, at Aundha. It is 4th deity from the circumambulation and accompanied by Ganas Lion and Nandi, the cognizances of the deities. Siva is four armed. He holds Trident and serpent in his upper left and right hands. His lower right hand is in Varada Mudra. Siva Maheshwara keeps his lower left hand on the shoulder of Uma suggesting alingana pose. Uma is sculptured here as slightly turned towards Maheshwara and is shown holding him at his waist, by her right hand. She holds a mirror in her left hand. The entire composition is really marvellous.
ASANA UMA SAHII MURTI

Asana Murti of Uma Maheshwara were very popularly sculptured and worshipped in the Region. Almost 100 of Icons are found as loose sculptures and many beautiful sculptures of Uma Maheshwara Asana Murti are still found occupying the prominent place in the Iconographic complex of the temples at Ambajogai, Latur, Sivera Pangaon, Chansi, Nilanga. A couple of sculptures of Uma Maheshwara are presently housed in Marathwada University History Museum.

PL.XXXIX,77:

The Icon is found preserved at Marathwada History Museum, Aurangabad. In this, Uma is seated upon the left lap of Siva and has her right hand taken round in embrace and resting upon the right side of the chest of Siva. The front right hand of Siva holds Matu-Linga. In the upper right hand, he holds Trisula, and upper left hand snake. By his lower left hand God embraces Uma. Both Uma and Siva were in Kundalas, Keyural
Graivakas, Nupuras etc. In the lower section of the panel, the big Nandi is carved out, who is in standing position.

Pl. XXXIX, 78:

Another Piece of sculptured is to be seen in the Marathwada University Historical Museum, Aurangabad. It is almost similar to the one described above. Siva is seated in Savyadalitasana and Uma seats in Wamalalitsana on the left lap of Siva. Siva in this, is sculptured carrying Matulinga, Trisula, and a snake in three of his hands and remaining one is embracing Uma about her chest. Both of Uma and Siva are wearing Ratnakundalas, Gravivekas, Katibandha, Mekhala, Nupuras and other ornaments. Round the head of Siva is very well executed Prabhamandala. While the head dress of Uma, is carved artistically. Devi keeps her right hand resting on the left shoulder of Siva and the same hand carries Nilotpala.
She holds Matulinga in her left hand. She wears Graivekas, Mekhala Katibandha, Nupuras, Ratnakundals and her Icon is heavily ornamented. In the lower section of the panel, vahana Nandā is carved out.

**Pl. XL.79:**

One more sculptures of Uma Maheshwara is placed in the Art Gallery of Marathwada University History Museum, Aurangabad. It is almost in similar to that described above. Siva is seated in Savyalritisana, while Parvati is carved seated in Wamalalitasana, on the left lap of Siva. Siva is four handed carrying Matulinga, trisula, Naga and remaining one is embracing Uma. Both Uma and Siva were Ratnakundals. Siva wears Graivekas, Udarbandha, Katibandha, Mekhalas, Nupuras and other ornaments. Uma keeps her right hand resting on the shoulders of Siva, and holds Nilotapa in the same hand. In her left hand, she holds Matulinga. She wears Graivekas
Nupuras, Katibandha, Mekhala etc.
On the lower side of the panel, vahana
Nandi is carved out.

Pl. XL. 301

Uma Maheshwara Alinganan Murti
of excellent workmanship found as
a loose sculpture has been presently kept in the Marathwada University Historical Museum, Aurangabad.
The icon has been badly mutilated.
But still whatever remains presents a testimony of the excellent of art.
Here, siva is seated in Savyalalitasana
has four hands. Lower right hand is badly mutilated. In his upper right hand, he holds trisula, in upper left hand holds, snake and his lower left is stretched around Uma's back. His hand embracing her. He wears Jatamukuta and other usual ornaments.
Devi sits on the left lap of Siva in Vamalahtasana. Her face is badly mutilated. Her right hand rests on the left shoulder of Siva and holds Nilotpala. In her left hand, she
holds mirror. She wears Kankana, kayura, nupura, Graivekas, Mekhala katibandha and other ornaments. In the lower pannel Vahan Nandi is carved out.

*Pl. XLI.*

Superior specimen of Umamahesvara

Alingana murti is again found in the M.U.H.M., Aurangabad, in the form of this sculpture. As usual here Siva sits in Sayvalalitasana having four hands. His lower right hand is broken. In his upper right hand he holds trisula, upper left hand holds snake. While by his lower left he embraces Devi. He wears Jatamukuta and other usual ornaments. Uma sits in Vamalalitatasana, on the left lap of Siva. Her right hand is on the right shoulder of Lord and by his left hand, she holds Nilotpala. The head dress of Uma is fashioned artistically. She wears graivekas, katibandha, Kankan and other usual ornaments. On the lower side of the panel the vehicle Nandi is carved out.
In addition to these, Uma Sahita Murtis described above, there are a dozen more sculptures of the same type preserved in M.U.H.M., Aurangabad. Most of these sculptures are badly mutilated. All these icons were found scattered in the region as loose sculptures and they all once were a part of exterior wall sculptures complex of the structural temples in the region.

Besides this University Museum Collection, there are similar sculptures preserved in Archaeological Museum at Soneri Mahal, Aurangabad and couple of dozens are still found laying scattered in the region. Most of these icons are badly mutilated. Very few of them occupy the exterior wall panel of the existing temples and are intact.

One such elegant Icon of Uma Mahesvara Alingana Murti is found in the Amleshwar Temple, Ambajogai. It is almost identical and similar to the icons described above.

Here Lord Siva sits in Savyalalitasana and Uma in Vamalalitasana, on the left lap of Siva. Siva has four hands in the lower right hand, he holds matulinga, while on the upper right hand, trisula. His upper left hand is sculptured as holding Naga. Lower left hand is stretched towards Devi in Alingana Mudra, Uma has two hands her right hand
is on the right shoulder of Lord, while the left hand is badly mutiliated. As usual both Siva and Uma wear various ornaments. The vahana Nandi is carved on the lower panel.

Another superb elegant Icon is found laying in the step well panel of Sidheswar Temple at Latur. All the Iconographical features, of Lord Siva and Uma are carved here in minute details. Siva is seated in Savyadalitasana and Uma in Vamalalitasana. Siva has four hands. The right lower hand is broken. In the upper right hand he holds trisula. He puts upper left hand on the left shoulder of Uma and lower left hand is in Alinganapose. Uma sits on the left lap of Siva. Her face is turned towards the Lord Siva. She has two hands right hand is placed on the lords right shoulder, by her left hand she holds snake. Lord Siva holds Graivekas, Kundalas,Nupuras,Mekhala, Kankan,Katibandha and Maniyajnopavita; Uma wears karnamukuta,Graivekas, Katibandha, Kankan and other usual ornaments. On the lower side of the panel vahan Nandi is carved out.
This Uma Maheswara Icon from Latur is one of the best Icon being reported for the first time from the Region. The entire sculpture is beautifully ornamented. There is heavy ornamentation and the Hoyasala influence is predominantly visible in this sculpture.

Pl.XLII,83:

This Uma Maheswara Icon is found placed in a Niche facing to the North on the exterior wall of Ravaneshwar Temple at Siur a village in Vaijapur Taluka of Aurangabad District. The sculpture is very badly mutilated. The Iconographical details appears to be similar the one described above.

This is the only sculpture of Uma Maheswara found occupying a niche. Rest of the sculptures were caved on the exterior wall.

While carving the Uma Maheswara temple sculpture in the region, sculptor appears to have been following Rupamandan Tradition. Most of Siva Icons are four handed as suggested in Rupamandan.
Other iconographical details are in complete confirmity of the said text. Not a single two handed Uma Maheswara Icon has been found in the Region. Visnudharmottara suggests that Siva may be two handed. None of the sculptures in the region are inconfirmity with Visnudharmottaram.
Uma Maheswara Alingana Murti described and analysed so far have been carved as per the textual connoisse of Rupamandana. Nandi has usually been carved as Vahan of Siva in all these Uma Maheswara sculptures. Darpana has been invariably shown as an emblem in the hand of Uma.

The Iconographic study of the region reveals that there are a good number of sculptures of Uma Maheswar Alingana Murti wherein along with Siva’s Vahan Nandi, Godha has also been sculptured. The Iconographical details of Alingana Murti are also similar to the one reported earlier except the presence of Godha in the panel, Rupamandana¹ states

Presence of Godha suggests that the existence of Gauri. Alinganan Murtis having Nandi and Gauri on the pedestal found in good number in the region, indicate that the sculptor following the Rupamandana tradition is slightly deviating while carving Godha on Uma Maheswara Alingan panel.

1. Rupamandana - Op-cit
probably suggesting the presence of Gauri in place of Uma in the said Alingana panel. Taking into consideration the presence of Gauri this Alingana Murti may be called as HarGauri as stated by Dr. Degloorkar G.B.¹ There are a couple of such loose sculptures found in the region.

A beautiful sculpture of Har Gauri Uma Maheswara Alingana Murti has been found as a loose sculpture and presently housed in the left side Garbhagriha of Nilkanteshwar Temple at Nilanga. The Iconographic details of the sculpture are in full conformity with Rupamandana. Siva and Gauri are seated in Savya and Vamalalitasana and Alingana Mudra.

Accompanying deities Ganesh and Kattikeya are carved. Nandi and Godha both the Vahanas are also carved on the pedestal. Presence of Godha is noteworthy here and suggesting a slight deviation from textual tradition.

Textual traditions and Iconographic canons have always guided the sculptors but the sculptors to have been enjoying some freedom which was leading

¹ Dr. Degloorkar, G.B. (I)– Op-cit
to the conception of new sculptural motif wherein there was a beautiful union of the different iconographic elements.

Iconographic traditions has suggested different emblems and Vahanas to the different deities. As such whenever Uma is to be carved as Alinganan Murти with Maheswara, she is to be shown with Mirror and other emblems. Similarly Durga, Gauri and the other deities are to be sculptured along with their Vahanas. In Alingana Murti normally Siva is to be sculptured along with Uma but as Uma is replaced by Gauri in a loose sculptural found at Nilanga, here in another loose sculpture found at Ramlinga Mudgad, Uma is replaced by Durga as Lion is found carved along with Nandi on the pedestal of Alingana Murti. Rupamandana says

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and clearly indicates that the presence of Lion definitely confirms the presence of Durga.

Thus, the iconographic study bring a unique sculpture of Hara Durga to the light which is the only sculpture of the type discovered, so far.
The loose panel of the said Icon is presently kept in Siva Deul at Ramlinga-Mudgal, Tq. Nilanga. The unique sculpture of Mara Durga is an important icon here.

Lord Siva and Durga are shown seated in Savya and Vamalalitasana respectively. Durga is sculptured on the left lap of Lord Siva. Four armed Siva is holding various Ayudhas. Lower left arm is around Durga holding her in Alingana. All other hands are broken.

Durga is two armed. She places the right hand around Siva's right shoulder and holds indistinct object. In the left hand, the object she holds appears to be Matulinga. Both Siva and Durga are adorned with various ornaments. Nandi and Lion are shown as Vahanas at the foot of their respective masters. Presence of Lion suggests that the deity in Alingana is Durga in this panel.
RAVANANUGRAHA MURTI

Marathwada as a whole presents several Icons depicting the Visesa attitudes of Siva. Anugraha Murti is one of them. Only one sculpture of Ravananaugraha has been found. Siva possess also the faculty of affording grace to his votaries, and that in this aspect, he is said to be a Anugrahamurti.1

Anugrahamurti's are conceived and based on a mythological legends which runs as follows:—

Ravana, king of Lanka, having gone, to defeat Kubera, was returning after achieving his purpose. On his way, he came to Saravana, the place in which Kartikeya was born. He ascended the hill, from the top of which he saw a much more pleasant garden whither drove his Vimana Pushpaka. But when it neared the place, it would not move any further. At this place, Ravana met a tawny coloured, monkeyfaced, and powerful dwarf by name Nandikesvara, one of the strong adherents of Siva, who on being asked why the Car was unable to move, further told Ravana, that Mahadeva

with his consort Uma was sporting on the mountain and had prohibited, all, even the Gods, from crossing that way. In great anger Ravana asked who that Mahadeva was and laughed contemptuously at the monkeyfaced Nandikesvara, who was than a form of Siva, grew incensed at the insult offered to him by Ravana and cursed that he should be destroyed by Monkey's life himself in appearance and strength. Not being able to proceed further and being cursed by Nandikesvara, Ravana determined to pluck of the mountain Kailasa, from it very roots. Threw his ten arms round the mountain and began to lift up. He was able to move it, so that those that were on it trembled and Uma actually, began to shake out of fear and clung to her Lord. Siva learning the real cause, pressed the mountain with the great toe of his foot, which fixed the mountain firmly as of old and also pinned down Ravana underneath it. Ravana seeing his own miserably helplessness condition, and advised by his counsellors to propitiate Mahadeva wept for thousand years. Singing hymns in praise of Siva, the later was at least pleased with Ravana whom he presented with a sword at his request and let him to return to Lanka.¹

Ravanasthakam Theme is very popular in cave temples. Sculptors working on structural temples have used the theme very rarely in the sculptural complex. Not a single loose sculpture has been discovered in the present Iconographic survey. The only sculpture found so far in the region is on the exterior wall of Nagnath Temple at Aundha.

Pl.XLIII,65:

The sculpture is carved in niche on the projected vertical part of the exterior wall. The niche faces to the North. It is 9th deities from the circumambulation. Here Siva and Parvati are sitting in a Sukhasana. Siva is in savyalitasana and Parvati is sitting on his left lap. Siva is four handed He holds Trisula in the upper right & Matulina in the lower one. He embraces Parvati by stretching his lower left hand and holds Naga in his upper left hand resting on the shoulders of Parvati. Parvati keeps her right hand on Siva’s shoulder and holds Mirror in her left hand. On the pedestal below is sculptured 20handed Ravana in the pose of lifting
Kailasa on which Siva and Parvati are sitting in Sukhasana. The carving of 18 hands in in a stylised forms, & just suggestive. His two major hands are nicely sculptured and display strength and force applied in lifting Kailasa. He shown in Virasana and entire composition of Ravana is suggestive of force. His ten faces are also beautifully sculptured. This composition of the panel can be described as a panel of Ravana shaking Kailasa rather than naming it as Ravananugrahamurti. The Anugraha to Ravana has not been sculptured here. It is second part of the legend whereas here only first part of Ravana shaking Kailasa and Terrifying the lord is sculptured. His posture is suggestive of display of strong muscular energy. Here Parvati in great fear, embraces the well proportion and well built body of Lord Siva, who is in calm and unperturbed mood and is seen in his turn embracing and reassuring his frightened consort.
SAMHAR MURTI

Siva is represented in sculptures either as a terrific, destructive deity or a pacific boon conferrer. In the former aspect he is known by several names, each one being indicative of the destruction of a particular malevolent and troublesome demonical being; for example, he is known as the Gajahmurti having killed an elephant formed Asura. Andhakasurmurti is indicative of the destruction of a malevolent demon Andhakasura. The Siva sculpture of this terrific and destructive form are categorised here as Samaharamurti.

Gajasursamharsamh Murti

The story of the destruction of an elephant Asura by Siva, and his wearing the skin of elephant as his garment is found in the Kurma purana. While describing the Linga, named Krittivasesvara in Kasi Suta is said to have told that, Siva came out of this Linga, when an Asura, who assumed the shape of an elephant, came near it to disturb, the meditations of several Brahmanas who had

gathered round, it and killed the elephant and
made its skin his upper garment.\footnote{1}

As per the Amsumadbhedagama\footnote{2}, the image
of Siva in this aspect may possess four or eight
arms. If there are eight arms, three out of four
right hands should carry the Trisula, the Damaru,
and the pasa, and the fourth hand should be
holding the skin of the elephant. One of the
left hand should be held in the Vismaya pose,
another catching hold the skin of the elephant
and the remaining two carrying the Kapala and
tusk of the elephant respectively. The left
leg of Siva should be planted firmly on the
head of the elephant, while the right one should
be bent and lifted up above the high of the
other leg. The tail of the elephant should be
visible over the mukuta of Siva and the Artists
might arrange on either side the position of
the four legs of the elephant in an artistic
manner which suggest itself to him. The skin
of the elephant should be so arranged as to look
like a Prabhamandala to the image of Siva.

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1. T.A. Gopinathrao. \textit{OB-cit} \hspace{1cm} Page-150.
2. Amsumadbhedagama quoted by T.A. Gopinathrao
   \hspace{1cm} Opp. cit. Page-152.
The image of Siva should be adorned with all ornaments and have the garments made of silk or tigers skin.

On the left side of Gajahsursamharmurti, there should be standing Devi with Skanda in her hands, trembling with fear at the ferocity of her Lord.

The Samhara murtis were commonly sculptured on the structural temples in the region. Many of these icons are found scattered as a loose sculptured mostly mutilated. Few of them are on the exterior wall of the existing temples. Two beautiful sculptures of Gajahsamharmurti are on the exterior wall of Nagnath Temple, facing to the East and South at Aundha.

Pl.XLIII.86:

Gajahsursamharmurti is carved in a niche on the exterior wall facing to the South. It is 36th deities circumambulation. The iconographical details of the sculpture are in full conformity with the cannonical text. Siva is eight handed. There is a slight variation in Auyadhas. He is holding
sword, trident and dagger in the right hands. He holds elephant by his two major hands. Remaining hands are holding Khatawanga, elephant skins and Kapala. He presses his left leg on the elephants back and thrusts the dagger in his head. Here his pose seems to be like that of Mahishasuramardini depicted in the porch of the Kailasa Cave Elura¹.

1. Dr. Degloorkar, G. B. (1) - Op-cit Page-118.
ANDHAKASURVADHA MURTI

The puranic story of the destruction by Siva of the great demon Andhakasura is given by T.A. Gopinathrao¹, as under:-

By Ditti were born to Kasyapa two Sons known as Hiranyaksa and Hiranyakasupu. They were respectively killed by Visnu in his Varaha Avatara, and Nrishnaha Avatara, Pralhada the Son of Hiranyaksha, became a devotee of Visnu and renounced all concerns of worldly life. After him Andhakasura began to rule over the Asuras. By piously practising a long series of austerities, he obtained several boons from Brahma and became very powerful. He then began to cause annoyance to the devas, and they ran to Kailasa to complain Siva, about the troubles caused by the Asuras chief. Even as Siva was listening to their complaint, Andhakasura appeared at Kailasa with a view to carry away Parvati. Siva thereupon got ready to fight the Ausara, he made the three wellknown snakes, vasuki, Takshaka, and Dhananjaya serve as his belt and bracelets.

An Asura named Nila, who had secretly planned to kill Siva came out, in the meanwhile, in the form of an elephant. Nandi came to know of this and informed virabhadra, and he took the shape of Lion (the natural enemy of the elephant) and attacked and killed Nila. The skin of this elephant was presented by Virabhadra to Siva. It was worn by Siva as his upper garment, clad with this curious garment and ornamented with the serpents and wielding his powerful Trisula, Siva started out on his expedition against Andhakasura, taking with him his army consisting of the Ganas. Visnu and the other Gods also went with him to offer help. But in the struggle that ensued Visnu and the other Devas had to fly away. At last, Siva aimed his arrow and shot at the Asura and wounded him, blood began to flow in profusion from the wound, and each drop of it as it touched the earth assumed the shape of another Andhakasur. Thus, there aros thousand of Andhakasura to fight against Siva. Immediately, Siva thrust his trisula through the body of the original and real Andhakasura and began to dance.¹

Icons of Andhakasuravadha were commonly sculptured in the cave temples and structural temples. Three best specimen of Andhakasuravadha Icon come from cave temples from Ellora and Elephanta. They have setforth some Iconographic traditions. In these Icons Siva is eight handed. He carries a Trisula at the end of which is pinned the body of Andhakasuran and from it blood drops down. He bears the Kapala one in one of his hands to collect in it the Blood flowing down from the Andhakasura. In the accompanying deities, Yogeswari or Kali are normally sculptured..

While sculpturing these Icon in structural temple complexes, artist have been following the cave tradition. However, there were slight deviations too, Siva is carved four, eight and twelve armed, accompanying deity is dropped out. Nandā, Kartikeya and Ganes is sculptured in some places. About a dozen of Adhakasuravadha icons have been reported from the structural temples of the region. They are carved either on the exterior wall or on the middle capital of the pillars, middle capital pillar panels are in miniature.

A beautiful Icon Andhakasuravadha is found sculptured on the exterior wall facing to the West. The Icon is placed in a specially carved niche on the Mandovara of Kankaleshwar Temple, Bhir. Siva stands in Alidhasana. He is eight handed, two of which are mutiliated. He holds the demon by his upper left hand. The remaining hands are engaged in holding the stretched skin of Nila- sura, and Asura in the guise of elephant. This stretching of the skin forms a Pra- bha mandal. He pierces the trisula in the stomach of Andhakasura and has pinned his body to Trisula. Nandi is shown sculptured here in the corner. Normally, Nandi is not shown sculptured in Andhakasura vadha panel. Here it appears to be slight deviation.

Pl. XLIV{88}:

The another Identical figure of Andhakasura murti is found on the Mandova- vara Nagnath Temple, Aundha. It is 45th deities from the circumambulation. He
stands in Alidhasana pose, having 12 hands, holding drum, big bow, Tunka, sword in his right hand and shield, Kamandalu, rosary, Khatwang, and bell in the left hands. Two of his hands hold trisula, which he pierces in Andhakas stomach and pins him up to the trisula. Siva is adorned with various ornaments.

Number of loose sculptures depicting Andhakasuravadha have been found scattered near the delipidated temple side. Two such are found at Hottal. One is on the exterior wall of the Siddheshwar Temple. The sculpture is almost identical to that of referred to earlier. The only variations worth noting are, is eight hands, the demon welding a sword and a shield is shown not pinned in Trisula but just occupying upper corner. There are two more accompanying icons a demon and a Bhuta. The demon being pressed by Siva's left leg. A similar sculptor has been found at Kumarguddi Temple in Bichkonda.¹

Sculptors in the region has used the theme while decorating the pillars shaft in the Mandapa. Here the Andhakasurvadha has been carved in minature to decorate middle capital of the pillars shaft.

Pl.XLV,89:

Andhasurvadha panel is sculptured in minature on the middle capital of a pillar in a Sabhamandapa of Amaleshwar Temple, at Ambajogai. The carving is very minute and presents all details of the theme. Ganesh and Kartiki are sculptured in the panel. Presence of Kartikiya is noteworthy here.

There are few more minature sculpture of the type on the pillars shaft of the delapidated temples at different sides. However, all these sculptures are almost identical and hence, need no special reference.
BHAIRAVA

Bhairava is another type of Samharmurti found sculptured in the structural temples in the region. The origin of Bhairava is associated with a mythological legend which runs as follows:–

Brahma created Rudra and addressed him as a Kapal. Being insulted, Siva cut off the fifth head of his originator, which unfortunately got struck to his palm. As per the advices of Brahma, Siva observed a Kapalis life for full 12 years, at the end of which he visited Varanasi, where the skull got removed.¹ Kurmapurana, however, states that a dispute ensured between Brahma and Siva over the question as to who was the origin of the universe.² Brahma claimed this for himself, just then a huge illumination appeared in space, in which could be discerned the figure of Siva, by whose order Bhairava cut off the fifth head of Brahma².

2. T.A. Gopinathrao. - Op-cit Page-175-76.
Thus, Siva in this form is associated with Brahmaśiraschchedan, a sort of Samhara. Bhairava sculptures are usually carved in the form of Kapalika.

However, Dr. Banerjea J.N. states that the image of the Ghora or Ugra form, which are not associated with any particular story narrating the exploits the Siva can be called Bhairava, Aghora Rudra Pasupath, Virabhadra, Virupaksha and Kankal. He is so called by virtue of his being protector of the universe (Bharana) and terrific in appearance (Bhisana). He is also described as Brahmaśiraschchedaka in some of the puranas and Agamas.

Sriatvanidhi mentions that the figures of this aspect should be white in complexion, having three eyes and four arms, carrying Vajra and parasu in right hands and skull and sula in the left. The figure should have a jatamukuta over the head and kundalas in the ears.

2. Dr. Sahai Bhagwat — Iconography of some minor Hindu & Buddhist deities, Page-119.
Visnudharmottaram refers that Bhairava should have a flabby belly, round yellow eyes, side tufts, and a wide nostrils. He should be wearing a garland of skull and adorned with snake ornaments. He should be possessed several arms, decorated with all sorts of weapons.

The present iconographic study reveal that Bhairava icons were commonly sculptured in the structural temples. Nearby 15th Bhairava's sculptures have been reported either as a loose sculpture or as Icon carved on the exterior walls of the temples. Both Asana and sthanaka forms have been found. However, sthanaka icons are more in number in the region.

STHANAKA

Pl.XLVI,901

The earliest representation of Bhairava is to be observed from Trivikrama Temple, Ter. It is a loose sculpture presently kept in one of the niches in the Mahamandap of the temple.

He is sthanaka. He stands in sambhanga posture having four hands. In the lower right hand the instruments which he holds is indistinct. In the upper right hand holds drum. Upper left hand Khatwang & and in the lower left hand Kapala.

He is having side tusks and wide nostrils, round the lion is Katisutra or waistzone. His pet animal dog and human skull is absent. He wears Yajnopavita, neckless and garland of human skull.

Pl. XLVI, 91:

The Icon of Sthanaka Bhairava is found in the Devi Temple, Jagjji in Osmanabad District. It is also a loose sculpture presently kept at the right side wall of Devi Temple. He stands in Dvibhanga pose having four hands and holds khatga, drum, pasa, and kapala. He is having flabby belly side tusks and wide nostrils. Round the lion is katisutra or waistzone. Here pet animal dog and human skull is absent. He wears Yajnopavita neckless and garland of human skull.
Another illustration of Bhairava comes from Nilakanteshwar Temple, Nilanga. It is carved in niche on the exterior wall facing South. It is six icons in circumambulation. He carries Damru, Trident, Kapala and human skull of Brahma. He is wearing Katisutra and is having flabby belly side tusks, wide nostrils and wears a garland of skulls. He wears patrakundala, yajnopavita, gsaivakas, nupuras, keyuraj and other usual ornaments. By the side of Bhairava, is Bhuta and right side pasachas in virasana, holding a dagger in right hand. His pet animal dog is Linking the blood dropping from the human skull.

To show the terrific aspect of this deity, the eyes of the image are made round and bulgy. Here, the sculptor has executed the work with a great skill.

Another illustration is from Dharmanagudi. This is unique sculpture. It is
on the exterior wall panels facing North. The icon is 36th in the circumambulation. Here he is standing in Dvibhangapose and having two hands. In right hand, he holds khatga and in the left hand holds kapala and wears usual ornaments. The icon is beautifully sculptured. There is a Prabhavala around the head. Katisutra is noteworthy. There appears to be Naga, Yajnopavita, There is a Naga pair-s around the Thiegh.

Pl.XLVIII.94:

Another specimen comes from Dharmapuri. The image is carved on the exterior wall of the temple facing North. It is 18th Icon in circumambulation. He is standing in Dvibhangapose having four hands. In the right lowest hands holds khatga and upper hand drum. In the upper left hand holds trident and human skull and kapala in lower left hand, he is having flabby belly, side tusks and wide nostrils.
He wears garland of human skull.
Around the lions is the katisutras, consisting of a snake. Pet animal dog is absent in this sculpture. He wears Patrakundal, yajnopavita, graivekas, nupuraj, keyuraj etc.

PL.XLVIII.95:

One of the excellent sculpture from the region comes from Nagnath Temple, Aundha. It is carved in a niche on the exterior wall facing to the South and it is 37th deity from the circumambulation. He is standing here in Dvibhandapose having four hands, holding Ayudhas, like the khatga in the lower right hand, damru in the upper right hand. In the upper left hand holds rectangular shield and in the lower left hand holds kapala, and the skull of Brahma.

He is having flabby belly side tusks and wide nostrils and is naked. By the left side of Bhairava, there is a dog sculptured as jumping at the skull with an idea of linking
the blood dropping down. Kala is shown sitting at the right. The Bhairava is having mustache and beard. He wears patrakundala, yajnopivita, Graivakas, nupuras, Keyuras and other usual ornaments and is in pacific mood.

In addition to these sculptures of Bhairava, there are many more Icons found scattered in the Region. One such is found at Yekumba Bhat in Kalj Taluka of Bhir District. It is a loose sculpture laying in the vicinity of a dellapi-dated Siva Temple. Bhairava is four armed shown sculptured as holding khatga and Trisula in his right hand and skull of Brahma in the lower left. The object in the upper left hand is indistinct. It appears to be a damru. Dog is shown jumping at the skull with an intention of linking the blood dropping down from the skull.

Another such sculpture of Bhairava is reported from the Kankalesvara Temple, Bhir. It is placed in a Niche on the exterior wall of a Siva Temple facing to the South. The sculptors appears to be an excellent piece. But it is totally mutilated. Here he is shown
holding an drum rectangular shield in upper hands. The lower hands and the other parts of the icons is totally disfigured. Dāq is still intact and is in the pose of linking the blood dropping down from the skull.

Another, multiarmed Icon of Stōṇakā Bhairava is reported by Dr. Degloorkar. It is 39th deity from the circumambulation at Aundha Nagnath Temple. Here Bhairava is carved 12 handed and in standing pose on Daksa-prajapati. Though, his person is decorated with ornaments he is nude. He holds ankausa, pasa, bana, vajra in the right hand and a damru, khatga and severed narmunda in the left hands. Rest of the hands of both the sides are broken. A garland of skulls riches the calves of his legs. There are few more mostly mutilated sculptured at other temples sites also.

ASANA MURTIS

The present iconographic study reveals that Asana Murti of Bhairava were very rarely sculptured, in the structural temples. Only two such Icons have been found. The-

The Bhairava from Somesvara Temple at Hottal

is shown along with Parvati. It consitute the seated Icons of Bhairava of the Medieval temple. Here he is shown with drum and trident in the back hands. A dog is seen to his left licking the blood drops.¹

The Nagnath Temple, Aundha is another place where we find the two Icons of Asana Bhairava. Both of them are four armed. One is shown holding a drum, a dagger, a shield, and a human body. By the leg, with a corpse underneath his pendant leg, while the other is with mace and the Brahmakapala on his knee².

¹ Dr. Degloorkar G. B. (I) - Op-cit Page-122.
² Dr. Degloorkar G. B. (I) - Op-cit Page-122-23.