DEDICATED
WITH KIND PERMISSION
To
HIS HIGHNESS SIR RAMAVARMA,
Sri Padmanabhadasa, Vanchipala, Kulasekhara Kiritapat
Manney Sultan Maharaja Raja Ramaraja Bahadur,
Shamsher Jang, G.C.S.I., G.C.I.E.,
MAHARAJA OF TRAVANCORE
Member of the Royal Asiatic Society, London,
Fellow of the Geographical Society, London,
Fellow of the Madras University, Officer de L'Instruction Publique.
By
HIS HIGHNESS'S HUMBLE SERVANT
THE AUTHOR.
PREFACE.

In bringing out the Second Volume of the Elements of Hindu Iconography, the author earnestly trusts that it will meet with the same favourable reception that was uniformly accorded to the first volume both by savants and the Press, for which he begs to take this opportunity of tendering his heart-felt thanks. No pains have of course been spared to make the present publication as informing and interesting as is possible in the case of the abstruse subject of Iconography. Though the illustrations appearing in the present volume are by no means inadequate for the main purpose of the work, yet they are not so full and exhaustive as in the first, and a word of explanation in that connection may not be out of place. To the great regret of the author, the liberal pecuniary help offered for the preparation and publication of the first volume has been, owing to the somewhat straitened finances of the Travancore State at present, withheld from him on the present
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occasion and he has, in consequence, not been able to embody as many illustrations as he had intended personally to gather for the purpose from various parts of India with a view to present to the public a series representative of the varied sculpture of the different parts of this country. But the Travancore Durbar have, in gracious consideration of the trouble and labour involved in the preparation of the present volume, been pleased to permit its publication by the author himself, for which he begs to offer his respectful and grateful thanks to the Dewan, Mr. Dewan Bahadur M. Krishna Nair, B.A., B.L.

Mention may here be made of a few points worthy of notice in the book. In the Introduction is given a collective description of all the peculiarities of the tenets and observances of some of the Saiva sects of which the general public has hitherto been practically ignorant, and of certain other cults that have died out without a trace. The nature of Linga worship has been examined critically in the light of original texts gathered from such important sources as the Saivagamas, Saiva philosophical treatises, Puranas and Itihassas, and with reference to the extant sculpture of all ages of this symbol of worship, and the matter has been thoroughly discussed and, what
the author ventures to claim to be, an impartial conclusion arrived at. In the body of the book, several matters, which will be seen to be quite new even to the informed Hindu, have been dealt with; to cite an instance, everybody knows that Śiva begged for food with the broken skull of Brahmā as an expiation for the sin of having cut off one of Brahmā's heads, but it is doubtful if it is known why this curious sort of penance should have been resorted to by Śiva to get rid of His sin. Again, it has been found possible with the help of the knowledge derived from a close study of the bulk of the science of Nāṭya-Śāstra together with commentaries thereon to elaborate and treat fully the manifold dances of Śiva, though only eight or nine modes are described in the āgamic and other works. The reader will, it is hoped, come across many other instances of fresh information being furnished on matters that have remained more or less obscure hitherto.

The author cannot be too thankful to the Proprietors of the Law Printing House for the extraordinary care and trouble they have bestowed upon the printing and general get up of the books and for their readiness in coming forward and generously offering their timely help but for which the volume could not have been brought out. The
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author cannot also omit to express his sense of gratitude to Dr. A. K. Ānandakumāraswāmi, M.A., D. Sc., for the ready and willing permission granted to him for reproducing the valuable article on the dance of Śiva, contributed some time ago to the Siddhānta-Dīpikā by the learned Doctor. He has also very great pleasure in recording here his high appreciation of the help cheerfully rendered by his Pañḍit Mr. V. Śrīnivāsa Śāstri, Śrītivishārada, but for whose untiring industry and intelligent collaboration this work could not have been brought to a successful completion so soon. Messrs. Longhurst, Stoney, Kay and Beardsell, have been so very kind as to assist the author with photographs of images in their respective collections and to accord their gracious permission to reproduce them: to these gentlemen, the author offers his grateful thanks.

For reasons which need not be explained here, it was not possible for the author personally to supervise the printing of the work throughout so as to ensure the presentation of an absolutely correct text; he had therefore to entrust the task to the printers themselves. In spite of the care and trouble ungrudgingly bestowed by them in the midst of their multifarious duties, a number of errors have unavoidably crept in. Though such of
them as have been subsequently noticed are noted in the errata list, it is likely—many more have escaped detection, for which the author craves the indulgence of his readers.

MADRAS,  
January 1916.  

THE AUTHOR.
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INTRODUCTION.

ONE of the oldest as also the most widely spread cult in India is that of Śiva. It consisted once of several sects, of which only a few have survived to the present day. Some of them had the sanction of the Vēdas while others were classed as outside the Vēdas or as opposed to them; again, some of them had milder forms of worship, while others practised horrible and shocking rites. The ideas about life, action and liberation differed from sect to sect. It will not be without interest to examine in some detail the history, the main tenets and the ceremonies of a few of the leading sects of Śiva in the following paragraphs.

First, as regards the origin of the sects classed as outside the pale of the Vēdas, the following account taken from the Varāha-purāṇa will be of interest. In the forest of Daṇḍaka, situated in the middle of Bhāratavarsha, the rishi Gautama had his āśrama (hermitage), round which, he had
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abundant food-giving plants and trees. There once raged a twelve years' famine during which a number of rishis from various other āśramas flocked to that of Gautama for food and shelter, and were received with all kindness and treated with great hospitality by Gautama. After the famine abated and the country became again fertile, the rishis desired to start out on a pilgrimage to the several famous tārthas; one of the rishis named Marīcha, thinking that they should not leave the āśrama without informing Gautama, but fearing at the same time that he might, in his extreme kindness and hospitality, refuse permission for the pilgrimage, created from māyā an enfeebled, old cow and let it graze near Gautama's āśrama. Gautama went near the cow to water it; as he went near the cow, it fell down and died. The ungrateful rishis attributed to Gautama, the sin of killing a cow and refused to stay any longer in the abode of such a sinful one. Gautama, who did not know this trick of the rishis, really believed that he had committed the sin and asked them how he could raise the cow from death. Advising him to sprinkle on it water brought from the Ganges, they departed on their projected pilgrimage. Gautama repaired to the Himalaya and prayed to Śiva a hundred years and got from his jatāmaṇḍala a
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small quantity of the water of the Gaṅgā which he sprinkled on the dead cow. The water of this divine river revived the cow and itself began to flow as the river Gōdāvari. Gautama at last perceived through his mind's eye that the death of the cow and other incidents connected therewith were a clear deceit practised on him by the ṛīshis and cursed them to become Vēdabāhyas or those outside the pale of the Vēdic religion. On their entreaty to abate his anger against them, he was pleased to assure them that though they were outside the Vēdic cult, they would rise to heaven through bhakti or devotional love of God. The fallen ṛīshis went to Kailāsa and prayed to Śiva to grant them some śāstras which had a few Vēdic rites at least. Thereupon, the ṛīshis were decreed to be born to the Raudras, the lovers of spirituous liquors and flesh, who sprang up from the sweat-drops which flowed from Śiva while he was in the aspect of Bhairava, and to these he gave the Pāśupata Śāstra.

From the above account one fact becomes clear, namely, that some at least of the followers of the Pāśupata and other non-Vēdic sects were at first followers of the Vēdic religion and gave it up and joined the avaidika cults. That the Pāśupata and a few other sects are indeed very ancient may
be inferred from ancient authorities. The *Atharva-śiras Upanishad* describes the Pāśupata rite thus: "This is the Pāśupata rite: 'Agni is ashes, Vāyu is ashes, water is ashes, dry land is ashes, the sky is ashes, all this is ashes, the mind, these eyes are ashes.' Having taken ashes, while pronouncing these preceding words, and rubbing himself, let a man touch his limbs. This is the Pāśupata rite, for the removal of the animal bonds." Again the Bhīta liṅga and the Guḍimallam liṅga bear clear sculptural evidence of the antiquity of the Śaiva cults. From the summary of the philosophy of a few of the important Śaiva sects given below it would be clear that they have played a prominent part in the Religious History of India.

Let us take first the Āgamānta or the Śuddha Śaiva sect. In the Āgamānta Śaiva works it is stated that the Śaivas flourished in a place called Mantrakāli situated on the banks of the Gōdāvari river, that there were four *matras*, beginning with the Āmagadaka *māṭha*, surrounding the temple of Mantrakāḷēśvara, that when Rājendračhola went to the Ganges on his victorious march in the north he met there these Śaivas, whom he, on his way back to his capital, induced to come and settle down in his kingdom and that from that time
the Śaivas immigrated into the Toṇḍaimanḍala and the Chōla manḍala. Since then an impetus was given to the spread of Śaivism and a very large number of original works belonging to the Āgamanāta school of Śaivism was written. The Āmarāddaka maṭha mentioned above is a famous one and had its branches all over India. For instance, mention is made of this in the Siddhāntasārāvali and the Kriyākramadyotini, as also in a number of inscriptions.

The members of some of these maṭhas were great authors and exerted considerable influence over the sovereigns of various countries. The Kriyākramadyotini of Aghoraśivāchārya, the Siddhāntasārāvali of Trilokanaśivāchārya, the Jīrnodhāra-dasakam of Nigamajñānadēva, son of Vāmadēvasivāchārya and many another work will bear testimony to the above statement regarding the literary activity of the Śaiva Brāhmaṇa settlers in the Drāvida country. The first of these lived in the Śaka year 1080, the second lived sometime later, for he qu.-tes the former, and the third in the beginning of the fourteenth century A.D. The great Rājarāja, the builder of the Bṛhadvēṣvara temple at Tanjore, is stated to have appointed a Sarvaśīva Paṇḍita-Śivāchārya as the priest of that temple and to have ordered that thenceforth the bishyās
and their śishyas alone, belonging to the Āryadeśa, the Madhyadeśa and the Gauḍadeśa, shall be eligible for the office of chief priest. (1) Again, some of these Śaivāchāryyas became rājagurus or the preceptors of kings, and appear to have wielded such great influence and power that they have sometimes set aside even the royal commandments and acted on their own authority. For example, Kulöttuṅgachōladēva III appointed two Śaivāchāryyas for the service of the temple at Tirukkaḍavūr, but Svāmidēvar, the king’s guru, cancelled the order and appointed two others, in recognition of their hereditary rights. (2) All the Āgamas declare that the Śaivāgamas flourished to the south of the Vindhyā ranges, which is corroborated by the statement made by Aghoṛasivāchārya; and it therefore appears quite certain that Rājendrachōladēva implanted in the south a large colony of Śaiva Brāhmaṇas of Middle India.

These Śaivas should be carefully distinguished from the Vēdānta Śaivas, who base their philosophy on the Vēdas and the Upanishads. These two schools are diametrically opposed to each other

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(2) No. 40 of 1906 of the Madras Epigraphist’s collection. For an account of the origin and development of the Śaiva maṭhas, see Kriyākramaḍyōtini, Siddhāntasārāvali and other works.
on many points. From the statement, Yasyaniṣvatisam-vedāḥ, of the Advaitins the followers of the Āgāṁanta considered Vēdas as inferior to the Āgamas; for they assert that the former came out of Śiva as unconsciously as His breath, whereas the twenty-eight Āgamas were personally and consciously dictated by Śiva. Besides, the Āgamāntins consider the Advaitins and the Mīmāṃsakas as pabuṣ or unevolved souls and to be therefore unfit for receiving Śaiva dīkṣās or initiations. The Āgamāntins are in their turn reviled by the Vaidikas as being heterodox; Kumārila-bhaṭṭa classes them among atheists and we read Amarasiṁha accordingly classing Dēvalas who are generally the Pāśupatas, the Pāṇcharātras and other Tāntrikas that are addicted to image worship, among Śūdras.(1) At any rate, these Śaivas did not evidently hold a high place in the system of castes; the Sūta-saṁhitā also states that very low classes of Brāhmaṇas alone underwent the dīkṣā or initiatory ceremony in the Pāśupata, the Pāṇcharātra and other tantras. It is therefore clear that inferior Brāhmaṇas embraced some of the non-Āryan cults and became Pāśupatas and Pāṇcharātras. At a later stage of their history,

(1) Amarakōśa, Kāṇḍa II, Śūdravarga.
they probably adopted a few of the hōmas and the mantras appropriate to them from the Grihya-sūtras and created for themselves some others in imitation of the mantras of the Vēda. This explains the eagerness with which these anārya-sampradāyas were somehow classed in the ārya-sampradāyas. But, their system of dīkṣā, Ankurārpaṇa with which the ceremonies are begun, the philosophy of Shaṇḍadhvās (1) and many others are not found in the Vaidik religions and therefore mark off Āgamānta as being different in essentials from the Vaidik religion. The Āgamānta has freely borrowed the philosophy of the Sāṅkhya and the Yōga schools. Unlike the Vēdāntins the Āgamāntins do not shut out women, Śūdras, and the Pratilōmas from participating in religious rites and ceremonies. They freely allow women to meditate upon the pañchākshara-mantra, and grant dīkṣā to Śūdras, who might, in their turn, give dīkṣā to others among them. “If the Śūdra is a naishṭhika (one who passes into sannyāsa without undergoing the intermediate stage of grihastha) he is entitled to consecrate the svārtha-chala-lingas, offer dīkṣā to Śūdras, might recite

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(1) For an explanation of this and of a summary of the Śaiva philosophy see the beginning of the Chapter on Miscellaneous Aspects of Śiva (Xth).
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with proper svaras all mantras, and study Śiva-
jñāna. If he is a grihastha, he is privileged to
utter the nityēshti mantras, and that too without
proper intonation or nāda.” Though the Avaidikā
Śaivaism was essentially different in tenets at
the beginning, attempts have been made at later
times to identify Avaidikas with the Vaidikas.
Śrīkanṭha-Śivāchārya who wrote a Bhāshya
on the Brahma-sūtras in accordance with the
Āgamānta Śaiva teachings exclaims, na vayam
vēda-sivāgamayorbhēdam pasyāmah vēdasyāpi sivā-
gamatvat, (we do not perceive any difference
between the Vēdas and the Śivāgamas, Vēdas are
also as authoritative as the Śivāgamas); and at a
later stage, that is, about the time of Appayya-
dikshita (16th century A. D.), the Vēdantins began
to study the Āgamānta philosophy and adopted
several of their customs; at this day several of the
anthropomorphic aspects of Śiva, which might,
with propriety, be called peculiarly Āgamāntic, are
worshipped by the Vēdic Śaivas, and they also get
themselves initiated into the meditation on the
Paṅchākshara mantra. But they do not receive
Tāntric dīkṣhā, nor do they interdine with those
Tāntric Brāhmaṇas who are at present only priests
in Śiva temples; the latter are always con-
sidered as low in the scale of Brāhmaṇas. The
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multiplication of images, both Śaiva and Vaishṇava, is due to the Tāntrikas who have devoted a great deal of attention to the description of images in their Tantras. The Vaidikas do not appear to have possessed so large a number of images for worship at the earlier stages at any rate.

The one great peculiarity of all the avaidik Śaivas is their dīkṣā. In performing this ceremony they need different shaped kundas or receptacles for fire and maṇḍalas or drawings, all of which are described in their works in great detail. They also invoke Śiva in kumbhas or vessels (filled with water), and perform different kinds of hōmas or fire offerings. It is their faith that he who has not received the Śaiva dīkṣā does not attain mōksha or liberation. They believe that Śiva personally presents Himself before the disciple in the form of an āchāryā for granting him Śiva-dīkṣā. This dīkṣā ceremony varies with the recipient. He who has renounced family life and is expectant of gaining mōksha by constantly adoring his guru is the fittest person for dīkṣā. For attaining this state of mind he requires the divine grace of Śakti. The bestowal of this grace by Śakti on the aspirant for dīkṣā is technically known as Śakti-pātam. The grace of Śakti is of four kinds, instantaneous, rapid,
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slow and very slow, and the dikshās to be given differ with the modes, noted above, in which the grace of Śakti is received. To him who gets this grace very slowly, that kind of dikshā called the samayadikshā should be given. In this, the guru should invoke through mantras Śiva in his own person and perform several ceremonies; the bishya, with flowers in hand kept in the aṅjali pose, is taken out, blind-folded, so that he might not see sinners, round the maṇḍapa wherein is set up the kumbha or vessel in which is invoked Śiva, and after a certain number of rounds are gone through, his eyes are opened to light upon the kumbha, which he is asked to worship with the flowers in his hands. Before he begins the worship, the guru, considering his own right hand as tājorūpa or the embodiment of enlightenment, and also as the hand of Śiva himself, and uttering the mūla-mantra, should place it on the head of his bishya. By this act of placing the hand which is the embodiment of enlightenment, first on the head, then over the whole body of the disciple the pāśas, bonds, the darkness of ignorance which enveloped him, are dispelled. After this ceremony the guru directs the bishya to throw the flowers which he holds in his hands on the kumbha. The disciple
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shall receive his dikshā-nāma or the name bestowed on him on his initiation, according as the flowers fall on the top or on any one of the four cardinal directions round the kumbha, which correspond to the position of the Īśāna, Tatpurusha, etc., aspects of Śiva; the suffix, Śiva or Dēva, is to be added to the names according as the disciple is a Brāhmaṇa or a Kshatriya, and gaṇa if he is a Vaiśya or a Śūdra. Thus, if the flowers fall on the side of Īśāna, the disciple should be called Īśānasiva if he is a Brāhmaṇa, Īśānadeva if a Kshatriya, and Īśanagaṇa if a Vaiśya or a Śūdra. If the disciple is a female, she should be called Īśāna or Īśāsiva-śakti, Īśadevasakti, Īśanagaṇasakti according as, she is of the Brāhmaṇa, Kshatriya, or, Vaiśya or Śūdra caste. Those that have undergone this dikṣā are known as Samayis and will attain Rudrapada. To these are prescribed the performance of duties contained in the charyāpāda of the āgamas. The description given above of the Samaya-dikṣā reads like a page from the ceremonials of the Freemasons of the present day; the claims of freemasonry to remote antiquity do not after all appear to be a pretension. It is perhaps an echo of a really ancient institution, like the ancient Āgamānta Śaivaism, that it is after all an Eastern institution engrafted upon Western soil.
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The second kind of dikṣā is called the Viṣeṣa dikṣā and is conferred upon those to whom the grace of Śakti comes more rapidly than in the previous case. In all its details, it is similar to the dikṣā ceremony already described; but the guru in this case is supposed to join the soul of the kishya from the Māya-garbha to Śakti-garbha, and is made to contemplate in his mind on the external union of Vāgīśvarī with Vāgīśvara. After this the guru teaches his disciple the samayā-chāras or the creeds of his faith. They are: abstinence from reviling Śiva, Śivasāstras, Śivāgni, and the guru, from crossing even the shadow of these and from eating oneself or presenting to others for eating the food offered to Śiva: doing pūjā to Śivāgni and to the guru to the end of one's life and so on. He who has received the viṣeṣhadikṣā would attain after death the Īśvara-pada; he is known during his lifetime as putraka. These are enjoined to observe the ceremonies and duties prescribed in the charyā and the kriyāpādas of the āgamas. The conduct and duties of the life of the Samayī are called the dāsamārga. From these descriptions of the samayīs and putrakas, it appears to be clear that those who collect flowers and knit them into garlands for the temple services, that is, people of the class of Panḍārams etc., are to be
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considered as Samayis or Tādars (Dāsas), while those that go by the distinct appellation of Pillais or Pillaimars, as putrakās.

The dikṣaḥ prescribed for those to whom the grace of Śakti comes instantaneously or rapidly is called Nirvāṇa dikṣaḥ.

In this kind of dikṣaḥ, the fiction is that the bonds (pāsas) are cut off even when the sishya is in his material body; for this purpose, a few strands of string are taken and suspended from the tuft of his hair to the toe of the right foot; in these strings, the caitanya (or energy) of the sishya is invoked and the guru conceives in his mind as having undergone, even then, the several births which the sishya has otherwise to take to absolve himself from the various bonds known as mala, māyā, karma and kalā, and then cuts the strings into pieces. To check the further growth of these pāsas or bonds, the guru throws the bits of strings into the fire. After these ceremonies are over, the soul of the sishya is believed to have become equal to Śiva in purity. Another formality is also gone through to establish this identity of the soul with Śiva, namely, the guru yokes on to the soul of the sishya, the six qualities which distinguish Śiva, namely Sarvajñatva, (omniscience), pūrṇa-kāmatva (filled with love) anādi-jñana

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(beginningless knowledge), *apāraśakti* (unbounded power) *svādhīnatva* (perfect freedom) and undiminishing power. There are still a few other minor ceremonies belonging to the *dikṣā* which need not be detailed here.

Those that have undergone the *nirvāṇa-dikṣā* are divided into two classes, the *sādhakas* and the *āchāryas*, and for being called by these names they should once again undergo the ceremony of anointment as *sādhakas* and *āchāryas*. The *sādhakas* are supposed to have attained the eight *siddhis* or powers, beginning with *anīmā*, so well-known through the *Yoga* system; the *sādhakas* are entitled to observe the *nityakarmas* or daily observances such as bath, *pūja*, *japa*, *dhyāna* and *homa*, and *kāmyakarmas* only; whereas, the *āchāryas* are entitled to perform, in addition to these, *naimittika* ceremonies such as performing the *dikṣā* ceremony on others, and *pratishtā* ceremony or consecrating images.

The above described *nirvāṇa-dikṣā* is of two classes, respectively known as *lōkadharmini* or *bhautiki* and *Śivadharmini* or *naishthiki*. Those that have undergone the latter or the *Śivadharmini dikṣā* should wear the tuft of hair on the top of the head, covering the *brahma-randhara*, whereas those that have undergone the former or the *lōka-dharmini dikṣā* need not cut off the hair.
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The Śaivas may observe both the Vaidika and the Śaiva duties, but if some of the former are opposed to the teachings of the Śaiva tantras, they should be abandoned. Those that have undergone the bhautiki and naishṭhikī dīkṣṣās may even abandon the Vaidik sandhyā ceremony but never the Śaiva sandhyā.

The Āgamas are always divided into four parts, the Kriyāpāda, the Charyāpāda, the Yogāpāda and the Jñānapāda the study and observance of the rules laid down in one, two, three or all four of these are enjoined upon the Samayīs, the putrakas, the bhautikis and the naishṭhikis respectively. The paths pursued by these are also known respectively by the names dāsamārga, putramārga, sahamārga and the sanmārga; that is, the persons who have been initiated in the samayī and other dīkṣṣās conduct themselves towards the Lord as a servant, a son, a friend or as the Lord himself. The paths prescribed are of varying grades suitable to souls at various stages of religious evolution.

These dīkṣṣās were described in some detail, in order to give the readers an idea of the religious ceremonials which are common to all sects of the Śaivas; it is meant also to give scope for the comparative study of the religious ceremonial institutions of India and of other countries, more especially
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with Freemasonry. As the philosophy of this branch of Śaivaismm is dealt with elaborately by various authors elsewhere, it need not be given here.

The Pāṣupatas are the next important class of Śaivas. According to Rāmānuja-chārya it included the Kāla-nukhas the Kāpālas, and the Āgama-nta Śaivas. There is some justification for Rāmānuja including all the four under one name, the Pāṣupata religion; for all these four sectarians called the Jīvātman, paśu and the paramātman, Pati. The Āgama-nta Śaivas also class these as agachchamayams or sects included in Śaivism. As regards the antiquity and history of the Pāṣupata sect, little is known. In later times the Pāṣupata sect is known as the Lakulīsa Pāṣupata or the Pāṣupata sect founded by Lakulīśvara, who is considered as an incarnation of Śiva himself. An attempt has been made by Dr. Fleet to fix the age of Lakulīśvara, the founder of the Pāṣupata sect. It is a matter for surprise that even such a circumspect scholar as Dr. Fleet has, perhaps in his desire to arrive at some conclusion, proceeded upon baseless premises which have naturally led him to incorrect results. Because the name Lakulīśvara-paṇḍita occurs in an inscription at Mēlpādi and in another at Baligāmi, and because
tradition asserts that he propagated his faith in Kāyrōhaṇa in N. India, Dr. Fleet concludes that Lakulīśvara, the founder of the sect which goes by his name, began his activities first in Mēlpāḍī, wherefrom he drifted on to Balīgāmi and then eventually settled down at Kāyrōhaṇa in Northern India, and that he lived in the first quarter of the eleventh century A.D. The two individuals bearing the name Lakulīśvara Paṇḍita, mentioned in the two inscriptions referred to above were two distinct personages and were named after the founder of their faith; the conclusion of Dr. Fleet is untenable for the following reasons. Śaṅkarāchārya, whose age is believed to be the last quarter of the eighth century, reviews the Pāṣupata philosophy in his Śārīraka Bhāṣya. Says he, "The Māhēśvaras (Śaivas) maintain that the five categories, viz., effect (kārya) cause (kāraṇa), union (yōga), ritual (vidhī) and the end of pain (duḥkhānta), were taught by the Lord Pāṣupati (Śiva) to the end of breaking the bonds of the animals (pāsu, i.e., the souls). Pāṣupati is, according to them, the Lord, the operative cause." In his masterly treatise on the different systems of philosophy that were in existence in his time, Vidyāraṇya gives the same five categories given above as those held by the Lakulīśa.
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Pāśupatas; the later author, Madhusūdana Sarasvati, also reiterates the same statement in his Prasthānabheda. The Pāśupata sect as known by the name Lakulīśa Pāśupata is older than Śaṅkara at least, or perhaps even as old as the Ātharvāvāṣirasopanishad. The authors of the famous Dēvāram hymns have sung the praises of the Śiva temples at Nāgapaṭṭaṇam (Negapatam) and Kumbhakoṇam, which were known even in their times by the name of Kāyārōhaṇa or Kārōṇa, so named evidently after the more famous place of that name in Northern India. The age of these hymnists, is settled to be the middle of the seventh century. This fact pushes the limit of the age of Lakulīśa by one more century. Hence, Lakulīśa the founder of the faith, should not be confounded with his namesakes of Mēlapādi and Bālīgāmi, nor can his date be taken as the first quarter of the eleventh century. The Kālāmukhas also appear to be a subdivision of the Pāśupatas, as we have seen above. To substantiate this, we have not only the authority of Rāmānuja, but also that of some others. The Śaivāgamas sometimes divide Śaivism into Śaiva, Pāśupata, Sōmasiddhānta and Lākula; and in other places divide Śaivas into Śaiva, Pāśupata,

*The Uttara-Kāmikāgama also states that Lākula had five categories and they are the same as given above.
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Kāpālika and Kālāmukha. In the above groupings we see that the first two sects are identical in both cases; we learn from the Prabodhachandrododayam that Sōmasiddhānta is the authoritative text-book of the Kāpālikas and the remaining Lākula may be inferred to be the same as Kālāmukha. In praising certain Kālāmukha gurus, the Baligāmi inscriptions use the phrase “a very Nakūliśvara in the knowledge of the Siddhāntas”, which clearly proves that the Kālāmukhas were identical with Lakūliśa Pāṣupatas.*

*Regarding the antiquity of the Śaiva teacher Lakūliśa and the faith that he was an avatāra of Śiva, the following may be quoted:—

‘महादेववत्ताराणि कठौ अकुलत सुव्रतः।

. . . . . . . . . . . . . . . . . . . . . . . . . .

महायामो मुनि शुश्रुसविक्रमरः स्वयम्।
सहिष्णु: सोमशाम्मरः च नकुलीशरः एव च।।
वैक्षेत्रेन्तिरु शामनोरवतारालिष्ठ:।
अचछतिराह्याता ह्वन्ते कलिस्मे प्रभो।।
तायेन कायावतारे स्वाहेभेसो नकुलीशरः।

Kūrmapurāṇa, Chap. 58; Vv. 1, 9 & 10.

ङिष्या मेकुर्वी द्विभा त्यथा सार्वं च विविध्यता।
भविष्यम्य तदा श्रीकुलकृत्ति नाम नामत:।।४७।।
कायावतार १८थे दिदक्षेत्रे परे तदा।
भविष्यति विविध्यत्यां वाच्योपितिरिच्छिप्तः।।४८।।

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The tenets of the Lakuliśa Pāṣupatas as we gather from the Sarvadarśana-Saṅgraha, stated very briefly, are as follows:—

The end of pain, their fifth category, is of two sorts the anātmaka mōksha and the sātmaka mōksha. Of these, the former is defined as the absolute freedom from pain. The possession of Kriyāsakti and Jñānasakti, which are the attributes of Paramēśvara and which are described below, is called sātmakamōksha. Perception of even the smallest, the most distant matters, hearing of every kind of sound, being well versed in all śāstras, the possession of these and similar powers is called Jñānasakti. The accomplishment of every object, quickly assuming every form according to one's own desire, is known as Kriyāsakti. These two Šaktis constitute, as stated just now, the sātmaka mōksha.

In every other system a kārya or effect is defined as that which follows a kāraṇa or cause;

तत्रापि सम ते शिष्या भविष्यान्ति तपस्विनः ॥
कुषिकक्षेत्र गर्भव मित्रः कौशल्य एव च ॥ ४९ ॥
योगिनो ब्राह्मणा बेदपारणा अवैरातसः ॥
प्राप्य माहेश्वरं योगं गविष्यान्ति शिवं पुरुष ॥ ५० ॥
Śivapurāṇa, Trītiya-Śatarudra-Sambhāta, Chap. 5.

Also compare pages 190 and 191, Director General of Archaeology's Annual for the year 1906-07.
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the Pāṣupatas call all dependent objects as effect; in conformity with this their definition of kārya, they bring Jīvātmā or pābu, which they admit as eternal, under the category of kārya because it is dependent upon the paramātmā or Pati. The Being who is endowed with the powers of creation, destruction and protection, the Lord Paramēśvara, is known to their philosophy as the kāraṇa. His attributes are Jñānasakti and Kriyāsakti, which are eternally with him, not as are acquired after a stage by the perfected human souls.

The Pāṣupatas believe also in divine dispensation which need not be based upon the good or evil karma of the soul.

The category called Yōga or union of the soul with Pati, may be attained in two ways. In the first, it is attained through japa, dhyāna, and other karmas; while in the second by exercising strict control over the senses. By this Yōga the two kinds of mōksha mentioned above could be obtained.

Vidhi or the rules of conduct of the Pāṣupatas is the most interesting part of their religion. Bathing their bodies thrice a day in ashes, lying down on ashes, making noise like aḥā aḥā, singing loudly the praises of their god, dancing either according to the science of dancing or in
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any manner, curling the tongue and roaring like bulls,—this noise is called *huḍukkāra* or noise like *huḍu huḍu*, making prostrations and circumambulation, repeating the names of Śiva—all these constitute their *vrata* or daily observances. But these strange acts are strictly forbidden to be practised in places where there are other persons present. Besides these, the Pāṣupatas are advised to behave actually like mad men. For instance, pretending to be asleep when not actually sleeping, begging for food, shaking the limbs as when attacked by paralysis, walking like one with rheumatic pain in his legs, or like a lame man, exhibiting signs of lust at the sight of women, doing other acts befitting lunatics such as making meaningless noise—these are enjoined upon the Pāṣupatas. To get rid of fastidiousness, they are enjoined to beg for food, eat the remnants of the dishes of others and do similar objectionable acts.*

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*It appears quite probable that this *vidhi* of the Pāṣupatas is responsible for the origin and existence of obscene sculptures in Hindu temples. In the majority of cases, such sculpture consists of the figure of a stark naked male with his *membrum virile* erect, standing with his legs kept separated from each other and with his hands held in the *aṇjali* pose over his head, and his head always covered with long *jatās*, hanging down on either side. In front of this figure is its counterpart,
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The Śaivāgamas arrange the Śaiva sects in the following order of superiority, namely, the Śaivas, the Pāṣupatas, the Sōmasiddhāntins and the Lākulas. Again we learn that the Kaulas worship the ādharachakra, the Kshapanakas the actual yōni and the trikōṇas (or triangular yantras), and the Kāpālikas and Digambaras both the objects worshipped by the first mentioned two sects. The various sects of Śaivas hold the view that as there is no difference between one animal and another, there is none whatsoever between man and man and diksha might be given to all alike. The

a female one, whose clothing is represented as slipping down the waist, thereby leaving the pudendum exposed. It is more than certain that the matted haired naked man could represent no other than a Śaiva devotee belonging to one of the indecent sects of the Śaiva religion, putting to practice the rules of the vidhi taught by his philosophy.

In almost all the later additions to more ancient temples and in all the temples built after the 14th century A.D., one could meet with figures of men in all manner of espering attitudes—with ill-kept, but amusing faces and with the body twisted and bent in most astounding postures: one such is reproduced on Pl. 69 in his Viśvakarma by Dr. Ānandakumārasvāmi. This sort of sculpture recognised by the name of kōṇāṅgis has also its origin in the vidhis of the Pāṣupata philosophy.
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Kālāmukhas appear to be so called because they marked their forehead with a black streak, and they are said to be born of nara (human) and rākṣhāsa (demoniacal) parents.

The Kapālikas appear to be also an ancient but an extremist sect of Śaivas. The Kapālikas. They have rites and ceremonies which are more revolting than those of the Kālāmukhas. About the various Śaiva sects Rāmānuja says:—"The Sūtras now declare that, for the same reasons, the doctrine of Paśupati also has to be disregarded. The adherents of this view belong to the four classes—Kāpālas, Kālāmukhas, Paśupatas and Śaivas. All of them hold fanciful theories of Reality which are in conflict with the Vēda, and invent various means for attaining happiness in this life and the next. They maintain the general material and the operative cause to be distinct, and the latter cause to be constituted by Paśupati. They further hold the wearing of the six mudrā badges and the like to be means to accomplish the highest end of man.

"Thus the Kāpālas say, 'He who knows the true nature of the six mudrās, who understands the highest mudrā, meditating upon himself as in the position called bhagāsana, reaches Nirvāṇa. The necklace, the golden ornament, the ear-ring,
the head-jewel, ashes, and the sacred thread are called the six mudrās. He whose body is marked with these is not born here again. Similarly, the Kālāmukhas teach that the means of obtaining all desired results in this world as well as the next are constituted by certain practices such as using a skull as a drinking vessel, smearing oneself with ashes of the dead body, eating the flesh of such a body, carrying a heavy stick, setting up a liquor-jar and using it as a platform for making offerings to the Gods, and the like. 'A bracelet made of Rudrāksha-seeds on the arm, matted hair on the head, a skull, smearing oneself with ashes etc.,'—all this is well known from the sacred writings of the Śaivas. They also hold that by some special ceremonial performance men of different castes may become Brāhmaṇas and reach the highest āśrama: 'by merely entering on the initiatory ceremony (dīkṣā) a man becomes a Brāhmaṇa at once; by undertaking the Kapāla rite a man becomes at once an ascetic.'

We learn a little more about the Kapālikas from stray mention made of them in a number of books. For instance, Krishṇamiśra in his Prabhodhachandrādaya introduces a Kapālika as a character in that drama who describes himself in the following words: "My necklace and ornaments
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consist of human bones; I live in the ashes of the dead and eat my food in human skulls. I look with my eyes made keen with the ointment of yōga and I believe that though the different parts of the world are different, yet the whole is not different from God. O! Digambara! listen to our rites: after fasting we drink liquor from the skulls of Brāhmaṇas; our sacrificial fires are kept up with the brains and lungs of men which are mixed up with their flesh, and the offerings by which we appease our terrific God are human victims covered with gushing blood from the horrible cut on their throats. I contemplate on the lord of Bhavāni, the mighty God who creates, preserves and destroys the fourteen worlds whose glory is revealed in the Vēdas as well as in his deeds.” The Śaṅkara-vijaya of Anantānandagiri states that when Śaṅkara went to Ujjayini, the foremost men of all the sects living there came for a religious disputation with him. Among them one sect of Kāpālikas had the following characteristic feature and doctrines. They wore sphaṭika (crystal beads), the ardāna-chandra (an ornament shaped like the crescent moon) and the jaṭā (or matted hair). Their God is Bhairava, the author of creation, protection and destruction; they believe that all other gods are subservient to him. Bhairava has eight different aspects namely
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Asitaṅga, Ruru, Chaṇḍa, Krōḍha, Unmatta Bhairava, Kāpāla, Bhīshma and Saṁhāra-Bhairava corresponding to Vishṇu, Brahmā, Śūrya, Rudra, Indra, Chandra, Yama and the Supreme Being respectively. This class of Kāpālikas was taken by Saṅkarāchārya, states Anantānandagiri, into the fold of Brahmanism. But another subject of Kāpālikas headed by one Unmatta-Bhairava came to wrangle with Saṅkara; he had smeared his body with the ashes of the dead and wore a garland of skulls; his forehead was marked with a streak of black stuff. The whole of the hair of his head was turned into jaṭās. He wore a kaṭisūtra and a kaupīna consisting of tiger’s skin and carried in his left hand a skull and in the right a bell. He was calling out the names of Śambhu, Bhairava and Kālīa. He said that their mōkṣha consisted in joining Bhairava after death. Saṅkara rejected this class of Kāpālas as incorrigible. Living with one’s wife happily in this world as does Chandraśekhara (Śiva) with his consort Pārvatī in heaven, is also considered by the Kāpālikas as mōkṣha. It is certain that this sect of Śaivas were freely indulging in human sacrifices, for there are literary evidences to this effect. Bhavabhūti introduces in his drama Mālatī-Mādhava a Kāpālika who, for having attained
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mantra-siddhi, attempted to sacrifice Mālatī to his god. Vādirajasūri in his Yaśodharakāvyā describes the preparations for two human sacrifices for which two pretty little children were decoyed and taken to the altar but fortunately saved from the catastrophe.

Kṛishṇa-miśra says that the Digambaras and the Kāpālikas quitted all other countries and gradually retired to the Mālava and Ābhira countries, which are inhabited by low class men (pāmaras).

The Śaivagamas inform us that the Śaivas worship Śiva in the aspect of Tāṇḍava-bhūshaṇa; the Pāṣupatas, Śiva smeared with ashes and wearing jatāmakuṭa, the Mahāvratas, Śiva wearing a garland of bones; the Kālāmukhas, Śiva wearing sphatikā and putradīpa (?) beads; the Vāmāchāras, Śiva wearing the sacred thread and carrying fire and the Bhairavas, Śiva carrying ḍamaru and wearing anklets; and that all these aspects of Śiva should have three eyes.

From all that has been said of the various sects of Śaivas the following conclusion about Śaivaism naturally suggests itself. The prototype of all the ghōra forms of Śaivaism is the personality of Śiva himself; dancing and singing in a wild manner on the burning ground and smearing himself with the ashes of the dead and
adorning himself with the skulls and bones of the dead; or going about naked in the streets of householder rishis and tempting their womenfolk, living in bliss also with his own consort; or performing severe austerities; wearing his hair in jātas; drinking and eating from human skulls; killing, maiming and otherwise destroying animal life—all these acts of Śiva were closely followed by such sects as the Kāpālas, the Kālāmukhas and the Vāmāchāras. These sects which considered living in close imitation of Śiva and who considered living happily with women in this life mākṣha or bliss, are perhaps really old. Their teachings afforded ease and pleasure, indulgence in flesh-food, drinking liquor and promiscuous intercourse; and at a time when, as a result of the preaching of the Buddha and Mahāvīra, the Vaidikas practically gave up flesh and liquor, some of its members with a taste for lower passions not finding their surroundings congenial to their tastes might have turned renegades and joined the ranks of the Śaivas, as we hear from the Varāhapurāṇa and the Śūta-samhitā, and have undergone the dīkṣā and other rites peculiar to Śaivaism. This state of moral depravity attended with conduct unfit for any society could not be tolerated by others and in the long run by the members of even the Śaiva
sects themselves. Therefore, after the fresh glamour passed away, these degraded Brāhmaṇas apparently set themselves to cleanse their faith of its filth, evolve a system of philosophy for it and a line of conduct for its adherents and claim a purer status equal to or identical with that of the Vaidikas. In this evolved Śaivaism, also known as Śuddha Śaivaism, we do not meet with any one of the evils complained of. Those that persisted in it, the Kāpālas and the Kālamukhas, have gone to the wall in the contest and are lost for ever.

The Vaidikas at first never paid so much attention to the details of temple building, setting up in them of innumerable images and performing pompous ceremonials, but had one or two small images in their own houses their īṣṭa dēvatās and kula dēvatās, and they were enjoined to meditate in silence upon the Supreme Brahman as residing in the image; they took to resorting to temples and attending to elaborate ceremonials held in them at a later stage when the āvaidika cults were purged of their objectionable practices. And when the non-Āryan Śiva was beyond contention welded on the Āryan Rudra or Agni, even liṅga worship was adopted by the Vaidikas as identical with the worship of Rudra or Agni and at the present time all Vaidika or Smārta Brāhmaṇas are worshipping
the *liṅga* and are even seen dancing and making *huhuṅkāra* noise while worshipping in temples, a strange survival of the Pāṣupata customs.

The orgies and revels in lascivious acts was also the characteristic feature in all countries in which phallic worship was practised; in Greece, in Alexandria, in fact the whole of the Mediterranean Coast the revelries differed in no way from those in existence among the early Indian Śaiva sects. The initiation and other ceremonies belonging to these Priapic cults, might possibly have been refined by such intellectual and moral men as Socrates, Pythogoras and others, and very likely the reformed cults have descended to or been copied by the modern Freemasons.

We have till now been discussing the earlier forms of Śaivism; but India has not been idle since then. Newer sects of Śaivism sprang from time to time and gathered a large following. Two such stand out prominently, namely the Viśaśaivas of Southern India and the Pratyabhijñas of Kashmir. The former was started by Basava, a Brāhman who occupied a high position in the Court of the *Kālachāri*, king Bijjaṇa or Bijjala. Basava was born of Brāhmaṇa parents but refused to undergo the *Upanayana* ceremony, proclaiming that he was a special worshipper of Śiva and that he was born to
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destroy the caste system. Basava taught the adoration of the linga as the chief feature of his system; his followers were taught the importance of veneration to the guru; the linga and the Saṅgha. They were also taught that, as soon as a Śaiva dies, he becomes one with Mahēśvara; child-marriage was discountenanced and post-puberty marriage was the general rule among them; widow re-marriage was also permitted. The Liṅgāyatas or the followers of Basava carry about their person a small linga either encased in a silver casket and hung about the neck or tied up in a silk cloth which is bound round the right arm or on the neck. Under no circumstances should this linga leave the person of the wearer; it is like the yajñopavīta of the Brāhmaṇa never to be removed during the life-time of the wearer. The Liṅgāyatas are supposed to have no caste distinction, but there are among them Brāhmaṇas who are known by the name of Arādhyas; nor is an Ayyanōrū (their priestly class) known to interdine with low caste Jaṅgamas (or congregation). They have a number of curious customs among them which it is not possible to deal with here.

The Pratyabhijñā school had its origin, as we have already stated, in Kashmir. It appears that the most important of their religious works are
five in number; of these the Pratyabhijña-sūtras is the oldest and is said to have been composed by Utpalāchārya, the son (or disciple) of Udayakara. The basis of the work was the Śiva-drishṭi śāstra of Sōmānandanātha. The Pratyabhijña system is believed to be an easy and new system of religious philosophy. Though comparatively new, the Pratyabhijña school has its foundation in older works. The great Abhinavaguptāchārya has written two commentaries on the sūtras, which are known as the Laghu-Pratyabhijña-vimarsani and the Bṛihat-Pratyabhijña-vimarsani. From the internal evidences available in the various works, it is inferable that this school became prominent in the 10th century A.D.

The power of recognising an object originally known to us but which had been lost sight of for long is called Pratyabhijña. According to the followers of this school, Paramātman or Paramēśvara is that which exists always and is pervading everywhere, is absolutely free and is the embodiment of energy and of blissful light. There is no distinction between Paramēśvara and the Jīvātman. But the latter is covered by the darkness of māyā. If one realises, by the help of his guru, his own omniscience, omnipotence etc., he recognises in him the Paramātman. This recognition by the
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Jīvātman of the Paramātman as identical with itself is illustrated by an example. A husband is separated from his wife. The wife learns everything about her husband and vice versa by means of news of each brought to the other. But when the husband returns after a very long time and stands before his wife, she is unable to recognise him and till she is able to realise in him her husband, she is not conscious of the presence of her husband near her. Since the Pratyabhijña philosophy does not involve severe practices like prānāyāma it is held by Abhinavaguptāchārya to be an easy religion. All castes are equally admitted into it. Its categories and their philosophy are also easy enough though unnecessary to be detailed here.

Regarding the caste marks of the various schools of Śaivas; Anantānandagiri says as follows:—The Śaivas make marks of the liṅga on both the shoulders; the Raudras mark their forehead with the trīśūla; the Ugras mark their shoulders with the ṣamāra; the Bhaṭṭas mark their forehead with the liṅga; the Jāṅgamas mark their chest with the trīśūla and wear on it the liṅga and the Pāşupatas mark the forehead, the two shoulders, the chest and the navel with the liṅga.
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ONE of the most interesting chapters in Hindu Mythology is the history of Śiva, the god of destruction among the Hindu Trinity. In the Rīgveda, the Vājasaneyi-samhitā of the White Yajur-veda and in the Atharvāṇa-veda, the word Śiva, meaning the auspicious, occurs as an epithet of Rudra. It is only Rudra, (and not Śiva) who is praised in all hymns; he is represented in these hymns as a malevolent deity causing death and disease among men and cattle and is therefore specially prayed to by the hymnists for allaying his wrath towards them, sparing them their families and cattle, and attacking and damaging their enemies and their belongings. The physical description of Rudra is found in a number of hymns in great detail. For instance, in some places he is said to be tawny in colour and in others of a very fair complexion, with a beautiful chin, wearing golden ornaments, youthful and having spirally braided hair on his head. He
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carries in his hands a bow and arrows and is described, in some hymns, as wielding the thunderbolt. He is, throughout the Vedic period, identified with Agni and is also said to have given birth, by his contact with Prithvi (the earth), the Maruts (the winds). In the Atharvāṇa-vaeda it is stated, that "Bhava (Rudra) rules the sky, Bhava rules the earth and Bhava hath filled the vast atmosphere"; in the same work we come across the names Bhava, Sarva, Sahasra-bāhu, Mahādēva, Paśupati, Rudra the slayer of Ardhaka (the Ardhaka of the Purānic period), Ugra and Īśāna used as synonyms of Rudra; these names are also found in the Śatarudrīya along with Aghōra, Girīśa, Nilagrīva, Kapardin, Sabhāpati, Gaṇapati, Śenāni, Bhīma, Sitikanṭha, Śambhu and Śaṅkara. It might be remarked here that all the names given above are applied at the present time to Śiva-Rudra, who is a later addition to the Hindu triad. In the Śatapatha-Brāhmaṇa we learn "Agni is a god. These are his names: Sarva, as the eastern people call him, Bhava, as the Bāhikas call him, Paśū-ṇāmpati, Rudra and Agni. The names other than Agni are ungentle (asānta), Agni is his gentlest designation (sāntatma)."

From the descriptions of Rudra given above it is patent that Agni, who is the same as Rudra,
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had his abode in the sky as the sun, in the atmosphere as the lightning and on the earth as fire; in other words, the sky, the atmosphere and the earth give birth to Agni in his triple aspect of the sun, the lightning, and fire - hence he receives the name Tryambaka or Threṣṭ mothered. By the heat of the sun received by the earth winds are produced, a physical fact well-known even to school-boys. It is this natural phenomenon, the production of winds on the surface of the earth by sun's heat, that is poetically expressed in the Vēdic hymns as the sun begetting on the earth the Maruts. The winds cause the clouds to accumulate in the atmosphere and lightning and storm follow next; all these phenomena are traceable to Agni or Rudra. The stormy winds, the dark masses of clouds with flashing lightning in their midst are all sufficiently terrifying in their effect, and Rudra or Agni who is the cause of all these fearful phenomena is naturally treated as a terrific and malevolent deity always requiring propitiation. The sufferings caused to man and beast by storms, thunder and rain should naturally have induced the Vēdic bards to have attempted to appease the wrath of this fearful deity and to protect themselves and their possessions by praises and offerings.
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The identity of Agni and Rudra also appears from the Mahābhārata. In narrating the birth of Skanda, it is stated in the Vana-parvan, that Svāha, the wife of Agni, assumed on six consecutive days the forms of the wives of six out of the seven rishis and enjoyed the company of her husband, who had previously abandoned her and retired to the forest, because he could not succeed in securing for himself the company of the wives of the rishis with whom he had fallen in love. The seed of Agni gathered on the six days by Svāha was deposited in a pit and covered with kuśa grass. On the sixth day the seed assumed the form of Kumāra (that is, Skanda). Again, later on, it is also said that Rudra, who was dallying with his consort Umā for a long time, was prayed to by the gods to assume his other functions; he let drop his seed on the earth. Agni was asked to take it in and develope it, but its burning effect was so great that he could not bear it; he dropped it in the river Gangā and Skanda was born therefrom. From these two statements, the only conclusion possible is that Rudra, who was the same as Agni was the father of Skanda.

From occupying the minor position of Agni in the Vedic period, Rudra emerges into one of the
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supreme deities in the Purānic period; and he is often found to claim superiority over Vishnu and Brahmin. In the Purānic period also Rudra retains his attributes as the destroyer and the terrific; he is described as "assuming the forms of the gods Vishnu and Brahmin, of men, of bhūtas and other beings, of beasts and of birds; he is the soul of the universe; and pervades through it; he dwells in the heart of all creatures and knows all their desires; he carries a discus, a trident, a club, an axe and a sword; he wears a girdle of serpents, ear-ornaments composed of serpents and an Yajnopavīta of serpents; he laughs, sings and dances in ecstasy, and plays on a number of musical instruments; he leaps, gapes and weeps and makes others weep; speaks like a mad man or a drunkard, as also in sweet voice............He dallies with the daughters and wives of the rishis; he has erect hair, looks obscene in his nakedness and has an excited look."

"Rudra has braided hair and matted locks, frequents cemeteries and performs awful rites; he is now a mild yogi and is also very terrible. He is said to possess in every age the nature of Nārāyaṇa, that is, his tāmasic nature." Such descriptions form the basis of the several purānic legends
regarding Śiva, as also of the various images of this deity. For instance, Śiva is represented as dancing in an ecstasy; he is then known by the name of Naṭarāja; as a naked figure engaged in begging for cooked rice, when he is called the Bhikshāṭana-mūrthi; and so forth. We are therefore concerned immediately with the various aspects of Śiva described in the Purāṇas.

The birth of Rudra is given in the Śatapatha-brāhmaṇa as follows: "Prajāpati (the lord of beings), who is identified with the Sun and also the year, (the beings of whom he is lord being the seasons), desired to have a son; he consorted, for that purpose, with Ushas and a son (Kumāra) was born. As soon as he was born the boy wept. The father asked why he wept. He replied he had got no name to take away the evil from him. Prajāpati gave him the name Rudrā. Inasmuch as he gave him the name, Agni became his form, for Rudra is Agni; he was Rudra because he wept (arōdūt, from rud, to weep). The boy said 'I am greater than one who does not exist, give me another name'. Prajāpati replied 'thou art Śarva'. Thus he obtained from Prajāpati the names Rudra, Śarva, Paśupati, Ugra, Aśani, Bhava, Mahāndēva, and Iāśna—eight names which are associated
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respectively with the tattvas of agni, (the fire), jala (the water), the plants, vāyu (the winds), vidyut (the lightning), parjanya (the rain), chandramas (the moon) and āditya (the sun). These are the eights forms of Agni and Kumāra is the ninth. This is the threefoldness (trivyitta) of Agni. Since there are eight forms of Agni and the Gāyatri metre has eight syllables, men say 'Agni pertains to Gāyatri'. This boy Kumāra entered into the forms. Men do not see Agni as a boy: it is these forms that they see: for he entered into these forms.' The same story is found in the Sāṅkhā-yana and the Kaushitaki-Brāhmaṇas. This story forms the foundation for all the later accounts given in the Purāṇas of the birth of Rudra, as also of the Ashta-mūrtiśvaras of the Śaivāgamas.

The account of the birth of Rudra as found in the Vishnu-purāṇa which is almost identical with that given in the Markandēya-purāṇa runs thus: At the beginning of the kalpa (eon) Brahmā was meditating upon begetting a son similar to himself. At once a boy of blue and red colour was seen sitting on his lap and weeping loudly. Brahmā asked him why he was weeping. The boy answered 'Give me a name'. Brahmā conferred upon him the name Rudra. But the boy wept again and again for
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seven times more and obtained seven more names, Bhava, Sarva, Isāna, Pasupati, Bhīma, Ugra and Mahādēva.

Another version of the birth of Rudra is also given in the Vishṇu-purāṇa. Sanandana and others who were first created by Brahmā for the purpose of creating the various beings became absorbed in meditation, attained all kinds of knowledge and became free from love and hatred. They neglected the business for which they were brought into existence by Brahmā. Seeing the indifference of his sons towards the creation of the worlds, Brahmā grew very angry and from the frowned forehead of this deity was born a son as resplendent as the sun. The body of this newly born being was half male and half female and it was terrific and large in size. Brahmā, commanding him to divide, disappeared. This being, known as Rudra, divided himself into two parts, of which one was male and the other female. The male portion further divided itself into eleven bodies of which some were pacific and some terrific in nature; in a similar way, the female portion divided itself in many forms some of black and others of white colour. Here is the origin of the ṇekaḍaṣa Rudras and the multiform Śaktis of the later period of Hindu Mythology.
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A third account of the birth of Rudra is as follows: When Madhu and Kaitabha, the two demons, attempted to kill Brahmā when he was created by Vishṇu in the lotus that issued from his navel, Brahmā prayed to Vishṇu that he might be saved from the demons. Pleased with the prayers of Brahmā, Vishṇu grew fiercely angry with the Rākshasas; from the frowned brows of Vishṇu sprang forth a being named Śambhu, wielding a trident and possessing three eyes. Thus we see, as in the case of many other deities, there are various accounts of the birth of Rudra.

Before proceeding with the systematic description of the images of Śiva, it will be well to look into the import of the various names given to this god. When Śiva was besought by the gods to destroy the demons who were the dwellers of three castles, the Tripurāsuras, he sought and obtained one-half of their strength from all the gods; he was thenceforth known among the gods as Mahādeva or Maheśvara, because he became the greatest among them. Since he consumes flesh, blood and marrow (as Agni), is fiery and glorious, he is called Rudra. He is termed Dhūrjaṭi from his smoky colour, and since he makes
men prosper in all their actions, he bears the appellation Śiva (the auspicious). Śiva is known as Nilakaṇṭha and Sitakaṇṭha. The following are the stories connected with these names: When the ocean of milk was churned for obtaining ambrosia for the gods, the first thing that came up from it was the all-destroying poison; the gods afraid of this dreadful poison withdrew from the churning; Śiva in his kindness to the gods, took up the poison and swallowed it; but Pārvatī who was near her consort would not permit the poison to get into the stomach of Śiva lest it should kill him; she pressed the throat of Śiva and the poison remained there. From that time the blue poison became visible through the fair skin of the throat of Śiva, and lent it a blue lustre, which accounts for his being known as Nilakaṇṭha.* Again it is said in the Mahābhārata that when Śiva destroyed the sacrifice of Daksha, he

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* In the Aitareya-brāhmaṇa, Rudra is said to have drunk water (visha, which also means poison). Of the two meanings of the word visha, the latter seems to have given birth to the purānic legend of the later period. The statement made in the Brāhmaṇa is a poetic rendering of the physical phenomenon of Rudra, that is, the Sun or the fire drying up water.
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thrust his flaming trident again and again at Daksha and the assembled gods, and thus burnt everything with it.

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The trident having done its duty flew and fell near the ābraña (hermitage) of the yishis Nara and Nārāyaṇa at Badari with terrific force. The glow of the weapon was so great that the hair on the head of Nārāyaṇa turned green like the muvija grass. Nārāyaṇa thereupon repelled the trident, which returned to its owner howling. Śaṅkara, in anger, ran up to Nārāyaṇa, when the latter, fearing injury at the hands of Śiva, seized him by his throat. Hence the name Sitikanṭha (mamaṇyau-anikitas-chāpi śrīkaṇṭas tvam bhavishyasi).

Śiva has three eyes; the third eye came into existence under the following circumstances. Śiva was sporting with his consort Pārvatī on the slopes of the Himalayas, when she playfully closed with her hands the two eyes of Śiva. The whole universe was at once submerged in cosmic darkness and all activity was suspended; sacrifices stopped and gods became quiescent. Mahādeva dispelled the darkness, by the fire bursting out of his forehead, in which a third eye, as luminous, as the sun, was formed.

In a number of places in the purānic literature we see a sort of fierce denunciation of Śiva and the
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Śaiva cult; this is perhaps on account of some of the revolting rites connected with the worship of Śiva. A graphic description of these rites as has already been mentioned, is given by Bhavabhūti in his Mālati-Mādhava.

At the time of the Mahābhārata, animals seem to have been offered systematically as sacrifices in the temple of Śiva, for, we hear Krishṇa admonishing Jarāsandha for his cruelty to other kings: says he, "what pleasure can those princes have in existence, when they have been consecrated for slaughter and kept as victims in the temple of Paśupati.....Thou king, hast set apart for sacrifice to Mahādeva Kshatriya princes.......In so far as you have resolved to offer these kings to Rudra, the guilt committed by you by slaughtering them will also attach to us.......and we have never seen such a thing as offering human beings in sacrifice and thou seekest to sacrifice to Śaṅkara human victims." Daksha in his rage, denounces Śiva as the "Proud abolisher of rites and demolisher of barriers, such as by teaching the word of the Vēda to the Śūdras.....," as "roaming about in cemeteries attended by the host of bhūtas (goblins), like a mad man, naked and with dishevelled hair. He is seen laughing, weeping, covered with ashes gathered from
the funeral pyres and wearing a garland of human skulls and ornaments of human bones: he pretends to be the auspicious (Śiva) while in reality he is aśīva; he is insane and is liked by the insane; and he is the lord of the Pramathagaṇas, beings whose nature is essentially darkness.........Let this Bhava, the lowest of the gods, never receive at the worship of the gods like Indra, Upendra and others, any portion of the oblations with them.” It might be noted here that the conscious neglect of Daksha to offer a portion of the sacrifice to Śiva in his great yajña was certainly due to his hatred for Śiva and his cult. Mahādeva himself admits that from the beginning he was not given any oblations in sacrifices: addressing Uma, he says “the old practice of the gods has all along been that no portion should be offered to me in any sacrifice. By this custom, which is established by the earliest arrangement, the gods legitimately (dharma)h decline to give me a share in the sacrifices.” From these statements we are led to infer that the Vedic Indian looked upon Śiva as a low-class deity and was not offering him any oblations along with Indra and other gods. By the entreaties of his wife Pārvatī, Śiva establishes for the first time in the yāga of Daksha, his right to receive oblations; this “lowest of the gods” gets up to the level of the Vedic gods
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at a later period and is reconciled with the Vēdic Hindu. That the ways of the adorers of Śīva were indeed revolting is seen in the imprecation of Bhṛigu found in the Śrī Bhāgavata. He says “Let those performers of the rites of the Śaiva cult be heretics and opponents of the true Vēdas. Having lost their purity and misled in their understanding, wearing matted hair, ashes and bones, let them undergo the Śaiva initiation, in which liquor is the deity. Since you, the followers of the Śiva cult, revile the Vēda and the Brāhmaṇas, who are the only safeguards keeping intact the straying humanity, you have become heretics. For, the Vēda is the auspicious (Śīva) and the eternal path of the people, which has been followed by the ancients and of which Janārdana is the authority.” We obtain a glimpse of the real state of affairs at that time from the quotation from the Śrī Bhāgavata given above. People, including some Brāhmaṇas, left the fold of the Vēdic religion and joined the cult of Śīva, reviled the Vēdic religion, took to spirituous liquors and became celibate mendicants, daubing their bodies with the ashes of the cemeteries and adorning themselves with bones. They threw off the study of the Vēdas and violated their sanctity by teaching them to Śūdras and others. The conditions of the Vēdic Brāhmaṇas of that period is mirrored in the counter
imprecation pronounced by Nandīśvara, a devout follower of the Śiva cult. He tells us that the revilers of Śiva are sunk, out of the love of carnal pleasures, in domestic life, in which bad morals are not infrequent; they practise a number of ceremonies without understanding their real import and are degraded by the rules of the Vēdas. They smell strongly of liquor. Nandīśvara heaps up on the heads of the followers of the Vēdic religion the curse that these be ever sunk, deluded by the words of one Vēdas, in the mire of ceremonial ignorance. The complaint of the Śaiva against the vaidīka is that the latter pays greater regard to the life of a mouse-holder and that he performs a number of ceremonies without understanding their meaning. It is in fact a rebellion against the ignorance of Vēdic rites and a denunciation of family life.

With the admission of Śiva into the fold of the higher gods, there seems to have come over the followers of both the Vēdic and Śaiva cults a strong desire for a sort of reconciliation. Thus, we see Arjuna praising Śiva, in the Vana-parvan of the Mahābhārata, as follows: “Adoration to Śiva in the form of Vishṇu, to Vishṇu in the form of Śiva........to Hari-Rudra.” Again, in the Śanti-parvan, we see it stated by Krishṇa that, when the god of gods, Mahēśvara, is worshipped, the god
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Nārāyaṇa, the Lord, will also be worshipped, that he who knows and loves Rudra knows and loves Nārāyaṇa and that Rudra and Nārāyaṇa are but one in principle, divided into two and operating in the world in manifested forms. The same spirit of conciliation, by which Hari and Hara are viewed as one, is also found in the Hariyāmśa wherein we hear Mārkaṇḍeya saying to Brahmā: "When you show me this auspicious vision, I perceive that there is no difference between Śiva who exists in the form of Vishṇu and Vishṇu in the form of Śiva........He who appears as Vishṇu is Rudra........Bestowers of boons, creators of the worlds, self-existent, they are the (composite being) half male and half female (Ardhanārīśvara)....And just as fire entering into fire becomes nothing other than fire, so Rudra entering into Vishṇu should possess the nature of Vishṇu........Vishṇu, the highest manifestation of Rudra, and Śiva, the highest manifestation of Vishṇu, are only one god, though divided into two and move continually in the world. Vishṇu does not exist without Śaṅkara nor Śiva without Kēśava; hence, these two, Rudra and Upendra (Vishṇu) have formerly attained oneness." This reconciliation of Śiva with Vishṇu seems to be based upon the re-discovery of the identity of Rudra, Agni
with Āditya, another modification of Agni, as found residing in the sky. The Vēdic Agni becomes Rudra or Śiva and the Vēdic Āditya becomes Vishṇu, in the Purānic period.

The hatred of the followers of the Vēdic cult towards the Śaivas seems to have been also attributable to the worship by the latter of the phallic emblem. The very touch of the Śaiva was considered by the Vaidika as imparting pollution, because the former set up, from the earliest known times, material representations of the phallus in their temples and offered worship to them. That the phallic worship is foreign to the Vēdic religion becomes quite clear from the references we meet with in the Rig-Vēda. In one place it is stated "The glorious Indra defies the hostile kings; let not those whose god is the śiśna approach our sacred ceremony" and in another we read "Proceeding to the conflict, and desiring to acquire them, he has gone to, and in hostile array besieged, inaccessible places, at the time when, irresistible, slaying those whose god is the śiśna, he by his craft conquered the riches of the city with a hundred gates."* The worship of the Phallus

* "But, Śāyāna, following Yāska, interprets the word śiśnadēva of these two passages as referring to those who

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which the non-Aryans of India shared with other nations who inhabited on the borders of the Mediterranean sea, has survived in India to this day. The Dhruvabéras in all Śiva temples is the Liṅga surmounted upon the Yōni or the piṅḍikā (pedestal). It is only in very rare instances we meet with the anthropomorphic representations of Śiva set up as the principal deity in Śiva temples. This non-Āryan phallic emblem seems to have been identified at a later period with Skambha of the Vēdas, wherein Skambha is conceived as co-extensive with the universe and comprehends in him the various parts of the material universe, as also the abstract qualities, such as, tapas, faith, truth and divisions of time. He is distinct from Prajāpati, who founds the universe upon him. “The thirty-three gods are comprehended in him and arose out of non-entity, which forms his highest member, as well as entity is embraced within him”. The gods who form part of him do homage to him. In the praise of Skambha we meet with the following passages, namely, “Where Skambha, generating, sports with the śīśna, i.e., unchaste men. Durgāchārya also gives the same meaning: he says that the name is applied to those who are always dallying carnally with prostitutes, forsaking Vēdic observances.”
brought Purāṇapurusha into existence” and “Skambha in the beginning shed forth that gold (hīranya, out of which Hiraṇyagarbha arose) in the midst of the world” and lastly “He who knows the golden reed standing in the waters is the mysterious Prajāpati.” From the first two of the three passages quoted above, we see that one of the functions of Skambha is to beget Hiraṇyagarbha, or Purāṇapurusha, the god of reproduction. He pours forth his golden seed in begetting Prajāpati. The original of the third passage runs thus: Yo vētasam hiranya-yam tishṭhatam salīe vēda sa vai guhyah Prajāpatih. In the Rīg-vēda and the Śatapatha-Brāhmaṇa, the word vaitasa has the sense of membrum virile. Hence the word vētasā in the present passage also might be understood to refer to Liṅga and the non-Aryan worshippers of the phallus might have based the identity of the Liṅga with the Skambha of the texts of the Atharvaṇa vēda quoted above. It is this same Skambha that has given birth to the purānic story of Śiva’s appearance as a blazing pillar between Brahmā and Vīśṇu when they were quarrelling about the superiority of the one over the other. At a later time a sort of philosophical clothing is given to the primitive Liṅga; by a section of scholars the Liṅga and its pedestal are
viewed, with some justification, as the representation of the arānis, the two pieces of wood which were rubbed together by the Vēdic Indian in making fire. At that period the upper stick was considered as male and the lower as female, by the co-operation of which fire was generated. If this explanation is to be taken, the object generated is the fire, which the Vēdic Indian identified with Rudra, same as Śiva of the later mythology and the objects that gave birth to Rudra cannot represent the hermaphroditic form of Rudra. Hence, it is undoubted that the Liṅga and the Yōni represent the Great Generative Principles of the Universe, Purusha and Prakṛiti. That in its earlier stages Liṅga worship was purely phallic can be established by means of a number of Sanskrit texts from various works of authority.

The earliest references to the phallic worship are, as we have seen above, to be found in the Rig-veda, where the phallus is called śiśnadēva. When we come to the later or the purānic period the references are fuller and more explicit. In the Markandēya-Purāṇa there occurs the following story: Markandēya says that Rudra and Vishṇu are the creators of the Universe and they form the Ardhanārisvāra aspect of the
former deity. Here the allusion is to the Haryardha form of Śiva, in which the female generative principle is identified with Vishṇu. That the male and the female principles are inseparable and are ever found together in cosmic evolution is the real import of the Ardhanārisvara or Haryardha forms of Śiva; the same idea is also conveyed in a brief way by the symbols the liṅga and the yōni. In the Bhāgavata-Purāṇa (second skanda) Mahādēva is described by Brahmā as, “the Parabrahman, the lord of Śakti and Śiva, who are the womb and seed respectively of the universe, who, like a spider, forms it in his sport, through the agency of Śakti and Śiva, (who are one with himself), preserves and re-absorbs it.” The Liṅga-purāṇa also states that Pradhāna (nature) is called the Liṅga and Paramēśvara is called the Liṅgin (the sustainer of the Liṅga) and that the pedestal of the Liṅga is Mahādēvi (Umā) and the Liṅga is the visible Mahēśvara. A more express allusion to the generative power of the Liṅga and the yōni, the emblems of the Śaiva cult, is found in the Vishṇu-purāṇa, wherein we are told that Brahmā asked Rudra, born of his anger, to divide himself; thereupon Rudra divided himself into two, a male and a female portion. The epithet mahāśēpha in Uṛddha-kēśō mahāśēphō nagnō vikṛita lōchanah

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occuring in the *Mahābhārata* is also worth noting in this connection. A further quotation from the same work is also to the point: "And since, standing aloft, he consumes the lives of men, and since he is fixed, and since his Liṅga is perpetually fixed, he is called Sthānu ... and when his Liṅga remains continually in a state of chastity, and people reverence it, this is agreeable to the great God Mahādēva. The worshipper of the Liṅga who shall adore the image (*vigraha*) or the Liṅga of Mahādēva, enjoys continually great prosperity. It is the Liṅga, raised up, which the rishis, gods, gandharvas and apsaras worship;" and "He whose seed is raised up, whose Liṅga is raised up, who sleeps aloft, who abides in the sky....... The Lord of the Liṅga, the lord of the suras (gods)......the lord of the seed, the producer of the seed." Śaṅkarāchārya in his *Saundaryalahari* (verse 1) also says “When Śiva is united with Śakti, he is able to create, otherwise he is unable even to move.” The *Kuvalayānanda* of Appayya Dikshita begins with “We praise the ancient pair, the parents of the universe; each is the end attained by the penance of the other.” In a work called *Ānandānubhava* it is stated that Śakti is of the form of the pleasure derivable from *Guhyā* (the female organ) and that Śiva is the Liṅga; from the union of these two is the cause of
the joy that is found in the universe.* Again, in
an inscription found in the Mysore State, the
following salutation to Śiva and his Dēvi is
given."The only god, victorious is Śiva, the

ŚIVA.

1. जाने त्या भवान्कर सिंहस्य जगतो योनितिष्ठयोः शिवस्य च परं वर्णाना निरंतरम्।
तमस्व भगवद्वादिका सूर्यस्तितः पुराणार्थम्।
विश्रस्ति प्रभुनावतारार्थस्य सर्वत्र द्वारात्।
विश्रस्ति: शिवो व्योमास्तिस्यस्थितिः प्रयत्नोऽयति।
शिवेदिस्मानुग्रहार्थस्यार्थस्य भवति।

Śiva purāṇa, ch. 100, Vv. 6 & 7.

2. जाने त्या भवान्कर सिंहस्य जगतो योनितिष्ठयोः।
े: शिवस्य च परं वर्णाना निरंतरम्।
तमस्व भगवद्वादिका श्रवः सर्वस्य:।
विश्रस्य च विश्रस्य स्यांव्याप्ति कोण्मुदुष्यार्थस्य।

Bhāgavatapurāṇa.

3. योनिस्यन्त्रकरणं जगत्स्यकारांस्य:।
तमस्व भगवद्वादिकार्थस्य भवति।

Vātulaśūndāhāgama.
HINDU ICONOGRAPHY.

form of all wisdom, and also Dēvi; whose possession are the three worlds, unchangeable in the universe, ever united, through whose union the essence of all things is mingled, the seed from which the world is born—do I reverence." In the Śiva-Liṅga-Pratishṭā-vidhi, the author Aghorā-Sīvāchārya gives a mantra which runs thus: Umāyai bhaga-rūpinyai liṅga-rūpadharāya cha Śaṅkarāya namastubhyam.........; and which means I salute Umā who is in the form of bhaga and Śaṅkara is in the form of Liṅga. We learn from the Siddhāntasārāvalī that the bringing about the union of the pīṭha which is the symbol of Śakti and the liṅga, that of Śiva, in accordance with the rules laid down in Śaiva śāstras is called pratishṭhā.* We

4. In marking the lines (sūtras) on the surface of the stone liṅga, it is stated that the part marked out thus should resemble the nut of the (human) liṅga:—

"..........................किंगमूर्दे भूर्वः"

Similarly in describing the form of the pīṭha for the Liṅga, it is required to be made in the shape of the bhaga (the human pudendum) :—

"पीठेतल्सम भगाग्नित्तिस्तु पुरस्तत्त्व्योद्धक लिंडिका रन्ध्रस्यापि गुणांश-भागयुगठे मूले अवमद्वद्वयक..............

Siddhāntasārāvalī.

उमाये भगाप्रिये भिन्नपरिकाराच ॥

Kāmikāgama.

*पीठं तिङ्गमुसायाशिष्टस्तयौः प्रतिष्ठितिता विष्युः........................
ŚIVA.

can quote several such texts, but those already given are more than ample to show the phallic nature of liṅga worship. So much about the evidences gathered from literature. Let us now turn our attention to sculptural evidences.

The earliest known Liṅgas, so far as we know at present, are two; one comes from Bhīṭā and is, now preserved in the Lucknow Museum. It has been described in a brief account contributed by Mr. R. D. Banerji to the Annual of the Director General of Archeology for 1909—1910. About this liṅga of Bhīṭā Mr. Banerji writes, "The top of it is shaped as the bust of a male holding a vase in his left hand, while the right is raised in the abhaya mudrā posture. Below this bust, where the waist of the figure should have been, are four human heads, one at each corner. From the mode of dressing the hair and the large rings worn in the lobes of the ears, it appears that these are the busts of females. They are more or less defaced, but still retain sufficient detail to admit of identification. The upper part of the head of the male is broken, only the portion below the nose being extant. The male figure wears a cloth which is thrown over the left shoulder, the folds being shown by a double line running over the breast. The vase held in the left hand resembles to some extent, the
ointment vessel found in the figures of Bödhisatvas of the Gândhāra school. The left ear of the male figure bears the circular pendants, which may be earrings. In front, immediately below the heads of two females, the phallus is marked by deeply drawn lines. To the proper left of this is the inscription to which I have already referred. The lower part of the stone has been shaped as a tenon to be fitted in a mortice.

"The inscription is in a good state of preservation, and with the exception of the last three letters, can be deciphered very easily." The translation of the inscription is given by Mr. Banerji as follows: "The Linga of the sons of Khajahuti, was dedicated by Nāgasiri, the son of Vāsēṭhi. May the deity be pleased."

From the description given by Mr. Banerji it is evident that it is a Mukhalinga having five faces corresponding to the Īśāna, Tatpurusha, Aghōra, Vāmadēva and Sadyōjāta aspects of Śiva. In the description of Mukhalingas given elsewhere in this book, it will be seen that the face representing Īśāna should be on the top, while the other four should face the east, south, west and north respectively.

* The text of this inscription reads as follows: Khajahuti-putanam l[m]gō patiṭhāpitō Vāsēṭhi-putēna Nāgasirinā piya-vtā[m] d[ē]vatā.
ŚIVA.

The four faces on the four corners which are believed by Mr. Banerji might be of females are really those of male figures. (See Pl. I.)

The palæography of the inscription found engraved at the bottom of this Liṅga is its most important feature, for, it enables us to determine the approximate age of this most interesting antiquarian object. With the help of the characters, Mr. R. D. Banerji has correctly guessed the age of the Liṅga to be the first century B.C.

The second most ancient Liṅga is the one discovered by me at Guḍimallam some years ago and which has not been described in detail hitherto. It is one of the most perfect pieces of sculpture of its class and is of great value in connection with the history and nature of the liṅga worship. Guḍimallam is a village situated at a distance of six miles to the north-east of Rēṇigutanā, a railway junction station on the Madras and Southern Maha-ratta Railway. In this place, there is an ancient temple with several inscriptions in it; the god of that temple, the Liṅga under consideration, is known from ancient times by the name of Pāraśurāmēśvara and the liṅga is still in pūjā. Being a badly managed temple, scarcely any oil is spent upon bathing the images, a fact which accounts for the liṅga being in the same condition as when it
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was carved; there is no oily dirt on it and the high polish is in no way lost; but there are a few chips here and there, and it is not known if they have existed from the beginning or came into existence at a later period. It is very probably the latter. The liṅga is made of a reddish igneous rock, very brittle and compact in its composition which takes very high polish and which is found in the Tirupati hills which pass near the temple of Paraśuramēśvara. The Liṅga is set directly on the floor of the central shrine and the pindaṅka or the pedestal is cut out in the form of a quadrangular ridge on the ground; it is exactly five feet in height and bears upon its front portion a beautiful figure of Śiva. This figure of Śiva has two arms, in the right one of which a ram is held by its hind legs and with its head hanging downwards (see fig. 4, Pl. V); in the left one is held a water-pot (fig. 3, Pl. V), and a battle-axe (paṅku) rests upon the left shoulder (fig. 2, Pl. V). On the head of the figure of Śiva is a covering, resembling a turban, of plaited,—not matted,—hair (see Pl. III and fig. 9, Pl. IV). The face is distinct in Mongoloid in its features, with a somewhat snub nose, high cheek-bones, narrow forehead and oblique eyes. This last item agrees well with Virūpāksha... (he with oblique eyes), one of the
Bust of the image of Śiva on the Guḍimallam Liṅga.
Details of ornaments in the Gujranwala Sculpture.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

Fig. 5.

Fig. 6.

Fig. 7.
names of Śiva. There are *kundalas* in the ears (fig. 1, Pl. IV), the lobes of which are distended so as to hang down as far as the shoulders; on each of the upper-arms is a highly finished ornamental band (*aṅgada*) and on the forearms five bracelets of different patterns (see figs. 2—7, Pl. IV). Round the neck is to be seen a necklace of rare workmanship (fig. 8, Pl. IV); it is noteworthy that there is no *yajñōpavita*, the Brāhmanical sacred thread, which is insisted upon in all *Āgamas*. The image wears a cloth on the loins, which, from its sculpture, appears to be of a very fine texture, for the thighs and the organ are visible through it very distinctly. The creases and smaller folds of the cloth running across the thighs are very well executed, and the larger and heavier folds flow down between the two legs.

The figure of Śiva stands astride upon the shoulders of a Rākṣasa—the Apasmāra-purusha—who is sitting on the ground on his haunches and supporting himself with his hands which are planted on the ground near the feet. He too has a sort of *jaṭāmakuṭa* on his head and a *hāra* of beads round his neck. He is swarthy and burly in the build of his body, possesses a pair of pointed animal ears and is, withal, jolly and happy, as is evidenced from the broad grin on his face.
HINDU Iconography.

The Linga itself is composed of two parts, the nut and the shaft of the membrum virile, each of them shaped exactly like the original model, in a state of erection. On Pl. II are given the front, the side and the back views of the Liṅga, a reference to which will enable the reader to form an excellent idea of the exactitude with which the sculptor has modelled this Liṅga in imitation of the human phallus. The longitudinal facets on the erect organ (ūrddhava-rētas) are also represented in this Liṅga.

There is a very close resemblance of the figure of Śiva on this Liṅga to that of a yaksha in the Śaṅchi Stūpa, figured on page 36 of Grunwedel’s “Buddhist Art in India” (translated by Gibson and Burgess); the face, the ear and the ear-ornament, the arms and the ornaments thereon, the necklace the details of the workmanship of these jewels and the peculiar arrangement of the drapery, particularly the big folds that descend between the legs,—all these are exactly alike both in the image of Śiva on the Liṅga at Guḍimallam and in the picture of the Yaksha referred to above. The date of the sculpture represented in the latter picture has been fixed to be the second century B.C.*

* 143 Before Christ (cir.). Probable date of Sanchi gateways.” Grunwedel, p. 5.
ŚIVA.

This naturally leads us to the inference that the image of Śiva might also belong to the first century at least of the Christian era, if not to a still earlier period. Again, from the exact likeness of the Guḍi-mallam Liṅga to the human phallus, it is certain that Liṅga worship was not of a mere symbol (liṅga), nor of a simple pillar (sthaṇu), but is beyond doubt phallic in its nature.* That this is the real origin of Liṅga wor at the pre- sent day is easily seen from the rules laid down in the Āgamas for making a Liṅga, as also from the innumerable sculptures of Liṅga, found throughout the length and breadth of India. (For an exhaustive treatment of Liṅga, see the Chapter on Liṅgas).

Because it is established to be phallic in its nature, some may be inclined to consider Liṅga worship obscene and immoral. There is nothing in it to be ashamed of; the two great Generative Principles of the Universe, Śiva and Śakti, or Purusha and Prakṛiti, the father and mother of all creations, the energy and matter of the physical scientist, is symbolised briefly in the form of the

* For a third ancient liṅga which is also sculptured like the human phallus, see fig. 1, Pl. V. It is set up in the central shrine of the Śiva Temple at Chennittalai, a village in Central Travancore.
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liṅga and the yōni. For the past two thousand years at least, the Hindus, males and females, have been offering worship to this symbol of the Great Architect of the Universe, without in the least adverting to or feeling conscious of the so-called obscenity of this pure symbol of the fatherhood and motherhood of the supreme deity; to them it is a symbol and nothing more; there is nothing obscene in connection with its worship; the simplest and the purest materials, such as water from a well reserved for ceremonial purposes, flowers, incense and freshly cooked rice and cakes, are used in the worship of the Liṅga. If there be any the slightest lack of cleanliness and purity on the part of the officiating priest, it would be passed over unnoticed in a Viṣṇu temple; but never in a Śiva temple, where absolute purity and cleanliness are rigorously demanded from the pūjārī. Thus, whatever might have been the original setting and the import of the symbolism, at the present time they are forgotten and lost; and the worship of the Liṅga and the yōni, is absolutely* and thoroughly

* The attention of the reader may here be drawn to a little book entitled "Primitive Symbolism as illustrated in Phallic Worship" by Hodder M. Westrop, published by Messrs. Geo. Redway in London. In this, the author has collected information about the existence, in the past and
ŚIVA.

free from even the remotest associations of any kind of immorality or indecency.

The great antiquity of Śiva worship is established by a number of references in ancient inscriptions; some of these references are given on page 8 of the General Introduction in Volume I of this publication.

Having considered at some length the history and nature of Śiva worship, I now proceed to a systematic description of the various images of Śiva in the subsequent chapters.

present, of phallic worship in several countries—Greece, Egypt, Rome, Assyria, Ancient America, &c. Liṅga worship or worship of Priapus, or fascinum or Prip-paga continued to exist, according to Boudin, till the 12th century A.D. in Germany, Slavonia and France. In France a document entitled Sacerdotal Judgments on Crimes, of the 8th century A.D. is said to contain the following: "If any one performs enchantments before the fascinum, let him do penance on bread and water during three lents."
SIVA is worshipped in a number of anthropomorphic forms, as also in the symbol of Liṅga. The more common representation is the latter. As has been said already, the chief image in the central shrine of a Śiva temple, is, in a large majority of instances, the Liṅga. Very rarely do we meet with anthropomorphic images of Śiva in the central shrines, and where they are seen, as in some temples of the Pallava period in South India, they occupy a position subordinate to the Liṅga.

Liṅgas are broadly divided into two classes, namely, the chala-liṅgas and the achala-liṅgas, that is, the moveable and the immovable Liṅgas. To the latter class belong the large and heavy stone Liṅgas which are permanently set up in the central shrines of Śiva temples. A description of the different varieties of the chala-liṅgas, had better be given first before proceeding to deal with the important class of achala-liṅgas.
The chala-liṅgas are divided into mṛṇmaya (those made of earth), lōhaja (of metals), ratnaja (of precious stones), dāruja (of wood), sailaja (of stone) and kshanika liṅgas, (those made for the occasion and disposed of immediately their use is over). The mṛṇmaya liṅgas may be of baked or unbaked clay. For making an unbaked clay liṅga it is stated in the Kāmikāgama that white clay, gathered from pure places, such as the tops of hills and banks of rivers, should be mixed with milk, curds, ghee, as also the flours of wheat and barley, the barks of milky trees, powdered sandal paste, mercury, etc., and the whole mass is then well mixed up and kneaded and kept for a fortnight or, at the most, a month. The liṅga is then shaped according to the instructions given in the Āgamas for that purpose. The baked clay liṅga is used for ābhichārika purposes; that is, for incantations such as those made to bring about the destruction of an enemy.

The lōhaja liṅgas may be made of the following eight metals, namely, gold, silver, copper, bell-metal, iron, lead, brass and tin. Similarly, the ratnaja-ja-liṅgas may be carved in pearls, coral, cat's-eye
LIÑGAS.

(vaiḍūrya) quartz crystal, topaz (pushyarāga), emerald and bluestone; that is, the ratnas or precious stones employed in making liṅgas are seven in number. The Dāruja liṅgas are made of the timber of the śamī, madhūka, karnikāra, maṇḍūka, tīnduka, arjuna, pippala, and udumbara trees; besides these, the timber of all such trees as have barks which exude a milky latex when cut, is also mentioned as good for making liṅgas; one such tree is the jack and it is very largely employed in the Malabar Coast for carving very fine specimens of images. The Kāmikāgama adds many more trees, such as the khadira, the chandana, the sāla, the bilva, the badara and the dēvādaru, the timber of which is also fit for making liṅgas. The stone lingas included in the class of chala-liṅgas are perhaps those small ones which are worn on the person by the people of the sect of Śaivas known as the Jaṅgamas, Liṅgavantas or Lingāyats, or Vīra Śaivas. The kshanika-liṅgas are those that are made then and there for pūjā and are, after the pūjā is over, cast away. They may be made of saikatam (sand), uncooked rice, cooked rice, river-side clay, cow-dung, butter, rudrākṣa seeds, sandal paste,
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kūrcha grass, flowers, jaggery, and flour. It is said that worshipping a liṅga made of gold grants wealth (śrīpradām) *; one of uncooked rice, vibhava; a liṅga made of cooked rice, grants the worshipper plenty of food; a liṅga made of clay gathered from river banks, grants landed estates; of cow-dung, removes all disease; of butter, gives one a jovial temper; of Rudrāksha seeds, grants knowledge; one of sandal paste, is prescribed for those who desire saubhāgya, while that of kūrcha grass for seekers after soul-liberation; a liṅga composed of flowers grants long life; one made of jaggery confers all desired ends and that made of flour strength.

* In the Uttara-kāṇḍa of the Rāmāyana it is stated that wherever Rāvana went, he carried with him a golden liṅga for his worship: placing that liṅga in the midst of a pedestal of sand, Rāvana made pūjā to it with incense and flowers of fine smell (yatp yatra cca yātisā Rāvaṇo rākṣasēkavara jāmbuṇādāmayam liṅgam sthāpya Rāvaṇah archayāmāsā gandhaiśchāmṛita gandhibhīḥ). The commentator remarks "that the golden liṅga was intended for constant worship. He worshipped it from the desire of sovereignty. For it is prescribed in the Tantras that a golden liṅga should be worshipped when any one desires sovereignty. (Tel-liṅgam jāmbuṇādamayam nitya-pūjā liṅgam aśvarya kāmanāya hi tel-liṅga-pūjā Rāvaṇasya aśvarya kāmasya sauvarṇa-liṅga-pūjāya stān-trēshūktah.)"
LI寧AS.

It is further stated that the liṅgas made of metals, precious stones etc., should have only the puṇā-bhāga or the portion which is projecting above the pedestal in achala-liṅgas, together with the pīṇḍikā or the pedestal; in other words, these liṅgas need not be made with the Brahmabhāga and the Vishnu-bhāga and then set up in a separate pīṇḍikā; the pīṇḍikā and that portion of the liṅga which is to be visible and which is known by the name of the Rudra-bhāga are to be either carved out of a single block of precious stone or cast in metals. No rules need be observed, as in the case of achala-liṅgas in shaping the chala-liṅgas and they need not bear on them the lines that are required to be marked on the achala-liṅgas.

The achala or sthāvara-liṅgas are, according to the Suprabhādāgama, classified under nine heads, namely, the Svāyambhuva, the Pūrva (or Purāṇa), the Daivata, the Gāṇapatya, the Asura, the Sura, the Ārsha, the Rākshasa, the Mānusha, and the Bāṇa liṅgas.* Of

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*The Mānasāra has another classification according to which the achala-liṅgas are of six kinds, namely, Śaivaliṅga, Pāśupata-Liṅga, Kājāmukha-Liṅga, Vāma-Liṅga, Bhairava-Liṅga and a variety which is not mentioned; but it gives no description of any of these liṅgas. त्रिन्दानविधि सम्प्रभुश्च सक्षयेऽवः || शैवं पालितं शैव कालायुक्तविषेदःतमध् || बांमे ज सेवं शैव त्रिन्दानानं वर्षविषेदः ||

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these, the Svāyambhuva, are said to belong to the uttamōttama (most superior) variety of liṅgas; those belonging to the Daivata and the Gāṇapatya classes, are of the Uttamamadhyama (middling superior) variety; whereas the Asura, the Sura and the Ārsha liṅgas belong to the uttamādhama (lowest among the superior) variety. The Mānushaliṅgas belong to the madhyamādhama (middling among the inferior) variety.

The Makuṭāgama recognises only four classes of sthira-liṅgas, namely, the Daivika, the Ārshaka, the Gāṇapa, and the Mānusha liṅgas, whereas the most authoritative of all the Śaiva Āgamas, the Kāmikāgama states that the sthāvara-liṅgas are divided into six classes, the Svāyambhuva, the Daivika, the Ārshaka, the Gāṇapatya, the Mānusha and the Bāna liṅgas. Though there is apparent diversity among the statements of the various Āgamas in the classification of the sthāvara liṅgas, practically there is no difference at all in them; some of them include the minor varieties under the major heads and swell the list, while others are somewhat more rigorous in keeping apart the major and the minor divisions among the sthāvara liṅgas.

The Svāyambhuva Liṅga is described in the Kāmikāgama as one which rose up and came in
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into existence by itself and had existed from time immemorial. As such, even if these are slightly damaged by causes such as fire, wild elephants, inundation or encroachment of rivers, enemies of religion like the Tulushkas, * madmen or men possessed by devils, they need no re-setting up (jirnöddhāra). If anything at all is necessary, it

*While commenting on the word 'ripavah, Nigamajñānadēva, son of Vāmadēvasivāchārya says, ripavah satruvastulush-kādaya: Vāmadēva was a contemporary and protege of a king called Śambhuvarāya. There are three or four Śambhuvarāyas, (that is, members of a dynasty of chiefs who styled themselves Śambhuvarāyas), of whom the Śambhuvarāya, the patron of Vāmadēva seems to be Rājanārāyaṇa Śambhuvarāyar, whose initial date is A.D. 1322-23. In one of the inscriptions discovered by me at Tiruvāmattūr and which is dated 1335-6 A.D., it is said that the Turukkar invaded some time previously and caused ruin to the country and that the pūjā in the Śiva temple at Tiruvāmattūr was suspended for want of funds and that Rājanārāyaṇa Śambhuvarāyar granted some lands and money to revive the pūjās. This Rājanārāyaṇa constructed a gopura in the Arunāchalēśvara temple at Tiruvanaṉamalai; sitting in this gopura, Vāmadēva wrote the original and commentary of the Jirnöddhāra daśaka. Hence, the invasion and havoc caused to the temples by the Musalmans under Malik Kafur, the general of Alla-ud-din Khilji, were fresh in the mind of the author who, therefore, includes in the term ripavah, the Tulushkas.
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is but a few ceremonials that might be done to purify the liṅga from pollution. If a portion of the Svāyambhuva Liṅga is broken, the broken part is required, if possible, to be bound with the main part with bands of gold or copper; if however, the damage is such as to prevent the pieces being bound together the broken part may be thrown away. If, however, a Svāyambhuva Liṅga is, by some cause or other, completely removed from its setting and thrown out, the event would cause the king his destruction as also of his kingdom, perhaps because he and his officers, responsible for the safety of such objects of hoary antiquity, were negligent in their duty. In fact, a Svāyambhuva Liṅga is considered so sacred that it is above all the rules laid down in the Āgamas for the other classes of Liṅgas. If such indeed be the superiority of the Svāyambhuva Liṅgas over others, it is no wonder that every village claims the Svāyambhuva nature for the Liṅga set up in its temple. Sixty-eight places, which are situated in various parts of India, are said to possess Svāyambhuva Liṅgas and a list of these places, is given in the commentary on his Jīrnāḥḍhāra-dātakam by Nigamajñānādēva of Vyāghrapura, son of Vāmadēvatāvāchārīya.*

* The sixty-eight places wherein Svāyambhuva Liṅgas are said to be found are:—
**LINGAS.**

The Daivika Liṅgas are recognised, according to the *Makutāgama*, by their characteristic shapes. They may

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<th>No.</th>
<th>Place.</th>
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<tbody>
<tr>
<td>1</td>
<td>Vārāṇasi</td>
<td>Mahādēva.</td>
</tr>
<tr>
<td>2</td>
<td>Prayāga</td>
<td>Mahēśvara.</td>
</tr>
<tr>
<td>3</td>
<td>Naimiśa</td>
<td>Dēvadēvēśa.</td>
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<tr>
<td>4</td>
<td>Gayā</td>
<td>Prapitāmaha.</td>
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<tr>
<td>5</td>
<td>Kurukshētra</td>
<td>Śthānu.</td>
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<tr>
<td>5-a</td>
<td>Prabhāsa</td>
<td>Śaśibhūshaṇa.</td>
</tr>
<tr>
<td>6</td>
<td>Pushkara</td>
<td>Ajōgasūḍha.</td>
</tr>
<tr>
<td>7</td>
<td>Vimalēvara</td>
<td>Viśva.</td>
</tr>
<tr>
<td>8</td>
<td>Aṭṭahāsa</td>
<td>Mahānāḍa.</td>
</tr>
<tr>
<td>9</td>
<td>Mahēndra</td>
<td>Mahāvṛata.</td>
</tr>
<tr>
<td>10</td>
<td>Ujjayini</td>
<td>Mahākāla.</td>
</tr>
<tr>
<td>11</td>
<td>Mahākōṭe</td>
<td>Mahōṭakaṭa.</td>
</tr>
<tr>
<td>12</td>
<td>Śaṅkukarṇa</td>
<td>Mahātejas.</td>
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<tr>
<td>13</td>
<td>Gōkarna</td>
<td>Mahābala.</td>
</tr>
<tr>
<td>14</td>
<td>Rudrakōṭi</td>
<td>Mahāyōgi.</td>
</tr>
<tr>
<td>15</td>
<td>Mahālīṅgsthala</td>
<td>Īśvara.</td>
</tr>
<tr>
<td>16</td>
<td>Harshaka</td>
<td>Harshaka.</td>
</tr>
<tr>
<td>17</td>
<td>Viśvamadhya</td>
<td>Māheśvara.</td>
</tr>
<tr>
<td>18</td>
<td>Kēdāra</td>
<td>Iśāna.</td>
</tr>
<tr>
<td>19</td>
<td>Himālaya</td>
<td>Rudrarudra.</td>
</tr>
<tr>
<td>20</td>
<td>Svarṇākṣha</td>
<td>Sahasrākṣha.</td>
</tr>
<tr>
<td>21</td>
<td>Viśvēśa</td>
<td>Vṛishabhadvajya.</td>
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be of the shape of a flame or resemble a pair of

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<th>No.</th>
<th>Place</th>
<th>Name of the deity</th>
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<td>22</td>
<td>Bhadravāta</td>
<td>Bhadra</td>
</tr>
<tr>
<td>23</td>
<td>Bhairava</td>
<td>Bhairava</td>
</tr>
<tr>
<td>24</td>
<td>Kanakbāla</td>
<td>Budra</td>
</tr>
<tr>
<td>25</td>
<td>Bhadrakarṇa</td>
<td>Sadāśiva</td>
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<tr>
<td>26</td>
<td>Dēvadāruvana</td>
<td>Daṇḍi</td>
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<tr>
<td>27</td>
<td>Kurujāṅgala</td>
<td>Chaṇḍāśa</td>
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<tr>
<td>28</td>
<td>Trisandhi</td>
<td>Ğūḍhvarētas</td>
</tr>
<tr>
<td>29</td>
<td>Jāṅgala</td>
<td>Kaparddi</td>
</tr>
<tr>
<td>30</td>
<td>Ėkagrāma (?)</td>
<td>Kṛttīvāsas</td>
</tr>
<tr>
<td>31</td>
<td>Mṛitakēśvara</td>
<td>Sūkṣhma</td>
</tr>
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<td>32</td>
<td>Kālaṇjara</td>
<td>Śīlakaṇṭha</td>
</tr>
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<td>33</td>
<td>Vimalēśvara</td>
<td>Śrīkaṇṭha</td>
</tr>
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<td>34</td>
<td>Siddhēśvara</td>
<td>Dhvani</td>
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<td>Mṛitakēśvara</td>
<td>Gāyatri</td>
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<td>36</td>
<td>Kāśmīra</td>
<td>Vijaya</td>
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<td>37</td>
<td>Makuṭēśvara</td>
<td>Jayanta</td>
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<td>38</td>
<td>Kṛitēśvara</td>
<td>Bhasmakāya</td>
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<td>39</td>
<td>Kailāsāchala</td>
<td>Kirāta</td>
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<td>40</td>
<td>Vṛishasthāna</td>
<td>Yamaliṅga</td>
</tr>
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<td>41</td>
<td>Karavīra</td>
<td>Kṛitaliṅga</td>
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<tr>
<td>42</td>
<td>Trisandhi (?)</td>
<td>Tryambaka</td>
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<td>43</td>
<td>Virajā</td>
<td>Trilōcheṇa</td>
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<td>44</td>
<td>Dīpta</td>
<td>Māhēśvara</td>
</tr>
<tr>
<td>45</td>
<td>Nēpāla</td>
<td>Paśupati</td>
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LIÑGAS.

Hands held in the añjali pose; they may have rough

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<td>Kārōbaṇa</td>
<td>Lakuli.</td>
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<td>47</td>
<td>Ambikā</td>
<td>Umāpati.</td>
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<td>48</td>
<td>Gaṅgāsāgara</td>
<td>Amara.</td>
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<td>49</td>
<td>Hariśchandra</td>
<td>Hara.</td>
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<td>50</td>
<td>Mahēśvara</td>
<td>Ōmkāra.</td>
</tr>
<tr>
<td>51</td>
<td>Kuruchandra</td>
<td>Śaṅkara.</td>
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<td>52</td>
<td>Vāmēśvara</td>
<td>Jaṭila.</td>
</tr>
<tr>
<td>53</td>
<td>Makuṭēśvara</td>
<td>Sauṣruti.</td>
</tr>
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<td>54</td>
<td>Saptagōdāvara</td>
<td>Bhīma.</td>
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<td>55</td>
<td>Nagarēśvara</td>
<td>Svayambhū.</td>
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<td>56</td>
<td>Jalēśvara</td>
<td>Triśūli.</td>
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<td>57</td>
<td>Kailāsa</td>
<td>Tripurāntaka.</td>
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<td>58</td>
<td>Karnikāra</td>
<td>Gajādhyaśakha.</td>
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<td>59</td>
<td>Kailāsa (?)</td>
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<td>Hēmakūṭa</td>
<td>Virūpāksha.</td>
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<td>Gandhamādana</td>
<td>Bhūrbhuva.</td>
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<td>62</td>
<td>Himasthāna</td>
<td>Gaṅgādhara.</td>
</tr>
<tr>
<td>63</td>
<td>Bāḍabāmukha</td>
<td>(Anala.</td>
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<td></td>
<td></td>
<td>(Dānavāri (?))</td>
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<tr>
<td>64</td>
<td>Vindhyāparvata</td>
<td>Varāha.</td>
</tr>
<tr>
<td>65</td>
<td>Koṭitīrtha</td>
<td>Ugra.</td>
</tr>
<tr>
<td>66</td>
<td>Ishtikāpura (in Lanka?)</td>
<td>Varishṭa.</td>
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<tr>
<td>67</td>
<td>Pātāla</td>
<td>Hāṭakēśvara.</td>
</tr>
<tr>
<td>68</td>
<td>Liṅgēśvara</td>
<td>Varada.</td>
</tr>
<tr>
<td>69</td>
<td>Gajapriya</td>
<td>Jalaliṅga.</td>
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exterior with elevations and depressions, deep hollows and scars resembling taṅka (chisel) and śūla (trident). The Daivika Liṅgas do not possess the brahma or the pārśvasūtras.

The Gaṅapa-liṅgas are those that are believed to have been set by Gaṇas. They are of the shape of the fruits of cucumber, citron, wood-apple or palm. The Ārsha Liṅgas are those set up and worshipped by Rishis; they are spheroidal in shape, with the top portion less broad than the lower portion; in other words, they are like an unhusked cocoanut fruit. Both the Gaṅapa liṅgas and the Ārsha liṅgas, like the Daivika liṅgas, are without the brahma-sūtras: The Kīranaṅgama informs us that the Svāyambhuva, the Ārsha and the Daivika liṅgas have no shape (rūpa) and no measurements (māna) and are recognised only by their respective shapes.

The largest number of the achala or the The Manusha sthāvarā liṅgas, are of the class of Mānusha liṅgas. As the name indicates, this class of liṅgas consists of those set up by human hands. They are sculptured in accordance with the rules definitely laid down in the Āgamas and consist of ten classes. The measurement of the Mānusha Liṅgas depend upon any one of the following, namely, the height of door-way of
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the central shrine, the length of one side of the central shrine (which is generally cubical in shape) or the natural unit, the hasta or the cubit. The Mānusha liṅgas are made up of three parts, namely, the lowest which is square in section and is known as the Brahma-bhāga, the middle of octagonal section, known as the Vishṇubhāga and the topmost, of generally circular section, known as the Rudrabhāga; the lengths of these parts vary with the different classes of liṅgas. On the Rudrabhāga of all Mānusha liṅgas are carved certain lines called brahma sūtras, and the tops of the liṅgas technically known as śīrōvarttana are fashioned in a number of forms; the rules for tracing the brahma-sūtras and for making the śīrōvarttanas will be described in a subsequent portion of this chapter.

The liṅgas whose measurements depend upon the length of the side of the central shrine are called the Sarvadesīka liṅgas; different proportions which are fractions such as three-fifths, five-ninths, or half, of the length or breadth of the central shrine are prescribed for the lengths of the liṅgas, which are further classed under uttama, mādhyama and adhama or the superior, the middling and the inferior varieties.
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The second class of the Manusha lingas is called the Sarvasama liṅga. It is also called Sarvatōbhadra in the Mayamata and the Kāmikāgama.

In the Sarvasama* class of liṅgas the brahmabhāga, the Vishṇubhāga and the Rudrabhāga are equal in length; whereas in the class known as the Varddhāmanā liṅga,† which is also known, according to the Siddhāntasāravali, as the Surēdhya liṅga, the proportion of the Brahmabhāga, the Vishṇubhāga and the Rudrabhāga are as 4, 5, 6 or 5, 6, 7, or 6, 7, 8, or 7, 8, 9. Of these the proportion 4, 5, 6 is prescribed for Brāhmaṇas and the other three for the Kshatriyas, the Vaiśyas and the Śūdras respectively. The lengths of the Brahmabhāga etc., in the Śaivadhika‡ liṅgas are according to the Kāmikāgama, the Kāranāgama and the Mayamata are 7, 7, 8 or 5, 5, 6 or 4, 4, 5 or 3, 3, 4, respectively; and are meant for the four castes respectively beginning with the Brāhmaṇas.

* Literally 'all-equal'.
† Literally 'of ascending order of lengths'.
‡ Literally 'with the Śaiva part of larger length'.
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Of Svastika Lingas. This class appears to be the same as the Anāḍhya liṅga of the Sid-dhāntasāravālī. The proportion of the lengths of the Brahmabhāga and other parts in the Svastika liṅga, is given in the Kāmikāgama and the Mayamata as 2, 3, 4 respectively. In the class known as the Trairasika or Traibhāgika liṅgas, the lengths of the various parts are given as follows: dividing the whole length of the liṅga into nine equal parts, the periphery of the Brahmabhāga should be equal to eight of these parts, that of the Vishṇubhāga seven and that of the Rudrabhāga six. It should be noted here that the diameter of the liṅga is not given and we have to deduce it from the periphery; supposing that the total length of the liṅga is nine feet, the length of each division is one foot. If, as we have already said, the periphery of the square section of the brahmabhāga is eight times one division, the length of a side of the square will be two feet. The same is the length of the diameter of the octagon and the circle inscribed in this square. Mathematically the proportions of the periphery of the square, and the octagon and the circle inscribed in it are approximately 8, 6.624*

* 8r, 16 tan 22°5' and 2IIr, respectively where r = the radius of the circular Rudrabhāga, which we have assumed to be = 1.
HINDU ICONOGRAPHY.

and 6.3 times one division. (See fig. 1, Pl. VII.) Thus there is a slight discrepancy between the proportions laid down in the Āgamas and those obtained mathematically. All the works, such as the Kārikāgama, the Kāraṇāgama, the Suprabhūdāgama and the Mayamata are uniform in giving the same proportions to the three parts of the Trairāśika-liṅga. There is yet one more class of liṅgas, the Ādhyaliṅga of the Siddhāntasārāvali: the lengths of the Brahma-bhāga, the Vishnubhāga and the Śivabhāga of this variety are given as 8½, 8 and 7½ respectively. So far about the lengths of the various classes of liṅgas. I shall now proceed to the general rule regarding the width of liṅgas.

The Siddhāntasārāvali lays down the following rule for fixing the widths of the Ādhyaliṅga, the Anādhyaliṅga, the Suraḥbhāga and the Sarvasama liṅgas: divide the total length of the liṅga into sixteen equal parts; the width of the Ādhyaliṅga should be six of these parts; that of the Anādhyaliṅga, five; that of the Suraḥbhāga liṅga, four; and lastly of the Sarvasama liṅga, five; the width of the three parts having the square section, the octagonal section and the circular section of the liṅga is obviously the same throughout.
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The *Mayamata* gives the widths of the various *liṅgas* in greater detail.

The central shrines of Hindu temples are roughly divided according to their ground plans and superstructure into three classes, namely, the Nāgara, the Drāviḍa, and the Vēsara classes.

The width of the *liṅga* to be set up in the central shrine of the Nāgara variety is given in the *Mayamata* as follows: divide the total length of the *liṅga*, (which itself depends upon the length of one side of the central shrine),* into sixteen equal parts: the widths of the *liṅga* that is to be set up in it might be 5, 4 or 3 of these parts. The one with a width of five parts is known as the *Jayada*

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* The central shrines of all Śiva temples are square in plan. The length of the *adhamādhama* or the most inferior *liṅga* that might be set up in the Nāgara type of central shrine is .6 of the length of one side of the central shrine and that of the *Uttamōttama* or the most superior *liṅga* is .6. Between these two extreme limits are seven varieties of *liṅgas*, the *adhamāmadhyama, adhamōttama, madhyamādhama, madhyama-madhyama, madhyamōttama; uttamādhamama and uttama-madhyama*; these have lengths obtained by adding a seventh part of the difference in length between the *uttamōttama* and the *adhamādhama* varieties, which in the case of the Nāgara temples is .1.
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or the victory-bestowing variety; that with a width of four parts is of the Pāuṣṭiṅka or the strength-bestowing variety and that of a width of three parts, the Sārvakāmika or the all-desires-bestowing variety.

In the case of the liṅgas to be set up in the Drāvida form of central shrines, the following rule gives their widths: divide the total length of the liṅga* into twenty-one equal parts: the liṅga whose width is six of these parts is called the Jayada liṅga; that whose width is five parts is Pauṣṭiṅka and that whose width is four parts is Sārvakāmika.

The Jayada, Pauṣṭiṅka and Sārvakāmika liṅgas set up in the Vēsara class of central shrines have the following proportions: if the total length of the liṅga† is

* The length of the Uttamottama class of the liṅga set up in the Drāvida temple is 13/21, part of the length of one side of the central shrine; that of the adhamādhama is 10/21 and the difference is 3/21 or 1/7. Dividing this difference into seven equal parts and adding one, two, etc., of these latter smaller parts to the length of the adhamādhama liṅga we obtain the seven varieties of liṅgas of intermediate lengths.

† The length of the Uttamottama liṅga of the Vēsara type of the garbha-griha is 16/25 of the side of the central shrine; that of the adhamādhama, 13/25 and the difference in their lengths is 3/25; this difference is divided into seven equal parts; by the
LIÑGAS.

divided into twenty-five equal parts, the width of the Jayada liṅga is eight parts; that of the Paushtika, seven parts; and of the Sārvakāmika, six parts.

A few of the liṅgas described above are drawn to scale and are reproduced on Pl. VI; it might be noticed that they have different types of tops, some resembling a half-moon; some, the top of an umbrella and others, shaped like the egg. The process of rounding of these tops is technically known as the making of the birōvarttana. Minute rules are laid down for producing the various tops, about which it is necessary to give here a brief account.

The tops of liṅgas are of several kinds, the most important of which are five, according to the Mayamata, and four according to the Siddhāntasārāvali. They are named respectively chhatrākāra, tripushākāra, kukkūṭāṅgākāra, arādha-chandrakāra and bud-buda-sadrisa meaning the umbrella-shaped, the cucumber-shaped, the egg-shaped, the half-moon-shaped and the bubble-like respectively. The last named variety has been omitted by the Siddhāntasārāvali, probably because its author is addition of one, two, etc., of these smaller parts to the adhamā-dhama variety we get seven liṅgas of intermediate lengths.
inclined to include it in the ardda-chandrākāra class. These different forms represent different conic sections and the rules relating to their formation are of greater interest to the mathematician than to the iconographer; they are of great use to the sculptor. These rules would help an investigation into the various curves known to the Hindus and furnish some materials for the study of the History of Hindu mathematics. As these rules are extremely minute and are not quite easy to understand they have been omitted here; but the original texts have been inserted in the appendix for the benefit of those who can make any use of them.

There is yet one more detail in the making of a liṅga, without which the liṅga does not become complete and fit for worship; it is the tracing of certain lines known as the brahma-sūtras on the liṅga. Two vertical lines are engraved on the surface of the Rudrabhāga (or the pūjābhāga, as it is often referred to in the Āgamas). The length of these lines* should be, according to the Siddhāntasārāvalī, determined by the

* These lines are called by the name of rākshanoddhārana in Mayamālā; manirēkha, pārēva-sūtra, etc., are also other names of these.
following rule: divide the length of the pūjābhāga of the linga into three equal parts: divide further the two lower parts into eight equal divisions: now the distance between the two parallel vertical lines should be one of these smaller divisions; the thickness and depths of the lines, should be one-ninth of this division: two lines are to be traced, one on either side, which should begin from near the tops of the vertical lines, descend sloping down and removed farther and farther from the central double parallel lines until they reach a distance which is two divisions from the lowest portion of the pūjābhāga; then the two sloping side-lines, (pārksa sūtras), should be traced in a horizontal plane so as to meet each other at the back. (See fig. 1, Pl. VI, Pl. VII and fig. 1, Pl. X). The two central vertical parallel lines should be joined at their tops by a curved line whose curvature should resemble that of the top or (śiras) of the linga.

Among the Mānusha-lingas are included five more varieties, namely, the Ashtottarasāta Linga, the Sahasra-linga, the Dhāra-linga, the Śai-vēshtyaliṅga and the Mukha linga. Of these, the first, the ashtottarasāta-liṅga or the 108 miniature liṅgas are required to be carved on the pūjābhāga of the Surēdhyā linga. They are produced
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by cutting four equidistant horizontal deep lines on the surface of the pūjābhāga; at right angles to these and parallel to the axis of the liṅga are to be carved twenty-seven deep lines. The portions of the surface of the main liṅga formed by the intersection of the vertical and horizontal lines are small oblongular blocks, which are later on shaped into the form of the pūjābhāga of the ordinary liṅgas by rounding the sides and the top. Thus are formed a hundred and eight liṅgas (practically half-liṅgas) attached on the back to the main liṅga (See fig. 2, Pl. VII, and fig. 1, Pl. VIII).

The Sahasra-liṅga is obtained in exactly the same manner as the aṣṭottara-sata-liṅga. The carving of the thousand and one liṅgas should be done on the surface of the pūjābhāga of an Āḍhya-linga. In the case of the Sahasra-liṅga the horizontal lines are eleven and the vertical lines ninety-nine (See fig. 2, Pl. VIII).

The Dhārā-liṅgas are liṅgas, the pūjābhāga of which has round it vertical fluted facets ranging from five to sixty-four in number. The Suprabhūdāgama prescribes 5, 7, 9, 12, 16, 20, 24 and 28 facets for Dhārā liṅgas, while the Kāraṇāgama mentions only 16 facets. But the Māyamata lays
Fig. 1. Mukhaliṅga: Stone.
Charohana, Kotalé District: Marwar.

Fig. 2. Mukhaliṅga: Stone.
Chakodi: Jodhpur District, Marwar.
down the rule that the number of facets in the Brahmbhāga, the Vishṇubhāga and the Rudrabhāga should be either 4, 8 and 16; 8, 16 and 32; or 16, 32 and 64 respectively. The text of the Kāmikāgama is corrupt and hence what rule it lays down on this point is unintelligible. The Dhārāliṅgas should be made out of the Sarvasama-liṅgas.

The Mukhaliṅga is one of the varieties of Mānusha-liṅgas and is distinguished from all other liṅgas in that it bears one or more human faces sculptured on it. Regarding the making of a Mukhaliṅga all the Āgamas and Tantras have detailed descriptions. The substance of these is that a Mukhaliṅga should be made on the pūjābhāga of the Sarvasama-liṅga and that it might have one, two, three, four or five faces corresponding to the five aspects, Vāmadēva, Tatpurusha, Aghōra, Sadyojāta and Īśana, of Śiva. If the central shrine has only one door-way in its front or the east side, there should be carved only one face and that on the front side of the liṅga facing the door-way (See fig. 1, Pl. IX); if it has two door-ways one in front and the other at the back of the central shrine, that is, on the eastern and western sides, there should be two faces carved on the front and back of the liṅga; there should be three
faces on the liṅga, if there are three door-ways, that is, on all sides except the west (See fig. 2, Pl. IX); if, lastly, there are four doorways, there should be four faces or five; in the former case, the faces are turned in the four directions of the quarters; in the latter case, in addition to the four faces, there is to be one on the top of the liṅga and facing the east. The Īśāna aspect of Śiva is represented by the face on the top of the liṅga; the Tatpurusha, by that facing the east, the Aghōra, by that facing the south; the Sadyōjāta, by that facing the west and the Vāmadēva, by that facing the north. In the case of the four faces carved on the four sides of the Mukhaliṅga they should be attached to bodies which ought to be represented only as far as the chest (stana-sūtra) (See fig. 3, Pl. VII, Pl. XI and Fig. 2, Pl. X). Each of these figures should have only one pair of arms and be fashioned in all other respects in conformity with the rules laid down for the making of images.

From the descriptions of the Mānusha liṅgas given above, it is easily seen that the symbol represents a phallic emblem, of which the part projecting above the pūtha is the representation of the membrum virile and the brahmaśūtra makes of the nut from the shaft and the rounded top completes its likeness to the human phallus. The
Fig. 1.

Fig. 2. Mukbalīṅga: Marble: Nasīk.

Fig. 3. Dhārā-liṅga: Stone: Tirūvorgiyūr.
PLATE XI.

Mukhalinga : Stone. Joti, (Cuddapah District.)
LINGAS.

Brahmabhāga and the Vishṇubhāga are only designed to fix the liṅga firmly in the pedestal. Of the component parts of the pīṭha, that slab of stone with a square hole, in which the square portion of the liṅga fits in and which forms the lower member of the pīṭha, prevents its rotation. The second slab with an octagonal hole in it and which is the second or upper member of the pīṭha restricts the vertical motion of the liṅga.

Liṅgas are almost always set up in pedestals known as the pindākās or pīṭhas.

Pīṭhas.

These may be square, oblonglar, octagonal, elongated octagon, hexagon, elongated hexagon, duodecagon, elongated duodecagon, 16 sided, regular or elongated, circular, elliptical, triangular and semi-circular, in plan. ¹ In a square pīṭha, which is the

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¹ The Mānasāra lays down the rule that the form of the pīṭha that should be used in the Nāgara, Drāviḍa and Vēsara forms of vimānas (central shrines) is the nāgara, drāviḍa and vēsara respectively and it defines that the nāgara pīṭha is square; the drāviḍa pīṭha, octagonal and the vēsara pīṭha circular in plan.
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one commonly met with, the length of one side of it may be twice the length of the pūjābhāga, or equal to the total length of the liṅga; in other words two-thirds of or equal to the total length of the liṅga. The pīṭha, the length of whose side is equal to the total length of the liṅga is said to belong to the Uttamottama class and that whose side is equal to two-thirds the total length of the liṅga, adhamādhamā. Dividing the total length of the liṅga into twenty-four equal parts, the following classification of the pīṭhas is obtained.

Adhamādhamā pīṭha's side 16 parts.
Adhamamadhyama " " 17 "
Adhamottama " " 18 "
Madhyamādhamā " " 19 "
Madhyamamadhyama " " 20 "
Madhyamottama " " 21 "
Uttamādhamā " " 22 "
Uttamamadhyama " " 23 "
Uttamottama " " 24 "

32, dividing the total length of the liṅga into 32 parts, the nine above-mentioned varieties are obtained by taking the same number of parts as in the above case: then the Uttamottama variety of pīṭha has a side whose length is, three-fourths of the total length of the liṅga and the adhamādhamā variety, one-half of the total length of the liṅga.
Liṅgōdbhavamūrti: Stone:
Kailāsanāthasvāmin Temple: Conjevaram.
HAVING described the various forms of lingas, let me now proceed to a description of the Liṅgōdbhavamūrti. This is one of the common icons in Southern India, which according to the Āgamas is required to be placed in the niche in the western wall of the garbha-griha or the central shrine. Śiva is said to have appeared in the form of a blazing pillar of immeasurable size to quell the pride of Brahmā and Vishṇu. The story, which is almost identically given in the Liṅga-purāṇa, the Kūrma-purāṇa, the Vāyu-purāṇa and the Śiva-purāṇa, runs as follows:—Vishṇu at the end of a kalpa was slumbering on the deep abyss of waters; a great illumination occurred then near Vishṇu and from it emerged Brahmā. Brahmā saw before him another person Vishṇu; Brahmā approached Vishṇu and introduced himself to Vishṇu as the creator of the whole universe and demanded of Vishṇu who he was; to which Vishṇu replied that he was
also the architect of the universe. Brahmā could not brook the statement of Vishṇu and a quarrel ensued between them both. At this juncture there appeared a liṅga resembling the great cosmic fire, with hundreds of tongues of flames blazing out of it. Instead of quarrelling with each other Brahmā and Vishṇu set about to find out the top and bottom respectively of this huge mass of fire, for which purpose the former assumed the form of a swan (haṁsa) and flew up in the air; while the latter took the form of a boar and burrowed down into the earth. The attempt of these two gods to discover the reality and measure of this fiery pillar proved futile. They then came to realise that there certainly was something far greater than themselves; whose top or bottom they could not find out: thus humiliated they approached this pillar of fire and began to praise it. Pleased with their prayers Śiva manifested himself to them in the body of this fiery liṅga with a thousand arms and legs, with the sun, the moon and the fire as his three eyes, bearing the bow called the pīṇāka, clad in the hide of an elephant, carrying the triśūla, wearing the yajñōpavītta made of snakes and with a voice resembling the rumbling of the clouds or the noise of the drum, addressed Brahmā and Vishṇu thus:—“You both are born from me, Brahmā having come from my
LIŅGŌDBHAVAMŪRTI.

right loin and Vishṇu from the left loin; all three of us are really one, but are now separated into three aspects, namely, Brahmā, Vishṇu and Mahēśvara. Brahmā will in the future be born of Vishṇu and at the beginning of a kalpa, I myself will be born from the angry brow of Vishṇu." Thus declaring, Mahēśvara disappeared. From this time the liṅga came to be worshipped by all men.

While searching for the top of the pillar of fire, Brahmā came by a petal of the kētaki flower and asked it wherefrom it was descending; to this the petal answered that it was falling from the head of Mahēśvara, for what length of time it could not remember. Taking hold of this petal, Brahmā descended and lied to Vishṇu that he had discovered the head of Mahēśvara and from it he had brought this petal of the kētaki flower. For uttering this piece of falsehood Brahmā was cursed not to receive any worship from men on earth. Hence, it is stated, Brahmā is never enshrined in a separate temple and offered worship.

In the Aṃśumadbhēdāgama is found the following description of the Liṅgōdbhavamūrti: The figure of Śiva in the aspect of Chandrasēkharamūrti should be carved on the front of a liṅga. It is stated in the Kāraṇāgama that one-fifth part of the liṅga should be left out on the top and at the
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bottom respectively without any sculpture. The legs below the knees of the figure of Chandra-sêkhara carved on the liûga should be invisible, that is, should be left unsculptured. On the right of the liûga and near its top Brahmâ should be represented in the shape of a swan (hamsa) while Vishňu should be carved in the form of a boar on the left at the foot of the liûga. The figures of Brahmâ and Vishňu should be sculptured on the right and left respectively of the liûga and also facing it, with two hands held on the chest in the aîjali pose. The colour of the figure of Śiva should be red, that of Vishňu black and that of Brahmâ golden yellow. Over and above this description, a few additional details are found in the Kâmikâgama. The size of the swan, it is stated, should be the same as that of the face of Śiva, while that of the boar, twice that of the face of Śiva. The figure of the boar should be worked out as digging into the earth. The figures of Vishňu and Brahmâ should be expressive of submission and be sculptured beautifully; or they may be altogether omitted from the panel; in this latter case, the swan and the boar should necessarily be there. The Śilparatna adds that Śiva should carry the śūla in one of his hands; whereas, the Kâranâgama requires that of the four hands, one should be in the abhaya pose,
another in the varada pose, a third should carry
the paraśu and the fourth a krishṇa-mṛiga (a black
buck) and that the digit of the moon (chandra-
kalā) should adorn the crown of Śiva. Such is the
description of the Liṅgodbhavamūrti, which is
illustrated with three pictures. The first photograph
(Pl. XIII) is that of the Liṅgodbhavamūrti found
in the Kailāsanāthasvāmin temple at Conjeevaram
and is over twelve hundred years old. This piece of
sculpture is very much at variance with the textual
descriptions. The figure of Śiva-Chandraśēkhara
has eight arms of which some are seen carrying the
paraśu, the śūla, an akshamālā and some other
objects, while one is held in the abhaya pose and
another is resting upon the hip (katyavalambita).
Then again the one-fifth part of the liṅga on the
top is not left unsculptured, nor is the part of the
liṅga lower than the knees of the figure of Śiva,
equal to a fifth of the total length of the liṅga.
But the sculpture agrees with the Sanskrit texts
in that the legs of Śiva below the knees are left
out unsculptured; the digit of the moon is shown
on the crown of Śiva; the boar-avatāra of Viṣṇu,
with four hands out of which two are shown as
digging the earth and the other two as carrying the
śaṅkha and the chakra, and not an ordinary boar,
as stated in the Āgamas, is carved out at the bottom
space of the panel; Brahmā is seen flying in the air in his own form instead of as a swan; one of his legs, as also that of the other deities on the left of the liṅga, is horizontal, while the figures of Brahmā and Vishṇu each having four arms are sculptured on the right and left of the liṅga; they have each one arm lifted up in the pose of praising, while the other rests upon the hip, and the remaining ones carry their characteristic weapons. The top of the niche has got a highly artistically carved makara-tūrana.

The second photograph, Fig. 2., Pl. XIV, represents the Liṅgōdbhavanūrti in the temple of Śiva at Ambar Ṁagālam. In this, the liṅga has a wreath of flowers thrown over its top; the figure of Śiva is shown with four arms, one of which is held in the abhaya pose, the other in the katyavalambita pose (resting upon the hip), and the remaining two carry the paraśu and the black buck. The legs of the figure of Śiva below the knees and up to the ankles are sculptured against the rules laid down in Āgamas; the feet alone are kept hidden in the liṅga. On the right of the liṅga and on its top is to be seen the swan whose beak is prominently visible; below and on the left of the liṅga is to be seen the boar, half man and half beast, burrowing the earth. This piece of sculpture belongs to the mediæval Chōla period, that is, to the 11th or 12th century A.D.
LIÑGÖDBHAVAMÜRTI.

The third picture, (Fig. 2, Pl. XIV), is a pen and ink sketch of the Liñgödbhavamürti from the Daśāvatāra Cave at Ellora. The whole panel is a remarkable piece of artistic work; it consists of the blazing pillar of fire at the centre, with the figure of Śiva emerging from the middle of it, having one hand in the abhaya pose, another resting on the hip, while the others are carrying perhaps the paraśu and mṛiga (deer). Since Śiva is said in some purāṇas to have presented himself before Brahmā and Vishṇu as a flaming pillar (the Skambha of the Atharvaṇa-veda), the artist has shaped the liṅga like a pillar with a capital. Flames are bursting out in tongues on both sides of the pillar. Brahmā with four faces is seen flying in the air, and Vishṇu as Varāha is digging the earth with his hands and snout. On the right and left are seen Brahmā and Vishṇu respectively standing in a reverential attitude, with two hands clasped in the añjali pose and the other two carrying the characteristic objects such as the śankha, the chakra, the kamaṇḍalu, etc., of these two deities. The details in this sculpture are executed in the most exquisite manner. It might be observed that in all these cases, the figure of Śiva is enclosed in a lenticular aperture on the surface of the liṅga.
THE name Chandraśekharamūrti implies an image which has Chandra (the moon) as its head-ornament. How Śiva came to possess snakes on his body, the black buck and the parabu in his hands, the Apasmāra-purusha or the demon under his feet, to wear the skins of the lion and the tiger on his loins and and the skull and the moon tucked up in his crown is described in the Suprabhādūgama thus:—When Śiva was passing by the slopes of the mountain Māru without any garments, the wives of the Rishis fell in love with him and lost their chastity. The Rishis, wild with rage, performed incantations to kill Śiva, the seducer of their wives; from their ceremonial ground there came snakes, a kṛishṇa-mṛiga, an Apasmāra-purusha, a parabu, a bull, a tiger, a lion and several other things. For destroying Śiva all these were discharged by the Rishis against him. The latter took into his hands
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for his sports the black-deer, the snakes’ and the paraśu; the Apasmāra-purusha was trampled under his feet and is always serving him as a foot-stool; the lion and the tiger were killed by Śiva and their skins worn by him as his garments, while the skull and the digit of the moon were placed on his jaṭāmakuṭa as ornaments. The Suprabhōdāgama adds further that all figures of Śiva should have the following characteristics, namely, three eyes, four arms, the crescent moon, the dhurdhura flowers, (dātura), snakes on the crown (jaṭāmakuṭa), the tiger-skin garment, the hāra, the kēyūra, yājñō- pavita and kuṇḍalas adorning his person. Special figures of Śiva may have other objects about them than those mentioned just now.

In addition to these, other characteristic features of the images of Śiva are given in a manuscript added at the end of the Śilparatna whose name is not known. It is stated therein that the colour of the figure of Śiva, if it is painted on a wall, should be white or of the red colour of the sun or golden yellow. The image should possess high shoulders, long arms and eyes like the petals of the lotus; there should be three waist zones or katīsūtras. The appearance of the figure of Śiva should be that of a youth of sixteen years of age, with a

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blue throat, handsome countenance, and wearing kunḍalas in the ears; the neck should be somewhat stout. The figure may have four, eight, ten, sixteen or eighteen arms. The image is said to be a santa-mūrti or pacific in nature, when it has four arms:—in this case, of the four arms two should carry the triśūla, and the ādamaru, while the remaining two should be kept in the varada and the abhaya poses. If the image has eight arms—(it is not mentioned in the text in what aspect Śiva should have eight arms)—it should carry all the objects which are in the hands of the image of Śiva with ten arms, except the khaḍga and the khōṭaka. The image of Śiva, when he is in the act of killing the Gajāsura, should have ten arms; when it has ten arms, the right hands should carry an akshamālā, a sword, the saktyāyudha, the danda and the śūla; whereas the left hands should carry the khatvāṅga, a snake, a skull, the khōṭaka and the deer. Śiva in the act of destroying the three-castle (Triṣṭura-dahana) should possess sixteen arms. In this instance, the following six objects should be carried in addition to those mentioned in connection with the image of Śiva with ten arms; namely, the bāna, the chakra and the gadā in the right hands and the bow, a bell and the saṅkha in the left hands. In the aspect of Bhairava, Śiva has eighteen arms; the
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additional hands hold the धमरु and the शान्क्हा (?)*
CHANDRASEKHARAMURTI.

The Purva-Kāraṇāgama states that the figures of Śiva in the Bhikṣhāṇa, the Kāṅkāla, the Haryaddha, the Arddhanārīśvara, the Sukhāsana, the Kāmāntaka and the Dakshiṇāmūrti aspects should not have near them the figure of the Dēvi; while in all other aspects the Dēvi should be found near Śiva. The height of the figure of the Dēvi, in company with that of her consort Śiva, should be up to the ear of Śiva, if the figure of the Dēvi is of the uttama class; up to his mouth, if of the madhyama class, and up to his uplifted hand, if of the adhama class.

The colour, according to the Kāraṇāgama, of the Nṛttamūrti, of the Kāṅkālamūrti and of the Dakshiṇāmūrti is to be white; while that of all other aspects of Śiva, coral red.

The image of Chandrasēkharamūrti is divided into three classes, namely, the Kēvalamūrti, the Umāsaḥitamūrti and the Āliṅganamūrti. All these three classes are usually found in the temples of Southern India and their descriptions are contained in all Agamas. For instance, the Amukumadbhēdāgama says that the Kēvalamūrti should have one of his right hands

अन्यथा दृष्टस्तथा भवेन्तः कमात 
अत्यन्तोभेदाश्च न स्यातः खण्डेष्टकः ॥ 
(शिल्परत्नंभोजिते करिमशिष्टं भनेः)
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held in the abhaya pose, one of his left hands in the varada pose, the other right hand should carry the tāṅka and the remaining left hand a black buck; Śiva should be standing erect, without any bends in his body, that is, in the attitude known as sama-bhaṅga. He should be shown as wearing on his head a jatāmakuṭa ornamented with a crescent moon; also, he should have three eyes, a beautiful face, and be adorned with all ornaments; he should be clad in yellow garments (pūtāmbara), the ends of which should descend as far below as the knees, while the bigger folds should pass between the two legs. If the hand held in the varada pose happens to be completely stretched out as in fig 5, Pl. V. of Vol. I, it should be kept so as to make the wrist reach the height of the hip, while the tips of the fingers should reach the mēḍkramūla-sūtra. If the hand has its fingers slightly bent, as in fig. 4, on the same plate, the back of the hand should be raised as far as the nābhi-sūtra. The samabhaṅga attitude is expressive of the rājasa-guṇa of the image. The deer and the tāṅka should be held in the hands kept in the kartari-hasta pose; and the deer may be facing the figure of Śiva or be away from it. The crescent of the moon may be attached to the right or the left of the jatāmakuṭa. The colour of the figure of Śiva should be red.
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To the above description, the Uttara-kānikā-gama adds, that the right front hand may be held in the simhakarna, kaṭakahasta or the katyavalam-bitahasta pose. The two back hands which are held in the kartari-hasta pose should not go higher than the hikkā-sūtra, that is, above the shoulders and the tops of the taṅka and the mṛiga, higher than the karna-sūtra or the ear. While the deer might face the figure of Śiva or be away from it, the head of the taṅka should always be turned away from it. In the left ear of the image of Śiva-Chandraśeṅkhara there should be either the ear-ornament named the ratna-kuṇḍala, the saṅkha-patra or the padma-patra; whereas in the right ear there may be either the ornament named the makara-kuṇḍala the simha-kuṇḍala, or the patra-kuṇḍala. The curls of hair should hang at the back as far down as the ear, while the jaṭās or the braids or plaits of hair should hang on the right and left of the image as far as the shoulders. The figure of Chandraśeṅkhara should be ornamented with several pearl necklaces (muktahāra) and jewelled necklaces (ratnahāras), with well designed medallions (padakas) attached to them; and there should also be yajñōpavīta and the chhannavīra and udarabandhana. Besides, there should be kēyūras and other bracelets (kaṭakās) on
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the arms; and the fingers should be adorned with rings and the waist with a zone, and the ankles with anklelets. The figure of Chandraśēkhara should be standing upon a padma-pīṭha.

The second variety of Chandraśēkharamūrti is, as we have mentioned above, known as the Umāsahitamūrti. If the image of Chandraśēkhara has that of the Dēvi by his side, either on the same pedestal (pīṭha) or a different one, it is said to be Umā-sahitamūrti, or Chandraśēkhara with Umā.

The third variety of Chandraśēkharamūrti is known as the Āliṅgana-mūrti. In this aspect, Chandraśēkhara is to be represented as embracing the Dēvi with one of his left arms: this arm might rest upon the left side of the Dēvi just below her breast, or it may be placed upon the left arm of the Dēvi, outside the pārśva-sūtra; the Dēvi should keep in her right hand a red lotus flower. Or, the right hand of the Dēvi may embrace Śiva, in which case the hand of the Dēvi should rest on the right side of Śiva a little above the waist zone; and the left hand of the Dēvi should carry a flower. Or, the two figures of Śiva and Umā may be embracing each other, the one with the left and the other with
Fig. 1. Kēvala-Chandraśēkharamūrti:
Bronze; Tirupallattur (Tanjore Dt.)

Fig. 2. Umāsabita-Chandraśēkharamūrti:
Bronze: Agaram-Śettūr.
the right hand. Thus there are three modes in which the figure of Āliṅgana Chandraśēkhara may be sculptured.

In all the above instances Chandraśēkharamūrti whether in company with his consort or not, should have around him the prabhā-maṇḍala. It must also be noted that this image of Śiva should always be a standing one.

The Śrītatva-nidhi adds that the colour of Śiva in this instance should be that of coral, while the colour of Dēvi, black. The Dēvi is here said to possess three eyes and is required to be standing with three bends in her body (tribhaṅga); her right leg should be planted firmly on the pedestal and the left leg, slightly bent. She should carry in her right hand the nīlōtpala flower.

In illustration of the descriptions given above ten photographs are given. The first comes from Tiruppālatturai in the Tanjore district. The artist who produced this image of the Kāvala Chandraśēkharamūrti has followed in every detail the descriptions of the Āgamas; the image is standing perfectly erect on a padma-pīṭha; its varada-hasta and the abhaya-hasta as also those carrying the paraśu and mṛiga are placed in the exact positions required by the Āgamas. In fact, the sculptor is seen to exhibit in this piece of work such
scrupulous care to be true to the descriptions of Agamas that he has subordinated his artistic instinct, if he had it in any degree, and the result is not quite pleasant. The long jāṭā-makuta and the unhappy looking countenance of Śiva together with its ill-shaped legs, stamp the work as being really of an inferior kind. The second photograph, Pl. XVI, is that of a figure of Kēvala Chandraśēkharamūrti carved in wood. It is found in the Bhagavati temple at Öṇakkūr in North Travancore. The figure is about four feet in height. It holds the parāśu and the mṛiga in the back right and left hands respectively, while the front right and left hands are in the varāda and the abhaya poses respectively. The ornaments and the drapery of the image are carved out very elaborately. This image is one of the best specimens of wood-carving of the medieval period found in Travancore. The third photograph, Pl. XVII, is of the Umāsahita-Chandraśēkharamūrti belonging to the Śiva temple at Tiruvorriyūr near Madras. The rules of the Agamas are very carefully carried out but not so as to mar the beauty of the image; the execution of the work is excellent. The head of the parāśu, it will be observed, is turned away from the figure of Śiva and the deer has its face turned towards Śiva. The height of Umā comes up to the shoulders of
Kēvala-Chanōr. ākhamūrṭi.
Wood: Óṣikkūr (Travancore State).
Umāsībīta-Chandraśekharāmūrti
Bronze: Tiruvōriyūr.
Fig. 1. Uma-sahita-Chandrasekharamurti.
Bronze: Madour.

Fig. 2. Alignana-Chandrasekharamurti.
Stone: Mayavaram.
CHANDRAŚEKRĀMŪRTI.

Śiva and the Dēvī is therefore of the adhama class. Both the Dēva and the Dēvī are standing upon padmāsanas as required by the Sanskrit texts. The fourth is a photograph of the Umā-sahita-mūrti to be found in the Śiva temple at Agaram Śēttūr (See fig. 2., Pl. XV). In this case, the figures of Śiva and Umā are standing each on a separate pedestal and are each surrounded by a prabhāmaṇḍala of elaborate workmanship. The Dēvī has three bends in her body and keeps in her right hand a nīlōtpala flower. The figure of Śiva is almost similar to the one first described; the left hand, instead of being held in the varada pose, is held in the simhakarna pose. The artistic merit of this group of images is also far from excellent. Fig. 1, Pl. XVIII is the photograph of the Umā-sahita-mūrti of the temple at Madeour. This is a fine piece of sculpture correctly conceived and very neatly executed. In this group Śiva and Umā stand on two padmapithas which are fixed on a bhadrapitha and are both surrounded by a single prabhāmaṇḍala.

The next photograph, fig. 2, Pl. XVIII, represents the Āliṅgana-Chandraśēkhara to be found in the Mayūranāthasvāmin temple at Māyavaram. Śiva, in this piece of sculpture, carries in his two back hands the parasu and the mriga, while he keeps the
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front right hand in the abhaya pose. The front left hand is carried behind the Dēvi and is resting on her body below her breast. The Dēvi carries in her right hand a flower. The figures of Śiva and Umā are both shown with three bends in their bodies (tribhaṅga). This excellent piece of sculpture belongs to the Chōla period (of approximately 10th or 11th Cent. A.D.) In the image of Paṭṭīśvaram reproduced as fig. 1, Pl. XIX, which resembles closely the Kēvalamūrti of Tiruppālatturai (fig. 1, Pl. XV), and which appears to be the handiwork of the same sculptor, has its left arm taken near the waist of the Dēvi; whereas in the sculptures of Marudāntanallur and Kōvilur, figs. 2 and 3 respectively of Pl. XIX, the left hand of Śiva rests upon the left shoulder of the Dēvi—that is, about the pārśva-sūtra of the figure of Dēvi. The original of the photograph of the Ālingana Chandraśēkharamūrti reproduced on Pl. XX, belongs to the Chālukya-Hoysaḷa school and comes from Āṅgūr in the Bellary District and is an extremely beautiful piece of art. The image of Śiva carries an akshamālā, a triṭūla and a ḍamaru in three of its hands and the fourth is thrown over the shoulder of the Dēvi; the figure of Dēvi has its right arm placed on the right shoulder of Śiva and carries in its left hand a lotus flower. On the right and the left, near the feet of Śiva and Umā

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Älingana-Chandrasākharā-mūrti:
Stone: Ängur: Bellary District.
respectively are seated their two sons, Gaṇapati on the floor and Subrahmanya on his peacock. The highest praise is due to the artist for the excellent pose in which he has sculptured the two images, the well-proportioned features of the male and female figures, and the splendid effect they produce on the observer.

Closely allied to the Chandraśēkharamūrti are the Pāśupatamūrti and a slightly different aspect of it, the Raudrapāśupatamūrti. The Pāśupatamūrti should also be standing erect (samabhāṅga) as in the case of the Chandraśēkharamūrti, should have three eyes, four arms and hair standing on the head upright on all sides, and a large well-proportioned body. One of the right hands should be held in the abhaya pose, while the other, should carry a śūlā. One of the left hands should be kept in the varada pose and the remaining hand should carry on ākṣamaṇḍa. The figure must be decorated with all ornaments; and it must have a good look with a gentle smile playing upon its lips. The Amśumadbhēdāgama states that the image of Pāśupata-mūrti may be either standing or sitting, whereas the Śilparatna, wants it to be a standing figure and substitutes the kapāla in the place of ikṣhamāḷa in the above description. According to the Amśumadbhēdāgama,
the Pāśupatamūrti is to be used for the daily services (nityōtsavas in temples).

If, in the above description of the Pāśupatamūrti, the following alterations are made, it becomes the Raudrapāśupatamūrti: The colour of the body as also the eyes of the Raudrapāśupatamūrti is to be fiery red, the image of this aspect of Śiva should have sharp tusks, curling eye-brows, yajñopavita made of snakes, flaming head and red garments; in one of its hands there should be triśūla held head downwards, and another hand should carry a kapāla. Or, in the front hands must be held the triśūla in a horizontal position and the other two hands should hold the tānika and the sword. Meditating upon this aspect of Śiva even once, destroys all enemies, but this aspect should not be worshipped in actual images, but in certain symbols such as a pīṭha.
SUHKHASANAMURTI, UMASAHI-TAMURTI, SOMASKANDAMURTI AND UMAMAHES-VARAMURTI.
SUKHĀSANAMŪRTI, UMĀSAHITAMŪRTI, SŌMĀSKANDAMŪRTI AND UMĀMAHĒŚVARAMŪRTI.

The four varieties of the images of Śiva known as the Sukhāsanamūrti, the Umāsahitamūrti, the Sōmāskandamūrti and Umāmahēśvaramūrti are usually met with in all Śiva temples which lay claim to some importance in Southern India. Of these, the Sukhāsanamūrti is described as follows in the Śilparatna, which is practically the same as the description given in all other authorities. The image of Sukhāsanamūrti is a seated figure with four arms, three eyes, a very handsome appearance suggestive of the rajōguna and of coral red complexion. The image should be seated erectly upon a bhadra-pīṭha with its left leg bent and resting upon the seat and the right one hanging below it. It must be clad in the skin of the tiger and also in silk garments; in its back right hand is to be the paraśu, and in its back left hand the mṛīga; the front right hand should be held in the abhaya pose, while the front
HINDU ICONOGRAPHY.

left hand may be either in the varada or the simhakarna pose. In the right ear there should be either a makara-kundala or a simha-kundala and in the left ear, a patra-kundala; or there may be vritta-kundalas in both the ears. The head is adorned with a jaṭāmakuta, the fore-arms with kaṅkaṇas or bracelets shaped like serpents (sarpa-kaṅkaṇas) and the chest with yajñōpavīta; besides these, the image should be decorated with all other ornaments. It is imperative that neither Dēvī nor Skanda should be near the Sukhāsanamūrti. The Pūrva-Kaṇṭaṅgama differs from the above description in one small detail, namely, it states that the right leg of the image should be bent and be resting upon the seat and the left one hanging.

When seated alone as described in the previous paragraph, the image of Śiva is known as the Sukhāsanamūrti. If the figure of the Dēvī is also seated on the same seat by the side of the image of Śiva and faces the latter, the group is known as Umā-sahita-mūrti. The position of the Dēvī is to the left of Śiva. She should have only two arms; in her right hand she should keep a lotus flower, while she may hold her left hand either in the simhakarna pose or keep it straight resting on the seat. Her head is to be adorned with a karaṇḍa-makuta. The left
leg of the Dēvī should be hanging down the seat, while the right one is to be bent and kept resting on the seat. The Śilparatna states that the right hand of the Dēvī should keep a utpala flower and the left hand held in the varada pose, or the left hand might rest on the pīṭha a little to the left of the left thigh of the Dēvī, and that the colour of the Dēvī should be grass-green. The Dēvī is required to be adorned with all ornaments, hāras and makuṭa and be clad in red silk garments. The Pūrva-Kāraṇāgama adds that the figure of the seated Dēvī should be as high as the shoulder of that of Śiva. The aspect of Śiva and Umā seated on the same seat and under the same prabhāmanḍala as described above is known as the Umāsahitamūrti.

In the case of the Sōmāskandamūrti, the same relative positions are maintained by the figures of Śiva and Umā, but between these, there is the additional figure of the child Skanda. The figure of Skanda may be standing, sitting on the seat or on the lap of Umādēvī, or dancing; it should have a single face with a pair of eyes and two arms; and be adorned with a karaṇḍa-makuṭa on the head, nakra-kunḍalas in the ears, and chhannavīra on the body. The child Skanda should have a waist zone and bracelets. The figure of Skanda if it is standing
simply, may carry in its right hand a lotus flower and keep the left hand hanging; or the two hands may keep lotus flowers in them; or as the Śilparatna would have it, the left hand should be held in either the varada, or the simha-karna pose and the right hand carrying a book. There should be no clothing on the person of the child Skanda. If the figure of Skanda is represented as dancing, it should carry in its left hand a fruit and the right one should be kept in the sūchi pose; or the left hand might be kept stretched out and be without the fruit.

The height of the figure of Skanda, says the Uttara-Kāmikāgama, may vary from one-tenth to four-tenths of the height of that of Śiva; and according to the Kāraṇāgama one-eighth to a quarter of the height of Śiva. The Śilparatna states that it should be as high as the bent hand or the breasts of the Dēvi.

The Kāraṇāgama adds that the gods Brahmā and Vishṇu together with their respective consorts should be standing on either side of the Sōmā skandamūrti.

The Vishṇudharmottara and the Rūpamana-  
\[ \text{Umāmahēśvara} \]  
\[ \text{varamūrti}. \]  
The Vishṇudharmottara and the Rūpamana-  
\[ \text{Umāmahēśvara} \]  
\[ \text{varamūrti}. \]  
The former authority states that in this aspect, the image of
Fig 1. Uma-sahita Sukhasanamurti.
Stone: Madour.

Fig 2. Uma-sahita Sukhasanamurti.
Bronze: Agaram Settur.
Śiva and Umā should be seated on a seat, embracing each other. Śiva should have the jata-makuṭa on his head with the crescent moon stuck in it; he should have two arms, in the right one of which there should be a nilōtpala flower and the left one should be placed in embrace on the left shoulder of Umā. Umādēvi should have a handsome bust and hip; she should have her right hand thrown in embrace on the right shoulder of Śiva and should keep in her left hand a mirror. The figures of Śiva and Umā should be sculptured very beautifully.

The Rūpamaṇḍana informs us that Śiva should have four arms and that in one of the right hands there should be the triśūla and in the other a mātulvaṅga fruit (a kind of citron); one of the left arms should be thrown on the shoulder of Umā and there should be a snake in the other left hand. The colour of Śiva should be red like the coral. The Dēvi should be as in the description of the Viṣhṇudharmottara given above. There should be in this group the Viṣhabhā or the bull of Śiva, Gaṇēśa, Kumāra and a lean emaciated figure of the ṛishi Bhrīngi dancing, all arranged in an artistic composition.

Figs. 1 and 2, Pl. XXI, are to illustrate the aspects known as the Umā-sahita-mūrti, as also
the Sukhasanamurti. If the Devi were absent in both the instances, the image of Siva would have passed for the Sukhasanamurti; as they are, they are Umashita-murtis. In both the instances the back right hand keeps the parabu and the back left hand, the mriga: whereas the front right hand is in the abhaya pose and the front left hand in the simhakarna pose. In the one case, the left hand of the Devi is kept resting on the seat, whereas in the other it is held in the simhakarna pose. The stone image is older than the bronze one. Figs. 1 and 2, Pl. XXII are two splendid pieces of sculpture; the first belongs to the Siva temple at Madeour and the second was recently discovered as a treasure trove in Nellore. Both of them are very good specimens of the Somaskanda-murti. The textual descriptions are carried out with scrupulous accuracy and the workmanship is superb. In the first piece, the left hand of the Devi rests on the pitha and in the second piece, it is held in the varada pose. In both, the child Skanda is in the dancing attitude, with both his hands held in the simhakarna pose. Attention may be drawn to the makara-kundala in the right ear and the patra or vritta-kundala in the left ear of Siva in both the pieces of sculpture. Illustrations beginning from Pl. XXIII to XXIX
Fig. 1. Sōmāskandamūrti. Bronze: Madour.

Fig. 2. Sōmāskandamūrti.
Bronze: Treasure Trove found in Nellore.
Umāmahāvaramūrti: Stone:
Bāgaḷi: Bellary District.
represent Umāmahēśvaramūrti. Pl. XXIII is the reproduction of the image at Bāgāli in the Bellary District. In this, Umā is seated upon the left lap of Śiva and has her right hand taken round in embrace and resting upon the right side of the chest of Śiva, and carries in her left hand a mātu-luṅga fruit. The front right hand of Śiva is held in the abhaya pose and the front left hand is placed on the left shoulder of Umā. In the back right and left hands are the triśūla and the dāmaru respectively. The Dēvi wears on her head the hair done up in a fine side-knot. On the prabhā-vali are sculptured minutely the figures of the aśk-ṭa-dik-pālas or the guardians of the eight quarters. It should be noted that in this case the figures of Gaṇēśa, Kumāra, the rishi Bhṛṅgi and the bull are not sculptured. Pl. XXIV is the photograph of a piece of sculpture to be found in Aihole. Here, Śiva is carrying in two hands snakes, and in one hand the triśūla; the remaining hand embraces Umā and rests on her shoulder. Umā keeps her right hand on the left thigh of Śiva; her other arm is broken. On the left side of the seat on which Śiva and Umā are seated, is the figure of the child Kumāra who seems to be holding in his left hand three lotus flowers by their stalks and keeping some fruit in the right one. Below

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the seat are two *Apasmāra-Purushas* and the *rishi* Bhṛiṅgi. The figure of Gaṇeśa which ought to be on the right of Bhṛiṅgi appears to be lost. Pl. XXV is one of the very best pieces of ivory carving executed in the School of Arts at Trivandrum. The delicacy of the workmanship, the beauty of the conception and execution, the grandeur of the effect it produces are beyond praise. Śiva is here represented as seated on a *bhadrāsana* under a tree and carries the *paraśu* and the *mṛiga* in his back hands; he holds his front right hand in the *abhaya* pose and embracing the Dēvi with his left arm, keeps that hand in the *varada* pose. Umā is embracing Śiva with her right hand and keeps in her left one a lotus flower. There is a profusion of snake ornaments—on the crown, in the ear-lobes, on the arms, and round the chest, of Śiva. On the right and left are the two children of Umā, the elder, Gaṇapati, having an underwear and the younger, Kumāra, standing naked. Gaṇeśa has four arms in which he keeps the *aṅkuśa*, the *pāṣa*, the *danta* and the *mōdaka* and behind him is his vehicle, the mouse. Kumāra has two arms; in the left of which he holds the *hakti* and with his right arm he embraces the neck of his favourite vehicle, the peacock. In front of the seat of Śiva is the seated figure of Nandi, the bull vehicle of Śiva.
Umāmahēśvaramūrti: Ivory: Trivandram School of Arts.
Fig. 1, Pl. XXVI, represents Umāmahēśvara as found in the temple at Haveri. In this also Umā is seated on the left lap of Śiva and embraces him with her right hand, which rests upon the right side of his body; she appears to have held a flower in her left hand, which is unfortunately broken. Śiva carries in three out of the four of his hands the śūla, the ṛamaru and an akshamālā and the remaining hand is thrown in embrace over the left shoulder of Umā. Around Śiva and Umā is a nicely carved prabhāvalī with creeper ornament; in each of the circular loops of the creeper is carved a dikpāla. At the right extremity of the bhadrāsana on which are seated Śiva and Umā is a tiny figure of a seated Ganēśa with four arms, carrying as usual the ankuṣa, the pāśa, the danta and a mōdaka. In front of him sits Nandi, the bull of Śiva. Corresponding to these, are to be seen on the left side of the seat the figures of Kumāra with six heads seated upon his peacock vehicle, and an alligator, the vehicle of Umā-Pārvatī. The whole work is executed very skilfully and tastefully.

Fig. 2, Pl. XXVI is another group almost similar to the one described above. Śiva is, in this sculpture, seen carrying a lotus, the śūla, and a snake in three of his hands and the remaining one is embracing Umā about her chest. Both Umā
and Śiva are wearing saṅkha-patra kundalas, that is, sections of conch-shells. Round the head of Śiva is a very well executed prabha-maṇḍala while the hair of the head of Umā is fashioned into an artistic knot behind. The Dēvi keeps her right hand resting on the left foot of her lord and appears to have carried a flower in her left hand which is broken. On the top right hand corner of the panel is seated Brahmā in the yōgāsana attitude and carrying in his hands the articles peculiar to him. The middle face of this deity has a peaked beard. Correspondingly on the left is the figure of Vishṇu who, in three of his hands carries the gada the chakra and the saṅkha and keeps the remaining hand in the pose of praise. Both Brahmā and Vishṇu are seated each on a full blown lotus. There is a distinctly noticeable smile on the faces of Brahmā and Vishṇu. Below are the figures of Gaṇēśa and two others, who are unidentifiable, on the right; the rishi Bhṛṅgi, in a dancing attitude, in the middle; and Kumāra on the left. Both Gaṇēśa and Kumāra are represented as children and are nude. There is also the bull behind Bhṛṅgi. The grouping of the members in the composition of this piece of sculpture and its execution are indeed very good. Pls. XXVII-XXIX are the characteristic pieces of sculpture of the cave-temples of the Bombay Presidency. A certain amount
Umāmahēśvaramūrti. Stone panel: Ellora.
of family likeness could be noticed in these three pieces of elaborately carved panels. The Dēva and the Dēvi, the central figures are shaped rather larger than the others, seated in the middle; and around them a number of other deities attending upon them. In the lower section is the big bull of Śiva tended or rather overtended, by the most humourously carved impish ganas. The artists of these master-pieces have spared no pains to cover the panels with a profusion both of vigorous figure sculpture and minute ornamental designs. Nothing short of the highest praise is due to the long gone artists who executed these immortal pieces of art. In Pl. XXVII Śiva has four arms, the left one of which is holding the right arm of Umā and another is seen resting upon the seat. What the two right hands carried cannot be guessed, as they are broken; evidently, the one resting upon the right thigh was left empty and the other perhaps carried a snake as in fig. 2, Pl. XXVI. Between the figures of Śiva and Umā stands Kumāra, who keeps both his hands crossed on the chest. Gaṇēśa is standing on the right of Śiva. There are two lady attendants, one carrying a chāmara and another a water-vessel (?) On either side of the panel are standing two divine figures, who cannot be identified as Vishṇu and Brahma, because both of them have jaṭā-makuṭas on their head and
because neither of them has four faces. They are in all probability two dvārapālakas. Pl. XXVIII is almost similar to the previous plate. Herein there are sculptured a number of Dēvas, shown as hovering in the air carrying different kinds of offerings in their hands. It is worthy of notice that to the left of Uma is seen standing a dwarfish woman servant. This dwarfish woman is a characteristic feature of the sculptures at Ellora. In the lower section of the panel is the bull in the centre. The dwarfish ganas are taking care of it; one peculiarity worth noticing is that these ganas are supporting the legs of the bull—an idea apparently borrowed from the Buddhist sculptures wherein the hoofs of the horse of Buddha are borne by dēvas lest they, treading on the earth, might produce noise and awaken the guards and stop Buddha from renouncing the world. The sculptors of all these panels are curiously agreed in representing one of the ganas as biting the tail of the bull, another as catching hold of of its horns, others tumbling about and playing with each other. In Pl. XXIX one is seen in the extreme left and behind the figure of a lady, widening his eyes with both his hands, thereby to frighten all others, while another in the extreme right over the figure of another lady is exposing his back in an obscene manner. Of the lady attendants in this
Umāmahēśvaramūrti. Stone panel: Ellora.
SUKHĀSANAMŪRTI.

panel one is fanning Śiva and another is taking hold of the hair of Umā and dressing it up. Śiva is herein holding in one of his left hands the upper part of the garment of his consort and keeps one of his right hands in the sūchi pose and the other appears to be carrying a book. He is evidently giving out to Umā one of the purāṇas, which are supposed to have been addressed by Śiva to Pārvatī.
SAMHARAMURTIS.
SAMHĀRAMŪRTIS.

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 demoniacal being; for example, he is known as the Gajahāmūrti, having killed an elephant-formed asura; Kālarimūrti, as having killed Kāla, the God of Death; Kāmantakamūrti, because he burnt down the God of Love who came to meddle with his austerities; and so on. In the latter or the pacific aspect, Śiva is represented as seated with his consort,—be it noted that the company of the Dēvi is always to keep Śiva in a pacific turn of mind,—bestowing boons and blessings on his deserving votaries. The various boon-bestowing aspects of Śiva are called the anugrahamūrtis: for example, Śiva is called Chaṇḍēśānugrahamūrti, because he conferred on Chaṇḍēśvara the boon of being the
steward of the household of Śiva; Vishṇuvanugrahamūrti, because he restored an eye to Vishṇu, who had plucked the same for offering it to Śiva, and for which act Śiva also presented Vishṇu with the chakra or the discus; and so forth. Śiva is a great master in the arts of dancing and music, besides being the greatest Yogi and philosopher. Being well-versed in the art of dancing, he is often represented as dancing any one of the hundred and eight modes of dances detailed in the Nātyakāstras; as a master of music also he is portrayed as sitting or standing and playing upon the vīna, the most perfect of stringed Indian musical instruments. In this capacity he is known as the Vinādhara-Dakshināmūrti. As a yogi and philosopher, he is known as Vyākhyāna-Dakshināmūrti, etc. Besides the aspects above described there are many others of smaller or greater importance. To sum up, the images of Śiva are of five classes, namely, the Saṃbhāramūrtis (or destructive aspects), the Anugrahamūrtis (or boon-conferring aspects), the Nrītta-mūrtis (or dancing aspects), the Dakshināmūrtis (or the yogic, musical and philosophic aspects), and other minor aspects. Let me now deal with each one of these aspects under a separate chapter, noticing the various forms comprised in each of these different aspects.
SAMHĀRAMŪRTIS.

The circumstances under which Śiva is said to have destroyed Kāma, the god of love, are described as follows in the Linga-purāṇa. After Dākshāyaṇī, otherwise also known as Satī, the first wife of Śiva committed suicide by plunging into the fire, because her father slighted her Lord Śiva by not offering oblations to him, Śiva sat upon the Himalaya and began to practice severe penance. The daughter of Himavān, Pārvatī, who was none other than Satī, who was reborn to Himavān, began to attend upon Śiva, the great yōgi. In the meantime the asura Tāraka began to do havoc to the gods; they knew that the only person who could destroy this demon would be a son born to Śiva. Since Śiva had to be diverted from his austerities and be induced to beget a son for the purpose of destroying Tāraka, Kāma, the god of love was deputed to create lascivious thoughts in the mind of Śiva. Kāma approached Śiva and attacked him with his flowery arrows. Incensed at the disturbance caused by Kāma in his mind, Śiva opened his frontal eye and emitted flames of fire and reduced Kāma to ashes; but all the same, he fell in love with Pārvatī, married her and begot Kumāra or Subrahmanya and through the latter got Tārakāsura killed, thereby satisfying
the wishes of the gods. At the entreaties of Ratî, the wife of Kâma, Śiva promised her that Kâma would be reborn as Pradhyumna. In the Tamil country it is believed that this act of destruction of Śiva took place in a village called Tirukkurukkai in the Tanjore district.

Descriptions of the Kâmantakamûrti are given in the Uttara-Kâmikâgama, the Suprabhâdâgama and the Pûrva-Kâraṇâgama. Śiva should be represented in this aspect exactly similar to the figure of Yôga-Dakshinâmûrti, before which the figure of Manmatha or Kâma should be sculptured as having fallen down at the mere glance of Śiva. The height of the figure of Manmatha may range from one to seven-tenths of that of Śiva; he should be shown as decorated with golden ornaments; his complexion should also be golden yellow. He is required to be represented as carrying in his hands the five different flowery arrows and the bow made of sugar-cane and in the company of his dear consort Ratî. There should also be with him his companions, Dêvabhâga (?) and Vasanta (or the spring season). The names of the five arrows of Manmatha are given as the Lambinî, Tûpinî, Drâvinî, Mûrinî and Vêdinî. * The arrows should

* The Kâraṇâgama calls these, Tûpanî, Dûhanî, Viśvamihini, Viśvamardini and Mûdinî.
be held by Manmatha in the right hand and the bow in his left. The figures of the companions of Manmatha may or may not be represented; so also, instead of five arrows, he may be shown as carrying only one. To this description the Purvakāraṇāgama adds that the figure of Śiva should have three eyes and four arms; his head should be covered with a jaṭā-makuṭa; he should have a terrific look and carry a snake and an akshamālā in two out of his four hands: the remaining right arm should be shown as held in the pose of patākā-hasta (or the hand held banner-wise)* and the remaining left hand in the pose known as the sūchi-hasta. In all other respects, it should be similar to Yōga Dakshināmūrti. This authority prescribes that the height of Manmatha should be one-half of that of Śiva; and that he may be represented as being on a pūṭha or pedestal or in a chariot (rathā). The banner of Manmatha should bear on the chariot the device of a fish. The names of the companions of Manmatha are given in the Kāraṇāgama as Mada, Rāga, Vasanta and Śiśiraṛitu (the cold season).

The story of the destruction of an elephant-

* Or, should carry a banner.
asura by Śiva and his wearing the skin of the elephant as his garment is found in the Kūrmapurāṇa while describing the liṅga named Kṛittivāsēśvara in Kāśi (Benares). Sūta is said to have told that Śiva came out of this liṅga, when an asura, who assumed the shape of an elephant, came near it to disturb the meditations of several Brāhmaṇas who had gathered round it, and killed the elephant and made its skin his upper garment. But the Varāhapurāṇa gives quite a different account which is already given elsewhere.* Another version of the story is that found in the Suprabhēdāgama which is also noticed in one of the earlier chapters of this volume.† So, the accounts found in different authorities, as usual, differ from each other, but the fact that Śiva killed an elephant and had the elephant-skin as his clothing is common to all. A village in the Tanjore district called Vaḷuvūr is associated, in the Tamil country, with this destructive act of Śiva and this is perhaps the only place which has a beautiful metal image of Gajahāmūrti.

Descriptions of the image of Gajahāmūrti or Gajasurasamhāramūrti are found in the

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Amśumadbhedagama, the Śilparatna and other Śaivagāmas. In the former it is said that the image of Śiva in this aspect may possess four or eight arms; if there are only four arms, one of the right hands should hold the pāsa, and the other the skin of the elephant, while the two left hands should hold the tusk of the elephant and the skin respectively. If, on the other hand, there are eight arms, three out of the four right hands should carry the triśūla, the damaru and the pāsa and the fourth hand should be holding the skin of the elephant; one of the left hands should be held in the vismaya pose, another catching hold of the skin of the elephant and the remaining two carrying a kapāla and the tusk of the elephant respectively. The left leg of Śiva should be planted firmly on the head of the elephant; while the right one should be bent and lifted up above the thigh of the other leg. The tail of the elephant should be visible over the makuṭa of Śiva and the artist might arrange on either side the position of the four legs of the elephant in any artistic manner which suggests itself to him. The skin of the elephant should be so arranged as to look like a prabhāmaṅgala to the image of Śiva. The image of Śiva should be adorned with all ornaments and have the garments made of silk. A tiger's skin; the colour of Śiva in
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this instance is deep red. This is one of the descriptions given in the Amśukumadbhādāgama; the other one runs as follows:—In the right hands of Śiva there should be the triśūla, a sword, the tusk of the elephant and in the last the skin of the elephant; while in the left hands, a kapāla, the shield, a ghanṭa and the skin of the elephant. The left leg of Śiva must be kept firmly on the head of the elephant and the right one bent and held as in the utkuṭikāsana posture.

On the left side of the Gajāsurasaṁhāramūrti there should be standing the Dēvi with Skanda in her hands, trembling with fear at the ferocity of her lord.

To illustrate the descriptions of the Gajāsurasaṁhāramūrti five photographic reproductions are given. Of these, the first piece of sculpture, is to be seen in the mahānāsīka or the ornamented facade of the Amṛtēśvara temple at Amṛitapura in the Mysore Province. In this, Śiva has sixteen arms, a large number of hands being broken; from what remains it is seen that they must have held the pāsa, danta, triśūla, akṣhamālā and kapāla; two of the hands are seen holding the skin of the elephant. Surrounding the figure of Śiva is the skin of the elephant in the form of a prabhāmaṇḍala. On the top of this skin, and beginning from the right
and ending on the left are the figures of the *ashti-adik-palas* or the guardians of the eight quarters. On the right of Śiva is the four-faced Brahmā playing on the *vina* with two hands and carrying in the other the *kamanḍalu* and the *srulk* and *sruva*. To the left of Brahmā is a four armed person, who cannot be identified (because the objects in the hands are not clearly visible in the photograph) sounding the drum called *jāntha*. To the left of Śiva is standing Vishnū with six hands: two are playing upon the flute, while the remaining four carry the *sankha*, *chakra*, *padma* and *gadā*; there is also another four-armed figure standing to the left of Vishnū, which is also not identifiable. All these four figures are so carved as to suggest the notion of dancing. Within the fold of the skin of the elephant are the Dēvi and Gaṇēśa to the right of Śiva, and Nandi, the bull and Bhṛiṅgi, to the left. At the foot of Śiva lies the head of the elephant killed by him. The head of Śiva is ornamented by a *maṇḍala* of *jaṭas* and the *jaṭamakuta* he wears, is adorned with a garland of skulls: a similar garland is also worn on the neck. A large number of very nicely executed ornaments are on the person of the image of Śiva. This is a unique piece of patiently and elaborately carved sculpture.

The second illustration, Pl. XXXI, is taken from the Śiva temple at Valuvūr, the reputed place of
the destruction of Gajāsura. The bronze, of which the illustration is a photograph, is a remarkable piece of artistic work, both for its size and the excellence of its execution. The very well-carved face has a pair of round eyes, a pair of side tusks, both indicative of the terrific nature of the deity; surrounding the head is a jaṭāmanḍāla in which are seen on the left the crescent of the moon and on the right a snake. In the jaṭāmakuta are the skull, durḍāhura flowers and other ornaments. The image of Śiva has eight arms; one of the right hands holds the elephant-skin, another two carry a very artistically shaped trisūla, and a khaḍga respectively, while what is held in the fourth is not clear in the photograph. Each of the left hands carry the kapāla, khetaka and taṅka(?). Below the right foot of Śiva is the head of the elephant, while its tail is visible on the top. One leg of the elephant is shown as hanging in front above the left hands of Śiva. On either side of Śiva stands a gana each with four arms and playing upon the drum and other musical instruments.

The third illustration fig. 1, Pl. XXXII, comes from Dārāsūram in the Tanjore district. Śiva in this sculpture is represented with eight arms. In the right hands of Śiva are seen the āmaru, khaḍga, trisūla and the elephant's skin; in three out of the four left hands are the kapāla, nāsa and the
elephant's skin, while the fourth is held in the sūchīhasta pose. As in the previous instances there is the jaṭāmanḍala on the head of Śiva, in which is tied up a skull; and the whole person of Śiva is adorned with a large number of well carved ornaments such as the kuṇḍalas, hāras, udarabandha, kēyūras and kaṭakas. As in the image of Vaḷuvūr, the right leg is planted on the head of the elephant and the left held up bent is an utkuṭikāsaṇa in direct opposition to the descriptions given in the Āgamas. This deviation from the Āgamas appears to be a peculiarity of this aspect of Śiva belonging to the sculptures of the Chōla period and country, as might be seen also in the figure of Tiruchcheṅgāṭṭaṅguḍi (see fig. 2, Pl. XXXII). In the Dārāsuram sculpture, the artist has kept the two legs and the tail of the elephant vertically over the head of Śiva. Towards the left of Śiva stands the Dēvi with the child Subrahmaṇya seated on her loins; both of them are looking with awe at Śiva. The Tiruchcheṅgāṭṭaṅguḍi image of Gajāsurasamhāramūrti is almost exactly similar to the Dārāsuram image; in his right hands Śiva holds the ādamaru, the pāḍa, the sūla and the elephant's skin; one of the left hands is held in the vismaya pose, another seems to carry a deer (?), the third having a kapāla in it is held in the sūchī pose, while the fourth is holding the skin of the elephant.
The fifth photograph, Pl. XXXIII, is that of an image to be found in the Hoysalaśvara temple at Haḷebidū. Like the first illustration, this one also has sixteen arms, which carry a very large number of objects such as the khaḍga, unkuśa, vajra, ḍamaru, bāṇa, gadā, khaṭvāṅga, taṅka ghanṭā, sarpa, dhanus and kapāla; the two hands are seen holding the elephant's skin. As in the sculpture of Amṛita-pura the right leg of Śiva is made to rest upon the head of the elephant and the left is bent and held slightly lifted up. The skin of the elephant is kept like a prabhā-maṇḍala. On the right of Śiva are four famishing goblins (dākinīs) praising Śiva; and on the left of Śiva are a few male and female musicians sounding drums and other musical instruments. Like the first illustration this belongs to the Hoysala style of sculpture of the 13th Century A.D.

Śiva once got angry with Kāla, the god of death and kicked him on his chest. The circumstances under which this act was performed by Śiva are given in the purāṇas thus: — The Rishi Mṛikanḍu was long without a son. He prayed to God that he may be blessed with sons. God appeared to him and asked him if he would like to have a large number of useless sons or only one remarkably intelligent but with his life limited to
sixteen years. The ṛishi chose the latter alternative and in due time his wife Manasvini bore him a son who was called Märkanḍāya. The child grew up to be a very intelligent boy: even as his intelligence and behaviour grew to be more and more remarkable, the hearts of the parents began to be weighted with sorrow, for at the sixteenth year of his age he was fated to die. The news of the short duration of his life, reached Märkanḍāya's ears. He resolved to offer pūjās to the gods at all important places of pilgrimage, and, in the course of his perigrinations, reached, the tradition says, to Tirukkaḍavūr and was intently absorbed in worshipping the liṅga enshrined in its temple. Just then the call from the lord of death, Yama, came. His emissaries approached Märkanḍāya to bind his soul and carry it to their master; not finding it possible for them to do so, they reported the fact to Yama, who proceeded in person to conduct operations against the life of Märkanḍāya which was not destined to continue longer than sixteen years. He all but succeeded in binding the Brāhmaṇa lad, but Śiva burst out of the Liṅga in great anger, and administered a kick on the chest of Yama, which almost killed him. Yama came to his senses, realised that this great devotee of Śiva ought not to have been submitted to the same rules as other ordinary
mortals and went away the wiser for his visit to Tirukkaṇṭavūr. Śiva then blessed Mārkaṇḍeśya to be ever of sixteen years of age, so that the destiny that he should die at the expiry of his sixteenth year might not operate on him and he is believed to exist as one of the chiraṇjīvīs (immortals). Śiva in the act of chastising Yama is known as Kālārimūrti. This beautiful story is often seen perpetuated in stone and colour in many a temple. In the Tamil country it is believed that this incident took place in Tirukkaṇṭavūr in the Tanjōre district.

The descriptions of Kālārimūrti are given in all the āgamas. The image of Kālārimūrti is to have its right foot placed upon a padma-piṭha and the left leg being lifted up so far high as to reach the chest of the figure of Yama, over which the toe of Śiva should rest. The figure of Śiva should have three eyes, lateral tusks, the jaṭāmakuṭa adorning the head and four or eight arms. If the image has only four arms, one of the right hands carrying a śūla should be lifted up as far as the ear; the other right hand may carry the paraśu or be held in the varada pose; if the hand holds the paraśu the edge of the instrument should be turned towards the person of Śiva and the height at which this hand is to be kept raised is that of the hikkāsūtra. The front left hand should be held with the palm in
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front, at the height of the navel and this hand should be in the sūchī pose. The back left hand should be kept in the vismaya pose; in this case, the ring-finger of the hand should be raised as high as the ushnīṣa or the lower portion of the crown. If, however, the image of Śiva has eight arms, the right ones should bear in them the būla, the paraku, the vajra and the khaḍga; in two of the left hands there should be the khētaka and the pāśa, while the two remaining hands should be held in the vismaya and the sūchī poses respectively. The colour of Śiva in this aspect is also red, though of the coral, and he should be adorned with all ornaments.

Kāla, Yama or the god of death should be represented with two arms and two legs, with side tusks and with a karandā-makuta on his head. One of his hands should carry the pāśa and with this and the remaining hand he should be doing añjali to Śiva, his body covered with blood and trembling with fear; his legs should be standing apart from each other (as though he is attempting to steady himself). Kāla must also be looking up to Śiva for his grace.

The above description of Kālārimūrti according to the Amśumadbhēḍāgamā is supplemented by the Kāmikāgama thus: the right leg should be shown, according to this authority, in the act of
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kicking Yama and the left one should be placed on the ground. In the right hands of Śiva there must be the sūla and the parasu and in one of the left hands the nāgapāsa, while the remaining hand should be held in the sūchi pose. The eyes of Śiva should be so sculptured as to suggest the idea that their sight is directed towards Kāla and the sūla should be turned head downwards and piercing the neck of Yama. In this work Kāla is required to be represented as fallen down fainted with eyes filled with tears. He should be clothed in red garments, should have red eyes, red hair both on the head, the moustache and the brows; he should have side tusks also. The height of Yama should reach up to the navel of Śiva and his figure must be shaped according to the nava-tāla measure.

There is another description given in the Kāmikāgama according to which the figure of Śiva may be represented as rising from the Liṅga which Mārkaṇḍēya was worshipping and the figure of Yama fallen prostrate on the ground. In this instance, the liṅga and the image of Śiva should be sculptured as in the Liṅgodbhavamūrti already described above. The body of Śiva should be covered with white ashes (vibhūti).

Mārkaṇḍēya should be seated near the liṅga with flowers for offering and his features should
Kalāri-mūrti: Stone panel: Daśāvatāra Cave: Ellora.
indicate the fear due to the approach of death rather than happiness at the appearance of Śiva for his rescue.

The Kāranāgama adds that the two front hands of Śiva which are to hold the down-turned trident must be in the kaṭaka pose. Evidently, this rule is meant to be applicable to bronze images in which such implements, which are wrought separately and not cast with the original image itself, and are generally inserted whenever they are wanted. The kaṭaka-hasta pose will be seen in all metal images in whose hands different articles are meant to be inserted at the will of the worshipper. For example, in the case of the goddesses who stand near their consorts, one hand is held in the kaṭaka pose to receive a natural flower every day in it; the hands of Rāma and Lakshmana are kept in the same pose for inserting in them the bow and the arrow; in the case also of Viṇādharā Dakshiṇāmūrti, we shall see later on, the hands are held in the kaṭaka pose.

Five illustrations are given of Kālārimūrti. The first of these, Pl. XXXIV, is a drawing of the Kālārimūrti to be found in the Daśāvatāra cave in Ellora. In this panel Śiva is represented as issuing from the liṅga, in front of which is seen the boy Mārkaṇḍēya kneeling with his arms folded on
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his bent knees. One of the right hands and one of the left hands of Śiva grasp a stout handled, sharp trident which is aimed at the abdomen of Yama. The remaining right hand rests on the hip (katyavalambita hastā) and the remaining left hand is held in the vismaya pose. The right leg of Śiva is buried up to the knee in the liṅga and the left leg is represented as kicking Yama. The person of Śiva is adorned with many ornaments. Yama has apparently fallen down; in this miserable plight he praises Śiva with his right hand uplifted and in the left hand he still grasps the pāśa with which he had bound the neck of Mārkaṇḍēya.

The second sculpture, Fig 1, Pl. XXXV, also belongs to Ellora, and is found in the Kailāsa temple. It is almost similar in its details to the panel described above. Here Yama stands praising Śiva with one hand uplifted and holds in the other the pāśa bound to the figure of Mārkaṇḍēya. The image of Śiva issues from the top of a liṅga before which is seen seated the figure of Mārkaṇḍēya with the head broken and lost. The action of Śiva in kicking Yama with his foot and piercing him with his sūla is portrayed vigorously.

The third illustration, Fig. 2, Pl. XXXV, belongs to Paṭṭiśvaram in the Tanjore district. Herein the treatment of the subject is quite
different. Śiva is standing with his left leg resting upon the body of the fallen Yama and is kicking him with the right foot on his chest. He carries in his hands the śūla with its head turned downward, the parasu, the mrīga and the kapāla. Mārkandēya stands to the right of Śiva with hands in the añjali pose praising Śiva.

The next illustration, Fig. 1, Pl. XXXVI, is of an image to be found in Tiruchcheṅgattāṅguḍī and is almost similar to the Paṭṭiśvaram sculpture described above. The only differences between the two are that in the former the left leg of Śiva is lifted up to kick Yama, whereas in the latter, it is the right leg that is lifted for that purpose; the right foot is planted firmly on the body of Yama in Tiruchcheṅgattāṅguḍī sculpture, while in the Paṭṭiśvaram sculpture, the left foot is so placed. The head of Yama is on the left of Śiva in the Tiruchcheṅgattāṅguḍī image and on the right in the Paṭṭiśvaram one. The last illustration, Fig. 2, Pl. XXXVI, is the reproduction of the photograph of a bronze image kept in the collection of Mr. R. F. Stoney, Executive Engineer, P. W. D., Madura. In this instance, Śiva is seen emerging from a liṅga, within which his right leg is buried up to the thigh. The other leg is lifted up in the act of kicking Yama (whose image seems to have been
sculptured as a separate piece). The back hands carry the paraśu and the mṛiga, while the front ones are so kept as to hold in them a trisūla.

On one occasion Śiva killed three asuras who dwelt in three forts constructed of metals and who caused great damage to the suras and the ṛishis. The story is given in detail in the Karṇaparvan of the Mahābhārata, an abstract of which is given below. The three sons of Tārakāsura*, having performed great penances, obtained from Brahmā the boons that they should occupy three castles wherefrom they should move as they desired and after a thousand years the three castles should unite into one and should be only destructible with a single arrow. The asura architect Maya built them the three castles, one of gold which was in heaven, another of silver in the air and a third of iron on the earth: each one of these was appropriated by one of the asuras, and they started out on their tour of harassing the gods. Indra attacked them with his vajra but did not succeed in putting them down. The gods then repaired to Brahmā to consult him as to the means of destroying these asuras. He told them that they could only be

* These were named Vidyumnālī, Tārakākṣha and Kama-lākṣha.
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killed with a single arrow and such a weapon could be wielded only by Mahādēva and directed them to pray to him for help. They prayed accordingly and succeeded in inducing him to undertake the task of killing the asuras. Mahādēva then demanded of them one half of their powers (sāktī) to add to his own strength, as, otherwise, it was impossible to kill those strong demons. They consented and parted with a half of their strength. Mahādēva became now stronger than all other gods and hence came to be known by the name Mahādēva, the great god. The various gods served Mahādēva in other capacities also. Vishṇu, became his arrow, Agni its barb and Yama its feather. Mahādēva made the Vēdas his bow and Sāvitri his bow-string. Brahmā became his charioteer. With the three-barbed arrow consisting of Sōma, Agni and Vishṇu the castles with their inhabitants were destroyed by Mahādēva.

The purāṇik account of the destruction of the three castles by Mahādēva is based upon very much older accounts found in the Sāmhitās and Brāhmaṇas. For instance, in the commentary of the Vājasanēyi Sāmhitā of the Yajurvēda, it is stated that the asuras being defeated by the gods, performed austerities and built three castles, which were destroyed by Agni. Similarly in the
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Śatapatha-Brāhmaṇa we are told that the gods and the asuras fought together, though born of the same father, Prajāpati. The latter built for themselves three castles which excited the envy of the gods. For destroying them Indra is said later on to be preparing his thunderbolt with Agni as the shaft, Sōma as the iron and Vishnu as the point. The Taittiriya Samhitā somewhat amplifies the story thus: The asuras had three castles, the lowest being made of iron, the next higher of silver and the highest of gold. The gods were unable to conquer them; therefore they made an arrow, consisting of Agni as the wooden shaft, Sōma as the iron and Vishnu as the point. But then they needed one to wield this weapon; their choice fell upon Rudra, the cruel, who destroyed the castles and drove out the asuras from these regions. Similar references to the destruction of three metallic castles are found in the Aitareya-Brāhmaṇa and other ancient authorities.

Tripurāntakamūrti is described in great detail in almost all the āgamic authorities.

No less than eight different descriptions of the Tripurāntakamūrti are given in the Ambuṣaṇī dāgama alone, but there are not many points of material difference between one form and the other given in this work; however, since a distinction has been made by this authority, let me adhere to
its descriptions. In the first form of this aspect of Śiva, the right leg of the image of Śiva should be kept a little in front, while the left one, slightly bent, should be behind. One of the right hands should be held in the simhakarna pose at about the height of the nābhā-sūtra and be holding the bow string in which the arrow is set. The thickness of the arrow should be that of the little finger of Śiva; one of the left hands should be grasping the bow and raised up in a horizontal position; the thickness of the bow ought to fit in exactly into the closed fist of Śiva and should be tapering at both the ends. The bow should be painted beautifully with various colours. It may have three bends (see fig. 3, Pl. II, in Vol. I) or be like the crescent moon and may be of wood or metal. The thickness of the bow string is given as one-third of the thickness of the bow and its length as seven-eighths of the length of the bow. The remaining hands should be held in the kartari-hasta pose; in the right hand there should be the taṅka and in the left, the krishṇa-mṛiga. The figure should be adorned with the jatā-makuṭa and all ornaments should be of red colour. On the left of that of Śiva, there should be the figure of the Dēvi.

The Uttarakāmikāgama adds to the above description the following: the image of Śiva should
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have three eyes; in its right ear there should be the makara-kuṇḍala; from the non-mention of any ornament for the other ear, we have perhaps to infer that it has to be adorned by none. This authority states that Śiva may have four hands or even two; in the latter case, they should carry the bow and the arrow. The body of Śiva should be in the samabhanga attitude.

In the second form of Tripurāntakamūrti the left foot of Śiva must be kept upon Apasmārapurusha, while the rest of the description is exactly similar to the first. In the third form, the left leg of Śiva should be kept standing vertically while the right should be slightly bent. In the fourth it is stated that the left foot should be placed upon the Apasmāra; this is evidently a mistake for the right foot, for, as it is, it is the description of the second form given above. The front right and left hands of Śiva, in the fifth form, should be held, so as the palm of the latter might be facing up and that of the former turned down, grasping the point and tail of the arrow; in the back right and left hands there should be the taṅka and the mṛiga or dhanus respectively. The legs should be somewhat bent but there should not be the Apasmārapūrusha in this form. There should be the Dēvi to the left of Śiva. In all these
five forms of Tripurāntakamūrti there should be only four arms and no more.

In the sixth form, Śiva as the Tripurāntakamūrti should have eight arms, in the four right ones of which there should be the bāña, the parāku, the khaḍga and the vajra; whereas two of the left hands should be held in the vismaya and the khaṭaka poses respectively, while the remaining two should carry the dhanus and the khēṭaka. There should be several bends in the body of Śiva (ati-bhaṅga) which should add grace to the general beauty of the figure. There should also be the Dēvi to the left of Śiva. In the seventh form, there should be ten arms; in the right hands they should carry the bāña, the chakra, the sūla, the taṅka and the vajra; and in three out of the five left hands there should be the dhanus, the baṅkha and the khēṭaka: the remaining hands being in the vismaya and the sūchī poses respectively.

In the eighth form, Śiva is to be represented as driving in a chariot. His right leg should be slightly raised and be resting on a part of the chariot, whereas the left one should be planted in the middle of the chariot. In the chariot there should be a part called the mukula, which is not quite intelligible. It is stated that this mukula should be tied up with a rope, and Brahmā, the charioteer.
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should be seated in the middle of this mukuṇa, with a bamboo stick in one right hand and kam-
andaḷu in the other; and padma-pāsa (?) in one left hand and the kundaṅkā (a kind of water-vessel) in the other. Below the mukuṇa there should be standing a white bull. This bull is Viṣṇu who got down from the arrow temporarily to steady the chariot which was giving way under the feet of Śiva; and after steadying the chariot Viṣṇu returned to the arrow. The chariot should be shown as sailing in the air.

The common features of the eight forms of the Tripurāntakamūrti are that they are all of red complexion, have one face and three eyes, and have the Dēvi on the left side. In this aspect Śiva is guided by a passion composed of the satva and the rajo guṇas.

Four illustrations are given of Tripurāntaka-
mūrti. The first two are to be found in Ellora and another in the Kailāsanātha temple at Conjeevaram. Of the two sculptures of Ellora, the first is in the so-called Daśāvatara cave, Pl. XXXVII. In this, Śiva stands in his chariot with his right leg kept forward and the left one, behind; the body of Śiva is turned away from the objects aimed at, but his face and arms are turned in the direction of the three castles which he is about to destroy. He seems to
Tripurāntakamūrți; Stone: Kailāsa Temple: Ellora.
Tripurāntakamūrti: Stone: Conjeevaram.
'Tripurāntakamūrti: Stone: Madura.
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have had ten arms; those that still remain unbroken are carrying the sword, and the shield, a third arm is holding the arrow strung in the bow-string, while a fourth holds the bent bow. Brahmā is driving the chariot which is yoked to two horses.

The second illustration, Pl. XXXVIII, is the photograph of the sculpture to be found in the Kailāsa cave in the same place. In this, Śiva has only two arms; the right hand bears the arrow while the left one the bow. On the right shoulder is a quiver of arrows. Brahmā is seen sitting in the front portion of the chariot and driving the two horses yoked to it. In front of Tripurāntakamūrti are the asuras fleeing before their pursuer.

In the third illustration, Pl. XXXIX, Śiva is seated in the aḷīghāsana posture in the chariot and has eight arms, in which there ought to be the bow, arrow and other implements of war. As in the previous instances, Brahmā is driving the chariot.

The last illustration, Pl. XL, is the reproduction of the photograph of the beautiful sculpture found in the maṇḍapa in front of the central shrine of the Sundarēśvara temple at Madura, which belongs to the modern times.

Once Śiva assumed the form of a mythical animal called Sarabha. The circumstances under which he was obliged to take this form are given as
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follows: Vishṇu, in his Nṛsiṁhāvatāra, destroyed the asura Hiraṇyakasipu who was causing great annoyance to the gods. Even after the destruction of the asura, Vishṇu did not abate his terrific attitude, which was causing damage to the inhabitants of the world. They approached Śiva for succour and Śiva promised them his help. He at once assumed the form of a sarabha, an animal with two heads, two wings of resplendent beauty, eight legs of the lion with sharp claws, and a long tail; making dreadful noise the Sarabha approached Nṛsiṁha, caught hold of him and tore him up; the skin of Narasiṁha, he wore as his garment and the head was worn on his chest or, as some accounts have it, on his makuṭa as an ornament. Vishṇu came to his proper senses and retired, after praising Śiva, to his own abode, the Vaikuṇṭha. Śiva came thenceforth to be known as Śarabhēśamūrti or Simhaghnamūrti.

Śarabhēśamūrti is described in the Kāmikā-gama as follows: The body of Śarabhēśa is that of a bird of golden hue; it should have two wings which should be uplifted: Śarabhēśa has two red eyes, four legs resembling those of the lion resting upon the ground and four others with sharp claws kept lifted upwards, and an animal tail; the body
above the loins should be that of a human being but having the face of a lion which should be wearing upon its head a kirīṭa-makūṭa. There should also be side-tusks and on the whole a terrific appearance. Śārabhēśa is to be shown as carrying with two of his legs Narasiṃha. The figure of Narasiṃha should be the ordinary form of a human being with the hands held in the aṅjali pose.

The Śrītatvanidhi gives a somewhat different description. It requires that the figure of Śārabhēsa should have thirty-two arms, in the right ones of which are to be found vajra, mushti, abhaya, chakra, sakti, daṇḍa, aṅkuśa, khaḍga, khaṭvāṅga, paraśu, akshamālā, a bone, dhanus, musala, and agni; whereas the left hands ought to keep the pāśa, varada, gāḍā, bāṇa, dḥvaja, another kind of sword, a snake, a lotus flower, kapāla, pustaka, hala and mudgara and one hand should be embracing Durgā.

The Uttarakāraṇāgama says that by consecrating this image, all enemies will be destroyed, battles won, all ailments cured and every good achieved; and that the three eyes of this aspect of Śiva are the sun, the moon and the fire; that his tongue is the subterranean fire known as the bāḍavāṇala; that his two wings are Kāli and Durgā; his nails, Indra, the belly, Kālāgni; the thighs, Kāla and Mṛityu; and his gigantic strength
Mahāvāyu. Again, in the Śarabhōpanishad it is stated that sara means the Jīva or soul; Hari is shining in the limbs of Śrabha, and that Hari himself is Śrabha who is capable of granting mōksa.

An illustration of the Śarabhēśamūrti is given in Vol. I, Pl. E, Introduction. It is a bronze image to be found in the Śiva temple at Tribhuvanam in the Tanjore district. In this piece of sculpture Śrabha is represented as having three legs, the body and a face of the lion, a tail and four human arms; in the right upper hand is the paraśu, in the lower right one, the pāśa, in the upper left one, the mrīga and in the lower left one, agni. With the front leg, Śrabhamūrti has pinioned Nṛsimha, who is struggling against his adversary with his eight arms.

The following account is found in the Varāha-purāṇa regarding the cutting off of the fifth head of Brahmā by Śiva. Brahmā created Rudra and addressing him as Kapāli, asked him to protect the world. Because he was insulted as Kapāli, Śiva cut off the fifth head of Brahmā with his left thumb-nail; but this head stuck to his hand and would not fall off from it. Then Brahmā was requested by Rudra to tell him how he could get
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rid of the head stuck up in his hand, for which Brahmā prescribed to Rudra the observance of the Kapālika life for twelve years, at the end of which he promised that the head would fall off. Then Rudra repaired to Mahēndragiri and wearing an Yajñopavīta made of hair; a garland of beads made of bone and a piece of the skull tied up as an ornament in the jaṭāmakuta on his head and carrying a skull filled with blood in his hand, went round the earth visiting all places of pilgrimage. At the end of twelve years he arrived at Vārāṇasi, where, by the followers of Śiṃachārī (?) the skull of Brahmā was removed from the hand of Rudra. The place where the head fell obtained the name of Kapāla-mōchana. Rudra then bathed in the Ganges, worshipped Viśvēśvara at Kāśi and returned to Kailāsa.

A somewhat different version is found in the Kūrmapurāṇa. Once upon a time the rishiśis asked Brahmā as to who was the origin of the universe. Brahmā arrogated it to himself. Just then Śiva appeared on the scene and claimed to be the originator of the universe; upon this there ensued a dispute between Brahmā and Śiva. Even though the Vēdas came to declare that Śiva was the greatest of all Gods, Brahmā would not accept their verdict. Then appeared in space a huge illumination in which
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was discernible the figure of Śiva. Śiva then ordered Bhairava to cut off that fifth head of Brahmā which spoke to him with haughtiness and disrespect. By the power of his yōga, Brahmā escaped death and he also learnt, at the sacrifice of one of his heads, the superiority of Śiva.

The following description of Brahmaśiraschchhēdakamūrti is found in the Śrītatvanidhi. The figure of this aspect of Śiva should be of white complexion, with three eyes, four arms and a jaṭāmakuta on the head and the patakrūṇḍala in the right ear and the nakrakūṇḍala in the left one. In the right hand are to be the vajra and the parāthu and in the left ones, the skull of Brahmā and the śīla. It should be draped in the garments made of tiger's skin.

The Śiva-pūranā calls Bhairava the pūrna-rūpa or the full form of Śeṅkara and that those whose intellect is darkened by māyā are not able to understand the superiority of this aspect of Śiva and decline to worship it. Bhairava is so called because he protects the universe (bharana) and because he is terrific (bhāṣaṇa). He is also known as Kaṭabhairava for even Kāla (the god of death) trembles before him; Amardaka because he kills bad persons (mardana) and Pūpabhairava, because
he swallows the sins of his bhaktas or devotees. He is the lord of the city of Kāsi.

The description of Bhairava is found in the Vishnudharmottara. It is there stated that Bhairava should have a flabby belly, round yellow eyes, side-tusks and wide nostrils, and should be wearing a garland of skulls. He should be also adorned with snakes as ornaments; besides these there should be other ornaments also. The complexion of Bhairava is dark as the rain-cloud and his garment the elephant's skin; he should have several arms carrying several weapons, He should be represented as frightening Pārvatī with a snake.

Bhairava has many forms such as the Vatuka-bhairava, Svarnākaraśaḥ-bhairava and so forth. The features of each of these forms are described below.

Vatuka-Bhairava should have eight arms in six of which are to be the khaṭvanga the pāsa, the sūla, the ādamaru, the kapāla and a snake; while one of the remaining hands should carry a piece of flesh and the other should be held in the abhayā pose. By the side of this Bhairava there should be a dog of the same colour as that of its master. Meditation upon this form of Bhairava is said to secure all the
wishes of the votary. So far for the description given in the Rūpamaṇḍana; the following is the description found in the Vaṭuka-Bhairavakalpa. This aspect of Bhairava should have jaṭās of red colour, three eyes and a red body. He should carry in his hands the sūla, the pāśa, the damaru and the kapāla and be riding upon a dog. Vaṭuka-Bhairava should be stark naked and be surrounded on all sides by a host of demons.

Four illustrations of Vaṭuka-Bhairava are given, in none of which is Bhairava seen with eight arms as given in the Rūpamaṇḍana. The South Indian image of Paṭṭiśvaram, Pl. XLII, carries the sūla, the damaru, the pāśa and the kapāla and is naked. It has jvālās or flames surrounding its jaṭāmakuṭa and wears round its neck a long necklace made of small bells, besides a number of well-wrought golden and other necklaces. Round the loins is the kaṭisūtra or waist zone consisting of a snake. To show the terrific aspect of this deity, the eyes of the image are made round and there are shown large side-tusks. Immediately behind the figure of Bhairava is a dog also adorned with a number of necklaces and other ornaments. This image belongs to the later Chōla period (12th and 13th centuries A.D.).

The two Northern Indian images as also the one of the Chālukya style, figs. 1, 3 & 2, Pl. XLII.
Bhairava: Stone: Pattiavaram.
are alike in their execution. They all carry the śūla, the khaḍga, the pāśa and the kapāla, have their jaṭās arranged in a circle (or maṇḍala,) and are naked. They wear garlands of skulls and are of terrific appearance. The image belonging to the Indian Museum, Calcutta, fig. 1, Pl. XLII, alone is smiling, whereas that belonging to the Museum of the Bombay Branch of the Royal Asiatic Society, fig. 3, Pl. XLII, has a scorpion attached as a lāṃchh-ana or mark on the front face of the pedestal; and these two images are surrounded by emaciated piṣāchas. The sword in the hand of the image of the Madras Museum (fig. 2, Pl. XLII), is a short dagger held with its point downwards. All these three images stand on sandals, which are absent in the case of the South Indian image.

Svarṇākarśana Bhairava should have an yellow coloured body, with four arms and three eyes and should be clothed in yellow garments. He should be adorned with all kinds of ornaments and be praised by all gods. The appearance of this aspect of Bhairava should be one which suggests perfect happiness coupled with masterful authoritativeness. He should be carrying in his hands a vessel filled with gold and precious gems, a chāmara and a tōmara and a large śūla should be resting upon the shoulder.
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We have already seen in the introduction that Bhairava's aspect has eight different forms, named Asitāṅga, Ruru, Chaṇḍa, Krōḍha, Unmatta-Bhairava, Kāpāla, Bhīshana and Samhara. Each one of these forms is divided further into eight subordinate forms, thus making sixty-four in all. All these are grouped into eight groups and are described in the Rudra-yāmala.

In the group coming under Asitāṅga are included Viśālaksha, Mārttāṇḍa, Mōdaka-priya, Svachchanda, Vighna-santushta, Khēchara and Sacharāchara. All these are of golden complexion and have good-looking limbs, and carry the trisūla, the jāmaru, the pāsa and the khadga.

The group headed by Ruru consists of Krōḍadamshtra, Jaṭādhara, Viśvarūpa, Virūpāksha, Nānārūpadhara, Vajrahasa and Mahākāya. The colour of the Bhairavas of this group is pure white; they should all be adorned with ornaments set with rubies and should carry an akshamālā, the āṅkuśa, a pustaka and a vīnā.

Chaṇḍa, Pralayāntaka, Bhūmikampa, Nilakantha, Vishnu, Kulapālaka, Munḍapāla and Kāmapāla constitute the third group. All these are to be of blue colour and have good looks. They should carry in their hands agni, sakti, gada and kuṇḍa.
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In the group headed by Krōdha are included Piṅgalēkshaṇa, Abhrarūpa, Dharāpāla, Kuṭila, Mantranāyaka, Rudra and Pitāmaha. All these are of smoke colour and should carry khaḍga, khaṭaka, a long sword and parasu.

In the Unmatta-Bhairava group are Vaṭukaṇāyaka, Śaṅkara, Bhūta-vētāla, Triṇētra, Tripurāntaka, Varada and Parvatāvāsa. Their colour is white and they are all to be of good looks and carry in their hands the kuṇḍa, the khaṭaka, the parīgha (a kind of club) and bhinḍipāla.

Kāpāla, Śaśibhūṣhaṇa, Hasticharmāṁbara-dhara, Yōgīśa, Brahmaraṅkhasa, Sarvajña, Sarvādevēsa and Sarva-bhūtahṛidi-sthita form a group and are all to be of yellow colour and carry the same weapons as in the previous group.

The seventh group consists of Bhīshaṇa, Bhayabhara, Sarvajña, Kālāgni-Mahārauda, Dakṣiṇa, Mukhara and Asthira. They all carry the same weapons as in the above group and are of red colour.

In the group of Samhārabhairava are Atiriktaṅga, Kālāgni, Priyaṅkara, Ghoṛanāda, Viśāḷaṅkha, Yōgīśa and Dakshasamsthita; all these are to be of the colour resembling the lightning and to carry the same weapons as in the previous group.

Pl. XLIII, represents the Atiriktaṅga aspect of
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Bhairava and is found sculptured in one of the cave-temples of Ellora. Seated near his foot is the emaciated figure of Kāli; round him are a number of blood-thirsty goblins and on his right stands a brahmanā votary with his hands held in the ānjali pose. Though grotesque, the sculptor has executed his work with great skill.

Virabhadra is a form of Śiva assumed at the time of the destruction of the yajña (sacrifice) of Daksha. The following account of the destruction of the sacrifice of Daksha occurs in the Kūrma-purāṇa. On one occasion Daksha with his consort, paid a visit to the house of Śiva. In spite of the solicitous attentions of Śiva, Daksha became displeased with his son-in-law, and returned to his quarters. On another occasion Śiva's wife Satī went to her father Daksha's house. Daksha reviled Śiva in the presence of Satī and also abused her and directed her to quit his house. This insult offered to her in his own house by Daksha smote Satī so hard that she burnt herself to death; she was afterwards born to Himavān as his daughter under the name of Pārvatī. Learning the demise of his consort, Śiva cursed Daksha to be born as a Kshatriya and to commit incest with his own daughter in that birth. Daksha was born as king
Atiriktāṅga: Bhairava · Stone Panel: Ellora.
PRĀCHĒTAS and was performing a yāga at Gaṅgā-
dvāra, but owing to the hatred he conceived for Śiva in his former existence he declined to dedicate a portion of the offering to Śiva. All other gods who had received their portions did not intercede on behalf of Śiva. But one Dadhīchamahārīṣi alone remonstrated against the injustice of Dakṣa's neglect of Śiva but in vain. Then Dadhīcha cursed all those who were present to become veda-bāhyas and lovers of lower religious systems and even to lose the favour of Viṣṇu on which they so much counted. He then invoked there the presence of Śiva. Just then Pārvatī also was requesting Śiva to destroy the irregular sort of yāga that was being performed by Prāchētas. He acceded to her request and created Viśravāndra with a thousand heads, a thousand eyes, powerful shoulders, a thousand arms, and resembling in brightness the fire that devours the universe at the end of an aeon; having side-tusks, carrying the saṅkha, the chakra and a bow and besmeared with ashes; this Viśravāndra was sent to destroy the yāga of Prāchētas. Pārvatī, in her turn, created Bhadrakālī and sent her also with Viśravāndra, with a body of gaṇas to help them. Viśravāndra destroyed the yāga and in the action that ensued put out the eyes and plucked the teeth of Śūrya,
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cut off the hands and the tongue of Agni, cursed Indra's arm, that had been lifted up to strike, to remain stiff in the same position. Chandra was crushed by the toe of Virabhadra and Vishnu's vehicle Garuda had to flee for life. Daksha came to his senses and prayed to Shiva, who became pleased with him and promised the headship over the ganas at the end of that aeon and disappeared.

An altogether different tale is found in the Varahapurana. Rudra was born from the anger of Brahma; the latter asked him to create beings, which he did not care to do, but lay in inactivity. Brahma therefore created Daksha and six other Prajapatis. Daksha begot a lot of children and grand-children. Indra and other Gods, the grandchildren of Daksha, began to perform sacrifices for the pleasure of Daksha. Meanwhile Rudra who was sunk in inactivity came and created four species of animals; in a short time the voices of Indra and other gods came to be heard by Rudra who got angry at the creation of these beings by some one else before he himself took up the act of creation. This anger of his glowed in the form of tongues of fire issuing from his ears and from this fire came a number of demons which went against the Devas, attacked and destroyed their sacrifices and compelled

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them to offer him also a portion of the offerings. Daksha prayed to Rudra to appease his anger and gave his daughter Gaurī in marriage to Rudra. Brahmā then allotted to Śiva and his consort a place in Kailāsa.

The Bhāgavata-purāṇa gives a fuller account of the enmity between Daksha and Rudra. The gods and the rishis were assembled at a sacrifice. Daksha entered the hall when all the assembly, excepting Brahmā and Mahādeva, rose up. Daksha made his obeisance to Brahmā and sat down at his command. But he did not like Mahādeva being seated when he entered the hall and so reviled Mahādeva in very strong and highly objectionable language alluding to his roaming in cemeteries and other repulsive acts and cursed him that he should never be given thenceforth a portion in the offerings in yāga made to the delectation of the gods. Śiva departed from the hall of sacrifice. Some years after, Daksha began to perform the sacrifice known as the Bṛhaspatisava. All the gods with their wives were seen going to attend the sacrifice; seeing which Sati, the wife of Śiva, pressed him to take her to her father's house for the sacrifice. He informed her of the insult offered to him by her father and advised her not to persist in going to the sacrifice. But she persisted in going,
and, as was predicted by her husband, was slighted by her father. On being treated with scant courtesy, she committed suicide. The news of the death of his spouse reached Śiva, who in his anger tore a lock from his matted hair; this lock of hair took a gigantic form. Bidden by Śiva, this Being completely destroyed the sacrifice of Daksha and brought him to submission to Śiva.

The Śrītāvanidhi contains a description of the image of Vīrabhadramūrti. It should have four arms, three eyes and a terrific face with fierce side tusks. In the left hands should be held a bow and a gadā and in the right ones a khaḍga and a bāṇa. It should be wearing a garland of skulls and should be standing on a pair of sandals. By the side of the figure of Vīrabhadra there should be the figure of Bhadrakāli also. On the right side of Vīrabhadra there should be the figures of Daksha with a goat’s head, two eyes and two horns, and with hands held in the añjali pose.

The Kāraṇāgama has a somewhat different description of Vīrabhadramūrti. It says that the figure of Vīrabhadra should have four arms, three eyes, head covered with jaṭās which emit fire, side tusks, and wearing garlands composed of bells and skulls and those made of scorpions, a yajnopavīta

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Fig. 1. Virabhadrāmūrti: Bronze: Madras Museum

Fig. 2. Virabhadrāmūrti: Stone: Tenkasi.
of snake, and adorned with beautiful anklets; it should be standing upon a pair of sandals and should have short drawers as his underwear. The colour of Vīrabhadra should be red; he should have a face indicating great anger and should look terrific. He should carry the khaḍga, the khetaka, the dhanus and the bāṇa. The setting up of this image is believed to remove all great sins and to cure people of all their ailments.

Two photographs are reproduced in illustration of Vīrabhadramūrti. The first, fig. 1, Pl. XLIV, is of a bronze image belonging to the Madras Museum; its hands are broken and therefore the objects carried in them cannot be made out. The figure has round eyes and side-tusks indicating the terrific nature of this aspect of Śiva. It stands upon a pair of sandals. The second photograph, fig. 2, on the same plate, is that of an image carved on a pillar in the maṇḍapa in front of the Śiva temple at Tēnkālē and is of the 15th century A.D. In this piece of sculpture Vīrabhadra has ten arms; three out of the five right hands carry the bāṇa, the parakṣu and the khaḍga; of the remaining two hands, one holds a long sword (partly broken) which is thrust into the neck of Daksha and the other pulls out an arrow from the quiver. The left hands keep in them the dhanus, the musala (?),

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the pāśa, a round shield and an oblong one with a beautiful device on it. The jatāmakuṭa has round it tongues of flames. Vīrabhadra is standing upon the prostrate body of Daksha-Prajāpati.

Fig. 1, Pl. XLV, represents Daksha-Prajāpati and his wife; this piece of sculpture is to be found in Āṅgūr in the Bellary district and belongs to the Chālukya-Hoysala school and is executed very well. It is to be noted that Daksha has the face of a goat.

The Śiva-purāṇa gives the account of the destruction by Śiva of the asura named Jalandhara. The fire that emanated from the forehead of Śiva at the time of the destruction of the three castles of the Tripurasuras was let into the sea where Sindhu joins it. This rose up as a child named Jalandhara. When he grew old he loved and married Brinda, the daughter of Kālanēmi and became reputed as the most powerful king in the world. Once upon a time Rāhu, with his maimed body came to the court of Jalandhara; he was asked about the cause of his deformation to which Rāhu replied that when the Milky Ocean was churned, he misconducted himself and was therefore punished, and added that the gods then took away from the ocean a great quantity of gems. The news of
the possession by devas of a lot of riches induced Jalandhara to wage war against them and he began in right earnest to attack them. The gods complained to Vishnu about their lot, who fought hard but unsuccessfully with Jalandhara; meanwhile Jalandhara's might extorted Vishnu's admiration, as a consequence of which, Vishnu asked Jalandhara to ask for any boon he desired. The asura took this opportunity to request Vishnu and his consort Lakshmi, to come and reside in his capital. Vishnu was therefore obliged to repair to the city of Jalandhara. The gods then desired that Siva should become hostile to the asura and kill him. For this purpose, they induced Narada to kindle enmity between the asura and Siva. Narada went straight to the palace of Jalandhara and told him that such a pretty damsel as Parvati, the consort of Siva, was alone the fittest partner in life to Jalandhara and that he should therefore make every attempt to possess her. Thus incited by Narada, Jalandhara despatched immediately messengers to Siva to surrender Parvati to him. Siva forthwith set out for battle with this impudent asura, but very soon the ganas of Siva were put to flight by the asura. Siva then appeared in person for a combat, but did not succeed well. In the meantime Jalandhara created, with his maya, a host of very pretty
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Gandharvas and Apsarasas and made them sing and dance before Śiva, who became absorbed in the dance and music; he became unaware of the fact that his weapons dropped down from his hands. Seeing that that was the best opportunity for him, Jalāndhara assumed the form of Śiva and proceeded to Pārvatī to ravish her. But she knew the person who was disguised as Śiva and invoked Viṣṇu to come to her help. Viṣṇu appeared on the scene; Pārvatī requested Viṣṇu to ravish Brīndā, the wife of Jalāndhara. Pārvatī’s wishes were carried out immediately. Brīndā not being able to bear the indignity offered to her committed suicide and died, cursing Viṣṇu that in one of his devataaras he should suffer the loss of his wife by abduction by another. Jalāndhara could not find Pārvatī at her abode, hence he returned. Śiva had also recovered from the spell of the music; a battle ensued in which Jalāndhara was killed with the Sudarśana-chakra which Śiva obtained from the sea. Thus ended the life of the asura Jalāndhara.

The description of the image of Jalāndhara-haramūrti is given as follows: The colour of Śiva in this aspect is red; he should have three terrific looking eyes, and only a single pair of arms; in the right hand he should carry an umbrella and in the left a kamanḍalu. On his head should
be a dishevelled jatābhāra containing in it the crescent moon and Gaṅgā. He should be adorned with kundalas in the ears, hāras on the neck and anklets on his legs and the feet of Śiva should rest on a pair of sandals. The posture of Śiva should be such as to indicate his desire to move quickly.

Jalandhara should be represented with two arms, and be adorned with kiritta, kaṅkana (bracelets) and all other ornaments. He must have a sword tucked up below his forearm, while the two hands should be held in the aṇjali pose. On the hands thus held there should be the Sudarśanachakra. The colour of Jalandhara should be yellow.

Anantānandagiri in his Śaṅkaravijaya states that there was a quarter called Mallari Śiva. In it dwelt a sect of people who were adoring Śiva in the aspect of Mallari and conducting themselves like dogs, after the fashion of the dog-vehicle of Mallari, barking like it and putting on the appearance of the dog, adorning their necks with garlands made of shells. They believed that Mallari was the origin of the whole universe and were offering pūjā to him as the Supreme Being. Śaṅkarāchārya proved to them that their appearing like dogs and barking
like them and other characteristic customs of theirs were opposed to the śāstrās and converted them to the religion of the Brāhmaṇas.

The aspect Mallāri that is referred to above is described in the Mallāri-māhātmya thus: Mallāri is to be of the colour of gold, wearing on his jaṭā-makuta, the crescent moon, in his ears white, shining kuṇḍalas, and round his neck, necklaces of rubies and pearls and a garland of flowers. In his arms there should be bracelets of snakes and he should be clad in yellow silk garments. The ornaments of Śiva should be hidden here and there by the hoards of snakes and there must be a smile playing upon the lips of Śiva. In the hands are to be seen a damaru and a khaḍga. His vehicle is to be a white horse and he must be surrounded by seven dogs.

The paurāṇic story of the destruction by Śiva of the great demon Andhakāsura has already been given in connection with the Sapta-Mātrikās on pages 379-382 in Volume I. To illustrate the descriptions of the aspect of Śiva as Andhakāsura-vadha-murti, three photographs are reproduced, all of which belong to the Cave-temples of the Bombay Presidency. The sculptures represented on Pls. XLV—XLVII, belonging as they do to
Andhakāsura-vadhamūrti: Stone Panel:
Kailāsa Temple: Ellora.
one school, bear a strong family likeness; the artists have dwelt upon the subject in exactly the same manner and it is therefore sufficient to describe one of these pieces of sculpture. In all the three instances, Śiva has eight arms, in two of which he carries a *trīśūla*, at the end of which is pinned the body of Andhakāsura and from it blood drops down. The goddess Yōgēśvari, squatting on the ground, holds in her hand a cup in which she catches the blood-drops as they trickle down. Śiva himself bears the *kapāla* in one of his hands to collect in it the blood flowing down from the body of Andhakāsura. In the other hands of the sculpture of the Daśāvatāra cave, Śiva is seen keeping the *qamaru* and the *khadga*; two other hands of his hold stretched the skin of the elephant in the shape of a *prabhāmanḍala* and the remaining hand is held in the *tarjana* pose.

Yōgēśvari or Kāli carries in her other hand a short curved dagger: her body is represented as very emaciated and her head is surrounded by a *jaṭāmanḍala*. Just above the head of Kāli is the figure of a *ḏākini*, half human and half bird, sitting waiting for her prey of human flesh.

On the right of Kāli is the Dēvi, seated upon a *padmāsana* and viewing with awe the events that are taking place before her.
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The sculpture belonging to the Kailāsa at Ellora and that belonging to the Elephanta Cave are not different in their description, but it must be noted that the latter is one of the finest pieces of workmanship of the period to which it belongs; in this sculpture, one hand of Śiva carries a ghanṭā instead of the ādamaru.
OTHER UGRA FORMS OF SIVA.
OTHER UGRA FORMS OF ŚIVA.

AMONG the rites and ceremonies that are prescribed for kings for attaining success against their enemies is the adoration of Aghoramurti. The description of the rites that have to be performed is given in the Liṅgapurāṇa. A priest who has attained mantra-siddhi or the power of efficaciously using mantras, should for that purpose repair to a place where there is a corpse or where there is a temple dedicated to the Saptamātrikas (or the seven mothers), and construct five kunḍas (receptacles for fires), one on each cardinal point and one in the centre. On the fourteenth day of the dark fortnight* the ceremonies

* The fourteenth tithi of the dark fortnight of the month of Phalguna is known as Aghora-chaturdasi; it is said that those who worship Śiva in the aspect of Aghora on this day will be taken to Śiva's abode.

भाद्रास्यसनि पक्षे हस्तोराख्यय चबुदर्शी ।
तत्त्वामारामित्सःम्भून्येवेच्छवपरं ध्रुवम् ॥

(Apte's Sanskrit Dictionary.)

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ought to be begun and continued to the eighth day in the succeeding bright half of the next month. During this period the priest with four of his disciples, who have also attained mantra-siddhi, should sit in front of the kunḍas, himself occupying the middle and the four disciples the four quarters, before the kunḍas and perform hōma sacrifices in the fire concentrating their thought upon Aghōra. Then they should make a wooden effigy of the enemy king, place it in one of the kunḍas with the head downwards and burn it with the fire brought from the burning ground. There are a few other minor ceremonies of no great interest.

The following is the description of the Aghōra who is required to be meditated upon. The figure of Aghōra should have eight arms; in the hands are to be seen the śula, ṭamaru, pāsa, kapāla, danda, dhanus, bāna and khaḍga; the neck of Aghōra should be blue and his complexion black. He should be naked, or be clad in the skin of the elephant and the lion and be adorned with ornaments composed of snakes and scorpions, and be covered with the ashes of the dead bodies of human beings. His face should be terrific in appearance and should have side tusks. A snake should bind his hair and he should be surrounded by demons and goblins.
OTHER UGRA FORMS OF ŚIVA.

Another description, according to which the Aghōramūrti is generally sculptured and set up in temples, is found in the Kāraṇāgama. In this work he is known as the Aghōrāstramūrti and it is stated therein that the image of this aspect of Śiva is set up for gaining victory, for destroying such great sins as brahmašatya or brahmanicide and for granting riches. Aghōrāstramūrti should have three eyes, eight arms and be of terrific look, with side tusks. The colour of this aspect of Śiva is dark. He is to be draped in red clothes, adorned with garlands of red flowers, ornaments set with rubies, a garland of skulls, and another composed of short daggers (khaḍgamāla) and a third of scorpions. His hair should be flaming and his forehead marked with ashes in the shape of the crescent moon. In his two hands he should carry a triśūla horizontally as though about to charge with it, and the other hands should hold a vētāla, khaḍga, āamaru, kapāla and khaḍga (ghanṭā?).

A third description is given in the Śivatattvavaratnākara. According to this, Aghōra has a single face, and thirty-two arms; on the head is a jaṭā-makuṭa and in it the crescent moon. He should have three eyes. In his right hands are to be abhaya, khaḍga, śūla, chakra, āamaru, a bone, bāṅa, gadā, a lotus flower, kapāla, jñānamudrā,
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kunḍa, aṅkuṣa, akshamāla, khaṭvāṅga and paraṅku; in the left hands, varada, kavacha (shield), taṅka, pāṣa, mudgara, a snake, agni, mṛiga, ghanṭā, dhanus, katyāvalambita-hasta, ratnas or gems, a water lily, a pitcher, musaḷa and pustaka. This Aghoramūrti should have also a garland of skulls and be standing upon the severed head of Kāla. An image of the above description is believed to grant all protection to its votaries.

Aghoramūrti with ten arms is described as possessing three eyes and a terrific countenance. The colour of his body is blue and that of the garments red. There are to be snake ornaments all over the body. In his ten hands he should carry the paraṅku, damaru, khaḍga, khōṭaka, bāṇa, dhanus, tūla and kapāla and the remaining hands should be held in the varada and abhaya poses.

Two photographs, figs. 1 and 2 on Pl. XLVIII, are reproduced in illustration of Aghoramūrti, both of which belong to Southern India. The first image is to be found in the Śiva temple at Tirukkaḷukkunram and the other in the Śiva temple at Paṭṭiśvaram. Both of them are almost similar to each other; in these pieces of sculpture two front hands bear the triśūla in a horizontal position, while the other hands carry the ghanṭa, the pāṣa, the khōṭaka,
kapāla, the khaḍga and the ḍamaru. The head is surrounded by tongues of flames and the face, with its round eyes and the side-tusks, indicates the terrific nature of this image. Round the neck is a large garland of skulls reaching down to the ankles and the prabhā-mañḍala surrounds the figure.

An asura named Dūshaṇa was giving trouble to the Brāhmaṇas residing in and near Ujjayini. They prayed to Śiva to relieve them from the visitations of the cruel asura. Śiva pleased with the prayers of the Brāhmaṇas, appeared on the spot and with a breath of his reduced Dūshaṇa to ashes. The Brāhmaṇas then prayed to Śiva to stay away in their midst; Śiva assumed the form of a Jyotirlinga and the name Mahākāla and stopped away at Ujjayini. Such is the account of Mahākāla of Ujjayini as given in the Śivapurāṇa.

The description of the image of Mahākāla with his consort Mahākāli is found in the Lalitopākhyāna. It is stated therein that Mahākāla should be embracing Mahākāli and be wearing a black coat. The colour of Mahākāla is black. His eyes should be red on account of the excessive drink in which he is indulging; he should be drinking from the brakhmāna (the colossal shell from which Brahmā was born) used as a vessel to hold the liquor. His sight
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must itself be resting fondly on his dark coloured consort Mahākālī, and both of them should be seated upon a simhāsana. Mahākāla, swallower of the Universe, should have by his side Kāla and Mṛityu. He should also be meditating upon Lalitā, doing pūjā to her and bestowing long life on her devotees.
ANUGRAHAMURTIS.
ANUGRAHAMÜRTIS.

As we have already stated Śiva possesses also the faculty of affording grace to his votaries and that in this aspect he is said to be a Anugrahamūrti. Let me proceed with the description of some of the anugrahamūrtis of Śiva.

In the village of Śeyñalūr on the bank of the river Maññi in the Chōla country there lived a pious and learned Brāhmaṇa named Yajñadatta of the Kāśyapagōtra. He had a son by name Vīchāraśarman of great intelligence. One day when the lad was going to the school, he saw a cowherd assaulting brutally a cow, that sacred animal which deserves being worshipped. Incensed at the behaviour of the cowherd, young Vīchāraśarman took upon himself the duty of tending the cows of the village, to which the villagers acceded. From that day the cows became happy and began to yield much more milk than their udders could hold and naturally the extra milk began to flow out. Vīchāraśarman seeing that the milk was wasted, collected
it in vessels, set up *liṅgas* made of sand and began to bathe them with this extra milk, with intense piety for Śiva. The cowherd who lost his position on account of this Brāhmaṇa boy, found this a fine cause for denouncing him and immediately repaired to the village and reported to the villagers that the boy Vichāraśarman was wantonly milking the cows, drinks milk with his chums and spills the rest on mounds of sand. The complaint thus often repeated, made one of the villagers go and see for himself the truth of the accusation preferred by the cowherd and to his surprise he saw young Vichāraśarman actually pouring milk on sand mounds, but he did not pause to investigate and see that it was only the extra milk that the boy, in his intense devotion to Śiva, was offering the sand-made symbol of the *liṅga*. Forthwith he complained to the father of the boy, Yajñadatta, about the wickedness of his son. On this complaint the father also went one day to the river side to see what his boy was doing and found him in the act of spilling milk in the sand. He approached the boy and stood near him, but, in his deep devotion the proximity of the father was not perceived by Vichāraśarman. On seeing the apparent mischief of his son, Yajñadatta, in anger, kicked the mound of sand: whereupon the son
woke up from his reverie and cut off with his axe the leg that kicked the object of his worship with the result that Yajñadatta fell. Śiva who was pleased with the devotion of this boy Vichāraśarman appeared on the scene with his consort Pārvatī and offered him his grace. Śiva told the boy that in his intense love for himself (Śiva) he even went to the extent of cutting off the leg of his father, and promised him that thenceforth he would be in loco-parentis to him, embraced him and made him the head of his gaṇas and the steward of his household under the name of Chaṇḍēśa. Śiva commanded that thenceforth the offerings made to him must be given to Chaṇḍēśavara, the clothes worn by him should be set aside for his devotee and in token of his favour he also tied round the head of Vichāraśarman the flower garland then worn by him.

The scene representing Śiva as offering to Chaṇḍēśa his grace is described in the Ambumad-bhēdāgama. Śiva should be seated with Pārvatī as in the case of Umāsaḥitamūrti described already. But his face should be turned a little to the left; his right hand should be held in the varada pose and the left hand be placed on the head of Chaṇḍēśa. With hands folded in the añjali pose Chaṇḍēśa should be standing on a padmāsana in front of
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Śiva; the colour of Chaṇḍēśa is golden yellow. The Uttarākāmikāgama states that Śiva and UmA should be seated as in the case of Chandrasēkharamūrti and Chaṇḍēśavara with hands in the anjali pose should be either standing or sitting before Śiva, who with his right hand should be holding the end of a flower-garland and with the left hand tying it round the head of Chaṇḍēśa. The height of the figure of Chaṇḍēśa may be up to the knee, thigh, navel, breast, neck or mouth of that of Śiva and it should be made in accordance with the adhama-dāsā-tāla measurement. The Pūrvākāraṇāgama and the Śilparatna have practically the same description as that found above.

Four pictures are reproduced to illustrate the description given above. The first fig. 1, Pl. XLIX, is of a sculpture to be seen in the big Śiva temple at Gaṅgaikonḍaśōlapuram, built by Rājendrāśōla, the son of Rājarāja the great. In this is seen Śiva seated with his wife Pārvatī on a seat, below which is seated Chaṇḍēśa. In the two back hands of Śiva are the parasu and the mṛiga; the right front hand holds the end of a flower garland and the left front one is tying it round the head of Chaṇḍēśa. This fine piece of sculpture belongs to the Chōla period and is of the first quarter of the eleventh century A.D.
Fig. 1. Chapēśānugrahamūrti: Stone: Gangalkopāsālapuram.

Fig. 2. Chapēśānugrahamūrti: Stone: Conjeevaram.
ANUGRAHAMÚRTIS.

The original of the second illustration, fig. 2, Pl. XLIX is found in the Kailāsanātha temple at Conjeevaram. In this Śiva is standing on his right leg, while the left one is resting upon a raised seat. He has four hands, the right one of which is held in the varada pose; it is not quite clear from the photograph what objects are kept in the remaining hands. To the right of Śiva stands Chaṇḍēśvara with the axe with which he cut down the leg of his father resting upon his right shoulder. Below him and fallen on the ground is the father of Chaṇḍēśa, with his left hand held in the vismaya pose. The sculpture is in a highly damaged condition. It belongs to the reign of the Pallava King Rājasimha and is of the 7th century A.D. The third and the fourth illustrations, figs. 1 and 2, Pl. L, are of the Chaṇḍēśanugrahamūrtis sculptured on the base of the gopura in front of the Sthāṇunāthasvāmin temple at Suchīndram and on the pillar in the front maṇḍapa of the Mīnākṣi-Sundarēśvara temple at Madura respectively. They both resemble the sculpture at Gaṅgaiṅḍaśōlapuram.

Vishṇu obtained through the grace of Śiva the chakra and the circumstances thereof are narrated in the Śiva-purāṇa. On one occasion Vishṇu found himself unable to conquer

2. Vishnvanugrahamurti, or Chakradanamurti.
HINDU ICONOGRAPHY.
certain asuras, and prayed to Śiva for the grant of the chakra which was in Śiva’s possession. To his prayer he added a pūjā in which he employed a thousand lotus flowers daily. One day he sat for pūjā with the required number of flowers but at the end he missed one flower, which, to test the strength of his devotion Śiva had secreted; Vishṇu at once plucked one of his eyes which are always compared to lotuses, (kamala-lōchana) and threw the same in offering on Śiva. Śiva became so pleased with the devotion of Vishṇu that he presented him with the chakra which was originally in his possession. This fact is also alluded to in the Mahābhārata.

The Uttarakāraṇāgama and the Śrītatvanidhi give the description of the Chakradānamūrti. The first authority states that Śiva should have three eyes, four arms, a pacific appearance, and the jaṭāmakuta on the head. The left leg should be bent and be resting on the seat, while the right one should hang down. In the right hands are to be the ṭaṅka and the chakra, the left ones being in the varada pose and holding a krishna-mriga. Surrounding the head of Śiva is to be a prabhāmanḍala and a śiraschakra. On the left of Śiva should be seated Pārvatī and on the right Brahmā should be standing. Vishṇu, with hands
PLATE LI.

Fig. 1. Vishvanugraharamurti (or Chakradanamurti): Stone: Conjevaram.

Fig. 2. Vishvanugraharamurti: Stone: Madura.

(To face page 210)
Fig. 1. Chandesānugrahamūrti: Stone
Madura.

Fig. 2. Chandesānugrahamūrti: Stone
Suzbīndram.
folded in the anjali pose, should be worshipping or doing puja to Siva with lotuses and his eye.

The Srutattvanjali is not particular about the tanka in the hand of Siva, but gives the alternative of carrying the paraśu. In this work it is stated that Vishnu ought to be standing to the left of Siva in such a manner as to indicate his readiness to receive the boons and the chakra, after finishing his puja of Siva with lotuses and his eye. Siva should be seen presenting Vishnu with a pītāmbara (a yellow garment), the kaustubha (an ornament) and the chakra, as also the name Kanalaksha to Vishnu. Vishnu should be black in colour, clad in yellow garments and adorned with all ornaments. In two of his hands should be the tankha and the chakra and the other two ones should be held in the anjali pose.

Two illustrations of Vishnuvanugrahamurti are reproduced. The first of these, Pl. LI, fig. 1, belongs to the Kailasanatha temple at Conjeevaram. Siva is seated on a raised seat with his consort, having his two back hands raised up in astonishment (vismaya pose), the right front hand rests upon the seat, the remaining left hand being held in the simhakarna pose. Behind Siva stands an attendant and below the seat is seen Vishnu kneeling; with one of his left hands he is plucking out his eye, the
other left hand holding the last remaining lotus flower; the front right one is held in the kaṭaka pose, while the remaining hand is not visible in the photograph. The second illustration, fig. 2; Pl. LI, is of a piece of sculpture found in the Minākshi-Sundarēśvara temple at Madura. In it, Śiva and Pārvatī are seated upon a bhadrāsana and Śiva is seen presenting the chakra to Viṣṇu, who is standing reverently and receiving it.

Nandikēśvara is an important adjunct to the family of Śiva. His history is given in detail under Nandikēśvara or Adhikāra-Nandi elsewhere in this volume. When Nandi’s tenure of life on earth was coming to an end, he prayed intensely to Śiva to grant him a longer lease of life: Śiva appeared and granted him his prayer, as also the command over a portion of his ganas, and complete exemption from old age and pain. He then took the boy near him and threw round his neck the flower garland that was gracing his own. At once he became a duplicate of Śiva, with three eyes and ten arms. Śiva took a quantity of the water of the Ganges which he had tied in his jaṭā and sprinkled it upon Nandi. It began to flow as the river Jaṭōdaka. Śiva ordered his consort Pārvatī to treat Nandi thenceforth as her own son. She also smelled
ANUGRAHAMŪRTIS.

the top of the head of Nandi* and milk began to flow from her breast and fall in three spouts on the head of Nandi; this milk also became a river under the name Trisrōtas. Nandi out of joy bellowed then like the bull. This noise also gave rise to a river named Vṛishadhvani. Śiva still more pleased with Nandi presented him with his own golden makuṭa and ear-rings set with precious gems. Sūrya seeing that Nandi was thus honoured and loved by Śiva sent a cool downpour of rain. The water having come in contact with the gold of the makuṭa, began to flow as two rivers named Svarṇōdaka and Jāmbūnādi. Thus near Japyēśvara the place where all these events occurred, five rivers began to flow. Nandi was afterwards crowned as the lord of the gaṇas and was married to Suyaśa the daughter of the Marut gaṇas.

In this aspect of Śiva, Vighnēśvara seems to have been blessed by Śiva immediately after he was restored to life by placing on his shoulders the head of an elephant. (For this account of Gaṇēśa, see Vol. I, pp. 36-39). Śiva should have, as usual, four arms, three eyes and the head adorned with a jatā-makuṭa and he should be seated with his

* An instinctive practice of mothers in regard to their children.

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 consort Pārvati. Śiva should have one of his right hands in the abhaya pose and placed on the head of Vighnēśvara; the corresponding left hand should be in the varada pose and the remaining hands should be shown as carrying the paraśu and the mṛiga. The right leg of Śiva should be bent and be resting on the seat while the left one should be hanging down. The colour of Śiva is to be black and there should be all ornaments on his person. Near him on the left should be seated Pārvatī, smiling and keeping in her right hand a utpala flower and holding the left hand in the varada pose. Curiously enough, it is stated here that Pārvatī should have three eyes. She too has her right leg bent and the left one hanging.

Vighnēśvara, of red colour, adorned with a kirtimukha on his head, and carrying in his hands the pāśa and aṅkuśa, should be standing reverently before Śiva with his other two hands held in the añjali pose.

Arjuna was presented by Śiva with the powerful weapon named the pāṣupatāstra to fight successfully against the Kauravas. The account of the gift of the weapon by Śiva is narrated in the Vanapurāṇa of the Mahābhārata thus: Arjuna being advised by Indra to beseech Śiva to grant him
the powerful pāṣupatāstra, went north to the Himalaya mountain, where he began to observe severe austerities for pleasing Śiva. The rishis were alarmed at the severity of the austerities of Arjuna and reported the matter to Śiva. Śiva being already aware of the reason for the penance of Arjuna, pacified the rishis and himself assuming the form of a kirāta (hunter) approached Arjuna. Just at that moment an asura in the form of a boar was about to attack Arjuna; Arjuna having seen the boar coming against him aimed his arrow against it, but the kirāta disputed the right of Arjuna to shoot the boar which he was the first to aim at. Arjuna not consenting to the claim of the kirāta, they both simultaneously shot the boar and killed it. Arjuna then reviled the kirāta as an unsportsman-like person, upon which a fight ensued between the kirāta and Arjuna, in which the latter was uniformly unsuccessful, and at the end fell exhausted. After he regained his senses, he recognised in the kirāta Śiva himself and fell at his feet and praised him. Śiva in his turn admired the strength and courage of Arjuna and promised the most powerful weapon which Arjuna was praying for and was fit to employ, namely the pāṣupatāstra. Thus did Arjuna procure from Śiva the pāṣupatāstra.
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The Kirātārjunamūrti is described as having four arms, three eyes and a jaṭāmakuta on the head. He is adorned with all ornaments and wears nice garments and a yajñopavita. His colour is red. He is to be standing perfectly erect (sambhaṅga) carrying in his hands the dhanus, the bāṇa, the parabu and the mṛiga. Arjuna is to be seen standing on the right of Śiva and Gauri on the left. Arjuna should be represented as having only one face, set with two eyes and standing with his hands held in the añjali pose. His head should be adorned with a jaṭāmakuta and his person with all ornaments.

Two illustrations are given of the Kirātamūrti. The first belongs to the Śiva temple at Tiruch-chenğaṭṭaṅgudi, in which Śiva and Pārvatī stand together. The former carries the parabu, the mṛiga and a bow. The photograph is of an image to be found in Śrīśailam. In this is seen Śiva portrayed in the act of giving the weapon pāku-patāstra to Arjuna. (See Pl. LII, figs. 1 and 2).

The weapon pāku-patāstra is described in the Saivāgamas as a person thus —The Pāṇḍava-patāstra should have four faces each with three eyes; it should have four arms and terrific faces with awful tusks, stiff hair and fierce moustache, all lending strongly the impression that it is a terrific aspect
of Śiva. In the four hands there should be the sakti, the mudgara, the śaṅkhā and the khadga. This image representing the Pañcupatāstra should be seated upon a padmāsana.

Rāvana, king of Laṅka, having gone to defeat Kubēra was returning after achieving his purpose. On his way he came to Śaravāna, the place in which Kārttikeya was born. He ascended the hill, from the top of which he saw a much more pleasant garden whither he drove his vimāna Pushpaka. But when it neared the place it would not move any further. At this place Rāvana met a tawny coloured, monkey-faced and powerful dwarf, by name Nandikēśvara, one of the strong adherents of Śiva, who, on being asked why the car was unable to move further, told Rāvana that Mahādēva with his consort Umā was sporting on the mountain and had prohibited all, even the gods, from crossing that way. In great anger Rāvana asked who that Mahādēva was and laughed contemptuously at the monkey-faced Nandikēśvara. Nandikēśvara, who was no other than a form of Śiva, grew incensed at the insult offered to him by Rāvana and cursed that he should be destroyed by monkeys like himself in appearance and strength. Not being able to proceed further and being cursed by Nandikēśvara, Rāvana
HINDU ICONOGRAPHY:
determined to pluck up the mountain Kailāsa, from its very roots, threw his ten arms round the moun-
tain and began to lift it up. He was able to move it, so that those that were on it trembled and Umā actually began to shake out of fear and clung to her lord. Śiva, 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 Rāvaṇa underneath it. Rāvaṇa seeing his own miserably helpless condition, and advised by his counsellors to propitiate Mahādēva wept for a thousand years, singing hymns in praise of Śiva; the latter was at last pleased with Rāvaṇa, whom he presented with a sword at his request and let him return to Lanka. Because he cried, he was given the name Rāvaṇa.

Three photographs are reproduced in illustration of this legend. The first and second, Pls. LIII and LIV belong to the Ellora rock caves and the third to Bēlūr in the Mysore State. The first which is to be found in the Daśāvatāra cave is one of the finest pieces of sculpture extant in India. The natural proportions of each image in the group, the great realism in their moulding and the expression on the face of many a figure in it, especially the fright of Pārvatī, all these are admirably worked out. In this group,
Rāvaṇaougrahamūrti:
Stone: Bēlūr.
ANUGRAHAMÜRTIS.

Śiva and Pārvatī are seated upon the mountain Kailāsa which the artist has in the conventional manner represented as a pile of rhomboidal pieces. Surrounding this pair are seen two of his own attendants and two female attendants of Pārvatī and on either side are two of the gaṇas, dwarfish little fellows standing in a very reverential attitude. Below the mountain is to be seen Rāvana, of mighty strength trying to up-root the Kailāsa hill. His posture is suggestive of the display of his strong muscular energy. Pārvatī, in great fear, embraces the well-proportioned and well-built body of Śiva, who is calm and unperturbed, and is seen in his turn embracing and reassuring his frightened consort.

The second panel which is found in the so-called Dhumar Lena Cave, is almost similar to the above described sculpture, but utterly lacks the spirit and realism of the former. The other differences between the two are that in the latter there are more gaṇas and a number of gods with their consorts praising Śiva and Pārvatī.

The original of the third photograph is sculptured on the south wall of the central shrine of Chennakēśavasvāmin temple at Bēlūr. It is a most elaborately carved piece of sculpture and is characteristic of the Hoysala style. The Kailāsa mountain
HINDU ICONOGRAPHY.

is so minutely carved as to accommodate in it a large number of gods and goddesses and all sorts of animals, from the elephant down to the snake. On the top and in a finely carved maṇḍapa are seated Mahādēva and Pārvatī, surrounded by a number of other deities who are praising him. Below the mountain is to be seen Rāvaṇa in a kneeling posture trying to lift up the mountain, as in the other photographs. He has a sword in his hands, perhaps the one presented to him by Śiva.
NRITTAMURTIS.
NṛTTAMŪRTIS.

SIVA, we have already said, is a great master in the art of dancing. He was often dancing in ecstasy on the burning ground with great glee, accompanied by sweet music in which also he was a great expert. The Bharata-Nāṭyaśāstra mentions a hundred and eight different kinds of dances and in the Śaivāgamas it is stated that Śiva danced in a hundred and eight modes. Perhaps the one hundred and eight kinds of dances mentioned in the śāstra are identical with the one hundred and eight modes of dances of Śiva. The Nāṭya-śāstras distinctly mention the necessity of dancing for both males and females; in the case of the former, dancing is said to give a suppleness to the limbs, which is very useful in warfare. It is very curious that all the one hundred and eight kinds of dances are sculptured on either side of a gopura in the Natarāja temple at Chidambaram with their descriptions in Sanskrit as they are found in the Bharata-Nāṭya-śāstras engraved below each one of them. These sculptures and the texts are

The Śaivāgamas, state that Śiva danced in a hundred and eight modes but content themselves with the description of nine modes only as it is very difficult to describe all. Of these the first variety is the one which we see associated with the figure of Natarāja, commonly found in all Śaiva temples of importance. According to the Aṃśumadbhādāgama the image of Natarāja should be sculptured according to the Uttama-dāsa-tāla measurement. The front left hand should be held in the dandaḥasta or the gajahasta pose across the body, and the back left hand should carry agni either in a vessel or upon the palm itself. In either case the agni should be at the end, middle or the root of the middle finger. The front right hand should be held in the abhaya pose, the top of the middle finger of which should be just touching the hikkā-sutra. On the fore-arm of this hand, there should be the sarpavalaya, a description of which is given on page 23 in the Chapter on Definition and description of terms in Vol. I; it is there called bhujangavalaya and means the same thing as sarpavalaya. The back right hand should keep a damaru. The right leg should be slightly bent and placed upon the back of the Apasmārapurusha and the knee should reach
the nābhīsūtra. The left leg should be lifted up, somewhat turned towards the right leg and kept across it. On the head of Śiva there should be the jaṭāmakuṭa adorned with flower garlands, dhurdhura and arka flowers, a snake, jewelled ornaments, a grinning human skull and the crescent moon tied on the left side. From this jaṭāmakuṭa should issue on either side five, six, seven or eleven jaṭās and stand either horizontally or arranged in a circle. The body of Śiva should be adorned with a yajñōpavita, a urassūtra (a chest band), rings on all fingers except the middle ones, on all toes except the middle one and anklets on the ankles. The face should be smiling. The chest should be smeared with saffron paste and the rest of the body with ashes. The garment must be made of tiger’s skin.

The Apasmāra-purusha who is trodden on by Śiva should have his head on the right side and his legs on the left side of Śiva. He should be black in colour and be playing with a snake, by keeping all his fingers in a cuplike shape, and resembling the hood of a snake (nāga-mudrā).

On the left of Naṭarāja should be standing his consort Pārvatī, in the manner described in Umā-sahita-Chandraśekharamūrti.
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The measurements of the position of the various limbs of this image are given in Appendix A.

This is the first mode of dancing of Śiva as found in the Amśumadbhēdāgama. The Uttara-Kāmikāgama gives a somewhat detailed description, of which only those that are not already given above are noticed here. Śiva, according to this authority, should have four arms kept in the poses described and with the objects mentioned above, three eyes and two legs disposed as in the above description. The jaṭās should be spread around the jaṭāmakūṭa. These jaṭās might vary from five to thirty, each one being separated from one another. In the intervals between the jaṭās might be the flowers of dhurūdhura, arka and other plants. The colour of these jaṭās should be brownish red. In the jaṭās on the right side there should be the figure of Gaṅgā with the upper half shaped in the form of a woman and the lower half like running water, standing with hands in the aṅjali pose; on the jaṭās on the left side there should be the crescent moon. Round the neck of Śiva there should be necklaces of different sorts; one should be made of pearls, another should be of snakes, a third of vakula flowers and a fourth composed of sea-shells, boar's tusks, tiger's claws

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and beads, with a pendant of a tortoise shell. On his left shoulder there should be an upper garment made of tiger’s skin, a deer’s skin, or a very fine-textured cotton cloth. On his left earlobe there should be a *patra-kuṇḍala* and on the right one a *nakra-kuṇḍala*; on the ankles, anklets made of tiny bells and another set composed of ornamental designs. The colour of Śiva-Naṭarāja should be milky-white. The rest of the description is exactly that given in the *Āṃśumadbhādāgama*.

The Apasmāra should be made in the *chatusṭāla* measurement, with two arms, two eyes, with the face downcast or looking up and should be holding in his left hand a cobra with uplifted hood.

The height of Gaṅgā should be equal to that of the face of Śiva. She should have three (?) eyes, two arms held in the *aṅjali* pose, adorned with the *karaṇḍa-ṁaktuṭa* and all other ornaments.

On the right side of Naṭarāja there should be either the *rishi* Bhṛṅgi or Bhadrakāli.

This dance, it is said, is known as *Bhujanga-trāsa*. 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 *Nāṭya-Śāstra* however that particular dance which is known by the name of *bhujāṅgatṛāsa* is defined as follows: one leg being bent in a
triangular fashion and lifted up while the body about
the hip and knee being slightly turned on one side, is
called bhujangatrasa. Abhinavaguptacharya, the
commentator of the Bharata-Natya-sastras, explains
the term bhujangatrasa in his Natya-veda-vivriti,
thus: 'This kind of dance is called bhujangatrasa,
because in it the dancer suddenly lifts up his leg
as though he discovered a snake very near him,
and appears to be of an unsteady gait. In this,
one arm should be in the dolaha-sta pose and the
other in the kataka pose; and the dolaha-sta
pose is defined in the Bharata-Natya-sastras thus:—
If the hand hangs down freely from the somewhat
drooping shoulder, in the form of the pataka-hasta,
it is called dolaha-sta pose.

The Silparatna adds to the foregoing descriptions of the Nruttamurti the fact that surrounding

* क्रीड्यमति पादर्मिक्यम् चासमुवृहितम् बिषयते ।
कथितज्ञविविधां च सुज्ञतासिद्धम् म्येद ॥

**नृत्तस्यानिदित्वात् कल्लिम्मविद्युक्ताः पौरणम् ॥
अर्थांकितअक्षरीनक्करकारप्रभा-
धारितस्येव गतिसस्यम् सुज्ञतासिद्धम् ॥ क...............
द्विगत्वत्र वर्तित-
परिवहितिः संस्कुलः । क्षेत्राणि कोष्ठ्यालस्तः परं क्षेत्रालस्तः इति करणम् ।

एतालस्य ज्ञाताच्य तत्त्वसिद्धास्यते। एवं करणार्थनामस स्वपन्नार्थानोक्तम्
(नामावैविध्यादिति: ॥)

† अंतः प्रथितिष्ठत सुष्णी पतांकी न्य अज्ञिता ।

यदा म्येदं करणं स दोषं इति संज्ञित: ॥

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the figure of the dancing Śiva there should be a prabhāmandḍalā resembling the orb of the sun; and the Pūrva-Kārṇāgama states that the eyes of Śiva should resemble the shape of the bird kurari, that in the right ear of Śiva there should be the nakra-kunḍalā and in the left ear patrakunḍalā, that the garment of Śiva should be a tiger’s skin, that the agni in the left hand should have three tongues or flames and that between the two left hands there should be a piece of tiger’s skin to serve as the upper garment. It further adds that the figure of Apasmārapurusha should be made in the chatusṭāla measurement and should have three bends in its body.

The descriptions given above of the first form of the Nṛttamūrti, refer to the figures of Nāṭarāja commonly occurring everywhere in Southern India. In all Śiva temples of importance a separate place is allotted to Nāṭarāja which is known as the Nāṭana-Sabhā or simply Sabhā. The most important of these Sabhās is that at Chidambaram. From the earliest times Chidambaram has been held very sacred by the Śaivas who call it “the temple”. In the days of Tirujiñānasambandha, the Śaiva saint, that is, in the middle of the seventh century A. D., it was already very famous. Further from time immemorial the god in the temple at Chidambaram
had been the family deity of the Chōlas who were strongly Śaiva in their persuasions. They had covered the Sabhā with gold and hence it came to be known as the Kanakasabhā (or the golden hall) and the image of Naṭarāja as Kanakasabhāpati. The Sabhā at Madura, the capital of the Pāṇḍyas, had a covering of silver and was known as the Rajatasabhā. The Chōlas might have desired to out-do the Pāṇḍyas in their regard for their family deity and hence covered the Sabhā, not with silver as the Pāṇḍyas had done, but with gold; and in the days of the king Parāntaka Chōla I, the roof of the Sabhā was regilt. (A.D. 908-948). At the present day the Naṭṭukōṭṭaiśeṭṭis have once again covered the temple with gold. Chidambaram has been maintaining its importance from the earliest times and has always been the seat of activity of several Śaiva scholars. For instance, the Periyapurāṇam describing the lives of the sixty-three Śaiva saints was written and published by Śēkkiḷar in this temple; many a work on Śaiva Siddhānta was written and published there. The saint Māṇikkavāchaka spent the evening of his life in Chidambaram and such great Śaiva saints as Jñānasambandha, Nanda and others are said to have been absorbed in the figure of Śiva at Chidambaram. On account of such holy associations, the temple at Chidambaram is clothed
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with extraordinary sanctity and mysticism, and a good deal of philosophical significance is attributed to the dancing immage of Siva that graces the Sabhā in the temple.

The significance of the mystic dance is explained in several ways. The same materials which were gathered by me for the purpose of explaining the mystic nature of the dance of Siva have been turned to account by Dr. A. K. Anandakumarasvami in writing independently a very beautiful article which he contributed to the Siddhānta-Dīpikā (Vol. XIII, July 1912). Since the work has already been done by him and if I may respectfully say so, in quite a splendid manner, my task is lightened and I have much pleasure in reproducing with his kind permission, the whole of the article here.

THE DANCE OF ŚIVA.

"The Lord of Tillai’s Court a mystic dance performs: what’s that, my dear?"—Tiruvāchagam, XII, 14.

A great master-of-dancing (Nāṭarāja) is Śiva! The cosmos is His theatre, there are many different steps in His repertory, He himself is actor and audience—
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When the Actor beateth the drum,
Everybody cometh to see the show:
When the Actor collecteth the stage pro-
perties,
He abideth alone in His happiness.

How many various dances of Śiva are known
to His worshippers I cannot say. No doubt the
root idea behind all of these dances is more or less
one and the same, the manifestation of primal
rhythmic energy: Śiva is the Eros Protoponos
of Lucian, when he wrote:

It would seem that dancing came into being at
the beginning of all things, and was brought
to light together with Eros, that ancient
one, for we see this primeval dancing clearly
set forth in the choral dance of the constel-
lations, and in the planets and fixed stars,
their interweaving and interchange and
orderly harmony.

I do not mean to say that the most profound
interpretation of Śiva’s dance was present in the
minds of those who first danced in frantic, and
perhaps intoxicated energy, in honour of the pre-
Āryan hill-god, afterwards merged in Śiva. A great
motif in religion or art, any great symbol, becomes
all things to all men; age after age it yields to men
such treasure as they find in their own hearts.
NRITTAMÜRTIS.

Whatever the origins of Śiva’s dance, it became in time the noblest image of activity of God which any art or religion can boast of. Of the various dances of Śiva I shall only speak of three, one of them alone forming the main subject of interpretation. One is an evening dance in the Himalayas, with a divine chorus, described as follows in the Śiva Pradōsha Stōtra—

“Placing the Mother of the Three Worlds upon a golden throne, studded with precious gems, Śūlapañi dances on the heights of Kailās, and all the gods gather round Him:”

“Sarasvatī plays on the vīṇā, Indra on the flute, Brahmā holds the time-marking cymbals, Lakshmi begins a song; Vishnu plays on a drum, and all the gods stand round about:”

“Gandharvas, Yakshas, Patagas, Uragas, Siddhas, Sādhyas, Vidhyādharas, Amaras, Apsaras and all the beings dwelling in the three worlds assemble there to witness the celestial dance and hear the music of the divine choir at the hour of twilight.”

This evening dance is also referred to in the invocation preceding the Kathā Sarit Sāgara.

In the pictures of this dance, Śiva is two-handed, and the co-operation of the gods is clearly
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indicated in their position of chorus. There is no prostrate Asura trampled under Śiva's feet. So far as I know, no special interpretations of this dance occur in Śaiva literature.*

The second well-known dance of Śiva is called the Tāṇḍava, and belongs to His tamasic aspect as Bhairava or Virabhadra. It is performed in cemeteries and burning grounds, where Śiva, usually in ten-armed form, dances wildly with Dēvi, accompanied by troops of capering imps. Representations of this dance are common amongst ancient sculptures, as at Ellora, Elephanta, and also at Bhuvanēśvara. This tāṇḍava dance is in origin that of a pre-aryan divinity, half-god, half-demon, who holds his midnight revels in the burning ground. In later times, this dance in the cremation ground, sometimes of Śiva, sometimes of Dēvi, is interpreted in Śaiva and Śākta literature in a most touching and profound sense.

Thirdly, we have the Nādānta dance of Nāṭa-rāja before the assembly (sabhā) in the golden hall of

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* It is not known upon what authorities the varieties of dances referred to here and the descriptions of images made in these dancing postures, are based. I am not aware of any texts which mention a two handed figure of Śiva employed in the act of dancing. (T.A.G.).
NṛTTAMŪRTIS.

Chidambaram or Tillai, the centre of the Universe, first revealed to gods and rishis after the submission of the latter in the forest of Tāraka, as related in the Kōyil-Purāṇam. The legend, which has after all, no very direct connection with the meaning of the dance, may be summarised as follows:

In the forest of Tāraka dwelt multitudes of heretical rishis, followers of the Māṁsā. Thither proceeded Śiva to confute them, accompanied by Vishnū disguised as a beautiful woman, and Ādi-Śēsha. The rishis were at first led to violent dispute amongst themselves, but their anger was soon directed against Śiva, and they endeavoured to destroy Him by means of incantations. A fierce tiger was created in sacrificial fires, and rushed upon Him; but smiling gently, He seized it and, with the nail of His little finger stripped off its skin, and wrapped it about Himself like a silken cloth.* Undiscouraged by failure, the sages renewed their offerings, and produced a monstrous serpent, which, however, Śiva seized and wreathed about His neck like a garland. Then He began to dance; but there rushed upon Him at last a monster in the shape of a malignant dwarf, Muyalaka (the

* A similar story is elsewhere related about an elephant and these account for the elephant or tiger skin, which Śiva wears
HINDU ICONOGRAPHY.

Apasmārapurusha). Upon him the God pressed the tip of His foot, and broke the creature’s back, so that it writhed upon the ground; and so, His last foe prostrate, Śiva resumed the dance, witnessed by gods and riṣhis.

Then Ādi Śesha worshipped Śiva, and prayed above all things for the boon, once more to behold this mystic dance; Śiva promised that he should behold the dance again in sacred Tillai, the centre of the Universe. The dance of Śiva in Chidambaram or Tillai forms the motif of the South Indian copper images of Śri Naṭarāja, the Lord of the Dance. These images vary amongst themselves in minor details, but all express one fundamental conception. Before proceeding to enquire what these may be, it will be necessary to describe the image of Śri Natarāja as typically represented. The images then, represent Śiva dancing, having four hands, with braided and jewelled hair of which the lower locks are whirling in the dance. In his hair may be seen a wreathing cobra, a skull, and the mermaid figure of Gaṅgā; upon it rests the crescent moon, and it is crowned with a wreath of cassia leaves. In His right ear He wears a man’s ear-ring, a woman’s in the left; He is adorned with necklaces and armlets, a jewelled belt, anklets, bracelets, finger and toe-rings. The chief part of His dress consists of
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tightly fitting breeches, and He wears also a fluttering scarf (aṅgavastram) and a sacred thread. One right hand holds a drum (ṣamārū, uṣūkhaī), the other is uplifted in abhaya mudrā (do not fear): one left hand holds fire, the other points downward to the lifted foot. The right foot is pressed down upon the asura Muyalaka, a dwarf holding a cobra; the left foot is raised. There is a lotus pedestal, from which springs an encircling arch of glory, (tiruvaśī), fringed with flame, and touched within by the hands holding drum and fire. The images are of all sizes, rarely if ever exceeding four feet in total height.

Even without reliance upon literary references, the interpretation of this dance would not be difficult. Fortunately, however, we have the assistance of a copious contemporary literature, which enables us to fully explain not only the general significance of the dance, but equally, the details of its concrete symbolism. Some of the peculiarities of the Naṭarāja images, of course, belong to the conception of Śiva generally, and not to the dance in particular. Such are the braided locks, as of a yōgi: the cassia garland: the skull of Brahma: the figure of Gaṅga, the Ganges fallen from heaven and lost in Śiva’s hair: the cobras: the different ear-rings, be-tokening the dual nature of Mahādēva, ‘whose half
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is Umā': the four arms. The drum also, is a general attribute of Śiva, belonging to his character of yōgi, though in the dance, it has further a special significance. What then is the meaning of Śiva's dance, as understood by Śaivas? The dance is called Nādānta. Its essential significance is given in texts such as the following:

"Our Lord is the Dancer, who, like the heat latent in firewood, diffuses His power in mind and matter, and makes them dance in their turn."**†

The dance, in fact, represents His five activities (Pañchakritya), viz., Srishṭi (overlooking, creation, evolution), Sthiti (preservation, support), Saṁhāra (destruction, evolution), Tirōbhava (veiling, embodiment, illusion, and also, giving rest,) Anugraha (release, salvation, grace). These, separately considered, are the activities of the deities Brahmā, Vishṇu, Rudra, Mahēśvara and Sadāśiva.

* முடித்து மூடியாள் சாத்து விருப்பருளியுள்ள

† Kaḍavul Māmunivar's Tiruvāṭuvārā Purāṇam Puttaraiyāvil-vera-sarukkam, stanza 75, translated by Nallasvāmi Pillai, Śivajñānabōdhīn, p. 74. This could also be rendered:

Like heat latent in firewood, he fills all bodies:

Our Father dances, moving all souls into action, know ye!

Compare Eckhart, "Just as the fire infused the essence and clearness into the dry wood, so has God done with man."

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This cosmic activity is the central motif of the dance. Further quotations will illustrate and explain the more detailed symbolisms. Uṉmāi Viḷakkam, verse 36, tells us:

"Creation arises from the drum: protection proceeds from the hand of hope: from fire proceeds destruction: the foot held aloft gives mukti." Here mukti is the same as anugraha, release. It will be observed that the fourth hand points to this lifted foot, the refuge of the soul.

We have also the following from Chidambara Mummaṇi Kōvai.

"O my Lord, Thy hand holding the sacred drum has made and ordered the heavens and earth and other worlds and innumerable souls. Thy lifted hand protects the Chātana and Achātana Prapañcha which Thou hast created. All these worlds are changed by Thy hand bearing fire. Thy sacred foot, planted on the ground, gives an abode to the tired soul, struggling in the toils of karma. It is Thy lifted foot that grants eternal bliss to those that approach Thee. These Five-Actions are indeed Thy handiwork."

The following verses from the Tirukūttu Darbana (Vision of the Sacred Dance), forming the
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ninth tantra of Tirumālār’s Tirumāntram, expand the central motif further:

"His form is everywhere: all-pervading is His Śiva-Śakti:
Chidambaram is everywhere, everywhere His dance:
As Śiva is all and omnipresent,
Everywhere is Śiva’s gracious dance made manifest.

"His five-fold dances are in sakāla and nishkāla form,

His five-fold dances are His Pañchakṛitya:
With His grace He performs the five acts,
This is the sacred dance of Umā-Sahāya.*

"He dances with Water, Fire, Wind and Fire,
Thus our Lord dances ever in the court†

"Visible to those who pass over Māyā and Mahāmāyā,

——

* முலையேகுடியுடன்
 கசர்குணகுடியுடன்
 தம்சலகுணகுடியுடன்
 கதுமோதிகுடியுடன்
 முலையேகுடியுடன்

† குண்டுப்பாண்டு கண்டுப்பாண்டு
 குண்டுப்பாண்டு கண்டுப்பாண்டு
 குண்டுப்பாண்டு கண்டுப்பாண்டு
 குண்டுப்பாண்டு கண்டுப்பாண்டு

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Our Lord dances His eternal dance.*

"The form of the Śakti is all bliss (ānanda)—
This united bliss is Umā’s body:
This form of Śakti arising in sakāla.
And uniting the twain is the dance"†
"His body is Ākāś, the dark cloud therein is
Muyalaka,
The eight quarters are His eight arms,
The three lights are His three eyes,
Thus becoming, He dances in our body as the
assembly (sabhā)"."‡

This is His dance. Its deepest significance is felt when it is realised that it takes place within the heart and the self: the Kingdom of God is within. Everywhere is God: that Everywhere is the heart. Thus also we find another verse:

* நிர்த்தமுருதி செல்வெண்ணினைதெயுத	
 மயலை கேட்க சும்புருவாலைதூத என்றுவருமைய சந்திரனின உச்சத்தில் மூவேலை மூவேலை உரை.

† சதுரியுமியரவதானுமைப்பும்
 மூவேலை உச்சத்தினுமியரவதானுமியப்பும்
சதுரியுமியரவதானால் உரை.

‡ சுக்காமராஜத்தவென்புமைப்பும்
 சுக்காமராஜத்தவென்பியல்பாலைதூதைமு
சுக்காமராஜத்தவென்புமியப்புமை.

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"The dancing foot, the sound of the tinkling bells,
The songs that are sung and the varying steps,
The forms assumed by our Dancing Guru-
para—
Find out these within yourself, then shall your fetters fall away."*

To this end, all else but the thought of God must be cast out of the heart, that He alone may abide and dance therein. In Unmai Vilakkam, we find:

"The silent jñānis destroying the threefold bond are established where their selves are destroyed. There they behold the sacred and are filled with bliss. This is the dance of the Lord of the assembly, "whose very form is Grace."†

With this reference to the ‘silent jñānis’ compare the beautiful words of Tirumūlar:

* உன்னாய் விளக்கம் மறைவு பெற்று
 உண்மையில் விளக்கச் சமையல்
 ராமசுலீசு கவிஞரே கச்சதுரம்
 தேவதையில் சன்னதி மூவை காட்சி விளக்கம்

† உன்னாய் விளக்கம் மறைவு பெற்று
 உண்மையில் விளக்கச் சமையல்
 ராமசுலீசு கவிஞரே கச்சதுரம்
 தேவதையில் சன்னதி மூவை காட்சி விளக்கம்

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"When resting there they (the yogis who attain the highest place of peace) lose themselves and become idle....Where the idlers dwell is the pure Space. Where the idlers sport is the Light. What the idlers know is the Vedanta. What the idlers find is the deep sleep therein".*

Siva is a destroyer and loves the burning ground. But what does He destroy? Not merely the heavens and earth at the end of a kalpa, but the fetters that bind each separate soul. Where and what is the burning ground? It is not the place where our earthly bodies are cremated, but the heart of the bhakta, the devotee, laid waste and desolate. He brings not peace but a sword. The place where their selves are destroyed signifies the place or state where their egoity or illusion and deeds are burnt away: that is the crematorium, the burning-ground where Sri Nataraja dances, and whence He is named Sudalaiyadi, Dancer of

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* நரின்தரின் கைதென்பூனை முன்னந்தை
  நரின்தரின் கைதென்பூனை முன்னந்தை
  நரின்தரின் கைதென்பூனை முன்னந்தை
  நரின்தரின் கைதென்பூனை முன்னந்தை
  நரின்தரின் கைதென்பூனை முன்னந்தை
  நரின்தரின் கைதென்பூனை முன்னந்தை
  நரின்தரின் கைதென்பூனை முன்னந்தை
  நரின்தரின் கைதென்பூனை முன்னந்தை

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the burning-ground. In this simile, we recognize the historical connection between Śiva’s gracious dance as Naṭarāja, and His wild dance as the demon of the cemetery.

This conception of the dance is current also amongst Śāktas especially in Bengal, where the Mother rather than the Father-aspect of Siva is adored. Kāli* is here the dancer, for whose entrance the heart must be purified by fire, made empty by renunciation. A Bengali Hymn to Kāli voices this prayer:

"Because Thou lovest the Burning-ground,
I have made a Burning-ground of my heart—
That Thou, Dark One, haunter of the Burning-ground,
Mayest dance Thy eternal dance."

"Nought else is within my heart, O Mother:
Day and night blazes the funeral pyre:
The ashes of the dead, strewn all about,
I have preserved against Thy coming,
With death conquering Mahākāla neath Thy feet

* Vide article on "What is Kāli ?" in, S.D. Vol. III, p. 13.—Ed. S.D.

† நடைமுடிய புருவத்து தமிழ்நாடு முழுக்கான நூற்றாண்டுக்கு புனரமைந்த நபர்களை பல்லிகை மற்றும் மறைத்தல் விளைவு செய்ய கொண்ட பாண்டிய நாட் நூற்றாண்டுக்கு பிற்கு சூழ்ந்து வந்தனர்.
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Do Thou enter in, dancing Thy rhythmic dance,
That I may behold Thee with closed eyes”.

Returning to the South, we find that in other Tamil texts the purpose of Śiva’s dance is explained. In Śivajñāna Siddhiyār, Supaksha, Sūtra v. 5, we find,

“For the purpose of securing both kinds of fruit to the countless souls, our Lord, with actions five, dances His dance”. Both kinds of fruit, that is Ihum, reward in this world, and Param, bliss in Mukti.

Again, Unmai Vilakkam, vv. 32, 37, 39 inform us

“The Supreme Intelligence dances in the soul ........for the purpose of removing our sins. By these means, our Father scatters the darkness of Māyā, burns the thread of Karma, stamps down Mala (ānava, avidyā), showers Grace, and lovingly plunges the soul in the ocean of bliss (Ananda). They never see rebirths, who behold this mystic dance”.*

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* நேர்மித்தமுருடி இராசி
   ஸ்ரீபத்சியை சிறை
   இயற்றும் வகையாக கரிமுத்தாசியை
   மரம் மற சுல்பில்லாது.
   போர்கை ரீசுக்கால் விளங்கியது
   மணம் சுமார் கால்களை—சுமார்

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The conception of Līlā, the world-process as the Lord's sport or amusement, is also prominent in the Śaiva scriptures; thus, Tirumūlar writes: "The Perpetual Dance becomes His Play".

This aspect of His activity appears to have given rise to the objection that He dances as do those who seek to please the eyes or mortals; to which, the answer is given that He dances to maintain the life of the cosmos and to give release to those who seek Him.

In another way, more arbitrary, the Dance of Śiva is identified with the Pañchākshara, the five syllables Śī-vā-ya-na-ma, which have a peculiar and special significance in Śaiva symbolism. In Unmai Viṭakkam, vv. 33-35 they are identified in the dance as follows:

"In His feet is na; in His naval is ma; in His shoulders is Śī; in His face is vā; in His head is ūra."
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A second way of contemplating the Pañchakshara is also given, as follows:

"The hand holding the Drum is ki; the hand held out is va; the hand holding out protection (abhaya) is ya; the hand holding fire is na; the foot holding down Muyalaka is ma".*

The text continues:

"The meanings of the five letters respectively are God, Šakti, Soul, Tirōbhava and Mala....If this beautiful Five-Letters be meditated upon, the soul will reach the land where there is neither light nor darkness, and there Šakti will make it One with Sivam".†

Another verse of Uṇmai Vilakkam explains the fiery arch (tiruvūsi): The Pañchakshara and the Dance are identified with the mystic syllable Ōm, the arch being the kombu or hook of the

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*) உள்ளிட்டு வளிமர் நின்றவர் விளமையாக மூன்று மாரங்கள்—பகிருமையான கால் காலமலையில் தானூ செரும் கால.

† உன்மை முடிய விளமை விளக்கம் விளக்க விளக்கானது.
உல்லடு மாரங்கள் விளக்கம்
மறையில் மாரங்களில்—காலான
பாலங்கள் காணடு மாரங்களை
புதிய காலான

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ideograph of the written symbol: “The arch over Sīrī Nāṭarāja is Ōmkāra; and the akshara which is never separate from the Ōmkāra is the contained splendour. This is the Dance of the Lord of Chidambaram”.*

The Tīru-Aruḷ-Payan, however, (Ch. IX. 3) explains the tiruvāsi more naturally as representing the dance of Nature, contrasted with Śiva’s dance of wisdom.

“The dance of matter (Praṇāna) proceeds on one side: the jñāna dance on the other. Fix your mind in the centre of the latter”†

I am indebted to Mr. Nallasvāmi Pillai for a commentary on this:

The first dance is the action of matter—material and individual energy. This is the arch, tiruvāsi, Ōmkāra, the dance of Kāli. The other is the Dance of Śiva—the akshara inseparable from the Ōmkāra—called ardhamātra or the fourth letter of the Praṇava, Chaturtam and Turiyam. The first dance is not possible unless Śiva wills it and dances Himself.

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* கொம்பை கல்லாளத்தில் சுயிர்கள்
�ெற்காட்டுக்கும் செய் சைகடை—சுத்தந்தி
அறிசுற சிவவைன பெப்பர்களைத்
உற்சத் பற்றைப் படை.
† மன ராச தினங்கள் வேகமனை
ஏற்ற நல்காம்.
NṛTTAMŪRTIS.

The general result of this interpretation of the arch is, then, that it represents matter, nature, prakṛiti; the contained splendour, Śiva dancing within and touching the arch with head, hands and feet, is the universal omnipresent Purusha. Between these stands the soul, as ya is between Śi-va and na-ma.

Now to summarise the whole interpretation, we find that The Essential Significance of Śiva’s Dance is threefold: First, it is the image of his Rhythmic Activity as 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, Chidambaram, the Centre of the Universe, is within the Heart.

In these notes I expressly refrain from all æsthetic criticism and have endeavoured only to translate the central thought of the conception of Śiva’s dance from plastic to verbal expression, without reference to the beauty or imperfection of individual works. In conclusion it may not be out of place to call attention to the grandeur of this conception itself as a synthesis of science, religion and art. How amazing the range of thought and sympathy of
those rishi-artists who first conceived such a type as this, affording an image of reality, a key to the complex tissue of life, a theory of nature, not merely satisfactory to a single clique or race, nor acceptable to the thinkers of one century only, but universal in its appeal to the Philosopher, the Bhakta, and the artist of all ages and all countries. In these days of specialisation, we are not accustomed to such a synthesis of thought; but for those who 'saw' such images as this, there could have been no division of life and thought into water-tight compartments. Nor do we always realise, when we criticise the merits of individual works, the full extent of the creative power which, to borrow a musical analogy, could discover a rāga so expressive of fundamental rhythms and so profoundly significant and inevitable.

Every part of such an image as this is directly expressive, not of any mere superstition or dogma, but of evident facts. No artist of to-day, however great, could more exactly or more wisely create an image of that Energy which science must postulate behind all phenomena. If we would reconcile Time with Eternity, we can scarcely do so otherwise than by the conception of alternations of phase extending over vast regions of space and great tracts of time.*

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Especially significant, then, is the phase alternation implied by the drum, and the fire which ‘changes,’ not destroys. These are but visual symbols of the theory of the day and night of Brahma!

In the night of Brahma, Nature is inert, and cannot dance till Śiva wills it: He rises from His rapture, and dancing sends through inert matter pulsing waves of awakening sound, and lo! matter also dances, appearing as a glory round about Him. Dancing, He sustains its manifold phenomena. In the fulness of time, still dancing, he destroys all forms and names by fire and gives new rest. This is poetry: but none the less, the truest science.

Again, this Naṭarāja is not only Truth, but Love: for the purpose of His Dance is Grace, the giving of freedom to countless individual souls. Lastly, also, how supremely great in power and grace this dancing image must appear to all those who as artists have striven in plastic forms to give expression to their intuition of Life!

It is not strange that the figure of Naṭarāja has commanded the adoration of so many generations past: we, familiar with all scepticisms, expert in tracing all beliefs to primitive superstitions,
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explorers of the infinitely great and infinitely small, are worshippers of Śri Naṭarāja still.

A. K. C.”

Five photographs are given in illustration of the Bhūjaṅgatrasa mode of dance of Śiva. The first, Pl. LVI, is that of the beautiful figure of Naṭarāja discovered at Tiruvālanḍaḍu and now preserved in the Madras Museum. It is one of the finest specimens of bronze casting in South India and extorts our admiration for the excellence of its design and execution. The prabhāmanḍala, the jaṭas, the upper cloth tied round the chest and the ḍamaru are broken and lost. The head is ornamented with peacock feathers, the dhurdhura flowers, a skull, a cobra and the crescent moon. The second photograph, Pl. LVII, the original of which was found buried in earth at Kōṭṭappāḍi and is at present kept in pūja in the temple at that village. As required by the āgāmas, the Dēvi is sculptured as standing near Naṭarāja, but on a separate pedestal. There are five jaṭās on each side and between each pair of them are worked out flowers and the figure of Gaṅgā. The Dēvi is standing in the tribhaṅga posture and has her left hand let down and the right arm bent and held in the kaṭaka pose. The illustration, fig. 1, LVIII, comes from Rāmēsvaram. The image has not got

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PLATE LVI.

Nataraja; Bronze: Madras Museum.

(To face page 252)
Fig 1. Naṣṭaraṭa: Bronze: Rāmēśvaram.

Fig 2. Naṣṭaraṭa: Ivory: Trivandrum.
Naṭarāja with Devi: Bronze: Paṭṭ āvaram.
the *jatās* round the head; the head is adorned with a *kiriṭa* like *jaṭāmakūṭa* and the back hands are not fully stretched out as in the previous illustrations. The work lacks the vigour of action which is well portrayed in the other instances, and does not appear to be altogether a commendable piece of art. Fig. 2 on the same plate is a piece of ivory carving executed in the School of Arts, Trivandram, which is made in utter disregard of the agamic rules. Pl. LIX is a pretty piece of sculpture belonging to the temple at Paṭṭisvaram.

The second, the third and the fourth varieties of *Nrīttā* are not very different from the first. In the second form of dance, the *Amśumadbhedāgama* states, there should be the figure of *Gāṅgā* standing on the *jaṭās* flowing on the right side of Śīva with hands held in the *aṇjali* pose; and that the height of this figure of the river *Gāṅgā* should be sixteen *aṅgulas*, an *aṅgula* being a hundred and twentieth part of the total height of the figure of Śīva. In the third kind of dance it is stated that the left foot of the *Nrīttamūrti* should be placed on the body of the Apasmāra-purusha and the right leg lifted up. A *jaṭābhāra* or *jaṭāmāṇḍala* spread round the crowned head of the figure of Śīva in the form of a circular disc is required in the fourth form of *Nrīttā* or dance.
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The fifth form of the dance of Śiva is somewhat different from the previous ones. In this the right leg is to be lifted straight up to the crown of the head and the left leg, somewhat bent, should be resting upon the Apasmāra-purusha; Śiva in this aspect has eight arms; in three out of the four right hands are to be seen the ṭūla, the pāsa, and the ḍamaru, while the last one should be kept in the abhaya pose; one of the left hands is to be held crosswise, from left to right in the gajahasta pose, and the three other hands are to carry the kapāla, the vessel of fire and a bell (ghañṭa).

In the sixth variety of dance, the legs of the figure of Śiva should be as in the case of the fifth variety described above; but Śiva is to be represented here as having sixteen arms; one of the right hands is required to be held in the abhaya pose and the remaining right ones to carry the ḍamaru, vajra, ṭūla, pāsa, taṅka, daṇḍa (hasta?) and a snake; or, abhaya, ṭūla, pāsa khaḍga, ḍamaru, dhvaja (patāka-hasta?), vēṭāla and the sūchī pose. One of the left arms should be held in the gajahasta pose, being held across the body from left to right, while the remaining ones carrying either agni, mithuna (a double headed-instrument like the vajra?), valaya (quoit), 254
Naṭarāja: Stone: Tehkāsi.
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a banner,* ghanṭa, khēṭaka and kapāla; or agni, gajahasta, khēṭaka, the vismaya pose, ghanṭa, kapāla, khaḍga and the sūchī pose.

To the left of the dancing Śiva should be standing his consort, carrying in her left arm Skanda and keeping her hands in the aṇjali pose, while the child Skanda should, out of tear at the sight of the ecstatic dance of his father, be catching hold of the breast and abdomen of his mother, the Dēvi. On the face of the Dēvi the emotions of fear and wonder and yet a friendly feeling should be brought out by the skilful artist.

The photograph reproduced on Pl. LX, in illustration of the sixth mode of dance belongs to a series of well-carved life-size stone images in the Śiva temple at Teṅkāśi. In this, one of the left hands is shown as carrying a dhvaja with the bull, the characteristic totem of Śiva's banner, sculptured on it. To the right and left of the figure of Śiva are the rishis Vyāghrapāda and Patañjali respectively with hands folded on their chests in the aṇjali pose. This piece of sculpture is one of the

* Here the word may be understood to mean a banner or the hand held in the form of a banner, natāka-hasta. In fact, these two different senses are taken and sculptures executed accordingly. See the description of the illustrations to the sixth nyūtta.
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best specimens of the later Pāṇḍya period and is in an excellent state of preservation.

In the seventh form of nṛttta, the image of Śiva is required to possess eight arms, three eyes and an out-spreading jaṭāmaṇḍala; the left leg of Śiva should be placed upon the Apasmārapurusha and the right leg lifted up fully stretched, as far as the head. One of the right hands should be held in the abhaya pose, the others carrying the sūla, the pāśa and the đamaru. Two of the left arms should be kept in the gajahasta and the vismaya poses, respectively; the remaining two carrying a kapāla, and an agnipātra (or vessel of fire). There should be a bend in the body of ten aṅgulas from the medial line (madhya sūtra). To the left of the dancing figure of Śiva should stand that of the Dēvi.

If in the seventh mode of dance there be substituted six hands in the place of eight, we get the eighth form of the Nṛttamūrti. In this, one of the right hands ought to be held in the abhaya pose and the remaining ones to carry the đamaru and the sūla; and one of the left arms is to be kept in the gajahasta pose, another in the vismaya pose and the third should carry a kapāla.

Here it must be particularly noted that the images of the fifth and sixth forms of the
Kirātamūrti: Stone
Tiruchcheṅgāṭṭangudi.
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Nruttamurtis should possess only two eyes, whereas all the rest, described hitherto and hereafter, should have three eyes.

The ninth form of Nruttamurti is described as follows:—The image of Śiva should have four arms, three eyes and a jaṭāmakuṭa on the head. One of the right hands is to be held in the abhaya pose and the other should carry a ḍamaru, whereas one of the left arms is to be held in the gajahasta pose and the other hand ought to carry fire in it. In this particular dance, Śiva’s left foot should not be placed upon the back of the Apasmārapurusha but rest upon a pīṭha and should be somewhat bent. The great toe of the right foot should also rest upon the pīṭha. A photograph, Pl. LXI, the original of which is found in the Śiva temple at Tiruchcheṅgāṭṭaṅguḍi, is reproduced here in illustration of this, the ninth dance of Śiva. There is a very close adherence to the description in the making of this image and the work is well executed.

From a study of the so-called nine different forms of the Nruttamurtis it becomes patent that these do not really represent nine varieties of dances as described in the Nātya-sāstra. We find the dance of the common form of Nāṭarāja to be what is technically known as the bhujangatrāsa

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mode of dancing. Besides these nine varieties of the Nṛttamūrtis described in the Aṃśumadbhēdāgama, we meet with several different images of Naṭanamūrtis in actual sculpture. Some of them do, as a matter of fact, represent a few of the modes of dance whose descriptions are found in the Bharata Naṭya-śāstra. Since the art of dancing, which was very popular till so recently as twenty years ago, is fast going out of fashion owing to the notion of a large section of the English-educated people of India that naught ought to be discouraged owing to its association in practice with dancing girls who have, quite contrary to the original lofty ideals of the institution, degenerated into professional prostitutes, the study and practice of one of the Fine Arts of India is gradually dying out and seems least understood by the educated classes at the present day. The works dealing with the science have almost perished for want of appreciation, and it is very difficult to meet a scholar who is really well versed with the Naṭya-śāstra in its theoretical and practical aspects. Consequently the explanations of the few modes of dance of Śiva met with in actual sculpture which are attempted below are, it is feared, likely to be somewhat inaccurate, but endeavour is made, with the help of the only commentary on the subject written by the great
NRITTAMÜRTIS.

Abhinavaguptáchárya,* to describe them as correctly as possible.

Plate LXII exhibits a mode of dance which is called the Katisamam in the Nátya-sástra. In this mode, according to the text of the Nátya-sástra, the legs are required to be in the pose known as the svastikápasritam, while one of the hands should be near the navel and the other on the hip; and the pelvis should be in the udvahita pose. The term svastikápasritam is explained in the Nátya-sástra;

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* There is only one copy of this rare work hitherto discovered and this one also is here and there damaged. It is now in the custody of the Curator of the Sanskrit Manuscripts in Trivandrum. If other copies are found, the work deserves being published by a competent scholar of the Nátya-sástra.

† स्वस्तिकापसित: पादः करी नाभिकांस्थिति।

पार्श्वयुद्धाहितं चैव करणं तदू कदासमाम।

स्वस्तिकारणतं तदू करणं तदू कदासमाम॥

स्वस्तिकारणतं तदू करणं तदू कदासमाम॥

(तात्पर्यदृष्टिकोण नाम नामांसंहतिः)

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but it is easier to make out the meaning of the term from a number of sculptures and from the etymology of the term. Two legs kept crossing each other is known as the svastika pose; in this pose if the legs are kept a little apart from each other, that is, without touching each other, they are said to be svastikāpasrita pose. Again, if the hands are kept as described in the text quoted above, the pose is, according to the Nātya-veda-vivṛiti, the commentary on the Bharata-nātya śāstra by Abhinavaguptāchārya, is known as the svastika pose. In this pose, Abhinavaguptāchārya says, the hand that is near the navel should be kept in the katāka-hasta pose and the other hand in what is known as the ardha-chandra pose: in the latter pose the thumb and the other fingers should be kept so as to resemble a bow. Again, udvāhita pose of the pelvis is that in which one side of it is raised and the other lowered proportionately. The mode of standing in the katīsama dance is technically known as the vaishnava-vadhanam, which Abhinavaguptāchārya describes as follows: In the vaishnava-vadhanam one leg should be resting firmly on the ground and the other bent and placed across the first at a distance of two and a half aṅgulas. This sort of posture is prescribed for men when they are conversing with other or throwing the discus.
NṛTTAMŪRTIS.

In the illustration given on Pl. LXII, Śiva has eight arms. Of these, one of the right hands is carrying a ḍamaru; another is held near the navel in the kaṭaka pose, a third is lowered down and on it is thrown a fine cloth, the upper garment of Śiva, and the fourth is broken. One of the left arms is raised in the tripatāka pose, another is resting on the thigh, and the hands of the third and fourth are broken. The legs are in the svastikāpasrita pose. The head is adorned with an extremely well executed jaṭāmakūṭa and is surrounded with a prabhāmanḍala. The upper arms wear beautiful spiral bands resembling snakes. On the chest and around the neck hangs a necklace of rare beauty and a yajñōpavīta is seen lying across the chest. Besides these, there are the udarabandha and kaṭisūtra on the abdomen and the loins. The under-wear of Śiva is silk and tiger's skin, the latter of which is sculptured very distinctly and accurately. Pārvatī is seen standing to the left of Śiva with the baby Skanda in her arms. Between her and her lord are two female musicians playing upon two musical instruments. Behind Pārvatī stands a man with a big jaṭābhāra bearing on its front a fillet and has a pair of long moustaches; perhaps he is one of the attendants of Śiva. Over his head are the four Dikpālas, Yama, Indra, Nīrṇāti

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and Agni. To the right of Śiva are three or four male musicians of whom one is playing upon the flute, another is sounding the drum. The head of the elephant-headed Gaṇeśa, the first son of Śiva, is peering through from the background. Over his head are the remaining Dikpālas. This is also one of the finest pieces of sculpture of its period.

The next mode of dance is technically called Lalitam.* In this, the left arm should be held in the gajahasta pose and the right in the pravartita pose. The former has already been described and should be familiar to those who have studied the first volume of this treatise. According to the Naṭyā-śāstras, gajahasta is a combination-pace in which both hands are employed to produce the required effect and this is described thus: in the case of a human

* कारिहस्तः मंचेद्र वामो दक्षिणम् प्रवर्तितः।
  [बहुस्य:कुर्लितःपादो]- क्लेषं ताविनितः चुः॥
  समुखस्तो स्तता.................................यो दक्षिणं बिविष्यं कुर्ला
  बहुस्यो वर्तितात्तसे " बहुस्यऽऽो बिनिष्कान्तः नितर्भः," "केसदशाद्र बिनि-
  ष्कान्तः परिष्मालितात्सदा । तथा बिष्यः केसदशाद्रः" इस्लेंव प्रकारस्तुतुः-
  इत्योजनेण वर्तितः नकाराद् बनाते पताको वर: कर्षे इति कारिहस्तः पादश
  इत्योजनेण सिद्धः पुन:................................., ब्रिसंविद्वारस्तुतविषय-
  मेतदन्त्र एव बुधितामन्धामकरणम्।॥

(नाथमेडविन्दतः॥)
Lalita mode of dance of Siva: Stone Panel: Ellora.
being who has only two arms, if one hand is stretched right across the chest towards the other shoulder and if the other arm is bent thrice in the tripatāka pose, that is, the upper arm lifted up as high as the shoulder horizontally and the forearm held at right angles to it vertically and the palm of the hand bent at right angles to the forearm and facing upwards, the double-hand pose is called gajahasta according to the Natyaśāstra. This definition is, no doubt, different from the explanation found in Volume I of this treatise, but the one given here is applicable to the combination-pose of both the arms. Pravartita hasta simply means uplifted arm. The leg pose required for the Lalita dance is technically called kuṭṭitam, which is described in the Nātya-vēdāvivriti thus: 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 nikuṭṭitam.

In the illustration, Pl. LXIII, Śiva is represented as dancing in a vigorous manner. The trunk of his body is thrown on one side and to the back, with the left side of the pelvis lifted and the right side depressed. His left leg is standing on the ground and the right resting on the toe is stamping the ground with the heel. One of the right hands carries the ḍamaru, another the parasu, a third is
HINDU ICONOGRAPHY.

broken and the fourth is held in the gajahasta pose while one arm is kept in the tripatāka pose, another in the ordinary patāka or streamer pose (in which it is kept stretched horizontally, away from the shoulder), the third appears to be held in the tarjanī pose and the last in the sūchī pose. A pretty jaṭamakūṭa adorns the head while the ears are ornamented with kuṇḍalas. There is the yajñō-pavīta, the hāra, the udarabandha and a snake employed as kaṭisūtra. On either side are groups of four Dikpālas. To the left of Śiva is Pārvatī holding in her right hand the hand of her boy Skanda, while with her left hand she holds a portion of her garment. Near her to her left is standing a gaṇa. To the right of Śiva is Nandi sounding the drum, another playing on the flute and a third doing something which is not clear. On the seat on which Śiva dances, there is the famished figure of Kāli seated in an easy pose and witnessing the dance of her lord. This panel is remarkable for its vigorous action. This one and the previous panel, belong to the rock temples at Ellora.

Pls. LXIV-LXV exemplify the dance called Lalāṭa-tilakam.* In this mode of dance one of

* बुबिवर चरणो मत्वा पादस्माहुव्वर्णे म ।
ङ्गाके तिलके कुर्योज्जातविष्कर्म दु: तथा ॥

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Fig. 1. Lalāṭa-tilaka mode of dance of Śiva:
      Stone: Tēnkaśi.

Fig. 2. Lalāṭa-tilaka mode of dance of Śiva:
      Stone: Tāranaṅgalam.
the legs is to be lifted up (technically known as the *vrischika* pose) as if going to mark the forehead with its toe with a *tilaka* mark. Abhinavaguptāchārya informs us that that leg pose in which the leg is lifted up behind is called the *vrischika* pose, for it then resembles the tail of a scorpion. In Fig. 1, Pl. LXIV, Śiva is seen standing on the Apasmārapuruṣa on his left leg, while he has his right leg lifted in the *vrischika* pose; one of the left arms is lifted up in the *patāka* pose, while the other holds a *kapāla*. One of the right hands bears a *gajaru* and the other is kept in the *abhaya* pose. On the left of Śiva is seen the figure of Bhairava dancing in the Lalita mode; on the right is a figure (who might be Nandi) sounding the drum. This piece of sculpture is to be found in the Śiva temple at Tiruchcheṅgāṭṭaṅguḍi and is of the same age as the figure on Pl. LXI illustrating the ninth mode of dance of Śiva.

The sculpture reproduced as fig. 2, on Pl. LXIV, is to be found in the Kailāsanāthasvāmin temple at Conjeevaram. In this Śiva has eight arms carrying various objects such as the *śūla*, the *valaya* and

पादस्य तरङ्ग पश्चाद्भागमितस्याश्रयः पिन्क तिलककियाशेषब्हुतात्वेन रक्षितं संकेतितं कुमारिदितप्रस्फ्केमत्तकरण स्वरूपणमिति ।
विषयेः प्रयुक्ते ॥

(नाथ्यबेदविन्क्तोऽधि)
the dhvaja; one of his right hands is in the abhaya pose. The left leg of Śiva is planted firmly on the ground, while the right one goes up, from behind, as far as the top of the crown. To the immediate left of Śiva is Nandi, also dancing, but in the Lalita mode; and immediately to the right is a kinnara—half man and half bird playing apparently on a stringed instrument. On the right and left niches adjoining the central one of Śiva are the figures of Brahmā and Vishṇu standing and praising Śiva.

The third illustration, Pl. LXV, fig. 2, belongs to the Kailāsanāthasvāmin temple at Tārāmangalam and is a very recent production. Here, the figure of Śiva has sixteen arms carrying various objects. The right leg of Śiva is lifted up as far as the crown while the left one is somewhat bent and resting upon the back of the Apasmārapurusha. One of the left hands holds a damaru which is sounded by one of the right hands; also one of the left arms is lifted up to the head in the patāka pose. To the right of the figure of Śiva is that of Brahmā sounding the cymbals and to the left is the figure of Vishṇu sounding the drum. Between Brahmā and Śiva is a figure of a rishi; who it is, is not clear. The Apasmārapurusha is lying with his head towards the right and the legs towards the left of Śiva and holds in his hands a snake.
Another mode of dance commonly met with in the sculpturing of the dancing Śiva is known as *chaturam.* The *Bharata-Nātya Sastra* defines this mode thus: 'The left arm should be in the *aṇḍhita* pose, the right one in the *chatura* pose, and the right leg in the *kuṭṭita* pose.' Abhinavaguptā-chārya seems to be giving the term *alapallava* as a synonym of *aṇḍhita* and explains *alapallava* as follows: that pose of the hand in which the fingers are kept separated and all turned towards the palm, is called *alapallava.* Again, the *chatura* pose, according to the same authority, is one in which the little finger is kept vertical, the three others stretched at right angles to the little finger, while the thumb is placed in the middle of the three fingers.

Figs. 1 and 2, Pls. LXVI and LXVII, illustrate in a manner the dance called *chaturam.* Of these,

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*अभितं ज्याद करो वामः समश्चुर एव म ।
\( \text{दक्षिणं} \) कृत्तिव पादश्चूरं तद् प्रकीरितम् ॥

अन्वि(ि?)तः इन्यण्डण्डमित्रः असारिता यल तथा चोर्णः कन्याशी तासा मयें स कर्षुदरः स्वृतः । एवकरण वशःकेश्राद द्वारपारं, दद् शादेन दैनिकशास्त्रकः कैवल्माति सूच्यते। कृत्तिते इति 'शिक्षा पादचार्यण पार्श्व भूमी निपाल्ये'। इद्धितावस्थायं एतद् विविभक्त्य सतिस्मासूच्यामिति नवादी गणा साजुरेक्षणसवभीतिसा सा ।

(नाथ्वेदविषृतो ॥)

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the first is the reproduction of a very well executed piece of sculpture to be found in the lower cave at Bādāmi. In this, the central figure of Śiva has sixteen arms in which are seen such objects as the śūla, the parāśu and a snake. One left arm is in the gajahasta pose and the lowermost right hand is in the chatura pose whereas the third right hand from above is in the añchita pose. The figure of Śiva is adorned with various ornaments and a prabhā-maṇḍala graces the head, which is surmounted with a neatly carved jata-makuṭa. The left leg is in the kuṭṭita pose. Behind and on the right of Śiva is seen his bull-vehicle; on his left is Gaṅgēśa, also attempting to dance. There are two drums to the left of Gaṅgēśa one of which is being sounded by a male, perhaps Nandiśvara.

Fig. 2 is almost exactly similar to fig. 1.

One other mode of dance represented in sculptures of Śiva is known by the name of talasam-spśōtitam*. In this mode of dancing the dancer stamps vehemently the ground in front of him with

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* पदमुखिष्णु चरणं तय्य तयत्र पात्येवः।
   तत्रस्यस्फोटिताः हस्ती तत्रस्यस्फोटितस्मात् स्मृताः॥

अति काल वा चार्यं दयं दयं मयादिष्णु हस्ता तथैव वेदः।
विभवे तत्समकारं च पताकी इत्य विभया तत्समकारं शक्तियोः।
संस्त्रिभिः तत्रस्यस्फोटिताः स्मृताः सत्याग्रहाय एव च तत्समकारं तत्समकाराय एवं च तत्समकारं तत्समकाराय एव च तत्समकारं

(नायाबेदविवृत्ताः॥)
Talasamspōṭita mode of dance of Śiva: Stone:
Kailāsanāthasvāmin Temple: Conjeevaram.
Talasamsphōṭita mode of dance of Śiva: Stone:
Cheṅgunnūr: Travancore State.
Nṛttamūrti: Stone: Conjeevaram.
one of his feet lifted fairly high. In this mode of dance the hand pose *patāka hasta* is also insisted upon, according to the commentary *Nātyavēda-vivriti*. *Talasamsphōṭita* mode of dance is exemplified in Pls. LXVIII and LXIX. The original of the first photographic reproduction is in the Kailāsanāthasvāmin temple at Conjeevaram. The right leg of Śiva is lifted up as high as the knee of the left one and is in the act of thumping the ground; the left is somewhat bent and is resting upon the ground. Of the eight arms of Śiva, one is held in the *patāka* pose, another in the *abhaya* pose while the rest are in various other *nātya* poses. From the *jaṭāmakaṭṭa* of Śiva issues one *jaṭā* on the left side and on which is seated Gaṅgā with hands folded in the *ānjali* pose. Her head is shaded with the hood of a five-headed cobra. Pārvatī is seated on a seat on the left of Śiva. The photograph reproduced on Pl. LXIX, is also of this class and is of a piece of sculpture to be found in the Śiva temple at Chengunnūr in Travancore.

The last illustration, Pl. LXX, is of a kind of dance, which it is not easy to identify with any one of the hundred and eight standard modes of dance enumerated in the *Nātya Śāstra*. In this sculpture, also found in the Kailāsanāthasvāmin temple at Conjeevaram, Śiva is seen suddenly assuming
HINDU ICONOGRAPHY.

in the middle of his dance, a posture similar to the 
āṭāḍhāsana. He has eight arms, of which one 
carries the śūla, another the parasu, a third one a 
snake and so on. One of the hands is in the gaja-
hasta pose, another in the patāka pose and a third 
in the chatura pose. On the left side there are three 
niches in one of which is seen Pārvatī seated, in 
another the bull of Śiva couchant, and in the third 
an elephant; similarly on the right are three niches 
in which is a figure which is unidentifiable, some 
musical attendants and an elephant respectively. 
In a niche below the central one are three gaṇas 
imitating the dance of their lord.
DAKSHINAMURTI.
DAKSHIṆĀMŪRTI.

WE have already stated that Śiva is a great master of yōga, music and dancing and have described in detail his dances in the chapter on "Nṛttamūrtis." As a teacher of yōga, music and other sciences he is known by the name of Dakshiṇāmūrti. One account gives an explanation regarding the etymology of this name; it states that because Śiva was seated facing south when he taught the rishis yōga and jñāna he came to be known as Dakshiṇāmūrti. This aspect of Śiva is always invoked by students of science and arts. The great Śaṅkarāchārya, among several other celebrities, have sung the praise of this aspect of Śiva, which is as remarkable for its peacefulness as the Nṛttamūrti is for joyfulness.

Dakshiṇāmūrti is viewed in four different aspects namely, as a teacher of yōga, of vāṇa, of jñāna and as also an expounder of other Śāstras (Vyākhyānamūrti). Of these, the last form is the one which is most frequently met with in temples. It has already been mentioned elsewhere that in all Hindu temples, both Śaiva and Vaishnava, the niche on the south wall of the central shrine should have the figure of Dakshiṇāmūrti enshrined in it.
HINDU ICONOGRAPHY.

VYĀKHYĀNA DAKSHIṆĀMŪRTI.

As an expounder of the Śāstras, Dakshiṇāmūrti should be represented as seated on a secluded spot on the Himalayas, under a banyan tree, on a seat covered with a tiger’s skin; or, as another account has it, on a white lotus (padmāsana). The right leg of Dakshiṇāmūrti should be hanging below the seat while the left one bent and rested across on the right thigh. The kind of sitting posture adopted here is called the vīrāsana. The leg hanging down may or may not rest on the back of the Apasmārapurusha. Dakshiṇāmūrti should have three eyes and four arms: of these the front right one is held in the jñānamudrā or the sandarśanamudrā* pose and the front left hand may be kept in the varada pose or stretched straight in the danda pose, the elbow resting upon the left knee in that latter posture. Even when the hand is in the vīrada pose it should rest upon the left knee but with the back of the hand touching it. The back right hand should hold the akṣhamālā, while in the back left hand there should be either agni (fire) or a sarpa (snake). In one account it is stated that one of the left hands may be, as already stated, in the varada or the danda.

* This is known as the sandamsa in the Nāṭya-śāstras, a name which occurs also in the āgamas.
pose; if it is in the former pose, it might keep a book, the other left hand holding a snake, fire or a lotus or nilotpala flower. The various parts of the body of Dakshinamurti should be free from bends—a rigidity indicative perhaps of the resolute will and force of thought of the god in the aspect of the teacher. His head might be adorned with a jatabhara, jatabandha, jatamanjala or jatamakuta; or the jatás might be held together with a patita-bandha. In any case the mass of jatás should be embellished with the flowers of the durdhura (datura) and other wild plants, as also with a serpent on the left and with small tinkling bells, the kapala and the crescent moon on the right side. In the middle of the jatabhara there should be visible the smiling face of the river-goddess Gaṅga. The complexion of Dakshinamurti is pure white, resembling a sphatika (crystal); according to another account the colour of Dakshinamurti may be white, red, yellow or black. His person should be adorned with all ornaments, clothed with perfectly white clothes and tiger's skin, should wear a white yajnopavita and have on his chest a coat of white sandal paste. In his left ear there should be a Śankhapatra and in the right ear a kundāla, or there may be only the Śankha-patra or the kundāla in both the ears. A garland
HINDU ICONOGRAPHY.

of rudrākshas should be hanging round the neck and descending as far down as the chest. The countenance of the god should be absolutely free from even a trace of mental perturbation. His sight must be fixed upon the tip of the nose; according to the Kāraṇāgama the sight must be fixed on the tip of the toe. The Śilparatna adds that this aspect of Śiva which preaches the dharma or law is very auspicious to the devotees and grants all good to its worshipper.

Surrounding the great teacher-god, are to be rishis eager to learn the śāstras. The names of the rishis are given differently in different works; for example, the Amśumadbhēdāgama mentions the rishis Nārada, Jamadagni, Vasishṭa, Bhrigu, Bhāradvāja, Sanaka and Agastya. The Kāmikāgama mentions the names Kauśika, Kaśyapa, Bhāradvāja, Atri and Gautama and omits the names of two others though it gives the number of rishis as seven. The Kāraṇāgama gives the names of Agastya, Pulastya, Viśvāmitra and Āngirasa only. These rishis should have jatāmakuṭas on their heads, the garland of rudrāksha seeds round their neck and white yajñopavitas on their person. Their bodies should be covered with ashes (vibhūti or bhasma) and be clothed in white garments. The height of these rishis should not exceed that of the chest of
DAKSHIṆĀMŪRTI.

Dakshiṇāmūrti. It is stated in the Kāmikāgama that the complexion of the rishis Kauśika and Kaśyapa should be dark, of two others (unmentioned in the text) yellow, of Bhāradvāja red and of Atri and Gautama a mixture of dark and red. In grouping them on a panel around the figure of Dakshiṇāmūrti, two may be placed on one side and three on the other, or three and three on each side, or three and four on either sides.

The god Dakshiṇāmūrti should be adored by kinnaras, devas and others.

The Apasmāra-purusha should hold his right hand in the sarpa-mudrā pose, that is, hold the palm of his hand in the form of the hood of a cobra, in front of the cobra which he should hold in his left hand.

The Dakshiṇāmūrti Upanishad and the Sūtāsamhitā give the esoteric meaning of the figure of Dakshiṇāmūrti. It is stated that He is the supreme god who, at the end of an aeon (kalpa) absorbs within himself the whole universe and remains resplendent with joy. Dakshiṇāmūrti is such a deity. Jñāna (knowledge) is known also as dakshiṇā and since dakshiṇā is ever in front of Śiva and is gazing at him in the aspect of Dakshiṇāmūrti, he is called Dakshiṇāmukha. The Apasmāra-purusha under his foot is the personification of the ignorance of the
HINDU ICONOGRAPHY.

living beings, which he keeps under subjection under the tread of his foot. The book he holds in his hand contains all wisdom and illuminates the souls of beings. The akshamālā which he carries in his hand is the representation of the tatvas. His body is composed of eternal bliss and eternal energy; the wide-spreading banyan tree casting deep shade is the symbol of māyā (illusion) and the vṛishabha of Śiva is dharma (law). Dakshiṇāmūrti is teaching the rishis who are already deeply versed in the Vēdas the atma-vidyā (knowledge of self and soul) and rescuing them from saṃsāra (bondage). He is himself imperishable, without birth or death and the kamalāsana or the lotus-seat upon which he is seated is the symbol of the sacred syllable Ōm.

Eight photographs are reproduced in illustration of the above description. Of these the first illustration, Pl. LXXI, comes from Deogarh and represents a very fine piece of sculpture. This panel has its central figure Dakshiṇāmūrti seated on a raised platform placed under a tree, with his left leg hanging and the right one bent and rested upon the seat. On his head is a jatābandha; the back right hand carries an akshamālā and the front right hand is held in the jñānamudrā pose. The back left hand carries a long object which is not easy to identify; perhaps it represents a cadjan
Dakshināmūrti.

manuscript: or a bundle of kūta grass (kūrcha) the front left hand carries a pot, perhaps an amṛita-ghata, as required in the Vishṇudharmottara. He wears round his loins a garment which descend as far down as the knees; on his left shoulder and escending below as far as the left thigh and lying on it is a kṛishnājīna (or deerskin), the head and front legs of the deer being clearly visible there: this skin is worn in the upavīta fashion. The whole figure is slightly bent forward and a few jaṭās are seen descending over the shoulders. The face portrays beautifully the calmness that is insisted upon by the āgamas and the sight is fixed below.

Below his seat and near his left leg are seen two deer, also listening to this exposition of dharma. This brings to mind the analogy of the representations of Buddha’s preaching the dharma wherein also the same animals are introduced as members of the audience. Behind stands an ascetic with crossed arms and legs and carrying on his left hand an akṣamālā; he has a tapering beard and his jaṭās are tied up in a knot on the crown of his head.

To the left of Dakshināmūrti is seated a person as tall as himself. He is also seated underneath a tree on a rocky seat. This may either be a rishi or...
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Śiva himself in the aspect of the Vyākhyāna-Dakshināmūrti; on the latter supposition the other person (seated to the right) must be taken to be Yōga-Dakshināmūrti. However it is not possible to say definitely whom this figure represents. The right hand of this image though carrying an akshamālā is held in the chin-mudrā pose, while the left hand is held in the bhū-sparśamudrā pose. Its head is adorned with a neatly executed jaṭāmakuṭa, and its body is covered with a deer skin in the upavīta fashion. The right leg is let down the seat and is resting on the ground and the left leg is bent and kept on the seat. The garment covering the lower portion of the body descends as far below as the knees. As in the case of the other figure there is behind it a smaller one, also an ascetic, whose right hand, holding an akshamālā, is kept in the chinmudrā pose and the left hand carries a water pot. Below the seat of this image is a lion couchant with its head resting upon its forelegs which are kept crossed over each other.

There are devas and gandharvas, who are shown as flying in the air over the heads of these two central figures carrying flower garlands in their hands. Higher up and in a separate compartment is sculptured Brahmā as seated on a padmāsana; as usual, he has four heads; but only two arms;
Jñāna-Dakshināmūrti: Stone: Tiruvoggiyur.
DAKSHINĀMŪRTI.

the right hand is kept in the chinmudrā or abhaya pose and the left carries a kamanḍalu. On both sides of Brahmā are a deva and his devī, flying in the air and praising him.

The second image whose photograph is reproduced as fig. 1, on Pl. LXXII, is to be found in the Śiva temple at Āvūr in the Tanjore district. It is also a well executed piece of sculpture. In this image the jatās are bound together by a lalata-paṭṭa of elaborate workmanship. In the left ear is a patrakunḍala and in the right a nakrakunḍala; on the chest are the yajñopavīta and a necklace of rudrākṣa seeds; there are also the chhananavāra and the udarabandha and a cloth worn in the upavīta fashion. The front right hand is kept in the chinmudrā pose and the front left hand, which rests on the left knee, bears a book. In the back right hand is the sarpa (snake) while in the back left hand is agni (fire). The right leg hangs down the seat and is placed upon the Apasmārapurusha and the left foreleg rests upon the right thigh. This image belongs to the early Chōla period.

The photograph reproduced on Pl. LXXIII is of a comparatively modern sculpture to be found in a Śiva shrine built in the second prakāra of the temple at Tiruvorṛiyūr. It is coarse in its execution.
HINDU ICONOGRAPHY.

and lacks effect. The jatās in this case are spread fanwise and are bound at their base by a lalāṭapatta. The image has the same objects in its hands as the one noticed above (Pl. LXXII, fig. 1). But there is in addition the figure of a rishi seated below the seat of Dakshināmūrti, with its hands held in the añjali pose. The seat on which Dakshināmūrti is seated in fig. 1, Pl. LXXII, is a bhadrapttha while in Pl. LXXIII it is the mountain represented in the usual conventional manner.

The fourth illustration, fig. 2, Pl. LXXII, is exactly similar to the third; but there are two rishis sculptured separately and seated on either side of the central figure.

The fifth illustration, fig. 1, Pl. LXXIV, is from Suchindram in South Travancore. The image is of a comparatively recent date. It has on its head a carefully worked up jatāmakuta; and a few stray jatās are seen flowing down on the shoulders. The posture assumed herein is the virāsana. In the right back hand is seen a lotus flower, in the back left hand a sarpa, while the front right hand is held in the chinmudrā pose and the front left hand carries a book.

Fig. 2, Pl. LXXIV, is the photograph of the figure of Dakshināmūrti found in Kaveripakkam.
Fig. 1. Jñāna Dakshipāmūrti: Stone: Sushindram.

Fig. 2. Jñāna-Dakshipāmūrti: Stone: Kāvēripākkam.
Fig. 1. Jñāna-Dakshināmūrti: Stone: Tiruvōṅgavāsāl.

Fig. 2. Jñāna-Dakshināmūrti: Bronze:
Collection of Mr. Kay, Madras.
and belongs to the Pallava period. Herein, the deity has on his head heavy curls of hair constituting the jatābhāra; he carries the akshamāla in his back right hand, agni (?), in the back left hand and a book in the front left hand; the front right hand is held in the vyākhyāna-mudrā pose. The right leg is hanging below the seat, while the left one is kept bent in the utkutikāsana posture. Round the neck are two hārās (necklaces) on the chest, the yajñōpavītā and in one ear a vṛttā-kūṇḍala; the other ear wears no ornament. Below the seat are to be seen a deer and a cobra listening to his discourse.

Fig. 1. Pl. LXXV, is the reproduction of a photograph of the Jñāna-Dakshiṇāmūrti kept in the southern niche of the Śiva temple at Tiruvengavāsal in the Pudukottah State. In this case, the deity is represented as seated with his left leg kept in the utkutikāsana posture and on it is stretched the front left arm. Fig. 2, on the same plate is that of a bronze statuette belonging to the collection of Mr. Kay, Madras. It is almost similar to the figure on Pl. LXXXIII; the only difference is that in the figure belonging to Mr. Kay, the back right hand keeps agni and the back left one, a snake, whereas in the Tiruvorriyūr image the order is reversed.
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JṆĀNA-DAKSHIṆĀMŪRTI.

There is not much difference between the Vyākhyānamūrti and the Jñānamūrti. In the latter the general posture of Siva is exactly the same as in the former, but in the back right hand there should be the akshamālā, and in the back left hand a upālā flower. The front right hand should be held in the jñānamudrā pose, whereas the front left hand may be kept in the abhaya or the danda pose.

YOGA-DAKSHIṆĀMŪRTI.

This form of Dakshināmūrti may be sculptured in three different ways. In the first, the two legs of the image should be crossed as in the svastika-sana; while the front right hand should be held near the chest in the yogamudrā pose and the front left hand should rest upon the lap in the characteristic yōgic posture. In the back right hand there should be the akshamālā, and in the back left hand a lotus flower. The gaze must be fixed on the tip of the nose: and a few jatās should hang over the shoulders. This image of Dakshināmūrti should be surrounded by rishis who should be adoring him.

In the second mode of representation of Yōga-Dakshināmūrti the left leg of the figure should be bent in the uikutikāsana posture; surrounding the
body of the figure and its left leg should be a yōgapaṭṭa. The right leg should be hanging down the seat. The front left arm should be kept stretched and be resting by the elbow on the knee of the bent left leg. The rest of the description is identical with that given for the first form.

The third form is required to be sculptured thus: The two legs are bent and crossed in a more or less vertical position (as in the figure of Yōga-Nārasimha), and round these and the body is passed a yōgapaṭṭa to keep the legs in position. The front two arms are stretched and kept resting on the knees. In the back right hand there should be the akshamālā and in the back left hand a kamanḍalū. The jaṭas should be disposed of in the form of a jaṭāmaṇḍala and in it should be the crescent moon, a snake and other objects. The colour of the body of this aspect of Dakshināmūrti is white, but his neck should be represented as of black colour. The image should be adorned with all ornaments including a number of snake ornaments.

The illustration on Pl. LXXVI, is a well-carved figure of Śiva in the yōgasana posture. It is enshrined in a fane situated in the south prākāra of the Śiva temple at Tiruvorriyūr. The inscriptions on the walls of this shrine refer to the image set up in it as Paḍampakkanayinār and state that
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it was set up in the fifth year of the reign of the Chōla king Vīrājēndradēva (about A.D. 1067-8). From the position of this shrine with reference to the main central shrine, that is, to the south side of it, and from the posture and other features of the image itself enshrined therein, it may, without fear of contradiction, be stated to be the first form of Jñāna-Dakṣiṇāmūrti described above. The figure has a well executed jata-makuṭa ornamented with jewelled discs and bands round it; kundālas in the ears; and hāra and necklace of rudrākṣa seeds and yajñōpavīta on the chest. The forearms are adorned with a number of bracelets and the upper arm with kāyūras. The legs are crossed one over the other so as to bring the soles up; this is exactly the yōgic āsana called the svastikāsana. In the back right hand there appears to have been a śūla, whose shaft alone now remains, the head being broken; in the back left hand is the kapāla; the front right hand is held in the chihmudrā pose and the front left hand also in the pose characteristic of an expounder of sciences. This image now goes by the inexplicable name of Gauḥśvara and near it and to its proper right is set up in more recent times the figure of Saṅkarācārya; on the base of the seat of this latter are carved the figures of his four great disciples.
Yōga-Dakshināmūrti: Stone: Conjeevaram.
DAKSHINĀMŪRTI.

The second form is illustrated by Pl. LXXVII. The original of this photograph is in the Kailāsa-nāthasvāmin temple at Conjeevaram. In this sculpture Śiva has his left leg bent and rested vertically on the seat and this leg and the body are bound together by the yogapattā. The front right hand is held in the yogamudrā pose, while the front left hand is in the abhaya pose. The back right hand keeps an akshamālā, and the back left hand agni or a lotus flower.* The right leg is hanging down the seat. Śiva is as in the previous instance, seated under the shade of a banyan tree and below his seat are deer lying, with their heads lifted up to Śiva. Below his right elbow is a cobra with an uplifted hood, also gazing at the enchanting figure of Śiva. Above the head of Śiva are seen seated a pair of bhūtas on either side. On three niches situated on either side respectively of Dakshināmūrti (not shown in the picture) are rishis sitting

* At some later period of the history of this temple, when the surface of the stones of which the sculptures are composed began to peel off, they have all been covered with thin coat of plaster. The plasterer not being able to make out the exact nature of some badly injured objects has shaped slightly different things in their stead: thus, a lotus flower that is required by the āgamās seems to have been evidently mistaken for the most likely object in the back left hand of Śiva, namely agni.
HINDU ICONOGRAPHY.

and listening to the preaching of the Dharma or Yōga by Śiva.* The image whose photograph is reproduced as Pl. LXXVIII is almost similar to that on Pl. LXXVII; the back right hand, in this instance, carries a cobra. Dakshiṇāmūrti is seen sitting here upon a bhadrapiṭha placed upon a hill.

Pl. LXXIX is the photograph of the image of Dakshiṇāmūrti to be found in the Siva temple at Naṅjangōḍu in the Mysore Province. This represents, only so far as its sitting posture goes, the third form the Yōga-Dakshiṇāmūrti. The āsana assumed is that form of utkuṭikāsana described under the third form. The legs are bound with the body with a yōgapāṭṭa. But in fact the image is a combination of all aspects of Dakshiṇāmūrtis—namely, the Yōga, the Viṇā-dhara and the Vyākhyāna forms; it is the Yōga form because its sitting posture is the yōgic;

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* Mr. Alex. Rea in his "The Pallava Architecture" describes a panel containing the images of Dakshiṇāmūrti and the rishi thus: "in this panel, eleven seated sages are listening to the exhortations of Śiva, who is represented in a panel on the north side of the central shrine. He is armed with different symbolical weapons, and seems to be preaching war" (1) Such mistakes are fairly common in his publications and hence need no serious refutation; nor are his drawings reliable, for, to quote an instance, a saṅkha in the hand of an image is wrongly represented in the drawing as a padma.
Yoga-Dakshinamurti: Stone: Conjevaram.
Dakshināmūrti: Stone: Nañjangōdu.
the Viṇāḍhara because it carries in its back left hand a viṇā, and Vyākhyāna because its front right hand is in the chinmudrā pose and the front left hand carries a book. The figure is seated below a banyan tree and the lāṇchhana (the totemistic emblem), the bull, is carved in a counter-sunk surface on the pedestal, in front. Below the seat and in the middle of it is seated a Lingāyat priest who holds in his left hand a liṅga. On either side of this guru are his disciples with their hands in the añjali pose. A prabhāvali is placed behind the figure of Dakshiṇāmūrti on the jambs of which are standing one on each side a rishi with the hands in the añjali pose.

VIŅĀDHARA-DAKSHIŅĀMŪRTI.

As a great teacher of music, both instrumental and vocal, Śiva is worshipped in the form of Viṇāḍhara-Dakshiṇāmūrti. The description of the image of this aspect of Dakshiṇāmūrti is found in the Kāmika, the Amśumadbhēda and the Kāraṇāgamas. The Amśumadbhēdāgama states that the left leg should be kept in the utkutika posture and the two front hands should hold the viṇā; the rest should be exactly similar to the description of the Vyākhyaṇamūrti. According to the Kamikāgama the Gāna-Dakshiṇāmūrti should have his front right and left hands held in the katāka pose, the former
with its palm facing below and the latter facing above. The kaṭaka pose being slightly different in form, the Kāmikāyama calls the pose the sarpa-kara. The left arm should be lifted up and the right arm lowered below, so as to hold in proper position the long-handled musical instrument, the viṇā. The viṇā should be held at the top by the left hand and by the right hand at the lower end; the resonating body of the instrument should rest on the right thigh. The lower right hand should be manipulating the strings of the instrument.

The measurement of the viṇā is next given as follows: the viṇā should be projecting three añgulas beyond the right thigh and four añgulas above the left kaṭaka-hasta. The distance between the two points specified above is the length of the viṇā-danda or the hollow shaft of the instrument whose width at the top should be two añgulas. The gourd resonator attached at the lower end should be six añgulas in diameter and three añgulas in height.

A few general observations are added also about the figures of Dakshiṇāmūrti. It is stated that the face of Dakshiṇāmūrti should be turned towards the hand held in the sandarśanamudrā pose; also the gaze of the god may be fixed on this hand. Surrounding the figure of Dakshiṇāmūrti there should be different kinds of animals and reptiles, sages (munis)
Viṣṇū-Nārāyaṇa-Dakshināmūrti: Bronze: Vaḍaraṇgam.
DAKSHINĀMURYTI.

and ascetics (siddhas), vidyādharas, bhūtas and kinnaras; Śiva should be seated in a place on the mountain where all sorts of flowering trees and plants grow luxuriantly and under a banyan tree, on the right side of its trunk, on a jewelled pītha covered with a tiger’s skin and he should present a benign look: and the rishis the ancestors of the Śivadvijas (Śaiva brāhmaṇas) should be seated round him. The figure of Dakshināmūrti may be sculptured as seated or standing surrounded or not by rishis, with his legs either resting or not upon the Apsmāra-purusha and with or without the banyan tree, bhūtas and others mentioned above.

Two photographs, Pls. LXXX and LXXXI, are reproduced in illustration of the Viṇāḍhara-Dakshināmūrti; both of them are identical in shape and in the details of moulding.* Śiva is seen standing

* These two images figure on Pls. XV and XVI of Mr. O. C. Gangoly’s South Indian Bronzes. Besides these, he has reproduced two other photographs of the same aspect of Śiva on Pls. I and XIV. In every detail all the four figures agree; for instance, in all, the right leg stands straight on the ground while the left one is slightly bent; all four have four arms, the back hands of which carry the paraśu and the mrīga and the two front hands are held in the kataka poses required in the āgamas and are evidently meant to keep a viṇā in them; the very same ornaments, head-gear and clothing are to be seen on all the images. In the case of Pl. I, there is a slight divergence from
with his right leg kept firmly on the ground, while the left leg is placed a little forward slightly bent. The front two hands are held in the kaṭaka pose, the left one looking up and the right one looking down. Evidently a separately cast vīnā was intended to be inserted in the hands whenever wanted and hence this instrument is not to be seen in either image. The back right hand carries a parāśu and the back left one a mṛiga. There are all sorts of elaborately sculptured ornaments on the person of the figures. The first figure (Pl. LXXX) belongs to the Madras Museum, while the second (Pl. LXXXI) is to be found in the temple at Vaḍaraṇgam in the Tanjore district. The second, an earlier piece of sculpture, is of very high artistic value; the first is of rather inferior workmanship.

The description of the āgamās, namely, the left leg, instead of being placed directly on the ground, is held supported on its head by a bhūta—which deviation is one of the artistic embellishments of the master-sculptor. In spite of the striking similarity, nay identity among the four images, they are called by different names: thus, the figure on Pl. I is said to be Kālasamhāra or Kālakālamūrti; that on Pl. XIV, Gaṅgādhara; that on Pl. XX, Chandrasekhāra or Sōmadhāri; and lastly; that on Pl. XVI, Pramēswara Swami (sic). It is not quite clear either from the dhyāna-ślokās quoted or from the short descriptive notes added to each if the identifications are justifiable at all.
KANKALAMURTI AND BHIK-SHATANAMURTI.
KAṆKĀṆAMŪRTI.

Once upon a time the great ṛishīs, desirous of learning as to who was the real author of this Universe went to the top of the mountain Māru and put Brahmā, who was seated thereon, the question which was engaging their thought. In his vanity, forgetting the real creator, he boasted that he himself was the great Architect of the Universe. Meanwhile, Śiva appeared on the scene and justly claimed the place for himself. Though his own position was reasonably defended by Śiva, Brahmā would not yield; the Vādas and the Praṇava (the sacred syllable Ōm) also interceded on behalf of Śiva in vain. At last, through the will of Śiva, there appeared near by a huge pillar of illumination, which demonstrated the greatness of Śiva, but Brahmā remained still obstinate. Incensed with anger at the thoughtless conduct of Brahmā, Śiva ordered Bhairava to cut off that one out of the five heads of Brahmā, which reviled him. Brahmā suffered temporary death, but, soon revived by the power of his austerities, accepted
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the superiority of Śiva. However, the sin of having killed Brahmā (the major sin called brahmahatyā) possessed Bhairava (a form of Śiva). Bhairava requested Brahmā to suggest to him some penance to get rid of this sin; Brahmā advised him to beg food in the skull of the head cut by him till he met Vishṇu who would devise means for wiping off the sin. Till then, said Brahmā, the sin would assume the form of a woman and be ever pursuing him. Bhairava surrounded by a host of bhūtas (goblins) went from place to place begging for food. All the women of the houses he visited fell in love with him and set out, singing and dancing, to accompany him. Last of all he reached the abode of Vishṇu and attempted to enter it, but Vishvakṣēna, the gate-keeper, would not allow him to enter. A fight ensued in which Vishvakṣēna was killed and added one more sin of brahmahatyā. Bhairava, fixing the body of the gate-keeper of Vishṇu on his trident, got into the interior of Vishṇu’s mansion and begged for food. Vishṇu cut open an artery on the forehead of Bhairava and told him that the blood that flowed from it was the fittest food for him. Bhairava next requested Vishṇu to assist him in washing off his sin. Vishṇu pleaded on behalf of Bhairava to the personified female form of Brahmahatyā to quit him but she
KAṆKĀṆAMŪRTI.

would not leave him. However, the thought occurred to Vishṇu that if Bhairava went to Vārāṇasi the sin would leave him off and he advised him to go to this sacred place for being freed from his sins. Dancing with joy Bhairava wended his way to Vārāṇasi (or Kāśi) with the body of Vishvaksēna and as soon as he reached that place, the sin left him and plunged into the nether world. The skull of Brahmā and the dead body of Vishvaksēna also left him and he once again became pure Mahēśvara and returned to Kailāsa. Vishvaksēna was restored to life and he joined Vishṇu’s service as usual. Such, in short, is the account we meet with in the kūrma-purāṇa regarding the bearing of the skull and the dry bones (kaṅkaḷa) of Vishvaksēna by Śiva and also regarding his begging expedition. There is a confusion here about Śiva and a particular aspect of his, Bhairava; also the sin of the slaughter of Vishvaksēna is imposed upon the shoulders of Śiva which were already groaning under that of the cutting off of the head of Brahmā.

The reason for Śiva having begged so is revealed by a study of the Dharma-Śāstras. It is therein laid down that if a Brāhmaṇa happens to kill another of great learning and good conduct (such a learned person is called a bhrūṇa), the sin could be expiated by following the course of conduct.
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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 wear with the hairy side appearing outside. 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 (khatvāṅga) 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 bhrūṇa." He should not visit more than seven houses for making his living and if any day he does not succeed in getting food from them, he should go without it that day. He should take his food and drink from this skull. At home in his hut, he should observe the vow of silence and be contemplating upon the sin committed. He may undertake to tend the cows belonging to a Brāhmaṇa village and on that account and on account of receiving food alone he can enter the village. At other times he should conduct himself like one belonging to one of the classes considered to be untouchable. While walking on a public way if he meets an Ārya on the road he should, like a pig, move away to the very edge of the road, leaving
KAṆKĀLMŪRTI.

it clear for the Ārya to go by. Thus should he spend twelve years only to absolve himself from the sin and no more; from the day he committed the murder he ceases to be fit for the society of the Āryas; by this course of conduct alone, he wipes off the sin and prepares himself for a better birth in the future. If, however, the life prescribed above in the Dharmasastra is unendurable, he may end it in one or other of the following ways. In those days, there were cattle-raids committed often for political reasons.* He may fight against the raiders and suffer death in their hands; or, if he is unfortunately successful in his attempt at driving away the raiders, he may still attempt on future occasions with a view to die in the same cause. If thrice he comes out successful in repelling the cattle-raiders, he is absolved from the sin. Or, he

* War is divided into two classes in Tamil literature, namely, aya-ppōr and māra-ppōr, that is, righteous or dharma-yuddha and unrighteous or adharma-yuddha. In declaring a righteous war against an enemy king, notice is given to good men and women, children, mendicants and ascetics, and cows to quit the place which is to be attacked. Since cows cannot be intimated the intentions of the invading king, they are carried away by the army of the invader preparatory to war and this act is considered sufficient notice to all the others to leave the place as early as practicable. In the māra-ppōr no such notice is given.
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might get into the thick of a battle seeking to be shot dead; it then becomes, the Dharma-sūtra says, incumbent on the soldiers to kill this murderer of a bhrūṇa. Such, in short, is the punishment meted out to the brāhmaṇa murderer of a learned brāhmaṇa.*

* सू—अथ भूणहाष्ट्राजने खराजिने ता बहुस्तिम परिश्राय पुष्ष्रिषर:-
प्रतीपानार्थमादाय।
हरदत्तब्यायाः च-चतुष्कर्ष सेवानिश्चित सत्यवादानस्व च
सत्यवादास्वाच चार्यविद्म कर्मणोकुलुटाता अनुष्ठापिता न श्राह्याण्य श्रूणः;

........................ पुष्ष्रिषर: यस्य कस्यचिन्त्यतमिस्तप्षर: प्रतीपानार्थमान्दस्त्र}
दैवस्य पानमेव प्रतीपान् पानप्रमुखसुपुत्रक्षण भोजनमंथित तत्राव....

Āpastambha-Dharma-sūtra, Haradatta's Comm. 1st Praēna,
10th Paṭala, 29th. Khandaṇikā.

सू—खट्टास्थि दृष्टास्थि कर्मनास्त्वं प्रदुषाावद्वंक्षेत को भूणामे सिस्कामिति।


सू—अरण्ये कुटि किंव वाग्यत: शवशिरवःश्रवेौराणीप्पक्षमोहोना-परिश्रायमासस्त्राय।

हरदत्तब्यायाः—कृत्विति वचनास्ति प्रकृता कुटि भाष्या;..............
शाबशिरो वज्रो यस्म शवशिरवः सहोपस्तान्दसः स्वयवादितस्य
श्राह्याण्य शिरोरच्छज्ञदण्डसम्मो श्राह्याण्य रच्छज्ञदण्डसम्मो श्राह्याण्य शिरोरच्छज्ञदण्डसम्मो श्राह्याण्य शिरोरच्छज्ञदण्डसम्मो
श्राह्याण्य शिरोरच्छज्ञदण्डसम्मो श्राह्याण्य शिरोरच्छज्ञदण्डसम्मो
श्राह्याण्य शिरोरच्छज्ञदण्डसम्मो श्राह्याण्य शिरोरच्छज्ञदण्डसम्मो

आयामविष्कारोह्मोऽपरिस्थितयः। अयोनाभुपरिस्त्रु च श्राह्य भवति तथासस्त्राय
तावव्यति प्रदेशमासस्त्राय सापेक्षात्वात्त्र भागे प्रतिदेतिति वश्यांश्चे पानियन
संबत्। मये सिस्कान्तविधि।

Āpastambha-Dharma-sūtra, with Haradattāchārya's

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Now, the Purāṇas and other authorities are one in asserting that Śiva cut off the head of Brahmā, the most learned of all beings in the Vēdas and Śastras and hence a veritable bhrūṇa of bhrūṇas. The sin of brahmahatyā stuck, at it ought, to him and he underwent the course of conduct prescribed for a bhrūṇaghnā (murderer of bhrūṇa). With the skull for his drinking and eating vessel, with bones for his staves, he went about begging for food and, be it noted, he went to the seven houses of the seven great rishis and also he never lived in any town or village, but made the burning ground outside the village his abode. From all accounts about Śiva found recorded in the ancient literature we see that the course of conduct followed by Śiva was exactly that prescribed, in the early Dharma-śāstras, to a bhrūṇaghnā. Having committed the murder of Brahmā, the best of brāhmaṇas, it is to be conjectured that Śiva should have become unfit for the society of the Āryas; if so, the question arises whether it was this disqualification on the part of Śiva that made him hateable to the

commentary on it named Ujjvala, 1st Praśna, 9th Paṭala, 24th Khandaṅkā,
Cf. Manu Smṛiti, XI, 72—86, Gautama, XXII, 2—10, Kūrma-Purāṇa, XXX th chapter end.

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Āryas, as he is said to have been in the earlier literature (See the Introductory chapter).

There is another slightly different account concerning the act of begging for food associated with Śiva and this account serves only the purpose of explaining why, in his aspect known as the Bhikshā-ṭanamūrti, he is seen stark naked when going out begging. The Liṅgapurāṇa states that in the forest of Dāruvana even women and children took to the performance of austerities and forgot the worldly ways of living (pravṛtti-mārga). To make them feel the need also of the worldly ways, Śiva started out to beg in their quarters; for this purpose, he became a black, ugly looking being and naked he went into their midst. The appearance of this notable figure drew the attention of all the inhabitants of the Dāruvana and through his māyā the residents of this forest took to all sorts of bad ways of this world. Angered by the bad example set up by the new comer, the rishis cursed him, but, instead of being affected by it, he disappeared. The rishis became aware that the intruder was no other than Śiva and repented their inability to have offered him worship when they had the good fortune to have in their midst his human embodiment. Brahmā advised them to worship his liṅga studiously if they desired to see him in person once
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again. They followed his advice and were rewarded for their devotion by Śiva appearing before them once again and blessing them.

The images of the Kaṅkālamūrti and the Bhikshātanamūrti are generally found in almost all Śiva temples of importance throughout Southern India and all the Śaivāgamas contain more or less detailed descriptions of these images. The Āmbu-madbhēda, the Kāmīka and the Kāraṇa āgamas, as also the Śilparatna describe them as follows:—

The figure of the Kaṅkālamūrti should be a standing one, with the left leg planted firmly on the ground and the right slightly bent and kept a bit forward suggesting that the figure is in the act of moving. The colour of the body of Śiva in this aspect is pure white. He should be wearing red-coloured upper garments while his under-wear should be composed of silk and tiger's skin. The head should be ornamented with the jaṭāmakuṭa; on the left side, it should be adorned with a few durāhura (āhatura) flowers and a snake and on the right with the crescent moon. His face should be beautiful and beaming with the feeling of happiness, smiling and singing sweet songs. The pearly teeth of Śiva should be half visible and the ears adorned both with ordinary kuṇḍalas or with a makara-kuṇḍala in the right
ear and a śaṅkhapatra in the left one. There should be the yajñopavīta on his chest. Of the four hands, the front right one should keep the bāna—here the term bāna seems to mean a short resinous stick used in exciting the membrane of a sort of drum,—while the front left one should keep a drum known by the name of ḍhakka. The back right arm should be stretched out and its hand held in the kaṭaka pose near the mouth of his pet animal, the deer; and in the back left hand should be the kaṅkāla-danda or the staff on which the bones of the arms and the legs of the murdered person are tied up together by a rope and ornamented with the feathers of the peacock and a banner. The bones should be dry and of blackish colour and be free of flesh; but there should be traces of blood on them and on the small jingling bells tied to the staff. This kaṅkāladanda should be placed horizontally on the left shoulder, one end being held, as already noticed, by the back left hand. In the girdle round the loins of Śiva there should be tucked up a dagger made of gold, with a silver handle; he should be wearing a pair of wooden sandals on his feet and the whole of this curious get-up should be finished with a number of snake ornaments distributed all over the body. The Kaṅkālamūrti should be surrounded by a number of women and the
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bhūtagānas (goblins) represented variously as dancing, singing and in other attitudes; one of the bhūtas should carry on his head a large vessel for storing in the food received in alms and be situated on the left of Śiva. Of the women who surround Śiva some should appear to be completely possessed of irrepressible love for him, some eager to embrace him, some others blessing him, while still others serving in his vessel food ladled out from another with a spoon. Out of lust for Śiva the clothes of the women should appear slipping down their loins. There should also be hosts of rishis, dēvas, gandharvas, siddhas and vidyādharas everywhere around Śiva, with arms crossed on the chest in the aṅjali pose. The god Vāyu should sweep the streets before Śiva, Varuṇa should sprinkle them with water, the other dēvas should shower flowers on him, the rishis should praise him by repeating the Vēdas, Śūrya and Chandra should carry umbrellas over his head and the celestial musicians Nārada and Tumburu should sing songs to the accompaniment of musical instruments. The height of the women who are keeping company with Śiva may be that of the chin, chest or the navel of Śiva; the height of the bhūtas should be equal to three or three and a half times the length of the face of Śiva and they should be shaped according the pāṇcha-tāla measure.
In the case of the image of the Bhikṣhāṭanamūrti, the general posture of Śiva is the same as in the Kaṅkālamūrti aspect; that is, the left leg standing firmly on the ground and the right slightly bent suggesting walking. The front right hand and the back left are held as in the case of the Kaṅkālamūrti, whereas the front left hand should carry a kapāla and the back right one a đamaru. The head may have the jaṭās dishevelled (jatābhārā) or arranged in the form of a circle (jaṭāmanḍāla) with the crescent moon in it. The forehead should be adorned with a paṭṭa or 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 Śiva, not even the waist zone. Instead of this latter there should be a snake tied round the waist; besides this, there should be other snake ornaments in appropriate places on the person of Śiva. On the chest is to be seen a white yajñopāvita. The neck of Śiva should be of blue colour and his forehead should be beautified with the tripundra mark. In this aspect he should not carry the kaṅkāla-danḍa, but in its place there should be the sūla decorated with a lot of peacock feathers. There should be a pair of wooden sandals on his feet; sometimes it might be omitted.
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also. The hand that bears the kapāla should be lifted as high as the navel, whereas the one that carries the ĥamaru should be raised as far as the ear and the distance between the wrist of this arm from the ear is to be sixteen aṅgulas. As usual, Śiva should possess in these two aspects three eyes. The rest of the description of the Bhikshātanaṁūrti is identical with that given already under the Kaṅkāḷamūrti.

The Suprabhēdāgama adds that the kapāla held by Śiva is that of Brahmā and the kaṅkāḷa that of Vishṇu; herein the Paurānic story of the murder by Śiva of both Brahmā and Vishvakṛṣṇa, an aspect of Vishṇu, is accepted and followed.

A number of photographs are reproduced in illustration of the Kaṅkāḷamūrti and the Bikshāṭanaṁūrti; unfortunately all of them belong to South India, a fact which seems to point out that these two aspects of Śiva were more favoured by the Southern people than the Northerners, who worshipped the equally naked Bhairava more freely instead. All the images of the Kaṅkāḷamūrti as also those of the Bhikshāṭanaṁūrti are practically similar to one another, and it will therefore be sufficient to give the description of any one of each aspect.
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On the whole eleven photographs are reproduced in illustration of the descriptions of the Bhikṣāṭana and the Kaṅkālamūrtis (Pls. LXXXII—LXXXIX). Of these, five are of Bhikṣāṭana and five of Kaṅkālamūrti; and the remaining one may be taken either as the one or the other, because it does not conform strictly to the description of either. It might be noticed that the left back hand of all the bronze images of the Bhikṣāṭana and the Kaṅkālamūrtis are held in the kato.kaṇa pose; they are so held as to permit of being inserted in them a separately cast kaṅkāladaṇḍa or a sikhīpiṇchha, if necessary. The dead body of Vishvaksēna is clearly visible in the photographs of the Kaṅkālamūrti images in temples of Nagēśvarasvāmin, Tiruchcheṅgaṭṭaṅguḍi and Such hindram. The pet deer of Śiva is seen with all the stone representations of the Kaṅkāla and the Bhikṣāṭanamūrtis given here, but have been left off while the photographs of some of the bronze figures were taken. The sculpture belonging to the Kailāsanāthasvāmin temple at Conjeevaram has only two arms, in one of which is a sikhīpiṇcha and the other keeps an akshamāla and is held in the chinmuḍrā-pose; it is doubtful if it is wearing any clothes and it has no jatāmakuṭa on its head; and from the general appearance it is to be inferred to be a Bhikṣāṭanamūrti rather
Kaṇkūjaṃurti: Stone: Darasuram.
Kaṅkāḷamūrti: Bronze: Tenkāsi.
Kaṅkālamūrti: Stone: Suchindram.
Fig. 1. Kaṅkājamūrti: Stone: Kumbhakōpam.

Fig. 2. Gajāsura-samhāra-mūrti.
Stone: Tiruchebenāṭṭangudi.
Bhikshāṭanamūrti: Bronze: Valuvūr.
Bhikshātanamūrti: Bronze: Pandapanallūr.
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than the Kaṅkāḷamūrti. The cut of the face of the image of Bhikṣhaṭanamūrti of Vaḷuvūr is in striking similarity with that of the image of the Vṛisha-vāhanamūrti of Vēdāraṇyam, which makes us believe that the artist (sthapati) who made these two images was perhaps one and the same person. All the images are made very well indeed, but we should separate from these the bronze statue of Bhikṣhaṭanamūrti of Tiruvaṇkāḍu and the stone figure of the same of the Nāgēśvarasvāmin temples for the special notice of the readers. Both of them are gems of art. The extremely easy and natural posture, the remarkably well-proportioned limbs, and the smile which the artist has eminently succeeded in depicting on the countenance of the bronze Bhikṣhaṭanamūrti are noteworthy. In the stone image the posture and the general effect are splendid. One other peculiarity which is not found in the āgamic descriptions but found in the sculpture is a tiny bell tied by a string just below the knee of the right leg; it is found in the majority of the instances reproduced in this chapter.
OTHER IMPORTANT ASPECTS OF SIVA:—
Gangadharamurti, Ardhanarisvaramurti, Haryardhamurti, Kalyanasundaramurti, Vrishavahanamurti and Vishapaharanamurti.
OTHER IMPORTANT ASPECTS OF ŚIVA.

THE king Sagara had, by his first wife Kēśinī, a son named Asamañjasā and sixty thousand others by the second wife Sumatī. Asamañjasā was from his childhood a wicked man and his example affected the other children of Sagara and made them equally bad. The gods who could not bear the evil ways of the sons of Sagara asked the ṛishi Kapila, one of the aspects of Vishnu, as to what would be the fate of all the wicked sons of Sagara, to which the ṛishi replied that in a short time they would all perish. Sagara arranged for a horse-sacrifice, for which purpose he let loose a horse. It was stolen by Indra and hidden in the Pātāla-lōka. Tracing the footprints of the horse the sixty thousand sons of Sagara excavated the earth till they reached the Pātāla-lōka and there found the horse in the hermitage of Kapila. These wicked sons of Sagara mistaking Kapila for the thief rushed on him to kill him. But Kapila by the power of his penance reduced them to ashes. Having waited long for the
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return of his sons in vain, Sagara sent his grandson Aṃśumāt (son of Asamañjasā) to search for the horse as also his uncles. He too traced his way into the Pātāla-lōka and found the horse near Kapila. Being, unlike his uncles and father, a well-behaved boy, he implored Kapila to permit him to take away the horse; the rishi pleased with the boy gave over the horse to him, informed him of the fate of his uncles and conferred upon him the boon that they would all go to heaven in the life-time of his grandson. The horse-sacrifice was celebrated by Sagara and after sometime he passed away. The son of Aṃśumāt was Dilīpa and his son was Bhagiratha. The rishi Kapila had told Aṃśumāt that if the water of the Gaṅgā was sprinkled on the ashes of his uncles they would go to heaven. Bhagiratha performed severe austerities to bring down the celestial river Gaṅgā; the latter was pleased with Bhagiratha and asked him who could resist the force of her fall on earth from heaven; if none could, the fall would cause the earth to be pierced in the middle. He replied that Rudra, the powerful, would be able to bear the force of her descent and began to address his penances to Rudra for granting him the boon of receiving Gaṅgā on his (Rudra’s) head. Śiva, being satisfied with the austerities of Bhagiratha, went to the
Himālayas to receive Gaṅgā. At first Gaṅgā thought Śiva would be unable to bear her descent and came down in great volume and with enormous force. Śiva, indignant at her haughty behaviour towards him, determined to humble her. Having received her on his mighty head covered with matted hair, Śiva made Gaṅgā to wind through the labyrinth of his locks of hair for a long time before she was able to reach the earth. Being once again requested by Bhagiratha, Śiva let the river Gaṅgā flow down on the earth. Bhagiratha led Gaṅgā to where his ancestors’ ashes lay and made them attain heaven by the contact of the waters of the holy river Ganges. It is under the circumstances described above that Śiva came to wear on his head the Gaṅgā and thence became known as Gaṅgādharamūrti. The story of the descent of Gaṅgā for the sake of Bhagiratha is given in the Viṣṇu-purāṇa, the Bhāgavata-purāṇa and the Rāmāyana.

The image of Gaṅgādharamūrti is described in the Ainśumadadhēdāgama, the Kāmikāgama and the Kāraṇāgama. It is stated that the figure of Śiva should be standing with his right leg planted vertically on the earth and the left one slightly bent. The front right hand should be placed near the chin of his consort Umā, whom he should be embracing with his left front arm; the back right
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arm being lifted up as high as the ushnīsha or the crown on the head, should be holding a jaṭā or a lock of matted hair, on which should be the figure of the goddess Gaṅgā; the back left hand should carry a mṛiga.

On the left of Śiva there should be Umā standing in a state of mental uneasiness * which emotion must be portrayed on her face by the sculptor. The right leg of Umā should be somewhat bent, while the left one should be straight. Her right hand should be hanging down freely and the left one should be carrying in it a flower; or, the right hand might be holding a few folds of the cloth about her thigh.

On the left should be Bhagiratha in company with a number of rishis, praising Śiva. The group of figures described above constitute the panel of Gaṅgādharamūrti. The central figure of Śiva may also be called Gaṅgā-visarjanamūrti.

The following are the additional facts found in the Kāmika and the Kāraṇāgamas. The figure of Śiva should have four arms and three eyes; of these, the front right hand should be in the abhaya pose and the front left one in the kaṭaka pose. The

* This is the feeling of jealousy due to Śiva trying to favour another lady with his attentions.
OTHER IMPORTANT ASPECTS OF ŚIVA.

other two hands should be carrying the paraśu and the mṛiga. The hand that touches the jaṭā (this must be the one which keeps the paraśu), should be lifted as high as the ear. The height of the figure of Bhagiratha should be that of the navel, the chest or the neck of that of Śiva and it should be made according to the ashta-tāla measurement. The figure of Bhagiratha should be draped with the garment made of barks of trees; the matted hair of the head of Bhagiratha should be dishevelled and flowing down and he should have only two eyes and two arms and these latter should be held in the añjali pōse on his chest or over his head.

Five illustrations of the Gangadharamūrti are given; of these the first, Pl. XC, is to be found in the rock-cut cave at Elephanta and is executed in a very admirable manner. In the centre of this fine panel are the figures of Śiva and Umā. The back right hand is holding a jaṭā from which a female, whose figure is broken and whose legs alone are visible at present, seems to be descending: near the end of this jaṭā is Brahmā seated upon a padmāsana. The front right hand of Śiva is keś in the abhaya pose. Even though the forearm of the back left arm is broken it is easy to find that it must have been directed towards the chin of Umā; it is not easy to say what there was in the
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front left hand of Śiva. To the left of the figure of Śiva is seen standing that of Umā, whose left arm is let down hanging, while the right is bent and held up; the forearm of this arm is broken; it is very likely that this hand held in it a flower. Near the shoulder of the goddess Umā is seen Vishnu seated upon his vehicle, the Garuḍa. On the right and near the foot of Śiva is seated Bhagrathā with flowing jaṭās and facing the lord Śiva. His arms are broken; perhaps they were in the aṇjali pose. Between Śiva and Umā and to the left of Umā are two dwarfish gaṇas or attendants of Śiva. On the head of Śiva is a triple headed dāress who is in all probability the triple river Gaṅgā after she was joined by the Yamunā and the Sarasvatī branches. On a level with the head of Śiva are sculptured a number of dēvas, all flying in the air, which is shown in the conventional manner of a cumulus cloud. This, like the other pieces of sculpture in the large cave at Elephanta, is of rare workmanship and is remarkable for its gigantic size.

The second photograph, Pl. XCI, is that of a large panel sculptured on the west wall of the rock-cut cave at Trichinopoly. In this Śiva is standing with his left leg placed straight upon the ground and the right bent and placed upon the Apasmārapurusha (or a gaṇa). His back right arm is lifted
Fig. 1. Gaṅgādharamūrti: Stone: Kailāsa Ellor.

Fig. 2. Gaṅgādharamūrti: Bronze: Valīyāvaramkoyil.
up and bent to take hold of one jatā issuing from his head; at the end of this jatā is the river goddess Ganges seated with hands folded on her chest in the aṅjali pose. The front right hand holds a snake in it; whereas the back left hand is meant to keep a mṛiga, which is actually shown at a distance from this hand; the remaining hand is resting upon the hip of Śiva. Bhagiratha on the right and another ṛishi on the left are holding up their hands in an attitude of praise. On either side of Śiva is a dēva also praising him. Besides these, there are some other beings also praising the lord. The whole panel is supported by an ornamental platform; both the panel and the base are exquisitely carved. The age of this piece of sculpture is the middle of the seventh century and it was carried out by the order of the Pallava King Mahēndravarman.

The third piece of sculpture given as fig. 1, Pl. XCI, is to be found on the south wall of the central shrine of the famous Kailāsa temple at Ellora. Śiva is seen here also as letting down the river goddess Gaṅgā from one of his jatās, which he holds with his front right hand and his back right one rests upon the hip. The front left arm is kept bent upwards as if to carry either the parāśu or the mṛiga; the back left arm which is broken,
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was apparently near the chin of Umā. The river Gaṅgā is descending upon the head of a rishi seated with crossed legs supported by the yōga-paṭṭa, evidently Bhagiratha. From near him it flows to where the deceased Sagaras are, that is, below the foot of Śiva; they are all sculptured as seated cross legged and with arms folded in the añjali pose. Above these Sagara-putras are sculptured an elephant and a horse, for what purpose, it is not possible to say. At the foot of Śiva is a figure bending lowly in obeisance; it is also perhaps that of Bhagiratha who expresses his gratitude to Śiva after his ancestors reach heaven. Above and near the head of Śiva are two or three celestial figures praising Śiva. Near Śiva and to his left stands Umā with one arm resting upon her hip and the other holding a flower. Her left leg is planted firmly on the ground and the right is kept bent and crossing the left one.

The fourth illustration, Pl. XCIII, belongs to the Kailāsanāthasvāmin temple at Tāramaṅgalam in the Salem District of the Madras Presidency. It is of comparatively modern date (circa 15th century A. D). In this sculpture Śiva is standing in a very solicitous attitude towards his consort who is angry with him for having sheltered another woman, Gaṅgā. He is pacifying her with the
Gangādharamūrti: Stone: Tāramaṅgalam.
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front right hand placed near her chin; with one of his left arms he is embracing her. In his back left hand which is kept in the kartari hasta pose he holds Gaṅgā who is descending from a jatā of his head; and she is flowing down in the form of water and the river thus descending is swallowed by a bull, which is seated on the pedestal on which Śiva and Umā are standing. In the remaining hand of Śiva is to be seen (rather faintly in the photograph) the mṛiga. The right leg of Śiva is planted firmly on the ground and the left one is somewhat bent; the left leg of Umā is straight while the right one is somewhat bent. In her left hand is a flower and the right hand rests upon her thigh.

The fifth illustration (fig. 2, Pl. XCI) is that of a bronze belonging to the Śiva temple at Vaidyēśvarankōyil (Tanjore district) which is exactly similar to the sculpture of Tāramaśigalam, just described.

It is stated in the Śiva-purāṇa that Brahmā first begot a number of male beings, the Prajāpatis, and commanded them to create various other beings. They were found later on to be unfit for the task for which they were intended and Brahmā, feeling uneasy at the slow progress of creation, contemplated on Mahēśvara. The latter appeared before
him in the composite form of a male-female and asked him to cease feeling distressed. Thitherto it did not occur to Brahmā to create a female also, and at the sight of this composite form of Mahēśvara he realised his error; thereupon he prayed to the female half of Mahēśvara to give him a female to proceed with the act of creation: Brahmā's request was complied with and the creation went on afterwards very well. This story accounts for the Ardhanārīśvara form of Śiva. The real meaning of this aspect has already been adverted to in the Chapter on Liṅgās.

There is yet another account of the appearance of Śiva in the Ardhanārīśvara form. On a certain occasion when Śiva was seated with his consort Pārvatī on the top of the Kailāsa mountain, the dévas and rishis went there to pay their homage to him. All of them except the rishi Bhringi, went round both Śiva and Pārvatī in their circumambulations and also bowed to both. This rishi had a vow of worshipping only one Being, that is, Śiva; in conformity with his vow, he neglected to go round or bow down to Pārvatī. Pārvatī 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 over with only the skin. In this state he
was unable to support himself in an erect position. Seeing his pitiable plight Śiva gave him a third leg so as to enable him to attain equilibrium; Bhṛiṅgi became pleased with his lord and out of joy danced vigorously with his three legs and praised Śiva for his grace. The design of Pārvatī to humble Bhṛiṅgi thus failed and the failure caused great annoyance to Pārvatī who returned to do penance for obtaining a boon from Śiva. At the end of the penance, Śiva, pleased with his consort, granted her wish of being united with his own body. Thus was the Arddhanārīśvara form assumed by Śiva, for offering difficulty to the ṛishi Bhṛiṅgi in circumambulating, or bowing to Śiva alone. But, undaunted by this impediment Bhṛiṅgi assumed the form of a beetle pierced a hole through the composite body of Śiva and circumambulated Śiva alone to the great wonder and admiration of even Pārvatī, who became reconciled to his vow and bestowed her grace upon the pious ṛishi for his steadfastness to his vow.

The description of the image of Arddhanārīśvara is given in the Amśumadbhēdāgama, the Kāmikāgama, the Suprabhēdāgama, the Silpratna, the Kāraṇāgama and a few other works. As the name indicates, the form of this image should be half man and half woman. The right
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half is male, that is, Śiva and the left half is female, that is, Pārvatī. The male half should have a jatāmakuta on the head, which should be adorned with the crescent moon. In the right ear there should be the nakra-kundāla, sarpa-kundāla or an ordinary kundāla and the right half of the forehead should have one half of an eye sculptured in it. The image of Ardhanārīśvara may have two, three or four arms. If there are four arms, one of the right hands should be held in the abhaya pose and the other should keep the parasu; or one hand may be in the varada pose the other carrying a śūla; or there may be a tāṅka in one hand, and the other may be held in the abhaya pose; or one of the arms may be somewhat bent and rested upon the head of his bull-vehicle and the other hand held in the abhaya pose; or there may be the śūla and the akshamālā in the two right hands: if there are only two arms, the right one should be held in the varada pose; or there may the kapāla held by it. The whole of the right side should be adorned with the ornaments peculiar to Śiva and the chest on the right side should be that of a man. On the right side the garment should cover the body below the loins only up to the knee and the material of the garment is the tiger's skin and silk. On the right
half of the chest there should be the nāga-yajñō-pavīta and on the loins of the same side, the sarpāmēkhalā (or girdles of snake). 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 padma-pūțha. The right half might be terrific in appearance and should be of red colour. So much about the Śiva half of Arddhanārīśvara. The left or the Pārvatī half of the Arddhanārīśvara image, is as described below.

On the head of the female half or the left side there should be a karaṇḍa-makūṭa or a fine knot of hair well-combed and divided, or both. On the forehead of this half a half tilaka mark, contiguous with the half eye of Śiva should be shown. The left eye should be painted with collyrium. In the left ear there should be a kunḍala known as vālikā.* If the image of Arddhanārīśvara has four arms, of the two left ones, one is to be bent and rested upon the head of the bull of Śiva and the other kept in the kaṭaka pose, holding a nilōtpala in it; or the latter may be let down hanging below.

* This is the rendering of the Tamil word vāli, which is the name of an ear-ornament; such words are common in the Āgamas, and indicates distinctly the fact that the authors of the bulk of the āgamas were residents of the Tamil country.
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If there be only three arms in the image of Arddhanārīśvara, there should be only one on the left side. This hand may keep in it either a flower, a mirror or a parrot and it must be adorned with kēyūra, kaṅkāṇa and other ornaments; if, on the other hand, there are only two arms, the left one may be hanging below, or keeping in it a mirror, a parrot or a flower, or it may be bent and resting upon the head of the bull. The parrot may be sculptured as perching upon the wrist of Pārvatī. On the left side there should be the bosom of a woman with a round well-developed breast; on this side of the chest and the trunk there should be sculptured hāras, and other ornaments made of diamonds and other gems. The female half should be smeared with saffron, draped in multicoloured silken female cloth, covering the body down to the ankles; or, the garment may consist merely of white silk. The garment may be held in position on the loins by three girdles. On the left ankle there should be an anklet and the left foot tinged red with the leaves of nenna (Tam. Marudānē). The left leg might be somewhat bent or stand erect upon the padmāsana. The colour of the left half may either be parrot-green or dark, and should be of pacific appearance.
PLATE XCIV.

OTHER IMPORTANT ASPECTS OF ŚIVA.

Eight photographs are reproduced to illustrate the description of Arddhanārīśvara given above. Of these, Pl. XCIII is of a fine panel to be found in the rock-cut temple at Bādāmi. In this sculpture, Arddhanārīśvara has four arms; in one of the right hands he holds the paraśu, wriggling round which is to be seen a snake, one of the favourite animals of Śiva; the same arm has a sarpa-valaya round it. The remaining right and one of the left hands hold a viṇā in them and play upon it. On the right upper arm there is a snake ornament; there is a sarpa-kunda in the right ear. On the right half of the head is the jaṭamakuta bearing on it the crescent moon, the skull and other ornaments. An exceedingly well wrought necklace adorns the neck. There is also the yajñopavīta on the chest. This side is draped from the loins down to the knees with deer's skin. The right leg is somewhat bent and is resting upon an ornamented platform. The female half has a karanda-makuta, a knot of hair with bands of jewelled ornaments running across it, a large number of kaṅkaṇas on each forearm and a well executed kēyūra; there are mēkhalas or girdles keeping in position the silk garment which descend down to the ankles. On the foreleg is an anklet. The other left hand holds a-nilotpala flower. The whole of the head is surrounded with a
prabhāmaṇḍala. To the left of Arddhanārīśvara is a female attendant standing with the right arm hung down and the left arm bent and carrying in it a vessel; she is also beautifully adorned with all ornaments and is draped in a fine cloth. Her hair is done up in a knot, dharmilla. To the right of the central image is the bull of Śiva, meek and quite, with its eyes casting glances on the ground before it. Behind the bull is a human figure with a thoroughly emaciated body; it may be representing either Bhairava or the rishi Bhṛṅgi. Its hands are held in the aṅjali pose. On the right and left of the head of the central figure are the representations of Dēvas with their consorts, flying in the air and praising Śiva. Below the platform on which stands the figure of Arddhanārīśvara, are sculptured small figures of the gaṇas, some dancing and others playing upon different musical instruments.

The second illustration, fig. 2, Pl. XCV, belongs to Mahābalipuram. The figure of Arddhanārīśvara reproduced here is sculptured on the Dharmarāja-ratha. In this, the image has four arms; one of the right hands holds a parāśu and the other is kept in the abhaya pose. The right half is shaped male and the left half female; of the two arms on the female half one is hanging down and the other one
bent and lifted up holding a flower. The forearm of this last mentioned arm has a number of bracelets. In the right ear there is an ordinary small kuṇḍala while the left ear bears a big disc of a patra-kuṇḍala.

The third illustration, fig. 1, Pl. XCV, the original of which is to be found in the Nāgā śvara-svāmin temple at Kumbhakōṇam, represents what class of the image, with the bull at the back. This piece of sculpture is one of the finest of Ṭī. Chōla period and is remarkable for the exactness of the proportions both of the male and the female portions of the torso and the excellence of its artistic effect. The figure in this instance has three arms, two on the right and one on the left; of the right arms one is bent and placed upon the head of the bull and the other bent and lifted up carrying the parāśu. The left hand keeps a mirror towards which the head of the image is slightly turned; the left forearm bears a number of bracelets. On the left the hip and the pelvis are shaped larger than on the right and bring out beautifully the relative proportions of the male and female pelvises. The garment on the right side does not descend below the knee, whereas that on the left side descends as far as the ankle and has a many-folded portion tucked up in front near the loins.
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On the whole, this is one of the many excellent pieces of sculpture in the Nāgāśvarasvāmin temple.

The fourth illustration, fig. 2, Pl. XCVI, is exactly similar to the third and belongs to about the same period. The original of this is to be found set up in the circuit round the Śiva temple at Tiruchcheṅgāṭṭaṅguḍi in the Tanjore district.

The fifth illustration is a photograph of a bronze preserved in the Madras Museum (see fig. 1, Pl. XCVI). It is noteworthy in some points: the back right arm is bent and lifted up and carries a paraśu; the front right hand is held in the kaṭaka pose, apparently to hold a triśūla. Of the two left arms, the back one is bent and kept raised and holds in it a nīlotpala flower, whereas the front one has on its wrist a parrot. In other details, it resembles the other images described above.

The sixth illustration is entirely different from all the others noticed above (see Pl. XCVII). The original stone sculpture is a loose piece lying in the first praṅkara of the Kailāśanāthasvāmin temple at Conjeevaram and is as old as the middle of the seventh century A.D. In this, the image of Ardhanārīśvara has three arms; the front right hand is seen carrying a triśūla by its lower end and the back one is raised up as high as the head and holds a cobra by its tail; the
Fig. 1. Ardhanarishvara: Bronze: Madras Museum.

Fig. 2. Ardhanarishvara: Stone: Darasuram (?)

Fig. 3. Ardhanarishvara: Stone: Tiruchebangattangudi.
Ardhanārīśvara: Stone: Conjeevaram.
Ardhānāriśvara: Stone: Madura.
reptile hangs down and lifts up its hood near the hand holding the *trisūla*. The left hand, that of the female half, holds a *vīṇā* in it; it is bent and its elbow is resting upon the head of the bull upon the back of which the figure of Arddhanārīśvara is seated. Nowhere in the authorities quoted in the beginning is it stated that the figure of this composite aspect of Śiva may be a seated one and this particular piece of sculpture is noteworthy for its breach of the rule in this respect. The bull is also seated, an unusual attitude for this animal, especially in the presence of its master.

The seventh illustration, Pl. XCVIII, comes from Madura and belongs to the time of Tirumala-Nāyaka (A. D. 17th century). In its details, it agrees closely with the Mahābalipuram sculpture; the workmanship exhibits peculiarities which were common to the age to which the sculpture belongs, namely, a conventional mode of standing, sharp-pointed nose, artificial disposition of the drapery etc. However, it is a strikingly fine piece of workmanship.

The eighth and the last illustration, fig. 3, Pl. XCVI, is an exceedingly interesting and extraordinary piece of sculpture; in this Arddhanārīśvara has three faces and eight arms. The heads are surrounded by a *prabhā-maṇḍala* and the hands
HINDU ICONOGRAPHY.

carry in them the akshamālā, the khaḍga, the pāśa, the musala (?), a kapāla, a lotus flower and other objects. The right side of the figure is male and represents Śiva and the left side is female and represents Pārvatī. In no Sanskrit work that has been examined do we meet with a description of Arddhanārīśvara which agrees with the image whose photograph is reproduced here.

Having described the image of Arddhanārīśvara it is easy to describe the figure of Haryarddhamūrti. Before proceeding with its description it is necessary to say a few words regarding the origin of this aspect of the deity; it is related in the Vāmana-purāṇa that Vishnu is reported to have said to a rishi that he and Śiva were one and that in him resides Śiva also and manifested himself to the rishi in this dual aspect of his. In the Arddhanārīśvara form the left half is occupied by the Dēvi or Prakṛti and Puruṣa and Prakriti are united with each other for the purpose of generating the universe; the same idea is, as we have already noticed, represented by the liṅga and the yoni. Umā, Durgā or Dēvi is also considered to be a female aspect of Vishnu. It is necessary in this connection to draw the attention of the readers to the fact that Durgā, the consort of Śiva,
is represented in all sculptures with the saûkh and the chakra, the weapons characteristic of Vishnu. In one instance, she is also called the sister of Vishnu. Vishnu is also viewed as the prakriti-tatva and hence we see Vishnu substituted in the place occupied by Dēvi in the Arddhanārāśvara aspect of Śiva.

Again, it appears likely that the sculpturing of the Haryarddhamūrti and its worship as a chief image in many temples came into existence after the conflicts between the partizans of the cults of Śiva and Vishnu had abated and a compromise was arrived at, namely, that Śiva is Vishnu and Vishnu is conversely Śiva and that they are essential for the creation, protection and destruction of the Universe. It is gratifying to note that during the mahōtsavas in the temples of Harihara, the vehicles; decoration and ceremonies are alternately those that are peculiar to Śiva and to Vishnu respectively and these festivals are attended by both Vaishnava and Śaivas.

In the figure of Harihara or Haryarddhamūrti, the description of the right half or the Śaiva portion is exactly identical with the description given under Arddhanārāśvara. The left half or the Vaishnava portion is described in the Sanskrit texts as follows: On the left side of Harihara there should
be two arms, of which one should be carrying the chakra, the saṅkha or the gadā and the other held in the katāka pose near the thigh. On the head, in the Vaishṇava half, there should be a kirīta set with precious stones and of excellent workmanship; there should be a makara-kunḍala in the left ear. The arms on this side should be adorned with kēyura, kaṅkana and other ornaments. On the right foreleg there should be an anklet shaped like a snake while that on the left leg should be set with all precious stones. The Vaishṇava half is to be draped with a yellow silk garment. The colour of the Śaiva half is snow-white and that of Vishṇu either green or bluish brown. It is also stated that the two legs of Harihara should be kept without any bends in them. The right half should be terrific and the left half pacific. On the Śaiva portion of the forehead the third eye of Śiva must be half visible and behind the head of the image of Harihara there should be a kiraśchakra or halo. The Vishṇudharmottara adds that to the left of the figure of Harihara there should be sculptured that of Garuḍa and to the right, of Nandī.

Of the two photographs given in illustration of the Haryarjadihmūrti one, Pl. XCIX, belongs to the panel found in the lower cave temple at Bādāmi. The central figure in this panel is
Haryarddhamūrti (or Harihara, Saṅkara-Nārāyaṇamūrti) : Stone Panel : Bādāmi.
OTHER IMPORTANT ASPECTS OF ŚIVA.

Harihara; a clear vertical line of demarcation between the jaṭamakuṭa of Śiva and the kirīṭa-makuṭa of Vishṇu is visible in the head-gear. In the right ear is a sarpa-kunḍala whereas in the left one there is a nakrakaunḍala. In the right back hand the image carries a paraśu with a snake round it: and the back left hand keeps a bāṅkha. The front right hand, though broken, appears from its position to have been held in the abhaya pose: the corresponding left hand is resting upon the thigh. There is a kiraśchakra surrounding the crown of the head and the legs stanu straight. On the right and left are two goddesses, evidently Pārvatī and Lakshmi, the consorts respectively of Śiva and Vishṇu. Between Pārvatī and Harihara is a short figure of the bull-faced Nandi carrying in his right hand a daṇḍa; and on the left between Lakshmi and Harihara is a dwarfish figure of Garuḍa. Below the panel and in a long horizontal niche in the platform, over which the figures of Harihara and others stand, are carved a number of gaṇas, some playing upon musical instruments and others dancing.

On the top of the panel and on both sides of the head of Harihara are shown two celestia beings with their wives as flying in the air and carrying in their hands a flower garland each.
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The second photograph, Pl. C, is that of a beautiful image of the Chālukya period preserved in the Office of the Superintendent of Archæology, Western Circle. In all details regarding the ornaments and dress this is not different from the first. In this sculpture the hands in the Śaiva half carry the triśūla and the akshamālā, whereas those on the Vaiśnava half keep the gadā and perhaps a śaṅkha, (this, hand is broken and hence the object carried cannot be correctly guessed). As in the previous illustration here also there are the two devis, Pārvatī and Lakshmi each one carrying a fruit and a flower in the two hands. Gauḍa is kneeling on the left and Nandi, here represented wholly in the form of a bull, is standing on the right. The sculpturing of this image is excellent; great credit is due to the sculptor for the remarkably minute carving of the ornaments. At the back of the central figure is a prabhāvalī. Even here distinction is shown between the Śaiva and Vaiśnava halves, the right half being an ordinary prabhāvalī and, the left being one-half of an expanded hood of a five-headed snake; but on the top of the prabhāvalī the central figure is the face of a lion. On the right and near the blades of the triśūla might be observed the figure of Brahmā seated crosslegged, with hands in the usual
Haribara: Stone: Poona.
OTHER IMPORTANT ASPECTS OF ŚIVA.

poses and carrying the objects characteristic of this deity.

Śatī, the daughter of Daksha and the consort of Śiva was dead. The asura, Tāraka, was offering great annoyance to the dēvas and brāhmaṇas and could not be disposed of by any one but by one born of Śiva. In the absence of a wife Śiva can have no progeny and the gods became interested in the marriage of Śiva. Śatī was already born to the god of the Himalaya (Himavān) as Pārvati and was herself performing austerities to be joined to her lord once again. It was at such a moment that, induced by the dēvās, Kāma the god of love, tried his artifices upon Śiva and met with his end. But when once the mind of Śiva was disturbed he could not at once gather his mental determination and he yielded to the prayers of the gods; he resolved to enter marital life. He wanted to try the steadfastness of Pārvatī. The Varāha-purāṇa is alone in giving the following account of how he tested it. Śiva assuming the form of an old, decrepit brāhmaṇa, approached Pārvatī, who was absorbed in her austerities, and begged to be supplied with food, as he was feeling very hungry. Pārvatī was pleased to ask him to finish his bath and other ablutions and come for meals. The old man went to the river very near the
HERMITAGE OF PĀRVATĪ AND AS SOON AS HE GOT DOWN INTO THE WATER CONTRIVED TO BE CAUGHT BY A CROCODILE. HE CALLED OUT TO PĀRVATĪ FOR HELP. PĀRVATĪ CAME TO THE RIVERSIDE, BUT SHE COULD NOT STRETCH HER ARM, WHICH WAS NEVER MEANT TO BE HELD BY OTHERS THAN THAT OF HER LORD, ŚIVA, EVEN IN HELPING OTHERS. PERPLEXED WITH THIS FEELING SHE WAS STANDING STILL FOR SOME MOMENTS BUT THE DANGER OF THE GUEST BEING SWALLOWED BY THE CROCODILE VERY SOON BECAME PATENT TO HER AND SHE WAS OBLIGED TO GIVE UP HER VOW OF NOT BEING TOUCHED BY A HAND OTHER THAN THAT OF ŚIVA; SHE STRETCHED OUT HER ARM AND TOOK HOLD OF THAT OF THE OLD BRAHMAṆA AND PULLED HIM OUT OF THE WATER AND THE CROCODILE ALSO LEFT HIM. PLEASED WITH PĀRVATĪ, ŚIVA SHOWED HIS REAL SELF TO HER AND SHE WAS IMMENSELY GRATIFIED WITH HER LORD FOR HAVING SAVED HER FROM BEING HELD UP TO OBLIQUITY FOR HAVING CAUGHT HOLD OF A HAND OTHER THAN THAT OF ŚIVA. SHE DEDICATED HERSELF TO ŚIVA AND THE REGULAR MARRIAGE WAS CELEBRATED LATER ON. THE DETAILS OF THE CELEBRATION AND THE DESCRIPTION OF THE IMAGES OF THE GODS AND GODDESSES THAT ARE TO BE REPRESENTED AS HAVING TAKEN PART IN IT ARE FOUND IN THE ĀGAMAS.

In the composition of the scene of the marriage of PĀRVATĪ with ŚIVA there should be ŚIVA and PĀRVATĪ forming the central figures facing the east.
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Vishnū and his consorts Lakshmī and Bhūmī as the givers—acting the parts of the parents in a brāhmaṇa marriage—of the bride should be there; of these Lakshmī and Bhūmī should be standing behind the back of the bride, touching her at the waist indicative of handing her over to her lord; and Vishnū should be standing in the back-ground, between Śiva and Pārvatī with a golden pot of water ready to pour it in the ceremony of giving the bride to the bridegroom; then, there should be Brahmā in the foreground, seated and performing the ceremony of hōma or making offerings to the fire. In the back-ground and at various distances should be seen the eight Vidyēśvaras (or the lords of learning), Ashṭadikpālakas (or the guardians of the eight quarters), Siddhas (persons who have attained the eight great powers), Yakshas (semi-divine beings), rishis (sages), Gandharvas (another class of semi-divine beings), the Mātrikās (or the seven mothers) and a host of other gods, with their respective goddesses, all of them standing with arms folded in the añjali pose, and with the feelings of pleasure, happiness and wonder portrayed in their faces. Such are the details of the general composition of this remarkable scene and the individual figures are described in detail as follows:—

Śiva should be sculptured as standing firmly
on the left leg and with the right one resting upon the ground somewhat bent; or, the left leg may be represented as slightly bent and the right straight and standing firmly on the ground. The front right arm should be stretched out to receive the right arm of the bride, Pārvatī; the front left hand should be held in the varada pose. In the back right hand there should be the parāśu and in the back left one the mrīga. There should be three bends in the body of Śiva, that is, should be of the tribhaṅga posture. The head of Śiva should be adorned with a jatāmakuṭa with the crescent moon tucked up in it, and all other parts of the body, with their appropriate ornaments such as the hāra, the kēyūra, the udarabandha and the waist zone. The snake Vāsuki should serve Śiva as the sarpa-kunḍala, Takshaka as the waist band and Pushkara as the hāra. The figure of Śiva should be that of a young man who has just come to age. The colour of Śiva should be red. As usual Śiva should have three eyes.

To the left of the figure of Śiva * should be standing that of Pārvatī, of dark complexion, with

* Some authorities state that Pārvatī should be standing to the right of Śiva and there are sculptures representing Pārvatī as standing both on the right and on the left sides of Śiva.
OTHER IMPORTANT ASPECTS OF ŚIVA.

her right arm stretched out to receive that of Śiva, in the act of pānigrāhāṇa (the ceremony of taking hold of the hands) and with her left hand keeping a nīlōtpala. Her head should be slightly bent down in shyness and her person should be adorned with all ornaments appropriate for the occasion. The figure of Pārvatī should be as high as the eye, the chin, the shoulder or the chest of Śiva and she should be represented as a well-developed youthful maiden, with two eyes and two arms and draped in silk garments.

In front of Śiva and seated on the ground should be the figure of Brahmā doing hōma or making offerings to the fire. The figure of Brahmā should be as high as the chest of Śiva. The Pūrva-Kāraṇāgama gives numerical proportions for the height of the figures of Brahmā and Vishṇu. It is therein stated that the height of Vishṇu might be seven-twelfths, eleven-twelfths, three-fourths or two-thirds of the height of Śiva and that the height of Brahmā either equal to or one-sixth, one-seventh or one-eighth less than that of Vishṇu.

Brahmā must be seated upon a padmāsana facing the north, with, in front of him, a kuṇḍa in which the fire is burning with tapering flames. As usual he should be represented with four faces, four arms and as being busy with the performance of
the hōma ceremony. He should be adorned with a jaṭāmakuta and the body with a yajñāpavīta, a girdle made of muniya grass, and all other ornaments; he should wear an upper cloth. In his front right and left hands he should hold the sruva and sruk respectively, and in the back right and left hands there should be the akshamālā and the kamanḍalu respectively. The colour of Brahma should be red like the fire.

The size of the sacrificial kunḍa is then given as follows: the kunḍa should have three mēkhalas (broad tiers going round the central pit in which the fire is kindled) each of twelve āṅgulas in width and the extreme length of the whole kunḍa including the mēkhalas being 22 āṅgulas. In the pit of the kunḍa, the fire should be shown as possessing seven or five jvālas or tongues of flame which ought to be a fourth of the height of Brahma; and the breadth of the flames of fire must be half their height. The āṅgula mentioned here is the dēha-labdhā-āṅgula of the central figure of Śiva.

On the north of hōma-kunḍa should be standing the figure of Vishṇu, whose height should come up to that of the nose, shoulder or chest of Śiva. If it is as high as the nose, it is said to be a uttama figure; if as high as the chest, adhama. Dividing the distance between the nose and the chest into

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eight equal divisions, we shall get the nine classes, composed of the *uttama, madhyama* and *adhama* forms of Vishṇu, that is, *uttamottama, uttama-madhyama, uttamaţdharma* and so forth. Vishṇu should be adorned with a *kīrīţa-makuta* on his head and all other ornaments in their proper places. In the back right and left hands he should bear the *chakra* and the *kāṇkha*, while the front right or left hands should carry a golden pot, held ready for pouring water from in the act of giving the bride Pārvatī to the bridegroom Śiva. The colour of Vishṇu should be, as usual, dark.

The figure of Lakṣhmī is required to be as high as the chin or the shoulder of Vishṇu, with arms resembling the trunk of an elephant adorned with *kēyūras, kāṅkaṇas* and other ornaments. The hip of Lakṣhmī should be broad and graceful and she should be draped in richly embroidered silk cloth.

Such are the descriptions of the individual figures composing the picture depicting the favourite theme of the Indian artist, as given in the *Āṃśumadbhēdāgama, Uttara-kāmikāgama* and the *Pūrva-Kāraṇāgama*. Let me now turn to the descriptions of the actual sculptures found in the various parts of India, whose photographs are reproduced on Pls. CI to CVII.
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Seven photographs are given in illustration of the marriage scene of Śiva with Pārvatī; the original sculptures are of varying degrees of complexity and consist in one instance of barely Śiva and Pārvatī standing hand in hand, while in others with all the divinities surrounding them and each doing a duty in connection with the marriage. Let me therefore describe each of them separately.

The first photograph, Pl. CI, is that of the bronze images of Śiva and Pārvatī in the act of taking hold of each other's hand in marriage. The original image of Śiva is nearly three feet in height and has four arms and three eyes. The front right hand is held out to receive that of Pārvatī while the back right one carries a paraśu with head turned away from the face of Śiva. The front left hand is held in the abhaya pose and the back left one carries a mṛiga. The right leg of the image of Śiva is placed firmly on the ground and the left one is slightly bent and is resting upon the ground. There are two bends (dvibhaṅga) in this image. On the head of this image is a jaṭāmakūta adorned with very nicely executed ornaments; the hāra and the yajñōpañṭita, the kēyūra and the kaṭakas the udarabandha and the kaṭibandha—all these are also artistically made. The image is apparently draped in tiger's skin and on the feet are the
Kalyāṇasundaramurti: Bronze: Tiruvogliyur.
Kalyānaśundaramūrti: Stone Panel: Ratanpur (Bilāspur District).
anklets. The figure is standing upon a padmāsana. The image of Pārvatī, with its face slightly bent down in shyness, stands by the right side of that of Śiva, with the right arm stretched out to receive that of Śiva, while the left hand is kept in the kataka pose. On the head of Pārvatī is a karandānakutā and her person is adorned with a large number of ornaments of good workmanship; she wears an exquisitely embroidered cloth which descends in flowing folds on either side and is held on the loin by mēkhalas (a kind of belt). The figure of Pārvatī is also standing on a padmāsana with two bends in its body. This piece of sculpture appears to belong to the early Chōla period (A. D. 1000-1100).

The second sculpture whose photograph is reproduced on Pl. CII, comes from Ratanpur in the Bilaspur district of the Central Provinces. In this panel Śiva stands with his front right hand stretched out to receive that of Pārvatī, who in this instance alone, stands to the left of Śiva. His front left hand rests upon the right shoulder of Pārvatī. In the back hands he carries perhaps the sūla and the qamaru. Brahmā is seen seated before the fire, on the right of Śiva and is busy in making fire-offerings; the fire is burning in a cup placed in front of him. Near the kunḍa or cup of
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fire stands the bull of Śiva. Surrounding the central figures of Śiva and Pārvatī are a large number of gods and goddesses, several in the aṅjali attitude and some with their arms resting upon their hips (kanyavalambita).

The next illustration, CIII, is to be found in the Cave temple at Elephanta. It is a remarkably well-executed panel, but very unfortunately here and there mutilated. But what remains is sufficient to disclose the master-hand of the artist who sculptured this most interesting scene. Śiva is standing with Pārvatī to his right; his front right hand is as usual stretched out to receive that of Pārvatī. The figure of Pārvatī is of striking beauty; her slightly bent head and down-cast look depict an amount of shyness: her narrow waist and the broad hip, the well-formed bosom and the easy posture of the legs all lend a charm to the figure which is all its own. Brahmā is making hōma to the left of Śiva and Lakshmi is seen standing behind Pārvatī with her hands touching her back and behind Lakshmi stands her consort Vishnu with a large pot of water for pouring water at the ceremony of giving the bride to the bridegroom. The figure of a very well built man is to be seen standing behind Pārvatī with his right hand bent and resting upon the right shoulder of
Subrahmanya teaching Śiva: The scene of marriage between Śiva and Pārvati. Pārvati doing penance to obtain the hand of Śiva in marriage.

Stone Panel: Ellora.
OTHER IMPORTANT ASPECTS OF ŚIVA.

Pārvatī. From the size of the figure and from the fact that it has only two arms, as also from a sort of inferior head-gear, one may presume it represents Parvatarāja, the father of Pārvatī. If that is he, it is indeed noteworthy to find him in the panel. Below the right hand of this figure is a large drum, also very well-carved. A number of gods with their respective goddesses are seen in the air in the attitude of flying and praising the married couple. In point of size also this panel is most remarkable; the height of the figure of Pārvatī is 8 feet and 6 inches and the panel itself measures approximately 10 ½ feet square.

The photograph reproduced on Pl. CIV is of the panel found in the Dhumar Lena Cave at Ellora. In its details the panel is exactly similar to that of the Elephanta Cave, though its workmanship has not got the latter's fineness and artistic finish.

The large panel whose photograph is given on Pl. CV belongs to the Cave temple of Rāmēśvara at Ellora. It is divided into three sections, the two on the left are depicting scenes from the marriage of Pārvatī with Śiva. In the extreme left section and at its right end is seen Pārvatī standing erect on the mountain between two fires, performing penance to obtain the hand of Śiva in.
marriage. Her left hand rests upon her thigh, while the right one is counting the beads of an *akṣamālā*. To her left stands a woman carrying a box; a male figure, with outstretched right hand as though asking for something from Pārvatī, is seen standing to the left of the tall girl with the box in her hand. It is the figure of Śiva as a hungry beggar asking for food. A little to the left, the scene changes: the beggar, who was asked by Pārvatī, according to the *Varāha-purāṇa*, to go to the river to bathe and return for meals, is in knee deep water, the surface of which is covered with lotus flowers and leaves; his left leg is caught hold of by a *makara* and he is calling out for help. Pārvatī who repairs to the spot to see what has become of her guest, sees him in this miserable plight; after hesitating for a moment if she should now offer her hand or not to this beggar, and with great reluctance, tries at last to lift him up with her left hand—note, she keeps her right one far away from the man and held in the *svasmaya* pose. To save her from the tongue of slander Śiva appears to her in his real person, represented in the panel, just above the head of the beggar. His *jaṭā-mahuṭa* and other ornaments readily proclaim his identity. It should be noted here that water, fire and mountain are represented
in the conventional manner described elsewhere. Proceeding then to the next scene, that of the actual marriage ceremony, which is depicted in the middle section of the panel, it is seen that Pārvatī, standing to the right of Śīva is offering her right hand to him, who receives the same in his right hand. At the background and between the bride and bridegroom is Viṣṇu standing with a pot of water ready to pour in the hands of Śīva, in making the gift of the bride. Lakṣmī's face is seen behind the head of the bride and she is standing behind Pārvatī and presenting her to her lord, Śīva. Behind the bride are two female attendants, one of them carrying a box and behind the bridegroom are two dīvas and a gana, the latter being easily recognised by his size and head-gear. Brāhmaṇa, assisted by a rishi, is seen performing the fire-offering (hōma). The strangest thing in the panel is the anachronistic presence of Gaṇeśa and Kārttikeya, the two sons of Śīva and Pārvatī, even during the marriage of the two!! The little Gaṇeśa is standing between the legs of Śīva and Pārvatī and Kārttikeya between those of Śīva and the gana. The latter appears to carry in his left hand a kukkuṭa (cock) whose tail is visible in the photograph. The presence of these two children is, in all probability, meant to indicate that they
were not born by the union of the couple but had existed from eternity like all gods, but at a later period assumed the position of the sons of Śiva and Pārvatī.

The remaining portion of the panel represents another scene in the life of Śiva. He is seen learning the significance of the mystic syllable Ōm from his son Subrahmanya. An account of this event will be found given in the chapter on Subrahmanya. Subrahmanya with six heads (of which three are visible in the sculpture) is seated on a high pedestal with a rishi; one of his right hands is held in the chin-mudra pose, while the other is kept with outstretched fingers. One left hand is resting upon his lap. He wears the cloth in the upavīta fashion; the legs are hanging below the seat and resting upon the ground. The rishi has also both his legs hanging down the seat and seems to have his hands kept in the añjali pose. In front of Subrahmanya is seated cross-legged on the ground Śiva with his right hand held in the jñāna-mudrā pose and the left one resting, in the yōga-mudrā pose, on his lap. He also wears his upper garment in the upavīta fashion. Behind him is seen standing Pārvatī, his consort.

Below this remarkable composite panel is a row of most humorous ganaś some with animal
PLATE CVI.

Kalyanasundaramurti: Stone: Madura.
OTHER IMPORTANT ASPECTS OF ŚIVA.

faces, others with animal-mouthed bellies (vṛikṣodarās) and the rest like human beings taking active part, with great cheerfulness, in the arrangements in connection with the marriage festivities. The two nrst on the right end are seen carrying each a banner and the third a mace; the fourth is dancing. Three gaṇas are seen carrying a four-footed article resembling a table, which is evidently a raised seat. On the left of this group another gaṇa is seen playing upon the flute; next to him is a lion faced gaṇa playing upon a stringed musical instrument. Adjoining this, there is a bear-faced gaṇa carrying something on his head; another, tiger-faced, holds in his left hand something kept in a round leaf apparently that of the lotus; The fourth from the left is a vṛikṣodara; the rest are carrying some article or other in their hands.

The next two illustrations, Pls. CVI and CVII, are from South India. They are found in Madura, the one in the Pudu-maṇḍapa and the other in the maṇḍapa in front of the central shrine of Sundarāśvara temple; the first belongs to the reign of Tirumalai Nāyaka and the second, a copy, made some forty years ago. In these the principal figures are Pārvatī, who is being given to Śiva in marriage by Vishnu pouring water in the hands of Śiva; and Śiva standing on the left with his
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right hand stretched out to receive the gift; in front of and between him and Vishṇu is seen, with the head bent down in shyness, Pārvatī keeping her right hand lifted up so as to be taken hold of by Śiva; and on the left is Vishṇu pouring water from a vessel on the hand of Śiva. Below, and in a countersunk panel is seen Brahmā making fire-offering. The whole subject is treated with great cleverness and the effect is very striking. There is not that elaborateness which one meets with in the Cave temples of Northern and Western India, but the very simplicity of the sculpture carries a great charm with it. The shyness depicted on the countenance of the bride is very noteworthy.

One of the favourite modes in which Śiva is represented in sculpture is known as the Vṛisha-vāhana or Vṛishabhārūḍhamūrti that is, Śiva seated upon the bull, his vehicle. It is in this aspect which is held in high veneration by the people that Śiva has often appeared in person before his devotees. One day, among the ten days' festival in any Śiva temple in South India, the image of Śiva is seated upon a bull and carried round the streets in procession and that day is held by people as the most important of all the days of the
OTHER IMPORTANT ASPECTS OF ŚIVA.

festival. Hence also this form of the image of Śiva is described in great detail in almost all the important āgamas.

Vṛishavāhanamūrti should be standing with his right leg placed firmly on the ground and the left slightly bent; the left arm should be bent and its wrist resting on the head of the bull; the hand of this arm may be hanging fully open so that the tip of the middle finger may reach the level of his own navel. The right hand should carry a vakrādanḍayuḍha (a crooked stick like the one carried by Śāsta, Mannannār Kṛishṇa, etc.). This stick should be of the thickness of the small finger and should have three bends at its top end and its length equal to the distance between the hikkāsūtra and the knee. In the back right hand there must be the taṅka or paratu and in the back left hand the mṛiga. The head might be adorned with a jatāmakūṭa, or a hanging jatābhūra or a jatābundha, the choice of which is left to the sculptor. The figure should be adorned with all ornaments; the colour of Śiva, as also that of his garments is to be red. On the right side or the left should be the figure of Dēvi, standing with the right leg kept firmly on the ground and the left one slightly bent. The right arm of the Dēvi should be bent and that hand carrying a utpala flower. The left
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hand should be hanging down freely. The figure of Dēvī should be done according to the measurements given in the āgamas for female images; the direction of the bends in its body would depend upon its situation to the right or left of the image of Śiva.

The ṛishabha (bull) should be standing behind Śiva and should be of the height either of the chest, navel, root of the penis or even the thigh or the foreleg. (Evidently in the last two or three instances the animal should perhaps be sculptured as sitting on the ground).

The illustrations which fit in almost exactly with the description given above are the images of Vṛishavāhanamūrti of Vēdāraṇyam, that reproduced from the Viśvakarma and that of Tārampaṅgalam, whose photographs are given as Pls. CVIII, CIX and CX respectively. In the first instance, as in others, it is not the left arm that is resting on the head of the bull but the right. The left arm is let down and its hand is resting upon the thigh and not as required, held in the kaṭaka pose. The tip of the middle finger of the right hand held in the patāka-hasta reaches, as is required by the āgamas, the level of the navel. It is to be noted that the figure of Śiva in the present instance has only two instead of four arms. The left leg stands firmly on the ground and the right one is slightly bent and resting.
PLATE CVIII.

Vṛṣṭavāhanamūrti: Bronze: Vēdāranyam.
Vrishabavahanamurti: Stone: Taramangalam.
OTHER IMPORTANT ASPECTS OF ŚIVA.

on the ground on its toes. The bull is as high as the thighs of Śiva. Pl. CIX is true to the very description given in the āgamas.* Its left arm rests on the head of the bull and the right hand is held in the katāka pose to receive in it a separate metallic or wooden crooked stick. The right leg is kept firmly on the ground and the left one is kept slightly bent. In the image of Tāramaṅgalam, Pl. CX, the front right hand is kept in the abhaya pose, but in other respects it is exactly similar to the one on Pl. CIX.

The third photograph reproduced on Pl. CXI is that of the sculpture to be found on the wall of one of the so-called rathas at Mahābalipuram. It almost resembles the image represented on Pl. CVIII. The image of Śiva has four arms. The left hand is in a manner held in the katāka pose. On either side of this Vṛishavāhanamūrti is a Dēva, with his consort, praising Śiva.

The photographs reproduced as figs. 1 and 2 on Pl. CXII are similar in treatment. The āgamic description agreeing with this mode of representation of the Vṛishavāhanamūrti is not available at present. So, we should be satisfied with the description as we find recorded in the sculptures.

* Mr. V. A. Smith calls this image "Śiva in sandhyānṛtta dance."
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Here, Śiva and Pārvatī are seated exactly as in the aspect of Umāsahita-ālinganamūrti, or Sōmāskandamūrti, on a seat placed upon the back of a full sized bull. In fig. 1, Śiva is embracing Pārvatī and in fig. 2, he is not. In the first piece of sculpture Śiva carries in his back hand the śūla and the dāmaru and the front right is kept in the abhaya pose and the front left is thrown on the shoulder of Pārvatī; in the second sculpture the back hands carry the paraśu and the mṛiga and the front hands are in the ōbhaya and the varada poses respectively. An elaborately carved prabhāvalī is seen surrounding the figures of Śiva and Pārvatī. The first piece of sculpture belongs to the Hoyasala School and the second to the modern Naṭṭukkōṭṭai artisans and the former is fitted up now in the reconstructed Kēdārēśvara temple at Hālebidū and the latter in the Sundarēśvara temple at Madura.

The aspect of Śiva known as the Vishāpaha-raṇāmūrti appears to be considered a kind of anugrahamūrti; since it is not definitely mentioned as such in the āgamas it is included in this chapter. We have already mentioned that Śiva swallowed the dreadful poison that emerged from the ocean, when it was churned by the Dēvas and the Dānavas for obtaining ambrosia (āmrīta)
OTHER IMPORTANT ASPECTS OF ŚIVA.

from it. We have a description of this mūrti in the Kāraṇāgama; therein it is stated that Śiva, as usual, should have a face with three eyes on it, wearing a jaṭāmakuṭa and having four arms. In two of his hands there should be the paraśu and the mṛiga; in one of the remaining hands there should be the cup containing the poison and the fourth hand should be held in the varada pose. His sight must be fixed upon the poison and the general attitude should be such as to indicate that he is going to sip the poison immediately. He should be adorned with all kinds of ornaments. On the left of Śiva there should be his consort Pārvatī embracing her lord about the neck with her right arm and appearing highly perplexed and distressed. Her complexion should be dark, she should have two eyes, two arms and be standing in the tribhaṅga posture, (with three bends in her body), with her right leg placed vertically on the ground and the left one kept slightly bent. Another description adds to the above the following details: that the appearance of Śiva should be made terrific (ugra) by the addition of side tusks; his complexion should be white as the full-moon and he should be draped in garments made of tiger’s skin; there should be a garland made of small bells, and along with the other usual ornaments, there should
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be some others composed of scorpions (vṛiśchika). In the right hands of Śiva there should be the triśūla and a beaked vessel (gōkarna) containing the poison; and in one of the left hands the kapāla. Since no object is mentioned as being in the fourth hand, it appears that this arm may be taken to be employed in the act of embracing the Dēvi. In the first description Śiva and Pārvatī are required to be standing, but in this one, they are said to be seated on the bull-vehicle of Śiva.