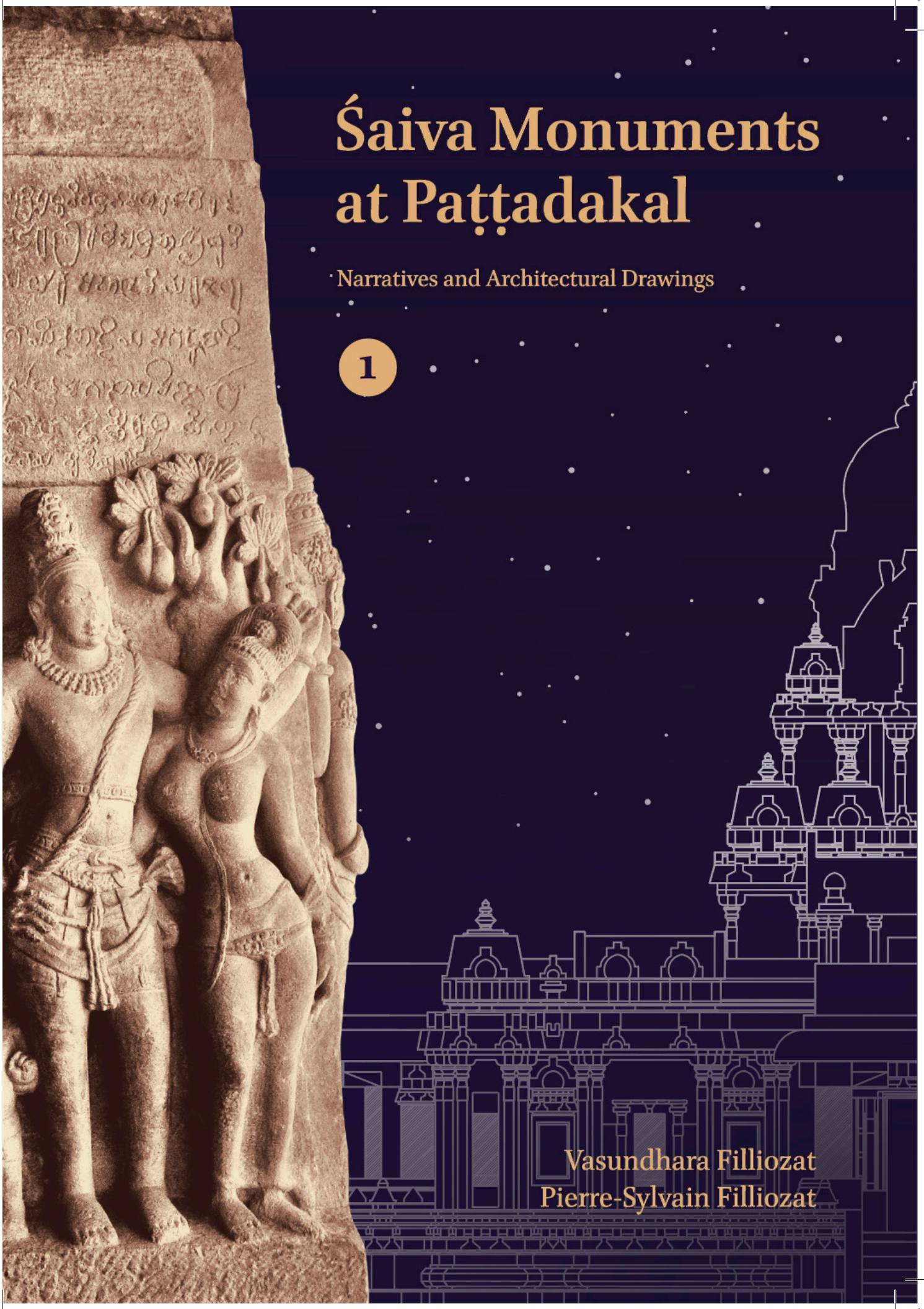


# Śaiva Monuments at Paṭṭadakal

## Narratives and Architectural Drawings

1

Vasundhara Filliozat
Pierre-Sylvain Filliozat

# Śaiva Monuments at Paṭṭadakal

**Volume 1**

Narratives and Architectural Drawings

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# Śaiva Monuments at Paṭṭadakal

**Volume 1**

Narratives and Architectural Drawings


Text

**Vasundhara Filliozat**

Architecture

**Pierre-Sylvain Filliozat**



Published

**Tattva Heritage Foundation**

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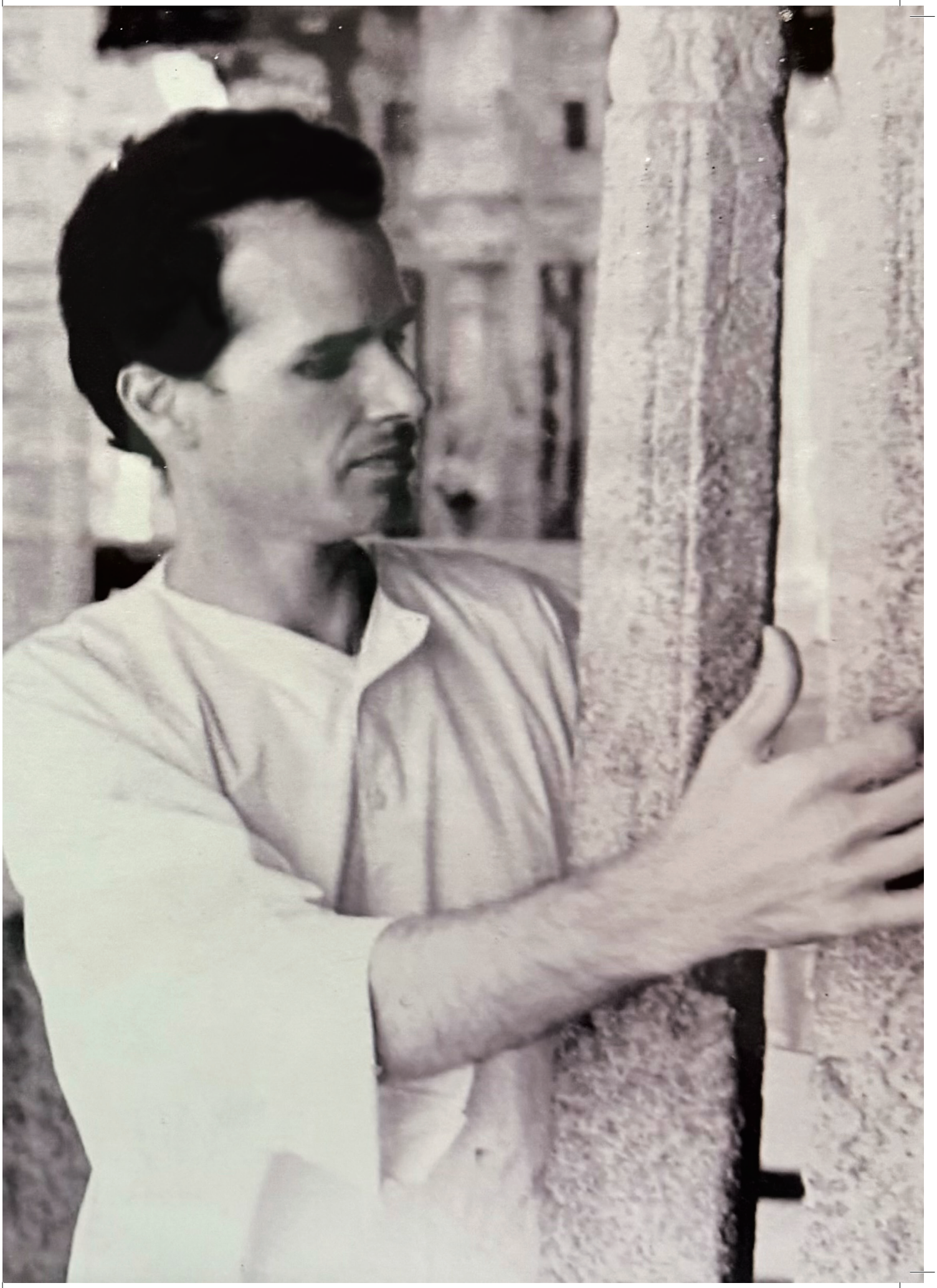
**Pierre-Sylvain Filliozat**

1936-2024

*Vasundhara Filliozat*


ABHĀŞYA





# Preface

It is with immense gratitude and satisfaction that I introduce this monumental work of scholarship, *Śaiva Monuments at Paṭṭadakal,* authored by Vasundhara Filliozat and Pierre-Sylvain Filliozat. This two-volume study, dedicated to the Śaiva temples at Paṭṭadakal, a UNESCO World Heritage site, represents years of meticulous research by the authors, both of whom bring unparalleled expertise in Indian art, epigraphy, architecture, and pre-modern texts.

Situated on the banks of the Malaprabha River, the site represents a remarkable confluence of architectural traditions, integrating elements of both Nāgara and Drāviḍa styles as they began to crystallize into a mature visual vocabulary. Constructed during the period often referred to as the 'Śaiva Age,' these monuments embody the evolving aesthetic, architectural, and religious sensibilities of the region, marking a particularly fertile phase in the development of the Hindu temple architecture. The authors in the conclusion of their work rightly calls these temples as "one of the finest productions of civilization in the world."

The first volume provides an in-depth exploration of the Śaiva temples, beginning with an overview of the Cālukya kings of Bādāmi, whose patronage was instrumental in the creation of these monuments. Subsequent chapters examine the architectural features of the temples, their iconographic program, and the inscriptions that document their historical and religious significance. The volume concludes with architectural drawings that offer detailed visual documentation of the temples' layout and structural elements.

The second volume complements this analytical study with a rich collection of photographs, capturing the artistic and architectural details of the temples. Together, these volumes present a holistic understanding of the site, integrating textual analysis, fieldwork, and visual documentation.

The Tattva Heritage Foundation is privileged to publish this important work, aligning with its mission to support scholarly endeavours in the study and preservation of India's cultural heritage. This publication is intended to serve as a resource for academics, architects, and cultural

historians while also making the significance of Paṭṭadakal accessible to a broader audience.

The production of this book involved the collaborative efforts of multiple individuals and institutions. I extend my sincere gratitude to all those who made this endeavour possible. By bringing this work to publication, we hope to facilitate a deeper engagement with Paṭṭadakal's architectural and cultural heritage. I am confident that this study will serve as a significant reference point for further scholarship and inspire continued interest in the Hindu architectural traditions.

**Manish Maheshwari**
**Tattva Heritage Foundation**

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## Kāḍasiddheśvara temple

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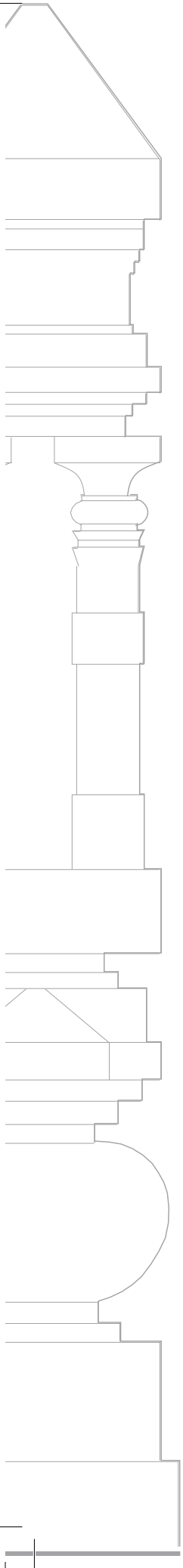
## Jambuliṅgeśvara temple

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## Galaganātha temple

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# Introduction

Indian temples are like veritable open books of mythology. If we can go a step further, let us say that sculptures are frozen dialogues and actions of a drama. There should be a theme to knit the various intrigues of a play. By and large, most of our old classics are based on mythology and epics. The actor in a drama makes spectators to feel the *rasa* "sentiments" through one's acting and dialogues. Similarly, the sculptors of yore have been able to reproduce successfully stories from our scriptures on stone in *bas-reliefs* and paintings. The only difference between theatre and sculpture is that in a drama the actors are mobile, whereas sculptures are static. In a drama actors communicate a story through their dialogues and *rasa* or sentiments through their *bhāva* "expressions" in acting, whereas the visitor has to to move to understand the story and the taste of *rasa* depicted on stone. In theatre the actor enters on a stage, plays his role and disappears behind the curtains after his part is over. The actor's role is momentary, whereas in sculpture it is permanent. One can stand in front of sculptures to meditate over their story, beauty and *rasa* till the contentment of one's heart. This is the main difference between the moving theatre art and the static sculpture art.

To feel the aesthetic sense of icons one needs not be an expert in the *Nāṭyaśāstra* by Bharata nor the commentary of Abhinavaguptācārya on it. A new born baby cries, when he is hungry and feels secure and happy when he sees his mother. That is to say that the *bhāva* and *rasa* are inherent in human beings and for that matter in all living beings on the earth. To understand and savour the taste of *rasa* one has to stand in front of each representation and take time to unveil the intrigues of the scene.

By and large, nine *rasas* are counted, but Bharatamuni in his treatise on *Nāṭyaśāstra* recommends only four *rasas*, four others as dependent and he never makes any allusion to *śānta* "peace" as one of them. However, the *śāntarasa* has found its place in the dramatic representations of iconography.

Paṭṭadakallu or Paṭṭadakal was one amongst three capitals of Bādāmi Calukya kings. On the basis of findings of pre-historic remnants near Bāchinaguḍḍa etc. modern historians are of the opinion that the history of the place can be taken back to the Stone Age. There is reference to a place called *Petargal* in the Greek geographer Ptolemy. Modern scholars of history think that Ptolemy's *Petargal* is identifiable with Paṭṭadakal.

Kisuvoḷal "red city" is another and probably the original name of the town. Paṭṭadakallu means "crowning stone" in Kannaḍa. How, why and when this name came in usage is unknown. According to legend, ancient kings of *Mahābhārata* such as Nṛga, Nala, Nahuṣa, Purūravas, Sagara etc. were crowned there. This fact is also recorded in an inscription now kept in the Vijayeśvara (Saṃgameśvara) temple (***inscription No. 30***). It is possible that the Calukya kings of Bādāmi followed the example of ancient rulers and were crowned there.

However, in later inscriptions it is mentioned as one of the important towns in the administrative division of Kisukāḍu 70, or Kisukāḍu eḷpattu. At a later stage the name Paṭṭadakallu came into usage and now the form Paṭṭadakal is the most current. In the 18th and 19th century history books the place is diversely spelt in English as Puradakal etc.

The language that was spoken in Paṭṭadakal was Kannaḍa and also it was the pith of the Kannaḍa country. In the words of King Nṛpatuṃga of Rāṣṭrakūṭa stock, the language spoken in *kisuloḷalā ... nāḍe kannaḍada tiruḷ*, "Kisuvoḷal pith of Kannaḍa", in his work *Kavirājamārga*.



***figure 1.*** **Ref: P.2, Vol2**

Paṭṭadakal is situated on the western bank of Malāpahārī or Malaprabhā River at a place where it flows northwards (longitude 75° 52' E and latitude 17° 57' N), (***figure 1***). By and large, places on the banks of rivers, hilltops are considered to be very holy to erect a sacred monument. The sacredness of the site is doubled if the river meanders and runs towards north, because waters running towards north are regarded as holier than others. The

reason is that Viṣṇu lifted up his left foot to measure the sky at the time of His Vāmanāvatāra (*see below figure 212*). On seeing His lotus foot, Brahmā worshipped it by performing *pādapūjā i.e. pādaprakṣālana* "washing the feet with pouring of water"; that water ran along the left foot, *vāmapāda*, and descended down to the earth to become the future river Gaṅgā. Rivers running towards the north are believed to be descending from the *vāmapāda* (*vāma* means left and north also) of Viṣṇu. That is the reason why the water running northwards is considered to be the Gaṅgā. For the same reason the water of ablutions of deities in temples runs through snouts facing north in temples facing east.

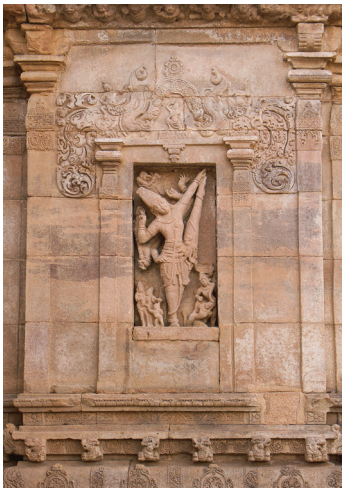


*figure 212.* Ref: P.223, Vol2

We have to consider that Paṭṭadakal is chiefly a holy place. It was sanctified by its situation on the bank of a sanctified river, by a culture imbibed with art inspired by mythology and by the Śaiva faith of the people living or coming there on pilgrimage. There are sufficient indications to identify this site as a place of practice of the Lakulīśa-Pāśupata movement of devotion characterised by a *mahāvrata* a religious individual vow, by an original form of asceticism and by the cult of Lakulīśa.

The kings of Calukya dynasty chose this place for their *rājābhiṣeka* ceremony, because of its sanctity. The royal consecration is an elaborate rite of installation of the *Lokapālas* who are the gods protecting the directions, in the person of the future king. It requires a location in a sacred place. Paṭṭadakal appears to have been more a religious centre than an administrative capital. The kings selected it for their religious duties and consequently patronised it lavishly.

To all such circumstances we owe one of the richest and most magnificent seats of art and civilisation in India. Paṭṭadakal is a well-known and celebrated archaeological site registered in the World Heritage list of UNESCO. In spite of its fame it has not yet been exhaustively documented. Problems of interpretation of observable data are numerous. It remains to-day a site open for future research.

For a study combining several points of view and disciplines, the basic sources are first the monuments themselves. They represent the best of Calukyan art in two different styles which are Karnāṭa variants of the northern nāgara style and the southernmost drāviḍa style, in the span of no more than a century, mid 7th to mid 8th century A.D. The source for

the local history is a precious set of more than fourty inscriptions on the monuments and separate stelas. The source for the profuse iconography is *Mahābhārata*, *Rāmāyaṇa* in Vālmīki's version or in local versions, the vast purāṇic corpus, as well as the Kannaḍa and Sanskrit literatures of the time, works such as those of Kālidāsa. The source for the techniques of construction of temples, for the rituals, for the life of the temples and the religious doctrine is the *Śaivasiddhānta* literature which has undergone a gradual development at that time, in Sanskrit throughout the whole of India. The source of knowledge for the *Pāśupata mahāvrata* and the practice of ascetics is the śaiva purāṇic literature and a few texts like the *Pāśupatasūtra*.

This book would not have been realised if Dr. Irma Piovano, Director of the CESMEO, Torino in Italy had not asked us to give her one of our works on the rich heritage of Karnataka. As we had diverted our attention from Hampi-Vijayanagara monuments to other sites in Karnataka, with blind courage we decided to work on Paṭṭadakal site and its temples. Once we entered the terrain we realised the vastness, intricacies and richness of the site. When we were completely lost in this vast ocean there appeared a guiding light and that was a small book "Paṭṭadakal Guḍigalu" by Annigeri, a guide to *Pattadakal* temples in Kannaḍa. When the local guides, Mr. Akki and others, showed me this book my desire to work on the site began to spread its wings. That is how the work started.

If not all, at least the surviving big temples have a vast *maṇḍapa*. Like the eighteen purāṇic texts there are eighteen pillars in these *maṇḍapas* and an equal number of pilasters. Each pillar in these temples is decked with images either derived from a *Purāṇa* or an Itihāsa or from other literary texts. The depictions of myths on pillars of these temples are living witnesses of the vast knowledge of those artists. It is a challenge to our competency too. Most of the epigraphs, though short, as is their wont, are rich in information. The variety in the interpretations of images, the epigraphs ignited our interest and deeper we went in the subject more we became fascinated. So it was a great pleasure to work on Paṭṭadakal site and its temples.

At present, Dr. Irma Piovano, Director, CESMEO, Torino, Italy will bring out a volume, dealing with the temple of Lokeśvara only. But we showed also our complete text in English dealing with all the Śaiva monuments to

Dr. Gautam Sengupta, Director General of Archaeological Survey of India, Delhi and he suggested us to give him the whole matter at one stretch for his consideration. We are greatly indebted to Dr. Irma Piovano and Dr. Gautam Sengupta for inducing us to work on such a wonderful site.

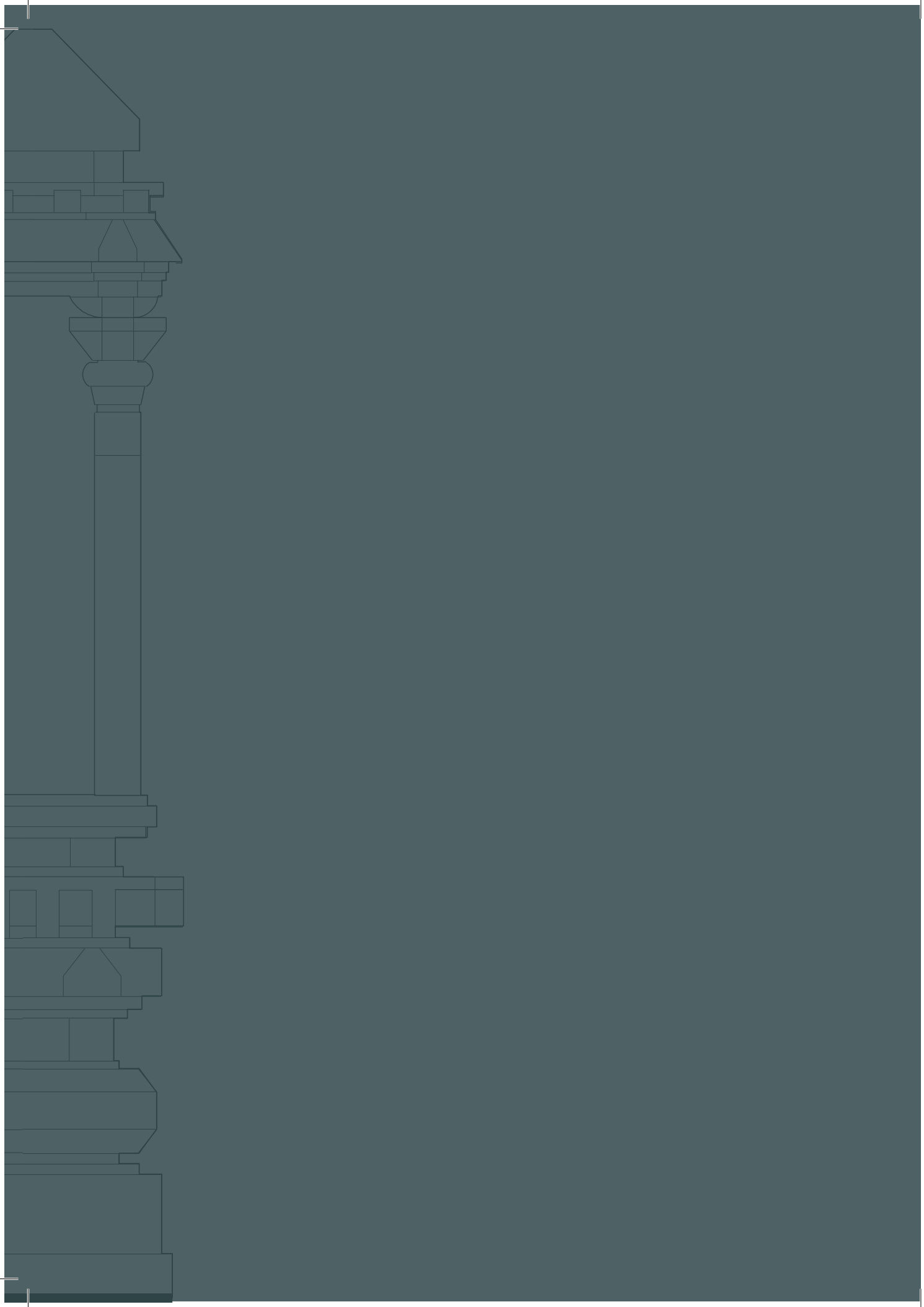
The documentation conducted on the site for a number of years, the conception of the monograph are authored by Pierre-Sylvain and Vasundhara Filliozat. The former takes full responsibility for the chapter on architecture, the latter for all other chapters, history, iconography and epigraphy.

An exhaustive monograph should also be exhaustively illustrated. The present one provides a graphic survey in the form of measured drawings prepared on Autocad and converted in PDF files for the convenience of publication.

It could not have reached the final stage of work without the help and support of institutions and individuals. First we acknowledge the friendly support and the considerable logistic help extended to us by the Archaeological Survey of India under the aegis of Dr. Gautam Sengupta, Dr. Halakatti Superintending Archaeologist of the Dharwad Circle and all Conservation Assistants and staff on duty at the site of Paṭṭadakal. We take pleasure in recording here the help of the local guides Iranna Akki, Ashok Badiger, Mrityunjaya Malagitti, Somashekara Kubichi and all attendants in the monuments.

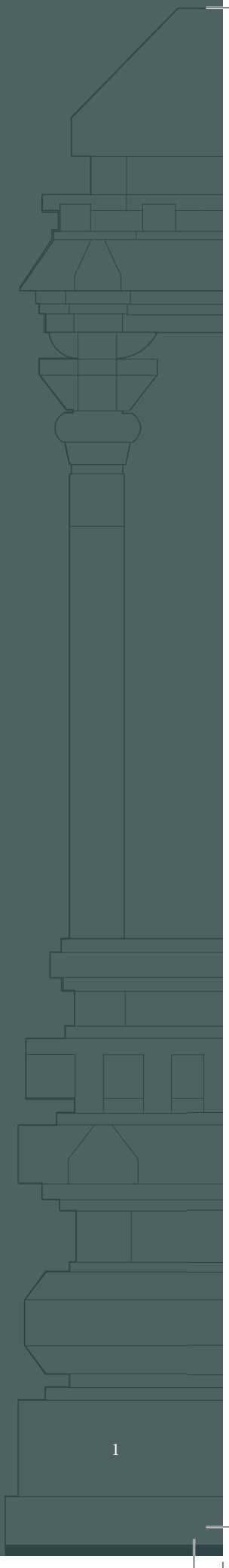
We have greatly benefited from the consultation of Autocad maps and designs procured to us by ASI. The designs, plans, elevations and sections were prepared in a joint project of ASI and CSS, Ahmedabad by a team directed by R. J. Vasavada Professor and Head of the Centre for Conservation Studies, CEPT University, Ahmedabad. We warmly acknowledge the excellent work done by the project team comprising Aravinda Devaraj, Madhurima Kordale, Shreyas Srivatsa, Vrinda Vijayarajan, Nishant Upadhyay, Noireeta Chowdhury, Shilpa Shirish, Prathigna Poonacha.

**Vasundhara Filliozat**
**Pierre-Sylvain Filliozat**



# 1

# Calukya kings of Bādāmi





# 1. Calukya kings of Bādāmi

The glory of Karnāṭaka begins, practically, with the rise of the western Calukya, mostly known as Bādāmi Calukya kings. Much ink has been spilt on the origin of this dynasty by scholars of yore, but without any concrete conclusion. Their judgments are sometimes hypothetical, as there are no authentic documents to give convincing information. When the case is such, then it is of no use to waste time to refute a hypothetical opinion of one to uphold that of another. Whatever their origin may be, one fact is true, the Calukya kings of Bādāmi ruled over a vast empire of Karnāṭaka whose boundaries were delimited by Godāvarī in the north and Kāveri in the south. Though a volume is being entitled Imperial Kanauj in the series of Bharatiya Vidyabhavan, the emperor of that imperial Kanauj was defeated by King Pulikeśin II of the Calukya dynasty. Instead of chewing the cud, we are of the opinion to delve deep into the history of the Calukya dynasty and their contributions in the fields of art, architecture and culture of India in general and Karnāṭaka in particular.

The work that has been done by Fleet and his contemporaries, have already been much discussed by our preceding historians. So we have dispensed with these facts. We have concentrated more on monuments

from the point of view of art and architecture. Especially in the field of iconography there is plenty of varieties and richness in the imagination. We are emphasising more the individual beauty and magnificence of iconography.

## 1. 1. History:

Many inscriptions make an allusion to the kings of this dynasty as descended from Ayodhyā and some later epigraphs say that they came from the north. That means they belonged to the family of Rāma, hero of the famous epic *Rāmāyaṇa.* This custom of tracing one's origin to one of the ancient, historically well known places and affiliation to one of the families of divine origin appeared to some modern historians as a "habit" (*cata*). But it cannot be taken so lightly and to have a better knowledge of this custom we have to delve deep into our scriptures and take into account what is said there.

Calukya Someśvara (1127-1137) of Kalyāṇa in his *Mānasollāsa* cites the king's qualities.

***satyaṃ sattvaṃ kulaṃ ca surūpatā |***

Amongst *lakṣaṇa*, features, King Someśvara cites *kula*. What is *kula?* According to the *Kannaḍa-English Dictionary* by Kittel, *kula* means a "noble family." For the same word *kula*, Pandit C. Y. Kavali in his *magnum opus the Kannaḍa-Kannaḍa Kasturī Kośa,* dictionary in Kannaḍa, gives the meaning of *ghanavanta vaṃśa, pramukhate*, noble family, prime family. Many of our texts of *Dharmaśāstra* say that the king should belong to a noble family. What is a 'noble family' and why a king had to show his affiliation to those families?

"Viṣṇu, Brahmā, Śiva, Indra, Vāyu, Varuṇa – these and other gods – exist in the body of the king and that king is full of (parts of) all gods. It is to strengthen this conception that ancient Kṣatriya and their panegyrists tried to trace a descent from the Sun or the Moon and in later times from Fire".[1]

1. Kane: *History of Dharmaśāstra, vol. III,* BORI, Poona, 1946, p. 24. Here P. V. Kane has cited a number of texts in this regard and the reading of this portion of his *History of Dharmaśāstra* gives a clear picture of the ancient dynasties and their connection with divine families.

Some texts say that the gods are invisible, whereas the king is visible. So he should be respected. In order to get respect from the subjects the king had to show his divine origin. "The *Rājanītiprakāśa* is careful to point out that the idea of the king having in him parts of the deities applied only to the mahārāja, the sovereign ruler, while the idea of a ruler doing the functions of five deities applies to vassal kings".[2] Though noble family means Kṣatriya, even then it was necessary for the king to be crowned to show his affiliation to one of the families of divine origin *viz*. either Solar (Ikṣvāku) or Lunar (Somavaṃśa - commonly known as Yādava) and the kingship is in their families since time immemorial. This custom was carried out even up to the times of Chatrapati Śivaji's period in Mahārāṣṭra. Chatrapati had to show his connection with one of these divine families before undergoing the ceremonies of consecration of his enthronement. Calukya kings of Bādāmi were not an exception to this rule and some contemporaneous panegyrists have sung that their kings were of Ayodhyā origin.

Much ink has been spilt on the name Calukya and its derivation. To some historians it appeared to be from Sanskrit origin *caluka.* It was the habit of British historians to show that Indian culture and the ruling families were of foreign origin. For Lewis Rice the name Calukya sounded as *selyuki* and he went further to show that it sounds as Seleucid of Iran. But these are all baseless according to S. C. Nandimatha. *Cālki* or *salki*, an agricultural tool for digging the earth, is a Kannaḍa word and the royal family was originally from Karnāṭaka only. Other historians have tried to strengthen our veteran scholar's opinion on the basis of the language of epigraphs, titles of Calukya monarchs etc. Whatever may be their origin and the derivation of the name Calukya, one fact that cannot be denied is that they were the first kings to rule over an undivided kingdom of Karnataka extending from Godāvarī in the north to Kāverī in the south and their contribution to the culture of India in general and Karnataka in particular is immense and invaluable.

## 1. 1. 1. History and Chronology of Calukya Kings:

In almost all their inscriptions the name of the dynasty is *calika*, *calikya*

2. Ibid, p. 25.

etc. Only in later inscriptions it becomes Calukya. As per the data of the inscriptions Calukya kings belonged to Hāritiputra, Mānavyagotra and were worshippers of Saptamātṛkā - seven Mother goddesses and also Kārtikeya. Some inscriptions make an allusion that they were devotees of God Viṣṇu too. Their emblem was *Varāha* the Boar, third incarnation of God Viṣṇu who saved the earth from the hands of a demon hiding her in the ocean.

There are not many documents furnishing information about the two first kings of this dynasty. Jayasiṃha is the first king and founder of the new kingdom. As it happens often, not many documents are available on the achievements of the originator of the dynasty but the documents of later kings do not fail to give a colourful picture of his exploits. Like the example of the story of how Saḷa is glorified in later inscriptions as founder of the Hoysala dynasty, similarly facts are recorded in later charters about Calukya Jayasiṃha and his unaccountable achievements.

It is quite likely that King Jayasiṃha was a vassal of Kadamba kings. When the latter began to weaken, taking the benefit of the situation, probably, Jayasiṃha might have declared his independence. His son was Raṇarāga, whose son was Pulikeśi or Polekeśi I, the real architect of the realm. The history of Calukya kings begins with his accession to the throne. This can be proved by his inscription in the Bādāmi fort itself[3]. The text of the inscription is in Sanskrit:

***svasti || śakavarṣeṣu catuśśateṣu pañcaṣaṣṭiyuteṣu***
***aśvamedhādiyajñānāṃ yajvā śrautavidhānataḥ |***
***hiraṇyagarbhasaṃbhūtaś calikyo vallabheśvaraḥ || 1 ||***
***dharādharendravātāpim ajeyam bhūtaye bhuvaḥ |***
***adhastād upariṣṭāc ca durggam etad acīkarat || 2 ||***

3. R. S. Panchamukhi, *Epigraphia Indica vol. XXVII*, No. 2. Bādāmi inscription of Chālikya Vallabheśvara śaka 455. This inscription, as the author writes, is engraved on an inaccessible part of a big cliff about 250 ft. high, in the northern portion of the fort at the back of Batterappa temple at Bādāmi in the Bijapur district. The spot where the inscription is found is not approachable either from the bottom or from the top, being situated approximately 120 feet high from the bottom of the cliff". Further the author adds that he took the help of some local bee scarers who are expert climbers of hill rocks for collecting honey, and managed to have a beautiful estampage of the epigraph taken by his mechanic (p. 4).

**Translation as per the scholar Panchamukhi:**

1. Hail in the śaka years four hundred and sixty-five,

2-5. the Calikya (king), Vallabheśvara, performer of the *Aśvamedha* and other sacrifices according to the śrauta rites, born of Hiraṇyagarbha, made the best hill of *Vātāpi* (or *Vātāpi* in the best hill) into a fortress unconquerable neither from the top nor from the bottom, for the prosperity of the earth, (EI *vol. XXVII*, pages 8-9).

It is clear from this inscription, that by Śaka 465 that is by A.D. 543 Bādāmi became the principal capital of Calukya kings and a fort was built atop on the hill. The fort can be visited even to-day. The king mentioned here is Vallabheśvara who performed *aśvamedha i.e.* horse sacrifice. Historians accept unanimously that Pulikeśi I[4] was the first to perform horse sacrifice. So Vallabheśvara in question, the performer of horse sacrifice mentioned in the inscription is none other than Pulikeśi I. Practically he is the first king who withheld the Kadamba supremacy and ruled from Bādāmi as an independent king. Also we learn from this same inscription that Bādāmi was known in the local language as *Vātāpi*, although Ptolemy mentions it as Badaimio. Bādāmi is the vernacular form of *Vātāpi* in Sanskrit.

*Vātāpi*, according to the *sthalamāhātmya*, is the name of a demon that was killed by Sage Agastya[5].

Though not much is known about Pulikeśin I's achievements in the contemporaneous documents, a list of his meritorious acts such as religious sacrifices notably *agnicayana, bahusuvarṇa, puṇḍarīka* etc. have been enumerated in later inscriptions of his sons and successors. This

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4. The name is spelt variously in inscriptions as Pulakeśi, Pulikeśi, Polekeśi and so on. Some have tried to interpret this name as he who has thick hair, he who has hair like tiger, he who has dirty hair.
5. *Vātāpi* and Ilvala were two demon brothers. They prayed to Brahmins to get their blessings in order to get a son like Indra. But their prayers were refused by the Brahmins. So as a revenge, both of them began their foul play. Ilvala would transform *Vātāpi* into a sheep, cut him into pieces, prepare dishes and serve them to the Brahmins. After the consumption of the food Ilvala would call back *Vātāpi* and the latter would come out by tearing off the stomachs of Brahmins. Once, Sage Agastya tapped on their door with a desire to get some financial aid. As was their wont, before granting him what he desired, they served him the food. Knowing their villainous play, the Sage ate the food and, before Ilvala could call his brother back, said "be digested, you *Vātāpi*". On coming to know that their secret would be disclosed, Ilvala begged pardon and promised that he would no longer trouble Brahmins. This event, according to the Māhātmya, took place at Bādāmi. And Bādāmi is the Kannaḍisation of the Sanskrit term *Vātāpi*. This episode is also related in Vanaparva of *Mahābhārata* and in Araṇyakāṇḍa in Vālmīki's *Rāmāyaṇa*.

leads us to think that he was governing a rich and powerful kingdom, impressing his contemporary rulers.

He begot two sons, Kīrtivarman and Maṅgaleśa from his two queens Durlabhadevī and Indukānti. The former belonged to the Boppūra family. On his death Kīrtivarman came to the throne (566-96). Nothing much is known about his rule except that he maintained the kingdom in peaceful ambiance and harmony. His son, the future Pulikeśin II was too young to hold the reins of the empire at the time of his father's death. So Kīrtivarman requested Maṅgaleśa to look after the kingdom till his son come of age. Maṅgaleśa (596-609) shouldered the burden of the kingdom but later became ambitious. He became so ambitious that he wished to have the throne for his own son.

To magnify the capacities of his patron, Ravikīrti, the composer of the Meguṭi inscription at Aihoḷe, states that King Pulikeśin II had to fight for the throne. But according to other sources, Maṅgaleśa surrendered the throne to the legitimate heir and probably might have died soon after. Whatever may be his role in the political history of Calukya kings, the exquisite carvings of Vaiṣṇava images in the cave No. 3 at Bādāmi undoubtedly make Mangaleśa's name to shine as long as the sun, moon and stars endure.

According to the inscription on a pillar in the third cave, the name of the god housed there was *Lañjīśvara*. Lañjā is a name of Lakṣmī and her Lord is Viṣṇu. The revenue of the village called Laṅjigēśvara was granted to the lord of the *kalmane*, cave temple. Viṣṇu is *Lañjīśvara* and the name of the donated village is *Lañjigeśvara*, Kannadisation of the name of *Lañjīśvara*. In Kannaḍa *Lañjikeśvara* is also possible.

## 1. 2. Pulikeśin II (A.D. 610-642):

The real maker of the Calukya Empire is Pulikeśin II. He wrested the throne, some say, after a good fight with his uncle Maṅgaleśa. While taking the benefit of internal feuds, some local chieftains tried to raise their heads but our hero, the brave king, Pulikeśin II, through different policies, did not take much time to subdue them successfully. From the military

point of view, his greatest achievement is his victory over Harṣavardhana, King of Kanauj, in the year A.D. 612 or so. The date varies as two charts give two different years for the same event. In one the śaka year has expired, whereas in the other the running year is given. Anyway, it does not make much difference. This victory over the ruler of Kanauj made the position of Pulikeśin II secure in the north and the king acquired the title *Parameśvara*, "supreme *seignior*".

After his victory over the northern kings, he then turned his attention towards the south, subjugated first the Kadamba rulers of Banavāsi and then proceeded to attack the Pallava kings of Kāñcipuram. He defeated Pallava Mahendravarman I, paralysing temporarily his power. Then the king of Karnāṭaka went further down to the banks of Kāverī but did not go beyond, for some reasons which are unknown to historians.

King Pulikeśin II returned to his capital *Vātāpi* or Bādāmi probably in A. D. 612 or by 613, according to the Hyderabad grant. Another historical event for which Pulikeśi II is responsible is the commencement of Veṅgi Calukya rule in Andhra, because, after his victory over the region of Godāvarī district, he entrusted the governorship of this region to his younger brother, who later became the founder of Veṅgi or Eastern Calukya rule in Andhra.

The Meguṭi inscription at Aihoḷe by Ravikīrti is the best and the most important source to study the king and his achievements. It sheds a flood of light on his brilliant career. The language of the epigraph is Sanskrit in *vaidarbhī* style of poetry; it is so beautiful that it is difficult to proceed further without introducing our readers to its beauty.

Like most of the epigraphs of *praśasti* type, it begins with the genealogy of Calukya kings. Raṇarāga's son was Pulikeśin I who was responsible for building the fort at Bādāmi on the hill top. Regarding this bare historical fact, the poet with his imagination paints a picture as follows: though Pulikeśi had, for wives Kānti[6] and Śrī, though he was endowed with the moon's Beauty (*kānti*), and though he was the favourite of Fortune, he

6. Kielhorn, "Aihole inscription of Pulikesin II", *Epigraphia Indica* (E. I *vol. VI* ). Beauty (kānti) personified is regarded as the wife of the moon. King Pulikeśin was the favourite of Fortune (Śrī), he became the bridegroom of Vātāpipurī.

became the bridegroom of Vātāpipurī[7]. His two wives Indukāntī and Durlabhadevī have been identified, metaphorically, with the wife of the moon, and Lakṣmī, Viṣṇu's consort.

His victory over the Pallava king of Kāñcipuram, in Ravikīrti's words: "With his six fold forces, the hereditary troops and the rest, who raised spotless chowries, hundreds of flags, umbrellas, and darkness, and who churned the enemy, elated with the sentiments of heroism and energy, He caused the splendour of the lord of the Pallavas, who had opposed the rise of his power, to be obscured by the dust of his army, and to vanish behind the walls of Kāñcipura"[8].

Although Ravikīrti glorifies Pulikeśi II's victory over Pallava kings, it was a short lived success. The king suffered a defeat in the last encounter with his hereditary enemy, in A. D. 642, and, probably, lost his life too. The Pallava king did not hesitate to devastate Śrī Vallabha Pulikeśin's capital, the dearest town of the defunct king. The most deploring fact in this victory is that the Pallava king imprisoned the two queens of Pulikeśin II and took them to his kingdom as war trophies.

For about a period of ten years, there are no documents to provide the history of what happened in the Calukya kingdom. It is possible that following the sudden death of a great monarch of that calibre, vassals might have tried to claim their independence and owing to intestinal quarrels for the throne in the royal family, Pallava king's presence in the kingdom was at their benefit. Only by A.D. 655 Vikramāditya I, the favourite son of Pulikeśin II could be enthroned, so say some inscriptions.

Vikramāditya I had already some experience of ruling, because he was helping his father Pulikeśin II who bore the title "*Parameśvara*" after defeating successfully King Harṣavardhana of Kanauj. That means it was a decisive war in which the young prince had participated.

On his accession to the throne King Vikramāditya I tried his best to re-establish peace and order in the realm. This is very well expressed in

7. Kielhorn: E. I *vol. VI*, p. 1 ff.
8. Kielhorn, Ibid, p. 1, trans. p. 11, verse 29.

Gadval Plates[9]: "He who at the head of many famous battles, (*assisted*) by none but (*his*) noble steed named Citrakaṇṭha and by the edge of (*his*) glittering, spotless and sharp sword which behaved like a tongue in licking the blood of hostile kings, conquered would-be conquerors by his own arms which resembled the coils of the serpent who carries the burden of the earth; into whose own armour many blows had plunged; who, having gained for himself the royalty of his father, which had been concealed by the triad of kings, caused the burden of the whole kingdom to be governed by (*himself*) alone; (*and*) who, for the increase of (*his*) merit and fame, by his own mouth confirmed the properties of temples and the grants to Brahmaṇas which had lapsed in that triad of kingdoms".

The purport of Gadval plates is to record grants to Brahmins at the request of Gaṅgamahādevī, probably one of his queens. While recording this fact the chart makes an allusion to his victories over southern kings, particularly the Cera, Coḷa, Pāṇḍya kings who have been called *tritaya* "triad". Having mounted on his steed Citrakaṇṭha, the king subdued them with the might of his own arms and a sword, which was like a tongue fond of licking the blood of hostile kings.

His hostilities with Pallava kings never ceased. Allying with Gaṅgā kings in the south, with the assistance of his son Vinayāditya and grandson Vijayāditya, King Vikramāditya was able to inflict a crushing defeat on his family's foes. This fact is beautifully recorded in Gadval plates: about Pallava king Mahāmalla "he (King Vikramāditya) who being fond of fighting (Raṇarasika) (*and*) possessing splendid powerful shoulders, deservedly bears his own title Rājamalla 'wrestler with kings' (*because*) he has caused the destruction of the Mahāmalla family"[10].

We prefer to translate the title "Rājamalla" as "a strong or powerful person amongst kings" taking the word *malla* in the sense of *dakṣa*, *samartha*

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9. *Epigraphia Indica vol. X*, p. 103, lines 10-16a and translation p. 105, by Hultzsch, 1909-10:
*rājādhirājaparameśvarasya priyatanayaś*
*citrakaṇṭhākhyapravaraturaṃgameṇaikenaiva pratītānekasamaramukhe*
*ripunṛpatirudhirajalāsvādanarasanāyamānajvaladamalaniśitanistriṃśadhārayā ca*
*dhṛtadharaṇībharabhujagabhogasadṛśanijabhujavijitavijigīṣur ātmakavacāvamagnānekaprahāraḥ*
*svaguroḥ śriyam avanipatitritayāntaritām ātmasātkṛtya kṛtaikādhiṣṭhitāśeṣarājyabharas tasmin rājye*
*vinaṣṭāni devasvabrahmadeyāni dharmayaśobhivṛddhaye svamukhena sthāpitavān* ||
10. Ibid, lines &19b-20a: *vahati svam arthavantaṃ raṇarasikaḥ śrīmadurubalaskandhaḥ |*
*yo rājamallaśabdaṃ vihitamahāmallakulanāśaḥ* ||

"powerful, able", also to show that he is greater than his enemy king. The Pallava king is *Mahāmalla* and it means a strong person. The Pallava king was only a strong person, whereas King Vikramāditya was *Rājamalla* "strong amongst the kings". Moreover, adding "malla" to titles becomes a special feature during the days of the later Calukya *i.e.* Kalyāṇa Calukya dynasty (975-1185-89).

The epigraphs of Pallava kings record the glory of their victory over the Calukya kings. Epigraphs of both, the victorious and the vanquished, boast that the victory was on their side. Probably, it means that many battles were fought more than once between the Calukya and the Pallava kings, while the goddess of victory played her own role of hide and seek with them.

Another historical person who attracts our attention is Vijayāṅkā[11]. She was the dear wife *mahiṣī* of Candrāditya, brother of Vikramāditya I. She was governor of a region indicated by two charts of hers. Both the charts are in Sanskrit of high quality and that makes us feel that she must be the same poetess who is supposed to be the author of *Kaumudīmahotsava* whose name is often cited in literary tradition. From her chart many historical facts come to light:

"The Calukya kings belonged to the *Mānavyagotra* lineage, descendants of Hārīti, protected by the Seven Mothers who are also mothers of seven worlds, obtained an uninterrupted continuity of prosperity through the protection of Kārtikeya. Their royal crest was the Boar which they acquired through the favour of Nārāyaṇa (Viṣṇu); most venerable King Satyāśraya (Pulikeśi II) acquired the title *Parameśvara* "Supreme lord" by defeating Śrī Harṣavardhana; his son King Vikramāditya (I) who had the title *Anivārita*, conquered country after country, recouped the fortunes of his family, and attained the supreme lordship[12]. "

Although Harṣavardhana was vanquished by her father-in-law, our poetess, with due respects to the overlord of the north and to show that he was not an ordinary king, calls him Śrī Harṣavardhana. That indicates her high culture and due respect for the crowned kings.

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11. Ibid vols. VI, 1 VIII. Nerur plates, ed. by Fleet, 1878, 1879.
12. Ibid, vol. VIII, p. 162 - 63.

Perhaps, it was difficult for King Vikramāditya I to bring back the kingdom to its former glory, *viz*. of Pulikeśin II's time. However, he maintained the stability with the might of his own arms and with the help of his kith and kin and amongst them his own sons and grandsons.

King Vikramāditya I was succeeded by his son and grandson Vinayāditya and Vijayāditya respectively, from A.D. 681-c. 696 and 696-734. Facts recorded in Mayalur copper plate grant of Prince Vijayāditya draw our attention on this point that under the orders of his father Vikramāditya I, after having reduced the army of Kāñcipuram to non-entity (*avaṣṭabhya*), he proceeded further to conquer *Kamera-Pārasika-siṃhaḷādi dvīpādhipa...*

Which is this island "*Kamera*"?. Fleet identifies it, on the basis of the mention of "kavera" in Vakkaleri plates of Kīrtivarmā II, as an island in the Kāverī valley[13]. But Dr. S. Nagarāju does not accept Fleet's identification because to him *Kamera* is Cambodia, "the land of the Khmers"[14]. Though it is not easily acceptable, yet it is difficult to refute it either. Even if it is to be refuted, then on what grounds should it be? His argument is that out of sixteen copper plates where this word occurs, it is the Vakkaleri grant alone that gives the form Kavera. Our renowned historian Dr. S. Nagaraju also points out that "*Kamera*" is described in the inscriptions as a *dvīpa*, an island along with others, Ceylon and Persia. He continues further "Cham evidences suggest that from ancient times *kvr* and *k'mir* were used for the same. Also he substantiates his arguments by inferring other evidences from Arab travellers of 9th and 10th centuries A.D. who have used *k.m.r.* with various medial vowels to designate the country. Dr. Nagaraju is not wrong in this matter, because Ibn Battûta, while he was in Sumatra, mentions aloes "elle produit les espèces aromatiques, l'excellent aloès de Kâkoulâh et de Kamârah[15]". In fact, the editor of his *Voyages* also identifies the word *Kamârah* with Khmer that is Cambodia.

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13. *Indian Antiquary* vol. VII, p. 126, footnote (fn).
14. *Studies in Indian History and Culture,* (*P. B. Desai Felicitation volume*), Dr. S. Nagaraju, "Chalukya Vinayaditya's intervention in Cambodian Politics", p. 222-225. By and large, *Kamera* is identified with an island in Kaveri valley but how far is it correct? *Kamera* is mentioned in the copper plate grants along with other islands which are surrounded by oceans. So *kamera* must also be an island in the sea.
15. Ibn Battûta, *Voyages, III, Inde, Extrême Orient, Espagne et Soudan*, traduction de l'arabe de B. R. Defremery et C. Sanguinetti, introduction et notes de Stéphane Yerasimos. Editions La Découverte, Paris V, 1990, p. 302-303.

Dr. Nagaraju's views can be further substantiated by other historical facts. Calukya kings were sending and receiving ambassadors from foreign countries like Persia, China etc. A Persian Ambassador represented in one of the caves of Ajantā paintings is a well-known example to the scholars. Besides, that envoys were sent to the eastern kingdoms is also known to us through their own sources. Chinese Annals themselves furnish information. "A Chinese mediaeval historian, Ma-Twan-Lin, writes: In the month of the third year *len-chieu*(692), the king of kingdom of Eastern India Mo-lo-pa-mo, the king of the..., the king of the kingdom of the South India Tche-k'i-pa-la etc. all came to render homage and make presents"[16]. Our learned professor, B. A. Saletore identifies Tche-k'i-pa-la with Vinayāditya I of Calukya dynasty[17]. The presence of Calukyan emissaries in the Chinese court proves that Calukya kings of Bādāmi had contacts with the eastern archipelago and their influence is more striking in the monuments of Java, Sumatra, Cambodia, Campa and so on.

To strengthen his thesis, our learned scholar-professor B. A. Saletore cites James Fergusson's views on Borobudur temples: "While dealing with the group of temples at the foot of mount Prahu on the Deing Plateau, the same great authority on architecture, Fergusson writes: They are in storeys but not with cells, nor any reminiscence of such; but they are Calukyan in a clear and direct meaning of the term."[18]

Also Chinese pilgrims like Hiuen Tsang, I-Tsing visited the Calukyan Empire in Karnāṭaka. So Karnāṭaka was not an unknown land to the south eastern islands and countries.

These above examples are the proofs that Calukya kings did establish contacts with far eastern countries and no wonder if King Vinayāditya of renowned heroism might have received tributes from *Kamera* that is Cambodian rulers.

Also Vinayāditya had another victory to his credit and that is his conquest of northern kingdoms. Inscriptions eulogize his victory, saying: "having acquired the banner called *pālidhvaja*" and other insignias such as

16. Dr. B. A. Saletore, *Karnāṭaka's Trans-Oceanic Contacts*, Karnataka University, Dharwar, 1956, p. 68
17. Ibid, p. 69.
18. Ibid, p. 64.

banners having the signs of the Gaṅgā and the Yamunā". But who these kings of north are, is not specifically mentioned in the copper plates and scholars guess that it must be King Yaśovarman[19]. Non-mentioning of the lord of Uttarāpatha in the grants make some historians to suspect the authenticity of this exploit. Vinayāditya's rule, in the opinion of historians, might have ended in disaster because his son Vijayāditya was imprisoned in this adventure of conquering the kings of the north. Somehow the latter escaped and returned to the capital, but by then his father Vinayāditya had breathed his last in A.D. 695 in the chagrin of separation from his dear son. It is all hypothetic because there are no documents to substantiate these views of modern scholars.

That the rule of King Vijayāditya starts from A.D. 696 is confirmed by one of his C. P. grants[20]. Hampi is mentioned, for the first time, in his C.P. grant of Togarcedu[21]. From this date onwards starts the ascendancy of Hampi not only as a pilgrimage centre, but also as a secondary residence of Calukya, Hoysala kings, finally to become the capital of the vast Karnataka Empire which is wrongly called as the Vijayanagar empire by modern historians and the people. An inscription in the temple of Vijayeśvara at Paṭṭadakal mentions that the credit of building this temple to Śiva in the name of Vijayeśvara goes to King Vijayāditya[22]. Building of this temple in this particular style, more known as the Dravidian style, is a milestone in the field of Calukyan architecture, because it is like a prologue to the forthcoming famous temples of Lokeśvara and Trailokyeśvara patronized by the two queens of King Vikramāditya II.

## 1. 3. Vikramāditya II:

With the rule of Vikramāditya II in A.D. 733-34 to 744-45, once again stars started to shine over the Calukya kingdom. Within a span of ten years, King Vikramāditya II, son of King Vijāditya, achieved even much more than his father and grandfather.

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19. The Classical Age, ed. by K. M. Munshi, Bharatiya Vidyabhavan, Bombay, 1954, p. 130 and 245.
20. *Epigraphia Indica* vol. XXXVI, "Jamalagama Grant of Chalukya Vijayaditya, Saka 619", ed. by M. S. Nagaraja Rao, No. 39 p. 313-316.
21. Journal of Bombay Branch of Royal Asiatic Society, No. XVI.
22. I. A. X, p. 146 ff. Often modern historians thought that the two temples built by the queens of Vikramāditya II were styled after the Kailāsanātha temple at Kāñcipuram. But Vijayeśvara is earlier than the other two and the contemporary work of Kailāsanātha at Kānci. Pallava Narasiṃhavarma Rājasimha (A.D. 690-728) is the author of this temple and he was a contemporary of Vijāditya (696-734). Also in *ICB*, No. 113, p. 201 ff.

The king's greatest desire was to uproot his family's "natural enemy", the Pallava kings of Kāñci from their own city. So he made a sudden attack on the Pallava kingdom and desired to take revenge on what they did for Bādāmi after the death of Pulikeśin II. Consequently, after vanquishing completely the sovereign ruler of Pallava realm, the King of Karnāṭaka entered Kāñcipuram with the intention of devastating it to remind the Pallava subjects of the ghastly attitude of their kings towards the Calukyan capital Bādāmi. But the monarch, probably with the heart of an ardent lover of art, did not have the heart to destroy such an artistic work as the Kailāsanātha temple. On the contrary, he made lavish endowments for its maintenance, repairs and so on. This exalted act of the King, which is worthy of a great monarch, is sung in more than one epigraph, starting with one in the temple of Kailāsanātha itself[23]. To commemorate their husband's memorable victory over their foes, two temples were built in the holy city Paṭṭadakal by the two beloved queens of the king, Lokamahādevī and Trailokyamahādevī. They are the long lasting witnesses of the king's victory over the Pallava rulers of Kāñci[24]. Both the queens belonged to the Haihaya family[25]. Lokeśvara (now known as Virūpākṣa) and Trailokyeśvara (now known as Mallikārjuna) were the two shrines raised by the two queens of King Vikramāditya II[26]. These two magnificent artistic works are still standing proudly in the midst of the ruins to remind the visitors, art lovers and historians the memorable event of the victory of the Karnāṭaka king over their age old enemies, the Pallava kings of Tamilnadu.

Both these monuments are rich in recording historical facts, besides furnishing the names of artists who built them. Built after the model of Vijayeśvara (Saṃgameśvara) on the site, the two temples mark the highly developed *Dravidian* style architecture of temples in Karnāṭaka.

Another noteworthy point is that all these temples are called, in the inscription of Kīrtivarmā II, the son of Vikramāditya and Trailokyamahādevī, *mahāśailaprāsāda*, "mountain like temple"[27] or “great temple in stone” to distinguish it from monuments in bricks. Also there

23. S I I , vol. 1, No. 1.
24. *Indian Antiquary*, vol. X, 1881, Fleet, “Sanskrit and Old Canarese Inscriptions, Nos. XCIX, C, CI, CII, CIII,” p. 163 ff.
25. *Epigraphia Indica* vol. III, No. 1. “Paṭṭadakal Pillar Inscription of the time of Kirtivarman II” by J. F. Fleet, p. 1ff.
26. Ibid. Nos. XCIC, C; *Epigraphia Indica* vol. III, ibid.
27. Mountain temples become a main feature in Cambodia.

are two or three more inscriptions in the temple of Lokeśvara (so-called Virūpākṣa) recording the construction and thrice the victory of King Vikramāditya over Pallava kings. Also the same records mention the architect and artists who built these temples. One of them, Guṇḍa the main architect is highly eulogized by the patron. He was also decorated with the title *anivāritācāri*[28] "indefatigable artist", who can never commit mistakes. He was also honoured with the title *Tribhuvanācārya*[29] the *ācārya* or the artist of the three worlds[30]. The queen had raised his status to the level of a divine architect. This inscription is important for more than one reason. It mentions a few terms as *sakala, niṣkala, sūkṣma* etc., which occur in *Śaivāgama* texts. Besides, there are also architectural and administrative terms. Therefore, these two inscriptions need to be discussed in length and breadth.

Śiva, as per *Śaivāgama* texts is both *sakala* and *niṣkala*. Śaiva *Purāṇa* texts are very proud to say that Śiva is the only god who is *sakala* "with form" and *niṣkala* "without form". Also He is *sūkṣma* "very subtle" and he is so subtle that he cannot be perceived by naked eyes. And the artist *Sarvasiddhi ācāri* was expert in making icons, temples: "that *sūtradhāri* of the south Śrī Sarvasiddhi Ācāri (who was) like *Pitāmaha* (in creating) many abodes of all those who are possessed of virtuous qualities (gods), *sakalaniṣkalasūkṣmātibhāṣitan*, (was like) a crest jewel in a diadem (in building) dwelling places, temples, vehicles, seats and beds (to divinities)".

It is possible that Sarvasiddhi is also another title given to Guṇḍan by the queen nominating him as the sculptor cum architect of the South. There is another possibility of interpreting the word "Sarvasiddhi" as the name of another artist, a contemporary of Guṇḍan, selected as the artist for the whole of South. Now that Vikramāditya II, her husband, has vanquished the Pallava kings, after this battle the Pallava dynasty was reduced to nothing. Consequently King Vikramāditya II became the overlord of the whole of the south. So the queen, in a way magnifies the aura of her husband by naming the artist she has employed *tenkaṇadiśeyā sūtradhāri*

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28. Anivārita was a title of King Vikramāditya I too.
29. For the word ācārya Kittel gives the meaning: following established rites or practice; the title assumed by idol makers, smiths etc. Kittel's Kannada-English Dictionary. Madras, 1971. These idol makers and other smiths are also called Viśvakarmi after the divine architect *Viśvakarma*n. Quoting again Kittel (ibid.) for this word: all-maker; architect or artist of all gods.
30. "Maker of the Three Worlds" is the interpretation given by George Michell in his book on *Paṭṭadakal, Monumental Legacy*, Oxford University Press, New-Delhi, 2002, p. 37.

"as the one and only one artist for the entire south" like her lord who is the overlord of the entire southern kingdoms.

The king was succeeded by Kīrtivarman II, his son from the queen Lokamahādevī. But with the demise of Vikramāditya II the waxing moon of Calukya dynasty started to wane. Rāṣṭrakūṭa family members, vassals of the ruling dynasty, began to strengthen their power. Dantidurga succeeded in taking all reins of the kingdom in his hands by completely subduing his overlords the Calukya kings, in c. A. D. 757.

Modern historians are of the opinion that the banks of Malaprabhā are like a laboratory to experiment the building of temples and it led to confirm that capitals of Calukya kings are the cradles of Indian temple building art.

Ravikīrti was a poet and lived in the court of King Pulikeśin II. He is the author of the important epigraph engraved on the temple wall itself of Meguṭi in the fort of Aihole. It helps us to say that the temple is the first of its kind to be built by men. Till then the art of excavating caves was very much in practice.

The prehistoric man was living in caves. This is proved by cave paintings. Following the example of prehistoric men, Buddhist monks also lived in caves. Some of their caves were natural and others were manmade. This art of excavating caves led the Hindu kings to follow their examples but instead of living there, they made them as residences for their gods. Thus the art of excavating caves began to house Hindu gods. According to historical documents, north Indian caves are earlier than the south Indian. There is a possibility that following their victory over the kings of the north, Calukya monarchs introduced the art to cut the rocks and carve images in caves. The art of excavating caves to house the Hindu gods begun by the Cālukya kings is now appreciated all over the world. In Bādāmi four caves have been cut in a single block of a huge rock. Of the four caves the first one is dedicated to Śiva and Viṣṇu, the next two to Viṣṇu and the last one to Jaina saints. Atop on the rock is the fort built by Pulikeśin I, and an inscription there testifies the fact.

An inscription of King Maṅgaleśa in the third cave attests the date of its excavation. It is believed that the second is also the work of his times and

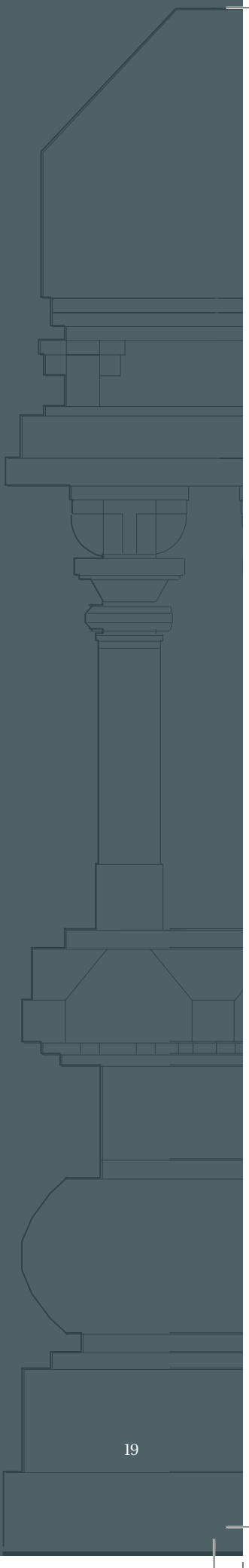
may be the first cave was the work of Pulikeśin I or his son Kīrtivarman I. It is quite likely that when the father built such a formidable fort, his sons and successors must have thought of displaying their extraordinary qualities in getting rocks excavated.

In Karnāṭaka from the times of Cālukya kings of Kalyāṇa the art of building temples of triple sancta become frequent. To find the origin of this art we have to see the work of queen mother Rāṇi Vinayavati at Bādāmi. During the reign of her son Vijayāditya, in the 3rd year of her son's regnal year, Śaka 621, corresponding to A.D. 699, she had a temple built with three sancta and had installed three Gods namely Brahmā, Viṣṇu and Maheśvara. Now the temple is empty and goes by the name of Jambulinga temple but the inscription *in situ* furnishes the historical facts. Unfortunately the inscription is silent about the reason for building the temple with three cellas[31]. Building temples with three *garbhagṛha* becomes a regular feature of Lakulīśa-Pāśupata temples in Karnāṭaka not only during Kalyāṇa Cālukya, Sevuṇa periods. Hoysala kings adopted also this triple sancta style to house their Vaiṣṇava deities.

31. *ICB*, No. 91, p. 155 ff

# 2

# Architecture



# 2. Architecture



*figure 2.* Ref: P.4, Vol2



*figure 3.* Ref: P.6, Vol2



*figure 4.* Ref: P.8, Vol2

## 2. 1. The Site of Paṭṭadakal

Stretched along the river Malaprabhā, over a distance of 1 km, the ancient site of the city of Paṭṭadakal (*figure 2-4*) includes a main group of old temples in its northern half, the modern quarters of the residents of the village in the southern half and at the southern limit one more major old temple. Remnants of a north-south fort wall are still observable to-day in the village. It must have been the western limit of the ancient city. The modern village has large extensions beyond that limit towards west. The broad east-west street is entirely beyond the same limit. It is a fact that from the west end of that street one sees the *śikhara* and finial of the Lokeśvara temple (*figure 2*). That modern street stands slightly apart of the axis of the temple and is not exactly parallel to it, so that it is not possible to assert on that sole ground that it was an ancient component of the site, and it had a relation with the temple, such as a *rathavīthī*. However, we may keep in mind that a noteworthy feature of town-planning in medieval period is the provision of a straight street starting from the main entrance of the temple compound, in the main axis of the main shrine, for ceremonial processions of the deity. The main east-west street of the present village

answers approximately to this requirement and is effectively used for car processions. A recent temple car is parked in a shed at the beginning of the street and processions take place at the time of festivals.

Moreover, there are other ancient vestiges of the past at the west end of that street at a distance of ½ km from Lokeśvara temple (*figure 3-4*). On the north side of the street, in an agricultural zone, there are a Liṅga (*figure 5*) probably in its original location, a few sculpted stone beams and remnants of a large *maṇḍapa* (*figure 6*), probably of slightly later style. This can be identified as the ruins of a temple of Lokapāleśvara on the basis of the inscription 14. We observe that the Liṅga is exactly on the east-west axis of the Lokeśvara complex. The special alignment of the two Liṅgas, their related names, Lokeśvara "Lord of the world" and Lokapāleśvara "Lord protector of the world" suggest a planned conception. That would be an early example of well-thought town planning.

More than one km further to the west, after a stretch of agricultural land, there is one more temple built in the local sandstone, but displaying features differentiating sharply its style from the other group. It probably belongs to the later Rāṣṭrakūṭa period. Nowadays it is locally called "Jaina temple". A small cluster of houses has been built around, including a recent church, reputed to have been originally built by the Jesuit Missionary, Abbé Dubois. It has received the name "New Paṭṭadakal".

The Malaprabhā River on the east of the old city is not easily fordable at this spot, so that the entire city is on only one bank of it. On the opposite bank is an agricultural land belonging to another village on the north. Nowadays the river can be crossed a little to the North of the actual site through a modern bridge. We have no document about any ancient boat service. Malaprabhā is a major tributary of Krishna River, joining it at Kudalasangama, a spot of high sanctity. It is ever flowing and sometimes subject to high rise, causing floods. Paṭṭadakal is in the middle of its long course, in a region where it meanders in a valley between two low ranges of hills (*figure 1*), in close surrounding on the south and at a greater distance on the north. In the latter range are quarries of reddish sandstone, exploited for the construction of the ancient monuments, as suggested by a few ancient designs, Kannaḍa inscriptions and letters of Calukyan times engraved there (*figure 7*). In the same area even much older *brāhmī* letters are seen engraved on a natural rock (*figure 8*).



*figure 5.* Ref: P.10, Vol2



*figure 6.* Ref: P.11, Vol2



*figure 7.* Ref: P.12, Vol2



*figure 8.* Ref: P.12, Vol2



*figure 4.* Ref: P.8, Vol2

Eight temples, with some 50 minor structures are located in a space to the north of the village, a rectangle of about 180 x 140 m on the western bank of the river, all open to the East (*figure 4*): from south to north, Lokeśvara (modern Virūpākṣa), Trailokyeśvara (mod. Mallikārjuna), Kāśīviśveśvara, Vijayeśvara (mod. Saṃgameśvara), Candraśekhara, Galaganātha, Jambuliṅgeśvara, Kāḍasiddheśvara. At a short distance to the south of that group is the temple of Pāpanātha. We have already seen the relation with the ruined temple of Lokapāleśvara to the west of the village. The major monuments deserve a detailed description. The minor ones are all of the same type. They are of religious inspiration and require a brief description and an explanation on their purpose. The Jaina temple which stands apart of the site and apart of the period of Calukyan patronage will not be included in this study.

A chronological classification can be only tentative. Inscriptions do not document the precise dates of their foundations. They give information on the patrons of a few of them. Vijayeśvara was built by Vijayāditya during his long reign (696-733). Lokeśvara and Trailokyeśvara were patronized by the queens of his glorious successor, Vikramāditya II, who reigned from 733 to 745. Other temples may have come slightly before or after this period. On the whole there has been only a short span of time for a brilliant artistic activity, may be less than a century, the end of the 7th and the first half of the 8th.

Several names of architects and sculptors are inscribed on a few monuments, most of them in Lokeśvara and Pāpanātha temples. We retain first the name of Guṇḍan, who was awarded several titles, *Anivāritācāri*, Tribhuvanācārya, Sarvasiddhi Ācāri "Master of all realizations", title granted by the queen Lokamahādevī, for the construction of Lokeśvara temple (inscriptions 1, 2). On the same monument four other names of sculptors are engraved, Baladeva son of Duggi Ācāri (inscription 12), Ceṅgamma (inscription 15), Pullappan (inscription 16), Devaputran disciple of Sakaresivādi (inscription 9). On the walls of Pāpanātha temple the name of Baladeva (inscription 33) reappears and the name of a disciple of a disciple of Sarvasiddhi Ācāri, Revadi Ovajja grandson of Śilemuddar (inscription 32). We can speak of a Paṭṭadakal school of *Śilpins* who achieved the well-balanced harmony which differentiates this site from the other neighbouring Calukyan sites.

They have practiced two styles, inspired by the north Indian style called *nāgara* in its *latina* variant and the south Indian style called *drāviḍa*. For a long time, Karnataka, owing to its geographical location, was exposed to both influences. Indeed, it has been called a "cultural magnet" (K. V. Soundararajan EITA I.2 p.7). But that double exposure does not exclude a local originality. At Paṭṭadakal artists have pursued the heritage they have received from their elders who worked in Badami, Aihole and Mahakut in the 6th and 7th century and who had already transformed external features of north and south into a fully developed style of their own. The Paṭṭadakal School has brought a unity of grandeur and majesty, harmonizing the two styles. It is generally recognized as the late stage of the Calukyan style of temples.

Another source of unity may have been the religious inspiration. All the temples are dedicated to Śiva. We are not sufficiently documented about the religious authorities who may have directed the architectural and iconographic programs. We know only the presence of a Śaiva sage named Jñānaśivācārya, disciple of the grand-disciple of an ascetic called Śubhadevarūpa, son of Śivarūpa, grandson of Śivavardhamāna, of Śāṇḍilyagotra (inscription 28). He erected a pillar bearing the *Triśūla* emblem of Śiva. He declares that he has come from a centre on the banks of Gaṅgā and to have taken "shelter" near the temple of Vijayeśvara. His period falls during the reigns of Vijayāditya, Vikramāditya II and Kīrtivarman II (696-745). His name is of a type common in the school of Śaivasiddhānta. We have also reasons to think of a prevalence of the Lākula-Pāśupata movement in Paṭṭadakal. There is an image of Lakulīśa in most of the temples. And we know through an abundant documentation that these Śaiva movements have played a prominent role in the religious life of north Karnataka in the following centuries. It had probably started in earlier centuries in the region, as attested in centres like Aihole and Mahakut. Moreover in the temple of Vijayeśvara there is a typical inscription on a high stela inspired by the Pāśupata-Kālāmukha movement (inscription 29). It records a donation to the temple of Vijayeśvara in 1162-63. In the decorated top panel there is the figure of a *Pāśupata* performing worship of the Liṅga (***figure 9***). He is standing, wearing just a kaupina, having a long hanging hair. This is the traditional image of a Kālāmukha ascetic of that period. And this tradition may very well go back to the 8th century in the times of Vijayāditya.

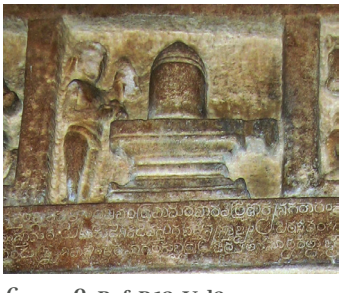


***figure 9.*** **Ref: P.13, Vol2**

Paṭṭadakal has thus been a great centre of Śaivism. The temples in its oldest, compact core zone are exclusively Śaiva. Among them are three royal foundations, Vijayeśvara, Lokeśvara, Trailokyeśvara. They are the largest and most complex building realisations of their times in the Calukya dominion. In grandeur they rival only with Rājasiṃha's Kailāsanātha temple in Kāñci. Vikramāditya conquered Kañci, saw the Kailāsanātha, restored its treasury to the God and left an inscription on one pillar. After his victory, Queen Lokamahādevī and her sister Trailokyamahādevī undertook to build the Lokeśvara and Trailokyeśvara temples, seemingly with a rivalling mark of royal triumph. In fact, apart of the majestic royal character, there is no relationship with the Kailāsanātha temple of Kāñcī, neither in the architectural conception, nor in the iconographic program, nor in the style of sculpture and decorative motifs.

Now, in addition to the three royal foundations and the other large monuments, we see on the same site a host of smaller temples, more than forty small structures, all pressed together in a restricted space in the vicinity of the large ones. Such a high concentration requires an explanation. In Paṭṭadakal there is a likely presence of *Pāśupata* worshippers. They were defined by the *Pāśupata vrata*, a vow of devotion to Paśupati. This vow is documented in *Śivapurāṇa* for instance[32]. It consists in the observance of rules of purity, diet, etc. and a regular worship of a Liṅga, in a sacred place or in a forest, under the instruction of a Guru, for a short duration or life-time:

***kālaś caitrī paurṇamāsī deśaḥ śivaparigrahaḥ*** |
***kṣetrārāmādy araṇyaṃ vā praśastaḥ śubhalakṣaṇaḥ*** || *3* ||

"The time (for Pāśupatavrata) is the full moon of Caitra month; the place is the surroundings of Śiva, praiseworthy and bearing good signs, or a sacred site, a temple etc., a forest."

The main component of the *vrata* is a Liṅgapūjā on a lotiform *sthaṇḍila*:

***tatpadmakarṇikāmadhye kṛtvā liṅgaṃ kanīyasam*** |
***sphāṭikaṃ pīṭhikopetaṃ pūjayed vidhivat kramāt*** || *30* ||

32. See *Śivapurāṇa*, VII (Vāyavīyasaṃhitā), pūrvakhaṇḍa, adhyāya 33 Paśupativratavidhānavarṇana, 1-98 quoted in Vasundhara Filliozat, *Kālāmukha and Pāśupata temples in Dharwar*, p. 127-138.

"In the middle of that lotus one should arrange a smaller Liṅga of crystal with a socle and worship it according to rule and process."

At the end of the *pūjā* "the Liṅga with its lotus and all its related material is presented to the Guru or placed in a temple of Śiva":

***tatas tat sāmbujaṃ liṅgaṃ sarvopakaraṇānvitam*** |
***samarpayet svagurave sthāpayed vā śivālaye*** || ***60b-61a*** ||

This text speaks about small mobile Liṅgas deposited in Śiva temples at the time of a *vrata*. A similar act of devotion to install unmovable (*sthāvara*) Liṅgas seems to have repeatedly taken place in the vicinity of Paṭṭadakal temples. The presence of so many Liṅgas in a close disposition adjacent to the major temples suggests that it was a holy place, a pure Śivakṣetra. The entire site is consecrated to the cult of Śiva and the great number of votive Liṅgas speaks a lot about the strength and fervour of the current of *bhakti* which flourished in their times. The installation of a Liṅga implied the building of an architectural structure consecrated to it. In Paṭṭadakal it has taken the shape of an aedicule arranged according to regular Āgamic rules, concentrating in very small size all the elements of a large temple. Several models have been realised and probably in the two current styles, *drāviḍa* and *nāgara* current in the region.

The *drāviḍa* style, implemented there, judging from the example of the three major monuments, Vijayeśvara, Lokeśvara, Trailokyeśvara, is the result of the evolution of the *drāviḍa* temples of earlier phases in other Calukyan sites. Pallava temples of 8th century and Paṭṭadakal *drāviḍa* temples are the result of independent evolution from their predecessors in their respective regions and display a strong divergence.

The respective *nāgara* and *drāviḍa* influences do not make of the styles of Calukyan temples mere varieties of the north Indian and south Indian styles. There is a new style integrating *nāgara* and *drāviḍa* features, especially in Paṭṭadakal. There is a Karnāṭa style and in order to signify the local originality and the different influences, the terms Karnāṭa-nāgara and Karnāṭa-*drāviḍa* styles are the most practical denominations[33]. The

33. In EITA C. R. Bolon and M. A. Dhaky have adopted the name Karnāṭa-Nāgara and K. V. Soundara Rajan deals with the Calukyan Period under the general heading of Karnāṭa style.`

Karnāṭa-*drāviḍa* temples of Paṭṭadakal are the Vijayeśvara, Lokeśvara and Trailokyeśvara temples. The Karnāṭa-nāgara are the Galaganātha, Jambuliṅga, Kāḍasiddheśvara, Kāśīviśveśvara temples. Pāpanātha is a hybrid. Others are too small or ruined and do not bear any mark of a distinctive style.

The Karnāṭa-nāgara temples of Paṭṭadakal are grossly defined by their curvilinear tower composed of the three vertical bands called *latā*, the central one covered with an assembly of dormer windows called *candraśālās* (EITA) or *gavākṣas* (Hardy), those in the angles made of a succession of several *kapota* bands topped by an *āmalaka*, the intermediary recesses being filled with small aedicules. They have a *śukanāsī* projection over the *sanctum* door or over an antechamber; one or two closed hypostyle pavilions with at least an opening on a porch on the east. The pavilion can have a central nave with raised ceiling and ornamented clerestory. They have a number of variations between themselves and each one deserves a detailed description.

The Karnāṭa-*drāviḍa* temple at Paṭṭadakal can be grossly characterized by a *garbhagṛha* open to the east, surrounded by a closed ambulatory passageway, lighted with screened windows, eventually preceded by an antechamber called *śukanāsī*, two subsidiary shrines dedicated probably to Gaṇeśa and to the Goddess at the start and end of the ambulatory passageway, a large five-bays closed hypostyle pavilion with free-standing pillars and a raised central nave, opened on three porches. Their most prominent feature is the tower crowning the *garbhagṛha*, of the *drāviḍa* model composed of *bhadraśālā* and *karṇakūṭa* aedicules, with a *śukanāsī* projection on the east when there is an antechamber. This impressive monument is, or possibly was in a vast courtyard closed in a compound, including a *Nandin* pavilion and a varying number of subsidiary shrines abutting the compound. The best representative of this style is the Lokeśvara temple of which we give below a detailed description. We will add a description of the few variations displayed by the two other temples of this category.

We formulate the hypothesis that the group of the Karnāṭa-Nāgara temples predates the Karnāṭa-*Drāviḍa* group. The latter has been introduced on the site of Paṭṭadakal by a royal will, the foundation of Vijayeśvara by Vijayāditya, then pursued by the will of the queens of Vikramāditya II (*see*

*inscription 1*). This shift of style inspired by the royal intervention implies the anteriority of the Karnāṭa-Nāgara temples on the site of Paṭṭadakal. Before Vijayāditya, during the 7th century, Paṭṭadakal may have been a Kālāmukha centre, similar to Mahakut, with a school of architecture dominantly *nāgara*. In the first half of 8th century the royal impact brought a new style, a new enlarged size and majesty, without changing the religious inspiration. The hybrid Pāpanātha temple maintaining the Kālāmukha tradition, having probably been subject to several campaigns of building, seems to be part of the two periods, mixing both styles, and in its final form coming as a brilliant conclusion of the building activity of the Paṭṭadakal school of architecture and sculpture.

For the purpose of architectural description, the presence of two styles on the site of Paṭṭadakal renders necessary the use of two architectural terminologies. For the *nāgara* style, we use the terminology adopted in EITA, for the *drāviḍa* style the terminology of *Mayamata*[34]. Temple architecture is also subservient to Āgamic scriptures. Building activity is based on an architectural program that is itself conceived for the purpose of conducting multifarious rites. Rites are addressed to a god. Therefore at the base of the architectural program there is a theological concept served by a program of rituals. The temple complex is the structure devised to implement the ritualistic program. Theology and rituals are documented for us in *Āgama-Tantra* and *Purāṇa* literature. From Śaivasiddhānta *Tantras* we know the theological and ritualistic systems implemented in both *drāviḍa* and *nāgara* temples. For instance *Ajita Tantra* and *Somaśambhupaddhati* document ritual *śaiva* practice of worship in Tamilnāḍu and Central India respectively, in the 10th-11th centuries. In Calukyan period that school of Śaivism was dominant all over India. We do not have any specific manual for the Pāśupata School. We have *Pāśupata* texts dealing with practices of ascetics only. But we know from eulogies of *Pāśupata gurus* engraved in later Calukyan monuments of 10-12th centuries that such *Pāśupata gurus* directing the foundation and activities of temples were well-versed in *Śaivāgamas* in general. Therefore these *gurus* were not confined in extreme ascetic practices, but were actors in the conduct of worship in temples. We are not likely to go astray, if we derive a reconstruction of the general theological and

34. See B. Dagens, *Mayamatam, Treatise of Housing, Architecture and Iconography*, IGNCA & Motilal Banarsidass, Delhi, 2 vol., 1994.

ritualistic practices in the *Śaiva* temples of Paṭṭadakal from the available *Śaivāgama* texts. Texts anterior to 10th century have not yet come to full light. Seeing that the general structure of the 7th-8th centuries Paṭṭadakal temples does not drastically differ from later ones, we surmise that the śaiva religion practiced there in that period can be figured on the basis of the slightly later texts referred to.

The worship was dedicated to Sadāśiva, the first manifestation of the supreme Para Śiva, inaccessible to human senses, mind and speech. Sadāśiva has a body of speech comprising the five main formulas called *brahmamantras*, frequently pronounced in the rituals. They are represented by five heads oriented in the different directions, Īśāna looking upwards, Tatpuruṣa facing east, *Aghora* facing south, Sadyojāta facing west, Vāmadeva facing north. The material support of the worship in the cella is a mere Liṅga "sign" of the presence of Sadāśiva installed there by a complex ritual. The five faces of Sadāśiva are rarely represented on the Liṅga, never in Paṭṭadakal. But they are constantly invoked by *mantras* and present in the mind of the worshipper during the execution of all rites. The Liṅga is the centre from which all the components of the monument are conceived and materialized.

In the subsequent architectural description we have adopted the typological classification in Karnāṭa-nāgara and Karnāṭa-*drāviḍa* monuments, without giving a chronological implication, neither to the sequence of the two styles, nor to the adopted order of the descriptions of temples in each group, because of the hypothetical character of their chronological sequence at the present state of knowledge. The temple of Lokeśvara is the largest and the most complete in elements answering to a ritualistic function. Therefore we have grouped all allusions to rituals, when describing the architecture of this temple. They are *mutatis mutandis* applicable to other temples also.



*figure 10.* Ref: P.14, Vol2



*figure 11.* Ref: P.16, Vol2

## 2. 2. The Karnāṭa-Nāgara Temples at Paṭṭadakal

### 2. 2. 1. The Temple of Kāḍasiddheśvara

The name Kāḍasiddheśvara is modern. There is no document about its ancient name and dedication, or about its date. It is the smallest and humblest of all the *Nāgara* structures on the site, the northernmost (*figure*

*10, graphic survey Drawing 22*). It consists of a *garbhagṛha* sheltering a Liṅga, open to the east and a slightly wider *maṇḍapa* on the same axis. Both elements have a floor at the same level. There may have been a threshold, which is now lost. The level of the floor is the top of the *kapota* of the *adhiṣṭhāna*. The doorway of the *sanctum* is the most ornamented element of the temple (*figure 11, Drawing 22 plan and elevation D2*). We can count five frames (*śākhā*) above the lower blocks bearing images of Gaṅgā and Yamunā:

- Two external bands framing the doorjambs and lintel with lotus petals and geometrical decoration;
- A slim pilaster on each doorjamb, with a *ratna* motif decoration and a corbel-like (*bodhikā* and *kapota* shapes) capital bearing a small seated god, four-armed Brahman and Viṣṇu at the top;
- Then a band decorated with a creeper;
- Finally the rimmed body of a Nāgarāja.

The lintel bears a graceful image of seated Śiva and Pārvatī. A similar model of door frame adorns the passageway out of the *maṇḍapa* (*Drawing 22 plan and elevation D1*). It is considerably damaged. It has lost its lintel completely. On each side of the entrance is a life-size *dvārapāla*, below a heavy corbel (*figure 12*). The presence of this corbel implies the existence of beams for a structure which does not exist anymore, maybe an outward porch on the model of the Saṃgameśvara temple at Mahākūṭa.

The exterior facing of the walls (*figure 13*) rest on a running pedestal comprising *padma*, *tripaṭṭakumuda*, round in the *bhadra* portions, *kaṇṭha* with figuration of pillarets, *kapota*. The wall is flat, without pilasters. There are windows on south and north sides of the *maṇḍapa* and all around the monument a running frieze of *gaṇas* and garland bearers at the top of the walls below a *kapota*. The *bhadras* of the three sides have a niche topped by a *nāgara* net of *gavākṣas*. The niches shelter slim images of Ardhanārī in the north, Harihara in the west, Lākulīśa in the south, considerably damaged. It is worth notice that these images have been carved in the same block of stone as the whole niche (*figure 14*).

Between the top *kapota* of the wall and the first *kapotas* of the tower there



*figure 12.* Ref: P.17, Vol2



*figure 13.* Ref: P.18, Vol2



*figure 14.* Ref: P.19, Vol2

is an interesting frieze of figurations of pillars, with their corbels. They are duplicated in the background in a kind of perspective view of *maṇḍapa*. They bear an architrave supporting two layers of joist-ends. Then come the protruding *kapotas* of the tower.

The tower is a *latina* model of three *latās* or vertical bands and has three horizontal partitions defining levels (*bhūmi*). The central projecting band is composed of nine successive *kapotas* that are supports for an array of *gavākṣas* (one between two halves). The angle bands are made of three pairs of similar *kapotas* each bearing a *gavākṣa* between two halves, and each pair being topped by an *āmalaka*. At the summit of the tower a large platform must have supported a massive *āmalaka*, now lost. There is no antechamber in front of the *sanctum*, but above, on the east side of the tower a high *śukanāsī*, jutting out very slightly, occupies the full breadth of the central *latā* and half of its height. At its base is an image of Naṭeśa, unfortunately damaged, inscribed in a large *gavākṣa* with convoluted *karṇas*. Its position comes above the passageway of the *sanctum* to the *maṇḍapa* (***see Drawing 22 section A-A***).

A problematic feature must not be silently passed over. To the east of the monument the site plan done by M. George Michell indicates a few traces of an additional structure. Nowadays we cannot observe anything more in that area, as the ground has been converted into a garden. A comparison with the neighbouring temple of Jambuliṅgeśvara brings to the mind that there could have been an outward platform for the installation of a *Nandin*. Only an excavation on that spot could confirm or infirm it.

The proportions of this small monument are well-balanced. The curve of the tower profile is graceful. The sculpture is elegant. There are regular and symmetrical designs for the half *gavākṣas*, with a roundish, pleasant, smiling face in the central one. This is a model of temple without antechamber, with a single closed *maṇḍapa* and a porch. The absence of the common square of pillars and raised ceiling in the *maṇḍapa* is not frequent. It is comparable to a few of the most simple temples in Aihole, for instance in the Mallikarjuna or Galagnath groups.

### 2. 2. 2. The Temple of Jambuliṅgeśvara

The name Jambuliṅga is modern and there is no document on its ancient name and dedication. It shares many features with the Kāḍasiddheśvara

temple, but has also clear differences, notably with some *drāviḍa* features (***figure 15, Drawing 21***). The *sanctum* sheltering a Liṅga has a doorway much simpler, three frames only: a slim pilaster of *drāviḍa* type between *ratna* and *latā* decorated bands, a lintel, the central part of which has a provision for an undone carving (***figure 16***). It opens to the east to a less wide *maṇḍapa*, just a little longer, lighted by screened windows. In fact, being devoid of the usual square of pillars, it could be considered as an antechamber, if there was not the fully framed door to the *sanctum*. The *maṇḍapa* opens to the east, to a large platform (***figure 15, Drawing 21 plan above threshold***), accessed on south and north by a few steps. Curiously this platform has an irregular shape. It has two mouldings, *jagatī* and *tripaṭṭakumuda*. On its eastern limit, in the axis of the *sanctum* there is a pedestal for an image of *Nandin*. A worn out stone of a probable bull is kept there, nowadays; it seems to be too small for the pedestal and is certainly not the original sculpture. The three frame doorway to the platform is more elaborate, with a prominent pilaster having a sixteen edged shaft and fine *pūrṇakumbha* (***figure 17***). The floor level of the *sanctum* and *maṇḍapa* are at the level of the top of the *adhiṣṭhāna*, the floor of the platform at the level of the *kumuda*.



***figure 15.*** **Ref: P.20, Vol2**



***figure 16.*** **Ref: P.22, Vol2**

The external wall (***figure 18***) rests on a pedestal comprising the *jagatī* (*padma* in the *bhadras*) and *kumuda* of the platform running all around, then a *kapota* above a *kaṇṭha* punctuated with pillarets. It bears a series of thin pilasters of *drāviḍa* type. The *vimāna* has in its *bhadra* portions a niche also of *drāviḍa* type, slim pilasters supporting a *toraṇa* of *makaras* and garland bearers. The entire niche, including the statue of the deity is hewn in one and same block of stone. The deities are Harihara in the west, Sūrya in the north, Lakulīśa in the south. The wall is topped by a fine *kapota*, a frieze of *yāḷis*, all of *drāviḍa* style. The tower above remains purely *nāgara*. Its model is the same as in the Kāḍasiddheśvara temple: three *bhūmis*, three *latās*: in the centre a heap of nine *kapotas* bearing each a *gavākṣa* between two halves, in the angles three sets of two *kapotas* supporting a *gavākṣa* between two halves and an *āmalaka*. The top platform is there, but the summit *āmalaka* is lost. Between the central and the side *latās* there is a recess with figurations of *pañjaras*. It has no antechamber, but a short *śukanāsī*, the large *gavākṣa* of which has an image of Naṭeśa (***Drawing 21 south and east elevation***).

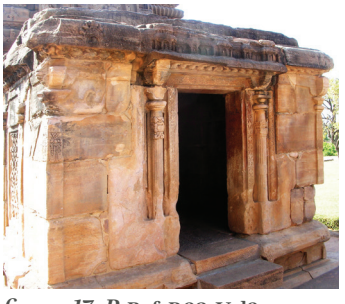


***figure 17. P.*** **Ref: P.23, Vol2**



***figure 18.*** **Ref: P.24, Vol2**

This monument has suffered from time, but it is still obvious that its workmanship does reach the same skill and elegance as the Kāḍasiddheśvara temple. It is a model of the same family, with a striking difference, the less wide *maṇḍapa*. The outward platform with *Nandin* would be another important new feature, if it were possible to ascertain that there was no *Nandin* platform in the Kāḍasiddheśvara temple.

## 2. 2. 3. The Temple of Kāśīviśvanātha

This is another case of a non-documented temple, bearing a modern name. It comes in the line of the two previous temples by many features, but it is also enriched with new elements. Its roots are the Kāḍasiddheśvara and Jambuliṅga temples, and beyond them in Aihole and Mahākūṭa. With additional influences and probably the hand and imagination of an original *Śilpin* it achieves a noteworthy enrichment of the Karnāṭa-Nāgara style in Paṭṭadakal. M. A. Dhaky has observed not only influences of Alampur, but also influences from western (or north-western) monuments and proposed to explain it as a foundation done in the Rāṣṭrakūṭa period, when the region of Paṭṭadakal was subordinate to that external power. But he adds also: "Were it possible to prove that the temple was erected during the Calukya period, it would have to be admitted that it was the creation of some separate guild of sculptors as is evident by a comparison with other *Nāgara* temples in Kisuvoḷal" (EITA II.1 p. 346). We are not able to establish the date of foundation of this temple, but we feel also that if we retain the idea to count Kāśīviśvanātha as a contemporary of the *Nāgara* group of Paṭṭadakal, we have to emphasize its originality, which can be the manifestation of a powerful artistic personality of a *Śilpin*. The pillars of the *maṇḍapa* with their *pūrṇakumbha* at the top and the pilasters at the entrance of the *garbhagṛha* display great originality, but not a Rāṣṭrakūṭa style. They can be compared with pilars of the external niche of the undoubtedly Calukyan Galaganātha temple in Paṭṭadakal. Considering the problem of its implantation at a too narrow proximity of the Trailokyeśvara temple, since it cuts the compound of the latter structure, and literally comes in the way of the architectural program of that complex, the option that it predates the construction of it can also be proposed. This option is reinforced by the fact that its foundation level is lower to that of the Trailokyeśvara. The relation with Alampur monuments cannot be ascertained, as comparison provides few features. It cannot be



*figure 19.* Ref: P.26, Vol2



*figure 20.* Ref: P.28, Vol2

rated in the same manner as the relation of Galaganātha temple which can be told to belong to the Alampur family. Kāśīviśveśvara's family is Kāḍasiddheśvara, Jambuliṅga, Pāpanātha temples (*figure 19, Drawing 1-2*).



*figure 21.* Ref: P.29, Vol2

## A. Interior

The interior plan of this temple is the usual *garbhagṛha* and larger *maṇḍapa*, but with a new element, an intermediary antechamber (*Drawing 1, plan above threshold, section A-A*). The exterior plan is consequently affected. There is a recess at the level of the antechamber, between the *vimāna* and the *maṇḍapa*. The plan was completed by a porch. The elevation is also affected, as the *śukanāsī* above the antechamber is elongated.

The *garbhagṛha* sheltering a Liṅga is a square cella (*figure 20*). It has duplicated pilasters in its corners, *bodhikas*, then two rows of joist-ends to support an architrave. Three more rows of joist-ends support the stone ceiling decorated with a large open lotus. The *garbhagṛha* is open to the east on an antechamber, a little less wide and shorter by a half. The partition between the cella and the antechamber is done only by a pilaster on each side of the passageway (*figure 21, Drawing 2 column - HC4*). The lovely ornamentation is original: a *pūrṇakumbha* topped by a *gavākṣa* at the bottom is connected by a vertical band of flowers to a row of garlands and another *gavākṣa*.



*figure 22.* Ref: P.30, Vol2

The passageway giving entrance to the antechamber is a composition of several concentric frames resting on the base of the doorjambs. The innermost one is the ring-streaked body of a graceful Nāgarāja whose head is figured at the bottom of a doorjamb (*figure 22, Drawing 2 elevation - D1 & HC3*) and tail ends in the hand of a Garuḍa at the centre of the lintel (*figure 23*). A second frame is a frieze of figures in low relief. A third one is a pilaster supporting the architrave above the Garuḍa lintel; its shaft bears a decor of jewels. A fourth one is a square band with a decor of creepers and flowers. A fifth one is a frieze of lotus petals doing a transition to the wall. On both sides of the door a massive pilaster bears an image of a mild *dvārapālaka*.



*figure 23.* Ref: P.31, Vol2

The *maṇḍapa* is a rectangle wider than the *garbhagṛha* but shorter than the block of cella and antechamber. That shape and size are disproportionate,



*figure 24.* Ref: P.32, Vol2



*figure 25.* Ref: P.33, Vol2



*figure 26.* Ref: P.34, Vol2

*figure 27.* Ref: P.34, *figure 29.* Ref: P.36, Vol2

when we compare with other temples on the site, where the *maṇḍapas* are regularly larger and close to the square. Its short size allowed a rectangle of four free standing pillars only. They leave ample space in the middle of the *maṇḍapa*, but are packed by pairs in the south and north sides at a short distance (50 cm approximately) from pilasters on the walls. The pillar has a square base with simple mouldings, a high *padma*, a *vṛttakumuda* and an upper band (***figure 24, TP02_KV_02 column - FC2 top row second from left***). The shaft is octagonal. On its frontal face there is a standing figure in high relief. Towards its top it is interrupted by a square block bearing low relief representations of mythological events. Above, the octagonal shaft reappears to end in a sixteen sided portion, making a transition to a capital consisting in a *pūrṇakumbha*. A system of four corbels of roll-type is adorned here with a *yāḷi* or elephant protome. There is a variant on the north side. The capital has the shape of an *āmalaka* (***figure 25, Drawing 2 column - FC1***). The pilasters have the same base, a shaft of square section, interrupted by an octagonal section above a semi circle. The capital mixes the shapes of the *pūrṇakumbha* and the lion head.

The central part of the *maṇḍapa* from its west wall up to the eastern pair of pillars has its ceiling raised high and profusely decorated (***figure 26, Drawing 1 reflected ceiling plan***). Firstly the architrave above the eastern pair of pillars bears a beautiful low relief of a couple of Nāga and Nāgī worshipping a Liṅga (***figure 27***). The lateral part has a *kapota* above a gallery of compressed figurations of pillars and a row of joist-ends; the *kapota* bears *Nāgara gavākṣas*. Then another gallery of pillars with perspective effect supports a frieze of flying garland-bearers carrying a second corbelling *kapota*. That again is topped by one more gallery of figurations of pillars in perspective view, in the centre of which is inserted a protruding sculpture of a rearing lion. This high composition of figurative supports carries the three stone slabs of the ceiling. The ceiling is divided in compartments devoted to mythological and ornamental representations in low relief, a central compartment surrounded by eight smaller ones, the whole framed in a row of *gaṇas* and a row of creepers (***figure 28***).

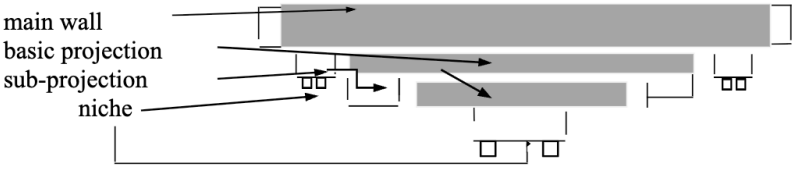
## B. Exterior

The *vimāna* tower made of five *bhūmis* is higher than all the others of

same type on the site (*figure 29*). The impression of height is reinforced by the fact that the base is more limited in size, than in Galaganātha and Pāpanātha temples. The *vimāna* ground plan is a square with two basic axial projections. Each space thus delimited has its own sub-projection. The central and the angle projections have their own projection bearing a niche made of two slim pilasters topped by a complex of *gavākṣas* borne on a dwarf gallery of figured pillars. The space in-between has a sub-projection flat and without decor. These projections are kept up to the summital platform, except the central one which ends in a crest at the level of the second *bhūmi*.



*figure 29.* Ref: P.36, Vol2




The mouldings of the basement are the *jagatī* and *padma*, *tripaṭṭakumuda*, in a recess two rows of joist-ends, *kapota* with *gavākṣas*, top square band highly decorated with creepers and radiating flowers. The niches are the space of wall delimited by two pillarets topped by a *kapota* over two rows of joist-ends (*figure 30*). It bears a motif of *nāgara* superstructure made of a gallery of pilasters reproducing an interesting view of *maṇḍapa* with an effect of perspective, then an array of interlaced *nāgara gavākṣas*, two rows of two and one at the top. The central niche is wider and has a more elaborate array of *gavākṣas*: a low *kapota* with a small *gavākṣa* in its centre, above a larger *gavākṣa* between two halves; in the space left out in between a fine perspective of pillared *maṇḍapa*; above that, a triangle made of three, two, one interlaced *gavākṣas* (*figure 31*). All around the wall, at the top runs a band decorated with lion heads spitting garlands which frame little human or semi-human figures. The wall ends with a *kapota* on two rows of joist-ends.



*figure 30.* Ref: P.37, Vol2



*figure 31.* Ref: P.38, Vol2

In the same system of projections, the tower is made of five curved *latās* on each side (*figures 29, 32*). One shorter *latā* is superimposed on the central one, crowning the central sub-projection with a *nāgara* superstructure made of a figurative *maṇḍapa* and an array of eight rows of miniature *gavākṣas*. The basic central projection bears twenty three rows of five *gavākṣas*. They are knit so closely together that the spaces



*figure 32.* Ref: P.39, Vol2

between them form additional full or half *gavākṣas*. The *latā* in an angle is a composition of five elements. Each element is made of a *kapota* topped by a triangular array of *gavākṣas*, successively three, two and one, then another *kapota* and the final *āmalaka*. The intermediary *latā* bears an array of twenty three rows of two *gavākṣas*. The five motifs in each corner of the tower bring a horizontal division and define five levels (*bhūmi*). But the central and intermediary *latās* are a continuous piling up without any partition. The verticality and absence of striking horizontal line accentuate the impression of height. The top platform of the tower has lost its superstructure, probably a large *āmalaka* and a *kalaśa* finial.



*figure 33.* Ref: P.40, Vol2

The eastern side of the tower has the same structure, but its central portion is obliterated up to the fourth *bhūmi*, by an imposing *śukanāsī* (*figure 33*). It follows that only the corner *latās* and top portion of the central and intermediary ones are visible on the eastern face of the tower. The *śukanāsī* rests on the roof of the antechamber in the space between the tower and the raised part of the roof. Its front part consists in four *latās* bearing an array of six triangles of interlaced *gavākṣas*, two and one, then a section of a long roof with eaves on each side, a gallery with a perspective of pillarets, finally a very large *gavākṣa* in the eye of which there is a beautiful image of Naṭeśa and his consort. Graceful seated figures have been added in the side curves of the *gavākṣakarṇas*. In the free space remaining at the base of the eye are seen equally graceful images of small flying figures. The south and north sides of the *śukanāsī* are more complex. We observe four levels (*figure 32*). The two lower levels can be considered as having the same structure as the tower, *i.e.* a *latā* of five triangular arrays of *gavākṣas* and a corner structure of a set of two *kapotas* and *āmalaka*, then a full aedicule comprising a gallery of pilasters, a *kapota*, a niche and rows of joist-ends. The third level is a longer *kapota*, two niches between pilasters and rows of joist-ends and another *kapota*. The final element is a long and high vaulted roof.



*figure 34.* Ref: P.41, Vol2

The exterior side of the wall of the antechamber appears in a deep recess between the *vimāna* and the *maṇḍapa*. The basement and wall structures are the same as in the *vimāna*. On the three sides of the recess there is the same niche as the corner one on the *vimāna*. The exterior wall of the *maṇḍapa* has the same basement, five niches of same model and is topped by a frieze of garland bearers below a *kapota* (*figure 34*). The eastern side has a different model of niche which can be understood as a *drāviḍa*

model (*figure 35*). Four pilasters support a system of three aedicules. The two central ones bear a *śālā* model. On each side a pilaster supports a *karṇakūṭa* model. The roof of the *maṇḍapa* is a terrace, the central part of which is raised and structured as a platform topped by a *kapota*. The doorframe of the *maṇḍapa* to the porch reproduces the interior model of five *śākhās* with a few variations. The *nāgabandha* is reduced in size; the Garuḍa on the lintel is very much damaged. There is the frame with a decor of jewels, the square pilaster with creeper decor. The fourth band differs by its circular section divided by a few cubic portions; it bears a creeper decor on the south doorjamb only. The fifth element is the usual chain of lotus petals. The upper part was the attachment of the porch and has had the same fate. It has completely disappeared.



*figure 35.* Ref: P.41, Vol2

The last element which may be considered as part of this temple complex is a platform for *Nandin* situated on the main east-west axis.

## 2. 2. 4. The Temple of Galaganātha

With the temple called nowadays Galaganātha, we have a Karnāṭa Nāgara temple of a new stature and larger dimension. It appears to be purely *nāgara*, being devoid of any *drāviḍa* element. It compares well with monuments at Alampur, with the Kumārabrahma temple for example. For this reason M. A. Dhaky has proposed to date it in the reign of Vinayāditya (685-696) (EITA II.1 p. 292). It is unfortunately badly damaged.

The plan is comprised of a *garbhagṛha* with an antechamber, open to the east, an ambulatory closed by an external wall around them, a hypostyle pavilion of which only traces remain; the whole is on a large rectangular platform (*figure 36, Drawing 3 plan above threshold, section A-A*). The *garbhagṛha* is a square, the largest in the site. There is a large Liṅga, the *piṇḍikā* of which is lost, so that the octagonal part and the top of the square part are visible. The major portion of the square part is buried, being placed on a foundation stone called *brahmaśilā*. This stone, probably square, is not in the centre of the *garbhagṛha*. Judging from the position of the Liṅga, it is slightly deviated towards the north-east. It is interesting to observe that a similar deviation is prescribed by an *Āgamic* rule. A process described in *Ajita Tantra* XVIII.182-188 consists in designing in the middle of the cella a square whose side is the breadth of



*figure 36.* Ref: P.42, Vol2



*figure 37.* Ref: P.44, Vol2

the door, dividing it in 441 squares. The central one will be divided in nine squares. After removing five of those squares on the south and west, the centre of the remaining four squares in the north-east angle is the centre of the *brahmaśilā* and of the Liṅga which is fixed in it. According to the text the deviation from the centre of the cella would be 5cms for a door of 1 m. In Galaganātha the deviation is 10cms.

Two plain pilasters separate the cella from the less wide and shorter antechamber. The antechamber opens to the east through an elaborate doorframe, a model close to the doorframes of Kāśīviśvanātha, but less ornamented (***figure 37, Drawing 4 door D1***): five *śākhās* above the Gaṅgā-Yamunā bases, inner frame with creeper decor, a round, ring-streaked band, a square band decorated with a chain of vegetal motifs, a slim plain pilaster topped by corbels and a *nāgara* superstructure, a last round band with a motif of creepers. At the centre of the lintel is a Naṭeśa image.



*figure 38.* Ref: P.45, Vol2

The external wall of the cella, as seen in the ambulatory, has regular projections, three on each side. The axial one has a projection from which an elaborate niche juts out (***figure 38, Drawing 4 bhadra module***). The side projections are a plain projecting block, which has remained without any carving, but is topped by a beautiful composition of *gavākṣas* (***figures 39, 40***). The modenature of the basement of the wall is a *jagatī* and *padma*, a *vṛttakumuda* a *kapota* on two rows of joist-ends and a final square band with narrow recesses between the three elements (***figure 41***). That is interrupted regularly at the level of every projection. The *kumuda* is replaced by a series of five or six cubic protruding blocks carved on their frontal side with a small low relief of birds, *gaṇas* etc. The top band has a decor of creepers. The axial niche above this basement is a figuration of a doorframe: two inner frames, *nāgabandha* and square band with creeper decor, then a massive pilaster comprising a base in the form of a *pūrṇaghaṭa*, a square shaft ending in two rows of garlands and creepers, a short octagonal portion, a capital in the form of another *pūrṇaghaṭa*, finally a figurative very short corbel, supporting a plain architrave. In the case of the side projections, the beautiful motif above the flat protruding block is composed of a *kapota* over two rows of joist-ends, and then above two small recessing fillets a triangular system of two large half *gavākṣas* bearing on their crest another *gavākṣa*. In the large space between those large half *gavākṣas* another identical system of smaller size is inserted. Five small recesses are left out; they are filled with figurations of pillars



*figure 39.* Ref: P.46, Vol2

topped by corbels bearing architraves, in a sort of perspective view (*figure 39*). There are six such motifs around the wall. Each varies from the others by some details of decoration. A fine instance has creepers and flowers on the *kapota* and near the *karṇas* of the large half *gavākṣas* are small sitting lions (*figure 40*).



*figure 40.* Ref: P.47, Vol2

*figure 41.* Ref: P.46, Vol2

Thus a display of very high quality is offered to the worshipper performing the rite of *pradakṣiṇa* that is an act of reverence to the deity in the *sanctum*. Each of these niches, even those crested in wall projections, even though there are no icons, can be the occasion of a rite of worship or simple thought to a deity of Śiva's entourage. A ambulatory is therefore an architectural device highly desirable for such an important rite. Galaganātha temple is the first on the site of Paṭṭadakal to introduce it as a major component. Its *pradakṣiṇapatha* is broad, closed by a wall, lighted by screened windows and covered with a sloping ceiling made of large stone slabs. Well-proportionate, it invites to perform the rites. It has suffered a lot. The external facing of the wall is practically lost. An original feature which Galaganātha temple shared with several temples of Alampur is the construction of an external niche in the axes of the *vimāna*. Only the niche of the south wall has survived (*figure 42*). It consists in a projection of the basement from which juts out a platform made of a *jagatī-cum-padma* and square band. It supports a high stone stela of a majestic Śiva Andhakāntaka (*figure 43*). On both sides of the stela are window screens lighting the ambulatory. The platform bears at its corners two pillars of circular shaft with an octagonal section towards the top and with the *pūrṇaghaṭa*-shaped capital. At the corners of the wall projection, on the sides of the platform are square pilasters bearing a *yāḷi* image, and an original crest in the form of the *gavākṣa* triangular motif, two halves embedding a human figure plus one. There were similar structures on the west and north walls. They are lost and an empty space is left open in their places. The external wall of the *pradakṣiṇapatha* is partly collapsed. At least, the basement subsists, displaying on the south side four regular projections, similar to those of the *garbhagṛha* wall. These projections were probably a base for a niche with crest of *gavākṣas* of the type seen in Kāśīviśvanātha, Pāpanātha, Alampur temples.



*figure 42.* Ref: P.48, Vol2



*figure 43.* Ref: P.49, Vol2

*figure 36.* Ref: P.42, Vol2

The whole structure of the *vimāna* and ambulatory rests on a low platform, which has a long extension to the east (*figure 36*). Its modenature is made of a *jagatī-cum-padma*, a recess showing a gallery of pillars with corbels,



*figure 44.* Ref: P.50, Vol2



*figure 45.* Ref: P.51, Vol2



*figure 46.* Ref: P.50, Vol2



*figure 47.* Ref: P.52, Vol2

duplicated in perspective view, suggesting the figuration of a *maṇḍapa* with a Liṅga in each bay, a *kumuda* and a *kapota* over two rows of joist-ends. There are traces of foundations in the line of the *pradakṣiṇapatha* wall on a distance equal to the length of the *garbhagṛha* and antechamber. There are traces of the implantation of three pillars in the line of the pilasters on each side of the door of the antechamber. That suggests the existence of a vast *maṇḍapa*, closed by a wall, on the model of Alampur temples. On the north limit a pillar lies on the ground (*figure 44*). Its original features are a *pūrṇakumbha* at the base, a decorated block towards the top and another without decor at the summit. Similar fragments bearing inscriptions have been shifted from the precincts of this temple to the open air museum; one fragment has been reused in the wall of a later unidentified structure to the south-east of the temple (*figures 45-46*). Nearby lies a large *kapota*-shaped slab bearing a frieze of *haṃsas* (*figure 47*). All these remarkable pieces are probably parts of a lost *maṇḍapa*. The platform extends to the east beyond the *maṇḍapa* (*figure 48*). In its south-east corner it bears traces of a small rectangular structure. On the east side at each corner there is a small shrine of the same height as the platform. And beyond the platform, in the axis of the *garbhagṛha* are seen traces of foundations of a structure that could have been a *Nandin* pavilion.

The tower above the *garbhagṛha* is the most impressive element of the temple (*figure 49*). It has been well-preserved on three sides. On the east side it has lost the frontal part of the *śukanāsī*. It is a purely *nāgara latina* structure, with three *latās*. The central *latā* is a continuous vertical composition of full and half *gavākṣa* motifs, as seen on the *garbhagṛha* wall. Two half *gavākṣas* mirror one the other and embed a full one of same height. This motif is repeated eleven times. The distance between the two halves decreases gradually. The last motif at the top is narrow enough to support a single full higher item. On the first and second levels at the start of the tower, the pair of mirroring halves is duplicated and the inner pair encloses a *pañjara* aedicule itself topped by the *gavākṣa* motif in miniature size. The angle *latā* has the motif of two half *gavākṣas* below a full one, superimposed on the figuration of three *kapota* shaped bands and that is topped by an *āmalaka* and a *kapota*. The same system is repeated four times. In the recesses between the central *latā* and the angle ones four *pañjara* aedicules are superimposed on a series of figurations of *maṇḍapa* and *kapota*. We observe that the *kapotas* in the recesses are

in a continuous line with the *kapotas* below and above the *āmalakas*. At the top, the tower logically ends with a continuous *kapota*. Then comes a square platform (*vedikā*) made of a row of figured *maṇḍapa* and a chamfered band. It bears the circular drum (*kaṇṭha*) supporting a massive *āmalaka*. The finial is a stone *kalaśa*.

On the east side, the central *latā* is cut by a *śukanāsī* up to the level of the second *āmalaka* (*figures 50-51*). We do not know how much in the length of the *śukanāsī* is lost. To-day we observe that a series of beams are cut at the level of the doorframe of the antechamber. It leaves an opening inside the *śukanāsī* from the level of the door lintels upwards, with two partitions. The lateral sides of the *śukanāsī* show an alternation of galleries of figurative pillars and *kapotas*.

The damage inflicted on this Galaganātha temple is really extensive and deplorable. If it had been preserved in conditions as good as those of other temples on the site, considering the impressive grandeur of the architectural program, the harmony of proportions between the different elements, the elegance of the curved profile of the tower, the quality of execution, the beauty of the single surviving sculpture, this monument would have matched the other great monuments of both styles.



*figure 48.* Ref: P.52, Vol2



*figure 49.* Ref: P.53, Vol2

## 2. 2. 5. The Temple of Pāpanātha (Mūlasthānamahādeva)

A number of records have been inscribed in this temple, but none reveals the ancient name of the deity. A stela dated 1071 A.D. in the time of Someśvara II and found near the temple refers to a deity called "Kisuvoḷala mūlasthānada Mahādeva" (inscription 37, line 13). It may be the original name of the temple. Pāpanātha is a modern name for the Liṅga in the *sanctum*. However precious information is given by inscriptions, *i.e.* names of *śilpins* inscribed close to a sculpture; and in inscription 31 the name Revaḍi Ovajja, grandson of Śilemuddar, disciple of a disciple of Sarvasiddhi Ācārya, *sūtradhara* or chief architect of the south side of the temple (inscription 32). His name appears also in the Lokeśvara temple. We may say that he belongs to the school of Sarvasiddhi Ācārya, but in a somewhat distant way. He is distant in time by two batches of disciples and that dates his activity probably at the end of the reign of Vikramāditya II (733-745) or during the reign of Kīrtivarman II (745-752). He is also



*figure 50.* Ref: P.54, Vol2



*figure 51.* Ref: P.55, Vol2



*figure 52.* Ref: P.56, Vol2

*figure 53.* Ref: P.57, Vol2

distant in style. The temple of Pāpanātha represents a development of the experiments done previously in the main part of the site (*figure 52, Drawing 15-16*). It fuses *drāviḍa* and *nāgara* styles in a peculiar Karnāṭa style. Revaḍi Ovajja has here taken a lot of features in Kāśīviśvanātha and Galaganātha temples. He has used elements from the Lokeśvara temple. And he has produced a lot from his own imagination. We will see that this temple is the result of several stages of construction. He may have participated to the last campaign of construction.

## A. Interior



*figure 54.* Ref: P.58, Vol2

The plan displays a *garbhagṛha* directly opening to the east on a larger *maṇḍapa* (*Drawing 15 plan above threshold*). The *garbhagṛha* shelters a huge Liṅga. It has corner pilasters and a flat ceiling decorated with a lotus motif. Even though there is a *śukanāsī* jutting out of the tower on its east side, below there is no antechamber. The doorframe is made of four *śākhās*, an inner *nāgabandha* with Garuḍa holding the tail of the serpents in the centre of the lintel, a small square *band* with a decor of creepers, after a recess a larger square band with creeper decor, a recess and a large band showing various human figures. On a massive pilaster, on each side of the door, there is a *dvārapāla* of masterly execution (*figure 53*). The exterior wall of the *garbhagṛha* is flat with a *kapota*. It has an axial niche on each side, made of two simple *drāviḍa* square pilasters, scroll corbels, a lintel and a *kapota* (*figure 54*). The entire niche and the man-size icon inside it are carved in one single slab of stone. The icons are Lakulīśa in the south (*figure 55*), Sūrya in the west, Viṣṇu in the north.



*figure 55.* Ref: P.59, Vol2

On the side of each *dvārapāla* we observe a prolongation of the south and north walls of the *garbhagṛha* on a short distance (*figure 56*). These walls have been cut vertically and a pilaster has been superimposed on their section. They have no clear relation with the adjacent *maṇḍapa* which has its pillars aligned to the *dvārapāla* pilasters. Their position indicates a

probable transformation of the original structure[35]. They are probably the departures of the ancient lateral walls of a *maṇḍapa* anterior to the present one. The original monument must have consisted in a *vimāna* base, may be with the present *nāgara* tower, with a small *maṇḍapa* of same width as the *garbhagṛha*. It would have fallen in the family of Kāḍasiddheśvara and Jambuliṅgeśvara.



*figure 56.* Ref: P.60, Vol2

Between these remnants of wall and a pilaster engaged in the *maṇḍapa* wall is a very narrow passage to a narrow ambulatory. This *maṇḍapa* wall and the ambulatory wall in its prolongation are probably the result of the reworking of the initial plan of the monument. There is a strong contrast between the niche on the *garbhagṛha* wall and the *bhadra* niche on the ambulatory external wall. A new conception has dictated a new construction and decor. The ambulatory is lighted by two screened windows on each side of the exterior, axial icon-stela, on south, west and north (***Drawing 15 plan above threshold***). This is a device already used in Galaganātha temple.

*figure 57.* Ref: P.61, Vol2

The inner *maṇḍapa* next to the *garbhagṛha* has the same width as the *sanctum* and ambulatory taken together and is slightly longer than wide. It has four central pillars of *vajrakānta* type: an octagonal shaft between square portions at the top and bottom, massive *taraṅga bodhikās* (*figure 57*). There is a type of pilasters similar to those of the Lokeśvara temple, some of which have reliefs of couples (*figure 58*). The *maṇḍapa* is lighted by four windows, on south and north sides. The central nave has a raised ceiling, from the *garbhagṛha* to the central square included. It is partitioned by a beam supported by magnificent high reliefs of *makara* head and flying celestial issuing of its mouth (*figure 59*). The first part of the ceiling near the *garbhagṛha* has a low relief of a Nāgarāja, human bust and serpent coils. The other part has a beautiful, harmonious Naṭeśa



*figure 58.* Ref: P.61, Vol2

35. C. R. Bolon (EITA II.1 page 307) suspects that originally there was no ambulatory, on the basis of a remnant of the original wall of the *maṇḍapa* in the south-west and north-west corners. There would have been a subsequent adjunction of the pradakṣiṇapatha in the line of the wall of the *maṇḍapa*, with the consequence that the ambulatory is too narrow. The external facing of the wall of the *maṇḍapa* would have been refashioned, ensuring a continuity of motifs with the new wall of the ambulatory. This first *maṇḍapa* opens to the east on a second larger *maṇḍapa*, of which C. R. Bolon (ibidem) thinks that it has been added still later, because of distinct differences of decoration. In fact in the second *maṇḍapa* we observe truly a different degree of richness and the hands of different sculptors in the interior decoration, but we have to keep in mind the unity of style and motifs in the exterior wall decoration, which goes without change all around the temple. From the point of view of architecture and decor the exterior sides, south and north, are identical.

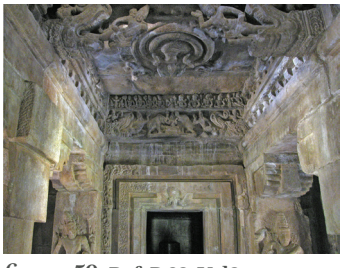


*figure 59.* Ref: P.62, Vol2



*figure 60.* Ref: P.63, Vol2



*figure 61.* Ref: P.64, Vol2



*figure 62.* Ref: P.65, Vol2



*figure 63.* Ref: P.66, Vol2

(*figure 60*). The clerestory comprises, above the architraves, a row of joist-ends, a *kapota* above which small apertures shed a dim light on the ceiling, a last curved band bearing motifs of *makara* heads. Above the doorframe of the *garbhagṛha* there are an architrave, a beam bearing the motifs of the *makara* head with a flying celestial praising a Gajalakṣmī and finally a frieze of *Gaṇa*s. Clerestory and ceiling offer the highest quality of Calukyan sculpture in Paṭṭadakal. In the side galleries, north, south and east near the door to the outer *maṇḍapa* the ceilings are lower and slightly slanting.

The concept and the ensuing beauty are the same, in magnified size, in the outer *maṇḍapa* (*Drawing 15 plan above threshold and section A-A*). Situated to the east of the first, on the same axis, it is appreciably larger, comprising sixteen pillars in a square array, with a larger bay in the east-west and north-south axes. In the central nave the ceiling is raised over a clerestory up to the second east row of pillars. The galleries around this part of the central nave, north south and east have a ceiling lower and slightly slanting. This *maṇḍapa* enjoys a better lighting, thanks to four windows on the south and north sides, two on the east, in addition to the axial door. A huge statue of *Nandin* is placed in the central nave, between the first and second east rows of pillars (*figure 61*). There are two types of pillars. Those of the central nave resemble the model found in Kāśīviśvanātha. They have a base with three protruding moldings, *padma*, *kumuda*, rimmed platform, then an octagonal shaft, a square block, the top of the shaft taking successively sixteen and twenty-four sides, as a transition to a circular capital (*figure 62, Drawing 16 column FC1*). It supports a system of corbels bearing the architraves. A rich ornamentation has been brought to the four westernmost pillars of the nave: a feminine figure in high relief on a frontal side of the shaft, lotus petals on the top of the shaft, and splendid horned lion head with vegetal motifs on the corbels (*figure 63*). The second type of pillar in the periphery is the more simple *vajrakānta* type of the inner *maṇḍapa* (*Drawing 16 column FC2*). In the centre of the south and north walls between two windows there is a niche in the form of a small shrine, complete with a base made of *padma*, figured pillared gallery, *kapota*, two pilasters supporting architrave and *kapota* and a *śālā* type of superstructure (*figure 64, Drawing 16 subshrine*). It houses Mahiṣāsuramardanī in the north, Gaṇeśa in the south. The pilasters engaged in the walls bear high relief sculptures of couples. A band of garland bearers runs all around the walls (*figure 65*). On the side bays the slanting ceilings are devoid of ornamentation. In the same bays the architrave bears a frieze of flying figures (*figure 66*).

The best of decoration has been concentrated in the clerestory and raised ceiling in the central nave. There the architraves, which on the side of the low ceiling are a simple band bearing images of flying figures, on the side of the raised ceiling take the form of *kapotas* with *gavākṣas* and creeper volutes. In the recess above their curve comes a frieze of *yāḷis* supporting a flat band. Above is a frieze of aedicules, by groups of three, a *bhadraśālā* between two *karṇakūṭas*, separated by the transversal beams which divide the ceiling (*figure 67*). These beams are supported by corbels in the form of *yāḷis*. On their downward side they bear an exuberant vegetal decor, an intricate mesh of volutes in the middle of which half human figures seem to happily mix (*figure 68*). On their lateral sides they have a frieze of garland bearers.

The western wall has its communication with the inner *maṇḍapa* in the temple axis. Consequently, the pilasters on both sides bear a life-size icon of *dvārapāla* and there is an elaborate doorframe conceived to support the high clerestory structure. The model of the doorframe differs from the *sanctum* one in the inner *maṇḍapa* and sustains comparison with the doorframe in Kāśīviśvanātha temple. Its four *śākhās* are the inner *nāgabandha* with Garuḍa holding the tails of the serpents in the centre of the lintel, a square band of jewel decoration, a slim round pilaster with *mālāsthāna*, *kumbha*, *chattra*, *phalaka* capital supporting scroll-type corbels, finally a round course of creeper motifs (*figure 69*). The lintel of the door supports an impressive superstructure of aedicules organized in the manner of a *vimāna* tower of two *talas*. The model is *drāviḍa* and can be compared to the single *tala* superstructure of the *śukanāsī* door in the Lokeśvara temple. The first *tala* is a figuration of *kapota* with a set of *drāviḍa* aedicules, *bhadraśālā* and *karṇakūṭas* with intermediary *pañjaras*. The second *tala* is a figurative temple of a single *bhadraśālā*. The members of the clerestory's north and south sides meet with this element (*figure 70*). The junction of the different structures is very rudimentary and suggests that this large western *maṇḍapa* has been added in a later campaign of construction. The doorframe and its superstructure are members of the inner western *maṇḍapa*. They are in a different stone and in a contrasting style. The poor junction of the different elements is compensated by the aesthetic quality of the *yāḷis* jutting out of the corners, and which are parts of the added structure.

The ceiling is divided in three compartments (*Drawing 16 reflected ceiling plan*). The first western compartment of the ceiling bears a low relief



*figure 64.* Ref: P.67, Vol2



*figure 65.* Ref: P.68, Vol2

*figure 66.* Ref: P.69, *figure 67.* Ref: P.70, *figure 68.* Ref: P.71, Vol2



*figure 69.* Ref: P.72, Vol2



*figure 70.* Ref: P.73, Vol2

*figure 71.* Ref: P.73, *figure 72.* Ref: P.74, *figure 73.* Ref: P.74, Vol2



***figure 74.*** **Ref: P.75, Vol2**



***figure 75.*** **Ref: P.76, Vol2**



***figure 76.*** **Ref: P.77, Vol2**

*figure 77.* Ref: P.78, Vol2, *figure 78.* Ref: P.79, Vol2

image of Gajalakṣmī in a ring of flying figures (*figure 71*). The central compartment, isolated between the two cross beams with their baroque decor, has a relief of Nāgarāja (*figure 72*). The eastern compartment gives an image of lying Viṣṇu Nārāyaṇa in the centre of a nine boxes diagram displaying the eight *Lokapālas* (*figure 73*). We note that the head of the figures are turned towards the west, except the Nārāyaṇa whose head is to the east near the image of Indra regent of that direction. These low-relief sculptures are fragile and in a poor state of conservation, being subjected to seepage. They are without a shade of doubt masterpieces in danger, normally out of sight owing to the poor lighting of the clerestory, in spite of tiny openings between the figured aedicules (*figure 74*).

The outer *maṇḍapa* opens to the east through a doorframe at variance with regard to the interior doorframes. The outer frame has *drāviḍa* slim pilasters with scroll *bodhikās* bearing a *kapota*. Then another set of similar pilasters supports on its *phalakas* the body of a *makara* whose exuberant tail falls along the shafts of the outer pilasters. A third frame is a square band with *latā* decor mixing in the lintel with a baroque composition of motifs issuing from the largely open mouths of the side *makaras* to end up in other *makaras*' open mouths framing a sitting Lakṣmī in the centre. Each doorjamb is set above a base bearing Gaṅgā and Yamunā reliefs, Yamunā on a tortoise with four attendants on the south, Gaṅgā on a *makara* with two attendants on the north (*figures 75-76*).

The porch has a square plan, two pilasters, two free standing pillars of square section bearing reliefs, massive scroll corbels, and on the south and north sides, resting parapets with *kakṣāsanas*. Like the central bay the porch has a raised ceiling, on a clerestory of same height. On the east side, above the *kapota* of the doorframe, there is an aedicule comprised of a base decorated with *makaras*, a second platform with a *gaṇa* blowing a conch, a *kapota* with a *bhadraśālā* dormer window framing a sitting Śiva-Pārvatī couple (*figure 77*). The other sides of the clerestory have the same structure. At each corner a protruding *yāḷi* is seen as inside. The ceiling made of three stone slabs bears a relief depicting Naṭeśa's dance amidst his celestial entourage (*figure 78*). On the periphery appears the type of *drāviḍa* superstructure which runs around the whole monument. The doorframe and ceiling in this porch are an excellent work of art. We venture to ascribe it to the sculptor, who has authored the ceilings and their partitioning beams, the pillars and corbels in the central nave of the outer *maṇḍapa*.

## B. Exterior

From the cella to the porch the ground level is the same. It is considerably raised from the exterior ground. The monument rest on an *adhiṣṭhāna* of 1.30m, the same height all around: *upānah*, *jagatī* with *padma*, *tripaṭṭakumuda* six-sided in the projections, high *kaṇṭha* showing the base of the niches' pilasters and bearing a decor of creepers and flowers, *kapota*. The regulating course called *upānah* gives a regular platform on straight lines to the whole monument, ambulatory with its jutting out *bhadra* niches, inner and outer *maṇḍapa* and porch. Above that, on all their height, inside the *upānah* line, the different components of the monument have projections on a regular rhythm: one on each side of the *bhadra* niches for the ambulatory, four on the south and north walls of the inner *maṇḍapa*, seven on the south and north walls of the outer *maṇḍapa*, one in each corner for the west wall of the same, two on each side of the porch on the east.

The axial niches of the ambulatory are developed into full sub-shrines of the same structure as the entrance porch (*figure 79, Drawing 16 south elevation*). The *adhiṣṭhāna* has the same height as other parts of the monument and replaces the *kumuda* and high *kaṇṭha* by a frieze of alternating elephants and lions. Two free standing pillars bearing reliefs, massive corbels bear directly a *kapota* and flat roof. Only the entrance porch has a superstructure of figurative aedicules. All other niches are very short projections. They are made of two small *drāviḍa* pilasters, scroll corbels, *kapota* and a superstructure made of a figurative gallery of pillars, two rows of joist-ends and a composition of *gavākṣas* (*figure 80*). One composition piles up a series of rows of *gavākṣas* in a triangular heap giving the impression of a pyramidal tower (hereafter type A). Another composition is of one central *gavākṣa* between two halves over a gallery of pilasters, the whole being repeated to form again a pyramidal tower (type B). In the background of the niches the wall bears a pilaster in very low relief on each side of a niche with scroll *bodhikā*, a *prastara* made of an architrave, a *kapota*, a frieze of *yāḷis* and a superstructure of *drāviḍa* type, inspired by the model of Lokeśvara temple. All the niches have the same design and the same size. There are variations only in the composition of the nets of *gavākṣas*.



*figure 79.* Ref: P.80, Vol2



*figure 80.* Ref: P.81, Vol2

On the ambulatory walls there are niches on each side of the *bhadra* sub-shrines. Their position marks the place of the inner *vimāna* corners.



*figure 81.* Ref: P.82, Vol2



*figure 82.* Ref: P.83, Vol2



*figure 83.* Ref: P.84, Vol2

They are topped by a *gavākṣa* pattern A. The crest of these walls is a series of aedicules, a *śālā* on each side of the sub-shrine above the niche, a *karṇakūṭa* at each corner of the ambulatory. There is a continuity of the south and north ambulatory walls with the external walls of the inner *maṇḍapa*. Thus, between the *bhadra* sub-shrine and the outer *maṇḍapa* we see a series of five niches. The crest above them has a *śālā*, a *karṇakūṭa* bearing a *gavākṣa* pattern, similar to those of the south-west and north-west *kūṭas*, and symmetrical with regard to the south-north axis of the *garbhagṛha*, then a *śālā*, a large *nāsikā* and a *śālā* (the last two preserved only on the north side). The *gavākṣa* patterns of the niches are respectively A, A, B, A, B. Among these five the middle rests on a double projection and has a more elaborated decoration. The external wall of the outer *maṇḍapa* bears seven niches (*figure 81*). The middle one is crested by a large *nāsikā*. A pair of niches on each side is topped by a common crest in the form of a long *śālā* with two *nāsikās*. On the extreme corners are *karṇakūṭas*. The *gavākṣa* patterns are from west to east A, A, B, A, A, A, B. The composition of the walls is almost the same on south and north. The east wall has a similar composition interrupted by the entrance porch (*figure 82*): two niches and one of reduced side in the remaining space on each side, with pattern A, B, B, *karṇakūṭa* and long *śālā*. The location of the windows is determined by the requirements of lighting inside. The architect has chosen to provide light on the *bhadra* niches inside the ambulatory. At the same time he had to abide by the requirement of placing an icon of the god in the axis of the Liṅga. His solution has been to place a window on each side of the icon. For the inner *maṇḍapa* the location of the windows is a recess between niches on the external wall, a free space apart of pilasters in the internal wall, and the inside lighting requirement. There was a possibility in the middle of the *maṇḍapa*, another close to a pilaster in its western part, but none in the eastern part (*TP 05 PA 01 plan above threshold*). For the outer *maṇḍapa*, the plan was more favorable and there are four windows, two in the central south-north bay on each side of the internal niches, one in the extreme west and east bays. All windows have approximately the same size. All have a one-stone perforated screen designing a geometrical pattern, eventually with creeper or other motifs.

The tower is erected over the walls of the *sanctum*. It is of the pure *nāgara latina* type, the common model on the site of Paṭṭadakal (*figure 83*). Above a *kapota* there is a figuration of a gallery of pillars with corbels, duplicated

in the background in a kind of perspective view. Then comes a division in three *latās* separated by a recess. The central *latā* is made of nine rows of *gavākṣas*, a central full and two halves on each side. It culminates in a larger *gavākṣa* at the top. The side *latās* are made of three tripartite sets of two *kapotas* and an *āmalaka*. At the top two low platforms supported a lost superstructure, probably a large *āmalaka* over a recess. The east side of the tower has the same patterns interrupted by a *śukanāsī*. This element is high, but juts out on a very small distance. That is due to the fact that there is no antechamber at the lower level. On its lateral sides it has the same structure of *kapotas* as the other parts of the tower up to the high curved roof, the top of which comes at the level of the fifth course. On its frontal east side it has a high *nāsikā* bearing an icon. The roofing of the two *maṇḍapas* is a stone terrace, raised above their central naves and sloping above the surrounding galleries.

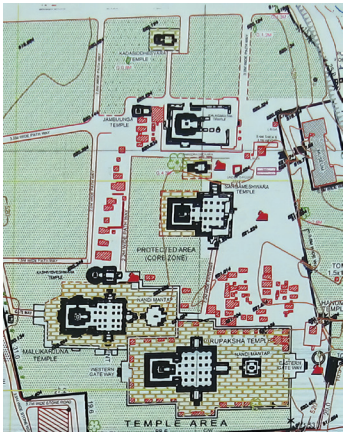



*figure 84.* Ref: P.86, Vol2

## 2. 3. Miniature Temples at Paṭṭadakal

Several groups of miniature monuments are to-day observable. The largest group is to the north of the eastern half of the Lokeśvara compound, some thirty small structures clubbed together, without any really regular disposition, with the minimum space between them (*figures 84, 85*). Another group extends from the vicinity of the Kāśīviśveśvara temple to the Jambuliṅgeśvara, in a long line (*figure 84*). A third group is to the west of the temple of Pāpanātha (*figure 4*). A few scattered here and there suggest that there may have been more of them in the spaces remaining void of any trace nowadays. It is not possible to do a chronological classification of these structures. All are extensively damaged. In most cases only a plinth has survived. We describe below the different models.

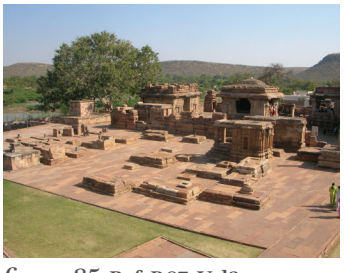


*figure 85.* Ref: P.87, Vol2

The smallest one is a cubic cella of little height, less than a metre. One seems to have been preserved in its entirety in the eastern part of the group. It consists in four walls with a plinth. Only the west wall has a rectangular opening. The roof is a flat square slab.

The first elaboration of this model is a cella of similar built and same size, generally opened to the east and preceded by a low platform with a *Nandin*. One in the south-east corner of the group has on its top an *āmalaka* stone, the typical finial of *nāgara* structures (*figure 86*). If it is



*figure 86.* Ref: P.87, Vol2



*figure 87.* Ref: P.88, Vol2



*figure 88.* Ref: P.88, Vol2



*figure 89.* Ref: P.89, Vol2



*figure 90.* Ref: P.90, Vol2

original, that would classify this aedicule as *nāgara*. Otherwise they bear no sign of any style.

In a more elaborated model the square cella has a porch with two pillars, or a closed antechamber, both a little less wide. In the axis is a square platform for a *Nandin*. The wall may have a square plinth and a *padma*. They are generally open to the east, exceptionally to the west, once to the north. Rarely the structure is preserved above the *padma*. Rarely the Liṅga is still *in situ*. Only in two cases the edifice, notably larger, has been preserved up to the roof of the cella.

The first, very close to the Lokeśvara compound has a high *adhiṣṭhāna*, plinth, *padma*, *tripaṭṭakumuda*, *kapota*. It consists in a cella and a closed *maṇḍapa*, open to the east, markedly deviated towards north-east (*figure 87*). The *maṇḍapa* is a little wider than the cella. There are no pilasters, nor any decorative motif, inside and outside. Its merit is to give an idea of what were most of the miniature temples of this model. A platform stands apart, slightly deviating from the east-west axis of the cella. It had probably the same moldings as the temple; they have survived only up to the *kumuda*. That was a platform fit for a *Nandin*.

The second, of the same size, bears a decor of *gavākṣas* and thus is the only member of the group which can be definitely classified as *nāgara*. It consists in a cella with a porch (*figure 88*). There is no trace to-day of a separate *Nandin* platform. It has an equally high *adhiṣṭhāna*, a *bhadra* projection on each wall. The interesting feature is a niche made of two pilasters, straight shafts with vegetal motifs, corbels and *kapota*. Above a composition of a small *gavākṣa* over two dwarf pilasters between two half *gavākṣas*. In the southern niche is an image of Lakulīśa (*figure 89*). Other niches are empty. On each side of the *bhadra* niche there is another narrower niche of same model with a simpler composition of *gavākṣas*. The carving is much worn out.

## 2. 3. 1. The Candraśekhara Temple

This is not a miniature shrine, but a minor one on the site, in comparison with the two grand monuments between which it has been built, Galaganātha and Vijayeśvara (*figures 90-91*). It does not enter in the different classes of temples identified at Paṭṭadakal. It consists in a

simple *vimāna* without tower, an antechamber and a wider *maṇḍapa*, a separate *Nandin* platform. The cella devoid of decoration shelters a Liṅga. An original feature is the doorframe on the east cella wall, with a *dvārapāla* on each side. The antechamber, narrower than the cella has niches with elaborate frame comprising *adhiṣṭhāna*, pilasters, *kapota* and *śālā*, on its lateral sides (*figure 92*). It opens directly on the much wider *maṇḍapa* which is devoid of decoration. The exterior is also quite simple. The doorframe on the east wall of the *maṇḍapa* has a common set of five bands on base blocks continued on a lintel, all without decor. The same pediment modenature runs all around the monument: *upāna*, *jagatī* and *padma*, *tripaṭṭakumuda*, *kaṇṭha*, *kapota*. The body of the walls of the *maṇḍapa* and *prāsāda* has three pairs of slim pilasters. On those of the *prāsāda* between the middle pilasters there is an original design of arch, totally unrealistic: a central tore and abacus, without pilaster juts out of the wall, supports two diverging arches the ends of which rest on the trunk of a fantastic animal with front legs leaning on two others similar abacus, tails hanging over the pilasters (*figure 93*). The wall ends with a *kapota* at its top and in a flat terrace. No trace or indication of the presence of a tower is visible nowadays, so that it is not possible to say whether the temple had a tower or not. The original features of this monument, not met with on other monuments of Paṭṭadakal, comparable to features of Sirval monuments, have led K. V. Soundararajan to place this temple in a late phase of Rāṣṭrakūṭa style in 10th century.



*figure 91.* Ref: P.92, Vol2



*figure 92.* Ref: P.93, Vol2



*figure 93.* Ref: P.93, Vol2

## 2. 4. The Karnāṭa-Drāviḍa Monuments at Paṭṭadakal

### 2. 4. 1. The Temple of Vijayeśvara (Saṃgameśvara)

The graphic description of the Vijayeśvara temple is distributed on four sheets in PDF files *Drawing 5,02, 03, 04*.

We know from the inscription 28 of Jñānaśivācārya that it was founded by Vijayāditya (696-733):

*śrīniravadyodāra-vijayādityasatyāśraya-śriprithivīvallabha-mahārājādhirāja-parameśvara-bhaṭṭārakeṇa sthāpito mahāśaila-prāsāda-śrīvijayeśvara-bhaṭṭārakas tasya...*



*figure 94.* Ref: P.95, Vol2

"a great temple of stone has been established by King Vijayāditya holder of such titles; ... of this Lord Vijayeśvara...". That gives the original name of the deity. We do not know when the name Saṃgameśvara came in current usage. That inscription thus gives an indication to the period of construction of the monument, *i.e.* the reign of Vijayāditya. And it asserts the royal character of the foundation (*figure 94*).

If the temple of Galaganātha has been founded by Vinayāditya, the temple of Vijayeśvara is the second royal foundation of grand scale on the site. But its style is totally different. Vijayāditya can be credited with the initiative to bring the *drāviḍa* style to Paṭṭadakal and give a departure for the great creations of the period of his successor. There were seventh century antecedents of *drāviḍa* style in the region, notably in the royal city of Bādāmi, but also in Aihole and even in the sacred locality, predominantly *Pāśupata*, of Mahākūṭa.

On the site of Paṭṭadakal, the temple of Vijayeśvara is situated to the south of the Galaganātha temple (*see key plan on sheet Drawing 5*). Its east-west axis is parallel to that of Galaganātha, similarly slightly deviated towards south-east. Its east and west limits are aligned to those of the same monument. It seems to have come in this place in a competition with the other, a competition of two styles on the same stage.

## A. Interior

In this monumental complex (*see the plan above the threshold on Drawing 5*) the components are the "great stone *prāsāda*" of the deity consisting in the *sanctum* and the tower erected above, the ambulatory, a joint hypostyle pavilion and a separate pavilion for the vehicle of the deity.



*figure 95.* Ref: P.97, Vol2

The first level of the *prāsāda* is a massive construction on a square plan with a side of 7m. The walls made of two facings of large stone slabs have a thickness of 2m about and leave a central free square of approximately 3m. This is the usual size of the cella intended for the installation of an icon. Here the Liṅga of average size (50cm) is installed in a very large, rather low socle which leaves little space around (*figure 95*). We observe that it is not placed exactly in the centre of the square, but slightly deviated towards north-west. This is in poor conformity with the Āgamic

instruction of deviation towards north-east. The inward facing of the walls bears two pilasters in addition to the corner pilasters, all topped by scroll corbels (***Drawing 6 reflected ceiling plan and section A-A, figure 96***). These pilasters are supports for architraves jutting out from the wall. The architraves end in a *kapota* and bear higher beams forming an octagon. The ceiling is raised above that. It is made of heavy stone slabs leaving in their centre a space for a large square slab with a side of 1.40m, decorated with rows of petals of an open lotus in very low relief.



***figure 96.*** **Ref: P.97, Vol2**

The cella is open to the east with a massive doorframe (***see sheet 4 in Drawing 8, Door - D1 elevation and plan at the scale of 1:20***). On its eastern side it is made of five bands (***figure 97***) resting on the Gaṅgā-Yamunā blocks at the bottom of the jambs: two flat bands continued on the lintel, a slim pilaster, the corbels of which support the top *kapota* of the lintel, a fifth flat band reaching a probable unfinished frieze of aedicules. There is no decorative motif, no icon apart of the river goddesses with attendants.



***figure 97.*** **Ref: P.98, Vol2**

The external walls of the *prāsāda* at the first level have each a central niche intended for a halt at the time of ritualistic processions and worship of an icon at each cardinal point in the axial positions held as *bhadra* "sacred". Here the niche is just a rectangular hollow in the wall. There is provision for sculpting an icon, a line drawing engraved in the stone. But it has been left unfinished. The niches do not have a frame. Only slim pilasters at a distance from the niches and at the corners interrupt the plainness of the walls. The east wall has on each side of the doorframe a fat square pilaster bearing a grand icon of a *Dvārapāla* "door guard".

The second component of the monument is the closed ambulatory around the *prāsāda*, It is intended for ritualistic processions, some of which are performed inside, others and the most spectacular being conducted outside. The inner facing of the ambulatory wall is flat and shows only a slim pilaster in opposition to those of the *prāsāda* wall. This ambulatory receives a good lighting from windows, two in S-W and N-W corners, one at the entrance and exit, one in each cardinal point on the axis. We note that the latter come on the axis of the Liṅga, so that from outside the onlooker may fix the centre of the window to know the exact position of the object of worship and of the icon in the *bhadra* niche inside the ambulatory.



*figure 98.* Ref: P.99, Vol2

The next component we have to consider is the zone of approach to the *sanctum* and ambulatory, that is the transition between the east face of the *sanctum* and the large *maṇḍapa* (*Drawing 5, figure 98*). The south and north walls of the ambulatory extend to the east on more than 5m. Adjacent to these walls are two small sub-shrines. They are empty nowadays. From the presence of a Durgā image in the similarly located sub-shrine in the Lokeśvara temple, we infer that there may have been here the same goddess in the north sub-shrine. In the south there is frequently a Gaṇeśa in Calukyan temples. It may have been the case for the present southern sub-shrine. These sub-shrines have a very shallow depth and offer sufficient space for a medium size icon. They have a doorframe more elaborate than the niches of the *prāsāda*. It confirms that they function as full-fledged shrines, probably for major deities worshipped together with the main icon (*Drawing 8 door - D2, figure 99*). This doorframe has four bands, two inner, a third one protruding further and a fourth one ending in the upper *kapota*, the whole starting from square blocks at the bottom of the jambs. The whole is without decor. The superstructure is a *kapota* with its upper band, a platform and after a *kaṇṭha* the *śikhara* in the shape of a *śālā* bearing a high *nāsikā*. In alignment to each *dvārapāla* pilaster and to corner pilasters of both sub-shrines are four free-standing pillars. They delimit an approximate square and leave around a space which is a transition to the cella and the ambulatory. We could as well say that it is a part of the *maṇḍapa*, since there is no material demarcation to isolate it from this new major component of the complex.



*figure 99.* Ref: P.100, Vol2

The vast hypostyle pavilion extends to the east on a wider dimension (*figure 100*). It rests on a vast platform, 1.05m high, 19.12m wide on east side, 14.84m long on north side. In fact, the height of the platform defines the ground level of the whole monument, including the *sanctum*. The *maṇḍapa* erected above has suffered from time or some other cause of destruction. Old plans by Cousens and more recently by George Michell show traces of walls and traces of steps, possibly porches, on south, east and north. In the time of Cousens only in the south-west corner of the *maṇḍapa* on the west side the external facing of the wall was preserved, and the internal facing was preserved in the west and south portions. Since then several reconstructions have been attempted. The western half of the external facing of the south side, the steps and the bases for a porch on south and north have been reconstituted with verisimilitude.

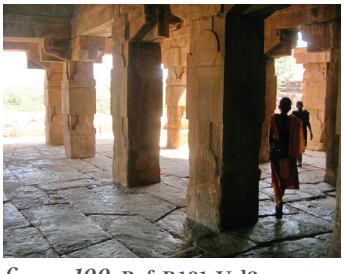


*figure 100.* Ref: P.101, Vol2

More recently a more controversial reconstitution of the eastern part of the platform has been attempted. On the east side the modenature of the platform, including the top *kaṇṭha* and *kapota* is uninterrupted and obliterates the previous traces of a provision for steps and, possibly, for a porch (***see section A-A in Drawing 6***).

There are four rows of four pillars, 2.45m high, of square section with an average side of 64cms, a total of 20 pillars counting the four pillars in the transition area. They have all the same structure, on each side a set of a square, three-quarter of a circle and a vertical band, another set of the same. The upper vertical band joins the central block of a system of corbels. The vertical band is an innovation, in comparison with the Calukyan typical motif often seen in the neighboring sites. There is another innovative difference: in the angles at the top of each cubic block, at the base of the circles, appears a pointing upward petal-like motif, a precursor of the *nāgabandha* motif, which will become very common in subsequent periods. This detail does not appear on the pilasters inside the *sanctum*, which have three sets of square, circle and vertical band (***Drawing 7 section B-B***).

Each pillar bears a system of corbels. Most of them in the *maṇḍapa* have a geometrical shape, a parallelepiped with chamfered sides (***Drawing 8 FC1***). A few have the common scroll design or a design of two volutes (***Drawing 8 FC2***). Their disposition reflects the structure of the ceiling (***Drawing 6 reflected ceiling plan***). In the central nave there is a rectangle designed by the architraves from the second row up to the *sanctum* wall. The ceiling is raised over a flat undecorated frieze. Transversal beams rest on the freeze on small scroll corbels jutting out of the same, A gallery with the same model of raised ceiling goes around the central rectangle. Another gallery with the same structure joining the wall pilasters to the pillars was probably also running around. It is now lost. Only its departure remains on the west wall of the *maṇḍapa*, in its south and north extremities (***Drawing 7 section D-D***). The ceiling thus partitioned remains without decor or icons. The raised ceiling over the privileged central nave and also over the outward galleries is an original feature or this *maṇḍapa*.

Its present condition with a missing wall has induced a few historians like K. V. Soundararajan and G. Michell to advance the hypothesis that it was left unfinished. Considering its original features G. Michell proposes to see in the pillars a Rāṣṭrakūṭa attempt at completing the construction.

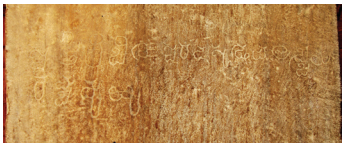


*figure 101.* Ref: P.102, Vol2

It is true that there are unfinished sculptures in several places, but the innovative architectural or decorative features we have reviewed do not seem sufficient to speak of an unfinished architecture. A few pillars bear inscriptions recording the name of the benefactor who financed them, such as the record 24 "Hail! *fortuné* Bijeśvara's *sūḷe* Calabbe's three pillars". That is not dated, but the paleography does not depart from the period of Vijayeśvara, here spelled "Bijesvara" (*figure 101*).

## B. Exterior

The external appearance of the temple is in strong contrast with the plain, devoid of decor interior. An elaborate pediment of *kapotabandha* definition, running all around the monument, has the following modenature: *upānah*, *jagatī* with *padma*, *tripaṭṭakumuda*, *kaṇṭha*, *kapota*, frieze of joist-ends, upper course tightening the pilasters.

The *maṇḍapa* wall decor observable now is restricted to the south-west angle. The south facing of the wall, largely reconstructed, displays two projections with *drāviḍa* style slim pilasters in their angles and a narrow, high niche. The niche in the corner projection has no frame; the other has a pillared frame very damaged. In the recesses between projections there is a screened window. The south portion of the west wall has the corner projection with the same plain niche and a pilaster. The superstructure is entirely lost.



*figure 94.* Ref: P.95, Vol2

The outward facing of the ambulatory wall has a symmetrical structure, involving two projections on each side of a central recess (*figure 94*). This is a very rare feature. An axial position is called *bhadra* "auspicious, benefic" and generally it is chosen to give emphasis to a prominent element such as a niche sheltering a main icon. Windows are always in a recess. The present *bhadra* recess seems to have the window as its sole justification. This is the ambulatory external wall and the window sheds light on the main icon in the projecting *bhadra* niche of the *prāsāda* wall, The homage rendered by the priest when circumambulating the *prāsāda*, could be done as well from outside by a greater number of worshippers. The importance of this *bhadra* window is marked by an elaborate frame: two slim pilasters bearing a lintel, unfinished, which may have been projected as a *toraṇa*, a decorative arch with side hanging motifs. The

projections on the side of the *bhadra* recess are wider than the corner ones. Each has a slim pilaster in its angles, a central icon in relief framed in pilasters and unfinished *toraṇa*. The angle projections have no frame for their icons. The superstructure is the *drāviḍa* model of a *kapota* topped by a frieze of joist-ends decorated as *yāḷis*, elephants etc., a platform bearing a short wall topped by a *śikhara* supported by flying celestials as atlantes and displaying a central aedicule. Above the *bhadra* recess it is a low *śālā* disappearing behind a more prominent central *nāsikā* (*figure 102*), the same above the side recesses. In the centre of each recess, at the level of the *yāḷi* frieze, there is a provision for evacuation of rain water. Above the wider projections the *śikhara* is a larger *śālā* with a central *nāsikā* (*figure 103*), above the angle projections it is *karṇakūṭa* (*figure 104*). The west and the north walls of the ambulatory have the same structure and size as the south wall.



*figure 102.* Ref: P.104, Vol2



*figure 103.* Ref: P.104, Vol2

The ambulatory is covered by a terrace at the same level as the *maṇḍapa* terrace. The upper level of the *prāsāda* is the high tower erected over the massive walls of the first level (*Drawing 6, figure 105*), so that there is a 1.20m wide space between the crest of the external ambulatory wall and the *prāsāda* tower. The ancient structure of the *maṇḍapa* and ambulatory is, in fact, not observable now, as the complete terrace has been recently covered by a new cement layer hiding it totally. The internal structure of the tower is neither observable, in the absence of any opening. The tower is a pure *drāviḍa*, square and two-level model. The four sides are identical. The east side does not even have the *śukanāsī*, so common in the Karnāṭa region. The first level of the tower is the typical *drāviḍa* composition of three projections delimited by slim pilasters, with a central niche, topped by a *kapota*, and, above, three aedicules, a *bhadraśālā* between two *karṇakūṭas*. At difference from the *bhadra* element of the lower level of the ambulatory wall, the upper levels have a projecting *bhadra* element. However, like in the *śālā* above the *bhadra* recess in the lower level, here the *bhadra śālā* is lower than the *śikhara* in the angles. In each projection and recess there is a proportionate niche. There are no icons in the niches of the west side, a few in niches of the other sides, including a Lakulīśa on the south.

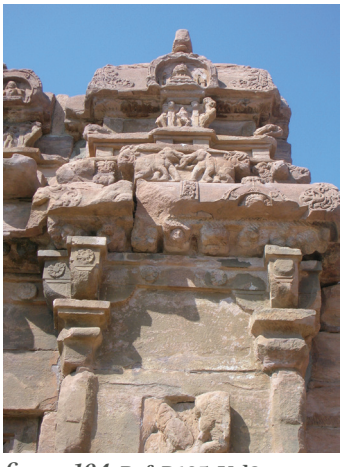


*figure 104.* Ref: P.105, Vol2

The second level of the tower is also tripartite, even though it has no projections. Two angle units are delimited by slim pilasters and have a central aedicule with an icon. In the *bhadra* space in-between is an icon in



*figure 105.* Ref: P.106, Vol2

relief. A long *kapota* is common for the three parts, bearing a *nāsikā* over each angle aedicule. Then there is the usual frieze of joist-ends supporting a *bhadraśālā*. There are no *karṇakūṭas*. Probably below the rim of the summit *śikhara* there was not enough space for a proportionate *kūṭa*.



*figure 106.* Ref: P.107, Vol2

The last component of the *prāsāda* is the high *śikhara* above a *kaṇṭha*. On a square base with a 4.1m side, on a height of 2m at the centre, it draws an elegant curve. It bears a small *nāsikā* at the base of each side and on its top the *stūpikā* made of a pot (*kalaśa*) closed by a flower bud. The decreasing measurements of the different levels of the tower in heights (3.4m for the first level, 3m for the second, 2.8 for *kaṇṭha* and *śikhara*) and in lengths (at the level of *kapotas* successively 7.4 and 5.3, at the base of the *śikhara* 4.1) produce a well-balanced set of proportions. One may question the harmony of the monument as a whole seen from far (***figure 94, 106***). The ambulatory is too wide for the tower, which is disadvantaged by its position to the rear of the ambulatory and cannot be appreciated at its real value.

## 2. 4. 2. The Temple of Lokeśvara (Virūpākṣa)

This is a large complex enclosed by a compound (***Drawing 9***). The main monument exhibits striking qualities such as a well-balanced distribution of built structures, harmony of forms, variety of architectural and decorative motifs, strict obedience to a principle of symmetry, which suggest a perfect unity of conception by a master architect and realization in one period. Comparatively the compound has a few irregularities, which may indicate a different command in conception and inferior quality in execution.

The architectural program starts from the Liṅga, a symbol of Sadāśiva to whose service every element in the complex is dedicated. The main structure sheltering the Liṅga is called *prāsāda* or *vimāna*. It is a cubic mass of stone masonry capped by a square high tower, also entirely of stone. It encloses an inner cella open only on the east side, called *garbhagṛha* "womb residence". The term *vimāna* is used for the tower specifically or for both base and tower. It comprises four levels, topped by a lotus-shaped small dome (*śikhara*) and a finial (*stūpī*). All obey all sides' symmetry on the vertical axis of the Liṅga.

This is surrounded by a closed narrow ambulatory, then a broad courtyard enclosed in the compound. All these elements are symmetrical structures on the same east-west axis of the Liṅga. The East side undergoes deviations, because of an opening at the first level for the entrance to the *garbhagṛha*, and a projection called *śukanāsī* at the three upper levels. On its east side the *garbhagṛha* opens to a less wide antechamber also called *śukanāsī*, since the so-named projection of the tower crowns it. The whole of this is enclosed in an ambulatory, of square plan. It opens to a closed hypostyle pavilion, square and wider, called *maṇḍapa*. This pavilion has openings at the centre of its four sides, in the west to the *garbhagṛha*, on the three other sides to the courtyard. To the east in the courtyard there is a closed pavilion, square, with large openings on all sides, sheltering a huge image of *Nandin*, the young bull vehicle of Śiva. All these elements are on the east-west axis of the Liṅga.

The courtyard is enclosed in a compound open only on its east and west sides. The main entrance to the courtyard is on the east side, marked by a magnificent porch called *gopura*. In the past it was probably the main communication with the city which stretches along the river. The west entrance has a much smaller *gopura* and communicates with the street of car processions and a less dense part of the city. Both porches are on the axis of the Liṅga, the eastern one being subject to a deviation. The compound is designed on both sides of the same axis. It has two projections on the north and south, facing the porches of the *maṇḍapa*. It is wider in its eastern half, providing a vast free space. It was ruined at several points. It has been restored, except on the north side, where a gap has not been repaired to allow modern circulation of tourists. But in the past the north compound had no opening at all. Minor shrines, of small size, are abutting the compound at regular distances. A few in the western part on the south side are well preserved. Most of the others are ruined. Some may have disappeared. Their total number was probably 28.

## A. Prāsāda Interior

- **Liṅga, Garbhagṛha and Śukanāsī**

The Liṅga derives from a theological concept of Sadāśiva embodying three self-manifestations in Rudra, Viṣṇu and Brahman. The word *Liṅga* means "sign". It is an object of worship, as a material sign of this abstract concept

of three manifestations of one and same god. Consequently the Liṅga has a vertical partition in three forms, from bottom to top: a square section dedicated to Brahman, an octagonal section for Viṣṇu, a circular section for Rudra-Śiva, sharing the same vertical axis. According to the ritual rules of installation (*pratiṣṭhā*) the tripartite block of stone has its square base fixed in a foundation stone called *brahmaśilā*, its upper part inserted in a large square socle called *piṇḍikā* held as a "sign" of the goddess' presence, collecting and discharging ablution waters through a spout.



*figure 107.* Ref: P.108, Vol2

The Liṅga (*figure 107*) here has a diameter of 55cm and a height of 1.60m above the ground of the cella, remembering that the *brahmaśilā* is buried and a part of the Liṅga goes in it below the ground level. The *piṇḍikā* is also proportionately high (90cm). The Liṅga has its square and octagonal base hidden in the foundations and the *piṇḍikā*. The high square *piṇḍikā* is in the axis of the Liṅga. The round part of the Liṅga is visible from far, even for a worshipper standing in front of *Nandin* statue in the Nandi *maṇḍapa*.

The *prāsāda* block of square plan is open on its east side. This opening is organized in an elaborate porch projecting from the square. The inner part of the structure consists in the cella called *garbhagṛha*, preceded by a narrower antechamber and the passageway in the porch. The cella is approximately cubic. Its thick walls on their inner side have two pilasters and share two others in angles. The first two give a background frame to the Liṅga. They are highly decorated: above a flat square base a square shaft bearing an animal motif in low relief, a vertical octagonal band between *nāgabandhas*, a top medallion. A *bodhikā* of scroll type bears in its centre a beautiful lion-head. At the top, the wall ends in a running beam decorated with a frieze of *gaṇas* dancing in an undulating garland. Transversal beams in angles design an octagon (*figure 108*). Their vertical face bears a rich decoration, a vegetal frieze and above a frieze of figures, not easily identifiable because of damages, dirt and white traces of seepage. In the centre of the west side there is an image of a sitting deity surrounded by flying figures offering garlands. No attribute of Śiva is recognizable. It seems that the eulogizing demigods are repeated all around the cella. The octagon supports the ceiling made of four horizontal beams. There is a profuse decoration, unfortunately damaged. Several circles of lotus petals are the sole recognizable motif.



*figure 108.* Ref: P.109, Vol2

Worship was discontinued a few years ago. It has been recently reactivated. For this purpose a brass pot perforated at the bottom hangs from the ceiling to give a slow *abhiṣeka* to the Liṅga, lamps, lights, garlands and flowers, a pot with mango leaves and coconut are the basic material of worship in use nowadays.

It is worthy of notice that the Liṅga is exactly in the centre of the inner cella. But the cella itself is not exactly on the axis of the whole monument (***Drawing 10***). The *prāsāda* square is on the axis. But its north wall is less thick (2.3m) than its south one (2.7m) at the level of the antechamber. The opening of the cella and the passageway of the antechamber to the east are on the axis of the Liṅga, but not on the axis running from the west *gopura* to the *Nandin* pavilion (***Drawing 9***).

The passage from the *garbhagṛha* to the *śukanāsī* does not have a regular doorframe, but is marked by a pilaster on each side and a large lintel. These three elements are magnificently decorated. The south pilaster bears the image of a *yāḷi* fighting with a soldier, vegetal motifs, a panel with a scene of Liṅga worship, a capital with large abacus and a *bodhikā*. The north pilaster bears a *yāḷi* mounted by a couple, at the top of the shaft a curious scene in a square panel, a medallion representing the goddess and *Nandin*, the same capital and *bodhikā*. The lintel bears a beautiful relief showing the Liṅga worship (***figure 109***).



***figure 109.*** **Ref: P.110, Vol2**

The *śukanāsī* is much smaller than the *garbhagṛha*. It is more a passageway in the thick of the east wall of the structure, than a functional antechamber. It has no pilasters and fewer decors. Its ceiling is made of three slabs and the central one has an image of Naṭeśa.

It opens in the porch offering a passage to the *sanctum* almost as broad. Its most noteworthy element is the elaborate doorframe bearing a grand decor on its east side. The importance of this element has a ritual motivation. Rites of worship are conducted on it as a preliminary to the worship of the Liṅga. The entrance to the antechamber is also significant as the last point that the common worshippers assembled in the *maṇḍapa* can approach. Only the officiating priests and Brahmins normally enter in the *garbhagṛha* through the antechamber. Therefore the doorframe is organized as a display of the glory of the deity residing beyond. The floor level of the *garbhagṛha* cella is slightly elevated. The access is by two steps at the entrance of the porch.



*figure 110.* Ref: P.112, Vol2



*figure 111.* Ref: P.113, Vol2



*figure 112.* Ref: P.113, Vol2



*figure 113.* Ref: P.114, Vol2

*figure 114.* Ref: P.115, *Vol2, figure 115.* Ref: P.116, Vol2

This *prāsāda* block comprising *garbhagṛha* and antechamber is surrounded by a closed ambulatory called *pradakṣīṇapatha* (*figure 110*). Its breadth is just a little less than the breadth of the antechamber. A *nityotsava* or daily procession is a part of the daily course of worship of Śiva. It is a short procession only around the *prāsāda*. *Pradakṣīṇa* circumambulation is also a common ritual observed by devotees who have obtained the *darśana* of the Liṅga at the door of the *sanctum*, where they are not allowed to enter in south India. The space offered by the architect for this structure is well-adapted to the grandeur of the monument and to its ritualistic function. It is broad enough to allow the *nityotsava* which requires a minimal number of icon bearers and priests. It may not be broad enough to allow the circumambulation of a flow of worshippers. Processions attended by crowds were probably done mostly in the courtyard outside. This ambulatory is lighted thanks to a pair of windows in each angle. Noteworthy are the stone screens, the design of each being different. The external side of the *prāsāda* wall has pilasters at the angles, a projection in the cardinal points organized in a figurative model of temple of *bhadra* type beautifully decorated (*see below and figures 111-112*), and above its *śikhara* of *śālā* type, a running *kapota* supporting the heavy stone beams and slabs of the ceiling. The ceiling is slightly slanting towards the exterior. The internal side of the ambulatory wall is made of flat stones without decor.

At the entrance and exit points of this *pradakṣīṇa* ambulatory, on the north and the south, two small rectangular subsidiary shrines abut on the ambulatory external wall. The north one shelters a magnificent icon of Durgā (*figure 113*). The south one has lost its divine inmate. They are simple structures enclosing only a cella, at a higher floor level with a simple architectural decor on their side approached by the worshippers. The south sub-shrine has an original and elegant doorframe (*figure 114*).

- **The Maṇḍapa**

The *prāsāda* opens to the east on a vast closed hypostyle pavilion called *maṇḍapa* (*figure 115*). It is a rectangle, its south-north breadth being the longer side, on the general east-west axis of symmetry of the complex. Its eighteen pillars and as many pilasters engaged in its thick wall define a space larger than the block of the *vimāna*, *śukanāsī* and *pradakṣīṇapatha*. It opens on three elaborate porches at the centre of the south, north

and east sides. There are two windows on each side of the porches with noteworthy stone screens. Still, light is scarcely distributed by the three doors and twelve windows.

The function of this *maṇḍapa* is to provide space for conducting rituals requiring spatial organization of pots and other materials, participation of numerous priests and assistants, to be witnessed by many worshippers. The path of approach of the door of the *sanctum* has to receive a flow of pilgrims and devotees. Considering the large size, the broad openings, the distance between pillars, sufficient space was certainly provided for rituals, festivals, but may not have been sufficient for a huge crowd of pilgrims, who were to assemble mostly in the courtyard.



*figure 116.* Ref: P.118, Vol2

The outward side of the antechamber is a prominent element, the first exposed to the eyes of the onlooker at the moment he enters the *maṇḍapa* from the opposite west porch (***Drawing 14 door D2, figure 116***). Between two pilasters bearing man-size *dvārapālas*, are inserted a series of concentric doorframes. Five courses called *śākhā* start from square blocks at the base of the doorjambs bearing a relief of Gaṅgā and Yamunā icons. The outer *śākhā* is a plain band rising up to the level of the crowning band of the top *kapota* of the lintel. A larger one displays thin pilasters supporting a long *kapota* with *nāsikās*. The middle one shows also two similar pilasters supporting a *makara* arch motif. A smaller inner one is a decorative band chamfering the opening. The last is a small square band at the angle. There is a high threshold preceded by two steps.



*figure 117.* Ref: P.119, Vol2

The eighteen pillars are all identical in structure (***Drawing 14 pillar FC1, figures 115, 117***): a monolithic shaft of square section, a system of scroll corbels supporting the architraves. Each side of the shaft bears regularly: a flat base, a medallion (3/4 of a circle) with varied motifs, a vertical central band with vegetal motif, a square panel divided in three bands with noteworthy mythological scenes at the level of a standing person eyes, a top medallion (3/4 of a circle). The corbel called *bodhikā* is of the scroll motif type called *taraṅgabodhikā*, current in that period. The pilasters have the same structure, with a peculiar feature, the image of an elegant young and smiling couple at their base (***figure 118***).



*figure 118.* Ref: P.120, Vol2

From east to west the *maṇḍapa* has four lines of pillars. The east-west central bay is broader than the others. The ceiling is considerably raised



*figure 119.* Ref: P.121, Vol2



*figure 120.* Ref: P.122, Vol2



*figure 121.* Ref: P.124, Vol2

*figure 122.* Ref: P.125, Vol2

above this bay, giving the impression of a very high nave with a clerestory. Similarly the south-north central bay is also broader than those on its sides (*figure 117*).

The clerestory like elevation (*Drawing 12 sectiom A-A*) in the central east-west bay is comprised first of the line of architraves whose upper half has the shape of a *kapota*. Then a long and high frieze runs around the *maṇḍapa*. Above the antechamber doorframe it takes the aspect of an aedicule of long *śālā* roof type (*figure 119*). First is a platform borne by lions and elephants, then a second platform bearing a sitting Śiva holding his Liṅga on his right shoulder, then the *śālā* roof with a huge *nāsikā* framing the head and Liṅga of the god, in the corners on each side protomes of rearing lions, and, just below the ceiling, a running band bearing a frieze of *gaṇas*. On the other sides of the clerestory the structure is similarly a frieze of aedicules, alternating *karṇakūṭa* and *śālā*, topped by a second frieze of *gaṇas* (*figure 120*). This is regularly interrupted by a protome of elephant and a transversal beam, above each pillar. The ceiling is made of heavy stone slabs which bear icons in low relief, in the central bay. These icons of great quality are now highly damaged.

In the first gallery surrounding the central bay, the pillars with their *bodhikās* support an architrave topped by a *kapota*, then slightly slanting rafters (*figure 121*). There is a simple frieze between them. In the second gallery the structure is the same. Rafters are again slightly slanting, so that the ceiling is still lower where it joins the external wall (*figure 122*).

The function of this extraordinary hypostyle pavilion is basically ritualistic. Now, considering the availability of space, the diversity of narrative panels on the pillars, the presence of mythological scenes, of dancers, taking account of the mention of dancers and of Bharata's *Nāṭyaśāstra* in inscriptions 7 and 8, of the fact that *Āgamas* prescribe the offering of performances of music and dance among the services to the god, we may say that this *maṇḍapa* has a cultural function. The central bay facing the Liṅga was the right place for performances of ceremonies with chants and dance. The sculpted pillars provided illustration for the chanting and narration of Epics and *Purāṇas*. The side galleries could accommodate many devotees witnessing the sacred shows.

## B. Prāsāda Exterior

We have seen that inside the monument is dedicated to the abstract concept of a supreme deity and organized in dependence of services addressed to him. We have seen that it is perfectly functional. Outside we can understand it as equally functional, if we keep in mind that the outward display reflects the concept of the outward manifestations of the deity. The Liṅga is held as manifest-cum-manifest. With the generic name Maheśvara, the Supreme Śiva has a full manifestation under multiple and diversified forms. These forms are displayed on the exterior walls of all parts of the monument. The purpose of the display of varied elements on the external façade is ritualistic. It offers the diverse icons of the god for worship by the worshippers executing the rite of circumambulation, called *pradakṣīṇa* "[holding the monument] to one's right". The principle of the display is to house each manifestation of the god in a figured temple. A god is generally not shown in free space. It should be in an architectural frame figuring a temple. The figuration of a temple is enough to signal a sacred presence.

The architectural program was given by an *ācārya*, master of the rituals, to a *śilpin*, master architect and sculptor. The solution adopted by the *śilpin* to represent all the outward manifestations of the deity needed for worship, in close dependence of the main supreme one, was to organize figurations of full temples, one for each manifestation, on the façades of the main monument; vertically and horizontally. Vertically, figured temples are organized on several levels called *tala*. Horizontally they are either regularly arranged in a line on one *tala*, either superimposed, a frontal one jutting out of another in its background. Thus the organization is a series of *talas* of gradually diminishing size, giving a stepped pyramid shape to the monument and on each level series of figured temples side by side or in staggering projections. Apart of the ritualistic destination, this complexity enhances the architectural aspect, by ruling out the monotony of a plain wall façade and offering to light a continuously ruptured surface. At a latitude where light is very intense in the middle of the day, a flat surface is unbearable. Multiple compartments, breaks, low and high reliefs cause shadows giving the necessary rest to the eyes.

The figured temple is a complex unit by itself. Like the independent shrine it is defined as comprised of six courses called *vargas*. They are

*adhiṣṭhāna* "base", *pāda* "wall", *prastara* "entablature", *grīva* "neck", *śikhara* "crest", *stūpī* "finial". The base is itself a composition of moldings, the wall is punctuated by pilasters; the entablature is a composite transition including a terminal course of the lower structure and the base of the superstructure, which is made of the three terminal courses. There is a common notion in modern history of art that the figured temples are decorative motifs. The temple would be an architecture decorated by architecture. The decorative effect is obvious. But decoration is not the deep *raison d'être* of the figured architectures. No Sanskrit text qualifies them as decorative. On the contrary they treat them as functional elements in the rituals. Their function of houses of gods is proved by the presence of images of deities, which are objects of worship by priests and devotees, when they go round the temple. These images are generally not free sculptures on the wall. They are inserted in a niche called *devakoṣṭha*, which is often the image of a doorframe. The niche is itself shown in the centre of the figured architecture. We have really the image of the god in his *sanctum*, seen through the entrance of his abode and we have the full sight of his temple. Moreover, there may be or not an icon shown in the figured temple. Even if there is an aedicule without a visible icon, it is an object of worship. The worshipper has to use his mind power of internal representation (*bhāvanā*) of a form of the deity or of a member of the deity's entourage (*parivāra*), in order to meditate on it and offer a service. For this purpose there is a considerable number of figurative aedicules accumulated on all the parts of the monument. And there are rules and methods of composition of aedicules obeying principles of symmetry and hierarchy.

The proliferation of figured temples and images of deities answers to the proliferation of entities in Indian mythology. It is not a haphazard proliferation. The divine entities are organized in a theological system which has its representation in the architectural composition.

The theological system relied upon by the builders of Lokeśvara temple is not known to us with certainty. But we can recognize basic concepts of Śaivism. The supreme Śiva is un-manifest (*avyakta*). He has a manifest-cum-un-manifest (*vyaktāvyakta*) form in the concept of Sadāśiva. He has a fully manifest (*vyakta*) form in Maheśvara. Daily worship conducted inside the temple is addressed to Sadāśiva on the unmovable Liṅga in the *sanctum*. Worship of the *vyakta* forms is conducted on mobile images

during ceremonies in the *maṇḍapa* or in processions outside, or on the exterior wall of the main monument. Sadāśiva is conceived as having a body of five *mantras* called *Brahmamantras*, the most important in all rituals, Īśāna, Tatpuruṣa, *Aghora*, Sadyojāta, Vāmadeva. In its manifest aspect he has five faces bearing the same names. They are sometimes represented on the Liṅga. Then they are oriented: Īśāna looks to the zenith, Tatpuruṣa to the east, *Aghora* to the south, Sadyojāta to the west, Vāmadeva to the north. They have also a characterization: Īśāna is supreme, Tatpuruṣa majestic, *Aghora* terrifying, Sadyojāta meditative, Vāmadeva beautiful or feminine (see *Viṣṇudharmottarapurāṇa* III.48). A noteworthy fact is that this characterization is recognizable in the images of Śiva on the external walls of many temples of Karnāṭaka, in the same respective directions.

In the Lokeśvara temple the *prāsāda* has four *talas* (***figure 123***, ***elevations in Drawing 12, 13*** do not show details for the fourth *tala* and the three upper courses). The first is the ground and main one, whose external wall is surrounded by the ambulatory, but duplicated, so to say, by the external wall of that ambulatory. Its three upper courses, *grīva*, *śikhara*, *stūpī*, crown the monument and appear above the three other *talas*. The three intermediary *talas* are of decreasing size.



***figure 123.*** **Ref: P.126, Vol2**

All the *talas* bear a composition of figurative temples, which are of two types, one of square plan called *karṇakūṭa* because regularly placed in angles (*karṇa*), the other of rectangular plan called *bhadraśālā* occupying a central place considered as auspicious (*bhadra*). The external side of the wall of the *garbhagṛha* obscured by the internal ambulatory bears one *bhadraśālā* on cardinal points except east.

The external wall of the ambulatory offers a full display of that which we can expect in a monument of this importance (***Drawing 12 south elevation, figure 124***). It bears five figurative shrines in the same cardinal directions. A central *bhadraśālā* is placed in an axis of the *garbhagṛha*, so that its centre indicates the position of the Liṅga to a worshipper circumambulating the temple. A deity shown there is the object of a marked worship. In the Lokeśvara temple the deities are an Aghoraśiva of terrific aspect in the south, a hieratic, serene *Parameśvara* in the west, an eight-armed Viṣṇu with *Gaṇa*s in the north. Viṣṇu, one of the major manifestations of Śiva, in the figure of Ekapādaśiva looking to east, stands on his left.



***figure 124.*** **Ref: P.128, Vol2**

That recalls the distribution of the faces of Sadāśiva, respectively *Aghora*, Sadyojāta, Vāmadeva in these directions. On each angle of the square plan of the *prāsāda*-cum-ambulatory there is a *karṇakūṭa* displaying one or two deities. In the intermediary space between a *bhadra* and a *karṇa* there is one more major figurative shrine bearing the image of a deity. All the five figured shrines are shown in a projection from the wall. The *bhadra* and the *karṇas* are duplicated, as the figured shrine appears to jut out from another in its background. That is shown by the double angle pilasters. In the case of the *bhadra* on the north side, we can say that the background *śālā* is seen on its longer side, whereas the frontal one is seen on its gable side. The arched gable-end *śikhara* appears in the centre of the long *śālā śikhara*. In the case of the *karṇakūṭa* the structure juts out of a background one, from the ground to the *grīva*. The *śikhara* appears single. That which appeared as a gable-end of the superimposed shrine and is logically expected here also, is reduced to the appearance of a dormer window on the slope of the *śikhara*. The intermediary figured shrines are less wide and can be recognized as a *śālā* structure seen on its gable side. Its *śikhara* is the arched gable-end. In the remaining space between these five figured shrines there is, in recess, a screened window or a niche. At the superstructure level, above the *kapota* which runs all around the monument is the end of a stone pipe for evacuation of rain water topped by a figured shrine reduced to a unique pillar supporting a *kapota* and a gable-end *śikhara*.

Our enumeration of figured shrines does not stop here, because by the principle of superimposition all these elements bear additional models. The five projecting figured shrines bear at the *pāda* level the image of a full structure. On the three *bhadras* it is composed of a base, two pilasters and an arch. On the *karṇas* it is still simpler, a base, a niche, a model of gable. The intermediary shrines have the most complete shrine, base, pilasters, *kapota*, *grīva* and gable-end *śikhara*. Finally we have to mention the presence of numerous miniature shrines in practically all the gable-end and dormer window representations. These have of course a decorative value, but their main function remains the residence they give to a deity or a celestial being, since almost all of them have in their *koṣṭha* an image of four-armed, sitting Śiva.

The projecting five major figured shrines impose their staggering rhythm on the full height of the *tala*, from the ground to the *śikhara*. Two elements

bring continuity, the base and the *kapota*, even though they follow the series of projections. The *pāda* level is more diversified, due to the differences of size, structure and treatment of the figured shrines. The upper structure is still more diversified. The running base is of the *kapotabandha* type: on the *upāna* a high *padma*, a small recess, a *tripaṭṭakumuda*, a high *kaṇṭha* or recess, a *kapota* with, after a narrow recess, a high *prati* bearing a frieze of *yāḷis*.

The three *talas* of the tower combine the same types of elements (*figure 125*). The second and third *talas* display a central *bhadraśālā* between two *karṇakūṭas*. The fourth *tala* has *karṇakūṭas*, but does not have the long *śikhara* of *bhadraśālās*. In the centre it has a projecting base, a *koṣṭha* with a sitting Śiva on the wall of the *kaṇṭha* and a superstructure in the curve of the central dormer window of the large summit *śikhara* of the monument.



*figure 125.* Ref: P.129, Vol2



*figure 126.* Ref: P.2130, Vol2



*figure 127.* Ref: P.131, Vol2

- **The Śukanāsī Superstructure**

The central part of the east side of the tower is filled up by a large projecting structure, at the level of the second and third *talas* (***Drawing 12 south elevation, 05 east elevation, figures 126-127***). At the level of the second *tala* it reproduces and prolongs the composition of the north and south sides, with a *karṇakūṭa* at each angle, but without *bhadraśālā*. The *karṇakūṭa* at the south-east corner is completely ruined. The third level, less wide, has no space for *karṇakūṭas* and consist in a majestic *bhadraśālā* with is of gable-end type looking to the east. The curve of the high cylindrical roof displays a figuration, in the unique stone block, of carpentry work, bearing images of rearing lions and flying celestial beings, but not devoid of realism[36]. In the space left out, a projecting miniature figurative shrine is superimposed. It has its importance, since it bears in its centre an image of Naṭeśa, a major item of the iconographic scheme of *śaiva* temples. It is much effaced now, and still more effaced are representations of celestial beings supporting the base of the roof curves. The *bhadraśālā* has a row of *stupikās* and at the top of the gable end there was probably a lion head, almost completely obliterated now.

- **The Grīva, Śikhara and Stūpī**

The large *śikhara* of the monument resting on the low drum called *grīva* is

36. Compare with the restitution done by J. Dumarçay in Temples Pallava construits, étude architecturale, EFEO, Paris, 1975, planche XLIV.

made of three layers of four blocks of stone, on a square plan. Its graceful curve imitates the shape of the *padma*. It is topped by an open lotus. That is done in accordance with the rule of never letting the Liṅga and the monument enshrining it without a flower on its top. On each side is a figuration of gable end displaying the miniature image of a wooden carpentry of the type shown in larger scale on the *śukanāsī* with that of the superstructure of a figurative shrine. The curves of the gable bear images of garlands. In the angles are the beautiful volutes of a vegetal decorative motif.

The present *stūpikā* is in a different type of stone, not bearing any trace of withering and is probably a modern model recently installed.

- **Maṇḍapa External Wall**

The east, south and north walls of the *maṇḍapa* have the same structure, if not exactly the same size. Each side is characterized by five projections, one at each angle, and one at each side of the central one which is prominent and is preceded by a porch. It is a composition quite comparable to the first *tala* of the *prāsāda*, of the same height and in the same line.



*figure 128.* Ref: P.132, Vol2

The angle projection (*Drawing 13 east elevation, figure 128*) is of the *karṇakūṭa* type. The *karṇakūṭas* of the *maṇḍapa* differ from those of the *prāsāda* only by details of decoration and iconography. The intermediary projections between an angle and the porch have more divergent elements, compared to the intermediary ones between *karṇa* and *bhadra* on the *prāsāda*. They differ mostly by their *śikhara* and the structure of their *devakoṣṭha*. They are broader than the *karṇakūṭa*. At the level of the *pāda* a third projection with its angle pilasters bears a *devakoṣṭha*, hewn out in the wall over a decorative motif, offering the sight of a deity, framed by pilasters supporting an arch motif called *toraṇa* (not shown on the drawing). The superstructure is of a *bhadra* type, i. e. bears an elongated *śikhara*, figuring the roofing of a rectangular aedicule. It bears one or two *nāsikās*, which top a figured aedicule.

In the space between the angle projection and the intermediary one, in the recess of the wall there is a window closed by a perforated stone screen allowing a moderate light inside the monument. There is a different geometrical design for each of the twelve screens of the *maṇḍapa*.

Almost completely hidden by the porch, the central projection (*figure 129*) keeps two thin pilasters and a *karṇakūṭa* in its angles. The top band of the porch's *kapota* abuts the *karṇakūṭa* and hides it partially. A commanding *bhadraśālā* appears above the level of the porch's roof and *maṇḍapa* wall. It is comprised of a short *pāda* bearing a row of pilasters and a central image of deity, a *kapota* and, without intermediary recess, a long *śālā* roof. All are partially ruined.



*figure 129.* Ref: P.133, Vol2

The terrace roof is the upward face of the stone slabs composing the ceiling. It is partly covered with modern mortar added to ensure water tightness. Ancient long semi-cylindrical stones were covering the joints (*figure 130*). It reflects the structure of the ceiling already described: a raised terrace in the centre, two levels of sloping slabs on the periphery.

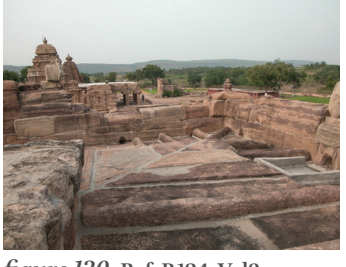


*figure 130.* Ref: P.134, Vol2

• **Porches**

There are three ways of entry to the *prāsāda* and all the three are through the *maṇḍapa*. The main one is on the east side, on the general east-west axis. The three have the same structure and size (*figure 129*). They comprise a base, short walls bearing reliefs up to pilasters bearing a huge *Dvārapāla* icon, rest benches called *kakṣāsana* (*figure 131*), two pillars with *bodhikas*, a superstructure made of architraves supporting a long eave with figurative carpentry, a three-band terminal parapet. They abut a central projection of the *maṇḍapa* wall from ground to top.

The base displays an *adhiṣṭhāna* of the *kapotabandha* type, like the rest of the monument, with a few distinctive features. Above the regulating course of foundation (*upāna*) a high *padma*, a high recess, a *kapota*. *Padma* and *kapota* are the continuation of those of the *maṇḍapa*. In the recess there is a row of jutting out elephant protomes with standing lions in the intervals. Above the *kapota*, the bands of the *maṇḍapa* have their prolongation and above them, at the *pāda* level, appears the recurrent series of five figured shrines, central *bhadraśālā*, *karṇakūṭas* in the extremities, *śālā* gables in the intermediary spaces. This is the external structure of the back of the bench. Pilasters and pillars support a long *kapota* topped by a low parapet bearing a series of five simple figured shrines, well preserved only on the north side of the northern porch. Inside the curve of the *kapota* is an interesting figuration of carpentry (*figure 132*).



*figure 131.* Ref: P.135, Vol2

*figure 132.* Ref: P.136, Vol2

A steep staircase leads to the level of the *kapota* of *adhiṣṭhāna*, which is the general level of the pavement inside the monument. The pillars, pilasters, half walls and ceilings of the three porches bear grand sculptures of the highest order. The doorframe (***Drawing 14 door D1***) follows the model at the entrance of the *śukanāsī, doorjamb* comprising one pilaster and *kapota*. The main differences are that the lintel does not bear a *toraṇa* with hanging vegetal motifs and, instead of one grand *bhadraśālā* above the *kapota*, there is a series of five figured shrines.

- **Courtyard and Subsidiary Shrines**

The *prāsāda* of Lokeśvara is surrounded by one compound called *prākāra*, which is probably a component of the initial architectural project, but the realization of which did not benefit from the same mastery of quality as the monuments it encloses (***Drawing 9***). It defines the space reserved for the service of the deity. It provides space for circumambulation of individual worshippers and even of the diverse types of vehicles, palanquin and others, to transport an icon in a ritual procession. Its plan is directed by the plan of the *prāsāda*. Narrow at the level of the *vimāna*, wider at the level of the wider *maṇḍapa* and porches, it has a longer square extension in its eastern half, the prominent element of which is, in the centre of that square, a large shrine sheltering a huge, magnificent statue of *Nandin*.



***figure 133.*** **Ref: P.137, Vol2**



***figure 134.*** **Ref: P.138, Vol2**

This *Nandin* shrine is an elaborate piece of architecture (***Drawing 10 plan, 04 elevation and section, figure 133***). The high base places the *Nandin* icon at a little higher level than the *sanctum* ground level, both elements being on the axis of the monument and facing one another, without interfering structure. The cult of *Nandin* has always been very popular in Karnāṭaka, a fact which explains the size of the statue and the refinement of its shrine (***figure 134***). The life-size and beautiful *Nandin* carved in black stone rests under a stone monumental canopy made of four columns under a raised, dome-like ceiling. The column (***Drawing 14 column NM1***) has a square base, a circular shaft, a tore above a set of increasingly wide moldings, a large square abacus and scrolled corbels. The base comprises the *upāna*, a high *padma*, a high *kaṇṭha*, a well-decorated *kapota* and a *paṭṭikā* punctuated with *yāḷis*. Its plan displays six projections on each side (two hindered by the staircase on the west): two below the *koṣṭha* and the pilaster on the wall above, on each side of the opening, and two below the central opening. The wall is largely open in its centre, on one third of its length. On each side of the opening is a square pilaster bearing a decorated base

and a large icon in relief of a feminine deity or royal person. On the last portion of the wall is a figured shrine displaying another elegant feminine deity in its *koṣṭha*. The wall is crowned by a long *kapota* similar to those of the *maṇḍapa* porches. It is topped by a *paṭṭikā* bearing an interesting figuration of wood carpentry, a series of joist-ends with a thin connecting bar over the ornamental support of pairs of *yāḷis*. The structure of the roof is the upper face of the raised ceiling, a central shallow dome, surrounded by slanting radiating beams.

The *prākāra* has two openings in the east-west axis of the monument (*Drawing 9*). It is regular on the west and south sides. Curiously the east side deviates from the perpendicular. The north side is not a straight line and deviates also in its western part. It follows that the east *gopura* has its east-west axis deviating to the north-east from the *prāsāda* axis, while the axis of the west *gopura* coincides with it. We do not see nowadays which kind of external constraint would have obliged the builders to deviate from the expected orthogonal plan. The main entrance to the temple is on the east side. There is no trace of ancient management of the approach to the east *gopura*. Even though the river is very close, no trace of an ancient dyke is visible. The only ancient element outside the *prākāra* is a statue of *Nandin* very roughly hewn in a large block of the local reddish sand stone, probably unfinished and not in its original place.

The *prākāra* wall is made of two facings of long slabs of sandstone. On its external side it has a *jagatī* and *padma* as base modenature and bears figurations of shrines in low relief (*figure 135*). The east *gopura* is a massive closed pavilion, without tower (*figure 136*). The wide and high passageway has on each side a resting place in the form of a semi-*maṇḍapa* of two simple pilasters and pillars. On its eastern side it is preceded by a porch of the same model as those of the main monument, except that it provides a passageway at the ground level. The west *gopura* is smaller and simpler, not being preceded by a porch. This is the indication that the main access to the temple was on the east, near the river. This is important for the rituals, which require frequent bathing of the deity and even ceremonies in a tank or other source of water.



*figure 135.* Ref: P.139, Vol2



*figure 136.* Ref: P.140, Vol2

The structures built inside the courtyard are the Nandi shrine and a number of small shrines abutting the *prākāra*. The disposition of all these items is regular on both sides of the general east-west axis of the



*figure 137.* Ref: P.141, Vol2

monument: *Nandin* shrine in the centre, traces of five shrines abutting the south *prākāra* in the eastern half of the courtyard, the same number in symmetrical position on the north *prākāra*, then at the level of the *maṇḍapa* porches three shrines on north and three on south, at the *vimāna* level four shrines on both sides, two more shrines on the west *prākāra* symmetrically placed on both sides of the west *gopura*. The total is twenty-six. One more is preserved near the east wall but not touching it and out of symmetry. In the four corners of the courtyard there is a shrine of *karṇakūṭa* type, square plan and two *talas* (*figure 137*). Along the walls they are of the *śālā* type, rectangular plan and a single *tala*, the long gabled roof topping the *prākāra* (*figure 138*).

## 2. 4. 3. The Temple of Trailokyeśvara (Mallikārjuna)



*figure 138.* Ref: P.142, Vol2

The temple of Trailokyeśvara is contemporaneous with the temple of Lokeśvara and another model of it (*figure 139*). The description we have given of the Lokeśvara temple can be applied to it, without danger of going far astray. However we have to keep in mind several differences. There is no difference for the number of elements, Liṅga, cella, *śukanāsī*, *pradakṣiṇapatha* with subsidiary shrines at its entrance and end, large *maṇḍapa* with eighteen pillars, three porches. The architectural program is obviously identical. Differences appear in the realization.



*figure 139.* Ref: P.144, Vol2

First the Trailokyeśvara is of smaller size. In elevation the *prāsāda* is about 1.5m less. The plan of the main monument is slightly smaller. Then there is a noteworthy difference of orientation. The Trailokyeśvara has its general axis slightly deviated to the north-east, Lokeśvara to the south-east (*Drawing 17 key plan*). Its *Nandin maṇḍapa* is still more deviated to the north-east. Its main monument has the same orientation as all other monuments on the site. It differs on this respect from the Lokeśvara only. Its north porch is too close from the *maṇḍapa* of the Kāśīviśvanātha temple and the south-east corner of its *maṇḍapa* is too close from the north-west corner of the Lokeśvara compound. Its own compound has a really awkward implantation. In the south it has an opening in front of its south porch and abuts the Lokeśvara west compound. In the west it has an opening and a *gopura*. In the east it has an opening without *gopura*. In the north it does not follow a straight line and abuts the east side of the Kāśīviśvanātha. In the north-west angle no observation is possible owing

to recent renovation of the pavement and installation of a garden. If it is possible to establish that the Kāśīviśvanātha temple and the compound of the Lokeśvara temple preceded the construction of the Trailokyeśvara, these differences could be explained by a constraint of space, the area being too small to build a monument of same size and importance inside a spacious compound as the Lokeśvara complex. Because of this limitation the size of the monument would have been slightly reduced, the courtyard and compound sacrificed.

Without drawing a chronological inference from these features, we have to reckon the imposing nature of the architectural program which is of the same elevated rank as the Lokeśvara monument, and attains an equal degree of mastery in architectural matter. There is also the fact that the monument has suffered from time and neglect more than its model and that some of the sculptural work is incomplete. That gives an impression of less perfection, whereas in Lokeśvara it appears to be much more advanced towards perfection in all details.

Now, we have to emphasize a more subtle original feature in the structure of the *vimāna*. Like the *garbhagṛha*, its four *talas* have a square section. A peculiarity is that the fourth *tala* is truncated at the level of the *kapota* ending the *pāda* element; probably there was not enough space to accommodate proportionate *bhadraśālās* and *karṇakūṭas*, whereas in the Lokeśvara which is larger only the *bhadraśālās* were dispensed with. Above comes the *kaṇṭha* and *śikhara* structure. It comprises a platform (*vedikā*) of octagonal section, a drum (*kaṇṭha*) also of octagonal section and the *śikhara* proper of circular section (*figure 140*). In *śilpaśāstras* of the Śaiva school in south India three types of temples are defined, the differentiating feature being the section of the *śikhara*: *nāgara* with square section up to the *śikhara*, *drāviḍa* square with octagonal *kaṇṭha* and *śikhara*, vesara square with circular *kaṇṭha* and *śikhara* (Mayamata XIX.38). But the case of a gradual passage from the square to an octagon and a circle is not mentioned. However, it is clearly observable in the Trailokyeśvara temple. This tripartite structure may have a material and esthetic purpose; the transition through the octagon gives more strength to the erection of the circular dome and a touch of smoothness and harmony to the passage from the square to the circle. It has also a religious significance. It reproduces the tripartite structure of the Liṅga itself. The square lower section is the residence of Brahman, the octagonal section

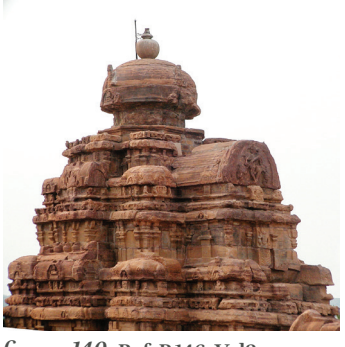


*figure 140.* **Ref: P.146, Vol2**

of Viṣṇu, the circular section of Rudra. The *prāsāda* itself is a body of Śiva from bottom to top, like the Liṅga. To our knowledge the Trailokyeśvara temple at Paṭṭadakal is the first instance of such a structure. Another instance is the 11th century Gangaikondacolapuram temple which gives an amplified illustration of the tripartite concept of the Liṅga transposed to the scale of the full *vimāna*[37].



***figure 141.*** **Ref: P.148, Vol2**



***figure 142.*** **Ref: P.149, Vol2**



***figure 143.*** **Ref: P.150, Vol2**

## A. Interior

The Liṅga, its *piṇḍikā* and the cella are similar to those in Lokeśvara: high Liṅga and *piṇḍikā*, pair of pilasters, architraves and raised ceiling. The Liṅga is in the centre of the cella, but not on the general axis of the whole monument, due to a small deviation of the cella (***Drawing 17***). Two profusely decorated pilasters mark the beginning of the antechamber (***figure 141***). The doorframe at the entrance to the antechamber is very different (***Drawing 20 door D2, figure 142***). The base blocks of the doorjambs bear the usual Gaṅgā and Yamunā with attendants. But in the same blocks in the angles with the opening there is an image of Nāgarāja, lower than the river goddesses. Above starts two inner bands, the innermost one with creeper motif and the ringed body of the serpent; both join the central motif of the lintel bearing the icon of Garuḍa holding the serpent tails. Above the higher part of the jamb base is a flat band bearing diverse figures in small compartments and ending on the lintel with a creeper motif up to the head of Garuḍa. Follow a square pilaster with scroll corbel and a last flat band ending in the top architrave under a long *kapota*. The *kapota* with its upper *yāḷi* frieze is in three parts. It supports a frieze of aedicules, *bhadraśālā* and *karṇakūṭas*. In the *pāda* of the central one a panel shows sitting Śiva and Pārvatī. On each side of the door a pilaster bears a man-size *dvārapāla*.

The structure of the ambulatory is similar to that in Lokeśvara temple. A difference is the presence of a simple, large niche in the interior facing of the south, west and north ambulatory walls in the centre in front of the elaborated niche on the *prāsāda* walls (***Drawing 18 section A-A***).

The *maṇḍapa* is a similar eighteen pillars closed pavilion (***figure 143***). It is

37. See P. Pichard, *Tanjavur Bṛhadīśvara, An Architectural Study*, Indira Gandhi National Centre for the Arts & Ecole Française d'Extrême-Orient, Pondicherry, 1995, page 92-95.

not exactly square, a little wider than long. A remarkable feature is that it is not much wider than the square block of the *prāsāda* and ambulatory, while the difference between the two components in Lokeśvara is much more important. That may be due to the restriction of space available between the Lokeśvara compound and the Kāśīviśvanātha *maṇḍapa*. It has the same strong Calukyan model of pillar (***Drawing 20 column FC1***). We have to note that the alignment of pillars is not perfect as in Lokeśvara. The raised ceiling and the clerestory have the same structure and differ in decoration and installation of icons which are numerous in the upper frieze of aedicules (***figures 144-145***). The ceiling made of large stone slabs bears wonderful sculptures, unfortunately in a very poor state of conservation (***figure 146***). Noteworthy are the transversal beams in the nave for the carved decor of their lower face, as seen in a beautiful *haṃsa* in the midst of luxuriant vegetation. This is a sculpture of high quality which announces a similar motif in Pāpanātha temple. The exit through the east in a porch is a well-preserved structure. The north porch has been renovated and the south one has been completely rebuilt in a different shape. The east doorframe (***Drawing 20 door D1***) has a five band structure starting from the base blocks of the doorjambs. The inner bands join a Garuḍa bearing Viṣṇu. Their decoration is unfinished. The pilasters support a *kapota* in five parts below a frieze of five aedicules, *śālā* between *nāsikās* and *karṇakūṭas*. On each side of the door are majestic *dvārapālas*. The porch (***figure 147***) juts out with two free standing pillars and a resting *kakṣāsana* in-between. The base of the porch continues the modenature of the monument, replacing the *kumuda* with a frieze of elephants. The superstructure is a long *kapota* bearing on its inner curve a figuration of carpentry work and the usual upper band.

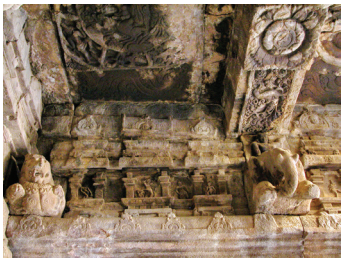


***figure 144.*** **Ref: P.151, Vol2**



***figure 145.*** **Ref: P.152, Vol2**

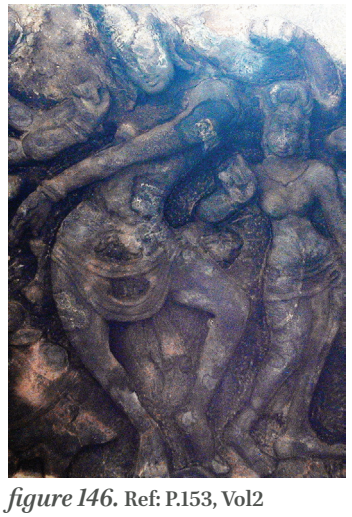


***figure 146.*** **Ref: P.153, Vol2**

***figure 147.*** **Ref: P.154, Vol2,** ***figure 148.*** **Ref: P.155, Vol2,** ***figure 128.*** **Ref: P.132, Vol2,** ***figure 149.*** **Ref: P.157, Vol2**

## B. Exterior

The external facing of the *maṇḍapa* wall, in its three parts, *adhiṣṭhāna*, *pāda* and *prastara* has the same structure as the corresponding element in Lokeśvara temple. The difference is in size. On the east side the central projection in the south half for instance is much less wide (***figure 148***). This portion of wall compared with the corresponding one in Lokeśvara (***figure 128***) shows the higher degree of deterioration of the Trailokyeśvara monument. The south wall of the *maṇḍapa* (***figure 149 photo taken in 2006***) has all its projections on the same line. It had a porch in its centre,



*figure 150.* Ref: P.158, Vol2



*figure 151.* Ref: P.159, Vol2

like the other sides, which is now lost. A reconstruction has recently been done (***shown on Drawing 18, 19***). In the temple of Lokeśvara the ambulatory wall has also all its projections, including the *bhadra*, on the same line. The temple of Trailokyeśvara has its *bhadra* projection jutting out from the line of the others (***figure 150***). And it is jutting out on a bigger distance than the *maṇḍapa*. Such a long projection is exceptional. It has to be considered together with the niche on the internal facing of the wall, at the level of the initial theological conception inspiring the architectural program. Only two icons, in the south and west *bhadra* niches are available nowadays. Both are images of Śiva in two aspects of his dance, the fierce and terrifying form of Gajasaṃhāramūrti in the south (***figure 151***), the smiling form of Ānandataṇḍavamūrti in the west. In the *bhadra* niches they indicate the location of Sadāśiva in the Liṅga and illustrate two of its faces, the terrific Aghoraśiva looking south and the felicitous Sadyojāta looking west. The different projections on each wall of the ambulatory have different frames and superstructure. The *bhadra* projection is in fact a system of two staggering projections on its frontal face and on its sides, equipped with a pilaster at each visible angle. It has in superstructure a *bhadraśālā* with a central aedicule and decorated gable-ends. The proper frame of the niche (*bhadrakoṣṭha*) is two pilasters supporting a lintel topped by a *nāsikā* and decorative arch of *makaras* and vegetation hangings, in the case of the west and north. The intermediary projections are single, have a high decorated *nāsikā* as superstructure and offer an elaborate frame to their niche: two pilasters support a *kapota* topped by an aedicule with high *nāsikā*. The angle projections are double, have a *karṇakūṭa* as superstructure, do not give any noteworthy frame to their niche, placing above a simple a decorative motif such as a pair of flying celestials.



*figure 152.* Ref: P.160, Vol2

The tower rests above the massive walls of the first level of the *prāsāda*, at the rear of the ambulatory. Like the temple of Lokeśvara it has three levels. It compensates its position far behind the top of the ambulatory external wall by a high elevation given to its first level, so that from far it looks well-proportionate to the rest of the monument (***figure 152***). Each level displays the usual three aedicules, *bhadraśālā* between *karṇakūṭas*, from *pāda* to *śikhara*. The third and top level of the tower has only the *pāda* topped by a *kapota* and its upper band. Up to that level it is square. Above is the octagonal *grīva* made of a platform and drum. The large circular *śikhara* is made of three layers of stones: on a lower ring are carved small

*nāsikās* encircling small aedicules; on the intermediary layer come the crests of the *nāsikās*; the last layer ends the dome shape. The finial or *stūpī* is a pot with narrow neck and rim closed with a lotus bud. There is no certitude that it is the original one.

Another important element of the Trailokyeśvara complex is the *Nandin* pavilion (*figure 153*). It is a very refined realization, but, unfortunately, it has suffered from the ravages of time and history. The *Nandin* statue in sandstone is disfigured. Only the east wall has survived. Strangely enough, this fine structure is strongly deviated from the axis of the main monument (*Drawing 18 plan above threshold*). The *Nandin* icon in the centre of the pavilion is located to the north of the axis. Still it can be told to face the Liṅga. Only the space constraint can explain the deviation. We have to note that the way of access to the complex is along the north projection of the compound of Lokeśvara complex (*Drawing 17*). And the axis of the Trailokyeśvara crosses that compound. The path leading to its entry is 1.8m along that compound and totally to the north of the said axis. The axis of the pavilion is on a line going from the middle of the path and entry to the centre of the porch. The pavilion was placed with its west side centered on the Liṅga axis and its east side centered on the axis of the way of access, in order to give to worshippers approaching the temple from the east the best view of the *Nandin* pavilion. That has a ritualistic significance. *Nandin* in *śaiva* mythology is not only a vehicle for the god; he is a servant and devotee and one of the most dear to his Lord. It is a rule of devotion to express one's surrender to the Lord by surrendering to His devotees. The homage to *Nandin* is the first duty of the devotee on his way to his service to the Liṅga. When entering the complex he passed to the left of the pavilion, keeping the view of *Nandin* on his right (*pradakṣiṇa*).



*figure 153.* Ref: P.161, Vol2

The platform of the pavilion has the same height and modenature as the porch: *upāna*, *jagatī* and *padma*, high *kaṇṭha* bearing a beautiful frieze of elephants and lions, *kapota* and upper band. It has a large central projection on each side. The rest of the monument follows the same plan up to the top. In the angles the walls bear two narrow niches framed in full aedicules topped by a large *nāsikā*. The *bhadra* projections have a structure similar to a porch. Two sixteen-side refined pillars with *mālāsthāna*, bell and protruding tore, topped by scroll corbels support a long *kapota* with a figuration of carpentry work inside. Above an upper band bears a frieze of aedicules.

There are very few remnants of a compound in the north-east angle and the south-west angle, where that which is seen to-day is largely a reconstruction from debris. A *gopura* base on the west, also recently renovated, attests that the complex had *gopuras*. We cannot say whether there was one on the east side. On the south there was an arrangement for an access to the courtyard in front of the south porch, for an easy communication with the west *gopura* of Lokeśvara temple.

# 3

# Iconography



# 3. Iconography

## 3. 1. The Temple of Vijayeśvara (Saṃgameśvara)

King Vijayāditya (694-734) is the author of the Vijayeśvara temple now known as Saṃgameśvara. After the name of the king a Śivaliṅga was installed in the *sanctum* and called Vijayeśvara. This edifice is the first of its kind in its style on the site. Architecturally, it is built in the *Drāviḍa* fashion. We can comfortably say that King Vijayāditya was the first to start building temples in Draviḍian style at Paṭṭadakal[38] and later building temples in this style not only continued but also incurred notable developments in successive periods. It is more noticeable in the Lokeśvara and the Trailokyeśvara temples from the point of view of the evolution in both architecture and embellishment.

In the *sanctum sanctorum* of the Vijayeśvara a Liṅga in the name of Vijayeśvara is installed. There are images of guardians on either side of

38. From the epigraphic evidences we learn that at the same time Kailāsanātha temple building started at Kanchipuaram, Tamilnadu. Who stands first in the introduction of this style is a debatable question. One point is sure that in both the kingdom temples were built simuletneously in the South Indian style.

the door and on the doorjambs. Amongst them some figures are male and others female but most of them are so dilapidated that we cannot give a detailed description. The doorframe is very simple and devoid of decorations. Like in the temples of Lokeśvara and Trailokeśvara, there is an ambulatory passage having three perforated windows with designs on each side of the covering wall. Consequently, they provide enough light in the ambulatory passage where one can easily take a glance at the unfinished images on the external surface of walls of the *sanctum*. That gives an idea of how the artists were proceeding in their work.

There are two niches, one at each entrance of the ambulatory passage. Probably, images of Gaṇeśa and Durgā were housed there, when the temple was in activity. Now the niches are empty. Without giving any reference or citing any authority, George Michell writes "The vestibule opens into a *maṇḍapa*, the sixteen columns of which are additions of the Rashtrakuta period[39]." It is difficult to accept this statement because no Rāṣṭrakūṭa elements are present here. Vandalism and some unwanted repairs by the service have done much damage to the monument. There were flight of steps to access the *Maṇḍapa*. Recent excavations there show that earlier to the construction of this temple there was a brick structure. The flight of steps has been sacrificed for the sake of excavation. Some modern historians think that it was a cemetary of Calukyan kings but there is no proof for it. It is difficult to imagine that a holy centre was a cemetary.

In the Lokeśvara and Trailokyeśvara there are eighteen pillars in the *maṇḍapa*. Probably, here too were eighteen but only sixteen are *in situ*. Luckily, the names of donors are engraved on some of them and that helps us to say that the temple, although unfinished was in activity. Calabbe, "*sūḷe*[40], temple servant" of Bijeśvara (God Vijayeśvara) sponsored the installation of three pillars. Another "*peggaḍe*, an officer" named Poleyacci contributed 51 *gadyāṇa*, (gold coins) for the construction of the

39. George Michell, *Pattadakal*, Monumental Legacy, Oxford Unversity Press, 2002, p.33.
40. *Indian Antiquary*, X, p. 170. *Sūḷe* is a Kannaḍa term for temple servants during historical times. They were in charge, not only of singing and dancing but also of all kinds of services in temples, They were highly honoured in the society and most of them were the mistresses of ruling kings. Many a times we find references to the temple servants participating, patronizing the construction of temples (V.F.).

same *maṇḍapa*[41]. According to an inscription on another pillar, a certain Vidyāśiva has also participated in the work. One more person called Bhodamma, a "*manomukta*, free from mental worries," patronized the work of two more pillars. Patronising the erection of three pillars in the temple by Calabbe, a servant of the shrine, proves that the temple was in activity. Owing to the unfinished images in the ambulatory passage, some historians have a doubt about the existence of ritualistic activities. But inscriptions are good evidences to prove that God Vijayeśvara was in worship. Jñānaśivācārya came from Mṛgataṇikāvihāra and took this temple for his residence although he installed a Liṅga given to him at the time of his initiation (*Iṣṭaliṅga*)[42] adjacent to the premises of Trailokyeśvara. One more inscription, dated in the regnal period of Rāṣṭrakūṭa stock is also in the same temple of Vijayeśvara. Neither does it speak of any additions nor constructions in the temple. It is graffiti registering the name of a person called Śrī cidāmmana...( *KUES*. 9, Badami no. 102).

An important epigraph engraved on the external surface of the north wall of the *sanctum*, though not clear owing to its archaic style, however gives the name of the architect Aychappadeva and other masons who participated in the building of the temple. Probably, they were hailing from Mugali, a place near *Pattadakal*[43]. There is one more inscription[44], on a stela slanting against the south-eastern wall of the *maṇḍapa* of the temple and it records information of great interest. It is dated 1084 that is A.D. 1163, in the times Kalyāṇa Cālukya king Nūrmaḍi Taila. It records that the grants that were made earlier to the temple were not continued although the God Vijayeśvara is eulogized as equal to Viśveśvara of Kāśi. King Taila's feudatory Cāvuṇḍa renewed the grants. It means that for sometime the activities in the temple had ceased and by the grants of Cāvuṇḍa it became active again.

Compared to the other two temples *viz. Lokeśvara* and *Trailokeśvara*,

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41. *Indian Antiquary* X, p. 170 and also in *Kannada University Epigraphical Series*: 9; Bagalakot District, Prasaranga, Kannada University, Hampi, Vidyaranya, 2006, No. 99, p.216. See in our collection ins. Nos. 24, 25 and 26.
42. At the time of initiation in the religion of Lakulīśa- Pāśupata an effigy of a *liṅga* was given to the disciple. Then the initiated has to install it either in a holy place or in a temple. And that *liṅga* came to be known as iṣṭaliṅga by the follwers of Basaveśvara. Jñānaśivācārya came from the north, stayed in a Śiva temple, installed the *liṅga* given to him by his guru in a sacred place like Paṭṭadakal. It proves that he was a follower of Lakulīśa-Pāśupata doctrine.
43. S I. I. vol. XV, No. 452, p. 339-340; in K U E S, IX, No. 100, p. 216-217. In our collection see No. 23.
44. J. B. B. R.A.S XI, p. 259 ff ; also in K.U.E.S. IX, No. 101.

Vijayeśvara walls are not much decorated but the temple is endowed with a majestic tower. Drs. Annigeri and George Michell are of the opinion that there is no "frontal projection.[45]" According to them there is no *śukanāsī*. But neither Annigeri nor Michell have observed the upper portion the monument. On a close observation, one could notice the provisions made for the installation of a Liṅga. As we have said earlier, the temple represents the five faces of Sadāśiva[46]. The disposition of the first three gods on three sides of the passage on the top floor of Vijayeśvara makes us to infer that there was a *sanctum* here too. To enhance our theory, there is a remnant of a *pīṭha*[47], "platform" with a canal for the running of ablution waters.

The temple also had its *prākāra* wall with a *maṇdapa* for *Nandin* facing the main deity on the ground floor. Now these elements are only historical facts.

During our studies of the Lokeśvara and Trailokyeśvara, we have pointed out that the development of the architectural elements started during the times of Vijayāditya. The building of the temple of Vijayeśvara at Paṭṭadakal and the temple of Kailāsanātha at Kāñci were started probably at the same time. That is the reason why their style is almost identical. The only difference is that the temple of Kailāsanātha was completed, whereas the sculptures on external walls of the Vijayeśvara have remained unfinished.

### 3. 1. 1. Iconography of the Vijayeśvara Temple

From the point of view of iconography, images carved on the external walls of the temple and the *sanctum* are not as important as in the temple of Lokeśvara and others. First of all, most of the images are incomplete. Perhaps, that is the reason why the temple of Vijayeśvara did not achieve the same fame as the Kailāsanātha in Kāñcipuram.

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45. George Michell, iIbid, p. 33
46. Almost all Śiva temples of this period have the following features: Śiva as *Aghora* to the south and Brahmā as Sadyojāta in the west and Vāmadeva to the north, Tatpuruṣa to the east and the last and final face of Sadaśiva is on the top of all faces. Vāmadeva is represented either by the images of Viṣṇu or by Pārvatī and sometimes both.
47. There was a kind of protruding seat. Some two-three years ago, protruding seat was removed during the renovation of the roof undertaken by the ASI. Consequently, now the roof is flat. It was there when we were working on the temple.

### 3. 1. 2. Tower

As we suspect that on the terrace abutting the tower on the east side there was a small *sanctum*, the eastern face of the tower is simple and devoid of images. We start from the south façade.



***figure 392.*** **Ref: P.408, Vol2**

*Figure 392 Lakulīśa, south side, eastern niche*

Śiva in the form of Lakulīśa is in standing pose holding a *laguḍa*, "a stick" in his right hand. He is naked and surprisingly his headwear is like that of a *Pāśupata* saint. He wears usual ornaments, but they are not well polished. So it is not easy to identify and describe them.

*Figure 393 Gajasaṃhāramūrti, south side bhadra niche*

In the next niche on the same wall is Gajasaṃhāramūrti. In this image Śiva is dancing on the head of the demon elephant holding its skin on his back with his two upper hands and probably its tusk in his right hand (?). Dancing feet are in *kuñcitapāda*. He wears usual ornaments. It must have been a finished image and very beautiful. But now the stone is corroded and at places the image is damaged.

***figure 393.*** **Ref: P.409,** ***figure 394.*** **Ref: P.410,** ***figure 395.*** **Ref: P.411, Vol2**

*Figure 394 Śaṅkara-Nārāyaṇa, south side western niche*

By and large this kind of image is called Harihara. But we prefer to term it as Śaṅkara-Nārāyaṇa because, when we read the image, Śiva is to the right and Viṣṇu to the left of the same icon. As the image is rough, probably unfinished, the emblem in Śiva's right upper hand is not clear and the lower is resting on his lap. The conch held in the left hand of the image helps us to identify the image.

On the west side there are three niches and all are empty.



***figure 396.*** **Ref: P.412, Vol2**

*Figure 395-396 Viṣṇu, north side*

On the north side there are two niches and in both there are images of Viṣṇu with four arms. The first one displays a standing Viṣṇu with four arms holding in his upper hands: right *cakra*, left conch, lower right resting on the thigh and the lower left holding a round object which is identified as the earth by locals. He is decked with all usual ornaments. This image is beautiful because the carving is completed. The next image depicts also Viṣṇu but it is incomplete. Only three of his hands are seen with discus in the upper right and mace in the lower right, the lower left resting on the

thigh. The upper left is incomplete. He wears a tiara but the image is yet to be completed and polished.

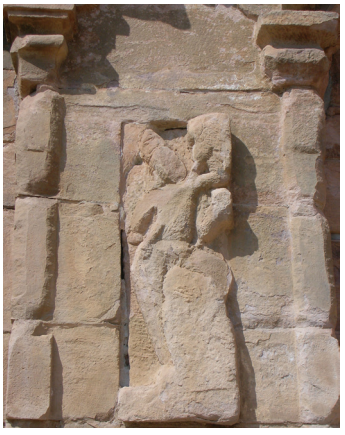


*figure 397.* Ref: P.413, Vol2

## 3. 1. 3. External Façades of the Ambulatory

### A. South side

*Figure 397 Andhakāsuravadha, south side eastern karṇakūṭa*

An unfinished image of Śiva, probably a plan to represent Śiva Andhkāsuravadha. Only the upper portion of Śiva holding the javelin in two of his hands is carved. Of his two legs one is complete the other leg is yet to be chiseled and so also the demon's face. The stone reserved for chiseling the figure of the demon is still rough and in its original state. This gives us a high idea about artists who were carving wonderful, artistic images in such rough stones, as if they were as soft as butter balls.



*figure 398.* Ref: P.414, Vol2

*Figure 398 Dancing Śiva, south side eastern śālā*

This is one of the excellent images of Śiva in dance pose. His body is in *tribhaṅga*, in three bends. But these bends are not ordinary or usual bends. He has given such a dance pose that his hind part and his face are fully seen. At the level of the waist he makes a turn of his upper body of 180 degrees[48]. His feet are in *kuṅcitapāda* with the heel of the right foot lifted and the left stamped firmly on the ground. In the temple of Kailāsanātha also there is an image of dancing Śiva similar to this image. But his hind portions are enhanced so much that the image has a sensual look, whereas in the Vijayeśvara, although it is unfinished and weather and time have contributed their share in ruining the image, yet it remains beautiful and soothing.



*figure 399.* Ref: P.415, Vol2

*Figure 399 Gajasaṃhāramūrti, south side western śālā*

An image of *Gajasaṃhāra*, killing the demon who came in the form of a *Gaja*, elephant, who fought with Śiva and lost his life in the hands of the Lord. The god is dancing on the body of the animal, holding the skin at his back like in the image above (*figure 393*). Both these images are in a line. Once again the icon is incomplete. Śiva's right foot is raised, probably resting on the head of the elephant, which was yet to be carved. Some ornaments and attributes are partly visible.

48. Taking this kind of pose is possible only in sculpture and in dance; in life we don't think it is possible.



*figure 400.* Ref: P.416, Vol2

*figure 401.* Ref: P.416, Vol2, *figure 402.* Ref: P.416, *figure 403.* Ref: P.416, Vol2

*Figure 400 Śiva south side western karṇakūṭa*

Another unfinished image of Śiva: probably Śiva is stamping on a *gaṇa*. One more *gaṇa* standing to the right of the God is looking at him.

## B. Western wall

*Figure 401 Sketch of a sculpture, west side, south karṇakūṭa*

A sketch made for carving an image is there. Nothing can be said about it.

*Figure 402 Śiva and Nandin, west side, south śālā*

Once again an unfinished image; whether the intention was to carve an *Ardhanārīśvara*, is not known. However, we can say that it looks like *Ardhanārīśvara* outline.

*Figure 403 Śiva, west side, north śālā*

One more image of Śiva but incomplete. It is difficult to guess what the image is.



*figure 404.* Ref: P.420, Vol2

*Figure 404 Śiva as Anugrahamūrti, west side, north karṇakūṭa*

This is one of the most beautiful and rare images of Śiva blessing one of his devotees. Śiva is standing and an emaciate dwarf personage holds firmly the right leg of the god reminding us the story of Mārkaṇḍeya or Śveta. But in the case of these two devotees they are shown embracing the Liṅga and not God Śiva. Śiva's right hand is on the head of the devotee. The ribs of the dwarf are seen like in the figure of Karaikālammeyār, great devotee of Śiva. One can count his ribs. The dwarf is a male. Śiva's hand on the head makes us to think of the story of Caṃḍikeśvara. But the hand does not show the gesture of benediction. It is difficult to identify the story. However, we would like to draw the attention of readers to the smile on the face of Śiva. He looks so peaceful as if satisfied with the devotion of his devotee and blesses him. Śiva is standing in *tribhaṅga*, "three bends" with his head tilted to the left, hips also to the left and in cross feet like the pose of Kṛṣṇa. Śiva is holding a snake in the upper right hand, flag staff in the upper left. The lower left is raised and the palm is in the gesture of *sarpaśīrṣa*, snake-hood, the lower right on the head of the devotee. One more curious point to be noted here is that a garland starting from *yajñopavīta*, sacred thread at the level of the chest descends down to his heels and is lost somewhere in toes. It cannot be identified

with Vaijayantihāra because it goes down to heels. On the whole this is one of the rare species of sculptures that we have ever come across with.

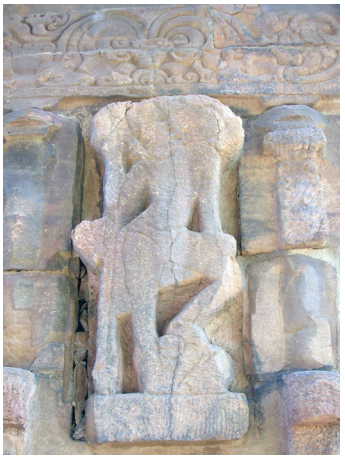


*figure 405.* Ref: P.421, Vol2

## C. North wall

*Figure 405 incomplete image, north side, western śālā*
Only the rough sketch has been done. Impossible to guess what wonderful image would have surged from it.

*Figure 406 Viṣṇu, north side, eastern śālā*
The carving of an image of Viṣṇu with four hands is complete but it needs to be polished. So it looks quite archaic. The god is adorned with usual attributes as conch, discus, lower left hand resting on the thigh, lower right holding a round object identified with earth by the locals.



*figure 406.* Ref: P.422, Vol2

*Figure 407 Bhūvarāhamūrti, north side, eastern karṇakūṭa*
Carving is incomplete and from the rough carving we can guess that the god is embracing the goddess earth.

On the tower there are many small figures carved at different places. It is difficult to give a detailed description of those images. We have selected a few which are worth mentioning.

*Figure 408 Śiva carrying his Liṅga, superstructure of south side, nāsikā in* recess next to *śikhara* of the south-west karṇakūṭa

*figure 407.* Ref: P.423, Vol2, *figure 408.* Ref: P.424, Vol2, *figure 409.* Ref: P.425, Vol2

An extraordinary image of a seated Śiva with *yogapaṭṭa* and playing on *vīṇā* is in a dormer window in the superstructure. Unfortunately the stone is much damaged. From what is remaining *in situ* we guess that the god's raised hand makes a gesture like that of carrying a *liṅga* on the shoulder.

Just below the image is a figure of a standing lady, probably a vanecari, hunter lady?

*Figure 409 Yogeśvara, south side, superstructure of west śālā*
Śiva Yogeśvara in the superstructure above the Gajāsurasaṃhāramūrti. Once again a small image of seated Śiva is carved with *yogapaṭṭa* on his legs. The image is quite damaged but the attribute of a snake in the lower right hand helps us to identify it as Śiva Yogeśvara.



*figure 410.* Ref: P.426, Vol2

*Figure 410 seated yogi, south side superstructure of bhadraśālā*
In the central dormer window a *yogi* is shown seated in *padmāsana*, one of the yogic poses, with hands at the level of his chest. Although the image has suffered much owing to time, still we can make out that the image represents a *pāśupata* saint of that period. His beard, moustaches and headdress prove that he is *pāśupata*.



*figure 411.* Ref: P.427, Vol2

*Figure 411 Gajakesari, south side, superstructure of eastern śālā*
A lion is bouncing upon an elephant. The sketch of it can be seen at Bachinagudda.

All round the *Vimāna* are carved dwarf figures of *gaṇa*. Some of them are atlants and strong. Some are elegant and beautiful.

There was a *prākāra* wall with a pavilion for *Nandin* but they are no more *in situ*. With this we come to the end of Vijayaśvara temple.



*figure 154.* Ref: P.163, Vol2

## 3. 2. The Temple of Lokeśvara

Amongst the dated temples, chronologically speaking, though Vijayeśvara stands first, we center this monograph on the Lokeśvara temple (Virūpākṣa) because owing to its dimension and condition it is considered to be the most important (*figure 154*).

There are more than ten inscriptions in the temple. They shed much light on the history of both monuments. The most important one is on a pillar, dated A.D. 754 during the regnal period of Kīrtivarman II, installed in front of Trailokyeśvara temple. It records that the temple of Lokeśvara was built by Lokamahādevī, the elder queen of King Vikramāditya II and the temple of Trailokyeśvara by her uterine sister Trailokyamahādevī the most beloved and better half of the king.

The temple faces east and is built on the elevated natural embankment of the Malaprabhā River in order ensure protection from eventual floods. On approaching the temple from the river, after the steps of a *ghat*, there is a huge but much dilapidated *Nandin* under neem and banyan trees. The statue of the vehicle of Śiva, *Nandin*, must have been a very handsomely carved image, but now none takes care of it.

After walking over these steps, visitors and pilgrims reach the main entrance to the temple. But now, visitors usually enter the temple from the north side. As one enters from the east, there is a porch, which served the purpose of *gopura* during its heyday. It has two elevated *kaṭṭe* or *jagali* with dwarf pillars and pilasters on each side. Each pilaster has an inscription of considerable importance on its eastern façade. The pilaster on the south-eastern side of the entrance contains the inscription mentioning the name of the architect Sarvasiddhi Ācāri, the north-eastern one giving the name Guṃḍan *anivārita ācāri* (inscriptions I & II). Probably, Guṇḍan had both the titles: Sarvasiddhi Ācāri and *Anivārita Ācāri*. Below the first epigraph, there is a sculpture of an amorous couple under a tree. The lady with crossed legs is to the left of the man, leaning her body against his, passing her right hand on his right shoulder near his neck. She has a very handsome hair-do, whereas the man wears a tiara (***figure 155 Amorous couple, SE gopura pilaster***). Both are bare-chested and wear some dress below the level of the navel. Their garments are covered with ornaments and decorations like girdles with pearls hanging. Apparently, the lady has some problem with her ankle and the sole of her foot. A helper, a dwarf figure, is attending to it.

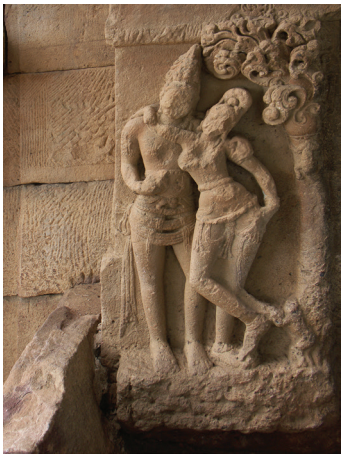


***figure 155.*** **Ref: P.164, Vol2**

The pilaster to the north contains another inscription (inscription II). Below this epigraph there is also a scene of an amorous couple standing under a creeper, which has embraced a tree trunk. This image is not as elegant as the previous one. The female figure is to the left of the man. She has put her hand around his left shoulder whereas his hand is gently supporting her chignon. She is more hipped than he. Like in the previous image, both are bare-chested, dressed from their waist. Waist and hips of both are covered with various kinds of elegant girdles, belts etc. Both wear many necklaces too. She has bangles whereas the man's hands are devoid of ornaments. In general, it looks as if the image was carved at a later date to maintain the harmony with the corresponding pilaster.

These pilasters support two heavy beams in stone. By their side there are doorjambs in stone and a lintel with provisions for shutters. Probably there were heavy door shutters either in wood or in stone. Now there remain the holes or hinges to hold them. An image of Garuḍagamana Viṣṇu “Viṣṇu seated on the back of a flying kite” is beautifully depicted in the centre of the lintel.



*figure 417.* Ref: P.433, Vol2

Passing through this door one enters the courtyard at the back of *nandimaṇḍapa*. There are many beautiful sculptures at *hāra* level on the western, southern and northern façades of the same porch. Most of them are *gaṇas* i.e dwarfish figures, *vidyādharas*, *cāraṇas* etc., but there are also images of Gaṇeśa and Kumāra on his peacock mount. A small child is playing with a lion. It might be a *Śivagaṇa* but one is tempted to identify him with a character in *Śākuntala*, a famous drama by Kālidāsa (*see the description of figure 417, page 262*).



*figure 134.* Ref: P.138, Vol2

*Nandin*, being the vehicle of God Śiva, should always be seated, facing the god, except in the case when He is set up to go on war expedition. Here as Śiva is not on war expedition, his mount is sitting, waiting for the Lord (*figure 134 Nandin*). The temple and the Lokeśvara Liṅga face east. *Nandin* in the *maṇḍapa* faces west. It is an open pillared pavilion built on an elevated platform covered with sculptures and other decorations.

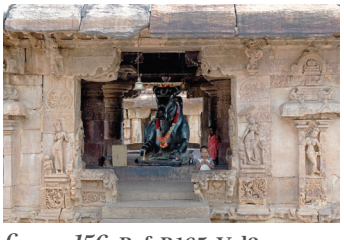


*figure 156.* Ref: P.165, Vol2

The two feminine figures that are depicted on each side of the western entrance of this *maṇḍapa* particularly attract our attention. By the side of one of them there is an inscription mentioning *sarvvasiddhi ācāri teṅkaṇadiśeya sūtradhāri*. We are of the opinion that these sculptures represent the two queens of King Vikramāditya II (*figure 156 Nandimaṇḍapa, west side*). As the *maṇḍapa* is built on an elevated platform, there are steps to access and approach the image of *Nandin*. The centre of the *maṇḍapa* is occupied by an icon of a life size *Nandin* beautifully carved out of a single block of black stone. *Nandin* is installed on a *pīṭha*, which is a single stone slab with a provision for an outlet of ablution waters. These waters running through this passage run out through *gomukha* or snout which is fixed, outside, on the southern wall of the *maṇḍapa*. There are pilasters and *kakṣāsana* on all four sides. They support corbels that are not devoid of decorations. Foliage decorations in typical early Calukyan style enhance the beauty of the monument.

Leaving behind this *maṇḍapa*, after coming down the steps on the west side, one is led to the main monument dedicated to Śivaliṅga under the name of Lokeśvara. Epigraphs in the temple record that the principal queen Lokamahādevī had it built to celebrate her husband's three victories over the Pallava of Tamilnadu. That the three victories of the king are mentioned in the inscriptions is an indication that the two temples of Lokeśvara and Trailokyeśvara were built after this date *viz*. A.D. 740.

After climbing up the steps to the east the visitor enters a *maṇḍapa*. It has two pillars and two pilasters with *kakṣāsana* to the north and south. Pillars are square in form and at the upper level on the eastern face there are inscriptions. On the other sides of the pillar, a major portion is occupied by handsome sculptures. On the southern pillar, western face, there is a scene of Śiva and Pārvatī playing *pagaḍi* or dice. This game becomes a prelude to the forthcoming art of dance.



*figure 157.* **Ref: P.166, Vol2**

The main shrine starts from the eastern wall to which abut the *kakṣāsanas*. On both side walls there are man-size seated images of Śaṅkhanidhi and Padmanidhi (***figure 157 Padmanidhi and inscription; 158 Śaṅkhanidhi***). They are representatives of two treasures of Kubera, the god of wealth. They are carved in man size. Both are shown plump, because it is believed that they are a sign of opulence. Both are bedecked with various ornaments and headdress. Śaṅkhanidhi, as his name suggests, holds a conch in his hand, whereas Padmanidhi holds a *padma*, a lotus. Below and on the side of the southern one, Padmanidhi, are again engraved inscriptions in Kannaḍa script and language.

By the side of these images are two life size statues of guardians of the temple, in standing pose, with protruding canine teeth. All āgamic texts agree that the guardians or *dvārapāla* of eastern gate are called *Nandin* and Mahākāla (see *Raurava*, vol. II, p. 55ff, *Somaśambhu*, vol. 1, p. 92-94, *Ajitatantra* vol. 3, p. 80-81).

On the lintel of the eastern entrance are representations of five *pratikṛti* of temples, *i.e.* representations of temples in miniature. They are five in number, housing Sūrya, Śiva *Naṭarāja*, Umāmaheśvara or Umāsahita Candraśekhara, seated Śiva, *Caturbhuja* Sthānaka Viṣṇu from left to right. Each *pratikṛti* has its own *dvārapālas* and *Vidyādharas* with garlands in their hands on the upper portion of the whole scene.

Passing through this door the devotee enters a big *maṇḍapa* provided with two lines of four and five pillars on either side up to the *garbhagṛha*, *sanctum sanctorum*. This *maṇḍapa* is oblong. Each pillar is square in shape and each face is fully decorated with mythological, civil scenes and decorative motifs. Centrally situated massive pillars support a clerestory on either side, which make the central portion slightly more elevated than the rest of the ceiling. There are scrolled corbels. These were adorned by

bracket figures in later temples of Calukya kings of Kalyāṇa, Vengi and Hoysala of Dvārasamudra. There are representations of Śiva, Brahmā and Viṣṇu in the central part of the ceiling.

Besides, there is an image of Śiva carrying a Liṅga on his left shoulder, depicted in the centre of the *śukanāsī* lintel. Śiva carrying a Liṅga on his shoulders is an image frequently met with not only in the Bādāmi Calukyan monuments but also in Gupta, Pallava and Cola edifices. Quite a number of articles have appeared on this topic in various journals in different languages by modern historians but none has been able to arrive at a convincing conclusion. They all refer to the history of Bhāraśivas who were carrying an effigy of a Liṅga on their shoulders[49]. They all cite the same story of Rāvaṇa carrying the *ātmaliṅga* of Śiva; as a result of Gaṇeśa's intervention the Liṅga gets installed in Gokarṇa. This story is elaborately developed in *Koṭirudrasaṃhitā* of the *Śivapurāṇa*. But this story does not give any clue to the image of Śiva carrying a Liṅga on his left shoulder, sometimes on the right shoulder too. As some of the images of Śiva carrying a Liṅga are associated with the story of Rāvaṇa's penance for acquiring Śiva's ātmaliṅga, Dr. Blandine Legrand-Rousseau thinks that Śiva carried his own Liṅga at the time when he graced Rāvaṇa for his penance. This is not only her opinion but many others also have expressed the same. But there are no evidences to prove it, so their final opinion remains hypothetical. We have to look into *Purāṇa* texts and the *Paṃpāmāhātmya* in order to understand better this image of Śiva carrying Liṅga on his shoulders. In the *Vidyeśvarasaṃhitā* of the *Śivapurāṇa* Sūta explains the greatness of the worship of Liṅga. He who is incompetent in performing the three rites namely "*śravaṇa*, hearing," " *manana*, reflection" and "*nididhyāsana*, constant musing" should worship a Liṅga in order to cross the ocean of worldly life. Then the text continues to explain elaborately the mode of worship: it consists of building a pavilion, offering flowers, food and so on. Then the sages put him a question: "How is it that Śiva is worshipped in both forms, the image and the Liṅga" (*Śivapurāṇa*, *Vidyeśvarasaṃhitā*, vol. I, p. 50). We find an answer to this question in verses 10 and 11: "Śiva alone is glorified as *Niṣkala* (nameless and formless)

49. Mirashi, *Corpus Inscriptionum Indicarum*, vol V, Govt. Epigraphist for India, Ootacamund, 1963, p. xix-xx ; Jamb plates of Pravarasena, p. 10-15; Blandine Legrand-Rousseau, "Śiva porteur de son propre Linga", in *Arts Asiatiques*, tome XLVI-1991, Musée Guimet, Paris, P. 21-33, S.K. Ramachandra Rao, *Mūrtiśilpa, Nele-Hinnele*, Bangalore University, 1975, p. 111-114.

since He is identical with supreme Brahman. He is also *Sakala* as he has an embodied form. He is both *Sakala* and *Niṣkala*. It is in his *Niṣkala* aspect that the Liṅga is appropriate" (Ibid. p. 50). The text continues further: "Since He has the *Sakala* and *Niṣkala* aspects He is worshipped both in the form of Liṅga and in the embodied form by the people and is called the highest Brahman. Other deities, not being Brahman, have no *Niṣkala* aspect anywhere." So according to the *Śivapurāṇa* a Liṅga installed in the *sanctum* is a representation of *niṣkala*, formless aspect of Śiva.

By reading the *Śivapurāṇa* we get a clear idea that Śiva has two aspects: formlessness and embodied form. Śiva appearing in the middle of a luminous pillar and Śiva carrying a Liṅga on his shoulders are the expressions of Īśatva and *brahmatva*, the two aspects of one and the same Lord Śiva. In other words, they represent "*niṣkala-sakala* and *sakala-niṣkala*" forms. Śiva carrying Liṅga on his shoulder can be said as "*Sakala-Niṣkala liṅga*" . Oft times Śiva with liṅga on his shoulder are also carved on the external wall, above the *hāra* level in the temple (***figure 159 Śiva carrying his Linga***). Sometimes he is with his consort and at times alone.

On either side of this *maṇḍapa*, at the junction of the ambulatory passage, there are two subsidiary shrines. A beautifully carved image of the goddess Mahiṣāsuramardanī, engaged in killing the demon Mahiṣa, is housed in the northern one (***figure 160 Mahiṣāsuramardanī***). There is an empty shrine facing it, probably it was meant for enshrining an image of Gaṇeśa. Installation of Gaṇeśa and Mahiṣāsuramardanī in shrines or niches at the end of the *raṅgamaṇḍapa* is one of the striking and unique features of Lākulaśaiva temples in Karnāṭaka. This feature becomes more prominent in Kalyāṇa Calukya, Sevuṇa and Hoysaḷa temples, whereas in Tamilnāḍu the Goddess Mahiṣāsuramardanī is found in a niche in the external façade of the north wall of Śaiva temples.

The central passage of the *maṇḍapa* leads directly to the *śukanāsī* and then to the *garbhagṛha*. On the doorjambs of the *śukanāsī* there are images of female attendants by the side of man size male attendants. These images, by and large, are identified with the fluvial goddesses Gaṅgā and Yamunā (***figure 161 Yamunā, 162 Gangā***). They are standing with *chattra* and *cāmara*, shown above them, without bearers, neither even a staff. The sculptor must have been influenced by Kālidāsa's *Kumārasambhava*. In canto VII there is a description of the procession of Śiva's marriage, going

*figure 159.* **Ref: P.168, Vol2**



***figure 160.*** **Ref: P.170, Vol2**



***figure 161.*** **Ref: P.171, Vol2**



***figure 162.*** **Ref: P.172, Vol2**

to Himavān's place. Gaṅgā and Yamunā were present in the procession. The poet says:

***Mūrte ca gaṅgāyamune tadānīṃ sacāmare devam aseviṣātām***

"Gaṅgā and Yamunā in embodied form, with cāmara, served the god." (VII.42)

Kale has translated *sacāmare* by "holding a *cāmara*". But the text literally does not refer to a bearer. It is ambiguous. And the ambiguity is transposed in the sculpture. This is a unique representation of Gaṅgā and Yamunā with nobody holding the *cāmara*, writes Odile Viennot. (see O. Viennot, *Les divinités fluviales Gaṅgā et Yamunā aux portes des sanctuaires de l'Inde*, Paris 1964, p. 117, 125).

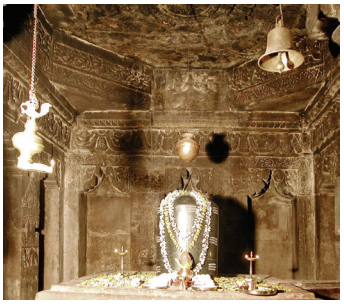


***figure 107.*** Ref: P.108, Vol2

Both *garbhagṛha* and *śukanāsī* are square in shape with a high ceiling. A huge Liṅga under the name of Lokeśvara is installed in the *garbhagṛha* on a high socle (***figure 107 Mahāliṅga***). There is a small niche in the wall behind the Liṅga, probably it was meant for installing the images of Śiva and Pārvatī. But now it is empty. Besides, there are many notable sculptures on the walls, the entablature and the ceiling.

## 3. 2. 1. External Façades

Temples are compared to the sacred mountains of India. Keeping this in view, many temples are built either on hilltops or on elevated mounds. If the surface of the chosen land is flat, then an artificial mound is created to make it slightly higher than the normal ground level to give an impression of a mountain. This is true especially with those temples that are built on the Tuṅgabhadrā riverbanks. So also, our Lokeśvara temple is built on an eminence. Consequently, the external façades of temple walls are very high and are covered with sculptures up to the complex superstructure.

For a better understanding of images we will study them, icon by icon in the ritualistic ambulatory order (*pradakṣiṇa*). Therefore we shall start with the images on the southern half of the eastern wall.

## A. East Façade, Southern Half

*Figure 163 Liṅgodbhavamūrti, east façade, south side*



***figure 163.*** **Ref: P.173, Vol2**

Here Śiva emanates from a pillar that is the origin of the form of a Liṅga. The worship of Liṅga on the earth is the fruit of a quarrel between Brahmā and Viṣṇu. Episodes on how and why there was a quarrel between the two great gods and how that is the root cause for Liṅga to descend for worship by living beings on the earth, are narrated mainly in the *Liṅgapurāṇa* and *Śivapurāṇa*. This well-known story is recounted as follows. *Pradhāna* is *Liṅga* and Lord Śiva is its substratum. As per *Liṅgapurāṇa* when sages asked "how did *Liṅga* originate?", Romaharṣaṇa recounted the story in the words pronounced by Brahmā himself to sages. Brahmā says that Liṅga was manifested in the ocean because of himself and Viṣṇu. When all mobile and immobile beings were reduced to nothing due to natural catastrophes, drought and scorching heat of the sun and so on, everything was a single vast sheet of water. It was terribly dark all round. In that sheet of water, the lord devoid of impurities and free from calamities had gone to sleep. He had a thousand heads, a thousand eyes, a thousand feet and a thousand arms. He the Universal soul, omniscient, the source of origin of all, was characterized by *rajas*, *tamas* and *sattva* in the form of Brahmā, Rudra and Viṣṇu. On seeing the lotus-eyed deity, Brahmā was deluded by his *māyā*. He questioned himself "who is he reclining on the ocean", asked him angrily “who are you” and gave him a severe blow to wake him up. The blow was so powerful that the Lord woke up from his slumber. He smilingly welcomed him by addressing "Ô dear Brahmā of great brilliance, I welcome thee". But the arrogance of Brahmā became alert, provoked by *rajoguṇa* and he retorted: "with smiles within, you call me by the appellation "Dear" (as if I am inferior to you). But know that I am the cause of creation and annihilation of the universe. O sinless one, you address me as a preceptor would address his disciple. But I am the creator of the universe, the prompter of Prakṛti, the eternal, unborn Brahmā, the origin and soul of the universe." To these words of Brahmā Viṣṇu answered quietly: "See for yourself that I am the creator, sustainer and destroyer of the universe. You are born of my eternal body. You forget that I am the lord of Universe; the Supreme soul invoked and eulogized. I am Viṣṇu, Acyuta, Īśāna, the origin of the universe. It is not your fault if you have forgotten me. You have been affected by me through my māyā. Listen to the truth, O four-faced deity." Viṣṇu and Brahmā continued their dialogue.

This conversation led to a severe dispute between them. In the meanwhile there appeared a Liṅga, in the form of a pillar with thousands of clusters of fire to suppress their dispute and enlighten them. Both the Divine beings were dazzled by the thousand flames of the pillar. Then, Viṣṇu said to Brahmā "let us test this fiery Being. I shall go to the root of this incomparable column of fire and you should go up assiduously". Viṣṇu, in the form of a boar started to dig in search of the root, whereas Brahmā in the form of Virāṭ *haṃsa*, "cosmic swan", began to fly upwards to find the upper end. Neither of them could find, they returned to their starting point and bowed down to the Liṅga. Then a loud sound of Oṃ issued out of the column and they saw the eternal first letters "A" on the right hand side, on the left "U" and "M" in the centre of the Liṅga.

In the *Śivapurāṇa* the same sequence is told as follows. The three primordial syllables "A, U, M" came out, A like the blazing sphere of the Sun in the right, U dazzling like fire and M glittering like the lunar sphere. And above that Viṣṇu saw the supreme *brahman*, the greatest refuge (*Śivapurāṇa* part 1, p. 205). When Viṣṇu wished to examine the source whence the fire column arose, and went deep down the unequalled fiery column, then there arose a sage who told him the essence of the truth. At this juncture Viṣṇu realized that the sage himself was the great lord and the Supreme *brahman* embodied in *Śabdabrahman i.e.* the mystic syllable Oṃ. The *brahman* is Rudra free from worries. The words and the minds are incapable of comprehending it; without reaching it they returned. It can be expressed by the single syllable *mantra* (ibid, p. 206). Then Viṣṇu bowed down and prayed to Lord Śiva who was present in the Liṅga. Śiva spoke smilingly to Viṣṇu: "You are the protector of dissolution, sustenance and creation. O Viṣṇu, protect this world with all mobile and immobile beings". He also told him to protect Brahmā who will be born as his son in Padmakalpa.

In the *Liṅgapurāṇa*, the story continues. "Ever since then the worship of Liṅga was well established in the world. The great Goddess is the altar for the Liṅga. The Liṅga is the Great Lord Himself." (*Liṅga*. p. 69)

What is said above is all gathered from mythological texts. *Āgama* texts also furnish important information on this topic. Twenty-five *līlāmūrti* or sports of Śiva are enumerated with a story. There are twenty-eight *Śaivāgama* and the last of the list is *Vātulāgama* (with an *Upāgama* called

*Śuddhākhya*). According to this text the twenty-fifth *līlā* is Liṅgodbhava. There is an allusion to this story of Liṅgodbhava in the beginning *śloka* of the third *paṭala* of the *Ajitamahātantra* (IGNCA publication, New-Delhi, 2005) and the description of the image is given in the thirty-sixth *paṭala* (*śloka* 207-210, vol. III, p.48-49). There Liṅgodbhava is the first sport of Śiva.

According to this *Tantra* Śiva should be represented standing in the middle of the Liṅga, with three eyes, four arms, red color, a serene face, adorned with all ornaments, wearing the mesh-headgear (*jaṭāmukuṭa*), having Moon and Gaṅgā (in his hair) on his right and left respectively, wearing serpents, and *datura* flowers on his right and left, so that in the middle of the Liṅga he is visible without feet at the bottom and the top of the head being visible. Or one third of that should be visible. At the top and base of the Liṅga one should make Brahman in the form of a *haṃsa* and Viṣṇu with the head of a boar. Brahman and Viṣṇu should be made standing, their hands should be joined into a cup (*añjalihasta*), on the right and left of the Liṅga" (*śloka* 207-211).

T. A. G. Rao quotes from *Aṃśumadbhedāgama* and *Kāraṇāgama* à propos the same sculpture. According to *Aṃśumad*, "the figure of Śiva is the aspect of Candraśekharamūrti to be carved on the front of a Liṅga" (*Elements*... vol. 2, pt. i, p. 107). T. A. G. Rao has given extracts of a series of *Āgama* such as *Uttarakāmika, paṭala* 50; *Suprabheda paṭala* 43; *Kāraṇa paṭalaṃ*; and other treatises like *Śilparatna paṭala* 22; *Śrītattvanidhi*. In all of them it is stated that the image of Liṅgodbhava should be like that of Candraśekhara, but legs should not be seen. Brahman should be carved as a *haṃsa* and Viṣṇu as *Varāha* or boar. All these texts also unanimously agree that Brahmā should be shown going upwards in the form of a bird and Viṣṇu digging downwards. All prescribe that Brahmā should be carved on the left side of the Liṅga and Viṣṇu to the right side, face downwards, digging the earth. These two deities can also be shown standing on either side of the same Liṅga with folded hands (*Elements*... vol. 2, pt. 2 App. B, p. 51-54). "It is stated in the *Kāraṇāgama* that one-fifth part of the Liṅga should be left on the top and at the bottom respectively without any sculpture. ... The colour of the figure of Śiva should be red, that of Viṣṇu black and that of Brahman golden yellow" (T. A. G. Rao, ibid. p. 108). *Śilparatna* adds that Śiva should carry *śūla* in one of his hands, whereas *Kāraṇāgama* prescribes four hands, one in *varada*, the other in *abhaya*,

the third carrying *paraśu* and the fourth *kṛṣṇamṛga*; *Aṃśumadbheda* mentions only *śūla* in one of the hands.

Now, coming back to the representation of the Liṅgodbhava in the Lokeśvara temple, the whole scene is shown in a special niche, which is a *pratikṛti* of a temple. Like in a temple there are two pilasters on either sides of the central image with seated Gajalakṣmī on the top flanked by two elephants pouring water on her. These two animals are zoomorphic representations of Śaṅkhanidhi and Padmanidhi, two treasures of Kubera, a dear friend of Śiva. But in the *Viṣṇupurāṇa* it is recounted that "when Lakṣmī emerged from the ocean and at the time of her wedding with Viṣṇu, for her ablution, the water of the sacred rivers was brought in golden pots by celestial elephants (p. 216). By and large the two elephants are identified with the treasures Śaṅkhanidhi and Padmanidhi. Two *Cāraṇa* are shown in singing pose on either sides of the goddess. Just below her seat are two birds with a long neck and a long tail made of vegetal decorations. These two birds can be identified either with *haṃsa* or with peacocks because of their neck and tail. It looks as if they are pecking at something.

Below the representation of Gajalakṣmī, is Liṅgodbhavamūrti in the depression of the niche. Here the pillar is shown with flames emitted out of it. Śiva is shown, as per treatises, standing in the centre of the Liṅga with his head adorned with *jaṭāmukuṭa* and the crescent moon on the left side and with feet not visible. He wears a single necklace, a *yajnopavīta*, *keyūra* etc. He is shown with two hands, the right one holding a cylindrical object, interpreted as the earth by modern scholars and the other rests on the left thigh (*kaṭyavalambitahasta*). Behind the deity are seen carved images of *paraśu* battle-axe and *triśūla*. He does not hold them. Both look as if encircled by serpents. Three-headed Brahmā, seated on his mount *haṃsa*, is going upwards on the right side of the Liṅga. To its left, Viṣṇu in the form of a boar must have been carved, but is not fully visible as the stone is damaged at this place.

No treatise informs that Śiva should be in *kaṭyavalaṃbitahasta* and holding a fruit in his hands. *Paraśu* or axe is also not mentioned in the texts. But all texts say that Śiva should be like Candraśekhara. In some images Candraśekhara has *uruhasta* and *varada*. So, it is quite likely that the artist has fully chosen Candraśekharamūrti in Liṅgodbhava.

The significance of *paraśu*, according to *Vātulaśuddhāgama* (*paṭala* 1, *śloka* 100, p. 40, *kartā paraśur ucyate*) is that which cuts off the forest (*bhavāraṇya*), the savage trees of life. The trident signifies the destruction of the three *guṇa, sattva, rajas* and *tamas* and the snake represents the destiny, fate.

There are three *rasa* flowing prominently in this story: *hāsya*, *raudra* and *karuṇa*. It is *hāsya* because Brahman and Viṣṇu, though divine beings, engaged themselves in a quarrel like infants of the mundane world. Naturally, *raudra rasa* dominates their fight. Śiva, full of compassion, appeared and pacified the two gods. Consequently, the overflow of *karuṇarasa* on the face of Śiva, in this image, is remarkable. He is Candraśekhara and he looks serene and appeasing.

Why Śiva appeared in front of these deities, C. Śivaramamurti cites a beautiful expression of Nīlakaṇṭha Dīkṣita. He is a pillar of light, how can He remain invisible?

***mūlaṃ ca mauliṃ ca vivektukāmau***
***yasyākrametām vidhir acyutas cha ...***
***gūḍhaṃ bhavāmīty abhimānamātraṃ***
***gūḍhaṃ paraṃ jyotir idaṃ kathaṃ syāt***
(*Śivalīlārṇava II 47, 52*)

"Brahmā and Viṣṇu desirous of seeing the root and the crest soared up and burrowed down...

The lord desired to be invisible; but how could he of nature of light hide himself?"

As the eastern wall corresponds to the eastern face of Sadāśiva, which, according to the *Vātulaśuddhāgama*, is Tatpuruṣa, the function of Tatpuruṣa being to bless his devotees, so he had blessed his great devotees Viṣṇu and Brahmā who have eulogized him. *Liṅgapurāṇa* describes how Brahmā and Viṣṇu praised Śiva with his different names. Amongst these names are staff holder, *paraśudhārin* (holding battle axe), *paṭṭīśin* (having a club) etc.

Continuing further in the same direction there is a perforated window above which there is a small image of Kṛṣṇa fighting with a *baka*. Next to it is another image of standing Śiva on Apasmārapuruṣa.



***figure 164.*** **Ref: P.174, Vol2**

*Figure 164 Sthānaka Śiva, east façade, south side*

This scene of Śiva standing on Apasmārapuruṣa, like other important scenes, is occupying a niche depicted like a *pratikṛti* of a temple on the eastern wall. In the central portion of the niche is the main image of Śiva trampling the body of a personage, who is generally identified with Apasmārapuruṣa (epilepsy, loss of memory personified). By his side is a dwarf figure with a lion face on the stomach, like Kabandha in the *Rāmāyaṇa*. This scene can be interpreted in two ways. The simplest way is that Śiva with eight hands stands erect on a personage, probably the demon Apasmārapuruṣa. His right hands, starting from the top hold *triśūla*, *kamaṇḍalu*, *sarpa*, the last being in *kaṭyavalambitahasta*; the lowest left hand is in *dolahasta* and the rest hold *ḍamaru*, *daṇḍa*, a stick resting on the left shoulder with at the other end probably a flag and the topmost is adorned with a *paraśu*, battle axe. Śiva is bedecked with all ornaments like *udarabandha* or three banded *kaṭibandha* (waistband), a *yajñopavīta* made of skulls and a *jaṭāmukuṭa*, tiara made of his matted hair. Probably he wears ornaments in his ears: *patrakuṇḍala*, one in the form of a leaf and the other *nakrakuṇḍala*, shaped as a crocodile.

The top portion of the niche contains ascetic and erotic scenes. Some ascetics are engaged in penance and some in yogic postures, while in the upper register, there are two divine or semi-divine couples engaged in amorous activities. A close observation of the images gives an entirely different idea. In all likelihood, various mythological texts are the sources for this representation.

It looks as if it is a story of Bhikṣāṭana *līlā* of Śiva. While praising the Lord, most of his other sports like the destruction of Dakṣa's sacrifice, appearing as a column, roaming as a naked mendicant are evoked. In our opinion these ideas are being shown in this group of iconographic scenes. The scene that is represented here is an epilogue to the story of Śiva Bhikṣāṭana *līlā* in the Dārukāvana. Following a dispute with Brahmā, in order to curb his pride and haughtiness, Śiva cut off his fifth head with his left hand. This act of Śiva was equal to the killing of a Brahmin. As a result of the stain of that sin, the head remained attached to his left hand, because he

had pinched off the head with the nails of that hand. In order to expiate the sin he had to go on a pilgrimage to Benares, where he could have a dip in the holy river Gaṅgā. On his way to Benares, he chose to pass through Dārukāvana, where ascetics were engaged in severe penance, sacrifices etc., thinking that they can attain their goal by such practices. So, they were more engrossed in their occupations, forgetting the most important element that is complete renunciation and devotion to the supreme Lord of the Universe. For the liberation of the soul the abandonment of worldly pleasures and attachments are primordial, but their ignorance led them wile away their precious time in sacrifices and severe yogic practices.

To teach them the importance of renunciation and devotion, the Great Seignior went there as a very handsome, naked mendicant, behaving in an eccentric manner. His eccentricities enraged the sages, especially when they saw that their wives were enamored by his beauty and followed him, forgetting their household duties. Enveloped by *māyā* the sages were far from realizing the true nature of the bizarre mendicant. Taking him to be a simple beggar, to get rid of him, they started hurling various arms, wild beasts and demons. Amongst the demons, Apasmārapuruṣa was one. But to subdue and trample him was not a difficult task for the creator of the universe. After many futile attempts to bring the beggar under control, the sages approached Brahmā, explained him their failures and requested him to disclose who this mad mendicant was. The Father of creation explained them the glory of Śiva and made them understand that the funny beggar was none but that universal soul. On listening to the words of Brahmā, the ascetics began to pray and asked Śiva to grace them with his appearance as they saw him in the forest. Then Śiva appeared in the form that we see in this sculpture. They praised him with these words: "Obeisance to Śaṃkara, the bull bannered one. Hail to the lord of *Gaṇa*s. Obeisance to Kāla with the staff in his hands; obeisance to the lord with noose in his hands, Lord wielding a huge axe".

We think that most probably this story is the source for the secondary representations on the top portion of the niche.

Out of the four ascetics two are engaged in doing penance and the other two are in yogic postures. One of them holds a *daṇḍa* or stick of a whip in one of his hands and the other *yogi* is seated in yogic posture with joined hands. Above them are the two couples in amorous activities. This scene

may be interpreted in two ways: demigods engaged in the activities of senses with their consorts. But on looking closely at their ornaments and attributes we are tempted to think that the *ṛṣipatnī*, wives of the sages, imagined to be with Śiva in his love inspiring activities. The reason for this interpretation of ours is that both male figures are decorated with crescent moon on their headdress and a kind of pot or *ḍamaru* is in one of their hands, while we notice the same in the second lower left hand of Śiva. Like Jean Filliozat we are also of the opinion that the scenes represented in the top portion of the niche are in connection with the Bhikṣāṭanalīlā of Śiva. We would like to draw the attention of our readers to the article of Jean Filliozat "Les Images d'un jeu de Śiva à Khajuraho" in *Artibus Asiae*, vol. XXIV, 3/4., in which the renowned scholar of yore advocates the theory that images on façades of Khandariya Mahādeva temple represent Bhikṣāṭanamūrti and the wives of ascetics desirous of uniting with Him.

The person on whom Śiva is standing does not deserve to be identified with Apasmārapuruṣa because of his ornamentation and his handsome look. Besides, he is devoid of protruding canine teeth, whereas Apasmārapuruṣa, according to *Skandapurāṇa* is black with three heads etc. (Lakkaṇṇa, *Śivatattvacintāmaṇi*, p.137 ff). We are not far wrong if we identify the personage under the feet of Śiva with one of his *gaṇa* namely Nikuṃbha as mentioned in *Liṅgapurāṇa* (Chapter 76, p.377). Besides, a careful observation of his belt or *uḍidāra* or *kaṭisūtra* along with golden spherical bells reveals that there is also a big bell. Above the left arm of the *puruṣa* who serves as foot stool to the God and below the foot of *Kabandha gaṇa* in the miniscule space the artist has carved an image which looks like Hanumān. No doubt, Hanumān becomes a great devotee of Śiva after his victory over Rāvaṇa (see *Rāmāyaṇa, Uttarabhāga*). T. A. G. Rao writes that Apasmārapuruṣa should be playing with a snake (ibid. vol. II, pt.i. p. 225). Here, in our image, the *Gaṇa*, who serves as a foot stool, also holds a snake in his left palm.

By the side of Śiva is standing another *gaṇa* with one more face in the stomach reminding us of the character of Kabandha in the *Rāmāyaṇa* (*Araṇyakāṇḍa*). C. Sivaramamurti rightly remarks "kind images of extra terrestrial figures start appearing right from *Māradarśana* scene from Amarāvatī. Then it appears also in Vākāṭaka and Gupta sculptures" and so on. (*Royal conquests and Cultural Migrations in South India and the Deccan*, p. 2-3). This figure reminded him of the famous ugly figure of

Kabandha. But Kabandha of *Rāmāyaṇa* had his face in the stomach due to a blow given by Indra. Kabandha is mentioned as one of the *Śivagaṇa* in *Māheśvarakhaṇḍa* 1, *adhyāya* 2, *śloka* 47 of *Skāndapurāṇa*. For the identification of these *gaṇa* some clues are found in *Śivapurāṇa* in the description of Kailāsa. Śiva was surrounded by figures with many heads, no head etc. This figure in our sculpture must be one such personage in the train of Śiva in the Kailāsa. C. Śivaramamurti points out an image of Kabandha hailing from Prambanam in Java. In the context of the Javanese version *Rāmāyaṇa*, the arrow of Rāma pierces through the second head of Kabandha (*Royal*... p.3). May be on the basis of this example, it may not be wrong to identify the present image with Kabandha, having another face in the stomach.

## B. South Façade

Dance and music are parts of rituals in temples. It is prescribed both in Purāṇic and Āgamic texts. According to the Śaiva tradition Śiva is the inventor of dance; for Vaiṣṇavites it is Viṣṇu who danced first at the time of deluge before killing Madhu and Kaiṭabha demons. But tradition depicts Śiva as a dancer and deity of theatre art. He danced on many occasions. There are about sixteen forms of his dance. He performed them at different times.

Expressions of *raudra* and *karuṇa*, *śṛṅgāra* and other *rasa* with *bhāva* are combined together in the sports of dancer *Naṭarāja*. The most important amongst them are the *Naṭarāja*, Nṛtteśvara aspects. Once after slaying a demon, Goddess Pārvatī became furious and to appease her Śiva took the form of a child and cried. She, being the mother of the world, took the child on her lap and with affection fed him with her milk. While suckling, the divine child appeased her anger and danced to propitiate her. Taking the hide of the elephant on his back, Śiva danced also on the head of Gajāsura, the elephant demon. There are many others circumstances, when Śiva danced.

The southern façade of temples is ideally suited to *Naṭarāja* poses of Śiva. One of the forms, which is very common in Tamilnadu, is *Bhujaṅgatrāsa* in which the right foot is firmly placed on the back of *Apasmāra* and the left leg is lifted up to the knee level. He holds in his left upper hand fire, and in

the right upper *ḍamaru* and the remaining two lower hands are in *varada* and *karihasta*. It is very popular in Tamilnadu, whereas in Karnāṭaka it is totally absent. To know why the southern façade in temples befitted well the *raudra* dancing images of Śiva we have to look at Āgamic and Purāṇic texts. The southern face of Sadāśiva is called *Aghora* literally "not terrific"; but it expresses the terrific aspect of destruction of ignorance. *Aghora* is associated with Vidyākalā. It is Kartṛsādākhya. He destroys the ignorance. So the images of the southern façade express the terrific aspect of Śiva but in douceur, in a pleasant way. He is terrible to the ignorant but gentle to the wise worshipper.

In Karnāṭaka, Śiva either does not lift up his leg or if he lifts up, it will be as high as touching the *kaṭisūtra*. This is a special feature of Śiva *Naṭarāja* in Karnāṭaka, but he is never in *bhujaṅgatrāsa* of Tamilnadu. The *Naṭarāja* aspect of Śiva expresses principally *raudra rasa* or his joy after the destruction of troublesome, malevolent demoniacal beings.



***figure 165.*** **Ref: P.175, Vol2**

*Figure 165 Naṭarājamūrti, south façade of maṇḍapa*

The gallery of images on the south façade of Lokeśvara temple starts with *Naṭarāja* or dancing Śiva in *talasasṃsphoṭita* pose. Here Śiva is shown dancing trampling a demon who can be easily identified with Apasmārapuruṣa. T. A. G. Rao (*Elements*... vol. II, pt. 1, p. 268-269) defines *talasasṃsphoṭita* mode of dance as follows: "In this mode of dancing the dancer stamps vehemently the ground in front of him, with one of his feet lifted fairly high." The author has illustrated this dance pose with one example from Kailāsanātha temple at Kāñcipuram and another at Chengunnūr, a Śiva temple in Travancore. The latter image of Śiva is of multiple hands but one of his left hands is adorned with *Nandidhvaja* and the right uppermost with the *ḍamaru*. The position of legs and feet in this image is similar to the image under study. The position of legs, feet and the attributes make us to opine that the technical term *talasasṃsphoṭita mūrti* suits well to this image in spite of a few minor differences in the examples chosen by our author and the Paṭṭadakal statue.

In this picture of dancing Śiva, we see him trampling hard on the back of Apasmārapuruṣa with the left foot. The god holds *ḍamaru* and *nandidhvaja* in his upper right and left hands respectively. The other two are in *varada* and *karihasta*. As Viṣṇu is called *Garuḍadhvaja*, Śiva is called *Nandidhvaja* because of the effigy of *Nandin* on his banner. Here Śiva is fully clad and

magnificently decorated with necklaces, *bhujaṅgavalaya* and *keyūra* on the arms, lovely earrings, the one in the left ear looks like *cakrakuṇḍala* and the right not distinctly visible, richly fashioned crest, waistbands and jingling dance bells. He is *jaṭādhārin*, but Gaṅgā cannot be traced in the matted hair. However, the digit of moon is seen. His face is lifted up tilting to the right side. Serenity and smile on his face are noteworthy.

On his right is Bhṛṅgi playing on *ghaṭavādya* and on the left side there is a wind instrument player. Although, the image is damaged, one can make out the instrument on which he is playing on. Both of them are adorned with a *kirīṭa* probably made of their own *jaṭā*; ear ornaments are similar to those of Śiva, and they have bangles and anklets.

*Apasmāra* needs a special description because he has some special features that have not been noticed elsewhere. He is clad with a *dhotī* with *kacce* clearly traceable. His face is to the left of Śiva, lifted up, and he has a small horn. He has one necklace. He holds something in his hand, which may be a broom (?). As per the description of *Apasmāra* in *Kālikākhaṇḍa* of *Skandapurāṇa*, he should be black in color, have three heads and three eyes, six protruding canine teeth, three legs and six hands. Except the protruding canine teeth no other feature can be traced in any of the images of Apasmārapuruṣa either in sculptures or in paintings. But almost all modern scholars opine that the person trodden by Śiva is Apasmārapuruṣa. While waiting for new information we follow the interpretation of the galaxy of scholars.

In the upper portion of the niche there are two *gandharva* couples and two *cāraṇa* who are flying with flower garlands in their hands, singing the lore of Śiva. When compared with the images in the previous niche, we notice here that the couples are in the flying pose, whereas there they are sitting enjoying the company of each other.



*figure 166.* Ref: P.176, Vol2

*Figure 166 Śivāliṅganamūrti, south side, south facing wall*

With the representation of Gajalakṣmī on the top, the next niche contains the representation of standing Śiva embracing a female deity. He is standing with crossed legs, the left foot straight and the other crossing at its back, posed on the tips of toes. Out of his four hands, the left lower is in *kaṭyavalambitahasta*, the upper left is ornamented with some motif but not clear due to damage of the stone, the upper right holds a crescent

moon and the lower one embraces the female figure standing by his right. As the god is with the goddess and his middle and ring fingers are almost touching her right breast, the scene may be interpreted as Āliṅgana Candraśekhara. But the problem is that the goddess is on his right side and not a single attribute of Candraśekhara is shown here.

Pārvatī is to the right of Śiva in a scene in Kailāsa temple at Ellora too. As it is a wedding scene, it is normal that she is at the right of the god because in Indian weddings the bride stands to the right of the groom till the tying of wedding knots. Their places are interchanged after this ceremony. Our friend Dr. Kulkarni suggests that it may be a love scene where Śiva is comparing Pārvatī's face to the moon, which is a common theme in Sanskrit literature. Our friend is quite right and we thank him heartily for his suggestion.

We venture to think that the *Kumārasaṃbhava* of Kālidāsa is a source of inspiration for this scene. The poet gives a vivid picture of the sports of Śiva and Pārvatī, when they went to Gandhamādana Parvata for their *madhucandra*, honeymoon, after their wedding. On one evening, at the time of sunset, Śiva tells Pārvatī that all sages are performing *sandhyāvandana*. So he too wants to do the same and prays her to allow him to perform his duties; in the meanwhile, she can enjoy the company of her attendants. But, reluctant to be separated from her beloved, Pārvatī turns a deaf ear to his words, pretending as if she has not heard him; she continues to talk to her dames of company. She shows her displeasure on his return. He uses all his talents to pacify her anger. The image in question looks as if the words of Kālidāsa were interpreted in stone. The sculptor has carved the goddess by the right side of Śiva to show her displeasure. Generally, when this divine couple is shown in scenes of affection, love etc. she is to his left side where his hand is either on her shoulder or on her breast and her hand is on his waist. But, here, her left hand, instead of encircling his waist, has the bent of a right angle and rests on her waist at the level of her navel. The poet Kālidāsa says it is natural for women to be jealous. Here Pārvatī is so because her husband has gone to pay homage to another woman. Śiva continues to console her and tells that he paid his homage to Sandhyā and not to any other lady. As it was dusk, the moon was rising. So he compares her face to the rising heavenly body:

***raktabhāvam apahāya candramā jāta eṣa pariśuddhamaṇḍalaḥ /***
***vikriyā na khalu kāladoṣajā nirmalaprakṛtiṣu sthirodayā // 8.65 //***

"The moon, giving up its redness, has now a bright orb; those that are pure in nature are not affected by change brought on by the fault of time." (Devadhar's trans. p. 138).

Pārvatī's face was red due to anger and Śiva compares her angry face to the rising moon and now it should become bright in his company. Further he says:

***pākabhinnaśarakāṇḍagaurayor ullasatprakṛtijaprasannayoḥ /***
***rohatīva tava gaṇḍalekhayoś candrabimbanihitākṣṇi candrikā // 74 //***

"The glow, which is deposited by the orb of the moon in your eye, is as if riding on the line of your cheeks, fair like the stem of *śara* reeds breaking at the time of maturity, shining with their natural limpidity."

At this juncture, we would like to draw the attention of our readers to the sad state of the sculpture. The face of Aṃbikā is so damaged that we cannot quote any more verses from the *Kumārasaṃbhava*, which might have suited to her dazzling face. But only eyebrows are left and we would like to show how best it is suitable to poet's pen picture.

There is a perfect synchronization of positions of hands and feet in the representation of these two divinities. The God is standing with his left leg straight, whereas the goddess's right leg is straight. Her left leg is slightly bent whereas his right one is bent, crosses the left one and rests on tip of toes making a triangle. Her right hand is in *dola* whereas his left is *kaṭyavalambitahasta*; the two arms make two parallel lines. His lower left is folded and the palm reaches to his shoulder, whereas her right arm is bent at the elbow in right angle. She must have been holding a flower but it is damaged. Her head is slanting towards right and lifted to see the face of her lord. His face is slightly up and tilted to the left looking at his sweet consort. Unfortunately the face of the goddess is damaged; otherwise we could have drawn a line going to the meeting point of their looks. His left ear has a beautiful *kuṇḍala*. But, it is difficult to identify the ornaments of the goddess due to the damage caused to her face. Both the deities are adorned with a *jaṭāmukuṭa*.



*figure 159.* Ref: P.168, Vol2

Above this image in the *hāra* portion there is an image of Śiva carrying a Liṅga on his right shoulder (*figure 159*). The seated Śiva carries a Liṅga on his shoulder. As explained above, here Śiva himself is propounding how important it is to perform *Liṅga pūjā*. In our opinion Śiva himself performs the *pūjā* of his own Liṅga.



*figure 167.* Ref: P.177, Vol2

*Figure 167 Sūrya-Yājñavalkya and seated Śiva and Pārvatī, south porch, eastern half wall, east façade*

Śiva is in the pose of *vyākhyānamudrā* and Pārvatī is looking at him. Just below them is the Sun god on his chariot and a sage, in *añjali* pose. The Sun god Sūrya is in his chariot drawn by two horses. The sage sitting in *añjali* is probably Yājñavalkya who learnt the secrets of *Śuklayajurveda* from the Sun god. The background story for this image is as follows. Yājñavalkya was the son of Caturmukha Brahman and also the nephew and disciple of Vaiśampāyana *maharṣi*. Once, the sage Vaiśampāyana was affected by *brahmahatyādoṣa*, sin of having killed a *brāhmaṇa*. So he asked his disciples to perform a vow, so that he would be redeemed of that sin. Yājñavalkya insulted the disciples who were in the process of execution of the vow on behalf of their preceptor, by saying that he could do better than others. Displeased with his arrogance, the guru cursed Yājñavalkya to vomit what he had learnt from him. So Yājñavalkya vomited all that he had learnt and left the *āśrama*. But on seeing the knowledge of Yājñavalkya getting lost, other sages swallowed it by taking the form of birds called *tittiri* and that became the *Taittirīya* branch of the *Kṛṣṇayajurveda*. Then Yājñavalkya went to Sūrya and prayed (*Bhāgavata Purāṇa* XII.6.67-72):

***Oṃ namo bhagavate ādityāyākhilajagatām ātmasvarūpeṇa***
***kālasvarūpeṇa caturvidhabhūtanikāyānām***
***brahmādistambaparyantānām antarhṛdayeṣu bahirapi***
***cākāśa ivopādhināvyavadhīyamāno bhavān eka eva***
***kṣaṇalavanimeṣāvayavopacitasaṃvatsaragaṇenāpām***
***ādānavisargābhyām imām lokayātrām anuvahati // 67 //***

and in the last sentence he says:

***atha ha bhagavaḳs tava caraṇanalinayugalaṃ tribhuvanagurubhir***
***vanditam aham ayātayāmayajuḥkāma upasarāmīti // 72 //***

"Om, homage to the Lord Āditya. Under the form of the Self of all the worlds, under the form of time, residing inside, in the hearts of the four classes of beings, from herbs to Brahman, and even as if outside in the sky, without being differentiated by adventitious attributes, being unique, through a host of years built of accumulated instants, with retention and release of rains, you conduct the career of the world... Therefore, O Lord! Desiring unused *yajus*, I approach the couple of your lotus-feet, saluted by the preceptors of the three worlds." Commentators, such as Śrīdhara, declare that this eulogy of the Sun god is an explanation of the contents of the *Gāyatrī*. Therefore, it is advised that at the end of the first three lines starting from 67th one should repeat Gāyatrī:

***tat savitur vareṇyaṃ bhargo devasya dhīmahi /***
***dhiyo yo naḥ pracodayāt //***

Being pleased with his eulogistic prayers, the Sun god expounded to him the secrets of the *Yajurveda* and this is now known as the *Śuklayajurveda*.

This might be the story behind the representation of Sūrya and Yājñavalkya in the lower portion of the niche. But in the upper part of the same niche there is one more story that is of Śiva revealing the secrets of scriptures to his consort Pārvatī. By and large, this scene shows the god, facing south, seated under a banyan tree, revealing the truth of the scriptures to the sons of Brahman *viz*. Sanaka, Sanat, Sanandana and Sanatkumāra. As he is facing south he is called Dakśiṇāmūrti. Usually and especially in the temples of Tamilnadu, Dakśiṇāmūrti is depicted on the external façade of the southern wall of Śiva temples.

But in the case of our image, we feel that the source may be different. The God is teaching Pārvatī. She is listening to him very assiduously. Seated to the left of Śiva, she keeps her face turned towards him. Her seat is slightly lower than that of Śiva, which means that he is explaining to her something and she listens to him like a disciple. Also Śiva's lower left hand is in *vyākhyānamudrā*, teaching gesture. His upper left hand surrounds her waist. A deer is in his upper right and the lower looks as if he is holding something but it is not clear due to the erosion of the stone. Śiva is looking at her. Both are bedecked with usual ornaments and sitting with one leg hanging down and the other folded and resting on the seat.

In the *Prabhāsa Khaṇḍa* of the *Skandapurāṇa* (164, p. 114), Lord Śiva emphasizes the worship of Revanta, the son of Sūrya, to his consort Umā. Further he adds that Revanta is *paramarājabhaṭṭāraka*, best of the kings. Probably this scene is the source of inspiration for this sculpture.

In the lower portion, the Sun god is standing in his chariot. His double-wheeled chariot is drawn by only two horses. *Purāṇa* texts mention that it is a single-wheeled vehicle drawn by seven horses. Also the same texts inform that Yājñavalkya was running after the chariot to apprehend the teaching of his preceptor the Sun. But here nothing corresponds to what is said in the purāṇic texts. It is possible that the sculptor had something else in his mind. According to the general conception of *guru-śiṣya saṃpradāya*, the tradition of teacher and disciple, the disciple should be seated in *añjali* pose in front of his preceptor and listen to him devotedly. The artist might have stuck to this idea and has carved Yājñavalkya seated near his preceptor to grasp his words. By and large, the scenes of teaching or advising are illustrated on the external façade of the south wall of the shrine. So the depiction of both these scenes of teaching is not out place here.



*figure 168.* Ref: P.178, Vol2

*Figure 168 Sunda and Upasunda fight, south porch, south-east pillar, west façade*

There is a southern entrance pavilion with *kakṣāsana*, seats with railings for sitting. Two half pillars support the ceiling of the pavilion. They are square in form with sculptural representations, one on the southern and the other on west and east façades respectively. On the south-eastern pillar, on its west façade, there is a scene of two persons fighting. Probably it recalls the fight between Sunda and Upasunda who were in love with Tilottamā, one of the heavenly nymphs. She told them that she would marry him who wins the fight between them. In the madness of love they fought and killed each other. The problem with this identification of ours here is that the two characters in the sculpture do not have demoniacal appearance. Generally, Vālin and Sugrīva fight is depicted. But in the case of the image under study, monkey brothers' fighting is not valid because of their human faces. Rather, they have a princely appearance. They both wear a headdress that is like a tiara and wear valuable necklaces and earrings. One of them holds a shield in his left hand but the right is empty. Both fight hand to hand with legs crossed. We are unable to identify exactly what the image represents.

*Figure 169 Dancing Śiva. south porch, east half wall, west façade*



*figure 169.* Ref: P.179, Vol2

Image of dancing Śiva, in the south entrance, west facing, beside east *dvārapāla*. Here an eight-handed Śiva is in dancing pose. The image at Paṭṭadakal is badly damaged. But there is a similar image, an eight-handed dancing Śiva in the temple of Kailāsanātha at Kāñcipuram. In spite of minor differences in their attributes, hands and poses are alike. C. Sivaramamurti gives the description of the image at Kāñcipuram as follows: "The *ālīḍhanṛtta* of Śiva in seated form... His right hand across the chest is in *karihasta*, while the main left is raised up to touch the top of his *jaṭāmukuṭa*. His hands hold a drum, *triśūla*, *paraśu* and *khaṭvāṅga*, while the three free hands are in *ardhacandra* or *abhaya*, *siṃhakarṇa* and *ardhapatāka*. He dances on *padmāsana*..." (p. 186).

With regard to our image at Paṭṭadakal, the two hands, the one in *karihasta* and the other touching his tiara of hair-meshes, are broken, but still with the help of remnants it is possible to confirm their position. The others, unfortunately, are broken and leave little scope for recognition of attributes. Unlike in the Kāñcipuram figure, here Śiva holds *Nandidhvaja* and the fluttering flag touches his *jaṭāmukuṭa*. There is a snake-hood at the lower end of the flagstaff. His second right hand reposing on his right thigh is in *padmakośa*. In Kāñcipuram also the image has a hand in similar pose, but the veteran scholar C. Sivaramamurti interprets it as *siṃhakarṇa*. There is a *triśūla*, trident in one of his other right hands.

Three accompanists are represented in the lower niche but the images are in a very bad state of conservation. The one in the left plays on percussion instruments. Like in most of the images of this period, he is playing on two instruments. In form they look like the present day *mṛdaṅga*. According to C. Sivaramamurti's nomenclature they are *āṅkhya* and *Ūrdhva*. The other accompanist in the centre is either singing or playing *tāla*. Yet the third *gaṇa* next to him plays on flute. On the whole the image must have been very beautiful but now it is badly damaged.

To the left of the god is an image of a lady in standing pose clad in typical Calukyan style. The identification of the image is hindered, as the attribute in her hand is not distinct enough. She may be identified either with a goddess or with a queen or a *cauri* bearer? Her garments are on par with the style of Calukyan period.

Above this female figure is an image of a *kinnarī*, with legs like that of a lion, depicted in singing pose.

Two sculptures shine on the western pilaster of the same southern entrance pavilion. One is the man size *dvārapāla*, the doorkeeper and the other God Narasiṃha fighting with the demon Hiraṇyakaśipu.



***figure 170.*** **Ref: P.180, Vol2**

*Figure 170 Dvārapāla, south porch, western half wall, south façade*

This image of *dvārapāla*, the doorkeeper, is a handsome carving. He looks robust and terrifying with his protruding canine teeth. This image is really an example of *bhayānakarasa*. Just by looking at him miscreants will be terrified. He is facing east and is carved on the south façade of the pillar. He holds a mace, which is decorated with a coiled serpent that has a hood at its upper end. *Kirīṭa* and other ornaments enhance his masculine beauty, yet retain his terrifying appearance. Baladevan, son of Duggiyācāri was the artist who has carved the image (inscription no.12).

The doorjambs of the south entrance are simple. There is a scene of two ladies standing; one of them (on the left) is the river goddess Yamunā. She is standing on a tortoise and has an umbrella. The other personage, little bigger compared to the former, stands on something that is damaged. She looks like a member of the royal family.



***figure 171.*** **Ref: P.181, Vol2**

*Figure 171 Yuddha Narasiṃha, south porch, western half wall, east façade*

On the eastern façade of the same pilaster is the representation of the combat between Narasiṃha and the demon Hiraṇyakaśipu. It is a well known story that Hiraṇyakaśipu met with his end, while fighting in order to take revenge for his brother Hiraṇyāksa's death in the hands of Viṣṇu. To reach his goal, Hiraṇyakaśipu propitiated God Brahmā and prayed to him to grant a boon that neither a human being nor any animal, neither during daytime nor at night, neither inside nor outside the house and no weapon will kill him. To this desire of the demon, Brahmā had to say *tathāstu*, "so be it". Consequently, assuming that he is invincible, the demon became a nuisance to the world with his arrogance, haughtiness and the worst enemy of God Viṣṇu. But Prahlāda, the demon's son, was an ardent devotee of Viṣṇu. As a result, often there were fights between the father and the son. The former punished his son for his disobedience, but Prahlāda never obeyed his father's commands and continued to worship Viṣṇu. Frequent skirmishes between the father and the son made the God

decide to come on the earth to protect his devotee. In order not to violate the boon that was granted by Brahmā on the demon, the God emerged from a pillar in the form of a man-lion. He caught hold of the demon after a fierce fight, dragged him to the threshold, took him on his laps and tore off his stomach, thus putting an end to the life of the demon. It was dusk; the sun was setting.

The place that is chosen by the artist/sculptor for this scene fits very well, because Narasiṃha springs out of a pillar. The depiction for this scene on the pilaster is adequate. God with a human body and a terrifying lion's face has caught the demon and overpowered him with three of his hands. The combination of two *rasa*, *bhayānakarasa*, fear, and *raudrarasa*, anger, is beautifully blended here. The fury of God Narasiṃha is very well expressed on his face, whereas the demon is trembling in fear. It can be noticed on his face in spite of his protruding canine teeth. Although the god is without weapons, yet he has rendered the demon's sword and shield useless. That is to show that the Almighty is all mighty.

Both the god and the demon are bedecked with varieties of ornaments and dresses. The composition of their leg position is marvelously depicted to show the power of the god compared to the menacing demon. Their two legs planted on the floor are in parallel lines whereas the other two are folded in acute angles, placed one behind the other in such a way that the demon is in an odd situation and cannot move. Besides, the act of vanquishing the demon took place on the threshold of the demon's palace. To indicate that it is a threshold, there are decorations on the spot where the two characters are standing. Decorating the threshold at dawn is an age-old custom in the south of India. It may be, if we are permitted to say, that this is the first example of the art of *rangoli* or floral design on a threshold seen in sculpture.

*Figure 172 Rāvaṇadarpavināśana, south porch, south-west pillar, east face*
Rāvaṇa lifting up the mount Kailāsa is represented on this square pillar at the edge of the *kakṣāsana*. The source for this representation is found only in the *Uttara kāṇḍa* of *Rāmāyaṇa* and not in the *mūla* or original *Rāmāyaṇa*. Rāvaṇa, son of *ṛṣi* Pulastya, was born with the energy of ten persons, according to some sources. But in later literature he has been given ten heads and twenty hands. Rāvaṇa, an important character in *Rāmāyaṇa* is thus pictured as a demon, the puissant king of Laṅkā. His



*figure 172.* Ref: P.182, Vol2

vehicle could not move any further, while he was on his way back from Alakā, after vanquishing God Kubera and confiscating his *puṣpaka vimāna* "aerial chariot of flowers", when he reached Gandhamādana mountain. Nandikeśvara, one of the attendants of Śiva was there as the guardian of the door of the pavilion where the divine couple was sporting. He informed the demon that Śiva and Pārvatī are sporting there and it is the wish of Śiva that nobody should trespass the zone. But furious Rāvaṇa, blinded by his pride and puissance, decided to lift up the whole of the mount to push it aside. He used all his energy to lift it up. At that time Śiva and Pārvatī were on the top of the hill with all their attendants and devotees. The mad efforts of the demon agitated the mountain and that caused terror in all the living beings there including Pārvatī. In panic, she jumped and fell in the arms of her lord. Śiva, with a smile on his face at the ambitious efforts of the demon, pressed the mountain with his big toe. The demon was pinned underneath it. He suffered not by the weight of the mountain but by the weight of Lord's big toe. He cried. That is why he is called Rāvaṇa, a name derived from the root *ru rauti*, (2nd gr. P.) "to cry, to yell" with the suffix *ana* and application of *vṛddhi* to the vowel of the root. He prayed Śiva for succor. Satisfied with his devotion, Śiva relieved him of his burden. Rāvaṇa realized that the only way to acquire Śiva's grace is through devotion. His devotion and how he praised Śiva is a subject par excellence for another representation, Rāvaṇānugraha, when he praises the God and plays on the music instrument *vīṇā*. Also it is said that in the beginning, Rāvaṇa had eleven heads and twenty-two hands. He used one of his heads and two of his hands to make a *vīṇā*. He played on it and sang to propitiate the Lord. Pleased with his devotion and music, Śiva showered blessings. Sometimes this story is interpreted in pictures. In the Archaeological office premises in Mysore there are a few stray pillars and one of them has this image. In our opinion his futile efforts to lift the mount Kailāsa and Śiva teaching him a lesson should aptly be called *Rāvaṇadarpavināśana* and not Rāvaṇānugraha. Lifting up the mountain by Rāvaṇa is an example of his unlimited pride.

The picture on the Lokeśvara temple pillar is a fine specimen of workmanship. Śiva and Pārvatī are sitting in a pavilion. Behind the *maṇḍapa* is placed *Nandin*. At the door there is a devotee standing with a plate of offerings. Pārvatī is taking them and drawing the attention of the God to accept the offerings with devotion. This is one of the themes

developed in *Śaivāgama* texts. According to some of these texts, at the time of *mahānaivedya* "main offerings," the devotee should invoke Pārvatī and pray to her to draw the attention of her Lord to accept it. May be it is this idea that is visualized here. Besides, there are many scenes of daily life such as hunting, dancing and so on. Below this, in a shallow depression, Rāvaṇa is shown trying to lift the mountain with all his twenty hands, using all his energy. In the representation of Rāvaṇa we see his hind parts, his necklace and the sacred thread on his back. He is represented in a depression to give the impression that he has already succeeded in shaking the mountain and shouldering it partially. Out of his ten heads five are shown, grouped in a circular manner. They are fixed in the left hand corner of the bottom of the mountain. The position of his leg is in a beautiful *vīrāsana* pose with the right leg completely folded and the front portion of the left foot planted in the earth. It is hidden in the heap of dust of the mountain.

Here once again we see the combination of three or four *rasa*. Lifting the mountain by Rāvaṇa creates *bhaya* "fear" in all living beings on the hill. When the God pressed the mountain with his big toe and pinned the demon, it is *adbhuta* "wonder." And, Śiva laughs when he pins down Rāvaṇa. It is *hāsya* "humour." And *saṃbhoga śṛṅgāra* "love in union," because the divine couple is together.

*Figure 173 Hiraṇyakaśipuvadha, Naṭarāja, south porch, western half wall, west façade*

On the west half wall of the southern porch, facing west, is depicted the scene of putting the demon Hiraṇyakaśipu to death by Viṣṇu in the guise of Narasiṃha, Man-lion. This is the continuation of the story of the image in *figure 171*. Here the God has caught hold of the demon, placed him on his lap and is engaged in tearing off his stomach.



*figure 173.* **Ref: P.183, Vol2**

In the upper part of the niche where this scene is carved, is an image of Śiva *Naṭarāja* with six hands dancing on a lotus seat. Here too Śiva's legs are positioned in the same manner as in the image of *Naṭarāja* in *figure 165*. His uppermost right hand is held on the chest, but the pose is not clear. The attributes in the other two hands are also not very distinct, whereas, his uppermost left one touches nearly the tip of his *jaṭāmukuṭa* and another one resting on the sole of his left foot holds something which is difficult to identify. There is a *triśūla* "trident" in the remaining left hand.

He is bedecked with usual ornaments. It is difficult to find any connection between these two images, *Naṭarāja* and Hiraṇyakaśipuvadha.



*figure 174.* Ref: P.184, Vol2

*Figure 174 Rāma and Aṅgada, southern façade, to the west of the porch*

An episode from *Rāmāyaṇa* is wonderfully captured here on stone and it is a very rare scene. Often, a duel between Vālin and Sugrīva is shown, but never an accolade of Rāma and Aṅgada as interpreted in this niche. Aṅgada and Rāma are depicted in the action of embracing (?). As the names "Aṅgadi" and "Rāma" are incised on the right and left pilasters of the niche, we have no other option than to call this scene as “Rāmāṅgada” but it is very difficult to decide whether it is a fighting scene or an accolade, hugging or embracing. Besides, why is such importance given to it by carving it in the centre of the niche?

On the picture are seen two persons face-to-face and hand-to-hand, as if hugging or in the “hug-me-tight” pose of wrestlers. The two captions of this scene invite the researcher to delve deep into the subject. Just below this principal scene, in the lower portion of the niche there is a person at death’s door with an arrow pierced in his chest. By the side of his head is a seated lady, in terrible distress and another one by the side of his feet, equally lamenting on the tragic state of her consort. This picture reminds us of an episode in the *Rāmāyaṇa*, the death of Vālin at the hands of Rāma when the latter, hides behind a rock, to help his ally Sugrīva, shoots an arrow during the two brothers’ fight.

The story is as follows in the *Rāmāyaṇa* by Vālmīki. Vālin and Sugrīva were the two sons of Ahalyā, wife of Gautama *ṛṣi*. Without the knowledge of her ascetic husband, she conceived secretly and gave birth to two sons, Vālin the elder by Indra and Sugrīva the younger by Sūrya. Once Vālin, the king of monkeys at Kiṣkindhā (near the modern village Hampi) chased Dundubhi, a demon and followed him fighting even in a cave. Sugrīva was waiting for the return of his elder brother outside at the entrance of the cave. After a few days, he saw blood running out of the cave, but did not see his brother coming out. Presuming that both of them must have died, he closed the cave and returned to the capital and declared himself king of Kiṣkindhā, the monkey kingdom. A few days later, Vālin, came out of the cave. He was in a boundless fury against his brother on learning that he had declared himself king of Kiṣkindhā. Nothing could pacify his wrath, though Sugrīva pleaded for his innocence. Finally Vālin invited him

for fight. But Sugrīva knew in advance that he could not have an upper hand in the duel, because his brother had received a boon from Indra that half of the energy of the adversary will go to him during any fight. So Sugrīva, in fear, went away and took refuge in Mātaṃga Parvata in Hampi, where access was forbidden to Vālin. Since then they became *frères ennemis*. Rāma met Sugrīva when he was on his way searching for Sītā kidnapped by the ten-headed demon Rāvaṇa and kept prisoner in Laṅkā, the demon's capital. Sugrīva agreed to help Rāma, if the latter would stand by his side to vanquish his brother. Rāma approved the conditions laid down by Sugrīva. He knew about the boon that was received by Vālin. So, to succor his ally, he had no other way than to hide behind a rock (a tree in some versions) to shoot that arrow which was fatal to the life of monkey King Vālin. Tārā was the most beloved wife of Vālin and Aṅgada a fruit of their union.

Now, coming back to the study of the sculpture, there are two possibilities of interpretation. One is that the son is furious to see his invincible father in the jaws of the death. So, may be, he tries to fall upon Rāma to take revenge of his father's death. But our interpretation does not hold good because in the *Rāmāyaṇa*, we read that the dying Vālin requested Rāma to protect his son, the young prince Aṅgada:

***bālaś cākṛtabuddhiś caikaputraś ca me priyaḥ /***
***Tāreyo rāma bhavatā rakṣaṇīyo mahābalaḥ // 52 //***
(*Rāmāyaṇa, Kiṣkindhā kāṇda, sarga 18, śloka 52*)

"Ô Rāma, kindly protect my only son, a young boy, (whose) intelligence (*buddhi*) is not yet developed, the only son of mine and my beloved Tārā."

Maybe, it is to show the nobility of Rāma, that the artist made him embrace the latter when the former tries to attack him. Or one more possibility is that Aṅgada, being a young child, as Vālin has put it, jumps into the arms of Rāma like any young child to whom it is but natural to jump and be in the arms of their loved ones. Either it is the fruit of the sculptor's imagination or it must be so in some versions of the *Rāmāyaṇa*. But we regret to say that we are not aware of the artist's source of inspiration.

In the lower portion of the niche *karuṇarasa* "compassion" is well represented in such a fashion that it is as touching as in the original

*Rāmāyaṇa*. Tārā is sitting by the side of her beloved husband Vālin in agony. Her right hand supports her head leaning towards her right while Vālin's left palm is resting on Tārā's right thigh and his face is lifted up to see Aṅgada in the arms of Rāma. At first, Vālin accuses Rāma of an act of almost cowardice. Later, after a long discussion, Vālin takes an oath from Rāma that the latter will protect Aṅgada. His wish is granted. So, we feel that there is an air of satisfaction on the face of Vālin on seeing Aṅgada with Rāma and relieved of his worries he breathes his last in peace and serenity. And that is very well expressed on his face.

There is also another woman sitting near Vālin's left leg, which is folded, and supporting his right thigh making an acute angle. This monkey-faced lady, (probably Rumā, who was Sugrīva's wife and whom Vālin kept in his gynoecia), looks as if she is also crying. Both Tārā and Rumā are sitting and their posture looks like *vivartita* (68th pose in the *Nāṭyaśāstra*). The position of the feet of Vālin and that of the right foot of Rumā form a perfect triangle. Although Vālin is on the verge of breathing his last, still the artist has not failed to convey his heroism, courage and puissance. In the words of Vālmīki:

***vānaramahārājaḥ śayānaḥ śaravikṣataḥ //***

(*Kiṣkindhā kāṇḍa, sarga 19, śloka 1*).

Vālmīki calls him as Vānaramāhārāja "Great king of monkeys." Though Vālin is lying on the ground with an arrow boring through his chest, piercing up to his back, he maintains royal dignity, in a kingly pose. One can notice that the artist has followed literally the text of Vālmīki by carving the edge of the arrow piercing through Vālin's back.

On the top portion of the main scene there is a fighting scene and a man with an arrow. It is difficult to guess the story as the stone is too much damaged. But from the context, we may not be wrong if we say that this is the combat between Vālin and Sugrīva and Rāma is shooting an arrow hiding behind something. In the centre of the lintel and on the side jambs are the images of seated figures that look like Kubera and his *nidhi*, treasures.

*Figure 175 Sītāpaharaṇa and Jaṭāyuvadha, on the south wall, western half, southern façade.*



*figure 175.* **Ref: P.185, Vol2**

After the Rāmāṅgada scene, in the next niche is also depicted another episode from the *Rāmāyaṇa*. By ruse, the ten-headed Rāvaṇa makes Rāma and Lakṣmaṇa, when they were in exile, to go far away from their hut. Sītā is left alone in the hut. The demon, disguised as an ascetic, appears at the door for alms. Without any suspicion, she goes there to serve him. But Lakṣmaṇa has drawn lines at the door step forbidding her from crossing them. Thinking that the mendicant at her door is really an ascetic, to serve him, inadvertently, she crosses the forbidden lines. No sooner did she cross the limits, than the demon resumes his original form in a fraction of a second and forcibly puts her in his aerial chariot and carries her to Laṅkā, his capital. While he is on his way to Laṅkā, the desperate Sītā cries for help. On hearing her heart rending cry, all sages in the forest are startled to see her condition but are helpless in front of a powerful demon full of deceits. Jaṭāyu, the old fabulous eagle, is dosing off on a branch of a tree. Her desolate cry awakens him and soon he recognizes the helpless situation of the daughter-in-law of his old friend King Daśaratha. He does not hesitate to face the demon and fights against him with an incomparable bravery. But the old bird is no match to fight against the powerful demon, king of Laṅkā. He cuts off his wings, and makes him fall on the ground in agony, helpless, in a pool of blood. Ascetics in the forest were witnessing the scene but none could help the bird. Rāvaṇa continues his journey towards his capital, leaving the mutilated and agonizing bird king in a pool of blood.

This scene is divided in two parts. The upper portion of the niche starts with an aerial chariot run by horses in the air. Sītā, in distress, is shown seated there. Below the chariot is carved the fight between Jaṭāyu and the demon. Here Rāvaṇa is shown with protruding canine teeth, but with a single head adorned with a crown and two arms instead of ten heads and twenty arms. With a sword and shield in his hands his body is bent like a bow with his right leg firmly planted on the ground and the other lifted unto his waist like in the *ūrdhvajānu* pose. His left arm, turned into a right angle, holds the shield swinging towards the sky and the sword in the right hand is lifted as if to hit the bird. The poor bird, though his wings are cut off and fallen on the ground, yet is not discouraged. With its beak, he is trying to pick the right foot of demon king Rāvaṇa.

Above the lintel of the niche there is a small pavilion where one door leaf is opened and a person peeps out to see what is happening. This reminds the scene from the play *Pratimānāṭaka* by Bhāsa. He writes that when the princess was desperately crying for help, Jaṭāyu came to her rescue but he could not be on par with the might of the demon. When the bird fell on the ground helpless and almost in the state of dying, Rāvaṇa, with a loud laughter dragged Sītā to his chariot and left for his capital. The sages though witnessing the scene, stood there helpless. Probably, the sculptor must have had this sequence in the mind and has shown an ascetic in the forest witnessing the scene.



*figure 176.* Ref: P.186, Vol2

*Figure 176 Rāma Lakṣmaṇa Sītā, south-west angle of maṇḍapa, west façade.* The next panel is also from the *Rāmāyaṇa*. It depicts an incident before the kidnapping of Sītā. Rāvaṇa, ever since his humiliating defeat in the efforts of lifting up the Śivadhanus, the bow of Śiva, and the wedding of Rāma with Sītā, was nourishing a thought of revenge on the newly married couple. Also, it was his ardent desire to have Sītā in his gynoecia as one of his wives. In order to reach his ambition, he takes the advantage of the exile of the young members of the royal family and makes them to fall in his trap.

First, Śūrpaṇakhā, Rāvaṇa's sister, goes to the brothers to seduce and marry them. And, in course of time, she thought that she would eat them up too. With this plan in her mind, in the guise of a young lady with a comely form, she approaches the brothers. But, they were not innocent enough not to foresee her plans. Neither of them is captivated by her charm. On the contrary, for her wicked intentions, she is punished by Lakṣmaṇa who cut off her nose and ears. Vexed by this humiliating disfiguration, she yelled and cried out loud near Rāvaṇa, to take revenge for this offence.

For Rāvaṇa, it was an opportunity not to be missed to put his crooked plans en route. He found that the disfiguration of his sister is a good pretext to set out his long nourished villainous plan of carrying away Sītā. In order to put his plan into action, he sent his ally, Mārīca, to wander in the forest, not far from the sight of Sītā and seduce her by his beauty. Being a demon, it was not difficult for Mārīca to disguise himself as a handsome, golden colored deer with shining black spots on the body. No doubt, the plan did not get foiled but also the attention of Sītā was imprisoned to such an extent that she developed an ardent desire to rear the animal in her

entourage. She requested and forced Rāma to catch it and bring it home. The plans of the demons were successful. As the ruse is their wont, the demon cum deer drove away the hero Rāma far away from the hut.

This episode has been caught into two scenic arrangements on the stone. On the top of the niche are standing Lakṣmaṇa and Śūrpaṇakhā. In the main portion of the niche, Rāma in the centre holds very tenderly Sītā by his right arm. Both are gazing at the charming deer, which had turned its head towards the couple. As per Hindu customs, a younger brother is not supposed to see face to face his brother's wife. With due respect for his elder brother and his wife, Lakṣmaṇa is standing to the left of Rāma with his head down, casting his look on the floor.

By and large, in later sculptures, these princely figures are shown adorned with a crown even though they are in exile. But, here in this image, the artist has carved the reality of the situation. The hair of the princess is tied up on the summit of her head and they are clad in *valkala* "a dress made of the bark of a tree." The image of Rāma is, as usual, shown with a bow in his hand. Lakṣmaṇa also must have had the same attributes in his hands but owing to lack of space on the stone, he is represented standing in a corner.

This story is a prelude to the episode in the *figure 175*. So the visitor should see this first and then go to the *figure 175*.

On seeing the image of the deer, visitors are reminded of a verse from Kālidāsa's play *Śākuntala*:

***grīvābhaṅgābhirāmaṃ muhur anupatati syandane baddhadṛṣṭiḥ /***

"Looking back gracefully by the bending of his neck, eyes fixed on the chariot ..." (1st act, *śloka* 7).



***figure 177.*** **Ref: P.187, Vol2**

***Figure 177 Gaṇeśa, south wall, southern façade.***

There is nothing special to say about this four handed, very proportionate, Gaṇeśa seated in *lalitāsana*. His head is shown in profile, facing west with his trunk up. His right foot is folded and placed on the throne, whereas his left leg is hanging. His lower two hands hold something which looks like a serpent. Probably he is tying it around his belly. His upper right hand is in *dolahasta*, hanging straight, whereas the upper left is bent in an angle

and held in *sarpaśīrṣa* pose. He wears probably a small crown. With his hands and trunk he draws a figure that looks like a *svastika*, an auspicious sign. The emplacement of his hands and trunk, dishevelled hair, draws something like edges of two *triśūla* or tridents in horizontal position. He wears one necklace and an *udarabandha*, a belt on his stomach or *sarpabandha*. His paunch is not that big as in many later images.



*figure 178.* Ref: P.188, Vol2

*Figure 178 Dancing Śiva, south wall, southern façade*

In the next niche we see an image of the dancing Śiva. But it is badly damaged. Besides, partly the corrosion of the stone is also responsible for the mutilation of the figure. However, from the remaining piece, we can guess that this is one more image of Śiva in a pose of dancing. It looks like *diksvastika*, *karaṇa* No. 17. About this pose, C. Sivaramamurti says: "The face looks sideways and the figure itself suggests a *svastika* in the back with a little twirl which clearly indicates its turn towards the side, *diksvastika*." (*Naṭarāja in Art, thought and sculpture*, p. 57). The same explanation occurs in the *Nāṭyaśāstra* too (ed. by M. Rāmakrishnakavi, vol. I, p. 105, plate III No. 17). The explanation by Abhinavagupta on this *karaṇa* is:

***yadā pārśvayor agre cakārāt pṛṣṭhe caturdiṅmukheṣu***
***atruṭitenā(ṅgena) kriyate 'ta evāṅgaśliṣṭa iti / tadā diksvastikam //***

"... when [a *svastika*] is done in front, on the sides and in the back because of the mention "and" by a turn of the body in the four directions so that [the hand] is close to the body, then it is *svastika* in the cardinal points". Although, the upper portion of the figure in question suits to what is said in the *Nāṭyaśāstra*, the position of the feet is different. The artist must have followed some other text for the position of the feet.

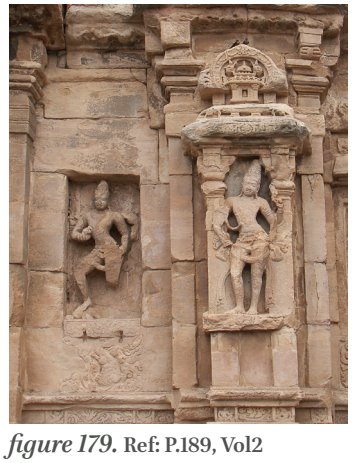


*figure 179.* Ref: P.189, Vol2

*Figure 179 a) Candraśekharamūrti, Caturbhuja Śiva or Kevala Candraśekharamūrti, western half of the south wall, southern façade*

Though not fully, but to a certain extent, this image suits to the description of Kevala Candraśekharamūrti, as given by T. A. G. Rao, in his *magnum opus*, (*Elements*... vol. II, part. i, p. 118-119). He writes: "His (Śiva's) lower right and left hands should be in *abhaya* and *varada* pose respectively and the other right hand should carry *ṭaṅkā* and the remaining left hand a black buck". He continues further: "Śiva should be standing erect. He should be shown with *jaṭāmukuṭa* ornamented with a crescent moon; ...

he should be clad in yellow garments (*pītāṃbara*), ends of which should be as far below the knees, while the bigger folds should pass between the two legs." The figure in Paṭṭadakal is not fully on par with the description given by T. A. G. Rao.

There are some variations such as the fact that the god is not standing erect but slightly hipped. The colour of his garments cannot be traced on the stone but, however, one can notice the three *kaṭisūtra*, as per the text and their ends come down below the knees almost to the level of ankles. He wears *kuṇḍala* in the ears, probably *patrakuṇḍala* in the right and *śaṅkha* in the left. His head, adorned with a *jaṭāmukuṭa* and a crescent moon on it, with the face of a young and handsome boy, is tilted a little towards the left.

There are two mythological stories to explain the name Candraśekhara. One is the famous episode of churning of the ocean. There was a time when the demons were outnumbering the gods in wars, because their Guru Śukrācārya knew the secret formula to give back life to dead persons, while gods were not yet immortal. So, they had to find a solution to face death. Brahmā advised them to churn the milky ocean and get a pot full of elixir of immortality. As the churning of the ocean was not an easy task for one party, they pretended to be the allies of demons, and with sugar coated words made a treaty of peace; all of them would use their might to churn the sea. The mount Mandara was the churn, the snake Vāsuki served the purpose of the rope. Owing to the pressure, while agitating the mountain, the snake crashed deadly poison. Also the *hālāhala* poison merged from the ocean before the nectar. The whole universe was in danger of annihilation. In order to save the world, Śiva consumed the poison. Pārvatī forbid the poison by putting her hand on his neck and thus prohibited it from descending down to his stomach. Śiva began to feel the burning sensation in the neck owing to the presence of the poison there. At that time, came out the crescent moon from the ocean. To cool down the burning sensation of the poison, Śiva took the moon and adorned his *jaṭā*, "matted hair," with it. So, he came to be called Candraśekhara. (*Viṣṇupurāṇa*, I, 15; *Śivapurāṇa*, *Liṅgapurāṇa* and *Bhārata*).

According to another story, the Moon married the twenty-seven daughters of Dakṣa. Rohiṇī became his favourite wife. Jealous of this favoritism, the remaining twenty-six wives went and complained to their father Dakṣa

about Candra's partiality. Without thinking of consequences, Dakṣa cursed him to loose his youth and become an old man. The helpless Moon went to Śiva asking him refuge and remedy. Dakṣa asked Śiva to give him back what belonged to him, *i.e.* the Moon, so that the culprit would undergo the punishment. But Śiva refused to hand him over the moon, because the latter had come to ask his protection. After a long dispute and arguments, finally, both Dakṣa and Śiva agreed to cut the moon into two halves. One portion will undergo the curse and the remaining half will be unaffected by the curse and continue to shine in the *jaṭāmukuṭa* of Śiva. Thus Śiva became Candraśekhara. (*Liṅgapurāṇa, Śivapurāṇa, Bhāgavata, Harivaṃśa* etc.)

***Figure 179 b) Candraśekhara, south wall, south facing.***
This is another image of Śiva but badly mutilated. The attire and the facial features of this image are similar to those of the previous one. The pose of his lower left hand is similar to that in the previous image. His lower right looks as if he is holding something, a snake or an *akṣamālā*? The attributes in his upper two hands are not very clear. The left leg is broken whereas the right one is slightly bent like in the pose of *aremaṇḍi* or half bent legs.

The series of images numbering *figures 173-175* incites us to feel that they are poses to be taken by the dancer at the end of a *koṛve i.e.* a pose after a chain of footwork in a dance. For the word *koṛve* Kittel gives the meaning "a person who turns about". As the artist turns round and makes various movements, probably the present dancers use this term for a sequence of movements.


***figure 180.*** **Ref: P.190, Vol2**

***Figure 180 Ceṅgamma's Śiva, western half of the south side wall, south facing.***
This image of Śiva is carved by Ceṅgamma. At the foot there is an inscription as follows:

***Śrī ceṅgamma ī pratime kuṭṭidon***

"a sculptor named) Ceṅgamma sculpted this image". But the name of the deity is not given. On a close observation, one sees that Śiva has not only a smiling face, but he is laughing. It is a triumphal laughter. Why he must have laughed is a question. For this we have to look at the story of Śiva in the Dārukāvana (*see comment on figure 164*).

In order to teach a lesson to ascetics, Śiva, in the guise of a handsome mendicant, walked through the forest of Dārukāvana. On his way, he attracted the wives of ascetics, who were known for their loyalty towards their husbands and household duties. But they were seduced by the striking figure of the beggar to such an extent that they forgot all their household duties and began to throw amorous glances at him. The infuriated sages sent one by one arms and monsters to kill the intruder. But nothing could be effective as He was the creator of the universe. In fury, the sages produced an extraordinary being with three legs, six arms, a face with protruding, terrific canine teeth etc. That creature goes by the name of "Apasmārapuruṣa, he who makes people to loose their memory". Śiva laughed at the ignorance of the ascetics and danced on the back of Apasmārapuruṣa, stamping on his back. This story must be at the origin of this representation of laughing Śiva here.

But the Apasmārapuruṣa in the image in question does not have any of the features that are mentioned in the scriptures. So we are of the opinion that there is some relationship between the scenes in this niche and the next. We have to look at them ensemble. Here the four handed Śiva is standing, taking one of his *gaṇa* as a footstool. In his upper hands, he holds a trident and a fluttering flag staff in his right and left hands respectively. The tail of the downward hanging hood of a snake is seen in the palm of the lower right hand, which is in *dola* pose. The lower left hand rests on the thigh of the left leg, which is bent at the knee and the foot is firmly placed on the back of a *gaṇa*. God's matted hair is hanging up to his waist. His ornamentation is not like in other sculptures.

***Figure 181 a) Andhakāsuravadha, western half of the south wall, facing south.***

There is a personage in *añjali*, with folded hands, spitted on the trident of Śiva. This recalls us the story of Andhakāsura, related in *Liṅga* p. 502 ff., *Kūrma*, *Matsya* and *Śivapurāṇa Rudrasaṃhitā*, p. 980 ff. Andhakāsura, on seeing Girijā, the consort of Śiva, with a gorgeous beauty, was troubled by the god of love. To subdue his pride, Śiva went to war with him. But the demon was blessed with a boon that another Andhakāsura will be born when a drop of his blood touches the earth. Now Śiva with his army of *gaṇa-s* was in difficulty because hundreds and thousands of Andhakāsura were joining the demon with his blood drops due to the wounds caused during the fight. Śiva prayed to Viṣṇu and the latter created mother



***figure 181.*** **Ref: P.191, Vol2**

goddesses who were able to quench their thirst with the blood. So Śiva could spit his trident in the chest of the demon.

***tataḥ kālāgnirudro 'sau gṛhitvāndhakam īśvaraḥ /***
***triśūlāgreṣu vinyasya prananarta satāṃ gatiḥ // 190 //***
(*Kūrmapurāṇa, pūrvārdha, adhyāya 16*).

The demon, on realizing his error and the greatness of Śiva, repented, begged his pardon. The latter, pleased at his humility, blessed him with a place in his entourage as one of his *gaṇa*. He prostrated at the feet of Śiva who smilingly put his foot on him. It is likely that this idea of putting his foot on the demon Andhakāsura on his becoming a *gaṇa* is interpreted in the previous niche (*figure 180*). See the smile on the lips of Śiva. He has four hands and a dishevelled hair. In this figure he is *jaṭāmukuṭin* and spitting the demon on his trident. From the point of view of iconographic representation the noteworthy point is that the physiognomy of these figures appears alike.

The one carved by the artist Ceṅgamma is entirely different from the others. Probably, the other sculptor, whose name is not known, had for his model, the dancer Acalan who was well versed in the *Nāṭyaśāstra* (see inscription No. 8). This artist Acalan, son of Devayya, was not only a dancer, but also an expert in *mātu* that is rhythmic bols, *talasañcāra* "foot-movements" (*talasañcu* or *talasañcāra* is a technical term in the *Nāṭyaśāstra*). We are of the opinion that the same artist Acalan must have either advised or shown poses for carving of different poses of sculptures, because, in many images of this façade, we feel that the facial features of Śiva have a resemblance. So we have a strong feeling that the artist had in the mind the poses of Acalan.


***figure 181.*** **Ref: P.191, Vol2**

***Figure 181 b) Śiva with two or more hands, south wall, southern façade, western half.***

We come across with another image of standing Śiva, where two of his hands are well preserved and visible. From the traces of breaks at the level of left elbow and right shoulder, it is not easy to define whether it was an image with four or even six hands. So, we give a description only of visible portions of the image.

Here Śiva is standing in *tribhaṅga* with his left hand on his thigh and the

other holds something, most probably a snake, but the stone is corroded. He is adorned with a *jaṭāmukuṭa* and usual ornaments. An image of *paraśu*, the battle-axe, is carved on the wall in the portion between his arm and wall, by his left side.

*Figure 182 Lakulīśa, western half of the southern wall, south facing.*



*figure 182.* Ref: P.192, Vol2

Śiva, taking the four Veda-s in the form of a stick and holding it in his hand, came to the earth to impart the principles of Śaivism. According to *Skāndapurāṇa*, he descended at Kāyāvarohaṇa (*Prabhāsa khaṇḍa, adhyāya* 17). As he holds a stick (*laguḍa* or *lakula* in Sanskrit), he has the name Laguḍīśa, Lakulīśa or sometimes even Nakulīśa. Śaivism that he taught is known as *Nakulīśa-Pāśupata*.

By and large, Lakulīśa is shown naked, carrying a stick in one of his hands. He preached the principles of *yoga* and the importance of observing celibacy. According to him, with yogic power one can control one's desires. That is the reason why he is *ūrdhvaretas* because it symbolizes the control over oneself.

Now the question arises, whether the image under study can be identified with Lakulīśa. To find a suitable reply to our problem, it is better to look at books by the scholars of the past. According to C. Sivaramamurti: "In Orissa, it is generally Lakulīśa, who takes the place of Dakṣiṇāmūrti in South India"(*Naṭarāja*, p. 144, 1st column); and further on page 201, he writes: "... the representation of a Dakṣiṇāmūrti, suggested as Lakulīśa with a *daṇḍa* in his hand (ibid, p. 201, 2nd column)". On page 237, the same author adds: "We know how Rājendra introduced several innovations, as for instance, the beard for Brahmā, at Gangaikondacolapuram, Lakulīśa staff in hand at Tiruvoṭṭūr, and so forth (ibid, p. 237). Following the example of our veteran scholar, we may not be far wrong, if we identify this image in the Lokeśvara temple as Lakulīśa-Dakṣiṇāmūrti because he holds *daṇḍa*, a stick in one of his hands and he faces south.

Śiva Lakulīśa at Paṭṭadakal is in *samabhaṅga* "without bends," with an organ of generation erect. He holds in his right hand a stick, which looks like a sword. It may be an *asidaṇḍa* "sword in the form of a stick," as is mentioned in an inscription (S. I. I. vol. XVIII, No. 105, line 37). His left hand is in *kaṭihasta* "hand on the hip." His head, surrounded by a halo, is adorned with a *jaṭāmukuṭa*. There is some design on his right thigh, which

looks like a tiger head. Also on his left thigh there are some lines. These features make us think that he is covered with the tiger skin. But, yet at the same time his erect *membrum virile* is visible. That means the tiger's hide hides only his hind parts leaving the front portion open. He has a belt with bells snake hood and a tiger skin. Also traces of the tiger's head and tail are seen on his right and left thighs, respectively. Besides, he has another *hāra* or a garland made of bells hanging from his left arm descending down to his knees.

On the top of the niche there is a half medallion in which a seated couple is engaged in amorous activities. Probably, it is the Umāliṅganamūrti. A snake is carved by the side of the male figure. His headdress is similar to the principal image in the niche. A *gaṇa* is attending to them. A row of *yāḷi* is beautifully carved below the medallion. Also below the main figure in the niche, two birds are represented. They can be identified as *haṃsas*.

We come to an end of the series of sculptures that are depicted on the southern wall of the Lokeśvara temple.

To sum up, most of the sculptures relate stories of Śiva bringing down the pride and haughtiness of the evil minded demons through fights and re-establishing peace in the world. Sadāśiva has five faces and each face looks at one direction. The southern direction corresponds to his *Aghora* face. *Aghora* in the *Āgama* texts is terrific. Iconographically speaking he is adorned with snakes, scorpions and spiders. His face arouses fear. Consequently, the southern façade of the temple is covered with awe-inspiring figures. That is the reason why most of the figures variously express *rasa viz*. *raudra* "anger", and *karuṇa* "compassion" and also at times *śṛṅgāra* "love," enjoined with *śānta rasa* "peace."

*Aghoramūrti* was the main deity for the *Pāśupata* and *Kālāmukha* Śaivites of Karnāṭaka. They were worshippers of Lakulīśa and followed the *Lākulāgama*, along with other *Śaivāgama*, mythological texts or *Purāṇa* and the other scriptures on which the Hindu religion is based. For them Lakulīśa is the destroyer of ignorance of the human beings in the world. So he is identical with *Aghoramūrti*. The same Aghoraśiva is also identical with the idea of Dakṣiṇāmūrti and in some cases Bhairava and Bhikṣāṭanabhairava.

This idea becomes clearer when one looks at the images on the central gable in the Kaḍaṃbeśvara temple at Raṭṭihaḷḷi. A beautifully carved image of Aghoramūrti is on the lowest gable and from the one above it the transition begins in the depiction of scenes. The lowest image, which we identify with *Aghora*, has eight hands whereas the others above it have four hands, holding snake, *akṣamālā*, *pustaka* and so on. Some have protruding canine teeth too, to remind us of his terrific aspect. So, we are of the opinion that the images represented on the southern façade of Śaiva temples of *Kālāmukha* and *Pāśupata* doctrines in Karnāṭaka are identical with the various aspects of Aghoraśiva, Dakṣiṇāmūrti and Lakulīśa. We have been able to reach at this conclusion by observing the images that are carved on the southern façades of several temples in Karnāṭaka of the earlier and the later Calukyan periods notably from 6th to 13th centuries. "Later" as our veteran scholar C. Sivaramamurti writes, "this image of Lakulīśa was introduced by the Cola king". The introduction of Lakulīśa is much later in Tamilnāḍu than in Karnāṭaka.

## C. West Façade

Sadyojāta is the western face of Sadāśiva, and that corresponds with the god Brahmā. The images that are depicted here, by and large, correspond with the functions and attributes of Brahmā but the form of the image would be of Śiva.

*Figure 183 Lātadhāri, Paraśudhāri or Muṇḍīśvara Śiva, western wall, western façade.*

A two-handed Śiva is carved in the first niche on the western wall of the temple, starting from its southern corner. There are only two hands in this standing image of Śiva. The attribute that is in his right hand is unclear. It may be identified either with a *paraśu*, battle axe or a *lātadaṇḍa* a staff, a stick for punishment. Owing to the damage of the stone, it is difficult to identify the attribute. The inscription cited above, under *figure 182*, mentions *asidaṇḍa* and *lātadaṇḍa* in the hands of Bhairavamūrti. The left hand is in *kaṭyavalambitahasta*, reposed on his thigh.



*figure 183.* Ref: P.193, Vol2

Here Śiva is standing erect, with hair tied up like a *jaṭā*. Ear ornaments are not identifiable because the stone is corroded. One can still see the faint traces of a garland, probably made of human skulls, which descends

down to his knees from his left shoulder. He is not naked and wears a belt of jingling bells at the end of which is a big bell. There is nothing more to say except that the whole niche is carved like a temple and the gates are kept by two guards, one on each side.

This image reminds us a verse of Kālidāsa in the *Kumārasaṃbhava*:

***athājināṣāḍhadharaḥ pragalbhavāg***
***jvalann iva brahmamayena tejasā /***
***viveśa kaścij jaṭilas tapovanaṃ***
***śarīrabaddhaḥ prathamāśramo yathā // 30 // (V.30)***

"Then a certain bachelor with matted locks, holding an *āṣāḍha* staff and wearing a piece of antelope-skin, bold of speech, and as if flaming with spiritual luster, entered the penance grove, as if he was the first stage of life in bodily form" (C.R. Devadhar's translation of *Works of Kālidāsa*, vol. II, p. 65).

It is supported also by the *Śivapurāṇa*, which mentions the following fact: "In the 25th eon, there will be Śakti Vyāsa. I shall be the great *yogin* Lord Muṇḍīśvara armed with a staff" (*Śivapurāṇa, Śatarudrasaṃhitā*, vol. III, chapter, 5, *śloka* 37, p. 1084). The image here can be called Muṇḍīśvara. These references come in support of our interpretation as Śiva holding *lātaḍaṇḍa*, the punishment stick.



***figure 184.*** **Ref: P.194, Vol2**

*Figure 184 Śiva Kṛttivāsas, west wall, western façade.*
Here is an image of Śiva with four hands but the upper two are damaged beyond recognition. His lower two hands are in *kaṭyavalaṃbitahasta* pose. He wears a belt with the head of a tiger at the level of its buckle.

A Liṅga is carved in a *pratikṛti* of a temple above the niche. In another *pratikṛti* above, Śiva is shown seated with his consort Pārvatī. It may be Āliṅganamūrti.

The image in the next niche is so damaged that it is impossible to identify what it was. So we go to the next image in the following niche.

*Figure 185 Parameśvara, west wall, western façade.*
Another image of Śiva *Parameśvara* is almost similar to the preceding one

but the *triśūla*, trident, is an additional attribute which is, by and large, common in the representations of Śiva.



*figure 185.* Ref: P.195, Vol2

According to the *Vātulaśuddhākhyagama*, the significance of the trident is: t*riguṇaṃ śūlam* / (*śloka* 100 b) "the trident is the three qualities", *i.e.* it represents the three *guṇa*, *viz*. *sattva*, *rajas* and *tamas*. The same *Āgama* gives the description of Sadāśiva, the deity upon whom the *sādhaka* or devotee has to meditate. The god should be adorned with various attributes, which are the representations of *guṇa*, the qualities. This idea becomes very current during later Calukya times. Probably, during the early Calukya period, these ideas must have taken roots. The list starts with the *triśūla* and the *paraśu*. So we are of the opinion that the image under examination represents one aspect of Sadāśiva, which is commonly known as *Parameśvara* (ibid, *śloka* 94 -110).

Coming back to the description of the image, it is well attired with the ends of the garment hanging up to the ankles and the headdress. The *jaṭā* looks like a *kirīṭa*. Usual ornaments are in their places. There is an oval shaped object held in his right hand. We come across with this object in most of the images of the early Calukyan period. Some modern scholars think that it is a fruit and for others it is a representation of the earth. As we have not found any reference to this object, either in epigraphs or in literary or purāṇic sources, we are not able to propose any solution. However, we have noticed that the *mātuluṅga* fruit occupies the place of this object in later Calukyan sculptures. Probably, it is the early phase of the representation of the *mātuluṅga*, a fruit belonging to the family of *citrus*.

*Figure 186 Lakṣmī, western wall, centre, west façade*

An image of the goddess Lakṣmī with two hands, a lotus in each one of her hands, is carved on the top of the central niche. She is shown seated on a lotus seat. That lotus seat is supported by two aquatic reptiles which look like *makara*, a mythical animal and two persons are jutting out of their opened jaws. Behind their snouts are seated two persons, one on each, with one hand lifted up as if they are lauding the Lady. In between the two *makara* is seated an animal with the face of a lion. This motif becomes very frequent and is carved in a number of places of Karnāṭaka or so called Vijayanagara Empire.



*figure 186.* Ref: P.196, Vol2

Semi-divine characters, such as *Yakṣa* and *Gandharva* couples, are also shown flying above, on either sides of the goddess. Their gestures make us believe that they must be eulogizing the virtues of the goddess of fortune.



***figure 187.*** **Ref: P.198, Vol2**

*Figure 187 Standing Śiva, west wall, western façade.*

Here again Śiva is represented, standing, in the company of two of his *gaṇa*, posing his right leg on the left shoulder of that one sitting at his right side. The hood of the snake which he is holding in his left palm touches almost the head of another *gaṇa* sitting near his left foot. His dresses and the headwear are similar to the other images of Śiva. He holds, in his upper right hand the trident *triśūla* and in the corresponding left hand something which is not clearly visible. Most probably, it must be a *bhiṇḍivāla* "a small dagger". His lower right hand is resting on his right thigh. Can these two *gaṇa* be identified with Kumbha and Nikumbha (C. Sivaramamurti, "Forms of Siva in Sanskrit Sources", *Discourses on Śiva*, p. 189-190)? Can this Śiva be called Śiva-Gaṇeśvara?



***figure 188.*** **Ref: P.199, Vol2**

*Figure 188 Sthānaka Viṣṇu, west wall, west façade.*

This is a niche in the northern half of the west wall and it protrudes from the remaining portion of the wall. Standing Viṣṇu with four hands is carved in the main portion of the niche. He holds in his upper right and left hands, *cakra* and *śaṅkha*. A round thing, like in the image of Śiva (*figure 185*), is in the lower right hand and the remaining left hand is in *kaṭyavalambitahasta*, resting on the hip.

It is not the place for the representation of Viṣṇu in temples dedicated to Śiva. Generally, his place is on the northern façade of the temple.

According to *Śivapurāṇa*, a Bhairava named *Krodhana* guards the Nirṛti, south-western quarter with his Śakti consort Vaiṣṇavī (Lakkaṇṇadaṇḍeśa, *Śivatattvacintāmaṇi*; ed. by Vidvan and Pandit S. Basappa; *sandhi* 27, *padya* 7, Oriental Research Institute, University of Mysore, Mysore, 1060). Although, the text belongs to the 15th century, *Rudrakoṭisaṃhitā* of *Śivapurāṇa* is the base for him. In that case, Krodhana Bhairava proves to be none other than Viṣṇu. So, it is justified that Krodhana-Bhairava is here in the form of Viṣṇu and has the same attributes as Viṣṇu. The text says that he must have *śaṅkha*, *cakra*, *gadā* and *śārṅga*. The image that we are studying here has four hands, is adorned with *śaṅkha* and *cakra* in its upper hands and the lower hands are in a different manner. He wears a

crown, a *śaṅkhakuṇḍala* "conch like earring" but the other one is not very clear. There is a halo behind the head.

Above the niche, in a small medallion is dancing Śiva. There are two sitting *gaṇa* on his either sides. One of them plays the flute and the other one an instrument of percussion. The position of his two upper hands is like in the *vṛścika karaṇa* (47th) but hands are straight in the style of atlantes in the Greek monuments. His other two hands are on his waist almost in akimbo. To his right, there is a carving, which looks like an elephant's head, in the space in between his leg and the drummer. So this is the image of Gajāri (Śiva) dancing after killing the demon Gajāsura.

*Figure 189 Śiva with two hands, west wall, west façade.*

Once again Śiva is portrayed in the standing pose with his right leg straight and the other one resting on some object which is effaced, probably a statue of a *gaṇa*. The attribute in his right hand looks like a snake but cannot be confirmed owing to the damage in the stone. The other hand is resting on his left thigh. With regard to the ornaments nothing special to mention except that the *kuṇḍala* in his right ear is round and well shaped. He wears usual *jaṭāmukuṭa* and other dresses like in other images. The face is very beautiful. Two lions have been carved as if supporting the *kapota*, above which the God is standing but it is not a *siṃhāsana* "a throne."



*figure 189.* Ref: P.200, Vol2

With this image we come to the end of the images represented on the western wall. Here, the sculptures, compared to those on the southern wall, have the expressions of calmness and appeasement.

## D. North Wall

The series of sculptures on the northern wall starts with a beautiful statue of Śiva, the workmanship of Pullappan.

*Figure 190 Śiva-Nirmāṇadeva, north wall, north façade.*

On the top there is an inscription which reads: *pullapan nirmāṇadevan kaṭṭida pratime* "Pullappan made the image of Nirmāṇadeva". There are two or three interpretations possible for the captions of this carving. The first possibility is that Pullapan is a proper name and Nirmāṇadeva is his title. A second possible meaning is that Pullapan and Nirmāṇadeva are the names of two different artists. A third possibility is that Pullapan



*figure 190.* Ref: P.201, Vol2

hewn the image of Śiva as Nirmāṇadeva. In our opinion, the interpretation "Pullappan made this image of Śiva as Nirmāṇadeva" seems nearer to the fact and is grammatically correct.

Śiva has a body called Nirmāṇakāya at the time of his *avatāra*. "Śiva has an *avatāraśarīra* called Nirmāṇakāya with *śuddhasattva* as the principal aspect" (*Kannaḍa Nighaṇṭu*, vol. 5, p. 4696). Nirmāṇa-deva means "the god Creator". According to *Śaivāgama* texts, Śiva is at the origin of *sṛṣṭi, sthiti* and *laya*, creation, maintenance and destruction. So He can be aptly called Nirmāṇadeva. In literature there are no references to the name of Śiva as Nirmāṇadeva. Nirvāṇadeva comes as one of his names in the list of his 108 names. Also many Kālāmukha and *Pāśupata* saints were called Nirvāṇamuni, Nirvāṇaśaktideva, Nirvāṇaśaktipaṇḍita; S I I XX, No. 84, lines 43-44, p. 107; No. 314, line 17-18. Here the saint is called Nirbāṇaśakti in line no 17 and Nirvāṇaśakti in line No. 18. Nirbāṇa is a variant for Nirvāṇa in some Kannaḍa inscriptions. A few Lākulaśaiva saints were known as Nirvāṇadeva, Nirbāṇadeva. We feel that Nirmāṇadeva may be a variation of Nirvāṇadeva. The present figure in the niche perhaps represents Śiva as Nirmāṇadeva.

This image of Śiva is almost similar to the one in the previous figure (***figure 189***) except that it has four hands. This standing image of Śiva with four arms, holds in the upper right and left hands, the *triśūla* and the *paraśu*, the trident and battle axe respectively, and the lower right rests on his waist, whereas the corresponding left holds something which is difficult to identify due to the damage caused to the stone. He is *jaṭāmukuṭa* and the earring is on par with the image in ***figure 189***. His position of the head and the legs is almost as in that other icon. Although, traces of dress are not visible, as his private parts are fully covered with the handsomely carved knots of belts and waist bands, it is difficult to judge about his attire. By the right side of his foot is a seated *gaṇa*.

If our identification is accepted by the scholars then we can say that it is one of the rare images of Śiva as Nirmāṇadeva.

On the top of the niche, an effigy of seated Gaṇeśa is in the *pratikṛti* of a temple. Two *pūrṇakuṃbha*, one on each side, are in the niche-jambs.

*Figure 191 Bhikṣāṭana, northern façade of the north wall, western half.*
Here is a beautiful image of Śiva but, to our bad luck, it is very much damaged. Except his dishevelled hair and the pose, it is difficult to identify what are the attributes and what the image must have been. From the existing faint traces of attributes, with much precaution, we can identify it with Kaṅkālamūrti. A *gaṇa* is there at his right foot. As the image here is much worn out, we go to the next sculpture.


*figure 191.* Ref: P.202, Vol2

*Figure 192 Caturbhuja Śiva, western half of the north wall, northern façade.*
Standing statue of Śiva with four hands almost similar to those in the niches of *figures 187 and 190*. The position of the head with its decor and attributes in the two upper hands is almost alike with other images cited just now, whereas the posture of the legs is much similar to that of the *figure 187*. The only difference here is that there is no second *gaṇa* to the left of the god. Of his two lower hands the right one is damaged and the left is in *kaṭyavalambita*. The ornamentation of the images in both the niches is alike.

Above the niche, in the effigy of a shrine, is carved Garuḍārūḍha Viṣṇu. Garuḍa is shown in flying pose, carrying his Lord Viṣṇu on his shoulders. The scene is in an ornately decorated *sanctum* with pillars and paraphernalia.


*figure 192.* Ref: P.203, Vol2

*Figure 193 Aṣṭabhuja Viṣṇu, north facing, north wall, central niche.*
Viṣṇu with eight hands, a rare depiction, is carved here with, atop, a scene of Śaṃkara Pārvatī where the god is carrying a Liṅga on his right shoulder. Gopinatha Rao describes an image of Viṣṇu with eight hands, as Vaikuṇṭhanātha and that description suits perfectly well to the image under study. While enumerating the attributes that are in the hands of the deity, T. A. G. Rao writes: "In the right hands, the *gadā*, the *khaḍga*, the *bāṇa* and the *cakra*; and in the left hands, the *śaṅkha*, the *kheṭaka*, the *dhanus* and the *padma*" (*Elements* ... vol. I, pt. i. p. 256). He states further that this image of Vaikuṇṭhanātha should have four heads. But the sculpture at Paṭṭadakal has only one head and except the *padma* in one of his hands, the attribution of attributes, as given by T. A. G Rao, fits well. In our opinion, there is nothing wrong, if the image is identified as Viṣṇu-Vaikuṇṭhanātha.



*figure 193.* Ref: P.204, Vol2

Viṣṇu is well decorated with a tiara and *hāra*. Besides, he wears a sacred thread (*yajñopavīta*) which descends down to the right mid-hip and another *hāra* which goes below the knees. Probably, it is *vaijayantī hāra*. Śaṅkhanidhi and Padmanidhi are shown seated on either side of his feet. Both are figured plump with a bulging stomach, wearing *kirīṭa*. On the pilasters of the niche are depicted two seated images, which are difficult to identify.

Below the main niche in a small square is a representation of Mahiṣāsuramardanī. In the centre of the tableau she is shown killing the demon with her *triśūla*. At the level of her right arm, in the corner is carved her vehicle Lion. In the corresponding corner is a deer. In the right hand corner, down is the scene of self immolation. A man, sitting in *vīrāsana*, as a sign of his courage, is severing his own head as an offering to the goddess. In the corresponding side, (near her left hand side, is an ascetic, with a his matted hair tied as chignon, taking something from her left middle hand. Behind him is standing a female with a matted hair, who has the appearance of a *Pāśupata* saint. True ladies were also undergoing the *dīkṣā* of Lakulīśa- Pāśupata[50]. This image is one of earliest and rare example of *Pāśupata* female saint.

The six handed goddess with her upper left hand controls the head of the demon and with her upper most right one plants the javeline in his body. She holds also *śaṅkha* and *cakra* in her middle hands. According to purāṇic texts she is the sister of Kṛṣṇa/Viṣṇu. So her image is carved just below Viṣṇu-Vakuṇṭhamūrti.



*figure 194.* Ref: P.205, Vol2

*Figure 194 Varāha, north wall, north façade*

Between the images of *Aṣṭabhuja* Viṣṇu and Śūlaparaśudhāri Śiva (***figure 193 and 196***) is represented a scene of Bhū Varāhamūrti. The story of the third incarnation of Viṣṇu appearing in the form of a boar is well known but there are many versions. Almost each purāṇic text gives its own version. The *Bhāgavata*, the *Matsya* elaborate the episodes of Viṣṇu saving the earth, whereas the *Liṇga* and the *Śivapurāṇa* speak of Viṣṇu in the form of a black boar digging the earth to find the lower end of the luminous column in which appears Śiva (see Liṅgodbhavamūrti). But in the case of Bhū Varāhamūrti stories are different.

50. Many inscriptions in Kannaḍa record the fact of women undergoing the Lakulīśa Pāśupata dīkṣā.

The most popular story is that the demon Hiraṇyākṣa, brother of Hiraṇyakaśipu, stole the earth and hid under the unfathomed deep ocean. The whole universe was in utter panic. The goddess earth prayed to Viṣṇu. The lord, savior of the world, in no time understood the reality. Immediately he metamorphosed himself and took the form of an aquatic boar, plunged into the ocean, crushed the demon to death and came out of waters with the goddess Earth seated on his right tusk.

According to the version in the *Matsyapurāṇa*, the God Brahmā created the *Brahmāṇḍa*, cosmic egg. Viṣṇu broke it and the upper portion became the sky, the lower portion the earth and the netherworlds. The earth was suffering from the heavy weight of oceans and mountains. The goddess Earth prayed to Viṣṇu to lighten her load. In order to lessen her burden and at the same time to enjoy her company Viṣṇu took the form of an aquatic Boar and plunged into the sea to play with the Goddess Earth. At that time came Hiraṇyākṣa, sure of his power and with an ardent desire to fight invited Viṣṇu for a combat. Viṣṇu kept the earth on the surface of the ocean and without any effort hurled his discus and put an end to the life of the demon.

With regard to the representation of Bhūvarāha the *Viṣṇudharmottarapurāṇa* gives the following explanations for representing it: " Hari as Aniruddha is Varāha, the embodiment of might and by the power of his might he lifts up the earth on the tip of his tusk (*śloka* 1). Further the text also mentions that Varāha may be represented in another way too. Like Narasiṃha Varāha can also be represented with a human body having the face of a Boar. On the span (*aratni*) of his left hand should be placed Vasundharā in the form of a woman (*Viṣṇudharmottara-Purāṇa*, edited by Priyabala Shah, translation Third khaṇḍa, vol, II, Oriental Institute Baroda 1961, p. 158; original in *nāgarī*, Gaekwad's Oriental Series No. CXXX, pp. 212-213). On the back of Śeṣa the god should be shown in the *ālīḍha* pose. Śaṅkha should be depicted in the hand which holds the earth Goddess. His other hands should carry *padma*, *cakra* and *gadā*.

For the illustration of the image in the Lokeśvara temple, we do not know the source but we see the goddess sitting on his right arm folded.

Starting in the inscriptions of Pulikrśin II[51], repeated oft times in most inscriptions of Kalyāṇa Cālukya period, there is an invocatory verse in honour of Bhū Varāhamūrti:

***Jayaty āviṣkṛtam viṣṇor vārāhaṃ kṣobhitāṛṇavam /***
***dakṣiṇonnatadaṃṣṭrāgraviśrāntabhuvanaṃ vapuḥ //***

According to this *śloka* the earth is resting happily on the right tusk of God Viṣṇu.

But in the image that we are studying the goddess is seated not on the right tusk but on the elbow of the bent right arm. As prescribed in the *Viṣṇudharmottara* one foot of the god is resting on the hood of the snake. The conch is carved to the left of the god and other attributes are not shown. The Goddess must have been represented in the human form, with folded hands sitting on his right elbow. The stone is much corroded. There is a similar image of Bhū Varāha carved in the Rāvalapahadi cave at Aihole and it is in good condition but the goddess is seated on the left arm.



***figure 195.*** **Ref: P.206, Vol2**

***Figure 195 Vāmadeva, north wall, north façade.***
As this beautiful image is on the north wall, we may say that it is a representation of Vāmadeva. This is a standing image with one foot on the back of a *Gaṇa*. He has two arms, the left hand resting on the thigh, the right hand holding a serpent. He has a beautifully arranged matted hair. He wears a lot of ornaments and they are in well-preserved condition. A skull in his head decoration is intriguiging. The slight smile on his lips enhances the beauty of the image.

Above the image are demi-gods flying in the air, adoring the god. They are also well bedecked.

***Figure 196 Śūla-paraśudhārī Śiva, north wall, north façade.***
This standing image of Śiva holding in his left hand *paraśu* and *triśūla* in his right hand is exactly similar to that in the ***figure 185***, except that the right hand of the image under study is broken. Otherwise both are alike, in all respects.

51. S. V. Padigar, *ICB*, No. 17 , pp. 27-29

The significance of the battle axe has been told earlier (see *Liṅgodbhava*). Owing to ignorance human beings are caught entangled in a circle of life and death. Human beings are *paśu* animals and are bound by *pāśa* bonds and it is Śiva who cuts off these bonds. That is the reason why He is called Paśupati. On the basis of the battle-axe we are inclined to think that the image here represents one of the aspects of Paśupati. It can be identified as Śiva Paśupati.



*figure 196.* Ref: P.207, Vol2

*Figure 197 Vṛṣāvalambitahasta, north wall, north façade.*
Standing Śiva with his back leaning upon the body of *Nandin*, the bull, with his right elbow resting upon the hump and the palm hanging in front of the left eye hiding its left corner. His grandeur is magnified with several enchanting bends of his body. His head is slanting to the left, making a beautiful bend, with his left hand resting upon left thigh on the unbent leg. There is *ḍamaru* in his right upper hand and the staff of the fluttering flag, in the corresponding left hand. Presence of earrings, necklaces and crescent moon shining on the tiara of his matted hair, enhance the beauty, elegance and magnanimity of his person.



*figure 197.* Ref: P.208, Vol2

His vehicle *Nandin* stands behind him with his right hoof slightly lifted up, as if he is setting to march.

Purāṇic sources relate the story of *Dharma* becoming a four footed bull and the porter of Śiva. It is narrated by Lakkaṇṇadaṇḍeśa, author of the *Śivatattvacintāmaṇi* and minister of Devarāya II of the Karnāṭaka Empire. In the 3rd *sandhi*, he writes that *Dharma* is *Nandin*, and Śiva made him his mount. In the published edition of the *Liṅgapurāṇa* the story of *Nandin* is not there. The occurrence of this story in the *Śivatattvacintāmaṇi*, obviously, makes us to deduce that perhaps, there must have been another version of the *Liṅgapurāṇa* in Karnāṭaka not available to us to-day. The editor of this *purāṇa* has arrived at the same conclusion (Introduction, vol. I, p. xvii).

*Śivapurāṇa* sheds light on why *Nandin* is represented with a high hump. It says: "The king of great splendour, thundering like the great cloud, who is comparable to the peaks of *Meru*, Kailāsa etc., whose hump is huge in size like the white peaks of clouds..." (ibid. *Vāyavīyasaṃhitā, uttarabhāga,* chapter 31, p. 2038, verses 53-57). So *Nandin* is having a hump as high as the peaks of *Meru* or Kailāsa mountains.



*figure 198.* **Ref: P.209, Vol2**



*figure 199.* **Ref: P.210, Vol2**

*Figure 198 Haryardha; figure 199 Ardhanārīśvara, north wall, north façade.* We are treating these two images together, because of common facts their stories.

First of all, the name of these images is to be solved. In the Haryardha also called Harihara, half portion of the deity is like that of Hari *i.e.* Viṣṇu and the remaining portion is that of Hara *i.e.* Śiva. But if we read the image like a book, from left to right, then the image is Śaṃkara-Nārāyaṇa. Grammatically longer words should come second. In the case of Pārvatīparameśvara or *Ardhanārīśvara* like Śaṃkaranārāyaṇa, Śiva is represented in the right part and Viṣṇu or Pārvatī in his left portion.

The inscription in front of Trailokyeśvara temple at Paṭṭadakal (*E. I.* vol. III p. 1-7; Kan. Univ. Epi. Ser. Vol. IX, Bādāmi 95, p. 213-214) renders homage to this divine couple in a single form:

***sa jayatu vāmabāhuparicuṃbitavadanapayodharasthaḷo***
***aḷikuḷaloḷalīla aḷakāvaḷividhṛtakarāgramaṇḍaḷo /***
***daśaśatanayanakiraṇaparivardhitarāgarasātivardhito***
***vikasitapuṇḍarīkapratimo haragaurisaṅgamo //***

"Oṃ Reverence to Śiva. May the union of Hara and Gaurī be victorious, when with His left arms He embraces Her breast and face, when all His fingers are kept off Her swinging playful tresses by their swarm of bees, when it is enhanced beyond limits by the taste of passion increasing under the rays of His thousand eyes, thus resembling an open red lotus." (Inscription 29).

The followers of Śiva as Lākuḷīśa, have their own schematic representation of icons on the external façades of their temples. To them, the temple represents Śiva and Śivaloka the world of Śiva. When the God stood on one foot, Brahmā came out from his right part, Viṣṇu from his left. That is the reason why images of Viṣṇu are carved on the northern façade of the temple. The *Kūrmapurāṇa* relates a story, which sheds much light on the problem why Viṣṇu occupies the left portion of Śiva's body.

According to the said *Purāṇa*, Hara, in order to teach the defaults of worldly life (*pravṛtti*), went to the Dāruka forest, where "great sages performed various sacrifices and practiced penance according to the prescribed

rule while taking an active part in the worldly life". Because he wished to establish the doctrine of *nivṛtti* "inactivity," Śiva went to the forest in the company of Viṣṇu, the teacher of the universe. "The imperishable Puruṣa, Hari-Viṣṇu, the source of the world, was following the trident bearer after assuming the form of a lady with a face resembling the full moon, with fleshy and elevated breasts, smiling brightly, extremely delighted, with a pair of jingling anklets, yellow coloured clothes, divine and dark coloured beautiful eyes, moving like a fine swan, charming and very attractive" (9-11). Śiva, on his turn, "assumed a profound form, twenty years in age, sportive, large armed (*mahābāhu*), possessing fleshy limbs, beautiful eyes, golden body, glory, with a face resembling the full moon, moving like an intoxicated elephant and naked" (6-7). The *Purāṇa* compares the appearance of the couple *i.e.* Śiva in the company of Viṣṇu as: "The Lord of all the gods as well as the universe along with Mādhava, surrounded by groups of ladies, appeared like the god of gods endowed with all powers and with one Śakti (Pārvatī)" (19).

Here we find the solution to our problem. It reminds the role of Śakti (Pārvatī) played by Viṣṇu when Śiva went in the Dāruka woods in the guise of a handsome, naked mendicant. As the wife, being an *ardhāṅgī*, she is the left part of her husband. So Viṣṇu and Pārvatī are shown at the left of Śiva's person. As we have said it earlier, the temple represents Sadāśiva to the followers of the Lākulaśaiva doctrine. Consequently, it is normal to have the north façade of temples covered with images expressing various sports of Viṣṇu and that of the goddess Pārvatī, Śiva-Viṣṇu and Śiva-Pārvatī.

Besides, there are also many versions about the god giving half a portion of his body to his consort and also it is one of the twenty-five sports of Śiva. The most popular version is that Pārvatī becomes extremely unhappy and jealous of the river goddess Gaṅgā, when Śiva holds her on his head and lets her run along his matted hair. In order to appease his beloved wife Pārvatī, Śiva gave half portion of his body to her. Another version is that once Brahmā requested Śiva to show him his real form with his consort. However, Śiva dissuaded him not to venture for it, but the former insisted on it. A dazzling light equal to myriads of shining suns appeared before him. Brahmā could not withstand it. Closing his eyes, he renewed his request by asking them to show their serene form. Then, on the request of the creator, both Śiva and Pārvatī appeared as a single entity namely in

the form of a half man and a half woman. *Ardhanārīśvara* is one of the most popular themes, which occurs often in carvings and paintings. Some literary works and epigraphs begin with homage to the divine form of Śiva half man and half woman.

In both the images, Pārvatī and Viṣṇu are shown occupying the left portion of Śiva's body. He holds a trident *triśūla* in his upper right hand, whereas, Pārvatī and Viṣṇu, hold a mirror and a conch, in their upper left hand, respectively. In the image of Haryardha the lower left hand of Viṣṇu is broken, whereas in the *Ardhanārīśvara*, her hand reposes on her left thigh.

There are spiral bracelets on their arms, four spirals on god's, three on goddess' hands. The folds of god's dress are very beautiful in the image of Haryardha. With regard to the ornaments, both have almost the same kind of armlets and bracelets. Both, the *yajñopavīta* and the *vaijayantihāra* are hanging from the left arm and the latter touches almost the right knee of Śiva. Half of the tiara is made of matted hair with a crescent moon on it and the remaining half, on Viṣṇu's side, looks like the usual high headdress. By the side of Śiva stands *Nandin* with a high hump looking like a Liṅga. There is also a personage by the side of Viṣṇu, standing in *añjali*, folded hands. Although, the image is not distinctly visible, from its place and pose, we may not be far wrong if we identify him with Garuḍa, the mount of Viṣṇu. There is a dancing figure with two hands on the upper portion of the niche of *Ardhanārīśvara*, but it is very much worn out.



***figure 200.*** **Ref: P.211, Vol2**

***Figure 200 Liṅgapūjā, north wall, north façade.***

The whole scene in this niche is composed in this fashion. On the top, in the dormer-window there is a personage represented with folded hands. There are two snakes on either side of his head well decorated with a beautiful tiara. Below the gable is another person performing a Liṃgapūjā by doing *abhiṣeka*, *i.e.* bathing the Liṅga by pouring water, because it is said that Śiva is *abhiṣekapriya*, fond of ablutions. Just below this scene is a divinity with three faces and a few attributes such as sword, snake and other things, difficult to identify, in his eight hands. He may be identified with Sadāśiva because of his multiple heads. All the three visible heads have an *uṣṇīṣa* on the summit of each head. Even the personage worshipping Śivaliṅga is also adorned with an *uṣṇīṣa*. The image with three heads, which we think to be a representation of Aṣṭabāhu Sadāśiva, holds a sword in one of his right hands. In the remaining three right hands

there is a long stick like thing in one of them and in another, probably fire and the lowest of all is resting on the right thigh. In the left hands, the lowest rests on the thigh; the immediate upper one holds a snake and the uppermost a shield. The right face is terrific, whereas the left is smiling. It must be Sadāśiva with only three faces visible. Some think that it is Rāvaṇa trying to move Kailāsa. In that case all his hands should have been engaged in lifting up the mountain. In this case none is engaged in that action. It is not Rāvaṇa.

The *Vātulaśuddhākhyāgama* gives a description of Īśvara who is in the centre of the Liṅga. He has four heads and eight hands. The right hands are adorned with attributes such as *triśūla, paraśu, khaḍga* and *abhaya*; in his left hands are *pāśa, sarpa, ghaṇṭā* and *varada* (*paṭala* 1, verses 64-66; p 26). In fact, almost all the *āgama* and *paddhati* texts recommend that a worshipper should first mentally form an image of Sadāśiva through prayers and pray him to be present in the Liṅga during the rituals, to receive offerings and favour him. Probably this idea is represented in this niche. The three-headed deity can be identified with Śiva as Sadāśiva, assuming that in the upper portion of the niche the devotee is performing a *pūjā* of Śiva by forming mentally an image of Sadāśiva through prayers requesting his god to be present in the Liṅga to receive his ablutions and rituals. Owing to the lack of space, probably the artist has shown only three faces out of five. The three faces are very much on par with those in the Elephanta cave.

***Figure 201 Viṣṇu in Varada pose - Varadarāja, western pillar in the northern entrance, northern face.***

The head of Brahmā remained stuck up to the hand of Śiva after he cut off the head of the Creator. To expiate that sin, in search of a solution, he approached Viṣṇu. No god was able to quench the blood thirst of the *kapāla* that Śiva was holding. Viṣṇu after his failure in satisfying Śiva's bowl, finally advised him to go to Kurukṣetra, where a bloody war would be fought between the Kaurava and Pāṇḍava clans for the throne. With that blood the blood thirst bowl would be pacified. Then, on bathing in the holy waters of the river Gaṅgā at Vāraṇāsi Śiva would be free from all sins. This story is related in many purāṇic texts with some variants. The scene that is depicted here does an allusion to it. Effectively, the personage with four hands, holding conch and discus, without hesitation, can be identified with Viṣṇu. Besides, his attire and other ornamentations



***figure 201.*** **Ref: P.212, Vol2**

also suit the personality of Viṣṇu. He is in *varada*, benediction pose, to the person, dressed like a mendicant, standing there holding a begging bowl in his hands. Although, he is depicted with only two hands, his facial features and other factors like a matted hair on the summit of his head, no other cloth except a *kaupīna* to hide his privities etc. make us to identify him with Śiva.



*figure 202.* Ref: P.213, Vol2

*Figure 202 Śiva Pārvatī and Nandīśvara, north porch, eastern face of the west side pillar.*

It is adorned with a scene of Śiva and Pārvatī in the company of Nandīśvara. Both are standing under a tree and by the side of Śiva is shown a dwarf figure with horns and headdress, standing with one hand in *dola* pose and the other holding something like a flower. Because of the crown and horns on his head, he is identical with Nandīśvara and not *Nandin*, the vehicle of Śiva. Probably, the couple is on their honeymoon on the Gandhamādana hill, where Nandīśvara was in charge of guarding the site, not allowing anyone to trespass the limits.

From the shape of the fruits, it is likely that they are standing under *sahakāra*, a mango tree and Śiva is holding a fruit but not plucking it. Terribly *enamoured*, she is casting a captivating look at her beloved husband. Although no godly attributes are in his two hands, even then the god can be identified with Śiva, on basis of his headdress and other ornaments. He is adorned with a *jaṭāmukuṭa* and the *makara* and *patrakuṇḍala* on right and left ears respectively[52]. These are at our rescue to identify him with Śiva, as these are mentioned as his ornaments. One can say that it is the representation of the Candraśekhara image. But the presence of Nandīśvara diverts attention to take into consideration what Kālidāsa has said in the *Kumārasaṃbhava*. (Sarga 8)

*The story of Nandīśvara in the Liṅgapurāṇa :*

Once, sage Śilāda, desirous of having a progeny, performed a severe penance which pleased Śiva, who appeared and asked him what his wish was. When the ascetic expressed his desire to have an issue not born of a womb and who will be free from death, Seignior Śiva replied that He will be born to him "as his son" but not from a woman. Being pleased with this

52. While giving the descriptions of various images of Candraśekhara T.A.G. Rao in vol. II, pt. 1, p. 134 writes that Śiva has *makara* and patrakuṇḍala.

boon, Śilāda returned to his residence and started to perform a sacrifice in the sacrificial hall. There appeared a child with matted hair, three eyes, coronet, having the lustre of fire at the closing of a *yuga*. "He had three eyes, four arms holding the trident, axe, iron club and thunderbolt." Śiva chose him to be the chief of his *gaṇa* and assured him that he will be always by his side (*Liṅga* vol. I, p. 170). It is crystal clear that the above-mentioned story, as related in the published edition of the *Liṅgapurāṇa*, is that of Nandīśvara and not of *Nandin*, the vehicle of Śiva. Nandikeśvara or Nandīśvara and *Nandin* the vehicle of Śiva are two different characters and both are in the service of Śiva.

Nandīśvara is blessed by Śiva and Śivā: "You will be my favorite chief of *Gaṇa*. I will be always fond of you. You will be at my side forever." (*Liṅga*... vol. 1, p. 174) Then, in these words Pārvatī also blesses him: "O lord of Deva, it behoves you to grant him the lordship of the worlds as also the leadership of the *Gaṇa*, Śailādi is my own son" (Ibid, p. 175). Nandīśvara is occupying the place of their son and bodyguard.

This scene makes us to think of another episode from the *Uttara Rāmāyaṇa* (p. 16). Rāvaṇa, the ten-headed demon, was on his way back to Laṅkā after vanquishing and confiscating the aerial chariot of Kubera. On reaching the peaks of Gandhamādana, his chariot stood still in spite of his multiple efforts to move it. On seeing Nandīśvara, the demon inquired about the reason and insulted him saying that his face resembles that of a monkey. Nandīśvara, in anger, cursed the demon that he will die in the hands of monkeys. At the end of *Rāmāyaṇa*, Rāvaṇa died in the hands of Rāma who was helped by monkeys like Hanumān and others. In *Bhāgavata* it is mentioned that *Nandin* is the son of *Kāmadhenu* (*Purāṇanāmacūḍāmaṇi*, p. 343). He was born with a human body and had face like that of a monkey, but with horns.

In the sculpture under study, Nandīśvara is shown with a human figure and horns. But, as the stone is a little corroded, we are not sure to affirm whether he has a monkey face or that of an ox.



*figure 203.* Ref: P.214, Vol2

*Figure 203 Dvārapāla, north entrance, western side, north façade.*
Caṇḍeśa is one of the *dvārapālaka* of the northern door according to the *Somaśaṃbhupaddhati* (vol. II, p. 46). He is standing with crossed legs; right foot placed behind the unbent left leg. By the side of his right is

placed a mace with head down and on the top of it rests his lower right hand. In the upper right he holds a snake and in the corresponding left the attribute is not clear, whereas the lower left rests on his left hip. He wears a *ghanṭāmālā* which descends down to his feet. It is a very comely image with all the ornaments and a handsomely carved tiara on his head.

***River Goddesses, northern entrance.***

These two unfinished images are represented on either side of the northern entrance. By and large, images of the river goddesses are depicted on the either sides of temple entrances. So, we think, here also the case must be the same but as they are unfinished, we do not stay any longer to discuss about them and proceed to the next image.



***figure 204.*** **Ref: P.215, Vol2**

***Figure 204 Śivatāṇḍava, northern entrance, eastern half wall, facing west.***

This image of eight-armed (but only six of them are clearly visible) dancing Śiva is in a *devakoṣṭha*, a niche in the northern entrance. In the southern entrance, at the corresponding point, is another image of dancing Śiva (***figure 169***). Here also Śiva is eight-handed, but dancing on a *gaṇa*. He is actually standing stamping on his back.

On the basis of *Nāṭyaśāstra*, T. A. G. Rao explains a mode called *kaṭisama*. "In this mode, according to the text of the *Nāṭyaśāstra*, the legs are required to be in the pose known as the *svastikāpasritam* (*svastikāpasṛtam*), while one of the hands should be near the navel, and the other on the hip; and the pelvis should be in the *udvāhita* pose" (ibid. vol. II, pt. I, p. 259). With the help of sculptural study, especially one from Ellora, our author continues further his explanation on the term *svastikāpasṛta*: "Two legs kept crossing each other is known as *svastika*; 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 *svastikāpasṛta* pose" (ibid, p. 260).

Speaking about the position of the hands, T.A.G. Rao quotes Abhinavaguptācārya, a commentator on the *Nāṭyaśāstra*, "the hand that is near the navel should be in *kaṭakahasta* pose and the other hand in what is known as the *ardhacandra* : 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 *kaṭisama* dance is technically known as the *vaiṣṇavasthāna*, which Abhinavaguptācārya describes as

follows: In this *vaiṣṇavasthāna* one leg should be resting firmly on the ground and the other bent and placed across the first at a distance of two and half *aṅgula*. This sort of posture is prescribed for men when they are conversing with others or throwing the discus." (ibid. p. 260)

The description that is given by T. A. G. Rao suits very well the position of the feet in the image under study. Here Śiva in the *svastikāpāsṛtapāda* is standing on the back of a *gaṇa*. There is a *ḍamaru* in his upper right hand; the immediate next one is hanging down, in *doḷahasta*; owing to the damage caused to it, we cannot affirmatively say that the next hand gesture is in *sarpaśīrṣa* or *padmakośa*; probably he holds a snake tail in his lowest right and the head of the snake is hanging parallel to the pleats of his dress in such a way that it has become one with his hanging waist band. His uppermost left hand is in *kapitthahasta*; but the gesture resembles that of taking out the arrow from the quiver; a fire pot is in the next hand and the immediate following hand is hanging down; the lowest fourth hand, in the pose of the *tripatāka*, rests on his thigh.

He wears tiara and all usual ornaments. The most significant ornament is his waist band which has a kind of knot and pleats, descending down along the thighs, turning up with a small bell at each end. The bell on the right thigh is hanging parallel to the head of the snake.

The personage, on whom Śiva is dancing, seems to be happy to serve as a footstool to his supreme lord. The presence of fire in his hand at the time dance can be interpreted as *Rudratāṇḍava*. But the serenity on his face and the fact it is to the north make us to think that it can be *Sandhyātāṇḍava*. By and large images on the north side are peaceful and have handsome look. So it may not be wrong to call it as *Sandhyātāṇḍava*.



*figure 205.* Ref: P.216, Vol2

*Figure 205 Dvārapāla, north entrance, eastern side, facing north*

The next image is of a *dvārapālaka*, doorkeeper, one of the attendants of Śiva. It is similar to the corresponding one on the other side of the same door, but much damaged.



*figure 206.* Ref: P.217, Vol2

*Figure 206 Śiva Yogeśvara-Dakṣiṇāmūrti, north porch, ceiling*

The ceiling of the north porch has several compartments, of which only one is well-preserved. It depicts Śiva practicing yoga in a *maṇḍapa*, seated on a throne, one leg hanging, the other maintained in position by a

*yogapaṭṭa*. He has four hands. He has deposited two of his emblems shown above, *paraśu* and serpent. One left hand is in *dolahasta* or *karihasta*. The other one holds the *akṣamālā*. One right hand is in *alapadma*, the other in *haṃsāsya*. On his right side is a lady standing, probably his consort, holding a flower in her right hand, the left being in *dola*. Her hair dress is in conformity with the Calukyan style. On each side of the *maṇḍapa* is a beautiful image of a *ṛṣi*. One is holding a ball on which his gaze is fixed. The other, hands joined in salutation, kneels down before the god. Behind them are female *cauri* bearers. This scene evokes the concept of Dakṣiṇāmūrti, Śiva, young and silent, is teaching the secret of the universe. The old *ṛṣis* are his disciples. Their doubts are cleared. One of them discovers the truth about the earth represented as the ball in his hand. The other one expresses his gratitude in an intense attitude of devotion.



*figure 207.* Ref: P.218, Vol2

*Figure 207 Mithuna, north entrance, eastern pillar, west façade.*

Here is depicted a scene of a couple with the lady playing on a *vīṇā* or *kinnarī*, a string instrument, probably with two or three gourds. She is handsomely decorated with a chignon on her head, ornaments and long dress draped in the fashion of *dhotī* worn by men. The right hand fingers of the man, standing to her right, are seen above her right shoulder, at the level of her ear. He is slim and tall wearing a tiara. From his facial expressions, he seems to be singing. It is a beautiful couple.



*figure 208.* Ref: P.219, Vol2

*Figure 208 Gajakacchapa, north entrance, eastern pillar, north façade.*

Many scholars of yore like C. Sivaramamurti and others have identified this image as "Gajendramokṣa" where Viṣṇu comes and rescues the life of the elephant. There the story is different. Here we see the foot of the elephant caught in the jaws of a tortoise. We are tempted to give the following interpretation, basing our arguments on the *Mahābhārata*. To substantiate our opinion this story is carved at its best on one of the pillars in the Trailokyeśvara temple which is just by the side of the Lokeśvara.

The story of Gajakachhapa occurs in the *Mahābhārata*, in *Ādiparvan*. The context is that Kadru and Vinatā, the two daughters of Dakṣa were married to sage Kaśyapa. Once, the two uterine sisters laid a wager on the colour of the tail of Uccaiḥśravas the celestial horse. "She who loses will become the slave of the winner" was the bet. Vinatā, being too innocent and ignorant about the intrigues of her co-wife, agreed to the wager. At night Kadru, mother of thousands of snakes persuaded her children to

cover the horse's tail with their body. They obeyed her. Next morning, Vinatā was surprised to notice the white horse Uccaiḥśravas having a black tail. It was decided by Kadru that Vinatā is the loser in the wager and she must serve her co-wife as her slave.

Years rolled on and Vinatā, though suffering, was serving her sister. In the meanwhile Vinatā begot a son in the shape of a bird who was very powerful and having tremendous strength. He was called Garuḍa who will become later the vehicle of Viṣṇu. On seeing the slavery and the deplorable conditions of his mother, Garuḍa asked his step-mother for a way out for his mother's liberation. The step-mother Kadru and her children the snakes set Garuḍa on mission to get ambrosia for them from the celestials, if he and his mother wished to be freed from slavery.

Even though getting the ambrosia from the abode of celestials was a difficult mission, Garuḍa accepted to bring it in order to be freed from the slavery. But before setting up on journey to the heavens Garuḍa asked his mother for food. Although she served him what all she could, his hunger could not be satisfied. Then she advised him to go to his father Kaśyapa. Garuḍa went to meet his father and asked for food. Then Kaśyapa told him the following story of the Elephant and the Tortoise and advised him to eat them.

The story is as follows: "There was a lake near the hermitage of Kaśyapa and it was very sacred. There was an elephant which went downwards there and drag a tortoise. In reality they were two brothers in their previous life. Vibhāvasu (in some texts his name is spelt as Vivāvasu), the elder brother was a pious ascetic. His brother Supratīka was equally a good sage. But Vibhāvasu was unwilling to keep his wealth joint with his brother, and spoke of partition. No sooner it was partitioned that both the brothers began to fight blinded by the wealth. They cursed each other. The elder one Vibhāvasu was cursed to become a Tortoise and the younger Supratīka an Elephant.

Kaśyapa showed to Garuḍa the Elephant approaching the lake to trouble the Tortoise. So, Kaśyapa told Garuḍa to swallow them and thus put an end to their hostilities. Garuḍa obeyed his father and swallowed the "frères ennemis." This scene is represented at its best on a pillar in the Trailokyeśvara temple.

There is a hermitage. Kaśyapa is sitting, clad as a *Pāśupata* saint. Specially his hair dress is like that of a *Pāśupata* saint. By his side is sitting Garuḍa. He can be easily identified as Garuḍa because of his wings on his back. In the next scene, a lake is shown where the animal and the aquatic reptiles are present and Garuḍa putting his hands on the back of each one of them suggesting that he is going to swallow them. Whereas, in the representation of Lokeśvara temple, Viṣṇu seated on the back of Garuḍa, is ready to throw his discus on the Tortoise to free the Elephant. The Elephant, with its head up holds a lotus in its trunk as if it is going to offer it to Viṣṇu before breathing his last. This image is a representation in between the usual representation of Gajendramokṣa and Gajakachapa.



***figure 209.*** **Ref: P.220, Vol2**

*Figure 209 Naṭeśa, maṇḍapa wall, north side, facing north.*

A four-handed dancing Śiva is placed in a niche on the top of which is a four-handed, seated image of Śiva with two demigods decorating or eulogizing him. Once upon a time the dancing Śiva must have been an exquisitely carved sculpture, but now it has suffered much in the hands of vandals and time. The image, from its remnants looks like that of dancing Śiva. According to T. A. G. Rao "this kind of images are commonly known as *bhujaṅgatrāsa*" (ibid. p.227). But, here Śiva holds in his right and left rear hands snake and trident respectively. The two front ones are in the usual classical examples of *gajahasta* and *patāka*. He is well dressed in the usual apparel and has no traces of tiger skin as recommended in the *Nāṭyaśāstra*. It is difficult to know the position of his left leg because it is broken at the mid-thigh level. The right one is firmly planted on the back of the *gaṇa* who serves him as his footstool. Whether the image which serves as a footstool can be identified with Apasmārapuruṣa is a question difficult to be answered owing to the damage caused to it.



***figure 210.*** **Ref: P.221, Vol2**

Above the niche is an image of four-handed seated Śiva in the company of two demigods singing and with the gesture of offering garlands. In the lower portion of the niche is carved a beautiful figure of a peacock surrounded by vegetal decorations.

*Figure 210 Somaśambhu Nandin, northern wall of maṇḍapa, north façade.*

This scene is somewhat similar to the one in ***figure 206*** but with a few minor differences such as the fact that Śiva has four hands; he holds a snake and a battle axe in his upper right and left hands respectively; his lower right reposes on the knot of his waist belt hanging at the level of

his right thigh and the lower left is on his consort's chignon. Besides, here the couchant *Nandin* is in the zoomorphic form and the god's left foot is resting on its hump. Stylistically speaking, facial features and other ornamentation of this image are on par with the dancing Śiva, in the niche of *figure 204*.

*Figure 211 Viṣṇu-Ādityadeva, maṇḍapa wall, east side, facing east.*



*figure 211.* Ref: P.222, Vol2

A standing image of Viṣṇu is called Sthānaka Viṣṇu. In Sthānaka Viṣṇu images there are again varieties like Bhogasthānaka, Vīrasthānaka etc. according to T. A. G. Rao. Further the author gives a description of Vīrasthānakamūrti in these words: "...the central figure is a standing image of Viṣṇu. He carries in his hands *cakra* and *śaṅkha* as usual. The Sanskrit texts do not mention for what purpose the other hands are to be used" (Ibid, vol. I, pt. I, p. 83). He gives an example of an image from Tadapatri, which suits well to our image. So we are inclined to think that this is Vīrasthānaka Viṣṇu image. The presence of an aura and his standing position on a lotus pedestal lead us to opine that this image might be the representation of Āditya-Nārāyaṇa in Vīrasthānaka Viṣṇu pose. Four-handed Viṣṇu is standing erect on a lotus seat holding in his upper right and left hands *cakra* and *śaṅkha* respectively; there is a kind of ball in his lower right hand which is locally known as the earth. The remaining fourth hand is resting a little below the waist. He is bedecked with one necklace and a long *vaijayantihāra*; he wears also different *keyūra* and bracelets. His head is decorated with a handsome tiara.

By his either sides are two personages amongst whom one is a dwarf, holding a *daṇḍa* with a flag and a *ḍamaru* like object attached to it at the top. He is very plump and looks like a *gaṇa*. On the other side stands another personage, slim and tall, with hands joined. He may be *Garuḍa* but our identification is certainly questionable.

*Figure 212 Trivikrama, maṇḍapa wall, east side, facing east.*

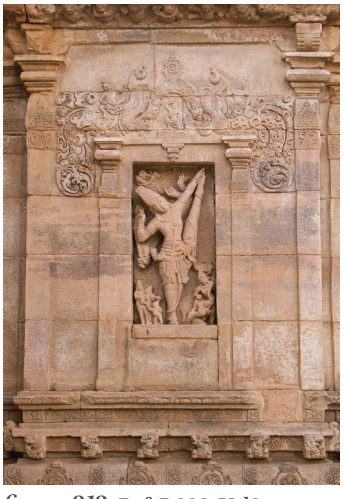


*figure 212.* Ref: P.223, Vol2

The popularity of this story can be judged from its occurrence not only in many Purāṇic texts such as *Padma, Matsya, Devībhāgavata* etc. but also in *Mahābhārata, Vanaparva*. Besides, this scene has found its place in Calukyan as well as Pallava monuments. The representations of this episode in Bādāmi caves No. 2 and 3 at Bādāmi are well known. Especially the one in the cave No. 3, excavated by the prince Maṅgaleśa as early as in A.D. 578, is monumental and expressive. The carving of this scene in the

cave at Bādāmi proves not only the popularity of the story but also the devotion to Viṣṇu.

The story is as follows: Bali, son of Virocana, grandson of Prahlāda, great grandson of Hiraṇyakaśipu, performed a sacrifice called *viśvajit* by the grace of which he was able to obtain *ratha, aśva, dhvaja*, chariot, horses and flag from the god of fire Agni and celestial missiles from his grandfather Prahlāda. With all these he was able to vanquish Indra, the presiding deity of all gods. The dethronement of Indra by a demon's son displeased the gods and also Aditi, Indra's mother. So, she prayed Viṣṇu to be born to her as her son and take action against Bali. Bali began to perform *aśvamedha yāga*, a horse sacrifice on the banks of Narmadā. At this time, listening to the prayers of Brahmā and other gods and as per the desire of Aditi, Viṣṇu was born to her as her son. In the guise of a young lad, a Brahmin student, he went to the sacrificial spot and requested the demon king to donate him three feet of land. The king's preceptor Śukrācārya knew the ruse of the gods and tried to check his disciple from executing a risky grant. The demon was in a dilemma. He will lose the benefits of the sacrifice if he refuses to satisfy the desire of a Brahmin who is at his door with a request. And, in case he accepts, then the god will display his plan, which may not be beneficial to his wish. In either case, he was to lose the fruits of his action. So, he decided to grant the three steps of land to the mendicant begging at his doorstep.

As soon as the act of donation, *i.e.* pouring of libation water, was performed, the young lad grew up as a gigantesque being. With one step he occupied the earth and with the other, the sky. Now, there was no place left over for the third step. There was no other place left except Bali's head. Afraid of the consequences, King Bali was hesitating to offer it, but he was forced to it. As soon as he showed his head, the god pushed him to the nether world Sutala, where he is still living in the company of three hundred damsels. When Bali asked the god what are the means to offer him such pleasures in the netherworlds the god replied to him:

***Dānāny avidhidattāni śrāddhāny aśrotriyāṇi ca /***
***Hutāny aśraddhayā yāni tāni dāsyanti te phalam //***
***Adakṣiṇās tathā yajñāḥ kriyāś cāvidhinā kṛtāḥ /***
***Phalāni tava dāsyanti adhītāny avratāni ca //***
(*Matsya Purāṇa 244, 246*)

"Donations done without rules, funerary rites contrary to the Veda, offerings without faith will give a fruit to you. Sacrifices without honoraria, rites contrary to rules, recitations without vows will give a fruit to you."

So it is believed that King Bali is still enjoying life in the nether land. The inhabitants of Tamilnadu are proud to say that the god carried out his action at Mahābalipuram. also But people of Karnāṭaka advocate that the action took place at Baḷḷigāve, the capital of Banavāsideśa. Many other States claim also the credit. Whatever the place may be, the story was very popular and it has been depicted often on temple walls, pillars etc.

In the case of the Lokeśvara temple at Paṭṭadakal the whole cosmic drama of the god is shown in a niche in the following way. The whole event is divided into three sequences stressing more on the cosmic figure of the deity. The central portion of the niche is reserved for the cosmic figure of the god. The arrival of Viṣṇu in the form of Vāmana and King Bali, in the company of his queen (?), performing the act of granting three steps of land to him by pouring the libation water, is shown in the left hand corner of the niche. Of course, Viṣṇu with one foot occupying the earth and the other lifted up to the sky is carved in the central portion of the niche. In the right hand corner a person is trying to subdue somebody. There are two versions with regard to this sequence. One is that "Garuḍa, Viṣṇu's vehicle, takes hold of Śukra, the guru of the *rākṣasa*, with a view to belabour him for obstructing Bali in giving the gift asked for by the Brahmin boy Vāmana (T.A.G. Rao, Ibid, vol. I, pt. i, p. 166). In our opinion, when Bali was trying to escape from his promise, he was mastered by one of the attendants of Viṣṇu. Only after this encounter, demon King Bali accepted to offer his head to place the third step.

The carving of this scene is remarkably proportionate and the synchronization of hands and feet is worth mentioning. Of the six hands of the god the top left one is lifted up as if supporting the toes of the left foot that are touching the sky. The hanging flap of his garment and the leg on the earth appear as if in one line. The left upper hand is parallel to the left leg. On the right hand side top corner is seen a face whose snout is close to a percussion instrument but we are not in a position to say whether the god holds it in his topmost upper hand. According to the texts, it must be identical with Jambavān playing the drum (*Matsya P.* and T.A.G. Rao, vol. I, pt. i. p. 171). The next lower hand of the same side

holds a sword and the lowest right is resting upon the hip a little below the waist. There is a shield in a lower left hand and the lowest left in *alapadma* touches the top of the niche. The god is bedecked with all ornaments but the headdress is very plain. He wears a *vaijayantihāra* too. He is draped in *dhotī* with the ends and the belts hanging around his waist. And that adds to the beauty of the image.

On the top of it is a *kūḍu* in the centre of which is a person with two hands, in dancing pose. He is seated in *vīrāsana* with his right hand in *muṣṭi hasta*, and the other in *karihasta* resting on his right knee. The drapery also is very fine. We may not be far wrong if we identify him with Śiva. The decoration of the gable is very beautiful. The two heads of *makara*, fantastic aquatic animals, have their jaws opened from where two other celestial beings are jutting out. Besides, they form the arch of the gable. Śaṅkhanidhi and Padmanidhi are seated on the back of *makara*.



***figure 213.*** **Ref: P.224, Vol2**

*Figure 213 Ardhanārīśvara, porch half wall, north façade.*

This is another representation of a half-man half-woman form, one of the sports of Śiva, carved in a niche in the eastern entrance porch corner. It is like the one in *figure 199*, but it is bereft of the beauty and the elegance of the previous one.



***figure 214.*** **Ref: P.225, Vol2**

*Figure 214 Sūrya, eastern porch ceiling*

Now there are a few carvings worth mentioning in the eastern porch. The first and the foremost that attracts our attention is the image of Sūrya "Sun" god on the ceiling. The lion share of the central portion of the ceiling is reserved for this scene. The first and foremost reason is that an image of the Sun god always occupies an important place in the *Pāśupata* Śaiva temples. By and large, an image of Sūrya or a dwarf pillar representing the Sun god is seen in the temple premises of Lakulīśa-Pāśupata temples. But it was not a hard and fast rule. Probably, the rules for building temples and the place of images, probably was not yet set. In the Lokeśvara temple, the ceiling is reserved for the whole scene of Sūrya, the sun god, which is unusual. On reading the inscription on the wall in the same porch we are tempted to put forth the following reason for carving this scene here. The text of the inscription is: "The disciple of Śrī Sakkresavādi, Devaputran of the Ādityagṛaha has executed '*melgaṇḍu*, the ceiling' (of the porch)". *Melgaṇḍu* is a Kannada word carrying the meaning of ceiling.

The story of Sūrya, the sun god, is as follows. Twelve sons were born to sage Kaśyapa and his wife Aditi. Each one has a different name and his own family. Each son presides over one month in a year. Saṃjñā, Chāyā, Ikṣubhā and Rājñī are the names of Sūrya's queens. The first two are more known in the south. Seven *chandas* or meters came to serve him as horses. They are namely Gāyatrī, Ūṣṇik, Anuṣṭubh, Bṛhatī, Paṅkti, Triṣṭubh and *Jagatī*. They also represent the seven days. The chariot must have only one wheel with either twelve or six spokes. In case the spokes are six, they represent the six seasons like Vasanta, Grīṣma etc. and if they are twelve, they are the months.

The Sun god, Sūrya, is in the centre of the scene. The god with one lotus in each hand is standing on his chariot, drawn by seven horses and Aruṇa is his charioteer. The seven horses are shown, three on each side and one in the centre. Aruṇa holds all the reins of the horses. The harnessing of horses is very beautiful, very close to the modern ones.

Above Aruṇa, on either side of Sūrya are standing Uṣā and Pratyuṣā, busy chasing away the darkness. The one who is to the left of Sūrya has shot two arrows. One arrow is piercing the stomach of a demon that is seen at the left hand to corner. Below him are two more demons. One of them is fighting with a sword and a shield. An arrow of Sūrya's attendant is piercing the shield. In the upper portion of the tableau, by the side of the Sun are two *makara*, aquatic animals from the mouth of which are jutting out two human beings. Below these personages are seated two devotees, one on each side. They are Daṇḍin and Piṅgala. The former with a palm leaf book and a style is writing. On the snouts of aquatic reptiles are seated Śaṅkhanidhi and Padmanidhi. On the right hand side of the tableau, Mandeha, a group of demons who tried to attack the sun god, are taking to their heels. It is believed that they were taken aback when seven ascetics began to offer morning *arghya*, offering water respectfully to Sūrya. So these ascetics are shown on the right side of the god and on the left side are seen celestial beings offering flowers to him. Around the sun, in the lower portion of the tableau are dancers, musicians and instrument players. One of the drum players is playing on two percussion instruments. One is placed horizontally like a *mṛdaṅga* and the other two are placed vertically and are called *ūrdhva* and *āṅkhya*. Another player has an instrument like a *ḍhakkā*.

Sūrya is bedecked with various ornaments like necklaces, *vaijayantihāra* and tiara. At the level of his shoulders are seen two lotuses, one on each side. A halo shines around his head. On the whole, all the characters in the whole tableau have been carved very slender and elegant. It is a very pleasant scene to look at.

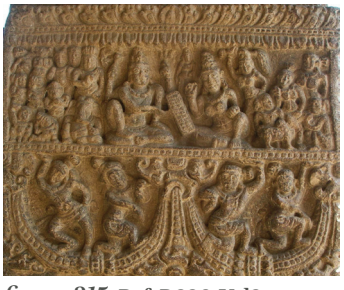


*figure 215.* Ref: P.226, Vol2

*Figure 215 Akṣakrīḍā, eastern porch, south pillar, west face*

*Akṣakrīḍā* is one of the popular games played right from the Vedic days to even to-day. *Akṣa* is the term coined in the *ṛgveda* for dice and it is condemned: *akṣair mā dīvyaḥ*. Even the famous grammarian Pāṇini mentions the word in a *sūtra, akṣaśalākāsaṃkhyāḥ pariṇā* (II, 1, 10). It is not only condemned but also the evil effects of it are amplified in the literature of the past. Owing to his addiction in playing this game Yudhiṣṭhira, hero of the *Mahābhārata*, lost his kingdom. King Nala of Ikṣvāku line suffered in the forest after having lost his realm in gambling. However, purāṇic texts say that gods and goddesses were taking pleasure in gambling for their amusement and would play for years together.

In the temple of Lokeśvara we meet with one such example from a mythological text. Here the divine couple Śiva and Pārvatī are playing dice in the presence of their attendants and servants. Both are sitting, face-to-face, on the floor and a dice-board or a dice-cloth is spread in between them. They are fully engaged in the play and the hand gesture of Pārvatī is such that it looks as if she is going to throw the dice.

The whole scene is divided into two halves. By the side of Pārvatī are carved all her female attendants and by the side of Śiva all male attendants. Gaṇeśa is sitting next to Śiva. There is a *cauri*-bearer for Pārvatī but no such character on the side of Śiva. *Nandin* is standing in front of an attendant who is sitting next to Pārvatī. Śiva is shown with four hands holding *paraśu* and *triśūla*, in his upper left and right hands respectively. With his lower right hand he holds the dice-board, while the left one is resting on his knee. He wears a necklace, which looks like *rudrākṣamālā*, made of *rudrākṣa* berries, whereas the two-handed goddess holds dice in her right hand and her left hand is not distinctly visible. Below this scene are shown dancers. They are all slender and very handsome.

With the description of these images we have gone around the temple in the *pradakṣiṇa*, clockwise, manner and seen almost all the images on the outer façades of the temple of Lokeśvara.

## 3. 2. 2. Lokeśvara Temple, Interior

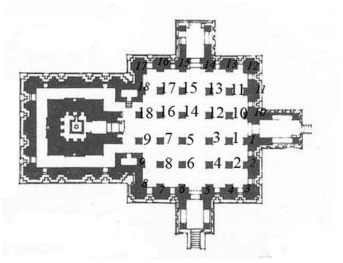


*figure 216.* Ref: P.228, Vol2

In the *raṅgamaṇḍapa*, dancing hall, there are eighteen pillars and an equal number of pilasters. All are square in section. By and large, the upper portion of each pillar is adorned with an episode based either on a purāṇic text or a literary piece. A semi-circular medallion is carved on the topmost portion of the pillar with an image, but at times is left empty. For the convenience of our study, we have made an artificial division of the hall as north and south. We start our study of the pillars in the southern portion of the hall, entering from the east and the main door. We have given numbers to the pillars, starting from the east entrance and proceeding by rows from north to south, towards the *sanctum sanctorum* (*see figure 216 plan of the Lokeśvara temple*).

## 3. 2. 3. Maṇḍapa South Side

There are totally nine pillars in the southern half of the *maṇḍapa* and a good number of pillars have been adorned with images depicting stories from the mythology of *Purāṇas* or from the epics. Sometimes, stories have been carved on all four or on three or two sides of the pillar when it goes in a sequence. A few pillars have only decorative motifs. Pilasters, in most cases, have only decorative motifs but in rare cases, have stories too. We have given the description pillar by pillar, façade by façade in the *pradakṣiṇa* sequence.

In the course of our study of the pillars, we have noticed an interesting point, namely that the stories start from the eastern façade of the pillars with odd numbers, *i.e.* those along the central bay and from the northern façade of those with even numbers, *i.e.* those along the subsidiary gallery. By and large, on the pillars along the central bay there are Śaiva stories, while Vaiṣṇava legends are on those of the side gallery.

### A. Pillar 1. Kumārasaṃbhava

The events leading to the birth of Kumāra, the son of Śiva and Pārvatī have been depicted on the upper portion of all the four façades of this pillar. These pictures are in conformity with the pen pictures that are given in purāṇic texts and in the *Kumārasaṃbhava* by Kālidāsa. While giving

the pen picture of the honeymoon of Śiva and Pārvatī on the summit of Gandhamādana hill, the poet has carried the *śṛṅgāra rasa*, sentiment of love, to its zenith. We have a strong feeling and are convinced that the artists of the Calukyan Empire have been able to freeze the ideas of the poet and transform them into images on pillars and also elsewhere in the edifice.



*figure 217.* Ref: P.229, Vol2

*Figure 217 Prelude of Kumārasaṃbhava, pillar No. 1, façade east*

The main low relief is on the upper portion of the panel. The centre is adorned with dwarf figures set in the space between the decorative patterns of pearl garlands. Above is the bas-relief of our main interest. There are three divine figures, an ascetic and a demon like character. The divine figures are easily identifiable. In the first place is Brahmā on his vehicle, the *haṃsa*, an Indian bird, the mythic swan. By his side is an ascetic in *añjali*, seated at his feet. Viṣṇu, seated on Garuḍa, is fighting with a demon. On noticing Viṣṇu's struggle with the demon, Airāvata, the carrier of Indra, is taking to his heels. Indra is with his consort Indrāṇi. The *rasa* "sentiments" that one feels here are *śṛṅgāra* "love," *raudra* "anger", *karuṇa* "compassion," to a certain extent *hāsya* "humour," and *śānta*, "peace".

The story of the *Kumārasaṃbhava*, birth of Kumāra, is as follows. A demon named Tārakāsura, with the ambition to become the supreme lord of the three worlds, wished to propitiate Brahmā, the Grand Father of the Universe. So he undertook such a severe penance that finally only skin and bones were left in his body. Pleased at such austerities, Brahmā appeared to him to know his desire and to fulfil it. The demon, humbly prostrated at his feet with joined hands and asked him the boon to live eternally in this world. Brahmā answered him that it is not possible because "one who is born must die one day or the other". Then the demon found a new stratagem to trap Brahmā. Till the time of the demon's request for a boon there was no god with more than five heads, because Brahmā had four heads and Śiva only five. So Tārakāsura thought that he will be invincible if he asked for a boon "to be killed by that person who possesses more than five heads". So he expressed such a desire. Brahmā, bewildered at this request of the demon, but finding no other issue to get rid of him, was obliged to accept to bless the demon. No sooner was the boon granted than the demon became a terror to the three worlds. Neither Indra nor Viṣṇu could face him.

The above story is beautifully composed here in three episodes. Starting from the left, a very emaciated figure, standing on one foot, the other folded at knee height, hands in *añjali* raised to the head level, is engaged in penance. The image next to him is identifiable with Brahmā seated on his *haṃsa*. He is bestowing a boon to an ascetic seated at his feet with hands folded. One can feel the sentiment of peace and compassion in these two images. The blessed ascetic is none but the demon in disguise.

The next sequence is that of Viṣṇu on his vehicle Garuḍa, fighting with the demon. Curiously enough, the demon is figured centrally.

At the extreme right of the panel is Indra with his consort Indrāṇī (Śacī) on the elephant Airāvata. Scared of the demon and the fight the animal is running away in terror. The last two images sense the sentiment of *raudra* "anger" and *hāsya* "humour," respectively.

***Figure 218 Prelude of Kumārasaṃbhava, continuation, pillar 1, south façade***
The continuity of the story is orchestrated in the following scenic decorations. In the centre is Śiva, in penance, seated in *padmāsana* on *siṃhāsana*, a throne, surrounded by Siddha, demigods and sages. Below the *siṃhāsana* is a small *haṃsa*, swan. On his either side are standing Brahmā to the right and Viṣṇu to the left. Behind Brahmā are standing two personages. To the extreme right is a lady with folded hands and next to her is a male figure, in ascetic attire. We venture to think that it is a couple, identifiable with Vaśiṣṭha and his consort Arundhatī, future negotiators of Śiva's wedding with Umā. An atmosphere of *śānta* "peace" is well represented here.



*figure 218.* Ref: P.230, Vol2

To the extreme right a male figure is busy to string the bow. This action is comparable to that of Kāma, god of love, who is commissioned by the gods to awaken the sentiment of love in Śiva by shooting him with his flower arrows. Heads of certain demigods are shown in the hind scene, in between Viṣṇu and Kāma.

On the top of the pillar, above the same scene, in the semi-circular medallion, is the continuation of the story. Śiva and Pārvatī are married and are on the Gandhamādana hill for their *madhucandra* "honeymoon". Although, this episode is featured in the *Śivapurāṇa* and the *Liṅgapurāṇa*, we are inclined to think that the *Kumārasaṃbhava* by Kālidāsa is behind

this depiction. In the *kāvya*, the poet has led the *śṛṅgāra rasa* to the summit by giving a vivid picture of the romantic activities of the divine couple. Pārvatī is under the influence of an intoxicating drink which has been offered to them by the goddess of the forest. Śiva, tenderly holds Pārvatī, his consort, carries her and makes her to lie down on the crystal bed. The tenderness of his gestures, casting an affectionate look at his consort, pushes us to believe that the artist is influenced by the work of the poet. *Nandin* is at the door as a guard of their pavilion. *Nandin* is figured here as Śiva's vehicle and not Nandikeśvara son of sage Śilāda.



***figure 219.*** **Ref: P.231, Vol2**

*Figure 219 Bird and amorous couple, pillar 1, Western façade, lower panel.*
At the lower portion of the pillar is a fabulous bird in the lower aureole. In the centre of the façade is an amorous couple, with entwined arms.



***figure 220.*** **Ref: P.232, Vol2**

*Figure 220 Ānandatāṇḍava dance of Śiva, pillar 1, west top.*
In the lower frieze are dancing figures in between garland motifs. In the centre is a bas-relief of the dance of the divine couple. In the centre of the panel is Śiva with eight hands. To his left is his consort Pārvatī who is also dancing with him. He holds, going upwards starting from his right lowermost hands: snake, two unclear emblems due to damage, flagstaff with a fluttering flag. Then starting from the uppermost left hand going downwards: a pot like thing with fire flames, next one caresses the chin of Pārvatī, rosary in the next and the lowest one rests on his thigh. The Goddess is with only two hands, left in *dolahasta* and right on the hip designing a diverging bracket from the left of Śiva. To the right of Śiva is a *ghaṭa* player, pot percussion instrument and to the left of the goddess is a string instrument player who is striking the strings with his fingers. He holds just the *daṇḍige* "neck" of the instrument without gourd. Near the feet of Pārvatī are two *haṃsa* with interlaced necks. In the upper plan of the scene are demigods in couples, flying. One of them, who is to the right of Śiva, holds a flower in his left hand. All four of them, it is very clear from their gestures, are lauding the dance of the divine couple. This is one of the best representations of *Ānandatāṇḍava* dance of Śiva although there is fire in his hands.

In the topmost portion, in a semi-circular medallion is a fighting scene between two cavaliers. A hog is in between the two horses.

*Figure 221 Epilogue of Kumārasaṃbhava, pillar 1, façade north, top.*
Śiva and Pārvatī are in their *sabhāmaṇḍapa* "audience hall," surrounded by their attendants, sages and as usual, semi-celestial figures, eulogizing the divine couple. By the side of Śiva is seated Gaṇeśa and near the foot of Pārvatī is another seated figure. Probably, it is Skanda or Kumāra, their son. Usually, Skanda is shown by the side of Pārvatī, while Gaṇeśa is seated next to Śiva. The whole scene looks very pacific like in a drama with happy end. All personages look as if relieved of their worries. It is likely that it represents the scene of the aftermath of the killing of Tārakāsura by Skanda. So the sages and others have come to honor the Divine family. In other words, it symbolizes the *sukhānta* "happy end" of the play, as prompted in the *Nāṭyaśāstra* by sage Bharata.


*figure 221.* Ref: P.233, Vol2

In the topmost portion of the pillar is again a fighting scene. But this time the fighters are on elephants.

## B. Pillar 2

The episodes on this pillar start from the north where the stories on the pillar 1 ended. The stories that are interpreted here are mainly inspired by the sports of Kṛṣṇa which are related largely in Vaiṣṇava purāṇic texts like *Harivaṃśa*, *Bhāgavata* and *Viṣṇupurāṇa*. Nevertheless, some *Śaiva purāṇas* also make allusions to a few sports of Kṛṣṇa. We have a feeling that the influence of the *Pādmapurāṇa* is very prominent here.

*Figure 222 Birth of Kṛṣṇa, pillar 2, north façade, top.*
The story goes from left to right. Well known naughty sports of Kṛṣṇa with his herdsmen and women are depicted here starting right from his birth till the death of Kaṃsa, the mighty demon, descendant of the Bhoja family. Kaṃsa was the maternal uncle of Kṛṣṇa and he was known for his cruelty towards his own sister. Devakī, who was married to Vasudeva. While driving the marriage procession Kaṃsa himself heard an announcement made by a celestial voice. According to the announcement he was to be killed by Kṛṣṇa, the eighth child of Vasudeva and Devakī. This announcement put Kaṃsa in such a *fureur* that he went to kill both his sister and her husband. Vasudeva, Devakī's husband pacified Kaṃsa and told him to kill their new born babes in order to get rid of the forthcoming danger and nullify the effects of the announcement. The wedding procession headed


*figure 222.* Ref: P.234, Vol2

towards a prison and the newly married couple entered the prison cells instead of honeymoon halls. As per the promise, as soon as a baby was born to Vasudeva and Devakī, the demon Kaṃsa was killing it.

Devakī was pregnant for the eighth time and the birth of this child was fatidic to Kaṃsa. Mere thought of her new born child to be crushed to death was making the future mother more distressed than ever. The bas-relief on the pillar starts with the image of a pregnant woman in distress.

At the extreme right end of the bas-relief is shown a fully pregnant lady, Devakī is sitting with an unhappy look on her face. To understand the reason for her anxiety, we have to read this passage in the *Bhāgavata*: "Devakī, though now the abiding place of the Lord who is the abode of the entire universe, did not shine superbly, as she was then imprisoned in the palace of Kaṃsa, the king of Bhojas" (*Bhāgavata purāṇa*, MLBD publication, chapter X, verse 19, p. 1265). In this scene, the pathetic expression on the face of Devaki induces a flow of *karuṇa rasa*, compassion.

In the centre of the panel we see the new born baby taken to a Śiva temple with the Liṅga in the cella. Even to-day, it is a custom in Karnāṭaka. A new born baby is presented to the Almighty as an expression of gratitude and to seek His blessings. In the context of the study of this low relief, we may remind the readers of this passage from the *Liṅgapurāṇa* (p. 302 verse 54-55): "It was due to the grace of Śiva, the lord of Devas of immense splendour that Viṣṇu assumed the physical body".

In the picture, the child is in the hands of Vasudeva. After its presentation to the god, the baby is carried to Nandagokula where Vasudeva saw Yaśodā, the wife of Nanda, in deep sleep after giving birth to a female child. According to the same *Liṅgapurāṇa*, it is Kauśikī who emanated from Umā (Pārvatī) and was born as the daughter of Nanda. (p.302). In the extreme left of the panel is the sequence of the exchange of babies. When all were under the spell of *yoganidrā* by the creator, the exchange of children was carried out unseen and unheard. Other events such as the river Yamunā in spate, Vasudeva crossing it without any effort due to the supernatural power of the Almighty are not envisioned on the pillar.

The story of Kṛṣṇa continues on the western façade of the pillar. The flow of *adbhuta rasa*, the marvellous sentiment is unlimited here.

In the morning Kaṃsa learnt that his sister has given birth to the eighth child, his killer. As was his wont, he snatched the baby a few hours old and tried to squash it on a rock. He did not even care for the gender of the child. It was a female child. Although it was a female baby, Kaṃsa carried his enmity to it and tried to kill it. The child, escaped from his hands, sprang to the sky and announced to him that he who is destined to kill him is growing in the Nandagokula.

Being unaware of the fact that the babies were exchanged in the middle of the night soon after their birth, he now realized that the god himself had come to life to kill him. Before the godly child reaches the age to kill him, Kaṃsa decided to exterminate him while he was still a breast feeding tot. So he made many efforts to kill the child by sending demon after demon, but they were of no avail. These supernatural sports of Kṛṣṇa have been visualized on this pillar 2.

*Figure 223 Kukkuṭāsuravadha to Dhenukāsuravadha, pillar 2, west, top.*
From left to right, there are several episodes, each one depicting marvellous acts of Kṛṣṇa and going in a particular order. But it is difficult to say what the sources of these sculptures are.


*figure 223.* **Ref: P.235, Vol2**

- **Kukkuṭāsuravadha.**

The narrative starts with a baby Kṛṣṇa in the cradle and a bird on his chest. Except *Padmapurāṇa*, no other text mentions the episode of a bird on him. According to this *purāṇa*, a demon called Kukkuṭāsura, cock like demon, was sent by Kaṃsa to kill Kṛṣṇa. The demon came in the form of a cock, tried his best to kill the baby Kṛṣṇa with his beak. But, in no time, Kṛṣṇa killed him with his baby fists.

- **Śakaṭāsuravadha.**

A cart is carved at the feet of the baby Kṛṣṇa. Kaṃsa sent another demon named Śakaṭāsura. Assuming the form of a cart he came to kill the child, but Kṛṣṇa, just with a kick, reduced him into pieces. According to *Bhāgavata* and other texts, at the time of this exploit Kṛṣṇa was a three month old baby. Śakaṭāsura is shown in the form of a wheel and a head emanating from it with hands folded, as an expression of his surrender.

- **Pūtanivadha.**

The next sequence shows the demoness Pūtanā who tried to feed the

child with her poisonous breasts. In no time, the baby put an end to her life by sucking her blood through her venomous breast. According to *Bhāgavata*, he was only seven days old, when he encountered Pūtanā. But in the sculpture, he looks a little older.

• **Yamaḷārjuna liberation.**

The next visualized story is the uprooting of Arjuna trees, the redemption of Nalakūbara and Maṇigrīva and Kṛṣṇa getting the name Dāmodara. One day, Kṛṣṇa became uncontrollably mischievous. Not only he broke pots full of curds, but he was also distributing the butter among monkeys. On noticing this exaggerated act of her son, to teach him a lesson, Yaśodā, his foster mother, tied him to a mortar. The divine child noticed the two Arjuna trees there, which in reality were two guhyaka¸ demigods, named Nalakūbara and Maṇigrīva, servants of God Kubera, the treasurer of gods. They were metamorphosed and transformed into trees due to a curse inflicted on them by Nārada, the celestial musician. The two guhyaka demigods, were deeply engrossed in amorous activities with their consorts, when Nārada arrived there. They did not pay attention to his arrival and continued their romantic deeds. Enraged by this negligence on their part, he cursed them to become twin Arjuna trees. When they began to beg his pardon Nārada advised them to pray Hari (Viṣṇu) with pure devotion. They would be relieved of their curse when the Lord glances at them compassionately. The chubby baby Kṛṣṇa said to himself that now the time has come for their deliverance.

Here the two trees are shown together with a head in the centre of each one, suggesting that they were not ordinary trees but metamorphosed celestials. The baby Kṛṣṇa is standing by the side of the trees with the rope still tied to his waist. On witnessing this wonderful scene, his mother Yaśodā, as an expression of her astonishment, has lifted up her hands towards the sky. After this event, Kṛṣṇa has for name, Dāmodara, he who has *dāman*, the rope, tied to his *udara*, stomach.

In spite of the series of failures in his attempts to kill the Child God, Kaṃsa still persisted to try and reach his goal. So Kaṃsa continued to send demons one after another to kill him, but Kṛṣṇa continued to dispatch them to the other world.

• **Dhenukāsuravadha**.

The last scene in the panel is the killing of the demon who was metamorphosed as a donkey. According to *Bhāgavata*, Dhenuka was a demon donkey. It was not difficult for Kṛṣṇa to put an end to the life of this ass. Behind Kṛṣṇa is seen Balarāma, his elder brother, an *avatāra* of Śeṣa, standing with *hala*, a plough, for attribute.

*Figure 224 Pralambavadha, Govardhanagiridhara, etc., pillar 2, south, top.*



***figure 224.*** **Ref: P.236, Vol2**

Again four more different sports of Kṛṣṇa are represented here.

• **Pralambāsuravadha**.

At the extreme right is a demon named Pralamba, an emissary of Kaṃsa, who, disguising himself in the garb of a cowherd, entered in play with Balarāma and Kṛṣṇa. He took Balarāma on his shoulders and jumped to the sky. Balarāma, on realizing with whom he had to do, gave such mortal blows on the head that it split into pieces and the demon fell lifeless on the ground pushing *bhairavaṃ svanam*, loud cries.

• **Aghāsuravadha**.

Next to the Pralaṃbāsura is the scene of slaying Aghāsura. On seeing Balarāma and Kṛṣṇa, the demon Agha thought that the time had come for him to avenge the death of his sister Pūtanā (see above) and his brother Baka (as it is not shown in the bas-relief, we have not dealt with it here). To play a nasty trick on the children, he increased the dimension of his body to such an extent that his head was touching almost the clouds while his mouth was kept open like a cavern. Kṛṣṇa and Balarāma were going that way with their cowherd friends. Playfully, the children entered the cave and got panicky. To release them Kṛṣṇa too entered the cave and started to increase the size of his body so much that the demon could not breathe any longer. His final breath escaped from his *brahmarandhra*, final point on the summit of the head.

It is not very easy to show this story on stone. So the artist has demonstrated his talents by showing the demon knocked down by Kṛṣṇa. By controlling the demon with his left hand so that he will not have any chance to escape, Kṛṣṇa is raining good blows on the head with the right hand. A female figure is shown standing next to the demon with folded hands. May be it is one of the Gopī or Kṛṣṇa's mother, dumb founded at the astonishing

exploits of her supernatural child. Behind him is standing Balarāma with his *hala*.

• **Govardhanagiridhara**.
The last but one scene in the panel is to show the superiority of Kṛṣṇa over Indra. Indra, principal god of the divine assembly and also the god of rains, became jealous of Kṛṣṇa's fame on the earth. Once, the cowherd community wished to propitiate Indra in order to get timely showers. But Kṛṣṇa forbade them saying that the mountain Govardhana was more important than Indra. So the mountain should be worshipped and the cowherds obeyed him. Indra could not tolerate it and to show his power, he ordered the clouds to affect Gokula with heavy downpours. When cows and cowherds lost all hopes of survival, they went to Kṛṣṇa, prayed for their safety. He lifted up the mountain Govardhana with his smallest finger and the whole population took shelter under it. This exploit of Kṛṣṇa is the *summum* of *adbhuta rasa*, sentiment of the marvelous.

Here Kṛṣṇa is shown lifting up the mountain. All cows, calves and cowherds are protecting themselves under it.

• **Mahāghorasarpadamana**.
To the extreme left is the episode of punishing the demon who came in the form of a snake. In the *Padmapurāṇa*, there is the *śloka*,

***tatra hatvā mahāghoraṃ sarparūpaṃ mahāsuram/***

(*adhyāya 272, p. 139, in Uttarakhaṇḍa, vol. VIII, Mysore edn. śloka 137*).

When the two brothers were a little grown up, once they were wandering in Vṛndāvana with their friends, there came a demon in the form of a terrific serpent. He was killed by them and this episode is represented here.

According to some *Purāṇa* texts Balarāma is considered as the personification of Śeṣa, the overlord of snakes. Being the overlord of snakes Balarāma is harassing the demon snake with corporal hardships. Kṛṣṇa, as a younger brother, is watching the finale of the play. Kṛṣṇa is carved here as a young lad with a chignon on the summit of his head whereas the elder brother is pulling the snake with its tail.

*Figure 225 Kaṃsavadha, pillar 2, east, top.*



*figure 225.* **Ref: P.237, Vol2**

Here is the final act of the drama is carved in the extreme left of the register. The two brothers have reached the court of Kaṃsa, their maternal uncle. In the picture, we see a person falling head down.

***Kṛṣṇena nihate kaṃse rāmo'pi sumahābalaḥ /***
***Tasyānujam sunāmānaṃ muṣṭinaiva jaghāna ha // 381//***
***Dharaṇyāṃ pātayāmāsānujaṃ ca dharaṇīdharaḥ /***
***Hatvā kaṃsaṃ durātmānaṃ sānujaṃ rāmakeśavau //382//***
(*Pādmapurāṇa, Uttarakhaṇḍa, adhyāya 272, p.190-191*)

Kṛṣṇa and Balarāma, both brothers fought with Kaṃsa and his younger brother *Sunāman*. With a blow on the heads of demons, Kṛṣṇa and Balarāma threw them out on the road from the upper floor of the palace.

Throwing them out of the upper storey is well portrayed in this picture. One of the demons, falling on the road with his head down, is very well seized in the left hand side of the panel. There is a monkey in between the person falling head down and the other standing with a gesture of pushing him. We do not know the story behind the presence of Hanumān there.

To the extreme right of the same panel is a temple like edifice and a goddess on a lion. Probably, she is Mahāmāyā who left for Himālaya after announcing to Kaṃsa that his killer is in the Nandagokula. The architecture of the temple in the sculpture resembles one of those rock-cut temples in Mahābalipuram.

Below in the decorative motifs note the symmetry between the movements of the figures of dancers with garlands and the curves in the vegetal decorative motifs entwined.

In the semi-circular medallion is an incomplete scene of two children trying to climb on a tree. It may refer to the story of Kṛṣṇa making one of his friends to bend down to climb up on his back to steal the butter. As the image is unfinished, we will not proceed further in its description.

## C. Pillar 3

Stories related to the birth of Sagara and the origin of the ocean are well organized here.



*figure 226.* Ref: P.238, Vol2

*Figure 226 Trimūrti, pillar 3, North*

This pillar, like others, is decorated with episodes from various Purāṇic and literary sources. The vegetal motifs carved in the lower portion of the pillar are beautiful but are incomplete. There are three sections in the upper portion. It gives a general picture of four main divine beings of our Hindu pantheon. In the topmost semi-circular medallion, there is an image of two persons on an elephant. They may be identified with Indra and his consort Indrāṇi on Airāvata. Just at the foot of the elephant are shown two persons, seated on a throne. They are in the company of their attendants such as a female *caurī* bearer and other demigods. What is the story behind this representation is unknown to us.

Just below is a band of motifs of lotus petals, pointed upwards, spread from one end to the other of the façade of the pillar.

In the main register below the semi-circular medallion, is shown the divine Triad seated in the following order, left to right. Seated in *padmāsana* "on a lotus throne," three headed Brahmā is in a yogic posture with a *yogapaṭṭa*, yogic band, passing around his two knees together. His two hands are held upwards, suggesting some gestures, not much clear. He wears *hāra*, a garland which may be made of *rudrākṣa* beads "eyes of Rudra". He is attended by a *caurī* bearer.

In the centre of the panel is seated Śiva with his consort Umā, on a large throne. With his upper left hand he is giving a loving touch to his consort's chignon with extreme tenderness. It is very interesting to note that a liṅga is placed in the palm of his left hand held at the level of his heart. Probably he is showing his Ātmaliṅga to his consort. Of the two right hands, the lower one is on his thigh, whereas the upper one makes a gesture of holding something, probably a trident or a deer. By the side of the goddess stands a *caurī* bearers.

In the third place, to the extreme right is seated Viṣṇu with a *yogapaṭṭa*, tied around his waist and his right leg poses resting on a throne. Of his

four hands, the conch and the discus are in the upper right and left, respectively. The lower right rests on his thigh and the corresponding left is in *dola*, hanging, passing by the side of his knee. A *caurī* bearer is standing by whose side is a lady seated holding his right hand near her mouth. It is customary to hold hands near the mouth for secondary personages to avoid the sprinkling of saliva on their interlocutor.

Below this scene is a beautiful scroll with flying figures holding a garland, one end of it in each hand. In the central portion are shown two heads like in figured dormer-window?

*Figure 227 Birth of Sagara, pillar 3, west.*
In the semicircular medallion is a scene representing two male figures lying, probably sleeping, identifiable with Viṣṇu and Jiṣṇu. Madhu and Kaiṭabha the two demons, with their weapons are on either side of the medallion. Probably it represents the story of Viṣṇu, Jiṣṇu, Madhu and Kaiṭabha.


*figure 227.* Ref: P.239, Vol2

"Though he is in *yoganidrā*, Viṣṇu takes the form of Viṣṇu and Jiṣṇu when he notices the presence of these two demons. The two demons prepare to attack the god. The two demons were invincible. "They could not be killed in water" (*Viṣṇupurāṇa*, *khaṇḍa* 1, *adhyāya* 15, verse 16). Viṣṇu and Jiṣṇu kill them.

A scroll with dancing figures in the pose of atlantes occupies the façade horizontally, at the upper end of the decorative motifs. Two stories have found place in the middle section.

Birth of Sagara. Events dealing with the birth of Sagara are shown on the principal panel which is in-between the vegetal decoration and the scroll with dancers. The actions of this drama are composed in three parts. The *Harivaṃśa*, the *Viṣṇudharmottara* etc. are the sources.

According to the *Harivaṃśa*, Bāhuka, (also known as Asita in some texts), was the father of Sagara. In consequence of his leading a debauched life, Bāhuka lost his kingdom. He was in exile with his two spouses. Yādavī, his elder wife, was preparing to commit *satī*, when he breathed his last. But she was forbidden from her act by the sage Bhārgava because she was pregnant. The second wife, owing to jealousy, administered poison to the

pregnant lady. But the child was born in spite of the poison. That is the reason why the new born baby was named Sagara (*sa -gara*: *sa*, with; *gara*, poison).

There are some variations in the *Viṣṇudharmottara Purāṇa*, as the episode of the attempt at committing *satī* is not there.

No sooner was the child born, than Bāhuka, the father, passed away. Yādavī took the child to the *āśrama* "hermitage" of the sage Cyavana. (*Viṣṇudharmottara, khaṇḍa* 1, *adhyāya* 17, verses 7 to 12, p. 89-90, Cāmuṇḍeśvari Electric press, Mysore, 1944).

Probably, the story from the *Viṣṇudharmottara* is the source for the visualization of three sequences here, from left to right. A lady lying on a bed is feeding her baby. The baby is sucking her breast. By the side of her bed are sitting a man and his consort. We venture to think that it is Bāhuka who is holding the hand of his second wife to forbid her from doing some nasty act to the child. And the lady with the child is Yādavī. Note the tender look on the face of the mother while feeding the child. With her right hand, gently she presses and brings the child towards her breast. The artist has succeeded in showing the expression of maternal affection on her face, although it is a miniature carving.

It is believed that there are many spirits of good and bad intentions in the labor room at the time of the birth of a child and they influence the new born babes. This idea is expressed above the bed of the mother and the child. To the extreme left, top, is a bad flying spirit, holding in his right hand a child with its head down. Others, gathered above the heads of the royal couple, have come to admire and to bless the new born little one.

The next scene is, about the two ladies after the death of their husband, Bāhuka. A lady in distress is sitting in a *maṇḍapa*, pavilion. Probably, she is the second wife. She looks quite desperate. With a child in her arms, Yādavī is sitting under a tree, with a cheerful face.

The third sequence is that of Yādavī in the *āśrama* of Sage Cyavana. The sage is sitting to the right and the child Sagara is on the left lap of his mother. There is an attendant at the pavilion door.

Architecturally speaking, the two pavilions are in the Dravidian style with *śālā śikhara*, oblong summits, with a dormer window in the centre, reminding us of some early structures of Kadaṃba, Pallava edifices. Below the sequence panel is a beautiful scroll of foliages.

*Figure 228 Viṣṇu and Jiṣṇu, pillar 3, South, top.*
The semi-circular medallion at the top is covered with vegetal decorative motives.


*figure 228.* **Ref: P.240, Vol2**

In the main panel only one story is depicted and that is the victory of the two demons Madhu and Kaiṭabha over Viṣṇu and Jiṣṇu. In the centre are two male figures, imprisoned, probably entangled by a rope? As one of the male figures in his left hand holds a conch, it may not be wrong to identify them with Viṣṇu and Jiṣṇu. Chariots are drawn by ladies. There is lady in the chariot at the extreme left. (*Viṣṇudharma*...,vol. I, *śloka* 16-17, p. 80-81).

Below the central panel are usual decorative motifs.

*Figure 229 Naṭarāja, Sagara, pillar 3, East*
The upper portion of the pillar, in three parts, contains an image of *Naṭarāja*, the story of Sagara and finally scrolls with dancers.


*figure 229.* **Ref: P.241, Vol2**

*Ānandatāṇḍava* dance. Śiva dancing with his consort Umā is very well carved in the semi-circular medallion. Out of his four hands Śiva holds a snake in his upper right and a trident in the upper left. His other two hands are in *gajahasta* and *abhaya*. By the side of Śiva is a figure with feet in the pose of *vīrāsana*, but the body and the head turned in ninety degrees towards Śiva. His head looks like that of a horse. We identify him with horse-headed Tumburu. A seated male figure is playing on the *ghaṭa*, pot. Note the way he is playing. He is playing on the mouth of the pot, with his palm. His matted hair hang on his back after making a chignon on the summit of his head. Umā is standing to the left of the god, with her left hand in *dola hasta*, and the right folded near the left breast, signifying that she is in love with Śiva. The bends of her head and the god's head are in harmony with the medallion's contour. By the side of the goddess is a female figure holding some offerings in her left hand and a flower in the right. Probably, she is the goddess of the forest and she has come to offer flowers to the divine couple. The three bends of the body of Śiva are very elegant.

Below the semi circular medallion, in the main panel, is Sagara, grown up and performing penance to obtain boons from Śiva.

The story goes from left to right. It starts with the life of Sagara in the hermitage of the sage. Then Sagara, a grown up young man is standing by the side of his guru, seeking his permission and blessings in the endeavors of his future life.

Sagara prays to Śiva. The god, with his consort, seated on his mount *Nandin*, appears before him. As he has royal blood in him, he obtains the kingdom. He asks to be blessed with children. The conduct of his children is the root cause for the descent of Gaṅgā on the earth which is the theme of serial images in the next pillar.

The two dance figures in the middle of the scrolls show two gestures in dance, *sūci* and *alapadma hasta*.

## D. Pillar 4. Garuḍopakhyāna and Gaṅgāvataraṇa

Decoding the images on this pillar is very complicated, because events from two stories have been well orchestrated here, but one goes clockwise, whereas the other anti-clockwise. Of the two registers the continuation of the story of Sagara and the descent of Gaṅgā are well organized in the lower panels of each façade, going clockwise, while the extraordinary exploits of Garuḍa are in the upper panels and go anticlockwise. The starting point for both the episodes is the northern façade of the pillar. First we shall deal with the story of Kadru and Vinatā which is interpreted in low relief in the upper panels just below the medallion on all four façades of the pillar.

### *1. The story of Kadru and Vinatā.*

Kadru and Vinatā, daughters of Dakṣa Prajāpati, are married to sage Kaśyapa. Once, Kaśyapa tells them to ask for a boon. Kadru asks for a thousand sons in the form of *nāga*, snakes, having equal extraordinary force. Vinatā asks for only two children whose *parākrama* "prowess" should be equal to that of the thousand snakes of Kadru. Kadru did not appreciate it. Once, the two sisters see Uccaiḥśravas, the celestial horse, grazing by the river side. On seeing the horse, the two sisters start to

discuss the color of its tail. According to Kadru the tail is black whereas Vinatā, with much surety, argues that as the horse is all white the tail must be white. They take a bet. They come to an agreement that the vanquished one in the stake should become the slave of the vanquisher.

To win the bet, Kadru plots against her sister and advises her sons to hang around the tail of the horse in such a way that it should appear black. The two sisters noticed that the horse tail is black. As per the bet, Vinatā is the looser and begins to serve Kadru as her slave for five hundred years. In the meanwhile, from the egg, that was laid earlier by Vinatā, came out a child in the form of a bird and that is Garuḍa.

On learning that his mother has become slave of his step-mother, Garuḍa inquires with the latter the terms for her liberation. She tells him to get the elixir of immortality (nectar) from Indra's abode for her sons the snakes. Accordingly, facing hundreds of hurdles, Garuḍa succeeds in getting the elixir and hands it over to his step-mother and liberates his own mother from slavery.

The whole story is depicted in the following manner. On all four façades of the upper panels, below the medallion, goes the story of Kadru and Vinatā. The story starts on the northern façade of the same pillar, that is the story of the two co-wives seeing the horse.

*Figure 230 Kadru and Vinatā, pillar 4, North, upper panel.*
There are four panels on the top portion of the façade. Atop, in the medallion, is the scene of a seated couple, engaged in a conversation and then in the two lower panels, in the upper one the story of Garuḍa, in the lower one the *Gaṅgāvataraṇa*, the descent of Gaṅgā.


*figure 230.* Ref: P.242, Vol2

In the semi-circular medallion a person on an elephant back is accompanied by his umbrella bearer. The presence of an umbrella signifies that the person must be either Indra, of royal blood or of noble origin. Since he is riding an elephant he must be either Indra or of a royal family. In the following story Indra is playing a role so we tend to identify the personage with Indra. His hand is stretched towards a sage and the palm is in *patāka* pose. He must be requesting the sage to pacify the anger of Vālakhilyas.

The preamble to the story is that the Sage Kaśyapa was engaged in performing a sacrifice with a desire to get a valorous child. The Vālakhilya group of sages, whose height was not more than a human thumb, were making herculean efforts to carry a twig of a fig tree to the sacrifice. Indra, the chief of gods, laughed at this comical scene. Enraged at this mockery of Indra, Vālakhilya sages started another sacrifice with the intention of producing another character equal to Indra. Afraid of their ambition, Indra went and begged Kaśyapa to sooth the anger of Vālakhilya ascetics. Accordingly, Kaśyapa pacified the sages. In return, they offered him the fruits of the sacrifice. At this right time, there came the virtuous lady, Vinatā. Kaśyapa announced her that she will get two sons whose prowess will be worth the celestials. The picture under study illustrates the sequence of Sage Kaśyapa seated with his consort Vinatā. Another ascetic is seated behind Kaśyapa. Indra, attended by his umbrella bearer, is on his elephant. The palm of his hand is stretched in *patāka*,.

Below, in the first panel is the preamble to the birth of Garuḍa and the snakes. Of the two scenes to the extreme right (of the panel) is a sage sitting with his two spouses. He is giving something to the lady who is sitting in front of him. It may not be wrong to identify them with Kaśyapa and his consorts. Kaśyapa is presenting the fruit of the sacrifice to one of his consorts, telling them that they will soon beget children. The second wife is sitting behind him. The roof of their abode is that of a *parṇakuṭīra* "pavilion made of leaves", a typical residence of sages.

In the centre of the panel are the two ladies sitting, in distress, by the side of their progenies who are still in the form of eggs. Probably, the two future mothers thought that they would get children soon but had to wait to for the hatching out of eggs to see the lovely faces of their offsprings. Probably, this might be the reason for their distressed look.

At the extreme left end of the panel is a baby boy sitting. He is Aruṇa, the elder brother of Garuḍa. Vinatā, his mother opened the egg prematurely. As a result, a baby was born lame. He is lame but full of *tejas*, possessed of heroic luster. So he was able to stand the heat of the Sun. Consequently, Brahmā chose him to be the charioteer of the Sun god. Aruṇa warned his mother not to open the other egg before term. He predicted to her that a powerful son would come out of that egg and whose prowess would be equal to that of Indra.

*Figure 231 Kadru and Vinatā (contd), pillar 4, west, upper panel.*



*figure 231.* Ref: P.243, Vol2

The upper panel is divided into four sections. In the first and the third sections, there are images of two ladies seated and engaged in some conversation. In between these two sections is a horse grazing, probably, on a river bank because of the fishes carved in the zigzag lines, representing the river, by the side of the animal. These images make one to assume that it is likely that the artist has given form to the story of Kadru and Vinatā. Starting from the extreme right, both the sisters are sitting in a chamber and discussing about the tail of the horse which is grazing on the bank of the river. In the centre of the panel is the handsomely carved horse Ucchaiśśravas. In the following scene the two sisters are discussing about the tail of the horse. In the last section (to the extre left) of the panel is a lady with a pot on her head. Probably, it suggests that Vinatā has lost the bet and became the slave of her sister cum co-wife. Note the piling up of pots in a corner of the chamber suggesting that she is in the kitchen.

*Figure 232 Garuḍa and the Nectar pot, pillar 4, south, upper panel.*



*figure 232.* Ref: P.244, Vol2

There are two narrative panels and an unfinished semi circular medallion on the upper portion of the pillar. In the upper panel is the scene of Garuḍa going to fetch the nectar pot from Indra's garden. On learning about the probable coming of Garuḍa to take away the nectar which was in the custody of *Viśvakarman*, equal to Agni, god of fire, Indra asked his divine soldiers to be vigilant and also to fight.

Garuḍa is shown at the extreme right end of the panel. He first fights with a serpent and then there are series of divine beings including Indra on his elephant, Yama on the buffalo. After facing all these hurdles, Garuḍa reaches the spot where the nectar is kept. At the extreme left of the panel is shown *Viśvakarman* surrounded by flames. In the *Mahābhārata*, it is told that Garuḍa took the form of a being with hundred and eight mouths. He extinguished the fire by spitting water on the fire from his hundred and eight mouths. (*Mahābhārata, Ādiparvan*, *adhyāya* 32). But in the image under study, Garuḍa is shown pouring water from a pot on the fire.



*figure 233.* Ref: P.245, Vol2

*Figure 233 Sūrya, Kadru and Vinatā (contd), pillar 4, east*

There are a semi circular medallion and two panels. Here we will study first the scene in the medallion and then the upper panel.

In the medallion, Sun god is in his chariot drawn by seven horses with Aruṇa his charioteer. From the purāṇic story, we know that Aruṇa was born cripple because his mother Vinatā, in the anxiety to see her forthcoming child, broke the egg before term.

In this image he is shown with weak legs. The Sun is represented standing with his attendants Uṣā and Pratyuṣā. They are with their bows and arrows in their hands, busy chasing the night and its devils. The most noteworthy point in this image is the image of a sage, with folded hands, running after the chariot. He is Yājñavalkya and the sun God is disclosing the secrets of Yajurveda to him. (For more details, see commentary on fig. 20).

Two scenes on the upper portion of the same façade of the same pillar deal with the story of Kadru and Vinatā. The story goes from right to left. The sage Kaśyapa is sitting, in *padmāsana*, in lotus, with his right hand in *sūci*, and the left held at the level of his navel. His two consorts are seated on his either sides. The palm of the right hand of each one is in *sarpaśīrṣa*, snake-hood gesture, and the elbow of the same arm is resting near the knee of the folded right leg placed in upright position. Their left leg is folded and placed horizontally on the seat. Their head is tilted towards their right palm. The one to the right of the sage must be Vinatā because by her side is standing her son, Garuḍa, with folded hands and his wings spread. Just at his feet is a bird, probably to suggest that the bird is metamorphosed and has taken human form. He is standing with folded hands, ready to fly.

In the other portion of the same panel is a lady seated on a throne surrounded, probably, by her sons. They are not in the form of snakes but carved as human beings. By their side is standing a lady, in all humility, with folded hands (?). By her side is a youth, standing, holding something in his palm. It may not be wrong to identify the boy with Garuḍa because in the story it is said that he succeeds in bringing the pot of nectar. But there is not pot some small thing is in his hand it looks af he is in the *muṣṭi* pose of hand.

The interpretation of the story by this bas-relief stops here, although in *Purāṇa* texts it continues relating the events that led to the split in the tongue of snakes.

### *2. The story of Gaṅgāvataraṇa*

On the same pillar 4, the story of Gaṅgāvataraṇa is depicted on the middle panels, sequence by sequence. The prelude to the birth of Sagara is very nicely elaborated on the pillar 3. How the misbehaviour of King Sagara's sons directed Bhagīratha to pray to Gaṅgā to flow on the earth and to the netherworlds to purify the souls of his half brothers. This event is intelligently covered on all four façades of the pillar 4 without leaving any gap either in the story or on the surface of the column. The prelude to this episode is that Sagara, after his education at the *āśrama* of the sage Cyavana, with the might of his own arm conquers back the lost kingdom of his ancestors and becomes the king of Ayodhyā. He prays to Śiva to bless him with children. According to the blessings of Śiva, the king begot one son named Aṃśumat from his first wife and sixty thousand from the other. From Aṃśumat was born Dilīpa whose son is Bhagīratha, worthy son of a worthy father and the hero of the episodes on this pillar.

The story starts from the northern façade

*Figure 230 Aśvamedhayajña, pillar 4, north, middle panel.*

The story of Bhagīratha starts in the middle panel of the pillar. The context is that King Sagara intends to perform a horse sacrifice, to establish his sovereignty on the earth. So, in the company of his sixty thousand sons, as per the rules of the horse sacrifice, he lets the horse go freely wherever it desires to go. Those kings who accept the overlordship of the king allow the horse to enter their realm. Those who oppose the entrance of the horse should fight with the king.

The sixty thousand sons of Sagara, who accompany the horse, are very violent. Not able to withstand their violence, the gods and demigods went to Brahmā to complain about the unbearable atrocities committed by them. Brahmā assure them that Viṣṇu has his own plans to chastise them. In the meantime, Indra steals the sacrificial horse and hides it in the hermitage of Sage Kapila. In almost all the *Purāṇas*, it is said that the sage is an aṃśa, a portion of Viṣṇu himself.



*figure 230.* **Ref: P.242, Vol2**

Sagara's children go to report to their father the disappearance of the sacrificial horse. Sagara, through his ascetic powers, learns that the horse is in the hermitage of sage Kapila in *pātālaloka*, a nether world. Immediately, all the sixty thousand sons of Sagara begin to dig the earth in

order to reach the *āśrama*, hermitage, of Sage Kapila in the nether world. Even the guardian elephants of the eight directions are petrified due to the loud and frightful cries raised by the sons of Sagara while digging.

The above related events are connected with images carved on this façade of the pillar. Sequences are divided into two parts. In the right portion of the panel is seen an elephant on his heels. In the *Rāmāyaṇa*, it is mentioned that it is Virūpākṣa, one of the elephants of the eight directions, who in fear, took to his heels. Probably, it is that elephant which is in this scene.

In the latter portion of the same panel, Sagara's children have found the horse in the hermitage of Kapila. They thought that it is he who is the culprit, robber of their father's sacrificial horse. So they decided to attack and behead him. The sage is shown seated in *padmāsana*, in the lotus pose. The horse is shown in the background. One of the sons of Sagara is holding a lock of hair of sage Kapila with his right hand and his left hand is raised, as if to give a knock on his head. The depiction of a person with an emaciated body is a proof that he is an ascetic. He looks almost like a mass of bones covered with a skin. In anger, Kapila stares at them with his eyes full of fire and reduces them to ashes. By the side of the sage is standing a water goddess with a pot in her left hand.



*figure 233.* Ref: P.245, Vol2

*Figure 233 Gaṅgāvataraṇa (contd), middle panel, pillar 4, east.*
Immediately above the decorative scrolls starts the prologue to the story of Gaṅgāvataraṇa, descent of the river Gaṅgā on the earth. This story occurs in many Purāṇic texts such as the *Śivapurāṇa*, the *Liṅgapurāṇa*, the *Viṣṇupurāṇa*, the *Harivaṃśa* and so on.

At the extreme right of the panel, caught in the fire emanating from the eyes of the sage Kapila, the sixty thousand sons of Sagara were reduced to ashes and were suffering from non-liberation of their soul.

In the centre of the sculpture under study, standing by the side of his great grand mother Bhagīratha is promising her that he would perform such a penance that the souls of his grand uncles would be liberated from their miserable condition. In extreme distress, she is sitting in a *kuṭīra*, pavilion and lamenting. Her worried face mirrors her distress. To hold fast to his promise, Bhagīratha left for the accomplishment of his duty. To the extreme left of the panel is shown Bhagīratha, almost reduced to a mass

of bones covered with skin, engaged in penance, standing in on his two feet with his hands joined, raised up towards the sky. The pose of his feet is like an arch.

*Figure 232 Gaṅgāvataraṇa (contd.), middle panel, pillar 4, south.*
The middle panel contains the illustration of the story of the descent of Gaṅgā and how Śiva withheld her in his matted hair to control her force. As per the story related in the *Viṣṇudharmottara*, Gaṅgā promised Bhagīratha that she is ready to follow him to the nether worlds. Further she adds that Śiva alone can withstand her vigorous fall from the heaven. So Bhagīratha should pray to propitiate Śiva. Bhagīratha carried out austerities.


*figure 232.* **Ref: P.244, Vol2**

Pleased with his austerities, Śiva gives his word to Bhagīratha. But, in the meanwhile, Gaṅgā hatches a plot to push Śiva to the nether worlds with her force. Brahmā, on understanding her wicked ideas through his inner eyes, imprisoned her in the matted hair of Śiva. On hearing the repeated prayers of Bhagīratha Śiva let loose Gaṅgā by making her to run along his hair drop by drop, in different directions. In the image, water is running in two branches, one to the east and the other to the west. One of them follows Bhagīratha.

From the heaven the descent of Gaṅgā is depicted at the extreme right of the panel. In front of her is a pile of stones suggesting that it is the mount Kailāsa. To the right she is oozing from the heaven. Śiva catches and imprisons her in his hair. Śiva is accompanied by Pārvatī to his left and *Nandin* to his right. At the feet of Pārvatī is a dog. The artist has remarkably expressed the exasperation of Pārvatī, on seeing her husband carrying Gaṅgā on his head. She looks like an embodiment of *karuṇa rasa* "pathos." Here she represents also the *khaṇḍitā nāyikā*, "whose husband is guilty of infidelity." Therefore she is angry with him. Her dismay is very well expressed on her face in spite of the miniature size of the image.

Śiva is allowing Gaṅgā to glide along his hair in two directions. He is shown standing, posing his right hand on the hump of *Nandin*. He is four-handed and with his left hand he is holding his mesh of hair. Bhagīratha is engaged in severe austerities to please Śiva. To the extreme left is the running Gaṅgā.



*figure 231.* Ref: P.243, Vol2

*Figure 231 Gaṅgāvataraṇa, final stage, middle panel, pillar 4, west.*
Like in the previous façade of the pillar, here also the two stories continue in two separate panels. The topmost medallion of the pillar is left empty, without any carvings. The middle panel elaborates the story of Bhagīratha who carries on his efforts to bring Gaṅgā to the earth. While flowing to the netherworld, Gaṅgā floods the hermitage of Sage Jahnu. The furious sage, on seeing this ravage caused by the haughty river, drank all the water. Again, Bhagīratha undertook penance to please the sage and prays him to release the river water for the realization of his aim. The latter releases her through his right ear. Bhagīratha continues his route to reach his goal.

These events are illustrated in two sections. The episode of sage Jahnu releasing the river goddess Gaṅgā through his right ear opening is very finely interpreted in the right portion of the panel. By the side of the sage is a tree under which he is sitting, holding *kamaṇḍalu*, pot, in his left hand. Probably, he is drinking water of Gaṅgā with his *kamaṇḍalu*, water pot, letting her out through his right ear. Our identification of the water is based on the presence of swimming fishes in the curves, starting right from the right ear of the sage, flowing below the bent right leg of Bhagīratha, up to the left shoulder of the river goddess.

At the extreme left end of the panel is again Bhagīratha, in penance, standing in between the trees. Below one of the trees is sitting a monkey. Its hand is on some animal like thing. Also, one more head is shown, hiding in the leaves of that same tree which is to the right side of the goddess. It is difficult to say whether it is a tiger or a cat? This picture reminds us that of descent of Gaṅgā cut on a rock at Mahābalipuram. A chameleon is climbing upon a tree which is at the extreme left of the panel.



*figure 234.* Ref: P.246, Vol2

## E. Pillar 5

*Figure 234 Rāmāyaṇa, pillar 5, north.*
The east, south, and west façades of the pillar are empty. Only on the northern façade, in four panels, a few sequences of the epic *Rāmāyaṇa*, starting from the arrival of Śūrpaṇakhā ending with the death of Jaṭāyu while fighting with Rāvaṇa when he was carrying away Sītā, consort of Rāma, have been illustrated. Other episodes of the epic are on the façades of the corresponding pillar in the northern portion of the *maṇḍapa* of the temple.

On the top in the semi-circular medallion is again a dancing scene. Śiva with his consort Pārvatī is dancing. He is standing in *svastika pāda*, above his head he holds a snake in his upper two hands. He holds the stick of the flag in his lower right and the left rests on his consort's shoulder. To his right is *Nandin* who is also dancing to the tunes of his Lord. Pārvatī is standing with her left hand in *dola* and the right holding a flower. By her side stands a *gaṇa* with a flower in his hand. To the right of Śiva is a seated *ūrdhva* and *āṅkhya* drum player. On the left of Śiva is a wind instrument player. He plays on the flute.

There are totally four panels on the square surface of the pillar. Each panel is separated by a horizontal band on which names of personages are engraved. Below the names the corresponding events are depicted. This arrangement facilitates the comprehension of the epic story.

The serial starts from the top portion of the pillar.

The first register goes from right to left. The names on the band are Sītā, Rāma, Lakkaṇa, Suppanagi, Lakkaṇa, Suppanagi, Dūṣaṇ, Kara. Accordingly, the scenes below are as follows. Sītā and Rāma are seated in their pavilion. Lakṣmaṇa with crossed hands is seated at the door. Suppanagi (Śūrpaṇakhā) arrives there in the guise of a comely lady. In the centre of the panel below the name of Lakkaṇa is the sequence of Lakṣmaṇa cutting the nose of the demoness and making her to fall on the ground. Below the name of Suppaṇagi is the grotesque scene of her raising hands to the sky to cry out loudly reminding us a *śloka* from Vālmīki's *Rāmāyaṇa*:

***sā virūpā mahāghorā rākṣasī śoṇitokṣitā /***
***nanāda vividhān nādān yathā prāvṛṣi toyadaḥ //***

"That demoness, disfigured, terrible, covered with blood, emitted all sorts of loud noises, like that of the clouds of rainy season." (*Araṇyakāṇḍa*, *sarga* 18, *śloka* 23)

As she is the sister of Rāvaṇa, she goes to meet her brother's allies namely Khara, Dūṣaṇa and Triśiras. On the band are only the two names, K(Kha) ara and Dūṣaṇa very well written. Then, a little space is left empty where

only one letter is written looking like *ma*. But three are persons seated at the extreme left of the panel. Suppanagi (Śūrpaṇakhā) is standing with hands open to the sky and lamenting upon her fate caused by Lakṣmaṇa.

In the following panel just below, the reading of the story goes again from right to left. It is the continuation of Śūrpaṇakhā's tragic episodes. Images are carved corresponding to the names engraved on the bar. Sīti, Lakkaṇa, Rāma, Subbanagi, Kara, Duṣaṇa; after a little empty place the inscriptions continue, Subbanagi, Rāvaṇa. Sītā, with her right hand resting on her lap and the other in *dolahasta*, is standing alone in her shelter at the extreme right of the scene. At the instigation of Śūrpaṇakhā, Khara and Dūṣaṇa have come to fight with Rāma and his younger brother Lakṣmaṇa. Śūrpaṇakhā is standing, in the centre of the scene. On the right side, just below the inscriptions are standing Lakṣmaṇa and Rāma with their bow strings stretched. Khara, Dūṣaṇa are to the left equally engaged in the fight. Sūrpaṇakhā her hands raised towards the sky, is probably yelling. On seeing the two demons Khara and Dūṣaṇa fallen on the ground breathing their last, she goes to see her brother Rāvaṇa. On the band the names of Suppaṇagi (Śūrpanakhā) and Rāvaṇa are engraved. On the extreme left, seated on the throne, Rāvaṇa is listening to her grievances. Of his ten heads, only a few are shown in this sculpture. Many arms are shown.

On the next horizontal bar we read the following names, in the order from right to left: Rāvaṇa, Maricci, Maricci, Sīti, Rāma, Lakkaṇa, Ponmaṛi, Rāma, Ponmaṛi, Rāma, Ponmaṛi. The scenes in the panel below are carved correspondingly to the names, from right to left. Rāvaṇa is seated under *vitāna*, a canopy. By his side is standing Mārīca, the son of demoness Tāṭikā. When Viśvāmitra asked Rāma to kill that impish woman and her two sons, the second son Mārīca, escaped from Rāma's arrows and fled to the forests, engaged himself in ascetic activities. Rāvaṇa meets him and instigates him to take revenge on Rāma for killing his mother and brother.

Now Mārīca was fully aware of the fact that death is knocking at his door step. He is convinced that he cannot escape from Rāma's hands. Rāvaṇa would kill him in case he refuses to conspire with him. Finally, Mārīca consents to help Rāvaṇa. In the third image of the panel we see a person standing at whose feet is a small animal. Above this scene is the caption 'Mārīca'. It shows that Mārīca is transforming himself as a baby deer. Sītā, written as Sīti in the inscription, Rāma and Lakṣmaṇa, spelt as Lakkaṇa,

are sitting in their pavilion. A baby deer is shown leaping. Above it is the inscription Ponmaṛi. It is an old Kannaḍa word meaning a kind of golden color. Rāma sets up to chase it because his darling beloved desires to rear that lovely deer. However, he tried to persuade her that it is not a real deer but she insisted to have it. Rāma left the hut to go and pursue it. This episode is carved successively twice along with the headings Rāma, Ponmaṛi.

In the lowest panel Sītā is sitting and Lakkaṇa (Lakṣmaṇa) is standing by her side. The context is that Rāma, before going to chase the animal requested Lakṣmaṇa to take care of Sītā. The animal has enticed Rāma far away from his hut. Finally, when Rāma realized that it is a foul play of demons in the forest, he shot an arrow and the wounded animal before dying went back to its original form and shouted "O Sītā, Ô Lakṣmaṇa," imitating the voice of Rāma. On hearing this, Sītā shivered and misunderstood the situation. She thought that Rāma, her husband, is in danger. So she persuaded Lakṣmaṇa to go to the help of his elder brother. She pleaded so much that finally, the helpless brother-in-law left her, drawing a line in front of the hut and requesting her not to cross it till their return. Now Sītā was left alone in the hut.

On the fourth and the last bar the from right to left the writings are : Sīti, Lakkaṇa, Sīti, Rāvaṇa, Rāvaṇa, Sīti, after a space, Rāvaṇa, Jaṭāyu; after an edifice like a temple, Rāvaṇa, Supariśva.

The serial starts with Sītā in the hut. Lakṣmaṇa is warning her not to trespass the lines he has drawn in front of the house. Then he leaves her alone to go and help his brother, as per his sister-in-law's request. Taking the advantage of her loneliness, Rāvaṇa, the ten-headed demon appears at her door, in the guise of an ascetic begging for alms. Without suspecting any malice in his appearance, Sītā, by mistake, crosses the line to serve him the alms. No sooner did she cross the line, than he recovers his original form and picks her up, forcefully puts her in his aerial chariot. Sītā is crying for help.

Jaṭāyu, an old eagle, is taking rest on a tree, hears her helpless cry. He realizes that she is the daughter-in-law of his old friend Daśaratha. In spite of his old age, the bird hurries to help her. A fight ensues between the old bird and the ten-headed mighty demon. The eagle is no match

to the force of the demon. The latter leaves Jaṭāyu in a pool of blood by cutting its wings. Jaṭāyu in agony is waiting for Rāma. In search of Sītā, Rāma with his brother Lakṣmaṇa arrives there. They find the poor bird in a pool of blood. Jaṭāyu relates to him the whole story and breathes his last. In the *Rāmāyaṇa* by Vālmīki, it is mentioned that, Jaṭāyu being their family friend, Rāma performed the necessary funeral rites to the bird. The panel ends with a caption *supratiṣṭhe*, installation of the image of Jaṭāyu in a temple. Effectively, an effigy of a temple, in the style of early Pallava's so called *ratha* is there.

This whole episode is illustrated at different stages under the captions. Rāvaṇa, Sīti; Rāvaṇa, Jaṭāyu ; the last caption is interesting. It reads *Supariśva*[53]. Below the last two captions is the image of a seated person in *añjali*, hands joined. A bird is looking at him. In between the captions of Rāvaṇa and Jaṭāyu, there is the replica of a temple in miniature.

In the *Rāmāyaṇa*, IV Kāṇḍa, 58th sarga, verses 8 onwards the story of Supāriśva is given. His experience is retold by his father Saṃpāti whose wings were burnt by the Sun God. He tells that Saṃpāti's son Supāriśva while going in search of food for his father met with a person looking like a heap of collyrium was going with a lady in his chariot. When he was on Mahendragiri, the man very politely asked Supāriśva to give him the way. Saṃpāti did it. Later he realises, on hearing the lady shouting "Ô Rāma, Ô Lakṣmaṇa" that she is Sitā and she is in danger. But it was too late.

Only the sequence of Rāvaṇa asking politely the way to Supāriśva is depicted at the extreme left of the panel. To show that Rāvaṇa is very polite in his requests, he has shown him seated in *Padmāsana* with hands in *añjali*.

This is one of the rare episodes represented here.

The image of Rāvaṇa's fight with Jaṭāyu is almost on par with the one engraved on the southern wall of the same temple.

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53. Read Supāriśva. In the *Rāmāyaṇa* there are two characters with a slight difference in their names. One is Supāriśva, the son of Saṃpāti and the other Supariśva, the minister of Rāvaṇa. Supariśva intervenes and forbades Rāvaṇa in fury, when he wants to burn Sītā. Supāriśva. In the context of our image it is Supāriśva who gives way to Rāvaṇa.
*Vālmīki Rāmāyaṇa*, Nag publishers, Delhi.

*Hāsya*, laugh, *raudra*, anger, *vīra*, heroic, *karuṇa*, pathetic sentiments are well interpreted here.

## F. Pillar 6

*Figure 235 Story of Śveta, pillar 6, east.*
There are three sets of images, one in the semi-circular medallion and two on the square surface of the column.



***figure 235.*** **Ref: P.247, Vol2**

In the semi-circular medallion is a seated person with a big belly holding something in his hand which is not very clear. By and large, the images of Kubera and his attendants are carved with a big belly as sign of a wealthy person. As the image is in a *sanctum* we incline to think that it represents Kubera who was a friend of Śiva. To show that the image is in a *sanctum*, two oil lamps are placed on either sides of the image.

Atop this eastern façade, just below the medallion, in the first register is engraved the story of Mārkaṇḍeya or Śveta. Mārkaṇḍeya the son of Sage Mṛkaṇḍu was born to a couple when they propitiated Śiva with their prayers. At the time of granting them their wish, Śiva gave them a choice between an intelligent son with a short life or an idiot, living for hundred years. Mṛkaṇḍu opted for an intelligent child. In course of time the couple begot a son and they called him Mārkaṇḍeya. The young Mārkaṇḍeya was not only extremely intelligent but also a great devotee of Śiva. The time of his death approached while he was engaged in worshipping Śiva. When Yama threw his noose to pull out the life of the young lad, Mārkaṇḍeya, in fear, embraced the Liṅga, asked protection to Śiva, who is *bhaktoddhāraka*, protector of devotees. He appeared immediately from the Liṅga and with a kick chased away God Yama. Thus Mārkaṇḍeya was saved from the jaws of death. Then he lived as *cirāyus*, long life, having neither old age nor death.

By and large, this is the story that we read in almost all books on iconography by modern scholars. But no early *Purāṇa* gives any story of this kind. N. R. Bhatt mentions that the story of Mārkaṇḍeya occurs in the *Garuḍa Purāṇa* saved by Viṣṇu. Only *Āgama* texts such as *Kāmika* and *Kiraṇa* mention the story of Mārkaṇḍeya and not of Śveta. However, the former myth is more popular.

With regard to the sculpture in the Lokeśvara temple, we feel that the artist has interpreted the legend of Śveta, derived from the *Liṅgapurāṇa* (vol. 1, chap. 30, ps. 122-125). According to this *Purāṇa*, Śveta was one of the best ascetics. He was engaged in performing the *pūjā*, cult of Śiva, reading the *Rudrādhyāya* etc. to please Śiva. Yama arrived there with a loud laughter, full of mockery and said "come ô ye, Śveta; what is the use of religious rites any more; neither Rudra, nor Bhagavān Viṣṇu, nor Brahma, nobody can save you when your life term is over". He tied him with his noose in order to take away his life with him. On hearing this, Sage Śveta, cried aloud for help, in a voice mixed with fear, compassion and mercy. Hurriedly, Śiva appeared on the spot, kicked and felled dead the God of Death. Thus Śiva became Mṛtyuñjaya.

From right to left, it appears as if the wordings of the *purāṇa* are frozen in low relief on the pillar. Yama, in the guise of a saint appears to mislead Śveta from his intentions. So he appeared in the attire of a saint wearing a *kaupīna*, a small piece of cloth worn over the private parts and matted hair tied around his head. What he holds in his right hand may be a stick. There is a kind of *jōḷige*, satchel for alms, in his left hand. Next to him is a personality, in an ascetic attire with matted hair, tied up at the summit of his head, sacred thread and a three banded drapery around the hips. The attribute in his left hand looks like a trident and the right hand is damaged. Probably, he is Śveta, the ascetic, devotee of Śiva.

In the next sequence, when Yama has taken his real appearance and thrown his noose around the neck of Śveta, the latter, in distress, is praying to Śiva for protection. On the other side of the Liṅga is standing Śiva with four hands. He holds a trident in his right upper hand and a club in the corresponding palm. His lower right palm is in closed fist while the left arm rests on his waist. The expression on the face of Śiva is that as if he is challenging Yama "let me see how you will be able to snatch away the life of my devotee?"

By the side of Śiva, near his right leg is a personage sitting on the floor as if begging his honor. That must be Yama fallen and praying Śiva to refrain from destroying him.

The whole scene is composed very beautifully and artistically. The combination of *rasa*, sentiments or feelings as *karuṇa*, compassion, *vīra*,

heroic and *raudra*, anger are wonderfully combined here. Śiva represents *vīra* and *raudra rasa* while Yama shows *bhayaṅkara* and Śveta *karuṇa*. And again Yama expresses *karuṇa* when his life is at stake.

There are two or three points worth noticing here.

- In his right hand Śveta is holding a round thing when Yama has put his noose on his neck. Probably, it is the Liṅga he is holding to perform the *pūjā*. The *Liṅgapurāṇa* mentions that an effigy of a Liṅga is given to the disciple by the preceptor at the time of the initiation and the disciple should worship that Liṅga in a Śiva temple. In our opinion this idea is visible here. Śveta is worshipping the Liṅga which was given to him at the time of his initiation. Śiva with four arms is emanating from the main Liṅga.

- Note the lotus on top of the Liṅga. In the *āgama* texts it is said that a flower, preferably a lotus, should be left on the top of the Liṅga when the cult is over.

- The dress and the ornamentation of the person at the extreme right of the panel is a typical example of Lākulaśaiva mendicants of *Pāśupata* community in Karnāṭaka during the Calukyan era. The description of the accoutrement of a disciple after the initiation, as given in the Liṅga and *Śivapurāṇa*, suits very well to this personage in the panel.

In the lower panel is shown a seated couple, probably, Śiva and Pārvatī expressed in three compartments with a tree to separate one from the other sequence. It is one of the best examples of *saṃbhoga śṛṅgāra*. Except the headdress of the male figure we have no other clues to say that he is Śiva.

*Figure 236 Viṣṇu, pillar 6, south.*
In the top medallion is seated Viṣṇu on Garuḍa. He is shown with four hands, having usual conch and discus in his upper left and right hands respectively. Of the lower two, the right is some gesture of holding something and the left is resting on his thigh. Garuḍa is seated in *vīrāsana*. By the side of Viṣṇu is a running river. This image reminds of the *śloka*:

***praviśya devī brahmāṇḍaṃ viṣṇulokam upāgatā /***
**(*Viṣṇudharmottara prathamakhaṇḍa, 22nd adhyāya, śloka 2a*)**



*figure 236.* Ref: P.248, Vol2

The river Goddess went (first) to the Viṣṇuloka, the world of Viṣṇu, as soon as she entered Brahmāṇḍa, (egg of Brahmā) the universe. In all likelihood, it is this idea of river Gaṅgā entering the Viṣṇuloka and that has taken shape here.

Below the medallion are two panels of a seated deity, possibly four-armed Śiva with his consort and attendants. But it is difficult to identify these pictures more precisely. We will not proceed in our discussion on this façade of the pillar. There are no images on the other two façades of the pillar.

## G. Pillar 7

On the four façades of this pillar we see several episodes from the *Mahābhārata* on the life of Arjuna. If the scene of the acquisition of *Pāśupatāstra*, a deadly missile of Śiva by Arjnua is on two sides of the pillar, on the remaining two façades Arjuna's stay in Indra's abode and his fight with submarine demons are intricately illustrated. This is based on the *Mahābhārata* story where Arjuna relates his experiences to his brothers and relatives when he went on a mission to obtain special weapons from Śiva and Indra. Arjuna starts his narration from his acquisition of *Pāśupatāstra*. Also the artist is influenced by the *Kirātārjunīya* by Bhāravi. The story starts from the episode of Arjuna and Kirāta on the eastern façade of the pillar.



*figure 238.* Ref: P.250, Vol2

*Figure 238 Pāśupatāstra, pillar 7, north.*

The sequences of the fight between Arjuna and the hunter and Śiva bestowing the former with the *Pāśupata* weapon are illustrated in the panel in between the half medallion and the lower frieze (from left to right). First Arjuna and the hunter are shown shooting arrows; in the next sequence the two heroes are fighting fist to fist. The lady behind them, wonderstruck, is watching the fun. There is also a story that Arjuna had a special sign of hero on his back. Desirous of seeing that particular sign on the back of our hero Pārvatī asked Śiva to show it to her. But a true hero would never show his back to anybody. In order to satisfy the desire of his beloved spouse Śiva created the sequence of the demon coming in zoomorphic form and his fight with Arjuna. Pārvatī is standing behind Arjuna and watching the particular sign on his back. In the next scene

Śiva is bestowing on Arjuna the desired missile. Here Pārvatī is behind Śiva.

On the same pillar, there are also some more scenes based on the story of the *Mahābhārata*. The framework of these scenes is the continuation of the narrations of Arjuna to his brothers residing on the Gandhamādana Parvata.

*Figure 237 Arjuna's penance, pillar 7, east.*
There are two panels on this surface and a semi circular medallion atop. In the Medallion there is a combined image of *Gajapuṅgava*. From one side it looks like an elephant and on the other side the bull. This theme occurs often times in Calukyan monuments.


*figure 237.* Ref: P.249, Vol2

The story of the death of a hog and the fight of Arjuna and Śiva are well illustrated here. The story goes clockwise in the first panels on all four sides and then continues anti-clockwise.

Arjuna joined his brothers on Gandhamādana hill and started to recount the story of the obtention of the *Pāśupatāstra*. He went to Himālaya for penance on the advice of a Brahmin whom he met on his pilgrimage. Then he gave details about the way he prepared himself for the penance, in the first months by eating only roots and leaves and in the fourth month, he says: "ūrdhvabāhuś caturthaṃ tu māsam asmi sthitas tadā" (*Mahābhārata, Vanaparva,* 167, *śloka* 17a, folio 136a, Nag publication). "In the fourth month, I stood immobile, with hands raised upwards". This phrase is the base for the illustration on the pillar: Arjuna standing on one leg with hands raised towards the sky.

Then, in the first day of the fifth month, there came a devastating wild boar followed by a hunter equipped with bow, arrows and swords, in the company of women *dhanurbāṇāsimat prāptas strīgaṇānugataṃ tadā* (ibid. *śloka* 20b).

The animal fell dead when it was mortally wounded. But it was shot dead by two arrows coming from two opposite directions. The body of the dead animal became the bone of contention between Arjuna and the intruder hunter. The simple quarrel turned out into a serious fight. The hunter remained unhurt although the stocks of Arjuna's armaments were

exhausted. Arjuna felt that his energy was squeezed out when the hunter held him between his arms. Bhāravi writes in the *Kirātārjunīya* that in the fist to fist fight Arjuna caught Śiva's feet. Śiva being pleased with this gesture of Arjuna pardoned and showed his real form. Then Arjuna caught his feet, prostrated and begged his pardon for the assaults and battering.

There is a story popular, but not mentioned in the *purāṇa*. With the firm determination to win the hunter, Arjuna decided to pray to his choicest God Śiva and seek his help to finish with the hunter. Before setting up to pray to God he performed some rituals. Decorating the image of the deity with flowers is a part of the ritual. As Arjuna went on placing flowers upon the deity, those flowers went to decorate the head of the hunter. Arjuna did not loose time to realize the truth and prostrated at the feet of Śiva who had come there in the guise of a hunter to test the depth of Arjuna's devotion.

Śiva told to Arjuna that he was pleased with his penance and granted him not only the *Pāśupata* weapon but also warned him to use it only when necessary. If applied on weak and unhealthy persons, it would turn against the user.

This episode is drawn from the *Mahābhārata* no doubt about it. But the beginning of the story is influenced by the *Kirātārjunīya* by Bhāravi. The story goes from left to right. Arjuna is standing on one leg doing penance as given in the *Mahābhārata* cited above. Other ascetics, with folded hands, are sitting by his side. The next sequence is the wild boar lying on the ground with two arrows pierced in its body. The figure that is shown standing by the side of its snout is Arjuna and at the back are the hunter with a dog and his consort. A human figure is lying below the wild boar's body. It is to say that the demon *Mūkāsura* was metamorphosed in a hog to attack Arjuna.

Śiva has come with his followers all disguised as hunters.



***figure 239.*** **Ref: P.251, Vol2**

*Figure 239 Arjuna's visit to heaven, pillar 7, south.*

The topmost medallion contains a very rare scene of carrying the *prasāda*, grace of the god, in all pomp. The scene is pictured in this manner: a person, seated on an elephant, holding a container on his head with his right hand and keeping his balance by holding the seat fixed to the saddle.

He is accompanied by a mahout (elephant driver) and all paraphernalia, such as drum player, conch blower and porter of *daṇḍa*, stick. A big, beautiful bell is hanging on the left hind leg of the elephant. The stick that is in the hand of the elephant rider looks either like a flag or an umbrella.

Above the medallion is a small panel with an unfinished sculpture of a seated couple. It may be Śiva with his consort Pārvatī. In that case it may not be wrong to think that the *prasāda* is carried to their abode.

In the lower panel is a scene from the *Mahābhārata viz*. the narration of his experiences by Arjuna. After his acquisition of the missile *Pāśupata*, being still on the Himālaya, he heard a chariot accompanied by heavenly damsels with their usual wont of singing and dancing. That was Indra, Arjuna's father. At the same time other gods of cardinal points such as Kubera, Yama and Varuṇa also appeared there and blessed him by presenting him with various weapons. When they disappeared Indra invited him to go to his abode Amarāvatī in heaven. Arjuna deserved the sojourn in heaven, because he had already paid visits to many pilgrim centres and had done severe penance to please Śiva.

When Arjuna reached the heavenly residence of Indra, he was even made to sit on his throne and to receive many more weapons. He was dispatched to fight with the *Nivātakavaca*, who were like submarine monsters. *Nivātakavaca* were the sons of Saṃhlāda younger brother of Prahlāda. By a boon granted by Brahmā they were in occupation of Indra's former submarine town and had become troublesome to gods. Indra went to see Brahmā and asked him the way to regain his splendid city. Brahmā replied:

***bhavitāntas tvam apy eṣām dehenānyena śatruhan /***
(*Ibid, Vanaparva, adhyāya 172, śloka 31b, p. 140, Nag pub*)

"They will be destroyed by another body of yours." Arjuna is the son of Indra, which means that he is another body of Indra. So he was commissioned to kill the sea demons *viz*. *Nivātakavaca*.



***figure 240.*** **Ref: P.252, Vol2**

*Figure 240 Arjuna's fight with Nivātakavaca, pillar 7, west.*
This story goes in six panels. It starts on the middle panel. Gods of cardinal points such as Yama, Varuṇa and Kubera are seated with weapons in their

hands. In *añjali*, Arjuna is in front of them. They will be presenting him with the weapons. The next sequence comes just behind them: again Arjuna is shown seated with folded hands. A chariot is in front of him with its charioteer. This is the chariot sent by Indra asking Mātali the charioteer to bring Arjuna to heaven. Mātali had the talent to run the horses with speed equal to that of the wind, mind etc. Flying like a bird, the chariot was going in the sky. They flew over many towns and forests. The replicas of mansions in the panel represent the palatial buildings and temples that they perceived on their way. The last and the final scene represents their arrival at Indra's abode Amarāvatī where were the wish granting trees, where residents were neither affected by cold nor heat.

***Darśayāmāsa me śīghraṃ mātaliḥ śakrasārathiḥ /***
***Tataḥ śakrasya bhavanam apaśyam amarāvatīm // 45 //***
***Divyaiḥ kāmaphalaiḥ vṛkṣai ratnaiś ca samalaṃkṛtām /***
***Na tatra sūryaḥ tapati na śitoṣṇena cakrumaḥ // 46 //***
(*Ibid. Vanaparva, adhyāya 168, śloka 45-46, folio 137b*)


*figure 239.* **Ref: P.251, Vol2**

On the south façade of pillar 7 (*figure 239*), in the first panel, to the extreme left are shown a few trees which represent the trees that are mentioned by Arjuna. They are the synonyms of wish granting trees. There Arjuna was received by the heavenly damsels. Then we see him seated, with folded hands, in front of Indra. The latter is surrounded by heavenly nymphs; Śacī is at his back sitting with folded hands. The image next to Indra seems to be singing. By and large, the artists show a singing figure holding one of his/her hands by the side of the ear to have a better hearing of the tunes of accompanying instruments. In this sculpture, the hand of the person is near his ear. This gesture makes us to deduce that the image represents the pose of a singer.

In the lower panel, on the same façade (*figure 239*), there are two sequences. An ablution scene is represented to the left. Two ladies are pouring water on a seated figure. This is the beginning of Arjuna's preparation to set forth on a mission to conquer the *Nivātakavaca*, submarine demons. Before starting, Arjuna is bathed and decorated with the same ornaments as Indra. Indra gave him even his *kirīṭa*, tiara. Before setting out on any mission, it is customary to have *maṅgalasnāna*, a religious bath and perform certain rituals to return victoriously. In the sculpture under study,

only the bathing scene is shown. By the side of these ladies is probably a *caurī* bearer, indicating the bathing person is of a royal origin.

*Yāḷi*, a mythical animal with a lion's head is carved to distinguish the first scene from the next one. A person holding bow and arrow and bedecked with a handsome tiara is on a chariot with a charioteer. The charioteer is with horse bridles in his hands. These personages are Arjuna and Mātali who are on their way to fight with the *Nivātakavaca* demons.

On hearing the neighing of horses, the ascetics thought that Indra is coming near them. But on seeing Arjuna and on learning the aim of his mission, they blessed him to come back victorious. In this scene, as illustrated on the west side (*figure 240*), the charioteer is alone in the chariot. Arjuna is sitting on the ground with folded hands to receive the benedictions of the sages.



*figure 240.* Ref: P.252, Vol2

On the north façade of pillar 7, in the lower panel (*figure 238*) Arjuna's fight with *Nivātakavaca* demons continues. The carving of a mythical lion separates the two armies. Arjuna is fighting alone with numerous demons. Some are shown lying dead on the ground.

On the east façade, in the lower panel (*figure 237*), after the fight with *Nivātakavaca* demons, Arjuna had to face two more demons, namely Pauloma and Kālakañjara, with their armies. The treatment of this scene is very much identical with the previous one.



*figure 238.* Ref: P.250, Vol2

Atop the pillar, there are four medallions, one on each façade.

On the east façade (*figure 237*), Vṛṣabha-indraśiras or Gajapuṅgava, the heads of an elephant and a bull are combined together with two animal bodies in such a way that from one side it looks like an elephant and from the other, a bull. The idea behind this is that the bull is the vehicle of Īśāna (Śiva) and the elephant, that of Indra. Indra is the guardian deity of the east whereas Īśāna is that of the north-east. Of these two points, where does one end and where does the other start? It corresponds to the expression of *Mīna-Meṣa*, Pisces-Ram. Besides, Īśa and Indra stand for overlordship, force and energy e.g.: *puṃgava*, pre-eminent of any class; *aindra*, elephant. Symbolically, both stand for puissance, overlordship etc. The word *puṃgava* or *indra* is applied to persons who are eminent in their



*figure 237.* Ref: P.249, Vol2

fields: e.g. *narendra*, *narapuṃgava*. So we feel that both the expressions are combined here.

Also this sculpture is an example of the competency of the artist. He may aptly be called *kalāpuṃgava* or *kalendra*.

On the western façade, in the medallion, (***figure 240***) is the episode of Dhundhumāra. The story of Dhundhumāra occurs in the *Mahābhārata* (*Vanaparva, adhyāya* 203; folios 305 ff), as well as in the *Viṣṇudharmottara* (*khaṇḍa* 1, *adhyāya* 16).

According to the *Viṣṇudharmottara* one ninth portion of the Bhāratavarṣa, India, was covered with sand. In the midst of this desert land lived a demon named Dhundhumāra son of Madhukaiṭabha. Once in a year he exhales very forcefully in such a way that the whole land slides and the weak living beings suffer much. Finally the demon was killed by Kuvalāśva, son of Bṛhadaśva, King of Śrāvasti.

This story is represented in the medallion. Dhundhumāra the demon is breathing out with intense force. A monkey is caught in his exhaling breath. Here the monkey represents the weaker species of

living beings on the earth who are victims of demon's breathing.

On the north façade, in the medallion, (***figure 238***), a dance scene is sculptured in a very intricate manner. There are three heads, three torsos with four legs. On either side of the panel are seated two musicians; a *ghaṭa* player to the left and a flute player to the right.

It represents the three poses of a dance after *korave*, a chain of movements. By and large, the dancers take one pose and stand still after a chain of movements. It is shown here remarkably and very intelligently.

The central figure is the starting pose and it is in *samakaraṇa* with bent knees. A propos an image of this kind Dr. Kapila Vatsyayana writes: "Where the knees are bent, they are only slightly so and there is no bent in the symmetrical disposition of the vertical *sūtras* that determine the nature of the movement. They are either *samanakha* or līna on the *Nāṭyaśāstra* system. (*Discourses on Śiva*, ed. By M. Meister, Vakils, Feffer & Simons

Ltd. Bombay, 1984, Kapila Vatsyayana's article "Śiva-Naṭeśa, Cadence and Form", p. 195).

Then the artist takes the pose of *nata*, where his waist and the torso swing to the side and the shoulders slightly move forward with one hand in *karihasta*, trunk of an elephant, and the other in *muṣṭi*, closed fist.

In the sequence under study, the sculptor has figured it in such a way that the hands in the *samanakha* become *karihasta* and the other hand in *muṣṭi* when turned to the side. It looks, from the image that the artist is moving from *nata* to *samunnata*. (*Nāṭyaśāstra*, trans. by R.V. Jagiradar, Akṣara Prakāśana, Sāgara, p. 132).

There are only decorative motifs on all four sides of the lower portions of the pillar.

## H. Pillar 8

There are figures in the medallion as well as in the lower portion of the pillar. There are no images in the middle portion of the pillar. The space was prepared but has been left blank.

*Figure 241 Viṣṇu Yogamūrti, pillar 8, east.*
Viṣṇu as Yogamūrti, throws his discus to kill a demon. By the side of Viṣṇu is standing a personage with a mace in his hands. On the left side of Viṣṇu is a fallen personage and a discus is at his throat. We don't know what the story is.



*figure 241.* Ref: P.253, Vol2

*Figure 242 Couple, pillar 8, south.*
A couple is standing hand in hand, probably in a forest or a pleasure garden. The consort is to the right of the man. A female *caurī* bearer is by the side of the lady in the pose of fanning. The other person, next to the male figure is looking at them. His right hand rests on his lap whereas the left, held at the level of his navel, probably carries a Liṅga.



*figure 242.* Ref: P.253, Vol2

The scene is very well combined. The lady's right hand is in *dola*, hangs parallel to the raised upward left hand of the *caurī* bearer. Similarly, the left hand of the principal male figure is parallel to the right hand of the

attendant standing beside. There is something on his left shoulder and the long rounded handle of it is in his right hand. As the images are not well polished and in the absence of attributes in their hands the identification is difficult: probably a noble couple amongst forest dwellers, *vanacara* and *vanacarī*.



*figure 243.* Ref: P.254, Vol2

*Figure 243 Dancing Śiva, pillar 8, west.*

Dancing figure, probably of Śiva, holding a snake above his head like an arc. He is accompanied by a flutist to the right and a *ghaṭa* player to the left. It is not as refined as in the *figure 229*, though they look identical.



*figure 244.* Ref: P.255, Vol2

*Figure 244 Dancers, pillar 8, north.*

Two dancers possibly form a couple, a man and a woman. The man's left hand is raised up with the palm in *patāka*, while the left is folded and brought towards his chest with the palm, again in *patāka*, but turned towards the chest. His knees are bent and the right foot is in *agratalasaṃcāra*, big toe touching the ground. The other knee bent, like in *ardhamaṇḍalin*, and the foot is placed on the ground, his head tilted towards his right side. The corresponding figure, a lady dancer's right foot is in *kuñcita*, ball of the foot touching the ground and the other raised high to some extent but not like in *Śivapāda*. The postures of her hands are similar to that of the male figure with the difference that her right hand is raised up while the left is folded and brought towards her chest. Her head is tilted towards her left side. (For the description of the poses of feet we have made use of Dr. Kapila Vatsyayana's above cited article). The beautiful bending of their hands and feet produce a blend of semi-circles.

## I. Pillar 9



*figure 245.* Ref: P.256, Vol2

*Figure 245 Bali and Vāmana, pillar 9, east.*

There is an unfinished scene from the story of the demon King Bali in the semi-circular meadallion. It deals with the story of the arrival of Vāmana in the court of Bali. Although Bali wasn't like other demons, he had the ambition to obtain the place of Indra amidst the gods. Naturally, the gods did not appreciate to have him, a demon, amidst them. So they planned to see that his desire would not be fulfilled. Viṣṇu took the form of a young Brahmin student and went to King Bali begging for three steps of land. The episode represented here is the arrival of Vāmana in the court of Bali.

But it is unfinished we will not proceed any further with the description of the scene.

*Figure 246 Samudramanthana, pillar 9, north.*
This is one of the most common scenes we find carved on pillars or façades of temples. The story occurs in the *Mahābhārata, ādiparva* 18, the *Rāmāyaṇa* and many *Purāṇa* such as *Bhāgavata* 8, *Skanda* 9, 10, *Viṣṇupurāṇa* etc.


*figure 246.* Ref: P.258, Vol2

The story of the churning of the ocean is told in the *Bhāgavatapurāṇa* 8.6 (translated by a board of scholars, ed. by J. L. Shastri, Delhi, 1975, vol. 9, pt III, p. 1028 ff.) Once all the gods went to Viṣṇu to listen to his counselling about their welfare: "Oh Lord ! Be pleased to advise us what may be beneficial to Brāhmaṇas and gods". The Lord replied them to conclude a peace-treaty with the Daityas who are favoured by time; wait till fortune smiles on you.

"When an object to be achieved is important, an alliance should be entered into, even with enemies. When once, you have accomplished your purpose, you may behave as a serpent does with a mouse".

On hearing these words of their Lord Viṣṇu, the hosts of gods went to meet their foes and made peace with them. Gods met the demons amongst whom were Bali, son of Virocana, grandson of Prahlāda, Ariṣṭanemi, Śambara and the residents of Tripura and so on. The demons brooded, for a while, over the chance that is knocking at their door, accepted to cooperate with the divines. Although, both the gods and the demons were mighty, they were exhausted by the time they succeeded in uprooting the mount Mandara to be used as the rod for churning. Vāsuki, the king of snakes, was invited to serve the purpose of the cord in their task of churning the ocean and they bound him around the mount Mandara. The demons deemed it to be below their dignity to hold the tail of Vāsuki. So they went to the side of the hood, while the gods held the tail.

With utmost desire to obtain the elixir of immortality, both the teams set out vigorously, to churn the sea. But the mount Mandara, being unsupported from below, sank down into water despite the efforts of the churners. Treating kindly their prayer for succour, God Viṣṇu, with one of his *aṃśa*, aspects, dived deep into the ocean in the form of a gigantic

tortoise to support the Mountain. According to the *Viṣṇupurāṇa* "with one of his aspects God Viṣṇu metamorphosed and transformed himself into a Kūrma, the Tortoise. And with his other aspect he appeared in the original form, sat on the top of the mountain to assure and encourage the members of both teams in their exploit. (Les Livres Sacrés, Tome II ; Vishnou-Pourana, trad. Par MM. Pauthier et G. Brunet. Chez J-P. Migne, Paris, 1866; livre 1er, chapitre 9, p. 216,).

At this juncture, variations occur in the stories that are recounted in different texts and the sculptures under study. According to the *Bhāgavatapurāṇa* when the members were exhausted with the prolonged action of agitating the mountain, Viṣṇu himself took both ends of the snake and alone, he began to churn the ocean, while the *Tattvasaṃgraha Rāmāyaṇa* gives a different version.

In the *Tattvasaṃgraha Rāmāyaṇa, Kiṣkindhā Kāṇda*, the story is that Vālin, monkey king of unmatched energy, son of Ahalyā and Indra, went to the spot where the churning of the ocean was going on. On seeing the fatigue of gods, Viṣṇu requested Indra to persuade his son to help the gods in their act. When Indra did accordingly, Viṣṇu decorated the Monkey King Vālin with a necklace of divine golden lotuses and showered upon him many blessings amongst which one was that he will be always invincible in duels because half of the energy of his adversary will go to him. Filled with joy with such unexpected honours, Vālin took both ends of the snake to agitate the mountain. (*Tattvasaṃgraha Rāmāyaṇa, Kiṣkindhā khaṇḍa,* 5; *Purāṇanāma*..., see under Vālin, p. 525)

In the representation of the churning of the ocean under study, the whole scene is in one panel in the space below the semi-circular medallion. The story deals with the divine figures and the demons holding the two ends of the serpent Vāsuki tied around the mount Mandara, set out to churn the ocean. Gods are shown sober while the demons, with their moustaches and other ornamentation, have a very ostentatious appearance. On the top of the mountain is a figure which looks like that of a goddess. But, no *Purāṇa* mentions a female figure on the summit of that hill at the time of the agitation of the mountain. Most of the texts mention that Viṣṇu put one of his hands on the top of the mountain while, in the form of a Tortoise, he was supporting the Mandara on his back. Only the *Viṣṇupurāṇa* is very clear in mentioning that Viṣṇu sat on the peak while he gave his back,

in the form of a Tortoise, to support the mountain. But, it is possible, in the context of this image that the artist might have imagined the form of Viṣṇu as Mohinī, to inspire more both parties.

Almost all the purāṇic texts say that from the churning of the milk ocean were born Surabhi, the celestial cow, Uccaiḥśravas, the celestial horse, Airāvata, the celestial elephant with four tusks, Kaustubha, the celestial gem, *Pārijāta*, the celestial wish granting tree, Lakṣmī, the future consort of Viṣṇu and the goddess of wealth, Vāruṇī, goddess of wine in the form of a young girl with lotus eyes, *Apsaras*, the celestial nymphs and a highly wonderful person Dhanvantari, the divine discloser of the Science of Medicine, with the pot full of *amṛta*, the nectar, in his hands. He was indeed a direct manifestation of a portion of a ray of Viṣṇu himself. They are all represented here.

With regard to the poison *hālāhala*, also called *kālakūṭa*, different versions are given in different *purāṇa* texts. According to the *Viṣṇupurāṇa*, the poison was consumed by the snakes and not by Śiva. It is quite likely that the artist had in his mind only those stories recounted in the *Bhāgavata* and the *Viṣṇupurāṇa*, in which the story of the *hālāhala* venom is different. Anyway, this sequence does not figure here in this temple.

In the upper portion of the same pillar, in the semi-circular medallion, a similar scene is interpreted with a further development of the story. Of course, the Mandara bound by Vāsuki remains unchanged, but in the place of gods and demons, both ends of the snake are in the hands of one person with the face of a monkey. The account given in the *Bhāgavata* does not suit well, whereas the version in the *Tattvasaṃgraha Rāmāyaṇa, Kiṣkindhā khaṇḍa*, goes well here.

According to this *Rāmāyaṇa* it is Vālin who took the both ends of the snake and churned the ocean.

On the top of the mountain is a male figure which looks like Sūryanārāyaṇa and not Viṣṇu. By and large, the images of the Sun god are shown with two hands, holding lotus in each and a halo behind his head. Here also, it may not be wrong to identify the figure as Sūryanārāyaṇa because the figure has only two hands with a lotus in each.

A lady is sitting by the side of the churning rod, Mandara Mountain. It is recounted in the *Bhāgavata* "when the charming Goddess Lakṣmī disregarded the demons they became dispirited, voluptuous, indolent and devoid of shame. There upon arose the presiding deity of wine, Vāruṇī by name, in the form of a girl with lotus eyes. The demons took hold of her, by the consent of Lord Hari". (*Bhāgavata*, p. 1042, verses 29-30). But in the *Vālmīki Rāmāyaṇa*, Vāruṇī, is mentioned as the daughter of Varuṇa and emerged from the sea, and the gods took possession of her. (*Bālakāṃḍa*, 45, verses 36-38.) The crescent moon also has emerged from the ocean.

Here we come to the end of the description of figures on pillars in the southern part of the *maṇḍapa* of Lokeśvara temple.

## 3. 2. 4. Maṇḍapa North Side

As in the southern, in the northern part of the *maṇḍapa* also there are nine pillars. A good number of them have images on all four façades and some only on three, a few only on two sides. A few of the scenes are derived from the *Rāmāyaṇa* and the *Mahābhārata* and they are continuations of the episodes on the corresponding pillars facing them in the southern *maṇḍapa*.

### A. Pillar 10



*figure 247.* **Ref: P.259, Vol2**

*Figure 247 Vipralambhaśṛṅgāra, pillar 10, east.*

This is one of the best examples of *vipralambhaśṛṅgāra rasa* "sentiment of love in separation" in this temple. A lovelorn lady is taken care of by her companions. In this decor a beautiful lady is lying on a stone slab. Her right leg is stretched straight, reposing on a cushion, while the left one is folded in an acute angle dividing the panel into two parts in such a way that two of her mates are grouped together in each portion. Her right hand is supporting her head which must be on cushion while she is touching her right breast with her left hand which has gone very tender due to the separation from her lover. It signifies her suffering from the pangs of love. One of her attendants who is to the extreme left is fanning her, the other with a musical instrument in her hands, is playing and probably singing too; she is trying to entertain her friend with her music. A third one is applying an ointment to the sole of her right foot to soothe

her from suffering; and a fourth one is preparing a paste to soothe her from torments of love. Another lady is standing by her side.

All this mise en scene reminds us either of a passage from the *Śākuntala* or of the preparations for marriage of Pārvatī in the *Kumārasaṃbhava*, both by Kālidāsa. However, the details of the décor of the panel suit better to the description of the forlorn lady Śakuntalā than to Pārvatī who is dreaming of her divine lover Śiva. Śakuntalā is anxious to unite with King Duṣyanta, her lover whereas Pārvatī is eager to meet her beloved Śiva in their celestial wedding. Here, in the picture, the reclining damsel looks more like a lady anxious and suffering from pangs of love. In that case, it is difficult to identify her with Pārvatī. Also, in the picture under study, the friends around the lady are trying to soothe her. If it were Pārvatī, then they would be decorating her for the wedding. In that case she would be sitting bedecked with ornaments and not reclining. Owing to these arguments, in our opinion, it is the representation of a theatrical decor from the *Śākuntala* on stone. The story of *Śakuntalā* in the drama by Kālidāsa is as follows.

*Śakuntalā*, a foster daughter of sage Kaṇva is brought up in an *āśrama*, monastery. Śakuntalā sees King Duṣyanta for the first time, while she is watering the plants and it is love at first sight for her. But the austere rules of the *āśrama* are not in favour of her meeting with her dearly loved king all the time. As a result, she is afflicted by pangs of love. This dramatic sequence is well figured here on the pillar.

On seeing Śakuntalā lying on a slab, the King says "Ah, my eyes have been fully gratified. The darling of my thoughts, reposing on a flat stone slab, strewn with flowers, is attended to by her two friends." (*Śākuntala*, p. 73).

When one of her friends asks her whether the fanning with lotus leaves soothes her, Śakuntalā, quite surprised, asks whether anybody is fanning her. On hearing these words of Śakuntalā, King Duṣyanta continues his monologue: "The Usīra salve has been applied to her bosom, and her only bracelet of lotus stalks is hanging loose;" (ibid, p. 73)

***Kṣāmakṣāmakapolam ānanam uraḥ kāṭhinyamuktastanaṃ***
***Madhyaḥ klāntataraḥ prakāmavinatāv aṃsau chaviḥ paṇḍurā /***
***Śocyā ca priyadarśanā madanakliṣṭeyam ālakṣyate ... // 9 //***
(*Abhijñānaśākuntala, 3rd act, p. 74*)

"Her face has its cheeks excessively emaciated, her bosom has lost the firmness of its breasts; her waist is more slender (than before); her shoulders are very much drooping; her complexion is wan; thus tormented by love, she appears both deplorable and charming..." (Devadhar's translation ibid, p. 75)

On the pillar, the image is equally charming and suits well to the description of Śakuntalā as given by Kālidāsa in the *Śākuntala* and a best example of *vipralaṃbhaśṛṅgāra*, love in separation.

A similar image is again found on pillar 18, façade east, which we will explain later. But the image under study is more ornate and elegant.

Above the panel is a scroll of decorative motifs. The same motifs are found on the doorjambs of later Cālukyan temples. Below the panel is a scene of dancers in the decorative frames of pearls and flowers.



***figure 248.*** **Ref: P.260, Vol2**

*Figure 248 Elephant chasing an ox-rider, pillar 10, east, corbel.*

Above the medallion is a panel in which a man riding on an ox is chased by a male elephant. Both are in full motion. There is a man seated on the back of a bull or a horse (image is unfinished) instigating it to run faster than the elephant. The mahout or driver of the elephant, as well as the rider on its back are holding fast the ropes tied around its neck. The *Gajavāhyālivinoda* section in *Mānasollāsa Viṃśati* 4, *Gajavāhyālīvinoda* verses 634 & 635, p. 208, Calukya Someśvara writes: "An elephant which is adamant and does not listen to the mahout, nor obeys his orders, such an elephant is called *anārūḍha*, unfit for mounting. Such an elephant should be brought to the arena with its eyes closed and ears filled with cloth balls. On arriving in the arena, the cloth band tied on its eyes and the balls in the ear should be removed. Then one should make terrific noise of "vīrasūḍa" and show to the elephant *parikāra*, he who is ready to face or follow its fury. Then it will run."

***uccāṭitastabdhakarṇo nipīḍya cibukasthalam***
***Karaṃ prasārya purataḥ puccham unnamya kopataḥ //634//***
***Saṃbhrameṇa javādhikyāt parikāram anudravet /***
***Svapn(āntam) iva saṃprāpya jighāṃsuḥ parikārakam // 635//***

The running of the elephant with its trunk stretched suits what King Calukya Someśvara has said à propos the "*anārūḍha*" elephant. A collar made of small bells is around the neck of the elephant and another bell, comparatively bigger than those in the collar, is hanging on its back. The hanging of bells makes us to feel the jingling sound, the speed of the pachyderm with stretched trunk in its fury.

*Figure 249 Dakṣayajñavināśana, pillar 10, west.*
In the semi-circular medallion is an unfinished scene of musicians flying in the sky. The central figure is shown playing a string instrument. Either it may be a *vīṇā* or some similar type of lute. To his left is a percussionist. To his right is a woman. There are two more figures but it is difficult to go further in their description.


*figure 249.* **Ref: P.261, Vol2**

There are three panels on the square portion of the pillar besides one on the medallion. In the uppermost panel there are decorative motifs. The sacrifice by Dakṣa and his daughter Dākṣāyaṇī committing *satī*, falling in the fire, is the main theme of the central panel.

The daughter of Dakṣa, Dākṣāyaṇī, *i.e.* future Pārvatī, arrives alone to the ceremony where her father is performing a sacrifice for which neither she nor her husband Śiva are invited. Although his daughter is married to Śiva, Dakṣa did not have any regard towards his son-in-law for the reason that he is not rich. In spite of the absence of invitation, when she arrives alone to the spot of the sacrificial ceremonies, her father and others insult her. Unable to withstand their insults, she goes near the sacrificial fire altar and jumps in it. These events are interpreted in pictographic forms on the pillar.

The story goes from right to left. Dākṣāyaṇī, on *Nandin*, the bull, arrives alone at the spot where all the gods are assembled for the sacrifice. The main deities are sitting in the centre while others are standing and one of them (to the right) is in a kind of *vajrāṣana* with folded hands. At the extreme left of the panel is a lady sitting. From the hairstyle and other attires it looks like Dākṣāyaṇī (Pārvati) with her yogic power preparing to jump in the fire. Immediately in the next scene we notice a female figure in the midst of flames. That is Dākṣāyaṇī in the fire engulfed by the flames. Another name of Dākṣāyaṇī is Satī.

The lowest of all panels has images of dwarfs in dance postures. It seems to be a succession of dance poses continuing from one façade to the following façade. On the north and the south façades are male figures whereas in the east and west are females.



***figure 250.*** **Ref: P.263, Vol2**

***Figure 250 Wedding negotiation, pillar 10, south.***

A four handed central figure is seated, in the company of a lady to his right and an emaciated ascetic to his left. But the sage has turned his head towards two other figures to his left. We presume that the sequence in this panel is in double dimension. As there is a snake in one of the hands of the central figure, we presume that it is Śiva. To the extreme right of the panel is also a seated figure which looks like Śiva. Although it is difficult to identify all the characters in the picture, broadly we can say that it is the preamble to the negotiation for Śiva's wedding. We strongly feel that the *Kumārasaṃbhava* by Kālidāsa supports such interpretation. The figure to the extreme right is seated in the yogic posture. In the third position from that image is a sage seated and in the pose of telling something. This tableau reminds us a *śloka* from the *Kumārasaṃbhava*:

***ṛṣīñ jyotirmayān sapta sasmāra smaraśāsanaḥ //***

(*sarga VI, śloka 3*)

"The punisher of Lord of love (Śiva) invited mentally the seven ascetics". The context is that now Śiva is in love with Pārvatī and he wants to marry her. In order to carry the message to Pārvatī's father and negotiate for the wedding Śiva wants some mediators. So he thinks of sending the Saptarṣi, seven sages to Himavān, Pārvatī's father for the wedding talks. The poet says that Śiva invites the sages mentally. To call them mentally, it is but natural that Śiva has to sit in the yogic posture. That is why the figure to the extreme right is in yogic posture.

Vaśiṣṭha is one of the seven sages, invitees of Śiva. The wife of Vaśiṣṭha is Arundhatī, known for her loyalty to her husband. The poet says that suddenly the seven sages, whose wealth is their penance, appeared there in the company of Arundhatī. Suddenly the attention of Śiva is imprisoned by the dignified company of Arundhatī, shining *sākṣād iva tapaḥsiddhiḥ* "like an embodiment of realization of penance".

The poet's words express the esteem of Śiva for Arundhatī. The sculptor has shown the same idea on stone here. To make us understand the regard that Śiva has for Arundhatī, he has portrayed her sitting to the right of the central figure which we have identified as Śiva.

One more point of interest is that we find a similarity between the facial features of this sculpture with that of images on the arches of the *stūpa* at Sanchi.

*Figure 251 A couple and dance figures, pillar 10, north.*
Here also there are three panels on the square surface. But they are all dance figures and decorative scrolls. Atop in the semicircular medallion, an amorous couple is sitting on a round mattress in such a way that their crossed legs, his right leg crossing with her left one, form an inner circle with the borders of the seat inside the contours of the medallion. The other leg of each character is folded in the fashion of *padmāsana*. The couple may be identified with Śiva and Pārvatī.



*figure 251.* Ref: P.264, Vol2

## B. Pillar 11

Only the southern and the western façades of the pillar have been sculptured. The other two have been left empty.

*Figure 252 Girijākalyāṇa, pillar 11, west.*
There are three sets of scenes, two on the square surface and one in the medallion. Of the three sections, the upper one illustrates a story. The one just below is full of decorative motifs and the lowest of all, as usual, contains figures of dancers inserted in between pearl and flower garlands.

In the panel just below the medallion there are seven female figures with their attendants. Probably, it represents the pre-wedding scene of Pārvatī. The goddess is all set for her wedding in a mise en scène which again reminds us of an episode from the *Kumārasaṃbhava* by Kālidāsa.

When Śiva was entering the wedding hall, friends and confidantes of Pārvatī expressed their deep desire to unite with him. The *Kumārasaṃbhava* gives a wonderful pen picture of how they prepared themselves to see him and the interpretation of it in sculpture is equally wonderful (7th *sarga*, 56-62).



*figure 252.* Ref: P.265, Vol2

In the medallion is Girijākalyāṇa, the wedding of Śiva with Pārvatī. It looks like any wedding scene. But the hairdress and the ear ornaments of the male figure in the centre look like that of Śiva's. So we think that it is Girijākalyāṇa wedding of Śiva with Pārvatī. Śiva and Pārvatī are standing in the centre. She is standing to the right of Śiva because at the time of *kanyādāna*, giving of the daughter away, in marriage. she is on the right side of her husband to be. After this is over, the bride sits to the left of the groom. In the picture under study there is a person standing by the side of the girl. We may not be wrong if we identify him either with her father *Parvatarāja* who is performing the *kanyādāna*. Here in the image her father, with a *kamaṇḍalu*, water pot, in his hand, is ready to pour water of libation. . How tenderly her right hand is held by the right hand of Śiva is beautifully shown here.

There is a personage standing by the side of Śiva. He may be Viṣṇu. According to some traditions Viṣṇu would have played the role of Pārvatī's brother and done the *kanyādāna*. This tradition is very prominent in the Virūpākṣa temple at Hampi. But the *Śivapurāṇa* says that Himavat in the company of Menā gave his daughter Pārvatī to Śiva in marriage (Vol. II, *Rudrasaṃhitā*, Chapter 48, pp. 675 ff.) Also in the *Girijākalyāṇamahāprabandham* (in Kannaḍa) the poet Harihara writes that Himālaya in the company of his lawful wife Menādevī performed the *kanyādāna*. Harihara's date, according to modern scholars, falls somewhere in the middle of 13th century. So we think that the tradition of Viṣṇu playing the role of the brother of Pārvatī and performing the donation of giving a girl in marriage is a later tradition.



***figure 253.*** **Ref: P.266, Vol2**

***Figure 253 Divine family, pillar 11, south.***

There are, as usual, three panels of which only the upper panel relates some story. The story might have been derived from the *Śiva* or *Liṅga purāṇa.*

The divine couple, Śiva and Pārvatī, is seated along with their two sons, Gaṇeśa and Skanda. Gaṇeśa is sitting by the side of his father and Skanda by the side of his mother, Pārvatī. Here their legs are crossed, like in the medallion on ***figure 251***. *Śiva* is seated with a *yogapaṭṭa*, "yogic band", on his waist. His right hand is parallel to his stretched leg. Amongst the demigods shown in flying pose, in couples by the side of the divine, we can say that the middle one is Nandikeśvara with his consort. He is identifiable because

of his monkey face. According to the *Śiva* and the *Liṅgapurāṇa*, chapters 42-44, Nandikeśvara is married but *Nandin* is unmarried. The former plays the role of an attendant, guardian of the doors of the private apartments of Śiva, whereas the latter is the vehicle of Śiva. Also *Nandin* represents *Dharma*. In sculptures, Nandikeśvara is represented in anthropomorphic form, whereas *Nandin* is in zoomorphic form.

In the other two panels, the middle one is of vegetal scrolls and the lowest, as usual, of dancers set in the middle of pearls and flower garlands.

## C. Pillar 12

Many episodes relating to the *Mahābhārata* war have been depicted on three sides of this pillar. The western façade is plain. The prologue to the *Mahābhārata* war is well interpreted on three façades of this pillar.

*Figure 254 Mahābhārata, prologue, Mantrālocanā, pillar 12, south.*
There is only one sequence on this side of the pillar. All the five brothers are assembled here. Dharmarāja, the eldest of all, is on the *siṃhāsana* "throne" clearly identifiable from the figures of lions for the feet of the seat. Nakula and Sahadeva, twin brothers, are together on another seat. Bhīma is sitting to the right side of the eldest brother. Because of his hand on the mace we identify him with Bhīma. Dharmarāja is giving instructions and it can be made out from his gesture of *sūcīhasta*, showing something with the index finger. Arjuna is setting out on a mission. He is in his chariot, conducted by Kṛṣṇa himself (?). Every minute details of the story is carved with much skill. Dharmarāja is adorned with a *kirīṭa*, a tiara. Nakula and Sahadeva are having *uṣṇīṣa* whereas Bhīma and Arjuna are with small tiaras.


*figure 254.* Ref: P.266, Vol2

*Figure 255 Mahābhārata, Kurukṣetra war, pillar 12, east.*
In the central panel there is a battle scene the source for which is the Kurukṣetra war in the *Mahābhārata*. But we are unable to identify the exact episode of the war.

In the lowest panel there are unfinished dance figures. The upper panel, the medallion and the western façade are empty.


*figure 255.* Ref: P.267, Vol2



*figure 256.* Ref: P.268, Vol2

*Figure 256 Mahābhāratayuddha, pillar 12, north.*
Continuation of war scenes.

### D. Pillar 13

It is fully empty. There are no images on any side of it.

### E. Pillar 14

The story of the *Mahābhārata* starts.

The basic themes for the *bas-reliefs* on the four façades of the pillar 14 are from different *parva* or chapters of the *Mahābhārata* namely the *Dyutaparva, Sabhāparva, Dakṣiṇa* and *Uttaragograhaṇa*, capturing of cows by Kaurava princes from the *Virāṭaparva*, and death of Karṇa, Śalya, Duryodhana from *Karṇaparva, Śalyaparva* etc. The serials of the story starts the upper panel on southern façade and ends also on the same southern façade middle panel depicting the end of Bhīṣma derived from the *Anuśāsanaparva*. the lowest panel the duel between Bhīma and Duryodhana. The *Mahābhārata* story ends on the eastern façade. On the same northern façade, the middle panel is the story of the fight between Bhīṣma and Śveta for which the source is *Bhīṣmaparva*. The battle scenes continue on all façades till the death of Duryodhana on the south façade.



*figure 257.* Ref: P.269, Vol2

*Figure 257 Akṣakrīḍā, śaraśayyā, Gadāyuddhadarpaṇa, pillar 14, south.*
Of the three panels here, the starting events of the *Mahābhārata* story are illustrated on the uppermost one. The main theme of the intrigue is that Dhṛtarāṣṭra has built a special hall for gambling. On the invitation of Duryodhana, Dharmarāja attends the game with all his family members and his treasures *i.e.* his cowherds. The whole scene is in double dimension. Dharmarāja plays dice with his cousins and loses everything including his wife. This theme is very well caught through here in images. A chart is shown spread in the centre of the panel. To the left of the game board is seated Dharmarāja playing dice with one of his cousins who is on the other side of the same play board. As Dharmarāja has lost everything in the game including his wife Draupadī, the latter is dragged to the court by Duśśāsana, one of the victorious cousins. He is very ostentatious. Even Duryodhan is sitting in an arrogant fashion. To the extreme left of the panel are seen the three other brothers of Dharmarāja, helpless and unable to

withstand the scene of insulting their beloved wife. She is standing in shame behind Dharmarāja, with head down. On the same panel, to the right, Arjuna is in the chariot with the herds.

*Figure 258 Upakīcakavadha, pillar 14, west.*



*figure 258.* Ref: P.270, Vol2

There are only two panels here and the upper one registers the prologue to the *Mahābhārata* war and the lower one the continuation of the war scene. In the upper panel, there are two scenes. The first one, to the extreme left is a bedroom scene. One person is lying on the bed. This is Kīcaka. Draupadi has given an appointment to Kīcaka to come to the newly built *nāṭyaśala* where she will wait for him. Thinking that she will come Kīcaka has come and lying on the bed is waiting for his beloved dame. In lieu of a delicate damsel appears Bhīma. Bhīma's head is shown just above the bed of Kīcaka. The next scene is the fight between Bhīma and Kīcaka. Bhīma kills Kīcaka. Bhīma is shown here with a mace.

The latter half of the panel is consecrated to the scene in which Draupadi is brought by the brothers of Kīcaka also known by the name of *Upakīcaka*, secondary Kīcaka, to burn her with the dead body of Kīcaka. On learning about the mysterious death of their brother who had the reputation of an invincible hero, they come to the conclusion that Draupadī, working in his palace as a maid, is at the origin of this calamity. To punish her Upakīcaka clan ties her to the body of Kīcaka to burn her alive.

This scene is illustrated on the other half of the panel as follows. In the right portion of the panel a dead body is lying on the ground and a lady is standing at its feet with head down. She is Draupadī brought to the spot by the Upakīcaka. In despair, she shouts for help. On hearing her voice, Bhīma arrives on the spot and finishes with all the Upakīcaka clan. At the extreme right are two persons satnding, probably Bhīma is telling Draupadi to go the palace with extreme discretion.

In the lower panel is the *Mahābhāratayuddha*, final battle scene. It is difficult to decipher the scene.

*Figure 260, Dakṣiṇa Gograhaṇa, pillar 14, east:*



*figure 260.* Ref: P.273, Vol2

On the first panel of this façade of the pillar is the story of *Dakṣiṇa Gograhaṇa.*

There are three panels in the top portion of the pillar. The semi-circular medallion is empty. There are transversal bars to separate one panel from the other. The captions on these bars help us to identify the story and the personages easily, *i.e.* the chain of events of the *Gograhaṇa*, capturing of cows episode, as related in the *Virāṭaparva* of the *Mahābhārata*.

The story is depicted in the upper panels of east and north façades. On both façades it is written *Gograhaṇa*, capturing of cows. We may think of *Uttaragograhaṇa* to the one on the north façade. The order of the events also suit to this reading.

The reason behind stealing the cows by Duryodhana is due to the death of invincible Kīcaka. Duryodhana thought to himself that the killing of Kīcaka must be the work of Pāṇḍava brothers and not by anybody else. In order to make the Pāṇḍava brothers to appear in public Duryodhana provokes them by stealing away the cows of King Virāṭa because Dharmarāja's daily routine starts with the worship of cow in the morning before starting his other duties. "If Duryodhana captures cows then naturally Pāṇḍava brothers will come out from their hide out to liberate the cows. Thus they will be made known. In that case again they will have to go on exile for a period of thirteen years as per the clause of their treaty." With this vilainish thought he captures the cows. But the fate has knitted for him a different issue.

King Virāṭa's cows have been stolen by the Kaurava clan. Cowherds report to King Virāṭa that his cows have been stolen by brutalising the herds. This news infuriates the King and immediately he takes the arms to go to the battlefield. But he was no match for the trickery warfares of Kaurava army. He is imprisoned by Suśarman an ally of Duryodhana. On seeing this critical situation Dharmarāja permits Bhīma to succour Virāṭa. Suśarman is disarmed in no time and King Virāṭa as well as his cows are freed. Virāṭa thanks Valala (Bhīma) fully.

These events are picturised on this panel. Cows are at the extreme right of the panel and the fight between the two parties occupies the major portion of the panel. There are captions which are difficult to read.

***Figure 259 Uttara Gograhaṇa, pillar 14, north.***
There are three panels in the top portion of the pillar. The semi-circular

medallion is empty. There are transversal bars to separating one panel from the other, and captions on these bars help us to identify the chain of events of the *Uttara Gograhaṇa,* capturing of cows of the north, as related in the *Virāṭaparva* of the *Mahābhārata*.



***figure 259.*** **Ref: P.272, Vol2**

Of the three panels the upper one relates the story of Uttara *Gograhaṇa*. On the transeversal bar there are headings from left to right : Arjuna, Uttara *Gograhaṇa* (space is left between these two words). This is followed by other names but not intelligible. "Uttara Gograhana" can be understood in two ways. Either Uttaragograhana or Arjuna, his charioteer Uttara and *Gograhaṇa*, followed by other names. The engraver has made a pun, when entitling the panel.

The background story is that, when Kaurava capture the cows of the north side King Virāṭa orders his son Uttara to go to the battlefield. He has a very little stomach for wars. His sister Uttarā, on the suggestions of Sairandhrī who is Draupadī, persuades her dance teacher Bṛhannaḷā (Arjuna's name in the *ajñātavāsa*) to be the charioteer to her brother. Arjuna accepts and takes Uttarabhūpa to the battlefield. On seeing the dexterous fight of Arjuna in the guise of Bṛahannaḷā, as shown on the right side of the panel, the enemy army takes on its heels. Cows and bulls are freed. In the centre of the panel is a strong bull bellowing. Arjuna and Uttarabhūpa are on the left side of the panel. On the right side are two chariots running showing their back to the battlefield. These chariots belong to the army of Kaurava.

- **Bhāratayuddha**

From the middle panel starts the scenes from the *Bhāratayuddha*, the fatal war that was fought between the two clans of cousins. The capture of cows followed by the two fights opened the gates for the *Mahābhāratayuddha*. Now the *ajñātavāsa* of Pāṇḍava princes was over. They claimed their right over the kingdom. Duryodhana refused, as usual. So war was declared. Different war scenes illustrate it on north, east and south façades of the pillar and are based on an episode from the *Mahābhārata, Bhīṣmaparva, Śalyaparva, Karṇaparva.*

- **Middle panel**

In the middle panel, on the transversal bar names are written. From left to right, Bhīṣma (written above the personage with sword), Bhāratayuddha, Svetan. May be there are other names but they are worn out. A sword and

a bow fight between the two heroes occupies the central portion of the panel.

The story of Śveta is as follows: Śveta is a son of King Virāṭa with his wife Surathā. On the first day of the battle of the *Mahābhārata* Śveta enters the battlefield. He faces first Śalya and then Bhīṣma. Śveta starts fighting with Śalya. When the Kaurava party notices that Śalya is almost in the jaws of death, Duryodhana advances with Bhīṣma, the great old man well versed in archery. The inscription might be mentioning the name of Bhīṣma, who, on entering the battlefield, before setting out to fight, offers his homage to Kṛṣṇa first. Śalya escapes from the war field. Bhīṣma comes to the spot. Then he advances in a chariot towards Śveta. But on seeing Śveta descending from the chariot Bhīṣma too gets down from his chariot. Then both the opponents are fighting on foot. "Śveta took up a sword and cut off Bhīṣma's bow"

***Śvetaḥ khaḍgam athākṛṣya bhīṣmasya dhanur ācchinat /***
(*Mahābhārata, part III, VI, Bhīṣmaparva, adhyāya 48, 103, p. 161, ed. by S. N. Joshi, Poona, 1931*).

This sentence from the *Mahābhārata* must be at the origin of the illustration of the two central figures one with a bow in his hands and the other with a sword. We see to the extreme left of the panel a personage standing in a chariot with folded hands. Above the portrait is an illegible caption. Then the next figure is with a bow in his hands. Just above his head on the transversal bar is written Bhīṣman. (Bha is clear but other letters are not legible). Facing him is a person with a sword. Śveta is written above the portrait. Other names are illegible. From these two names we presume that it is a fight between Śveta and Bhīṣma. In the *Mahābhārata*, finally Śveta is killed by Bhīṣma.

- **Third and last panel**

The legends on the transversal bar which seperates the third from the second starts with the name of Salya. Then in the centre it is written *Bhāratayuddha* but the letters are much worn out. Then there are other captions whose visibility is next to nothing. From the characters depicted on the scene we guess that it is the final battle between Karṇa and Arjuna. Kṛṣṇa was the charioteer of Arjuna and Śalya of Karṇa. The two heroes are face to face. They were fighting with equal dexterity. But for Karṇa the time

was not auspicious. It was the time of a curse to be realised. While Arjuna, by the grace of Kṛṣṇa was turning all weapons of Karṇa futile the wheel of Karṇa's chariot began to sink in the war field. Śalya refuses to obey him. So Karṇa himself jumps from the chariot to straighten the wheel. Kṛṣṇa tells Arjuna that it is the moment to finish with Karṇa. Karṇa, with hands folded, prays to Arjuna not to shoot. But Arjuna obeys Kṛṣṇa.

The whole scene is arranged in the following manner. The two persons in the chariot on the left side are Śalya and Karṇa. In the right side corner are Arjuna and Kṛṣṇa in their chariot. Arjuna's name is slightly visible on the transversal bar. In the centre of the panel a person is in *vīramaṇḍe*, folded hands, showing that he is requesting for something. Karṇa is praying to Arjuna not to shoot him and wait till he returns to his seat. At the extreme left end a person is showing his back to the battlefield. Above this on the bar is written Śalya. It suggests that he runs away from the field leaving Karṇa alone in the battle. There is an admixture of *vīra* and *karuṇa rasa.*

*Figure 260 Ajñātavāsa, Bhāratayuddha, pillar 14, east.*



*figure 260.* **Ref: P.273, Vol2**

- **Central or middle panel**

Arjuna enters the theatre of war with Kṛṣṇa as his charioteer. As there is Kṛṣṇa in the picture, more prominence is given to the scene. It occupies more space than the other two panels on this façade. Here Kṛṣṇa is shown with four hands. Of the two lower hands the right one holds the reins of the chariot the other one is resting on the knee. The other two upper hands are decked with lotus and discus. Arjuna is standing behind him in the chariot in the pose ready to shoot. Facing him in the chariot is either Karṇa or Śalya. As the captions are not clear it is difficult to judge what the story is. The way the two heroes are standing in the pose ready to shoot represents well the atmosphere of combat and it can be qualified as the best example of *Vīrarasa*.

- **Third panel**

In the third panel there is a Bhārata war scene. In this picture, at the extreme left is shown an elephant with a warrior on its back. Above the panel is written "(Vṛko)dara" (only the last two letters are clearly visible.) In the centre of the panel are two opponents, one fighting with a sword and the other with bow and arrow. Above them, on the transversal bar is written "Śalya, Bhāratayuddha" and probably "Yudhiṣṭhira" but here the letters are not distinctly visible. A chariot and a warrior have been

represented behind Śalya who is with a sword. When Vṛkodara cuts off the head of Śalya's charioteer and also four horses of the chariot, then Śalya "his armour having been cut off by Bhīmasena, the great king of the Madra(deśa), taking up a sword and a shield adorned with a thousand stars, leaped down from the car and rushed towards the son of Kuntī." (*Śalyaparva* XVII, 29)

"Assailed by those foremost of Pāṇḍava warriors headed by Bhīmasena, the king of the Madra(deśa) proceeded towards Yudhiṣṭhira, like a lion going to catch the deer."

"Deprived of his car and horses king Yudhiṣṭhira looked like a blazing fire for the anger with which then he was excited (ibidem 34 & 35.)" It is said in the text that first Dharmarāja (Yudhiṣṭhira) shoots arrows with his bow and then takes a dart which kills Śalya. As it is not possible to show the changing of weapons, the artist has carved the image of Dharmarāja with an arrow.

Though the panel is small in size, the two *rasa raudra* and *vīra* are very well expressed here. There is a cadaver held by the trunk of an elephant on which Bhīma (Vṛkodara) is seated. Dead bodies of warriors scattered hither and thither arouse the sentiment of *jugupsā*.



*figure 257.* **Ref: P.269, Vol2**

*Figure 257, Mahābhāratayuddha final scenes, Pillar 14, South*

- **Middle panel**

The central panel displays a combination of *bhaya*, *bībhatsa* and *śāntarasa*. The famous story of Bhīṣma lying on *śaraśayyā*, bed of arrows, is shown. Bhīṣma was one of the elderly persons and the oldest in age, in the enemy cousins' team of Kaurava. As he has received from celestials the boon to breathe his last as per his desire, he does not die in the battlefield in spite of Arjuna's showering of arrows upon him. He is lying on a bed of arrows. Though suffering the pain caused by the sharp edges of arrows piercing his body, blood is running but yet he is alive. With Kṛṣṇa as his charioteer Arjuna arrives at the spot in his chariot. Bhīṣma asks him to quench his thirst. Arjuna shoots an arrow in the earth so deep that waters of Gaṅgā ooze out from the nether world. He serves that water to quench the thirst of Bhīṣma. Bhīṣma breathes his last after making a long discourse on Dharma (*Mahābhārata*, *Śānti*, 51-55).

Here the battle field is shown full of cadavers of human beings and animals. An elephant is lying in agony, in the lower plan of the bed of arrows of Bhīṣma. In the upper plan above the same bed of arrows there is a fight of two elephants in rut and trumpetting. Bodies of dead warriors are scattered hither and thither. The four Pāṇḍava brothers are sitting, hands in *añjali*, near the feet of Bhīṣma. Arjuna in his chariot with Kṛṣṇa as charioteer is shown near the head of Bhīṣma. All these ideas are captured in these stills. Battle scenes and the field evoke the sentiments of *bhaya* "fear" and *bībhatsa* "disgust." While the repulsive representations of the battle field dominate all around the panel, yet the *śāntarasa* takes over the centre. Bhīṣma, although lying on the bed of arrows in the midst of the battlefield, looks peaceful and serene. The way the brothers are sitting, looks as if they are listening to the last discourse of Bhīṣma on *Dharma*.

*Gadāyuddha*, mace fight. The lowest panel deals with the last scene of the *Mahābhārata* war. Duryodhana, the sworn enemy of Pāṇḍava brothers has lost all his ninety-nine brothers, his kith and kin and every one in the battle. He is left alone. So he wishes to wait for Balarāma, Kṛṣṇa's elder brother, who is his supporter. But Balarāma, disgusted by the war tricks of Kṛṣṇa, sets out on a pilgrimage. So the lonely hero, while waiting for his saviour's return, is hiding in the *Vaiśampāyana* tank waters. Kṛṣṇa knows in advance that if Balarāma appears on the scene, his game will be abortive. Consequently, he advises Bhīma, the younger brother of Dharmarāja, to provoke Duryodhana for a duel in such a way that the latter should get out of his secret place. Naturally, Duryodhana, being a valiant hero, unable to stand the anger and insults of Bhīma, leaves his hide out, takes his mace to fight against his hereditary enemy.

The *mise en scène* of these two sequences is worth any stage décor. At the extreme right of the panel, Duryodhana is sitting with hands in *añjali*, hiding in the waters of a lake named *Vaiśampāyana*. The ideogram of water is in the form of fishes, other aquatic reptiles and lotus flowers. Bhīma, with his four brothers, is standing on the bank of the tank. Bhīma is standing on the tank bank and shouting to make Duryodhana come out from his hide out. Loudness of his shouting is felt when we see the gesture of Dharmarāja asking his brother to have control on himself and calm down. But the insulting harsh words of Bhīma pricked the hero, he came out of the water and took his mace.

- **Third and last panel**

The next sequence is the *gadāyuddha*, mace fight. As both Bhīma and Duryodhana were experts in handling the mace, they are shown with mace in their hands, fighting and their heroism is expressed on their faces. The plot of this scene takes both *raudra* and *karuṇa rasa* to the peak. On seeing this image the visitor is reminded of that particular stanza from the *Gadāyuddhadarpaṇa*, in Kannaḍa, by the poet Ranna although his work is two centuries later than the building of this temple. "Duryodhana, although hiding in the water," says the poet Ranna, "perspired on hearing the infuriated loud shouts of Bhima which were exceeding even the roaring of a lion." On remembering this verse from the *Gadāyuddhadarpaṇam* by Ranna, naturally, one feels *karuṇa*, pity for the helplessness of Duryodhana.

Here end the *Mahābhārata* story and also the visitor ends the *pradakṣiṇā* circumambulation of the pillar.

## F. Pillar 15, Śivalīlā, Sports of Śiva

Only three façades of this pillar have images. The western façade is left blank. Images on all three façades relate mostly sports of Śiva. The source must be the two texts *Śiva* and *Liṅga purāṇa*, as they lay more stress on *Śivalīlā*, "the sports and grandeur of Śiva". We strongly feel that the artists were also well versed in the Sanskrit classic, the *Kumārasaṃbhava* by Kalidāsa.



*figure 261.* Ref: P.274, Vol2

*Figure 261 Amorous couples, pillar 15, east.*

Exquisitely carved images on the eastern façade of the pillar and remarkably designed decorative motifs are the proofs of the artists' skill. Also the images, each one unfolding a story, are evidence of the artists' dexterity and the vastness of their knowledge. Expressions on the faces of the amorous couple are sparkling. They look as if the graceful ideas of *śṛṅgārarasa* of a poet have been caught and transformed into images on stone. Effectively, when one sees these images, naturally one is reminded of the love sports of Śiva and Pārvatī as expressed by Kālidāsa in his *Kumārasaṃbhava*, 8th sarga.

In the medallion there is a couple seated on a round seat which has, for border, the motifs of lotus petals. He is holding the edge of her plait in

his hands. Sitting to his right, putting her hand on his lap, she is looking at him with much coquettishness. The couple can be identified with Śiva and Pārvatī. Upward facing lotiform decorative motifs look like merlons of a fort wall.

In the lower panel there are scenes of amorous couples sitting together on beds. There are female attendants who are serving them some drinks. Although there are no proofs to say that it is the divine couple Śiva and Pārvatī on their *madhucandra* there are no purāṇic references to these representations either except in the *Works of Kālidāsa*. Probably, his *Kumārasaṃbhava* where the goddess of the forest serves them the elixir of *kalpavṛkṣa* must be at the origin of these images. Śiva makes Pārvatī to drink the wine served by the forest goddess. ( ibid. 8th *sarga*, verses 75 onwards). Or we can say it is an amorous couple in different poses.



*figure 262.* Ref: P.275, Vol2

*Figure 262 Śiva with attendants, pillar 15, south.*

Excepting the medallion the other portion the pillar is covered with decorative motifs. In the medallion, there is a sketch of an incomplete scene of Śiva with his attendants.



*figure 263.* Ref: P.276, Vol2

*Figure 263 Śivayogin, pillar 15, north.*

Like in the previous façade, there are decorative motifs on the remaining face of the pillar. Atop in the medallion, is an image of Śiva sitting in yogic pose with *yogapaṭṭa*, a band for yoga holding together his right leg and waist. There is a *gaṇa* at his right foot. To his right side is a lady with offerings in her hands.

The source behind this story is that Śiva is in severe penance. Pārvatī, who is so deeply in love with him, worships to propitiate him. The theme is not only in the *Śiva* and *Liṅga purāṇa* but also in the *Kumārasaṃbhavam* by Kālidāsa (ibid. *sarga* 3).

## G. Pillar 16 Rāmāyaṇa

This pillar is full of *bas-reliefs* from the *Rāmāyaṇa, Sundarakāṇḍa*. The story starts from the northern façade. The visitor has to go round the pillar thrice to follow the story panel by panel in the order of first, second and third.



*figure 264.* **Ref: P.277, Vol2**

*Figure 264 Sugrīvasaṃbhāṣaṇa, pillar 16, north.*
There are three panels besides a scene of a seated couple on a cot in the medallion. The lady, as figured in the medallion is sitting to the right of the male figure. It seems that they are engaged in curtain talk. An attendant is standing by their side. There are beautiful floral designs. Identification of the pair is not possible.

Below the medallion are three panels and the theme is based on matters from the S*undarakāṇḍa, Rāmāyaṇa*. The first and topmost panel depicts the episode of *Sugrīvasaṃbhāṣaṇa*, dialogue with Sugrīva. Rāma has helped Sugrīva to vanquish his brother Vālin (***see pillar 17, west, figure 270***) and get the throne of Kiṣkindhā for him. In return, Sugrīva promises Rāma to deploy his army to go in search of Sītā who was kidnapped and kept captive in the Aśokavana by Rāvaṇa. It is the duty of Sugrīva to appoint someone to go to Laṅkā in search of Sītā. The consultation of Rāma with his allies has taken shape here.

Rāma and Lakṣmaṇa are in counsel with Sugrīva. At the extreme right of the panel is Lakṣmaṇa. Next to him Rāma is seated in a majestic pose. Next to him is Sugrīva, sitting in an equally regal manner. With folded hands Hanumān is seated next to Sugrīva. Then there is Jambavān, the old bear, sitting, with hands in *añjali*, expressing his regard for Rāma. Other monkeys are shown sitting by his side.

Medial panel. In the middle panel, a series of monkeys are seated in two rows while one more is on the peak of a mountain. The background is that Hanumān is chosen to be sent to Laṅkā, because he, being the son of Vāyu, God of Wind, has the capacity to fly over the sea. When the army of monkeys reaches the ocean shore, Hanumān is hesitant for a while. Jambavān, the old bear reveals to him his origins and capacity to fly over the ocean. Encouraged by his words, Hanumān stands on the peak of the mountain, increases the size of his body, gathers speed and jumps over the sea. Vālmīki, the author of the *Rāmāyaṇa* describes the condition of the mountain when he jumps: trees were shaken and rocks rolled down killing many snakes living there. While flying over the sea, he was held back by a sea demoness called Siṃhikā. Hanumān did not waste much time to control her.

This whole episode is highlighted by scenes in succession like in a drama. To the extreme right of the panel is the arrival of the band of monkeys.

Under the tree are shown two characters sitting and discussing. They are Jambavān and Hanumān. The former is inspiring confidence in the latter, about the energy that he possesses to fly over the sea. The next sequence is that of Hanumān, in the form of a monkey, gathering his energy to fly over the sea. While flying over the ocean, he meets with the demoness Siṃhikā whom he controls in no time.

The lowest panel deals with the entrance of Hanumān in the Aśokavana, where Sītā is kept captive. While jumping from tree to tree, at one spot, Hanumān hears a lady and her dream told to one of the demoness attendants. In fact the lady whom he hears speaking is Sītā. Other demonesses are menacing her, forcing her to espouse Rāvaṇa and Sītā repulses and spurns Rāvaṇa's advances. On overhearing this conversation, Hanumān did not lose time in deciding that it is Sītā.

This episode is *mis en scène* here. At the extreme left of the panel is Hanumān, jumping from tree to tree. In the next sequence he is seated on the branch of a tree, under which are three ladies, in distress, seated. The central one is identifiable with Sītā because she looks more worried and grief stricken. The other two are demonesses who keep watch on Sītā. Aśoka trees are wonderfully represented here.

***Figure 265 Sampāti's message, Ravaṇa tempting his chance with Sitā, pillar 16, west.***



***figure 265.*** **Ref: P.279, Vol2**

There are only two narrative panels here. In the upper panel there is a bird called Sampāti, younger brother of Jaṭāyu. He informs the monkeys that Sītā is kept prisoner in Laṅkā by Rāvaṇa. The source for this episode is *Kiṣkindhā kāṇḍa* in the *Rāmāyaṇa* and also 149th chapter of *Vanaparva*, in the *Mahābhārata*. (Bharata Darshana Prakashana, vol, 6, *Vanaparva*, context *Hanumadrāmāyaṇa*).

A bird is shown sitting under a tree. He is under a tree because his wings were crippled, when with pride he tried to reach the Sun. The latter burnt his wings, so that he could not fly anymore. That is the reason why he is sitting under a tree and he tells the whereabouts of Sītā. This episode should be read before going to the medial and the third panels on the northern façade of the pillar.

In the lower panel, Sītā is sitting under a tree and Rāvaṇa is making

his advances, to persuade her to accept him as her husband. Other companions of Rāvaṇa are putting in their efforts to convince her to accept Rāvaṇa's proposal but Sītā repulses them. To the extreme left of the panel is Trijaṭā, a demoness who dreamt signs indicative of forthcoming bad events to Rāvaṇa, her master and good omens to Sītā and Rāma. The whole episode is based on the *Rāmāyaṇa*.



*figure 266.* Ref: P.278, Vol2

*Figure 266 Test of Pārvatī, ṛkṣabilapraveśa, pillar 16, east.*
Aṅgada kills a demon and monkeys enter the cave ṛkṣabila: There are three panels on the square surface of the pillar and a fourth one is in the medallion. The identification of the scene which is in the medallion may be the arrival of Śiva in the guise of a bachelor, to test the firmness and affection of Pārvatī for him, his future spouse. Pārvatī tries to defend her devotion to Śiva. So she does not want to see the intruder's face and she sends her confidante to deal with him. We presume that this story is illustrated here. In the centre of the medallion, facing a lady is seated a man doing a gesture to speak to her and wearing a pot like chignon resting on his left shoulder. The lady is looking at him, flabbergasted. A male and a female character are standing by the side of the lady and the man, respectively. They may be their attendants. It is possible that the *Kumārasaṃbhava* is the instigator of this picture. We are not sure of our identification.

In the uppermost panel is a scene of a fight between a monkey and a demon. It is neither the fight between Vālin and Sugrīva, nor that of Vālin and Dundubhi. (***Compare the scene with figure 270, pillar 17, western façade.***) In the *Kiṣkindhā kāṇḍa,* chant XLVIII, there is a story of Aṅgada killing a demon in the forests of Vindhya and then entering in a cave named ṛkṣabila.

The background for this illustration is that the army of Sugrīva has set out to go in search of Sītā. They were completely exhausted after running from forest to forest, cave to cave etc. But when they returned after making so many futile efforts to search for Sītā Sugrīva sent them again saying that they must not return without finding out the place where Sītā is kept captive. Being very obedient towards their master, the monkey army headed by Hanumān, Aṅgada and others set out on journey in search of Sītā. They reached an arid forest where nothing was available. Trees were dry with aborted fruits. Rivers were dry, filled with sand. No

animals, no human beings were in visibility. The reason for the aridity of the forest is that the sage Kandu, while conducting a severe penance there, lost his young son and cursed the forest to become barren. While the monkey army is lost in this forest, completely drained out with fatigue, there appears an awful demon, shouting loudly: "Ô, you all are lost now." Saying this he hoped to beat them black and blue. At that nick of time monkeys stood one next to the other and Aṅgada, worthy son of Vālin, gave a mighty blow on the demon by making him to fall flat and vomit blood. All the monkeys cheered Aṅgada's victory. Then the monkey army, extremely exhausted, while searching for their livelihood entered a cave called ṛkṣabila.( *Rāmāyaṇa* of Vālmīki, *sarga* XLVIII to L, translated by Alfred Roussel, p.391 ff)

This story is beautifully interpreted on the upper panel. In the centre of the panel is Aṅgada fighting with the demon. Then at extreme left, followed by other monkeys, Hanumān enters the ṛkṣabila cave. How they were saved and got out of it is not shown here, but to know it read the original *Rāmāyaṇa*.

In the medial panel is the continuation of Hanumān's crossing the ocean and his encounter with the sea demoness Siṃhikā.

At the extreme right of the panel is Hanumān coming, flying above the sea. And, the demoness Siṃhikā is roaring with terror. Her elevated hands and the expression of dreaded look on her face are enough to judge that she has realized the danger. She expresses *bhayānakarasa*. Hanumān after annihilating her sits under a tree rejoicing the result of his exploits.

In the lowest panel Hanumān is seen fighting with demons and being finally caught by Indrajit, son of Rāvaṇa. Why Hanumān is caught prisoner is because after meeting Sītā and accomplishing his mission, he is so happy that he begins to jump from tree to tree and disturbs the beauty of the park. So to put control on his monkey business, Rāvaṇa sent his team of demons to arrest him. And these events are related in images on the pillar.

At the extreme right end of the panel is shown Hanumān fighting with monkeys, killing them including one of the sons of Rāvaṇa. Then Indrajit comes in the picture. An umbrella bearer is behind him to show that he

is a prince. Hanumān, intentionally, allows himself to be bound by the prince and to be taken to the court of Rāvaṇa.



*figure 267.* **Ref: P.279, Vol2**

*Figure 267 Sundarakāṇḍa, pillar 16, south.*

There are only three panels on the square surface of the pillar and the medallion is empty. Of the three panels, the top one has figures of demons in distress. In the medial panel there is again a fight between Hanumān and a demoness named Laṅkiṇī. Then Rāvaṇa is sitting with a woman and in the last scene he is in the bed chamber with a lady. We can say that she is Mandodarī, his wife. The lowest panel starts, from the right, with the famous episode of Hanumān seated in the court of Rāvaṇa, coiling up his tail and the tale ends with his setting ablaze the city of Laṅkā with his tail. This scene is the continuation from the eastern façade of the pillar.

Let us go panel by panel. In the top panel a demoness called Trijaṭā, sitting in the centre of the scene, is in distressed mood. She is one of those demonesses who are kind to Sītā. She told the others to be kind to their captive and not to trouble her. She tells them about the dream she had at dawn. She dreamt that Rāma and Lakṣmaṇa were seated in an ivory palanquin shining like two suns. Waiting for them, Sītā, with all the decorations of a splendid princess, dressed in white, was standing on the peak of a mountain, whereas Rāvaṇa with shaven head was dressed all in black. All that she saw a propos of Rāma and his consort are of good omen, whereas for Rāvaṇa, there were signs of death. On hearing this, all demonesses are enveloped by distress. Those who are sitting to the right of Trijaṭā have put their hands on their eyes and forehead signifying their apprehension about the forthcoming maleficent events. To her left is seated Rāvaṇa, in an ostentatious style, hearing the narration of her dream. Her worried and frightened face is the proof of her anguish and concern about the future of her king, Rāvaṇa. Both in the *Rāmāyaṇa* by Vālmīki and in the *Ānanda Rāmāyaṇa,* Trijaṭā tells her dream to other demonesses. But the panel says that she is relating her dream to Rāvaṇa who is there in the company of his attendants. Rāvaṇa is in anger, Trijaṭā very sad and others feeling miserable. This panel is a good representation of two sentiments *raudra*, anger and *karuṇa*, compassion. Rāvaṇa is expressing *raudra* on hearing the dream of Trijaṭā and others *karuṇa*, compassion.

Medial panel. Here we see Hanumān fighting with Laṅkiṇī, guardian demoness of the fort of Laṅkā. When Hanumān tells her that he has

come to see the place, she forbids him from entering the city. He gives her a knock on her cheek. Then she realizes that the last days of Laṅkā are not far behind. She allows him to enter the city. Behind her is the city of Laṅkā, the capital of Rāvaṇa and this idea is suggested through a few monuments.

In the next scene, Rāvaṇa is seen sitting on a throne in a regal attitude. By his side is a lady. She is Mandodarī, his beloved wife. On seeing all evil omens, she is trying to persuade him to abandon the idea of seducing Sītā and to free her, to sign a peace treaty with Rāma. This episode is not in the *Rāmāyaṇa* by Vālmīki. On the contrary, there is an allusion to it in the *Ānandarāmāyaṇa*. When Rāvaṇa prepares to go and force Sītā to become his wife, at that moment Mandodarī arrives, holds his hand and says "There are many beautiful ladies like me. Please leave that one who is helpless and emaciated (*mādṛśyo bahavas santi tyajainām kṛpaṇām kṛśām // Ānandarāmāyaṇa, Sārakāṇḍa, sarga 9, śloka 85a, p. 377*). But, her intelligent counsels are futile like trying to turn river water sour by pouring tamarind in it. The demon turned deaf ears to her advice.

The third and last sequence, at the extreme right of the panel, unveils the events that are taking place in the bed chamber of Rāvaṇa. The original epic tells us that it is night time when Hanumān enters the town, stealthily in search of Sītā. He steps into the palace of Rāvaṇa thinking that Sītā must be somewhere there. When he reaches the bed room of the demon he sees a handsome lady lying in the arms of Rāvaṇa. For a while Hanumān is startled. The beauty of that lady with Rāvaṇa in the bed was on par with Sītā's. As Hanumān has never seen Sītā, he thought that the lady in the arms of Rāvaṇa must be Sītā. For a while he becomes cheerless, but on observing the features of the lady, he realises that her becoming widow is not far. Then, with great satisfaction, he leaves the room saying that the lady in the arms of the demon is not the idol of his master Rāma.

But the *Ānandarāmāyaṇa* relates a different version. Rāvaṇa is sleeping and in his dream he sees a monkey in his chamber. On waking up he thinks that seeing a monkey means that his end is not far. In that case the arrival of Rāma is expected at any moment. So he must hurry up to seduce and convince Sītā to marry him. And he leaves for Aśokavana (*Sārakāṇḍa*, *sarga* 9, verse 69, p. 373). As Hanumān is shown here in the form of a monkey, we suppose that the artists knew the version of the *Ānandarāmāyaṇa*.

The sequences in the lowest panel come after the events that are recorded in the third panel of the eastern façade that is Hanumān devastating the Aśokavana, the much loved park of Rāvaṇa.

Hanumān is brought to the court of Rāvaṇa. Seated on his throne, Rāvaṇa insults him by not offering him any seat although he is there in the capacity of an ambassador of Rāma. But, Rāvaṇa, instead of treating him as an emissary, gives him the treatment of a prisoner. Taking this as an insult, Hanumān, to teach him a lesson, coils up his tail in such a way that his seat becomes higher than the throne of Rāvaṇa. Infuriated by this naughty behaviour of the monkey Rāvaṇa without foreseeing the consequences, issues the order to set ablaze the tail of Hanumān, thinking that the "the tail is very dear to monkeys. So it should be burnt." At once the issued order is executed. Once the tail is kindled, Hanuman sets out to jump from house to house, thus making the whole of Laṅkā city burn.

In the left portion of the panel is shown Hanumān brought to the court of Rāvaṇa by Indrajit. Then, Hanumān is seated on his coiled tail and Rāvaṇa on the throne. In the latter portion of the panel are shown a few houses, representing the city of Laṅkā and a monkey hopping from house to house. The artist has not failed to show a few houses on fire.

Hanumān coiling his tail and sitting on it is neither in Vālmīki's *Rāmāyaṇa* nor in the *Ānandarāmāyaṇa*. We do not know the source for this interpolation but this story is very popular all over India. From the point of view of *rasa*, this little scene of coiling the tail evokes *hāsyarasa*, humor, whereas Rāvaṇa's *krodha* or *raudra*, anger, brings to the mind of visitors *bhaya*, and *karuṇa*, compassion towards those who are around the demon.

## H. Pillar 17

All the four sides of this pillar including the medallions are covered with sculptures, each face depicting an occurrence of a story. The eastern and the southern façades relate some story, while the western and the northern sides illustrate the *Rāmāyaṇa*, *Kiṣkindhā kāṇḍa.*

*Figure 268 Pillar 17, east.*

There are totally four scenes on this façade. In the medallion is a scene

of two persons sitting on two different seats. One in the right side of the medallion is with an umbrella holder signifying his regal position. We are unable to decode the scene. Just below the medallion, in panels are images of some personages either of regal or divine origin, sitting. Below it, there are again persons of royal origin, set for a war campaign, it seems. The background for this story is not known to us. So we proceed to the next façade.



*figure 268.* Ref: P.280, Vol2

*Figure 269 Matsyapurāṇa, pillar 17, south.*

Here also there are three *bas-reliefs*, one in the medallion and the other two on the square surface of the pillar. In the medallion, there is a scene of two ladies carried by two dwarf figures to a mansion, which resembles the architecture of Pallava, Kadaṃba temples in the south.



*figure 269.* Ref: P.281, Vol2

The background for this illustration might be from the *Matsyapurāṇa* (arranged by Nag Sharan Singh, vol. I, chapter LXX, 1983, p. 322 ff) The sixteen thousand wives of Kṛṣṇa decorated themselves with flowers and ornaments and were making merry. They happened to see Sāmba (Śiva), handsome like Cupid. Their hearts were fired with lustful feelings. They became targets of the arrows of Cupid and they fell in love with Śiva. Kṛṣṇa, their Lord, on coming to know about the passionate desire of his wives for Śiva cursed them to become public women. After the death of Kṛṣṇa, when these ladies were in trouble, Arjuna went to their rescue. But without Kṛṣṇa, Arjuna's bow, Gāṇḍīva, did not function properly. Consequently, the robbers seized the ladies and took them to the seashore to enjoy them.

The picture under study shows that the two ladies, out of the sixteen thousand wives of Kṛṣṇa, are carried by two robbers. To show that they are taking them to the seashore, a monument is carved in the architectural style of Pallava kings on the coast of Bay of Bengal. The ladies on the back of dwarfs look like public women and seem to go on their own accord with their abductors.

There are two panels just below the semicircular medallion. Court scenes are shown where a royal or divine couple is seated on a throne surrounded by musicians. Judging from the dresses and hairstyles of female figures we have a feeling that it represents a civil scene in the court of King Vikramāditya II.



*figure 270.* **Ref: P.282, Vol2**

*Figure 270 Rāmāyaṇa, Kiṣkindhā kāṇḍa, pillar 17, west.*
There are three panels here too, of which two are on the square surface and one in the medallion. In the medallion a rams' fight is witnessed by a noble couple.

The representations in the lower two panels are based on one of the sequences taken from the *Rāmāyaṇa*, *Kiṣkindhā kāṇḍa.*

These episodes are prologues and development of the images on the pillar 16, eastern façade (*figure 266*). The panel just below the medallion consists of two scenes. In the centre of the panel are seated two demons. In fact, it is the same demon shown twice to make us understand that he is talking to two different persons on two different occasions. To their left are seated the sages and to their right, two monkey kings.

These images relate the story of Demon Dundubhi, the brother of Mandodarī. He became too arrogant owing to the extraordinary boons that he received earlier from gods. That led him to challenge gods like Varuṇa and others. The latter sent him to the king of mountains, Himālaya. Himālaya told him that, as he is an abode for sages and others, he cannot fight. And he added also that the only person who would be equal to him in energy is Vālin, king of Kiṣkindhā. So Dundubhi went to Kiṣkindhā to provoke him.

This story is made known through pictorial descriptions in two phases in each panel. Demon Dundubhi is seated in the centre. The story starts from the right side. To the left of the demon are seated some ascetics amongst whom one has a *yogapaṭṭa*. That must be Himavān, the king of mountains. Himavān persuades the demon to go to Vālin. In the left half of the panel again the demon is throwing challenge to Vālin. Behind him is seated a person probably his younger brother Sugrīva. They both have monkey face. Sure of his might, Vālin accepts it with hearty laughter. His mockery is well expressed on his face. In the background are two animals proving the pastoral elements of the episode.

Lower Panel. The fight between Vālin and demon Dundubhi occupies the centre of the lower panel. Both seem to be fighting ferociously. While fighting, they enter a cave. Vālin has succeeded in killing the demon and he is lying on a rock taking rest after the fatiguing fight. Sugrīva, Vālin's younger brother is waiting for his brother outside the cave. After some

time, Sugrīva sees blood running from the cave but neither his brother nor the demon coming out of it. So, presuming that both the combatants have lost their lives in the fight, he decides to block the mouth of the cave and go back to Kiṣkindhā.

In the centre of the panel is the scene of fight between Vālin and the demon. To the extreme left of the panel Vālin is seen resting on a slab after having killed the demon. There is a cadaver below the stone slab on which Vālin is resting. In the centre but slightly to the right of the panel is Sugrīva closing the mouth of the cave with a huge, bowl-like boulder. Note the shape of the shutter of the cave.

*Figure 271 Fight of Vālin and Sugrīva, pillar 17, north.*
Again, two panels occupy the square surface of the pillar and a domestic scene is in the medallion. Though it looks like a domestic scene, it is also from the same epic, the *Rāmāyaṇa*.


*figure 271.* Ref: P.283, Vol2

There is a pavilion to the left side of the medallion. A couple is seated. The lady has a baby on her left lap. This is the family of Vālin with his beloved wife Tārā and the baby sitting on her lap is their dear son Aṅgada. She is holding her breast suggesting that she is going to feed her baby. They are discussing on something. Probably, Tārā is telling him to be on his guard because now Sugrīva has an ally named Rāma. This scene in the medallion is like any other domestic scene where husband and wife are talking. But the face of the male figure looks like that of an ape and we know from the epic that Tārā advises Vālin to be in peace with his brother Sugrīva lest his life may be at stake. Although it looks like any domestic scene we think, because of the ape faced male figure that it is the family of Vālin with his wife and a child. Probably, there are monkeys playing on the roof of their house. In the right side of the medallion there are mendicants. An old man is with an umbrella and a *daṇḍa*, stick, in his hand. His disciple is holding his *kamaṇḍalu*, water jug and a *joḷige*, bag for alms. This must be suggesting the hermitage of sage Mataṅga. Note a beautiful line of lotus petals carved in between the medallion and the panel.

The episode of the fight between Vālin and Sugrīva and the latter testing the puissance of Rāma are the two main themes carved in these two panels. The context is that Sītā is carried to Laṅkā as captive by Rāvaṇa. Rāma and Lakṣmaṇa are going from forest to forest in search of her. They

meet Hanumān, a loyal companion of Sugrīva, the younger brother of Vālin. Sugrīva is in trouble because after killing the demon Dundubhi, Vālin comes out of the cave and returns to Kiṣkindhā.

His anger knows no bounds on learning that his younger brother has declared himself as the king of Kiṣkindhā thinking that his elder brother is no more. However, Sugrīva tries to convince him of his innocence, but Vālin turns deaf ears. Infuriated Vālin invites Sugrīva for a duel. The latter knew in advance that he cannot face his brother alone, so he goes to take refuge in the *āśrama*, hermitage, of sage Mataṅga, where Vālin is forbidden from entering. The reason is that after the death of Dundubhi, his infuriated brother, Māyāvi, invites Vālin for a combat. In no time, Vālin kills him and gives a kick to the dead body. His kick was so strong that it goes and falls in the *āśrama* of the sage Mataṅga. Consequently, the angry sage forbids Vālin from entering the hermitage. So, Sugrīva goes there to take refuge, waiting for Rāma's visit.

Hanumān carries Rāma and Lakṣmaṇa and brings them to meet Sugrīva. Sugrīva agrees to help Rāma in deploying his army in search of Sītā on the condition that he should help him to vanquish his brother Vālin. Rāma agrees. Sugrīva is not confident about Rāma's capability. He wishes to test him. The latter shoots an arrow which passes through seven *sāla* trees and kills a snake which was living there for years.

This episode is superbly illustrated in the lower panel in such a manner that seven *sāla* trees with the body of a snake, in zigzag, passing in between them, occupy the whole surface of the lower panel.

*Sāla* means any tree. But while narrating the story, the story tellers say that there were seven palm trees. In the image also, the trees seem to be pertaining to a kind of palm trees. Already, in those days, it was believed that sāla represents palm tree.

Convinced by Rāma's prowess, Sugrīva invites his elder brother Vālin for a duel. Rāma is fully aware of the boon that Vālin has received from Viṣṇu at the time of the churning of the ocean. So he hides behind a rock and discharges a dreadful arrow at Vālin.

In the upper panel the scene is in three phases interpreted with much skill. The sequence of the two enemy brothers fighting is in the middle

of the panel. To the extreme right of the panel is seated Sugrīva and at the left is Vālin with his two consorts, Tārā and Rumā. Behind the ladies is standing Aṅgada with a mace in his hand. Behind Sugrīva is standing Rāma ready to shoot an arrow in the back of Vālin.

The next events of the epic are continued on the Pillar 16.

### I. Pillar 18, Indra, Tilottama, Ahalyā

All four sides of this pillar are also covered with sculptures like the previous ones. Of the four sides, representations on three sides are fully developed, whereas on the western façade it is incomplete. Otherwise, the remaining three sides have images, of which, in our opinion, sequences in the upper panel of the eastern façade are inspired by Kālidāsa's *Śākuntala*. From our point of view, some actions that take place in the first two acts of the play are carved on the upper panel and the medallion, whereas the images in the lower panels are based on stories from mythology. To confirm our opinion, there are captions as Indra, Tilottamā, Ahalyā who are the characters in the Indian mythology and they deal with the love stories of Indra, with Tilottamā and Ahalyā.

Apart from the stories illustrated, there are some interesting dance poses depicted in the intermediary spaces of flower garlands jutting out of the mouths of *makara* or *siṃhamukha*, fashioned at the corner points of pillars. Some of the dance poses that are represented here, are found in Tamilnadu temples of eleventh-twelth century namely at Tanjore, Chidambaram etc.

*Figure 272 Śakuntalā and King Duṣyanta, pillar 18, north.*
There are two panels on the square surface, one scene in the medallion and some notable dance poses of male figures in the scrolls. They are jutting out of the mouths of mythical animals.

In the medallion there is a couple, seated with attendants by their sides. Obesity and the pose of the male character resemble that of Kubera, god of wealth. Also, he is the lord of the north direction. As the representation is on the northern façade we feel that it may be Kubera and his consort ṛddhi. One attendant is standing by the side of the male figure and another,



*figure 272.* Ref: P.284, Vol2

seated by the side of the female figure. Especially the pose of the seated figure is identical with that of the Padmanidhi at the eastern entrance of the temple.

The scenes depicted on the panel just below the medallion are probably from the drama *Śākuntala*. From left to right: A couple is seated on a sofa like seat in stone, under a tree. Next to it again the same couple on a stone seat and two persons, in motion, are going towards them.

We are not able to find any purāṇic story to identify the scene. But in the third act of the *Śakuntalā* King Duṣyanta says:

***Aṅke nidhāya karabhoru yathāsukham te***
***Saṃvāhayāmi caraṇāyuta padmatāmrau //*** 20***//***

Shall I, O round-thighed (maiden), lay those feet red as lotuses in my lap and press them so as to relieve your pain? (Devadhar, p. 86-87)

This phrase of King Duṣyanta is at the origin of this scene. Śakuntqlā's left foot is on his right lap and he is pressing it with his right hand. There is a kind of smile on her face and even his teeth can be seen.

Then, owing to the dress and the hair style we think that the same person is seated on a stone slab. Also in the drama when the hermits come to meet the king, he is with the *Vidūṣaka*. Two messengers are kneeling down. Probably the two residents of the hermitage requesting the king to continue to stay with them till the return of their master Kaṇva (act 2, p. 58-59).

The panel below is a scene from a king's court, where the king is seated on his throne with a *caurī* bearer behind him. In front of him are two ladies; both are dancing in the company of musicians. Probably, it is the court scene of one of the Calukya kings. At the extreme left is the drum player. He is sitting on a *ghaṭam* like instrument and playing on the mouth of it. By his side are also two *ūrdhva* drums. We often see these instruments of percussion not only in Calukyan sculptures but also in Gupta images and also on the ornamental front of the Banteai Srei temple in Cambodia. Next to him is seated an artist with string instruments, probably a *vīṇā*, then two others with cymbals in their hands to maintain the rhythm. The

two ladies, in the centre, are standing with their right hand in *dola*, left in *kaṭi*, on the waist, head tilted towards the right, one of the legs in *sama*, straight, the other bent. Probably, the artist had in his mind the court scene of King Vikramāditya II. A few heads are shown, watching the dance from their *gavākṣa*, a window in the shape of bull's eye.

In the scrolls there are dance figures; specially the one to the extreme left has taken an acrobatic pose. The left hand is thrown up sideways and the right is in *muṣṭi*. Such poses of dance are seen, in later sculptures of Kṛṣṇa as Kālīyamardana. The third figure of dance is in a regal pose, like a king seated on his throne.



*figure 273.* Ref: P.285, Vol2

*Figure 273 Dance poses, pillar 18, west.*

The medallion in the semi-circular façade is left empty and the two panels in the square surface have some images but are incomplete. In the scroll, there are dance figures whose poses are represented with captions in some later temples such as *Naṭarāja* temple at Cidambaram, Śārṅgapāṇi temple at Kumbakoṇam and Bṛhadīśvara temple at Tañjāvūr.



*figure 274.* Ref: P.286, Vol2

*Figure 274 Indra, Ahalyā and Tilottamā, pillar 18, south.*

There are three panels on the square surface and in the medallion there is the figure of two demigods, flying *yakṣa*.

In the panel just below the medallion, there are three sequences, carved one next to the other. In the upper panel to the extreme right, there are two ladies, seated, exchanging something. There are captions, Tilottamā, Ahalyā, etc. The same story continues in the lower panel too. Indra is shown with Tilottamā and again Indra with *vajra* and Tilottamā. We have been unable to find any references to these representations in our mythologies.



*figure 275.* Ref: P.287, Vol2

*Figure 275 Śānta, vipralambha śṛṅgārarasa and vairāgyabhāva, pillar 18, east.*

This façade is covered with very neatly carved figures, from the top medallion up to the down scrolls. In fact, on this surface the artist with an incomparable dexterity has articulated *rasa* "sentiments" and *bhāva* "expressions" of *śāntarasa*, peace, *vairāgya*, ascetism and two kinds of *śṛṅgāra*, love : *vipralambha śṛṅgāra*, love in separation and *saṃbhoga śṛṅgāra*, love in union.

In the semi-circular medallion for Śāntarasa the artist has chosen the *vairāgya*, ascetism in a hermitage. By and large hermits are engaged in the meditation which represents *Śāntarasa*. In the centre of the medallion is a hermit, sitting with a *yogapaṭṭa* "yogic band," tied up around his waist and the portion of the leg below the knee and the other leg, folded, resting on the floor, holding something in his left palm. There are two disciples, one in front of the sage and the other at his back. Each one holds a book in the form of a palm leaf manuscript. The sage is explaining to them a text. The bearded sage has *jaṭā*, matted hair, hanging on his back. He looks like a Lākulīśa-Pāśupata saint, in the texts and in sculptures.

At the left end of the medallion is a *parṇakuṭīra*, a dwelling place built out of leaves, which is a good example of architecture. One can notice the carpentry work. A bird is on the roof of the pavilion and another is sitting on the inner beam of the frontal part. To the other end of the medallion is a tree on which are a tiger and a monkey. The tiger is so well carved one can even notice its thin moustaches. A deer is resting peacefully under the same tree. Below, where the teaching is going on is a pond with lotuses in it. By the side of it are resting two tiger like animals etc.

In literature, pen pictures of *āśrama*, hermitages of sages like those of Kaṇva, Jābāli etc. are given frequently. One such literary description is put into picture on stone.

In the panel in between the medallion and the lower panel, the artist has chosen the theme of a lovelorn lady to express the *vipralambha śṛṅgāra*. We strongly feel that the artist had a very good knowledge of the play *Śākuntala* by Kālidāsa.

To the extreme right of the panel are two persons, sitting under a tree, engaged in a dialogue. Most probably, King Duṣyanta, hero of the play, has entered the hermitage of Sage Kaṇva. As the person with whom the king is in conversation has the appearance of a confident, we have a feeling that the monarch is with his *vidūṣaka*, buffoon.

Next to them are two trees, in between which are shown two ladies standing. The female character shown, standing under a tree, with her hand near the breast, may be identified with *Śakuntalā*, heroine of the play. She is touching her breasts, which is an expression of the sentiment of love. Effectively, in the first act of the drama *Śākuntala*, the author

Kālidāsa gives a vivid picture of her expression of youth and falling in love with the king. Under a tree a lady is standing plucking fruits. Probably, again the same heroine is shown with a tree. It reminds us of the context in the play, in the first act when *Śakuntalā* with her friends, is watering the trees. One of her friends, Priyaṃvadā says:

***yāvat tvayopagatayā latāsanātha ivāyaṃ kesaravṛkṣakaḥ pratibhāti***

"for, with you standing near it, the Kesara appears as though possessed of a creeper. (Devadhar's translation, p. 18-19).

Another name for *kesara* is *bakula*. But in the picture it is shown like a mango tree, whereas in the Kannaḍa translation of *Śākuntala* by Karaibasavappashastri, of 19th century, we read *sahakāra* with *mālatī*, a mango tree with jasmine creeper.

To the extreme left of the panel, near a pond, is a forlorn lady lying on a slab covered with lotus petals and leaves. Lotus flowers and leaves signify that the action of this scene takes place near a pond. We are tempted to identify the personage on the bed of flowers with Śakuntalā. She has developed great affection for the king and her suffering of pangs of love is the theme of this scene.

This same scene of pangs of love is more elaborately imaged in *figure 247,* pillar 10 east. Both the images are complementary.



*figure 247.* **Ref: P.259, Vol2**

On the lower panel for *saṃbhoga śṛṅgāra*, the artist has given a free thinking to the stories of Indra and his meetings with Tilottamā and Ahalyā. As there are captions above, there is no doubt about interpretations of their stories. As these stories are well known, we are not giving the details here.

At the extreme right of the lower panel is shown Ahalyā with Indra, engaged in their amorous activities. As she is the wife of sage Gautama so she should have been shown in the attire of a hermit's wife. But in this sculpture, she is represented in the costume of a noble lady in the court of Bādāmi Calukya kings. At the extreme left end of the panel, Tilottamā is with Indra. For the sake of symmetry, the artist has carved Tilottamā also in the garments of his contemporary style. In the centre of the panel Tilottamā is again shown, once alone and then in the company of Indra.

Here, her hairstyle is different. She has a usual chignon and other apparel.

In the scroll, there is a dancer in the centre with two *haṃsa* on either side. The garland is jutting out of the mouth of beasts.

Here ends the description of the northern part of the *maṇḍapa* of Lokeśvara temple.

### 3. 2. 5. Nandimaṇḍapa

All temples on the site of *Pattadakal* are dedicated to God Śiva. In each temple wherever a Liṅga is installed there must be a *Nandin*, the vehicle of Śiva; this is the rule. Unfortunately, almost all the *Nandimaṇḍapa* of temples on the site of *Pattadakal* are dilapidated except the one in the Lokeśvara and the statue of *Nandin* in the Pāpanātha temple. Trailokyeśvara and Vijayeśvara had also a special shrine for *Nandin* but the one in the former is damaged and in the latter it has disappeared without leaving any trace of its existence in the past.

*Nandimaṇḍapa* in the Lokeśvara is built in the form of a highly elevated pavilion and it faces west that is Lokeśvara Liṅga in the *sanctum*. It has openings on all four sides but the access is only to the west. There is a flight of steps to reach *Nandin* housed in the centre of the *maṇḍapa*. Walls on all four sides are cut regularly in the centre in order to have the view of the *Nandin* from any side. On the walls there are elegantly carved female figures and couples. On each façade we see two couples standing on either side of the opening and two niches in which a single female figure is represented. In the centre of the *maṇḍapa* is a very handsomely carved image of a huge couchant *Nandin* installed facing the Lokeśvara Liṅga. *Nandin* is very beautiful and is decorated with bells and other usual necklaces. His muzzle is turned towards a little to the north in order to have the view of his Lord without any interruption.

The external as well as internal façades of the walls are decorated with many sculptures. We will start with the external wall, façade north, from the west corner.

*Figure 412, north side, western niche*

In the niche is carved a comely figure of a lady standing with left hand

on her thigh, right in *doḷa*, left leg flexed and the right in *samanakha*. Her hairstyle is in conformity with her times. Probably she is a courtesan.



*figure 412.* Ref: P.429, Vol2

*Figure 413 couple, north side, west pilaster*

A couple is standing in a very romantic way. The man's left hand is at the lady's back and her right hand is at her corpulent breasts. He is offering her a flower and she is casting an affectionate glance at him. His attire is not like that of a civil nor hers either. He has a dagger on his belt and a kind of quiver attached in front at the level of his belt. He has a big chignon and she too. From their appearance and attires we may safely say that they are *vanacara* and *vanecarī*, forest dwellers. But both have something like a *yajñopavīta*, a sacred thread like Brahmins. Under the pedestal on which they are standing is a beautiful vegetal motif jutting from the mouth of a *makara*.



*figure 413.* Ref: P.430, Vol2

*Figure 414 Śārdūla-Sūkara, north side, corbel of west pilaster*

Thre is a strange representation of two animals one under the shelter of the other at the corbel level above the image of the couple which we have described. To decode this enigma may be we have to see an inscription in the Pāpanatha temple. The matter in the inscription 36 is that a man made many grants but not wholeheartedly. While he was endowing grants he was like a *śārdūla* but his infidelity, his defiance in his devotion made his face to look like a Boar. Probably, this must have been a common expression in those days and it must have taken shape here on the wall.



*figure 414.* Ref: P.431, Vol2

*Figure 415 couple, north side, east pilaster*

On the other side of the opening, is seen again a couple whose left foot is placed on a decorated foot stool and the other in *samanakha*. Her right hand reposes on the thigh of his flexed left leg. It seems that they are conversing. She is very coquettish. It is a good example of ostentatious and proud display of one's own person. He has a small tiara and her headdress is in the perfect Calukyan style.



*figure 415.* Ref: P.431, Vol2

Below them are two singers with their hands raised. The headdress of these two personages is noteworthy. We have not met with such a style of dress. It looks like a hairdress in images in Cambodian temples.

Next to this is a niche where a *śālabhañjikā* has given a beautiful pose. She is standing holding the stalk of a creeper. Unfortunately, the image is damaged. Probably, this is the first example of *Śālabhañjikā*.



*figure 416.* Ref: P.432, Vol2

*Figure 416 couples, east side*

There are two couples on the pilasters on the sides of the opening and two female figures in niches. These two images are almost identical with the two on the north façade that we have described. There are minor differences in the position of their hands and feet but there is a perfect symmetry in the interpretation of the two couples on this façade. There are handsomely carved *kinnara* images in the vegetal motifs, one below the feet of the couple on the north pilaster, the other above the head of the couple on the south. On a pedestal in the opening on the left side are two figures. One looks quite stout, the other emaciated. Probably they are *gaṇa* or goblins who accompany Śiva. On the symmetrical pedestal are two seated persons whose poses look like that of Padmanidhi and Śaṅkhanidhi. There are miniature images of *gaṇa* in the recess below the *kapota* of the basement.



*figure 417.* Ref: P.433, Vol2

*Figure 417 courtesans, Bharata playing with a lion cub, south side*

On this façade there are only female characters represented. On the jambs of openings there are two ladies one on each side: the one to the west holds a stick with an effigy of a tusker at the upper end. Even though the image is miniscule, the artist has not failed to hew the tusks. By her sides are standing attendants probably the one to her right is male and the other to her left is a female. The female figure has opulent breasts.

On the other side of the jamb, the one to the east also has a representation of a lady with her attendants. But the image has suffered damages. There are two niches one at each end. Graceful female figures are installed in them. They may be called courtesans.

In the south-east corner is a strange image where a chubby boy pulling the manes of a lion on which he is sitting[54]. This tableau makes us to recall a scene from the *Śākuntala* by Kālidāsa. In the VII act King Duṣyanta, when on his way back to the capital from Indra's residence with his charioteer Mātali, lands up in the hermitage of Sage Mārīca where he sees a boy with a princely appearance playing with a lion. However, the lad is neither scared nor heed to the words of the ladies who were attending to him and

54. We are very thankful to our ex-assistant Dr. Shalvapillai Aiyangar who drew my attention to this image and hinted us that it may refer to the story of Duṣyanta and his son Sarvadamanaka also known as Bharata.

were trying to dissuade him from troubling the lion cub. The monologue of the king in the drama is as follows:

***Rāja: Ardhapītastanam mātur āmardakliṣṭakesaram /***
***prakrīḍitum simhaśiśum balātkāreṇa karṣati // 14 //***

"He forcibly drags towards him, for support, a lion's whelp that has but half-sucked its mother's dug, and has its mane ruffled by pulling." (from Devadhar's translation)

Probably this dramatic sequence is the source for the artist to picture it by showing a chubby child on lion pulling its manes.

*Figure 418 Queen Lokamahādevī, west side*



*figure 418.* Ref: P.435, Vol2

Like on other sides there is an opening with the added element of a flight of steps to arrive at the image of *Nandin*. This façade divided by the large opening is also profusely decorated with figures and vegetal motifs.

On the southern part of this west façade there are two representations, one is in the niche and the other on the pilaster. In the niche is standing a lady with much elegance. Her appearance and apparels prompt us to think that it is probably the portrait of Queen Lokamahādevī. One more point which leads us to think thus, is that just by her side is a fraction of the last lines of the inscription on the pilaster at the eastern entrance. In this inscription she has declared boldly that Guṇḍan, the *anivārita ācāri* is the *SŪTRADHĀRA* of the southern style of building temples. Why only this portion of the inscription is repeated here? It is to emphasise the bold declaration of the queen. So we think that it is her portrait.

On the southern pilaster is a picture of a lady standing holding a *cauri*, fly-whisk. She is accompanied with an umbrella and a flag porter. She is standing on a plank. She does not have the features of a river goddess. So we are of the opinion that probably this is again the representation of Queen Lokamahādevī who must have done the service of *cauri* at the time of worship of her God Lokeśvara. As Lokeśvara was her personal Liṅga, it is but natural that she should do the sixteen services, amongst which is showing the fly-whisk. In sculptures it is easier to recognise a service of *cauri* bearer than other gestures of rituals. So it may be likely that the artist has shown the queen participating in the services of God

Lokeśvara. Till we find documents to confirm our opinion we have to take it as a hypothesis.

On the other portion of the façade again there is a portrait of a lady with two attendants and a single female in the niche. The attire and the fashion of standing etc. make us to venture to think that this is again from the royal environment. This must be again the portrait of a queen once with her attendants and another time alone in her cell. The hair dress and also dresses of all these four statues are in conformity with the Calukyan era. Is it Trailokyamahādevī?

There are some images in the inner side of opening pilasters.



*figure 419.* **Ref: P.436, Vol2**

*Figure 419 Lady under a tree, east side, northern pilaster, facing south*

A lady is under a tree with her dwarf attendant. There is nothing special to mention about the lady and her attendant. The way she is standing reminds us the similar bronze image with such a pose from Mohenjo Daro ruins but here it is more sophisticatedly engraved. Besides, her dress and hairstyle are exactly in accordance with her period.

The subject that attracts more the onlooker's eyes is the vegetal motifs. Probably there are two trees one with large leaves and the other with small ones. The tree under which she is standing has small leaves. The entanglement of leaves of the tree is very intricately knitted by the artist who has also not failed to introduce some birds and animals in it. To the left, just above the head of the lady is a branch on which a monkey is climbing down. Above this scene in the medallion is another vegetal motif in the centre of which is carved a beautiful peacock with its tail mixed in the foliage. The elegance of these pastoral elements gives the impression of an attractive park or a forest near the capital with beautiful damsels and couples roaming there.

*Figure 420 couple under a banana tree, south side, eastern pilaster facing west*

The eastern pilaster of the south opening has a side overlooking the west. It bears the image of a couple standing under a tree which may be identified as a banana tree. It has already three leaves already opened, but the fourth one very tender is still folded, which proves that it is a banana tree and a young leaf is sprouting. The couple under the tree may be identified as *vanecara* and *vanecarī* forest wanderers. Strangely, both

have *yajñopavīta*, sacred thread. Her right hand which is in *lola* holds something which looks like a portion of the fruit stalk of the plantain or bananas. Also she holds something round in her left hand, probably another fruit or a mango. Usually, bananas and mangoes go together in many recipes. He holds her very affectionately with his right hand and his left one is on his lap. The movement of his left leg and her right form a beautiful curve looking like "u". Her left leg is flexed and the foot is placed behind the right leg in *agratala*, on tip of toes. His headdress reminds us of hairstyle of images in Cambodia.



*figure 420.* Ref: P.437, Vol2

There are two images or more on the inner façades of the wall behind the couchant *Nandin*.

*Figure 421 Śiva dancing, interior medallion*

This image at first view looks like that of a Śiva Gajasaṃhāramūrti, but the absence of the head and the tail of the demon makes us to deduce that it is just Śiva in dancing mood. In the second thought does it have any rapport with Kṛṣṇa as Govardhanagiridhāri. But in that case Kṛṣṇa should be represented with lifting the mountain with one hand or even with his little finger. But in the image under study the god holds something with four hands. So it is possible that it is the representation of Śiva Naṭeśa holding a snake in his upper hands. The whole scene is mounted in a medallion with a contour and that contour is doubled with the body of a snake. As a result it gives the impression of a double contour. Śiva is holding the snake above his head with three or four of his hands. There is a sword in the second lower hand. To the right of Śiva is standing *Nandin* and to his left a cow with a sucking calf. The mother cow is licking the back of its kid. The presence of *Nandin* is the main factor to identify the image as Śiva dancing with a snake in his hands. His foot movements and hand movements are very elegant.



*figure 421.* Ref: P.438, Vol2

*Figure 422 Ānandatāṇḍava, interior, corbel above a pilaster*

On the same side of the wall there is an image of *Śiva Ānandatāṇḍava* with his consort. With regard to the hands of the image there is some problem. Four of his hands on the right side are clearly seen but there is something very indistinctly visible giving us an impression of five hands on the right side. But on observing closely we notice that four hands are well carved and quite roundish with an attribute clearly designed in each hand. But what we think as fifth hand or the middle one is very faint and indistinct.



*figure 422.* Ref: P.439, Vol2

So we are of the opinion that it is the image of *aṣṭabhuja* Śiva Naṭēśa and the indistinct image is not a hand. It may be something else. When the image is well washed one will be able to make out what the image is. At present we have taken it as *Aṣṭabhujanāṭyaśiva*. It is Ānandatāṇḍava because he is with his consort.

On the right side there are four hands and they are easily noticeable. His right uppermost is in *muṣṭi*, the next lower holds *vajra* followed by the third a *ghaṇṭā*, bell (we think that it is a bell although the image is not clear due to dust) and the last and the lowest is adorned with a snake turned like a ring. On the left side the lowest rests on his lap, the next tenderly embraces his *bien aimée* Pārvatī and the following one is in *saṃdaṃśa* or *kāṅgūla* and the last in *gajahasta*. Standing in *ardhamaṇḍali* his right foot is in *samanakha*, firmly placed on the ground to stand the whole weight of the body and the other in *agratala*. Torso is tilted to the left side and the head to the right. An ornament runs around his chest. His consort is standing by his side gazing at him with one of her hands on her breast and the other in *dola*. Her headdress is not in the Calukyan style but it is little akin to the style of Cambodian sculptures. Lightly flexed her right leg is more visible than the left which is covered in the pleats of her dress hanging not only down to her feet but also on the ground.

Another image is that of a couple sitting on a four legged large seat and conversing. Two oil lamps burning on the either side of the central tableau suggest that it is dusk. This image is much similar to the one that we have already described in the Lokeśvara temple pillars. We think that it is a romantic couple sitting and conversing. It is a beautiful picture deserves to be cleaned and studied.

Other images are at the top level of the wall. As they are covered with dust we are unable to identify them.

With this we come to the end of Nandi *maṇḍapa* and the description of the Lokeśvara temple.

## 3. 3. The Temple of Trailokyeśvara

Lokeśvara is known as Virupaksha and Trailokyeśvara as Mallikārjuna. Although both temples look alike, being built almost at the same time, yet there are some minor differences. Situated to the north-west of Lokeśvara, Trailokyeśvara too faces east but is smaller in size. Both the temples were patronised by Lokamahādevī and Trailokyamahādevī, uterine sisters and also co-queens of King Vikramāditya II. Trailokyamahādevī is the author of the Trailokyeśvara (*figure 276*).

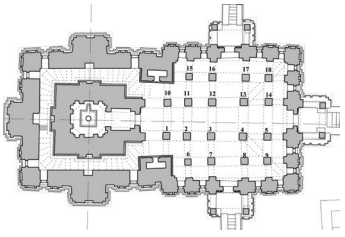


*figure 276.* Ref: P.288, Vol2

### 3. 3. 1. Garbhagṛha, Cella

The Śivaliṃga, under the name of Trailokyeśvara, is in the cella, on a proportionately well shaped big *pīṭha* (*figure 277*). There are two pilasters at the entrance of the cella, one to the north and the other to the south.



*figure 277.* Ref: P.290, Vol2

Pilaster north (*figure 278*): A rider is on a *yāli*, a mythical lion like animal.

Pilaster south (*figure 279*): A similar image is also on this pillar but with the difference that the head of the animal looks doubled. Also a personage lying at the feet of the animal is in such a position that it looks as if it has bounced upon him.



*figure 278.* Ref: P.291, Vol2

The images on the door jambs are very akin to that of Lokeśvara. So we shall not give a detailed description of these door jambs.

Just before the entrance to the ambulatory passage, as in the Lokeśvara, there are two niches, one to the north and the other to the south. But both are empty. Probably, an image of Ganeśa in the southern niche and Mahiṣāsuramardanī in the northern must have been installed, as per the architectural features and āgama treatises of those days.



*figure 279.* Ref: P.292, Vol2

In the same vein as of the Lokeśvara, here also the *raṃgamaṇḍapa* is divided into two halves with eighteen pillars, nine in each portion. By and large, the images and the themes of the scenes on these pillars are similar to that of the representations on the pillars of the Lokeśvara but at times there are not only variations but stories are entirely new.



*figure 280.* Ref: P.293, Vol2



*figure 281.* Ref: P.294, Vol2

## 3. 3. 2. Maṇḍapa Southern Part

### Line of Pillars starting from the one closer to the Sanctum Sanctorum

### A. Pillar No. 1

*Figures 280-281 Ānandatāṇḍava, story of Citrasenā, Pillar 1, North façade*
There are many images on this façade of the pillar besides a flying *gandharva*, "demi-god" couple on the corbel.

Ānandatāṇḍava. In the semicircular medallion, there is the dance scene of a couple and attendants. The central male figure is identifiable with Śiva because of the *ḍamaru* in his upper left hand, while in the right he holds something which is not clearly clear. With his lower left hand he is holding tenderly the *keśavinyāsa*, chignon of his consort. His lower right is resting on his lap. His consort Pārvatī holds probably a musical instrument. By the side of Śiva is a dancer with right hand in *karihasta*, left in *kapittha* and legs crossed in *āyatamaṇḍala* or *ardhamaṇḍali* and feet in *svastikapāda*. By the side of the goddess is a personage holding probably a *pānapātra*, a pot of drinks, in her hands. To the extreme right of the panel is another dancer who is in the same pose as the one to the left side with inverted position of hands. Her left hand is in *karihasta* and the right is in *kapittha*. The position of the feet and legs is the same. The whole scene probably represents the *ānandatāṇḍava* of Śiva.

The upper portion of the square surface of the pillar below the medallion is divided into three panels, two narrating a story.

The story of Citrasenā in the upper panel goes from left to right. A lady is sitting in front of a pavilion, probably a temple. She seems to be worried and a man is shown with some round object in his raised hand. It is difficult to identify whether it is an umbrella or a fly whisk. Then the next sequence is that of a lady caressing a bird. The whole scene, we think, may be related with the story of Citrasenā.

Citrasenā, as per the *Narasiṃhapurāṇa*[55], is the wife of Kubera. She is a devotee of Pārvatī. While she is engaged in worshipping the goddess, Indra on the way to forest for undertaking penance in order to attain

55. *Narasiṃhapurāṇa*, 63rd *adhyāya*, p. 294-304, NAG Publishers, Delhi, 7, 1987.

*mokṣa*, liberation, sees Citrasenā. He forgets the aim of his journey and falls madly in love with her. He requests Kāma, God of Love to awaken desire for him in her. Cupid promptly obeys the overlord of gods. Under the effect of Kāma's arrows Citrasenā, in love with Indra, becomes entirely his.

But Kubera, God of wealth, is unable to stand the separation from his beloved wife Citrasenā. When he even thinks of ending his life his minister Kubjakaṇṭha advises him to take the help of Vibhīṣaṇa, youngest brother of Rāvaṇa. Kubera and Vibhīṣaṇa are half brothers. Vibhīṣaṇa persuades the demoness Nāḍījaṃghā to help him. She agrees. Without wasting a single second, as is the wont of demons, she transforms herself into a lady with a comely form and proficiency in music. She goes to a place where Indra has been sent by Citrasenā to pluck flowers for her. Captivated by the music Indra goes to see the singer and gets madly attracted by the comeliness of Nāḍījaṅghā. He asks her to become his. She accepts but puts the condition that she must see among all his women if anyone is equal to her in beauty. He shows her all his women community. But she tells him that she did not see that particular woman about the beauty of whom she has heard of. Indra takes her in his aerial chariot to show her Citrasenā. On their way, Nārada, the celestial musician and trick player, meets them. Indra is ashamed to show his face while Nārada questions Nāḍījaṃghā about the welfare of Vibhīṣaṇa. Indra is stunned at this query. At this juncture, Nāḍījaṃghā reveals her original figure. Affected and irritated by this ruse of Kubera and Vibhīṣaṇa Indra prepares himself to kill her, dragging her by her hair:

***Kṣaṇaṃ viśramya tatraiva dhṛtvā keśeṣu rākṣasīm /***
***Hantum icchati deveśo nāḍījaṃghāṃ niśācarīm //***
(*Narasiṃhapurāṇa, adhyāya 63, śloka 90, p. 304*)

This *śloka* might probably have been translated into images on this pillar. To understand the picture better let us go scene by scene in each panel.

In the superior panel, to the extreme left is a lady sitting in front of an edifice which looks like a temple. The lady may be identified with Citrasenā. She looks worried. There is a man with an umbrella. Probably he is Indra. He is shown with an umbrella or he is holding an umbrella to the noble lady to *enamour* her.

The god of love Kāma has, for vehicle, a parrot. In the central portion of the same bas-relief, there is a bird which represents Cupid. Her caressing the bird can be taken to mean that she has come under the spell of Kāma's arrows. The bird, although figured in successive times, is the same at different positions, near and far. Each time, it is carved with such minute details that even the eyes can be noticed well. At the extreme right is a person worshipping a liṅga decorated with a lotus flower on the top.

In the lower panel, starting from right, a damsel is in distress. She is being pulled out by a person with force. The action according to *Narasiṃhapurāṇa* takes place in the hermitage of sage Tṛṇabindu. The two male figures at extremes are showing their respect to her which looks like *baise-main*. One of them must be the sage Tṛṇabindu. He forbids Indra from killing the demoness Nāḍījaṅghā. The two *cauri* bearers have their palms on their mouth to express their emotion in an awe inspiring scene of this kind. How they are awestruck is very well expressed on their faces. These *bhāva*, expressions, evoke the sentiments of *raudra*, anger, *karuṇa*, compassion and *bhaya*. The man in anger pulling the lady expresses the sentiment of *raudra*. The lady in distress evokes *karuṇa*, compassion and the *cauri* bearers express *bhaya* and *bībhatsa*. In the *śloka* cited above, the lady is pulled by her hair. But in the image she is pulled by her arms. The man has raised a sword against her.

The story continues. Further, in the next sequence, to the left of the panel, the lady is kneeling down with hands joined praying the elephant and the man to pardon her. Dr. A. Sundara[56], and Padigar and other historians think that this scene is in rapport with the story of King Yaśodhara and his queen Amṛtamati. The poet Janna has done a wonderful literary work on the story of this very pious and devout Jaina King, the *Yaśodhara caritre*. But the details of the image do not tally with the story. The *Yaśodharacaritre* narrates Amṛtamati's extra marital relationship with a *māhut*, elephant trainer who was a good singer too. It is said that the queen, attracted by his music, used to go to meet him alone, every night, like an *abhisārikā nāyikā*, when the king is fast asleep. One night as the King falls asleep late at night, she is not on time to her *rendez-vous*. Enraged by her untimely arrival, the furious elephant trainer beats and tortures her.

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56. *Pattadakal*, A. Sundara, World Heritage Series, ASI, Delhi, 2008, P. 66

In the first sequence of the scene she is surrounded by her courtiers whereas in the *kāvya* it is said that she goes alone. In the next scene on the pillar she is shown kneeling down with hands joined in front of an elephant and the man as cruel as in the previous scene. The mahut never menaces the queen by pulling her towards an elephant.

In our opinion it is the story of Nāḍijaṅghā. She is brought in front of an elephant. Probably, it is Airāvata, the mount of Indra. We feel that the story of Citrasenā and Nāḍījaṅghā suits better to this representation than the story of King Yaśodhara and his queen Amṛtamati. Besides the story of Yaśodhara and Amṛtamati is a jaina story. How can one think of a Jaina story in a Śaiva temple? Moreover, in the first panel, in the right hand top corner, the sequence of a person worshipping a liṅga enforces the Śaiva background of the scene rather than the Jaina.

Below these scenes is a scroll of garlands of beads jutting out from the mouths of legendary figure of a *kīrtimukha*. There are seated dwarfs in various poses of dance.

At the lower end of the pillar, just above the square portion there is again a semi-circular medallion where once more a dance scene is depicted, another dance sequence of Śivatāṇḍava where the God has taken such a pose that it is worth describing.

The divine family is carved with seated Gaṇeśa to the leftt and ṣaṇmukha to the right. In the centre are the figures of Śiva and Pārvatī in dance pose. To give a description of this dance scene we take the help of Dr. Kapila Vatsyayana's work on the *Classical Indian Dance in Literature and the Arts*[57]. Our veteran scholar describes two images whose position of feet is similar to the one we have in front of us from Trailokyeśvara temple. The two images that she describes are from Cidambaram and she calls the movement as *Ūrdhvajānu cārī* movements with an *añcita* head position (***p.362, fig. 118 & 120***).

Another equally expert scholar in dance and iconography C. Sivaramamurti in his work on *Natarāja in Art, Thought and Literature* calls this image as

57. *Classical Indian Dance in Literature and the Arts* by Dr. Kapila Vatsyayana, Sangeet Natak Academy, New-Delhi, 1968.

*Ūrdhvajānu Tāṇḍava* and interprets it in the following words: "It is almost a jump up with the right leg bent and the knee raised, as required in the description of the *karaṇa*. Śiva is in jovial mood. In one of the four arms, the main right arm, there is a snake, which he is offering to Pārvatī jokingly, so that she could adorn herself with the jewel, specially as she is admiring her beauty in a mirror she holds in her hand. A Gaṇa and Gaṇapati, to the right and left of Śiva and Pārvatī respectively, appreciate this joke and witness the scene with chuckle. What looks like a mouse, the vehicle of Gaṇeśa himself, enjoys the fun and jumps at Pārvatī almost in the vein of the nursery rhyme, 'the cow jumped over the moon'. It can also be seen that Pārvatī is little scared at a snake being brought so close to her and one cannot but be reminded of the verse, which talks of the incongruity of the fearful snake, the jewel of Śiva, in the vicinity of the delicate princess of the mountain kingdom[58]".

In this image Śiva's tilted head is adorned with a crown like decoration. As it is the dance of Śiva the artist has given him two pairs of hands of which the lower right is not exactly in *karihasta* but is bent making an acute angle. He holds a snake. The upper right is *lolahasta* as if it is taking the support of the right knee which itself is in *ūrdhvajānu*. Upper left is turned upwards and curved like an arc making a half circle. Lower left is in *lolahasta*. Pārvatī is standing next to him in the same pose as the dance figure from Mohenjodaro[59]. Her leg is in *ardhamaṇḍali*, bent like an arc and her right hand resting on the thigh making a bend; thus there are two half curves one over the other– with her hand and her leg. Her left foot is in *samapāda*, straight and the left hand probably holds a flower the stem of which is hanging down in a design resembling a snake's head. Her head tilted to the left is dressed with *hūvinadaṇḍe*[60]. She is extremely elegant.

Flabbergasted by the marvellous dance of their celestial parents, Gaṇeśa and ṣaṇmukha look at them. Astonishment and admiration of the two godly sons is well expressed through their hands on their mouth. Besides, Gaṇeśa's vehicle mouse is also participating in the dance by jumping at the feet of Parvatī. The bends and elegant movements of the heavenly couple render the scene extraordinarily charming.

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58. *Naṭarāja in Art, Thought and Literature,* Publication division, Ministry of Information and Broadcasting, Govt. Of India, First print 1961, reprint 1994, p.171-172.
59. Kapila Vatsyayana, Ibid, p. 312, fig. 2. The position of the feet of Pārvatī in the image of the Trailokyeśvara is that her right knee is bent and the other in *samanakha*, straight, whereas in the Mohenjodaro image the position of feet is the other way round.
60. *Hūvinadaṇḍe*, is a flower decoration typical of north Karnataka where this kind of *daṇḍe* is worn by women at the time of religious ceremonies.

*Figures 282-283 Nāga worship, Pillar 1, façade east*

There are three panels, one in the semi-circular medallion and the other two on the square surface of the pillar. In the semi-circular medallion is the figure of Nāga worship. There are two persons on either side of the medallion engaged in worshipping the snakes in the centre.



*figure 282.* **Ref: P.295, Vol2**

The representation on the square surface of the pillar is the same as on the pillar 17 south, *figure 269*, in the Lokeśvara temple, the story of public ladies carried by men. The difference in the representation between the two temples is that in the Trailokyeśvara the edifice is shown with a liṅga in the *sanctum* whereas in the Lokeśvara the cella is empty.

The scroll continues on this façade except that the dwarf figures are in dancing pose. From left to right: the first one is sitting holding a liṅga in his left hand and the other hand resting on his lap. The next figure is in dancing pose in *karihasta*, like that of Śiva *Naṭarāja*. The next two are also in dance poses.



*figure 283.* **Ref: P.296, Vol2**

Below the scroll, the body of the pillar is decorated with vegetal motifs. At the lower end of the decoration is a semi-circular medallion in which there is this scene. An ascetic is sitting on a rock in meditation and a lady comes to charm him. The chignon of matted hair, his half closed eyes and the position of legs and feet make us to think of a sage in meditation. Behind him is a *vaṭu*, young disciple of his with the bag of alms on his right shoulder. The lady, with a roll of flower garland in her hand is close to the sage. She has the gesture of "going to beat him with flower garland that she holds in her left hand while her right one is near his ear. Her hair dress is in the style of Calukyan period. She is accompanied by an attendant.

We think that this scene is *en rapport* with the story of sage Viśvāmitra and the heavenly dancer Menakā. She was sent by Indra and other gods to disturb the penance of Sage Viśvāmitra who was engaged in such severe penitence that it was dangerous to the safety of gods. To put a spoke in his wheel the heavenly residents sent Menakā to seduce him. She is known for her beauty. She has come to charm Viśvāmitra and this story occurs not only in *purāṇa* but also in the *Śākuntala* famous drama of Kālidāsa.

- **Pillar 1. South Façade.**

Except a demi-god couple on the top portion, the remaining surface is covered with decorative motifs.



*figure 284.* Ref: P.297, Vol2

*Figure 284 Narasiṃha Pillar 1, west*

Some unfinished stories are depicted in the upper portion of the pillar. In the lower portion there is a scene representing Viṣṇu in the form of Narasiṃha killing Hiraṇyakaśipu. For the story see Lokeśvara, Yuddha Narasiṃa, *figure 171*. The body movements of the god remind us of he dance figure of Śiva on the same pillar, façade north. Probably the same artist must have carved both these images.

## B. Pillar 2



*figure 285.* Ref: P.298, Vol2

*Figure 285 plays of Kṛṣṇa Pillar 2, 1st panel, western façade*

The depiction of the plays of Kṛṣṇa start from the western façade of the pillar. Pictorial description begins with the birth of the Lord Kṛṣṇa in the prison. The scenes visualised here are almost similar to that on the north façade of the pillar 2, *figure 222* & onwards in the Lokeśvara temple. But the order is different.

In the first panel, the new born baby is taken to the temple of Śiva. The next sequence is the exchange of babies between Vasudeva and Nandagopa.



*figure 287.* Ref: P.300, Vol2

*Figure 287, Durgā announcing Kaṃsa about Kṛṣṇa growing in the Nandagokula, Pillar 2, first panel, south façade*

In the first panel below the medallion the story of Kṛṣṇa continues. To the left is a lady feeding the child, probably referring to Devakī in the prison. Some celestial beings have come to bless the child. Then the next action is Kaṃsa coming to the prison to take the child to kill it. To the extreme right of the panel a lady is shown in the air. There is a rock below her. Kaṃsa has knocked the head of the baby on the rock. The baby was Durga. She takes her original form and announces the demon that he who is destined to kill him is growing in the Gokula. In the centre of the panel is a person closing his face. The tiara which adorns his head makes us to think that he must be Vasudeva. Probably it is the father of the new born baby. He could not stand the scene.

- **2nd panel:**

A court scene. Dancers, musicians and other merry making personages. A royal person is seated on an elevated seat with a *yogapaṭṭa* on his thighs. Probably it is the court scene of Nandagopa, king cowherds.

*Figure 285 plays of Kṛṣṇa Pillar 2, western façade,*
*Figure no. 285 (contd); again go to the pillar 2, west façade, middle or panel 2*

• **In the second or the middle panel ,** different plays of Kṛṣṇa such as Śakaṭāsuravadha, Kukkuṭāsuravadha and others are carved with a few variations. For story details read “Lokeśvara temple, Pillar No. 2, west".

To the extreme left is the scene of baby Kṛṣṇa killing Kukkuṭāsura and Śakaṭāsura. In the centre of the panel is a lady with a child on a bed and some container below it. Yaśodā is in the bed with her baby. What is interesting to note is that the pot below the bed has the shape of an earthen half-pot with something in it. We think that it is *aggiṣṭike*[61]. By the side of the bed in the corner of the room are pots piled up one over the other. It reminds us of the layout of village houses of bygone days in north Karnataka till the time earthen pots were replaced by ugly stainless steel vessels. At the extreme left Yaśodā is churning the curdle and Kṛṣṇa is stealing the butter.

• **In the third panel** there are stories of Kṛṣṇa killing Pūtanā, Yamalārjuna, besides teasing of *gopīs*, cowherd women. Same stories as in the pillar 2, Lokeśvara temple.

Below in the vertical portion or the central body of the pillar is a fine sculpture of a couple of musicians (*figure 286*). The male figure holds a *vīṇā* and is standing on left foot in *samapāda* and the right is raised and rests at the back of the knee level of the left. The lady, probably singing, holds some fan like thing in her left hand and to the right a baby sitting on her hip is playing with her right breast. She is also standing with left foot in *samapāda*, turned side way and the right in *agratalasañcara*, on the tip of the toe. Both look at each other with heads tilted; the male figure is decked with a tiara and her hair is well dressed in typical Badami Calukyan style. She has a very plumpy face with round cheeks. They may be identified as court musicians.



*figure 286.* **Ref: P.299, Vol2**

*Figure 287 Kālīyamardana and other plays of Kṛṣṇa Pillar 2, south façade*
There are two panels on the square surface and one tableau in the semi circular medallion.

61. *Aggiṣṭike* is a Kannaḍa word. It is a kind of earthen pot with mouth wide open. In order to protect the new born baby and its mother from cold and other infections this kind of earthen pot with burning coals is put under her bed. We feel that this practice is represented in this image.



*figure 287.* Ref: P.300, Vol2

In the semi-circular medallion on the top there is an illustration of Kṛṣṇa fighting with the venomous serpent Kālīya. In the centre of the medallion Kṛṣṇa is shown fighting with a snake. To the right of the circle are Nāgi, spouses of the snake with folded hands praying to Kṛṣṇa to spare the life of their better half. To the left of the same medallion are two celestial singers praising Kṛṣṇa.

- **1st panel** is already explained earlier. (See above)
- **2nd panel:**

A court scene is represented in the second panel. A person seated on a throne may be identifiable as Kaṃsa. Amongst his courtesans some are dancing and others are fighting. There are drum players. There is a dancer in the centre of the panel. Her dance pose is identifiable with what is *ardhamattalli*, according to the *Nāṭyaśāstra* of Bharatamuni[62]. She is too fat, does not look like a usual slender court dancers. By the side of the dancer is a player of a wind instrument, probably a flute. There are obedient servants sitting at the feet of the royal personnage waiting for his orders. However, all these actions frozen on the stone make the tableau interesting.



*figure 288.* Ref: P.301, Vol2

*Figure 288 Sports of Kṛṣṇa Pillar 2 façade east*

Apart from handsomely carved dance poses of dwarf images in the scrolls there are three more scenes interpreted, one in the medallion at the top and two others below on the square surface of the pillar. It is quite clear that the picture in the medallion represents the story of lifting up of the mountain Govardhana by Kṛṣṇa. Kṛṣṇa is standing and cows under the shelter of the mountain protect themselves from the diluvian rains showered by Indra due to jealousy on the success of Kṛṣṇa.

- **1st panel:**

In the panel below the medallion, other sports of Kṛṣṇa such as Dhenukāsuravadha, Hayāsuravadha, fight with Kaṃsa's elephant have been beautifully carved. (For details see Lokeśvara, pillar no. 2)

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62. *Nāṭyaśātra* of Bharatamuni, ed. by Ramakrishnakavi, Oriental Institute of Baroda, 1956, 2nd edn, vol. 1, p. 110, verse 88. Abhinavaguptācārya comments that this pose is used in the *taruṇamadaviṣaya*, arrogance of youths. As the scene is taking place in the court of Kaṃsa it is possible that the sculptor has opted for this pose. But the illustrations that are given in the Gaekwad's edition of the *Nāṭyaśāstra* are from the *gopura* of Chidambaram temple and they belong to Cola period much later than Badami Calukya kings. Yet at present we have only this source for our study. But the definition of *ardhamattali* according to the NŚ is: udveṣṭitāpaviddhaiś ca hastair mattalyudāhṛtam / skhalitāpasṛtau *pāda*u vāmahastaś ca recitaḥ // 88// *adhyāya* 4, p. 109. ***Figure 28***, plate V.

- **2nd panel:**

In this panel of chaotic scenes of dancing and fighting makes us to think that it must be the court scene of Kaṃsa. In the army some of the personages have terrifying monkey like faces, demons with awe inspiring faces. Also, there is a drum and tambour players at the extreme right of the panel to add more sound to the uproars of the army terrifying the whole audience. It is one of the good examples to illustrate *bhayānaka rasa*. The pillar has suffered leakage of rain.

*Figure 289 Kṛṣṇa's victory over Kaṃsa Pillar 2, north façade*



*figure 289.* Ref: P.302, Vol2

Like in the preceding façade, here also there are three panels. In the topmost semi-circular medallion Śiva is shown seated with his consort Parvatī and their attendant *Nandin* behind them.

In the lower two panels are shown the fight between the army of Kaṃsa and his two nephews, Kṛṣṇa and Balarāma.

- **1st Panel:**

Represents the fight of the two brothers with the two court wrestlers of Kaṃsa namely Cāṇūra and Muṣṭika. For details of all stories of Kṛṣṇa see Lokeśvara Pillar No. 2.

- **2nd Panel:**

Both Kṛṣṇa and Balarāma are in the court of Kaṃsa. Killing of Kaṃsa, throwing away his brother on the road are similar to the images on the pillar 2, Lokeśvara.

The dance figures in the scrolls are so beautiful that they make us think that probably these images have inspired the artists from Cola kingdom to carve the dance *karaṇa* on the gopura walls of *Naṭarāja* temple at Cidambaram and Śārṅgapāṇi temple at Kuṃbhakoṇam etc.

## C. Pillar 3

We are unable to identify the stories depicted in images on all the four façades of the pillar.

*Figure 290 Kṛṣṇa's birth in prison(?) Pillar 3 façade North*



*figure 290.* Ref: P.303, Vol2

There is only one scene in the square surface of the pillar. In the centre of

the panel there is a building built with well polished stones cut in square. There is a baby on the bed in that closet. Two persons are to the left of the central scene and a demi god type person who is to the right of the room is carrying the baby. According to the local guides it represents the birth of Kṛṣṇa in the prison. We are not sure of this interpretation.



*figure 291.* Ref: P.304, Vol2

*Figure 291 Reclining Śiva Pillar 3, east façade*

There are two scenes *viz*. one in the semi-circular medallion and the other on the square surface of the same pillar.

In the semi-circular medallion there is a person reclining with a lady holding either a *cauri* or an umbrella at his feet. By and large, Viṣṇu is shown as *Anantaśayana*, resting on the unending serpent and bedecked with all ornaments. In the image in question, the lying person has neither ornaments nor a snake as bed there. On the contrary his matted hair is prominently visible. And a *sarpakuṇḍala*, ear ornament in the form of a snake is also noticeable. So we are of the opinion that the lying personage may be identified with Śiva.

According to Purāṇic texts *hālāhala* poison came out on the surface when the milky ocean was churned by gods and demons. In order to save the world from the danger Śiva consumed it. Pārvati, his consort sees that it rests in his neck and will not descend down to his stomach. By the time she could put her hand under the effect of the poison Śiva has nausea and reclines. His consort comes to fan him etc.

Śiva consumption of the poison is a common story recounted in many *purāṇa* texts but his reclining is rarely mentioned.

It may be possible that this episode is carved in this medallion. The reclining figure is devoid of all physical decorations and *Ananta* snake is also absent. There is no head dress either like in the images of Viṣṇu. In the absence of these factors we are led to identify the figure on this pillar as Śiva and not as Viṣṇu. As far as our knowledge goes there are not many temples of Śiva in reclining pose. There is one temple of reclining Śiva built in Tamilnadu. In that case this image of lying Śiva in the temple of Trailokyeśvara is the earliest example of reclining Śiva.

The panel on the square surface of the same pillar shows many sequences amongst which there is a lady lying on a bed feeding a child and three of

her attendants are serving her. By the side of this scene is a male figure seated with a lady and another man. We are unable to unravel the enigma of it.

*Figure 292 forest scene, couple, Pillar 3 south façade*

On the top, in semi circular medallion a big pachyderm is carved in the centre and many of its kind in miniature on the top. It must be representing a forest scene.

Below the medallion on the square surface there is a romantic domestic picture of a seated couple with their attendants. One of them is a *cauri* bearer who is fanning them. Others are entertaining the couple with their music.



***figure 292.*** **Ref: P.305, Vol2**

*Figure 293 couple, lady feeding child Pillar 3 east façade*

Atop in the medallion only vegetal motifs are there. Below in the square surface there are two sequences carved in two different pavilions. In the first one a couple is sitting and in the next a lady is on a bed feeding her child. To what story it is related we are unable to identify it.

At the bottom of the same pillar there is again a couple seated with their attendants in a semi-circular medallion. Graceful movements and bends of figures remind us previous images of dancing Śiva and Pārvati, Narasimha's fight with the demon.



***figure 293.*** **Ref: P.306, Vol2**

## D. Pillar 4

Only the eastern and northern façades have been decorated with images. On the northern façade (*figure 294*) in the medallion the sequence is incomplete. On the square surface a court scene is portrayed. Five persons are seated in a row and a lady is prostrating at the feet of the one who leads the team. Behind her is a court entertainment scene. There are dancers and drum players. The story it relates is unknown to us. Below this scene there is one more panel where again dance sequences are wonderfully carved.



***figure 294.*** **Ref: P.307, Vol2**

On the eastern façade (*figure 295*), there is a picture but incomplete. So we leave it without giving any description.

*figure 295.* **Ref: P.308, Vol2**

## E. Pillar 5

There are images on all four sides in *bas-reliefs*.



*figure 296.* Ref: P.309, Vol2

*Figure 296 Śiva, Pārvatī, Kubera, ṛddhi, pillar 5, façade north*

There is no scene in the semi circular medallion but two on the square surface.

There is only one panel on the square surface and a scroll with dwarf figures in dance poses. In the medallion is a vegetal motif. In the square surface two couples are shown seated, probably, the same couple, in two poses. Owing to the presence of *Nandin* the couple is identifiable with Śiva and Pārvatī. Śiva is seated with his consort Pārvatī. Out of his four hands only three are seen on the picture. Probably the fourth one encircles the waist of Pārvatī. She is shown leaning against the *Nandin* and one of her hands is on its hump. The *jaṭāmakuṭa* of Śiva is different. His hairstyle looks like that of a *Pāśupata* saint. To the left of the couple is another pair of man and woman seated. It is well known that Kubera is the best friend of Śiva. The big tummy and the style of sitting make us think of Kubera and his better half ṛddhi. The consorts are in typical Calukyan hairstyle.



*figure 297.* Ref: P.310, Vol2

*Figure 297 dance scene, pillar 5 east façade*

In the semi-circular medallion there is a fat person seated in the centre of the medaliion and his attendant is by his side. The hand poses of both persons are identical. We are unable to identify the personages.

- **1st Panel:**

Dance scene: some *gaṇa* are dancing, holding handsome silk scarfs in their hands.

As usual, in the scrolls there are dwarf figures in dance poses. As they are dance figures we will not go in details.

*Figure 298, The story of Garuḍa or Gajakacchapa, pillar 5, south*

There is only one panel on the square surface and vegetal motifs in the semi-circular medallion.

- **The Panel:**

Just below the medallion is a panel with a scene of a hermitage. To the extreme left is a *kuṭīra*, the hut of an ascetic. In front of the hut an ascetic

is seated with a *yogapaṭṭa*. He is identical with the sage Kaśyapa. By his side is another person with a beautiful headdress and wings. These features help us to say that he is Garuḍa.



*figure 298.* Ref: P.311, Vol2

There is a story of "Two brothers" in the Ādiparva of the *Mahābhārata*. The two brothers, Vibhāvasu and Supratīka are fighting for sharing their father's property. Their dispute is going on births after births. Garuḍa was commissioned by his step mother Kadru to fetch the elixir of immortality from Indra's garden, if he wants his mother to be freed from her slavery. Before setting up on his mission Garuḍa asks his mother for food. She gives him whatever she could, but that did not suffice to satisfy his hunger. So she advises Garuḍa to go to his father Kaśyapa, the sage. Kaśyapa tells the story of the two brothers to Garuḍa and the fight for their father's property. Kaśyapa tells his son Garuḍa that now one of the brothers has become an Elephant and the other a Tortoise. In spite of their reptile and zoomorphic incarnations their fight continues. The father tells his son to go and eat the two brothers and that will sing an epilogue to their birth after birth's dispute. This story is illustrated in a nutshell here.

Garuḍa acts as per his father's advice. In the panel from left to right by the side of the *kuṭīra* is seated a bald headed old man, with a *yogapaṭṭa* tied to his stomach and the left leg. By his side a young man with a tiara and wings. The bald old man is identifiable with sage Kaśyapa and the young man with wings and the tiara is Garuḍa, his son. Kaśyapa is shown with head without any hair, may be because he was a *brahmarṣi*. But at the back of his head something looks like the chignon of *Pāśupata* saints. It is difficult to say whether the sage has a shaven head or the front portion is shaven and at the back long hair. The artist has portrayed him with the mouth open suggesting that he is telling something to his son Garuḍa. In the next tableau Garuḍa is shown putting one hand on each one of the animals suggesting that he will gulp them at any moment. For more details of the story see Lokeśvara, *figure 208*, Gajekacchapa.

In the scrolls there are two dwarf figures in dance poses. Both seem to be not on the ground, dancing in the air. They look very light because of their body movement although they are dwarf and plump.

*Figure 299 sambhogaśṛṅgāra, pillar 5, façade west*

Two *Gandharva*, demi-gods are shown flying on the corbel of the pillar above the medallion.



*figure 299.* Ref: P.312, Vol2

Below the corbel is a medallion with vegetal motifs. On the square surface are carved two couples engaged in amorous activities. Probably, these episodes are connected with the marriage of Śiva and his honey moon on the top of Gandhamādana hill. The one to the extreme left seems to be in amorous activity but not tenderly whereas the one to the extreme right is in a very lovingly pose, a good example of *sambhogaśṛṅgāra*. It is possible that *Kumārasaṃbhava* by Kālidāsa is at the origin of these images here.

## Southern portion, Second line of pillars

### F. Pillar 6

There are images on all four sides of the pillar. On the south and the western façade there is only one panel on the square surface of the pillar. The sequence is difficult to be identified. Probably they are connected with episodes from the *Mahābhārata*.



*figure 300.* Ref: P.313, Vol2

*Figure 300 Arjuna's fight with Jayadratha's sons, pillar 6, façade east*
On the square surface of the pillar there is a fighting scene. Probably this story is related with the fight between Arjuna and the sons of Jayadratha.

Jayadratha the king of Sindhudeśa married Duśśalā, the youngest sister of Duryodhana. With her, Jayadratha begot many sons. They were all well versed in war tactics. Once, Jayadratha saw Draupadī alone in the hermitage when all her five husbands were absent. Ardently in love with her, Jayadratha tried to abduct her. She was liberated by her five husbands on time.

Arjuna thought that his son Abhimanyu was killed by Jayadratha. So he took revenge and killed Jayadratha in the last and the final battle of Kurukṣetra because of the misunderstanding. After the final battle of Kurukṣetra, Dharmarāja performed a horse sacrifice. He let his sacrificial horse free to wander wherever it desired to go. Arjuna was following the horse. It entered the Sindhudeśa where the sons of Jayadratha were waiting to take revenge upon their father's death. So they imprisoned the horse and invited Arjuna to fight. It is likely that this episode is represented here. All the sons of Duśśalā died in this skirmish. In the first plan Arjuna is alone fighting with the sons of Duśśalā and Jayadratha. At the left end a lady is sitting and lamenting. Probably, it is Duśśalā who is mournful on

the fate of her children. A heap of cadavers is shown fallen on the ground in between the fighters Arjuna on one side and Jayadratha's siblings on the other.

*Figure 301 story of Duśśalā, pillar 6 north façade*

When Duśśalā saw that all her sons have lost their lives in the fight, she ordered one of her dead sons to be brought in the presence of Arjuna and she prayed him to give back life to the young prince. Arjuna duly granted and fulfilled her wish. (*Mahābhārata*, *Aśvamedha*, canto 78)

In the picture under study we see a body being carried by three persons. Probably the dead body of the son of Duśśalā is carried by three persons[63] and she, in utter distress, is following them.



***figure 301.*** **Ref: P.314, Vol2**

*Figure 302 dance scene at dusk, pillar 6 façade west*

A handsomely carved decorative motif is in the semi-circular medallion.

Dance scene in the evening. Below the medallion is only one panel in which a dance sequence is carved. It represents a custom which was very common even till recent years in the south and also in Karnataka. By and large, in most of the houses, at dusk, men and women sit and sing either together or listen to music or have a dance recital at home. There are two couples to the left and the right of the panel. In the centre a single dancer is in a dance pose. This pose, according to the *Nāṭyaśāstra* of Bharatamuni can be called *ūrdhvajānu* (25), lifted up leg; another possibility is that it may be *nistaṃbhitam* (64) when compared with the illustrations given in the Gaekwad Series publication. The position of hands suit well with *ūrdhvajānu*, but the leg that is lifted is not the right but the left and it is elevated upto the level of the chest. The right arm is in *kari* but not in the usual pose. In our image the hand is *adhomukha*. The other is in *sandaṃśa*. Lighted lamps on either side of the panel prove that it is dusk. Two pairs of couples enjoy the dance.



***figure 302.*** **Ref: P.315, Vol2**

*Figure 303 couples by the side of a tree, pillar 6, façade south*

There are two couples. One of them is standing by the side of a tree. A couple is sitting on the other side of the same tree. We are not able to identify to understand the story.



***figure 303.*** **Ref: P.316, Vol2**

63. In some versions of the *Mahābhārata*, it is said that Duśśalā carries the child but in Kannaḍa version it is said that the body was carried by men.

## G. Pillar 7

Images on all four façades of the pillar depict various episodes derived from Araṇyakāṇḍa of the *Rāmāyaṇa*. As these pictures are connected with the well known epic the pictorial story starts from the exile of the princely family in the forest. For more details, see the description of pillar 5, south *maṇḍapa*, from *figure 234* onward, Lokeśvara temple. There are a few variations which we shall indicate here.



*figure 304.* Ref: P.317, Vol2

*Figure 304 Anasūyā's advice to Sītā and killing of Virādha, pillar 7 west façade*

There are only two panels on the square surface of the pillar depicting a set of incidents occurring when the princely family is in exile in the forest called Daṇḍaka[64]. Soon after crossing the river the princely family enters the hermitage of Sage Atri.

- **The lower panel:**

In the hermitage of Atri Sītā meets Anasūyā, the loyal spouse of the sage. To the right there are two ladies seated one on a higher seat and the other at a lower level. They are Sītā and Anasūyā. Sītā is received by Anasūya. Anasūya, according to *Ayodhyākāṇḍa* in the *Rāmāyaṇa*, explains to Sītā the *strīdharmarahasya*, secrets of the *dharma* of women. It consists in the manner to serve the in-laws in the family and observe certain vows for the prosperity and longevity of the life of the husband.

To the extreme left of the same panel are seated sage Atri and Anasūyā. The beautiful cottage of the hermit is in the centre of the panel. It looks like a temple.

- **Upper Panel:**

Rāma, Lakṣmaṇa and Sītā are in the forest. One day while Rāma is out for a promenade with his *bien aimée* Sītā, there comes a demon called Virādha with such terrific roars that the whole forest trembles with fear. He tries to seize Sītā. The delicate damsel in distress cries for help. Rāma and Lakṣmaṇa go to her rescue, cut off the arms of the demon and release the detainee.

64. *Rāmāyaṇa, Araṇyakāṇḍa,* cantos 1 to 4, ed. by Roussel, p. 1-12.

This episode has taken shape here in the first panel of the pillar. We see Sītā taken as a captive by the demon. A person with a handsome tiara is prostrating at the feet of Sītā. This must be the demon Virādha who takes his original form after having his arms cut off by Rāma and Lakṣmaṇa. In reality Virādha was a *gandharva*, a demi god named Tuṃburu. Owing to a curse he became a demon.

The original story is as follows. Virādha is a *yakṣa*, a demi-god by name Tuṃburu, in the service of Kubera, lord of treasures. One day, Tuṃburu happens to see Raṃbhā, one of the celestial nymphs and falls in love with her. He tries his luck on her. Being not happy with the attitude of Tuṃburu, Vaiśravaṇa, another name of Kubera, curses him to become a terrific demon. On realising his mistake Tuṃburu begs to Kubera to put a term to the curse. Vaiśravaṇa that is Kubera tells him that he Tuṃburu (or Virādha) will have an encounter with Rāma and when the latter cuts off his (Virādha's) arms, he will be relieved from his curse. Till then he will wander in the forest under the name of Virādha.

Virādha, in the form of a demon, meets Rāma who cuts off his arms. As soon as he becomes armless he assumes his original form of the *Yakṣa* Tuṃburu and prostrates at the feet of Sītā to beg her pardon.

*Figure 305 arrival of Śūrpanakhā, fight with Khara, Dūṣaṇa and Triśiras, pillar 7 north façade*



*figure 305.* Ref: P.318, Vol2

- **Upper panel:**

Same events as in the Lokeśvara temple, are repeated here. The young princely family has reached Pañcavaṭī in the forest. A seated couple is at the extreme right and left of the panel. At the right Rāma and Sītā are seated. Lakṣmaṇa is at the gate. On the right side of the couple stands a handsome lady. In the next instant a man is jumping at her. That is Lakṣmaṇa and he cuts off her nose. To the left of this scene the disfigured lady is standing yelling. To the extreme left is sitting Sītā behind Rama quite disturbed. Images are not so refined as in the Lokeśvara.

- **In the lower panel:**

Both Rāma and Lakṣmaṇa are fighting with the cousins of Rāvaṇa. To the extreme right of the panel, behind the two archers is a lady standing who is identifiable with Sītā. Figures are rather crude and plump. Movements are swing type.



*figure 306.* Ref: P.319, Vol2

*Figure 306 Sītāpaharaṇa, pillar 7 eastern façade*

The princely family is in the forest. Rāvaṇa has sent his ally Mārīca to seduce Sītā and make Rāma and Lakṣmaṇa to drive far away from the hut leaving the princess alone. So the demon Mārīca takes the zoomorphic form of a handsome deer and wanders around their hut. Sītā, naturally, is attracted by the beauty of the animal and asks Rāma to fetch it. The demon in the guise of an animal lured both the brothers in his villainous plan and made them go far away from their residence. These events are carved beautifully here.

- **Upper panel:**

At the extreme right is the hut of the princely family Rāma is bidding his brother to protect his sister-in-law leaves to chase the deer. The person sitting in the hut does not look like Sītā compared to the images in the lower panel. At the extreme left is the sequence of Rāma finally putting an end to the life of the demon. Before dying the demon takes his human form and shouts the names of Sītā and Lakṣmaṇa in such a voice that Sītā worries and thinks that Rāma is in danger. So she persuades Lakṣmaṇa to go to his help. In the centre of the panel is the meeting of both the brothers. Lakṣmaṇa looks unhappy and looks as if he is at fault.

- **In the lower panel:**

The episode of Sītā taken as prisoner to Laṅkā by Rāvaṇa. In the extreme right of the panel Sītā is seated all alone in the hut. At her door is standing a hermit asking for alms. Sītā, taking him to be a real ascetic, goes to serve him. In reality, the ascetic is none but Rāvaṇa, the demon with ten heads and twenty arms. Without losing a single second, he catches hold of her, puts her by force in his aerial chariot to carry her off to Laṅkā, his capital. These episodes have been realised here in three scenes.



*figure 307.* Ref: P.320, Vol2

At the extreme right end is Sītā seated in the hut. At her door is standing an ascetic. The next scene depicts her imprudence. She is out of the hut. At the extreme left Sītā is on the chariot and the demon is driving the areriel chariot. In her utter distress she is crying for help.

*Figure 307 fight with Jaṭāyu, pillar 7, south façade*

There are two panels in the square surface besides an image in the semi circular medallion. In the circular medallion there is a scene of two men and a woman seated but we don't know the story.

The continuation of the story of *Rāmāyaṇa* is on the square panels. For the better comprehension of the events of the story we have to start first with the lower panel and then go to the next.

- **In the lower panel:**

A bird is carved at the extreme left and near the centre. It is Jaṭāyu. While Rāvaṇa is carrying Sītā in his aerial chariot, the poor princess in distress cries for help without interruption. On hearing Sītā's troubled voice, the old Jaṭāyu who is drowsing on a tree wakes up and tries to rescue the dame in distress. In the extreme right is Sītā in the chariot. To show that she is of a princely family there is an umbrella at the right end. Jaṭāyu, drowsing on a tree, hears her voice and goes to help her. In the next tableau he is awakened by her voice and prepares to save her. In the image he is attacking physically Ravaṇa. The fight between Rāvaṇa and Jaṭāyu is not shown here like in the Lokeśvara.

- **In the upper panel:**

The meeting of Rāma and Lakṣmaṇa with Hanumān is interpreted. While the two princes, Rāma and Lakṣmaṇa are on their way in search of Sītā, they meet with Jaṭāyu who informs them that she is taken as a captive to Laṅka by Rāvaṇa. On learning this, the two brothers continue their path towards Laṅkā. While on their way Hanumān comes to meet them.

At the extreme right of the panel are two personages on their way in search of Sītā. No doubt they are Rāma and Lakṣmaṇa questioning the dying bird lying at their feet. In the next tableau, to the left, owing to the fatigue of the journey, while they are resting under a tree, there comes a personage, in the guise of a monkey, who speaks to them in highly elegant Sanskrit. Rāma recognizes him as Hanumān the *allié* of Sugrīva. At extreme left is a tree under which both the brothers are resting and Hanumān prostrating at the feet of Rāma.

### H. Pillar 8

Last but one pillar in the south *maṇḍapa*, all the four façades of it are bejewelled with episodes of the *Mahābhārata*, *Vanaparva* 39 & 40, relating to the acquisition of *pāśupatāstra* from Śiva by Arjuna and his going to the court of Indra, to help him to put an end to the hostilities of his born

enemies, *Nivātakavaca*. For more details of the story see *figure 237* sq. pillar 7, south *maṇḍapa*, Lokeśvara temple. In the Lokēśvara temple the images look very sturdy with square cut movements whereas here in the Trailokyeśvara the figures are full of curves with soft movements. They are akin to the noodle style.



*figure 308.* Ref: P.321, Vol2

*Figure 308 Arjuna's mission to Himālaya, pillar 8, south façade*

There are two panels on this façade. In the lower panel Dharmarāja is seated with his brothers for counselling. Arjuna is in a chariot and probably he has returned from the Himālaya after acquiring various arms from different gods and relating his experiences to his brothers as told in the *Mahābhārata*. Whereas in the Lokeśvara Arjuna's departure to Himālaya is carved. Here in the Trailokeśvara Arjuna is shown arriving after his extraordinary achievements and relati,g them to his brothers.

In the upper panel is the scene of Arjuna's last fight with the two demons Pauloma and Kālakañjara. For the details of the story see Lokeśvara, Pillar no. 7. *Raudra* and *bībhatsa rasa* are beautifully represented in this scene. A cadaver is lying on the ground. The body swing of the two warriors on the extreme left is remarkable. Tiara as their headdress is the sign that all fighters are of royal blood.



*figure 309.* Ref: P.322, Vol2

*Figure 309 Arjuna's obtention of Pāśupatāstra, pillar 8, façade west*

There are three panels. In the upper one, Arjuna and Śiva in the guise of a hunter are on either side of *Mūkāsura* who has come there in the form of a boar. Below the animal is shown the human form of the demon like in the temple of Lokeśvara. Both Śiva and Arjuna are ready to shoot their arrows, whereas in the Lokeśvara the arrows have already pierced the body of the animal. Śiva has come with his consort and a dog. They are on the right of the panel and on the left side first Arjuna is shown doing penance under a tree. In the first plan he is sitting with folded hands and in the next he is standing with one foot in *ardhamaṇḍali* and the other in *agratala*. His quiver with arrows is hanging on the trunk of the tree. Arjuna's hair is tied up like that of a *Pāśupata* saint, whereas Śiva has a chignon and wears just a loin cloth. His consort Pārvatī is also in the attire of a hunter lady. With her right hand she is hiding her face with the *āñcala* of her sari. She has come with a child in her arms. The baby is sitting nicely on her waist like on a horse back. Arjuna's adversary is identifiable either with a simple *gaṇa* of Śiva or with Skanda. Like in the Lokeśvara here is also a dog.

In the second panel both Arjuna and Śiva are fighting for the share of the animal. To the right Arjuna and Śiva are fighting with their bows. Arjuna is at the rear end of the panel and Pārvatī is standing behind Śiva. Both the heroes are ready to shoot the arrows. To the left of the panel both Śiva and Arjuna are fighting with fists. Arjuna is on Śiva to give him powerful blows. Pārvatī is standing behind Śiva. In all these sequences Arjuna has the same headdress resembling that of *Pāśupata* saints and Śiva has a chignon. Pārvatī's hair style is in conformity with the style of Badami Calukya period.

In the third and the lower panel the donation of *Pāśupatāstra* by Śiva to Arjuna and that is followed by other weapons by various other gods of directions are very well executed. For more details see pillar 7, south *maṇḍapa*, Lokeśvara temple. The difference with the Lokeśvara is that Indra's chariot and its driver are not here.

*Figure 310 Arjuna in the court of Indra, pillar 8 north façade*

There are two panels and in the upper one, we see Arjuna going in the aerial chariot with Mātali, the charioteer of Indra and they are on their way to Indra's abode. They are flying over various countries and that idea is depicted symbolically with two edifices. These edifices, like in the temple of Lokeśvara, are in the style of early temples of Kadamba and Pallava kings. For details see Lokeśvara temple, pillar 7.



***figure 310.*** **Ref: P.323, Vol2**

In the lower panel, Arjuna is in the court of Indra where he is entertained by *apsaras*, heavenly courtesans. As in the Lokeśvara here also he is given the sacred bath by the *apsaras* women before setting up on his conquest of *Nivātakavaca* tribes.

*Figure 311 Arjuna's conquest of the Nivātakavacas, pillar 8 façade east*

Arjuna sets out for the conquest of *Nivātakavaca*, submarine demons: In the lower panel Arjuna is given an ablution by the courtesans before setting up to fight against them. To the right Arjuna is seated and two *apsaras* pour water on him. They are giving him *maṅgalasnāna*, auspicious bath. To the left he is in a chariot to go and fight with the *Nivātakavaca*, Indra's enemies. As Arjuna has the title of *Savyasāci*, he who wields weapons with both hands, he is shown with weapons in both of his hands. But the absence of tiara makes us to think how far our identification is valid. The battle between Arjuna and Indra's adversaries is depicted in the upper panel.



***figure 311.*** **Ref: P.324, Vol2**

## I. Pillar 9

Last pillar in the south *maṇḍapa*. Only the southern and western façades have images relating to some events from the *Liṅga* and *Śivapurāṇa*.



*figure 312.* Ref: P.325, Vol2

*Figure 312 saṃbhogaśṛṅgāra, pillar 9 façade north*

In the medallion at the top is Śiva seated and playing with cymbals to hold rhythm for Nandikeśvara's dance. Nandikeśvara is shown with the face of Nandikeśvara or bull with a human body. Śiva has four hands and with his two lower hands he is playing cymbals. The attributes in the upper hands are not very clear. With regard to Nandikeśvara's dance we can say that his right leg is in *ūrdhvajānu* and the left is placed firmly on the ground with bend at the knee but it is not *ardhamaṇḍali*. It may be a variation of *ūrdhvajānu*.

Below, in the lower panel three poses of *saṃbhogaśṛṅgāra*, love in union are shown. There are three couples or may be the same couple in three different poses. Their facial features and hair styles make us to think that they are three different poses of one and the same couple.

Dwarfs in dance poses adorn the scroll below.



*figure 313.* Ref: P.326, Vol2

*Figure 313 Gajavāhyāḷivinoda, pillar 9 façade west*

The top portion of the pillar is shared between the two panels and a medallion.

*Gajavāhyāḷivinoda*, the entertainment with elephants. There are two elephants with two riders on each of them. Elephants are standing with one of the front legs lifted up, one of the hind legs bent and the hind part inclined downwards. This pose of the elephants, according to the *Mānasollasa* is *ekajānvānata*[65], one leg bent. Probably, the two persons are entertaining themselves on riding on elephants.

Vīṇādhara Śiva. In the lower panel Śiva is seated with his consort Pārvatī and two *gaṇa* are on either sides. Here Śiva is portrayed as *Vīṇādharamūrti*, playing on *vīṇā*, a string instrument. He has four hands. He plays *vīṇā* with two lower hands and holds usual attributes in the upper ones. By his right side is couchant *Nandin*, his mount. At the extreme left and

65. Someśvara, *Mānasollāsa*, caturthaviṃśati, verse 613.

right of the panel are *gaṇa* dancing, one to the extreme left, another to the right holding a snake in left hand. Both the *gaṇa* are in dance poses which require special attention. The one to the right of the Śiva is in a pose with hands raised to the level of ears. His hands are like in *Nikuṭṭita karaṇa* (No. 9) but the position of his feet is quite different of what is said for the *karaṇa* by Bharata but more or less closer to what Dr. Kapila Vatsyana describes in an image of a pendant to a bas-relief. "The male dancer holds an interesting pose, with his right leg crossing the left at the thigh level, and hardly touching the ground[66]." The right leg is bent making an *ardhamaṇḍali* and the other is in *agratala*. The position of the hands in the image explained by our veteran scholar is different from the one from Trailokyeśvara temple. With regard to the pose of hands Bharatamuni says:

***nikuṭṭitau yadā hastau svabāhuśiraso'ntare***[67]

hands should be in between the head and arms. But Bharatamuni does not precise the hands' pose. So the sculptor in the temple of Trailokyeśvara has used the *saṃdaṃśa* and *muṣṭi* in the *saṃyutahastabheda*. His torso and head are a little turned.

There is one more *gaṇa* in the same tableau placed to the left of Pārvatī. In this image the position of his hands is like in the *ūrdhvajānu* (25) but the left leg is bent at the level of the knee and elevated like in the *nistaṃbhita* (64 in Gaekwads). Just below the panel, in the scroll also is an image which is in harmony with the one under study. In the *ūrdhvajānu*, as per the illustration given in the book the right foot is raised whereas in the Trailokyeśvara the left foot is raised. The left hand in *lola* hangs just above the knee and holds a snake, which is an additional feature. It is neither in the *Nāṭyaśāstra* nor in the representations in the Cidambaram temple. The right hand is at the level of the chest and is in *patāka*. The head is tilted a little to the left.

From the study of these depictions of different stories and dance postures in images we are of the opinion that the artists were rich in imagination and gave free thinking in the depiction of sculptures to ideas borrowed from various texts.

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66. Ibid, p. 342, description of fig. 64.
67. *Nāṭyaśāstra*, Gaekwad Series, No. 35, Vol. 1, 4th *adhyāya, śloka* 69(b), p. 100.

With this we come to the end of the southern half of the *maṇḍapa* of the Trailokyeśvara temple.

## 3. 3. 3. Maṇḍapa Northern Part

Like in the southern half of the *maṇḍapa*, there are nine pillars, square in shape, and a few pilasters. Except the fourth pillar in the first line, all are adorned with images. Most of them are the repetition of scenes depicted on pillars in the Lokeśvara temple but with variations. And iconography is equally rich here.

Our description of images on pillars starts from the first pillar near the *sanctum* in the west-east line. Of the five only four are with images.

### A. Pillar 10



*figure 314.* Ref: P.327, Vol2

*Figure 314 Samudramanthana, pillar 10 façade south*

The best example of *adbhutarasa* is this *Samudramanthana*, churning of the ocean by gods and demons. At the top of the pillar, in a corbel figure, there is an image of Mahiṣāsuramardanī. The goddess is engaged in killing the demon. This image reminds us of a sculpture in one of the caves at Mahābalipuram. The demon is showed zoo-anthropomorphic. He has a human body with a buffalo's head.

This is followed by the churning of the milky ocean by the gods and the demons in the half medallion and the succession of scenes is continued on the square surface of the pillar. For details of the story see *maṇḍapa* south, pillar 9, in Lokeśvara temple. The only difference in the details of the image here is that when all the gods are tired of churning the ocean, when the work comes to a halt, Viṣṇu appears there to rescue them, takes both ends of the snake in his hands and continues to churn whereas in the Lokeśvara, Vālin has come to see the fun and was made to work for gods. In the Lokeśvara Vālin takes both ends of the python in his hands, churns the ocean alone. The *Bhāgavata* and other purāṇic texts have inspired the depiction of the story in the Trailokyeśvara temple whereas in the Lokeśvara the *Tattvasaṃgraha Rāmāyaṇa* is the source.

In the third panel, on the same surface, is the scene of distribution of the nectar to the gods by Viṣṇu, playing a malicious game on demons. Viṣṇu

appears in the guise of an extremely charming beauty, Mohinī to *enamour* the beasts. Viṣṇu plays dual role here. In the third panel on one side he is in the guise of Mohinī fooling the demons with her charisma and dance and on the other side of the same panel he is in his Viṣṇu form and serves the elixir to gods only. At the left end of the panel are standing gods with one of them holding the pot of nectar. It is likely that it is Viṣṇu who is in possession of the pot. In the centre of the panel is a lady sitting with a man putting his arm on her shoulders. Viṣṇu as Mohini is using her charm to seduce a demon. In between this couple and the god who is holding the pot of elixir stands a person very pensive. Probably this is Rāhu who is sniffing out the tricks of Viṣṇu. There is another demon carrying a lady on his shoulders, probably Mohinī. This is to show that Viṣṇu as Mohini takes multiple forms to attract the demons to such extent that they forget the principle purpose of the churning of the milky sea. At the right end a lady riding a donkey is going away. This is the first time we see a donkey represented. In literature, both folk and classic, it is said that the goddess of drinks rides a limping horse. Here she is on the back of a donkey. Visitors may also notice the lovely interpretation of how god's *fourberie* plays foul games with the demons. While demons are dancing at her charm gods are drinking the nectar. The continuation of the story is on the eastern façade.

*Figure 315 Samudramanthana continued, pillar 10 east*

The continuation of the story of *Samudramanthana* is depicted in the two lower panels and a beautiful *haṃsa* is represented in the medallion, in the top portion of the pillar.

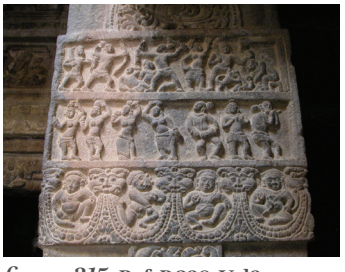


***figure 315.*** **Ref: P.328, Vol2**

The sequences of the story go from the lower panel to the upper one. So we see first the lower panel.

The second panel shows the knavish games of Viṣṇu. There are images of four ladies with pots on the heads and in dance pose. In reality, they represent the four different *korave*, "chain of movements" and the final static pose of Mohini's dance. She is always shown with a pot on her head. That pot is the symbol of the elixir container. There are male figures who keep the rhythm for her dance. One is a percussionist and the other plays on cymbals. The one to the extreme right is with a wind instrument, probably a flute. At the extreme right of the panel is a man standing very contemplative. He is realising the foul play of Viṣṇu and will encourage the demons to take arms to fight against this injustice done to them by the gods.

In the upper panel both gods and demons are fighting. At the right end one can notice a beautifully carved dog hopping and biting a leg of a man and another sitting on a kind of stool trying to beat the animal with a huge stick. It illustrates *bhaya* and *bībhatsa* beyond imagination.



*figure 316.* Ref: P.329, Vol2

*Figure 316 story of birds, pillar 10 western façade*

A story in the *Mahābhārata* is at the origin of this illustration. The story is that some birds made their nests on a sea shore. And, whenever they laid eggs in their nests the sea would swell and swallow them through its waves. Annoyed at the ocean's mischief, birds prayed to Viṣṇu for protection. On hearing their plea, Viṣṇu sends his envoy Garuḍa to look at the matter and solve it. Accordingly, Garuḍa solves the problem by warning the ocean not to go for such acts of wicked intentions.

In the upper panel to the left Viṣṇu is seated and Garuḍa is in front of him in *padmāsana* with folded hands. This indicates that Garuḍa is listening to Viṣṇu's orders and he flies alone to the ocean without his master on his shoulders. The birds have come to appeal to the god. Viṣṇu is *caturbhuja*, having four arms, with usual attributes *viz*. conch and discus in the upper hands and the lower are engaged in the gestures of conversation. Three plaintiff birds are carved behind Garuḍa.

In the panel below, Garuḍa is standing in the centre face to face with the lord of the ocean. Birds are behind Garuḍa at the left of the panel. Guruḍa is warning the ocean. To the right the ocean is personified with a man in *añjali*, folded hands.



*figure 317.* Ref: P.330, Vol2

At the lower portion of the pillar is sculptured Viṣṇu, Trivikrama (*figure 317*). The God asking Bali to donate him three feet of land is the theme of this image. Viṣṇu is standing with one foot on the earth and the other in the sky. To the right is the chain of human figures, carved one below the other. At the bottom of the tableau is an unfinished image, probably of Garuḍa. The swings and sways of this figure of Viṣṇu Trivikrama remind us the dancing figure of Śiva on the pillar nearby. We think probably the same artist must have carved this representation too.

## B. Pillar 11

Illustrations are based on different stories from various texts of Indian

mythology on all four sides of the pillar and one of them, in our opinion is from the *Śākuntala*, the famous drama by Kālidāsa. The bas-relief on the western façade is incomplete.

*Figure 318 Śākuntala, pillar 11 façade east*



*figure 318.* **Ref: P.330, Vol2**

There are three illustrations, one in the medallion and the other two on the square surface. Below all these images is a scroll fashioned like a garland where *gaṇa* are carved in dance poses in the intermediary spaces.

The life in a hermitage is very well expressed in this representation. An ascetic is seated with his disciples. The teacher is in *vyākhyānamudrā*, the gesture of teaching. In the pavilion another ascetic is seated and engaged in performing a *homa*, sacrifice. There are two monkeys on rocks and one more near the tree eating some fruit; a peacock is on the roof of the hut etc. The presence of trees, other pastoral elements and the presence of ascetics express the life in a hermitage with a peaceful atmosphere. Note the architecture of the hut. The absence of enmity between animals and birds of different categories is a very common theme of hermitages in the Indian literary works and it is very well pictured here.

We have a strong feeling that the picture here represents the scenic decoration of the *aśrama* or the hermitage of sage Kaṇva, foster father of Śakuntalā in the drama *Śākuntala*. To strengthen our view we take the scene depicted in the lower panel where a lovelorn lady is portrayed. This forlorn damsel, in all probability, represents Śakuntalā, the heroin. The pen picture of suffering of Śakuntalā as given in the soliloquy of Duṣyanta, hero of the drama, suits well to this image. A similar theme is caught on the stone pillar 18 of north *maṇḍapa* of Lokeśvara temple and there we have discussed the whole scene in detail.

In the representation of Trailokyeśvara, a lady is shown lying on a slab which is covered with lotus leaves near a piece of water with lotuses. Probably, it is near the river Mālinī because King Duṣyanta in his soliloquy says: "The breeze (on account of its contact) with lotuses, wafting the spray of the ripples of the Mālinī, can be closely embraced by limbs inflamed by love[68]." After this soliloquy the king finds Śakuntalā reclining

68Edited by late M. R. Kale,; *The Abhijñāna Śākuntalam* of Kālidāsa, MLBD, Delhi, 1977, 3rd act, verse 5, p.91:
*Śakyam aravindasurabhiḥ kaṇavāhī mālinītaraṅgāṇām /*
*Aṅgair anaṅgataptair aviralam āliṅgitum pavanaḥ //*

on a stone slab where her friends are fanning her with lotus leaves. So we think that this scene has some relevance with the play *Śākuntala*. It may not be wrong to identify the lady lying on a slab near Mālinī river bank as Śakuntalā and the three other ladies in the picture are identifiable with Gautamī, foster mother of Śakuntalā, Anasūya and Priyaṃvadā, two of her confidantes.

The label inscriptions engraved on the transversal bar between the semicircular medallion and the first panel are names of characters, Indra, *Vajra*, Ahalye etc. It makes our work of identification of characters easy, but it makes it equally difficult to find out the sources for these episodes. The story of Ahalyā that we read in the *Rāmāyaṇa* is different from what we see in this picture here. In this figuration it is interpreted as Ahalyā with all decorations on her person waiting for her lover in a pleasure garden. That is not in the *Rāmāyaṇa*. Indra has a pal whose name is written as *Vajra* but who this personage is, is not known. *Vajra* is the name of the weapon that Indra holds in his hand. According to the *Mahābhārata, Vajra* is the great grandson of Kṛṣṇa and he was the unique serving member in the *Yādavīkalaha*, dispute between the members of the family of Kṛṣṇa and Balarāma. *Vajra* was the son of Aniruddha, grandson of Kṛṣṇa and Uṣā the daughter of demon Bāṇa. Is Indra's weapon *Vajra* personified here or Kṛṣṇa's great grandson shown here? We are answerless at present.

The presence of these names on the bar baffles us also in our theory. The panel is divided into three sections. In the left section are portrayed two persons, in royal attire, sitting and talking. In the centre the same two are flying in the air. These two characters, according to the inscriptions on upper transversal bar, are Indra and *Vajra*. We know that *Vajra*, thunderbolt, is the weapon of Indra. We have no sources to identify him as Indra's weapon personified like Viṣṇu's Sudarśanacakra. The discus of Viṣṇu is personified and the story of Kārtavīrya goes with it. But there is no such story with Indra's *Vajra*. The third possibility is that there must have been a story connected with Indra, *Vajra* and Ahalyā before her marriage with Sage Gautama. No text gives us any clue on this subject. We are obliged to leave the matter here itself and proceed further to the next image. Similar scenes are engraved also on the pillar 18 in the Lokeśvara temple. But the order in which the sequences are carved here is different from that of Pillar 18 in the Lokeśvara. We feel that in the Lokeśvara the artist has followed the play closely.

*Figure 319 saṃbhogaśṛṅgāra, pillarn north façade*

An example of *saṃbhogaśṛṅgāra*; a couple portrayed as seated on a cushion like thing is portrayed atop in the half medallion. It seems to be incomplete and not easily identifiable. So we go to the next image on the same pillar in the square surface.

There are two panels, which we cannot identify..

The west façade has incomplete figures.



*figure 319.* Ref: P.331, Vol2

*Figure 320 Liṅgapūjā and a dance sequence, pillar n façade south*

There are three scenes, two on panels and one in the semi-circular medallion.

In the semi-circular medallion there are two Lākulaśaiva saints worshipping a liṅga installed in a temple. Note the lotuses that are on the top of the Liṅga. They are performing the *pūjā* and worshipping the Liṅga as prescribed in the āgama texts. There are many inscriptions and graffiti on the rocks of Shankaragudda near *Pattadakal*[69]. On one of them there is an inscription above which is a sketch of a Liṅga with a lotus on the top. The inscription probably gives the name of the artist, but it is partially visible because of debris and savage vegetation (*Pattadakal* hill No. 1163). It may be possible that the artist who has sketched the image on the Shankaragudda is the same who must have shown his artistic talents in carving this refined image on the pillar here. We also would like to draw the attention of our readers to the fact that many inscriptions of later Cālukyan times mention the worship of Liṅga with thousand lotuses per day. See E. C. VII, Balligave, and in the same volume, Talagunda inscription, No. 110.



*figure 320.* Ref: P.332, Vol2

In the first panel there is a court scene. A royal couple is seated on a throne. It may be that King Vikramādiya II is portrayed here with his beloved queen Trailokyamahādevī and the court dancer Acalan sitting on the floor.

With regard to the orchestra that accompanies the *danseuse*, there are two ladies keeping *tāla*, rhythm with cymbals in their hands. Amongst

69. See inscriptions from Balligave and Talagunda published in the *Epigraphia Carnatica* vol. VII, ed. by Lewis Rice, Shikaripura inscription No. 185 and others also from Balligave.

the seated artists there is one to the extreme left with two percussion instruments. Both his instruments are *ūrdhva* unlike in other sculptures. There is no *āṅkhya*. To the left of the percussionist, is another seated person, playing the flute or a wind instrument of that family. The left hand of the *danseuse* is in *karihasta*, elephant's trunk and the other is folded like *saṃdaṃśa*. The position of feet is *ardhamaṇḍali*, but like in ardhamattali, with the left foot in *agratala* and the other in *añcita*. Her pose is very elegant. The pose of the person sitting between the queen and the *danseuse* may be *ākṣipta* (No. 55). In the image of *ākṣipta* in the *Nāṭyaśāstra*, one of the hands should be in *khaṭakāmukha*. But it corresponds to what is *saṃdaṃśa* or *muṣṭi* in Nandikeśvara's *Abhinayadarpaṇa* and that is more used by the modern dancers. His other hand is in *lola* but placed on his lap. Behind the king are also two persons seated. Their pose is the mirror images of the same as the one we have just described. They may be royal bards. Or probably they are king's court jesters because the *ākṣipta* is for *vidūṣaka*, jesters, says Bharata (ibid, p. 120, No. 55). All the ladies have the head dress in the typical style of Badami Cālukya kings.

In the lower panel there are images of *sambhogaśṛṅgāra* but we do not know the story. We will leave it without comments.

## C. Pillar 12

The scenes on this pillar are connected with the stories of Girijākalyāṇa, marriage of Girijā (another name of Pārvatī), the daughter of the mountain Himālaya, with Śiva. These images, to a good extent resemble those on the pillar 10 in the Lokeśvara temple. Here the story starts from the northern façade.



***figure 321.*** **Ref: P.333, Vol2**

*Figure 321 story of Guṇanidhi, Girijākalyāṇa, pillar 12 façade north*

In the medallion is the worship of a Liṅga by a sage and a seated devotee with folded hands. This scene may refer to the story of Śīda or Guṇanidhi, son of Yajñadīkṣita, narrated in the *Śivapurāṇa* (Vol. 1, *Rudrasaṃhitā*, chapters 17 to 20). Guṇanidhi, a fraudulent son of Yajñadatta, on attending by chance the *pūjā* of Śiva and lighting the lamp, earned a little merit and in his next life was born as a king of Kaliṅga under the name of Arindama. After ruling over his kingdom for a while, he left for pilgrimage; he reached Kāśī where he worshipped Viśveśvara. Śiva, pleased with his

penance made him Kubera, lord of Alakā attended by *Yakṣa*, *Kinnara* etc. The image under study may be in reference to the beginning of the story where Guṇanidhi is watching the worship of Śivaliṅga by a devotee. The priest looks like a *Pāśupata* saint.

In the square surface of the panel Gods and sages are in a meeting to solve the problem of how to wake up Śiva from his penance and awaken also love in him. This story occurs both in the *Śiva* and the *Liṅgapurāṇa*. We have given details about it while describing the Lokeśvara temple pillar pictures.

*Figure 322 Girijākalyāṇa contd, pillar 12 façade west*



*figure 322.* Ref: P.334, Vol2

Like on the other façades here are also three sequences: one in the half medallion and the other two in the square surface. It is very difficult to read the images.

The scene in the half medallion depicts the court of Śiva in the Kailāsa. Although there are not many hints to identify the central personages as Śiva and Pārvatī, the presence of *Nandin* is the main point for our identification. Here Śiva's matted hair is fashioned like a crown. Here Pārvatī is seated to the right of Śiva. He has put his right hand on her shoulders. She is sitting with her right hand in *saṃdaṃśa* and the left is resting on Śiva's lap. Her left leg is stretched and touches the floor whereas her right one is in *ardhapadmāsana*. Śiva's feet are mirror image of the position of her leg position. They are riding the bull and Śiva is holding the rein of his *Nandin*. The couple is surrounded by their *gaṇa* musicians. Those who are to the right are playing some string instruments and one to the left below holds cymbals. The two by the side and behind the goddess with garland in their hands have the mouth open suggesting that they are singing. One of the *gaṇa* has a horse face, probably the flag bearer of Kāma. Behind the horse faced personage are two more with folded hands, who look grief-stricken. Probably, they are praying to the divine couple on the regretful fate of Kāma. The impression of Kailāsa with its rocks is very beautifully interpreted here. It resembles the hilly *paysage* of *Pattadakal*.

In the first panel is seated Śiva with his consort to his left side. It looks like a mirror image of the same couple in the semi-circular medallion, when we examine the position of their hands and feet. The presence of *Nandin* in the background, in the left, makes it clear that the sequence depicts

undoubtedly an event from the sports of Śiva. As in the next façade there is a relevant scene *i.e.* Pārvati's wedding with Śiva we have a strong feeling that the events carved here are the prelude to the forthcoming event. To the right of the panel is a chariot run by four birds and a personage who is ready to shoot an arrow. To run his chariot, we know from texts that Kāma takes parrots for harnessing. So we suppose that this is the chariot of Kāma. Behind him on the chariot is a figure with a horse face holding a quiver which looks like a flower basket. Actually he should be holding the flag but he is with a basket.

The lady standing at the extreme right is identifiable with Rati, comely wife of Kāma. Usually the texts say that Kāma is accompanied by Vasanta, Lord of spring and another person as his flag bearer. This flag bearer, according to the *Śilparatna*, as quoted by T.A.G Rao, should have the face of a horse[70]. In our picture he holds not the flag but a quiver.

In the lower panel, Śiva is seated with a *yogapaṭṭa* on his right leg. To the extreme right is a seated lady in distress. The same character with horse face has come to beg Śiva's favor. The sequence might refer to the event that when Kāma set out to shoot arrows without missing his aim, Śiva opens his third eye and reduces him to ashes. His wife Rati is dejected at the loss of her husband. She begins to lament in a very pathetic manner. She is shown at the extreme right of the panel. Gods consol her and they go to propitiate Śiva. This event of reducing Kāma to ashes and Rati's lamentation is well interpreted here. To the extreme left is a *cauri* bearer. There is another lady serving something to Śiva. She is identifiable with Pārvatī. She has come with food offerings to Śiva. A dwarf person is holding the vessel of offerings in his hands and stands in between them. Next to Rati is a standing male figure probably Vasanta a companion of Kāma. Next to him is *Aśvamukhin*, a companion of Kāma begging for the grace of Śiva and one of the *gaṇa* is caressing his chin to console him. Here the flower basket is at his back and looks like a quiver. Of many *gaṇa* in this tableau, two of them, one to the right and the other to the left, carry dishes.

In the intermediary spaces of garlands are seated *gaṇa* in various poses and especially one to the extreme right is in a pose difficult to take.

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70. T.A.G. Rao, Elements of Indian iconography, vol. I, pt. 1, p. 276-277:
*Pārśve cāśvamukhaḥ kāryo makaradhvajadhārakaḥ /*

*Figure 323 prelude to Śiva's marriage, pillar 12 south*

This scene is again in connection with a prelude to the marriage of Śiva and Pārvatī. In order to test the firmness and the depth of love for him, in the guise of an ascetic, Śiva goes to her to speak ill of himself. After a long exchange of words, the old man asks her to extend him helping hand. On holding his hand, she realizes who the old man was and she blushes.



*figure 323.* Ref: P.335, Vol2

In this bas-relief, at the extreme left there are two ladies in a pavilion. They are Pārvatī and one of her confidante either Jayā or Vijayā. Pastoral elements like a monkey jumping from a tree to a house top and birds on branches add to the beauty of the picture and also hint that Pārvatī is in the forest doing penance. To the extreme right of the panel is Śiva with a trident in one hand, with the other hand holding Pārvati's hand.

*Figure 324 wedding of Śiva with Pārvatī, pillar 12 eastern façade*

There is only one representation in the square surface of the pillar and it is in connection with the wedding of the divine couple. Śiva and Pārvatī are standing in the centre. Brahmā is standing by the side of Śiva and is pouring libation water of libation for *kanyādāna*, giving a girl in donation to her would be husband. As per the *Śivapurāṇa* Brahmā should be doing *yajña* during the wedding. But here he is shown pouring the libation water during the wedding. This ancient custom of pouring of libation water is in practice even to-day in the modern weddings.



*figure 324.* Ref: P.336, Vol2

## D. Pillar 13

It is empty on all four sides.

## E. Pillar 14

*Bas-reliefs* on this pillar are not of great interest. The southern and the western façades contain examples of sambhoga śṛṃgāra amorous couples.

*Figure 325 saṃbhogaśṛṅgāra, pillar 14 façade west*

In this incomplete panel two sequences of *saṃbhogaśṛṅgāra* have been illustrated. On the left hand top corner of the panel are two *haṃsa*, mythical birds with their beak joined in a kiss which is an example of affection amongst birds. To the left of the same panel at the lower plan there is a couple where the lady is sitting on the left of the man. His left



*figure 325.* Ref: P.337, Vol2

hand near his chest suggests his appreciation of her beauty and expression of his love to her. Her head is turned towards him with much affection in her eyes. Her right leg is stretched in such way that it looks as if the man at her feet is massaging it. Unfortunately, the panel is incomplete. In the middle of the same pillar there is a scene of a lady being beaten by a couple. We do not know the story.



*figure 326.* **Ref: P.338, Vol2**

*Figure 326 couples by the side of a tree, pillar 14 façade south*

On the southern façade there is a sequence of couples on either side of a tree. In the centre of the panel there is a tree and there are two dwarfs plucking fruits from it. If we start reading the panel fromleft to right, in left hand side is a couple seated but the position of their legs is like the mirror image of *vivṛttam*. In *vivṛttam* the folded left leg rests on the seat, whereas the right is folded and placed upright. But in the image the position of the legs is the other way round. So it looks like a mirror image. The man is playing a *vīṇā*. One of the gourds rests on his left shoulder and the other near his right hip. His mouth is shut but hers is opened signifying that he plays the instrument to her music. Her right hand is on his shoulders and the left in *lola* placed on her knee. Her chignon is in conformity with the Calukyan woman's hairstyle. His hair is knotted and made into a chignon on the summit of his head. On the other side of the same tree, to the right, is also another couple. He is cajoling her by fondling her on her chin and putting gently his hand in her hair. He is seated in *padmāsana* whereas her pose of legs is like that of the lady in the other tableau. Note the famous three folds on the stomach of ladies about which many poets speak in their literary works as a sign of woman's beauty. Probably the characters in the tableau are indentifiable with *vanacara*, forest wanderers or dwellers, judging from the presence of the tree.

Below in the scroll we have an interesting and rare image of Hanumān singing with a *vīṇā*. His face and ears are like that of Hanumān's but the tail is invisible on the image. It is said that at times Nandikeśvara looks like Hanumān. But the absence of horns and short ears go to prove that the image is of Hanumān and not of Nandikeśvara. His face and specially the snout prove that he is Hanumān. We can easily notice the gourd on his left shoulder. His mouth is open; that means he is singing. Both his hands are on the shaft of his string instrument. He is singing to the tunes of it. It is difficult to identify the instrument with a *vīṇā* because in both cases, this image and the one above, the instrument has only one gourd. We cannot

say it that it is *tambura* nor *ektar*, single string instrument, because both hands of the artist are on the shaft of the instrument. We may say that probably it belongs to the family of the *vīṇā*.

This image of Hanumān playing on a string instrument is derived from one of the Indian myths. We know that Hanumān after the victory of Rāma in the battle of Laṅkā asked him to bless him with *mukti*, liberation. Rāma refused to accord it to him. Then Śiva being *nādapriya*, lover of the sound of music, appeared and promised him to fulfill his desire on the condition that he should sing for him always. Hanumān is known for his music and even a treatise on music goes by his name *Hanumamata or Hanumanmata*.

It is very rare to see Hanumān with a musical instrument. Apart from this example we know another statue of Hanumān in one of the temples at Kumbakonam in Tamilnadu. There Hanumān is sitting with a string instrument and singing.

In the lower portion of the same pillar there are two scenes from the *Rāmāyaṇa* (*figure 327*). Rāma is holding a dead bird in his hand and talking to Lakṣmaṇa. C. Civaramamurthi writes that this scene is connected with the beginning of the *Rāmāyaṇa*. When the hunter shoots and one of the birds falls dead, its mate laments upon the death of its beloved female. Rāma compares his state with the lamenting male bird and sighs. The scholar has cited the relevant *śloka* too.



*figure 327.* **Ref: P.339, Vol2**

A bow in his hand helps us to identify him as Rāma. As both the brothers are in exile, their heads are adorned with a lovely *jaṭāmakuṭa*.

In the semi-circular medallion at the bottom is the scene of the fight between Rāvaṇa and Jaṭāyu. The body movements, sways and swings of Rāvaṇa remind us that of the dance scene of Śiva on the pillar in the same *maṇḍapa*.

*Figure 328 erotic scenes, pillar14 façade north*

There is only one panel on which there are some erotic scenes. Especially the head dress of the male figure is noteworthy. It does not look as of Indian origin but is more of a foreign type. Below and above this panel are vegetal motifs.



*figure 328.* **Ref: P.340, Vol2**

## F. Pillar 15

Iconographical representations on pillars 15, 16, 17 and 18 are not of great interest and some of them are incomplete too. However, there are a few illustrating stories of *Pañcatantra* and they are worth an explanation.



***figure 329.*** **Ref: P.341, Vol2**

***Figure 329 the monkey and the crocodile, the lady and the mongoose, pillar 15 southern façade***

The source for this story is in the *Pañcatantra*. This story, according to A. M. Annigeri, is also known as *Śiṃśumārajātaka* in the Buddhist *jātaka* stories.

In a sea is living a crocodile with his wife and a monkey on a fig tree on the shore. Somehow, an *amitié* develops between the crocodile and the monkey. It used to exchange the sweet fruits of the tree with the crocodile. The latter was in the habit of carrying a few to his wife. Fruits were extremely delicious. One day the female crocodile desired to eat monkey's heart, thinking: "if this monkey eats such nice fruits every day, how nice his heart and blood must be?" She persuades her husband, male crocodile to bring the animal to her. However the male crocodile tried to dissuade her not to proceed further in her wanton objective but she insists that the monkey should be brought to her door. Not finding any other solution, the helpless male crocodile goes to the monkey, speaks in a gentle language with words full of sugar coating and succeeds in persuading him to go to his house. Without any suspicion of what is waiting for him, eager to see his sister-in-law, that is crocodile's wife, the monkey jumps on the back of the crocodile and sets out to sail. On the way, the crocodile discloses the real intention for taking him to their house. Very intelligently the monkey replies to the crocodile that his heart is on the branch of a tree, because of his fear that it might get hurt when he jumps from tree to tree and branch to branch. He takes his heart with him only in case of necessity; otherwise it is always kept on a tree branch. He did not think of taking it with him while going to the crocodile's house. He requests the crocodile to take him back to the tree and he will give him his heart with its blood. The crocodile, with full faith in monkey's words, brings him back to the shore. No sooner the crocodile reaches the bank than the monkey jumps on the tree and rebukes the reptile for his ingratitude, unfaithfulness and sends him back home, and thus saves his own life[71].

71. For more details see Franklin Edgerton's *The Panchatantra*, p. 139 ff.

This story is beautifully engraved here. First the monkey is shown on the back of a crocodile and the same animal on the tree, looking at the reptile in anger, in the second plan.

Below the medallion in the square panel one more story from the *Pañcatantra* is illustrated. It relates the story of a lady who, without much thinking, in haste commits an act for which she regrets hardly a few seconds after her action.

Story of a lady and a mongoose (*figure 330*): A lady is living with her child and a mongoose becomes their pet. One day she goes out for some reason entrusting the protection of the child to the mongoose. Hardly, she leaves the house a snake sneaks in and moves towards the cradle where the child is sleeping. The mongoose jumps on his life enemy and after a severe fight kills it. In this fight much blood oozes and the poor mongoose is covered with blood stains. When the lady opens the door and sees mongoose with blood without giving time to any second thought she jumps to the conclusion that it has injured her child. She takes a rod and beats it to death. She realizes her error only when she sees the child happily sleeping in the cradle and the dead snake near it. Then she repents for her irreremediable mistake which she committed in haste.



*figure 330.* **Ref: P.342, Vol2**

The story depicted in this panel is in the following way. On the left hand side is a child sleeping in a cradle. Below this tableau are shown the snake and the mongoose fight. The mongoose is by the side of the cradle to show that it is a protector of the child. In the centre of the panel is the next tableau where the lady is with a pestle ready to hit the poor mongoose near the mortar.

This tableau is illustrated in such a way that there is a *yogi*, an ascetic at the extreme right engaged in performing *homa*, sacrifice. He has a disciple who is shown at the right of the lady to indicate that he is a disciple. As a *vaṭu* or a disciple he is with an umbrella. Although, an umbrella is a royal insignia the absence of a tiara provides evidence that he is a *vaṭu*, disciple. His left hand is elevated slightly and the gesture of the palm makes us to understand that he is singing most probably the story of the woman and the mongoose in the presence of the guru. In agreement with his song the whole story was enacted and that stage performance has been visualized in this panel.

Above this image is a couple of *Yakṣa* flying in the air.



*figure 331.* Ref: P.343, Vol2

*Figure 331 King's court scene, pillar 15 façade east*

Two scenes are depicted, one in the medallion and the other on the square surface. Probably, a royal person is seated with his two queens on his either side. His regal appearance pushes us to infer that it is the portrait of King Vikramāditya II with his two queens Lokamahādevī and Trailokyamahādevī.

On the square surface is a court scene. In the centre is seated a person with a regal appearance. By his side are standing two women, probably his queens. They are followed by *cauri* bearers and other courtesans. Once again, we are of the opinion that it portrays King Vikramāditya II's court. There are no specific emblems to identify this scene with any heavenly figure. So we think that it represents a civil scene and a court picture of that period.

On the western façade of the pillar there are decorative motifs and on the northern façade no images.

## G. Pillar 16

The images on all four sides of the pillar 16 are difficult to identify. They seem to be related with episodes from the *Mahābhārata*. Their decoding is beyond our competency. So we leave them undeciphered.



*figure 332.* Ref: P.344, Vol2

## H. Pillar 17

*Figure 332 the ape and the wedge, Nala and Damayantī, pillar 17 façade west*

The story of an ape and the wedge from the *Pañcatantra* has been interpreted in bas-relief on walls, pillars of different temples at Paṭṭadakal. "A monkey is carved sitting on a wooden beam which is split half way through and it was held apart by a wedge which was driven into it by a mechanical convenience. Workers were absent when a gang of monkeys arrived at the spot. One of the monkeys chanced to see the beam and climbed upon the beam so that his testicles[72] hung down into the crack.

72. In some versions it is the tail which gets stuck up in the beam.

The monkey began to pull the wedge out[73]." This episode is represented here. The monkey is trying to pull out the wedge. His tail is shown above the wedge. So the visitors can imagine what must have happened when the wedge came out from the carved wood.

By seeing the image we feel that the artist was more conversant with the story version that we have related above and not the other account in which the tail is in question. By and large, when monkeys sit, their tail hangs downwards. In the image, in order to justify his version, the sculptor has shown the tail lying along the beam.

First panel below the semi-circular medallion: This image on the square surface is probably connected with the story of Nala and Damayantī. We think of this story because there is a bird with some object in its beak and a lady sitting there. On the other side of her are a cloth and a man. This must be relating different events in the story of the royal couple.

Nala and Damayantī are the king and queen of a kingdom. He is very fond of dice play and once in that game he loses everything including his realm. The king and the queen go in exile. As hard times do not come singularly, one night even his *dhoti* is stolen by birds. Then the king abandons his wife, starts roaming alone in the forest. While wandering he is bitten by *Kārkoṭaka*, a venomous snake. Consequently, he loses his handsomeness due to snake poisoning. Damayantī returns alone to her father's kingdom to live with her two children. Owing to his ugliness and deformed figure Nala lives in *incognito*. In order to search for Nala Damayantī's father gets the idea of declaring the remarriage of his daughter and the willing grooms should reach the wedding hall, but the time given is too short. Only Nala knew the art to command the horses to reach the destination on time. However he is in the service of another king who has heard the uncontestable beauty of Damayantī and orders Nala to put the horses to yoke. With heaviness in the heart Nala commands the horses. Finally a miracle takes place. No sooner the chariot reaches the spot than the birds which have stolen his cloth throw it on him and that is the end of his hard times. He recovers back his original comely form. He rejoices in the reunion with his family and regains his throne.

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73. For more details of the story see *The Panchatantra*, An edition for the general reader, translated from Sanskrit by Franklin Edgerton, George Allen and Unwin LTD. London, 1965, p. 26

The presence of a bird, a grief stricken lady sitting with her head in her hand, a piece of cloth and a man by the side of it inspire us to identify the scene with the prelude to Nala and Damayantī story and her remarriage.

Below, in the second panel there is a pleasant atmosphere of music and dance. This makes us to arrive at the conclusion that it must be a scene of festivity after the happy reunion of the royal family.

In the lower panel is a court scene. Probably it is the court of King Nala which indirectly may suggest the court scene of King Vikramāditya II.

Below this scene is an image of a lady in standing pose. May be she is a courtesan or an *apsaras*, a celestial semi-goddess. One such figure is seen in Banteay Srei temple in Cambodia.

- **Pillar 17 North façade:**

There is an image of a man sitting with two ladies: We do not know whether he should be identified with King Pāṇḍu and his two queens. This image is beyond our knowledge. So we leave it unread.

The eastern and southern façades of the pillar 17 have only decorative motifs.

## I. Pillar 18



*figure 333.* Ref: P.345, Vol2

Here are some amorous and civil scenes. For example the picture on the southern façade (*figure 333*) represents a king seated on a throne with his consort. Facing them is a horse rider and a *gajavāhyālivinoda*, fighting of two elephants. Probably the royal couple is watching the elephants' combat. The king holds something like a *cauri* probably the *goṇḍe* of a hanging curtain as we have mentioned already in the case of a sculpture in the Lokeśvara.

On other façades of the pillar only vegetal motifs have been carved.

There are pilasters, like in the Lokeśvara with images. Besides, at the foot of each pilaster are images, about 3 and half feet, of couples standing. Probably, they are representations of nobles in the king's court or perhaps queens' relatives. But we have no proofs to consolidate our opinion.

However, it is worth noticing their dresses, hairstyles etc.

There are some images on the ceiling, but it needs to be washed for a correct observation and taking good photos.

With this ends the description of the south and north halves of the *maṇḍapa* of the Trailokeśvara temple.



*figure 334.* Ref: P.346, Vol2

## 3. 3. 4. Exterior

In the Trailokyeśvara temple, like in the Lokeśvara, the external walls are covered with images. The majority of them are identical to the imagery of Lokeśvara. Besides, most of them are unfinished here. We do not know for what reason they have remained unfinished. Our study will start with the description of images on the south wall, from east to west.



*figure 335.* Ref: P.347, Vol2

## 3. 3. 5. South Wall

*Figure 334 Śiva-Candraśekhara*

Standing Śiva with a hair dress like that of Lakulaśiva saints. He holds in his upper hands the trident and a battle axe. It looks as if he is in *sanñcāri pāda*, walking pose. Lower arms are damaged.

*Figure 335 Śaṅkara-Nārāyaṇa*

In the next niche is a composite image of Śiva and Viṣṇu as Śaṅkara-Nārāyaṇa but popularly known as Harihara. Their mounts are by their side *viz*. Garuḍa on Hari's and *Nandin* on Śiva's. The hand position of both gods in these niches is identical. But with regard to the feet Candraśkhara (in the previous niche) is in *cāripāda*, set to walk pose, whereas Śaṇkara-Nārayaṇa is in *samapāda*. Above the niche of Śaṅkaranārāyaṇa there are vegetal motifs between which are placed dancing *gaṇa*. Above this vegetal decoration, on a beam is represented a lady with her attendant, reposing on the head of her attendant. Probably, she is a *vanecarī*, forest dwelling beautiful damsel. Above this representation in a dormer window the motif of a temple tower is carved. The tower is endowed with the decorations of flags.

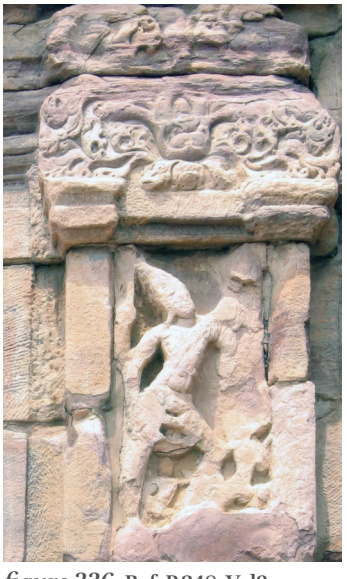


*figure 336.* Ref: P.348, Vol2

*Figure 336 Andhakāsuravadha*

In one of the next two niches is a Śiva which may be interpreted as

Andhakāsuravadha, but the image is so damaged that we ourselves doubt our identification. The next niche is fully empty. The image is lost forever. On the eaves of these niches are dormer windows with human heads. Some of them have a tinge of smile on their face.



*figure 337.* **Ref: P.349, Vol2**

*Figure 337 Dancing Śiva*

In the next niche there is again an equisitely handsome but unfinished image of Śiva with three hands visible only. The pose of dance of Śiva is called *utsyanditacārī*[74] by Dr. Kapila Vatsyayana, while explaining a similar type of movement depicted in sculpture. The description which she gives suits well to our image of *Naṭarāja* in the Trailokyeśvara. In this movement head and waist are turned in such a way that we see the posterior view of the movement. The right foot is in *agratala* and the other in *ardhamaṇḍali* is placed firmly on the ground to balance the weight of the body. Torso portion makes a beautiful curve. He has a lovely smile on his lips and even shows his teeth. His hair dress is unusually beautiful. The image has not lost its charm in spite of the damages due to time and weather. The only curious point is that the image has only three hands. Two are clearly seen. Near the left shoulder of the deity is a snake but the hand which should have held it is not fully carved. His lower left is folded and holds something which looks like a Liṅga held at the heart's level. The attribute in the right hand resembles a bell. Some space is left for figuring the unfinished or rather not started fourth hand.



*figure 338.* **Ref: P.350, Vol2**

*Figure 338 Umāsahitamūrti*

Both, Umā and Śaṅkara (Śiva) are in standing pose. God's left foot has a slight bend whereas the goddess is in *samapāda* or *samanakha*. He holds her tenderly with both his left hands. The lower one encircles her waist and the upper touches gently her chignon. There is a snake in his right upper hand and the lower rests on his thigh. He is *kirīṭī* but the tiara looks like a *kulāyi* of some of the sculptures in Viṭhala temple at Hampi-Vijayanagara.

Above the niches in the eaves are dormer windows with heads in the centre. In one of the windows above the dancing Śiva is a scared face

74Dr. Kapila Vatsyayana, *Classical Indian Dance in Literature and the Arts*, chapter on sculpture and dancing, p. 321. *Syandita* and *utsyandita* are printing mistakes for spandita and utspandita we suppose. She gives the reference of the *Saṃgītaratnākara*, Ch. VII, 934-935. Verses numbers are from 931 to 933, p. 278 in the Adyar Library and Research Centre, 1953

because there is a snake by his side. In the next is another head by the side of which is a hand in *patāka* gesture. Above these windows in the recess there is again an image of Śiva as Yogeśvara sitting with *yogapaṭṭa*. He has four hands but the image is too small to give details here. An effigy of a temple tower is carved in the dormer window above Śiva Yogeśvara. Above the window is *siṃhamukha*, a lion's face. The other dormer windows are with usual images, nothing noteworthy.



*figure 339.* Ref: P.351, Vol2

*Figure 339 Gajasaṃhāra Śiva*

In the next niche is an image of Śiva as *Gajasaṃhāra*, engaged in killing a demon who came in the zoomorphic form of an elephant. The whole scene is incomplete. In fact the workmanship of the whole portion of the wall is not complete.



*figure 340.* Ref: P.352, Vol2

*Figure 340 Sthānaka Śiva*

This is a standing image of Śiva with four hands but one of them is damaged. In the right damaged hand there are traces of holding a snake. The lower right with an effigy of the earth is near the lap. In the upper left is the *dhvaja* and the lower one is on the left lap. The tiara which looks like a crown, is extraordinarily beautiful. The smile on the lips is also noteworthy. It is *hasitamūrti*, laughing image. We can even see his teeth. In one word it is one of the most beautiful images on this wall. Above the niche is a replica of a temple with a Liṅga in the *sanctum* and a tower. There are also other minor images on the façade which are not worth mentioning.



*figure 341.* Ref: P.353, Vol2

*Figure 341 Lakulīśa*

Like in the temple of Lokeśvara here is also an image of Lakulīśa, naked, *ūrdhvaretas* and with a stick in his right hand. This image is almost identical with one in the Lokeśvara (*figure 182*). Here the face of the statue is weather-beaten.

Above the niche of Lakulīśa there are two pairs of flying figures of demigods. Their body swing gives really the impression of flying. The knees of both couples are flexed in such a way that legs of the pair on the left looks as if they are touching the ground and the couple on the right is flying away. One of the legs of the female figure of the couple on the left side is hidden behind the legs of the male figure whereas we notice all four legs of the couple in the right. The position of their legs and feet show the lightness of figures. They are carrying offerings to god.



*figure 342.* Ref: P.354, Vol2



*figure 343.* Ref: P.355, Vol2

## 3. 3. 6. Western Wall, West Façade

*Figure 342 Muṇḍīśvara vimāna south half*

It must have been a beautiful image of Śiva with four hands. His standing posture is so elegant that in spite of the damages, it leaves us to imagine its past beauty. Probably it is the image of Muṇḍīśvara, like in the Lokeśvara in the same place.

The next niche is completely empty. Above these niches are beautiful representations of many *pratikṛti*, effigies of temples and towers.

*Figure 343 Naṭarāja vimāna bhadra*

This is one of the most beautiful images of *Naṭarāja* with eight hands in the Trailokyeśvara. Here dancing Śiva is depicted standing with the left foot in *kuñcita* or *agratala* and the other in *samapāda* with a left hand in *karihasta* and the corresponding right probably in *sarpaśīrṣa*. The second lower right and the third left hands are in *dola*, whereas the third and fourth upper right hands are with attributes. The uppermost right holds probably a trident but it looks like a crescent moon. There is something in the next immediate lower but it is damaged. The uppermost left holds a thing which looks like the hood of a snake. To enhance the beauty of the icon the artist has made the head of Śiva to tilt slightly to the right. The dimension of the tiara does not match with the size of hands and feet; the headdress is not in proportion. It is a bit short compared to the size of the deity. The whole scene is unfinished. Percussion instruments are left in sketch.

Above the image in the arch is Śiva as Yogeśvara with Pārvatī to his left and *Nandin* at their back. A rocky landscape in the background shows that the God Yogeśvara is on the Kailāsa Mountain. He is seated with his right leg in acute angle and the other in *ardhapadma*, whereas the goddess has her left leg in acute angle and the other in *ardhapadma*. His right hand is straight and resting on the knee and her left in similar position makes a beautiful line with a break. His other hand is on her chignon and her right hand is resting on his left thigh. Although it is a yogic scene yet its romantic aspect reminds us verses from Kālidāsa's *Kumārasaṃbhava*.

The portion of the temple which is in recess towards north has two niches with images. In one of them is Śiva *Ardhanārīśvara* and in the other *Dvibhuja Śivamūrti*.

*Figure 344 Ardhanārīśvara vimāna west, northern half*

The left portion of the image represents Pārvatī and it is interesting to note that the artist has succeeded in giving her the Calukyan hairstyle by incorporating in it a portion of the *jaṭāmakuṭa* of Śiva. It shows the competency and the creativity of the artist. In the other portion which represents Śiva, the god has two hands, the upper with a trident and the lower in *kaṭihasta*. The goddess' left hand is in *dola*. Probably, there was a mirror in her upper hand because there is trace of some round figure. Her ear ornament is remarkably beautiful.



*figure 344.* Ref: P.356, Vol2

Above the niche in the arch there is a *pratikṛti* of a temple tower. Above this whole scene, at the top level in the recess is a small image of Śiva Vīṇādhara. The image is much withered.

*Figure 345 Dvibhuja Śiva*

In this image the deity stands in *samapāda* holding probably a snake in his right hand and the left is in *kaṭi*. He is *jaṭāmukuṭin*. Above the niche are two flying *gandharva* carrying offerings to god. They are in typical Calukyan style. Above these images are small figures and effigies of temples etc. They are too small to be explained here.



*figure 345.* Ref: P.357, Vol2

## 3. 3. 7. North Wall

*Figure 346 Paraśutriśūladhārin Śiva*

It was a four handed image of standing Śiva but two hands are damaged. Only the hand that holds the battle axe and the other in *kaṭihasta* are intact. To the right of the god the image of the trident is seen, but the hand that was carrying it is mutilated. It may be classified as one of the beautiful images of Śiva with elongated limbs in this temple. Above the niche are flying *gandharva* demi-gods. Two female figures are on the jambs of the niche and two lions below the *pīṭha* of Śiva. They are not only beautiful but also elegant.



*figure 346.* Ref: P.358, Vol2

The next niche, which is the *bhadra*, is empty but above the niche there is an arch in which there is an image of seated Śiva with *yogapaṭṭa*, his consort Pārvatī and *Nandin* at his back. It is the same scene as in *figure 343* but the position of the hands and legs are different here. Also the rocky landscape in the background is absent. On the contrary there are aquatic animals on either side of the arch with riders.



***figure 347.*** **Ref: P.359, Vol2**

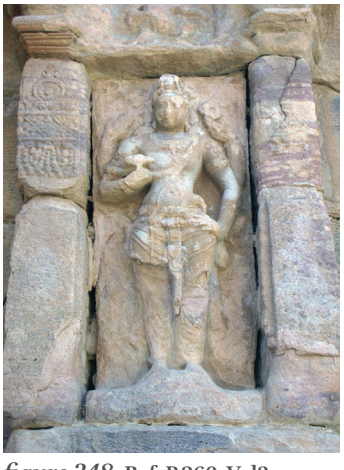


***figure 348.*** **Ref: P.360, Vol2**



***figure 349.*** **Ref: P.361, Vol2**

***figure 208.*** **Ref: P.219, Vol2,** ***figure 350.*** **Ref: P.361, Vol2**

*Figure 347 Śiva Vṛṣāvalambitahasta*

In the Lokeśvara also there is a similar image (*figure 197*) in which the hump of the bull is very high. But here the image is carved at a high level and very gross. Proportions are lacking. The hump of the bull is not so prominent. Below there are some incomplete.

There is nothing remarkable to describe the image of Viṣṇu in the next niche. The image in the next niche is so disfigured that it is beyond identification.

*Figure 348 Śaṃkara-Nārāyaṇa, maṇḍapa western half*

A very robust composite image of Śiva and Viṣṇu. We have already dealt with one such image on the southern wall. Compared to the one on the south wall here the image is stout and impressive. But the stone has suffered from time. Above the niche there are images but the stone is so worn out that we cannot identify them.

The continuation of the north wall is interrupted by the northern entrance pavilion to the temple. There are two pillars in this porch. On the eastern façade of the north-western pillar a standing couple is represented. In the Lokeśvara temple, exactly at the same position are Śiva and Pārvatī with Nandikeśvara and the couple is on their *madhucandra*. On the north-eastern pillar, north façade is the image of Gajakacchapamokṣa (*figure 349*). A similar image is found exactly at the same place in the Lokeśvara but there the elephant and the tortoise are hewn prominently (*figure 208*). Here on the base of the pillar are two animals, very small. Viṣṇu on Garuḍa seems ready to fling his discus.

On the western façade of the same pillar is again a scene of a standing couple. They look like *vanecara* and *vanecarī*, forest inhabitants. Their facial features and the decorations lead us to think that they are forest dwellers. Note the tiger nails on the man's belt. He is showing her a flower.

There are also two *dvārapālaka*, guardians of the gate, but they are so mutilated that it is impossible to give a description.

There are two more niches but the figures in them are unfinished (*figure 350*). Above the first niche, in the superstructure, below the large *nāsikā* of a *śālā* is a figure of Śiva who seems to be carrying his Liṅga on his left

shoulder. In the Lokeśvara we have seen the same image but the Liṅga is on the right shoulder of Śiva. Many figures are common to both temples, but the attributes are held in a different order.

End of the description of the north wall.

### 3. 3. 8. East Wall

On the east wall there were images, but now all the niches are empty. There is also an entrance pavilion to the east like in the Lokeśvara. There are two pillars and on one of them is Viṣṇu Narasiṃha trying to catch Hiraṇyakaśipu the demon and dragging him to the house threshold. It is almost identical with the one in the Lokeśvara but a little damaged. On the other pillar there are two ladies: one of them plays a *vīṇā* and the other is probably singing. Judging from their elegant dress we are not far wrong if we say that they may be courtesans.

Like in the Lokeśvara here is a *maṇḍapa* to house *Nandin*, the mount of Śiva. The huge statue of *Nandin* is also in a lamentable state. The *maṇḍapa* is so damaged that only the eastern façade of the pavilion is still standing. On this façade there are some figures which have been identified as *apsaras* by some historians.

With this ends my description of Trailokyeśvara temple iconography.

The images on the external walls are either damaged or unfinished. So we have first described the iconographic gallery on pillars and pilasters in the *raṅgamaṇḍapa* which are not only intact but of great interest. The *Nandimaṇḍapa* of the Trailokyēśvara is equally damaged and almost opened to the sky. But there are a few pillars still standing with noteworthy *śālabhañjikā* figures.

## 3. 4. The Temple of Kāśīviśveśvara

The temple of Kāśīviśveśvara is situated to the north of, and just adjacent to, the temple of Trailokyeśvara. It looks as if the north *prākāra* or compound wall of Trailokyeśvara and the south of Kashivishvesha was common to both. From the remnants of the disappeared wall we have arrived at this

conclusion. As a great part of the walls are razed to the ground level let us not waste time in going further in this discussion. Unfortunately, in 2013 the compound wall has been repaired with grossly trimmed new stone slabs. The name of the God Kāśīviśveśvara is a modern appellation. No documents are available giving us a clue to the original name. The paucity of documents forbids us from pushing further the discussion of the name of the temple. In such cases we have to accept the name that is given by local inhabitants.

### 3. 4. 1. Garbhagṛha, Śukanāsī, Maṇḍapa

Like in other shrines this temple also has three main architectural elements *viz. garbhagṛha, śukanāsī* and *maṇḍapa*. As the temple is smaller when compared to Lokeśvara or Trailokyeśvara, the architectural components are also smaller in size. There is a Liṅga in the centre of the cella. The cella is very plain and there is nothing much to say about it. There are two images of *dvārapāla*¸ gate keepers at the connecting door between the *śukanāsi* and the *maṇḍapa*. On the right side of the door is Nandikeśvara. According to *Śaivāgama*, the eastern door guardians are Nandikeśvara and Mahākāla. It is easy to identify Nandikeśvara because of his human body and the face with horns. There is a story of Nandikeśvara, son of Śilāda in the *Śiva* and the *Liṅga Purāṇa*. He is born with a human body, face with horns and a coronet. In *Somaśaṃbhupaddhati* it is mentioned that *Nandin* is *dvārapāla*, guardian of the eastern door of the shrine (vol. I, p. 93-94) and his place is to the southeast. This statement leads us to say that *Nandin*, vehicle of Śiva, is different from the door guardian *Nandin* who is also called Nandīśvara, Śailādin etc. He is represented with human body, fangs, head bedecked with two horns and a tiara. In the image under study a small crown is on its head. On the other side of the door is Mahākāla. On the lintel of the door is the image of seated Garuḍa holding the tails of two snakes, one in each hand. The doorjambs are decorated with the carvings of the hoods of snakes with the anthropomorphic form of man's torso and head. The designs on the body of snakes make us think of *baḷevaḍakana hāvu*, the *Trimeresurus annemallenesis*, a venomous snake (see Kittel, *Kannada English Dictionary*). On the doorjambs there are a few figures which are worth a special article on dance. They represent different *karaṇa* of dance.

There are only four pillars in the *maṇḍapa*. Of the four pillars 1 and 3 are adorned with stories of sports of Śiva, whereas 2 and 4 are with narratives from Vaiṣṇava texts. We describe first the two pillars on the north side, then those on the south side, starting from the *garbhagṛha* (*figure 351*).

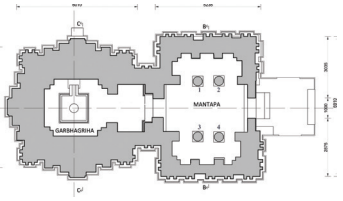



*figure 351.* Ref: P.362, Vol2

## A. Pillar 1

*Figure 352 Rāvaṇagarvabhaṅga, pillar 1 south façade*



*figure 352.* Ref: P.364, Vol2

In this tiny panel the artist has succeeded in putting all the elements of the story of *Rāvaṇagarvabhaṅga* or *Rāvaṇadarpavināśana*, curbing the pride of Rāvaṇa. We have dealt with the events of this story at length while describing the images of the Lokeśvara (*see figure 172*).

In the scene under study here, Śiva is sitting leaning against a cushion like thing, Pārvatī is sitting on his lap and *Nandin* is behind. The divine couple is on the Gandhamādana for their *madhucandra*, honey-moon. The whole scene can be read in this manner. The story starts with the arrival of the chariot of Rāvaṇa, the demon with ten heads and twenty arms. It is shown in the left lower corner of the panel. Contiguous to the chariot is sitting a person probably with a monkey face. At the other end of the tableau is another figure, equally with a monkey face, holding a mace. He can be identified with Nandikeśvara. According to mythology he is Nandikeśvara with the face of a *Nandin*. But to Rāvaṇa it appears to be like that of a monkey. To express this idea probably the artist has not given him the horns which are characteristics of Nandikeśvara. He was in charge of guarding the doors of the divine couple's chamber. His duty is not to allow anybody to trespass the mountain while the couple is enjoying their honey-moon. So Nandikeśvara is shown at the door of the couple's chamber. With his mace he is forbidding Rāvaṇa from trespassing the limits of the Gandhamādana. Being too proud of his energy, Rāvaṇa does not heed to Nandikeśvara's words and on the contrary mocks at the face of Nandikeśvara and calls him "monkey faced" creature. Nandikeśvara in fury curses him to die in the hands of monkeys. This is the prelude for the role of monkeys and Hanumān in the famous epic the *Rāmāyaṇa*.



*figure 172.* Ref: P.182, Vol2

Rāvaṇa in spite of the interdiction of Nandikeśvara tries to continue his route, but his vehicle could not move. So in rage he sets to remove the obstacle and replace the mountain elsewhere. In the middle of the

tableau Rāvaṇa is seen putting in all his efforts to uplift the mountain. In the course of his foolish efforts to move the mountain he shakes it and that scares Pārvatī. Scared Pārvatī jumps on Śiva's lap. Śiva holds his *bien aimée* very tenderly and in order to oppress the boundless arrogance of Rāvaṇa he presses the mountain with his big toe. So the demon falls crushed not because of the weight of the mountain but under the pressure of the divine power. One can notice Śiva's toe pressing the mountain. The whole scene is very spectacularly interpreted with a combination of haughtiness, compassion and marvel of *śṛṅgāra*, *amour* in the premier plan. In her left hand Pārvatī is holding a bunch of flowers probably of arecanut's or sugar canes'. Both trees are associated with love and fertility. In this image Rāvaṇa is shown with the front facial side, whereas in the Lokeśvara his back view is visible and has been expressed very elegantly.



***figure 353.*** **Ref: P.365, Vol2**

*Figure 353 Gajāsurasaṃhāra, pillar 1 west side*

Here we have the scene of dancing Śiva holding the skin of the animal with his two upper and two lower hands. The body of the animal is hanging to his right and left sides. The head of the elephant with its trunk is hanging to the right of the god and the tail to his left. In this picture Śiva is dancing on the ground. He is in *ardhamaṇḍali*. The widening of the feet makes a beautiful arch with his *kaṭi* and another semi-circle is formed with his hands holding the skin of the animal. Pārvatī stands by his side to the left and looks at him flabbergasted, putting her left hand on her right breast. There is one *gaṇa* in the left corner singing and below him is another holding the rhythm with cymbals in his hands. These gestures are significant to make us understand that Śiva is dancing on the body of the elephant holding its skin at his back. Dress and ornaments are as usual.



***figure 354.*** **Ref: P.366, Vol2**

*Figure 354 Ānandatāṇḍava, pillar 1 north façade*

In the centre of the panel is Śiva standing in *tāṇḍava* pose with his left hand in *karihasta* elephant's trunk and the right in *muṣṭihasta* or *tāmracūḍa*, red crest. In his right upper hand there is a snake with its hood down and in the left probably a *ḍamaru* but it is not clear. He is in *āyatamaṇḍali* with the position of his right foot in *agratala* and the other in *samanakha*. To his left is the goddess who is also engaged in dancing. Only her right arm is clearly visible, folded and with raised hand in *saṃdaṃśa*. Her other hand must have been in *dola* but it is jumbled up in the stone. Probably she is standing in *samanakha* or *samapāda* but slightly hipped to the left. To her left, in the top right corner of the tableau

is a *gaṇa* with a raised hand signifying that he is singing. To the right of Śiva is an intricate representation of two *gaṇa* with a single pair of legs. The lower one whose body is fully turned like a circle and the feet are brought to touch the chignon can be, to a certain extent, compared to the pose of either *śakaṭāsya* (*karaṇa* 107) or *gaṃgāvataraṇa* (*karaṇa* 108, both in NŚ *adhyāya* 4). In *gaṃgāvataraṇa* legs are straight up but here they are folded and made into an arch to touch the chignon of the *gaṇa*. Above this is another *gaṇa* sitting with a bend at knees as if sitting like in a chair and his pair of feet touches the chignon of the *gaṇa* lying on the floor. The one sitting has cymbals in his hands and keeps rhythm to Śiva's dance.

*Figure 355 Gaṅgāvataraṇa, pillar 1 east façade*



*figure 355.* **Ref: P.367, Vol2**

We have discussed about this story at length while describing the scenes on the pillars at the Lokeśvara (***pillar 4, figures 230-4***).

What is illustrated in four panels on four sides of pillar 4 in the Lokeśvara, is reproduced in a nutshell in the Kāśīviśvanātha. In the centre of the tableau Śiva is standing straight with the determination to withhold the chute of waters of the celestial river Gaṅgā. On the top left corner of the panel is a seated *yogin* engaged in penance. That must be Bhagīratha. In the second plan at the lower level to the right of Śiva again the same ascetic is seen standing on one foot and doing penance. We can notice a female figure sliding in the disheveled hair of Śiva. But symmetrically there is a gross mass suggesting Gaṅgā descending down to the earth with high velocity, trying to drag away Śiva with her to the netherworlds. Understanding her ill intentions Śiva spreads out his matted hair and stands erect on his two feet. Gaṅgā gets trapped in his hair and prays for her freedom. He lets her run down along his matted hair. The huge mass of water picturises this first idea and the dischargethrough the mesh of hair the second. To his right is shown Gaṅgā sitting at the end of the mesh. To the left of Śiva is again a lady identifiable with Pārvatī and her astonishment to see the energy and determination of her Lord to teach a lesson to the river goddess. The pose of her feet is like that in the *hariṇapluta*, jumping of a deer, and the position of hands like in the *pādāpavidrava*, (*karaṇa* 30) and it expresses her astonishment. It is a very beautiful pose of Pārvatī.

Even though the tableau is illustrated on a small surface there are many personages and ideas. It appears to us that probably this tableau might have inspired the Pallava artists to illustrate Gaṇgāvataraṇa on a rock in a

larger scale at Mahābalipuram. As neither the date of Kashivishvisheshvara is known nor the rock art of Mahabalipuram it is better to leave the idea here itself.

## B. Pillar 2

There are two panels carved one below the other. The upper one deals with the birth of Kṛṣṇa and the following episodes.



*figure 356.* Ref: P.368, Vol2

*Figure 356 sports of Kṛṣṇa from birth to Kuvalayapīḍavadha, pillar 2 north façade*

We have dealt with the story of birth of Kṛṣṇa in the Lokeśvara temple, pillar 2, *figures 222* and onwards. There are two panels on the surface of this façade of the pillar in the Kāśīviśvanātha temple. The images are so unsophisticatedly carved that identification of scenes is hindered much. In the upper panel a figuration of a temple is on the left, a man holding a baby is in the centre. An umbrella is held for him. It may be the presentation by Vasudeva of the new-born child to a Śiva temple. At the extreme right there may be the scene of the exchange of babies. In the lower panel we recognize the killing of the elephant Kuvalayāpīḍa and the horse Hayāsura by Kṛṣṇa.

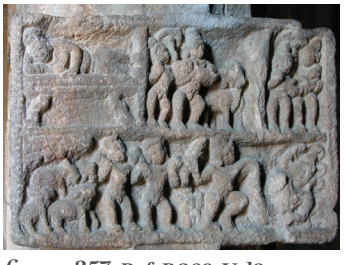


*figure 357.* Ref: P.369, Vol2

*Figure 357 birth of Kṛṣṇa and Kālīyamardana, pillar 2 façade east*

In the upper panel, to the left is seen a lady on a bed. Probably it is Devakī in the prison, who has given birth to her eighth child Kṛṣṇa? In the centre there are two persons one of them is holding something in his hands. An umbrella is held over his head to show that he is a king. May be it is King Vasudeva, father of Kṛṣṇa or Kamsa who has come to kill the child to escape his death. At the rear end, to the right are two persons exchanging something. Probably it is the exchange of babies between Vasudeva and Nandagopa. An umbrella is held over the heads of these persons signifying that they are royal personalities.

Below, on the right of the panel is the story of the two brothers killing Aghāsura who comes in the form of a snake? To the left of the panel are some cows. The rough carving and the dust over images hinder the work of identification.

*Figure 358 Śakaṭāsura, Pūtanāvadha etc., pillar 2 south façade*



*figure 358.* Ref: P.370, Vol2

Several scenes are depicted in two panels. Not only they are very crude and unpolished but also the succession of episodes is not respected. In the first panel in the centre there is the episode of Kukkuṭa and Śakaṭāsuravadha. To the right side is Bakāsuravadha followed by the story of Yamalārjuna trees. On the left is Navanītacora. In the lower panel to the right is Pūtanavadhā, to the left Dhenukāsuravadha. But in the centre also Kṛṣṇa is by the side of a tree holding a dead animal in his left hand. We do not know which story it tells. For other details of the stories see Pillar No. 2 in the Lokeśvara temple.

*Figure 359 Trivikrama, Śeṣaśāyin, pillar 2 façade west*



*figure 359.* Ref: P.371, Vol2

There are three sequences depicted here. To the left is Viṣṇu Trivikrama. Viṣṇu in the guise of a young lad comes to Bali to ask for three feet of land. As soon as Bali donates he grows so gigantesque that with one step he occupies the earth and with another the sky. This part of the story is shown here.

In the left compartment, Viṣṇu, in the guise of a young Brahmin boy, is coming to Demon King Bali to ask for three steps of land. The request is granted by Bali. As soon as the libation water is poured to accomplish the act of donation, the young boy transforms into a gigantesque human being. With one foot he occupies the whole earth and with the other the sky. This story is depicted here but the roughness of the stone mars the beauty of the workmanship.

In the right hand corner of the panel is Viṣṇu Śeṣaśāyin. God Viṣṇu is in his cosmic sleep reclining on the unending snake *Ananta*..

Below the scene of Reclining Viṣṇu is a scene of a man standing to the right raising his hand. It seems to be the introduction to the story of Govardhanagiridhārin. Kṛṣṇa is standing to the right to dissuade the residents of the Nandagokula from worshipping Indra and persuades them to pay homage to the mountain Govardhana which protects them.

## C. Pillar 3

*Figure 360 Somāskandamūrti, pillar 3 north façade*

This is an unusual representation of Somāskanda. Both Śiva and Pārvatī



*figure 360.* Ref: P.372, Vol2

are standing. Śiva has four arms of which the lower left is tenderly put on the chignon of Pārvatī. His upper left holds a snake, the upper right the trident and the lower has something which is not identifiable. Pārvati's right hand encircles the waist of her lord and with the left hand she holds tenderly her child who is sitting happily on the left side of her waist. By and large, in Somāskanda images Skanda is shown either standing or sitting in between the couple. But here Parvatī is carrying him on her waist like most women in India. The divine couple is surrounded by *gaṇa*, demi-gods carry rolls of garlands. By the side of Śiva is standing *Nandin* and the lion of the goddess, gently caressing the bull's hump and head with his paws. Another personnage is standing with folded hands. Others are looking at the divine pair. To the extreme right in the centre is a person prostrating on the floor with joined hands. Of the two personages with folded hands, probably one of them must be the donor of the pillar and the other the sculptor of the images on it. They are placed in a symmetric place in the tableau Their appearance is unlike *gaṇa*.

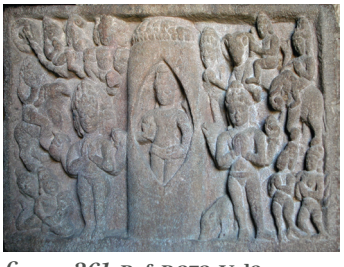


*figure 361.* Ref: P.373, Vol2

*Figure 361 Liṅgodbhavamūrti, pillar 3 east façade*

In one panel many elements are pictured and the Liṅgodbhava is in two dimensions. In the centre of the panel is Śiva Candraśekharamūrti appearing in the Liṅga. On either side of the Liṅga are standing both Viṣṇu and Brahmā in *añjali*, folded hands, probably making the eulogy of Śiva. But prior to that when both the gods were fighting for their supremacy over the universe there appears a luminous column. Then the two gods Brahmā and Viṣṇu transform themselves into zoomorphic creatures, the former as a *hamṣa*, mythical bird, the latter as a Black Boar. They go in search of either ends of the column and fail to find the ends. On realizing their error they begin to praise Śiva. This flashback is suggested by carving a boar at the feet of Viṣṇu and Brahmā flying up on his swan. Some *Lokapāla*, Gods of directions have come to watch the scene. Amongst them are Indra on his elephant Airāvata, Agni on his ram, and Iśāna on his bull. Other demi-gods who have come in couple are also standing with folded hands. Brahmā is with three heads in the sculpture and Viṣṇu with his usual attributes like conch, discus etc. Both gods are standing in *samapāda*, straight. Śiva is carved in the centre of the Liṅga as Candraśekhara with his tiara and a portion of his legs hidden as per the rules of treatises on iconography. But the flames are missing unlike in the temple of Lokeśvara. The image is artistically carved and well preserved.

*Figure 362 Śiva Yogeśvara and other sages, Dakṣiṇāmūrti, pillar 3 south façade*



*figure 362.* **Ref: P.374, Vol2**

Śiva is sitting in the centre of the picture in *lalitāsana* with his right leg folded in acute angle and the left in *ardhapadmāsana*, resting on the ground. A *yogapaṭṭa* encircles his legs. He has four hands; the attributes are: upper left hand *akṣamāla*, right probably *pustaka*, book; his lower right palm is resting on his lap and the elbow of the corresponding left hand is resting on the left knee. He is adorned with *jaṭāmakuṭa*. He is surrounded by four sages. As Śiva is shown sitting facing south and the four sages sitting by his sides, it makes us to identify the scene with Śiva Dakṣiṇāmūrti. Sanaka, Sanandana, Sanat and Sanatkumāra, the four sages, sons of Brahmā, to whom Śiva explains the secrets of Veda through his yogic power. All four sages are sitting with folded hands signifying that they are listening to him. They are also with a *yogapaṭṭa*.

On the top to the left hand side there are sages seated, engaged in ascetic activities. In the right hand top corner either there are two lions or the same lion shown in motion approaching a person engaged in performing *tapas*. For the presence of the lion we may think of the verse 17, 41st *adhyāya* in the *Vāmanapurāṇa*, where it is mentioned that there are *gaṇa* with lion's face[75]. Probably, the presence of lions in this tableau makes an allusion to this verse revealing that they are not animals but are *gaṇa*. We have to take the *connaissance* of this story to know how they became *gaṇa*.

There is a story also with regard to the association of Pārvatī with the feline. Pārvatī is engaged in doing penance and a tiger is protecting her. This episode is recounted at length in the 24th chapter, 1st part of the *Vāyavīya saṃhitā* of the *Śivapurāṇa*.

Once Pārvatī thinks that on account of her black complexion due to killing several demons, her Lord is mocking at her. In order to obtain a fair complexion she enters mountains where she undertakes to perform severe penance. There comes a tiger to devour her. But the puissance of her penance was such that the feline became docile and timid like a

75. *Vāmanapurāṇa*, ed. by Anant Svarup Gupta, All Indi Kashiraj Trust, Varanasi, 1968. See also our book on *Kālāmukha* and *Pāśupata Temples in Dharwar*, The Kuppusvami Shastri Research Institute, Chennai, 2001, p. 163; & 176.

rabbit. Then the animal becomes not only her protector from all dangers during her austerities but also follows even when she thinks to return to her home. Pleased with the fidelity of the feline, on returning to her Lord Śiva's house she prays to him to raise the animal to the title of a *gaṇa*. Since then the animal has remained *gaṇa* and a servant. Probably, these are the sources behind the interpretation of this tableau.



*figure 363.* Ref: P.375, Vol2

*Figure 363 Ardhanārīśvara, pillar 3 west façade*

This is a common story. Śiva as half woman and half man is in the centre of the panel. At his foot is *Nandin* and a female attendant is by the side of Gaurī. Two celestial figures are coming singing with a garland in their hands to honor the God in his *Ardhanārīśvara* form. There is nothing special to tell about it because the stone is so crude that the images are not refined at all for a lengthy description.

## D. Pillar 4



*figure 364.* Ref: P.376, Vol2

*Figure 364 Girijākalyāṇa, pillar 4 north façade*

The wedding scene of Śiva with Pārvatī (Girijā) is wonderfully carved and one can even notice the facial expression of the bride Pārvatī. We have seen this story already interpreted in the Lokeśvara and Trailokyeśvara temples.

To the extreme left is a person having the look of a sage. He is *Parvatarāja*, King of mountains Himālaya. Pārvatī is his daughter and he is performing *kanyādāna*, giving the daughter in marriage to her would be husband by pouring libation water. The bride groom is Śiva and he is standing next to *Parvatarāja*, father of Pārvatī. Śiva is making the gesture of receiving the libation water. Behind him is standing Pārvatī, the bride, all bashful. Behind her is a female attendant who is holding an umbrella signifying that the couple is a dignitary. At the back of the umbrella holder are standing three headed Brahmā, followed by Viṣṇu and an attendant at the rear end. Both the gods are standing with folded hands. The decor on the tiara of Viṣṇu looks like a Liṅga. Pārvatī has the hairstyle of Calukyan royal dames. In spite of the damage caused to the stone on the face of Pārvatī one can notice the bashfulness by casting her eyes down. The way the artist has made her to stand renders her portraict extremely graceful. In between *Parvatarāja* and Śiva, near their feet is an earthen pot. It is called

*kel* in Kannaḍa. We have seen this kind of pots which the bride carries to her in-laws requesting them: "*kel tagolri, kel,* Please take *kel*". This ritual is no more seen in modern marriages. The shape of the earthen pot was used to be the one that we see in this sculpture. It is a very refined sculpture.

*Figure 365 Tripurasaṃhāra, pillar 4 east façade*



***figure 365.*** **Ref: P.377, Vol2**

With one arrow Śiva reduces the three *pura,* towns with fort walls; that is the main theme of this sport of Śiva. But different Purāṇic texts relate this story in different ways. In the following sources, *Mahābhārata*, *Bhāgavata*, *Matsyapurāṇa* the story is developed at length and breadth.

The main theme of the story is that Śiva reduces to ashes three *pura,* towns with formidable fort walls, which were built by Maya the architect of demons. These towns were in possession of three demons Tārākṣa, Kamalākṣa and Vidyunmāli, sons of demon Tārakāsura. Owing to their invincibility, the three demons become very haughty and a menace to the earth. They cannot be conquered by ordinary heroes. Some super natural energy is necessary and Śiva fulfilled that need. Various gods, demi gods, river goddesses, *gaṇa*, *pramatha* of Śiva and hosts of other heavenly dwellers came forward to second Śiva in his mission. When Maya, the architect of the demons learns the forthcoming danger of the invasion of Śiva on three towns immediately he praises and seeks his blessings. In a nutshell this story is well represented on the right hand top corner of this panel.

In the centre of the panel is the chariot of Śiva where each celestial has contributed his own. The four Veda become horses (only two horses are carved in this image) and the Sun and the Moon become wheels to the chariot. Brahmā is the charioteer. "*Pramatha* are in charge of wheels", says the *Matsyapurāṇa*. As an expression of this idea Gaṇeśa has been shown by the side of a wheel. Śiva is standing in the chariot with the bow string stretched to shoot the arrow. The *Matsyapurāṇa* describes the arrow thus: "The arrow with which Śiva consumed the castle Tripura was forged with the potency of the three Devas: 1) Mahā Viṣṇu, 2) Soma, and 3) Agni. ..... Viṣṇu presented himself in the form of violence and strength"[76]. Viṣṇu's contribution is shown with his person behind Śiva and supporting the right hand of Śiva which is stretching the bowstring. Once again note

76. *Matsyapurāṇa*, Nag Publishers, Delhi, 1983, part 1, Chapter CXXXIII (133), p.565, verse 43

the presence of three gods in the chariot where Śiva is in the centre. The hidden meaning of this tableau is that the temple is a *vimāna*, divine chariot and like in most of Lākulaśaiva temple all the three gods are in the same place keeping Śiva in the centre.

Two more stories are likely interpreted here as a flashback to the central tableau.

On the right hand top corner is a temple of Śiva in miniature with its worshipper. This is carved after a story recounted in the *Matsyapurāṇa*[77]. "Maya entered suddenly into his castle ... with a heavy mind. He performed the worship of Lord Śiva ... The three eyed Śiva did not take notice of the evil intentions of Maya, who took his protection and wanted freedom from fear. Śiva granted to Maya his desired boon; then Maya became quite free from any cares."

We identify the present scene under study with the worship of Śiva by Maya and securing his boon. The worship place of Śiva is shown very small because it is not a temple but a cell for gods in the castle.

In the sculpture under study there is an animal which looks like a lion. It recalls a story where Pārvatī plays a role. She comes on a lion and Rātrī enters in her. The lady on a lion may be identified with Parvatī and the scene represents probably the goddess Rātrī entering the body of Pārvatī[78]. Rātrī is the cause of dreams and merry making of demons.



***figure 366.*** **Ref: P.378, Vol2**

***Figure 366 Andhakāsuravadha, pillar 4 south façade***

This scene is again in three dimensions. The main theme of the sport of Śiva is that he kills the demon Andhakāsura and thus frees the world from his tyranny. For the details of the story see Lokeśvara, ***figure 181***. The image is similar to the one in the Lokeśvara except that there is a prologue and an epilogue here. Śiva is shown spitting his trident in the chest of the demon. The *jaṭā* of Śiva is like that of *Pāśupata* saints. He has eight hands with usual attributes. In the third right hand he holds *lakula*, a stick. To the right is the prologue to the story. The haughty demon is shown facing Śiva. To the left of the panel is the epilogue. Śiva is dancing throwing his

77. *Matsyapurāṇa*, ibid edition, p. 570
78. *Matsya* ... p. 593 Is it Rati or Rātrī? The *purāṇa* is not clear.

hands in *karihasta* and *saṃdaṃśa* , feet in *sama* and *kuñcita*. Śiva danced after killing and spitting the demon. At this joyous moment the demon prays to Śiva, eulogizing him. Pleased Śiva pardons the demon and gives him the place of a *gaṇa* in his entourage. Probably that *gaṇa* is shown at the feet of Śiva.

*Figure 367 Sacrifice, pillar 4 west façade*

Śiva is sitting in the centre surrounded by sages. The carving is very rough. There are no indications to identify the central figure as Śiva except that from his head Gaṅgā is springing out. Also two *cauri* bearers are on his either side. To his left is seated Viṣṇu. He has four hands. In two of his upper hands, there are faint representations of conch and discus. To the left, at the lower corner is a sage seated on the tips of his toes and knees and engaged in performing a *Yajña*, sacrifice. We can notice very well the flames of the sacrifice and the sage offering something to *Agni*, fire. In the same corner atop is again an image of Śiva seated. He has two pairs of hands but the attributes are not clear. As we are not able to identify the context of the tableau we will not go into the detailed description of it.



*figure 367.* Ref: P.379, Vol2

## 3. 4. 2. External Walls

On the external walls of the temple there were images but now most of them are mutilated. So it is not worth going in detail to mention them. Only on the northern wall there are images of Śiva *Ardhanārīśvara* and *Jaṭādhāri Śiva* which are more or less intact. In one of the niches on the eastern wall there must have been a statue of Viṣṇu Trivikrama. Viṣṇu is left with a mutilated leg lifted up. The body of Jāmbavān is visible on the top.

All around the temple at the top level of the wall just below the *kapota* are friezes of garlands in the middle of which are dancing *gaṇa*. At one point we notice a *kinnara* couple worshipping a Liṅga.

A word may not be out place here about the artists who have worked for the embellishment of pillars. From the style of sculptures the same artist might have carved the stories of Liṅgodbhava, Girijākalyāṇa and Tripurasaṃhāra. All these are well carved and they are so well polished that the facial expressions have remained afresh even to-day in spite of the damages suffered by a few. By and large, especially the images that

are clearly and easily visible are very well carved with much refinery. Not much care has been taken with regard to episodes derived from Vaiṣṇava texts.

A props the style and the decoration of the architecture of the temple, if we are permitted to quote the words of Queen Lokamahādevī, we can say that the temple is full of *binnāṇi*gaḷa *baḷḷigavarte*, many rounds of decorations in the shape of flower baskets (hewn by) connoisseurs of (art) and the temple is not in the *teṅkaṇadiśe*, in southern style but in the Karnataka Nāgara style.

In our opinion the temple of Kāśīviśvanātha is the last of its kind built in the north Indian style of Karnataka. From Vijayāditya's period and onwards starts the practice of building temples in *teṅkaṇa diśe*, southern style and the crowning point in this style is Lokeśvara now more known as Virupaksha.

On observing the architectural and iconographic decorations we may not be far wrong if we surmise that temples built in the north Indian style of Karnataka, namely Pāpanātha and Kāśiviśveśvara, have Nandikeśvara and Mahākāla for *dvārapālaka*, guardians of the door and particularly the eastern gate, whereas the three temples in the southern style have the guardians of the eastern door without horns. That shows that there was a change in the style of representing the eastern door keepeers. Or is it a special feature of the temples in south Indian style on the site? We may not be far wrong if we say that the temples built prior to the construction of those in the south Indian style had Nandikeśvara with horns and later there was a change in interpretation of this image.

From our study we have also noticed that there is an affinity in iconographic representations of the external walls of the Lokeśvara temple and the images on the pillars of the Kāśīviśveśvara. But in the Lokeśvara they are more refined. The sculptures in the Kāśīviśveśvara are very neatly carved. The images carved on the same theme in the Lokeśvara are much more artistic and rich in creativity. So we are of the opinion that Queen Lokamahādevī had this temple in mind and made the architect to build her temple of Lokeśvara in the *teṃkaṇa diśe*, southern style with much refinement in order to offer something new, rich in imagination and creativity to her contemporaries and successors.

## 3. 5. Minor Temples

After the building of the temple of Vijayeśvara (Saṃgameśvara), it is likely that the *Pāśupata* religion developed fast and the installation of *iṣṭaliṃga*[79] in a holy place in or near a temple must have gained popularity.. The building of the Vijayeśvara temple by the king might have increased the importance of Paṭṭadakal. An inscription in the temple mentions that it is equal to Vāraṇāsī Viśveśvara (Inscription 30, lines 65-66). As the site was gaining importance, those who performed the *Pāśupata* vow must have come here to install their Liṅga. This may be the reason why there are such a high number of small shrines dedicated to Śivaliṅga and *Nandin.*

## 3. 6. The Temple of Pāpanātha

The temple dedicated to God Pāpanātha is the southernmost and little away from the group of temples at *Pattadakal.* Pāpanātha is a modern name given by the local people. To reach the temple either one has to come out of the eastern gate of the Lokeśvara temple and walk southwards, cross a dirty road with debris, detritus etc., especially during rainy days when the condition of the passage worsens. Or one can pass from the village. In either case one has to walk in the dirty, muddy road finding way in between the detritus. One feels that one's pains are worth paid when one reaches the monument.

There are no epigraphic evidences to date the edifice. But relying upon the architectural features of both north and south Indian temple styles, early British historians like Fleet and others thought that this is one of the earliest temples. They are partially right. One of the inscriptions (No. 32 in our collection) was found, according to the Reports, lying in a field near the temple of Pāpanātha. The charter records a grant made to the God Mūlasthānada Mahādeva. From the data of the epigraph the name of the deity is "Mūlasthānada Mahādeva" *i.e.* Mahādeva of the original place. We may not be far wrong if we form our opinion that the God in the *sanctum*

79. At the time of observing the Pāśupatavrata an effigy of a *Liṅga* is given to the observer. He or she is advised to install it either in a holy place or in a *maṭha* and worship it. By and large, the *Liṅga* was carrying the name of the devotee. That may be the reason by which the *Liṅga* installed by kings and queens were going by their names. Later, in the twelfth century, Basaveśvara upheld the principle of having a personal *Liṅga* and worshipping it wherever the person is. He calls that *Liṅga* as "Iṣṭaliṅga." We have used this term for the convenience of our study because the text taken as our source while describing the *vrata* does not mention any specific name for the *Liṅga*.



*figure 368.* Ref: P.380, Vol2



*figure 369.* Ref: P.381, Vol2

*figure 370, 371.* Ref: P.382, 383, Vol2,
*figure 59.* Ref: P.62, Vol2

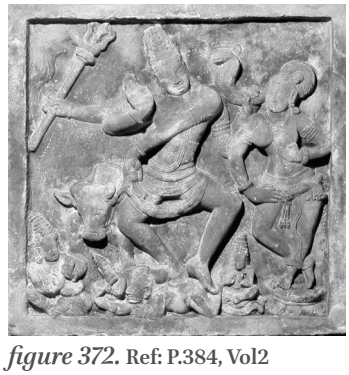


*figure 372.* Ref: P.384, Vol2

was there even before when the city of *Pattadakal* received the status of a royal seat. When other temples like Lokeśvara and the other two were built in the southern style, Revaḍi Ovajja, the architect of the temple, *caṭṭa caṭṭara*, "disciple of the disciple" of Sarvasiddhi Ācāri made the southern façade of the temple. We may take this might point out to the beginning of its renovation. Other portions of the temple were renovated probably by others with the addition of two *maṅḍapa* which is a unique feature in the whole group of temples at *Pattadakal*.

The temple faces east and is composed with the elements such as *garbhagṛha*, *pradakṣiṇāpatha*, ambulatory passage, has no antechamber, but has two *maṇḍapa*. The tower is in *Nāgara* style. Like most of the temples in this style, Pāpanātha also has only one entrance and that is to the east. The sideways staircase leading to the temple is modern. Probably the original one was to the east like in all the temples on the spot. There is a *Liṅga* of a considerable size in the *sanctum*. The cella is very plain. At the doors of the cella there are two man-size *dvārapālaka*, guardians of gates with a well built body. One of them is Nandikeśvara. He has a human body with horns on the head (*figure 368*). On the other side of the door is Mahākāla (*figure 369*) showing *tarjanī* in his right hand. His form is normal and it is according to the treatises. Both are standing with one of their hands on the mace and crossed legs. There are similar *dvārapālas* at the entrance in the inner *maṇḍapa* with a few iconographic differences (*figures 370-371*). Mahākāla holds a *paraśu*.

### 3. 6. 1. Inner Maṇḍapa

There are four pillars in the centre of the *maṇḍapa* and two pilasters on the wall of each direction. At the foot of each pilaster is an image of a couple holding each other with *amour*. All four pillars in the centre are devoid of decorations and square in shape.

On the ceiling there are images of the coiled snake King Nāgarāja with his consorts on four sides of the external circle (*figure 59*), and Śiva dancing in the company of Pārvati and his accompanists (*figure 372*). These images on the ceiling are remarkably beautiful. Especially the dancing Śiva in the company of Pārvatī is worth a description. Of course, the smile on his face is the proof that Śiva is performing *ānandatāṇḍava*. It looks as if he is

pleased to dance in the company of his spouse. The hand gestures are very uncommon. The dance pose is a mixture of *catura* (39) and *vivartitaka* (67). In the *vivartitaka* the left hand is in *karihasta* and the other folded at the elbow and the palm is in *patāka*. But in the image under study Śiva's left hand descends down to his waste and the palm is turned in such a way that we see even the lines on it. And the right, by and large in *kaṭakāmukha*, is here in *sarpasīrṣa*, hood of a snake clearly. His other two upper hands are equipped with the traditional attributes such as trident and snake. The snake is in the left hand just near the head of Pārvatī. He is stamping on a *gaṇa* who is endowed with a chignon. Śiva's left foot is *kuñcita* and the right one should have been in *samapāda*, straight supporting the weight of the body. But in the case of this image the foot stretches up to the *gaṇa's* head. One can notice the tip of toes resting on the head of the *gaṇa* and the latter's chignon serves as a cushion to the sole of his foot. The head of the god is slightly tilting to the right, but his glance is fixed on Pārvatī with a great smile. To Pārvati's dance the description of *ardhasvastika* (22) suits well. According to Bharata[80] the definition of *ardhasvastikam* is:

***svastikau caraṇau kṛtvā karihastam ca dakṣiṇam // 82b //***
***vaksaḥsthāne tathā vāmam ardhasvastikam ādiśet // 83a //***

In *ardhasvastika*, the right hand should be in *karihasta*, elephant's trunk, the left near the breast and the feet in *ardhasvastikapāda*, half *svastika*. Her head is straight and her look is fixed on Śiva. Her hairstyle is in conformity with the Calukyan era of the temple. A word is necessary with regard to the *ghaṭa*, a pitcher, and the pot player. Usually the *ghaṭa* player uses palms and fingers of his hands but at times he beats with wrist keeping the palm towards the face of the pot. But here the artist of the percussion has turned it towards his chest. One can notice very well the position of fingers turned towards the chest and the artist playing on the instrument with the back of the wrist. This is a rare representation of a *ghaṭa* rendering. Next to him is sitting a cross flute player holding it diagonally. At the feet of the *gaṇa* who is serving as a foot stool to God Śiva sits a cymbal player who is keeping the rhythm to the dance. In between the cymbal player and the flutist lies a *gaṇa* on whose back is Śiva dancing. The *gaṇa* is lying with one leg stretched and the other folded. By and large, historians call

80. *Nāṭyaśāstra of Bharatamuni,* ed. by M Ramakrishna Kavi, Vol. I, Oriental Institute, Baroda, 1956, pa. 108, pl. IV. 22

the personage on whose back Śiva dances as "apasmārapuruṣa". But the description of *apasmāra* does not suit to many of these images of dancing Śiva. On the contrary, the *Śiva* and the *Liṅgapurāṇa* make an allusion that Śivagaṇa with pleasure, offer their back to their Lord for his dance. So we think that it is on the back of one of his *gaṇa* that Śiva is dancing. Behind Śiva is standing *Nandin*.

## 3. 6. 2. Outer Maṇḍapa

The outer *maṇḍapa* is fit to be called also *mahāmaṇḍapa*, because it is bigger than the inner one next to the cella. In this *mahāmaṇḍapa* there are sixteen pillars in four lines of four and the same number of pilasters engaged in the walls on the four directions. Some pillars are decorated with images and like in the inner *manḍapa* and in other shrines each pilaster is flanked by a couple. We shall highlight only those pillars and pilasters which are worth mentioning from our point of view, starting from north side.



*figure 373.* **Ref: P.385, Vol2**



*figure 374.* **Ref: P.386, Vol2**

### A. North Wall

*Figures 373-374 couple, Dakṣiṇāmūrti, north 1st pilaster*

Above a standing couple in a romantic manner, there is a tableau in which Śiva is the central figure seated on an elevated seat in a kind of *lalitāsana*. At his feet to the right are sitting two ladies and to his left are four male figures in sitting posture and four others standing. The seated figures have an ascetic look, whereas the standing ones have divine faces. Śiva has only one pair of hands, the right in *jñānamudra* and the left resting on his left thigh. He is facing south. This is a typical representation of Śiva Dakṣiṇāmūrti, but the presence of ladies is intriguing. Two ladies to his right and one to his left are standing with their hands on their breasts. They are fit to be termed as *pīvarastanī*, heavy breasted. They are literally showing their *doḍḍastana*[81], big breasts. Or is it a representation of Śiva inviting mentally the sages to go to Himālaya, king of mountains to ask for Pārvati's hand to be given in marriage to him.

81. *Doḍḍastana* is a Kannaḍa word meaning greatness, largeness, pride etc., if the word is split *doḍḍa*, big and *stana*, breast. Up to the eighteenth century women were moving bare chest. One way of showing their nubile age was to exhibit their big chest. From this action is formed the word "doḍḍa stana" big breast. In course of time it began to signify greatness etc.

Below this scene is a portraict of a couple. The lady is standing with her hand encircling her husband's neck and his hand encircles her waist. If her hair style is like a coiled snake his head is crowned with a tiara. The ornamentation in the centre of the tiara looks like a cylindrical Liṅga. It is said in the texts that the Lākulaśaiva were carrying Liṅga on their head. Can this image be taken as one of the examples of a Lākulaśaiva with a Liṅga on his head?



*figure 375.* Ref: P.387, Vol2

*Figure 375 couple sculpted by Chengamma 2nd pilaster*

There is again a couple standing in a romantic pose. Above this image is engraved the name of Chengamma who was also the author of an image of Śiva in the temple of Lokeśvara (*figure 180*). Nothing much to say about this image except that the artist was Chengamma.



*figure 376.* Ref: P.388, Vol2

*Figure 376 Mahiṣāsuramardanī, north wall central niche*

Next to this pilaster is a niche in which an image of Durgā Mahiṣāsuramardanī is installed. The carving of this image is very much akin to the one in the Lokeśvara temple. So we will not go in describing it at length and width.

By the side of the niche is a window on the jamb pillaster of which is carved an image of a lady holding her plait which is coiled like the *jaṭā*. Above the image is a two lines inscription but a few letters are damaged. It is written, as per the decipherment of Annigeri, 1st line: Śrī ...rān 2nd line: banakuṭṭi. It looks like "rānabanakuṭṭi". Anyway, not much can be derived from the graffiti because of loss of letters and poor visibility of the text.

There is nothing special to mention about the image of the couple on the next pilaster. They are going hand in hand and there is an assistant by their side.



*figure 377.* Ref: P.389, Vol2

## B. Eastern Wall

*Figure 377 couple, east*

There are two pilasters on the north portion of the eastern wall. On the first pilaster is a standing couple. On the next pilaster is also a standing couple in which the lady holds her plait like in the Kūcipuḍi[82] dance.

82. Female characters of the Kūcipuḍi dance interpreters say that they represent Satyabhāma on the stage. Satyabhāma is Kṛṣṇa's consort. She, according to the dancers, is very proud of her rich hairs. So they appear and go round the stage by holding proudly their plait in her hand, as told by a Kūcipuḍi dancer in Madras.



*figure 378.* Ref: P.390, Vol2



*figure 379.* Ref: P.391, Vol2



*figure 380.* Ref: P.392, Vol2

*figure 381.* Ref: P.392, Vol2

*Figure 378 Kāma & Rati, east*

In the south portion after the eastern entrance a pilaster bears the image of Kāma and Rati. The male figure of a standing couple holds a bouquet of flowers in his right hand and a sugarcane in the left. The presence of flowers and sugarcane in his hands makes us to think of Kāma and his consort Rati, but there is no guarantee for our interpretation.

On the next pilaster is again a standing couple but nothing much to say.

## C. South Wall

*Figure 379 Gaṇeśa, south central niche*

First the image of a standing couple is damaged. A couple standing hand in hand is on the next pilaster. In the niche next to this pilaster is *padmāsanasthita* Gaṇeśa. Gaṇeśa has the pose of *padmāsana* lotus, on a lotus seat, where the petals are clearly visible. There is a manuscript in his right hand and the left holds a *modaka* with his trunk applied on it to relish it. A small tiara adorns his head. He is *lambodara*, big tummy.

*Figure 380 musician, south*

The pilaster next to it is adorned with a couple where the man is holding a string instrument like a modern guitar to accompany his song. We see such similar instrument on the external wall of the Meguṭi temple at Aihole. In the Pāpanātha sculpture the man is playing on the instrument with his left hand whereas in the Aihole he plays with the right. Probably there were three strings because we see three pegs near his right hand. It looks as if both persons are singing. She is holding him by his arm. She has such a beautiful hairstyle as if the hairs have been knotted and formed like a coiled serpent with a knot in the centre like in most of the Calukyan images representing female characters.

*Figure 381 flutist, south*

The next pilaster is adorned with a representation of a couple in which the lady is playing on a string instrument. His left arm surrounds her waist and there is a female attendant too.

A few pillars in the mahāraṅgamaṇḍapa have been decorated with some sculptures. All these are in the passage leading to the *sanctum sanctorum*.

*Figure 382 Vīṇādharī, 2nd pillar from west in the northern half*

A lady with a *vīṇā* is standing in *svastikapāda* holding the instrument pressing on her chest. The *vīṇā* is a string instrument known in Indian literature from Ancient times. The upper gourd of the instrument is just above her left breast and she holds it diagonally. It is difficult to say whether there is a gourd at the lower end of the instrument where she is playing with her right hand. Her costumes and hairdo are in conformity with the Calukyan style.



*figure 382.* Ref: P.393, Vol2

On another pillar there is an image of a lady standing holding something in her right hand. She is in *samapāda* with slightly protruding hips. Her dress and hairstyle are in conformity with the period's habits. It is a very elegant figure like the one in Banteay Srei temple in Cambodia.

## 3. 6. 3. Eastern Entrance Porch

Surprisingly we notice that among the Calukya temples on the site of *Pattadakal*, at least those which are in good condition, only Lokeśvara and Trailokeśvara have entrance pavilions on three sides. Only the Kāśiviśveśvara temple in the Karnataka Nagara style is in fairly good condition, but at present it has no entrance pavilion. Probably it had only one entrance to the east. Pāpanātha, which is in a mixture of both styles, has one entrance only, with an elaborate porch to the east of its outer *maṇḍapa*.



*figure 78.* Ref: P.79, Vol2

Two pillars and two door attendants and a beautifully carved ceiling constitute the elements of the eastern entrance.

*Figure 78 Ānandatāṇḍava, porch ceiling*

The ceiling is decked with a dance of eight Śiva amidst his attendants and accompanists. Śiva occupies the central portion of the ceiling. As he is with his consort and no destructive elements in his hands we can safely say that it is *Ānandatāṇḍava*. He has eight hands of which four on the right side are clearly noticeable whereas only two are traceable on his left side. Marks of breaks of his other two hands are perceptible. What is very curious is that the third right hand holds a stick. There is a similar image of dancing Śiva (*figure 372*) in the inner *maṅḍapa* next to the cella. In that figure Śiva holds a trident with an attached flag in his upper right hand,



*figure 372.* Ref: P.384, Vol2

whereas in the image under study neither the flag nor the trident is seen. Only a stick is clearly visible. If it is really a stick which he holds, in that case can it be called dancing Lakulīśa? He holds in his top upper right hand a *ḍamaru*, the next hand is in *patākahasta*, and the lowest right is *kaṭihasta*. His upper left is in the gesture of holding a deer, then the next embraces Pārvatī and the other two are broken. Pārvatī holds a lotus bud in her right hand whereas the left is in *dolahasta*. She has a big chignon which is not at all in the Calukya style. Both Śiva and Pārvatī are standing with legs in *svastika*. Śiva's right leg and Pārvati's left are in *samapāda* and his left foot and her right are in *agratalasañcara*. A player of *ghaṭa* is seated with his instrument. His left hand is on the neck of the pot whereas the right one is ready to play with its wrist, the palm and fingers being turned towards his chest. In between Śiva and Pārvatī is seated the *naṭṭuvanar* playing on cymbals, keeping the rhythm. Both wear big tiara. The divine couple is surrounded by semi-divine dancers known as *apsaras* and *kinnara*. In images which are by the side of the *ghaṭa* player, the knee of the right leg of the male figures which is bent touches the ground and the other leg is completely stretched, flexed at the knee level. The space provided at the extended leg is dexterously used to seat the *apsaras* whose right leg is folded and posed on the calf of the extended leg of the *kinnara*. His thrust torso signifies that he is flying. Similar figures are on all the other three sides of the panel.

There were two *dvārapālaka*, door keepers. One to the north was hewn by the same Baladeva who was also the author of the door attendant, south-west of the Lokeśvara temple according to inscriptions on the site. In the Pāpanātha the statue is no longer in its place. On the other side the door attendant is in his place. They may be identified as Nandikeśvara and Mahākāla. But we do not know whether this Nandikeśvara had horns or not. There are two pillars one to the south and the other to the north.

On the north Pillar façade east Sūrya and Saṃjñā. Visitors are welcomed by an interesting couple carved on the eastern façade of the pillar. The man has a normal figure, but the lady has human body with a horse face. This reminds us the story of Sūrya and his consort Saṃjñā.

Saṃjñā the daughter of *Viśvakarman* is married to the God Sūrya, the Sun. Not able to stand his heat Saṃjña decides to leave the Sun God after begetting him two sons Yama and Manu and a daughter Yamī. But

before leaving the house she gives life to her shade and asks her to live there without giving any place for suspicion about her flight. She calls her Chāyādevī. On her turn Chāyādevī gets two sons Śani, one of the Manu, and a daughter Taptī. As the days roll on she begins to show a step motherly attitude towards Saṃjñā's children.

On coming to know the reality the Sun god gets annoyed and goes in search of his consort. At last he finds her roaming in a forest in the form of a mare. Here the Sun God meets her and they beget the twins Aśvins.

Here she is shown almost naked. He is also not much dressed. This kind of images is seen often on Aihole monuments.

On the north façade the Tripurasamhāra scene is depicted. The story starts on the north façade of the NE pilaster and then it continues on the same façade of the NE pillar. For the details of the story see pillar 4, façade east, in the temple of Kāśīviśveśvara. In the Pāpanātha temple the picture is more elaborate.

On the south pillar, façade east, there are some images but all damaged. On the north façade is a royal couple. The man holds a flower in his right hand and lays his left hand on her chignon very gently. Apart from these scenes, the pillars are decked with many ornate images of minor importance.

## 3. 6. 4. External Walls

Like in other temples the external walls are covered with a series of images. We will start with south.

### A. South Wall

The south wall was built by Revaḍi Ovajja (inscription 32). Half of it is covered with *Rāmāyaṇa* scenes. Before the beginning of the story of the epic there is a *bhadra maṇḍapa*, in the axis of the *vimāna*. Dr. Padigar calls it ghanadvāra big door. We personally call it axial pavilion, as it does not have the structure of a door, nor of an entrance. It is a residence for an important image of Śiva. Revaḍi Ovajja has started to build and decorate the wall from this point with *Rāmāyaṇa* scenes. Images have been carved

in the niches and also on the surface of the wall. We will not go into the details of the story but give a gist of the pictures like Annigeri, going step by step from west to east.



*figure 386.* Ref: P.397, Vol2

*Figure 386 Naṭarāja, bhadra pavilion on ambulatory wall*

The south wall of the ambulatory has a *bhadra* pavilion sheltering an image of *Naṭarāja* there. This image is damaged beyond description. There are two inscriptions here giving the name of the ācārya who carved the statue. But they also have not been spared from vandalism or time (inscription 37). There are two pillars to this *maṇḍapa*, but all damaged.



*figure 383.* Ref: P.394, Vol2

*Figure 383 prelude to the Rāmāyaṇa epic, inner maṇḍapa external wall*

It starts with a person sitting and then a man dancing.

Two ascetics are sitting and discussing on some question. Probably Sanatkumāra and Nārada are represented. Nārada is always in singing pose. So we think it must be Nārada and the seated sage is Sanatkumāra. Their dialogue is at the beginning of the epic.

In the next niche there are sages.

Two persons are sitting and exchanging ideas. As their heads are damaged the identification of these characters is difficult.

In the next niche sages are going, probably to Ayodhyā, on the invitation of King Daśaratha to perform a sacrifice to be blessed with a heir apparent.

There is a couple sitting. This sequence is carved below the perforated window but the images are damaged.



*figure 384.* Ref: P.395, Vol2

In the next niche sages are performing the sacrifice so that king Daśaratha will beget children.

*Figure 384 Bālakaṇḍa contd, inner maṇḍapa wall*

Distribution of the fruit of sacrifice amongst the three wives by King Dasaratha

In the niche there are two sequences. The lower one represents Rāma going to the forest with Viśvāmitra and killing demons like Tāṭikā and so on. In the upper panel Viśvāmitra is teaching the princes.

On the wall in recess: Again there are two sequences. Viśvāmitra is taking them to Mithilā for the wedding of Sītā. In the lower panel Rāma is ready to shoot at hurdles coming on their way. In the upper panel they are on their way to Mithilā.

*Figure 385 Śūrpaṇakhā, outer maṇḍapa wall*



*figure 385.* Ref: P.396, Vol2

The artist has jumped many sequences like the marriage of Rāma, Kaikeyi's intervention to send in exile the prince heir apparent to the throne for fourteen years. The next scene is the princely family in the forest. There comes Śurpaṇakhā a demoness to seduce the young princes. Understanding her wicked intentions Lakṣmaṇa cuts her nose off and thus disfigures her. This sequence is well carried out on the south wall and it is labeled also. Besides it mentions the author of the scene too. Baladeva who has already carved many images in this temple is responsible for the realization of this scene too. Above the head of Śūrpaṇakhā there are a few letters still visible and we read Baladeva. Unfortunately after the name the remaining portion is damaged. However, we can safely say that this sequence is well accomplished on the stone by Baladeva.

*Figure 81 Rāmāyaṇa contd, outer maṇḍapa external wall*



*figure 81.* Ref: P.82, Vol2

In the next sequence the princes had to face demons like Khara, Dūṣaṇa, cousins of Rāvaṇa. The demons were not only defeated but also lost their lives.

In the second niche Śūrpaṇakhā goes to Rāvaṇa her elder brother and laments upon her degrading condition. Rāvaṇa decides to take revenge upon these humiliating acts of Rāma and his brother. Rāvaṇa's name is written as Rābhaṇa. Here Rāvaṇa has ten heads.

Rāvaṇa plans with Mārīca to put the princely family into traoubles.

Rāma, Sītā and Lakṣmaṇa in their hut are carved in the third niche. This is the prelude to the golden deer. But it is damaged. Labels read as Sītā, Rāma, Mārīca etc.

Rāma is ready to shoot the animal.

Kidnapping of Sītā by Rāvaṇa is the scene of the fourth niche. On hearing Sītā's cry for help, the old Jaṭāyu, an old friend of Daśaratha, father of Rāma flies quickly to save his friend's daughter-in-law. But he is not a match to the puissance of the demon. Rāvaṇa cuts off Jaṭāyu's wings and leaves him in a pool of blood. Label reads as Rābhaṇa and Jaṭāyu.

The fight between *Vāli* and Sugrīva is in the fifth niche. *Vāli's* name is written as *Bāli*. Rāma shoots at him.

Then on the wall is a scene devoid of labels where Rāma fights with a demon. There is a big scene in the last niche. On the top are seated Rāma, Lakṣmaṇa, Hanumān, Vibhīṣaṇa. Hanumān's name is written as *Aṇuma*. In the lower panel the building of the bridge is depicted. Aṅgada, Naḷa etc are busy building the bridge to Laṅkā. Labels read as: Jaṃbhavan, Naḷan, Sugrīvan, Aṅgadin. Next to the niche is the ocean with a bridge over it.

## B. East Wall Southern Half



*figure 82.* Ref: P.83, Vol2

*Figure 82 Rāmāyaṇa contd, outer maṇḍapa external wall*

Here the wall turns and the story of *Rāmāyaṇa* continues on the southern portion of the east wall. An army of monkeys is the next scene. Just above this is the inscription mentioning the name *Śile muddara mārman Revaḍi* Ovajja maker (builder) of the south direction *i.e.* the south wall. Next to the niche are the images of Rāma, probably A(ṇu)ma, Vibhīṣaṇa and Lakkaṇa.

In the first niche is the fight between Kuṃbhakarṇa and Rāma's army. Next is Indrajit facing Rāma's army. Various kinds of weapons are seen here.

Labels and portraits of Vibhīṣaṇa, Lakkaṇan, Rāma and Aṇuman (Hanumān) are written but some images are damaged.

In the second niche is the final scene of the battle, Rāvaṇa in his chariot going to the battlefield. Monkeys' army is attacking him.

On the south eastern pillar is the final sequence of Rāma on the throne. It is a curious scene. There are some dancing figures. Probably, the people of Ayodhyā are expressing their joy, looking forward to this occasion.

## C. Western Wall



*figure 387.* Ref: P.398, Vol2

*Figure 387 Gajasaṃhāra etc., ambulatory wall bhadra niche*

The decoration on the western wall starts with a standing image of Viṣṇu with his consort. Then in the centre of the wall there is a small pavilion where Śiva *Gajasaṃhāra* image is carved but it is much damaged. There are some figures of mother goddesses with babies. but in a pitiable

condition. Of the two pillars the SW has the image of Viṣṇu to the south and probably Śiva-Gajasamhāra on the other side.

On the western façade of the north pillar of the pavilion there is again a dancing Śiva and a *gaṇa* seated by his side with folded hands. On the north façade is Kṛṣṇa Govardhana.

Then on the surface of the wall to the north of the central *maṇḍapa* is Varāha mūrti followed by Viṣṇu Narasiṃha engaged in killing the demon Hiraṇyakaśipu. There is nothing great to describe.

## D. North Wall

This wall is covered with images. Some are in fairly good condition.

***Figure 388 Gaṇeśa, Naṭarāja, Trivikrama, Gajakacchapa, north bhadra niche of ambulatory***

The sculptural dance starts with the dancing Gaṇeśa in the niche. He is beautiful.



*figure 388.* **Ref: P.400, Vol2**

Before arriving at the pavilion there is an image of Varuṇa god of waters and west direction. To the east of the pavilion there will be Vāyu on a ram, god of wind and norsth-western direction.

In the centre of the pavilion was again a statue of Śiva carved probably like a dancer. But it is so damaged that the description of the image is not possible. To his right is Brahmā and to his left Viṣṇu. This is the conception of the Lākulaśaiva temples. Three images are set up in the same edifice with the concept of Śiva Ekapādamūrti. There are two pillars to this *maṇḍapa*. As it is on the north wall of the temple, by and large, we have images of Viṣṇu, the godess and *saumya* forms of Śiva which correspond to his Vāmadeva aspect. Loyal to this concept, there are representations of Viṣṇu Trivikrama and Gajendramokṣa on the pillars of the pavilion. The image of Trivikrama is much damaged. The face is almost effaced. On the west façade of the same pillar is also another image of Śiva.

On the east façade of the other pillar again there is a sequence of Śiva Tripurāntaka. On the north façade of the pillar is Gajakacchapa. By and large, this image is identified as Gajendramokṣa but here the leg of the

elephant is caught in the clutches of the tortoise. This is *en rapport* with the episode of "Gajakacchapa" in the *Mahābhārata* and we have treated this topic at length in the section of Lokeśvara and also Trailokyeśvara (*Lokeśvara figure 208, Trailokyeśvara, Pillar 5, South façade, figure 298*).



*figure 389.* Ref: P.402, Vol2

*Figure 389 Durgā, Harihara etc. north wall of the inner maṇḍapa*

In the first niche by the side of the pavilion is an image of Mahiṣāsuramardanī. This image differs slightly from the one inside the temple. The goddess is piercing with her deadly weapon the body of the demon who has taken the form of a buffalo. From this body is emerging out a human head with horns.

After a damaged image there is a niche in which is also a damaged image. Is it Śaṅkara-Nārāyaṇa?

It is followed by an image of standing couple. Because of the muzzle of the masculine figure it is probably Nandikeśvara with his consort. In *Liṅgapurāṇa* it is said that Nandikeśvara is married and his *madhucandra* is described at length.

In the third niche there is an image with the head well cut out at the level of the mouth. To the right of the central figure is a seated man singing and to the left is a female figure. There is one such image on the west wall of Lokeśvara and on a detached stone stela in the Paṭṭadakal Museum. We are unable to understand what it represents?

A few images on the continuation of the inner *maṇḍapa* wall are heavily damaged.



*figure 390.* Ref: P.404, Vol2

*Figure 390 Śiva, Kāma etc. north wall of the outer maṇḍapa*

A series of iconographic representations starting from Śiva, Kāma and Rati up to *Kirātārjunīya, i.e.* Śiva going in the guise of a hunter in the company of his consort Pārvatī runs along the north wall of the outer *maṇḍapa*.

The first niche has an image of a four-armed Śiva standing with *Nandin* in the background and *gaṇa* on his sides.

In the following niche are images of Kāma and Rati standing. Kāma holds the bow and the arrows of flowers. Rati's face is damaged. She is standing with her left hand in *dola* and the right resting on her thigh. She is slightly hipped to the left.

An image of a lady standing with two attendants, a *kubjā* to her left and a male figure to her right. Probably she is a *vanecarī*, a forest woman which speaks often inscription.

Standing Viṣṇu is in the third niche. It resembles the image of Viṣṇu in the cave No. 3 at Badami.

Gaṅgāvataraṇa. The whole story of Gaṅgāvataraṅa is caught in the fourth niche. Śiva is standing with his hairs spread to receive Gaṅgā waters. Gaṅgā is shown in the right hand top corner. On the same side below is Bhagīratha doing penance to bring down the sacred river Gaṅgā to the earth. The whole story which is depicted at length and breadth on the pillar 4 in the Lokeśvara temple is caught in one small niche. Just above this niche, in the top dormer window is dancing Śiva. It is damaged. The position of his feet is identical with that of the image of *Naṭarāja* in the first cave at Badami.

On the surface of the wall again there is an image of a woman probably a vanecari.

In the fifth niche *Rāvaṇadarpavināśana* is carved. Rāvaṇa with his multiple heads is sitting, probably crushed under the mount Kailāsa. On the top of the mounation are sitting Śiva, Pārvatī and other *gaṇa*. But the top portion is damaged.

On the last two niches of this north wall are standing two heroes with their bows to shoot arrows. In the last but one the male figure is accompanied by a female and dogs. This is to say that Śiva is going in the guise of a hunter to fight with Arjuna and finally bless him with the dreadful *pāśupatastra*. In the last niche is standing Arjuna, first in meditating pose and then ready to shoot an arrow. He is in the dress of an ascetic because he has come to the forest to perform penance in order to acquire the *pāśupata* weapon from Śiva. All these stories are dealt in detail while describing their representations in the temple of Lokeśvara.

## E. East Wall, Northern Half

*Figure 391 Somanātha riding Nandin, Arjuna receiving weapons, outer maṇḍapa east wall northern half*

In the first niche on this portion of the wall the heavenly family of Śiva is



*figure 391.* Ref: P.406, Vol2

on their vehicle *Nandin*. Śiva is with his consort and a baby. At the feet of *Nandin* is a person lying. In the left lower corner is a seated *gaṇa* who is supporting the feet of the couple sitting on the *Nandin*. The tableau is so damaged that we cannot give further details.

Eight godly persons seated and one man standing compose the tableau in the next niche. This is the continuation of the story of the acquisition of *Pāśupatāstra* by Arjuna. Once he had acquired that weapon from Śiva, other gods of the directions came to give him other weapons which he will use in the final battle of Kurukṣetra against the Kaurava brothers.

In the next image there are two persons standing. As the stone is too much damaged, it is impossible to make out what it represents.

Above this image is again a *cauri* bearer. She is standing in *svastikapāda*, fleshy at the hip level. It is a very elegant portraict of a lady.

Above these images there are pictures of demi-gods flying and some dance sculptures of Naṭeśa in the dormer windows on the top. Most of them are damaged.

*Nandin*, perhaps did not have a special *maṇḍapa* but was placed in the outer or *mahāmaṇḍapa*.

With this we close the chapter on the Pāpanātha temple.

## 3. 7. The Temple of Kāḍasiddheśvara

The Kāḍasiddheśvara temple is situated a few meters away from the Galaganātha and it also faces east. A large part of the temple is damaged. Only the *vimāna* and *maṇḍapa* have survived. Like most temples on the site this temple has a Karnāṭa Nāgara tower and *śikhara*. There is no *Nandimaṇḍapa* surviving.



***figure 11.*** Ref: P.16, Vol2

There are two guardians of the gate but they are damaged to a certain extent. So it is not easy to give their identification. River goddesses are at the entrance door of the *garbhagṛha*.

Both the Liṅga and the *pīṭha* are in good shape. Doorjambs are damaged. There is an interesting lintel (***figure 11***). There are three images on it. In the centre are Śiva and Pārvatī seated on a rocky mountain with *Nandin*

at their feet. Śiva has four hands which hold in the upper right a snake, lower right resting on his thigh, lower left encircling Pārvatī's waist and the upper left holding a trident. Pārvatī's right hand rests on her spouse's left thigh and in her left hand there is something which is not clear. The way she is sitting looks as if she is ready to get up and run away from there. The couchant *Nandin* is at their feet.

To their right is Brahmā standing with four hands. His lower two hands repose on his waist and the upper ones are adorned with *sruk* and *sruva* the two ladles of sacrifice. To the extreme north of the lintel is Viṣṇu standing with usual attributes.

There is one image on each wall of the external façades.

South: Śiva Lakulīśa? Damaged (*figure 13*)

West façade Śaṅkara-Nārāyaṇa (*figure 423*). This is a very common image in Śaiva temples. To the right is Śiva and to the left is Viṣṇu. They are shown with their attributes *i.e.* Śiva with trident and Viṣṇu with a conch. The image has its usual fineries. It is in good condition.

Façade north, Ardhanārī Śiva (*figure 14*). This is once again a common figure and it is in its place that is the north façade. As north is Vāmadeva in the concept of Pañcānana Sadāśiva, by and large handsome and mild images are carved on this façade. Also the left side of Śiva is occupied by Pārvatī. So it is justified that an image of this theme should be on the north façade. The right side of the image represents Śiva and the other Pārvatī. Her portion is very elegantly carved. She stands gracefully and holds a flower in her left hand. One can even notice the motifs of *Karnāṭaki kaśīdā*, Karnāṭaki embroidery on her dress which covers her left leg. There is a *gaṇa* on the right side and *Nandin* behind. *Nandin*'s muzzle sneaks out on the right side near Śiva's hand.

The entablature or the top portion of the temple walls are covered with low reliefs, images encircled or entangled in a garland running around the temple in zigzag like a snake. This mosaic reminds us of Pāpanātha temple. The presence of decorative motifs of this kind in these two temples leads us to think that probably, both were built at the same time. But Pāpanātha underwent some renovations at the time of Kīrtivarman II and another external wall was built around the ancient shrine. It may not be wrong



*figure 13.* Ref: P.18, Vol2



*figure 423.* Ref: P.440, Vol2



*figure 14.* Ref: P.19, Vol2

to think that these two temples must be the earliest shrines on the site of Paṭṭadakal. Unfortunately, we have no records to prove it. We have to conclude from hypothesis to hypothesis.

## 3. 8. The Temple of Jambulingeśvara

This is another small temple in the Karnāṭa *Nagara* style on the site of *Pattadakal* and it is situated just behind the Galaganātha temple. Jaṃbulinga is a modern appellation and there are absolutely no documents to confirm its name. So we have to admit the popular term and treat Śiva's name as Jambulingeśvara. This temple also faces east like all others and has a *vimāna* in the north Indian style with the image of *Ānanda Tāṇḍava Naṭarāja* in the frontal panel. There is a Liṅga in the cella but the *Nandimaṇḍapa* is completely out of sight. It has disappeared except leaving one trace to prove its existence in the past. There are miniature edifices with a Liṅga in the centre on the eave just above the lintel, probably suggesting the concept of Sadāśiva as Pañcaliṅgeśvara. No doubt the effigies of Liṅga are carved also in the dormer windows but on the lintel the Liṅga is placed in the images resembling that of temple structures in miniature. This special feature of monuments in miniatures directs us to think of Pañcaliṅgeśvara concept of Sadāśiva. By the side of the doorjambs there must have been the images of guardians of gates and river goddesses etc. but they have disappeared.



*figure 424.* Ref: P.441, Vol2

*Naṭarāja* on the frontal panel has four pairs of hands and he is in the company of his consort Umā and the vehicle *Nandin* (*figure 424*). In the upper pair of hands he holds a battle axe in the right and some pot like thing or *ḍamaru* in the left. Then the next pair is in the pose of *karihasta* and *kaṭakāmukha* which is one of the most popular gestures of dance in Paṭṭadakal. There is a problem in the following pair of hands. With his left hand he is caressing the chignon of his consort. But its corresponding right hand is not clearly traceable. The fourth right hand resting on the hump of the bull has some attribute in circular shape difficult to identify. The fourth left hand rests on his lap. His left foot is in *agratala*, the other in *sañcāri* and both make a beautiful arch due to the legs in *āyatamaṇḍali*. His head is tilted to his right so that he will have a look at his consort and see her appreciation. Pārvatī or Umā's head is also tilted to her left so that she can have a direct glance at her Lord. She holds his lowest left hand

with her right and her left is in *lola hasta*. Her headwear is like a *daṇḍe* of flowers. Her feet are in *samapāda* but she is slightly hipped to the left as if in waddling motion. Outside the medallion on either side are two Nāgarāja with folded hands. They have multiple hoods. Probably they are Aśvatara and Kaṃbala, the two *Yakṣa*, demi-gods champions of music whom Śiva transforms into serpents and takes as ear ornaments, so that they can sing for him and always have music to listen to (principle of the present day walkman or headphone). These two *Yakṣa* in the form of Snake kings are awaiting for their Lord's orders with their hands in *añjali*. Above the circle are again two more celestial beings, in flying position. They are coming to worship Śiva. Probably they are two *gandharva*. Dr. Kapila Vatsyayana gives a perfect description of such images from Gupta monuments[83]. Her description of images, to a certain extent suits to our images too. From their raised hands and their gestures it is quite clear that they are singing the lores of their Lord. Their knees are flexed and one knee touches the contour of the medallion. The other leg flexed and extended to the back so much so that the foot is lifted to the level of the waist. They have an extremely elegant movement and it is proof of carver's skill.

On all four walls of the external façade there is one image in a central niche.



***figure 425.*** **Ref: P.442, Vol2**

*Figure 425 Śiva, Lakulīśa (?), south niche*

Śiva is standing in *samanakha*, straight. He looks like being *ūrdhvaretas*, but a tiger's skin is hanging around his waist leaving the central portion open. On his right thigh the tiger's head and on the left its legs with paws are visible. There is a battle axe in his left hand and probably a *daṇḍa*(?) in his right hand. But it is broken. He is *jaṭāmakuṭin*, hair tied in the form of a tiara. There is also an aureole behind his head signifying that he is an important deity.

On the west side the image is damaged beyond recognition.



***figure 426.*** **Ref: P.443, Vol2**

*Figure 426 Viṣṇu, north niche*

On the north façade there is an image holding conch, discus and having aureole. This is an image of Viṣṇu. Once upon a time it must have been a very handsome figure having a robust body but now it is much damaged.

83. Ibid. *Sculpture and Dancing*, p. 329

## 3. 9. The Temple of Galaganātha

Galaganātha is another temple in the Karnataka-Nāgara style on the site of Paṭṭadakal. There are absolutely no records to confirm that name of the god in the *sanctum*. It is a modern appellation and we have no idea who gave this name to this temple. The temple is dilapidated so much so that even the wall that was covering the front portion of a *śukanāsī* is fallen and its two tiers are open.

Like most temples on the site of Paṭṭadakal Galaganātha faces east. There must have been a large *maṇḍapa*, *śukanāsi* and an *ambulatory passage*. Now the first two elements have disappeared beyond our hope. Only the *sanctum sanctorum* and a portion of ambulatory passages are *in situ*. There is a huge Liṅga in the *sanctum* but the socle of it is missing. Consequently, all the three parts *viz*. square, octagonal and cylindrical are perceivable.



*figure 37.* Ref: P.44, Vol2

The image of Śiva Naṭeśa (*figure 37*) is in the centre of the lintel. He has two pairs of hands. The lower right holds a trident, the lower left a flag and the upper left is in *karihasta*, whereas the upper right, not clear, must have been either in *patāka* or in *khaṭakāmukha*. His left foot is in *agratala* and the right in kuṅcita. He is in *ardhamaṇḍali*, legs making a beautiful bends at the knee level. To his left is seated a percussionist on *ghaṭa* or a cymbals player and to the right is a flutist (?). As the tableau is much damaged it is not clear on what instruments the accompanists play. There is neither Pārvatī by his side nor *Nandin* behind him. On the door jambs are river goddesses in the form of female goddesses. They are accompanied by umbrellas but the carriers are not traceable. The door jambs have suffered much from the use of time and vandalism.

In the internal ambulatory passage there are three niches in this passage and all of them are empty. The one to the south, on its top has a *kuṃbha* followed by an image of Lakṣmī. The western niche is also empty. On the jambs there are images of *kinnara* and *pūrṇakuṃbha*. The north niche is also empty. On the top there are dormer windows adorned with handsome inserted heads.



*figure 427.* Ref: P.445, Vol2

In the external *pradakṣiṇapatha*, in the projecting parts of the plan, the *kumuda* of the *adhiṣṭhāna* is replaced by a series of five or six cubic protruding blocks. They bear images. On the south the following set is seen (*figure 427*): 1st is a fighting scene; 2nd a bird with two heads or the

bird in double action: at first its head is lifted towards its back, as birds do often, then it turns the head towards the earth to peck something. This representation cannot be called *gaṇḍabheruṇḍa* because of lack of features of that noble bird; 3rd musicians with cymbals in their hands. In the 4th block the monkey and the half cut wooden log. We have given the story in full while describing images in the Lokeśvara temple; in the 5th block is a story of two *hamsa* carrying a tortoise? The image is damaged.



*figure 43.* **Ref: P.49, Vol2**

Central figure, south façade, Andhakāsuravadha (*figure 43*).

The temple is an expression of the five faces of Sadāśiva; that is well applied here. Unfortunately all the images in the niches in different directions of the temple are all empty, except the one to the south where an image of Andhakāsura is shining. This is one of the most beautiful images in the temple of Galaganātha and also the whole of the site. To our good fortune it is one of the non mutilated images in Paṭṭadakal. For the story of Andhakāsuravadha see *Lokeśvara*, *figure 181*. The difference between this representation and the one in the Lokeśvara is that here Śiva faces south but his face is turned towards the east whereas in the other the face is turned to the west. Also there he is with only one pair of hands but here he is *aṣṭabhuja* eight or four pairs of hands. Two of his hands are engaged in piercing the body of the demon Andhaka. Here the action of Śiva is represented in two dimensions. First he spits the demon on his trident. Then the demon praises Śiva and the latter blesses him with the rank of a *gaṇa* in his entourage. So we presume that the personage under the left foot of Śiva is the image of subdued Andhakāsura.



*figure 181.* **Ref: P.191, Vol2**

Of the four pairs of hands the right lowermost and the left topmost are engaged in piercing with the trident and spitting the demon. The uppermost right holds a sword the edge of which passes behind the tiara formed by the matted hair. What he holds in his other hands is not very clear. Then the next one is in *muṣṭi* and the corresponding left is in *saṃdaṃśa*, In the *Nāṭyaśāstra* these hands are used, the first one in giving a blow and the latter in *balidāna*, presenting an offering. First Śiva gives a blow to the demon and then, when the demon comes round, he shows him his grace. The third lower right holds a snake and its corresponding left a flag. The remaining lowest left hand rests on the lap expressing universal power. The god is adorned with a *jaṭāmakuṭa* decorated with skulls and also a *ruṇḍamālā*, garland of skulls which are typical of Śiva's fineries.

There is one more personage at his left foot. Probably it is a goblin.



*figure 41.* Ref: P.46, Vol2

Going towards west there is a set of five cubic blocks next to the niche with an image on each (*figure 41*). The series starts with two men going playing on some instruments of percussion. In the next is a *hamṣa* a mythical bird with a long neck. It looks more like an egret than a duck as we see in later sculptures. In the third two birds on either side of one lotus stalk. They may be identified with *cakravākapakṣi*. See the story given while explaining such an image in the Trailokyeśvara temple. In the fourth there are again *hamsa* and in the last and fifth two persons like in the first. In both cases the *haṃsa* are sipping something from a vessel. So their long neck is turned towards the pot placed on the ground. They are face to face. Two men in the last block are going towards east. There is much symmetry in this series.

In the next series there are six blocks of which three are elongated and the other three square. It starts with the pose of a dance by a man. His right leg is in *ūrdhvajānu* and the left is in *ardhamaṇḍali*. His right hand is in *dolahasta* whereas the other is not clear. In the next two blocks the two *cakravāka* birds, standing back to back, are shown yelling for their lovers. The 4th one is oblong and it contains floral design. The last two, which are also square in shape, have again the tableau of *cakravāka* birds standing face to face crying.

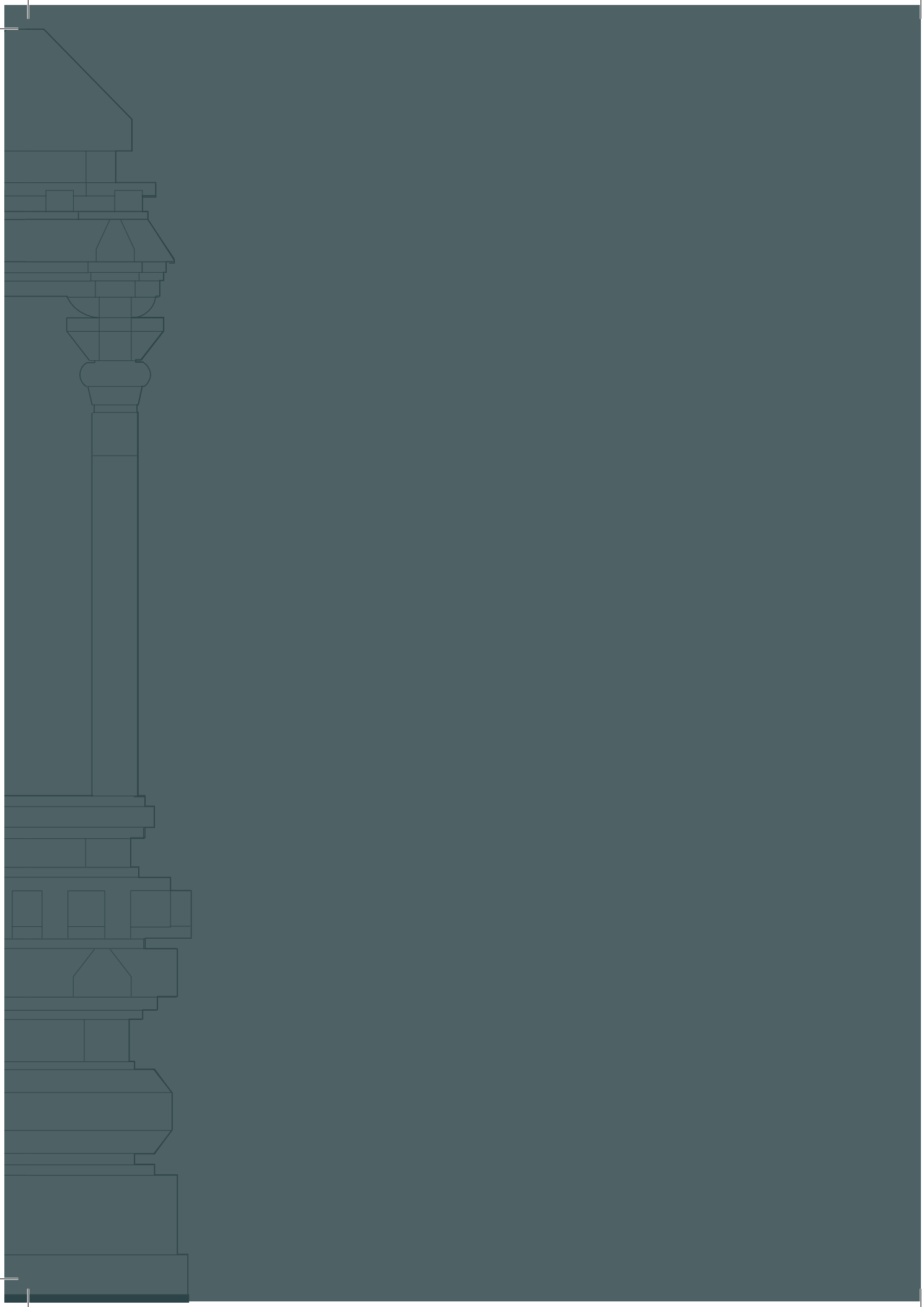
The western façade is completely damaged. So we go to the north façade. Going towards east, in the first set there are only two blocks. From left to right: a goddess seated on a *siṃhāsana*. She has four hands which are not clear. As the *ḍamaru* is seen on her left side she may be identified with Pārvatī. There is a devotee by her side. In the next there is a dancer whose position of legs makes us think of a clown.

In the last series there are again five blocks. Going towards east or from left to right: a person is sitting in the first. This image is so corroded that it is impossible to determine what it tells. In the next there is a seated god on a *siṃhāsana*. This is followed by another where a man is dictating and in the following a scribe is writing the recitation. In the last block we see a person sitting and relaxing. Probably it is a female figure.

There is one more set of five blocks and an image of either a dancer or singer is carved in each. From left to right: a percussionist; in the next is a

dancer whose left hand is in *karihasta*, the other fleshed and whose feet are in *samanakha*. This is followed by a dancer with a snake. He holds a snake in his right hand, the left is in *dola* and feet in *āyatamaṇḍli*. In the following block a person is either singing or repeating the rhythmical syllables and dancing at the same time. His left arm is raised and the palm is in *patāka* whereas the other is bent and folded at the elbow level. His left foot is in *agratala* and the right in *samanakha*. His head is tilted to the right side. In the next block is a dancer in *ūrdhvajānu*. His right leg is raised and the left is firmly planted on the ground. His right arm is raised and the left is folded at the elbow level. The positions of the hands of these last two images are quite symmetrical.

With this we come to the end of Galaganātha temple iconography description.



# 4

# Epigraphy

# 4. Epigraphy

## 4. 1. Inscriptions in the Temple of Lokeśvara

### Inscription 1 (*figure 428*)

(*Indian Antiquary*, X, (*IA.*) no. C, p.162-164; *Kannaḍa University Epigraphical Series* (*KUES*): 9, Badami Taluk, 70, p.200-201; *Pattadakalla Gudigalu* (*P G*), no.2, p.79) *Inscriptions of Calukyas of Bādāmi,* (*ICB*) ed. by Shrinivas V. Padigar, ICHR, Bangalore, 2010, Vikramāditya II, no. 129, pp. 220-221.

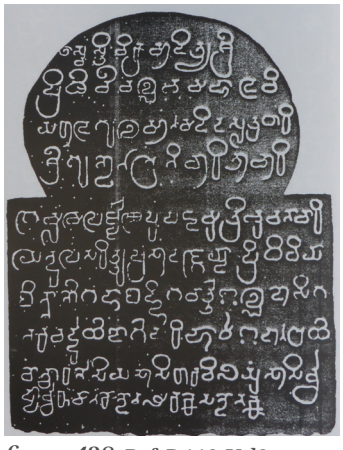


*figure 428.* Ref: P.446, Vol2

This is one of the first inscriptions in the Eastern entrance of the Lokeśvara Temple, inscribed on the northern pilaster, facing the river Malaprabhā.

Written in Kannaḍa characters of the 8th century and in the same language, it has altogether ten lines with each line furnishing important information. Letters are nicely incised on the surface of a well polished pilaster.

The purport of the grant is to make known to the public the honours that were conferred upon Guṇḍan, *anivāritācāri*, unchecked or irresistible, the principal architect of the temple who built the temple of Lokeśvara under

the orders of queen Lokamahādevī. He was also honored with the title of *Tribhuvanācāri*, master of three worlds (in his domain of raising edifices). Another special feature of his monuments is that he has adopted a new style, different from the old one which the experts of his times followed to build temples. In this inscription the old style is called *baḷḷigavarte*, device in the form of basket made of bamboos which come around the monument. The introduction of the new style by Guṇḍan made him to be eligible for the title *Tribhuvanācāri*. Also another important clause stipulated in the inscription is that those who survive after the fight against miscreants disregarding the articles stipulated in the grant will be compensated.

Fleet has translated the term *baḷḷigavarte* as excommunucation. He translates the passage as: "Let it be known that these are the names of *Âchârya* who averted the excommunication of the skilful people of this district," and he continues his translation "after they had given the *mūmeperjerupu* to the *sūtradhārî* who made this temple of Lokêśvara..." But Fleet's translation does not hold good. For *mūmeperjerupu* he writes "having given the *paṭṭa* called "*mūmeperjerupu*" and in notes he gives various dictionary meanings for *paṭṭa* and he keeps the same term *sūtradhāra* as it is. Others have repeated Fleet's translations or give, different explanations, which have little relevance to the immediate context. We prefer to see an architectural term in this obscure word (see note on this term below), as it is more appropriate to the praise of an architect.

According to our analysis of the text we understand it in the following manner:
The great patron of this grant is, probably the king himself. Lokamahādevi, being the principal spouse of King Vikramāditya II, sponsored the building of the temple of Lokeśvara in order to commemorate the uncontestable victories of her lord over the Pallava kings of Kāñci. The King honored the main architect Guṇḍan Anivārita ācāri by conferring upon him the title of *Tribhuvanācāri*, architect of the three worlds, making him equal to *Viśvakarma*, the divine architect. But who this Guṇḍan is? In the collection of the *Inscriptions of the Calukyas of Bādāmi*, edited by Dr. S. V. Padigar, there is the inscription No. 128, p.220, which mentions a certain "Anivārita puṇyavallabha" as the author of the chart in the Kailāsanātha temple, Kāñcipuram. Although the said inscription is

undated, it is issued by the same Calukya King Vikramāditya II. In virtue of this inscription and the one under study, we are of the opinion that the Anivārita mentioned in the Kāñcipuram inscription is the same as the one honoured by the king in the *Pattadakal* grant. Further Dr. S. V. Padigar is of the opinion that "Mahādeviyarā... (lines 3-4)" refers to his second queen Trailokyamahādevi. We have no proofs to refute his hypothesis nor to defend it either. Although the eastern gate is the common entrance to both the Lokeśvara and the Trailokeśvara, it is not enough to surmise that it refers to the second queen. As the majority of the records in the temple deal with the activities of the temple of Lokeśvara and not the other, we are of the opinion that this inscription also belongs to the temple of the Lokeśvara.

The inscription is undated but from the events that are recorded in the chart, it can be assigned to the eighth century, contemporary of the construction of the temple.

***Svasti śrī vikramāditya śrī***
***prithivīvallabha mahādevi***
***yarādegulaman māḍida sūtradhāri***
***śrīguṇḍan anivāritācāri***
***ge mūme perjeṛupupaṭṭamaṃ tribhuvanācāri***
***yendu pesarittu prāsādaṃgaida prithiviya***
***binnāṇigaḷa baḷḷigavarte illa. Dosiga***
***na kavardduḷidorge parihāra idanaḷi***
***von vāraṇāsiya sāsirā kaviliyuṃ sāsirvvar***
***pārvvaruman kondana lokakke sandanakkum.***

**Translation:**

Hail! King Śrī Vikramāditya, lord of the earth, after having honored (him) thrice greatly with the *paṭṭa*, a band[84], conferred the title of *Tribhuvanācāri*,

84. Perjerupupaṭṭamu is a composite word of three terms *viz* per + jerupu + paṭṭamaṃ. Per, big, great etc; jerupu, is a variant for serupu, honour, respect etc; paṭṭam, of its many meanings here we may take the sense of "a long and narrow piece of cloth or gold tied on the forehead of a king, honorable persons to show the respect". The suffix aṃ is added to give the strength of accusative case or dvitiyā vibhakti.

master of three worlds[85] upon Guṇḍan *Anivāritācāri* who made (built) the temple of that great queen (*mahādevīarā*) (and) there are no *baḷḷigavārte*[86], (decorations) in the form of flower basket made of bamboos which come around (the temple) (made) by *binnāṇi*, connoisseurs of temple building on the earth. There is compensation to those who survive after having punished *kavarda*, those who take away or plunder (the grant) by force[87] the belongings. He who destroys it (the grant) will have the sin of having killed thousand cows thousand and two (?) Brahmins at Vāraṇāsi.

## Inscription 2 (*figure 429*)

(*Indian Antiquary*, X, no. C, p. 164-165; *Kannada University Epigraphical Series* : 9, Badami Taluk, 69. P. 199-200; *Pattadakalla Gudigalu*, no. 1, 78-79; *Inscriptions of the Calukyas of Bādāmi*, (*ICB*) no. 130, p. 221, 222).



*figure 429.* **Ref: P.447, Vol2**

This is another inscription at the eastern entrance, on the southern pilaster in the Lokeśvara Temple, facing the river Malaprabhā.

This undated inscription, probably issued by the queen Lokamahādevi herself, is lengthier than the one by the king. Facts recorded in the body of the text make us to arrive at the conclusion that the inscription belongs to the eighth century when Vikramāditya II adorned the Calukya throne. The chart in prose has totally twelve lines, is written in Kannaḍa characters and in the same language of that century. The letters are clearly and deeply incised on a well prepared surface of the pilaster. This inscription was first noticed and published by John F. Fleet in the *Indian Antiquary* no. X, in the year 1881, pages 162ff.

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85 . All smiths, who work with metals, woods and architects, are known as ācāri, "master, maître etc." Here the king conferred such titles upon the principal architect *tribhuvanācāri*, "master of three worlds", in building monuments. He received honors three times (occasions are not mentioned) with a *paṭṭa*, a band or probably it something like a turban.

86. Binnāṇigaḷa *baḷḷigavarte* illa: binnāṇi is a *tadbhava* or kannadisation of the Sanskrit term vijñāni, connoisseur. In the context of our inscription we have to take it in the sense of connoisseurs of building temples that is architects. *Baḷḷigavarte* is again a composite word. Baḷḷi, betel leaves; that which goes round, etc. gavare, a basket made of bamboos like flower baskets; te is a suffix giving the meaning of possession. Illa, is not there, is absent. The meaning of the whole phrase would be "(the decoration) made by the connoisseurs (of monuments *i.e.* architects) in the form of baskets which goes round (the temple) is not there (in the temple of Lokeśvara).

87. Dosigana kavardduḷidorge parihāra : dosiga is a *tadbhava* or Kannaḍa form of the Sanskrit term doṣiga meaning "he who is faulty, a culprit". In the actual context of our inscription dosi conveys the meaning of "he who has committed mistake" vis-à-vis the clauses stipulated in the grant. Kavardu, "to seize, to strip by force, to plunder". uḷidorge, uḷi means that which "remains, remained, survived". Parihāra, "exemption from taxes"; "Those who survived after confiscating the (property) from culprits will be exempted from taxes" may be the probable meaning of this phrase, we feel.

Apart from terms like *binnāṇigaḷa baḷḷigavarte* and *perjerupu* there are many more terms namely *sakala guṇāśraya*, *anekarūpuvāstupitāmahan*, *sūkṣmātibhāṣitan*, *prāsāda*, *yāgāsana*, *śayana* and *teṅkaṇadiseya sūtradhāri* (lines 8-9). All these terms indicate the qualifications of Sarvvasiddhi ācāri, the chief architect of the temple. And these terms need a special explanation. Sarvvasiddhi ācāri, an abode of qualities made to disappear the *baḷḷigavarte* of his predecessors. *Uḷipu* or *Uḷupu* has both the meanings *i.e.* protect and also hide, conceal etc. In the context of our inscription it is better to take it in the sense of he who concealed the building method of *vinnāṇi* or *binnāṇi*, connoisseurs (of architecture); *sakala* and *niṣkala* : full of artistic qualities and devoid of unartistic ones; his speeches were subtle and meaningful and with inventive ideas; *anēka rāpuvāstupitāmahan*. This term *rāpu* is read by three epigraphists in three different ways. Fleet reads it as *ripu*, suggests the correction *pura* and translates "pitâmaha of many cities and houses" and in foot-note he gives the meaning of Brahmâ; *i.e.* "the creator, the maker" (p.165, f.n. 14). Aṇṇigēri in his *P G* reads the word as *rūpuvāstupitāmahan* and gives the global meaning of "*pitāmaha* in vāstuśilpa". But if we read *rū* then there is no place left for *pu* on the stone. And the epigraphists of *HUES*, no. 9 have also deciphered the word as *rūpu* following the footsteps of Aṇṇigeri. But if one observes carefully the engraving of the text of the chart on the stone itself one notices that the *talekaṭṭu*, head bar of the letter "ra" is a little prolongated and has received just one stroke of the burin giving us the impression that it is "rā". And *rāpu* means repairing, renovating. Dr. S. V. Padigar reads the text as "*rapu*" and suggests the correction into bracket "rū" which means he accepts the reading of Annigeri and the editors of *HUES*. But if we look at the estampages and also on the stone itself the letter "ra" is clear. Head bar (*talekaṭṭu*) of the letter "ra" is slightly longer. It can be taken for rā but neither for "ri" as Fleet deciphered nor "rū" as others suggest. More correct reading is "ra". So according to our reading the word is *rapu* (or rāpu). Both *rapu* and *rāpu* have the meaning of repairing, renovating, darning etc. So, *rapu* or *rāpu vāstupitāmahan* means he was *pitāmaha* or expert in repairing, renovating and building edifices. The next words to be decided are, *yogāsana* or *yāna*, *āsana*. Aṇṇigēri in his *P G* has read these letters as *yogāsana*, a siege for yoga. To the editors of *HUES* it looks like *yābhāsana* (p. 199-200) conveying no meaning. But Fleet has read it correctly and splits the word as *yāna* and *āsana* and Dr. Padigar has also given the same reading as Fleet. We fully

agree with this decipherment. *Yāna*, means a vehicle, and *āsana*, a seat, a siege. The meaning is: vehicles like *ratha*, palanquin etc. for gods. *Āsana* are different types of seats for gods that we see in temples. Then there are a series of terminologies which occur also in āgama texts and these terms are: *sayana* variant of *śayana* a bed or a cot. Lastly *teṃkaṇadiseya sūtradhāri* needs to be explained. It has led to a big confusion owing to the misinterpretation by the British scholars who published the inscription for the first time. Fleet interprets it as sûtradhârî of southern country." Aṇṇigēri translates it as "this ācāri architect of the southern side of the temple." The editors of the *HUES* no. 9 have accepted this interpretation. Dr. Padigar also is of the same opinion.

But if we delve deep in the meanings of these terms we arrive at a different conclusion. *Diśe* is a Sanskrit word which means direction. But it has also other meanings such as *rīti*, *mārga*, manner, method, style. We may not be far wrong if we interpret the word *teṃkaṇadiśe* a synonym for *dakṣiṇadiśe*, southern style; in that case the whole expression will mean "principal architect of the southern style". This interpretation suits well when we study the architecture of the temple of Lokeśvara. Now the modern historians say that the temple is in the *drāviḍaśailī*, in the southern style. As the inscription belongs to the eighth century of the Christian era, the architectural term "Drāviḍaśaili" or *Drāviḍa* style was not yet in the usage. So the queen has coined a term *teṃkaṇadiśe*. We know that from tenth century onwards the technical term *Drāviḍaśailī* for south Indian temples becomes very common and *teṇkaṇadiśe* is forgotten.

Two questions arise while studying these two inscriptions (1&2). Who is or are the donor(s) is the first question. If we read the text in the modern prose it will be as follows: Śrī Vikramāditya bhaṭāraru kāñciyannu mūrusāre parājaisadavara ā (rāṇi) Śrī Lokamahādeviyaru ī Lokeśvara māḍida sūtradhārige mūru sala perserupu gaidu etc. In this case, the subject is Lokamahādevi in this inscription and King Vikramāditya in the first inscription. The second question is whether there were two *sūtradhāra* to build one temple or the two titles were conferred upon one and the same person, i/ e/ Guṇḍan. In our opinion Guṇḍan was the only architect who was in charge of building the temple, because we have never come across with names of two architects building Lokeśvara. We venture to think that the King Vikramāditya and his queen Lokamahādevī conferred upon him the titles: "*Tribhuvanācārī*" and Sarvvasiddhi ācāri,

respectively. Guṇḍan is typically a name from Karnāṭaka. This name does not exist in Tamilnadu as far as our knowledge goes. Guṇḍan built the Lokeśvara temple in the southern style *teṃkaṇadiśe* and he was not from Tamilnadu. Following the misinterpretation of British scholars even to-day many modern historians, especially from Tamilnadu think that Guṇḍan was from that region. We say very boldly that Gunḍan was an architect artist from Karnataka only.

The text of the inscription in transliteration:

***Svasti śrī vikramāditya***
***bhaṭārarmūme kañciyānmūme parā***
***jisidorā śrī lokamahādeviyarā***
***ī lokeśvara māḍida sūtradhārige***
***mūme perjjerup gaidu baḷikke ī viṣa***
***yada binnāṇigaḷā baḷḷigavartiyanuḷi***
***pidan ācāriya pesarivanarime.***
***Svasti śrī sarvvasiddhi ācāri sakalaguṇāśraya***
***aneka ra(rā)puvāstupitāmahan sakalaniṣkala sū***
***kṣmātibhāṣitan vastuprāsādayānāsanasaya***
***namaṇimakuṭaratnacūḍāmaṇi te [ṃ]kaṇadi***
***śeyā sūtradhāri***

**Translation:**

Be there a good welfare. King Śrī Vikramāditya, who inflicted thrice defeat on Kāñci, that (queen or his queen) Lokamahādevi, having honoured greatly the architect who built the temple of Lokeśvara, conferred upon him the title of "sarvvasiddhi ācāri" a master who has achieved all perfections (*sarvvasiddhi*). And she also declared that one should know (*arime*) that the style of *baḷḷigavarte* of other building authorities has been made to be forgotten by him.

Hail! This Sarvvasiddhi ācāri is a seat of all (good) qualities; *pitāmaha* in renovation, buildings and monuments; he who has all great and meaningful paroles; he is like a crest jewel in the diadem incrusted with precious stones (in building) houses, temples, means of transportation (to gods), seats for gods and beds or cots (to gods). He is the principal architect (in building the temples) in the southern style.

## Inscription 3

On the western wall, south-western portion of the the wall of the Nandimaṇḍapa, Lokeśvara temple.

South Indian Inscriptions (SII) vol. XV, no. 488; *KUES* 9, Badami 71; *PG* no. 3; *ICB* no. 196, p. 275.

A small, undated inscription in three lines is engraved in Kannaḍa characters and in the same language. It just repeats portions of 8th, 11th and 12th lines of inscription no. 2. It records the name of Sarvvasiddhi ācāri, *sūtradhāri* of southern style. Just by the side of this inscription is a portrait of a lady in royal apparel, which induces us to think that it may be the representation of Queen Lokamahādevī. It is she who has given the title of Sarvvasiddhi ācāri, an introducer of building temples in the southern style which later takes the name *drāviḍaśailī*. She has coined the term *teṃkaṇadiśe* for future *drāviḍaśailī*. The presence of the inscription by the side of this portrait may be a hint that it is the image of queen Lokamahādevī. (See also, Iconography, *Nandimaṇḍapa*)

The text in transliteration:

***śrī sarvvasiddhi ācāryya***
***teṃkaṇadiśeya sūtradhāri***

**Translation :**

Śrī Sarvvasiddhi ācārya, *sūtradhāri* in (building temples) in the southern style.

## Inscription 4

On the eastern façade of the north pillar, eastern entrance pavilion of the Lokeśvara temple.

(*I A*. vol. X, no. CII; *KUES*, no. 9, Badami 79; *PG*, no. 4; *ICB* no.131, p. 222-223)

This is once again a small, undated inscription engraved on the eastern façade of the northern pillar of the eastern entrance pavilion in the Lokeśvara temple. The chart is written in Kannaḍa characters of the 8th century and in the same language of the same epoch. There are altogether seven lines and they are neatly incised on a well polished surface of the

pillar. It registers the renewal of a grant to artist musicians by Queen Lokamahādevī, which was donated earlier by King Vijayāditya. But to which temple the artists were affiliated is not mentioned. As the name of Vijayāditya is mentioned in the first line of the inscription it is likely that the clauses stipulated in the chart are affiliated to the temple of Vijayeśvara (now known as Saṃgameśvara) and not the Lokeśvara although the chart hails from this temple built by Lokamahādevī.

***Svasti. Śrī Vijayāditya satyāśraya śrī pṛthvīvallabha mahā***
***rājādhirāja parameśvara bhaṭārarā gāndhrvvargge niri***
***sidā pūrvvamaryādegaḷān śrī Vikramādityabhaṭā***
***rarā Lokamahādeviyar gāndharvvargge nittār***
***idānalivon bāraṇāsiya sāsira kavile***
***yuṃ sāsirvvar pārvarumān konda lokakke sa***
***ndonakkum // ereyadi śrī guppaduggadi duggamāra idam paḍedon[88].***

**Translation:**

Hail! Śrī Vijyāditya, Lord of the Earth, King of kings, who has instituted grants to the *gāndharvva*, singers, musicians, Lokamahādevī (queen of) King Vikramāditya re-established them as per the *pūrvvamaryāde*, customs of decorum to the artists-musicians, singers.

After the imprecatory verse comes the name of the donee.

Duggamāra of Guppadugga is the recipient of it (the grant).

## Inscription 5

(*IA X*, no. CV, *KUES* 9, Badami no. 78, *PG* no. 5; *ICB*, 132, p. 223-224).

On a southern pillar, façade east, eastern entrance pavilion, Lokeśvara temple.

This is one more undated inscription written in Kannaḍa characters and in the same language. It records a grant made to the people of Nareyangal which belonged to the temple of Lokeśvara built by his most beloved queen Lokamahādevī. As the king Vikramāditya and his queen Lokamahādevī

88. *ICB* and *KUES* read the last line : paḍedār. Whether it is paḍedār or paḍedon there is not much change in the meaning.

are mentioned in the chart, we may safely say that the inscription was engraved during the king's regnal period that is somewhere before A.D. 745. The language of the record is of the 8th century and so also the script.

Nareyangal may be identified with the modern Naregal which is not far from *Pattadakal*. It is interesting to note that non-Kannaḍa word such as *Pannasu*, fifty, Fleet, in foot-note says that it is prākṛt word and occurs in an inscription earlier than the one we are studying now (*IA*, p. 167, fn. no. 26). In modern Marāṭhi *pannāsa* is fifty.began to make their entrances in the writings as early as in the eighth century. Another noteworthy fact is that the king's officers have scope for interfering in the application of the clauses stipulated in the grant.

The text of the chart:

***Svasti Vikramāditya pṛthuvīvallabha Lokamahādevi***
***yarā lokeśvaradā nareyangalla pannāsu***
***gaḷānitta samayamormmattarge ikkuḷa***
***joḷaṃ kuḍuvudu tagappilla gosane ill***
***rājapuruṣarge pugililla idānaḷidon pārva***
***nakke madavāri akke bāraṇāsivada sāsira kavileya ko***
***ndonakku (ṃ)//***

**Translation:**

Hail. King Vikramāditya, overlord of the earth, donated (a revenue of) a portion of *pannāsu* (fifty per cent of revenue?) of Nareyangal (Naregal) to the temple of Lokeśvara of Lokamahādevī. The dwelling *Samayi* there should pay two *kuḷa* of jowar (a veriety of millet) per a *matter*. There is no peremptory demand. Kings servants have no admission in it.

He who destroys it, whether may he be a Brahmin or an untouchable he will have the sin of having killed one thousand cows in Vāraṇāsi.

## Inscription 6

( *IA*. X, no. CIII; *KUES* 9, Badami no. 80; *PG*. no. 6; *ICB* no. 185, p. 269).

On the eastern façade of the northern pillar, eastern entrance, Lokeśvara temple.

This three lined inscription has been published thrice and the three epigraphists have given different versions. Now we are in front of three different readings. Neither of them has been able to give an intelligible reading of the text. To avoid prolixity, we have chosen to give here the version of A. M. Annigeri whose decipherment seems to be somewhat correct.

This is once again an undated inscription written in Kannaḍa characters of the eighth century and in the same language of the same time. The meaning of the record is not clear inspite of three readings.

***Śrī keḷavarāḷbali*[89]*prabhu***
**[*deva*]*go.dera nitti***
***pokon.***

The probable meaning of the text of the chart is: a certain Baliprabhu paid some tax and went.



***figure 430.*** **Ref: P.448, Vol2**

## Inscription 7 (*figure 430*)

(*KUES* 9, Badami 82; *IA X*, no. CIV; *PG*. no. 7, *ICB*, 186, p. 269-270).

On the north pillar, western façade, eastern porch of the Lokeśvara temple.

Amongst the most important inscriptions of the Lokeśvara temple is the present record under study. The script of the chart is Kannaḍa but the language is Sanskrit and the text is composed in two verses, in *āryā* meter which corresponds to our *Kandapadya* in Kannaḍa. As there is no date, on paleographical grounds we can say that it belongs to the eighth century. Letters are neatly incised on a well prepared surface of the pillar.

This chart records two important facts. First and foremost is the name of Bharata's treatise *Nāṭyaśāstra*. Secondly, the chart mentions the name of a certain Acalan. On the basis of the facts recorded in the next inscription, we may not be far wrong if we say that this Acalan was an artist dancer who was in the service of the temple and knew both the text of Bharatamuni's *Nāṭyaśāstra* and its implementation. This qualification of knowing both theory and practice made him to carry the title of *naṭasevya*, an expert dancer.

89. Padigar reads it as *Dhūli*. Whether it is *Dhūli* or Bali the text does not convey much meaning.

While deciphering the inscription Fleet has misread the name of the dancer Acalan as Acalada. Besides, Fleet's translation is also faulty. Editors of *HUES* 9 think that the inscription is composed by Acalan which is also an erroneous opinion. From the reading of the next inscription it becomes crystal clear that Acalan was not an ordinary expert in dancing, he was closely following the treatise of Bharata's *Nāṭyaśāstra* in his dance performances. Besides, there are many figures of dance of Śiva on the external façades of the Lokeśvara temple walls. If one observes them closely, the facial features of these images look so much alike that we are tempted to think that probably these are the poses that were given by Acalan at the end of a *korave*, series of movements and the sculptors have caught them on stone.

Unskilled or incompetent dancers are compared to the following elements: those who come to the limelight through the methods by hooks or by crooks are compared to a mountain having tortuous high peaks. Such dancers fall down in profound declivity. Incompetent dancers are like those mountains which fell on the earth when their wings were cut off by Indra with his thunderbolt. Well versed dancers are like Indra and the unqualified dancers who achieve fame through vicious methods are like mountains high but with tortuous peaks. Renowned but unskilled dancers are like elephants in rut and they become devoid of their rut when they hear the roars of lion - good dancers.

Both the *śloka* of the inscription contain very good *upamālankāra*.

The text:

***Bharatanutavacanaracanāviracitanaṭasevya-***
***singhanādena paranaṭamadāndhahastī parahīnamado***
***bhavatyeva. *Naṭasevya bharatamatayutapaṭuta-***
***ravacanāśaniprapātena kuṭilonnatanaṭaśaila*[*:*]**
***sphuṭitānatamastakar pata*[*ṃ*]*ti **Acalan***

**Translation:**

Like an elephant in rut, another actor becomes devoid of rut by the roar of a lion (who is) an actor/dancer expert in the implementation of the rules of Bharata. 1.

Like a mountain with tortuous summits falls in deep ditches with a stroke of a thunderbolt, (similarly) an awful dancer falls head down on receiving

the blows of *naṭasevya*, an expert dancer, well versed in the work of Bharata. 2. (Says) Acalan.



*figure 431.* Ref: P.449, Vol2

## Inscription 8 (*figure 431*)

(*PG*.10, *KUES*: 9, Badami no. 76, *ICB* 187, p. 270-271 ).

On the southern wall, northern façade, below the image of Padmanidhi, eastern porch, Lokeśvara temple.

This is one very important inscription from the Lokeśvara temple. It was first noticed and published by A. M. Annigeri in his short guide like book on *Paṭṭadakal Guḍigaḷu*, no. 10, P. 82. The importance of the chart lies in the facts recorded about Bharatamuni, his treatise on dance and one of the foot movement *agratalasañcara*.

The inscription is engraved on a well polished surface of the wall and above it, in a niche is housed a very handsomely carved image of Padmanidhi, one of the treasurers of Kubera, overlord of divine treasury. The chart is written in Kannaḍa characters and in the same language of the 8th century and composed in a verse in *Utpalamāle* of *akṣaravṛtta*, count of letters. Although the epigraph is undated, on paleographical grounds it may not be wrong to say that it belongs to the eighth century.

The chart conveys the message, through Acalan, son of Devayya, that a dancer who instead of not telling in many words the theoretical portions of the treatise of Bharata but in the presence of *Naṭasevya*, an expert dancer, *yathoktamārga* according to the text, i. e. according to in the way it is said, about the *agratalasñcara*, movement on the tip of the toes, The dictionary meaning of the word is : *agra*, top, point, front, fore part; *tala*, sole of the foot, palm with fingers extended; *sañcara*, going about. It means "going about on the fore part of the sole of foot, i. e. going about or movements by standing on toes" or it may mean also "going about or movements of the fore part of the foot, with stretched fingers of palms, hands". The fact recorded in this inscription is a proof that the text of Bharata, the *Nāṭyaśāstra* was very well-known in those days and there were experts who could speak on it authoritatively. While explaining the foot movements, Cālukya Someśvara describes in his *magnum opus Mānasollāsa* "*agraga*, moving on the tip of toes", as follows:

***Puratah saraṇāt pādas tv agragaḥ parikīrtitaḥ /***
***picchile ca jalasyāntaḥ pāṣāṇe ca niyujyate //1294//***
(*caturthaviṃśati, adhyāya 16, p.151, Gaekwad's Oriental Series, no. 138, vol. III. Oriental Institute, Baroda, 1961*)

"Moving on the fore part of the foot is called "*agraga*". This movement is enacted as 'walking in muddy land, in water, on stones".

There is a beautiful verse in an inscription in Sanskrit hailing from Prāh Khan, Cambodge, belonging to the regnal period of Sūryavarman I (924-971)

***śrīmatpādāgralīlāvanamitadharaṇikṣobhasaṃkṣobhitāṣṭham***
***bhrāmyatkrandatsurendraṃ bhujavalapavanais***
***saṃskhalatsadvimānaiḥ /***
***svāṅgais svalpīkṛtāśaṃ navarasarucibhir visphuradraśmimālyaiḥ***
***nāṭyaṃ vrahmādiśevyaṃ sukhayatu dayitānandanaṃ candramauleḥ//***

On the basis of this quotation and the dictionary meaning of the terms *agra*, *tala* and *sañcara*, it looks that *agratalasañcara* means "movements on the tips of toes with corresponding hand movements".

Unfortunately, there is no other information either on Acalan or on his father Devayya.

The text of the inscription as on the wall:

***Khyātamahāprabhāva bharatāgamayukti bahuprakā***
***radā mātinoḷella meṇ naṭasevyana munte yatho***
***ktamārgadindīteradiḷdudagratalasañcaramembu***
***didendupeḷdoḍinnātanenartakamnaṭa***
***roḷargaḷamībhuvanāntarāḷadoḷ// devayya***
***gaḷāmaga acalan***

The same text is in verse and the metre is Utapalamāle:

***Khyāta mahāprabhāva bharatāgamayuktibahuprakāradā***
***Mātinoḷella meṇ naṭasevyanamunte yathoktamārgadindī***
***Īteradildurdagratalasañcaramembudidendu peḷdoḍi***
***Nnātane nartakam naṭaroḷargaḷamī bhuvanāntarāḷadoḷ //***
***Devayyagaḷā maga Acalan .***

**Translation:**

He is said to be the best amongst the actors in this world he who explains and executes in front (in the presence) of the best of the dancers that this is the right way of the (interpretation of) the *agratalasañcara*, "movements on the forepart of the sole of the foot," in accordance with many statements made by The celebrated, held in high esteem *Bharatāgama*, but not in words. (Thus spake) Devayya' s son Acalan.

## Inscription 9

(*IA X*, no.CVI; *KUES* 9, Badami no.77; *PG* 9; *ICB* no.188, p. 271).

In the same eastern *maṇḍapa*, on the same wall, by the side of Padmanidhi, Lokeśvara temple.

This is a small inscription with four lines mentioning the name of the artist who did the roofing of the eastern entrance *maṇḍapa*. The text of the chart is in Kannaḍa and written in the same script. There is no date but on paleographical grounds we may say that it belongs to the 8th century when the temple was built.

From this inscription, though it is small, we come to know about two matters. First it tells us about the artist who did the roof of the temple without disclosing his name; yet his father's and his teacher's names are told. Secondly, it introduces us an architectural term, in Kannaḍa, *melgaṇḍu*, upper portion, that is ceiling. *Mel+kaṃḍu* it a composite term in Kannaḍa *mel*, upper and *kaṃḍu*, portion. When the two terms are joined together "ka" become "ga" according to the rule of *sandhi*, juncture.

The inscription mentions that the artist sculptor is a *pādadhūḷi*, dust of feet, that means a disciple, a servant, a subordinate. Probably the sculptor was a disciple of Sakarēsivādi. Fleet and Annigeri have interpreted the name as Sakaresivādi but the editors of the *HUES* 9 suggest that it should be read as Sakare sivādi. Probably Sakkaresivādi was a sculptor too. In the 4th line the name of the father is given. Fleet reads it as "Śrī Haḍadeva". Editors of the *HUES* 9 have read it as Śrī Hāḍadeva. According to Annigeri's decipherment it is Śrīpādadeva. Neither Haḍadeva nor Hāḍadeva convey any meaning but Śripādadeva means "holy feet" and it applies to holy persons and gods. Prof. Shrinivas Padigar has given the correct reading of this inscription as *āditya gṛhada devaputran*, in his book on *Bādāmi*

*Chālukyara Shāsanagaḷu, Vāstu mattu Śilpakale*, (Karnataka Historical Research Society, Dharwad, 2008, p. 16-17). But the same author has given a correct interpretation in the foot-note of his *magnum opus Inscriptions of the Calukyas of Bādāmi*, that "*Ādityagṛha* has to be understood as the east porch of the Virūpākṣa temple" (Ibid, p. 271, fn. 3.)

According to this new reading the meaning would be: Devaputra (maker of) *Ādityagṛha*. The "house of the Sun God" is the meaning of *Ādityagṛha*. But which was this *Ādityagṛha*? According to Dr. Padigar "the entrance of the temple of Lokeśvara" was called "*Ādityagṛha*". In no temple the entrance is called by the name of a secondary god in the shrine. Moreover, the inscription informs that he was the maker of the "melgaṃḍu" the ceiling. Gary Michael Tartakov[90] has given the full text of Padigar's article on the *Durga temple* at Aihole. The temple, according to Padigar, was dedicated to Sun god under the name of *Ādityabhaṭāra*. Can *Ādityagṛha* mentioned in the Lokeśvara temple be identified with *Ādityabhaṭara* shrine at Aihoḷe? If our proposal is correct in that case Devaputran belonged to the temple of *Ādityabhaṭāra* at Aihoḷe and he has made the ceiling of the entrance *maṇḍapa* of the Lokeśvara. Was the so-called *Durga temple* built by Devaputran?

Another interesting fact is that the whole ceiling is covered with a sculpture of the Sun god on his chariot with all his attendants and accompanists. It represents the sequence of the rising Sun. The image of Sūrya, the sun god is extremely beautiful. By and large in *Pāśupata* temples the images of Sūrya are represented by a dwarf pillar at the entrance. But in the case of the Lokeśvara temple the image of Sūrya is on the ceiling of the entrance.

The text:

***Svasti*** [||*] ***śrī sakkaresivādiga***
***ḷa pādadhūḷi lokeśvarada***
***melgaṃḍu geydon āditya***
***gṛhada devaputran***

**Translation:**

Hail. *Pādadhūḷi*, "the dust of feet" (disciple) of Sakarēsivādi Devaputran of

90. Tartakov, Gary Michael, The *Durga Temple* at Aihole, Oxford University Press, Delhi, 1997, Appendix XVI, p.137

the house (gṛha) of Ādityadeva (Sun God) made the ceiling of the (temple of) Lokeśvara.

## Inscription 10

On a north-eastern pillar, western façade, entrance east, Lokeśvara temple.

It looks like a graffiti, the name of a person called "Dāmodaran" is written in Kannaḍa characters of the 8th century. But we have no other information on this person. The same name is written elsewhere also in the same temple.

An inscription from Banteay Srei temple, dated 10th century, records a fact that the shrine to Śiva was built by a certain Yajñavarāha, son of Dāmodaran. There is no indication of the origin of Dāmodaran in the inscription of Banteay Srei. Yajñavarāha was a *Pāśupata*. Also the temples at *Pattadakal* were built under the influence of *Pāśupata* śaivism, which was very much in vogue then. Although there is a difference of two centuries, like *Pattadakal* temples Banteay Srei monuments are also built in red stones and there are many similarities in their sculptures too. This influence induces us to think that there must have been some relationship between Dāmodarn of *Pattadakal* and the father of the author of the temples at Banteay Srei.

Text of the inscription:
***Dāmodaran***

## Inscription 11

In the same eastern entrance

Not an important inscription; it mentions the name of a person Pulyacci or Puliyaḷi.

Pulyacci (Piliyaḷi)



*figure 432.* Ref: P.450, Vol2

## Inscription 12 (*figure 432*)

(*KUES* 9, Badami no. 88, SII XV, no. 458, *PG* 12; *ICB*, no. 191, p. 272).

On the wall south entrance *maṇḍapa*, above the image of *dvārapāla*, guardian of the gate, Lokeśvara temple.

Once again we are in front of an undated but important inscription in Kannaḍa characters and in the Sanskrit-Kannaḍa language. The chart records Baladeva, with all his titles, as the name of the artist who has hewn the image of the *dvārapālaka*. See the description of *figure 23*. We come across with his name in two more inscriptions in the temple of Pāpanātha. In that temple also he is responsible for carving the image of the eastern entrance *dvārapala*, guardian of the door.



*figure 23.* Ref: P.31, Vol2

The third line starts with a word which is read by Annigeri as *parāga* and the editors of *KUES* 9, as *payoga* and Dr. Padigar as *payo*(*rā*)*ga*. But the first letter looks like *sa* and not *pa* (*see figure 170*). The word may be *sarāga* meaning 'easily'. The whole expression is *karagaṇisagandhahastisarāgavidyādhara*. *Karagaṇi* may be taken in the sense of *kara*, "black" and *gaṇi*, "mine." *Gandha* also means stone. *Hasti*, elephant but as *alaṅkara* it stands for that which is big or great; *vidyādhara*, holder of knowledge, connoisseur. So the whole expression may mean that Baladeva was having a great knowledge on black stone mines and he was well versed in selecting good black stones for carving big images.



*figure 170.* Ref: P.180, Vol2

The text of the epigraph in transliteration:

***Śrī duggiācāriyarā magan baladeva kṛta***
***anaṃga parisāgara karagaṇisagandhaha*(*s*)*ti***
***sarāga*[91]*vidyādhara ī rūpu māḍidān***

**Translation:**

Duggiyācāri's son Baladeva, having expert knowledge (*vidyādhara*) in black stone mines (*karagaṇi*) and good at making images of considerable size, is the maker of this *rūpu*, image.

## Inscription 13 (*figure 433*)

(*KUES* 9, Badami no. 90; *PG* 13 ).

On a pillar to the NW, north entrance pavilion of Lokeśvara (Virūpākṣa) temple, just above the representation of Śiva with his consort on their honey-moon voyage.



*figure 433.* Ref: P.451, Vol2

91. S. V. Padigar in the *ICB*, p. 272, reads it as "payo(rā)ga..."

This short undated inscription having only seven lines is written in the 8th century Kannaḍa script, in the same language. It records a grant made by Bādipoḍḍi, daughter of Goyindapoḍḍi when Dharāvarṣa Kaliballaha of Rāṣṭrakūṭa stock was on the throne? We have no other information on Dharāvarṣa Kaliballaha. In the 6th line of the chart there are some lacunas and that makes the comprehension of the meaning of that particular passage difficult. Otherwise the inscription does not pose any problem.

From the inscriptions of Paṭṭadakal and other places like Mahakuta etc. we understand that *sūḷe*, temple female servants, were not at all looked down upon. The present day meaning for the term *sūḷe* is harlot, a down trodden lady. But from the times of Calukya kings up to the end of the regnal period of Karnataka kings of Vijayanagara and even during days of their successors these ladies were holding high and respectable place in the society. Earlier Portuguese chroniclers like Paes and Nuniz, while speaking about these ladies, employ the term "unmarried ladies, spinster girls" etc.

In the case of the inscription under study, Bādipoḍḍi, daughter of Goyindapoḍḍi, was a *sūḷe*, in the temple of Lokeśvara and she donated one thousand *ubhayamukhi* cows. *Ubhayamukhi* means having two faces. That means calving cow, a cow which is ready to give birth to a calf.

Donee's name is not mentioned in the inscription. Whether the grant was meant for both Lokeśvara and Trailokyeśvara temples is also not clear in the text of the chart. On one of the pillars in the Trailokyeśvara temple it is written Śrī bādi. Does it refer to the lady mentioned in the inscription? If so, we are not far wrong in our assumption that Bādipoṭṭi was probably attached to the temple of Trailokyeśvara and her mother to the temple of Lokeśvara. In our opinion, the benefactors of the grant were both the temples.

***Svasti dharāvarṣa śrī pṛthuvīvallabha mahārājādhirāja***
***parameśvara bhaṭāra śrī pṛthuvī***
***rājyamgeye lokamahādeviyara degu***
***lada sūĹe goyindapoṭṭiya magaḷu bādi***
***poṭṭiyemboḷ uttama gosāsamildoḷ ā***
***ścari ...go...mithamiḷdol***
***bhūmidānamuṃ ubhayamukhiyuṃ koṭṭaḷ***

**Translation:**

Be it well. While Dharāvarṣa Kaliballaha, King of the earth, King of kings, Supreme lord was protecting the earth, Bādipoṭṭi, the daughter of Goyindapoṭṭi, the *sūḷe* in the temple Lokamahādevi, donated (probably to the temple) the land and also thousand calving cows.

## Inscription 14

(I.A. X, CI, p. 165, *KUES* 9, Badami no. 91; *PG*. 16; *ICB* no. 113, p. 201-202).

A stela which was in the courtyard of the Lokeśvara (Virūpākṣa) temple is now kept in the Kannada Research Institute Museum, Dharwada).

Once again we are facing an undated inscription engraved on a stone slab, in Kannada characters and in the same language of 8th century. In fact the Lokeśvara temple yard was not its original place. John Faithful Fleet discovered the inscription in a field and published the text in the year 1881, in the *Indian Antiquary* vol. X, no CI, p. 165. In the introduction to the publication of the chart he writes "In an open cell, in the back or western wall of the courtyard of the same (Virupaksha) temple, I have had placed, safely, a rather roughly-shaped red-sand stone tablet that was found in the fields about half a mile away to the west of the village. The tablet is 4' 10" high, of which the writing covers 2' 9", by 1' 8 1/2 broad." Along with the facsimile of the inscription he also gives the reference of the first publication of this inscription as *P., S, and O. C. Inscriptions*, no. 53.

Fleet by giving the location where the stela was found furnishes an important information. The stela was found lying in a field half a mile west of the village. At this distance of the village is found a big temple completely in ruins except the Liṃga and its pedestal *in situ*. In our opinion, the inscription must have belonged to this temple and the contents of the text may concern this shrine. Through this inscription we come across with the hitherto unknown word *kampāṛa* not found in the Kannaḍa dictionaries. Previous epigraphists have read it as *kampāṛabaḷi* which does not give any meaning either. Fleet has translated it as "stone throne or a pedestal and a bracelet". Probably, the architectural term *kampa* must have led Fleet to think of "stone pedestal" and *baḷi*, bracelet (Ibid, p. 165). Annigeri thinks that it is a kind of grant (p. 85). The editors of the *KUES* 9 write: "The grant here is referred as "Lokapāleśvara kaṃpārebaḷi (p.210)."

But we propose to give the following meaning to *Lokapāleśvarakam pāṛabaḷi*. Lokapālēśvara, in our opinion is the name of the God set up in the *sanctum sanctorum*. Dictionaries give the meaning of both Śiva, Brahmā as the *Lokapāla*. *Pāṛa* can be taken in the sense of *pāru*, that which flies. It also means, according to Kittel's *Kannaḍa-English Dictionary*, "a self moving chariot of gods," that is *vimāna*. And *vimāna* means a temple too. *Baḷi*, "near". We feel that the grant was probably, made in the temple of Lokapāleśvara.

Another possibility is that it can be read as "*kam*" and "*Pāṛubaḷi*". *Kam* also means Sūrya, and *pāṛubaḷi* is discus. So the whole expression *kaṃpārubaḷi* may also mean "Cakrapāṇi Sūrya" or Suryanārāyaṇa? Both Śiva and Viṣṇu are called Lokanātha, *Lokapāla*, masters, protectors of the earth. Sūrya, being one of the planets is also a *Lokapāla*.

The third possible meaning is *kam*, "water"; *Pāṛubaḷi*, "a round boat, coracle". As the temple is little away from the river, probably a tank was excavated near the temple in the shape of a coracle[92] and that is why it was called *Kaṃpāṛubaḷi*.

Both the donor and the donee are called Bhagavanta. By and large, devotees of Viṣṇu are called *Bhāgavata*. Bhagavanta is a *tadbhava* of Bhagavat.

The epigraph refers to the God as Lokapāleśvara but due to the paucity of documents it is difficult to confirm whether the Śivaliṅga *in situ* was going by the name of Lokapāleśvara.

Now the next question to be answered is the location of the temple of Lokapālēśvara. According to Fleet Lokapālēśvara might be another name of Lokeśvara. Annigeri expresses a doubt with regard to this hypothesis. He says "it is not known whether Lokeśvara was called Lokapāleśvara also." The editors of the *KUES* 9 remained neutral without giving any opinion.

At a distance of about a kilometre west of the Lokeśvara there are ruins of a huge temple dedicated to Śiva in the form of a Liṃga and pedestal still

92. A tank was excavated in the shape of a boat and was called "Hampe ḍōṇi, Hampi boat" (S I I no. IX, pt i, No. 359, dated śaka 1262). The inscription is on a rock near the tank on the top of the hill fort at Kundurpi, Kalyanadurga taluk.

*in situ*. Fleet says that the inscription containing the text of this grant was lying in a field west of the Lokeśvara at a distance of a half a mile. In our opinion, the temple in ruins in the fields, during heydays of the Calukya empire, was called Lokapāleśvara in order to distinguish it from Lokeśvara and the contents of the chart are in connection with this temple.

Like in some previous inscriptions in the Lokeśvara temple, King Vikramāditya II is introduced as Vijayāditya Vikramāditya bhaṭāra. On the basis of this information we may not be far wrong if we say that this temple was built, probably, at the same time as Lokeśvara and Trailokyeśvara that means in the first half of 8th century.

The ruins of the temple are of impressive size with huge pillars having decorations of the same type as in the Lokeśvara temple. Some beams with decorative motifs are still standing in their places although the roof is completely fallen. A good excavation may bring to light many hitherto unknown facts. The temple probably was facing east and overlooking the Lokeśvara and Trailokyeśvara western entrances.

The last and final question to be answered is about the names Vijāditya Vikramāditya. Was the grant made by both father and son? In our opinion the grant was issued when King Vikramāditya II was on the throne. From the point of view of architecture the style of a few pillars that are scattered here and there look more or less like those in the temple of Lokeśvara. Moreover, the Lokapāleśvara is in the axis of the Lokeśvara. Probably both the temples were built simultaneously or or not much later than the building of the Lokeśvara temple.

Text:

***Svasti śrī vijayāditya vikramāditya***
***pṛthuvīvallabha mahārājādhirāja***
***parmeśvara bhaṭārarā koṭta datti a***
***(na)ntaguṇarā degulake koṭṭudu datti***
***añcanācāryabhagavatarā sthā***
***namāndevācāryabhagavantargge koṭṭu***
***śrī lokapālēśvarakaṃpārabali***
***svadatta paradattaṃ vā o vasundharāṃ***

*ṣaṣṭhiṃvariṣasahasrāṇi (vi)ṣṭā*
*yām jāyate krimi ī dharmake āro*
*beddho vāra(ṇā)siyā sāsirvarpārvarum*
*sāsirākavileyum konda lokake sa*
*nakum ī dharmake ahitam bevvon pañcama*
*hāpātakanakkum.*

**Translation:**

Be it well. Śrī Vijayāditya Vikramāditya, Master of the Earth, Supreme King of kings, made that grant and that was granted by Anantaguṇa to that temple; Āñcanācārya Bhagavata gave it to that *sthānamana* Devācārya in the vicinity of the tank (*kaṃpārabaḷi*)? of Lokapāleśvara.

Next from 8 to 14 lines are usual imprecatory verses.

## Inscription 15

There are many sculptures in the temple with captions. We have discussed about them while describing the images. Here we give the location and the text.

These inscriptions have been published, but at random, in the S I I vol. XX, *KUES* 9 and in the *PG* guide. Here we have made an effort to give the text with its exact location and its connection with the figures and their description in the section of iconography.



*figure 180.* Ref: P.190, Vol2

On the south wall, at the pedestal of the image (*figure 180*).

(*KUES* 9, Badami no. 89, *PG* 14; *ICB* no. 190, p. 272)

This caption inscription is in two lines, first line with seven letters and the second five. It mentions the name of the artist who carved the image of Śiva because the epigraph is just on the pedestal of the figure. The script and the language of the text are in Kannaḍa of the first half of the 8th century.

To inform that the image was carved by a certain Cengamma the verb used is *kuṭṭidon*. "*Kuṭṭu*" means render it to powder, pounding something. The

verb should be "*kaṭedon*" or may be in those days *kuṭṭu* had the meaning of *kaṭe*, carving.

***Śrī cengamma ī pratime ya kuṭṭidon***

*Fortuné* Cengamma is the carver of this image.

## Inscription 16

(SII XV 487, *KUES* 9, Badami. No. 73, *PG*. 15; *ICB* no. 193, p. 273).

On the north wall of the Lokeśvara temple above the sculpture (igure 190)

Like the previous one, this is also a label inscription in one line giving the name of the artist Pullapan. Both the script and the language are Kannaḍa of the 8th century.

Just below the inscription is a beautiful image of Śiva holding paraśu, battle axe in his left upper hand and a trident in the right upper. Like in the previous inscription here also the word *kuṭṭida* is used for carving. The *KUES* 9 editors have read the name is *narmāṇadeva* but the letter *nṛ* is very clear. Annigeri has deciphered it as *nra* but *nṛ* is clear. For more details see the description of the image in the section of iconography fig. no. 85.

Text:

***Śrī pullappan nṛmāṇadevamkuṭṭida pratimaṃ.***

**Translation:**

Fortunate Pullapan carved the image of Nirmāṇadeva.



*figure 234.* Ref: P.246, Vol2

## Inscription 17

(*KUES* 9, 83; *ICB* no. 194, p. 273-274).

Southern half of the *raṅgamaṇḍapa* of Lokeśvara (Virupaksha)temple, Pillar No. 5, north façade, (*figure 234*).

Some of the *Rāmāyaṇa* scenes have been depicted on this pillar with captions *viz*. Rāman, Lakṣmaṇan, Sīte etc.



*figure 259.* Ref: P.272, Vol2



*figure 260.* Ref: P.273, Vol2



*figure 274.* Ref: P.286, Vol2

*figure 275.* Ref: P.286, Vol2

We have given the text and the description of the sequences in the iconography section.

## Inscription 18

(*KUES* 9, Badami 85; SII vol. XV, 513)

On the northern and eastern façades of pillar no. 14 in the northern halve of the *raṅgamaṇḍapa* of Lokeśvara (Virupaksha) temple.

The scenes that are carved on the façades of this pillar are in connection with the story of the *Mahābhārata*. In the iconography section of this book, while describing these images we have given the text of these epigraphs (*figures 259 & 260*).

Names of the Bhārata war heroes are engraved on the bands of the pillar.

These names are: Arjuna, Uttara *Gograhaṇa*, Karṇa, Śalya, Bhārata yuddha etc.

## Inscription 19

(*KUES* 9, Badami 86, SII XV, no. 513; )

On the southern and eastern façades of the pillar no. 18 in the northern portion of the *raṅgamaṇḍapa* of the Lokeśvara (Virupaksha) temple

The editor of the SII XV, No. 513, has given all captions of both Nos. 18 and 19. in one set.

There are some erotic sculptures with captions like : Indra, Tilottame, Indra, Vajra etc.

As these are captions for the sequences illustrated on the pillar, the text is given along with the description of the scenes (*figures 274 & 275*).

## Inscription 20

(*KUES* 9, Badami 80 & 81).

The editors of the *KUES* 9, give some graffiti which do not convey any meaning. So we have given the text without any translation.

The two graffiti epigraphs are engraved by the side of Śankhanidhi, eastern entrance.

1st graffiti, Text 1: ***Svasti śrī pakakaḍ***

2nd graffiti, Text 2: 1. ***Śrī kelavarāḷiliprabhu***

**(*Deva*) *goka.dera nitti* (*e*)**

***Pokon***

With this the inscriptions available in the Lokeśvara (Virupaksha) temple are over.

## 4. 2. Trailokyeśvara Temple Inscriptions

(*PG* 17, *KUES* 43)

The most famous and historically very important inscription in this temple is in Sanskrit. Through this inscription students of history learn that the Lokeśvara and Trailokyeśvara temples were built by the two queens of Vikramāditya II. These tow queens were uterine sisters, hailing from Haihaya family. Lokamahādevi and Trailokyamahādevi were their names and they had the two temples built to commemorate the victory of their lord Vikramāditya II over the Pallava kings of Kāñci.

Apart from this there are two small inscriptions of which one is at the entrance above the image of Narasiṃha and the other on a pillar.

### Inscription 21

(*KUES* 9, Badami 93; *PG*. 17).

Above the image of Narasiṃha

This undated inscription engraved on a pillar to the left of the eastern entrance is in Kannaḍa and in the same characters, in two lines. It mentions the name of a person.

Text in Annigeri's reading:

***Śrī peggiḍe mahārājan***
***tailamahādhirāja pesar***

**Translation:**

Fortunate King peggiḍe (probably Pergaḍe or Heggaḍe), (has) the name Tailamahārāja.

## Inscription 22

(*KUES* 9, Badami 94; *PG.*).

(Annigeri speaks about this inscription, while describing the images on this pillar in the Trailokyeśvara).

On a pillar in the *raṅgamaṇḍapa* Trailokeśvara (Mallikārjuna) temple.

There are only three letters written in Kannaḍa. These letters are *bādi*. While translating the text of the inscription no 13, we have discussed about this graffito.

## Inscription 23

On the 2nd pillar in the *maṇḍapa* northern half

There is a scene representing Indra, Vajra, Tilottama and Ahalyā with their names inscribed. Ahalyā's name is written as *ahale*.

# 4. 3. Vijayeśvara (Saṅgameśvara) Temple

Vijayeśvara is the first temple built in the south Indian style which is also known as Dravidian style, on the site of *Pattadakal*. King Vijayāditya is the sponsor of this temple. At the same time, in the realm of Pallava kings, Narasimhavarman Rājasimha built the Kailāsanātha temple at Kancipuam. He was a contemporary of King Vijayāditya of Calukya stock. Pallava Narasimhavarman's regnal period is from A.D. 690 to 728 and King Vijāditya's 696 to 734. They were almost contemporaries and both had temples built in their capitals. The paucity of documents hinders the research work from deciding who started the work first and who was the first to complete the building. The most striking difference between these two temples is that the Vijayeśvara temple was built with two cellas one above the other. Now the upper cella is no more *in situ* but a thorough examination of the monument reveals the fact that there was a *sanctum* above the main cella. There are altogether six inscriptions in the temple:

five of them of Vijayāditya and the last one of Kalyāṇa Cālukya period dated A.D. 1162

## Inscription 24

(SII XV, no. 452; *KUES* 9, Badami no. 100, *PG*. no. 23, *ICB* 201, p. 277).

This inscription of seven lines is engraved on the north-east portion of the wall of the *sanctum* of Vijayeśvara (Sangameśvara), just before entrance of the ambulatory passage.

We are again in front of an undated Kannada inscription written in the same script of the 7th-8th century. Besides, it is very difficult to read and cull out information from the contents, because there were other texts engraved before which have been effaced voluntarily. Added to it, this charter is engraved on a rough surface of the wall making the task of epigraphists still more difficult.

The text of this epigraph has been deciphered by four epigraphists and published four times in four separate books at different dates. Each one of them has given a different reading. The text published in the *PG* and the *KUES* 9 are somewhat similar but the reading of the government epigraphist is quite different. Also it is published in the *ICB* with some variations. We have followed Annigeri's reading in the *PG*.

The name of the king is not mentioned. From the damaged text we understand that it seems to record the names of some architects probably builders of the temple.

*Pa*, from the root *pā* to protect, means protector at the end of compounds in Sanskrit. And the same is used in Kannaḍa which helps to form words like *poḍavipa*, protector of the earth. Similarly, we can undertsnd the word *Muguḷipanāvikkalu* (line 2) as protectors, governors of Muguḷi. The word *vikkalu* may be an error for *vokkalu*, a Kannaḍa word meaning residents. Perhaps, the correct expression may be *Muguḷipana vokkalu*, inhabitants of Muguḷi. It is possible that *ayvadiṃbar* (line 1), fifty-two members were in charge of the administration of the place called Abhimānapura and Mugaḷi was under their jurisdiction. They must have settled the matter and entrusted the work of completion of the edifice in favour of residents

of Muguḷi. *Koṭgeyya Sevota* (line 2) may be the name of a person probably the architect who made the temple. *Kādukādageyya*(Line 3) is a composite expression *kādu+kāda+geyya*. The last term geyya is a verb which conveys the meaning of "making, doing etc." *kādu kāda* is difficult to understand. In general it means having waited and waited. In line 3 the words *prāsāda geyydar* conveys clearly that he or they made the temple. On the whole, we may not be far wrong if we draw the conclusion that the artists, sculptors of Mugaḷi are responsible for the realisation of the temple of Vijayeśvara. Mugaḷi is a place near by. We may say that the referred to in the inscription waited and waited and finally got the assignment of building the temple. But all these are our hypotheses and are opened to discussion.

In the line 5 Vijeśvarabhaṭāra that is God Vijayeśvara is mentioned as the witness. In line 6 there is a mention of *gandharvva*, "musicians" who were attached to the temple. An allusion to the musicians of the temple of Vijayeśvara and the bad implementation of clauses of the grant is echoed in the inscription 4 of the Lokeśvara temple in our collection.

Text:

***Svasti śrimān abhimānapura pṛthivipāda . na ayvadimbaratiśaya***
***.vida.rppare muguḷipanāvikkalu koṭageyya sevotā***
***kādukādageyya prāsādageydar .. kilasidor vāraṇāsi***
***yoḷ sāsira pārvaru sāsira kavileyumā[ḷko]ndārapar***
***idarke sākṣi vijeśvara bhaṭara gu sāsirvva...***
***da gāndharvaru sūtrada vaḷagu va....kum ācandratāraka***
***§muguḷiya barmavidam paḍedam si. nāda .man***

**Translation:**

Hail! Fortunate fifty-two members of Abhimānapura while administering, Koṭageyya Sevota, a protector of Muguḷi, *kādukādageyya*, "having waited and waited"?, made the *prāsāda*, temple (of Vijayeśvara). He who destroys it will have the sin of having killed thousand Brahmins and thousand cows in Vāraṇāsi. Vijayeśvara Bhaṭāra (temple) is the witness. Musicians of the temple are (also) bound by the *sūtra*, rules. Barma from Mugaḷi is the recipient of it. (One can give only an approximate meaning.)

## Inscription 25

Third pillar, southern portion of the *raṅgamaṇḍapa*, on the way to the *garbhagṛha* of Vijayeśvara.

*IA X*. no. CXIII, p. 170; *KUES* 9, Badami 98, *PG*. 18, *ICB* 197, p. 276.

Although, now it is much damaged, in its heydays the temple of Vijayeśvara was shining with a beautiful and large *maṇḍapa*. There were many pillars in the *maṇḍapa* and a few of them were financed by devotees. Some of them have their names engraved on the pillars. Amongst them was Calabbe who was a *sūḷe*, "temple servant" of God Bijeśvara that is Vijayeśvara. This undated inscription is in Kannaḍa language and in the same script. There are only two lines. It records that three pillars were of *sūḷe* Calabbe. But whether she financed the installation of three pillars or she was in charge of looking after three pillars, is not clear, because there were servants in charge of pillars, called *kaṃbada sūḷe*. Here probably she has financed the installation of the pillar.

Text:

***Svasti śrī Bijeśvarada sūḷe calabbeya***
***Kaṃba mūru***

**Translation:**

Line 1: Hail! *fortuné* Bijeśvara's *sūḷe* Calabbe's

Line 2: three pillars

## Inscription 26

In the northern half, on the 6th pillar from the entrance.

*IA X*, no. XCII, p. 170; *KUES* 9, Badami, 99; *PG*. 21; *ICB* 199, p. 276.

One more undated inscription written in Kannaḍa characters and the same language. Like the previous inscription, here also the name of a donor of two pillars of the temple of Vijayeśvara but the special feature of the chart is that the name of the decorator is also mentioned. Pāka was the decorator of pillars.

There are some noteworthy orthographic peculiarities in this two lines inscription. First God Vijayeśvara is called Bhijjeśvara. Vi can become Bi. Je is written in such a manner that it looks like modern letter "jja". One more interesting word is "*Bijeśvarada mane*". Note the term employed for the residence of the god. *Bijeśvarada manomāti* does not convey any meaning but if we read *Bijeśvarada manemāli* then it can be split *Bijeśvarada mane* and *māli*. Mane in Kannaḍa stands for a room, a house. In the colloquial language, even to-day, the term used for for god's cella is "dēvara mane". The next word, although it looks like "māti", in our opinion, is to be read *māli*, a gardener. *Bijeśvarada manemāli* means "a servant whose duty is to serve garlands to the house of Vijayeśvara". The temple servant Bhodamma has financed the installation of two pillars and their decoration was done by Pāka.

Text:

***Svasti śrī bhijjeśvarada mano māti bhodamma***
***nī yeraḍu kāṃbhada alaṃkāra nirmāṇakāra[93] pāka.***

**Translation:**

Line 1: Hail. *Fortuné* Bhijeśvara's (Bijeśvara's) house gardener Bhodamma's

Line 2: these two pillars' decorator or embellisher (maker of decoration) (is) Pāka.

## Inscription 27

On a pillar in the same Vijayeśvara (Sangameshvara) temple.

*KUES* 9, Badami 96, SII vol. XV, no. 453, *PG* no.20; *ICB* 198, 276

One more two lines, undated Kannaḍa inscription written in the Kannaḍa script of the 8th century records that Poleyacci, *peggaḍe*, a chieftain of Mahādevigeri, paid fifty-one (51) *ponnu*, (money of that time,) to the temple of Bijeśvara. It is not specifically mentioned whether the amount was paid for the making of the image of Bijeśvara or the temple building.

Text:

***§ Svasti śrī mahādevigeriya peggaḍe poleyacci bi***
***jesarake māḍisalkoṭṭa ponnu ayvattondu gadyāṇa***

93. Padigar reads it as adakāra nirvāṇa and corrects it as « adakāra nirmāṇakāra, p. 276.

**Translation:**

Hail! *Fortuné peggaḍe* Poleyacci of Mahādevigeri,

For making Bijeśvara[94] paid a sum of fifty-one gadyāṇa.

## Inscription 28

On a pillar in the same *maṇḍapa* of Vijayeśvara (Samgameshvara) temple.

A. X, under CXII, p. 169; *KUES* 0; Badami 97, *PG* no.97, *ICB* 200, p. 277.

One line inscription written in Kannaḍa is also in the same language. The chart records the name of a person Vidyāśiva to whom the pillar belonged. There is a small error in the text. Instead of *kaṃba* it is written *kabha*.

Text:

***Svasti śrī vidyāśivara ka(ṃ)bha.***

**Translation:**

Hail! *Fortuné* Vidyāśiva's pillar.

## Inscription 29, Jñānaśivacārya

On a pillar outside the entrance of the temple of Trailokyeśvara behind the *Nandimaṇḍapa*.

EI vol.III, no.1; *PG*, 30; *KUES* 9, Badami 95; *ICB* 140, pp. 234-236

This inscription was first brought to notice in 1881 and published with an exhaustive introduction along with the text, translation in the *Epigraphia Indica* vol. III by J. F. Fleet.

This is one of the longest inscriptions engraved on a stone pillar on the site written both in Kannaḍa and in Nāgarī and characters but the language is Sanskrit in both cases. It was first noticed and made known by Burgess in the Archaeological Survey of Western India Vol. I, p.32. Then Fleet mentions about the contents of it in the *Indian Antiquary*, Vol. X, 1881, p. 169 and finally in 1891, he publishes the whole text along with the translation

94. Padigar thinks that the amount was paid for the pillars, p. 276.

and notes in the E.C. III, no. 1. According to the data of the inscription this pillar was installed in front of a shrine built by Jñānaśivācārya where he installed a Liṅga. Now only the pedestal of the pillar is *in situ* and the whole area is opened to sky. We do not know from when the temples of *Pattadakal* were occupied by the villagers but Fleet writes that the pillar was a part of the house of Parappa Pûjârî and the pillar was worshipped as "Lakṣmīkaṃbha", pillar of goddess Lakṣmī. As a result the pillar was covered with oil and other greasy products. Fleet had the pillar cleaned and took prints to read the inscription. Probably, in all this history both the shrine and the inscription have suffered much damage. At many places it is impossible to read and cull out any information from the epigraph. So we are dependent upon Fleet's decipherment and we have added a few comments or ameliorations in his translation.

The pillar is situated, in front of but outside the *prākāra* wall of Trailokyeśvara (Mallikārjuna) temple. Fleet writes : "The upper part of the pillar is octagonal; and this part of the inscription which I edit, and which is presented in two copies. (p.1)". The north-west, south west and south faces have on them a Sanskrit inscription in the early Old-Canarese characters. It consists of twenty-five lines of writing, each line commencing on the north-west face, and running round the south face; each face of the pillar has about eight letters in the line." Further Fleet adds : "The south east face of the pillar is blank. On the east, north-east, and north faces there is another Sanskrit inscription, of twenty-eight lines, of eight or nine letters in the line on each face. The characters are in an early form of Dêvanâgarî, somewhat like No. 7 of plate XXXIX of Thomas's Edition of Prinsep's Antiquities Vol. II. This inscription has been still more injured than the other, and so little light falls on it that I could not decipher much of it. But I made out the same names repeated in the other inscriptions, and the general purport of it seems to be the same.

Below the octagonal part of the pillar there is a square four-sided division. On the west face are remains of twelve lines of about twenty-one letters each, apparently in continuation of the inscription in Old-Canarese characters above. And on the east face are traces of eight lines of about twenty-one letters each, apparently in continuation of the Devanâgarî inscription above. (*IA X*, p. 168-69)"

Fleet re-assumed the task of re-decipherment of the epigraph and finally published it with the text and the translation in the *Epigraphia Indica* III, p. 1-7.

In the *Epigraphia Indica* III, Fleet further adds : "My text of the inscription is put together from the two copies. Owing to the rough treatment that the pillar has received at the hands of its worshippers, each copy of the inscription is more or less damaged: but they mostly supply each other's deficiencies; and the whole text is decipherable, without any doubtful points, except three *aksharas* at the end of line 14, two in line 18, two in line 19 etc" (EI III, p. 2).

Fleet also gives the dimensions of both the inscriptions. The one in Kannaḍa characters covers a space of 2 feet and eight inches and 3 feet and 10 inches high. The size of the letters varies from 3/4 inches to 1.5/8. The other copy, in Nāgari characters covers a space of about 2 feet broad and 3 feet and 10 inches high.

The inscription records a few important facts. First and foremost is that of the location of the three temples namely Vijayeśvara (Saṃgameshvara), Lokeśvara (Virupaksha) and the Trailokyeśvara (Mallikarjuna). It also informs who are the authors of these three edifices and their relationship with the royal family. For example, the eulogy of the King: "Vijayāditya Satyāśraya, the favourite of fortune and the earth, the king of Kings, the *parameśvara* the supreme and *bhaṭṭāraka* and he raised the temple of Vijayeśvara Bhaṭṭāraka. South of this temple were built two more temples, one by queen Lokamahādevī, and the other by Trailokyamahādevī. Both the queens were from the Haihaya family and the supreme consorts of King Vikramādity II, son of Vijayāditya, the bruiser of the town of Kāñci.

Further it gives us another very valuable account that Jñānaśivācārya who came from Mṛgathanikāvihāra in the north installed this pillar of *triśūlamudrāṅkita* in front of *svakīya āyatana*. (line no. 18). *Āyatana* has the meaning of residence and also temple. Towards the end of the line no. 17 and in the beginning of the line 18, it is said that Jñānaśivācārya *śrī Vijayeśvara bhaṭṭārakasyāśrayāvasthitena...* which means that Jñānaśivācārya took the temple of Vijayeśvara for his residence. But the pillar is in front, outside the *prākāra wall* of Trailokyeśvara (Mallikārjuna). That means the pillar was installed in front of the *svakīya āyatana*,

his own shrine. There is in what now looks like a courtyard in front of Trailokyeśvara a small platform to receive an image. Probably, this must have been the emplacement of *svakīya āyatana*, his (Jñānaśivācārya's) own the temple.

There is an interesting information in the *Vāyavīya saṃhitā* of the *Śivapurāṇa*. There is a chapter giving rules governing the Pāśupatavrata[95]. It informs: "... the devotee will perform the service every day. Then he shall hand over the Liṅga with the insignia to his preceptor, or shall install it in a temple of Śiva (p.22). On the basis of this information we may not be far wrong if we say that Jñānaśivācārya was an adept of *Pāśupata* religion and he came all the way from Mṛgathanikāvihāra on the banks of Gaṃgā to *Pattadakal* where he installed his *dīkṣāliṃga* in this complex, because Paṭṭadakal was known for its sacredness.

The grant was made on the date when there was a total solar eclipse, the new-moon day in the month of Śrāvaṇa. On the basis of this data Fleet proposes the date as 25th June A.D. 754. This date falls when King Kīrtivarmā II also known as Nṛpasiṃha was on the throne. Practically he was the last king of the dynasty.

The purport of the grant is not very clear due to lacunas in the published text caused by the damage of the stone. The reading gives the meaning that Jñānaśivācārya endows the grant for the merit of his parents and for his own self. But this is inacceptable if he were a renouncer. A renouncer cannot issue any charts for the merit of his parents nor for his own. In all probability Jñānaśivācārya was initiated in the religion of *Pāśupata* Śaivism and was a practitioner of that religion but he was not a renouncer. Owing to gaps in the text the donor's name is not clear.

Jñānaśivācārya was the disciple's disciple of Payobhakṣipāda (one who lives on milk). It is likely that *Payobhakṣin* received Śivaśāsanāṃka from Śubhadevarūpa, son of Śivarūpa, grandson of Śivavardhamānarūpa of Śāṇḍilyagotra. Fleet writes in note no. 2 on p. 7, the *Epigraphia Indica* Vol. III that Hultzsch suggests him to take the meaning *Rūpa* as rūpakāra that

95. Sivapurāṇa, Vāyavīyasaṃitā, pūrvakhaṇḍa, adhyāya 33, Paśupativratavidhāna, Ancient Indian Tradition and Mythology, translated by a board of scholars, Motilal Banarsidas, Delhi, 1970, Also see our work on *Kālāmukha and Pāśupata temples in Dharwar* district, The Kuppuswami Shastri Institute, Chennai, 2001, p. 22 & p. 127 ff

is sculptor, but in that case the sentence becomes meaningless. *Rūpa* is the part of the name giving the meaning of "form"; Śivarūpa means having the form of Śiva, *Śubharūpa*, an auspicious form. Another possibility is that it suggests the earlier name of Jñānaśivācārya before his entering the *Pāśupata* order and Śubhadevarūpa, son of Śivarūpa, the grandson of Śivavardhamāna of Śāṇḍilyagotra as his genealogy. Dr. Shrinivas Padigar also is of the same opinion. (*Bādāmiya Calukyara Śāsanagaḷu, Vāstu mattu Śilpa*, Karnataka Itihasa Samshodhana Mandala, Dharwad, 2007-2008, p.21-22)

Note that in the text of the chart the temples are called *mahāśailaprāsāda*. One may take it either in the sense of mountain temple or temple in stone.

Text:

***Oṃ Oṃ Namaḥ śivāya // Sa jayatu***
***vāmabāhuparicuṃbitavadanapayodharo***

***sthalo aḷikuḷaloḷalīḷāḷakāvaḷividhṛtakarāgramaṃḍalo***
***daśaśatanayanakiraṇa***

***parivarddhitarāgarasātivarddhito vikasitapuṃḍarīkapratimo***
***Haragaurisaṃgamo sa jayatu//***

***Calukyavaṃśavarddhamāna raghuriva kaliyugā(ga)nisṛṣṭamanāḥ***
***sūryasutamiva***

***dānarataḥ sadā vṛkodaramiva sāhasarasikaḥ śrīniravadyo vudāra***
***vijayā***

***ditya satyāśraya śriprithivīvallabha mahārājādhirāja parameśvara***
***bhaṭṭārakena***

***sthāpito mahāśailaprāsāda śrī vijayeśvarabhaṭṭārakas tasya***
***dakṣiṇadigbhāge***

***vijayādityadevasyātmajaḥ priyaḥ puttraḥ śrī anivārita samasta***
***sāmantānatapādayugmaḥ***

***kāñcipuravimardana śri vikramādityasatyāśraya prithivīvallabha***
***mahārājādhirāja parameśvara***

***bhaṭṭārakasya Haihayavaṃśasaṃbhūtā priyā mahādevī***
***umābhagavatīva lokamātāyā***

*sthāpito mahāśailaprāsāda śrīlokeśvarabhaṭṭārakasyottaradigbhāge śrī lokamahādevyāyāḥ*

*sodaryyā kanīyasī bhaginī śrī vikramādityadevasya priyā rajñī svasti kīrtivarmmasatyāśraya*

*Śrī pṛthibīvallabha mahārājādhirāja parameśvara bhaṭṭārakas tasya śrī Nṛpasiṅgharājasya jananī*

*śrī trailokyamahādevyāyāḥ sthāpito mahāśilaprāsāda śrī trailokyeśvarasya bhaṭṭārakasya paścimadig*[96]

*bhāge ityevam āyatanamadhye śāṇḍilyasagotreṇa śivavardhamānarūpapautreṇa śivarūpa*

*putreṇa śubhadevarūpeṇa bhūyaḥ śivaśāsanāṃkaḥ bhagavatpūjya payobhakṣipādapra*

*śiṣya śiśyeṇa jṅānaśivācāryyēṇa gaṃgāyā uttarakūḷe mṛgathaṇikāvihāraviṣayādiha āgatena śrī Vijayeśvara*

*bhaṭṭārakasyāśrayāvasthitena sthāpito'yam triśūlamudrāṃko svakīyāyatane dv* [*āre*] *mahāśailastaṃbhaḥ // atra likhita*

*midam śāsanaṃ praśastipūrvvakam śrīmatkauthumattrisāhasya vedālaṃkṛta śam ...*[97] *āryabhaṭṭagayādhareṇa*

*Vijayādityaśāsanāt beḷvalaviṣaye arapuṇasenāmagrāmasya pūrvvadigbhāge .... Nāma grāmorjjita*

*s tasyārdham brahmamūrtyāryyabhaṭṭa trivikramacaturvedāya dattaḥ / tasya haste jñānaśivācāryeṇa triṃśadbhir ggadyāṇakaiḥ*

*suvarṇṇasya krayadānād grihītāni triṃśani*[*nni*]*vartanāni kṣetrāṇi śrāvaṇamāse amavāsyāyām sarvvagrāse sūryya*

*grahaṇe mātāpitrōḥ puṇyābhivṛddhaye ātmanaḥ śreyortham ca ācāryaprasaṅgadevakarmmikāvartanopāyanimittam devasya*

*pūjāsaṃskārāya ca svakīyāyatane dattāni rakṣitavyāni .....*

*mata.....*

(Unfortunately the last few lines are not readable due to damage caused by time)

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96. Read pūrvadigbhāge. Fleet is not sure of his reading. The stone is not clear here.
97. Two letters damaged

**Translation:**[98]

Oṃ Reverence to Śiva. May the union[99] of Hara and Gaurī be victorious, when with His left arms He embraces Her breast and face, when all His fingers are kept off Her swinging playful tresses by their swarm of bees, when it is enhanced beyond limits by the taste of passion increasing under the rays of His thousand eyes, thus resembling an open red lotus. May he be victorious, he who is promoting the Caḷukya race, whose mind is never engaged in [the evils of] Kali age like Raghu, who always delights in charity like Karṇa, who loves daring actions like Bhīma.

By [this] fortunate, blameless, generous Vijayāditya, upholder of truth, favourite of Fortune and Earth, paramount king of great kings, lord of supreme lords, the fortunate lord Vijayeśvara, i. e. a great stone temple (*mahāśailaprāsāda*) has been installed (built).

To the south of it, the dear son born of the fortunate king Vijayāditya being the fortunate one, unrepulsed by Fortune, on whose two feet all vassals prostrate, who crushed the city of Kāñci, Vikramāditya, upholder of truth, favourite of Fortune and Earth, paramount king of great kings, lord of supreme lords, his dear great queen being born in the Haihaya race, being mother of the world like the Fortunate Umā, [by her] the fortunate Lord Lokeśvara (*mahāśailaprāsāda*), i. e. a great stone temple has been installed (built).

To the north of it, the younger sister of the fortunate Lokamahādevī being the dear queen of the fortunate king Vikramāditya, mother of fortunate Kīrtivarman, upholder of truth, favourite of Fortune and Earth, paramount king of great kings, lord of supreme lords, fortunate king of the lion like kings, by her, (the queen) Trailokyamahādevī the fortunate Lord Trailokyeśvara (*mahāśailaprāsāda*) has been installed (built).

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98. We are very thankful to Prof. Pierre-Sylvain Filliozat for giving us a good translation of the text, other than Fleet's. Vidhṛtakarāgramaṇḍala explains well a gesture of Śiva in sculptures. In many sculptural representations of Śiva and Pārvatī often we have noticed his hand either in the chignon or in the hairs of his consort.

99. How the union of the divine couple can be compared to an open lotus? This comparison is based on the double meaning of the compound daśaśatanayana-kiraṇa-parivardhita-rāgarasātivardhito. The first meaning qualifies the union of the gods and has been given in the translation above. The second meaning qualifies the lotus and can be translated as : the open lotus is fully-grown thanks to the pleasing redness enhanced by the rays coming from Indra [east direction]. (Comment by Pierre-Sylvain Filliozat)

[To the west? (east)] of it, in the middle of the temples qualified thus, by Jñānaśivācārya disciple of the grand-disciple of the feet of the fortunate venerable [ascetic] *Payobhakṣin*, who lived on milk, [often called under the appellation Śivaśāsana ?] Śubhadevarūpa, son of Śivarūpa, grandson of Śivavardhamāna, of Śāṇḍilyagotra, who had come here from the country of Mṛgathaṇikāhāra on the north bank of Gaṅgā and has taken shelter in the residence of the fortunate Lord Vijayeśvara, this great stone pillar, marked with the trident seal (triśūlamudrāṅkaḥ...mahāśailastaṃbhaḥ), has been installed [ in front? ] of his own residence (temple).

The following order preceded by the eulogy [above] is written [below]:

By [?] āryabhaṭṭa Gayāddhara whose ornaments are the Veda of three thousand stanzas of Kauthuma school, the village named [?] to the east of the village Arapuṇuse in the country of Beḷvala has been acquired by the order of Vijayāditya. One half of it has been given to Brahmamūrti Āryabhaṭṭa Trivikrama Caturveda. Following a purchase for thirty *gadyāṇas* of gold in his hand through a gift [from him] Jñānaśivācārya received lands of thirty *nivartanas*, in the month of Śrāvaṇa, on New Moon day, at the time of a total eclipse of the Sun, to increase the merits of his father and mother, and for his own well-being, for the discourses of the ācāryas, for means of living of the servants of the temple, for the preparation of the worship of the god, [these lands] were given in his own house (temple) and are to be preserved [...]

## Inscription 30

On a stela leaning against the wall of the same Vijayeśvara (Sangameshvara) temple.

J B B R A S XI, *KUES* 9, Badami 101, *PG* no. 22 (The *ICB* has not given it, because the epigraph belongs to later Cālukya kings).

One of the lengthiest inscriptions on the site, it contains about 79 lines. The text of the charter is written in Kannaḍa characters and the language is the same. The whole text is in poetry interlaced with prose here and there.

The inscription starts with a salutation to Śiva and continues with the usual verse from Bāṇabhaṭṭa's *Harṣacarita* namely *namastuṇga*... "Homage to Śiva..." The next verse is also about Śiva and informs how Śiva became the lord of the ocean as well as the earth. This verse is followed by the description of the magnificence of the ocean. Unfortunately a few six letters have been damaged. The editors of *KUES* 9, Badami 101, have read the missing letters "*bhavanākara* but the metre becomes faulty and prevents to understand correctly the meaning of the last *pāda*. The exact situation of the *Kuntaladeśa* which was to the south of spotless Bhārata is beautifully expressed in *kandapadya*. In line no. 6, which is a part of the 5th verse, in *kanda*, comes the term *ratnāttaṃsaṃ*. Again the word needs an explanation. *KUES* 9 have read it as it is *ratnāttaṃśam*. Annigeri proposes the correction *ratnottaṃsaṃ*. *Uttaṃsa* has the meaning of an "ornament, crest jewel, ear ornament and best person". This is an acceptable correction and it does not hamper the metre either. The next verse introduces the ruling Cāḷukya king Jagadekamalla. The inscription mentions Jagadekamalla and his younger brother Nūrmaḍi Taila. They were the sons of *Sarvvajñabhūpa*. Probably, Sarvvajṅabhūpa is a title of Cālukya Someśvara III, son of Vikramāditya. This King Vikramāditya is the same as the celebrated Vikramāditya VI who ruled successfully and brilliantly over the kingdom for fifty-one years. King Someśvara mentioned in the epigraph is identical with Cālukya Someśvara III, the author of the *magnum opus Manasollāsa* or the *Abhilaṣitārthaciṃtāmaṇi*, an encyclopedic work. To call such a king *sarvvajñabhūpa*, "omniscient," suits very well. In lines 9b-10a, there is a description of King Jagadekamalla. In the next *Kandapadya* there is a description of his younger brother Nūrmaḍi Taila more known in history as Taila III.

The date of the grant is Śaka 1084, Subhānu saṃvatsara, Jyeṣtha śuddha paurṇame, Somavāra, Candragrahaṇa. Śaka year 1084 is Subhānu, and according to Svami Kannu Pillai's *Indian Ephemeris*, the equivalent date is in Citrabhānu. In the year Śaka 1084, on the full moon day of the month of Jyeṣṭha there is no lunar eclipse and the week day is Wednesday and not Monday as given in the inscription. If we take the cyclic year Subhānu and Śaka 1085, the full moon day of the month Jyeṣṭha pauṛṇame falls on Sunday but there is no lunar eclipse either. We propose the corresponding date either Wednesday, 30th May 1162 for the Śaka year 1084, or for the cyclic year Subhānu Sunday, 19th May 1163. But in the month of Jyeṣṭha there was no lunar eclipse in either of these two years.

The charter belongs to the regnal period of Cālukya Jagadekamalla of Kalyāṇa. This record is important because it shows that the temple of Vijayeśvara was in activity even after the rule not only of Badami Calukya kings but also of Rāṣṭrakūṭa.

Although most part of the inscription is in poetry, it is not of high quality. Prosody mistakes are many besides orthographic errors. Nṛ is always written "nri" and śaurya as "saurya". Added to this there are some inadequacies of mythological stories. In the verse 29, it is said that Ācideva and Permāḍi were born to Demaladevi and to Cāvuṃda like Rāma and Lakṣmīdhara to Kausalya and Daśaratha. Lakṣmaṇa was the name of the second son of Daśaratha. And he was not the son of Kausalyā but Sumitrā. Lakṣmīdhara means he who holds Lakṣmī that is Viṣṇu. Rāma is Viṣṇu. So there is some confusion in the poetry. Verses 27, 28, 29 are somewhat more interesting than others where the poet compares Demaladevi to a lake. Verses 32, 33 and 34 contain a vivid description of Paṭṭadakal which is worthy of notice. Verse no. 32 extolls the importance and holiness of the site of Paṭṭadakal by saying that the legendary kings like Naḷa, Nahuṣa, Purūravas, Sagara etc. could not find a place holier than Kisuvoḷala (Paṭṭadakal) for their coronation ceremony. So they came here to be crowned. This information justifies why the place is called Paṭṭadakal – stone slab for crowning ceremony. Verse 35 is in *kanda* full of alliterations and playing pun on Bhava. Bhava stands for Śiva as well as birth.

This epigraph records a grant made for the *aṃgaraṃgavaibhoga* of God Vijayeśvara who was equal to Viśvanātha at Kāśi. The donors were Demaladevi, the wife of Cāvuṃḍa and their son Acarasa. Both were in charge of the government of Kisuvoḷal that is Paṭṭadakal 70 and other places. The donee was Sūryābharaṇapaṃḍita who was in charge, probably, of the temple administration. The grant is very much damaged towards the end but records some interesting informations. A certain Vāmaśakti is mentioned in line 78 which shows that the temple was under the influence of Lākuḷaśaiva religion. The names ending with Śakti are typical of Kālāmukha saints. Probably the temple was under the control of Kālāmukha saints.

It is rather intriguing to note that the Vijayeśvara was more in consideration than the Lokeśvara or Trailokyeśvara built by the queens of King Vikramāditya.

Text:

** Oṃ namaḥ śivāya // Namastuṅgaśiraścuṃbicaṃdracāmaracārave trailokyanagarāraṃbhamūlastaṃbhāya śaṃbhave// 1//*

*(Kaṃda) Svasti śrīmadvinata samastāmaramakuṭanikaṭavastug-abhastinyastāṅghṛ-pīṭhanīśaṃsastam paḍedaṃ dharitriyumanabu*

*Ddhiyama(m) //2// (mahāsragdharā) uditenduśrīnivāsam śaraṇāga-takubhṛdrājitam nūtnaratnābhyudayakṣetraṃ mukundapriya*

*śayanataḷam kūrmapāṭhīnanakronmadamātaṃgāḷikeḷīcaḷita jaḷarāsphāḷa kalloḷamāḷānadana[100]dyaṃ .....karaṇani-*

*jagadāvāsamudraṃ samudraṃ //3// (kam) tadudadhi mekhaḷey-enaloppida vasudhege makuṭamenipa meruge teṃkalu sada*

*maḷabharatāvaniyantadaruṃda(ṃ) teṃkaleseva kuntaḷaviṣayaṃ //4// adanāḷdaranantasukhāspadarenipa caḷukyavaṃśaratnāṃttaṃśaṃ madavadari-hastimastakaru*

*daḷanakaṃṭhīravapratāranekaru //5// avaroḷage // vṛi // (sragdharā) Svasti śrī maccaḷukyānvayagaganaśaraccārucandraṃ samastorvīs-tutyaṃ vikra*

*māṃkāvanipana tanayaṃ kāminīkāmanastāristomaṃ somanandhr-adraviḷamagadhanepāḷabhūpāḷamastyanyasta śrīpāda*

*padmaṃ sakaḷabudhanutam rājasarvvajñabhūpam // 6 // ātana sutanakhiḷa guṇōpetaṃ negaḷdam pratāpacakreśam vikhyātam ripub-hūbhṛnnirghāta(ṃ) jaga*

*dekamallanapratimallam //7// kaṃ // tadanujanuddhataripunṛpama-dagaja[biṃ]-duvidaḷanapravīṇakripāṇaṃ sadamaḷakīrtipatākaṃ kadanarasatālaneni-*

*pa[ṃ] nūrmaḍitailam //8 // kam // tatpādapadmasevātat-parabhṛṃgāyamānanuddhataripubhūbhṛtpavi siṃdakuḷaṃ śrīmat-pārtthiva pārtthanenipa*

*cāvuṃḍanṛi(nṛ)pa[m] // 9 // Jayati vijayalakṣmīnarttakīnāṭyaraṅgo vijitasamaraṅgo vairidordarppabhaṅgaḥ vi*

*taraṇaguṇatuṅgo viśvavidyāntaraṅga vividhavibudhasaṅgo sāhasot-tuṅgabhūpaḥ // 10 // Svasti śrī sinda*

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100. One letter is lacking otherwise the « toraprāsa » becomes faulty.

*vaṃśodbhavakamaḷavanādityanāmnabhūbhṛinmastāḷaṃkāravas-*
*tubrajaviluṭhitavi*

*nyastapādābjanastāristomam gūrjarāndhradraviḷamagad-*
*hanepāḷabhūpāḷakādi prastutyaṃ nityatejaṃ prabaḷa ba*

*ḷayutaṃ vīracāvūṃḍabhūpam // 11 // Ā mahāmṇḍaḷeśvaraṃ*
*cāvuṃḍadevarasana-nvayāvatāramenteṃdoḍe // kaṃda //*

*sindakuḷatiḷakanene negaḷdaṃ daḷitavirodhi maṃḍaḷeśvara sauryam*
*maṃdaradhairyam vibhavapurandaranatuḷapratāpanācugi*

*bhūpa [ṃ] //12 // Antenisida // Ācugimaṃḍaḷēṣa(śa)voḍavuṭṭidanud-*
*dhatavīravairibhūpācaḷavajṛi nākarasa siṃhanṛpāḷaka dāsabhūpa*

*nugrācaraṇa pratāpanidhi dāmamahīpa cavuṃḍabhūbhujam yācak-*
*acārudattanenaloppuva cāvadharātaḷādhi*

*paṃ //13 // avaroḷagācarasaṃgī bhuvanajanaṃ pogaḷe negaḷda*
*baṃarasam puṭṭi viśeṣavibhavamaṃ cakkravarti kuḍe paḍedanātmas-*
*au*

*ryyonnatiya(ṃ) // 14 // Ātana taṃmaṃ singamahītaḷapatti(ti)yātanāt-*
*majātaṃ bhuvanakhyātaṃ negaḷḍācarasaṃ nūtana*

*māṃdhātanadhika sauryyasameta[ṃ] // 15 // vṛi // (Caṃpakamālā)*
*uravariyiṃda goveyama-nuppinakaṭṭe(yu)maṃ pratāpadiṃdurupi*

*kaḷiṃgavaṃgamarugūrjjaramāḷavakeraḷacoḷabhūparanadi(dhi)*
*paṃge biṭṭivesadiṃ naḍevokkalenalke māḍidācarasa*

*nalentu polisuve tuṃṭukamaṃḍaḷikabrajaṃgaḷaṃ // 16 // (Ut-*
*palamālā) mikka nijapratāpadoḷe beṃdavavoṃdarabāḍavalla lekkak-*
*ke kaḷiṃ-*

*ga vaṃga viṣayaṃgaḷaleṃdoḍe bo(bho)jana pradeśakkaḍiyiṭṭu*
*saiṃdhavasamanvitavoṃmeye nuṃgi teguguṃ rakkasananentenalu*

*dhuradoḷācarasaṃgidirāṃpa gāṃparāru[ṃ] // 17 // Ene negaḷdā-*
*canṛpāḷana tanujātaṃ vaṃdikalpabhūjātaṃ*

*sajjananutanabhinavabhojam manujamanojam negaḷteyiṃ*
*peṃmanṛipaṃ // 18 // beṃgiri cera coḷa maḷeyaṃ maleyēḷu*

*tuḷgu kolla pallavaṃ koṃgu noṇaṃbavāḍī, banavāsi kaḍaṃbaḷi hay-*
*veyeṃba deśaṃgaḷanottiyāḷda vibhu hoysaḷanaṃ*

*bedaraṭṭi mattamātaṃgaghaṭāḷiyaṃ baḍidanāhavadoḷu kali peṃmabhūbhujaṃ //19// Ātananujātanativikhyātaguṇā*

*nvi(nvī)tanamaḷakīrtti vadhūṭiprītananatārinripanerddhūtaṃ cāvuṃḍabhūpanapratirūpaṃ //20// (mahāsragdharā) anatārātinri(nṛ)pāḷa*

*raṃ bedere beṃkoḍarthamaṃ vastuvāhananaṃ peṃḍira taṃḍamaṃ guḍigaḷaṃ gūḍāramaṃ nāḍumaṃ munisiṃdirkkuḷi*

*goḷvudeṃbude vinodaṃ ta[ṃ*]noḷadeṃduṃ peḷu ghanasauryaṃbaḍedir-parārtoḍardu cāvuṃḍāvanīpāḷanoḷū // 21// //vṛi// (utpalamāle) kaṃḍatibhaktanā*

*danaraviṃdabhavaṃ dhuradalli niṃdu mārkoṃḍa[na]naṃganoldereḍavaṃ dhanadaṃ sale taṃnanī dharāmaṃḍaladalli norppaḍenu*

*taṃ vibdha[budha]ṃ nere baṃṇisalke cāvuṃḍanṛpeśvaraṃ dharege devanenippudiṃ(di)dēṃ vicitrame // 22 // //kaṃ// toḍarade nijāṃtrajāḷada toḍaroḷu*

*surayuvatijanada tōḷgaḷa(ṃ) toḍaroḷu toḍarade popare birudiṃtoḍardaḍe cāvuṃḍabhūpanoḷu ripubhūparuṃ //23//*

*Vri (mahāsragdharā)// Mahiyoḷu mārāṃtoḍaṃ dhātrīpuravijayanābhīḷabhāḷasthaḷī dṛi (dṛ)gdā(gda)hanajvāḷāḷi bhurbhurbhugilenutaḷurvvantu*

*grakopāgniyiṃ vigrahadeśaṃ bēguventuṃ muḷidaḍenisane vīra cāvuṃḍabhūpaṃ mihiraprōdyatpratā*

*paṃ śaraṇagatakubhṛi(bhṛ)tpāḷanābdhisvarūpaṃ // 24 // (Caṃpakamālā) janada manakke rāgamanoḍarcipa vairijaneśvarāṃganājanada mogakke kappane*

*samarppipa sadbudhasatkavīndrasajjanarge suvarṇamaṃ paḍedu parccipa vīra-cavuṃḍamaṃḍaḷeśana sitakīrtti nirmaḷe*

*yenippudu dhātṛi(tṛ)ge citramallade //25// Antenisida śrīmanmahāmaṃḍaḷēśvaraṃ cāvuṃḍadevarasarardhāṃgalakṣmi*

*Demaladeviyara daśadigvartti kīrttiyeṃteṃdoḍe // vṛi (Caṃpakamālā) // parijanapārijātalate siddhajaneṣṭajanābhivāṃchi*

*totkarasuradhenu beḷvara tavarmane demaladeviyeṃdu bittaradoḷe baṃṇikuṃ dhare cavuṃḍanripāḷamanassa*

*rojanīvarakaḷahaṃseyaṃ girisutacaraṇābjayugāvataṃseyaṃ //26// // kaṃ// patibhaktiyimatiyiṃdaruṃdhati matiyiṃ*

*bhārati subhāgyadiṃ ratiyeṃdī sthitiyoḷu cavuṃḍabhūpana sati demaladeviyaṃ jagabaṃṇisugum //27// (Caṃpakamālā) jaḷamene de*

*hakānti naḷitoḷgaḷe nōḍe taraṃgamāle kaṇgaḷe vikacōtpaḷaṃ nagemogaṃ kamaḷa(la)ṃ kuruḷoḷi paṭṭadāvaḷiyene cakkra*

*vākakuce demaladevi saroviḷāsadiṃ taḷedaḷanūnarāgade cavuṃḍanṛi(nṛ)pāḷa-manomarāḷamaṃ // 28// (mahāsragdharā) enipā*

*demaladevigaṃ negaḷda cāvuṃḍāvanīśaṃgaviṃbine kauśalyagamodghavādaśarathaṃgaṃ rāmalakṣmīdhararjaniyirppaṃtiralāci*

*devanumanantaudāryya perṃmāḍiyu ghanasauryyarssutarādarpratimatejovartti satkīrtigaḷu // 29// Kam //*

*vīrādhipavaragajakaṃṭhīravanugrārisamarabhairavanesedaṃ dhāriṇiyoḷācidevakumāraṃ bhaya*

*lobhadūranabudhigabhīraṃ //30// // vrī (caṃpakamālā) // eragi śaraṇyameṃdaḍadanānariyeṃ page muttidalli kaṇdereda javaṃ kanaluda(lda) kuḷikō*

*raganoṭṭida kirccu muṭṭivaṃderapa siḍilu keḷalda mṛigarājanidirccida mṛi[mṛ]tyuvaṭṭi tinbaraguli māriyeṃbarari*

*vīrakumārakarācidevanaṃ // 31 // vacana //antu negaḷtegaṃ pogaḷtegaṃ neleyenisida kumā*

*rarvverasu śrīmanu mahāmaṃḍaḷeśvaraṃ sāhasottuṃgabujabaḷabhīmam vīra cāvuṃḍadevarasaru kisukāḍerppattumaṃ*

*bāgaḍage yerpattumaṃ keḷavāḍi muṃnūruavādiyāgi palavuṃ dēśaṃgaḷaṃ sukhasaṃkathāvinōdadiṃdāḷdu rājyaṃ geyyu*

*ttamire śrīmatpiriyarasi demaladeviyaruṃ śrīmatu kumāra ācidevanuṃ tanna kumāravṛittiyāḷi*

*keya paṭṭaṇaṃ paṭṭadakisuvoḷala celvadeṃteṃdoḍe // vṛitta (utpalamāle) // kuṃtaḷadeśakāṃteya lalāṭadavolkisukāḍunāḍu celvaṃ taḷe*

*doppi raṃjisugumamtadaroḷu ratnōdgha paṭṭameṃbaṃtire paṭṭaṇaṃ kisuvoḷalu sale śōbhisutirkkumā pu*

*ropāṃtamaneyde baṃṇipoḍe vāsugiyuṃ nereyaṃ niraṃtaraṃ //32// nṛi[nṛ]ganahuśa[ṣa]naḷapurūravasagarādi nṛipargge paṭṭavardhana*

*niḷayaṃ jagadoḷenalu kisuvoḷaliṃ migilenesuva kṣettramoḷave dhātrītaḷadoḷu // 33 // baḷasida naṃdanāvaḷigaḷigaḷiṃ tiḷi*

*doppuva pūgoḷagaḷiṃ maḷahariyeṃba puṇyanadiyiṃ baḷedoppuva keyvalaṃgaḷiṃ kaḷamavanaṃgaḷiṃduḷiduliva kokiḷakīracakorasārikā*

*kuḷakaḷahaṃseyiṃ kisuvoḷakaramoppugumeṃtu norppaḍa //34// kaṃ// bhavabhavanaṃgaḷinaṃbujabhavabhavanaṃgaḷinanū*

*navasudevatanūbhavabhavanaṃgaḷinēnudubhavabhavanamo sirige kisuvoḷalu vasumatiyoḷū//35// antenisida rāja*

*dhāni paṭṭaṇaṃ paṭṭada kisuvoḷalaṃ śrīmatpiriyarasi demaladeviyaruṃ śrīmadācidevakumāranuṃ kumāravṛi(vṛ)ttiyiṃ*

*dāḷdu sukhadiṃ rājyaṃgeyyuttamirdu dharmmapratipāḷanacittarāgiyalli pūrvadarasugaḷu biṭṭa dharmaṃga*

*ḷu dēśakālasthitiyiṃ naḍeyadudaṃ vicārisi nōḍi dakṣiṇavāraṇāsi yenisida kisuvoḷala śrīmadviśveśva*

*radevarenaluditōditamāge avatarisida śrīmadu vijayeśvaradevargge sa[śa]kavarṣada sāsiradembhattanālkaneya su*

*bhānu saṃvatsarada jeṣṭa śuddha paurṇamāsye somavāra somagrahaṇa vyatīpāta saṃkramaṇada puṇyatithiyaṃdu*

*śrī vijayeśvaradevaraṅgabhogaraṅgabhogakkaṃvalliyācāryyara grāsavāsakkaṃ śrī sūryābharaṇa*

*Paṇḍitadevara pādaprakṣāḷanaṃ māḍi dhārāpūrvvakaṃ sarvvabādhāparihāravāgi māṇikeśvarada kolalu biṭṭa*

*Mattaru munūru 300 ... mūḍalu voḷeya holaṃ mēre/ Teṃkalu malaprahāri mēre /pa*

*ḍuvalu pariyāne ... baḍagala ... ḷeveṭṭa mēre / adaroḷage gardde mattaroṃdu / vūriṃ mūḍalu hūvina toṃṭaṃ mattaro*

*ṃdu devara pura ..... gāṇaṃ nālku alliyokkaliṃge āyadāyadhana jaḷa manedere*

*Yeṃbudilla sarvva....[ā]cidevakumāranuṃ biṭṭaru // mattaṃ desigarappa dereyaseṭṭi*

*yaruṃ naḍa.... kāraru vīsaṃ kāgiṇiyaṃ biṭṭaru mattam kisukāḍe*

*rppattaṃ ..... na heḍege ... mūru moṭege mānaveraḍaṃ biṭṭaru śrī*

*yi ....devara sevyaṃ mitranināna nānūnābhyudayaṃ niru*

*..... yaśaḥprabhāvamentene // Svasti Śrī*

*bhu ....nistāritakīrtti vāmaśaktibratipa . vara*

*.....sauryastutacaritanamala.....rātpa....*

(The next four or five lines are completely damaged.)

**Translation:**

**Lines:**

**1-2.** Oṃ. Salutation to Śiva. Homage to Śiva whose elevated head is kissed by the crescent moon, lovely with *cauri*, foundation pillar in the construction of the city, the three worlds. 1.

**2-3a.** Hail! Worthy Śiva obtained the (supremacy over) the ocean and the earth, he whose feet are the real store house for the true (devotion) of respectable immortals (whose) heads are bedecked with tiara. 2 ( in *Kandapadya*)

**3b-5a.** Residence of the rising moon and Śrī (Lakṣmī), shining with mountains which are the supporters (abodes) of the earth, a lieu for the increasing of new precious gems, beloved bed for Mukunda (Viṣṇu), tortoises, fishes, crocodiles, gentle breeze, fetters to rivers and *fleuves* (nada), with waves of deep waters, (some six letters are missing), real dwelling place of the world, the king of aquatic animals (*udram*), the Ocean (is such). 3 ( in Mahāsragdharā metre)

**5b-6a.** That Ocean shining like a girdle of the earth, (and) to the south of that *Meru* shining like a tiara of the earth, (is) the spotless land Bharata, to its south is brilliant Kuntaḷadeśa. 4 (in *Kandapadya*)

**6b-7a.** Those who ruled that (*Kuntaladeśa*) made to say that (it is) an abode of immeasurable pleasures (comforts), crest jewels of Calukya family ornaments; many of them were possessed of the prowess of a lion who subdues the heads of elephants in rut. 5. (in *Kandapadya*)

**7b-9a.** Hail, Fortunate (he) is like an autumnal moon in the sky, praised all over the earth, in the Calukya lineage, the son of King Vikramāṃka (Vikramāditya VI), (King) Soma, the enemy of Love god let down by lustful women, (whose) whose fortunate lotus feet (are) a resting place to the heads of kings of Āṃdhra, Draviḷa(ḍa), Magadha, Nepāḷa, worshipped by all savants, *sarvvajñabhūpaṃ*, "omniscient Lord of the earth". 6. (in *Sragdharā*)

**9b-10a.** His son, endowed with all qualities, was born, king with much prowess, celebrated, a thunder-stroke to enemy kings of the earth, Jagadekamalla, a matchless hero. 7. (in *Kandapadya*)

**10b-11a.** His brother, a dagger expert in rending asunder (*vidalana*) white spots on elephants in rut the haughty enemies, having the fame of an unstained flag, battles (were as sweet as) sugarcane to this Nūrmaḍi Taila. 8. (in *Kandapadya*)

**11b-12a.** His *serviteur* at his lotus feet like a black bee to the haughty enemies, Cāvuṃḍanṛpa of Sinda family, was like Pārtha (Arjuna) in person. 9. (in *Kandapadya*)

**12b-13a.** Victorious is King Sāhasottuṅga, stage for the dance of Lakṣmī of Victory, conqueror of battlefields, breaker of enemies' pride of weapons, high in the quality of generosity, attached to many scholars whose mind possesses all sciences. 10. (in Mālinīvṛtta)

**13b-16a**[101]**.** Cāvuṃḍarāya was born in the family of Sinda like the Sun to lotuses and he conquered powerful kings on the vast earth like Gūrjara, Āndhra, Nepāḷa, Draviḷa, Magadha and so on. 11. (in *Sragdharā* vṛtta)

**16b.** To know the descent of the family of Cāvuṃḍarāya on the earth:

**17c-18a.** Like a *tilaka* to the family was born Ācugi, with prowess in subduing opposing vassals, courage like that of Mount Mandara, Indra on the earth, with enormous heroism. 12. (in *Kandapadya*)

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101. So far we have given the word by word meaning and as far as possible followed the same order in words. From this stanza onwards we will give a résumé of each strophe owing to chandobhanga, rupture in prosody and some incomprehensible words.

**18b-20a.** To that *maṃḍaleśa* Ācugi were born Nākarasa who was like a thunderbolt to enemies, Siṃhanṛpāla, Dasabhūpa and Dāma, a reservoir of prowess, lord of the earth Cavuṃḍa and overlord on the earth Cāva who was like Cārudatta to sollicitors. 13. (*Utpalamāle*)

**20b-21a.** Amongst them, to Ācarsa was born whole earth praised (son) Baṃṃarasa who received many honors for his own gallantry. 14. (in *Kandapadya*)

**21b-22a.** His younger brother Singhamahīpati, celebrity on the earth, lived like King Mandhāta with excessive heroism. 15 (in *Kandapadya*)

**22b-24a.** Having made to be burnt Uravari, Ācarasa compelled the kings of Kaḷiṃga, Vaṃga, Gūrjara, Māḷava, Keraḷa and Coḷa to serve his overlord as not-paid servants. Can he be compared with small (or insignificant) kings? 16. (in Campakamālā)

**24b-26a.** This verse is in praise of Ācarasa who conquered kings of Kaḷiṃga, Vaṃga etc, entered the region of Bhoja and swallowed Saindhava at once and belched like a demon; who is there to face Ācarasa in wars? 17. (in *Utpalamāle*)

**26b-27a**[102]**.** Peṃmanṛpa, son of Āca was like a wish granting tree to the bards, respected like a new Bhoja by people of good qualities and in beauty like *Kāma,* "love god" amongst men. 18. (in *Kandapadya*)

**27b-29a.** Peṃṃa even frightened and made Hoysaḷa king flee, he who was suppressing and ruling over Beṃgiri, Cera, Coḷa, Maḷeya, Maleyēḷu (Seven hills?), Tuḷuva, Kolla, Pallava, Koṃgu, Noṇaṃbavāḍi, Banavāse, Kaḍaṃbaḷi, Hayve etc., and subdued the Hoysaḷa who was like an elephant in rut. 19. (in *Utpalamāle*)

**29b-30a.** His younger brother with stainless fame, loved by young women, subduer of unbowed kings, Cāvuṃḍa (was endowed with) an incomparable beauty. 20. (in *Kandapadya*)

**30b-32a.** For Cāvuṃḍa it was an entertainment to follow and subdue those enemies who did not surrender, he supported those whose

102. This verse is in *Kanda* full of prosody mistakes. So we give a gist of the verse.

belongings and vehicles, wives, temples, residences, *nāḍu* etc. were lost; who will face Cāvuṃḍa on the earth who is endowed with great heroism. 21. (in Mahāsragdharā)

**32b-34a.** The intelligents on the earth were speaking of his self, he became a great devotee of Aravindabhava (Brahmā), in battles he became a counter arrow to enemies, a companion like Anaṃga (Kāma), in wealth he is Dhanada (Kubera), what surprise is there if Cāvuṃḍanṛpa appears on the earth like god? 22. (*Utpalamāle*)

**34b-35.** In this strophe the poet plays a pun on the word "toḍar" which has many meanings such as entangled, tied, chain, a fetter, etc. The essence of the verse is: "The enemy kings, with the pride of having great titles will they *todar*, attack Cāvuṃda in battlefields *toḍarade*, instead of enjoying in the arms of handsome, young ladies. 23. (in *Kandapadya*)

**36-38a.** Owing to his anger enemy kingdoms on the earth were burning by emitting the sound *bhugil*, *bhugil*; he had the prowess of the sun, he was like a King of mountains (*kubhṛtpāḷa*) in assuring to those who came in search of his protection; he had the appearance of an ocean, 24. (in Mahāsragdharā)

**38b-40a.** Raising love in the hearts of people, ointing the black colour powder to the faces of hosts of spouses of enemy kings, there is no wonder if it is said that the fame of Cāvuṃḍa was spotless white owing to the gifts made to the deserving poets. //25// (in Caṃpakamālā)

**40b-41a.** To know, in ten directions the spread of fame of Demaladevi, the better half (who was) like Lakṣmī of thus known Cāvuṃḍarāya (in *Kandapadya*)

**41b-43a.** She was like a creeper of *pārijāta* to the people of her entourage, the divine cow *kāmadhenu* to grant the wishes of those who desired, maternal abode to the requesters; thus the earth was telling about Demaladevi, a swan in the lake which is the *manas* of Cāvuṃḍanṛpāḷa, topmost of the flowers in the lotus feet of girisute *i.e.* the daughter of the mountain-Pārvatī. 26. (in Caṃpakamālā)

**43b-44a.** In devotion to her husband she was like Aruṃdhati, in intelligence Bhāratī (Sarasvatī), in *subhāgya*, beauty (or luck) – Rati; in this manner the earth was describing Demaladevi the spouse of Cavuṃḍabhūpa. //27// (in Kaṃdapadya)

**44b-46a**[103]**.** If said the brilliancy of her body is like water, her long arms are garlands of waves, her eyes full-blown blue lotuses, her smiling face lotus, a curl, a lock of hair a group of big lotuses, thus described Demaladevi with breasts (pairs) like *cakravāka*, was pleased to be like a pleasure swan in the lake which is the *manas* (the heart or mind) of Cāvuṃḍanṛpāḷa. 28. (in Caṃpakamālā).

**46b-48a.** To such Demaladevi and the celebrated lord of the earth (avanīśa) Cāvuṃḍa were born sons, Ācideva and Permāḍi like Rāma and Lakṣmīdhara (Rāma or Lakṣmaṇa) to Kauśa(sa)lyā and to Daśaratha. 29. (in Mahāsragdharā)

**48b-50a.** Ācidevakumāra was like a lion to elephants the enemies, in battles a Bhairava to enemies, far away from fear, avarice, profound like an ocean. 30. (in Kaṃda)

**50b-52a.** Poet says: I do not know him who can attack heroic Kumāra Ācideva and then begs for his protection; when enemies attack, he is like the god of death with eyes wide open, like a wild fire in the ditch when irritated?; untouchable thunderbolt, angry lion king, chasing the enemies like god of death and famine stricken goddess *Māri* in eating. 31 (in Caṃpakamālā)

**52b-56a.** In prose: Thus known for celebrity and praises, while Vīra Cāvuṃḍarāya was ruling (the regions of ) Kisukāḍu 70, Bāgaḍage 70, Keḷavāḍi 300 in pleasures and amusements, the principal queen Demaladevi and the son Ācideva governing the *Paṭṭada Kisuvoḷal* (Paṭṭadakal in the capacity of) *kumāravṛtti*. To describe its beauty:

**56b-58a.** In the face of the lady Kuntaḷadeśa Kisukāḍu shines like (her) forehead; there Kisuvoḷal is like the best of the jewelled throne; even

103. This is the most beautiful and elegant verse in the whole text. Demaladevi, wife of Cāvuṃḍa is compared to a lake. She is as beautiful as a pleasure pond, is the dhvani voice in this verse.

*vāsugi*[104] is unable to describe *niraṃtara*, always the beauty of the town.32 (in *Utpalamāle*)

**58b-59a.** On the earth there is no other holy centre better than Kisuvoḷal (Paṭṭadakal) for the coronation of kings like Nṛga, Naḷa, Nahuṣa, Purūrava and Sagara. 33. (in *Kanda*)

**59b-61a.** Surrounded by pleasure parks, pleasant lakes with flowers, with a sacred river named Maḷahari, small irrigated wet fields of paddy with sounds of singing of different birds like cuckoos, parrots, *cakora*, *sārikā*, *kaḷahaṃse*, "swans", Kisuvoḷal is how beautiful to look at with all these elements. 34 (Caṃpakamālā).

**61b-62a.** Kisuvoḷal (Paṭṭadakal) on the earth became residence to the goddess of riches due to residences to Bhava (Śiva), Aṃbujabhava (Brahma) and Vasudevatanūbhava (Viṣṇu). 35. (in Kaṃdapadya).

**62b-65a.** The principal queen Demaladēvi and the Fortunate Ācidevakumāra were governing the capital town *Paṭṭada Kisuvoḷal* (Paṭṭadakal) thus to be spoken of, in comforts in the capacity of *kumāravṛtti*, inquired carefully about the reasons why the grants made by previous kings had ceased to be used owing to time and changes in the realm,

**65b-66a.** To God Viśveśvara risen up again as Fortuate Vijayeśvara in the town of Kisuvoḷal known as southern Vāraṇāsi,

**66b-67.** In the year Śaka one thousand and eighty-four (1084), cyclic year Subhānu, full moon day of the white fortnight of the month of Jyeṣṭha, Monday, lunar eclipse, *vyatīpāta*, *saṃkramaṇa*, at this auspicious moment,

**68-70a.** For the *aṃgaraṃgabhoga* and for the living and feeding of ācārya living there, donated 300 mattaru of land, measured in the rod of *Maṇikeśvara*, by laving the feet of Sūryābharaṇapaṃḍita and by pouring of libation water,

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104. *Vāsugi* is a variant of Vāsuki one of the divine snakes who was used in churning of the ocean. Often we come across with palavum nālageyuḷḷa ... (by poet Āṃdayya, 1260) that is he who has innumerable tongues is unable to describe the beauty of Kannaḍanāḍu (Karnāṭaka). We don't know whether the poet is confused between the names of Vāsuki and Ādiśeṣa or whether there is a story which we do not know.

**70b-79.** ... From this line onwards the details of the grant are given but it is full of lacunae. The chart continues even after the 79th line but this portion is badly damaged and lost to us forever. In line 78 the name of Vāmaśakti occurs in the middle of lacunas. It is impossible to say anything about him.

Here the inscriptions from Vijayeśvara, Lokeśvara and Trailokeśvara are over.

## 4. 4. Inscriptions from Pāpanātha Temple

Pāpanātha temple is a little isolated and situated at a distance of a few metres away from the group of temples. Pāpanātha is a modern name given by the local people. Fleet, while giving a general introduction to the temple, writes in the *Indian Antiquary*, (June, 1881, p. 170) "At the south-east corner of the village is an elaborately sculptured temple of the god Pâpanâtha, which Mr. Burgess considers to be one of the oldest structural temples yet examined about which he seems inclined to attribute to the fifth century A.D". Relying upon Burgess' opinion Fleet has committed a mistake by saying that Pāpanātha is one of the oldest structural temples. But epigraphic studies reveal that this was the last built temple on the site. Most probably, it was built during Kīrtivarmā II's period.

There are about five inscriptions and a few labeled sculptures either giving names of sculptors or of sculpted episodes. Besides, there are two more which record some strange facts. The most important amongst all the inscriptions of Pāpanātha is the one engraved on the south-east corner of the eastern wall. It is a short chart in Kannaḍa in five lines. Although very short in size, it reveals the most important fact about the temple. It gives the name of the sculptor who made the southern wall.



*figure 434.* Ref: P.453, Vol2

### Inscription 31 (*figure 434*)

On the south-eastern corner of the eastern wall of the temple of Pāpanātha

*IA*. X, no. CXIV, p. 170; *PG*. 29, *KUES* 9, Badami no. 41, *ICB*, no. 208, p. 281.

This inscription is written in Kannaḍa characters and in the same

language. Although, it does not mention specifically the date of its issue, from the contents it can be dated approximately to the 8th century. From the point of view of orthography there is nothing to say. Letters are neatly incised on the external façade of the temple wall.

There are two or three important facts brought to light by the text of this small record. First of all we learn that Revaḍi Ovajja is the author of the southern side of the temple. In this inscription it is clearly mentioned "*teṃkaṇadiśe māḍidor*", "made the southern side", whereas in the records of the Lokeśvara temple the formula is *teṅkaṇadiśeya sūtradhāra, sūtradhāra* or the principal architect of the south *diśe*. The term *diśe* conveys the meaning of the direction in the Pāpanātha temple, whereas in the Lokeśvara it should be taken in the sense of "style". In the inscription of the Lokeśvara terms like *māḍidor* or *kaṭṭidor*, "maker" or "builder" are absent and the meaning 'maker of the south side' is not possible. Pāpanātha temple is in the northern style and the meaning 'southern style' is not possible. Revaḍi Ovajja was the grandson of Śile Muddar. We do not possess any information on Śile Muddar even though he must have been an important figure in his days so as to be mentioned in the chart of his grandson. There are two words which help us to determine the affiliation of Revaḍi Ovajja to the school of Sarvvasiddhi Ācārya, the author of Lokeśvara temple. The expression *Sarvvasiddhi ācāryara caṭṭara* needs to be explained. Sarvvasiddhi ācārya is already known to us as the builder of the Lokeśvara. *Caṭṭa* is a Kannaḍa word conveying the meaning of *śiṣya* or disciple. The expression *Sarvvasiddhi ācāryara caṭṭara* make us to think that Sarvasiddhi ācārya had *caṭṭa*, a disciple and that disciple trained Revaḍi Ovajja. The reason for our thinking in this direction is due to the presence of *ṣaṣṭhi* or genitive case in the expression of *Sarvvasiddhi ācāryara caṭṭara*; a is the ending of genitive case. Sarvvasiddhi Ācārya's disciple's name is not mentioned in the chart. However, we may not be far wrong if we understand that Revaḍi Ovajja was not a direct disciple of Sarvvasiddhi Ācārya.

Revaḍi Ovajja built and decorated only the southern part of the temple. Unfortunately, the inscription does not give us the name of the deity that was worshipped in the temple. This also makes us to think that the temple was already in existence and in the times of Kīrtivarmā it was renovated and had been subject to some alterations which were made by Revaḍi Ovajja on the south wall.

Text:

*Svasti śrī śilemuddara*
*mārman sarvvasiddhi*
*ācāryara caṭṭara reva*
*ḍi ovajjar teṃka*
*ṇa diśe māḍidor*

**Translation:**

Hail! The grandson of Śilemuddar, Sarvvasiddhi ācārya's disciple's (disciple) Revaḍi Ovajja, made the south direction (of the temple) that is southern façade of the edifice.

## Inscription 32

Pāpanātha temple, above the image of right side *dvārapālaka* at the eastern entrance.

*IA*. X, (see under CXIV); *PG*. 25, *KUES* IX, Badami no. 40, *ICB*, no. 213, p283-284.

This is another short inscription in two lines, without date, in Kannaḍa language and characters. We have already discussed about it while talking about the Lokeśvara temple inscription 12. The present state of the inscription is deplorable because while removing the statue robbers have damaged the inscription. Our friend Annigeri's book gives the text fully. He writes that the image is broken (p.63). Now it has disappeared completely.

The purport of the inscription is to record the name of the sculptor who carved the image of the *dvārapālaka*. The same artist has hewn the image in the temple of Lokeśvara. It would have been a good opportunity for an art student to make a comparative study of these statues. Unfortunately the statue has disappeared leaving just a trace of its contour.

Text:

*Śrī baladeva*
*nirmita rūpa*

**Translation:**

The figure made by Baladeva.

## Inscription 33

On a pillar, eastern entrance.

*PG*. 26; SII. XV, No. 457, *KUES* IX, Badami no. 56, *ICB*, 205, p. 279.

This small verse in Sanskrit, probably from the *Vālmīki Rāmāyaṇa* is written in Kannaḍa characters. The readable part does not convey any meaning due to the damages caused to the stone. It is also undated. It has been published twice: Annigeri gives the first line but in the SII vol. XV no. 457 the first line is given as damaged.

***Om Svasti* [*śrī*] *.sūppa***
***sya yāvattiṣṭhati medinī***
***yāmārāmā ke ratā loke yāvadbhuṃ***
***jati vibhīṣaṇaḥ***

Probably it means to say that Vibhīṣaṇa will enjoy the earth till then.

## Inscription 34

On the north wall of the Pāpanātha temple.

*PG* 27: SII XV, no. 456, *KUES* IX, Badami no. 65, *ICB* 206, p. 280.

This is one more undated inscription, in two lines, written in Kannaḍa characters and in the same language. It mentions the names of two persons. When one says something the other one executes. This may be the gist of this epigraph. The same inscription is engraved on the Galaganatha temple wall at Aihoḷe.

***Svasti śrī kadapudannuḍidudan***
***Salipoṃ bādāviya māṇi***

(What) Kadapuda says, boy from Bādāvi (Bādāmi) executes māṇi,.

## Inscription 35

On the north wall of the Pāpanātha temple, near the image of Mahiṣāsuramardanī.

*IA*. X, no. CXV, p. 171; *PG* 28; *KUES* IX, Badami no. 66, *ICB*, 207, 280.

This is one more funny inscription in Sanskrit, but written in Kannaḍa characters. The text is in *anuṣṭubh*.

From the inscription we may surmise that gifts should be made which will not cause unhappiness, that is wholeheartedly. From the text we gather that the donor was making grants but not wholeheartedly, it seems. In spite of his generous actions, he must have met with adverse results. He has put his bitter experience in poetical enigmatic verses. It is mentioned in the last line 5 that he did not make a gift called *duranta*. This word in Sanskrit has many meanings: "accident, unhappy ending" etc. *Aduranta* means absence of the unhappy ending that is happy ending. He says that he did not make a grant called *aduranta*, absence of unhappy ending. May be that is the reason why at the end of most of the charts the wish of the donor that it should remain as long as the sun and the moon endure in the sky, is written. Probably he forgot to mention it. On the northern façade of the *Nandimanḍapa* of the Lokeśvara temple there is an image of a standing lion below which stands a pig. Does it have any relevance to this inscription? The epigraph ends with the name Gandhamādan. Probably it is the name of the person who laments on his fate.

Text:

***Bho bho puruṣaśārdūlāḥ parvvate gandhamā***
***taḷam hiraṇya*[*mayena*] *gātrāṇi kena me sūkaraṃ mu*[*kham*]/**
***mayā dattāni dā***
***nāni bahūni vividhā***
***ni ca adattamaduramtākhyaṃ***
***tena me sūkaram mukham***
***Gandhamādan***

**Translation:**

O, ye, *puruṣaśārdula* (men-lion)! on the Gandhamādana, having the limbs of the body in golden colour, why do I have the face of a pig? Many grants were made by me but not the *aduranta* one (not cause of unhappiness, not having an unhappy ending, that is being eternal). That is the reason why I have the face of a pig, [says] Gandhamādan.

## Inscription 36

Above the statue of Natarāja, south wall in the *maṇḍapa*.

SII. XV, no. 511; *KUES* IX, Badami, 60-61; *PG*, see page 68, no. 21. *ICB*. 215, p. 274; Near the eight handed damaged image of *Naṭarāja*.

There are two inscriptions one in Kannaḍa characters and the other in Nāgari. Both mention the name of the artist who has carved the image of *Naṭarāja*. But to our badluck both the epigraphs are damaged where the name of the artist occurs.

Each epigraphist has given his own reading. There are many variants in their readings. The inscription in Kannaḍa must be recording the name of the artist who was responsible for the carving of this image. Only *deva ārya* remains after the loss of the first few letters. In the second in Nāgari the case is the same. We give below Annigeri's reading:

In Kannaḍa : ***... devārya nirmita rūpam***[105]

In Nāgarī : ***... n āryagadeva āryadeva nirmita rūpa***

In Kannaḍa : This figure made by *Deva ārya*.

In Nāgarī : *Deva ārya* fashioned this image.

## Inscription 37

In SII. vol. XI, pt. i, it is written that the stela was found in a field near the Papanatha temple.

*PG* 30; SII vol. XI, part i, no. 110, *KUES* IX, Badami no. 68. As it belongs to later Cālukya kings the inscription is not included in the *ICB* volume. The inscription is also lost now. We have taken the text from the *PG*.

Written in Kannaḍa characters this inscription is in the same language. The importance of the inscription lies in its recording of the date of the coronation of Someśvara II of Kalyāṇa Cālukya dynasty. We are not in a

105. Padigar proposes to read the text : [Śrī bala]*deva Ārya* nirmita ...
Padigar proposes to read the text : [Śrī bala]*deva Ārya* nirmita ...

position to say anything about the orthographic peculiarities because we have no access to the text engraved on the stela.

It records the grant made to the God Mūlasthānada Mahādeva at Paṭṭadakal on the occasion of the coronation of King Śrī Bhuvanaikamalla who is also known under the name of Cālukya Someśvara II. At this time Paṭṭadakal was under the governorship of Śrimadbhuvanaikamalla Noḷaṃba Permānaḍi Siṃghaṇadeva[106]. Paṭṭadakal is called in this inscription as Kisuvoḷal, land of red-stones.

The document is dated in Śaka 992, Sādhāraṇa saṃvatsara Pauṣya Su(śu) ddha 5mi, ādivāra, dvitīpādamuttarāyaṇa saṃkrānti, corresponding to Friday, December 10, 1070; the weekday does not correspond well with the data but in the following month *i.e.* Māgha śu, 5 was on Sunday, corresponding to January 9th, 1071. It is frequent to have such differences between inscription data and Svami Kannu Pillai's *Indian Ephemeris*.

From the provenance of the stela we may not be far wrong if we say that the facts recorded in the chart in relation with the temple of Mūlastānada Mahādeva relate to the temple which now goes by the name of "Pāpanatha temple". It is likely that this temple must have been a small shrine in its earlier period and at a later date, in the times of Kīrtivarmā II, must have been renovated and given the shape that we see to-day. But we have to depend upon our imagination till we find evidences to substantiate our deductions. At present we have to say that our opinion is purely hypothetical.

Text:

***Svasti samastabhuvanāśraya śrī prithivīvallabha mahārājādhirāja pa***

***rameśvaraṃ paramabhaṭṭārakaṃ satyāśrayakuḷatiḷakaṃ cāḷukyābharaṇam***

***śrimadbhuvanaikamalladevara vijayarājyamuttarottarābhivṛddhi pra***

***vardhamānamācandrārkatāraṃ saluttamire // Svasti samadhigatapañcama***

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106. For the history of Noḷaṃba Pallava read M. S. Krishna Murthy's article in the Chālukyas of Kalyāṇa, (seminar papers), ed. by M.S. Nagaraja Rao, Mythic Society, Bangalore, 1983, Noḷaṃba-Chālukya Political Relationships, p. 37-42. Unfortunately he stops the article with the extinction of the main branch in 1054. His thesis on the same subject also stops at this same date.

*hāśabda mahāpallavānvaya śrī prithivīvallabha pallavakuḷati*
*ḷakanamoghavākyaṃ kāñcīpuravareśvaraṃ śrimadbhuvanaikamalla no*
*ḷaṃbapallavapermānaḍi siṃgaṇadevarkkisukkāḍerpattumam*
*kisuvoḷalāruṃbāḍamuṃ tribhogāvyantarasiddhiyiṃdā*
*ḷuttamire // *// Śakavarṣa 992neya sādhāraṇa saṃvatsarada pausya*
*suddha 5mi ādivāra dvitīpādamuttarāyaṇa saṃkrāntiyoḷ svasti sa*
*masta bhuvanāśraya śrī prithivīvallabha mahāvīra siṃhāsana śrī cā*
*lukyānvaya paṭṭabandhotsāhāssakaḷa viṣaya paṭṭaṇādhipati*
*Śrīmatkisuvoḷala mūlasthānada mahādevarupabhogakke sa*
*rvvabādhāparihāramāge namasyam biṭṭā seṃḍina vāhaḷiya ke*
*yi matta 12 / I dharmmaṃ pratikūlanāgi yāvanorvvanaḷidoḍe*
*vāraṇāsi kurukṣetramarghyatīrthaprayāgeyoḷ sāsira ka*
*vileyumaṃ sāsira brāhaṃaṇarumaṃ konda mahāpātakadoṣamu*
*ṭṭuguṃ svānagārdhabhacāṃḍāḷaṃ // svadatteṃ paradatteṃ vā*
*yo rakṣeti vasundharāṃ divya*
*varṣa sahasrāṇi svarggaloke mahīyate// svadattām paradattām vā yo*
*hareti vasundharāṃ ṣaṣṭirvvarṣesahasrāṇi viṣṭāyām jāyate krimiḥ //*
*Śivanaṃkakāranakkaram //*

**Translation:**

Hail! While, refuge to the entire universe, spouse of the earth, ornament to the lineage of Cālukya (lineage), Śrīmat Bhuvanaikamalla (Someśvara II)'s victorious kingdom was accruing with progress as long as the moon and stars endure, hail having the five instruments of great sounds (as honour), a scion of Pallava family, fortunate lord of the earth, *tilaka* of the family of Pallava, endowed with unerring paroles, Overlord of the town of Kāṃci, Fortunate Bhuvanaika Noḷaṃba Permānaḍi Siṃg(h)aṇadeva was governing with *tribhogāvyantarasiddhi*, the (regions of) Kisukāḍu 70, Kisuvoḷal Six *bāḍa* (villages or *agglomerations*), in the śaka year 992, cyclic year Sādhāraṇa, in the bright half of the month of Pausya (Pauṣya or Puṣya)

*dvitīpāda*, second *pāda*, *uttarāyaṇa sankrānti*, the progress of the Sun towards the north (Summer solstice), be it well, safe haven to the entire universe, lord of the earth, at the joyful moments of the celebrations of crowning ceremonies of the offspring of the Cāḷukya family (*i.e.* King Someśvara II), gave to God Mahādeva of Mūlasthāna, overlord of all towns of that viṣaya, "an administrative division,", 12 *mattara* of fields by making it *sarvvabādhāparihāra* (exempted from all taxes).

Then the text is followed by benedictory and imprecatory verses: One who protects the land either given by one self or by others will have the enjoyment of the *svarga*, heaven, for thousand divine years. He who robs the earth either given by oneself or by others will become a worm in the dirt for sixty thousand years. He who disobeys the clauses of this charter will be affected by the sin of having killed thousand *kavile*, "sacred cows", thousand Brahmins at sacred places such as Vāraṇāsi (Benares), Kurukṣetra, arghyatīrtah Prayāga; dog, donkey, cāṃḍāla..

These *akkara*, letters are of Śrī Śivanaṃkakāra, a servant of Śiva.

§§§§§

Apart from the above mentioned inscriptions, there are a few records now preserved in the museum on the site. But all these documents are fragmentary. A few of them have been deciphered and published in the *KUES* IX, Badami no. 103, 104, 105 and 106. We have not given the texts of those inscriptions here because they are fragmentary and do not add any new information to what we have said so far.

## 4. 5. Bachinagudda, Shankaragudda Inscriptions and Graffitti

Nearby *Pattadakal* are small rocky hills called Shankaraghatta and Bachinagudda where are a few interesting inscriptions and graffitti. Some of them have been published in the *KUES* vol. IX, Badami no. 107-112.

The reading of some of these inscriptions is of interest in many ways. We will give here the texts and their importance.

## Inscription 38

Shankaragudda and Bachinagudda Inscriptions.

*KUES* vol. IX, Badami 107; *ICB* 447, p. 337

This three line inscription in Kannaḍa language and in the same characters is incised on a rock where there is a sketch of an image of Gaṇeśa on whose right side are the line drawings of two camels and a swan at his left foot. Gaṇeśa's head is crowned with a kind of lotus petaled tiara. His trunk is turned towards his left hand making a gesture of taking the *modaka* from there. The carving of the other hand in which he should be holding the broken tusk, seems to be incomplete.

The text of the inscription is in Sanskrit but written in Kannaḍa script. Kannaḍa letters are like that of those inscriptions in the Lokeśvara temple. Resemblances in the scripts of these epigraphs make us to presume that the text of this epigraph is a contemporary of those in the Lokeśvara that is C. 8th century. Letters are neatly incised and there are no errors. Nasalisation of *ñca* is shown with "ñ" and "ca" and not with "ṃ" and "ca". The purport of the chart is to eulogise an Āñcaya who was a *parama māheṣvara*. Note the same name *Añcanācāryabhagavata* in the inscription of Lokapāleśvara (no.14). Other terms which need to be discussed are *nākaṇi* and *papāka*. *Nākaṇī* is a non-dictionary term and it may mean "a person in charge of *nāka*," which means "heaven, gods" etc. *Papāka* is another word not to be traced in dictionaries. Close to this word are *Pappaka* and *paṃpaka*. The former has two meanings: one who is "waking up" gods, kings; a synonym of "bards". The second is to wake up "animals hiding in bushes". *Pampaka* means "that which is thick; that which is beautiful." In the case of our inscription the term bard suits well. As the hero of the chart Āñcaya was a *parama māheśvara*, we suppose that he was a bard in a temple. Parama māhesvara is a variant for *māheśvara*. The adepts of Lakulīśa Pāśupata religion of Śivaism who observed severe religious vows were called *Mahāvratin*[107], *Māheśvara*, *Parama māheśvara* etc.

Text of the Inscription:

***Śrī dharmasaṃgātaṃ nākaṇi***
***papāka āñcayo parama mā***
***hesvara***

107. For further information on this topic see our book Kālāmukha Temples in Karnāṭaka, IGNCA, Delhi, 2012, p. 64ff.

**Translation:**

Fortunate always in the company of *dharma*, person in charge of gods (in temples), the bard (of gods), Āñcaya (is) a *Parama māheśvara*, best of the followers of Śiva (Śaiva religion)..

## Shankaragudda Inscription 39

This inscription is neither noticed by the Epigraphical Service, ASI, nor by the editors of *KUES* vol. 9, nor by *ICP*.

From the point of view of information it may not shed much light on the history of Calukya kings. The text of the chart is engraved in Brahmi characters. The letters look like post Aśokan script but not later than 2nd century A. D. On paleographical grounds the chart may be assigned to between 2nd century B.C. and 2nd century A.D. There are only seven or eight letters. If the last sign anusvāra "ṃ" is written as zero then the importance of the chart increases because this will be the first inscription where zeros appears.

The text may be:
***ragatarśaya dham***

## Shankaragudda Inscription 40

(*KUES* vol. 9, Badami 108, *ICB* 448).

This is again a graffitto in Kannaḍa letters of the Calukyan era. There is a sketch of an image of a couchant *Nandin* and above it are engraved these letters. They are probably names of masons, who might have worked for the temples of *Pattadakal*. There are two graffitti one above the other by the side of the figure of *Nandin*. Above the second graffito there are two sketches: one is that of a goad and the other is a cylindrical figure. Both the inscriptions are in Kannaḍa letters of the 6th or 7th century. Below these graffitti are the images of a Liṇga, seated Gaṇeśa and a seated goddess. There is some attribute in her right hand but it is not clearly visible. By her side is an incomplete standing figure.

**Letters above the couchant bull:**

*ICB*, no. 448; *KUES*, 9, Badami 108

***Śrīmatirāgan***

**Letters by the side of the same couchant bull and below the goad:**

*KUES*, 9, Badami 109; *ICB* no. 451

***Śrī Bīra Vidyādharan***

In no. 452, p. 338, *ICB* has given the text of one more graffitto. *KUES* 9, Badami 112 also gives the texts of these inscriptions. But there are some variations in both readings.

Line 1. ***Bhribegana singa***

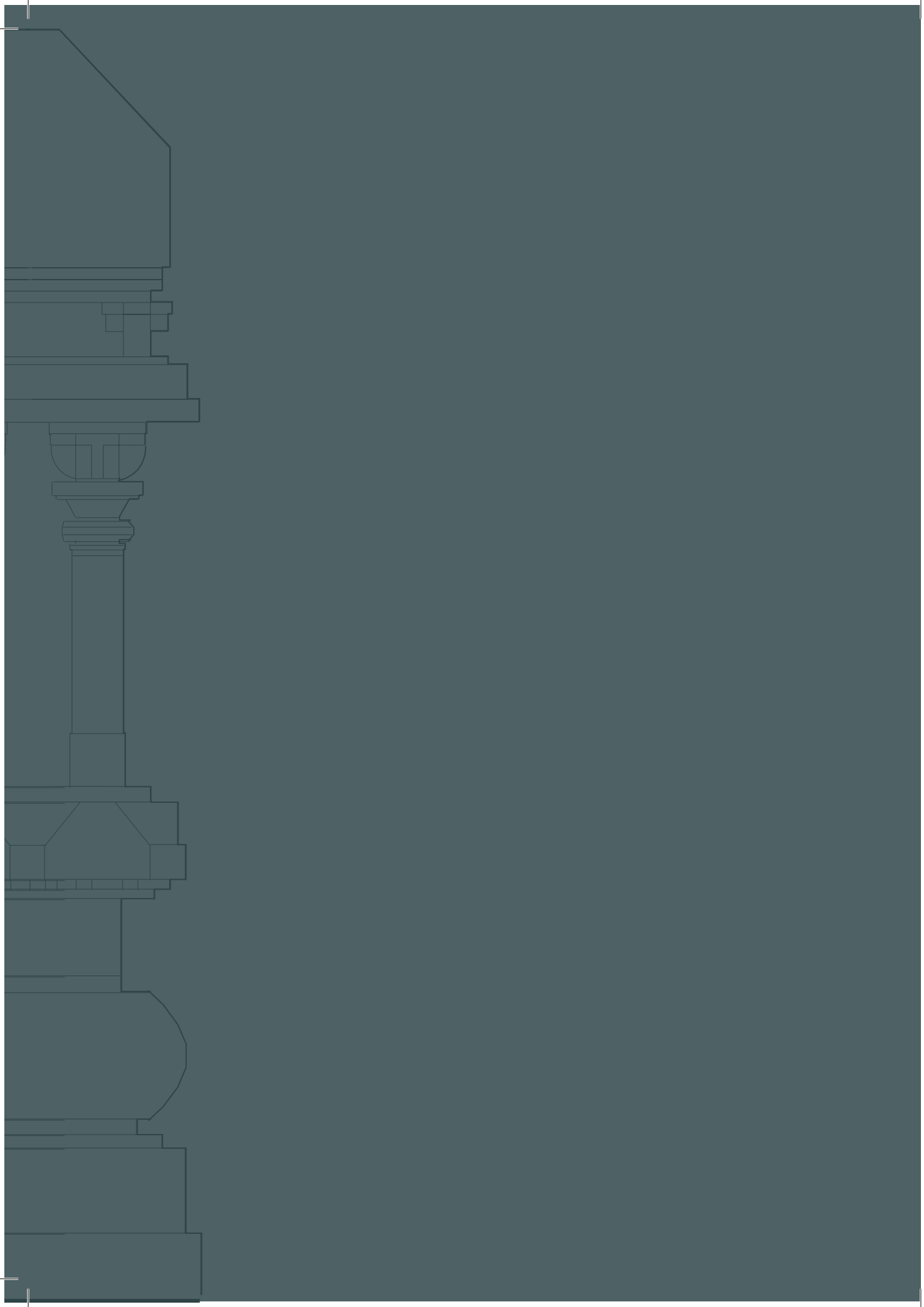
Line 2. ***Svasti śrī nidhipuruṣa***

It refers to Kubera and his treasures Śaṃkhanidhi & Padmanidhi.

Line 3. ***Ōvajara .sa.ra***

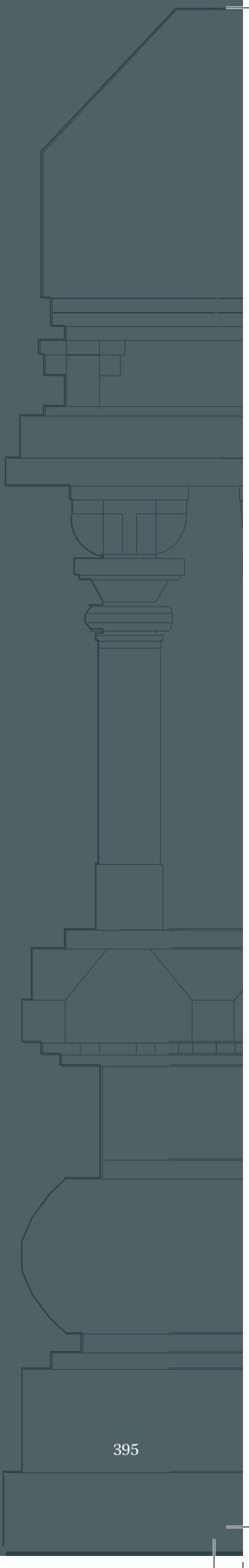
Some names are mentioned amongst which the last one interests us most. It mentions Ōvajara followed by a lacuna. Ovaja is the name of a craftsman, artist sculptor. In the Pāpanātha temple we read the name of a Revaḍi Ovajja in inscription 310f our collection.

There may be many more graffitti on these hills. Thorough search of inscriptions will surely shed more light on the site of *Pattadakal*. Owing to our advanced age we could not go and see all the inscriptions on the hills. We are very thankful to local guides particularly to Mr. Somashekhar (more known as Somu) who provided us the photos of these inscriptions. We are also thankful to the government epigraphists who helped us in deciphering the inscriptions.



# 5

# Conclusion





# 5. Conclusion

## 5. 1. Concluding Summary

From the mostly descriptive review of historical, architectural, iconographic and epigraphic data we have done, a few features which make Paṭṭadakal a distinctive site, are recalled here.

Our first remark has been about the location of the site and the rank it occupies compared to other Calukyan sites of the region. Badami and Aihole are the largest cities, comprised of a fort on a hill, numerous temples, long fortifications. They appear as seats of all types of activities, power, defence, economy, religion. A long stretch of history happened there, starting with the establishment of royal power in Badami and the construction of a fort in 543 AD. Badami is still now the major city of the region. Aihole has a fort on a hill, numerous temples a long city wall around a vast area, and outside of the wall suburban implantations of temples. Its history stretches also on a very long period covering the periods of Calukyas of Badami and those of Kalyana. To-day its importance has decreased.

Paṭṭadakal is conspicuously different. Its ancient dwelling quarter, as indicated by the remnants of a wall, was smaller. An important cluster of temples on the north, another smaller complex on the south, a minor defensive provision, no obvious seat of power, but an overwhelming presence of religious monuments, huge and small, all this suggests that Paṭṭadakal has been a holy centre. It has the reputation of having been the place where the royal consecration ritual (*rājābhiṣeka*) was performed. There is no contemporary document which states it. But it is quite believable. The name Paṭṭadakal or Paṭṭadakisuvoḷal suggests it, as *paṭṭa* is the royal band placed on the head of the king at consecration, *kal* is the stone seat of the ritual. Inscriptions report the foundation of temples by King Vijayāditya and the Queens of Vikramāditya II. Paṭṭadakal has probably been the sacred centre of the kings who had installed their centre of power in Badami. There is another holy city in the close neighbourhood, i. e. Mahakut. Mahakut is really a sacred centre of great importance, but is different, as it does not have the same royal origin and character. The history of Paṭṭadakal goes along the full duration of the Calukya kings of Badami and inscriptions attest that worship and religious activities continued for several centuries.

Our next observation is directed to the identity of the cult conducted in the temples of Paṭṭadakal. All of them are dedicated to Śiva. There is a Liṅga in the *garbhagṛha* of each one. There is an image of Lakulīśa in a niche on the south external wall in each of them (in the ambulatory in the Pāpanātha temple). These are sufficient indications to say that Paṭṭadakal is a Śaiva centre. It appears as an exclusive centre of worship of Sadāśiva represented by the Liṅga. The recurrence of an image of Lakulīśa, standing and holding a staff indicates the importance of the Lākula movement. The name Vidyāśiva inscribed on a pillar of the Vijayeśvara temple, the installation of a stone pillar with trident seal by an ācārya named Jñānaśiva, as mentioned in the Sanskrit inscription of 754, the image of a Pāsupata priest in the inscribed stela of the Vijayeśvara temple show the *Pāśupata* dominance up to the 12th century. The names Vidyāśiva, Jñānaśiva are met with among the priests officiating in the rituals described in Śaivasiddhānta tantras. The numerous small Liṅgas installed in the vicinity of Lokeśvara, Trailokyeśvara, Vijayeśvara, Pāpanātha temples appear as testimonies of the practice of the *pāśupata* mahāvrata. They may be even the testimonies of the practice of pilgrimage.

A striking example is the case of Jñānaśiva who came from a place on the north of Gaṅgā to install a trident pillar in this sacred centre and who, to quote his words, "has taken shelter in the residence of the fortunate Lord Vijayeśvara". Paṭṭadakal has been a major pilgrim centre, comparable to Hampi, where a cult of Sadāśiva was performed on a Caturmukha Liṅga named Virūpākṣa.

The site does not offer direct indications on the rituals performed in the temple. But we know the dominance of Śaivasiddhānta ritual practices in that time. The oldest Tantras of this Śaiva movement belong to that period and have been expanding all over India. We have texts about the practices of *Pāśupata* ascetics, such as the *Pāśupatasūtra*. Their practices included *arcanā*. Details of their mode of worship are not given in this short text. The sole texts of reference for the process of worship, for the complex rituals of installation of an image, for the consecration of a monument, for celebrating festivals etc. are the Śaivasiddhānta Tantras which have survived to our days. The Liṅga worship, the only one prevalent in Paṭṭadakal, is dedicated to Sadāśiva. The word liṅga is taken in its original meaning "sign" only. Sadāśiva is the first level of manifestation of Para Śiva who is inaccessible to human speech and thought. Sadāśiva is basically an entity made of five *mantras* called *Brahmamantras*. The five *mantras*, constantly recited during the main steps of the *arcanā* are manifested as oriented faces, rarely represented on the Liṅga, namely Īśāna looking upwards, Tatpuruṣa looking to east, *Aghora* to south, Sadyojāta to west, Vāmadeva to north. Each face has a specific nature. Briefly, Īśāna is the supreme entity, abstract and not represented, Tatpuruṣa the sovereign lord, *Aghora* the terrific aspect, Sadyojāta the meditative and serene aspect, Vāmadeva the beautiful and feminine aspect. At the level of the full manifestation of Śiva, represented by the diverse figures of Śaiva mythology on the external walls of a few temples, images bearing these characters are often displayed, being distributed in the respective four directions. The Sadāśiva concept has certainly be the principle governing the order of disposition of the different images on the walls of the temple of Lokeśvara.

The Liṅga is tripartite, square at its base, octogonal in its middle part, round in its upper, visible part. The three parts are respectively manifestations of Brahman, Viṣṇu and Rudra, held in Śaiva theology as manifestations of Sadāśiva. This tripartite disposition is extended to the monument itself,

in the case of the temple of Trailokyeśvara. A close look at the *vimāna* reveals that the base and successive *talas* have a square plan, the receding kaṇṭha or drum supporting the dome-like śikhara has an octogonal plan, the śikhara proper has a circular plan. The *vimāna* is thus equated with the Liṅga in shape and consequently in the divine concept of the supreme god.

The architecture has so far been the subject of many studies. We have followed the descriptive classification in Karnāṭa nāgara and Karnāṭa drāviḍa monuments. We know that in Paṭṭadakal the Karnāṭa drāviḍa style started with Vijayāditya. We have no document hinting at the anteriority of the Karnāṭa *nagara*. The absolute and even relative chronologies of these monuments remain hypothetical to us. We have refrained of giving a conclusive chronological sequence of the monuments.

From the aesthetic point of view, it is possible to say that there is a unity of aspect of the monuments of both styles. There is a harmony in the whole site. There is a unity in the balance of proportions, whether the monument is *nagara* or drāviḍa, whether it is small or massive, built at one stretch or subjected to modifications and enlargements. That could define a local, original Paṭṭadakal sub-style. We know the name of several *śilpin*-s in inscriptions of the Lokeśvara and Pāpanātha temples. We can speak of a school of Paṭṭadakal. The relation for this school with the authors of other monuments in Badami, Mahakut, Aihole, etc. is a subject still open for study. Mahakut seems to be the closest relative. Badami and Aihole provide a greater diversity of schools and periods of construction.

The names of a few sculptors have been engraved below or above their work. It was not customary for artists of ancient India to sign himself a work of art. It is possible that the presence of an artist name is the recognition by their patron of the high quality of a master piece created by them. There has been several schools, maybe families, of sculptors in Paṭṭadakal. We have to distinguish at least the differences of execution resulting from the destination of the sculptures. Only one *garbhagṛha* sculpture has survived; that is the magnificent representation of divine Śakti in the Mahiṣāsuramardanī of the northern sub-shrine inside the Lokeśvara temple. There are the large sculptures on the external walls. The temple of Lokeśvara possesses the greatest masterpieces. There are inside the same temple the sculptures of couples at the base of pilasters and the

small ones in lower relief on the pillars. There are the ceilings probably entrusted to the best sculptors in Pāpanātha temple. In Lokeśvara temple the ceilings are practically lost because of seepage. Only one, which is a masterpiece, is well-preserved in the north entrance pavilion. The sculptors have mastered not only the ideal beauty of the human body according to the Indian standard; one could say the supremely elegant Paṭṭadakal standard, but they have also mastered the expression of sentiments. They were living in an environment of religious thinkers, poets, dancers, musicians. They were imbibed by the whole culture. Bharata's *Nāṭyaśāstra* was known to them. It is appropriate to apply his theory of *rasa* and *bhāva* to sculptures. There have been sculptors who had a fine imagination to represent in low relief the sequence of a story with the sequence of the narrated sentiments, the *viraha* of Śakuntalā, the anger of Bhīma and the peace of an *āśrama*.

One can write volumes after volumes with regard to the iconography of *Pattadakal* temples and particularly those of Lokeśvara and Trailokyeśvara The artists were having not only full knowledge of Indian mythology, but also the contemporaneous literature and folklore. The Kannaḍa literature was not yet so popular but the Sanskrit one was. From the representation of a lovelorn lady lying on a stone slab represented on different façades of Lokeśvara and Trailokyeśvara temple pillars it becomes clear that Kālidāsa's *Śākuntala* was very popular and enacted more than one time. The credit of interpreting the *Kirātārjunīya* story for the first time in Calukyan monuments goes to the artists of these two monuments. Judging from the movements of the personages in the sculptures it is quite evident that dancers had choreographed the theme selecting verses from Bhāravi's *Kirātārjunīya*. Those dance movements are caught on the stone there. The story of Ahalyā and Indra occurs in the *Rāmāyaṇa* by Vālmīki. In the *Rāmāyaṇa* the meeting of Ahalyā and Indra is very discrete but in the sculptures it is notably ostentatious. Another version of the story is narrated in the *Yogavāśiṣṭha* dated ninth century CE. This text cannot be at the origin of this representation. Probably, a local folk tale must have inspired the artists to interpret it in sculpture. Later on the author of the *Yogavāśiṣṭha* must have modified it to suit to the principles of yoga. The story of Indra falling in love with Kubera's wife is a rare story related in the *Narasiṃhapurāṇa*. That story is depicted on the façades of one of the pillars in the Trailokyeśvara.

Similarly there are many more sculptures which indicate the depth of knowledge of Indian culture. Sculptors of *Pattadakal* have gone deep in the texts to draw original and unusual episodes from various sources of mythology and literature. Our work is like a drop in the ocean of these extraordinary waves of images. We have put in our efforts to decode many images in the limits of our knowledge. Some are beyond our *connaissance*. We have left them for forthcoming scholars.

The same is the case with inscriptions. There are some rare terms like *baḷḷigavarte illa, teṃkaṇadiśeya sūtradhāri* etc. Former scholars have translated *baḷḷigavarte illa* as "exemption of tax on betel leaves". We felt that an exemption tax on betel leaves is out of context when the royal couple is exalting the architect's venture to introduce new architectural elements. We propose to see in the word *baḷḷigavarte* a reference to the *gavākṣa* ornament of the *nagara* style, repeated in lines and from which the architect of Lokeśvara temple desisted, since that is related to the context of architecture. Another interpretation as "exemption of tax on lines [of *śilpin*-s], is proposed recently by Professor Padigar and can fit into the context as a reward given by the patrons of the architect. The word *teṃkaṇadiśeya sūtradhāri* has been formerly translated as "architect from the south", that is Tamilnadu. Vijayeśvara (Saṃgameśvara) temple was built by King Vijayāditya (695-735 CE) father of King Vikramāditya II. Pallava King Rājasiṃha was a contemporary of King Vijayāditya. He built Kailāsanātha temple in his capital Kanchi in the same period. Both temples are in the southern or Drāviḍa style. But a close examination reveals that their plan and conception have important differences. We propose to take *teṃkaṇadiśe* as referring to the global style of the south. This expression is not explicit enough to extrapolate that the king brought architects from Kanchi to build temples at *Pattadakal*.

The vocabulary of the inscriptions is an important subject of study. They furnish precious information on usages of artists and patrons, on the practices of worshippers. There, we find names of dancers and musicians. The number of inscriptions is small, but the quantity of information they furnish is enormous. As an epigraphist and historian we have given our views on these topics. But we don't impose them. The difficulty and uncertainties of interpretation leave them open for study.

To conclude we deem it sufficient to say that this site of Paṭṭadakal is not only the testimony of a great period of the history of south India, of śaiva religion, of the *Pāśupata* movement, but also a true example of the best aspects of Indian culture, one of the finest productions of civilization in the world.

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## 5. 3. Glossary of Important Words

### A

***abhiṣeka***: ablution, religious bathing. Pouring of pots full of water on the deities at the time of rituals is called *abhiṣeka*. Daily rituals start with the bathing of the deities by either pouring or sprinkling water on them. Texts say that Śiva is particularly fond of *abhiṣeka*.

***agratalasañcara***: movement of dance on the tip of toes

***aggiṣṭike*** (ka): Mobile fire place. A potsherd used as a fire-pan or chafing dish, and also as a furnace. Kittel thinks that it may be the *tadbhava* of *agniṣṭike*.

**Aghāsura:** Name of a demon who is sent by Kaṃsa to kill Kṛṣṇa. Aghāsura comes in the form of a reptile bigger than a python, may be like a "boa". See pillar No. 2, south façade top. Kṛṣṇa kills the demon.

***Aghora***: "Not terrific"; it is one of the faces of Sadāśiva. It faces south. It is considered that he is *ghora* "terrific" to ignorant ones who are deeply involved in mundane pleasures and *aghora* "not terrific to his dear devotees".

**Apasmārapuruṣa**: A demon born in the *homa* of enraged sages, who saw their wives running after Śiva, who had come in the guise of a handsome, naked mendicant, forgetting their duties of housewives. The demon immediately knelt down to obey the orders of ascetics. Śiva crushed the latter by trampling him under his feet and danced. By and large, the personage under the feet of Siva is identified with Apasmārapuruṣa by modern scholars. But purāṇic texts give not only Apasmāra but also other names of *Sivagaṇa* to the characters trampled by Siva.

***āṣāḍhadaṇḍa***: a stick from *palāśa* tree to be held by the young boy who is undergoing the *dvija* ceremony. Apte in his dictionary *The Student's Sanskrit-English*, gives the meaning as "a staff of the *palāśa* wood carried by an ascetic."

## B

**Bhāratayuddha**: Also known as Kurukṣetrayuddha; the fight between the family of two Bhāratas *i.e.* Kaurava and Pāṇḍava, is known as Bhāratayuddha. Kurukṣetra was the battlefield. So Kurukṣetrayuddha is another name for the same Bhāratayuddha.

***bhiṇḍivāla***: a small dagger associated with Śiva.

***bhujaṅgatrāsa***: one of the poses of dance of Śiva in which his right foot is firmly placed on the back of Apasmāra and the left leg is lifted up to the knee level.

***brahmatva***: causing to grow, an aspect of Śiva. The symbolic column in the Liṅgodbhavamūrti represents the *brahmatva* of Śiva.

## C

**Cakra**: discus that Viṣṇu holds in his hands.

**Citrakaṇṭha**: name of the noble steed of King Vikramāditya II.

## D

***ḍamaru***: a small drum, an instrument which produces sounds. It is one of the attributes of Śiva. He plays it at the time of his cosmic dances. According to the legend, the sounds of this small drum are at the origin of *sūtra-s* of Pāṇini, who set rules for the grammar of Sanskrit language. According to the *Vātulaśuddhākhyāgama* it produces all the sounds which can be written (*Paṭala* 1, *śloka* 102).

***daṇḍa***: a stick, a staff, a synonym of *laguḍa, lātadaṇḍa*. It is one of the attributes of Śiva. It rests on his shoulders, when he goes in the Dāruvana as Bhikṣāṭanamūrti. When he is Lakulīśa he holds it in his right hand. When he comes in the guise of a bachelor to test Pārvatī's firmness in her devotion, he holds it in one of his hands. He can also be identified with Muṇḍīśvara, according to the *Śivapurāṇa*.

***dvārapālaka***: guardians of temple gates.

## G

**gadāyuddhadarpaṇa**: pride of fight with maces. Title of the work of poet Ranna (c. 949-1020).This *magnum opus* of Ranna has for subject the fight between Bhīma and Duryodhana, both experts in wielding dexterously the maces. Their fight with maces is celebrated in the *Mahābhārata*.

***gograhaṇa***: capture of kine is one of the main topics in the *Mahābhārata*. The capture of cows sings the prelude to the forthcoming Bhārata war.

***gomukha***: a snout fixed on the wall from where the waters of ablutions of deities go out.

**Guṇḍan, Guṇḍa**: name of a *sūtradhāra*, architect. It is Guṇḍan who designed and built the temple of Lokeśvara. Guṇda or Guṇḍan is a typical Kannaḍa name. It means that which is round, hollowness and deepness. It also means a servant.

**Garuḍagamana Viṣṇu:** Viṣṇu seated on the back of a flying Garuḍa. By and large, the kite is given as the equivalent term for Garuḍa, the vehicle of Viṣṇu. For further details see the story of figure 208.

***gajahasta***: dance pose where one of the hands is moved like the trunk of an elephant. It is synonym of *karihasta*. By and large this term is employed in the dance of Śiva.

***gajakacchapavyāja***: a dispute between an elephant and a tortoise. This is in reference to a passage from the *Mahābhārata*.

## H

*hāra*: this word is used on two occasions: i. in the decoration; ii. in architecture. In the decoration of a person or a deity it stands for a garland made of flowers or *tulasī*, basil leaves, necklaces made of different metals incrusted with precious stones, pearls etc. In architecture it stands for the portion of the wall above the niches (?).

## I

**Ikṣvāku**: the first king of the Solar family was the son of Vaivasvata Manu. He ruled from Ayodhyā. Rāma, hero of the *Rāmāyaṇa* belonged to this family.

**Indra**: although the first meaning is the Lord of gods, it has other significances too. It is considered to be a title, according to some texts. In the Vedic texts the Lord of gods occupies the first rank but in temples he is placed as the lord of eastern direction, overlord of rains etc. "Indra" connotes also the best amongst any class of people or animals such as "*narendra*, best amongst men", "*gajendra*, best amongst elephants." It also stands for a quality such as "handsomeness, best."

In purāṇic texts Indra is the Lord of rains and heads the eastern direction. His plays are many in mythological texts but in our temple of Lokeśvara his intervention to help Arjuna and his amorous activities with Tilottamā and Ahalyā are represented on pillars. We know from the *Rāmāyaṇa* that Indra played with the sentiments of Ahalyā, but no text tells his romantic activities with Tilottamā.

## J

***jagatī***: an architectural term for a moulding or an elevated platform.

**Jaṭāyu**: name of an eagle. It is one of the characters in the *Rāmāyaṇa*. Son of Aruṇa and Śenī, Jaṭāyu is in his advanced stage of life and, while dozing off on a branch of a tree, hears the cry of a lady for help. Then he realises that Sītā, the daughter-in-law of his old friend Daśaratha, is in distress because she is kidnapped by the demon Rāvaṇa on his way to his kingdom Laṅkā.

***jōḷige***: Kannaḍa word for a satchel for alms usually carried by Vīraśaiva ayyaneru and Vaiṣṇava Dāsappa mendicants. Just a square piece of cloth gathered up at the corners giving the shape of a satchel. Food or grains are put into such *jōḷige* for the livelihood of mendicants.

## K

**Kabandha**: a character in the *Rāmāyaṇa* having a face on the stomach.

**Kailāsa**: mythical mountain where resides Śiva.

***kakṣāsana***: (3,4), an architectural element found either at the entrance of the temple or around the *latāmaṇḍapa*. A small platform provided with well polished horizontal stone slabs placed so as to serve the purpose of the back of a seat.

***Karihasta***: a dance pose where the movements of hands resemble that of the trunk of an elephant.

***Karuṇa***: pathetic, compassion, one of the eight *rasa*, in the theatre art.

***Kamera***: probably Khmer, ancient name of Cambodia (I. A. *vol.VII*, p. 126)

***Kaṭyavalaṃbitahasta***: It is a composite word: *kaṭi-avalaṃita-hasta*. *Kaṭi* means waist; *avalaṃbita* that which is resting on; *hasta* hand. The meaning of the whole word is "the hand that is resting on the waist."

***kaṭṭe***: A Kannaḍa word designating an elevated platform. A structure (bank or bench) of earth or stones to sit upon for resting, transacting business etc. (Kittel)

***Kavirājamārga***: name of a poetical work in Kannaḍa by King Nṛpatuṅga also known as Amoghavarṣa (814-878) of the Rāṣṭrakūṭa dynasty. At present the *Kavirājamārga*, the "Royal road of the poets", is considered to be the first written work in the Kannaḍa literature.

***keśavinyāsa***: chignon, hair-style.

**Kukkuṭāsura**: Name of a demon who is sent by Kaṃsa to kill his nephew Kṛṣṇa. The demon goes to Nandagokula where baby Kṛṣṇa's foster parents are absent. The baby is in the cradle. The demon in the form of a cock goes and sits on the chest of the child. Kṛṣṇa, though a baby a few days old, kills the demon with his closed fists (figure 223, pillar 2 western façade).

***kula***: this word has many meanings amongst which a "noble family" is one.

***Kuṭīra***: a hut, a cottage. Usually the term is employed for the dwelling house of an ascetic.

***korave***: a pose taken by the dancer after a chain of movements with intricate footwork in a dance.

## L

***lakṣaṇa***: sign, characteristics, auspicious mark.

**Lakṣmī**: daughter of the ocean. She came out of the milky ocean when it was churned by the gods and the demons for the sake of the elixir of immortality. She married Viṣṇu and became Goddess of fortune.

**Liṅgodbhavamūrti**: Śiva issuing from a pillar in the form of a Liṅga.

## M

**Malaprabhā or Malāpahārī**: Name of the river on the bank of which stand Aihole, Paṭṭadakal and other historical places. It is a small river joining Kṛṣṇā near Kūḍalasaṃgama, not far from Bijapur. Before the construction of the barrage at Kūḍalasaṃgama the place was very interesting. As the name Kṛṣṇā suggests, the water of the river is black. Malaprabhā being cleanser of sins, her water is red. At the junction of the two rivers it was picturesque to see the waters of two different colours. Now the romantic scene is gone owing to the construction of the barrage.

***manana***: reflection, one of the three rites; (Śiva carrying Liṃga)

***mātulaṅga***: a fruit belonging to the *citrus* family.

***Mānasollāsa***: an encyclopaedic work by Calukya king Someśvara III. The king calls it also *Abhilaṣitārthacintāmaṇi* because it is like a wish-stone for those who desire to learn or understand something.

***Meru***: name of the mountain mentioned oft times in the Indian

mythologies. Most of the Kannaḍa inscriptions, while giving the exact location of the region to which the epigraph belongs, start with the description of the world. To cite an example "The ocean is the clear water pond; in it, the Jambudvīpa is the lotus, the range of hills is the corolla, *Meru* is the pericarp; thus it has become the best place for Śrī owing to the beauty of its body" (S I I XVIII, No. 296, verse No. 8, line No.9b-10a). "Peaks of *Meru* whose hump is huge in size like the white peaks of clouds" (*Śivapurāṇa*, *vol. IV*, p. 2038, verses 53-57). Whereas to the poet Kālidāsa the hump of *Nandin* appeared as if the whole Kailāsa Mountain grew so narrow that Lord Śiva can sit on it comfortably. (*Kumārasaṃbhava*, Canto VII).

## N

***Nandin***: the vehicle of Śiva. *Nandin* stands for Dharma also. In the words of Kālidāsa *Nandin* looked "a lordly bull whose broad back was covered with a tiger's skin, who looked like the mountain Kailāsa, and who had contracted his huge bulk out of devotion to Him, ..." (Kale's translation, Canto VII, verse 37, p. 208)

***Nandimaṇḍapa***: a small pavilion where a *Nandin*, the vehicle of Śiva, is housed.

***nididhyāsana***: constant musing; one of three rites (q.v.Śiva carrying Liṃga)

**Nikumbha**: name of a *gaṇa*, *serviteur* of Śiva.

***niṣkala***: formless and nameless. This is one of the aspects of Śiva.

***Nivātakavaca***: submarine demons. Nivātavaca were the sons of Saṃhlāda, brother of Prahlāda. They were causing troubles to Indra and in case of his attack they would hide in the waters of oceans. Arjuna puts an end to their lives and relieves Indra of his enemies.

## P

***pādapūjā i.e. pādaprakṣālana***: washing the feet with pouring of water.

Usually, when a holy person visits somebody's house, it is customary to wash his feet and drink that water because of the precept *atithidevo bhava*, visitor is god.

**Padmanidhi**: one of the treasures of Kubera, the treasurer of gods. According to the Indian mythologies Kubera has nine treasures amongst which Padmanidhi and Śaṅkhanidhi are very important. These two treasures come in the form of elephants to pour water on Lakṣmī in the representations of Gajalakṣmī.

***pagaḍi***: a Kannaḍa word for Sanskrit terms *dyūta*, *dāla* for dice.

***pānapātra***: a pot of drinks; *pāna*, drink, *pātra*, pot, vessel.

**Paraśudhārin**: holding battle axe. It is one of the names of Śiva when he holds the battle axe.

***Pāśupatāstra***: a war missile that was obtained by Arjuna from Śiva. It had all the powers of Śiva. It should be administered on an enemy who was ought to have the energy to face it. If not, the weapon would turn against the user.

**Paṭṭīśin**: having a club. Śiva carrying a club in his hand is called Paṭṭīśin.

***pīṭha***: socle, seat.

***pratikṛti***: representations of some object in miniature. In the case of temples *pratikṛti* means a copy of the original in miniature. It is an architectural term which we meet with in an inscription from SII *vol. XVIII*, Haralahalli No. 295, p. 384, line 85, dated A. D. 1188.

## R

***rajas***: see *triguṇa*

***rasa***: taste, . The backbone of Indian literature is the *rasa*. There are four principal *rasa* and four others secondary. So totally there are eight *rasa*. This *rasa* is the *bīja* or the origin of *bhāva*, says Dr. Kapila Vātsyāyana. Another word for *bhāva* is expression. *Rasa* and *bhāva* go hand in hand.

Without *rasa* there is no *bhāva* and without *bhāva* there is no *rasa*. The sculptors of Lokeśvara temple have been able to reproduce *rasa* in stone and at times it is exquisite.

**Rāvaṇa:** a demon, king of Laṅkā, enemy of Rāma. In the *Rāmāyaṇa* Rāvaṇa plays the role of a villain, whereas Rāma is *dhīrodāttanāyaka*, a hero. Rāvaṇa is derived from the root "*ru*, *rauti*" to cry, to yell, with suffix *ana* and the application of the rule of *vṛddhi* to the vowel of the root. By and large, in sculptures he is represented with ten heads and twenty hands. But in the Lokeśvara temple he is represented with a single head and two arms except in one carving on a pillar in the southern entrance pavilion.

**Romaharṣaṇa**: name of a *ṛṣi*, disciple of Kṛṣṇadvaipāyana. Many a times the name of Romaharṣaṇa is mentioned in mythological texts, because it is he who recounts the stories to others. Sūta is another name for him.

***raudra***: anger, one of the eight *rasa*, in the theatre art. Its counterpart is *karuṇa*, compassion.

## S

***śabdabrahman***: the mystic syllable Oṃ.

***sabhāmaṇḍapa***: audience hall, a hall for congregation.

***sakala***: with *kalā*, one of the aspects of Śiva. Śiva with form is *sakala*.

**Śaṃkha:** Conch. At the time of churning of the milk ocean a white conch emerged. Viṣṇu held it in his hand.

The conch that Kṛṣṇa blew at the time of Kurukṣetra war was Pāñcajanya. During his Kṛṣṇāvatāra, Kṛṣṇa, at the end of his studies, wished to pay *gurudakṣiṇā* to his guru Sāndīpani. The latter's son was kidnapped by a demon. So the guru asked Kṛṣṇa to help him to get back his son who had disappeared in the Prabhāsakṣetra. Kṛṣṇa with his brother Balarāma went to the ocean. The king of the ocean informed them that the child was kidnapped by Pañcajana nephew of Prahlāda. Kṛṣṇa plunged in the ocean, found the demon, killed him, and tore open his stomach where he found the conch but not his guru's son. As the conch came out of Pañcajana's

stomach it is called Pāñcajanya. This was the conch the god blew during the Kurukṣetra war.

**Śaṅkhanidhi**: One of the treasures of Kubera. *Q.v.* Padmanidhi.

**Sarvasiddhi Ācāri**: Ācāri, master, mason. In the context of the Lokeśvara temple, it is a title given to Guṇḍan. (*Indian Antiquary* X, ins. No. C, p. 164-165)

**Śiva**: Important deity for Śaivas. He is the basic pillar in the construction of the three worlds.

**Somavamśa**: Lunar dynasty. Another name for Somavaṃśa is Yādava. Kṛṣṇa belonged to Yādava family.

***śravaṇa***: hearing, one of three rites; (q.v.Śiva carrying Liṃga)

***svastikāpasṛta***: two legs kept crossing each other is known as *svastika* and if the legs are kept a little apart from each other that is, without touching each other, then it is *svastikāpasṛta* pose.

***Śukanāsī***: parrot's beak. An antechamber in between the *garbhagṛha*, *sanctum sanctorum* and the *maṇḍapa*, pillared hall. *Śukanāsī* is spelt variously by modern historians as "śukhanāsa, ṣukhanāsi" and so on. But in some of the inscriptions in Karnāṭaka specially the one in the Tirumaṅkai Āḻvār temple at Hampi we found this word written as "*śukanāsī*." Although it is a 16th century inscription in all our works we have maintained this orthography because it suits to the architectural element in the temple. On the top of the temple there is a *vimāna* above the *garbhagṛha*. Abutting to it is a protruding portion of another architectural element, not so high as the tower or *vimāna*. As projected slightly it looks like a parrot's beak. We come across with this element, for the first time, in the Lokeśvara temple. Is it an innovation of our Guṇḍan?

## T

***talasasaṃsphoṭita***: one of the dance poses of Śiva. T. A. G. Rao (*Elements... vol. II*, pt. 1, p. 268-269) defines *talasasaṃsphoṭita* mode of dance as follows: "In this mode of dancing the dancer stamps vehemently the ground in front of him, with one of his feet lifted fairly high."

***triguṇa***: consisting of three *guṇa* namely *sattva*, *rajas* and *tamas*. *Sattva* represents "truth, reality, certainty". *Rajas* stands for all qualities of material substances. It is supposed to be the cause of the great activity seen in creatures. It is *rājasika*. *Tamas* is *tāmasika*. mental darkness. When inertia becomes stronger, demoniac qualities upsurge. The three gods *viz*. Brahmā, Viṣṇu and Śiva are represented by these qualities.

***triśūla***: trident, an attribute of Śiva. According to the *Vātulaśuddhākhyāgama* it also represents *triguṇa*. (*paṭala* 1, *śloka* 100)

***tritaya***: "triad". Kings of Cera, Cola and Pāṇḍya kingdoms are mentioned as *tritaya*, "triad" in the Gadval copper plate chart (*E. I.* vol X, p. 103) of King Vikramāditya II.

## U

***ūrdhva* and *āṅkhya***: two instruments of percussion, one kept horizontally and the other vertically. We often see them in Calukyan sculptures. Were they precursors of modern tabla and daggā?

## V

**Varāha**: the Boar, third incarnation of God Viṣṇu. The God saved the goddess Earth from the hands of a demon, who was hiding with her in the unfathomable depth of the ocean.

**Vālin**: one of the important characters in the *Rāmāyaṇa*. His name is spelt variously as *Vāli*, *Bāli* and so on. Son of Indra and Ahalyā, he is endowed with an extraordinary energy. He is the king of monkeys and Vālmīki, the author of the *Rāmāyaṇa*, calls him "*Vānaramahārāja*, great king of monkeys." He has been represented twice in the Lokeśvara temple. (see figure 174, on the south wall, and pillar 9 north, the story of churning of the milky ocean.)

***Vātāpi***: ancient name of Bādāmi, the capital city of Calukya kings.

## 5. 4. Glossary of Special Words in Inscriptions

### A

***Agra*** (ins 8, sk): a top, a point, the front, fore part; best, excellent.

**Agraga** (sk): Moving on the fore part of the foot.

**Agratalasaṃcara** (ins.8, sk): movements on the tips of toes with corresponding hand movements.

**Aṃbujabhava** (ins. 29, sk): It is a composite word consisting of "*aṃbuja* and *bhava*." *Aṃbuja*, that which is "born in water" that is "lotus". Bhava, is used as a verb in this composite word for "being born." The meaning of the whole word is "he who is born in the lotus that is Brahmā". According to the Hindu mythology, while Viṣṇu reclined on the Ādiśeṣa in the milky ocean a lotus stalk sprouted from his navel and Brahmā was found seated in the middle of the lotus petals.

***anivāritācāri***, (sk) (ins. 1), unchecked or irresistible.

**Aravindabhava** (ins 20, sk): he who is born in the lotus *i.e.* Brahmā. Brahmā was born from a divine lotus which emerged from Viṣṇu's navel while he was reclining on *Ananta* snake without end, on the milky ocean.

**Arundhatī** (ins. 29, sk): Proper name, wife of saint Vaśiṣṭha. She is known for her chastity and devotion to her husband.

***atibhāṣitan***, (ins. 2; sk), he who has great paroles. *Sakala, niṣkala sūkṣmātibhāṣitan*, he who has all great and meaningful paroles.

**Ābhīḷa** (ins 29, sk): Originally it is a Sanskrit word but in the usage in Kannaḍa sometimes it becomes *ābhīḷa*, meaning terrific, creating fear or fearful.

***Ābal***: A red water-lily (Kittel, p. 159, Asian educational Services, 1982 edn). *Ābal* can be changed to *āval*.

***āsana***: (ins. 2, sk), seat, siege.

## B

***baḷḷigavārte***: (ins.1&2, ka), (decorations) in the form of (flower) basket made of bamboos which come around an edifice etc.

**Bhāratī** (ins. 29, sk): Another name for Sarasvatī.

**Bhava** (ins. 29, sk): This word stands for God Śiva when taken as proper noun; "being born or to be born" when it is an adjective. Both words are based on the root *bhū*, *bhavati* to become, to be.

**Bhavana** (ins. 29, sk): Residence, house, mansion.

**Bhurbhurabhugil** (ins. 29, ka): An onomatopoeia word repeating the sound of fire and flames.

***binnāṇi***: (k, ins. 1) *vinnāṇi* (ins.2 ; k), *tats*. of *vijñāni*, connoisseurs.

## C

***Cakora*** (ins. 29, sk): In the imagination of poets this bird is fabled to live by eating only the rays of the moon. It is also called in Kannaḍa *jonnavakki*, *beḷudiṃgaḷahakki*, bird of moon-light. In French it is *bartavelle* or Greek partridge, *Perdrix rufa*.

## D

**Dhanada**, (ins. 29, sk): Giver or Lord treasures, Kubera.

***Diśe***, (ins. 2, Sk): direction and also other meanings such as *rīti*, *mārga*, manner, method, style.

***Dvārapala*** (ins 12, and others; sk): It is a composite word *dvāra*, gate, door and *pāla*, *pālaka*, guardian. Guardian of temple gates, god's chamber's gates etc.

**Dhura** (ins 29, sk): War, a battle.

## G

**Gāndharva**, (ins. 4, sk): derived from the Sanskrit word *Gandharva*, a celestial musician, a singer and gāndharva, belonging or relating to *gandharva*. The art of *Gandharva*, singing, music and dance (Kittel). The artists whose service was affiliated to temples were called *gandharva*, gāndharva. Even to-day, a good singer is called *gandharva*.

## I

**Irkuḷa**, (ins 5, k): irkuḷa is a composite word; *ir+kuḷa; ir*, two, and *kuḷa* is a measurement of a land. It was current in those days and continued to be used till recent times.

## K

**Kaḷamevana**, (ins 29, ka): Kaḷame is a Kannaḍa form of the Sanskrit word *kalame* meaning rice field. *Vana* is a Sanskrit word signifying a forest, a park, pleasure garden and also water. Rice field is a more appropriate translation for the term *kaḷamevana* in the context of the present inscription.

***Kavarda*** (ins. 1; ka), taking away by force (that which is in the possession of others), plunder.

**Keyvola** (ins. 29; ka): *Key* is a Kannaḍa word having many meanings amongst which are rice field or field. *Vola* is a variant of *hola*, field. In the present context of our inscription *keyvola* may be taken in the sense of a wet field because the next word is *kaḷamevana*, "rice field."

**Kīra**, (ins. 29, sk): in Sanskrit *kīra* means parrot and in Kannaḍa it has the meaning of mongoose. As a series of birds are mentioned in Sanskrit terms in the inscription so it is better to say *kīra* means here "parrot".

***Kuruḷoḷi*** (ins. 29, ka): hair.

## M

**Madāndhahastī** (ins. 7, sk): elephant blind due to intoxication; elephant in rut. It is again a composite word *mada*, *andha* and *hasti*; *mada*, intoxication, drunkness; *andha*, blind and *hasti*, an elephant. *Madāndhahasti* is a depreciatory term used generally for a person who is blind due to the power or success in his/her career etc.

**Mandhātā** (ins. 20, Sk): Descendant of solar race, King Mandhātā was the son of King Yavanāśva.

***Melgaṇḍu*** (ins. 9, ka): *Mel+kaṃḍu* it a composite term in Kannaḍa *mel*, upper, and *kaṃḍu* (*ka*) or *khaṇḍa* (*sk*), "a portion, a piece". When the two terms are joined together "*k*" becomes "*g*" according to the rule of *sandhi*, juncture. Hence *melgaṃḍu*, conveys the meaning of upper portion. The upper portion of a pavilion means the ceiling.

## N

***Naṭasevya*** (ins. 7, sk): Expert in dance. This is a composite word with *naṭa*, actor, dancer and *sevya*.

**Naṭaśaila** (ins 7, sk): Mountain amongst dancers. This is again a composite word with two terms *naṭa*, dancer, actor and *śaila*, mountain. It is a *rūpakasamāsa* giving the meaning of he who is like a mountain amongst dancers like Himālaya amongst the mountains.

**Nirantara** (ins 29, sk): Nirantara means always, incessantly etc. But it has also the meaning of not fully, not satisfactorily.

***Niṣkala***, (sk), without *kalā* or digits; entirety, (speeches) having an important effect.

## P

**Parcipa** (ins. 29, ka): whisper, communicate by whispering.

***Pādadhūḷi*** (ins. 9, sk): It is again a composite word *pāda*, feet, and *dhūḷi* (ka) *dhūli* (sk), dust. The dust of the feet conveys the sense of an obedient

person at the service of someone. Usually, this term *pādadhūli* is applied to the disciples of a pontiff of a monastery, or teachers.

**Paṭṭadāvaḷi** (ins. 29, sk): It is a composite word of *paṭṭa* and *āvaḷi*. We have already explained above (see in a) the meaning of *ābal* to *āval*. With the addition of the suffix "I" we get the meaning of possession or that which has or possesses. *Āvali* or *āvaḷi* gives the meaning of that which has red lotuses. *Paṭṭa* may be a variant for *baṭṭa* which means big.

**Pugil**, (ins. 5, k): no admission. It occurs often in old inscriptions.

## R

***Rāpu, rapu*** (ins. 2, k): *jīrṇoddhāra* or repairing, renovating the monuments

***Rūpu*** (ins 12, sk): It is kannadisation of a Sanskrit word *rūpa*, form, image etc.

## S

***Sakala*** (ins. 2, sk): often occurs in the texts on *Śaivāgama* and is employed a propos the Śiva who is with form; in the present inscription the meaning can be taken in the sense of "*kala*, sweet voice" and also all. *Sakalaguṇāśraya* a Sanskrit term meaning "abode of all qualities".

***Saṃcara*** (ins. 8, sk): going about, moving

***Sārikā*** (ins. 29, sk): Sarike is the synonym of *sārikā* signifying female parrot.

**Saurya** (ins 29,): In Sanskrit Śaurya has the meaning of prowess, heroism, valour etc. Saurya is the deformed form of the Sanskrit word. But it is not a Kannaḍa word either.

***Sayana, Śayana*** (Ins. 2, sk); a bed, a cot.

***Sūḷe*** (Ins 24 *passim*, ka) ; a temple servant. When the British became the emperors of India *nartanasevā*, dance service and *saṅgītasevā*, were

forbidden in temples saying that it is a barbaric habit. So the servants in the artistic service of gods were let down. Consequently, they began to sell both their art and themselves; as a result *sūḷe* began to connote pejorative meaning *viz*. harlot, prostitute.

***Sūtradhāri*** (ins. 1&2, sk): is an important term and it also occurs in drama. *Sūtra* means the thread, the cord and *dhāri* means he who holds it. He who holds the cord is *sūtradhāri*. In the olden days, especially in Sanskrit dramas, a person comes on the stage to introduce the subject of the play, the characters etc. in one word he is the manager of the drama.

In architecture it is he who holds the string to measure the site, to design the walls, mouldings etc. By and large, the principal architect of the temple holds the cord of the temple site.

## T

***Tala*** (ins. 8, sk,): the sole of the foot, bottom; palm with fingers extended.

**Toḍar** (ins. 29, ka): This word has many meanings such as "to be linked to, to be connected with or tied; to join, to associate one's self to; to meet, to fall in with; to be arrested, to be entangled; to be caught.

***Tribhuvanācāri***, (ins. 1, sk): master of three worlds (in his domain of raising edifices).

**ṭuṇṭuka** (ins 29, sk): Insignificant, little. Also ṭuṇṭuka is the name of a tree.

## U

***Uḷipu or Uḷupu,*** (ins. 2, k): has both meanings: protect; hide, conceal.

**Utpala** (ins. 29, sk): According to the Indian *pensée* there are three varieties of lotuses. Utpala is the blue lotus which blossoms at night at the moon rise.

## V

**Vāsuki** (ins. 29, sk): Name of one of the divine serpents. It was used when gods and demons churned the milky ocean to obtain the *amṛta*, elixir of immortality.

***Vidyādhara*** (ins. 12, sk): holder of *connaissance*, knowledge. It is one of the titles of Lord Gaṇeśa.

**Vikaca** (ins. 29, sk): Fully blossomed, full blown.

**Viluṭita** (ins. 29, ka?): the exact word is *viluḷita* or *Vilulita*, a Sanskrit p.p. moving to and fro; disordered, disregarded.

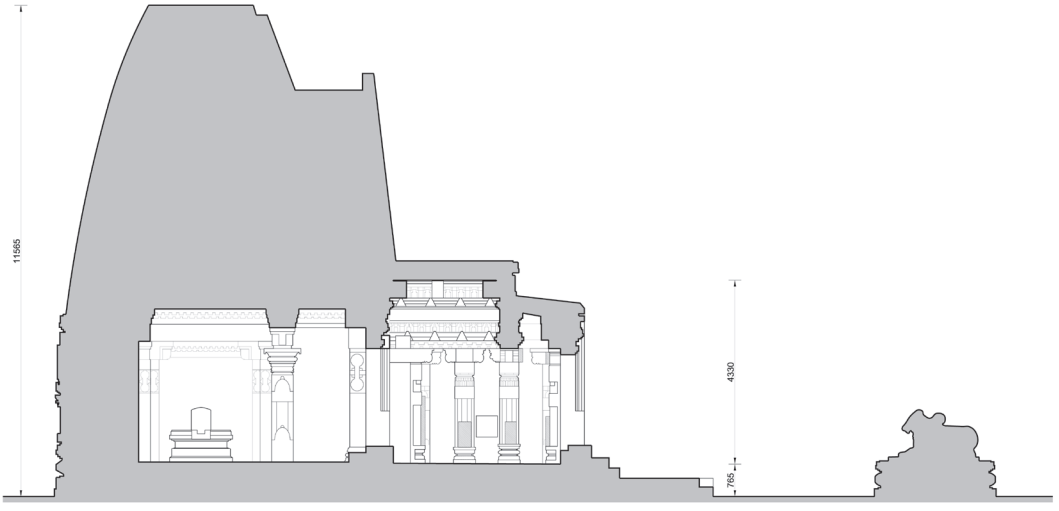
## Y

***Yāna***, (ins. 2, sk): vehicle, *āsana*, seat, siege and *śayana*, bed.

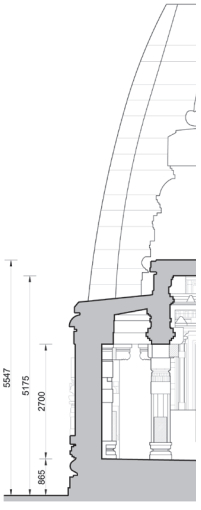




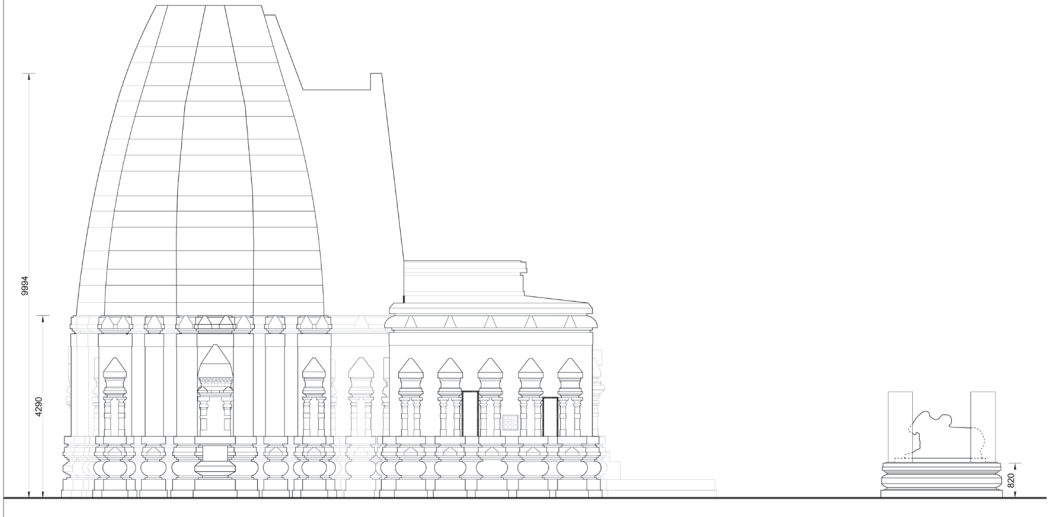
# Architectural Drawings



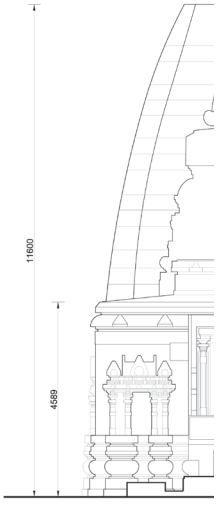

SECTION A-A
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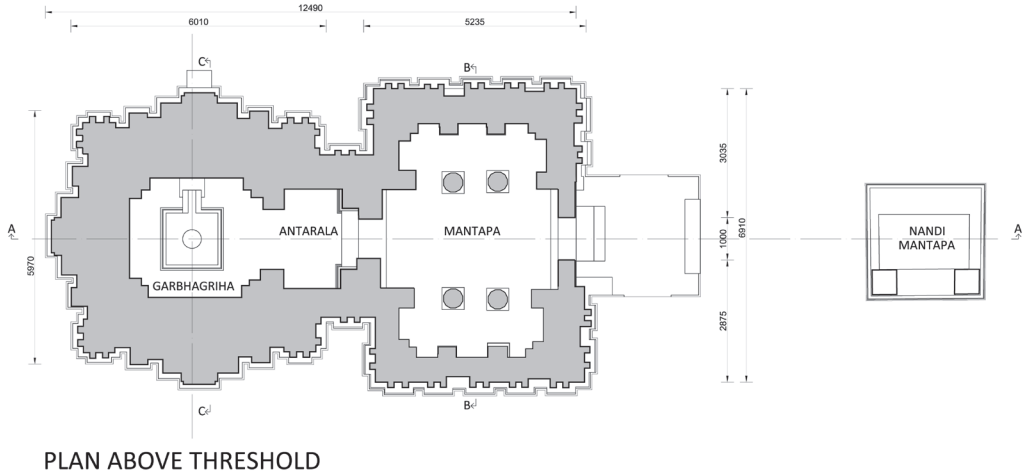

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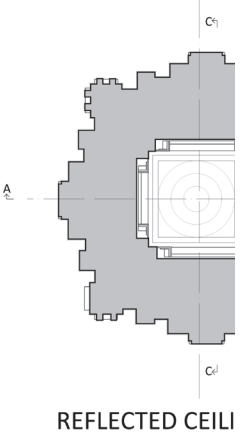

SOUTH ELEVATION
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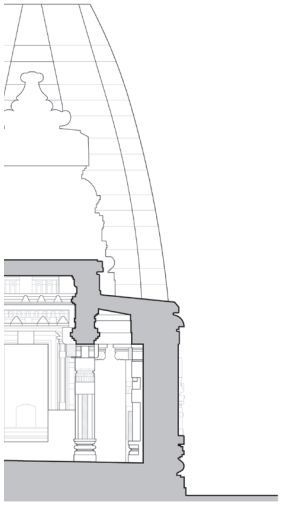

EAST ELEVATION
SCALE - 1:50



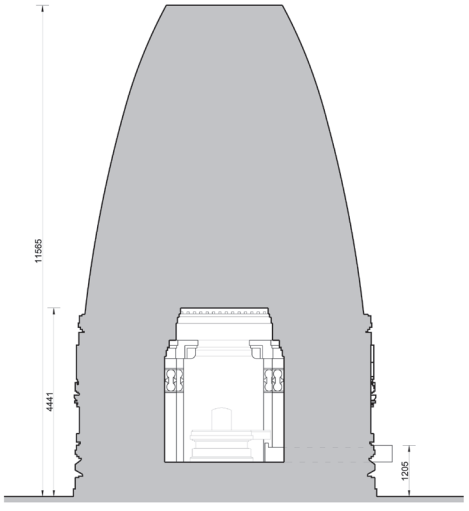

PLAN ABOVE THRESHOLD
SCALE - 1:50



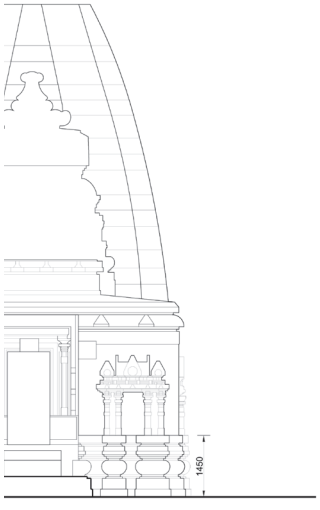

REFLECTED CEILING PLAN
SCALE - 1:50



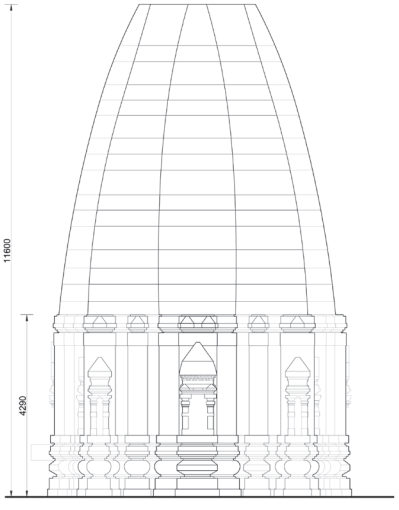
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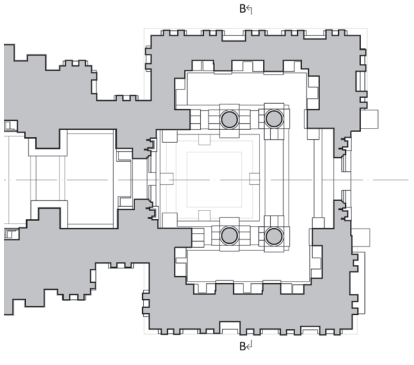

SECTION C-C
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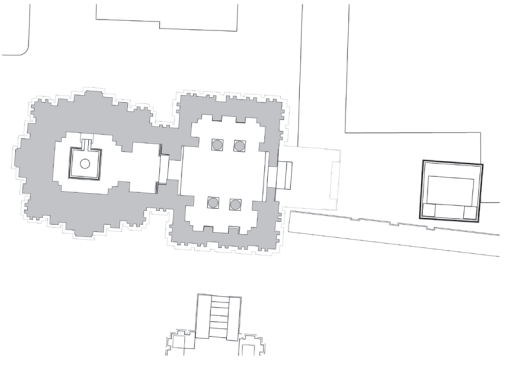

TION




WEST ELEVATION
SCALE - 1:50




NG PLAN



SITE PLAN
SCALE - 1:100

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LEGEND

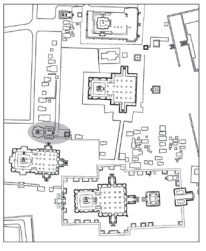
Cross - Section

Sculptures

LINE TYPE

GROUND
WALL
ABOVE
BELOW
CENTRAL AXIS
SECTIONAL PROFILE
SCULPTURE POSITIONS
PLINTH PROFILE 01
PLINTH PROFILE 02
PLINTH PROFILE 03
PLINTH PROFILE 04
PLINTH PROFILE 05
ELEVATION NEAREST
ELEVATION NEAR
ELEVATION FAR
ELEVATION FARTHEST

KEY PLAN



WORLD HERITAGE SITE
PATTADAKAL

| | | |
|---|---|---|
| KASIVISWESWARA TEMPLE | PROJECT: 02 | TEMPLE: T01 |
| PLANS, ELEVATIONS & SECTIONS | SHEET NO. 01 | DATE : 22-03-2011 |

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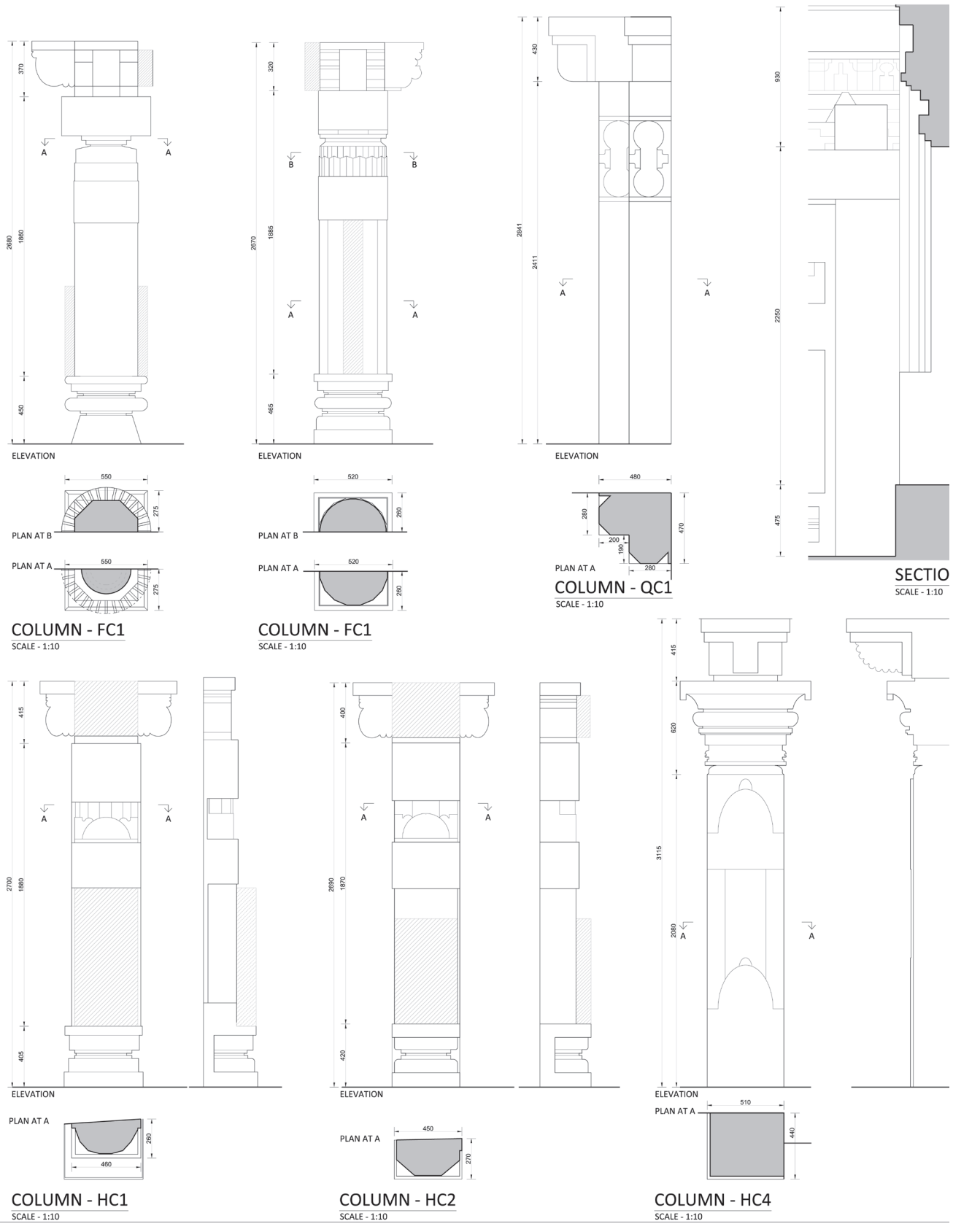
ASI - CCS-CEPT JOINT COLLABORATION:

PROJECT HEAD:
R.J. Vasavada, Professor and Head
Centre for Conservation Studies
CEPT University, Ahmedabad

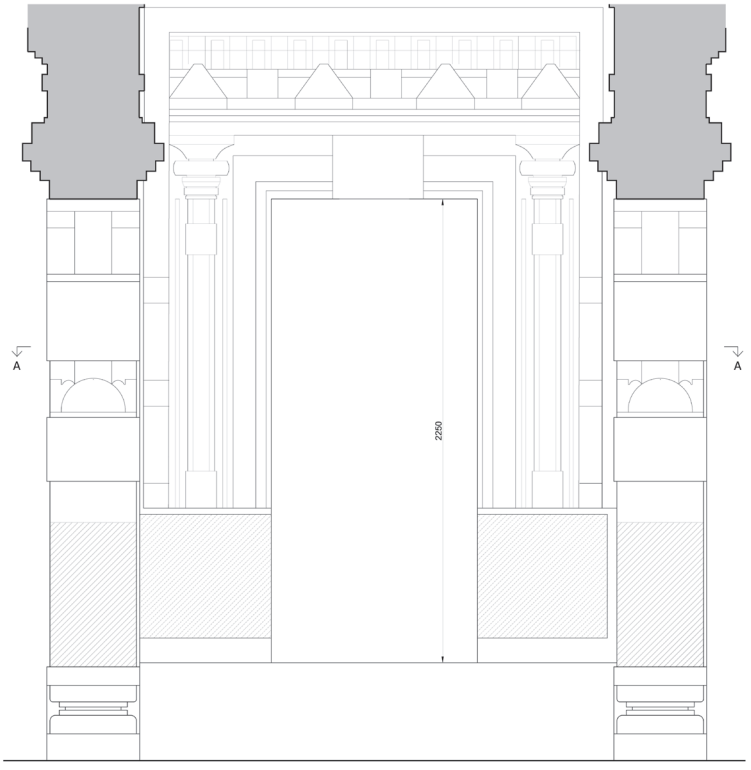
PROJECT COORDINATORS:
Bakul Jani, Sanjay Sridhar
Urban Research Lab, Bangalore

PROJECT TEAM:
Aravinda Devaraj, Madhurima Kordale, Shreyas Srivatsa, Vrindu Vijayarajan
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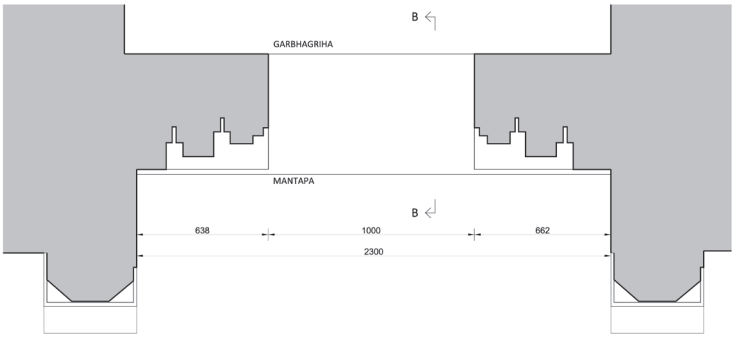

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ELEVATION
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475
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SCALE - 1:10
550
275
PLAN AT B
PLAN AT A
550
275
COLUMN - FC1
SCALE - 1:10
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PLAN AT B
PLAN AT A
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COLUMN - FC1
SCALE - 1:10
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PLAN AT A
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SCALE - 1:10

N B-B



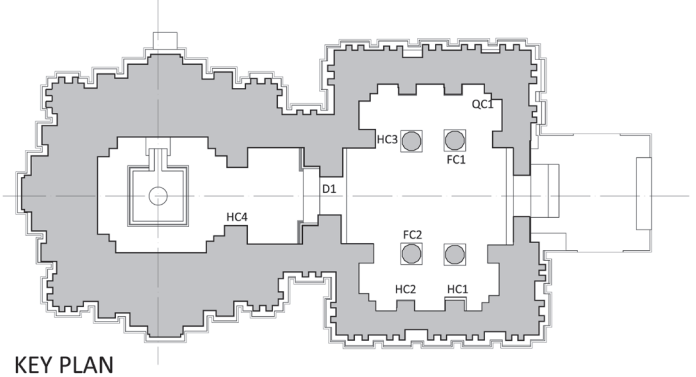

ELEVATION - D1 & HC3

SCALE - 1:10




PLAN - DOOR D1 & COLUMN HC3

SCALE - 1:10




KEY PLAN

SCALE - 1:50

NOTE:

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LEGEND

Cross - Section

Sculptures

LINE TYPE

GROUND
WALL
ABOVE
BELOW
CENTRAL AXIS
SECTIONAL PROFILE
SCULPTURE POSITIONS
PLINTH PROFILE 01
PLINTH PROFILE 02
PLINTH PROFILE 03
PLINTH PROFILE 04
PLINTH PROFILE 05
ELEVATION NEAREST
ELEVATION NEAR
ELEVATION FAR
ELEVATION FARTHEST

**WORLD HERITAGE SITE PATTADAKAL**

| KASIVISWESWARA TEMPLE | PROJECT: 02 | TEMPLE: T08 |
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| DETAILS | SHEET NO. 01 | DATE : 22-03-2011 |

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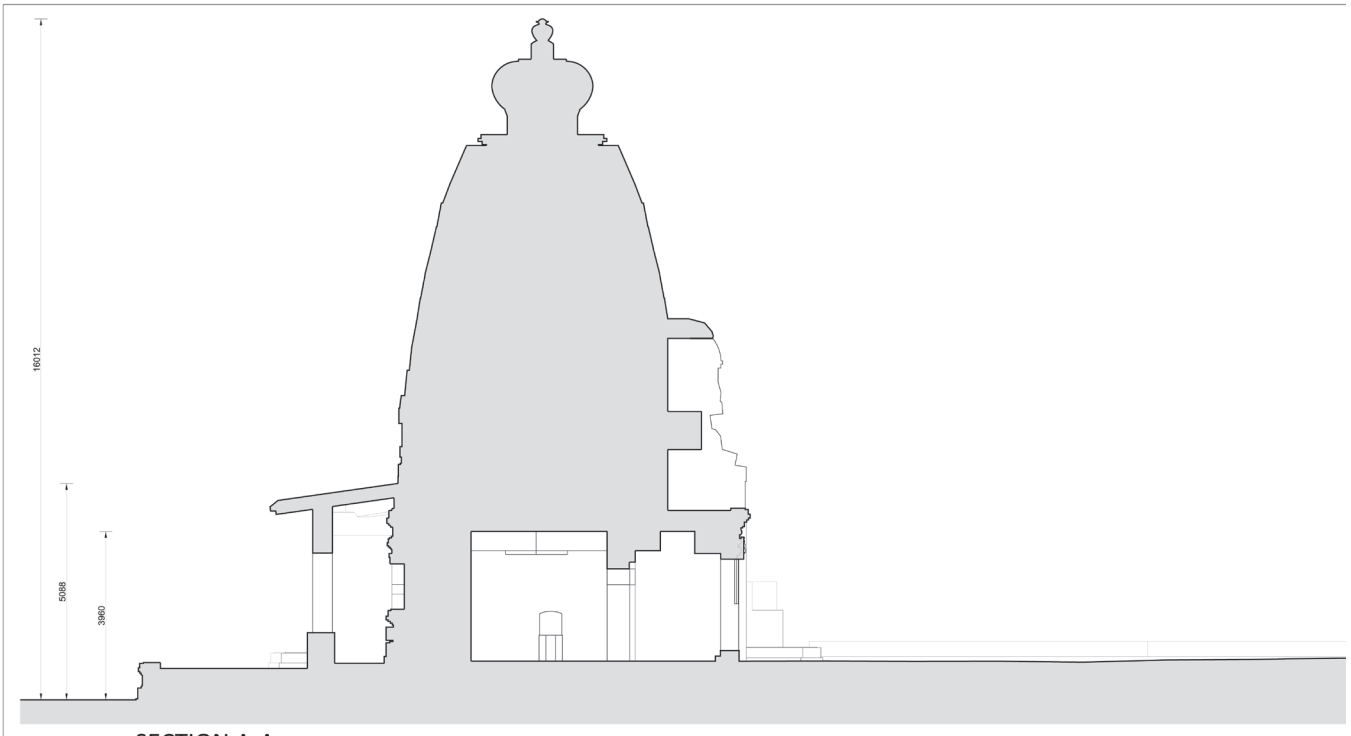
**ASI - CCS-CEPT JOINT COLLABORATION:**

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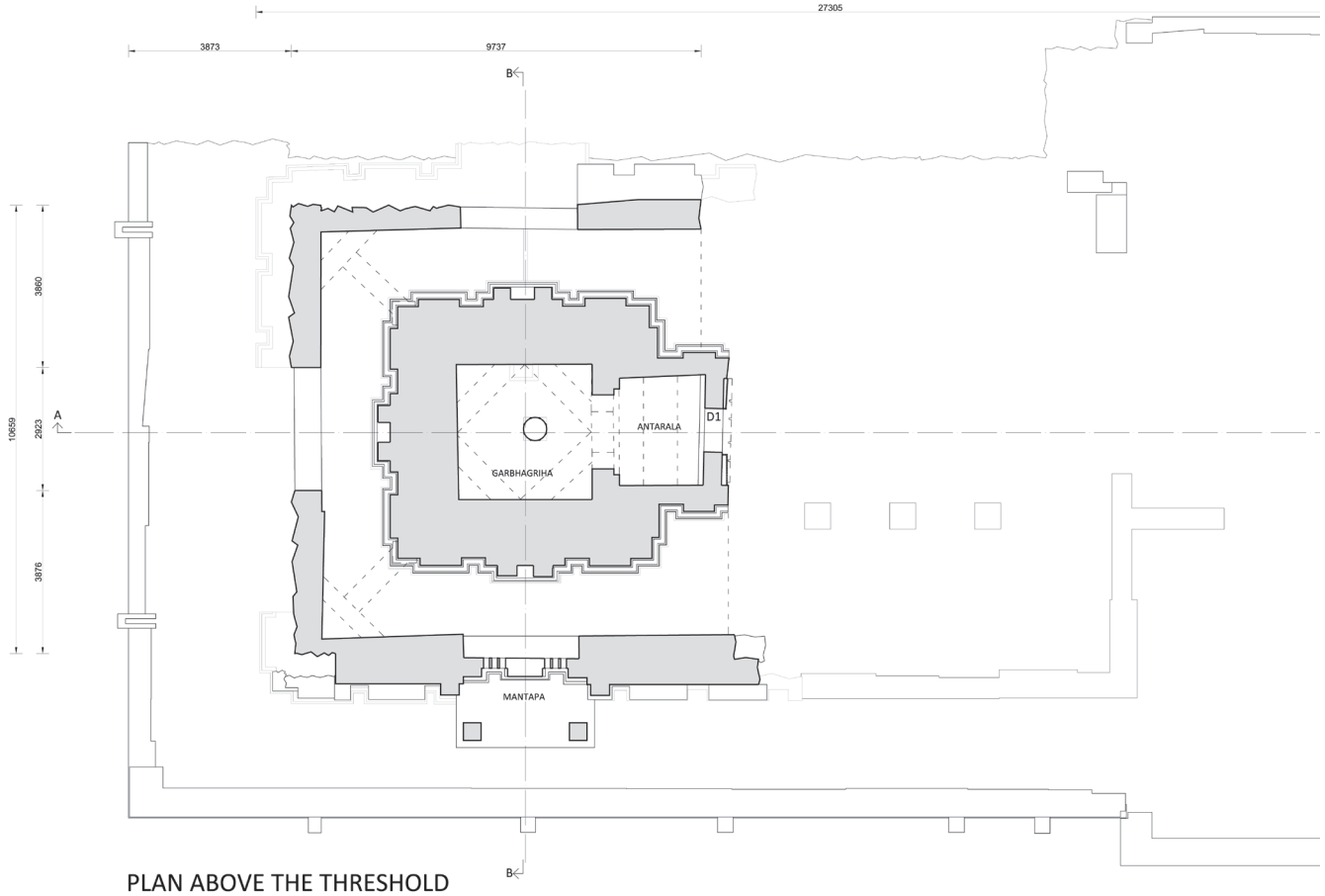
**PROJECT COORDINATORS:**
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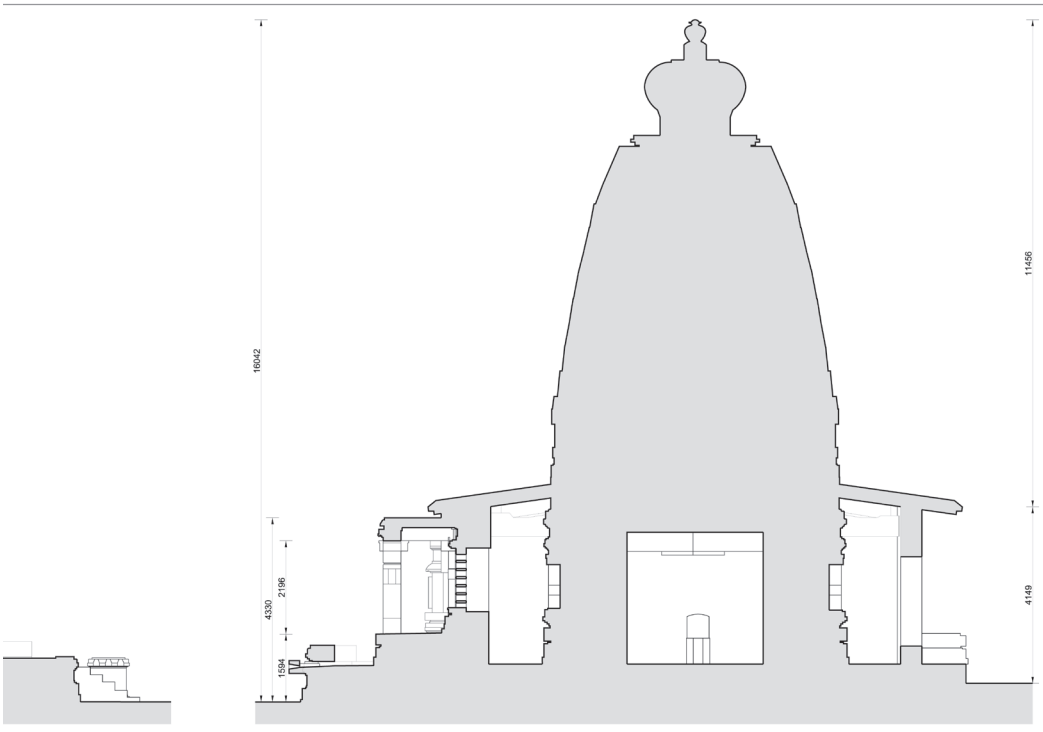
CCS Centre for Conservation Studies CEPT Ahmedabad



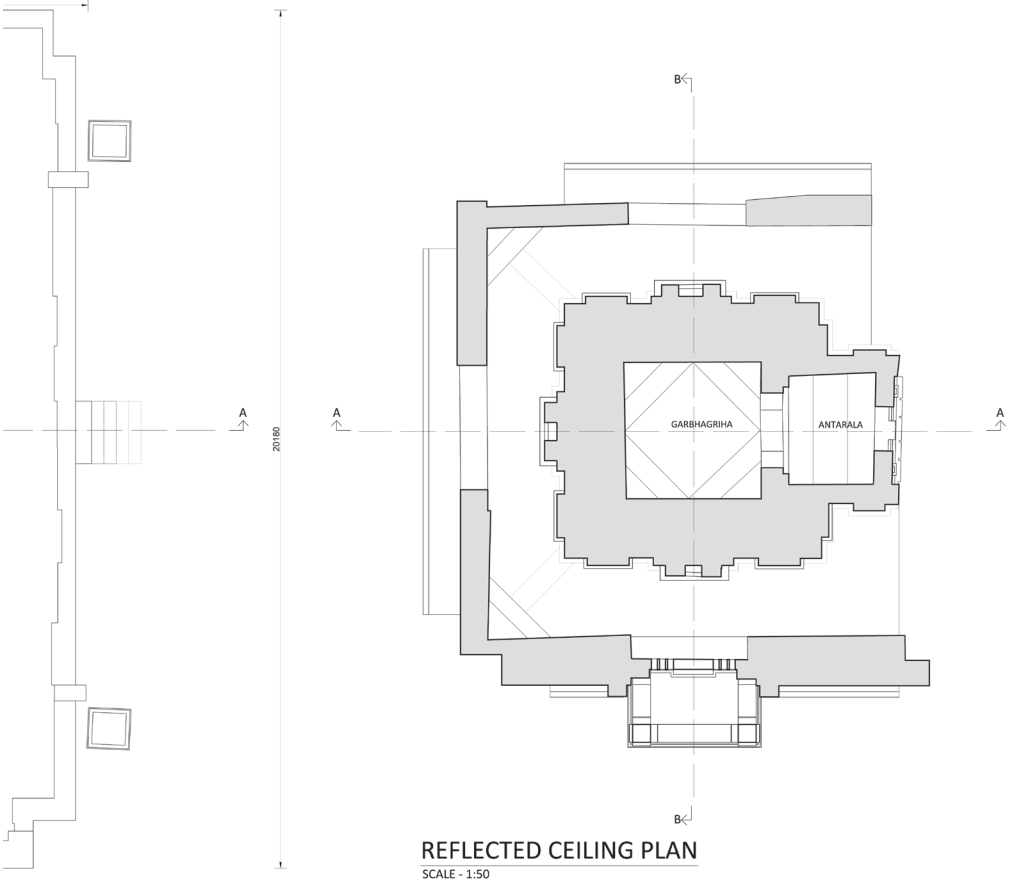

SECTION A-A
SCALE - 1:50




PLAN ABOVE THE THRESHOLD
SCALE - 1:50




SECTION B-B
SCALE - 1:50




REFLECTED CEILING PLAN
SCALE - 1:50

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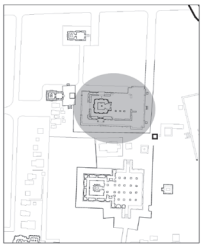
LEGEND

Cross - Section

LINE TYPE

GROUND
WALL
ABOVE
BELOW
CENTRAL AXIS
SECTIONAL PROFILE
SCULPTURE POSITIONS
PLINTH PROFILE 01
PLINTH PROFILE 02
PLINTH PROFILE 03
PLINTH PROFILE 04
PLINTH PROFILE 05
ELEVATION NEAREST
ELEVATION NEAR
ELEVATION FAR
ELEVATION FARTHEST

KEY PLAN



WORLD HERITAGE SITE
PATTADAKAL

| | | |
|---|---|---|
| GALAGANATHA TEMPLE | PROJECT: 02 | TEMPLE: T02 |
| PLANS & SECTIONS | SHEET No. 01 | DATE : 22-03-2011 |

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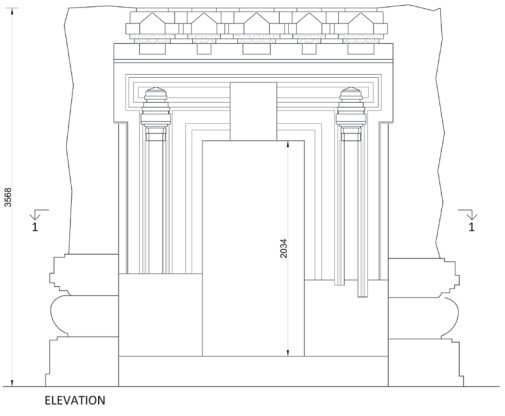
ASI - CCS-CEPT JOINT COLLABORATION:

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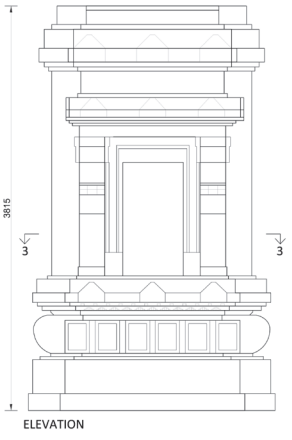
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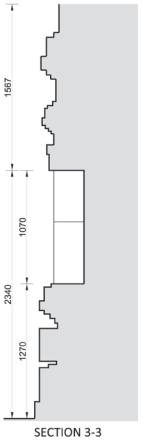

ELEVATION



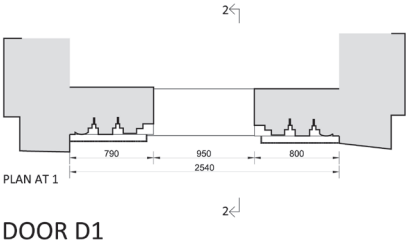

SECTION 2-2




ELEVATION



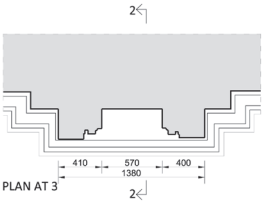

SECTION 3-3




PLAN AT 1

## DOOR D1

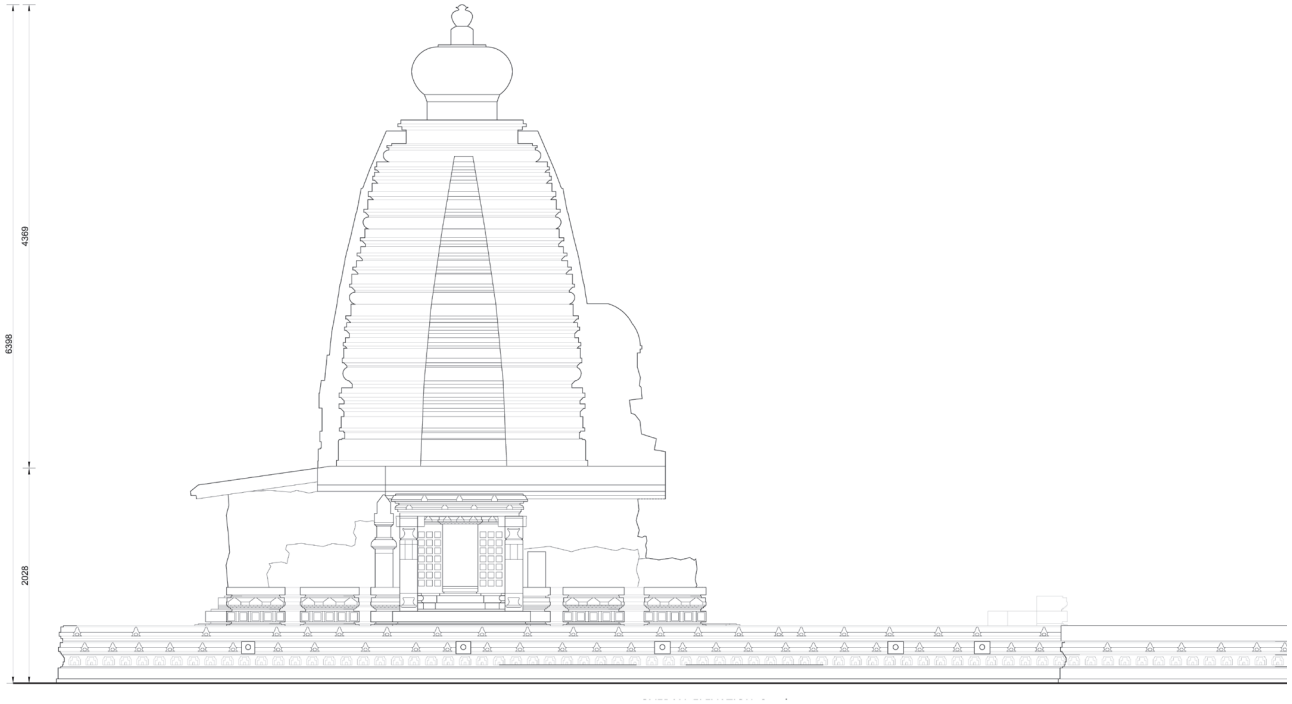
SCALE - 1:20




PLAN AT 3

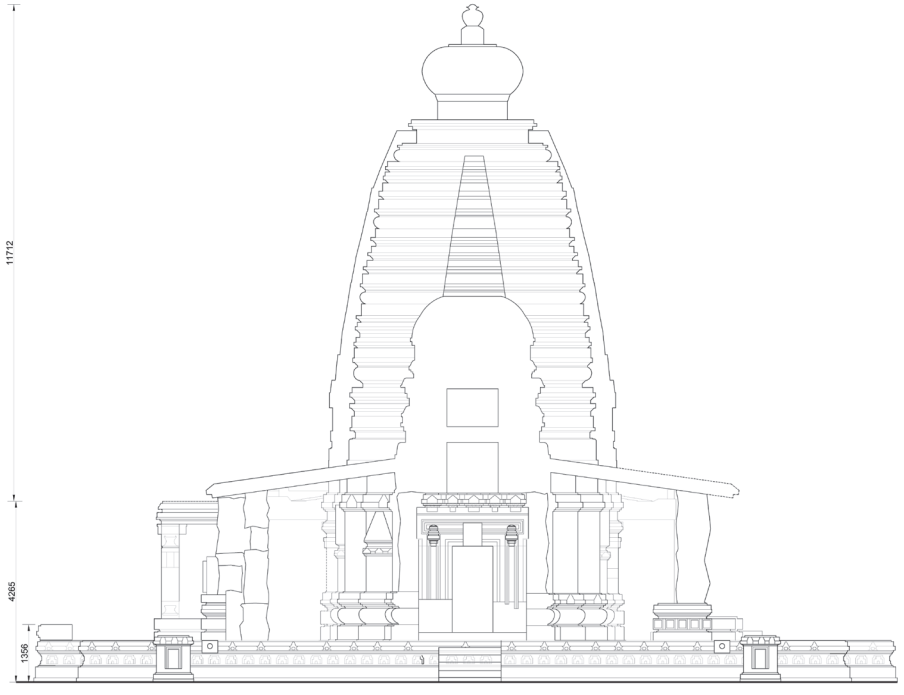
## BHADRA MODULE

SCALE - 1:20

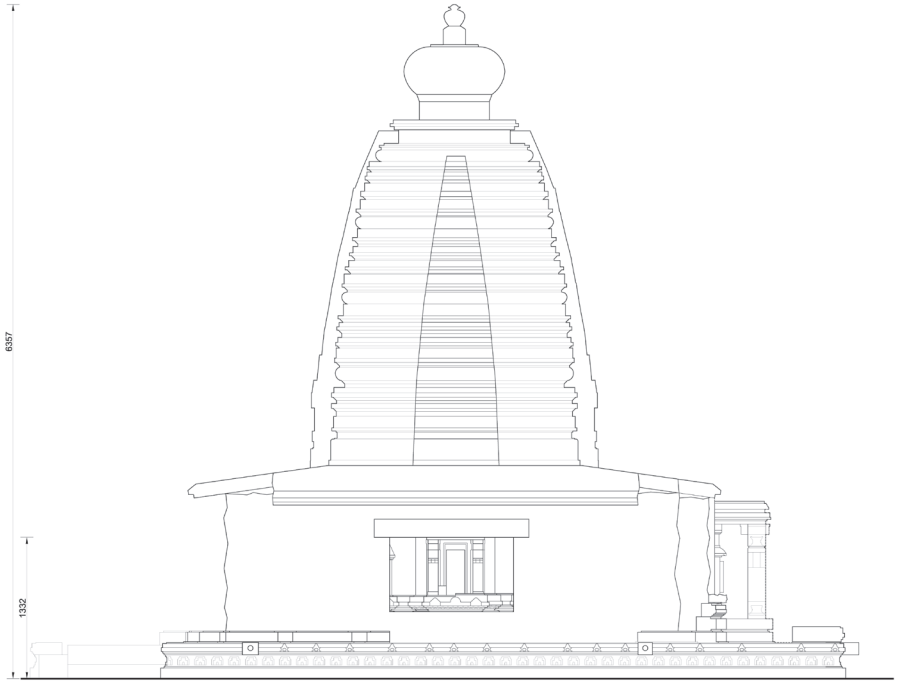



## SOUTH ELEVATION

SCALE - 1:50




EAST ELEVATION
SCALE - 1:50




WEST ELEVATION
SCALE - 1:50

NOTE:

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LEGEND

Cross - Section

LINE TYPE

GROUND
WALL
ABOVE
BELOW
CENTRAL AXIS
SECTIONAL PROFILE
SCULPTURE POSITIONS
PLINTH PROFILE 01
PLINTH PROFILE 02
PLINTH PROFILE 03
PLINTH PROFILE 04
PLINTH PROFILE 05
ELEVATION NEAREST
ELEVATION NEAR
ELEVATION FAR
ELEVATION FARTHEST

KEY PLAN

WORLD HERITAGE SITE
PATTADAKAL

| GALAGANATHA TEMPLE | PROJECT: 02 | TEMPLE: T02 |
|---|---|---|
| ELEVATIONS & DETAILS | SHEET No. 02 | DATE : 22-03-2011 |

SCALE -1:20, 1:50

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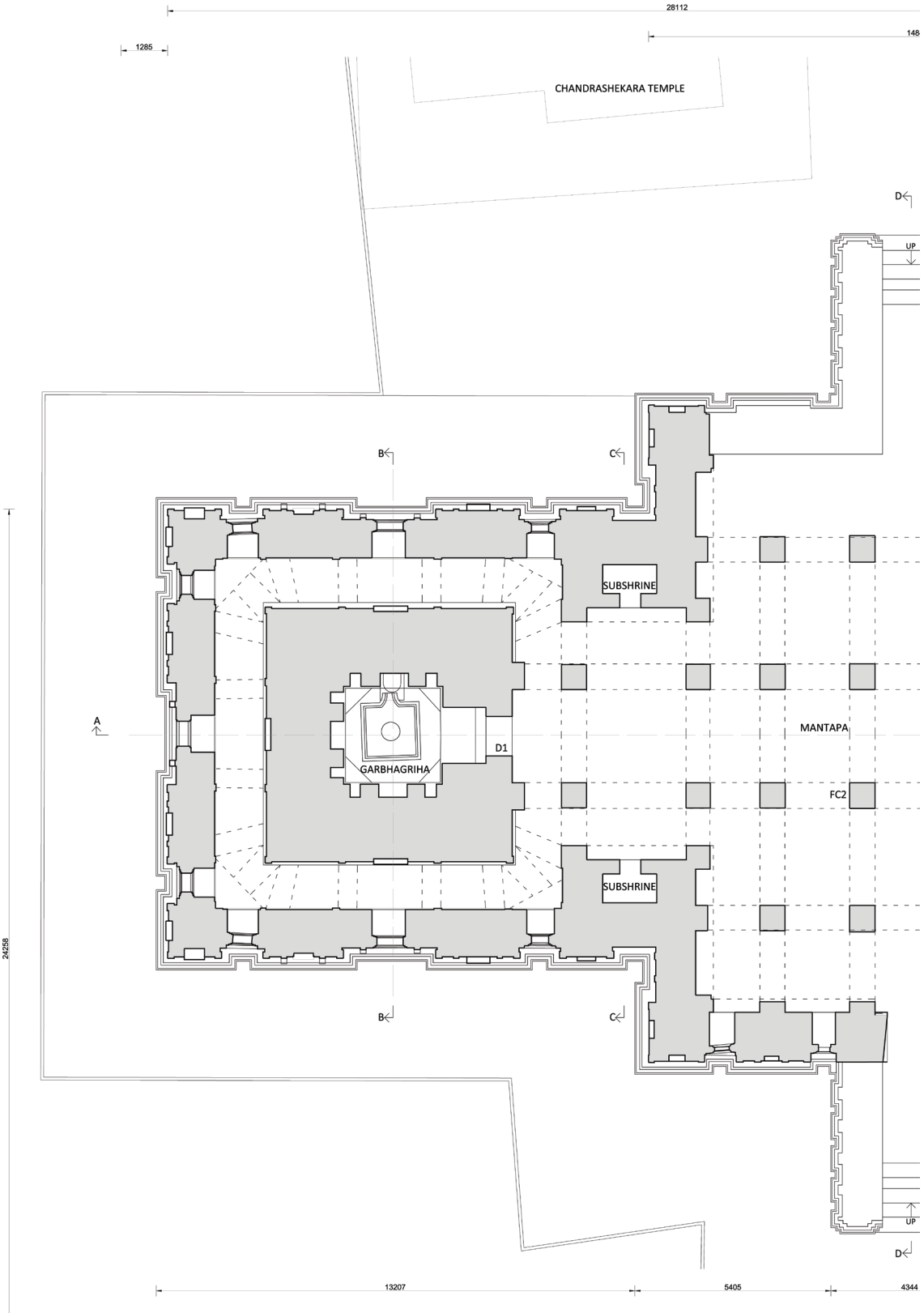
PROJECT HEAD:
R.J. Vaswavda, Professor and Head
Centre for Conservation Studies
CEPT University, Ahmedabad

PROJECT COORDINATORS:
Bakul Jani, Sanjay Sridhar
Urban Research Lab, Bangalore

PROJECT TEAM:
Aravinda Dwaraj, Madhurima Kordale, Shreyas Srivatsa, Vrinda Vijayarajan
Nishant Upadhyay, Noireeta Chowdhury, Shilpa Shirish, Prathigna Poonacha

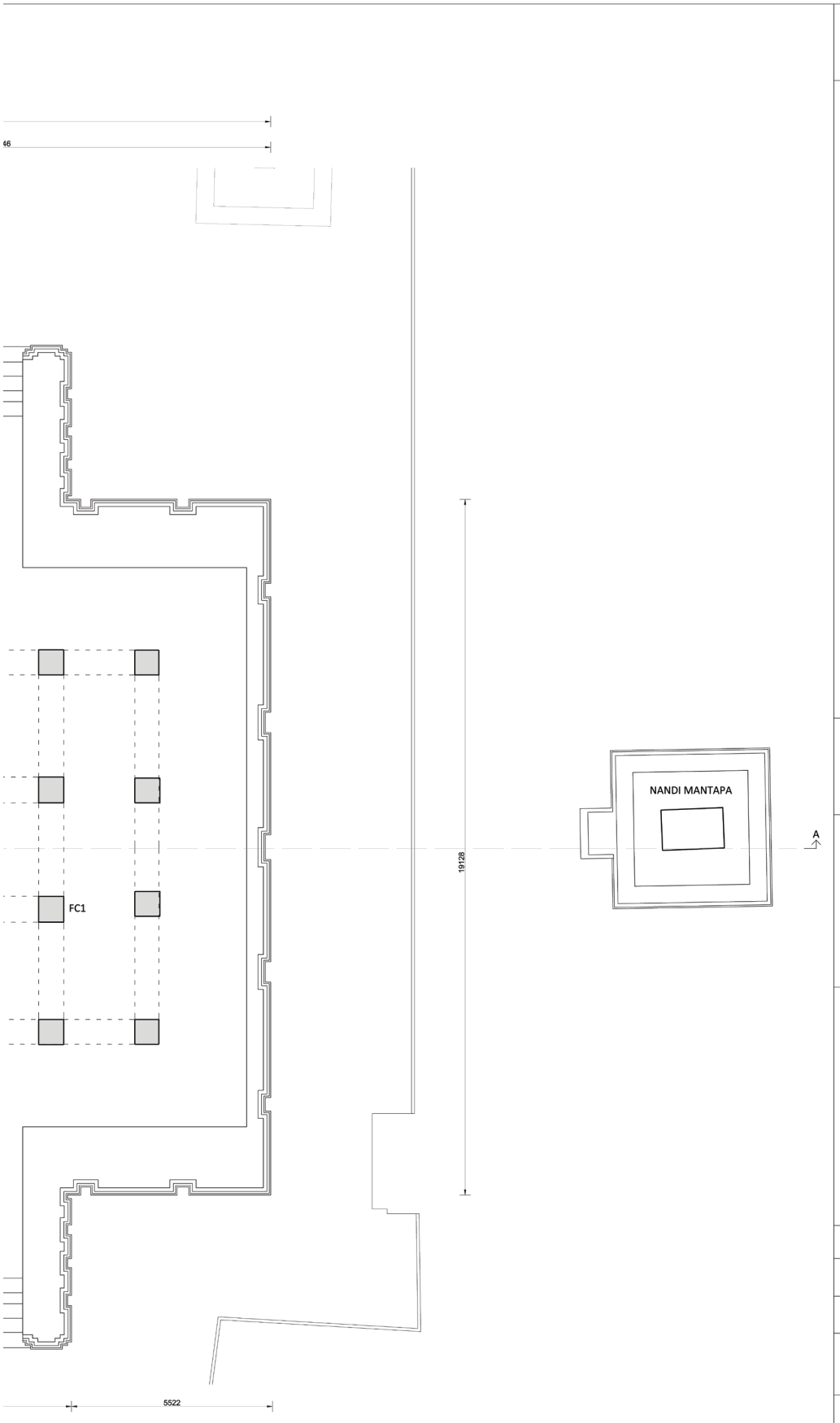
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TP02_GN_02




PLAN ABOVE THE THRESHOLD

SCALE - 1:50




NOTE:

THE METHOD ADOPTED FOR THIS DOCUMENTATION WORK IS BASED ON MEASURING THE LEAST DISTURBED PART AND THE GROUND PLAN IS ESTABLISHED THROUGH SUCH MEASUREMENTS. FULL PLAN IS ACHEIVED BY REFLECTING THE MEASURED PART ALONG THE CENTRAL LONGER AXIS.

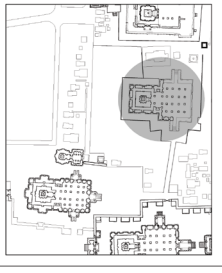
LEGEND

Cross - Section

LINE TYPE

- GROUND
- WALL
- ABOVE
- BELOW
- CENTRAL AXIS
- SECTIONAL PROFILE
- SCULPTURE POSTIONS
- PLINTH PROFILE 01
- PLINTH PROFILE 02
- PLINTH PROFILE 03
- PLINTH PROFILE 04
- PLINTH PROFILE 05
- ELEVATION NEAREST
- ELEVATION NEAR
- ELEVATION FAR
- ELEVATION FARTHEST

KEY PLAN



**WORLD HERITAGE SITE PATTADAKAL**

| | | |
|---|---|---|
| SANGAMESWARA TEMPLE | PROJECT: 02 | TEMPLE: **T03** |
| GROUND PLAN | SHEET NO. 01 | DATE : 22-03-2011 |

SCALE -1:50

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0 1.00

DATE : 22-03-2011

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**ASI - CCS-CEPT JOINT COLLABORATION:**

**PROJECT HEAD:**
R.J. Vasavada, Professor and Head
Centre for Conservation Studies
CEPT University, Ahmedabad

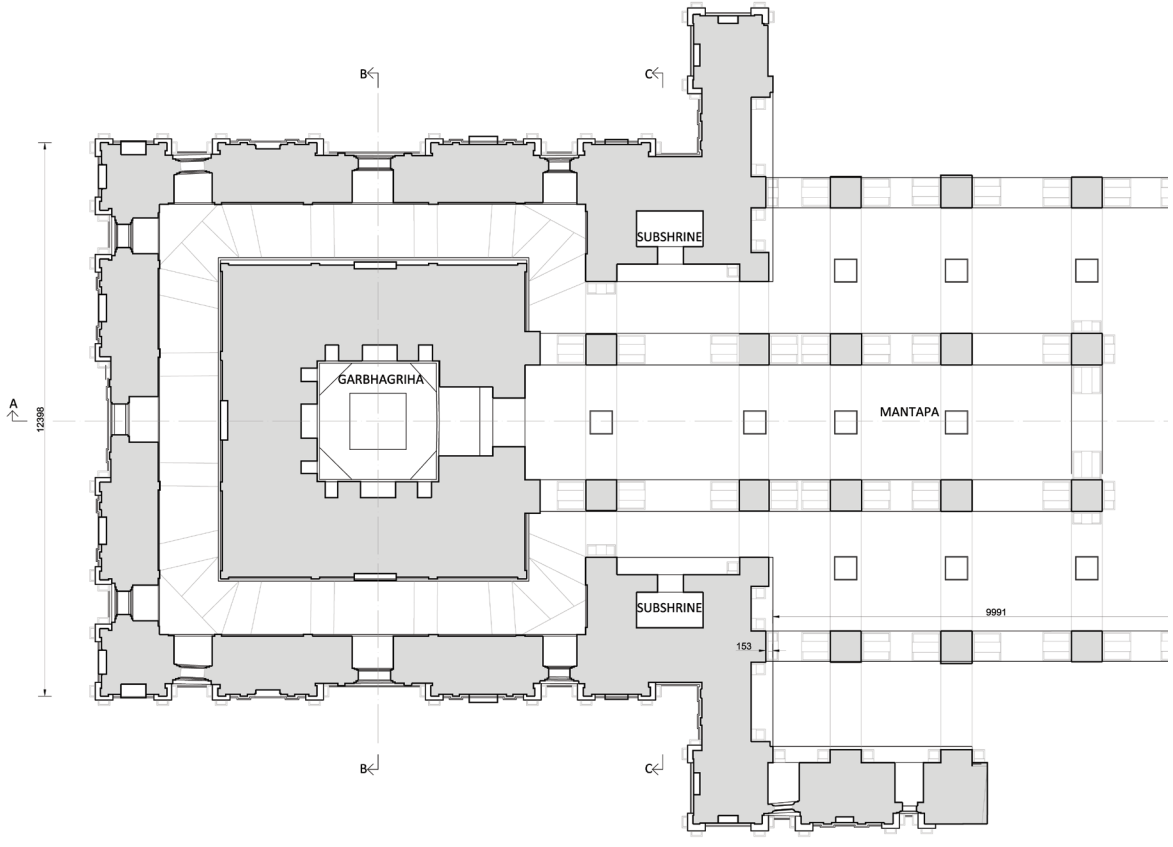
**PROJECT COORDINATORS:**
Bakul Jani, Sanjay Sridhar
Urban Research Lab, Bangalore

**PROJECT TEAM:**
Aravinda Devaraj Madhurima Kordale Shreyas Srivatsa Vrinda Vijayarajan
Nishant Upadhyay Noireeta Chowdhury Shilpa Shirish Prathigna Poonacha

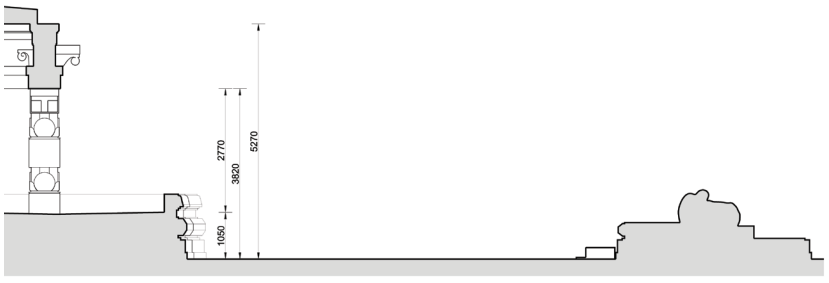
CCS Centre for Conservation Studies CEPT, Ahmedabad

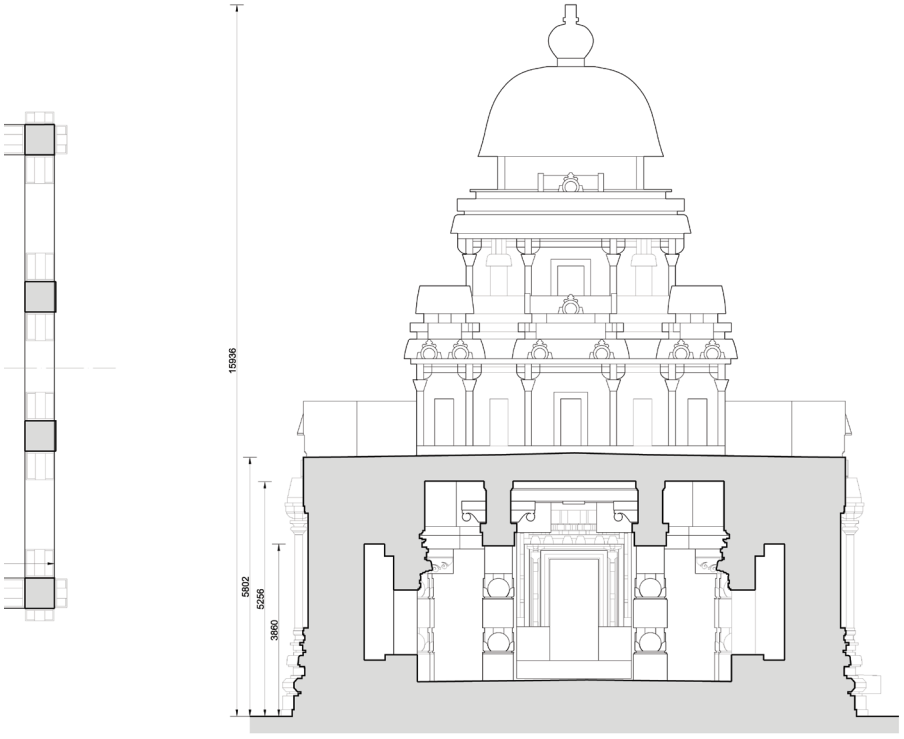



SECTION A-A
SCALE - 1:50




REFLECTED CEILING PLAN
SCALE - 1:50




SECTION C-C
SCALE - 1:50

NOTE:

THE METHOD ADOPTED FOR THIS DOCUMENTATION WORK IS BASED ON MEASURING THE LEAST DISTURBED PART AND THE GROUND PLAN IS ESTABLISHED THROUGH SUCH MEASUREMENTS. FULL PLAN IS ACHEIVED BY REFLECTING THE MEASURED PART ALONG THE CENTRAL LONGER AXIS.

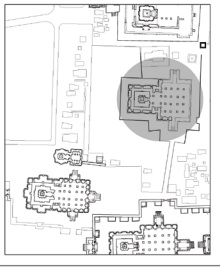
LEGEND

Cross - Section

LINE TYPE

- GROUND
- WALL
- ABOVE
- BELOW
- CENTRAL AXIS
- SECTIONAL PROFILE
- SCULPTURE POSTIONS
- PLINTH PROFILE 01
- PLINTH PROFILE 02
- PLINTH PROFILE 03
- PLINTH PROFILE 04
- PLINTH PROFILE 05
- ELEVATION NEAREST
- ELEVATION NEAR
- ELEVATION FAR
- ELEVATION FARTHEST

KEY PLAN



WORLD HERITAGE SITE
PATTADAKAL

| | | |
|---|---|---|
| SANGAMESWARA TEMPLE | PROJECT: 02 | TEMPLE: T03 |
| REFLECTED CEILING PLAN, SECTIONS | SHEET NO. 02 | DATE : 22-03-2011 |

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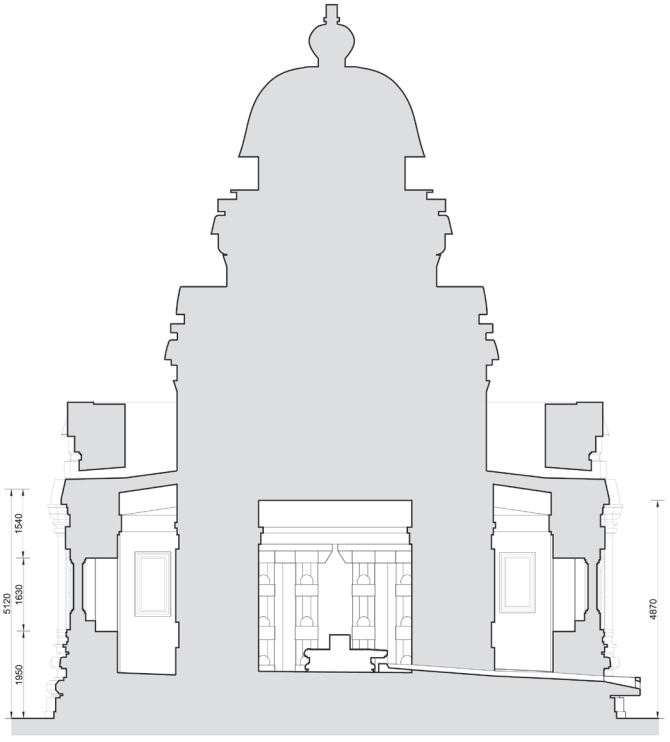
ASI - CCS-CEPT JOINT COLLABORATION:

PROJECT HEAD:
R.J. Vasavada, Professor and Head
Centre for Conservation Studies
CEPT University, Ahmedabad

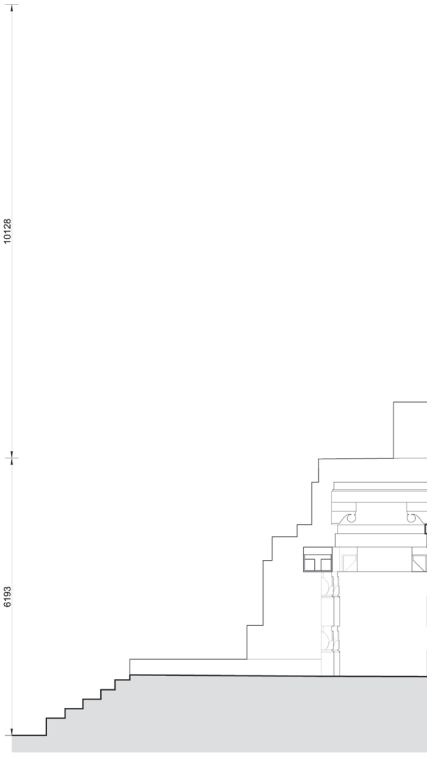
PROJECT COORDINATORS:
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Urban Research Lab, Bangalore

PROJECT TEAM:
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Nishant Upadhyay Noireeta Chowdhury Shilpa Shirish Prathigna Poonacha

CCS
Centre for Conservation Studies CEPT, Ahmedabad



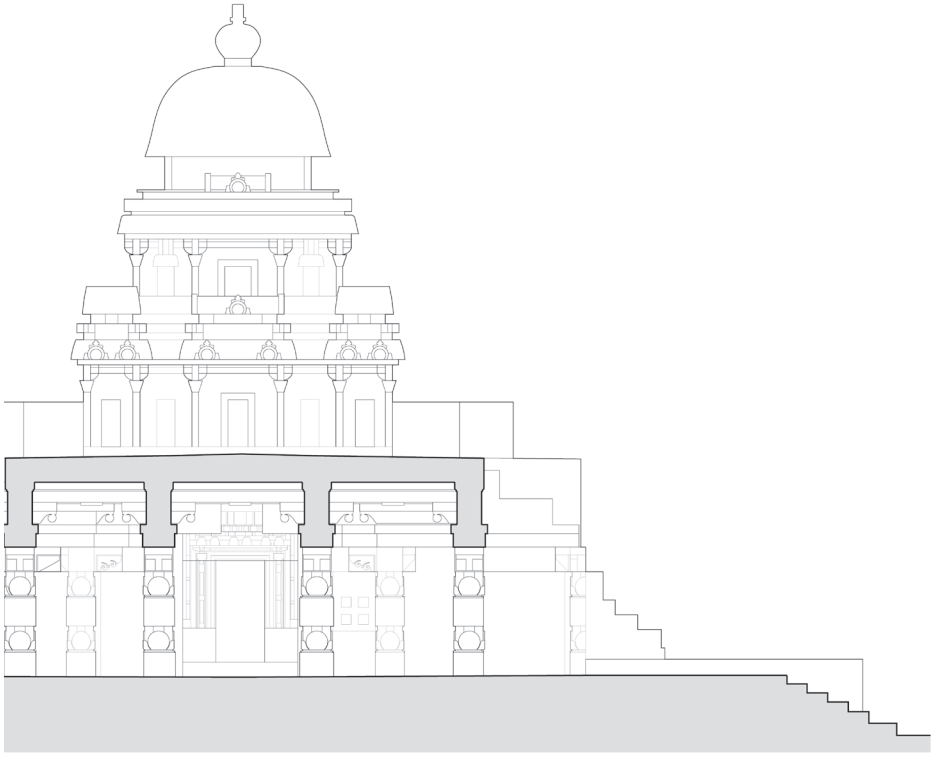

SECTION B-B
SCALE - 1:50




SECTION D-D
SCALE - 1:50




SOUTH ELEVATION
SCALE - 1:50



NOTE:

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LEGEND

Cross - Section

LINE TYPE

GROUND
WALL
ABOVE
BELOW
CENTRAL AXIS
SECTIONAL PROFILE
SCULPTURE POSTIONS
PLINTH PROFILE 01
PLINTH PROFILE 02
PLINTH PROFILE 03
PLINTH PROFILE 04
PLINTH PROFILE 05
ELEVATION NEAREST
ELEVATION NEAR
ELEVATION FAR
ELEVATION FARTHEST




WORLD HERITAGE SITE
PATTADAKAL

| | | |
|---|---|---|
| SANGAMESWARA TEMPLE | PROJECT: 02 | TEMPLE: T03 |
| ELEVATIONS & SECTIONS | SHEET NO. 03 | DATE : 22-03-2011 |

SCALE -1:50

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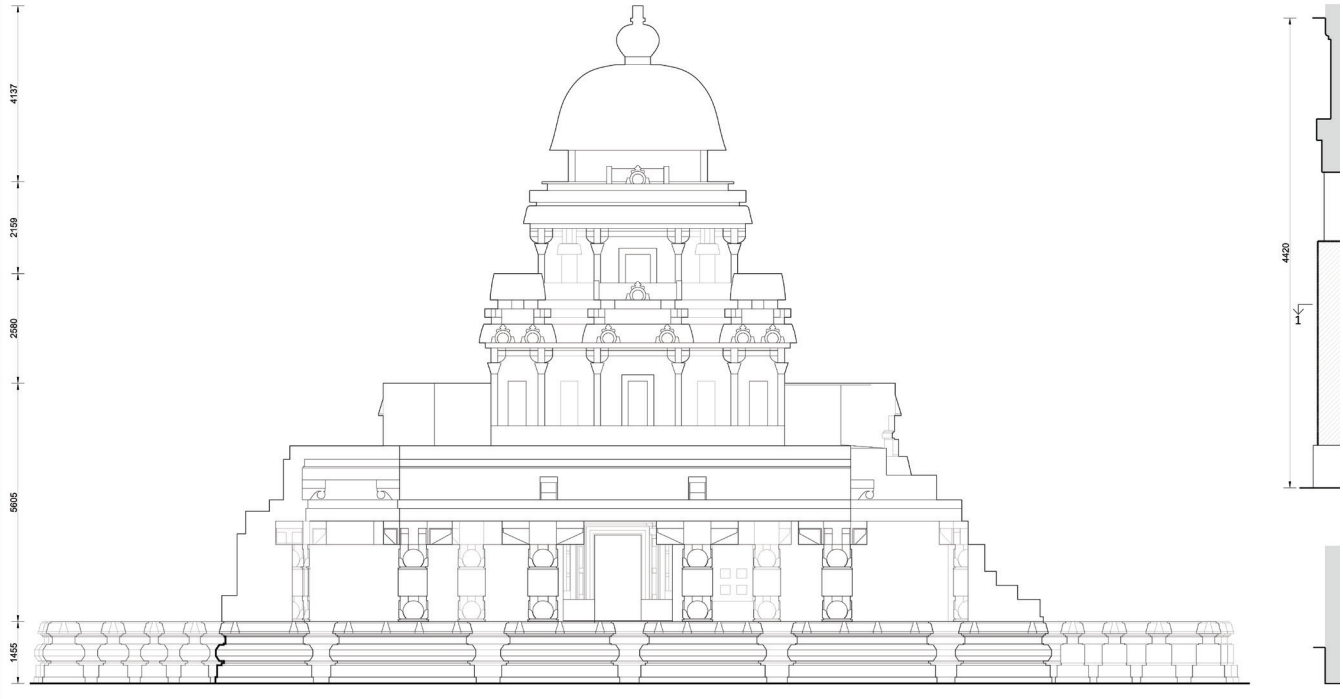
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ASI - CCS-CEPT JOINT COLLABORATION:

PROJECT HEAD:
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Centre for Conservation Studies
CEPT University, Ahmedabad

PROJECT COORDINATORS:
Bakul Jani, Sanjay Sridhar
Urban Research Lab, Bangalore

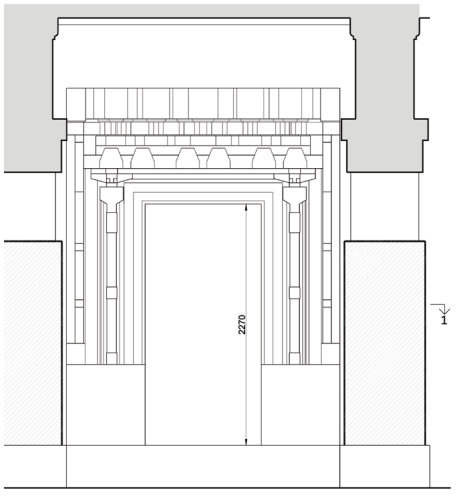
PROJECT TEAM:
Aravinda Devaraj Madhurima Kordale Shreyas Srivatsa Vrinda Vijayarajan
Nishant Upadhyay Noireeta Chowdhury Shilpa Shirish Prathigna Poonacha

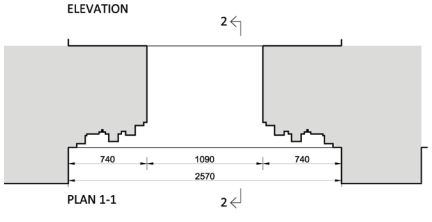



EAST ELEVATION
SCALE - 1:50

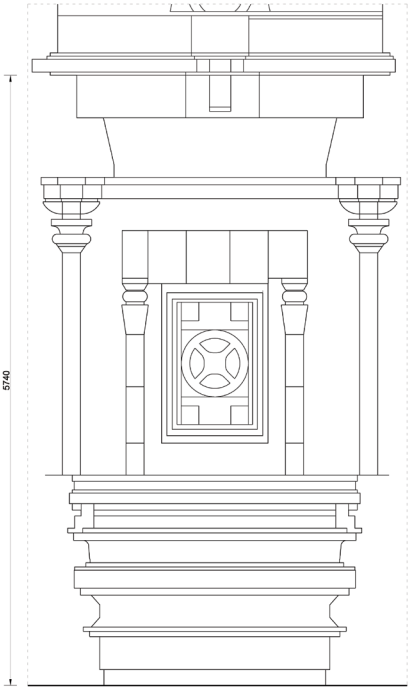



WEST ELEVATION
SCALE - 1:50




## DOOR - D1
SCALE - 1:20




## BHADRA MODULE
SCALE - 1:20

NOTE:

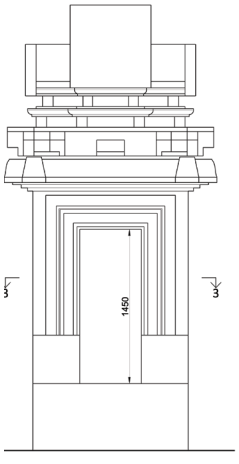
THE METHOD ADOPTED FOR THIS DOCUMENTATION WORK IS BASED ON MEASURING THE LEAST DISTURBED PART AND THE GROUND PLAN IS ESTABLISHED THROUGH SUCH MEASUREMENTS. FULL PLAN IS ACHEIVED BY REFLECTING THE MEASURED PART ALONG THE CENTRAL LONGER AXIS.

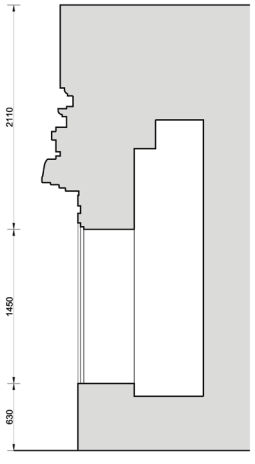
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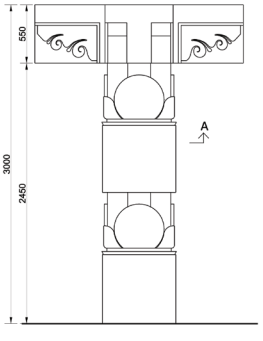
- Cross - Section
- Sculptures

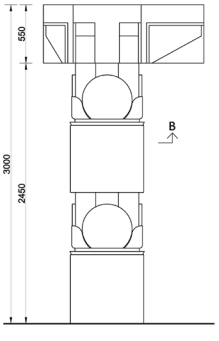
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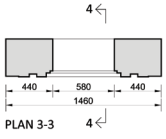
- GROUND
- WALL
- ABOVE
- BELOW
- CENTRAL AXIS
- SECTIONAL PROFILE
- SCULPTURE POSTIONS
- PLINTH PROFILE 01
- PLINTH PROFILE 02
- PLINTH PROFILE 03
- PLINTH PROFILE 04
- PLINTH PROFILE 05
- ELEVATION NEAREST
- ELEVATION NEAR
- ELEVATION FAR
- ELEVATION FARTHEST



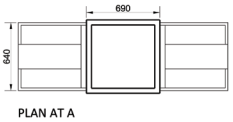



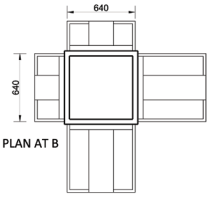




## DOOR - D2
SCALE - 1:20




## COLUMN - FC2
SCALE - 1:20




## COLUMN - FC1
SCALE - 1:20

**WORLD HERITAGE SITE**
**PATTADAKAL**

| | | |
|---|---|---|
| SANGAMESWARA TEMPLE | PROJECT: 02 | TEMPLE: T03 |
| ELEVATIONS & DETAILS | SHEET NO. 04 | DATE : 22-03-2011 |

SCALE -1:20, 1:50

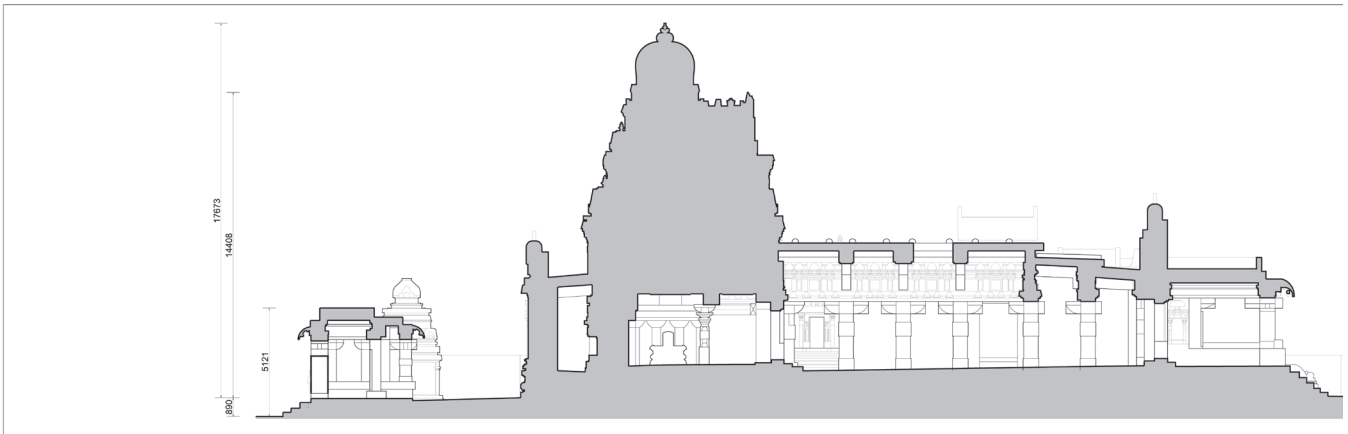
**ASI - CCS-CEPT JOINT COLLABORATION:**

**PROJECT HEAD:**
R.J. Vasavada, Professor and Head
Centre for Conservation Studies
CEPT University, Ahmedabad

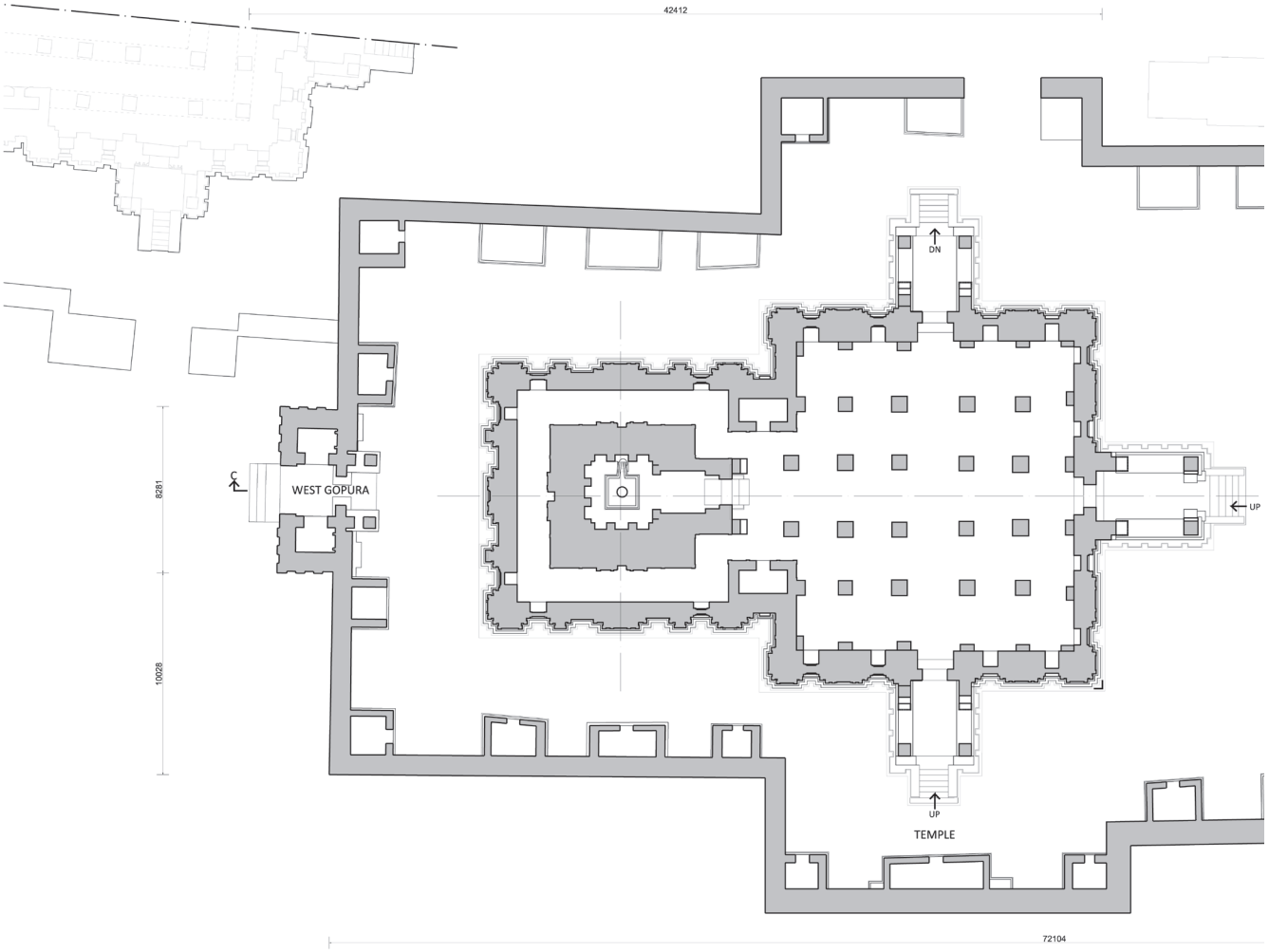
**PROJECT COORDINATORS:**
Bakul Jani, Sanjay Sridhar
Urban Research Lab, Bangalore

**PROJECT TEAM:**
Aravinda Devaraj Madhurima Kordale Shreyas Srivatsa Vrinda Vijayarajan
Nishant Upadhyay Moinreta Chowdhury Shilpa Shirish Prathigna Poonacha

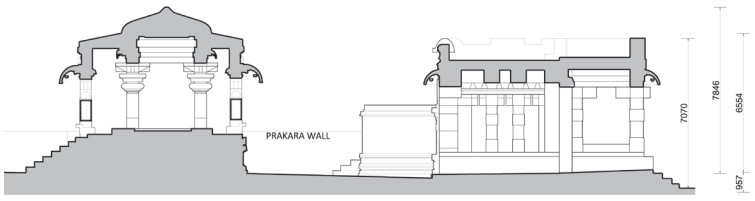
CCS Centre for Conservation Studies CEPT : Ahmedabad

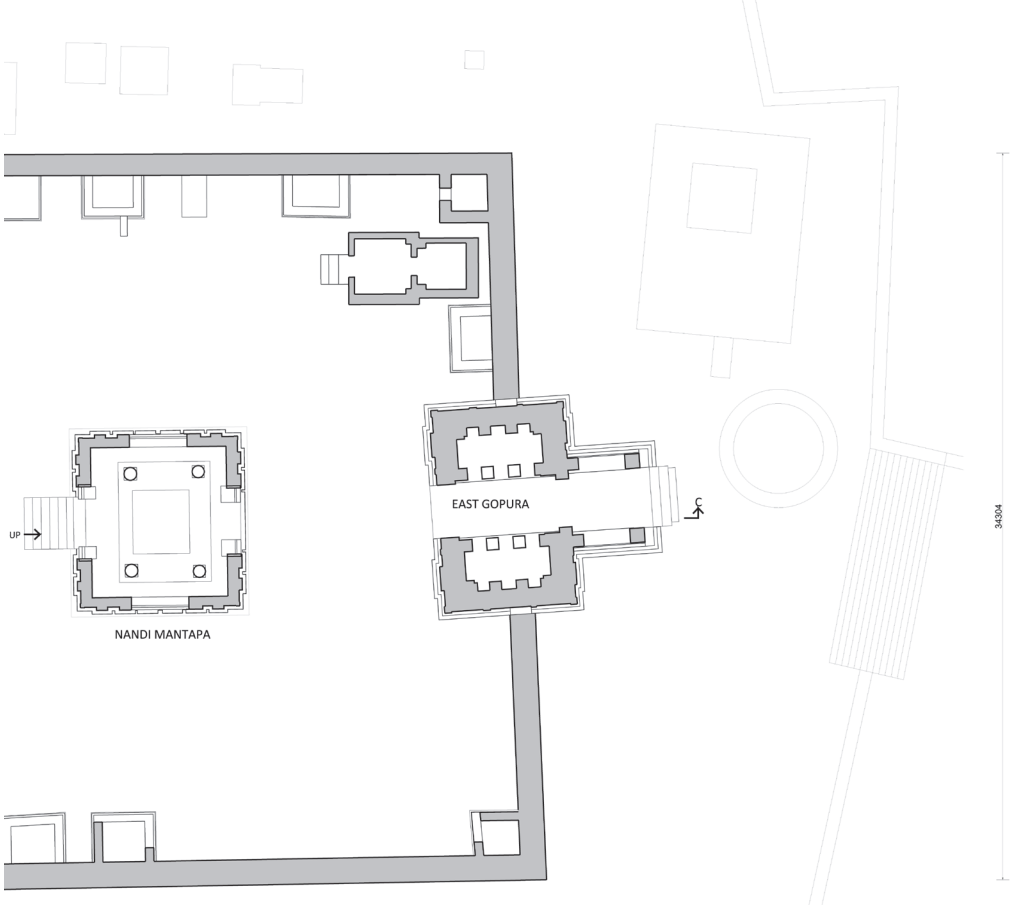



SECTION C-C
SCALE - 1:100




SITE PLAN
SCALE - 1:100




NOTE:

THE METHOD ADOPTED FOR THIS DOCUMENTATION WORK IS BASED ON MEASURING THE LEAST DISTURBED PART AND THE GROUND PLAN IS ESTABLISHED THROUGH SUCH MEASUREMENTS. FULL PLAN IS ACHEIVED BY REFLECTING THE MEASURED PART ALONG THE CENTRAL LONGER AXIS.

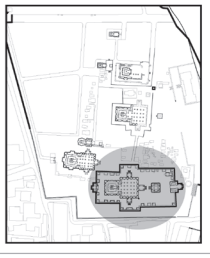
LEGEND

Cross - Section

LINE TYPE

GROUND
WALL
ABOVE
BELOW
CENTRAL AXIS
SECTIONAL PROFILE
SCULPTURE POSTIONS
PLINTH PROFILE 01
PLINTH PROFILE 02
PLINTH PROFILE 03
PLINTH PROFILE 04
PLINTH PROFILE 05
ELEVATION NEAREST
ELEVATION NEAR
ELEVATION FAR
ELEVATION FARTHEST

KEY PLAN



WORLD HERITAGE SITE
PATTADAKAL

| VIRUPAKSHA TEMPLE | PROJECT: 02 | TEMPLE: T04 |
|---|---|---|
| SITE PLAN | SHEET No. 01 | DATE : 22-03-2011 |

SCALE - 1:100

0 1.00 3.00 5.00

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ASI - CCS-CEPT JOINT COLLABORATION:

PROJECT HEAD:
R.J. Vasavada, Professor and Head
Centre for Conservation Studies
CEPT University, Ahmedabad

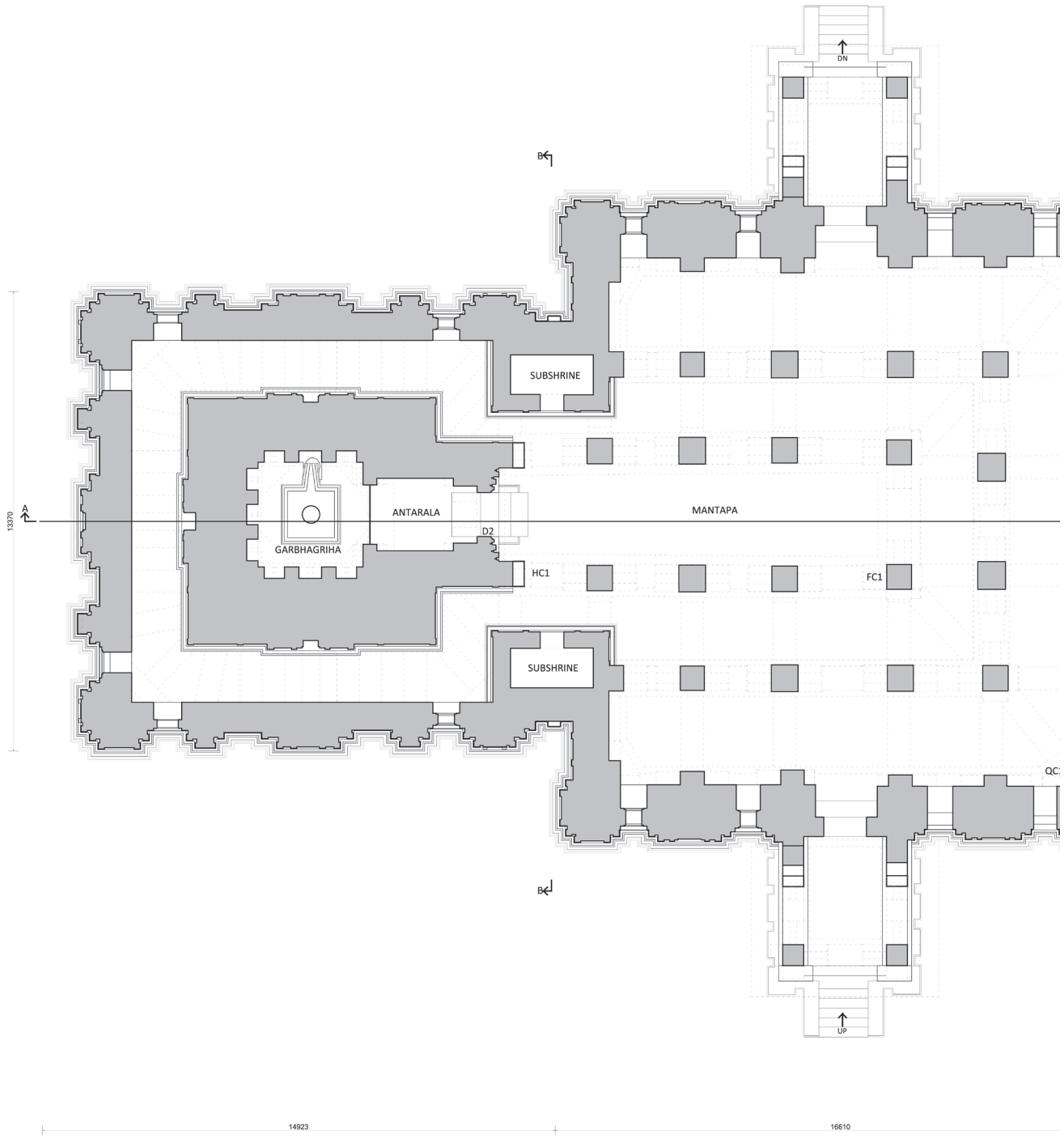
PROJECT COORDINATORS:
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CCS Centre for Conservation Studies CEPT Ahmedabad

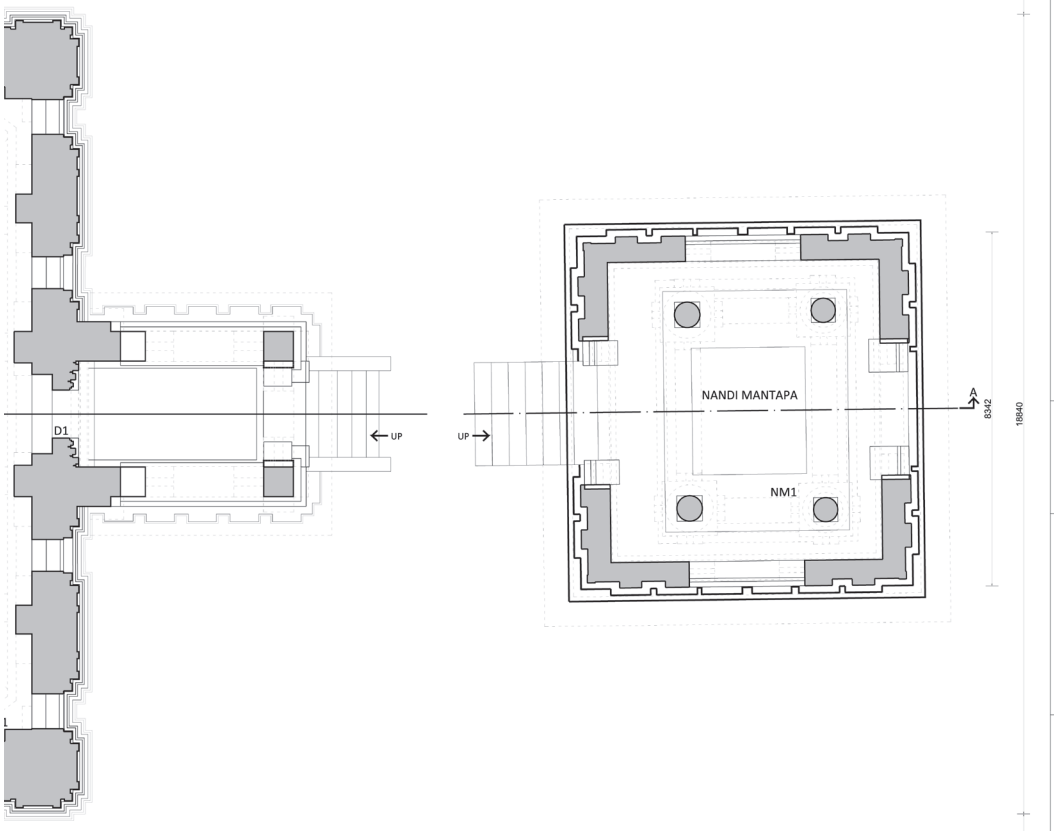
*Drawing 9: The temple of Virupaksha*

*TP04_VP_01*




PLAN ABOVE THRESHOLD

SCALE - 1:50




NOTE:

THE METHOD ADOPTED FOR THIS DOCUMENTATION WORK IS BASED ON MEASURING THE LEAST DISTURBED PART AND THE GROUND PLAN IS ESTABLISHED THROUGH SUCH MEASUREMENTS. FULL PLAN IS ACHEIVED BY REFLECTING THE MEASURED PART ALONG THE CENTRAL LONGER AXIS.

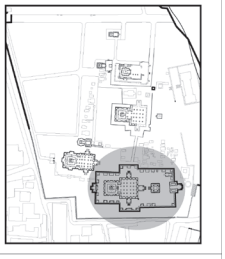
LEGEND

Cross - Section

LINE TYPE

- GROUND
- WALL
- ABOVE
- BELOW
- CENTRAL AXIS
- SECTIONAL PROFILE
- SCULPTURE POSITIONS
- PLINTH PROFILE 01
- PLINTH PROFILE 02
- PLINTH PROFILE 03
- PLINTH PROFILE 04
- PLINTH PROFILE 05
- ELEVATION NEAREST
- ELEVATION NEAR
- ELEVATION FAR
- ELEVATION FARTHEST

KEY PLAN



**WORLD HERITAGE SITE PATTADAKAL**

| VIRUPAKSHA TEMPLE | PROJECT: 02 | TEMPLE: T04 |
|---|---|---|
| GROUND PLAN | SHEET No. 02 | DATE : 22-03-2011 |

SCALE -1:50

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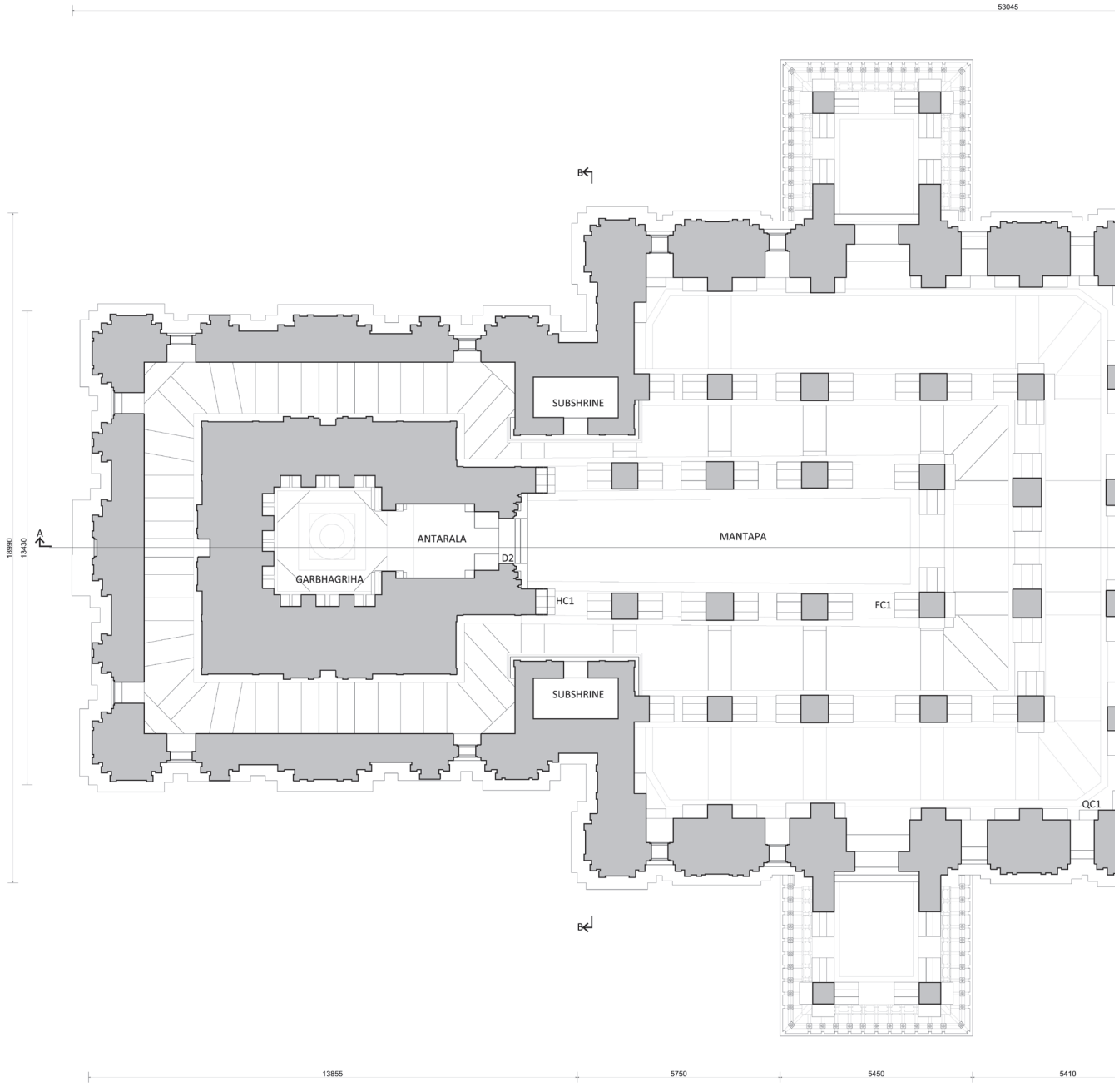
**ASI - CCS-CEPT JOINT COLLABORATION:**

**PROJECT HEAD:**
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Centre for Conservation Studies
CEPT University, Ahmedabad

**PROJECT COORDINATORS:**
Bakul Jani, Sanjay Sridhar
Urban Research Lab, Bangalore

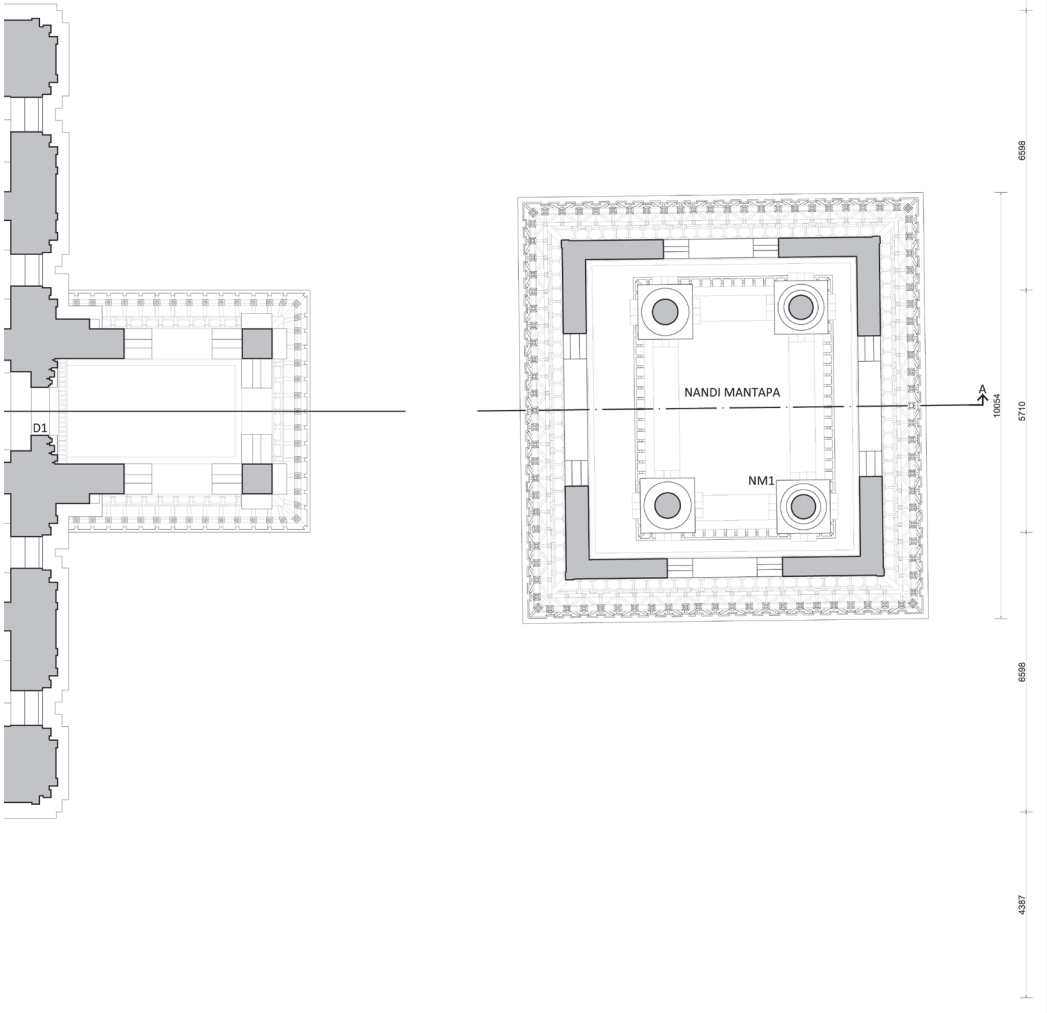
**PROJECT TEAM:**
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Nishant Upadhyay Noireeta Chowdhury Shilpa Shirish Prathigna Poonacha

CCS Centre for Conservation Studies CEPT Ahmedabad




REFLECTED CEILING PLAN

SCALE - 1:50




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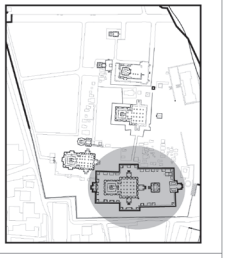
LEGEND

Cross - Section

LINE TYPE

GROUND
WALL
ABOVE
BELOW
CENTRAL AXIS
SECTIONAL PROFILE
SCULPTURE POSTIONS
PLINTH PROFILE 01
PLINTH PROFILE 02
PLINTH PROFILE 03
PLINTH PROFILE 04
PLINTH PROFILE 05
ELEVATION NEAREST
ELEVATION NEAR
ELEVATION FAR
ELEVATION FARTHEST

KEY PLAN



WORLD HERITAGE SITE
PATTADAKAL

| VIRUPAKSHA TEMPLE | PROJECT: 02 | TEMPLE: T04 |
|---|---|---|
| REFLECTED CEILING PLAN | SHEET No. 03 | DATE : 22-03-2011 |

SCALE -1:50

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0 1.00

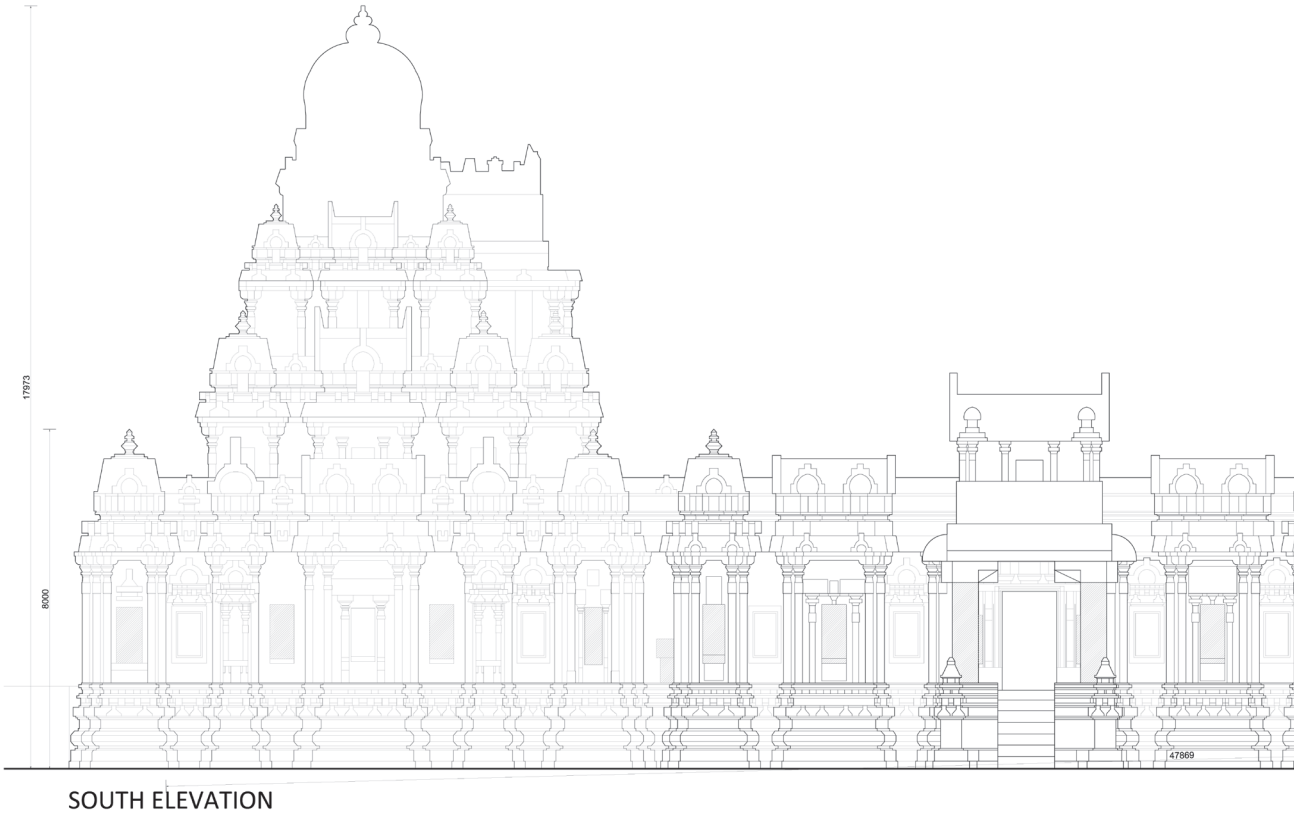
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ASI - CCS-CEPT JOINT COLLABORATION:

**PROJECT HEAD:**
R.J. Vasavada, Professor and Head
Centre for Conservation Studies
CEPT University, Ahmedabad

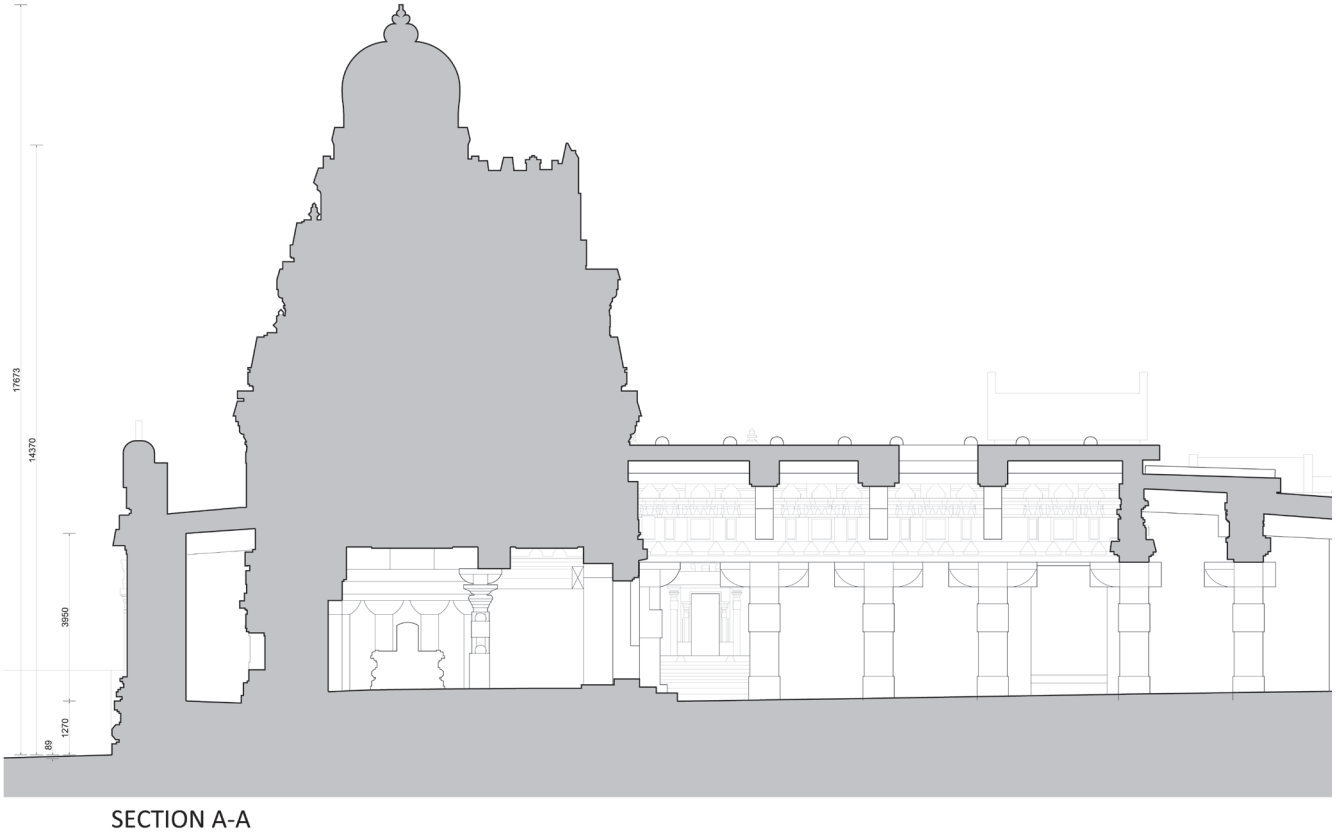
**PROJECT COORDINATORS:**
Bakul Jani, Sanjay Sridhar
Urban Research Lab, Bangalore

**PROJECT TEAM:**
Aravinda Devaraj Madhurima Kordale Shreyas Srivatsa Vrinda Vijayarajan
Nishant Upadhyay Noireeta Chowdhury Shilpa Shirish Prathigna Poonacha



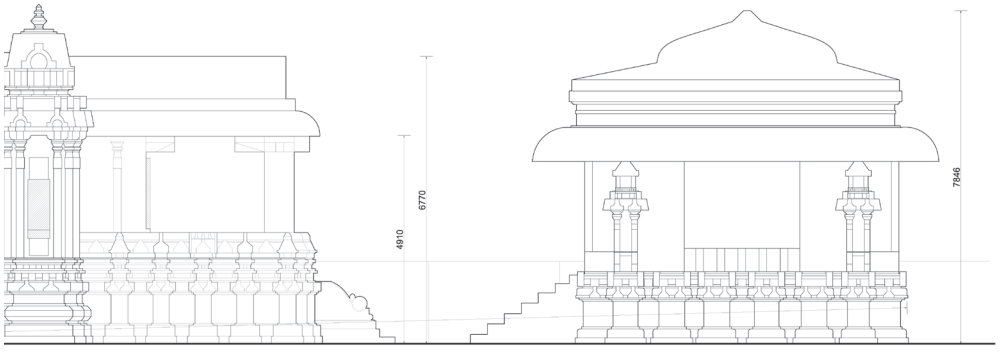

SOUTH ELEVATION

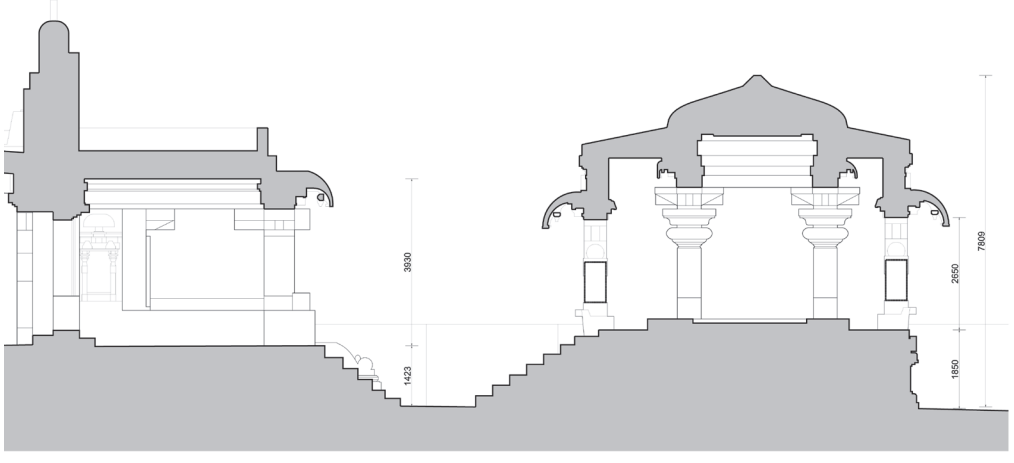
SCALE - 1:50




SECTION A-A

SCALE - 1:50




NOTE:

THE METHOD ADOPTED FOR THIS DOCUMENTATION WORK IS BASED ON MEASURING THE LEAST DISTURBED PART AND THE GROUND PLAN IS ESTABLISHED THROUGH SUCH MEASUREMENTS. FULL PLAN IS ACHEIVED BY REFLECTING THE MEASURED PART ALONG THE CENTRAL LONGER AXIS.

LEGEND

Cross - Section

Sculptures

LINE TYPE

GROUND
WALL
ABOVE
BELOW
CENTRAL AXIS
SECTIONAL PROFILE
SCULPTURE POSTIONS
PLINTH PROFILE 01
PLINTH PROFILE 02
PLINTH PROFILE 03
PLINTH PROFILE 04
PLINTH PROFILE 05
ELEVATION NEAREST
ELEVATION NEAR
ELEVATION FAR
ELEVATION FARTHEST

KEY PLAN

**WORLD HERITAGE SITE PATTADAKAL**

| | | |
|---|---|---|
| VIRUPAKSHA TEMPLE | PROJECT: 02 | TEMPLE: T04 |
| ELEVATION AND SECTION | SHEET No. 04 | DATE : 22-03-2011 |

SCALE -1:50

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**ASI - CCS-CEPT JOINT COLLABORATION:**

**PROJECT HEAD:**
R.J. Vaswani, Professor and Head
Centre for Conservation Studies
CEPT University, Ahmedabad

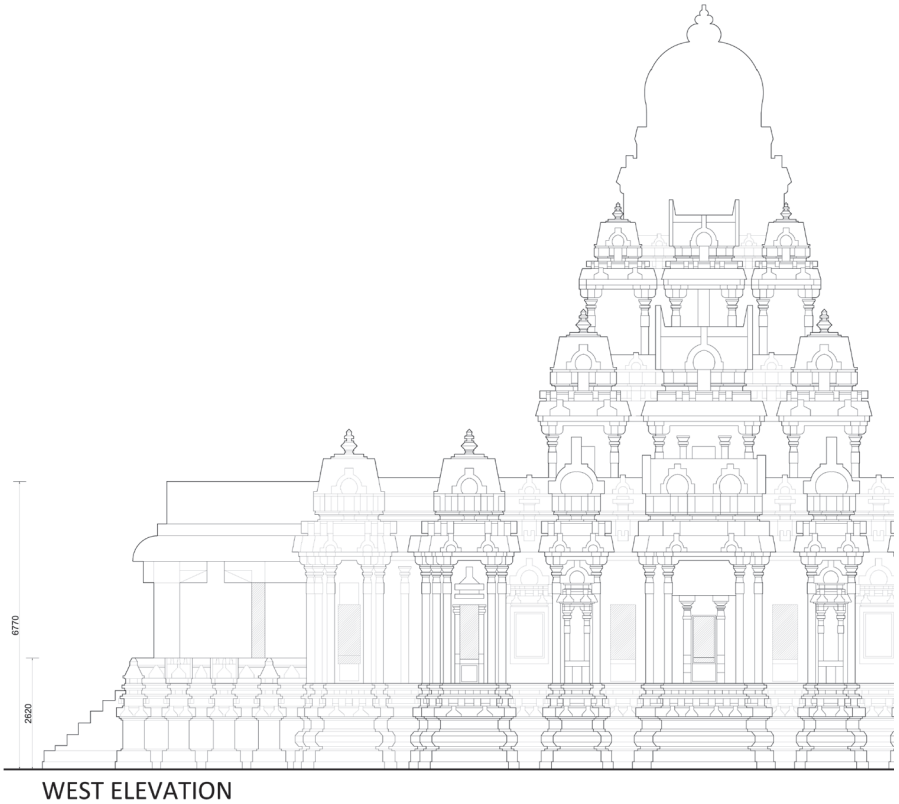
**PROJECT COORDINATORS:**
Bakul Jani, Sanjay Sridhar
Urban Research Lab, Bangalore

**PROJECT TEAM:**
Aravinda Devaraj Madhurima Kordale Shreyas Srivatsa Vrinda Vijayarajan
Nishant Upadhyay Nonreeta Chowdhury Shilpa Shirish Prathigna Poonacha

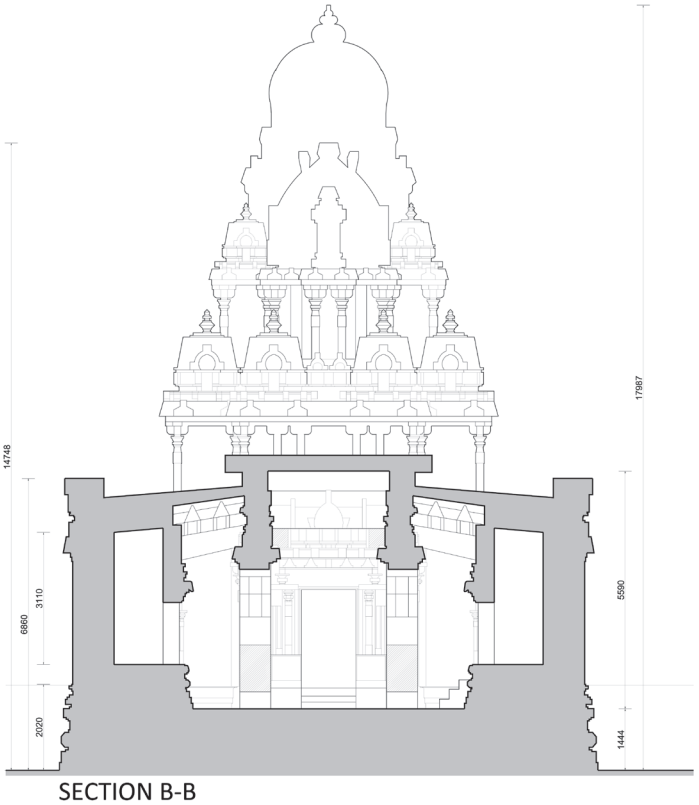
CCS Centre for Conservation Studies CEPT Ahmedabad

*Drawing 12: The temple of Virupaksha*

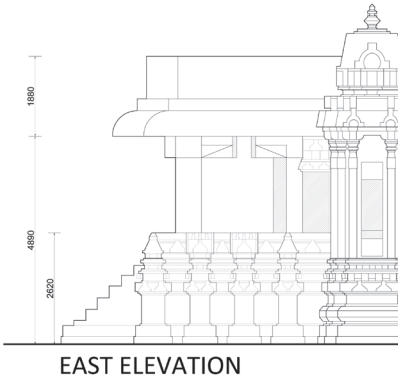
*TP04_VP_04*




WEST ELEVATION
SCALE - 1:50

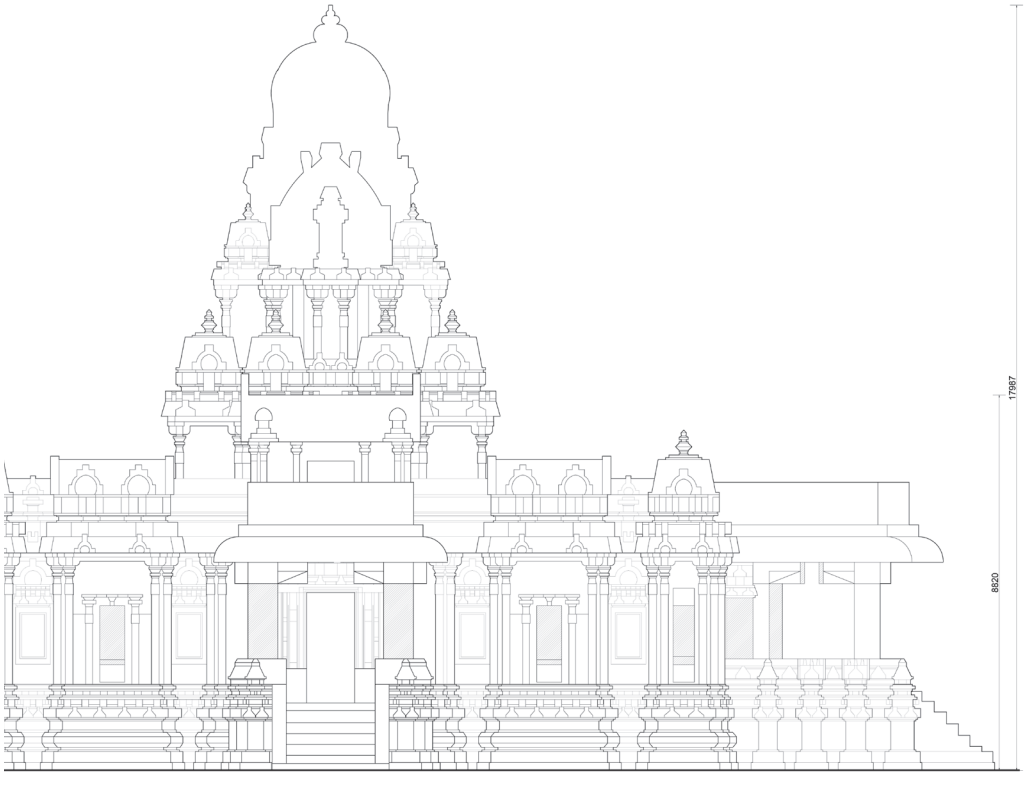



SECTION B-B
SCALE - 1:50




EAST ELEVATION
SCALE - 1:50




NOTE:

THE METHOD ADOPTED FOR THIS DOCUMENTATION WORK IS BASED ON MEASURING THE LEAST DISTURBED PART AND THE GROUND PLAN IS ESTABLISHED THROUGH SUCH MEASUREMENTS. FULL PLAN IS ACHIEVED BY REFLECTING THE MEASURED PART ALONG THE CENTRAL LONGER AXIS.

LEGEND

Cross - Section

LINE TYPE

GROUND
WALL
ABOVE
BELOW
CENTRAL AXIS
SECTIONAL PROFILE
SCULPTURE POSTIONS
PLINTH PROFILE 01
PLINTH PROFILE 02
PLINTH PROFILE 03
PLINTH PROFILE 04
PLINTH PROFILE 05
ELEVATION NEAREST
ELEVATION NEAR
ELEVATION FAR
ELEVATION FARTHEST

REFERENCE PLAN

**WORLD HERITAGE SITE PATTADAKAL**

| VIRUPAKSHA TEMPLE | PROJECT: 02 | TEMPLE: T04 |
|---|---|---|
| ELEVATIONS AND SECTION | SHEET No. 05 | DATE : 22-03-2011 |

SCALE -1:50

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0 1.00

DATE : 22-03-2011

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**ASI - CCS-CEPT JOINT COLLABORATION:**

**PROJECT HEAD:**
R.J. Vasavada, Professor and Head
Centre for Conservation Studies
CEPT University, Ahmedabad

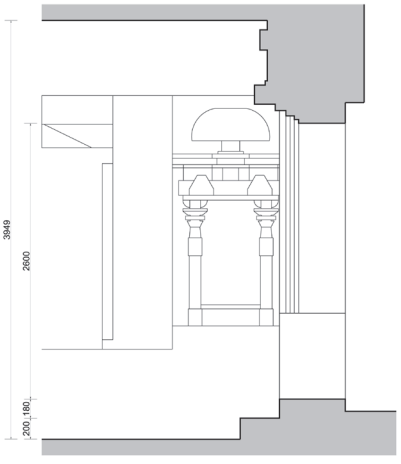
**PROJECT COORDINATORS:**
Bakul Jani, Sanjay Sridhar
Urban Research Lab, Bangalore

**PROJECT TEAM:**
Aravinda Devaraj, Madhurima Kordale, Shreyas Srivatsa, Vrinda Vijayarajan
Nishant Upadhyay, Noireeta Chowdhury, Shilpa Shirish, Prathigna Poonacha

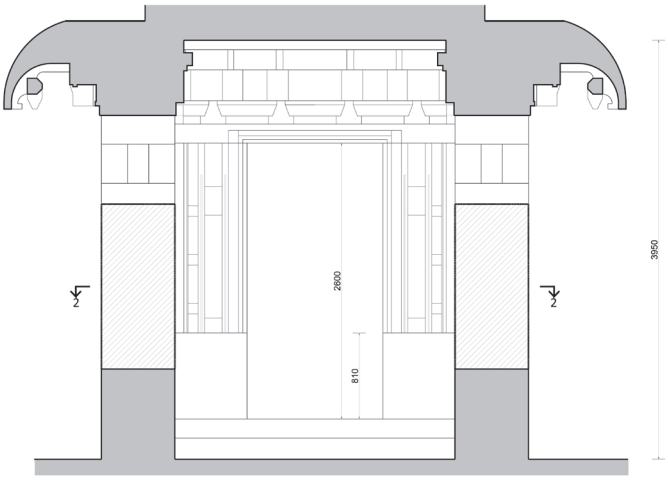
CCS
Centre for Conservation Studies CEPT U. Ahmedabad

*Drawing 13: The temple of Virupaksha*

*TP04_VP_05*



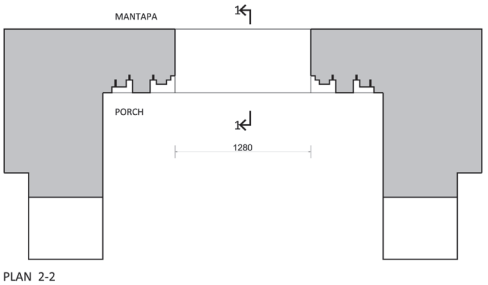

SECTION 1-1




ELEVATION



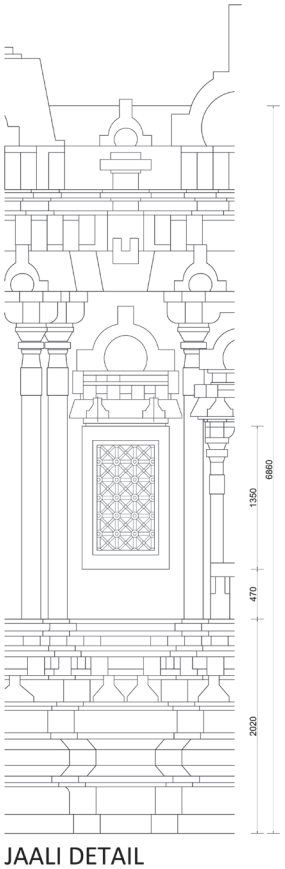

SECTION 1




PLAN 2-2

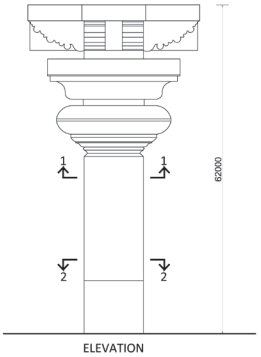
## DOOR D1

SCALE - 1:20

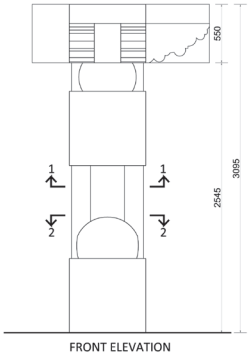



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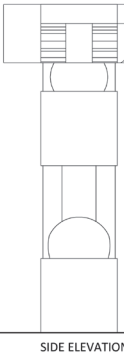
SCALE - 1:20



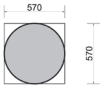

ELEVATION




FRONT ELEVATION



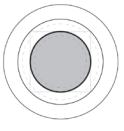
SIDE ELEVATION




PLAN AT 2



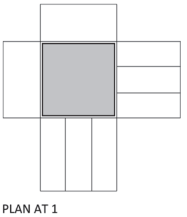
PLAN AT 2



PLAN AT 1

## COLUMN NM1

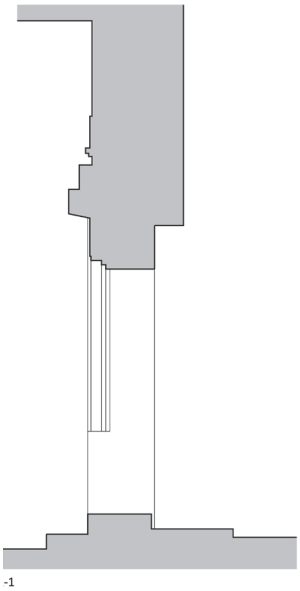
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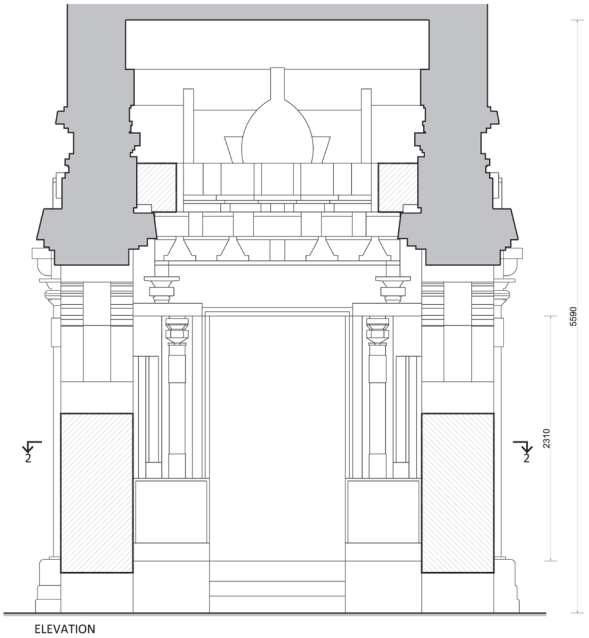
PLAN AT 1

## COLUMN FC1

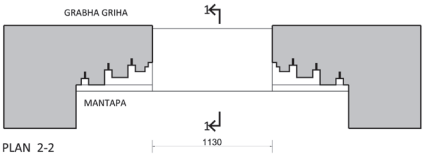
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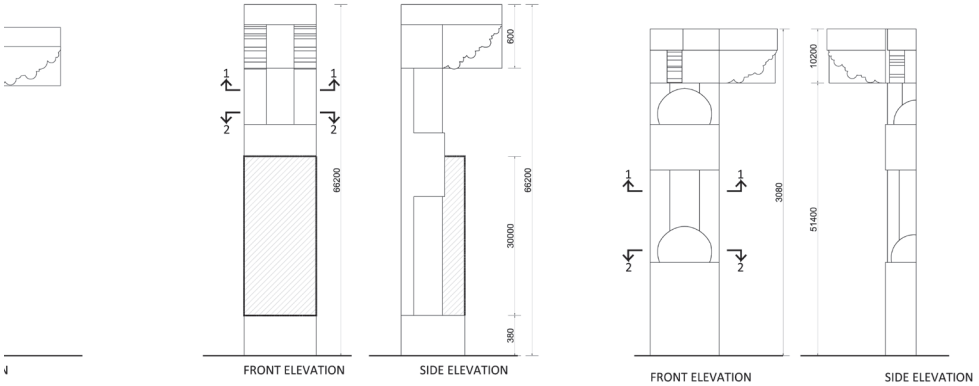

ELEVATION




PLAN 2-2

## DOOR D2

SCALE - 1:20




FRONT ELEVATION

SIDE ELEVATION

FRONT ELEVATION

SIDE ELEVATION



PLAN AT 2

PLAN AT 2



PLAN AT 1

PLAN AT 1

## COLUMN HC1

SCALE - 1:20

## COLUMN QC1

SCALE - 1:20

NOTE:

THE METHOD ADOPTED FOR THIS DOCUMENTATION WORK IS BASED ON MEASURING THE LEAST DISTURBED PART AND THE GROUND PLAN IS ESTABLISHED THROUGH SUCH MEASUREMENTS. FULL PLAN IS ACHIEVED BY REFLECTING THE MEASURED PART ALONG THE CENTRAL LONGER AXIS.

LEGEND

Cross - Section

Sculptures

LINE TYPE

GROUND
WALL
ABOVE
BELOW
CENTRAL AXIS
SECTIONAL PROFILE
SCULPTURE POSITIONS
PLINTH PROFILE 01
PLINTH PROFILE 02
PLINTH PROFILE 03
PLINTH PROFILE 04
PLINTH PROFILE 05
ELEVATION NEAREST
ELEVATION NEAR
ELEVATION FAR
ELEVATION FARTHEST

KEY PLAN

**WORLD HERITAGE SITE PATTADAKAL**

| | | |
|---|---|---|
| VIRUPAKSHA TEMPLE | PROJECT: 02 | TEMPLE: T04 |
| DETAILS | SHEET No. 06 | DATE : 22-03-2011 |

SCALE -1:20

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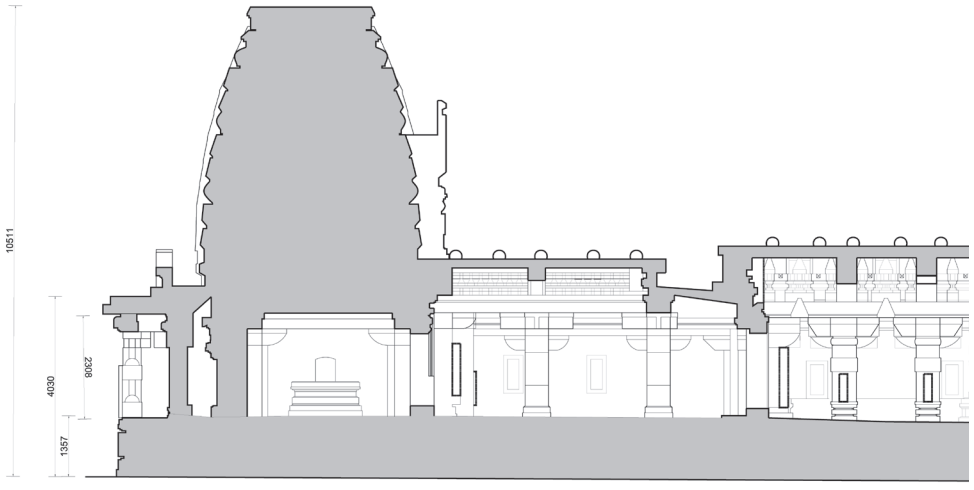
**ASI - CCS-CEPT JOINT COLLABORATION:**

**PROJECT HEAD:**
R.J. Vasavada, Professor and Head
Centre for Conservation Studies
CEPT University, Ahmedabad

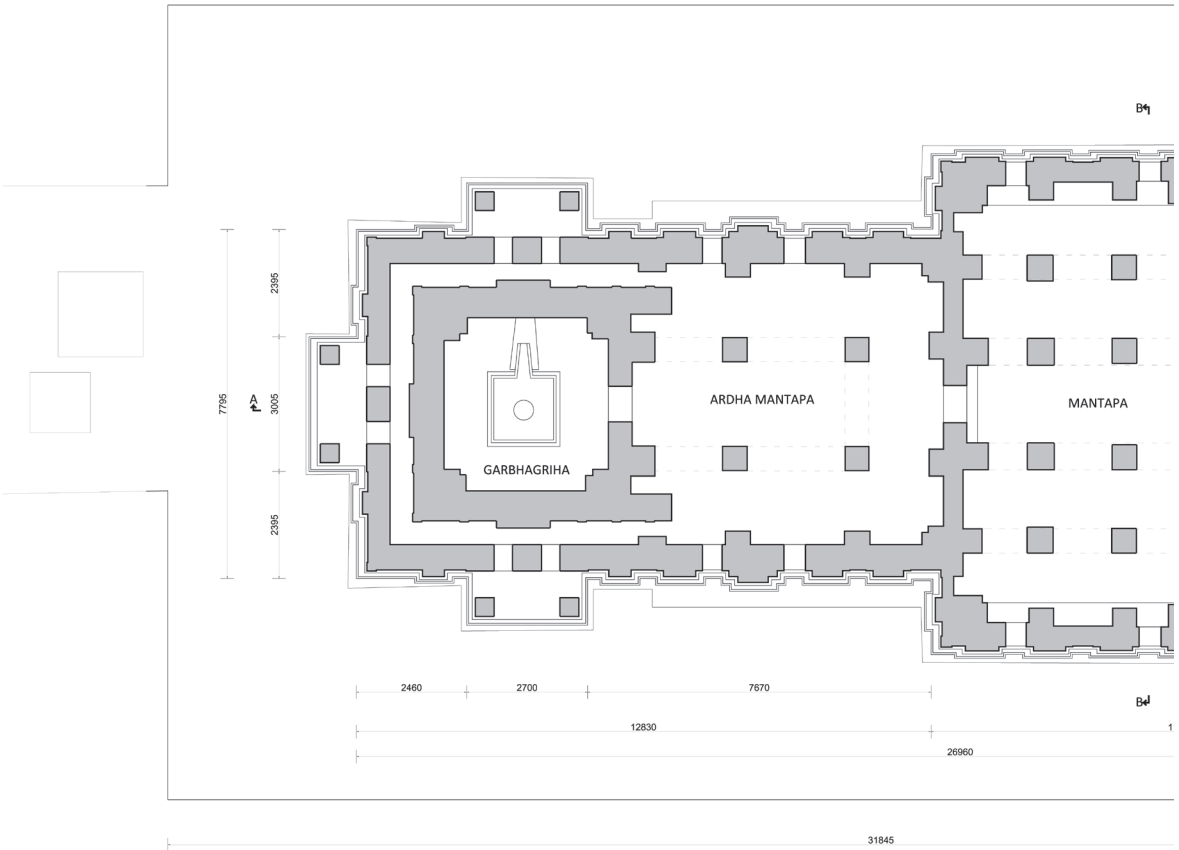
**PROJECT COORDINATORS:**
Bakul Jani, Sanjay Sridhar
Urban Research Lab, Bangalore

**PROJECT TEAM:**
Aravinda Devaraj Madhurima Kordale Shreyas Srivstva Vrinda Vijayarajan
Nishant Upadhyay Noireeta Chowdhury Shilpa Shirish Prathigna Poonacha

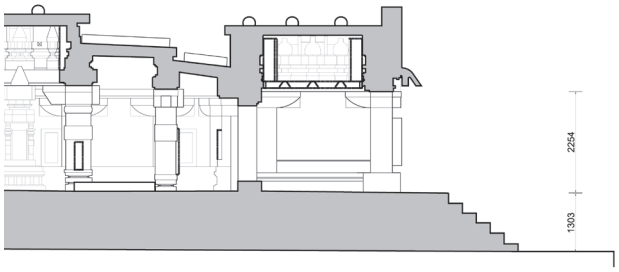
CCS Centre for Conservation Studies CEPT, Ahmedabad

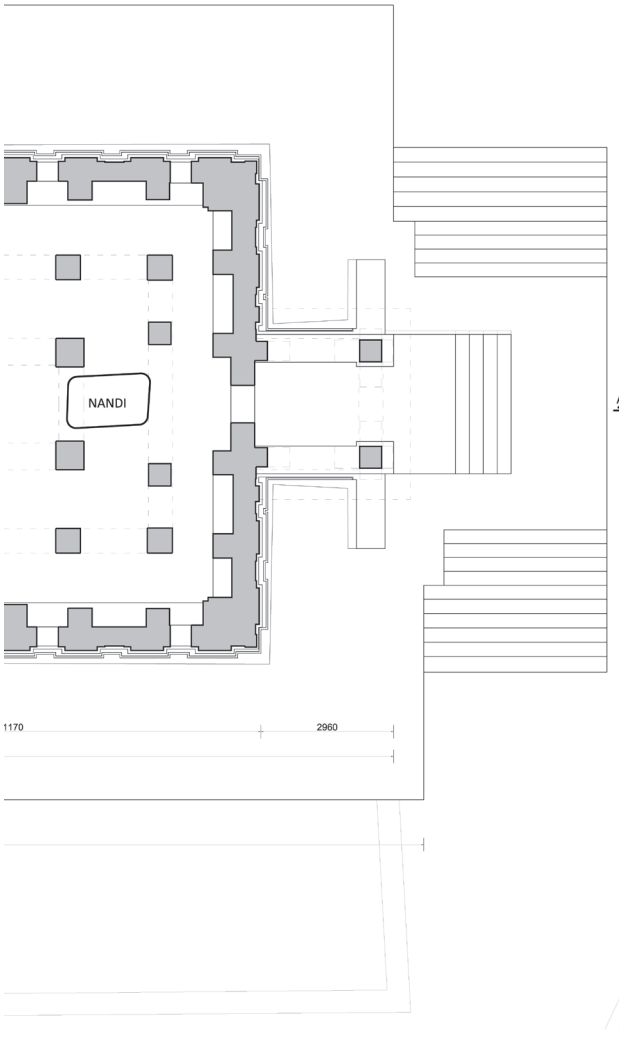



SECTION A-A
SCALE - 1:50




PLAN ABOVE THRESHOLD
SCALE - 1:50




NOTE:

THE METHOD ADOPTED FOR THIS DOCUMENTATION WORK IS BASED ON MEASURING THE LEAST DISTURBED PART AND THE GROUND PLAN IS ESTABLISHED THROUGH SUCH MEASUREMENTS. FULL PLAN IS ACHEIVED BY REFLECTING THE MEASURED PART ALONG THE CENTRAL LONGER AXIS.

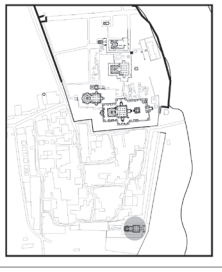
LEGEND

Cross - Section

LINE TYPE

GROUND
WALL
ABOVE
BELOW
CENTRAL AXIS
SECTIONAL PROFILE
SCULPTURE POSTIONS
PLINTH PROFILE 01
PLINTH PROFILE 02
PLINTH PROFILE 03
PLINTH PROFILE 04
PLINTH PROFILE 05
ELEVATION NEAREST
ELEVATION NEAR
ELEVATION FAR
ELEVATION FARTHEST

KEY PLAN



**WORLD HERITAGE SITE PATTADAKAL**

| PAPANATHA TEMPLE | PROJECT: 02 | TEMPLE: T05 |
|---|---|---|
| GROUND PLAN | SHEET NO. 01 | DATE : 22-03-2011 |

SCALE -1:50
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0 1.00

N

**ASI - CCS-CEPT JOINT COLLABORATION:**

**PROJECT HEAD:**
R.J. Vasavada, Professor and Head
Centre for Conservation Studies
CEPT University, Ahmedabad

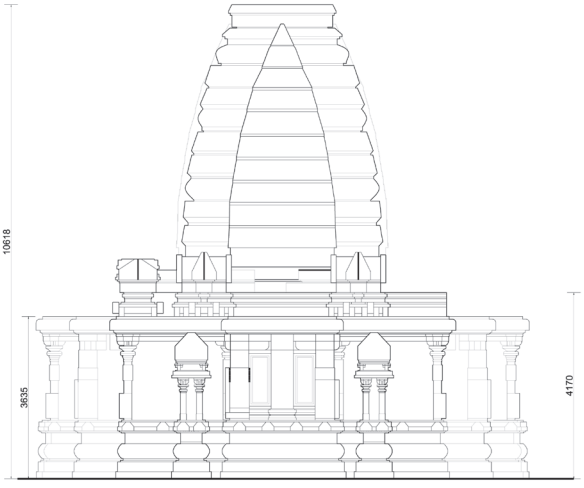
**PROJECT COORDINATORS:**
Bakul Jani, Sanjay Sridhar
Urban Research Lab, Bangalore

**PROJECT TEAM:**
Aravinda Devaraj Madhurima Kordale Shreyas Srivatsa Vrinda Vijayarajan
Nishant Upadhyay Noireeta Chowdhury Shilpa Shirish Prathigna Poonacha

CCS
Centre for Conservation Studies CEPT, Ahmedabad

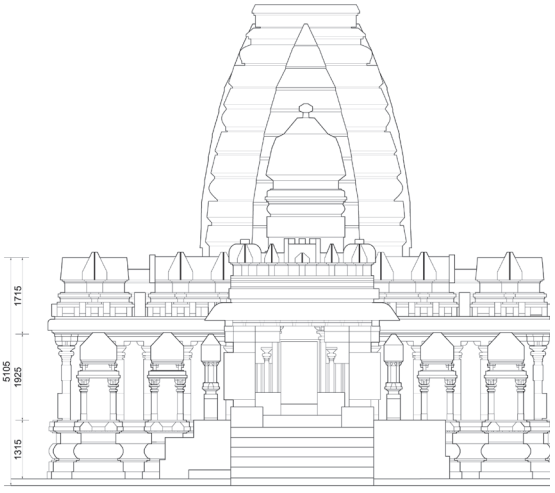
*Drawing 15: The temple of Papanatha*

*TP05_PA_01*



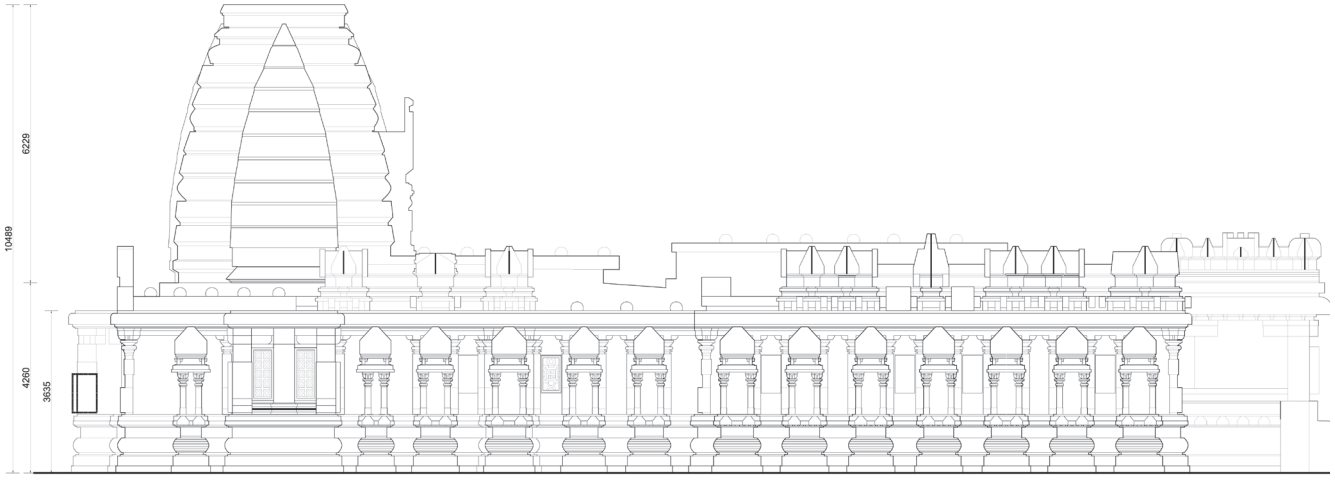

## WEST ELEVATION

SCALE - 1:50



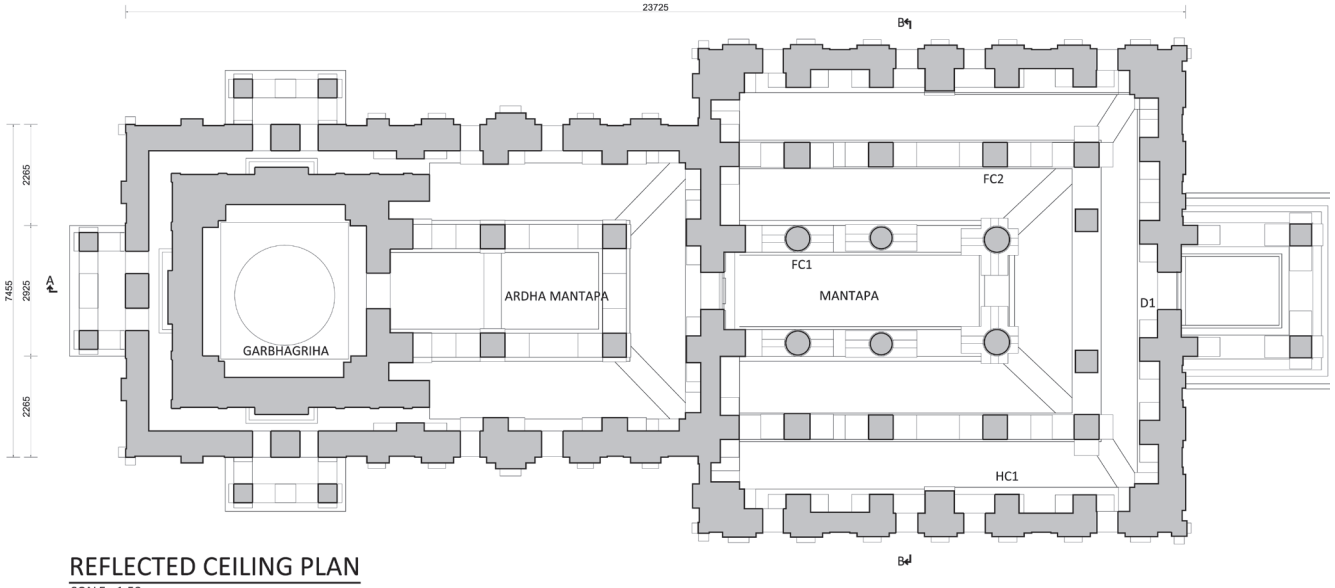

## EAST ELEVATION

SCALE - 1:50



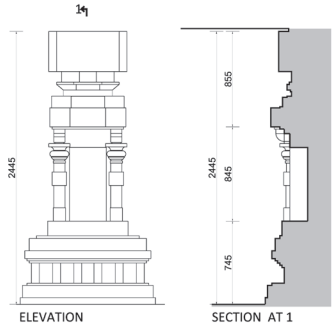

## SOUTH ELEVATION

SCALE - 1:50

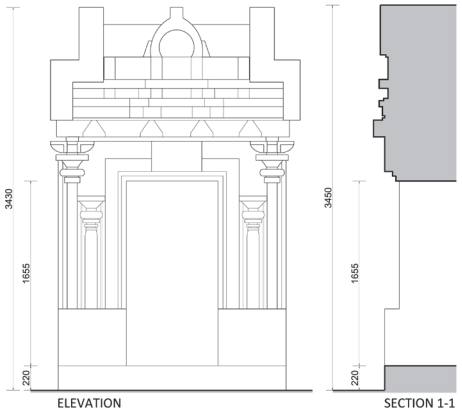


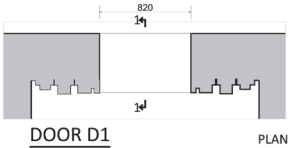

## REFLECTED CEILING PLAN

SCALE - 1:50

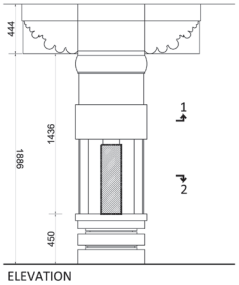


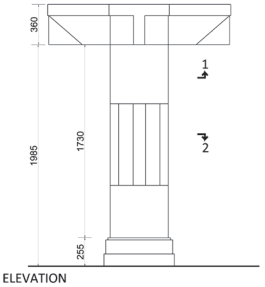

## SUBSHRINE WALL PROFILE
SCALE - 1:20

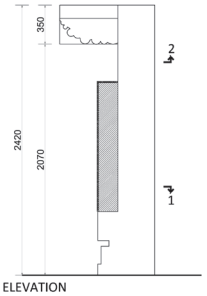



## DOOR D1
SCALE - 1:20

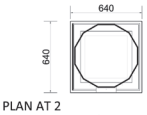


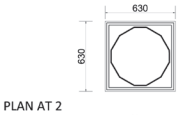



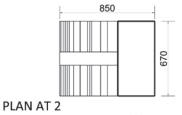



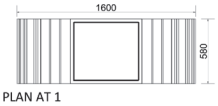


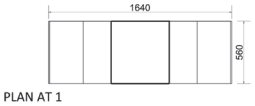


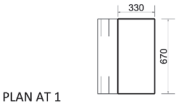



## COLUMN FC1
SCALE - 1:20

## COLUMN FC2
SCALE - 1:20

## COLUMN HC1
SCALE - 1:20







## SECTION B-B
SCALE - 1:20

NOTE:

THE METHOD ADOPTED FOR THIS DOCUMENTATION WORK IS BASED ON MEASURING THE LEAST DISTURBED PART AND THE GROUND PLAN IS ESTABLISHED THROUGH SUCH MEASUREMENTS. FULL PLAN IS ACHIEVED BY REFLECTING THE MEASURED PART ALONG THE CENTRAL LONGER AXIS.

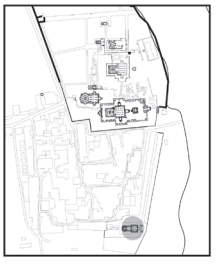
LEGEND

Cross - Section

LINE TYPE

GROUND
WALL
ABOVE
BELOW
CENTRAL AXIS
SECTIONAL PROFILE
SCULPTURE POSITIONS
PLINTH PROFILE 01
PLINTH PROFILE 02
PLINTH PROFILE 03
PLINTH PROFILE 04
PLINTH PROFILE 05
ELEVATION NEAREST
ELEVATION NEAR
ELEVATION FAR
ELEVATION FARTHEST

KEY PLAN



**WORLD HERITAGE SITE**
**PATTADAKAL**

| | | |
|---|---|---|
| PAPANATHA TEMPLE | PROJECT: 02 | TEMPLE: T05 |
| PLAN, SECTION, ELEVATIONS & DETAILS | SHEET NO. 02 | DATE : 22-03-2011 |

SCALE -1:20, 1:50

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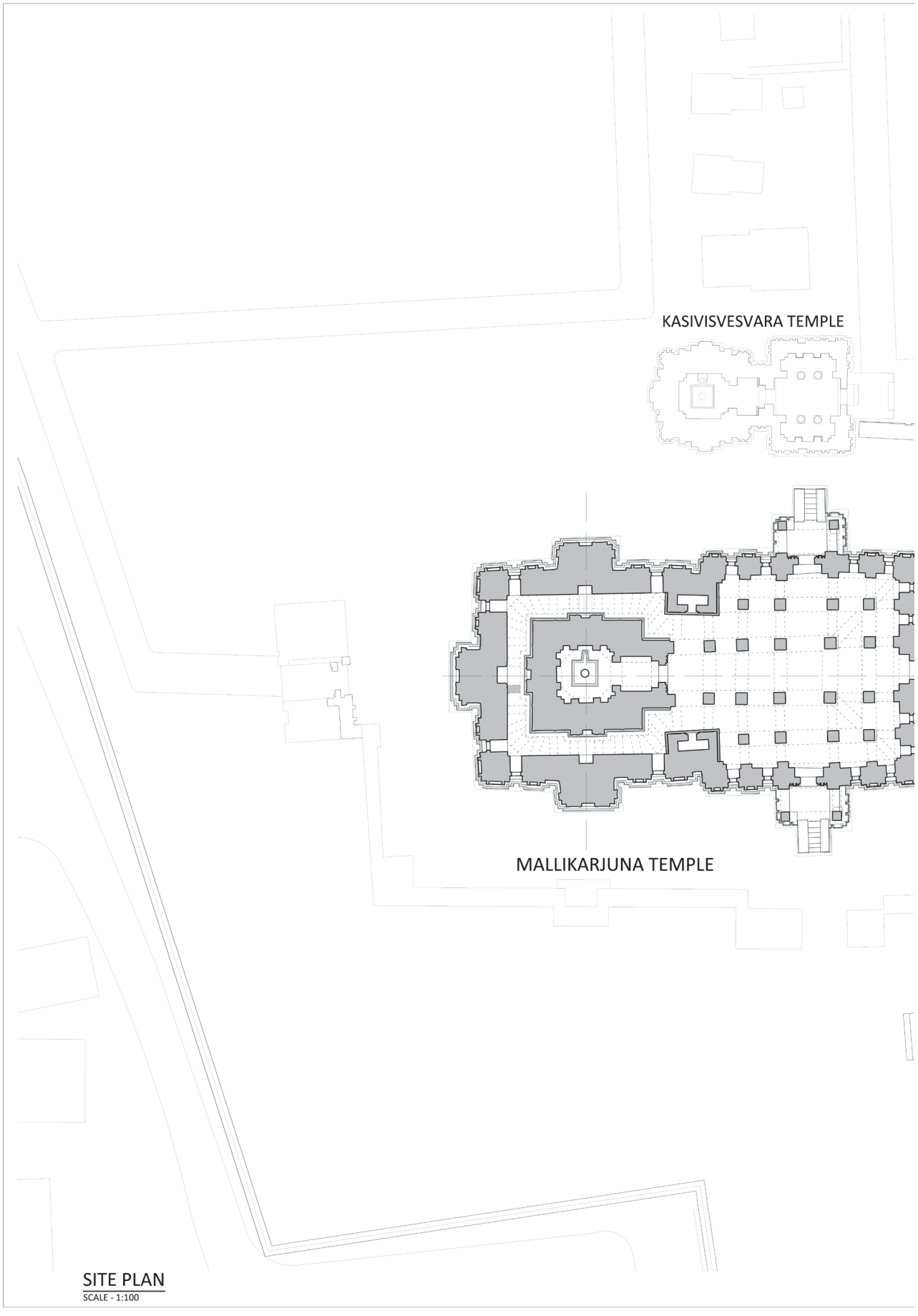
**ASI - CCS-CEPT JOINT COLLABORATION:**

**PROJECT HEAD:**
R.J. Vasavada, Professor and Head
Centre for Conservation Studies
CEPT University, Ahmedabad

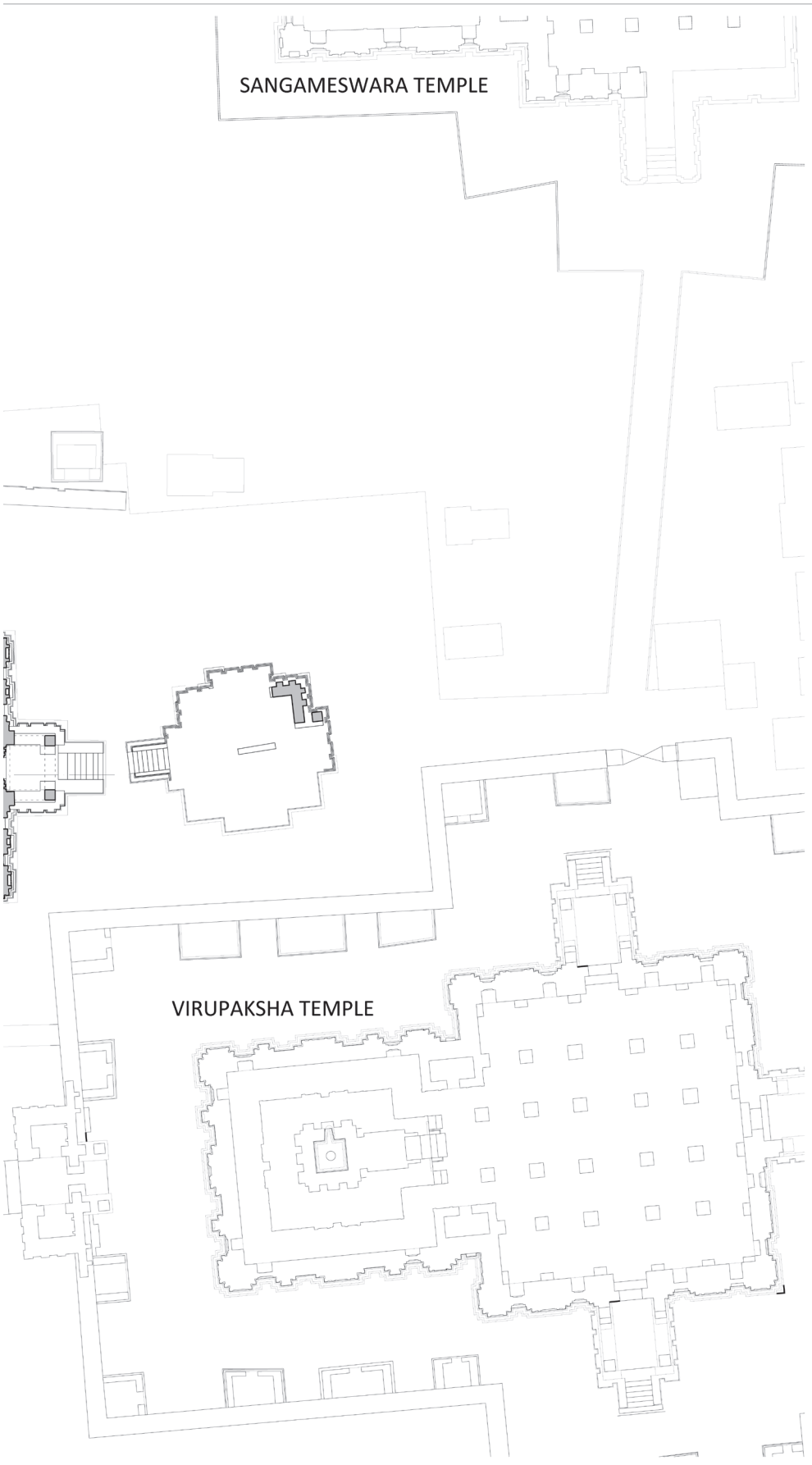
**PROJECT COORDINATORS:**
Bakul Jani, Sanjay Sridhar
Urban Research Lab, Bangalore

**PROJECT TEAM:**
Aravinda Devaraj Madhurima Kordale Shreyas Srivatsa Vrinda Vijayarajan
Nishant Upadhyay Noireeta Chowdhury Shilpa Shirish Prathigna Poonacha

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Centre for Conservation Studies CEPT Ahmedabad




SITE PLAN
SCALE - 1:100




NOTE:

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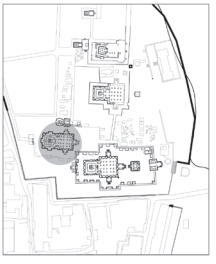
LEGEND

Cross - Section

LINE TYPE

GROUND
WALL
ABOVE
BELOW
CENTRAL AXIS
SECTIONAL PROFILE
SCULPTURE POSTIONS
PLINTH PROFILE 01
PLINTH PROFILE 02
PLINTH PROFILE 03
PLINTH PROFILE 04
PLINTH PROFILE 05
ELEVATION NEAREST
ELEVATION NEAR
ELEVATION FAR
ELEVATION FARTHEST

KEY PLAN



WORLD HERITAGE SITE
PATTADAKAL

| MALLIKARJUNA TEMPLE | PROJECT: 02 | TEMPLE: T06 |
|---|---|---|
| SITE PLAN | SHEET No. 01 | DATE : 22-03-2011 |

SCALE - 1:100

0 .50 1.00 3.00 6.00

N

**ASI - CCS-CEPT JOINT COLLABORATION:**

**PROJECT HEAD:**
R.J. Vasavada, Professor and Head
Centre for Conservation Studies
CEPT University, Ahmedabad

**PROJECT COORDINATORS:**
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Urban Research Lab, Bangalore

**PROJECT TEAM:**
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Nishant Upadhyay Noireeta Chowdhury Shilpa Shirish Prathigna Poonacha

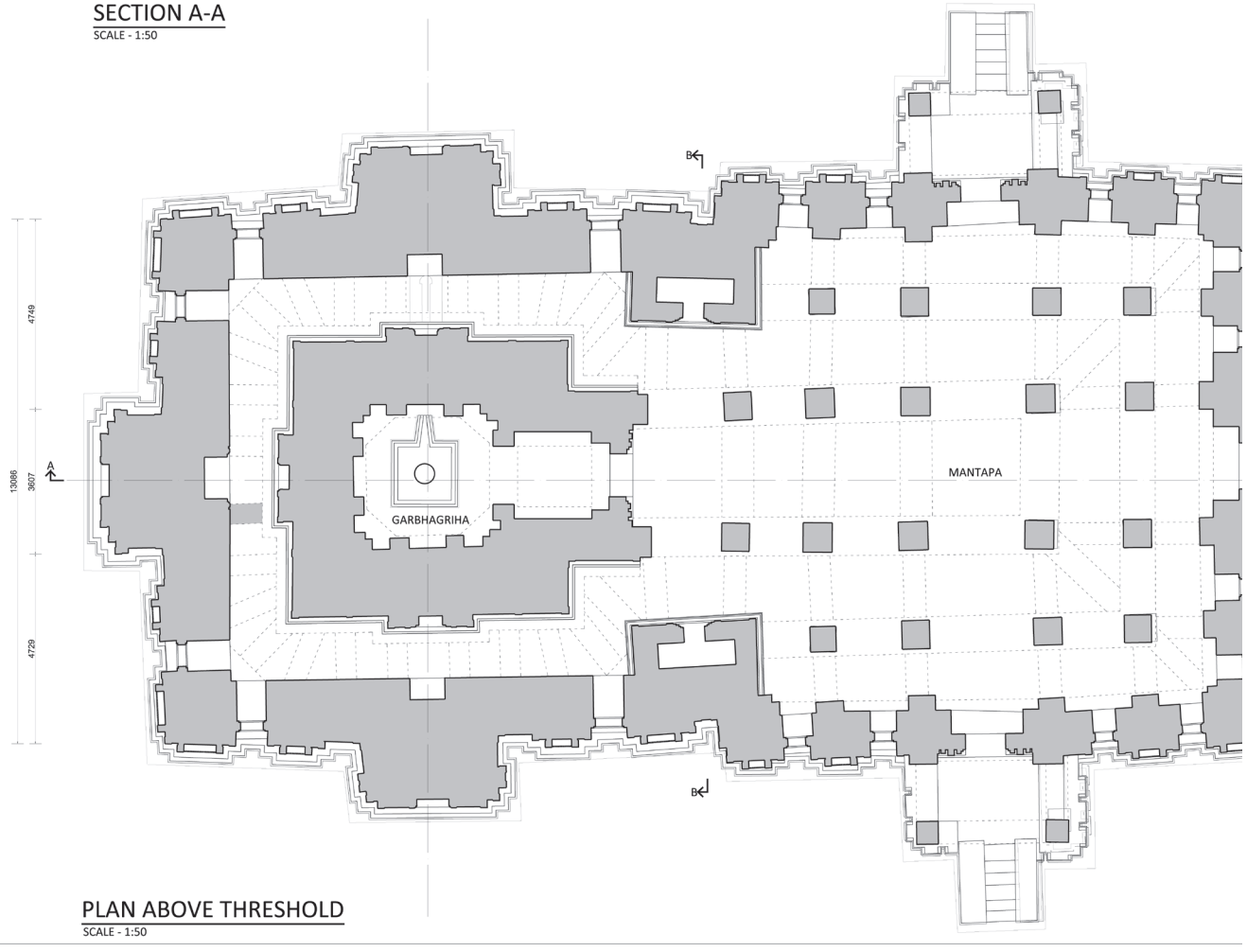
CCS
Centre for Conservation Studies CEPT, Ahmedabad

*Drawing 17: The temple of Mallikarjuna*

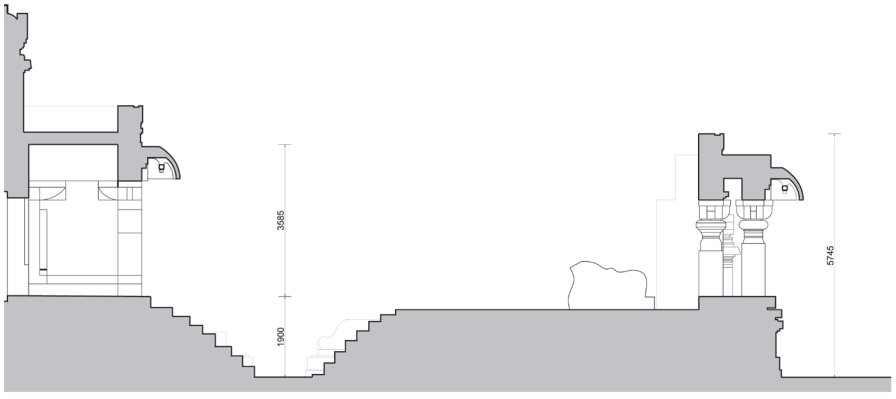
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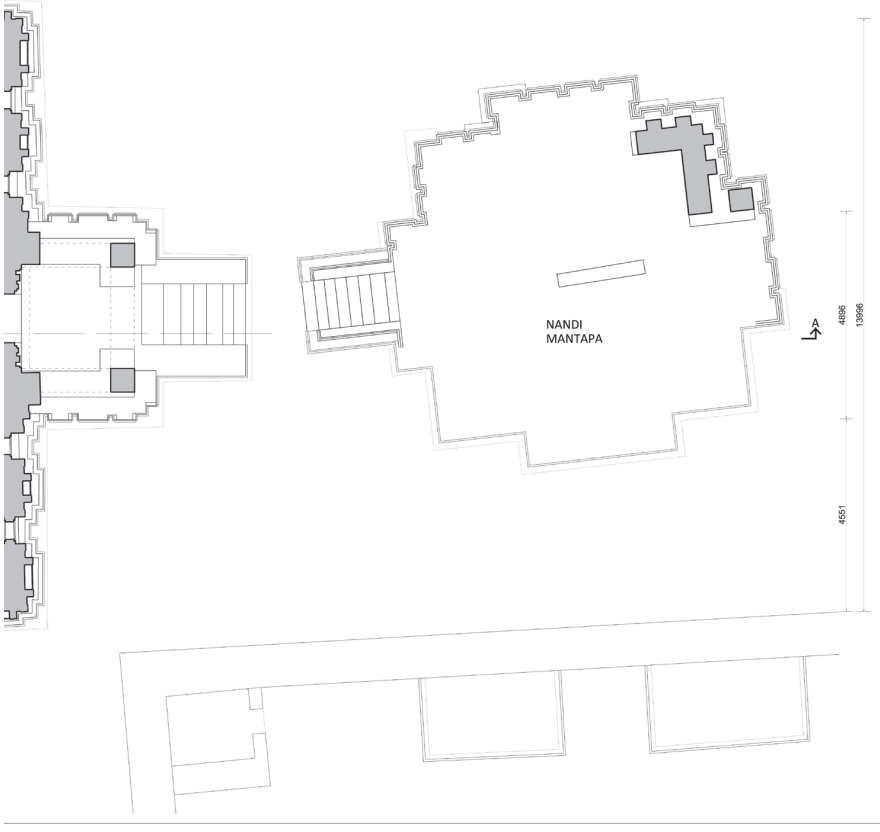



SECTION A-A
SCALE - 1:50




PLAN ABOVE THRESHOLD
SCALE - 1:50




NOTE:

THE METHOD ADOPTED FOR THIS DOCUMENTATION WORK IS BASED ON MEASURING THE LEAST DISTURBED PART AND THE GROUND PLAN IS ESTABLISHED THROUGH SUCH MEASUREMENTS. FULL PLAN IS ACHEIVED BY REFLECTING THE MEASURED PART ALONG THE CENTRAL LONGER AXIS.

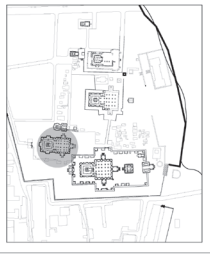
LEGEND

Cross - Section

LINE TYPE

GROUND
WALL
ABOVE
BELOW
CENTRAL AXIS
SECTIONAL PROFILE
SCULPTURE POSITIONS
PLINTH PROFILE 01
PLINTH PROFILE 02
PLINTH PROFILE 03
PLINTH PROFILE 04
PLINTH PROFILE 05
ELEVATION NEAREST
ELEVATION NEAR
ELEVATION FAR
ELEVATION FARTHEST

KEY PLAN



**WORLD HERITAGE SITE PATTADAKAL**

| | | |
|---|---|---|
| MALLIKARJUNA TEMPLE | PROJECT: 02 | TEMPLE: T06 |
| GROUND PLAN | SHEET No. 02 | DATE : 22-03-2011 |

SCALE -1:50

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0 1.00

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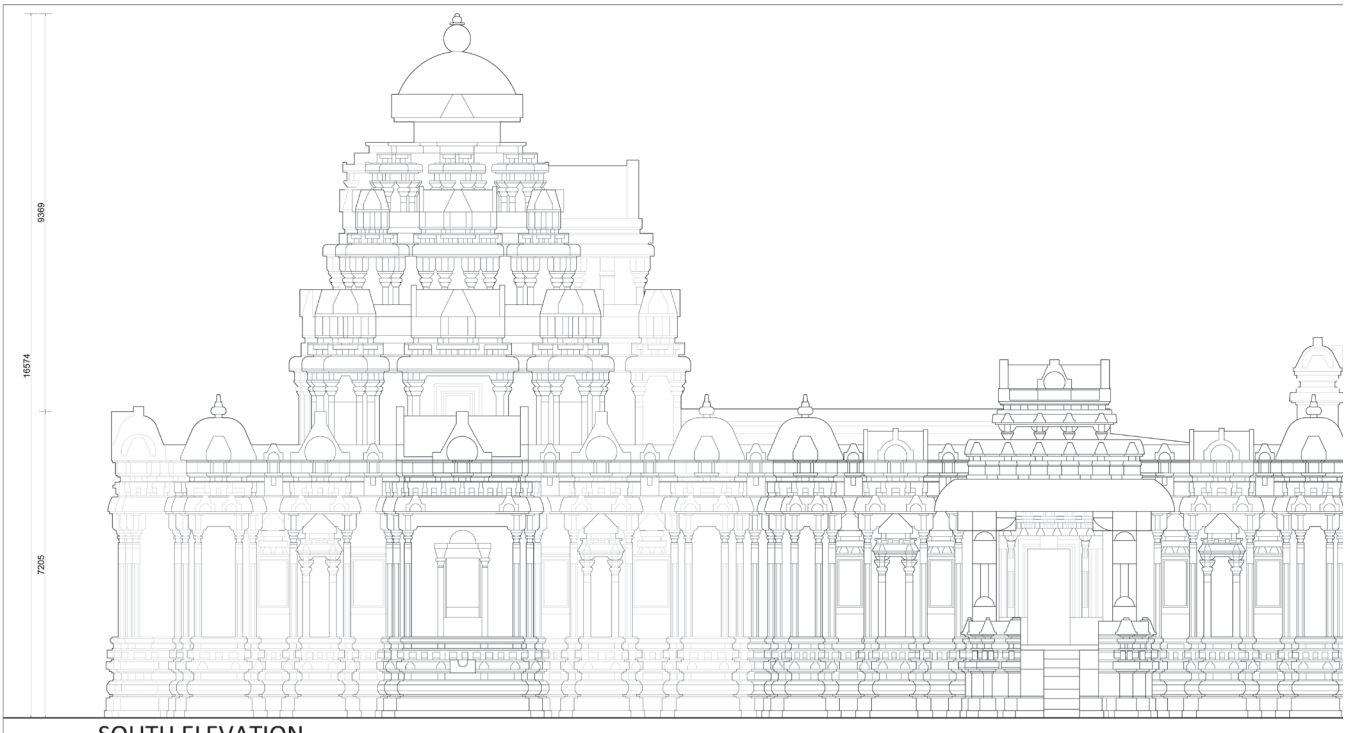
**ASI - CCS-CEPT JOINT COLLABORATION:**

**PROJECT HEAD:**
R.J. Vaswada, Professor and Head
Centre for Conservation Studies
CEPT University, Ahmedabad

**PROJECT COORDINATORS:**
Bakul Jani, Sanjay Sridhar
Urban Research Lab, Bangalore

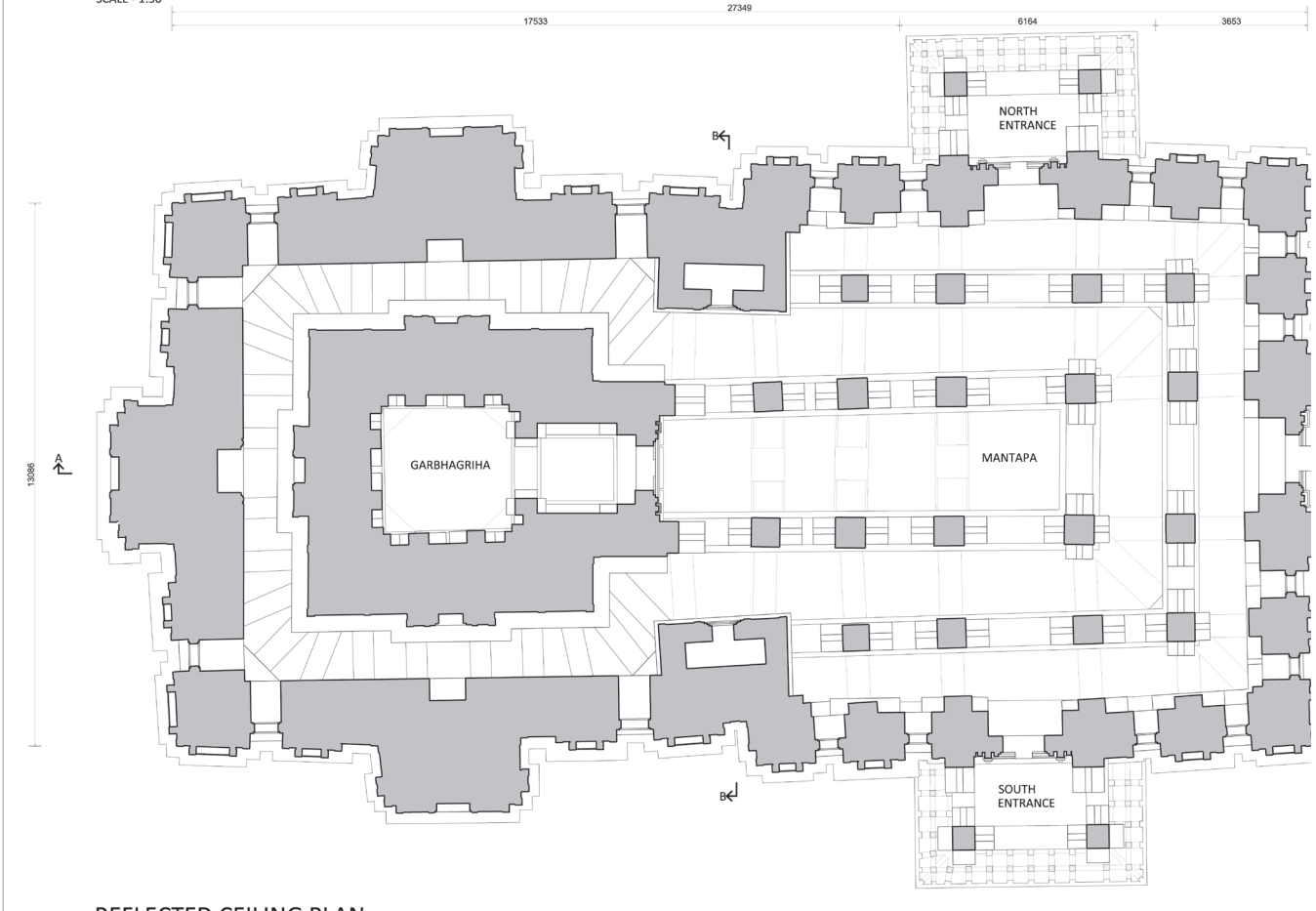
**PROJECT TEAM:**
Arwinda Devaraj, Madhurima Kordale, Shreyas Srivatsa, Vrinda Vijayarajan
Nishant Upadhyay, Nolreeta Chowdhury, Shilpa Shirish, Prathigna Poonacha

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Centre for Conservation Studies
CEPT
Ahmedabad



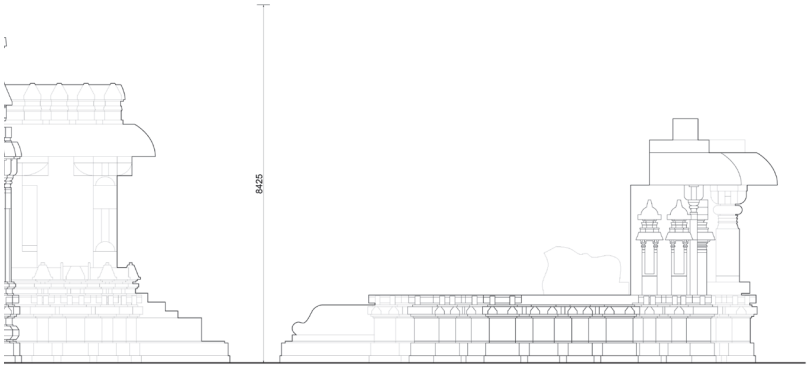

SOUTH ELEVATION

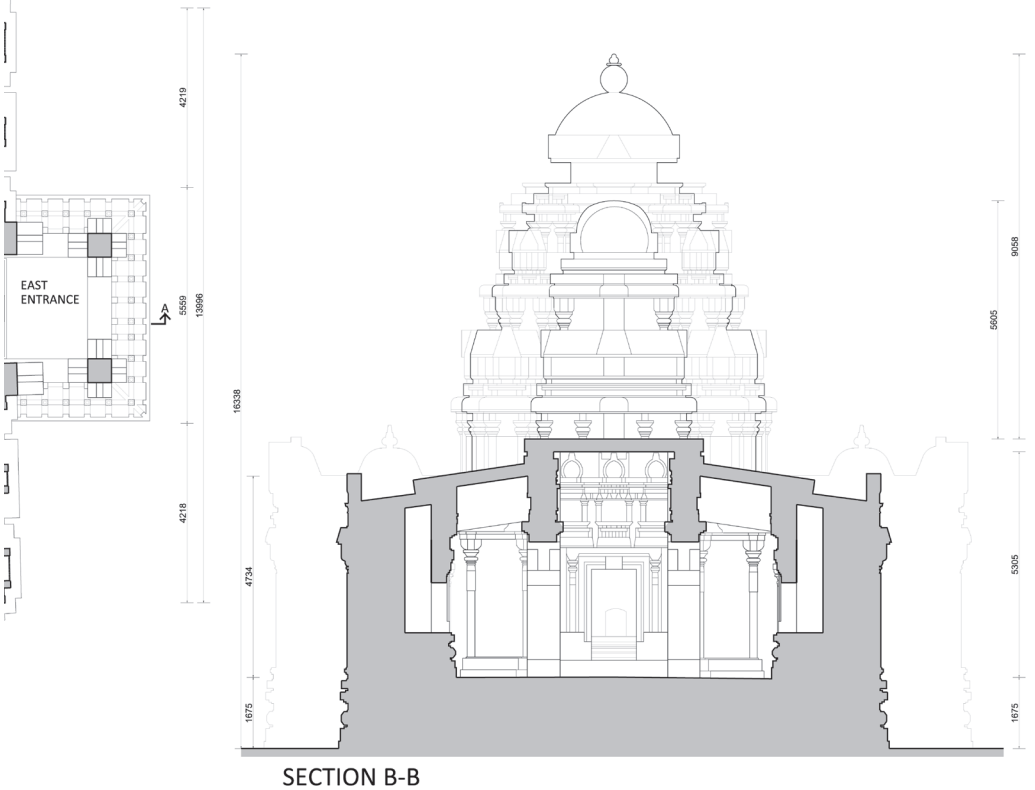
SCALE - 1:50




REFLECTED CEILING PLAN

SCALE - 1:50




SECTION B-B
SCALE - 1:50

NOTE:

THE METHOD ADOPTED FOR THIS DOCUMENTATION WORK IS BASED ON MEASURING THE LEAST DISTURBED PART AND THE GROUND PLAN IS ESTABLISHED THROUGH SUCH MEASUREMENTS. FULL PLAN IS ACHEIVED BY REFLECTING THE MEASURED PART ALONG THE CENTRAL LONGER AXIS.

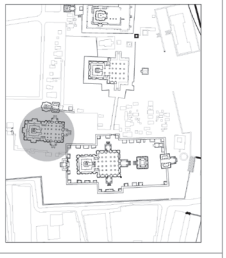
LEGEND

Cross - Section

LINE TYPE

GROUND
WALL
ABOVE
BELOW
CENTRAL AXIS
SECTIONAL PROFILE
SCULPTURE POSTIONS
PLINTH PROFILE 01
PLINTH PROFILE 02
PLINTH PROFILE 03
PLINTH PROFILE 04
PLINTH PROFILE 05
ELEVATION NEAREST
ELEVATION NEAR
ELEVATION FAR
ELEVATION FARTHEST

KEY PLAN



WORLD HERITAGE SITE
PATTADAKAL

| | | |
|---|---|---|
| MALLIKARJUNA TEMPLE | PROJECT: 02 | TEMPLE: T06 |
| REFLECTED CEILING PLAN | SHEET No. 03 | DATE : 22-03-2011 |

SCALE -1:50
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DATE : 22-03-2011

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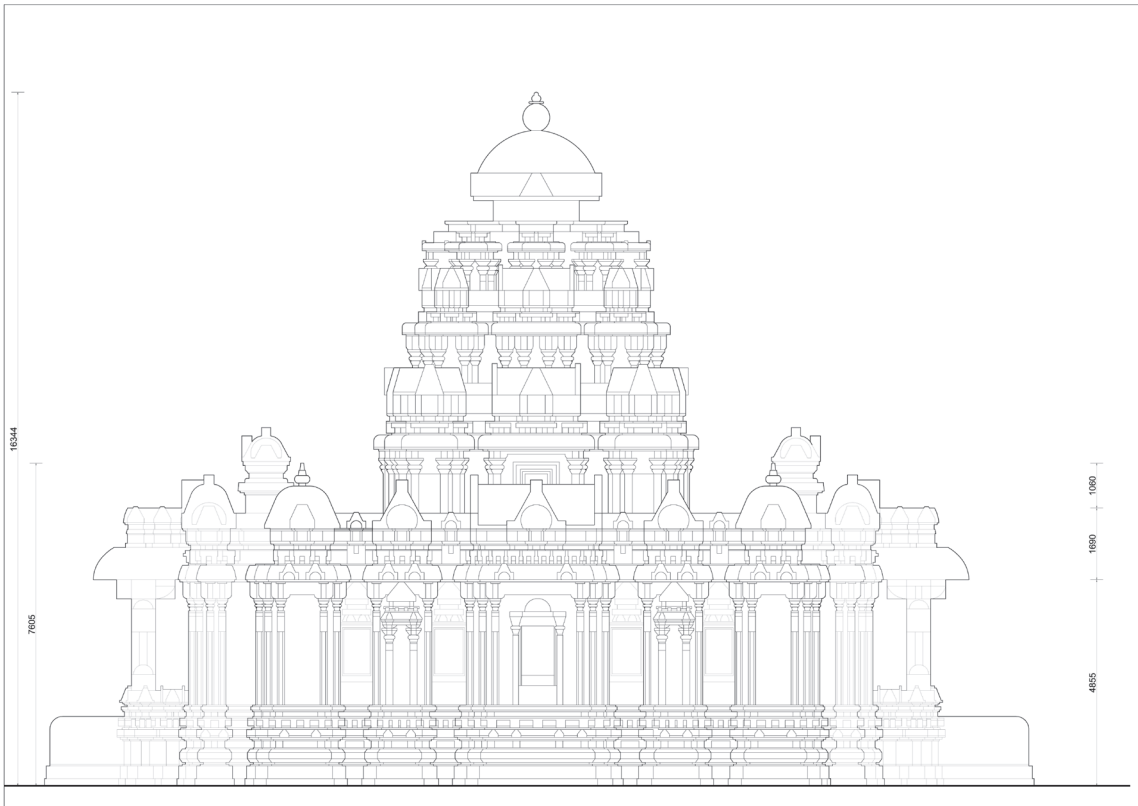
**ASI - CCS-CEPT JOINT COLLABORATION:**

**PROJECT HEAD:**
R.J. Vasavada, Professor and Head
Centre for Conservation Studies
CEPT University, Ahmedabad

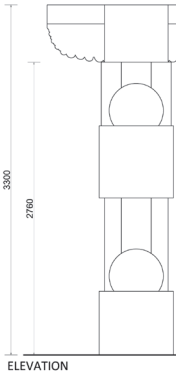
**PROJECT COORDINATORS:**
Bakul Jani, Sanjay Sridhar
Urban Research Lab, Bangalore

**PROJECT TEAM:**
Aravinda Devaraj, Madhurima Kordale, Shreyas Srivatsa, Vrinda Vijayarajan
Nishant Upadhyay, Noireeta Chowdhury, Shilpa Shirish, Prathigna Poonacha

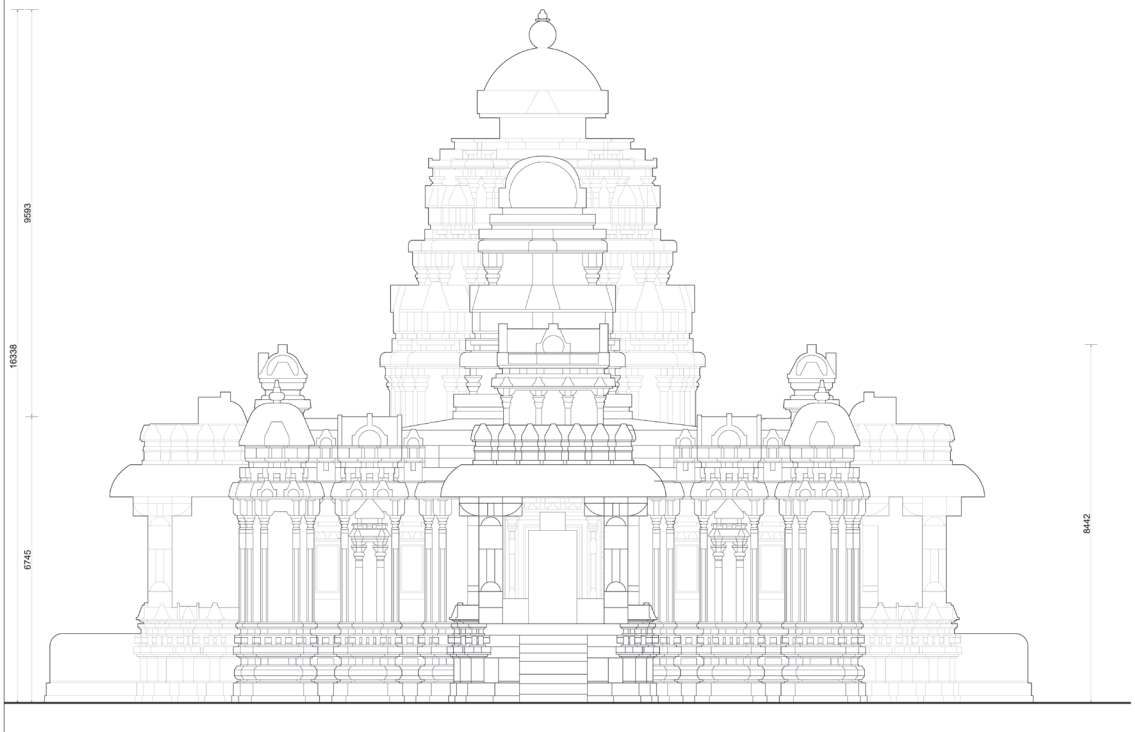
CCS
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CEPT
Ahmedabad



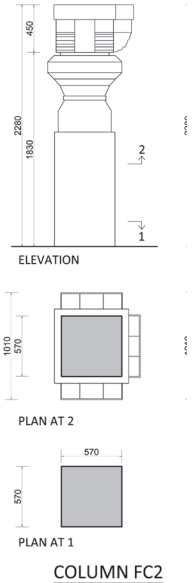

WEST ELEVATION
SCALE - 1:50




COLUMN
SCALE - 1:20



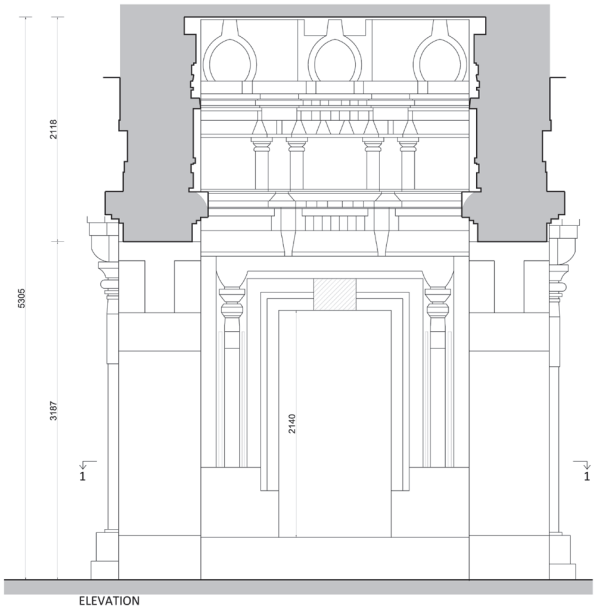

EAST ELEVATION
SCALE - 1:50



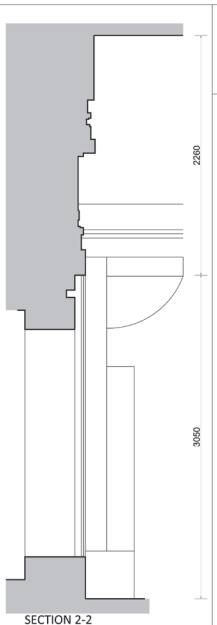

COLUMN FC2
SCALE - 1:20



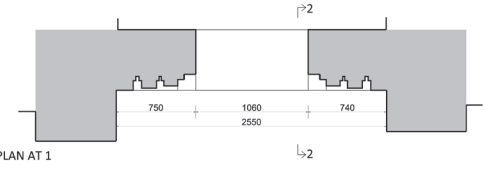

FC1




ELEVATION




SECTION 2-2




PLAN AT 1

## DOOR D2

SCALE - 1:20

NOTE:

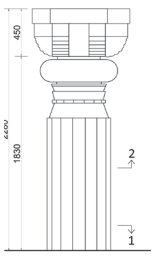
THE METHOD ADOPTED FOR THIS DOCUMENTATION WORK IS BASED ON MEASURING THE LEAST DISTURBED PART AND THE GROUND PLAN IS ESTABLISHED THROUGH SUCH MEASUREMENTS. FULL PLAN IS ACHEIVED BY REFLECTING THE MEASURED PART ALONG THE CENTRAL LONGER AXIS.

LEGEND

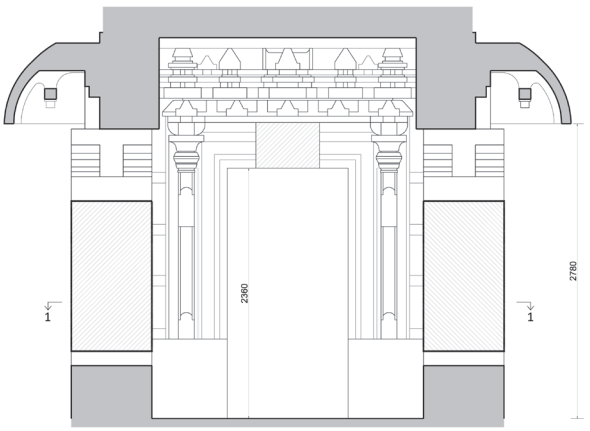
Cross - Section

LINE TYPE

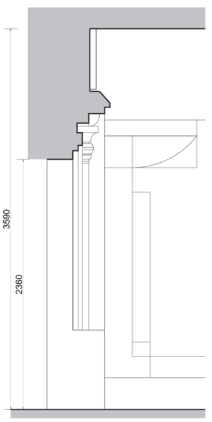
GROUND
WALL
ABOVE
BELOW
CENTRAL AXIS
SECTIONAL PROFILE
SCULPTURE POSITIONS
PLINTH PROFILE 01
PLINTH PROFILE 02
PLINTH PROFILE 03
PLINTH PROFILE 04
PLINTH PROFILE 05
ELEVATION NEAREST
ELEVATION NEAR
ELEVATION FAR
ELEVATION FARTHEST



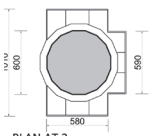

ELEVATION



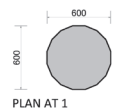

ELEVATION




SECTION 1-1



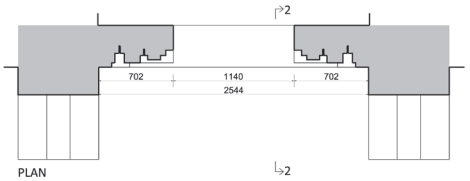

PLAN AT 2




PLAN AT 1

## COLUMN FC3

SCALE - 1:20




PLAN

## DOOR D1

SCALE - 1:20

**WORLD HERITAGE SITE**
**PATTADAKAL**

| | | |
|---|---|---|
| MALLIKARJUNA TEMPLE | PROJECT: 02 | TEMPLE: T06 |
| ELEVATIONS & DETAILS | SHEET No. 04 | DATE : 22-03-2011 |

SCALE -1:20, 1:50

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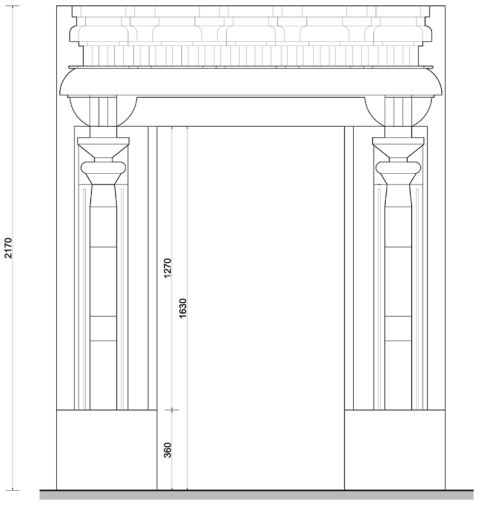
ASI - CCS-CEPT JOINT COLLABORATION:

PROJECT HEAD:
R.J. Vasavada, Professor and Head
Centre for Conservation Studies
CEPT University, Ahmedabad

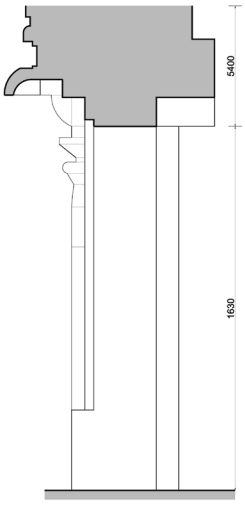
PROJECT COORDINATORS:
Bakul Jani, Sanjay Sridhar
Urban Research Lab, Bangalore

PROJECT TEAM:
Aravinda Devaraj Madhurima Kordale Shreyas Srivatsa Vrinda Vijayarajan
Nishant Upadhyay Noirreta Chowdhury Shilpa Shirish Prathigna Poonacha

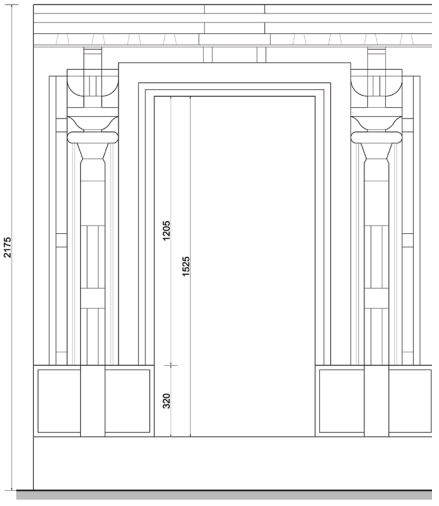
CCS
Centre for Conservation Studies CEPT Ahmedabad



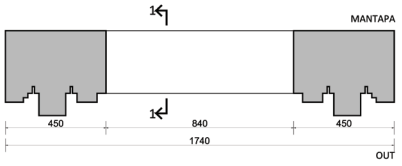

ELEVATION - D1
SCALE - 1:10



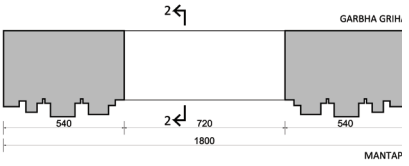

SECTION 1-1
SCALE - 1:10



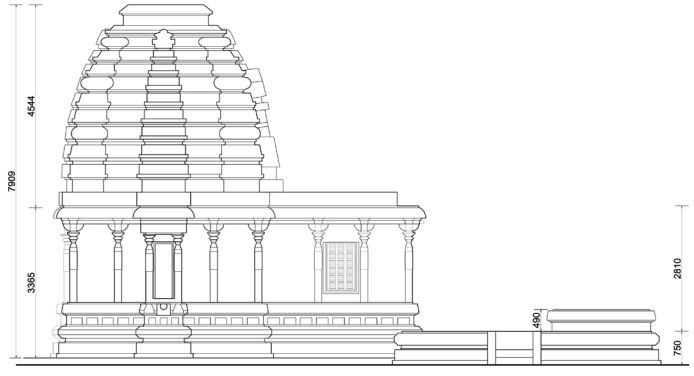

ELEVATION - D1
SCALE - 1:10



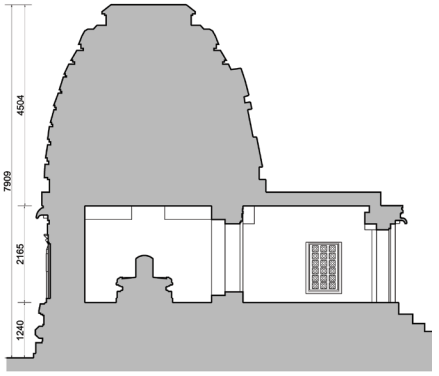

PLAN - D1
SCALE - 1:10



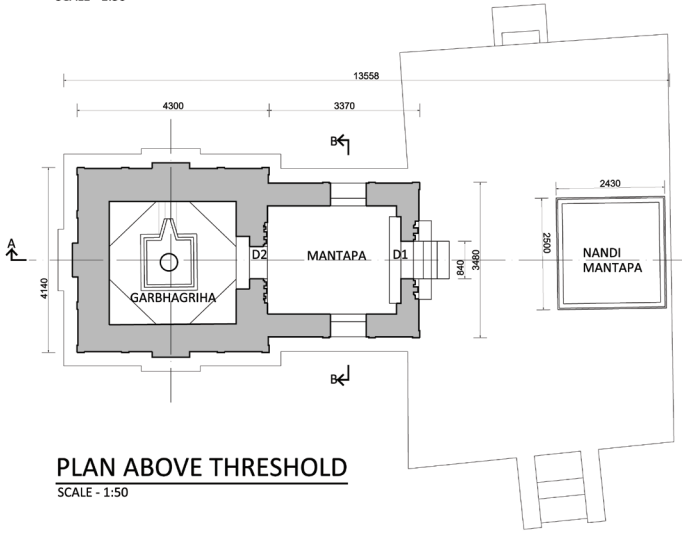

PLAN - D2
SCALE - 1:10



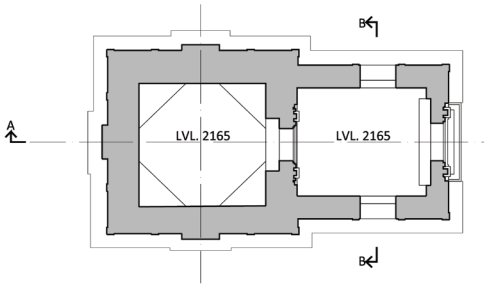

SOUTH ELEVATION
SCALE - 1:50



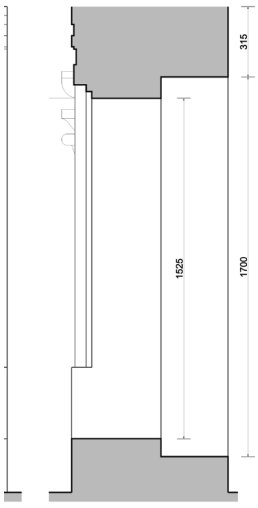

SECTION A-A
SCALE - 1:50



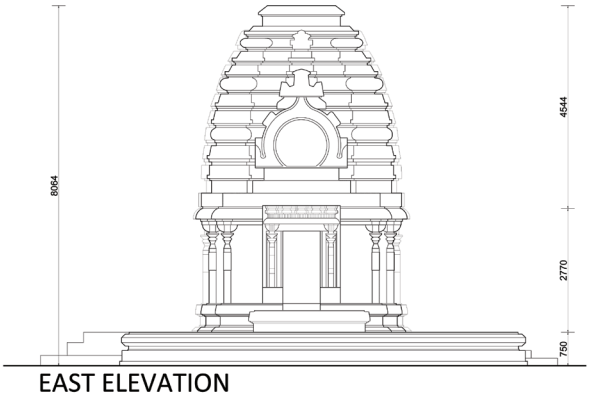

PLAN ABOVE THRESHOLD
SCALE - 1:50



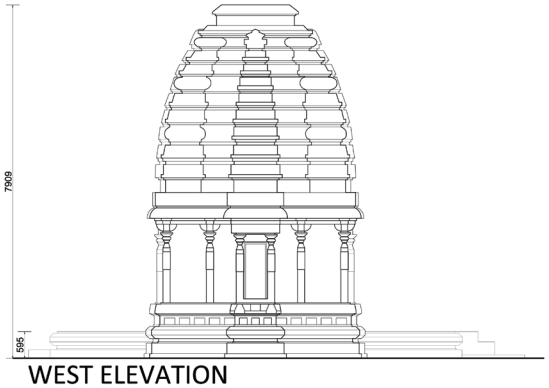

REFLECTED CEILING PLAN
SCALE - 1:50



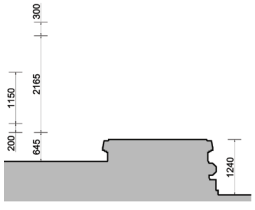

SECTION 2-2
SCALE - 1:10

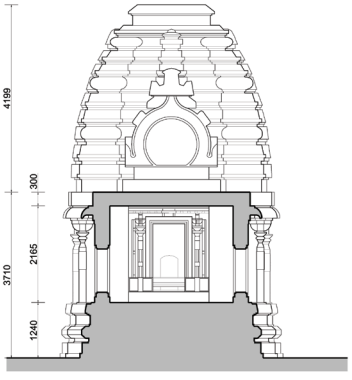



EAST ELEVATION
SCALE - 1:50

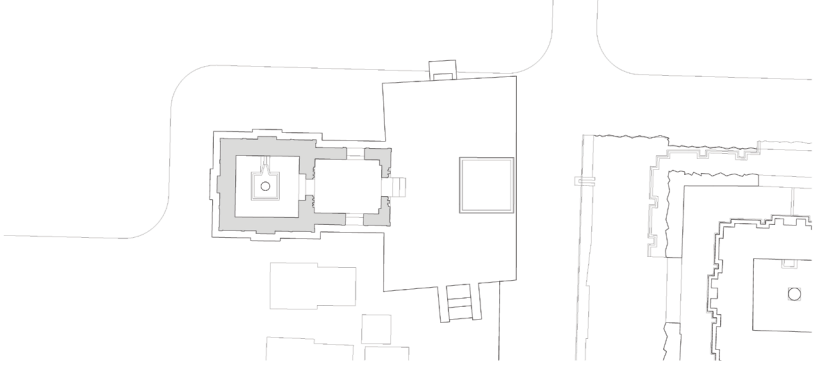



WEST ELEVATION
SCALE - 1:50




SECTION B-B
SCALE - 1:50



SITE PLAN
SCALE - 1:100

NOTE:

THE METHOD ADOPTED FOR THIS DOCUMENTATION WORK IS BASED ON MEASURING THE LEAST DISTURBED PART AND THE GROUND PLAN IS ESTABLISHED THROUGH SUCH MEASUREMENTS. FULL PLAN IS ACHEIVED BY REFLECTING THE MEASURED PART ALONG THE CENTRAL LONGER AXIS.

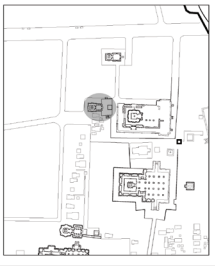
LEGEND

Cross - Section

LINE TYPE

GROUND
WALL
ABOVE
BELOW
CENTRAL AXIS
SECTIONAL PROFILE
SCULPTURE POSTIONS
PLINTH PROFILE 01
PLINTH PROFILE 02
PLINTH PROFILE 03
PLINTH PROFILE 04
PLINTH PROFILE 05
ELEVATION NEAREST
ELEVATION NEAR
ELEVATION FAR
ELEVATION FARTHEST

KEY PLAN



WORLD HERITAGE SITE
PATTADAKAL

| | | |
|---|---|---|
| JAMBULINGESWARA TEMPLE | PROJECT: 02 | TEMPLE: T07 |
| PLANS, ELEVATIONS SECTIONS, DETAILS | SHEET No. 01 | DATE : 22-03-2011 |

SCALE -1:10, 1:50

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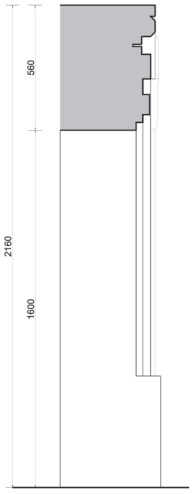
ASI - CCS-CEPT JOINT COLLABORATION:

PROJECT HEAD:
R.J. Vasavada, Professor and Head
Centre for Conservation Studies
CEPT University, Ahmedabad

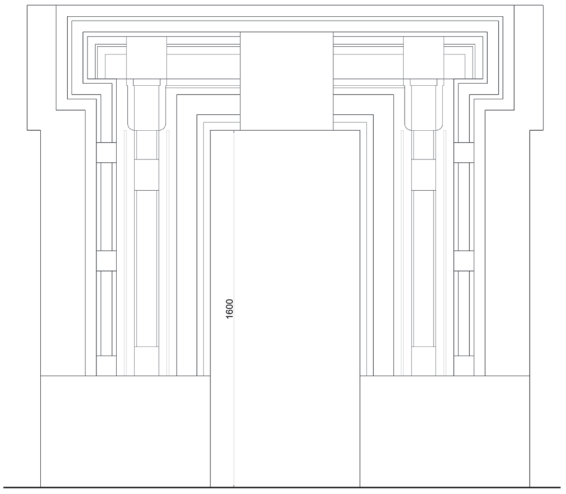
PROJECT COORDINATORS:
Bakul Jani, Sanjay Sridhar
Urban Research Lab, Bangalore

PROJECT TEAM:
Aravinda Devaraj Madhurima Kordale Shreyas Srivatsa Vrinda Vijayarajan
Nishant Upadhyay Noireeta Chowdhury Shilpa Shirish Prathigna Poonacha

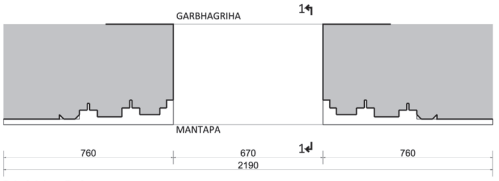
CCS
Centre for Conservation Studies CEPT Ahmedabad



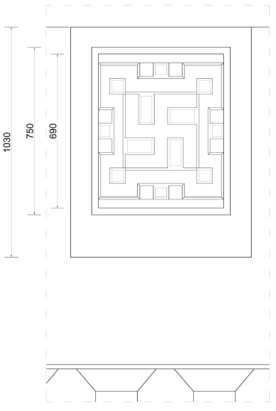

SECTION 1-1
SCALE - 1:10



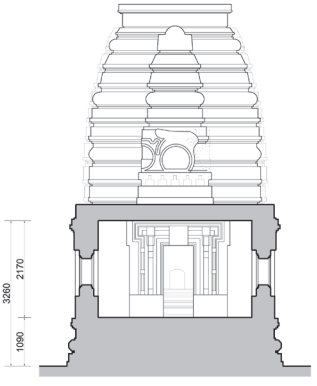

ELEVATION - D1
SCALE - 1:10



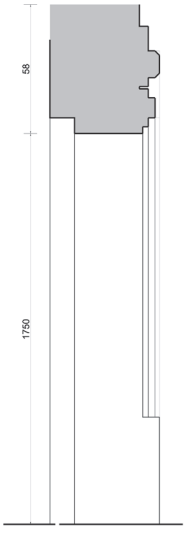

PLAN - D1
SCALE - 1:10



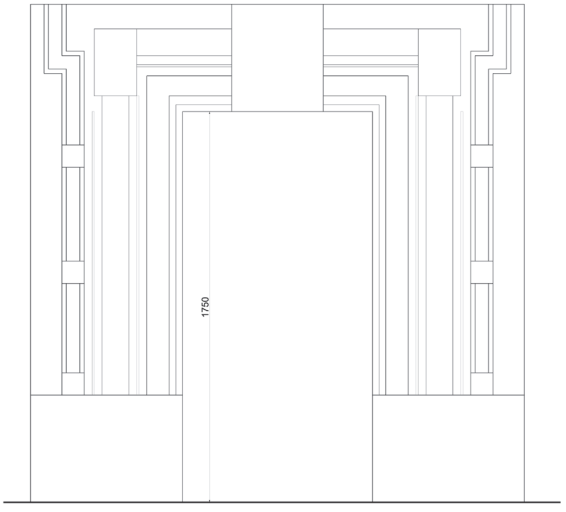

JALI DETAIL
SCALE - 1:10



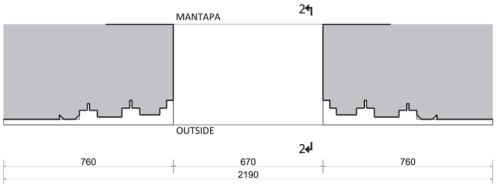

SECTION A-A
SCALE - 1:50



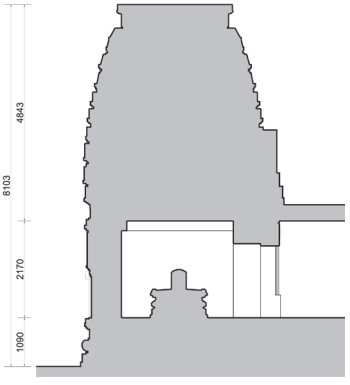

SECTION 2-2
SCALE - 1:10



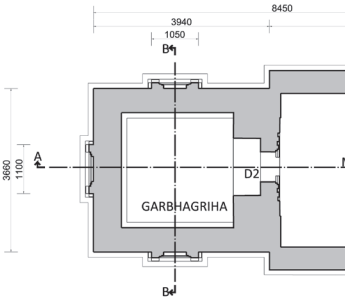

ELEVATION - D2
SCALE - 1:10



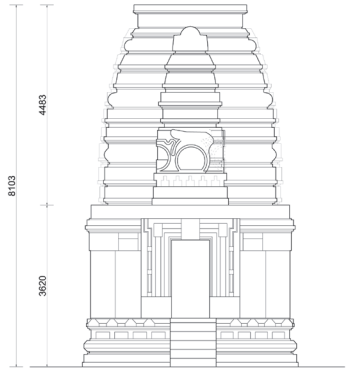

PLAN - D2
SCALE - 1:10



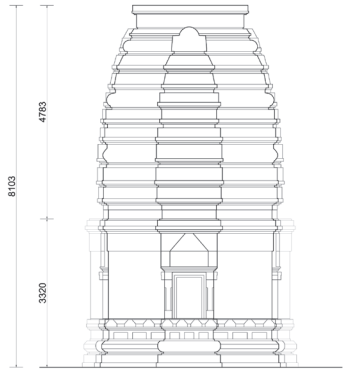

SECTION A-A
SCALE - 1:50



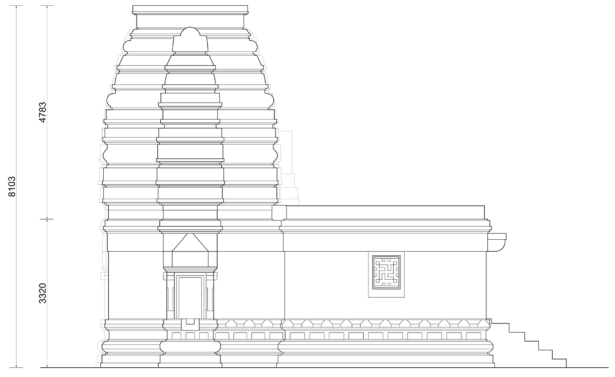

PLAN ABOVE THRESHOLD
SCALE - 1:50



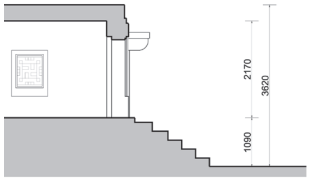

EAST ELEVATION
SCALE - 1:50

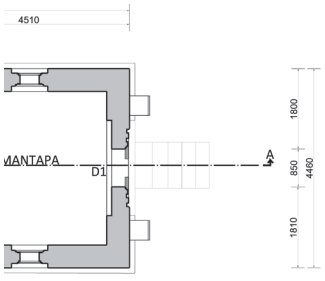


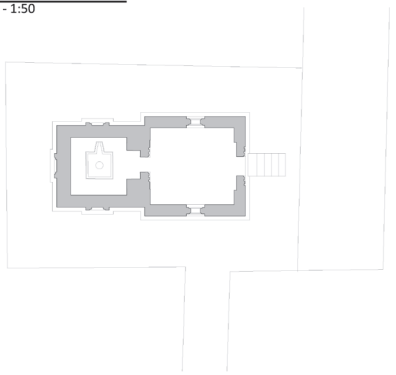

WEST ELEVATION
SCALE - 1:50




SOUTH ELEVATION
SCALE - 1:50



SITE PLAN
SCALE - 1:100

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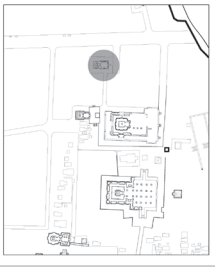
LEGEND

Cross - Section

LINE TYPE

GROUND
WALL
ABOVE
BELOW
CENTRAL AXIS
SECTIONAL PROFILE
SCULPTURE POSTIONS
PLINTH PROFILE 01
PLINTH PROFILE 02
PLINTH PROFILE 03
PLINTH PROFILE 04
PLINTH PROFILE 05
ELEVATION NEAREST
ELEVATION NEAR
ELEVATION FAR
ELEVATION FARTHEST

KEY PLAN



**WORLD HERITAGE SITE PATTADAKAL**

| | | |
|---|---|---|
| KADASIDDESHWARA TEMPLE | PROJECT: 02 | TEMPLE: T08 |
| PLANS,SECTIONS ELEVATIONS,DETAILS | SHEET NO. 01 | DATE : 22-03-2011 |

SCALE -1:10, 1:50

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N

**ASI - CCS-CEPT JOINT COLLABORATION:**

**PROJECT HEAD:**
R.J. Vasavada, Professor and Head
Centre for Conservation Studies
CEPT University, Ahmedabad

**PROJECT COORDINATORS:**
Bakul Jani, Sanjay Sridhar
Urban Research Lab, Bangalore

**PROJECT TEAM:**
Arawinda Dnvaraj Madhurima Kordale Shreyas Srivatsa Vrinda Vijayarajan
Nishant Upadhyay Noireeta Chowdhury Shilpa Shirish Prathigna Poonacha

CCS
Centre for Conservation Studies
CEPT, Ahmedabad



**Vasundhara Filliozat** is a historian of art and an epigraphist. She alternates her work between India, where she explores the archaeological and literary past of her country, and France, where she promotes knowledge and appreciation of Indian civilization. She has been honored with an award from the Government of Karnataka and was elected President of the 22nd Congress of the Karnataka History Academy. She has published more than twenty books and numerous articles in Kannada, English, and French.



**Pierre-Sylvain Filliozat**, born in 1936 in France, was Professor of Sanskrit (emeritus) and Member of the Académie des Inscriptions et Belles-Lettres in Paris. He conducted research in several fields of Indology, Sanskrit grammar, poetry and poetics, tantra, especially the Sanskrit literature of Śaivasiddhānta school, history of Indian architecture and temples. He has published books and articles in French, English, and Sanskrit on Pāṇini's grammar, Patañjali's Mahābhāṣya, Śaivāgamas, temple architecture in Hampi, etc. He was recently awarded the Padmaśri by the Government of India.