

**SOCIAL AND RELIGIOUS LIFE AS DEPICTED
IN THE
CHALUKYAN SCULPTURES**

**A DISSERTATION SUBMITTED IN PARTIAL
FULFILMENT OF THE REQUIREMENTS
FOR THE DEGREE OF M. PHIL**

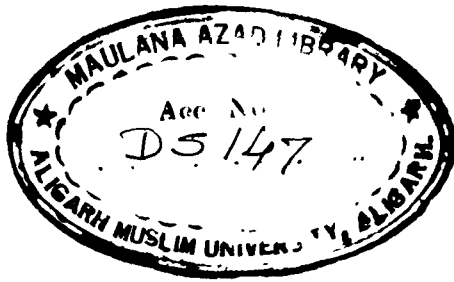
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Preface

The present dissertation is a part of my major project on Andhra under the Chālukyas. In this work I have tried to place the relevant informations regarding religion, dress, coiffure, ornaments, weapons and musical instruments which have been depicted in the Chālukyan sculptures belonging to Andhra Pradesh. I have visited personally all important extant temples of the period and studied the sculptures depicted there on spot. However, since a large number of Chālukyan sculptures are housed in different museums I also went there to study them. Though it was not possible to handle all of them, almost all representative types have been studied. A critical evaluation of these sculptures are provided in these pages. Though I do not claim originality in all cases since a lot of them have been studied and published by one or the other Scholar, I have no hesitation in claiming that not only all available informations have been placed here systematically but many new informations particularly on the social aspect have been presented here for the first time.

I take this opportunity to express my deep sense of gratitude to my supervisor Professor Rama Chandra Gaur for his invaluable help, encouragement and guidance. The

keen and affectionate interest which Prof. Gaur displayed in guiding my studies and work has been a source of inspiration to me. I had the liberty of approaching him any time in the department or at his place of residence and he ungrudgingly provided all possible help. Without this encouragement, the present work could not have been completed. I am extremely grateful to Prof. K.A. Nizami, the Head of the Department for his advice and encouragement. I am equally grateful to Prof. Irfan Habib who helped me in various ways. My thanks are due to Dr. S.R. Sarma, Lecturer in Sanskrit of this University for helping me in the pursuance of my research.

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I am under personal obligation to Dr. K. Krishnamurthy, Superintending Archaeologist, South Eastern Circle

Archaeological Survey of India for guiding me in the study of Chālukyan sculptures and permitting me to take photographs of the sculptures to use them in my present dissertation. I am thankful to Dr. N. Ramesan, Director, Department of Archaeology and Museums, Government of Andhra Pradesh for permitting me to take photographs of the sculptures for the use of my research. Also I am thankful to Dr. N. Harinarayana, Director, Madras Government Museum for supplying the photographs of the Chālukyan sculptures for my study. My thanks are due to Shri S. Dasarathi, Curator of Andhra Sahitya Parishad Government Museum and Research Institute, Kakinada, and his staff for providing me all facilities to carry on my research work in their research institute. His critical discussions on my research project proved very helpful.

I am thankful to the Librarians of the following Libraries, for permitting me to collect my research material from their libraries.

1. National Museum Library, New Delhi, 2. Central Library, Archaeological Survey of India, New Delhi, 3. South-Eastern Circle Library, Archaeological Survey of India, Hyderabad, 4. Library of the Department of Archaeology and Museums, Government of Andhra Pradesh, Hyderabad, 5. State Central Library, Hyderabad and 6. Cannomera

Library, Madras, Shri D. Chandran and Shri A. Venkata Rao, Assistant Librarians State Central Library, Hyderabad deserve special mention for their keen interest in supplying books for my research work. Mrs. V. Lalita, Librarian, Maha Raja's College for Women, Vijayanagaram, kindly took pains in sending me a book by post. I should not fail to express my thanks to the staff of the Research Library, Department of History, Aligarh Muslim University for their kind cooperation and ready assistance whenever I needed.

I am thankful to Mr. Om Prakash, Cine Still Photographer, Hyderabad and Mr. B. Ch. Kamesvara Rao, my Colleague for accompanying me to various places to take photographs of the Chālukyan sculptures for my research work.

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acknowledge my deep sense of gratefulness to my parents and thanks to my wife who allowed me to stay at Aligarh keeping me free from the family responsibilities to carry on my work.

N. RAMAMURTY

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Glossary of Technical Terms

1. Abhaya mudrā: The gesture of protection.
2. Akshamālā: String of beads.
3. Anjali mudrā: The gesture of devotion and self surrender made by folded hands.
4. Ankuṣa: Goad.
5. Avatāra: Incarnation.
6. Alidhasana: A particular sitting pose in which the right leg is out stretched while the left is slightly bent.
7. Baṭuka: Dwarf.
8. Chakra: Wheel, weapon of Vishṇu.
9. Chauri: Fly whisk.
10. Danda: Staff.
11. Dvibhaṅgā: A pose in which body bends at two places.
12. Dvārapāla: Door-keeper.
13. Danda-hasta: The hand held straight like a stick.
14. Gadā: Mace.
15. Gaṇa: Attendant of Śiva.
16. Ghanta: Bell.
17. Japamālā: Rosary of beads.
18. Kalasa: Water-pot.
19. Kamaṇḍalu: Water jar with handle.
20. Kapāla: Human Skull.
21. Kaṭyavalambita hasta: (Hand) resting on the waist.

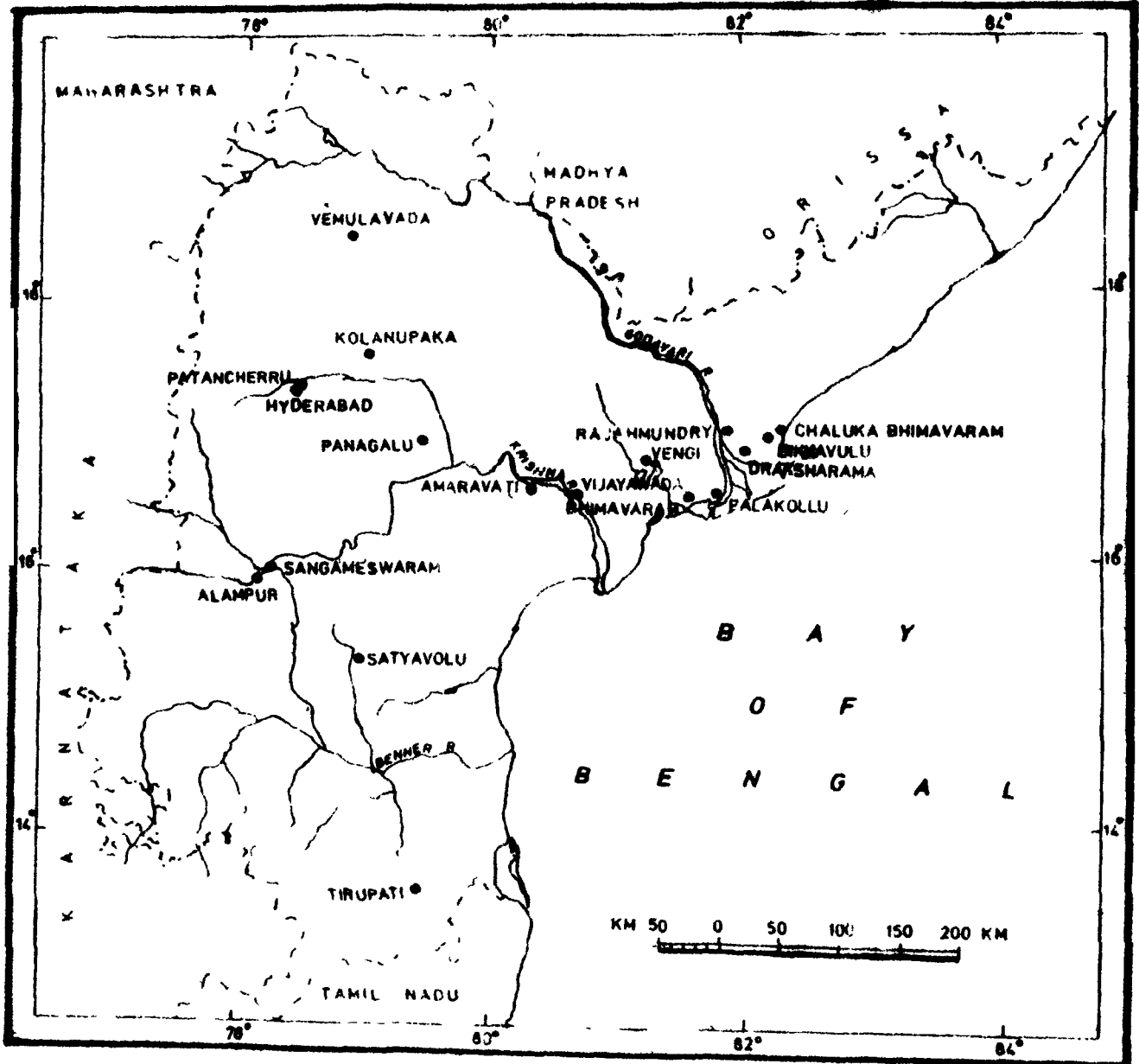
22. Khaṭvanga: Club made of bone of the forearm or the leg to which a human skull is attached in the end.
23. Kukkuṭa: Cock.
24. Līlā: Activities or sports of God-incarnate.
25. Mūrti: Image.
26. Modaka: Laddu (a kind of sweet).
27. Mṛiga: Deer.
28. Mithuna: Amorous couple.
29. Naga: Serpent.
30. Nandi: Bull, the vehicle of Siva.
31. Nilotpala: Blue lotus.
32. Padmāsana: Lotus seat, a yogic sitting pose.
33. Paraśu: Battle-axe.
34. Pāśa: Noose.
35. Prabhamandala: Halo.
36. Pūjā: Worship.
37. Samabhaṅga: Standing erect.
38. Tanka: A small chisel.
39. Trisūla: Trident.
40. Varada mudrā: Hand pose conferring boon.

Abbreviations

1. An. Rep. Som. Ind. Ep. Annual Report of South Indian Epigraphy.
2. Arch. Sur. Ind. An. Rep. Archaeological Survey of India Annual Report.
3. A.P.D.G.A. Andhra Pradesh District Gazetteers Anantapur.
4. A.P.D.G.K. Andhra Pradesh District Gazetteers Kurnool.
5. A.P.D.G.N. Andhra Pradesh District Gazetteers Nizamabad.
6. A.P. Govt. Rep. on Ep. Andhra Pradesh Government Report on Epigraphy.
7. Ep. An. Epigraphia Andhrica.
8. Ep. Ind. Epigraphia Indica.
9. Q.J.A.H.R.S. Quaterly Journal of Andhra Historical Research Society.
10. T.Ins. Telingana Inscriptions.

ANDHRA PRADESH

IMPORTANT SITES OF CHALUKYAN TEMPLES AND RELICS



Introduction

In the following pages an attempt has been made to discuss the social and religious life as gleaned from the Chālukyan sculptures. In dealing with the topic I confined myself to the Chālukyan monuments which exist within the geographical limits of present day Andhra Pradesh.

The Chalukyas of Bādami the parent family of all the Chālukyas, also known as the early Chālukyas, once ruled over the major area of the Deccan which included Maharashtra, Karnataka and Andhra Pradesh. The Chālukyas of Bādami had invaded some parts of western Andhra Pradesh some time in the later half of the 6th C. AD. Pulakesin II, Vikramaditya, Vinayaditya, Vikramaditya II, and Kirtivarman II, held sway over the parts of Rayalasima and Telingana regions of Andhra Pradesh. They were great builders. The Navabrahmā temples at Alampur, Pāpanāsi and Sangamēśvara temples at Sangamēśvaram, Mahānandiśvara temple in the Kurnool district and the Rāmalingēśvara and Bhīmalingēśvara temples at Satyavolu near Giddalur are among the prominent temples which belong to the early Chālukyas. The sculptures of the above temples belong to the period of 650 to 800 AD.

Pulakesin II, had conquered Vengi the region com-

prising eastern Andhra Pradesh, in 624 AD and appointed his brother Kubja-Vishṇuvardhana as its vice-roy. After some time Kubja-Vishṇuvardhana declared his independence and founded Eastern Chālukyan dynasty which remained in power till 1061 AD. Gunaga Vijayāditya III (849-92 AD) and Chalukya Bhima I (892-921 AD) the two important rulers of this dynasty made noteworthy contributions to art and architecture. Many temples at Bikkavolu were built under the patronage of Gunaga Vijayaditya. Chālukya Bhima constructed many temples including the two at Drākshārāma and Chalukya Bhimavaram. Vijayāditya II Narēndra Mṛigarāja (808-47) constructed 108 temples of Śiva. Yuddhamalla I erected a temple to Kārttikēya at Vijayawada. There are many other temples at various places like Bhimavaram, Palakollu, Amaravati, Chebrolu etc. which were built under the patronage of the Eastern Chālukyas. In fact they were the makers of the Andhra Culture. The temples at Bikkavolu and their sculpture represent the best traditions of art and architecture of the second half of the ninth century or the first half of the tenth century AD. The temples at Drākshārāma and Chālukya Bhimavaram belong to the period of 10 C. AD. A few sculptures of this period are now preserved in the museums at Vijayawada and Madras as well as in the South Eastern Circle Office of the Archaeological Survey of India in Jammiddodi at Vijayawada.

The reign of early and Eastern Chālukyas witnessed the steady growth of Śaivism and its dominance over the other faiths. We hear rather more of the construction of Śaiva temples than those of Vishnu. The shrines of Mahāsēna at Chebrolu, Mallēśvara at Vijayawada, Amarēśvara at Amaravati and Bhimesvara at Drākshārāma became great centres of pilgrimage. To some of the temples monasteries were attached and their monks were engaged in the social and cultural upliftment of the people.

However, a few of the Eastern Chālukyan rulers gave full support to jainism as well, and it flourished side by side, with śaivism and other faiths. Ayyanamahadevi built a jain temple, Naḍumbibasadi at Vijayawada. Amma II (945-70 AD) showed favour to jainas and built two jain temples known as Sarvalokāsraya jinalaya and Katakābharana jinalaya. Vimaladitya (1011-18 AD) declared himself as a follower of Jaina faith. Even the officials followed their example in constructing Jaina temples and providing them with feeding houses.

The Chālukyas of Kalyāni also called as later Chālukyas, under Taila II, succeeded in establishing a new kingdom after the downfall of the Rāshtrakūtas. They remained in power over the regions of Rayalasima and Telingana of Andhra Pradesh from 973 to 1160 AD. During

this period religious art and architecture got an impetus. Many temples were constructed. The Pachchala Somēśvara temple is very interesting structure of art and architecture datable to the 11 C. AD. However, Patancherru, Pudur and several other parts of Rayalsima and Telingana became great centres of jainism under the patronage of Kalyāni Chālūkyas.

The Chālūkyas of Lēmūlavāḍa who ruled in and around Karimnagar district as feudatories to the Rāshtrakūtas and late to Kalyāni Chālūkyas were not lagging behind in patronaging Śaivism and Jainism. Pampa Jinavallabha, Sominathasuri and many other great scholars and followers of Jaina faith belonged to their court. They constructed many temples in their capital city to install the images of their favourite gods. They all are datable to 10 century AD. According to Sivaramamurti Nolamba sculptures on stylistic grounds belong to the Chālūkyan period and therefore they have also been included in this study. Several sculptures of Nolamba of 9th and 10th century AD are preserved in the Madras Government Museum.

Since my study is based on the sculptures I have had a great deal of limitation in handling the problem. However I tried to study a large number of sculptures at their find spot or in the museums where they are preserved

at present. Unfortunately many of them were found mutilated and weather worn. My further difficulty was that these sculptures did not provide a wide range of subjects. Mostly they are religious in character. As such a major part of my dissertation deals with religion. However, the information on the social aspects like dress, coiffure, ornaments, weapons and musical instruments are of no less value, they provide first hand knowledge about these items used in the contemporary society. Wherever it could be possible literary accounts have been taken into consideration to corroborate the information depicted by artist, with the help of his chisel and hammer. Generally it has been found that the iconographic details of each deity provided in the religious texts are fully reflected rather translated in the plastic art of stone. The stone images thus atonce provided to the masses an authentic visual description of the texts to which they had rare access.

Dress

Dress gives beauty and grace to the personality of men and women. It reflects the taste of the people, their outlook towards life and cultural advancement. Here a brief attempt is made to study the dress as depicted in the Chālukyan sculptures. Since a majority of the Chālukyan sculptures are religious and they predominantly represent the gods, goddesses and sūrasundaries and many of the sculptures are weather worn and mutilated very scanty material regarding dress is available. We may regard these dresses as being used in those times in same or other form. The dress worn in a particular period influenced the costumes in the sculptures of gods and goddess¹.

Chālukyan sculptures invariably depict gods and goddesses without the upper garment with one or two exceptions. The nudity of the upper part of the body in the case of gods and goddesses became an iconographic tradition². The sculptor particularly in the case of female figures exploited them to depict the feminine form in all its grace and voluptuousness. Moreover the icono-

1. J.N. Banerjea, The Development of Hindu Iconography, Delhi, 1974, P. 294.

2. Ibid., P. 925.

graphic texts standardised these forms with minute prescriptions and the artist could not take liberty. However Altekar explains the nudity of the upper portion of women in the sculptures as the artistic convention of the age¹. He further says the breasts are the most significant symbol of motherhood and the artists felt that they may be shown uncovered in art though they may be concealed in actual life under a bodice or a sārī². This gave scope for artist to exhibit the beauty of the female form without suggesting any indecency. It also facilitated the artist to show different types of ornaments worn on the chest, the neck and the shoulders. This however should not be regarded as women lived in society without covering their breasts. Literature gives much information about the upper garment being worn by women in ancient India. Rajasekhara refers to Kuppāsa and Kunchuā as pieces of dress used by women to cover their breasts³. Kālidāsa in the Sākuntalam poetically describes that a lady puts on her bodice to conceal her breasts when her lover was gazing at her⁴. The Saptaśati shows that the Dravidian ladies in contemporary times used to cover

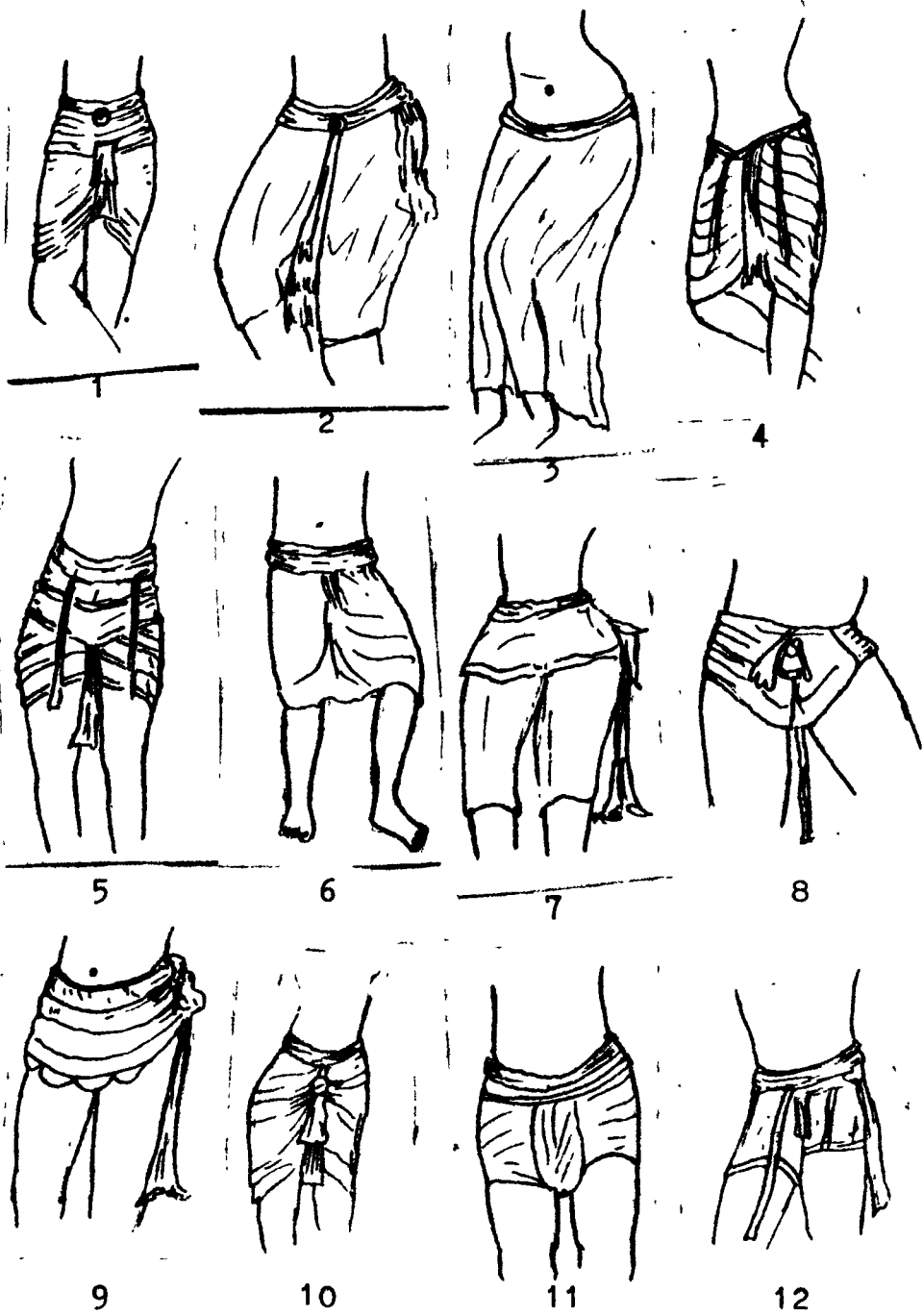
1. A.S. Altekar, The position of Women in Hindu Civilization, Banaras, 1956, P. 287.

2. Ibid.

3. Vidya Prakash, Khajuraho, Bombay, 1967, P. 24.

4. Ibid.

PLATE I



DRESS

their upper portion with a bodice and an upper garment¹. The Dravidian women not only used to cover their upper part of the body with a part of their sārī but that they also wore a bodice². Hence the women of Andhradesa during the Chālukyan period wore the bodice and jacket along with sārīs.

The contemporary literature gives some information about the dress used by men and women. The Yasatilaka campā of Somadeva (AD 959) belonging to the reign of Vemulavada chief Arikesari provides information about the contemporary fabrics and costumes of the Deccan and other parts of India³. Somēśvara the western Chālukyan ruler (C. 1124-1138) in his encyclopedic work Mānasollāsa gives details of costumes and textile fabrics which were common in Deccan⁴. According to Mānasollāsa the main costumes included waist cloth, dupaṭṭa of silk, narrow waist-bands, jackets, turbans, and trousers of various forms⁵. Hiuen Tsang, the Chinese pilgrim records the dress of the 7 C. AD⁶.

1. Altekar, op.cit., P. 287.

2. Ibid.

3. Moti Chanda, Costumes, Textile, Cosmetics and Coiffure in Ancient India, Delhi, 1973, P. 120.

4. Ibid., P. 122.

5. Ibid., P. 123

6. J.B. Bhushan, The costumes and Textile of India Bombay, 1958, P. 23.

Female Dress

Mānasollāsa has some references about the female costumes prevalent in Deccan during the Chālukyan period. The ladies of the royal palace probably used cotton garments made of bracadē. Tunics reaching the feet also used. The attendants wore their upper garments tied firmly. The women of Andhradesa covered their right shoulder with the upper garment¹. Hiuen Tsang pointed out that the robes of the women fall to the ground and they completely cover their shoulders².

Chālukyan sculptures depict limited number of the costumes of women. Dupatṭā is a item of dress, which ladies used as an upper garment to cover their vital part of the body. In the sculpture of Mahishāsura-marddani Kātyāyani used probably dupatta as Kuchabandha³. We also come across in the sculptures some of the ladies wearing a jacket or bodice. Literature of the period refers to a cut and sewen garment covering the female bosom⁴. The women of Deccan during this period used bodice which was

1. Moti Chandra, op.cit., P. 123.

2. Bhushan, op.cit., P. 23.

3. Md. Abdul Waheed Khan, Stone Sculptures in the Alampur Museum, Hyderabad, 1973, Fig. 28(a).

4. G.S. Ghurye, Indian Costume, Bombay, 1951, P. 125.

knotted centrally just below the breasts¹. A dancing girl² from the sculpture of a pillar in the Rāmalīngēśvara temple at Satyavolu uses a close fitted bodice to cover her upper part of the body. The vertical lines below her breasts and concealment of her breasts and nipples in the art suggest that she wore a close-fitting bodice or jacket. Another lady also in the sculpture on the Chalukya mandapa³ in Vijaywada museum wears a bodice. In this case also the artist concealed her breasts and nipples unlike in the other sculptures. Still in another case the female attendants of Pārsvanātha wear bodice to cover their upper part of the body⁴. All the females discussed above wear bodice which also will cover their hands upto knee. In all probability they were all sewn garments.

For the lower part of the body the ladies used a sārī. It was worn in different ways. The female figures depicted on the Eastern Chalukyan pillars⁵ now lying at Jammiddodi near Vijayawada are shown with sārīs. A lady wears a sari which extends upto a little above the ank-

1. Ghurye, op.cit., P. 125.

2. PL. XVIII, Fig. 1.

3. PL. XV, Fig. 1.

4. PL. XXI, Fig. 1.

5. PL. XV, Fig. 3.

lets. The garment looks like a pair of close fitted trousers. However it is a sārī which was gathered in the middle of the front as usual but lower ends which were taken to the back between the thighs and tucked behind in the middle. The front and side pleats of the sārī are hanging freely¹. Another female figure in the same panel wears a close fitted sārī, and the lower ends of sārī were taken back between the thighs and tucked behind in the middle, while the front and side pleats of it are hanging freely. The horizontal lines over it may suggest it as a textile designs of the sārī. In the sculpture of Āliṅgana Chandrasēkhara² from the Gōliṅgēśvara temple at Bikkavolu Parvati wears a close fitting sārī reaching just above the knees. The curves of the vertical border of the cloth towards the right lower end shows a beautiful border design of the sārī. This border perhaps is made by turning the edge of the cloth and sewing it down. This again suggests the fineness in textiles and skill of weavers. The sārī in the case of a female figure in the sculpture on the Eastern Chalukyan mandapa³ from the Vijayawada museum is some what different and it reaches the feet. The lower ends of the sari were taken to the back between

1. PL. I, Fig. 2.

2. C. Sivaramamurti, Early Eastern Chalukyan Sculpture, Madras, 1957, PL. XX.

3. PL. XV, Fig. 1.

the thighs and tucked behind the waist. The pleated ends of the sārī hanging freely on the back are extended little above the knees¹. Another variety of wearing of sārī is shown in the sculpture of Śrīvalli and Subrahmanya². In this sculpture Śrīvalli wears a sārī which is tight fitted and up to the end of knees only. The mode of wearing in this also is the lower ends of the sārī were taken to the back between the thighs and tucked behind the waist. The semi vertical lines on the sārī suggest another variety of textile design. The female mithuna figures in the sculptures from the temples of Alampur and the goddesses like Mahishasura-marddani in the Alampur museum are shown with sārīs worn as lungis. Lungi type of wear is effected with the help of a piece of horizontally striped cloth which is held at the waist simply with two tucks of its corners³. It is very short in form barely covers mid thighs and it produces effectiveness⁴. The female counterparts of rishi⁵ wear lungis which are very short and covers the thighs only. The thickness of the cloth shown in the sculpture suggests that it is a dupaṭṭa and the lady in all probability wears the dupatta as a lungi⁶. The cloth

1. PL. II, Fig. 4.

2. PL. XXIV, Fig. 1.

3. Ghurye, op.cit., P. 132.

4. Ibid.

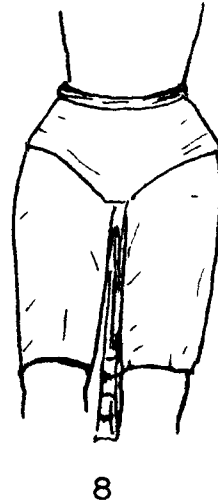
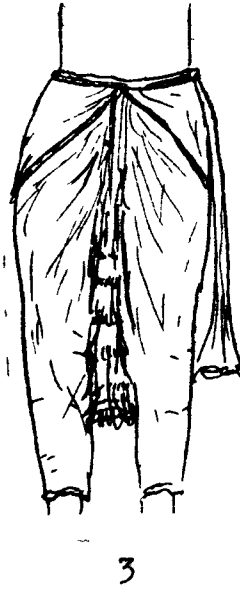
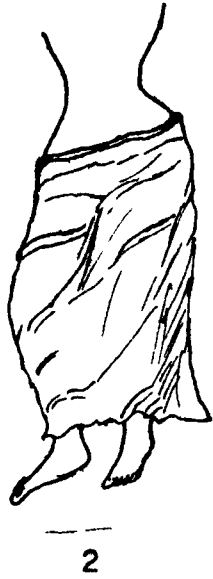
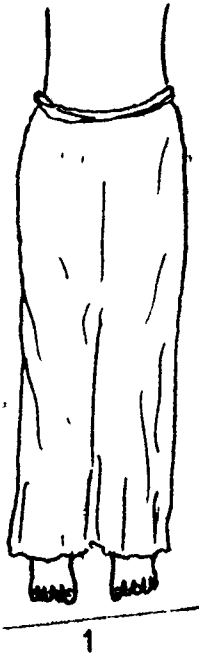
5. PL. XXIV, Fig. 2.

6. PL. II, Fig. 5.

has a design of two very close horizontal designs at equal intervals. The border of the sārī is clearly shown with thick vertical design. The details of the fabric suggest the skill and art of handloom textiles. Two girls in the mithuna sculptures wear sārīs as lungis which are upto the feet. The note worthy aspect here is the texture of the fabric with a vast difference. The girl in first mithuna sculpture¹ wears sārī as lungi made after a thick cloth with two close lines at distant intervals as its design. The thickness of the cloth is suggested in the sculpture itself². Another girl in the second mithuna sculpture³ wears a sārī as lungi⁴ which is very thin and completely transparent. The lower part of her body inside the sārī is clearly visible. Perhaps this is a fine muslin cloth that the entire body was exposed to view. Still another variety of dress is that of a dancing girl⁵ from the sculpture of the temple at Satyavolu. She wears a skirt which is just like that of the skirts worn by the school going girls of the present day. The skirt⁶ worn by the dancing girl has a beautiful design also. The cloth

1. PL. XXV, Fig. 3.
2. PL. II, Fig. 2.
3. PL. XXVII, Fig. 1.
4. PL. I, Fig. 3.
5. PL. XVIII, Fig. 1
6. PL. III, Fig. 4.

PLATE II



DRESS

of the skirt has a very thick vertical parallel lines with projection throughout. Again in between these projected lines a thin vertical line with circles or semi-circles entwining is designed. At waist the whole design come horizontally. It is very difficult to suggest whether the design is formed in the weaving itself or the design is printed or dyed after weaving. Another noteworthy feature of the skirt is that it is sewed.

The garments of women in some cases with borders and designs suggest the existance of weaving as an industrial art of Andhradesa during this period.

Male Dress

Like women, men also depicted without upper garment with one or two exceptions. The Vishṇu image from the Eastern Chālukyan Gōlingēśvara temple at Bikkavolu wears the uttariya¹. The uttariya is identical to dupatta. The uttariya is worn right across the chest and thrown over the left shoulder. In the above image the uttariya is suggested by flowing lines crossing the chest diagonally with one end of it resting on the left shoulder encircling it in semi-circular fashion. The folds of the uttariya are indicated by the lines.

1. PL. XIV, Fig. 2.

The lower garment is worn by men in sculptures in different ways. However, there is no much difference between men and women in the mode of wearing. We come across the different types of mode of wear of lower garments in the Chālukyan sculptures. In one sculpture¹ from Gōliṅgēśvara temple at Bikkavolu Śiva wears a loin-cloth as his under garment. It is like a kaupīna. It is T-shaped, the upper strip of cloth was tied round the waist and perhaps with a knot at the back of the waist. The front part of the cloth brought back to the waist passing between the thighs and tightly tied or inserted into the cloth at the back of waist². Again a rishi in another sculpture³ wears the same type of dress but here the cloth comes upto the middle of the thighs⁴. Another mode of wearing dhōti is shown in the sculpture of Vēṅugopala with his consorts⁵. Here dhōti comes upto the end of the thighs and the ends of dhōti are brought back between the thighs and tucked on the back of the waist. The pleats of the dhoti are hanging in the front⁶. In

1. PL. XIII, Fig. 2.

2. PL. III, Fig. 2.

3. PL. PL XXIV, Fig. 2.

4. PL, PI, Fig. 11.

5. PL. XX, Fig. 1.

6. PL. I, Fig. 1.

another sculpture¹ the dhoti extends little above the knees, and the pleats, of which some are hanging upto the thigh and the remaining are extended above the knees². Still another variety of wearing dhoti is shown in a sculpture³ on Chālukya mandapa. Here the dhoti is worn completely, i.e., upto the end of feet. One pleated end is tucked in front near the navel, and the looped ends of dhoti hanging in front even above the knees. The second pleated end of the dhoti is brought back between the thighs and tucked at the back of waist, with folds hanging freely in the back⁴. Still another variety of wearing dhoti comes from an image of Sūrya⁵. Here the dhoti is represented like pyjama⁶. In one mithuna sculpture at Alampur⁷ a male figure is wearing a dhoti as lungi which extends upto the knees only⁸.

The above account of the dress as depicted in the Chalukyan sculptures perhaps to some extent provide a

1. PL. XIV, Fig. 3.

2. PL. II, Fig. 6.

3. PL. XV, Fig. 1.

4. PL. II, Fig. 3.

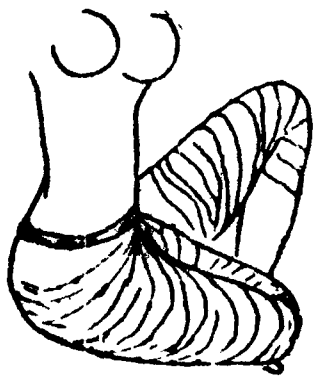
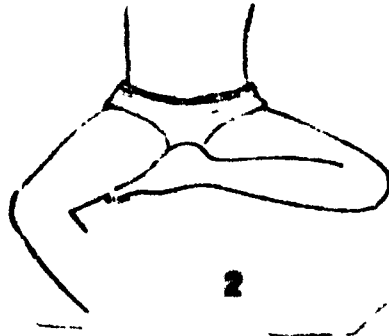
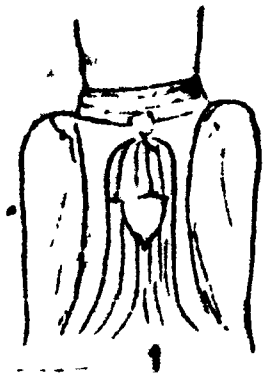
5. Abdul Waheed Khan, Stone Sculpture in the Alampur Museum, Hyderabad, 1973, Fig. 8.

6. PL. II, Fig. 1.

7. PL. XXVII, Fig. 1.

8. PL. I, Fig. 6.

PLATE III



DRESS AND HAIR STYLES

glimpse of the costumes prevailing in the contemporary society.

Coiffure

As has been pointed out the Chālukyan sculptures being religious are mostly of gods and goddesses. With a few exceptions these are depicted with crowns over their heads. However, the Alampur group of temples provide mithuna sculptures with different hair styles. Unfortunately many of them have been badly mutilated by the religious begots. Those surviving reveal interesting hair styles most probably on the pattern as was commonly worn by men and women of the contemporary society.

Male Hair Styles

Moti Chandra observed that the men during Gupta period were very much facinated in keeping their hair in curnakuntala style, i.e., wearing hair in a wig like fashion¹. The curled hair was generally parted in the middle and the curles allowed to fall down the back. Even in South India during this period, men like women fashioned their hair in baroque style², in which the hair is being piled up in a bun. During this period men also showed interest in extravagant and curious hair-styles. They adopted femine forms of hair style and decoration.

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1. Moti Chandra, Costume, Textile, Cosmetics and Coiffure in Ancient and Medieval India, Delhi, 1973, P. 226.
 2. Charles Fabri, A History of Indian Dress, Calcutta, 1961, P. 54, PLs. X and XI.

The male figure¹ in the mithuna scene in the Svargabrahmā temple at Alampur is wearing his hair in a wig like fashion. His curled hair is combed, part of which is knotted on his forehead, the remaining locks cover the whole back of his neck and shoulders with a second knot above the back. Flowers adorn both the knots of his hair. Another hair style which is of course common is shown in the Lakulesa image². Here the curled locks of hair are shown combed falling on the back and the two shoulders. Another hair style is shown in the mithuna sculpture³ at Alampur. In this the hair is shown in bun form rising in cylindrical form one over the above. His forehead is tied with a ribbon and a flower is shown fixed on the right side of his forehead. A rishi who is with his consorts⁴ is depicted with combed long hair tilting on the left side forming a big circular bun which in turn kept in a net.

Beards and Moustaches

If the Chalukyan sculptures are any indicative it appears that the majority of men preferred to be clean shaved during the period to which these images belong.

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1. P.R. Rama Chandra Rao, Alampur, Hyderabad, 1977, Fig. 24.
 2. PL. XXIV, Fig. 3.
 3. Ramchandra Rao, op.cit., Fig. 124.
 4. PL. XXIV, Fig. 2.

However a few sculptures particularly those of rishis¹ are depicted with beards and moustaches. The beards are long and some times they are closely trimmed and combed. The moustaches are long and thin with pointed ends raised upwards towards the cheeks.

Female Hair-Style

A few images of goddesses and some of the women in the mithuna sculptures depict different types of hair-styles. A female² is shown having combed hair at the forehead leaving some uncombed on the top. The remaining hair also combed are flung on the right side. The lower ends of the hair are fashioned in a circular style, resting on the right ear and the hair left over the head was turned into a big circular knot which was adorned with a pearl ornament perhaps in accordance with the contemporary fashion³. Another sculpture⁴ depicts a woman in a different style. In this the hair is trimmed on the forehead and combed towards her face. The remaining combed hair is shown on the back and the bulk of it in a semi-circular bunch form is kept in a net⁵. The third variety of hair

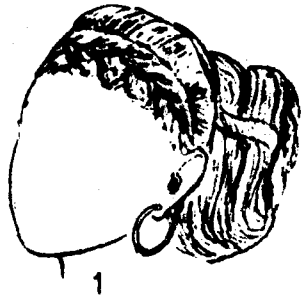
1. PL. XXIV, Fig. 2.

2. Ramachandra Rao, op.cit., Fig. 121.

3. PL. III, Fig. 5.

4. Ramachandra Rao, op.cit., Fig. 42.

5. PL. III, Fig. 6.



HAIR STYLES

style is seen in another image¹ in which a lady is shown with combed hair leaving part of it on the forehead in scatter and some hair in bow fashion on the head. The remaining hair is depicted in semi-circular forms one above the other on the left side of her ear part of which is tied with a ribbon². The fourth variety of hair style can be seen depicted in an image of Śiva and Pārvati³. In it Parvati is shown having her hair neatly towards the back in a big circular bun form looking like a prabha-
mandala on the back. The bun is decorated with precious stones or pearls ornaments throughout⁴. The fifth variety of hair style is exhibited in an image⁵ depicting a consort of some rishi. It is the entire hair is shown in a big cylindrical shaped bun on the left side. It is tied in the centre with a ribbon⁶. The sixth hair style may be marked in an image⁷ depicting a mithuna scene. In it the lady is shown having part of her hair combed towards her face, the remaining part of it is turned into a bun and kept in a net. A raised knot is also shown over the

1. PL. XXIII, Fig. 2.

2. PL. III, Fig. 1.

3. PL. XXIII, Fig. 4.

4. PL. IV, Fig. 2.

5. PL. XXIV, Fig. 2.

6. PL. IV, Fig. 3.

7. PL. XXVII, Fig. 1.

head decorated with a pearl ornament¹. An interesting image of Srivalli in the company of her lord² is depicted with another variety of hair style. In it the hair is shown combed in a big semi-circular shape resting on her left shoulder. It is tied horizontally with ribbon at three places leaving equal distance in between. The upper part is decorated with pearl ornaments set vertically. The entire dressed hair is further decorated with flowers³. The eighth variety hair style is noticed in a sculpture depicting mithuna couples⁴. In it the female image has been shown having a ribbon tied around her head and keeping the entire locks combed them at the back falling on the shoulders. Some of the locks are shown scattered crossing the ribbon towards the forehead and cheeks⁵. This hair style to some extent resembles with the bobbed hair style of the modern times.

1. PL. IV, Fig. 4.

2. PL. XXVII, Fig. 4.

3. PL. IV, Fig. 5.

4. Ramachandra Rao, op.cit., Fig. 37.

5. PL. IV, Fig. 6.

Ornaments

The sculptures of the Chālukyan period particularly the images of gods, goddesses and sūrasundaries are depicted with different types of ornaments. Banerjea was of opinion that these ornaments were worn by the people themselves for whose religious use the images were made¹. These ornaments may be classified as given below:

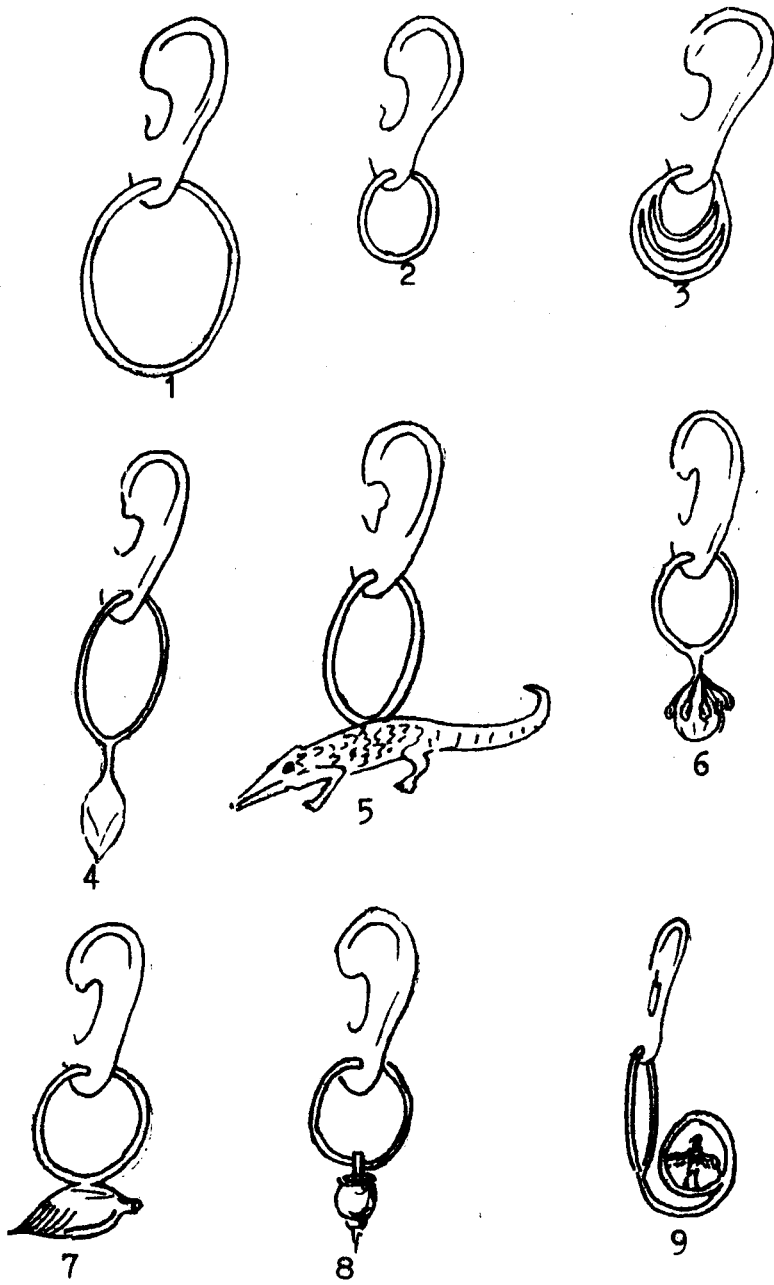
Ear Ornaments

There are many patterns of ear ornaments which were made of gold, silver, copper and so on particularly of gold set with pearls or precious gems. Ear ornaments generally were known as kundalas. In the ancient and medieval times both men and women wore kundalas. The ceremony of karnavedha (perforation of the ear) is one of the important sacraments (samskāras) in the life of twice born (dviija) and the wearing of kundalas were once regarded as one of the privileges of a Brahmcharin (student initiate) and of grahastha (house holder)². Different types of ear ornaments are represented in the Chālukyan sculptures. Large ear-rings³ (PL. V, Fig. 1)

1. J.N. Banerjea, Elements of Hindu Iconography, Delhi, 1974, PP. 285-286.

2. Ibid., P. 288.

3. PL. XX, Fig. 1.



EAR ORNAMENTS

and small ear-rings¹ (PL. V, Fig. 2) were inserted in the ear-lobes. Some times double and triple ear-rings (PL. V, Fig. 3) called chakra kundalas² were worn. In some cases pointed lotus bud shaped (PL. V, Fig. 4) appendage also projected from them³. In some cases makara shaped appendage⁴ (PL. V, Fig. 5), sankhapatra-shaped appendage⁵ (PL. V, Fig. 7) were also seen projected from kundalas. Ratna-kundalas⁶ and kumbha-pattern⁷ ear ornaments are also shown in the sculptures. Some times two different types of kundalas were worn in the two ears such as sankhapatra kundala in the right ear and pendant makara-kundala in the left ear⁸, or chakra-kundala in the right ear and sankhapatra kundala in the left ear⁹ and so on. Corpse-pendant kundalas are shown in the earlobes of Kālī¹⁰.

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1. M. Rama Rao, Saivite Deities of Andhra Pradesh, Tirupati, 1966, PL. XV, Fig. 1.
 2. PL. XIII, Fig. 4 & PL. XVI, Fig. 1.
 3. PL. XIII, Fig. 2.
 4. PL. XXVII, Fig. 4.
 5. Md. Abdul Waheed Khan, Stone Sculpture in the Alampur Museum, Hyderabad, 1973, Fig. 21.
 6. Waheed Khan, op.cit., Fig. 38.
 7. C. Sivaramamurti, Nolamba Sculpture, Madras, 1964, PL. VI.
 8. PL. XXV, Fig. 1.
 9. PL. XXVI, Fig. 1.
 10. Sivaramamurti, op.cit., PL. VIII.

Neck Ornaments

Various kinds of Necklets and Necklaces are shown in the sculptures. Some of them (Torques) are worn round the neck, some hung down as far as the chest and some descended still lower down as far as the navel. These ornaments are popularly called hāras or Stanahāras.

Necklaces are adorned with jewel-pendants. The best jewel adorning the breasts of Vishnu is known as Kaustubha¹. The long necklace or garland hanging down from the neck below the knees was known as Vaijayanti or Vanamālā. It is peculiar to Vishnu. According to Vishnu-purāna it is made up of five different gems, i.e., the emerald, pearl, blue stone (nila), ruby and diamond².

Thick³ (PL. VI, Fig. 1) and thin⁴ (PL. VI, Fig. 2) necklets composed of pliable bar of gold bent round the neck are shown in the sculptures. Chāmūndā from the Saptamātrika group in the courtyard of Gōlingēśvara temple wears a necklet with a pendant of nāga-hood⁵ (PL. VI, Fig. 3). Necklaces with a string of single row of

1. Varahamihira describes Vishnu as 'Kaustubhamanibhusitorāska' Cf. Banerjea, op.cit., P. 290.

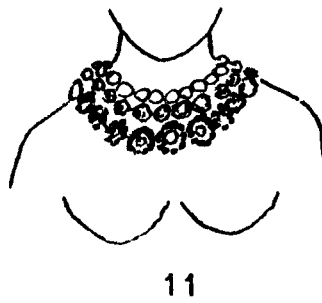
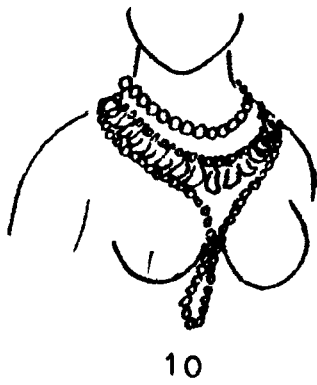
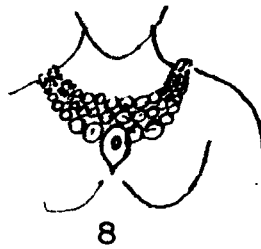
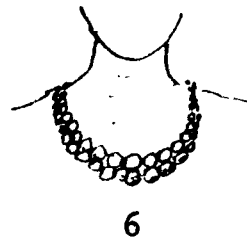
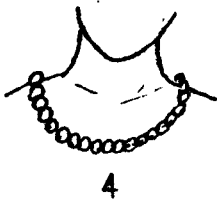
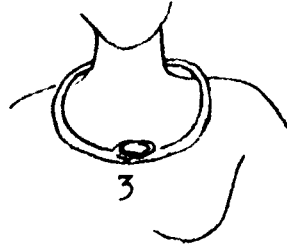
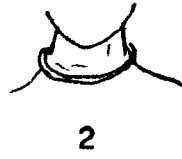
2. Ibid.

3. Md. Abdul Waheed Khan, op.cit., Fig. 13.

4. Ibid., Fig. 50.

5. PL. XIII, Fig. 3.

PLATE VI



NECK ORNAMENTS

beads (ĕkāvali) or pearls were also worn¹ (PL. VI, Fig. 4). Some times such necklaces also had pendants of precious stones or pearls² (PL. VI, Fig. 5). A necklace with double row of beads or pearls (PL. VI, Fig. 6) is shown worn by a Vidyādhara in the Garuda Brahmā temple at Alampur³. Necklaces with strings of three rows of beads or pearls (PL. VI, Fig. 7) have also been depicted⁴. One necklace composed of three strings containing rows of beads or pearls with a lotus-shaped pendant and with a pearl as a lotus bud (PL. VI, Fig. 8) is shown in the sculptures⁵.

Broad necklace completely studded with pearls and precious stones covering the whole chest called graiveyaka (PL. VI, Fig. 9) is shown worn by Śiva in the līngōdbhava image in the Pachchhala Somēśvara temple at Panagallu⁶. We also come across in the sculptures heavy ornamental necklaces. They are shown composed of several strings of pearls and decorative tablets (phalakas) with intricate ornamentation and with pearl tassels forming

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1. PL. XI, Fig. 3 & Waheed Khan, op.cit., Figs. 1, 6, 20(a) & Fig. 21.
 2. PL. XII, Fig. 2.
 3. B. Rajendraprasad, Temple Sculpture of Andhra Pradesh, Hyderabad, 1978, Fig. 12.
 4. PL. XIII, Fig. 2.
 5. Waheed Khan, op.cit., Fig. 27.
 6. Rajendraprasad, op.cit., Fig. 19.

semi-circular drops¹. Another such necklace is that with a close-knit row of square pendants and the bottom-most with mango-shaped pendants (PL. VI, Fig. 10) with decorative work which covers the entire chest². Long necklaces hanging low over the chest, some times reaching even upto navel is made of one row³ and even of more rows⁴ of precious stone beads. It is running parallel to each other between which ran a string of twisted wire which held the beads or pearls in position. Some times these had pendants⁵.

Channavira (PL. VI, Fig. 12) is another type of ornament we came across in the sculptures⁶. It is an ornament "made of two chain like objects worn crosswise on the torso, one in the upavita and the other in the pracinavita fashion with a flat disc placed on their junction near the centre of the chest"⁷. We come across different types of yajñōpavita (holy thread). Yājñōpavita

1. C. Sivaramamurti, Nolamba Sculpture, Madras, 1964, PL. I.
2. Ibid., PL. V.
3. PL. XXIII, Fig. 4.
4. PL. XXII, Fig. 1 & Rajendraprasad, op.cit., Fig. 24.
5. PL. XX, Fig. 1.
6. PL. XVI, Fig. 1 & M. Rama Rao, Saivite Deities of Andhra Pradesh, Tirupati, 1966, PL. XV, Fig. 1.
7. Banerjea, op.cit., P. 291.

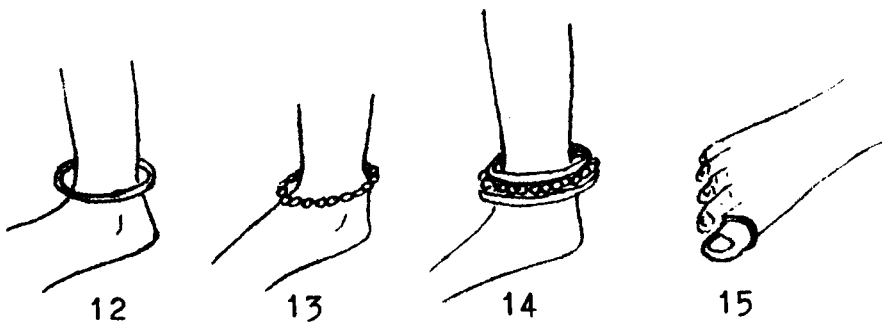
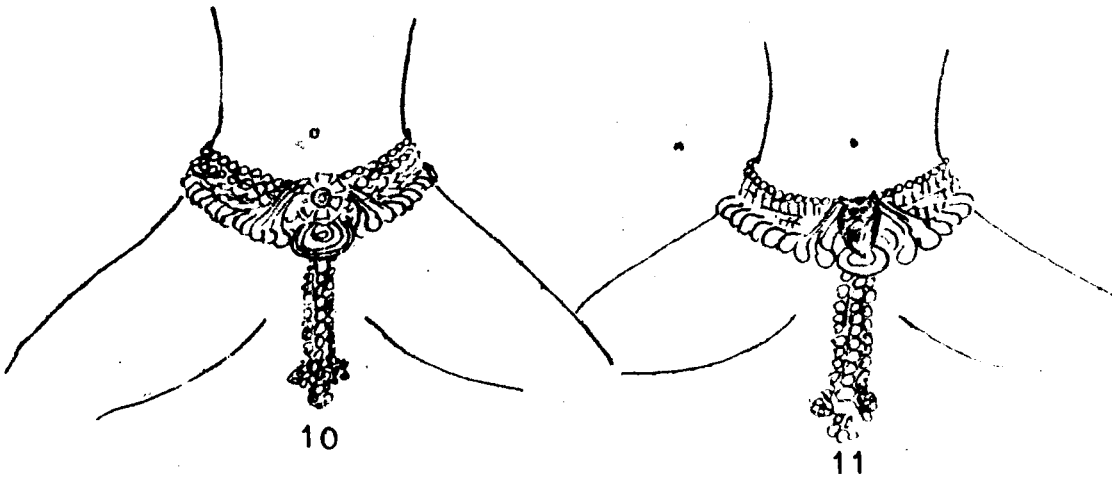
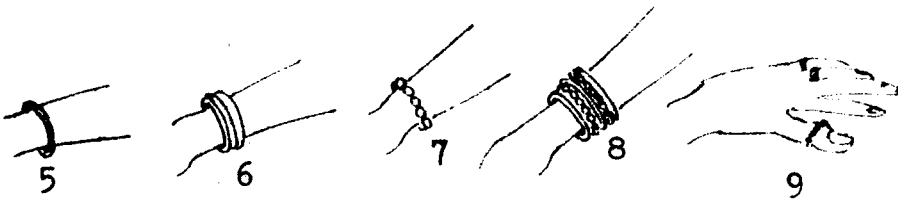
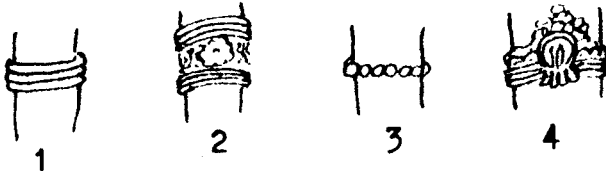
in the sculptures of the Eastern Chālukyan dvārapālas is composed of strings of elongate bells¹ and of half-blown lotuses and lilies between the pearls of which are fabulously large spheroid pearls². The yajñōpavīta in the in the sculpture of Śiva is shown in the normal way when it is generally shorter as a thin ribbon shaped band divided into three strands³. The yajñōpavītas are some times composed of pearls and precious jewels⁴.

Armlets, Bracelets and Rings

There are special circular ornaments to wear on the upper part of the arm which are called keyūras. Keyūras of pliable bar of gold bent round the arm appear simplest⁵. Some times a circular design of pearls studded in it are used⁶. The keyūras with strings of beads or precious stones are shown in the sculptures⁷. The keyūra on the arm of Ganesa at Bikkavolu is of the early type in the form of anantā type coiled round the arm⁸.

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1. Sivaramamurti, op.cit., Fig. 15.
 2. Ibid., Fig. 16.
 3. PL. XIII, Fig. 2.
 4. Waheed Khan, op.cit., Fig. 29.
 5. Ibid., Fig. 5.
 6. Ibid., Fig. 12.
 7. Ibid., Fig. 38 & 39.
 8. Sivaramamurti, op.cit., PL. XXI & Fig. 7.

PLATE VII



HAND, WAIST AND FOOT ORNAMENTS

Elaborate armlet with double makara head, separated by large circular gem crowned by five decorative spokes and with pearl tassels at intervals at the bottom is shown in the sculpture of Kālī of Nolamba¹. There are armlets decorated with beaded borders, circles with pearl pendants and floral design². Plain bracelets single³ (PL. VII, Fig. 5) or more⁴ (PL. VII, Fig. 6) adorn the wrists of men and women in the sculptures. Some times plain bracelets and strings of beads or precious stones alternatively decorate the wrists⁵ (PL. VII, Fig. 8). Finger-rings were undoubtedly used both by men and women in the society. We find finger rings depicted in some of the sculptures (PL. VII, Fig. 9).

Girdles

The girdles (mekhālas) have also been depicted in the Chālukyan sculptures. The girdle is not merely an object of decoration but it also keeps the lower garment in position like the modern belt. In the girdles with

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1. Sivaramamurti, op.cit., PL. VIII.
 2. Waheed Khan, op.cit., Fig. 19(a).
 3. PL. XI, Fig. 3, PL. XV, Fig. 3 & PL. XXV, Fig. 1.
 4. Rajendraprasad, op.cit., Fig. 21.
 5. Sivaramamurti, op.cit., PL. I.

simhalalata buckle (PL. VII, Fig. 11) have commonly been depicted in the sculptures¹. Some times one or more girdles with lotus shaped pendants (PL. VII, Fig. 10) at the centre adorn the waist². We also find depiction of elaborate girdles from which jewelled strands with pendants are shown hanging on the thighs forming suspended loops³.

Anklets and Toe-Rings

Both gods and goddesses have been shown wearing anklets in the sculptures and some times they are dispensed with. They appear to be composed of pliable bars of gold bent round the ankle⁴ (PL. VII, Fig. 12) or they are composed of beaded strings⁵ (PL. VII, Fig. 13). Some times both alternatively adorn the anklets⁶ (PL. VII, Fig. 14). Toe-rings (PL. VII, Fig. 15)⁷ though were known but have rarely been depicted.

1. PL. XII, Fig. 1.

2. Waheed Khan, op.cit., Fig. 19.

3. PL. XXII, Fig. 1.

4. PL. XI, Fig. 3.

5. PL. XXV, Fig. 3 and PL. XVII, Figs. 1 & 4.

6. Sivaramamurti, op.cit., PL. I.

7. Ibid., PL. I

Musical Instruments

Only a few sculptures of the Chālukyan period depict the musical instruments. However the epigraphical evidences reveal that rulers of the Eastern Chālukyan dynasty extended patronage to the musicians and dancers¹. The sculptures of their period lying at Jammidoddi in Vijayawada and some of the sculptures on the pillars of Nalamba temples depict the musical instruments. These musical instruments may be classified into three categories: those having strings, those played by mouth and those played by percussing.

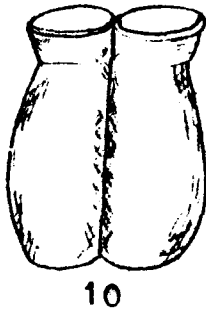
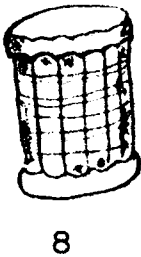
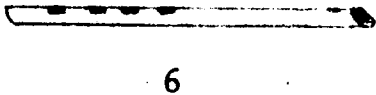
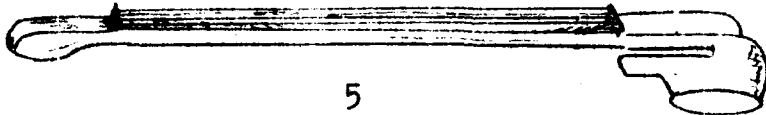
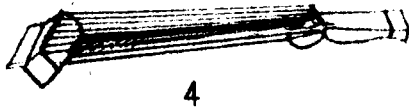
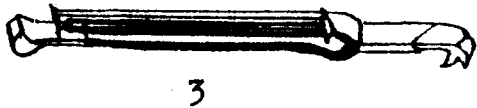
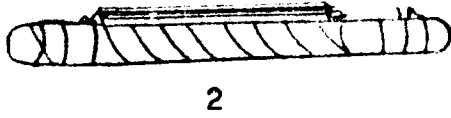
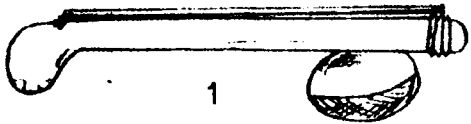
Vīnā

In the sculptures both men and women are depicted with vīnā. It is very difficult to find out the number of strings of the instrument from the sculptures. The sculptures depict five types of vīnā. While one type of vīnā (PL. VIII, Fig. 1) has a single gourd², the second type (PL. VIII, Fig. 2) has no gourd. These two types of vīnā are round in shape. The third and fourth varieties (PL. VIII, Figs. 3 and 4) though look similar they have

1. Bharati, (Telugu) November, 1948, P. 442.

2. PL. XV, Fig. 2.

PLATE VIII



MUSICAL INSTRUMENTS

minor difference¹. The fifth variety of vīṇā is a larger one (PL. VIII, Fig. 5)².

Flute

Only one sculpture³ of the Eastern Chālukyan period now lying at Jammidoddi depict a flute (PL. VIII, Fig. 6).

Conch

One conch (PL. VIII, Fig. 7) is depicted in the Nolamba sculpture⁴, which is being blown by in a scene.

Drum

We come across only three varieties of drums in the sculptures. One of these (PL. VIII, Fig. 8) of small size is depicted as being played on two sides⁵. The player hangs it on his neck with the help of a rope. Another drum almost of similar shape (PL. VIII, Fig. 9) depicted in the same sculpture is being played with one hand. The player holds the instrument with another hand.

1. PL. XV, Fig. 3.

2. C. Sivaramamurti, Nolamba Sculpture, Madras, 1964, PL. XVIII, Fig. b.

3. PL. XV, Fig. 3.

4. Sivaramamurti, op.cit., Fig. 6.

5. PL. XV, Figs. 2 and 3.

The third variety is known as urdhava drum (PL. VIII, Fig. 10). This type is generally depicted in the sculptures of Naṭarāja.

Cymbals

Two varieties of cymbals (PL. VIII, Fig. 11 and 12) are also shown in the same sculpture with minor differences.

Kolatan wooden rods

Another musical instruments depicted in the sculptures¹ lying in Jammidoddi are the small wooden rods meant for the Kolatan dance. These wooden rods are rhythmically struck with each other in accordance with the dance movement made by the dancers.

1. C. Sivaramamurti, Early Eastern Chalukyan Sculpture, Madras, 1957, PL. XIII, Fig. c.

Weapons

Different types of weapons are illustrated in the Chalukyan sculptures as traditional attributes of gods and goddesses. Andhradesa during this period witnessed many battles. Various Chiefs of different dynasties who held sway from time to time fought bitterly for supremacy. These wars were generally accompanied by plunder and destruction. Andhradesa particularly the kingdom of Vengi, became the scene for frequent battles between the Eastern Chālukyas and Rāstrakutas and later on Eastern Chālukyas and Cholas on one side and the Kalyani Chālukyas on the other side. Epigraphic records also testify the fact. It is very likely that the war weapons generally used in the battles during those days have been depicted in the contemporaneous sculptures. A brief account of these as carved out by the sculptures may provide some idea about them.

Bow

Throughout the ancient Indian period bow as the weapon par excellence used in the wars. The Indian military science got its name Dhanurveda after it. The proficiency in its use was the measure of a man's reputation as a warrior. According to Agnipurāna the bows were made

of metal, horn and wood¹. Kautilya² refers to the bows made of tala (Karmuka), chapa (Kodanda), bamboo (Druna) and bone or horn (Dhanus). Bows are depicted as weapons in the sculptures of Tripurāntaka, Narisimha, Mahishāsura-marddani etc. Long bow³ is shown in the sculpture of Manmatha⁴ of early Chālukyan period. Its length is slightly more than the height of the deity indicating that the bow was generally bigger than the height of the person, who used or wheilded it. The above mentioned bow is shown with a single curve. However there are bows with double curves and their length also varied. The strings of the bow were made of three substances, i.e., rattan (vamsa), hemp (baṅga) and hide (tvac)⁵.

Arrow

Arrow⁶ along with the bow is represented in the sculpture of Manmatha. It has a shaft of considerable length with an elongated triangular head with a sharp tip. Other arrow heads were broad, double pointed, circular

1. Cf. P.C. Chakravarti, The Art of War in Ancient India, Delhi, 1972, P. 153.

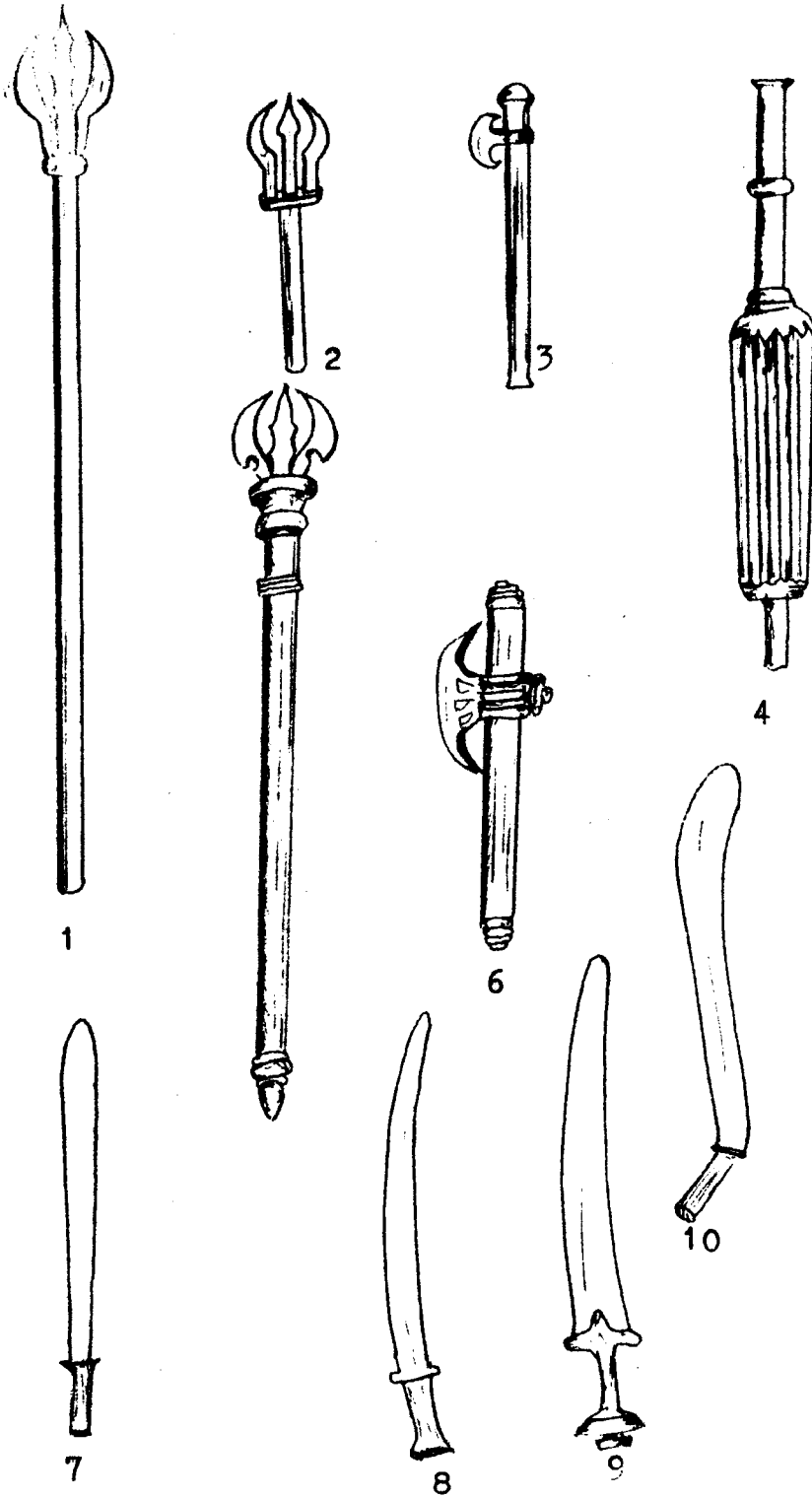
2. Cf. G.N. Pant, Studies in Indian Weapons and Warfare, New Delhi, 1970, P. 56.

3. PL. X, Fig. 3.

4. PL. XVI, Fig. 1.

5. Chakravarti, op.cit., P. 153.

6. PL. X, Fig. 4.



WEAPONS

and crescent shaped. Kautilya mentions that arrow heads were of metal, bone or wood¹. Bird feathers were often fixed with the arrows to ensure its proper flight. The ancient text Manasollasa refers to the use of burning arrows².

Sword

Next to bow was sword in popularity as well as in use in ancient India. It was the best suited weapon for close combat. Swords varied in size. Kautilya mentions their three varieties³ - 1. nistrimsa (provided with a crooked end), 2. asi-yasti (shaped like a staff) and 3. mandalagra (provided with a circular head). Chālukyan sculptures depict different types of swords. The image of Kāli⁴ holds a strigent sword⁵ with a sufficiently broad blade. It has a hilt to hold it firmly. Its blade at the bottom is about two inches wide and it ends with a triangular point. The second variety of sword⁶ has a hilt to hold it firmly and its blade is three inches wide at the

1. Chakravarti, op.cit., P. 157.

2. Ibid., P. 158.

3. Ibid., P. 162.

4. Md. Abdul Waheed Khan, Stone Sculpture in the Alampur Museum, Hyderabad, 1973, Fig. 82.

5. PL. IX, Fig. 7.

6. PL. IX, Fig. 8.

bottom and with its curve it narrows gradually ending with a triangular point. This variety of sword is shown in the hand of Mahishāsura-Marddani image¹. This type of sword seems to have been thick and heavy suitable to cut the animals quickly. The third variety of sword² is with a strong and heavy blade. The notable feature of the sword is its hilt which provides a good grip. Near the handle the blade is very wide and which gradually decreases towards a semi-circular point. This heavy sword perhaps was used for causing crushing blows. This type of sword is depicted in the sculpture of Mahishāsura-marddani³. The fourth variety of sword⁴ has a common hilt but its blade has two bends. The lower half part has uniform width and is bent towards left and the upper half part of it bends towards right with broad semi-circular point. The swords of this type were meant for thrusting. The image of Virabhadra is shown holding this type of sword⁵.

Trident

Trident was essentially a weapon not of war but

1. Waheed Khan, op.cit., Fig. 56.
2. PL. IX, Fig. 9.
3. Waheed Khan, op.cit., Fig. 40.
4. PL. IX, Fig. 10.
5. Waheed Khan, op.cit., Fig. 65.

one which could be used in times of exigency. It has been associated with Śaivism and Śakti cults. Invariably all the sculptures of Śiva and Śakti particularly those of Mahishāsura-marddani are shown carrying trident (trisūla). It consists of a long staff with three prolonged blades at the top. Different types of tridents are shown in the sculptures of the Chalukyan period. In the image of Gajāsurasamhāra¹, Śiva thrusts trisūla² into the head of elephant demon. The trident carried by Siva has a long staff almost of human height. The diameter of the shaft seems two inches. The hilt of the trident has four iron balls at intervals of unequal size each being smaller than the proceeding one. It has triangular sharp end. The trident in all probability was made of iron and the heavy iron balls were meant to hit the enemy. The top of the trident has a horizontal adjunct from which projects three crescent shaped blades having sharp ends. The second type of trident³ is shown in the sculpture depicting Mahishāsura-marddani⁴. It is almost similar to that described above. Though it is also very long but it has no hilt and the diameter of its shaft appears bigger being three inches.

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1. PL. XVII, Fig. 2.
 2. PL. X, Fig. 5.
 3. PL. IX, Fig. 1.
 4. PL. XXV, Fig. 1.

The two side blades are semi-circular with sharp ends. The central blade is slightly longer. The middle of it is crescent shaped and it ends with a sharp triangular point. The third type of trident¹ is depicted in an image of Natarāja². It has also a long shaft and of more than three inches. Its hilt is denoted by a circle having a projection like lotus bud. The top of the trident is circular from which three blades project. All the three blades are crescent shaped but the central blade also has a triangular sharp end. The fourth variety of trident³ is very small in size hardly of an arm's length without any hilt. Its top has a horizontal bar from which the three blades project. While the two side blades have sharp semi-curves the central blade has a triangular end. This type of trident is shown in the sculpture of Śiva⁴. The fifth variety of trident⁵ also has small shaft with very crude blades. This is depicted in the sculpture of Natarāja⁶.

The Battle-axe

The battle-axe or parasu was generally

1. PL. IX, Fig. 5.
2. Waheed Khan, op.cit., Fig. 19.
3. PL. X, Fig. 7.
4. PL. XXV, Fig. 4.
5. PL. X, Fig. 7.
6. PL. XXIII, Fig. 3.

(wielded by the nobility¹ and is rarely depicted in the sculptures. The battle-axe² shown in the sculpture of Liṅgodbhava³ has a small shaft of an arm's length with a crescent-shaped blade attached towards the upper end. The second battle-axe⁴ depicted in a sculpture of Naṭarāja⁵ is almost of the same length as above having three inches diameter. The crescent shaped blade attached at the upper end of the shaft looks much heavier and there is a metallic ring near the other end to prevent it from slipping.

Club

The club or mace commonly known as gadā is one of the deadliest weapons of Ancient India for close combat. It was very popular weapon during the Mahābhārata times. It was the weapon and only a few who possessed necessary physical power could handle it. However it is most primitive weapon⁶. Both wood and iron were used in making. According to Mahabharata generally it was made of iron⁷. In the Chalukyan sculptures the images of dvarapālas are

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1. Chakravarti, op.cit., P. 170.
 2. PL. XXVII, Fig. 3.
 3. PL. XXVII, Fig. 3.
 4. PL. IX, Fig. 6,
 5. Waheed Khan, op.cit., Fig. 19.
 6. Chakravarti, op.cit., P. 168.
 7. Ibid., P. 169.



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invariably shown carrying the clubs. It is also an attribute of Vishnu. Generally the foot soldiers used clubs in the war. However mounted soldiers (on horse or elephant) also used it though occasionally. Different types of clubs are depicted in the sculptures of the Chālukyan period. One variety of club¹ is shown in an image of dvārpāla² in the Padmabrahmā temple at Alampur. This weapon has a long thick stick to hold it comfortably. The head is very lengthy having sharp blades projecting around it. The second variety of the club³ is shown in the hand of an image of Vishnu⁴. The shaft is thinner in the beginning and gradually becomes thicker towards the head which is round in shape having a big fluted knob. The third variety of club⁵ is shown in the image of dvārapāla⁶, who holds it as a weapon. It is roundish in shape with slightly bigger top. There are four metallic rings at equal intervals. The fourth variety of mace⁷ appears very heavy. It is shown carried by a dvārapāla⁸. Its egg shaped head looks

1. PL. IX, Fig. 4.

2. P.R. Ramachandra Rao, Alampur, Hyderabad, 1977, Fig. 50.

3. PL. X, Fig. 1.

4. PL. XIV, Fig. 2.

5. PL. X, Fig. 2.

6. PL. XIV, Fig. 4.

7. PL. X, Fig. 6.

8. PL. XII, Fig. 1.

very heavy having a metal (iron ?) band in the middle part of the head and two fluted knots at the top end. The metal ring makes the weapon heavier and its blow fatal. The fifth variety of it¹ is shown in the sculpture depicting Lakulīśa². Its head is shaped like a big lotus bud with metallic rings.

1. PL. X, Fig. 8.

2. PL. XXIV, Fig. 3.

Jainism

The establishment of the Eastern Chālukyan kingdom of Vengi in AD 624¹ opens a new and glorious phase in the history of Jainism in Andhra. In AD 609 Pulakesin II conquered Vengi and installed his younger brother Kubjavishnuvardhana as the ruler of Vengi. But the Eastern Chālukyan rule was limited to the coastal districts. The regions of Rayalasima and Telingana were included in the empire of Western Chālukyas of Badami, Later Chālukyas of Kalyāni and the Chālukyas of Lēmūlavada.

The rulers of the Chālukyan dynasty, though ardent followers of Brahminical religion showed equal patronage to Jainism. The Jain monks were very active and they had made a serious attempt to bring the whole country under the influence of their religion. The deserted images met within the ruined village sites all over the Andhradesa show that Jain settlements were numerous and an appreciable section of the people paid homage to the Arhats and the Tirthankaras². This fact is also corroborated by the epigraphical evidence. Several inscriptions of the Eastern Chalukyan monarchs and their subjects record the

1. N. Venkatramannayya, The Chalukyas of Vengi, Madras, 1950, P. 54.

2. Bharti, June, 1943, P. 566.

construction of basadies as well as register the gift of lands and money for their maintenance¹.

Ganjam district has also yielded enough evidence though at present it is included in state of Orissa, once constituted the northern frontier of Andhradesa. At Matali near Goomsar hills of this region several Jain sculptures have been noticed. Rock-cut figures of Jain Tirthankaras have also been discovered on the Sangamēśvara hill at Sailada².

The village Rāmatīrtham at a distance of about 8 miles to the north east of Vijayanagaram in the district of Srikakulam was considered to be a sacred place for Jains. At Rāmatīrtham there are three hills touching each

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1. Robert Sewell travelled the whole of Andhra region of the erstwhile Madras Presidency and gave a detailed list of Jain Padus and Jain sculptures in his work Antiquarian Remains in the Presidency of Madras, vol. 1 (Madras, 1882). In Andhra Pradesh the Jain settlements are called Padus. The word Padu means a ruined (village). It was after the Veera-Saivism and Veera Vaishnavism persecution that Jain settlements got ruined and became Padus. Ex. Danavulapadu, Kanupartipadu Nagulapadu etc.
 2. P.B. Desai, Jainism in South India and Some Jain Epigraphs, Sholapur, 1957, P. 3.

other known locally as Rāmakonda, Gurubhaktakonda and Durgakonda. At Ramakonda¹ there is a slab broken into two pieces with a seated Jain Tirthankara figure in meditative pose. Though broken into two the figure is otherwise complete. The makara mark depicted in the pedestal of the image indicates that the figure represents the ninth Tirthankara Savidhinātha or Pushpadanta. There are a number of other Jain images situated on the various parts of the hill. On Gurubhaktakonda there are Jain images and inscriptions giving evidences about the gifts that were given to Jains. Here is one Jain figure² which was established by one Prammisetti of Chandavolu. The symbol carved under his seat is not clear though it looks like a conch indicating that the figure is that of Neminatha. There is a panavatta under this Tirthankara serving to collect the sacred water when the lord is given a bath or abhisheka. This means an advancement in the ritual of the Jains. The inscription³ which gives information about the installation of this Tirthankara by Premmisetti a Jain sravaka belongs to the region of Eastern Chalukyan king Vimalāditya (AD 1011 to 1022). Vimaladitya had Jain affiliations. His religious teacher

1. Arch. Sur. An. Rep. 1910-11, PP. 78-87 & PL. XLIII Figs. 3 to 8.

2. Gopalkrishnamurti, op.cit., PL. IV, Fig. 13 b.

3. An. Rep. Son. Ind. Ep. For 1917, No. 83 of Appendix c & An. Rep. Son. Ind. Ep. for 1918, P. 109.

was Trikālayogi Siddhāntadēva¹. It is evident from the inscription that the king had become a convert to the Jain faith and had a Jain teacher as his spiritual guide. Secondly the record testifies to the eminence of Rāmātirtham as a sacred resort of the Jain religion. Trikālayogi Siddhāntadēva visited Rāmātirtham and stayed there for a considerable time. Trikālayogi Siddhāntadēva belonged to the desigana and was a Digambara². His visit to Rāmātirtham perhaps initiated the carving of naked Jain images.

A Jain image³ in Kāyotsarga posture, six feet high and half burried, was found at Dharmavaram in the Vizagpatnam district locally known as Sanyasi Ayya; it is worshipped by women desirous of progeny. In the same district at Maraturu near Anakapalli Jain images are found⁴. Jain temples have been noticed in the villages of Jayati and Mamidivada and Jain images are found in Machavaram, Peddamarru, Tatipaka and in Nandapuram⁵.

Many villages of East and West Godavari district

1. Bharti, June 1943, PP. 572-573.
2. Gopalakrishnamurty, op.cit., P. 48.
3. Desai, Op.Cit., P. 16.
4. Sewell, op.cit., P. 16.
5. Gopalakrishnamurty, op.cit., P. 23.

are with a number of old Jain temples and images scattered every where. Bikkavolu was once a centre of Jainism. Śilāmahādevī, the daughter of Amoghavarsha, who was married to Kali-Vishnuvardhana, the Eastern Chālukyan king, constructed a Jain temple at Bikkavolu. The Madras Government Museum has a sculpture of Vardhamana² obtained from Bikkavolu. There is a image of Pārśvanātha from Godavari district in the same museum which belong to 10 c AD. The sculpture of Pārśvanātha is seated in Padmasana under a seven hooded serpent with a chamara bearers on either side³. At aryavataṃ an image of Vardhamāna has been found⁴. Perhaps this is the only Jain figure allowed to stay in that Jain village. In the villages of Sila and Vegayannapeta⁵ near Drākshārāna Jain images have been reported. At Jalluru⁶, Kajuluru⁷ and Pittapuram⁸ Jain male and female images are found. Again at Kakinada⁹, the head quarters of East Godavari district, Jain images are frequently encountered with at various places. At

1. Gopalakrishnamurty, op.cit., P. 23.

2. PL. XII, Fig. 1.

3. PL. XXI, Fig. 1.

4. Gopalakrishnamurty, op.cit., PL. I, Fig. 5.

5. Sewell, op.cit., P. 32.

6. Ibid., PL. I, Fig. 3; PL. IV, Fig. 12; & PL. IX, Fig. 23.

7. Ibid., PL. V, Fig. 20.

8. Ibid., PL. XXI, Fig. 45a, & 45b.

9. Ibid. PL. I, Fig. 3 & PL. IX, Fig. 23.

Jalluru local red sand stone was used to carve the sculptures. Here an image of Tirthankara¹ has been carved out with his simhasana, lions, elephants, the pillow, chauri-bearers with whisks, the oval prabha as a short bun. The dimensions of the stone did not allow the sculptor to show the lion symbols below the seat or work out three separate umbrellas from the bun like mass indicating them.

Peddaminiriam of west Godavari district had Jain establishments. Here there is a four feet high Jain figure². The knees of the Tirthankara are not at the same level as the sitting part of his body, and the palms of the hands though intended to be together are clearly separate. The back plate (parikara) are retained. The absence of the parasol and prabha show that this figure was intended not to be druvabera but to be used only for bathing ceremonies.

Kanchumarru of the west Godavari district during the times of the Eastern Chalukyan king Ammaraja II became a meeting place for Jains. At Kanchumarru there was a Jain temple called "Sarvalokashraya Jinabhavana". Ammaraja at the instance of his queen Chamekamba of the Pattavardhika lineage donated a village Kalachumbarru

1. Sewell, op.cit., PL. IV, Fig. 12.

2. Gopalakrishnamurty, op.cit., PL. V, Fig. 19.

through a copper plate inscription¹. The inscription is record of the Eastern Chalukyan king Ammaraja II otherwise called Vijayaditya IV. It registers the grant of a village named Kaluchumbarra in the Attilinandu vishaya (modern Attili of West Godavari district) to a Jain teacher named Arhanandin belonging to Valahari gana and the Addakali Gachchha for the purpose of repairs to the charitable dining hall of a Jain temple, called "Sarvalokashraya-Jinabhavana". The Jain images found in the west Godavari district bear testimony to the popularity it attained in that region during the reign of Eastern Chālukyas of Vengi.

Vijayawada, the main town of the Krishna district was the main centre for Jainism during the period of Eastern Chalukyas of Vengi. Nedumbivasadi² was the major Jain establishment of Vijayawada. It seems a party of Jain monks who heard that the Chalukyan king Pulkesin II³ after conquering Vengi had installed his younger brother as its ruler and who also knew that Ayyanamahadevi wife of the king Kubja-Vishnuvardhana had a leaning towards Jainism proceeded to Andhradesa to establish a Jain matha

1. Ep. Ind. vol. VII, PP. 179-191.

2. An. Rep. Sen. Ind. Ep. 1916-1917, C.P. No. 9.

3. Ravikirti court poet of Pulkesin II built the famous Meguti Jain temple at Aihole

through her. She built a Jain temple known as Nedumbivasadi granted the village Mushinikonda for the upkeepment of Nedumbivasadi. But due to some unknown reasons the village of Musinikonda got out of the control of the Nedumbivasadi of Vijayawada. In the time of Vishnuvardhana III, the then heads of the matha approached him for a copper plate grant and got it. The grant known as the Mushinikonda Grant¹ of Eastern Chalukyan king Vishnuvardhana III consists of four copper plates. It records the earlier grant of the village Mushinikonda to a Jain teacher Kalibhadracharya. Ayyanamahadevi the wife of Kubja-Vishnuvardhana was the donor of the grant. Nedumbivasadi was perhaps a Śvetāmbara establishment² since Śvetāmbaras favoured the ladies in their religious pursuits. Most probably all the Jain sculptures of the Chālukyan period installed in Vijayawada were destroyed. But many places around Vijayawada possess the Jain antiquities. On the hill adjoining Mogalrajapuram there exists a sculpture which might probably be a Jain one. To the west of Gudiwada lies a fine Jain statue³ most probably Pārśvanātha in a excellent state of preservation Jain remains have been noticed at Pondugula⁴ on

1. Q.J.A.H.R.S. vol. XIV, P. 42.

2. Gopalakrishnamurty, op.cit., P. 20.

3. Sewell, op.cit., P. 52; Gopalakrishnamurty, op.cit. PL. XII, Fig. 27.

4. Sewell, op.cit., P. 52.

the banks of the river Krishna. Tadikonda¹ contains an old Jain temple with Jain sculptures deposited in the temple. The courtyard of Siva temple at Chebrolu² contains three figures of Jain Tīrthankaras.

The greatest benefactor of Jainism among the Eastern Chālukyan kings is Ammarāja II. Even though he was a Paramamahēśwara he patronised Jain institutions. One interesting point about his Jain grants is that they were made at the request of others. His first grant is known from the Kaluchumbarru plates and it was made at the request of his favourite wife Chamekamba the Pattavardhani family (already referred). The second was the Maliyampundi grant³ to the Katakabharana Jinalaya built by Durgaraja, great grandson of Panduranga⁴ the famous general of Gunaga Vijayaditya. The grant was the small village of Maliyapundi on the northern side of Dharmapuri (Dharmavaram) to the south of which the Jinalaya was situated. Durgaraja constructed this "very charming excellent temple of Jina (Jinalaya), an abode of merit and marked with the auspicious name of Katakabharana⁵ on

1. Desai, op.cit., P. 16.

2. Ibid.

3. Ep. Ind. vol. IX, PP. 47-56

4. Ibid.

5. Ibid.

the southern side of Dharmapuri. The chief priest of the Jinalaya was Sri Mandiradevamunni of the Yapaniya Shangha who observed great austerities and had the power of working miracles. The construction of a temple naturally was valuable addition at the place. Dharmapuri which is now known as Dharmavaram of Ongole Taluk to-day has Jain temples and a number of Jain images including that of Tīrthankaras. A number of stone figures once worshipped by Jains are now lying scattered there. A Parśva-nātha image has the hoods of the serpent over its head. A grey stone Tīrthankara is in the ardhapadmāsana in sitting posture. Another sculpture found in the village is carved seated with two chauri-bearers standing on either side but without lions. There are three bands above his head representing the triple umbrella. At Dharmavaram they carved twenty four Tīrthankaras, six on each side of a four sided pillar. The Jain sculpture found at Dharmavaram reveal the importance of the place in the Jain religion during that period.

The third grant of Ammaraja II is his Masulipatnam plates² which presents a bright picture of the Jain faith. The epigraph introduces a distinguished family of feuda-

1. Gopalakrishnamurty, op.cit., PL. VIII, Fig. 18a.

2. Ep. Ind. vol. XXIV, PP. 271-273.

tory chiefs who were devoted followers of the Jain doctrine and Jain teachers. They were Naravāhaṇa I and his family. Naravāhaṇa I who professed the Jain faith was an officer under Chālukya Bhima and as well as Ammarāja II. His eldest son was Melaparāja. He was the worshipper of Lord Jina. His wife Mendāmba was a zealous follower of Jain religion. Bhima and Naravāhaṇa II were born to them. They were feudatories of Ammarāja II. Like their forefathers they also ardently followed Jainism. They had a preceptor named Jayasēna who was proficient in Jain philosophy. He was a disciple of Chandrasena. Jayasēna was honoured by several orders of Jain ascetics and lay worshippers like sravakas, kshapanakas, kshullakas and ajjakas. At the instance of this respected teacher Bhima and Naravāhaṇa II constructed two Jain temples at Vijayawada. For the benefit of these temples Ammarāja granted the village of Peddagalipuram which is in Guntur district. Some of the places in Guntur district have Jain establishments. A village Munugoda¹ in Sathanapalli Taluk had a Jain temple known as Prithivitalaka. It belonged to the Svetambaras. Another village Terala in Palnad Taluk had a Jain temple known as Siddheswara temple².

1. An. Rep. Son. Ind. Epi. 1930, P. 6.

2. Ibid.

While Jainism was promoted in the coastal Andhra by the royal patronage of the Eastern Chālukyan kings in Rayalasima the cause was championed by the Rāshtrakutas and Chālykyas of Kalyāni and their subordinates. Amoghavarsa the Rāshtrakuta king who defeated Gunaga Vijayāditya was a Jain and became a overlord of entire Andhradesa. The Jain centres at Rāmatirtham, Bikkavolu received his patronage. The Jain sculptures from Danavulapadu, Pedatumbalam, Konakundla in the Royalasima area and Annakonda in Telingana also reveal this influence¹.

Danavalapadu is a small village on the left bank of the river Pennar in the Taluk of Jammalamadugu and in the Cuddapah district. Western Chālukyas ruled over the territory for about 200 years. Their art is represented by examples from an abandoned Jain temple at Danavulapadu which are now kept in the Jain gallery of the Madras Museum². Danavalapadu was a great centre of the Jain faith³. The village acquired the present name which means the residence of the Dānavas or Rākshasas probably was associated with the cruel practice of sallekhana. Archaeological Department of the Government of India in the year 1903 carried excavations and unearthed a large

1. Gopalakrishnamurty, op.cit., PP. 28-32.

2. F.H. Gravery and C. Sivaramamurty, Guide to Archaeological Galleries Madras, Museum, Madras, 1954, P. 27.

3. Desai, op.cit., P. 17.

number of remarkable antiquities of the Jain religion¹.

The excavations brought out an extensive paved court yard with three shrines standing in a line. The first of these shrines was built entirely by large sized bricks and housed a Tīrthankara carved in limestone, about 9' 7½" in height. The head was canopied with a hooded Naga. In front of the shrine there was an exquisitely sculptured white stone pedestal on a large circular base with Tīrthankaras seated on its sides. There was a yaksha standing on a lion on each side. The chief Tīrthankara had a five hooded Naga over the prabhā. The pedestal was crowned by a lotus and scroll ornaments and the circular base was sculptured with elephants and crocodiles as vahanas. The second shrine heavily ornamented and also housing a Tīrthankara was a later construction. Near the foundations of the third temple was a Panivattam with a seated female image with head broken and a standing Tīrthankara. A distinguishing feature of the remains was a number of sculptured panelled tombstones bearing seated Tīrthankaras. The remains of the three Jain temples are now protected monuments. The gigantic Tīrthankara continues to attract devotees and

1. Arch. Sun. Ind. An. Rep. 1905-1906, PP. 120-127.

admirers. The remaining Jain images were shifted from this place and kept in the Jain gallery of the Madras Museum¹. At Danavalapadu several colossal images of the Jinas would have been made though we have been able to see only a few. Tīrthankaras from Ādinātha down to Vardhamāna and their sasanadevis would have been made here.

The influence of Jainism was noteworthy especially at places like Peddatambalam in the Kurnool district². Several undated Jain inscriptions assigned on palaeographic grounds to the 13th century AD refer to the existence of a flourishing Jain community at this place³. At Peddatambalam many Jain sculptures are found lying around the village. A black stone polished Pārśvanātha⁴ was recently found buried underground and was installed in a small room. The Jina is provided with his yakshi, a crude Padmāvati holding a goad, noose and a fruit. She in standing pose has the hood of a snake above her head. A tomb-stone with the figures of a lady devotee in the centre and the figure of a Jina in the sitting posture with the triple umbrella above his head is found at

1. PL. XX, Fig. 2 and PL. XXI, Fig. 2.

2. A.P.D.G.K., P. 36.

3. Ibid.

4. Gopalakrishnamurty, op.cit., PL. XIV, Fig. 32.

Pedatambalam. The image of Kumbhanda¹ is endowed with a Kireetan, Kundalas, Haras, Yajnopavita, Kankanas, and Ansaparas.

Many places in Anantapur district were once strongholds of Jains. Nolamba Pallavas ruled this region having their capital at Injaru. Like their overlords Kalyāni Chālukyas, Nolamba Pallavas also extended patronage to Jainism. The village Kambadur was a centre of Jainism. Here three stepped pyramidal temples are found. One of them is a Jain temple² and faces the north. It has a garbhagriha and antarāta. In the front of the temple is a long pillared hall. Western Chālukyan style is adopted in the construction of this temple. The sculptures of Poornakumbhas and seated images of Tirthankaras are found at the entrance of the boundary (prakara) wall of this temple. An interesting panel of Jain sculpture has been noticed on the parapet wall of the Mallikarjuna temple. This panel³ shows at its top left corner worshippers reaching for a temple and a Digambara coming out of a Jain temple, wherein towards the right a standing Jain figure is installed. The next one to the right shows a lady visitor taking a vow, holding a Kalasa on her head.

1. Gopalakrishnamurty, op.cit., PL. XIV, Fig. 32 b.

2. Ibid., PL. XVI, Fig. 35 a.

3. Ibid., PL. XVI, Fig. 35 b.

The teacher who is administering the oath by lifting up his right hand, holds a pincha in the other hand to sweep the floor to avoid crushing small insects when sits. His accomplice uses the cover of his right hand to get over the delicacy of appearing nude before a lady. The lower left panel shows a monk and two nuns. The monk and one of the nuns hold pinchas in their right hands. These are all naked and so are undoubtedly not Svetambaras. The next panel shows three well dressed persons the left one being perhaps the lady in the top right frame who changed her mind after hearing the two Svetambaras and put on garment. The Digambara or naked sanyasi, holding a pincher in his left hand, is warning them (with his right hand) of the consequences of breaking a sacred vow. The top left pair and the bottom right pair suggest that this panel is perhaps the caricature, showing how transitory was the devotion of the commoners to Jain vows. This could be a Jain temple occupied by the Saivites. Another village of Agali in the Madaksira Taluk of the same district has a Jain temple bearing image of one of the Tirthankaras¹. Jain epigraphs are discovered at Penukonda, Tadiparti, Kottasivaram and Patasivaram of the same district². At Tadiparti there are two Jain

1. A.P.D.G.A., P. 819.

2. M.S. Ramaswami Ayyanger & B. Seshagiri Rao, Studies in South Indian Jainism, Madras, 1922, P. 34.

temples, one for Chandranatha, and the other for Pārśva-natha. Amarapuram¹ in the Madakasira Taluk was a centre of Jainism, with a number of basadis. Ruined temples and Jain images are found scattered around the village. During this period it seems the entire population of the Madakasira region followed Jainism. The villages Hemavati, Amarapuram, Sivaram, Thammadahalli and Ratnagiri of Madakasira Taluk became prominent centres of Jainism. Even now these villages are with full of Jain images and temples.

Jainism in Telingana region enjoyed a glorious period under the Later Chālukyas. During their rule many Jain establishments received patronage from the Chālukyan princes and their vassals. Bairampalli, Kolanupaka, Pedakadunur, Tegarakuntla, Bodan, Hijili, Pudur became prosperous Jain Tirthankaras.

Vikramāditya V, the Kalyāni Chālukyan king was a great patron of Jainism. A Jain inscription² belonging to his period informs that a person by name Padmanabhayya gave a land gift to a Jain temple in Chilakuru. Vikramāditya VI who succeeded him was most famous among all the

1. A.P.D.G.A., PP. 820-821.

2. Ep. An. vol. II, PP. 50-51.

kings of Kalyāni Chālukyas in extending patronage to Jainism. During his rule Kolanupaka, Banajipeta and Tegurukonda became prominent as Jain pilgrimage centres.

The successors of Vikramaditya VI including Somēśvara II followed Jainism and gave patronage to it. A Jain inscription of his period tells about the construction of a Jain temple in Gangapuram of Mahabubnagar district by one Bommisetti¹. A number of Jain images are found scattered around the village Gangapuram and it was popular with Jains².

Pudur near Godwal in the Mahabubnagar district was another centre for Jainism. It also came into prominence during the period of Kalyāni Chālukyas. In the region of Tribhuvanamalla Vikramāditya (AD 1076-1126) his vassal by name Hallakarasu donated cultivable land to a Jain priest named Kanakasena Bhattaraka of the Pallavan-Jinalaya³. In our times there are only a few Jain antiquities in Pudur⁴. Scattered Jain sculptures near Mallikarjuna temple are (i) a Jina sitting in the dhyana posture

1. Ep. An. vol. IV, PP. 49-53.

2. M. Radhakrishna Sarma, Telingana temples, Hyderabad, 1972, PP. 77-78.

3. T. Ins. (Telugu), P. 128.

4. J.A.H.R.S., vol. VIII, Parts 2,3; PP. 195-198.

with seven hooded cobra above his head, (ii) a broken Jina figure exquisitely carved, (iii) Jina image without cobra hood above the head. Some Jain images are also near Vīrabhadra and Kesava temples. The images¹ of Vardhamana, Parsvanatha, Kumbhanda and a Jain temple² at Pudur reveal the fact that once during the time of Kalyāni Chālukyas it was a great centre of Jainism.

Potlacheruva (modern Patancherru) sixteen miles to the west of Hyderabad was a strong hold of Jainism. During the reign of Jayasimha II the present Patancherru became a famous Jain centre. Two Jain inscriptions of Jayasimha II are found in Andhra Pradesh and they are now kept in Hyderabad Museum. According to one inscription in the year 1027 AD in the reign of Jayasimha II, Basaveji a sympathiser of Jainism built a Jain temple. According to another inscription found at Saidapuram in Bhuvangiri Taluk of Nalgonda district, Jayasimha II made Pantacharru as his temporary abode and gave gifts to the Budhasena Jinālaya and to the Vaidyārataṅkara Jinālaya at the request of Aggalayya, a famous physician. According to one tradition the modern Patancherru was

1. Gopalakrishnamurty, op.cit., PL. XIV, Figs. 33a & 33b; PL. XV Fig. 33d.

2. Ibid., PL. XV, Fig. 33c.

once a flourishing centre of Jain Pilgrimage with more than five hundred Jain temples¹. Even now many scattered images of Jain Tīrthankaras are found around the village. Recently the Archaeological Department conducted excavations and has taken away most of the Jain images and kept them in the museum at Hyderabad². Some of the images of Jain Tīrthankaras brought from Patancherru and kept in Golkonda museum in Hyderabad includes an impressive fourteen feet standing figure of Parsvanatha³ in black-stone. Another noteworthy find is a head of a Jina.

Bodan⁴ in the Nizamabad district was a famous centre of Jainism. It had once many Jain temples and shrines. The sculpture of Bahubali which is taller than the one at Sravanabelgola still attracts the people from all parts of the country. Sculptures of Gomata were made at Badan. There was a sort of movement for carving tall standing Jain Figures like Gomata in the Kayotsarga position at several Jain centres near Badan. Some of the inscriptions found at Bodan provide information about the construction of Jain temples as well as about the Jain teachers who attained Nirvana there⁵. Some Jain

1. Bharti, October, 1978, P. 34.

2. Radhakrishna Sarma, op.cit., PP. 61-63.

3. Gopalakrishnamurty, op.cit., PL. IX, Fig. 25 c.

4. A.P.D.G.N., P. 224.

5. A.P. Govt. Rep. on Ep., 1966, P. 67.

images are also found scattered here all over the place. All these indicate that Bodan was once a centre of Jainism.

Kolanupaka in the Nalgonda district is a centre of pilgrimage for Jains even to-day. A Jain temple of the Chalukyan times was renovated recently. This attracts Jains even to-day from all parts of India for worship. The temple belongs to the Svetambara sect. The main deity of the temple is Vrshabhadeva. However, following nine images of other Tirthankaras are also kept here.

1. Sri Abhinandan, 2. Suparsvanatha, 3. Chandrabrabha, 4. Mahavira, 5. Neminatha, 6. Parsvanatha, 7. Santhinatha, 8. Seetalnatha and 9. Anantanatha. Some of the inscriptions of the Kalyāni Chālukyas found at Kolanupaka inform us about the construction of a Jain temple at Kolanupaka¹. Kumara Tailapa of the western Chalukyas constructed a Jain temple here². The local museum houses two figures of Jinas³.

Alladurg⁴ in the Medak district was also a centre of Jainism during the period of Kalyāni Chālukyas. Alla-

1. A.P. Govt. Rep. on Ep. 1965, PP. 61-62.

2. Gopalakrishnamurty, op.cit., P. 62.

3. N. Ramakantam, Kolanupaka Puravastu Pradarsana Sala, (in Telugu), Hyderabad, 1976, Fig. 11.

4. Radhakrishna Sarma, op.cit., PP. 89-90.

durg had Baddega Jinālaya, Kirtivilāsa Santinatha Jinālaya and Cillesvara Jinālaya. The existence of these temples here show that Jainism flourished there. An inscription found at Alladurg on a pillar in the mandapa of Betala temple during the reign of Tribhuvanamalla Vikramāditya VI records a gift of land for feeding the ascetics of Kirtivilasa Santinatha Jinālaya¹.

Warangal and Hanumakonda were once the centres for Jainism. The Padmākshi temple² at the Hanumakonda was once a Jain temple. Round the Padmākshi temple there are a number of natural caves, i.e., recesses under huge boulders which served as residence for the Jain monks. The temple was later converted into a Hindu temple during the times of Kakatiyas. The shrine of the Padmākshi temple actually consists of a naked Tīrthankara in the Kayotsarga with his Yaksha and Yakshi sitting on either side³. In addition to these there are other images of Tīrthankaras and Yakshis. Jain sculptures and inscriptions are found around Hanumakonda. The inscriptions found in Warangal district belonging to the period of Chālukyas of Kalyāni provide much information about the construction of Jain temples and the installa-

1. A.P. Govt. Rep. on Ep., 1966, P. 58.

2. Gopalakrishnamurty, op.cit., P. 27.

2. Ibid., PL. III, Fig. 11b & PL. III, Fig. 11c.

tion of Jain images¹.

Vēmulavāda in the Karimnagar district under the Chalukyas of Lemulavada became an important centre of Jainism. During the period of Arikesari II (930-955) it also became a seat of learning. Pampa a great Kannada poet composed Vikramarjuna Vijayam and Ādipurana narrating the story of the first Tīrthankara Ādinātha. Jinavallabha² was a younger brother of Pampa. Jinavallabha like his elder brother Pampa was a Jain by faith. Their father abandoned his ancestral Brahminic religion and embraced Jainism. Consequently the Jain doctrine influenced the minds of his sons too. Jinavallabha like Pampa was of the lineage of Kondakunda of the Digambara sect and was devoted to the construction of a temple of Jina. He installed the images of his family deities like Ādyānta (the first and the last) Jinas, Chakreśvari and other Jain divinities. The fact is further corroborated by an inscription³ of the time of Arikesari II. This tells us that Jinavallabha installed the images of the first and the last Jain Tīrthankaras, constructed a basadi called Tribhuvanatilaka, dug a tank called Kavitagunarnava, and

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1. A.P. Govt. Rep. on Ep., 1965, PP. 71-77 & 1966, PP. 69-70.
 2. Ep. An., vol. II, P. 22.
 3. A.P. Govt. Rep. on Ep., 1966, P. 91.

laid a garden named Madanavitasa. Beddega was the son of Arikesari II. He constructed a big Jain temple at Vemulavada and named it Subhadama Jinālaya¹. His son Arikesari III donated a village to a Jain teacher Somadevasuri the author of Yaśastillaka. Epigraphical evidences confirm only one temple and it is surprising to see to-day at Vēmūlavāda many Jain sculpture including the images of Jain Tīrthankaras scattered everywhere at Vēmūlavāda. Now in Vēmūlavāda the images of Pārśvanātha, Vardhamāna, Gomateśwara are found lying by the side of the temple of Rājarājēśwara. There are a number of Jain sculptures around the tank near Rājarājēśwara temple. At the entrance of the main temple and at the entrance of the sanctum Jain images are found lying. On the basis of these finds one can postulate that the present Rājarājēśwara temple was once a Jain temple. The walls of some other temples like Vēnugōpāla and Bhimēśwara in Vemulavada have Jain images. This undoubtedly demonstrates that Vemulavada had been a prominent Jain centre during the period of Chālūkyas of Lemulavada.

Thus Jainism received help and patronage from different families of the Chālūkyas who ruled Andhradesa. The various Jain sculptures and extant remains of Jain

1. A.P. Govt. Rep. on Ep., 1966, P. 45.

temples which are found in all most all parts of Andhra Pradesh amply testify that during Chālukyan rule (AD 700-1200) Jainism had a flourishing period in the entire Andhra Pradesh.

The fall of the Western Chālukyan dynasty appears to have sealed the fate of Jainism in Andhradesa. Simultaneously the Virasaivite movement was launched vigorously and a campaign of persecution against the Jains also started. The Saivite literature in Telugu and the local records known as village Kaifiyats contain accounts of the Jain-Saivite conflict and the final destruction of the former. The sculpture from Pudur¹ bears testimony to the destruction of Jains by the Vira-Saivites. The sculpture depicts the theme in three rows. The first row consists of (i) an image of Jina with one fly whisk bearer on either side and a Śiva linga on a pedestal. (ii) The second row contains a horseman charging with his sword and an infantryman piercing the horse with his spear. (iii) In the third row there is a man in the falling posture and below him is a deadbody. The entire slab suggests a fight between Jainism and Saivism and the destruction of the former.

1. Journal of Andhra Historical Research Society, vol. VIII, Parts 2-3, PP. 195-198.

Vaishnavism

Vaishnava Temples

The early members of the Chālukyan dynasty were devotees of Vishnu. Pulakesin I took the title Sri Prithvi Vallabha (Lord of the Earth)¹. His successors continued the title. During the time of Kirtivarman-Mangalesa, who took the title of Paramabhāgavata², the Vishnu cave at Badami was excavated³. The vaishnava temples of Ladhen and Kontgudi were also constructed about the same time⁴. They all are in Karnataka.

Kubja-Vishnuvardhana the founder of the Eastern Chālukyan dynasty also had that title. The Timmapuram Plates mention Vishnuvardhana as Paramabhāgavata or devotee of Vishnu⁵. Most of his successors took the name of Vishnuvardhana. Varāha the sacred Boar was the crest of the Chālukyas. But many of them did not belong to

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1. G. Yazdani, Early History of the Duccan, vol. 1, Hyderabad, 1960, P. 208.
 2. N. Venkataramanayya, The Eastern Chalukyas of Vengi, Madras, 1950, P. 290.
 3. R.G. Bhandarkar, Vaishnavism, Saivism and Minor Religious systems, Poona, 1928.
 4. Yazdani, op.cit., P. 211.
 5. Venkataramanayya, op.cit., P. 63.

vaishnava faith and were ardent devotees of Śiva and took the title of Paramamahēśvara.

During the Chālukyan age Śaivism was more popular than vaishnavism in Andhradesa and it spread very rapidly. It seems Śaivism was the popular religion of masses. Even though many of the kings of Eastern Chālukyan dynasty had the title of Vishṇuvarḍhana and even at least some of them proclaimed that they were Paramabhāgavatas, no information has been given in their inscriptions about the construction of Vaishnavite temples or about the installation of the images of Vishṇu. Nevertheless, the temple of Mānadavyanārayana at Chalukya Bhīmavaram near Samalkot is assigned to the time of some of the early successors of Kubja-Vishṇuvarḍhana¹. However, Andhra Pradesh has some very famous and early Vaishnava temples like Tirupati, Ahobilam, Simhachalam, Srikūrman, etc. Even though they existed even during the Chālukyan period their style of architecture and sculpture most probably is not Chalukyan. They came into prominence during 12th C. AD and they became very popular because of Rāmānuja who flourished during that period. And by that time the Chālukyan dynasty was declining. Hence except Mānadavya

1. C. Sivaramamurti, Early Eastern Chalukyan Sculpture, Madras, 1957, P. 39.

narayana temple there is no other Chālukyan temple of Vishṇu during that period, though there are some images of Vishṇu and his incarnations carved on the walls and niches of Śaivite temples of this period.

Images of Vishṇu

Vishṇu is conceived to be responsible for the universal protection as Brahmā and Śiva the two other Gods are held to be responsible for creation and destruction. However, around Vishṇu one of the major Brahminical cults grew up. This was the result of a synthesis of three god-concepts - the mangoḍ Vāsudeva-Kṛishṇa, the Vedic sun-god Vishṇu and the cosmic god Nārāyana of the Brāhmanas. Vāsudeva Kṛishṇa, the Sātvata hero was actually at the root of the Bhakti cult which came to be designated as Vaishnava at a comparatively late stage in its growth, its earlier names being Ekāntika, Bhāgavata, Pāncharātra, Satvata etc.¹

The unpublished works like Vaikhānasāgama, the Tantra-sāra of Mādhavachārya give detailed descriptions of the images of Vishṇu². The Pāncharātrāgama, which

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1. J.N. Banerjea, The Development of Hindu Iconography, Delhi, 1974, P. 386.
 2. T.A. Gopinatha Rao, Elements of Hindu Iconography, vol. 1 - Part I, Varanasi, 1971, P. 77.

was propagated in South India by the great Vaishnava reformer Rāmānujāchārya, is said to have consisted of one hundred and eight samhitas; of these a very large number is reported by Vēdāntādēśika to have been lost even in his time. Out of the remaining samhitas only three or four have been published. The Sātavata-samhitā, the Nārada-Pāncharātra-samhitā and the Brihad-brahma-samhitā, though have been published they unfortunately do not provide any valuable information on the subject of iconography¹.

Vishṇu is generally represented in three attitudes: standing, sitting or reclining. The standing image is called sthānaka-mūrti, the sitting one āsana-mūrti and the reclining image sāyana-mūrti². The images in each of the three attitudes are classified further into yōga, bhōga, vīra and ābhicharika³, varieties in consequence of certain slight differences in their descriptive characteristics. These varieties are intended to be worshipped by devotees with different desires and objects in view: thus the yōgi should worship the yōga form of

1. Gopinatha Rao, op.cit., PP. 77-78.

2. Ibid., P. 79

3. Ibid.

Vishṇu, the persons who desire enjoyment should worship the bhoga form, those who desire prowess the vīra form and kings and others who wish to conquer the enemies the ābhichārika form¹. The yōga, bhōga, vīra and ābhichārika images of Vishṇu are again classified into the superior (uttama), middling (madhyama) and inferior (adhama) forms according to the number of the subordinate deities and celestial beings found in association with the central Vishṇu images².

The general description of Vishṇu is given in the Mānasāra. He has four arms and two eyes, wears a high crown and a yellow scarf, on his breast is the auspicious mark Śrīvasta, he holds the disc, and the conch in his upper arms and the club and the sword (or lotus) in the lower and wears the garland (vanamālā) of flowers, reaching down below the knees. A prominent nose, broad eyes and smiling countenance are other features of Vishṇu. The goddesses Srī or Lakshmi (wealth) and Mahī or Prithvī (earth) are usually represented on his right and left sides respectively.

Vishnu is known by innumerable names, a few repre-

1. Gopinatha Rao, op.cit., P. 79.

2. Ibid., PP. 79-80.

senting his incarnation forms. His twenty four popular names are - Kēśava, Nārāyana, Mādhava, Govinda, Vishṇu, Madhusūdhana, Trivikrama, Vāmana, Śridhara, Rhisikeśa, Padmanābha, Dāmōdara, Vasūdēva, Samkarshana, Pradyumna, Anirudha, Purushōttama, Adhōkshaja, Nrisimha, Achyuta, Upēndra, Janārdana, Hari and Srikrishṇa.

Some of the Chālukyan temples house the sculptures of Vishṇu. The sculpture of Vishṇu in the Gōlingēśvara temple at Bikkavolu is standing in samabhanga with devotees on either side. Vishṇu holds Chakra in the upper right hand, conch in the upper left hand, Padma in the lower right hand and mace in the lower left hand¹. Another image of Vishṇu in the temple west of the High School in the same place is almost similar to the image referred to above². There are two images of Vishṇu in the temple of Bhīmēśvara at Drākshārāma. One image is of Vishṇu holding conch, Chakra and mace and keeping another hand in abhaya³. The other image is of Lakshminarayana. It is seated on a bhadrapitha. Vishṇu passes his lower left hand round the back of Lakshmi who is

1. PL. XIV, Fig. 2.

2. C. Sivaramamurty, Early Eastern Chalukyan Sculpture, Madras, 1962, PL. XXIII, Fig. C.

3. M. Rama Rao, Eastern Chālukyan Temples of Āndhra Dēsa, Hyderabad, 1964, P. 25.

sitting on his left lap, and Lakshmi passes her right hand round the back of Vishnu. Vishnu holds conch and Chakra in the upper right and left arms respectively and keeps the lower right hand in abhaya. Lakshmi holds a lotus in her left hand¹. The image of Vishnu in Chālukya Bhīmeśvara temple at Samalkot is standing in samabhanga. He holds Chakra in the upper right hand, conch in the upper left hand, mace or club in the lower left hand and keeps the lower right hand in abhaya². The sculpture of Vishnu in the Māṇḍavyanārāyana temple, at Samalkot is carved seated on the shoulders of a flying Garuda. He is seated with his left leg folded and the right hanging. Vishnu has eight arms holding in the right hands Chakra, bow, khadga and paraśu. In the left hands he holds conch two weapons (?) and keeps one hand in varada³. One image of Vishnu in the Svarga-Brahmā temple at Alampur is standing in samabhanga. He holds lotus in the upper right hand and conch in the left hand⁴. Another image of Vishnu in the same place is also stands in samabhanga but before Śesa. Śesa's body is in three coils with hoods spread above. There are two celestials above playing the viṇā. Garuda is in the right bottom. Vishnu holds lotus (Padma)

1. Rama Rao, op.cit., P. 26.

2. Ibid., P. 36.

3. Sivaramamurti, op.cit., PL. X, Fig. b.

4. M. Rama Rao, Early Chalukyan Temples of Andhra Des, Hyderabad, 1965, P. 26.

mace (gada), disc (Chakra) and conch (sankha) in his hands¹. The image of Vishnu in the Alampur museum is with Śrīdēvi and Bhudēvi. Vishnu holds Chakra and conch in the upper hands and lotus and mace in the lower hands. Goddesses hold lotuses in their hands². Kolanupaka museum has two images of Vishnu and in both of them Vishnu holds Padma, sankha, Chakra and gadā³.

Dasāvataras of Vishnu (The ten incarnations)

Vishnu is worshipped generally in the form of his avatārs or incarnations. There are ten well known avatārs. The term avatāra is applied to the act of the god coming down in the form of a man or an animal to the earth and living there in that form till the purpose of which he had descended in the universe was fulfilled. The Bhagavadgītā explains the ideology underlying the the necessity of Avatāras in the Hindu thought⁴. God creates himself again and again when the condition of the universe demand. The ten avataras of Vishnu are

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1. M. Rama Rao, op.cit., P. 26
 2. Md. Abdul Waheed Khan, Stone Sculpture in the Alampur museum, Hyderabad, 1973, Fig. 57.
 3. N. Ramakantam, Kolanupaka Puravastu Pradarsanasala (Telugu) Hyderabad, 1976, P. 16.
 4. Banerjea, op.cit., P. 389.

Matsya, Kūrma, Varāh, Narasimha, Vāmana, Parasurāma, Rama, Krishna, Buddha and Kalki¹. In the Chālukyan temples there are very few sculptures of Vishnu representing his incarnations. However, in the Visva-Brahma temple at Alampur the dasa-avatars of Vishnu, i.e., Matsya, Kūrma, Varāha, Narasimha, Vāmana, Parasurāma, Rāma, Krishna and Kalki are represented in the sculpture². The images of Narasimha, Rāma, Vēnugōpāla and Trivikrama are also found in some of the Chālukyan temples.

Narasimha

Narasimha or Nrisimha, the man-lion is popular form of avatāra of Vishnu. Many sculptures of Narasimha are found in the Chālukyan temples. A large number of families in the south both Brahmins and non-Brahmins own him as their tutelary deity³. The story of this incarnation of Vishnu is briefly as follows. Hiranyāksha and Hiranyakasipu were two demon brothers, who were hostile to Vishnu. Hiranyāksha was killed by Varāh avatār of Vishnu. Hiranyakasipu succeeded his brother as king of the demons and vowed eternal war with Vishnu. His younger son

1. Gopinatha Rao, op.cit., P. 120.

2. P. Rama Chandra Rao, Alampur, P. 26.

3. Krishnasastry, op.cit., P. 24.

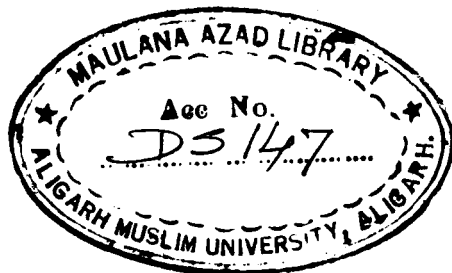
Prahlāda, however, became a devoted adherent of Vishnu. Exasperated with this Hiranyakasipu tied his son with a pillar and attacked him with his sword. The pillar cleft into two and to the astonishment of Hiranyakasipu, the angry god in the shape of a man-lion emerged out of it who tore the demon king to pieces¹. The angry god is called Ugra-Narasimha. When however his anger subsided, he became serene and in this form he is known as Lakshmi-Narasimha. Yoga-Narasimha is another form in which the god is seen squatting in a meditative mood². Simhachalam in the Vishakhapatnam district and Ahōbalam in the Kurnool district in Andhra Pradesh are places sacred to Narasimha.

According to Hemadri, the Narasimha image should be represented with muscular shoulders, a stout neck and a slender waist. Half man and half lion his face must be fierce and so also the mane round it. Standing with his right foot bent forward (ālīdha) he splits with his sharp nails the breast of the tyrant Hiranyakasipu who as the wise men say is an embodiment of ignorance³. The Pancharatragama describes the form of Narasimha, thus suited for meditation? "(Terrible) like flaming fire he

1. Krishnasastry, op.cit., PP. 24-25.

2. Ibid., P. 26.

3. Ibid.



has a lion face with a human body, furious fangs , a protruding tongue, and open mouth a thick mane and a muscular chest, He stands in the ālīdha posture in angry mood and splits the breast of the giant thrown flat upon his thigh, with the sharp nails of both his hands. In his two other hands he holds the symbols of the club and the discus"¹.

There are three sculptures of Narasimha in the Bhimēśvara temple at Drākshārāma. The first image has the lion's face and sits cross-legged, the back and the knees being bound by a yōgapatṭa. He has four hands. He holds conch, and Chakra in the upper two arms and he keeps the lower two arms in abhaya and varada poses². This is known as yoga-Narasimha image. The second image is almost similar to the first one³. The third image of Narasimha is seated on a Bhadrāsana. He holds conch and Chakra in the upper two arms and tears Hiranyakasipu with the two lower hands placing him across his lap⁴. The image of Narasimha in the Mānadavya nārāyana temple at

1. Krishnasastry, op.cit., P. 26

2. Rama Rao, op. cit., P. 21.

3. Ibid., P. 22.

4. Ibid., P. 23.

Samalkot is seated cross-legged with yogapaṭṭa binding his knees. He has lion's ears and his mouth is open with the mane below the chin and whiskers spreading to the sides. He holds Chakra and conch in the upper hands and the lower two hands are stretched and resting on the knees¹. This one is also a sculpture of Yōga-Narasimha.

A panel occurring on the walls of the Malleśvara temple at Vijayawada represents graphically the fight of Narasimha with Hiranyakasipu and his commanders. Trampled under his foot lies one and fighting from the four directions with tireless energy are four others one of them probably the trampled one is Hiranyakasipu himself. The umbrella is held up over Narasimha and the demon king is suggestive of the superior royal glory of the vanquished. Near the foot of Narasimha is shown her spouse imploring the god to spare the life of her husband. She is a model of chastity and devotion to her lord². The sculpture of Ugra-Narasimha is carved at the Balabrahmā temple at Alampur with sixteen hands. He holds conch, and Chakra in two hands. He keeps Hiranyakasipu on his thighs and holds him with another two hands and tears the stomach of the demon with two hands and pulls out his intestine with other two hands. In the remaining

1. Rama Rao, op.cit., P. 38.

2. Sivaramamurti, op. cit., PL. XIII d.

hands he carries different types of weapons. The whole scene is carved on a semicircular slat in which Prahlāda and Garuda are perhaps represented with folded hands (anjali pose)¹.

Trivikrama

Vamana or the Dwarf incarnation of Vishnu is worshipped in its ultimate manifestation under the sanskrit name Trivikrama. The story is that a powerful demon king named Bali, the great-grand son of Hiranyaksipu conquered the three worlds and ruled over it. Indra the Chief of gods was thus suspended. Vishnu as the destroyer of the demons and the upholder of the gods was bound to restore Indra to his legitimate position. However, Vishnu could not go to war against Bali as he was a virtuous king. So he went to him in the guise of a dwarf student (brahmachari) and begged from Bali the three feet of land on which he could sit and meditate the Brahman undisturbed. The generous Bali granted the request. But to his astonishment he saw that the dwarf god had grown to a height transcending the whole world. In one step he measured the whole earth, covering the sky with the next and demanding Bali to show him room for the third. True to

1. PL. XXVIII, Fig. 1.

his promise Bali offered his own head on which the god placed his foot and sent him down to the lower regions. Greatly pleased with the king's nobility and firmness of character, Vishnu is still supposed to be guarding as his servant the place of Bali in the world below¹.

The Trivikrama avatāra of Vishṇu is represented in the Svarga-Brahmā temple at Alampur. In the sculpture Trivikrama is represented standing with his left leg firm and the right uplifted. This uplifted leg is mutilated. There is a drummer to right bottom. Bali is shown below making the gift while Vamana is shown receiving it. Trivikrama has eight hands. In the right hands he holds gada and two other objects (?). He holds in the upper left hands Khetaka bow and an indeterminate object (?). The lower right hand of the God holds a long mace and the lower left hand a conch².

Rāmā

Rāma Chandra or Rāma-bhadra was the eldest son of Dasaratha the king of Ayōdhyā. "Human in form, but god in essence Rāmā is always represented as a royal personage of bewitching beauty, well developed in body, having

1. Krishnasastry, op.cit., P. 30.

2. PL XXVII, Fig. 2.

broad eyes, long arms, curly tresses, ornaments and auspicious marks that indicate high birth and noble character"¹. When represented as the consecrated deity within a temple Rāmā is generally seen to be standing figure with his queen Sīta on the left and his faithful brother Lakshmana on the right. He and his brother hold bows and arrows. The bow is called Kodanda and so Rāmā with the bow is some times known as Kodanda-Rāmā.

The avatara of Rāmā is represented in the Bhimesvara temple Draksharama. Rāmā stands in dvibhanga and Hanumāna standing to his left side. Rāmā holds an arrow in the right hand and a bow in the left². There is a beautiful sculpture representing Rāmā and Sīta in the Government Museum, Madras which originally belonged to Hemavati³. Rāmā is seated in virāsana wearing a beautiful crown of the Karanda type, gem and pearl-bedecked. He wears circular ear-rings of the Kundala type on both the lobes, a tight-fitting ekāvalī around the neck and a flat gem-set necklace below it with several pearl strands in loops over the shoulders and elaborate muktā-yajñōpavīta, udarabandha, katisūtra, keyuras bracelets

1. Krishnasastry, op.cit., P. 35.

2. Rama Rao, op.cit., P. 24.

3. C. Sivaramamurti, Nolamba Sculpture, Madras, 1964, PL. IV.

anklets and pādasāras. Rāmā's right hand is placed on the lap of Sīta and the left hand is in abhaya granting protection to all, (abhayaṃ sarvabhūtebhyo dadāmyetaḥ bratam mama)¹. To his right Sīta sits. Her coiffure and ringlets of hair are carved beautifully. She wears circular kundalas in both the ears. Her other ornaments are necklace composed of ekavali, torque (kanthi) with a close-knit row of circular pendants, angadas, vatāyas, pādakantakas and pādasāras.

On the pillars of the Chālukya temples the themes from Rāmāyana is carved out beautifully. Rāmāyana with its various aspects has permeated the life of the Indian people and moulded their character to a great extent. The Mānadavyanārāyana temple should have contained several carvings illustrating the scenes of Rāmāyana. In fact the surviving fragments have shown clearly that there has been narrative scenes from Rāmāyana. A scene from Rāmāyana is suggested in the fragmentary carving of two princes under a tree with a monkey on it. This probably represents Rāmā and Lakshman when Hanūman approaches at the instance of Sugriva². On the pillar reliefs of the Śivanandīśvara temple at Kodmalakalavale

1. C. Sivaramamurti, op.cit., P. 16.

2. Ibid., P. 38 and PL IX a.

near Vijayawada the themes of Rāmāyana occur¹. One of the panels of a Nolamba pillar now in Madras Museum presents the story of Vali, the great devotee of Siva, worshipping the Sivalingam with Ravana howling in pain bound by the tail of the monkey king for his indiscretion in trying to disturb the worship². When Vali was performing his oblation Ravana challenged him and without waiting to answer him Vali just bound him up with his tail and carried him along like a little pet animal to all the kshetras where it was customary for him to offer his daily worship to Siva. Some of the panels from the Chālukyan pillars now in the Alampur museum show the scenes from Rāmāyana. Three panels of one pillar show Dasaratha with his three queens³, Dasaratha performing the Putrakamesthi⁴ (the yjna to be get a son) and the birth of Rāmā and his brothers to the three queens of Dasaratha⁵. One of the panels of another pillar shows the fight between Jatayu and Ravana when Ravana abducts Sita. In the sculpture Sita is shown sitting on a chariot drawn by horses and Ravana standing on the ground with knees wide apart fighting with Jatayu⁶.

1. B. Rajendra Prasad, Temple Sculpture of Andhra Pradesh, Hyderabad, 1978, P. 21 & Fig. 8.

2. C. Sivaramamurti, op.cit., PP. 21-22 & PL XVIII a.

3. Md. Abdul Waheed Khan, op.cit., Fig. 67 a.

4. Ibid., Fig. 67 b.

5. Ibid., Fig. 67 c.

6. Ibid., Fig. 71 c.

Kṛishṇa

The well-known feat of Kṛishṇa during his boyhood was the lifting up of the hill called Gōvardhana. He is said to have held the hill aloft so as to give shelter to the cow-herds of Brindāvana from a continuous down-pour of rain caused by Indra in anger in order to flood their small village. A beautiful representation of this sculpture comes from Mānadavyanārāyana temple at Samalkot. "Much more mutilated but still very significant is a panel representing by vēṇugana of Kṛishṇa playing the flute and holding the cows and cattle spell-bound by his divine music. The cowherd boys go into ecstasies and the cattle lift their heads up attracted by the soft strains of music"¹. Images of the flute-playing Kṛishṇa are generally called Vēṇugopāla. The Vēṇugopāla bronze image in the Madras Museum is an example of Eastern Chālukyan workmanship². It represents Vēṇugopāla flanked by Rukmiṇī and Satyabhama on either side³.

The scenes from the life of Kṛishṇa have been depicted on the pillars of Chalukyan temples. The pillars of Alampur and Papanasanam group of temples have themes

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1. Sivaramamurti, op.cit., P. 38 & PL Xa.
 2. C. Sivaramamurti, Indian Bronzes, Bombay, 1962, P. 3.
 3. PL XX, Fig. 1

like Vasudeva with infant Kṛishṇa, Yaśoda and Vasudeva with child, seated Kṛishṇa, Yaśoda and Kṛishṇa along with gopies, Kṛishṇa tasting butter from the pot and the killing of Pūtana¹. One of the Nolamba pillars in Madras museum shows Kṛishṇa on a bull as the destroyer of the demon Vrishabha and Kṛishṇa as killing giant Bakāsura².

1. Rajendra Prasad, op.cit., P. 23.
2. Sivaramamurti, op.cit., PL XVI a.

Śaivism

Saivism was very popular in Andhradesa during the Chālukyan period. From the time of Pulakesin II the Chālukyan kings evinced a distinct preference for Śaivism. The nephew of Pulakesin II, Nāgavardhana gifted a village in the Nasik district for the worship of Kāpālēsvara and for the maintenance of Mahāvratins residing in it¹. Pulakesin's son and successor, Vikramaditya I took Śivamandaladiksha from Suddarsanāchārya. This event is recorded in the Amudalapadu (Mahabubnagar district) Plates of Vikramāditya I².

Temples

The early Chālukyas like those of their offshoots made a valuable contribution to Śaivism by constructing a large number of temples, most of them as may be expected are in Aihole and many are in Badami and Pattadakal in northern Karnataka and Alampur, Satyavolu and Mahanandi in Andhra Pradesh. The Navabrahmā temples in Alampur³, the

1. R.G. Bhandarkar, Vaishnavism, Saivism and minor Religious systems, Poona, 1928, P. 168.

2. Ep. Ind., vol. XXXII, PP. 177-182.

3. M. Radhakrishna Sarma, Temples of Telingana, Hyderabad, 1972, PP. 46-50.

Sangamēśvara temple in Sangamēśvaram, Rupala Sangamēśvaram, Kudavalli Sangamesvaram¹, and the temples in Somaśila and Mallesvaram², all in the Mahabubnagar district were constructed during the early Chālūkyan period. Under the patronage of early Chālūkyas, Alampur became a great centre of Śaivism.

The Eastern Chālūkyan kings with one or two exceptions were ardent Śaivite and they called themselves as Parama-mahēśvaras and encouraged the worship of Siva³. Vijayadita I (753-770) was the first king among the Eastern Chalukyas to take the title of Parama-mahesvara⁴. The Eastern Chalukyan rulers such as Narendramrgaraja Vijayaditya (806-846), Gunaga Vijayaditya II Chālūkyā Bhima (892-922) and Danārṇava (971-973) constructed many Śaiva temples. Vijayaditya II built 108 temples for Siva⁵, whereas the temples of Pancharamas⁶ are attributed to Chalukya Bhima. Bikkavolu, Vijayawada, Chebrolu, Srisaillam, became seats of Śaivism in Andhra during this period⁷.

1. Radhakrishna Sarma, op.cit., P. 57.

2. Ibid., P. 58.

3. N. Venkataramanayya, The Eastern Chalukyas of Vengi, Madras, 1950, P. 289.

4. J.A.H.R.S., vol. V, PP. 51-56.

5. Ep. Ind., vol. XXXVI, P. 191.

6. M. Rama Rao, Eastern Chalukyan Temples of Andhradesa, Hyderabad, 1967, PP. 1-2.

7. Ibid.

The Chalukyas of Kalyani, Lemulavada Chalukyas and the Nollamba Pallavas were devoted Saivites and they constructed many temples. Somēśvara temple at Kolanupaka¹, Ramalingesvara temple at Nandikandi², Śaiva temples at Gangapuram³, Pachchala Somēśvara and Somēśvara temples at Panagallu were constructed by the Kalyani Chālukya rulers. The temples of Rājarājēśvara, Nagēśvara, Bhimēśvara and Kedaresvara at Vemulevada⁵ were constructed by Lemulavada Chālukyas. Nolamba Pallavas who were the feudatories of Kalyāni Chālukyas constructed temples at Hemavati in Chālukyan style⁶.

Linga

Siva is represented in the sculptures in two forms: 1. aniconic and 2. anthropomorphic. On the walls and pillars of the temples Śiva is represented in anthropomorphic form. Generally in all the Śaivite temples in the main sanctum (Garbhagriha). Siva is represented not anthropomorphically but symbolically, i.e., through liṅgam which

1. Radhakrishna Sarma, op.cit., PP. 66-68.

2. Ibid., 69-76.

3. Ibid., PP. 77-78.

4. Ibid., PP. 84-87.

5. Ibid., PP. 58-59.

6. C. Sivaramamurti, Nolamba Sculpture, Madras, 1964, PP. 1-2.

however hardly gave any scope to the artist for display of his skill and ability.

The most ancient Linga in Andhra Pradesh is in the Gudimallam¹ near Renigunta. It was discovered by Gopinatha Rao. "Carved out of hard ingeneous stone of a dark brown colour with some polish, it abruptly stands five feet above the floor level and is almost a foot in thickness. The nut is differentiated from the shaft by a deep slanting groove cut near the top and the front part of the shaft bears on it the two-armed figure of Śiva in relief standing on the shoulders of the crouching figure of Apasmārapumsha"². The Gudimalam Śiva linga throws much light on the worship of Śiva both in his phallic and human form which were current side by side. It is a combined mode of anthropomorphic and symbolic representation of Śiva in sculpture.

According to Śiva-Purāna and Vidyēśvara saṁhita lingas are classified into two catagories, namely, chara-lingas which are moveable and sthavira lingas which are immoveable². The chara-lingas are differentiated as

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1. T.A. Gopinatha Rao, Elements of Hindu Iconography, vol. III - Part I, Varanasi, 1971, PP. 65-71 & PLs. II & III.
 2. J.N. Banerjea, The Development of Hindu Iconography, Delhi, 1974, PP. 456-457.
 3. Gopinatha Rao, op.cit., PP. 75-102.

mrinamaya (made of earth), lohaja (of metals), ratnaj (of precious stones) and kshinika lingas (those made for the occasion and disposed of after use). According to the Suprabhēdagāma the sthavira lingas are classified in nine divisions, namely the Svayāmbhu (came into existence on its own and existed from time immemorial), the Pūrva, the Daivata, the Ganapatya, the Asura, the Sura, the Arsha, the Rakshasa, the Manusa, and the Baṇa Lingas¹. The lingas can be classified as plain lingas, sahasra-lingas, Mukha-linga (eka, dvi, chatur and pancha-mukha). Lingas are composed of two parts: (1) a pedestal called pītha, and (2) the linga proper. The lower part of the pītha represents Brahmā and the upper part Viṣṇu. These two act as a support to the lingam proper which is Śiva. On this pedestal is placed the lingam proper which stands upright like a cylinder. The top of the lingam is in the form of a special cap. The lingam is incised with two central vertical parallel lines joining at their tops by a curved line whose curvature resembles that of the top of the linga².

During the Chālukyan rule the worship of Śiva was associated with the installation of Baṇa lingas in honour

1. Gopinatha Rao, op.cit., PP. 75-102.

2. Ibid.

of the dead. Vijayaditya II of the Eastern Chālukyan dynasty built a temple of Siva at every place where he fought with the enemies¹. According to the Kalindi copper-plates Rajarajendra built temples in honour of those Chola generals who died fighting on his behalf². The inscriptions of this period mention those people who constructed temples of Śiva installing liṅgas in the name of their deceased parents. At the Rājarājēśvara temple at Vemulvada hundreds of liṅgas are found lying scattered. They are also found in the courtyards of many other Śaiva temples of Andhra Pradesh.

The main sanctums of the Chālukyan temples contain liṅgas of different types. The Rājarājēśvara temple at Bikkavolu contains a polished cylindrical liṅga of black granite with the Chālukyan mark (☞) carved in the front part. The liṅgas of the Pañchārāmas at Samalkot, Drākshārāma, Bhīmēśvaram, Palakollu and Amaravati seem to be Buddhist pillars and they are made of marble and are in octagonal shape. The Srisailam temple has svayambhu liṅgam. The lingam of the Sangamēśvaram temple is of wood³. The Svarga-Brahma temple at Alampur has an ek-

1. Venkataramanayya, op.cit., P. 289.

2. Bharti, PP. 431-451.

3. A.P.D.G.K., P. 250.

mukha-liṅga (one faced phallos). It has an octagonal pītha and above is a liṅga having one face (mukha)¹. There is a sahasra liṅga in a mandapa of the Balabrahma temple. It is divided into twenty five facets, each of these latter having miniature representations of forty liṅgas and making thus the number one thousand. In the Kalēśvaram temple two liṅgas stand on only one pītha².

The anthropomorphic forms of Śiva represent different modes of life and legends. They are vary in number and may be classified typologically. All these forms indicate that Śaivism had a distinguishing character of its own.

Liṅgōdbhavamūrti

The sculptures depicting Liṅgōdbhava form are found in the Bhimēśvara temple at Drākshārāma, Svargabrahmā temple at Alampur, Bhīmalingēśvara temple and Rāmalingēśvara temple at Satyavolu and Pachchala Somēśvara temple at Panagallu.

The liṅgōdbhava sculpture in the Svargabrahmā temple at Alampur³ represents Śiva-chandrasekhara stand-

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1. P. Ramachandra Rao, Alampur, Hyderabad, 1977, Fig. 35.
 2. G. Viraraghavalu, Saiva Tatvamurtalu (Telugu), Kakinoda, 1970, P. 32.
 3. PL. XXVII, Fig. 3.

ing in an aperture in a liṅga without showing his feet. Brahmā is shown on the right side at the top in flying pose and also with his hands in anjali, at the base. Vishṇu is shown on the left side as standing with his hands in anjali and also at the bottom as varāha burrowing the earth. Śiva holds Paraśu in his back right hand and trisula in the back left hand. He keeps the front hand in abhaya and the front left hand at his waist (Kaṭi). In the Rāmalingēśvara temple at Satyavolu, the liṅgōdbhava image is shown with a swan above and a boar below¹.

Liṅgodbhava image in the Pachchala Somēśvara temple at Panagallu², is shown standing in samabhaṅga on the face of a liṅga. His legs are fully shown. Brahmā with three faces is shown on the right side and also a swan above. Vishṇu is shown on the left and also the varāha at the bottom. Both Brahmā and Vishṇu are in Anjali pose. Śiva holds trisula in the back right hand and nāga in the back left hand. He keeps the front right hand in abhaya and the front left hand in varada. Another sculpture depicting liṅgōdbhava is shown in the same temple with Śiva Chandrasekhara on the face of the liṅga and Brahmā

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1. M. Rama Rao, Early Chalukyan Temples of Andhra Pradesh, Hyderabad, 1967, P. 32.
 2. B. Rajendraprasad, Temple Sculpture of Andhra Pradesh, Hyderabad, 1978, Fig. 27.

and Vishnu on the sides with folded hands (anjali)¹. Again in the same temple the episode of lingodbhava is represented through a tall linga on vadi with Brahmā and Vishnu standing with anjali on the right and the left respectively. A swan is shown at the top right and a boar on the left bottom².

The Aṅsumadbhedāgama gives detailed description of the lingodbhava sculpture. The figure of Śiva in the form of Chandrasekhara should be carved on the front of the linga. The legs of the figure of Chandrasekhara on the linga should be invisible. On the right top of the linga Brahmā should be carved representing as a swan and Vishnu in the form of a boar on the bottom left of the linga. The figure of Brahmā and Vishnu should be sculptured on the right and the left of the linga respectively in anjali pose. According to Śilparatna, Śiva should carry the sula in one hand. According to Kāranāgama Śiva has four hands one in the abhaya and the other in the varada and the rest carrying paraśu and krishnamrga. Crescent adorns Śiva's head³.

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1. M. Rama Rao, Saivite Deities of Andhradesa, Tirupati, 1966, P. 2.
 2. Ibid.
 3. Gopinatha Rao, op.cit., vol. II - Part I, PP.

Līlāmūrti

The Līlāmūrti (sporting forms) of Śiva in which he manifested himself clearly emphasises his dual nature i.e. ugra (terrific) and saumya (pacific). According to the Suddhaśaiva tenets Maheśa form of Śiva was evolved out of the divine Śadaśiva aspect. Maheśamūrti was the direct agent of Srishti (creation), sthiti (protection) and saṁhara (destruction) or laya (re-absorption). Mahesa image known as the sakala aspect of Śiva was the fountain-head of his twenty five līlāmūrtis which in a way incorporated many of the known forms of Śiva. The terrific aspect (saṁharamurtis) indicates the destruction of troublesome demon, for example killing of an elephant-form demon (Gajāśura) or burning the God of love (Kāmāntaka). The pacific aspect of Śiva is called anugrahāmurti like Chandrasānugrahamūrti, Vishṇu-anugrahamūrti.

Kāmadahana, Kālāntaka, Tripurāntaka, Jalandhara-vadha, Gajāśura-saṁhara, Virabhadra and Kankāla come under the terrific group of Līlāmūrtis. The rest are of pacific nature. They are Chandraśekhara, Umā-maheśhwara, Vriṣabharuddha or vriṣabhavāhana, Nritya, Kalyana-sundara, Bhikshātana, Hari-Hara, Ardhanārīśvara, Paśu-patāstradana, Chandēśanugraha, Vishapaharana, Vishṇu-anugraha, Vighnēśvara-anugraha, Somaskanda, Ekapāda,

Sukhāsana, Dakshinā and Lingōdbhava images¹. However, the names of Andhakasura-vadha and Bhairava images of Śiva which also fall under the terrific form of Śiva have not been included in the above list given by Gopinatha Rao.

Kamadahana

The sculpture of Kamadahana² is carved in the Rāmalingēśvara temple at Satyavolu. But Rama Rao identified this sculpture as Kēvalamūrti of Śiva³. This sculpture is fully decorated with ornaments and holds an arrow in the right hand and a bow in the left. Flames are emitting out of his body. The iconographic features of this image mostly tally with those of Kāma given by Gopinatha Rao. Hence the sculpture is that of Kāma (Manmadha) who is being burnt by Śiva's third eye.

Uttara-Kamikāma, the Suprabhēdagama and the Pūrva Kārṇāgama give descriptions of the Kamāntaka aspect of Śiva image. In this Śiva should be represented exactly like the figure of Yoga-Dakshinamurti and before him the figure of Manmatha or Kāma should be carved carrying five

1. Gopinatha Rao, op.cit., PP. 369-370.

2. PL. XVI, Fig. 1.

3. Rama Rao, op.cit., P. 3.

flowery arrows in his hand or a single arrow and a bow with or without the company of his consort Rati, Devabhaga and Vasanta (the spring season)¹.

Gajāsurasamhāra mūrti

Gajāsurasamhāra mūrti is one of the finest temple reliefs in South India including Andhradesa. Gajāsurasamhāra aspect represents Siva killing Gajāsura the demon. The sculptures of Gajamūrti are carved on the pillars of Rāmalingēśvara temple at Satyavolu, Rāmalingēśvara temple at Palakolu and Pachchala Someśvara temple at Panagallu.

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1. Gopinatha Rao, op.cit., PP. 147-149.
 2. J.N. Banerjea, in his Religion in Art and Archaeology, Lucknow, 1968, P. 74, quotes a sanskrit sloka from Bhāgavata Purāna (IV.5,10) regarding Gajāsurasamhāra-mūrti and gives the translation which is as follows:

Yastvantakāle vyuptajaṭakalāpaḥ Svasūlasūchyarpitadi-
ggajendrah

Vitatya nṛityatyuditāstradordhvajā nuchchāṭṭahāsastan-
nayitnu bhinnadik

"With his profuse matted locks of hair spread out (due to swirling motion), with (the body of) the elephant king of the quarters pinned to the prongs of his trident, he dances in high glee in the time of dissolution (pralaya or antakala) throwing aloft his weaponlike arms as if they were his banners, and laughing loudly, the sound of which is splitting up as it were the different quarters".

The image of Gajāsurasamhāra in the Rāmalingēśvara temple at Satyavolu¹ shows Śiva standing on the elephant head with elephant skin spread behind him as prabhā. His right leg is bent at the knee and resting on the head of the elephant and left leg upraised in the Bhujangatāsa pose. He has four hands. He holds trisūla in his front right hand over the head of the elephant. He keeps his front left hand in abhaya and the back right hand in varada. He holds agni in his back left hand.

The Gajāsurasamhāramurti on the pillar of Rāmalingesvara temple at Pallakolu² is in dvibhaṅga pose. The head of the elephant with skin is shown like halo behind Śiva. The legs are stretched to the sides. He holds in the front right and left arms damaru and mṛga respectively and keeps the back hands in abhaya and varada.

The Gajāsurasamhāramurti on the pillar of Panagallu temple of Pachchala Someśvara is standing on the head of the elephant with skin spread behind as prabhā. He holds damaru and mṛga in his front right and left arms respectively and keeps the back arms in abhaya and varada³.

1. PL. XVII, Fig. 2.

2. Rama Rao, op.cit., PL. XII, Fig. 1.

3. Ibid., P. 33.

Aṅsumadbhēdāgama, Śilparatna and Śaivagāmas give descriptions about the image of Gajāsurasamhāra. In this aspect the image of Śiva may possess four or eight arms. When four armed one of the right hands should hold the pāśa and the other the skin of the elephant, while the two left hands should hold the tusk of the elephant and the skin respectively. If there are eight arms three out of the four right hands should carry trisūla, the damaru, the pāśa and the skin of the elephant. One of the left hands should be held in the Vismaya (astonishment) pose and catching the skin of the elephant and the remaining two carrying a kapāla and the tusk of the elephant respectively. The left leg of Śiva should be firmly on the head of the elephant while the right one should be shown lifted above the thigh of the other leg. The tail of the elephant should be visible over the mukuta of Siva and the four legs of the elephant should also be indicated. The skin of the elephant should look like a Prabhāmandala of Siva¹.

Virabhadra

Virabhadra is another form of Śiva which he assumed while destroying the yajna of Daksha. Drākshārāma and its temple Bhimēśvara is linked in local tradition with

1. Gopinatha Rao, op.cit., PP. 149-150.

the sacrifice of Daksha. It is said that Sati felt humiliated at the yajna arranged by her father in which Śiva was not invited and jumped into the sacrificial fire and ended her life. Śiva was infuriated and in his Vīrbhadra form destroyed the sacrifice, cut the head of Daksha and threw it into the fire and put a goat's head on his neck.

The Bhimēśvara temple at Drākshārāma has three images of Virabhadra¹. All these images hold trisūla, gadā, spear, khetaka, khadga, kapāla, bow and paraśu. By the side of Virabhadra goat headed Daksha is represented in anjali pose. Alampur museum has an image of Daksha² standing in dvibhaṅga holding a long staff. The same museum also has an image of Vīrabhadra holding a dagger³.

Sritatvanidhi and Karanāgama contain the description of Vīrabhadramurti. According to Sritatvanidhi the image should have four arms carrying bow, gadā, khadga and an arrow. It should have three eyes and a terrific face with side tusks. It should be wearing a garland of skulls and should be standing on a pair of sandals. The figure of Bhadrakālī and that of Daksha with goat's head

1. Rama Rao, op.cit., PP. 21-27.

2. Md. Abdul Waheed Khan, Stone Sculpture in the Alampur Museum, Hyderabad, 1973, Fig. 1.

3. Ibid., Fig. 65

should be carved by the side of Virabhadra. According to Kāraṇāgama the image of Virabhadra should be adorned with a garland of skulls composed of bells and skulls and those made of scorpions¹.

Śaiva-subsects

The terrific manifestations of Śiva discussed above are generally associated with the Paśupata, Kālāmukha, and Kāpālika subsects of Śaivism which were popular in Andhradesa during this period. Gopinatha Rao quotes Śaivagamas to point out the various aspects of Śiva for the worship of different sects. Śaivas worshipped Śiva in the aspect of Tāṇḍava-bhūṣaṇa, Pāśupatas worshipped Śiva smeared with ashes and wearing jatāmukuta, the Mahāvratas worshipped Śiva wearing a garland of bones, the Kālāmukhas worshipped Śiva wearing sphatika and putradīpa (?) beads, the Vāmāchēras worshipped Śiva wearing the sacred thread and carrying fire and the Bhairavas worshipped Śiva carrying damaru and wearing anklets. In all these aspects Śiva should have three eyes². Kāpālikas, Kālāmukhas and the Vāmāchēras closely followed and lived in close imitation of Śiva "the prototype of all the ghora forms of Śaivism is the persona-

1. Gopinatha Rao, op.cit., PP. 186-87.

2. Ibid., P. 29.

lity of Śiva himself dancing and singing in a wild manner on the burning ground and smearing himself with the ashes of the dead and adorning himself with the skulls and bones of the dead; or going about naked in the streets of householder ṛishis and tempting their womanfolk, living in bliss also with his own consort; or performing severe austerities; wearing his hair in jatas; drinking and eating from human skulls; killing, maiming and otherwise destroying animal life"¹.

Lakulīśa .

Lakulīśa is generally believed to be the founder of Pasupata sect of Saivism. But according to Pathak Śrikāntha founded the sect². Śrikāntha is also recognised as a god in the Śaiva pantheon, sometimes identical with Sadāśiva. Lakulīśa was probably his disciple and these two were responsible for the Pasupata school. But Lakulīśa may be taken to be the real founder of the system. But Śrikāntha and Lakulīśa are held to be incarnations of Siva. The Purānas, the Ātmasamarpana, the Karavana-Mahatmya, the Pancharthika commentary, the Tantraloka

1. Gopinatha Rao, op.cit., PP. 29-30.

2. V.S. Pathak, Saiva Cults in Northern India, Varanasi, 1960, P. 8.

mention Lakulīśa as an incarnation of Śiva¹. According to Puranas he was the last among the twenty-eight incarnation of Śiva. He was born in a Brahmana family of Atreya gotra at Kayavarahana in the Dabhoi Taluk of Baroda state². Lakulīśa had four disciples, Kausika, Gargeya, Maitreya and Kaurusa³.

Lakulīśa is represented in sculpture with a sword, a staff, a citron and at times with membrum virile uplifted. The Lakulīśa image in the Alampur museum⁴ is standing in dwibhaṅga pose with four hands. He holds trisula, damaru in the back and left arms respectively and holds mace (gadā) and skull (kāpāla) in the front right and left arms respectively. He is adorned with matted locks with curled hair falling on his two sides. He wears ratnakundalas, two necklaces graiveyaka with a pendant, udarabandha of four strings, triple yajñōpavīta with a string of yajñōpavīta hanging on his chest towards left. He also wears armlets and kankanas. The armlets have chakora like pendant on the front left arm and kapāla like pendant on the front right arm. He wears a girdle of four strings which hangs on his left and right

1. Pathak, op.cit., P. 7.

2. Bhandarkar, op.cit., P. 118.

3. Ibid.

4. PL. XXIV, Fig. 3.

thighs in semi circle. He wears anklets. He is nude. A skeleton of a man is carved on his left side below his left front hand. Lakulīśa images are available in the Balabrahma temple at Alampur¹ and on the sanctum, on the wall of the Sangamēśvaraswāmy temple at Kudalli. In a ruined temple at Bikkavolu Lakulīśa is prominently represented². Another image of Lakulīśa is at Somēśvara temple at Mukhalingam. It is a four-armed ithyphallic form of Lakulīśa. He is seated in yogāsana on a viśma-padma. His front two hands are in the dhurmachakramudrā. And the back hands hold a śūla and an akshamālā. The club is resting on his left shoulder. Below the lotus seat four seated ascetics are shown who are most probably the four disciples of Lakulīśa, Kausika, Mitra, Garga, and Kaurushya³.

Paśupata

The philosophy of the Paśupata school is based on Nyaya and Vaiśeṣika systems. The religious practices

1. P. Ramachandra Rao, Alampur, Hyderabad, 1977, P. 27.
2. C. Sivaramamurti, Early Eastern Chalukyan Sculpture, Madras, 1957, PL. XIX, Fig. c.
3. Banerjea, op.cit., P. 80.

of Paśupatas consist in the besmearing and sleeping over the ashes¹. They worshipped Siva in the form of liṅga and wore a liṅga on their body². The Paśupatas were also called Mahēśvaras³. They became popular in Andhradesa from 8th C. AD. The Amudalapadu Plates⁴ of Vikramaditya I give much information about the existance of Paśupata school of Śaivism in the Mahbubnagar district of Andhra Pradesh where many temples of Siva are found. According to the above inscription Vikramaditya I took Śaiva dikshā (initiation into the Saiva faith) from his preceptor Sudarsanachārya. The king gifted a village called Iparumkal in the same region to Sudarsanachārya for initiating him into Śaivism. It is further said in the inscription that Sudarsanacharya in turn distributed plots of land of the gifted village among twenty seven Brahamanas who had the word Śiva as suffix in their names. The Śiva as suffix in their names suggest that they all belonged to the Paśupata school of Śaivism⁵. The discovery of sculptures of Lakulīśa and the Amudalapadu plates suggest that perhaps the Paśupata school of Śaivism was widely prevalent in that region of Andhra Pradesh.

1. Pathak, op.cit., P. 15.

2. Bhandarkar, op.cit., P. 118.

3. Ibid.

4. Ep. Ind. vol. XXXII, Part IV, PP. 177-182.

5. Bharti (Telugu), May, 1957, P. 87.

Kālamukha

The Kalamukhas became popular in Andhradesa from 9 C. AD. The Tadikonda copper plate inscription of the Eastern Chālukyan king Ammaraja II¹ gives information about the Śaiva teachers of the Kālamukha sect who had their important centres in Vijayawada and Amaravati. Besides Vijayawada and Amaravati the Kālamukhas established themselves at Srisailam and at Alampur. The Kālamukhas descended from the third disciple of Lakulīśa by name Kaurusa² or Kalanana. Kālamukhas followed the principles of Lakulīśa. There were minor differences between the Paśupatas and Kālamukhas. Basing on the statement of Rāmaṇuja in his Śri Bhāṣya, Bhandarkar says that the Kalamukhas indulged in six practices (1) eating food in a skull, (2) besmearing the body with the ashes of a dead body, (3) eating the ashes (4) holding a club, (5) keeping a pot of wine and (6) worshipping the god as seated therein³.

Bhairavas and Kāpālikas

The terrific aspects of Siva such as Kāmadahana, Tripurāntakasamhara, Gajāśurasamhara and Veerabhadra

1. Ep. Ind., vol. XXIII, PP. 162-166.

2. Pathak, op.cit., P. 28.

3. Bhandarkar, op.cit., P. 127.

images which have been discussed so far, each of them depict a particular manifestation in the context of a story. Bhairava, though a terrific aspect perhaps does not have the background of any particular story. Agni-Purana speaks of as many as sixty four Bhairavas. There was a close association between the Bhairavas and the Yoginis, which is tantric in character. He is the terrific companion of the Divine mothers. The form of Batuka Bhairava is commonly represented in the Medieval Art. Batuka means "a young chap". The iconographic form is as follows. He is nude. He holds khadga, khatvanga, a sūla and a kapāla. His fearful form is emphasised by his two protruding teeth and round rolling eyes. He is often shown wearing wooden sandals and being accompanied by a dog.

We come across the images of Bhairava in the temples of Drākshārāma, Chālukya Bhimavaram, Satyavolu, Alampur and in the museums of Kolanupaka and Alampur. The Kālabhairava in the Bhimēśvara temple at Drākshārāma¹ is standing in samabhaṅga pose. Two long teeth protrude from the sides of mouth and has fearful appearance. There is a male figure to the right side and a female figure to the left side and a dog behind the image. He holds gada, trisūla, paraśu, and kapāla in his hands.

1. Rama Rao, op.cit., P. 25.

He wears a long garland of skulls reaching below the knee. The second image of Bhairava in the same temple¹ is almost similar to the one described above. But instead of gadā and paraśu this image holds pāśa and damaru. The third image of Bhairava² in the same temple is that of Vatuka Bhairava. He is also nude, standing with a dog and a devotee on his side. He wears a garland of skulls reaching the knee. He has four hands and holds trisula, khadga, pāśa and one arm is broken.

The Bhairava³ in the Chālukya Bhimavaram temple stands on Apasmārapumsha. He is nude. Two tusks come out from the sides of his mouth. He has ten hands. His right four hands hold trisūla, khadga, pāśa, khadga, and the remaining fifth hand is in tarjani pose. In the left hands he holds damaru, tanka, bow, skull and a shield.

The Bhairava image in the Kolanupaka museum⁴ is standing nude with long teeth protruding from the mouth and wears a garland of skulls. He holds trisūla, pāśa, kapāla in his hands and the fourth hand is broken.

1. Rama Rao, op.cit., P. 27.

2. Ibid.

3. Ibid.

4. N. Ramakantam, Kolanupaka puravastu Pradarsana Sala (Telugu), Hyderabad, 1976, P. 9.

The two Bhairava images in the Alampur museum are similar except for a single difference in holding of weapons. One image of Bhairava¹ holds damaru, tri-sūla, khadga and a bowl. The second image² holds damaru, trisūla, gadā and a bowl. The Kālabhairava image³ in the same museum stands in dvibhaṅga holding damaru, bowl, khatvanga and a nāga. There is a nāga below the khatvanga. He is nude. Another image of Bhairava⁴ in the same museum is that of Śiva as Bhairava. He is standing and carries a long gadā, placing it vertically on the ground and a nāga. The remaining two hands are broken. Small teeth protrude from his mouth.

The images of Bhairava and of Vīrabhadra are found in almost every Śaiva temple of this period. The terrific aspect of Śiva in the form of Mahā-bhairava was worshipped by the kāpālikas. Quoting from Saivagamas Gopinatha Rao says that the kāpālikas worship Śiva wearing a garland of bones⁵. In the play Prabōdhachandrōdaya Krishna Misra introduces a kāpālika who gives the description of himself in following words. "My necklace and

1. Rama Rao, op.cit., P. 26.

2. Ibid.

3. Md. Abdul Waheed Khan, Stone Sculpture in the Alampur museum, Hyderabad, 1973, Fig. 26.

4. Ibid., Fig. 29.

5. Gopinatha Rao, op.cit., PP. 25-29.

ornaments consist of human bones; I live in the ashes of the dead and eat my food in human skulls. I look with my eyes made keen with the ointment of yōga and I believe that though the different parts of the world are different yet the whole is not different from God. O! Digambara! listen to our rites: after fasting we drink liquor from the skulls of Brāhmanas; our sacrificial fires are kept up with the brains and lungs of men which are mixed up with their flesh, and the offerings by which we appease our terrific God are human victims covered with gushing blood from the terrible cut on their throats. I contemplate on the lord of Bhavani, the mighty God who creates, preserves and destroys the fourteen worlds, whose glory is revealed in the vēdas as well as in his deeds"¹. According to Ramanuja the kāpālikas maintained that they knew the essence of the six marks (mudrikas)². The six marks are (1) a necklace, (2) an ornament, (3) an ear-ornament, (4) a crest jewel, (5) ashes and (6) the sacred thread. The kāpālikas say, "He who knows the true nature of the six mudrās, who understands the highest mudrā, meditating upon himself as in the position called bhagāsana, reaches Nirvāna"³. For kāpālikas

1. Gopinatha Rao, op.cit., PP. 26-27.

2. Bhandarkar, op.cit., P. 127.

3. Gopinatha Rao, op.cit., PP. 25-29.

their God is Bhairava who is the cause of creation, protection and destruction. All other gods are subservient to him. The temples in the Bhairavakonda in the Nellore district belong to the Durga-Bhairavas¹. It was a centre for the k̄ap̄ālikas. Śrisailam in the Kurnool district was the principal centre for the kapalikas. Kapalikas are the vamachara sect of Śaivites². They are also known by different names such as Śivaśāsanas, Mahavrātas³. K̄ap̄ālikas believe in human sacrifices also. The play Malati-madhava mentions that Kapālakundāla captured the heroine of the play with the help of his female disciple to offer as sacrifice to the goddess Karāla-Chāmūṇḍā. In the Rāmalingēśvara temple at Satyavolu there is a sculptural representation of sacrifice before the image of Bhairava. A man with an axe before a woman with her head severed is carved. On the walls of Śrisailam are found sculptural representation of human sacrifice. This confirms the prevalence of the terrible practice of human sacrifice and its association with k̄ap̄ālikas.

Saumyamūrtis

The terrific manifestations of Śiva have so far

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1. Andhra Vijnana Sarsvam (Telugu), vol. III, Madras, 1959, P. 556.
 2. Bhandarkar, op.cit., P. 22.
 3. Pathak, op.cit., P. 21.

been discussed vis-a-vis the prefalling subsects of Śaivism in Andhradeśa such as Pāśupata, Kālamukha and Kāpālika. The other manifestations of Śiva such as the Santa or Saunyamurtis of Śiva perhaps do not belong either to Pāśupata, Kālamukha or Kāpālika but to Suddha Śaivism which was more popular among the masses. The Santa or Saunyamurtis of Śiva which are very popular among the masses and adorned the walls and pillars of the temples are Śiva, Kevala Chandrasekharamurti, Bhikshāṣṭanamūrti, Ekapādamūrti, Vishnuanugrahamūrti, Kirāt-arjunamūrti, Umāsaḥitamūrti, Alinganamūrti, Vṛshavāhanamūrti, Ardhanārīśvaramūrti and Lingodbhavamūrti.

Śiva

The images of Śiva are found in Gōlingēśvara temple at Bikkavolu, the Bhimēśvara temple at Drākshārāma and in Rāmalingēśvara temple at Satyavolu.

The Śiva image in the Gōlingēśvara temple¹ is standing in samabhaṅga and there is a bull below. He keeps the upper right hand in abhaya and the lower right hand is broken. He holds nāga in the upper left hand and the lower left hand is hanging. Another image of Śiva² in the same temple is seated in virāsana with a

1. PL. XI, Fig. 3

2. PL. XIII, Fig. 2.

Nandī below. He holds akshamāla and trisūla and keeps one hand in sukhatuṇḍa pose.

There are eight images of Śiva in the Bhimēśvara temple at Drākshārāma. The image of Śiva in a small niche in the mandapa stands on a lotus and holds trisūla mṛga and keeps his hands in abhaya and varada poses. This is an image of Śiva of Santa type. Quoting Gopinatha Rao, Rama Rao says that this image should hold mṛga instead of damaru. He also says that the description of the deity tallies generally with that of Chandrasekhara of the Kevala type but this deity has trisūla instead of ṭanka. Thus this is a new variety of Kevala Chandrasekharamūrti¹. Another image of Śiva on the two front pillars of the mandapa in the north-western corner of the outer enclosure is standing and in which his hands are in abhaya and karihasta poses². The image of Śiva in the northern side of the outer wall of the inner enclosure is in dancing pose, and holds sūla and keeps his right hand in vismaya pose³. Another image in the in the same temple is standing in dvibhaṅga and holds gadā, lotus and sūla in his hands⁴. The other image of

1. M. Rama Rao, Eastern Chalukyan Temples of Andhradesa, Hyderabad, 1964, PP. 21-27.

2. Ibid.

3. Ibid.

4. Ibid.

Siva in the same place is in dancing pose, holds khadga and mrga and keeps his hands in abhaya and karihasta pose¹. There are two other images of Śiva standing on the body of Apasmarapurusha. One image has six hands and the other has four hands. The image with four hands holds damaru and fire and keeps the remaining hands in abhaya and karihasta (on the waist) across the chest².

Kevala Chandrasekharamūrti

The images of Śiva of the type of Kevala Chandrasekharamurti are in Bālabrahmā and Viśvabrahmā temples at Alampur.

The Kevala Chandrasekhara image in Bālabrahmā temple holds trisūla, akshamālā, khadga and keeps the remaining hand akinbo³. The other image of Śiva of Kevala type in the Viśvabrahma temple⁴ stands in sambhaṅga, holds trisūla, paraśu and keeps the remaining hands in the poses of varada and akinbo. The weapons and poses in the above images differ from the description of Kevala Chandrasekhara image given by Gopinatha Rao.

1. Rama Rao, op.cit., PP. 21-27.

2. Ibid.

3. M. Rama Rao, Early Chalukyan Temples of Andhradesa, Hyderabad, 1965, P. 20.

4. PL. XXV, Fig. 4.

According to Aṁsumadbhēdāgama Śiva of this aspect should be in samabhaṅga. He should hold the ṭanka and a black buck in his right and left arms respectively and should keep his remaining right and left arms in abhaya and varada poses. Uttara-Kāṁikāgama adds that the right front hand may be held in the sinhakarna, kaṭakahasta or the katyavalambita hasta¹.

Sukhasinamurti

The sukhasina images of Śiva are found in the temples at Alampur, Bhimalingēśvara and Rāmalingēśvara temples at Satyavolu and in the Gōlingēśvara temple at Bikkavolu.

The sukhasana images of Śiva at Alampur are seated in padmasana holding trisūla, paraśu, akṣhamālā, but in one image the front left hand is holding a nāga and back left hand is in varada. In one image there is a Nandi below².

The two images of sukhasana at Bhimalingēśvara and Rāmalingēśvara temples at Satyavolu are seated in uṭkuṭikasana. The image at Bhimalingēśvara temple holds

1. Gopinatha Rao, op.cit., PP. 117-120.

2. Rama Rao, op.cit., P. 20.

pāśa, aṅkuśa, khadga and akshamālā and the image at Rāmalingēśvara temple holds flame, pāśa, spear, and one arm is kept in tripataka¹.

The images of Sukhasana in the Gōlingēśvara temple at Bikkavolu are seated in padmāsana and in virāsana. The image² seated in padmāsana with a Nandi below holds trisūla, paraśu and akshamālā. The other image seated in virāsana holds akshamala and trisūla and one arm is in kartarihasta³.

The sukhasana images of Śiva are described in the suprabhādāgama, śilparatna and pūrvakāranāgama. All the three texts agree that the deity should hold paraśu and mṛga in the front right and left arms respectively and the remaining two hands in abhaya and varada⁴.

The sukhasanamūrti at Alampur described above should have been seated in virāsana instead of padmāsana. They should hold paraśu and mṛga and should keep the remaining hands in abhaya and varada or in simhakarna pose. But they differ considerably in holding weapons and keeping their hands in poses.

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1. M. Rama Rao, Saivite Deities of Andhra Pradesh, Tirupati, 1966, P. 6.
 2. Ibid., PL. II, Fig. 2.
 3. Ibid., P. 6.
 4. Gopinatha Rao, op.cit., PP. 63-65.

Dakshināmūrti

Dakshināmūrti¹ images of Śiva fall under the pacific group of the images of Śiva.

We come across the images of Vyākhyāna Dakshināmūrti and Vinādhara Dakshināmūrti in the Chālukya-Bhimēśvara Swamy temple at Samalkot, Bālabrahmā and Viśvabrahmā

1. A passage in the Bhagavata Purana (IV-6,33-9) describes beautifully the combined form of yōga and the vyākhyāna Dakshināmūrti aspect of Śiva. Banerjea, op.cit., P. 77, quotes the said passage and gives the translation which is as follows:

Dadriṣuḥ Śivanāsīnaṁ tyaktāmarshamivāntakam
 Vidyātapoyogapathamāsthitaṁ tamadhiśvaram
 Liṅgañcha tāpasābhishtaṁ bhasmadanḍajaṭājinam
 Aṅgena sandhyābhraruchā chandralekhāñcha vibhratam
 Upavishtaṁ dharbhamayyāṁ vṛishyāṁ Brahmasanātanam
 Nārādāya pravochantaṁ prichchhate śriṅvatām satām
 Kṛitvorau dakshīṇe svayaṁ pādapadmañcha jānuni
 Bāhuṁ prakoshṭhe Kshamālāmāsīnaṁ tarkamudrayā
 Tam Brahmanirvāṇasamādhimāsritaṁ Vyupāśritaṁ Girīsaṁ
 yogakaksham

"the gods saw Śiva seated with his bent leg kept in position by a yogapatta resting on his right thigh, one of his hands holding an akshamālā, and another shown in the vitarkamudrā (vyākhyānamudrā - expounding pose). The god was explaining the sāstras to the attendant sages like Nārada, and others; his head was adorned with a crescent moon and covered with jatā and he had resorted to the paths of knowledge (Vidya - jñāna), austerity (Tapā) and yōga".

temples at Alampur, Rāmalingēśvara temple at Satyavolu and in the museums of Alampur, Kolanupaka and Madras.

The image of vyākhyāna Dakṣiṇāmūrti¹ in the Chālukya Bhimēśvara temple at Samalkot is seated. He holds śūla, akṣhamālā, and a book in his hands. He keeps one arm in chinmudra. The image of Vīṇādhara Dakṣiṇāmūrti² in the same temple is seated and holds trisūla, akṣhamālā and vīṇā in his hands.

The image of Vyākhyāna Dakṣiṇāmūrti in the Viśva-brahmā temple at Alampur is shown seated under a tree in the utkustiasana pose³. All the four hands of the Dakṣiṇāmūrti are broken and the region below the waist is badly mutilated. The four sages represented in the sculpture are Agastya, Pulastya, Viśvamitra and Angirasa. The image of Vīṇādhara Dakṣiṇāmūrti⁴ in the temple of Balabrahmā at Alampur is seated and holds trisūla and vīṇā.

The jñāna Dakṣiṇāmūrti in the Rāmalingēśvara

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1. M. Rama Rao, Eastern Chalukyan Temples of Andhradesa, Hyderabad, 1964, P. 35.
 2. Ibid.
 3. B. Rajendraprasad, A note on the images of Śiva as Vyakhyana and Jnana Forms of Dakshinamurti from Alampur and Satyavolu, J.A.H.R.S., vol. XXXV, P. 296 & PL. 55.
 4. Rama Rao, op.cit., P. 27.

temple at Satyavolu¹ is seated at utkaṭikasana posture on a high pedestal. He holds nāga, blue lotus (nilot-pala) and nāga in his hands and keeps the lower right in jñānamudra.

The jñāna Dakṣiṇāmūrti in the museum at Kolanupaka² is seated in vīrāsana. He holds akṣhamālā and keeps his two hands in jñāna and varada mudra.

The vīṇādhara Dakṣiṇāmūrti image in the Alampur museum³ is seated and holds trisūla, akṣhamālā and vīṇā in his hands.

Some of the images of Dakṣiṇāmūrti are brought from Nolambavadi and are kept in the Madras museum. A large figure of vīṇādhara Dakṣiṇāmūrti⁴ is from a group of Saptamatrikas. His hands and also vīṇā are broken. Two images of Dakṣiṇāmūrti are carved on the sides of Nolamba pillar which is now in the Madras museum. The image of vyākhyāna Dakṣiṇāmūrti carved on the side is seated and holds trisūla and damaru and keeps the lower right hand in the vyākhyāna mudrā. He is teaching in divine silence as a youth to the aged sages who are seated

1. PL. XVI, Fig. 2.

2. Ramakantam, op.cit., P. 6.

3. PL. XXV, Fig. 2.

4. C. Sivaramamurti, Nolamba Sculpture, Madras, 1964, PL. VI.

opposite him in great reverence¹. Jnāna Dakshināmūrti carved on the other side of the same pillar holds a book in his left hand. Four sages are carved at his feet and they are listening with rapt attention to his exposition in silence. Even the Appasmarapurusha who is shown trampled under his right foot is raising his head to listen the Lord Śiva's great theme of the law of the universe².

Śiva is a great master of yōga, music and dance. As a teacher of yōga and music and other sciences he is known by the name Dakshināmūrti. Because Śiva was seated facing south when he taught the rishis yōga and jnāna he came to be known as Dakshināmūrti. Jagadguru Śankarāchārya has sung the praise of Dakshināmūrti aspect of Śiva which is remarkable for its peacefulness. Dakshināmūrti should be regarded as a teacher of yōga, of vinā, of jnāna and also as an expounder of other sāstras (Vyākhyanamurti). As an expounder of the sāstrās Dakshināmūrti should be represented seated in virāsana keeping his leg on the back of Apasmārapurusha. He should have three eyes and four arms. He should hold akshamālā, agni and naga. One hand in jnānamudrā and the other in varada or in danda pose. He should be surrounded by

1. Sivaramamurti, op.cit., PL. XV, Fig. b.

2. Ibid., PL. XVI, Fig. b.

rishis eager to learn the śāstrās. Aṁsumadbhēdāgama mentions the rishis as Narada, Jamadagni, Vaśiṣṭa, Bhṛigu, Bharadvāja, Sanaka and Agastya.¹ The Kāmikāgama mentions the names as Kauśika, Kaśyapa, Bhardvāja, Atri, and Gautam and omits the names of the other two though it gives the number of rishis as seven². The Kāraṇāgama gives the names of Agastya, Pulastya, Viśvāmitra and Angīrasa only³. Dakṣiṇāmūrti is teaching the rishis who are already deeply wellversed in the Vedas.

Bhikshāṭanamūrti

The Bhikshāṭana images of Śiva occur in the Gōlingēśvara Swāmy temple at Bikkavolu, Svargabrahmā temple at Alampur, Rāmalingēśvara temple at Satyavolu and in the Pachchala Somēśvara temple at Panagallu.

The Bhikshāṭana image in the Gōlingēśvara Swāmy temple at Bikkavolu⁴ is standing in sambhaṅga with a Nandī below. He holds damaru and mayūra. A woman holds the right hand of the image.

The Bhikshatana image in the Svargabrahma temple⁵

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1. Gopinatha Rao, op.cit., PP. 274-278.
 2. Ibid.
 3. Ibid.
 4. Sivaramamurti, Early Eastern Chalukyan Sculpture, Madras, 1957, PL. XXIV, Fig. a.
 5. Ramachandra Rao, op.cit., Fig. 9.

is badly mutilated. In the panel Śiva stands in the aspects of Bhikshāṭana. His hands and the right leg are broken. Two women and rishis stand on both sides of Bhikshāṭana image. The face of the women and the body of the rishi on the right side are badly mutilated.

The image of Bhikshāṭana in the Rāmalingēśvara temple at Satyavolu is standing on wooden sandal (padukas), holding trisūla, damaru, deer and a bowl¹. There are two images of Bhikshāṭana in the Pachchala Somēśvara temple at Panagallu². One of them stands in dvibhaṅga on a lotus. It holds damaru, trisūla, khadga, and a kapāla. There is a dog by the side of it. The other image also is standing in dvibhaṅga on padukas. It holds trisūla and damaru.

Kaṅkālamūrti

Kaṅkāla aspect of Śiva in iconographical features are similar to the image of Bhikshāṭana³. The image of Kaṅkāla aspect is in the Gōlingēśvara Swāmy temple at Bikkavolu⁴. Here in this sculpture Kaṅkāla image has

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1. M. Rama Rao, Saivite Deities of Andhra Pradesh, Tirupati, 1966, P. 34.
 2. Ibid., P. 35.
 3. Gopinatha Rao, op.cit., P. 306.
 4. Sivaramamurty, op.cit., PL. XXV, Fig. a.

two hands holding trisūla with a long staff in the right hand and keeps the left hand at his waist. He stands in samabhaṅga.

Ēkapādamūrti

The Ēkapāda aspect of Śiva is represented in the Gōlingēśvara temple at Bikkavolu. Here the image is accompanied by one attendant on either side and holds a bowl and khaṭvanga. He has four hands¹.

Vishṇu-anugrahamūrti

We come across the sculpture of Vishṇu-anugrahamūrti in the Pachchala Somēśvara temple at Panagallu². The image is seated in padmāsana. Śiva catches the right elbow of Vishṇu with his left hand. Śiva holds trisūla in the upper right hand, nāga in the upper left and keeps the lower right hand in varada. The object in the lower left hand is indeterminate. He wears a crown (mukuta) with jatās flowing to the sides, a broad graiveyaka, udarabanda, channavira and a girdle. The main theme of this sculpture is Siva giving a gift of Chakra to Vishṇu.

1. Sivaramamurti, op.cit., PL. XXV, Fig. c.

2. Rama Rao, op.cit., PL. XI, Fig. 2.

The Uttarakāraṇāgama and the Śrītattvanidhi give the description of the Vishnu-anugrahamūrti. According to it Śiva should have three eyes, four arms and should hold tanka and chakra in the right hands, and krishna mṛga in one of the left hands and the remaining left hand should be in varada pose. Vishnu should be in folded hands¹.

Kirātarjunamūrti

The Kirātarjuna theme, i.e., Arjuna doing penance for the paśupata weapon is very popular in art and literature. The story is narrated in the Mahābhārata and Bharavi's popular Kirātarjuniya Kāvya. In all most all the Chālukyan temples we come across sculptural representation of the story of Kirātarjuniya. Indrakila hill at Vijayawada by tradition is associated with Arjuna doing penance for the paśupata weapon. On a pillar on on the Indrakila hill the whole Kirātarjuniya story is depicted on all the four sides, each in three panels². The top panel of the north face shows Brahmā standing with four arms and four faces of which three only are visible. In the middle panel Arjuna is shown doing

1. Gopinatha Rao, op.cit., P. 210.

2. Arch. Sur. Ind. An. Rep., 1915-16, PP. 95-100 & PL. LIV, Figs. a, b, c, & d.

severe penance standing on one leg and carrying his weapons. The two niches depict Arjuna going into the Indrakila forest to perform penance at the instance of Brahmā. The second scene is depicted on the south face. In this face Vishnu and a boar which represents the giant Mukasura to disturb the penance of Arjuna are carved. Below it Arjuna is represented as shooting the boar. On the west face of the pillar Śiva and Pārvati are carved as seated with a Nandi below. Below it Śiva and Pārvati are represented as hunter and huntress. On the eastern face Śiva is depicted as a Kirāta shooting an arrow at the boar and claiming it as his own to which Arjuna objects. The quarrel between Śiva and Arjuna is depicted in the middle and Pārvati is watching it. The gift of pāsupatāstra is also represented. Arjuna, kneeling before Śiva with his head downward and folded hands receives pāsupatāstra from Śiva.

Umāsahitamūrti

We come across often in the temples of this period the images of Śiva accompanied with Dēvi.

If the image of Chandrasekhara has the image of Dēvi by his side either on the same pedestal or on a different one it is known as Umāsahitamūrti (Umā with Śiva).

We find this type of images in the Bhimēśvara temple at Drākshārāma. Śiva and Pārvati are shown in the standing position. Śiva has four hands holding trisūla and khatvanga and keeps one hand in abhaya and holds Umā with another hand. Umā is shown holding a blue lotus (nilotpala)¹.

Umāmahēśvaramūrti

Two images of Umāmahēśvaramūrti are in the Madras Government museum at Madras². They originally belong to Nolambavadi and they have been brought and preserved in the Madras Government museum. Both the images have similar characteristics with only minor differences in the wearing of ornaments. In both the images Śiva is seated in vīrāsana and holds sūla, nāga and jambira fruit. The lower right hand touches the breast of the Dēvi. In both the images Nandi is carved on the pedestal. In the Kolanupaka museum the image of Umāmahēśvara is seated and a Nandi is carved on the pedestal³.

The Viṣṇudharmottara and Rupamaṇḍana give the

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1. M. Rama Rao, Eastern Chalukyan Temples of Andhradesa, Hyderabad, 1955, P. 23.
 2. C. Sivaramamurti, Nolamba Sculpture, Madras, 1964, PIs. I & II.
 3. Ramakantam, op.cit., P. 15.

description of the Umāmahēśvaramurti. According to Vishṇudharmottara the image of Śiva and Umā should be seated on a seat, embracing each other. Śiva should have two hands only. He should hold nilotpala flower in the right hand and with the left should embrace Umā. The Rupamaṇḍana informs us that Śiva should have four hands and hold trisūla, nāga, and matuliṅga fruit and with the fourth hand he should embrace Umā¹.

Vrshavāhanamūrti

The sculptures of Vrshavāhana are found in the Bhimesvara temple at Draksharama², Rāmalingēśvara temple at Palakollu³, Ramalingesvara temple at Sātyavolu⁴, Pachchala Somesvara temple at Panagallu⁵, Bālabrahamā temple at Alampur⁶ and in the museum of Alampur⁷. In all the sculptures Śiva and Pārvati are carved on a Bull.

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1. Gopinatha Rao, op.cit., PP. 132-133.
 2. M. Rama Rao, Eastern Chalukyan temples of Andhradesa, Hyderabad, 1964, P. 24.
 3. Ibid.
 4. M. Rama Rao, Saivite Deities of Andhradesa, Tirupati, 1966, P. 18.
 5. Ibid., PL. VII, Fig. 1.
 6. Ramachandra Rao, op.cit., P. 27.
 7. PL. XXVIII, Fig. 2.

This form of Siva is described in the Aṁsumad-
bhēdāgama Uttarakāmikāgama. Śiva should have four hands,
holding mṛga, ṭanka, paraśu. Dēvi may be either in his
left or right¹.

Āliṅgamūrti

The āliṅgana aspect of images are in the Gōliṅgēś-
vara temple at Bikkavolu, Rāmaliṅgēśvara temple at Pala-
kolu, Bhimesvara temple at Chebrolu, Bālabrahmā temple at
Alampur, Siddhēśvara temple at Hemavati, Pachchala Somēś-
vara temple at Panagallu and in the museums of Kolanupaka
and Alampur.

In the Gōliṅgēśvara temple at Bikkavolu, the
Āliṅgamūrti of Śiva stands holding triśūla, in the
upper right hand and keeping the lower right hand in
abhaya. He keeps his upper left hand round the back of
Dēvi putting it on her waist. Dēvi passes her right hand
round the back of Śiva and keeps the left hand at waist
(kaṭi)².

In the Rāmaliṅgēśvara temple at Palakollu the

1. Gopinatha Rao, op.cit., P. 178-182.

2. C. Sivaramamurty, Early Eastern Chalukyan Sculpture,
Madras, 1957, PL. XX.

image is seated. Śiva passes his lower left hand round the back of Dēvi. Pārvati sits on the left leg of Śiva. She passes her left hand round the back of Śiva. Śiva holds paraśu, and mrga in his hands and keeps the lower right hand in abhaya. Dēvi holds mirror in her right hand¹.

The Āliṅgamūrti in the Bhimēśvara temple at Chebrolu is also seated. Dēvi sits on the right thigh of the Lord. Śiva keeps the right hand in kaṭari pose and passes the left round the back of Dēvi².

The three Āliṅgana type images in the Bālabrahmā temple at Alampur are also seated with minor differences in holding the weapons and in keeping the hands in abhaya pose³.

The Āliṅgamūrti in the Pachchala Somēśvara temple at Panagallu is seated on padmāsana. Dēvi sits on the folded left leg of the god with her right leg folded and resting on the god's left thigh. Śiva passes the left hand round the back of Dēvi and she passes the

1. M. Rama Rao, Eastern Chalukyan Temples of Andhradesa, Hyderabad, 1964, P. 44.

2. M. Rama Rao, Saivite Deities of Andhradesa, Tirupati, 1966, P. 16.

3. Ramachandra Rao, op.cit., P. 27.

right hand round the back of Śiva. Śiva keeps his right hand in the simhakarna (lion's ear) pose and Dēvi holds blue lotus (nilotpala) in her left hand¹.

The Āliṅganamūrti in the Siddhēśvara temple at Hemavati is standing. Śiva holds trisūla and nāga in his upper right and left arms respectively and keeps the lower right hand in abhaya and passes his lower right hand on the left shoulder of Pārvati².

The Āliṅganamūrti image in the Kolanupaka museum is standing. Śiva passes his left hand round the back of Pārvati and keeps his right hand on her waist. He holds trisūla and nāga. Pārvati holds nilotpala³.

The Āliṅganamūrti in the Alampur museum is seated. Śiva is seated with left leg folded and the right leg hanging. He passes the lower left hand round the back of Pārvati and rests on her left shoulder. Pārvati sits on Śiva's left thigh with her legs bent at the knees and upraised. She passes her right hand round the back of Śiva. Śiva holds trisūla in the upper right hand, akshamala in the upper left hand and keeps the lower right

1. Rama Rao, op.cit., PL. IV, Fig. 2.

2. C. Sivaramamurti, Nolamba Sculpture, Madras, 1964, PL. XXXI.

3. Ramakantam, op.cit., P. 15.

hand in abhaya. Pārvati holds nilotpala in the left hand. Nandi is carved on the pedestal¹. Another image in the same museum is seated. Śiva is seated with left leg folded and the right hanging. Pārvati sits on the left thigh of Śiva. She bends her left leg and keeps it on her right thigh. Śiva passes his lower left hand round the buttocks of Pārvati and holds trisūla and nāga in his upper right hand and upper left hand respectively and keeps the lower left hand in abhaya. Dēvi holds nilotpala in the left hand. Nandi is carved on the pedestal². Another image of Āliṅgana type in the same museum is also seated. In it Śiva is seated with the left thigh folded and the leg hanging. Pārvati sits on his left thigh. Śiva passes the lower left hand round the back of Pārvati. Śiva holds trisūla, nāga and akshamāla in his hands. Pārvati holds nilotpala in her left hand. Nandi is carved below³.

1. PL. XXIII, Fig. 4.

2. Abdul Waheed Khan, op.cit., Fig. 10.

3. Ibid., Fig. 43.

Ardhanārīśvara-mūrti

We come across the sculpture of Ardhanārīśvara¹ in the Gōliṅgēśvara temple at Bikkavolu, Rāmaliṅgēśvara temple at Palakollu, and in the Bālabrahmā temple at Alampur. The image of Ardhanārīśvara in the Gōliṅgēśvara temple at Bikkavolu is with right leg slightly bent. Only left breast is visible. There is Nandi at the bottom right and lion at bottom left. The image holds trīśūla in the upper right hand, flowers in the upper left hand, kapāla in the lower right and keeps the lower left at the waist (kati)².

1. The reason for the emergence of Ardhanārī form of Śiva is that Bhṛṅgi was a fervent devotee of Śiva. So exclusive was he in his devotion that he is said to have ignored the goddess who was a part and parcel of Śiva. He had pledged to circumbulate the Śiva's liṅgam only and nothing else. To test his faith the god assumed the hermaphrodite form of Ardhanārīśvara in which the goddess as already described is not separated from the god. Bhṛṅgi is not baffled and assuming the form of a bee, he bored into the united body and continued going round and round Śiva the half of the hermaphrodite. The goddess Pārvati became very furious and cursed him to become emaciated day by day. Bhṛṅgi accordingly grew very thin and was unable to support himself. However, with the grace of Śiva he secured a third leg which supported him.

2. Sivaramamurti, op.cit., PL., XX.

The image of Ardhanārīśvara in the Rāmalingēśvara temple at Palakolliu is seated in virāsana with a single breast on the left side. It holds paraśu in the upper right and nilotpala in the upper left hand. It keeps the lower right in abhaya and the lower left hand in varada¹.

The sculpture of Ardhanārīśvara in the Bālabrahmā temple at Alampur is standing in dvibhaṅga with a single breast on the left side. It holds nāga in the upper right hand, nilotpala in the upper left hand, triśūla in the lower right hand and keeps the lower left hand hanging².

Aṅsumadbhēdāgama, the Kāmikāmāgama, the Suprabhēdāgama the Silparatna and the Kāranāgama give the description of the image of Ardhanārīśvara³. As the name suggests that this image should be half man and half woman. The right half is Śiva and the left half is Pārvati. Śiva should be adorned with jatamukuta with crescent and Pārvati should be adorned with karanda-mukuta. The right half of the forehead should have one half of an eye and the left half should be with a tilaka mark. The left eye

1. Rama Rao, op.cit., P. 44.

2. Ramachandra Rao, op.cit., Fig. 82.

3. Gopinatha Rao, op.cit., P. 323.

should be painted with collyrium. In the right ear there should be the nakra-kundala, sarpakundala or an ordinary kundala. In the left ear there should be a kundala. The image may have two, three or four arms. If it is with four arms one hand should be in abhaya or varada pose. The remaining three arms should hold sūla, ṭanka and a nilotpala. The left side of the image should be adorned with the ornaments peculiar to Pārvati and right side left as that of Śiva. The chest on the right side should be that of man and the left that of a woman with a round well-developed breast.

Natarāja

The Natarāja or the Nṛtya-mūrtis of Śiva are well prevalent in all the temples of this period. Śiva, in all these temples is shown in many dance-modes. Śiva is a great master in the art of dancing as he is so in all other arts. The Bharata-Nāṭyaśāstra mentions a hundred and eight different kinds of dances. Śaivāgamas says that Śiva danced in a hundred and eight modes. All the one hundred and eight kinds of dances are sculptured on either side of a gopuram in the Natarāja temple at Chidambaram¹. Their description in sanskrit as they are found in the Bharata-Natya also was engraved below each of them.

1. Gopinatha Rao, op.cit., P. 223.

In all Śiva temples of importance a separate place is allotted to Natarāja. It is known as the Naṭana-sabha or simply sabha (hall). The most important of these sabhas is that of Chadambaram.

Natarāja is the king of dancers and the cosmos is his theatre. The dance of Śiva represents his five activities (Panchakritya). They are Shrishti (overlooking, creation, evolution), Sthiti (preservation, support), Samhāra (destruction, evolution), Tirobhava (veiling, embodiment, illusion and also giving rest), and Anugraha (release, salvation, grace)¹. These are the activities of Brahmā, Viṣṇu, Rudra, Maheśvara and Sadāśiva if they are considered separately². The central motif of the dance of Natarāja is his cosmic activity, "creation arises from the drum: protection proceeds from the hand of hope: from fire proceeds destruction: the foot held aloft gives release"³. The fourth hand of Nataraja points to this lifted foot, which means the refuge of the soul. The deepest significance of the Sacred Dance⁴ is that every

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1. A.K. Ananda Coomaraswamy, The Dance of Śhiva, Bombay, 1956, P. 87.
 2. Ibid.
 3. Ibid.
 4. Ibid., P. 88. Tirumular, a Tamil poet expands the main theme of the Sacred Dance in the Tirukuttu Darshana (Vision of Sacred Dance), which formed the ninth tantra

where is God and that every where is his heart. It can be realised only if it takes place within the heart of self. "Siva is a destroyer and loves the burning ground. But what does He destroy? Not merely the heavens and earth

of his Tirumantram. The verses quoted by Coomaraswamy are as follows:

"His form is every where:

all-pervading in His Shiva-Sakti:

Chidambaram is everywhere, everywhere His dance:

As Shiva is all and omnipresent,

Everywhere is Shiva's gracious dance mode manifest.

His five-fold dances are temporal and timeless.

His five-fold dances are His Five Activities.

By His grace He performs the five acts.

This is the sacred dance of Uma-Sahaya.

He dances with Water, Fire, Wind and Ether,

Thus our Lord dances ever in the court.

Visible to those who pass over Maya and

Mahamaya (illusion and super-illusion)

Our Lord dances His eternal dance.

The form of the Shakti is all delight -

This united delight is Uma's body:

This form of Shakti arising in time

And uniting the twain is the dance

His body is Akash, the dark cloud

therein is Muyalaka,

The eight quarters are His eight arms,

The three lights are His three eyes,

Thus becoming, He dances in our

body as the congregation".

at the close of a world-cycle, but the fetters that bind each separate soul. Where are what is the burning ground? It is not the place where our earthly bodies are cremated, but the hearts of His lovers, laid waste and desolate. The place where the ego is destroyed signifies the state where illusion and deeds are burnt away: that is the crematorium, the burning ground where Shri Naṭarāja dances, and whence He is named Sudalaiyadi, Dancer of the burning ground"¹.

The iconographic details of the image of Naṭarāja are given in Ansumadbhēdāgama². It recommends Uttama-daśa-tala measurements for the sculpture of Naṭarāja. The front left hand should be held in the gajahasta pose across the chest. The back left hand should carry agni either in a vessel or upon the palm itself. The front left hand should be held in the abhaya pose, or in the chin-mudrā. The back right hand should hold a ḍamaru. The right leg should be slightly bent and placed upon the back of the Apasmārapurusha. The left leg should be lifted up, turned towards the right leg and kept across it. On the head he should be adorned with jata-mukuta, a snake, jewelled ornaments, a skull and the crescent moon

1. Coomaraswamy, op.cit., PP. 89-90.

2. Gopinatha Rao, op.cit., PP. 224-225.

on the left side. The body of Śiva should have a yajñō-pavita and other ornaments. He should wear rings on fingers and on toes except middle ones. The garment must be made of tiger's skin. The Apasmārapuruṣa who is under Naṭarāja's right foot should have his head on the right side and his legs on the left side of Śiva. On the left of Naṭarāja should be standing his consort Pārvati.

Naṭarāja images are noticed in the temples at Bikkavolu. One lone sculpture of Naṭarāja¹, found under a tree was brought and preserved in the Madras government museum. A note worthy feature of this form is that it has the urdhvaliṅga of Śiva. The image holds triśūla in the lower right hand and keeps the lower right hand in gajahasta pose across the chest. He is decorated with a kapālamāla reaching the knee. The image is in chatura dance pose. Apasmārapuruṣa is not shown in the sculpture. There is another image of Nataraja² dilapidated temple in the Vulapalli road in the same place. Naṭarāja is shown dancing in the chatura pose. He holds damaru and śūla in the upper left and right arms respectively. He keeps one hand in gajahasta pose and the object in

1. PL. XII, Fig. 2.

2. PL. XIII, Fig. 4.

the remaining hand is not clear. In this sculpture also Apasmārapurusha is not represented. The other image of Natarāja¹ in a temple to west of the High School in the same place is represented as standing on the Apasmārapurusha. He has four hands, holds trisūla, fire, and paraśu and keeps the lower right hand in gajahasta pose across the chest.

There are seven images of Natarāja² in the Bhimēśvara temple at Drākshārāma. Out of these five are represented without the Apasmārapurusha of which one is in bronze and the remaining two are represented with Apasmārapurusha.

The image of Natarāja³ in the Mahanandiśvara temple at Mahanandi stands on Apasmārapurusha in the dance of bhujāṅgatrāsa. He holds damaru and fire in two hands, keeps one hand in abhaya and the fourth hand in karihasta pose across the chest.

The Natarāja⁴ image in the Bhimaliṅgēśvara temple at Satyavolu is standing in tribhaṅga pose. The image holds gadā, bow, nāga, paraśu, khaṭvaṅga and arrow. One

1. M. Rama Rao, Saivite Deities of Andhradesa, Hyderabad, 1966, P. 26.

2. Ibid., PP. 19-24.

3. Ibid., P. 23.

4. Ibid., P. 22.

hand is kept in karihasta across the chest. He is represented without Apasmārapurusha. A Natarāja¹ image is carved on the facade of the Rāmalingēśvara temple at the same place. The image is in the lalita dance pose. It is eight armed. He holds a naṅḍidhvaja with a banner, axe, a nāga and the object in another hand is not clear. He keeps his remaining hands in ḍandahasta, ahuyavarada, tarjani and vyākhyāna poses. There is musical accompaniment in the sculpture.

There are two images of Natarāja in the Pachchala Somēśvara temple at Panagallu. One image of Natarāja² is on a lotus in the dance of lalita. He holds ḍamaru, khatvaṅga, khadga and nāga. The second image of Natarāja³ is standing on the Apasmārapurusha in the Svastikapasrta dancing pose. He has eight hands and holds trisūla, paśa, nāga, fire, and a tripataka (flag). He keeps the remaining hands in chinmudra, abhaya and gajahasta poses.

The Nataraja image⁴ in the Pāpanāsi temple at Sangamēśvaram is eight armed and dancing in lalita pose. He holds ḍamaru and sūla. The objects in the remaining hands

1. C. Sivaramamurti, Natarāja in Art, thought and literature, New Delhi, 1974, Fig. 30.

2. Rama Rao, op.cit., P. 21.

3. Ibid., P. 27.

4. Sivaramamurti, op.cit., P. 185.

are not clear. Two hands are in gajahasta across the chest and sandamsa poses. Two ganas on either side play ghaṭa and cymbals. Another image of Naṭarāja¹ in the same temple also represents Siva dancing in lalita pose. The main arms are in gijahasta across the chest and sandamsa pose. His left arm is placed on the shoulder of Pārvati who is standing close to him in deep appreciation of his dance.

The Nataraja image² from the Sangamēśvaram temple is eight armed. He holds a garland, tant, ḍamaru, trisūla, nāga and tripataka. He keeps the remaining hands in gajahasta and sandamsa poses. It is also in the lalita dance pose. Another sculpture of Naṭarāja³ from the same temple has fourteen hands. He is represented in the lalita pose of dance. Two armed Gaṇeśa is standing to the left of Naṭarāja. He is almost silent in appreciating the dance. Simultaneously with emotion he also involuntarily lifts his right leg with the rhythmic movement of his father. Still another image of Naṭarāja⁴ from the same place is on the ceiling with Kālī. Śiva is dancing in lalita pose. With one of the hands he is fondling Devi standing left

1. Sivaramamurti, op.cit., P. 185.

2. Ibid., Fig. 34.

3. Ibid., Fig. 32.

4. Ibid., Fig. 33.

of him. She is gazing at his dexterity in the movement of the limbs in dance as he excels Kālī. Her movement in the position taken in the dance of chatura pose is portrayed to the left of the Lord of Dance. Brahmā and Vishṇu are also represented in the sculpture as watching the dance. Dikpālas and other celestials are portrayed. Bhṛīngī also watches the dance.

There are many images of Naṭarāja in the temples of Alampur. One image of Naṭarāja¹ in the Bālabrahmā temple has eight hands. He holds trisūla, and ṭanka and keeps two hands in kaṭari and karihasta poses. The objects in the remaining hands are not clear. Two celestials at the top are watching the dance and two gaṇas at the bottom are playing musical instruments. Another image of Naṭarāja² from the same temple is holding trisūla and bow and keeps two hands in karihasta and musti poses.

In the Svargabrahmā temple at Alampur Śiva is represented not ~~purely~~ as a dancer but also as a victor over the Tripurushas³. Here in this sculpture Śiva is

1. Ramachandra Rao, op.cit., P. 27.

2. Ibid.

3. According to Puranic story Tripurāntaka form was assumed by Śiva when he killed three demons called Tripura and reduced their three magical cities to ashes. During this campaign the earth is said to have served Śiva as

represented dancing on the chariot itself¹. He has eight arms. His legs are broken. He is in alidhanritta pose. His hands are in the attitude of a fight. One hand is pulling out the arrow from the quier, another is holding the snake, a third is holding the khatvaṅga and the fourth is pulling the string of the bow upto the ear. In this tumultuous situation Brahmā is unable to sit and is shown standing up on the chariot. Even the horses are prancing.

In the same temple Śiva is represented with another manifestation in dancing to show his Gangadhara aspect².

a chariot and the sun and the moon as its wheels. Brahmā became the charioteer. The four vedas were the four horses and the upanishads were the reins, the golden mountain Mēru was the bow, the ocean was the quier and Vishnu was the arrow.

1. Ramachandra Rao, op.cit., Fig. 13.
2. The king Sāgara had a son Asamajasa by his first wife Kēsini and sixty thousand by the second wife Sumati. Sāgara performed the horse-sacrifice and let loose the horse. It was stolen by Indra and hidden in the Pātāla-loka. His sixty thousand sons excavated the earth, went to the Pātāla-loka and found the horse in the hermitage of Kapila. They misunderstood that Kapila committed the theft of the horse and rushed to kill him. However, Kapila by the power of his austerities reduced them to ashes. After waiting for a long period, Sagara sent his grandson Aṁsumat in

Unfortunately the right leg and the sixteen arms of Śiva of this aspect of Gangadhara¹ are badly mutilated. The main interest in this sculpture is that this is Gangadhara which is clear from the fact that Bhāgīratha is shown per-

search of his sons and the horse. He too went to the Pātāla-loka and found the horse. He paid his respects to Kapila, the ṛishi was very much pleased with his good behaviour and permitted him to take the horse. The ṛishi told him that if the water of the Gaṅga was sprinkled on the ashes of his uncles, they would go to heaven. Horse-sacrifice was duely celebrated. Bhāgīratha the grandson of Ansumat performed severe austerities to bring down the celestial river Gaṅgā. Gaṅgā was pleased and asked him to show who could resist the force of her fall on earth from heaven, otherwise the fall pierce the earth into two. Bhāgīratha then again performed severe penance to get a boon of receiving Gaṅgā on the head of Rudra. Śiva granted the boon and went to Himālaya to receive Ganga. Gaṅgā thought that Siva could not bear her descent and came down in great volume and with mighty force. Śiva became indignant at her behaviour towards him and determined to humble her, by not allowing her to fall on earth. Gaṅgā could not find any passage and has to stay in the complicated irregular structure of the matted hair of Lord Siva. After the request of Bhāgīratha Śiva allowed Gaṅgā to fall on earth. Hence Siva is known as Gaṅgādhara-mūrti.

1. Ramachandra Rao, op.cit., Fig. 10.

forming penance. However this also shows Śiva dancing. Bhṛṅgi and Dēvi who are also in dancing pose to the left are watching the dance. The bull behind Bhṛṅgi is also watching his master's movements. Though the hands are broken there is yet the viel held in one of the hands in the attitude of Śiva removing the viel of illusion. This is an important feature of the dancing of Śiva in the Chālukyan territory¹. This explains the fact that Śiva does not merely dance, but dances to represent a theme here, presenting the Gaṅgādhara aspect, i.e., how Śiva received Gaṅgā on his locks acceding to the prayer of Bhāgīratha. It interprets one iconographic theme through another, the dancer interpreting the crumbling of the pride of Gaṅgā by receiving her on his matted locks². Indeed this is a very interesting sculpture. In the Garudabrahmā temple there is another representation of Śiva dancing to show his Gaṅgādhara aspect³. Bhāgīratha is represented in the sculpture. Bhṛṅgi is also dancing. Two gaṇas are playing the musical instruments. Śiva rests his leg on Apasmarapurusha who is mutilated. The Gaṅgādhara aspect is also very clear by the stream shown flowing with the fish running about in it.

1. Sivaramamurti, op.cit., P. 186.

2. Ibid.

3. Ibid., Fig. 27.

In the Svargabrahmā temple at the same place is another beautiful but unfortunately mutilated sixteen armed sculpture of Śiva¹ dancing in the lalita pose. In this Dēvi is shown in contemplative mood, with keeping her hand in a pose of as if she is counting the rhythmic movement in consonance with the music that is provided. Probably she is singing. The literary evidence testify that Dēvi sings as Śiva dances. The other dancers who join him are Gaṇeśa and Bhṛṅgi, Nandi from behind. There are gaṇas as musical aids to the right of Natarāja. One is sounding a pair of ūrdhava drum, the second is blowing the flute and the third is sounding the cymbals. This is a fine sculpture of Natarāja in the early western Chālukyan art.

The facade of the Svargabrahmā temple has a very beautiful eight armed Natarāja². He is dancing in lalita pose and also carries snake, axe, and tripaṭaka in his hands. He keeps his hands in dandahasta and sandamsa poses. One gaṇa on each side sounds the flute and the ūrdhava drum.

The Natarāja image³ in the Kolanupaka museum is

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1. Ramachandra Rao, op.cit., Fig. 16.
 2. Sivaramamurti, op.cit., Fig. 29.
 3. Ramakantam, op.cit., Fig. 3.

dancing in bhujangatrasa pose. He has ten hands and holds triśūla, pāśa, ḍamaru, khadga, nāga, chakra, and shield. He keeps his two hands in gajahasta and abhaya poses.

The Naṭarāja image¹ in the Madras Government museum which was brought from Hemavati is dancing in prishthasvastika attitude. Two ganas are seated on either side, one sounds the cymbals and other plays the ūrdhva drum.

Alampur museum has many sculptures of Naṭarāja. One image of Naṭarāja² which was brought from Pāpanāsi temple is represented dancing in lalita pose. He is standing on Apasmārapurusha. He has ten hands and holds ḍamaru, bowl, paraśu, fire, nāga, and triśūla in his hands. He keeps the remaining hands in chinmudra and in gajahasta pose. A gana to the right is playing the flute and a woman to the left is playing the drum.

Another image of Naṭarāja³ in the same museum is also dancing in lalita pose on a lotus. He has four hands and holds khatvaṅga in the upper right hand and nāga in the upper left hand. He keeps his lower right hand in

1. C. Sivaramamurti, Nolamba Sculpture, Madras, 1964, PL. III.

2. Waheed Khan, op.cit., Fig. 19.

3. PL. XXIII, Fig. 3.

gajahasta across the chest and the lower left in chin-
mudra. There are two celestials on either side at the
top, a gana playing the flute to the bottom right and
another gana beating the drum to the bottom left.

Another image of Naṭarāja¹ in the same museum is
also dancing the lalita pose. He has four hands and
holds triśūla in the upper right hand and nāga in the
upper left hand. He keeps the lower right hand in kari-
hasta and the lower left hand in abhaya.

Another image of Naṭarāja² sculptured in the cen-
tre of a big slab. It is a ceiling slab with Naṭarāja
in the centre and Ashta-Dikpalas around him in all the
eight corners. Naṭarāja has four hands and dances in
chatura pose. He holds triśūla in the upper right hand
and nāga in the upper left hand. He keeps the lower
right hand in gajahasta pose and the lower left in the
pose of abhaya. Two celestials are represented above
and two ganās are playing the musical instruments.

Maheśamūrti and Suddha Śaivism

Sadaśivamūrti, Mahāśadāśivamūrti and Maheśamūrti
aspects of Śiva illustrate some of the principal tenants

1. Waheed Khan, op.cit., Fig. 44.

2. Ibid., Fig. 85.

of Agamanta Saivism or Suddha Saivism¹. The images of Maheśa are in Kolanupaka museum and in the Alampur Museum. The image of Maheśa in the Kolanupaka museum has three faces and four hands. He holds Kamandala, nāga and tri-śūla in three hands and keeps the remaining hand in abhaya². One image of Maheśa in the Alampur Museum is standing and has three faces and four arms. He holds pāśa, akshamālā, aṅkuśa and a fruit³. The second image of Maheśa is seated with folded legs on a padmapītha. He has three heads and four hands. He is holding śūla and the remaining hands are broken⁴.

As already stated above the images of Maheśa are worshipped by the Suddha Śaiva sect. Suddha Śaivites also worshipped the other līlāmūrtis of Śiva of saumya aspect. Paśūpatas, Kālāmukhas and Kāpālikas worshipped all the farocious forms of Śiva. They lived in a state of moral depravity attended with a conduct unfit for any society. This could not be tolerated by others and in the long run by the members of even the Śaiva sects themselves. In the course of time these extreme sects of Saivism faided away and a movement started based on philosophical concept devoid of evils which was responsible for the emergence of Suddha-Śaivism.

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1. Banerjea, op.cit., P. 465.
 2. Ramakantam, op.cit., PP. 12-13.
 3. Abdul Waheed Khan, op.cit., Fig. 36.
 4. Ibid., Fig. 69.

Sakti Worship

The rulers of the Chālukyan dynasty called themselves as Haritiputrānām and Mātriganaparipālitanām or protected by the seven mothers¹. In almost all the villages the presiding deity was a female Goddess. In times of distress the people used to pray the village goddess for succour. The main centres of Śakti worship in Andhra are Srisailam and Alampur. They are called as Bramarāmba and Jogutamba respectively. They are included in the eighteen Śaktis of India. Tripurāntakām in the Kurnool district is another important place of Śakti worship. Kanakadurgā of Vijayawada is very powerful and popular Śakti deity of the present day Andhra Pradesh.

Śakti and Śiva

Śakti is closely associated with Śiva rather is inseparable and is distinguishable from Śiva only in theoretical and conventional analysis. Śiva is Purusha and Sakti is Prakriti. If Śiva is Sat, Sakti is Sati. If Śiva is cit Śakti is citi. If Śiva is ananda, Śakti is paramānandasundhora rūpa and paramānandalahari. Śakti is called as the universal power and the Fairest of the

1. R.S. Gupta and B.D. Mahajan, Ajanta Ellora, Aurangabad caves, Bombay, 1962, P. 128.

Three Worlds, i.e. Tripurasundari. She is called by various names such as Umā, Pārvatī, Durgā, Kālī, Chāmūṇḍā, Gauri, Haimavati and Vindhyavāsini.

There are a number of mythological stories regarding the association of Śiva and Śakti. We have stories of the rebirth of the first wife of Śiva as Umā, her austerities to win her husband again; the marriage of Śiva and Pārvatī, their domestic life on the Kailasa mount and the dire calamities that fall on them who tried into the secrets of their conjugal life.

The sculptures of Umāśahitamūrti, Umāśahitavrsavahanamūrti, Ālinganamūrti and Ardhanārīśvaramūrti in the Chālukyan temples of Andhradesa represent religious and philosophical union of Śiva and Śakti. In the Bhimēśvara temple at Drākshārāma. The sculpture of Umāśahitamūrti represents both Śiva and Pārvatī in the standing position¹. In Bhimēśvara temple at Drākshārāma², Rāmalingēśvara temple at Palakollu³, Balabrahmā temple at Alampur⁴, Rāmalingēśvara temple at Satyavolu⁵ and in the Pachchala Somēśvara

1. M. Rama Rao, Eastern Chalukyan Temples of Andhradesa, Hyderabad, 1964, P. 24.

2. Ibid.

3. Ibid., P. 44.

4. P.R. Rama Chandra Rao, Alampur, P. 27.

5. M. Rama Rao, Saivite Deities of Andhradesa, P. 5.

temple at Panagallu' we came across the sculptures of Umāsahitavrsavāhanamūrti. In most of the sculptures Śiva and Pārvati are shown as seated on a Bull. The sculptures of Ālinganamūrti are carved in the Golingēśvara temple at Bikkavelu², Ramalingesvara temple at Palakollu³, Bhimēśvara temple at Chebrolu⁴, Balabrahmā temple at Alampur⁵, Pachchala Somēśvara temple at Panagallu⁶, Nolamba sculptures of Hemavati in Government museum at Madras⁷ and in the Kolanupaka⁸ and Alampur museums⁹ we find the sculptures of Ālinganamūrti. Heinrich Zimmer says in this aspect both Śiva and Parvati are in intense emotion "Gazing with a deep and everlasting rapture they are imbued with the secret knowledge that though seemingly two they are fundamentally one. For the sake of the universe and its creatures the absolute has apparently unfolded

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1. M. Rama Rao, op.cit., PL. VII, Fig. 1.
 2. C. Sivaramamurti, Early Eastern Chalukyan Sculptures, Madras, 1957, PL. XX.
 3. M. Rama Rao, Eastern Chalukyan Temples of Andhradesa, Hyderabad, 1964, P. 44.
 4. M. Rama Rao, Saivite Deities of Andhradesa, Hyderabad, 1966, P. 16.
 5. Ramachandra Rao, op.cit., P. 27.
 6. Rama Rao, op.cit., PL. IV, Fig. 2.
 7. C. Sivaramamurti, Nolamba Sculpture, Madras, 1964, PL. XXXI.
 8. N. Ramakantam, Kolanupaka Puravastu Pradarsanasala (Telugu), Hyderabad, 1976, P. 15.
 9. Md. Abdul Waheed Khan, Stone Sculpture in the Alampur Museum, Hyderabad, 1973, Figs. 10, 18 and 43.

into this duality and out of them derive all the life polarities, antagonisms, distinctions of powers and elements that characterise the phenomenal world"¹.

Tripurasundari is another name of Umā or Pārvati and tantric worshippers are required to meditate Tripurasundari as seated on the lap of Śiva. These images were used as aides for the correct performance of the dhayāna-yoga. This is the sensual form of worship in which she is the object of worship by the Saktas or Kaulas. In this form she is also called as Ānandabhairavi and Lalitā. She is conceived as enthroned as mystic circles especially Sriyantra², which consists of a picture of female organ drawn in the centre of another consisting of a representation of nine such organs³. About Sriyantra Heinrich Zimmer says, "Though apparently no more than a geometrical device, this intricate linear composition is conceived and designed as a support to meditation - more precisely to a concentrated visualization and intimate inner experience of the polar play and logic shattering paradox of eternity and time"⁴. The Chakrapuja originally consisted

1. Heinrich Zimmer, Myths and Symbols in Indian Art and Civilization, New York, 1953, pp. 137-138.

2. Ibid., Fig. 36.

3. R.G. Bhandarkar, Vaishnavism, Saivism and Minor Religious Systems, Poona, 1928, P. 146.

4. Zimmer, op.cit., P. 140.

of free and unrestricted use of wine and meat. Enough tantric literature has been produced with mythological explanation of Śriyantra or Śrichakra involved in the Śakti worship. It is said that Sankarācharya was at heart a worshipper of the goddess Śakti and composed in her honour the famous tantric text Saundaryalahari and Lalitāsahasranāma. The intimate association of Śakti with that of Bhairava is a tantric aspect. The large number of images of Bhairava and Ālīnganamūrti aspect of Śiva and Śakti testify that Tantrika cult was prevalent in Andhradesa.

The Ardhanārīśvara image of Śiva symbolises the union of cult deities of Śaivism and Śaktism. We have the sculptures of Ardhanārīśvara in the Gōlingēśvara temple at Bikkavolu¹, Rāmalīngēśvara temple at Palakollu² and in the Balabrahmā temple at Alampur³. The Ardhanārīśvara aspect symbolises the ideological union of Śiva and Śakti. Adi Sankaracharya in his Ardhanārīnatesvara stotra composed the most picturesque union of male and female parts of Ardhanārīśvara⁴.

1. Sivaramamurti, op.cit., PL. XXV, Fig. b.

2. M. Rama Rao, Eastern Chalukyan Temples of Andhradesa, Hyderabad, 1964, P. 44

3. Ramachandra Rao, op.cit., Fig. 82.

4. C. Sivaramamurti, Nataraja in Art, Thought and Literature, New Delhi, 1974, P. 130, Sivaramamurti quotes the

Nagna-Kabandha

At Alampur Museum there are two stone reliefs of

original Ardhanarisvara-stotra of Adisankaracharya and gives the translation. It is as follows:-

Chāmpēyagaurārdhaśarīrakāyai Karpūragaurardhaśarīrakāya
 dhammillakāyai cha jatadharāya namas Śivāyai cha namas
 Sivaya Kastūrikākūmku macharchitayai chitārajahpunjavī-
 charchitāya Kritasmarayai vikntasmarāya namas Śivāyai cha
 namas Sivaya viśālanīlotpalalochanāyai vikāsipankeruhalo-
 chanaya samekshanāyai vishamekshanāya namas Śivāyai cha
 namas Śivāya mandāramālākālitakāyai Kapālamālānkitakandha-
 rāya divyāambarāyai cha digambarāya namas Śivāyai cha namas
 Śivāya ambodharāśyamalakuntalāyai taditprabhātāmrajatā-
 dharāya niriśvarāyai nikhileśvarāya namas Śivāyai cha
 namas Sivaya prapanchasriṣṭyunmukhalasyakāyai samasta-
 samhārakātandavāya Jagajjananyai Jagadekapitre namas
 Śivāyai cha namas Śivāya pradiptaratnojjvalakundalāyai
 sphuranmahāpannagabhūshanāya Śivānvitāyai cha Śivānvitāya
 namas Śivāyai cha namas Śivāya antar bahis chordhvam adhas
 cha madhya puras cha paschāchcha vidikshu dikshu sarvam
 gatāyai sakalam gabāya namas Śivāyai cha namas Śivāya.

"One half golden-hued like the champā flower, and the other white like camphor, braid on one side and heavy locks on the other, perfumed with musk and saffron on one and smeared over with ashes on the other, rejuvenating cupid on one side and destroying the same on the other, bracelets and anklets tinkling on one side, with bright reptile anklets on one foot on the other, golden armlets on one side and the snake entwined on arm on another, with the eye like a large blue lotus on one side and the red lotus on the other, adorned with a garland of Mandara flowers to the left, with a garland of skulls on the neck to the right, draped in magnificent attire on one side, uncovered on the other with beautiful curly hair, dark like a water laden cloud on the side and tawny locks of copper hue, bright like lightning on the other, exceeding the supreme

Nagna Kabandha¹. The sculptures are brought from Sangam-svaram and most probably belong to the Chālukyan period. Such sculptures are lying scattered around Alampur. They are locally known as the images of Renukadevi². The head

on one side and lord of all on the other, playing the tasya as the prelude to the creation of the universe on one side, performing the tandava for its complete destruction and annihilation on the other, the mother of the worlds on one side and the father of the universe on the other, I bow to Śiva and Śivā".

1. Abdul Waheed Khan, op.cit., Figs. 52 & 53.
2. Renukādevi was a faithful wife of Rishi Jamadagni. She used to make out of the clay of the river Tungbhadra a pot daily by the power of her chastity and bring water to her husband daily for his worship. One day while she was moulding the clay and sand into a pot she saw a king and queen bathing in the river and lost her balance for a couple of minutes. Because of that mental disturbance she lost the capacity to make out of the clay a pot and returned to āshram with empty hands. Jamadagni out of his power understood that she had resiled from her path and ordered his sons to kill her. All of them kept quiet but Parasurāma carried the orders of his father and killed his mother. Jamadagni was very much pleased with Parasurāma and asked him to select any boon. Parasurāma asked immediately that his mother be brought back to life. Jamadagni told him that her head could not be attached to her body as it fell on some impure place. He gave her boon that the body would be worshipped in the name of Bhudevi. Hence the head of these two sculptures are covered with a full-bloomed lotus.

of these two sculptures are covered with a full-bloomed lotus and they are stark naked with legs apart. Nude female figurines are found in the Indus valley culture. On one oblong terracotta sealing found at Harappa appears a nude female figure upside down with legs wide apart and with a plant issuing her womb. An early Gupta terracotta shows a goddess with her legs in much the same position but with a lotus issuing from her neck instead of her womb. Banerjea quotes Sankambhari aspect of Dēvi from Mārkaṇḍeyapurāṇa and associates the goddess with the idea of vegetation¹. According to him this association is still emphasised in the Navapatrika ceremony of the autumnal Durgā worship in Bengal which shows that the Dēvi was in a way the personification of the vegetation spirit. The Nagna-Kabandha images of Alampur Museum may emphasise the vegetation aspect of the deity which is prominent in the puranic concept of worship of the goddess Durgā.

Parvati

Pārvati is usually seen with Śiva. No separate temple is made for her. In the Agni Purāṇa she is called Gauri. In her two hands she holds sula and mirror (darpana) and has three eyes. In the Am̐sumodbhēdagama she

1. J.N. Banerjea, The Development of Hindu Iconography, New Delhi, 1974, PP. 489-490.

is described as seated on lotus and holds in her hands red lotus, ṭanka and sūla. Two of her hands are in abhaya and varada poses. She wears a yellow garment. The uttarakami-kāgama describes her colour as white or dark. If she is seated it is on the lap of her lord in lalitāsana. She may have four hands. Of these two are in abhaya and varada mudra and in the remaining hands she holds paśa and ankuśa. She has three eyes, wears a silk garment and has a Karanda-mukuta on her head. If she has two hands she holds in them padma and pralimbita¹.

The sculptures of Pārvati are in the Rājarājēśvara temple at Bikkavolu, Bhīmēśvara temple at Drākshārāma and housed in the Kolanupaka museum. The sculpture of Pārvati in the Rājarājēśvara temple at Bikkavolu is shown standing in samabhaṅga pose. She holds paraśu in the upper right hand and paśa in the upper left hand. She keeps the lower hands in abhaya and varada². The sculpture of Pārvati in the Bhīmēśvara temple at Drākshārāma is seated in padmāsna. She has two hands. She keeps both hands in her lap placed one over the other with a circular object (?) in the centre of the left palm³. Only the bust part of

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1. T.A. Gopinatha Rao, Elements of Hindu Iconography,
 2. M. Rama Rao, Saivite Deities of Andhradesa, Hyderabad, 1966, P. 54.
 3. M. Rama Rao, Eastern Chalukyan Temples of Andhradesa, Hyderabad, 1964, P. 27.

the image of Pārvati remains in the Kolanupaka museum and the remaining part and hands are broken. She is adorned with Karandamukuta¹.

Durgā

The goddess Durgā may have four, eight or more hands. She should have three eyes and be of dark complexion. The head should be adorned with a Karandamukuta and should wear various ornaments. The image of Durgā should be made to stand erect upon a padmasana or on the head of a buffalo or be seated on the back of a lion. Suprabhedāgama calls her as the affectionate younger sister of Vishnu and informs that she came out of Ādisakti².

We came across the sculptures of Durgā in the Bhīmēśvara temple at Drākshārāma, Bhīmalingēśvara temple at Satyavolu and in the Bālabrahmā temple at Alampur. The image of Durgā in the Bhīmēśvara temple at Drākshārāma is standing with a lion at the back. In her four hands she holds sankha and chakra in the upper hands and keeps the lower right hand in abhaya and the lower left hand at waist³. The image of Durgā in the Bhīmlingēśvara

1. Ramakantam, op.cit., P. 12.

2. Gopinatha Rao, op.cit., PP. 341-342.

3. M. Rama Rao, Eastern Chalukyan Temples of Andhradesa, Hyderabad, 1964, P. 20.

temple at Satyavolu is also standing in samabhaṅga with a lion behind her. She has four hands. She holds triśula and chakra in the upper two hands and keeps the lower hands at waist¹. The image of Durgā in the Balabrahmā temple at Alampur like other images of Durgā stands in samabhaṅga on the back of a lion. There is a halo (prabhamandala) behind her. This deity also has four hands. She holds triśula in the upper right hand, bell in the upper left hand, Khadga in the lower right hand and a round object (?) in the lower left hand. She wears naga-kundalas, necklace, udarabandha and a double girdle².

The worship of Durgā appears to be very popular in Andhra Pradesh. In the inscriptions of the 11th century there are references to the construction of temples of Durgā in the Nellore and in the Guntur districts. Durgā-Śakti is propitiated with the offering of blood and flesh both animals and men. The Varāhaswami temple at Mahabalipuram contains the sculptural representation of human sacrifices³. The Kāpālika practice of human sacrifices to the goddesses of Śakti entered the Tamilnadu from Andhradesa⁴.

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1. M. Rama Rao, Early Chalukyan Temples of Andhradesa, Hyderabad, 1965, P. 29.
 2. Ramachandra Rao, op.cit., P. 27.
 3. Gopinatha Rao, op.cit., P. 342.
 4. C. Minakshi, Administration and Social life under Pallavas, Madras, 1938, P. 182.

Kāli

Kāli is black in colour and has tusks in her mouth. She carries the Khadga, Khetaka, Patra, and Kapāla in her four hands and wears on her neck a garland of skulls¹.

We came across the image of Kāli in the Kolanupaka museum, Madras Government museum and Alampur museum. The image of Kāli in the Kolanupaka museum has four hands. She holds trisula and damaru in the upper two arms. She keeps one hand in abhaya and the fourth hand is broken². The image of Kāli in the Madras Government museum which belongs to Hemavati is seated. She has four hands and holds trisula and damaru in the upper two hands and the lower two hands are broken. She is adorned with jvāla-keśa or flames of hair. From her right ear hangs a corpse. She wears ulūkakundala (owl-shaped) in the left ear and a nāga-kuchabāndh and kapāla-yajñōpavīta. Her forehead is adorned with a skull and with the hissing hoods of cobra. Her central eye emits fire³. The image of Kāli in the Alampur museum is seated in Lalitasana. Five pretas and a jackal are depicted on her pedestal.

1. Gopinatha Rao, op.cit., P. 358.

2. Ramakantam, op.cit., P. 12.

3. C. Sivaramamurti, Nolamba Sculptures, Madras, 1964, PLS. VIII & IX.

In her four hands she holds trisūla, damaru, khadga and kapala¹.

Mahishāsura-marddani

Mahishāsura-marddani is a form of Pārvati. In the Mahābhārata and the Harivaṃsa Purāna she is described as Lord Krishna's sister. The Matsya Purāna regards her as being formed by Brahmā, Vishṇu and Śiva. According to the Mārkandeya Purāna she is formed of all the gods. According to the Mahābhārata, Harivaṃsa and Mārkandeya Purānas wine and flesh are dear to her and she wears a garland of skulls, tiger skin and Khatvaṅga. She is credited with the destruction of demons like Mahiśa, Chanda, Munda, Sumbha, Nisumbha etc. She is known by various names in the texts like Durgā, Chandī, Mahishāsura-marddani, Kātyāyani etc².

Mahishāsura-marddani aspect of sakti is most important forms of śakti and is very popular in Andhra Pradesh. A large number of images of this goddess are found in all the Chālukyan temples and museums of Andhra Pradesh.

The image of Mahishāsura-marddani in the Gōlingēśvara temple Bikkavolu is standing with the right leg

1. Waheed Khan, op.cit., Fig. 82.

2. Gopinatha Rao, op.cit., PP. 345-354.

stretched and the left resting on the buffalo. The demon armed with sword and shield emerges in human form out of the mouth of the buffalo. The goddess has six hands. She holds a sword above the head in one right hand and Khaṭvāṅga in another. She thrusts the sula into the body of the animal.¹ The image of Mahishāsura-marādani in the Rājarājēśvara temple at Bikkavolu is standing and two celestials above are holding a crown. She has six hands. She holds khadga in one and thrusts trisula with another into the body of the buffalo standing below. One left hand holds Khaṭvāṅga another Kheṭa and the third catches the sword held by Mahiśa in human form². The third image of Mahishāsura-marādani is in the temple on the Valapalli road at Mikkavolu³.

There are four images of Mahishāsura-marādani in the Bhīmēśvara temple at Drākshārāma. All the four images are standing with the legs resting on the back of buffalo. In two images the goddess has eight hands. She holds chakra, kapāla, khadga, conch and trisula in her hands and holds the demon with the remaining two hands⁴.

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1. C. Sivaramamurti, Early Eastern Chalukyan Sculpture, Madras, 1957, PL. XXIV, Fig. b.
 2. Ibid., PL. XXII, Fig. d.
 3. M. Rama Rao, Eastern Chalukyan Temples of Andhradesa, Hyderabad, 1964, P. 9.
 4. Rama Rao, op.cit., PP. 24-27.

The Chālukya Bhīmēśvara temple at Samalkot, Rāmalingēśvara temple at Palakollu and Amarēśvara temple at Amaravati have one image of Mahishāsura-marddani in each¹. There are some more images of Mahishāsura-marddani found scattered in Jammidoddi at Vijayawada. One image is standing with the left leg stiff and the right bent at the knee and resting on the back of the buffalo. There is a lion behind the deity. The goddess holds chakra in the upper right hand, dhanus in the upper left hand and thrusts sula into the back of the buffalo with the lower right, catches its horns with the lower left hand³. The second image also at the same place is almost similar to the image mentioned above³. The Bālabrahmā temple at Alampur has three images of Mahishāsura-marddani. The first image of Mahishāsura-marddani is standing with the right leg bent at the knee and resting on the buffalo's head and the left stiff and resting on the ground. She has eight hands holding baṇa, chakra, and sula in the right hands and kheta, dhanus and śankha (conch) in the left hands. With the remaining two hands she holds the demon⁴. The second image is almost similar to the first

1. Rama Rao, op.cit., PP. 36-44.

2. M. Rama Rao, Saivite Deities of Andhradesa, Hyderabad, 1966, P. 55.

3. Rama Rao, op.cit., P. 55.

4. Ramachandra Rao, op.cit., P. 27.

image but there is lion carved behind her¹. The third image has ten hands, holds the usual weapons and catches the crown of Mahishāsura who is shown emerging in the human form from the body of the buffalo².

Kolanupaka museum has four images of Mahishāsura-marddani. One image has four hands. It holds khadga and chakra in the right hands. One left hand holds conch (saṅkha) and the other left hand holds the tail of the animal³. The other image in the museum stands in tri-bhaṅga pose keeping the left leg on the back of the demon. The demon Mahishasura is coming out of the animal and keeps his hands in anjali pose. The goddess has eight hands and holds khadga, bow and trisula in the right hands and shield, conch and khadga in the left hands. She catches the animal with the remaining hands⁴. The third image also in the same museum stands in tribhaṅga and has eight hands holding almost similar weapons⁵. The fourth image at the museum is shown cutting the head of the animal from which the demon in human form is emerging with folded hands⁶.

1. Ramachandra Rao, op.cit., P. 27.

2. Ibid.

3. Ramakantam, op.cit., P. 8

4. Ibid., PL. 5.

5. Ibid., P. 14

6. Ibid., P. 10.

Alampur museum has many images of Mahishāsura-marddani. The first image of Mahishāsura-marddani is standing samabhaṅga on the head of the Mahiśa. She has four hands and carries a trident with a long shaft in her left hand. Chakra and conch in the upper right and left arms respectively and keeps the lower right hand on the hip in kaṭyavalambita pose¹. The second image is standing with her left leg firmly placed on the ground and the right one kept on Mahiśasura. She has four hands and holds chakra, saṅkha and sula. One hand holds the head of the animal². The third image is almost similar. However, at its bottom on the right side his vehicle, the lion is carved. She, like other images also has four hands, holding trisula in the right lower hand and thrusting it in the back of the animal. With the lower left hand she holds the demon who is emerging out of the body of the animal. She holds chakra, saṅkha in the upper right and left arms³. The fourth standing image of Mahishāsura-marddani is depicted with the right leg bent and placed on the ground and the left leg kept on the human body of the Mahiśāsura having a head of buffalo. Her vehicle lion at the right side is shown swallowing the feet of

1. PL. XXV, Fig. 1.

2. Waheed Khan, op.cit., Fig. 17.

3. Ibid., Fig. 28.

the demon. The goddess has eight hands holding bāna, khadga, conch, chakra, bow and sūla thrusing into the body of the demon. Her front left hand is holding the Asura in the act of destruction¹. The fifth image of Mahishāsura-marddani is standing firmly on her left leg and puts the right on the back of the animal. The vehicle, lion is at the bottom on her right side. Goddess Kātyāyāni has eight hands. She holds khadga, chakra, arrow, bow, conch, to which a round shield is attached. She holds the head of the Mahiśa with her left hand and thrusts sūla in the body of the Asura emerging from the animal body². The sixth image of Mahishāsura-marddani is standing with her right leg kept on the head of the demon and the other leg firm on the ground. Kātyāyāni has four hands. She holds chakra and sankha in the two hands and thrusts sūla with her right hand in the back of the animal and catches the tail with the left hand³. The seventh image of Mahishāsura-marddani is standing with her left leg kept firm on the ground and keeping the right leg on the back of the buffalo. Kātyāyāni has eight hands and carries bāna, conch, chakra, khadga, khetaka, sūla, śakti and bow⁴. The eighth image

1. Waheed Khan, op.cit., Fig. 34.

2. PL. XXIII, Fig. 1.

3. Waheed Khan, op.cit., Fig. 45.

4. Ibid., Fig. 56.

of Katyayani is standing with her left leg and crushing the demon. The other leg has broken. She has eight hands. In the left hands she holds conch, bow, shield and catches the demon with one hand. The body of the animal below the head and the right hands of Dēvi are broken¹. The ninth image of Mahishāsura-marddani is shown riding on a lion and attacking Mahishāsura standing before her². The tenth image of Mahishāsura-marddani is standing with legs wide apart, the right one crushing the demon on the ground. Lion is carved at the right side. Kātyāyani has eight hands. She holds khadga, sūla, arrow, khetaka, in the right hands and sankha, shield, damaru in the left. The foremost left hand of Kātyāyani is wringing the head of the demon³. The eleventh image of Mahishāsura-marddani in the same museum is standing and she is carrying sūla in her lower right hand and holds the head of the demon with the left hand. She carries chakra and conch also. The face and the body of the image is much damaged⁴.

Dēvīmahātyam a section of the Mārkaṇḍeya Purāna gives the description of the Mahishāsura-marddani. A large number of four or eight armed Chālukyan sculptures

1. Waheed Khan, op.cit., Fig. 70.

2. Ibid., Fig. 71.

3. Ibid., Fig. 76.

4. Ibid., Fig. 120.

of Mahishasura-marddani show the great popularity of the deity during this period. Every Chālukyan temple has the images of Kātyāyani. The Alampur museum alone has nearly fifteen images of Mahishāsura-marddani.

Sapta-Mātrikas

The Chālukyas worshipped the Sapta-mātrikas and claimed them as protectors of the dynasty. The worship of Sapta-mātrikas was one of the chief manifestation of the Śakti-cult. The Chālukyan sculptures represent the Sapta-mātrikas carved either in a group or independently as divine-Mothers. They are Brahmī, Mahēśvari, Kumāri, Vaishṇavi, Indrāni, Varāhi, and Chāmuṇḍā. The Mahābhārata and the Purānas furnish the origin and evolution of the concept of the Sapta-matrukas. The Varaha-Purāna mentions eight mothers by including Yogēśvari and tells that the Mātrikas represent eight bad mental qualities. Yogēśvari represents desire, Mahēśvari anger, Vaishṇavi covetousness, Brahmī pride, Kaumāri illusion, Indrāni fault-finding, Chāmuṇḍā tale-bearing and Varāhi envy. It also says that the legend of the killing of Andhakasura is an allegory representing spiritual wisdom fighting ignorance. Śiva as vidya, tries to eliminate avidya. Śiva fought against Andhakāsura. Vishṇu and other gods also helped him in the fight. In the fight Andhakāsura was wounded

and each drop of blood that fell from the body of the demon was assuming the shape of another Andhakāsura. To stop the blood from falling on the earth Śiva created out of the flame emitting from his mouth a śakti called Yogēśvari. Indra and other gods also sent their śaktis to serve the same purpose. They are Brahmāni, Mahēśvari, Kumāri, Vaishṇavi, Varāhi, Indrāṇi and Chāmūṇḍā. These are female counterparts of the gods Brahmā, Mahēśvara, Kumāra, Vishṇu, Varāh, Indra and Yama and are armed with the same weapons, wear the same ornaments and ride the same vahanas and carry the same banners as the corresponding male gods do. The seven Matrikas took all the drops of blood which fell from the body of Andhakāsura in the bottle and the demon was thus stopped the further multiplication of secondary Andhakāsuras. Ultimately Siva killed Andhakāsura¹.

Āgamas give the iconographic description of these goddesses.

1. Brahmani: According to Agni-purāṇa she would have four hands holding akshamāla, pali, kamaṇḍalu. According to Ansumadbhedagama of the four two hands should hold kamaṇḍalu and akshamāla and two are in abhaya and varada

1. Gopinatha Rao, op.cit., PP. 379-382.

mudras. In all other texts she is described as having four hands. Only in the Viśvakarma Śāstra and Śritattvanidhi she is credited with six hands. Her vehicle is the goose¹.

2. Mahēśvari: The Agni Purāna describes her as four handed. She holds in them arrow, bow, chakra and a bow. According to the Amsumadbhēdagama she holds śūla and japmala and should keep the remaining two hands in abhaya and varada pose. The Purvakarnagama gives her an akshamāla instead of japamāla. The Visvanāmasāstra claims six hands for her and the Śritattvanidhi ten hands. Her vehicle is bull².

3. Kaumāri: The Amsumadbhēdagama credits her with four hands. She should have śakti and kukkuta in two hands and the remaining two hands should be in abhaya and varada poses. The Viśvakarma Śāstra claims twelve hands for her. Her vehicle is peacock³.

4. Vaishnavi: The Agni Purāna describes her as four hands holding chakra, conch, mace and lotus. The Amsumadbhēdā-

1. Gupta and Mahajan, op.cit., PP. 128-129.

2. Ibid.,

3. Ibid.

gama retains chakra and conch in her hands, but keeps her two other hands in the abhaya and varada mudra. The Viśvakarma Śāstra claims six hands for her. Her vehicle is Garuda¹.

5. Varāhi: The Agni-Purāna gives danda, conch, chakra and mace in her hands, while the Amsumadbhēdagama gives in one hand a plough and keeps two in varada, abhaya poses and puts śakti in the fourth hand. The Rupamandala gives bell, fly whisk, mace, and chakra in her hands. Her vehicle is buffalo².

6. Indrāni: According to Asumadbhēdagama she has four hands in which she holds śakti and vajra and keeps the third and fourth in abhaya and varada. She has three eyes. The Matsyapurāna gives in her hands vajra, śūla, mace and sword. The Viśvakarma Śāstra gives her with varda, akṣhamāla, kalāṣa and abhaya. Her vehicle is elephant³.

7. Chāmūṇḍā: The Amsumadbhēdagama describes her as having eight hands in which she holds kapāla, śūla and keeps the

1. Gupta and Mahajan, op.cit., PP. 128-129.

2. Ibid.

3. Ibid.

remaining in abhaya and varada. She has three eyes. The Purvakarnakamaga provides her with sūla, serpent, kapāla. She wears a tiger skin. The Rupamandana and Viśvakarma śāstra credits her with ten hands in which she holds musala, shield, arrow, ankuśa, khadga, shield, paśa, bow, danda and an axe. Her vehicle is a corpse¹.

In the Bhimēśvara temple at Samalkot all the Sapta-mātrikas are sculptured on a single slab². Brahmi is seated first in lalitasana. This deity has three heads. Next image is of Mahēśvari. This deity holds trisūla in the upper right hand, akshamāla in the upper left hand. She keeps the lower right hand in abhaya and the lower left hand on the left knee. There is a Vṛshabha her lanchhana below. Vaishṇavi is next image on the slab. She holds chakra, conch in the upper arms and one hand is in abhaya pose and the fourth hand is on the knee. Garuda is carved below her. Kaumāri is sculptured next to Vaishṇavi. She is holding vajra in the upper right hand kukkata on a pillar in the upper left hand. She keeps the lower right hand in abhaya and the lower left on the knee. Her vehicle peacock is carved below. Next image is of Indrāni. The weapons in her hand are not clear and elephant her

1. Gupta and Mahajan, op.cit., PP. 128-129.

2. M. Rama Rao, Eastern Chalukyan Temples of Andhradesa, Hyderabad, 1964, P. 35.

vehicle is carved below. Varāhi is next. This deity holds tanka, akshanāla in the hands and keeps the remaining hands in varada and abhaya poses. Her vehicle is carved below.

In the Kolanupaka museum all the Sapta-mātrikas are carved on a single slab¹. Ganapati is carved first. He has four hands and holds amkusa, modaka, damaru and tavalam. Among Sapta-mātrikas Brahmi has four hands and holds Kalasa, fruit (?), Pāsa and keeps one hand in abhaya. Haṁsa is carved at her feet. Next to Brahmi, Mahēśvari is sculptured in the slab. She has four hands, holding trisūla, fruit (?), damaru, and keeps one hand in abhaya. Nandi is carved below. Kaumari is carved next.. She has four hands holding śakti, fruit (?), vajra and keeps one hand in abhaya. Peacock is carved below. The next sculpture is of Vaishṇavi. She has four hands and holds conch, fruit (?), chakra and keeps one hand in abhaya. Garuda her vehicle is carved below. He is in alitasana. Varāhi is carved next. She has four hands and holds fruit and kalasa in her hands. She keeps one hand in abhaya and the object in the fourth hand is not clear. Her vehicle mahiṣa is carved. Next is Indrani. She has four hands and holds amkusa, fruit, vajra and keeps the fourth hand

1. Ramakantam, op.cit., P. 10.

in abhaya. Elephant is carved below. Chāmūṇḍā comes next. She has four hands. She is holding trisūla, fruit (?), damaru and keeps one hand in abhaya. She wears yajñōpavīta made of skulls. Jackal her vehicle is carved below. Virabhadra is carved in the end. All the deities in the slab have prabhamandala behind their heads.

The sculptures of Sapta-mātrikas on a single slab which is now in Alampur museum is brought from Sangamēśvaram¹. All the Sapta-mātrikas including Virabhadra and Ganapati are seated in lalitasana. The first sculpture is of Virabhadra holding vēna in his hands. All the images have two hands each and hold the usual weapons. The respective vehicles of Sapta-mātrikas are carved below them. There are five more sculptures of Sapta-mātrikas on a single slab in the same museum but most of them are partly broken².

There are some individual images of Sapta-mātrikas in the temples and also in the museums. There is an image of Brahmi in the Alampur museum. She is seated in virāsana. She has three faces and four hands. She holds akshamāla and pāśa in the upper right hand and upper left

1. Waheed Khan, op.cit., Fig. 55.

2. Ibid., Nos. 59, 74, 111, 131 and 132.

hand respectively. She keeps her lower right hand in varada pose and holds a kamaṇḍalu in the upper left hand. Haṁsa is carved below her on the pedestal¹. The image of Mahēśvari in the same museum is seated on a bull in virā-sana. She holds pāśa (?) in the upper right hand and trisūla in the upper left hand. She has a fruit (?) in her lower right hand and keeps the hand on the right knee and lower left hand on the left knee².

There is one image of Kaumari in Bikkavolu³. She is seated in virāsana with a peacock below. In her upper arms she holds pāśa and vajra. One hand is in abhaya pose and the remaining fourth hand is resting on her knee. The sculpture is very lovely and shows the youthfulness of the goddess. She is adorned with Karandamukuta, and wears necklace, armlets and bracelets. The yajnōpavīta is running over her right arm. The girdle is in Chālukyan style. The folds of the nivibandha of her garment issuing from above her waist zone is very artistically displayed. The face of the goddess is very charming. There is another image of Kaumāri in the Alampur museum. She is seated in virāsana with a figure of peacock in

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1. B. Rajendraprasad, Temple Sculpture of Andhra Pradesh, Hyderabad, 1978, Fig. 11.
 2. Ibid., Fig. 9.
 3. C. Sivaramamurti, Early Eastern Chalukyan Sculpture, Madras, 1957, PL. XXIX, Fig. b.

front of her. She has two hands and holds some undetermined object in the right hand keeping it on the right knee. She holds kukkuta in her left hand with a long shaft¹.

The images of Varāhi are in the temples of Hemavati and in Alampur museum. The image of Varāhi in the Siddhēśvara temple at Hemavati is seated. Her vehicle varāha is carved below. She holds pāsa and ankuśa in the upper hands, keeps the lower right hand in abhaya. The fourth hand is resting on the seat². The image of Varāhi in the Alampur museum is seated with her left leg folded and tucked upon the seat and the other folded vertically. She has four hands. She holds khadga, chakra, and khetaka in the hands and keeps one hand on the knee³.

The image of Vaishnavi is in the Doddesvara temple at Hemavati. She is seated. She holds chakra and conch in the upper right and upper left hands respectively. The lower two hands are broken⁴.

A ferocious looking sculpture of Chamunda⁵ is in

1. Rajendraprasad, op.cit., Fig. 11.

2. C. Sivaramamurti, Nolamba Sculpture, Madras, 1964, PL. XXVII.

3. Waheed Khan, op.cit., Fig. 133.

4. Sivaramamurti, op.cit., PL. XXIX.

5. PL. XIII, Fig. 3.

the Gōlingēśvara temple at Bikkavolu. She is seated in virāsana on a corpse on which a jackal is feeding with special favour. She holds Khatvaṅga, sword, a huge cobra and a skull cup in her four hands. The skull cup in her hand is intended to drink blood. Two tusks are protruding from her mouth and she has a sunken belly. She wears a mundamala and yajñōpavīta composed of human skulls, her necklace is a fearful snake. From her ear lobes issues snakes with raised hoods. Her matted hair is spread about as a huge mass of curled locks encircling her head and have human skulls as decoration. Her sunken eyes, japing mouth and frightful tusks strikes terror. The image of Chāmunda in the Kolanupaka museum is seated in padmāsana. Her body is like skeleton and tusks are protruding from her mouth. She has four hands and holds khadga, triśūla damaru and kapala in the hands. She wears sarpa-kundalas nāga-keyūra and has nāga-kuchabandha¹. Another image of Chāmunda in the same museum has four hands and holds triśūla, kalāśa, khadga and damaru in the hands². The image of Chāmunda in the Doddēśvara temple at Hemavati is not ferocious inspite of the curved eye brows and the tusks at the corners of the mouth. She holds damaru and triśūla³.

1. Ramakantam, op.cit., P 9.

2. Ibid., PL. 7.

3. Sivaramamurti, op.cit., PL. XXX.

The fierce form of Śakti like Durgā, Kāli, Mahishā-sura-marddani is generally associated with the Kāpālikas. Animals and human beings are sacrificed to her. The fierce forms of Śakti is propitiated with the offerings of blood and flesh of both animals and men. At Mahābalipuram there are sculptural representation of human sacrifices. In the Rāmalingēśvara temple at Satyavolu the scene of sacrifice has been carved out. On the walls of Srisāilam the scenes of human sacrifices are depicted. In all most all sculptures Chāmunda represented with dead bodies. The play Malatimadhava mentions that Kapālakundala captured the heroine of the play with the help of his female disciple to offer as sacrifice to the goddess Karāla-Chāmunda. This confirms the prevalence of the terrible practice of human sacrifices to goddesses like Durgā, Kāli and Chāmunda. The human sacrifices are associated with the Kāpālikas who worshipped the terrible aspect of Śiva and Śakti the latter being the supreme deity of the Śāktas.

Sarsvati

Sarsvati is the goddess of learning and revealer of divine wisdom. She is associated with Brahmā. According to Amśumadbhēdagama she is seated on a white lotus has white complexion and is dressed in white clothes. She

has four hands. In one of the right hands she holds an akshamala and keeps the other right hand in vyākhyāna-mudra. The left hands carry a book and white lotus¹. The Vishnu-dharmōttara describes that Sarsvati should be shown standing upon a white lotus and kamaṇḍalu may be substituted in place of the lotus in one of the left hands and the right hand carry a viṇā with a bamboo stem instead of its being in preaching (vyākhyāna) pose².

We have images of Sarsvati in the temples of Bhimēśvara at Drākshārāma, Chālukya-Bhimēśvara temple at Samalkot, and in the Kolanupaka and Madras Government museum. In the Bhimēśvara temple at Drākshārāma the image of Sarsvati is shown standing. She holds the viṇā diagonally on her chest³. The image of Sarsvati in the Chālukya Bhimēśvara temple at Samalkot is seated on a lotus throne in padmāsana. She has four hands holding akshamāla in the upper right hand, viṇā in the upper left and book in the lower left hand and keeps the lower right hand in abhaya⁴. The image of Sarsvati in the Kolanupaka museum is seated in padmāsana⁵. The image of Sarsvati

1. Gopinatha Rao, op.cit., P. 377.

2. Ibid.

3. M. Rama Rao, Eastern Chalukyan Temples of Andhradesa, Hyderabad, 1964, P. 25.

4. Ibid., P. 26.

5. Ramakantam, op.cit., P. 16.

in the Madras Government museum is dancing pose indeed
a rare variety¹.

1. PL. XXII, Fig. 1.

Kārttikēya

The worship of Skanda or Kārttikēya is one of the features of Śaivism during this period though his image are not encountered frequently. The inscriptions of the Chālukyas mention that their family acquired uninterrupted prosperity through the favour of Kārttikēya¹. At Chebrolu there was a big temple of Mahāsēna². One interesting practice connecting with this temple was the jatra which was celebrated every year. The most important feature of the jatra was the grand procession in which the image of Kārttikēya was carried from Chebrolu to Bezwada and back³. The Eastern Chālukyan king Yuddhamalla constructed a temple for Kārttikēya at Bezwada⁴.

The Golingēśvara temple at Bikkavolu has three images of Kumara and the Rājarājēśvara temple of the same place has one image. One image in the Gōlingēśvara temple is standing in samabhanga with a female attendant at the bottom. He feeds a peacock before him⁵. The second image in the same place is standing in dvibhanga

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1. Asim Kumar Chatterjee, The Cult of Skanda - Karttikeya in Ancient India, Calcutta, 1970, P. 69.
 2. N. Venkataramanayya, The Eastern Chalukyas of Vengi, Madras, 1950, P. 290.
 3. Ep. Ind. vol. XV.
 4. Ibid.
 5. M. Rama Rao, Eastern Chalukyan Temples of Andhradesa, Hyderabad, 1964, P. 47.

with a peacock behind him. He has four hands. He holds trisūla and a pāsa in the upper right and left arms respectively. He keeps the lower right hand in abhaya and keeps his lower left hand on the throat of the peacock¹. The third image of Kārttikēya in the same temple is standing in samabhanga. He has two hands. He is feeding the peacock with one hand keeping it at his back. He holds an object in the other hand². The image of skanda in the Rājarājēśvara temple is seated and a peacock is standing below. He holds a sakti in the right hand and with his left hand fondles a kukkuta standing on his left thigh³. The Bhimēśvara temple at Drāksharāma has three images of Kumara. One image is standing and there are five serpent hoods above him. He holds trisūla, and kukkuta in the upper right and upper left hand respectively. He keeps the lower hands in abhaya and varada⁴. The second image at the same temple is standing in samabhanga before a peacock. He holds akshamāla and vajra in the upper right and upper left hands respectively. He keeps the lower right hand in abhaya and the lower left hand at kati⁵.

1. PL XI, Fig. 1.

2. C. Sivaramamurti, Early Eastern Chalukyan Sculpture, Madras, 1957, PL XXVI, Fig. b.

3. Ibid., PL XXVIII, Fig. a.

4. M. Rama Rao, Saivite Deities of Andhradesa, Tirupati, 1966, P. 49.

5. Ibid., PL XV, Fig. 2.

The third image in the same temple is almost similar to the above image¹. The Chālukya-Bhimēśvara temple at Samalkot has two images of Kārttikēya. One image is standing in samabhanga with a peacock. He holds vajra in the upper right hand kukkuta on a pillar in the upper left hand. He keeps the lower right hand in abhaya and the lower left hand at waist². The second image of Skanda housed in the same temple is almost similar to the above one³. The Kārttikēya image in the Bālabrahmā temple at Alampur is standing in samabhanga. He has two hands and holds akshamāla in the right hand and kukkuta with the left hand⁴. The image of Kumāra in the Svargabrahmā temple at Alampur is shown stading with a peacock behind him. He holds a spear in his right hand and a round object in the left⁵. The image of Kārttikēya in Padmabrahma temple at Alampur is standing in dvibhanga. He has four hands, holding a spear in the upper right hand and akshamālā in the upper left hand. He keeps the lower right hand at waist and holds kukkuta in the left hand⁶.

1. M. Rama Rao, op.cit., P. 49.

2. M. Rama Rao, Eastern Chalukyan Temples of Andhradesa, Hyderabad, 1964, PP. 35-36.

3. Rama Rao, see note 1, PL XV, Fig. 1

4. P.R. Rama Chandra Rao, Alampur, Hyderabad, 1977, P. 27.

5. Ibid., P. 28.

6. PL XXVI, Fig. 4.

In the Alampur Museum the image of Kārttikēya is shown standing holding sakti in his right hand and kukkuta in the left¹.

In Rajahmundry in 1933 a stone image of Shanmukha (six-faced god) seated on a peacock was found². The image is dated approximately to 10th-11 century AD. The image is now in the Madras Government Museum. This image of Shanmukha holds trisūla, gadā, kukkuta, plough and vajra in the right hands and holds bow, battle-axe, paraśu, padma and gaṇṇa in the left hands. The remaining two hands are in abhaya and varada³.

The images of Subrahmanya and Śrivalī of Chālukyan period are housed in the museums of Kolanupaka and Alampur. Subrahmanya is almost exclusively a South Indian deity. There is not a single village in South India which does not possess a temple of Subrahmanya. In the Kolanupaka museum the images of Subrahmanya and Śrivalī are in standing pose. Subrahmanya holds sakti⁴. In the Alampur

1. Abdul Waheed Khan, Md. Stone Sculpture in the Alampur Museum, Hyderabad, 1973, Fig. 50.

2. Arch. Sur. Ind. For the years 1930-31, 1931-32, 1932-33, 1933-34, Part 1, P. 112.

3. PL. XIX, Fig. 2.

4. N. Ramakantam, Kolanupaka Puravastu Pradarsanasals, (Telugu), Hyderabad, 1976, P. 14.

Museum there are two images of Subrahmanya and Śrivalī. In the first image Śrivalī and Subrahmanya are standing in dvibhanga. Subrahmanya is embracing the dēvi with his left hand. Subrahmanya holds sword in his right hand. His vehicle peacock can be seen at his back¹. The second image of Śrivalī and Subrahmanya in the same place is standing in dvibhanga pose. He embraces dēvi with his lower left hand and peacock is in the back. Subrahmanya holds śakti and akṣhamālā in his upper hands and keeps the lower right hand in abhaya².

In Andhra Pradesh though the mythological association of Skanda with Śiva was never minimised many separate shrines were constructed exclusively for him. Kārttikēya as Subrahmanya is still worshipped in Andhra with great devotion.

1. PL. XXVII, Fig. 4.

2. PL. XXIV, Fig. 1.

Ganapati

The worship of Ganapati became popular in Andhradesa from about the 5th century AD. The installation of image of Ganapati is a must in every village whether with or without a temple to house it in. Thus we invariably see the images of Ganapati at the entrance of the village and also below the pipal trees near the villages. The images of Ganapati are also seen in the temples of Vishnu and Śiva.

Ganapati is known by various names such as Vighnēsvara, Ēkadanta, Hēramba, Lambōdara, Sūrpakarna, Gajānana and Guhāgraja¹. Ganapati is depicted as sitting, standing, dancing and at times with his sakti. Ganapati may be represented either in padmasana, or over mouse, his vehicle. The elephant head of this god may be shown as turned towards the left or the right. He may have four, six, eight, ten or even sixteen arms. He is pot-bellied and rightly he is called Lambōdara. On the chest a snake is shown in the form of the yajñōpavīta and another snake serves as a belt around the belly².

1. T.A. Gopinatha Rao, Elements of Hindu Iconography, vol. 1 - Part 1, Varanasi, 1971, p. 46.

2. Ibid., pp. 49-50.

The images of Gaṇapati are found in the caves of NogaIrajapuram and in the Eastern Chālukyan temples of Bikkavolu and at other places. The image of Gaṇapati¹ in the Rājarājesvara temple is shown sitting in padmāsana. He has four hands and holds danta and modakas in his hands. The sitting image of Gaṇapati² in the Golingesvara temple has four hands. He holds akshamāla, paraśu, tanka and a vessel with modakas. The image of Gaṇapati lying half buried in the fields in Bikkavolu is badly damaged³.

The Bhinēśvara temple at Drakshārāma has many images of Gaṇapati. In Nrittya Gaṇapati image the left leg of the deity is bent at the knee and lifted up while the right leg is slightly bent at the knee but rests on the ground. He has four hands and holds trisūla and modaka in two of his hands. The Gaṇapati image stands on a lotus with a female deity⁴. Another image of Nrittya Gaṇapati in the same temple dances with the right leg

1. C. Sivaramamurti, Early Eastern Chalukyan Sculpture, Madras, 1957, PL XXIII, Fig. b.

2. Ibid., PL XXI.

3. PL. XIV, Fig. 1.

4. M. Rama Rao, Eastern Chālukyan Temples of Andhra Pradesh, Hyderabad, 1964, p. 22.

slightly bent and the left folded as to place the left foot parallel to the right leg. He has four hands and holds paraśu, akṣhaṇālā and modakās in his hands¹. In the same temple there is a image of Sakti-Gaṇapati seated on lotus with a mouse. In this image Gaṇapati passes his right hand round the waist of his consort sitting on his folded leg. She is holding a nilotpala in her left hand and passing her right hand round the back of Gaṇapati. Gaṇapati has ten hands. He holds tri-sūla, musala, dhanus and gada in the upper right hands. Pāśa, ankuś and two other objects are in the left hands. His lower right hand is in abhaya². Danda-Gaṇapati is another image in the same temple in padmāsana with a mouse below. He has four hands and carries paraśu, akṣhaṇālā and modakās in his hands³. The Chālukya-Bhimeśvara temple at Samalkot has a seated image of Gaṇapati with four hands holding paraśu, trisūla and danta⁴. The Mānadavya-nārāyana temple in the same place has a dancing image of Gaṇapati in bhujangatrasa pose. His lower right hand is touching the stomach while his lower left hand is in Karihesta pose. He holds paraśu and pāśa in the upper right hand and upper left hand respectively.

1. M. Rama Rao, op.cit., P. 22

2. Ibid.

3. Ibid.

4. Ibid., P. 35

The Bala-brahma temple at Alampur also has an image of Gaṇapati¹. The Kolanupaka² and Alampur museum³ house the image of Gaṇapati.

In the beginning Gaṇapati finds place in the worship of his divine parents, Śiva and Pārvati. However, gradually the importance of Gaṇapati grew and he received independent worship. He became a centre of a cult known as Gaṇāpatya and he was included into the Panchāyatana worship.

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1. P.R. Ramachandra Rao, Alampur, Hyderabad, 1977, P. 27.
 2. N. Ramakantam, Kolanupaka Puravastu Pradarsansala Hyderabad, 1976, Fig. 2.
 3. Md. Abdul Waheed Khan, Stone Sculpture in the Alampur Museum, Hyderabad, 1973, Fig. 64.

The Sun-God

The worship of Sūrya as independent god was prevalent in Andhradesa during the Chālukyan period. However very few images of Sūrya are encountered in the Chālukyan temples or even in the museums. Some inscriptions of the Chālukyas provide definite information about the worship of Sūrya during that period. For example the Addanki stone inscription of Pānduranga¹ mentioned about a gift to Āditya-Bhatāra or the Sun-God. This clearly indicates that there must have been a Sun temple at Dharmavaram near Addanki, at that time. Pānduranga the minister of Gunaga-Vijayaditya III also gave to Āditya-Bhatāra (Sun-God) land sowable with eighty candies of paddy.

The Eastern Chālukyan temples at Bikkavolu have the images of Sūrya. The image of Sūrya in the Golingesvara temple at Bikkavolu is shown standing with attendant on each side on a chariot being driven by mātaḷi. The god holds a lotus in each hand². The image of Sūrya in the temple on the Vulapalli road at Bikkavolu stands on

1. Ep. Ind. vol. XIX, PP. 274-275.

2. PL, XII, Fig. 2

samabhanga holding a lotus in each hand. The image of Sūrya in another temple situated to the west of the local high school at the same place is shown standing on a chariot in samabhanga. This god also holds a lotus in each hand. Matali is shown driving the chariot with three horses¹. Sūrya is represented in the temples of Bikkavolu wearing shoes a feature of North India but unknown in South Indian sculpture. The occurrence of the shoes for Sūrya in Eastern Chālukyan sculpture shows how northern traditions travelled through Kalinga and influenced the sculpture of Vengi². In the Chālukyan Bhimesvara temple at Samalkot also Sūrya is represented as standing on a chariot in samabhanga holding a lotus in each hand³.

Tantrapala Peddana the Sandhi-Vigrahi of Arikesari II of Vēmulavāda Chālukyas built a temple of the God Aditya (Sun-God)⁴. At his request king Arikesari granted in the capital Lemulavada some land for the maintenance of a feeding house attached to it⁵. The temple does not exist to-day.

1. PL XIII, Fig. 1.

2. C. Sivaramamurti, Early Eastern Chalukyan Sculpture, Madras, 1957, P. 28.

3. M. Rama Rao, Eastern Chalukyan Temples of Andhradesa, Hyderabad, 1964, P. 9.

4. A.P. Govt. Rep. on Epic, 1966, PP. 42-43.

5. Ibid.

The place Chippagiri was under the control of the Chālukyan ruler Tailla III. Chippagiri is situated near Guntakal railway station. It was known in the past as Bhaskara-Kshetram. The Sun-God engraved on a big boulder can be seen at the foot of the hill¹. The tank at the place is called Bhaskara-Firtham.

There is a fine sculpture of Sūrya in the Madras Government Museum at Madras². This was brought from Hemavati the place of Nolambas. Both the arms of the sculpture and the lotuses held in the hands are broken and lost.

The head of the sculpture of Sūrya³ in the Kolanupaka museum is broken. He and another image⁴ of the same god holds lotuses in the hands.

There are five images of Sūrya in the Alampur Museum. In one sculpture Surya is shown standing on a chariot drawn by horses of which only two are extant.

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1. A.P. Dt. Gaz. K., P. 240.
 2. C. Sivaramamurti, Nolamba Sculpture, Madras, 1964, PL V.
 3. N. Ramakantam, Kolanupaka Puravastu Pradarsanalarasala (Telugu), Hyderabad, 1976, P. 13.
 4. Ibid.

The chariot driver Pingali holds the reins tightly. On either side of the Sun-God are his queens Usha and Pratyusha holding bows¹. The other sculptures of Sūrya in the same museum are shown holding lotuses in his hands along with his queens².

1. PL. XXIV, Fig. 4.

2. Md. Abdul Waheed Khan, Stone Sculpture in the Alampur Museum, Hyderabad, 1973, Figs. 8, 47, 49 & 78.

Brahmā

Brahmā is the first God in the Hindu Trinity. His principal function according to Hindu mythology is creation. But his position in Hindu god-hood is much inferior not only in the well known trinity (Brahmā, Vishnu and Śiva) but compared to other Gods like Durga, Sūrya and Gaṇapati. In Puranas and other religious literature Brahmā is known with various names such as Viśvakarman, Hiranyagarbha, and Prajāpati¹.

There is no temples exclusively for Brahmā and there is no cult after him. Brahmā is offered no Pūjā and is not worshipped at all. However in the niches of north wall of the temples of Śiva or Vishnu the sculptures of Brahma are generally found, some times his sculptures are also seen on pillars, ceilings or other parts of a temple. However even then Brahmā is not worshipped along with two other members of the Triad Vishnu and Śiva², but as one of the most important parivāra-dēvatas (family deities) of the first prakāra in these temples he receives daily pūjā³.

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1. J.N. Banerjea, The Development of Hindu Iconography, New Delhi, 1974, P. 510.
 2. H. Krishnasastry, South Indian Images of Gods and Goddesses, Delhi, 1974, P. 10.
 3. T.A. Gopinatha Rao, Elements of Hindu Iconography, vol. II - Part II, Delhi, 1971, P.502.

Rūpamandala gives elaborate description of the images of Brahmā. It says that the four faces of Brahmā are symbolic of the four Vēdas, the four yugas and the four varnas. Formerly Brahmā had five heads but one of them was cut off by Śiva¹. The four heads should be respectively facing the four quaters².

According to Mānasāra Brahmā is represented with four heads and four hands. The image may be carved standing or seated and made of metal or stone. The palm of the left lower hand exhibits the posture of varada while the right lower hand indicates abhaya. The corresponding upper hands hold the water pot (Kamandalu) and the rosary (akshamāla) or some times the sacrificial laddle (Sṛik) and spoon (sruva)³.

The sculpture of Brahmā are found in the temples of Bikkavolu, Drakshārāma, Palakollu, Alampur and in the museums of Alampur and Kolanupaka.

His image is carved in the niche of the north wall

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1. T.A. Gopinatha Rao, op.cit., For mythological details see chapter on Brahma.
 2. Ibid. PP. 503-505.
 3. Krishnasastry, op.cit., P 10.

of the Golingēśvara temple at Bikkavolu. Brahmā's three faces are seen and he stands in samabhanga pose. He holds akshamāla in the right hand and Kamaṇḍalu in the left hand. There is an attendant on either side¹. Another similar image of the deity is also standing in the open compound of the same temple in samabhanga pose. His two lower hands are shown hanging. There is an attendant on either side and three dwarfs below². One sculpture of Brahmā is also noticed in the Bhimesvara temple at Drakshārāma. In this sculpture Brahmā is depicted seated on lotus with a swan at the base. He has four heads and four hands. He holds sūla, akshamāla, sword and Kamaṇḍalu in his hands³. The image of Brahmā in the Chālukya Bhimesvara temple at Samalkot is standing in samabhanga. His three faces are seen. He holds akshamāla, Kamaṇḍalu and keeps the lower right hand in abhaya⁴. The image of Brahmā in the Rāmalingēśvara temple at Palakollu holds pāsa, kamaṇḍalu, kalāśa and danda in the hands.

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1. B. Rajendra Prasad, Temple Sculpture of Andhra Pradesh, Hyderabad, 1978, Fig. 7.
 2. C. Sivaramamurti, Early Eastern Chalukyan Sculpture, Madras, 1957, PL XVII, Fig. b.
 3. M. Rama Rao, Eastern Chalukyan Temples of Andhradesa, Hyderabad, 1964, P. 27.
 4. Ibid., P. 35.

Only three heads of this image are seen¹. There are two images of Brahmā in the Svargabrahma temple at Alampur. Both are standing in samabhanga and carry the usual weapons².

The image of Brahmā in the Alampur Museum is seated in the yōgāsana with his crossed legs tied with yōgapaṭṭa³. The sculpture of Brahmā in the Kolanupaka museum has three heads and stands in samabhanga on a padmasana. His swan is carved on the pedestal⁴.

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1. M. Rama Rao, op.cit., P. 44.
 2. M. Rama Rao, Early Chalukyan Temples of Andhradesa, Hyderabad, 1965, P. 27.
 3. Md. Abdul Waheed Khan, Stone Sculpture in the Alampur Museum, Hyderabad, 1973, Fig. 61.
 4. N. Ramakantam, Kolanupaka Puravastu Pradarsanasala (Telugu) Hyderabad, 1976, P. 16.

Sectarian Rivalry and Understanding

In the Chālukyan period of Andhradesa Jainism, Vaishnavism and Saivism flourished along with the worship of Sakti, Skanda, Gaṇapati and Aditya. Among these of course Jainism, Saivism and Vaishnavism were major cults. There was sectarian rivalry with Jainism on one side and Saivism and Vaishnavism on the other side. The literary sources and sculptures of the period fully testify it.

Jainism received great patronage from the rulers of the Chālukyan dynasty though they were ardent followers of Brahminical religion. Throughout their regime Jainism remained an active religion and a large number of temples were constructed in Andhradesa. Numerous Jaina sculptures have been discovered. All most all the villages of Andhradesa yielded the images of Tirthankaras and other Jaina sculptures though surprisingly there is now no trace of any ancient Jain temple. Most probably all the Jain temples were either destroyed or converted into Saiva or Vaishnava temples. Most sculptures were broken to pieces.

The village Ramatirtham and the three hills of that place locally known as Ramakonda, Gurubhaktakonda and Durgakonda near Vizianagaram were considered to be

the sacred places for Jains. In Ramakonda there are Jain sculptures¹. But now all these places are converted as places of Hindu religion. The Jaina images which are found at Dharmavaram² and Maruturu³ in the Visakhapatnam district are locally known as Sanyasi-Ayya and are being worshipped by Hindu women desirous of progeny. That means people converted Jaina images into Hindu gods and started worshipping them as such.

The kings of the Eastern Chālukyan dynasty were great benefactors for Jaina religion. Silamahadevi the queen of Kali-Vishnuvardhana constructed a Jaina temple at Bikkavolu⁴. Under the patronage of Ammaraja II Jaina temples at Kanchumarru⁵ (West Godavari district), Dharmavaram⁶ (Ongole district) and at Vijayawada⁷ were constructed. Nedumbivasadi⁸ at Vijayawada became a main centre of Jainism under the patronage of Ayyanamahādevi, the queen of Kubja-Vishnuvardhana and mother of Gunaga

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1. Arch. Sur. Ind. An. Rep. 1910-11, PP. 78-87 and PL. XLIII, Figs. 3 to 8.
 2. P.B. Desai, Jainism in South India and Some Jain Epigraphs, Sholapur, 1957, P. 16.
 3. Robert Sewel, Antiquarian Remains in the Presidency of Madras, Madras, 1882, P. 16.
 4. S. Gopalakrishnamurti, Jain Vestiges in Andhra, Hyderabad, 1963, P. 23.
 5. Ep. Ind., vol. VII, PP. 179-191.
 6. Ep. Ind., vol. IX, PP. 47-56.
 7. Ep. Ind., vol. XXIV, PP. 271-273.
 8. Q.J.A.H.R.S., vol. XIV, P. 42.

Vijayāditya. However, there are no traces of those temples. Most probably, those temples were converted either as the places of Hindu worship or they were abandoned since people stopped worshipping the Jaina images.

During Chālukyas of Kalyani Patancherru was a flourishing centre of Jain pilgrimage with more than five hundred Jaina temples¹. Recently the State Archaeological Department has conducted excavations there. These sculptures excavated and collected from surface are now housed in the Golkonda museum². However, there is no Jaina temple at Patancherru. According to Palakurki Somanadha's Panditaradhya Charitra a Saivite known as Devara Dasayya, destroyed two hundred of the Jaina centres at Patancherru³. According to the above work Saivites not only attacked the Jaina temples at Patancherru but also at other places. These Saivites like Kovuru Brahmayya destroyed Jaina temples at Kovuru and Ekanta Ramayya destroyed temples of Jains at Abbuluru⁴. The author was evidently a follower of Veera Saivism. This definitely shows that Saivites in their fanatical

1. Bharti, Oct. 1978, P. 34.

2. M. Radhakrishna Sarma, Temples of Telingana, Hyderabad, 1972, PP. 61-62.

3. A. Vaidehi Krishnamurty, Social and Economic Conditions in Eastern Deccan, Secunderabad, 1970, P. 223.

4. Ibid.

zeal attacked Jaina temples and destroyed them.

The Mallikārjuna temple at Pōdur has Jaina sculptures on its walls¹. Ancient times Podur was a famous Jaina centre². Most probably this temple was in the beginning a Jaina temple and later it was converted into a Śaivite temple. The Padmākshī temple at Hanumakonda was also once a Jaina temple³. The Vēnugōpālaswamy temple⁴ and Kēdarīśvaraswamy temple⁵ at Vemulavada have the sculptures of Jaina Tirthankaras on their walls. Vemulavada under the Chālukyas of Lemulavada became a centre for Jainism and Pampa the famous Jaina Kannada poet lived there. His brother Jinavallabha installed the images of the first and the last Jaina Tirthankaras and constructed a Jaina temple⁶. In and around Rājarājēśvara temple at the same place many Jaina sculptures are found lying. At the entrance of the main temple and at the entrance of sanctum sanctorium Jaina images are found lying. Vemulvada is now a great centre of Śaivism. In all probability the Vēnugōpālaswamy temple, Kēdāraswamy temple and the Rājarājēśvara temple were once Jaina and later were converted as Vaishṇava and Śaiva temples.

1. Gopalakrishnamurty, op.cit., PL XVI, Fig. 35 b.

2. Telingana Inscriptions in (Telugu), P. 128.

3. Gopalakrishnamurty, op.cit., P. 27, PL XXVIII, Fig. 3.

4. PL XXVIII, Fig. 3.

5. PL XXVIII, Fig.

6. A.P. Govt. Rep. Ep. 1966, P. 45.

The fall of the later Chālukyan dynasty appears to have sealed the fate of Jainism in Andhradesa. Simultaneously the movements of Virasaivism and Viravaishnavism were launched and they started a fearful campaign of persecution of Jains. The Śaivite literature in Telugu and the local records known as village Kaifiyats contain accounts of the Jaina Śaiva conflict and the final destruction of Jainism.

The sculptures and the related mythology provide much information about the sectarian conflicts as well as the understanding among various cults of Brahminical faith. From sculptures we can deduce that five deities, i.e., Śiva, Vishṇu, Śakti, Gaṇapati and Sūrya became very popular and separate cults were developed around them. Among these Śiva and Vishṇu emerged as important deities attracting a large number of people to their respective cults. Some of the sculptural manifestations of Śiva and the associated mythology show the sectarian jealousy and rivalry between the well known trinity, viz., Brahmā, Vishṇu and Śiva. However, Śaivism had a dominating role.

The theme of Liṅgōdbhava sculpture is essentially sectarian in character. The Liṅgōdbhava sculpture of Śiva are found in the Bhīmēśvara temple at Drākshā-

rāma¹, Svargabrahmā temple at Alampur², Bhīmēśvara and Ramalingēśvara temples at Satyavolu³ and in the Pachchala Samēśvara temple at Panagallu⁴. And the Liṅgōdbhavamūrti episode is carved on many Chālukyan pillars and it is a popular theme during this period. The main features of the Liṅgōdbhava manifestation of Śiva appeared in the form of a blazing pillar of immeasurable size to quell the pride of Brahmā and Viṣṇu. Liṅga-Purāna, Kūrma-Purāna, Vāyu-Purāna and the Śiva-Purāna give almost identical story⁵. The story runs that a dispute arose between Brahmā and Viṣṇu as to who is the greater of the two. Śiva told them that whoever first saw the top or the bottom of his fiery and came back to report he would be considered the greater. Brahmā mounted on his swan to see the top of the Śiva liṅga, while Viṣṇu as a boar dug down to see its bottom. Ages passed away and neither came to his goal. At last Brahmā saw one Kētakī flower coming down. It had fallen from Śiva's head ages ago.

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1. M. Rama Rao, Eastern Chālukyan Temples of Andhradesa, Hyderabad, 1964, P. 24.
 2. PL. XXVII, Fig. 3.
 3. M. Rama Rao, Early Chālukyan Temples of Andhradesa, Hyderabad, 1965, PP. 29-32.
 4. B. Rajendra Prasad, Temple Sculpture in Andhra Pradesh, 1978, Fig. 27.
 5. T.A. Gopinatha Rao, Elements of Hindu Iconography, vol. II - Part I, Varanasi, 1971, P. 105.

Brahmā persuaded it to give false evidence and then came back and uttered a lie, saying that he had seen the top of the liṅga, citing the Kṛtākī flower as his evidence. Śiva knew that lie and cursed Brahmā that he should hence forward will not be worshipped in any temples. The Liṅgodbhava sculpture in the Svargabrahmā temple is as follow. In aperture in a liṅga Śiva-Chandraśekhara stands with his feet not shewn. Brahmā is shown standing on the right side and Viṣṇu on the left side with their folded hands. In the Liṅgodbhava sculpture at Panagallu Śiva is standing on the face of a liṅga in sambhanga and Brahmā and Viṣṇu are standing on either side with folded hands. The Liṅgodbhava sculpture and its mythology shows the superiority of Śiva over other gods. The two great gods Brahmā and Viṣṇu have been depicted standing on either side of Śiva with folded hands. Even Brahmā was cursed by Śiva for telling a lie not to have cult of his own. Whatever be the fact we come across Brahmā's temple very rarely in the entire country and perhaps there is no temple for Brahmā in the Andhra Pradesh.

The sculpture of Bhairava, Kālabhairava, Vīrbhadra, Bhikṣhātanamūrti and Kaṅkālamūrti of Śiva to some extent indicate domination. The mythology behind all these sculptures is almost similar. The sculptures of Kāla-

bhairava¹ and Bhairava² are found in the Bhīmēsvara temple at Drākshārāna. The sculptures of Bhairava, are also found in the Ramalingesvara temple at Satyavolu and in the museum of Alampur. The mythology of these sculptures is that Brahma created Rudra and addressed him as Kāpali and asked him to protect the world. Because he was insulted as Kāpali, Śiva cut off the fifth head of Brahmā with his left thumb nail, but this head stuck to his hand and would not fall off from it. Then Brahmā was requested by Rudra to tell him how he could get rid of the head stuck up in his hand for which Brahmā prescribed to Rudra the observance of the Kāpalika life for twelve years, at the end of which he promised that the head would fall off. However, Krishnasastry says that Śiva cut the head of Brahmā for uttering the lie that he had seen the top of the liṅga during the Liṅgōdbhavamurti manifestation of Siva³.

The sculptures of Bhikshātanamūrti of Śiva have the same mythology behind them. Śiva had to wander about as a naked beggar (bhikshatana) until he reached the place still known as Brahmā-Kapāla on the slopes of the Himalayas, where he was released from the sin and the

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1. M. Rama Rao, Eastern Chālukyan Temples of Andhradesa, Hyderabad, 1964, P. 25.
 2. Ibid.
 3. H. Krishnasastry, South-Indian Images of Gods and Goddesses, Delhi, 1974, P.

skull fell down of its own accord¹. We have the images of Bhikshātanamūrti in the Gēlingēśvara temple at Bikka-velu², Svargabrahmā temple at Alampur³, Rāmalingēśvara temple at Satyavolu and in the Pachchala Somēśvara temple at Panagallu.

Kankālamūrti is another aspect of Śiva all most similar to that of Bhikshātanamūrti aspect of Śiva. Kankālamūrti aspect again shows the conflict of Śiva with Brahmā and Viṣṇu as is testified by Kūrma-Purāna. Once the great rishis went to Brahmā to know the real creator of the universe. Brahmā told them that he was the real creator. However, Śiva appeared suddenly and told them that he was the real creator. Brahmā refused to accept it. Then through the will of Śiva there appeared near by a huge pillar of illumination which demonstrated the greatness of Śiva. Still Brahmā refused to accept Śiva as the supreme creator. Śiva became furious and ordered Bhairava to cut off the five heads of Brahmā. Brahmā suffered temporary death but soon revived by the power of his austerities and accepted the superiority of Śiva. However, the sin of having killed Brahma possessed Bhairava.

1. Krishnasastry, op.cit., P. 100

2. C. Sivaramamurti, Early Eastern Chalukyan Sculpture, Madras, 1957, PL. XXIV, Fig. a.

3. Ramachandra Rao, op.cit., Fig. 9.

rava. Bhairava requested Brahmā to suggest him some penance to get rid of this sin, Brahmā advised him to beg food in the skull of the head cut by him till he met Vishṇu who would advise means for wiping off the sin. Bhairava went to the abode of Vishṇu and attempted to enter it, but Vishvaksēna the gate keeper would not allow him to enter. A fight ensued in which Bhairava killed Vishvaksēna. Hence the main feature behind the images of Bhikshātanamūrti and Kankālamūrti is of Śiva cutting the head of Brahmā and killing Vishvaksēna the gate keeper of Vishṇu. The Kankālamūrti image¹ of Śiva in the Gōlingēśvara temple is standing in sanabhanga. He carries the Kankāla danda in the right hand and keeps the left hand in Karihasta pose.

Generally the South Indian images of Bhairava are shown being accompanied by a dog. The dog is an unclean one and this attendant of Śiva and Baṭuka-Bhairava emphasises his unorthodox character². In South India, the Kankāla and the Bhikshātanamūrti of Śiva are mostly depicted with a bell tied round one of his legs. This emphasises on his supposed untouchability in the company of orthodox vedic divinities³.

1. Sivaramamūrti, op.cit., PL. XXV, Fig. a.

2. J.N. Banerjea, Religion in Art and Archaeology, Lucknow, 1968, P. 73.

3. Ibid.

Vīrabhadra is another form of Śiva assumed at the time of the destruction of the Yajna of Daksha to which Brahmā, Vishṇu and many other gods attended. Śiva being non-Aryan and unorthodox was deliberately excluded and insulted by Daksha and other Aryan and orthodox gods like Brahmā and Vishṇu. The result was the suicide of his wife Sati in her father's sacrificial fire. When the news of the death of Sati reached Śiva, he in his anger tore a lock from his matted hair from which Vīrabhadra sprang up. Vīrabhadra killed Daksha and the other gods like Brahmā and Vishṇu ran away from the sacrifice. The sculptures of Vīrabhadra are found in the Bhimēśvara temple at Drakshārāma, Chālukya-Bhimēśvara temple at Samalkot² and in the Alampur museum³. The mythology behind these sculptures may be interpreted that Śiva was excluded from the group of the Aryan and orthodox gods like Brahmā, Vishṇu, etc. He has to lead a life of Kapālika for nearly twelve years in the forest far away from his Kailasa. As just above mentioned the Bhikshatanamurti of Śiva are mostly depicted with a bell tied to his leg, i.e., representing him as an untouchable

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1. M. Rama Rao, Eastern Chalukyan Temples of Andhradesa, Hyderabad, 1964, PP. 24-27.
 2. Ibid.
 3. Abdul Waheed Khan, Stone Sculpture in the Alampur Museum, Hyderabad, 1973, Fig. 65.

in the company of the orthodox vedic god-hood.

The sculpture of Ēkapādamūrti aspect of Śiva is also sectarian in character. The sculpture of Ēkapādamūrti is in the Gōlingēśvara temple at Bikkavolu. The Kāraṇāgama mentions Ēkapādamūrti as one of the sportive forms of Śiva. It describes him as having one foot, three eyes and four arms. Brahmā and Viṣṇu should be represented on the right and left sides of Śiva almost touching his shoulders. They should hold their symbolical weapons in two hands and should worship Śiva with the other two hands¹. Brahmā and Viṣṇu with folded hands are represented emerging from the body of Śiva establishes the superiority of Śiva over Brahmā and Viṣṇu. But the sculpture of Ēkapādamūrti in the Gōlingēśvara temple² even though has only one foot has two attendants on either side instead of Brahmā and Viṣṇu. Most probably the attendants on either side are Brahmā and Viṣṇu.

The sculpture of Viṣṇu anugraha mūrti is in the Pachchala Somesvara temple at Panagallu³ and is also of sectarian nature. On one occasion when Viṣṇu found himself unable to conquer an asura, prayed to Śiva for the

1. Krishnasastry, op.cit., P. 97.

2. Sivaramamurti, op.cit., PL. XXV, Fig. c

3. M. Rama Rao, Saivite Deities of Andhradesa, Tirupati, 1966, PL. XI, Fig. 2.

grant of the Chakra which was in his possession. To his prayer he added a pūjā in which he employed a thousand lotus flowers daily. One day he sat for the worship with the required number of flowers but at the end he missed one flower, which to test his devotion Śiva had hidden. Vishṇu at once plucked one of his eyes and threw the same in offering to Śiva. Śiva was so pleased with Vishṇu that he presented him the desired Chakra¹. In the sculpture of Vishṇu anugrahaṁūrti in the Pachchala Somēśvara temple Śiva is seated in Padmāsana. He holds trisūla in the upper right hand, nāga in the upper left hand. He keeps the over right hand in varada and catches the right elbow of Vishṇu with his own lower left hand. Vishṇu stands with folded hands by the side of Śiva. This sculpture emphasises the superiority of Śiva over Vishṇu.

Thus all the sculptures described above and their mythological aspect are sectarian in character and emphasise the superiority of Śiva and his cult over Vishṇu and Brahmā. In spite of the fact that the sectarian fanaticism existed, there was a sense of harmony and understanding too among these two sects. The sculptures, like Sūrya-Nārāyana, Sūrya-Śiva, Brahmā-Śiva, Ardhanārīśvara and Hari-Hara demonstrate a good deal of harmony and

1. Gopinatha Rao, op.cit., P.

understanding among the various cults. In the sculptures of Undavalli and Megalrājapuram belonging to the early Chālukyan period¹ the Śaivite and Vaishnavite themes are freely mixed. The famous Natarāja cave² at Megalrājapuram has a beautiful facade. It contains the sculptures of Brahmā³, Śiva⁴ and Vishnu⁵ and the later two with their consorts. Inside the cave there are sculptures of Śiva Gajendramoksha, and that in which Krishna has been depicted sucking the breast of Putana. The Durgā cave has sculptures of Śiva, Ganapati, Brahmā and Vishnu. The main cave at Undavalli which is a Vaishnavite contain the huge Anantasayana image as well as the details of Līngōd-bhava episode. The facade of the second cave at the same place contains the images of Brahmā, Śiva, Pārvati, Vishnu and Lakshmi as is seen at Megalrājapuram cave noted above.

The sculptures in the Eastern Chālukyan temples also show the same type of understanding among various cults. The Śaivite temples at Bikkavela contain in the

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1. K.V. Soundararajan, Indian Temple Style, New Delhi, 1972, pp. 125-126.
 2. Sivaranamurti, op.cit., PL. IV, Fig. a.
 3. Ibid., PL. IV, Fig. b.
 4. Ibid., PL. IV, Fig. c.
 5. Ibid., PL. IV, Fig. d.

niches of its walls the sculptures of Vishnu¹, Brahmā², Sūrya³, Gaṇapati⁴, and Mahishāsura-marddani⁵. The image of Yōga-Narasimha is carved in the Śaivite temple at Chālukya-Bhīnavaram at Samalkot. The Bhīmēśvara temple at Drākshārāma contains the sculptures of Vishnu, Brahmā, Rāma and Narasimha. The Śaivite temples at Alampur have many sculptures of Vishnu⁶, Brahmā, Sūrya⁷ and Mahishāsura-marddani⁸. In the Alampur museum many Chālukan sculptures of Śiva⁹, Vishnu¹⁰, Brahmā¹¹, Sūrya¹², Skanda¹³, Gaṇapati¹⁴, and Mahishāsura-marddani¹⁵ are preserved.

The two Peddamudiyam (Saddapah Dt.) plaques¹⁶ of

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1. Sivaramamurti, op.cit., PL. XXIII, Fig. c and PL. XXV, Fig. d.
 2. Ibid., PL. XXVII, Fig. b.
 3. Ibid., PL. XXIII, Fig. d and PL. XXVII, Fig. a.
 4. Ibid., PL. VII, Fig. b, PL. XXI and PL. XXIII, Fig. b.
 5. Ibid., PL. XXII, Fig. e and PL. XXIV, Fig. b.
 6. Ramachandra Rao, op.cit., Fig. 126.
 7. Ibid., Fig. 79.
 8. Ibid., Fig. 119.
 9. Abdul Wahed Khan, Stone Sculpture in the Alampur Museum, Hyderabad, 1975, Figs., 5, 10, 18, 19, 26, 29, 30, 36, 43, 44, 51, 65, 69, 80, and 85.
 10. Ibid., Figs. 13 and 57.
 11. Ibid., Fig. 61.
 12. Ibid., Figs., 7, 8, 23, 47, 49, 54, and 78.
 13. Ibid., Figs. 3, 22 and 50.
 14. Ibid., Fig. 64.
 15. Ibid., Figs. 6, 17, 28, 34, 40, 45, 56, 70 and 76.
 16. Sivaramamurti, op.cit., P. 12.

the early Chālukyan period now preserved in the Madras Government museum reveal the understanding of different cults. One plaque¹ shows Gaṇapati, Brahmā, Narasiṃha, Śiva-Liṅga, Vishṇu, Lakshmi, Haragsuri and Nandi, Śrī as Śrivasta and Mahishasuramarḍani. The second plaque² shows Gaṇapati, Brahmā, Narasiṃha, Śiva-Liṅga, Pārvati and Śiva. In the above two plaques the important divinities of Hinduism Brahmā, Vishṇu, Śiva, Sakti, goddesses like Mahishāsūramarḍani, Pārvati, Lakshmi and Gaṇapati are sculptured. However, Śungod appears to be absent in these plaques. So these plaques cannot be described as the cult images of a smārta practising Panchayatana worship. Nevertheless these plaques reveal the understanding of different cults and show clearly almost complete development of Hinduism with many gods.

1. PL. XVII, Fig. 2

2. PL. XIX, Fig. 1.

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Fig. 1 KUMĀRA (Bikkavolu)



Fig. 2 SŪRYA (Bikkavolu)



Fig. 3 ŚIVA (Bikkavolu)
Madras Govt. Museum



FIG. 2 NAṬARĀJA (Bikkavolu)
Madras Govt. Museum



FIG. 1 TIRTHANKARA (Bikkavolu)
Madras Govt. Museum



Fig. 1 SŪRYA (Bikkavolu)



Fig. 2 ŚIVA (Bikkavolu)



Fig. 3 CHĀMUNDA (Bikkavolu)



Fig. 4 NAṬARĀJA (Bikkavolu)



Fig. 1 VINAYAKA (Bikkavolu)



Fig. 2 VISHNU (Bikkavolu)



DVĀRAPĀLA
, Vijayawada



Fig. 4 DVĀRAPĀLA
State Museum, Vijayawada



Fig. 2 MUSICIANS
Jammidoddi, Vijayawada



Fig. 4 MUSICIANS
Jammidoddi, Vijayawada



Fig. 3 D
State Museum

Fig. 1 ?
State Museum, Vijayawada



Fig. 3 MUSICIANS
Jammidoddi, Vijayawada

PLATE XVI



FIG. 2 DAKSHINAMŪRTI
Satyavolu



FIG. 1 MANMATHA
Satyavolu

PLATE XVII

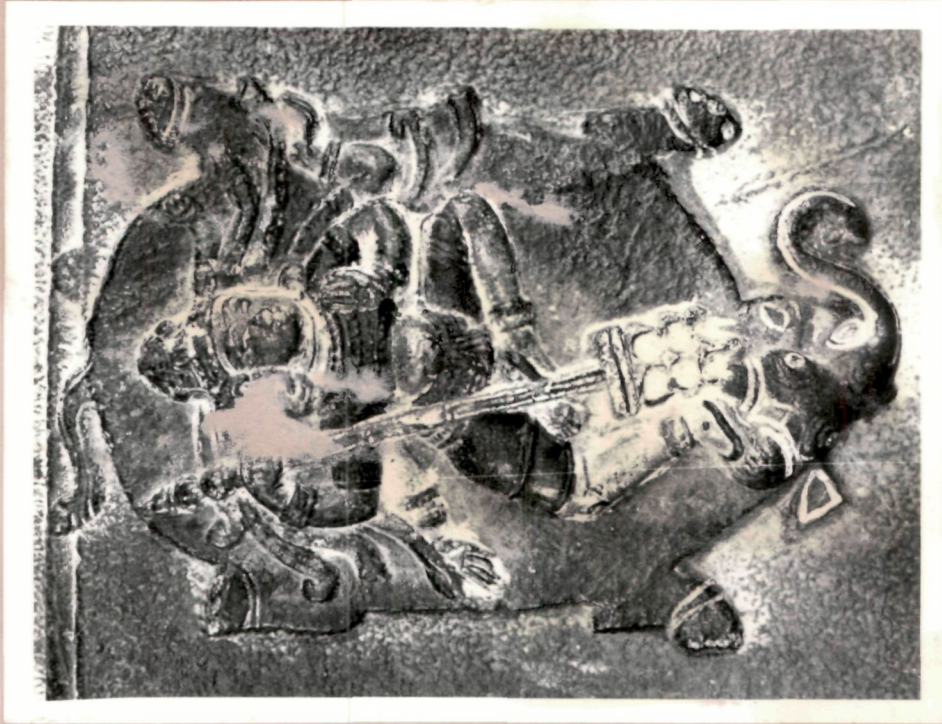


FIG. 2 GAJĀSURAMŪRTI
Satyavolu



FIG. 1 INDRA
Satyavolu



Fig. 1 DANCERS
Satyavolu



Fig. 2 PLAQUE WITH FIGURES (Peddamudiyam)
Madras Govt. Museum



Fig. 1 PLAQUE WITH FIGURES (Peddamudiyam)
Madras Govt. Museum



Fig. 2 SHANMUKHA (Rajahmundry)
Madras Govt. Museum



Fig. 1 VENUGOPALA WITH CONSORTS
(Chimakurtti)
Madras Govt. Museum



Fig. 2 PARSVANATHA
(Danavulapadu)
Madras Govt. Museum



Fig. 2 YAKSHI (Danavulapadu)
Madras Govt. Museum

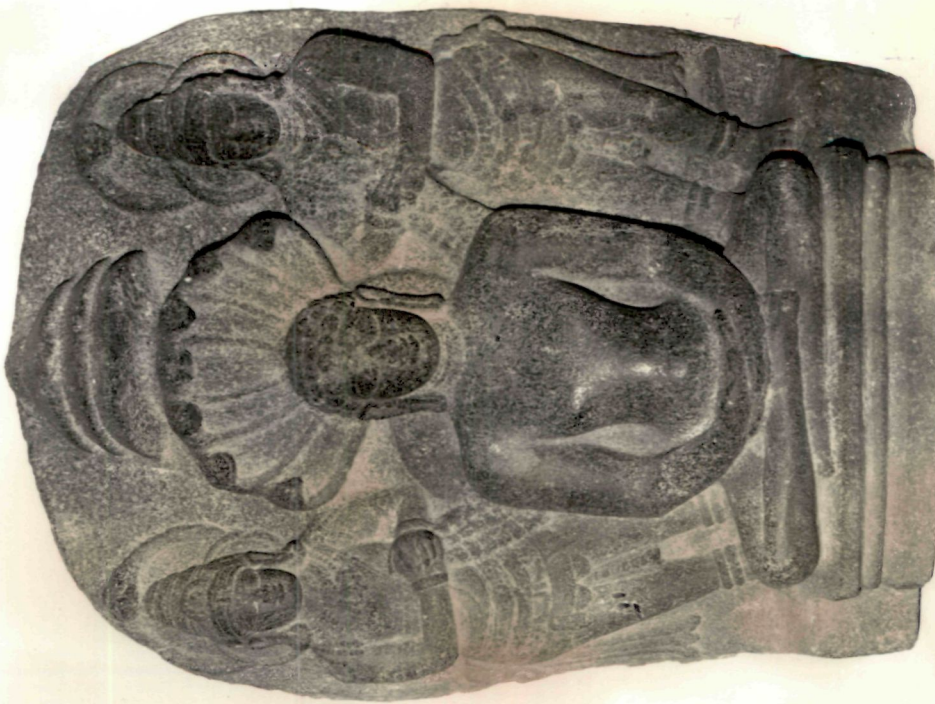


Fig. 1 PARSVANATHA
(Godavari Dt.)
Madras Govt. Museum



Fig. 2 DVĀRAPĀLA (Vijayawada)
Madras Govt. Museum



Fig. 1 SARSVATI
Madras Govt. Museum



Fig. 1 MAHISHĀSURA-MARDDANI
Alampur Museum



Fig. 2 MITHUNA (Alampur)



Fig. 3 NATARĀJA
Alampur Museum



Fig. 4 ŚIVA AND PĀRVATI
Alampur Museum



Fig. 1 ŚRIVALĪ AND SUBRAHMANYA
Alampur Museum



Fig. 2 RISHI WITH CONSORTS
Alampur Museum



Fig. 3 LAKULISA
Alampur Museum



Fig. 4 SŪRYA
Alampur Museum

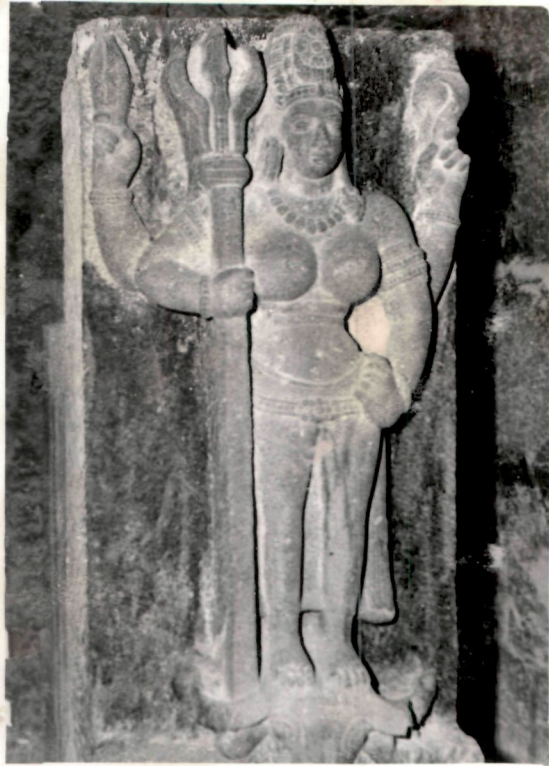


Fig. 1 MAHISHĀSURA-MARDDANI
Alampur Museum



Fig. 2 DAKSHINĀMŪRTI
Alampur Museum



Fig. 3 MITHUNA (Alampur)



Fig. 4 ŚIVA (Alampur)



Fig. 1 DVĀRAPĀLA (Alampur)



Fig. 2 DVĀRAPĀLA (Alampur)



Fig. 3 SAGE (Alampur)



Fig. 4 SUBRAHMANYA (Alampur)



Fig. 1 MITHUNA (Alampur)



Fig. 2 TRIVIKRAMA (Alampur)



Fig. 3 LINGĀDBHAVAMŪRTI
(Alampur)



Fig. 4 ŚRIVALLI AND SUBRAHMĀNYA
Alampur Museum



Fig. 1 NARASIMHA (Alampur)



Fig. 2 UMĀSAHITAVRUSHAVĀHANAMŪRTI
Alampur Museum



Fig. 4 TIRTHANKARA (Vemulavada)



Fig. 3 TIRTHANKARA (Vemulavada)