

A PROJECT ON BHARATIYA-SAMSKRITI-SARVASVA-KOSHA



Kalpatharu Research Academy Publication

Chief Editor : DAIVAJNA K.N. SOMAYAJI

DEVATĀ-RŪPA-MĀLĀ

PART-IV



By

S.K. RAMACHANDRA RAO

KALPATHARU RESEARCH ACADEMY

(A DIVISION OF SRI SRINGERI SHARADA PEETHAM)

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PREFACE

The Kalpatharu Research Academy Bangalore, is happy that it is bringing out the fourth part of Devatā-Rūpa-Mālā, under the project on Bharatiya Samskriti-Sarvasva-Kosha, a comprehensive and extensive project. This part deals with the important divinity Siva, in his various forms.

This collection of iconic representations and the introduction were as in the previous parts prepared by Vidyalankara, Vachaspati Prof. S.K. Ramachandra Rao. We are grateful to him for this significant contribution. We are humbly grateful to the munificent blessings of His Holiness Sri Sri Sri Bharati Tirtha Swamiji, the Jagadguru of Sri Sharada Peetham of Sringeri, and we also acknowledge the help of Sri V.R. Gowrishankar, the Administrator of Sri Sringeri Sharada Peetham and our chairman.

The Academy acknowledges the generous financial assistance from the Ministry of Human Resources Development, Govt., of India, New Delhi and the Ministry of Education Govt. of Karnataka for this noble task.

We thank M/s. Omkar Offset Printers for their efficient printing and production of this book.

Bangalore
Sri Tarana Samvat
Chandra Ugadi
Date : 21st March 2004

DAIVAJNA K.N. SOMAYAJI
CHIEF EDITOR AND DIRECTOR
KALPATHARU RESEARCH ACADEMY

KALPATHARU RESEARCH ACADEMY
INSTITUTION FOR

- * Promotion of Research Oriented Studies in Veda, Vedanga, Agama, Jyoutisha, Vedanta, Yoga and Ayurveda
- * Study of Sanskrit language in particular and other related languages
- * Propagation of Vedic Phonetics
- * Establishment of Veda Patashalas in Guru Kula System
- * Running of Oriental Libraries (Prachya Granthalaya)
- * Collection, Preservation and Publication of Old Manuscripts

INTRODUCTION

This is the fourth part of *Devatā Rūpa Mālā* which has been designed to be of help to the artistes and the craftsmen, engaged in the preparation of icons for worship in temples and at homes. The icons illustrated here by drawings and photographs are also excellent specimens of our sculpture. The reproductions of photographs from South Kanara District of Karnataka, here are from the late Dr. P. Gururaj Bhatt (cf. his definitive volume on studies in Tuluva History and Culture, 1975). He was my good friend, and he very kindly provided me with numerous photographs. My indebtedness to him has already been acknowledged in the previous part (Part II, page. 101). The discussions I had with him on several occasions brought out the distinctive features of sculptural work in that area.

This volume deals with the iconic representations of Śiva in his sportive forms (*līlā-mūrti*) like *Naṭarāja*, *Dakṣiṇāmurti*, *Vaivāhika-mūrti*-, *Devyardha* (*ardha-nārī*) and so on.

I am grateful to Sri Daivajna K.N. Somayaji for providing me this opportunity, to the Jagadguru of Sringeri who is the chief patron of Kalpatharu Research Academy, and to Sri V.R. Gowrishankar who is the Chairman of the Academy, I am also indebted to my friends Sri Venkatesh Babu and Sri Nagendra of Omkar Offset Printers, for their courtesy and co-operation while this work was in the press.

S.K. RAMACHANDRA RAO

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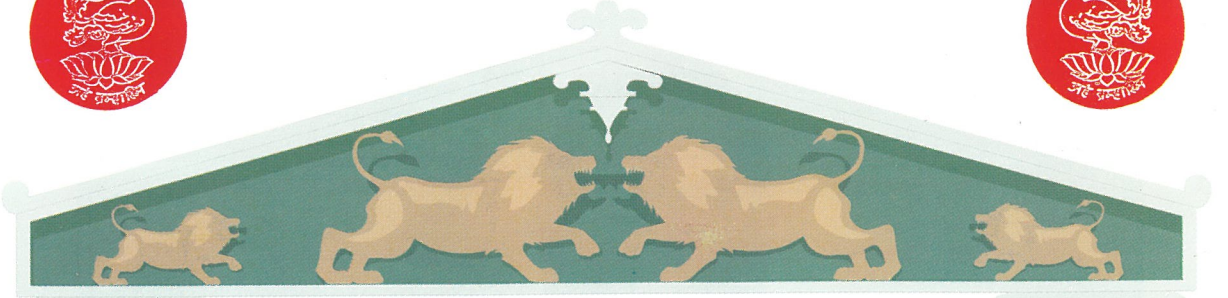
नमस्ते जगदेक मातः
 माला सुधा कुम्भ विबोधमुद्रा
 विद्याविराजत्करवारिजाताम् ।
 अपारकारुण्य सुधाम्बु राशिं
 श्री शारदाम्बां प्रणतोस्मि नित्यम्



H.H. Sri Sri BHARATI THEERTA MAHASWAMIJI

HUMBLE DEDICATION TO OUR CHIEF PATRON

भारतीकरुणापात्रं
भारतीपदभूषणम् ।
भारतीपदमारूढं
भारतीतीर्थमाश्रये ॥



॥ श्री शृङ्गेरी श्रीजगद्गुरुमहासंस्थानम् ॥

श्रीमत्परमहंसपरिव्राजकाचार्यवर्य पदवाक्यप्रमाणपारावारपारीण
यमनियमासनप्रणायामप्रत्याहारधारणाध्यानसमाध्यष्टाङ्गयोगानुष्ठाननिष्ठ
तपश्चक्रवर्त्यनाद्यविच्छिन्न श्रीशङ्कराचार्यगुरुपरम्पराप्राप्त षड्दर्शनस्थापनाचार्य
व्याख्यानसिंहासनाधीश्वर सकलनिगमागमसारहृदय सांख्यत्रयप्रतिपादक वैदिकमार्गप्रवर्तक
सर्वतन्त्रस्वतन्त्रादिराजधानी विद्यानगरमहाराजधानी कर्णाटकसिंहासनप्रतिष्ठापनाचार्य
श्रीमद्राजाधिराजगुरुभूमण्डलाचार्य ऋष्यशृङ्गपुरवराधीश्वर तुङ्गभद्रातीरवासि
श्रीमद्विद्याशङ्करपादपञ्चाग्रधक श्रीजगद्गुरु श्रीमदभिनवविद्यातीर्थस्वामिगुरुकरकमलसञ्जात

॥ श्री जगद्गुरु शृङ्गेरी श्रीमद्भारवीवीर्यमहास्वामिभिः ॥

अस्मदत्यन्तप्रियशिष्य श्री नरसिंह सोमयाजि विषये नारायणस्मरणपूर्वकं विरचिता
आशिषस्समुल्लसन्तु ।

वैदिकान्ववाये लब्धजनिर्भवान् ज्योतिर्विद्यामभ्यस्य तद्द्वारा बहून् जनान् उपकुर्वन्नास्ते । वेदागमशास्त्रेषु
भूयसीं श्रद्धामावहन् तत्प्रचाराय कल्पतरु संशोधनप्रतिष्ठान नाम्नीं संस्थां प्रत्यस्थापयत् । सा च संस्था
विशिष्टान् ग्रन्थान् प्रकाशयन्ती वरीवर्ति ।

शृंगगिरि जगद्गुरु महासंस्थाने पारम्परिकीं भक्तिमास्थितवतो भवतो मनसि संस्थामेनां शृंगगिरि मठीयां
विधातुं सङ्कल्पः उदभूदिति विज्ञाय मोदामहे । अत एव अदसीयानि प्रकाशनानि इतः परं मठीयत्वेनैव
प्रकाशयिष्यन्त इत्यपि भवान् निरचिनोत् । दुर्लभाः भारतीयसंस्कृतिप्रबोधकाः विशिष्टाः ग्रन्थाः
संस्थायानया प्रकाशयन्तां तेन च भवदीयो मनोरथः फलेग्रहिर्भूयात् श्रीशारदाचन्द्रमौलीश्वरयोरनुकम्पया
भवान् इतोधिक श्रेयः परम्पराभिः समभिवर्धतामिति चाशास्महे ।

शृङ्गगिरिः

ईश्वर भाद्रपदशुद्धदशमी भार्गववासरः

12.9.1997

इति नारायणस्मरणम्

ŚIVA

One of the two most popular and widely worshipped gods in India (the other god being Viṣṇu), Śiva has an interesting conceptual context. The worship of Śiva goes back to a distant prehistoric past and has survived till our own day. The appeal of Śiva has been strong and persistent among all sections of the population.

It is difficult trace the stages through which the worship of Śiva has assumed the present position. The seals of the Indus valley civilization portray Śiva as the lord of the beasts (paśupati), as an ascetic (yogi), as a medicine-man (bhūta-bhishak), and as involved in serpent and tree cults (nāga and

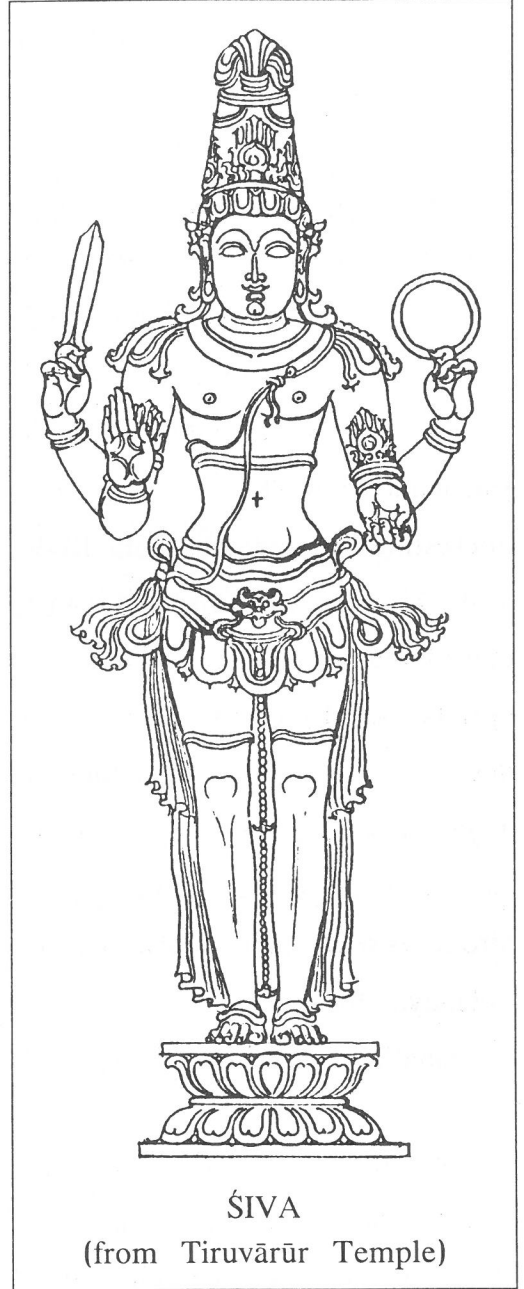
vṛksha). The earliest passages in *R̥gveda* (as for instance 1, 114) describe Rudra as a fierce deity of the stormy winds and deafening thunderbolts, devastating floods and raging epidemics. But there was also a pacific aspect to him: he was benevolent, he reassures the frightened folk and cures diseases. As a later texts says: Two are the forms of this god known to the wise-one terrible and the other benevolent ('dve tanū tasya devasya brāhmaṇā vedajñā viduh; ghoram anyad śivam anyam tetanū bahudhā punah').

The early Brāhmaṇa texts (e.g. *Taittirīya-brāhmaṇa* 1,6,10, *Śatapatha-brāhmaṇa*, 12,6,2,



ŚIVA FAMILY
(an old drawing from Mysore)

Vājasanayi-saṁhitā, 3,57-63) describe a popular, magical but inauspicious ritual known as 'tryāmbaka-homa', which involves Rudra as a cruel deity and also his sister Āmbikā, who too is a cruel goddess. The priest prepares on the gārhapatya-fire the puroḍāśa-cakes, takes a fire-brand from the dakṣiṇa-fire, deposits in a place where four roads meet and offers parts of the cakes to Rudra and Āmbikā with the mantra 'eśa te rudra bhāgah saha svasrāmbikayā tam jushasva'. This offering is made so that Rudra may go away to the Mūjāvat mountains, ('etat te rudrāvāsam tena paro mūjāvato atīhi'). It is a ritual to ward off evil, and Rudra here personifies all evil spirits. Further sequence of the same ritual, involves depositing an additional cake (from which no parts were taken off) on a molehill

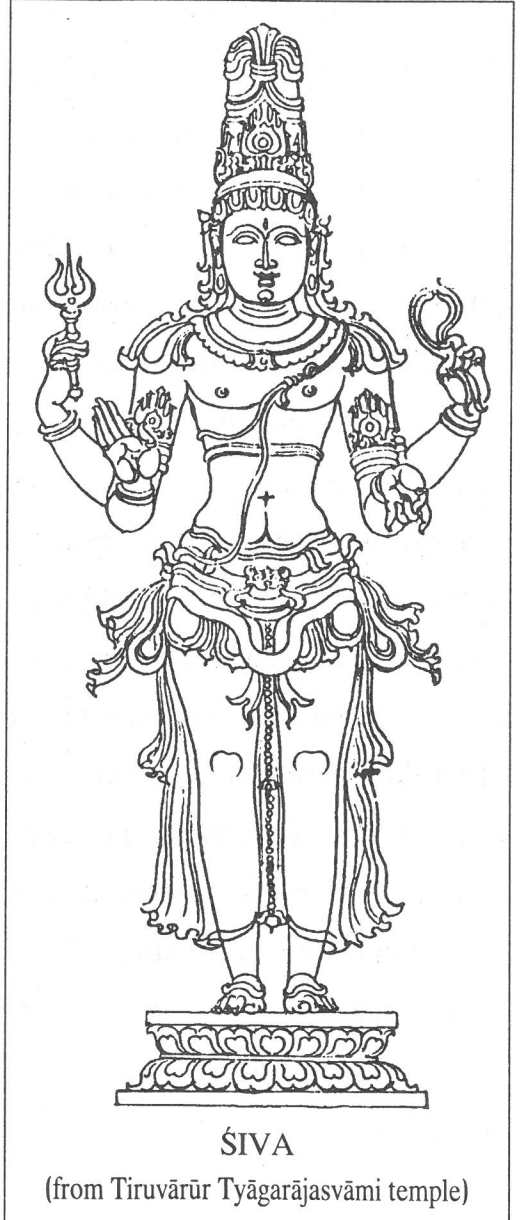


or on earth dug up by rats, with the mantra 'ākhus te rudra paśus

tam jushasva'; the rat (also an evil spirit) is visualized as the vehicle (or stake-beast) of Rudra. The previous sequence is intended to free the children of the yajamāna from the powers of Rudra, while this sequence is intended to deliver even the unborn children of the yajamāna from Rudra's hold. It is interesting to note that both Rudra and his sister Ambikā were considered cruel deities and evil spirits working in unison for destructive purposes (cf. comm. on *Vājasaneyā-saṃhitā*, 3,57: 'yoyam rudrākhyah krūra devas tasya virodhinām hantum icchhā bhavati, tadanayā bhaginyā krūra-devatayā sādhanā-bhūtayā tam hinasti').

We find the word Śiva in the *Rgveda*, but it is not the name of any god; it is only a quality found in many gods. But Rudra is the proper name of a deity, but the

expression also is a collective one: there are several rudras, providing a background for the eleven Rudras

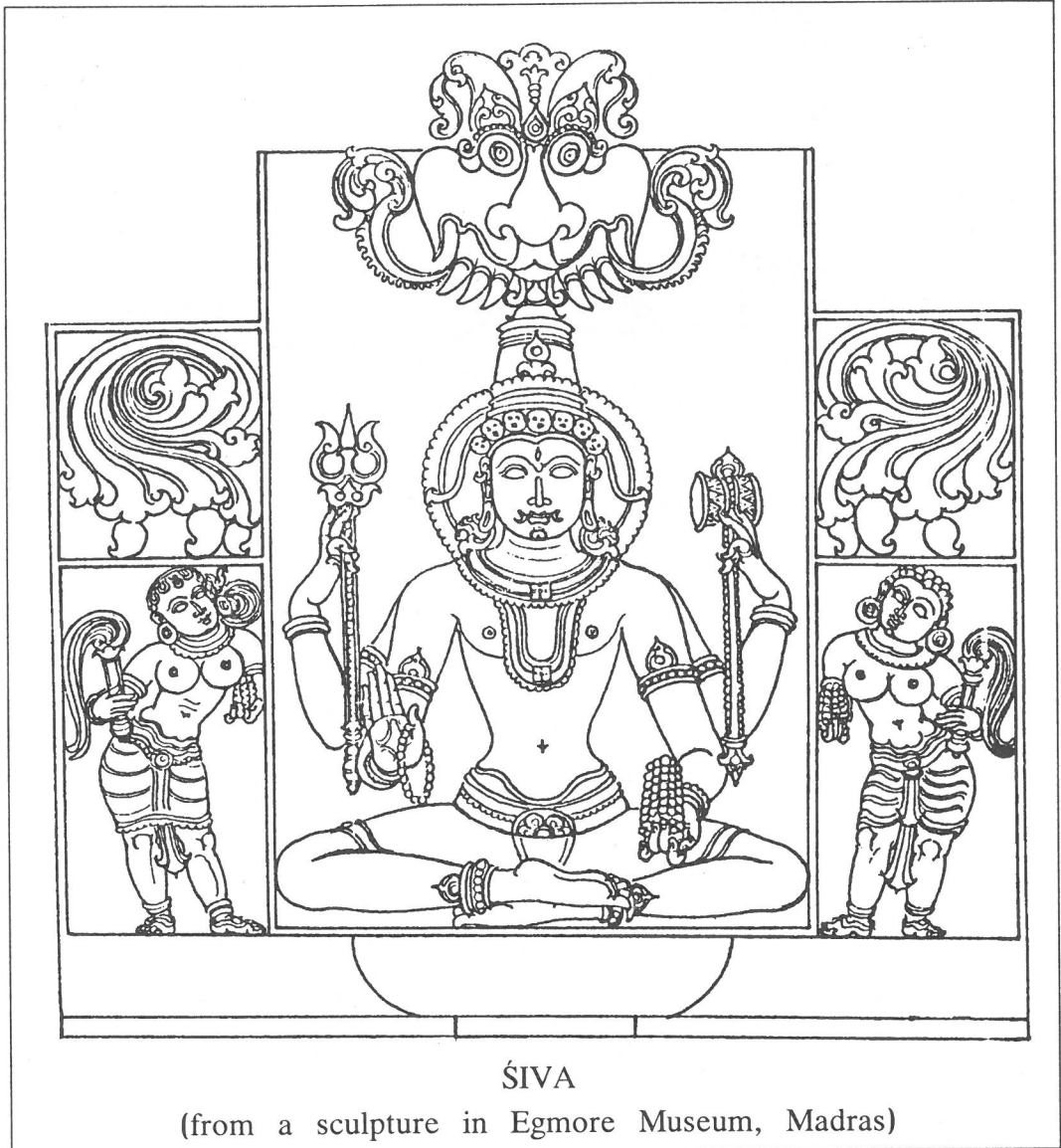


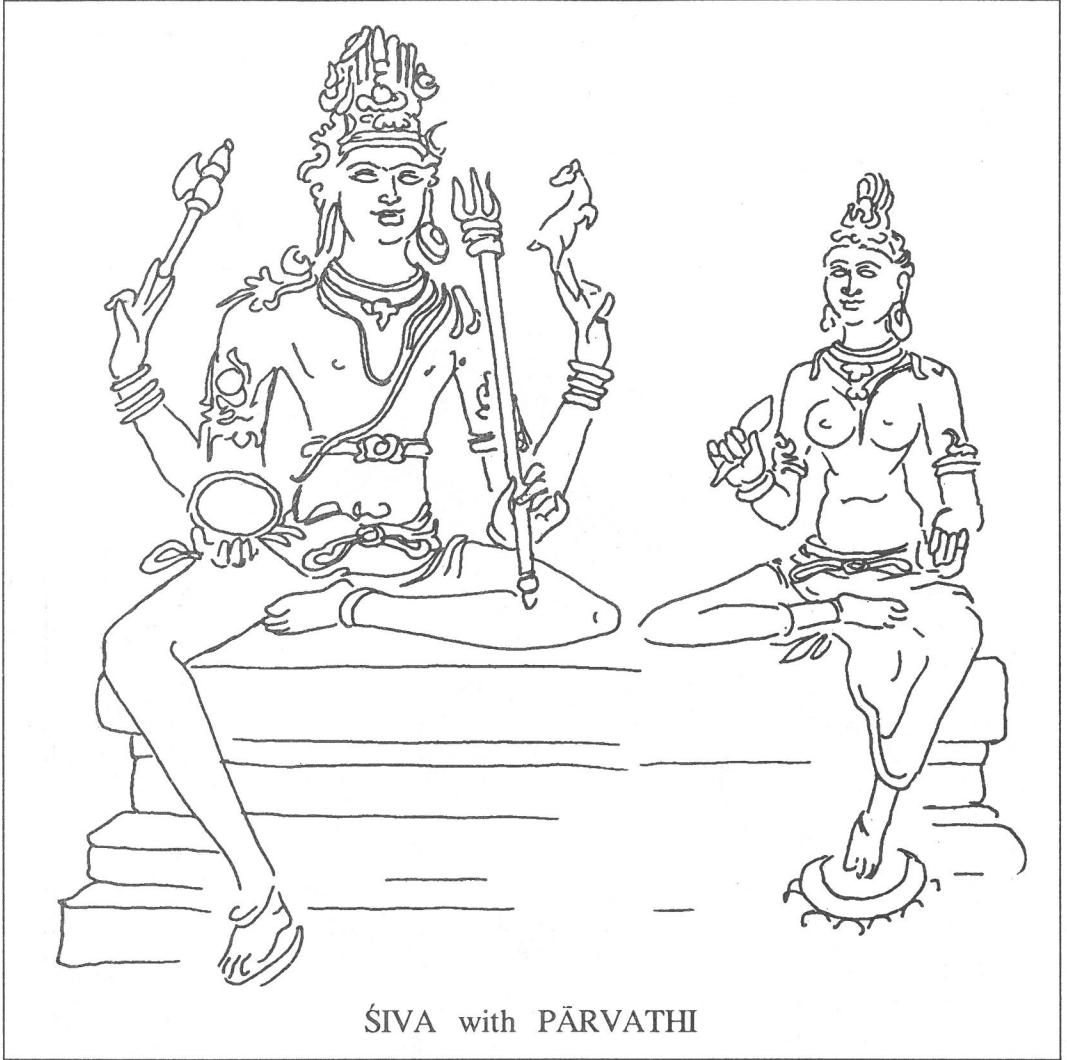




ŚIVA
(as Natarāja)

of the purānas (see RUDRA). *upanishad* and *Yajur-veda* Rudra's identification with a single (Taittirīya-saṁhitā, 4,5,1, 'śata-god, whose other name was Siva rudrīya' section), *Vajasaneya-* was achieved in the *Śvetāśvatra-saṁhitā* (3,63) also identified Śiva





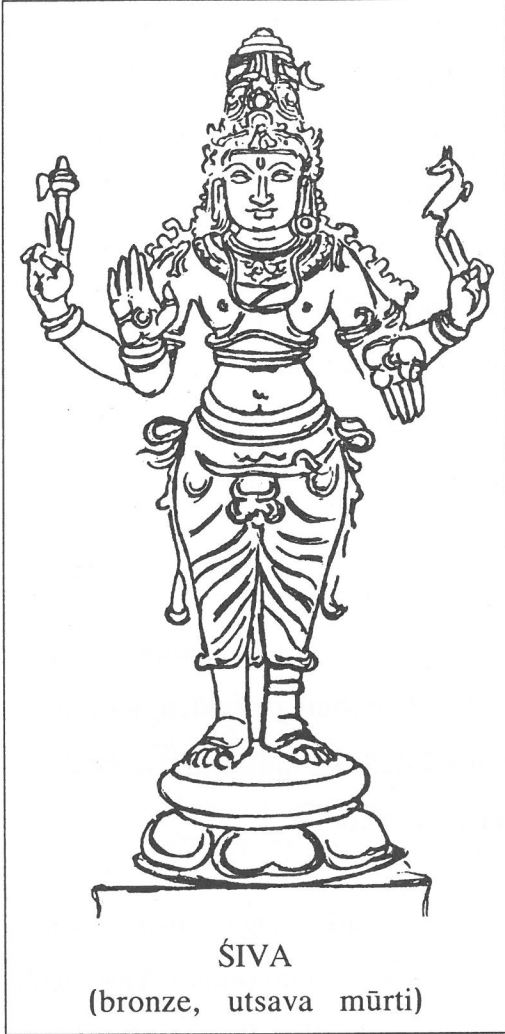
with Rudra ('tam śivanāmāsi'). *Ashtādhyāyī* (1,49; 3,53; 4,100; 5,3,99) also knew that Rudra was Rudra-Śiva was also called variously Mr̥ḍa, Bhava, called Bhava, Mahādeva, Śarva, Śarva, Girīśa, Mahādeva and Paśupati, Ugra and Īśāna. Pāṇini's Tryambaka.

Patañjali's *Mahābhāṣya* provides us with the information that there was already a group of devotees affiliated to Śiva, the 'śivabhāgavatas', and that there were also icons made of Śiva for purposes of worship, along with those of Skanda and Viśākha. Śiva's character as a god must also have been crystallized by then: we read, for instance, in the Śatarudriya hymns that Śiva was celebrated as 'aghora' (benevolent), 'kapardi' (matted hair on his head), girīśa (lord of the mountains), bhīma (terrible), nīlagrīva (blue-throated), tryāmbaka (three-eyed), sabhā-pati (master of the assembly), gaṇa-pati (leader of the hosts), senānī (commander of the forces), śaṁkara (doer of the good) and śaṁbhu (appearing for the welfare of all).

The purāṇas wove legends to explain all these characteristics and

in the classical age we find Śiva a full-fledged god with myths and a cult round him. The Śaiva āgamas also helped to crystallize the cult of Śiva. But the worship of Śiva in the form of a liṅga was not known to the Vedas, the Brāhmaṇa texts, or even to Patañjali. The first occurrence of the idea of liṅga meant for worship is to be found in *Bṛhat-saṁhitā* (57, 53-54); we also find here the mention of the liṅga stem being divided into three units after the three gods, Brahmā, Viṣṇu and Śiva.

The early liṅgas also involved iconic representations. The well-known (so-called Paraśu-rāmeśvara) liṅga at Guḍimallam in Āndhra-Pradesh (about the first century B.C.) has the entire human representation of Śiva, while the liṅga at Bhīṭā (a little later) has a bust and also four human heads



below it. In both of them, the phallic association has been realistically shown, but the idea of a liṅga is not exhausted by it. *Liṅga-purāṇa* (20, 16,1) says that liṅga is Maheśvara, and that he is called liṅga because the mortal eye

cannot perceive him, and all things ultimately dissolve themselves in it ('liṅgas sakshān maheśvarah; layanāl liṅgam ity uktam').

It is important to realize that Śiva is called a liṅgin (who bears or sustains the liṅga); liṅga (which is another word for the Sāṃkhyan prakṛti or śakti) is an attribute of Śiva (who symbolizes puruṣa, liṅgin). The idea of the generative organ (phallus) is little more than symbolic. More important is the conception that pradhāna (fundamental creative urge) is liṅga, and that Parameśvara is the liṅgin.

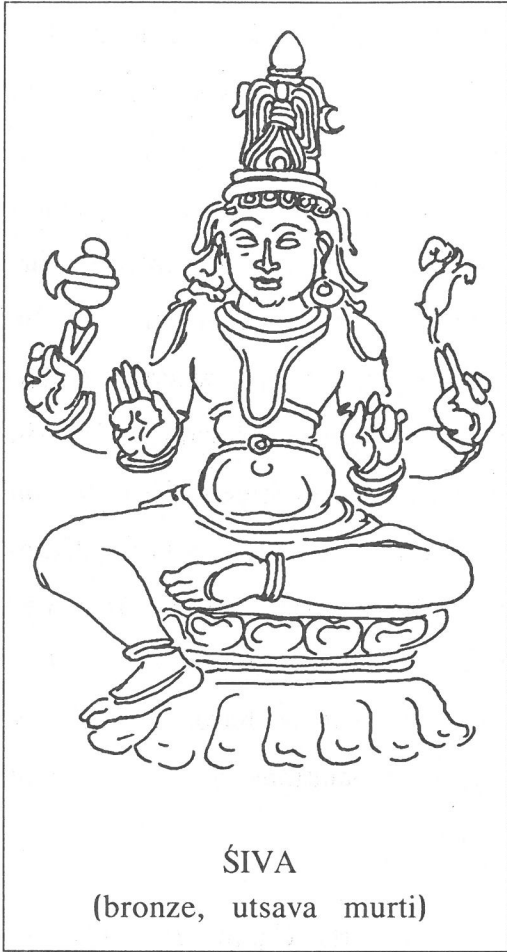
The early liṅgas (as those of Guḍimallam and Bhīṭā) are actually liṅgins; the suggestion of phallus (realistically moulded in the first case, and drawn by lines in the second case) is only in the background. Later liṅgas, however,

contain the two distinct units: the pedestal or yoni and the shaft that rises above it. The pedestal is feminine in aspect while the shaft is masculine. The former is identified with Pārvati or Śakti and the latter with Śiva ('līṅga-vedī mahādevi līṅgam sakshān maheśvarah'). In the Āgama-texts, the shaft-portion of the līṅga is more often known as the Rudra-bhāga, and the portion beneath it covered by the yoni Vishṇu-bhāga (Vishṇu being identified with Devī); the portion below the Vishṇu-bhāga, hidden under the ground is the Brahma-bhāga, neuter in aspect and unmanifest in nature (avyakta). The expression Śiva comprehends all the three parts of the līṅga; the word is more inclusive than Rudra.

The epic *Mahābhārata* (anuşāsana-parva, 17,13-14) narrates that Śiva appeared before

Aśvatthāma first as a golden altar and later as a resplendent deity upon it ('purastāt kāñchanī vedī prādurāsin mahātmanah; tasyam vedyām tadā rājān chitrabhānur ajāyata'). In 'vana-parva' of the same epic, Arjuna, when defeated by the hunter (kirāta, Śiva in disguise), worshipped Śiva on an earthen altar ('sthaṇḍilam mṛṇmayam kṛtvā mālyenāpujāyad bhavam'). In such and other references, it is hard to see any phallic associations with the idea of a līṅga.

The early Ujjain coins (3rd to 2nd century B.C.) portray Śiva in the līṅga form as well as in the theriomorphic (as bull) and anthropomorphic forms. The phallic representations, however, are not common. And it is to be noted that whenever the līṅga is shown, trees are also shown alongside (as the



uninscribed cast coin, which has a liṅga on a square pedestal, with a tree in railing on its left, cf. J. Allen: *Coins of Ancient India*, p.85, no.2, plate XI). The liṅga is more naturally aligned to the cult of trees (sthalaṅkṣha) than with the phallic associations.

Quite frequently the early Ujjain coins show Śiva in his anthropomorphic aspect, as a two armed hero standing, carrying club in one hand and water-vessel in the other (daṇḍa and kamaṇḍalu). Sometimes the club takes the form of a trident or a battle-axe. Some coins show Śiva holding trident in one hand and club in the other. Bull as an emblem of Śiva occurs frequently in the coins belonging to the early Kushāṇa period (around the first century A.D.). The gold and copper coins of Wema Kaḍphises (the Kushāṇa monarch who ruled after the Indo-parthian Goṇḍophares, early first century A.D.) show the trident bearing Śiva along with the bull. The legend on the coins describe Śiva as the 'lord of all the world' ('sarva-loga-īśvaraśa') and the 'great lord' ('mahīśvaraśa').

The expression Śiva (from 'śi' with the suffix 'vañ', meaning 'auspicious') signifies 'auspicious' ('śivam kalyāṇam vidyate asya') or 'averting the inauspicious' ('śyati aśubham'). The early iconographic manuals like *Tantra-sāra* describe several aspects and forms of Śiva, all of which are anthropomorphic in character. Several details like three eyes (signifying sun, moon and fire), crescent moon on crest, matted hair as crown, serpents as ornaments, tiger-skin as garment, and battle-axe and deer in the hands are all brought out in these descriptions. Half of Śiva's body being identified with Śakti is also an old concept.

It is usual for Śiva to be visualized as having five heads and ten arms. The five faces have different colours: ('mukta-pīta-

payoda-mauktika-japā-varnair mukhaih'), and the ten hands carry spear, (śūla), hammer (ṭaṅka), sword (kṛpāṇa), vajra, fire (dahana), serpent (nāgendra), bell (ghaṇṭā), goad (aṅkuśa), noose (pāśa) and the gesture of protection (bhīti-hara).

The Śaivāgama texts enumerate several sportive forms, each of them associated with a legend, which are represented in the Śiva temples (see LĪLĀ-MŪRTI and individual entries).

The cult of Śiva recognized eight forms (asṭamūrti) corresponding with the five primary elements ('pañcha-bhūti'), sun, moon and soul (yaja-māna or jīvātma, kshetrajña): Śarva (earth element), Bhava (water), Rudra (fire), Ugra (air), Bhīma (ākāśa),

Īśāna (su)n, Mahādeva (moon) and Paśupati (soul). Eight centres of Śiva-worship are also recognized: Śiva-kāñchī (Ekāmranātha in Kāñchipuram, Tamiḻ Nāḍu), Jambukeśvara (near Śrīraṅgam, in Tamiḻ Nāḍu), Aruṇāchala (Tiruvaṇṇāmalai in Tamiḻ Nāḍu), Kālahastīśvara (on banks of river Svarṇamukhī in North Arcot district), Chidambaram (in Tamiḻ Nāḍu), the visible solar disc (pratyaksha-devatā), Somanāth (in Saurāshṭra) and Paśupati-nātha (Khāṭhmaṇḍu in Nepāl).

Vishṇudharmottara provides iconographical details of these eight forms. The all have matted hair done up as a crown (jaṭā-makuṭa), crescent moon on head, four-armed, two of the hands assuming gestures of protection and boon-bestowal and the other

two holding trident and khaṭvāṅga. Śarva, Mahādeva and Paśupati are similar: white-complexioned like conch, pacific of aspect, standing on lotus seat, and carrying in the four hands sword and shield and gestures of protection and boon-bestowal. Bhava and Bhīma are alike; red in complexion, matted hair done up as crown, tusks in mouth, and carrying in the four hands spear and noose and gestures of protection and boon-bestowal. Bhīma, however, is terrible in aspect while Bhava is pacific.

According to *Pūrva-kāraṇa*, all of them (excluding sun and moon) are three-eyed and draped in silken garments. Bhava is white coloured, Śarva black, Īśāna red, Paśupati blue, Ugra pale pink, Rudra dark brown (musk

coloured), Bhīma coral red and Mahādeva deep blue. The eight forms constitute the eight legs of Śarabha (see ŚARABHA).

Texts like *Sūta-saṃhitā* describe five aspects of Śiva (pañcha-brahma): Sadyojāta (representing earth, and pervading ego), Vāmadeva (water and manas), Aghora (fire and buddhi), Tatpuruṣa (air and māyā), and Īśāna (ākāśa and soul). Śrīkaṇṭha-śivācharya identifies the five aspects with Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva respectively (*Brahma-mīmāṃsā bhāṣya*). These five aspects not only pervade the universe but help the devotees cross the sea of transmigration.

Aparājita-sūtra enumerates five iconic forms of Śiva:

(1) Ahirbudhnya: (sixteen-armed; carrying on the right side

mace, serpent, discus, hand-drum, club, trident, goad and rosary, and on the other side tomara, paṭṭiśa, shield, skull-cup, bell, śakti, axe and gesture of warning and threat.

(2) Bahu-rūpa-sadāśiva : sixteen-armed hand-drum, discus, serpent, trident, goad, pot, mace and rosary on the right side, bell, skull-cup, khaṭvāṅga, gesture of warning, small water-pot, bow, axe and paṭṭiśa on the left side.

(3) Virūpākṣa : sixteen-armed, sword, trident, hand-drum, goad, serpent, discus, mace and rosary (right), shield, khaṭvāṅga, śakti, axe, gesture or warning, pot, bell and skull-cup (left).

(4) Tryāmbaka : sixteen-armed, discus, hand-drum, club, bow, trident, goad, shield, and rosary (right), mace, khaṭvāṅga, bowl, bow, gesture of warning, pot, axe and paṭṭiśa.

(5) Vaidya-nātha : the form of Śiva as he drank up the terrible poison that came up when the milky ocean was churned, white-complexioned, pacific in aspect, seated in the lotus posture, decorated with all ornaments, serpent as the sacred chord (*nāga-yajñopavīta*), three eyed, resplendent like a million suns, matted hair on head to which crescent moon is stuck, draped in tiger-skin and four-armed, carrying trident, skull-cup, rosary and gesture of protection; he is invoked of strength and health.

There are twelve principle forms of Śiva, which are popularly worshipped and celebrated in legends and myths; they include the five aspects (*pañcha-brahma*) and have stylized iconic forms.

(1) Sadyojāta : white-complexioned, three-eyed, matted hair and bunch (*jatā-bhāra*), pacific

countenance, crescent moon on crest; two armed, the hands showing gestures of protection and boon-bestowal.

(2) Vāmadeva : red-complexioned, three-eyed, matted hair and crescent moon and head, straight nose; two-armed, carrying sword and shield.

(3) Aghora : blue-lotus complexioned, terrible tusk in mouth, serpent on head, three-eyed, garland of severed heads, serpents as ear-rings, sacred chord and girdle, yellow hair; eight armed, carrying in the hands on the right side *khaṭvāṅga*, skull-cup, shield and bowl, and in the hands on the other side trident, axe, sword and cudgel.

(4) Tatpuruṣa : yellow-complexioned, a sacrificial chord, two-armed, holding in the right hand rosary, and in the left fruit.

(5) Īśāna : white-complexioned like crystal, matted hair and crescent moon on head, three-eyed, and two-armed, carrying trident and skull-cup.

(6) Mr̥tyuñjaya : exceedingly white in colour, crown of matted hair to which crescent-moon is stuck, draped in tiger-skin; four-armed, carrying trident and rosary (right) and skull-cup and posture of yogic meditation (left).

(7) Vijaya : resplendent form, three-eyed, matted hair and crescent moon, four-armed with trident and lotus and gestures of protection and boon-bestowal

(8) Kiraṇāksha : white complexion, great arms (mahā-bāhu), three eyes, four hands carrying book, rosary and gestures of protection and boon-bestowal.

(9) Śrī-kaṇṭha : well decorated and draped in garments of varied colour, sacrificial chord, four-armed, with sword, bow, shield and arrow in the hands.

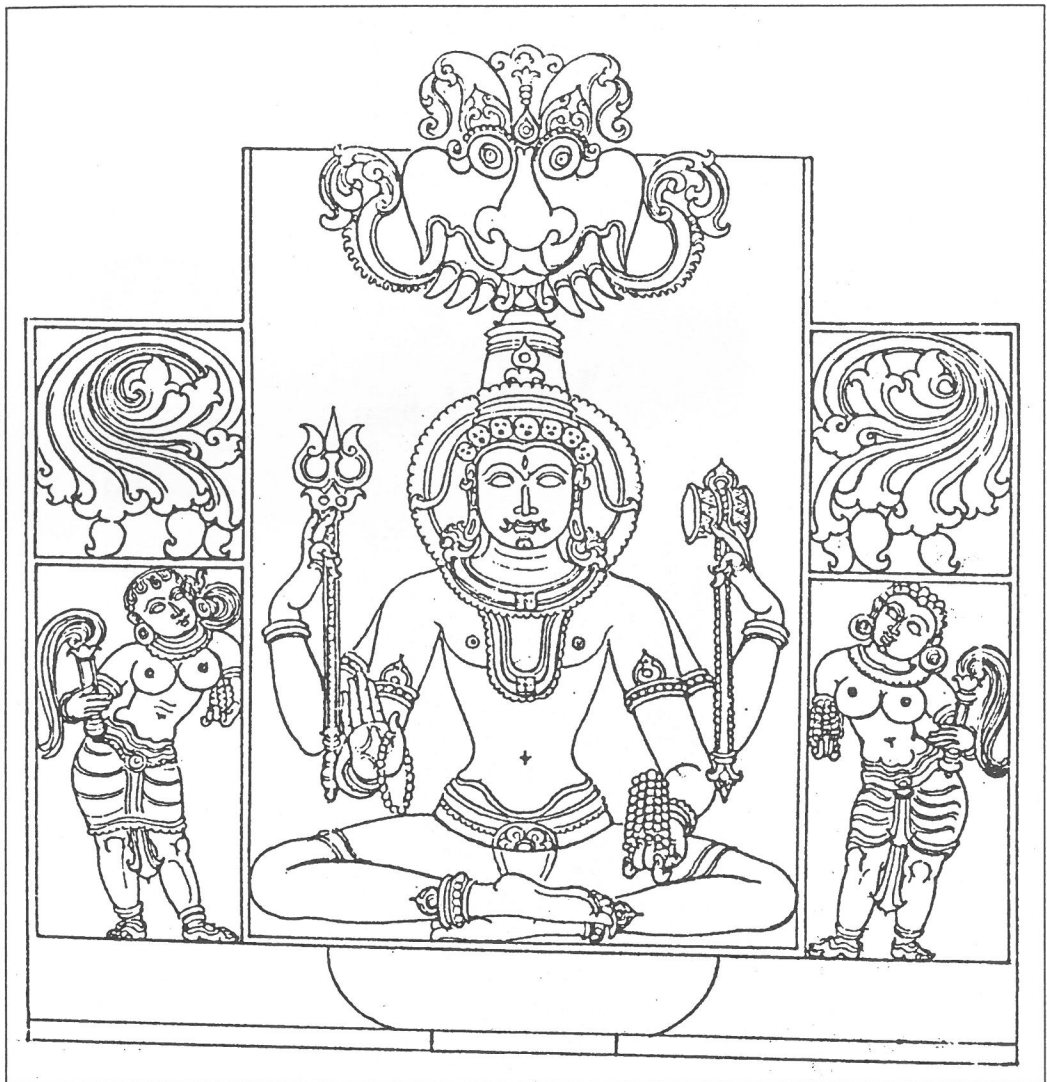
(10) Sadāśiva : three-eyed and four-armed, two normal hands holding a pot filled with nectar (pūrṇāmṛta-kumbha), and the other hands carrying pot and rosary.

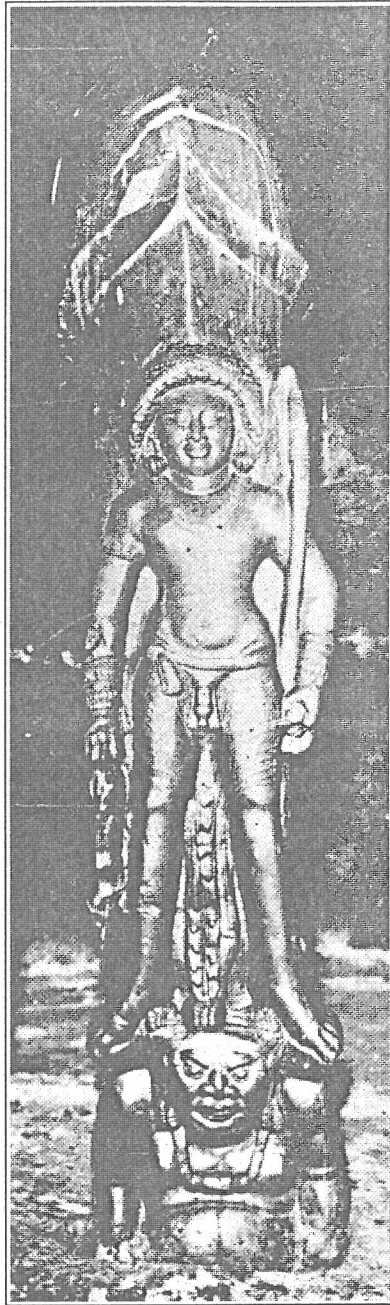
(11) Dvādaśa-kalā-yukta Sadāśiva : five faces, three eyes (representing icchhā, kriyā and jñāna) and ten hands, seated in lotus posture; two normal hands joined in yoga-mudrā and carrying gesture of protection, sakti, trident and khaṭvāṅga (right) and serpent, rosary hand-drum and fruit.

(12) Aghorāstra : appearing as if in great indignation (like fire flames), two hands, carrying trident and sword.



Śiva-līṅga (Mukha-līṅga)





Early Śiva Liṅga (Parasu-rāmesvara)
Gudi-mallam, 1st century A.D.



Śiva (Pallava)



Śiva (Pallava)



Tripurāri (Pallava)



Tripurāri



Tripurāri (Stone)



Tripurāri



Tripurāri (Pallava)



Tripurāri



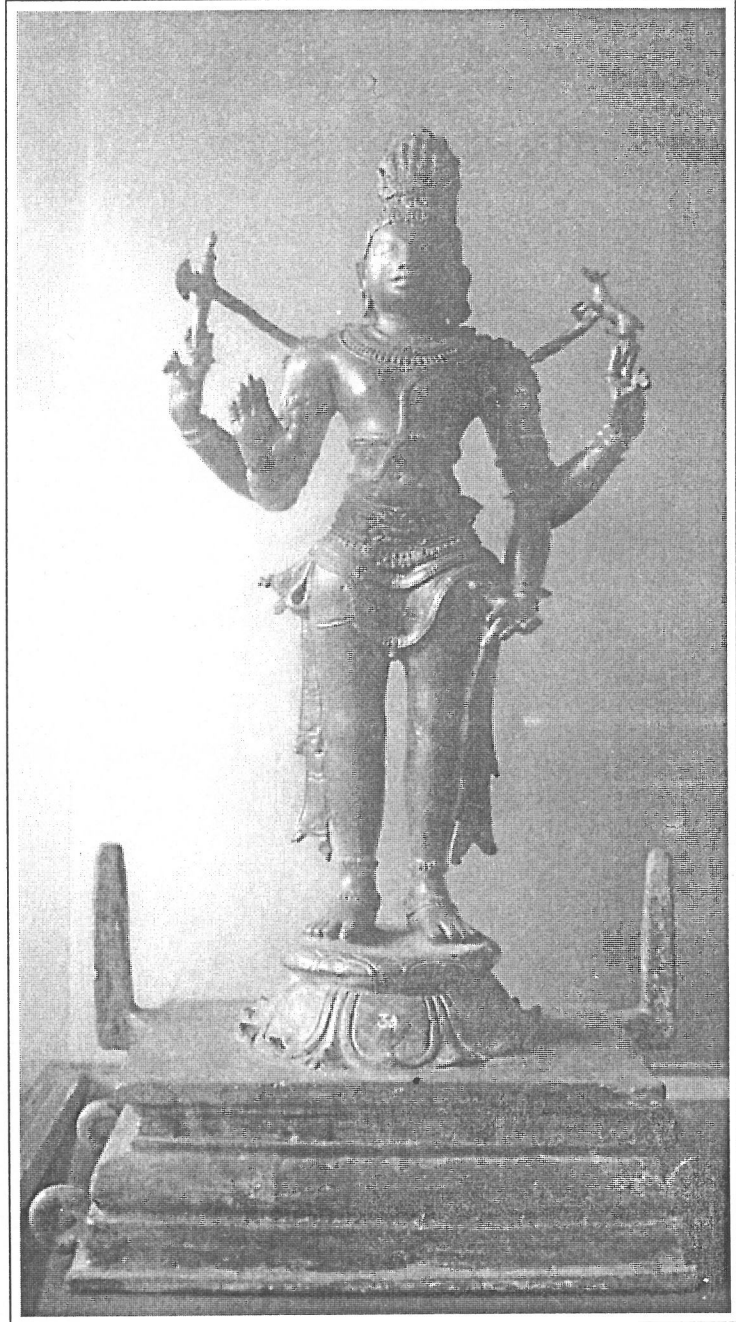
Tripurāri



Mahādēva Pañcha-mukha Śenēsvara Temple, Baindūru.



Śiva-Bhairava



Chandra-śekhara



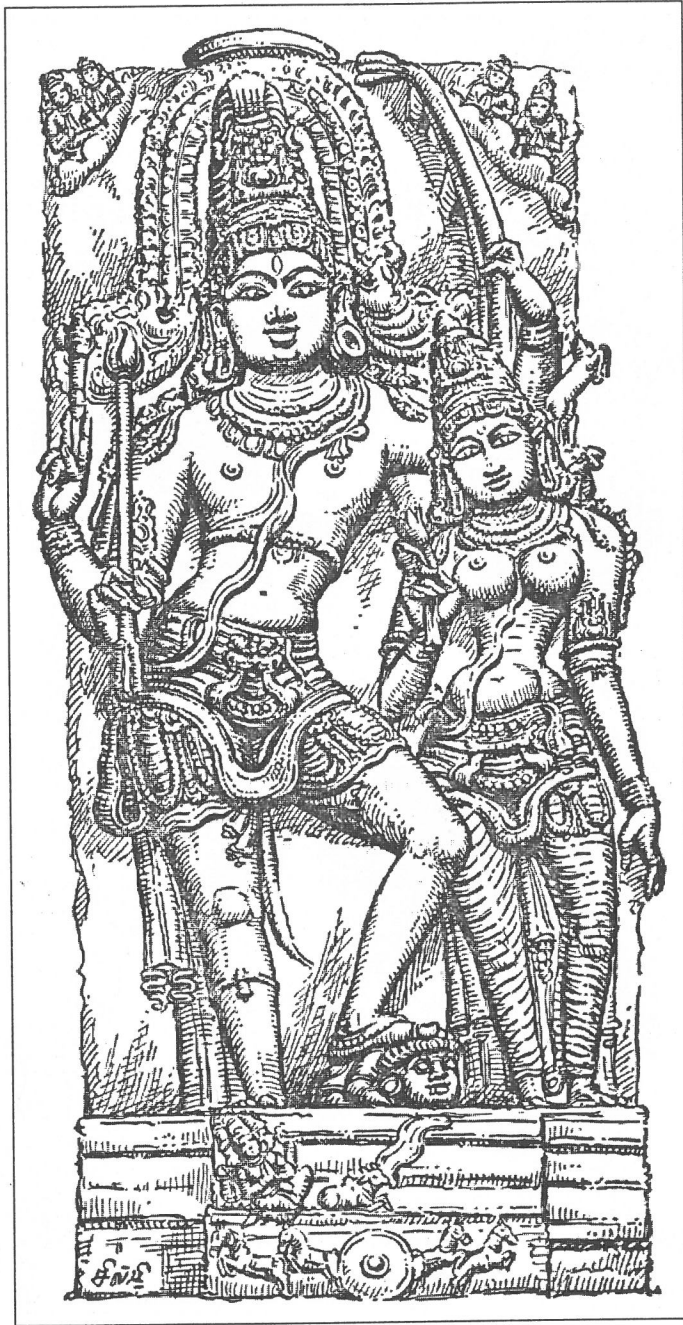
Chandra-śekhara (sukhāsīna)



Sportive forms of Śiva



Gajāsura-Samhāra



Tripurāri



Viṇā-dhara (bronze)



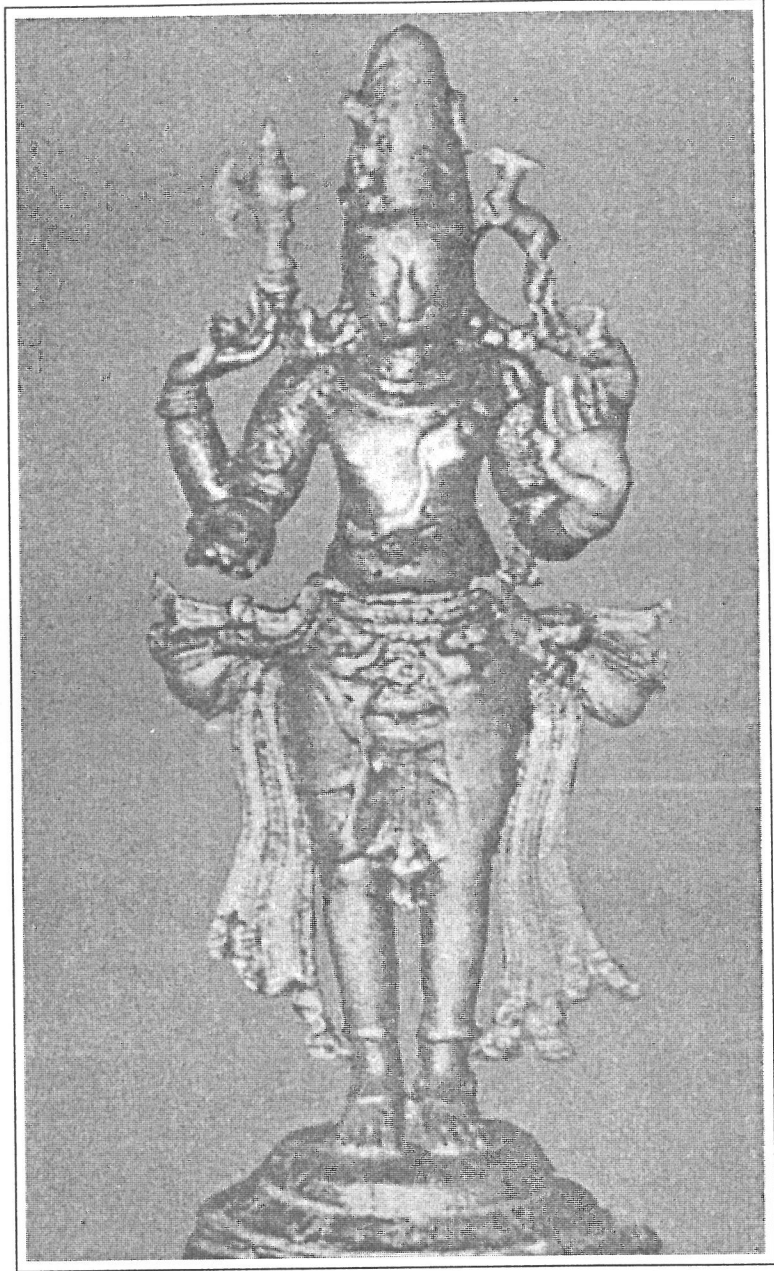
Viṇā-dhara (bronze)



Vṛshārūḍha



Chandraśekhara, Mahāliṅgēśvara Temple, Puttur.



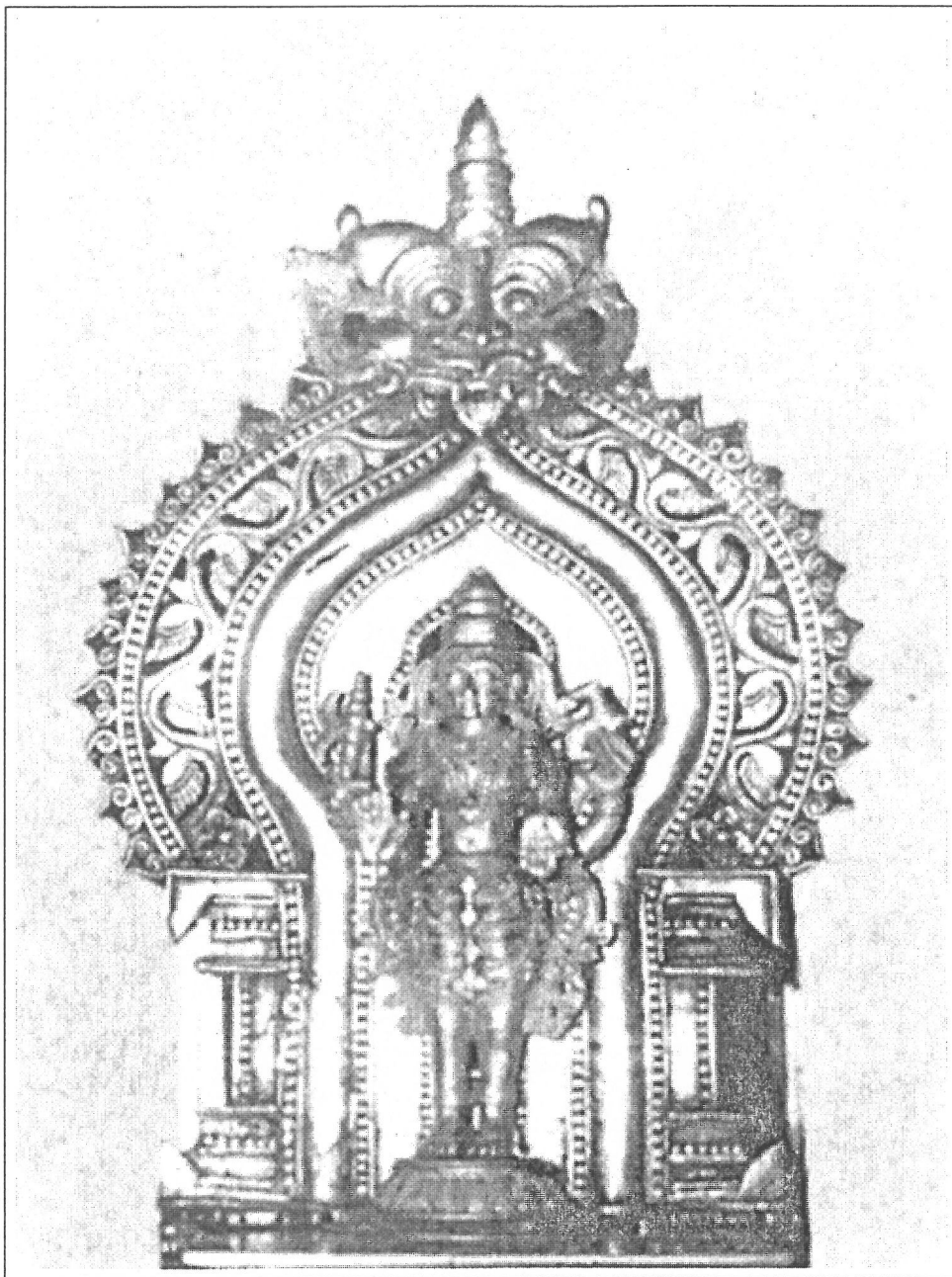
Chandra-Śekhara, Mahāliṅgēśvara Temple, Puttur.



Sadāśiva (Bronze), Śiva Temple, Temple, Udipi.



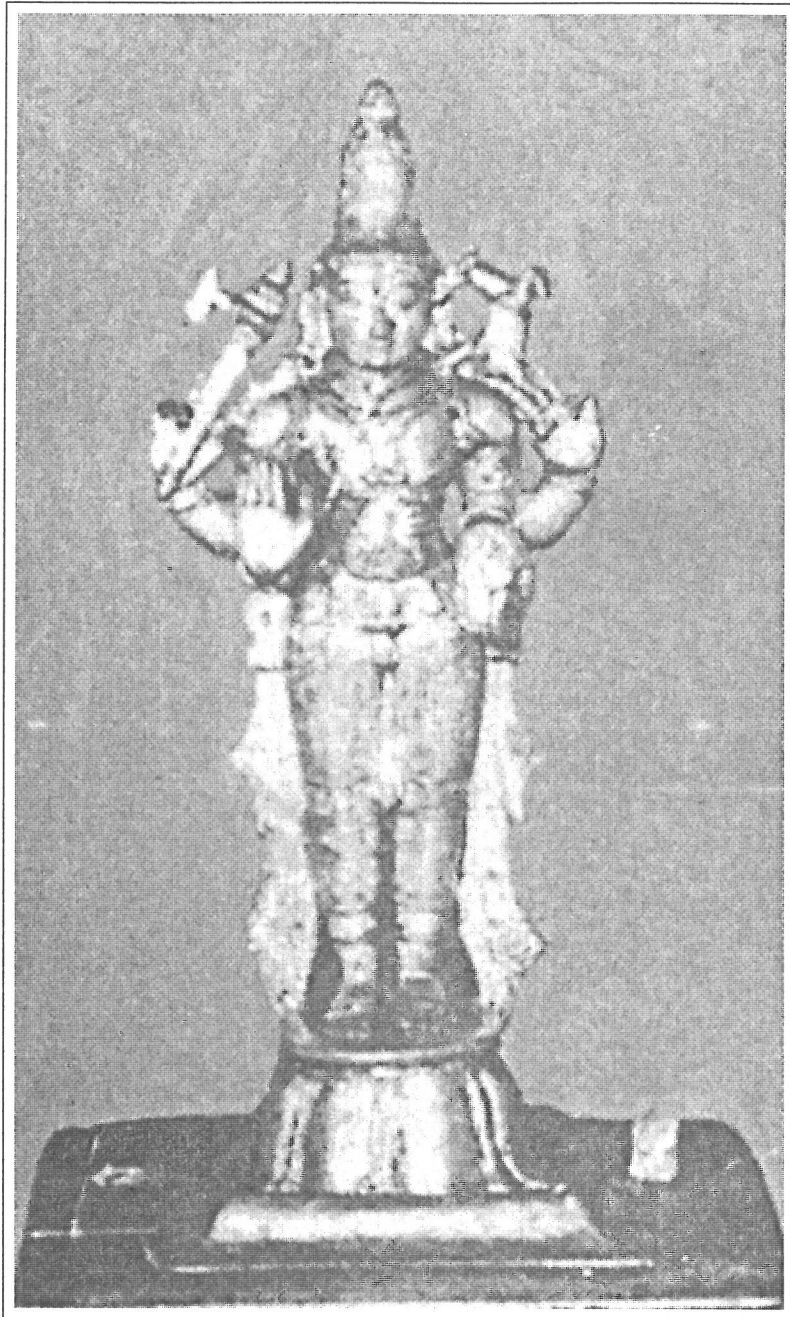
Sadāśiva (Bronze), Chandramaulīśvara Temple, Udipi.



Sadāśiva (Bronze), Śiva Temple, Katyāru, Belthangady.



Sadāśiva (Bronze) Arehole Temple, Arehole,
Coondapura Taluk.



Sadāśiva (Bronze) Mahāliṅgeśvara Temple, Surālu.



Mahādeva (Bronze), Somanātheśvara Temple
Mūḍukeri, Bārakūru.



Chandrasekhara, Pañchalingēśvara Temple, Bārakūru.



Sadāśiva (Bronze), Śiva Temple, Madhūru.



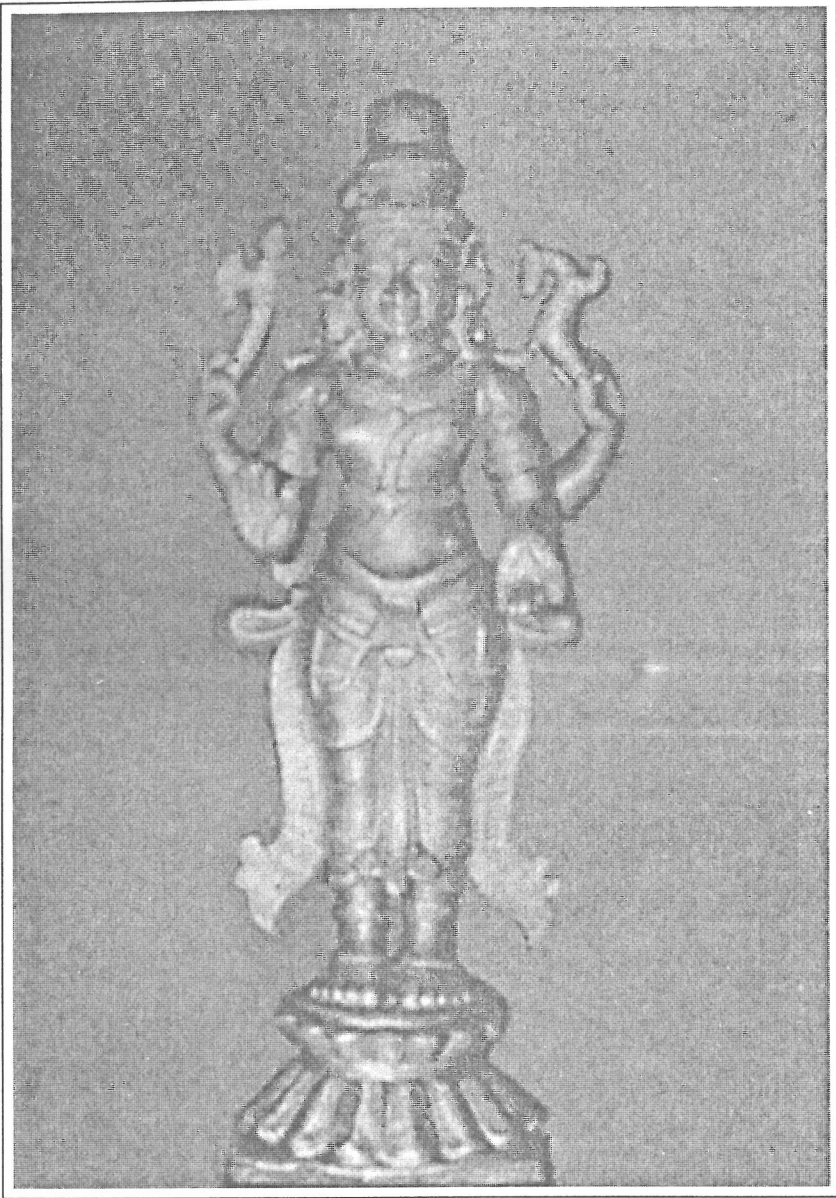
Chandrasekhara, Kāranjēśvara Temple, Kāranje.



Chandramaulīśvara (Bronze) Chandrēśvara Temple, Udipi.



Chandraśekhara, Śiva Temple, Agrahāra
Brahmāvara, Udupi.



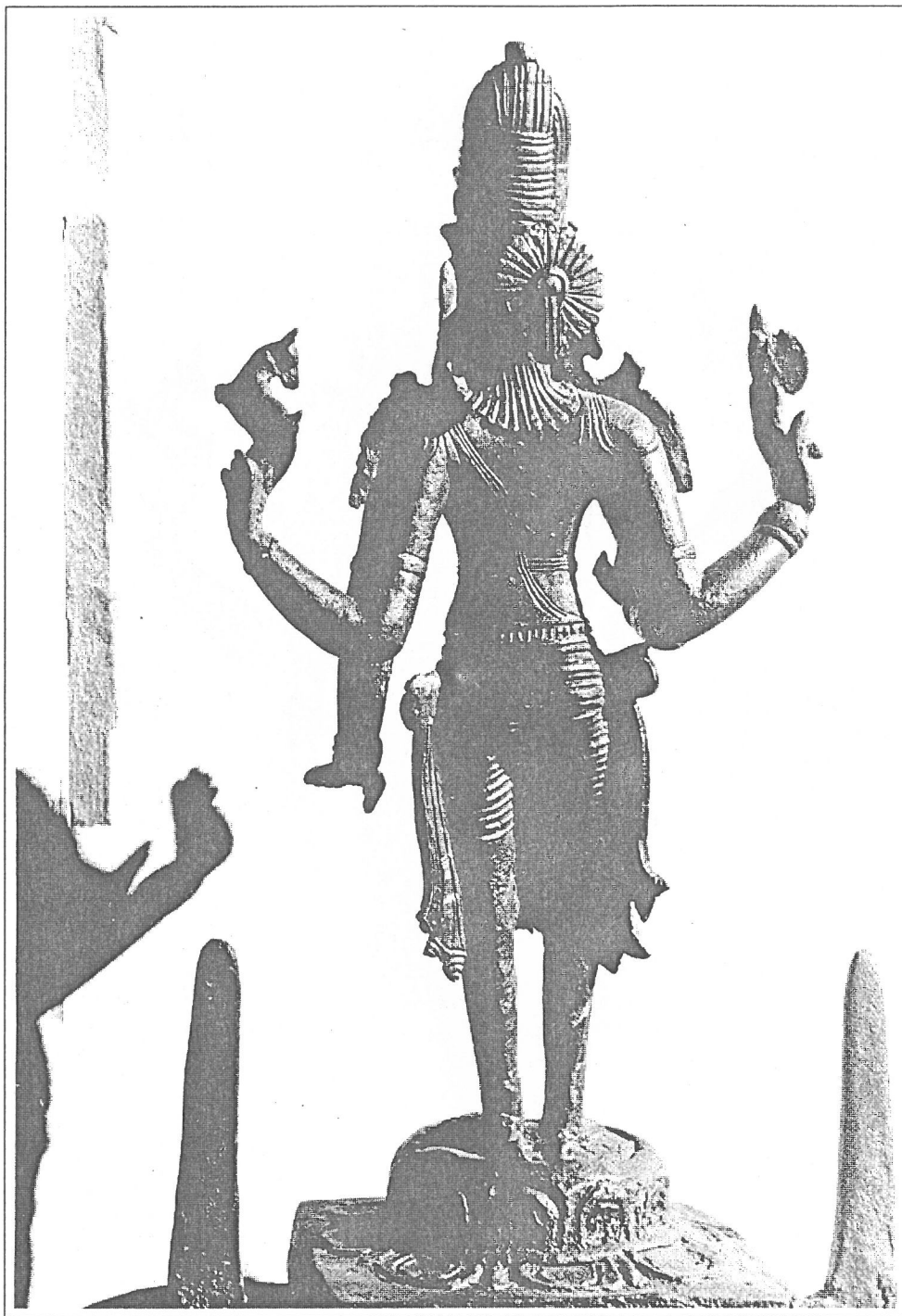
Mahādēva (Bronze) Sōmanāthēśvara Temple,
Mūḍukēri, Bārakūru.

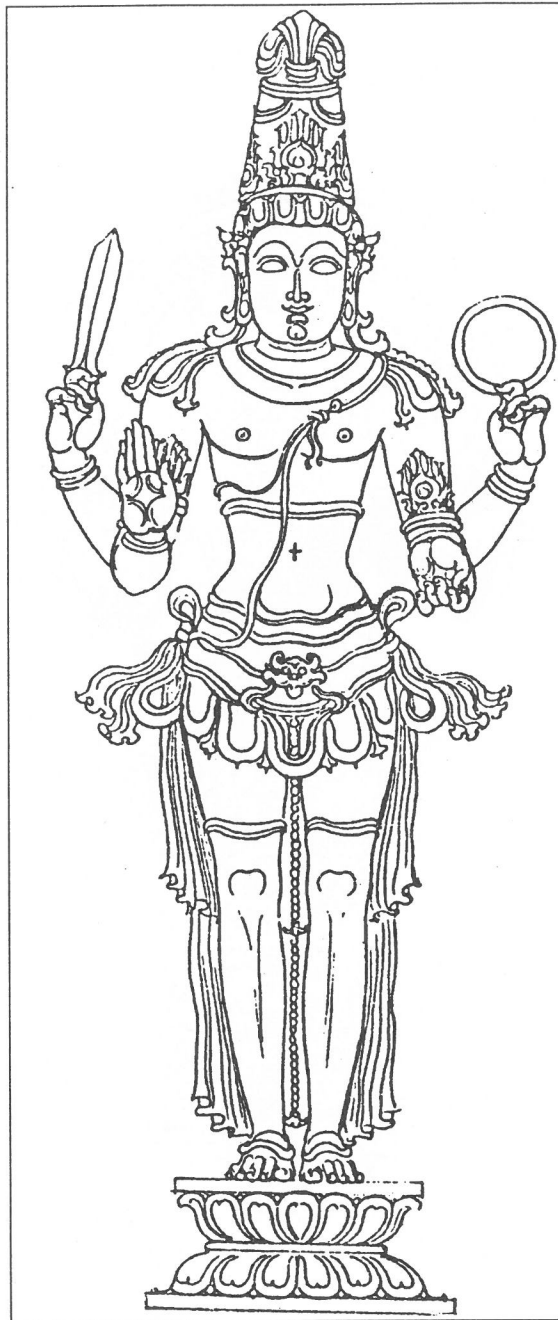


Mahādēva (Bronze) Anantēśvara Temple, Udupi.



Chandra-śekhara





Śiva



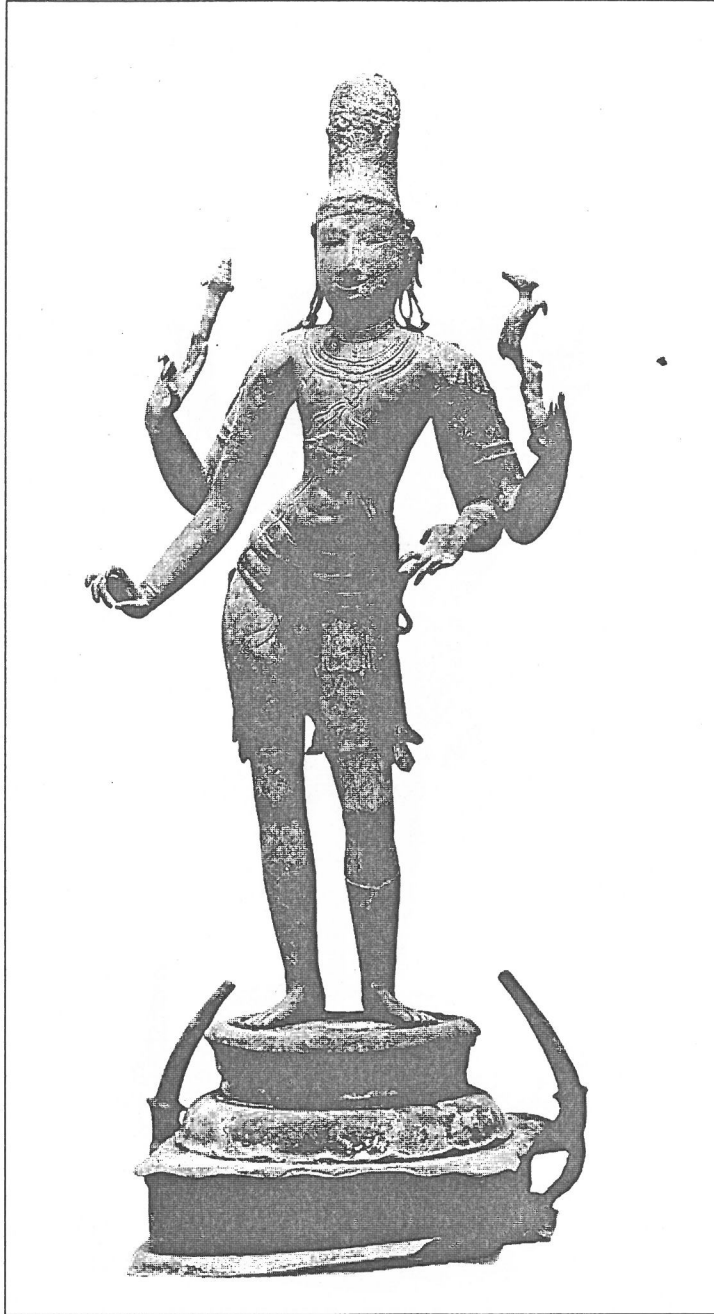
Chandra-śekhara



Chandra-śekhara



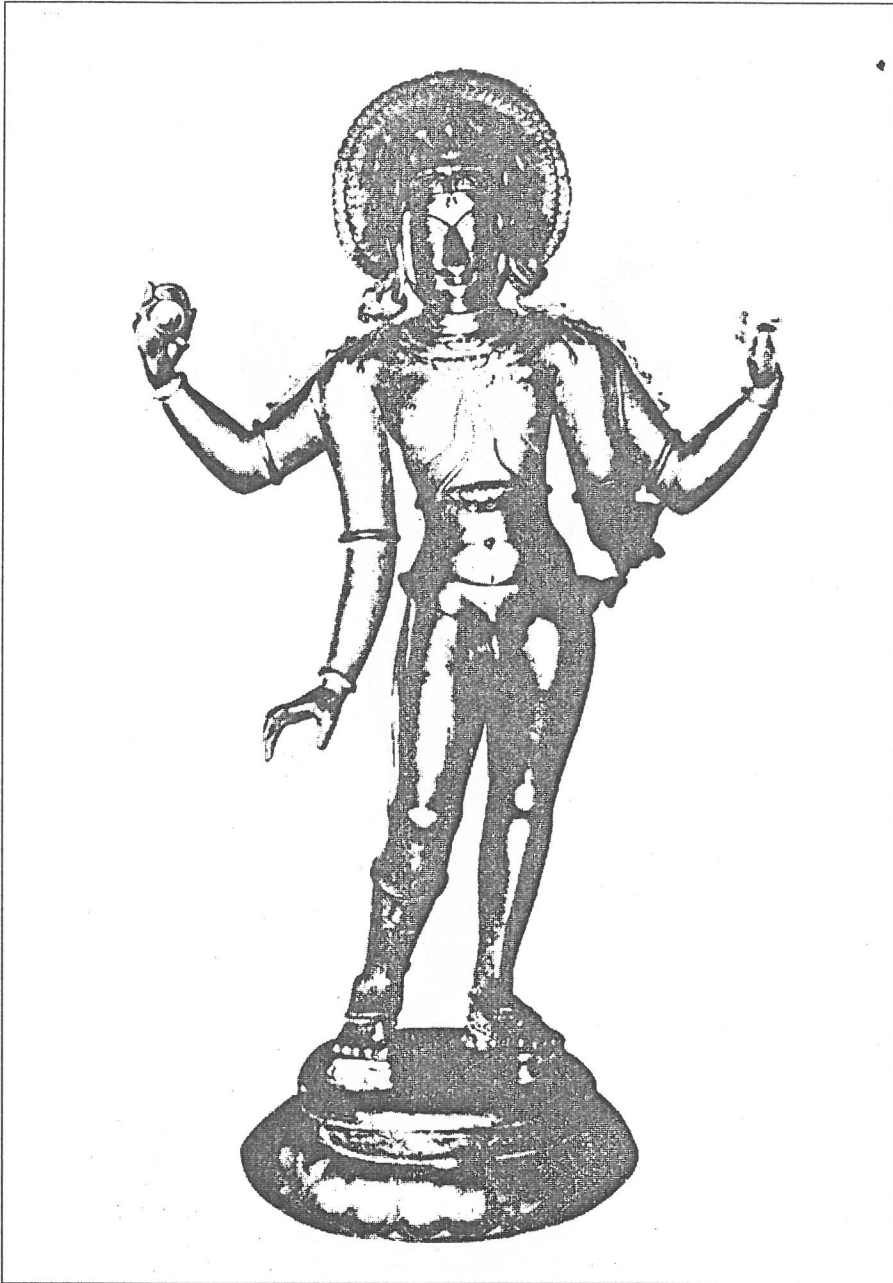
Vṛshārūḍha



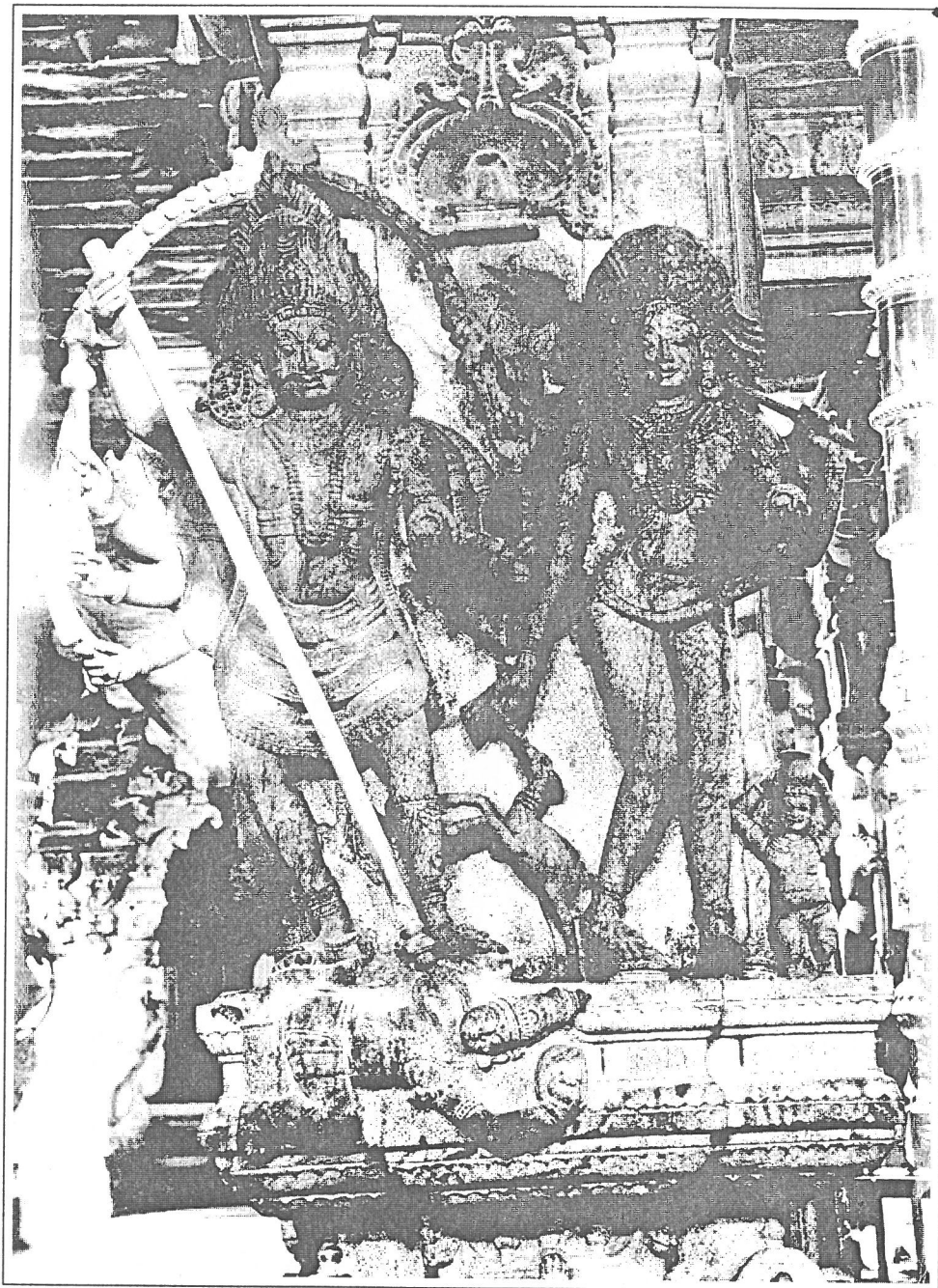
Vṛshārūḍha



Vṛshā-rūḍha (bronze)



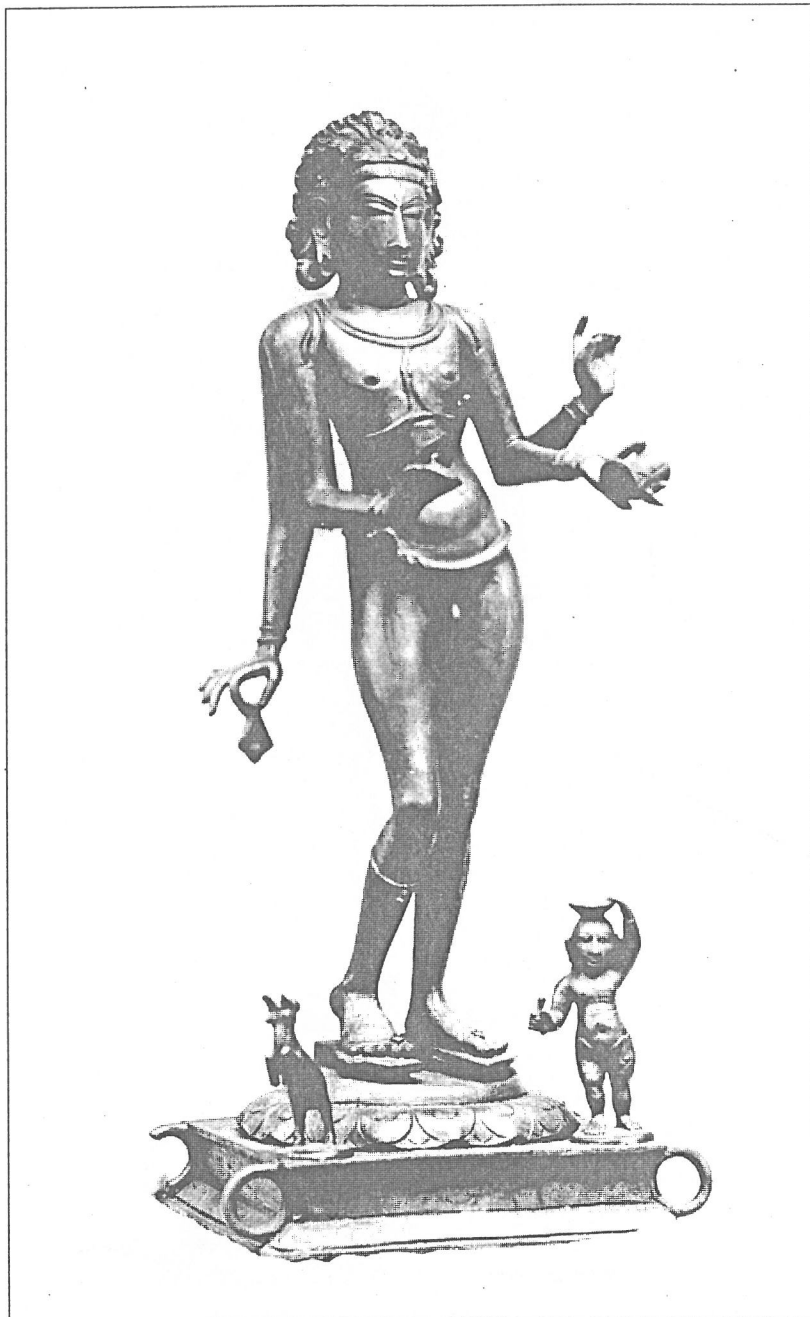
Bhikshāṭana



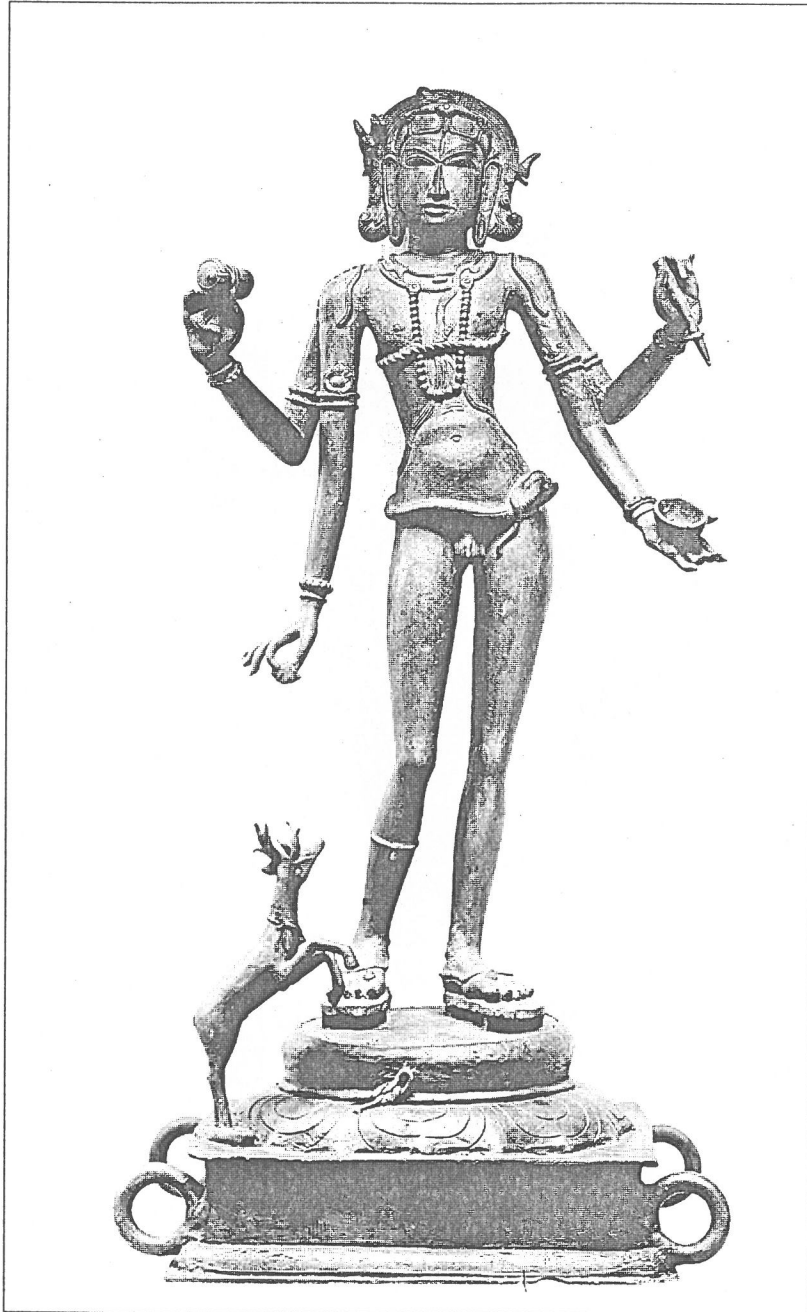
Kālārī and Bhikshāṭana (stone)



Bhikshāṭana



Bhikshāṇa-mūrti



Bhikshāṭana-mūrti



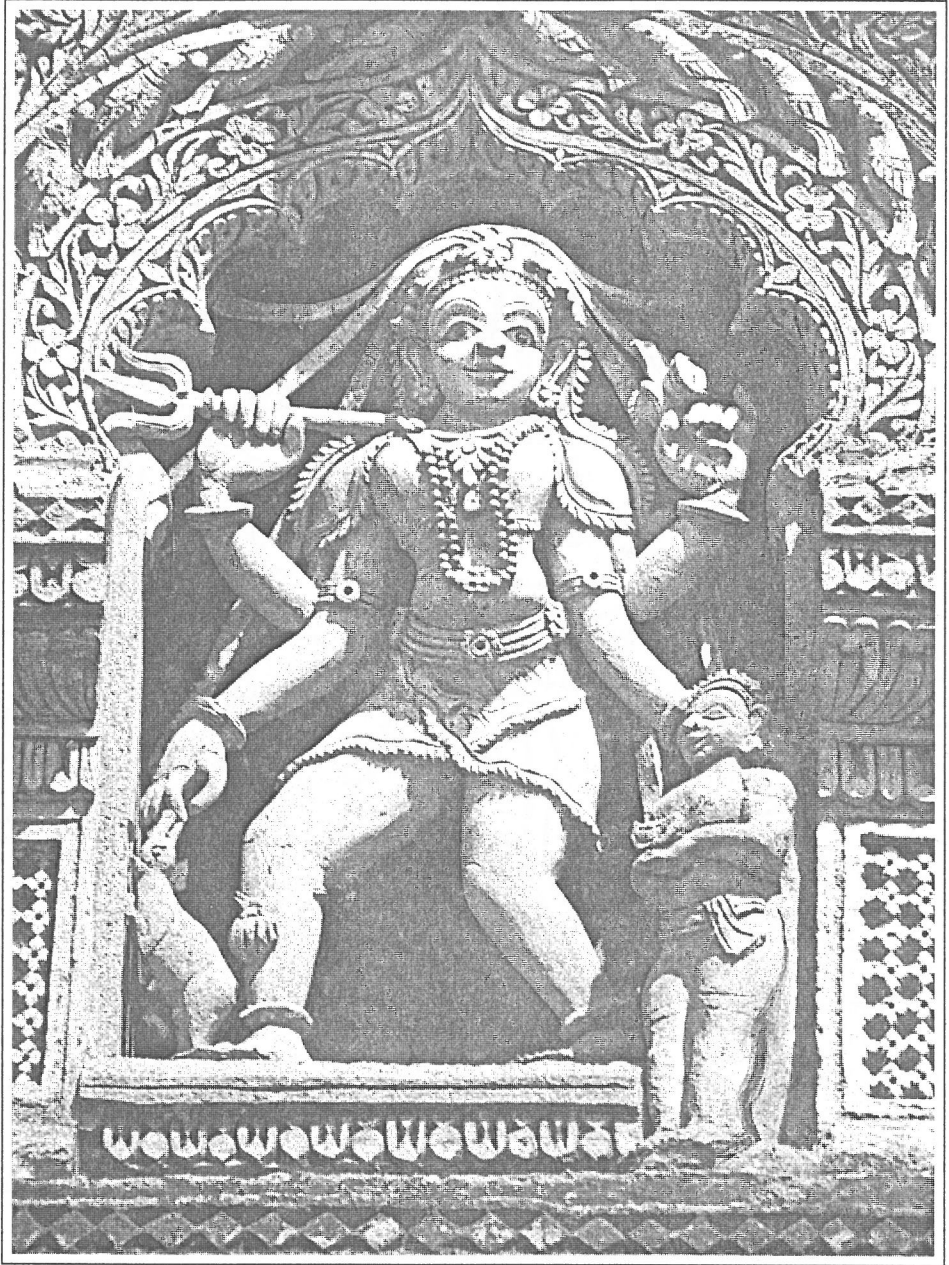
Kankāḷa-mūrti



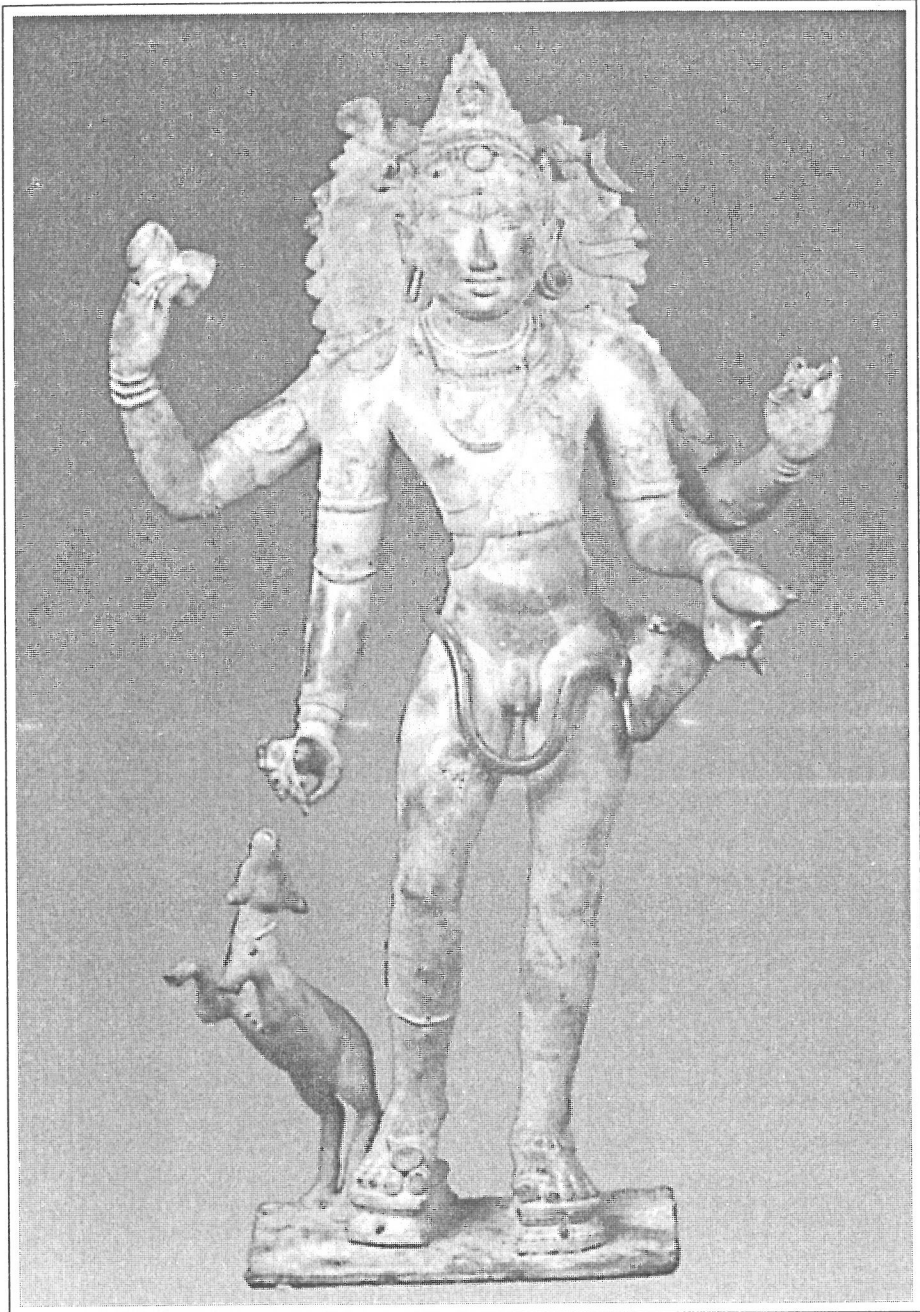
Gajahā-mūrti



Umā-maheśvara



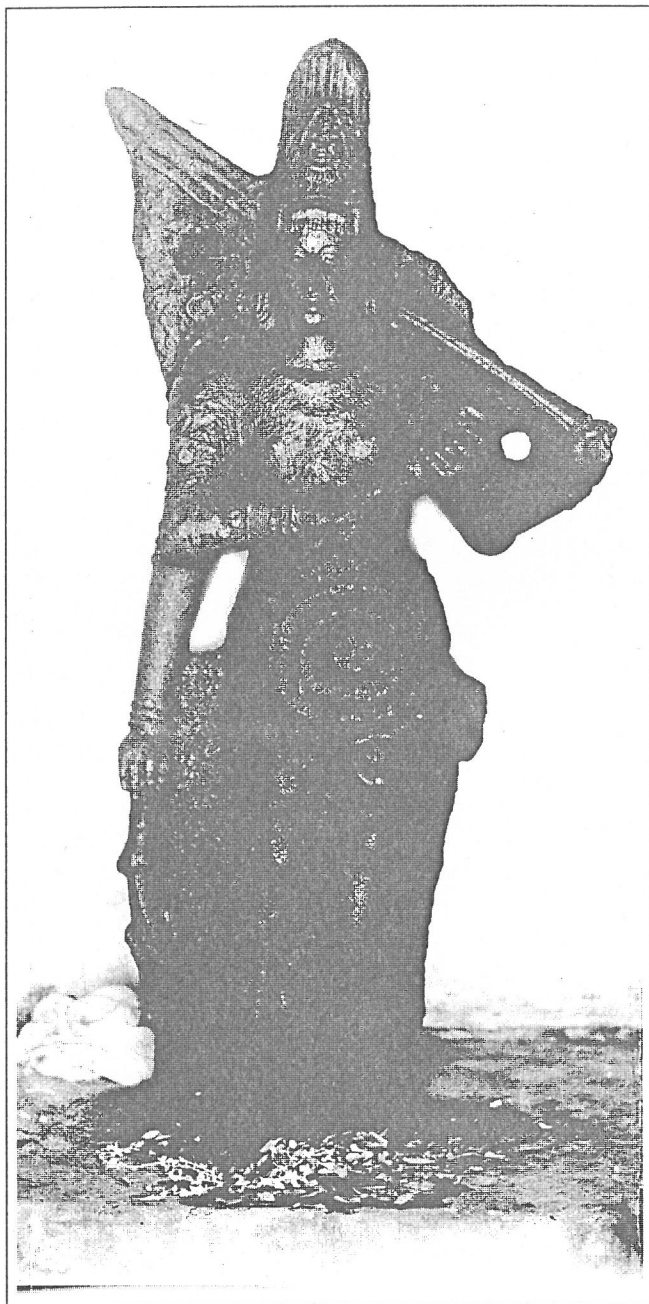
Kankāla-mūrti



Bhikshāṭana



Bhikshātana (Vishnu offering alms)



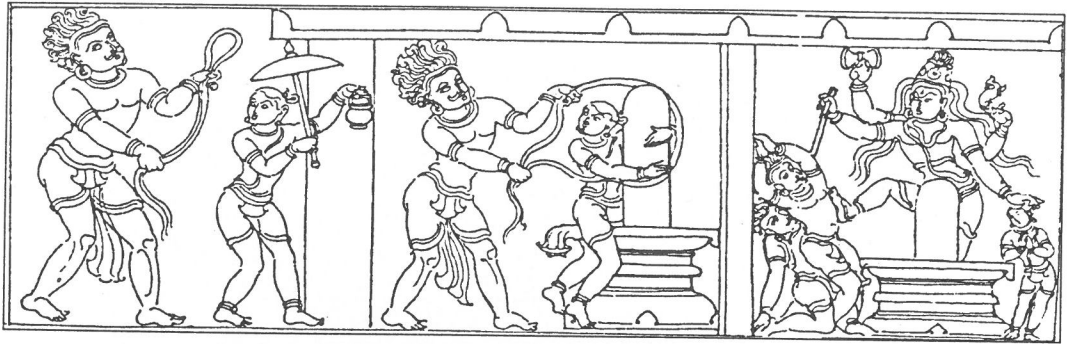
Kankāḷa-mūrti



Dakshināmūrti (wood), Pañchalingeśvara Temple, Bārakūru.



Daskhiṇāmūrti (Bronze), Chitrāpura Maṭha, Śirāḷi.



Mārkaṇḍeya-Prasanna-mūrti



Viṇādhara



Viṇādhara



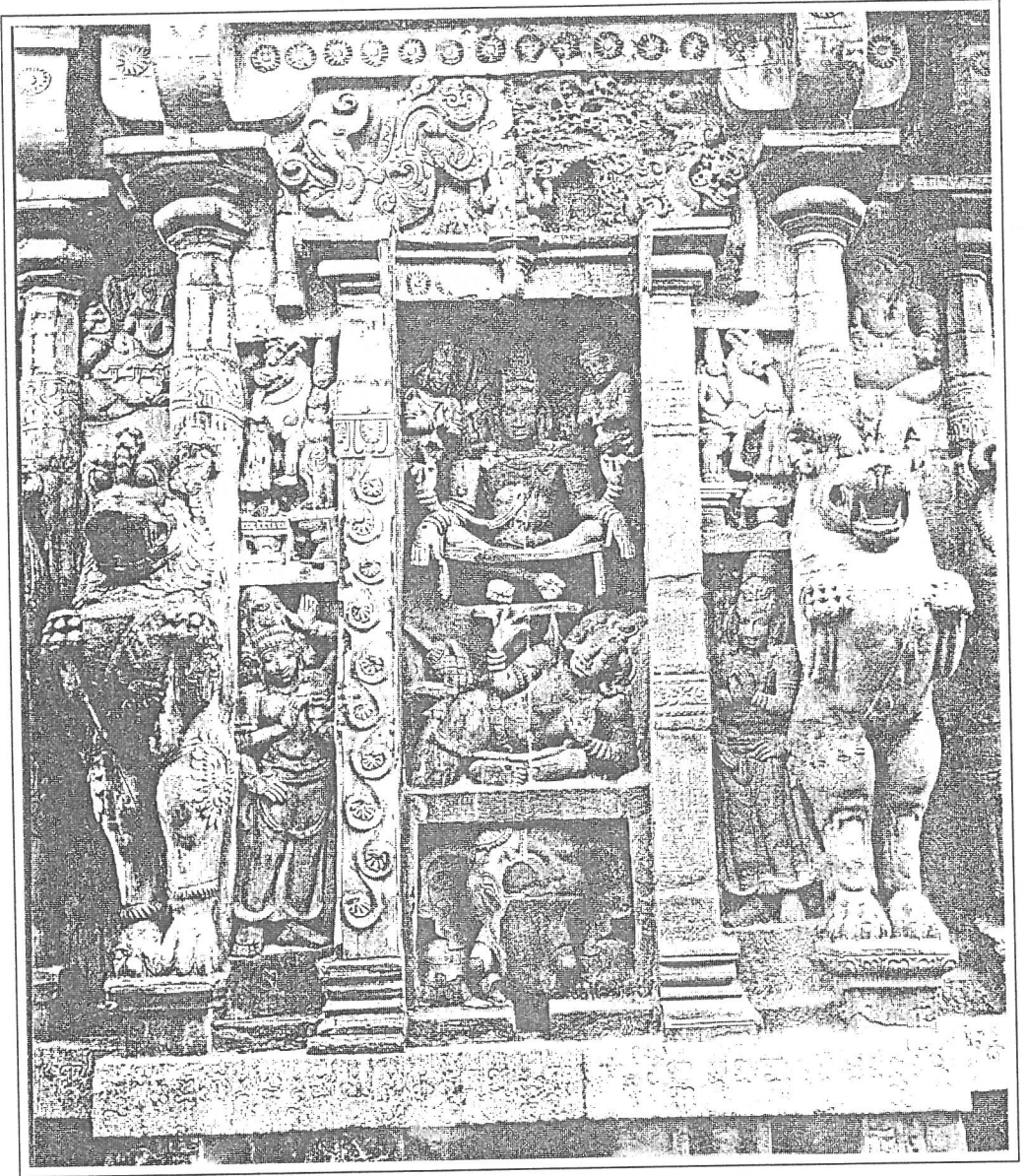
Vṛsha-rūḍha



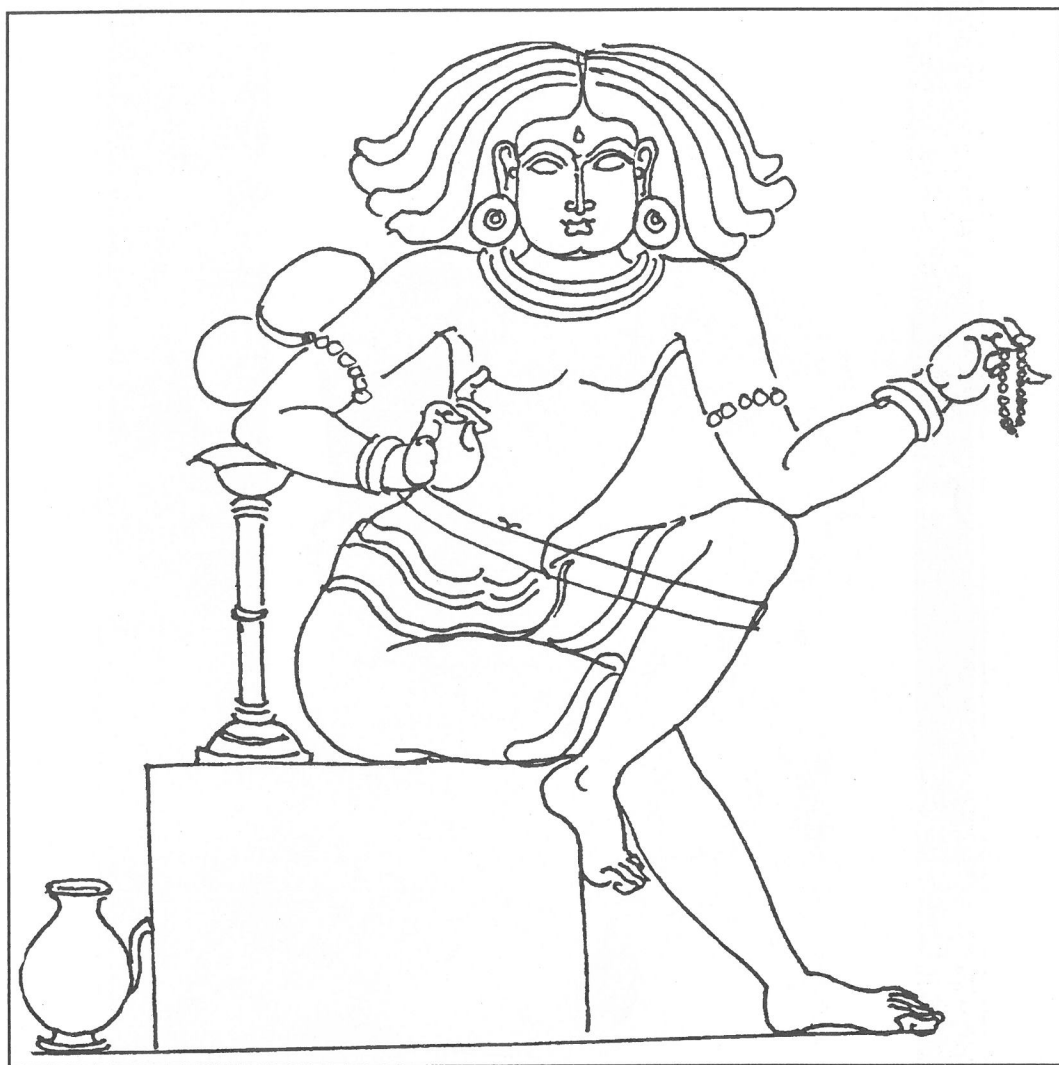
Sadāśiva (Bronze), Mahāliṅgēśvara Temple, Puttur, South Kanara.

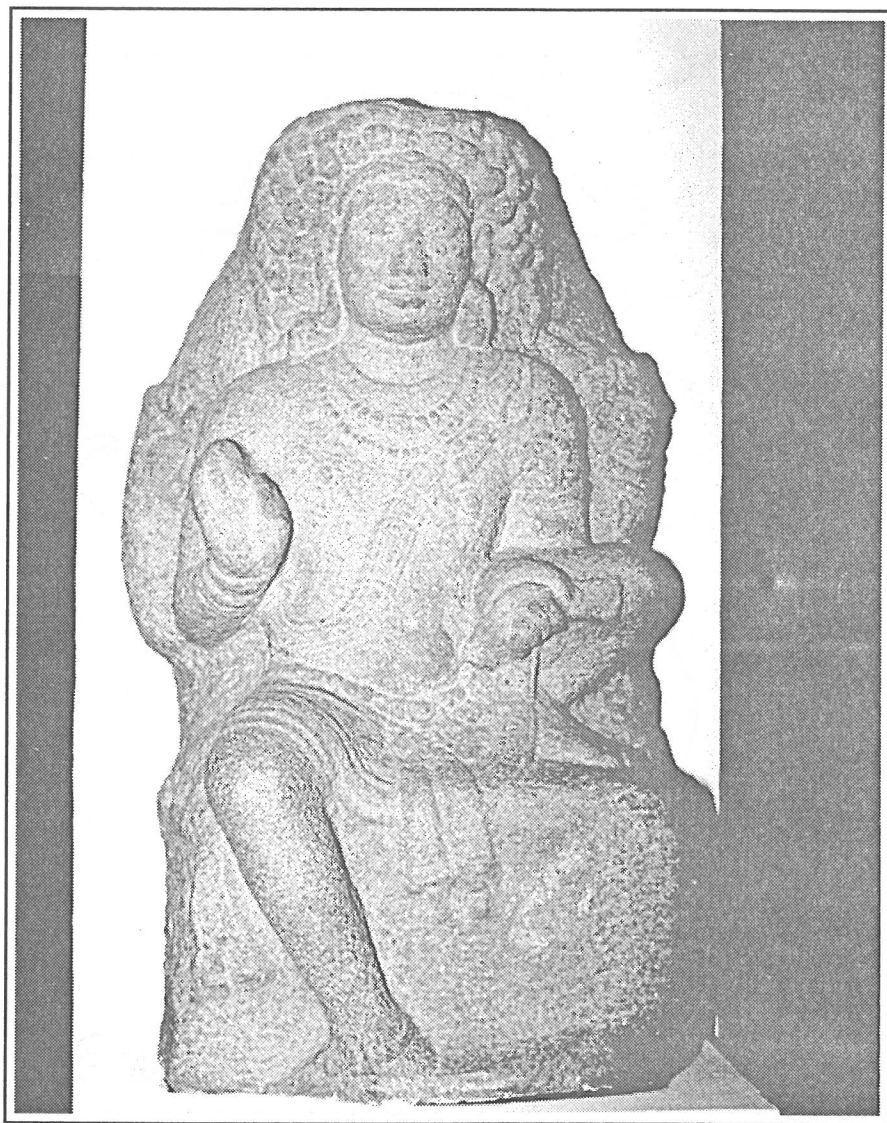


Dakṣiṇā-mūrti (mural), Kerala



Dakṣiṇāmūrti (Pallava)

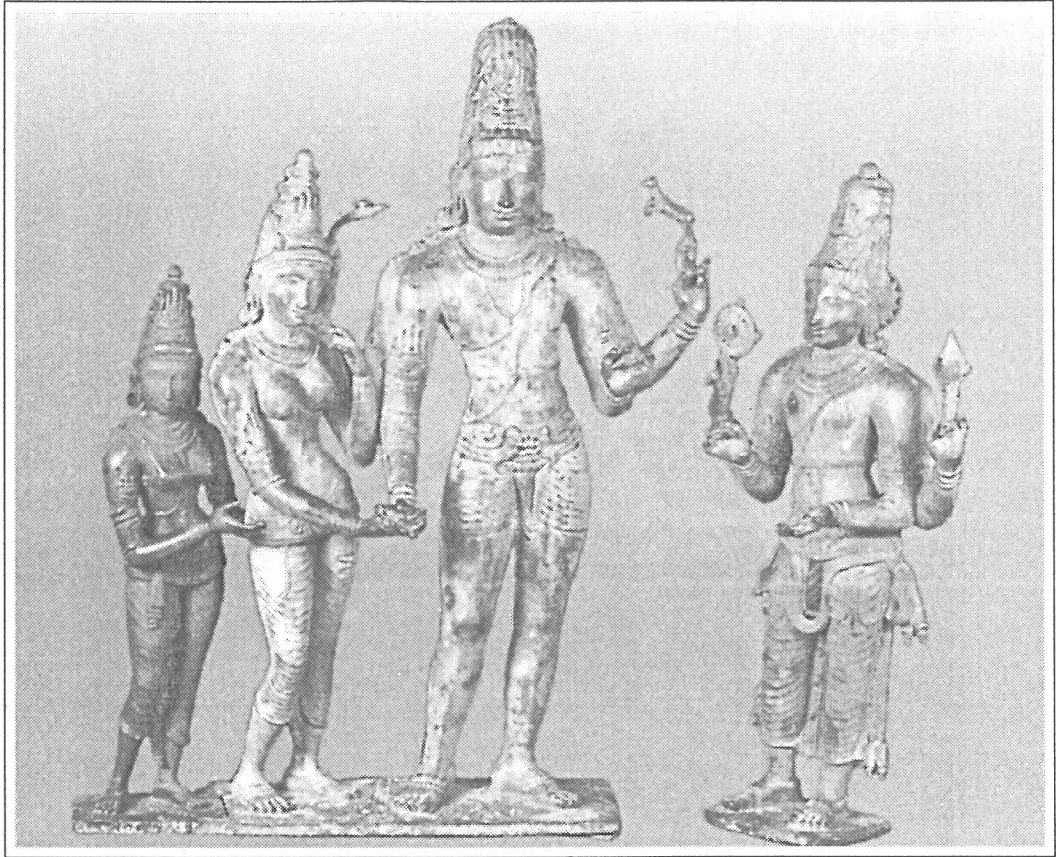




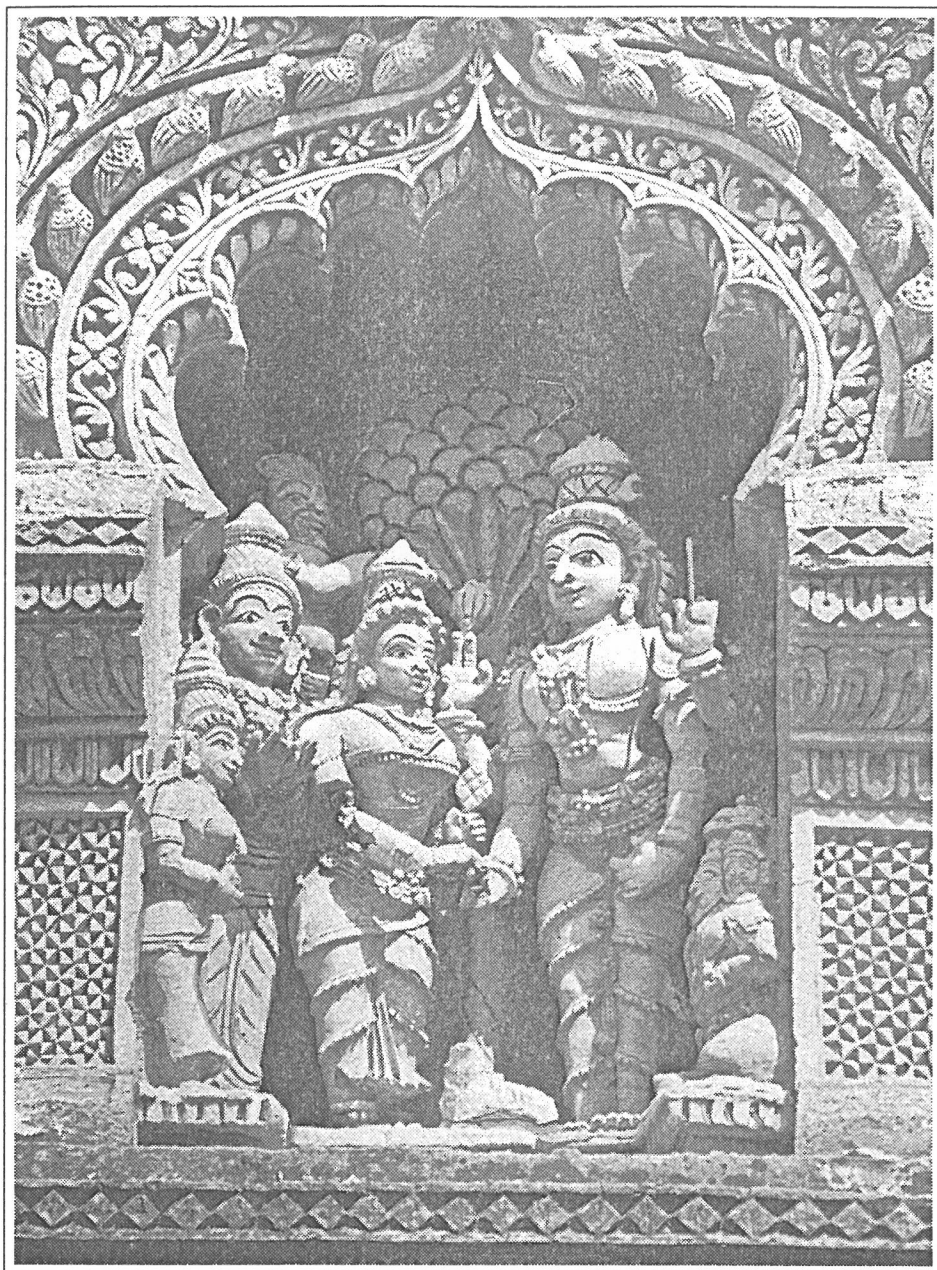
Dakṣiṇā-mūrti



Dakṣiṇā-mūrti



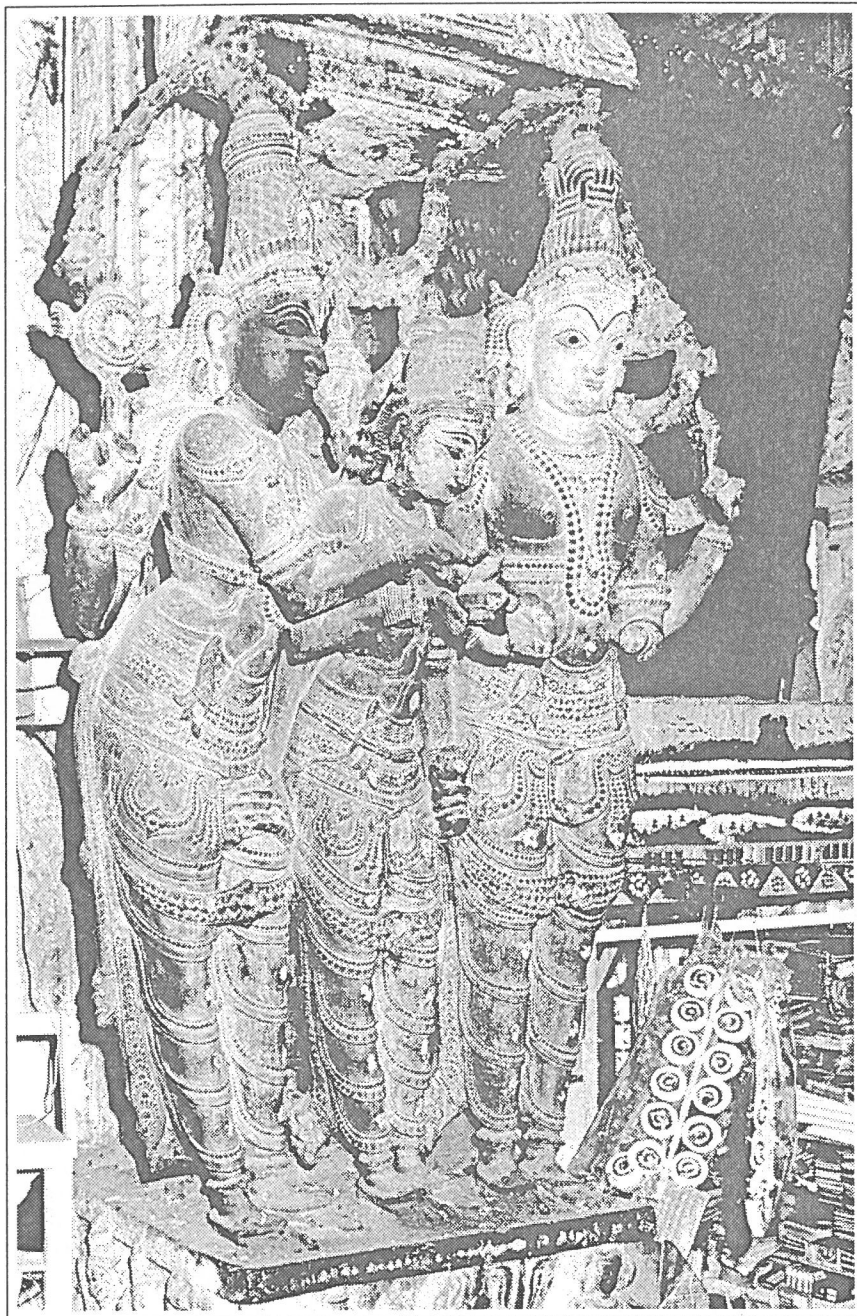
Kalyāṇa-sundara (Vaivāhika)



Kalyaṇa-sundara (Vaivāhika-mūrti)



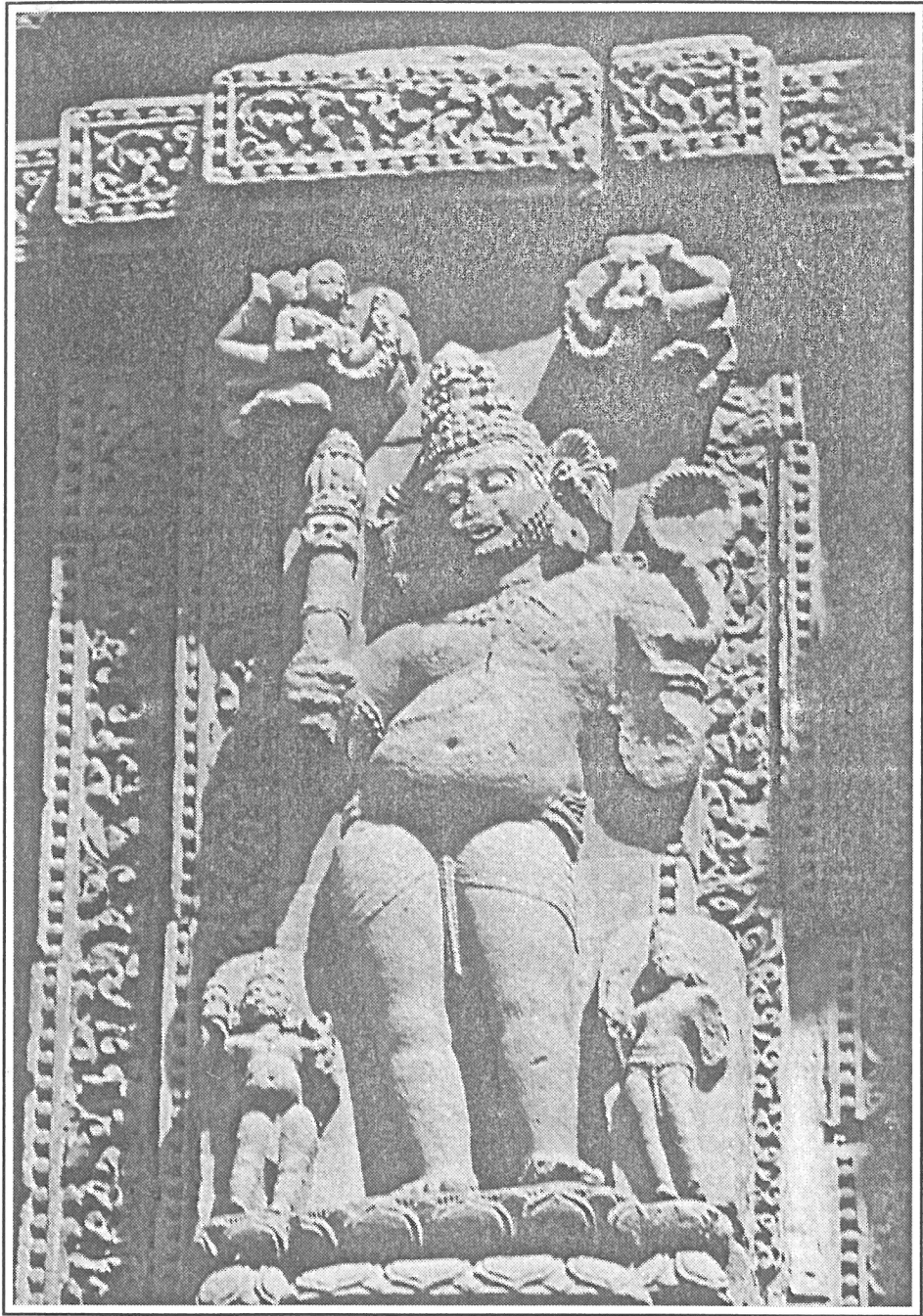
Kalyaṇa-sundara (Vaivāhika-mūrti)



Kalyāṇa-sundara (Vaivāhika-mūrti)



Śiva-Śakti
(Rājarājeswari Temple, Poḷali)

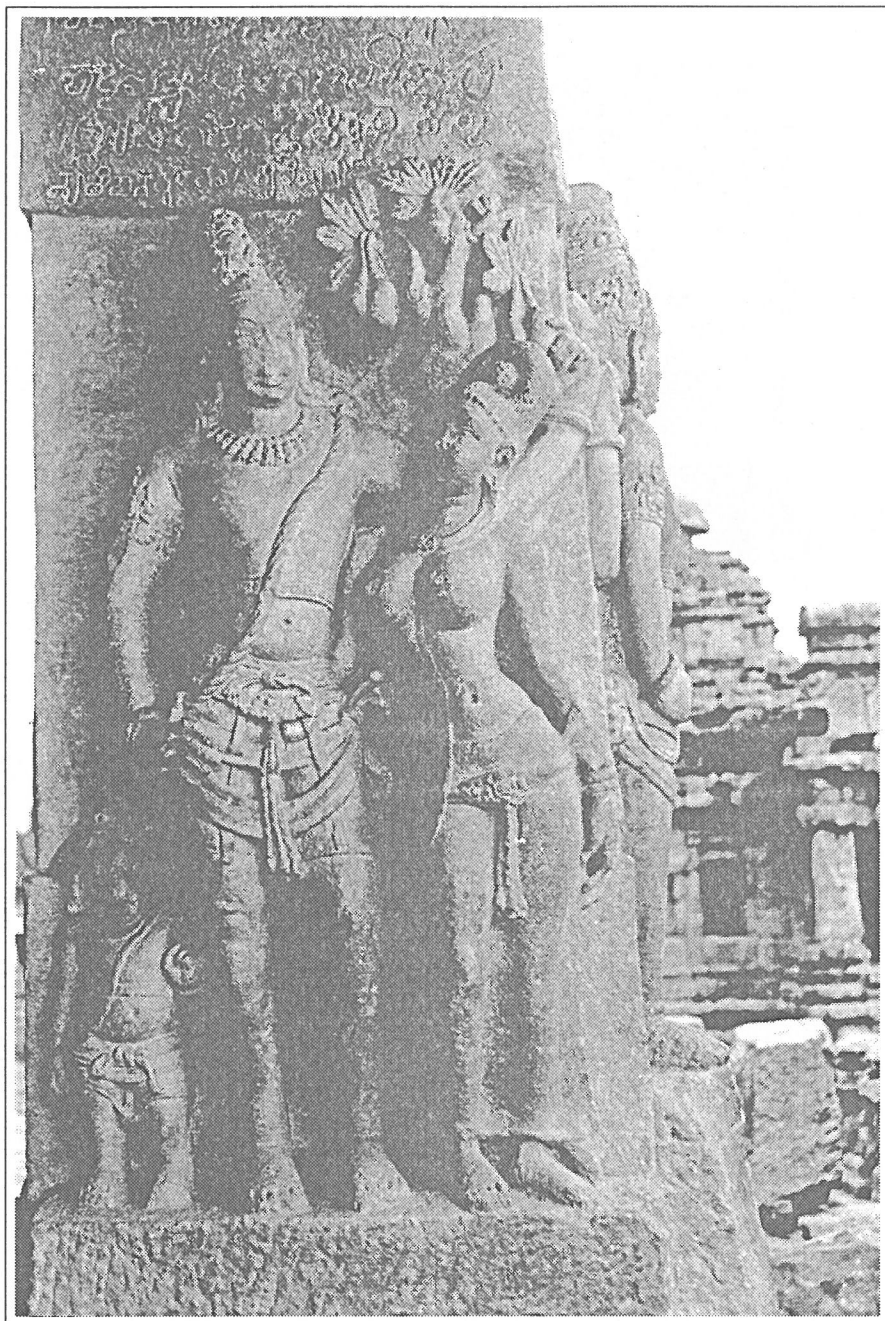




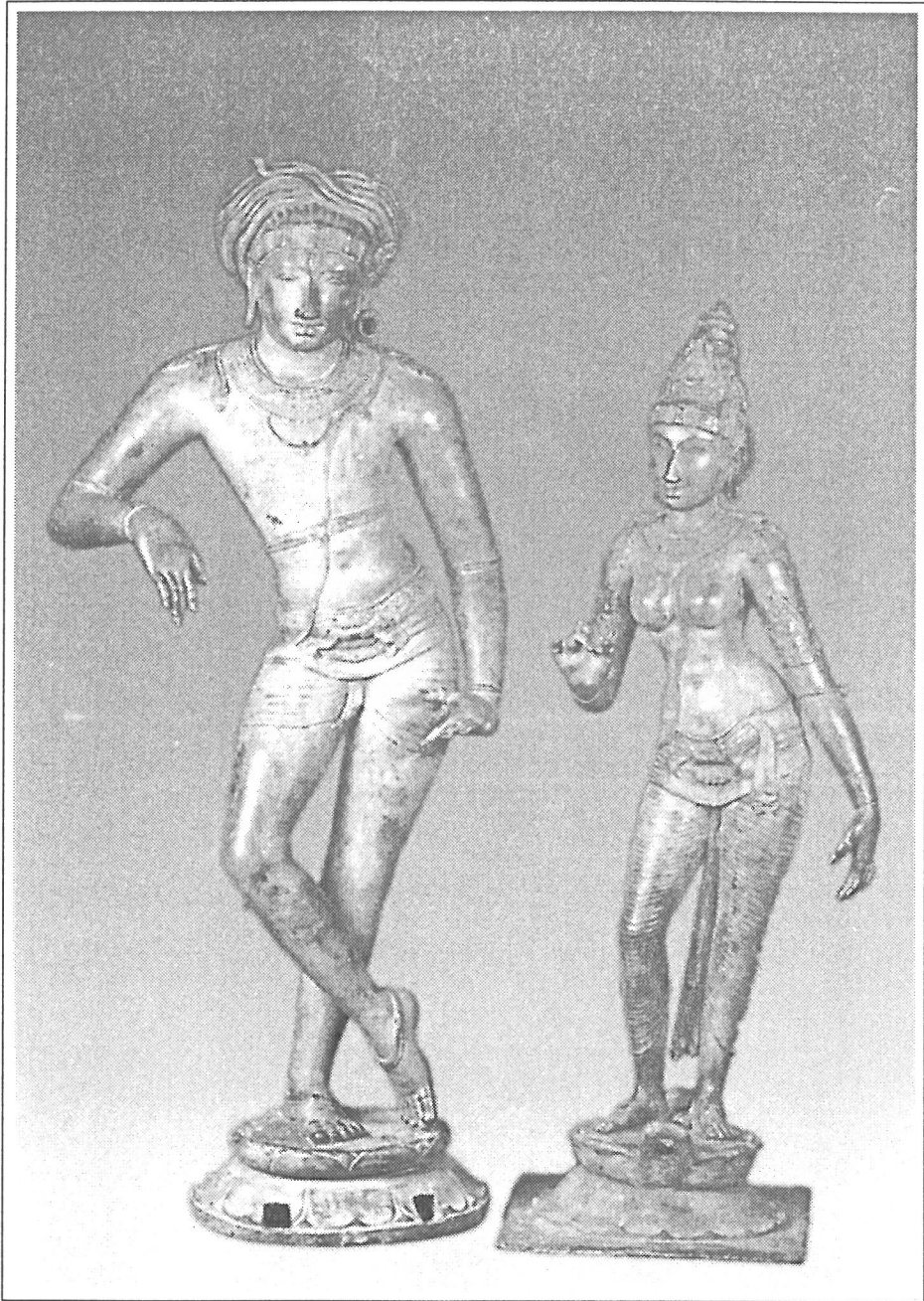
Umāmahēśvara, Umāmahēśvara Temple, Paḍu Paṇambūru.



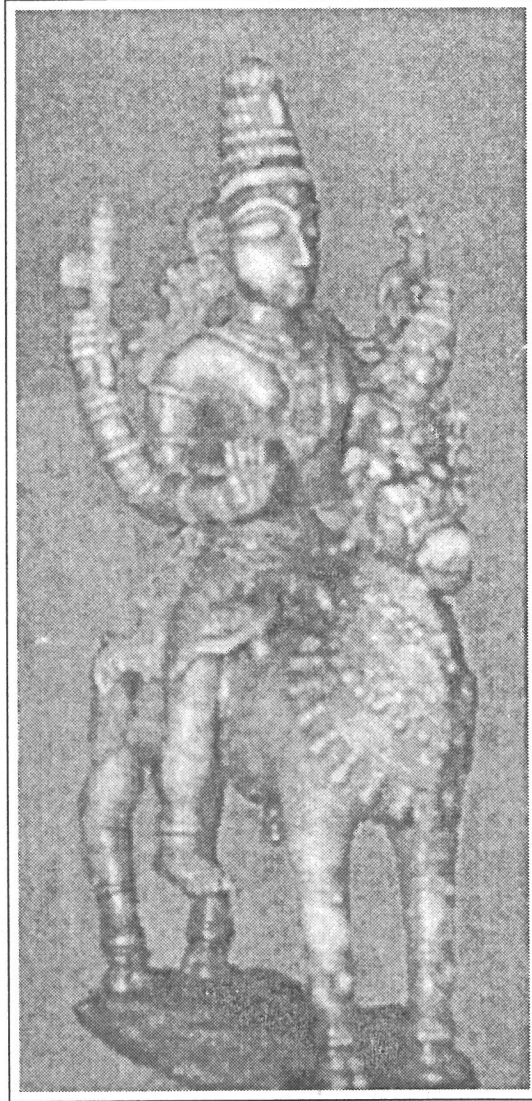
Umā-sahita (stone)



Umā-sahita



Vṛshāntika

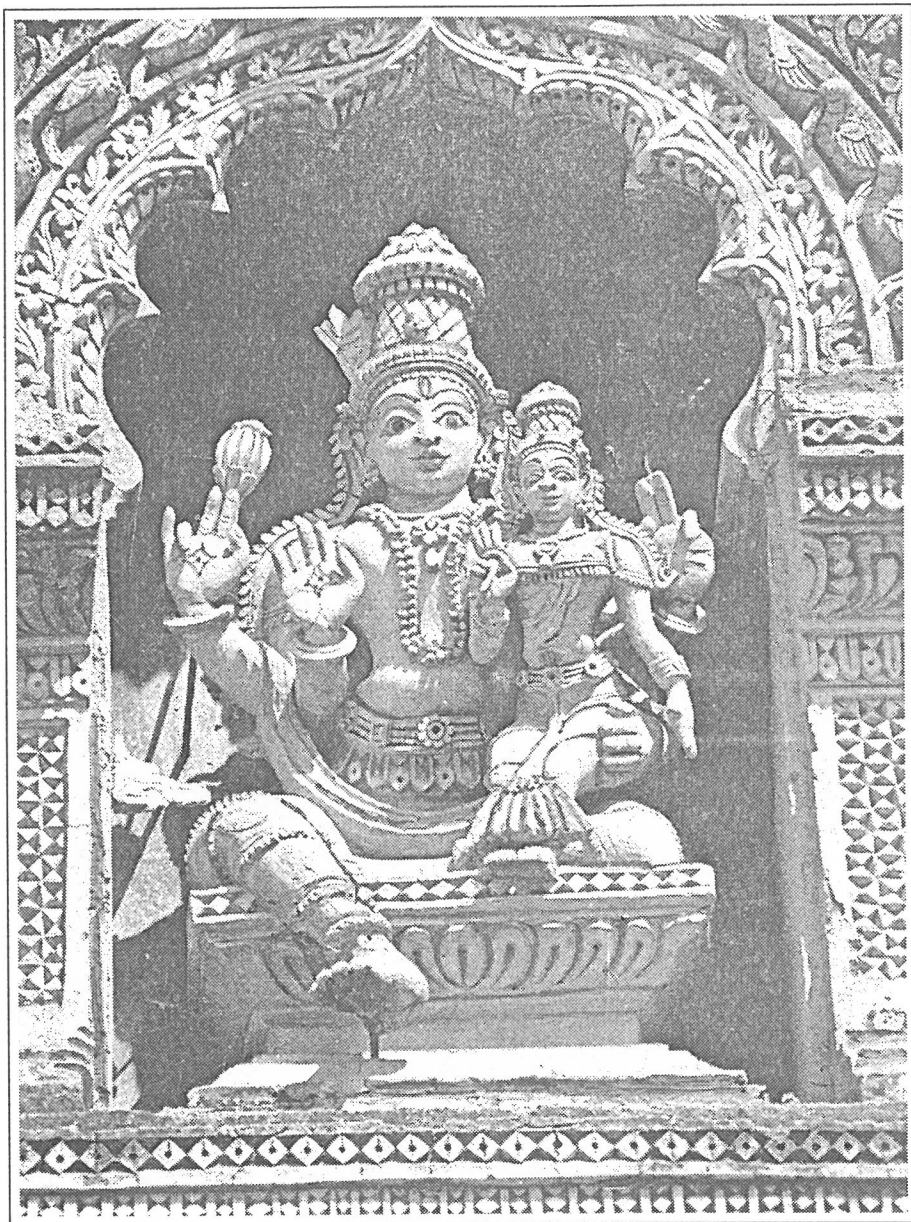


Vṛshārūḍha

Trīśūlēsvara Temple, Mangalore.



Umāmahēśvara, Mahāliṅgēśvara Temple, Surālu, Udipi.



Umā-mahēśvara



Umāmahēśvara, Umāmahēśvara Shrine, Viṭṭala, South Kanara.





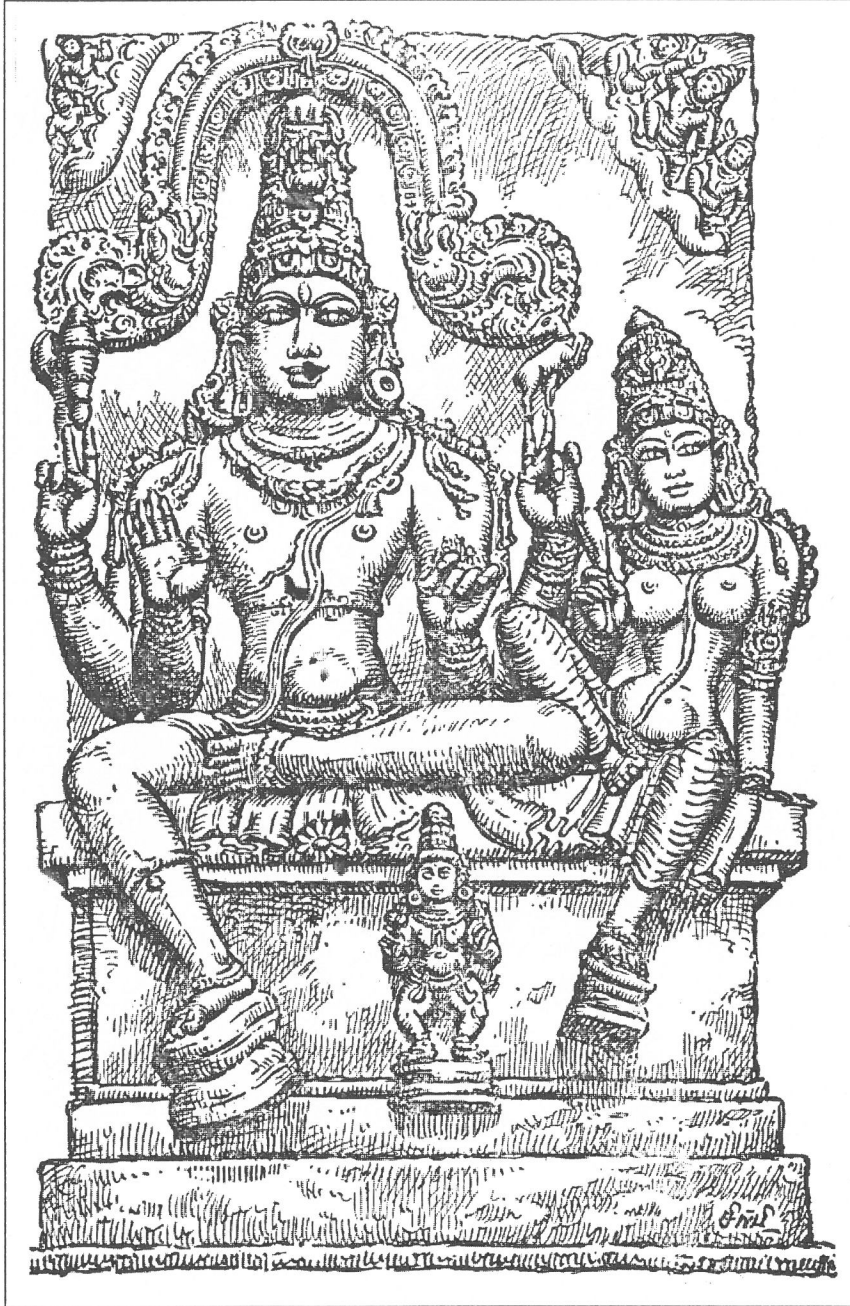
Umāmaheśvara (Bronze), Subrahmanya Temple, Subramanya.



Umāmaheśvara (Bronze), Śarabheśvara Temple, Śavaru.



Śiva-Śakti (Bronze), Mūkāmbika Temple, Kollūru.



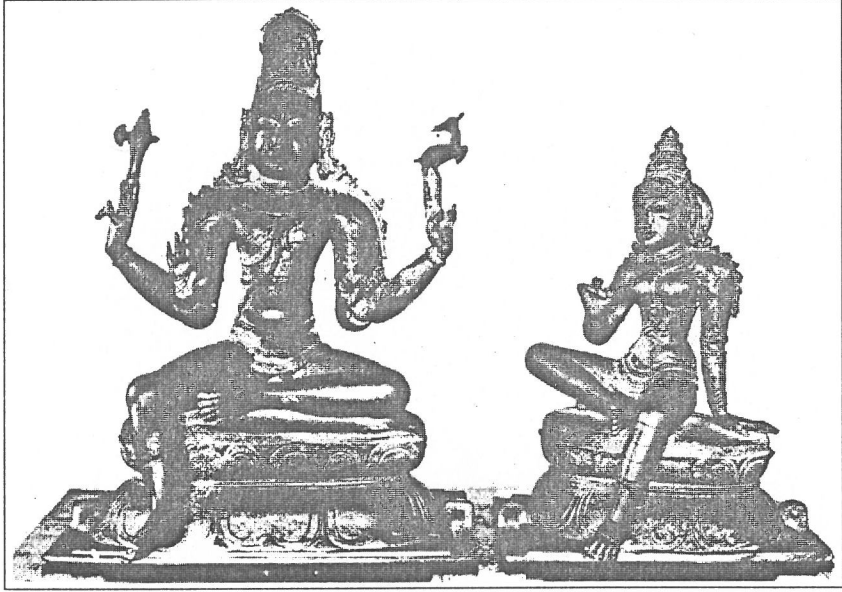
Somāskanda-mūrti



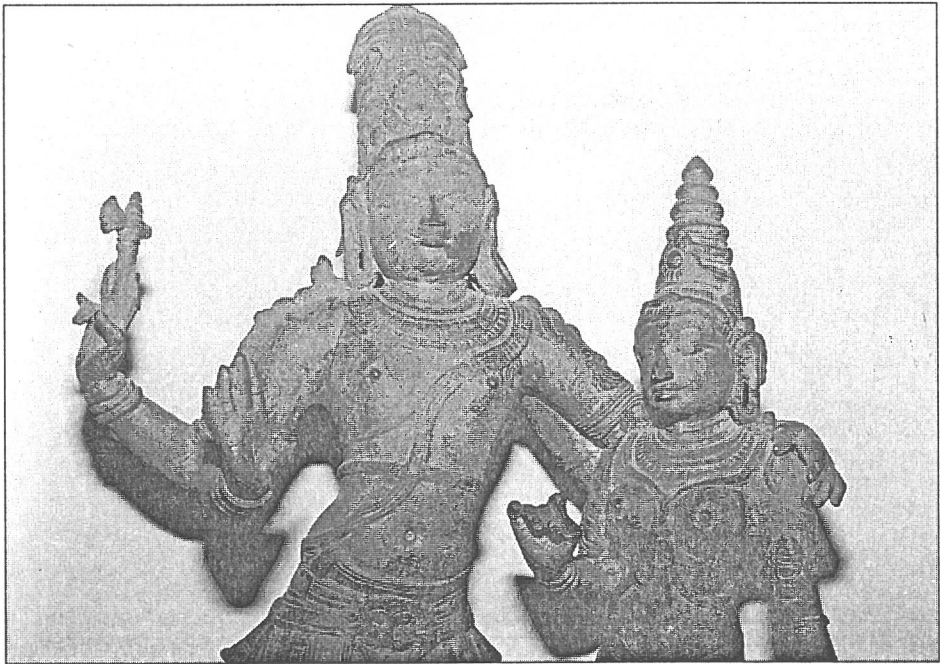
Gangā-visarjana-mūrti



Umā-maheśvara



Umā-maheśvara



Ālingana-mūrti



Umā-maheśvara (parivāra)



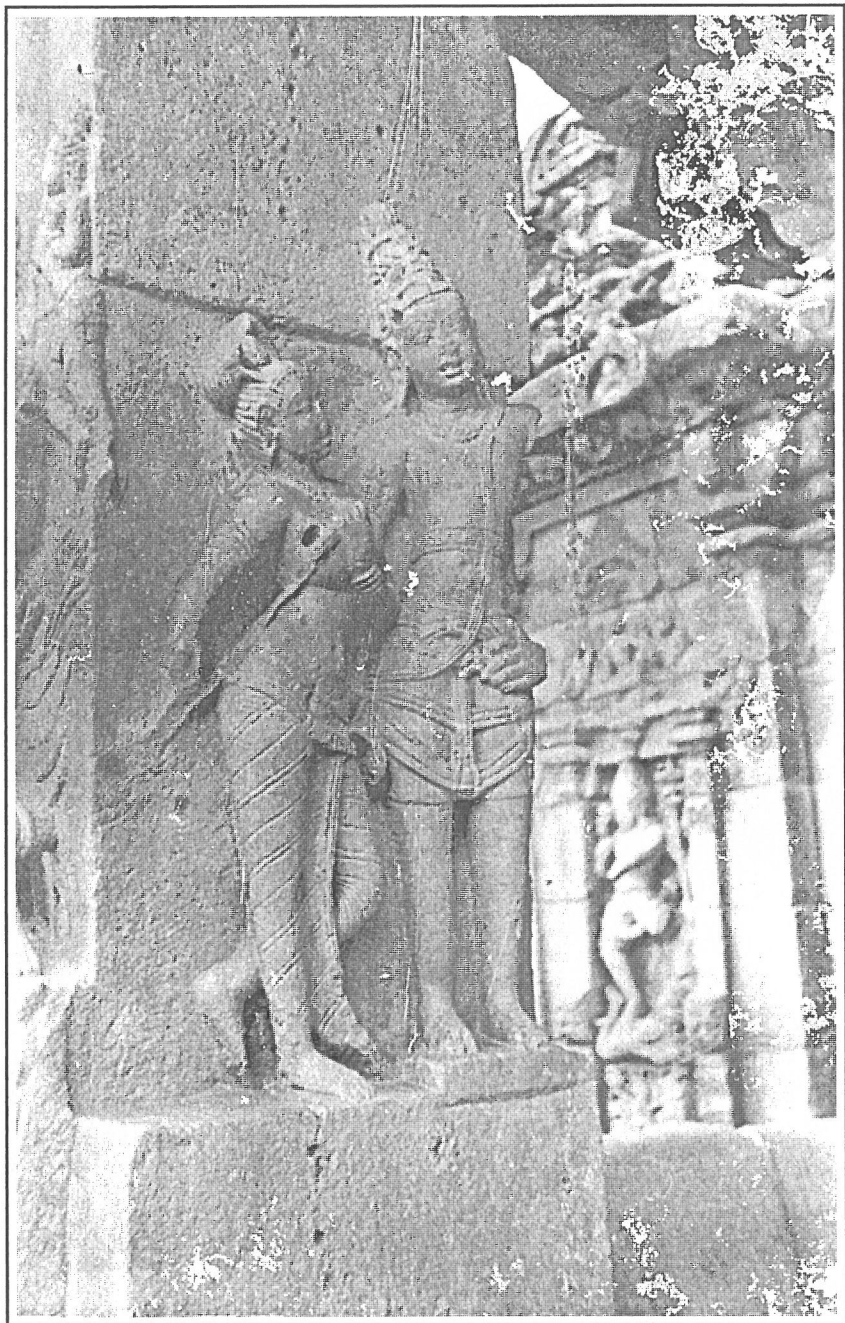
Umā-maheśvara (Vṛshabhārūḍha)



Umā-maheśvara (Ālingana)



Umā-maheśvara (Vṛshārūḍha)



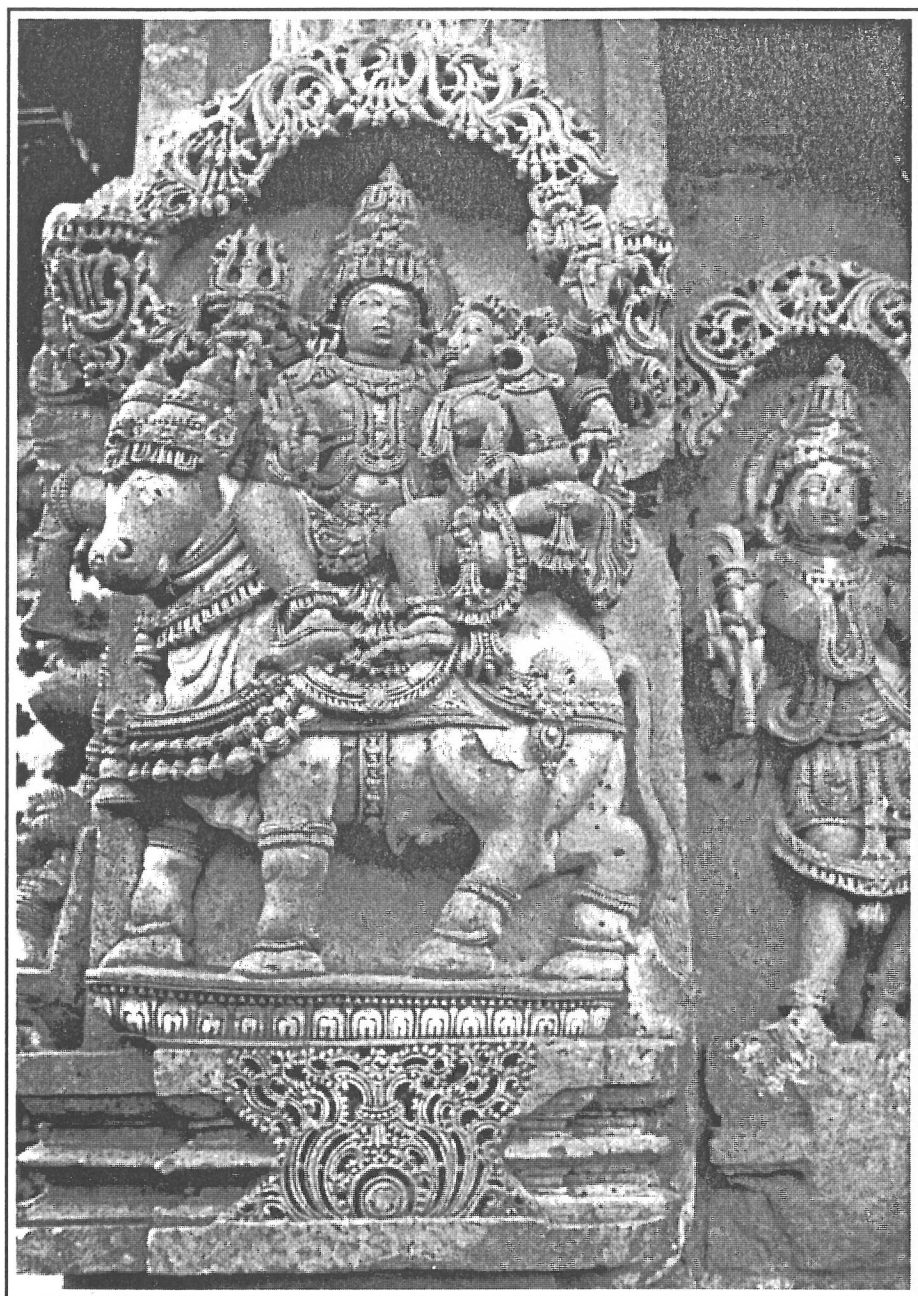


Umā-maheśvara (Vṛshārūḍha)

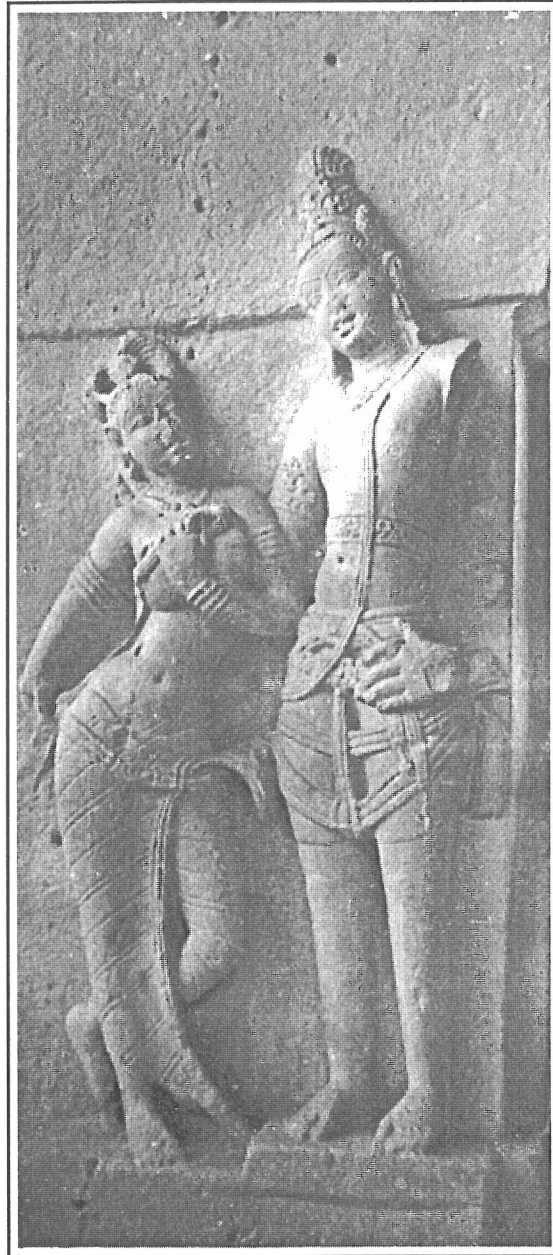




Umā-maheśvara (Ālingana)



Umā-maheśvara (Vṛshārūḍha)



Umā-maheśvara



Bhairava-Bhairavi



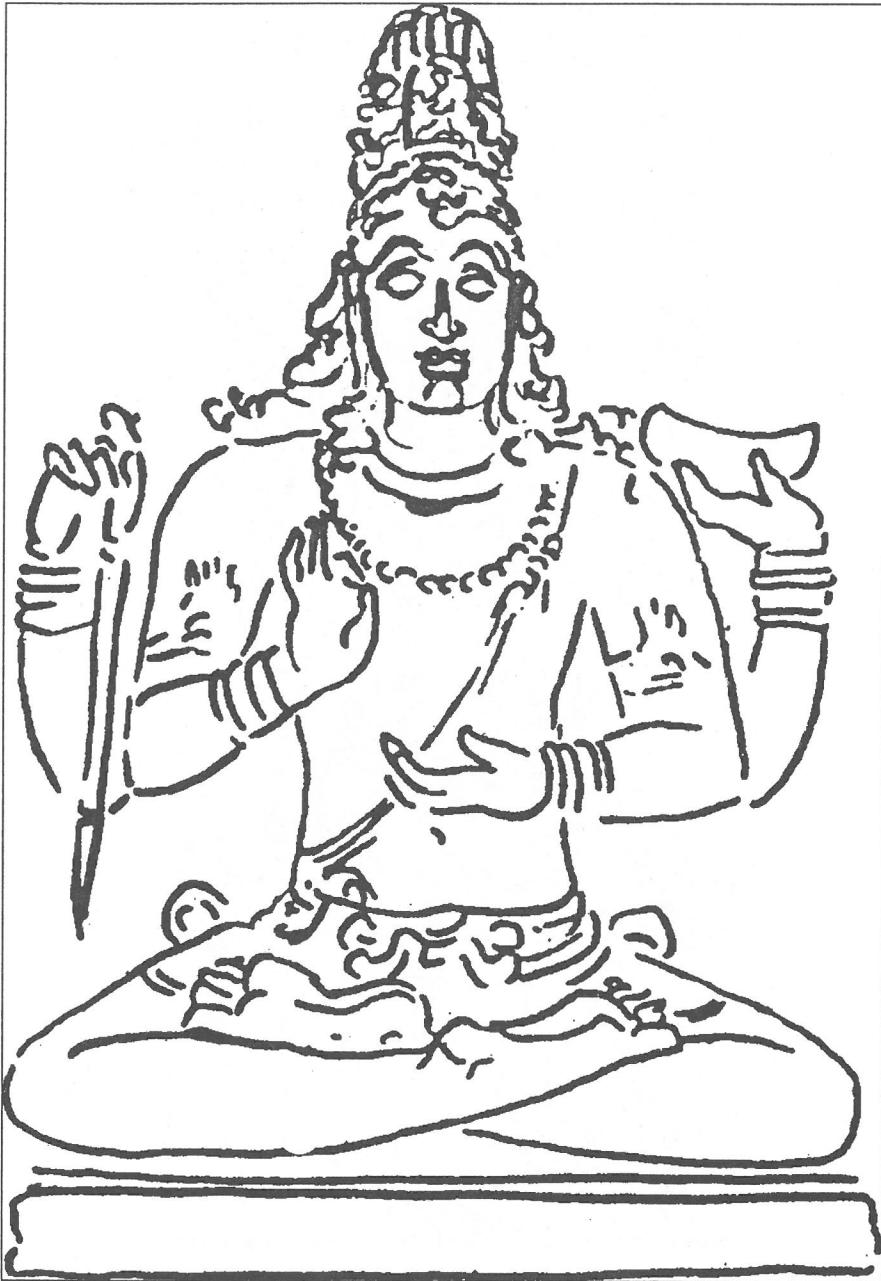
Śiva-Śakti



Umā-maheśvara (Vṛshārūḍha)



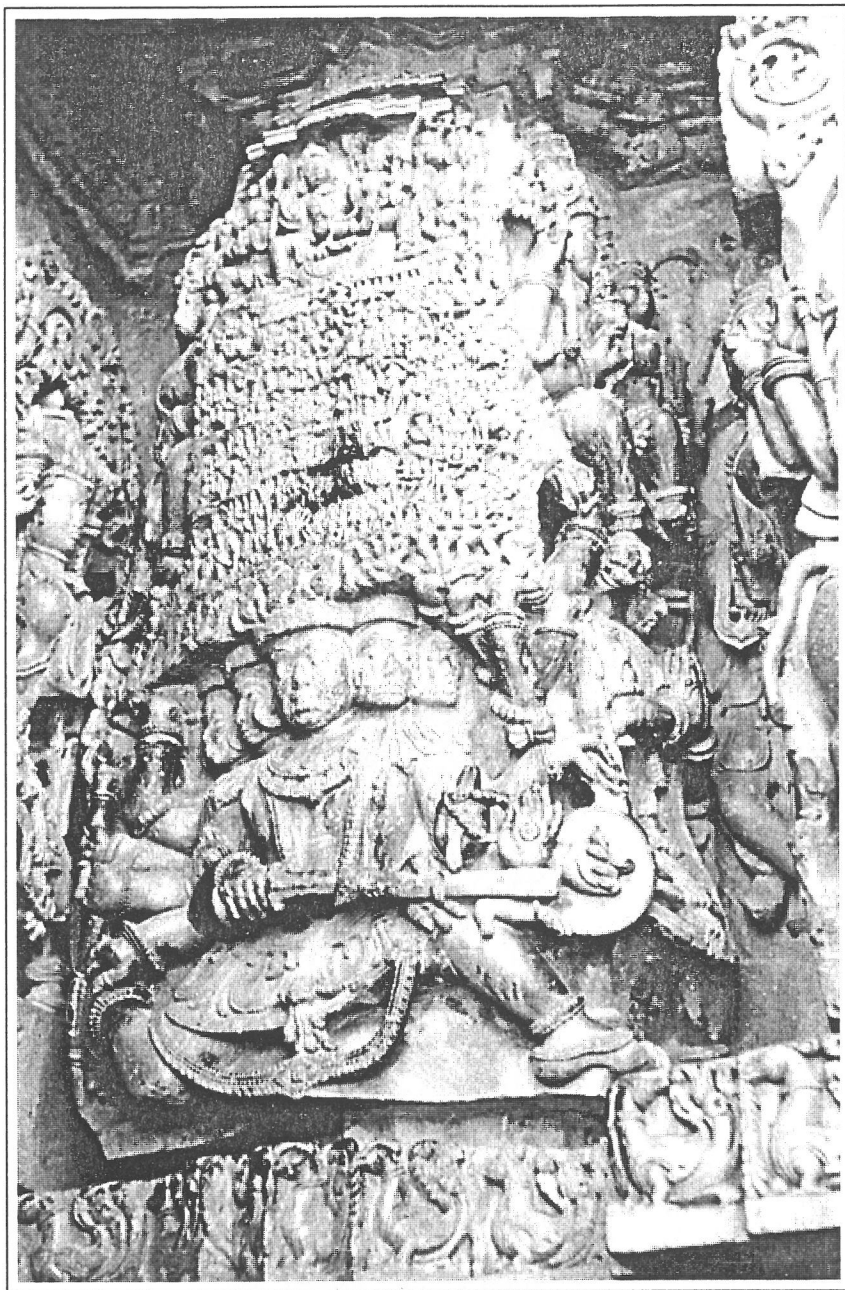
Dakṣiṇāmūrti



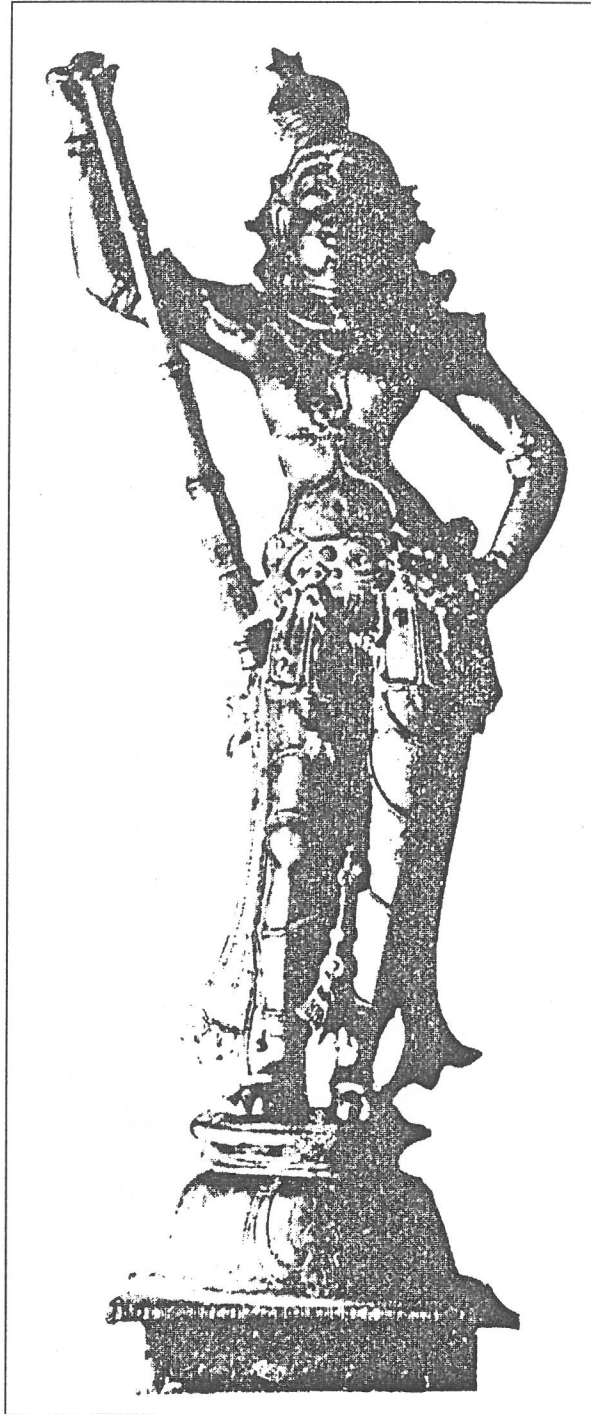
Yogīśvara

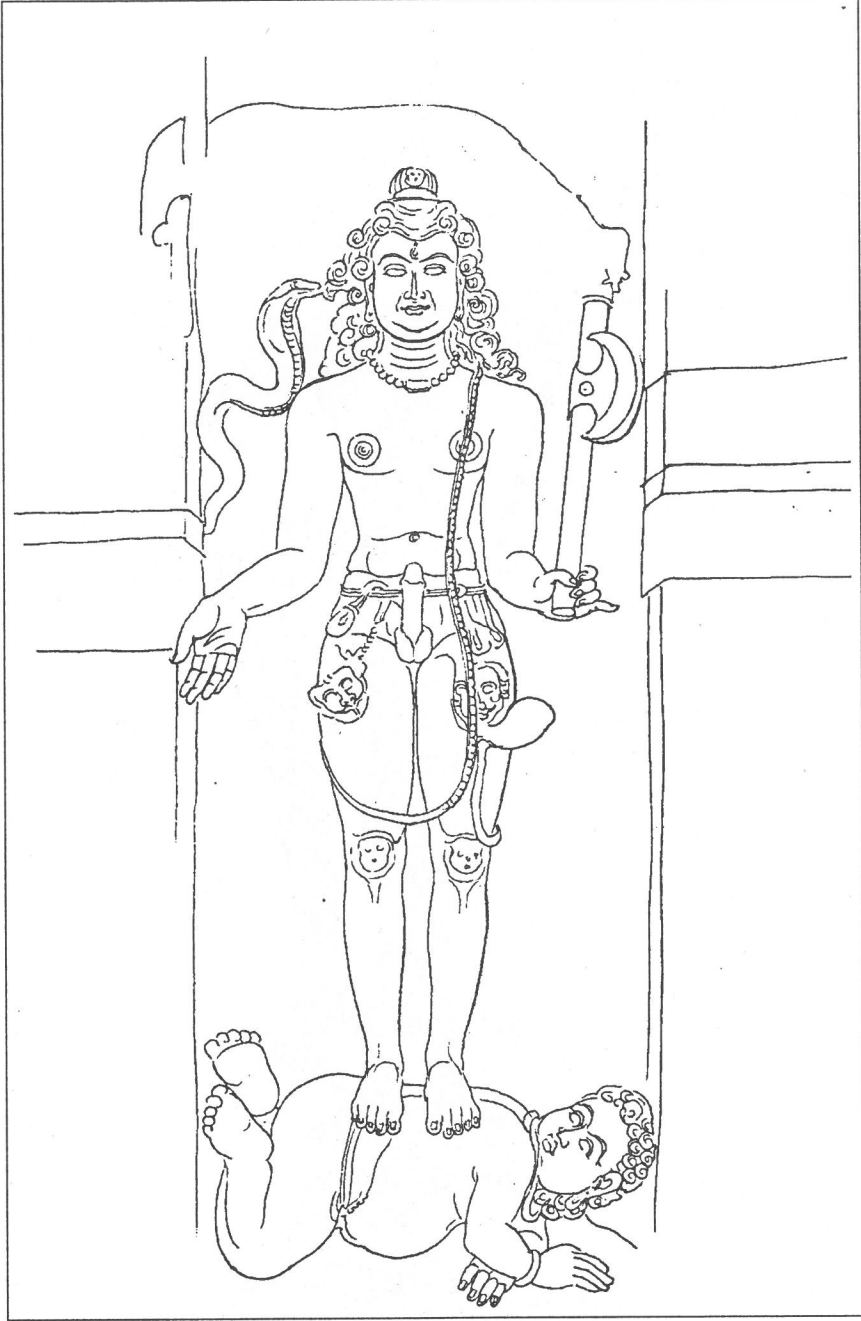


Śankara-Nārāyaṇa



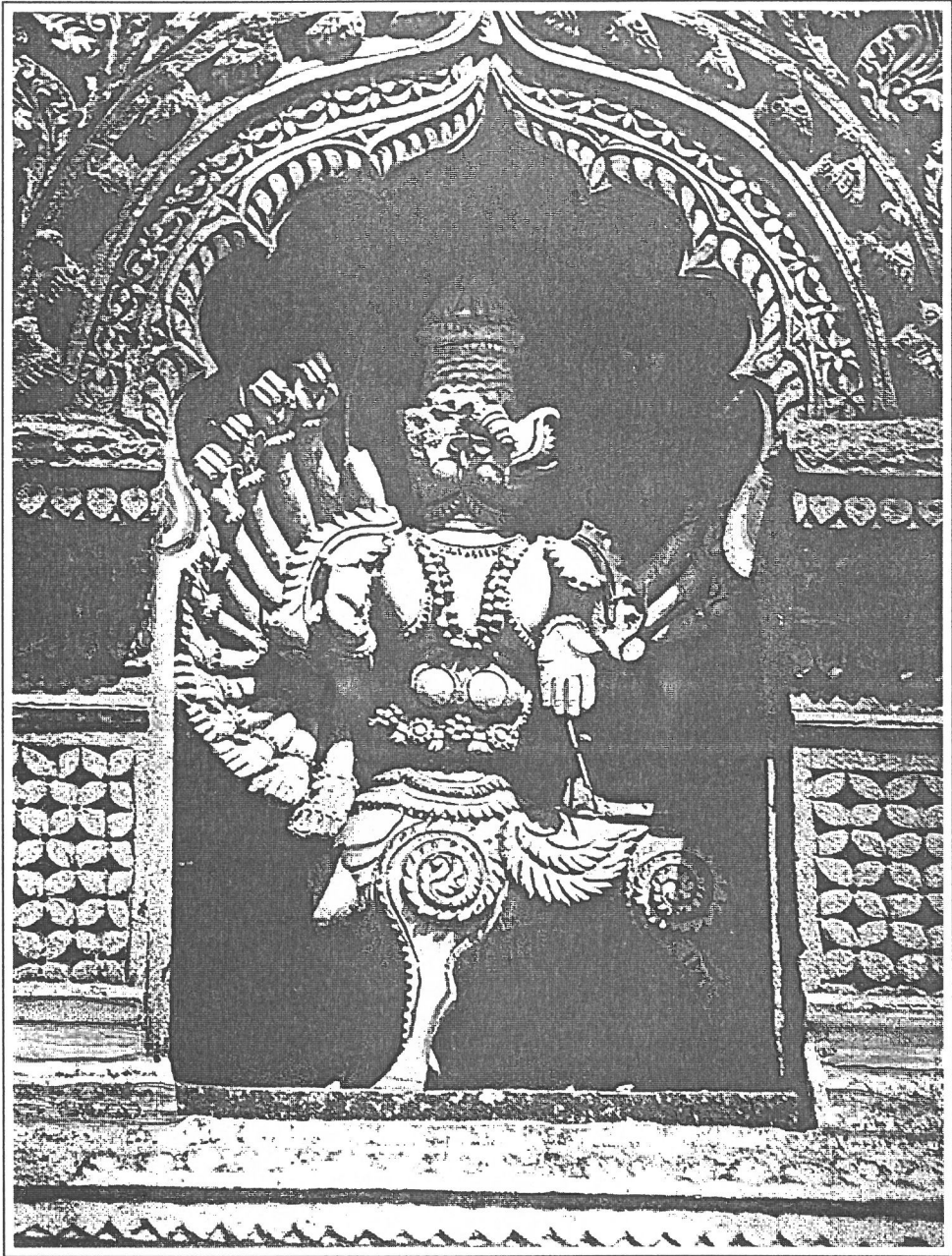
Rāvaṇānugraha (Hoysala)



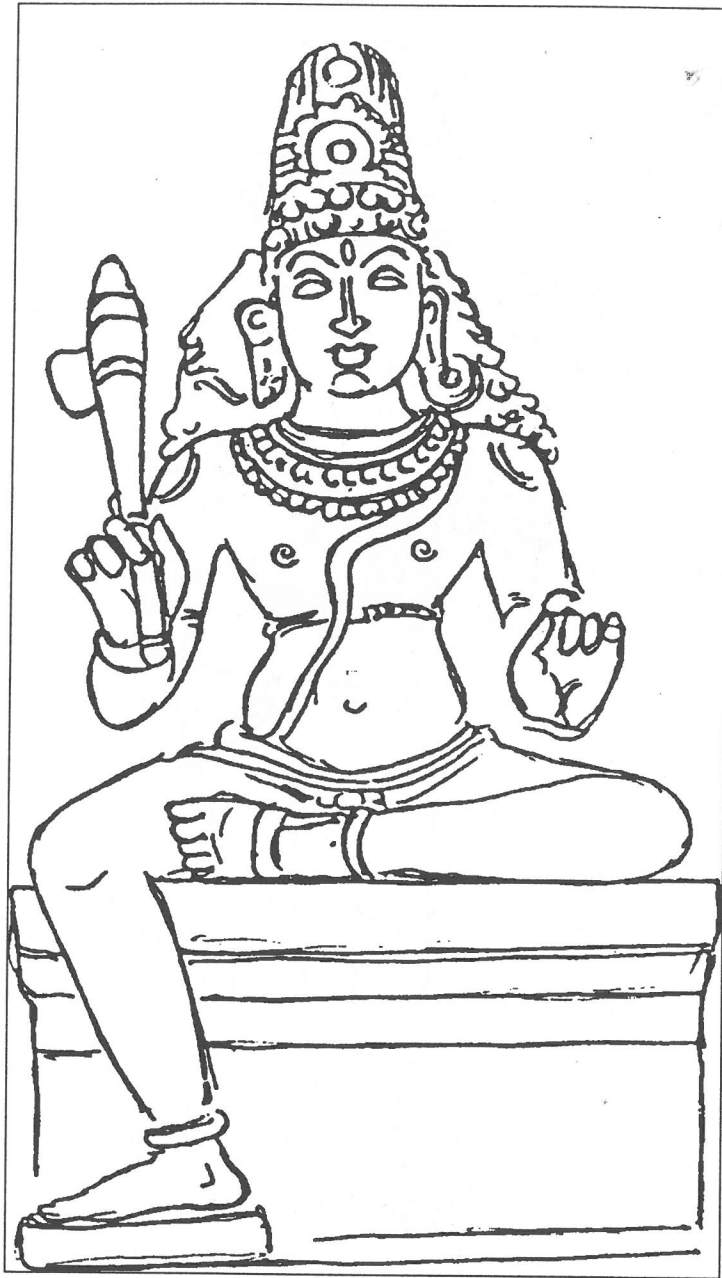


Paraśu-rāmeśvara





Śarabha-mūrti



Chaṇḍikeśvara



Chaṇḍikeśvara

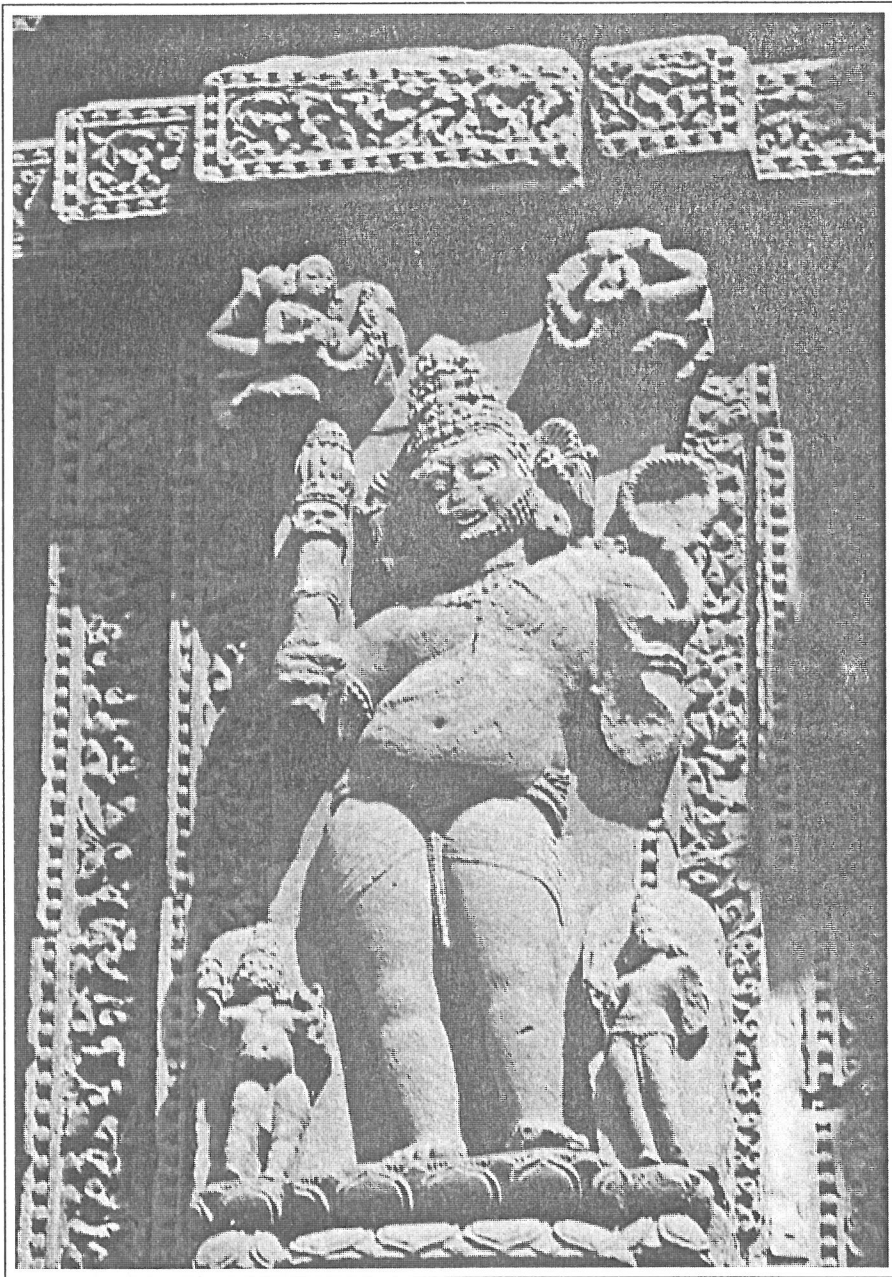


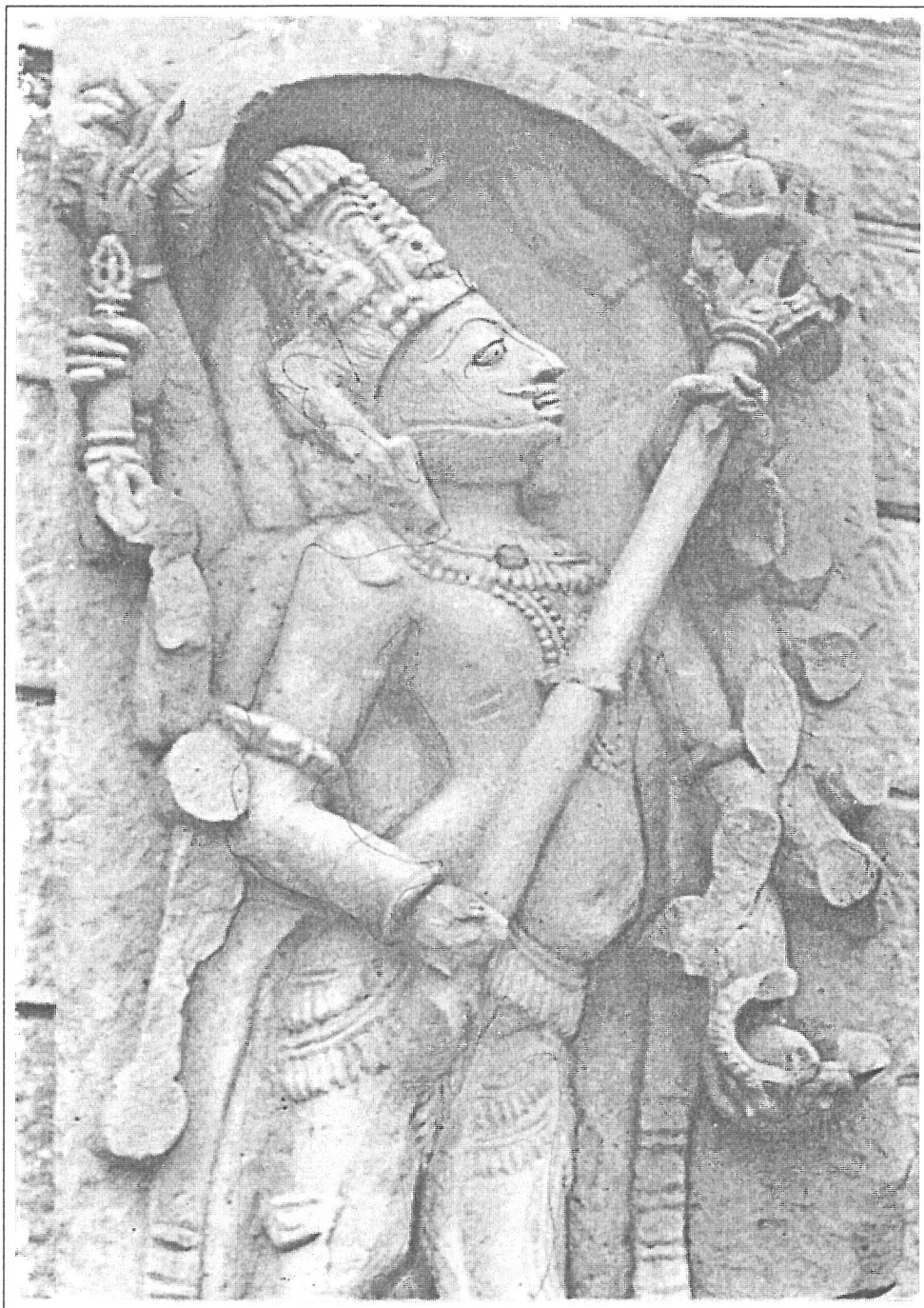
Śaṅkara-Nārāyaṇa





Bhairava







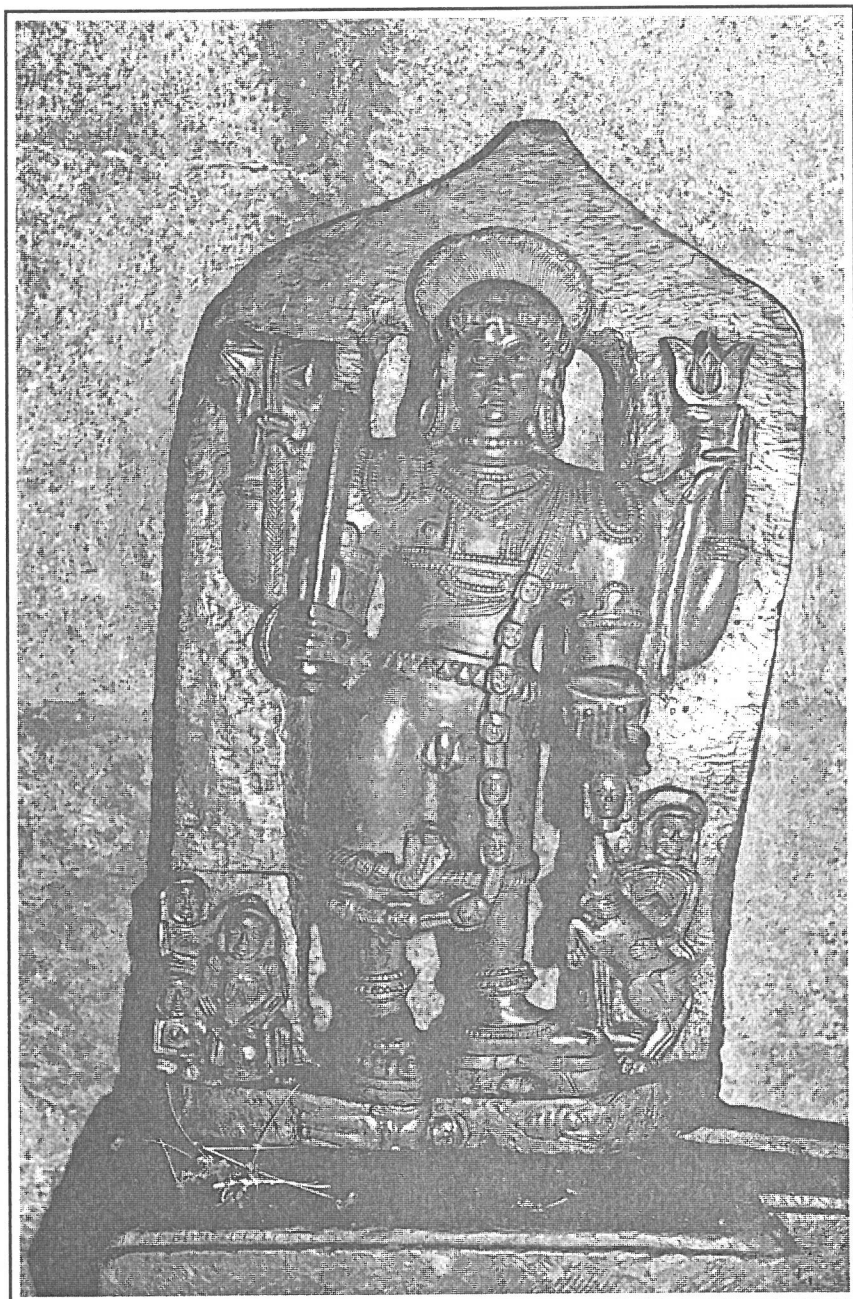


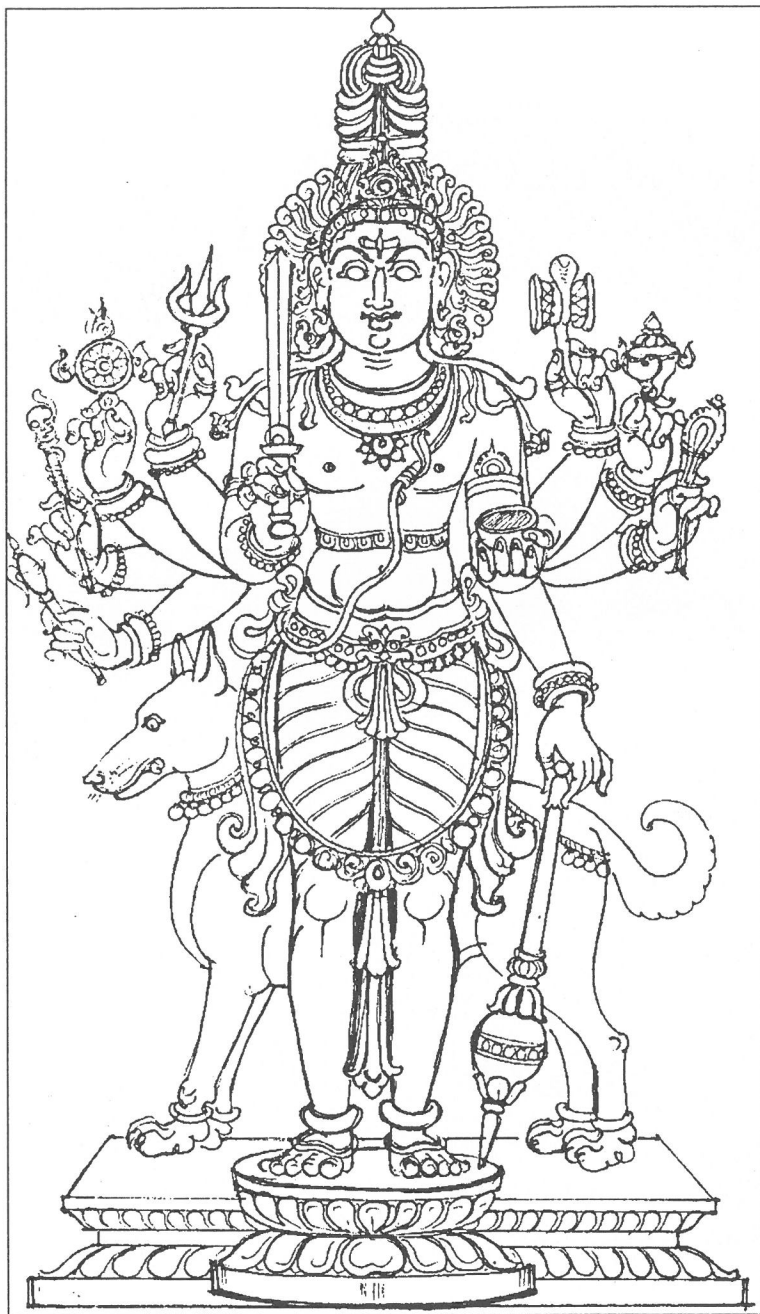
Bhairava-mūrti



Virabhadra (stone)







Kāla-Bhairava



Vira-Bhadra



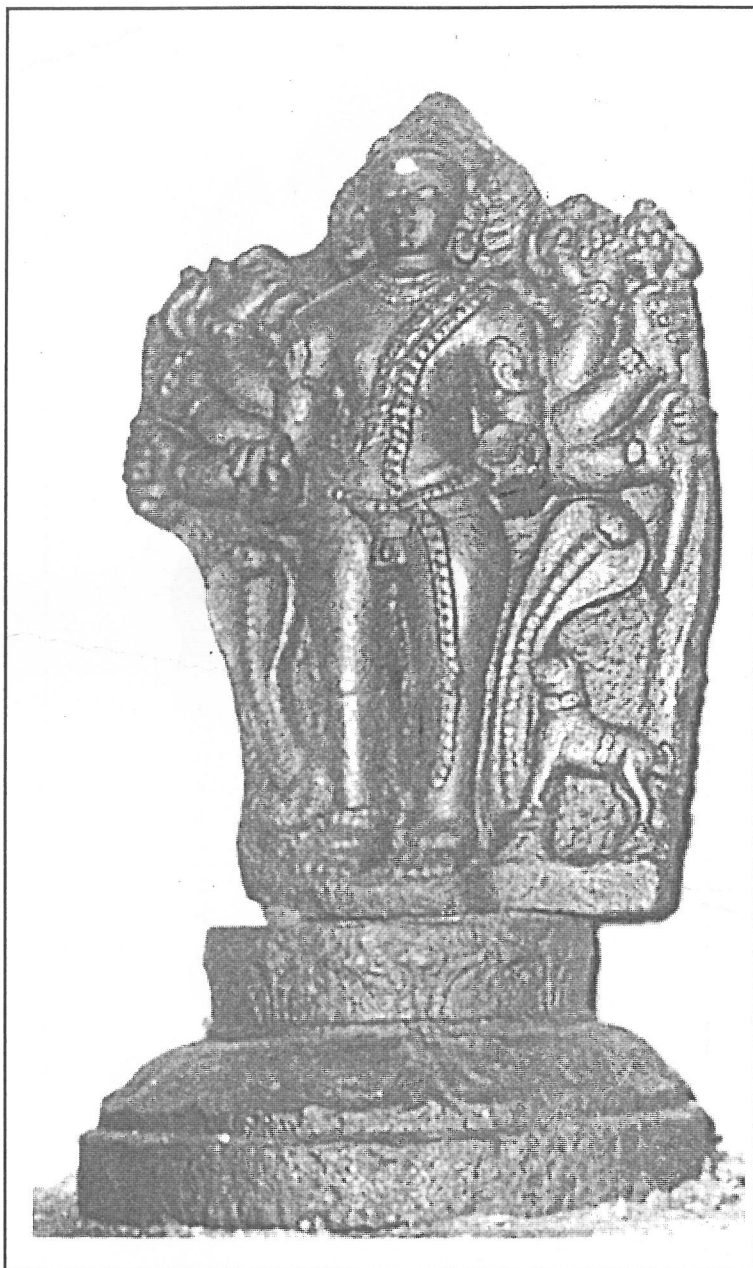
Bhairava



Bhairava

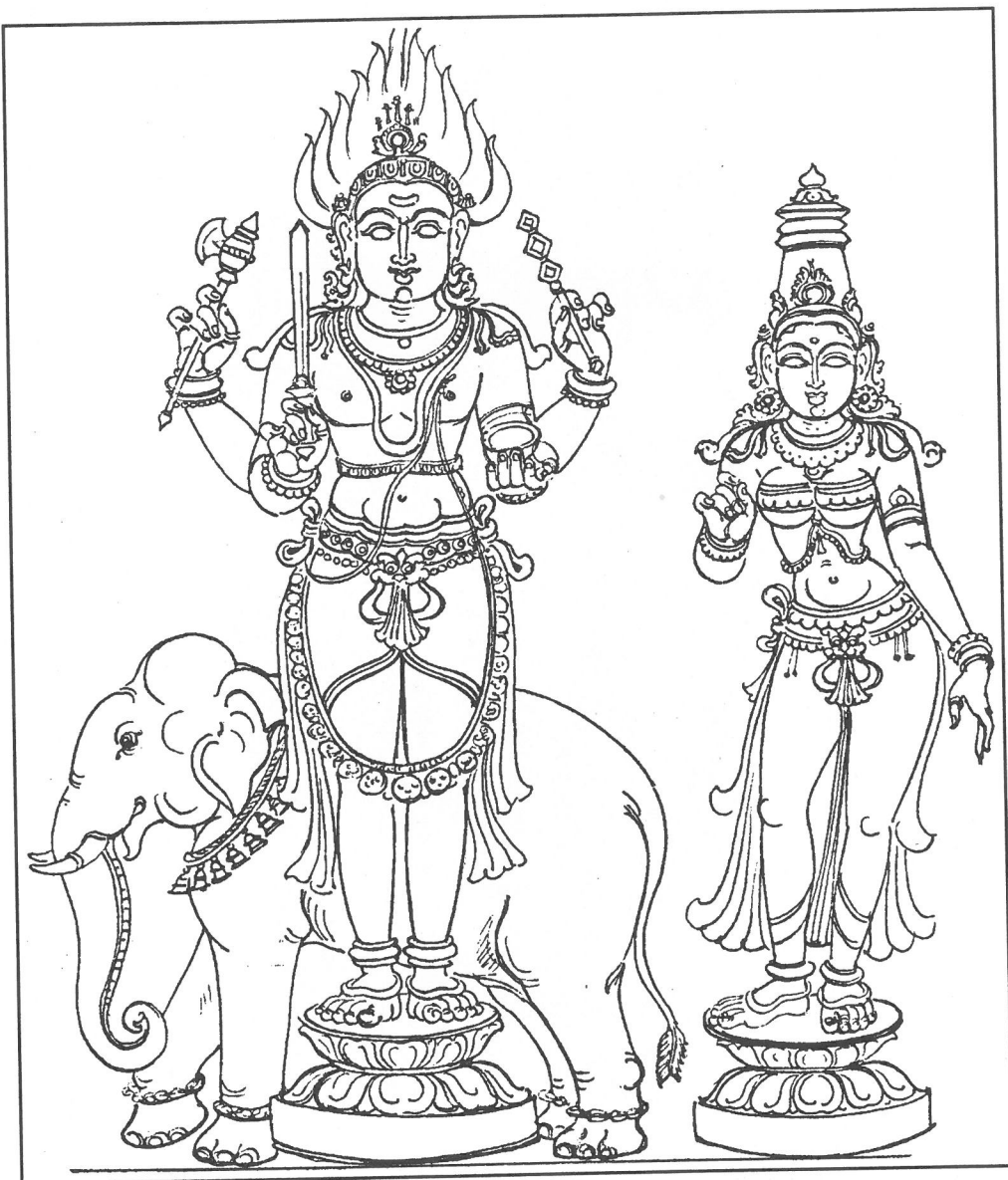


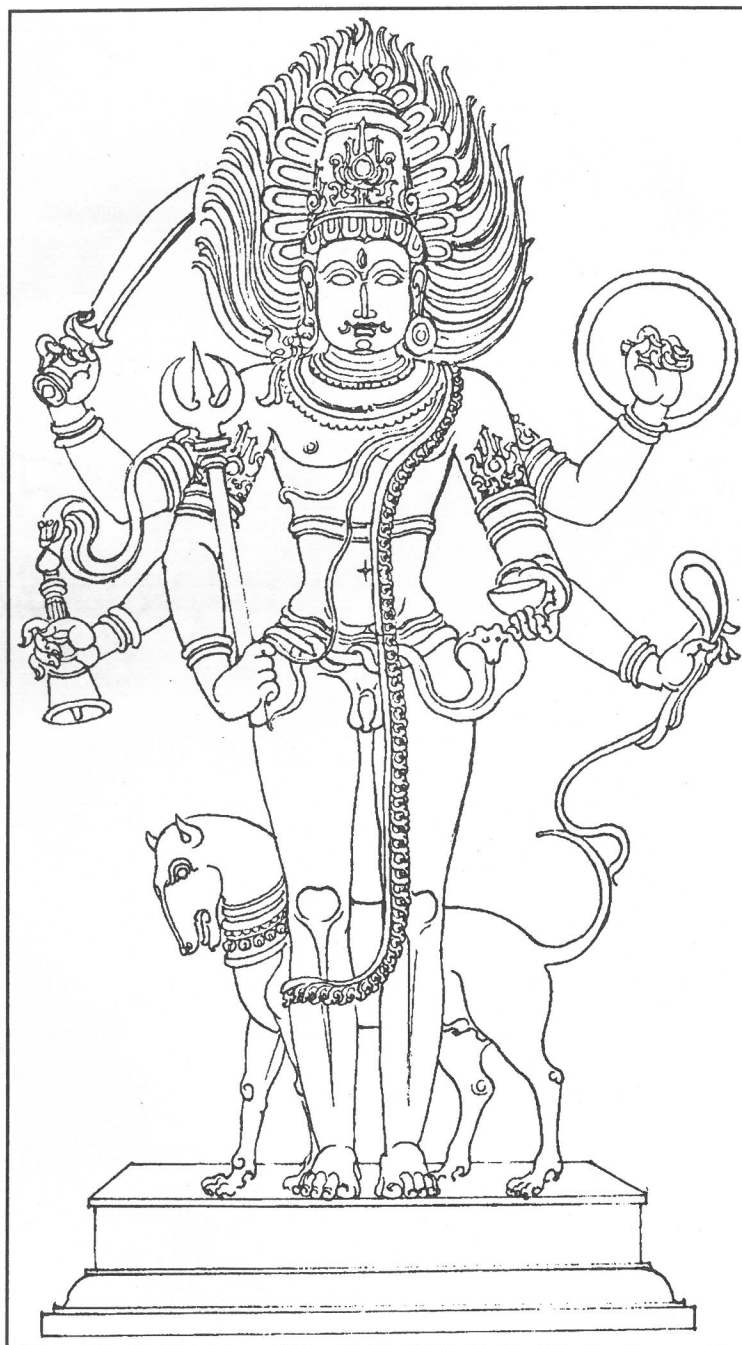


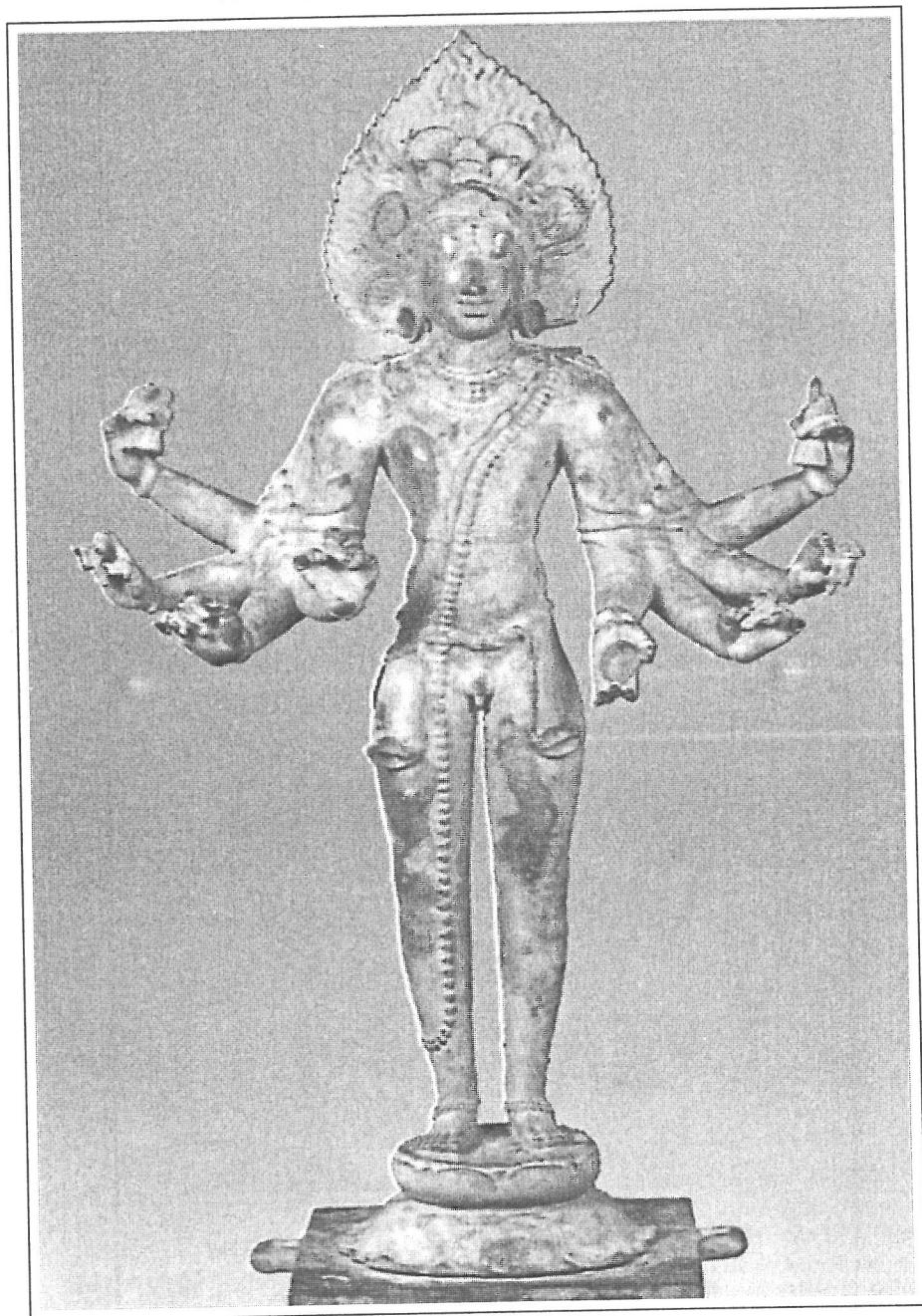














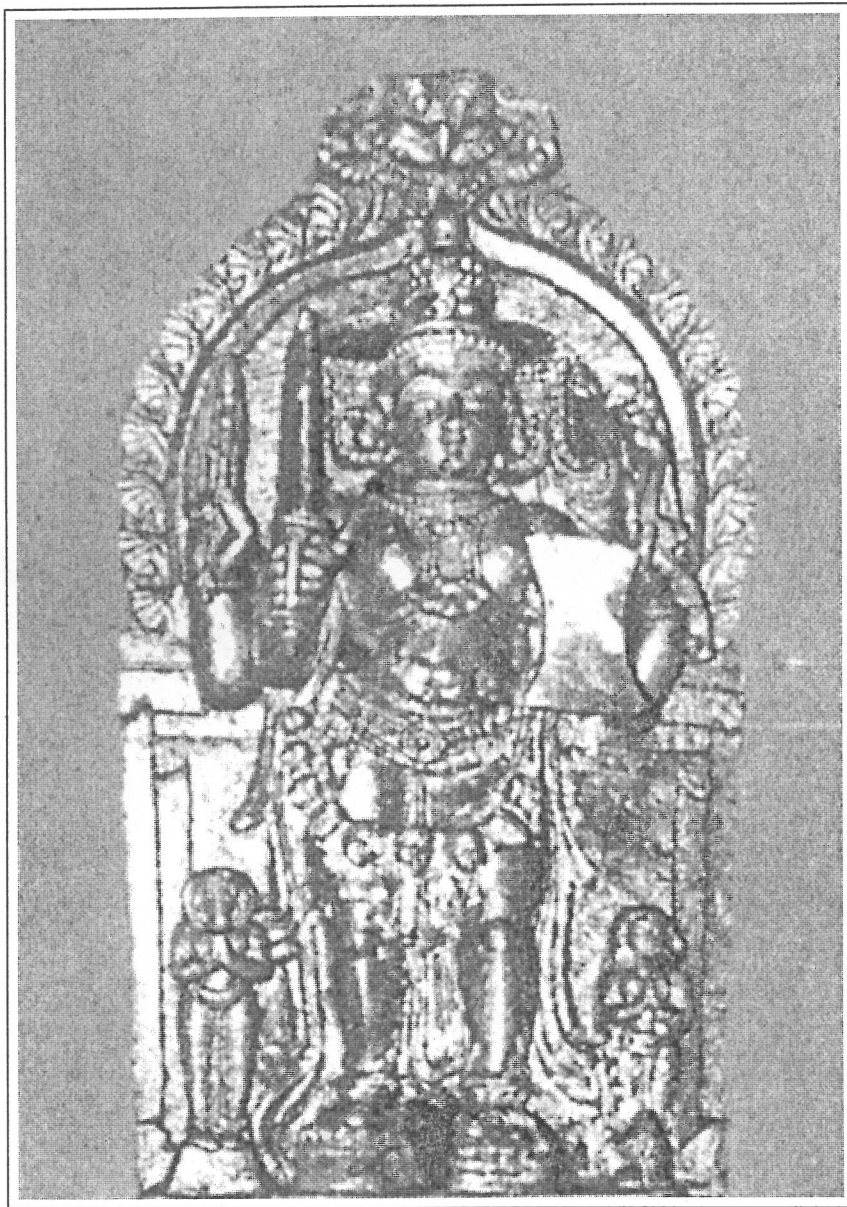


Bhairava, Sēnēśvara Temple, Baindūru.





Virabhadra, Virabhadra Shrine, Basarūru, South Kanara.



Virabhadra, Virabhadra Temple, Sūratkal.



Virabhadra, Virabhadra Temple, Kalyānapura



Virabhadra, (Wood), Virabhadra Temple, Udyāvara



Virabhadra, Śivalī



Virabhadra, Virēśvara Temple, Bārakūru.





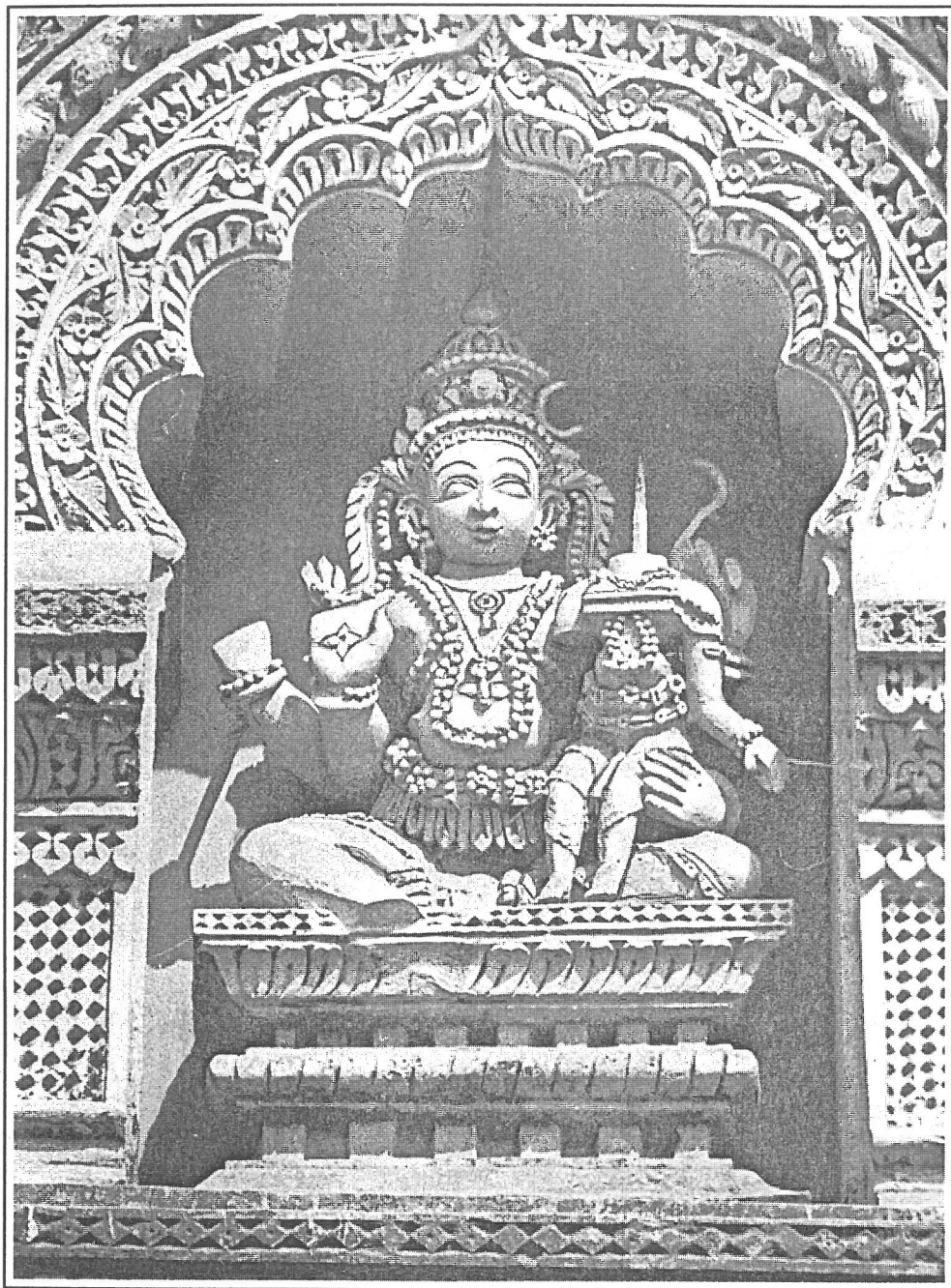
Bhṛṅgi



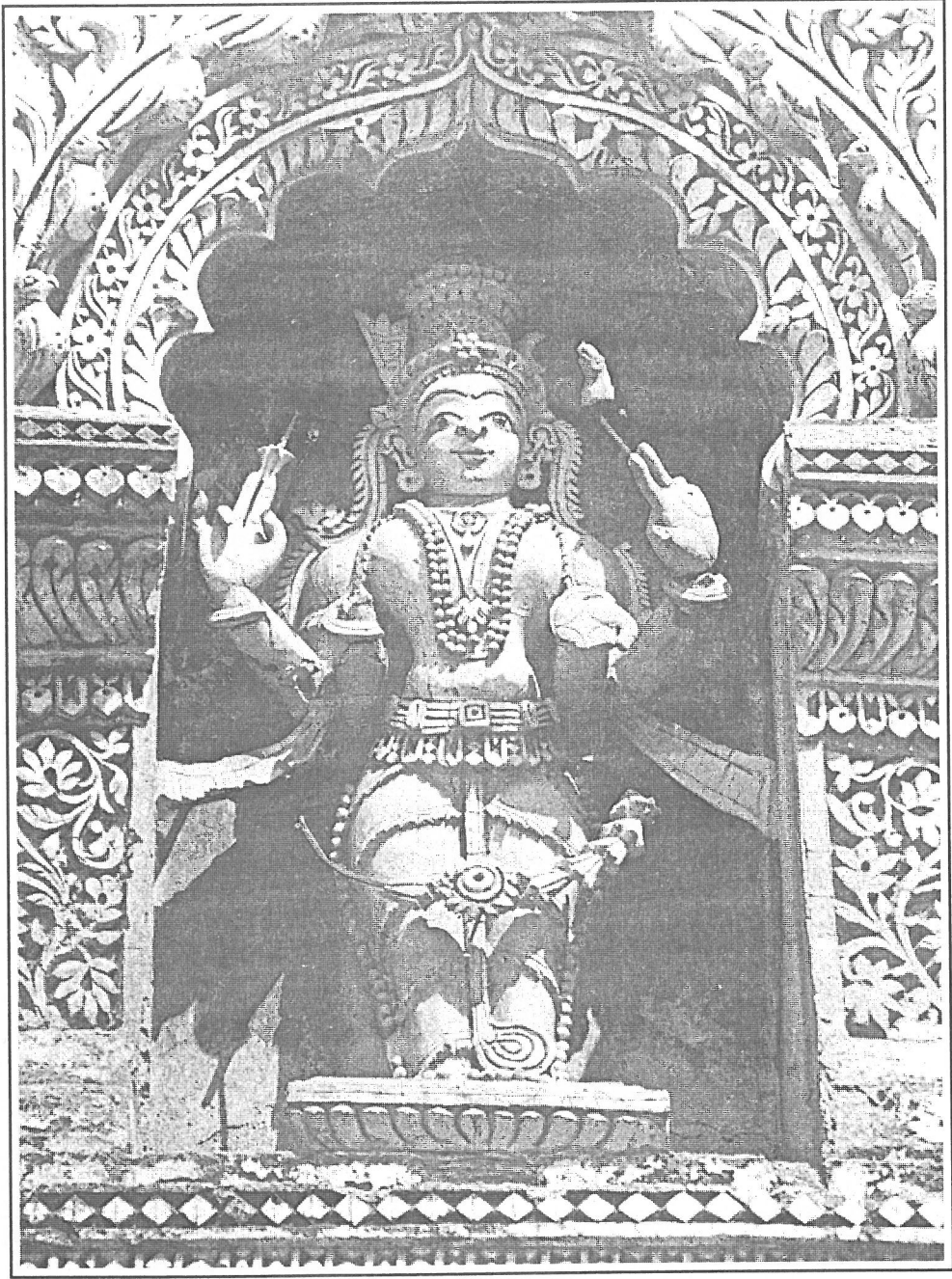
Chaṇḍikeśvara



Kalyāṇa-sundara



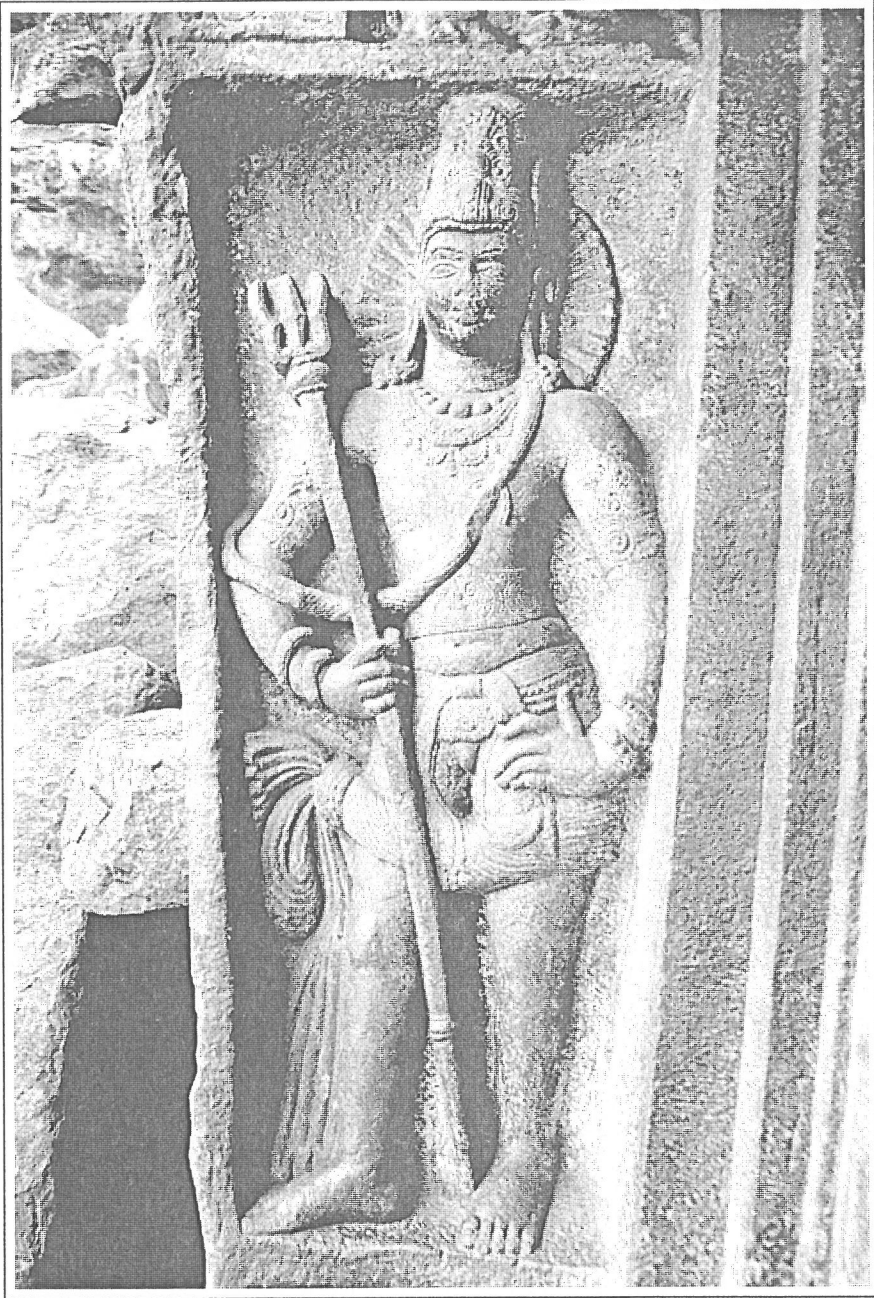
Umā-maheśvara



Śiva



Śiva



Śiva-dvāra-pala



Bhṛṅgi (Lepākshi)



Nārada (celestial musician)



Tumburu (celestial musician)



NATARĀJA

Nataraja is among the most fascinating and popular representations of Śiva in his sakala-aspect (meant for visualization). It is called the dancing-form (Nṛtya-mūrti) among the sixteen forms enumerated in *Kāśyapa-śilpa* (others being sukhāsana, Umāskanda, Chandraśekhara, Vṛsha-vāhana, Gangādhara, Tripurāri, Kalyāṇasundara, Sārdhanārī, Gajahā, Pāśupata, Kankāla, Harihara, Bhikshāṭana, Chandeśvara-prasāda and Dakṣiṇāmūrti; Kāladahana and Lingodbhava being added in some texts). The origin of this form appears to be in Kāśmir Śaivism. The source-book, *Śiva-sūtra* of Vasugupta, describes Śiva (ātmā) as a dancer, the consciousness (chit) as the platform on which he dances and the senses turned within as the spectators (prakāśa 3, sūtras 8, 9 and 10),

नर्तक आत्मा॥

रङ्गोऽन्तरात्मा॥

प्रेक्षकाणीन्द्रियाणि॥

Varadarāja's commentary (vārtika) on the above text explains that Śiva dances in the theatre of our very body as the innermost self

देहेऽन्तरङ्गे रङ्गेऽस्मिन्

नृत्यतः स्वान्तरात्मनि॥

According to another gloss on the same text by Bhaṭṭa-Bhāskara, the world itself is the dance (jagan-nāṭya) and the dance is in two streams: the external manifestations (bahir-unmesha), and the internal manifestation (antarnimesha). The classical dance tradition of Bhārata-muni associates the three gestural presentations (abhinaya) in dance, mentioned by Bhaṭṭa-Bhāskara (vāg-anga-āhārya-sattva-yuk), with Śiva as the very personification of the universe and its spirit:

आङ्गिकं भुवनं यस्य
 वाचिकं सर्ववाङ्मयम्।
 आहार्यं चन्द्रतारादि
 तं नुमः सात्त्विकं शिवम्॥

The yogis are said to search within their own hearts for the divine dancer whose true nature is consciousness (chaitanya or chit). This search is technically known as 'anu-sandhāna-pūrvaka-svarūpa-parāmarśa', which in fact is the śakti-prasāra (the extension of Śiva in terms of his power) of Śiva. The power is five-fold:

1. chit (light, consciousness)
2. ānanda (freedom, bliss)
3. ichchhā (intention, unimpeded expression)
4. jñāna (differentiation of apprehender and the apprehended, grāhaka-grāhya-bheda)
5. Kriya (power to assume all forms)

And the yogis recognize that these powers of Śiva are associated with the five-fold manifestations of the universe: (1) sṛṣṭi (creation, evolution), (2) sthiti (preservation), (3) saṁhāra (dissolution), (4) tirodhāna (veiling; illusion leading to bondage), and (5) anugraha (grace, release from bondage). These are represented by the five divinities, Brahmā, Viṣṇu, Rudra, Maheśvara and Sadāśiva, respectively. Śiva is therefore called pañchakṛtya-mūrti.

नमः शिवाय सततं पञ्चकृत्यविधायिने ।
चिदानन्दधनस्वान्तपरमार्थावभासिने ॥

The five aspects of the Divine presence in the phenomenal appearance are represented in the dance-form called Nṛtya-mūrti or Naṭarāja, and also in the five-lettered mantra specific to Śiva (pañchākshari): (om) na-mah-śivā-ya. There is a correspondence of the five letters of the mantra with the five acts (powers).

Pañchākshari	Pañcha-kṛtya
Śi	sṛṣṭi (creation)
ya	sthiti (preservation)
na	saṁhāra (dissolution)
vā	tirodhāna (obscuration)
ma	anugraha (grace)

There is a further correspondence of the five letters of the mantra and the five divine acts with the five dance-forms of Naṭarāja, and the significance of the five limbs of the iconic representation of Naṭarāja:

Pañchāk shara	Pañcha kṛtya	Pañcha- tāṇḍava	Pañchānga	
1	Śi	sṛṣṭi	Kalita-tāṇḍava	ḍamaru (hand-drum) (uḍukkai)
2	ya	sthiti	Gaurī-tāṇḍava	abhaya-hasta (hand of preservation)
3	na	samhāra	Samhāra-tāṇḍava	agni(fire)
4	vā	tirodhāna	Tripura-tāṇḍava	Gajahasta (arm thrown aside)
5	ma	anugraha	Ūrdhva-tāṇḍava	utthita-pāda (leg lifted up)

This is according to the Tamil classic, *Uṇmai-viḷakkam* (Umāpati-Śivāchārya. All the five forms of dance are coalescend into one form known as Ānanda-tāṇḍava in Chidambaram. There is also an explanation provided in *Chidambara-nummaṇi-kovai* (Tirumūlar) about the significance of the five details of the iconic representation:

1. ḍamaru - creation of the worlds
2. abhayahasta - protection affords to all beings
3. agni - transformtion of the worlds
4. planted foot - abode for the tired souls, caught in transmigration

5. raised foot - granting of liberation; and grace.

The mantra known as chidambara-pañchākshara which is specific to Natarāja takes the following form:

ॐ ह्रीं श्रीं नमः शिवाय श्रीं ह्रीं ॐ

This is primarily the mantra which secures emancipation from phenomenal fetters and protects the devotee (moksha-rakshā-pradhāna). The details are:

सदाशिव ऋषिः। महाविराट् छन्दः। हं बीजम्। सः शक्तिः। सोऽहं कीलकम्॥

ह्रीं हत्।

शिवायनमः। शिरः।

म शिवाय न। शिखा।

नमःशिवाय। कवचम्।

य नम शिवा। नेत्रम्।

वाय नम शि। अस्त्रम्॥

ध्यानम्॥

प्रथमं वह्निहस्तं च द्वितीयं चरणौ तथा।

तृतीयं लम्बहस्तं च चतुर्थं डमरुं स्मरेत्।

अभयं पञ्चमं चैव ताण्डवं भावयेत् सुधीः॥

(The five letters are represented by the hand that holds the fire, the two feet, the arm thrown aside, the hand-drum, and the gesture of assurance of protection respectively)

ध्यानान्तरम्॥
 वामहस्तेऽथ वह्निं नयितुमथ
 करे दक्षिणे चित्स्वरूपम्।
 शब्दब्रह्मैकनिष्ठं डमरुमभयदं
 यं वकारं च वामे।
 हस्ते श्रीदक्षिणेन स्वपदसरसिजेना-
 त्ममोहं म धाम्ना।
 चाक्रव्यावस्थितं त्वां भजति हि
 नितिले निग्रहानुग्रहाभ्याम्॥

The variant readings of the mantra are employed for different magical accomplishments:

शिवाय नमः।	(ākarshaṇa)
यनम शिवा।	(stambhana)
मशिवाय न।	(mohana)
वायनमशि।	(samhāra)
नमः शिवाय।	(uchchāṭana)

Of the five forms of the linga corresponding to the five primary elements (bhūta), chidambaram has the ākāśa-linga, Kālahasti has vāyu-linga, Tiruvaṇṇāmalai has tejo-linga, Tiruvanaikku has apa-linga, and Kāñchīpuram has pṛthvī-linga. In chidambaram, the sanctum does not contain the linga representation; because it is ākāśa-linga, it is empty space. The wall is decorated with a garland of bilva in gold. When the

lamp is waves, the space gets illumined. This is the formless aspect of Śiva (nishkala or arūpa). But facing south is the sacred pavilion known as chitsabhā (ponn-ambalam in Tamil, 'mahā sadasi sauvarṇe'); it houses the sphaṭika-linga, which is regarded as having form as also formless (sakala-nishkala, rūpā-rūpa). It is this crystal linga which receives worship-details (ārāadhanā, abhisheka etc.). Behind this linga is the image of Naṭarāja (nṛtya-mūrti), which is the visible representation of Śiva (sakala, rūpa). These are the two sacred spots in the temple: the enclosure housing the ākāśa-linga (guhya), and the enclosure containing the image of Naṭarāja:

पूजास्थानं द्वयं गुह्यं दक्षिणालय मुत्तमम्॥

However, the earliest object of worship in the shrine is in the second inner enclosure (prākāra) of the temple; this is known as 'tiru-mūlat-tāneśvarar'. Naṭarāja is accompanied by the form of Devī known as Śiva-kāma-sundari (Śiva-kāmi). Because the dance is in the chitsabhā, the dancer (known in Tamil as Āḍavallan, "one who can dance") is called Sabheśa.

लोकानाहूय सर्वान् डमरुकनिनदै-
 धोरसंसारमग्नान्।
 दत्त्वा वित्तिं दयालुः प्रणतभयकरं
 कुञ्चितं पादपद्मम्।

उद्धृत्येदं विमुक्तेरवनमितकराद्
 दर्शयन् प्रत्ययार्थम्।
 बिभ्रद् वह्निं सभायां कलयति नटनं
 यः स पायान्नटेशः॥

Chit-sabhā symbolized the space within the heart, and the dancer is beyond space (vyomātīta). The dhyāna-śloka describes him as the dancing point of eternal light within this space:

वेदताण्डवनादं च बिन्दुरूपं सुमङ्गलम्।
 सभावासं सदाज्योतिः सदानृत्तं परं गुरुम्॥
 नृत्ताकृतिं स्वनैर्वेद्यं पञ्चाधार स्वरूपकम्।
 विमानोत्कृष्टकं शुद्धं दक्षिणद्वारमालयम्।
 सुमन्त्रकं समध्यस्थं पूजयेत्परमेश्वरम्॥
 पालनार्थं सभावासं दक्षिणेश्वरमुत्तमम्।
 सदानृत्तं महाज्योतीस्तम्भालम्भनमीश्वरम्॥

All around the dancing figure extends the aureole or circle of effulgence (prabhāmaṇḍala, agni-toraṇa; tiruvāṣi in Tamil), which is variously described as the solar orb (ravi-maṇḍala), as the sphere of the fire element (agni-maṇḍala), or as the space of pure consciousness (child-ākāśa), viz. the chit-sabhā. It symbolizes primordial nature (prakṛti); the dance is that of mother nature (Kālī), prompted by Śiva the Purusha. Śiva is the pillar of great light (mahā-jyotī-stambha), ever dancing (sadā-nṛttam) in order to protect his devotees and preserve the order in the universe (pālanārtham). The aureole signifies the space in

which the entire universe is contained as well as the space within the heart of every being.

ध्यायेत्कोटिरविप्रभं त्रिणयनं शीतांशुगङ्गाधरम्।
 दक्षांघ्रिस्थितवामकुञ्चितपदं शार्दूलचर्माम्बरम्।
 वह्निं दोलकराभयं डमरुकं वामे शिवां श्यामलाम्।
 कल्हारं जपस्रक्शुकं कटिकरां देवीं सभेशं भजे॥

This dhyāna-śloka specifies the iconographical details of the Nāṭarāja image. He has three eyes, and wears on his head moon and Gangā. His right leg is firmly planted on the ground, and the left leg is bent. He dons the tiger-skin as his loin-garment. His right hand assumes the gesture of providing protection for all his devotees, and his left arm is in a swinging act (dola). His right His extra right hand holds the hand-drum, while the corresponding left carries fire. The dancer in the hall of consciousness has his consort on his side and she is dark in hue and holds a parrot in her right hand, the left hand being on her hip.

Another dhyāna-śloka brings out his incomparable, subtle, pure, persistent and pervasive form, which is also transcendental. The form is beyond space, and is altogether unoriginated, although he abides in the

अनौमम्यं च सूक्ष्मं च नित्यं सर्वगतं प्रभुम्।
 शुद्धत्वात् शिवमित्युक्तं परादूर्ध्वं परात्परम्॥
 व्योमातीतं परं सूक्ष्मं नित्यं कारणशून्यतः।
 व्यापित्वात् सर्वगं प्रोक्तं स्वामित्वात्प्रभुरुच्यते॥

ममावासं परं श्रेष्ठं दक्षिणद्वारमालयम्।
दक्षिणद्वारमाश्रित्य षडाधारस्वरूपकम्।

हृदयग्राममध्यस्थं नादरूपं सुशोभनम्।
वेदताण्डव नादाय बिन्दुरूपं सुमण्डलम्।
हृन्मध्ये संस्थाप्य ध्यायेन्नादात्मकं नटम्॥

The dance is really the dance of wisdom. Significant in this context is the presence of Apasmāra-purusha (Mūyalaka), on whom Śiva dances. This demon who lies prostrate under the right foot of Śiva (in the act of trampling on (him), is the personification of ignorance (ajñāna, avidyā), evil (āṇava-mala) which binds the soul in the phenomenal fetters. Śiva represents enlightenment, illumination. *Dhyānaratnāvalī* has this verse:

शय्यापस्मारतोर्ध्वस्थितपद-
विलसद् वाममुद्धृत्य पादम्।
ज्वालामालासमध्ये नटनफणिसमं
व्याघ्रपादादि सेव्यम्।
भस्मोद्धूलितमङ्गविद्रुमनिभं
हस्ताग्रपादाग्रकम्।
वह्निं दोलाकाराभयं डमरुकं ध्यात्वा नटेशं भजे॥

And yet another dhyānaśloka is even more descriptive and iconographically lucid:

शुद्धस्फटिकसंकाशं जटामकुटमण्डितं।
मकुटं त्रिगुणं नागं प्रभामण्डलमण्डितम्॥

दक्षिणं सुस्थितं पादं वामपादं तु कुञ्चितम्।

प्रसृतं वामहस्तं च दक्षहस्ताभयप्रदम्॥

वामहस्ते स्थितं वह्निं दक्षिणे डमरुं तथा।

सर्वाभरणसंयुक्तं अपस्मारोपरि स्थितम्।

वामे गौरीसमायुक्तं भजे त्र्यम्बकमुच्छ्रितम्॥

The particular bodily posture or flexion assumed by Natarāja is said to be 'atibhanga'. The details given in *Aṁśumadbhedā-āgama* are as follows, and the figure is prescribed to be in the superior variety of daśa-tāla:

The dance form is known as Ānanda-tāṇḍava or Nādānta-nṛtya. *Kamikāgama* calls it Bhujanga-trāsita (or Bhujanga-trāsa). In this form, the bent leg is lifted up, in fright at sighting a snake:

कुञ्चितं पादमुन्क्षिप्य त्र्यश्रमूरु विवर्तयेत्।

कटि जानुविवर्तौ च भुजङ्गत्रासितं भवेत्॥

The icon is in uttama-daśa-tāla. It has four arms: the left extra hand carries fire with three flames (agni, trīśikha) either on the bare palm (karapuṭa) or in a container (pātra); the left normal hand is thrown across like the trunk of an elephant (gajahasta or daṇḍa); the right extra hand holds the hand-drum (ḍamaru), and the right normal hand assumes the gesture of protection and reassurance (abhaya) (the top of this hand held upright is prescribed to touch the hikkā-sūtra). The right arm is decorated with an encircling snake (bhujanga-valaya.)

The right leg is slightly bent (īshat-kuñchita) but planted firmly on the Apasmāra-purusha (Mūyalaka). This dwarfish demon is required to be made in chatus-tāla (four-tāla measure, 36 inches). He lies prostrate on the ground with his belly flat on the ground, and his head to Śiva's right and legs to Śiva's left. He may turn his head upwards (ūrdhva-mukha), or he may keep his head down (adhomukha). He is dark in complexion. And he holds in his hands a cobra with extended hood, or he assumes the snake gesture (nāga-mudrā) in his right hand.

The left leg is lifted up and bent sideways (ūrdhva-sthita). His head is adorned by the strands of matted hair tied into a crown-like form (jaṭa-mukūṭa). The strands of hair that are spread out (visankīrṇa) may be five to thirty in number, and the colour of these strands are said to be tawny (pingala). In between the spread out strands of hair on the right side are to be seen the durdhara and arka flowers, while on the left side the strands are decorated by a snake (naga), grinning skull (hasita-kapāla) and crescent moon (ardha-chandra).

On the right side of the head is Gangā, the river personified. The upper portion is in the form of a lady in añjali-posture, and the lower portion is the in form of a flowing river. Her height is prescribed to be equal to the length of Śiva's face.

The neck is adorned by necklaces of nāga, bakula flowers, pearls, conch-shells and boar's sabre-teeth (varāha-damshṭra); there is also a

tiger's claw (vyāghra-nakha) prominently displayed. There may also be a pendant made of tortoise-shell (kūrma-śamkha-nirmita-padaka). On the left shoulder is seen the tiger's-skin (vyāghra-charma), orantelope's skin (hariṇa-charma). The body is adorned with a sacrificial thread (yajñopavīta) and waist-band (urah-sūtra). According to *Pūrva-Kāraṇa* the eyes of Śiva must be like a Kurarī-bird.

The Śaiva saints called Nāyanmārs conceived the image of Naṭarāja as a union of prakṛti (woman) and puruṣa (man) ('peṇṇu-māyāṇumāgi'). This is illustrated by the left ear being adorned by patra-kuṇḍala (typical for the feminine deities) and the right ear by makara-kuṇḍala (characteristic of male deities). The shape of the hand-drum held in the right hand signifies the union of yoni (vulva) and linga (penis). The three eyes represent the union of the śaktis: sun, moon and fire.

Pārvati is prescribed to be placed by his side on a lotus-seat (padma-pīṭha). Known as Śiva-Kāmi, she holds in the right hand the kaṭaka-mudra, and her left arm is dangling (dolā). To the right of Naṭarāja may be shown the sage Bhṛṅgi or the goddess Bhadrakālī.

The hereditary priests in the Chidambaram shrine, known as dikshitars recognize in Naṭarāja the āgamic idea of Sadāśive-tattva. This tattva, which comes after Śiva-tattva (pure and transcendental Brahman) and before Maheśva-tattva (iconographical manifestation of Śiva in twenty-five forms, arranged in four groups: śṛṣṭi, saṃhāra, anugraha

and nṛtya), abounds in the five energies or powers of manifestation of Śiva: (1) primordial and formless power (ādi-śakti, amūrta-sāda); (2) the energy of intentionality (ichchhā-śakti, mūrta-sāda); (3) the energy of knowledge (jñāna-śakti, Karṭṛ-sāda), and (4) the power of manifesting in all things and in all ways (krīya-śakti, Karma-sāda). All the sporting forms of Śiva are but manifestations of this last power:

The dīkshitaras invoke this sadāśiva aspect in fire:

ध्यायेद्देवं शिवाग्निं तु सर्वशान्तिकरं शुभम्।
अग्निदेवस्य मध्ये तु सादाख्यं सुप्रतिष्ठितम्।
सादाख्यस्य तदूर्ध्वे तु दक्षिणामुखमर्चयेत्॥

Naṭarāja, their tutelary deity is seen as transposed upon this Sadāśiva-tattva सदाशिवस्योपरि सभेशं आवाहयेत्।).

He may be conceived as having a form or as formless but seen on top of the linga or in the centre of the great mirror in the sanctum of the shrine:

महादर्पणमध्ये वा लिङ्गाग्रे वा नटेश्वरम्।
अरूपमपि रूपस्थं दक्षिणद्वारमीश्वरम्॥

A Tamil poem of sacred significances, *Tiruk-kūttu-darisanam* (the vision of the sacred dance) explains that “the Tillai (another name for chidambaram) dancer is everywhere; his benevolent energy is pervasive.

Chidambaram too is everywhere; and his dance is also everywhere. His dances are in sakala as well as nishkala forms. His dance is five-fold (pañchakṛtya), the sacred dance is the expression of his grade. He dances ar in sakala as well as nishkala forms. His dance is five-fold (pañchakṛtya), the sacred dances is the expression of his grade. He is Uma-sahāya. The united bliss (ānanda) is Uma's body; and from this sakala arises the energy. His body is space (ākāśa); and the dark cloud in the space is Mūyalaka. The eight directions constitute his eight arms; and the three lights are his three eyes. Our body itself is the arena in which the divine dance occurs. If is indeed the sabhā (the assembly hall). His dance takes place in our hearts, in our own self."

"The dancing foot, the sound of the tinkling bells, The songs that are sung and the varying steps. The forms assumed by our Dancing Gurupara. Find out these within yourself, and then shall your felters fall away!"

Śivajñāna-siddhiyar (supaksha, sutra 5) says:

"The Lord dances with actions five, in order to secure for countless souls both kinds of rewards: here (iham) and hereafter (param)."

Uṇmai-viḷakkam (32 etc.):

"The sacred dance is designed to remove our sins. By dancing, the Lord scatters away the darkness of Māyā, burns the fetters of Karma,

and stamps out Mala (avidyā, āṇava), showers on us his grace, and lets our souls plunge in the limitless sea of bliss (ananda)."

The same text explains that the aureole (prabhāvali, tiruvāsi) is in fact the praṇava (omkāka), and is identical with the dance. "The hook or arch (kombu) symbolizes ideographically the mystic syllable. The arch over Naṭarāja is omkāra, and the akshara which is never separate from omkāra is the contained splendour. This is the dance of the Lord of Tillai (chidambaram)." Tiru-aruḷ-payan (9,3) regards the aureole as itself the dance of nature (prakṛti) "the dance of matter (prakṛti) proceeds on one side, and the dance of wisdom (jñāna) on the other side. We must fix our mind in the centre of the dance of wisdom". The first dance represents the material power, individual energy. This is the aureole; it is the dance of Kālī. The second is the dance of Śiva, of the akshara (ardha-mātra, the turīya, the chaturtha) inseparable from the omkara.

Ananda K. Coomaraswamy sums up: "The essential significance of Śiva's Dance is threefold. First, it is the image of the Rhythmic Activity as the source of all movement within the cosmos, which is represented by the Arch. Secondly, the purpose of his Dance is to release the countless souls of men from the snare of illusion. Thirdly, the place of the Dance, Chidambaram, the centre of the universe, is within the Heart". He further explains that Śiva dancing within and touching the arch (aureole) with head, hands and feet, is the universal and omnipotent Purusha. Between these two stands the soul, even as in the pañchākshari

'ya' is between 'Śiva' and 'namah'.

The pañchākshari-mantra itself has been variously interpreted. *Uṇmai-viḷakkam* (33-35), for instance, says that in the divine dancer's feet is 'na'; in his navel is 'ma'; in his shoulders 'śi', in his face 'vā', and in his head is 'ya'. The hand that holds the hand-drum is 'Śi'; the arm that is thrown across is 'va'; the hand that assumes the abhaya-mudrā is 'ya'; the hand that carries fire is 'na'; and the foot that tramples down Mūyalaka is 'ma'. "The meanings of the five letters are God, Śakti, soul, tirobhāva and Mala, respectively. If this beautiful five-lettered mantra is meditated upon, the soul will reach the land where there is neither light nor darkness; and it is there that the Śakti will make it one with Śivam."

The same text develops the symbolism of the dancing Śiva: "In the drum behold creation (sṛṣhti) in the assuring hand preservation (stṛṣhti), in the fire dissolution (samhara), in the planted foot obscuration (tirobhava) and in the foot held aloft emancipation (anugraha).

Saiva āgamas enumerate and describe seven varieties of Śiva's dance called 'tāṇḍava'. Tāṇḍava (so called because Śiva transmitted this art to his favourite attendant Taṇḍu, who made it popular among mortals and gods) is the male dance, in contradistinction with 'lāsya', which is feminine in form. The seven canonical varieties include the five 'acts' of Śiva (pañcha-kṛtya); and one of the seven is an ensemble of these

five. Tāṇḍava is also described as 'uddhata' or violent and aggressive whereas lāsyā is gentle. The seven tāṇḍava varieties are:

1. Kālikā-tāṇḍava (creation, sṛṣṭi). Here the dancer has two eyes and eight arms. The hands on the right side carry trident (triśūla), hand-drum (ḍamaru), noose (pāśa) and the gesture of protection (abhaya). The hands on the left side carry skull (kapāla), vessel containing fire (agni-pātra), and war-bell (ghaṇṭā) and one of the arms is thrown across (gaja-hasta).

2. Gaurī-tāṇḍava (preservation, sthiti). Here, the dancer has six hands, three on the right carrying gesture of protection, hand-drum and spear (śūla), and three on the left carrying serpent (nāga), gesture of wonderment (vismaya) and the arm thrown across. *Mayamata* calls this 'bhujaṅga-lalita'. Gaurī, Śiva's consort, stands on the left side and Nandi, Śiva's attendant, on the right side of Śiva.

3. Samhāra-tāṇḍava (dissolution, saṃhāra). Here the dancer has three eyes and eight arms. The right hands carry the gesture of protection, trident, noose and hand-drum, while the hands on the left side carry skull (kapāla), serpent (nāga), gesture of wonderment (vismaya) and arm thrown across (gajahasta). The left leg is planted upon Mūyalaka and the right leg is lifted upward (ūrdhva-pāda).

4. Tripura-tāṇḍava (obscuration, tirobhāva). The dancer has sixteen hands, those on the right carrying the gesture of protection (abhaya),

hand-drum, vajra, spear (śūla), hammer (ṭanka), cudgel (daṇḍa) and serpent (nāga) (alternately spear (śūla), noose (pāśa), sword (khaḍga), hand-drum (ḍamaru), banner (dhvaja), vampire (vetāla) and gesture of warning (sūchihasta); and those on the left fire, arm thrown across (gajahasta), a musical instrument with two conjoint (mithuna) heads (dvimukha-vādyā), ringlet (valaya), banner (patākahasta, dhvaja), war-bell (ghaṇṭā), shield (kheṭaka), and skull (kapāla) (alternately fire, arm thrown across (gajahasta), shield (kheṭaka), gesture of wonderment (vismaya), war-bell (ghaṇṭā), skull (kapāla), sword (khaḍga) and gesture of warning (sūchī).

His consort Gauri stands to his left, carrying her child Skanda in her left arm. Her face shows fright, wonderment and motherly love (vātsalya). The child is frightened and clings to his mother's breast. Alternately, Gauri stands to the left of the dancer, while Skanda stands to the right of the dancer.

5. Sandhyā-tāṇḍava (grace, anugraha). Also called pradosha-tāṇḍava, this dance is performed under the banyan tree (vaṭa-vṛksha) in the Himalayas, according to *Mayamata*. The dancer has four arms, the two hands on the right side showing the gesture of protection and carrying hand-drum (ḍamaru), while the corresponding hands on the left side show the gesture of wonderment (vismaya) and carries a bunch of peacock feathers (barhi-pinchha). Mūyalaka is absent. The dancer is invoked to secure happiness and emancipation hereafter (iham and param).

6. Ānanda-tāṇḍava (also called Nādānta, or Bhujanga-trāsa) combines all the five forms described above.

7. Umā-tāṇḍava has six hands, carrying the gesture of protection (abhaya), hand-drum (ḍamaru) and spear (śūla) on the right side, and the bunch of peacock feathers (pinchha), gesture of wonderment (vismaya) and arm thrown across (gajahasta) on the left side. The left leg is planted upon Mūyalaka, while the right one is raised upward (ūrdhva-pāda). His consort Umā (viz. Gaurī) stands to the dancer's left.

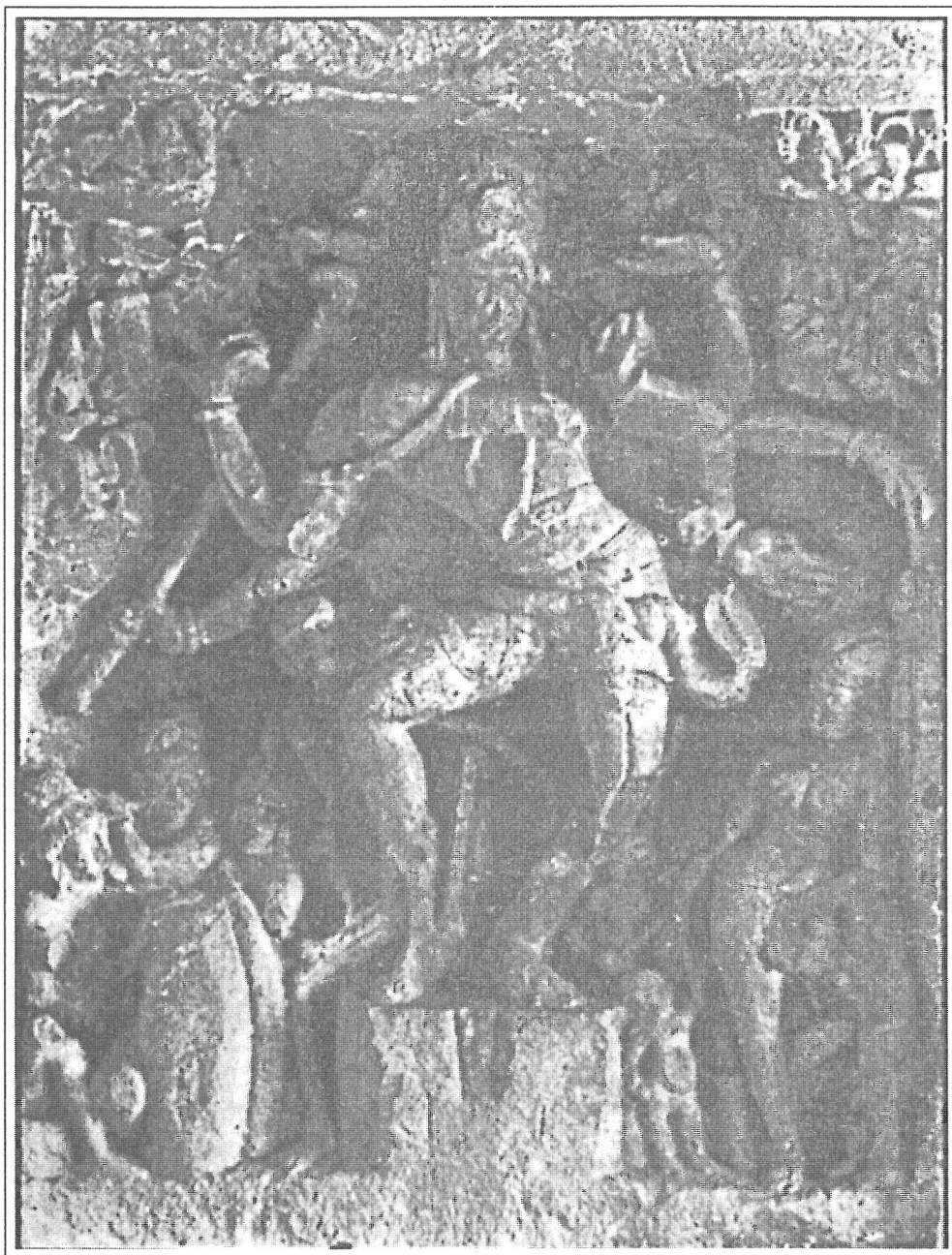


















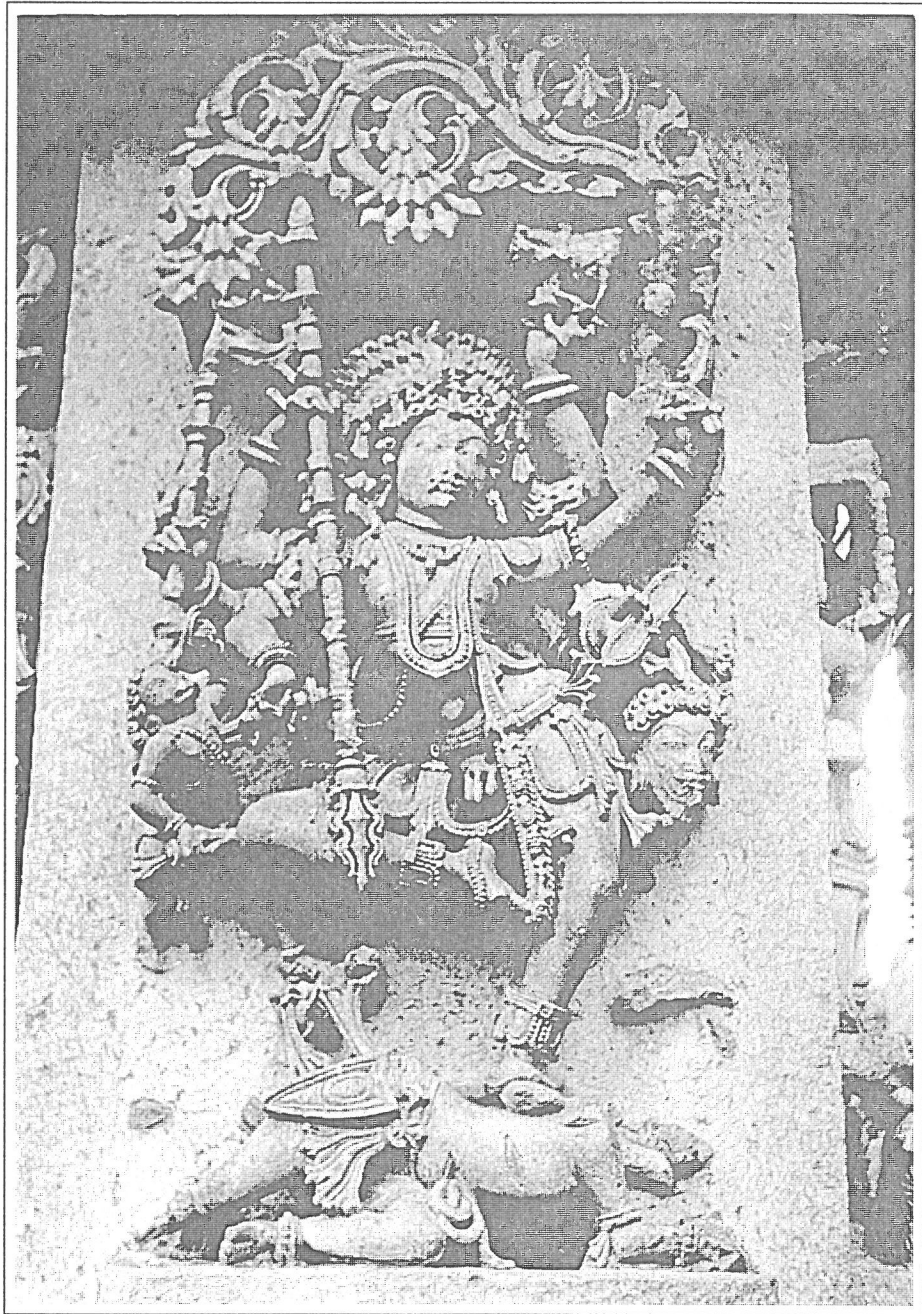


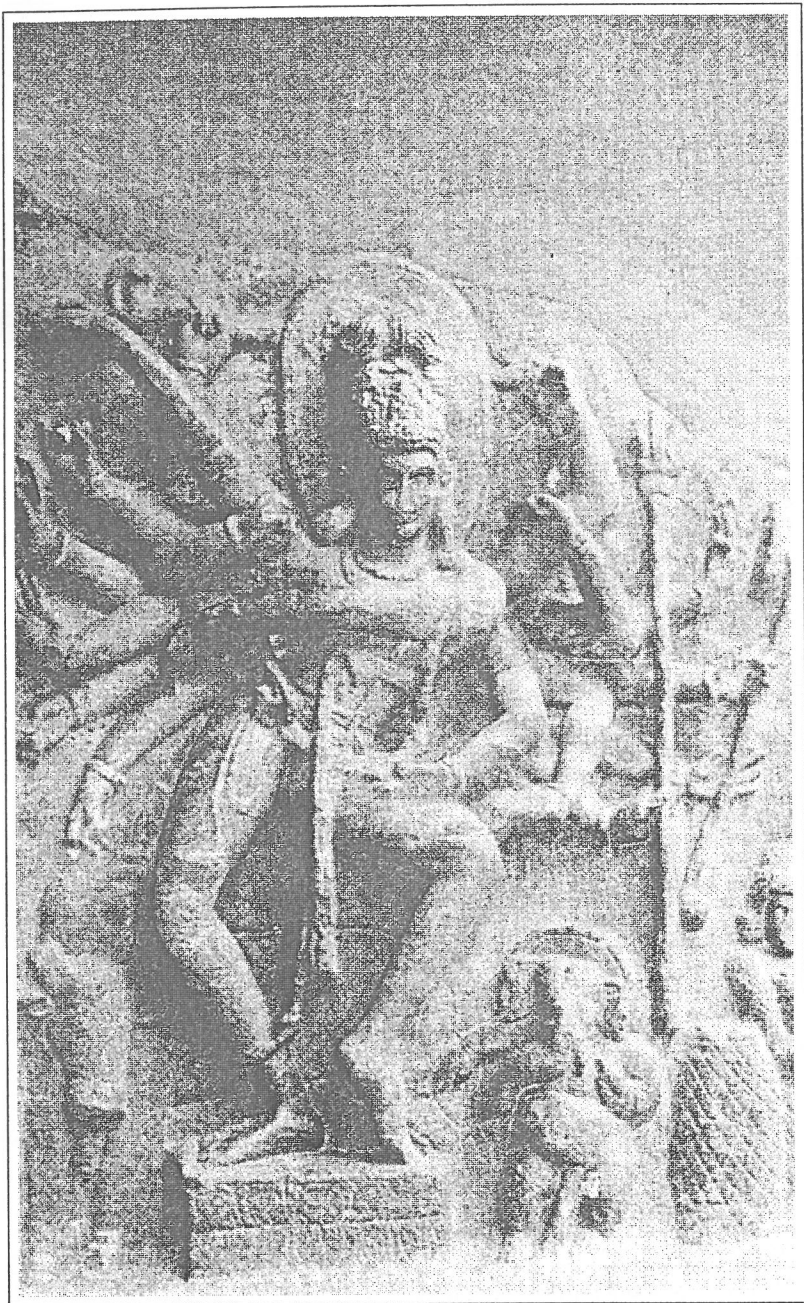






Nṛtta-mūrti (Pallava)

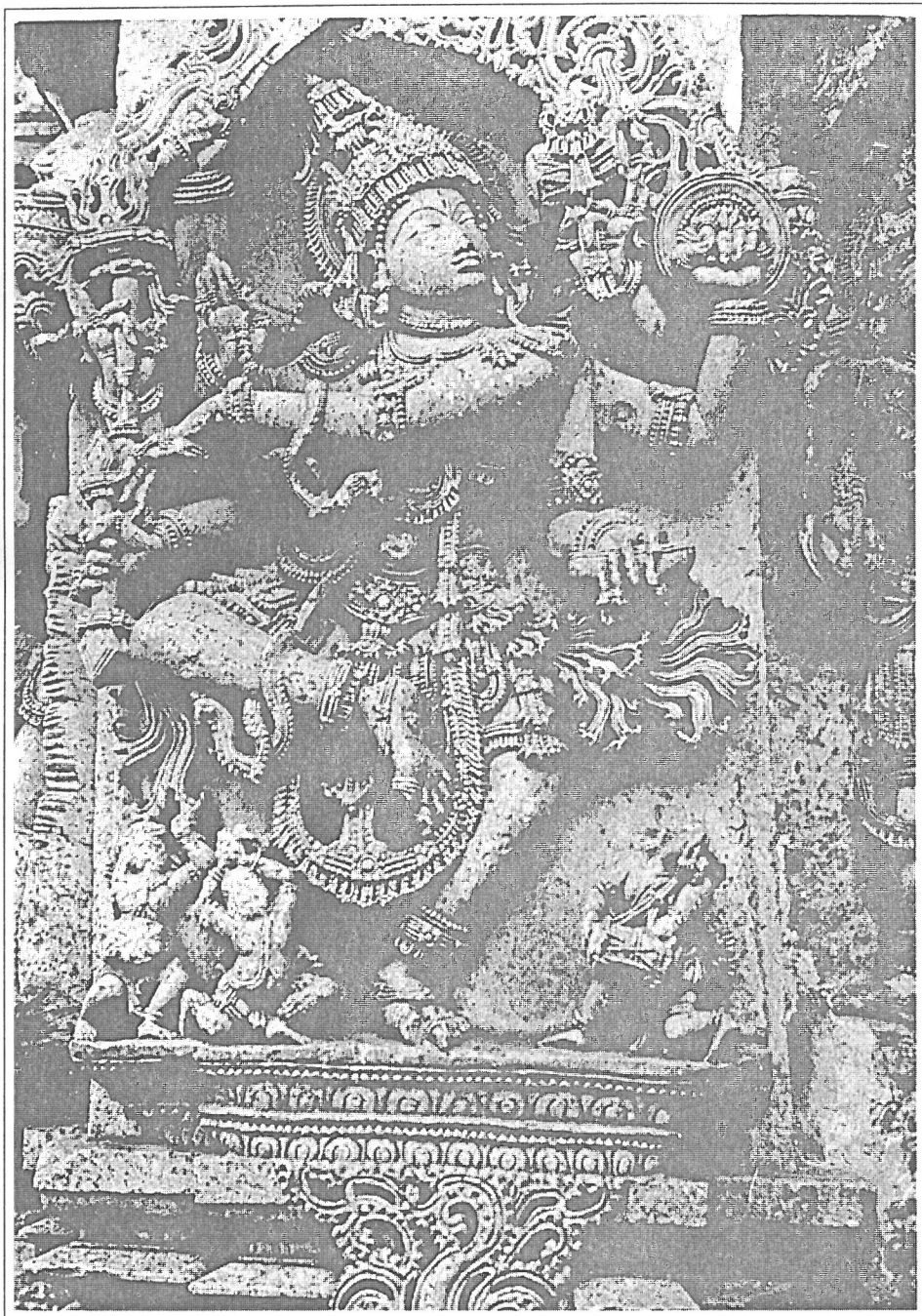




(Chālukya)



(Hoysala)



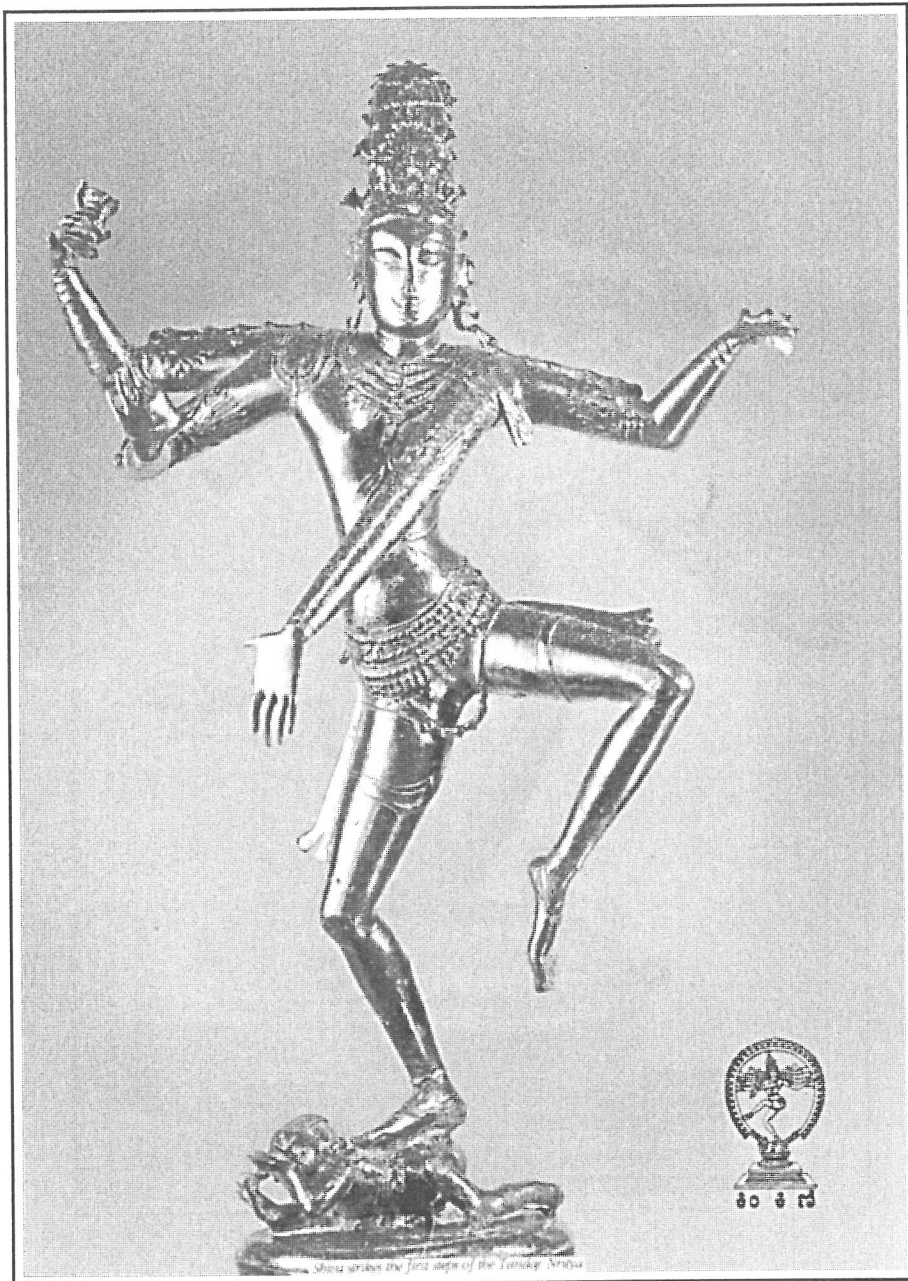




Naṭarāja Mahāliṅgeśvara Temple, Basarūru







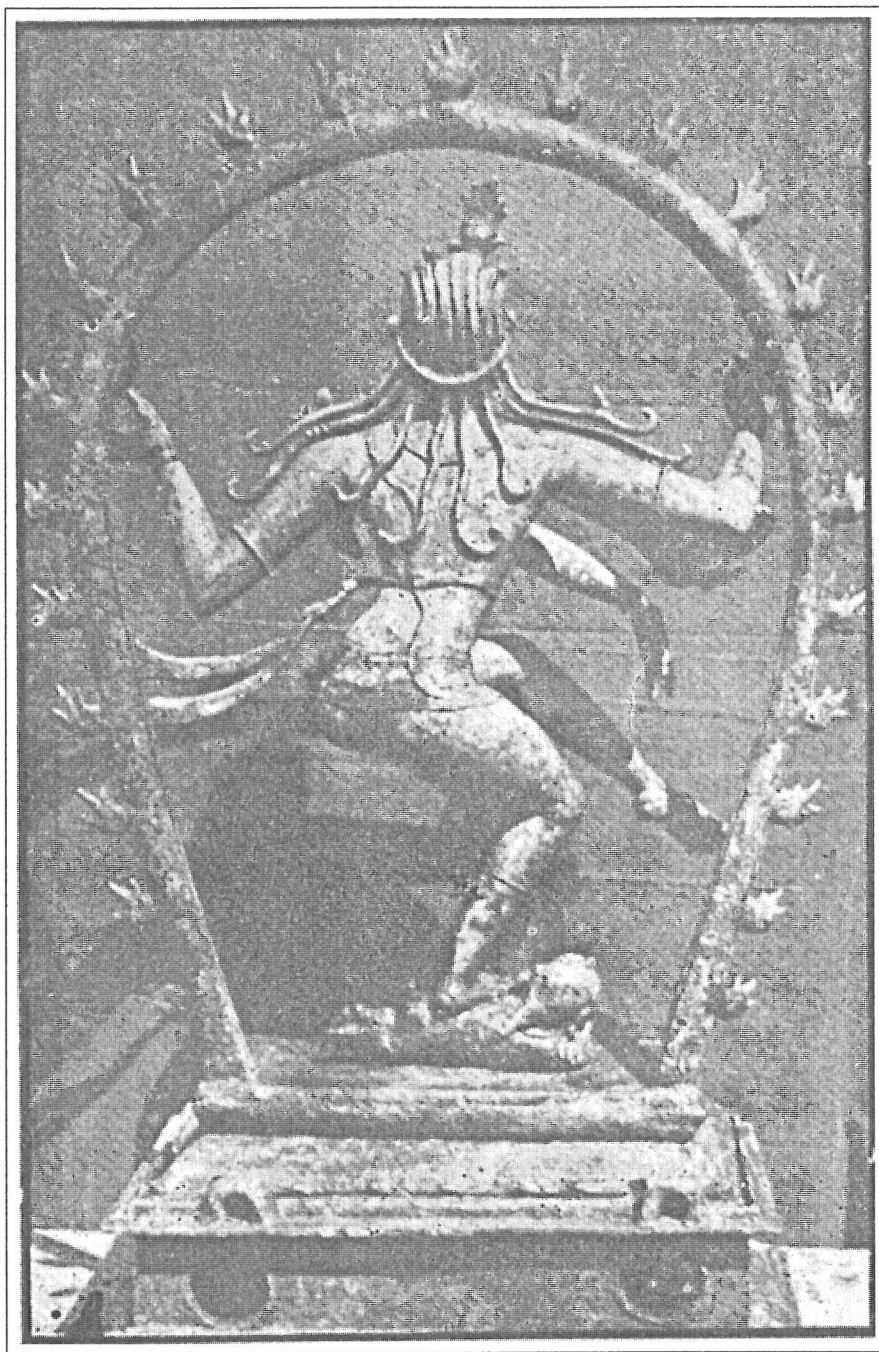








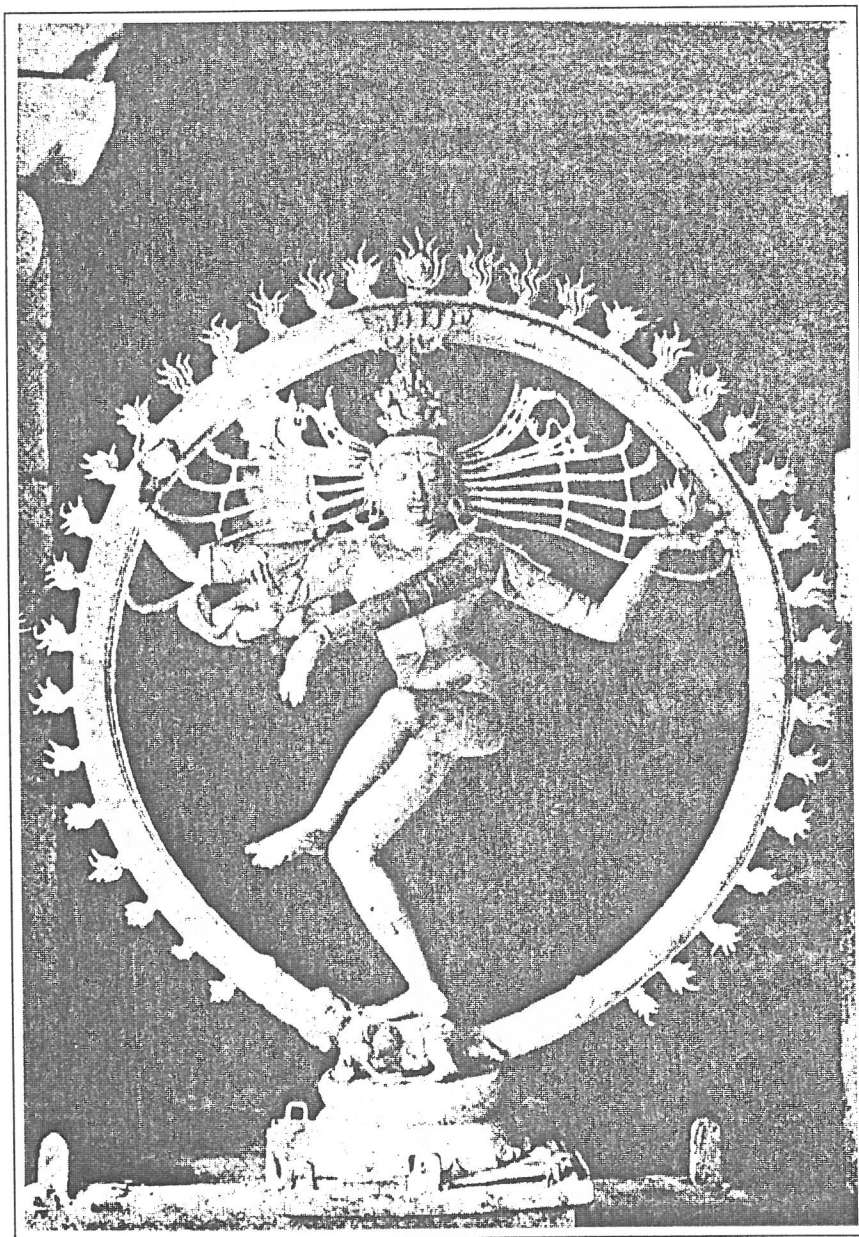










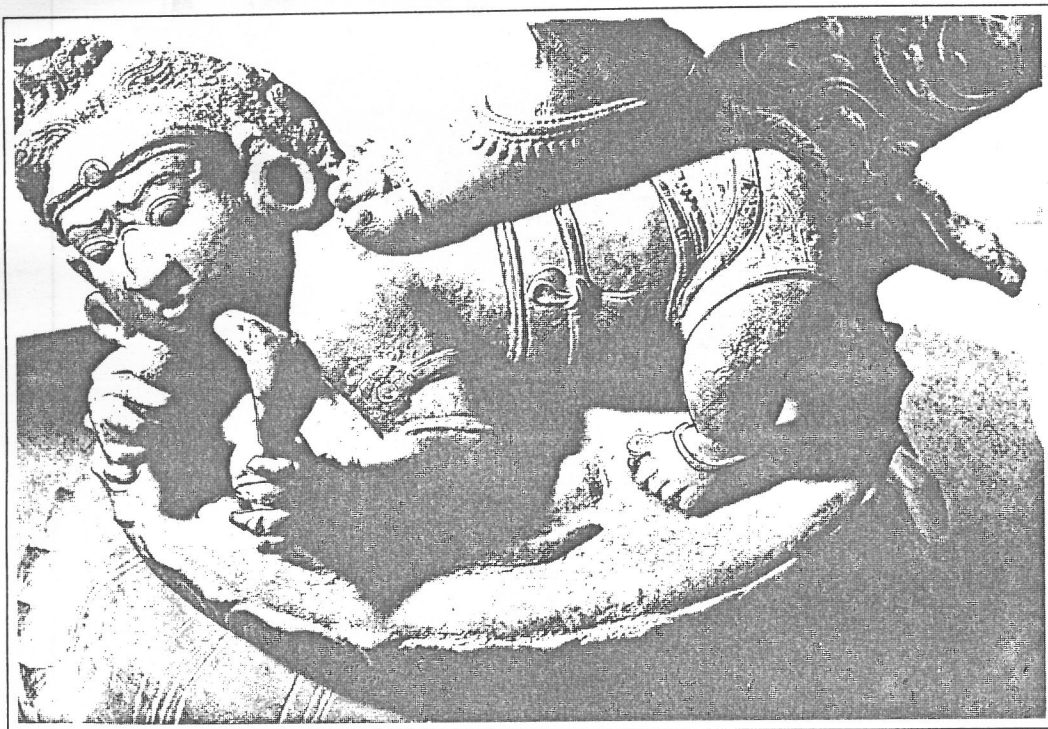






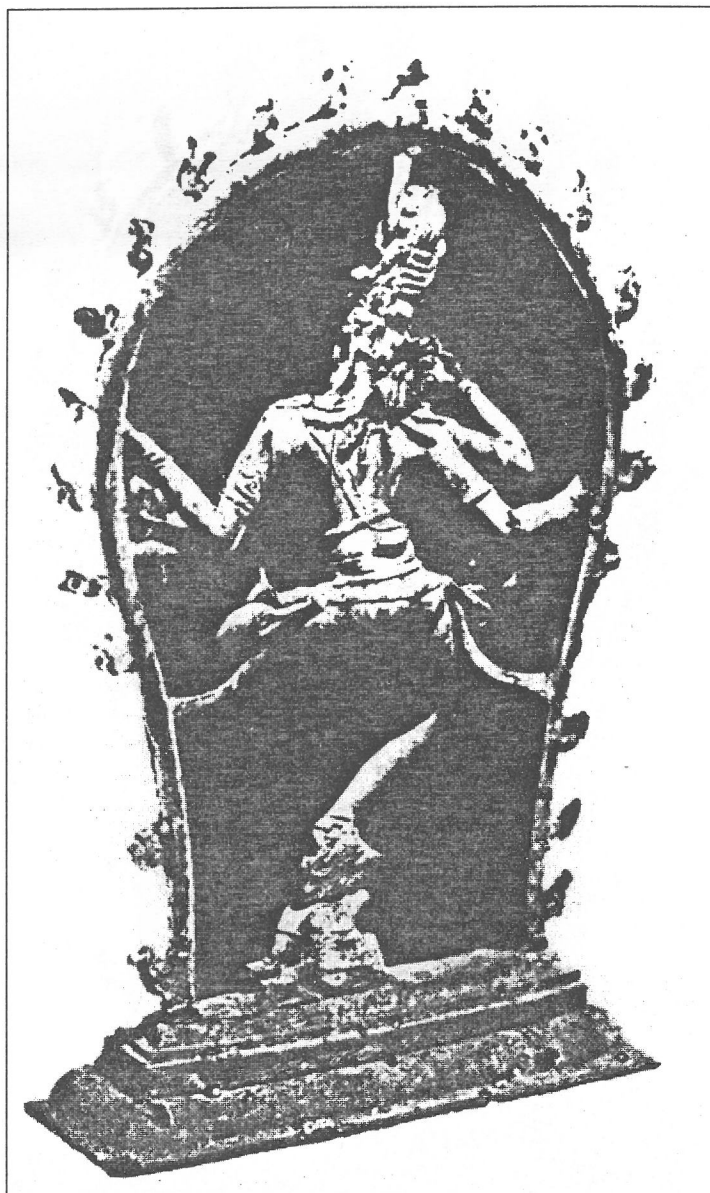


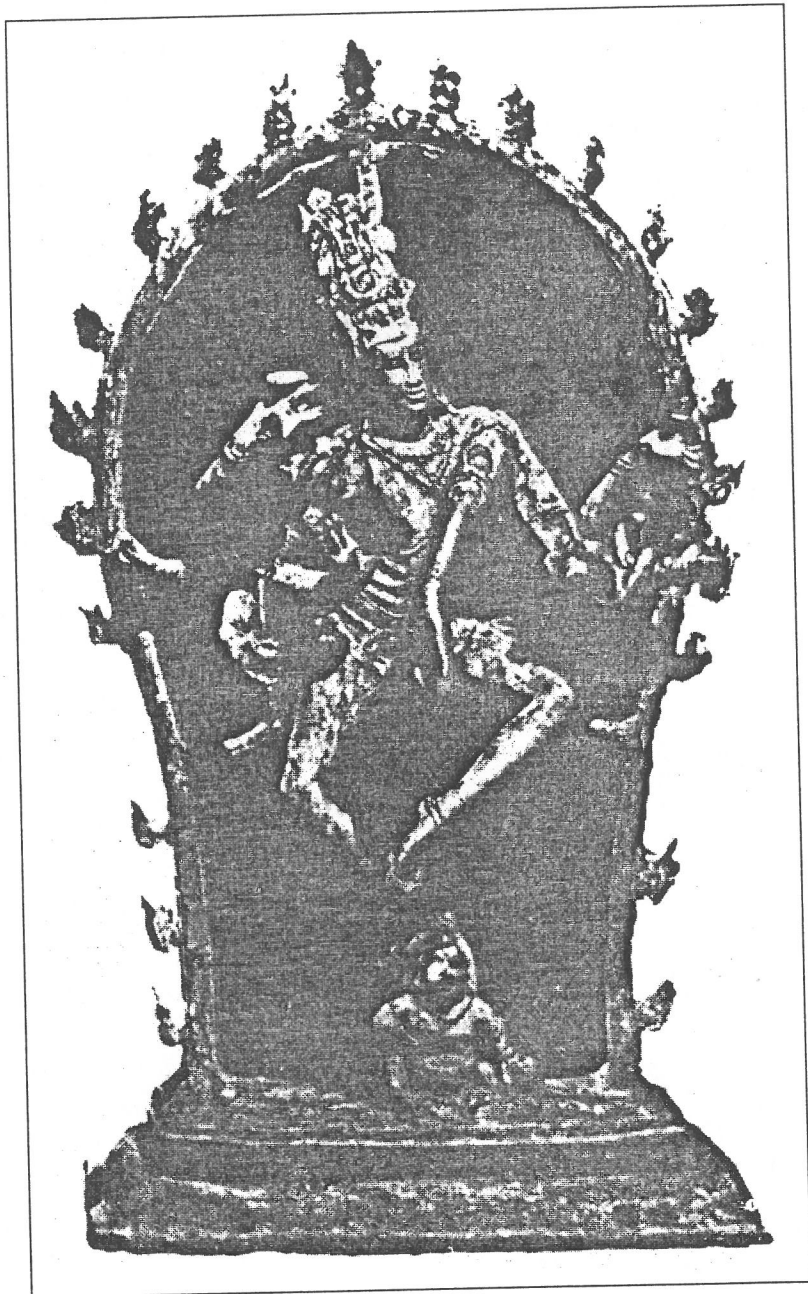


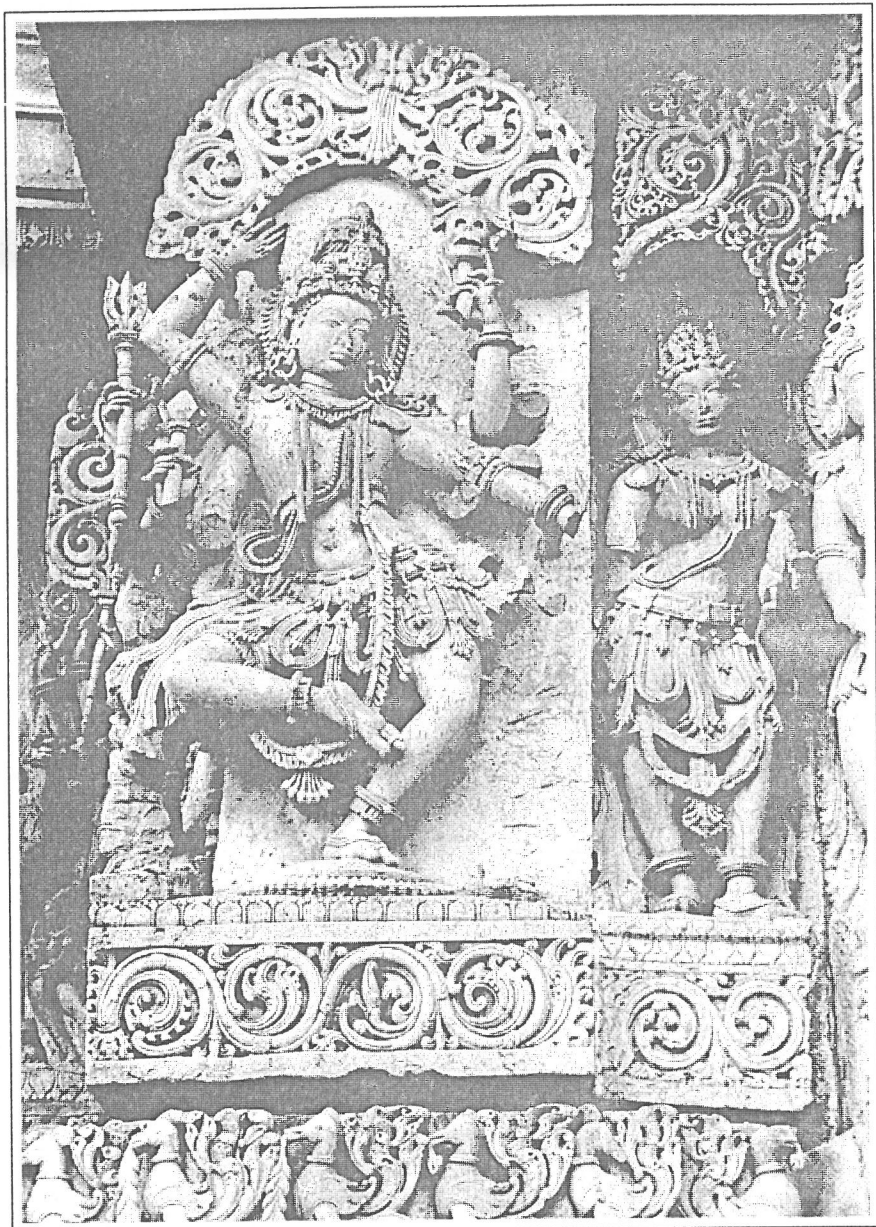


Mūyalaka under Śiva's foot (Natarāja)





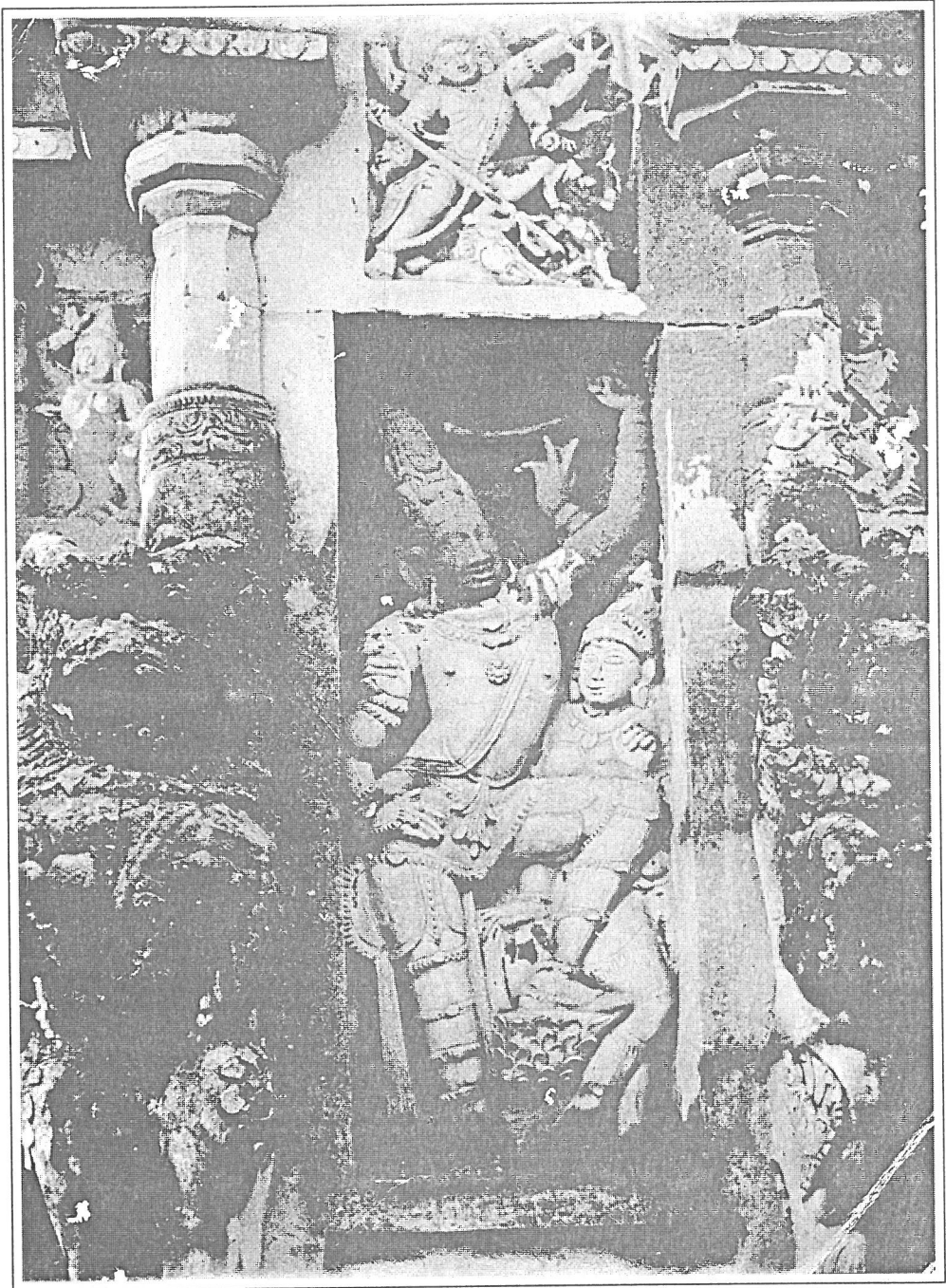




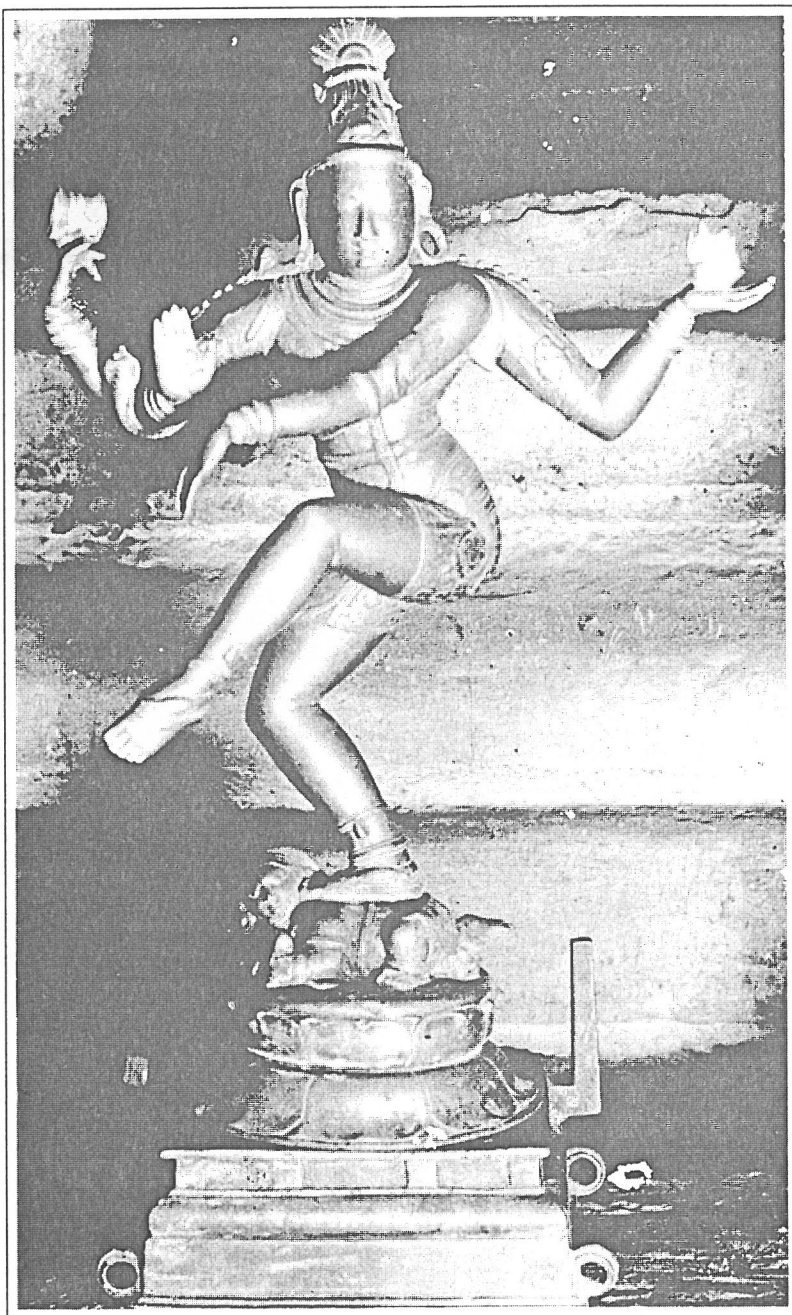
Nṛtya-mūrti (Hoysaḷa)

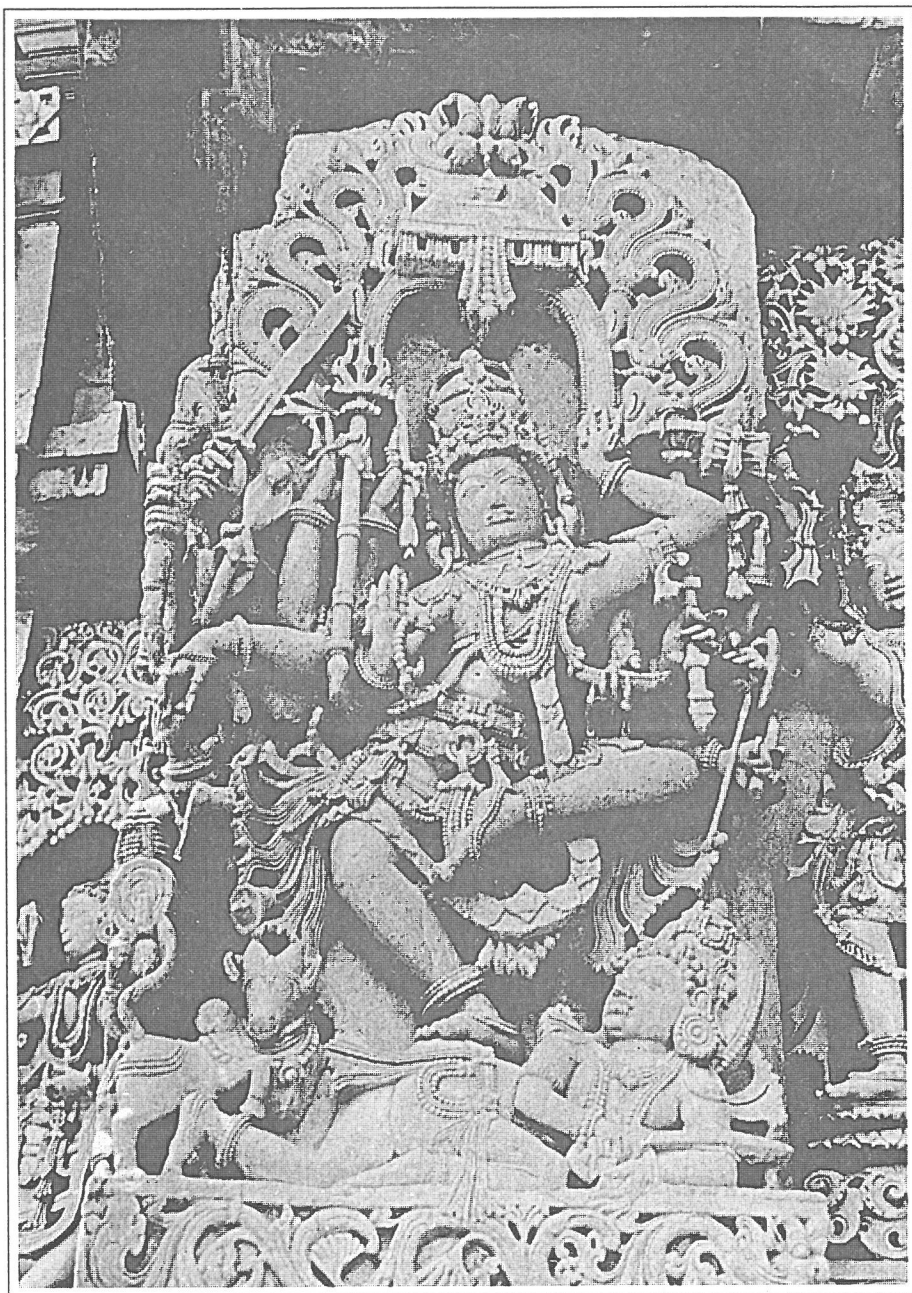


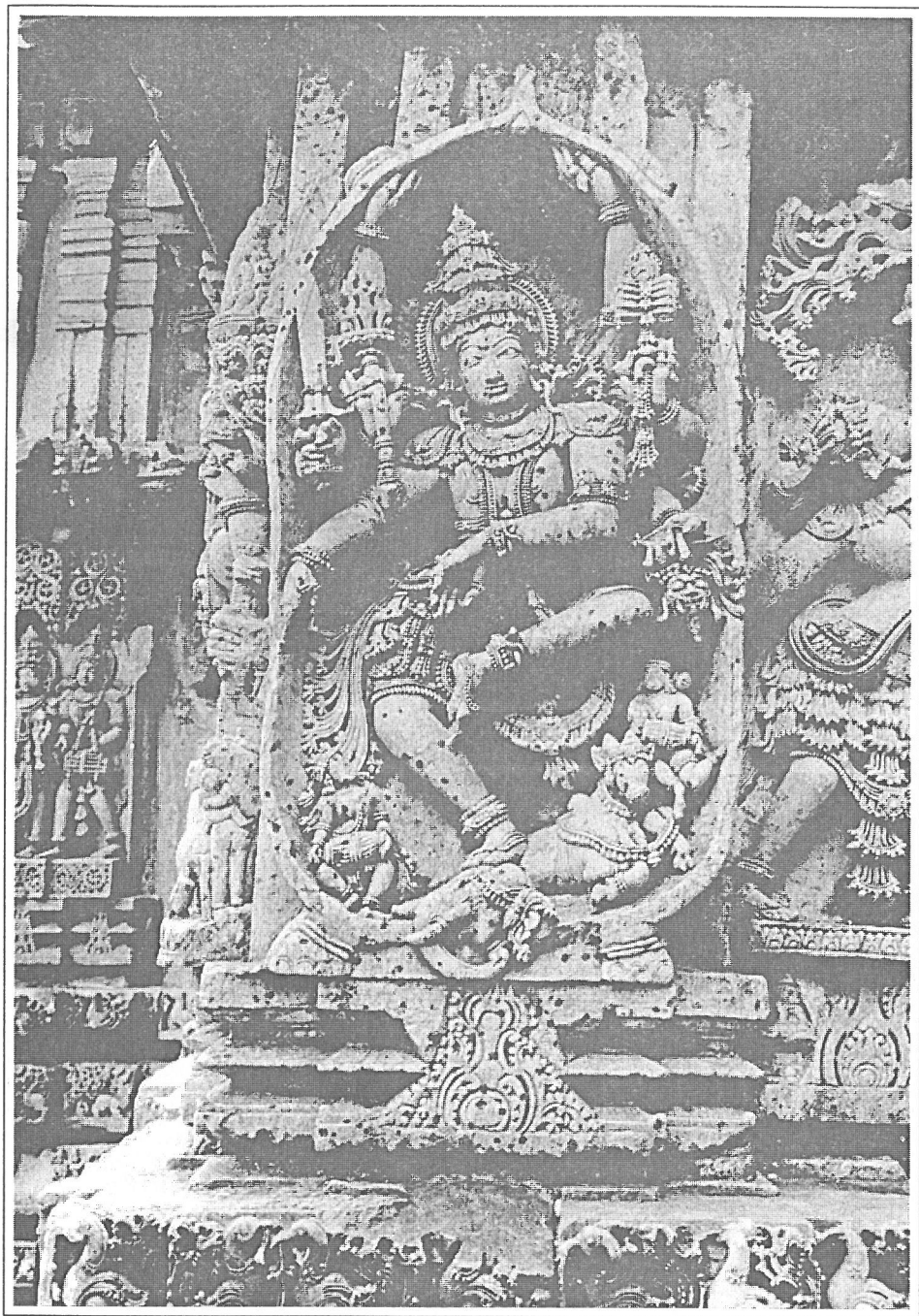




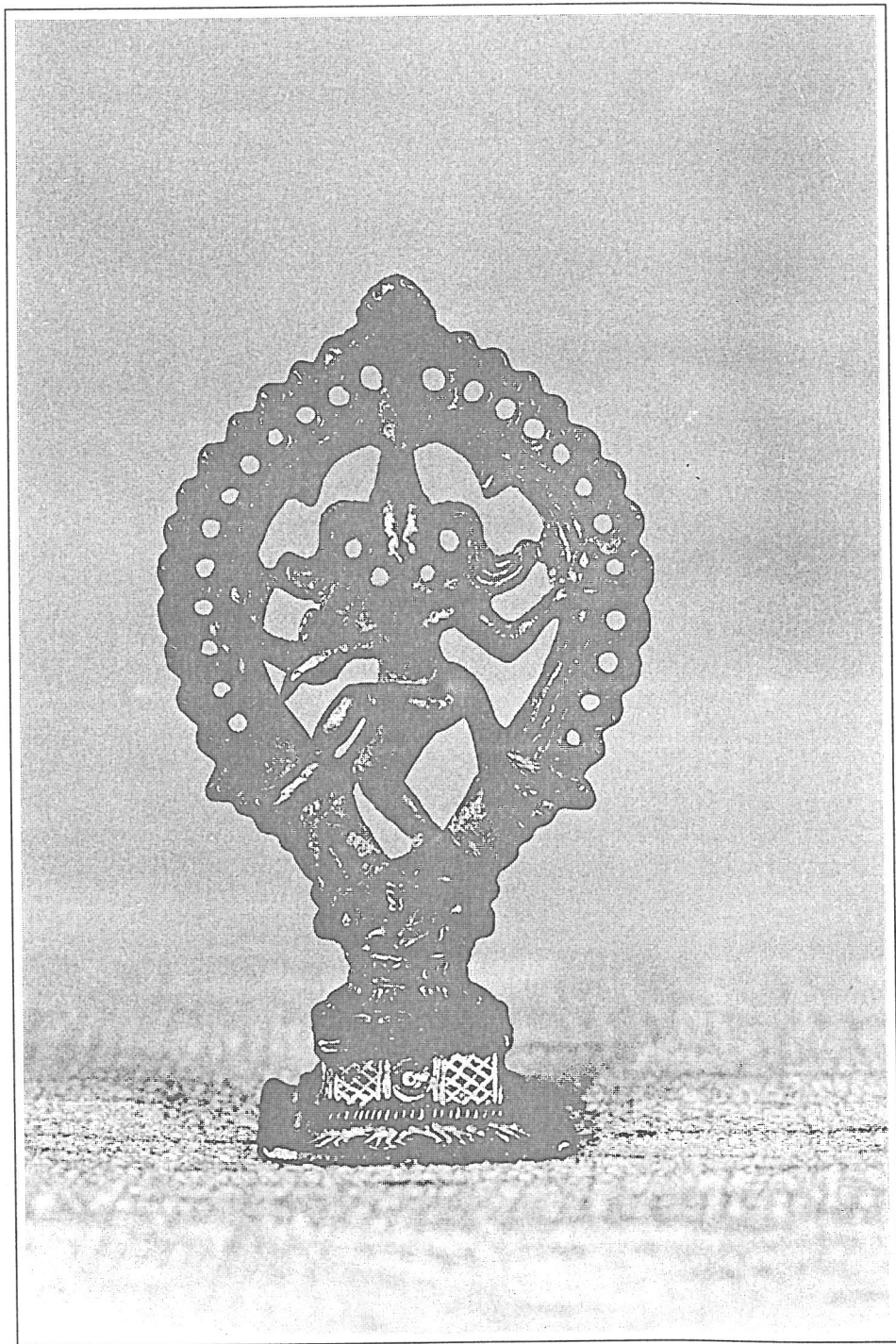
Nṛtta-mūrti

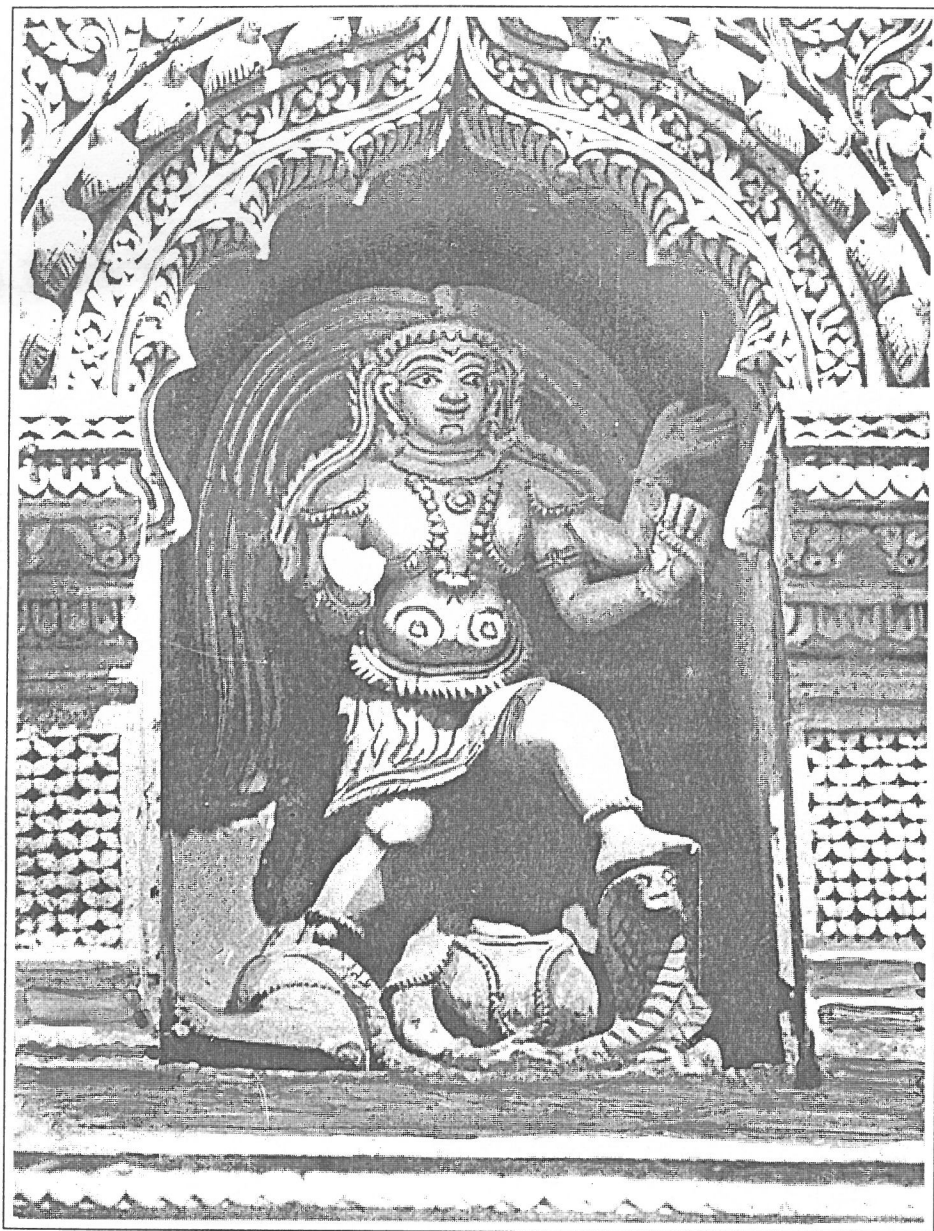






Gajāri-mūrti





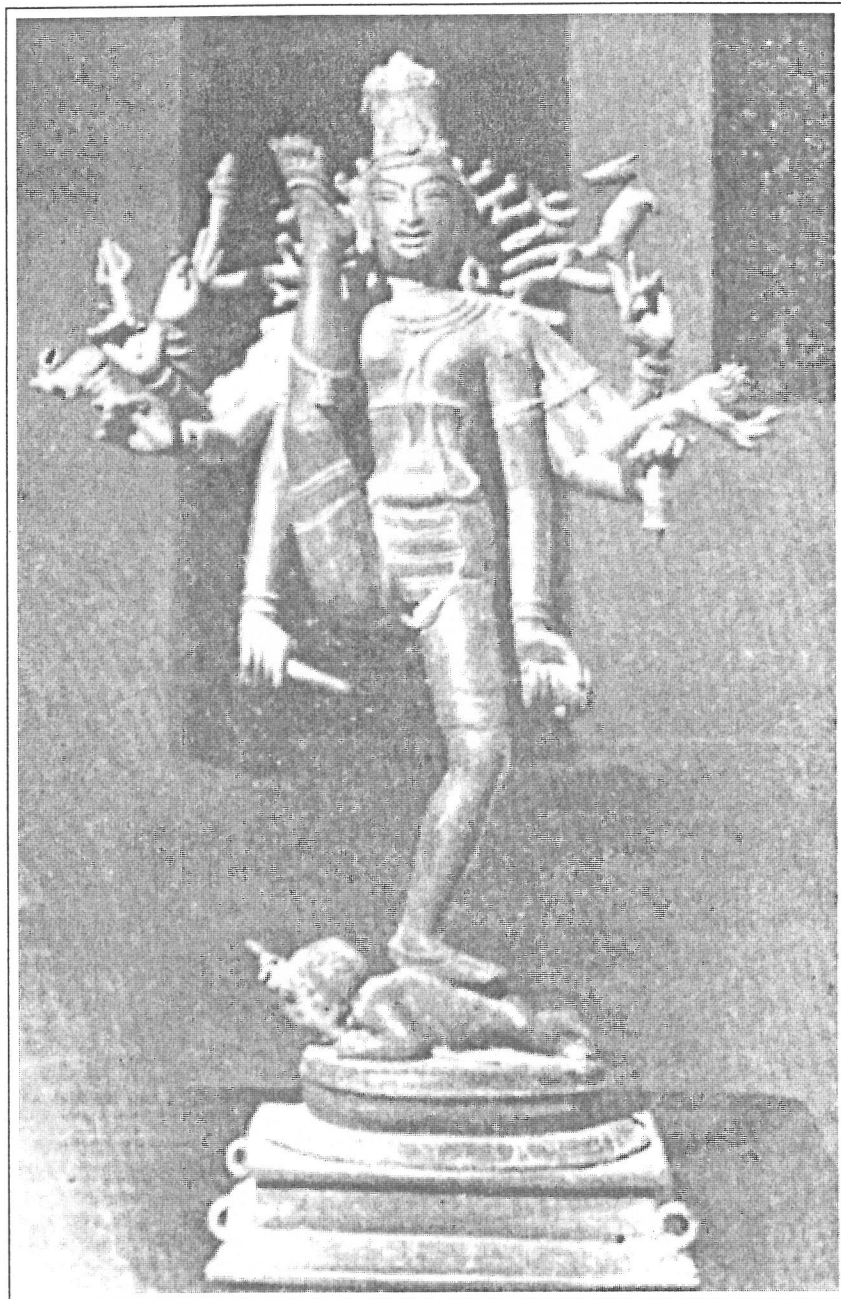
Nāṭa-rāja





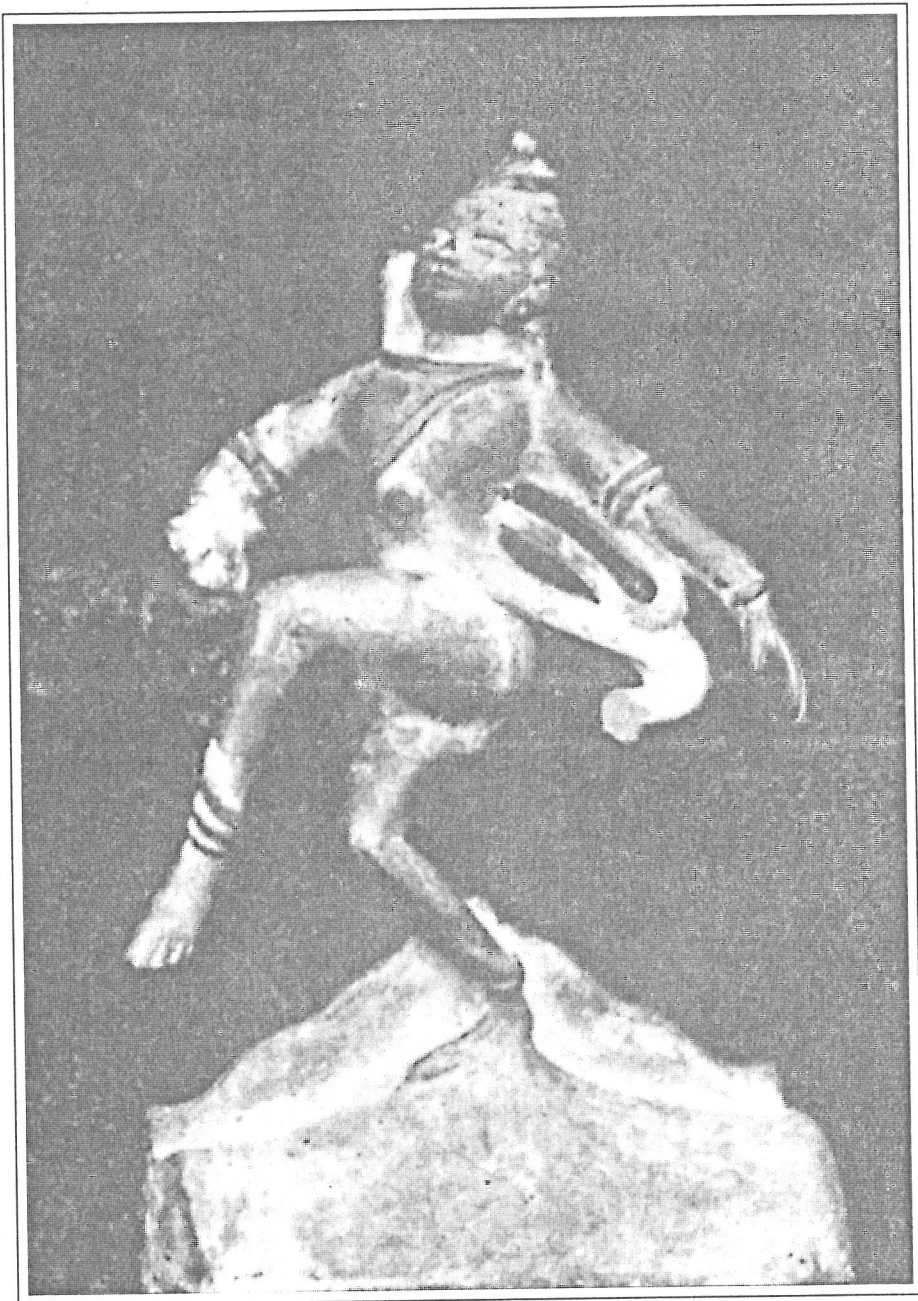
Ūrdhva-tāṇḍava



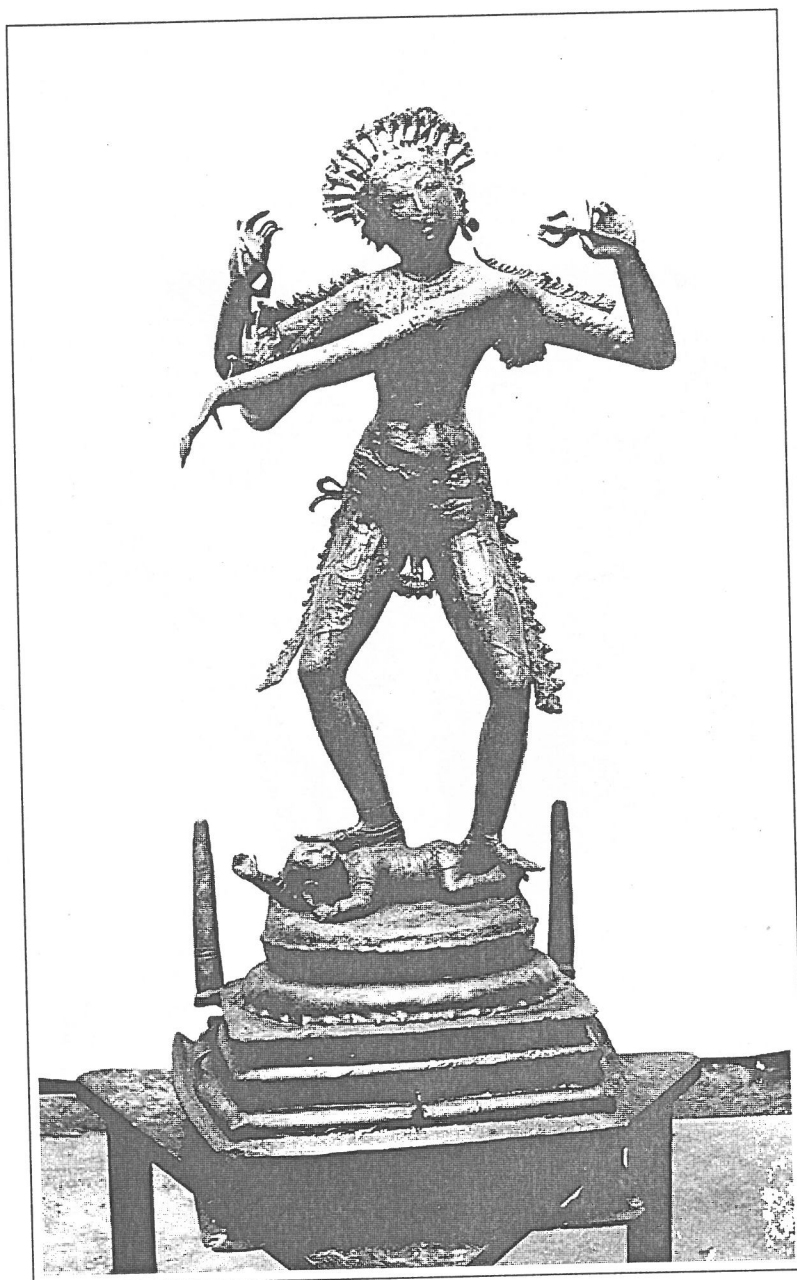


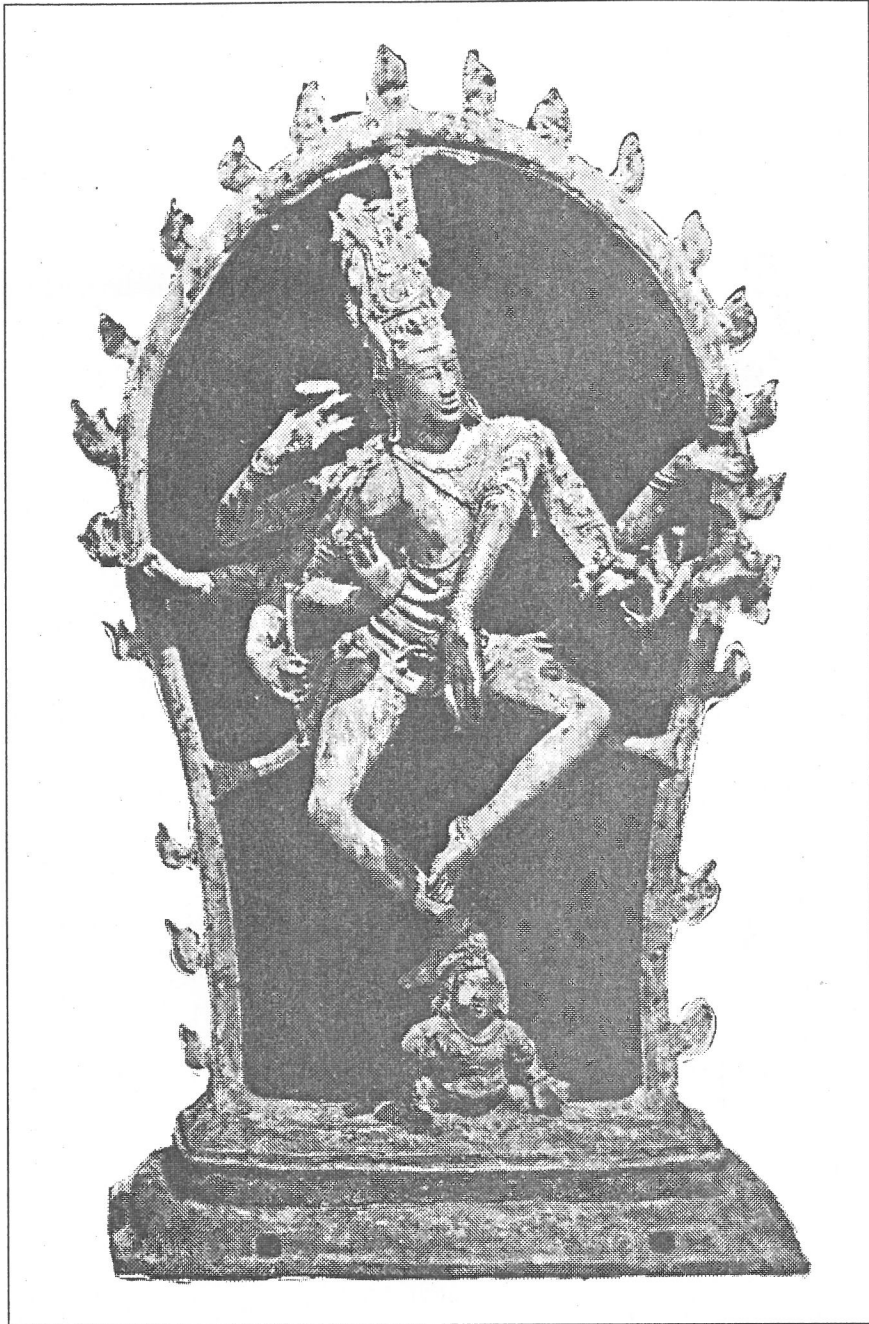










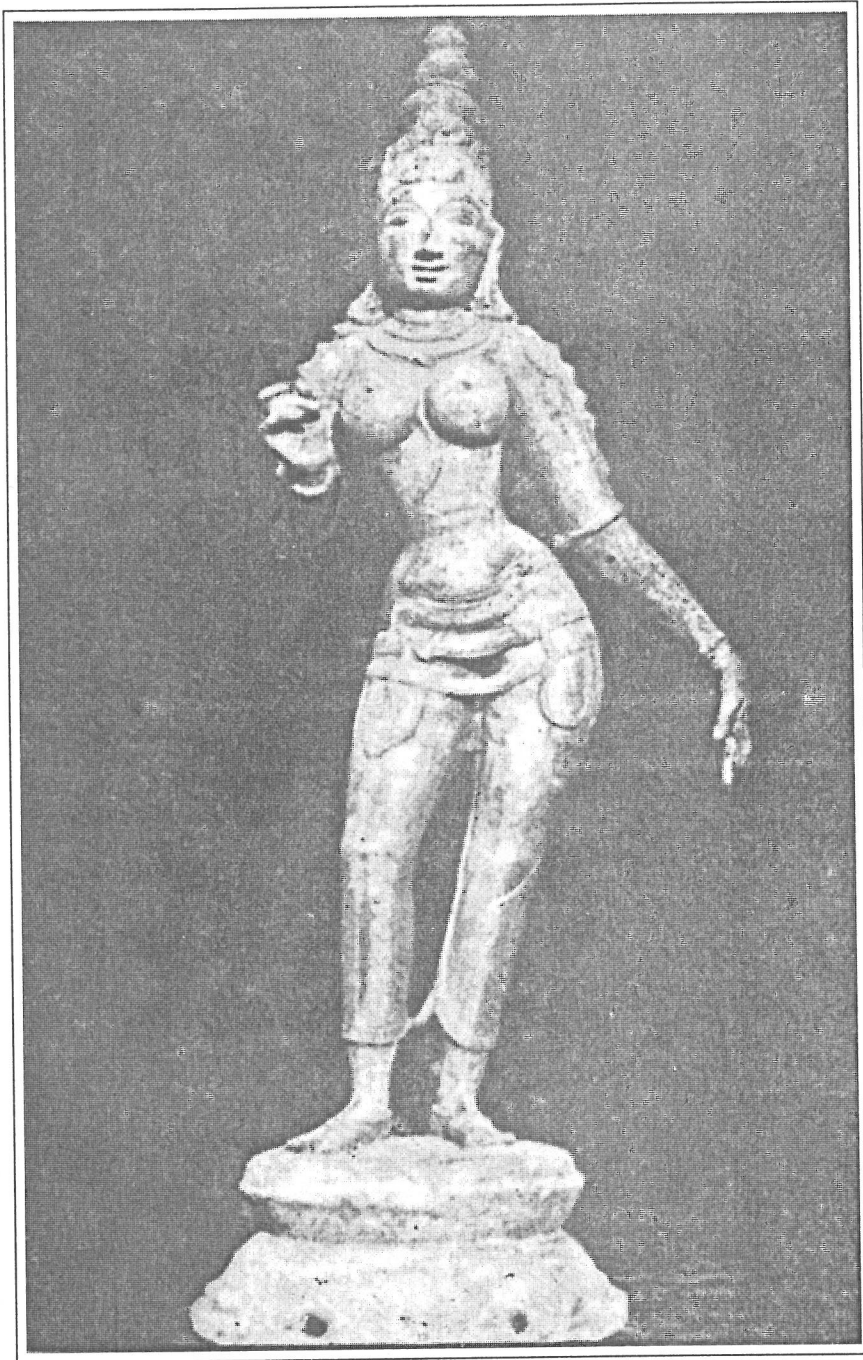


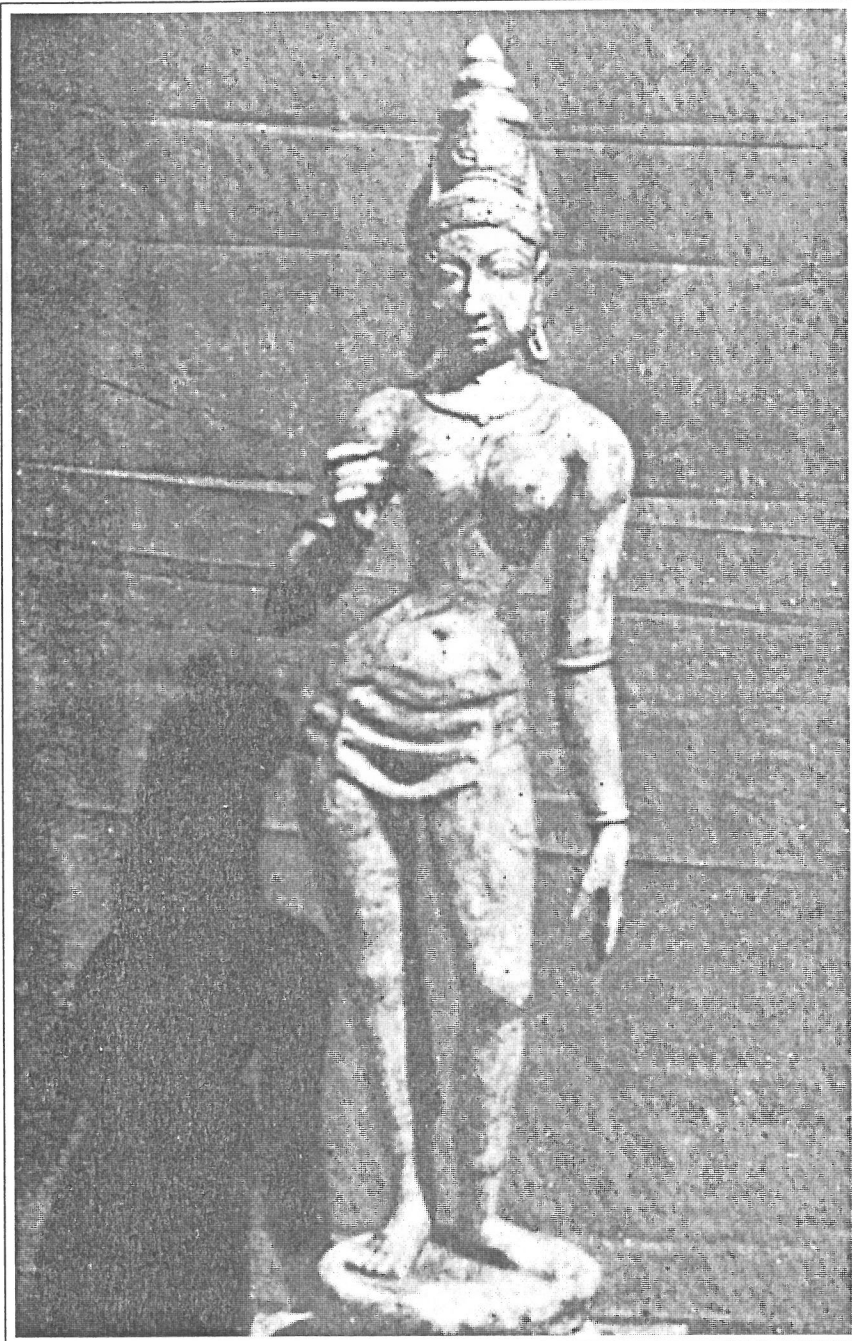
















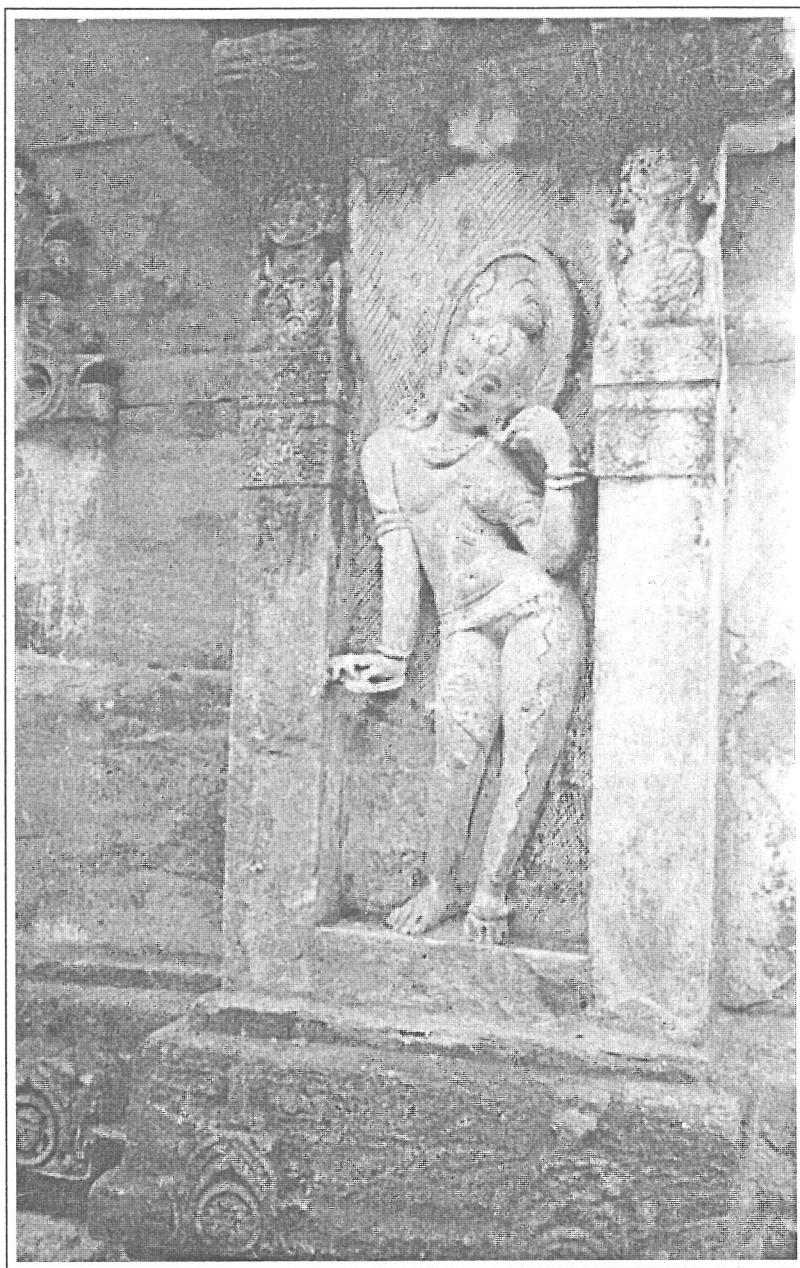
Ardha-narīśvara

The forms of Śiva with half of his body representing the goddess is counted among the more important sportive forms of Śiva. *Dīptāgama* (41, 2-5), *Suprabheda* (1, 34, 100-104) and *Ajitāgama* (kriyāpāda, 36, 247-251), among other texts, contain iconographic details of this form. According to *Ajitāgama*, the form has three hands, two on the Śiva side (right) and one on the Devi side (left); the normal hand on the Śiva side is shown in the gesture of protection and the upper hand on the same side carries axe. The hand on the Devi side is held in the kaṭaka posture. On the forehead is half of the third eye (on the Śiva side 'lalāte chārdha-netra-yuk'). The colour of the body on the Śiva-side is red, while on the Deviside it is dark blue ('dakshine rakta-varṇam tuvāme śyāma-nibham bhavet'). There is only one breast for the figure, and that of course on the Devī-side.

At the back of the figure must be shown the bull; but this is optional. *Dīptāgama* adds that of the two legs, the right one (Śiva's) must be slightly bent ('kuñchitam dakṣiṇam pādām') and the left firmly planted on the ground ('vāma-pādām tu susthitam'). The left hand, according to this text, holds a blue lily (utpala), while the right hands carry axe and antelope. Half of the crown (viz. on Śiva's side) is made up of braids of matted hair ('harārdhe tu jaṭā-yutam'). *Suprabheda* prescribes that the form must have three bends ('kuryāt tri-bhaṅgikam'); the right side is covered by tiger's skin while the left has silken garments ('vyāghra-charmāmbaram devam pārvatīm kshauma-dhāriṇīm'). The elbow of one of the arms of Śiva rests on the back of the bull ('harasya dakṣiṇa-haste kūrparam vṛshake sthitam').



Ardha-nārīśvara



Ardha-nāri



Ardha-nārī



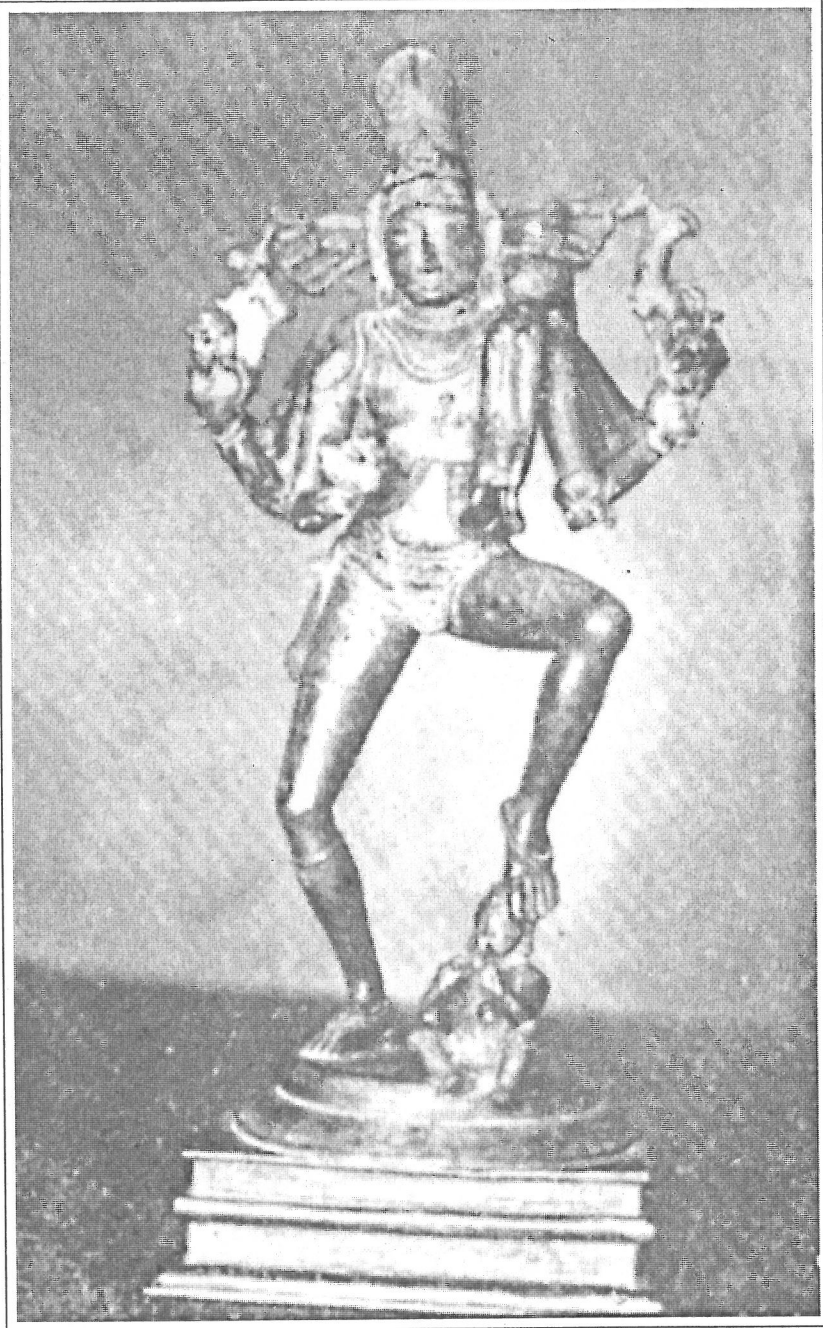
Ardha-nārī



Ardhanārīśvara Temple, Hebri.



Ardhanārīśvara, Kāntēśvara Temple, Kāntāvara.



Satī-sadāśiva