
CHAPTER - IV

*ANTHROPOMORPHIC FORMS OF ŚIVA
IN KERALA TĀNTRIC WORKS*

Anthropomorphic forms of Śiva in Kerala Tāntric

Works

The anthropomorphic forms of Śiva is not seen in *PM* and *TS*, the two important Tāntric texts. In *SN* some such forms are simply mentioned.¹ *ISGP* and *SR* are the two Kerala Tāntric texts where the anthropomorphic forms of Śiva are discussed in detail. In *ISGP*, there are sixteen forms of Śiva described. Some of them are Umāskandayuktaḥ, Candraśekharaḥ, Gaṅgādharah, Bhikṣāṭanamūrtiḥ etc. While describing these Rūpapratimās, the author gives the measures of them also. In addition to the sixteen forms, four more Rūpapratimās are seen described in *SR*, thus the number increasing to twenty. Sukhāsana, Gajahāmūrti, Yogamūrti and Jñānamūrti are the added forms in *SR*.

In Kerala, the worship of anthropomorphic forms of Śiva is very rare even though it is reported that there are such forms in some places. In Trissur district, near Mala, there is a temple Tiruvairāṇikkulam or Airāṇikkulam where the central shrine is decorated with the Śiva image. It weighs about thousand kilograms and is in a sitting pose with two hands, the righthand in Jñānamudrā

and the left resting on the knee. The image is made with Pañcaloha. In Thiruvananthapuram, in the Pālkuḷaṅgara Devi Temple, the sub-deity is the Lord Śiva, where his image is believed to be existed earlier. But after the re-installation, it is seen changed from anthropomorphic form to the Liṅga form. It is supposed that the shift to Liṅga form may be to avoid the inconvenience of making the full structure in human form. The human figures of Śiva is described in *SR* and *ISGP* are discussed here.

1. Sukhāsanamūrti

This form of Śiva is in a standing position on Bhadrapiṭha, whose left leg is in slanding pose and the right leg is in an erect pose. This form has the complexion of Pravāla or tender leaf. Sukhāsanamūrti wears either the hide of tiger or silky clothes. The right hand bears the axe and in the left is the iron tool. At the same time the right hand has the Abhayamudrā whereas the left hand in a Kaṭakamudrā pose. The two ears are adorned with Kuṇḍala which is in a circular form. The right ear has an earring of Makara gem or lion shaped one, while the left ear wears a leaf the as earring. The head is with matted hair and is decorated with various ornaments.

There is also a Yajñopavīta and snakes embellished on the hands as the bangles. It is described that this type of Mūrti provides all prosperity to the country.

*āṛjavaṃ rājarājābhaṃ bhadrapīṭhopari sthitam /
vāmāṅghriṃ śāyayet pīṭhe dakṣiṇāṅghriṃ tu lambayet/
jāgataṃ tu sukhāsīnaṃ pravālasadṛśaprabham/
vyāghrājīnavaropetaṃ dukūlavasanānvitam//
dakṣiṇe paraśuṃ vāme kṛṣṇāṃ haste samuddhṛtam/
abhayaṃ dakṣiṇe vāme kaṭakaṃ siṃhakarṇavat//
dakṣiṇe makarākhyam vā kuṇḍalam siṃhameva vā/
patrakuṇḍalamanyatra vāmakarṇe viśeṣataḥ//
athavā karṇayugale vṛttakuṇḍalakaṃ nyaset/
jaṭāmakuṭasaṃyuktaṃ nānābharaṇabhūṣitam//
yajñopavītasamṃyuktaṃ sarparāṭkaṅkaṇānvitam/
evaṃ sukhāsanam proktaṃ rājarāṣṭrasukhāvaham//*

(SR, II, 22, 1-6)

2. Somāskandeśvara

The Somāskandeśvaramūrti of Śiva is described in SR after that of the Sukhāsanamūrti. The difference here is that on the left

side of the Śiva there should be Pārvatī. The left hand of Pārvatī is in a Varadamudrā pose and the right hand holds the blue-lotus. Pārvatī is very much decorated with all ornaments, wearing red coloured clothes and with the crown which is embellished with garlands. Between Śiva and Pārvatī there is Skanda also, who holds some flowers and has books in the right hand. Skanda may either be in a seated position or in a dancing form. In the latter form, the left hand bears fruit or it is spread in a particular direction without the fruit.

*atha vakṣye viśeṣeṇa somāskandeśvaram varam /
sukhāsanam yathā proktaṃ tathā devo vidhīyate//
devasya vāmapārśve tu pārvatī ca sahāsane/
śāyayed dakṣiṇam pādam vāmapādam pralambayet//
dūrvāśyāmanibhā devī sarvābharaṇabhūṣitā/
raktāambaradharā hāraḥ kirīṭamakuṭānvitā//
devīdevayormadhye sthāpayet skandamūrtinam/
ubhayorhastayoḥ puṣpaṃ vāme varadameva vā//
kaṭakaṃ vātha taddhaste siṃhakarṇamathāpi vā/
athavā pustakaṃ dakṣahaste vāme puroktavat//*

*āsīnaṃ vā sthitaṃ vātha nṛttaṃ vā skandamācaret/
nṛttaṃ cet phalavadvāmahastamanyatra sūcikam//
athavā vāmahastaṃ tu phalaṃ tyaktvā prasārayet/*

(SR, II, 22, 7-16)

3. Candraśekhara

The name Candraśekharamūrti denotes that this image has Candra (moon), as its head-ornament. The Candraśekhara form itself has three varieties; they are Kevala, Gaurīśahita and Āliṅgarūpa. The two legs of Śiva in this form are in an equal and erect pose on a Pīṭha. The right hand is with the Mudrā of giving shelter (Abhayamudrā) and left hand is in blessing pose. The former hand has the axe and the latter one has female deer. The head has matted hair with crescent on the right side. The face has three eyes in a pleasing manner and the whole body is adorned with ornaments. Śiva is dressed with yellow coloured clothings in this form.

In the second variety Gaurīśahita, Śiva and Pārvatī rest on different Pīṭhas. Śiva is in a Varadahasta pose whom Pārvatī sits beside him. The third variety of Candraśekharamūrti is known as the Āliṅgamūrti. This image has three different forms as described

in *SR*. In the first form, the left hand of Śiva is embracing the breast or naval portion of Pārvatī. In the second type, the right hand of Pārvatī is on the girdle of the right side of Śiva and holds a flower in left hand. In the third form, simply both Śiva and Pārvatī are in a standing position with left hand of Śiva on Pārvatī. Thus the Candraśekharamūrti consists altogether of five varieties as described here.

*kevalaṃ gaurīśahitamāliṅgaṃ ca tridhā bhavet/
kevalaṃ samapādaṃ tu sthānakaṃ parikalpayet//
abhayaṃ dakṣiṇaṃ hastaṃ varadaṃ vāmamucyate/
hariṇīṃ vāmahaste tu ṭaṅkaṃ vai dakṣiṇe kare//
jaṭāmakuṭasaṃyuktaṃ dakṣiṇe'rdhendusekharam/
vāmendusekharaṃ vātha pravālasadṛśaprabham//
trinetaṃ saumyavadanaṃ sarvābharaṇabhūṣitam/
pītāambaradharaṃ devaṃ vastrāgrā nalakāntagau//
ubhayoḥ pārśvayoreva madhyataścorumadhyagam/
kevalaṃ tvevāmākhyātaṃ vāme gaurīśamanvitam//
bhinnapīṭhe'viśeṣeṇa tad gaurīśahitaṃ viduḥ/
devo varadahastena devīṃ tatpārśvamāśritam//*

*sta(na)nābhyantare vāmapārśvamāliṅganaṃ kuru/
 pārśvasūtrāt paraṃ vāmabāhumāliṅganaṃ tu vā//
 devīdakṣiṇahastena śambhordakṣiṇapārśvataḥ/
 kaṭisūtro pari tathā vāme puṣpadhṛtā kare//
 athavā prāgvadeveśo devī raktotpalānvitā/
 kare tu dakṣiṇe vāmahastamatra pralambayet//
 evamāliṅgamūrtiṃ tu tridhā mārgeṇa kalpayet/
 evaṃ pañcavidhaṃ proktaṃ candraśekharamūrtinam//*

(SR, II, 22, 17-26)

In all these forms of Candrasāekharamūrti whether in company with Pārvatī or not, should have around him the Prabhāmaṇḍala. It must also be noted that this image of Śiva should always be a standing one.

The Kevala Candrasāekharamūrti form of Śiva can be seen in Tiruppālatturai in Tanjore district, and also in the Bhagavatī temple at Onakkur in North Travancore in Kerala.² Umāsahita-candraśekharamūrti is seen in the Śiva temple at Tiruvorriyur near Madras.³ The Āliṅgamūrti of Śiva is found in the Mayūranāthasvāmin temple at Mayavaram, Pattiswaram, in

Tanjaore, Marudāntanallur and Kovilur, and another piece form Angur in the Bellary district and it is an extremely beautiful piece of art.⁴

4. Vṛṣārūḍhamūrti

In the Vṛṣārūḍhamūrti form the right leg is firmly fixed on the Pīṭha while the left one is somewhat bent, and is placed over the head of the bull. In the right hand there is a curved stick and the small finger is also in a curved position. The stick is made either with the metal or with the wood. The other hand has the golden axe and has Kṛṣṇamṛga in it. The head is with crown like matted hair. In some poses this matted hair is not tied as crown but left untied. The shape of the matted hair may change as per the desire of the maker of the form. The Vṛṣārūḍhamūrti is adorned with all ornaments and wears red coloured clothings. Pārvatī normally occupies the left side or sometimes the position changes to right. Pārvatī also is seen fixing her right leg firmly on the Pīṭha and the left one bent. Blue lotus adds beauty to the right hand while the left hand is keeping simply in an erect position.

*dakṣiṇaṃ susthitaṃ vāmapādaṃ tu kuñcitam/
 vṛṣasya mastakordhve tu nyased vai vāmakorparam//
 tasya dakṣiṇahaste tu vakradaṇḍamudāhṛtam/
 kaniṣṭhāṅgulipariṇāhamagre vakratrayānvitam//
 lohajaṃ dārujaṃ vāpi vakradaṇḍaṃ prakīrtitam/
 parahastadvayoścaiva ṭaṅkaṃ kṛṣṇamṛgaṃ nyaset//
 jaṭāmakuṭayuktaṃ vā jaṭābhāraṃ tu lambitam/
 jaṭābandhaśiro vāpi karturicchānusārataḥ//
 sarvābharaṇasamyuktaṃ raktābhaṃ raktavāsasam/
 vāmapārśve tu vā devī dakṣiṇe vā viśeṣataḥ//
 susthitaṃ dakṣiṇaṃ pādaṃ vāmapādaṃ tu kuñcitam/
 utpalaṃ dakṣiṇe haste vāmahastaṃ pralambitam//*

(SR, II, 22, 27-32)

Vṛṣārūḍhamūrti is also known as Vṛṣavāhana and Vṛṣabhārūḍhamūrti. In this Śiva is seated upon the bull, his vehicle. This form of Śiva can be seen in Mahabalipuram and Madhura. In these regions the Vṛṣavāhanamūrti is found made with stone.

5. Gaṅgādhara

The word 'Gaṅgādhara' implies that Śiva wears Gaṅgā on his

head. There lies a story how Gaṅgā came to the head of Śiva.⁵ Regarding the leg postures of Gaṅgādhara it resembles with that of the Vṛṣārūḍhamūrti mentioned above except that there is no Vṛṣamastaka. Here the matted hair is not put together and tied and the face is turned downward a little. Here, four hands are depicted. The front hand on right side is in the blessing gesture is embracing the face of Pārvatī. The Aparahasta is spread upto the crown where in the matted hair Gaṅgā is seated. The left hand holds the symbol of a deer. Pārvatī is occupied on the left side in an unhappy mood, perhaps due to the association of Śiva with Gaṅgā. The left leg of Pārvatī is firmly placed on the Pīṭha and the other one is bent slightly. The right hand is put in a spreading manner and the left hand has a flower in it. Pārvatī is fully decorated with charming ornaments. On the right side, below Pārvatī is Bhagīratha, who brought the Gaṅgā from heaven to the earth and the subterranean world. Near her, the great saints are occupied.

*susthitaṃ dakṣiṇaṃ pādaṃ vāmapādaṃ tu kuñcitam/
 viśliṣyaṃ syājjaṭābandhaṃ vāme tvīṣannatānanam//
 dakṣiṇe pūrvahaste tu varadaṃ dakṣiṇena tu/
 devīmukhāśritenaiva devīmāliṅgya kārayet//*

*dakṣiṇāparahastena uddhṛtyoṣṇīśasīmakam/
 spṛśejjaṭāgatāṃ gaṅgāṃ vāmena mṛgamuddharet//
 devasya vāmapārśve tu devī virahitānanā/
 susthitam vāmapādam tu kuñcitam dakṣiṇam bhavet//
 prasārya dakṣiṇam hastam vāmahastam tu puṣpadhṛk/
 sarvābharaṇasamyuktau sarvālaṅkārasamyuktau//
 bhagīratham dakṣiṇe tu pārśve munivarāṇvitam/*

(SR, II, 22, 67-71)

This form is also not seen worshipped in any temple in Kerala. It is seen in the rock-cut cave at Elephanta, on the west wall of the rock-cut cave at Trichy in Tamil Nadu, another form of Gaṅgādharamūrti is to be found on the south wall of the central shrine of the famous Kailāsa temple at Ellora, another piece is found in the Kailāsanāthasvāmi temple at Tāramangalam in Salem in Tamil Nadu. It is supposed that it belongs to the 15th century AD and also at Tanjore one more this form of Śiva is obtained at Vaidyeśvarankoyil.

6. Tripurāntaka

The Tripurāntakamūrti of Śiva comes under the Samhāramūrti

category. Other forms which come in this category are Kāmāntakamūrti, Gajāsurasamhāramūrti, Kālārimūrti, Śarabheśamūrti, Bhairava etc. Regarding the name 'Tripurāntakara' there is a story in the Karṇaparvam of *Mahābhārata*.⁶

The name Tripurāntaka is also associated with Purāṇas. The Purāṇic account of the destruction of the three 'Puras' by Śiva is based upon the matters found in the Samhitās and Brāhmaṇas. In the commentary of the *Vājasaneyīsamhitā* of the *Yajurveda*, it is described that the Asuras are being defeated by the gods. The Asuras performed austerities and built three Puras, which were destroyed by Agni. Similarly in the *Śatapathabrāhmaṇa* it is given that the gods and the Asuras fought together. Both of them born to the same father, Prajāpati. The Asuras built three Puras which excited the envy of the gods. Indra told Agni, Soma and Viṣṇu to destroy these Puras.⁷

SR gives eight types of Tripurāntaka forms of Śiva. Here the pose of legs are the same as that of the Gaṅgādhara. The Pūrvahasta of the right side is extended upto the naval portion. The left hand holds the bow and it placed over the shoulder. In the second form,

the back hands of either side hold a golden axe and Kṛṣṇasāra respectively. A crown like matted hair with full decoration is seen here also. This form resembles with the Pravāla in its complexion and is accompanied by Pārvatī. In the third type, the left leg is strongly placed while the right leg is in a slightly bent position. The remaining features resemble with that of the first form of Tripurāntaka. The third form also resembles with the previous form except in the pose where the left leg is firmly placed and the right one is in a bent position. This pose is seen in the fourth type also. Here left leg is placed over the Apasmāra, who is a demon controlled by Śiva as per Hindu mythology.⁸ The right hand holds an axe and the left one has a bow or it holds the deer or Gaurī. The fifth one is made without the demon Apasmāra on the foot and the remaining features are similar to the above forms. In the sixth form the right hand holds either bow or the rope or the sword. The left hand is with a hen, and an amazing bow, and other weapons are also seen in it. Śiva accompanied by Gaurī is mentioned in *SR* as more beautiful. In the seventh form also there is Bāṇa, Cakra, Śūla, Paraśu etc. in the right hand. The eighth form is posted over the Earth in a sitting position. In that the right ankle and knee and the left leg touch the

seat. There is a Mukulamudrā and inside this Mudrā is Brahmā with four faces and four hands. In the right hand of Brahmā there are two flutes and Kamaṇḍalu. The two left hands are extended upwards. Below there is a white coloured bull also seen.

The Tripurāntakamūrti of Śiva is seen in the Kailāsanātha temple at Kanjeeपुरam, in Kailāsa temple at Ellora and another form is found in the Maṇḍapa in front of the central shrine of the Sundareśvara temple at Madhura. It was Vāsudeva Bhaṭṭatiri, one of the resident poets under the patronage of Mahodaya Perumal Rāmarājaśekhara (CE 820-844), who introduced the Tripurāntaka concept to Sanskrit literature in Kerala, through his work *Tripuradahana*.⁹

7. Kalyāṇamūrti

Kalyāṇamūrti is otherwise called as Kalyāṇasundaramūrti. This indicates the marriage form of Śiva with Pārvatī. This marriage is to give birth to a Kumāra in order to destroy Tārakāsura.

The Kalyāṇamūrti form provides all auspicious things to the devotees. Here the left leg is fixed straightly, right leg is slightly

bent. There are four hands to Śiva in this form. Śiva carries Pārvatī in the right hand here. One of the left hands is in Varadamudrā. Again the right hand bears an axe and left one bears the Kṛṣṇamṛga. Head is adorned with crown-like matted hair. The body of Kalyāṇamūrti specially has the complexion of Pravāla, whereas Pārvatī is in black colour, who holds the lotus in the left hand. Her right hand joins with the hand of Śiva and Gaurī is in a bashful mood. The follower of Pārvatī, called Śrī is also pictured here with fully adorned form. Śrī depicted as seizing the hands of Pārvatī.

In front of Śiva there is a Homakuṇḍa, where the sacrifice is being done by Prajāpati. In this form Pārvatī is occupying the right side of Śiva. Viṣṇu also is there who is facing the south and standing in northern side. Kalyāṇamūrti form is accompanied by the Siddhas, Yakṣas, Bhūtagaṇas, saints, Gandharvas, Saptamātr̥s and other Devatās.

*atha kalyāṇamūrtestu lakṣaṇaṃ sarvamaṅgalam/
susthitaṃ vāmapādaṃ tu dakṣiṇaṃ kuñcitaṃ bhavet//
dakṣiṇaḥ pūrvahastastu gaurīdakṣiṇahastadr̥k/
varadaṃ vāmahastaṃ tu parahastadvaye tathā//*

dakṣiṇe paraśuṃ vāmaṃ tathā kṛṣṇamṛgaṃ param/
 jaṭāmaḥasamyuktam sarvābharaṇasamyutam//
 dehaṃ pravālavarnābhaṃ deveśasya viśeṣataḥ/
 tatra śyāmanibhā devī prāgvanmānādisamyutā//
 utpalaṃ vāmahaste tu dhṛtvā dakṣiṇahastakam/
 śambhorhastena samgrāhyaṃ lajjābharasamanvitam//
 pārvatīmanugā śrīrbhūḥ sarvābharaṇabhūṣitā/
 hastābhyāṃ samsprśedevaṃ gaurīmapi karadvaye//
 devāgre kārayet kuṇḍe tatra homaṃ prajāpatiḥ/
 śambhorvai stanaśīmāntaṃ prajeśasyodayaṃ tathā//
 caturbhujam caturvaktraṃ sarvābharaṇabhūṣitam/
 prāgagrau devideveśau devī devasya dakṣiṇe//
 dakṣiṇābhimukho viṣṇurhomasyottaradiksthitaḥ/
 śambhorvai nābhisīmāntaṃ śreṣṭhaṃ stanatalonnataṃ//

(SR, II, 22, 90-97)

There are seven forms of Kalyāṇamūrti is available across
 India as given by T. P. Gopinatha Rao.¹⁰ There is a bronze image of
 Kalyāṇasundaramūrti at Tiruvorriyur, and it appears to belong to
 the early Cola period AD 11th century.¹¹ The second form is seen

in the Ratanpur in the Bilaspur, another form is obtained in the cave temple at Elephanta, Ellora, and also from Madhura, from south India. In Kerala it is not seen worshipped in any temple. Kalyāṇasundaramūrti too, had little significance in Kerala.

8. Ardhanārīśvara

The *Śivapurāṇa* gives an account why Śiva received this composite form of Ardhanārīśvara.¹² Among the human forms of Śiva, this form is regarded as one of the most important. Here the right leg is firmly placed on the Pīṭha and left one is slightly bent and the form is well dressed with all ornaments. Here the left half is Pārvatīrūpa and the right half is that of Maheśvara. There are four hands to Śiva in this form. The right hands are in Abhayamudrā and hold an axe. One of the left hands is placed over the bull and the other has lotus in it.

ardhanārīśvaraṃ vakṣye susthitaṃ dakṣiṇāṅghrikam/

kuñcitaṃ vāmapādaṃ tu sarvābharaṇabhūṣitam//

vāmārdhaṃ pārvatīrūpaṃ dakṣiṇārdhaṃ maheśvaram/

abhayaṃ paraśuṃ dakṣahaste vāmagataṃ bhujam//

vṛṣasya mūrdhni vinyastakorparaṃ cāru sundaram/

puṣpadhṛkkaṭakaṃ tvanayaṃ caturbhujamidaṃ smṛtam//

(SR, II, 22, 103-105)

This form of Śiva is seen very often in Kerala and also seen worshipping in temples. Outside Kerala also the Ardhanārīśvara form is met with. In Tamil Nadu it is seen in Kumbhakonam, Madhura and Mahabalipuram.

9. Gajahāmūrti

The Gajahāmūrti is also known as Gajāsurasamhāramūrti. This is a fierce form of Śiva. In this form Śiva is in a dance after subduing the elephant demon. This form is also characterised by full attires and embellishments. In the right side of the forms, the two hands hold a rope and the skin of elephant. In the left side, the two hands carry the ivory, skull etc. The left leg of Śiva is placed over an elephant. The skin of the elephant is in the hands, the Gajahāmūrti is dressed either by skin of a tiger or by silky dresses. The right leg is put upward upto the Kakṣasūtra. Gaurī on the left side, holds Skanda who is in fear. The Gajahāmūrti has Śūla, sword, ivory and

skin of elephant in the right hand and skull and other weapons in
the left hand.

*gajahāmūratinaṃ vaksye sarvābharaṇabhūṣitam/
pāśaṃ ca gajacarmaṃ ca dakṣapārśvakaradvaye//
gajasya śṛṅgaṃ carmaṃ ca vāmapārśve karadvaye/
śūlaṃ ḍamarukaṃ pāśaṃ gajacarmaṃ ca dakṣiṇe//
gajaśṛṅgaṃ kapālaṃ ca pāśaṃ carmaṃ ca vāmataḥ/
śambhorvāmāṅghryadhastāttu gajamastakameva hi//
makuṭasyopariṣṭāttu gajapucchaṃ prakalpayet/
pārśvayorgalapādaṃ tu yathāyuktyā tu kārayet//
prabhāmaṇḍalavaccheṣaṃ gajacarmaṃ prakalpayet/
vyāghracarmāmbaṛopetaṃ dukūlavasanānvitam//
sarvābharaṇasamyuktamatiraktaprabhānvitam/
susthitaṃ vāmapādaṃ tu gajavīrasya mastake//
uddhṛtaṃ dakṣiṇaṃ pādaṃ kakṣasūtrāntamācaret/
gaurī skandaṃ samuddhṛtya śambhorvāme bhayānvitā//
athavā śūlakhaḍgau ca gajadantaṃ ca carma ca/
dakṣiṇe vāmasaḥ kuryāt kapālaṃ khetakaṃ punaḥ//*

(SR, II, 22, 106-113)

The Gajahāmūrti forms of Śiva is found in the Amṛteśvara temple at Amṛtapura in Mysore, from Dārāśuram in the Tanjore and in the Hoysāleśvara temple at Halebidu.

10. Pāśupatamūrti

According to the author of *SR*, the Pāśupata form resembles with that of the Candraśekhara form of Śiva. The Pāśupata form has four hands, three eyes, matted hair in an upward position and the body is very broad. The right hand is in a state of Abhayamudrā and holds the Śūla and the left hand has the skull with Varadamudrā.

*atha pāśupataṃ vakṣye candraśekharavat sthitam/
caturbhujam trinetram cāpyūrdhvakeśam mahātanum//
dakṣiṇe'bhayakaṃ śūlam kapālam varadaṃ pare/
pravālasadṛśaprakhyam sarvābharaṇabhūṣitam//*

(*SR*, II, 22, 114-116)

According to Amśumadbhedāgama the Pāśupatamūrti is to be used for the daily services or Nityotsavas in temples.

*nityotsavasthabimbārthaṃ sthānakaṃ vāsanaṃ tu vā/
(aśumdabhede kāśyapaśilpe pāśupatamūrtilakṣaṇe,*

caturthaślokaḥ)

In Kerala the concept of Pāśupata wielding Śiva is a variant of Kirātamūrti and there is a tale associated with it of how lord Śiva was immensely pleased with Arjuna after testing his great ability in fight with him in the guise of Kirāta and presented him the powerful weapon Pāśupatāstra. Regarding this it is very interesting to note there are beautiful idol installations of Kirātamūrti in the Kaviyur temple in Pathanamthitta district and Vizhinjam cave temple in Tiruvananthapuram district. It is said that there once existed what was known as Pāśupataśaivismata in some parts of Kerala and devoted to the worship of Pāśupatamūrti or Kirātamūrti, might have been the remnants of the above cult.¹³

11. Kaṅkālamūrti

The characteristic feature of Kaṅkālamūrti is that the legs are wearing the sandals. The left leg is firmly placed on the Pīṭha whereas the right leg is ready for walk. The right leg is placed somewhat in an upward position in a beautiful pose. The Kaṅkālamūrti is in pure white colour and is adorned with all ornaments. The dress is made neat and attractive with gems and

the head has the Datura flower, a serpent and the crescent moon. The left hand bears a stick and a skelton of a human being. The two legs of the skelton is tied with a rope and this skelton is hanged in the left shoulder. The Bhūtagaṇas are depicted as marching to the left side ahead carrying a Balipātra with them. On the right side is Pārvatī who is looking downward. Pārvatī is with a distracted mind on seeing the fearful appearance of Śiva. Śiva wears the hide of the tiger as clothings. On the right side, the girdle is tied up with a Kṣurikā. The Kaṅkālamūrti is being worshipped by the Yakṣas, Kinnaras, Siddhas etc.

kaṅkālamūrtiṃ vakṣye pādayoḥ pādukānvitam//
susthitaṃ vāmapādaṃ tu gamanāpekṣayāparam/
pādamiṣat samuddhṛtya karotyadhikasundaram//
śuddhaśvetānibhaṃ cāru sarvābharaṇabhūṣitam/
ratnakañcukabaddhāṅgaṃ jaṭāmakuṭamaṇḍitam//
dhurdhūrapuṣpaṃ nāgaṃ ca vāme dakṣenduśekharam/
kiñcitprakāśitāntāsthadaśanāmśuvirājitam//
dakṣiṇaṃ hariṇīvaktre vyāpitaṃ siṃhakarṇavat/
vāmahaste ca daṇḍaṃ tu kaṅkālāsthi ca dhārayet//

tadasthyākṛti nirmāmsaṃ dvipādaṃ dvikarānvitam/

kṛṣṇasyāmanibhākāramapāne daṇḍaveśanam//

(SR, II, 22, 116-121)

It is noticed that Kaṅkālamūrtis are found at Kumbhakonam, Tenkasi and at Suchindram also.¹⁴

12. Harihara

Apart from the above human forms of Śiva, the special features of Harihara is that the two legs are firmly fixed on the Pīṭha and both are in the same line. The right hand is in Abhayamudrā pose and the left hand in a Kaṭakamudrā pose with a musical instrument. The other right hand has an axe and conch in the right. Like in the case of Ardhanārīśvara, here the right portion is Hari and left portion is Hara. The colours of these human figures are black and the colour of a gem respectively. The eye in the right half is Ugradṛṣṭi while that in the left part is Śīṭalanetra. The head is decorated with a Cakra. The Cakra has some special features. It may be either in a circle or in the shape of a lotus. The diameter of the Cakra should be one of seven of the total head region. *An Encyclopaedia of Hindu Deities*

comment that the Harihara is a compromise form between the Vaiṣṇavas and the Śaivas.

*atha vakṣye hariharaṃ susthitaṃ samapādakam/
 dakṣiṇe tvabhayaṃ vāme kaṭakaṃ tūrusamyutam//
 paraśuṃ dakṣiṇe vāme śaṅkhaṃ tu parahastake/
 vāmamarddhaṃ hariṃ kuryāddharamanyārdhamācaret//
 kramāt śyāmaṃ pravālābhamubhayocitabhūṣaṇam/
 dakṣiṇe'hyugradṛṣṭiḥ syād vāme śītanetrakam//
 kiñcitprakāśitorhvākṣaṃ dakṣiṇārdhe lalāṭake/
 śiraścakrasamāyuktaṃ tasya lakṣaṇamucyate//
 rudrāṅgulaviśālaṃ tu tadbhānvamśaigatanam/
 suvṛttaṃ cakravṛttaṃ tu padmākṛtirathāpi vā//*

(SR, II, 22, 129-133)

The Harihara or Haryarddhamūrti is found in the lower cave temple at Badami.¹⁵

13. Bhikṣāṭanamūrti

Like the Kaṅkālamūrti, Bhikṣāṭanamūrti also has the Pādukas, the left leg being firmly fixed while the right being placed over the

Pīṭha just ready for walk. Here the tuft of matted hair is pictured as scattered around. The Lalāṭa is with a Paṭṭa which is a binding or crowning the head with a turban, and there is crescent in the matted hair. The Bhikṣāṭanamūrti appears in pure and white complexion having various types of serpents as ornaments. The Pūrvahasta on the right side is placed near the face of an animal and the left Pūrvahasta holds the white Uttariya. The sacred thread with white colour, the buttock is also with serpents. The neck is blue in colour. The Bhikṣāṭanamūrti is standing in the Padmapīṭha. All the remaining features are like that of the Kaṅkālamūrti.

atha bhikṣāṭanam vakṣye pādau pādukasamyutau//

susthitam vāmapādam tu gantum dakṣiṇamuddhṛtam/

suvikīrṇajaṭābhāram jaṭāmaṇḍalameva vā//

vivṛtabandhajaṭam vātha upānadrāhitam tu vā/

lalāṭapaṭṭasamyuktaṃ karotvardhendusekharam//

sarvābharaṇasamyuktaṃ kaṭisūtravivarjitam/

śuddhaśvetanibhaṃ proktaṃ nānānāgavibhūṣitam//

dakṣiṇam pūrvahastam tu mṛgasyāsyantikaṃ bhavet/

vāme tu pūrvahastam tu sitavastrottarīyakam//

śvetayajñopavītaṃ tu kaṭau nāgena veṣṭitam/

nīlakaṇṭhaṃ tripuṇḍrādayaṃ padmapīṭhopari sthitam//

kaṅkālamūrtivaccheṣaṃ sarvamatraviśeṣataḥ//

(SR, II, 22, 137-143)

The Bhikṣāṭanamūrti is found at Kanjipuram, Kumbhakonam.

Both are in Tamil Nadu. In Kerala it is not seen worshipped in the temples.¹⁶ However in Vaiṣṇava temples like Sri Padmanabha Svāmi temple and Trivikramamangalam temple in Tirvananthapuram, there are Alaṅkāravigrahas and mural paintings of Bhikṣāṭanamūrti.¹⁷

14. Caṇḍeśānugrahamūrti

This form of Śiva is also accompanied with Pārvatī and Skanda. In the left side, the face is somewhat in the position looking downward. The right hand is with Varadamudrā, while the left is without Kaṭakamudrā. In this form both the hands may be in the heart region in the Añjali posture. This Mūrti is portrayed under a big tree. The right leg is in straight pose upto the Nalakāgra of the left leg. Sometimes the left leg is in a slightly bent form. In the right side the Pūrvahastahas are in the Jñānamudrā and the Parahasta

of the same side has the Akṣamālā. The left hand is either with the Varadamudrā or with the Daṇḍa. Here the tuft of the hair is scattered around in a careless manner. The matted hair looks like a crown. The left side of the head is adorned with the Datura flower and a serpent, while right half has the crescent moon. The dress and sacred thread are white in complexion. The form has three eyes, alive and alert. Another noticed feature of the form is that on the right side there are Nārada, Jamadagni and Vasiṣṭha, whereas the left side is occupied by Bharadvāja, Śunaka and Agastya. The Kinnaras are seated in the side of foot with great devotion.

The Caṇḍeśānugrahamūrti of Śiva can be seen in Śiva temple at Gangaikondacolapuram and it belongs to the Cola period of the first quarter of the 11th century AD. In the Kailāsanātha temple at Kanjeeपुरam is another one. In Kerala this Anugrahamūrti is found in the Sthāṇusvāmin temple at Suchindram.¹⁸

15. Yogamūrti

The Yogamūrti form is characterised by its disordered hair. Here the right leg is in the straight position whereas the left one is in an Utkāṭikā pose, a manner of sitting, whose legs being

outstretched and forming a right angle. The Yogamūrti has Yogapaṭṭikā, which is a kind of a special clothings used only by the Yogis during their meditation. The Yogapaṭṭikā covers the body upto the ankle. There are four hands provided to this human form of Śiva. The first two hands on either sides are placed over the knees respectively fully covering the knee. The other right hand holds the Akṣamālā and left has the Kamaṇḍalu. The head is with Jaṭāmaṇḍala and adorned with half moon. The neck is blue coloured.

suvikīrṇajaṭāyuktaṃ yogamūrtiriti smṛtam/

lambayed dakṣiṇaṃ pādaṃ vāmamutkuṭikāsanam//

sambadhya yogapaṭṭena (+) dehotkuṭikāṅghrikau/

prasārya vāmahastaṃ tu vāmajānūpari sthitam//

etacca yogamūrtiḥ syāccheṣaṃ pūrvavadācaret/

(SR, II, 22, -----)

The Yogamūrti form of Śiva can met with in the Kailāsanāthasvāmin temple at Kanjeeपुरam, another form in the Śiva temple at Nañjandoḍu in Mysore.¹⁹

16. Kālāri

The left body parts of the Kālāri form are made a little downward pose. The right leg is correctly placed whereas the left leg is placed over the Padmapīṭha. The chest of Kālārimūrti is a little bent and lifted. The face is with Damṣṭra and has three eyes. The head has the beauty of the crown-like tuft of hair. The Kālārimūrti is having either four or eight hands. Pūrvahasta of right side bears an axe or may be with the Varadamudrā. The Parahasta of the left side is elongated upto the naval portion. The other hand of the sameside is with a marvellous posture. The tip of Anāmikā is spread to the end of the diadem. The other hand of the right side holds axe, Vajra, sword etc. Eventhough this form is known as Kālāri, it is decorated with special kind of gem also. The two legs are tied up together with a rope. The head has a crown which looks like a beehive. The face generates fear with its canine tooth. The whole body has blood flowing with terrible look.

kālāriṃ kāravedīśaṃ natāṅgaṃ vāmato manāk/

susthitam dakṣiṇam pādamaṃ padmapīṭhe'nyamaṅghrikam//

kuñcitaṃ kiñciduddhṛtya nyaset kālasya vakṣasi/

sadamṣṭrāsyam trinetram ca jaṭāmakuṭamaṇḍitam//
caturhastayutam vātha vasuhastasamāyutam/
dakṣiṇe pūrvahaste tu śūlaṃ karṇāntamuddhṛtam//
dakṣiṇe parahaste tu paraśuṃ varadaṃ tu vā/
vāme pūrvakaram nābhisūtrānte sūcimācaret//
vāme tu parahaste tu vismayaṃ parikalpayet/
uṣṇīṣāntaṃ samuddhṛtya vismaye'nāmikāgrakam//
śūlaṃ paraśuvajrau ca khadgaṃ dakṣiṇahastake/
vismayaṃ khetakaṃ pāśaṃ sūcihastam ca vāmake//
śuddhavidrumasaṅkāśaṃ sarvābharaṇasamyutam/
adhastāt kārayet kālaṃ dvibhujam pāśahastakam//
karaṇḍamakuṭopetaṃ sadamṣṭraṃ vikṛtānanam/
aṣṭgdhārāsamāyuktaṃ mahābhayasamanvitam//

(SR, II, 22, 168-175)

Kālārimūrti form is found in the Daśāvatāra cave in Ellora, in Pattisvaram, in Tanjavore and also in the Kailāsa temple at Ellora.²⁰ Kālāri is one of the most popular in Kerala among the Śivarūpas. It is one of the most fierce aspects of Śiva, is also very widely represented in rural art forms of Kerala, especially the Theyyam tradition of Malabar.²¹

17. Liṅgodbhavamūrti

This form is one of the common icons in Southern India and thus it is very important in this context. In this Śiva is appearing in the form of a blazing pillar of immeasurable size. *Liṅgapurāṇa* and *Śivapurāṇa* give the story regarding the origin of Liṅgodbhava.²² Liṅgodbhavamūrti as described in *SR* is as follows. From the middle portion of the Liṅga upto the foot of the Liṅga, it has a Śūla with it. All the other features are seen in that of the Candraśekharamūrti, with charming features. The special characters to be added here is that Brahmā should be in the form of Hamsa, above the Liṅga and on top left side, while Viṣṇu has his place below on the right side having the form of Varāha. In the heart region, there are two hands in Añjali pose and the colour is black-red which increases the beauty of the Liṅgodbhava form.

atha liṅgodbhavaṃ vakṣye liṅgākārasya madhyataḥ//

nalakāt pādasya talaṃ liṅge śūlasamāyutam/

candraśekharavat sarvaṃ kārayet sundarākṛtim//

brahmā tu hamsarūpeṇa ūrdhvago vāmapārśvataḥ/

viṣṇurvarāharūpeṇa dakṣiṇāmśe tvadhogataḥ//

hṛdaye'ñjalisamyuktau raktaśyāmanibhau param/

vīkṣamāṇau paraṃ liṅgamidaṃ liṅgodbhavaṃ smṛtam//

(SR, II, 22, -----)

The Liṅgodbhavamūrti is found in the Kailāsanāthasvāmi temple at Kanchipuram and it is regarded that it has a history of more than twelve centuries. Another place where this form is met with in Śiva temple at Ambar Magalam in South India, and it belongs to the medieval Cola period, to the 11th or 12th century AD. In the Daśāvatāra cave at Ellora, a Liṅgodbhavamūrti is found sketched with pen and ink.²³

18. Dharmavyākhyānamūrti

It is known that Śiva is a great master of Yoga, music and dance. Thus, he is known by the name Dakṣiṇāmūrti. According to T.A. Gopinatha Rao, Dakṣiṇāmūrti is found in four different aspects namely as a teacher of Yoga, of Vīṇā, of Jñāna and also as an expounder of other Śāstras. So he is otherwise known as Vyākhyānamūrti.

As the different forms mentioned earlier, this Mūrti also

provides all auspicious things to the devotees. In this form, the Mūrti is being seated folding the leg and not by hip. In this pose, if the two hands of the form carry Vīṇā, it is called Vīṇādharamūrti. Otherwise both the hands are in Jñānamudrā and Abhayamudrā pose. In both the Śaiva and Vaiṣṇava temples, the space on the south wall of the central shrine is occupied by the Dharmavyākhyānamūrti.

*dharmavyākhyānamūrtiḥ syādevaṃ sarvaśubhāvaham/
 tadeva vāmapādenotkuṭīkāsanasamyutam//
 pūrvahastadvaye vīṇāṃ cet tadvīṇādharam smṛtam/
 athavā pūrvahastābhyāṃ jñānamudrābhayau dhṛtau//
 vāmaṃ prasāritaṃ vātha vāmajānūrdhvakorpare/
 apare dakṣiṇe tvakṣamālāmutpalamanyataḥ//*

(SR, II, 22, 156-158)

19. Jñānamūrti

Jñānamūrti form is famous as it is considered to be the basic cause of all causes (*sarvakāraṇakāraṇam*). Both the feet of the form are placed in correct posture. This form is being seated with its hip on the Pīṭha. The right hand with the Jñānamudrā is placed over

the heart region while the left hand is with Varadamudrā. The other two hands have the blue lotus and Akṣamālā in them. The tip of the nose is portrayed in such a way as it can be seen by himself as the nose is in the correct position. The body has no bending. It being straight.

*jñānamūrtirita khyātaṃ sarvakāraṇakāraṇam/
 anyonyāṅghritalaṃ samyak sphikpiṇḍādhaḥ prakalpayet//
 jñānamudrāṃ hṛdi sthāne tvabhyantaramukhaṃ karam/
 varadaṃ vāmahastaṃ tu meḍhrapīṭhopari nyaset//
 apare cotpalaṃ cākṣamālāṃ pūrvavadācaret/
 nāsāgraṃ svaṃ samīkṣya svamāṛjvaṃ dehamācaret//*

(SR, II, 22, 159-161)

Jñānadakṣiṇāmūrti is found in the Śiva temple at Avur in Tanjavur, Suchindram and Kaveripakkam and they belongs to the Pallava period.²⁴

20. Nṛttamūrti

The Nṛttamūrti form of Śiva is connected with Karaṇas.²⁵ The *Nāṭyaśāstra* of Bharatamuni mentions about 108 kinds of Karaṇas.²⁶ The Śaivāgamas like *Kāśyapaśilpa* also give the same number.²⁷ It

is very interesting to know that all these hundred and eight kinds of Karaṇas are sculptured on either side of the Gopura in the Naṭarāja temple at Cidambaram.²⁸ The Nṛttamūrti falls under three divisions; Pradoṣaṅṛtta, Cidambaraṅṛtta and Ugratāṇḍava. Pradoṣaṅṛtta has been widely depicted in the mural paintings of Kerala.

Out of these 108 Karaṇas only nine types are mentioned in *SR*. The first form of Nṛttamūrti is as follows: The tip of the middle finger of the right hand is touching the Hikkasūtra. (It is a thread wearing in the neck). The other right hand carries Agni either in a vessel or upon the palm itself. The front hand should be held in the Abhayamudrā pose and within this there is a Bhujāṅgavalaya. The back right hand should have a Ḍamaru in it. The left leg should be lifted up and turned towards the right leg and kept across it. The tuft of matted hair is scattered and made attractive by wearing various serpents in it. Also there exists skulls, Datūra flowers and serpents. On the right side there should have the half moon. It makes attractive with Sindūra, beautiful earrings on the ears and also with Akṣamālā. The whole body is parted with Bhasma and the face is attractive with a smile. This form of Nṛttamūrti wears

the Yajñopavīta and the dress is the hide of the tiger. The right leg is placed over the demon Apasmāra, who is made with four Tālas and the Apasmāra demon is laying with the face downwards. The colour of the Apasmāra demon is black. Here the Prabhāmaṇḍala of the Nṛttamūrti is regarded as the circle of sun with the arms to all sides corresponding to the rays of the sun.²⁹ From this it can be known that this figure is the Naṭarāja.³⁰ On the left side of the form there is Umā. This form bestowes all types of pleasures to the devotees.

In the second form of Nṛttamūrti, there is the river Gaṅgā in the tuft of hairs in the right side. Here the left leg is also on the Apasmārāsura. In the third type, the right leg is a little raised, the tuft of matted hair is scattered and head is with a crown of that matted hair. In the fourth type of Nṛttamūrti the right leg is lifted upto the Uṣṇīṣa and the left leg somewhat bent, is resting on the Apasmārāsura. The fifth dancing form of Śiva, is with eight arms. Here the right arms hold Śūla, Pāśa, Ḍamaru and the last one is kept in the Abhayamudrā pose. To the left of the dancing Śiva is Pārvatī, carrying Skanda who is in fear on seeing the fearful dance

of his father and thus Skanda is catching the breast and abdomen of his mother. Gaurī also looks at Śiva with fear, love and with amaze. Śiva holds in the right hand Ḍamaru, Vajra, Śūla, Pāśa, Daṇḍa and Nāga. The sixth form of Nṛttamūrti is with two eyes and eight arms. There the tuft of matted hair is scattered around. The left leg is a little bent and placed over Apasmāra. The right leg is lifted and the Aṅguṣṭha is touching the tip of the crown. The right hand holds Abhayamudrā and carry Śūla, Pāśa and Ḍamaru. One of the left hands is held crosswise, from left to right in the Gajahasta pose. The remaining left hands carry the Kapāla and the vessel of Agni are seen. The seventh form of Nṛttamūrti resembles with that of the sixth one. In addition, on the left side Gaurī is situated. In the eighth form there are six arms where the right hand holds Abhayamudrā pose, with Ḍamaru and Śūla. The left hand bears the Kapāla and Gajahasta pose.

The ninth form of Nṛttamūrti has four hands and three eyes and also tuft of matted hair. Here the right hand holds the Abhayamudrā pose and has Ḍamaru in it. The left hand has the vessel of fire and the Gajahasta pose. Here the left leg is somewhat

bent on the Pīṭha without the Apasmāra demon. The great toe of the right foot also rests on the Pīṭha.

Besides the above mentioned anthropomorphic forms of Śiva, other forms such as Sadāśivamūrti, Maheśvaramūrti, Kirātārjunamūrti, Rāvaṇānugrahamūrti etc. are seen explained in the text *EHI* authored by T. P. Gopinatha Rao. These forms are not seen in *SR* and the author of *EHI* may used the Śaivāgamas for explaining the above given forms, where such forms can be met with. It is known that the world's largest Rūpapatimā of Śiva is situated in the Marudeswar, at Karnataka.³¹

Notes

1. Vide Supra, pp. 106-107.
2. *Elements of Hindu Iconography*, pp. 121-122.
3. *Ibid.*
4. *Ibid.*, p. 124.
5. *Ibid.*, pp. 313-315.
6. For more details, *Mahābhārata*, Karṇaparvam, Addhyāya 34, Translated into English from original Sanskrit text, M. N. Dutt, Vol. IV, Parimal Publication, Delhi, 1994, p. 444-451.
7. Quoted in *EHI*, pp. 164-166.
8. *Myth, Ritual and Religion*, 2 Volumes, Andrew Lang, Aryan Books International, New Delhi, 1993, p. 123.
9. *Gods and Worship in ISGP*, Dr. P. J. Prajith, Unpublished Ph. D. Thesis, Sree Sankaracharya University of Sanskrit, Kalady, 2008, p. 149.
10. *EHI*, pp. 343-351.
11. For more details vide *Ibid.*
12. For more details vide *Śivamahāpurāṇa*, Kṛṣṇadvaipāyanavyāsa with Śivadatti commentary, 2 vols, Savitri Thakur Publishers, Varanasi, 2000, p. 946.
13. *Gods and Worship in ISGP*, p. 184.
14. For more details vide *EHI*, pp. 303-306.
15. *Ibid.*, p. 334.
16. *Ibid.*, pp. 306-308.
17. *Gods and Worship in ISGP*, p. 194.
18. For more details vide *EHI*, p. 209.
19. *Ibid.*, pp. 286-288.
20. *Ibid.*, pp. 156-163.
21. *Gods and Worship in ISGP*, p. 193-194.

22. Vide Supra, pp. 6-8.
23. For more details vide *EHI*, pp. 109-111.
24. *Ibid.*, pp. 278-284.
25. A Karaṇa is defined as the simultaneous movements of the hands and feet.
hastapādasamāyogo nṛttasya karaṇam bhavet /
26. *Nāṭyaśāstra of Bharatamuni with the commentary Abhinavabhāratī by Abhinavagupta*, Vol. I, Parimal Publications, Delhi, 1994, p. 91.
27. *nṛttamaṣṭādaśam hyeva teṣvādau nāvamucyate / Kaśyapaśilpa of Kaśyapa*, 65 Paṭala, 2. Anandasramasamskrtagrandhavalī, 1926.
28. *EHI*, p. 223.
29. This view is presented by T. P. Gopinatha Rao, vide, *EHI*, p. 252.
30. *Ibid.*
31. Mathrubhumi Weekly, May 10, 2009.
