

## Somāskanda : Sculpture and Concept

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**S**omāskanda term (sa + Umā + Skanda) literally means 'with Umā and Skanda.' Since Somāskanda term is known as a form of Śiva, so the term is taken as 'Śiva with Umā and Skanda.' The *Śilparatnam* of Śrīkumāra and the *Sakalādhikāra* of Agastya, therefore, appear to be correct in calling this form of Śiva as 'Somāskandeśvara' i.e. Īśvara (Śiva) with Umā and Skanda' – *Atha vakṣye viśeṣeṇa Somāskandeśvaram varam* (*Śilparatnam*, XXII.7) and *Somāskandeśvaraḥ* (*Sakalādhikāra* VI.1).<sup>1</sup> But the term is well known throughout Southern India as Somāskanda.

The name and the form of Somāskanda sculpture of Śiva is very popular in South India. In this form, the figures of Śiva and Umā are shown seated separately and baby Skanda seated or standing in between. In some earlier panels, Skanda was also shown in the lap of Umā or his parents.

The Somāskanda theme was not only introduced by the early Pallavas but it was the most repeated favourite in Pallava art. This theme appears to have been first started in the time of Parameśvaravarman I (672-700 CE) in painting, stucco-relief or woodcarving of the principal god. Later, Rājasimha (700-728 CE) had the medium of stone bas-relief in place of all the traditional ones to represent Somāskanda.<sup>2</sup>

### Somāskanda in Painting

The only extant representation of the theme in one of the two fragmentary paintings in the cloister cell of the Rājasimheśvara Temple at Kanchipuram is preserved for us. It shows Śiva and Umā seated side by side with baby Skanda in between their lap (Fig.1).<sup>3</sup>

### Somāskanda in stone bas-reliefs

Parameśvaravarman I, in the last quarter of the 7<sup>th</sup> century CE, introduced for the first time, among other innovations, the carving of the principal deity (Somāskanda) as a relief on the back wall of the shrine behind the Śivaliṅga in the sanctum.<sup>4</sup> In sculpture, this Somāskanda theme was among the most important factors in Pallava shrines where its representation in bas-relief was invariably placed behind the



Fig.1

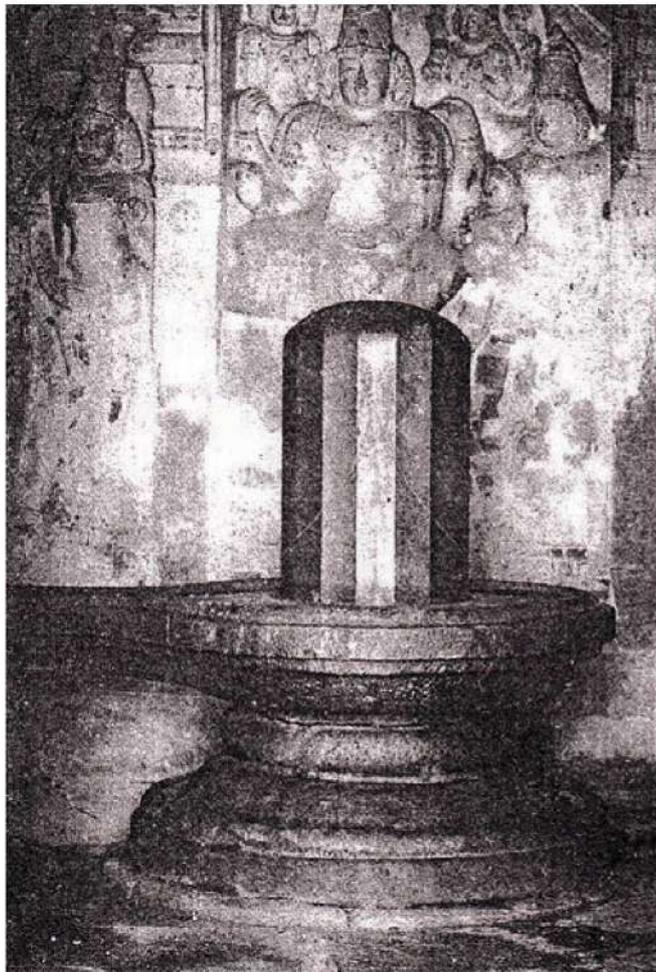


Fig.2

Śivaliṅga in a niche on the hind wall. It is found in every Pallava shrine in the central cell. The theme is almost a pivot on which all Śaiva art of Pallavas rest. The feature was so invariable that, according to C. Sivaramamurti, it would help dating a temple where there is any doubt whether it is late Pallava or Chola.<sup>5</sup> In most of these Somāskanda reliefs, additional figures of Brahmā and Viṣṇu standing in attendance on either flank behind were also found.

Some of the Somāskanda sculptures in Pallava Temples are shortly described here. The Atiranchanda *maṇḍapam* of Rājasimha at Salvankuppam near Mahabalipuram, originally called Māmallapuram (Chingleput district) contains a bas-relief panel of Śiva as Somāskanda with Umā and Skanda sitting beside him and Brahmā and Viṣṇu standing on either side of the group behind. A black polished fluted or sixteen-sided stone *liṅga* also came to be planted on the floor of the sanctum in front of the Somāskanda relief on the hind wall (Fig.2). Two more such Somāskanda reliefs are found carved on the hind wall of the *maṇḍapa* on either side of the shrine entrance.<sup>6</sup> Similar group of Somāskanda, four-handed Śiva with his wife Umā and baby Skanda in her lap and flanked by Brahmā and Viṣṇu, is carved in the deep cell on the west side wall of the Dharmarāja ratha at Mahabalipuram (Fig.3) and another in the Mahiṣamardini *maṇḍapa* where the central cell is intended for a Śivaliṅga, and on the wall behind is the usual representation of Somāskanda. In this case below Śiva is his vehicle bull. Two more Somāskanda panels are found in the Shore Temple at Mahabalipuram.<sup>7</sup>

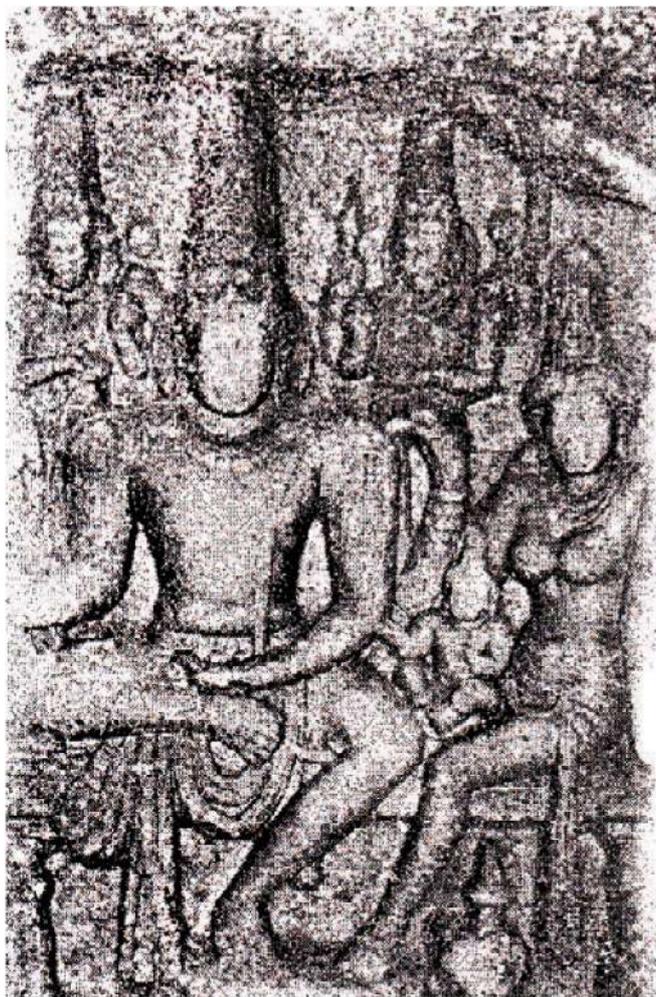


Fig.3



Fig.4

H. K. Sastri describes two Somāskanda panels from the Seven Pagoda at Mahabalipuram. One panel represents four-armed Śiva and Pārvatī with Skanda on her right knee. The hanging foot of both Śiva and Umā rest on the back of the bull couched below the seat. Brahmā and Viṣṇu are seen standing behind the right and left shoulders of Śiva respectively. Behind the bull there is a seated female figure raising her right hand above (Fig.4). In the other panel, seated Śiva and Pārvatī holding child Skanda on her knee are flanked by a four-armed standing figure on either side raising their respective upper hand towards Śiva.<sup>8</sup> The Mukundanārāyaṇa Temple in Mahabalipuram (Chingleput) contains a Somāskanda relief as the main deity on the back wall of the sanctum.<sup>9</sup> The Somāskanda sculpture is also found in the Śiva Temple at Tirukkalukundram on hill in Chingelput district, Tamilnadu.<sup>10</sup> The Talagirīśvara Temple on the Panamalai rock (South Arcot district) has in its main sanctum a Somāskanda relief panel inside a special niche.<sup>11</sup>

The Kailāsanātha Temple complex at Kanchipuram is a joint venture of Rājasimha and his son Mahendra III. The main sanctum of the Kailāsanātha Temple has a usual Śivaliṅga with an immense circular *liṅga-piṭha* occupying almost the entire floor of the sanctum. On the rear wall, in a special niche, is carved the usual Somāskanda panel, with Śiva and Umā seated with little Skanda on Umā's lap and Brahmā and Viṣṇu standing behind on either side.<sup>12</sup> The *vimāna*, called Mahendravarmeśvara after Rājasimha's son, also enshrines in the *garbhagrha* the usual fluted Śivaliṅga and Somāskanda panels, besides Brahmā and Viṣṇu sculptures on the inner wall

of the *ardha-maṇḍapa*.<sup>13</sup> The Mahendravarameśvara *vimāna* has a smaller enclosure with two entrances. Inside there are two lateral oblong shrines. In front of the whole complex stands a row of eight small *dvitala kūṭa vimānas*, the memorial shrines. All of them contain Somāskanda panel in their hind walls.<sup>14</sup> In the Śiva shrine of the Tirup-parankunram cave-temple near Madurai, there is a Somāskanda panel on the rear wall, as in the Pallava cave-temples of the close of the 7<sup>th</sup> century CE and subsequent structural temples.<sup>15</sup>

## Somāskanda in Bronzes

This great idol of the Pallavas, Somāskanda, has been wonderfully preserved by the Cholas by continuing the type with a great love for it, though their own predilection was for Naṭarāja. But in place of stone relief, the Cholas singled out Somāskanda, the bronze representation first at Tiruvārūr known as Tyāgarāja. The concentration of all attention was on the *utsava* form of the god and all the Śiva temples were filled with the bronze image of the Somāskanda group.<sup>16</sup> The bronze replicas of not only Somāskanda but all other deities in *garbhagrha* were deemed to be enthroned on the wooden chariot cars (*rathas*) and taken around the temple campus in procession to facilitate thousands of devotees gathered there on certain festive occasion (*utsava*) for beholding the divine images (holy *darśana*) and attaining the religious merit. The images were meant to be carried in chariot cars is clear from the fact that these are provided with holes in the pedestal through which rods

could be inserted for the purpose to keep them safe while carrying. These images were called *utsava bera*, while those immovable in the sanctum as *mūla bera*. It is known that there are two types of bronze images, one for providing holy *darśana* to devotees gathered in the temple complex and known as *utsava bera*, and the other to be kept always inside the *garbhagrha* for their regular bathing with water or milk during *pūjā* in place of the *mūla bera* images, only in order to avoid the damage to them.

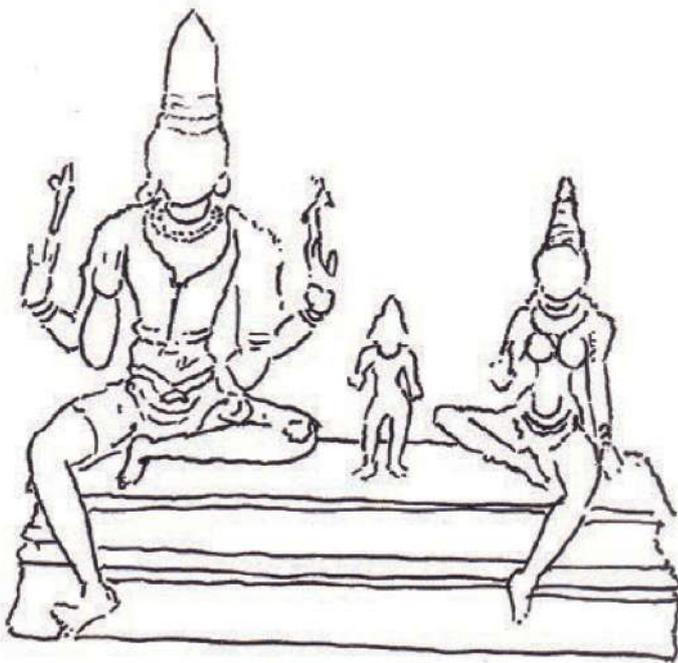


Fig.5

image of Somāskanda in every Chola temple and this figure was usually styled Tyāgarāja after the famous Bronze in Tiruvārūr. In the Bṛhadiśvara Temple at Gangaikonda Cholapuram, there is a large Somāskanda bronze amongst the bronzes of Bhogaśaktidevī and Mahāsenā or Kārttikeya.<sup>17</sup> Recalling the Pallava aesthetics of form we come to the Somāskanda group from Pattiśvaram of the Sembian phase, CE



Fig.6

975, now in the Thanjavur Art Gallery (Fig.5).<sup>18</sup>

Sastri publishes a metal figure of Somāskanda from Śivankūdala. The panel represents four-armed Śiva and two-armed Umā with the child Skanda standing (dancing) between them on the same pedestal. Both the god and the goddess are seated comfortably with one leg (right in the case of Śiva and left in case of Umā) hanging down and other bent flat on the pedestal. Śiva holds *paraśu* (axe) and *mṛga* (deer) in right and left

upper hands and *varada* and *abhaya* in lower respective hands. The goddess holds a lily and *varada* or *kaṭaka* pose in her right and left hands respectively. Skanda wears *karaṇḍa mukuṭa* and holds a flower and a wooden-apple or mango (Fig.6).<sup>19</sup>

A bronze image of Somāskanda group is also reported from Rāmeśvaram Temple placed in a small chapel. The large figure of Śiva is beautifully depicted in *sukhāsana* posture on a pedestal dangling down his right leg. Umā is seated on the same pedestal hanging down her left leg. Skanda stands in the middle. According to G. Sethuraman, "though this specimen belongs to the Vijayanagara-Nāyaka epoch in several respects, it reminds us of Cola features excepting the shape of the ear and ornamental works as in a similar contemporary metal work meant for Śrīraṅgam Temple."<sup>20</sup>

T. A. Gopinath Rao illustrates his voluminous treatise, *Elements of Hindu Iconography* with only two splendid pieces of bronze sculpture of Somāskanda, one belonging to the Śaiva temple at Madeour and the second was discovered as a treasure trove in Nellore. "Both of them are very good specimens of the Somāskanda-*mūrti*. The textual descriptions are carried out with scrupulous accuracy and the workmanship is superb." In the first piece, the left hand of the goddess Umā rests on the seat and in the right is probably *abhayamudrā*. Seated in *śayya-lalitāsana*, she is decked with high *kirīṭa-mukuṭa*, *graiṇeyaka*, *hāra*, *keyūra*, *kaṅkaṇa*, *mekhalā*, *nūpura* and *sārī*. The four-armed Śiva holds the usual attributes *paraśu* and *mṛga* in his back right and left hands respectively and *abhaya* and fruit in his normal hands. Seated in *lalitāsana*, he is also pleasantly decked with high *karaṇḍa-mukuṭa*, *kuṇḍalas*, *graiṇeyaka*, *hāra*, *keyūra*, *kaṅkaṇa* and *mekhalā*. The child Skanda is shown dancing in between his parents on the same seat. He also has the crown similar to his father and other ornaments (Fig.7). The second bronze image is almost similar to the first one in every aspect except the position of hands of the goddess. Her right hand is slightly stretched out and

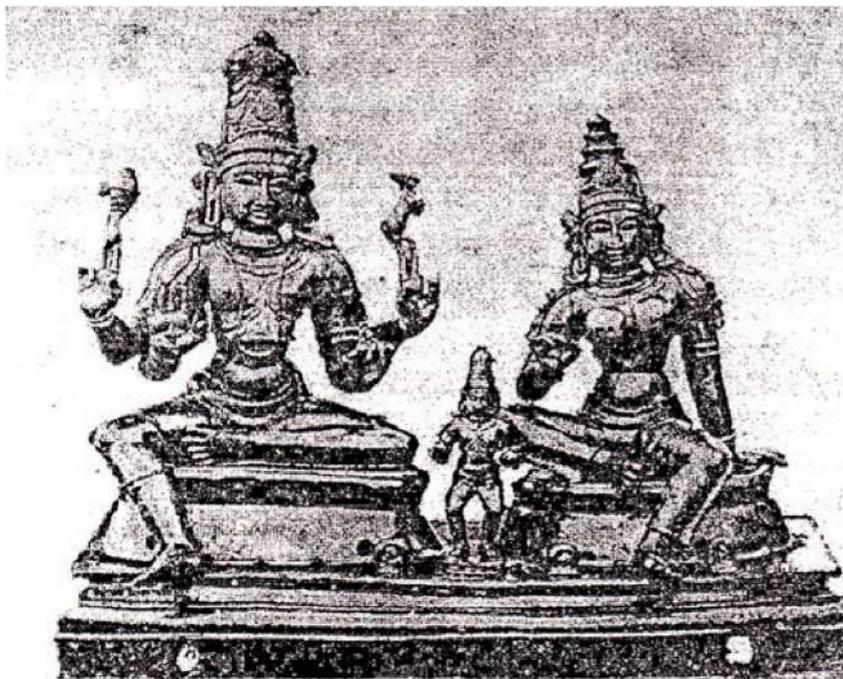


Fig.7

the left slightly turns inward. The pose of the hands and the attribute or object in them is not discernible from the blurred photograph.<sup>21</sup>

It is striking that a great scholar like Gopinath Rao mentions only two bronze images of the Somāskanda theme, whereas there are a number of stone sculptures of Somāskanda group in the Śaiva shrines of the Pallavas and bronzes of the Cholas, some of them mentioned above.

In a very beautiful Somāskanda bronze panel, housed in the Sarasvati Mahal Art Gallery, Thanjavur, Śiva and Umā are seated on the same pedestal in *lalitāsana* and *savya-lalitāsana*, respectively. The four-armed Śiva holds, clockwise, *abhaya*, *paraśu*, *mṛga* and a *mudrā*. The two-handed Umā rests her left hand on the seat and holds a *mudrā* in her right. The child Skanda stands, may also be taken as dancing, in between the parents. All of them are usually bedecked (Fig.8).<sup>22</sup>



Fig.8

### Somāskanda in North India

Some scholars like J. N. Banerjea<sup>23</sup> and G. Sethuraman<sup>24</sup> believe that North Indian sculptures do not show this form of the Somāskanda in their temples. But it is not correct. No doubt, the theme of Somāskanda in the North is not as popular as in the South and the images are also in very meager number.

In the North, Somāskanda form of sculpture is associated with the Umāmaheśvara form of Śiva, wherein the divine couple is shown in close embrace enjoying conjugal

love-sports like *aṅkārohaṇa* (holding Umā in Śiva's lap), *āliṅgana* (embracing each other), *kuca-sparśa* (gently touching or cupping the breast of the spouse Umā by Śiva), *mukha-darśana* or in *sammukhīna mudrā* (looking face to face), *cibukotthāpana* (raising the face of Umā by chin), etc., all according to the consonance with the *śilpa* texts.<sup>25</sup> This form of Umāmaheśvara or Umeśa, in a few cases, also depicts the theme of Somāskanda, when the baby Skanda is shown in the lap of Umā; and in many other cases the Rāvaṇānugraha episode is also added on the lower register of the Umāmaheśvara panels. However, the panels of Umāmaheśvara with Somāskanda theme are devoid of the love-sports of the *kuca-sparśa* and *cibukotthāpana*.

We have found two beautiful Pratihāra sculptures of Umāmaheśvara showing Somāskanda form as well. A panel, partly broken out, is housed in the Kannauj Archaeological Museum (acc.no.75/5, c. 7<sup>th</sup> century CE). Originally plastered with dark yellowish polish, the panel represents four-armed Śiva seated in *lalitāsana*. His three hands are broken out except the extra left holding the trident of which only the rod remains. His broken normal left hand appears to be resting on Umā's left shoulder. His pendent right leg is placed on a lotus flower. Umā sits on Śiva's left thigh, places her right hand on the heel of Śiva's left foot and holds the folds of her *uttariya* in her left hand seen on her left breast, its middle part up to the armlet is missing. Seated in *lalitāsana*, she is shown in *āliṅgana* and *sammukhīna mudrā*. She is richly bejeweled with beautiful ornaments and coiffure. Umā's *dhammilla*, the hairdo, is arranged in a very attractive fashion. The delineation of hair is marvelous. One can even see each and every hair of her round lock. The bull, Bhrṅgī and Gaṇeśa are seen below the seat. The lower parts (legs up to the waist) of a child, definitely Skanda, are still seen in the lap of Umā. There were three or more figures on Umā's side, but only one female bust and the other complete female flywhisk-bearer (*cāmaradhāriṇī*) above are now extant in this lovely carving (Fig.9).<sup>26</sup>

Another rare and exceedingly charming image of Umāmaheśvara with both Somāskanda theme and Rāvaṇānugraha episode is under worship in an old temple at Hardoi, U.P. Surrounded by many figures in the back-slab and below the seat are the mount bull, squatting Gaṇeśa, dancing Bhrṅgī, etc. The lowest register of the panel represents Rāvaṇa raising the Kailāsa mount on which the divine couple is seated. Flanking Rāvaṇa on both the



Fig.9



Fig.10

to the Pratihāra period c. 9<sup>th</sup>-10<sup>th</sup> century CE.<sup>27</sup> One similar Umāmaheśvara with Somāskanda theme is also reported to have been in the prized collection of the Bharat Kala Bhavan, Varanasi, UP. (acc.no.23.983, c.10th century CE).<sup>28</sup>

### The Source of the Concept

The theme of Somāskanda is based on the fond affection of parents towards their off-spring (*vātsalya*). The *Avanti Sundarī Kathā Sāra* (ed. by H. Sastri, Madras, 1957) mentions in its Section III, the worship of Guha (another name of Skanda) by a queen of Rājaharṣa at a *Guhālaya* or cave-temple. The *bhitti-citra* or the wall-painting show Guha playing with his parents, and this is seen in the Pallava Somāskanda panels.<sup>29</sup> We have already mentioned the only extant painting of Somāskanda in the cloister cell of the Rājasimheśvara Temple at Kanchipuram, in which Śiva and Umā are shown seated side by side with their lovely baby Skanda perched in between their comfortable lap of deep-rooted affection. In this very temple is an inscription wherein Rājasimha compares his own birth to that of Kumāra, i.e. Kārttikeya or Skanda – *Subrahmaṇyaḥ kumāro guhain iva paramādīśvarād attājanmā*.<sup>30</sup> C. Sivaramamurti recalls similar instance of Kumāragupta, who suggests himself Kumāra on his coins.<sup>31</sup>

corners are seen the weight-lifters balancing the mount on their upraised hands besides some other figures (Fig.10).

The divine couple, in this case the four-armed Śiva and two-armed Umā, is seated in close proximity. Umā turns her face towards Śiva as if in panic and the god clasps her with his normal left hand and assures safety with right hand raised in *abhayamudrā*. Śiva's extra right hand holds the trident (*triśūla*) but the extra left is invisible. Umā's right hand is planted on the folded left foot of her lord and with her left she balances the child Skanda in her lap. The baby appears to be seated on the folded left thigh of his mother and places his both suspended legs on her right thigh in *pralamha-pādāsana*. The divine couple is attended by Brahmā and Garuḍārūḍha Viṣṇu above on right and left corners, respectively. The modelling and the delineation of figures make the carving belonging

Kālidāsa in the *Kumārasambhava* (XI.43) gives a picturesque description of parents, Śiva and Umā, in the pleasant company of their son Skanda who, in the lap of their parents, exhilarated them with his frolicsome activities like inarticulate sound of the voice, peculiar facial distortions, causeless laughing or becoming smoky grey by playing in the dusty courtyard.<sup>32</sup> The loving affection of Śiva and Pārvatī towards their son Kārttikeya is also reflected in a verse of the *Raghuvaṃśa* (III.23), which speaks that the King Dilipa and Queen Sudakṣiṇā were similarly happy at the birth of their son Raghu as Śiva and Pārvatī at the birth of Kārttikeya and Indra and Śacī of their son Jayanta.<sup>33</sup>

The Vāyupurāṇa mentions a dialogue between Vaśiṣṭha and grown up Skanda. While replying to a question of the sage Vaśiṣṭha, Skanda narrates the answer on the basis of the memory of his childhood, when his parents, Śiva and Umā, were enjoying on the charming and beautiful mount Kailāśa, variegated with various natural exuberance (*Kailāsa śikhare ramye nānā dhātu vicitrite*) and he was in the lap of his mother Umā listening what they were talking about this topic (*Umotsaṅganivaiṣṭena mayā pūrvam yathā śrutam*).<sup>34</sup>

*Śrī Subrahmanya Bhujāṅgam Stotram* by Adi Shankaracharya also demonstrates in one of its verse, No.18, the delights of the childish play of Kumāra (Skanda) who enjoys the fondly lap of both of his mother and father, turn by turn – “on affectionately calling by Śaṅkara with extending both hands ‘O son! Come here,’ Kumāra, leaving the lap of his mother, embraces the body of his father Hara and relaxes.”<sup>35</sup>

## Canonical Injunctions

The *Śilparatnam* rightly calls Somāskandeśvaram to the above described group of trinity – Śiva with Umā and Skanda and gives a graphic description for making the image of the Somāskandeśvaram. According to it, the god (Śiva) should be shown seated in *sukhāsana*, an easy posture, folding and resting his left leg on the seat and right hanging below it. He should hold *paraśu* and *mṛga* in his back right and left hands respectively; *abhaya* and *varada* in normal right and left hands. He should be shown seated with the goddess Pārvatī on the same seat or throne (*āsana*). The goddess should fold her right leg on the seat and the left should dangle down. The figure of the goddess is to be made well decked (*sarvābharaṇabhūṣitā*) with the crown (*kirīṭamukuṭa*), necklace (*hāra*) and red garment (*raktāmbaradharā*). A lily (*utpala*) should be shown in her right hand and *varadamudrā* in the left. The Skanda should be placed in between the god and the goddess. The baby should be made naked, seated, standing or dancing and bedecked with the crown (*kaṇḍamukuṭa*), *mekhalā* (*kaṭisūtram*) and armlets (*bāhu-bhūṣaṇa*). In case of standing, Skanda should hold flower (*puṣpa*) in both hands or *varada* or *kaṭaka* or *siṃhakarṇa* pose in the left hand; in dancing image, he should keep his right hand in *sūcī* pose and the left stretched out with or without the fruit.<sup>36</sup>

The *Sakalādhikāra* of Agastya also calls Śiva as Somāskandeśvaraḥ in this group.<sup>37</sup> After describing the characteristics of the images of Śiva and Devī Pārvatī, those

of Skanda are narrated thus: The image of Skanda should be placed in a standing posture between Śiva and Pārvatī.<sup>38</sup> The image shall be naked and wear the *karaṇḍa mukuṭa* (crown, shaped like a casket), *channavīra* and *kaṭisūtraka* (ornamental loin string). Both hands may hold flowers or one of them (the right hand) may bear the *varada* pose. The image of Skanda should be placed in *simhāsana* or *padmāsana*.<sup>39</sup>

According to the *Uttara-Kāmikāgama*, says Gopinath Rao, the height of the figure of Skanda may vary from one-tenth to four-tenth of the height of that of Śiva; and, according to the *Kāmikāgama*, one-eighth to a quarter of the height of Śiva. The *Kāmikāgama* also adds that the gods Brahmā and Viṣṇu together with their respective consorts should be standing on either side of the *Somāskanda-mūrti*.<sup>40</sup>

## The Epilogue

It appears logical that the above noted literary descriptions about Skanda in the fondly company of his parents, particularly in the lap of Umā may have been inspired the Pallava artist in the South and the skilled Pratihāra śilpī in the North to represent the trinity of the divine couple of Śiva and his consort Umā along with their lovely baby Skanda.

In the South the earlier paintings and stone reliefs show the baby Skanda in between Śiva and Umā and in some cases in the lap of the latter, most probably because the baby or child is always more attached with its mother than father, may be due to her being the suckler and good caretaker. Since the time of the Cholas the theme shifted from the stone reliefs to bronzes, on which the child Skanda is shown either standing or dancing in between his parents seated separately sharing the same seat. Presently, we do not know if there is any exception to this arrangement.

In the North, *Somāskanda* theme, though found in a very few sculptures, is always associated with that of *Umāmaheśvara*, sometimes also with *Rāvaṇānugraha* episode. As far as we know, the *Somāskanda* theme has not been associated with any image of *Umāmaheśvara* in the South, neither in stone relief nor in bronze.

On the basis of a verse in the *Raghuvaṁśa* (III.24), C. Sivaramamurti observes : “The *Somāskanda* is a lovely theme of fond parents and frolicsome child, of the ideal mates and the object of their love, of the philosophy of affection which, though lavished on the off-spring, increased a thousand fold.”<sup>41</sup>

## Endnotes

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4. K. R. Srinivasana, *op.cit.*, p.39; Aschwin de Lippe, *Indian Mediaeval Sculpture*, North Holland Publishing Company, Amsterdam-New York-Oxford, 1978, p.149.

5. C. Sivaramamurti, *Indian Sculpture*, Allied Publishers, New Delhi, 1961, p.74; id., *Royal Conquests...*, p.28.
6. K. R. Srinivasan, op.cit., pp.38-39.
7. *Ibid.*, pp.90,100; C. Sivaramamurti, *Royal Conquests...*, p.28, Pl.XVIIIc ; id., *Mahabalipuram*, ASI, New Delhi, 1978, pp.14,19.
8. H. K. Sastri, *South-Indian Images of Gods and Goddesses*, Asian Educational Services, New Delhi- Madras, 1995, pp.110, 113, Fig.68 on page 111 and Fig.69 on page 112. The Fig.68 is not clear, which is better in Aschwin de Lippe's book *Indian Medieval Sculpture*, North Holland Publishing Company, Amsterdam-New York- Oxford,1975, Fig.167.
9. K. R. Srinivasan, op.cit., pp.101-02.
10. C. Sivaramamurti, *Royal Conquests...*, p.28.
11. K. R. Srinivasan, op.cit., p.101.
12. *Ibid.*, p.102.
13. *Ibid.*, p.103.
14. *Ibid.*, p.104.
15. *Ibid.*, p.49.
16. C. Sivaramamurti, *Royal Conquests...*, p.28.
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18. Rama Sivaram, *Early Chola Art: Origin & Emergence of Style*, Navaranga Publication, New Delhi, 1994, p.209, Fig.290.
19. H. K. Sastri, op.cit., pp.107, 110, Fig.67 on page 109.
20. G. Sethuraman, *Ramesvaram Temple*, J.J. Publications, Madurai, 1998, pp.166-67, fn.62.
21. T. A. Gopinath Rao, *Elements of Hindu Iconography*, Vol.11, Pt.1, 2<sup>nd</sup> edn., 1985, p.134, Pl.XXII.I-2.
22. Benoyak Behl, 'Tradition in Bronze,' *Frontline*, Vol.XXV, No.7 (March 29-April 11, 2008), p.71.
23. J. N. Banerjea, *Development of Hindu Iconography*, Munshiram Manoharlal Publishers, New Delhi, 4<sup>th</sup> edition, 1985, p.470.
24. G. Sethuraman, op.cit., p.166.
25. A. L. Srivastava, *Umā-Maheśvara : An Iconographic Study of the Divine Couple*, Sukarkshetra Shodh Samsthan, Kasganj, U.P., 2004, pp.16-21.
26. *Ibid.*, pp.99-100, Fig.2.
27. B. N. Sharma, "Rāvaṇa Lifting Mount Kailāśa in Indian Art," *East and West* (Rome), Vol.23, 1973, p.331, Fig.8.
28. N. P. Joshi, *Catalogue of Brahmanical Sculptures in State Museum, Lucknow*, Part 2, Vol.1, p.57.
29. Rama Sivaram, op.cit., p.72., fn.7.
30. E. Hultzch, *South Indian Inscriptions*, Vol.I, 1990, p.12 vide C. Sivaramamurti, *Sources of History...*, p.145.
31. C. Sivaramamurti, op.cit., p. 146; A. S. Altekar, *Guptakālina Mudrāyen*, Bihar Rashtrabhasha Parishad, Patna, 2<sup>nd</sup> edition, 1972, p.17.
32. *Kumārasambhava*, XI.43 :  
 अहेतुहासच्छुरिताननेन्दुर्गृहाङ्गणक्रीडनधूलिधूम्रः ।  
 मुहुर्वदन्किञ्चदलक्षितार्थं मुदंतयोरङ्कगतस्ततान् ॥
33. *Raghuvamśa*, III.23 :  
 उमावृषाङ्कौ शरजन्मना यथा जयन्तेन शचीपुरन्दरौ ।  
 तथा नृपः सा च सुतेन मागधी ननन्दतुस्तत्सदृशेन तत्समौ ॥
34. *Vāyupurāna*, Upoddhātapaḍa, 54.27-44 (Mor edition, Calcutta, 1959, pp.240-41. See full description in A. L. Srivastava, op.cit., App.B, pp.80-82. For this reference the author is grateful to Dr. Joshi.

35. *Śrī Subrahmaṇyaṁ Bhujāṅgaṁ Stotram* by Adi Shankaracharya, First edition, Madras, 1946:  
इहायाहि वत्सेति हस्तान्प्रसार्याह्वयत्यादराच्छंकरे मातुरङ्कात्  
समुत्पत्य तातं श्रयन्तं कुमारं हराश्लिष्टगात्रं भजे बालमूर्तिम् ॥18 ॥
36. *Śilparatnam*, XXII.7-14, pp.102-03 :  
अथ वक्ष्ये विशेषेण सोमास्कन्देश्वरं वरम् ॥ 7 ॥  
सुखासनं यथा प्रोक्तं तथा देवो विधीयते ।  
देवस्य वामपार्श्वे तु पार्वती च सहासने ॥ 8 ॥  
देवीदेवेशयोर्मध्ये स्थापयेत् स्कन्दमूर्तिनम् ।  
केशान्ते वापिकोपेतकरण्डमकुटान्वितम् ॥ 12 ॥  
उभयोर्हस्तयोः पुष्पं वामे वरदमेव वा ।  
कटकं वाथ तद्धस्ते सिंहकर्णमथापि वा ॥ 13 ॥  
कटिसूत्रयुतं नग्नं बाहुभूषणभूषितम् ॥ 14 ॥  
आसीनं वा स्थितं वाथ नृत्यं वा स्कन्दमाचरेत्  
नृत्यं चेत् फलवद्द्वामहस्तमन्यत्र सूचिकम् ॥ 15 ॥  
अथवा वामहस्तं तु फलं त्यक्त्वा प्रसारयेत् ।  
वक्ष्यमाणविधानेन स्कन्दं नृत्यं समाचरेत् ॥ 16 ॥
37. *Sakalādhikāra* of Agastya, Tañjāpuri Sarasvatīmahāla Granthamālā, No.142, śaka 1895 (CE 1973)  
:  
सोमास्कन्देश्वरः पूर्वं वक्ष्यते विधिनाधुना । VI.1, p.83.
38. *Ibid.*, देवदेव्योश्चमध्ये तु स्कन्दरूपं स्थितं भवेत् । VI.32, p.93.
39. *Ibid.*, वासिका (पेटिका) मकुटं हस्तौ पुष्पधृग्वरदोऽपि वा ।  
छन्नवीरसमायुक्तं नग्नं सकटिसूत्रकम् ॥ VI.42  
ईषत् कुञ्चितपादं द्वौ किञ्चित् गमनसंयुतौ ।  
सिंहासनोपरि स्थानं पद्मासनमथापि वा ॥ VI.43, p.97.
40. T. A. Gopinath Rao, *op.cit.*, p.132.
41. C. Sivaramamurti, *Sources of History...*, p.146.