

# Menal Temples and Sculptures

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**M**enal (Lat. 25.06 N; Long. 75.12 E) is situated in *tehsil* Begun, district Chittaurgarh (Rajasthan) on the upper bank of the Menali River, about 19 km west by southwest of Bijolia and 8 km short of Ladpura Chauraha on the Bundi-Chittaurgarh road. It has a west facing eleventh century Cauhāna temple of Śiva called Mahānāleśvara (Śaiva temple of the great gorge), surrounded by a number of other structures, and has been a place of pilgrimage. The peaceful secluded sylvan environment in a rugged terrain and a beautiful great waterfall nearby enhanced its attraction further. Pr̥thvīrāja (III) Cauhāna is said to have used it as a favourite summer resort. His grandfather Vighraharāja IV (CE 1153-63) had annexed part of Mewar including Chittaur, Bijolia, Mandalgarh, etc. by defeating Cālukya feudatories. During the time of the Paramāras and Kalacuris, the *Bhūmija* temple style of Malwa and Gurjara region had made spectacular inroads in this part of Rajasthan, which resulted in the development of the *triratha* (having three offsets) orthogonal plan of the Gupta and post-Gupta period into *pañcaratha* (having five offsets) and *saptaratha* (having seven offsets) plans involving *bhadras* (central offsets) and *karṇas* (corner offsets), *pratirathas* (juxta buttresses) and *nandikās* (smaller buttresses) with corresponding development of projections and recessions on walls capped by *ekāṇḍaka* (literally 'one egged'; having a single spirelet), *pañcāṇḍaka* (having five spirelets) or even *navāṇḍaka* (having nine spirelets) or *pañcabhūma* (five storeyed), *saptabhūma* (seven storeyed) or *navabhūma* (nine storeyed) types. This mixed style known as Māru-Gurjara temple style shows elevationally a fairly developed *pīṭha* (plinth), *maṇḍovara* (wall) and *śikhara* (spire) generally with optional *jagatī* (platform). The plinth consists of

varying bands showing rows of elephants (*gajathara*), horses (*aśvathara*), men (*narathara*), mythical animals (*vyālas*), etc. and the *maṇḍovara* is divided into three sections of *vedibandha* (podium), *jaṅghā* (wall) and *varaṇḍikā* (eave-cornice) which are further individualized by features like *kumbha* (pot), *kalaśa* (pitcher), *kapotāli* (cyma-cornice), *mañcikā* (pedestal), etc. for the first; a spectacularly continuous array of icons and figures in the second; and *udgamas* (pediments), *grāsapaṭṭī* (frieze of *kīrtimukhas* - 'faces of glory'), *kapotāli* (hood) and *khurāchādyā* (ribbed awning, topmost member of the *vedibandha*) for the third. The *śikhara* developed from four or five *bhūmis* (storeys) with *karṇāmalakas* (corner myrobalans) on the *veṅukoṣa latās* (central offshoots) and *śukanāsa* (parrot-nose like antefix to the projection of the vestibule) having a mask on its fronton. In plan the *mūlamanḍapa* or *garbhagr̥ha* (sanctum) could be *nirandhāra* or *sāndhāra*, i.e. without or with circumambulation path, and may be connected through an *antarāla* (vestibule) to a *gūḍhamanḍapa* (closed hall), *raṅgamanḍapa* (semi-closed hall) with side transepts or four-pillared entry porches (*mukha-catuṣkīs*) or with single entry porch (*mukhamanḍapa*). Sometimes a *śṛṅgāracaurī* (make-up pavilion), often with elaborate plinth and *vedibandha*, was added some distance away.<sup>1</sup>

The Mahānāleśvara Temple of Menal (Fig.1) has a stellate *pañcaratha* plan (Plan 1)

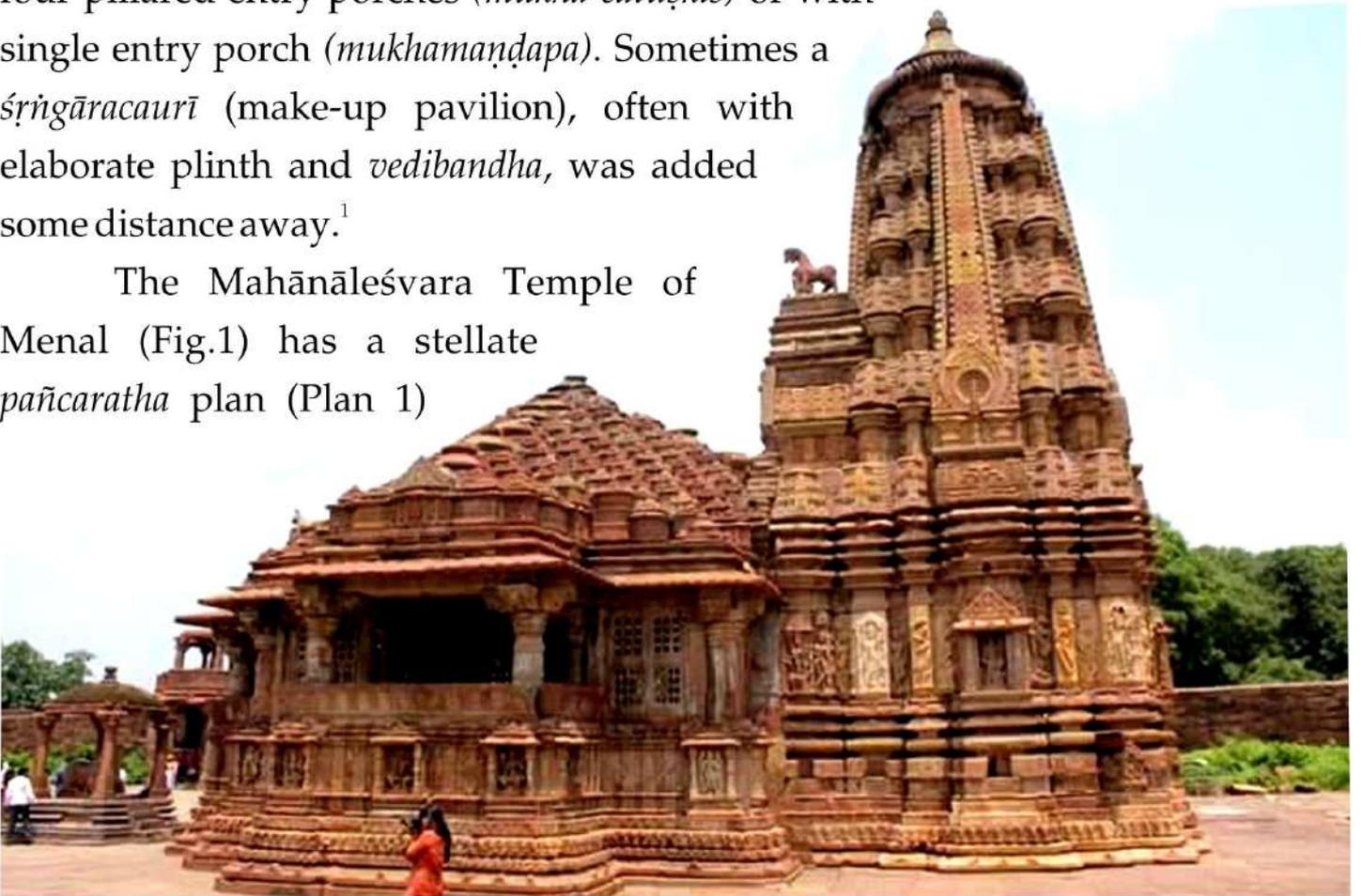
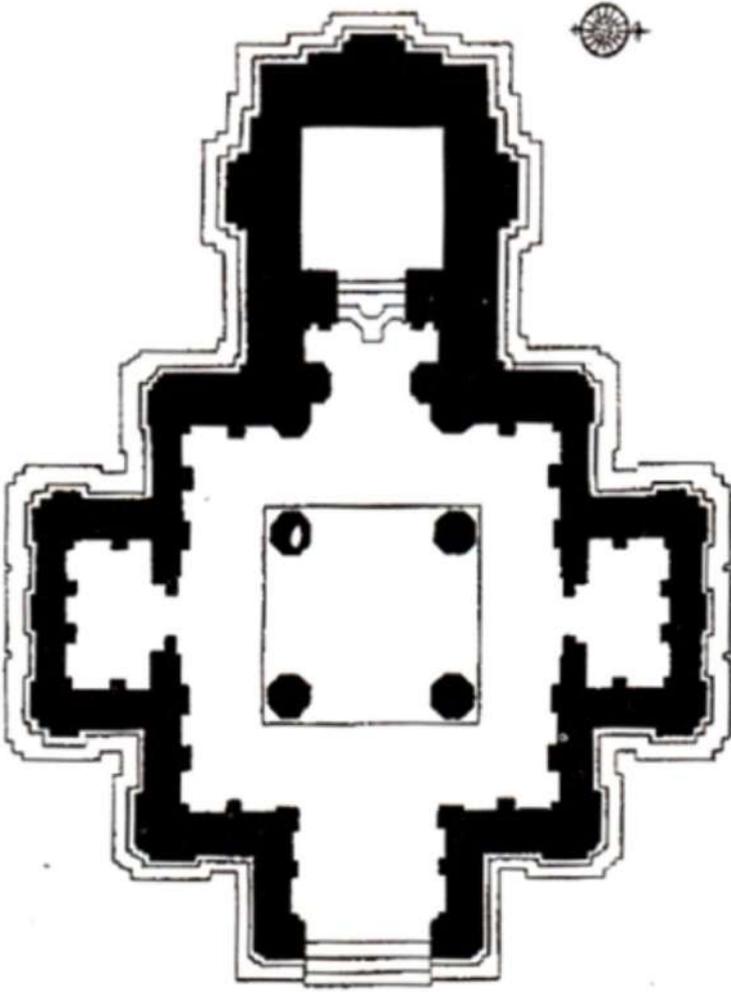


Fig.1 : Mahānāleśvara Temple, Menal



Plan 1: Mahānāleśvara Temple, Menal

with a corresponding *pañcabhūma* superstructure having as many mini spires in tiers of ascending strings in each quadrant. The intervening spines in cardinal directions are well proportioned as also are the *āmalaka* and other elements at the top. The layout has an *antarāla* (vestibule) in front of the *garbhagrha* with a *śukanāsa* above and a *raṅgamaṇḍapa* beyond with *nābhichanda* (concentric) ceiling and *saṁvaraṇā* (bell-shaped) roof. The *śukanāsa* and the *mukha-catuṣkīs* are crowned by interesting figures of a fierce lion protecting a baby elephant (Fig.2), probably signifying the protection of the

subjects or of the intellectuals, artists and priestly class by the king or the powerful and rich donors. Lion figures in different postures on the apex of the *śukanāsikā* may be seen on the Khajuraho temples also.

There is a separate *nandimaṇḍapa* containing an image in front in the same axis of humped seated Nandi wearing a belt bedecked with bells (Fig.3).

There is no *jagatī* terrace and the *pīṭha* mouldings consist of *bhitta* and *kapotapālikā* without *karṇikā* (knife-edged astragal). *Gajathara* and *narathara* friezes exist over the *grāsapaṭṭikā* running almost all around. *Makara-praṇāla* (crocodile-faced water chute) is provided on the southern wall of the sanctum above the *grāsapaṭṭikā* to take out the ablution water from the sanctum. The *janṅhā* is quite ornate having alternating niches and *surasundarīs* (divine beauties) with *salilāntaras* (stressed corners) showing rearing *vyālas* - griffins or *sārdūlas* - mythical lions (Fig.4). These are the auspicious motifs popularly depicted on medieval temples. The door-surround has five bands (*pañcaśākhā*). The *lalāṭabimba*

shows Lakuliśa. The *maṇḍapa* is provided with a projecting ribbed eave cornice. The corners of the open *maṇḍapa* have been provided with trellised screens above the *vedikā* (balustrade). Also shown on the outer walls besides the usual divine figures, are *dikpāla* (regents of the quarters), and an upper



Fig.2 : Lion protecting baby elephant

frieze of *vidyādhara*s (divine minstrels) and others. At the convergence of the *śikhara* are shown busts of Śiva in the elaboration of the *caturmukha* (four-faced) *liṅga* (phallus) form enshrined in the sanctum (Fig.5).<sup>2</sup>

To the northwest of the main temple there is a triple (Trideva) east-facing shrine of *ekāṇḍaka* type assignable to 8<sup>th</sup> century CE. All these three shrines are in a



Fig.3 : Nandimaṇḍapa

very indifferent state of preservation (Fig.6). Between the two fanes on south and north was inserted later an awkwardly placed third shrine (Plan 2).

The three shrines were then given a united facade by adding a pair of old pillars in front of the added fane to form a common verandah. Both of

the original fanes show *pañcaratha* sanctum and an *antarāla* preceded by a pair of



Fig.4 : Southern wall, Mahānaleśvara temple

ornate pillars. They betray almost similar pattern of images in the *bhadra-rathikās* (main niches) having Lakulīśa, Naṭeśa and Ardhanārīśvara<sup>3</sup> in the southern, western and northern *bhadras*, though the *lalāṭabimba* in sub-shrine 1 shows four-armed Trailokyabhramaṇa-Viṣṇu seated on Garuḍa holding the scaly tails of the two *nāgas* (snakes) that frame the door. The door-jambs show Gaṅgā and Yamunā on the *pedyās* (lower portion of the door-jambs) on either side holding water-pots standing on their respective mounts and accompanied by elegantly posed small female

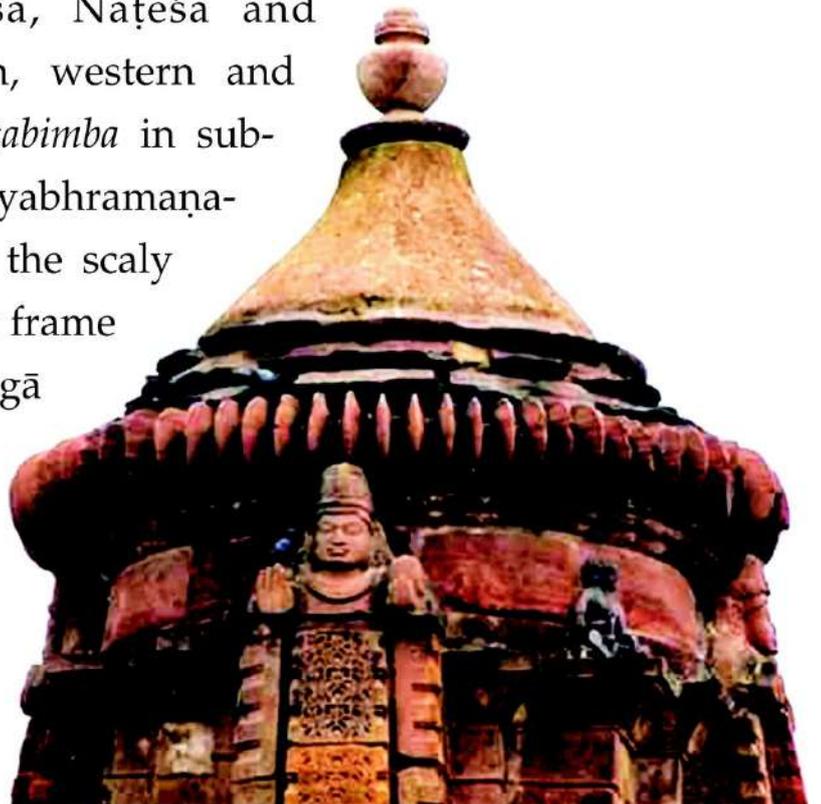
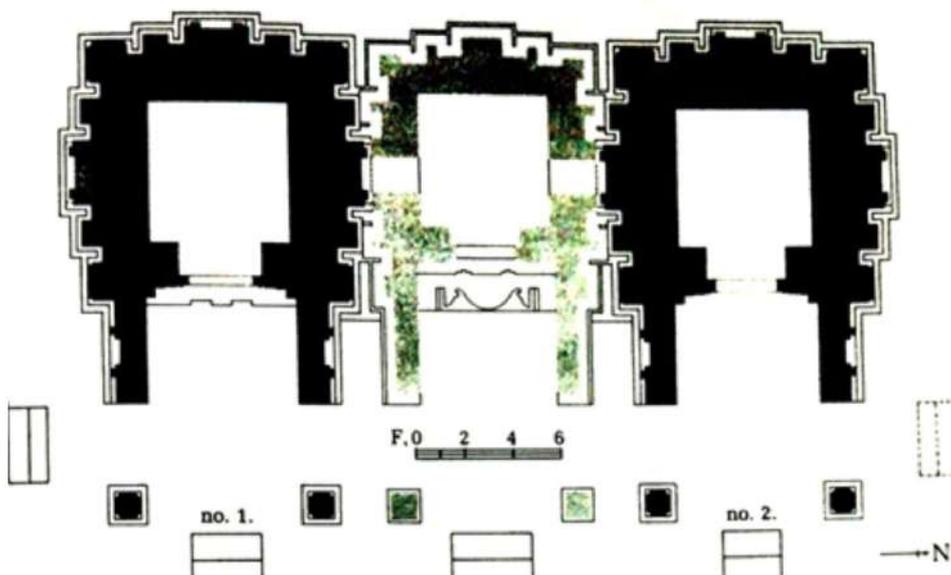


Fig.5 : Upper part of the śikhara



Fig.6 : Trideva temple

attendants. The *bhadra-rathikās* show Śaiva images as noted above surely standing for their Śaivite affiliation, but Viṣṇu here acts as world-guardian and Garuḍa as the master of the *nāgas*. The *kapilī* (walls enclosing the vestibule) images of this sub-shrine show scenes of discoursing sages on the south and *liṅga-pūjā* on the north.<sup>4</sup> The second sub-shrine almost follows the same pattern though the doorway of the *garbhagr̥ha* differs in certain details with Garuḍāsana Viṣṇu on the *lalāṭabimba*. Sub-shrine 1 most likely once held an image of Gaṇeśa and sub-shrine 2 a moving image of Gaurī because of which they are sometimes referred to as Gaṇeśa and



Plan 2 : Triple Shrine

Gaurī shrines also. This very interesting Gaurī image was once stolen by thieves.

The four-armed goddess stands on a lotus seat below which there seems to have been an iguana (*godhā*) to help us identify her as Gaurī (*godhāsanā bhavedgaurī*). Meister and Dhaky have identified two tiny lions facing her on either side of the lotus pedestal.<sup>5</sup> I feel that the animal on viewer's right is not a lion but a deer. The artist thus seems to have combined the Gaurī form with *Pañcatapas* Pārvatī. She bears matted locks, stripped lower garment, broad sash and a single chain between her breasts. She is attended by her personified acolytes, donor couple in *añjali-mudrā* (with folded hands), sages, palm trees and a *parikara* (ornamental frame) showing scenes of *liṅga-pūjā* and Brahmā to her right, Gaṇeśa and Garuḍāsana-Viṣṇu to her left. The lotus aureole behind the head has a beaded rim with floating *vidyādhara* couples on either side. A narrow panel above shows the Navagrahas (nine planetary divinities).<sup>6</sup> Shilpi Gupta has rightly pointed out that Ketu has been depicted in female form in this Navagrahas panel.<sup>7</sup>



Fig.7 : Smaller shrines

Near the Mahānāleśvara was built in CE 1168 an identically planned Śaiva shrine Suvāheśvara by Suhaḍādevī, the queen of Cauhāna ruler Someśvara. A *maṭha* (monastery) of a hypostyle *maṇḍapa* was also constructed by an ascetic Bhavabrahma in CE 1169 during the reign of Cāhamāna king Pṛthvīrāja according to an inscription on a pillar. The *maṭha* shows luxuriously embellished *rucaka* (square sectioned) pillars with *ghaṭapallava* (vase and foliage) motifs which may have belonged originally to the early eighth century shrine. A number of other small temples mostly in ruined conditions towards the west facing the main shrine and two others to the north of it (Fig.7) may also be seen in the complex besides a very ornate wall with a storeyed tower above, and a *hindola toraṇa* (ornate entrance) attached to it. Mention may also be made of Rūṭhī Rānī kā Mahal which is a State protected monument to the west of the main shrine. Heavy *prākāra* (enclosure) wall girds the complex with a storeyed entrance, protected by Bhairava and Gaṇeśa niches. The complex was declared as monument of national importance in 1956.<sup>8</sup>

It is well known that Śaivism was the dominant religion of the Hadauti and adjoining area where temples dedicated to Śiva far outnumbered those dedicated to other deities. It is, however, notable that though images of Śiva, Lakulīśa, Naṭarāja, Tripurāntaka, Andhakāntaka, Gajāntaka, Bhairava, etc. were the most common feature of these temples, yet Brahmā and Viṣṇu were also almost invariably depicted albeit in a subservient role or amongst the *Āvaraṇadevatās* (surrounding divinities). *Dikpāla* images were usually put in the cardinal and their intermediary or corner niches in medieval temples along with Mahiṣamardinī, Mātṛkās and some other allied divinities. That Menal continued to be a Pāśupata pilgrimage even during the 15<sup>th</sup> century is indicated by a small graffito (epigraph) of 'Achintyadhaja jogī' on a pillar. Jogī Achintyadhvaja (CE 1498 or slightly later) was a great itinerant who has left his graffiti at Menal, Baroli, Bhīm kī Chaurī, Mandalgarh, Ramgarh, Budhadeet, Tilasma Mahadeva, Deroli, Kakoni and in Shekhavati visiting centres of Pāśupata worship covering hundreds of kilometers.<sup>9</sup> No detailed study of the sculptures adorning Menal temples has been published except incidental references, though some of them are of significant

iconographic interest.

Neelima Vashishtha has described an image of Śiva performing difficult and vigorous *elakra-kriḍita karaṇa* (a dance pose) on the *śukanāsa* of the Śiva temple at Menal. Śiva stands firmly planting one foot on the earth and taking a round without moving it, keeping his face, hip and front of the foot towards the onlooker.<sup>10</sup> The deity depicted on the *śukanāsa* conventionally represented the deity to which the temple was dedicated.

The principal back niche of the Mahānāleśvara temple also contains an image of eight-armed Naṭarāja (Fig.8) dancing to the tune of musical instruments celebrating his victory

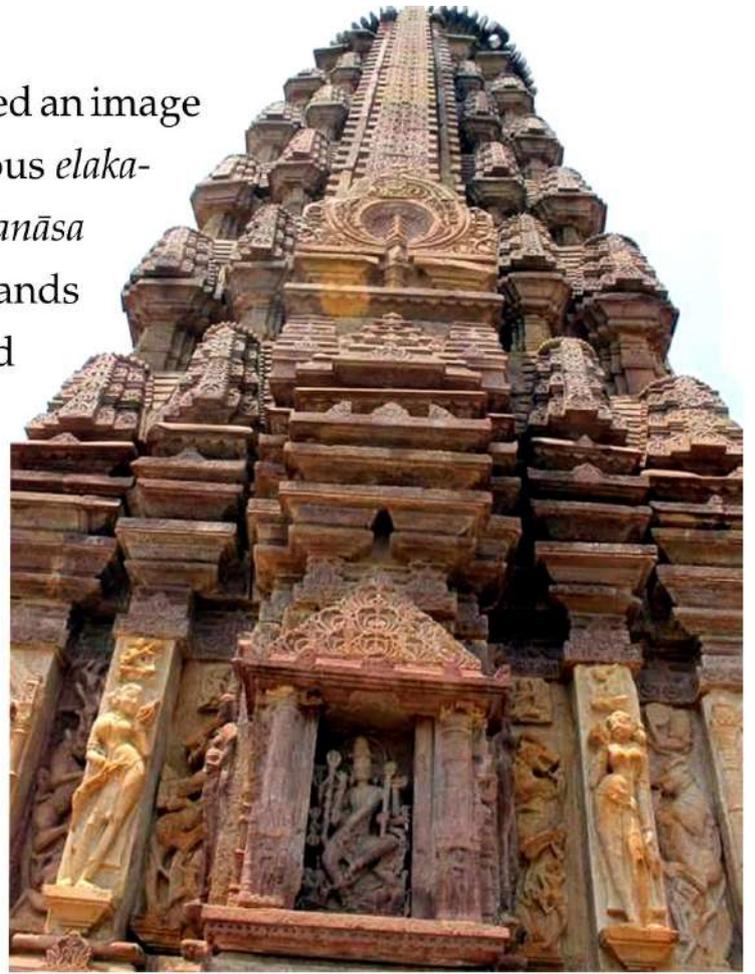


Fig.8 : Back facade of Mahānāleśvara

over demons and evil forces of nature expressing joyous emotions through dance. His natural hands are disposed in *catura* dancing mode while additional hands support *triśūla* (trident), *vajra* (thunderbolt), *khaṭvāṅga* (skull-capped staff), *pāna-pātra* (drinking bowl) and other attributes. The *bhadra* niche of the southern wall shows Andhakāsuravadha depicting the god standing in *ālīḍha* pose resting his left foot on an extended arm of a *gaṇa* (goblin, attendant of Śiva) and piercing the belly of the demon with the trident held in his normal hands (Fig.4). Images of Śiva in *ālīḍha* pose occur at various places like Badoli, Nilakantha, Ramgarh, etc. in Rajasthan and remind us of the images of Varāha form of Viṣṇu in similar poses. It is worth investigating as to which form has influenced the other.

There is an image of four-handed Bhairava (Fig.9) standing in *tribhaṅga* (triple flexion) pose with hip and face slightly accentuated towards his right. He wears usual ornaments with broad *kaṭisūtra* (waist-band) firmly planting his right foot on the earth and left foot touching the ground only by its toe with heel slightly

raised up. His coiffure serves as his nimbus. He holds a citrus(?) in his natural right hand and a shield in the back left hand; the other two hands are broken. Behind his feet lies a figure with bust raised up having been supported by the right hand keenly looking at the god. Bhairavī has also been depicted in another niche.



Fig.9 : Bhairava

As pointed out above, Brahmā and Viṣṇu have also been represented here. In the central niche of the outer southern wall of the transept of the *raṅgamaṇḍapa* is depicted tri-cephalous

four-armed Brahmā (Fig.10) seated in *ardhaparyāṅkāśana* (posture of ease with one leg folded and the other bent at knee hanging down) with normal right hand disposed in *varada* (boon-giving posture) with a rosary and the left holding a *kamaṇḍalu* (spouted water pot). The additional hands are damaged. The central face of the god is bearded while the side ones shown in profile are juvenile. The pot-bellied god bears matted locks and wears ear ornaments, torque, necklace, *vaikakṣyaka* (chest ornament) with pearl strings going to the back from the loop of the necklace, a broad band and a three-stringed sacred thread,



Fig.10 : Brahmā



Fig.11 : Brahmāṇī

long garland, armlets, wristlets, anklets and nether garment secured by a *kaṭisūtra* (waist-band). Mount goose is shown in profile under the *kamaṇḍalu*. In the niche to his proper right is depicted three-headed Brāhmī or Brahmāṇī with a heavy *jaṭājūṭa* (piled matted locks) in analogous posture and wearing similar ornaments (Fig.11). Her normal hands are disposed like those of Brahmā and the additional right and left hold a ladle and book which may have been the attributes in Brahmā's lost hands also. The goose appears in profile near her right foot.

During Śiva's fight with demon Andhaka the blood-drops that fell on the ground converted into the duplicates of Andhaka. Seeing the demon multiplying Śiva released his energy called Māheśvarī and other gods like Brahmā, Viṣṇu, Skanda, Varāha, Indra, Yama, Varuṇa, etc. also released their energies (called respectively as Brāhmī/Brahmāṇī, Vaiṣṇavī, Kaumārī, Vārāhī, Aindrī/Indrāṇī, Cāmuṇḍā, Vāruṇī, etc.), generally known as *Saptamātṛkās*, to help Śiva overcome the demon.

The *Viṣṇudharmottarapurāṇa* (CXIX.28-32) describes six-handed Brahmāṇī but the image referred to above corresponds to the description of the goddess as given in the *Rūpamaṇḍana* (LV.21):

*Brahmāṇī haṁsamārūḍhā sākṣasūtrakamaṇḍalu /*

*Sruvaṁ tu pustakaṁ dhatte ūrdhvahastadvaye śubhaḥ //*

It is interesting to note that in the niche to the proper left of Brahmā is depicted mono-cephalous Sāvitrī (Fig.12) similar to the figure of Brahmāṇī almost in all details except the tiered *karaṇḍa-mukuṭa* (basket-shaped crown) instead of the heavy *jaṭājūṭa*

and the attribute in the back right hand which holds a lotus replacing the ladle. The goose turning its head backwards to scratch its back is depicted under her folded left leg. In between these niches are shown three dancing female figures in different *karāṇas* (dancing modes) and two broad pilasters on each side.

On the northern wall of the shrine are shown Viṣṇu and his śakti Vaiṣṇavī. It is notable that most of the figures show similar postures, dress and ornaments. Viṣṇu sits in *ardhaparyāṅkāśana* bearing a *kirīṭa-mukuta* (cylindrical crown) with proper right hand disposed in *varada* with a rosary and normal left touching the conch placed on the ground with spiral head downwards (Fig.13). Back right hand which may have held the mace is broken and the corresponding left supports the wheel which has been shown enface. A small figure of Garuḍa in *añjali-mudrā* looking at his lord is seated on a lotus below the folded left leg of the god. Conch



Fig.12 : Sāvitrī



Fig.13 : Viṣṇu



Fig.14 : Vaiṣṇavī

placed vertically on the ground with spiral head downwards is an interesting feature of this image.<sup>11</sup> An exactly similar image of Vaiṣṇavī (Fig.14) also occurs in this temple corresponding exactly to the image described above and also as detailed in the *Rūpamaṇḍana* (LV.23):

*Vaiṣṇavī viṣṇusadriśī garuḍopari saṁsthitā /  
Caturbāhuśca varadaśaṅkhacakraḡadādharaḡ //*

Another niche shows Gaja-Lakṣmī (Fig.15) which seems to be a veritable parallel of the Sāvitrī image described above but for the back hands which carry lotuses with elephants atop to anoint the goddess. We thus see that Brahmā and Viṣṇu have been depicted not only with their śaktis but also with their spouses making it an interesting feature.

Amongst the *dikpāla* images and their female counterparts, standing Indra with all hands broken but recognizable by the mount elephant near his left foot and seated Aindrī/Indrāṇī (Fig.16) supporting *vajra* and *aṅkuśa* (goad) in her back right and left hands with proper right in *varada*-cum-rosary and *kamaṇḍalu* in the left may



Fig.15 : Gaja-Lakṣmī

also be seen. Docile elephant seated to right is shown at her feet.

The image on the southeastern corner niche of the sanctum is interesting. A mono-cephalous bearded pot-bellied four-handed figure stands in *tribhaṅga* holding a *sruvā* (mouthed square handled instrument for pouring oblations into the fire) and a book (?, slightly damaged) in the back hands with normal ones disposed in *varada* with rosary and holding a water-pot. Its placement indicates it to be the figure of Agni but the mount depicted near the right foot is outgoing elephant which is

very unusual (Fig.17). The southeastern corner niche of the *raṅgamaṇḍapa* also carries a similar figure holding *sruk* (ladle) and *sruvā* in the back hands, normal right in *varada* with rosary and corresponding left being broken, having a small figure of an animal looking like an elephant though mutilated (Fig.18).

Four-armed Yama with lower hands in *varada* with rosary and holding water-pot as usual and back left hand holding a pigeon with right one supporting a *khaṭvāṅga* having his mount buffalo at feet may be seen on the southern wall of the sanctum (Fig.4),



Fig.16 : Indrāṇī



Fig.17 : Agni



Fig.18 : Agni



Fig.19 : Yama

while a similar figure with upper right hand broken and showing the buffalo seated near his left foot (Fig.19) exists on the southern niche of the *raṅgamaṇḍapa*. Emaciated and skeletal Cāmuṇḍā supporting a bell in the back left and holding the crest of the demon Caṇḍa with her proper right hand showing the mount seated to right and a female acolyte near her diagonally stretched right leg (Fig.20) also attract our attention. Also shown in a niche is twelve-armed Cāmuṇḍā holding a chopper, thunderbolt, trident, *ḍamaru* (dumb-bell), sword and snake in her

right hands and club, bell, *khaṭvāṅga*, drinking bowl, a *muṇḍa* (severed head) in her left hands with one bent at the elbow to put a finger on her lips. The *preta* (corpse) lying at her feet is shown as looking at her (Fig.21). Varuṇa holding *pāśa* (noose) and lotus in the back hands with *makara* (crocodile) near the left foot (Fig.22) and Vāruṇī with water-pot in the lower left hand with others broken and the mount near her feet (Fig.23); Vāyu with jumping deer and Kubera<sup>12</sup> supporting the *nakulaka* over the shoulders with upper hands together with their female counterparts in varying mutilated forms bear sufficient evidence regarding the independent depiction of the *śaktis* not only of Śiva, Brahmā and Viṣṇu but also of the *dikpālas* on Mahānāleśvara temple.

There are, however, some more images which deserve mention. On the southern juncture wall may be seen Karpūramañjarī and Mahiṣāsūramardini (Fig.4). The former shows a goose trying to grab the drops of water dripping from the rinsed wet hair. This motif has been very popular with artists from quite early times in different media and has continued for centuries. Many medieval temples



Fig.20 : Cāmuṇḍā



Fig.21 : Cāmuṇḍā



Fig.22 : Varuṇa



Fig.23 : Vāruṇī

show it. Of course the *surasundarīs* of Menal like those of many other medieval temples of Rajasthan, Madhya Pradesh and other regions present such a wonderful array of female activities and dances that they actually deserve a special treatment to bring out their significance. Mahiṣāsūramardīnī figure killing the demon coming out of the severed head of the buffalo has also been a very common feature on medieval temples but another figure on the northern wall just above the image of Kubera referred to above, though badly mutilated, is iconographically important for showing the demon only in human form (Fig.24).<sup>13</sup> The demon has no companion and is grabbed by the goddess by his crest with her normal left hand. The proper right hand seems to strike a blow (with a trident?) on his chest and the lion is also attacking the right leg of the demon. Sword in the back right hand held above the head of the goddess is clear but the surviving roundish object in her additional left hand is a matter of guess, it may have been a shield. This image reminds us of a similar figure of Ambikā temple at Jagat, Chittaur which is in a good state of preservation.<sup>14</sup> The animal form of the demon is



Fig.24 : Mahiṣamardini

ocean.<sup>16</sup> A square frame on a pilaster between two *salilāntaras* carrying damaged human figures in queer postures depicts an erotic scene showing an enface female with legs held wide apart having a bird in between them being sexually engaged by two males on her right and left. The person on her left has held her left arm and the other on her right is touching her right breast. Both have erect genitals which are being touched by the central female figure. The males seem to be ready to copulate her (Fig.25). Actually many other erotic figures have been carved on the *narathara*

completely absent. This is a rare form and only a few images of this type are known in India.<sup>15</sup>

Reference may also be made to the *narathara* friezes showing varied scenes which await proper identification and study. Some show deities, animals, fighters, archers, dancers, equestrians, elephant-riders, *mithunas* (couples), socio-cultural and religious scenes and so on. One amongst these depicts the scene of *Samudramanathana* (churning of the ocean) by gods and demons with figures of Lakṣmī, horse and elephant which have already come out of the



Fig.25 : Erotic scene



Fig.26 : Gajathara and narathara

running all around above the *gajathara* of the *vedibandha*. Just to give an idea we illustrate here one such frieze which contains varied frames between pillars (Fig.26). The first frame on viewer's right shows a nude female sitting in the posture of Aditi or Lajjā-Gaurī with knees turned sideways and hands held upwards as if to give birth to a child. The next three frames depict *mithunas* in various activities while the next again shows the couple in queer posture licking the genitals of each other. The next frame shows an animal-like figure trying to woo the woman from the back; and so on. Such erotic scenes may be seen at Bhand Devra and elsewhere also.

We thus see that Menal temples show interesting features and images of iconographic interest like many other temples in the region which all deserve a detailed study to bring out their peculiarities.<sup>17</sup>

## References & Notes

1. M.A. Dhaky, 'The Genesis and Development of Māru-Gurjara Temple Architecture', in Pramod Chandra (Ed.), *Studies in Indian Temple Architecture*, American Institute of Indian Studies, Varanasi, 1975, pp.114ff and Pls.55-97; K.V. Soundararajan, 'Temple Architecture in Rajasthan', in Vijai Shankar Srivastava (Ed.), *Cultural Contours of Rajasthan: Dr. Satya Prakash Felicitation Volume*, Abhinav Publications, New Delhi, 1981, pp.148-55. The details of terminology given here are based on Dr. Dhaky's article.
2. R.C. Agrawala, 'Early Medieval Chapels at Menāl, Rajasthan', *Bhāratīya Vidyā*, XXII, 1962, pp.43-44; Krishna Deva, 'Bhumija Temples', in Pramod Chandra, *op.cit.*; *Temples of India*, Aryan Books International (Reprint), New Delhi, 2009, p.186, Pl.237; Soundararajan, *loc.cit.*; Michael W. Meister and M.A. Dhaky (Eds.), *Encyclopaedia of Indian Temple Architecture*, North India, Period of Early Maturity, AIIS & OUP, New Delhi, 1991, pp.277-84; etc.

3. R.C. Agrawala had published an image of Ardhanārīśvara from Menal (*Researcher*, II, p.17).
4. Meister & Dhaky, *op.cit.*, p.281.
5. *Ibid.*, p.283, Pl.628. The authors have missed the iguana under the lotus seat.
6. *Ibid.*, p.284.
7. Shilpi Gupta, 'Rājasthāna meñ Śakti Pūjā : Katipaya Asādhāraṇa Pratimāyeñ', *Vaicārikī*, XXV (4), March 2010, pp.60ff.
8. Chandramani Singh, *Protected Monuments of Rajasthan*, Jaipur: Jawahar Kala Kendra and Publication Scheme, 2002, pp.159-61, color photograph xiii; Jagat Pati Joshi *et.al.*, *Inventory of Monuments and Sites of National Importance*, Vol.II, Part 1, Jaipur Circle, ASI, New Delhi, 2006, p.103.
9. Kirit Mankodi, 'Acyantadhaj Jogi: Hermit with the Emblem of Siva as Acintya' in M.N.P. Tiwari and Kamal Giri (Eds.), *BILVAPATRA Treasures of Indian Art – Dr. N.P. Joshi Felicitation Volume*, Research India Press, New Delhi, 2013, pp.162-65.
10. Neelima Vashishtha, 'Some Aspects of Dance as Depicted in the Śaiva Sculptures of Rajasthan', in Vijai Shankar Srivastava, *op.cit.*, Pl.LVIII. pp.200-203,
11. Similarly placed conch under Viṣṇu's lower left hand may be seen at Bijolia also. This thus seems to have been a peculiarity which persisted in this area for some time as Bijolia is not far off from Menal.
12. Arundhati Banerji had published two images of Kubera from Menal, one showing *varada*-cum rosary, thunderbolt, lotus and water-pot or *nidhi-kalaśa* (treasure-pot) in the four hands and the other substituting the attribute in the back left hand with *pāśa*, both without any mount. For details see Arundhati Banerji, 'Rare Icons of Kubera from Menal (Rajasthan)', in Srivastava, *op.cit.*, Pls.LXIII-LXIV, pp.204-06.
13. Shilpi Gupta, *op.cit.*, was the first scholar to refer to it but did not give details of the image nor illustrated it.
14. K.V. Soundararajan, 'Devī Cult Nucleus at Jagat, Rajasthan', *Vishveshvaranand Indological Journal*, Hoshiarpur, Vol. I, 1963, Pl.IV, pp.130-40; R.C., Agrawala, 'Khajuraho of Rajasthan : The Ambikā at Jagat', *Arts Asiaticques*, Vol.X, Paris, 1964, pp.43-65 and plates; 'Devī Cult at Jagat : A Review', *Vij*, 1965, Vol.III, Part ii, Pl.IV, pp.282-85; 'A Rare Mahiṣamardinī Relief in the National Museum', *East and West*, Vol.XVI, 1966, fig.5, pp.109-11; Neelima Vashishtha, *Sculptural Traditions of Rajasthan*, Jaipur-Indore: Publication Scheme, 1989, Pl.LI, p.140.
15. R.C. Agrawala (1966, *op.cit.*, Fig.4) published a similar image from Kanchipuram, now preserved in the National Museum, New Delhi. The demon in purely human form being chased and killed is depicted in Brahmapurīśvara Temple, Puḷḷamangai near Thanjavur (G. Sethuraman, 'The Artistic Significance of the Galapāda Motifs of Brahmapurīśvara Temple, Puḷḷamangai', *Kalā*, Vol.I, 1994-1995, Figs.12-13, pp.33-38). Eight-handed Mahiṣamardinī accompanied by her mount lion killing the human demon may be seen in the Bhūtanātha Temple, Badami also. An early eighth century image of this type is known from Bahooch in Himachal Pradesh (under publication).
16. Shikha, 'Rājasthāna kī Mūrtikalā meñ Samudramanthana Dṛśya', *Vaicārikī*, XXIX (4), 2013, pp.35-37.
17. I am thankful to Shri Sabya Sachi Ghosh for the scans of accompanying illustrations and permitting me to publish them. Fig.1 has thankfully been adopted from the *Inventory of Monuments and Sites of National Importance*, Vol.II, Part 1, Jaipur Circle, ASI, New Delhi, p.103 and Fig.2 from the *Encyclopaedia of Indian Architecture*. My thanks are also due to Shri Vasant Swarnkar, Superintending Archaeologist, Chandigarh Circle, Chandigarh and Librarian Shri B.C. Lather for library facilities.