

Virabhadra Cult and Sculptures from Hampi

K.M.Suresh

Hampi (Lat. 16° - 20'N and Long. 70° - 30'E), the capital city of the Vijayanagara Empire (from 1336 to 1565 CE), is situated on the southern bank of river Tungabhadra in the Hospet taluk of Ballary district in Karnataka.¹ During the medieval period, Hampi was known as Pampākṣetra,² Bhāskarakṣetra,³ Pampātīrtha,⁴ Vīrupākṣetra, Kiṣkindhākṣetra, Pampā⁵ and so on. This place played an important role for the foundation of the Vijayanagara Empire in the 14th century C.E. which was an epoch making event, not only in the history of Karnataka, but also of the whole of South India. Hampi was one of the important centres of Śaivism much earlier than the founding of Vijayanagara; and Vijayanagara rulers were greatly tolerant towards all the religions and constructed many temples in and around Hampi. They donated lands for the maintenance of these temples.

Vīrabhadra is a form of *samhāra* (destructive) aspect of Śiva, which was a highly popular cult at the time of destruction of the *yajña* (sacrifice) performed by Dakṣa, Bhadrakālī is his consort.

The worship of Vīrabhadra deity appears to have gained vast popularity during the Vijayanagara days as testified by a good number of Vīrabhadra temples and sculptures seen in the ruins of Hampi, of which many of the loose ones have since been removed to the local Archaeological Survey of India, Archaeological Museum, Kamalapur. The reason for this can be attributed to the prevalence and popularity of the sects like Vīraśaivism and Vīrabhadra cult during those days, particularly Vīraśaivism, which had a prominent role in the founding of the Vijayanagara kingdom, its subsequent expansion and consolidation. The followers of Vīraśaivism treated Vīrabhadra as their distinct and patriotic deity based on the conceptions that Vīrabhadra happened to destroy the *yajña* organized by Dakṣa and the performance of such *yajñas* was not recognized by them, etc. As far as South India is concerned, we see independent temples and worship of Vīrabhadra deities from 12th century onwards when Vīraśaivism was revived and popularized by its followers like Basaveśvara, Channabasva, etc. The worship of this deity is quite popular with the Vīraśaivas even now,

who form a sizeable population in this part of the country. Among the Vīraśaivas, there is a subgroup known as Vīrabhadra and whose religious rites are quite elaborate and sometimes quite inspiring.

*Kūrma-purāṇa*⁶ says that on the occasion when Dakṣa and his consort paid a visit to the house of Śiva, Dakṣa became displeased with his son-in-law Śiva and returned back, in spite of solicitatious attentions of Śiva. On another occasion, Śiva's wife Satī went to her father Dakṣa's house and he reviled Śiva in the presence of Satī and also abused her and directed her to quit his house. This insult offered to her in his own house by Dakṣa smote Satī so hard that she burnt herself to death. Śiva became angry and created Vīrabhadra and destroyed Dakṣa, whereas *Bhāgavata-purāṇa* says that the gods and ṛṣis were assembled at a sacrifice. Dakṣa entered the hall when all the assembly rose up excepting Brahmā and Mahādeva. Dakṣa made his obeisance to Brahmā, but Dakṣa did not like Mahādeva being seated when he entered the hall and reviled Mahādeva in very strong and highly objectionable words, at which, Śiva departed from the hall of sacrifice. Some years after, Dakṣa began to perform the great sacrifice known as Bṛhaspatiśva and invited all the gods with their wives except Śiva and his wife. But Satī persisted in going and as was predicted by her husband, she was slighted by her father. On being treated with scant courtesy at her father's house by Dakṣa during her visit, Satī committed suicide by entering into the fire. The news of the death of his spouse reached Śiva, who in his anger tore a lock from his matted hair; and this lock of hair took a gigantic form of Vīrabhadra. Bidden by Śiva, Vīrabhadra completely destroyed the sacrifice of Dakṣa and brought him to submission to Śiva.

According to *Śrītattavanidhi*, Vīrabhadra should have four or eight arms, three eyes and a terrific face with fierce side tusks. In the left hands should be a *billu* and *gadā* and in the right ones a *khadga* and *bāṇa*. He should be wearing a garland of skulls, that is *muṇḍamāla* and be standing on a pair of sandals. On the right side, there should be Dakṣa with a goat's head, two eyes and two horns and with hands held in *añjali-mudrā*. Whereas *Karṇāgama* gives a different description and says that the figure of Vīrabhadra should have four arms, three eyes, head adorned with *jaṭāmukuta*, which emits fire or *kīrtimukha*, side tusks and wearing *muṇḍamāla* and bells, *yajñopavīta* of snake and adorned with all other ornaments. He should carry *khadga*, *khetaka*, *dhanuṣa* and *bāṇa*.

Specially when we come to the Vijayanagara period, the popularity established by Vīraśaivism resulted in the erection of temples for Vīrabhadra images, many of them are of impressive dimensions, one such example is the image in the Uddan Vīrabhadra temple of Hampi, which is 3.70 metres in height.

The sculptors of Vijayanagara period have followed to a great extent the descriptions

given in the *Karṇāgama* in carving Vīrabhadra images, as briefly accounted above. But variations are noticed in few examples, which can be explained as the outcome of the imagination and conceptual beliefs of the individual sculptor, but not based on any of the ancient texts.

Normally the Vīrabhadra images of the Vijayanagara period at Hampi are shown as standing in *tribhaṅga* posture, yet not so prominent bends. They are unique and usually shown as standing on a pair of sandals, like the ones normally used by the saints. They are with four hands always, excepting in few cases. The four hands hold *khadga*, *bāṇa*, *dhanuṣa* and *khetaka*, respectively, starting from the lower right hand. They are shown wearing *yajñopavītas* or *channavīras*, *ruṇḍamālas*, anklets, wristlets, armlets, *hāras*, *udarabandhas*, *kaṭibandhas* and tight lower garments, that is, *dhotī*. Vīrabhadra is shown as wearing a *karaṇḍamukuṭa*, sometimes *kirīṭamukuṭa* on his head, on the front of which invariably tucked is his waist girdle. The shield is always a rectangular one serving as normally, resting piece for the lower left hand. He has always three eyes with moustache, canine teeth and is standing under a *prabhāvalī* with *kīrtimukha* at the crest. The waist gridle also shows a *kīrtimukha* in the centre, probably used as a buckle of the waist girdle.

Dakṣa with his goat's head and standing with hands held in *añjali-mudrā* is invariably shown in miniature size, normally to the right of the main deity with few exceptions.

Generally, these Vīrabhadra sculptures are of large sizes, sometimes more than 12 feet high and carved out of a single block of stone, in bold relief or in round. The figures are well executed with expressions. Though they are shown with canine teeth, moustaches, etc., but the expressions on the faces can be said to be *saumya* since the figures are carved as the ones giving protection to Dakṣa after he had surrendered to Vīrabhadra. Here, he is carved as a benign one. Hence is the popularity of this deity not only during the Vijayanagara period, but also in the present days, particularly with Vīraśaivas and a sect of artisans who are known as *acarīs*, professionally goldsmiths, blacksmiths, etc.

Bhadrakālī is the female counterpart of Vīrabhadra. She is also said to have been created along with Vīrabhadra to accompany him on his mission to desecrate and destroy the *yajña* of Dakṣa and also to punish him. She formed part of the retinue of Vīrabhadra, so she too in sculptural representation is shown with all the attributes of Vīrabhadra. There is one relief of Bhadrakālī on a hillock south of Matanga hill in Hampi. She is shown along with two other forms of Devī, one seated and other standing to her right. Bhadrakālī seen here is standing in *sambhaṅga* pose and facing front. She is wearing *kirīṭamukuṭa*, *patrakuṇḍalas*, ornaments around the neck, on the arms, wristlets and loose anklets. She is wearing the *sārī*, the feminine lower garments with frills on both sides. She has six hands,

four of them holding the usual weapons like Vīrabhadra, the *khadga*, the *bāṇa*, the *dhanuṣa* and the *khetaka*. The additional weapons in the other two hands are *ḍamarū* and *triśūla*. The usual holes for holding the flower garments are seen one on either side of the *kirītamukutā*.

Few selected Vīrabhadra sculptures from Hampi-Vijayanagara are illustrated below :

An interesting Vīrabhadra sculpture (Pl. 12.1) from Hampi is now exhibited in the Archaeological Museum, Kamalapur. This sculpture of Vīrabhadra is shown as standing between two pilasters with a *prabhāvalī* and *kīrtimukha* in the centre of it, over the head. He is shown standing in *tribhaṅga* posture, he has three eyes, moustache and canine teeth. He has four hands, holding a *khadga*, a *bāṇa*, a *dhanuṣa* and the lower left hand is resting on an oblong *khetaka*. He is wearing *kirītamukuta* with beaded bands and a *liṅga* in the centre. He has earrings in his ears, wears beaded *hāras*, one of them having central pendant. He wears a three-stringed *upavīta* and also an *udarabandha*. The waist girdle has the design of *kīrtimukha* in the centre, probably serving as buckle. He is wearing a long *ruṇḍamāla*. The other ornaments are the beaded wristlets, armlets, loose anklets, anklets and finger rings. There is a goat-headed Dakṣa to his right standing looking upwards and holding his hands in *añjali-mudrā*. The *prabhāvalī* shows foliated designs (measurements-23×115×33 cms.)

Another interesting Vīrabhadra sculpture (Pl. 12.2) from Hampi is also exhibited in the Archaeological Museum, Kamalapur. He has ten hands. It is shown in bold relief and within the border of scrolls decoration with one *kīrtimukhi* at the top and three others at the bottom along with two flowers carved in squares. Here also the deity is shown as wearing ornaments, dressed *ruṇḍamāla* as in the case of the other Vīrabhadra sculptures. The hairdo, which forms part of the *jaṭāmukuta* is shown in a semi-circular fashion at the back of the head as *siraṣcakra*. The ten hands starting with the lower right are holding *khadga*, *bāṇa*, *gadā*, *triśūla*, *ḍamarū*, *baku*, *pāśa*, *khetaka* and *dhanuṣa*, respectively. The lower right hand is broken and its attribute is missing. He has three eyes, moustache and canine teeth. He is standing on sandals. He is wearing a long *kirītamukuta* with the top finished in the form of a *kalaśa*. There is a *liṅga* on the front of the *kirīta*. He has beaded ear ornaments and also a fillet. He has two *hāras*, *upavīta*, *channavīra*, armlets, wristlets, waist girdle, anklets and loose anklets. Here, it is interesting to note that the goat-headed Dakṣa is shown to the left of the main deity and not to the right as usual. He is standing in *samabhaṅga* posture holding his hands held in *añjali-mudrā*. The dress of Dakṣa is again unusual, it appears like a tunic (measurements-127×93×27 cms.)

An interesting Vīrabhadra sculpture (Pl. 12.3) from Hampi exhibited in the Archaeological Museum, Kamalapur, has its head missing. He is shown as standing between



Pl. 12.1: Vīrabhadra, Hampi, Archaeological Museum, Kamalpur



Pl. 12.2: Vīrabhadra, Hampi, Archaeological Museum, Kamalpur



Pl. 12.3: Vīrabhadra, Hampi, Archaeological Museum, Kamalpur



Pl. 12.4: Vīrabhadra, Hampi, Archaeological Museum, Kamalpur

two pilasters and *prabhāvalī*, which is broken and missing. He is shown standing in *tribhaṅga* posture, on a pair of sandals with left foot slightly forwarded and the knee is bent. He is wearing three *hāras*, *upavīta*, *udarabandha*, armlets, double wristlets, anklets, loose anklets, double waist girdle, one of them having festoons and *kīrtimukha* crest at the centre. He is wearing a bejewelled *vanamālā* as well as a *ruṇḍamāla*. The oblong shield, which is shown as resting on a human head, has the floral design carved on the front face of it. The lower left hand is resting on the oblong shield. The head and three hands of Vīrabhadra are broken and missing. Goat-headed Dakṣa, who is shown to right, is holding his hands in *añjali-mudrā*. The face of Dakṣa is also chipped off and missing. The sculpture has been carved with proportionate limbs and the ornaments with minute details and finish (measurements-140×79×30 cms.)

An interesting Vīrabhadra sculpture exhibited in the Archaeological Museum, Kamalpur, has four arms holding *khadga*, *bāṇa* in the lower and upper right hands, while the upper left hand holds *billu* and the lower left hand resting on the oblong shield. He is standing in *dvibhaṅga* posture on a pedestal with sandals. He wears *kirītamukūṭa*, *kuṇḍalas*, *hāras*, *channavīra* and *ruṇḍamāla* coming up to the knees, armlets, waist girdle, anklets and loose anklets. Goat-headed Dakṣa is standing to the right of the main figure with hands held in *añjali-mudrā*.

There are two more sculptures in the Archaeological Museum, Kamalapur, which shows only two arms. One of them (Pl. 12.4) is shown standing in *tribhaṅga* posture, the right hand is resting on an oblong carved *khetaka*. All other ornaments, drapery, etc., are seen similar to the first one mentioned above. Below the feet, on the front part of the pedestal is shown a devotee in low relief, probably representing the person who might have been responsible for the carving of this sculpture. As usual, Dakṣa is seen to his right.

The other two-armed Vīrabhadra sculpture is also interesting, though the finishing is not attractively done. This sculpture has no *kirītamukūṭa* or *karaṇḍamukūṭa* on his head, but the whole hairdo has been shown as if combed up and tied tightly and platted, which is shown as hanging to his left and coming down near the left shoulder. The two hands hold a *khadga* and a crudely finished *khetaka*. The arrangement of the feet on the sandals with toes stretched in opposite directions is quite unusual. The sculpture of Vīrabhadra is very much worn out and unimpressive. Even the goat-headed Dakṣa, seen to the right of the main deity is crudely finished.

A sculpture of Vīrabhadra is depicted on a pillar in *mahāmaṇḍapa* of Tri-Kuta Śiva temple at Timmalapura in Hospet taluk of Bellary district. He is shown standing in *dvibhaṅga* posture in a pedestal. He has four arms, holding *khadga* and *bāṇa* in the right hands, while

the upper left hand holds *billu* and lower left hand resting on an oblong *khetaka*, the shield. He wears short *karaṇḍamukūṭa*, *kuṇḍalas*, *hāras*, *channavīra*, armlets, anklets, waist girdle and long *ruṇḍamāla* coming below the knees. He is standing on sandals. He is attended by goat-headed Dakṣa towards right with hands held in *añjali-mudrā*.

A Vīrabhadra sculpture (Pl. 12.5) is depicted on a pillar in the *mahāmaṇḍapa* of Jambunatha temple, on the Jambunatha hill, near Hospet. He is shown standing in *tribhaṅga* posture on a pedestal. He has four arms, holding *khadga* and *bāṇa* in the right hands, while upper left hand holds *billu* and the lower left hand rests on oblong *khetaka*, the shield. He wears *kirīṭamukūṭa*, *kuṇḍalas*, *hāras*, *channavīra*, *udarabandha*, *yajñopavīta*, armlets and long *ruṇḍamāla* coming below the knee. He is attended by goat-headed Dakṣa towards right, hands held in *añjali-mudrā*.

One more sculpture of Vīrabhadra is depicted on a pillar in the *mahāmaṇḍapa* of Jambunatha temple, on the Jambunatha hill, near Hospet. He is depicted as standing in *dvibhaṅga* posture on a pedestal. He has four arms, holding *khadga* and *bāṇa* in the right hand resting on the oblong *khetaka*, the shield. He wears a *kirīṭamukūṭa*, *kuṇḍalas*, *hāras*, armlets, wristlets, *channavīra*, waist girdle and long *ruṇḍamāla* coming below the knee. He is attended by goat-headed Dakṣa standing bent with hands held in *añjali-mudrā*.

A sculpture of Vīrabhadra is depicted on a pillar in the *mahāmaṇḍapa* of Krishna temple at Hampi. He is shown in *tribhaṅga* posture on a pedestal. He has four arms, holding *khadga* and *bāṇa* in the right hand while *billu* in the upper left hand and lower left hand resting on a oblong *khetaka*, the shield. He wears *kirīṭamukūṭa*, *kuṇḍalas*, *hāras*, *channavīra*, armlets, anklets, loose anklets, waist girdle and long *ruṇḍamāla* coming up to the knee.

A sculpture of Vīrabhadra is depicted on a pillar in the *mukhamaṇḍapa* of Kadale Kalu Ganeśa at Hampi. He is standing in *dvibhaṅga* posture on a pedestal. He has four arms, holding *khadga* and *bāṇa* in the right hands and *billu* in the upper left hand while the lower left hand resting on an oblong *khetaka*, the shield. He wears *kirīṭamukūṭa*, *kuṇḍalas*, *hāras*, armlets, wristlets, waist girdle and *ruṇḍamāla*. He is attended by goat-headed Dakṣa with hands held in *añjali-mudrā*.

A sculpture of Vīrabhadra is depicted on a pillar in the *mahāmaṇḍapa* of Tri-Kuta Śiva temple at Timmalapur in Hospet taluk of Bellary district. Here, Vīrabhadra is shown as advancing with right knee bent and left leg moving forward as if he is in a war-footing. He has four arms, the lower right hand is holding *khadga* with its point downwards, the upper right hand is taking out a *bāṇa* from his queer, while the upper left hand holds *billu* and the lower left hand is holding *khetaka*. He wears *kirīṭamukūṭa*, *kuṇḍalas*, *hāras*, *yajñopavīta*, waist girdle, armlets and loose anklets.

Another sculpture of Vīrabhadra (Pl. 12.6) is depicted on a pillar in the *mukhamaṇḍapa* of Jambunatha temple on the Jambunatha hill near Hospet. Here, Vīrabhadra is depicted as if moving towards his enemy, standing in war mood. He has four arms, holding *khadga* and *bāṇa* in the right hands and *billu* and *khetaka* in his left hands respectively. His left leg is in front and moving forward and left leg is bent at the knee. He is in *atibhaṅga* posture and wears *kirītamukūṭa*, *kuṇḍalas*, *hāras*, *channavīra*, waist girdle, armlets, anklets and loose anklets and also long *vanamālā*, which looks like *ruṇḍamālā*.

One more sculpture of Vīrabhadra is depicted on a pillar in the *mukhamaṇḍapa* of Jambunatha temple on the Jambunatha hill near Hospet. Here, Vīrabhadra has six arms, holding *khadga*, *bāṇa* and *triśūla* in the right hands, while *damarū*, *billu* and *khetaka* in the left hands, respectively. The *khetaka* held in the lower left is depicted on the chest of Vīrabhadra. He is shown as if he is marching towards his enemy Dakṣa. He wears *kirītamukūṭa*, *kuṇḍalas*, *hāras*, *channavīra*, armlets, wristlets, waist girdle, anklets and loose anklets and also *ruṇḍamālā* coming below the knees. He is provided with *prabhāvalī* with *kirtimukha* at the top.

There is an unusual type of Vīrabhadra sculpture carved on a small hillock south of the Matanga hill, which is locally known as Mandī Vīrabhadra, since its right knee is bent and resting on the ground (*mandī* means knee in the local Kannada language). This sculpture is in the well known *ālīḍha* posture and as though charging towards the left. The other features of this sculpture of Vīrabhadra are similar to the first one except the following variations: the *khadga* is not pointed and the oblong *khetaka* is held by its handle at the waist level. The limbs are not so proportionate but the force of movement can be very well seen in this sculpture. The various but usually seen ornaments, drapery, weapons, eyes, limbs, etc. are boldly and a bit flatly shown by the sculptor. Dakṣa is shown at the back and in miniature form as usual.

There are two more interesting sculptures of Vīrabhadra, one on the hillock east of the Kampli road and the other to the south-east of the Matanga hill. The intention of the sculptor in this case appears to emphasize on the forcible movement of action as if Vīrabhadra is going to war or charging on somebody. Although all other descriptions are almost similar to the above ones, but the upper right hand is shown here in the act of taking out an arrow from a quiver. In spite of the force of movement introduced in this composition, the benign expression of the face is still and as usual the figure of Dakṣa seeking Vīrabhadra's grace is shown in miniature form to the right of the deity and standing with hands held in *añjali-mudrā*.

An interesting sculpture of Vīrabhadra is seen in a temple now known as Uddan Vīrabhadra temple by the side of the road from Hampi to Kamalpur. The importance lies



Pl. 12.5: Vīrabhadra, Jambunath Temple, Hospet



Pl. 12.6: Vīrabhadra, Jambunath Temple, Hospet



Pl. 12.7: Bhadrakālī, Archaeological Museum, Kamalpur



Pl. 12.8: Bhadrakālī and Vīrabhadra, Kotilinga

in the fact that there are two dated inscriptions recording the date of the consecration of this deity. It was installed in C.E. 1545 when Sadāśivarāya was the ruling king of the Vijayanagara Empire. On Dalavaye Jangamayya, most probably of Vīraśaiva faith and the general attached to Year Timmarāja, were responsible for the construction of this temple and installation of the deity. It is also further established that this Vīrabhadra temple was a part of Vīrabhadra *maṭha* popularly known as Hiriya *maṭha* (religious institution), which is the practice with the Vīraśaiva *maṭhas* even in these days, as already discussed above.

The original name of this sculpture was Madhu Virana, that is, beautiful Vīrabhadra, again stressing on the benign aspect of Vīrabhadra and not on the *ugra* aspect of it as discussed above. At present, this sculpture is known as Uddana Vīrabhadra, probably *uddana* meaning tall in the local Kannada language, because it is almost 12 feet in height. It is a living temple and *arcakas* are the followers of Vīraśaivism.

The deity Vīrabhadra is shown in bold relief as standing in *samabhaṅga* posture on a pair of sandals. He has three eyes, his four arms holding a long *khadga* in the lower right hand and the lower left hand is resting on oblong *khetaka*. Earrings, necklaces, wristlets, armlets, loose anklets, etc. are the other ornaments seen on the body. The sculpture of Vīrabhadra is presently under worship since its installation during the time of Sadāśivarāya. There is a dwarfish goat-headed Dakṣa to his right, standing with hands held in *añjali-mudrā*. The *prabhāvalī* around the deity shows foliated designs. The sculpture is carved out of a single stone block of granite.

A sculpture of Bhadrakālī (Pl. 12.7) is exhibited in the Archaeological Museum, Kamalapur. Here, Bhadrakālī is shown as standing in *tribhaṅga* posture on a pedestal. She has four arms, which show the usual weapons held by Vīrabhadra. The upper rights holding *khadga* and *bāṇa* and the upper left hand holds *billu* and the lower left is resting on the oblong carved *khetaka*. She is shown wearing *kirītamukuta* with a *liṅga* on the *kāntipīṭha*, *patrakuṇḍalas*, *hāras*, wristlets, armlets, anklets, *ruṇḍamāla*, *kucabandhana* and the lower garment. All the attributes and features are common to Vīrabhadra, except that Bhadrakālī is shown with prominent breasts, *kucabandhana* and other ornaments but without goat-headed Dakṣa attending by her side.

Another sculpture of Bhadrakālī is exhibited in the Archaeological Museum, Kamalapur. She has four arms, holding *khadga* and *bāṇa* in her right hands and upper left hand holding *billu*. The sculpture below the abdomen is broken and missing. She wears *kirītamukuta*, *kuṇḍalas*, *hāras*, armlets and wristlets. All the attributes and features are common to Vīrabhadra, except that Bhadrakālī is shown with prominent breasts and having the *kucabandhana*.

A beautiful sculpture of Bhadrakālī is depicted on a pillar in the *sabhāmaṇḍapa* of Tri-Kuta Śiva temple at Timmalapura in Hospet taluk of Bellary district. She is standing in *tribhaṅga* posture on a pedestal. She has four arms, holding *khadga* and *bāṇa* in her right hands and upper left hand holds *billu* and lower left hand is resting on an oblong *kheṭaka*. She wears a *kirītamukūṭa*, *kuṇḍalas*, *hāras*, armlets, wristlets, *sārī* tied to the waist girdle and long *vanamālā*. She has all the attributes of Vīrabhadra, having prominent breasts with *kucabandhana*. She is beautifully depicted on one pillar.

Another beautiful sculpture of Bhadrakālī and Vīrabhadra (Pl. 12.8) is depicted on a boulder in a cave near Kotilinga on the southern bank of river Tungabhadra. Here, both Bhadrakālī and Vīrabhadra are depicted. Bhadrakālī is depicted to the right side of Vīrabhadra, standing in *samabhaṅga* posture. Her right and left foot are broken and chipped off. She has four arms, holding *khadga* and *bāṇa* in the right hands and upper left hand holds *billu* and lower left hand resting on an oblong *kheṭaka*. She wears *kirītmukūṭa*, *kuṇḍalas*, *hāra*, armlets, wristlets and wears *sārī* tied to the waist girdle. She has prominent breasts with *kucabandhana*. By the side of Bhadrakālī is depicted Vīrabhadra standing in *dvibhaṅga* posture on a pedestal, provided with *prabhāvalī* and *kīrtimukha* at the top. He has all attributes and attended by goat-headed Dakṣa on the right side with hands held in *añjali-mudrā*. A couchant Nandī is depicted towards left side.

Footnotes

1. D. Devakunjari, *Hampi*, ASI, New Delhi (reprint), 1983, p.1
2. Nripavijaya Keladi, pp. 14-16, *Further Sources of Vijayanagara History (FSVH)*, ed. K.A. Neelakantha Sastry & N. Venkataramanaiah, Vol. II, p.10
3. *South Indian Inscriptions*, Vol. IX, part 2, no. 271, p. 68
4. *Ibid*, Vol. IX, part 2, no. 260, p. 57
5. *FSVH*, Vol. II. p.10
6. *Elements of Hindu Iconography*, p. 182